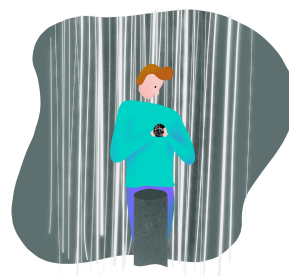# Using liminal exhibition spaces to create a subliminal festival experience at the MOJO Exhibition

A thesis website was made instead of a master thesis report.

This document is an ugly export of the website's content, only made for archiving and searchability.

Check the master thesis website: studie.dekatangelino.nl/afstuderen

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TUDelft

FACULTY OF INDUSTRIAL DESIGN ENGINEERING
Graduation project - Design for Interaction

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Prof. dr. Sylvia Pont (chair)
Ir. Sjoerd van Dommelen (coach)

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Introduction

Innovation, it is the phenomenon that is a result of humans that think about new and better ways of doing things and try them out in practice [1]. *Innovation* is everywhere and of all times, classic examples are the light bulb by Thomas Edison and the first flight by the Wright Brothers. This graduation project is a part of a master programme at the *innovate* TU Delft [2], a result of a museum in Delft that wants to *innovate* themselves, and therefore hosts an exhibition about an *innovative* Delft-based company. Thinking of new ways to... Project introduction The first flight by the Wright Brothers who thought of new ways of traveling. *Source: Christies.com*

Museum Prinsenhof is currently deploying a program about "Delft Masters". This is a series of exhibitions about Delft-based '*innovators*'. [3]. As part of this program, the Delft-based company MOJO Concerts will be showcased in 2019. The exhibition will show the important role of MOJO Concerts in society by *innovation*. MOJO Concerts is the biggest player in the Dutch events business and has had big *innovations* in the way people all over the world experience music events.

This year alone, over 800 festivals will take place in the Netherlands [4]. Festivals are rising in popularity and see growing visitor numbers over the past few years. Not only festivals, but the whole cultural sector sees an increase in visitors, with musea on the first place [5]. While this sounds good for musea, the younger generation skips musea in favour of activities like festivals. The cultural sector blames this on musea not being *innovative* enough [6].

Museum Prinsenhof appears to have noticed that and is planning on change [7]. Prinsenhof hopes to expand their visitor-range by addressing the festival-going generation. While this is not explicitly confirmed by Museum Prinsenhof, it can explain why their focus on *innovation* and the choice of MOJO Concerts as the subject of this exhibition [8]. Part of this plan is to give the visitors of the MOJO Exhibition a festival-like experience. For this, the museum commissioned six graduation projects from the TU Delft, with a predominantly share focussing on festivals. Thomas Edison in his lab, one of the world's most famous innovators. *Source: tqn.com*

This graduation project aims to give the visitors a festival-like experience at the exhibition. An exhibition about MOJO that tried out many new things, to make music events better and more fun. This view is not only applicable to music events.

Master theses can also be better and more fun. Therefore, this graduation project is a new way of publishing master theses. This pioneering site is an example of how master theses can be anno 2018.

I believe master theses can be better and more fun. Therefore, this graduation project website is a new way of publishing master theses. This pioneering website is an example of how master theses can be anno 2018.   Welcome to this pioneering online master thesis Sharing knowledge in a modern way

Doing research for a masters degree is eventually about sharing gained knowledge and make it available to others. There is nothing that dictates the master thesis should be a physical booklet [1]. Anno 2018, there are modern new ways of sharing knowledge, with great possibilities.

Academic depth meets current information consumption

This thesis website uses modern communication technologies and serves our current information consumption while keeping the standard of an academic publication. The depth of information you expect for a masters degree is there, but only for the ones who want to dive in that deep.

The goal is to provide clear and accessible communication about the graduation project and go beyond that. The reader is encouraged to explore and learn more about the things that are of their interest.
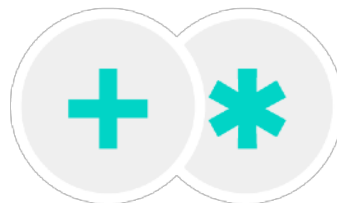
Providing an easy way to dive into a subject

As stated above, the reader is encouraged to learn more about the subjects of their interest. There is no longer a need for reading everything from A-Z. Relevant information is just a click away by providing extra information inside articles and showing relevant articles underneath each article.

While reading an article, the reader can find extra information, if they want to, when they see a [2]. By clicking on this plus sign, relevant extra information pops out. Another variant is the [3] for linking to publications that the written content is referring to.

Inspiring art and usage of new media

Since this graduation project is commissioned by a museum, art is an essential part of this website. By adding relevant and inspiring art to articles, the reader more emerges into the subject. If available, more information about the artists is shared. This way the reader can be inspired even more.

Inline comments for easy feedback

To provide an easy way of providing feedback, a floating arrow when hovering a paragraph appears. A comment can be placed that is then linked to that paragraph. Of course, more comments can be placed in the comment section below each article.

Help improve this master thesis website!

This is website is in a so-called permanent "beta" [4], please help improving it. *Let me know what you think about it in the comment section below* [5]. Your comments can be useful as advise for other students who want to create a master theses websites themselves. I wrote an evaluation about making a thesis website, read it here.   Momkai A shout-out [6] to the journalistic innovators at De Correspondent and the designers at Momkai. Their work has been a great inspiration for this thesis website.

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Designed for an exhibition about music event organiser MOJO

From April 12 2019, till September 1 2019, Museum Prinsenhof Delft will be showcasing the MOJO Exhibition. Apart from the permanent collection about William of Orange and Delft Blue, the whole museum will be transformed. The exhibition will show the important role of MOJO Concerts in society by their innovations in the music event industry. LEARN MORE ABOUT THE MOJO EXHIBITION

In the background: the entrance of Waalse Kerk, one of the rooms for the MOJO Exhibition   "To evoke a festival vibe throughout the exhibition by using liminal spaces"

Liminal exhibition space is the space in between exhibition rooms. The use of these liminal exhibition spaces creates the opportunity to evoke a festival experience throughout the whole exhibition. LEARN MORE ABOUT THE USE OF LIMINAL SPACES

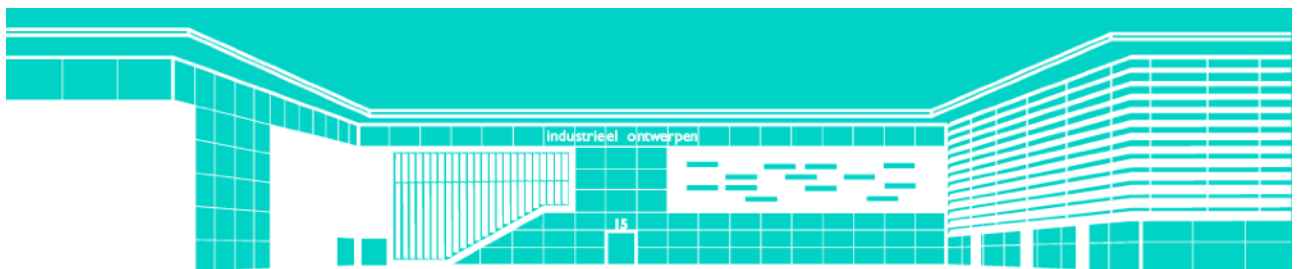*In the background: De Moordhal surrounded by liminal exhibition space.*

The result of a graduation project

The MOJO Exhibition is an exhibition by Museum Prinsenhof, is is the sole initiator of the exhibition and the main risk carrier.

For 25 years, Peter te Bos was the graphic designer for Lowlands Festival. Now he is designing the exhibition about MOJO Concerts.

This graduation project is coached by Prof. dr. Sylvia Pont and Ir. Sjoerd van Dommelen. Five co-graduates work for the same exhibition.

Festival-organiser and exhibition-designer Jord de Kat Angelino graduates from the master Design for Interaction at the TU Delft. LEARN MORE ABOUT THE STAKEHOLDERS

To create a good symbiosis between the exhibition and the design made during this graduation project, a good understanding of the context is needed. The MOJO Exhibition An introduction to the context of the design From April 12, 2019, till September 1, 2019, the museum will be showcasing the MOJO Exhibition. Apart from the permanent collection about William of Orange and Delfts Blue, the whole museum will be transformed.

The content of the MOJO Exhibition

The exhibition will show the important role of MOJO Concerts in society by their innovations in the music event industry. The Delft-based company MOJO Concerts is the biggest player in the Dutch events business and has had big innovations in the way people all over the world experience music events. Museum Prinsenhof is relying heavily on MOJO Concerts and Peter te Bos for the main content of the exhibition. MOJO Concerts is the subject of the exhibition and meets occasionally with Museum Prinsenhof, where it acts as a checking body. How this will influence this project can be read in this article about stakeholders.

To provide more information about the content is irrelevant: During this graduation project, the plans for the MOJO Exhibition were still in an early stage. Since most of the decisions will be made after this graduation project finishes, this project is set up independent from the content of the exhibition.

The museum

The building of the museum is quite overwhelming for the visitor. It is a building with a lot of history and a mix of architectural styles. The building has many small rooms, strange walking routes, steps and stairs, mixed visitor flows and much distraction by the architectural elements. These aspects both can limit [1] and offer opportunities [2] for the design of this graduation project. The building demands visitors to stay 'alert' and keep looking. The building can be quite confusing, for example: halfway the MOJO Exhibition, visitors step into De Moordhal, the historic place where William of Orange is shot.

The following images of liminal exhibition spaces give an impression of the style and architecture of the museum:
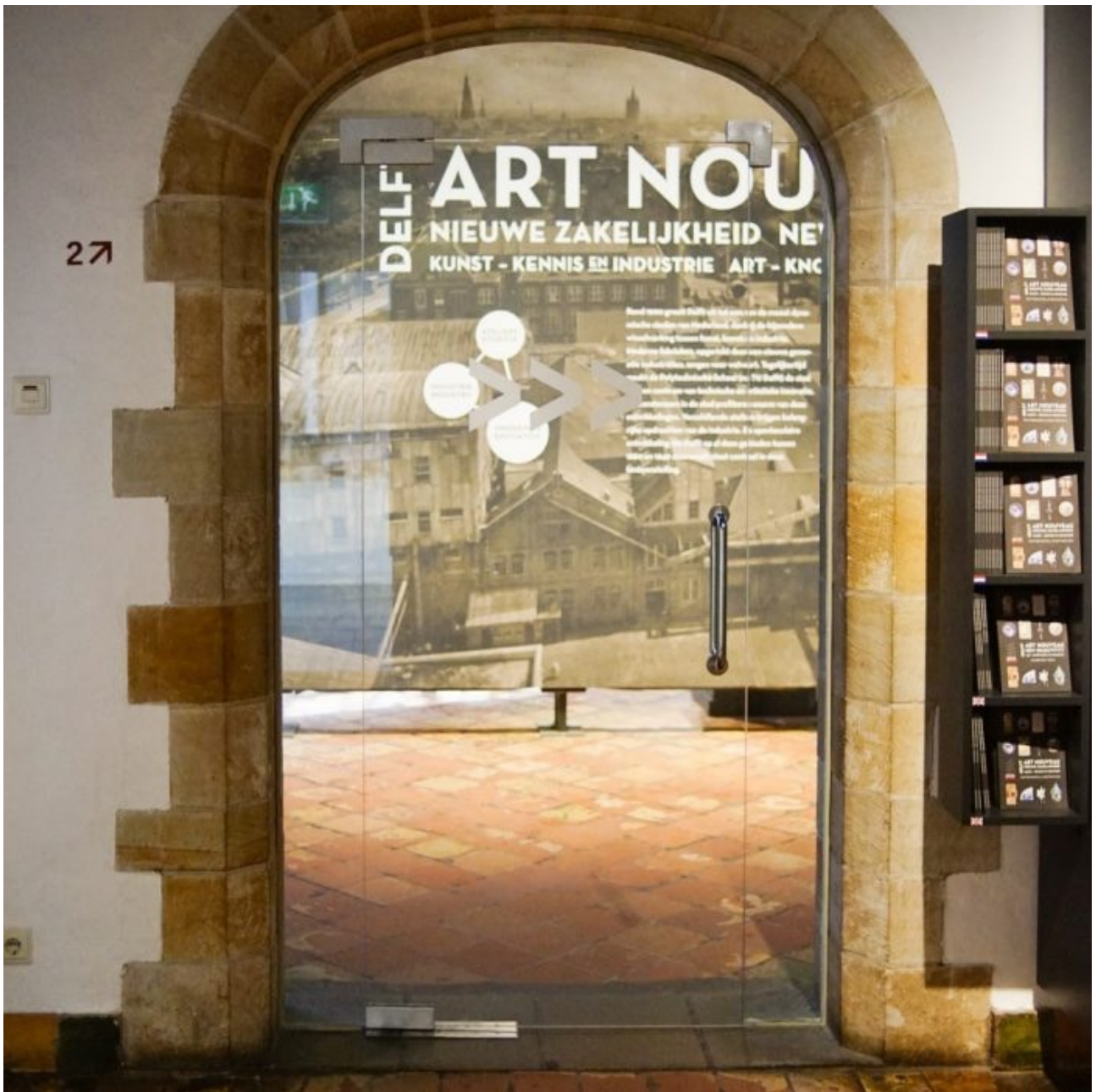
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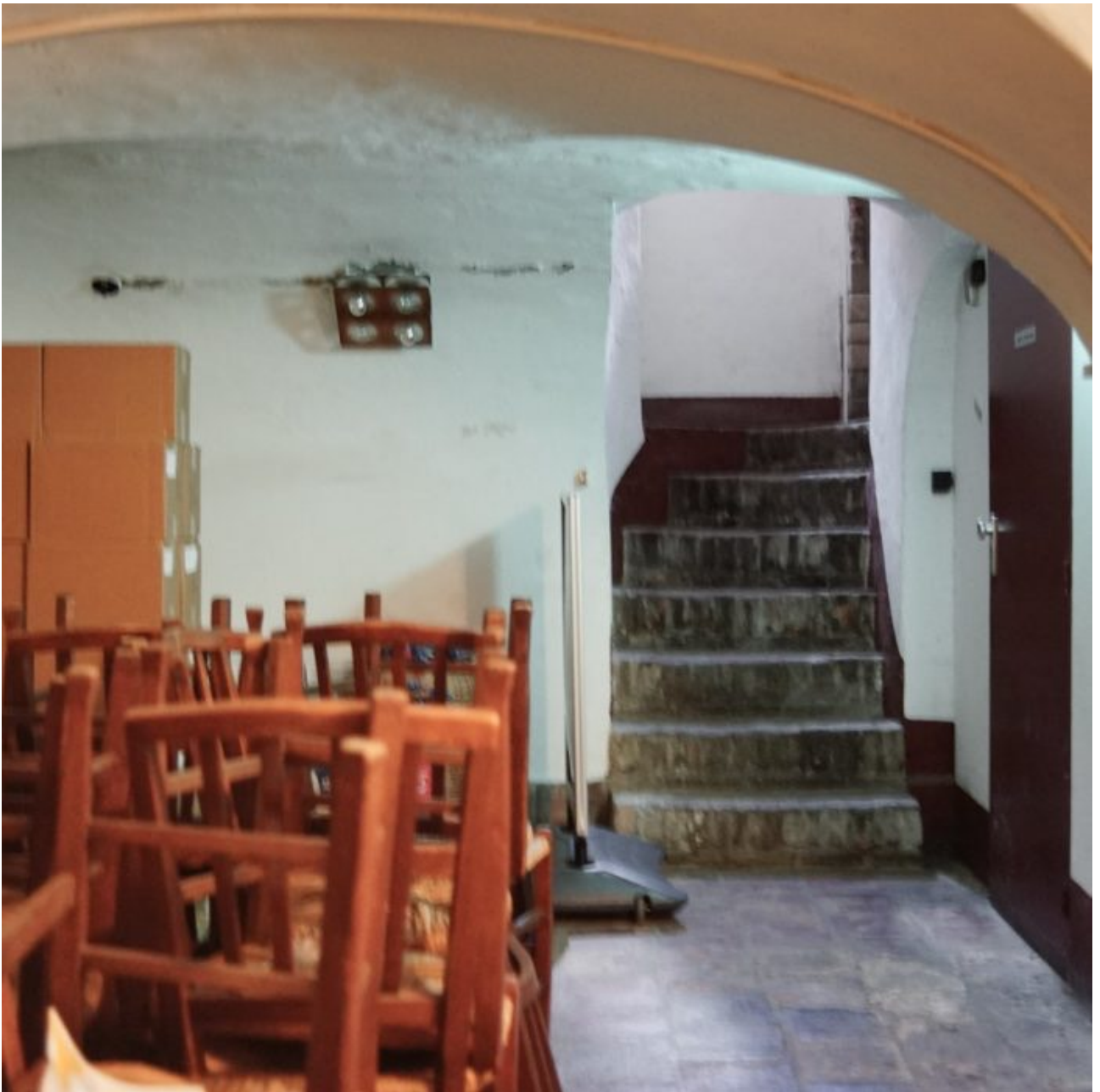### click on Register to get access to the site

The plans

As the main designer of the MOJO Exhibition, Peter te Bos plays an important role in this exhibition and this graduation project. Early plans show a design vision with clean structural elements and a recognisable look throughout the whole exhibition. The exhibition is not a showcase of things, but a collection of experiences [3]. The following pdf shows the conceptual design proposed in May 2018 by Peter te Bos:

THE CONCEPT PROPOSAL

3D FlipBook 1

14

Budget

The budget for this exhibition is 500.000 euro. The budget for this graduation project is not known.

Visitors

This exhibition is expected to attract 60.000 visitors. The museum wants to attract a younger generation of museum visitors with this "hip" subject. Still, a vast majority of the expected visitors will be 55+ [4]. According to the Museum Prinsenhof, they need to be guided and do not really like surprises. The design will have to consider elements like the understandability and communication while staying attractive to the younger generation.

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This graduation project addresses the opportunity to evoke an on-site festival experience at the MOJO Exhibition. By using liminal exhibition spaces [1] the visitor can experience festival vibes throughout the exhibition.   To evoke a festival vibe throughout the exhibition by using liminal spaces The opportunity The initial design brief was to create a design for the visitor to learn about the festival experience in a dedicated room in the Prinsenkwartier wing.

The opportunity is a result of the initial design brief by Museum Prinsenhof and some negotiation. The original brief was to *create a design for the visitor to learn about the festival experience.* For this initial design brief, an exhibition room was dedicated in the Prinsenkwartier wing of the museum.

From one dedicated room to liminal exhibition space

On an abstract level, festivals and exhibitions show big similarities. Both offer the visitor a variety of content in a setting that is staged by an organisation. The MOJO exhibition even has to become a scaled-down city [2] , just like a festival. Even though aspects like content and motivation to visit, differ between festivals and exhibitions, there is an opportunity to experience the exhibition like a festival. Throughout the whole exhibition there are 8 liminal spaces At a festival terrain, people wander around with no particular focus in the so-called liminal space of a festival terrain. The liminal festival space is the open space mainly facilitating traffic between the main festival components [3]. Those liminal spaces are the places we go to in search of a break from the normal [4] .

The building of Museum Prinsenhof offers a lot of different rooms with different experiences. Between those rooms, there is liminal space in which the visitor is closing off the previous experience and is preparing on the next. These spaces, spread all over the exhibition, offer an excellent opportunity to design an experience for.

This view leads to the design opportunity to evoke a festival like experience throughout the exhibition, rather than learning about the festival experience in one dedicated room.

The use of liminal exhibition spaces creates the opportunity to evoke a festival experience throughout the whole exhibition
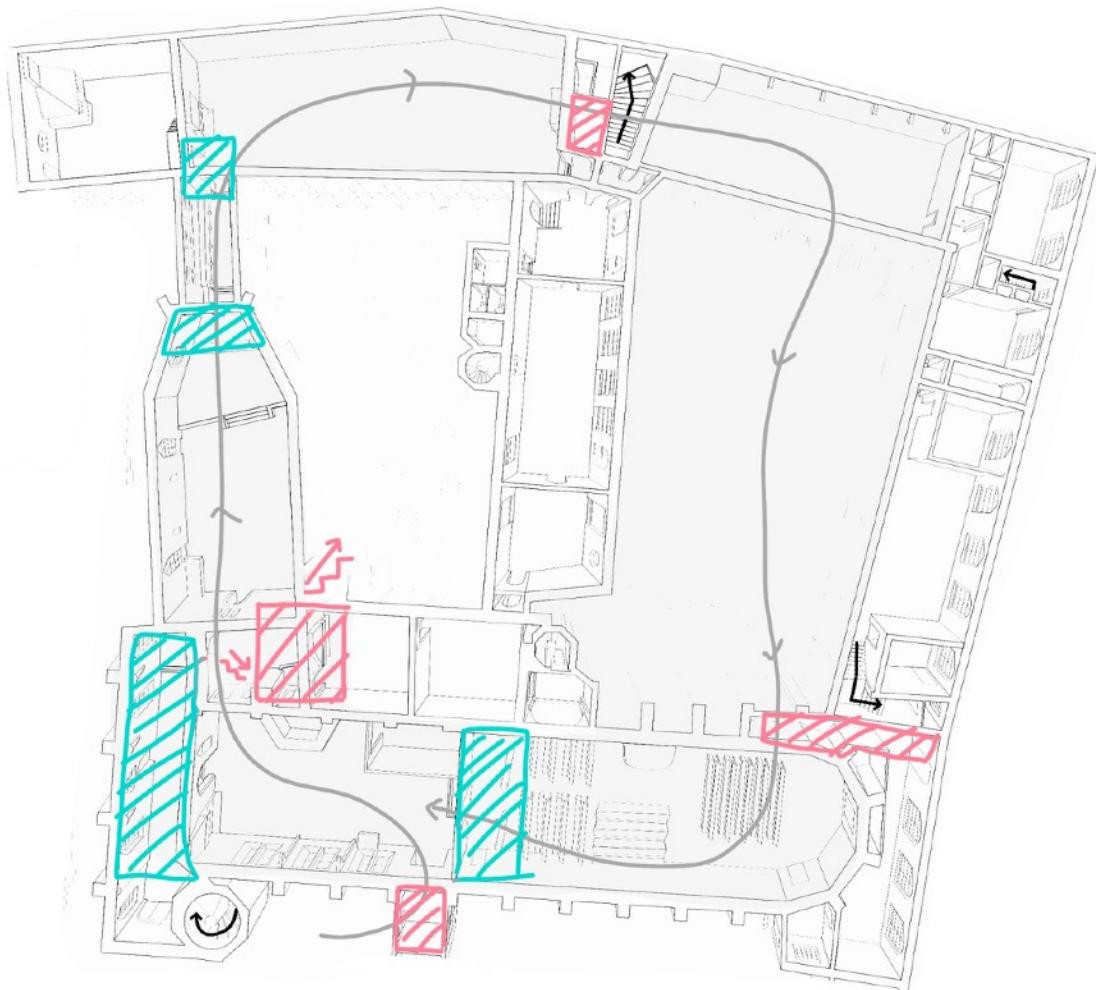
Mapping liminal exhibition spaces

The MOJO exhibition contains eight liminal spaces in the main building [5]. A liminal space is not easily defined [6] . For the MOJO Exhibition, they are spaces that do not have a direct purpose other than let people through to other rooms or are created because of structural elements like columns (and are not used for the exhibition). The exhibition spaces are highlighted in the next floorplan:

De Entree

The chosen liminal spaces

During the design process, all liminal spaces were considered and eventually four of the eight liminal spaces were chosen. They are highlighted **pink** in the next floorplan. The selected liminal spaces are on interesting points in the route and the visitor passes the spaces by instead of passing them through. This aspect of passing by enables the design to let the a majority of the visitor to ignore the liminal spaces. That only a certain part of the visitors will discover the liminal spaces, adds a feeling of *authenticity* for those visitors.

De Moordhal

De Onderdoorgang

De Entree

De Kerkgang *De Entree* **offers the possibility to prime the visitor from the start.**

- *De Moordhal* offers a liminal space in a corner, that is interesting since here the visitor will step out of the MOJO Exhibition and into a piece of Dutch history. Here the design can make use of the confusion this sudden change of subject can cause at the visitor.

- At *De Kerkgang*, the visitor first has a moment for fresh air since they have to pass a small outside place. This moment assumingly will freshen up the mind of the visitor.

- *De Onderdoorgang* is an interesting liminal space since it offers a shortcut to another part of the MOJO Exhibition via the cellar.

In collaboration with Graduation project partners   The MOJO Exhibition is an exhibition by Museum Prinsenhof, they are the sole initiator of the exhibition and the main risk carrier. The museum works together with MOJO Concerts for the content, Peter te Bos for the design and students from the TU Delft for inspiration.

Museum Prinsenhof

Museum Prinsenhof is a museum in Delft, with their mission to showcase the influence of Delft on Dutch history. Since MOJO Concerts is a Delft-based company and turns 50 in 2019, the company is chosen as a new subject about their influence on Dutch music history. Museum Prinsenhof is relying heavily on MOJO Concerts and Peter te Bos for the main content of the exhibition. MOJO Concerts is the subject of the exhibition and meets occasionally with Museum Prinsenhof, where it acts as a checking body.

MORE ABOUT THE EXHIBITION

BACKGROUND INFO: MUSEUM PRINSENHOF Peter te Bos

As the designer of the MOJO Exhibition, Peter is an important stakeholder to take into account, especially while making design choices. Peter has been hired for 25 years by MOJO to design the graphics of Lowlands. While Peter has never officially worked at MOJO, his view on MOJO is a major lead in the MOJO Exhibition. MORE ABOUT PETER TU Delft

This graduation project is run for the TU Delft and approved by Prof. dr. Sylvia Pont (chair) and Ir. Sjoerd van Dommelen (mentor). Five other students work on their graduation project for the same exhibition. Each student will develop a different concept for the MOJO Exhibition. The scope of this project is therefore restricted to the on-site festival experience since one graduation project is about the experience before the festival and one graduation project is about the festival ending and afterglow. MORE ABOUT TU DELFT Jord de Kat Angelino

This graduation project is run by Jord de Kat Angelino, graduating on the master Design for Interaction at the faculty of Industrial Design Engineering at the TU Delft. Jord has designed exhibitions before and organises festivals. MORE ABOUT JORD   What about MOJO Concerts, the subject of the exhibition?

From the perspective of the TU Delft students that graduate for the MOJO Exhibition, the relation between the museum and MOJO Concerts is noteworthy. Early in the process, it became clear there was no contact allowed with MOJO Concerts and some information could be requested via complex procedures set by Museum Prinsenhof. To ensure an autonomous graduation project, MOJO Concerts was eventually left out as a stakeholder. That also means all knowledge used in this project is from other sources than MOJO Concerts.

This graduation project is commissioned by Museum Prinsenhof. This article gives some extra background information about the museum. Relevant information about the museum can be found in this article about the exhibition.   Museum Prinsenhof Background information

The indoor garden of Museum Prinsenhof The Prinsenhof is a historical collection of buildings in Delft, and since 1884 the use of the Prinsenhof became more about showing its historic influence which eventually led to the museum it has become today. Museum Prinsenhof is the best-known museum of Delft, attracting around 80.000 visitors a year, ranging from Delft-citizens to international travellers. The vast majority of these visitors is 55+ [1].

Mission and vision

The museum focusses on the influence of Delft on Dutch history. The main storyline is about William of Orange, Delfts Blue and famous Delft 'innovators' like painter Johannes Vermeer and scientist Antoni van Leeuwenhoek. The museum wants to offer the visitor some context to the

developments happening today from a historical point of view [2].

The famous gun holes of William of Orange Future plans

Museum Prinsenhof wants to expand and change their image. They want to attract 20.000 visitors a year more with a focus on younger visitors [3]. The museum has a quite old-fashioned and dull image; they want to become a museum with international allure. By trying out a more contemporary way of exhibiting and with the plans to remodel the building to make it "future-proof" and less "boring" [4].

New way of exhibiting

With the exhibition about MOJO, Museum Prinsenhof is stepping away from their regular way of exhibiting. Away from their regular quite historic, object-based exhibition, and starting a more contemporary, experience-based exhibition. The museum wants to look ahead, into the future and do things differently. This is one of the reasons non-exhibition designer Peter te Bos is asked to design the exhibition and six IDE master students are graduating on this exhibition.

New target group

The museum wants to attract 20.000 more visitors a year. They want to rise over the "magic number" of 100.000 visitors [5]. Eventually, with this 'hip' subject and a new kind of exhibiting, they want to attract a younger generation of visitors, a generation that visits festivals. More musea worry about their target group that keeps getting older and the low numbers of young visitors. Dutch musea even worry about the "festivalisation" of culture and get advice to innovate and design experiences [6]. While this is not explicitly confirmed by Museum Prinsenhof, it is at least a big coincidence that Museum Prinsenhof puts focus on innovation and festivals. For the younger "online" generation, Museum Prinsenhof focusses on social media like Instagram and using influencers [7].

In the meantime, they do not want to scare away their current visitors of the generation, popularly described as an ANWB-echtpaar by Brigitte Kaandorp, a couple wearing the same wind jacket [8].

More about the visitors can be found in the description of the MOJO Exhibition. Upcoming renovation

The museum has remodelling plans planned for 2020-2022, according to the museum this is needed to become future proof. The 30 million euro remodelling has the goal to make the museum a connection for the city, a cultural force and a touristic attraction [9].

The plans show a big change in the building, renovating the old and historic parts of it and make them speak out more. Also, the building will get less "boring" and more "up to date". The rooms are simplified and the floors are made accessible for people in wheelchairs [10].

For 25 years, Peter was the graphic designer of Lowlands. Now he is designing the story of MOJO. Photo by Jeroen Hofman   As the designer of the MOJO Exhibition, Peter is an important stakeholder to take into account, especially while making design choices. Peter has been hired for 25 years by MOJO to design the graphics of Lowlands. While Peter has never officially worked at MOJO, his view on MOJO is a major lead in the MOJO Exhibition.   Peter te Bos Designer of the MOJO Exhibition Museum Prinsenhof has approached Peter to design the MOJO Exhibition. Peter works at Twizter Design in Amsterdam, together with his companion Wouter van der Struys. While Wouter is the handyman on the digital side, Peter is the creative mind that works preferably in the physical world [1].

For 25 years, Peter has been the graphic designer for Lowlands Festival. While Peter has never worked at MOJO, being hired for that amount of years, gives him a great insight into the company MOJO and how they work. Peter's knowledge will be of high need for Museum Prinsenhof since MOJO has limited to no time to help with the exhibition and also has no archives of their past.

Peter is also a real rocker. In 1983 he started the band Claw Boys Claw, where he is the singer of. The band took a break but is back on the stages again. [2] The next video shows Peter in action at Pinkpop 1993, with on 16:24 their most famous song *Rosie*.   Eddy Doolittle

<div class="player-unavailable"><h1 class="message">Er is een fout opgetreden.</h1><div class="submessage">Bekijk deze video op www.youtube.com of schakel JavaScript in als dit is uitgeschakeld in je browser.</div></div>

With his roots in the music world and his work as a graphic designer, Peter will be a unique contribution to the exhibition. Looking at the works of Peter on their website and in his studio, his style can be described as bold and rough. Once you know it, it is clear that many of the designs origin the physical world.

Peters design vision for the MOJO Exhibition

For the MOJO Exhibition, Peter aims for a consistent visual style. The building of Museum Prinsenhof is in a way so impressive and present, that it will distract very quickly. The consistent visual style is to ensure there is a connection throughout the many different exhibition rooms.

Unfortunately, like many aspects of the exhibition, the visual style is not yet defined definitely. The aim is for monochrome and mainly white and light style. Colour will only be used when there is no monochrome variant available, like in the case of already existing posters.

Since festivals are a temporary construction, Peter will use this aspect for the selection of materials to be used in the exhibition. Without using construction elements literally, the materials hint to the temporary construction. For example, Peter wants to use thin metal tubes, painted white, and plain wood, whitewashed for a luxurious feel.

TU Delft Graduation project partner   This graduation project is run for the TU Delft. Since the graduation is part of the Design for Interaction master at the faculty of Industrial Design Engineering, the focus of this project in on the experience of people in relation to a design. This project is, therefore, build on research on the behaviour of people on festivals and eventually incorporating that knowledge in a design.

This graduation project is coached and approved by Prof. dr. Sylvia Pont (chair) and Ir. Sjoerd van Dommelen (mentor). The expertise of Sylvia in the field of light, space and perception is of great value for this project and Sjoerd is an excellent coach and sparring partner.

Co-graduates

Five other students work on their graduation project for MOJO Exhibition. Each student will develop a different concept for the MOJO Exhibition. The projects can be seen in the document below [1] .

This graduation project, the project of Maaike Min and the project of Thijs Kurpershoek will focus on the festival experience. Maaike Min will focus her graduation project on the experience <u>before</u> a festival and will design the experience of the exhibition visitor until they enter the museum. Thijs Kurpershoek will focus on the festival <u>ending</u> and afterglow. The scope of this project is therefore restricted to the <u>on-site</u> festival experience and the experience of the visitor <u>at</u> the museum.

Jord de Kat Angelino Project owner   This project is run by Jord de Kat Angelino, a graduating student from the master Design for Interaction at the TU Delft.

During the eight years in Delft, Jord has developed an interest in organising events and designing beautiful things. This has been possible by doing many extracurricular things during his studies. This graduation project combines almost all of Jord's interests and skills: organising events, spatial design (experiences, festivals, exhibitions) and visual design (graphics and websites).

Visual design

In the past 16 years, Jord has been a graphic designer and currently runs a design company with clients including Heineken and Ahold-Delhaize. Packages designed by his hand can be found throughout supermarkets in Europe [1]. Before he moved to Delft 8 years ago, he also made websites for clients. Since his study at the TU Delft, the website branch of his business was shut down to focus on developing other skills. Like making video's [2], publishing magazines [3] and screen printing [4]. At the start of this graduation project, he quit his job as UX Designer after two years at the app-developer 9to5.

Spatial design

The choice for Design for Interaction was made out of curiosity of Jord about creating experiences. Creating experiences in spaces got the most attention, ranging from a total redesign of the IDE service desk from the perspective of its users (for the course Exploring Interactions) to being involved two editions of IO Festival and with 8 exhibitions that were held at his faculty.

Organising events

Jord joined many organisational committees ranging from events to trips. He eventually joined the board of Study association ID and started the master dispute of his master: Infuse, which he run for a year, focussing on improving the master's education. Two years ago he joined the MONO Collectief, organising Dorpgek Festival. For the people interested in more Jord talking about himself in the third person, the following PDF shows the Reflection Magazine he created for the course Reflection on Designing in 2017:

The 4 elements of a festival experience **This project's aim is to bring the on-site festival experience to the MOJO exhibition. An on-site festival experience can be described by four characteristic elements that can be experienced by a festival visitor:** *liminality, socialisation, escapism* **and** *authenticity*. **These elements will be used as a guide for the design. Liminality**
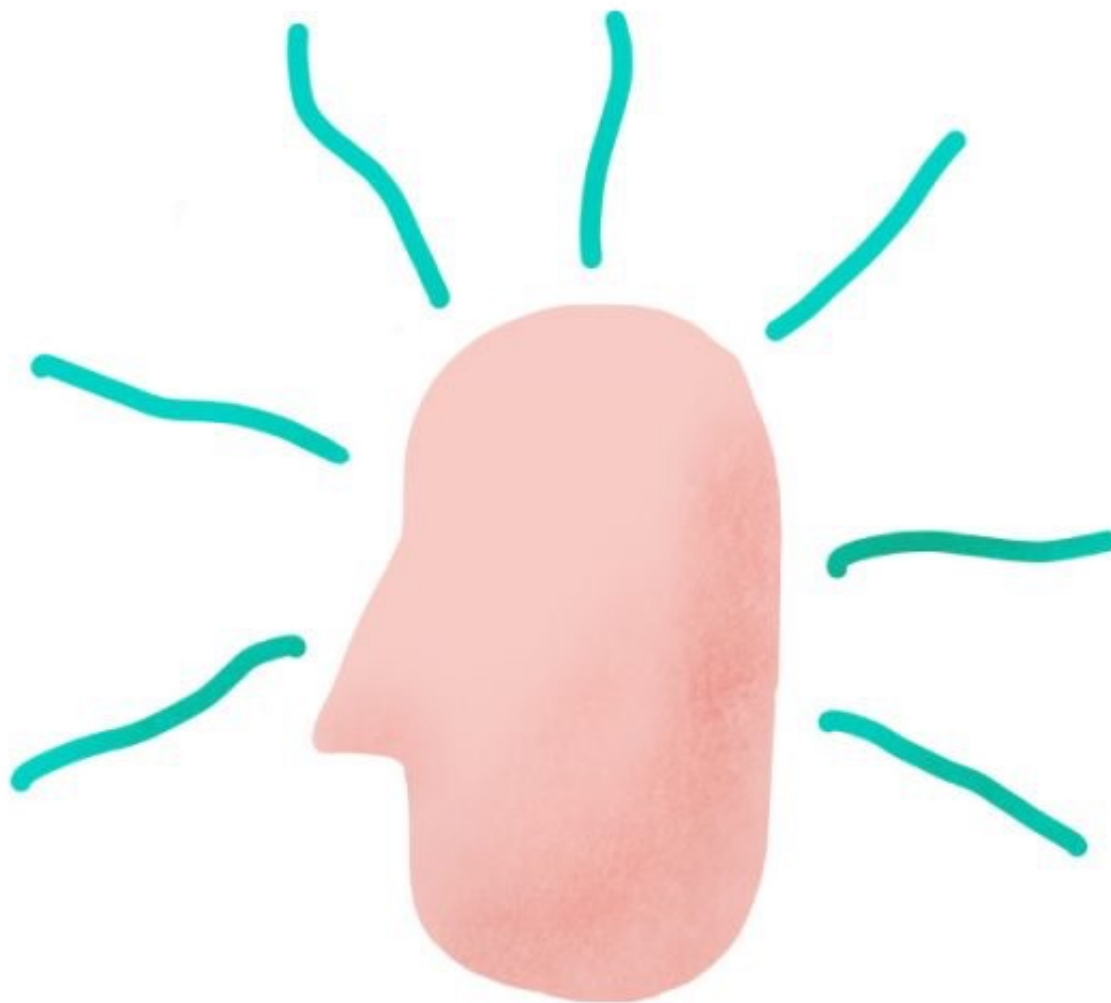

Liminality is a mental state that enables a person to try out new things and makes a person more open-minded.
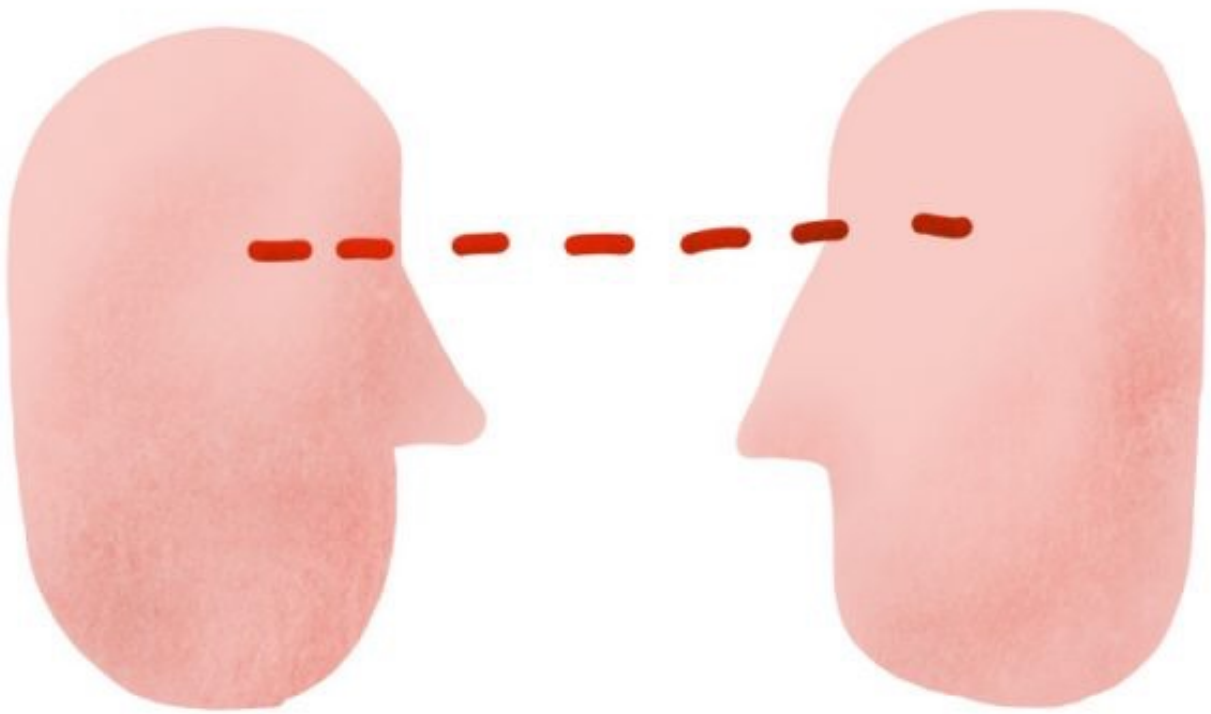
Escapism
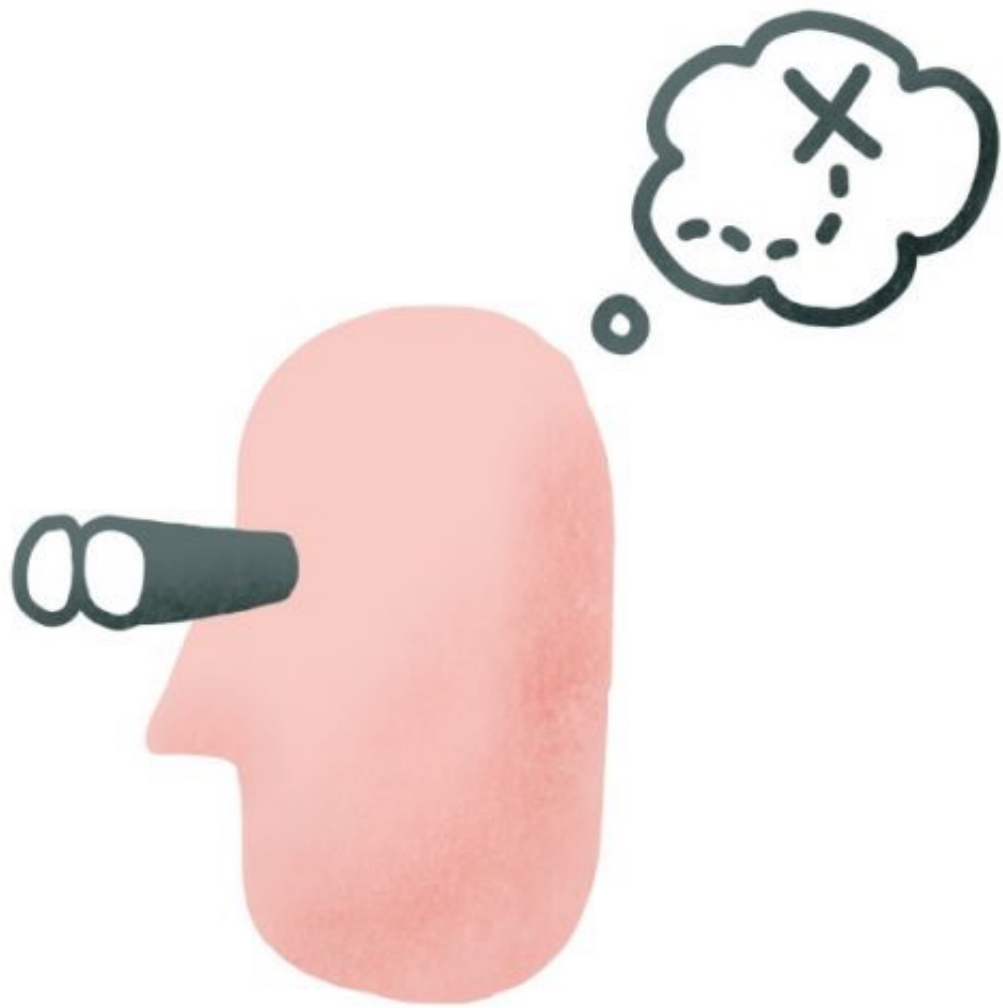
A break from the normal, offering the visitor the freedom to explore and build their own adventures.

Authenticity

The experience of being part of something unique, since many things happen simultaneously and very temporarily.

Socialisation

A festival is a shared experience and visitors have opportunities to influence the experience of other visitors. LEARN MORE ABOUT THE FESTIVAL EXPERIENCE
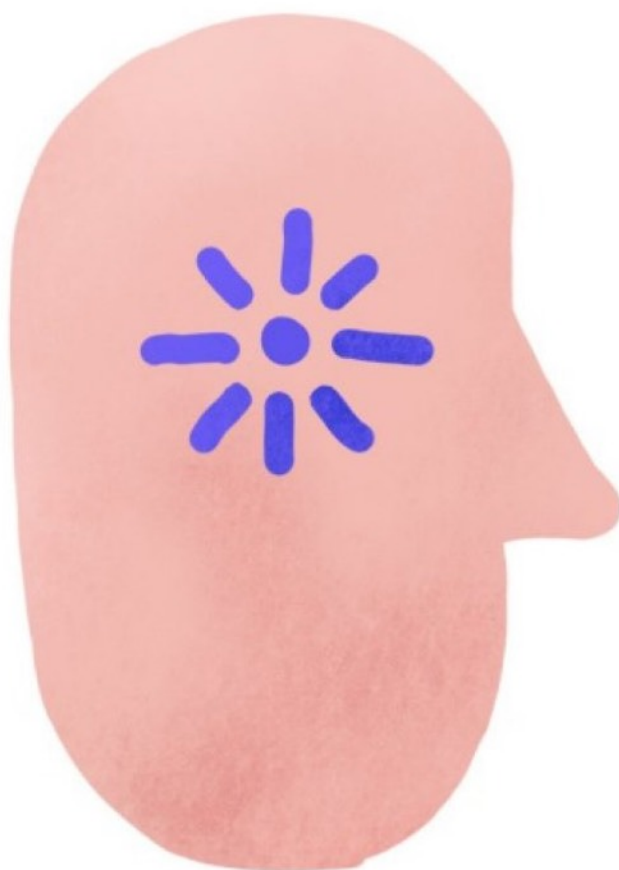
Photo by Ruben May on Wildeburg 2018

Festivals are full of mini-adventures Due to the four festival elements, visitors at festivals can undergo mini-adventures; unusual and exciting activities. To be able to translate those mini-adventures to the MOJO Exhibition, these activites are split
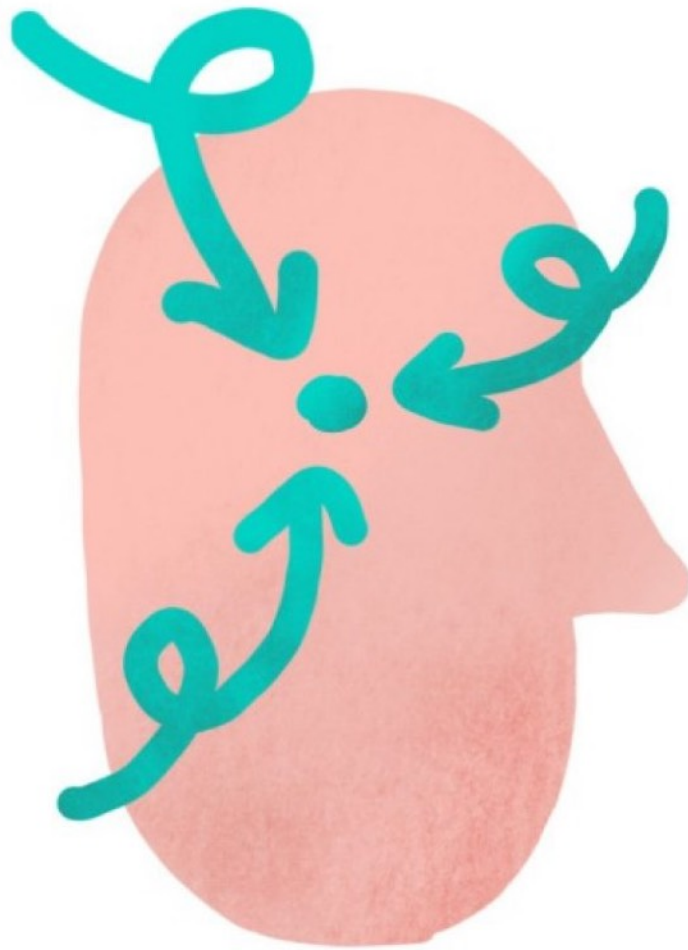
During the festival a visitor can be *primed*

Trigger

Mini-adventures start with a *trigger* grabbing attention

Consideration

There is a *threshold*, which creates some hesitation.

Action

The visitor can ignore the *trigger* or go on adventure

Discovery

During the adventure there can be an optional surprise LEARN MORE ABOUT MINI-ADVENTURES

Photo by Ruben May on Wildeburg 2018   *Wandering through a bamboo forest*

This interaction vision is the result of further interpretation of the festival vibes. It gives an abstract example of a combination between the aforementioned festival elements and mini-adventures. The vision will be used as inspiration and can function as a reference for the design LEARN MORE ABOUT INTERACTION VISION

This project's aim is to bring the on-site festival experience to the MOJO exhibition. An on-site festival experience contains four characteristic elements that can be experienced by a festival visitor: *liminality, socialisation, escapism* and *authenticity*.
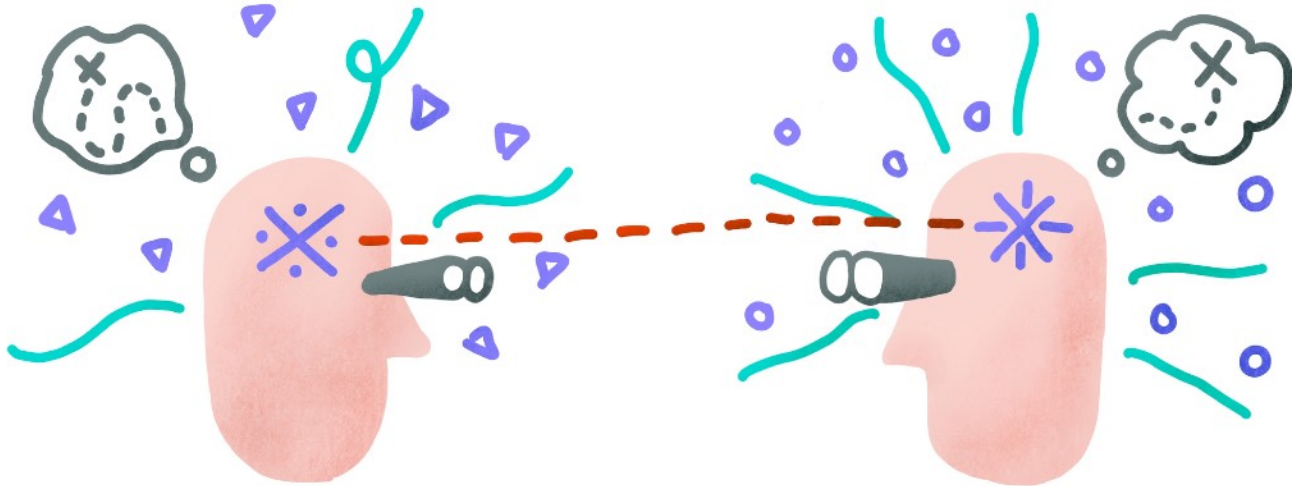
Liminality, escapism, authenticity and socialisation The four festival elements   At festivals, people behave looser and are more open to trying new stuff. Between the performances they visit, people dwell around in the liminal festival space and have random mini-adventures. This festival behaviour [1] shows characteristics of *liminality*. That is a mental state in which people experience freedom to explore and dwell around with no particular focus [2]. The element of *liminality* describes the mental state of a festival visitor and explains what enables their main festival behaviour, therefore this project sees is as an essential element.

Three elements of the prism of festival experience by Morgan (2006) describe the cause of the festival behaviour, namely *escapism, authenticity* and *socialisation*. These are the so-called push factors that form the motivation of people to go visit a festival [3].

The prism of festival experience explains that people visit festivals to get satisfied with these three push factors. A festival offers the visitor an environment with staged components that help satisfy the push factors. Translating the festival experience to the MOJO Exhibition will, therefore, not

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only include *liminality* but also the three push factors. Liminality
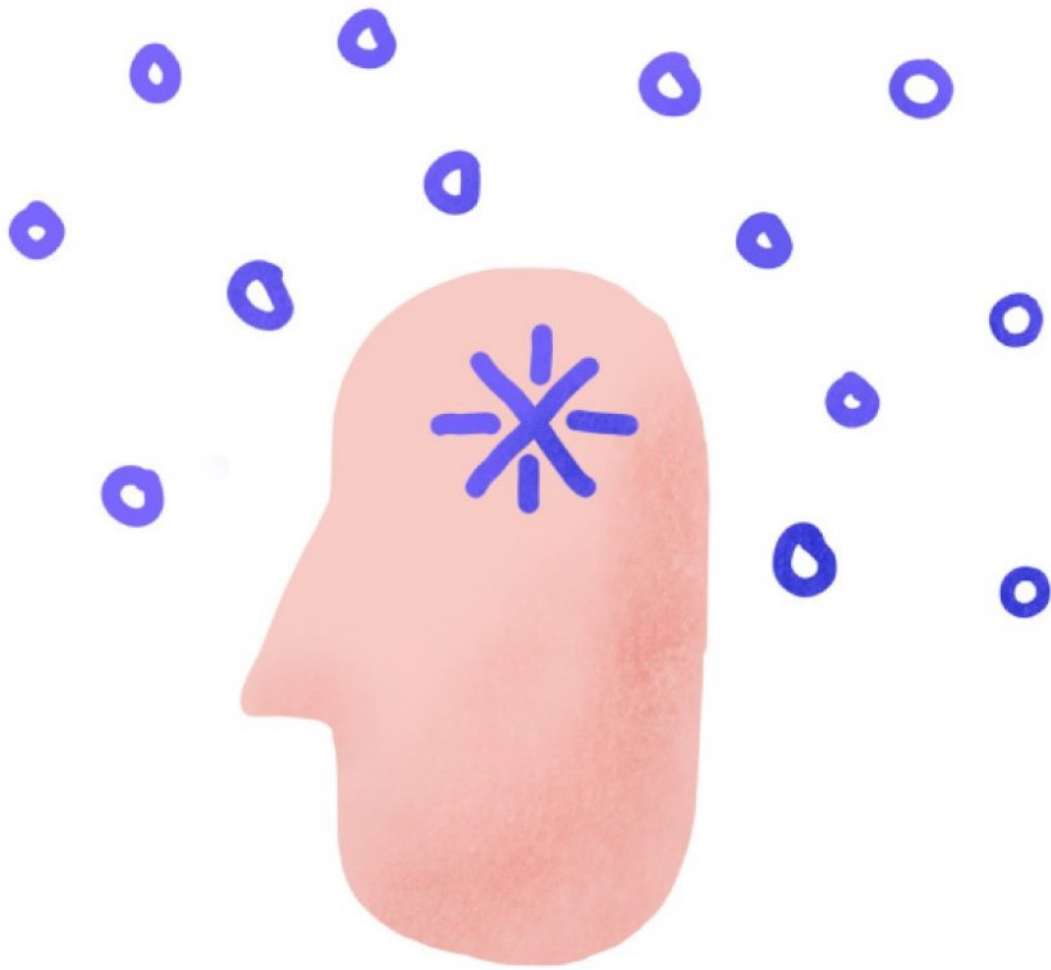
The core of *liminality* [4] is a state in which people dwell and waver in between worlds. *Liminality* enables a person to close off the previous world, bring them in a more open-minded state and lets them take a leap into the unknown, giving way to uncertainty. Liminality lets people wander around with no particular focus; The person is open to situations in which everything can happen,

there are no expectations and rules. This enables a person to try out new things. Escapism
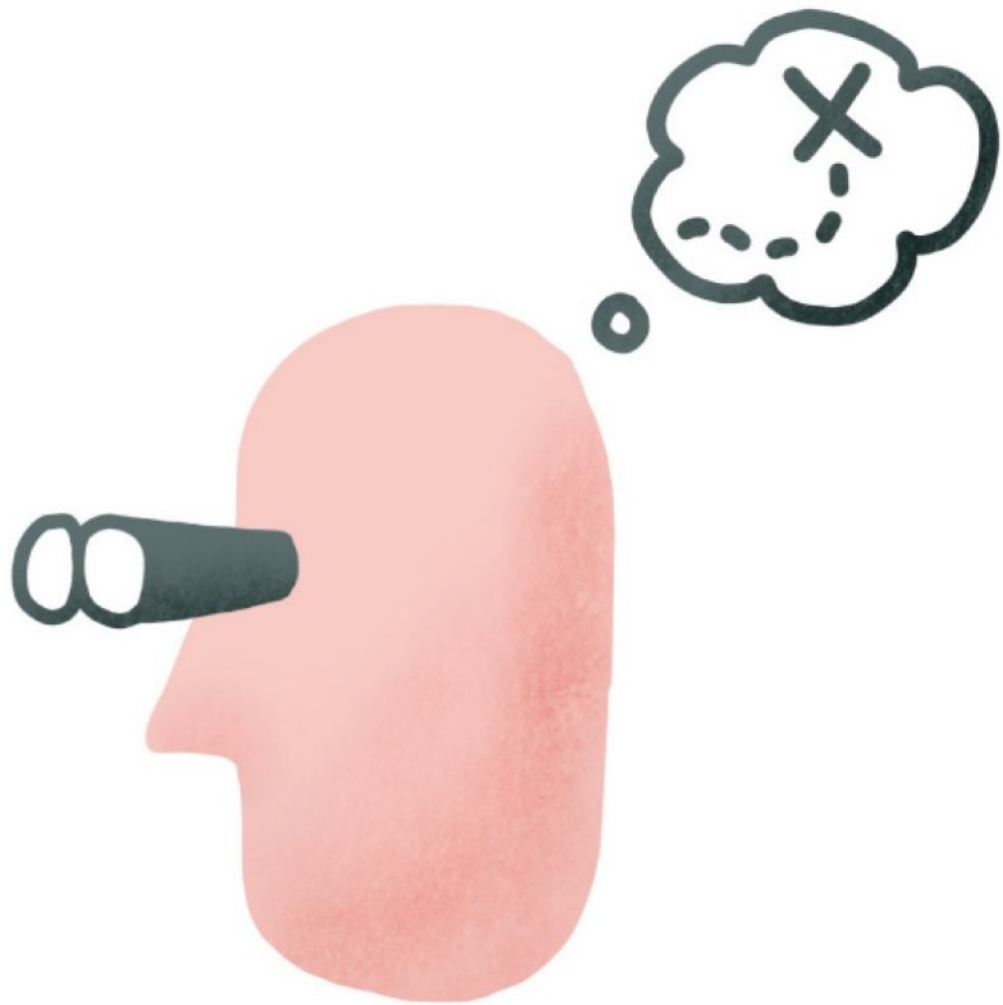
Escapism is being distracted from the regular, taking a break from the normal. At the festival terrain, people wander around with no particular focus in the so-called *liminal festival space*. Liminal spaces are the places we go to in search of a break from the normal. A person experiences *escapism* when they have the freedom to explore and can build their own adventures.

Festivals differ from the ordinary life in activity, location and mores. Festivals feed the need for *escapism* for the reason that festivals on itself are a break from the normal. Also, the performances

are a moment of *escapism*. Authenticity
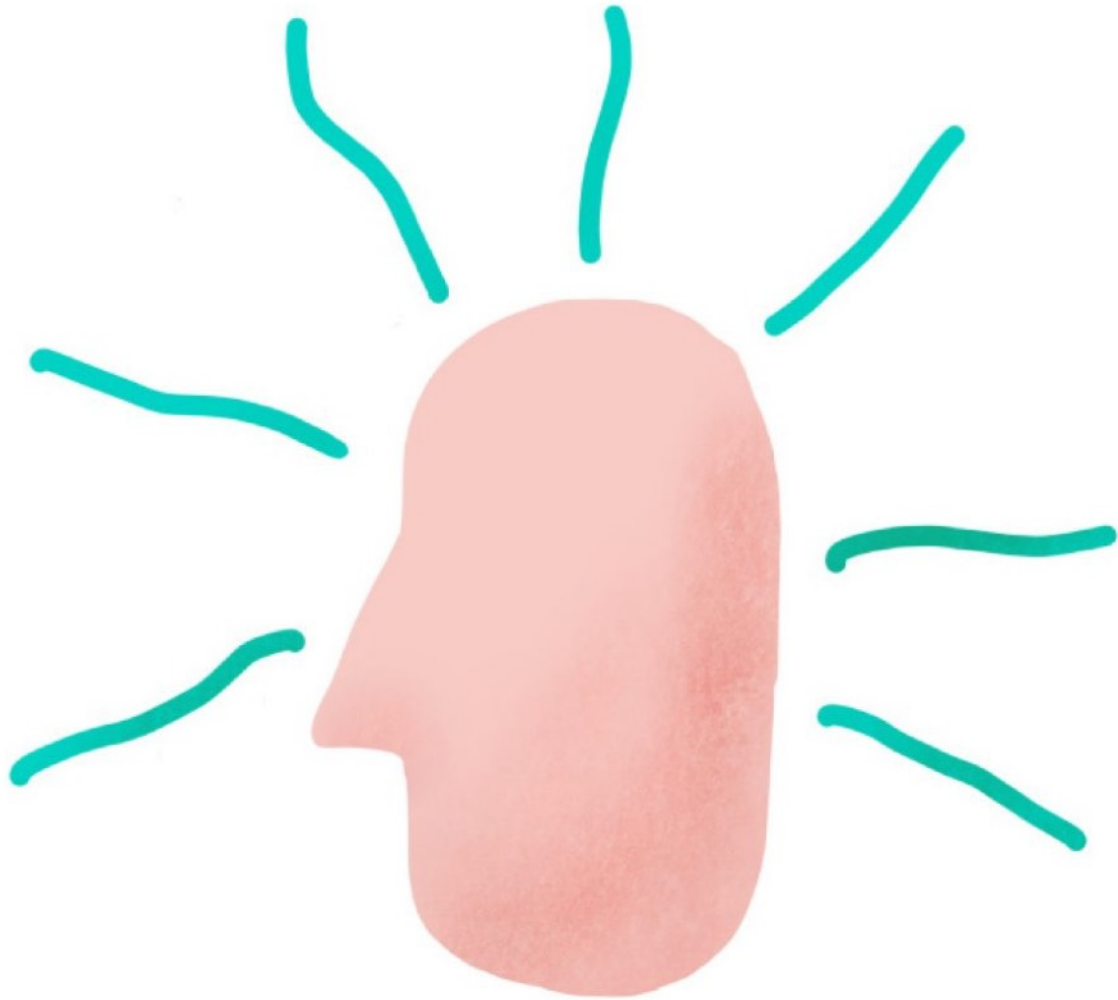
The feeling of *authenticity* is evoked when a person experiences something unique. At festivals, many things happen simultaneously, and thus the visitor eventually misses more than they can undergo. At festivals, many things happen very temporarily. There is a fear of missing out, but it is accepted.

Instead, the visitor builds its own version of the festival. A festival experience is an exploration of the festival in which many mini-adventures happen that only happen to the person itself.

Socialisation
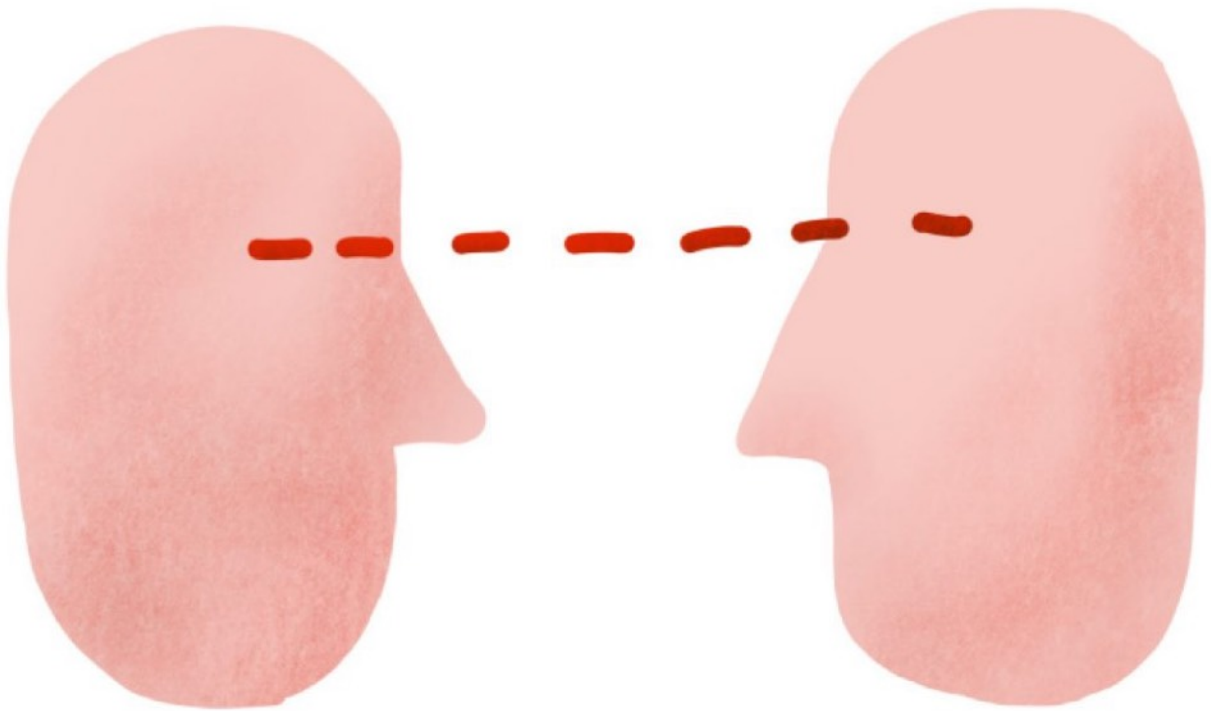
A festival is in many ways a social activity. A festival experience is mainly created by the visitors [5]. At festivals, visitors can have an influence on the experience of other visitors. Due to their input, a festival is never static.

A festival is a shared experience; visitors feel part of a group [6]. This also results in visitors meeting new people due to (smaller) shared experiences [7].

Mini-adventures are mentioned throughout the project to describe an unusual and exciting activity. To be able to translate those mini-adventures to the MOJO Exhibition, these activites are split up in sub-events: *primers*, a *trigger*, a *threshold* (for a *consideration* moment), an *action* and a (chance to find a) *discovery*.
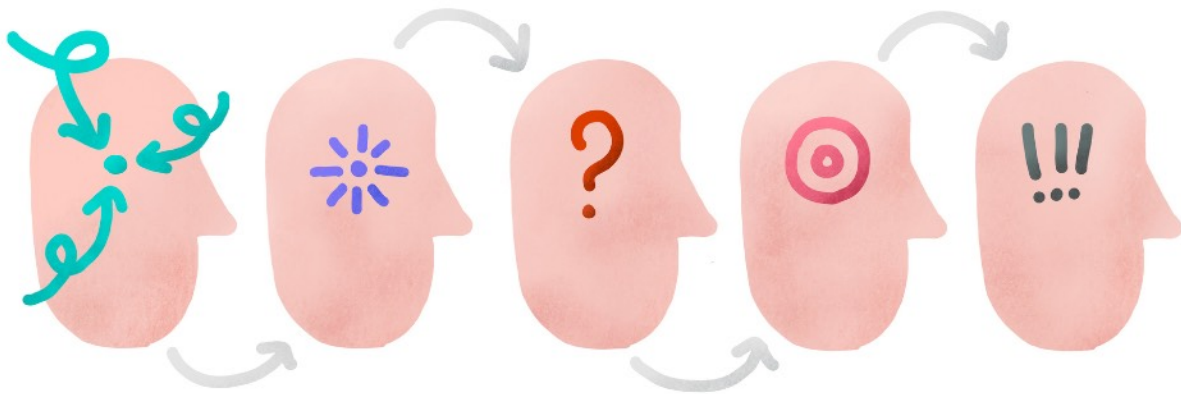
Primed to discover Mini-adventures   A festival visitor can encounter situations during a festival that can be described as mini-adventures. In general, mini-adventures can be described as an unusual and exciting activity. These adventures can be seen as a result of *liminality* and *escapism* and can result in *authenticity* and *socialisation*. Mini-adventures exist out of a series of sub-events.

The term *mini-adventures* is a result of a context mapping session with three festival-goers. The sub-events described below are a resume of the "customer journey map" that was made of such a mini-adventure. These sub-events will be used as a guide during the design process to create mini-adventures at the MOJO Exhibition. First, the next two stories give an example of mini-adventures at festivals [1].   SUB-EVENTS OF A MINI-ADVENTURE These mini-adventures are split up into 5 sub-events that can be used to design mini-adventures at the exhibition. As can be seen in the

stories above, not all events should happen to make it a mini-adventure.   Priming
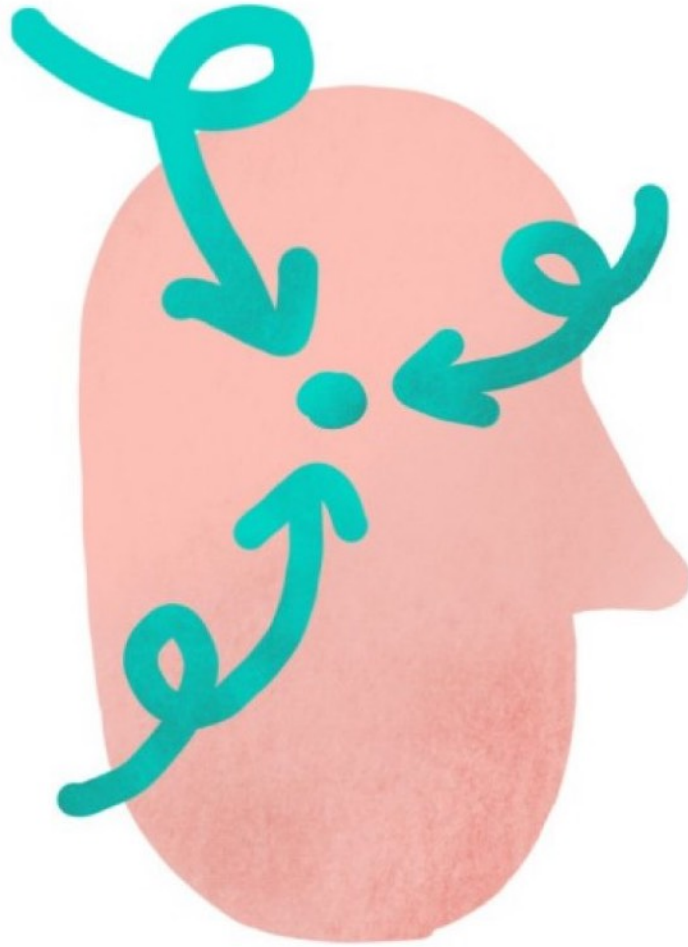
Before a visitor gets *triggered*, they can be *primed*. This can be done by nudges that get picked up unconsciously. Priming is not essential but can influence the *consideration* event.

Trigger
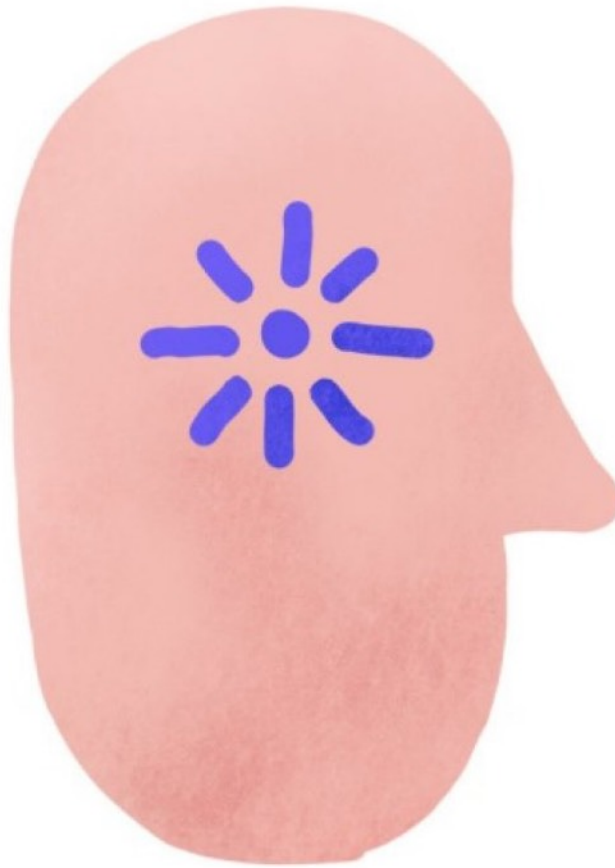
For a mini-adventure, the visitor is always *triggered* by something. This *trigger* is noticed by one or more senses and leads to the *consideration* phase.

Consideration

A moment of *consideration* takes place in which the visitor weighs the pros and cons. Expectations are built (based on e.g. the *primers*) and the *threshold* (a hurdle the visitor has to overcome) is examined.

Action

After the moment of *consideration*, there is a decision to do something (the action) with the *trigger* or just ignore it and continue doing what the person did before.

Discovery

During a mini-adventure, there is a chance for a *discovery*, but this is optional and the visitor knows. When expectations are built up high, the *discovery* can also be a big anticlimax.
EXAMPLES OF MINI-ADVENTURES

The jumping rope

On the way back from the bar, Jonas and Karin pass two guys who are spinning a big jumping rope. Jonas sees it (*trigger*) and decides to join (*consideration*). First, he asks Karin to hold his beer (*threshold*) and then Jonas jumps in the game (*action*).

The black hole

Earlier that day, Imke and Ali took a different tour from the camping to the main stage. They passed a sign saying "At the slide, go left" (*primer*) and laughed about the strange directions. Later that day, they walk over a hill and hear "Pssst" out of a black hole in the ground (*trigger*). They inspect the black hole and see it is a pipe slide, but do not see where it leads to (*threshold*), due to the bushes around them. This not knowing what to expect, creates a slight hesitation. They look at each other and decide to go in, since this may be the slide from that sign this morning

(*consideration*). Ali jumps in the black hole (*action*) and after a bumpy slide, he is suddenly in an open place downhill with a coffee bar (*discovery*). Into the slide, he calls Imke to take the jump.

Interaction vision Wandering through a bamboo forest Footage shot at Kew Gardens (London)

The interaction vision is made to further interpret the festival vibes by translating the festival elements combined with mini-adventures into an abstract example. The vision will be used as inspiration and can function as a reference for the design. [1]   Wandering through a bamboo forest Interaction vision

Photo by Ruben May on Wildeburg 2018 Entering a bamboo forest is like a mini-adventure. There is something that can trigger a person to enter the bamboo forest. This can be as small as the sound of a beautiful song of a bird. Entering the bamboo forest is with a slight hesitation since there is a small threshold due to the closed look

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of it from the outside. This can also make people decide not to enter the forest at all.

Photo by Ruben May on Wildeburg 2017 Stepping into the bamboo forest is like stepping into another world (liminality [2]). Wandering around in the bamboo, focus is lost easily due to the short sight lines and repetitive elements. This makes the wanderer stare into the far distance mentally and makes the wandering almost wavering; losing determination, or purpose (especially temporarily) [3] .

The short sight lines of the bamboo and the case that the bamboo is physically surrounding the person, strengthen the feeling of being in a bubble. This bubble is important for the wavering, the mindless and for the idea of building their own adventure.

The forest is making the person feel isolated and let them build their own *mini-adventure*. Creating routes trough bamboo, not knowing all of it and having uncertainty about what can be expected (*escapism* [4]). A beautiful bird can maybe hop through the bamboo, or suddenly there is an open grass field to enjoy the sun, or they find something another visitor has left for the next passant (*socialisation* [5]). Maybe the person is walking in the wrong direction, missing out all the special

discoveries that could have been made (*authenticity* [6]).

Photo by Niels de Vries at Wildeburg 2017 This interaction vision is translated to the design statement and referenced to throughout the design-section of this website. Be sure to check it out!

"Creating an opportunity for visitors to experience the four festival elements at the exhibition" *Liminal festival space plays a significant role in the festival experience and the four elements of a festival experience provide us with a good understanding of it. Festival vibes are added to the MOJO Exhibition, by creating opportunities to experience the four elements and let visitors build their own mini-adventures.* *LEARN MORE ABOUT THE DESIGN STATEMENT*

In the background: the Van der Mandelezaal, one of the rooms for the MOJO Exhibition

An opportunity to experience festival vibes at the exhibition

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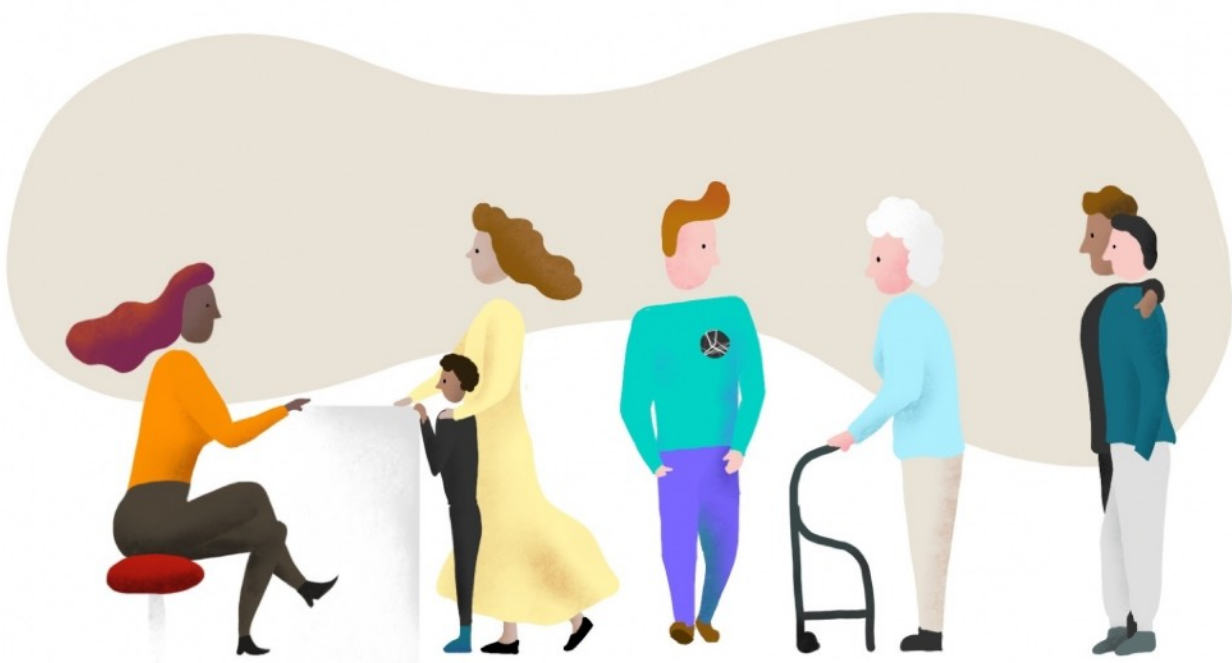
Get a tour through the designed experience The design adds a layer of festival experience to the MOJO Exhibition, based on the 4 festival elements. Explore the design with the help of Theo, Priscilla and mrs Benting-Visser: EXPLORE THE DESIGN
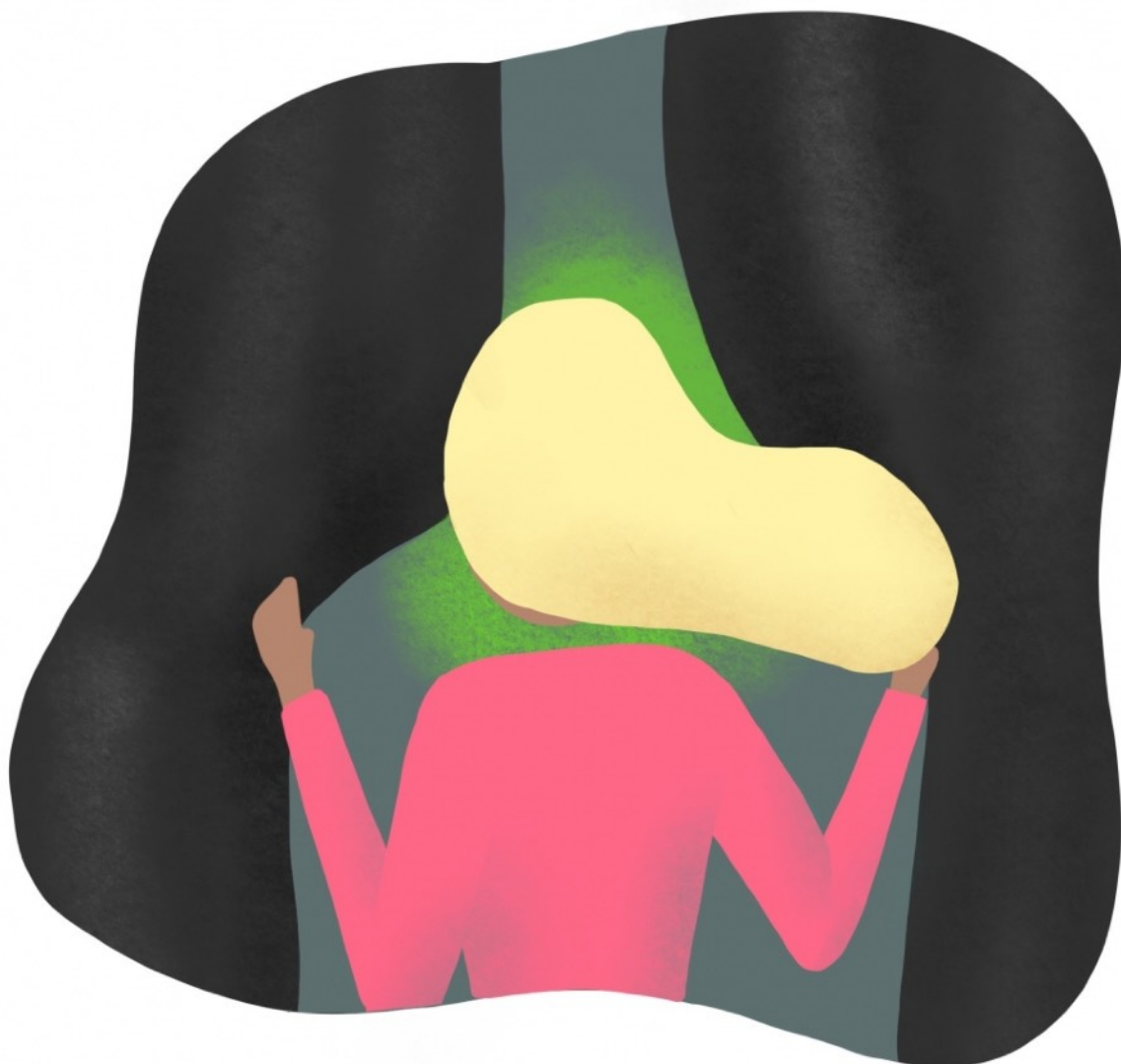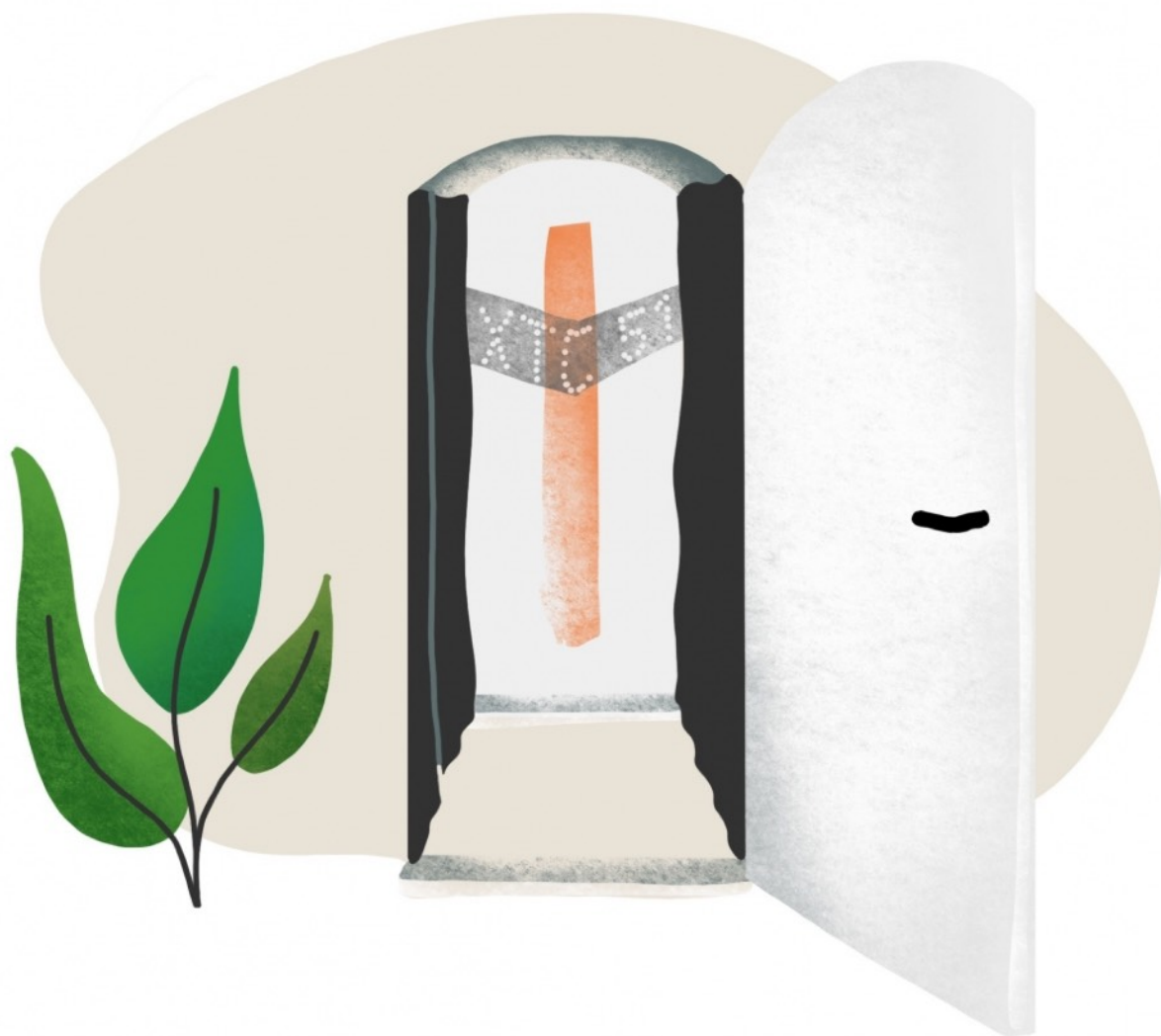
Designed into the small details The design has become a large collaborating collection of components that work together. The components are worked out into the small details. Shown in the background: an artist render of a button. Image used from UK Fabrics. GET THE DETAILS

Design statement "Creating an opportunity for visitors to experience the four festival elements at the exhibition"

In the background: the Van der Mandelezaal, one of the rooms for the MOJO Exhibition   As described by the four festival elements, liminal festival space makes the festival experience. To evoke a festival experience at the exhibition, the design statement is: Creating an opportunity for visitors to experience the four festival elements at the exhibition.   Bringing the experience of liminal festival space to the exhibition Design statement   Festival vibes are added to the MOJO Exhibition, by creating opportunities to experience the four elements of a festival experience and let visitors build their own mini-adventures. This design statement will explain, with the help of the elements, how the elements, the mini-adventures and the interaction vision come together.

The design will be part of the MOJO Exhibition and will be like the bamboo forest from the interaction vision. The idea out of that is that the design will act as an extra layer on top of the exhibition; To stay in the analogy: The bamboo forest can be seen as a characteristic element of the terrain where the festival takes place and therefore ignored by the majority. But for the ones that get *triggered* by the bamboo forest, there is an opportunity. The design should not be obvious; it should not *trigger* everyone. The use of liminal exhibition space will enable this [1].

Liminality

Translating liminality to the design is the main goal of the design since it is the characteristic mental state of the festival visitor. The design has to enable a person to *close off* a previous world (the regular exhibition) and take a leap into the unknown (the design), giving way to uncertainty. This will go had in hand with the feeling of *escapism*. The design enables situations in which everything can happen, without expectations and rules.

Also part of liminality is to offer the visitor the possibility to wander around *without focus*. For this project, it is assumed the visitors to the exhibition do dwell around but not without focus; Throughout the exhibition, they keep looking for something that might interest them. The design should also offer a place in which a visitor can wander around in liminality as described above and bring them in a bubble (losing focus).

Escapism

To trigger escapism, the design should offer the visitor the *freedom to explore* and discover. This goes hand in hand with the liminality mentioned before. This exploring is preferably followed by doing something unusual; This creates *mini-adventures* for the visitor "unique" to them.

Authenticity

The factors of *temporariness* and *fear of missing* out go hand in hand for the feeling of authenticity. As implied earlier in this article about the interaction vision, it is important that not all visitors have to experience the same. It acceptable that visitors do not experience the design at all. The design should be discovered by a maximum of 25% of the visitors. [2] Being in the right place at the right time can be key to (a part of) the design. To make the design non-static, a temporary factor should be included. This can be done with the help of the visitors themselves, see *socialisation*.

Socialisation

Close to the previous point since it can add to the feeling of *authenticity*, is social belonging and interaction. The design should enable visitors to *influence* other visitor's experience of the design. *Shared experience* between visitors can also stimulate social interaction, or at least a connection between them.

Integration with the MOJO Exhibition

As mentioned before, the design will be an extra layer on top of the MOJO Exhibition. The design will be in contrast to the regular exhibition while maintaining recognizability. This means that the design will have to match with the design style of Peter. This should ensure that visitors know it belongs to the MOJO exhibition. Since the design will be spread over multiple rooms, a consistent look throughout the design is needed. The architecture of the building offers opportunities that can be used by the design (like the *discovery* of a shortcut via the Onderdoorgang).

Another important aspect of the design will be the feasibility and viability. During the design process, choices have to be made that incorporate aspects like costs and durability. Since the design is a proposal and therefore there is no guarantee the design will be implemented, the design should take in to account the goals of Museum Prinsenhof, like attracting a younger generation visitors without scaring away their current visitor.

The design framework is a translation of the design statement to enable evaluation of the goals set by the statement. This article gives a brief overview of the principles that will be used during the design process.

Design framework Design framework   General

- The design acts as a layer on top of the MOJO Exhibition [1]
- The design aims for a participation of maximal 25% of the visitors (an expected 15.000 visitors). [2]
    - The design and its components have to be durable to withstand a daily usage for 6 months by *at least* 15.000 visitors in total
    - Both the younger visitor as the more traditional visitor should be able to participate in the design
        - The design has an Instagram-friendly design for the younger generation (wish)
        - The design guides the more traditional visitor by good signage and taking away doubts
- The design has to fit in the MOJO Exhibition:
    - The design takes into account the design style of Peter te Bos:
        - He aims for a monochrome and mainly white and light style
        - Colour will only be used when there is no monochrome variant available
        - At the selection of materials, preference is for materials that hint to the temporary construction of a festival.
        - Peter aims for a consistent visual style throughout his design
    - The design has to maintain recognizability throughout the exhibition
        - The visitor must also be able to recognise the design is part of the MOJO Exhibition
    - The design preferably makes use of the opportunities the architecture can offer (wish) [3]
        - The design should not alter the architecture of the museum
    - Though there is no budget set by Prinsenhof, the design should take into account that to the solutions do not require big investments
- The design offers the visitor an opportunity to experience the 4 festival elements
    - Liminality
        - The design enables a person to close of the previous world and take a leap into the unknown, giving way to uncertainty.
        - The design lets people wander around with no particular focus.

- o The design offers a break from the normal.

- ■ Escapism

  - o The design evokes the idea of stepping into another world.

  - o The design offers the freedom to explore.

  - o The design lets visitors build their own adventures.

- ■ Authenticity

  - o The design triggers visitors to explore and a chance to discover

  - o The design enables the visitor to build their own mini-adventures

  - o The design has an element of temporariness

  - o The design may trigger FOMO

  - o Not all visitors have to experience the same; it is accepted that visitors do not experience the design at a whole.

- ■ Socialisation

  - o The design lets visitors influence the experience of other visitors. Due to their input, the design is not static.

  - o The design facilitates a shared experience in order to meet new people

  - o The design offers the visitors feel part of a group.

- • The design makes use of the sub-events of a mini-adventures

  - ■ The design can make use of *primers* to prime the visitor about the design

  - ■ The design makes use of *triggers* to grab the attention of the visitor

  - ■ A *threshold* is incorporated into the design to make the visitor feel some hesitation and have a moment of *consideration*.

  - ■ The visitor is allowed to ignore the *trigger*.

  - ■ The design can offer the visitor a *discovery*, this can also be an anticlimax.

The design

The design is explained with the help of three persons. Theo, Priscilla and Mrs Benting-Visser visit the museum the same afternoon. Their paths cross because of that. When that happens, a "Sync this shared moment with [name]" button appears. To see the different views in that situation, click the button and scroll (*manually!*) to that person. Remember that by syncing, there is a chance you skip parts of the story. Be sure to check everything out!

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Dwelling through 4.5mm side-glowing PMMA light fibres The light fibres bring liminality to the experience. Shown in the background, an artist render of the light fibres <u>WANDER THROUGH THE DETAILS</u>   Curtains that evoke curious peeking and create a port to another world The curtains create a dark contrast to the light MOJO Exhibition Shown in the background, a close-up (artist render) of a curtain. Image used from UK Fabrics. <u>DIVE INTO THE DETAILS</u>

A phone that you just want to pick up Connecting two strangers at different places on the exhibition Shown in the background: an artist render of a phone. Image used from Quino Al. <u>CONNECT TO THE DETAILS</u>

A button that catches the eye and evokes desirability A magnetic layer is the puzzle piece for the gesamtkunstwerk Shown in the background: an artist render of a button. Image used from UK Fabrics. <u>GET THE DETAILS</u>

Simple knobs to control the light and music in the design Influencing the experience of others and creating mysteriousness Shown in the background: an artist render of the control panel. Image used from Abigail Keenan and Hugo Barbosa. <u>THIS BUTTON LINKS TO THE DETAILS</u>

Suddenly the puzzle pieces fall into place with the gesamtkunstwerk Priming visitors and let them leave their mark Shown in the background: an artist render the gesamtkunstwerk with written magnets <u>GET THE DETAILS</u>   Easy to understand crowd control For a good experience at the Onderdoorgang Shown in the background: a traffic light by Erwan Hesry <u>STOP AND SEE THE DETAILS</u> Signage to limit doubt and hint visitors To support the visitor in their mini-adventure Shown in the background: one of the signs <u>GO SEE THE DETAILS</u>

Dwelling through 4.5mm side-glowing PMMA light fibres The light fibres bring liminality to the experience. Shown in the background, an artist render of the light fibres

The light fibres Design details   Goals of this design component The light fibres lets visitors dwell through Het Dwaalpad Slowing down the visitor and bring them a (physical) bubble Acts as a consistent visual component in the rooms behind the curtains

Highlighted design details

4.5mm braided side-glowing fibre

A minimalistic look of the fibres is needed since they are an eye-catching visual component that has to fit into the overall design vision of Peter. Also, the minimalistic look with straight falling light fibres will create a repetitive look and strengthen the short sight lines, needed for the dwelling at Het Dwaalpad. This look is achieved by using 4.5mm braided side-glowing fibres with a cap on the

end. More about material selection at the Design Considerations below.

Tested at Dorpsgek

The effect of the light fibres and the length of Het Dwaalpad is tested on Dorpsgek. This test confirms the idea that a path of light fibres let people dwell and give visitors the opportunity to have a moment for themselves. The path should be longer then 6 meters so the visitor really gets emerged [1].

More design details Design considerations

- **Production**
- **List of requirements**
- **Drawings**

The main design consideration was the kind of light strings that should come from the ceiling, four techniques were possible:

1. EL Wire
2. Glass fibre with a LED light source
3. PMMA light fibres a LED light source
4. Cotton robe with UV light projection

Based on the following aspects the technique was chosen:

- The technique should be durable enough to last the visit of 15.000 visitors during a period of 6 months [2]

- The technique should create a clean effect, fitting into the design vision of Peter. In this case that requires straight falling strings that can light up in white colour.

- The technique should fit in a small budget.

- The technique should be dimmable [3].

Ad. 1 EL Wires is a relatively cheap technique and easy to programme. Though the wires are easy to bend, creating a messy effect. This is discovered after buying samples of white EL wire and is shown in the following picture. Therefore, this technique does not pass.

White EL Wires

Ad. 2 The glass fibres are a technique owned by Viberlight. After having contact with the company, they concluded the technique is way out of the budget and too fragile to be used in this form in the museum.

Ad. 3 PMMA glass fibres exist in many forms and sizes but is an affordable technique. To gain insight about the possibilities, the company Qcat Lighting was visited that showed the possibilities. Eventually, three variants were considered after having explained the use situation:

Sparkling PMMA light fibre
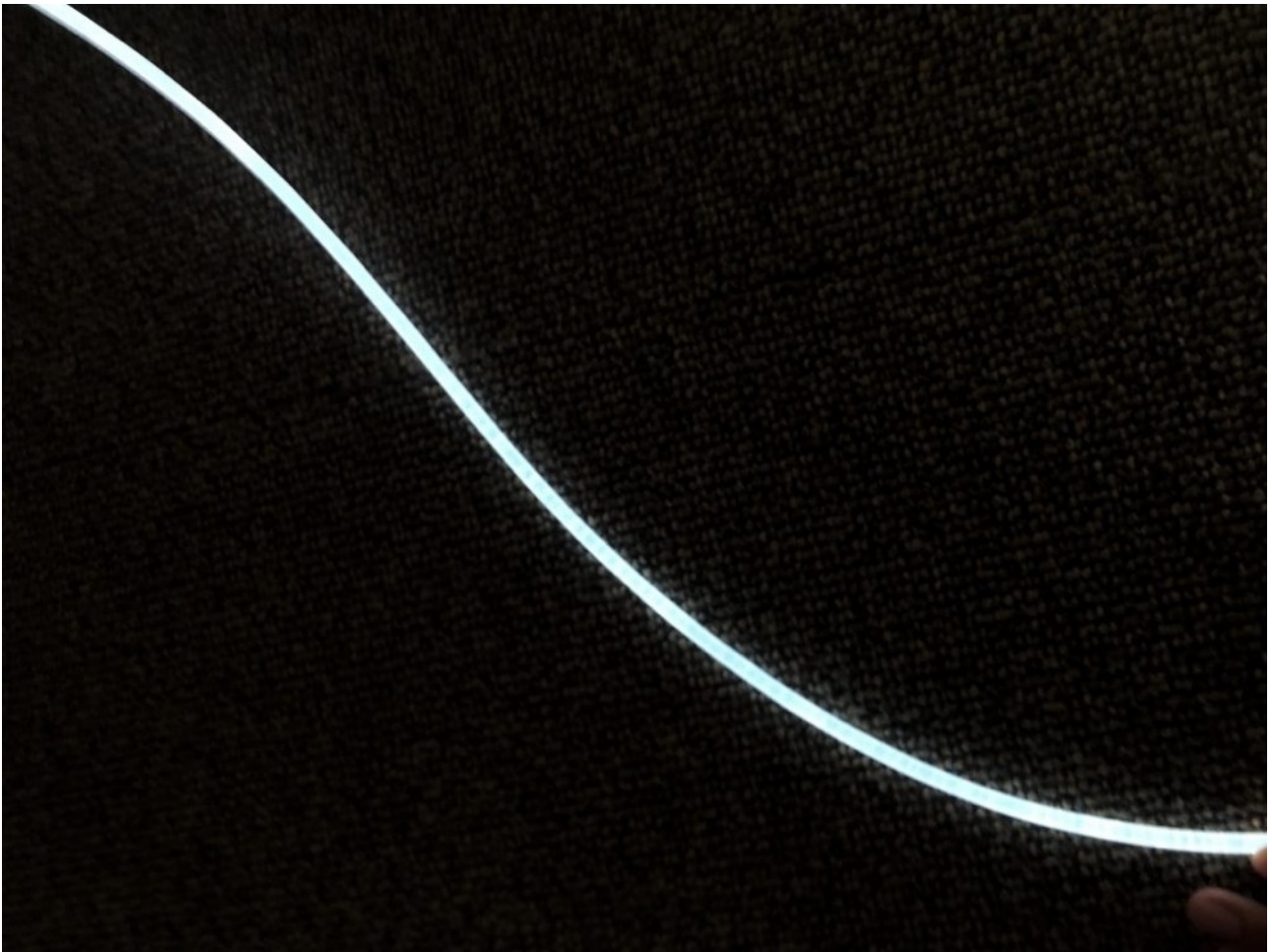
Side Emitting PMMA light fibre

Side Emitting Braised PMMA light fibre

The sparkling fibres do not fit the clean look and while the side emitting light fibre fits the look the most, it is quite fragile and will not hang straight. The side emitting braised light fibres consist out of 15 smaller end-lit light fibres, braised together to emit light on the sides. This braising results in straight hanging strings and is durable enough to last during the exhib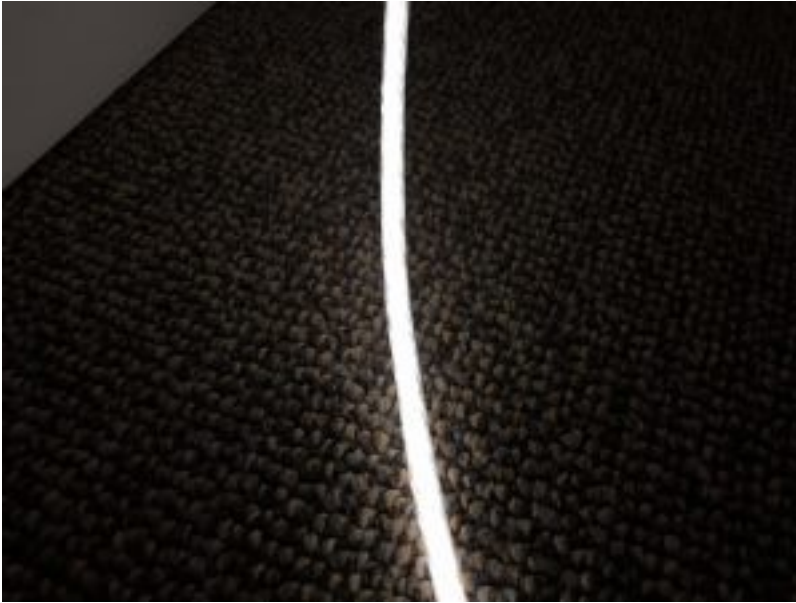ition. Since end-lit fibres are used to compose the product, the braised product emits light at the end. This means that all fibres need a cap on the end to block that light. The LED that illuminates the fibres is easy to program and is a relatively low-cost.

Ad. 4 The cotton ropes are the most cost-effective technique, but it needs an external light source that also projects light on the visitor themselves. Therefore the white elements on the clothing of the visitor will also light up and the visitor can create shadows on the strings. Both detract from the clean style and therefore this technique is not suitable.

Conclusion The side emitting braised PMMA fibres are the most ideal in this use situation, they check all the boxes. After this selection, the choice was made for 4.5mm fibres. This diameter has a good balance between weight [4] and visibility [5].   RETURN TO THE OVERVIEW OF DESIGN DETAILS

Curtains that evoke curious peeking and create a port to another world The curtains create a dark contrast to the light MOJO Exhibition Shown in the background, a close-up (artist render) of a curtain. Image used from UK Fabrics.

The curtains Design details   Goals of this design component The curtains raise a threshold and create a moment of consideration A port to a break of the normal Creating darkness in the rooms behind the curtains Creating a consistent touch-point for the design

Highlighted design detail

A handgrip as use cue

To make the curtains more inviting for visitors to peek through and let them consider to enter the room behind, handgrips with an icon are added to the curtains. When needed [4], the handgrips can be highlighted with a glowing spotlight to *trigger* persons passing by to take a look.

More design details Design considerations

- **Production**

- **List of requirements**

- **Floor plan**

Three main concerns of the curtains where:

1. The curtains can be too repellent and to easy to ignore by visitors

2. The small rooms could get crowded since people would enter even though other people are already in it

3. It creates dark rooms that may lead to unsafe situations in the case of an emergency

Ad. 1 A former version of the curtain that was tested at Dorpsgek, the curtains can indeed be too easy to ignore. The advice from Museum Prinsenhof was to add a handgrip with a logo that reoccurs throughout the design. This is a use cue for the visitors to take a look behind the curtains. It should be mentioned that the handgrips should not be too inviting since the design should be missed by the majority of the visitors [5].

Ad. 2 The test at Dorpsgek showed that when people are are already in the room behind the curtain, new people have a tendency to wait or come back later. At Dorpsgek this did not result in noteworthy queues [6], if this is the case at the exhibition is not clear [7].

Ad. 3 The safety concerns are valid and therefore safety precautions need to be implemented. The curtains, for example, need to be made from fire-retardant fabric and the rooms need to accommodate safety lights that turn on in case of an emergency and proper exit signs.

A phone that you just want to pick up Connecting two strangers at different places on the exhibition Shown in the background: an artist render of a phone. Image used from Quino Al.   The phones Design details   Goals of this design component Connect visitors at different places in the exhibition Pulling visitors into De Onderdoorgang

Highlighted design details

A classic phone

A classic black phone is used as a communication method. This archetype of phones is accessible for all kind of visitors of the exhibition. It has clear use cues and people know what to do with it and what they can expect from it. At the same time, the visitors will not know for sure what will happen after picking up the phone, making it a mini-adventure. Read more about this in the design

considerations below.

Lights up when rung

To maximise the chance that a visitor will pick up the phone that is ringing, a spotlight lights up the phone. This visual cue will put the focus on the phone, just like the light signals at the curtains will do. It also acts as confirmation that something is happening for the person listening to the phone in De Controlekamer, as they can see the other phone on the screen.

More design details Design considerations

- **Production**
- **List of requirements**
- **Floor-plan**

The classic phone is a result of the idea to connect two visitors in different rooms, which resulted in the following questions:

1. What is the best way to connect two strangers at different rooms?

2. What aspects can help make the use of this component more approachable for the more reserved visitor?

Ad. 1 Inspired by the path of mini-adventures, the component should firstly include a *trigger* and a *moment of consideration.* This means that the visitors should do a dedicated action. Letting two persons communicate is commonly done by speech and vision, hence the telephone, texting and FaceTime. Speech is preferred since it is a low threshold and has a good level of being personal while being able to maintain a level of anonymity. With speech, there is choice between a phone-like technology and an intercom-like technology. The phone-like technology is preferred since it gives the visitor the option to opt-in and opt-out when wished for. Phones also have a *trigger* (the ringing) and offer a *moment of consideration* (picking up or not). After picking up, a lot can happen, making it a kind of mini-adventure.

Ad. 2 A phone-like technique is chosen, and this narrowed down the options. In the range from classic horn phones to smartphones, classic phones win over in simplicity. The classic horn phone is a symbol and communicates to all visitors to be used. The classic horn has a clear use cue: pick me up. Therefore the choice is made for the classic phone. This leads to a new design consideration: how to make the phone interesting enough to pick it up? There are two locations, both with different challenges:

De Controlekamer

Here the visitor enters a simple room that includes four elements, from which two are clear interaction elements: the phone and the control knobs. This 'dashboard' should be lit with a spotlight to bring extra focus on those elements. When the visitor comes close and takes a look at the screens, another phone is seen on one of the screens. It is assumed that this will bring curiosity to the visitor to pick up the phone to see what happens.

De Onderdoorgang

De Onderdoorgang is quite a hidden part of the exhibition. It is hidden behind a curtain that is not easily seen by the visitor [1]. De Onderdoorgang is a hidden gem and probably will be the least visited room of the exhibition [2]. Though, when the telephone is rung from De Controlekamer, the visitor needs a little help. The following design choices help with that:

- The phone needs an archetypical classic phone ring, so it addresses every visitor.

- Since the ringing sound comes from a corner in the wardrobe, any confusion with a left phone in someone's jacket should be eliminated. The curtain that leads to De Onderdoorgang, therefore, should communicate the ringing is coming from behind it. This can be done by synchronous light signals from the sides of the curtain.

    - This choice a result of a case study of phone booths on a festival. The designer of this shared that it was a challenge to pull visitors to the phone booth in an environment with so much sound. Their solution was to use all kinds of audiovisual effects in and around the photobooth [3].

- After opening the curtain, a traffic light is firstly visible. This first traffic light should be programmed to be green when the phone rings in order to leave out any confusion. The second traffic light should stay red as long as the phone rings and also as long as the conversation is going on the phone. When the phone is hung, the traffic light can continue as programmed, creating a waiting moment.

- The phone in De Onderdoorgang lights up when rung, to bring focus on it.

Phone booths on festivals – photo by Onze Kapel

After a long search, eventually, a similar project was found in 2017 on festivals like Pinkpop, Lowlands and Down The Rabbit Hole. The goal of these phone booths was to connect strangers from different places on the festival terrain. Each three-day festival had around 20.000 calls made. Varying from ordering pizza to asking someone on a date [4].

A button that catches the eye and evokes desirability A magnetic layer is the puzzle piece for the gesamtkunstwerk Shown in the background: an artist render of a button. Image used from UK Fabrics.   The buttons Design details   Goals of this design component Using the visitors to influence and nudge other visitors Adding a component that people want to go and look for Create a sense of a social group inside the exhibition A component that can be used for creating the Gesamtkunstwerk and prime visitors

Highlighted design details

Different button designs that catch the eye

The buttons are 56mm big and have shown to be an eye-catching accessory. On the metal buttons, a (smaller) magnetic sheet with the same design is placed. This creates a distinct border, making the button stand out even more on different clothing. The magnetic sheet is used for the

Gesamtkunstwerk. By having multiple designs, a varied image arises at the Gesamtkunstwerk. [1]

Keep a part for yourself and leave a piece at the Gesamtkunstwerk

The button is equipped with a magnetic sheet with the same design as the button. This sheet can be written on with a permanent marker at the Gesamtkunstwerk and left on the piece of art. The test at Dorpsgek showed that people want to keep the button themselves and probably won't leave it at a Gesamtkunstwerk. The magnetic sheet is assumed to be more easy to leave behind at the Gesamtkunstwerk since the visitor can keep the button for themselves.

More design details Design considerations

- **Production**

- **List of requirements**

- **Drawings**

The buttons should also be dispensed correctly at the end of the Het Dwaalpad. The visitor will discover the button after dwelling though Het Dwaalpad. This should spark an unexpected feeling of victory. To achieve that, the button is placed on a pole with a spotlight on it.
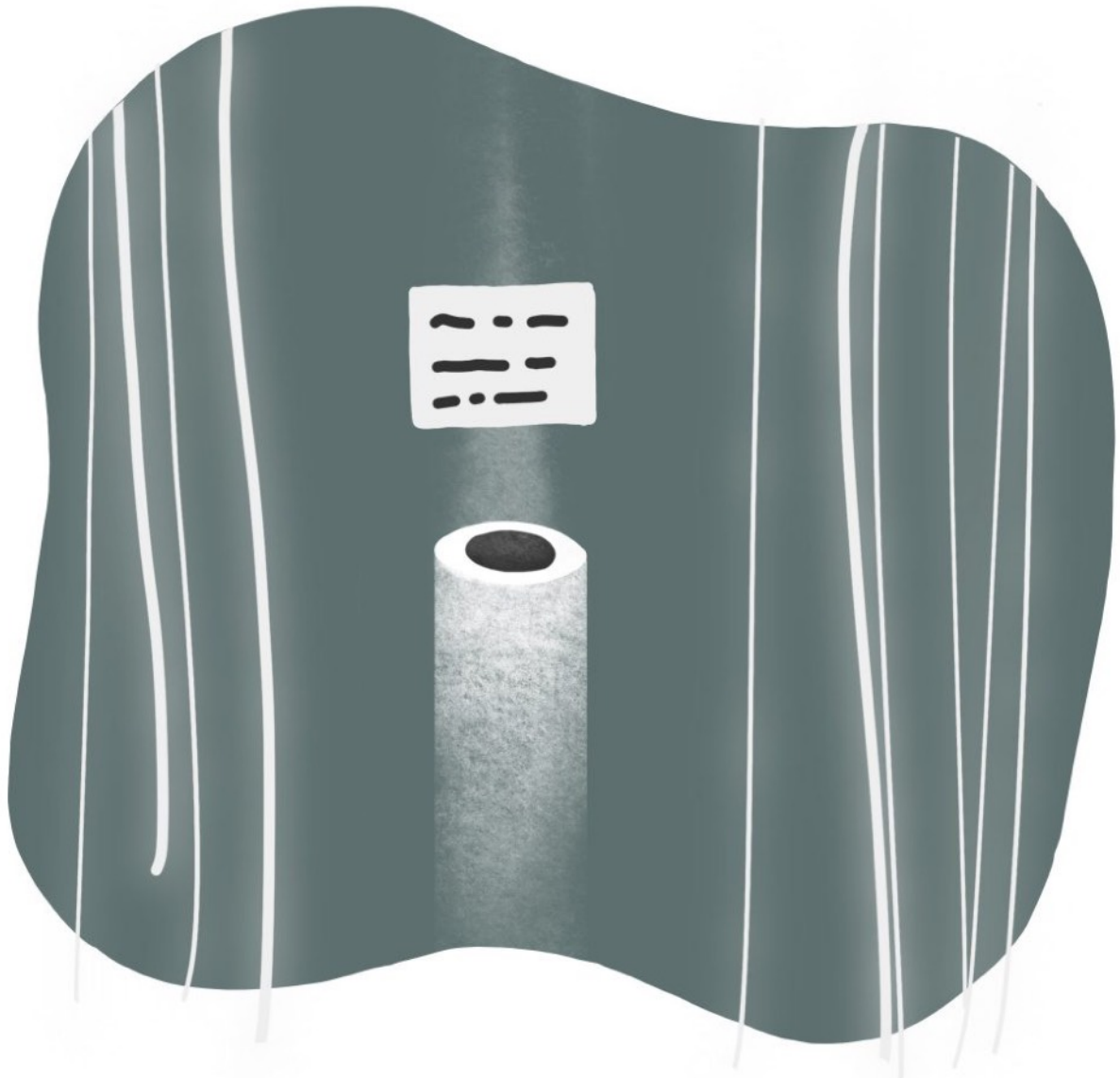
Simple knobs to control the light and music in the design Influencing the experience of others and creating mysteriousness Shown in the background: an artist render of the control panel. Image used from Abigail Keenan and Hugo Barbosa.   The controls Design details   Goals of this design component Offering the visitor to change the experience of other visitors Let the visitor know there are other rooms to discover Create confusion and the possibility to interpret things the wrong way

Highlighted design details
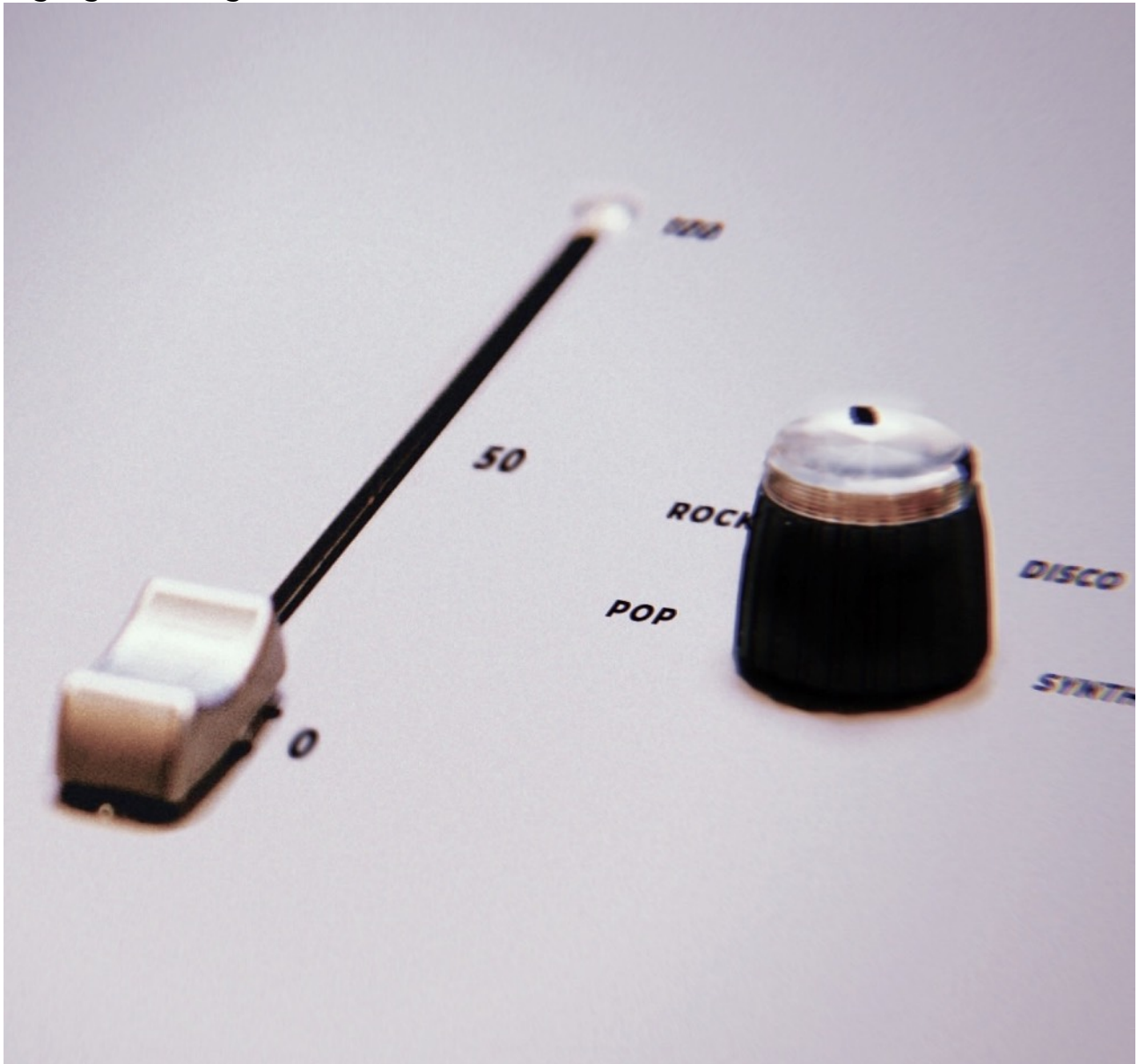
Easy use cues

The controls are archetypical controls that invite people to touch and play with them. The slider will change the light intensity of the light fibres in the design. The change is reflected on the light fibres in De Controlekamer and on the screens.

The turning knob is to change the music genre in De Onderdoorgang and in Het Dwaalpad. There is no music playing in De Controlekamer. The visitor does not directly know the effect of his

turning, but can link it back when visiting one of the rooms [1].

Screens to complete the story

The effect of changing the light intensity of the light fibres is showed on live camera footage of De Onderdoorgang and Het Dwaalpad. This gives the visitor feedback on their actions and will evoke curiosity to discover the other room(s). Also, the screen displays the phone in De Onderdoorgang, read more about that in the design details about the phones.

More design details Design considerations

- **Production**

- **List of requirements**

- **Drawings**

One of the design considerations should be the effect of the changes made in De Controlekamer on the experience of *liminality* at Het Dwaalpad. The changes should not disturb the experience of the visitor in De Dwaalpad too much. While the changes in De Onderdoorgang can be immediate, it is recommended that the changes in Het Dwaalpad happen with a smooth transition and a lag that

smooths out the sudden changes. For example, when a child is scratching with the light intensity slider, this should result in a slow change in light at Het Dwaalpad.

Suddenly the puzzle pieces fall into place with the gesamtkunstwerk Priming visitors and let them leave their mark Shown in the background: an artist render the gesamtkunstwerk with written magnets   The gesamtkunstwerk Design details Goals of this design component An essential primer for the visitors at the entrance Offering visitors the possibility to leave their own mark at the exhibition

Highlighted design details

Priming the visitor at arrival and closing the loop when leaving

The gesamtkunstwerk is, in fact, an important *primer* for the buttons. It is placed behind the same black curtains at the entrance/exit of Museum Prinsenhof. The gesamtkunstwerk will first prime the visitor [1] there is something behind the curtains. When leaving the exhibition, putting the

magnet at the gesamtkunstwerk is closing the loop.

Magnets with a personal message

The gesamtkunstwerk is a big wall on which people can leave the magnet stuck to the button they have found in Het Dwaalpad. The visitor can decorate their magnet with white and black markers [2].

More design details Design considerations

- **Production**
- **List of requirements**
- **Floor-plan**

First, the idea was to ask the visitors to leave the button at the Gesamtkunstwerk. After an evaluation of this idea at Dorpsgek, it became clear the buttons are seen as a collector item. Adding a magnet onto the button that can be peeled of the button, get decorated and left at the Gesamtkunstwerk is assumed to be a more feasible situation in which the visitor will participate. The decorating with permanent markers was added to give the visitor the opportunity to leave a more personal mark then just rearranging some magnets. This adds to the *authenticity* and offers more *escapism*.

Design process

This page gives an overview of all design process related pages that have been referred to throughout the project. These pages act as background information and are not part of the main content.   Research objectives Based on preliminary research an opportunity for this project was found to make use of the liminal exhibition spaces to evoke a (subjective) festival experience. To create theoretical support for the design framework, research has been done on the topic. <u>LEARN MORE ABOUT THE RESEARCH OBJECTIVE</u>

Vision development Research into the subjects of festival, liminality and the exhibition has provided many insights for the design. In order to design, this knowledge is interpreted into a vision. This vision creates the fundament for the design and enables validation. This page provides background information, describing the process of vision development in general <u>LEARN MORE ABOUT THE VISION DEVELOPMENT</u>

Design explorations Throughout the whole project, design explorations have been made. Some to understand the insights and knowledge, but most of them to come up with ideas for the final design. This page describes how the design process has been in general. This page will not provide any information about how certain ideas came into existence, this is not documented during the process. <u>LEARN MORE ABOUT THE DESIGN EXPLORATIONS</u>

Validation of the design The design has become a large collaborating collection of components that are designed to work together and meet the design goal. This page functions as background information and gives an overview of all validation which is also concluded in the design details of each component. <u>LEARN MORE ABOUT VALIDATION</u>

Evaluation of the project The goal of this project has been to design an experience for the MOJO Exhibition that creates an opportunity for visitors to feel the festival vibes. Based on the validation done, this goal has been accomplished. With this website, the project is communicated well to a broad audience; it serves both Museum Prinsenhof as my coaches as the people interested in my project. <u>READ THE EVALUATION OF THIS PROJECT</u>

Research objective Diving into the world of liminality, festival experience and the exhibition itself 333 by Adam Hale

Based on preliminary research an opportunity for this project was found to make use of the liminal exhibition spaces to evoke a (subjective) festival experience. To create theoretical support for the design framework, research has been done on the topic.   Diving into the world of liminality, festival experience and the exhibition itself Research objective

333 by Adam Hale During this graduation project, theoretical knowledge about the subject and the context is gathered in order to frame the design context. To create a good symbiosis between the exhibition and the final result of this graduation project, a good understanding of the context is needed. The central aim of the research is to get to know what aspects make a festival experience and the opportunities are to translate the festival experience to the exhibition [1]

The subject of the project is about a festival-experience. This subject has to be translated through a design into the context of the MOJO Exhibition. Research on the MOJO Exhibition was needed to make use of the possible opportunities and limitations of the exhibition. Through this research, the

phenomenon of *liminality* came up via liminal spaces. Liminality is an anthropological aspect of human behaviour that showed overlap with the behaviour of people at festivals. It was expected that knowledge about liminality will lead to guidelines for during the design process.

The research questions were split up in three research areas, as found below. Eventually, the relevant knowledge of festivals and liminality got merged into the four festival elements. *065* by Adam Hale The MOJO Exhibition What is the context in which the design will be embedded? The exhibition will be set up as a "small city" and the design of this project will have to evoke a festival experience. What are the liminal exhibition spaces and their opportunities? What influence will the old building have on the visitor? Who is the visitor? What are the plans for the exhibition and who will design it? What effect will the design have on the design of this project? READ ABOUT THE MOJO EXHIBITION

Festival vibes **What are the characteristics of a festival experience?** **To evoke a festival experience, it's characteristics need to be mapped. What creates the festival feeling? How do people experience festivals? What motivates people to visit a festival?** READ ABOUT THE 4 FESTIVAL ELEMENTS MORE ABOUT FESTIVALS

192 by Adam Hale *470* by Adam Hale Liminality What is the role of liminalilty for someones experience? Liminality is the phenomenon of wavering between worlds. It is an anthropologic concept that can be seen in life phases, moments and locations. This thesis arguments that liminality plays a big role in experiencing a festival. But what is liminality and how can it be used in this project? READ ABOUT THE 4 FESTIVAL ELEMENTS MORE ABOUT LIMINALITY

Adam Hale **These artworks by Adam Hale where chosen since his imagery nicely illustrates the concept of researching. As researcher all the knowledge you gather is firstly stored and processed in your head. The images in which the heads open up a world, are just the right match for this page.**

The artworks are created using London's free magazines [2].

Research into the subjects of festival, liminality and the exhibition has provided many insights for the design. In order to design, this knowledge is interpreted into a vision. This vision creates the fundament for the design and enables validation.

This page provides background information, describing the process of vision development in general; This page will not provide any information about how things came to be since this can be found throughout the rest of the site. Interpreting knowledge in order to design Vision development The creation of the design fundament has been a careful process, with many reflective moments. With the use of many techniques, the vision is formed by analysing the insights with fellow students [1], professors [2], festival goers [3] and festival/event organisers [4]. The design fundament is build up out of three parts; the knowledge, the goal and a vision.

The knowledge

The knowledge gathered throughout the process based on the research objective has been put into insight cards [5] . This made it possible to collect knowledge and interpret it later on with the help of a third party. Since the knowledge in the insight cards is scattered without any order, interpretation of the knowledge is needed.

To see patterns in the knowledge and find relations, the insight cards have been clustered during an extensive think-along session [6]. The focus of this session was on finding the characteristics of the festival experience, that can act as ingredients for the design. Eventually, this led to the **four festival elements** that summarise the research about festivals and liminality.

During the design explorations, many ideas came up that can be described as *mini-adventures*. With the help of a context mapping session with three festival-goers, these mini-adventures were analysed by making a "customer journey map" of such a mini-adventure. This lead to the sub-events of a **mini-adventure** will be used as a guide for creating mini-adventures at the MOJO Exhibition.

The goal

The summarised knowledge about festival experiences and liminality gave clear and compact pieces of information. The four festival elements and the sub-events of a mini-adventure form a knowledge framework. This framework is combined with the knowledge about the MOJO Exhibition and the assignment to form the **design statement**. The design statement can be seen as the design brief that combines all needed information and sets the goal to design for. The design statement is a story that links together all information, but to be able to evaluate the goals set by the statement, a list of the described design principles is made in the **design framework**.

The vision

To further understand the fundament for the design, a 36-hour long session with former Lowlove [7]-editor Roos Visser [8] was held. During this session the statement was evaluated for the last time. An analogy for the design statement was created: the **interaction vision**. An interaction vision further defines the fundament of the design. As ir. A. Stohr puts it: *The statement defines that a restaurant wants to serve food, the interaction vision describes the how. Is the food served as if we were giving the king a new sword during a ceremony, or as if we were discarding dirty old glass into a glass bin?*

Throughout the whole project, design explorations have been made. Some to understand the insights and knowledge, but most of them to come up with ideas for the final design. **This page describes how the design process has been in general.** This page will not provide any information about how certain ideas came into existence, this is not documented during the process. Exploring to understand, diverge and deliver Design explorations To understand...

Collecting information and insights sometimes caused information overload. In order to get a grip on the knowledge and goals, design explorations have been made throughout the project.

Festivals were visited to understand and review the literature about festivals and liminality [1]. Also, a creative session about "The festival of the future" [2] was attended, during which information was checked.

Loads of works of inspiring artists like James Turrell, Ivana Franke and TeamLab is viewed and read about in order to see liminality in art [3].

To get a different view on the knowledge about liminality, a visualisation session was done. During this session, many collages were made, visualising the concept of liminality [4]. To diverge...

In order to get the creative juices flowing, 16 musea visits took place. [5]

A maquette of one of the liminal spaces was made. This maquette (and a lot of other cardboard and tracing paper) was used in combination with lights, to explore the influence of light on environments.

Three walkthroughs through Museum Prinsenhof were organised in order to understand the building, the exhibition and the design opportunities. Out of this, the liminal spaces were chosen: De Entree, De Onderdoorgang, De Kerkgang and a corner in De Moordhal. [6]

Finally, to get all ideas covered, a creative session at Museum Prinsenhof in the chosen liminal spaces themselves. The goal was to create an understanding of the experience and to diverge on all seven senses [7]. It included a short context mapping session to get the participants leveled with each other and on the subject of festivals. During this, the term mini-adventures was created. This eventually led to the essential insights that there should be primers, triggers, thresholds (for a consideration moment), and a (chance to find a) discovery. The ideas were used in the next phase. To deliver...

At last, all ideas and insights have been put on the table and brought to a great concept during one last design session. This session was held to create a total and comprehensive concept.

This concept is worked out and reflected on in conversations with both graduation supervisors separately. CURIOUS? MEET THE DESIGN

Validation The purpose of the design is to meet the design statement *to create an opportunity for visitors to experience the four festival elements at the exhibition* that is the evolution from the assignment *to evoke a festival vibe throughout the exhibition by using liminal spaces*. The design has become a large collaborating collection of components that are designed to work together and meet the design goal.

This page functions as background information and gives an overview of all validation which is also concluded in the design details of each component.   The two following expandable sections of this page give an overview of the evaluation done based on the design framework: How does the design match the design framework? The design framework has been checked during the validation and this section gives an overview of the outcomes per design principle. As a quick indicator, emoji's are used to indicate how well it meets the framework: From good to bad (😁😊😐😔😢) or when something cannot be said for sure: 🤔

- General

    - The design acts as a layer on top of the MOJO Exhibition [1] 😁 *The design indeed acts as a layer on top of the MOJO Exhibition*

    - The design aims for a participation of maximal 25% of the visitors (an expected 15.000 visitors). [2] 🤔 *Not certain to say, since no testing could have been done on this in the real context. At the Dorpsgek test it showed that the protoype was ignored by the majority, but at least 120 people (out of the 550) took a button from the prototype.*

        - The design and its components have to be durable to withstand a daily usage for 6 months by *at least* 15.000 visitors in total 😁 *The selection of materials is based on this requirement and it shows that this will be possible. This is checked for the fibres, the rest of the components are less prone to break and are components that are used in museum in general. Only the durability of the button dispenser is up to the design quality of the builder.*

        - Both the younger visitor as the more traditional visitor should be able to participate in the design

            - The design has an Instagram-friendly design for the younger generation (wish) 😁 *The light fibres are expected to be very prone for selfies, as can be seen by the many selfies people took at the Dorpsgek test.*

            - The design guides the more traditional visitor by good signage and taking away doubts. 😁 *The design included signs to take away doubt from the start. The final formulation, placement and design of these signs need to be considered when implemented, but the design pinpoints them out on critical places.*

    - The design has to fit in the MOJO Exhibition:

        - The design takes into account the design style of Peter te Bos: 😁 *As far as the design style is set, the design fits in according to Peter.*

- He aims for a monochrome and mainly white and light style 😁 *check*

- Colour will only be used when there is no monochrome variant available 😁 *check*

- At the selection of materials, preference is for materials that hint to the temporary construction of a festival. 🙂 *At the component level, this is a check, but finishing details like the frame of the gesamtkunstwerk still need to be designed later. It will not be hard to sync the style of that with Peters style.*

- Peter aims for a consistent visual style throughout his design 😁 *The design did too: check*

- The design has to maintain recognizability throughout the exhibition 😁 *reoccurring components like the curtains, the symbol on the curtains+buttons and the light fibres provide coherence throughout the design*

  - The visitor must also be able to recognise the design is part of the MOJO Exhibition 🙂 *The design can facilitate this easily, it is up to the implementation now*

- The design preferably makes use of the opportunities the architecture can offer (wish) [3] 😁 *The design makes use of the small space to create an intimate control room, the length of the Kerkgang to create a long Dwaalpad, it gives the visitor of the Onderdoorgang the opportunity to take a shortcut and at De Entree, the visitor will have to take a turn left, firtst seeing and walking up to the Gesamtkunstwerk.*

  - The design should not alter the architecture of the museum 😁 *All design components can be placed in the current architecture, it only demands to drill some holes for the montage of for example the curtains.*

- Though there is no budget set by Prinsenhof, the design should take into account that to the solutions do not require big investments 😁 *The total cost of the design is estimated on a rough 10.000 euro's, that's 2% of the total budget while giving an whole experience throughout the whole exhibition for 25% of the visitors: It's a bargain.*

- The design offers the visitor an opportunity to experience the 4 festival elements

  - Liminality

    - The design enables a person to close of the previous world and take a leap into the unknown, giving way to uncertainty. 🙂 *The design offers with the rooms behind the curtains a sort of a new unknown world*

- - The design lets people wander around with no particular focus. 🤔 *At the Dwaalpad, the visitor can wander through the light fibres. The effect is at least distracting from the outside world, losing focus on that and bringing the visitor in a physical bubble. But that bubble can require a focus on its own.*

    - The design offers a break from the normal. 😁 *check*

  - Escapism

    - The design evokes the idea of stepping into another world. 😁 *The design offers with the rooms behind the curtains a sort of a new unknown world*

    - The design offers the freedom to explore. 😁 *The design offers the visitor the possibility to explore and discover extra's throughout the MOJO Exhibition.*

    - The design lets visitors build their own adventures. 😁 *The design offers the visitor the possibility to build mini-adventures in exploring the extra's of the MOJO Exhibition; The design makes use of the 5 sub-events of a mini-adventure.*

  - Authenticity

    - The design has an element of temporariness 😁 *The components like the phone and the controls create temporary events*

    - The design may trigger fear of missing out 😁 *The phone creates a missable event, the curtains in the Onderdoorgang in combination with the traffic light creates the idea that the visitor has missed something*

    - Not all visitors have to experience the same; it is accepted that visitors do not experience the design at a whole. 😁 *The design is hidden behind curtains that may not trigger everyone.*

  - Socialisation

    - The design lets visitors influence the experience of other visitors. Due to their input, the design is not static. 😁 *Check, thanks to the components like the phone and the controls*

    - The design facilitates a shared experience in order to meet new people 😁 *Check, thanks to he components like the phone, the controls, gesamtkunstwerk, buttons and traffic lights*

    - The design offers the visitors feel part of a group. 🤔 *The buttons have this goal, but if it will work? People at Dorpsgek said they have seen others with a button, which they thought was nice to see. It was not possible to figure out if they felt a connection.*

- The design makes use of the sub-events of a mini-adventures

- The design can make use of *primers* to prime the visitor about the design 😁 *Check: the buttons, the ticket, the gesamtkunstwerk*

- The design makes use of *triggers* to grab the attention of the visitor 😁 *Check: the ringing phone, the music playing in the rooms and the glowing light shining on the curtains.*

- A *threshold* is incorporated into the design to make the visitor feel some hesitation and have a moment of *consideration.* 😁 *Check: thanks to the curtains, and a little bit at the phone*

- The visitor is allowed to ignore the *trigger.* 😁 *Check*

- The design can offer the visitor a *discovery*, this can also be an anticlimax. 😁 *Check. The buttons can be discovered in Het Dwaalpad, the shortcut to the outside via the Onderdoorgang, the controling of other rooms in De Controlekamer What are the evaluation points as a result of the design framework? Based on the evaluation points described above, three evaluation moments were held to find answers on the evaluation points:*

- A meeting with Museum Prinsenhof

- A meeting with Peter te Bos

- A test on Dorpsgek Festival   Museum Prinsenhof

The meeting with the museum was held to address the following points:

1. Does the design meet the expectations of Museum Prinsenhof?

2. Does the design fit the MOJO Exhibition?

3. Can the design be realised in the Museum Prinsenhof?

4. Where does Museum Prinsenhof see any challenges?

The meeting was held by introducing Ellen Borger and Marga Schoemaker to the four festival elements and then talk them through the scenario of the purposed design. The design was well received by Ellen and Marga, it was (ad. 1) better then they expected! The concept is very "MOJO-like" by hiding the design and let the visitor find it themselves or just let them miss it. They think it is a good fit for the design (ad. 2), since it is a nice layer on top of the MOJO Exhibition. They think the design is very accessible and easy to implement since the design does not make use of complicated techniques and unique materials (ad. 3). They only do see challenges in the case of big groups and overcrowding (ad. 4), but "that can be solved after your graduation". They also saw some challenges in the more traditional visitor, but after telling about the plans for the signage they where reassured.

Peter te Bos

A meeting with the Peter te Bos was held to address the following points:

1. Does the design fit into the design of Peter?

2. Is the design consistent enough?

The meeting was held in the studio of Peter in Amsterdam and just like the meeting with Prinsenhof, the four festival elements and then the scenario of the purposed design was discussed. Peter did not see any challenges in the design and fitting it into the MOJO Exhibition (ad. 1). He

admired the fact that the design is the diapositive version of his design vision [4]. Since the design of the MOJO Exhibition is still to be decided on in November 2018 he could not say more about the design, other than that there are no inconsistent element found in this design (ad. 2) that would mismatch the design of the MOJO Exhibition.

Visitors of Dorpsgek with the a button they found in Het Mini-dwaalpad Dorpsgek Festival

A test was organised at Dorpsgek Festival in order to answer the following points:

1. The light fibres

    1. Do the fibres offer a break from the normal?

    2. Do the fibres let people wander around with no particular focus?

    3. How are the light fibres perceived by visitors?

    4. Are the light fibres Instagram-friendly?

2. The curtains

    1. Do the curtains evoke curiosity?

    2. Do the curtains evokes the idea of stepping into another world?

    3. Do the curtains create a *threshold* and therefore a *moment of consideration*?

    4. Do the curtains enable a person to close of the previous world and take a leap into the unknown, giving way to uncertainty?

    5. Do the curtains offer a chance to discover?

3. The buttons

    1. Do the buttons *prime* others?

    2. Do people want to keep the buttons or leave them at a gesamtkunstwerk?

    3. Doe the buttons offer the visitors to feel part of a group?

Prototyping

In order to address these points, a prototype was made. The prototype was built to mimic en test the envisioned designs of the light fibres, the curtains and the buttons. The building of the prototype was also a good moment to do a material selection for the light fibres [5]. Due to a small prototype budget and limited time available, the prototype was created with an already existing light technology; starry sky-projector with 400 end-lit light fibres of 1mm. This resulted in a slightly different effect then envisioned [6]. A shortened version of Het Dwaalpad was created; Het Mini-Dwaalpad was 3.3 meters long (instead of the original 7m) and has the same width (1.20m) and height (2.2m) as the plans for Het Dwaalpad in Museum Prinsenhof. The prototype was entered via black curtains (without handgrips) and had a basket with buttons.

Videos and a photo of people walking through Het Mini-Dwaalpad at the pilot test

Procedure

The prototype was placed at Dorpsgek festival, in a liminal similar to the chosen liminal spaces at the museum; Next to a place where people would walk by but can ignore the design. The prototype was not announced [7]. 120 buttons with four different designs where made, each new design was released when the previous was run out; refill times were noted. Since I also organised the festival, I did not have time to observe the test all the time. Throughout the festival, people that were spotted with a button were spoken, the conversations in Het Mini-Dwaalpad were heard [8], Het Mini-Dwaalpad was visited undercover [9] and the people leaving the prototype were spoken.

Key insights

The **light fibres** offer a break from the normal for sure (ad. 1.1), visitors were impressed by the effect of being surrounded by light fibres. Visitors who visited the prototype *on their own* mostly described their experience as a moment for themselves, giving them rest and offering them an own place at a festival [10]. Visitors who visited the prototype with two or more people, or people who joined the prototype when others were in, experienced the room differently. For some of them the light fibres where a catalysator for the music playing outside the prototype, in contrast to the experiences of the individual visitors. Though there were some cases of multiple people in the prototype that let the visitors forget about the outside world. Therefore it is not possible to confirm the light fibres will let people wander around without focus (ad. 1.2). The light fibres were in all cases positively perceived (ad. 1.3) and as seen by the many people who took selfies with the light fibres, Instragram-friendly (ad. 1.4).

The **curtains** do evoke curiosity; during observations, the prototype got visited by random people walking by the curtains and who first peeked in to see what it is and then stepped into the prototype. They told that they did this out of curiosity (ad. 2.1) and were surprised by the light fibres behind the curtains. This unforeseen surprise (ad, 2.5) made them enter the prototype. Also, some people who did not visit the prototype were spoken and they told that because of the curtains and the signs on it asking to be careful, the people did not visit the prototype. From the converversations it can be concluded the curtains add a moment of consideration (ad.2.3) and give the visitor the opportunity to close of the outside world (ad. 2.2 and 2.4).

The buttons gained popularity over time, the first 30 buttons took 3 hours to run out while the last batch only took 30 [11]minutes . This is seen as the effect of a bigger reach of the buttons when more people wear the buttons (ad. 3.1). A portion of the people who visited the prototype

mentioned they knew about the prototype because they spoke to someone (a friend or a stranger in a queue) about it. Others just went looking for the source of the buttons and found the prototype that way. When asked what people with a button felt when they saw a stranger with the button, the majority said it was fun to see others that also discovered the prototype, but did not feel a special connection per se (ad. 3.3). The majority of people said they would keep the button for themselves and would not leave it at a gesamtkunstwerk. Only when they would get something back for it, like another button (ad. 3.2)

Conclusion

The test indicates that the design for the light fibres, the curtains and the buttons will probably work out well in the exhibition. The test shows an indication that the light fibres will put the visitor in a physical 'bubble', though this will probably be the best in situations the visitor is alone. The fibres will for sure lead to some Instagram-exposure, since many selfies were taken in the prototype. The buttons in combination with the gesamtkunstwerk need some thought since the people will probably not hand over their button, this eventually led to the addition of the magnetic sheet and a redesigned Gesamtkunstwerk.

Project evaluation The goal of this project has been to design an experience for the MOJO Exhibition that creates an opportunity for visitors to feel the festival vibes. Based on the validation done, this goal has been accomplished. With this website, the project is communicated well to a broad audience; it serves both Museum Prinsenhof as my coaches as the people interested in my project.

While the validation shows content-wise the goal of the project is achieved, this page will evaluate the project on the process. It has been an interesting project, from the point of view of time management, stakeholder management and communication management. This will be evaluated in combination with my personal goals for this graduation project:

- Strengthen my two weak spots of industrial design engineering:

    - Using literature to broaden the view of the subject

    - Create better designs by creating sketches, mockups and prototypes

- Graduate part-time while running a business, organising Dorpsgek and maintaining my personal life

    - Stick to the planning and the maximum of 106 days

    - Do not overwork

- Making a modern version of a master thesis

    - A website that can be used by my coaches, the client, friends, family and other interested parties

    - A website that makes sharing my graduation project easy

    - A better way to collaborate with feedback-givers

The position of this graduation project is unique since it is part of a group of graduating students for the same client. This made certain parts easier and also certain parts harder. The upside is that there are five other students who have the same struggles as you have. Having peers that share the same knowledge and have the same client is very pleasant. It is easy to talk to a co-graduate about your project since they know your context too. It can also make it easier for gathering information, but in the end, most of the info you find yourself.

Communication with the client has been different then I am used to. I have had over 60 paying clients in my life as a graphic designer and I dare to say: it is a pleasure to work with me. I have good client-relationships. In the case of this project, it has been different to my standards. I think I still have a good relationship with the client of this project on a personal level. **But as a group of students, there were struggles**. Throughout the project, I have been the one that put those struggles in emails sent on behalf of the whole group. Here I was submissive with my own project and supported the power of a group to strengthen the message. Some of the struggles I mailed about did not affect me nor my project: I build this project more autonomous than others since I noticed quite early this would become handy.

Time management wise the project has been well played. **I worked part-time as planned**, worked for my company, and managed to organise a successful edition of Dorpsgek. I hoped the part-time element created some extra rest since I was scared by the people around me that broke emotionally due to their graduation projects. **I have made a small mistake on this**: Since part-time still means you have to put 106 days of work into the project, the project only takes longer and had a slower progress then I was used to. This sometimes has lead to frustrations due to the idea that I was slow and did not accomplish anything. Also, by working part-time there is more time spent on *starting up again after a break and getting in the flow of your project again.*

I maintained my personal life and social connections very well, and I am happy about that. I only had a few moments in which I spend less energy on my personal life and social connections in

order to stay fresh for my graduation. This (obviously) happened when a deadline was approaching. **I planned the whole graduation very well** I think, my original plans to have a green light meeting at the end of August and then graduate at the end of October have been realised (ok, the graduation was moved two weeks later since I necessarily wanted to graduate on a Friday at 15:30 and that was not possible with my coaches agendas. This change made it possible to stay working part-time in the weeks after green light, spreading the 30 planned graduation days over 8 weeks instead of 6 weeks).

As an industrial design engineer, I had a pleasant project. **I managed to enjoy literature research** and found a lot of information. I am still not that good in putting the gained knowledge on paper, **making the project's content a bit shallow**. This was extra hard in combination with building a website instead of a normal report since this is a totally different way of consuming information then when someone does reading a report from A-Z. Some of the gained knowledge through research was more of an inspiration for me than a real substantiation of certain design choices. Looking at the use of the design in an exhibition, I don't think that is a problem; I have created a very good design for the visitor with elements that create unique experiences and offers the visitor an interesting addition to the exhibition.

With the help of my design explorations, I have managed to come up with a good and very comprehensive design. I did not expect to design a system that is so intertwined with its components. All different components add value and have their influence on other parts of the design. I think that is a good achievement of me. **Though it was not easy to accomplish it.** The knowledge about the subject of festivals was too overwhelming and I was never satisfied with my ideas during the design process. This eventually has led to the situation the progress froze and I turned inwards. Instead of involving others in the project, like my coaches or fellow students, I thought I had could fix it on my own by making more hours on my own. That was a very big mistake. I eventually changed the idea that I had to show how good I was to the ones that would decide about my graduation and approached my coaches as coaches. This broke the ice for me and afterwards the project continued as good as before the freezing. By involving others again, my mind was cleared and eventually all loose ideas came together.

One of my personal goals was also to make more sketches, mockups and prototypes. This went really well and I created and tested ideas through many mockups. The sketching eventually resulted in a fully hand-drawn scenario (I have never drawn before in my life – what sounds strange as I am a graphic designer?). As example, I think is was really usefull to just collect all different kind of light fibres from many sources and eventually to talk with/visit companies for more information. **The prototype I build was very useful too,** it not only was fun to do but gave me the opportunity to evaluate en decide on design choices while making it. It was nice that I had something in mind and it became even better in the real world.
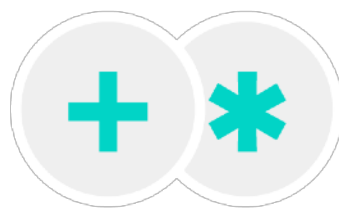
Website

Making a thesis website was a big part of this project. In fact, it feels like I made two designs during this graduation: the design for the MOJO Exhibition and **the design of a digital communication platform for graduations**. This website is not a simple report put into code. Not even close. It is a totally new way of communicating a graduation project, to the stakeholders, coaches and other interested parties.

It is to mention that **a website does not work with a traditional thesis structure**. For this website, I created a structure that is more concluding as a base and gives the opportunity to dig into the details when wanted. The website is a woven web of connections and links and pages, and the visitor is used to that. Writing text and linking it to other parts of the website, in such a way that it does not matter which pages the viewer has seen before, is a big challenge.

The **inline comments have been received very well** and it gives (especially coaches) a great opportunity to give feedback in context. It is also interesting that everyone can see each other's comments, which has lead to extending each other's feedback. Off course, this is also strange for the coaches since it is the first time for them that they see each other's comments and that the student can see the comments on forehand too. I found it was really nice to see the comments coming into my mailbox and that I had the opportunity to read them before talking through them during a coach meeting.

For the visitor of the website, it can be hard to see all parts of the website. I tried to ease this by making good overview pages and giving advice what to read next at the bottom of the main pages. The many fold-outs [1] can also hide information that for the one is really relevant and for the other is not of their interest. That points out a difficult part of making an accessible website for such a wide range of visitors; **you cannot tailor your content to what you think the reader needs.** The information a coach wants to read is from a different calibre than the information a client wants to read.

Concluding

Making a website about your graduation project is something I really want to recommend. A website offers great opportunities to embed extra information like images with tooltips, photo albums, click-through scenarios and video. It also gives great sharing opportunities. I think it makes your project more broadly available and it makes you think better how to communicate it. It also makes you aware of the complexity of your graduation project and even more than a normal thesis it makes you aware of all cross-links throughout your design. **It is a bit harder than making a regular thesis since there is no format yet;** A website is a totally new terrain and you cannot easily rely on the learnings of the many many many predecessors that wrote a regular thesis.   THANK YOU