**INTO
THE
GREAT
WIDE
OPEN**

Triomf

TU Delft

2016

Design for Interaction

GRADUATION PROJECT

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The Reflector - Design for enriched music festival
experiences through meaningful interactions at
Into The Great Wide Open

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TABLE OF CONTENTS

Executive summary	6
Introduction	8
ViP method	9
Product deconstruction	12
Interaction deconstruction	14
Future context	16
Statement	20
Interaction vision	22
Product qualities	24
Vision	26
Concept design	28
Concept selection	38
Final concept	42
Sustainability	48
Technical feasibility	50
Positioning on festival ground	52
Final product - The Reflector	56
Design evaluation	64
Appendices	
1 Here Comes the Summer (HCTS)	72
2 Involving visitors	80
3 ITGWO visitor interviews	88
4 Mood board	98
5 Reflection angle	100
6 Toppling forces	104
7 Technical drawings	106
8 The Reflector positioning on Vlieland	116
9 Validation interviews	120
10 Validation forms	128
11 Poem & Calligraphy	130

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EXECUTIVE SUMMARY

This report covers research, design development and evaluation of The Reflector - a design that aims to enrich music festival experiences through meaningful interactions at Into The Great Wide Open 2016 (annual music and arts festival on Vlieland). This TU Delft Master Design for Interaction graduation project aims to deliver a spatial design that offers unique human centred experiences. The process is supported by Vision in Product Design approach, which is known for providing interaction and context centred desirable experiences. The project is carried out in cooperation with Triomf Productions who have a long lasting partnership with Into the Great Wide Open (ITGWO) in terms of providing festival identity through area designs. A goal of the project is to deliver a unique product that complies with supplier convenience guidelines and demonstrates feasibility in terms of manufacturability and costing.

Experience The Reflector delivers is best represented with a statement which was coined in close collaboration with all project stakeholders: *We want people (at ITGWO) to experience detachedness that leads to authentic self expression.* This statement is a result of studying the context of design and identifying the type of experiences that are desirable by festival visitors as well as what is the nature of interactions that are currently missing from ITGWO. Such starting point for the design (and conceptualisation) provides a unique approach and a rich selection of product concepts.

Integral parts of the overall vision are the qualities of interactions (combined into interaction vision) which determine how the product will be experienced and perceived by its users. The interaction vision arrives in a form of metaphor and the interaction should feel like: *Skinny dipping by oneself in a seemingly remote lakeside.* The qualities this interaction embodies are *seductive immersion, spontaneously self absorbed yet aware* and *ambiently uplifting*. The vision (for

which the statement and interaction qualities are the core elements) serves as a guide and driving force. In addition it acts as an evaluation criteria for concepts as well as the final solution.

Design detailing phase culminated with a selection of concepts with the biggest potential to fulfil the vision. The Reflector was chosen as the final concept due to its relative simplicity and ability to fulfil the vision to its maximum extent with minimum means.

The Reflector is a design intervention that has the ability to make its primary users (people inside the design) invisible while they maintain the privilege of seeing other people (secondary users outside the design) from a comfortable private area. The Reflector's outer walls are covered with reflective panels that trigger people to explore the design and further immerse themselves with it. This design asks its users to detach themselves from social sphere by rewarding them with a unique perspective on the outside world.

Modular design of The Reflector enables a quick set up time as well as provides space and energy efficient transport since it can be flat-packed. The Reflector is environmentally responsible as the majority of components it is made out of, are reused and been through other public events. It is designed specifically for ITGWO, however this does not rule out options of using it at other public events.

The final design was evaluated in its intended context at ITGWO from September 4-6, 2016. The goal of this evaluation was to validate whether The Reflector's users perceived and experienced the design in a way that it was intended. Observations and interviews validated that The Reflector vastly accomplished its *raison d'être*. However, there are ways to further optimise the experience and the product.

SCOPE

This Design for Interaction master graduation project aims to deliver a novel interaction that leads to hospitable experiences in the context of music festivals. This interaction will be facilitated by a product, which is the main outcome of the process. The product is an answer to research findings about current interactions within the specific festival context, as well as a reflection on bigger societal developments and principles, taking into account intrinsic and extrinsic human aspiration.

Moreover, the project aims to find an innovative and meaningful way humans interact with each other and their surroundings. This new interaction and experience derived from it serves as means of enriching peoples' lives and contributes to their overall quality of life. Human values are considered as the main trigger for the project, as these will set the requirements and framework, however the design should also demonstrate financial feasibility, as it will be implemented in the current economic context with available or newly developed technological means. In addition, supplier convenience (ease of transport and installation/building) of the design must be addressed in accordance to the general objective of energy independence and sustainability of Into The Great Wide Open.

INTO THE GREAT WIDE OPEN AND TRIOMF

This graduation project is carried out in cooperation with Triomf, a company producing temporary spatial designs for festivals, music venues and public events. Focus of the assignment is on an annual alternative pop music and lifestyle festival Into The Great Wide Open (ITGWO), which is held on Vlieland in September and welcomes approximately 6000 visitors every

year. Over the years Triomf has been providing ITGWO with spatial designs that contribute to the identity of the festival (ambience, naturalness and sustainability). This year (2016) there will be a designated area on the island, called Vlievillage to inspire visitors to look differently on the surroundings and involve them in making their own ITGWO experience. Vlievillage serves as a platform for demonstrating novel ideas from contributors like Weltevree, who aim to enhance independence without sacrificing modern comforts through design.

APPROACH

Music festivals offer a wide spectrum of interactions between its visitors, staff, nature and infrastructure. Since being at a festival includes conflicting aspirations, (partying/tiredness, listening to a concert/socializing, etc.) this context offers a rich ground to design for experiences that make the overall stay more meaningful and seamless. Recent trends show that a growing number of people expect a more comfortable, meaningful and authentic experience from their outdoor stays (Boscoboinik and Bourquard, 2012). This is illustrated by emergence of glamping (glamorous camping), which is a rapidly developing field in tourism (Brooker and Joppe, 2013). Related to this, companies like Triomf have started implementing hospitality in their design strategies. Such factors lay a rich basis for applying Vision in Product Design (ViP) approach, which has been developed by TU Delft professors Paul Hekkert and Matthijs van Dijk. ViP is brought to life in order to support innovators to design the vision - *the raison d'être* - underlying the design as this supports the design of truly meaningful interactions and experiences (Hekkert, van Dijk, Lloyd. 2011).

ViP process model

VISION IN PRODUCT (VIP)

VIP PROCESS

The ViP process (model on page 9) will serve as a framework throughout the project. The core element of ViP is generation and development of a *raison d'être* which ensures meaningfulness of interactions within the design (Hekkert, van Dijk, Lloyd. 2011). The process is divided into six key stages that all build on the domain (hospitality at ITGWO facilitated by Triomf Productions) and context (societal trends, developments and universal human aspirations in regards to ITGWO). The process projects the design into near future, September 2016.

1. PRODUCT DECONSTRUCTION

The first stage describes qualities of products that belong to the domain by questioning their characteristics.

2. INTERACTION DECONSTRUCTION

This phase explores the way products in the domain are used by people in context. This results in characteristics of interactions in a subjective manner which makes the process personal for the designer. In addition, such approach puts responsibility on the designer's shoulders.

3. CONTEXT DECONSTRUCTION

The third stage of ViP identifies the underlying factors as they emerge out of product and interaction qualities that have been previously defined.

4. CONTEXT DESIGN (FUTURE)

The first phase of designing involves recording factors, thoughts, theories, laws, considerations, beliefs and opinions. All these are merged into value-free descriptions of phenomena in the world (no moral judgement required) with a unique approach. Identifying the future context (and structuring it) paves a way for forming a response - a statement.

5. INTERACTIONS DESIGN

This phase envisions the qualities for interactions between the future product and its user in the given context. This vision acknowledges that the product is only a means to accomplish what the project aims to bring to people - experiences.

6. PRODUCT QUALITIES

In order to facilitate a seamless transition between conceptualisation and the vision, product qualities are defined. These qualities rely on the characteristics of the desired interaction. This is the last link of ViP stages and therefore the last part of the vision or the future product.

**DOMAIN + PROJECT GOAL:
DESIGN AN INTERVENTION FOR
ITGWO THAT FACILITATES
MEANINGFUL INTERACTIONS AND
LEADS TO ENHANCED
HOSPITABLE EXPERIENCE BY
ADDING VALUE TO
FESTIVAL COMMUNITY**

A forest on Vlieland in summer 2016

PRODUCT DECONSTRUCTION

CURRENT PRODUCTS FROM THE DOMAIN

The first phase of deconstruction in the ViP process is dedicated to understanding designs that belong to the domain in today's world. Analysing qualities that are (sub)consciously embedded into things via the means of observations, reflections and finally coming to conclusions (Hekkert, van Dijk, Lloyd. 2011). The products chosen for deconstruction are an outcome of looking at the domain and identifying most relevant products that give this domain its current character.

DUTHTUB BY WELTEVREE

The Duthtub has been previously used during ITGWO, as part of Weltevree's Strandtuin. This makes it a suitable product for deconstruction as it reflects the essence of involvement and comfort. (Water in the tub heats up if the user first prepares the firewood, carries the water and then takes care of the fire)

ViP progress status

WELTEVREE GROUNDFRIDGE

The Groundfridge is a product that captures the essence of modern outdoors stay by making use of environment to benefit people. In addition, it is ecologically sound as it does not require any electronic components or energy to keep food in a cooled place. The core of this product is to provide home-like convenience in an outdoors setting. Additionally, it demonstrates that solutions that have previously been widely applied due to simplicity and efficiently (under-

ground cellars have been used in rural areas in the past) can hugely benefit from a contemporary design aesthetic and slight reconsideration of the previously known context. In this case the context has shifted from agricultural setting to a more leisure, well being and social status enhancing one.

DUTHTUB CHARACTERISTICS

Playful (toy-like)	Feminine
Heavy	Dividing
Primitive	Involving
Superior	Sound, fitting

GROUNDFRIDGE CHARACTERISTICS

Familiar	Sterile
Surprising	Offering
Independent	Demanding
Safe	

INTERACTION DECONSTRUCTION

DUTCHTUB INTERACTION CHARACTERISTICS

Intimate	Disabling
Awkward	(Forced into position)
Rewarding	Status shifting
Seasonal	Multisensory

GROUNDFRIDGE INTERACTION CHARACTERISTICS

Generous	Repetitive struggle (like an ant making a nest)
Careful, focussed	Smothering
Unnatural, clumsy	Demanding
Demanding (physically)	

As a result of research and explorations into relevant context factors and a selection of the most appropriate ones, structured clusters have been formed. Each of these clusters aims to demonstrate structure and coherency between individual factors, as well as clusters themselves.

CLUSTER 1
PEOPLE USE OTHER PEOPLE TO EXPRESS A BETTER SELF

The first cluster ties together factors that provide insight into the ways an individual positions him or herself in a social sphere. Additionally, it reveals principles that enable repositioning within this sphere via ownership of products or being a consumer of a certain type of services. The first factor of this cluster is one of the fundamental principles of social behaviour: people need to belong to a group (Packer and Ballantyne, 2010). Humans as social beings have a desire to belong to a specific group in order to fulfil intrinsic goals. One way to achieve this is by acquiring a taste, which forms the second principle: taste is evolving as upper classes are afraid of being seen as middle class (Etcoff, 2011). Next to this, it is known that status can be conveyed by conspicuous consumption that communicates success to the outside world, as well as confirms this to one self (Netemeyer, Burton and Lichtenstein, 1995). Related to this strive for a preferred perception goes the fourth context factor: people interpret and communicate their emotions in ways that offer a desired picture of self to others, and that offer people desired ways to respond (Battarbee and Koskinen, 2008). To conclude the cluster, a recent trend about customisation and fragmentation has been identified: arsenal of artefacts and knowledge is increasingly customised. This trend is a reflection of recent movements such as open source and public access communities, as well as increase of information sources due to digital age.

CLUSTER 2
WHAT HAS BEEN BEFORE IS MORE REAL THAN THE PRESENT (NOSTALGIA)

A recent trend of idealising (elements of) the past has become increasingly relevant in the hospitality and leisure industry (Wang, 1999). The underlying motivation is tied with the development of peoples' everyday lives becoming more hectic, which suggests that there is a need for safety and known experiences. This forms the first factor: a trend of romanticising

old technologies (also known as boutique revivalism) (Baraniuk, 2013). This trend is paired with the development: technology is becoming more integrated into daily routines. Additionally, the older a person gets, the more likely he or she is to perceive him or herself as a person with growing responsibilities (mostly due to work or domestic situation). This is reflected in a development: decrease of autonomy as the number of commitments is rising. Furthermore, this development helps to understand why Generation X is increasingly drawn to festivals - it offers a way to return to the "carefree" days of youth. On another hand, since technology is making lives more convenient and perhaps monotonous, millennials have started preferring quality (sometimes referred to as authentic or genuine) over convenience, which is the fourth factor (a trend) in this cluster (Adamczyk, 2014). Finally, the cluster is concluded with a principle about people's interactions with others, as well as with the surrounding environment. Contemporary life embodies a controversy of on one hand enabling people to experience a virtual togetherness, which on the other hand has a tendency to force apart people who are physically together. As a reflection on this, the cluster is concluded with a principle: people need intimacy. This suggests that "real life" interactions are more real than digital ones.

CLUSTER 3
AN ESCAPE IS MORE MEANINGFUL WHEN THE EXPERIENCE IS SHARED

An underlying principle of this cluster is that from time to time, people need to unwind and by principle, people are increasingly mentally drained. Potential solutions are attending social events and visiting revitalising places. Music festivals can be seen as a combination of both. More specifically, festival visits can be explained by six motives (Cultural exploration, Novelty, Socialisation with the known, Socialisation with the unknown, Gregariousness and Restore equilibrium) and taking into consideration the context of Into The Great Wide Open, a location specific factor emerged: people appreciate ambience, however switching off requires effort (Crompton and McKay, 1997). This development enforces the idea of escapism as a relevant trigger for behaviour. Additionally, it is known that peoples' psychological and social well being is influenced by search for places where to think, stimulate self reflection and re-evaluate (Packer and Ballantyne, 2010). However, a psychological principle suggests that there is little reason to seek

for meaning in experiences without social interactions (Battarbee and Koskinen, 2008). This finding offers many ways to design for a festival because this context can be seen as a meaningful environment. By nature, this provides associations and triggers memory by facilitating meaningful experiences (Lentini and Decortis, 2010).

CLUSTER 4
NECESSITY TO BREAK THE ROUTINE

Music festivals offer an opportunity to experience something different from everyday life. Arguably, everyday life is seen as dull, therefore popularity of different seasonal events is growing. This trend is the result of festivals increasingly delivering multifaceted experiences (Bowen and Daniels, 2005). These are the experiences, that may be lacking from everyday life and are coined into a principle: in a world of mass produced artefacts, there is more safety than accomplishment in interactions. By this, the world is standardised, therefore predictable (unified), however

people are known to appreciate a perfect balance between variety and unity (Hekkert, 2006). As most of the people live in cities, there is a trend of urbanised people to idealise rural spaces (Boscoboinik and Bourquard, 2012). This contributes to the growing desire for experiences that take place in a familiar yet novel contexts. In addition, by principle, a music festival (and ITGWO in particular) is a vanity fair because it is a place to show off and/or acquire status, which is also asserted by its visitors (see Appendix 1.1 - Visitor Interviews). Attending an event like this enables to break routine by reducing the feeling of guilt to express oneself in a desired way. Additionally, socially acceptable behaviour at festivals is different than on a regular day. Lastly, a principle underlying any escape has been found: behaviour is influenced by two motivational forces: Escaping (desire to leave the everyday environment behind oneself) and Seeking (desire to obtain intrinsic rewards through travel in a contrasting, new or old, environment) (Mannell and Iso-Ahola, 1987).

OVERVIEW OF CLUSTERS

People use other people to express a better self

- Need to belong to a group *principle*
- Status is shown by waste *principle*
- Taste is evolving as upper classes are afraid of being seen as middle classes *principle*
- People interpret and communicate their emotions in ways that offer a desired picture of self to others, and that offer people desired ways to respond *principle*
- Arsenal of artefacts and knowledge is increasingly customised *trend*

What has been before is more real than the present

- Technology is becoming more integrated into daily lives *development*
- Decrease of autonomy as the number of commitments is rising *development*
- People need intimacy *principle*
- Millennials prefer quality (authenticity) over convenience *trend*
- Romanticisation of old technologies, (boutique revivalism) *trend*

An escape is more meaningful when the experience is shared

- People need to unwind *principle*
- Appreciation for ambience, however switching off requires effort *development*
- People are increasingly mentally drained *development*
- There is little reason to seek for meaning in experiences without social interactions *principle*
- People seek for places where to think, stimulate self reflection re-evaluate *state*

Necessity to break the routine

- In a world of mass produced artefacts, there is more safety than accomplishment in interactions *principle*
- Music festival is a vanity fair *principle*
- Popularity of seasonal events is growing because they offer multifaceted experiences (music, festival, social, separation) *trend*
- Behaviour is influenced by two motivational forces: escaping and seeking *principle*
- Urbanised world leads to idealisation of rural spaces *trend*

STRUCTURING THE CONTEXT

The clusters are structured to see an overview of the factors and relationships between them. This is done on a basis of mixing Common-quality and Emergent-quality clusters to maintain variety and richness. Relationships between clusters are represented in a graph of opposing context specific human aspirations (see figure below). Identifying the polarising axis for existing clusters that do not have an opposing

cluster can suggest areas where there is little variety. In other words, show what kind of an intervention fits the future scenario best and the type of aspiration it could facilitate. In this case, the dimensional structure hints that there could be an intervention enhancing peoples' individualistic aspirations and/or enabling ways of experiencing a self reflection. Whether this is true or not, will become apparent in the next step, when formulating a statement.

Structured context clusters

CONSIDERATIONS FOR THE STATEMENT

During the development of the statement, designerly values and beliefs were first introduced to the process with the aim of giving a response to the future context. Additionally, the statement should allow an appropriate level of feasibility and open up ways of designing, while corresponding to the original project goal (*Design an intervention for Vlievillage at ITG-*

WO that facilitates meaningful interactions, leads to enhanced hospitable experience and adds value to the festival community). Throughout statement development, the client has been involved to ensure mutual understanding of the process and its goals. As a synthesis of preliminary statements the final one has been formed, as it provides the most meaningful response to each cluster and offers inspiration:

DETACHEDNESS

We want to seduce people to escape from daily and festival routine. This means giving freedom to the user and offering him/her control over the experience.

AUTHENTIC

We want to enforce contemporariness. The user is asked to let go of nostalgia, because we want people to be forward looking.

SELF EXPRESSION

We want to offer people the freedom to express themselves and acknowledge that this can make an interaction meaningful.

WE WANT PEOPLE TO EXPERIENCE DETACHEDNESS THAT LEADS TO AUTHENTIC SELF EXPRESSION

STATEMENT

ELABORATION

The statement opens up new ways of potential approach, which require further elaboration in order to specify the most suitable one. Additionally, this chapter explains what are the underlying motives embedded in the statement itself.

AUTHENTIC SELF EXPRESSION

The human self is made up of two twin aspects: the “the I” and “the Me”, as described in Mead’s (1934) fundamental distinction model. Based on this, self expression through (social) networking is predominantly about “the Me”, however this doesn’t necessarily imply narcissistic self absorption. “The Me” is for revealing oneself embedded in a group as known to others, whereas “the I” is private and more autonomous (Livingstone, 2008). It is also known that the true self (or “the I”) is the spontaneous real self that draws on holistic and transcendent presence with oneself. On the other hand, the false self (or “the Me”) is socially compliant self who artificially reacts to expectations of others (Sendjaya, 2015). Additionally it is important to acknowledge that authentic thoughts or actions are not necessarily good or bad. They are spontaneous and honest, which can be offensive just as well as pleasing for others. With this framework in mind, the goal for designing is to facilitate self expression from perspective of “the I”, even though the growing trend of craft consumerism (individuals who consume out of a desire for creative self expression) would suggest the opposite (Whiting and Hannam 2015). Designing for “the I” supports the idea of facilitating detachedness, therefore an authentic self expression does not need to be made explicit (in a social context). Instead, this form of expression will be meaningful and enhancing mostly for the autonomous and true (authentic) self.

DETACHEDNESS

Being detached is a multifaceted condition that is closely related to being free. Detachedness can be either holistic or triggering one or multiple facets, such as psychological or physical. In the context of ITGWO, there are several aspects to disconnect or detach from (technology, friends, festival noise, the island, festival rhythm or general daily routine etc.). Being at the festival (and on Vlieland) already contributes to some of these facets, however as observed during field research at Here Comes the Summer (see Appendix 1 HCTS 2016) there is an opportunity to increase overall novelty and variety in terms of meaningful interactions in the festival context. Therefore the type of detachedness the future design will facilitate focuses predominantly on being detached from the festival as opposed to being detached from daily routines.

INTERACTION VISION

HUMAN PRODUCT-INTERACTION

Establishing appropriate interactions that lead to the desired goal and fulfilment of the statement previously developed is the key step in the process. The intended way of reaching this will be through two means: a metaphor and an impression. Qualities that are combined into these means are what will be of high importance and form a pivotal point of the vision.

The analogy *Skinny dipping by oneself in a seemingly remote lakeside* captures the essence of the interaction as this is what best responds to the statement. The vision encourages people to push themselves outside from their comfort zone. This is done in a seductive way by asking them to commit themselves. As the focus of the design is experience of an individual detached from the crowd, it suggests that the user should feel self aware. This also provides authenticity of the self expression that is meant to be enabled through interaction that are facilitated by the design. However, since there is tension in going skinny dipping, the interaction should also include the feeling of having others in a close vicinity to add thrills. Additionally, as the aim of the project is to provide a sense of hospitality, the interaction aims to offer a sense of feeling good about oneself. This is translated into the interaction quality of the user feeling ambiently uplifted. This means that the notion is seamless as opposed to euphoric, which is more in line with the context of ITGWOW (naturalness, ambience). Nevertheless, such interactions (especially when shared with

others) can provide a long lasting memory, which in turn, can enhance the festival as a whole.

On top of this, the interaction qualities are further captured in an impression originating from Trisha Brown's performance *Walking on The Wall*. As concluded from this, the interaction has a momentary feel and the user is aimed to feel captivated in the moment which makes him or her acknowledge the *nowness* and enhances living in the moment. The user is suggested to react upon this because this interaction can only take place *here* and *now*. In addition, perceptual twist is induced as a quality, since it makes the interaction with the design somewhat surreal and triggers people to use it due to its unusual, yet familiar characteristics. All the qualities listed form an inspiring and rich basis for further design and development.

ANALOGY:

Skinny dipping by oneself in a seemingly remote lakeside

**Seductive immersion
(physical and
psychological)**

**Spontaneously self
absorbed yet aware**

**Ambiently
uplifting**

IMPRESSION:

Interaction qualities:

**Captivation in a
moment**

**Perceptual
twist**

*Walking on the Wall (1971)
by Trisha Brown*

PRODUCT CHARACTERISTICS

Determining appropriate qualities for the product to be designed is the last part of formulating the vision. The main considerations for this step are Interaction Vision, Statement and crucially, Context factors. These qualities will not determine what sort of product (or service, system) will be the most optimal answer to the future context, but will suggest how the product will be used and reflects on its characteristics or personality. Various product characteristics, mostly in relation to intended interaction and experience were considered (see figure below). The qualities that best capture the essence of the future product are: *daring*,

intriguing, *indulging* and *reliable*. These qualities are also captured in a metaphor: **The product is like accidentally overhearing someone praising you.**
Daring - The product confronts the user similarly to how it is daring to keep overhearing a private conversation.
Intriguing - The product sparks interest just like when you realise two people are talking about you.
Indulging - The product captivates the user in a moment, despite the threat of getting noticed or “caught”.
Reliable - The product should feel trustworthy and safe. It is honest just like when you hear two people talking about you, the content is reliable. They are not trying to merely please or compliment.

VISION

Context clusters:

People use other people to express a better *self*

An escape becomes more meaningful when the experience is shared

What has been before is more real than the present (Nostalgia)

Necessity to break the routine

Statement:

We want people to experience detachedness that leads to authentic self expression

Interaction qualities:

Seductive immersion
(*physical and psychological*)

Spontaneously self absorbed yet aware

Ambiently rewarding

Captivation in a moment

Perceptual twist

Interaction feels like:

Skinny dipping by oneself in a seemingly remote lakeside

Product

The product is like accidentally overhearing someone praising you:

indulging, intriguing, reliable and daring.

CONCEPT DESIGN

TRANSITION OF CHARACTERISTICS INTO A PRODUCT

Concepting step of the ViP process aims to translate the vision (future context, statement on it, interaction qualities and product qualities) into a tangible solution that defines the type of the future design (Hekkert, van Dijk, Lloyd, 2011). This transformation of qualitative information into a discernible idea can be seen as a seamless evolution of previously designed future. As the previous stages of the process clearly indicate which intervention would be the most suitable one, there is not a vast quantity of ideas. Instead, there is a focus on the quality of ideas in order to find a concept that fits the vision perfectly. Several directions that fulfil the vision to some extent covered ideas from several product domains such as communal areas (restaurant/cafe), accommodation, public installations and interventions that engage with the user individually. This broad set of ideas illustrates how the emphasis of the future design is on the intended interaction (and therefore experience) rather than on a fixed product type.

INPUT FOR CONCEPTING

In addition to the main source of inspiration - *the vision*, additional factors are applied to either steer, constrain or broaden the concept generation process. This is the first time in the process when such influencing factors are introduced.

The first input is compatibility between the concept and Triomf's field of operation. This rules out concepts in certain fields such as policy making etc. Instead it suggests concepts in the direction of social spaces and leisure. Additionally, manufacturability and constructional feasibility is considered in terms of materials and processes. This puts emphasis on timber and steel elements that can easily be produced and manipulated with the existing facilities and waives mass manufactured solutions.

The second input applied is an instant evaluation of an idea upon its emergence (Hekkert, van Dijk, Lloyd, 2011). This is carried out for finding the most fitting concept by asking the following questions:

- 1. Does it fit with the vision?
- 2. Is it effective in terms of achieving maximal effect with minimal means?
- 3. Is it desirable for people?

EXECUTION OF CONCEPTING

Concept generation commenced with creation of a mood board in order to make the transition between the vision and ideation more seamless (see Appendix 4 Mood board). Sequentially, ideas were generated through sketching and a selection of them developed to a higher finesse with the aid of digital tools.

As a result of concepting, three distinguishable directions emerged. Each of these is further developed onto a more elaborate level

CONCEPT DESIGN - REFLECTOR

EXPERIENCE SCENARIO

The fundamental idea of The Reflector is that when the user is outside of the installation he/she will not be able to see in, but users inside it will be able to see everything outside. Reflective walls render the surroundings of the design (sky, trees, sea), which makes it intriguing and novel in the festival context. As people pass by The Reflector, the image it casts is also in motion, which makes the design mysterious and invites people to explore what it is. This quality makes the design seductive as well as creates a perceptual twist. As the concept looks almost “out of place” in a natural wildlife setting, it is likely to catch attention.

Once the user finds a way into the design and shuts the door, he or she is not asked to do anything specific. This private space makes the user invisible, while offering a freedom to perform anything imaginable in the space. The rationale is that since the goal is to get people to express themselves authentically (which

means the interaction has to be sparked by the *inner self*), people outside The Reflector should not have a direct impact on what is happening inside. However, it can be speculated that there would be more tension between people inside and outside of The Reflector if they both were aware of each others’ presence.

The Reflector and the interaction it embodies delivers an element of thrills, especially in a scenario when two people are exiting the space together and there is an “audience” outside who will presumably try to assume what has just taken place inside.

The environment this design is placed in plays a crucial role in fulfilling the desired experiential goals as too crowded places embody a risk of turning the essence of the experience into a joke and make it a social platform, whereas too isolated areas do not have enough people to create any tension between the users at all. Therefore a middle ground would be the most optimal in this respect.

CORNER OF REFLECTION

1. Does it fit with the vision?

Upon execution that makes the design unique, The Reflector fulfils the vision in terms of offering a way to escape, while engaging in an authentic self expression.

2. Maximal effect with minimal means?

The concept expresses a low level of complexity in terms of potential applicable materials and manufacturing processes. It is compatible with existing realisation techniques at Triomf Productions while fulfilling the Vision in Design.

3. Is it desirable for people?

Depending on the location of festival grounds The Reflector has good potential to become a desirable element of the overall ITGWO experience. It is important to realise that the vision can only be fulfilled if the experience is momentary, meaning that treating The Reflector as a means of accommodation etc. would diminish it. The aspect of daring should be considered as the main value for further development.

CONCEPT DESIGN - THE SIXTOPUS

Design in Context

EXPERIENCE SCENARIO

The Sixtopus is a platform on the sea. The user is seduced to immerse him or herself in the water to reach this installation. Due to its unconventional form, it is designed to trigger people to go and explore what it is as the exact meaning and function of The Sixtopus cannot be identified from the shore.

Once the user arrives on the platform he or she will find seats on different levels, where one has to climb up with the aid of a ladder or net. Observations in

context suggest that people are most likely to spend time in groups while at music festivals. Therefore, it is most probable that they would go on the platform in group. As the design vision is to spark authentic self reflection, the Sixtopus asks these groups to separate by offering a cocoon typed seating on individual basis.

Once a vacant "nest" has been found and reached, it will provide a calm moment of reflection for the user, as all the seats are arranged in a way that rules out any eye contact between people in different seats. The user is immersed in the cocoon which is posi-

tioned above the water, gently swinging in the waves aiming to create a peacefully detached moment.

The experience that arises is authentic, as the users are alone, which means that they are freed from social factors that are otherwise surrounding people in a festival context.

CONCEPT DESIGN - THE SIXTOPUS

Top view illustrating seat arrangement

CORNER OF REFLECTION

1. Does it fit with the vision?

The vision asks the user to be daring once confronted with the design. The essence of this is the experience of feeling exactly the right balance of comfort and discomfort. The Sixtopus unfolds a series of actions (seeing, going in the water, climbing etc.) that make the interaction sequential. This quality somewhat diminishes the strength of the desired interaction, which does contribute to excitingness of the design.

2. Maximal effect with minimal means?

The concept expresses a relatively high level of complexity in terms of potential applicable materials and manufacturing processes. Despite revealing a number of obstacles such as health and safety as well as its floating nature, The Sixtopus is compatible with existing realisation techniques at Triomf Productions.

3. Is it desirable for people?

Depending on the execution, The Sixtopus concept demonstrates desirability as well as feasibility while being a suitable intervention for the ITGWO context. However, lack of simultaneous impact on the user reduces the overall fit for fulfilling the project goal.

CONCEPT DESIGN - THE WIDE OPEN

EXPERIENCE SCENARIO

The Wide Open is a reflective object in the sea near the camping terrain of ITGWO. The mirrored effect is implemented in the design with the aim to catch attention by embedding an element of twistedness and uniqueness. As the user is not able to fully identify the design from the shore, he/she is triggered to immerse in the sea and therefore detach oneself from everything else.

The immersion is both physical as well as cognitive, as one needs to be prepared for diving in the waves (leave behind clothes, phones, keys, etc.) which have characteristics of a ritual. In addition, the user will be in the spotlight, as bystanders on the beach will see someone admitting him or herself into this experience. Therefore The Wide Open requires a bit of courage from its user, making the interaction gently thrilling.

Once the user reaches this design, he or she will need to make a final effort of climbing into a dry space, that provides seating for one person. The form of the design supports the immersion into the nature, as The Wide Open is designed to rock in the waves, which means that the user will have no control and he/she will be experiencing the forces of nature.

These conditions will be suitable for a moment of self reflection and escape in an authentic way, as there is no audience or social factors involved.

Depending on severity of weather conditions, the design could either be fixed into the sea base through a chain (providing movability in waves) or a stiff pole (resulting in a static seating in the middle of waves).

CORNER OF REFLECTION

1. Does it fit with the vision?

The Wide Open fits the vision, however the social thrill in the interaction is not as present as with some other concepts. The experience is more pleasing than daring.

2. Maximal effect with minimal means?

The concept embodies a moderate level of complexity and potentially some new ways of manufacture for Triomf Production.

3. Is it desirable for people?

This design enables users to experience an ultimate detachedness as it catches the attention from people who already seek for peace from the beach.

CONCEPT SELECTION

THE REFLECTOR

All three previously discussed concepts fulfil the vision to some extent. When evaluating the concepts on the basis of feasibility, suitability of interactions and fit for the vision, it can be concluded that The Reflector best captures the essence of the desired experience. Additionally, The Reflector demonstrates how the maximum effect can be achieved with minimal means, which also renders it as the most sustainable and efficient concept.

The essence of the concept is that it makes its primary user *invisible*, while he/she can still see everyone else. This offers a social, cognitive as well as physical escape while enabling one to express him or herself freely. This makes the interaction *authentic*, as it rises from the socially detached *self*.

In the following steps the execution of the concept will take place. This entails further refinements by exploring different forms, ways of interacting with the design, interactions that it facilitates between people in the context, as well as identifying the most suitable way of access and whether the concept should place any conditions on its users. All the concepts will be designed to facilitate no more than two people at the same time. All this will be carried out according to the Vision in Design (see page 26).

INTERACTION VISION

The Reflector is the concept that matches the qualities set out within the interaction vision. Consequently, the interaction that the design facilitates feels like *Skinny dipping by oneself in a seemingly remote lakeside*. This concept fulfils the skinny dipping aspect, as it is immersive as the user can escape cognitively as well as physically. There is also daringness, especially in a scenario when two people enter The Reflector together, as it creates social tension when other people in the vicinity start wondering what is happening inside the design. One has to have courage to do it. Secondly, the interaction is self aware because it dedicates the space for only its primary user, while offering the privilege of seeing others. Thirdly, the interaction aims to be uplifting as it awards people who have decided to use it. Staying inside The Reflector is meant to be a short time experience, which makes it captivating and inspires its users to appreciate the moment and sparks authentic self expression. The goal of implementing a perceptual twist in the design is hosted by The Reflector's characteristic to reflect its environment as well as placing the user in a situation that is twisted in a sense that it makes him/her invisible. This delivers a unique and unusual cognitive sensation.

Skinny dipping by oneself in a seemingly remote lakeside:

**Spontaneously self
absorbed yet aware** ●

**Ambiently
uplifting** ●

**Captivation
in a moment** ●

**Perceptual
twist** ●

**Seductive immersion
(physical and
psychological)** ●

*An iteration of The Reflector
that can be shut with a winch*

CONCEPT EVOLUTION

The chosen concept is iteratively further developed by the means of generating different designs that reflect on the vision by exploring different ways of interacting: triggering, accessing and immersing with the design intervention. This is done by facilitating The Reflector's key essence within various different shapes. Additionally, the type of interaction and its nature can be amplified with an appropriate location for The Reflector. This will be further explored in the next part of the report.

THE REFLECTOR: DOME

This version of The Reflector provides a sitting area for people while they are waiting to go in, as it is likely the installation will often be occupied. As the people inside will hear that others are literally sitting on top of them, the experience is intensified for them as they will be confronted with an audience upon their exit. The walls of the concept are slightly tilted, which adds authority to The Dome and ask people not to touch it. This has a practical implication as the material is fragile, but mostly serves the purpose of providing enchanting (self) reflection while approaching the design. Accessing the design requires climbing up steep stairs which contributes to immersiveness of the interaction.

THE REFLECTOR: MONUMENT

The Monument is a more open iteration of The Reflector. Its modular design consists of separate units that slide into each other for convenient transport. As the appearance of the design resembles a house, it invites people who are passing by to go and enter it. A massive hinged door is meant to indicate whether The Monument is occupied or not. Closing the large safe-like door requires two hands, which aims to confirm the user that once inside, he or she cannot be disturbed by others. This offers an advantage of feeling detached and authentic, because the design is not asking its users to engage in any particular activity.

THE REFLECTOR: CUBE

This simple yet elegant solution fulfils the vision with minimal means, however it does not enhance social tension between people inside and outside The Cube. A cue for users to realise if the design is vacant is a large door which acts as one wall. This door can be closed with a winch and rope mechanism, resulting in an interaction which confirms to user that he/she is isolated from its surroundings by offering a privilege of seeing others. Perpendicular walls aim to create an intense interplay with one's own reflection, the environment and potential users inside upon approaching The Cube and altering focal length. Inside The Cube there are bean bags that offer comfort and hospitality.

THE REFLECTOR: PYRAMID

The Pyramid enhances social thrills in the context, because it offers a place to sit as well as a confined space for detaching. Tension between people who are sitting on top of the steps and people inside the design can predominantly be felt by The Pyramid's occupiers. This is a way to gently suggest them to leave but also experience the privilege of seeing others while being invisible from a very close distance. The Pyramid's flat steps are made of wooden planks, which trigger people to climb up and eventually enter the structure. Entering the design requires bodily awareness and care which contributes to the goal of facilitating a wholly immersive experience.

THE REFLECTOR: WATCHTOWER

This concept could potentially locate on land as well as in the sea. The Watchtower asks the user to climb up the ladder to then enclose oneself into a secluded area. As the concept lifts its users from the ground, which is known to trigger associations of higher status, it diminishes the social aspect of the interaction. It rules out the possibility for passers by to closely watch the reflective surfaces, which makes it ultimately rewarding for the users inside.

THE REFLECTOR: SHELL

The Shell is a semi modular design that consists of 8 arcs that are fixed together and an additional 7 arcs that can be adjusted by users. This enables them to enclose themselves in a cocoon by moving around one or several of the mirror coated arcs. The sculptural aesthetics of The Shell trigger people to approach it, as on one hand it resembles a gigantic seashell that is gradually merging with ground, and at the other hand appears unusual due to its reflectiveness. Due to adjustable arcs each use scenario is different as it asks the user to experiment with the positioning of movable parts to find the most enclosing layout (if that should be the user's objective).

FINAL CONCEPT

THE REFLECTOR: DOME

The concept that best meets the vision is The Dome, because it enhances all aspects in the vision in the most powerful way while exposing a relatively small level of complexity.

It has been identified that the interaction is intensified if users both, inside The Reflector, and outside are aware of each others' presence. According to sampling two way mirrors, it was studied that the exact percentage of transparency depends on lighting conditions and viewing angle. As The Dome has tilted walls, it captures the essence of a perceptual twist by exposing play of brilliants (Ganslandt and Hofmann, 1992). It has been acknowledged, that the surface is approximately 10% transparent. This means that people outside the design are triggered to be daring enough to investigate what is happening inside as they do not know what they might come across. Consequently this adds thrills to the experience of people who are inside the intervention as they cannot be entirely sure that what they are doing is absolutely private. Therefore matching with the interaction vision (*Skinny dipping by a seemingly remote lake-side*) in terms of engaging in an activity that is *probably* private yet there is risk of "getting caught". This hesitation between trusting and mistrusting the design is also reflected in the product qualities: daring and intriguing. However, as the design aims to excite, its primary function is to facilitate a detach, therefore it is reliable because most likely users inside will not be seen by people outside due to tilted walls and material qualities of The Reflector.

SPOTTING THE REFLECTOR

The Reflector is positioned in a close proximity of foot-path at ITGWO, under the trees, approximately 10 meters away from traffic. Aesthetically the design embeds elements that are familiar and expected in the context (wooden parts) as well as mirrored surfaces and a form that is not immediately identifiable. This contributes to the novelty factor, especially in ITGWO context. The interplay between novelty and typicality aims to simultaneously maximise both of these factors in order to offer aesthetic pleasure according to the design principle 'Most Advanced, Yet Acceptable' (Hekkert, Snelders and Wieringen, 2003). Additionally, The Reflector is placed in a way that its entrance would only reveal itself once the user has reached its back side. This is a subtle way to ask the user to explore and understand the design for making the interaction more engaging.

The angle of wall tilt is a major factor that contributes to the way The Reflector is perceived and experienced. As the user approaches is, there are several layers that the human eye can focus on (reflection on nature, reflection of self and to a small extent also interior of the design). In order to enhance and control playfulness of the reflection the tilt angle is identified in terms of the 'richest' reflection qualities and most optimal distance when the user will start seeing a reflection of him/herself. On top of this the angle will also support the privacy of The Reflector's occupiers. This angle has been identified during an explorative study (see Appendix 5 - Reflection Angle). The experiment suggests that the most suitable angle

in terms of compatibility with the interaction qualities (seductive immersion, perceptual twist, spontaneously self absorbed yet aware, captivation in a moment) is 80°-85°. This angle of tilt provides the most captivating and mysterious appearance, as it reflects the most objects in a slightly warped way that triggers curiously minded people to seek for clarity and interact with The Reflector.

FINAL CONCEPT

ENTERING

The Reflector can be accessed via a rope ladder that is fitted on the rear side of the design. There are two rope ladders, one hanging on the outside and the other one in the inside of The Reflector. This serves the purpose of providing privacy for users inside it, as the external ladder can be pulled in once the users have entered. The sense of privacy is required for fulfilling the vision as it is possible to experience being detached when the user perceives the freedom and privilege of being isolated from others. In addition, the internal rope ladder confirms this to the user and makes The Reflector a reliable intervention as set out with the product qualities. The rope ladder is the most simple and efficient means of discouraging people inserting the design as it gently eliminates the chance to invade the primary user's privacy. The nature of climbing up and down a ladder also stands as a metaphor for physical and cognitive awareness because the user needs to focus on this specific interaction. It is also a way of physically overcoming the spatial boundaries between the inside and outside of The Reflector that leads to an immersion.

INSIDE THE REFLECTOR

Once the user has climbed in, pulled the ladder inside and shut the hatch he or she will have full control over the space inside The Reflector (which is approximately 2m³). The prerequisite for experiencing detachedness that leads to an authentic self expression is freedom from rules and regulations that ITGWO context puts

on its visitors (see overview of context factors on page 17). However there is a seamless trigger for people to leave The Reflector presented by people who are walking around and exploring the design from the outside, as the users inside will be able to see them. The people outside are motivated not to get too close and interact with the design thanks to the tilted walls that induce authority to The Reflector. Inside the intervention, there are two bean bags for relaxing as well as a coat hanger. The coat hanger acts as a suggestion to undress which addresses those daring users who wish to intensify their experience.

SAFETY

One of the main health and safety risks with this design is the nature of entry. Climbing up the 2m tall structure exposes a risk of falling. To reduce this, the entrance has been designed to be safer by bringing it lower and not requiring the user to climb on top of The Reflector. Also, the two 'wings' next to the door provide a base for support when climbing in. The second concern with this design is the risk of someone staying in it overnight, which is not allowed at ITGWO. To prevent this and disable drunk festival visitors tampering with The Reflector, it will be closed for the night time by concealing it for public with a large cover after 11pm. The third safety risk is potential toppling of The Reflector once a user is climbing up the ladder. To prevent this it must be ensured that the design is not placed on a bigger slope than 4 degrees and should not be entered by more than 3 people simultaneously (see Appendix 6 Toppling for calculations).

SIZE

The Reflector is meant to be occupied by no more than two people at the same time. This is also a guideline for the overall dimensions of the design. For a user to access, conveniently stand up and sit inside The Reflector, anthropometric data for Dutch adults aged 20 to 60 is derived for design optimisation (Pheasant and Haslegrave, 2006). All data used is acquired for 95th %ile of the population as The Reflector is aimed to be suitable for all able-bodied ITGWO visitors.

TECHNICAL DRAWINGS

MALE 95TH %ILE ANTHROPOMETRICS

Stature	1900 mm
Span	1970 mm
Shoulder breadth	520 mm
Body weight	92 kg

FINAL CONCEPT

SECTION A-A
SCALE 1 : 35

DETAIL B
SCALE 2 : 35
Mirror fitting

MATERIALS

Veneer plates 1350 x 1300 x 18 mm
Wooden beams 72 x 45 mm
Wooden profile 15 x 14 mm
Acrylic sheets 3mm

Ease of transport

MODULARITY

The walls of the design (elements 1-4) as well as roof can be transported individually and assembled on spot. This ensures space efficient logistics and reduces time for assembly. As the structural beams are constantly fixed to veneer plates, the assembly team is required to screw fix each corner of an individual element to another one when setting up The Reflector. The stairs and platform on top of it form a single unit (5) that must be fixed to the wall every time together with elements that form the entry 'gate' (6). A hinged door can stay attached to the roof of the design throughout transit. Please refer to Appendix 7 for technical drawings of each individual element of the design as well transport ready disassembly.

THE REFLECTOR
308 KG

EXPERIENCE OR OBJECT CENTRED?

From sustainability perspective, current object-based world needs to become more experience centred by facilitating (and enriching) more human-human interactions and less human-product interactions as the latter has demonstrated to be utterly unsustainable (Chapman, 2009). Therefore, design concepts are developed with the aim of delivering experience and interactions through facilitations of enhanced human experiences. This can be achieved by placing the interactions between people into the limelight by enabling tension between users in the design's context. In turn, the design intervention, a physical object, will no longer be a direct source of an outstanding experience. Hence, the design direction foresees that "tension" or "mystery" between users inside and outside the design intervention is the driver that makes its *raison d'être*. Purposely letting go of the mentality of placing a product in the centre of an experience is a shift from traditional design thinking to a more sustainable and progressive approach. In an increasingly connected and manufactured world, people are moving away from a sustainable culture of human-to-human engagement, toward a faster culture of human-to-product engagements; contributing to the wasteful and unsatisfactory character of material experience and the lives we construct around it. Traditionally, the focus of sustainability is on energy, materials etc., but the sustainability crisis is fundamentally a behavioural issue, therefore man made objects should be designed with behaviour and experiences in mind. (Chapman, J. 2009). The design concept is a response to this by demonstrating a way of experience driven design.

ENRICHING ITGWO

ITGWO is largely known for being sustainable and respectful towards the nature by its visitors (see Appendix 1.1 and 2). However, predominantly it is the "kind" of sustainability that emphasises materials, waste and energy, often from an angle that would maintain modern comforts of everyday life while on Vlieland. Examples of these include products manufactured by Weltevree (Dutch product label, with a passion for usable and authentic products) that have previously been used to form an off-grid public area during ITGWO, called Vlievillage (Dutchtub Original).

Based on interviews with festival visitors, they have become accustomed by such aspirations. Therefore the new experientially focused product aims

to strengthen the festival in a different way. As the experience and essence of the design concept is novel in the given context, it is likely to increase the number of distinguishable experiences for ITGWO visitors. This will lead to an increase in overall variety of experiences as well as introduce new experiences to the context. Such phenomena of typical and novel interactions leads to a multifaceted festival. As people derive aesthetic pleasure from interactions that offer a feeling of doing things in a new way within the boundaries of familiarity (Cila et al.), the design intervention has potential to attract and create a stronger bond between ITGWO and its visitors. According to Berlyne, novelty, complexity, and variety produce arousal (Bloch, 1995). These are important characteristics in terms of maintaining existing and attracting new visitors to ITGWO. The Reflector aims to bring these characteristics to the festival, that is already known for having sustainability embedded into its identity.

CIRCULAR ECONOMY

Structural components of The Reflector are made of reusable organic materials that have been previously used for creating public spaces at other events designed by Triomf. Reused components are cost effective as well as environmentally responsible because they extend part's life cycle through being repaired, remanufactured and upgraded. These qualities are characteristic to Cradle-to-Cradle design approach which has positive economic, environmental and social goals (Braungart, McDonough and Bollinger, 2007).

SUPPLIER CONVENIENCE AND EFFICIENCY

Further concept development and evaluation considers supplier convenience as the key asset of the design next to compatibility with the vision. One of the requirements is the possibility to assemble The Reflector on spot with as little time as possible. This ensures efficient use of man hours when the festival terrain is set up for ITGWO in the last week of August 2016. Additionally, The Reflector's design should enable a quick disassembly. This will be supported by enabling the design to be packed up and relocated to another destination according to currently available transport methods. In addition, The Reflector's final design addresses the objective of repeated assembly and disassembly, because an option of installing it at other locations should remain. This also reflects on the intention to provide a durable design. However, materials used will predominantly be organic and reusable.

IDENTIFYING KEY MATERIALS

The Reflector is manufactured from wooden structural parts which are widely available. However the reflective yet transparent parts are less commonly used by Triomf Productions. As a result, available materials will need to be identified as well as the most appropriate ones selected.

The transparent, yet reflective sheets are known as two way mirrors, which are used for a variety of applications such as police investigation rooms and airport surveillance (Two Way Mirror, retrieved 2016). In addition, sheet materials with the same character have been used in public art installations as well as public toilets. (BBC News, 2003).

There are several different types of sheet material that fulfil the goal set out for The Reflector. These include acrylic sheets that are coated from two sides with highly reflective silver film (Acrylaat Doorkijkspiegel Zilver), security glass panels covered with mirror film (BBC News, 2003) and separately obtained sheets of acrylic that can be covered with reflective film, as often used for windows in residential areas (HRSF). In order to identify which one of these options is the most durable and cost effective, a series of material tests were carried out. These experiments tested the different materials in normal Dutch summer weather conditions, which means that they were subject for direct continuous sunlight as well as heavy rain and damp nights. The tests suggest that the most optimal fit is the more manual labour requiring option with individually purchased acrylic sheets with silver film fitted on both sides of it. This is the most cost effective as well as durable option.

TECHNICAL FEASIBILITY

RESULTS FROM MATERIALS TEST

After being exposed to outdoor conditions for five days in a row the materials demonstrated a remarkable difference in terms of durability. The prefabricated acrylic sheet which provides the best quality reflection of all test pieces demonstrated a remarkable damage

on its surface. This is caused by water making its way between the acrylic sheet and reflective layers. Upon heat expansion, this results in cracks and decaying of the reflective layer. Contrastingly the self applied silver mirror film did not show any signs of wear and tear. However, due to a relatively complex application process, there are air bubbles between the acrylic and film which reduce the surface quality.

Prefabricated two way mirror sheet

Self applied film on an acrylic sheet

Prefabricated two way mirror sheet with waterproof tape around the edges

POSITIONING ON THE FESTIVAL GROUND

SIGNIFICANCE OF CONTEXT

As The Reflector is human experience centred, the positioning in the festival area is also of crucial importance. The aim is to place it in a moderately busy public area, where there's a medium amount of traffic constantly passing by as this is where the design would have the strongest impact. The Reflector requires people around it as otherwise it would not deliver the vision in terms of triggering socially intense interactions and experiences. The most suitable place would have people wandering around and exploring the surroundings, or heading from one place to another while being somewhat carefree about being anywhere on time.

The beach would seem like a suitable location for The Reflector, seeing as this is the place where people mainly go to get away from the crowds and relax. However, this would transform The Reflector into an extension of a situation that is already there by facilitating an ultimate escape and detach. A more meaningful way of implementing the design would be to disrupt an existing ritual in a more surprising way. However it must be considered that certain locations near the bigger stages expose a risk of turning the design concept into a kind of amusement attraction which would diminish the vision. Arguably, The Reflector has characteristics that resonate with the Art Trail. However, as the design is not a form of an artist's self expression, but rather a design intervention with scientifically validated rationale and purpose, it would be misunderstood.

As a result of discussing the issue with ITGWO coordinators as well as project's supervisory team, it was concluded that the area where the vision is best applied is next to the second busiest pathway which connects the main stage with a smaller stage (Bij de Ijsbaan). A lake and large trees in the area offer an appropriately isolated yet vibrant surrounding where people are most likely to be open for experiencing The Reflector. Please see Appendix 8 for all considered locations.

MAIN STAGES

MAIN WALKWAYS

Into The Great Wide Open 2016	
Eilandoverzicht	15-6-16
	1 op 10000
Oost-Vlieland 1	mits op a4
	Govert Reeskamp

POSITIONING ON THE FESTIVAL GROUND

EFFECT ENHANCING LOCATION

The Reflector is placed near the entrance of the third largest stage. It is situated by the edge of a small forest, overlooking the lake and bike path. This location enables the user to spot it gradually while approaching the stage entrance, while people who approach from the town side will be experiencing a rapid expose to the design as it is behind a bend in a path.

*A simulation view from
The Reflector to its surroundings*

*A view from top of The Reflector
to Bij de IJsbahn entrance*

*View from on The Reflector
from Bij de IJsbahn entrance*

THE REFLECTOR AT ITGWO, IJSBAAN

THE FINAL DESIGN SET UP AT IJSBAAN

The Reflector stayed accessible for public use for three full festival days, from 10 am to 9 pm. Due to health and safety regulations the design could not have been accessible throughout the night.

During the festival, The Reflector caught considerable attention from ITGWO attendees, Vlieland locals as well as media. The Reflector was visited by approximately 200 people every day.

In order for The Reflector to subtly suggest its purpose to people and the most optimal way of use, a poem was engraved onto its door (See Appendix 11). In addition, the door was designed to be closed from the inside as well as outside for providing an ultimate sense of escape, privacy and privilege for people inside The Reflector and to spark curiosity and desire for the people outside.

**HIDE FROM PRYING EYES
PULL THE LADDER INSIDE
THEN PRIVACY IS YOUR PRIZE**

by Jan Goodrich

DESIGN IN CONTEXT

THE REFLECTOR DETAILS

THE REFLECTOR INTERACTIONS

OVERVIEW

In order to evaluate whether and to what extent The Reflector fulfils the project vision two interlinked techniques are used: User observations and Interviews. In addition to the main goal of the evaluation, these methods also allow to identify and record unexpected and unpredictable interactions that occur with placing the design in its context. This approach enables a fruitful basis for forming further recommendations as well as optimisations for The Reflector's design.

1. USER OBSERVATIONS

Observations enable to understand phenomena, influential variables and other elementary interrelations in the context The Reflector has been designed for (van Boeijen, 2013). Additionally, the observation will help to better understand ease of use and mood that the design creates for its users.

This research is divided into three periods, when the observer is present in a close proximity of The Reflector (Friday evening, Saturday afternoon and Sunday morning). At other times, an action camera is strategically placed near The Reflector for capturing the way people use it. This will also provide quantitative data in terms of how many people (alone or together) immerse in the design, how long they stay in there and additionally whether there is any tension or interaction between people inside and outside of the intervention.

All interactions are observed from the outside of the design, as being present inside (or installing a camera) may diminish the experiential goal of the project as users would not experience being free and detached from social sphere.

The hypothesis for this user observation is that ITGWO visitors who pass by The Reflector are triggered to explore the design which can be visibly identified. The core is understanding the qualities and nature of the interaction that takes place between the design and its user.

A pilot test will be ran with project stakeholders prior to the start of the festival on Vlieland.

PROCEDURE CHECKLIST

1 - Subject

Any ITGWO visitor engaging (to whichever extent) with The Reflector at Bij de Ijsbaan

2 - Criteria

Three 3-hour long sessions over three festival days plus autonomous video recording on all days for another three hours

3 - Observation form

1/4 of an A4 sheet per participant for recording interaction qualities (see appendix 10)

4 - Execution

"A fly on the wall" method (van Boeijen, 2013)

5 - Analysis

Observation forms and video

2. INTERVIEWS

Face-to-face user interviews will be carried out (and video recorded upon permission) for understanding user perceptions, opinions, motivations, behaviour and experience with The Reflector.

During the observations, at least 5 users will be interviewed to gather insights specifically about users' personal experiences and whether this meets the vision. This is the most optimal number as it is known for providing at least 80% of the user aspirations (van Boeijen, 2013). Each interview will last approximately 15 minutes and take place in a relaxed environment. The questions will start from general ones, gradually evolving into more in depth and complex topics. All themes will be based on the interaction vision and qualities it embeds.

The interviewees will be selected on spot by keeping in mind the broadest possible variety in terms of age and observer's perceived impression about user's experience.

2. GUIDE

1. Trigger for initial approach (*seductive immersion?*)
 2. Attitude towards people outside and tension (*self absorbed, yet aware?*)
 3. Response to The Reflector? (*ambiently uplifting, rewarding?*)
 4. Difference in being at ITGWO and being in The Reflector (*in the moment, breaking social ties?*)
 5. Type of activities and thoughts while in The Reflector (*authentic expression?*)
- For full list of questions please refer to Appendix 10.

RESULTS

The Reflector received a positive response from ITGWO visitors during the three days it was set up as it attracted very different people. Wide majority of time, the design was occupied and there were people around it. At busier times, it was orbited by approximately 15 people at the same time. This is due to the close proximity to a stage and naturally beautiful location. In addition, bicycle parking stalls were set up next to The Reflector which further increased the number of people who approached the design, which can be estimated to circa 600 (not taking returning visitors into consideration).

The observations revealed the following results: Majority of people entered in pairs or were families of 3-4 in which case the children went inside The Reflector while parents were outside and created a playful situation (peeping, knocking, shouting etc.). Couples tended to stay inside The Reflector for longest, with the minimum of 5 minutes and maximum of 30 minutes. Whereas families and groups of friends often stayed inside for a mere couple of minutes.

Most notable problems encountered by visitors were related to the demanding nature of the design in terms of getting in. This asked for their full attention and awareness. Another issue was that the users were not always aware that the ladder can be pulled inside for ultimate privacy (they did not notice or care to read text on the door). However, later it became apparent that sometimes the reason for not pulling the ladder inside was politeness and not wanting to prevent others from climbing in. Unattended children exposed another potential threat in terms of diminishing the experience for people inside The Reflector. Most notably when they engaged in an act of banging their hands against the outer walls of the design or throwing pine cones at it.

The Reflector clearly elevated mood of people who engaged with it from either inside or outside (or both). Wide majority of passers by took notice of it and stopped to explore and have a look. One of the main activities was taking photos from the mirrored image at first, followed by a closed examination and immersion with The Reflector. The design sparked numerous conversations amongst strangers and initiated laughs amongst groups passing by.

These interactions can be interpreted and (subjectively) summarised into a list of most prominent qualities:

Curious
Obviously careful
Rough and careless
Speedy
Seamless
In the moment
Slow yet eager (enthusiastic)
Loudly exciting

(Note: these are interaction characteristics from the outside of The Reflector)

Location of The Reflector guaranteed a lot of attention, however at times it was too crowded for the intended experience to arise (as people felt the urge to rush out of it due to peer pressure). However, most of the time there was an optimal number of people in the close proximity (2-5).

Seven interviews with people using The Reflector were carried out during ITGWO (See Appendix 9 for full interviews). Five of these subjects were couples, one single person and one family (of three) making the whole number of interviewees 14.

The overall impression on The Reflector, based on interview answers, is that it sparked curiosity due to its mystical appearance. Before seeing the ladder most of the respondents did not consider it as a place that can be accessed. Once inside The Reflector it gave its users a sense of privacy, seclusion and relaxation. In addition, it was gathered that it was a bizarre sensation because it is rare to experience privacy in a public space. The initial trigger for entering was the door that served as a use cue that has the potential to relieve curiosity. The final trigger for entry was seeing the huge bean bag inside The Reflector which offered a comfortable escape.

The sense of privacy was a key quality that users identified as they were sure they cannot be seen, or can be seen very little from the outside.

DESIGN EVALUATION - CONCLUSION

CONCLUSION

The Reflector fulfils the statement *We want people to experience detachedness, that leads to authentic self expression* to at least a certain point. A detach was undoubtedly experienced according to the interviewees as they suggested experiencing secure, secluded, quiet and distant from the rest of ITGWO. However, fulfilment of the second part of the mission statement, *authentic self expression* is not uniformly identifiable. Mostly because the majority of respondents revealed that the core activity during their stay in The Reflector was observing and often giggling at the people outside. Laughter can be seen as an authentic self expression (it is honest and spontaneous), but the design did not always trigger any outstanding bodily activities or significant expressions.

The Reflector sparked discussions and jokes in terms of intimacy and voyeurism. None of the respondents admitted engaging in such activities, nonetheless the interviewed couples said they cuddled and/or kissed inside The Reflector, which is something they probably would not have done anywhere public. Therefore it is concluded that The Reflector sparked expressions of fondness amongst couples, while lone users acted as observers while inside the design. Based on this it can be deducted that The Reflector brought these users closer together, as well as made them appreciate being in the moment and embrace it through actions.

The interaction vision *Skinny dipping by oneself in a seemingly remote lakeside* manifested itself in the experience of The Reflector's users through interaction qualities that were present during the use. Appearance of The Reflector initiated curiosity, which triggered the users to immerse and engage. While inside The Reflector, people experienced being privileged, which made them self conscious while still aware about the social outer world. This privilege also triggered captivation and appreciation for the moment that further enhanced the overall detach. As The Reflector changed the typical perspective and perception of human interactions it was considered as a mystical and unique experience. However one of the users announced that she experienced a rebirth in The Reflector, other respondents did not acknowledge being uplifted during their stay in The Reflector.

Experience The Reflector offers was desirable by ITGWO visitors and enriched their overall festival visit through providing more variety in terms of activities and interactions. This has the potential to strengthen the bond between ITGWO and its visitors.

A SELECTION OF INSIGHTFUL QUOTES

"The atmosphere was a bit weird because in a way everyone is looking at you. As if I was an animal in the zoo."

"I was thinking that we could put our clothes on the hanger but we didn't pull the ladder in so I didn't want to do it. Someone could just turn up. It was just a joke. We were wondering what the hangers were for and then later we understand that you can pull the ladder inside (*laughing*)."

"We did shut the door but didn't pull the ladder. I felt there were too many people outside so I thought it would've been rude. So we didn't stay for too long. But I guess we could have. I really thought about it."

"I feel that being able to see them could be a privilege. But what I thought was the *eerieness*. That I've kind of ceased to exist. I see but I'm not present."

"But it's really private. You feel alone and it is quiet and we were like, hey we could perhaps undress in here."

"Very calm! For me it was relaxed and it just made me want to observe other people. They were all taking pictures and I could just chill and not worry about them seeing me."

"It's so nice to have these types of things at the festival because it's often crowded and overwhelming. So it is nice to have these moments because you can also go to the bushes but this is like a constructed way of pulling back..."

But I think it's a cool design for festival where you can't go to the woods because there aren't any. Or can't go to the tent because that's actually not so private either. It's like everyone can hear you. So it's good to have these!

"It's quite obviously a voyeuristic place"

"I like the mysticism about it. The black box feel."

"It's a really cute way of spying or looking at people!"

"It is a place to have sex! (*Laughing*) It's also quite early, not that many people. They can't see us in there. Take the ladder in then people wouldn't know you're in. I love it."

"It put me into contemplative state."

"It felt privileged because you can spy on them"

"We cuddled a bit. Not very indecently..."

"I felt detached in a good way. In a temporary way. We stood out of it for a couple of minutes. I think it is a mental and not so much of a physical detach because you're invisible and it is quiet. It is a sensory deprivation."

"And definitely disconnecting yourself in an age where we're really connected through social media. There you willingly choose to be quiet."

RECOMMENDATIONS

A quieter location - the longer people stay in The Reflector the more likely they are to experience detachedness and authentic self expression.

Improved usability and comfort - the ladder steps can be adjusted so that they do not rest on the back wall of The Reflector. The message on the door could be more contrasting to attract more attention. In addition, for ultimate privacy the door could be more securely locked from the inside while maintaining intuitive use.

Sturdier reflective panels - The Reflector would benefit from panels that are made of thicker material as they would be less prone to bend in extreme wind or when pushed by small children.

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APPENDIX 1 HCTS

CONTEXT RESEARCH AT HERE COMES THE SUMMER 2016

OVERVIEW

As part of the context research a festival called Here Comes the Summer (HCTS) was visited in May. HCTS is a smaller version of ITGWO, organised by the same people and held on the same spot on Vlieland. The main difference of the two festivals is the scale: in 2016 HCTS welcomed 1500 visitors (unofficial data from the organising team), whereas ITGWO is visited approximately by 6000 people. Another goal for the festival is to serve as a meeting point for different stakeholders and friends/participants of this festival community to discuss plans for the future. Similarly to ITGWO, Triomf Productions is commissioned to de-

sign and build the festival layout (area marks, stages, installations etc.). From the perspective of this design project, HCTS offered fruitful insights into the context and types of interactions that take place in it.

FAMILIARISING WITH THE SURROUNDINGS

One of the goals to attend HCTS was to get to know the environment for the future design.

APPENDIX 1 HCTS

OBSERVING INTERACTIONS

The festival illustrated how people interact with the environment and each other in the context. The key interaction that was observed can be described as being in the moment, which was illustrated by the fact that the wide majority of people were seemingly enjoying themselves and fully immersed with the festival and nature around it. Another observation suggested that a large number of people had come

to the festival (or made new acquaintances on spot) so that their festival experience would always be an outcome of a group decisions and influenced by their peers. People were very rarely seen alone. Even when they went to a more isolated area on the island (to the beach or dunes during sunset) there were always other people in close proximity.

VALIDATING PREVIOUS FINDINGS

HCTS proved some of the previous findings from the research phase of the project. Most importantly that people appreciate getting away from their daily routines and experiencing a novel (yet familiar) situation. The festival itself was not perceived as a “vanity fair” (a principle that has been one of the drivers of research for the project), however as suggested by the interviewees, HCTS is “more genuine” than ITGWO which is “for hipsters and for showing off”. Additionally, the need for people to share their experiences was strongly confirmed by the observations. Most notably when people were immersed with capturing themselves on photos, that were oftentimes shared on social media.

Despite the difference in scale of ITGWO and HCTS, visiting the latter provided deeper understanding in the context of the future design. It also highlighted the importance of the island as the facilitator of the festival, as peoples’ behaviour during the weekend was less festival focused (and more immersive with the nature around it) than during other music and arts festivals experienced by the designer. Additionally, the atmosphere of HCTS is captured on a video that can be found on this link: <https://vimeo.com/166243375>

IMAGES FROM INSTAGRAM WITH HASHTAG HCTS OR HERECOMESTHESUMMER:

agnesbosbes

Follow

17 likes 4d

agnesbosbes Lekker weekendje hoor #hcts #Vlieland
ccchaneIII Nice
probabliz Zo jaloers.

Add a comment...

...

steverocks

Follow

17 likes 4d

steverocks Sun bombed 🌞💣🔥 #sun
#vlieland #waddenzee #waddeneiland
#unesco #unescoworldheritage #dutch
#netherlands #nederland #hcts
#herecomesthesummer #sun #photobomb

APPENDIX 1 HCTS

goldstoff
Vlieland [Follow](#)

13 likes 2d

goldstoff Take back last weekend 🌸
#takebacklastweekend #hcts #vlieland
#vlielove #herecomesthesummer #forrest
#vlielandisland #forrestselfie #rayban #
#wadden #firstsummerfestival

Add a comment...

valerievanschaik
Vlieland [Follow](#)

24 likes 4d

valerievanschaik Posing bruin worden
agnesbosbes #hottebillen
valerievanschaik @agnesbosbes hele
mooi

Add a comment...

tielke [Follow](#)

13 likes 5d

tielke Lovin' it! #herecomesthesummer
#hcts #festival #family #friends #fun
#vlieland #stortemelk

Add a comment...

kanuweb [Follow](#)

18 likes 3d

kanuweb 't Was een verrekte mooi en
gezellig weekend! #Vlieland #hcts
#summer #nofilter #selfietime #yolo
tialda1980 Ziet er zalig uit!

Add a comment...

APPENDIX 1 HCTS

ATMOSPHERE AT HCTS 2016

APPENDIX 1.1 INVOLVING VISITORS

PARTICIPANT 1
19.05.2016

In order to gain insights from visitors of HCTS and ITGWO in regards to their experiences in context, two participants were found. The two participants were given disposable cameras at the beginning of HCTS to capture images that are in some way relevant to either **detachedness**, **authenticity** and **expressiveness**. Shortly after the festival, cameras were gathered and images developed. A follow up session was organised, with the aim to conduct open ended individual interviews, which were video recorded. This qualitative, semi-structured approach was chosen to provide an informal and free flowing discussion. The transcription can be seen below. Additionally, clusters of images and their explanations according to the participants are included.

Sander: What did you first think when you saw the three topics?

Tom: I didn't know what you mean with detached so I looked it up on Google, but now I've forgotten again. So I mainly focused on these two (points at authentic and expressive)

Sander: Was it easy to find things for photographing?

Tom: Sometimes I forgot I had the camera with me. But it was quite easy. In certain moments you just think that these I should remember in terms of these three topics.

Sander: Was there anything specific you tried to keep in mind when walking around or did you forget about it and when something happened, the camera occurred to you?

Tom: Yes mostly that one. If you're too focused on the three topics you just can't enjoy the festival.

Sander: What does being authentic mean for you?

Tom: Yeah it's quite difficult to explain. There are certain moments that make a festival more authentic, that are more specific to this festival. There's parts and experiences that are only experienced at that festival. So that's authentic for this festival. But then it is this moment of realising or recognising that this could only happen here. So for me that is authentic.

Sander: And in general terms, if you take out the festival context, what does it mean to be authentic. Or when is a person or behaviour authentic?

Tom: It's very difficult because there are different ways. For example hipster call themselves very authentic but if you look them in general way they are not authentic at all.

Sander: Why is that?

Tom: Because they all look the same and behave the same way. Authentic doesn't mean you have to be

special in some way. For example certain citizens of a city, for example Rotterdam, where I live, have special typical style. When you see or hear them you know that this is an authentic Rotterdam citizen. I can't explain why, but they have this something. This can also be with buildings. If you have an ugly building (in Rotterdam) that fits with the city then it's authentic but if you put it in Amsterdam then it doesn't fit. Isn't authentic. Like there's a difference because of context.

Sander: So if you're saying that authentic means not trying to be something else, then the same building could be authentic in Rotterdam as well as Amsterdam because it is not trying to fit in with others, it is simply true and honest to itself.

Tom: That's true. But the term authentic is quite difficult to explain. No one knows exactly what it means.

Sander: How would you define being expressive at a festival then? What sort of things are expressive?

Tom: Emotions play a big role. It can be sad, happy, powerful or whatever. At certain moments at the

festival you feel like something is rising in your body. And you're in that moment! That could be when you see small children playing around. It gives you a certain emotion to whether run around with them, or to jump to the music, get quiet and sit in the corner or enjoy the food. For me it's expressive when you see the moment and something pops out. Sometimes the emotions get higher...and then.

Sander: But do you think expressive can happen also happen in isolation, when you're alone. Or do you need other people around you for an expression to happen.

Tom: No not really. You can also be alone. Emotions also pop up when you're alone. For example when I'm alone in my room and put the music on, I can be very expressive but no one will know it. But mostly people get expressive because they trigger each other in a certain moment. But that can also be a blocker because other people can limit your expressiveness. So it can be both ways. But yeah other people are not needed for being expressive.

DETACHED

AUTHENTIC

EXPRESSIVE

APPENDIX 1.1 INVOLVING VISITORS

PARTICIPANT 2
23.05.2016

Sander: What did you first think when you saw the three topics?

Floor: At first I thought it is very difficult. The themes are difficult and to find things that match it. But as soon as I took the first picture it was easy and I was sure I could do this. I think I have more photos in some groups than others. In the beginning I thought that detached, oh my god, it's not going to happen.

Sander: Did it seem too broad or why is that?

Floor: It was just difficult in the beginning.

Sander: How did you get started then?

Floor: I just took the first picture and after that it was fine. Maybe I had too high standard first (laughing).

Sander: Was it easy to find things to take pictures of?

Floor: It was ok. Some easier than others. I was just looking around and saw something nice then I took the picture. I wasn't walking around and looking for things to photograph. I had it (the camera) with me all the time, only on the second day I forgot about it for a while.

Sander: When you were taking photos for detached things, what did you keep in mind?

Floor: I was thinking about people who are in their own world. A bit detached from normal society or living. Things people don't do during their daily lives

so you're detached from that.

Sander: So the focus was always on people?

Floor: Things, or a scene but mostly people and their interactions. Or some actions that make you feel detached.

Sander: Do you have an example?

Floor: Yeah camping for example. When we were making tea in this thingy (portable gas cooker) which is very different.

Sander: How do you understand authenticity, the second things I asked to photograph?

Floor: Authentic is like the first thing (of its kind). The original so something from long time ago or something that used to be. Also something a little bit natural, because if I look at things that (were around) when I was younger they feel authentic. It's like old or first of a kind.

Sander: Can new things also be authentic?

Floor: They can look authentic to achieve the experience of authentic. For example the camping experience is something I did a long time ago and now it feels authentic again.

Sander: So is it to do with nostalgia?

Floor: Yeah I think so!

Sander: If we imagine that you come up with a totally new idea today, would that be authentic?

Floor: Could be, I don't know. If everything is really new then yes. But I think it would just have characteristics of authentic.

Sander: For example do you think AirBnB is an authentic service?

Floor: Yeah could be. It gives a feeling of going on a holiday so could be.

Sander: But the whole service, the way it is set up?

Floor: That's not authentic, because it is only internet and it doesn't feel authentic. It's on the internet!

Sander: So you'd say that digital things can't be authentic?

Floor: Yeah that could be it! But maybe the way the site looks can be authentic. But it's difficult to say.

Sander: How would you describe being expressive at the festival context?

Floor: I was looking at people expressing themselves or things they had that belonged to a certain group.

Sander: Do you think it's possible to be expressive when you're alone?

Floor: Yeah I think so, because you can also bring to a "group" of people who are alone. When I think about it maybe there should be someone who sees it but it's difficult.

Sander: Can you be expressive for themselves only, for example singing in a shower?

Floor: Yeah for sure that is expressive. For me personally it is not that important to be expressive but for some it is.

Sander: Ok, time to arrange the photos to the group.

Floor: Here we go!

DETACHED

APPENDIX 1.1 INVOLVING VISITORS

AUTHENTIC

EXPRESSIVE

APPENDIX 2 INTERVIEWS

TRANSCRIPT
22.04.2016

Interviewer: Sander
Interviewee: Rozemarijn

Sander: What' your connection with ITGWO?

Rozemarijn: Second time when it was organised, I went there with my boyfriend. Three years after, I went as a volunteer: stood behind the bar. I really liked doing this! The first time I actually volunteered for Here Comes The Summer, it had a different name then. That was a bit of an accident, because someone just asked me to go with her. Also that year, I went to volunteer to ITGWO. But altogether I've been four times: twice as a volunteer and twice as a normal visitor.

Sander: What's been the biggest highlight so far?

Rozemarijn: There's some moments when I've not really expected anything special and then something great happens! I really like the stage in the woods, for example I saw Michael Kiwanuka there and it was really great! Also due to the layout and the way the stages were set up. The first year I went, what was nice, was that we woke up to hearing some noises from the dunes and recognised the music. It was a session by a Dutch artist for 3VOOR12. It was so great to wake up like this. Obviously we got out of the tent and went to see it with our own eyes.

Sander: Was that a spontaneous gig?

Rozemarijn: Wasn't part of the program but it was planned and I thought that was really nice.

Sander: Anything else that is unique and describes ITGWO?

Rozemarijn: Atmosphere, the way people are behaving to each other! Everyone's really friendly and relaxed. People don't even mind waiting in long queues for beer. But my highlights are a combination of things: the time of the day, the artist and their music, the surroundings.

Sander: Why do you think people are so relaxed at ITGWO?

Rozemarijn: It's the feeling of being on an island and that you're on a holiday and you can't go anywhere. The island is grouping the whole festival.

Sander: So what's so special about being on an island?

Rozemarijn: It's in nature so I think that helps people to slow down. It's only the festival that's going on there.

Sander: But people still take their "everyday lives" by means of phones with them etc.?

Rozemarijn: Yeah I think they do, I'm not sure. Maybe there's wifi...although it shouldn't be there available for everyone all the time. But I don't think it has a big impact if there's some hotspots or not. But you shouldn't make it possible for people to take their laptops there and let them sit and work.

As you're on the campsite, there's not any electricity. So they need to make some effort to go and charge the phone. I saw some little bird houses that were meant for charging phones. Those were really popular places! (laughing)

Sander: If you could change something about ITGWO, what would it be?

Rozemarijn: Difficult to say... They have these art trails, where you could walk and see art. But it would be nicer if that was more integrated to the whole festival. It is nice to just go for a walk and then focus on those pieces of art. But I don't know...Should be sunny all the time!

Sander: Sustainability is a big part of the festival as you know, do you see that as a bit contradicting for a festival that brings 6000 people to a remote island?

Rozemarijn: Yes very true. There was this Facebook group. It had a picture of a field with grass that was destroyed, totally muddy! But then they also posted pictures of the grass starting to grow again and I thought that was really funny. People do care and like to see these things!

Sander: Do you think people behave in a more environmentally conscious way at the festival than on a normal day or at another festival?

Rozemarijn: I think people only somehow understand that they're in an environmentally more vulnerable place. There could be something done to let people know about this. But generally people don't throw things around, but I think they walk everywhere and trample places. There was another festival where a forester announced from the stage, shortly and

funnily, about ways to keep the area safe. There were some prizes and games, it really worked and people seemed to like it. For example there's like bike roads visitors were not encouraged to use because at night animals cross those paths.

Sander: Who do you think is the main audience of ITGWO?

Rozemarijn: I think right now yuppen. Young highly educated people who've just started working and want to have kids. Also, people in their twenties and people with children. But I don't think there's anyone above 50.

Sander: And what sort of mentality do the people have who visit the festival?

Rozemarijn: I've been going to a lot of festivals since I was 15. When I was young, I always went for the music, specifically. But now, I don't do this anymore. I don't go to festivals where I don't know any names. But some names are enough to say what it's going to be. If I know the festival, the feeling it has and people you go with, is more important. Everyone's just there to enjoy and if some plans change, there's no problem. Everyone's just going with the flow. What's nice is that you can go to different stages with a bicycle. Especially because one of them is quite far away.

Sander: Own bike or rented?

Rozemarijn: It depends, I've done both. So I think most people hire them but quite a lot take their own.

Sander: Are there any rituals before the festival kicks off, when you're still at home?

Rozemarijn: Yeah, it takes some time and effort because you have to book a boat. It takes more than 5 hours from Delft to Vlieland! I think the trip itself also helps with feeling on a holiday. When you're on a boat, you feel you're going away, getting physically detached. I think the boat takes around an hour and

that's a good time for changing the mood by looking out to the sea. I think that's the point when your mindset changes to the holiday mode. Your mind is far away.

Sander: So that helps to break the routine?

Rozemarijn: Yeah, and also that you're camping in the dunes. It's pretty nice campsite that allows you to feel the nature. There's some hedges. And the biking of course helps with feeling a little bit at home as well (laughing). Haha, maybe that's too far. But actually, when you're biking, you feel like you're also getting to know the whole island because you familiarise places and it's easier to explore it. That makes it feel at home.

Sander: Yeah cause the whole island isn't the festival area?

Rozemarijn: Yeah, exactly. And it's nice to see these people spontaneously lighting up fires at beaches and making music.

Sander: What do you think about camping at ITGWO?

Rozemarijn: It's crowded but not too bad. There's more space between tents than at other festivals. Also, the toilets are fairly clean and you have nice showers unlike at the bigger festivals. Also, since it is so small, it doesn't feel like these huge festivals. This is way more intimate. You start recognising faces by the end of it!

Sander: I've got these four topics I'm working with: self expression, nostalgia, escapism and routine breaking. How do you think these reflect on your ITGWO experiences?

Rozemarijn: There were hundreds of people with these hip and trendy rain jackets. I think people felt ashamed because of that. And there's definitely relevance to these. That's exactly why I like the art trail and also sharing of experiences afterwards is relevant. However, I think people are actually taking less pictures and videos these days than before.

APPENDIX 2 INTERVIEWS

INTERVIEW WITH ITGWO VISITOR 22.04.2016

Interviewer: Sander
Interviewee: Rosanne

Sander: What' your connection with ITGWO?

Rosanne: I heard about it six years ago or something but then never had time to go. But then last year, somehow I had time, finally! So yeah I've been once as a volunteer.

Sander: So what was your main task?

Rosanne: It was very diverse. Sometimes I had to check the entrance bracelets, sometimes we had to stand at the bicycle park to make sure everyone placed bikes to the right spot.

Sander: Why did you decide to volunteer in a first place?

Rosanne: Because I was curious about the festival. I'd heard that the atmosphere is nice in the forest and at the beach.

Sander: Did you have high expectations?

Rosanne: I was neutral, yeah I didn't know what to expect from the work, but I was just in general very generous?

Sander: Where you happy at the end?

Rosanne: Yeah a bit because I did something that I've never done before. But also I felt quite lonely sometimes because I went alone and had to look for a spot where to put the tent. And in the end my friend came as well, but she was also helping out a friend there, so she couldn't be with me most of the time. We had to work a lot, because most of the volunteers cancelled because of the weather. So we had to do a lot more than initially planned?

Sander: Did you still see the concerts?

Rosanne: Yes a bit.

Sander: Would you like to go again?

Rosanne: Hmm, depends on who wants to join and which artists are playing. But also it's not only about the music. There's other things. Like the art route. And the places for the concerts were very nice. What's annoying is that after I'd left I found out that there was a hot tub area and all kinds of other places I didn't know about. I don't know how I didn't see those and never found out.

Sander: I wonder how that's possible!

Rosanne: Yeah well the beach is a bit further away, but I never checked the map so I didn't think there would be more!

Sander: If you'd go again would you do it as a volunteer again?

Rosanne: Yeah I think so because it is so expensive, like 150 euros for only the ticket. I also had to buy a tent for myself. Also the food isn't that cheap, then again it was quite nice. Much better than normal festival food. It was more like restaurant food.

Sander: So what was the highlight for you?

Rosanne: We were a good team with another volunteer. We did a good job at arranging the bikes into correct places. I also enjoyed a concert in the woods and another one on the beach, but I don't remember the names of the artists. I didn't really know any of the artists at that time.

Sander: I've heard many people buy tickets without considering who's actually playing. So it's not so much about the music.

Rosanne: Yeah, it's the overall experiences of being there. There's also a lot of families with children.

Sander: If you could change something about ITGWO, what would that be?

Rosanne: Well, for volunteers, they could've done something for the welcoming as I was all alone and didn't know where to go and where the other volunteers are. I didn't have a bike so I had to walk quite a lot to find a right place to be. I found a camping site but also didn't know which one was for me because there's different camping areas for different people.

Sander: So why's ITGWO so popular, what's the phenomenon in your opinion?

Rosanne: I think people like islands and people like nature. And it is cosy! I want to go there because I've heard so many things about it. And also all the cool people I knew where going there! So I thought it must be fun.

Sander: It's a lot of hassle to sleep in a cold tent...

Rosanne: Yes! And it was so windy so it was like going everywhere and I had to ask for help. So maybe it would be nice if someone could build the tent beforehand.

Sander: But the phenomenon then...? the main reason

Rosanne: It doesn't need adverts. It's word of mouth. It's the same for HCTS. But also the main thing for me is to meet new people who like similar things. To see arty places.

Sander: Is it a particular type of people who are attracted by ITGWO?

Rosanne: Well, yes! The yellow raincoats! They're all hipsters and people with beards. Young urban professionals, high income people who are still relatively young.

Sander:

Rosanne: The island, freedom and the fact that it is all about the festival!

Sander:

Rosanne: I hear there's also a church where there's also concerts.

Sander: Why do you think hipsters like it?

Rosanne: It's an escape from busy urban areas. And also islands are so popular and especially when you combine in with music.

Sander: Where there any rituals or preparation in advance of the festival, before going there?

Rosanne: I bought a tent and I was looking for a good one in wind and easy to build. But then I had to get like these wooden poles because the ground is sandy. The metal ones wouldn't do. Luckily that was on their website. Otherwise I wouldn't have known. I also bought the rubber boots and rain coats. Not these yellow ones.

Sander: Do you think the festival plays a certain role in Dutch society?

Rosanne: People who know about it tell everyone about it. Sometimes people go to festival because of the environment. For example Down the Rabbit Hole wasn't about the music but about everything around it! And then there was this other one, Best Kept Secret, which is more about the music. And has bigger names on the bill, but it's equally expensive.

Sander: So what do you think is behind the success of festivals in general?

Rosanne: I don't normally go to that many festivals. But for example for my friend it is a ritual to go with a group of friends. She's really into music and listens to music every day. She likes to have a drink with her friends. And I want to go because I don't go very often. So it's new for me.

Sander: Do you think the festival plays a certain role in Dutch society?

Rosanne: What I was surprised was that people really drink all day long! Maybe that is normal but I wasn't aware of that. But on the island everything is allowed. For sure it's not so much about the music. I've heard many people don't actually even like the music so much, but the scenery.

Sander: I've got these four topics I'm working with: self expression, nostalgia, escapism and routine breaking. How do you think these reflect on your ITGWO experiences?

Rosanne: It's inspiring and the festival itself is so cool and obviously everyone wants to be part of the cool gang.

Sander: Why is it so cool then?

Rosanne: It's the place and yes I don't know. It's different. There's also like these party kind of things, where everyone doesn't manage to go. It's almost like an interior experience and it's not got enough space for everyone. It was a dance party which I think didn't fit with the rest. But in general I like the reflecting idea: that you don't share everything with others but keep it to yourself and make it more meaningful like that.

Also I think I that the entrance and welcoming, or even from the moment you buy your ticket till your preparations, your entering, first contact experience is something that can be improved. It was an insecure moment, where to go and so on. When you are on the island, and I think the first impression is really important.

APPENDIX 3 CONTEXTFACTORS

Below a full list of relevant context factors that were generated and considered is listed.

	PRINCIPLE	DEVELOPMENT	TREND	STATE
1. BIOLOGICAL	People need shelter (Hekkert, van Dijk, 2011)	Climate is becoming more severe	People want tot take responsibility and react to it	People need food
		There is not enough land to feed everyone sustainably	1. Organic foods are becoming more popular 2. Alternative foods (insect burgers)	
	People need intimacy (Hekkert, van Dijk, 2011)	People are increasingly aware (and in control) about the origin of their food	Home gardening	
2.EVOLUTIONARY	Waste generated by others is seen more off-putting than waste generated by oneself (Hekkert, van Dijk, 2011)			People are more likely to clean after themselves rather than someone else
	Being able to adapt is the key for survival	People are becoming more flexible and understanding due to globalisation	Increase of empathic behaviour	
	Status is shown by conspicuous waste (one is not afraid to spend because there is always more) (Etcoff)			
3. PSYCHOLOGICAL	The more choice a person has, the less likely he/she is to make a decision	People are increasingly mentally drained	People feel they deserve pampering when having time off	People need to unwind

	PRINCIPLE	DEVELOPMENT	TREND	STATE
	Appreciation for freedom and autonomy		There is desire to be seen as a creative individual	People come up with more creative solutions when they are asked to be creative (Amabile, 1998)
	People want to belong to a group	People can belong to multiple groups because the world is becoming more connected	People have problems defining who they really are (travelling alone etc.)	
	Subconsciously people like to simplify (in order to categorise good and bad)	Appreciation for nostalgia (what has been before, is the real thing)	People romanticise old technologies and ways of living (vinyl vs CD, “naturalness” of cardboard packaging) also known as boutique revivalism. (Baraniuk, 2013)	
	Aesthetic experiences arise from a balance between safety and accomplishment (Thurgood, Hekkert, Blijlevens, 2014)	In a world of mass produced (and standardised) artefacts (therefore experiences) there is more safety than accomplishment in interactions		Millennials are more health aware than previous generations and more exhausted. (Watson)
	People derive pleasure from patterns in the environment that facilitate perceptual organisation (Gestalt)	Going out creates anxiety (clubbing is stressful) and partying has become too impersonal. (Readers and Marsh, 2016)		

APPENDIX 3 CONTEXTFACTORS

	PRINCIPLE	DEVELOPMENT	TREND	STATE
	<p>Brains have evolved to appreciate complexity, diversity and variety</p> <p>Emotions elicited by product can enhance the pleasure of using them (Desmet, Hekkert, Jacobs, 2000)</p> <p>Motives occur before the experience and (dis)satisfaction afterwards</p> <p>Behaviour is influenced by two motivational forces: escaping (desire to leave everyday environment behind) and seeking (desire to obtain intrinsic rewards through travel in a contrasting environment)</p>			
4. CULTURAL	<p>People express themselves through man-made artefacts</p> <p>People have role models who influence their daily decisions subconsciously</p> <p>We live in an urbanised world where rural spaces are romanticised</p>	<p>The maker movement and open source communities</p> <p>Segmentation and polarisation (reaching your hero is easier than ever)</p> <p>Rural communities offer many alternatives to the problems of today's world. It can provide an antidote to the stressful rhythm of contemporary urban life.</p>	<p>People's arsenal of artefacts and knowledge more customised (field of expertise)</p> <p>Narcissism (selfies)</p> <p>Glamping - luxury of having the possibility for a nostalgic return to the olden days.</p>	<p>People make an effort to be perceived attractive</p>

	PRINCIPLE	DEVELOPMENT	TREND	STATE
	<p>Motives for visiting festivals: cultural exploration, novelty/regression, recover equilibrium, known group socialisation, external interaction, gregariousness. (Crompton and McKay, 1997)</p> <p>Elevatedness from the ground is associated with power, status and "big people"</p> <p>Evolvements in consumer behaviour are a result of upper classes being afraid of being seen as middle class (esp. fashion). (Etcoff)</p> <p>Going to ITGWO requires a sacrifice (time, money, comfort zone)</p>	<p>Online dating platforms are increasingly transforming the way acquaintances are made</p>	<p>Millennials prefer to have a night in instead of going clubbing. Seasonal events are gaining popularity (festivals)</p> <p>Popularity of music festivals is growing because they offer multifaceted experiences: music, festival, social, separation (Lentini, 2010)</p>	<p>People see attending festival concerts as the ideal listening experience, because of the unique combination of venue characteristics, balance between familiarity and novelty and the social context (Packer and Ballentyne, 2010)</p>
5. DEMOGRAPHIC		<p>The population is ageing</p>	<p>Average age of festival visitors is increasing (in 2014 UK average was 33 only 32% are between 18 to 25, in 2009 avg = 28) (UKFA 2014 Market Report)</p>	

APPENDIX 3 CONTEXTFACTORS

	PRINCIPLE	DEVELOPMENT	TREND	STATE
6. TECHNOLOGICAL		Technology is becoming more integrated into daily routines	1. People spend more time online than ever before 2. There is a need to escape, need for ambience 3. However it is a sacrifice to disconnect	
7. SOCIOLOGICAL	A need for variety in terms of social interactions	Depression and anxiety play a big role in individual and collective minds Boundaries between friends and family are blurred Millennials Prefer Quality (Authenticity) Over Convenience (Adamczyk, 2016)	"Live life for the weekend" People seek for comfort and a way out Willingness to spend more on authentic experiences "As a consumer, I want to support restaurants, businesses and corporations that are trying to change our food system for the better."	
	People seek for meaningful experiences (and activities to fulfil their free time)	Acknowledgment of personal and interpersonal needs for escape, socialisation, freedom, and discovery (mindfulness)	An increased attention and critique for hospitality (when buying and assessing services)	
	Standards of physical attractiveness are moulded by the appearance of dominant group (Etcoff)		People seek for places where to think, stimulate self reflection and re-evaluate.	

	PRINCIPLE	DEVELOPMENT	TREND	STATE
	Objects are status symbols if their purchase indicates membership in a particular status group (Etcoff) There is little reason to seek for meaning in experiences without social interaction (experiences come alive in social interactions) (Hekkert) People interpret and communicate their emotions in ways that offer a desired picture of self to others, and that offer other people desired ways to respond (Desmet, Hekkert) Music festival is a vanity fair			
8. ECONOMIC		Young people don't find jobs Generation Y (early 80s to mid 90s) doesn't have access to Western wealth (First time in history, under 30s are worse off than pensioners) (Barr and Malik, 2016)	(Inexperienced) people accept jobs that are not satisfying Increasingly, festival organisers incorporate strategies of self acceptance, personal growth and social integration in the design of festivals. (Packer and Ballantyne, 2010)	

APPENDIX 4 MOOD BOARD

APPENDIX 5 REFLECTION ANGLE

EXPERIMENT 1 - DEFINING MIRROR ANGLES AND REFLECTIONS

Goal - The aim of this experiment was to identify characteristics of reflections from a mirror when the angle of a mirror is gradually changed. The experiment replicates a scenario when a user is approaching the design on an uneven terrain, which means that the viewing angle is downwards. The outcome serves as a guideline for the final design's wall angle of tilt from a point of view that best matches the vision for the interaction (see page XX). The essence was to identify when and to what extent does the reflection replicate sky, landscape, trees and ultimately the person interacting with it. The results should be considered as indicative.

Method - Photographing a fixed mirror from constant distance using a tripod while changing the tilt angle. the angle was set by using a large industrial protractor. However it must be considered that the angles presented may not be totally accurate due to windy conditions and human factors, which may result in a maximum deviation of 1.5° as observed during control measurements.

Results - As seen from images on the right, there is a significant difference in the reflection characteristics that is caused by changing the mirror angle by 5°. The angles that are between 80°-85° demonstrate the largest amount of variety in the reflection characteristics.

APPENDIX 5 REFLECTION ANGLE

tics, whereas angles between 80°-70° predominantly render an image of the sky. The perpendicular reflection draws the main attention to the person interacting with the reflection.

Conclusion - this experiment suggests that the most suitable angle in terms of compatibility with the interaction qualities (seductive immersion, perceptual twist, spontaneously self absorbed yet aware, captivation in a moment) is 80°-85°. This angle of tilt provides the most captivating and mysterious appearance, as it reflects the most objects in a slightly warped way that triggers curiously minded people to seek for clarity and interact with The Reflector.

EXPERIMENT 2 - SELF REFLECTION DISTANCE

A second experiment was carried out in order to identify reflection characteristics from eye level by placing the mirror and camera lens on the same height from the ground. Additionally this would enable to understand from what distance the viewer will start to see him or herself from the mirror under different angles.

Results can be seen from an illustration below. The distance is specifying when the viewer's head becomes visible (eye contact with oneself becomes available) on the mirror upon approaching the reflective surface.

APPENDIX 6 TOPPLING

The Reflector on angled surface							Toppling MOMENT A Nm (mg*sin α) b	Resting MOMENT B Nm (mg*cos α) a	Safety Factor	Force required for toppling (N)	How many climbers?	
Input-deg	sin α	cos α	a (m)	b (m)	mg (N)							
1	0,017452406	0,9998477	1,15	1,05	2786		51,05352455	3203,412031	62,74614845	3152,358506	3,492840608	Stable
2	0,034899497	0,99939083	1,15	1,05	2786		102,0914977	3201,948271	31,3635155	3099,856773	3,434668232	Unstable
3	0,052335956	0,99862953	1,15	1,05	2786		153,0983728	3199,509166	20,8983878	3046,410794	3,375449623	
4	0,069756474	0,99756405	1,15	1,05	2786		204,0586126	3196,095461	15,66263447	2992,036848	3,315202819	
5	0,087155743	0,9961947	1,15	1,05	2786		254,9566943	3191,708193	12,51862871	2936,751499	3,253946172	
6	0,104528463	0,9945219	1,15	1,05	2786		305,7771136	3186,348701	10,4204944	2880,571587	3,191698341	
7	0,121869343	0,99254615	1,15	1,05	2786		356,5043903	3180,018615	8,919998469	2823,514225	3,128478289	
8	0,139173101	0,99026807	1,15	1,05	2786		407,1230722	3172,719865	7,793023982	2765,596793	3,064305271	
9	0,156434465	0,98768834	1,15	1,05	2786		457,6177406	3164,454674	6,915061183	2706,836934	2,999198836	
10	0,173648178	0,98480775	1,15	1,05	2786		507,9730141	3155,22556	6,211403898	2647,252546	2,933178817	
11	0,190808995	0,98162718	1,15	1,05	2786		558,1735542	3145,035333	5,634511541	2586,861779	2,866265323	
12	0,207911691	0,9781476	1,15	1,05	2786		608,2040691	3133,887098	5,15269012	2525,683029	2,798478736	
13	0,224951054	0,97437006	1,15	1,05	2786		658,0493193	3121,784251	4,743997386	2463,734931	2,729839706	
14	0,241921896	0,97029573	1,15	1,05	2786		707,6941212	3108,730477	4,39276007	2401,036356	2,66036914	
15	0,258819045	0,96592583	1,15	1,05	2786		757,1233526	3094,729755	4,087484218	2337,606402

APPENDIX 7 TECHNICAL DRAWINGS

ASSEMBLY OF WALLS

BACK WALL ASSEMBLY

APPENDIX 7 TECHNICAL DRAWINGS

BACK WALL ASSEMBLY (EXTRA)

SIDE WALL (RIGHT)

Beam 72x45

APPENDIX 7 TECHNICAL DRAWINGS

SIDE WALL (RIGHT) EXTRA

SIDE WALL (LEFT)

APPENDIX 7 TECHNICAL DRAWINGS

FRONT WALL

ROOF

ROOF (EXTRA)

THE REFLECTOR READY TO LEAVE UTRECHT

THE REFLECTOR READY TO LEAVE VLIELAND

APPENDIX 8 POSITIONING

EFFECT ENHANCING LOCATION

The Reflector is placed near the entrance of the second largest stage. It is situated by the edge of a small forest, overlooking the lake and bike path. This location enables the user to spot it gradually while approaching the stage entrance, while people who approach from the town side will be experiencing a rapid expose to the design as it is behind a bend in a path.

*The Reflector
positioning at Bij de IJbaan*

*View from The Reflector
as it is positioned at ITGWO*

APPENDIX 9 VALIDATION INTERVIEWS

INTERVIEW 1

A COUPLE - 30 MINUTES IN THE REFLECTOR

Interviewer: What was your first impression?

Respondent 1: It was really quiet and relaxing. I felt I'm getting away from everything else.

Respondent 2: Yes, definitely peaceful and interesting. We'd seen it before when it wasn't open yet and I knew I wanted to try it out.

Interviewer: How did The Reflector catch your attention?

Respondent 1: At first I thought it's just a mirror object, but when I understood it I thought it adds a new perspective to things.

Respondent 2: I agree, it looks good. Looks exciting.

Interviewer: What did you think when you first saw it?

Respondent 2: I thought that it's just a reflective sculpture or artwork at first.

Interviewer: Why did you decide to go in?

Respondent 1: We had a look around and climbed the stairs a bit. Then I saw the Fatboy and obviously it seemed appealing to lay down on it (*laughing*)

Interviewer: What were your first impressions inside?

Respondent 1: First we sat down and relaxed. We've been on our feet the whole day so that was great. Useful (*laughing*) But then we also just...

Respondent 2: Looked around a bit? I think so yes and looked at the details.

Interviewer: Do you think people outside couldn't see you at all?

Respondent 1: We were wondering about that...

Respondent 2: I tested it (*laughing*) I looked from the outside at first and it seemed pretty invisible. Couldn't really say what was happening in there.

Interviewer: Did you feel privileged by this when you were inside?

Respondent 1: Difficult to say. I don't think so but it was good fun. Definitely quite funny to look at everyone around.

Interviewer: How would you describe the atmosphere inside?

Respondent 1: It was really cosy and relaxed.

Respondent 2: Yeah just really nice.

Interviewer: What sort of thoughts crossed your mind in there?

Respondent 1: Laughter. Well since it is so private we thought that this is a good place to do something exciting like have sex.

Respondent 2: Yeah we were joking about that. And then we noticed coat hangers and it was even funnier.

Interviewer: So you felt free to do whatever in there?

Respondent 2: I think so but no... (*Laughter*)

Respondent 1: No not now.

Interviewer: Did you experience being detached from the rest of your friends or festival community in general?

Respondent 1: I don't really know. It was very secretive... Definitely a sense of voyeurism in there.

Respondent 2: Yes! Because we even whispered in there (*laughing*). We didn't want to catch any attention when there were some guys taking selfies outside. That was funny.

Interviewer: What do you think the idea behind this design?

Respondent 2: It could be that it aims to provide a new perspective on the outside world.

Respondent 1: Could just be a place for couples, you know? (*Laughter*) No but yeah I think it's a private and secret place that makes you invisible.

INTERVIEW 2

FAMILY OF 3 - 10 MINUTES INSIDE THE REFLECTOR

Interviewer: What was your first impression?

Respondent 1: Curiosity but I had heard about the story before. That you can live in your own little world where you can see outside but no one can see inside.

Interviewer: Are you sure that no one can see?

Respondent 1: Well no not really. You have the mirror so I think they can see a little bit.

Interviewer: And how does that uncertainty make you feel?

Respondent 1: It feels secure actually. Mum and dad trying to get the daughter to respond to questions but she's too shy.

Respondent 2: At first I thought it's just a mirror so I didn't know you can go inside. So every time I went by I went a bit closer. It was intriguing. But I didn't totally go inside. I just watched her in there. I saw the coat hangers... (*interrupted*)

Respondent 1: Yeah you can totally close yourself inside the box and feel isolated

Interviewer: Does that make you feel privileged? Especially when you think about strangers going by?

Respondent 2: Right now there weren't that many people. Some peep inside.

Interviewer: What did you do in there?

Respondent 1: Hmm I think we just looked outside (*laughing*) We made fun with the mummy as she was outside and we were inside.

Respondent 2: Yeah and one point I understood that if I go really close I can see them in there a bit. But I'm not sure everybody knows. I think I just found that today. We've been here three times already. Yesterday

night we saw it packed in plastic. That was weird too. The funny thing is that (we spend a lot of time on this island) that there are actually some secret spots here where you can see others but no one can see you. You can hide a little bit so I thought this is a bit similar to that!

Respondent 1: Yes that is in a very remote place

Respondent 2: But I see a connection there. It's very nice I hope it stays here.

INTERVIEW 3

MAN - 5 MINUTES INSIDE THE REFLECTOR

Interviewer: What was it like being in there?

Respondent 1: Very nice and relaxed. But the thing is I had a white shirt on and at 11 o'clock I think people could see me a little bit. The other thing is that sometimes you can actually see through the mirror. So that's interesting.

Interviewer: What was your overall impression?

Respondent 1: When I was sitting in there I also heard the music differently.

Interviewer: When did you first see it?

Respondent 1: Two days ago, you were still building it. You had it already finish but guess you had some lacquer waiting time.

Interviewer: What did you think it was when you saw it first?

Respondent 1: No idea (*laughing*)! Wasn't sure if it is an observations thing or something to play with the reflections. A palace. I was just curious.

Interviewer: And how would you describe your first encounter with the design?

Respondent 1: At first getting in and out was a little bit tricky. But inside, the space is enough for three, it's roomy. It was very tempting to just lay there for the rest of the festival. It's also interesting that you see the reactions from the outside. Everyone is curious! It was roomy!

Interviewer: What was your response to their curiosity?

Respondent 1: I was also curious. Sometimes I tried to make eye contact or wave. Some interactions. Someone was outside before and I waved and he waved back.

Interviewer: What was the atmosphere like inside The Reflector?

Respondent 1: It was cosy most of all. It's very peaceful.

Interviewer: Did you feel secluded from the rest of the festival while in there?

Respondent 1: I see what you mean. The answer in this case would be no. That's also because this is very outside (far away from main areas). If this was

somewhere inside the terrain then I would have had this feeling.

Interviewer: What sort of activities do you think could be done in there?

Respondent 1: Absolutely anything (*laughing*)

Interviewer: What do you think is the idea behind this design?

Respondent 1: I think the idea was that it is totally reflective. I think if it would've been that the experience could have been stronger. The contrasts bigger.

INTERVIEW 4

A COUPLE - 15 MINUTES INSIDE THE REFLECTOR

Interviewer: What was your overall impression?

Respondent 1: It's appealing. Natural wood but also it looks a bit like stainless steel.

Interviewer: What triggered you to go in there?

Respondent 2: I really wanted to know what is inside when I was running past this morning. I was curious.

Interviewer: What were your first thoughts when you got in?

Respondent 2: Then I really understood that you can watch other without them noticing. It was peaceful and quiet.

Interviewer: Is that somehow different from the rest of the festival?

Respondent 2: Yeah, but the festival is already on the island already so it's isolated and you can hide away. But this is different because this is a combination of things and a different interaction.

Interviewer: Were you sure that people can't see you when you're in there?

Both laughing

Respondent 2: Well I realised that if the sun comes from a certain angle they can see in a bit. Someone shouted "hey there's a girl in there" (*laughter*)

Interviewer: Did that make you privileged?

Respondent 1: Yeah definitely and it was funny when they were taking selfies from the mirror. They had no idea we were in there. They were so busy with themselves.

Respondent 2: Pulling gestures and awkward faces.

Interviewer: What was the atmosphere like inside?

Respondent 2: Very relaxed!

Respondent 1: It was a bit weird because in a way everyone is looking at you. As if I was an animal in the zoo.

Interviewer: What did you do in there if I may ask, no details needed? *Laughter.*

Respondent 1: We cuddled a little.

Respondent 2: We looked around and checked the design. Like what the hangers are for... and we found

APPENDIX 9 VALIDATION INTERVIEWS

the pin to lock the door (*laughing*)

Respondent 1: We totally checked everything out. It's very nice and solid. Well built.

Interviewer: What sort of thoughts did you have in there?

Respondent 1: Exploring and relaxing.

Respondent 2: I wasn't really thinking, more like observing. There was a funny family.

Interviewer: Did you feel that you're free to do whatever you wanted in there?

Respondent 1: Hmm

Respondent 2: Well I don't know (*giggling*). I thought that would be strange. That was just what we experienced. I was thinking that we could put our clothes on the hanger but we didn't pull the ladder in so I didn't want to do it. Someone could just turn up. It was just a joke. We were wondering what the hangers were for and then later we understand that you can pull the ladder inside (*laughing*).

Interviewer: So what do you think is the main idea for this design?

Respondent 1: To have this experience!

Respondent 2: To be aware of whatever the person that's in there...

Interviewer: have you experience anything like this before?

Respondent 1: Yes something like that was also in Bloomendaal, in a bathroom where you could see through the mirrors.

INTERVIEW 5

A COUPLE - 5 MINUTES INSIDE THE REFLECTOR

Interviewer: What was your first impression?

Respondent 1: We saw it when you were constructing it.

Respondent 2: I thought it was a mirror box.

Interviewer: Why did you stop to have a look?

Respondent 2: We saw some people coming out so we realised that we can also go in. And I wanted to try that.

Respondent 1: I thought it might have something to do with one way mirrors but I didn't originally see that there was a way in. But at some point I saw the ladder and that obviously means that there is a possibility to get in (*laughing*). One can go inside! So until I noticed the ladder I didn't think you could go inside.

Interviewer: Why did you decide to go in?

Respondent 1: Plain curiosity!

Interviewer: When you got in did you close the door?

Respondent 1: Yes we did but didn't pull the ladder. I felt there were too many people outside so it thought it would've been rude. So we didn't stay for too long.

But I guess we could have. I really thought about it.

Respondent 2: I used to teach this sort of thing, open ended play. So I was wondering how you designed this? Or how much you wanted to determine how people interact with it?

Interviewer: There are no rules. I did want there to be a possibility to close the door so it is up to the user to use it or not.

Interviewer: Were you totally sure that no one could see you in there?

Respondent 1: (*laughing*) I went around and checked! So where the sun shines in you can see a bit.

Interviewer: So after you had done your initial observations, what did you experience once you actually got in there?

Respondent 2: A lovely quiet spot! Before I just saw that it is just reflecting but it was more. Also the encryption on the wall suggests that it is a private spot. So a place where you can go and relax. You know it would be really evil if you told people it is a private spot and then at one point you could press a button and people inside would get exposed. "*Why's there people kissing in there all of a sudden*" people would wonder.

Respondent 1: Well I thought it was quite eerie actually. It was very interesting to look at people passing by and of course look at the beautiful landscape. But some people stopped buy and started looking and they only see themselves. I thought that was quite eerie.

Interviewer: Did this privacy give you a privilege over people outside?

Respondent 2: Yeah the sense of isolation from public space does that.

Respondent 1: I feel that being able to see them could be that yes. But what I thought was the eeriness. *That I've kind of ceased to exist. I see but I'm not present.*

Interviewer: How would you describe the atmosphere? You weren't there for too long but what was it like?

Respondent 1: Yes I imagine it's very different for longer time. I definitely want to go back!

Respondent 2: At some point I was expecting a mini bar to pop up when I saw the coat hangers. It felt cosy and homey (*laughing*). The coat hangers were funny.

Interviewer: What did you think about when inside?

Respondent 2: It's a lovely spot so we were looking around.

Interviewer: Did you feel free to do whatever you wanted in there?

Respondent 2: I did get a kiss from her, so...

Interviewer: But that would also have happened elsewhere, right?

Respondent 2: *Nodding, shaking head, nodding.* Hmm-ish. I see where you're going with this. Connections.

Interviewer: What do you think is an idea behind this design?

Respondent 1: I would probably go for the point of view and (lack of) presence.

Respondent 2: Hmm I'm wondering. Because you must be investigating how people experience this isolation in a sense of comfort and things. So that must be it!

INTERVIEW 6

A COUPLE - 5 MINUTES INSIDE THE REFLECTOR

Interviewer: What was your overall impression about The Reflector?

Respondent 1: When we first arrived we saw the mirrors and we thought it's funny and made a joke that maybe we can go inside. And then we realise we actually can and so we did! Then we realised that you're kind of locked and nobody can see you.

Interviewer: Did you lock it from the inside?

Respondent 1: No, but when the third guy came he did. So we also did not pull the ladder inside.

Respondent 2: We didn't realise that it's possible. That could've been rude too. Also the ladder was tangled so I also put that back into its right position. I thought this could be the meaning of the thing ...

Respondent 1: I was also distracted because I saw someone I knew, so I was just chatting while we were getting in there.

Respondent 2: But it's really private. You feel alone and its quiet..

Respondent 1: It's really quiet and comfortable with the Fatboy and the coat hangers...

Respondent 2: So we were like, hey we could perhaps undress in here..

Interviewer: Did you?

Respondent 1: No we didn't

Respondent 2: No we didn't because also we didn't lock it up. If we had put the ladder in then maybe (*laughing*)

Respondent 1: Yeah if I was locked then why not! It is a good place for... Maybe tonight we could sleep here? (*laughing*)

Interviewer: Were you totally sure that others can't see you then?

Respondent 1: No we noticed that they can see us a little.

Respondent 2: We noticed that when people are

having a closer look they'll see a bit. So it was because you realise the stuff that's happening in front of you.

Interviewer: Were you annoyed by the third guy who came in?

Respondent 2: No not at all. It was kind of funny. He had glitter in his face..

Interviewer: What was the atmosphere like inside?

Respondent 1: Very calm! For me it was relaxed and it just made me want to observe other people. They were all like taking pictures and I could just chill and not worry about them seeing me.

Respondent 2: Yeah and you quickly notice that they hold back a little bit because they think that someone might be in there..

Respondent 1: But that kind of changed when the third guy came in because he knew people outside. So they were talking to each other through the wall.

Respondent 2: And when the people approach the mirror they have a really close look and make "eye contact". So they might be thinking that it's their own self image actually so that's weird!

Respondent 1: But I was wondering as they can't see us it's such a different experience...I've not checked yet.

Interviewer: What were you doing inside?

Respondent 2: Just watching

Respondent 1: And sitting.

Interviewer: What were you thinking about?

Respondent 1: (*Laughing*) Just discussing these people playing frisbee out there. Like "hey uh I'm a good frisbee player" (*laughing*)

Respondent 2: Nothing too philosophical.

Respondent 1: We didn't discuss the experience (*laughing*)...

Respondent 2: No wait, we did a bit actually. Like that being in there is like some kind of voyeurism...

Respondent 1: That's the first thing you said in there!

Respondent 2: But not really getting into the details. But it's quite obvious...

Respondent 1: I think if you stay in there for a longer time then the whole thing is very different.

Interviewer: Did you feel that you have the freedom to do whatever you want inside The Reflector?

Respondent 1: Hmm, yeah a little bit but I think that would've been more if we'd closed the door. It felt like any minute someone could step inside. But just being there was...

Respondent 2: ...more of a playful approach. We didn't have the need to be in private, alone or safe. We were just exploring as the door was open and we thought this looks cool. The playfulness was definitely there..

APPENDIX 9 VALIDATION INTERVIEWS

Respondent 1: We weren't looking for a private space.

Interviewer: Did you feel detached from the rest of the festival family?

Respondent 1: Yeah definitely. It was like a small private bubble at the festival. So yeah it is space for...

Respondent 2: It's so nice to have these types of things at the festival because it's often so so crowded and overwhelming. So it is nice to have these moments because you can also go to the bushes but this is like a constructed way of pulling back...

Respondent 1: But you're still part of the festival because you see everyone else.

Respondent 2: Yes! That's maybe what differs between going into the bushes or here. But I think it's a cool design for festival where you can't go to the woods because there aren't any. Or can't go to the tent because that's actually not so private either. It's like everyone can hear you. So it's good to have these!

Respondent 1: It would be amazing if the sound was also blocked...

Interviewer: Yes definitely, that was also considered and would add a totally new layer to the experience. But what do you think I wanted to accomplish with this design and experience?

Respondent 1: *(Laughing)* Hmm...Just curiosity. It's like making someone feel invisible. It's also only for two people, so...it's very private.

Respondent 2: Perhaps it's to literally create a comfort zone...

Respondent 1: It also depends who I'm with...the experience depends if you're with a stranger or with a friend. I think every time you'd go in there it's very different and also of course it depends on the location. But there I felt that I'm in the middle of everything and it's a really cool experience to have.

INTERVIEW 7

A COUPLE - 10 MINUTES INSIDE THE REFLECTOR

Interviewer: What is the overall impression?

Respondent 1: I like the mysticism about it. The black box feel. There was a little girl who obviously didn't understand that it's a one way mirror so she was pulling all sorts of faces.

Respondent 2: It's a really cute way of spying or looking at people!

Interviewer: Was this the first time you saw it?

Respondent 2: Yes but I heard it mentioned by some people. They said there's a weird mirror box.

Interviewer: So how did it catch your attention at first?

Respondent 2: *Points towards it...* I mean look at it!

Respondent 1: We were looking for the art route so we thought this is the first thing. And then we realised it is the mirror thing we'd heard of. So we started exploring...That was good. It also smelt really well.

Respondent 2: Also the little text on a hatch was nice..

Respondent 1: Yes that was really nice!

Respondent 2: And the rope ladder!

Respondent 1: But it felt very secluded and safe, yeah..

Respondent 2: It was also sound proof. It was quiet I couldn't even hear the wind.

Interviewer: What did you think when you first saw it?

Respondent 2: I was sure it is something for climbing in... but maybe I thought that because I also work with two way mirrors.

Respondent 1: I didn't have any thoughts about it.

Respondent 2: There's just the right amount of mystery.

Respondent 1: It was not so clear what to expect.

Interviewer: And your first impressions when you got in?

Respondent 2: Very well made! Really well put together.

Respondent 1: And that it is a place to have sex! *(Laughing)* It's also quite early, not that many people. They can't see us in there. Take the ladder in then people wouldn't know you're in. I love it.

Respondent 2: Yeah we followed the instructions. Shut the door and pulled the ladder inside. We were pretty sure we're in private place. They looked at the mirror and didn't seem to notice us. It felt really secluded.

Interviewer: Did it give you a sense of privilege?

Respondent 1: Oh yes very much so! I had that

Respondent 2: Because you can spy on them.

Respondent 1: But also because there's people who knew there's a ladder and they want to get in but now they don't see the ladder and that makes me feel good *(laughing)*. I'm here now! *(bossily)*

Interviewer: What was the atmosphere inside?

Respondent 2: Very calm and quiet. Because you don't hear the wind. It was very relaxing.

Respondent 1: Yeah and it was warming. I felt that I had my own private little place for watching the nature.

Respondent 2: It would be good for bird watching!

Respondent 1: *It put me into contemplative state.*

Interviewer: But we're on a remote island. There should be areas like these naturally. Why is this any different from those places?

Respondent 1: Yeah but this is specific. This is so defined and the place as well. There's this nice Fatboy and it emphasises it more.

Respondent 2: It is intentional but works very well. That makes it nice.

Interviewer: So what did you get up to in there?

Respondent 1: *Laughing*

Respondent 2: *Laughing*

Interviewer: No need to go into too much details.

Respondent 2: We were taking photos because it's such a nice location.

Respondent 1: And we cuddled a bit. Not very indecently.

Respondent 2: We also enjoyed the silence.

Interviewer: Did you feel that you're free to do whatever you want in The Reflector?

Respondent 1: No, I would still think that there's someone watching.

Interviewer: Did you experience being detached from the rest of the festival?

Respondent 1: Yes I did. I felt detached in a good way. In a temporary way. We stood out of it for a couple of minutes.

Respondent 2: I think it is a mental and not so much of a physical detach because you're invisible and it is quiet. *It is a sensory deprivation.*

Respondent 1: You get this unique position to look at things.

Interviewer: Were you triggered to do anything specific?

Respondent 1: He was!

Respondent 2: Yeah looking the clouds go by... but I still wanted to go and see music...

Respondent 1: I could've stayed for a bit longer as I'm more tired. I could've lied there for more.

Interviewer: So what would be the idea of the design?

Respondent 1: It's something to do with privacy for sure...

Respondent 2: It's about being an invisible spectator

Respondent 1: And definitely disconnecting yourself in an age where we're really connected through social media. There you willingly choose to be quiet.

Respondent 2: But you still checked your Facebook in there *(laughing)*

Respondent 1: I did, only for a moment.

Respondent 2: For me it is about observing. Being remote. It would work great in the middle of the festival field as well. Looking at the crowd...

Respondent 1: Yes but it is about standing still. Taking the time to watch around. And you are disconnected a bit because you're secluded. No one knows that. It starts with that and then you can use it to

observe the surroundings. It's beautiful!

RESPONDENT IMAGES IN RANDOM ORDER

APPENDIX 9 VALIDATION INTERVIEWS

Subject number

Number of users

1234567

Date and time

Interaction description

Interaction between inside and outside users

Problems encountered

Duration

Notes

Subject number

Number of users

1234567

Date and time

Interaction description

Interaction between inside and outside users

Problems encountered

Duration

Notes

Subject number

Number of users

1234567

Date and time

Interaction description

Interaction between inside and outside users

Problems encountered

Duration

Notes

Subject number

Number of users

1234567

Date and time

Interaction description

Interaction between inside and outside users

Problems encountered

Duration

Notes

Interview number

Name/contact

What was your overall impression about The Reflector?

Why did The Reflector catch your attention?

What did you think it was when you first saw it?

Why did/didn't you decide to go in?
-what was it like?

What was your first impression when you got in?

Do you think people outside knew that someone is in, why?

Did you feel privileged?

Could you describe the atmosphere?

What is different about being at ITGWO and inside The Reflector?

What sort of thoughts did you have? Why?

What kind of activities did you do in The Reflector (and what do you think would be suitable)?

Did you feel free to do whatever crossed your mind when inside the design? Why (not)?

Could you have done these things somewhere else on Vlieland?

To what extent (if at all) were you detached from ITGWO (friends, activities, music etc.)? Have you experienced something similar before? Where and when? Describe.

What is the idea behind this design?

Notes

Duration

APPENDIX 11 - POEM ON THE DOOR

THE POEM IS SPECIFICALLY WRITTEN FOR THE REFLECTOR BY JAN GOODRICH. CALLIGRAPHY AND INFOGRAPHICS BY SILVIA ISAK (WWW.SILVIAISAK.COM)

Hide from
prying eyes
pull the ladder inside
then privacy is
your prize