

# Creating sparkles at De Nederlandsche Bank

Connecting potential visitors to the exhibition of the  
National Numismatic Collection



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# Executive summary

De Nederlandsche Bank (DNB) will be renovating their building in Amsterdam. In contrast to the ambience of the current building, the new building is designed to radiate openness, friendliness and sociality.

This thesis suggests a manifestation that will create sparkles for potential visitors in the environment of DNB. The sparkles are for the National Numismatic Collection (NNC) as well as for DNB in general.

The manifestation functions as the bridge between DNB, with its stately and businesslike appearance, and the average person in our society (especially young adults) with their personal, emotional and human traits.

Meet 'Perspective'. The design, located in the Frederikspark, stimulates the sparkle within the potential visitors of DNB by challenging their perspective mentally and physically. A tunnel of rings guide people to the entrance of the building. Every ring presents an auditive

message on the different sides of the concept value, such as historical value or emotional value.

The discovering of these sides goes together with the optical illusion that some ovals are rotated in such a way that they seem circles from the front. The interaction vision metaphor for this is Alice in Wonderland, where she gets interested to explore more when she sees the talking rabbit.

'Perspective' is adaptable to the wishes of DNB, for either Holidays, DNB campaigns or social issues in society. The audio fragments can be adjusted and for the lighting inside of the rings different colours can be used.

The design attracts people and engages them with the message of DNB. It triggers them to walk into of the building and have a coffee, wander along the art collection and delve into the exhibition area of the NNC.



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# Understanding the design process

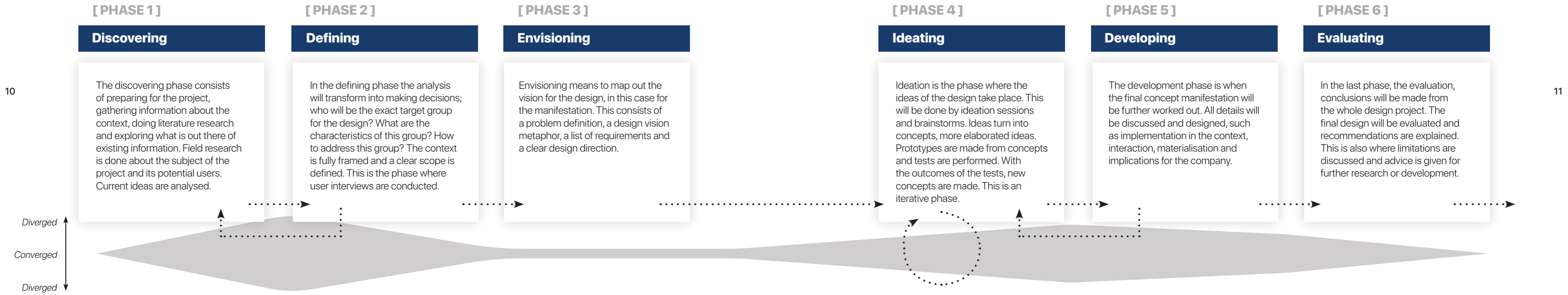
As a designer, I follow a specific design thinking process. I divide this process in six phases that succeed each other. The process is not linear, some phases may turn out to take longer or you go back to a previous phase when something turns out to be inconsistent,

wrong or incomplete. **This report shows in which stage the process is in the upper corner of each page (1/6, 2/6, etc.).**

Underneath the phases is shown if they are diverging or converging. Diverging periods

mean when more information is generated or more ideas are created. All these options are converged afterwards to come to a conclusion to work with. However, there can always be more more of these diamond shaped processes within the phases.

During this process inspiration for helpful tools is used from Delft Design Guide (van Boeijen et al., 2013).



# 1

## Introducing the project

### 1.1 Introduction

Chapter 1 will introduce the stakeholders and present the design goal. This is the first chapter of the discovering phase, see upper right corner.

#### 1.1.1 Client

The client of this graduation project is De Nederlandsche Bank (DNB), which is Dutch for 'The Dutch Bank'. It is the central bank of The Netherlands and their mission is to work on trust. It is the financial sector supervisor and resolution authority. They make sure we have a stable financial system to contribute to economic growth (DNB, 2019a). Their tasks:

- Taking care of stable prices and a balanced macroeconomic development in Europe;
- Maintaining an inflation of below, but close to 2%. This provides consumers and investors certainty;
- Ensuring that financial institutions are strong and sound and that they meet their obligations and commitments;
- Supervising banks, pension funds, insurers and other financial institutions in order to reduce the chance that the institution ends up in difficulties;
- Maintaining a properly functioning payment system which is secure, reliable and efficient;

- Putting Euro banknotes into circulation and checking them for authenticity, damage and soiling. They also contribute to improving the accessibility of payment services.

#### 1.1.2 Subject

The National Numismatic Collection (NNC) is a collection of coins, paper money, tokens and related objects. Most of the items are Dutch money, but a substantial amount is Greek, Roman or from all over the world. The collection consists of around 400.000 objects and is one of the biggest and most important collections in the world (DNB, 2019b). Further elaboration on the NNC can be found in chapter 2.1.

#### 1.1.3 Museum Futures Lab

This project has been done in collaboration with the Museum Futures Lab (MF) at the Delft University of Technology. MF is part of the Delft Design Labs and explores how museum experience design can lead to long-term engagement of audiences to the museum. It focuses on creating experiences

from the perspective of the visitors and makes the museum relevant to the outside world by applying technologies (Museum Futures Lab, 2019).

In this project, the visitors of the museum will be seen as the visitors of the NNC exhibit in the future DNB building.

## 1.2 Project brief

*This project is initiated by De Nederlandsche Bank (DNB) who manages the National Numismatic Collection (NNC). As mentioned before, the NNC is a collection of old physical money and tokens which is currently kept in a safe and is highly secured.*

### 1.2.1 The project

Even though the NNC needs security, they want to create more public openness and show objects from the collection to visitors in an exhibition space. The current building will be renovated in the coming years and a public space will be realised. This space will offer the opportunity to create more interdependence with the environment (neighbours of the building) and the visitors the building. The NNC wants to tease people to see the interesting objects and stories stored within the building. The NNC contains of primarily paper money, coins and tokens, which is part of the Dutch National Heritage.

DNB is committed to a stable financial system. They make sure the system is shockproof and they contribute to a sustainable economic growth. The goal for DNB is to connect the outside world with all that is going on inside of the building, which is extremely interesting and in need of security at the same time. This will both help to improve the image of DNB (branding) as well as to educate the visitors.

### 1.2.2 Stakeholders

The stakeholders in this project are primarily DNB and the visitors (who will interact with the final design). Other stakeholders are the architects who will make the design of the new building (Mecanoo, led by Francine Houben) and the brand managers who will also be participating in the design. The NNC wants to present the final design of this graduation project to the architect so it can be integrated.

### 1.2.3 Problem definition

Currently, the NNC is hidden in a big safe in the building. However, DNB wants visitors to feel sparkles for the collection. This project will give a solution for how the potential visitors can be connected to the collection. It will trigger interest of potential visitors who are not (yet) entering the building, in the shape of an interactive manifestation.

Design goal:

**“Design a sparkle-creating manifestation to connect potential visitors of DNB to the NNC”**

**From this design goal several sub questions arise.**

1 ] What is the NNC, and what are the main qualities that can be used for the connection?

2 ] Who are the potential visitors of the new building of DNB in 2024, and how do they need to be addressed?

3 ] How can you connect things that at first sight do not have an existing connection?

4 ] What is the location at DNB that we are working with, what is the plan for the future building in 2024? And what are the concerns for DNB as a company?



A glass jar is tipped over, spilling a large number of coins onto a reflective surface. The coins are scattered across the surface, with some in sharp focus and others blurred in the background. The lighting is warm and dramatic, highlighting the metallic sheen of the coins and the glass of the jar.

# 2

## Context analysis

**This chapter is part of the discovering phase and will map the context. It will explain about the NNC and the connection between the collection, DNB and the visitors. It will also discuss the new building, what the target group is and how they need to be addressed. The chapter will end with inspiration and lessons from existing museums.**

- 2.1 National Numismatic Collection
- 2.2 Shifting the connections
- 2.3 The new building
- 2.4 Target group
- 2.5 Attracting people
- 2.6 Customer journeys
- 2.7 Learning from examples

## 2.1 National Numismatic Collection

*In the research process quickly a question arises: what is numismatic? Even though this word is common knowledge in the economic and numismatic field, the average person not working in this field has never heard of it. During own research in this project, someone told that according to her, numismatic means the opposite of charismatic. This underlines the unawareness of many people.*

### 2.1.1 What is numismatic?

Numismatics is actually the study of coins, currency, medals, tokens, and related objects from all cultures, past and present (American Numismatic Society, 2019). A numismatist is a specialist in numismatics. The NNC is a Dutch numismatic collection with pieces up to 2000 years old.

and tokens; Het Nederlands Muntmuseum managed the collection of the 'Rijks Munt'; and DNB owned approximately the complete collection Dutch money, supplemented with a unique collection of foreign coins and paper money. These collections came under management of the foundation 'Het Geld en Bankmuseum' in 2004, but when this museum stopped in 2013 DNB received ownership of the full collection.

centre will be included in the plan for the new building. It is important for the NNC to not be hidden anymore, but to be visible to the public. Therefore the building will be renovated. The ground floor will be dedicated to many open facilities and one of its facilities will be an exhibition of the NNC. Further details about the new building will be explained in chapter 2.3.

The National Numismatic Collection (NNC) is partly owned by DNB, partly received under management from the ministries of Finance and Education, Culture and Science and partly received on loan. There are important loans from The Academy of Sciences, The Royal Family Archive and The Dutch Economic and Historical Archive. DNB also receives smaller and larger loans from private individuals (DNB, 2019b).

The NNC is part of the National Cultural Heritage. However, DNB does not have the ability to show objects from the collection permanently to interested people in their current building. If the objects are hidden for an extended period of time, the collection might lose its historical value. Despite not having the physical possibility of showing the collection in the current building, DNB has other ways to give the NNC visibility: lending objects (inter-)nationally, making objects digital, granting admission for scientific research and showing objects in the Visitors Centre (located in another building). The visitors centre will close and the content of the

### 2.1.2 Creating sparkles?

During this project I have been working in the current building of DNB in Amsterdam, in the department of the NNC. Around me were many numismatists and historians working with several coins from the collection. When the numismatists were talking about the NNC (see chapter 2.1.3), it were stories full of enthusiasm and dedication. They talked about emperors, about infamous wars and about animal species found on coins that only were depicted at specific times. This felt paradoxal and led to a slightly new concept. The previous concept was that DNB is in need of a sparkle. However, the sparkle seems to already exist, although not at the right place.

At this point, the sparkle already exists at the numismatics department but not at the visitors of the bank. Therefore the sparkle does not need to be created, but translated and dislocated from inside of the building to the visitors outside of the building, see figure 1. When the sparkles move from the inside to the outside, the people move from the outside to the inside.



Figure 1. Transferring the sparkle from the inside to the outside

**2.1.3 The interesting thing about the NNC**

The previous static description of paragraph 2.1.1 triggers curiosity of why the collection exists, what is so special about it and what are the aspects that are refreshing to the public? What are the aspects that can build the bridge between the NNC and the potential visitors?

Five specialists in the field of the National Numismatic Collection were interviewed to find out what fascinates them to work with the collection and what could be potential subjects to show to the visitors. They talked about how they interact with the collection on a daily basis, what their fascination for the collection is and what pieces they find most interesting. The two most interesting insights from the interviews were that:



..found that the stories behind the objects were most fascinating



..mentioned the link to the real world/they can relate the stories to their own lives

Many stories were told, from a treasure chest to a sunk ship, from queen Wilhelmina to the medallions of Velp. The actual physical objects did not seem that crucial in the fascination of the NNC. The stories behind each object seemed the most inspirational to the numismatists. Many of the stories that they came up with were related to their own life. For instance, someone saw a coin once with two hands coming through clouds, holding a heart. This happens to be on Valentine's day, which made the coin extra special. An internal feeling of relation is a valuable step in the appreciation of an object.

Van Daalen (Loek van Daalen, Senior communications advisor at De Nederlandsche Bank) describes two interesting viewpoints on the NNC and connecting it to people:

1. the NNC can be used as a medium between people using money nowadays and people used to use money (historical stories);
2. money can be used as a medium to connect people to the NNC.

These are interesting points of view for the design.

**2.1.4 Relevance of the NNC**

The NNC consists of around 400.000 pieces. One piece can be worth from almost nothing to almost a million Euros. So why does DNB not simply sell the collection? It may sound logical. Let's say the pieces have an average worth of €25. Roughly calculated, the collection could potentially generate around €10.000.000. This money can be used for a lot of great purposes that are also valuable for DNB as a company. For instance, they could buy warm blankets for 2 million under-age Syrian refugees (Unicef, 2019).

However, there is a reason why the NNC is so important to not only DNB but also to society and Dutch history. In a document from the State Secretary for Finance about DNB accepting the NNC (2003), it is described as 'of great national importance'. This sounds tenuous, because the direct link to national importance is unclear.

In an interview with Annemieke (A. de Gooijer, NNC coordinator at DNB) she clarifies this. The collection is unique, complete and every pieces is related to national history. Dutch

history is full of stories about the Dutch and their trade partners. The NNC is a tangible mean to tell the stories. The objects can be used as a point of departure when telling (ancient) stories. It can serve as reference material to have a better understanding and a stronger connection or affinity to what happened in history or is happening today. A story is always easier to comprehend with an added image.

So the NNC is a valuable mean in passing on national history. But why is it important to conserve history? This has multiple reasons such as social stability of the Dutch nation. Besides that, history can teach us a lot. Certain events that have occurred before can be educational for modern society. It can teach us what works well, but also what turned out not to work. Historical stories can help in framing life. Choices are made based on them. It can widen your view or change your perspective for the better.

So certain stories need to be told and the NNC can be helpful in this process. But why does DNB keep the complete collection? It may

sound logical to sell several pricey pieces, and to keep only the ones that are needed to communicate history. But as Annemieke explained, stories that are important nowadays may not be in the future and vice versa. In the year 1600 nobody thought we would disapprove slavery in 2000. By gaining knowledge, exploring new stories and by the change of society, our vision changes and so does our perspective on the objects of the NNC. It is similar to throwing away clothes: this year it may be out of fashion, but in five years you are glad you kept it. Choices of what to repel can not be made rightly.



## 2.2 Shifting the connections

In this chapter the connections between the three main players in this case are explained. The players are generalized, so for example 'the NNC' means people who work with the NNC and everyone who is involved. The current situation is outlined as well as an ideal cohesive future scenario.

Currently, the connections are somewhat as follows:

### DNB - Visitor

For DNB it is important to be transparent to the public, in this case the visitors, to gain their trust. The visitor does not know a lot about DNB, but is obligated to live with DNB.

### DNB - NNC

DNB manages the NNC, and the NNC is dependent on DNB and its building.

### NNC - Visitor

The NNC wants to show the visitors how amazing the collection is. But at the same time, almost nobody knows that the NNC exists.

As can be seen in figure 2, the visitors are not very connected to the NNC and DNB: they do not have a big surface touching the others. The manifestation will provide in getting the effect illustrated in figure 2. The NNC, DNB and the visitor are joined in a more coherent entirety.

Future entirety:

### DNB - Visitor

The visitor thinks of DNB as an interesting and open player and visits him more often to learn. DNB welcomes visitors at its building in Amsterdam.

### DNB - NNC

DNB still manages the NNC but supplementary they are actively showing the collection to the visitors and providing the NNC with what they need. The NNC makes use of the new building and does not feel hidden anymore.

### NNC - Visitor

The visitor feels connected and interested in the NNC and knows more and more about it. The NNC is creating sparkles for the visitor and shows what great objects are part of the collection.

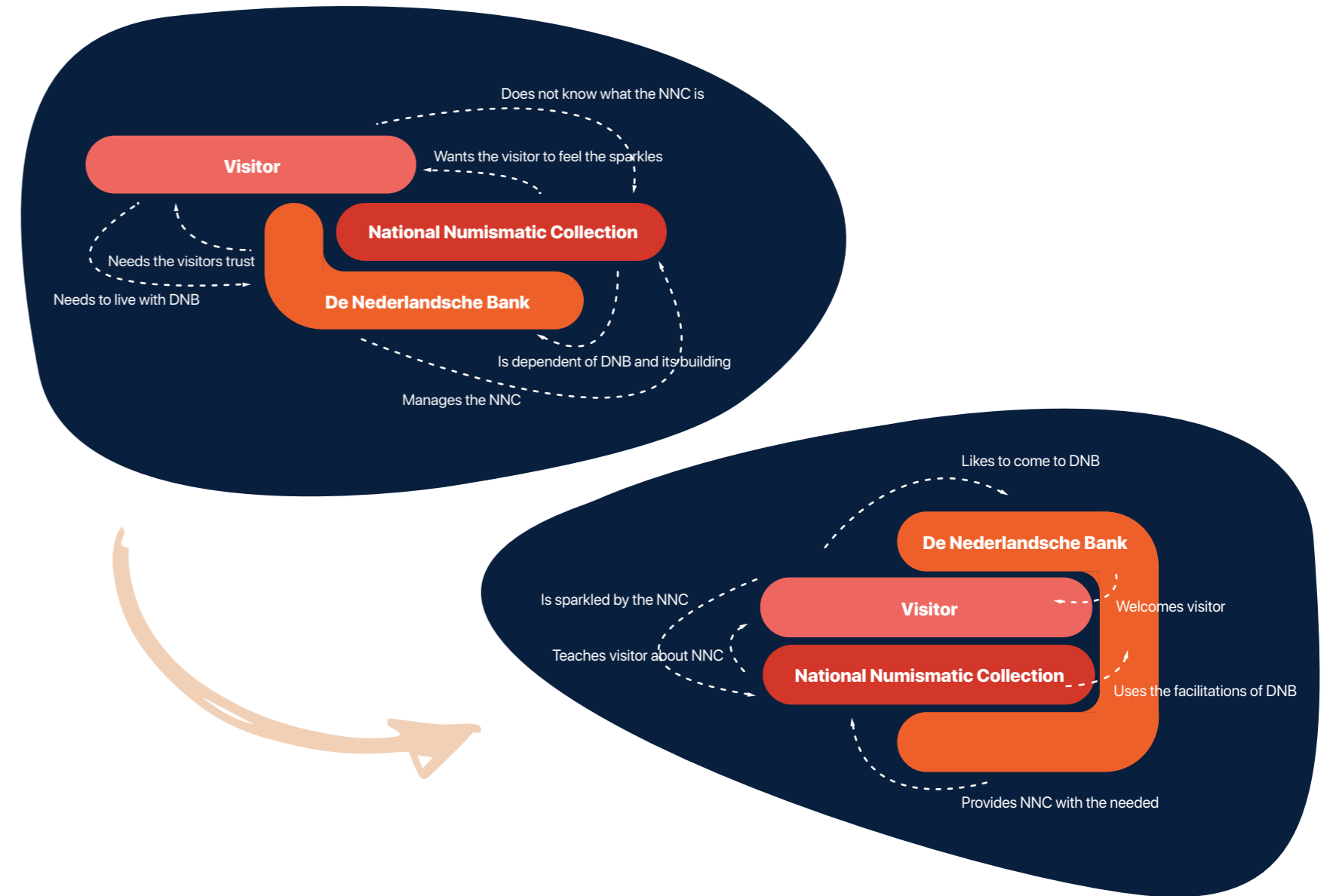


Figure 2. Current connection between the visitors, the NNC and DNB

## 2.3 The new building

The current building of DNB, located on Frederiksplein/Westeinde in Amsterdam, has several problems that need replacement. Secondly, the current building does not match the appearance and vision that DNB would like to have ideally. And last but definitely not least, the NNC needs to be exhibited.

Therefore, the current building will have an enormous renovation by architect Francine Houben. In the course of 2020 the renovation will start and the planned final date will be in 2024. In the meantime, the departments of DNB will move to different locations. The renovated building will be more sustainable and future-proof. In contrast to the current building, the new building will have a welcoming appearance.

### 2.3.1 Neighbourhood

Before the current DNB building existed, the location had another function. It was the Paleis voor Volksvlijt (see figure 3), a large exhibition hall and later shopping centre and entertainment centre. This building had a function for the people in Amsterdam: they could walk in and out, it was a public space. But in 1929 it burned down and later in 1968 the DNB building was realised (see figure 4). The front door was relocated and placed on the side of the building (see white arrow). The neighbours were not happy with the new situation. They felt like the building did not suit the environment. It is also not open to the

public. Streams of people need to go around the building, while it used to be common to go through.

After 1991 it became worse for the neighbours. A second tower was built (the satellite) that blocked sightlines through the city, even though the older tall tower has been orientated in such a way that it seems as little as possible. One of the aims for the new building is giving back a piece of Amsterdam to the citizens. Part of the solution to this is breaking down the satellite.

This aim of giving Amsterdam back to the citizens is described by Hemel (2019) as one of the biggest problems of Amsterdam. He calls this 'alienation' (Dutch: *vervreemding*). The society in Amsterdam, and anywhere else, has become more individualistic and egocentric. The new DNB building will counteract by creating a social and open environment.

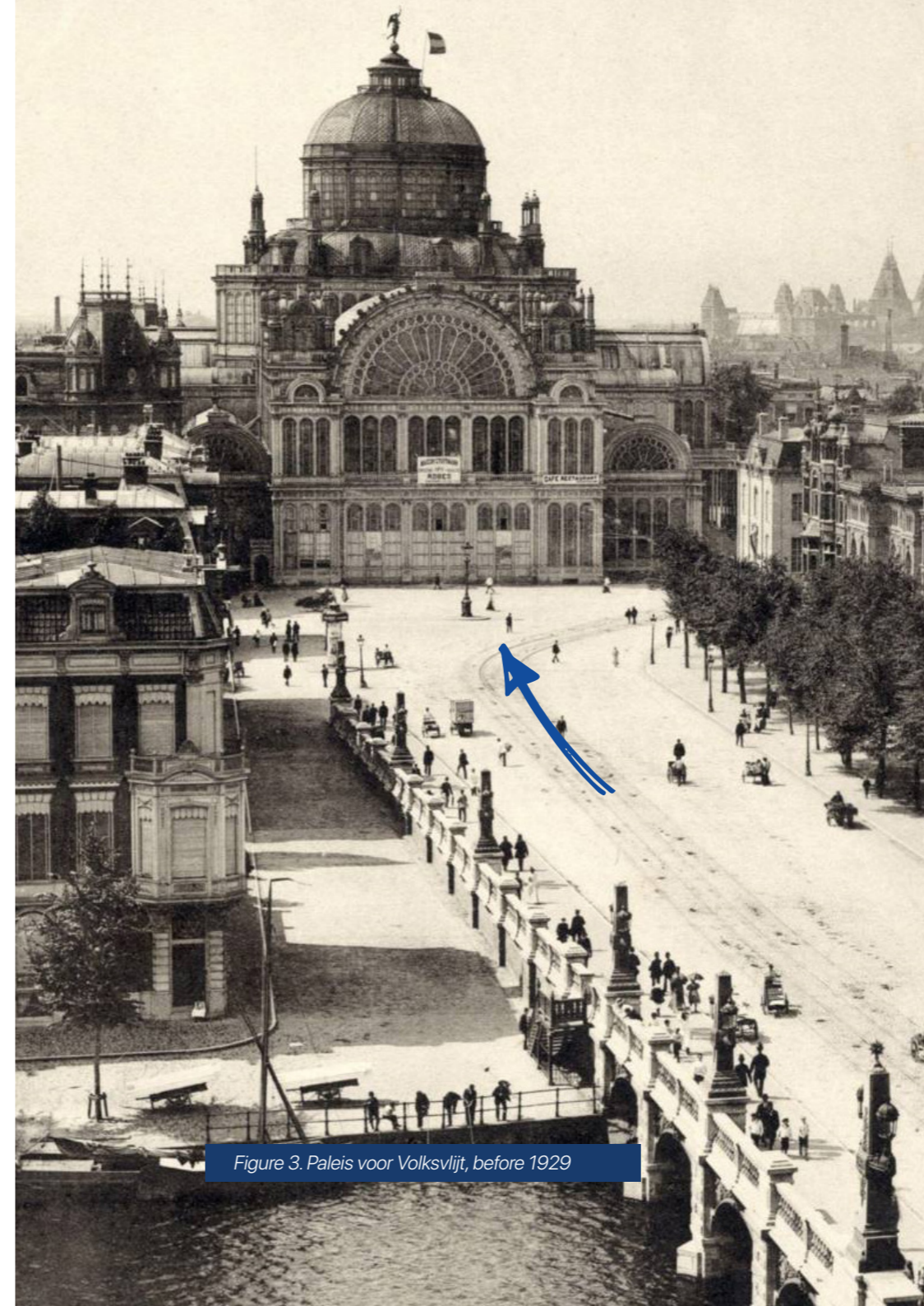


Figure 3. Paleis voor Volksvlijt, before 1929



Figure 4. DNB building, between 1968 and 1991



Figure 5. DNB building with Satellite, after 1991



Figure 6. House of money and gold. Illustration of components of the new DNB building

### 2.3.2 Vision for the atmosphere

The new building will be welcoming and open to the public. The current building houses the save with gold, that is why there is military police at the entrance. Since the gold will not return to the building on Frederikspark, a less repellent atmosphere can be created.

Parts will be open to everyone while other parts will remain highly secured. Public parts will be the sculpture garden in the middle of the building (from the entrance on the side of the building), areas to study, the coffee bar, the library and the exhibition areas. A big part of the ground floor will be open to public, starting at the entrance. The higher levels are for the people who work at DNB.

The restaurant at the back of the building will have an open appearance by the windows and the lowered level to the canal, but is not open for the public (see figure 8.1).

The new building also focuses on being more sustainable, for instance by having their own kitchen garden and by filtering rainwater.

### 2.3.3 Exhibition of the NNC

The building will allow DNB to exhibit the great art collection they own as well as parts of the NNC. The exhibition of the NNC will be located in the 'Schatkamer' or the 'Treasure house'. This is a big golden house where visitors walk through right after they enter the building. On the sides of this Treasure house art is shown, and on the inside a part of the NNC can be found.

To make sure potential visitors are aware of their potential, the manifestation designed for this project will trigger the people outside of the building to come inside. The design for the outside and the inside should therefore be coherent and reinforce each other.



Figure 7. Topview DNB building and Frederikspark (here.com)

### 2.3.4 Frederikspark

Since DNB wants to give back a part of Amsterdam back to the citizens, they want to be less impressive in the environment and blend in better. This is why the garden will be open for the public, more green will be created around the building and the entrance is located on the side of the Frederikspark which can function as a walk towards the entrance.

Mecanoo focuses on the building itself and not in particular on the Frederikspark. This leaves an opportunity for this project: the park is an ideal location to design for. Many (potential) visitors come from that direction towards the entrance of DNB. The park is not owned by DNB but the municipality of Amsterdam (who is the owner) is willing to cooperate in plans from DNB. Plans from DNB to place sculptures in the park have already been approved by the municipality.

The goal for the manifestation is to connect

potential visitors to the NNC. Therefore, the potential visitors need to be led towards the entrance of the DNB building. When looking at the building from the top (see figure 7), the roads around the Frederiksplein lead people around the building of towards the building (white arrows) instead. Since the new entrance will be located in the middle of this, the manifestation can ensure a flow of people directly to the entrance (orange arrow).

Many people travel along the left white arrow because of the placement between the city centre of Amsterdam and the Albert Cuypstraat. The manifestation needs to sparkle the people away from this route into the direction of DNB.

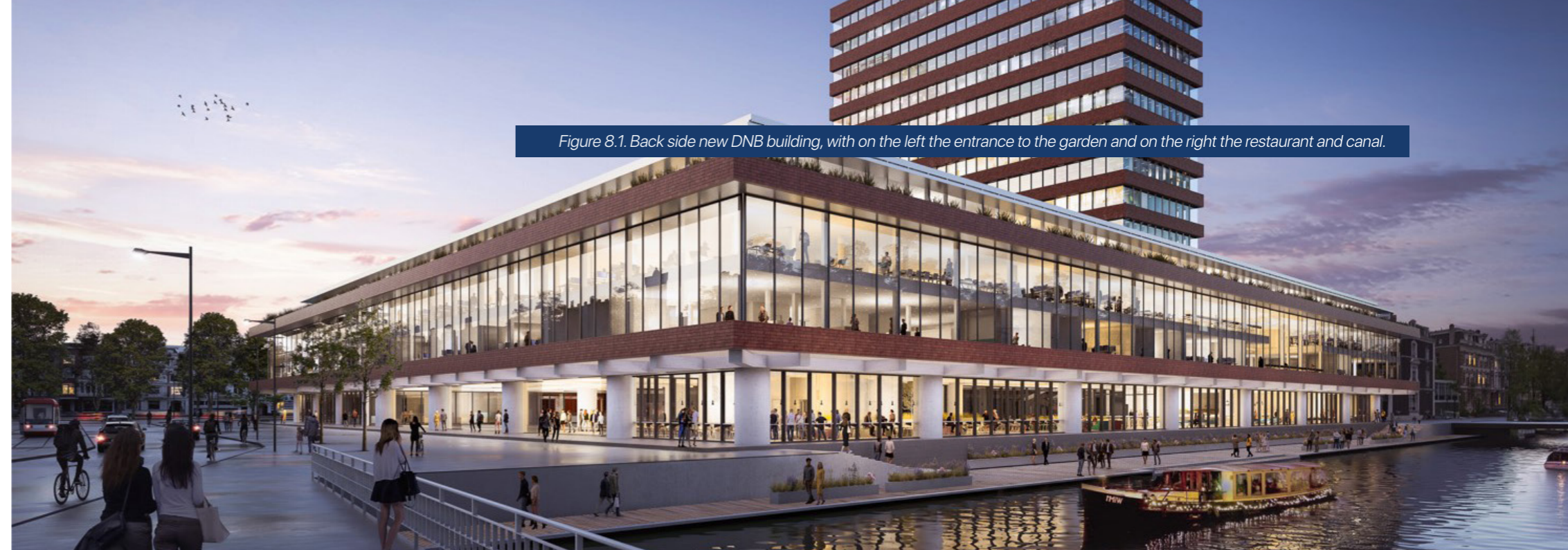


Figure 8.1. Back side new DNB building, with on the left the entrance to the garden and on the right the restaurant and canal.



Figure 8.2. Front side new DNB building, with Frederikspark and entrance.

## 2.4 Target group

*The basis for a design is to know what the intended purpose is, what the vision is for the future effect in the world. A design is a good design if the aimed effect has been achieved. The world will be outlined to determine who it needs to target.*

### 2.4.1 The visitors of DNB

The current visitors of DNB are predominantly people who have an appointment at the bank and people who come to attend a conference in the auditorium. These groups are not the most interesting target groups for the sparkle inducing design, since they were already planning on going inside beforehand.

Aside from this group, there are many people who pass by the bank or who are actively attracted by DNB. These people are the target group according to the assignment of the bank. This group consists on average of: 1. kids (primary school pupils), 2. (middle and high-)school pupils and (university) students and 3. the public. In general this last group is described by DNB as 'museum visitors, scientists and numismatists'.

This described target group is not only generic and extensive, but also based on who the current visitor is. From a designers perspective, it is not that thought-provoking to look at who the current visitors of the bank are. It is more refreshing to look at who would be

worthwhile for DNB to target in about 4 years (when the renovation will be finalized). The target group description is also based on who the average museum visitor is. Why assume that the average museum visitor is interested in the NNC and moreover, that they are interesting for DNB to target? Especially when the current building will be renovated with the intention of emitting a different vibe.

Many young people do not yet have a relationship with DNB. In the age range up to 17 years old the kids usually do not manage their own money and a relationship with DNB is non-existing as well as not fruitful yet. Young adults from 18 to 29 years old just started having and managing their own money but there is no connection to DNB. The commercial banks are important to them to manage their money and it is generally said that this group is unaware of the importance of DNB. The group of 30+ are managing their own money for quite some time and are likely to have heard of DNB. The group of 18-29 seems interesting: on the one hand they are using money actively so DNB plays a role

in their lives and on the other hand they are not aware of the work DNB does. Generally spoken they are young, curious and open to new input. Also, this group is at the start; they have still a whole life to live and to 'deal' with DNB. They need to trust DNB, which is one of the missions of DNB as stated in the introduction of this report.

### 2.4.2 Identity motivation categories

A way of looking at visitor groups at museums is John H. Falks (2006) identity-related motivation categories. This theory claims that museum visitors should not be (only) categorised by age or daily activities, but by their motivations of going to a museum. It describes five distinct identity-

related categories: Explorers, Facilitators, Professionals/hobbyists, Experience Seekers and Rechargers (see appendix B for more explanation of these categories).

What is interesting about this categorizing is that the groups are fluid, one person can be in different groups at different times.

*"Unlike fixed demographic or psychographic categories, these categories are not permanent qualities of the individual."*

*John H. Falk (2006)*



Figure 9. Young adults.



This way of determining a target group is in contrast with how DNB used to do this, which was only describing the age range and daily occupation. The target group shift is visualised in figure 10.

The group of Explorers is especially valuable for DNB. The group is driven by curiosity and in need of something that grabs their attention. This is exactly what the manifestation needs to do. The design needs to provide the exploring visitor with the sparkles that come with the NNC. Targeting this group is also valuable for DNB; one of their goals is to educate the visitors and show what the NNC has to offer. Explorers are willing to learn and have interest in the content of the NNC. However, this will only be the case if the design gets the attention of the explorer.

Concluding, the target group for this project will be Young Adult Explorers (as described by J. Falk). This however does not exclude addressing the other groups at all. The design is just not made with this direct goal.

### 2.4.3 Importance of understanding the target group

Knowing concretely who the visiting groups are is important for creating design ideas and decision-making. It gives key insights into the needs and interests of the visitors. Research shows that Explorers are focused on what they see and find interesting, they are quite ego-centred whether they are by themselves or in a social group. In comparison, Facilitators find it important what the people around them find interesting rather than themselves.

This knowledge is essential in the design process. Simon stated in 'The Art of Relevance:

*"Relevance is an exercise in empathy - understanding what matters to your intended audience, not what matters to you."*

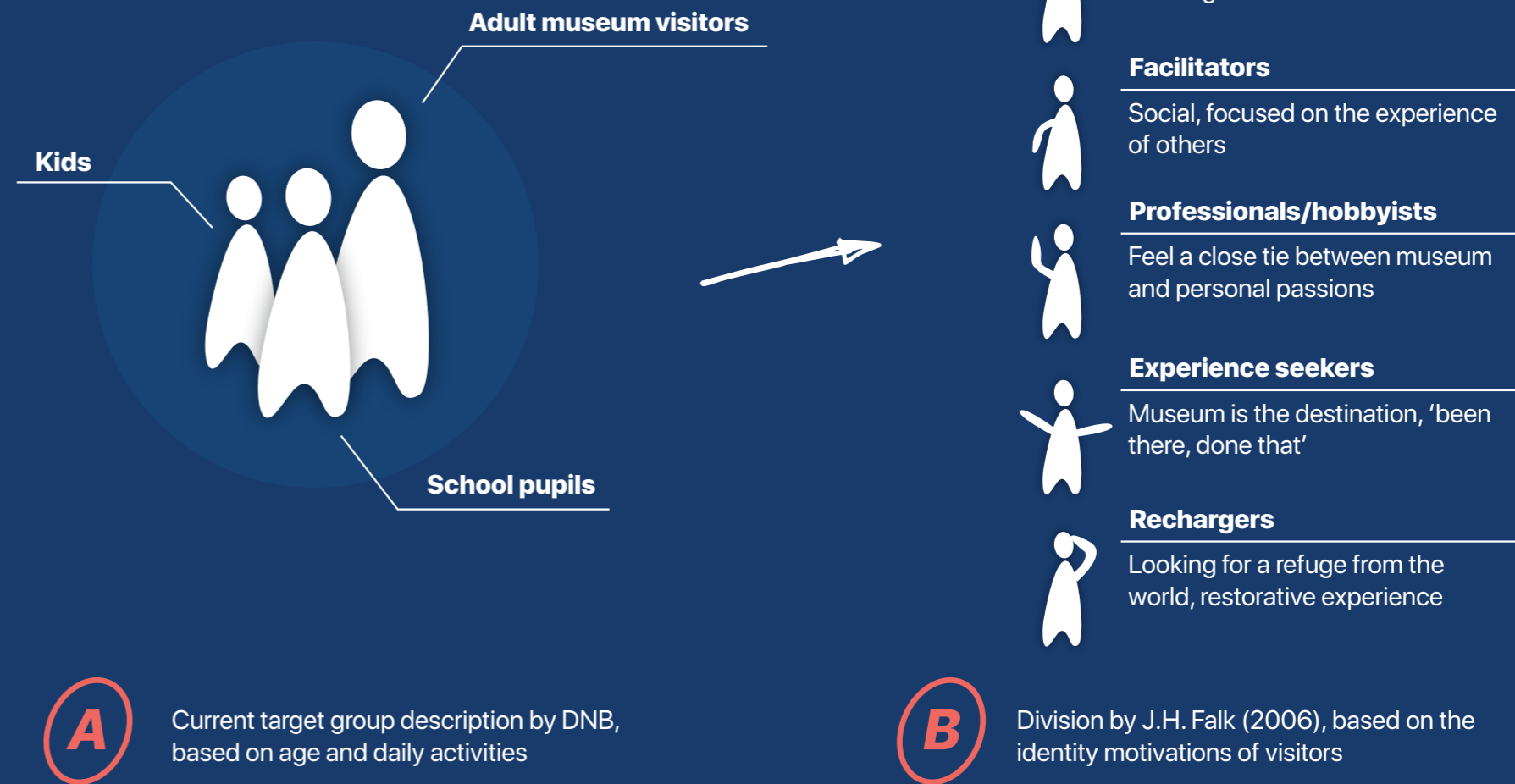
*Nina Simon (2016)*

For tackling a design issue, deep knowledge of the intended audience is required. Insight in the keys of the Young Adult Explorers is vital;

*"We don't always choose what is relevant to us. We don't always choose what doors we see. The world chooses—in ways both beautiful and hideous, based on circumstance as much as individual will."*

*Nina Simon (2016)*

The design for the NNC needs to speak to the keys of the target group so they can open the doors to the NNC. Doors they currently might not see, but doors that the manifestation will create.



**A** Current target group description by DNB, based on age and daily activities

**B** Division by J.H. Falk (2006), based on the identity motivations of visitors

Figure 10. Shift of perspective on target group.

## 2.5 Attracting people

An important step in understanding why people would come into the building of DNB instead of continuing their travel along the building, is finding out how they could be triggered. This chapter elaborates on this attraction.

### 2.5.1 Satisfaction

In retail, customer satisfaction is based on a comparison with customer expectations. Customers are satisfied if their experiences exceed their expectations and dissatisfied when their experiences are below their expectations (Murray, 2013). This viewpoint can be used in this project for the NNC, since the purpose of this design is corresponding to the purpose of retail design: satisfying the visitor/customer by providing a fulfilling experience. For the manifestation this means that the sparkle outside should match the exhibition inside well.

### 2.5.2 Stages of a visit

Another model that can be translated from retail to museums is that visitors work their way through a process of different stages. In this case these stages are (chronologically):

- [ 1 ] Passing by (with or without intention of visiting);
- [ 2 ] Seeing the object and getting triggered;
- [ 3 ] Deciding whether to have a closer

- look or interact with the object;
- [ 4 ] Deciding to leave/go inside of the building to see more.

The visitor needs to be satisfied after each decision they make through the stages in order to create positive feelings. Ideally, going through this process will build a commitment strong enough to rouse them to proceed to the next stage and afterwards to even plan a visit to come back. What the visitor feels during the process of the stages directly relates to the judgements they had before entering the process. This determines their perception of the visit and how enjoyable it was in comparison (Parry et al., 2018).

The manifestation will support in creating this positive perception of the visit. This way the visitors will keep coming into the building, learn about DNB and have more enjoyable experiences.

At stage 3, deciding whether to stop, the visitor needs to have a reason to make the decision. This reason can be three things:

- [ A ] An attention attracting visual design;
- [ B ] A subject that they have a certain amount of knowledge about (Kolb, 2013, p.125). With this knowledge they can make judgements and build commitment to visit;
- [ C ] An emotion. As formulated by Antonio Damasio (1996), physiological processes that indicate emotions (such as heart rate or facial expressions) guide behaviour and decision-making in particular.

So when individuals come across conflicting choices, and the cognitive processes only is not sufficient, emotions play a central role.

In the case of someone cycling along DNB, they first need to take note of the manifestation. Then the person will judge based on his or her knowledge of NNC. In

many cases, there is no knowledge of the NNC. This cognitive conflict makes the person his or her emotions guide the decision-making of a potential stop.

Targeting this personal emotional connection is a main goal for the design.

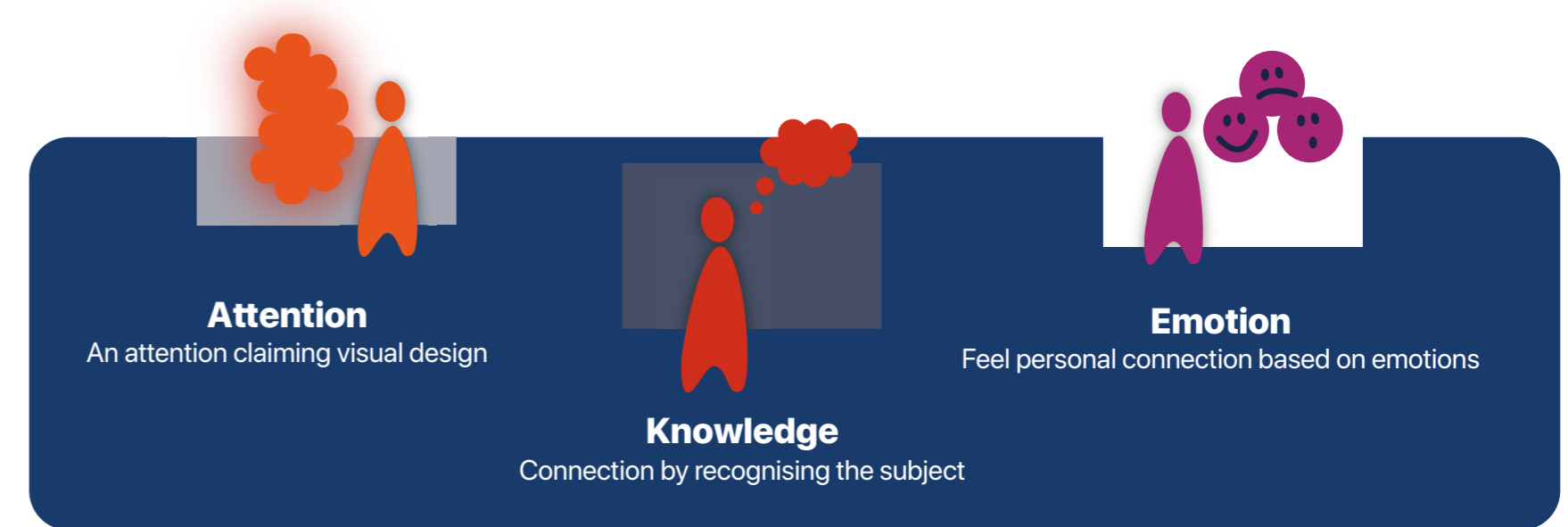


Figure 11. Three possible focus-points to make potential visitors interact with the design.

## 2.6 Customer journeys

The stages of a visit mentioned in chapter 2.5 describe what happens when the visitor approaches the manifestation outside DNB. However, there are three optional customer journeys that explain what happened before that specific moment.

There are three possible journeys for potential visitors, visualised in figure 12:

[ 1 ] Prior memory. The potential visitor has heard of the manifestation at DNB before or has seen it while passing by. There should be something in his/her memory that seems important to go back on another day, or the person who told about it remembered something interesting.

[ 2 ] A big stream of tourists. Potential visitors arrive at locations such as Schiphol Airport or Amsterdam Central Station and decide at that

location where to go next to fill the day. This is where the manifestation should be visible somehow, so the stream of potential visitors will lead to DNB instead of the standard tourist locations.

[ 3 ] Remarkable design in Amsterdam. The potential visitor passes by DNB and sees something interesting that makes him/her want to come closer and learn more.

The manifestation should play the right role in all of these journeys.

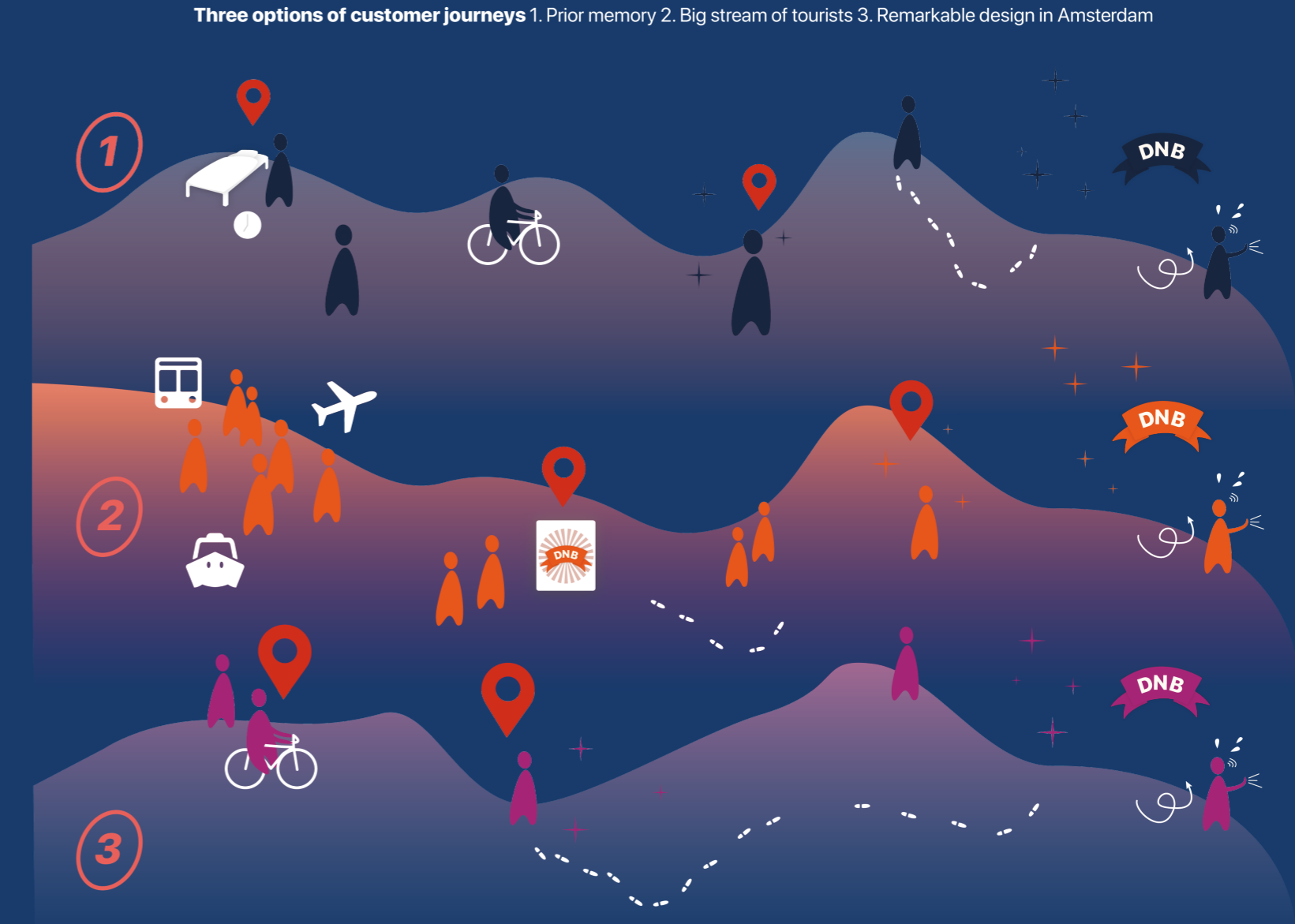


Figure 12. Customer journeys

 Where the manifestation plays a part

## 2.7 Learning from examples

Many museums were visited to find out how others solved problems or what their viewpoint was on their design. The biggest inspirations and conclusions are explained in this chapter.

### 2.7.1 The full experience

One of the exhibitions that made a good impression was an exhibition by Olafur Eliasson in Tate Modern in London. When you enter the tunnel of fog, called 'Feelings are facts', you do not see anything further than a small step away. This disorientation makes you feel weird for a moment but then feels intriguing. You are all by yourself and therefore really reflect on what you feel. This is an experience you do not come across often. This way of intriguing people is something Eliasson would typically do.

The manifestation for this project will be inspired by the aspects of creating this deeply engaging experience such as the big gesture that is made.

### 2.7.2 Coin exhibitions

Exhibiting coins (and related objects) is not done for the first time. Many other banks and museums have done that. Such as COIN-O-RAMA (Grammenos, et al., 2018), where they made an interactive installation where people could make coins with their own face on it.

After the visit, the visitors could take home the coins they made. This was not only at the moment of making the coin an engaging experience, but it made them rethink the experience afterwards as well.

The Coin Museum Treasury Department Thailand did a project called GA-SAAP (2015) designed an immersive interactive learning experience with augmented reality. Coins were enlarged and placed on the walls. Visitors needed just a blank piece of paper to hold against the coins they wanted information about. When the piece of paper was placed on a coin, an animation of the historical story behind the coin was played that could be seen on the paper. This way of creating immersion works well because the visitors could decide for themselves what information and when it was shown.

Figure 13. 'Feelings are facts' by Olafur Eliasson. Picture made in Tate Modern, 11/2019.

### 2.7.3 Visitor-design relation

Generally spoken, the tendency is that museums feel like everyone needs to do something in order for it to be attention grabbing. This sounds as a good idea and can be found everywhere online. But practice has shown that people often do not really connect with the design if they actively interact with it. Many times, such as in The British Bank Museum (11/2019) and Space Expo (10/2019), people seem to just like to press buttons or touch an Ipad rather than really understand something or what is happening. In order to make a good design where the visitor had a true understanding and involvement, an emotional connection should be created (see figure 14).

In The British Bank Museum, where this did not happen, a child was wildly driving a ship. However, he did not understand at all that when he steered to the left, the inflation became sky high. His father, the Facilitator (see figure 10) did not mind because the child had fun, but when targeting an Explorer this is not the desired effect.

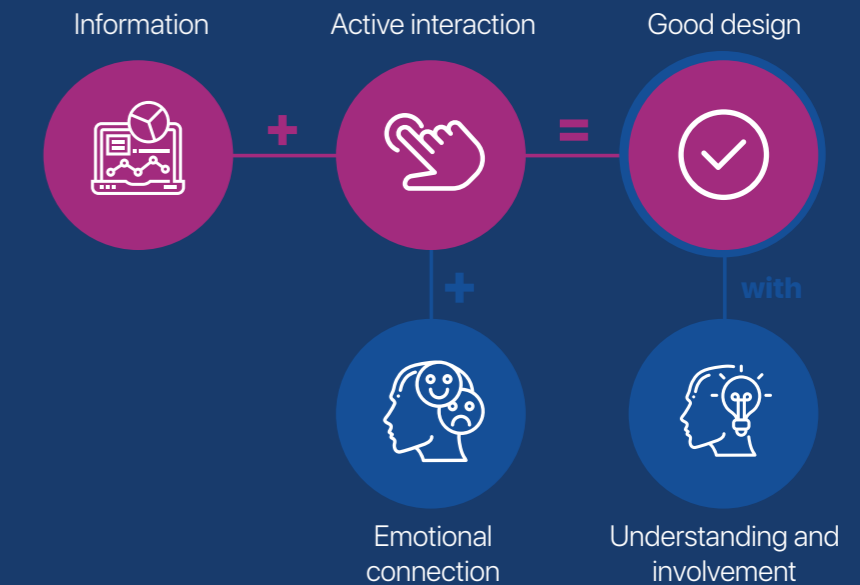


Figure 14. How to make a good design.

# Key insights chapter 2

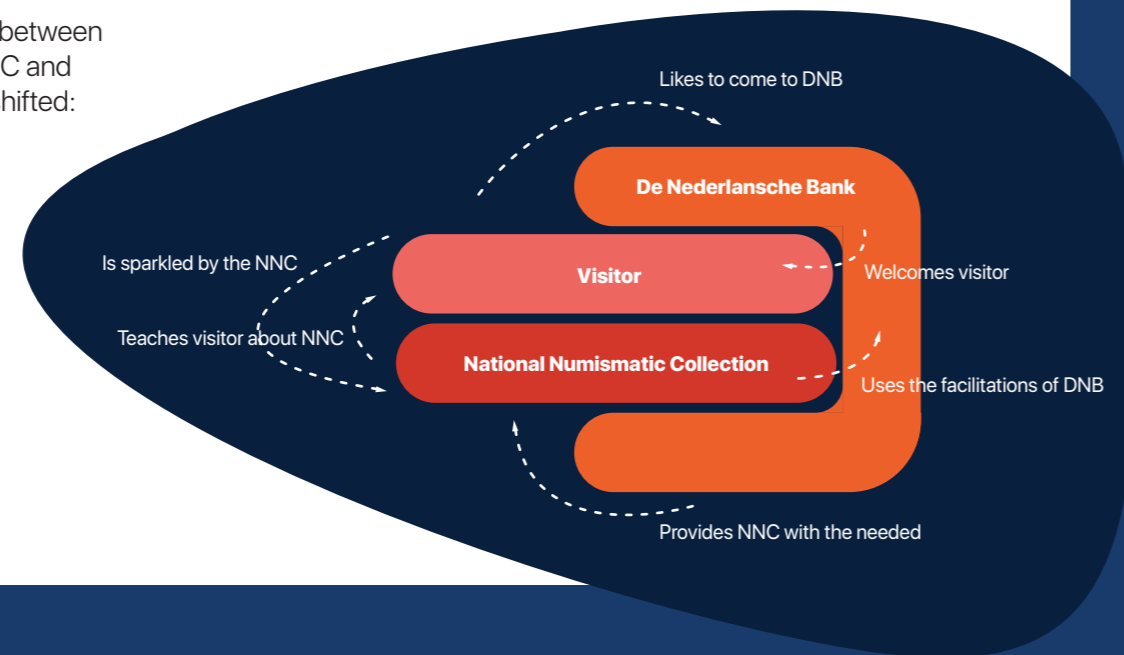
*These takeaways will be included in the design and will be reflected on later on in this report. All insights together make a base on which the design is built.*

## [2.1]

The sparkle will be moved from the inside to the outside, so the people will be moved from the outside to the inside.

## [2.2]

The connections between the visitor, the NNC and DNB need to be shifted:



## [2.1]

What is interesting about the NNC is that there are many great stories to tell. A person feels truly connected to the NNC when he or she can relate the stories from the pieces to their own life or values (in the meaning of 'values in life'). The view on the collection can be: [ 1 ] the NNC as a mean in connecting nowadays life to historical stories and [ 2 ] money as a mean in connecting nowadays life to the NNC.

## [2.3]

The new building will have a welcoming appearance. Inside will be a exhibition of the NNC. The manifestation will seduce potential visitors outside to come inside and will cohere with the exhibition seamlessly. It will also make sure that the route leads directly towards the main entrance, through the Frederikspark.

## [2.4]

It is important to understand the target group. The target group for this manifestation is 'Young Adult Explorers'.

## [2.5]

Three ways of making visitors get attracted to the design are: physical attention, knowledge and emotion. The manifestation needs to target the visitors emotions in order to get attention.

## [2.6]

The manifestation should play the right role in each of the three possible customer journeys.

## [2.7]

The manifestation needs to be an experience where the visitors choices effect the design. This active interaction creates engagement, but the design is only really involving when his interaction is accompanied by an emotional connection.



# 3 Research

**This chapter covers the last part of the discovering phase. It will focus on money in general, universal themes and who the target group of Young Adult Explorers actually is. The last paragraph, which is the defining phase, the discoveries from previous chapters are expanded; how can the insights be transformed into manageable tools for designing?**

- 3.1** What is your money worth?
- 3.2** Universal themes
- 3.3** Designing for who?
- 3.4** Young Adult Explorers
- 3.5** Personalising Young Adult Explorers

## 3.1 What is your money worth?

Money is typically something that everyone has to deal with and is somehow interested in, whether they have a lot or not (insight from a creative session about money, see appendix C). Paul Belien from DNB (working in the numismatics department) mentioned that money is trust. In our society we all acknowledge the value of money similarly. Everyone has accepted that one Euro is worth one Euro. But what does the value of this Euro mean to us?

### 3.1.1 The value of value

The definition of value can differ between people. Value can be the exact number that is printed on the coin or note but it can also become way more than what the initial worth used to be due to many reasons. Value can depend on what is done with the money. So €10 spent on a pot of nail polish might not be as valuable as €10 spent on a blanket for a refugee. Action brings value. And there are more ways of interpreting value, such as valuing yourself: self-esteem or dignity. In the wide collection of the NNC, many pieces cover these ways of looking at value. Value is a concept that people tend to feel connected to and therefore can be used to help establishing the connection between the NNC and the visitors.

### 3.1.2 What is something worth?

*"How much would you pay for an imported, three toed Albanese klork?"*

*Dan Ariely (2018)*

To determine the price of something, we need to know exactly what something is. And if you think you know what it is, there are more circumstantial aspects to it. For instance, if you buy a cup of coffee, the prices vary from \$0,30 when making it yourself, to \$75,- when having it at Klatch Coffee in San Francisco (CNN, 2019). So not only the product itself has a value, but it comes with a range of quality differences as well as with a range of experience values. The value of a product equals the amount we are willing to pay, for multiple reasons. And for some products we do not really (yet) understand what it is worth, so we can make wrong decisions.

Art can be extremely expensive, but still some people would think it is worth it. Recently a Banksy artwork was sold and right after the sale, the artwork self-destructed. The piece was sold for approximately \$1.4 million, but experts now think that its value has been doubled (Sawer, 2018). Girl With Balloon is now part of art history, whether it was just a publicity stunt or a way of telling that art cannot be owned but only experienced.

The NNC contains many pieces that have a big price tag. For instance, there is a golden token that is worth €900.000. The most expensive piece is worth around €1.000.000. These pieces are worth that much because of the historic value that it holds. The destroyed Banksy artwork may not look like it is worth \$2.8 million, but after experiencing the destruction and hearing the story behind it you might understand. A cup of coffee maybe does not seem worth \$75, but after tasting it, hearing the story and experiencing the drinking in the restaurant you might understand.

A piece of metal might seem not worth €900.000, but after feeling the golden token in your hand and hearing the story behind it you might understand.



Figure 15. 'Girl with balloon', by Banksy. Example of worth differences. From left to right: an original, a print of a remake and a destroyed original.

## 3.2 Universal themes

This project focuses on Young Adult Explorers, however, this group is still quite comprehensive. Universal themes apply to everyone, regardless of their social background, geographic location or cultural differences. These themes are a good way to make bridges between different disciplines. In this case, they can connect the NNC with the visitors. A universal theme is a generalisation of a common good that every person encounters and therefore is able to relate to.

Finding suitable themes to build the design for will help in the design process. So the question is; which themes will both fit the visitor and the collection, and at the same time add an interesting dimension to the project.

Quest for knowledge could be interesting; NNC is something that could respond to this quest. Freedom; money gives people freedom. Freedom to travel, to buy what they want. Love; you can spend money on your loved ones. Maybe you can even buy love. There are tokens in the NNC that were an ode to a loved one.

These themes are nice, but do not really trigger a sparkle that you did not see at first. The designed manifestation needs to slightly twinge you, it needs to tickle a significance to the visitor. This is why three universal themes were chosen that have a provocative feel about them. They are somewhat negative to the user and therefore interesting and sparkle-stimulating.

[ 1 ] Peer pressure; making the right

photo's and sharing them on social media is important nowadays. The world has to see that you do interesting things in your life, this seems important to young people more than ever. This is in contrast with the fact that Explorer visitors want to learn something, do they suffer from peer pressure as much as other young adults?

[ 2 ] Manipulation; how do you know what a piece of art, a coin or a cup of coffee is worth? Could the manifestation mislead people and make them think something is worth way more or less than it actually is. This direction may make people think critically, and learn them about the value of NNC pieces by educating them.

[ 3 ] Greed; people want money. More money. More money than others. If you had to choose between getting money yourself or giving something

away. What would you choose? In theory (Dunn, 2008) giving away makes you feel happier than keeping things for yourself. Will greed, the egocentric nature of humankind, take over? Can we make people aware of this?

Manipulation is chosen for the manifestation for DNB. The term is quite harsh, it can also be interpreted as seduction or influence. The manifestation will influence people to go inside by tricking them. This more neutral description is a better reflection of DNB values.

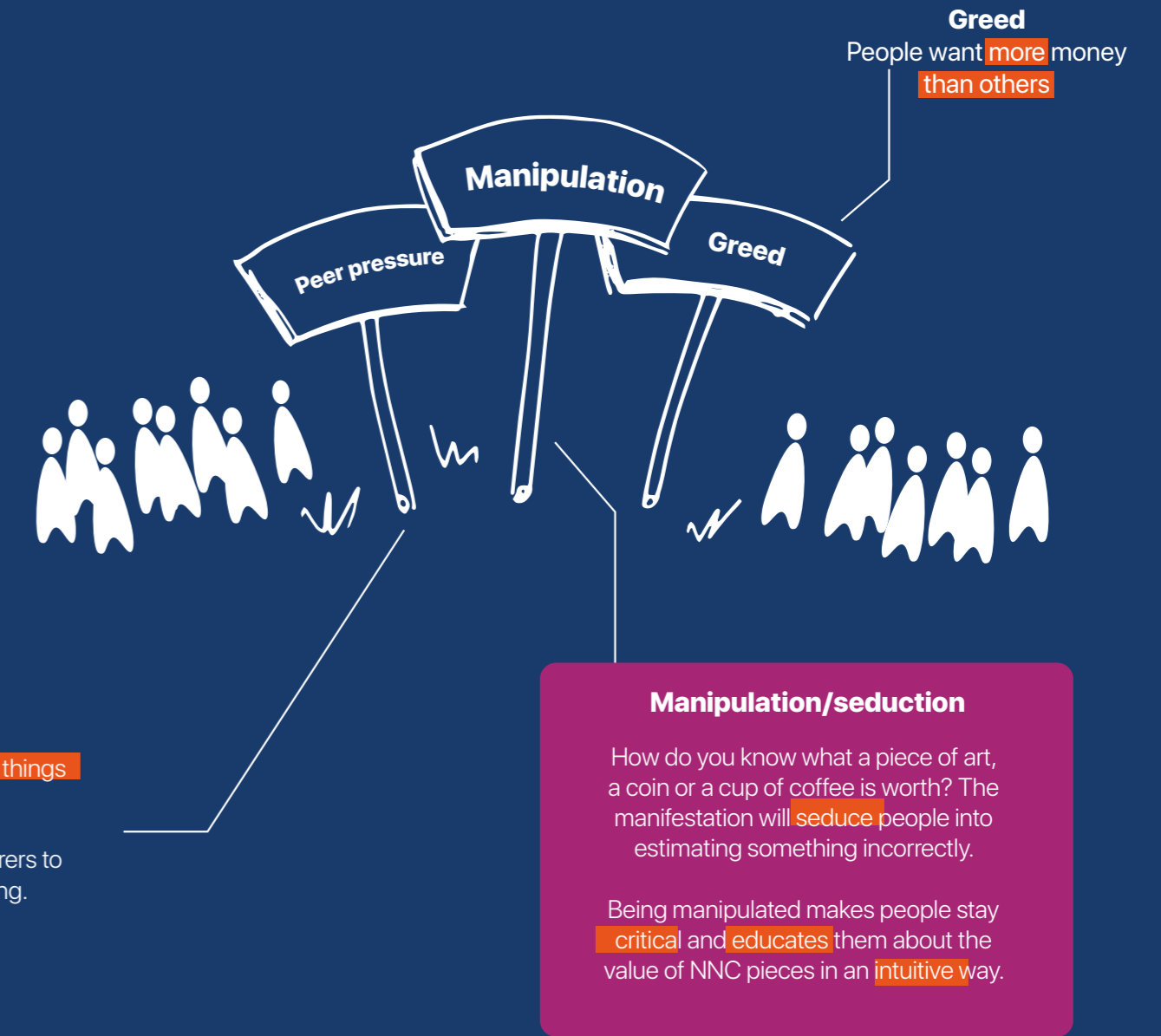


Figure 16. Manipulation, or seduction, as one of the suiting universal themes for this project.



## 3.3 Designing for who?

Designing for the target group seems logic. However, a design is often made from the perspective of the company or designer. As figure 17 illustrates, the user experience and what the designer wants is not always the same.

### 3.3.1 Doors to the heart

In order to attract people to your building, they need to feel the relevance. In 'The art of relevance' (2016) Simon describes how every person - directly and indirectly, correctly and incorrectly - gets told who they are and what is relevant to them. "You're a boy; use this restroom. You're elderly; try the low-impact aerobics class. You're Jewish; have you read this book about Israel?" These 'reasons' that influence your decision-making are called 'keys' by Simon. People use the keys that they were given by their parents, teachers, peers and society to open doors that are obvious. For instance, numismatists will go to an exhibition about money. They do this because money appeals to their keys. But if the NNC wants to open new doors, attracting new people, the collection should be accessible for this target group.

They have to show that they are open and welcoming to new people with generosity, humility and a nod to what speaks to them.

The sparkle that will be created at the front

door needs to relate well to what is going on inside. People's keys make them go inside because of the sparkle, but when the exhibition inside is not corresponding to their hopes in advance, they will doubt the value of the key. However, when the experience is exceptionally good, they will walk out with a positive feeling.



*"If you're going to open new doors -especially doors to the heart- you have to start at the front door."*

*Nina Simon (2016)*

Chapter 3.4 will elaborate on this.



User experience

Design

Figure 17. It is important to design from a user perspective.

## 3.4 Young Adult Explorers

Why would young adults visit the manifestation at DNB? What is there for them to get or to do? Why would they decide to spend their time on learning about the NNC? Their values and motivations are explored in this chapter, to connect the themes in their lives to the NNC.

### 3.4.1 Generation Z

Let's say that in 2024, when the building of DNB will be renovated, young adults will be between 17 and 29 years old. This means they are born between 1995 and 2007, which is called generation Z. This group shows some specific characteristics that distinguish them from the generation before them, Generation Y (Millennials). A lot of information in this chapter is from American research amongst American Generation Z'ers (American Psychological Association, 2018; Mahoney et al., 2015). This information is mostly comparable to Generation Z'ers from all over the world, since all aspects are a generalisation of many people who fit in the generation, and is therefore used in this project.

Elements of importance for this generation are illustrated in figure 18. Some of the elements seem paradoxal. These paradoxes are interesting to target with the design. The paradoxes consist of partly their beliefs and values, what they really want to find important in life. The seemingly contradicting part is something that society tricks them into, or

what they tend to do as a consequence of their age and life.

### 3.4.2 Uniqueness vs inclusiveness

The first paradox that is felt by people from Generation Z is the need to be unique versus the automatic desire to copy from their idols. On the one hand they feel like they need to be special to be successful in this overwhelming (online) world where everyone seems to be so outstandingly good. On the other hand, people, especially from their age, feel the urge to imitate certain role-models that they find eminent. For instance, Kylie Jenner influences young adults to augment their lips with fillers, whether the young adults are aware of this or not.

### 3.4.3 Spending little vs saving the world

The Generation Z'ers are in the beginning of their adult lives and just started managing their own money. Little money comes in and a more goes out. But they also are the generation of Greta Thunberg, they are more aware than ever that the climate is changing and that there needs to be action. Lifestyles are

focused on environmental friendly solutions. This has led to the paradox of buying cheap clothes (spending little to save money) that is usually not the environmental friendly way of living.

### 3.4.4 Authenticity vs perfection

People from Generation Z are more and more critical on what they see online and the realness of it. Authenticity is something that is highly appreciated. But at the same time, they contribute to the society where people adjust reality to look better online. This need for authenticity versus the hunger of always promoting themselves as positively as possible gives an interesting paradox.

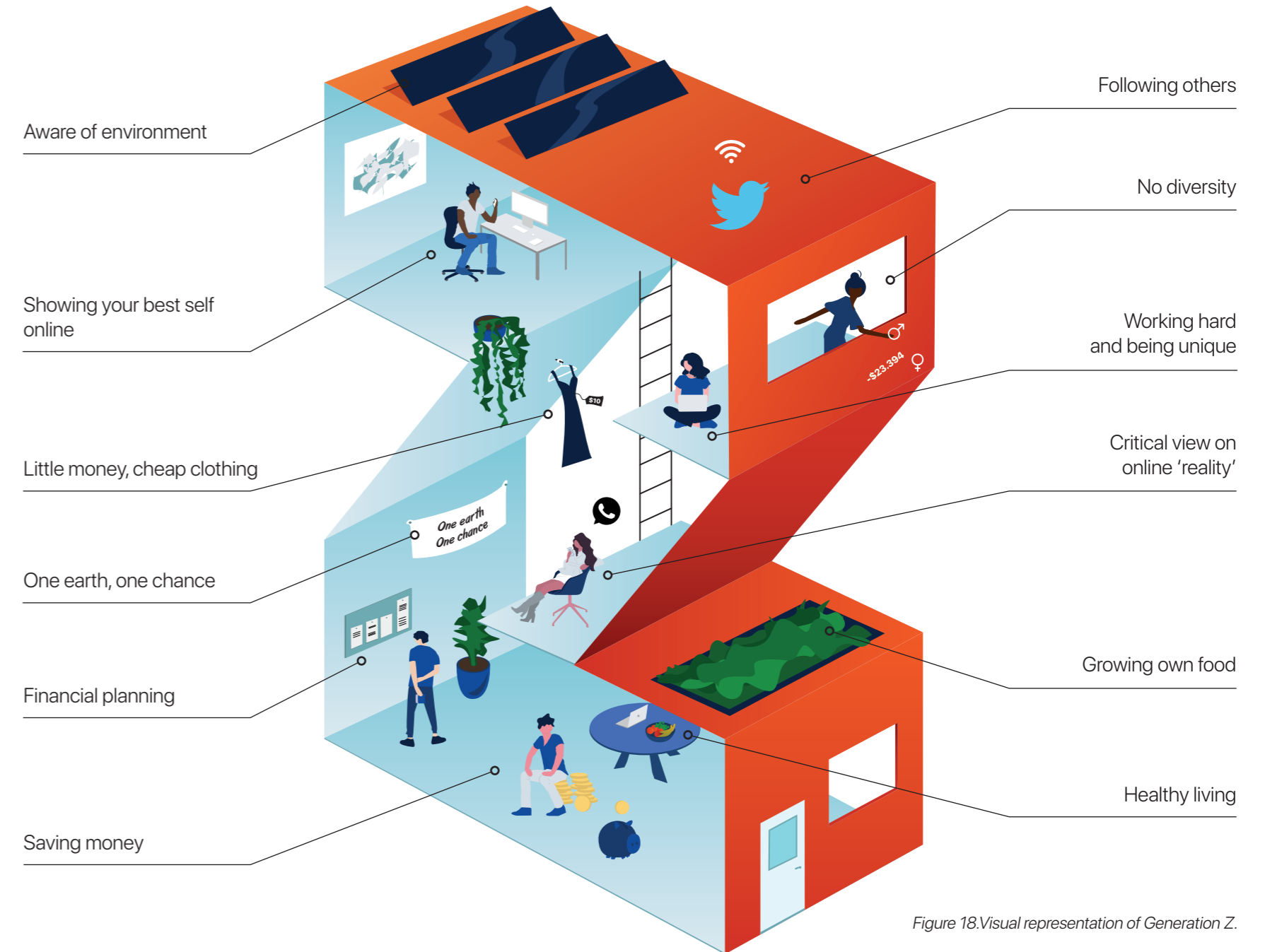


Figure 18. Visual representation of Generation Z.

# 3.5 Personalising Young Adult Explorers

Personas are fictive characters who represent the outcomes of the research that is relevant to the design. In this case, we have Young Adult Explorers. But who are these people? Creating personas helps in understanding users needs, values, limitations and goals. They bridge the gap from research information overload to the start of an ideation process. Understanding who Young Adult Explorers are, can serve as a guidance for the manifestation design, as well as a tool in communication.

## 3.5.1 Personas

For this project, three personas are created. They all are Young Adult Explorers (YAEs). But young adults in 2024 are a huge group of people, with their year of birth as their only connection. This does not appeal to the imagination when trying to think of types of people. However, young adults of 2024, or Generation Z'ers, do have specific characteristics based on what time they have lived in.

The label of 'explorer' is only a cap people can put on, it does not tell who the person is, it can be anyone. It only tells you the motivation of why people would come to the place. This is a motivation all of the personas could have at a certain moment.

Every persona stands for an important value-set for the generation: Uniqueness vs Inclusiveness (Ayoub, 17), Spending little vs Saving the world (Zoë, 23) and Authenticity vs Perfection (Jason, 29). For the full personas, see appendix D.



Figure 19. The three personas generated from Generation Z'ers in 2024.

Ayoub, Zoë and Jason all have their own concerns and values in life. The next question is, what is the link between the target group and the NNC? How can we create the sparkle in the minds of the YEA's? And how do they define value?

## 3.5.2 Ayoub

The main value in life of Ayoub is making sure that he will have enough money to buy products he likes, to show the world what he has and most importantly: to become wealthier than the generation before him in his family. Since they have passed through the economical crisis of 2008, which he has just consciously experienced, a fear of financial crisis is embedded in his thoughts. The meaning of value is very straight forward to him: more money is more value. A Lamborghini is worth a lot of money, and thus is very valuable.

This is a direct link to all the money that the collection consists of. Besides this main interest in money, there is another engaging aspect between the NNC and (types like) Ayoub. A big part of young adults has just started their adult life, they are searching for a meaning in life, they are gathering the values that are important to them and they are forming who they want to be. The framework of their lives is being discovered.

As mentioned in chapter 2.1.4, the stories of

the NNC are important to preserve because of what they could mean to society in different time eras. People could learn from historical stories to frame their own lives.

## 3.5.3 Zoë

Thrift is a main focus in Zoë's life. Even though she finds it important to contribute in the counter movement of global warming, she is a student that does not have a lot of money. She works a side job besides her study, but still barely earns a living. This financial pressure is stimulated by the fear of having student loans, which can turn out to be an obstacle in her future life. For instance when she wants to take out a mortgage.

Financial stress and the aim for spending little are a vital concern for Zoë. In Dutch history there are many stories to tell about scarcity of money during certain time periods or ways of money negotiations in ancient eras. The pieces from the NNC can serve as tangible means in passing on stories that YEA's can relate to.

Zoë describes value as not the number that is

stamped onto a coin, but actually what is done with the money. If money is spent on planting new trees, than that is very valuable to her.

## 3.5.4 Jason

The fundamental concern of Jason in 2024, is that the authenticity of people can be questioned. Because everyone is online-oriented, where modified realities are promoted, people sometimes do not see what is real and what is not. Jason desires to live in a world with genuine information.

For Jason, value is about emotional connection. He highly values his friends and family. Value to him is partly self-esteem and the ability to connect to others.

Genuine information and true stories is something that he can find in the historical background of the NNC. The pieces can serve as a storytelling mean for Jason to receive information about the history of our culture.

Elaboration on this connection can be found in chapter 5.1.

# Key insights

## chapter 3

*These takeaways will be included in the design and will be reflected on later on in this report. All insights together make a base on which the design is built.*

### [3.1]

Value is an interesting aspect of money. But value can be interpreted in different ways. The design might speak to people's values in the way of values in life, self-esteem, historical value or literally the worth that is imprinted in the coin.

### [3.2]

Universal themes are subjects that every person feels attracted to. In this project, the most interesting one is manipulation. Or suiting for DNB: seduction or influence.

### [3.4]

The Young Adult Explorers of 2024 are part of Generation Z. This generation has three interesting paradoxal characteristics: Uniqueness vs Inclusiveness, Spending little vs Saving the world & Authenticity vs Perfection. This will be targeted with the design.

### [3.5]

To represent the target group in a manageable way, three personas are created. Every persona stands for an important value-set for the generation: Uniqueness vs Inclusiveness, Spending little vs Saving the world and Authenticity vs Perfection.

### [3.5]

Every persona could be linked to the NNC in their own way. For instance, by discussing the meaning of the action that is done with money. There are many stories around the objects of the NNC that can respond to this. The next chapter will elaborate on this.



# 4

## Design direction



**This chapter will describe what the manifestation will have to comprehend. It will show what the interaction should look like and sets the boundaries for the design. This is the envisioning phase.**

- 4.1 Design vision
- 4.2 Interaction vision
- 4.3 Design qualities
- 4.4 Overview

## 4.1 Design vision

Every good design needs a set of qualities that describe the interaction that is made between the user and the design. This relates to the interaction (what you can do with the design) as well as the function (what the design can do for you).

### 4.1.1 Outside

The main subject of the design is the universal theme manipulation or influence. People's senses will be tricked. This feeling will sparkle the interest, and provokes critical thinking of the visitors about the NNC. The interaction will be immersive and seductive: the visitors will be sucked into the experience and feel fascination and engagement. The experience needs to be intuitive, it will not give much information about the NNC, but it will trigger the desire of exploring by addressing emotions. When going further in the exploration, the visitor will have surprising findings. Interest is sparked and the visitor wants to go inside of DNB to find out more about the NNC.

### 4.1.2 Inside

On the inside of the building there is an exhibition in the 'Schatkamer'. This exhibition needs to be more informative, it will have a deeper focus on learning and is less superficially focused on generating sparkles. Visitors can find here more information about the NNC and will experience an interactive

learning experience that builds on the experience they had outside.

### 4.1.3 Practical

The design needs to bring the sparkle from the NNC from the inside of the building to the outside and it needs to bring the people from outside of the building to the inside.

### 4.1.4 Social

The positioning in Amsterdam needs to be taken into account. The design will respond to the routing of potential visitors in the neighbourhood. Furthermore, it must not disturb the people in the neighbourhood. Moreover, it becomes a manifestation that the neighbourhood can be proud of and will enjoy themselves.

Another important social dimension of the design is the aim to be visually attractive (aesthetically) and interesting to the public, which will make people share it with friends on social media. The NNC becomes publicly known.

### 4.1.5 Aesthetic

The design needs to connect/unify/merge/fit/team up with the new DNB building and Frederikspark. It will contribute to the design plans of Mecanoo, for instance: it can be well integrated in the glass facade or it will play with the sightlines from the park into the building. It will not interfere with the new building, it will add to it,  $1+1=3$  right?

### 4.1.6 Technical

The design will be vandal-proof (Dutch: hufferproof), it will most likely be (partly) located in the public area of Amsterdam. This means that among other things, materials and construction need to be resistant to vandalism. Another required technical quality is the possibility to be somewhat adjustable. Depending on the current exhibition inside of the building, the design in the public space needs to contribute to this.

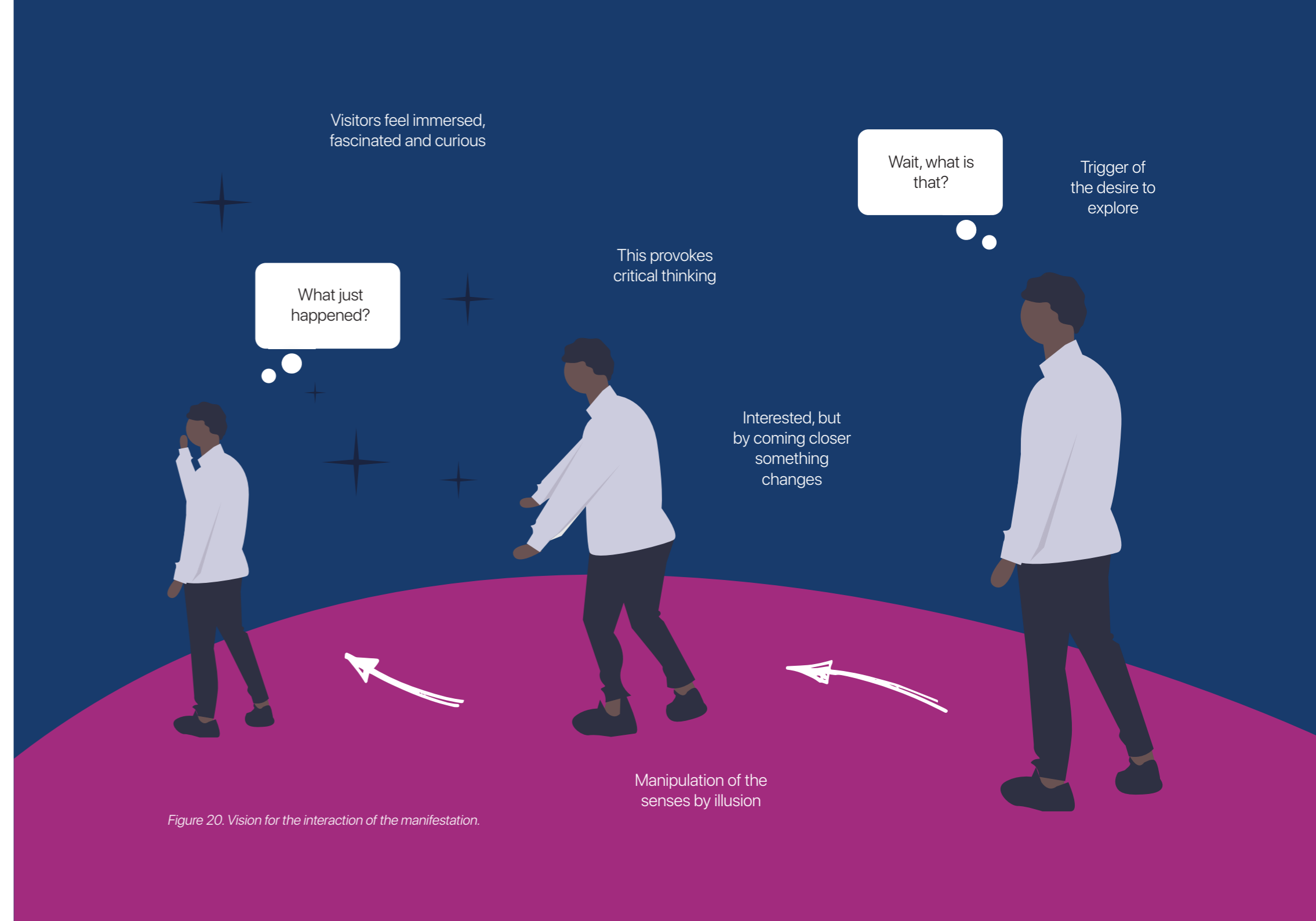


Figure 20. Vision for the interaction of the manifestation.

## 4.2 Interaction vision

*The interaction vision for the manifestation can be expressed by a metaphor. This technique makes the description of intended interaction, as stated before, less abstract. The metaphor makes a leap between two situations, one is an unrelated inspirational source and the other is the target domain, which is the context that is designed for.*

### 4.2.1 Alice in Wonderland

The interaction vision metaphor is Alice in Wonderland, and in particular the first chapter. Alice is sitting with her sister who is reading her a book. Then she sees a talking white rabbit and is distracted immediately. When the rabbit disappears in a hole, Alice follows him. The desire to find out more (Is this real? What is going on?) makes her explore Wonderland. Every step she takes, another surprise is found. This makes her stay interested and eager to explore.

This interaction is similar to the aimed interaction of the manifestation for the NNC. At first, the visitor sees something interesting that makes him/her wonder: is this real or is this manipulation? Every time when coming closer, something is revealed. These findings make the visitors feel immersed.

The unrelated context is Alice wandering in a new world, driven by wonder. Everyone can feel what that must be like. For the new manifestation for the NNC, there will be designed for the same feeling. The same experience will be provided to the Young Adult Explorers at the new building of DNB.

This metaphor comes from the universal theme of manipulation, which is in this case interpreted as seduction by tricking the eye; optical illusions can be used to do this.

*Figure 21. Alice in Wonderland. Alice sees a talking white rabbit and immediately feels the urge to follow him and start exploring wonderland.*

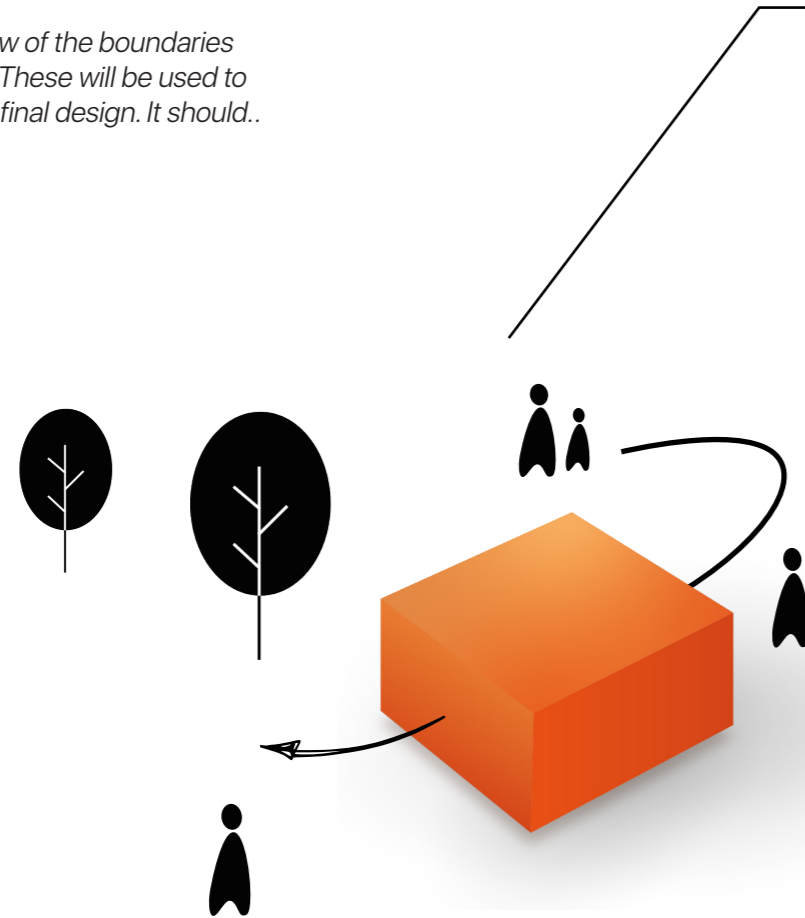
## 4.3 Design qualities

*This chapter captures an overview of the boundaries and needs for the manifestation. These will be used to evaluate concepts as well as the final design. It should..*

### Indirect aims

Fit in the plans of Mecanoo

Be subject that people want to share on social media



### Interaction

Create a sparkle (move from inside to outside)

Seduce people to come inside

Create an emotional connection between the visitor and the NNC

Provide an interactive learning experience

Immerse people by seducing them

Connect stories of the NNC to daily life

Translate the feeling of Alice in Wonderland: fascination, immersion and curiosity

### Target group

Target Young Adult Explorers (in 2024) from Generation Z by addressing their paradoxes:

- [ 1 ] Uniqueness vs inclusiveness
- [ 2 ] Spending money vs saving the world
- [ 3 ] Authenticity vs perfection

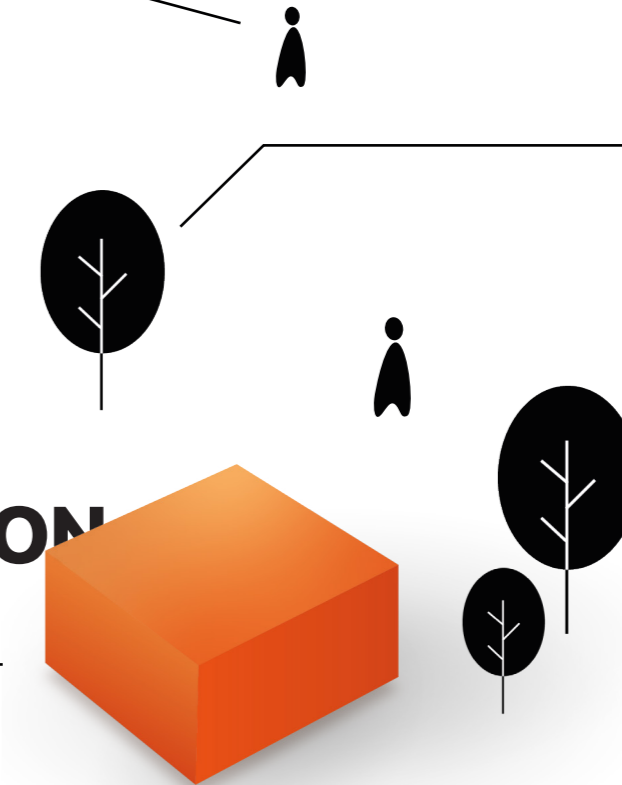
Play the right role in each customer journey

### Practical

Be vandal-proof and safe for children

Be not adversely affected by (Dutch) weather conditions

## MANIFESTATION



### Environment

Guide visitors though the Frederikspark to the entrance of DNB

Be not annoying to the citizens of the neighbourhood

Integrate well with the new DNB building, the NNC exhibition and the Frederikspark



# 5

## Ideation



**This chapter forms the ideating phase. It consists of a creative session to dive into the personas, the concepts that were created from all the insights and an evaluation of them.**

- 5.1** Empathising with the target group
- 5.2** Sides of value
- 5.3** Concepts

## 5.1 Empathising with the target group

In chapter 3.5, personas were formulated from the target group of Young Adult Explorers. Afterwards, possible connections were briefly described. This chapter elaborates on this. A creative session was organised to empathise with the three personas.

### 5.1.1 Goals of the session

This creative session was organised to reach two goals:

- [ 1 ] Decreasing the distance to the target group from a designers perspective, and finding out what connections can be made between the target group and the NNC (with the use of the three personas).
- [ 2 ] Get a more inclusive view on the target group. Conducting a session with a group of people gives a wider perspective than one person can have by himself and five new insights.

The exact course of events of the session can be found in appendix E.



Figure 22. Pictures taken during the creative session

### 5.1.2 Conclusion of the session

This session provided several interesting takeaways for the design of the manifestation. One of them is that it seems that every persona would have a reason to come to the Frederikspark, whether it is to walk their dog, to chill with friends, to make a vlog or to enjoy the nature. But three other relevant takeaways were found, which can be combined in one main theme for the manifestation: value.

#### Takeaway 1 ]

Zoë cares for the environment. Money can be used for the prevention of further damage to the world. Zoë is interested in what is done with money and what the consequences are (on the long term).

#### Takeaway 2 ]

Jason cares about the truth. In this fake world full of influencers, he is searching for true stories. Experiencing the stories around the objects of the NNC would help him to connect.

#### Takeaway 3 ]

Ayoub is mainly interested in the power and prestige that money can provide. He always looks for interesting settings to use as a background in his vlogs.

### Value

The overarching theme that can be seen in these takeaways is value. Each persona is interested in the value of money, but in a different way.

Zoë thinks doing the right thing with money is valuable, Jason values the authentic stories behind the objects, and Ayoub sees value as the amount of Euros that something is worth.

The different views on the concept of value have come up earlier in this project. The next chapter will continue with this theme.

Valuing yourself



Who gives it?



What are important things in life?



What is the story behind it?



Figure 23. Different types of value

## 5.2 Sides of value

As mentioned before in chapter 3.1.1, value cannot be described in one simple way. There are many types of value that form the meaning of true value together.

Some types of value stand next to each other. For example, intrinsic value (that comes from within a person) and instrumental value (that comes from the object). Other types of value can build upon each other, such as measured value (how much gold is in the ring) and emotional value (where does the ring come from).

a role in the valuing of the objects. Important aspects are historical value, material value and uniqueness.

Not every interpretation of value is the same to every person, this is already implied in the word 'interpretation'. To a professional tennis player, a tennis racket is valuable. But the exact same tennis racket is not valuable for a plumber. Value depends on who it is perceived by, when, where and in what situation.

The objects from the NNC have assigned values, but what do potential visitors of the DNB building think of that? What are their own values and how can they relate to this? Having potential visitors think about this, helps in making them relate to the NNC.

Figure 24 shows an overview of different types of value. The left side contains values that are more objective, and the right side contains more subjective values. Measured value and assigned value are objective, they can be expressed in numbers. Subjective values are circumstantial. Values like this are for instance ethical or emotional. This side of value can extend widely; norms and values, what is done with the money as a value or even self-esteem, how does one value him- or herself.

The objects from the NNC have (objectively) different assigned values. These values vary from nothing to a million Euros. This is due to the fact that there are many aspects that play



Figure 24. Wordweb that shows different types of value

## 5.3 Concepts

With the idea in mind to communicate the sides of value, ideas were generated. An impression of the idea sketching can be found in appendix F. Partly based on the conclusions from the previous chapters and partly based on new ideas, three concepts were created. These concepts were valued afterwards with the use of important requirements and wishes for the manifestation. The elaborated explanation of every concept can be found in appendix G.

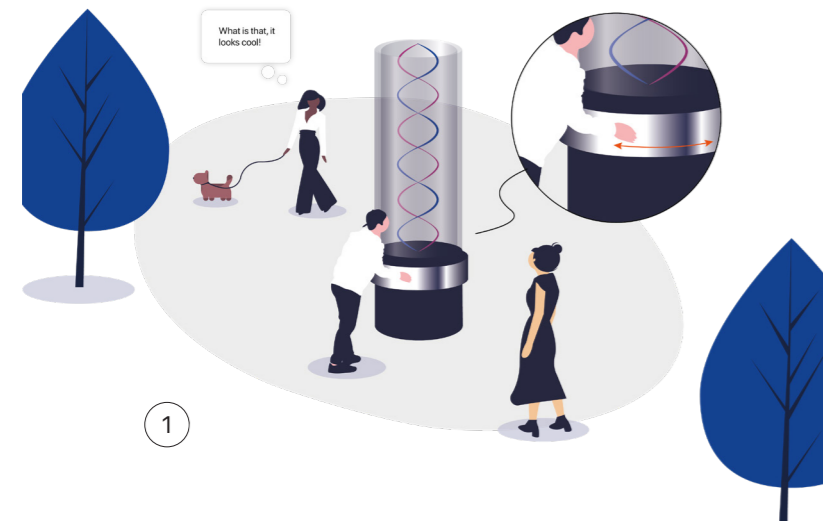


Figure 25. Concept 1: DNA of value.

### DNA of value

This concept is an interactive rotatable tube with DNA stings in it. It grabs attention from far away. The DNA represents the sides to value.

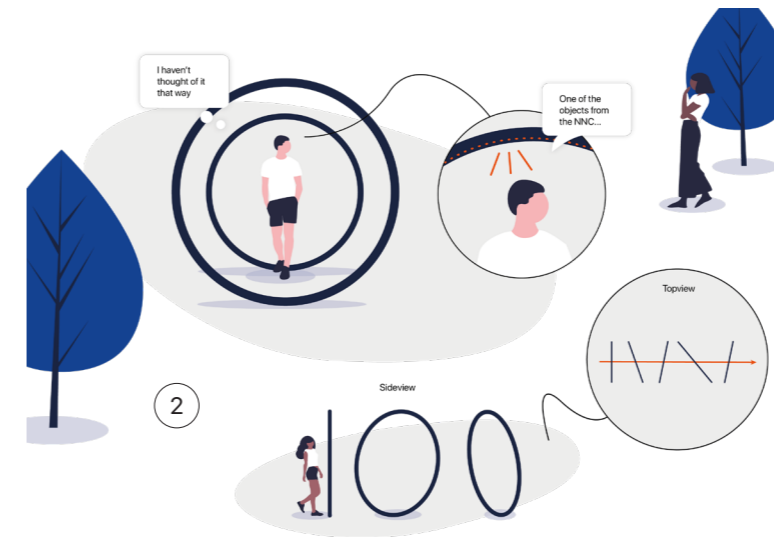


Figure 26. Concept 2: Circles?

### Circles?

This concept is a walk through rings. Some rings are oval, but the optical illusion when it is rotated makes them look circular. Every ring represents a side to value.

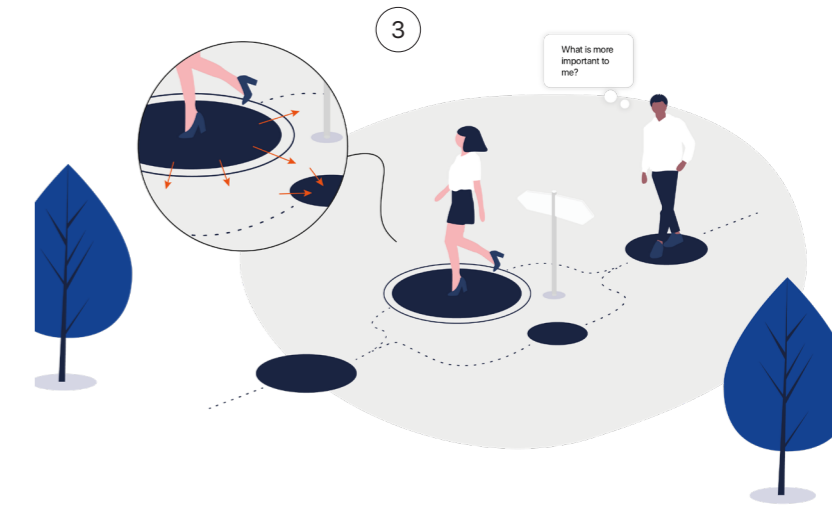


Figure 27. Concept 3: Valuable steps.

### Valuable steps

This concept is a route with choices to be made: what is more valuable to me? The chosen step gets bigger, this way people can see what other people found valuable.

### 5.3.1 Evaluating the concepts

To evaluate the concepts, they are examined (with the use of the design qualities that are stated in chapter 4.3) and compared to each other. See figure 29 on the page on the right for this overview.

Nine requirements were extracted from the design qualities. These requirements, or strong wishes for the manifestation, were found to be the most important ones. The most essential requirement is number 1 and the least essential is number 9. They are roughly divided in three groups: 1-4, 5-6 and 7-9. The first group is very important and the third group the least.

This method is based on the Harris Profile (van Boeijen et al., 2013) where the strengths and weaknesses are represented by coloured blocks on a negative or positive side. In this case is has been chosen to represent them with check marks, crosses and medium-signs, because it gives a clear visual presentation of what is good and what is bad by the colours green and red. It also has an in-between

option of the medium-sign, which is not an option in a Harris Profile. This medium-sign means that it is not good or bad, but it is something that needs an improvement that could be quite easily be done.

The figure shows that there is quite a big difference between the three concepts. The DNA of value is clearly the least preferred concept because there are two crosses, and one of them is located high in the ranking of requirements. It could relatively easily be improved by adjusting the design on the second and fourth requirement, but the third requirement is a problem.

Valuable steps needs some improvement in terms of the interaction, but it is just not attention grabbing. Also, the optical illusion or feeling of exploring like Alice in Wonderland is not included in this design.

The concept Circles? does this better. The problem with this concept is that if there is no personal input, the interaction is not active. There is an adjustment needed for

this concept to make an active interaction possible. Because the rings are very thin, it is not well visible from different sides. This also needs some improvement. Some rings are rotated, so they are better visible, but the thickness of the rings should be looked at.

Circles? is the best concept to continue developing in the next phase. Some adjustments need to be made and tests need to be conducted to find out whether people would interact with the object if it would stand in a park, to find out what stories could work well and way more.

	 DNA of value	 Circles?	 Valuable steps
<b>1]</b> Challenges visitors vision on value	✓	✓	✓
<b>2]</b> Simple, intuitive interaction	↘	✓	↘
<b>3]</b> Routing to entrance	✗	✓	✓
<b>4]</b> Fits park well (sight lines)	↘	✓	✓
<b>5]</b> Grabs attention in a positive way	✓	✓	✗
<b>6]</b> Personal input, active interaction	✓	✗	✓
<b>7]</b> Fits DNB and NNC	✓	✓	✓
<b>8]</b> Optical illusion	✗	✓	✗
<b>9]</b> Visible from multiple sides	✓	↘	↘

Figure 29. Visual of the evaluation of the concepts.

# 6 Iteration



**This chapter will iterate on the concept. It is the first part of the developing phase. The chosen concept will be presented and in co-creation with DNB the concept will be improved. Prototypes are made and tests are conducted to investigate possible issues that need enhancements.**

- 6.1** The concept
- 6.2** Topics per ring
- 6.3** Prototyping and testing

## 6.1 The concept

*This chapter quickly explains what the current concept is and on what points it needs to be improved. It also introduces the issues that will be addressed by organising a creative session and conducting tests.*

### 6.1.1 Description of the concept

The concept 'Circles?' lets visitors of DNB experience the different layers that value has. These layers are the different ways of interpreting the word, such as historical value or emotional value. Every step is a ring where they could walk through. Without blocking important sightlines in the park and the environment, the multiple rings form a tunnel, guiding towards the entrance of DNB. Stories about the aspects of value are communicated via audio, coming from the rings downwards to the visitor. The stories could be based on objects from the NNC. The discovering of the layers of value coincides with what happens physically. The visitor walks through the rings ('coins'). However, some rings are not as round as they seemed when standing in front of the tunnel. Some are rotated ovals. This wonder by optical illusion strengthens the exploration of the layers.

Experiments have been done with different placements and rotations of the rings and ovals. These can be found in appendix H. Conclusions from this rapid prototyping are

that the rings will be placed on the ground because this makes a stronger construction and it allows people to walk through them.

### 6.1.2 Points of improvement

According to evaluation of the concepts, two aspects of the concept need improvement. One is the fact that there is **no active interaction or input from the user.**

The other one is that it is **not clearly visible from different sides of the park** since the rings are flat. When turned to the eye from exactly the side, this means that not much thickness is shown.

Besides the problems that came forward in the previous chapter, some other things need to be studied. In the following chapters this will be addressed. Firstly, a chapter will follow of a co-creating session at DNB that will support the answer to the question what stories will be told exactly and what the layers of value are. This will be tested afterwards. The exact shape, and what the interaction will be like will also be tested.



Figure 30. Concept 2: Circles?



## 6.2 Topics per ring

A creative session was organised in co-creation with employees from DNB (in particular who work at the NNC) to support the process of finding out what the essence per ring should be. The goal for this session was to get input, from the perspective of the NNC and DNB, on what is valuable to communicate to the visitor. The full description of the session can be found in appendix I (Inspiration for the setup of the session came from Heijne and van der Meer, 2019). This chapter focuses on the results.

### 6.2.1 Conclusions of the session

The participants created five final clusters of the concept value. The cluster 'emotional value' was an aspect of value that everyone agreed on. The cluster 'knowledge' seems less interesting. The three other clusters were particularly interesting:

- DNB values
- Physical values (stuff)
- Identity

These were refreshing or new. With the perspective of the target group of young adults in mind, they created a cluster of image and finding your place in the world: 'identity'. As representatives of DNB they came up with a cluster about 'the values of DNB' and (also from NNC perspective) a cluster about 'physical objects (stuff)'.

These insights are used to form the topics per ring.



Figure 31. Employees from DNB who work with the NNC, picture from the co-creation session.



Figure 32. The additional clusters that were generated during the creative session at DNB.

Before the session, topics were created from prior insights. With the input gathered from the co-creation with DNB, new topics for the rings are formulated.

Objective value is combined with the physical value that was mentioned during the session at DNB. They both imply the measurable value of objects, such as that of the NNC.

Functional value is eliminated because it does not really appeal to the imagination. Functional value is when a product is at the right place at the right time for a specific person. However,

the concept is a bit vague. Historical value has not been changed because it has a good link to the NNC and many interesting stories can be told.

Emotional value was confirmed as an important topic by the participants of the session. Norms and values and Identity are combined. Identity is about who you are as a person and what matters to you in life. This is closely related to your norms and values. It is about what is best to do with money. Self-esteem is an interesting and thought-provoking way of looking at value. It is not

about how people value the things in their lives but about how they value themselves. The DNB values is a topic that is added because it is important for the final design to reflect DNB through the manifestation. Knowledge is a topic that is eliminated because of its vagueness described in the previous chapter. The figure on the right shows an overview of the new topics.

For every topic, a story was written to be used in the user test in the next chapter. These stories can be found in appendix J.

**Previous topics**

- Objective value
- Functional value
- Historical value
- Emotional value
- Norms and values
- Self-esteem



**Topics from the session**

- Work (DNB) Culture
- Physical values (stuff)
- Identity
- Knowledge
- Personal/emotional/sensitive

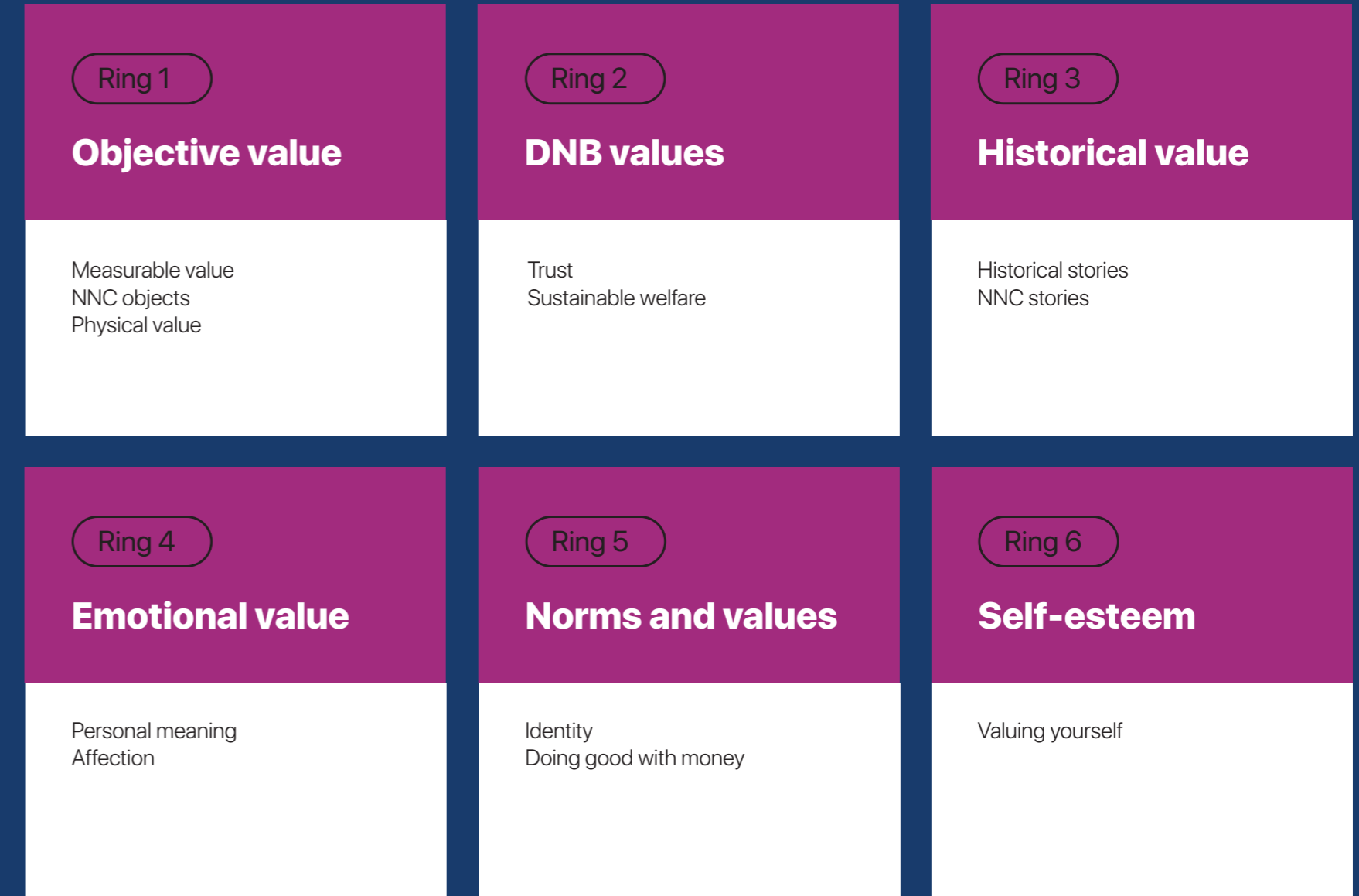


Figure 33. Overview of the topics that will be addressed per ring.

## 6.3 Prototyping and testing

To test the concept and find possible weaknesses or confirm strengths, two tests were set up. The first test questions the stories that were written for the experience. The second test is to find out how people act if they see the rings. The extensive description of the tests can be found in appendix K. This chapter focuses on the results of the test that influence the final design.

### 6.4.1 Storytesting (figure 34)

This test was set up to give answers to the following questions:

- What stories do people find most interesting to listen to?
- What makes the story suitable or unsuitable?
- Is the order of stories logical?

- Do they stop for the stories? Do they listen to the stories? What do they think of the stories?
- Does the combination of the optical illusion and the storytelling work well?

Results of the test:

#### For the rings:

The threshold is too high, it does not look like you should walk through it.  
 The thickness of the shape should be equal from all sides.  
 Headphones seclude people from the stories.  
 When does the audio start?  
 The stories are too long and have too much difficult words.  
 It is awkward where to look while listening.  
 In what language should the stories be told?  
 The design grabs attention in a positive way.  
 The voice makes you feel personally addressed. In combination with the audio starting when stepping into the ring, the person feels engaged.

Results of the test:

#### The stories need to..

..be balanced between universal and personal;  
 ..be more extreme and more amusing;  
 ..have simple words (words like 'NNC' confuse and lead to disinterest);  
 ..have a visual feedback that goes with the audio.

### 6.4.2 Testing the ring experience (figure 35)

This test was set up to give answers to the following questions:

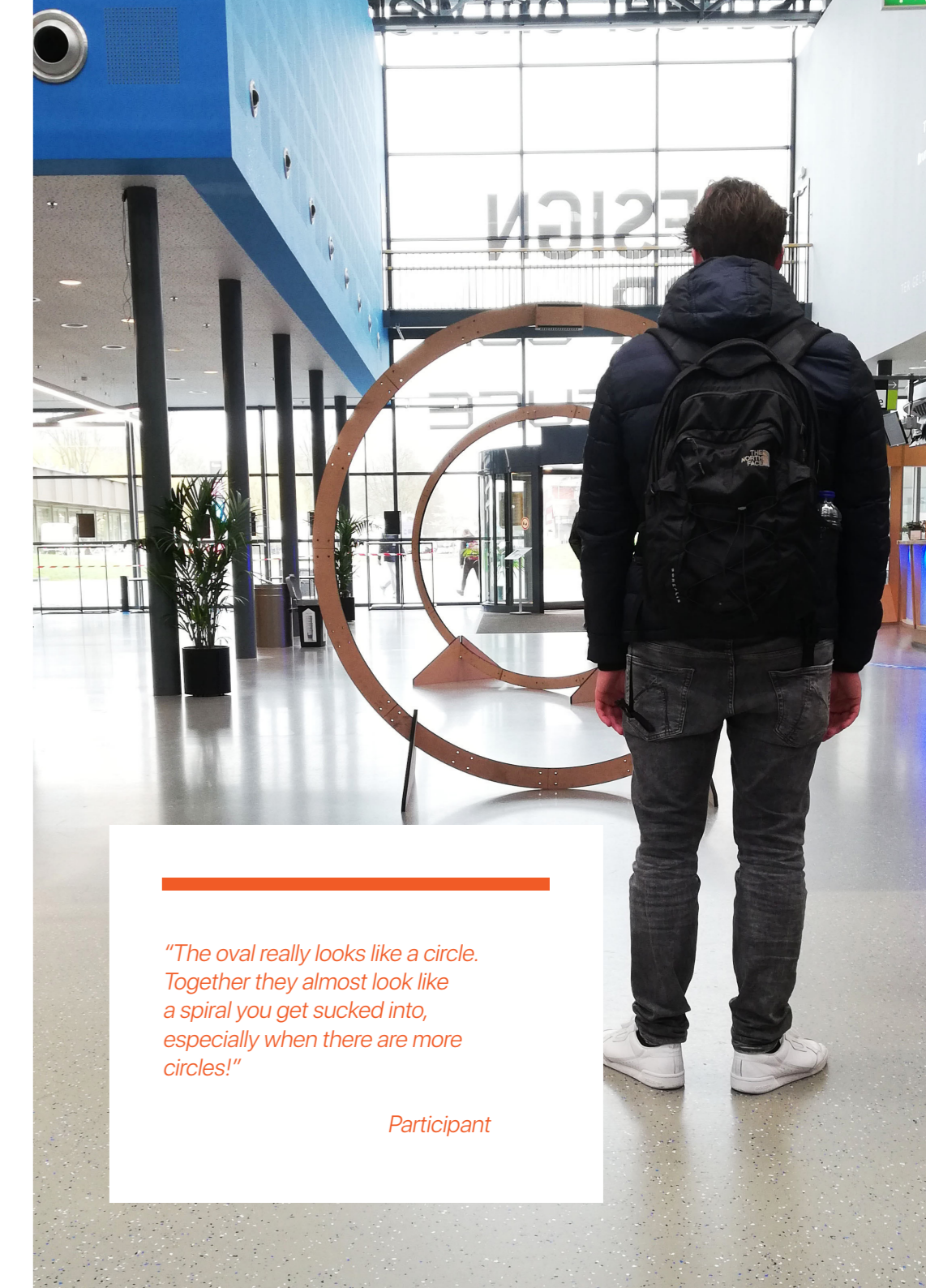
- Do people naturally walk through the rings?



Figure 34. Participant during storytesting. "I don't feel addressed in this story. It talks about rings of a grandmother. I don't even have a grandmother."



Figure 35. Participant walking by the prototype instead of walking through or interacting with it. Image of three combined pictures.



"The oval really looks like a circle. Together they almost look like a spiral you get sucked into, especially when there are more circles!"

Participant

# Key insights

## chapter 6

*These insights are based on the input from this chapter, such as the co-creation session at DNB and the testing with the prototypes. Everything will be implemented in an iteration and form the final design.*



### [6.1]

Two aspects of the concept need improvement: there is no active interaction or input from the user and it is not clearly visible from different sides of the park, since the rings are flat.

### [6.2]

There are six rings with different topics. The topics are (from the beginning of the tunnel to the end): Objective value, DNB values, Historical values, Emotional value, Norms and values and Self-esteem.

### [6.3]

The stories need to..

- ..be balanced between universal and personal
- ..be more extreme and more amusing
- ..have simple words (words like 'NNC' confuse and lead to disinterest)
- ..have a visual feedback that goes with the audio

### [6.3]

For the rings:

- The threshold is too high.
- It does not look like you should walk through it.
- The thickness of the shape should be equal from all sides.
- Headphones seclude people from the stories.
- When does the audio start?
- The stories are too long and have too much hard words.
- It is awkward where to look while listening.
- In what language should the stories be told?

The design grabs attention in a positive way.  
The voice makes you feel personally addressed. In combination with the audio starting when stepping into the ring, the person feels engaged.



# 7 Final design

**This chapter will introduce you to the final design. It will present its feature and what has been improved due to previous insights. This is the conclusion and final stage of the developing phase.**

7.1 Meet Perspective

## 7.1 Meet Perspective

The key insights from chapter 6 were used to design a better version of the chosen concept. The manifestation has the same interaction qualities in general, however, some problems that occurred during testing are solved.

### 7.1.1 Perspective

Perspective is a tunnel of wonder that guides people from the Frederikspark towards the entrance of the DNB building (see [ 2 ] in figure 36). The tunnel is composed of golden rings ([ 3 ]) which is a numismatic reference (coins, door of a safe). When you step into a ring, you hear a short story. Every story has the message to make people aware of different interpretations or visions of the concept of value. The manifestation has the intention of creating sparkles that trigger the wondering inside of people. The curiosity that goes with this will lead people to the next ring. However, this 'circle' actually happens to be an oval. This cannot be seen from the perspective when looking straight into the tunnel but will only be visible when coming closer to the oval or from different sides of the park. This feeling of exploring coincides with the exploration of the concept value and makes a stronger experience.

The manifestation is designed in such a way that it does not block sightlines in the park. In fact, it is a fascinating and engaging object that is meant to be like an art piece.

The name Perspective has a double meaning: mentally and physically. It refers to how you can have different perspectives of the concept of value, that can be explored in the design. It also refers to how different perspectives on a shape tricks your eyes into thinking the shape is different than it is.

### 7.1.2 Upgrades for the final design

To give feedback on the audio, a string of lights is implemented in the inside of the ring, as can be seen at [ 1 ]. See chapter 7.1.4 for further explanation. This also solves the problem that people do not know where to look when they stand in a ring and listen to the audio [ 4 ].

To solve the problem that most people walk besides the rings instead of through them, some of the pavers are replaced by golden ones [ 5 ]. This creates a path through the tunnel which makes it clear to people that it is meant to be walked on, since many participants of the test mentioned that they were not sure if they were supposed to walk through the rings.

Another problem from the previous prototype was the literal threshold to step over. This is solved by letting the lower part of the ring sink into the ground [ 6 ]. This is also important for the physically impaired people who need a flat surface for their wheelchair to ride on. It not only makes it easier for people to walk there, it also makes the construction a lot stronger. A large construction as needed can be placed underneath the ground which makes the rings more vandal-proof.

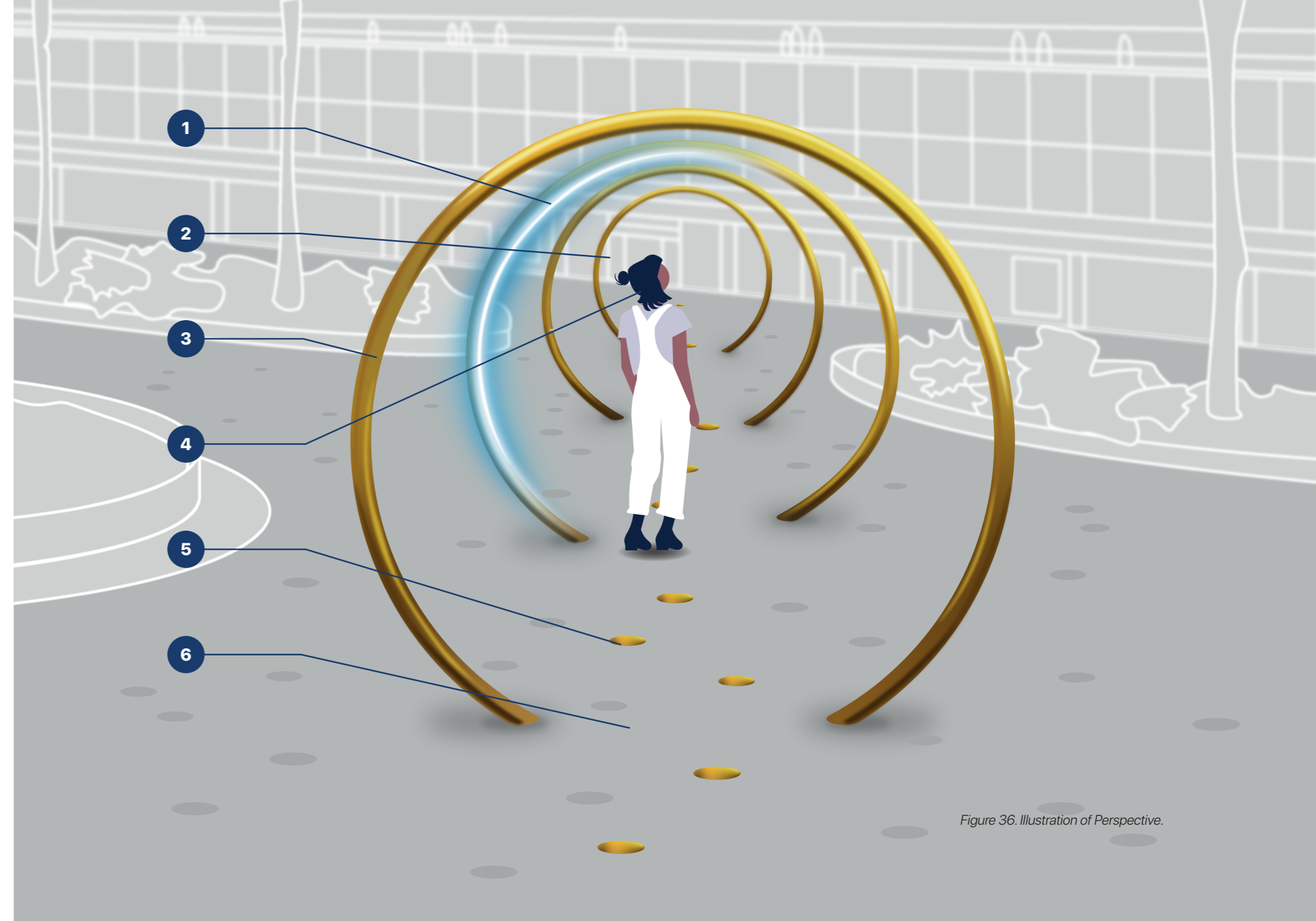


Figure 36. Illustration of Perspective.

One of the problems that were found from making the prototypes was the flat shape of the MDF. The thickness of the rings has been made equal, they are cylindrical with a constant diameter. This makes the objects have the same thickness when viewed from different places. This is important because of the different orientations of the ovals and rings.

**7.1.3 Audio**

The audio output comes from the upper part of the rings. This is because this is where the head is located (and therefore usually also the ears). During the testing with the prototype the audio was turned on when someone stood in a ring. Many people did not hear the story at all because of this, since people often just walked by. This is why in the final design the story starts when someone is close. A sensor notifies movement close to the ring and gives feedback to the audio so the story starts.

**7.1.4 Visual feedback**

As briefly mentioned before, the final design has LED strips implemented in the inside of

the rings as can be seen in figure 37. When someone enters the ring and the story starts, a stream of LEDs brightens up on the inside of the ring. It begins small when the story starts and grows until it covers the whole ring. This is when the story is over. After this, the light dims. This is when a small part of the next ring starts to glow; a sign that you should continue your walk to the next ring to hear a new story. See figure 38 for the lighting stages.

This lighting solves multiple issues. Firstly it lets people know how long they have to wait for. The testing revealed the problem that people did not know how long they had to keep listening to the voice talking. The lighting shows exactly for how long it will take, like the waiting time clock that some bicycle traffic lights have.

Secondly, it makes the people with headphones on aware of something that happens when they enter the ring. It is the visual feedback on the audio part that they otherwise would never have noticed.

Thirdly the lighting gives a direction to look at

when listening. Several participants of the test were looking awkwardly in different directions or were looking upwards to find the speakers. The lighting provides for a logical direction to look.

The lighting is also an addition that can bring some extra safety by night, see figure 39. When people are hanging in the park at night, the rings will detect movement and turn on the light. As long as there is movement, the lights will be turned on. However, the story will only be played once.

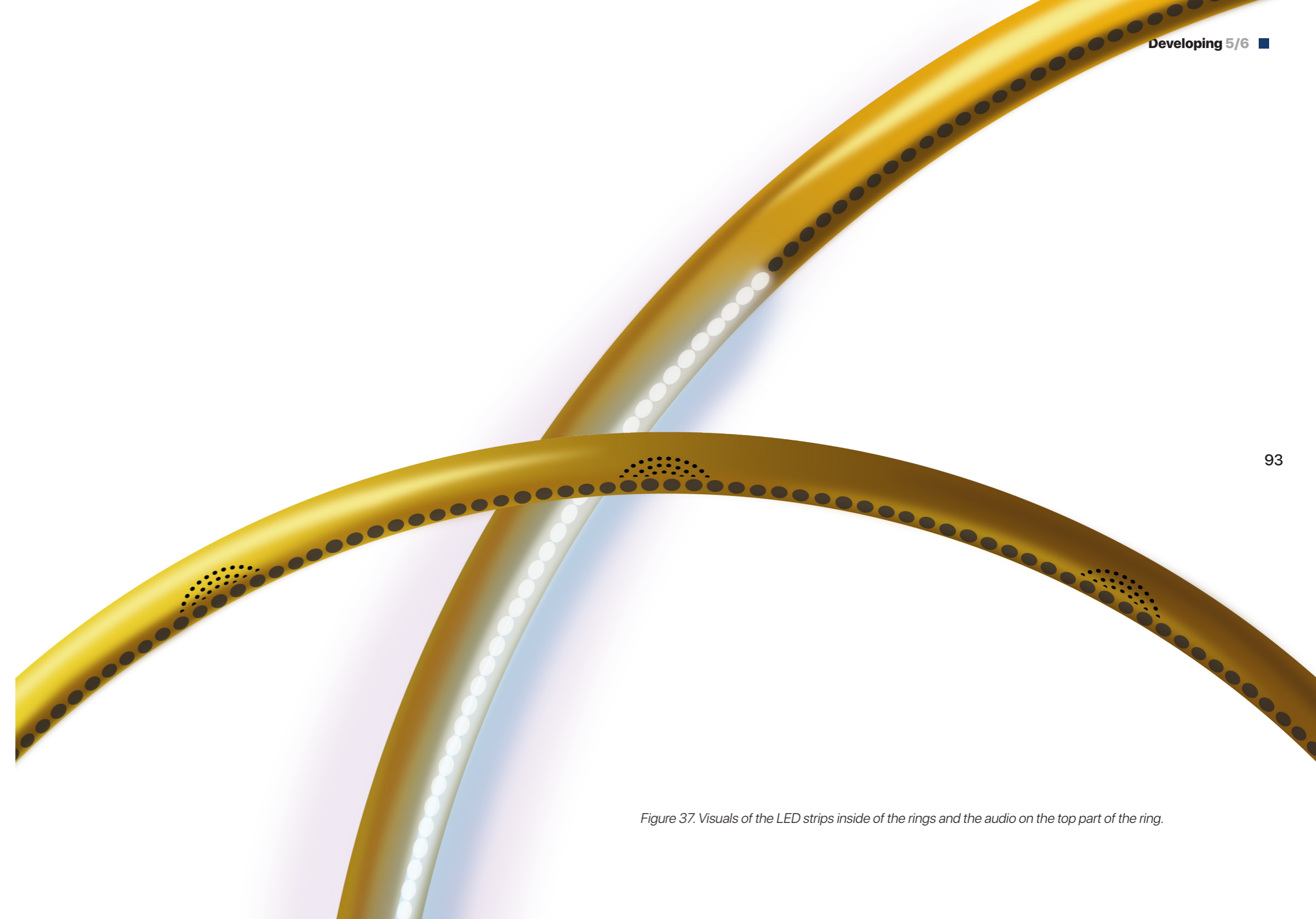


Figure 37. Visuals of the LED strips inside of the rings and the audio on the top part of the ring.



Figure 38. Visuals of the streams of light. On the left nobody is close to the ring. The three rings in the middle show that the light 'loads' until full when the story is over. After this, the light turns off again.



Figure 39. The design will help creating a safer environment during the nighttime.





Figure 40. View from the beginning of the tunnel of rings.



Figure 41. Topview.

### 7.1.5 The stories

The test revealed the problem that people did not know what they were listening to and why it would be meant for them. The stories were not attractive to listen to and did not grab their attention. A few iterations of the stories led tot the following conclusion:

**The stories are messages, they do not necessarily have to be spoken stories. The messages have to be communicated in a fun, catchy and approachable way.**

**The shapes of the messages can be, for instance: personal stories read by famous people, poetry, one-liners or music. Whatever suits the target group of young adults.**

The messages could be brought in the shape of a story. If so, the story should contain a catchy introductory statement, a short part about the subject and a final statement that stays in people's minds. This description was created in consultation with a journalist from the Algemeen Nederlands Persbureau (see appendix L).

The manifestation is extremely suitable for changing content. The stories could change during the week or month, and are adjustable to what DNB wishes or to what is going on in the world. They could alter the content suitable for Pride week, King's Day or Christmas. This also goes for the lighting inside of the rings, the colours could be fitted to the theme.

### 7.1.6 Examples

Two examples are created as an illustration of what the content of the rings could be.

- 1] Shape: Poetry  
Content: Self-esteem (eigenwaarde)

Tim Hofman is a famous presenter and poet who is well known with young adults. One of his poems is about the bad self-esteem of a triangle, see figure 42. This is a playful way of communicating the subject of self-esteem. Tim Hofman himself could record the poem.

- 2] Shape: Music  
Content: Objective value

Bruno Mars has a song called 24K Magic, see figure 43. In this song he sings about having a lot of money, spending it like it is nothing and therefore he feels 'the man'. The song is very positive and communicates how money is seen objectively. Many rappers do this too. However, this is a positive song that may even make people dance and is also suitable for children.

## Tripolair

De driehoek met vier kanten  
werd met regelmaat gepest.  
Men gaf dan vaak als reden:  
'Jij bent anders dan de rest.'

Ook had hij vier hoeken,  
deed aan zijn naam geen eer:  
hij wilde er maar drie  
en niet die ene meer.

Ach,  
dacht het gedrocht,  
wat maakt het nu nog uit?  
Dood gaan we toch...  
Dus nam hij een besluit.

Na zijn sprong vanaf de toren  
versplinterd als gebroken glas,

ging hij in de boeken  
als figuur met nog meer hoeken.

Figure 42. Tripolair. Poet by Tim Hofman, from 'Gedichten van de broer van Roos'.



Figure 43. Image from the videoclip of 24K Magic by Bruno Mars.

### 7.1.7 Environment

The location of the manifestation is shown in figure 44. It is directed towards the new entrance of the DNB building and located next to the fountain in the middle of the park. From this point, a path is created that guides visitors directly towards the entrance of the DNB building, see viewpoint A in figure 45. Notice how the view changed compared to the moment before entering the tunnel (see figure 40). The ovals revealed themselves.

Currently, the tram stops are located in the middle of this path. I suggest that the tram stops will be moved to the sides of this path as shown in figure 46. This is not only convenient for the manifestation, but would also help DNB in general to guide people to their building.

The ASVO elementary school is adjacent to the park. A playground in the park right next to the school is used by children as well. The shapes of the manifestation could be used for instance as goals in a soccer game. The rings are constructed in such a way that it can take a beating.

The design does not bother people who live in the surrounding neighbourhoods. It is designed to keep the sightlines intact. Moreover, it brings a sociable ambiance to the park and invites people to enjoy the stories (and maybe even start conversations about it).

### 7.1.8 Practical issues

If two people come walking towards each other, the stories could potentially interfere. To solve this, every story will always finish after it started. So if somebody is listening to a story and somebody else joins the ring, the story will not be interrupted. Only when the sensor detects a new movement after a moment of silence, a new story gets started. This also applies when someone just walks by and leaves the ring before the end of the story; the story will be fully played. Otherwise it would become chaotic and unclear what movement can trigger.



Figure 44. Map of the Frederikspark in 2024.



Figure 45. Viewpoint A in figure 44.

Figure 46. Viewpoint B in figure 44.

# 8

## Evaluation and recommendation

**This chapter will link back to the set design qualities for the manifestation and evaluates its good and bad aspects. After this a recommendation will be done for how to proceed from here. It forms the evaluating phase.**

- 8.1** Evaluation
- 8.2** Recommendation

# 8.1 Evaluation

## 8.1.1 Feedback DNB

To evaluate the design with people from DNB, an animated video was made to present Perspective. The video showed the design in the Frederikspark and a camera 'walked' through the tunnel. Employees at DNB were asked to give their feedback. Their reaction was very positive. One of them mentioned a low threshold of stepping in a ring, and then getting seized with the stories that are told. "This will make them wonder what will be in the next ring. Step by step you get lured in. Very cool." Someone else said that she really liked the idea of the seemingly round ovals from certain viewpoints. She said: "I find that a delightful visual trick." Someone else mentioned that it is a good concept because it speaks to different senses. It is the combination of walking and hearing that makes the experience good. Pim Möhring (project coordinator digitalisation of the NNC) said: "Both optically and substantively a great idea! Seeing it 'live' in a video makes it complete."

## 8.1.2 Design goal

The design goal for this project was: ~~Design a sparkle~~ - creating manifestation to connect potential visitors of DNB to the NNC. Perspective achieved this; people in the test really liked to walk through the rings and the feedback on the visualisations of the golden rings spoke to peoples imaginations. In combination with well designed stories, this will create the intended sparkle. The manifestation connects people from the Frederikspark to the NNC (and DNB) by involving them, using stories that build a bridge between the NNC and society.

## 8.1.3 Design qualities

The manifestation meets many of the design qualities, as shown on the next page. It seduces people to come inside by creating an emotional connection with the stories. It creates sparkles through the experience of walking through the golden rings and the optical illusion embodies the Alice in Wonderland metaphor. The paradoxes of the Young Adult Explorers are not directly visible in the final design, but they have been the key

in creating the concept of the different sides to value. Also, the wider role in the customer journeys has not been designed for yet. There are possibilities in zooming out of the Frederikspark and finding beneficial additions to the manifestation in hotspots of Amsterdam and online. Also, the materialisation, construction and sizing have not yet been designed fully.

Perspective is designed to target the Young Adult Explorers. However, it probably addresses many other groups. From children who dance to the music, to elderly who take a moment to listen to some poetry.

## 8.1.4 Deficiencies to improve

There are some issues to this design that might cause problems. For instance the placement of the tram stops. For the design they have been relocated. However, in real life this might not be as easy as in the virtual world.

### Indirect aims

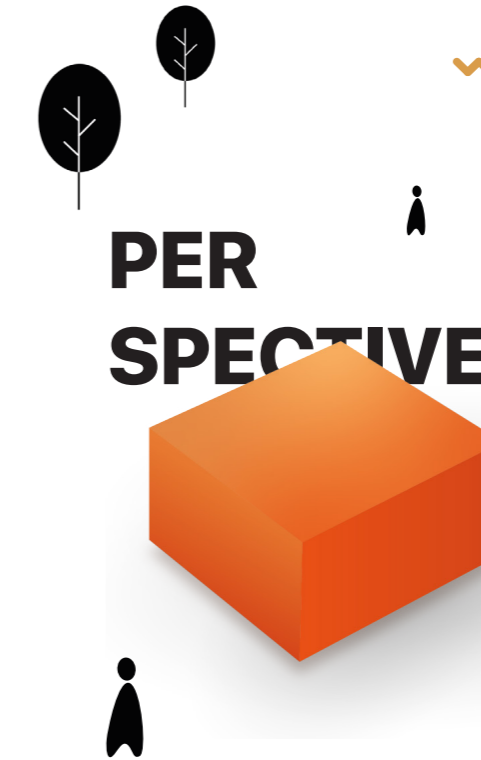
- ✓ Fit in the plans of Mecanoo
- ✓ Be subject that people want to share on social media

### Interaction

- ✓ Create a sparkle (move from the inside to the outside)
- ✓ Seduce people to come inside
- ✓ Create an emotional connection between the visitor and the NNC
- ✓ Provide for an interactive learning experience
- ✓ Immerse people by seducing them
- ✓ Connect stories of the NNC to daily life
- ✓ Translate the feeling of Alice in Wonderland: fascination, immersion and curiosity

### Target group

- ✓ Target Young Adult Explorers (in 2024) from Generation Z by addressing their paradoxes:
  - [ 1 ] Uniqueness vs inclusiveness
  - [ 2 ] Spending money vs saving the world
  - [ 3 ] Authenticity vs perfection
- ✗ Play the right role in each customer journey



### Practical

- ✗ Be vandal-proof and safe for children
- ✗ Be not adversely affected by (Dutch) weather conditions

### Environment

- ✓ Guide visitors though the Frederikspark to the entrance of DNB
- ✓ Be not annoying to the citizens of the neighbourhood
- ✓ Integrate well with the new DNB building, the NNC exhibition and the Frederikspark

## 8.2 Recommendations

Before Perspective could be implemented in the DNB renovation, the design itself needs development and a good plan of the aftercare process needs to be made.

### 8.2.1 Improvements to Perspective

As mentioned in the evaluation, several aspects of the design need to be developed. These are:

- [ 1 ] The materialisation, construction, hardware/software and exact sizing and spacing of the rings: this needs to be managed by a constructor (who makes it vandal-proof and weatherproof).
- [ 2 ] The interaction with the rings needs to be tested. What happens exactly when many people walk through the rings? What happens if somebody sits in a ring during night time? The story should not start playing every time this person moves.

### 8.2.2 What is next?

Due to COVID-19, there has not been much testing in the final phase of the project. It would be a good idea to build the golden rings in a more realistic shape and prototype the audio as well as the lighting feedback and movement sensors. Testing with this could reveal potential problems during usage

and it could show how people react to the experience. The improvements to the first life size testing has never been validated and a second test could.

Another iteration that needs to be done is diving into the customer journeys. It needs to be figured out where in the journeys and how Perspective plays a role. There are possibilities for public places such as Schiphol or Amsterdam Central Station. Large groups of people cross these places while looking for a place to go. Besides the possibilities of going to the museum square (museumplein) or Heineken Experience, they need to know that DNB also offers a great experience.

Besides the physical options, the online world has a lot to offer. The NNC already gets digitalised, which is wonderful. This could use promotion and there are openings for, for instance, interactive phone applications or learning modules for schools. This could be interesting to elaborate on, either as a project within the NNC or maybe another graduation project.

Before being able to place Perspective in the Frederikspark, the plans need to be coordinated with the municipality. Only in cooperation could the design be realised on this location, since the ground is property of the municipality. They have been compliant to join forces with DNB in the past by placing rocks (for DNB safety reasons) and sculptures in the Frederikspark. However, I am aware of the fact that relocating tram stops is of a different proportion than placing sculptures. The conversation needs to be started with both the municipality of Amsterdam and Mecanoo. For this it is important that the design will be easily accessible for everyone inside of DNB and Mecanoo. The video will function as a mean for this.



**Sparkles at DNB in 2024**

Figure 47. Render of Perspective in the Frederikspark.

# Epilogue

Initially I wanted to do a graduation project in the field of museum experience design. I did not have affinity with, for instance, economics in particular. Nonetheless this project felt interesting and appealing. It soon became clear to me that I have affinity with user experience design in general, and that a new environment like DNB actually works refreshing and inspirational.

I have learned that an environment without (industrial) designers like the numismatic department is challenging, but rather in a positive way. Bringing something new and being able to encourage people to think differently is valuable. However, this was only possible because the people from the NNC were open to suggestions and very willing to help and being involved in the project.

Looking back at the project brief (chapter 1.2), the project has taken a slightly different direction. It went from a project for solely the NNC to create a safe way to present the objects, to a design for DNB wide (including the NNC) to interest people and bring them inside to the NNC exhibition and more.

This turned out to be more suitable for the renovation project as a whole and still covers the wishes of the client. It might even fit the 1,5 meter distance society...

I certainly hope that this project can prosecute after my graduation, either with or without me, so that one day everybody can experience the sparkles.

I have worked on this project with a lot of pleasure and joy. This would have never been possible without the support from everybody.

Jeroen en Erik, thank you for the guidance in this project and having faith in my process;

De Nederlandsche Bank and especially Annemieke. Thank you for helping me in every possible way and your comforting and positive attitude;

Friends and family, thank you for always being there for me.

Love,  
Iris





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## Inspiration

Olafur Eliasson: The Design of Art (Abstract, Netflix, 2019)

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Creating sparkles at De Nederlandsche Bank

