

Social Cohesion Design

by Arne Hutter & Eva Verhoef

Delft University of Technology

OUR WeColour

For you, with them!

OUR WeColour

Social Cohesion Design

by Arne Hutter & Eva Verhoef

Delft University of Technology

Table of content

Social Cohesion Design	7		
I-1 Identification	9		
1 OUR team	10		
2 Assignment	11		
3 The involved companies	12		
3.1 SOWNet Technologies	12		
3.2 Woonbron	12		
4 Setting X	13		
5 Actors	16		
5.1 'Mo'	16		
6 The flat	18		
6.1 3D Scenario board	18		
7 Sub scenarios	20		
7.1 Sub scenario 1. Actor A and actor B meet in the lift	20		
7.2 Sub scenario 2. Actor A and actor B meet at the mailboxes	22		
7.3 Sub scenario 3. Actor A and actor B meet on the corridor	24		
7.4 Sub scenario 4. Actor A and actor B meet on the street in front of the flat	26		
7.5 Sub scenario 5. Actor A and actor B meet in the entrance hall	28		
8 Guest lectures	30		
8.1 Hasan Karadirek, director of Sultan Ahmet mosque in the Buitenhof	30		
8.2 Heleen van der Linden, district coordinator & Peter van Lopik, manager community centre and social worker for the Gillis district	30		
8.3 Jan van Oosten, Woonbron	31		
8.4 Dr. Han Blok, biologist	31		
8.5 Alice Hendriks, coordinator from municipality, Sebiha, chairwoman for Ardemia & Dosjad, resident of Gillis district	32		
8.6 Prof. Dr. Beate Völker, sociologist	32		
I-2 Integration	35		
9 The concept	36		
9.1 Last year's concept	36		
9.2 Concept A	38		
9.3 Concept B	40		
9.4 Choosing of concept	42		
10 Main scenario	44		
11 Prototyping	45		
11.1 Pattern Shades	48		
11.2 First encounter, meeting with the residents	50		
12 Final concept	53		
13 Financial concept plan	55		
I-3 Inplantation	57		
14 Final design	58		
14.1 Housing	58		
14.2 Doorbell and LED's	58		
14.3 RGB control system	58		
14.4 Colours and light	59		
14.4.1 Research	59		

14.4.2	Colour schemes	61
15	Branding	63
15.1	Brand Vision	63
15.2	WeColour	64
16	Promotion and pilot plan	66
16.1	First encounter, meeting with residents at Ardemia	66
16.2	Second encounter, introduction event	67
16.3	Third encounter, placement	68
16.4	Fourth encounter, transition	68
17	References	70
17.1	Books	70
17.2	Films	70

Social Cohesion Design

Even though the Netherlands is a well-doing country in general, it has poor districts. In these district the number of unemployment is high, and there is generally a lot of criminality. The Dutch government gives special attention to these districts by deploying more police

in them. This is a repressive measure and costs the government a lot of money. Other measures exist. By stimulating social cohesion in the district residents will feel more at home, and eventually safer. Stimulating social cohesion can reduce criminality rates. Social

cohesion can take place in different situations and places, for example: in all sorts of associations, in a playground, on a market, in a shop, or just on the street. The poor districts generally have residents from a lot of different countries and cultures. This makes social

cohesion harder, since people often do not speak each other's language and have trouble understanding each other's culture. Still social cohesion can take place and is important for the well being of the residents.

I-1 Identification

This part will tell you about the first phase of the 3-1 Methodology, identification. The team will be introduced, as well as the involved companies. You will be introduced to the Setting X, and its elements and actors, in which we are operating. Also, you will have a first glance on the possible future.

1. OUR team

The OUR design team (figure 1.1) exists out of us, Arne & Eva, and we believe that working together closely with residents, companies and all other involved parties can give any solution a chance on success. It is our approach to design with people, for people.

Eva Verhoef is a 24-year old girl born and raised in Delft. After living in Zwolle and Leiden, she went back to her roots to study Industrial Design Engineering at the Delft University of Technology.

Arne Hutter is a 21-year old boy born in Breda and raised in The Hague. After finishing high school in The Hague, Arne went living in Delft to Study Industrial Design Engineering.



FIGURE 1.1 EVA AND ARNE

2. Assignment

Enhancing social cohesion can be found in bringing all people, with their different cultures, religions, views and norms and values, together. With this, the most difficult part of this assignment is in the name of the third phase, implantation. This is also the most important part since this all is about social cohesion and with that, about real life people. The aim of the assignment is:

“To develop a lasting Community Integrated Product System (CIPS) that enhances ‘face to face’ contact in the Schubert-Even flat in the Gillis district in Delft using flat corridor lighting.”

The emphasis lies on the word ‘lasting’ since this should not be yet another project that has mind blowing ideas but does not know how to reach and involve the residents. It are these residents on who the success of any project in the flat lies.

The deliverables thus far:

- Flat corridor lighting for the Schubert-Even (applicable to any other flat), with two elements
 - Electricity saving, and thus money saving, corridor lighting that lights from its 10% standard up to 100% when movement is detected
 - Coloured lighting that enhances ‘face to face’ contact, sense of security and sense of togetherness in the flat and for its surroundings

Aim

“To develop a lasting Community Integrated Product System (CIPS) that enhances ‘face to face’ contact in the Schubert-Even flat in the Gillis district in Delft using flat corridor lighting.”

3. The involved companies

As a design team, we can consider ourselves fortunate with the collaboration with not just one, but two and a half clients; SOWNet Technologies, Woonbron and LedNet. SOWNet is our main client, Woonbron will not put any techniques in the product, but will help with the surroundings and implementation since it considers their property and residents and LedNet will only join later on in the project.

3.1 SOWNET TECHNOLOGIES

SOWNet stands for Self Organising Wireless Networks. They are specialised in wireless sensor network solutions, as their name tells you, and was founded in 2006 as a spin-out of the Dutch research institute TNO. It is their mission to keep providing their clients with high quality wireless sensor network solutions, by investing in research and development, cooperation with universities, knowledge institutes and international sensor network communities and to bringing their technology to market in the form of outstanding products.

3.2 WOONBRON

Woonbron is a housing corporation in the province of Zuid-Holland. They aim to make housing about people, to find appropriate housing for everyone who needs them and to do this in multicultural settings and districts. They are involved in the neighbourhoods

and want their residents to feel safe in depending on them. Their approach is about collaboration in making a more social and safe environment for all parties involved.

The collaboration with Woonbron is made to realise the project. They will provide the actual location and will give more insight in the concerning district and its residents.

4. Setting X

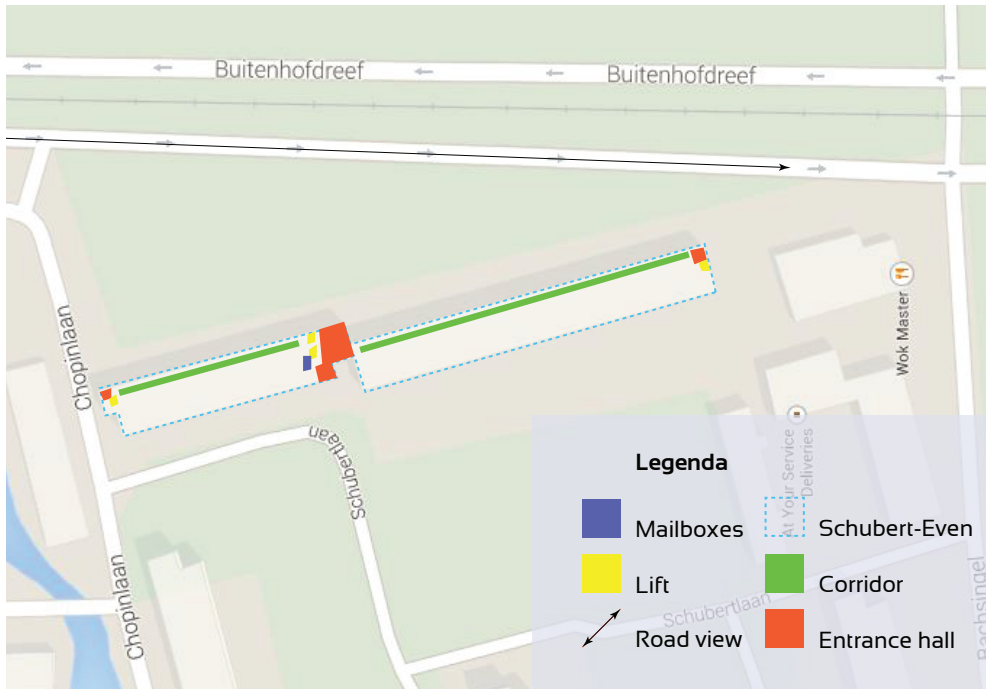


FIGURE 1.2. SETTING X: SCHUBERT-EVEN

This setting X consists out of six main elements as can be seen in figure 1.2; the 'Schubert-Even' flat, its entrance hall, mailboxes, lift and corridors and the road outside from where the flat can be seen.

The Schubert-Even (figure 1.3) is a flat on the outskirts of the Gillis district in Delft. It is five storeys high and offers accommodation to ninety households. The Gillis district is a multicultural neighbourhood with 78% immigrants, 60% unemployment, levels of social

interaction are low as well as knowledge of the Dutch language, there is drugs dealing on the streets and a relatively high level of unsafety. The throughput of residents is said to be around 21% a year. This is the setting of the flat and this is what describes the Schubert-Even.

The flat has three points of entrance, but the main is at the back as seen in figure 1.4.1. Upon entry, you will go through the main hall (figure 1.4.2) and enter the waiting hall in front of the lifts (figure 1.4.3).

When you take the stairs or lift to the relevant floor, you will pass the mailboxes (figure 1.4.4) before entering the corridors (figure 1.4.5). The corridors are lightened as seen in figure 1.4.6. At night, these lights even surpass the streetlights (figure 1.4.7).



FIGURE 1.3. SCHUBERT-EVEN



FIGURE 1.4.1. MAIN ENTRANCE



FIGURE 1.4.2. MAIN HALL



FIGURE 1.4.3. STAIRCASE AND LIFT AREA



FIGURE 1.4.4. MAILBOXES 1ST FLOOR



FIGURE 1.4.5. CORRIDOR 1ST FLOOR



FIGURE 1.4.6. CORRIDOR LIGHTING



FIGURE 1.4.7. SCHUBERT-EVEN BY NIGHT

5. Actors

The actors in this story are the Schubert-Even residents. This is a multicultural mixture of all kinds of people, as said before. There is for example Monique, better known as Mo, who is the postwoman and started her own business, Uit De Brand, to help families in need of a meal. She is highly engaged in the ins and outs in the flat and for that part, in the neighbourhood. Less engaged families are of course more present, due to the high throughput.

5.1 'Mo'

Mo (figure 1.5) is a resident of the Schubert-Even flat in the Gillis district. She lives there with her husband and fourteen year old son. Mo is a post deliverer and does so five times a week. Her husband Aad cleans at the Naaldwijk flower auction for a living. Mo and her husband together earn enough to support their household. This has not always been like this. Mo



FIGURE 1.5. MO

and Aad have known poor periods. Now that they both have a job, they try to do something back for society.

Five years ago Mo started the foundation –Uit de Brand-, which basically means: to bail. With this

foundation she helps the poorest in the neighbourhood, not only the Gillis district, but also the rest of Delft, Westland and parts of The Hague. Mo has a lot of connection through which she arranges a lot of free food. This food is than given to those who

are most in need. Other than that Uit de Brand does a lot of bartering of goods. Those in need can get food in exchange for other goods or the other way around. Uit de Brand also helps people by organizing events. Most activities at these events come from Mo's connection and are therefore free of charge. Food and drinks at these events are sold for purchase price and all work is done voluntarily. All this makes the events very accessible for everyone.

Mo's states that the work she does for the foundation is very satisfying. Though she has troubles with for example the government since she feels little support from them. They do not get any financial support. Other than that she feels very little personal support. An example came to the table: Mo once organized an event in front of her flat, sort of a district party, throughout the organizing period she didn't get any help from the government. At the morning of this event a government's spokeswoman obliged a briefing in which she would instruct everyone, even though she had

nothing to do with the organization. Mo felt like she was made a fool.

Over the last couple years Mo and her husband lost a lot of contacts in the neighbourhood. There is very little interaction between the Schubert-Even residents. This makes it hard to feel at home. Mo volunteered in de resident's council, but stopped since she felt like the only one taking initiative. "I really want to do something for this flat, but not alone", she said. Her only good contact in the flat now is Opa Kees. Kees is too old to be of good help.

When asked what the best way to come in contact with the other residents was, she said: "There is no way to do so". Most of the residents don't read their mail and post and 80 percent of the residents are likely to not open the door. These statements Mo made, give a good impression on the situation in the Schubert-Even. Mo was not very impressed by previous student projects. Most of them end up in some sort of party or come together, since the government supports this sort of projects. "These

events are nice, but don't solve the problem from the core." When told about the lamps, Mo reacted really sceptical.

6. The flat

Our first acquaintance with the Schubert-Even was an observational visit. We saw someone who was moving a fridge, the mailman was posting advertising leaflets and several people were coming up and down the stairs. No one really said hi, made eye contact or even looked at each other. Social cohesion was hard to find.

In the Schubert-Even, all kinds of different residents can be found. For the outside world, this can be seen from the difference in balcony decoration. There are balconies filled with flower pots, fake grass and other colourful decorations. Others only have a satellite dish or maybe a lost children's bike.

It is a busy flat where people are constantly walking in and out. The mail is being delivered and people are coming from and going to work, prayer, visits and other daily routines. When they meet at the front door, on the corridor, at the lift or at the mailboxes, almost everyone goes his own way.

6.1 3D SCENARIO BOARD

In figure 1.6.1 a picture is of the 3D scenario Board is shown. The different elements are described as in Setting X (figure 1.2).

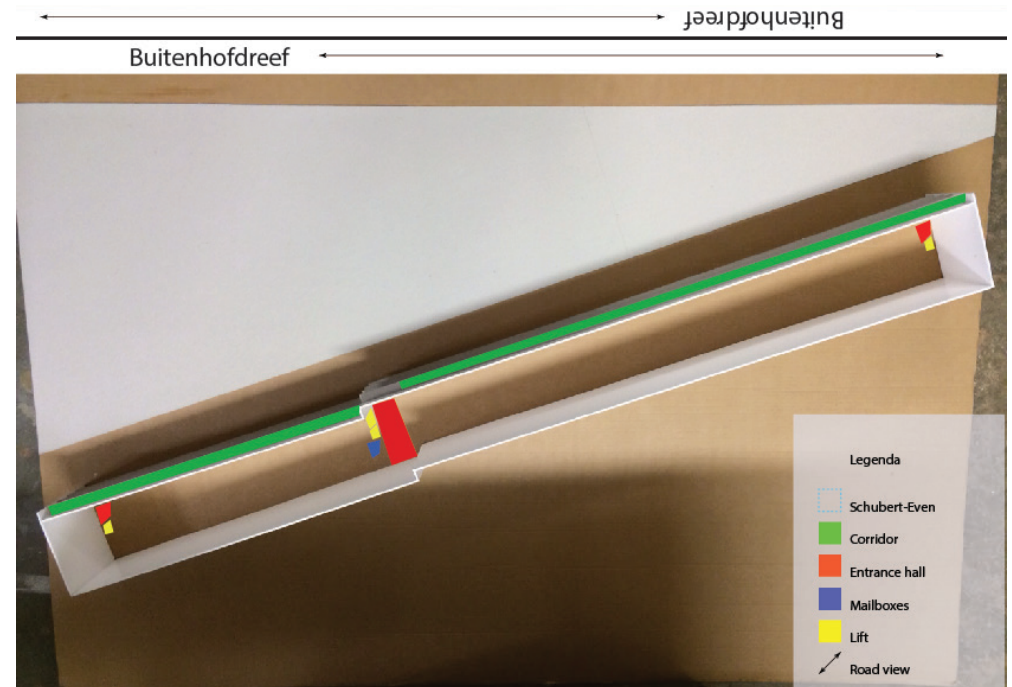


FIGURE 1.6.1. 3D SCENARIO BOARD: SCHUBERT-EVEN

The 3D scenario board was intentionally made quite big so while prototyping for the final design, and as a clearer overview to any interested parties, we could add the lighting in a later stadium and show what it all could look like.

Figures 1.6.2 and 1.6.3 show the 3D scenario board from different angles.



FIGURE 1.6.2. FRONT VIEW RIGHT



FIGURE 1.6.3. FRONT VIEW LEFT

7. Sub scenarios

All sub scenarios are written using specific names to enhance the engagement towards the people in the scenarios. This does not mean that those specific identities are needed to tell the stories. The Turkish Mr Houssanali of the first scenario could as easily be talking to the Somalian Mr Mahamud as to the Dutch Ms Langewoudt. Figures 1.7.1 to 1.7.5 show the abstracted sub scenarios and figures 1.8.1 to 1.8.5 show the sub scenarios made visual.

7.1 SUB SCENARIO 1. ACTOR A AND B MEET IN THE LIFT

Ms Langewoudt comes home from a long day of work. On her way there, she picked up some groceries. She lives on the 4th floor of the Schubert-Even flat and has troubles carrying the heavy bags upstairs, therefore she takes the lift. When she's standing in the lift and the doors are just about to close, Mr Houssanali walks up and enters the lift. He was looking forward to this minute to enter his vote for the new colour composition of the flat corridor lighting. Mr Houssanali already lives in the Netherlands for over 20 years but still speaks poor Dutch. Because he is a little ashamed about this, he mostly tries to avoid small talk, but this time he is in a hurry to be on time for dinner and just jumped in the lift. When he sees Ms Langewoudt standing for the voting board trying to figure out what she would vote for, he mustered up all

his courage and tries to explain to her about the composition his wife submitted, he is quite enthusiastic about it and he would really like to see her win.

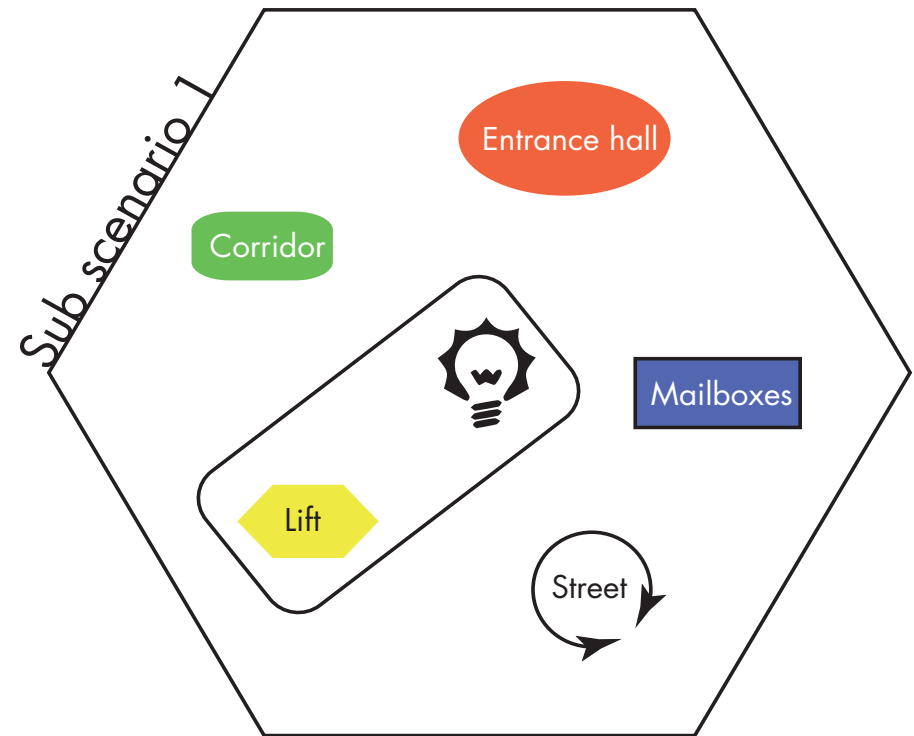


FIGURE 1.7.1. ABSTRACT SUB SCENARIO 1



FIGURE 1.8.1. VISUAL SUB SCENARIO 1

7.2 SUB SCENARIO 2. ACTOR A AND ACTOR B MEET AT THE MAILBOXES

Mr Hoeden is a widower, his wife passed away a few years ago. Mr Hoeden only leaves his house to do the necessary groceries and such. Since his wife passed Mr Hoeden has less and less contact with the outside world and has a growing need for social contact to prevent loneliness.

When Mr Hoeden comes home from doing groceries he stops at the mailbox to check his mail. Just a minute after him the Hugens family arrives, which consists of a mother and three children. When Mr Hoeden accidentally drops a colourful letter, the smallest Hugens girl picks it up and gives it to him immediately rattling away about the colourful letter that they got from the mailbox yesterday. Mr Hoeden does not really understand what the small girl is saying, but he did catch something about coffee and the colour blue...

At home, Mr Hoeden opens the colourful envelope, curious about the coffee thing, and reads the description about the colours and their meanings. He likes the explanatory pictures a lot

since the type is a little too small for his decreasing vision.

A few days later, when Mr Hoeden has to go out to get the instant coffee he forgot on his last groceries round, he sees the blue light burning at the Hugens family. He thinks of coffee and how long it has been since he had a good cup of filter coffee when he sees his hand almost automatically

reaching for the doorbell.

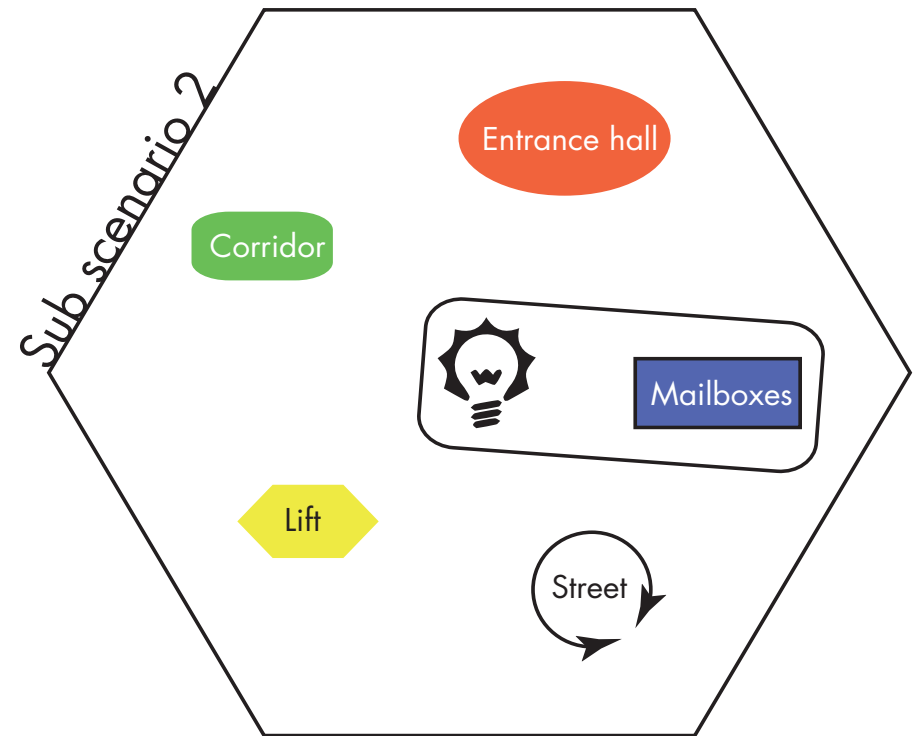


FIGURE 1.7.1. ABSTRACT SUB SCENARIO 2

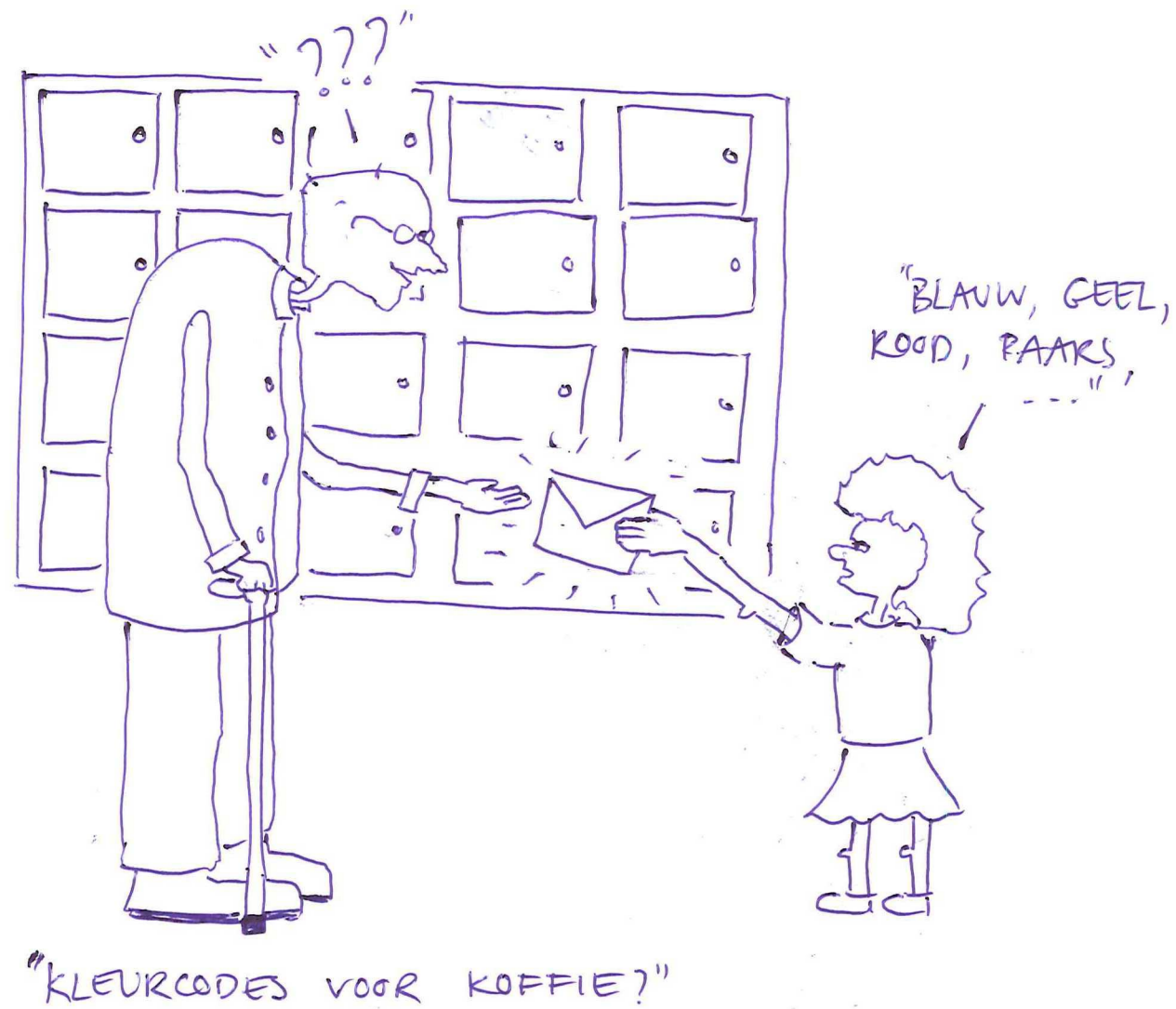


FIGURE 1.8.1. VISUAL SUB SCENARIO 2

7.3 SUB SCENARIO 3. ACTOR A AND ACTOR B MEET ON THE CORRIDOR

Mr Otter is a married man in his late 60's and has been unemployed for 7 years now due to the crisis. This made last month's move to the Schubert-Even flat inevitable. When his wife is at work he has a lack of social contact since he does not know the neighbourhood and therefore his little dachshund "Jackie" is very important to him.

When Mr Otter is going out to walk with Jackie he sees his neighbour Ms Al-Ansari going into her house and nods. To his amazement Ms Al-Ansari stops, normally she only politely smiles back at him. When she start talking it comes clear: she has a leakage from their upstairs neighbours a few days ago and is wondering whether they have the same problem. Even though the talk is not very personal, they both seem to enjoy the little social contact. And Mr Otter feels free to ask her about the turn knob next to the front door. She explains to him the use and since they both seem to have the leakage problem, they agree on turning the corridor lighting to orange

when the water is leaking from the ceiling again so they can check whether their problem has the same origin.

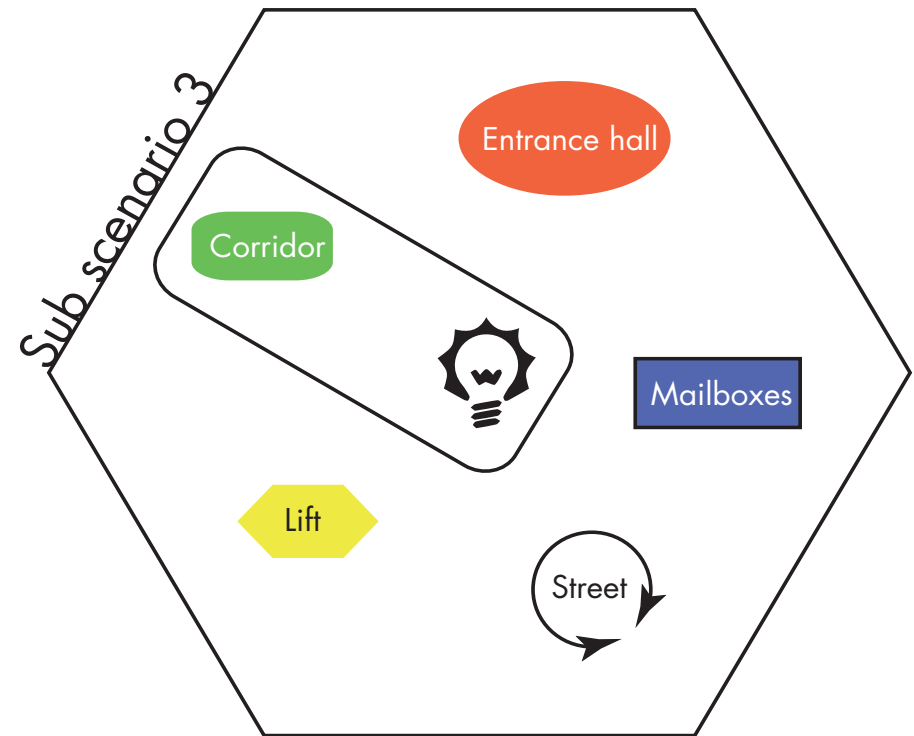


FIGURE 1.7.1. ABSTRACT SUB SCENARIO 3



"LAMP OP ORANJE DRAAIEN ALS HET WEER GEBEURT?"

FIGURE 1.8.1. VISUAL SUB SCENARIO 3

7.4 SUB SCENARIO 4. ACTOR A AND ACTOR B MEET ON THE STREET IN FRONT OF THE FLAT

It is Sunday morning and Mr Hoessein and Mr Sach-Assan, who lives on the next floor, are coming out of their houses. Mr Hoessein takes the lift and since Mr Sach-Assan does not have the time to wait for the lift takes the stairs. They almost bump into each other when they enter the hall and Mr Hoessein drops his bag. Mr Sach-Assan mumbles some kind of apology but is still in a hurry to get to the tram stop to get to work on time. When they notice that the tram has yet to be seen in the slightest fall, they both wait at the tram stop. Mr Sach-Assan feels a little bad about the bag and apologises again to Mr Hoessein. His message does not really reach his goal and then he notices that Mr Hoessein is doing something on his phone.

When he taps Mr Hoessein on the shoulder to get his attention, Mr Hoessein tells him he was changing the light of his corridor lighting to blue and that is why he did respond immediately. When the tram arrives,

they are still discussing which design of the overlays for the lights was derived from what story from the Koran.

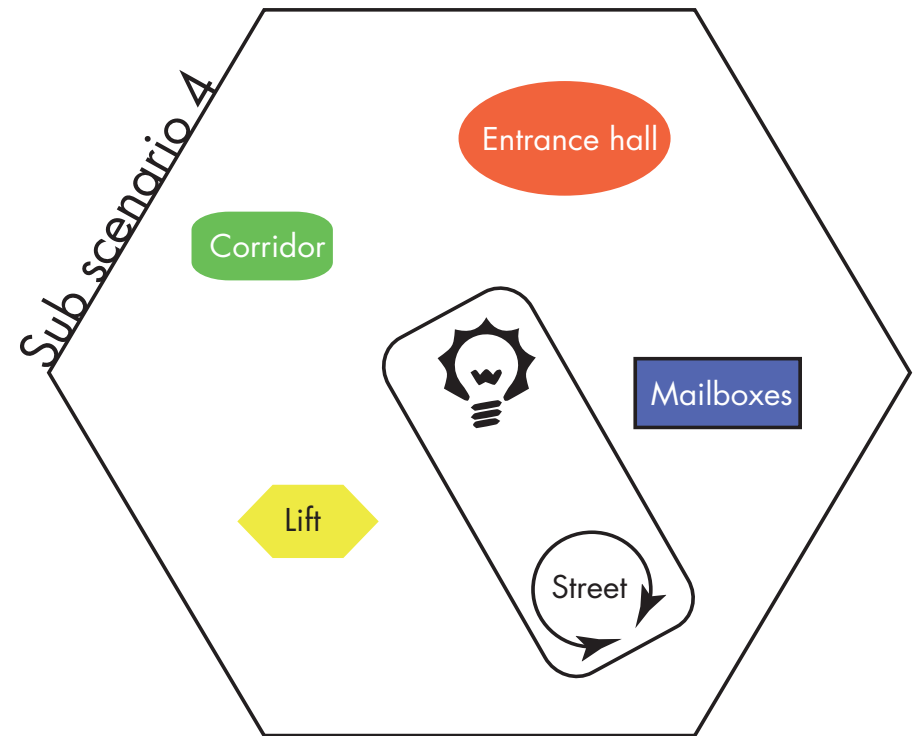
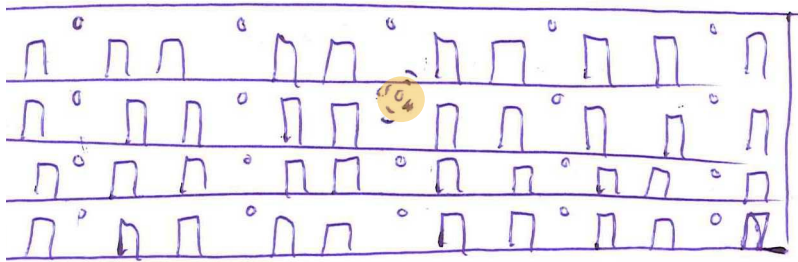


FIGURE 1.7.1. ABSTRACT SUB SCENARIO 4



"DE KLEURSWITCH APP WERKT PRIMA!"

FIGURE 1.8.1. VISUAL SUB SCENARIO 4

7.5 SUB SCENARIO 5. ACTOR A AND ACTOR B MEET IN THE ENTRANCE HALL

Mr and Ms Aleid just moved to the Schubert-Even flat. They have two daughters of 16 and 14 years old who go to the Havo at Grotius College. They first lived in Kesteren in the Betuwe and the Aleid daughters were not at all keen on the move to the Gillis district. No one greets each other on the street, the plants in front of the flat are barely taken care of and no one seems to be polite. The only people they have spoken to were their left-door neighbours who complained about the noise when they were moving.

During the first few weeks they have not yet spoken to any other residents, but then, there are posters hanging in the entrance halls, in the lifts and next to the mailboxes. They tell you about the new board that is hanging in the entrance hall. It is about what you can do with the new and colourful lighting that Woonbron had put up next to every front door. The Aleid family has a timeless looking design, but their right-door neighbours have a lamp

with a more Moroccan feel to it. The Aleid daughters like this Moroccan lamp a lot and since their parents are originally from Morocco they feel a little connected. When they see their right-door neighbour for the first time in the sixth week that they have lived in Delft, they encounter a really old lady that is barely able to walk to the supermarket on her own. They

complement her on the lamp and ask why they have such a normal one. They seem to like each other and nowadays, the Aleid daughters sometimes do the groceries for Ms Bakkali.

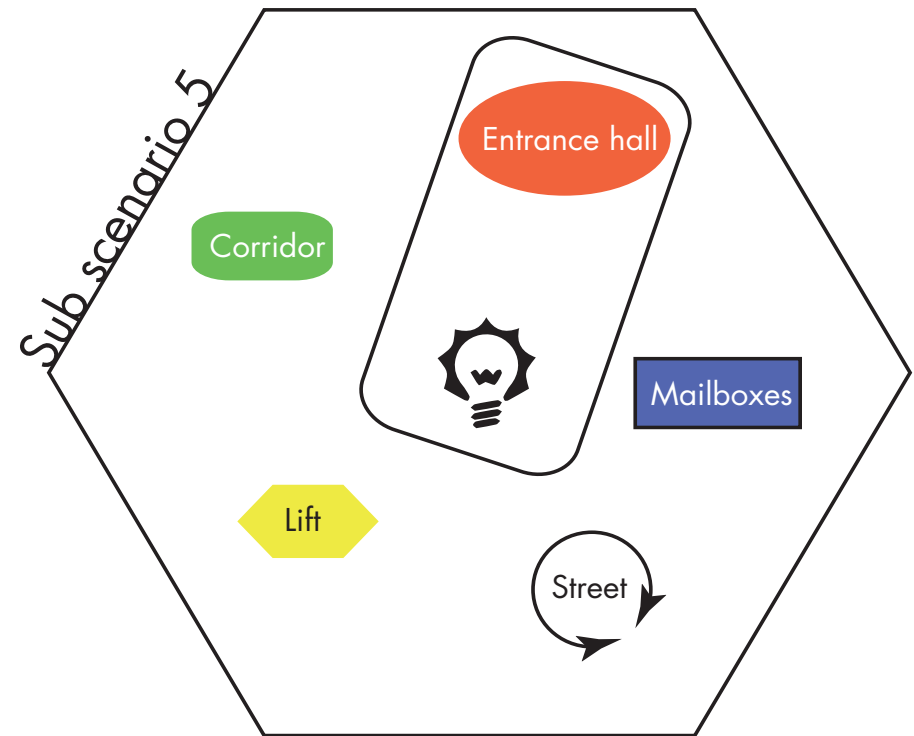


FIGURE 1.7.1. ABSTRACT SUB SCENARIO 5

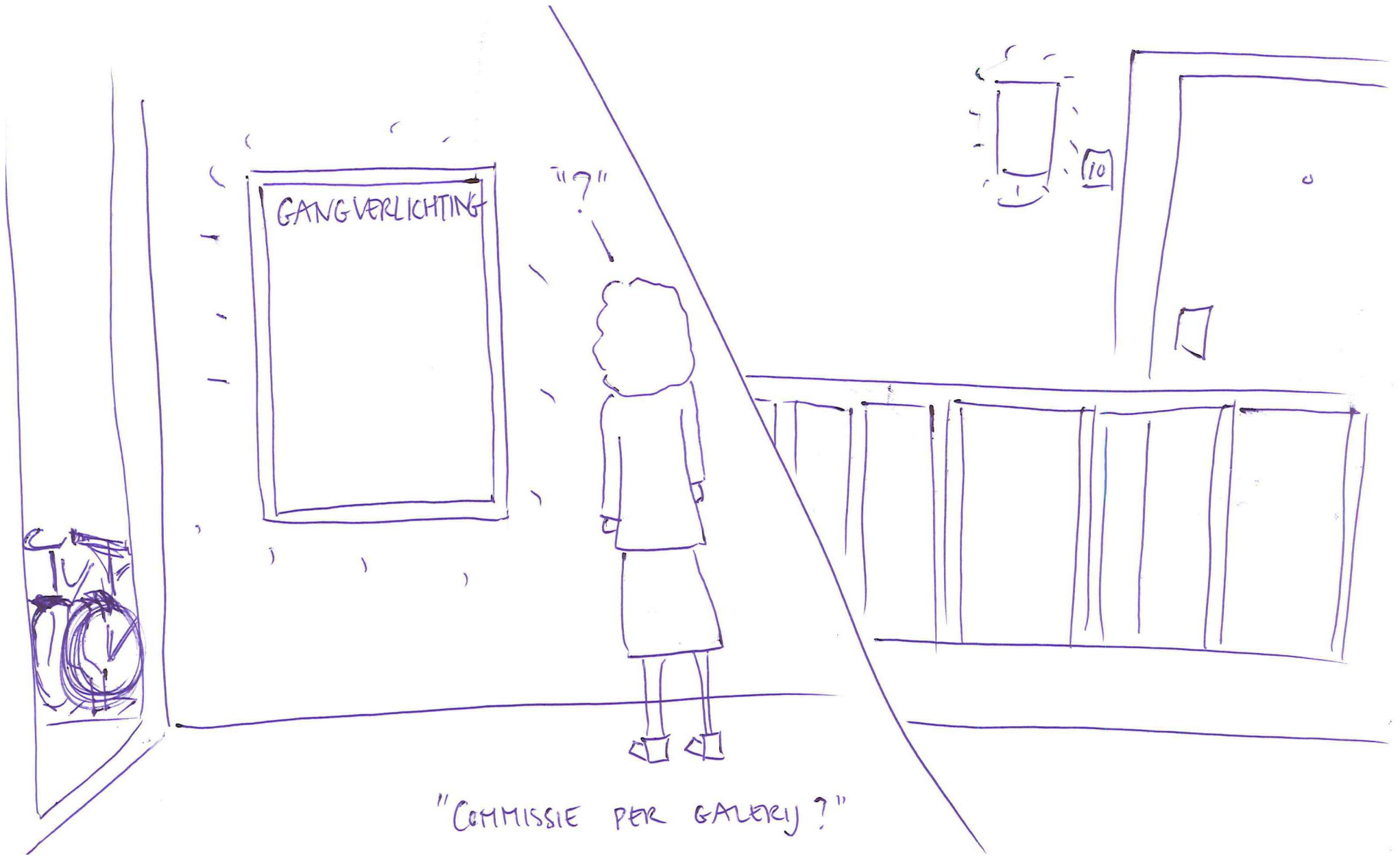


FIGURE 1.8.1. VISUAL SUB SCENARIO 5

8. Guest lectures

Hasan is the first to call the missing sense of belonging. Residents do not like the Gillis and with that, generally do not want to participate nor live there. Will the colours improve this?

The talk with Heleen and Peter gave a mental boost to the project. After all the stories of unwillingness, there were initiators! It was on a small scale, but that is how everything begins. Start out small!

But how would we involve the residents of the Schubert-Even and why on earth would they start using the coloured lighting to enhance face-to-face contact?

Jan had sent a link to see in what value profile we would fit. We took the test and came out on the cosmopolite which is to be expected. We are students, have enough money

8.1 HASAN KARADIREK, DIRECTOR OF SULTAN AHMET MOSQUE IN THE BUITENHOF

The biggest problems in the Buitenhof are the lack of responsibility and involvement of the residents. This is reflected in the Gillis district, where just a handful of people are prepared to enhance the district and put time and energy into small events and other activities. Despite the enthusiasm of these few residents, the rest remains uninterested which makes a downward spiral. This leads to people want to move as soon as possible. Besides, the wide variety of cultures and languages makes communication more difficult. People are often afraid and embarrassed to approach others with their poor knowledge of the Dutch language.

According to Hasan, improving of housing and liveability is the way to go. People have to be able to

be proud of their district. If so, they will want to live and move there and energy of residents will be put into the Gillis.

8.2 HELEEN VAN DER LINDEN, DISTRICT COORDINATOR & PETER VAN LOPIK, MANAGER COMMUNITY CENTRE AND SOCIAL WORKER FOR THE GILLIS DISTRICT

Heleen presents herself as the mediator between housing cooperation's, police, schools and the rest of the city council. Peter stands for the liveability and the support of initiatives from within the district. They are from different organisations,

but work together closely. Peter tells about a public area problem from a few years back in which new sightlines were applied to the existing and luxuriant growing greens. This felt as the start of the improvement of the Gillis district.

The second project Heleen en Peter proudly speak about is the BuurtEuro, a plan to enhance the liveability in which residents can enter their own plan to get subsidy. The initiative is up and running for two years now and sixty projects have been submitted of which thirty are or are being realised.

Hasan Karadirek

"The biggest problems in the Buitenhof are the lack of responsibility and involvement of the residents."

The Gillis district has a higher population flow than the Rode Dorp where a bigger group of residents already lives there for thirty years or longer. The relatively large houses are cheap and thereby attract big families with low incomes. Since 1970, this group of people is increasing and this adds to the statistics of poverty, illiteracy and health problems, which can be put under the multicultural problems.

Buurtteams have been installed to try and increase the sense of safety which comes before sense of belonging. The teams exist of volunteers and their main intention is to increase communication between residents and with this increase social cohesion.

Jan van Oosten

“When you want to work with residents of districts like the Gillis, you will have to be extremely stubborn, have a lot of perseverance and be tremendously patient.”

8.3 JAN VAN OOSTEN, WOONBRON

Jan his main message was that, when you want to work with residents of districts like the Gillis, you will have to be extremely stubborn, have a lot of perseverance and be tremendously patient. He spoke of value profiles and what kind of state of being people needed to take initiatives in increasing their living surroundings.

The Buitenhof is part of the 40+ districts, which are Vogelaar districts in smaller cities. This means that it is a neighbourhood in a smaller city where no visible switch project was yet installed and that there was a low score on the Liveability scale with a minimum of 5000 residents. For every project in these kind of districts is applicable that Effect = Quality x Acceptance, so make sure your idea

is an idea of the residents.

He also put that when you dangle a little something in front of someone, like free coffee and a snack or a small new gadget, you are more likely to get people to participate. It is about survival.

8.4 DR. HAN BLOK, BIOLOGIST

Han spoke about apes and monkeys and how we relate to them. Every type of ape presents itself in a different way and they all want to be seen and heard. When you add up all these particular characteristics, you have a human being.

He stated that all human beings have that same need to be seen and heard so they can express themselves and get recognition of their existence and importance. This profiles itself in front doors.

to live by, a family that functions and parents that already belong to the higher educated. We are the ones that are in the upper part of Maslow's hierarchy of needs. We fit in the Esteem and Self-actualisation and with that, we value self-esteem, confidence, achievement, respect of others, respect by others, morality, creativity, spontaneity, problem solving, lack of prejudice and acceptance of facts. We belong to the lucky once.

What Han stresses is correct, when you walk up to a front door, you almost always have a feel of who the person living there is and what you can expect. This gives you some security and the confidence to ring the bell. And even when you do that, the sound of the doorbell can give you some extra information.

Connecting this to the missing sense of belonging and the question why the residents of the Schubert-Even would use the lamp made us take the step back. The flat is from Woonbron and people can rent an apartment there. This means that nothing on the

outside can be changed. The colours of the windowsill and the front door, the lamp and even the kind of plate for the house number, it is all dictated, nothing is changeable. Would there be a possibility to make the lamp into something they feel is from them, something they can express themselves with so they can profile themselves to the outside world.

Talking to **Alice, Sebiha** and **Dosjad** gave us some clues about how to bring the pilot to the residents and how to try and let the first few users actually want and keep the lamp. A small event to introduce the lamp with some non-alcoholic drinks and snacks where the residents could already see and try it and its pattern shades would not only involve the residents in the process, but would with this give them a sense of ownership. This would enhance the chance of success for the pilot and the whole project.

Beate underlines what we were already thinking. Since most people who live in the Gillis district just live there for a short period of

8.5 ALICE HENDRIKS, COORDINATOR FROM MUNICIPALITY, SEBIHA, CHAIRWOMAN FOR ARDEMIA & DOSJAD, RESIDENT OF GILLIS DISTRICT

Alice Hendriks, lives in the 'white area' of the Buitenhof. She started organising sports for older immigrants from the municipality in 2009. This was very popular but they had to extend it every six months since it was subsidy dependent. Since 2013 is Ardemia an independent women's organisation with about 400 members that feels strongly about health and active living.

She tells that all people with alimony get a call from the Social Services to do volunteering. It has been shown that everyone who does the volunteering in their own neighbourhood eventually not only feel they have to work, but also want to work.

Sebiha is a Dutch woman from Turkish origin who has already lived in the Gillis district for twenty-five years. She is chairwoman for Ardemia and is very active in the neighbourhood.

She emphasises the importance of word of mouth and explains that it is not enough to solely put a bench in a park. You will have to organise something around it and keep doing this to make it a place the residents want to be and will make use of.

Dosjad is a Dutch woman and civil engineer from Iraqi origin who has lived in the Gillis for already seventeen years. She is a member of Ardemia.

She tells about the Gillis district with heart. She is disappointed in the other residents their lack of tidiness around the neighbourhood. According to her, a cleaner neighbourhood is a better neighbourhood where more and more people want to live. She is also disappointed in Woonbron who talks

and talks some more, but does not always do what they promise.

8.6 PROF. DR. BEATE VÖLKER, SOCIOLOGIST

Beate is Professor of the 'Sociology of Social Capital' and is affiliated with the Department of Sociology of the University of Utrecht, the Netherlands. She focusses on institutions.

She stresses that, although one might think so, the decline of community is not confirmed in the Netherlands. Neighbourhood communities exist of weak ties and are not that trustful. This links to social integration, which depends largely on having weak ties, more than on ties to families or close friends. She also states that the main condition to have local communities is 'knowing who lives where'. This

Ardemia

"Een gezonde en actieve levensstijl en samenwerking en respect tussen mensen staat centraal"

links to the Broken window theory of Wilson and Kelling (1982) which stresses that when there is no care for minor problems, bigger ones will emerge.

She also tells about collective efficacy and how this is supposed to be the key to community change. To be more clear, collective efficacy is the shared belief that residents would intervene on behalf of the common good. Thus, if it is necessary. This would enhance cohesion.

time, 'knowing who lives where' is easier said than done. This leads to the Broken window hypothesis and makes the increase of collective efficacy less and less plausible. This did not hearten us at all.

Beate Völker

“Collective efficacy is the shared belief that residents would intervene on behalf of the common good.”

I-2 Integration

This part will tell you about the second part of the I3-methodology: Integration. The main scenario, which comes from all different sub scenarios, is described in the first part. Other than that concepts, concept choices and first prototyping are discussed.

9. The concept

At this point, we realised that there was no actual need for a sub scenario matrix. The findings from the guest lectures made clear that we had to take a step back and put our focus on the missing sense of belonging. This made us decide to change the concept of the lamp before starting on a function panel for the coloured lighting.

The welcoming function of this concept was not what we had in mind. The guest lectures clearly pointed out that people want to show who they are to the outside world. The welcoming feeling would rather be a perk than the focal point.

To move forward on the sense of belonging and to make sure the lamp to be would also be used in a way that would enhance social cohesion, last year's concept was analysed and who new concepts were set up.

9.1 LAST YEARS CONCEPT

The final concept of last year was stated as *'The balustrade as an extension of your living room, as something that welcomes you when you get home.'*

It became corridor lighting, called the Vonk. This would exist out of two parts. A bottom part, meant to light the corridor and a top part, existing of coloured lighting which would get an infrastructure, as shown in figure 2.1, with a central distribution point so any given function could easily be put in. Also, the coloured light would be changeable by pulling the cord hanging from the bottom. As shown in

figure 2.2, the form would be derived from an old-fashioned twilight lamp.

The Vonk as was proposed last year put his emphasis on three points;

- *Energy saving*, by using advanced LED lighting and dim algorithms;
- *Maintenance*, by making sure the durability of the whole lamp is higher than average, using high quality plastics and ISO certified armatures with LED lighting and;
- *Social control*, by enhancing the feeling of ownership and care for their neighbourhood.

Possible costs according to the Vonk team would lie around €261,33 per lamp in total in the pilot phase.

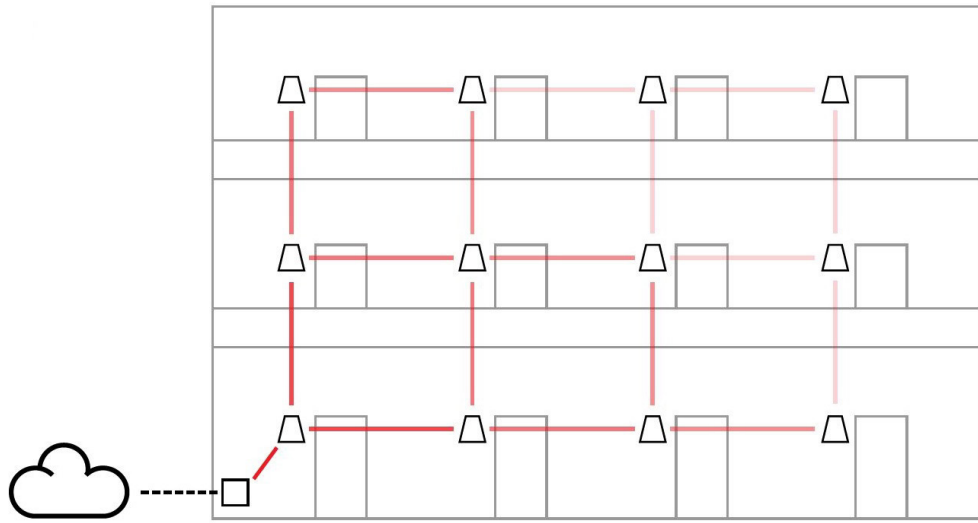


FIGURE 2.2. UPDATE OF INFRASTRUCTURE



FIGURE 2.1. LAST YEAR'S CONCEPT

Connecting the corridor lighting to the lost sense of belonging made us take a step back towards the design of the lamp itself. Including the two lighting elements of the previous year was now a requirement, but why on earth would you start using the Vonk lamp? Was a twilight lamp the best solution?

9.2 CONCEPT A

Since 78% of the residents of the Schubert-Even is immigrant, all living rooms will be rather varying. This would mean that it is not possible to extend the living room in just one way. Linking this to the 3D printing of the lamp that Maiken had suggested, the first concept was born.

Because the corridor lighting was going to be 3D printed, almost every form and design within a certain price range was possible. This made it easy to design three to five lamps of which the residents could choose from. These lamps will be derived from all the different cultures that are present in the Gillis district, including a standard lamp. The designs of the culture based lamps could be derived from the architecture styles of different cultures as seen in figure 2.3.1, 2.3.2 and 2.3.3.

These examples would evolve in designs as for example proposed in figure 2.4 or the twilight lamp from last year's concept.



FIGURE 2.3.1. ANTILLEAN

Because of the 3D printing, the possible costs would lie between €300 and €500 in the pilot phase.



FIGURE 2.3.2. MOROCCAN

FIGURE 2.3.3. SOMALI

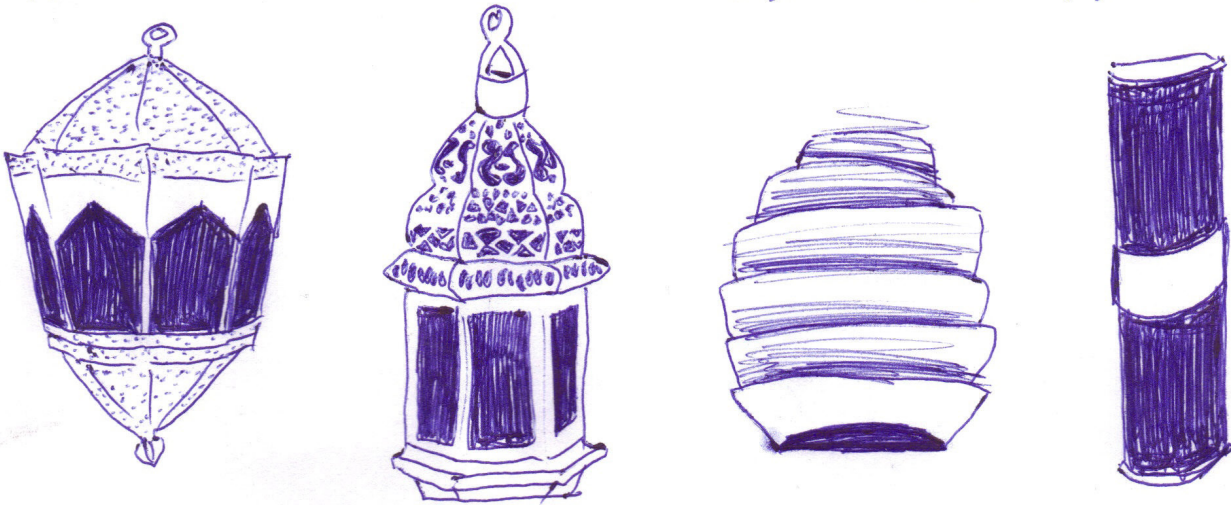


FIGURE 2.4. DESIGN PROPOSAL SKETCHES

Could this idea of changing the 'look and feel' of the lamp be made more accessible?

9.3 CONCEPT B

Differentiating can also be done in a more plug and play way. This is what concept B is all about. A standard, existing lamp could also be chosen. To make the residents connect to the

lamp personally, besides that they are content to have a better looking one, a shade with a printed pattern could be used as an overlay for the coloured part. Figure 2.5 shows some possible patterns.

With this, the lighting could possibly look like shown in figure 2.6.

The costs concerning this concept would lie around €100.



FIGURE 2.6. LIGHTING OF CONCEPT B

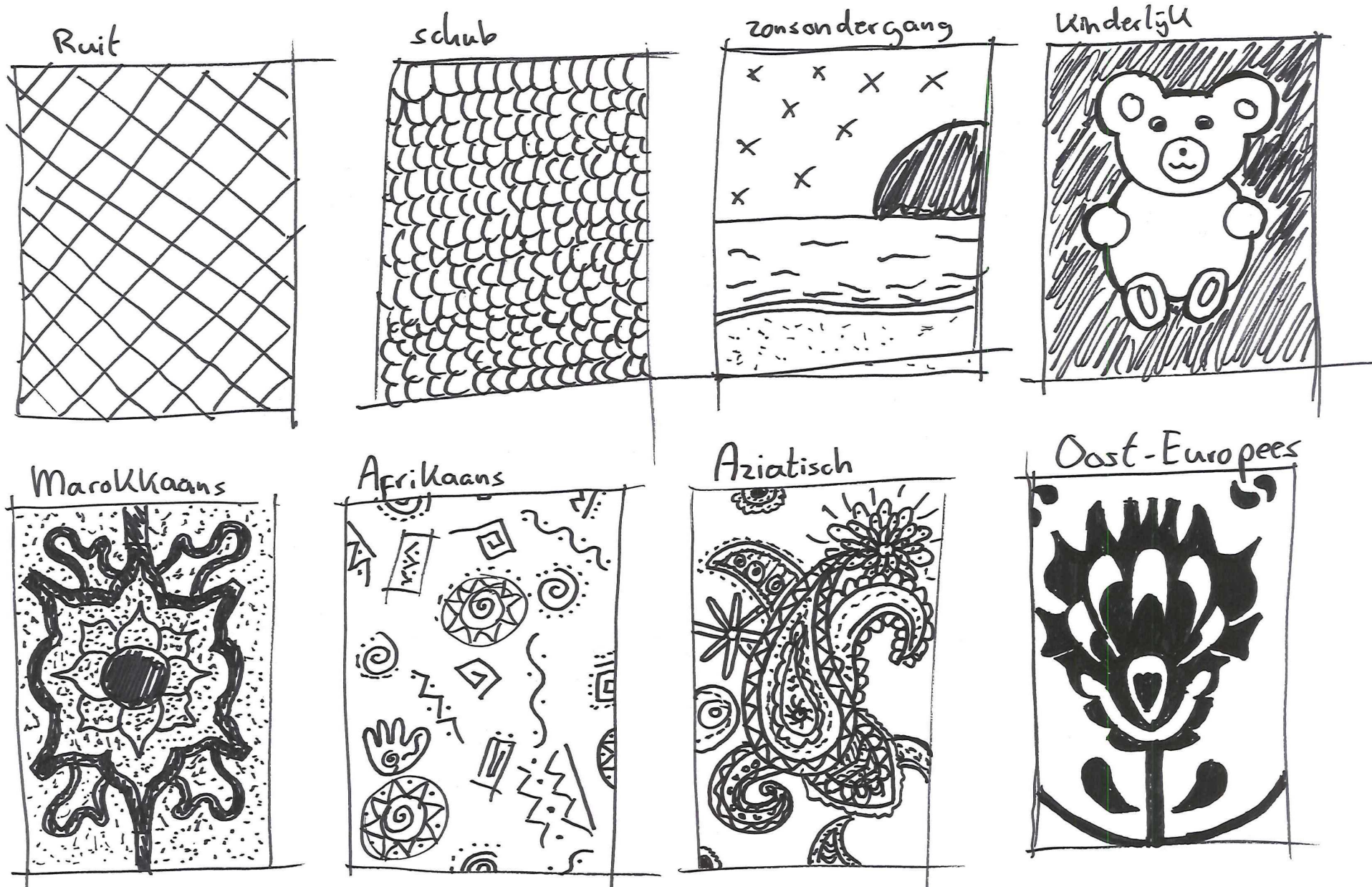


FIGURE 2.5. FIRST SKETCHES FOR SHADES

We spoke for three hours to Winelis and Jan who were very keen on the shades idea, as were we. They especially agreed on the low cost price, the changeability and the link to the living room.

9.4 CHOOSING OF CONCEPT

Using a Harris profile, the process of making choices is being unravelled.

The Harris profile in table 2.1 clearly shows the pros and cons of all three concepts. Concept B seems to be way

out in front due to its relative low cost price, asshole proofness and ease in repairs.

We spoke for three hours to Winelis and Jan who were very keen on the shades idea, as were we. They

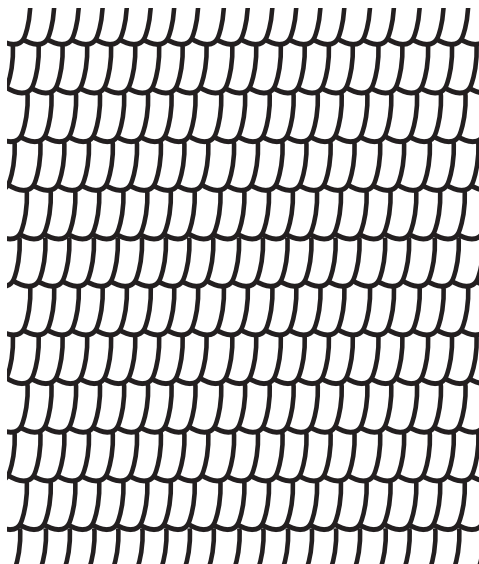
especially agreed on the low cost price, the changeability and the link to the living room.

After some editing and iteration, the options as shown in figure 2.7.1 to 2.7.12 came up.

TABLE 2.1. HARRIS PROFILE

- Costs compared to each other
- Asshole proof
- Designs closest to diversity in living rooms of residents
- Link to newly moved residents (changeability)
- Easy build
- Easy repair

Last year	A	B
+1	-2	+2
-2	-1	+2
-1	+2	+1
+1	-1	+2
-1	+1	+2
+1	-2	+2



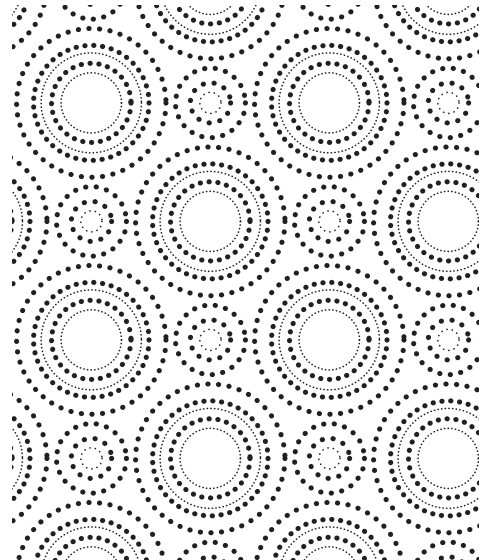
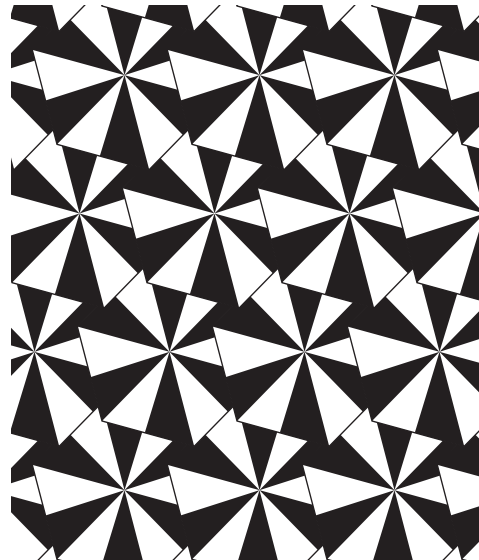
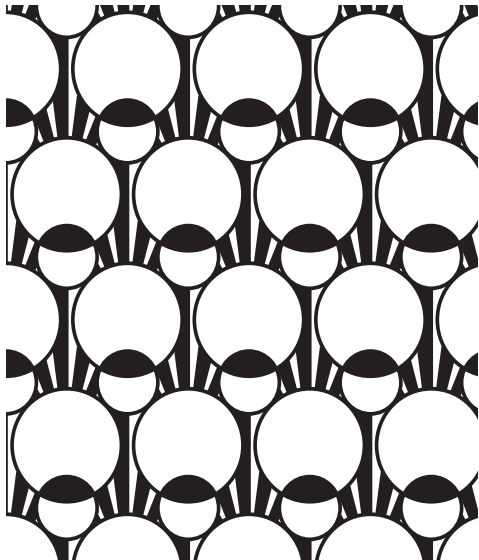
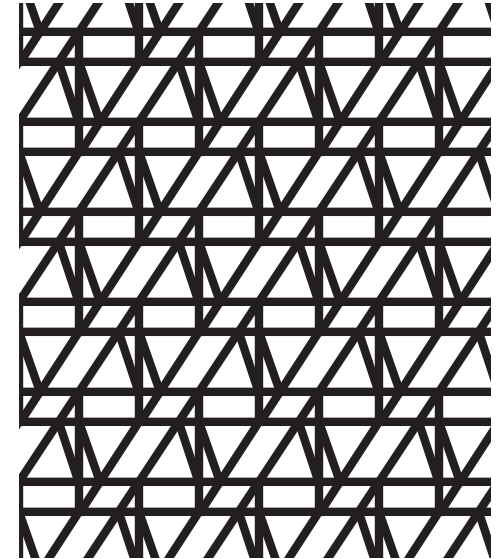
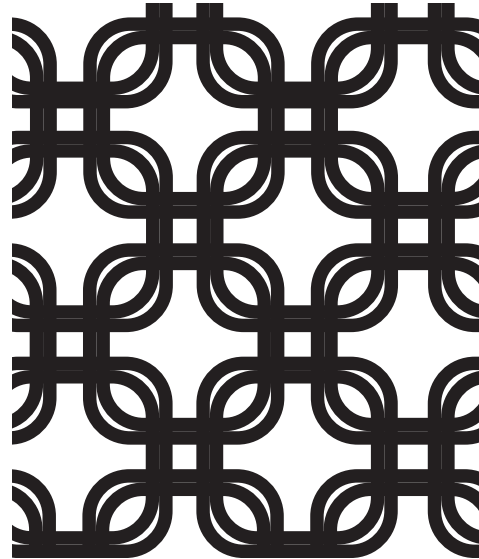
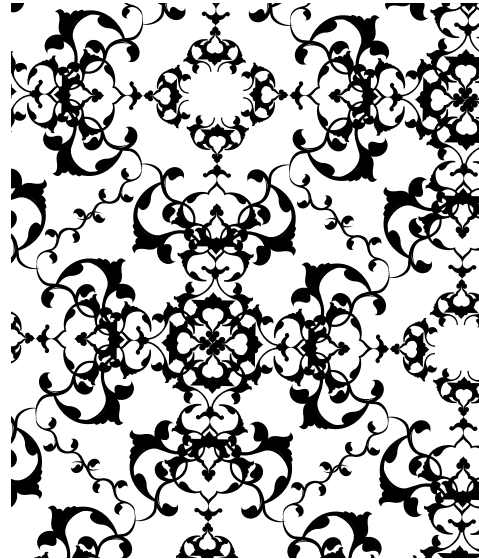
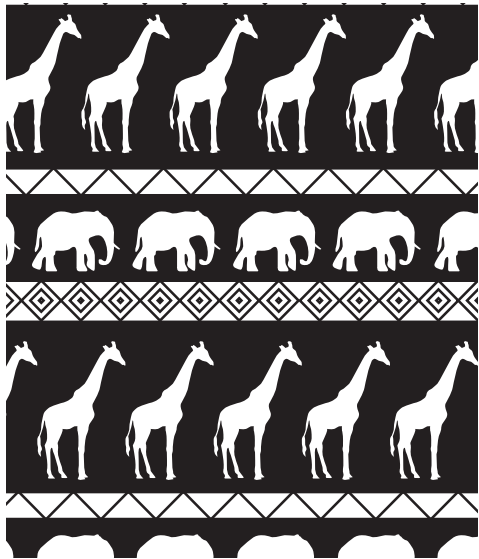


FIGURE 2.7.1 TO 2.7.12. SHADES

10. Main scenario

At this point, the main scenario could be set up. This would not be directly linked to the sub scenarios, but it will give a feeling of how the lamp will be introduced and how we hope the residents will receive, want and eventually need the lamp.

Miss Hassanal gets mail from Woonbron. She does not open all letters she receives, but Woonbron usually sends important information. The letter is written in Dutch, as is all communication with Woonbron. Miss Hassanal reads Dutch poorly, and therefore calls in her son to help reading the letter. The letter says that the residents of the Schubert-Even flat receive a new corridor lamp on short notice. Furthermore the residents can choose a shade to create a coloured pattern on their house in their own style. Miss Hassanal really likes this idea, since she is not allowed to change anything on the outside of

her house. This enables her to profile to the outside world. In the letter are three dates on which the residents can choose and get their shades. She writes it down in her agenda. The day is there and she stands in line with some other residents to pick a shade. In line she discusses the options with other residents and finally makes her choice. Not all residents showed up at the event and therefore not received a shade.

Mister Oosterveld belongs to the group of residents who did not pick up a shade. At first he did not see the point of the project. He now regrets his decision, since he really likes the look of the lamps of his fellow residents. On his way home from work he meets Miss Hassanal on the corridor. For a couple of weeks he noticed that she did choose a shade. He decides to ask her about how to receive one for his own. Miss Hassanal explains that

she does not know how to receive one now. Mister Oosterveld desires a lamp and waits for the letter from Woonbron for a second change.

Shade

“Every shade is a pattern is a person is a home.”

11. Prototyping

The first idea was to print the patterns on foils and put these over the part of the coloured LED lighting. This was put to the test, and as can be seen in figure 2.8, there were some points for improvement.

Firstly, the print on foil was not opaque enough to produce the patterned lighting. Secondly, the size of the curve is of more importance than expected since the patterns on the wall depend on it. And thirdly, some of the foils had to be put in the negative form.

Since the lamp in the form of half a cylinder would not be as applicable as was intended. A form that was more suitable to the goal (figure 2.9) and more fit to its surroundings (figure 2.10) was found (figure 2.11).

The new concept is an outdoor lamp that illuminates both upwards and

downwards. The down light functions as corridor illumination for safety purposes. The upper light is the RGB-LED, which has face-to-face contact stimulating purposes. Other than that the upper RGB-LED shines through a replaceable pattern shade, which creates a pattern of the resident's choice on their piece of corridor. The white column and ceiling on which the upper light shines serve as a good projection surface for the coloured patterns.

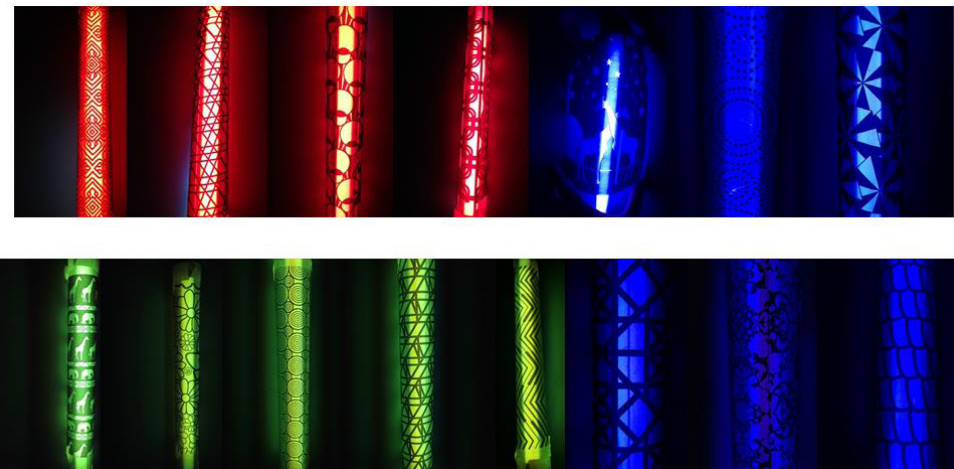


FIGURE 2.8. PROTOTYPE OF PRINTED FOILS

Meanwhile, we were looking for a cheap and ready to use lamp. The only requirements were the form, price and size. The lamp had to cover the surface of the old one since the painters had not cared to paint underneath the existing one, it should be less thick than the existing one, preferably about 5 cm and the thing should have a price tag of a maximum of €50. This was easier said than done.



FIGURE 2.9. IMPRESSION



FIGURE 2.10. FRONT DOOR WITH EXISTING LAMP



FIGURE 2.11. POTENTIAL CORRIDOR LAMP

11.1 PATTERN SHADES

For this new design perspective new prototyping was necessary. At first the focus in the shades was on the figure itself, whereas the focus now is on the pattern it creates on the column and ceiling. This asks for new prototyping, since the shades serve a whole new purpose.

The new prototype design (figure 2.12.1) represents an average measured lamp you can find on the internet. The purpose of the new build prototype (figure 2.12.2) is testing shade patterns. With the prototype different shades (figure 2.12.3) are tested and the ideas are communicated to the flat's residents for feedback.

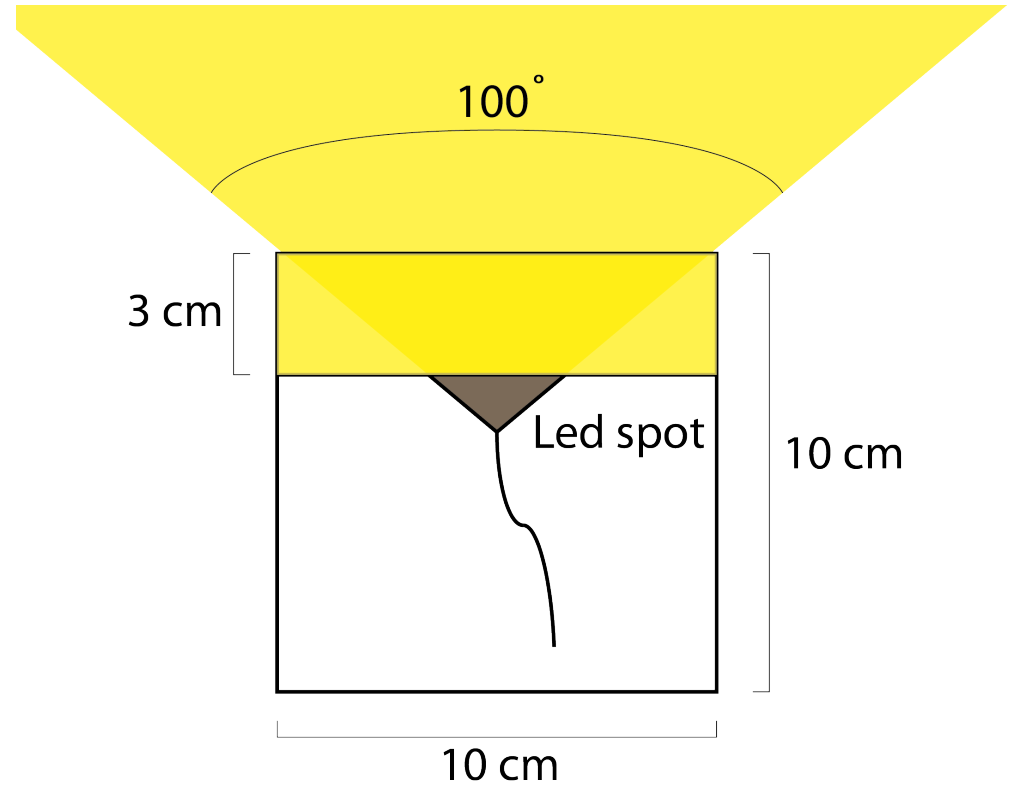


FIGURE 2.12.1. IDEA OF PROTOTYPE TWO

Putting it to the test

"You do not fail, you just find a thousand ways that do not work."



FIGURE 2.12.2. PROTOTYPE TWO LAMP



FIGURE 2.12.3. PROTOTYPE TWO SHADES

The next step in the prototyping process is testing the effect of the pattern shades on the wall and ceiling. It is very hard to predict what the effect of a curtain shape and size is in a projection. All patterns do give a different effect (figure 2.13).

Figure 2.13 shows that putting a pattern shade over a LED creates

projections on both the wall and ceiling as expected. In this prototype the projecting is still very diffuse. For a future product the projection should have sharper edges in order to give a clear image of the resident's preference. For feedback on the projections and overall idea of the RGB-LED a meeting with the flat's

residents was arranged.

11.2 FIRST ENCOUNTER, MEETING WITH THE RESIDENTS

Figure 2.14.1 to 2.14.3 show the meeting with the residents of the Schubert-Even flat. To this meeting came Sebiha from Ardemia (a women's association of the Gillis district), an Islamic mother named

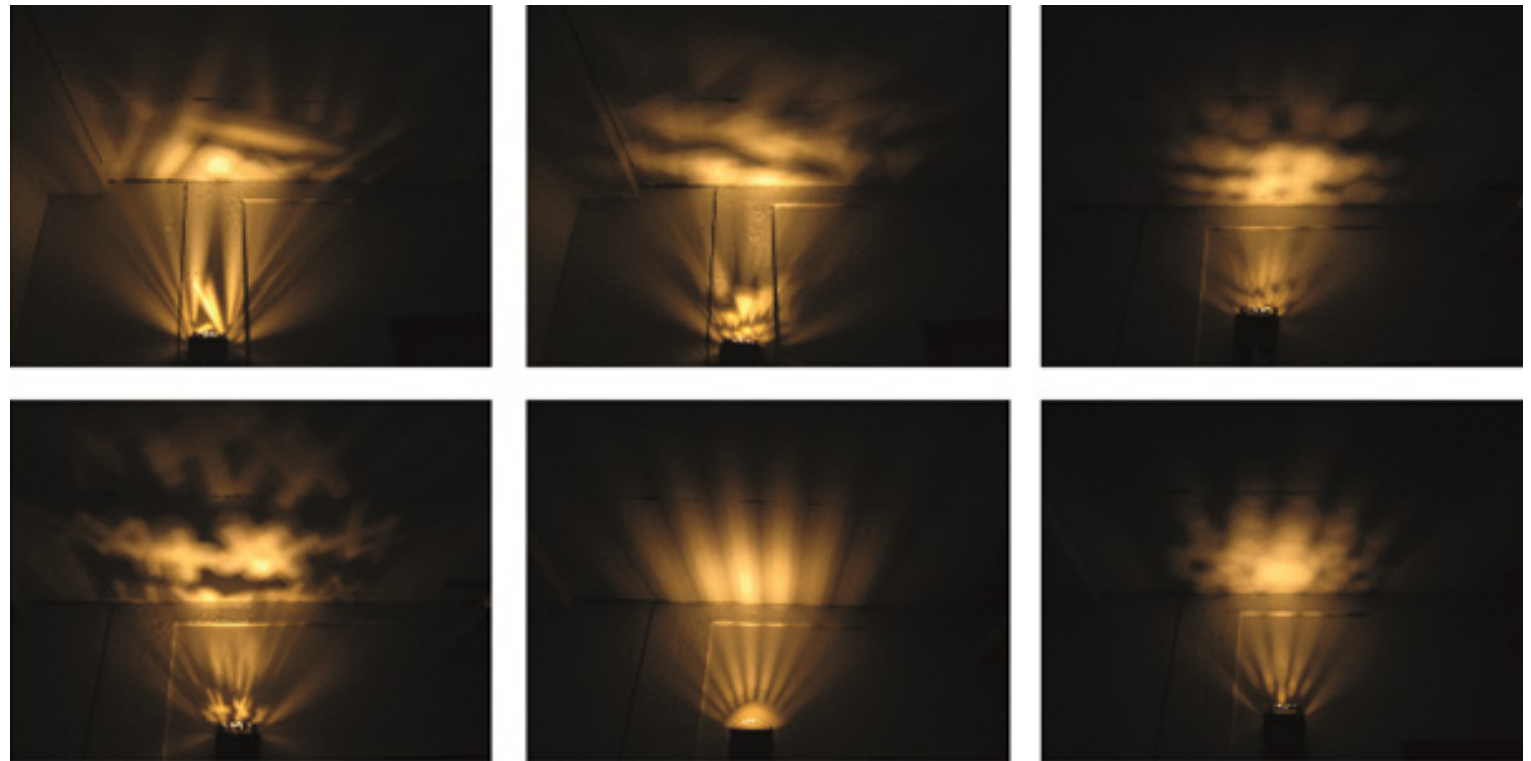


FIGURE 2.13. EFFECT ON WALL AND CEILING



FIGURE 2.14.1. FIRST ENCOUNTER, FEEDBACK FROM RESIDENTS ON FIRST IDEA



FIGURE 2.14.2. FIRST ENCOUNTER, FEEDBACK FROM RESIDENTS ON FIRST IDEA



FIGURE 2.14.3. FIRST ENCOUNTER, FEEDBACK FROM RESIDENTS ON FIRST IDEA

Both the OUR design team and the companies (SOWNET and LedNed) did online research for potential premade outdoor up and down lamps. We found that the lamps that were suitable for the pilot were too expensive. We met with the companies and Woonbron to come to a new solution. We found that the necessary item for the pilot were only housing, LED, RGB-LED and communication technology for the RGB-LED. At first the premade lamp would serve as the housing, but a cheaper and easier option came out of the meeting.

Yasagul Yasar, and a Dutch man named John van der Linden. Both were very enthusiastic about the concept and wanted to be involved in the future project. John was concerned that the lamp would not give enough light to the side. Therefore he would not be able to see who is in front of his door. All three shared the opinion that the flat residents would really want the concept lamp. They also agreed on the fact that the projections should give a clearer image. They said they would like to see shapes such as stars, harts, Christmas trees, an Arabic pattern and more. "For the projection part of the project to work, resident should get a set of different patterns and should be able to change them whenever they want to", thus the residents. The pattern that was rated number 1 by all three residents is shown in figure 2.15. They stated that they liked it best, because it gave a clear image.



FIGURE 2.15. BEST CHOICE

12. Final concept

The final concept consists of both the pattern shade and RGB-LED idea as can be seen in the sketch in figure 2.16. It is very important that the concept is suitable for the pilot. The final design (to be found in the 13 part of this report) is designed for mass production, whereas the final concept for the pilot is designed for only 50 households. The actual look of the lamp is a lot less important than the up and down light and pattern. Therefore a cheap housing is obvious. In the final pilot concept SOWNED and LEDNed together build the two LED'S and communication technology in a technology box enclosure (figure 2.17): a profile made to assemble technology in. Both the bottom and upper part will be made of a transparent material.

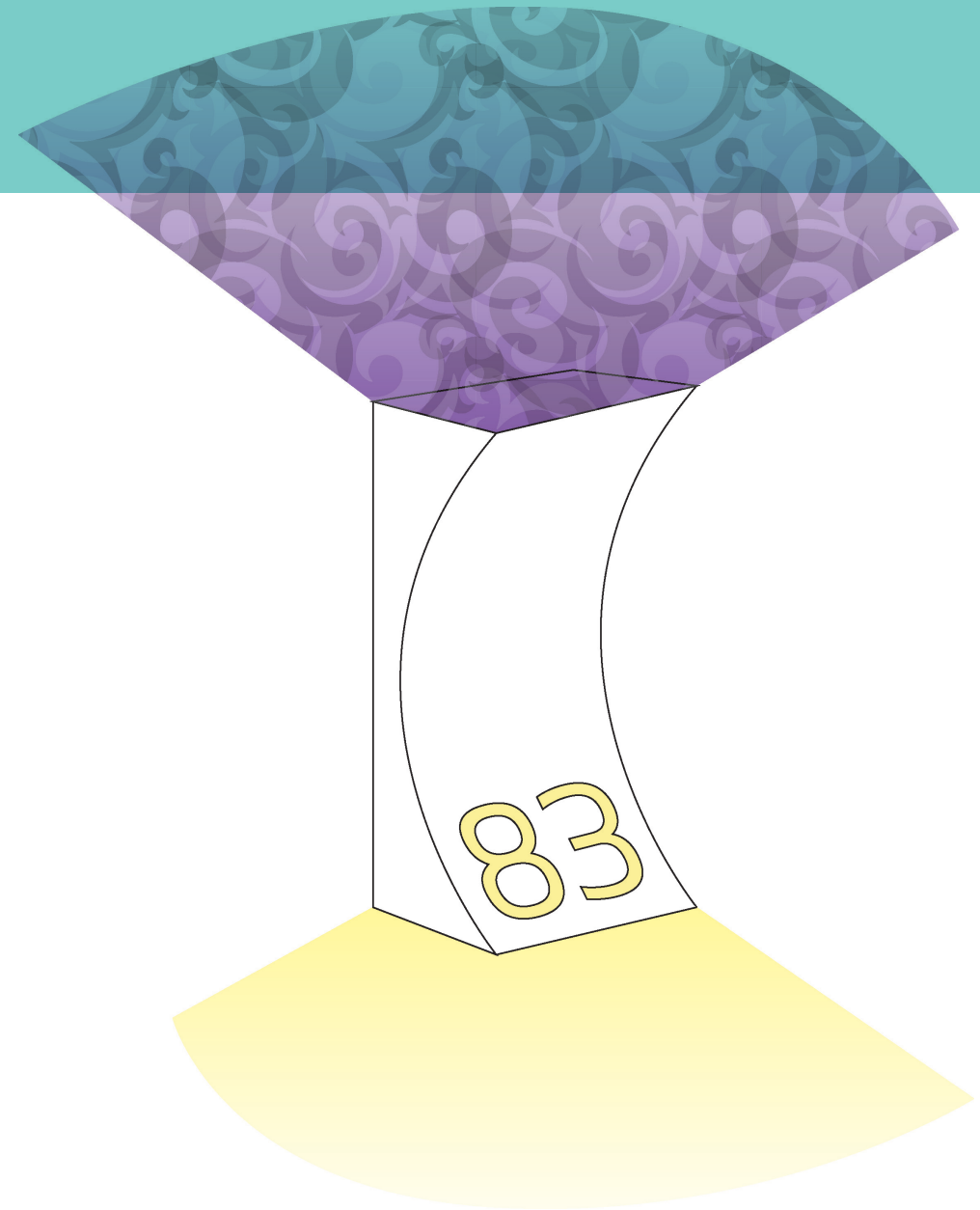


FIGURE 2.16. PROPOSAL OF 'LOOK AND FEEL' OF FINAL DESIGN



FIGURE 2.17. PILOT LIGHTING

13. Financial concept plan

The finances of the pilot are still being discussed in this stage. A very rough financial plan of the project is shown in table 2.2.

The costs of the disassembly and assembly are specified by the company STUNT (table 2.3)

TABLE 2.2. COSTS

Description	Party	Costs
(Dis)assembly	STUNT	€ 5.000
Material	SOWNet/LedNed	€ 10.000
Film and research	St. SCD	€ 10.000
Sponsoring St. SCD	Woonbron	€ 5.000
Solar charger for smartphone	40+	€ 2.500

TABLE 2.3. SPECIFICATION STUNT

SPECIFICATIE STUNT

40 uur begeleiding voorman	€ 36,30	€ 1.452,00
120 uur inzet deelnemers	€ 18,15	€ 2.178,00
6 uur Trajectbegeleiding/administratie	€ 72,60	€ 435,60
gereedschap		€ 350,00
galerij rolsteiger		€ 600,00
		<u>€ 5.015,60</u>
afgerond	€ 5.000,00	incl. BTW



I-3 Inplantation

This part will tell you about the third and last part of the I3-methodology: Inplantation. It describes our branding, promotion and pilot plan that will lead to the realization of the corridor lightning. Furthermore the technical construction details and global project costs are described.

14. Final design

The final design is simple, but elegant. All different techniques are combined into one stylish corridor lamp. The design is suitable for a large group of people. The lamp is made of shaped steel plates. The bottom and top are open for the light to get out. Two LED's are build: one RGB-LED

in the upper part of the lamp and a regular LED in the bottom part of the lamp. The RGB-LED is for projecting through the pattern, creating a shape on the surrounding walls. The bottom LED is for illuminating the corridor. The doorbell, nameplate and house number are integrated in the design.

Both the nameplate and house number are illuminated by the bottom LED.

14.1 HOUSING

The housing is made of steel sheet. The sheet are punched into shape (as are the house number, nameplate and doorbell shape), then rolled and then welded together and finished.

14.2 DOORBELL AND LED'S

The doorbell is made of black plastic and put in together with the two LED's. The LED are made beforehand.

14.3 RGB CONTROL SYSTEM

The RGB-LED control system is built in the LED. It is controllable via Bluetooth. For this project a mobile phone application will be made. Residents can download the application for free. Each household gets a specific code for their lamp. With this code they can enter the lamp colour options. They can choose from five to ten

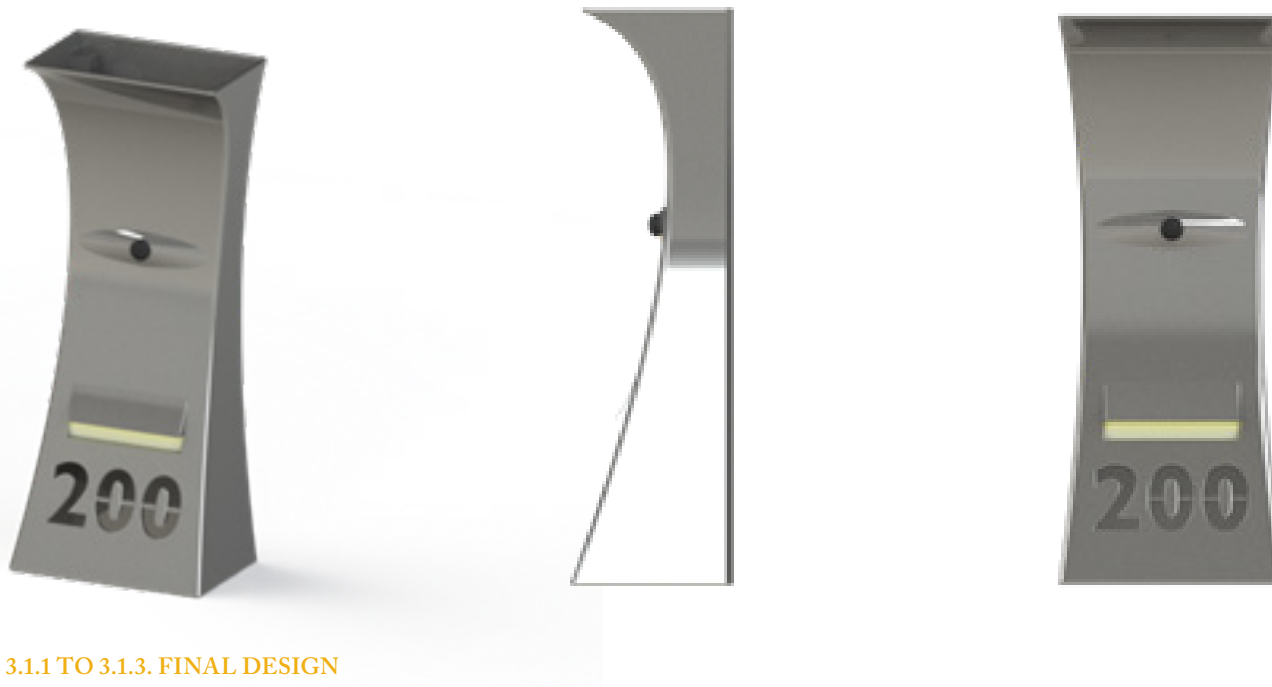


FIGURE 3.1.1 TO 3.1.3. FINAL DESIGN

different colours. If there is no mobile phone in one of the households, the residents are obliged to make contact with someone who does in order to change the colour of their lamp.

14.4 COLOURS AND LIGHT

Colours and light have a great influence on human behaviour, this will be explained and argued and a conclusion will be given in the form of colour schemes for the use of the lamp. Also an impression of the patterned lighting on the corridor is provided for in figure 3.1.4.

14.4.1 RESEARCH

The environment has always played an enormous role in the human wellbeing. This has long been seen as the physical environment, but since the 1970s, there has been an increasing interest in the studies that aimed to explore the effects of light on the experience of people in the environment. Still, in the execution, light was, and mostly still is, the supposititious child in the story. This is odd since light is an indispensable environmental input

for humans, *imprimis* in controlling the basic functions of the human body. The presence of light, its colour and warmth has physiological and psychological effects on human beings (Birren, 1969). Light increases the amount of information received about the space, favouring their sense of security. Furthermore, the colour of light arouses definite emotional and aesthetic reactions: the colour is a sensation that communicates an immediate emotion. The information of the perceived urban environment is codified by the human visual system that is able to interpret certain regularities in the luminous phenomena in relation to three characteristics of light: intensity, wavelength and distribution in space.

People use brightness and distribution of lighting as a basis for their judgments about an interior space. Moyer stresses that light has the capability to create shape, emotional response, even in a familiar space through the use of compositions and organisation of lighting elements (Moyer, 1992): this manifests itself in

outdoor spaces that can be perceived completely different from day to night, as it is in the Gillis district. According to Flynn, lighting conditions affect mood: non-uniform wall lighting generates relaxation but the feeling of spaciousness is boosted by bright and uniformly lit interiors (Lou, 1996). This means both combined would give the best atmosphere for the Gillis district and the Schubert-Even flat.

When colour comes into the story, people seem to have similar reactions to different colours, but these reactions are more innate than learned. Mahnke stresses that colour is a form of energy, and this energy affects emotion, mind and body functions. In 1990, Freiling presented the findings of a light study combined with Wundt's "wind rose of emotions". *This study reveals that*

Janet Lennox Moyer

"Light has the capability to create shape, emotional response, even in a familiar space through the use of compositions and organisation of lighting elements."

red is a stimulating colour, yellow is a tensing colour but releasing at the same time, violet-blue increases the inner reactivation and ability to concentrate and leads to calm, and green stimulates similar emotions as a balanced and diffused light (Mahnke, 1996).

Cool colours, such as blue and green, have a relaxing effect, whereas colours such as orange and red, are stimulating. Warm colours are perceived as being safe and protective. Clear and saturated colours are generally experienced as more pleasant, but are also more strongly associated with fear than cool colours. Dark colours are perceived to be more dominant and more strongly provoke hostility and aggression. Some studies have

Roland van de Pas

“Blue light is more able to suppress the production of melatonin in the brain than red, making it the trick for Olympic Swimmers against a jetlag and for demented elderly to keep them from wandering around at night.”

refuted these statements (Adams and Osgood, 1973; Jacobs and Suess, 1975; Valdez and Mehrabian, 1994).

In the Schubert-Even flat, maybe the most important thing is to consider bedroom windows. Several studies have found that blue light is more able to suppress the production of melatonin in the brain than red, making it more difficult to fall asleep and stay in an accepted sleep-wake cycle. This knowledge is for example used to swift the cycle to get around the jetlag for Olympic swimmers and to try and keep the cycle for demented elderly so they will not start wandering around unwantedly (Pas, 2013). As well as this kind of lighting can regulate sleep, it can deregulate it. This means blue light, and for that reason any cool coloured lighting, should not be put next to a bedroom window.

Warm colours tend to claim the attention of people more, take, for example, a look at some shop windows, but where people experience a mental stress, it is better

to keep the colours cool with their calming effect (Bellizzi, Crowley and Hasty, 1983). On top of this, Valdez and Mehrabian have shown that not only colour hue stirs emotions but also the saturation and intensity that increase the stimulation and dominance.

Studies have also shown that humans require a balance between unity and complexity in their built-surroundings in relation to colour and light: this is because the natural condition is the balance of changing variables and the unnatural condition is the static or too chaotic situation (Birren, 1983). The research reveals that the lack of complexity is not preferable for human beings and it results in adverse psychological reactions. On the contrary, human beings tend to get easily confused when they are subjected to different visual stimuli.

Besides that, other researches point out that human beings can maintain normal consciousness, perception and thought only in a constantly changing environment: Mahnke stresses that light should provide a good balance

of variety and unity for example in changing degrees of lightness (light and dark), CCT (warm and cool white lighting) and using the complementary of the dominant colours. Variety is necessary to attract and arouse interest, while unity is essential to create a favourable impression.

To conclude, the colour of light is a sensation that communicates an immediate emotion. For this reason, it is of great importance to choose the possible colour pallets for the corridor lighting properly. When colours are combined with emotions, most cultures agree on the following: red is a stimulating colour, yellow is a tensing colour but releasing at the same time, violet-blue increases the inner reactivation and ability to concentrate and leads to calm, and green stimulates similar emotions as a balanced and diffused light. Also, blue is the coldest colour in the spectrum and has the highest ability to suppress the production of melatonin.

14.4.2 COLOUR SCHEMES

To make sure that there will not be

any colour carnival, the lamp will only have four colours to choose from each period of time. For now, this period will be based on the seasons so there will not be too much change and the residents will be able to connect colours to activities like a coffee break or needing help in doing groceries. Since the research mainly stated that colours did have influence on human behaviour but that they are more innate than learned, the colour schemes will stay quite diverse. Figure 3.2.1 to 3.2.4 show the four season based colour schemes.

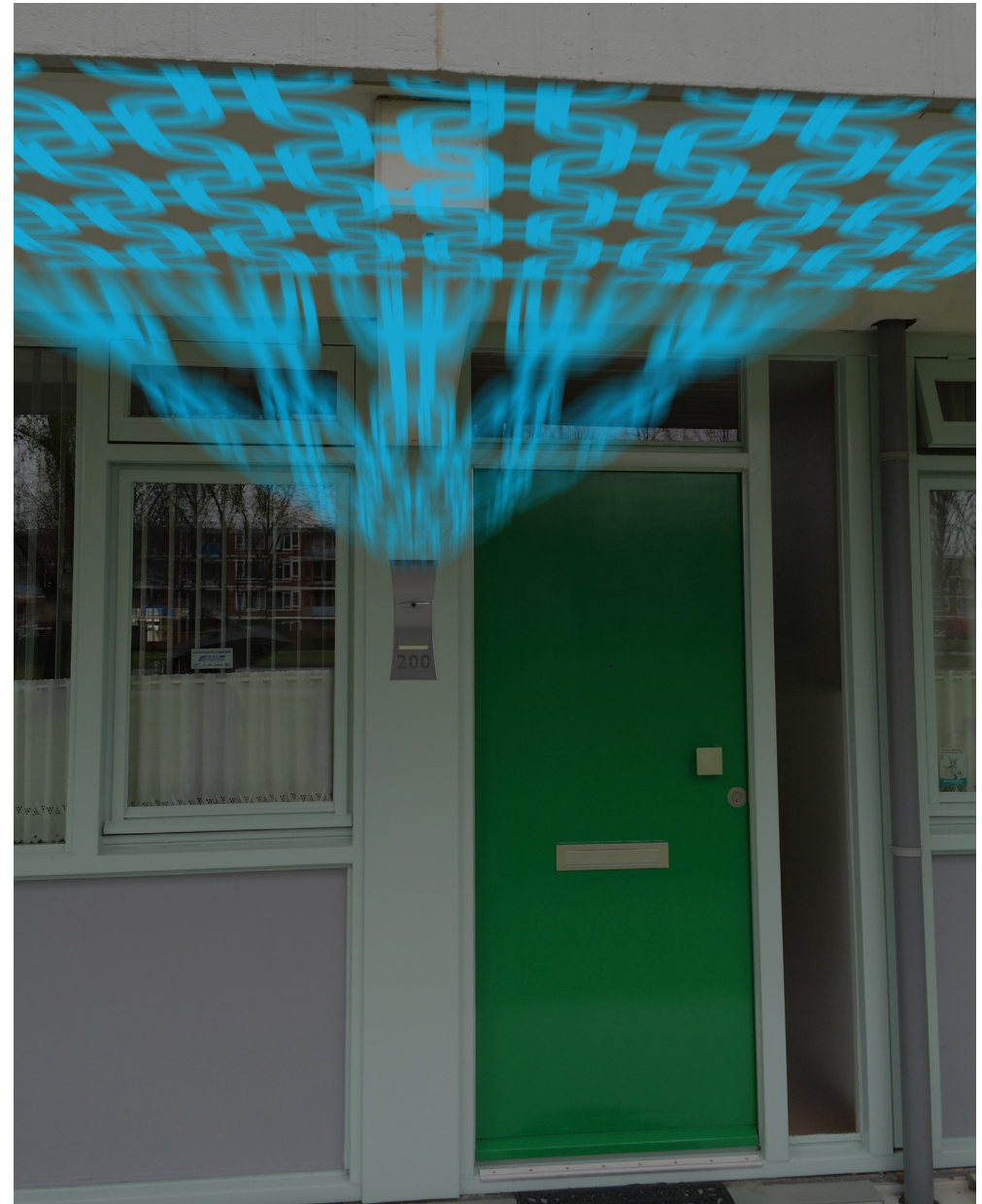


FIGURE 3.1.4. IMPRESSION OF PATTERNED LIGHTING ON CORRIDOR

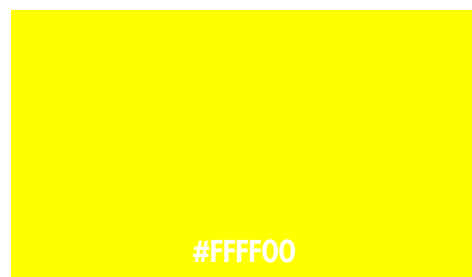
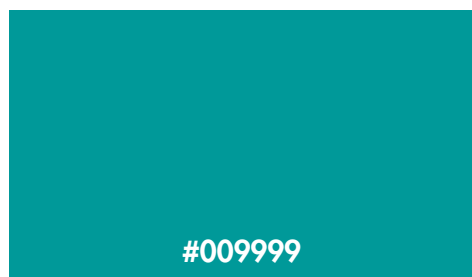
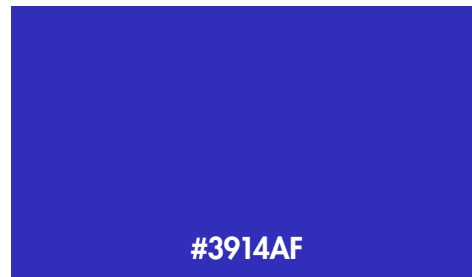
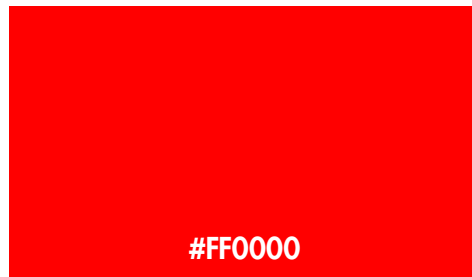
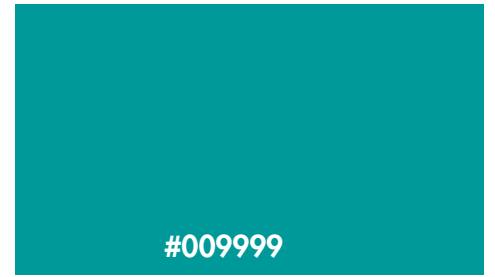
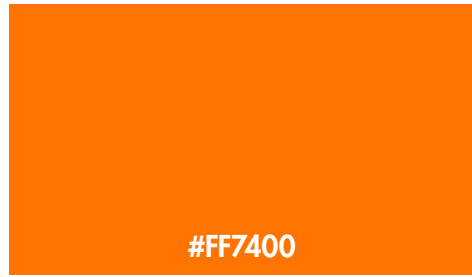
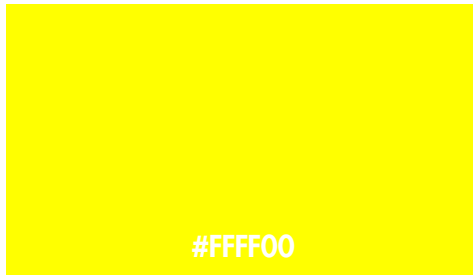


FIGURE 3.2.1. SPRING

FIGURE 3.2.2. SUMMER

FIGURE 3.2.3. AUTUMN

FIGURE 3.2.4. WINTER

15. Branding

15.1 BRAND VISION

The current society revolves around products. Products can have a broad range of function and meaning. Products for example help people heal, make you able to travel all around the world, or sometimes only fulfil luxurious purposes. What each and every product has in common is the fact that they are owned and build to be used, whether it is by a factory, company or costumer. The owner is not always the only one who benefits from a curtain product. A barbeque for example is, most of the times, bought by a single person, but hardly ever used alone. On the other side can products give disadvantage to someone other than its owner, for example a loud stereo, noisy car or big flat that ruins the view. A product's user is not always the product owner.

We believe a good product is designed for the owner, user, and

second users. A product should be designed to be bought by the owner, wanted by the user, and accepted or even desired by the second users.

The OUR-product line contains products that are loved to be owned and used by its user. Therefore the products have to give a feeling of personal possession, even if the user



FIGURE 3.3. BRAND LOGO

is different from the owner. Other than that the products stimulate social cohesion between the first and second users, just like the barbeque example.

The word OUR, symbolises a personal possession that nevertheless gives an advantage for everyone that gets in contact with the product. A -personal possession- means that the product profiles the first user's character and personality. An -advantage for everyone that gets in contact with it- means that all the second users want the first user to use the product, rather than not use it. *"For you, with them"* means for the first user, together with the second users. This is expressed in the brand logo (figure 3.3). Together they love to use the product. It is theirs, but from their point of view: OUR's.

OUR

"Belonging to all people."

15.2 WeCOLOUR

The first products in the OUR-product line are the WeColour (figure 3.4), WeColour App and WePattern. The WeColour is the name of the corridor lamp. The WeColour can be extended by the WePattern, which is the pattern shade that can be mounded on top of the lamp in order to create patterns on the wall. The RGB LED in the WeColour is controlled by a Bluetooth application called the WeColour App.

Since the lamp can take different colours, a great variety of colour combinations will result in a different colour compositions on the flat. Residents of the Schubert-Even flat will have to work together to tune the total composition of the flat or even to adjust the colour of their own lamp when they do not own a phone capable of using the application (WeColour App). This encourages social cohesion. Not only the acceptance of the second user is important. The first user should really want this product. It should feel like their own, even though it is actually owned by Woonbron. The patterned

shade that can be mounded on top of the WeColour enables the first user to create a piece of corridor of their own and profile him to the outside world.

OUR WeColour
for you. with them

- > Up RGB LED
- > Down Yellow LED
- > Integrated Door Bell
- > Intergrated Housenumber
- > Changeable Pattern Shade
- > Integrated Illuminated Nameplate



FIGURE 3.4. WECOLOUR IMAGE

16. Promotion and pilot plan

In this chapter, the promotion of the OUR product line and its products will be addressed. This is already important for the start of the pilot and not only for the final design. The focus will lie on the WeColour and WePattern.

The pilot phase will, as to be expected, be held in the Schubert-Even flat in Delft. The pilot version of the WeColour will only be placed with the fifty households that are on the long side of the flat. This makes it possible to not only test the use of the WeColour App in connection to the WeColour, but also the level of desirability of the WeColour itself. The first can be easily found by arranging some meetings and talking to the residents who will be getting a WeColour. And the latter can be seen whenever one of the WeColours gets 'replaced' or stolen. Since the lamps that are now in place are

not that difficult to take down, any resident of the short side could try and replace their Woonbron lamp with a WeColour from the other side. Of course this is undesired behaviour, since it can still be quite dangerous with the electricity flowing, but it will give an indication on the desirability of the whole and the 'asshole proofness' of the WePatterns.

The WeColour will replace the current corridor lighting for at least three months. After this the old one will be placed back or a new standard corridor lighting or the new and final WeColour will be placed. Whether it will already be the actual WeColour will depend on the success of the pilot. When the working of the lamp already proves itself in the beginning of the pilot, there will be enough time to optimise and finalise the WeColour and its components and this could immediately be installed after the

pilot. In this case, it would also be possible to extent the pilot versions a little to make the transition smoother.

16.1 FIRST ENCOUNTER, MEETING WITH RESIDENTS AT ARDEMIA

To make the pilot phase with the Schubert-Even flat into a success, a first meeting will be arranged with the residents even before the placement. This meeting (Ardemia, 7.30 p.m., April 8, 2014) will include a maximum of twelve residents. This is arranged in cooperation with Sebiha, who is, as been said earlier, a chairwoman of Ardemia and has already lived in the Gillis for over twenty-five years. She is the key person in finding residents who are willing to give their opinion about the WeColour and the neighbourhood in itself.

There will be some refreshments and the OUR design team will gauge interest, make conversation for some

input on final design and how to pilot and test which patterns are most appealing using the SC-Design Q-Board. Besides, this is the first moment of contact for the residents and the WeColour and its functions, which is not only intended for input in the project, but also to tickle the minds. It is expected that it will start the first conversation about the WeColour.

Also important is to mention that this project is not a fictive idea but is actually going to happen. Best would be to already give the dates for the introduction event and the placement.

16.2 SECOND ENCOUNTER, INTRODUCTION EVENT

Before the placement, all residents have to see both the pilot and final version of the WeColour, be able to choose a WePattern and get acquainted with the WeColour App. This should be done by dint of a small event from OUR and Woonbron, where someone of OUR, with jacket with brand image, will have the upper hand on the day itself. This is because, from Woonbron its experience,

the residents find it easier to talk to someone who is from a neutral party. Woonbron is not considered to be one, nor is the municipality. The event will take place on two or three days in a row, preferably a Thursday, Friday and Saturday or a Sunday, Monday and Tuesday. This will give most of the residents a chance to get a first impression.

To announce this introduction, posters will be put up on central spots like the entrance hall, in the lifts and next to the mailboxes. This will tell the residents about the event, show the lamp and tell a little about its functions. Also every resident that will get a pilot version of the WeColour will get a letter from Woonbron, in Dutch. Taking this letter with them to the event will make them able to choose a WePattern for their pilot version of the WeColour. When the letter is lost or got accidentally thrown away, it will always be possible to subscribe with a valid ID. Regarding the 'neutral party' reason, there is to be instructed that all communication should come from OUR. This will

give the WeColour more potential to be owned by the residents than by Woonbron.

Both an example of the pilot lamp and its shades and the final design of the WeColour and its WePatterns should be present and working at the introduction. This is to let the residents try and experience the WeColour, change the WePatterns and try the WeColour App on their phones.

It should preferably be held in the evening, from 5 to 8 p.m. so everyone will be able to come and see just before or after dinner. It is suggested to have free coffee, tea, lemonade and some snacks suiting the residents and the actual time. This should already be put on the poster and in the letter so the residents will be attracted by

OUR people

"Since residents find it easier to talk to a neutral party."

the free food and drinks as well. Also, to stay within the tension curve of the first meeting, this should be done no later than mid-May.

As an extra teaser and a thanks in advance, Woonbron will give all the participating residents of the Schubert-Even a solar charger for smartphone and tablet on behalf of Buitengewoon Buitenhof. It is up to Woonbron how to distribute these, but the best way to reach most residents is probably by means of post.

16.3 THIRD ENCOUNTER, PLACEMENT

The placement of the pilot version of the WeColour will be done in agreement with SOWNet, LedNed and Woonbron and will be conducted by PlusKlus, which is a training company. At least one person with an OUR jacket should be present who could again explain the WeColour App to all residents who have questions and want to know. Again with the 'neutral party' reason in mind. Also, a flyer with how to connect to the WeColour has to be put in every mailbox. Since there is some

time required to make the chosen patterns, the actual placement of the pilot should be within two weeks after the introduction event.

16.4 FOURTH ENCOUNTER, TRANSITION

As said before, the transition from pilot to final WeColour would be after a successful three months after placement. The smoothest would be to immediately install the improved, optimised and finalised WeColour. This would avoid a dip in the usage since the residents could stay using the WeColour bearing in mind that the function and the manner of working would stay somehow the same.

On forehand, the placement should be announced, again with posters and possibly a letter. The content of these is a mixture of explanatory work and show-off images. It would also promote the small event on the day itself. This small festivity would have again free food and drinks and people would again be able to talk to someone of OUR.

Table 3.1 shows the proposed planning for the pilot phase.

TABLE 3.1. PLANNING PROPOSAL



17. References

17.1 Books

- Adams, F. M., & Osgood, C. E. (1973). *A Cross-Cultural Study of the Affective Meanings of Colour*. *Journal of Cross-Cultural Psychology*.
- Bellizzi, J. A., Crowley, A. E., & Hasty, R. W. (1983). *The effects of color in store design*. *Journal of Retailing*.
- Birren, F. (1983). *Color and Psychotherapy in Interior Design*.
- Birren, F. (1969). *Principles of Color*. New York: Van Nostrand-Reinhold.
- Jacobs, K. W. & Suess, J. F. (1975). *Effects of four psychological primary colors on anxiety state, Percept Mot Skills*.
- Lou, M. (1996). *Light: The shape of space / Designing with space and light*, New York: Van Nostrand-Reinhold.
- Mahnke, F.H. (1996). *Color, Environment, and Human Response: An Interdisciplinary Understanding of Color and Its Use as a Beneficial Element in the Design of the Architectural Environment*, New York: Van Nostrand-Reinhold.
- Moyer, J. L. (1992). *The Landscape Lighting Book*, New York: John Willey & Sons, Inc.
- Valdez, P. & Mehrabian, A. (1994) *Effects of color on emotions*, *J Exp Psychol*.

17.2 FILMS

- Pas, R. van der. (2013, November 27). *Het gebruik van LED bij lichttherapie en dynamische verlichting, door Toine Schoutens van FluxPlus*. Retrieved from <https://www.youtube.com/watch?v=5jZLFD1OOV8>.