Andere Tonen #4

Pim Bens en Fier van der Bergen - De Reuringdienst

Andere Tonen the podcast in which graphic designer Asja Keeman - together with guests - takes a closer look at the Dutch design climate. The aim is to reflect, learn and deepen the conversation about the position of designers and design agencies in society. In the fourth episode I talk to Pim Bens and Fier van den Berge, social designers at De Reuringdienst and founders of Kade Clubhuis and Asja about different ways of working with the target group and how you relate to the individual and the larger (social) collective.

**AK:** Today I'm talking to Fier van den Berge and Pim Bens of De Reuringdienst They observe and analyze and then set things in motion. Call it citizen participation, quartering, co-creation or placemaking. They prefer to see it as a positive form of mischief. Full of guts and energy. In this way they create bottom-up involvement in difficult themes and at the same time investigate what is going on with the end users. They do this with physical installations that they build themselves in their self-initiated 'Kade Clubhouse'. a creative meeting place, with a diverse group of (social) designers.

**AK:** You have a very nice slogan: 'We don't solve anything, we cause something'. Why did you choose this approach? Why is this approach so important to you?

**FVDB:** By causing a commotion, the solution sometimes even comes from the user.

But before you can come up with a solution, there are still a lot of steps that need to be taken. Participation requires that everyone works in the same direction. Support must be created before you come up with a solution at all and we are very much involved in the whole preliminary process. If you can do that, the solution will come naturally.

**PB:** With our designs we try to bring together a good group of people. And that good group of people you bring together at that time and by leaving them in their own power. That's where you come up with the new solutions. And you don't necessarily always have to do that yourself as a designer. Sometimes the power is also just to bring the right people together in a project.

**AK:** And is that where your name comes from? Creating a stir, a service?

**FVDB:** Yes exactly.

**AK:** So does it mean then that that you guys don't believe in a solution to these the complex issues that you raise? Or is the solution so intertwined with causing a stir that that is already the solution?

**PB:** I think that the average themes that we are working on cannot be solved by us alone, nor can they be solved by designers alone. Even if there were such a large group. And even if we have so much time. But these are solutions that should be approached by all of us as a society and what we are very good at is activating people to get to work on these complex issues themselves. And also those people we activate, uh uh probably won't come up with the solution, but t are all kind of little stones that you eventually contribute that together you can put the whole puzzle. And everybody has their own responsibility in that, I think. And I think we're very good at the piece. Activating people to really actively participate themselves to uh strive together to find a solution.

**AK:** Ok. So you guys do a lot of social uh interventions actually in society, in the social field. If I understand correctly. How did the corona epidemic affect the way you guys work before that? I would imagine that that might have changed a lot. Social interventions were of course, especially in the beginning of the corona operate not possible. How yes, how did you guys resolve this?

**PB:** Yes, perhaps t is good to explain, on the basis of the "Onhandig" the project we did in Utrecht, how that changed. How it was initially I think very much. Uhm, really made sure that we couldn't do what we wanted to do anymore. And in the end, yes, slowly we grew into dealing with it in a different way and that ended up in the end.

**FVDB:** Yes, the project "Onhandig" was actually a project to address social loneliness. We did that at Mourning in Utrecht. It was a project of I believe, three months. But when the project just started, then the Crone pandemic actually broke out. And did we actually have a lot of installations that we had come up with that needed to change?

**AK:** Yes.

**FVDB:** People couldn't interact with each other in the way that what was done before. So we actually went looking for can we break through that one and a half meter that people have in their heads, can we do that when something happens in the public space, where people automatically react to it? And and they actually forget about that one and a half meters for a moment.

Well, the first little test we did. We walked through the streets of Utrecht with a big suitcase full of paper and we spontaneously dropped it open. It was very windy that day, so all the papers were actually blown across the street. And bystanders, they were immediately triggered to help us and to get all the paper back together as quickly as possible and fill the suitcase again. And then you see that in times of fear, because it was quite big at the time. That people still have a kind of urge to help if something happens, where it is true, that you actually have no influence on. And that was actually the start of the research.

**PB:** Yes, I think that the one and a half meter society also became a very important subject that we tackled. Also in this project, how can you deal with this in a good way, so that we don't lose social contact with others, even though we have to keep a meter and a half off. And actually the bit about lockdown and one and a half meters of distance were a kind of issue that we started working on, I think.

**FVDB:** Yes exactly. And then you also see that during a pandemic like this. So last two years, a lot of assignments that we did, they were actually corona related, were about loneliness, were about breaking the rut among students. Second-year students, for example, who have never actually been in the workplace, who only have to work at home behind a computer. These are all issues that we, as social designers, can get to work on. And in that respect we have been able to work through this period very well.

**AK:** Yes. So basically just given a reaction to the whole situation of the pandemic. And then turned that to your advantage again in order to raise yes issues again.

**PB:** Yes, and besides that, I think that what is also very important, what we ourselves have often said to each other. We have to be careful not to get caught up in the Corona media circus and only do Corona projects, because the world goes on. So we have to make sure that we don't forget which subjects we find very interesting in order to make people aware of them and also at the moment when you get into a kind of everyone. A given of course in a corona rut in a kind of lockdown. A drag of what should we do now? How should we proceed? But in even at that time you still have to have about social cohesion in your neighborhood and for the climate problem, because ultimately it's still a much longer running problem than just the pandemic.

**FVDB:** Right. Right. Yes you have well yes you say well social cohesion in the neighborhood. And t is of course also partly a result of Corona that the whole cohesion in a neighborhood in a district has changed. And there too you see that there is a great deal of, uh, need for social design to see how, how can we bring that cohesion back to how it was or perhaps even raise it to a new level after such a pandemic?

**AK:** So how can you bring people e closer together despite a pandemic?

**FVDB:** Yes, exactly.

**AK:** Does the pandemic have any new insight? New desire? Uh brought to you guys.

**PB:** Yes, well actually for us the beginning of the pandemic is also more or less the beginning that we started working in the Kade Clubhouse, but also the beginning of De Reuringdienst itself. So for us, actually, that's all sort of running parallel to each other, so it's very hard to estimate how exactly the corona pandemic has affected us.

**FVDB:** Right we did. We signed the contract of our shed. Meanwhile Quay Clubhouse, we signed I think less than a month before the pandemic broke out.

**AK:** Oh really.

**FVDB:** And so then we broke out in a sweat of okay, is there uh a crisis coming? And now we are stuck with a very large building that we have to pay for ourselves? And will we get it in full before our money runs out?

**AK:** But you have succeeded well, because I think t uh almost all places are taken, right?

**PB:** Yes, by now. But what was also very nice is that the designers who came to us in the building where we thought well in the beginning indeed thought until Fier says we will never get filled. You know, nobody is going to sign a contract for a new studio. But actually it wasn't that bad. And the projects of the designers who were with us also continued. So in the end, we also got work out of the designers who came to us. And that design also got their work from us. So that way reinforces each other very much. And I think we grew despite the pandemic and maybe not because of that Crone pandemic, but parallel to that Corona pandemic we actually grew as a Reuring service and outgrew our Quay Clubhouse and built a big network out of which we now do projects. So yeah, in the end it's especially hard for me to assess of, what exactly is the consequence of that?

**AK:** I've also seen one of your other projects here and that was the Social Design Calendar. Would you maybe like to talk a little bit more about that?

**FVDB:** We did that together with Studio Bernhard Langer, Sociaal Centraal and Marleen van Bergeijk. And it's a actually a bid with bottom up networks where that wee actually trying to connect social designers to each other in order to put social design on the map.

**PB:** And maybe it's first good to explain that social design is of course a kind of new field. We all know what it is, of course, but there are a lot of people with who absolutely do not know yet what social design is, but also for ourselves we call ourselves social designer and to others around us, who also, as you would call themselves. It may just be if they have a totally different perception of what being social is to them. And I think that question is super interesting the moment you bring social designers together and bring all those visions and approaches and work, methodologies and also results and the impact of those projects together. What is social design and can you ever tell it logically? Like, for example, in graphic design or product design? Or will it always remain a kind of vague broad concept? And I think that that question was the research of the social design lobby and by creating a kind of network of social designers, you can also explain at some point to potential clients or users or perhaps the target group of social designers. What is social design and what could you use a social designer for? I think that's what the care design lobby is all about. And this year, we created a tear-off calendar that actually makes that very concrete in 365 days, kind of insightful. What is social design and what can its impact be?

**AK:** Yes exactly. And you guys were just talking a little bit about impact. How do you measure this impact of the projects that you do, like this Social Design calendar for example?

**PB:** Yes, that's really. That is the most complex question you can ask us, because that is something we are always working on, how are we going to make this transparent? It is super easy to, for example, bring people into contact with each other. You make an installation, people are in contact with each other and actually you know that probably the contact that people have with each other will result in something. But what exactly emerges from that, you can never grasp. You can never record it, you can never document it and you can never explain it to anyone. I think a good example is our first social projects what we did, because a little bit in the direction of what we are doing now, that was our graduation project. Fier and I graduated together with "Where the wind blows" from the Design Academy in Eindhoven. Now I have to tell t properly. "Where the wind blows", was actually a research about the polder area of Terschelling. Because, Terschelling is of course a tourist attraction, a super tourist island.

But in addition to that, of course, you have residents you have farmers, you have birdwatchers, you have a kind of very mixed groups there that all want to deal with that island in a different way and especially specifically with the polder area. And what we have done is with "Where the wind blows". We went into the area in a very different way to see what would happen if, instead of surfing, you conducted interviews? Or make a photo series of the users. And we will do this very much from the perspective of your own experience of the area, so to speak. What happens if we just rent a construction site? We will stand in that area for two weeks and we will not only talk to the users, but we will also link the users to each other in the construction site hut.

**FVDB:** In the construction hut, the people from the Bird Protection Society came in. They came to have a cup of coffee with us. But at the same time a farmer who is involved in intensive farming came in. He also joined us in the building shed and then you bring them together. You bring these two groups with different interests together. Someone from the Bird Protection Society prefers a very herbaceous beak landscape and they want Plas dras. He wants a wet meadow. But the farmer doesn't want that and only wants ryegrass.

They've never really talked to each other. And they all have their own opinions. But as soon as they sat down together at the table, they immediately saw the advantages of each other's interests, and we facilitated. We facilitated that conversation at that point. But what I'm getting at is actually the impact that we want to measure. That's very difficult for us, because that Vogelaar and that farmer, they exchanged the numbers and they have that I'm in contact with, still. But so there's a lot more happening behind the scenes than we facilitated initially.

**AK:** Yeah, so actually you could say that maybe with this project was just just facilitating this conversation, so the possibility that these two different audiences were talking to each other. Actually already kind of your impact. Or am I seeing that wrong?

**PB:** Definitely. I think that's. We have some end results that we can present as an end result. But the most important end result is that conversation between those two people and this is just one example, but there are probably many more people who got in touch with each other that might be lasting. And in the end, that's a kind of domino effect that you bring that other group into contact with each other in a different way. And that impact, you'll never be able to measure it.

Or maybe you can, but in any case, we haven't yet found the, uh, the egg of Columbus.

**AK:** So now actually the impact is one is a side effect. But I can also very well imagine that you can also get a lot of information from measuring impact which might allow you to make your assignments even more targeted in the future. Is this something that you will be thinking about in the future to see how you can measure this impact?

**PB:** Yes, that's a good question. Simply because what we do best is what we do best for the Reuringdienst. Indeed bringing that rage. In itself to achieve that. It's not so very difficult to, uh, or necessary to be able to measure the impact. But of course it would be very interesting if you could show that a small amount of commotion is enough to bring about something completely different or to set something completely different in motion.

**AK:** Yes, exactly,

**FVDB:** It's also a question we hear more often from clients. Okay, and uh, if you if you take to the streets now with this installation, what is your reach? And of course those are numbers. We understand that they are very important to be able to say clearly in black and white what the impact of such a project is. So the more of this kind of data we can collect in the future, the more convincing we want to be.

**PB:** Yes, and apart from water, I think it's super interesting to know what you're actually doing it for. Because I find it in any case very nice that at the moment you look at such a na example to that chain. I would really like to know if we are actually in talks. And whether they actually made an appointment or whether the bird visited the farmer. But also the project we did in Utrecht on loneliness. I would very much like to know whether there was indeed a kind of domino effect, through which we brought about something that might lead to a new volunteer in the neighborhood. The one that you cook for his neighbor every night. I have no idea. These are kind of questions that you actually want to analyze. You want to sort of record or analyze that to see if what you're doing is actually successful, or at least that you're accomplishing what you actually wanted to accomplish at the forefront. I think it's an interesting question for me in particular for that. Or yes, whether you would want to go in that direction, so to speak.

**AK:** Yes exactly. I see in your work uh also what you do actually and a certain amount of humor. What kind of role does humor have in getting the conversations going for you guys?

**PB:** Uh yes, I think that humor is kind of a tool for us to get the conversation going in a very different way. So indeed, we are very often talking about a kind of complex topic. And the moment you just uh approach someone with the question to pick up something about the theme or input or have a conversation together about a problem like indeed, social cohesion in your own neighborhood. It's much better to have a conversation about social cohesion in your neighborhood at the time you're at a neighborhood barbecue with that local resident or you're at the fair together at the shooting gallery. And that way of a kind of high quality of a conversation.

**FVDB:** We often use a one a Trojan horse to pull a topic out of context and to have a means to start the conversation. With us, humor works very well to break the ice. It can also happen that when we have a conversation we spend the first fifteen minutes talking about a completely different subject, or about that crazy shooting gallery at the fair.

But at the end of the day, that's a really nice key to eventually bring up another topic that we're actually looking for.

**AK:** To make complex topic a little bit more approachable anyway and that it's easier to understand and easier to get into for well, the people you guys are talking about and talking to.

**FVDB:** Exactly yes.

PB: Yes and also. And also, kind of building it up. Because often when you just suddenly start talking about that topic that we think is important to make that discussable then. People are not necessarily engaged in that topic and they can't a no answer to a question you would like to ask. But actually they do know the answer. Or actually they could give an answer and actually by sort of building up the conversation to a real qualitative conversation. And at a certain point you can then go into depth about the theme you want to raise. And I think that this low threshold is very important. So first you want to infiltrate, in a different way, get in touch with those with the target group to eventually have a qualitative conversation about the subject you want to bring up.

**FVDB:** And and that that can be done. So that can be a very long process, which is what we did for example with "Where the wind blows". Have we really been on the island for the longer period of time to really become part of that community so that they gain trust in us and then we can have conversations. So another method is by using humor by using humor, there's a laugh in it right away. The serious edge is taken off and people trust you more. And that also makes a subject at once much more light-hearted and much easier to talk about.

**AK:** Yes, perhaps they will be more open. They come up with completely different answers than when it's a really serious uh conversation.

**FVDB:** Yes, definitely.

**PB:** And what is also an important point that they do not see us as our client for this. So we often work for a client. And that client, that can be a municipality but it can also be a company and then can be an architect who is going to do research on the new to the new neighborhood. And the local resident or the user of the product we are working on, it doesn't matter exactly who the person is that you are trying to contact. But they don't necessarily want to talk to our client. But actually we are a sort of intermediary who stands, as it were, between the client and the end user. And that's why you want to get in touch with a completely different way than how the client would get in touch with the end user.

**AK:** Yes and is that another specific type of humor that you guys use? Is that really satire or?

**PB:** Yes, we, we find we. We find it funny very often, but I also don't know if everyone finds t funny is.

FVDB: Yes, at least we laugh a lot at the studio. And and some things, we still find very funny and others don't see the humor in that. What we always use are bright colors. It has to stand out.

**PB:** Word jokes,

**FVDB:** Word jokes. They always do well with us.

**PB:** I think that when we are coming up with a concept. Then indeed t is just one hour of fun. And then maybe a hundred jokes, things that we find very funny, are discussed. And finally you select something that is a kind of balance between. At the end of the day, we're talking about very serious subjects, you know. It's not one big comedy show, so it has to be a kind of a must have a humorous or approachable conversation partner.But there really has to be an eventual qualitative conversation to expose a serious subject. I think that's ultimately the challenge.

**FVDB:** No, the if designs is the first approach is really never. We have to make the funniest thing possible. But it's really a side effect actually. How or that is just how that we design and that is

**PB:** it's a means,.

**FVDB:** a means actually exactly to achieve a goal. And it shouldn't become the goal. Then we would be a cabaret artist.

**AK:** Yes, this is a lot of trial and error actually surely?

**FVDB:** Yes, actually experiment. We are actually designing in the field and the beauty of it is that while you are still designing, you are in the field. Then you also create visibility. And whether that works with conversations or not. From that moment on, you are already visible and you are actually already implementing your project.

**PB:** Yes, and that is a very difficult point, if you work for a client, to sell that to the client, so to speak. But I think we are getting better at that. And that's more because ultimately you don't want to make the whole process transparent. Often these experiments are our very own means of ultimately being able to make a plan of approach.

We are actually sort of infiltrating a certain theme, which we ourselves are not quite familiar with yet. And we do that by going out into the streets and talking to people and indeed placing the few interlocutors. And one works and the other doesn't, but after three conversation starters and three times on location, then we have something like. Then you can now know what we're talking about and what we should be talking about. And then we can get to can we get going so to speak.

**FVDB:** Yes, I think that when we first started, it was still difficult to convince a client of this. But it's getting better and better now because we can also show that this is our working method and that it just works and that we get a lot of energy out of it and that it just leads to good results and how often we do this. So the, the easier it is to actually get clients to join us in a process like this.

**PB:** Yes, we are usually more critical than clients. That also makes a big difference.

**FVDB:** Definitely.

**PB:** Yeah.

**AK:** And how do you decide which clients to work with and which not? I imagine you guys are pretty critical about that as well that you don't go into business with everyone. What is your criterion for that?

**PB:** I think you come back to the impact. We've had many conversations about this, but I, I couldn't say this is a misunderstanding that I really wouldn't want to work for. It's much more what goal could we achieve with that project. And is that goal the goal that we would have in mind? And I think then very important in that is it shouldn't become a check mark of boring participation project, check. And I think that's one of the main things that you would always run into. Or at least what you as a social designer very quickly run into is okay, we have to create support, for that we have to enter into a participation process and for that I have money available and it has to be spent. And to get people to do all that, then we can start the project, and I think that's a kind of pitfall where you always have to make sure you don't fall into the trap of saying it has to be done, the goal ultimately has to be to actually involve residents or end users or whoever they may be, whoever that target group may be. And not just to get a uh to get a check mark. Uh.

**AK:** With social design, there's always an idea that social projects are funded or subsidized by well, say a stimulus fund or something. How do you guys stand in that? What's your take on that? Opinion on that.

**PB:** I think socio designers at the moment are predominantly, at least working for the public sector. The can be directly for a municipality or through a stimulus fund through a fund. But what I personally find very interesting is that they are, actually topics that we as a society should just answer and there are just funding opportunities for that and not as a kind of own or self-initiated project, but from a demand of the municipality. So the moment the municipality has an important question of for this we can use social designer, just like. We need to improve the infrastructure. For this we hire a large construction company. The money from the municipality goes to a construction company, and I think it's very important that the municipality, the province or any other company, or any other organization for that matter, also do this. That there is also just a kind of okay, we have to answer a question and for that we can use a social designer. Then, of course, you have to pay that social designer for that. And then, I think then it's no longer a uh funding opportunities or a uh fund where uh you get paid from. But then it's just because you add value from it the specialization that you have and that value. That of course is just uh paid for from the demand that is there from them from the public sector. Now we're talking about the public sector but then of course there are also companies with a social function and even Fier mentioned it a moment ago. They are also within companies that do not necessarily have a social function. They may even have issues within the company for which you could hire a designer. And I think it's quite interesting for all of us to find out what exactly is the value that you add? And then who should pay for that value, so to speak.

**AK:** Yes, do you think there's still a piece of education possible in that for the client? And. Is this then something that social designers should be doing? Does the responsibility for that lie with you?

**PB:** I think that does bring you back to that impact that you just asked a question about. For that, it is very important that they make the impact measurable, because you can also show what the added value of the work that you do is and the moment that impact is visible, then a client will also say more quickly, well, it's just one thing. It just has a certain value, so then that should also be paid for.

**AK:** Yes.

**PB:** But yes of course. We can say now of that it should it should. We should be paid better like that, but that's not the point at all. In the end it is very important that you yourself show what the added value of your product is and the moment you make that transparent, then they will also pay you for it, so to speak.

**FVDB:** So this is also one of the reasons why we founded the Social Design Lobby, to get the lobby for social design clear and to be able to continue. Uhm what else can be done with social design and what the power of that is.

**AK:** Yes, very good. Well, let's get right to the point then. Card Club At Home. From what desire did it actually arise?

**FVDB:** Quay clubhouse actually a creative making place. Where that together with other designers, mainly social designers, we created a kind of creative hub where we actually share a space, share a big workshop. And each designer actually has an individual studio with it. We completely converted that two years ago. It was an empty warehouse that we had rented ourselves and thought, well, we actually want to share this with other designers.

And then we built smaller studios and workshops in it. And now there are seven design studios in it.

**PB:** It actually originated from. As a designer, of course, you end up being eighty percent behind the computer or in conversations or in on-site appointments. And only twenty percent you're in the workshop, with those installations where you just build it everywhere. But you do need a large space for when you are indeed going to build such an installation. But of course it's a shame if the workshop is empty for the rest of the time. So actually I thought, can't we share the workshop or at least the facilities that we occasionally need with other designers? So, of course, that's great from a practical point of view. And you also inspire each other. So you have t cross pollination between all those different agencies.

**AK:** Yes, exactly. But why set up an organization for this yourself? Why not join an organization that actually already exists?

**PB:** Yes, that was partly because supply was simply low at the time and we just had to leave our own studio in a reasonable hurry. But in addition to that it was ultimately we very much wanted to just have a space for ourselves that we could really, in proper consultation with a with another selection of designers use for our projects.

Compared to if you were at a uh micro lab at Strijp-S or so you know, that's also a creative gathering building, but you share that with such a large group of people and studios. And not just real creators either, but also larger agencies that just rent a commercial space there, so to speak. And we didn't really feel like moving within such a building as if we had our own space and really made something of it.

**FVDB:** Yes, before that we were actually on the Avignon laan in Eindhoven and the S Eindhoven 8. We did have a shed but we were alone in it, just the three of us so Bauke Bruijns, Pim and me. And it was very quiet there and we sat, as Pim says, for the most part behind the computer, but when we were on the computer nothing else happened. And we really needed something more like a lively environment where several people were actually working. That you can also get some inspiration during the coffee break by talking to other designers.

**AK:** Yes, that's actually what you do with De Reuringdienst. So an individual and involving the larger collective. That's actually what you're trying to do with the Kade Clubhouse uh. Bring different social designers together. See if there is any cross-fertilization and you can also work for the Reuringdienst.

**FVDB:** Yes, exactly. And you can actually see that it's already paying off, because we have already carried out several assignments as the Kade Clubhouse. And the nice thing about that is that we have a lot of expertise in house, from graphic designers to social designers. Which meant that we could take on a really big job like we've done before for Eindhoven.

**PB:** Yes, so we did envision that collaboration. That was always the plan. But of course it's the question of how that turns out in the end. And actually it's incredible in two years to kind of a new collective are going so. At the moment sometimes I'm doing a project for De Reuringdienst and sometimes I'm just really busy with a project for Kade Clubhuis. And so there I have direct contact with all the other designers in t Kader Clubhuis because we're doing a project together. And so then I kind of actively collaborate with other designers. The Kade Clubhouse is with Fier and Bauke, with whom I actually have De Reuringdienst. And that's really nice that you can see that it has grown organically, but that it has already gone so far in two years, so to speak. Well, the nice thing is that there are parts of these projects that we would also do with De Reuringdienst. But we can also handle a much broader project as a result. Precisely because we also have this other expertise working with us. And I think that also strengthens us as the Reuring Service because we come into contact with them, you can also use the network for your own projects.

**AK:** How do you guys see the future of The Reuring Service?

**PB:** What we were just talking about, it started only two years ago in a completely hectic time, the beginning of the Corona pandemic, we also just moved into Kade Clubhuis, we have built a whole new network of different kinds of designers in Kade Clubhuis in addition, we are also active with the Social Design Lobby so I very much feel as if we are now on a kind of springboard of where it goes from here. I think this is a very interesting moment for De Reuringdienst to consider what we have all achieved and what we could do from this point on. So we've actually planned a moment after Dutch Design Week to discuss this together, what we still want to achieve.

**AK:** So a nice weekend getaway for all of us to brainstorm about the future.

**PB:** Right, that is already planned, yes.

**FVDB:** One thing is certain, we are very good at this bit of entertainment and if we want to expand it further we need to look at what else is needed and what other expertise do we need within the Reuringdienst to really take it to the next level.

**AK:** So there are a lot of growth opportunities if I hear it like that and a lot of plans and ambitions.

**FVDB:** Yes, there certainly are. So we're very curious to see where it's going to take us.

**AK:** It sounds like a great plan. I want to thank you very much for sharing your vision, about social design, The Reuring Service, Quay Clubhouse and all the other great initiatives you are doing.

**AK:** So Pim, Fier thank you very much.

**FVDB:** Thank you as well

**PB:** Yes thank you for inviting us.