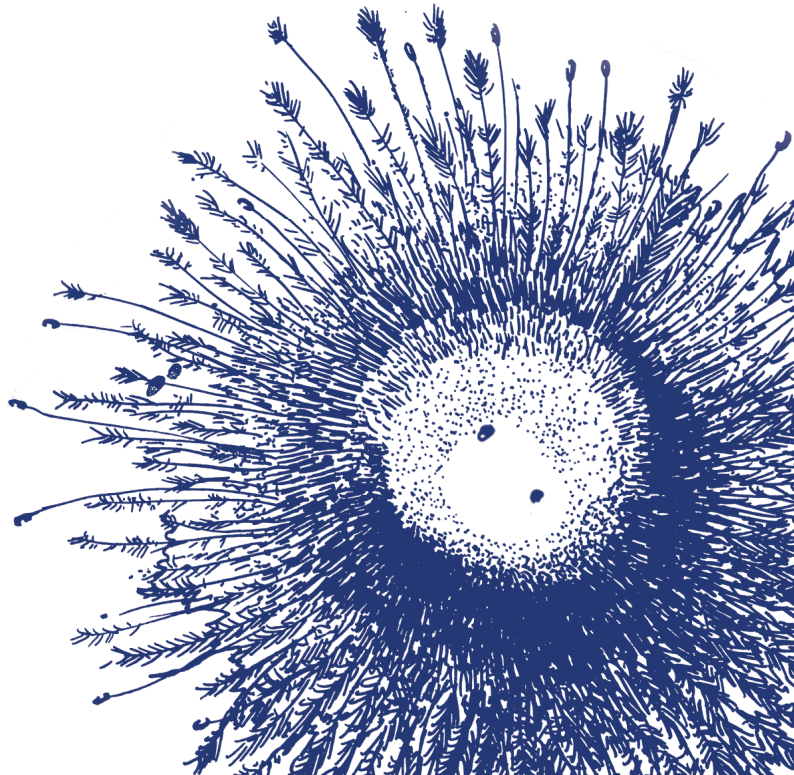# Tintelzinnen

Intimate audio stories to stimulate
the fantasy of elderly women

Tintelzinnen

Intimate audio stories to stimulate the
fantasy of elderly women

Myrthe Krepel

Colophon

Executive summary

This graduation project started off as an explorative project towards understanding sexuality and intimacy in later life. At first, a literature study was performed in order to set the basis for further research. Literary study defined intimacy as a sense of closeness. Furthermore, research showed the importance of intimacy as it provides us a sense of belonging in the world. Intimacy includes sexuality. Where sexuality is a central aspect of being human and an essential aspect of our self-worth. It was found that there is little known about the sexuality of elderly, in particular, the emotional aspect of sexuality and the positive side of it. According to the Graaf (2013) thoughts, feelings and intimacy are becoming more important in the sex lives of elderly. And, those elderly who can adjust their expectations regarding intimacy and sexuality in later life are more satisfied with their sex lives. Perceiving elderly as nonsexual human beings, affect the feelings elderly regarding their sexuality.

A context mapping session was performed with both men and women to get a sense of the dreams and values older people have regarding intimacy and sexuality. The insights from the context mapping session and other research were combined and clustered into seventeen clusters. Also, from the insights, four types of people were defined with different attitudes towards intimacy and sexuality in later life. Being: The Confident, The Insecure, The Passive and The Escapist. Within these types, the focus went towards female sexuality, because female sexuality is still underexplored compared to that of men. For each type, a strategy was defined to make them (re)develop the role of intimacy and sexuality in later life. Due to sexuality being an essential aspect of self-worth, it is relevant to explore the role of it in later life.

By using the output of the research phase, a multitude of ideas was generated. Different ideas were clustered into three concepts: (1) sensual well being, (2) erotic stories by elderly and (3) imaginative audio tour. To test the effect of the concept imaginative audio tour, an audio prototype was made. This prototype consisted of an audio track and a headphone. The test was performed in HEMA, and elderly women were approached to listen to the audio track. Followed by a short interview afterward. In the audio track, the listener was asked to picture a man and to picture a conversation they would have with the imagined man. The audio file triggered the imagination of the participants. For one of the participants, a particular feeling of love, at first sight, was evoked. Also, the audio experience served as a conversation starter to talk about intimacy and sexuality. Based upon the test, audio was chosen as a medium to evoke certain feelings to stimulate sexual development.

A second test was performed in the same context. To combine the concept of erotic stories by elderly and the insights from the first test a new prototype was made. The prototype consisted of an audio file and a tube with a voice recorder in it. In the audio track, the listener is guided to create a story. It was discovered that people find it difficult to imagine situations beyond their world of perception.

The outcomes of the test were evaluated with experts in the field of intimacy and sexuality. It turned out that the fantasy of most women is underdeveloped. They do not know or are unable to explore what they want and what they like regarding their sex lives. Therefore, it was chosen to further focus on designing the content of the story to evoke a certain feeling, rather than letting the listener create the content of the story. Offering multiple audio stories within the spectrum of intimacy was identified as an opportunity to support older women in exploring what stimulates them. Based upon these insights a design goal was defined: "I want to design an audio experience that stimulates the fantasy of elderly women through

which they can explore their sexual identity.
The intended experience is defined as intimate,
ambiguous and dreamy."

The final design Tintelzinnen is an application
that consists of different audio stories the user can
listen to, to explore various aspects of her sexual
identity. Each storyline answers to a different form
of intimacy. Through this, the listener can discover
how she relates towards the different aspects of
intimacy. One audio story is written and recorded.
It is designed to both immerse the listener into the
story, while at the same time giving space to the
listener to fill in the details by using their imagination
and memories. The application is designed using
ambiguous illustrations to immerse the listener into
the audio experience and to guide the user into an
attentive listening position.

To evaluate both the audio story and the browsing
experience of the application a prototype was built.
This prototype was evaluated with three participants,
all women around the age of 70. Each participant
experienced listening to the story differently. The
prototype evoked different feelings and memories
based upon the background of the participant. The
audio story had the right balance between immersion
and interpretation of the listener. Browsing through
the screens of the application was experienced as a
dreamy and the ambiguous illustration of the audio
story contributed to the listening experience. Other
insights serve as recommendations. More testing is
needed in the future to understand the impact of the
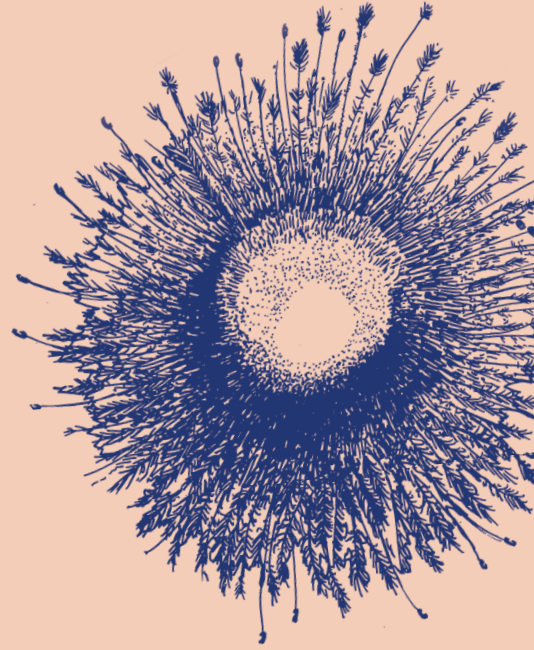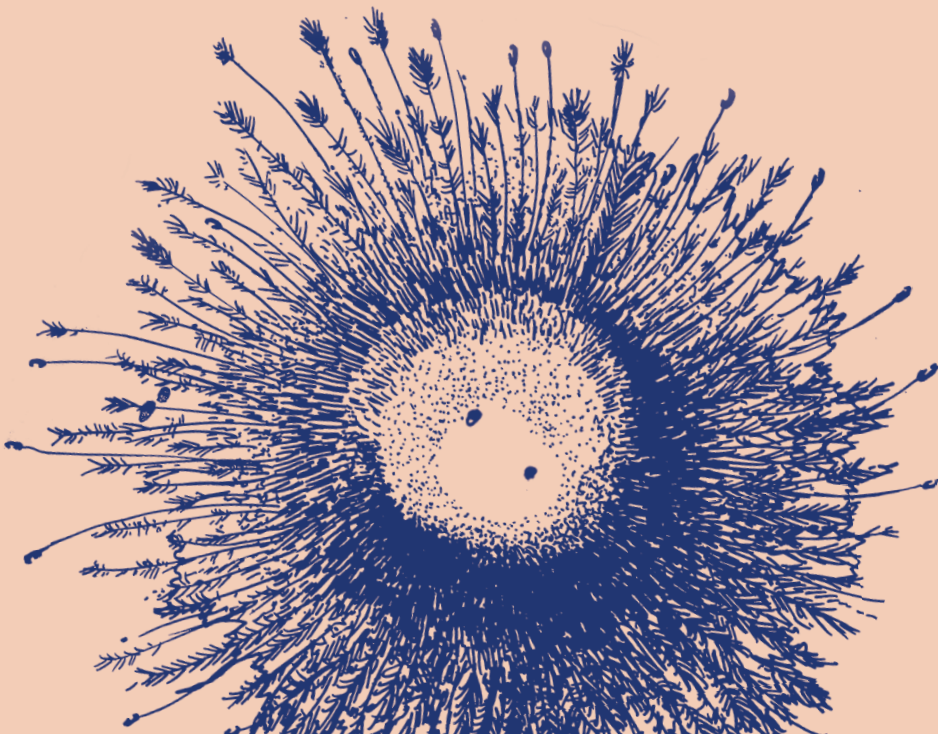design on an older person's sexual development.

Contents

1. The project

This chapter discusses the aim of this project, its significance and the approach that was taken to reach this aim.

1.1 Introduction

The Netherlands counts over 3 million people over 65 years old. This number will continue to increase in the coming years. In 2040 there will be 4.7 million people whom are 65 and over which is 26% of the whole population. (CBS, 2016) The longevity of people increases to. Developments like these mandate that we have to rethink the role of elderly in society.

'Youth is the only thing living for.' This quote from character Dorian Gray of Oscar Wilde is still relevant today. In our society we strive for infinite youth and beauty. According to biologist Thomas Welz age is associated with decay; both physical and mental. Youth on the other hand is associated with beauty. With beauty being the basis of sexuality, age and sexuality cannot unite. (Borrel & Targhi Bakkali, 2016) The current imaging of elderly and ageing automatically sets elderly aside as non-sexual beings. According to Bauer et al (2007), the need for love, companionship and physical intimacy does not diminish over age. However, due to the imaging of elderly and their sexuality, there is little attention for elderly's needs regarding intimacy and sexuality.

With the increasing longevity and the added years it brings, there is an opportunity to redefine the style and purpose of those later years of life. Since our culture promoted the idea that love and sex are only for the young (Langer, 2009), the role that intimacy plays in elderly's life is under explored. Therefore, this graduation project will explore the meaning of intimacy and sexuality later in life.

1.2 Design Brief

This gradation project started of with understanding intimacy and sexuality in later life. The project is part of the project Silver Service. Silver Service is a project that resulted out of a collaboration between Nationaal Ouderenfonds (NOF) and Design for Humanity (DFH). The aim of silver service is to develop new products and services that support people in the transition of becoming older and to make them more aware about their future as an older person. The opportunity addressed by this graduation project is to research how experiencing and expressing different forms of intimacy and sexuality in later life can contribute to elderly's overall well being.

1.2.1 Collaborators

Design for Humanity

Design for Humanity (DFH) is an organisation that connects young designers with governments and societal parties in order to stimulate social innovation. They address different topics such as loneliness among elderly, the refugee crisis and democracy. For this graduation project DFH collaborates with the NOF.

Het Nationaal Ouderenfonds

The NOF is a national charity. Their goal is to give elderly the opportunities and chances to age the way they want to. The subjective needs of the elderly are leading and the NOF supports the elderly in the way they want to. To reach this goal the NOF focuses on three pillars: prevent and fight loneliness, increase self-reliance and empowering elderly to include them in society. The projects of the Nationaal Ouderenfonds are diverse: from a LHBTQ+ awareness campaign to a soccer team for elderly. (Nationaal Ouderenfonds, 2017)

Design goal

Together with my graduation team, DFH and NOF an initial design goal was formulated to kick off the project:

Design a product/service that opens up single elderly (65+) towards intimacy and therefore contributes to their overall well being.

To scope the assignment, the focus wil lie upon single-elderly. Within this scope single-elderly's attitude towards intimacy will be explored. The reasons of these elderly being single and the impact it has on them being open towards intimacy will be researched in order to get a complete understanding of intimacy at older age.

1.3 Research aim

The main aim of the research is to find an answer to the question *'What role should intimacy and sexuality play in the lives of single elderly in order to contribute to their overall well being?'*

Research questions

The goal of the first phase is formulated as follows: 'Understanding intimacy and sexuality at age' To get a broad understanding, three main research questions are defined. By trying to find an answer to these research questions, a Design goal will be defined in order to understand what needs to be changed.

1. In what way does intimacy and sexuality contribute to the quality of life?

What is sexuality? Why is sexuality important to people?
What is intimacy? Why is intimacy important to people?
In what way do intimacy and sexuality relate?

2. How does the ageing process influences the sexual development?

How does the sexual development look like?
How do people cope with the ageing process?
In what way(s) does the taboo ageing & sexuality affect older people?

3. What are older people's attitudes towards intimacy and sexuality in later life?

How do older people experience and express their sexuality?
What are motivations and barriers towards engaging into intimate (sexual) relationships in later life?
What factors affect the attitude people have towards intimacy and sexuality in later life?

1.4 Approach

This graduation project is of explorative nature. Through both research and design activities, several solutions directions are developed into one essential design.

Research
The research for this project consists of the following two parts. First, a literature study is performed in order to construct a foundation of knowledge and get input for the context mapping session and interviews. Second, a context mapping session is performed. Parellel to the context mapping, experts were interviewed. All insights from the research activities are clustered and these clusters are described and illustrated. The clusters give an understanding of intimacy and sexuality at age. Next to that, types of people are defined in order to identify opportunities to design for.

Design activities
From the research, a first version of the design

goal is formulated. The identified opportunities and clusters were used as input for ideation. Three concept directions are defined. Based upon elements of the concepts, two prototypes were made. These prototypes were tested and iterated upon to develop them into one concept. This is defined as the design space. Finally, the resulting design is validated in a

Design goal v1

Design goal v2

Recommendations

2. Discover

In this chapter, insights from the research are interpreted, by clustering the obtained information. Four types of users are defined and design opportunities are identified.

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Bouquet Reeks

SARA CRAVEN

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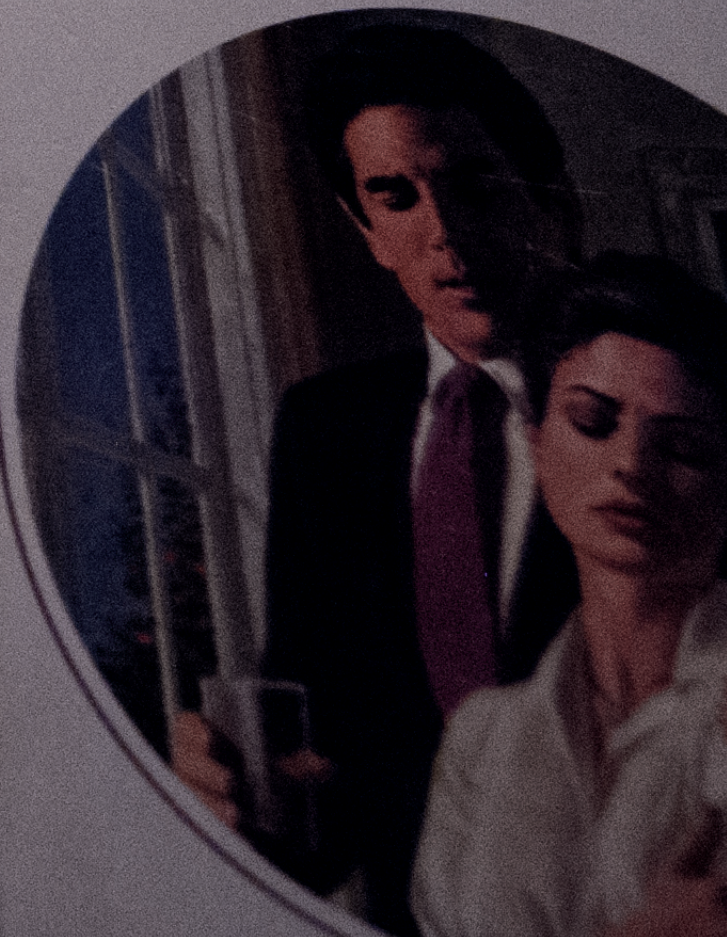
2.1 Literature review

2.1.1 Sexuality

What does sexuality mean?
What includes sexuality?

Sexuality is a complex concept. At the start of this project terms like sexuality and intimacy needed a definition to get a common understanding. From the beginning of this project, it was clear that me, as well as other people, struggle with the concepts sex and sexuality.

In 2016, Daan Borrel, a journalist at the Correspondent, research in a series of articles how we can talk more openly about sex. In her final piece, she argues that the imaging of sexuality in the media needs to be addressed differently. Sex and sexuality are often confused in our society. There are plenty of stories about sex in the media. However, the media offers few ways to talk about sexuality, and they exclude the sexualities from groups such as children, elderly, asexuals and sex addicts. The conversation we have with friends, lovers, and family is more about sex than about sexuality. Conversations are about sexual trends rather than how you are in touch with your own body, that of others, how close you want people and what intimacy means to you. As a result, we often don't know how to talk about sex or our sexuality.

In her series of articles, Borrel (2016) looked at sexuality from different perspectives and concluded that sexuality is different for everyone. Everyone expresses their sexuality differently, therefore, showing the diversity of sexuality in the media is essential. She concludes her article with a list of recommendations on how the media could discuss sexuality:

- *Nuance*: Present stories about sexuality as personal stories only. The context is essential and deepens the story.
- *Avoid numbers*: Only use numbers to argue something, numbers shouldn't be presented as something new.
- *A different aspect of sexuality:* Next to the biological aspect of sex, the psychological, sociological and cultural side of sex should be discussed.
- *Sexual education*: Continue versatile sexual education for every generation, over and over again.
- *Intimacy*: Dare to discuss intimacy. Sexuality means intimacy for the most significant part, although it differs what intimacy means for people.
- *Diversity*: Do not make normative statements, make sure stories about sexuality are diverse.

The world health organization (WHO, 2010) defines sexuality as follows: "...a central aspect of being human throughout life encompasses sex, gender identities, and roles, sexual orientation, eroticism, pleasure, intimacy, and reproduction. Sexuality is experienced and expressed in thoughts, fantasies, desires, beliefs, attitudes, values, behaviors, practices, roles and relationships. While sexuality can include all of these dimensions, not all of them are always experienced or expressed. Sexuality is influenced by the interaction of biological, psychological, social, economic, political, cultural, legal, historical, religious and spiritual factors." (WHO, 2010)
The terms sex and sexuality are often used interchangeably, the term sex refers to the physical aspects, particularly sexual intercourse. The meaning of sexuality is broader and not only encompassing the physical but also the social and mental aspects. Sexuality is part of who a person is and has

significance throughout everyone's life. (Kessel, 2001)

Defining sexuality

Sexuality is part of human life and can be experienced and expressed in many different ways. The way people experience or express their sexuality depends on many various factors and the way they interact. It is determined by the individual what sexuality means to him or her and thus how it is expressed.

2.1.2 Intimacy

What is intimacy?

What is the relationship between intimacy and sexuality?

Intimacy is a sense of closeness. It is something that is essential to our human being, this sense of closeness matters much to us. We seek closeness with others because it gives us a sense of belonging. Intimacy is a known theme in many novels, artistic works, and modern science. In those works, intimacy is approached as a struggle in which we try to re-discover intimacy with ourselves, others, humanity and the world. Intimacy exists in many forms and therefore can be approached in many different ways. Intimacy among friends, lovers, human and nature, the intimacy of touch and the intimate ways in which artistic creations can give expression to and deepen our understanding of reality. (McLaren, 2014)

This project will mainly focus on the intimacy between people, and later on intimacy between (potential) lovers in specific, interpersonal intimacy. McLaren (2014) approaches interpersonal intimacy from a phenomenological perspective. Phenomenology proposes that "we have a basic lived openness to others and that this makes it the case that we are always ready transcending ourselves towards others. Through that being-with, we are set in motion, drawn beyond our own individual sense-making resources, intimately shaped, by these others." (McLaren, 2014) From this perspective, being intimate with someone is to be swept into another's way of perceiving the world. Through others, we encounter the world and develop ourselves. (McLaren, 2014)

The spatiality of intimacy is strange. One can be physically far away from someone and feel close, or

figure. 2.1 Embassy of Intimacy during Dutch Design Week

one can feel far away when being physically close. Intimacy consists of cognitive, affective and physical aspects. Intimacy can be expressed in many ways: verbal communication, gestures, close physical proximity or touch. (Battarbee et al., 2002)

Blieszner & de Vries (2000) listed the following feelings that an intimate relationship may include:

- *Commitment*: feeling connected
- *Affective intimacy*: feeling compassionate, a sense of care towards the other
- *Cognitive intimacy*: being aware and thinking about the other.
- *Physical intimacy*: to share physical encounters that range from proximity to sexuality
- *Mutuality*: a process of exchange or interdependence

Sternberg (1986) sees a love relationship as an interaction between commitment, intimacy, and passion. (see figure.2.2) Respectively this means that partners chose to be together, feel close to each other and feel attracted to each other. These three components can't be seen as separate.
 (Swinnen, 2011)

This project will further focus on the (potential) intimacy between (potential) lovers, a sense of intimacy that lies in the sexual spectrum. Intimacy becomes sexual when people mentally transfer themselves to a shared or separate sexual world. Therefore, sexual intimacy goes beyond sexual intercourse. Each body part, every type of touch, can be sexual. It is the mental transfer that makes it possible that actions from a distance, for example, phone sex, is perceived and felt as sexual. (Swinnen, 2011)

Defining intimacy

Intimacy is a sense of closeness in which people feel close to each other. By being close, they feel connected and can be swept into each others way of perceiving the world. An intimate relationship is defined by affective, physical and cognitive aspects of intimacy. Intimacy has many forms but becomes sexual when people mentally transfer themselves to a separate or shared sexual world.
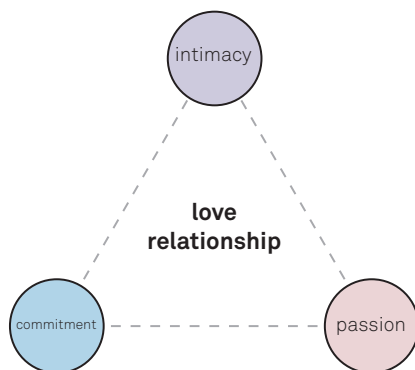
figure. 2.2 components of a love relationship

2.1.3 The taboo

What's the taboo about? Why is it a taboo?
How does the taboo affect elderly?

In 2017 Glenn da Silva graduated with sexual help tools for elderly. He designed a rollator with a moving sliding seat and a stool that support elderly physically during sex (see figure.2.5) This project got a lot of media attention, featured in the national news (NOS). During his graduation project, he had to deal with giggly responses and the general taboo of elderly needing sex. (NOS, 4th of February 2017) These are similar responses to my project, why are we disgusted by this theme?

In the book Seksualiteit van ouderen (2011) author Aagje Swinnen points out different explanations why elderly & sexuality is such a taboo. From a biological perspective elderly aren't seen as sexual beings merely because they can't reproduce themselves.

Another explanation is that (grand)children don't see their (grand)parents as sexual beings, therefore, we see elderly as asexual. According to Swinnen (2011), the most convincing explanation is that we associate aging with decline; both physical and mental. Since sexuality tends to be equated with youthful standards of attractiveness, definitions of older people as asexual are heightened for those who start to lose positive physical attributes (Langer, 2009). With beauty being the basis of sexuality, age and sexuality cannot unite (Borrel & Targhi Bakkali, 2016). The current imaging of elderly and aging sets elderly aside as non-sexual beings. There are a lot of prejudices and stereotypes about aging & sexuality. Unfortunately, these still dominate current views on sexuality in old age. The following misconceptions and myths are most common (Dominguez & Barbagallo, 2016):

- 'Sexuality in old age does not exist.'
- Sexuality among older people is comical

figure. 2.3 Love assist by Glenn da Silva

- Sexuality among older people is disgusting
- Sexual activity in care institutions is against the rules
- Assumed to be heterosexual

Menna Laura Meijer directed the documentary 69: Liefde Seks Senior. The documentary was broadcasted on public television in 2014 and shows the many different forms of love and sexuality at age. In an interview with Meijer she explained that her view upon aging and sexuality needed to be challenged. Like many of us, Meijer thought that sexuality at old age didn't exist and struggled with the idea of elderly having sex. (VPRO, 2014)

'After I made the series 'Sexy' about youngster & their sexuality my grandfather told me I should make a series about them.' I felt disgusted, the idea that elderly would even think about sex I found difficult to imagine. I completely ignored what he said.' - Menna Laura Meijer
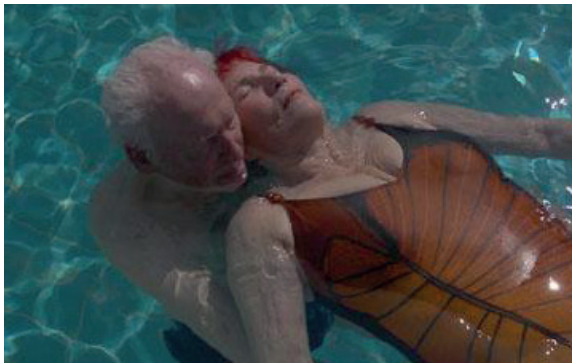
figure. 2.4 still from Liefde Seks Senior

Why is the taboo problematic?

"En dan sta je daar op het perron en ga je elkaar omhelzen alsof je 20 bent. Niet dat we ons eraan storen of er rekening mee houden, maar ik bedenk wel eens: goh, wat zouden de mensen om ons heen denken, want normaal zijn het jongeren die zo staan te knuffelen. " (Swinnen, 2011, p.211)
Young people have a higher cultural status for expressing their affection and sexuality.

The widely held view in society that sexual interaction between elderly is socially unacceptable influences the beliefs of elderly upon their sexuality. Being surround by fearing laughter or criticism, many older people unnecessarily withdraw from all forms of sexual expression long before they need to. With this depriving themselves of the energy and vitality that's inherent to sexuality. (Kessel, 2001)

The attitude society has towards aging and sexuality makes many older persons believe that they have become ugly and undesirable as a result of the aging process. According to Langer (2009) 'ageist attitudes are responsible for the notion that older people lack energy and are devoid of sexual feelings and are, therefore, not interested in sexual intimacy.' Several studies prove that older people continue to engage in various forms of sexual expression. However, these studies do little more than confirming that people indeed remain sexually interested and active in later life. The focus mainly lies upon the physical aspect of sexuality. There is little attention to the sexual needs and experiences of elderly. In particular a more positive view upon elderly and their sexuality. People's values and needs regarding sexuality at age remain underexplored. (Gott & Hinchliff, 2003)

2.1.4 Aging

How do we look at aging?
How do we cope with aging?

Our society is caught between two contra dictionary desires: the desire to live longer and the desire to remain young. We live in a culture that promotes anti-aging. The cultural idealization of youthful attraction is a burdening acceleration of the societal senescing of people who do not meet the norm of youthfulness. Not only does this anti-aging culture excludes those who don't fit the norm, it also worries the young. Being young is temporarily, and the young worry that no wrinkle will appear. The cult of being young evokes a gerontophobia, a fear of aging that begins at a much earlier age than one would expect. (Baars, 2012)

The increasing longevity of the ageing population and the cultural senescing of ageing persons leads to the paradox of the younger older. 'The paradox of the younger older refers to a premature cultural senescing of persons who, on average, live longer lives than ever before.' We see people as old at a younger age. (Baars, 2012)

Approaching age
Age can be approached from several perspectives. Our chronological age is our number, the one we celebrate each year. Our biological age refers to our physical capabilities. Our social age is the meaning that society attaches to our chronological age. In the Dutch society you are considered old when you get 'old-age benefit' or when you retire. Our cultural age is closely related to our social age. Our cultural age is related to our cultural values such as masculinity, individualism or indulgence. According to Kathleen Woodward men still have a higher status in our culture by which they are perceived younger. Our psychological age refers to the individual's perception thus how old you feel. The statistic age

figure. 2.5 photo by Natalie Krick

refers to predictions about a certain age based upon quantitative research. Lastly, our psychic age refers to those moments in our lives that we both feel young as well as old. (Swinnen, 2011) In this project, the focus lies on the cultural and social age. The cultural age and social age are closely related and they determine the low status of elderly being sexual.

Dealing with aging
One can look at the aging process in different ways. The deficit-model is to look at age as a decline of mental abilities, physical power, societal status and social influences; increasing dependency and a need for help. On the other hand, one can look at the aging process as growth. The competence model emphasizes the possibilities that come with age. With aging comes growth that can lead to more reflection, inner peace, life experience, and love. The stress and the pressure to achieve falls away. From this perspective, becoming older can bring more freedom to be who you want to be and do whatever you like to do, without the pressure of the outside world. (Swinnen, 2011)

Developments in science and technology give us control over nature both inside and outside us. In our anti-aging society aging is treated as if it is a disease. Baars (2012) argues that cultures that have less technological control and where life is more uncertain, there is more creative attention to developing ways to confront what cannot be controlled. As a result, in western society, we can not deal with the aging process in a nice way. In his book 'age and the art of living,' he argues for developing new ways of thinking how we can look at ageing in western society to make our lives more easy. (Baars, 2012)

2.1.5 Sexual development

*How does the sexual development look like?
What are forms of intimacy more important to elderly?*

A literature study performed by De Graaf (2013) shows that sexuality plays a part in every stage of life. This project focus on elderly aged between 65-75 years old. The third phase of life is from 55-74 years old, and the 4th phase of life is +75 years old. Sexual development is closely related to sexuality. Therefore many aspects can be included when approaching sexual development.

The 3rd life phase
In the third life phase (55-74) elderly are mainly health and socially active. In this age group, chronicle diseases emerge. These chronicle diseases can have a negative impact on sexual functioning and sexual well being. The disease often causes relational and psychological problems which influence the sexual relationship.

When a person in this life phase comes to stand alone, due to divorce or widowing, the chances to live together or remarry someone new are quite low. Especially compared to that of men. Also, the motivation for elderly to get into a relationship is different compared to that of younger generations. From the elderly that don't want to engage in a new relationship, a quarter doesn't want this because of previous experiences in relationships. For women, it's half of them who don't want a relationship based upon past experiences. (De Graaf & Steenhof, 2006)

In general, the sexual desire declines with both men and women. This has to do with biological factors as well as social factors (such as the lower amount of men) A lower amount of testosterone can lead to less sexual desire, however sexual stimulation can

increase testosterone levels. Despite the decline of sexual desire, most Dutch 55 plus elderly, find sex important.

In the third phase of life, intimacy becomes a more significant motivation than lust. Similar to earlier life phases, most men and women confirm that intimacy and lust are equally important during sex. However, the group that says 'being close to someone' is more important than 'sexual arousal' increases to 25% of the men and over a third of the women of the age 55-70. (Bakker, de Graaf & de Haas, 2009)

The 4th life phase
Elderly who are in the 4th life phase today grew up in a time that sex was directly connected to reproduction. This view upon sex can be seen in their view on sexuality and their behavior. In the fourth life phase decline stands central: losing a partner, others, status, power, physical strength. Health issues and the use of medicine in this age group is quite high. These things all have influences on their sexual lives. A lot of medicine have negative effects on sexual functioning. (Giannotten, Meihuizen- De Regt & Van Son-Schoones, 2008)

Sexual desire further decreases in the 4th life phase. The losses that often involve the 4th phase of life affect sexual desire. One can have less sexual desire caused by mourning, guilt or fear to be found unattractive. (De Graaf, Neeleman & de Haas, 2009) Women have more trouble with losing their attractiveness while men have more difficulty with losing their strength (Cash & Pruzinsky, 2002)

The sex lives of elderly in this age group seemed to be less determined by arousal and performing but more about thoughts, feelings, and intimacy (Gott & Hinchcliff, 2003). American research showed that among 70 plus, over 67% was satisfied - very satisfied with their sexual activity, while not more than 30%

of the participants were sexually active the month before. From the ones who weren't sexually active, 59% was satisfied - very satisfied with their sexual activity. (Matthias, Lubben, Atchison & Schweitzer, 1997)

Sexual satisfaction is amongst other determined by the way a person and his or her partner judges changes and the way they cope with it. Elderly who are insecure or unknowing about ageing can hold tight to their familiar pattern of making love, which can lead to a negative spiral of failure, performance anxiety and avoidance of physical contact. Elderly who can adjust their expectations and preferences, who can develop compensating strategies, are more satisfied with their sex lives. (De Graaf et al., 2009)

The new elderly

The 70-year-olds of today, have a more positive attitude towards sexuality and are more positive about their sex lives and their relationship compared to the generations before. These elderly have at least witnessed the sexual revolution in the 60's and 70's. They were the first generation to grow up with the anti-conception oil and are used to using pills for erections. Long ago, this generation discovered that sex can be a source of fun, relaxation, a confirmation of their identity and intimacy with their partner. (Beckman, Gustafson & Skoog, 2008)

2.2 Context mapping

Is the concept of intimacy and sexuality different for elderly?

What are motivations and barriers to starting an intimate relationship at age?

Parel with reviewing literature, documentaries, and articles about intimacy, sexuality & aging I set up a context mapping session. The research gave me a better understanding of aging and intimacy but was lacking stories, dreams, and motivations of real users.

2.2.1 Goal

The goal of this research is to get a better understanding of the context and to get inspired for the design process. The scope of this research is as follows: 'engaging in intimate relationships at age.'

2.2.2 Method

Participants

- *Ton. 74, single, no children*
- *Nel. 78, widow, single, children*
- *Huib. 73, widow, relationship (2 years with Anneke), children*
- *Anneke. 74, widow, relationship (2 years with Huib). children*
- *Kinny. 67, divorced, LAT-relationship, no children*

Procedure

An in-depth interview was done using generative tools to discover the latent needs of the participants. Given the privacy and sensitivity of the topic, I decided to do a one on one session with the participants. I did the interviews at the participants home without any other people interfering. The interviews took about 2-3 hours and were recorded.

Tools

According to Sanders & Stappers (2013) context mapping allows designers to access qualitative tacit knowledge. I provided the participants with tools to express their experiences and thoughts. See figure 2.5 for some tools I used during the session.

Assignment

Every interview I started off with some 'small talk,' and I deliberately waited until the participant told me to start the session. I did this to make sure that the participant felt comfortable and was used to my presence so he or she could talk more freely. With two of my interviews, I stayed longer to discuss further in a more informal setting, unfortunately sometimes off-record. The interviews were build up in intensity: from letting the participant reflect upon the concept of intimacy to thinking about possible intimate relationships. See "A. Research agenda" on page 123. First, the participant was asked to classify images intimate or not intimate. Second, the participant was asked to prioritize his or her forms of intimacy. As a follow up the participant was asked to connect people to those forms of intimacy, point out a kind of intimacy that they would like to have more and prioritize his or her forms of intimacy as if they were young. Third, the participant was asked to fill in a scheme about feeling attractive and when others make them feel attractive. Last, the participant was asked to describe the characteristics of a possible new intimate relationship.

2.2.3 Results

To preserve the richness of the results, a subjective and qualitative way of interpretation is needed from me as a designer. Therefore, the results of this research cannot be synchronized with 'the truth'. The conclusions from this research are my personal interpretations of the participants' experiences and feelings. All interviews were transcribed and the most

important quotes were put on insightcards regarding their source. Over a 100 quotes were interpreted.

2.2.4 Discussion

It was interesting to discuss the concept of intimacy with a variety of people. The participants enjoyed the interview. It is a topic that they are not used to talk about to that extent. The tools that were used during the interview proved themselves valuable. 'I really like how you set this up. I think it makes you speak out your mind more' - Nel. It made the participants reflect upon their needs regarding intimacy and sexuality. For example, Kinny realized that she changed her view upon intimacy compared to when she was young. 'Feeling safe, feeling close to someone... I found that very important. I find it weird. It's weird that I put it like that.'

figure. 2.5 some of the tools used during the context mapping session

2.3 questionnaire

2.3.1 Goal

The NOF was asked by RTL (commercial broadcast) to find out if the Dutch elderly experience a taboo about their sexuality. According to sexologists the taboo of elderly's sexuality is maintained by others, among them care providers. The generation of elderly nowadays, the so-called 'silent' generation, is a generation that didn't grow up with a lot of sexual freedom. Especially compared with the generations after that or now. The goal of this questionnaire by the NOF was to find out if elderly in the Netherlands do experience the taboo to talk about their sexuality and if it influences the way they experience their sex lives or causes problems that may affect their health.

Since the NOF was still working on the questionnaire when I started the research, I was able to add a few questions. See Appendix X for the survey. I added some open-ended questions to understand what forms of intimacy and sexuality are important for elderly.

2.3.2 Method

The questionnaire was sent to 2378 online respondents of the 'Elderly panel' of the NOF. 641 panel members filled in the survey.

2.3.3 Results

General

62.9% of the respondents are female, and 77% of the respondents is between 60 - 79 years old. Half of the respondents (55.7 %) has a (bed)partner. From the respondents without a partner (N=272), almost one third (32.4 %) is open towards a new relationship. Another third isn't open towards a new relationship, and the other third doesn't know if they are.

Intimacy

There are several forms of intimacy, the respondents rated which forms of intimacy they found most important. This resulted in the following top 5:

1. A good conversation
2. Feeling connected
3. Physical touch: comforting
4. Physical contact: sensual
5. Sex

Longing

78% of the elderly want more intimacy in their lives. The other 22% say to enjoy enough intimacy in their lives or have no need for it. 1 out of 4 elderly long to more physical touch such as hugging. One out five elderly long to feel connected with someone. 1 out of 10 elderly wants to have more sex.

38% of the elderly find intimacy more important compared to the past. Almost half of the elderly (48%) find others forms of intimacy and sexuality more important compared to the past. Forms of intimacy that elderly think are more important now are physical touch, feeling connected and having a good conversation. Just being together with someone or doing activities with someone is an important form of intimacy for many elderly. Other than that, elderly appreciate to express their affection towards the other and sleep together.

Talking about intimacy & sexuality
42.9% of the elderly says they can't openly talk about their intimacy and sexuality with their family. 36.7% says they can't talk about intimacy and sexuality with their friends. 19.3% of the elderly has questions about intimacy and their sexuality that they would like to discuss with someone else. 30.6 % says that others find it difficult to talk with them about intimacy and sexuality due to their age.

2.4 Conclusions

Closeness gives people a sense of belonging. By being intimate with a person, one sweeps into another way of perceiving. Through others, we encounter the world and develop ourselves. Intimacy becomes sexual when one of the two people mentally transfers themselves to a sexual world. Sexual intimacy is therefore not limited to people being physically together. Sexuality is a central aspect of being human throughout life. It is experienced and expressed in thoughts, fantasies, desires, beliefs, attitude, values, behaviors and relationships.

Sexuality remains vital for elderly, but it does change. The sex lives of elderly become more about thoughts, feelings, and intimacy instead of arousal and performing. Elderly who can adjust their expectations throughout the aging process are more satisfied with their sex lives. Sexuality needs maintenance, otherwise, the need for sex will disappear.

Sex and sexuality are often confused, the media usually cover sex, but no sexuality. Besides that, the sexuality of elderly is often excluded. Little is known about the sexuality of older adults, especially the emotional aspect of it. A society that sees elderly as non-sexual beings and treating them as such effect the feelings elderly have regarding their sexuality.

3. Define

In this chapter, insights from the research are interpreted.
Clusters are defined and types of people are defined in
order to identify opportunities to design for.

3.1 Clusters

All insight cards from the first part of this phase
were put together and clustered into themes. Over
a 200 insight cards were used for the clusters. The
clustering process took several days and involved
discussion with several people in understanding how
the insights relate to each other and what they mean.
In the following pages the clusters will be described.
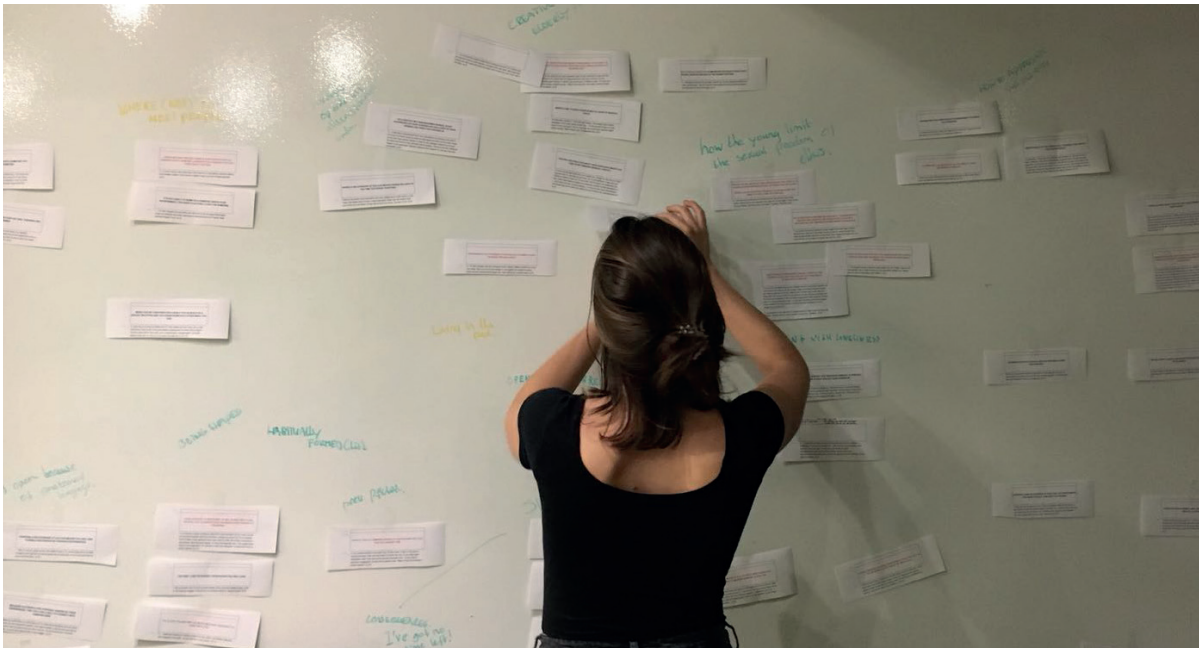
figure.3.1 Clustering the insightscards

1 *Living in the past*

2 *Het hoort niet*

3 *Let's talk intimately*

4 *Exploring the new old*

5 *Intimacy as growth*

6 *Embracing your first love*

7 *Wearing your skin well*

8 *We have got time*

9 *My sexual identity*

10 *Meet the children*

11 *I don't need anyone*

12 *I don't have to many years left, why bother*

13 *My sexual conventions*

14 *Where to run into love?*

15 *Intimacy against loneliness*

16 *Taking care through touch*

17 *Care facilities: end of intimacy*

1. Living in the past

Seeking comfort in the past

When you're aged, say somewhere in your 70's, the most significant part of your life lies behind you. The life experiences you've had shaped you into who you are today. The older you are, the bigger the chances that you've been through some difficult periods in your life with, for example, loss of your dearest. Elderly who have been together with a partner for the most significant part of their lives are strongly shaped by each other. They've grown together from a young age. Elderly feel as if they are at the end of their lives, even when they have another 20 years left they feel as if they have no time to invest in a big purchase, a friendship, let alone a new love. People who live in the past are seen as unattractive partners since they are not suitable to start a future with. Elderly know what they want from a partner, their life experience gave them this knowledge, however, this also makes them less open and flexible towards meeting someone new. Engaging in a relationship requires flexibility since you need to grow towards each other if you're too stubborn that will never happen.

- Experiences strongly shape old people, therefore they are less likely to connect with someone new. (context mapping)

- People who live in the past aren't attractive as potential partners (context mapping)

- Starting a relationship at old age requires a flexible attitude. (context mapping)

- Elderly don't want to invest in the future; buy big things or start a new relationship, because they think they're at the end of their lives. (My Futures)

figure.3.2 photo by Marcel de Buck for Heterdraad.

"In mijn leeftijdscategorie denk ik van de vrouwen oude besjes.. Toen ik zei dat ik deze zomer in Noorwegen was geweest zei ze 'Ja dat hebben we vroeger ook gedaan.' Dus ik zo ' wanneer?' 'Ja begin jaren 70.' Dan ga je oude dingen ophalen.. echt opnieuw beginnen kun je niet. " - Ton (74)

"Toen ik samen ging wonen met Huib was ik 72, je bent gevormd, je hebt je eigen leven gehad, hij net zo goed als ik natuurlijk. Als je jong bent ben je nog veel flexibeler. - Anneke (74)

2. 'Het hoort niet'

How the generation gap conserves ageist attitudes

Young people find it difficult, even disgusting, to think of elderly having sex. We don't like to visualize elderly having sex, let alone visualizing our parents or grandparents having sex. Therefore we desexualize elderly. The attitude of those young people conveys the message that sexuality is shameful and perverse in elderly's lives. These ageist attitudes are responsible that older people lack energy and are devoid of sexual feelings and are, therefore, not interested in sexual intimacy. The elderly who don't care about these attitudes are self-confident and don't care as much about what their environment thinks of them. The lack of contact between elderly and young people cultivates these attitudes. It's not until we are old ourselves that we find out we do have sexual and intimate needs. The generation gap will continue to grow due to the contrast between the number of hours spent online. The older groups will continue to lag in the intensity of their digital behavior and generation C will continue to distance itself further, particularly in the development of their own culture of communication. Furthermore, we value old people less as we don't need their knowledge and experience as much as we used to, the speed of society makes their skills and experiences less valuable.

- It's difficult for young people to think of elderly as young sexual human beings (Meijer, 2014)

- Unique about the old age is that most of us experience this category as both an out-group in young adulthood and an in-group in later life. (Karpf, 2015)

- Ageist attitudes influence elders interest in sexual intimacy (Langer, 2009)

- Elderly sometimes limit themselves due to their age (context mapping)

figure.3.3 photo by Sabine Rovers for Vice.

"Ik ken een vrouw, die zich geen reet aantrekt van wat anderen vinden, ze doet wat ze wilt (82 jaar oud). En dan denk ik nou geweldig als je dan niet bang bent om te zeggen ik ben verliefd. Dat vind ik groots. Het wordt namelijk niet geaccepteerd. Daar wordt lacherig over gedaan.. door jongere mensen he.. die gniffelen." - Nel (78)

"Een blauwtje lopen, daar kan ik wel tegen, maar zo van 'op onze leeftijd, dat doe je toch niet meer?' Ja goed.. Dan niet." - Ton (74)

3. Let's talk intimately

Talking about intimacy is difficult

Having a good conversation is an important form of intimacy. As intimacy mostly is about you with another, it's important to know what intimacy and sexuality mean to you. Having a good conversation about intimacy, therefore, is an important form of intimacy itself. However, talking about intimacy isn't easy. It both can be challenging to figure out who to talk to and how to talk about it. The elderly experience that others find it difficult to talk about sexuality and intimacy with them due to their age. Also, they find it difficult to talk about intimacy and sexuality with friends or peers. Most of them have no experience of talking about it. When elderly lack intimacy in their lives they talk about missing intimacy rather than what kind of intimacy they miss in their lives. In our society media about sexuality and intimacy mostly lacks the psycho-sociological and cultural side of sexuality. We are not used to having an in-depth conversation about intimacy and sexuality.

- When people long for intimacy, the conversation often stagnates upon missing it and therefore ends.

- it's only something that they miss (context mapping)

- Sexuality is personal. Therefore stories about sexuality should incorporate the context of the story (Borrel, 2016)

- 30.6% experience that others find it difficult to talk about intimacy and sexuality due to their age. (questionnaire)

- 36,7 % says they can't talk about intimacy and sexuality with their friends (questionnaire)

figure.3.4 still from Netflix series Grace & Frankie

"Maar er zijn natuurlijk hulpmiddelen.. Daar heb ik eigenlijk nooit veel over gesproken of er vriendinnen zijn die dat doen.. Maar ja.. Dat je soms wel eens behoefte hebt aan een arm om je heen, dat gebeurt ook niet vaak meer. We zijn er over uitgesproken denk ik. " - Nel (78)

"Er wordt veel over het missen van intimiteit gepraat tijdens activiteiten, maar niet over wat ze dan precies missen. Ze missen hun partner, maar vertellen niet wat ze precies missen." - Marijke (Expert)

4. Exploring the new old

The young mind dealing with the ageing body

The aging process affects the body, and some of these changes in our bodies make it more difficult to have sexual intercourse. Many people see penetration as the norm for 'sex.' This norm is gradually changing as we learn more about the female sexual organ. Sexuality becomes less about prevention and more about pleasure, thus exploring your norms regarding sexuality. When we get older, we express our sexuality in different ways. When our minds are still young, but our bodies are aging, we are forced to rethink what sex means to us and become creative. 'Your sexual fantasy does not age, only your body does.' We express our sexuality in different ways: oral sex, more focus on touching the body and sleeping together. Having sex shifts from exploring sex itself to exploring sex with someone. Both partners need to be open towards exploring their sexuality to do so.

- Sexuality at age: the focus shifts from exploring sex in general to exploring sex with someone. (context mapping)

- The norm in sexuality should be about what you like (Spelt, 2017)

- One's mind doesn't age, only the body does. (Meijer, 2014)

- Due to the aging process elderly are forced to rethink sex and be creative in enjoying new ways of having sex. (context mapping)

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figure.3.5 *Dr. Corrie*

'Ik vind wel dat ouderen seks wordt ondergesneeuwd. En ik geloof dat het niet echt seks is, echt neuken, dat gaat bijna niet meer. Bijna allemaal medicijnen, dan werkt het niet echt meer, dat is maar een vorm ook. Dat is niet alles. ' - Nel (78)

'Ik vind het altijd wel lekker om een keer lekker te kroelen. Maar seks hoeft niet altijd te zijn dat je het hoogtepunt bereikt.. Maar meer gewoon lekker bij elkaar zijn, lekker tegen elkaar aanliggen. ' - Huib (73)

5. Intimacy is growth

Developing yourself through intimate relationships

By being intimate with others, we inhabit another way we are swept into new ways of perceiving. The existence of intimacy in a relationship means that the identities involved allow each other to be shaped, at least in part. Therefore, we develop our individuality through intimacy with others. Relationship change such us widowhood often portends loss and loneliness, but from this perspective, it might also provide new opportunities. Developing yourself through relationships that were not available before. An exciting new phenomenon is that older people are no longer assuming that long-standing relationships need to be endured if they are no longer fulfilling. Increasing numbers of people are asking themselves if they still have time to develop more fruitful relationships. Developing yourself through these intimate relationships is a way to stay young, to keep learning, however actually changing yourself through intimacy with others can be difficult in one's current environment. Different behavior in new relationships, even small things such as walking hand in hand with your new boyfriend, can evoke a feeling of shame towards one's environment.

- We develop our individuality through intimacy with others (McLaren, 2014)

- You're not old when you continue to develop yourself (context mapping)

- People are no longer assuming that just because a relationship is long-standing if it's no longer fulfilling its needs to be endured (Karpf, 2015)

figure.3.6 New Old Fine Aged Spirit by Mother London

"Mijn man was zo'n echte dakdekker weet je wel, zo'n stoere.. En een beetje frunikken dat soort dingen deed ie niet.. Misschien dat ik dat wel belangrijker vond, maar hij niet zo. En mijn vriend vind het wel belangrijk. Maar ja dat is ook weer anders, iets dat anders is dan vroeger. " - Anneke (74)

"Je ontwikkeld je altijd, je bent nooit te oud om te leren. Je moet altijd bezig blijven, altijd bezig blijven." - Kinny (67)

6. Embracing your first love

Embracing your first love instead of holding on

Many elderly of today who are alone due to widowhood live with the idea that they've had love in their lives. To break up enduring intimacy, or to lose an intimate other to death is rough. Not only to lose one's intimate other but also to have the shared world you've built up together fall apart. For that, it is impossible to fill up the emptiness one's intimate other has left behind in a new relationship. Instead, a new relationship should bring something new. The idea of having only one love in your life prevents people from opening up to someone new, especially when they look to replace the emptiness one's left behind. One should be ready with the mourning process before moving on. Partners who discussed the idea of having a new relationship if one of them passes away, find it easier to move on.

- One's first husband or wife often feels like one's real love (context mapping)

- The idea of having only one love in your life keeps people from opening up towards anyone new (expert interview)

- Approval from one's previous partner makes it easier to move on to someone new. (context mapping)

figure.3.7 Rouw van jou by Kelly van Duijnhoven

"Ik hoef mezelf niet schuldig te voelen, ze zou het ermee eens zijn, zeker zoals het nu met Anneke gaat. Ik weet zeker dat ze het ermee eens is. Dat vind ik fijn. " - Huib (73)

"Mijn zus heeft zich afgesloten voor nieuwe liefde, haar man is overleden over 62 jarige leeftijd. Ze heeft daarna nooit meer iemand anders gehad, dat wil ze ook niet, wil ze niet meer aan denken. Maar dat hoeft ook niet.. zij sluit zich daarvoor af. " - Kinny (67)

7. Wearing your skin well

Making yourself comfortable in your skin

Having a partner in your life who finds your attractive is important for your self-worth. Whether or not people are open towards a new partner is related to the way they deal with their aging body. When growing old together, people can more easily deal with the physical changes in the aging body as you see each other change gradually. Those who perceive the physical signs of aging as unattractive will develop a poor body image. Their insecurity towards their own body makes them less open towards sensual contact, even in a relationship. Those who can let go of the young beauty standard and feel seen for who they are, experience the aging process in a better way.

- Despite decay of the aging body it is still pleasurable to touch (context mapping)

- Feeling insecure about your body makes you less open towards sensual contact (context mapping)

figure.3.8 Old love by Annabel Oosteweeghel

"Ik vind vrouwen van in de 70 zelden mooi, maar Hellen Mirren zou ik weke knieën van krijgen.. In een interview met haar vroeg de interviewer hoe het is om oud te worden, toen boog ze voorover en zei 'I have gorgeous tits'. Dat vond ik zo mooi, een zelfverzekerde vrouw die zegt tuurlijk vinden kerels mij aantrekkelijk, ik heb toch mooie tieten. " - Ton (74)

"Het gaat om verzorgd zijn, dan maken die rimpels niet uit. Het gaat niet om die rimpels, verslonzen dat vind ik erg. " - Kinny (67)

8. We have got time

Spending those long days

It's quite a readjustment one has to make when they retire, finding a new way to fill your days. That is quite a challenge as it is difficult to readjust and think about what you want to do with your time. When starting a relationship at old age, after retirement, it's very different compared to being young. For example, when living together with someone, you spend a lot more time together with your partner than you would at a young age.

- You have to learn how to spend your time after retirement (context mapping)

- Having a relationship at old age means you're spending significantly more time together (context mapping)

figure.3.9 *Fox Photos / Getty Images*

"We zitten nu natuurlijk ook hele dagen bij elkaar. Vroeger.. Mijn man die werkte nog en we hadden een hele grote schuur dan was hij heel de dag in de schuur aan het rommelen en nu zitten we samen in dit appartement is ook weer heel anders. " - Anneke (74)

"Ik vond het ook vreselijk om met pensioen te gaan, ik miste zo m'n collega's. Terwijl je houd op met werken voor je plezier, om te genieten. Dat moet je ook leren." - Berna (72, Red Hat Society)

9. Maintaining your (sexual) identity

Next to be an older person and/or a (grand)mother

Sexuality and intimacy contribute to the quality of life. Our sexual identity is closely related to our self-worth, rejection of sexuality in later adulthood has adverse effects on our self-image and mental health. Therefore it's essential to maintain one's sexual identity, not maintaining it makes it go away. However, doing so is not easy. Being a (grand) mother makes it difficult to maintain that sexual identity since (grand) children can limit them. When people see elderly, they tend to forget the person inside, and they put them aside as asexual. These instituted ways of being together, make it difficult to maintain, flourish or develop other parts of oneself. Initiating specific ways of being that are different than others expect of you is difficult.

- Instituted ways of being together can keep us in the past instead of at the cutting edge of our present (McLaren, 2014)

- The role of being a grandmother makes it difficult to talk about intimacy (Expert interview)

- One's sexual identity is essential for one's self-image and mental health (Bauer et al., 2007)

- 86, 1 % believes that intimacy and sexuality contribute to their quality of life (questionnaire)

figure.3.10 photo by Erwin Olaf for Diesel, "Antique Dirty Denim"

"Ik wil helemaal niet oud worden. Ik wil wel oud worden maar ik bedoel.. Ik wil niet stilstaan bij mijn leeftijd. Je blijft toch dezelfde mens. Je veranderd qua uiterlijk natuurlijk, dat is logisch, maar je blijft toch hetzelfde." - Kinny (67)

"Die leeftijdsgroep heeft te maken met hun eigen kinderen, dan heb je een bepaalde positie, daar praat je niet over, met leeftijdsgenoten al helemaal niet. " - Marijke (Expert)

10. Meet the children

Relationship with the children is most important

The elderly who are (grand)parents are less free in finding a new partner than elderly without (grand)children. In the first place, those elderly are parents, and they won't give up the relationship with their children for a new love in their lives. Children can both be a driver and motivator for elderly in opening up for a new relationship. Also when two old people start dating, the moment when they meet their kids is an official moment to be nervous.

- Children play a crucial role in approving a relationship (context mapping)

- Children can cause a relationship of their parents to end up (Swinnen, 2011)

figure.3.11 still from Infantilio, TV series

"Als mijn kinderen mijn vriend niets hadden gevonden, was het mooi niet doorgegaan. Ik had de relatie met mijn kinderen er niet voor opgegeven." - Anneke (74)

11. I don't need anyone

Appreciating one's freedom

Elderly who have built up their lives alone, having enough friends around them and things to do, are very critical towards letting someone new in their lives. When starting a relationship at a young age, one mostly follows the traditional steps of becoming exclusive, living together, getting a baby, etc. The first step, exclusivity is something many people claim from each other, and that first step is precisely what elderly have in mind when going into a new relationship. Women will live up to one-third of their lives post-menopausally, the part of being fertile and getting babies is only a small part of our lives. Elderly don't need to follow these steps anymore; they don't 'need' a partner as they did when they were younger. However, expectations and ideas of relationships are based upon those conventions.

- Older adults are more selective in finding a potential date (context mapping)

- Not practically 'needing' a man makes one more critical towards having someone new in your life (context mapping)

- Cultural conventions force relationships in certain stages (context mapping)

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figure.3.12 photo by Marcel de Buck for Heterdraad.

"Het is het laatste stukje van je leven en dat probeer je wel een beetje prettig in te vullen. En.. dus dan kijk je wel wat voor soort man is het... Als je jong bent rol je er wat makkelijker in, nu ben ik kritischer. " - Anneke

"Als het goed is is het goed. Maar ik weet niet of ik dat op dit moment nog kan, ik heb mijn leven zo opgebouwd alleen, met heel veel vrienden om me heen, een groot sociaal leven, ik weet niet of ik dat nog wel kan en of ik dat nog wel wil... ik geloof dat ik het niet meer wil. " - Kinny (67)

12. I don't have to many years left

Building up a relationship takes a lot of time

Around the age of 70 elderly feel as if they have no time to build up a relationship anymore. Even though some elderly feel as if there is no time left, they want to take it slow. Older people require a more extended adjustment period to make the necessary accompanying cognitive shift. Older women even need more time for their bodies to readjust to a partnered sexual life. It takes time to fully express oneself in a relationship, the intimacies between two people take time to grow. For elderly it's easier to be open to 'friendship,' the kind of friendship that can evolve into love. It's less vulnerable to be open towards a new friendship than to be open towards love. However, by not being open to love and that kind of adventure one is likely to miss out on the butterflies.

- Elderly feel as if they have no time to build up an intimate relationship (context mapping)

- Being able to express yourself in a relationship fully needs time to grow (context mapping)

- The development of a habitual skill is the development of a kind of intimacy itself (McLaren, 2014)

- It's easier to be open towards friendship than love (context mapping)

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figure.3.13 still from the film 'The brand new testament'

"48, 50. Lastige leeftijd hoor want je hebt nog genoeg tijd om een relatie op te bouwen. Op mijn leeftijd...vind ik niet reëel. " - Ton (74)

"De eerste paar keren dat ging echt over vriendschap... op een gegeven moment wordt het toch iets anders, hij is toch wel erg lief en bezorgd en hulpvaardig naar me toe. Het groeide gewoon.. Dan kwam hij bij me thuis en hij bleef nog niet slapen in het begin maar dan zat je op de bank wel eens tegen elkaar aan. Dan krijg je toch wel een beetje dat gevoel." - Anneke (74)

13. My sexual conventions

The influence of our sociocultural context

The attitudes we have towards sexuality when we are older, are already determined in our youth. The culture we grow up in, our family norms and values and of course the general time being in which we grow up. The sociocultural context in which we grow up provides a set of beliefs and attitudes about sexuality, and we draw on these to attach meaning to our experiences. For example, baby boomers are less constrained by social and cultural values than the silent generation. The idea that sexuality is only for the young is gradually changing because these baby boomers are becoming older. Generation Z is growing up with way more flexible norms regarding gender. The stereotypes we experience during our youth, we still experience across adulthood. Sexual education in one's youth, therefore, remains essential as it determines how we feel and think about sex throughout our lives. Changing the norms and values we grew up with, is very difficult. We tend to raise our kids the same way as our parents raised us and behavior or beliefs that deviate from these norms and values can be difficult. When we use these values less of a constraint, we can experience new ways of enjoying our sexuality.

- People draw on cultural values to attach meaning to their experiences (DelaMater & Sill, 2005)

- The age stereotypes we experience in young adulthood stay consistent across adulthood (Popham & Hess, 2017)

- Babyboomers are less constrained about sexual practices (Bauer et al., 2007)

- Values regarding sexuality are passed on unconsciously (context mapping)
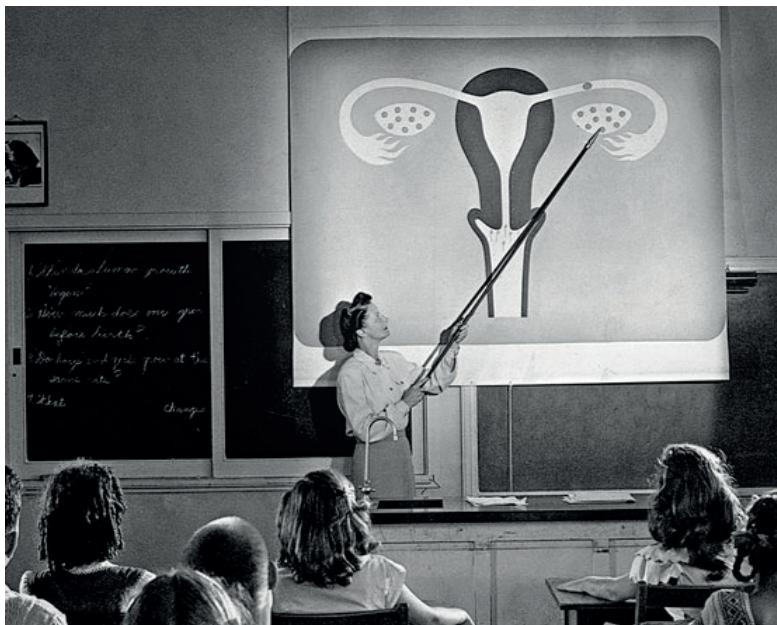
figure.3.14 Corbis photos

"*Echt over seksualiteit praten, nee niet met mijn ouders.. ik heb het zelf ook niet zo verteld tegen mijn kinderen dat het ook prettig kan zijn zeg maar. Nee... " - Anneke (74)*

"*Ik was zeer geëmancipeerd, ik was echt een dollemina. En naarmate ik ouder wordt werd dat minder en ging ik ermee spelen. Ik ging meer met de seksualiteit spelen.. Ik werd ouder en kon die gelijkwaardigheid iets meer loslaten." - Kinny (67)*

14. Where to run into love?

Elderly have no expected context to flirt

Most elderly won't actively look for a new partner, but they are open to finding someone. Unfortunately, the chances to run into love in daily life are quite small. Environments and situations were they do run into possible partners, such as dog walking, are not a familiar environment to flirt in. Besides that, male and female activities are often separate. Whereas young people are likely to find themselves in a flirty climate, for many elderly this is not the case. It is more difficult to reach out, to flirt or to make contact as they are in a more vulnerable position. Matchmaking services, such as dating apps, can be used to bridge this gap. These services are designed to make the experience of the social domain more comfortable and fun. These services make it possible to connect people who otherwise would have never met. However, they also filter experiences such as risk. The danger of filtering out experiences like this to bridge 'the gap' between people is that it results in social alienation. Referred to as the empathy gap, the development of these technologies result in a growing inability to relate to the other. That raises the question: how can a digital or physical environment support casual but possible flirtatious encounters between elderly?

- To chase someone else is a step many elderly won't take any more (context mapping)

- Elderly are open towards love, but they won't actively look for someone (context mapping)

- Technologies such as tinder filters the experience of the social domain in something more comfortable and fun (Zweistra, 2016)

figure.3.15 Fort Folly by Jan Pieter Kaptein

" *En dan zeggen ze wel eens van die kom je bij de supermarkt tegen, maar we hebben een klein sparretje bij heerjansdam en ik kwam daar niemand tegen hoor. " - Anneke (74)*

"Ik zou niet een vriend ofzo willen.. Dat moet wel een heel bijzondere.. nee joh ik ben bijna 80.. Tenzij er iets overspringt.. Ik zal het niet per se afwijzen, maar ik zoek het niet, absoluut niet. Ik moet vooral van mezelf houden tegenwoordig." - Nel (78)

15. Intimacy against loneliness

Loneliness makes us long for intimacy

Having a good friend is a form of intimacy. However, intimate relationships with friends are not the same as having a love relationship. Elderly will run into moments when they miss having a partner, someone they have a special closeness with. The moments when their friends are going home to their partners are most difficult moments. It is those moments that they can feel most lonely. Having a partner, a buddy, that special someone in your life is also a way to stay active. Motivating yourself isn't always easy, dragging yourself out of your house. Elderly become more vulnerable to feeling lonely when they have to initiate everything themselves. Having someone close makes it easier for them to go out and enjoy themselves. The feeling of loneliness can be a motivation to look for a new relationship actively.

- Feeling lonely can be a motivation to start a new relationship (context mapping)

- Being alone makes you more vulnerable for feeling lonely (context mapping)

figure.3.16 *Dancing Grandmothers, Eun-Me Ahn Company*

"Ik was 61 toen mijn man overleed.. Dus ja, ik denk als ik 80 mag worden, moet ik dan 20 jaar alleen zijn? " - Anneke (74)

"Ik kan best alleen naar dingen gaan maar ik merk bij mezelf dat het eigenlijk steeds minder wordt. Een voorstelling waar ik wel naartoe wil dat komt er niet van. Het is fijner als er nog iemand is.." - Nel (78)

16. Taking care through touch

Touching is taking care of yourself

Despite what people might think, the need for sexuality and intimacy does not go away when we get older. It's important to be touched, both sensually and in a caring way. It's important to feel loved, it is part of feeling humane. Elderly who have less social contact than young people and elderly who are widowed or divorced have less physical contact. When there is no one special in their lives, they might not even be touched by anyone at all. Therefore, being touched or touching yourself is part of taking care for yourself. Like eating healthy, exercise or meditation.

-
- People who lost their partner haven't been touched in years (embassy of intimacy DDW)

- Being intimate with someone is essential to feel humane (context mapping)

- Physical contact becomes more critical when people see each other less frequent (context mapping)

figure.3.17 Porn for the soul by Fleur Hulleman

"*Elk mens heeft behoeften.. Je moet piesen, je moet poepen, je moet een beetje knuffelen. Daar ben je naar op zoek, iemand die belangstelling in je heeft. " - Nel (78)*

"*Ik denk dat ik gezonder blijf door zelfbevrediging, minder kwaaltjes. Ik hoef niet te mopperen en chagrijnig te zijn omdat ik doe doe, denk ik. Ook dat zou ik heel erg stimuleren van oudere mensen. Meer intimiteit met jezelf. " - Nel (78)*

17. Care facilities: end of intimacy?

Maintaining intimacy in difficult times

It happens to many elderly, one of them get's ill, and they are not able to take care of each other anymore. Not being able to sleep together anymore is a huge break in an intimate relationship. Partners are used to sleeping together for the most significant part of their lives, to touch each other and to feel safe in each other's arms. Not being able to maintain this intimacy causes people to feel lonely. Unfortunately, there is still a lack of (humane) services and policies to handle these situations. Besides that, the staff finds it difficult to deal with the sexuality of the residents. Some care facilities have a room you can book with your partner. However, these rooms are not the best environment to be intimate in a humane way.

- Not being able to sleep together anymore is a huge separation of intimacy (209)

- Care facilities are don't have the facilities to maintain intimacy between the inhabitant and the partner (context mapping)

figure.3.18 Still from documentary 69: Liefde Seks en Senior

"Mijn man was oorspronkelijk in de oude rai, hij sliep in een eenpersoonsbed. Af en toe zei hij tegen me, dat ging toen nog, kom even bij me liggen. Nou dat gaat niet in een eenpersoonsbed, daar heb ik toen ook over geklaagd." - Nel (78)

3.2 Types

I have defined seventeen clusters that give an understanding of the context I'm designing for. However, when looking at the different clusters, many seem to conflict or are referring to opposing forces. The variety of insights makes sense since interviews were held with different types of people, with different attitudes towards life. Besides that, insights were derived from different resources such as literature, documentaries, and articles. To better understand the people to design for, the clusters will be placed in distinct dimensions to define four types of people.

The dimensions represented in the graph are the attitude towards intimacy (horizontal) and coping with aging (vertical). The attitude towards intimacy can be defined as goal-oriented or as reactive. The reactive attitude towards intimacy describes an attitude who's view of their own sexuality is based upon or influenced by society's perspective. The goal-oriented attitude is that of people whom have a clear goal and are not affected by society's view. See "2.1.3 The taboo" on page 22. The vertical dimension describes the way a person copes with the aging process. In "2.1.5 Sexual development" on page 26 it was found that a person can either adjust their expectations or hold on to their ideas of intimacy and sexuality.

All clusters are placed in the matrix. See figure x.

Related clusters:
4: Exploring the new old
7: Wearing your skin well
6: Embracing your first love
8: We have got time

Adjust expectations

Type 1 **Type 2**

coping with ageing

goal-oriented ← → *reactive*

Attitutude to intimacy

Related clusters:
5: Intimacy is growth
16: Taking care through touch
15: Intimacy against lonelines

Related clusters:
17: Care facilities: end of intimacy
14: Where to run into love
2: `Het hoort niet`
10: Meet the children
3: Let's talk intimately

Type 3 **Type 4**

Holding on to expectations

Related clusters:
12: I don't have to many years left, why bother
11: I don't need anyone
1: Living in the past
9: My (sexual) identity
13: Learned in the cradle, carried to the comb

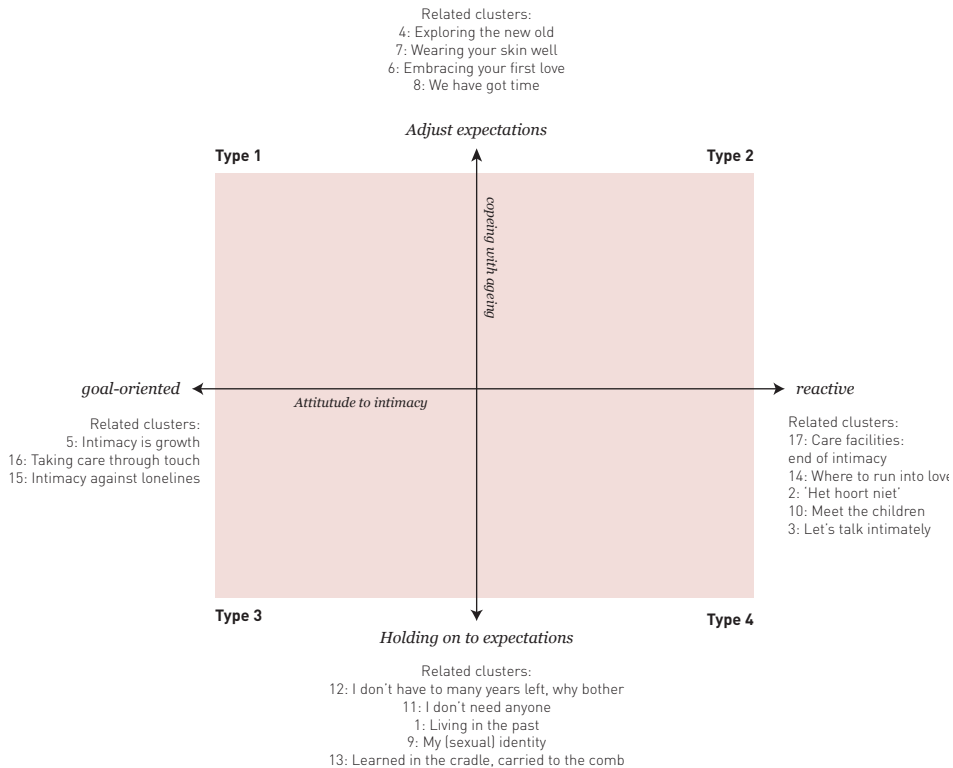*figure.3.19 Clusters placed in the matrix*

Four types

By mapping out the clusters in the matrix, four types of people are identified. Each type has a different attitude towards sexuality and intimacy.As concluded in the discover phase, "2.4 Conclusions" on page 31, sexuality is an essential part of a person's self-worth. Intimacy gives people a sense of belonging; it encompasses sexuality as well. It is relevant for every type of person to be aware of their sexual identity. A person's sexual identity refers to how a person feels about intimacy and sexuality, what stimulates them and what values they have regarding sexuality and intimacy. For each type, a strategy is defined to help them develop their sexual identity.

The confident

'Sexuality and intimacy are important to me. I will fulfill my needs.'

This type of person is determined towards intimacy and sexuality in later life. They find it essential to develop themselves. They are continuously trying to reinvent themselves and have a positive attitude towards aging. Intimacy and sexuality are important to these people; they go straight for what they want. Sometimes their attitude defeats their purpose, they go to fast and don't think about the direction their heading in life and with whom.

Related clusters:
4: Exploring the new old
7: Wearing your skin well
6: Embracing your first love
8: We have got time

Adjust expectations

Type 1   **Type 2**

coping with ageing

The Confident   **The Insecure**

'Sexuality and intimacy are important   'I'm not sure what role intimacy and
to me. I will fulfill my needs.'   sexuality should play in my life.'

goal-oriented ←   → *reactive*

Attitutude to intimacy

Related clusters: Related clusters:
5: Intimacy is growth   17: Care facilities
16: Taking care through touch   end of intimacy
15: Intimacy against lonelines   14: Where to run into love?
                                                         2: 'Het hoort niet'
The Sceptic   **The Escapist**   10: Meet the children
                                                         3: Let's talk intimately
'I find sexuality and intimacy   'My sexual identity is part of my past,
important, but I don't see how it can   not the present nor the future.'
be part of my life.'

Type 3   **Type 4**

Holding on to expectations

Related clusters:
12: I don't have to many years left, why bother
11: I don't need anyone
1: Living in the past
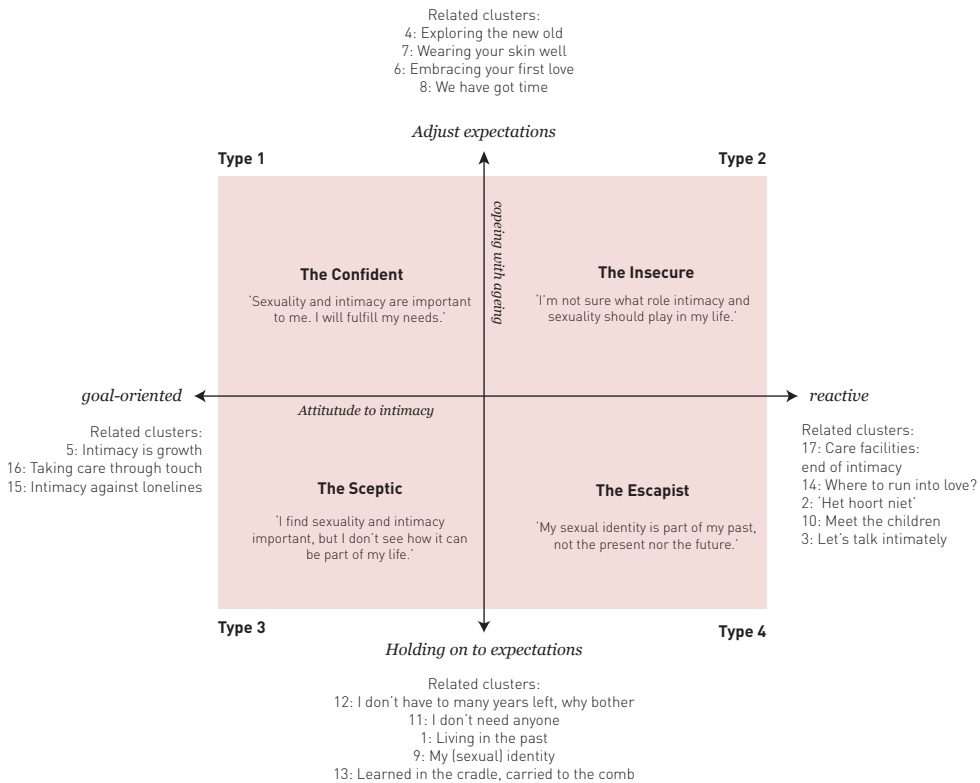9: My (sexual) identity
13: Learned in the cradle, carried to the comb

figure.3.20 Four types of people identified in the matrix

Strategy: Guide
This type needs steering in the right direction. Their goal oriented attitude makes them forget to reflect upon what they want and need. They go to fast. Therefore the strategy for this type is to guide.

The insecure

'I'm not sure what role intimacy and sexuality should play in my life.'

This type has a creative way of dealing with aging, they can adjust their expectations towards intimacy and sexuality in later life. However, they have a reactive attitude towards intimacy. They base their opinion on what their children, friends and others think and say about ageing and intimacy. Because of this, they can be indifferent towards their intimate and sexual needs.

Strategy: lead
These people need to be supported and motivated by their environment to make them more comfortable in discovering their needs regarding intimacy and sexuality. The strategy for this type is to lead them.

The sceptic

'I find sexuality and intimacy important, but I don't see how it can be part of my life.'

This type of person is goal-oriented, and they know what they want from intimacy and sexuality in later life. However, they are limited in moving forward as they hold on to their expectations of intimacy and sexuality. They are slightly melancholic about their past, making it difficult for them to adjust their expectations.

Strategy: evoke
These people already understand and see the positive side of engaging in new (sexual) relationships, however, their focus on the past is holding them back. The strategy for this type of person is to use the past as a way to move forward. By evoking their feelings and experiences towards intimacy and sexuality, their emotions can serve as a motivation to (re)explore the role of intimacy and sexuality in their lives.

The escapist

'My sexual identity is part of my past, not the present nor the future.'

This type of person focuses on the past. They are reluctant towards the future. They find comfort and joy in their past experiences. However, it is holding them back to enjoy sexuality and intimacy in later life. Their environment confirms theirs believes, with this they are likely to cut off their sexual identity in later life.

Strategy: demonstrate
These people need to reframe their expectations towards intimacy and sexuality in later life and learn to look towards the future more positive. These people need to see what they can do in the future. They need to be convinced an inspired as they can't see it for themselves. Therefore, the strategy for this type is to demonstrate.

3.3 Meet Rita

To further scope the design space, and to get inspired for the ideation phase a persona is created: meet Rita.

Rita is the sceptic type. Since she has no partner, she finds it difficult to see intimacy and sexuality as part of her life. She is open to meeting someone, but she is not actively looking for it.

'If I run into someone, that would be nice. But if I don't... I don't see that kind of intimacy being part of my future anymore.'

Rita is 72 years old and lives in Rotterdam. Her husband Peter died five years ago, at the age of 74. He died after being sick for a year. Rita and her husband had a flower-shop together. When they got children, Rita mainly focussed on taking care of them, while Peter focussed on the business. When the kids grew older, Rita started working more hours in the shop. Rita and Peter have two daughters Masja and Renee and three grandchildren. Rita and Peter retired early; they sold the shop when Peter wanted to retire. They loved to travel around together to the south of Spain and were on the road for weeks together. Rita still has a lot of pictures of that time but find it difficult to look at them.

Rita lives in the north of Rotterdam by herself. She moved into this house two years after Peter died. The other house was too big for her alone, being alone in that house she didn't like. When she moved into her new home, she bought a small dog: Pip. Although there was some discussion between her children whether to have a dog or not she did it anyway. She loves having him because it's delightful company and it makes her go out every day. She has friends living close by, most of them are widows like her.

Rita is and always used to be a natural talker. She always liked to be around people. However, becoming older made her less font of hanging out in big groups. She feels less comfortable and finds it difficult to keep up. Sometimes she frustrated about this development. 'I wasn't afraid for the devil himself.' Rita always takes good care of herself, looking well-groomed is vital to her. Although she's not proud of her old body, she is also not ashamed of it. She's fascinated about technological developments. She has a smartphone and uses Facebook and WhatsApp. When she has difficulties with technical stuff, she asks her (grand)children for help.

The attitude of Rita towards intimacy and sexuality is passive. She appreciates her life as it is, the freedom she has now. She sees what value a new relationship might add to her life, but she finds it difficult to imagine in what way. It's been years since being intimate with someone. She misses to be touched, and she misses the connection she had with her husband. Rita is quite unaware about her sexuality, because of that she sometimes feels insecure about it. She does not feel comfortable talking about sexuality. She didn't talk about sex with her mother and also not with her children. She had two sexual

relationships in her life. The first one was in high school with her boyfriend at the time. The second one is that with her husband. She didn't find sex that big of a deal. It was more important for her husband than for her.

3.4 Conclusions

The seventeen clusters and the defined types of people with an attitude towards sexuality and intimacy in later life give a rich understanding of the context. To further scope the design space, a persona (Rita) was defined. Rita is passive towards intimacy and sexuality in her life. She's well aware of what intimacy and sexuality could contribute to the quality of life, but she finds it difficult to see how. She is not per se with positive regard towards her future, she is more comfortable with her past. In the chapter discover, it was found that sexuality is an essential part of one's self-worth. Elderly who can adjust their expectations regarding intimacy and sexuality in later life are more satisfied with their sex lives. Based upon the persona and the insights a first version of the design goal is defined:

I want to make elderly women curious towards the role that intimacy can play in their lives by letting them explore their possible future (sexual) narratives.

Stories from you and about you form your narrative identity. These stories give an understanding of your individuality and the uniqueness of your life. They articulate your identity. (Baars, 2012) Therefore, the starting point for ideation is to use these possible future narratives, fictional stories, to make elderly more curious about intimacy and sexuality in their lives.

03. DEFINE

4. Explore

This section consists of several explorations, in terms of design interventions and evaluations, in order to further define the design space.

4.1 Ideation

The design goal defined in the previous chapter serves as a starting point for ideation. Next to that, clusters and other types of people were used as input.

To get inspired and to involve the NOF in the design process, a creative session was organized. Insights from the first phase were shared and how might we's were formulated. Based upon these insights and how might we's ideas were generated. Next, in teams of two ideas were presented. Three teams presented their idea. These can be found in "B. Ideas creative session" on page 125.

Exploring the new old

How might we make elderly more creative in thinking about sexuality at age?

Het hoort niet

How might we let young people motivate older people?

Let's talk intimately

How might we help elderly think about what intimacy means to them?

Where to run into love?

How might we design a context for elderly to flirt?

Living in the past

How might we make elderly look favorable to the future?

Wearin your skin well

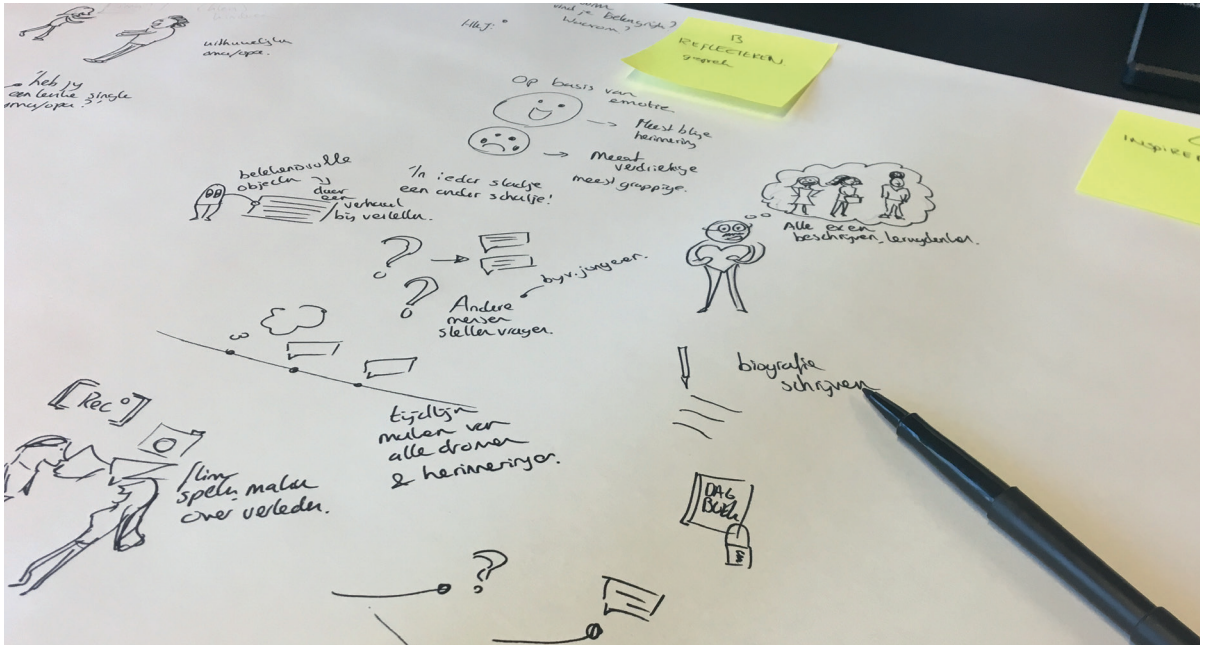*How might we outrule the visual aspect of aging?*
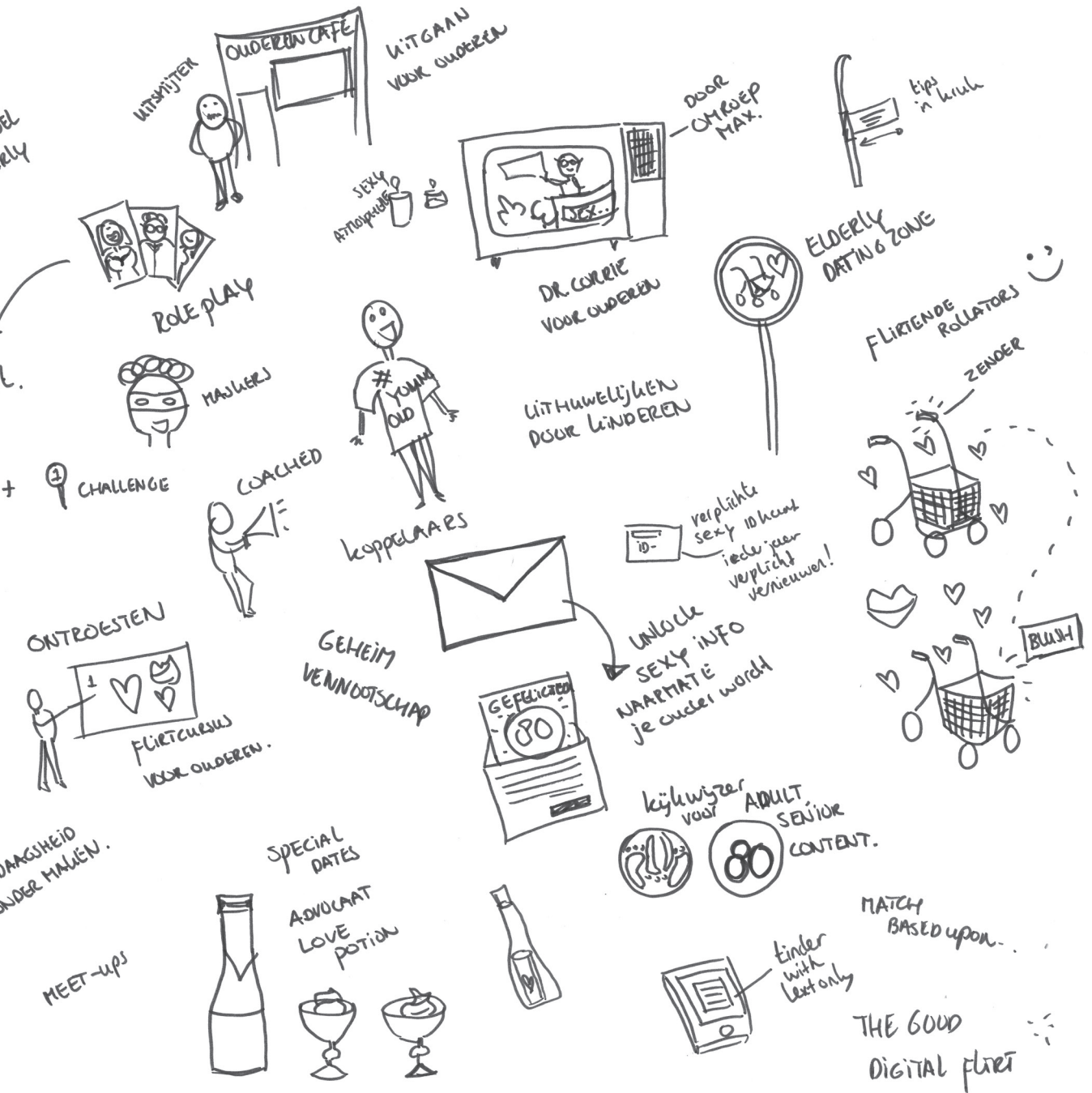
figure.4.1 Ideating

figure.4.2 Brainstorm session with the NOF
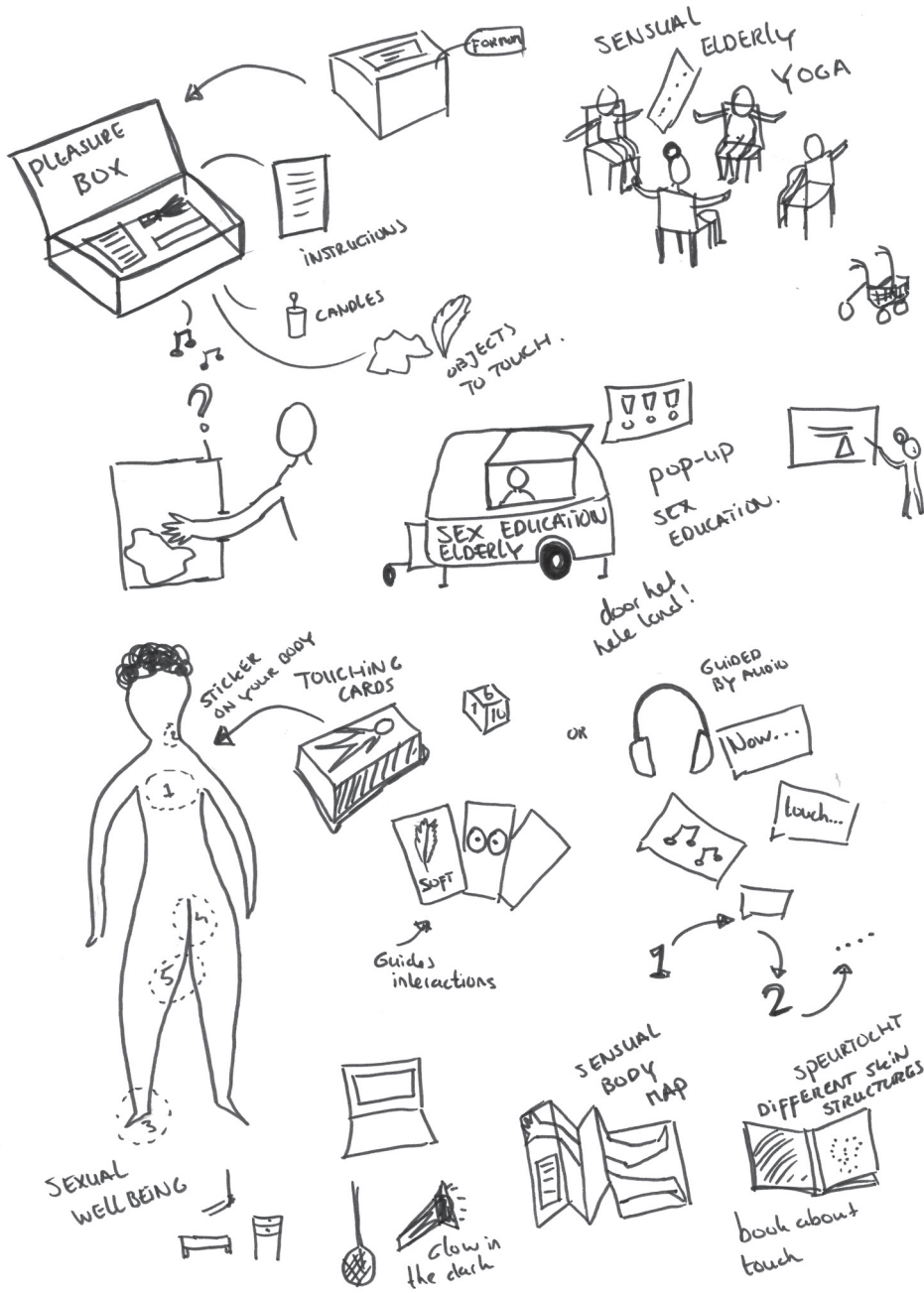
4.2 Concepts

All generated ideas are clustered based on the
similarities and the themes within the ideas. The
following design directions are found: re-educate,
novel meetups, practice intimacy, role models,
coaching, spark. These directions served as input
for the following three concepts: sensual well being,
erotic stories by elderly, imaginative audio tour.
These are explained in the following pages.

UITSMIJTER

OUDEREN CAFÉ

UITGAAN VOOR OUDEREN

DOOR OMROEP MAX.

tips n wich

...EL ...RLY

ROLE PLAY

SEXY ATTRIQUETTE

DR. CURRIE VOOR OUDEREN

ELDERLY DATING ZONE

FLIRTENDE ROLLATORS

ZENDER

MASKERS

#YOUNG OLD

...L.

CHALLENGE

COACHED

KOPPELAARS

UITHUWELIJKEN DOOR KINDEREN

verplichte sexy ID-kaart iedere jaar verplicht vernieuwen!

ID-

ONTROESTEN

GEHEIM VENNOOTSCHAP

UNLOCK SEXY INFO NAARMATE je ouder wordt

BLUSH

FLIRTCURSUS VOOR OUDEREN.

GEFELICITEERD 80

...AAGHEID ...NDER HALEN.

SPECIAL DATES

kijkwijzer voor ADULT SENIOR CONTENT.

MATCH BASED UPON...

MEET-UPS

ADVOCAAT LOVE POTION

tinder with text only

THE GOOD DIGITAL FLIRT

FOR FUN

PLEASURE BOX

INSTRUCTIONS

CANDLES

OBJECTS TO TOUCH.

SENSUAL ELDERLY YOGA

?

SEX EDUCATION ELDERLY

POP-UP SEX EDUCATION.

!!!

door het hele land!

STICKER ON YOUR BODY

TOUCHING CARDS

1 6 14

OR

GUIDED BY AUDIO

Now...

touch...

1

2

...

SOFT

Guides interactions

1

2

SENSUAL BODY MAP

SPEURTOCHT DIFFERENT SKIN STRUCTURES

SEXUAL WELLBEING

Glow in the dark

book about touch

4.2.1 Sensual well being

This concept is mainly based upon the idea to evoke feelings for the sceptic type. Also to guide 'the confident,' to make them more conscious of what they want. The tools are designed to practice sensual interactions and to become more aware of your body. The box consists of objects to touch, atmospheric products and audio tracks that guide the user through the several steps. There are tracks for several body parts, and tracks for different ways of touching.

The concept is for the sensual well being of elderly, with this acknowledging sexuality as part of well-being for elderly. By making 'The sceptic' more aware of their body and their needs, it can serve as a starting point to further explore what intimacy and sexuality mean to them. For 'the confident,' the product can be a great way to go more in-depth into what they want and need and enjoy their sexuality more.

Type: Sceptic

Exploring the new old

Taking care through touch

Evoke

67

insert fantasie

GEHACKTE PRAATPAAI

INSPREKEN...

BOARD GAME

SIEP BY STEP WRITING EROTICS.

IMAGINE

SOMEONE FINISHES YOUR STORY

A = . . .
B = . . .
C = . . .

EMOJI SET FOR ELDERLY SEXTING

REFLECT

PART 1

PART 2.

COLLABORATE

MOVIE

GAME NIGHT

MAKES story level your weerbaut

A . . .

B

UPLOAD!

EROTISCHE VERHALEN

EROTIC BUILDING BLOCKS

Tips & Tricks

EROTIC CHATBOT

STORY PRINTED OUT.

WRITE LOVE STORIES & SEND.

YOUNG + OLD MALE MOVIE

BRIEFVERKEER

4.2.2 Erotic stories by elderly

This concept is about elderly writing erotic stories. It's based upon the idea that when writing a story, a person has to reflect and actively imagine what she finds stimulating and exciting. The process of writing the story is a reflective process in itself. The product guides the user step by step on a website. After the erotic story is written, a (younger) artists make a movie out of it. With this, younger people will not see elderly as nonsexual beings anymore. Finally, the different videos get published on a website. Both young and old can visit the site to look at the stories.

This concept is for several types: for 'The confident' to write and for the 'The insecure' and 'The sceptic' to view. The confident type can share her view on sexuality and her experiences. By doing so, she reflects upon her experiences and beliefs. The videos serve as inspiration for the other two types, to make them feel more normal regarding their sexuality.

Type: confident + insecure+ sceptic

Het hoort niet

Let's talk intimately

Lead Guide Evoke

69

INTERACTIVE STORYLINE

CITY TOUR

WALL.

...Now imagine...

??

erotic story at each step

stickers

SCAN

AUDIO = FANTASY LAYER

EROTIC.FM

20.00 LIVE HOORSPELEN

LOCATION BASED AUDIO

→ HACKED gehoor apparaat

REALTIME

choose perspective

psst!

earphones communicate

BLIND-AUDIO-DATE SOUND-WALK

FICTION STORIES ABOUT REAL PLACES

NEXT VISIT IMAGINATION TRIGGERED

RECORD WHAT YOU THINK IS SEXY

SEXY LP
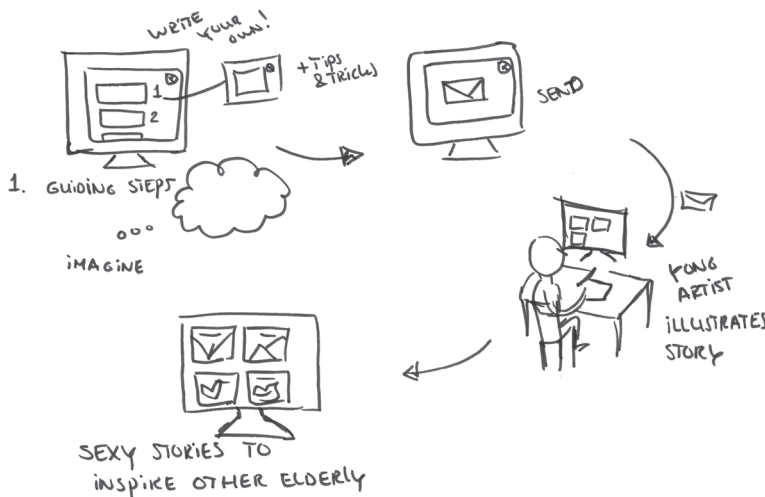
4.2.3 Imaginative audio tour

The last concept is about sparking the imagination of elderly by using audio. The audio serves as a layer of imagination over their daily environment. With this, the stories have the power to make the daily routine of elderly more interesting. For example, a story that one has to listen to during the dog walking. Elderly can choose a route which matches a specific story. The path you take influences the storyline of the audio story. This concept offers a safe way (in their minds) for the listener to explore what they would like from their future regarding intimacy and sexuality.

This concept is both for the 'The Sceptic' and 'The Escapist'. By evoking feelings, the sceptic type is motivated to explore her sexuality further. When the audio stimulates the imagination of 'The Escapist,' she creates her possible intimate future in her mind. With this, being the owner of her imagination.

Type: Sceptic +escapist

Where to run into love?

Living in the past

Evoke Demonstrate

CHOOSE STORY

PLUG IN

FANTASY

MEMORY

TOUR THROUGH PLACE
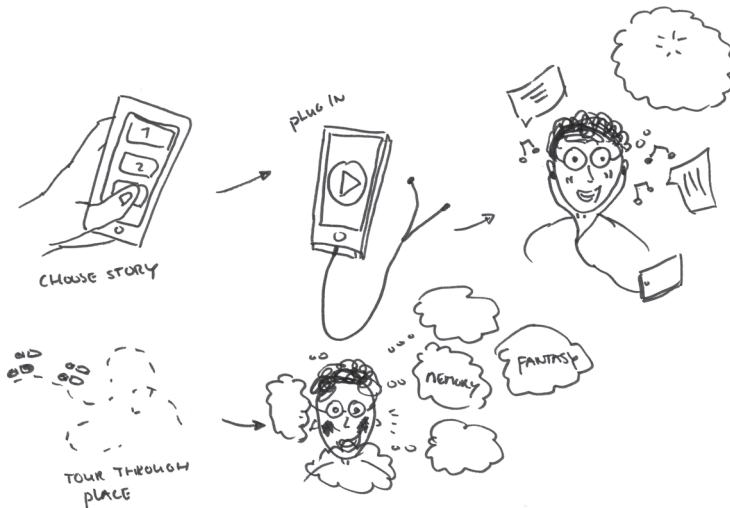
4.3 Evaluation 1

This is the first in a series of evaluations in order to reflect upon the concepts and ideas and to further define the design space.

4.3.1 Goal

The goal of this evaluation is to test the effect of the element 'steering imagination' within concept 'imaginative audio tours'. This leads to the following design questions:

What effect does the audio have on the listener? To what extend are the listeners able to imagine?

4.3.2 Method

Participants

In order to test with the target group the HEMA restaurant during breakfast time was chosen as a place to approach possible participants. For many elderly having breakfast in the HEMA restaurant is a comfortable place to have breakfast for an affordable price, and to be among others. For this test four women were approached who were having breakfast by themselves.

Procedure

Participants were approached and asked to listen to the file for a graduation project. They were given a phone with the audiofile and headphones. During the test they were observed. Participants were asked about their experience afterwards. Lastly, the idea was elaborated upon and discussed with the participant. Everything was recorded.

Prototype

The prototype was an audiofile on soundcloud. The file was openend on Soundcloud and given to the participant. The script of the audiofile can be found in"D. Script audiofile evaluation 1" on page 127.

In the audiofile, the listener was asked to imagine a man entering the Hema and approaches the listener. Throughout the audio the listener was asked questions about the characteristics of the man in order for the listener to construct a detailed image of the man. Questions that are asked in the audio are 'Does he have a beard, if so what kind? Does his beard have the same colour of his hair or is it different?'

4.3.3 Results

Picturing a man

One of the participants was giggling and smiling while listening to the audio. *'Very funny, I straight away imagine someone.. It's like falling in love. Love at first sight. - Corrie (60)* She found it difficult to describe the man she imagined, she merely described the feeling it gave her. *'I found it difficult to describe his clothes, then I opened my eyes and saw the man in front of me.'*

Another participant, Willeke, mentioned that the questions in the audio to guide the imagination influenced the image she created in her mind. *'First the man was wearing something casual in my imagination, then you asked what shoes he wore. Somehow I thought of neat shoes and than his whole outfit changed into a suit.'*
She found it difficult to describe what she imagined. *You imagine details in you head, but I find it difficult to translate this into words.'* Besides that, she mentioned that the environment didn't allow her to completely dose off. *'You stay conscious of what's happening around you, I can't completely dream away.' - Willeke (46)*

Participant José, did not imagine an unknown person. She pictured her husband instead. *'The man I imagined was my husband, he past away last year.' - José (81)*

'Heel grappig. Gelijk iemand in je hoofd.. je gaat verliefd worden.. Liefde op het eerste gezicht. - Corrie

figure. 4.3 Corrie listening to the audio

'Je gaat je realiseren, wat wil ik nou eigenlijk. Ook dat is iets wat je moet ontdekken bij jezelf. Wil je meer een relatie, of wil je meer een vriendschap?' - Ineke (71)

figure. 4.4 Ineke listening to the audio

This made her very emotional. She showed a picture of her husband later on.

Picturing a scenario

At the end of the audio story the participant is asked to imagine what the man says to them.

'He says hello to me in a modest way. Then he asks if he can come sit next to me, that's okay. He asks if I enjoy my food, I say I do. - Ineke (71)

Another participant, Willeke, says that she didn't really imagine that part.

'He came closer, but I didn't know what he would say.. something like hello?' - Willeke (46)

Reflection

Another participant, Ineke, whom is widowed for five years immediately started talking about her experiences with dating. *' This is right up my alley, I'm a widow now for five years. For a short period of time I was looking for a partner, this answers to that. -Ineke (71)*

During the interview she explained the struggles she had with dating and her religion. A few years ago she met a man, but because he had been divorced she couldn't be with him. After that, she also reflected upon how her sexuality wasn't really developed.

For Ineke, the assignment to imagine someone made her reflect upon the type of person she would like to date. *'You're starting to realise what you want. That is something you need to find out for yourself. Do you want to have a relationship, or are you looking for friendship?' - Ineke (71)*

When asking about the type of man she imagined, she mentioned both physical and personal characteristics of the type. *'I'm starting to notice that I prefer men with a more rough skin, who have been outside a lot.' - Ineke (71)*

The other participant, José emphasized not to be open for a new relationship. She didn't want to think about her future regarding intimacy and sexuality. She felt as if that is something for young women, her memories are more important for her. She shared experiences being a widow and how it is to be old when people around you fall away.

4.3.4 Discussion

Conversation starter

Out of the four women who were interviewed, two were widowed. The conversations with these two participants went deeper than with the other two participants. For participant Ineke (71), the audio was a way to reflect upon her dating experiences. José reflected upon her life as a widow and how it is to be old. For both of them the audio experience was a conversation starter, but it did something completely different to them. The first participant, Corrie (60) was giggly and enjoyed the feeling of love at first sight that the experience gave her. However, it didn't invite her to talk about her relationship, intimacy or sexuality. Unlike Ineke, she is not busy with those intimacy in that way. It really depends upon the background of the participant, wether they are able or have the need to talk about these things.

Imagined person

All participants were able to imagine a man. One participant, Willeke, mentioned that the questions in the audio were steering her imagination. Other than that, it is difficult to say in what way the audio was guiding there imagination. The feeling Corrie had was very strong. When Corrie had to imagine the clothes of the man, she was heaving trouble doing so and she opened her eyes to look around her. Because she couldn't answer the question in her mind, she got distracted and tried to give an answer. It is difficult to say to what extent the questions in the audio actually guide the imagination and when they disturb the imagination. Since the audio contained pre-recorded questions only, it was impossible to

steer the imagination based upon what the listener is imagining.

Imagined event

In the audio, the participants were first asked to imagine the physical characteristics of a man. More at the end, the participants were asked to imagine what the man actually says. The participants clearly had more difficulties to imagine what the man says and what he does. This 'assignment' asks more of a persons ability to fantasise. By giving the responsibility to imagine to the listener, there is no control over what happens. The fantasy clearly doesn't go far. It stays very conventional such as 'he says hello'.

4.3.5 Insights

- *Audio is an effective medium to trigger imagination*
- *Based upon what a person imagines, a specific feeling is evoked.*
- *An audioexperience can serve as a conversation starter about intimacy and sexuality*
- *What a person imagines and how they feel about, depends upon their status in love.*
- *It's difficult to describe a mental picture. Disucssing thoughts is more easy.*

4.4 Evaluation 2

The second prototype is mainly based upon concept 'erotic stories by elderly' and insights from the first evaluation.

4.4.1 Goal

The goal of this test is twofold: to test whether the audiofile guides the imagination of the participant better compared to the first prototype and to try and capture the fantasy of the participant with the prototype. Capturing the fantasy is quite experimental and based upon what comes out of the test, the design space will be further defined.

4.4.2 Method

Participants

Two women agreed to participate in the test. The first participant was a 65 year old women who has a husband and a child. the second participant was a 73 year old widow with no children.

Procedure

The same test environment, the HEMA restaurant,

was chosen. Women who were having breakfast by themselves were approached and asked to join for a test. Participants were given a phone with the audiofile and a headphone. The 'fluisterbuis' was put on the table. Briefly, the assignment was explained to the participant. The participants was observed from a distance and afterwards a semi-structured interview took place. The interviews were recorded.

Prototype

For this exploration an audiofile and a recording object 'fluisterbuis' was build in order to test the idea. See figure.4.6. The script for the audio was written and recorded using my own voice. See "E. Script audiofile evaluation 2" on page 129. The audiofile guides the listener through the story. In the audio, it is indicated what the listener has to imagine. She then speaks into the tube what she imagines. In the tube, a voice recorder was placed in order to record everything that the participants spoke into the tube. The participants were observed from a distance. When the audio was finished the participants were asked about their experience. Lastly, a short discussion about the idea took place.
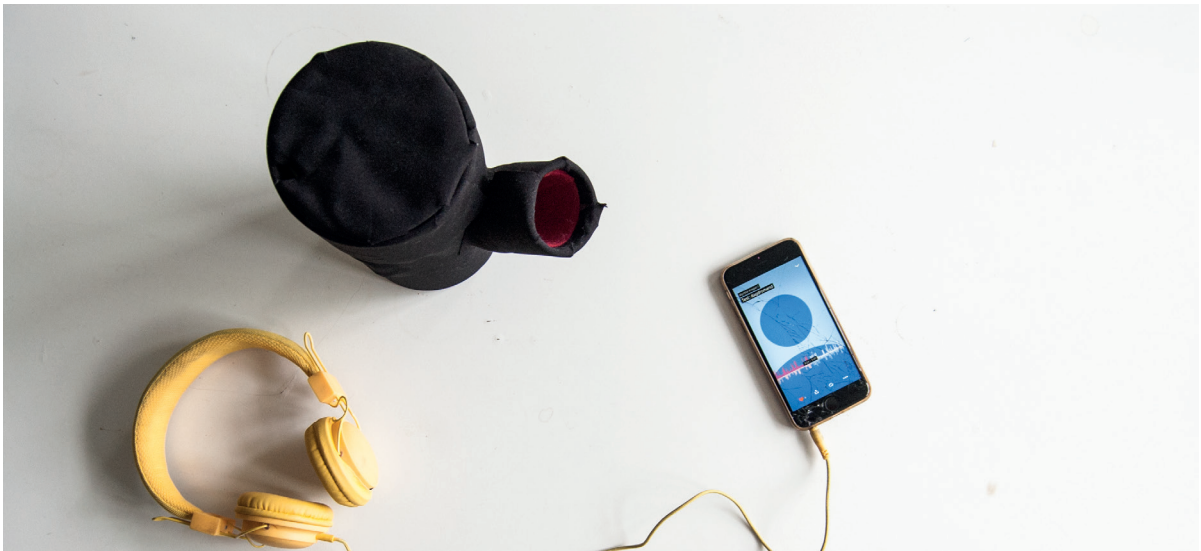
figure 4.5 prototype: fluisterbuis + audio

figure 4.6 Crista using the prototype

Het is een man met zwart haar. Hij heeft zijn jas nog aan want het is koud. En hij heeft nette schoenen aan want hij gaat even koffie drinken en dan gaat hij naar het kantoor. Hij is denk ik 60 jaar, hij heeft een beetje grijs haar. Zijn baard is iets donkerder. Hij heeft bruine ogen. Hij zei: goede morgen, mag ik bij u komen zitten. En het is erg koud buiten, heeft u daar geen last van? Hij heet Karel en hij wilt graag naar een warm land, daar houd ik ook wel van. Alleen hij moet werken, dus het kan nog niet. misschien in de toekomst. We lopen samen aan het strand, het is mooi weer, niet te warm en niet te koud. We gaan even een eindje lopen en daarna gaan we lekker zwemmen. En een beetje koffie drinken en een appeltaartje eten, misschien een wijntje erbij. We nemen hierna afscheid want we hebben een hele gezellige tijd gehad maar we willen elkaar niet meer verder zien. - Crista (73)

4.4.3 Results

Recorded story

The short story on the left is a transcript of the recording in the tube from participant Crista. Crista is a widow, her husband died 5 years ago. After this, she never dated anyone. The first recording unfortunately failed, it was unclear and couldn't be transcribed.

Writing stories

Crista is not interested in writing down stories even though she always liked to write.
'I did write things down, I like to write. But I threw everything away.. pictures, old letters. I have a lot of nice stories of me and my husband but nobody is interested in those, at least in my direct environment. I have everything in my head, that's why I'm not interested in writing things down. - Crista. She does not see any use in writing down things, since she has no one left to share them with.

Reflecting upon intimacy

'I rather not meet someone, I also don't want to fall in love anymore. It gives a lot of unrest. Imagine if I would meet someone, my whole life would be upside down.' Crista is not open towards meeting someone, having someone new in her life. She is also not interested in writing about meeting someone.

Memories

'When I walk around here, there are so many memories that come back to me. Here in this street alone, there are like 7 memories coming back to me. I like to go to places of the old days and then imagine how I felt back then. Events you remember, but to get back the feeling is difficult.' Crista emphasises that it can be quite difficult to get a certain feeling back compared to thinking about events that happen in your life.

4.4.4 Discussion

Story

The story Crista came up with, is very much aligned with her own attitude towards intimacy and new relationships in her life. In her story she describes a date with a man, but at the end of the story she makes it very clear that she is not interested in a follow up. See her last sentence: *'After this we say goodbye. We've had a very nice time, but we don't want to see each other anymore.'* What is interesting, is that it reflects her attitude towards engaging in new relationships. However, the idea of the concept 'erotic stories by elderly' is also to make content that is interesting and inspiring for others. This story is not an inspiring story in itself to read.

Imagination

The story Crista imagined is now more of a story, it is interesting to see that more guidance helped to make a story with a beginning and an end. However, the story itself is very conventional. She is still bound by her own imagination. It doesn't take her to the next level since she is the one in charge of her imagination. It's more interesting to evoke a certain feeling with the listener instead of giving the assignment to write a story.

4.4.5 Insights

- *The stories of people are not per se interesting or inspiring to others.*
- *Feelings of a memory are difficult to get back*
- *When the user is fully in charge of her imagination, she will not go out of her comfort zone.*
- *The content of the story needs to be designed to make the listener imagine new things, thoughts and ideas.*

4.5 Evaluation 3

Finally, the evaluation tests and concepts were discussed with two experts. This was done by showing the output from the tests and preliminary design goals to discuss the possibilities of the concept.

4.5.1 Goal

The goal of these interviews is to evaluate the concept so far and define points to improve and design takeaways. The concept is explained to the experts as follows: 'using erotic audio stories to stimulate elderly's imagination'

4.5.2 Method

Participants

Karlijn de Blécourt, senior consultant & content developer at Rutgers.
Meike van 't Hoff, sexologist.

4.5.3 Main insights

Karlijn de Blécourt

Karlijn works on several projects for Rutgers about elderly and sexuality, mainly in nursing homes. The main goal of the projects Rutger does is to make a cultural change. Elderly themselves also still have the idea that sexuality is not for them. She mentions that older people sometimes return a questionnaire because they think it is not meant for them as they are already 80 years old. Another example is that they sometimes get messages of older women who would like to meet someone or date but don't know how.

Karlijn confirmed that is important to adjust your sexuality throughout life. People disregard their sexuality when their way of having sex is not working anymore. Therefore, a wide repertoire is needed to enjoy various ways of sexuality. By creating a wide sexual repertoire, a person can fall back upon this

when other ways of expressing and enjoying sexuality fall out. It is important to see sexuality as something bigger than sexual intercourse.

A lot of projects about sexuality focus on the risks and danger of having sex. In sexual education the focus mostly lies upon indicating boundaries and saying no. There is still little attention to the fun of sex.

Karlijn mentions that it is important to talk about fantasies, feelings, and desires. It is important to change the state of mind, so older people know they are free to talk about these things. She believes that there might be a need for the product like this, also for people in nursing homes.

Meike van 't Hof - sexologist

Meike confirmed that a lot of women have underdeveloped their sexual fantasy. Fantasy is very important for sexuality. During sex, it is the combination of touch and fantasy that makes a sexual experience a pleasant one. Female clients who come to her, often don't know how to enjoy sex. Of course there are various of reasons for this. However, many of her female clients don't know what they want and what they like. They don't know their sexual identity. She gives these women the assignment to find erotic stimulations. By making an 'erotic' library in your head, you can call back erotic feelings and this can contribute to a better sex life. 'I gave the book zout op mijn huid to one of my clients, the next time she came back she says 'this is it, this is how I want it to be.'

According to Meike it is more relevant for elderly to talk about intimacy, instead of sexuality. Intimacy is a broader concept, it also includes sitting together on the couch. Whether people have a positive attitude towards sexuality is based upon their previous experiences. She says it might be possible that the older generation has underdeveloped their sexuality. However, she also says that also the young people of

today face problems in developing their sexuality.

Meike finds it interesting to use audio in order to find out what stimulates a person erotically. It could be a product that she offers to her clients. She stresses that the product can be relevant for all ages.

4.5.4 Insights

- *Erotic stories for elderly should be more about intimacy than sexuality*
- *How can the stories introduce people to the broad spectrum of intimacy and sexuality?*

4.6   Design space

4.6.1   Design goal

Based upon the design explorations and evaluation with experts, a new design goal was formulated:

I want to design an audio experience that stimulates the fantasy of elderly women through which they can explore their sexual identity

Elderly women

With elderly women I mean single women who are around the age of 70 and see the phase of romantic and sexual intimacy as one that belongs in the past.

Sexual identity

A person's sexual identity refers to what excites you as a person, how you feel about intimacy and sexuality in your life.

4.6.2   Interaction qualities

To further define how the product exprience should be, interaction qualities are defined:

Intimate

An intimate experience means to inhabit another way of perceiving, that is how it should feel to listen to the audio.

Ambiguous

For the listener to create her own unique experience, the story needs to be ambigous.

Dreamy

During and after the experience, the listener needs to be able to wonder off.

04. EXPLORE

5. Design

In this chapter the final design Tintelzinnen is presented. Both the application and the content are elaborated upon.

5.1 Tintelzinnen

Tintelzinnen is an application for exploring intimate audio stories. The name refers to the feeling the listener experiences (tintel) when she feels stimulated by a story or a specific scene in a story (zinnen). The various stories the application offers represent the broad concept of intimacy. By tuning in to different stories, the listener can learn what feelings and emotions are evoked with her. This way, she can discover more about her sexual identity.

Since the user will explore her personal relation to intimacy, the design should help her form a space in which she can do that. The medium audio is chosen, because that allows the user to visualise their own fantasy world . One 'tintel story' is designed as a proof of concept. The content of the story is designed to both immerse the listener in the story and to leave room for interpretation. The balance between immersion and leaving room for interpretation is crucial in this design. On the one hand, the listener needs to identify with the story, on the other hand it needs to take her imagination to the next level.

The application is designed to further enhance the audio experience and to get the listener into a dreamy mood. Functionalities are kept to a minimum. The two main functions are browsing through stories and listening to a story.

The opening screen of the application shows 'het tintelbeestje'. This illustration represents feelings that are evoked with the listener.

figure.5.1 Main screen Tintelzinnen
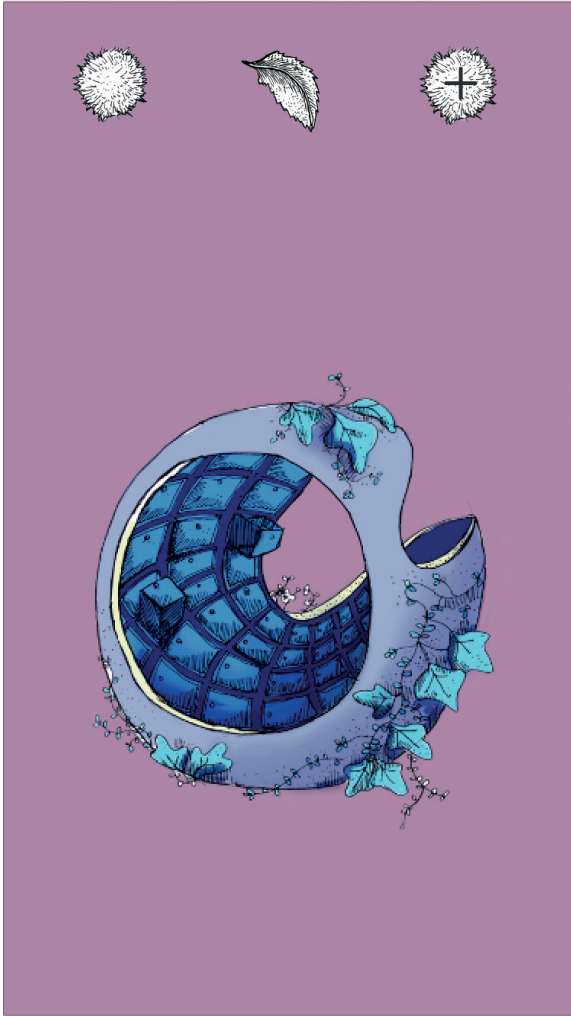
figure.5.2 'Old flame' story in browsing
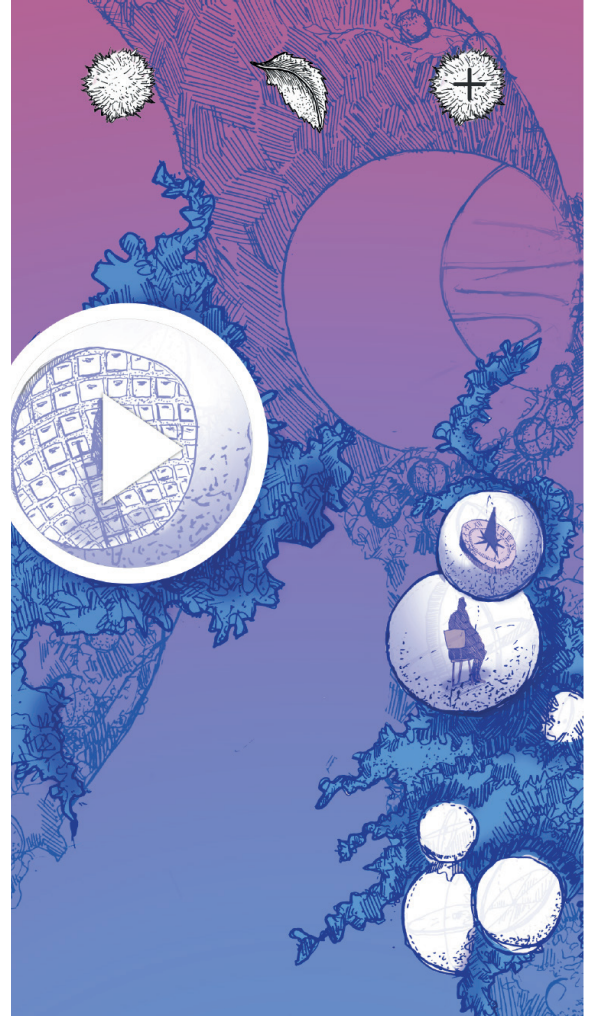
figure.5.3 'Old flame' story in listening

5.2 Content

The main element of the product is the designed content: the audio. Therefore, the relation between the different stories, guidelines to write the stories and the detailed audio story itself will be explained.

5.2.1 Audio experience

Audio allows the user to build their own images of the story, to create their own production. This characteristic is inherent to the medium audio. In order to further enhance that aspect, the audiostory combines the user to be immersed in the story whilst giving space to the user to wonder off and form their own version of the story. To do so, ambiguity is an important element in the design. By using ambiguous descriptions and sounds in the story and asking the user to actively imagine, the user can visualise her own memories and associations that are evoked through the story.

Users are ambiguous beings themselves, with varying interpretations of the world around them resulting in each having a different set of underlying values. By using ambiguous elements in the story, the story is open for a variance of interpretations by the user. With this, giving the user the freedom to form their own story within the audio story.

5.2.2 Relation between the stories

The different storylines represent the broad spectrum of experiencing and expressing intimacy. Intimacy also includes sexuality. The cluster 'Intimacy is growth' defined in chapter 3, see page 40, describes that we develop ourselves through intimate relationships. Through intimacy with others, we inhabit another way of perceiving. The different stories in the application allow the listener to inhabit another way of perceiving: a different form of intimacy is central to each story. With this, each story answers to another aspect of one's sexual identity.

Story themes

By listening to the different stories, the listener can experience a variety of intimacy. Based upon the literature review in "2.1.2 Intimacy" on page 20, several forms of intimacy were defined. Next to that, in the questionnaire the respondents were asked about what they see as intimate. Using these values and insights as input, storylines were defined.

figure. 5.4 other storylines

5.2.3 Guidelines for writing stories

For new stories to be written to achieve the desired effect with the listener, guidelines are defined for writing new stories. The main challenge in writing the story is to find the right balance between immersion and call upon the listeners' own imagination.

- *'Do not refer to existing places or existing people in the story.'*

To keep the listener active in their imagination, places, and people will be described ambiguously. For example, instead of describing Paris the city's atmosphere is described.

- *'Describe mainly thoughts of the character, little events'*

Use thoughts the main character has and use music to set these thoughts in a specific atmosphere, this way the listener can interpret their feelings and emotions that they associate.

- *'Use questions in the story to call upon the listeners' imagination and memories.'*

The questions in the story are a call upon the listeners' imagination; this is the point where the listener is asked to imagine something actively. For example, 'How does the street look like?' 'How does his face look like?'.

- *'Tell the story from the listener's perspective.'*

The listener is the main character in the story. Therefore the whole story needs to be told from the listeners' viewpoint. This is done for the listener to feel as if it is about her.

- *'Make use of sound shots to give the listener a specific viewpoint in the story.'*

Sound shots are established by changes in the intensity of the sound. They are used to situate actions and characters in the spatial sense. It is an essential aspect of radio fiction. 'Within the listeners' zone, the listener focuses his attention on what is taking place in the story and does so by adopting a viewpoint, the point of listening, on the basis of which he organizes his perceptive experience. Accordingly, he established a subjective representation' (Rodero, 2009, p. 243)

- *'Use explicit sounds to immerse the listener in a specific context'*

The sound effects represent objects or environments. They have a descriptive function and are explicit. Sounds that are produced by water or sounds that are produced by animals, for instance, can be identified very early by the listener. (Guillaume, Pellieux, Chastres, Blancard, & Drake, 2004)

- *'Describe sexual content in an implicit matter'*

When describing sexual scenes in the story, it is important that the sex scenes are described in an implicit way. Unlike porn, instead of focussing on the more plastic side of sex the scenes in the story needed to describe the feelings that the listener goes through and the context the listener is immersed in.

- *'Make use of a musical intro and outro for each episode'*

At both the beginning and the end an intro and 'outro' will be played. This is done to slowly pull the listener into the story. At the end of the story, the outro-music plays for several minutes. This is done to let the user dream away, be with their own thoughts and fantasy.

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5.2.4 The audiostory

After brainstorming about different themes for the story, it was chosen to create a story within the theme 'desire for adventure'. The character in this story, the subject, is a lover from the main character's past. The story is about how you can be a different version of yourself in a new environment, how others can make you feel different about yourself. In the literature review, it was found that our environment, the people around us, keep us in instituted ways of being. Therefore, this story focus' on discovering a more adventurous side of yourself by meeting other people and by being in a different environment.

The main character, thus the listener, is based upon the persona Rita, see "3.3 Meet Rita" on page 56. Her background story serves as a starting point for writing the story. After the background story was written, a first attempt for a story was written. With feedback of people reading it, the story was adjusted. The main challenge in writing this story was to not be to explicit in sexuality, but to be suggestive and hint towards intimacy and sexuality. See the story: "G. Script audio story" on page 133.
When the final version of the story was written, the story was narrated and recorded. Based upon the recording of the story music was made to accompany the story. This was done by listening to the story and trying out different instruments and tones. Musicians Mike Bond, Cees van der Geer and Florian Wortel music made the music. Several instruments were used to create the desired effect.

figure. 5.5 Florian playing guitar

figure. 5.6 Cees playing the tuba

figure. 5.6 Me, narrating the story

figure 5.7 Mike using one of the many instruments

5.3 The application

The application is designed to further enhance the audio experience and the intended interaction qualities: dreamy, ambiguous and intimate. Throughout the user flow, the user is stimulated to listen carefully and pay attention to the audio. Hereby, the user is slowly taken into the listening experience. For the user, browsing through the app is an explorative experience in which she can discover stories and find out what stimulates her. The flowchart of the application can be found on the next pages.

5.3.1 Look & Feel

The illustrations in the application are designed to create a dreamy atmosphere. The illustration needs to be ambiguous in order to leave room for interpretation for the user. Ambiguity in the illustrations gives the user a more broad spectrum of emotions for users to experience and reflect upon. In this instance, ambiguity in the design has the opportunity to enhance and deepen the bond between the user and the product. (Marchesini, 2016)

The illustrations in the browsing screens represent a fantasy world that invite the user to dive into it. The illustrations of the screen that the user sees when listening serves the audio experience. These illustrations are drawn as if the user is in a fantasy world. The user can look at these drawings, but they do not give away any specific content of the story. There are no titles to the stories, this is done to make the user focus on the audio. Next to that, the lack of information is ment to beware the user from making choices based upon what they think suits them.

The illustrations in the application are animated. The animations are simple and meant to further immerse the user and to make the experience more dreamy.

5.3.2 Flow

Main screen

Every time the user opens the application, this screen shows the animated tintelbeestjes and the music track. Together, these elements set the atmosphere. When the user swipes up, the user comes into the browsing part.

Browse

The user chooses a story based upon the illustration and an audiotrack. Hereby, the user's focus is already shifting towards listening. The stories have no titles and the illustration have no clear clues about the content of the story. They only set the atmosphere of the story. This is done to make sure that the user does not makes a considered choice for the story. The user has to make a decision based upon what appeals her.

Preview

When the user is interested in a certain story, she can long tap the illustration to get a bit more information about the story. A quote is played and animated over the screen while the audiotrack of the story is still playing. If the user is curious about to the story, she can swipe up to start listening.

Listen

The audiotrack of the story plays immediately when the user comes onto the 'listening' screen. The user

can look at the screen while listening to the audio, it can function as a point to focus on. While the story is playing, the background illustration is slowly animated. This is done to give the user something to look at, to get them into a focus and dreamy atmosphere.
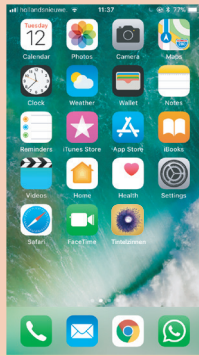
5.3.3 Menu

There are three buttons always on the top of the screen. The left button is 'het tintelbeestje'. In here, more information about the application can be found. Also, the user can find a link to the website. The middle button is to purchase new stories. The right button is to sent a story to a friend (stuur tintels).

Poesbericht

Last, the user receives push messages based upon the location of the user. The system links the location to specific themes, to surpise the user with a new story.

Intro track

Story track
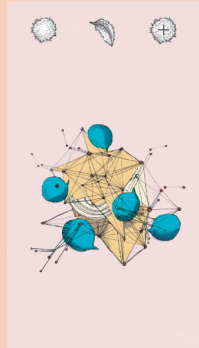
Story track

Story track

Long tap

Je weet nog goed hoe hij eruit zag...

Quote

slide up

Story

TINTELZINNEN

Poesberi😺t!
Je bent op een mooie plek om dit verhaal te
luisteren. Luister hier.

Swipe

🔊 *Story track*

Tintelzinnen

Credits

Tintelzinnen.nl

Merchandise

f

Stuur tintels

Email naar

Jouw email

Bericht

Verstuur

Verhalen
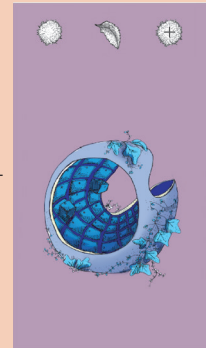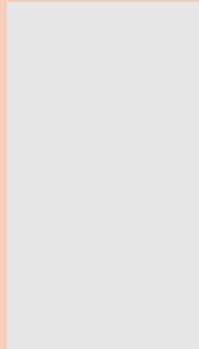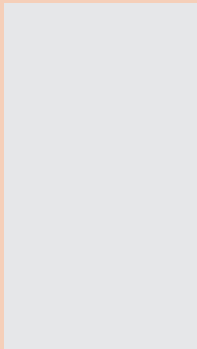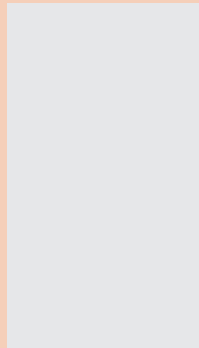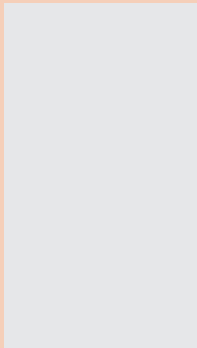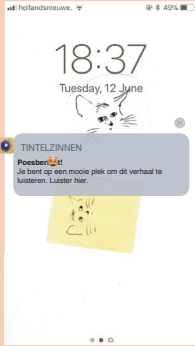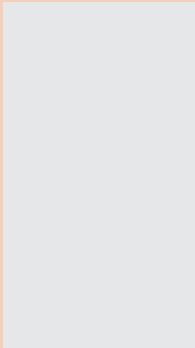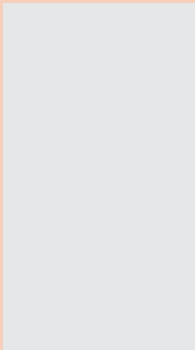
5.4 Business model

Two types of value can be identified in the final product Tintelzinnen. The first is the direct value: the audio experience through which they can explore what stimulates them. With this the user can enjoy their sexuality (emotional) and learn more about their sexual identity. The indirect value lies in the existence of the product itself. The product acknowledges older people as sexual beings. With this, the product contributes to getting elderly and their sexuality further out of the taboo zone.

Customer relationship
The customer relationship has the power to express a sense of revolution. 'Het tintelbeestje' serves as Mascotte and can interact with the public through the website and other channels. Older people can join the revolution to express their sexuality. For example, fake tattoos of 'het tintelbeestje' can be spread around. Subtle erotic photo's of elderly with the fake tattoo can be published online, and they can serve as ambassadors for the brand. With this, a sense of community can be built up from the inside out.

Channels
The channels to introduce the application to the target group can be both online and physical. Professionals like sexologists can introduce the application to their clients. Also, physical places where elderly go can serve as touching points to introduce the product. For example, by posters and stickers. A lot of elderly are on Facebook, therefore, Facebook can be used to build the brand image. The launch of the product can be done by introducing the product to people in the streets. For example, by organizing a one-time audio tour.

Revenue stream
The application is free to download on the app store

for the low threshold. The app consists of a few free stories. New stories can be purchased in the app. It is also an option to make the app subscription-based. With more subscriptions, investments can be made to produce more audio stories.

Key resources
Designers, coders, illustrators, musicians, and animators need to collaborate on this project to create the best experience. It's a project that involves a lot of disciplines. Multiple writers, musicians, and illustrators can be included in the project.

Key activities
The key activity is to create content. For the product to stay interesting for the user, new stories need to be written and recorded. With new storylines, new illustrations and animations need to be made and they have to be added to the app.

05. DESIGN

6. Evaluate

In this section the design is evaluated with the users. Both the audiostory and a part the application were tested using an experiental prototype.

6.1 User test

Through this test, I aim to find out (1) how the participants experience listening to the 'tintel story' and (2) how the participant experiences are browsing through the stories in the application. The story is designed to be a unique experience for the listener. Therefore, a qualitative output for this test is necessary to test the effect the story has upon the participant.

6.1.1 Goal

The goal of the test is twofold: What feelings, thoughts, and memories are evoked to the listener while listening to the audio story? Second: Does the application (prototype) enhance the audio experience for the user?

6.1.2 Method

The participants for this study were obtained through my own network. Participant 1: Truus, 78 years old, widow. Participant 2: Elly, 70 years old, married. Participant 3: Saskia, 70 years old and married.

Procedure

The prototype was handed over to the participant and the functions of the application were briefly explained (browsing and listening). First, the participant had to browse through the stories and choose a story based upon that. While doing so, she was asked to think out loud. Second, the participant listened to the audio story. The participants were by themselves while listening to make sure they feel comfortable. After they were done listening, a semi-structured interview was held. A set of leading questions can be found in Appendix X. All interviews were recorded.

Prototype

A prototype was made with prototype tool Framer. The prototyped screens were 1) the four story-screens, the 2) preview screen and 3) the listening screen. See figure x. In all screens, the accompanying soundtracks were included. Since only one audio story was developed, the prototype only consisted of one story to listen too: the 'old flame.'

6.1.3 Results

All results can be found in Appendix X. The most important results will be discussed below.

Experiencing a different reality

All of the participants immersed themselves in another world while listening to the story. To them, it felt like stepping out of reality for a while which was experienced as pleasantly. Participant one and three lost track of time.

> ## 'How long did I sit there? It felt so much longer. I would like to listen to it again, put it on my phone if that's possible.'

P2:' I felt like I was only listening to it for one or two minutes, to that effect it's never too long. It's nice to experience time passing quickly like that.'

P3:I like it, it's like stepping out of the daily reality and dive into your dreams, wishes and memories.'

Erotics

To all participants, it was clear that the story is about intimacy. For both the first and the third participant, it brought back feelings about intimacy.

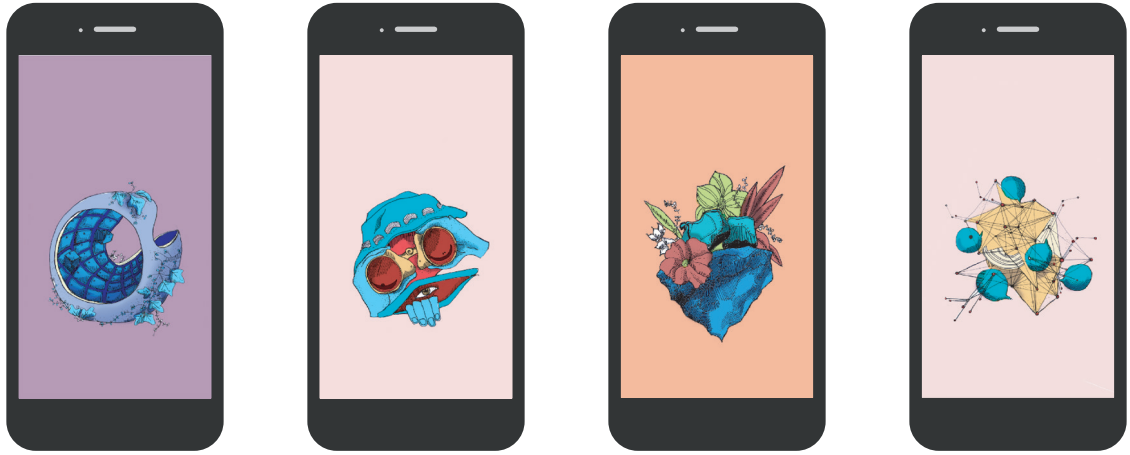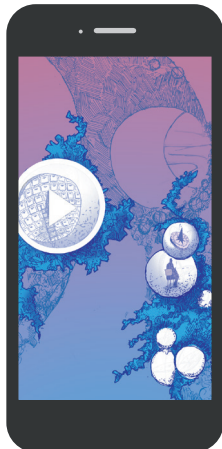figure. 6.1 The prototyped screens

The first participant had to think of places she and her husband had sex. The second participant would have liked the story to be a bit more erotic. The third participant found the story already very intimate, the details she shared afterward about the feelings she has about her first love, she never shared with others before.

P2:I think erotics is something that appeals to everybody but only in the subtlety like you do.'

Story experience
For each participant, different feelings and memories were evoked while listening to the story. It was also clear to the participants that the story was designed that way.

P3:I think this story is different for everyone. Probably everybody identifies themselves in a certain way, one way or another.'

The first participant was strongly immersed in the story, to her it felt like the story was about her. She describes listening to the story as 'playing music to evoke a certain memory.' She would like to hear it again to take her back in her memories. For her, this product is very intimate: an experience that is only for her.

'It's like you've read my life. I had to cry too.

P1: 'How can you write it down like that? I thought that feeling was mine.'

The third participant experienced two strong memories: that of a place and a specific person. These two main memories and similar feelings came back

to her in fragments during the story. Afterward, she was really curious about her first love. She never saw him since, and she became interested in him after listening to the story.

P3:' It feels like I'm back on that boat in Israel. I recognize that feeling, to be in a city that at first feels strange and slowly that city embraces you, and you feel at home.'

P3:'Sometimes I think about him, once per year maybe. And now.'

For the second participant, no specific memories were evoked. The story did evoke feelings for her while listening, but she didn't end up in a fantasy world or immersed in certain memories after the story finished.

P2:I ended up in Eastern Europe, I don't know why... very wondrous.'

P2:'You also feels your body warming up as it feels like you are sitting in the sun.'

In the final scene of the story, participant two got out of the flow of the story. The final scene, in which the main character meets a man, went to fast for her. She needed more context, or a follow-up, to immerse into the last part and get into a fantasy world.

P2: 'I can't emphasize with that part. That wouldn't happen to me in such a short time.'

P2: 'I would like to be approached some more before something is evoked by me.

App experience
While browsing through the stories, the participants were very focused and speculating where the story could be about. Based on the illustration and the

figure. 6.2 participant one listening to the story

music they heard, they choose a story. The second and the third participant choose for the story 'old flame', the one that they listened to.

P3: I find this one very mystical, a bit more mysterious. I feel invited to look into it.'

The second participant chose the story 'passenger', it appealed most to her. She found it most cheerful. However, after listening to the 'old flame' story, she felt most connected with that drawing.

P1:'After listening I like this drawing the most. It answers to the music you hear.'

The browsing experience, with no titles, were not experienced as annoying. The lack of information in the screens made the participants focus on the audio. It made them listen carefully.

P1: I've been thinking the whole time, where shall it be about? I think it's thrilling because it makes you listen more carefully to get into the story

P2:' The quest is part of the whole. The images are not univocal; I thought there might be some stories under these smaller bubbles as well.'

Concept

After listening to the first stories, the participants were curious about the other stories. Also, about the follow up to the story. In particular, they were curious what memories and feelings are evoked with them in other stories.

P2:' When you've heard the first story, you're curious about what story lies behind the other drawings.'

The third participant was first questioning the purpose of listening to the story. She thought it could evoke a feeling of regret to the listener. She didn't like

that this product would be designed to make people change themselves. When discussing the concept further, it became clear to her that the product is not designed to make people change themselves.

'P3: I feel like that what you want to do is not to reach a certain goal, but to evoke a certain feeling of what you like and who you are.'

> 'I really want to hear the other stories now. I'm curious what the others stories make me feel like, what they do to me.'

6.1.4 Discussion

The history and past experiences of the listener had a significant impact on the way they experienced the story. Also, the martial stage of the participant influences how she experiences this story.

The first participant is widowed. To her, the experience was powerful and emotional. Memories were evoked that were in the back of her mind. The person she shares a lot of memories with (her husband) is dead, due to that her memories with him faded. The story evoked these memories for her again.

The third participant is married. This story made her think of a crucial moment in her life. The moment when she went abroad to build up a new life. Her current husband came after her and asked her to marry him. The 'what if' questions at the end of the

figure. 6.2 participant two listening to the story

story made her think about how her life could have looked like when she would have stayed abroad or was with another man.

The second participant is married and is a retired theater producer. Although she felt immersed during the story, in the final scene she was pulled out of the story. She was not only listening as a person but also as a theater producer. She was critical on the final scene and couldn't relate to that part of the story. Because of that, she didn't end up in a fantasy world after the story.

Level of erotics

The participants understand the hint of erotics and intimacy in the subtlety of the story. For each participant the intensity of intimacy was different. The third participant is not comfortable to talk about sexuality and intimacy, she never does it. She found the story very intimate and emphasized various times that the things she tells me are very intimate. The second participant mentioned during the interview that she produced a theater play about the sexuality of Turkish and Moroccan women. She dove deep into this topic and is both comfortable and experienced to talk about sexuality. For her, the stories could have been more erotic. She needs more stimulation from the story.

Influence of the environment

The context in which the participant is listening influences the overall story experience. The first participant listened to the story in perfect circumstances: it was quiet, the weather was , and she had a beautiful view. In the beginning, she looked at the illustration on the screen. She held it up the whole time, but she didn't look at it anymore after a while. 'The view in front of me was beautiful, although I didn't consciously look at it.'

The second participant felt distracted by the traffic

outside sometimes. Her apartment is next to a busy road. In this prototype, there were no animations to focus on while listening. She would have liked to have something to focus on while listening or to be in a different environment. She liked the idea of having an animation to focus on.

The third participant listened to the story in the 'computer room'. The environment was quiet but also quite artificial. She sat in a computer chair. It made the environment quite 'test like.' She also took the test most serious of everyone.

Design process

Participants were most intrigued by the illustration of the 'old flame' story. This is the only story that is written and recorded. The 'old flame' illustration was designed after listening to the story. The other illustrations of the stories were designed based upon the topic of the story, there was no other information about the story. The

When composing the music, the recorded story (with the voice only) was leading in the creative process. Based upon the tempo of the narrator, and the sound of the voice, music was composed.   The soundtrack for the 'old flame' story you hear when browsing through stories, was extracted from the sounds in the story itself. Similar to the process of creating illustrations for the other stories, the music was composed based upon the theme of the story. There was a lot of room for interpretation for the musician. Besides that, the illustrations and soundtracks were not designed parallel to each other.

Understanding the concept

The prototype only consisted of the browsing screens and a listening screen, there was no main screen in the prototype. During the test, the application also did not have a name yet. Although the participants understood that the application hinted to intimacy

figure. 6.3 participant three listening to the story

and erotics, they didn't get the idea behind the application directly. The story the participants listened to is about a past lover, this made two of the participants think that all the stories are about the past. The third participant thought the app designed to reflect upon your life. Also, the first participant thought it was intended to bring back memories only. During the interview, the concept became clear to both participant one and two when I explained that the other stories are not about the past but about other forms of intimacy.

6.1.5 Conclusions

- The story had the right balance between immersion and interpretation by the listener. The feelings and memories that were evoked were different for each participant.

- Based on the feelings and memories evoked during the story, the participant was triggered in a certain way. It varies from being triggered to reflect about your life to be triggered to going sit on a terrace by yourself.

- The experience the story provides in itself, being out of reality for a while, is experienced as pleasant in itself. Taking a moment for yourself, bringing up memories and thoughts they otherwise would not think about. It is a comfortable and intimate way to explore your mind.

- Using stories to bring back memories can be of great value to people who have lost their partner. By listening to the story, they can relive fragments of their lives and get positive feelings out of that.

- The tempo of the events in the story needs to be slow for the listener to identify herself

with the situation. When the listener identifies herself with the story, she feels as if it is about her. When the listener does not identify herself with the story anymore, no strong feelings or memories are evoked with the listener.

- The idea behind the application was not immediately clear for the participants. Because there was only one story that they could listen to, the participants thought all stories are about the past. There was also no main screen in the prototype and no name for the application. The participants missed background information to understand the concept as a whole.

- The environment in which the user listens to the story influences the overall experience. A calm and dreamy atmosphere takes the listener more natural in the story. It is essential for the user to be able to focus to immerse herself in the story.

- The ambiguous drawings and the lack of titles made the experience more mysterious and dreamy. The participants were more focussed on the audio because they did not know what would come up next.

- It is important that the illustrations and music for the stories are based upon the content of the story. This makes the illustrations and soundtracks less superficial.

- The most ambiguous illustration was most interesting to the participants. It allows the user to bond with the product: attribute a feeling to the illustration after listening to the story.

6.1.6 Recommendations

Based on the conclusions, recommendations for the design can be made. In the next chapter,

recommendations for future steps are done.

- Design more content (more stories) for the application. Based on the content, design illustrations and create soundtracks.

- Design elements in the application that helps the user concentrate on the story more.

- Improve the current audio story: extend the final scene, take it slower.

- Communicate the idea behind the concept to the user. Either in the application itself or a campaign.

7. Reflection

In the final chapter, recommendations for the final design are made,

7.1 Discussion

In this project, the emotional aspect of sexuality of older women has been explored. Through explorative tests, audio has been found as a medium to evoke feelings and memories and to stimulate fantasy. Fantasising has been identified as a critical element in developing a person's sexual identity. In this project, a person's sexual identity is defined as 'what stimulates and excites you as a person and how you feel about intimacy and sexuality'.

The design goal was formulated as followed: I want to design an audio experience that stimulates the fantasy of elderly women through which they can explore their sexual identity. The final design was evaluated with three participants and for all participants, specific feelings and emotions were evoked by the story and they got into a fantasy world. However, it is not possible to confirm whether listening to the audio experience made them discover new things about themselves. The story that they listened to is about the past. For two of the participants, it evoked memories and feelings about the past. It is therefore not sure to say whether it evoked new feelings to them or if it made them relive feelings and thoughts they already knew about themselves. Besides that, the idea of the application 'Tintelzinnen' is that the user can explore a variety of stories to explore what stimulates her. In the test, the participants could only listen to one story.

Interaction qualities
The interaction qualities are defined as followed: intimate, ambiguous and dreamy. Listening to the audio and visualising your own world is an intimate experience. Though the audio, the listener can inhabit another way of perceiving. Whatever happens in the listeners mind, is up to the listener. The story immersed the participant in a fantasy world, the illustrations enhanced the dreamy atmosphere.

The story itself was ambiguous: the listener could interpret the story and create her own version of the story. The illustrations in the application were meant to be ambiguous, however not all of them had the right balance of ambiguity. They were too literal, hereby evoking a feeling of disgust to the participant.

Breaking the taboo
This project was initiated to take the topic elderly and their sexuality further out of the taboo zone. Both the outcome of the project and the design process itself contribute to that. Throughout the whole project, a lot of (older) people were involved. In the first phase, with the context mapping sessions, the people who participated started reflecting upon their sexuality. Something they never did before, not at this level. It made them think about their needs regarding sexuality and reflect upon their lives. The tools used during the context mapping session had impact on itself. In the exploration phase, the audio prototype that was tested in the HEMA functioned as a conversation starter. It opened up people to talk about love, sexuality and intimacy. The tools and interventions used during the design process contributed the goal of the project itself.

Designing for sexuality (and aging)
In this graduation project, two complex phenomena were explored and combined: aging and sexuality. As an outcome of the research phase, four types of people were defined with different attitudes towards sexuality and intimacy in later life. For each type, a strategy was defined to help them to develop their sexuality. Defining these types was done to further scope the design space. This project focussed on one type: the Sceptic. However, it is not so that people are only one type. People can switch between these types. Therefore, it is interesting to use the different types and strategies as input for other projects.

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Development of the design goal

The main research question at the beginning of the project was defined as follows; 'What role should intimacy play in the lives of single elderly in order to contribute to their overall well being?' At the beginning of the project, a preliminary design goal was formulated: Design a product/service that opens up elderly towards intimacy and therefore contributes to their overall well being. In this first design goal, an assumption is made. It is assumed that older people have the need for intimate relationships and that they become happier when engaging in relationships.

In the first phase of this project, it became clear that having a (sexual) relationship is not per se the answer to enjoying sexuality and intimacy in later life. I learned to look at intimacy and sexuality broader, it is more than having a relationship. Not everybody is open towards a new (sexual) relationship due to different reasons. The emotional aspect of sexuality: thoughts feelings and beliefs are more relevant for elderly. A new design goal was formulated: 'I want to make elderly women curious towards the role that intimacy can play in the next phase of their lives by letting them explore their possible future (sexual) narrative identities.' Instead of focussing on opening elderly up towards intimacy, I wanted them to reflect upon the broader aspect of intimacy and what it might mean to them now and in the future. However, the focus is still very much future oriented. In the second phase of the project, when audio prototypes were tested, audio was discovered as a powerful medium to evoke certain feelings regarding intimacy and sexuality. The focus shifted from exploring one's future (sexual) identity towards exploring one's personal relation to intimacy.

The final design goal was formulated as follows: I want to design an audio experience that stimulates the fantasy of elderly women through which they can explore their sexual identity. It is interesting to see that the design goal changed from an assumption about the role that intimacy and sexuality should play in an older person's life towards letting the older person explore for themselves what stimulates them. During the test, it became clear that the participants enjoyed the experience and they enjoyed the feelings that were evoked. It seemed like there is no need to look forward, experiencing intimacy and sexuality in your mind is valuable in itself.

Tintelzinnen for young & old

Although this project focused on elderly, women in specific, the outcome of this project 'Tintelzinnen' could also be relevant for younger people. During the evaluation with the sexologist, it became clear that developing your sexual fantasy contributes to one's sex life. Besides that, it is important to build up a broad sexual repertoire in order to maintain your sexuality throughout life. It could, therefore, be interesting to market the product for both young and old. Also, the young and old are considered equal this way. However, it is important that older women do not feel excluded.

Collaboration NOF

This assignment was done in collaboration with the NOF and DFH. This project was part of Silver Service. Silver Service aims to develop new products and services that support people in the transition of becoming older and to make them more aware about their future as an older person. Tintelzinnen is designed for people to develop their sexuality further. It can support people in also developing their sexual repertoire. With this, offering them a solid base to fall back upon when they get older. The research itself is a relevant output for the NOF, something they can look back on. It can serve as a starting point for other projects about intimacy and sexuality. The product itself is not per se interesting for them. They are dependent on their sponsors and have no resources to

develop the product. However, their network can be of great use to distribute and promote the product.

Contributions

This graduation projects started off as an explorative design project to understand intimacy and sexuality in later life, a topic that is underrepresented in society and design projects. The opportunity addressed was to research how experiencing and expressing different forms of intimacy and sexuality in later life can contribute to elderly's overall well being. The broad research in the 'discover' phase and the explorations in the 'explore' phase gave insight into the context of intimacy and sexuality in later life. The clusters and types of people defined in the third phase of the project, provide an overview of the context. These insights can be used by other people, as inspiration or as a starting point for other projects.

7.2 Recommendations

Proving whether the audio story actually helped the listeners to explore their sexual identity is difficult to do. An important part of the concept is that the application contains multiple stories so the user can browse through different stories to find out what stimulates her. More stories need to be created and evaluated in order to see its effect on the listener. Besides that, the stories should be tested with different types of people to understand further how a person's background influences the audio experience. For example with women from a different cultural background, married women, single women or widowed women. Furthermore, a reliable research method needs to be designed that can test what sort of feelings and thoughts are evoked by the audio story.

However, the final test did suggest that the audio story is effective in evoking feelings and memories. This indicates that by adding more stories to the application, the user can explore what sort of stories stimulate her and in what way. The next step is to write more stories and develop them. When developing different storylines, it is essential to cover a broad spectrum of intimacy. For the listener to discover new feelings, several ways of experiencing and expressing intimacy need to be included in the different stories. Since the content is leading, it is crucial for the process first to develop more stories and later on to design the accompanying illustration and soundtrack.

For further development, functionalities of the application need to be developed and tested on usability. It's a thin line to design an ambiguous product that improves the experience or to design an ambiguous product that frustrates the user because it is unclear.

The application has great potential. It can be useful for a lot of older women. However, it is essential that the target group is addressed with the right tone of voice. If it's not the right tone of voice it might stigmatize older women and their sexuality, or they might feel as if it is not for them. When the right tone of voice is defined, an implementation plan can be developed.

7.3 Personal reflection

There it is, the moment to look back upon the graduation journey. During this project, there were times that I thought this would never end. Even though I've been struggling a lot during this project, I liked to work on it until the very end. It was a steep learning curve and a battle against myself sometimes. However, in the end, it turned out to be the project I wanted it to be. I learned from my target group, I find the topic relevant, and I like to share my project with others.

Getting started was the first struggle during my graduation period. My decision-making skills were challenged, because I like to keep all my options open. I made the decision for a graduation project even more difficult because I wanted the project to be interesting and challenging. I wanted it to be perfect. People around me told me repeatedly it's not the biggest deal of the world and so did I try to convince myself. That didn't work. It was that big of a deal to me. For weeks I was reading and thinking about a graduation assignment. I had plenty of ideas, but one topic kept on getting back to me, sexuality. However, I didn't feel confident enough to write an assignment on that topic. Also, I didn't know where to start. When I got stressed about taking too long, I impulsively started another graduation assignment. That assignment did not satisfy me from the beginning on, which is why I stopped after a few months. After a summer break I started thinking about the topic sexuality again for my assignment. At some point luckily I run into Design for Humanity who were looking for a graduate student on the topic of aging. When I saw this, I knew what my assignment would be about: elderly & sexuality.

I was fascinated by the topic, but I felt it would be a big challenge as well.

To start of the project like this was difficult: I did not feel confident. Besides that, I felt as if I had to hurry to make up for the lost time from the previous project. However, stopping with that project and starting this was definitely the best decision. I'm very happy I did it. In the end, I did that type of project that I wanted to do. From the beginning on I knew I wanted to do something within the topic sexuality. Next time I will try to listen to myself better and merely start instead of keeping my options open.

In the first few months of the project, I've read many essays, papers, and articles. However, I did not write it down properly, and I didn't stop reading. As a result, I couldn't digest all the information and felt lost. Throughout the whole project, I've been absorbing information. From articles in the newspaper to visiting a School of Life class about sexuality at the end of the project. Writing down conclusions is making decisions in a way, something I procrastinated as long as possible. Although I think the complexity of this topic needed a longer time to get settled in my brain, I also believe that I could have worked more efficiently in processing al the data.

Making sense out of all the information I gathered, I found very difficult to do. I've been in the loop of thinking about the project for a long time. I tried to understand the context, to define a design goal and tried to find essence of the project. During this period I couldn't communicate my thoughts properly, that frustrated me. I also got frustrated that it was taking so long, it felt like I couldn't get out of the loop. The mistake I made here was that I didn't start designing and that I did not share my insights from the research properly to my graduation team. To me, it felt like the project 'really' started when I performed the first test. I forced myself to do a test, because I knew it would give me new energy. Testing an idea, seeing its effect, was essential for me to frame my project. Around this time I also started working in studio lab. That

working environment was also stimulating me. I had people around me to share thoughts with and some distraction from the project. I get stuck in my head very easily, with others around me that prevents from happening.

When the concept became more clear, a difficult task lay ahead of me: designing the audio story. I did not know where to start, to write an intimate story for elderly. This type of writing I'm not educated for. However, the audio story was essential to my concept and needed to be designed. I forced myself to write everyday for two weeks and let other people read the story (which I hated). During that time I also read a lot to get inspired for the story. I had to push it out, and eventually I got it out there.

At the end of the project, I engaged different people around me in the project, and it became more of a collaborative process. I like it the best when it becomes more of a collaborative process. Being able to share thoughts and to put things in perspective. The people who were involved were also enthusiastic about the idea. This made it a fun process until the very end.

Overall, I enjoyed the project. I'm really happy that I could dive into this topic, something I was missing in my first attempt to graduate. I appreciate the freedom I got from this project to shape my design process and to come up with all sorts of ideas. This project is the first to me, in which I really dived into the core of the topic. Designing the content of the audio was a struggle, but to focus on the content made the project interesting. I will definitely continue with this project, write more stories and develop myself further in designing stories.

Thank you!

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A. Research agenda

Agenda

1. Introductie   5 min
Dit onderzoek gaat over intimiteit en ouder worden en hoe het bijdraagt aan de kwaliteit van leven. Door deze interviews wil ik inzicht krijgen in hoe het is om ouder te zijn en hoe intimiteit op oudere leeftijd kan bijdragen aan geluk en welzijn.

2. Wat is intimiteit?   10 min

Hier zijn een aantal plaatjes van activiteiten of die iets uitbeelden, categoriseer de plaatjes op 'wel intiem' of 'niet intiem'. Denk hardop na en leg uit waarom je iets wel of niet intiem vindt.
- Wat maakt de interactie/vorm intiem of juist niet?
- Wat vindt u de meeste intieme vormen en waarom?

3. Vormen intimiteit   30 min

3.1 Ranken intimiteit   10 min
Ik heb hier verschillende vormen van intimiteit. Kunt u ze ordenen van het meest belangrijk naar het minst belangrijk? De vorm van intimiteit die u het meest belangrijk vindt legt u bovenaan.
- Waarom vind je die vorm van intimiteit belangrijk?
- Wat valt onder die vorm van intimiteit? Noem voorbeelden, interacties waar je aan denkt. Waar denk je aan als je die vorm van intimiteit ziet? Schieten er dingen bij je te binnen?

3.2 Intimiteit met wat of wie?   5 min
Noem bij iedere vorm van intimiteit van wie of wat je die vorm krijgt.

- Wie speelt een belangrijk rol?

3.3 Welke vormen meer of minder?   5 min
Welke vormen van intimiteit zou je vaker willen? Schuif de vormen van intimiteit die je vaker wilt naar rechts.

- Waarom wil je die vormen van intimiteit meer? Waar draagt het aan bij als je die meer hebt?
- Wat zijn de redenen dat je die nu niet hebt?

3.4 Vroeger vs. nu   5 min
Maak aan de linkerkant een rijtje met de vormen van intimiteit die je vroeger het meest belangrijk vond en aan de rechterkant een rijtje met vormen van intimiteit die u nu het belangrijkst vindt.

- Wat had je verwacht toen je jonger was van deze ranking?
- Waarom is het anders dan vroeger? Wat zijn de grootste verschillen in behoefte?

4. Zelfbeeld

4.1 Zelfbeeld   15 min

Op deze A3 staan 3 kolommen; vul elke kolom met post-it's in.

- Wat is de rol van beeldvorming in de media? Speelt dit mee?
- Wie of wat zorgt ervoor dat je je niet aantrekkelijk voelt?

5. Nieuwe vormen van intimiteit   25 min

Uit oefening 3 (vormen van intimiteit) bleek dat u aan sommige vormen van intimiteit meer behoefte heeft. Die vorm(en) van intimiteit zet ik in het midden van het A3 vel neer daar gaan we dingen omheen schrijven. Op het gele vlak schrijft u of tekent u wat u zou willen wat deze vorm van intimiteit voorstelt. Wat kan deze vorm van intimiteit voor u betekenen? Daarna schrijft u wie of wat u motiveert om die vorm van intimiteit aan te gaan. Vervolgens schrijft u wie of wat u motiveert om die vorm van intimiteit niet aan te gaan. Als laatste of tegelijkertijd kunt u schrijven welke emoties bij u opkomen als u hierover nadenkt (positief en negatief)
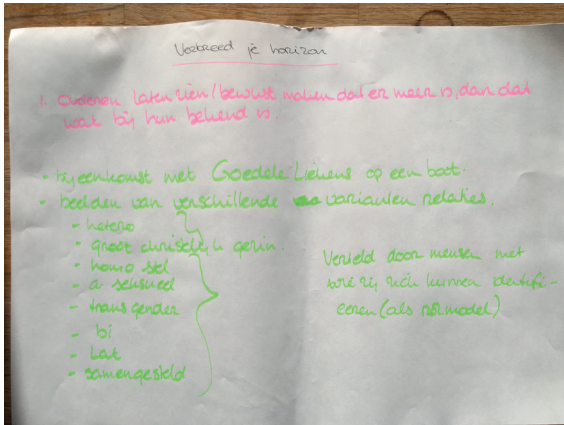
- Waar kunt u intimiteit aangaan?
- Waar kunt u mensen ontmoeten?
- ......

6. Afronding   5 min

Zijn er nog dingen die u kwijt wilt? Wat vond u van het onderzoek?

B. Ideas creative session


idee 2: Verbreed je horizon

Ouderen laten zien/bewust maken dat er meer is
dan wat bij hun bekend is. Bijeenkomst met Goedele
Liekens op een boot, beelden van verschillende
varianten relaties: Hetero, Groot christelijk gezin,
Homo stel, aseksueel, transgender, bi. Verteld door
deze mensen met wie zij zich kunnen identificeren
(als rolmodel)
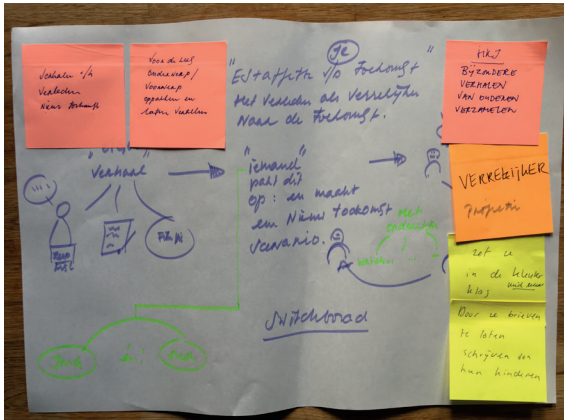
Idee 3: 'Estafette van de toekomst'

Het verleden als verrekijker naar de toekomst.

1. Eerst je eigen verhaal
2. 'Iemand' pakt dit op en maakt een nieuw
   toekomstscenario —> jong & oud
3. Je kunt verschillende levens volgen en je krijgt
   opdrachten om ook daadwerkelijk op die manier
   te leven.
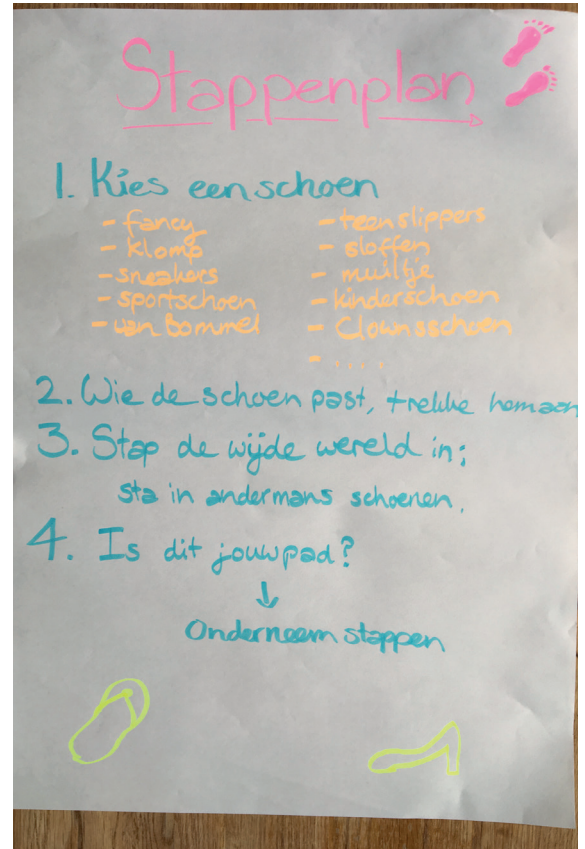
idee 1: 'Andermans schoen'

1. Kies een schoen; kies een bepaalde manier van
   leven
2. Wie de schoen past, trekke hem aan.
3. Stap de wijde wereld in; leef volgens diegene
4. Is dit jouw schoen? —> onderneem stappen

C. Background target group

In order to further define the design space of the project, a target group to design for will be defined. In the first phase of this project, both men and women were interviewed in order to get a broad understanding of intimacy and sexuality in older persons. From this point on, this project wil focus on women from the babyboom generation.

This project will further focus on women because female sexuality is under explored compared to that of men. The full autonomy of the clitoris has only been discovered in 1982, and for many women today the full autonomy of the female sexual organ is still unknown. Artist Sophia Wallace explored the paradox; the global obsession with sexualising female bodies in a world that is illiterate when it comes to female sexuality. In CLITERACY, she explores a new way of talking about citizenship, sexuality, human rights, and bodies. (Wallace, 2012)
Image: cliteracy

Sexuality is an important part of a female's identity, wether its conscious or unconscious. Women are seen as lus objects in our culture. The beauty ideal of women is to look sexy and fit whilst on the other hand they can't sleep with a large amount of men, then they will be seen as sluts. Sexual exploration of men is more normal compared to that of women. As a result, many women still experience shame regarding their sexuality. It is argued that the sexual revolution was more liberating for men than it was for women. Women became more sexually available for men but it didn't lead for women to be sexual autonomous. Sexual education for women mainly focuses on prevention of sexually transgressive behaviour. The negative aspects of sexuality, such as the risks of

sexting, are emphasised. (Laterveer, 2017)

Luckily the focus shifts towards sexual education based upon pleasure. OMGYES is a nice example of the shift in sexuality moving from prevention to pleasure. The website educates women about their sexual organ and focuses on the positive aspects of sex. Also in this project, the focus will lie on exploring the positive aspects of a women's sexuality.

The babyboomers, born into post-world war II society, have a more positive attitude towards sexuality and are more positive about their sex lives and their relationship compared to the generations before. They've at least witnessed the sexual revolution, resulting in a more mature generation who more easily express their needs regarding their sexuality. The new generation elderly will have more money and time to spend, are more stubborn, and will be open to experiencing multiple forms of sexuality. They will see sexuality more as part of human life. The babyboomers will have more gay and lesbian older people in their cohort than the ones in the silent generation. Or at least a generation in which they will be more visible.

D.Script audiofile evaluation 1

INTRODUCTION

Hallo, welkom bij Begin de dagdromend. Ik ga je mee op reis nemen door je eigen hoofd. De vragen die ik je stel mag jij beantwoorden door het je in te beelden. Neem je tijd, wees niet bang om weg te dromen.

Ik ben heel erg nieuwsgierig naar jouw fantasie, naar wat er in jouw hoofd afspeelt!

WARMING UP

Kijk om je heen, neem de omgeving in je op. Wie zitten er om je heen? Zijn er meer mensen die alleen zitten? Waar zit jij in de ruimte? Zit je bij het raam, in het midden van de ruimte of juist ergens in een hoekje? Waarom ben je hier gaan zitten? Wie kunnen jouw zien vanaf hier? Zijn er mensen die je opmerken? Hoe zie je dat?

Hoe zit je kleding? Trek alles even recht, zodat het lekker zit. Ga rechtop zitten, zorg dat je lekker zit. Zet je beide voeten op de grond en adem in en uit. Doe dit totdat je rustig bent. Als je wilt, sluit je je ogen. Laat je leiden door je gedachten.

IMAGINE PERSON

Daar, waar je net je broodje hebt gepakt staat een man. Je hebt deze man nog nooit gezien, maar toch vind je hem interessant. Je kunt zijn houding vanaf hier observeren, hoe staat hij? Staat hij zelfverzekerd of juist nonchalant? Beeld het je in. Welke kleur heeft zijn haar? Is het dik haar, krult het? Of is het juist dun, of misschien wel lang. Draagt hij een pet of een hoed?

Welke kleding heeft hij aan? Draagt hij een t-shirt, een blouse of losse trui? Heeft hij zijn jas nog aan? Je kijkt naar zijn benen, welke broek draagt hij? Denk je dat hij bewust is van de kleding die hij heeft aangetrokken? Hij heeft hij vanmorgen lang voor de spiegel gestaan, of juist helemaal niet? Welke schoenen draagt hij? Zijn het nette schoenen, werkschoenen of heeft hij snel iets aangetrokken toen hij vanmorgen opstond? Wat denk je dat hij gaat doen vandaag?

Hij pakt een broodje, welk broodje eet hij? Hij pakt wat drinken, wat pakt hij? Houdt hij van koffie, thee of sap? Wat voor koffie of thee is het?

Hij loopt in jouw richting en je kunt zijn gezicht beter zien. Probeer in detail zijn gezicht in te beelden. Hoe oud zou hij ongeveer zijn? Zijn huid, is die donker of juist licht? Gebruind of juist niet? Heeft hij een bril? Is hij geschoren of staat er al een aantal dagen een baardje? Of is het een hele volle baard? Heeft zijn kleur baard dan dezelfde kleur als zijn haar?

IMAGINE EVENT
Hij glimlacht naar je en vraagt iets. Wat vraagt hij?… Wil hij bij je komen zitten? Zoekt hij iemand?

Hij komt naast je zitten. Zit hij dichtbij? Of neemt hij afstand? Voelt het fijn? Wil jij nog dichterbij of juist iets verder weg? Je ziet dat hij voorover leunt en raakt je hand zacht aan. Hoe voelt dat?

Hij geeft je een compliment, wat zegt hij tegen je?

EIND

E. Script audiofile evaluation 2

INTRODUCTION
Goedemiddag, welkom bij Begin de dagdromend. Ik ga je mee op reis nemen door je eigen hoofd. De vragen die ik je stel mag jij beantwoorden door het je in te beelden.

Voor je staat een zwarte buis, dit is de fluisterbuis. In deze fluisterbuis zit een voicerecorder. Nadat ik je vraag je iets in te beelden, vraag ik je om hetgeen wat je ingebeeld hebt in te spreken. Op deze manier kan ik een verhaal maken van hetgeen wat jij verbeeld. Het inspreken is volledig anoniem en het wordt met niemand gedeeld, het is puur voor onderzoek.

Als je het nog niet helemaal begrijpt is dat niet erg, ik zal elke keer duidelijk aangeven wanneer je iets in moet spreken of moet verbeelden. Veel plezier!

WARMING UP
Kijk om je heen, neem de omgeving in je op. Wie zitten er om je heen? Zijn er meer mensen die alleen zitten? Waar zit jij in de ruimte? Zit je bij het raam, in het midden van de ruimte of juist ergens in een hoekje? Waarom ben je hier gaan zitten? Wie kunnen jouw zien vanaf hier? Zijn er mensen die je opmerken? Hoe zie je dat?

Hoe zit je kleding? Trek alles even recht, zodat het lekker zit. Ga rechtop zitten, zorg dat je lekker zit. Zet je beide voeten op de grond en adem in en uit. Doe dit totdat je rustig bent. Als je wilt, sluit je je ogen. Laat je leiden door je gedachten.

STORY
Daar, waar je net je broodje hebt gepakt staat een man. Je hebt deze man nog nooit gezien, maar toch vind je hem interessant. Je kunt zijn houding vanaf hier observeren, hoe staat hij? Staat hij zelfverzekerd of juist nonchalant? Beeld het je in.

>> Welk type man denk je dat het is? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

Welke kleding heeft hij aan? Draagt hij een t-shirt, een blouse of losse trui? Heeft hij zijn jas nog aan? Je kijkt naar zijn benen, welke broek draagt hij? Denk je dat hij bewust is van de kleding die hij heeft aangetrokken? Hij heeft

hij vanmorgen lang voor de spiegel gestaan, of juist helemaal niet? Welke schoenen draagt hij? Zijn het nette schoenen, werkschoenen of heeft hij snel iets aangetrokken toen hij vanmorgen opstond?

>> Hoe is deze man gekleed ? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

Hij loopt in jouw richting en je kunt zijn gezicht beter zien. Probeer in detail zijn gezicht in te beelden. Hoe oud zou hij ongeveer zijn? Zijn huid, is die donker of juist licht? Gebruind of juist niet? Heeft hij een bril? Is hij glad geschoren of staat er al een aantal dagen een baardje? Of is het een hele volle baard? Heeft zijn kleur baard dan dezelfde kleur als zijn haar? Hoe kijkt hij?

>> Hoe heb je het gezicht van deze man ingebeeld? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

De man komt nu steeds dichterbij, hij merkt jou op en draait zich naar je toe. Hij vraagt of hij bij je mag komen zitten. Hij geeft je een compliment. Wat zegt hij tegen je? Zegt hij iets over je uiterlijk, over wat je aan hebt, of over hoe je kijkt? Op welke toon zegt hij iets tegen je, fluister hij het? Kunnen andere mensen het horen? Of is het alleen voor jou bestemd?

>>Wat heeft de man tegen je gezegd? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

De man glimlacht naar je en stelt zich aan je voor. Hoe heet hij? Hij wilt je iets voorstellen, hij wilt je graag meenemen naar een plek. Waar wilt hij je mee naartoe nemen? Is het een plek die jij niet kent? Of is het hier in de stad, een koffiezaakje of gaan jullie uit eten? Het museum? Bij hem thuis? Of wilt hij ergens buiten met je wandelen? Misschien wilt hij je wel meenemen naar het buitenland, waar gaan jullie heen?

>> Waar wilt de man je mee naartoe nemen? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

Je bent met de man meegegaan naar de plek die hij je graag wilde laten zien. Beeld je de plaats in. Hoe warm is het? Wat hebben jullie aan? Wat zie je om je heen? Zijn er andere mensen of zijn jullie alleen?

>>Beschrijf de plek zo gedetailleerd mogelijk. Spreek of fluister in de buis wat je je zojuist hebt ingebeeld.

APPENDICES

Nu jullie samen op de plek zijn, mag je zelf het verhaal afmaken. Spreek of fluister in de buis wat jullie tegen elkaar zeggen of doen. Je mag het verhaal afmaken zoals jij dat wilt. Is het een open einde, ga je de man vaker zien of is het een gesloten einde?

>>Hoe eindigt het verhaal? Spreek of fluister in de buis wat je je zojuist hebt ingebeeld. Als je klaar bent kun je de koptelefoon afzetten. Dankjewel!

F. Collage

Hallo...

G. Script audio story

INTRO

We kennen allemaal wel iemand, een persoon uit ons verleden waarbij we ons afvragen wat als.. De voorbijganger, een vriend, die ene persoon in de bar, de bekende in jouw winkel… Wat als..
wat als je je wel had omgedraaid op straat, je wel met diegene was meegegaan naar huis, je wel had teruggebeld, je iemand wel een nieuwe kans had gegeven..
[stilte]
Je juist niet had omgedraaid, je niet had gebeld.. of dat ene gezegd..

Je hebt je leven vormgegeven, wegen ingeslagen, beslissingen wel of niet gemaakt… Voorbijgangers zijn vrienden geworden of voorbijgangers gebleven. Vreemden zijn bekenden geworden. Geliefden zijn vreemden geworden. De relaties die je hebt, die je hebt gehad, hebben je bewogen, hebben hen bewogen. Al die anderen zijn slechts figuranten in ons leven gebleven, de voorbijganger, de vreemde. En dan zijn er diegene die ons in het verleden bewogen hebben, zij zitten in een donker vochtig hoekje van ons brein. Verlangens zijn nu herinneringen. [stilte]
Maar soms is er iets wat deze herinneringen tot leven kan brengen, levendig en kleurrijk. Een vreemd gezicht dat lijkt op dat van hem, een plek die lijkt op die van jullie, een geluid.. en een lied. Sommige verlangens zijn zo sterk, ze brengen je regelrecht terug naar die tijd.

Part 1
Geluid > Banjo]

Ondanks dat het nog vroeg is, voel je dat dit een warme dag gaat worden. Nog versuft door de lange reis laat je langzaam de indrukken van deze nieuwe plek op je afkomen. Het is het begin van de zomer van 1980. Je bent net aangekomen in een voor jou onbekend land, een onbekende stad. Waar sta je? Welke gebouwen zie je? Hoe zien de mensen eruit? Hoe zijn ze gekleed? Wat hoor je?

Een aantal uur geleden stond je nog tussen vrienden familie, dat moment voelt veel verder weg dan een aantal uur. Het bekende is achtergelaten voor nu. Het tafereel van het dagelijks leven hier speelt zich af voor je neus, je voelt je een toeschouwer. Hoe lang zou het duren voordat je zelf deel uitmaakt van deze plek? Welke mensen ga je ontmoeten? Welke vrienden maak je? Welke versie van jezelf ben je? Je snuift de onbekende geuren op, en loopt nieuwsgierig door de straten naar je hostel.

> geluid; chkkk ckkk.. (eitje)

De warmte hangt nog steeds in de lucht, in de straten. Je bent opnieuw wakker, veel frisser nu, met een open blik ga je avond in. Je spullen achtergelaten in het hostel, en verkleed. De stad begint een transformatie te ondergaan, de lucht voelt minder klam, het licht wordt zachter. Met een heerlijk, vrij gevoel loop je door de straten. De onbekende straatjes, mensen, neem je zorgvuldig in je op. Je voelt je geen toeschouwer meer, je voelt je deel van deze stad. Alsof de avond je omarmt heeft. De verschillende etensgeuren maken je hongerig. Je laat je meevoeren door de etensgeuren, daar waar het het lekkerst ruikt ga je zitten. Als je gaat zitten merk je dat je moe bent, je voelt je lichaam in de stoel zakken. Je besteld een glas wijn en een lokaal gerecht. Gek, het is eigenlijk de eerste keer dat je alleen uit eten gaat. Thuis zou je nooit alleen uit eten gaan. Maar nu voelt het op de een of andere manier lekker, bevrijdend zelfs.

TERUGSPRONG: heden
>geluid
De vage herinnering van 30 jaar terug speelt zich helder af in in je hoofd en vormt zich om naar een verlangen. Het onoverwinnelijke gevoel van toen.. je voelt de spanning terugvloeien in je lichaam. Het is lang geleden. Het is lang geleden dat je alleen op avontuur bent uitgegaan. Het is zelfs lang geleden dat je alleen uit eten ging. Dat je zo open stond voor je omgeving, voor de voorbijgangers, de vreemden. Dat je meeging met hem, door de straten liep.. Het is lang geleden dat hij naast je sliep.

>>Geluid: geheimzinnig
Die plek had een verlangen, die avond opende de stad zich, het opende jou. Tot op dat moment had je je nooit zo sterk gevoeld. Dit was misschien ook wel de eerste keer dat je open stond voor dat gevoel. Misschien door de spanning van het nieuwe, het warme weer, je vastberaden lust voor avontuur… >geluid. Je weet nog goed hoe hij eruit zag. [stilte] Zijn gezicht.. zijn kaak, zijn ogen worden langzaam ingevuld en zijn gezicht vormt zich duidelijk op je netvlies. De kleding die hij droeg.. zijn houding.. de manier waarop hij zijn armen beweegt, waarop hij praatte.. De manier waarop hij naar je keek, hoe hij je liet voelen als je met hem was…

>>terug in verleden: TOEEEETTT
Het licht is mooi nu, het zachte licht geeft de straten een andere betekenis. De mensen, de geluiden.. alles wordt zachter. Je voelt je wangen gloeien van de zon vanmiddag. Het eten smaakt heerlijk. Je voelt je kalm, gecontroleerd. Je kleding zit lekker, alles zit eigenlijk goed. In het beschouwen van het straattheater voel je je blik steeds afdwalen naar 1 persoon. Hij zit met een groep vrienden aan de overkant van het terras. Hij heeft een soort zweem van mysterie om zich heen

hangen, niet per se heel erg knap.. maar de mensen hangen om hem heen. Als je voelt dat hij terugkijkt voel je je opgelaten. Je bestelt nog een glas wijn. Wanneer je blik als vanzelf weer naar hem afdwaalt kruisen jullie blikken elkaar. Snel wend je je ogen af. Je voelt je betrapt en je merkt dat je hart begint te kloppen.. Je lichaam spant zich aan. Als je weer terug durft te kijken zie je een lege stoel op zijn plek. >geluid. Onopvallend probeer je hem te vinden, zoekend met je ogen.. Als je hem vindt zie je hem jouw richting oplopen.. Rustig en vastberaden loopt hij naar je tafel, vlak voor je staat hij stil. Je voelt zijn ogen glijden over je lichaam, dan kijkt hij je aan 'American?' Je schudt je hoofd, 'Dutch' En je stelt je voor. 'I'm .…' 'What colour are your eyes?' Hij blijft je aankijken. Gevleid, in de war door deze vraag, geef je antwoord. 'Ik wil je uitnodigen voor een weekend weg, we gaan met een groep vrienden naar het Zuiden.' Hij vraagt het op zo'n manier dat je geen nee kunt zeggen, je wilt ook geen nee zeggen. Waarom weet je niet, je kent deze man niet. Maar je wilt hem vertrouwen, je wilt met hem mee. Als deze dingen door je hoofd razen blijft hij je aankijken, je voelt hart tekeer gaan. Voor je het weet zeg ja. Alsof hij niets anders verwachtte zegt hij 'Mooi. We vertrekken vanavond vanaf hier'

Terug in heden
>intro muziek
Dat je ja zei op dit moment… Anderen verklaren je voor gek, ze verklaren je voor gek als ze dit verhaal horen. waarom zou je ook mee gaan met iemand die je niet kent, in een onbekend land, een onbekende stad. Het was ook geen doordachte keuze. Maar het was een keuze. Het was dat moment, zijn sterke persoonlijkheid, jouw drang naar avontuur, jouw drang naar hem. Je wilde controle, door de controle uit handen te geven… Door je over te geven aan hem.

Soms denk je hem tegen te komen, er is ook een deel in je dat hoopt hem tegen te komen. Hoe zou hij er nu uitzien? Wat als je gebleven was met hem, hoe zou je leven er nu uitzien? Wie zou je zijn? Die plaats, die man, heeft een mooie plek in je brein.. de dagen, de nachten die je met hem doorbracht geven je nog steeds dat gevoel.. het overgeven aan hem

Reflectie >geluid {tam tam tam tam… gitaarloopje} = doordroom muziek
Herinneringen veranderen soms in verlangens, ze duiken op uit het niets.. aangewakkerd door een geluid, een persoon, een plaats.. Aan wie denk jij? Aan welk moment denk je? Is het een vreemde? Een geliefde? Een vriend? Een bekende? De voorbijganger? Wat heb je gedaan? Wat had je willen doen? > outro muziek

H.Ambiguity

Looking at the framework of product experience (figure x) by Hekkert & Desmet (2007), ambiguity influences the categories of user-product interaction. The aesthetic experience includes the degree to which our senses are gratified. Ambiguity effect the aesthetic experience as it revolves around the reason why the user is interested and approaches the object in the first place. In this design, the object is the illustration of the story. If the user is drawn to the object in a matter that fosters uncertainty and provocation (a response associated with ambiguity) then the user can be drawn towards the story in a manner that is curious and explorative.

Experience of meaning occurs on cognitive level between the user and object. While listening to the audio story, the experience of meaning is most important. Through cognitive processes such as interpretation, memory retrieval and associations we are able to recognise metaphors and assess the personal or symbolic significance of products. Users are ambiguous beings themselves, with varying interpretations of the world around them resulting in each having a different set of underlying values. By using ambiguous elements in the story, the story is open for a variance in interpretations by the user. Thus, resulting in a unique experience for each listener.

It is the personal significance of the product which causes the emotion. In this case, the mental imagery that the listener pictures causes the emotion. For example, a mental image of lying in bed with your husband can cause joy, desire or melancholy. Ambiguity in the story and the illustrations gives the user a more broad spectrum of emotions for users to experience and reflect upon. In this instance, ambiguity in the design has the opportunity to enhance and deepen the bond between the user and the product. (Marchesini, 2016)

I. Results evaluation

While choosing a story, all participants found the drawing of the 'oude vlam' story the most intriguing. P3:'I find this one very mystical, a bit more mysterious. I feel invited to look into it.'
P2: It feels as if there is a certain depth into this drawing. The opening reminds me of a vagina. The colour is a bit kill.' P2: 'I find this one to woolly for me, also with that sound.' None of the participants could clearly describe what the story could be about, they described the atmosphere, the feeling of the story.

'Voorbijganger'
All participants had a positive feeling with this storyline. P3:'It's quite overwhelming, but very happy. These shoes are made for walking.'P1:'I have to think of 'de bloemetjes buiten zetten.' P2:'This one appeals, but I find it's also quite conventional. Kind of predictable. Too much comforting.' The second participant found it too much comforting based upon the flowers and the sound, something that couldn't take her by surprise.

'Voyeur'
The second participant had a negative feeling with this storyline, mainly based upon the image with the eye in it. P2: 'I find this one creepy, I wouldn't open it. I find it frightening.' The third participant found it confusing, she also find the drawing a bit creepy. P3:'I find this one weird, very weird.. the music is bit like... I don't know where to start with this.' The first participant didn't have a negative feeling about it, she liked the music. P1:'I like the music. I think the story is about clamping.'

'Telefoonseks'
The first and the third participant barely analysed the picture, they liked the music. P1: 'Nice music' P3: 'The rhythm of the music is like.. there it comes..It's quite exciting.'
P2:'It looks like a planet I don't want to go to.' The

second participant was critical upon the drawing, she didn't find it inviting.

Browsing experience
The participants were very curious when browsing through the stories and when choosing a story.
P1: 'I don't mind that there are no titles. I've been thinking the whole time, where shall it be about? I think it's thrilling because it makes you listen more carefully to get into the story. You're not warned' The little amount of information made her listen more carefully to the audio. The second participant was also looking for other functionalities and stories that could possibly be in the 'listen screen'. P2:' The quest is part of the whole. The images are not univocal, I thought there might be some stories under these smaller bubbles as well.'

Listening
The first participant was very much drawn into the story, the 'listening screen' was something to focus on at first but later she didn't look at it anymore.
P1: 'At the beginning I looked at the drawing, because I didn't know what was going to happen. But at a certain moment, I don't think I have looked at anything.' The second participant sometimes found it difficult to stay focussed, the sounds from the street sometimes distracted her. P2:'Maybe it's nice to have a blindfold, so you can fully focus. I think that stimulates the fantasy as well.'

After the story
The first participant didn't really appealed to the drawing of the story at first. However, after listening to the story she named it her favourite drawing. P1:'After listening I like this drawing the most. It answers to the music you hear.' The second participant became curious at the other stories after listening the first one. P2:' When you've heard the first story, you're curious about what story lies behind the other drawings.'

Story experience: immersion
All three participants felt immersed into the story
while listening. The story and the music made it lively
for them and they could imagine themselves walking
around in a city. All three of them could imagine
themselves walking around in a city like that. P3:'The
way you tell the story, the music.. it really takes you
into the story. P2:'I was imagining during the story..
that you walk through a street, sit somewhere. It's
very visual. P2:'You also feel your body warming
up as you feel like your are sitting in the sun. That
happens. And what I like is that the city becomes
darker.. the time is changing. that's nice, then
you feel like you're working towards an intimacy.'
The combination of the narration and music was
experienced pleasantly by all of them.

The second participant was less immersed at the end
of the story. P2:' Wonderfull, beautiful. I think it's
narrated beautifully. Very nice. It's very calming. It
doesn't do anything to me, honestly. I like the story,
it's exciting. It's also familiair to go somewhere, to an
unknown place. At the end a man comes up to you,
that goes to fast. I can't emphasise with that part.
That wouldn't happen to me in such a short time.'
She couldn't identity with the scene, it felt unreal for
her because to much happend in a short amount of
time. This made her distracted and pulled her out
of the story.   Therefore, at the end of the story in
which the listener is asked to imagine something for
themselves she didn't really thought of anything. She
was already out of it. P2:' The question you ask at the
end, I think is to fast. I would like to be approached
some more, before something is evoked with me.' For
the second participant the story needed to continue in
order to end up in a fantasy world. P2: 'In every story
there is something that unleashes something in you
because you want to experience it yourself... but it is
something that can happen. And then it stops to fast.
You should continue writing, it's done beautifully.'

I'm really waiting for a follow up.'

All of the participants immersed themselves in
another world. Mostly, participant and and three
experienced it strong. The music that continues to
play after the story ends, plays an important part
in this. P1: 'It's woolly, but not to much. Also with
these chords at the end of the story, it feels like
you're in a different world. I really love it.' Two
of the participants communicated that they've
lost their sense of time which they experienced as
nicely. P2:' I felt like I was only listening to it for
one or two minutes, to that effect it's never too long.
It's nice to experience time passing quickly like
that.' P1: 'How long did I sat there? It felt so much
longer. I would like to listen to it again, put it on
my phone if thats possible.' Listening to the story is
experienced as being in a different reality. P3:'I like
it, it's like stepping out of the daily reality and dive
into your dreams, wishes and memories.' P3:' I like
thinking about those things during the story... nice
and dreamy. Compared to the sometimes difficult
reality which isn't always nice. Dreaming away while
thinking about how it could be or getting that feeling
back... a pleasant feeling or a more exciting feeling.
It's nice to feel that again.'

Story experience: a unique experience for everyone.
Each participant experienced the story in a different
way. The memories and feelings that were evoked
during the story and the strength of them differed
for each person. P3:'I think this story is different for
everyone. Probably everybody identifies themselves
in a certain way, one way or another.' The first
participant was very touched and got emotional
during the story. P1: 'It's like you've read my life. I
had to cry too. Memories...' For her, it felt like the
story was about her life and it brought her back to her
past. This made her long for the times back then. To
her, the story felt as if it was about her. P1: 'There is
this scene where you are alone.. How can you write it

down like that? I thought that feeling was mine.' The third participant experienced two strong memories: that of a place and a specific person. P3:' It feels like I'm back on that boat in Israel. I really recognise that feeling, to be in a city that at first feels strange and slowly that city embraces you and you feel at home.' The feeling described in the story made her think of her own experiences, the way she felt in Israel. P3:'Sometimes I think about him, once per year maybe. And now.'

The first participant described it as 'playing music to evoke a certain memory.' P1: 'I've gotten back a lot of memories.' The second participant didn't think of a specific place or memory. P2:'I ended up in Eastern Europe, I don't know why... very wondrous.' It did made her wonder why she ended up there.

The feeling afterwards:
Like everybody experiences the story differently, so is the feeling afterwards different for everyone. The first participant felt overwhelmed with her memories and feelings. This made her long to play it again, to listen to it again. P1: 'I would like to hear it again as I wasn't really prepared for it.. It's really imposing.' The third participant had to think of her first love during the story and right after she was very curious about him. P3:'I had to think about my first love, I was 15 at the time. I'm very curious how he is actually. I've never seen him since.' The end of the story brought her back in her past but she also wanted to know how the story continues. P3:'I also recognise the encounter with the man. Also the tension of that, both the meeting as the question that comes out of it... On the one hand I want to listen the rest of the story, and than it stops.. On the other hand it brings me back to other encounters, especially with my first love..'

The second participant identified most strongly with the part of the story in which you walk through the city and sit on the terrace. P2: 'The travelling is very nice, it's also something that stimulates people. I now feel like going to a new city and sit somewhere on a terrace. It definitely does that.' That feeling evoked during the story made her long for actually going to a terrace in a new city. She couldn't identify with the end of the story. When she had to think of something else at the end of the story, her fantasy lasted for a bit but quickly faded away. P2:'The story stops and than I'm waiting like is there going to be more? It doesn't evoke anything for me. At the end you ask 'what do you think of? But than it stopped.. Than I thought I have to think about something now, which happened for a while.. but than faded away. I like the story, it's nicely done but I don't end up in my own fantasy after it.' She wasn't interested in listening it again, as she didn't feel like she missed anything. [quote over het opnieuw luisteren....]

Evoking feelings and memories
The first participant sees this product as an intimate product, an experience that's only for her. P1:'I would like this app for myself.. Not to talk about it with others. It's like when you play music for sake of a specific memory.' She enjoys to dream away and think of old memories. She doesn't feel the need to talk about this experience with others. She would listen to the story again in order to take her back in her memories.

The third participant thought at first that the goal of the story was to reflect upon one's life and make changes and adjustments based upon that. P3:'I think this story triggers people to reflect upon their lives.. to think about their choices. Do I need to think about If im happy or could I have gotten more out of my life? What can I do with that.. I can't change the past.' She didn't like the fact that the app was made for the purpose of motivating people to change themselves. According to her, this could evoke a feeling of regret about a persons life. However, after discussing this with her later on she realised that the product is only about providing the experience in itself. P3: 'First I

felt that this story was made to let me change, but now I see that's not the point. I feel like that what you want to do is not to reach a certain goal, but to evoke a certain feeling of what you like and who you are.' She saw it as a way to evoke certain feelings and actively think of memories. P3:'Especially for older people who feel like their lives have ended. It's nice when they can get back those nice feelings again.'

Also the second participant appreciated the experience of listening to the story in itself. P2:'I think erotics is something that appeals to everybody, but only in the subtlety like you do. Then it's not plastic and I think that if people are lonely, wether young or old, that a distraction like that..stimulating your fantasy, finding what excites me or that challenges me.. It needs to be something that befalls me.' She clearly saw the hint of erotics and intimacy in the story. However, she did mention that it could be more erotic for her. P2: 'I never really read stories that go about sexuality in itself, but in most stories of course there is some sort of romance in it. It's surprisingly what strikes you sometimes. It's always different. When the descriptions are to explicit, I stop reading. I like the subtlety in this story. But it should take longer for me, I would like to know how the weekend away was with that group and what happened.' For her, the story stopped where it became more erotic which she found disappointing.

App functionalities
After listening to the story, all participants were curious about the other stories. P3:'I really want to hear the other stories now. I'm curious what the others stories make me feel like, what they do to me.' The third participant was triggered, she would like to know what the other stories made her feel and what kind of feelings they could possible evoke. Also the second participant emphasised that she would like to hear other stories, to find out what triggers her. Since it's difficult to for see what triggers a person. P2: 'I

should listen to more stories If I want to find out what stimulates me. Sometimes when I read a book, I'm surprised about what excites me. I'm not sure why some things excite me and some don't. She liked the idea of having more short stories, it's a different way of browsing through stories and picking one. P2: I think it's a good idea that you buy a series of stories. You don't find that. And audiobooks are way to long. That's nice, but you don't fully listen to it. But I would make these stories more erotic.