

The Love Path Game

Designing a game that facilitates the discovery of each other's intimacy.



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““

We have learned how to walk, talk, read and write throughout our lives. The only way to learn anything is by practice, repetition & learning from what didn't work. Sex is a subject rarely discussed and yet everyone assumes we should know everything. ””

(Silver Matty, 2014)

1. Introduction

This section serves as an introduction to the design context and assignment in relation to the goal, collaborating company, and design process.

1.1 Context and assignment

Sex is a fundamental process in relationships, yet it is seldom discussed in relationships and society. This is remarkable since research shows that those who communicate more openly about sex tend to be more sexually satisfied (Mark & Jozkowski, 2013) and sexual satisfaction itself is associated with general relationship satisfaction (Byers, 2005). Why is this topic often approached with shame and fear? Is there any way to make this taboo more open to discussion?

Many people are afraid or embarrassed to explore this topic. They make comments like “Our relationship is not so bad that we have to look at intimacy products” and “Those products are only for sex addicts” even though this does not have to be the case at all. Intimacy products can be an addition to a relationship.

Although intimacy is a huge topic that is seldom discussed there are many intimacy products on the market. The sexual wellness market size is expected to grow with a compound annual growth rate of 4,62% from 2021 to 2027. This growing market share is due to a rise in acceptance of the LGBTQ+ community (such as legalizing gay marriages) and due to growth in online sales distribution channels (Kamble & Deshmukh, 2020).

However, still many people feel judged when it comes to intimacy (products). As many admitted in the survey conducted by Paired, they feel too embarrassed, vulnerable and self-conscious to talk about intimacy and this is due to many different reasons (Paired, 2021). In the research I conducted, I explored where these reasons come from. Some common reasons why people struggle to talk about intimacy are fear of getting hurt,

ashamed about their desires, and fear of being misunderstood,... (see 2.1.3 and 2.3.1 for more info).

Talking about intimacy is hard, yet very important. Partners in satisfying personal relationships are less susceptible to the harmful effects of stress and illnesses than those in unsatisfying or absent intimate connections. Overall, close relationships improve people's mental and physical health (Prager et al., 2013).

According to the research I conducted, I see that many intimacy products found on the market provide physical (stimulation of body parts) and mental stimulation (stimulation of fantasies such as costumes). However, the current market actually lacks many products that facilitate talking about intimacy and exploring intimacy. The products that do exist often also fall short in several areas such as that they are still far too heteronormative, progression is lacking and often the games are made too generally so that it doesn't really fit anyone completely. For example, those who are not interested in role-play are confronted with it at some point in every game and find it annoying. Those who are interested in role-play say that it is not dealt with often enough (See 2.3.1 for more info).

CLS Healthcare is a leading e-commerce company that wants to break the taboo around intimacy and sexuality. The company believes that topics such as sexuality and intimacy should be openly discussed with respect for each individual and their own personal desires. With this vision in mind, they try to provide consumers with products and services that meet the consumers' needs

around intimacy. They have several web shops and lifestyle platforms aimed at the European market. In addition to these internet activities, CLS also has a wholesale division, which sells and develops business-to-business products such as condoms, self-tests, intimate products, gels and lingerie. CLS Healthcare is also an expert in private label solutions (Texidor Jacqueline & Albers Florian, 2009).

The mission of the company is to contribute to the health and mental well-being of the consumer by providing products and services in domains related to intimacy, sexuality and eroticism. It is the mother company of Condoomfabriek.nl, the condom brand “Safe”, Condoomfabriek-condooms, Condooms.nl, Willie.nl, Shespot.nl and Zimbralingerie (Texidor Jacqueline & Albers Florian, 2009).

In collaboration with CLS Healthcare, I chose to design a game that would support people to talk about intimacy. Specifically, to help people discover each other in terms of intimacy, I will create an interactive game that makes it easier for people to talk about their intimacy in an open, non-judgmental and playful way. Eventually, by playing this threshold-lowering and accessible game, people's sexual pleasure increases.

2. Research

The research consisted of three different phases namely desk research, expert research and user research. A user-centred design approach was used in this phase. To start the desk research I used the 1-10-100 day method (see appendix 9.1). I mainly investigated in the desk research what intimacy is, where taboo comes from, what kind of games exist and how to design games. In the expert research, I interviewed a game designer, went through triadic game design with the game designer and conducted a data analysis on the data I received from the company. I was able to conduct this research thanks to the expertise offered to me by the game designer and the company. In the user research, I conducted interviews related to intimacy and games, and using the data I obtained from them, I created personas.

2.1.2 Intimacy games sold by Willie.nl

After categorizing the Willie products based on their content, I categorized the games by their purpose (see figure 1).

Physical games

Games played in a group setting

The group games mainly consist of card games in which open-ended questions are asked (which serve as conversation starters), other examples of group games are quizzes (true or false questions, multiple choice or open-ended questions) combined with a board game.

Games played with two people

Games played, with only two people, are educational games, board games, “assignment games” and “tool-kits.” In the educational games, the goal is to teach the user a little more about certain topics in a fun and creative way, this is often paired with simple existing games such as quartet or memory, the player himself, however, thinks the goal is to win the game. The games I researched taught the user different ways to get emotionally connected with each other, different ways to influence mood, different tantra practices, different ways of foreplay and sex positions.

The board games often consist of a combination of assignments (tender activities, intimate activities and fervent activities) and questions (quiz questions, intimate questions, sexual questions). The purpose of these assignments and questions is often to get to know each other better and to try new things. Sometimes the questions include quiz questions to teach people things or to start conversations on the subject. This kind of game is

one of the only ones where the user clearly knows what the end goal is (not that kind of open-ended). When one wins this game, one is often rewarded.

By “assignment games” I am referring to games where there are cards, papers, or dice on which assignments are listed. There is no clear goal in this game beyond completing these assignments and the user chooses when the game ends. This helps people get to know each other better and try new things that they might apply later.

By “tool-kits” I refer to games where the box contains toys with instructions on how to use them. Sometimes there is a dice that determines which toy to use but other than that there is not really a game element to it. The purpose of this game is to introduce new objects such as toys and to get to know each other better in a different way.

Apps

The apps are a little harder to categorize since a lot of apps have different features where the user can choose what they want to do. Often you connect yourself with one other person in the app and have the ability to see what others are saying through a forum or the ability to talk to an expert. Some apps focus on one thing like assignments or giving dating ideas or probing each other’s interests. (For example, the app called Kindu has a bit of the Tinder principle where cards are shown with ideas to enhance connection and pleasure. When both users swipe this to the right, if they like it, they get to see a match. This way one only gets to see matches that both users are interested in.)

Mainly, the apps consist of different components such as conversation starters, assignments, questions (for each other), tips and opportunities to express needs and empathy. The overall goal of these apps is to encourage users to try new things, to get know each other better in terms of intimacy and strengthen connection and joy.

While I was categorising the games, I read their description online and some reviews people had written with them (both the positive and negative ones). From these descriptions and reviews, I extracted some insights where I later took the positive aspects into my own design process and tried to improve the negative aspects to finally arrive at my design. The insights can be found below.

- Board games are useful to bring users in the mood. This is usually done by having them answer a question or perform a task.
- Most of the games sold by Willie.nl are not gender-inclusive.
- The packaging of the games often gives the wrong impression.
- Apps are usually games that have no end, they are played indefinitely.
- Apps are usually designed to be played when not sitting together.
- Usually there are a lot of options within one app and people can use the app however they like and the algorithms ensures that the game is personalized.

Intimacy games

Physical games

Games to play in group

Quizzes

Cards

Open questions / conversation starters

Cards

Games to play with your person of interest

Educational games

Cards

Paper quiz

Boardgames

Cards

Commands/activities

Cards

Pieces of paper

"Toolkits" / (introduction kits)

Instruction booklet with products

Card sets with products

Apps

Coral app

- Questions
- Exercises
- Tips
- Playlist
- (Algorithm personalises to user)

Intimately Us app

- Challenges
- Conversation starters
- Date ideas
- Own personalisable dictionary

Gottman app

- (Open and Sex related) questions
- Possibility to express needs
- Possibility to express empathy

Kindu app

App which shows certain situations and users can like it. If both players like the same thing it is a match.




-  Sort of game
-  Game content
-  Categories most appropriate for my design challenge.

Figure 1: Categorisation of games based on their purpose.

2.1.3 What is intimacy?

I started my research with clarifying what belongs to the term intimacy and what does not. As an example, you can imagine the following situations whether they belong to intimate situations or not (Gaia, 2002):

- *Two individuals who just met each other at a party talk very long with each other and share a personal story but do not know much about one another.*
- *Two strangers end up having a one-night-stand and get to know each other sexually but other than that, they do not know much about the other persons values, beliefs etc.*

According to D.H. Olson intimacy exists out of multiple layers and it is important to distinguish the difference between intimate relationship and intimate interaction (See figure 2) (Gaia, 2002).

- Intimate interaction: a sense of closeness possible with different people that do not necessarily have an intimate relationship.
- Intimate relationship: a relationship in which intimate experiences happen with the expectations of it to recur more often.

There are a lot of different definitions for intimacy to be found. Many of these definitions point out mutuality and verbal sharing as central elements of intimacy “Emotional intimacy is defined in behavioural terms as mutual self-disclosure and other kinds of verbal sharing, as declarations of liking and living the other and as demonstrations of affections.” (R.A. Lewis, 2001) Similarly, Elaine Hatfield (2001) defines intimacy as “Attempt to get close to another; to explore similarities and differences in the way we think, feel and behave.”

The following seven nonverbal and verbal components of intimacy defined by Gaia provided me with a starting point in my design process (Gaia, 2002).

- Self-disclosure (sharing personal information)
 - Emotional expression (telling each other about felt concern, care or affection)
 - Support (experiencing physical and emotional support, especially in times of crisis)
 - Trust (trusting that the other person will not disclose personal information)
 - Physical intimacy or touch (e.g., hugs, kisses, holding hands, feeling touched, etc.).
 - Mutuality (a similar sense of meaning in life, and/or religious faiths; shared interest in hobbies or mutual participation in sporting events)
 - Closeness (a combination of: mutual acceptance, relational expression (expression of closeness or the value of the relationship), length of the relationship and Global affect (warmth, care, sympathy or love))
- Closeness is a component of an intimate relationship; however, a close relationship can exist without intimacy.

“Mutuality and curiosity without empathy can become aggression, vulnerability without curiosity can become self-congratulation.”
(Rodgers, 2018)

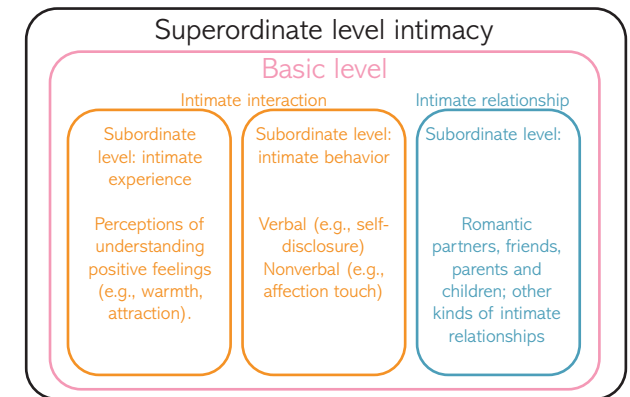


Figure 2: D.H. Olson's distinction of an intimate relationship vs an intimate experience (Prager, 1997).

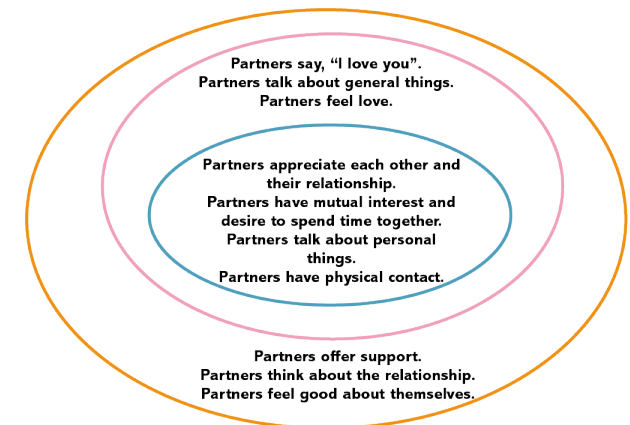


Figure 3: hypothetical family resemblance structure for features of intimacy (Karen J. Prager, 1995)

Advantages of intimacy

Intimacy plays a crucial role in boosting an individual's physical and mental wellbeing. When people can express their concerns to someone who exhibits empathy, acceptance, and care, their health improves. The benefits of intimacy multiply when partners also discuss happy events, as positive events shared with a compassionate and understanding partner increase happy feelings. The advantages of increased intimacy can have a significant impact on a person's physical and mental health, including reducing stress-related symptoms, lower likelihood of suffering anxiety and depression, faster recoveries from illness, and a lower probability of relapse or recurrence of illnesses than those who do not have intimate relationships.

It can be concluded that partners in satisfying personal relationships are less susceptible to the harmful effects of stress and illnesses than those in unsatisfying or absent intimate connections. Overall, close relationships improve people's mental and physical health (Prager et al., 2013).

Advantages of physical touch

According to research on the effects of physical touch on physical health, hugging, kissing, and patting on the back more frequently by a romantic partner, family, friends, and neighbours was associated with a lower risk of elevated chronic inflammation after 5 years, indicating the long-term impact of physical touch for health. This is consistent with the expanding body of research on the benefits of physical contact for health and wellbeing. Physical contact has also been linked in studies to decreased levels of stress and feelings of empowerment in the face of stress (Thomas & Kim, 2021).

Advantages of talking about intimacy

Discussing intimacy has been found to have numerous benefits for individuals and couples. Studies by Kahn and Kofke (2022), Landor and Ramseyer Winter (2019), Silver Matty (2014), and Tietjen (2019) have all highlighted the advantages of talking about intimacy in relationships.

One of the most notable benefits is that it helps couples build emotional intimacy. Through discussing intimate thoughts and feelings, couples can establish a deeper connection and sense of understanding with each other.

Talking about intimacy is also considered a key factor in maintaining a healthy sex life. Open and honest communication about sexual desires and preferences can lead to a more fulfilling sexual experience for both partners. Furthermore, discussing intimacy can help couples grow closer and foster a stronger bond within their relationship. This can lead to a more passionate and connected relationship overall.

In addition to the emotional benefits, discussing intimacy has also been linked to better sexual health outcomes. When individuals feel comfortable discussing their sexual health with their partner, they are more likely to engage in safe sexual practices and address any potential issues promptly. Furthermore, talking about intimacy can also promote a positive sense of one's own sexuality, allowing individuals to be more in touch with their own desires and preferences.

When couples experience a dip in their intimacy levels, discussing intimacy can help to re-establish closeness and restore intimacy. This can result in

less frustration, stress, discomfort, and confusion within the relationship. Additionally, discussing intimacy can make individuals feel desirable and reduce feelings of insecurity. This can lead to a more energized relationship overall, promoting a more positive outlook on the relationship and its future prospects.

In summary, the benefits of talking about intimacy are numerous and varied. From building emotional intimacy and maintaining a healthy sex life to fostering a stronger bond within the relationship and promoting positive sexual health outcomes, discussing intimacy has been shown to have a positive impact on individuals and couples alike.

Intimacy assessment tools

Various intimacy assessment tools have been developed to evaluate the level of intimacy between partners. In the course of my research, I encountered several such tools, which initially appeared to be useful for analysing the impact of my game on intimacy. However, upon closer examination, I discovered that these methods involve complex mathematical calculations that analyse perceived and expected intimacy on a large scale, primarily using quantitative research methods. Consequently, I opted not to delve deeper into these assessment tools and decided against using them to assess the game's impact on intimacy. Instead, I analysed the final design's impact on the seven different aspects of intimacy through an interview-based approach. For more information on the intimacy assessment tools, please refer to the appendix 9.2 (Gaia, 2002b; Schaefer & Olson, 1981; Waring, 1984).

Gender differences in intimacy

Women and men may have the same idea of what intimacy is but find different modes of expressions appropriate. The reason behind this is that men are inhibited by social norms to engage in what has traditionally been a feminine domain (Gaia, 2002; Schaefer & Olson, 1981; Waring, 1984).

Conclusion

Intimacy is a complex concept with many different definitions and interpretations, which can lead to confusion among people regarding what intimacy truly means. In this thesis, I will use the seven nonverbal and verbal components of intimacy as described by Gaia, which serve as a starting point for my design.

Research has shown that intimacy has a positive impact on both the mental and physical health of individuals. Moreover, discussing intimacy with others has beneficial effects for both individuals and couples. While intimacy assessment tools can be useful in large quantitative studies, I will evaluate my final design using the seven aspects of intimacy mentioned by Gaia, as they provide a more comprehensive understanding of intimacy.

Lastly, it is worth noting that men and women share the same concept of intimacy, but they may find different modes of expression more appropriate.

From all this, one can conclude that making a game that promotes intimacy can have a positive effect on how a person feels.

2.1.4 Taboo

According to a survey conducted with 4000 Americans and Britons, 2 out of 5 find it too awkward to discuss sex with their partner. According to their survey a little less than half of them dislike something that the person of interest does and dare not tell them (Paired, 2021).

The main barrier to discuss sex is that they feel too embarrassed and self-conscious (24%) (See figure 4). Some people feel insecure and fear rejection. Another reason is that they are too busy to talk about it or that they have more pressing issues to talk about, this is twice as common among parents. Other remarkable answers are that they lack vocabulary to talk about it, that they feel vulnerable and that their partner doesn't like to bring up the topic.

Around 35% of the participants does not like to discuss the sexual technique that they do not find pleasing and over a third of participants do not dare to say that they dislike finishing so quickly. Other things that participants find difficult to bring up are asking for change, level of engagement or disinterest, talking dirty, being selfish and taking too long.

More than 25% of the participants do not dare to share their fantasy of longer and slower sex. Around 24% would like to talk about sex toys but feel too afraid and around 20% would like to talk about their fantasy of having sex in a public space. Around half of the participants say that they enjoy having sex with their partner but that it could be improved and 18% is totally dissatisfied.

Why do we feel embarrassed?

24% of the participant feel embarrassed talking about sex due to following reasons:

- Fear of rejection, ridicule and repulsion
- Vulnerable to judgement and criticism
- Fear of hurting each other's feelings
- Many people think they are the only ones, they believe most of their friends have a great sex

- life
- Sexual desires can feel out of character
- Not performing well enough can be brought up
- Insecurities

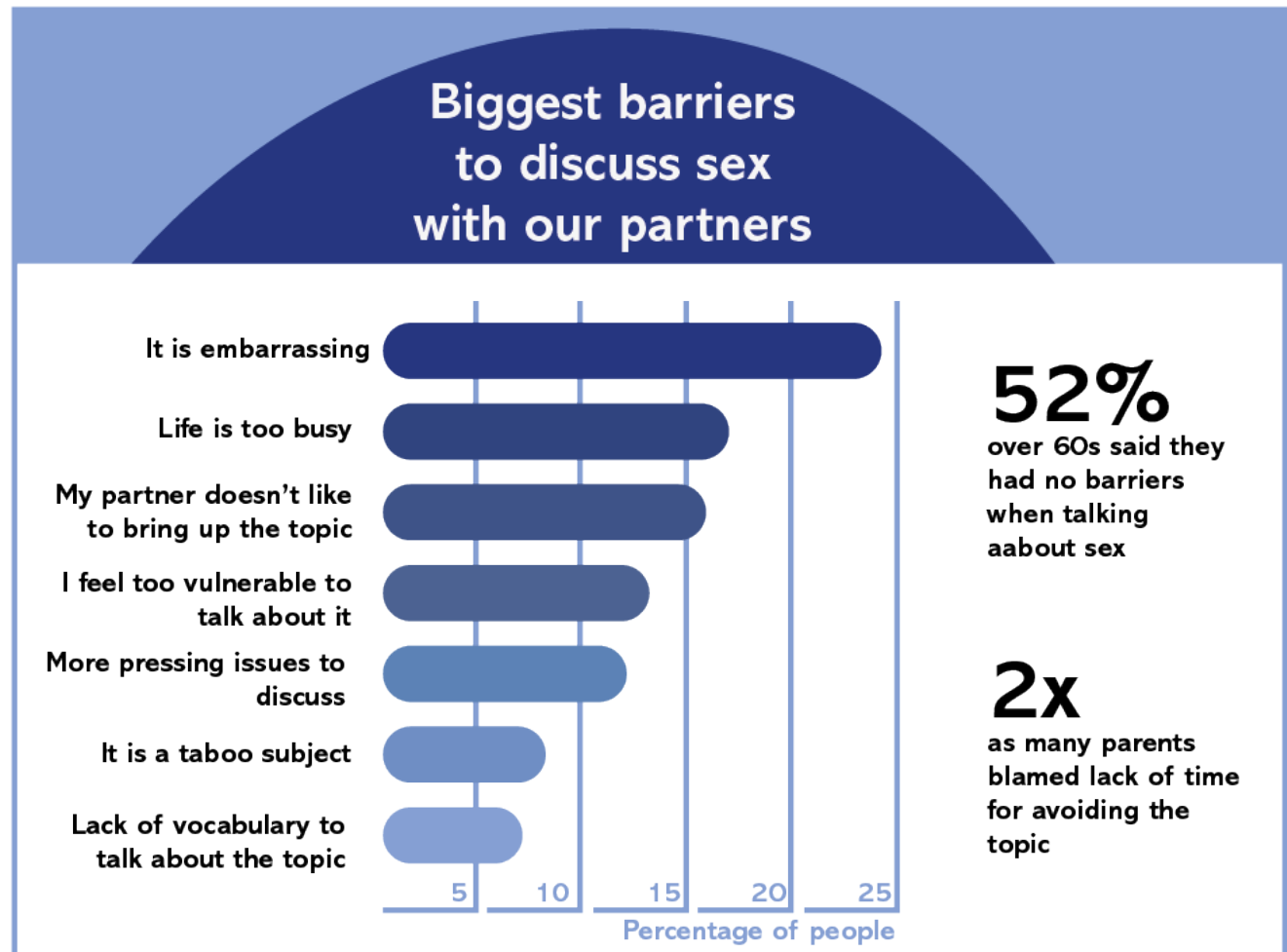


Figure 4: the biggest barriers to discuss sex with our partners (Paired, 2021)

Where do these reasons come from?

In the research, I found out that lack of education is the main reason why people feel embarrassed. This indirectly causes people to not talk about intimacy. (*Silver Matty, 2014; Vivian Baruch M. Couns, n.d.*)

I found out that lack of sex education causes one to be embarrassed, clueless and insecure. We were taught human reproduction and the various scientific names for body parts and their workings but beyond that we were taught extremely little.

Subjects we were not taught are diversity in bodies, sexual preferences and desires, gender diversity and identity, consent, boundaries, resilience, sexual assault, lack of education in relationships, online sexual behaviour, sexting and there is no attention for pleasure. One is not taught to think in scenarios e.g. STDs and teen pregnancy are seen as bad but what if it does happen? All these things cause people to feel embarrassed, clueless and insecure. (*"Gewoon Het Taboe Eraf Halen" Wat Leerlingen Willen van Seksuele Vorming, 2019*)

There are some factors that enforce these feelings namely that online information is not always reliable, the gap between men and women (e.g. double standards such as when it is cool when men have sex but slutty when women have sex), porn (it gives an unrealistic vision of what sex is about), not everyone receives information from home and some people miss the right sexual vocabulary.

Nobody enjoys being in the dark about anything. That seems to apply to sex more than many other things. People frequently believe that sexual information is something you should "just know"

or figure out for yourself rather than something you can actually learn about.

How do we ease talking about intimacy?

Talking about intimacy can be a challenging subject for many people due to various reasons, such as feeling embarrassed, vulnerable, or fear of hurting the other person. However, several strategies can help ease the conversation about intimacy. One approach is to initiate the conversation as a discussion and come from a place of curiosity rather than a place of judgment. Additionally, bringing up the topic in a neutral location can make it easier to discuss without distractions or interruptions.

Finding fun and creative ways to bring up the conversation can also help break the ice and make the discussion less awkward. It is essential to give each other permission to share without judgment and safe during the conversation. According to Rena McDaniel, clinical sexologist, talking to friends about it first can also help prepare for the conversation.

Technology can also aid in the discussion, with various apps available to help couples communicate their desires and preferences. Preparing to be open and vulnerable, focusing on thoughts, feelings, and needs, and reframing the things that are challenging to discuss are also crucial elements to consider. Comparing relationships to others should be avoided to prevent unnecessary tension and judgment.

Practicing telling your partner what you like and what you do not like and actively listening to

your partner's likes and dislikes without taking it personally can also be effective.

Educating oneself about female and male genitals and sexual function, becoming familiar with what one looks like, dispelling myths about sex, orgasms, and porn, and learning to give, receive, ask, share, refuse, play, and imagine can help couples improve their intimate lives. Owning one's sexual desires and pleasure, challenging guilt and fear, and improving one's body image are other critical aspects to consider.

In summary, discussing intimacy can be an uncomfortable topic for many couples, but adopting these strategies can help ease the conversation and improve communication channels between partners (*Askew, 2007; Benson Kyle, n.d.; Emery Lea Rose, 2018; Fellizar Kristine, 2018a; Herbenick Debby, 2013; Paired, 2021; Vivian Baruch M. Couns, n.d.*).

Conclusion

Based on Pair's study, it can be inferred that individuals encounter challenges when discussing intimacy due to various reasons. One of the most common reasons is the feeling of embarrassment, reluctance on the part of their partner to initiate the discussion, and the vulnerability that arises from such conversations. Subsequent research revealed that lack of education was frequently the underlying cause of embarrassment, as individuals were not adequately taught about the many facets of intimacy, leading to reluctance to broach the topic. However, insufficient education is not the only factor that contributes to the reluctance to discuss intimacy. Other reasons include having more pressing issues to discuss and the fear of hurting the other person. To facilitate discussions

about intimacy, some approaches can make it easier, such as initiating a conversation that focuses on telling feelings and thoughts rather than focusing on who to blame, agreeing in advance that the conversation will be free of judgment, and practicing active listening when discussing each other's preferences and dislikes. The reasons described in this chapter will be used to establish the problem definition, and the strategies that can facilitate talking about intimacy will serve as inspiration for the game's design.

“**Nothing makes opening up harder than fearing rejection, ridicule or repulsion.**”

(Deitsch, 2018)

“**Our culture has drilled into our heads what is acceptable and what is deviant and we haven't created a lot of space to bridge that gap.**”

(Deitsch, 2018)

“**Unfortunately, we live in a culture that still shames having sex for pleasure.**”

(Rodgers, 2018)

2.1.5 Inspirational ingredients

During the desk research, I often humbled on the term “tantric sex” as a way to connect to your partner and to create a more intimate relationship. This seemed appropriate for my design challenge and therefore I decided to deepen my knowledge in tantric sex (Fielding Sarah, 2022; Gray, 2016; Leslie Grace, 2022; Richardson Diana, 2018; Vincenty Samantha, 2019).

Tantric sex or sometimes also called mindful sex or sex with awareness is a slowed down and meditative version of sex to enhance intimacy and connection.

Tantric sex focuses on creating a mindful connection with yourself and with your partner and it introduces new ways for two people's bodies to connect and exchange energy with each other. In mindful sex, there are no goals, even climax. Awareness will increase intimacy and love bond with any couple independently of sexual orientation or gender identity. The intention is to be as aware and present as possible and it is about staying in the cooler zones and not getting too hot and excited. Practicing tantric sex takes away the stress on premature ejaculation, erection difficulties, performance stress and physical pain. The focus is on the journey and not on the result.

Tantra sex can be practiced by eye gazing, placing hands on each other's hearts and listening to each other's heartbeat, tantric massage and practicing the yab-yum position. In the yab-yum position you synchronize breathing whilst eye gazing at each other. In the meanwhile, you move together e.g. swirling in circles (see figure 5).

These tantric sex practises inspired the content of the cards in the final design.

Finally, to delve a little deeper into the subject of sexuality, CLS Healthcare recommended me to listen to the podcast “a man in search of his sexuality”. From this podcast I learned that it is important to have ownership of your own sexuality and that it is important to not label anything, people have to shape their own vision. According to the podcast some people do not dare to tell their desires to their partner or friends because they do not even dare to acknowledge these desires to themselves. Lastly, it is important that people discover their sexuality the way they want to, while listening to their own body. More detailed info on how I came to these results can be found in appendix 9.3 (Nijman Nynke, 2022).



Figure 5: Yab-yum position, own work

2.1.6 Game Design

Play or game design?

When I started researching how to design a game, I came to the following distinction namely what is play and what is a game and where does my design belong to? Kampmann Walther Bo describes the difference between play and a game as the following: “play is an open-ended territory in which make-believe and world-building are crucial factors. Games are confined areas that challenge the interpretation and optimizing of rules and tactics - not to mention time and space” (Kampmann Walther Bo, 2003). An example of play is for example playing with toys. My design strives for a clear goal (and no open end) where people find out more about themselves and others through tactics and chance. As a result, my design belongs to “a game” and not “a play”.

Different types of games

One can distinguish the different types of games by looking at what the level of purpose and fun/entertainment is and by looking at how much gameplay is involved. Based on what I mentioned as the difference between play and game, in figure 6, “game inspired/ playful design” can be considered as “play” and the other categories be considered as “game”.

Figure 6 shows the different types of games and it can be broken down a little further. There is another area between gamification and serious games, namely game-based learning (and if you want to be even more specific, it can be further divided into games for learning and game-based pedagogy). Entertainment games are often just called “games”, but since the umbrella term for all these categories is also called games, I will

use the term entertainment games from here on. (Lush Joanne, 2015; Marczewski, 2015) To these different types of games, I conducted research (see appendix 9.4 for more information for each type of game).

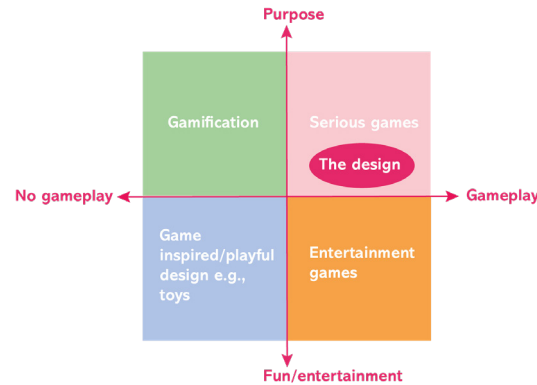


Figure 6: different types of games

With my game, I hope that people will start talking about intimacy and discover their own and the other person’s intimacy (and eventually their sexual pleasure will increase as a result). I want to do this in such a way that people will not only start doing this during the game but also take it into real life afterwards. Secondly, I hope it will help people to gain knowledge of new topics (which they were afraid to explore before, for example) that they can then share or further develop with their partner. These qualities correspond to the qualities of a serious game namely sharing knowledge, developing skills and encouraging behavioural change. After analysing the different types of games, I decided in consultation with the game designer (see 2.2.1) that a serious game would best fit my design challenge.

Serious games (Laning Tim, 2019)

The fundamental purpose of serious games is not just pure entertainment, but they are primarily meant to share knowledge, develop skills or encourage behavioural change. Companies frequently utilize serious games to accomplish difficult challenges. Serious games are frequently employed in the fields of education, healthcare, government, and science. A good serious game can not be distinguished from an entertainment-only game. Games become appealing to play by utilizing an appealing virtual world, intriguing characters, prizes, and obstacles. The storyline of a serious game gives it power. Every game has a storyline, but serious games often add a message to it in line with their intended educational goals. The game’s design can be such that players (sometimes unknowingly) pick up new skills or adopt new behaviours when combined with the challenges and incentives.

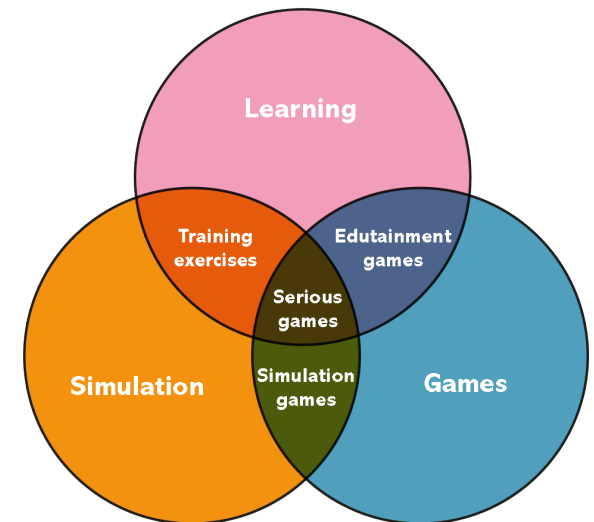


Figure 7: Schematic representation of serious gaming (Breeuwsma Relus, 2022)

How to design a serious game?

To create a an effective learning game (which is either a game-based learning or a serious game), the following five components should be considered, namely: conflict, strategy and chance, aesthetics, theme and story and rewards (Arunima Majumdar, 2016).

1. Conflict/objective

A conflict that presents a task for the player to conquer is necessary for an engaging game. An example of a conflict is a physical obstacle, combat with another player, or a puzzle that must be solved.

2. Strategy and chance

Strategy-based games provide players a great deal of influence over the game's flow or their chances of success through the decisions they may make. Games that mainly rely on chance, on the other hand, place the player in a highly reactive posture with little control over the outcome. Serious games should incorporate some chance and strategy into their design for the most effective learning delivery.

3. Aesthetics

People can be drawn into a game by its beauty. Visuals are an effective tool for drawing players in and enhancing immersion in the gaming experience.

4. Theme and story

Within a learning game, a theme may increase interest and foster involvement. The images and a brief "back story" that is part of the rules can both help to communicate the topic. The four aspects listed make up a great story, which should be kept in mind while developing a plot for educational games.

- Characters
- Plot: For a story to exist, an event must take place.
- Tension: Often thought of as conflict.
- Resolution

5. Rewards (after success criteria)

Rewards are items or mementos that gamers get while playing. Giving players awards for completing particular activities or reaching particular milestones is the emerging trend in learning games and the gamification of learning. Giving incentives or points for performance rather than completion is crucial. Giving a badge for finishing a part, for instance, could motivate players to finish the game even if they don't fully grasp the game's themes. However, if a reward is offered for finishing a segment to a specific level of skill, it will motivate players to give their best effort. Score is

a potent tool for feedback in games. The ability to gain points or other rewards should be easily comprehended by the players, since doing so will encourage them to play and learn more effectively.

Structure of a serious game

A serious game is built from components, mechanics and dynamics (See figure 8). Components possibly applicable to the design challenge include rules, levels, points, achievements, etc.

Mechanics are the basics processes that drive the action forward and generate player engagement. Mechanics that might be applicable to the design challenge are chance, feedback, challenges, competition, etc.

Finally, there are the dynamics. That includes the bigger picture of the gamified system that has to be managed e.g. relationship, progression, and emotions.

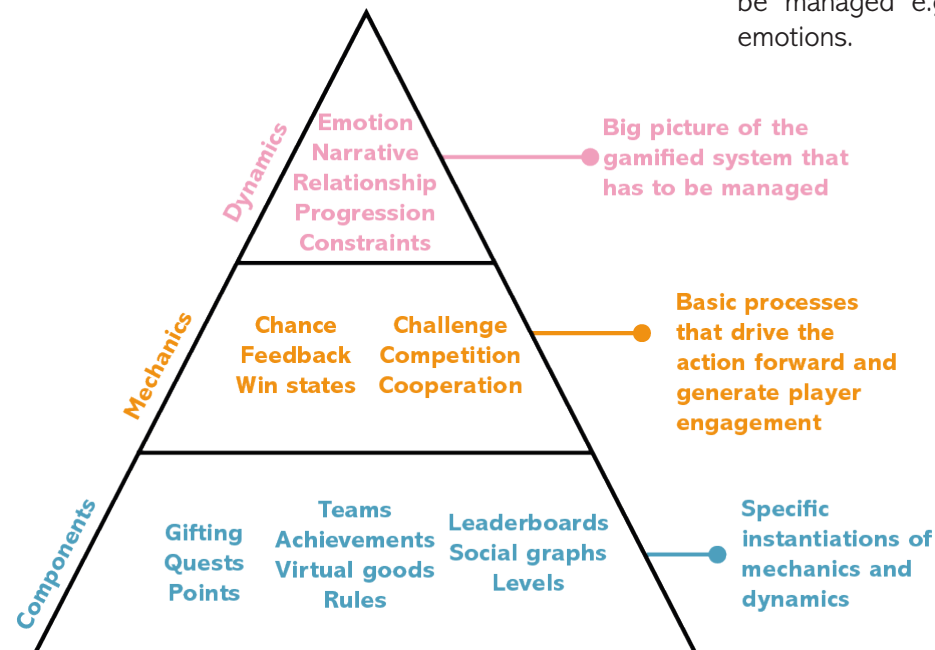


Figure 8: A pyramid structure representing what a serious game is made up of.

LM-GM model

It is a challenge to ensure effectiveness and success in serious games because there is no reliable methodology that explains the relationship between learning mechanics and playing mechanics (Arnab et al., 2015; Arnab & Clarke, 2016; Garris et al., 2002; Lim et al., n.d.; Suttie et al., 2012; Wilson et al., 2009).

Current serious game design frameworks do not expressly address the analysis of the links between game mechanics and learning structures, which is a fundamental aspect in game design for learning according to the study (Arnab et al., 2015, p. 394).

The LM-GM model was proposed by Lim et al. (2013) to connect educational concepts to fun gameplay, and it was successfully tested as a serious game by Arnab et al. (2015) (see figure 9). In general, the gaming aspects are thought of as a concrete interface of serious games while the instructional parts are seen as an abstract interface. This indicates that whereas game mechanics are concrete, that is, determined by rules or algorithms, teaching and its approaches are abstract (theoretical and philosophical).

Some applied learning mechanics for my design challenge are explore, discover, question & answer, reflect / discuss and experimentation. Some applicable game mechanisms are challenge, feedback, role play, competition, rewards and levels.

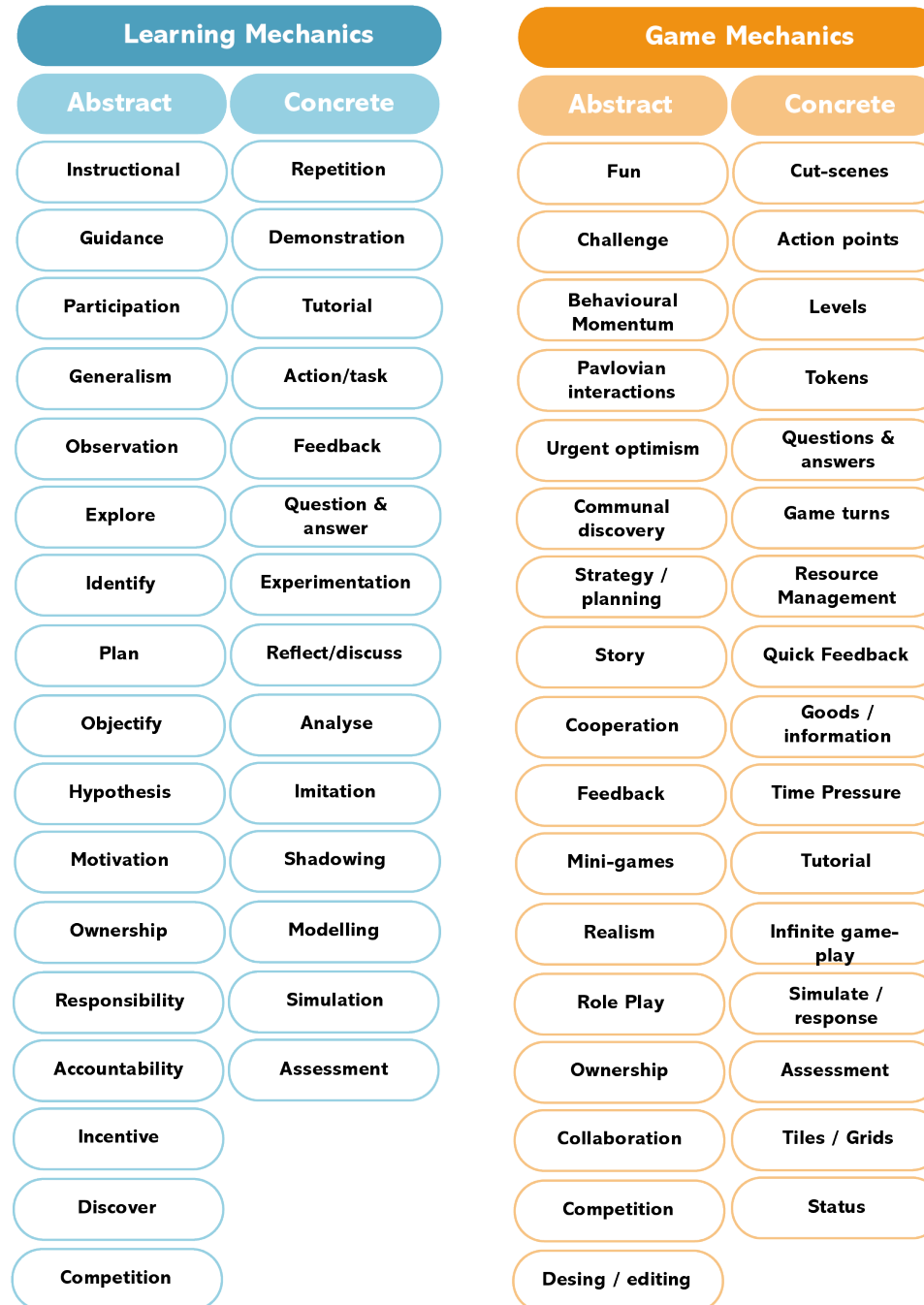


Figure 9: LM-GM model

2.2 Expert research

In the expert research, I interviewed a game designer, went through triadic game design with the game designer and conducted a data analysis on the data I received from the company.

2.2.1 Interview game designer

I interviewed Doris Boschma, she is a game designer on the faculty of TPM at TU Delft. There she works in the game lab with her colleagues on analogue and digital games. The game lab designs games for education with researchers. In addition, Doris hosts game sessions for education and gives workshops on making games (see appendix 9.5 for the game designer interview).

Doris advised me to look into the scientific report about Triadic game design written by C. Hartevelde from the University of Technology Delft. Most of Doris' findings are based on this paper (Hartevelde, 2011).

Doris thinks a board game or a deck of cards fits my design letter best. In this game, users can discover through role-playing what another person likes and, more importantly, what another person does not like. By using a role-playing game, the player can shift his reasoning to his character.

For a good game design, it is important that the user knows it is a safe game, in a safe environment. This should be emphasized at the beginning of the game (see requirement 3.3.5.19). In the beginning of the game, you can also have a debrief in which you take the user into the story while also maintaining the connection with reality. One needs guidance especially in the beginning of the game and also when trying out new things (see requirement 3.10.1.2). It is a bit like getting

to know each other's intimacy better under the guidance of the game. Here, it is important that things do not go wrong in real life. By this, she means that one is allowed to try things out during the game and that it is allowed to go wrong but that one is guided in such a way that it does not go wrong afterwards in real life. With this guidance, care must also be taken to ensure that it is not too complex (see requirement 3.10.1.1). The user will not keep using a game that is too complex. Lastly, people are encouraged to use the game when it has good aesthetics (see requirement 2.4.1.1, 2.4.1.2, 2.4.1.3). This is often an underestimated value in game design.

The length of the game also influences users' behaviour. A complex game usually takes longer and an average game lasts about an hour. Something one must be careful of when making a game that lasts longer, is that one must keep adding features as time goes on, otherwise it will become very boring. The player needs more and more each time to keep his attention and interest. When the game lasts less than an hour people will play it more often, so the length of the game depends on what situation or context the game is targeted at. It could be interesting to let the user decide the length of the game, according to Doris.

In addition to explicitly asking users about their opinions on a topic, there are several indirect methods that can be employed. These include having users read stories to each other to explain a situation and observing each other's reactions to it (as outlined in requirement 3.5.2.1), having users re-enact a specific situation to gauge their response (as outlined in requirement 3.5.3.1), and allowing users to make choices (as outlined in

requirement 3.3.5.18).

Finally, Doris gave the tip that it could also be interesting if I let the users play together against the board. Chances are that this game will always be played with the same person, so if one person is clearly better at it, it can get boring and tedious. An example of playing together against the board could be completing a certain number of tasks within a certain time etc. Another way to ensure that the same person does not always win is, for example, to add "chance" (see requirement 3.5.2.4).

2.2.2 Triadic game design

Triadic game design (TGD) is a game design approach, it is a strategy that is especially designed for games with serious game objectives. It needs to be viewed as a design philosophy in order to set it apart from other strategies. A design philosophy offers designers a general “style of thinking” about how they should approach their activity rather than providing specific, step-by-step instructions on how to create their artifact. Two concerns are highlighted particularly in this design philosophy. It describes what goes into designing a game with a serious goal and how designers should approach this. (Harteveld, 2011)

Three distinct worlds Reality, Meaning, and Play are included in TGD. Every world has its own inhabitants, disciplines, features, and norms. However, there is an innate connection between the worlds. Even so, they are dependent on one another. Doris told me about this approach and together with her I looked into these three worlds.

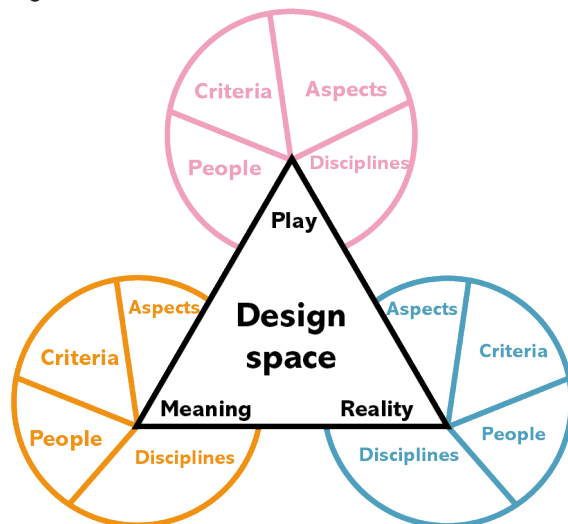


Figure 10: The three worlds in the Triadic game design

The three worlds together make up the creative area for creating a game, and they are all equally significant (see figure 10). The design space includes an imaginary place where the design originates. This implies that three overlapping worlds inhabit the imaginary place in games, and designers (consciously or unconsciously) take these into account while developing a game.

Ideally, this suggests that the best outcome for all parties involved should be pursued; nonetheless, it frequently indicates that one decision needs to be balanced out by another. In order to resolve the conflicts, designers must make a lot of trade-offs both within and across the three worlds.

The second TGD-related problem that we encounter is one that naturally results from the first when we search for “optimal” solutions inside the design space. If building a game requires balancing three equally significant worlds, it follows that these worlds should be considered simultaneously in important design stages. Designers run the risk of giving one or two worlds excessive priority, which would leave the game imbalanced. When considering the worlds “at the same time”, one must simultaneously consider many different characteristics, criteria, and other important elements and not separately.

A detailed explanation of these three worlds can be found in the appendix 9.6. Doris gave me her perspective based on my design challenge and the three worlds. The findings for each world can be found next.

Reality world

Doris does not think it is necessary to do further research on this since I am already at the end of the research at the time of the interview so qualitative research around the “reality” is already done and because the problem definition already seems to be clearly established. She says the most important thing is that the game is not just fantasy but that there should also be a connection to the players’ reality.

Meaning world

I explained to Doris my design brief and she thought it would be relevant to delve into attitude, assessment and exploration (which are three aspects of values that can be pursued when designing games). She told me that it is useful not to implement more than three aspects of the seven aspects in the game design as it could become too complex for the user. The other four aspects of meaning are not useful to dive into since they are not relevant for my design topic. More details on these three aspects can be found below.

Attitude

“Learned predisposition to respond in a consistently favourable or unfavourable manner with respect to a given object” (Fishbein and Ajzen, 1975)” is a person’s attitude. This object could be a different character, an item, an occasion, or pretty much anything else that we enjoy, loathe, or have mixed feelings about. Things can both be tangible and non-tangible. We have an implicit or explicit attitude or “orientation” toward these objects when we judge them. In addition to one’s views about an object, judgments are frequently founded

on feelings and emotions, especially if the object is important to the person making the judgment. Attitudes can change, this can be accomplished via experience. Players not only experience what happens in the game environment, but they also learn a message from it that could change how they feel towards certain topics and objects. In general, “persuasive games” are games designed to affect people’s attitudes (see *requirement 3.5.2.1*).

Assessment

Assessing something involves objectively determining its value or merit. Given the “safe atmosphere” that we refer to as a game, where could be a better location to judge “something”? Organizational frameworks, workflows, procedures, instruments, and even persons are examples of the “somethings” that can be judged in games. “Assessment” can be used to evaluate organizational frameworks, procedures, resources, or tools. Before they are used within the organization itself, these can be sort of “plugged into” a game world and people can start using them there. Using “assessment” allows one to test what it would be like to implement things in the real world. In the game, one is then guided and things can go wrong but then the idea is that in the real world things don’t go wrong again and one knows what the obstacles are (see *requirement 3.5.2.2 and 3.10.1*).

Exploration

A game can be set up with a variety of initial conditions, and the outcomes can then be evaluated. A topic can be said to have been explored within the constraints and context of the game by contrasting different sessions with similar and different conditions.

While the use of games for exploration has now

been restricted to public policy and urban planning in particular, it is still a potential to pursue in many other domains, and with the experiences of pioneers, it may be “explored” further (see *requirement 3.5.2.3*).

Play world

If people wish to create a game, they must take into account this world of play. In order to create a game, designers must create a game concept, which is a detailed description of the game. It explains the components that make it up and how they work together to provide an experience. Thinking on the kind of game they want to make is one of the initial things designers do. The seven genres in which games can be categorized are:

- Action
- Adventure
- Puzzle
- Role-playing
- Simulation
- Strategy
- Virtual world games

According to Doris, it is very useful to implement role-playing in the design. This is a handy way for users to show what they like and especially what they don’t like. Doris also recommended putting a bit of strategy into it, but certainly not to make it too complex (see *requirement 3.5.3.1*).

Conclusion

From the reality world, I took away that there has to be a connection with the players’ reality. From the meaning world, I took attitude, assessment and exploration into the design process. Attitude is applied by assigning a task to the user and this allows the other player to see how one reacts to it. Assessment is used by presenting an item to the users, explaining how it can be applied and ultimately allowing the user to implement it in the real world. Exploration is used e.g. by discussing and discovering new topics that one might not normally discuss. They also discover various new items included in the box and discover each other in a new way. From the play world, I took role-play and strategy. Role-play is applied to see what users like or don’t like and strategy is applied by, for example, taking a faster or shorter route or whether or not to divert to an island (see *6.1 for a detailed explanation on the routes and islands*).

2.2.3 Data analysis

In the data analysis, I analysed the data I received from CLS Healthcare. This is data based on people who bought intimacy games from the Willie.nl during the period 01/01/2019-29/09/2022.

The people that order an intimacy game from Willie.nl are mostly men (61%) living in the Netherlands who have never (94%) bought an intimacy game before (see figure 13 and 15). The majority (59%) of them has never bought anything on the Willie website before, 6% of them have ordered one thing before and 35% of them have bought multiple items on the Willie.nl website before (see figure 14).

The majority (57%) of people who buy intimacy games on the website are new customers, 18% of the buyers are promising customers. This means that they have bought 2 items and that the last order was not more than 273 days ago. One quarter of those who buy intimacy games are loyal customers. This means they have bought more than two items in the last 135 days. (See figure 12)

Looking at the (confidential and therefore not displayed) data, I see that “Ultiem verlangen classic edition” is one of the bestsellers, comprising a whopping 29% of all game orders. The price of “Ultiem verlangen” varies between €34 and €45. The “Truth or dare” cardgame and “FuckMe” game share second and third place (7%). The games “Fifty ways to tease your lover”, “Sexy December calendar”, “Sexpert quiz” and “Intimacy” board game were the least popular intimacy games.

Lastly, I looked at what kind of people bought the

intimacy games. Buyers are divided into several mosaic types according to Experian. These mosaic types are drawn up according to age, family size, income, type of house they live in, age of children, jobs, interests, etc. The top consists of young family dynamics, suburban adolescent families, digital flat owners, digital singles and row house starters. Those least interested in buying intimacy games are private city renters, colourful beginners, urban elites, stately exclusives and contemporary agriculturists (see figure 11).

Mozaic Type

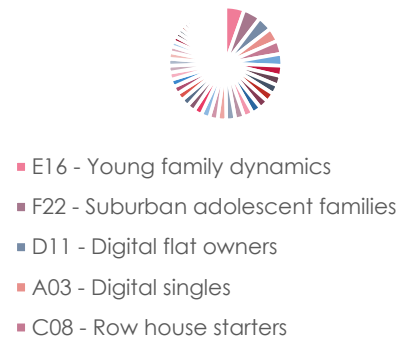


Figure 11: Mozaic type of buyers from Willie.nl

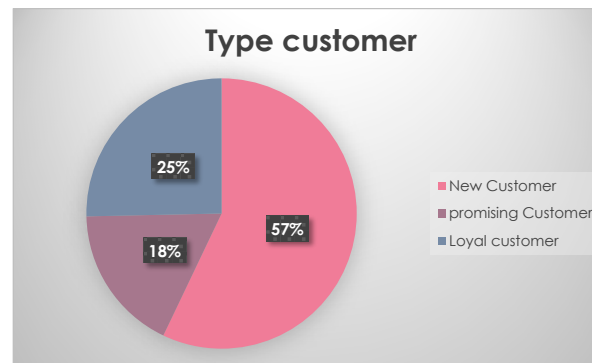


Figure 12: Mozaic type of buyers from Willie.nl

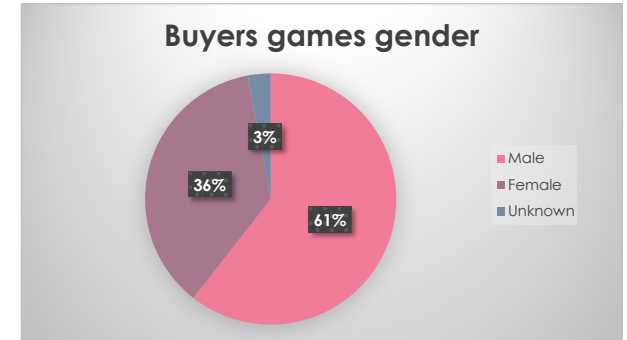


Figure 13: The gender of the buyers of intimacy games on Willie.nl

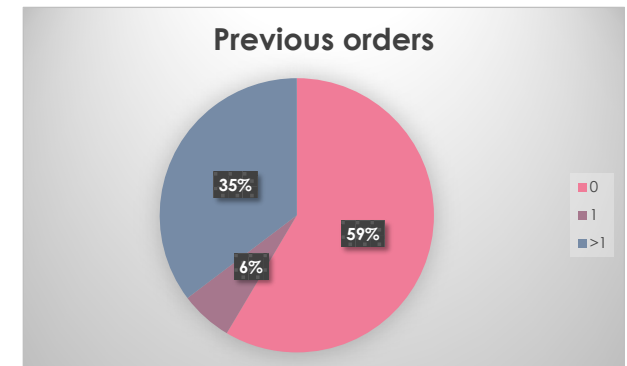


Figure 14: The amount of previous orders that buyers placed on Willie.nl

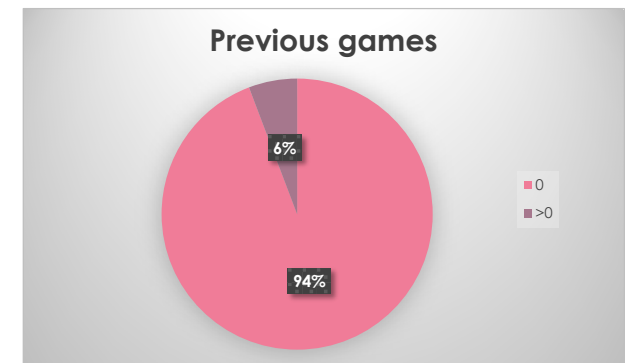


Figure 15: The number of games previously purchased by buyers on Willie.nl.

2.3 User research

In the user research, I interviewed users and I made personas of the data I extracted from this interview.

2.3.1 User interview

This next section describes the process and participants involved in conducting user interviews as part of the research. A research ethics application was first approved before 12 individuals aged 18 to 51, who were in relationships or dating, were interviewed. (The consent form, data management plan, human research ethics checklist and the research ethics approval can be found in appendix 9.7, 9.8, 9.9 and 9.10)

The recruitment process involved posting a call on Willie's Instagram and using Google Forms to collect responses from potential participants. Before the interviews, sensitizing materials were sent to all participants to get a better understanding of their background and attitudes towards intimacy. The interviews were divided into two parts: the first part focused on intimacy, and the second part focused on the games. Participants were sent two games, and their feedback on these games helped to inform the design of the final product. Results from the interviews were clustered based on themes such as reasons that make it easier or harder to talk about intimacy, app versus physical game preferences, and the perfect intimacy game. The following pages will detail the results of the interviews, including insights gained into participants' perspectives and experiences.

Recruitment

I posted a call on Willie's Instagram to recruit people for my research. In this post, they were

directed to a Google Forms linked to my account. On these forms they could leave their gender, age, email address, municipality and whether they were in a relationship. On these google forms, 26 people responded. I made a diverse a selection and then contacted them.

Participants

I interviewed 12 men and women aged between 18 and 51 who were currently dating or in a relationship. Ten people I recruited through Willie's Instagram, one person was my flatmate (for the pilot study) and the last person was Lisa Kleisen, whom I got in touch with through LinkedIn. She previously studied Design For Interaction at The University of Technology Delft and designed the Moonshake Massager for CLS Healthcare.

Procedure

Before the interviews began, I sent sensitizing materials to all participants (see appendix 9.11). These sensitizing materials consisted of seven different documents namely a small introduction about myself and the research, a page where they could fill in what the word intimacy means to them, what influences them to talk about intimacy (with whom and what topics), their history in buying intimacy products, how intimacy changes/changed for them throughout a relationship, what the perfect intimacy game looks like and a list of feelings that could nuance/support their answers (Hoffman, 2015). Because they filled in these sensitizing materials, they already had some time to think about the topics. This made the interview run smoother. It also ensured that I could already kind of get a picture of the person I was going to

interview and knew more about their background. This ensured that when one answered something in an interview, I could already anticipate this and then link this to other findings and ask new questions about this that were tailored to them. Finally, I also forwarded them an informed consent form so they knew what to expect and so I could make audio recordings.

The first part of the interview was about intimacy. I wanted to confirm the findings that were covered in the desk research, and I also wanted to see if there were any reasons that were missing. Furthermore, I also wanted to gain more insight into how people think about intimacy, what topics are difficult and what can make it easier to talk about intimacy.

The second part of the interviews focused on games. Before the interview took place, the interviewees received two games. One was the same for everyone namely "Ultiem verlangen classic edition" and the second different for everyone. "Ultiem verlangen" is the most sold game on the Willie website and so I thought it would be useful to find out what makes this game so good and what aspects of this game could be improved. The second game was different for everyone and I chose the game based on what kind of game it was (e.g. card game, board game, a game with toys etc), how well that game sold (games that hardly sold to games that sold very well) and what kind of category these games fell into (e.g. massage, tantric sex, challenges, questions, kinky, bondage etc). By sending them such a wide range of games it was possible to discover which aspects were appreciated and which aspects of games could be improved.

Next, I went on to explore why people prefer an app or a physical game and what the pros and cons of these are. Also, the packaging part came up during the interviews, of these I also discovered some things that could influence buying behaviour. Finally, I explored how playing the intimacy games affected the interviewees and what the “perfect” game looks like to them.

The first interview that I did, was a pilot study with my flatmate. In this I tested the questions and the timing. There was one question in which people had to rank the seven different components of intimacy from least to most difficult to talk about, but it soon became clear that this is not so obvious and too complex to rank so in my final interviews I asked this question more generally (see appendix 9.12 to see the interview questions).

I audio-recorded the interviews while noting down the most important things that were mentioned. After this, I listened to the recordings and added to the notes. I clustered the results based on some themes that became clear in the data namely reasons that make it easier or harder to talk about intimacy, the pros and cons of an app and physical game, the findings of the different games, what the perfect intimacy game looks like, the packaging and the context in which one plays the game.

Results

On the following pages you can find the results of the interviews. First, I discuss what reasons make it easier and harder for people to talk about intimacy. On page 30, I discuss the results related to whether people prefer an app or physical game. On page 32, I discuss what people thought of the two games they played. I included the good points in my final design and the negative points I

attempted to improve in my final design. On page 33, I show what a perfect intimacy game looks like according to the interviewees. On page 34, I show some results regarding the packaging the context and some more general insights. Finally, on page 35, I show the conclusion of the interviews.

Reasons why it is easy or easier to talk about intimacy

- When you are in a situation where you do not have anything to lose
- When you feel like no topic is too strange for your partner, you dare to open up
- When you know you will not be judged
- When you have an open-minded partner who pulls you into the topic or when you have a partner that is open about intimacy and reassures a safe environment for you.
- When the topic is brought up by something else e.g. poster, television soap, game. Then it feels easier to start talking about it.

Reasons why it is hard to talk about intimacy

It can be inferred from the ranking assignment that the majority of the participants had particular difficulty talking about the following two aspects of intimacy: self-disclosure and emotional expression. The 12 reasons that make it difficult for them to talk about intimacy are presented in the infographic.

These 12 reasons became clear from the user research, earlier in the report other reasons were mentioned that were concluded from the desk research. In the problem definition, all these reasons are shown again and I show which reasons I cover with my design.

“**The need for intimacy always remained the same but the desire to talk about intimacy disappeared along with my ex.**”
(Research participant, 2022)

“**Everyone has intimacy, everyone needs intimacy and yet we don’t talk about it, I truly cannot understand that?**”
(Research participant, 2022)

Reasons why it is hard to talk about intimacy

In this infographic, you can find 12 reasons why people find it hard to talk about intimacy. Some of those reasons have further subdivisions, which you can find next to the circle in the text boxes.

1

- 1.1 Afraid of being too honest when a question is asked and possibly hurting the other person's feelings
- 1.2 Afraid of telling the other person what you find annoying
- 1.3 Fear that the other person thinks one is not good enough or is no longer liked
- 1.4 Afraid of using wrong pronouns or accidentally assuming someone is hetero (one of the reasons why it is hard to talk about intimacy with a person you don't know so well)
- 1.5 Fearing that what you ask is purely out of interest but could possibly be seen as sexually offensive behaviour to the other person

2

- 2.1 Having body uncertainties
- 2.2 Feeling inexperienced
- 2.3 Feeling like you might not be good enough

3

- 3.1 Afraid to communicate their thoughts the wrong way and feeling unheard or accidentally hurting the other person
- 3.2 Someone may feel differently about certain situations. E.g. talking to singles about your relationship problems

4

- 4.1 When someone holds completely different values and norms towards intimacy, one can fear incomprehension e.g. when someone is from another culture or has other beliefs.
- 4.2 Afraid of being judged by others
- 4.3 Fear of making yourself vulnerable and fear that this may be taken advantage of

5

- 5.1 Different expectations can lead to arguments
- 5.2 In the beginning of the relationship, it can be difficult to state what you expect and before you know it, you are too deep into the relationship to bring it up.

6

- 6.1 Some only dare to talk about it when something is wrong instead of having just an open conversation about it. Any sequential moment when one talks about intimacy it can immediately feel like a heavy loaded conversation, which is why avoiding the subject sometimes feels better.
- 6.2 When you get burned after bringing up the topic there can be a dent in the trust. This can become a learned behaviour and it can become difficult to talk about it with anyone.

7

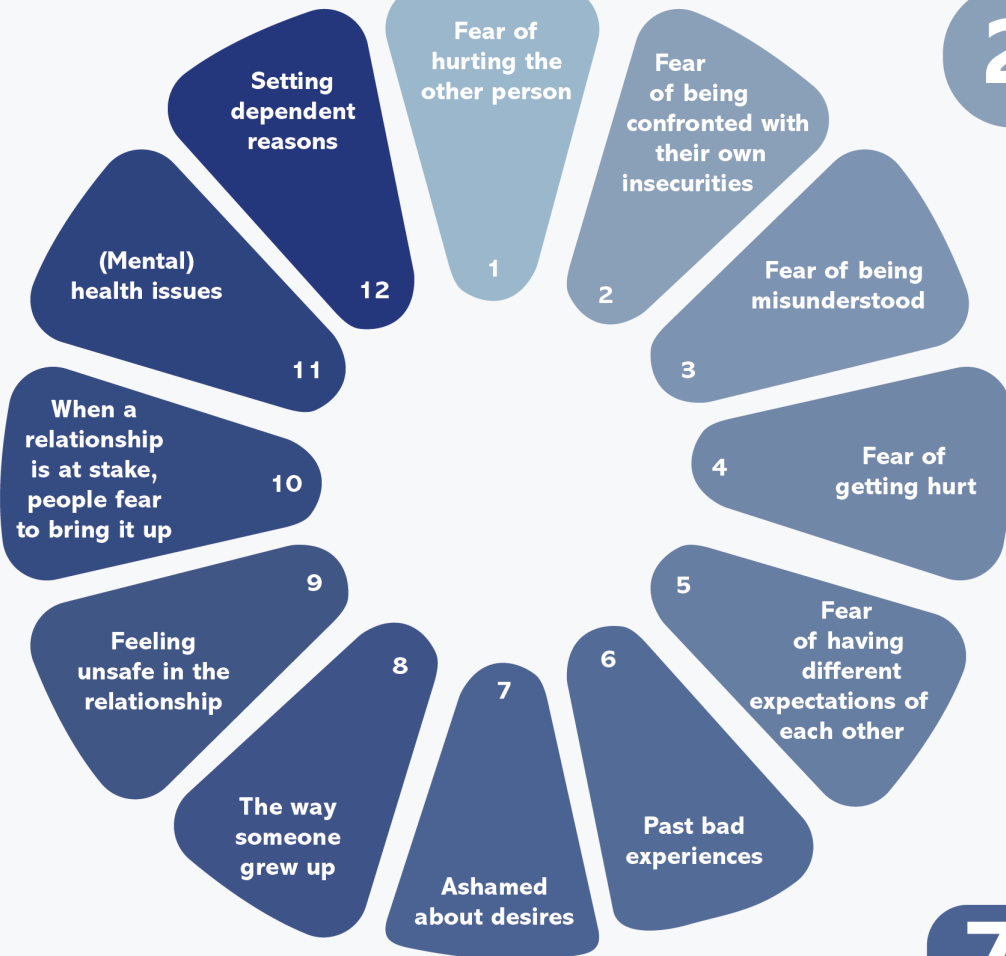
- 7.1 One can feel ashamed of their preferences
- 7.2 The desire can feel out of character

8

- 8.1 Some people grew up in a closed family and are not used to talking about intimacy. E.g. a participant grew up in Asia where it was not normal to talk about intimacy with someone. The participant now lives in the Netherlands and struggles with opening up because that is not what one is used to.

12

- 12.1 Feeling too tired
- 12.2 Feeling like it is not the vibe to bring up a topic like this
- 12.3 Having more pressing issues at the moment



App or physical game?

Most of those interviewed were more in favour of a physical game than an app. A large proportion also thought it would be a good plan to have an app as a bonus so that the physical game could be played without the app, but if one was interested, would get additions from the app. For example, the app could scan through the day in what vibe the users are and then in the evening the physical game can be played and a theme is chosen by the app, depending on what the vibe was that day.

Not many thought a combination of a physical game and app was a good solution (so where the app is an essential part and not just a bonus). Only a few thought an app alone was good.

Interviewees find an app more appropriate for when they are not sitting together or they feel like it is more appropriate for long distance relationships. They mention that when the final design would be an app, it should only be played on one shared phone (or even better on a tablet) whilst sitting together. Advantages and disadvantages of an app according to interviewees can be found on the following page.

“In an app a lot of expression is lost, you don’t hear what tone of voice is being spoken, you don’t know the other person’s facial expression and you don’t see each other so basically you lose all non-verbal communication whereas intimacy consists of multiple verbal and non-verbal components. So, I would find this a bit contradictory to increase intimacy through an app.”
(Research participant, 2022)

“In my opinion dating life kind of broke down when dating apps were invented so for me, an app like this certainly doesn’t need to happen”
(Research participant, 2022)



The pros and cons according to the interviewees on whether or not to use an app for the design challenge.

Before playing you can select which tools you have available e.g. whipped cream

It is possible to tease each other during the day when you are not together

You are more in control of the length of the game

You always have the game at hand

An app can be personalised e.g. before playing the game you can select the questions that feel comfortable and the topics you want to discuss.

Advantages of an app

Disadvantages of an app

Typing does not completely convey the emotion connected to the message because you cannot see the facial expressions and voice expression

A phone feels too practical, so it feels wrong to use it for fun

Game elements (e.g. dices and pawns) are missing

It feels like you have less connection with the other person

Everything is already online; participants would like to spend less time on their phone

It feels unpersonal, aversion feeling towards app

A participant would feel awkward if co-workers accidentally see the app or a notification on the phone and would therefore not download it or hide it on the phone. The participant thinks that if it is hidden, they will be less likely to use it.

It is a mood killer when you are playing the game on your phone and you constantly receive notifications especially when it is from work or family

A phone has too many other associations that distracts you too much or does not quite get you in the mood

Positive points

The positives and negatives of the games that the interviewees tested.

Negative points

- + Before playing a game, four participants felt nervous to talk about intimacy. Whilst they were playing the game, they started laughing and the vibe became more relaxed and they started opening up.
- + By playing the game the participants felt like they got to know each other better in a playful way.
- + By ranking different situations or answering a question, they do not only get to know the other person better, but also themselves.
- + Some participants mentioned that they will consider some activities in the future because they liked it during the game.
- + Days after playing the game, one participant could see that her husband was still reminiscing.
- + Because some activities are written on the cards, participants felt more pressure to do it. Some of them find that they have pushed their boundaries in a positive way and discovered that things they were not originally enthusiasts of turned out to be fun after all.
- + The game caused a different sort of tension in a few relationships and caused more varied desires.
- + Game pulls you out of the thought of being tired, it breaks the cycle. After playing the game, one couple felt like they have new topics to discuss with their partner, a new dimension was added to the relationship.
- + Four participants said they liked the ability of buying an extension kit.
- + Interviewees indicated that their preference was for cards evoking memories about them together, ranking activities, and customisable cards. The majority of the participants mentioned that they liked the time pressure in some questions/challenges.
- + Some interviewed reported that they liked that toys were included in the ultimate desire game. That way they could discover them without any pressure (from a surprised partner or themselves by suddenly having to make the right purchase).

- Some participants felt like most games were too heteronormative e.g. Boys' and girl challenges, blue and pink colours representing him and her and one participant felt like men always had to do massage related stuff and women always had to do oral sex related things. The gap between men and women felt too big.
- Some games lacked humour and participants consider this an essential part in an intimacy game.
- For the majority of games, it was indicated that it is good that there are different sort of topics but they should not be criss-crossed. E.g. The first card was a fun fact about how large the clitoris is, the second card was an activity to write "Erotic" with chocolate cream on the back of the partner, third card was a serious question and fourth card was a question about STD's.
- Some games lacked progression, according to the participants, the more the game progresses the more you need to keep it interesting.
- Three participants mentioned that it is a pity to buy things and then to only use it once e.g. whipped cream.
- About half of the participants reported that there are often too many sexual questions and assignments and that they also want to get to know each other better on a personal level.
- Couples that are not so long together felt like some tasks were too intense and couples that are together for a longer period felt like the tasks were not intense enough.
- The majority of participants mentioned that the game should be more constructive. For example, not starting first with a sex task and then ending with foreplay. It should be more constructive.
- Some participants had found cards with wrong info and because of this, they no longer take the game so seriously.
- The "Ultiem verlange game" took too long for all participants. They usually stopped when they spent 1.5-2 hours.

The perfect intimacy game according to the interviewees:

Is no trivial pursuit kind of game, one participant thinks it is important to make a clear distinction between an educational game and a game for fun

Is intense enough such that it will not bore couples who have been together for a long time

Has an additional deck of cards available that focuses on the future

Has also cards with spiritual activities to create closeness

Trough the game, one can find out what another person likes and dislikes about their current situation without directly having to ask that person



Does not rely solely on strategy but also chance

Has a large spectrum of cards between which users can choose at the time

Can be personalized

Has the ability to be played with a third person or an additional couple or friends

Has a mix of questions and activities

Is accompanied by toys so we can explore new things without the pressure of buying something separately.

In the perfect game, one can choose how long the game lasts

Packaging

The interview revealed that box packaging also has quite an impact on people's buying behaviour. People find a catchy name and a simple packaging design important. (For example, in the "FuckMe" game, the name of the game is too direct and provides deterrence). They like it if the packaging is still a bit subtle and that it is stackable. Some participants mentioned that their attention is also drawn if there is a possibility to buy an extension kit or if they see on the packaging that toys are included. Some interviewees indicated that they think it is important that there is a small explanation on the packaging about how the game works and what its purpose is. Some interviewees indicated that they are more inclined to buy the product if they know that there is a variety of cards e.g. different levels and subjects of cards. Moreover, they also value an inclusive design and one that can be played by people who are dating as in a relationship. All these elements were later taken into account while designing the packaging.

Context

Participants indicated that they would play the intimacy game on a quiet evening when one has no other plans. For example, one would play it after going out to dinner, after coming back from a bar, when one has a whole evening off, after putting the children to bed with a few cosy candles or after coming out of a sauna. Some participants also mentioned that they would like to be able to play the game in several places, for example, that you can easily take it with you to the bedroom or also play it in bed.

Other insights

One participant loved that there was an emphasis on the users' boundaries in the "Lust" game and that a card should not be answered if they do not want to.

In the "Lust" game participants had to choose between different cards to form their ultimate phantasy. This enforced the participants to communicate why some cards were chosen. It is easier to confess at such a moment instead of bringing it up out of nowhere.

The "AnalMe" game, the "FuckMe" game and the "Bondage" game scored poorly because participants felt like it is not really a game but rather an introduction of new toys. (These "games" actually only contain toys with some tips on how to use them and a dice that determines what they should do.") Those who played the game felt that the game form was lacking and they also missed the emotional connection, they felt these "games" were more about sex and not necessarily intimacy. What two participants did experience as positive in the "Bondage" game is that a lot was left to fate. This often allowed them to shift the blame to the dice and then they did not have to justify themselves.

One participant mentioned that when given a choice between lots of questions, the cautious player can always take the comfortable ones. This ensures that they stay within their comfort zone but sometimes it can be fun to go just outside it.

Participants felt they had a much greater connection after playing "The Tantric Sex" game instead of the "Ultiem Verlangen" game because they laughed so much while playing "The Tantric Sex" game and that really created a bond.

“The *Ultiem verlangen* game is a little too much of everything. It has a little too many cards, it's just a little too difficult to understand quickly, it's just a little too long, it's a little too heteronormative and a little too standard.”

(Research participant, 2022)

Conclusion

Intimacy games have a positive influence on talking about intimacy, discovering each other's intimacy and increasing sexual pleasure.

In the study, it was found that the majority of participants encountered difficulty discussing self-disclosure and emotional expression in the context of intimacy. Several factors were identified as potential explanations for this difficulty, including fear of hurting the other person, fear of confronting one's insecurities, fear of being misunderstood or hurt, fear of having different expectations, past negative experiences, feelings of shame, feeling unsafe in a relationship and situational factors such as fatigue or competing priorities.

The design of an effective intimacy game was found to involve a balance between gameplay and purpose, with a preference for a physical game that includes a mix of strategy and chance. An app can be used as a bonus. It has been observed that players have a preference for a diverse range of activities, including both challenges and questions. Furthermore, a build-up is deemed necessary for enhancing the overall experience and humour has been found to be an essential component in building a more intimate connection.

Players also expressed a desire for customization options. They prefer to have a large spectrum of cards between they can choose at the time, but they do not want to touch all this topics during one game.

- The final design should be playable by people who are dating as much as people who have known each other for a long time
- There should be an option to play it with a

third person or with another couple. From this, a trio or quartet could be formed

- There should be an option to add a deck of cards focused on the future
- There should be a deck of cards with questions about shared memories because it enforces users' connection
- The design should have cards with different play environments e.g. bathroom or bedroom
- Players generally prefer to have control over the length of the game
- Players like to personalise their cards
- Users often find ranking activities enjoyable, as they facilitate conversation and enable them to become better acquainted with one another without requiring overly direct questioning.

Most of the currently available games lack inclusivity, perpetuating a significant gap between men and women.

In order to ensure a positive and respectful experience for all participants, it is recommended that guidance is provided before gameplay. Prior to the game's start, there should be an emphasis on establishing and respecting each other's boundaries.

Incorporating a choice between two questions on each card can serve as a useful strategy to encourage engagement with the game's prompts. This approach effectively challenges the players while maintaining an element of comfort by allowing them to select the question that resonates most with them.

An educational game would be good for a learning environment but not within the scope of this project.

To minimize the barrier to entry and ensure ease of play, the game should not require participants to purchase items such as whipped cream for one-time use only.

The buying behavior of consumers is observed to be positively influenced by the aesthetics, purpose, and content of a game as presented through its packaging design. Additionally, the inclusion of items, statements of gender inclusiveness, and catchy name have been identified as key factors in increasing the attractiveness of a game to potential consumers.

2.3.2 Personas

As I mentioned in the data analysis, I received data from CLS Healthcare regarding buyers of their intimacy games. This data was compiled by the company Experian. The top consumers that buy intimacy games from Willie.nl are:

1. E16, young family dynamics
2. F22, suburban adolescent families
3. D11, digital flat owners
4. A03, digital singles
5. C08, row house starters



Figure 16: Consumer classification by age, welfare and family size

Based on the data I read in Experian's reports, I have the following two general profiles of the top consumers. (Mosaic, Consumer Classification Platform, Experian Business, n.d.) (See figure 16 and 17 and see appendix 9.13 for the divisions and subdivisions created by EXPERIAN)

Young family dynamics (E16)

Age: 25-45 years old

Family size: 3-5 people

Children: usually 2 or 3 children aged 0-18 but they are usually no older than 12.

House type: an affordable owner-occupied home, usually a row house in a municipality where many families live (e.g. Almere, Den Helder, Urk, Tilburg and Leeuwarden).

Lifestyle and mentality: The income of the young family dynamic is modal or slightly above. They are medium to highly educated and the breadwinner holds a full-time position in engineering, construction, transportation or retail. They own at least one car. These are hectic years for modal families. The children are still in an age where they demand a lot of attention, but the parents have resigned themselves to this. They try to have a good time within their means. They like amusement parks and zoos. The young family dynamic also likes a short vacation where they stay with relatives, camping or bungalow parks. When the children are out of the house, they will have more time for themselves. Right now, their life revolves around the children.

Suburban adolescent families (F22)

Age: 40-55 years old

Family size: 3-5 people

Children: usually 2 or 3 children aged 0-19 but there are also some suburban adolescent families with children above 20.

House type: an owner-occupied home. The neighbourhoods in which they live are fairly spacious, but stores are not nearby. (e.g. Pijnacker-Nootdorp, Houten, Lansingerland, Barendrecht and

Albrandswaard).

Lifestyle and mentality: They pursue security for the family and household therefore they ensure a good balance between work versus sufficient income and quality time with the family. They are ambitious people who are medium to highly educated and they practice a leading function in, for example, ICT, automation or financial services. They usually have several cars parked out front and their income is above average. They make sure they save enough for themselves and their children but also dare to spend money on luxury goods. They are mainly concerned with keeping family life going and doing their daily work therefore they do not have a lot of time left over for all kinds of activities. However, they do make sure to go on vacation at least once a year with their children in a rented trailer or caravan. They spend more money on luxuries than other people around them.



Figure 17: The young family dynamics (E16) and the suburban adolescent families (F22) displayed in the consumer classification graph

Based on the data I acquired, I created two personas. The age, family, job, living environment and lifestyle and mentality I have drawn up based on the data that I could find in the EXPERIAN report. The intimacy part of the personas I drafted based on the insights I gained during the interviews and desk research (Mosaic, Consumer Classification Platform, Experian Business, n.d.).



Bert, 32



Anja, 44



Full-time position in engineering



Bert and his wife bought a row house in Tilburg.



Together, Bert and his wife Sasha have a daughter Anna (3 years old) and a son Max (6 months old).



Bert is very busy with his full-time job in engineering, children and renovations. On weekends, Bert and Sasha visit their family, play with the kids and occasionally go on trips to an indoor playground, amusement park or swimming pool with their family car.



Sasha is struggling to accept her body after her second pregnancy and is trying to get as fit as possible again but unfortunately due to the busy schedule this does not always work out. Cuddling is Bert's favorite thing to do. Before their children, Bert and Sasha always had a great sex life but now it is in a dip for a while.

They have ordered something on the Willie.nl website before but they have never tried an intimacy game before. Bert bought the game for Sasha and hopes that through the game Sasha's insecurities will disappear a bit and their intimacy can blossom again.



Leadership position in the bank



Anja and Els have their own home in Pijnacker.



Anja had three children with her previous partner and now she and her three children live with Els. Her three children are 15, 17 and 21 years old.



Anja has built a good career at the bank and enjoys driving to that bank in her convertible car on sunny days. Anja finds it important that her three children study well. She has saved quite a bit of money for them over the past 21 years and hopes they will also have a good income later. On weekends, Anja likes to take the family out to a restaurant and then snuggle in the couch together.



Anja went through a divorce with her previous husband and was very much searching for herself after that. Meanwhile, she has been together with Els for 10 years and they have a good sex life. But since Els is Anja's first girlfriend, she doesn't have a lot of experience yet.

Sometimes Anja wants to try something new and crazy but is afraid that it might look weird to Els. Anja bought the intimacy game so she could discover new things about herself and about Els without having to ask Els too directly. This allows her to shift some of the blame to the game. Apart from that, Anja is very satisfied with her intimacy life.

2.4 Conclusion

The subsequent conclusion briefly summarises the insights of the desk, expert and user research. More detailed info on this conclusion can be found in the subconclusions in the previous sections. Both this conclusion and the aforementioned subconclusions serve as the foundation of the problem definition. The findings of the research are the basis of the list of requirements and therefore I find this conclusion inseparably linked to the list of requirements.

The interpretation of intimacy varies from person to person, which led to the adoption of Gaia's definition in the thesis, consisting of seven verbal and non-verbal components: self-disclosure, support, trust, physical intimacy, mutuality, and closeness. Intimacy has positive effects on an individual's physical and mental health, such as reduced stress levels, feelings of empowerment, and a lower risk of chronic inflammation. Furthermore, discussing intimacy has also many positive impacts on both individuals and couples. The final design opted for an assessment of intimacy based on the seven components described by Gaia rather than existing intimacy assessment tools.

The fear of discussing intimacy arises from various reasons such as feeling embarrassed or a fear of hurting others. The lack of education is one of many reasons why people feel embarrassed. Insufficient education is not the only factor that contributes to the reluctance to discuss intimacy. Other reasons include having more pressing issues to discuss and the fear of getting hurt.

The research around games taught me that a serious game would best suit my assignment and

that it is important that the following five aspects are present in the game namely a conflict, strategy and chance, aesthetics, theme and story and rewards. The pyramid structure shown in 2.1.6 represents a good structure of a serious game.

The data analysis gave me a clearer picture of what kind of consumer is interested in buying intimacy products and was the starting point for creating a persona.

From the user research, I also decided to proceed with a physical game and that an app is more suitable for when people are not together or for a long-distance relationship. However, an app could further be used as a bonus to the physical game. This does come with the requirement that the physical game must be able to work perfectly without the app.

The interview also clearly presented the positive and negative aspects of the current games. The positive aspects I implemented in my final design and the negative aspects I tried to take into account so that these negative aspects are not present in my design. Several examples demonstrate that individuals appreciated the option to purchase expansion sets for certain games, whereas they expressed disfavor towards games that blend a variety of topics and those that reinforce heteronormativity. The user research gave me new insights that together with the data analysis served as a starting point for building a persona. A clear picture of who those final personas are, is given in 2.3.2.

All of these insights serve as the foundation for the problem definition, while the list of requirements

outlines the key aspects of the research that must be incorporated into the final design. The list of requirements categorises the key insights under the following categories namely practical, explorative, inclusive, clarity, entertaining and secure.

Design vision

With the design I hope that people can focus on their thoughts, feelings and needs, that they practice how to tell their partner these thoughts, feelings and needs in an open and vulnerable way, that they learn to listen to their partner and that they become curious about the other instead of furious, embarrassed or defensive. All this, I try to bring in a fun and creative way where one challenges guilt and fear without crossing their own boundaries.

3. Define

In the define phase, I take all the insights I gained from the research and conclude this into a problem definition and a list of requirements. The problem definition and list of requirements are the starting point of the ideation.

3.1 Problem definition

The problem definition is the starting point of ideation. Finding the right problem to work with is essential to come up with innovative and appropriate solutions. This problem definition combines the insights found in the desk, expert and user research into one overall problem. I have divided the problem definition into 4 parts namely why, what, for whom and where (context).

Why?

In the research, I discovered that many people have difficulty talking about intimacy but where does that come from? In the research, I discovered the aspects where it came from. As I mentioned in 2.1.4, lack of sex education is a huge aspect that makes people feel embarrassed, clueless and insecure. This feeling is reinforced by several reasons.

If one were to design and use a game that offers education in this area (in the context of a high school, for example) people would talk about intimacy more easily and subsequently intimacy would also increase. To stay within CLS Healthcare's product sector and from what I learned from the user research (see 2.3), I chose not to design an educational game.

What I will design, however, is a game that makes it easier to talk about intimacy. That subsequently makes it easier to discover each other and themselves in terms of intimacy. Then, through my design, intimacy will increase, physical touch will be stimulated and sexual pleasure will increase. The reasons that do get addressed in my design are:

- People feel ashamed about their desires

- People have fear of hurting the other person(s)
 - People had past bad experiences and this caused the behaviour of not talking about intimacy
 - People have a fear of facing their own insecurities
 - People fear that they have different expectations of each other and that this can come up in a conversation
 - People fear that they might get hurt
 - People fear they might be misunderstood
 - Setting dependent reasons: feeling too tired, having more pressing issues at the moment, feeling like it is not the vibe to bring up a topic like this.
- The figure on the next page illustrates the “why” in detail.

These reasons are obtained through the interviews and desk research and all these reasons have further subdivisions. The design ensures that these reasons can be more easily addressed or can be more easily tackled.

Next, I went to see what aspects of intimacy are mainly involved in the previously mentioned reasons. I concluded that self-disclosure, emotional expression and physical intimacy are mainly included and will be the focus of my final design. The other components of intimacy are also included in the design, but the focus is on the three previously mentioned aspects.

What?

The design will be in the “game-mode” category and more specifically it will be “a game” (not play). The game will have a lot of gameplay and will have a mix of purpose and fun/entertainment. More specifically, the game will fall into “the serious games” category and the game will be a physical

game (see 2.1.6 and 2.3.1).

The intimacy game has different gradations and lets the user do different things such as answering questions, doing activities.... The design tackles different topics and might be connected with tools. On top of that it is desirable if the game is customizable.

For who? When? Where?

The design will be made for the two personas as described in 2.3.2 and will be played on a quiet evening when one no longer has other plans and is in a relaxed vibe. It is desirable if the game can be played in different settings (e.g. bed, sofa...) and in different environments (e.g. bathroom, bedroom,...)

- Diversity in bodies
- Sexual preferences and desires
- No attention for pleasure
- Gender diversity and identity
- Consent, boundaries, resilience and sexual assault
- One is not taught to think in scenarios
- Double standards m/f
- Online sexual behavior and sexting
- Lack of education in relationships

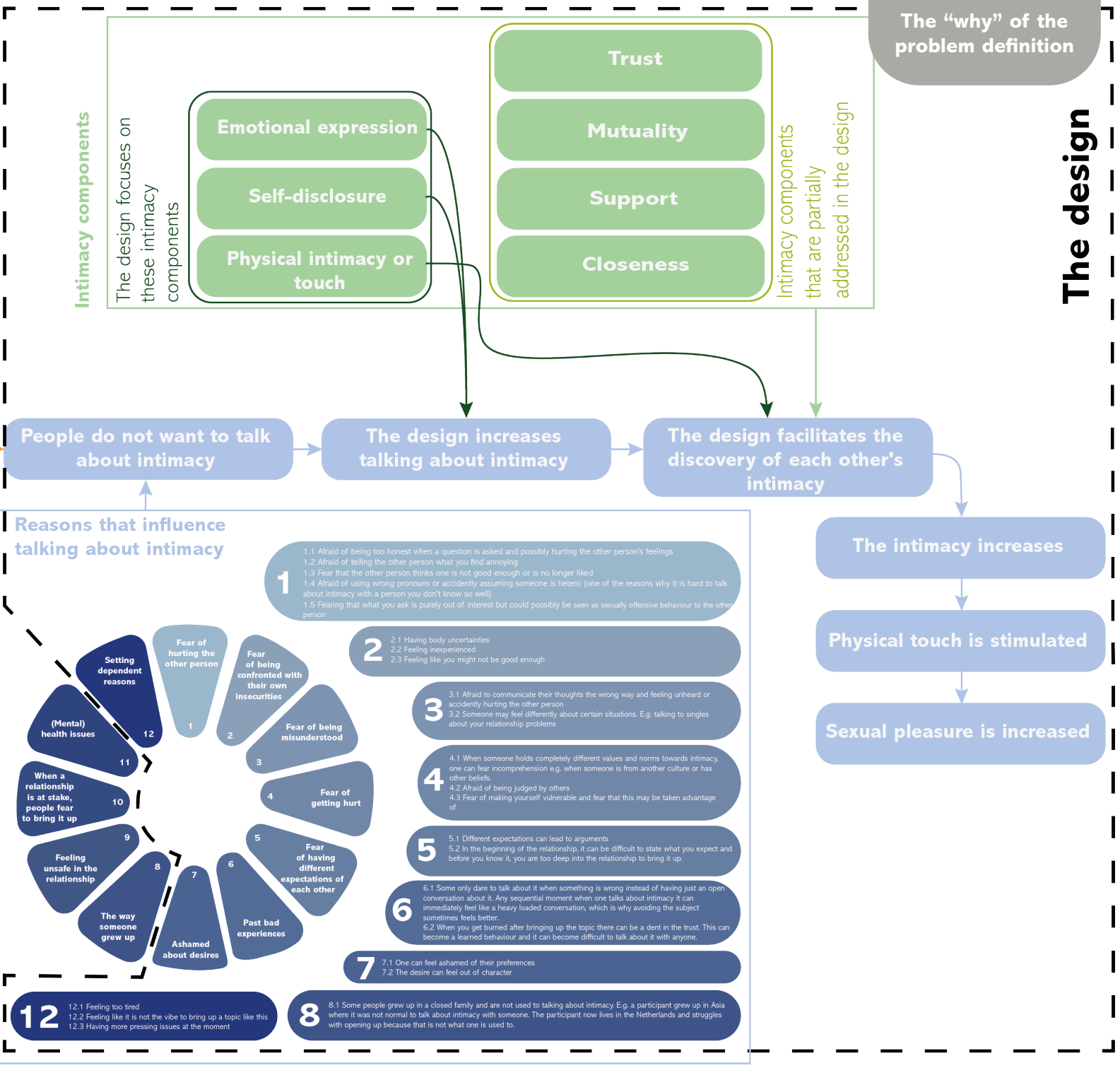
Topics that are not taught

Lack of education

Feeling embarrassed, clueless and insecure

Enforces the feeling

- Online information is not reliable
- Not everyone receives information from home
- Gap between men and women
- Porn gives an unrealistic vision of what sex is about
- Missing the right sexual vocabulary



3.2 List of requirements

Next, I created a list of requirements. This consists of a list of desires and requirements that is continuously adjusted and added to throughout the design process. It is an easy way to see what has priority (requirements) and what is less urgent (desires). Throughout the design process or at the end, one can see if something has been forgotten or needs to be adjusted.

To do this, I first created a mind map (see figure 18) in which I walked through the various product processes. This mind map is somewhat similar to journey mapping but faster and less elaborate. I then walked through the steps of this mind map one by one to see what requirements and desires were associated with each step, resulting in the list of requirements. This list of requirements was put in chronological order (from buying parts to disposing). A list of requirements in this chronological order is called a Process Tree according to Henk Crone (former professor at TU Delft). See appendix 9.14 for the list of requirements.

From this process tree, I started to cluster the various requirements into the following criterias: practical, explorative, inclusive, clarity, entertaining and secure. This process involved grouping of the requirements based on their commonalities and relevance to the overall objective.

List of requirements

Practical

- (to store) The packaging has a subtle appearance and a catchy name
- (to store) The package should be stackable
- The packaging fits in a space no larger than

27cmx27cmx8cm and the board is no larger than 55cmx55cm

- The game should not require participants to buy something for one-time use
- The game should be playable within a maximum of 1,5 hour
- The game is a physical game

Explorative

- Goods: the game is accompanied by toys
- The design will support people to discover each other and themselves in terms of intimacy in an open, non-judgemental and playful way
- The players learn to share their thoughts, feelings and needs in a fun and creative way
- The game tackles different topics

Inclusive

- The content is gender neutral
- The game should be playable by people who are dating as much as people who have known each other for a long time

Clarity

- Game startup should take no longer than 2 minutes
- The packaging shows what is included in the game and the purpose of the game
- The user manual is organized, is easy to understand and looks appealing
- Reading and understanding the manual should take no longer than 3 minutes

Entertaining

- The game has a mix of activities and questions
- The intensity of the game increases the closer one gets to the end

- The game is customisable

Requirements for a serious game:

- The game has a mix of gameplay and purpose
- The serious game is composed of components, mechanics and dynamics (See 2.1.6)
- The design incorporates aspects of the reality, meaning and play world as described in the Triadic game design world such as attitude, assessment, exploration and role-play (See 2.2.2)

Secure

- Before the game is played there should be an emphasis on respecting each other's boundaries
- The users give each other permission to share without judgement

The mindmap to form the list of requirements

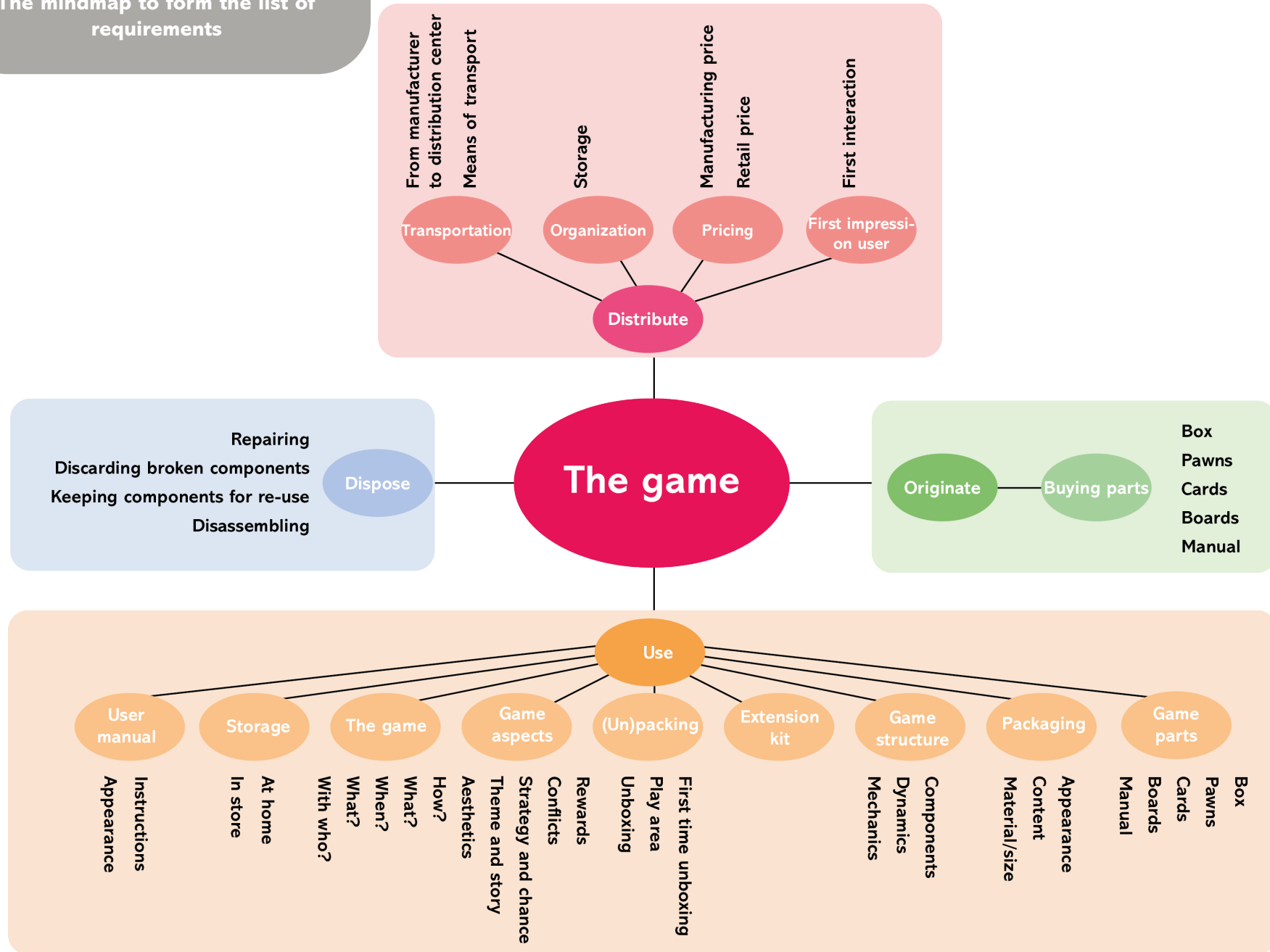


Figure 18: Mind map of all the different steps throughout the design process before eventually arriving at the list of requirements.

4. Ideation

In the ideation phase (also called the developing phase), I used co-design & co-creation as a method to generate many ideas. After the co-creation session I started brain drawing. The viable ideas were taken to conceptualisation for further development into a concept.

4.1 Co-design & co-creation

In the beginning of this phase, I used co-design & co-creation as an approach to gain insights in my colleagues their perspective and to generate many different types of ideas (see figure 19). During the session, a group of seven individuals participated, comprising both male and female individuals aged between 22 and 31. Each participant performed distinct job functions within the company, which included writing, managing social media, providing customer service, interning in creative business, and optimizing the user interface. It is noteworthy that none of the participants had formal training in Integrated Product Design.

In the co-creation session, I first went over my design challenge and clarified the scope of the project. After this, I asked them some general questions which they then proceeded to discuss in group. At the end, I gave them all two pieces of paper with the assignments to design their perfect intimacy game and then design the perfect intimacy game if anything was possible (e.g., a floating board game).

In the co-creation session, the following ideas came up that can be included in the ideation:

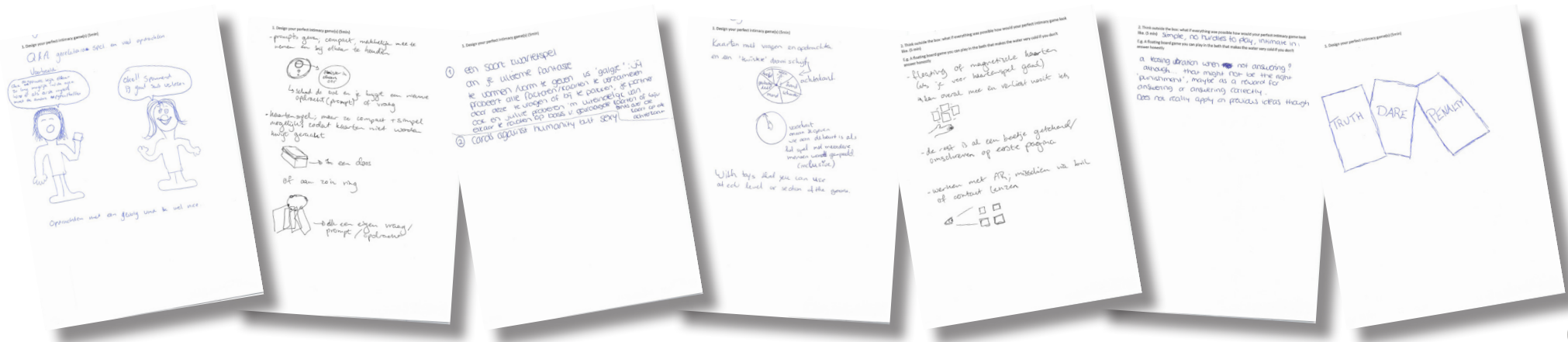
- Card game in combination with spinning wheel
- Physical game in combination with an app that turns off phone notifications while playing the game
- Pot from which to draw cards
- Jenga game
- A ball that you have to push or throw in certain directions and then a challenge comes out (similar to a dog toy)
- Spin the bottle sort of game
- Sort of cards against humanity game + joker

Some other tips my colleagues have given me are:

- Look into “Taboek” to make the design inclusive
- Look into “36 questions to fall in love” game
- To make it a little easier to tell each other something, you can sit with your back to each other and hold hands
- To make it a little less direct, you can hand out stickers with emojis to stick on certain situations
- Make it simple and accessible
- Different levels (different boxes in store)
- Think of packaging you can put together in a funny way



Figure 19: Co-creation session with colleagues



4.2 Brain drawing

After the co-creation session, I started brain drawing. This is an alternative for brainstorming where designers draw their ideas on a sheet of paper as a way of exploring and communicating different ideas. (van Boeijen et al., 2020)

Cards against intimacy for

It's finally happening! I'm finally doing it! Yes it is time for.....

Messaging you

Going to your favourite bar

Justin Bieber

Winking at old people

Ring full with open questions

Both players have their own ring where questions being asked on the board. The ring is made by string of cards with each side and bracelet. The bracelet is also used to hold the other player's ring.

Forming their ultimate planet. They can swap with the other planet (B) and with the table.

Fails to achieve separate work and many ask for management on team work

Magic eight ball

Every time you shake you get new challenge or question

Types of games

Ball

Jenga

Box with challenges

Boardgame

Dice

Cards

INTIMACY book

movement on ball → challenger falls out or together 1 ball or throwing

OPEN question

Challenge

IDEAS

Mini game

Dart

- experiment
- challenge
- question
- ranking

Ball & Card game

- Card & ball
- 1 level
- everyone
- Talking & listening
- giving & receiving
- length: open end
- everything (+)

Jenga with questions and challenges → personalizable

Board game with spinning wheel and cards

Truth or Dare cards

TRUTH

DARE

Spinning wheel

Spin the Bottle

Dice & card game

Carpet game

game imprinted in bed case with a ball

Puzzle

Memory boards

Twister Board / Fl

Book

5. Conceptualisation

In the conceptualisation phase, I turned the most viable ideas into concepts. I then drew up a morphological map and combined some parts of it to finally arrive at concept 1, 2 and 3. The three concepts were compared in a trade-off. From that, concept 1 proved to be the best and I made some iterations on that which eventually lead to the final design.

5.1 Turning ideas into concepts

Subsequent to the ideation phase, the prospective ideas were refined into conceptual designs. These primarily encompassed board games integrated with decks of cards containing assignments or inquiries. The board games in which the player can customize their own route emerged as the most intriguing aspect to pursue. In fact, the research revealed that players of existing games occasionally perceived the card topics as overly or insufficiently intense, which was influenced by their familiarity with one another. This issue may be addressed by granting individuals the ability to regulate the intensity of the questions they must answer. Concepts where users can determine their own route are concepts shown in figure 20, figure 22, figure 23 and figure 26.



Figure 20

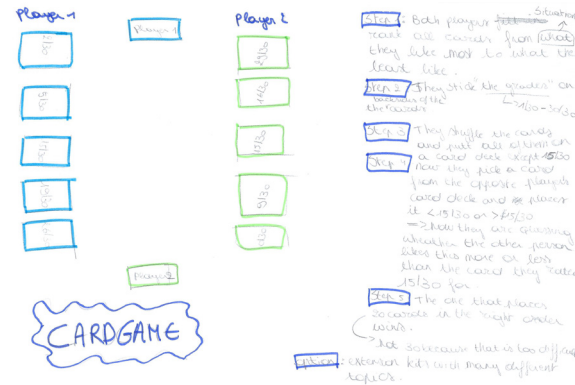


Figure 21



Figure 22

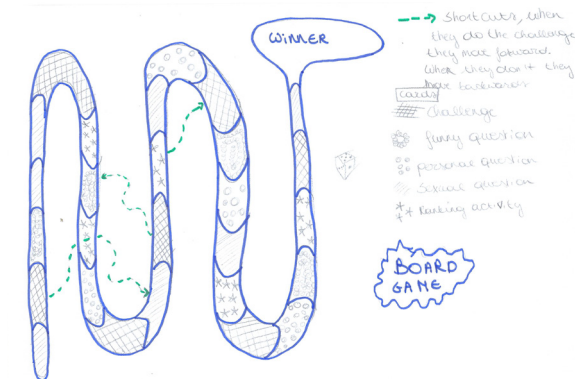


Figure 23

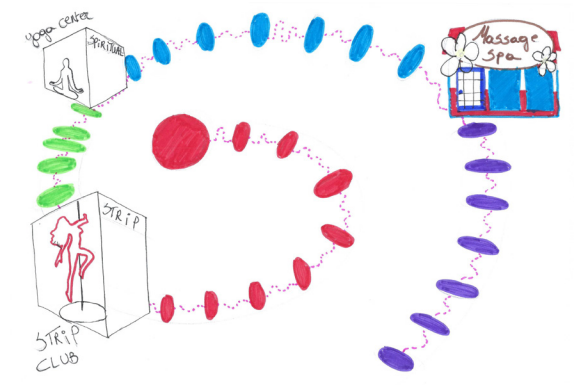


Figure 24

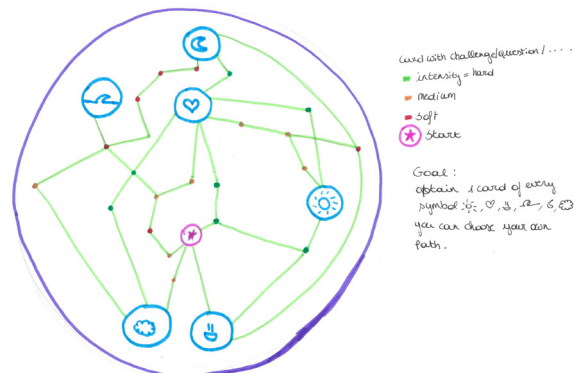


Figure 25



Figure 26

5.2 Morphological Chart

I used the morphological chart as a method to generate solutions (see figure 27). The chart shows a matrix of sub-functions and solutions. By combining different parts of the matrix ideas and subsequently concepts were developed (van Boeijen et al., 2020).

- : Concept 1
- : Concept 2
- : Concept 3

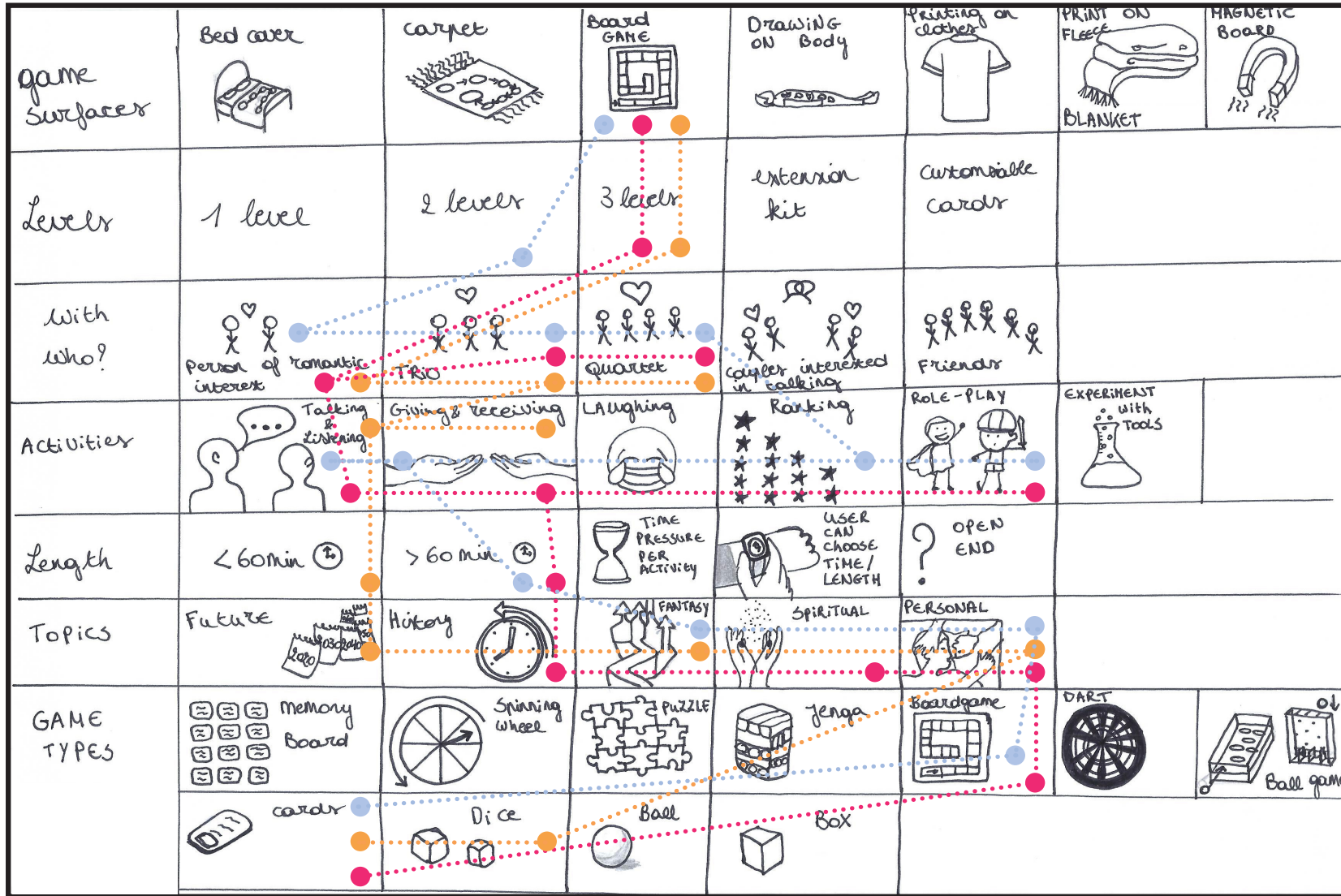
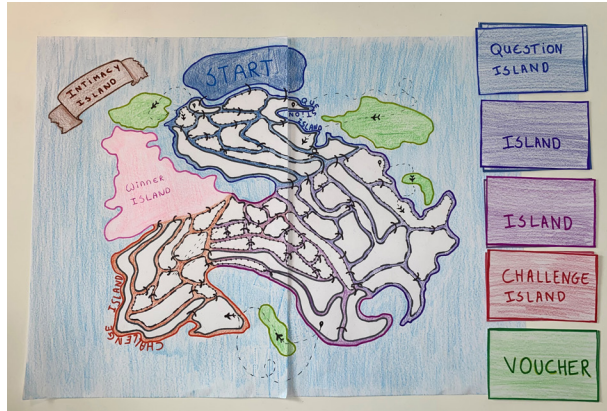


Figure 27: Morphological chart

5.3 Final three concepts

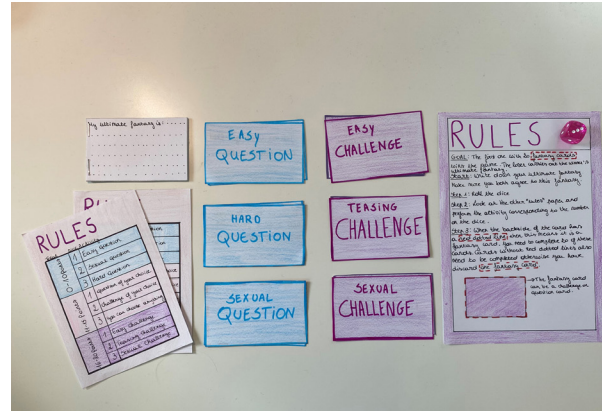
Concept 1



Concept 1 is a board game where one can determine their own path and must get to winner's island as quickly as possible. The game starts with answering questions (three different intensities) and ends with carrying out assignments (three different intensities). The different intensities are represented by a solid line, dotted line or dashed line around the boxes. In between there is a section of which they can fill in the topics themselves (such as bondage, tantric sex etc.).

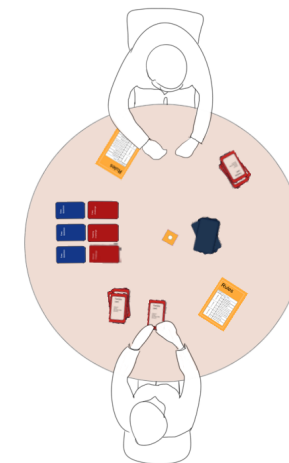
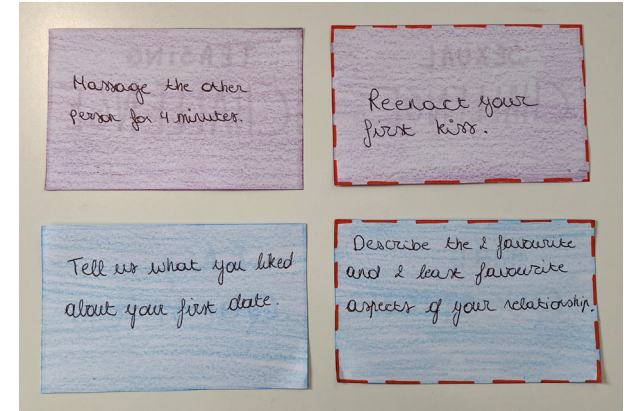
Along the way the user can go to the green islands, here they receive a voucher. These vouchers are fun date ideas that the other person has to organize but getting them takes an extra step. The shortest routes are the ones that involve answering more difficult questions and completing more difficult tasks to encourage the user to do/answer just that little bit more than they normally would.

Concept 2







In concept 2, at the beginning of the game, both players write down their ultimate fantasy. The player must roll the dice and the number on the dice determines what the player must do (easy question/hard question/sexual question or easy challenge/teasing challenge/sexual challenge). Sometimes there is a card of which the back side is outlined with a red dotted line, this represents one point.

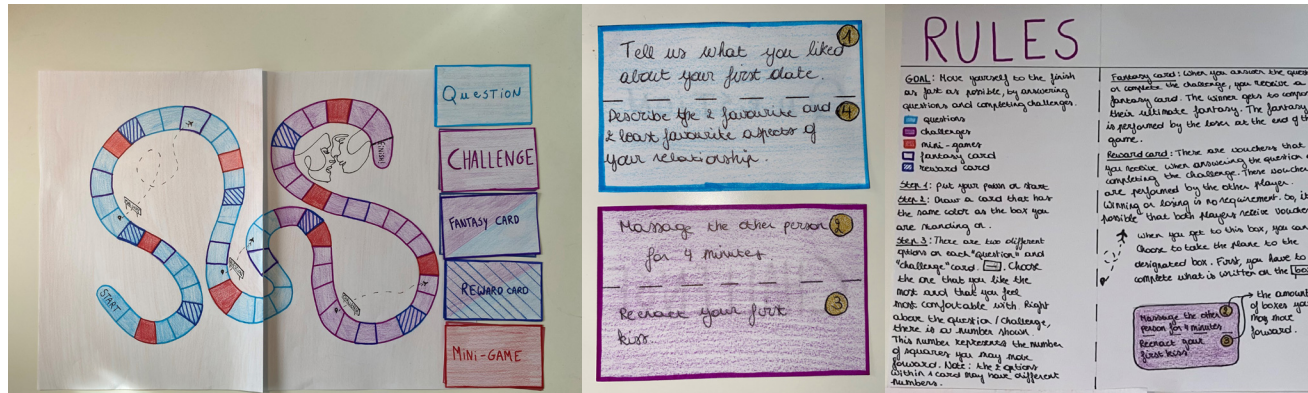
You keep the manual handy while playing the game. With the dice, you can only roll 1, 2 or 3. On the manual, you can then read what to do when you have thrown a certain number at a certain score. The player who scores 20 points first wins the game and may fulfil his ultimate fantasy (of course only if both agree). The game starts with questions and builds up to only tasks.



Rules		
Total points of player	Dice	Activity
0-10 Points	1	Easy Question
	2	Sexual Question
	3	Hard Question
11-15 Points	1	Question of your choice
	2	Challenge of your choice
	3	You can choose anything
16-20 Points	1	Easy Challenge
	2	Teasing Challenge
	3	Sexual Challenge

-  Fantasy card (= 1 point)
-  Challenge card
-  Question card
-  A card that was answered but turned out not to be a fantasy card

Concept 3



Concept 3 is a board game in which one must try to get to the finish line as quickly as possible. On the blue squares one must answer questions and on the purple squares one must complete tasks.

With each card you get two different questions or tasks and in the upper right corner you can see how many steps you can move forward with this question or task. (The more difficult or intense, the higher the number.) This encourages the user to answer or perform the more difficult questions or tasks.

The red cards show mini-games that bring users closer together. Along the way, sometimes one also receives a “reward card” (box outlined with blue) and it shows a fun date idea that the other person has to organize for the person who drew the card. (Regardless of whether one wins or loses.)

Finally, there are fantasy cards, you get these when you stand on a box with purple border (and answer the question or perform the task). The person who

wins the game gets to put together his ultimate fantasy (from the fantasy cards one received throughout the game) and have it performed by the loser. Along the way one sometimes passes by a square with a small plane next to it, if one then performs what is shown on the board (question, challenge or mini-game) one may fly to the indicated square.

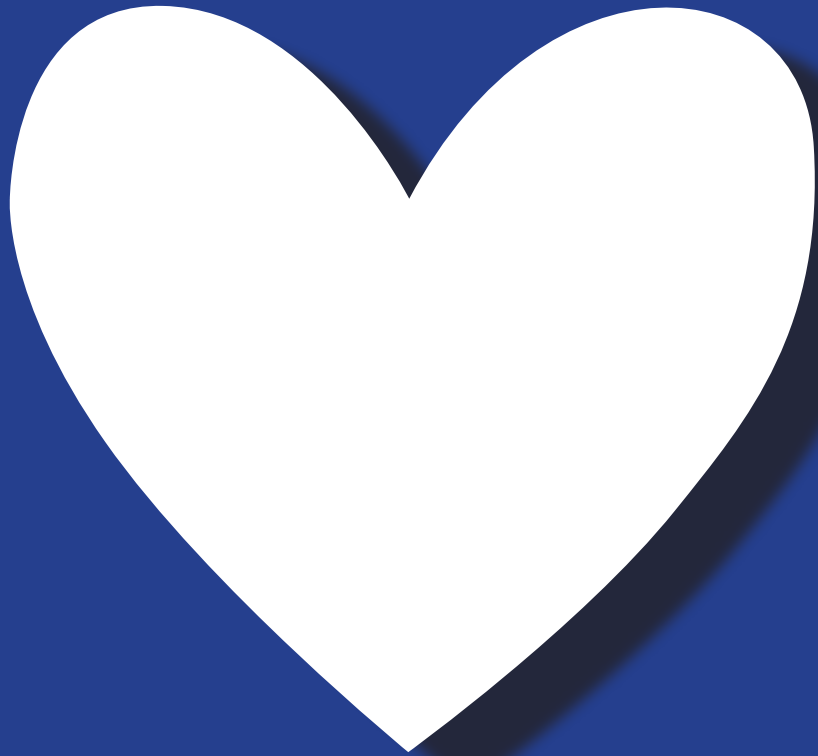
5.4 Trade-off

In order to arrive at the best concept, a trade-off was used, which involved selecting the most important criteria that the final design must meet and assigning a weighting factor to each criterion (Saaty, 2002; see figure 28). These criteria were based on the most important design requirements resulting from the research (see section 3.2), such as ease of use, inclusion of various topics, customizability, and a mix of chance and strategy. The game design was also expected to encourage players to go outside their comfort zone by allowing them to blame the game for their actions.

The three initial concepts were scored against these criteria, and concept 1 was found to have the highest overall score. Although it scored highly in most areas, one of its weaker qualities was that it was not immediately simple to understand, as players might expect to use a dice when this was not the case. This score could be improved by providing a clear manual. Several iterations were then made to concept 1 to arrive at the final design. The core criteria that scored highly in the trade-off were retained or optimized, while the lower-scoring criteria were improved, for example by including a clear manual.

Trade-off	Weighting factor	Concept 1	Concept 2	Concept 3
Simple to use	5	4	5	4
Simple to understand (for the first time)	3	3	4	4
Mix of strategy and chance	4	4	1	5
It's easy to get out of the comfort zone	4	5	2	5
Easy to stay within your comfort zone	2	4	2	5
Different levels within one game (gradations) e.g. Multiple options in one card	3	5	4	3
Different topics	5	5	4	3
Customizable	5	5	4	3
Has the ability to be played with a third person or additional couple	2	5	5	4
Total		148	115	129

Figure 28: Trade-off



Dating or being in a relationship?

I define people who are dating as people who are getting to know each other better by having dates with potential partners. While you are dating you decide whether this person will become your partner and then potentially you end up being in a relationship. How long people date and what people experience as dating varies a lot from person to person and culture to culture. Sometimes there is a very fuzzy line whether you are still dating someone or when you are in a relationship with someone. As this may also be unclear to the user of the game, this is additionally described in the manual. (Rogers Lisa, 2022)

5.5 Design iterations

The research showed that the look of the design had a lot of influence on how people perceived the game, which is why I paid extra attention to creating a clear, beautiful, playful yet romantic board. Not only the appearance of the board had to be changed. The different paths also had to be looked at, whether the board was only for people in a relationship also had to be looked at and, finally, the comments of an intermediate user test also had to be implemented.

Small user test

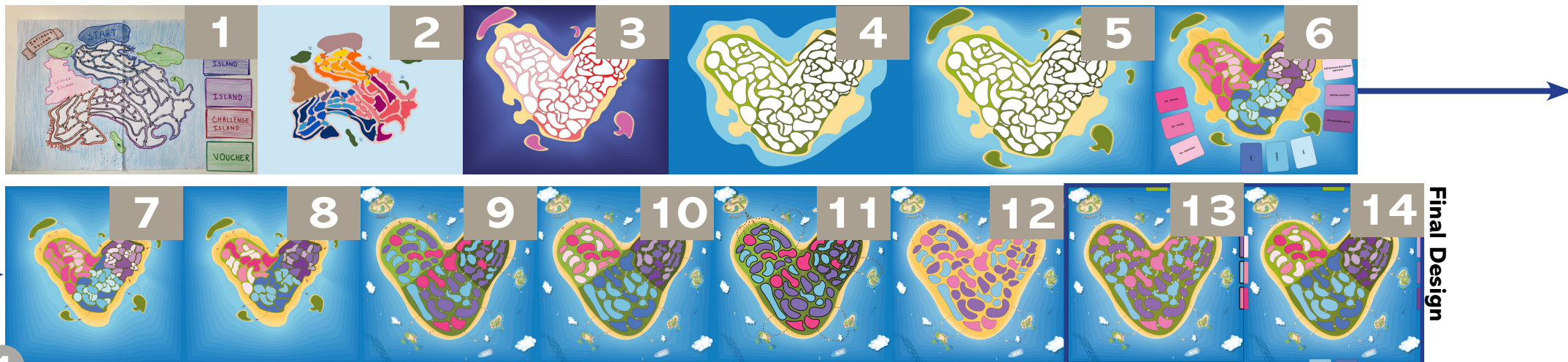
Before I had completely finished designing, I asked two participants, a man aged 25 and a woman aged 21, what they thought of the temporary design, which is the sixth iteration shown below (see figure 29). The user test showed that they thought the topics on the cards were still too vague, that the design of the board could still contain some more elements such as volcanoes, clouds, flowers, etc., and they also thought the paths between the boxes should be clearer. In general, they felt that

the overall design was already going in the right direction and they also liked the use of colour. These comments were taken into account in the final design (see appendix 9.15 for the interview questions).

What which colour implied on the board was also considered at length. Originally the idea was that one started with questions and ended with assignments (in between, one could decide what topic one wanted to cover). But in the end, this turned out not to be the right approach because often the subject of the question or assignment determines the intensity rather than whether it is a question or assignment. So, I made sure that the purple (first) part is about creating an intimate bond in terms of how one thinks/how one sees life/how one sees their relationship and self-disclosure. In the blue part, one can still choose the topics oneself but then there are two different intensities. In the pink part, sexuality is tested at three different intensities.



Figure 29: Small user test



Adjusting the paths

Not only the look of the game board needed some iterations but also the paths users can take had to be thought about. Originally, there were far too many different steps on the board (coloured boxes) which would make the game take too long. In the end, the number of different boxes was reduced, allowing users to take between 12 and 22 steps to reach the finish (depending on which route they choose). Not only the lengths of the routes were considered, but also how intense a particular route was. In fact, I want to encourage the user to answer a slightly more personal question and to step out of their comfort zone a bit more compared to what they would normally not dare. On the other hand, I want to avoid that when it gets too intense for the user one cannot get away from this route. This is why I made sure that each “more intense route” also has side roads to less intense routes. In total, there are 130 different routes with different levels of intensity (see figure 30).

Design for people that are dating or in a relationship?

Originally, the plan was to create a board game only for people who are in a relationship. Since it was concluded from the research that one has to distinguish different intensities between cards because otherwise some cards may be perceived as much too easy or much too intense. Because of this, I had recommended releasing different board games (one less intense for people who are still

dating and one slightly more intense for people in a relationship).

Halfway through the board design process, the company told me that they would like to see this all come together in one design due to marketing reasons. As a result, I decided to design one double-sided board with one side being for people who are dating and one side for people who are in a relationship. Several iterations were eventually made on this as well, since there had to be a clear difference between the dating and relationship edition. The design of the board, the topics on the cards, the design of the cards and the different paths were adjusted so that there was a clear difference between the dating and relationship edition. To clarify which cards belong to which side of the board, I chose to make small cut-outs in the board to show where the cards should be placed. Finally, with the dating board, one can choose between three different colours of boxes namely exploratory, compatibility and sexuality.

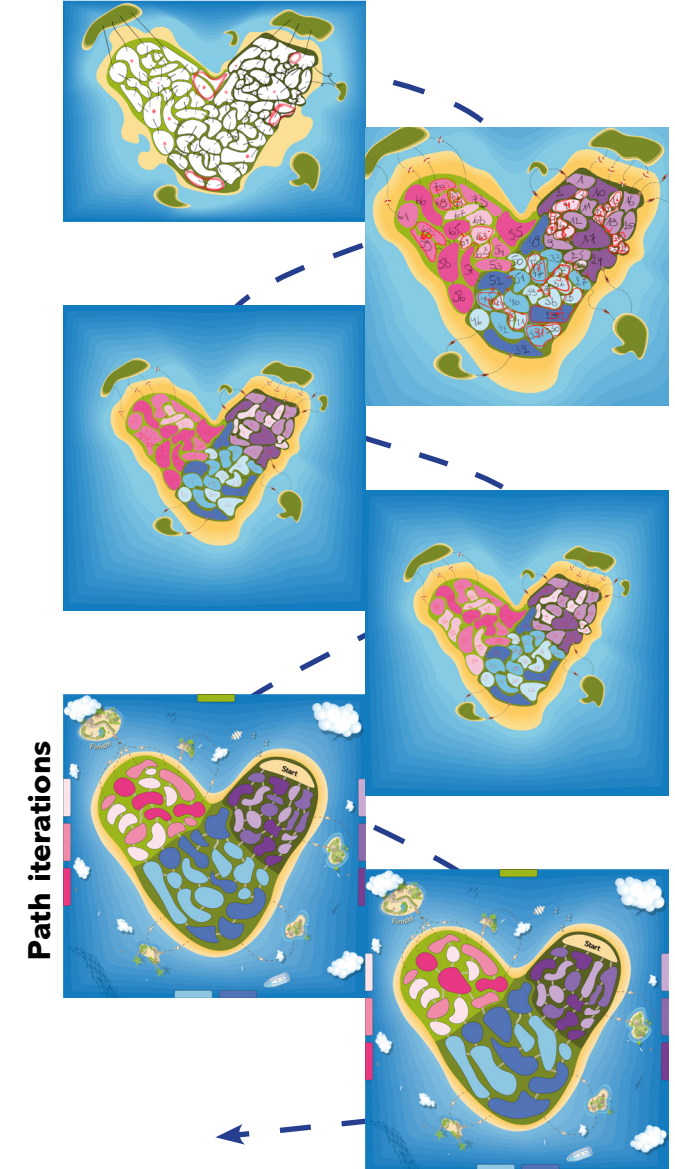
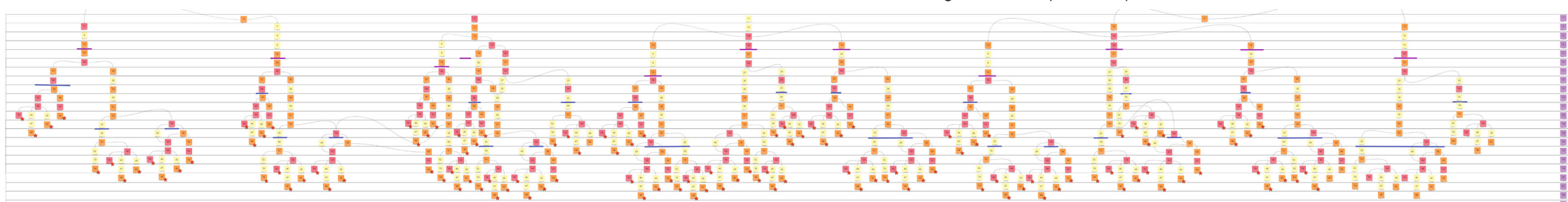


Figure 30: All possible paths with their different intensities



6. The Love Path Game

In this section, I discuss the final design including the different components that make up the game namely the board, the cards, the different items that come with it, the packaging, the manual and the inclusiveness that was kept in mind for each of these aspects. Finally, I conclude with a cost estimation and a user test.

The Love Path Game
 An **inclusive** erotic board game for two with **keys**. The game includes a board for both people who are **dating** and those in a **relationship**. The user can choose which path to follow. The paths consist of questions and tasks around intimacy (sexual and non-sexual). The game can be customized to your own wishes. The blue boxes can be filled in according to the topic you are interested in. Multiple subjects (expansion sets) for the blue boxes are available. Create a deeper connection using the questions and assignments.

Het Liefdespad Spiel
 Een **inclusief** erotisch bordspel voor twee met **speeltjes**. Het spel bevat een bord voor zowel mensen die **daten** als mensen in een **relatie**. De gebruiker kan kiezen welk pad hij wil volgen. De paden bestaan uit vragen en opdrachten rond intimiteit (seksueel en niet-seksueel). Het spel kan naar eigen wens worden aangepast. Het spel kan naar eigen wens worden aangepast. De blauwe vakjes kunnen worden ingevuld naar gelang het onderwerp waarin u geïnteresseerd bent. Er zijn meerdere onderwerpen (uitbreidingssets) voor de blauwe vakjes beschikbaar. Creëer een diepere verbinding met behulp van de vragen en opdrachten.

The game includes:

- Double-sided board
- Cards
- Ten pawns
- Message cards
- Dice
- Erotic tokens
- Message cards set

Het spel bevat:

- Tweezijdig bord
- Kaarten
- Tien pionnen
- Berichtkaarten
- Wapertjes
- Wapertjes
- Berichtkaarten
- Berichtkaarten set

Made by Kirsten Cla



6.1 The concept

The Love Path Game allows two people to get to know each other better in terms of intimacy while answering questions or completing challenges. The interactive game makes it easier for two people who are dating or in a relationship to talk about the different aspects of intimacy. Playing this threshold lowering and accessible game is done in an open, non-judgmental and playful way.

The final concept is a board game that has two different sides accompanied by cards. One side of the board is for users who are dating or have only been in a relationship for a short time and the other side is for people who have been dating for a longer time or for people that are in a relationship (see *dating/relationship definition on page 53*). The difference between two sides is mainly how intense some questions and tasks are and how well you already know someone.

The user tries to get to the finish as fast as possible. Along the way, the user passes all kinds of different subjects with different levels of intensity. The blue boxes of the relationship side of the board are customisable. The idea is that the original box includes a number of subjects and that expansion sets are available in the shop. When the user wants to play the game, they choose which blue card deck(s) they are most interested in at the time. Thus, one can eventually add different topics to the game and discover new things in a playful way.

It is up to the users to decide their own route. The routes where one answers more intense questions or performs more intense tasks are shorter than the routes with easier questions/tasks. This encourages users to step outside their comfort zone without being forced to do so. With the help of this game, the user is encouraged to “confess”

just that little bit more than one would normally dare to tell in real life. In this way, I hope users can talk about intimacy in an open way. Research showed that when one can talk more openly about intimacy, intimacy increases and ultimately sexual pleasure increases as well.

Each time the player has answered a question or performed a task indicated on a coloured card (corresponding to the colour of the square on which they are standing), they may move one step forward in the desired direction.

The user can also choose to take the boat to one of the islands. On these islands, one can receive a voucher. The idea of these vouchers is that the person who receives the voucher can use it at any time (during or after the game) and it does not matter whether one has won or lost the game. The vouchers are fun date ideas for example: “The other person had to arrange the next day trip”. This way, the game becomes a bit more playful and talking about intimacy is associated with something that can also be light-hearted and playful. Receiving these vouchers is great fun, the only downside is that it does take you a step longer to get to the finish line, so whether it is worth it is the question.

In the package, several exploratory items are included, which can be utilized for challenges specified on certain cards. As previously discussed in chapter 2.2.2, the Triadic Game Design approach highlights the possibility of pursuing the values of attitude, assessment, and exploration in the meaning world. These values are addressed in the game. Exploration is encouraged by introducing new items and topics to the players that they may not have used or discussed before,

leading to discovery in a playful manner. Attitude is revealed when a card instructs the players to utilize a particular item or complete a particular challenge, allowing them to read the other player’s attitude towards the challenge without having to inquire directly. In the future, this knowledge facilitates bringing up the topic of intimacy since the players have an idea about the other’s attitude. Assessment is also incorporated through the game, providing a safe and non-judgmental environment to determine whether to implement something they tried in the future.

Furthermore, the utilization of the cards and the items can function as a catalyst for initiating conversations, thereby reducing the reluctance to engage in conversations regarding intimacy.

6.2 The board

The board is a double-sided, 508 mm x 508 mm, seamless, quad-fold board. One side of the board is for people who are dating (see figure 32) and the other side is for people in a relationship (see figure 31). The board features a heart-shaped island with three different colours of squares (blue, purple and rose) on the dating side and eight different colours of squares (three different levels purple, two different levels blue and three different

levels rose) on the relationship side. Paths have been created between the coloured boxes to make it clear which box the user can move to. On the side of the board, spots are provided where the user can place the different stacks of cards. On the dating side, the purple, blue and pink boxes are outlined with a thicker black line and this is just the same for the dating cards. This allows you to distinguish which cards are for which side.



Figure 31: Relationship board

Figure 32: Dating board



6.3 The cards and the included items

Cards

The game includes multiple stacks of cards, comprising three distinct sets for the dating side of the board and eight unique sets for the relationship side (in total 370 cards). Additionally, the game includes four jokers and a stack of vouchers. The cards have been designed to ensure that no question or task appears twice on either side of the board, enabling players to progress and explore the relationship aspect of the game without experiencing repetition. Furthermore, I made effort to avoid eliciting negative emotions through the game's cards. The cards used in the game are the (S20) standard smooth poker size game cards (63.5mm x 88.9mm) with a BGM finish, and are shrink-wrapped in plastic (Boardgamesmaker, 2023).

The content of the cards in the game draws upon several sources. Inspired by the principles of tantric sex practices, I researched games and websites that provided guidance on creating intimate connections without solely relying on sexual interactions (Fielding, 2022; Gray, 2016). Additionally, recommendations from various individuals led me to incorporate elements from the game "36 questions to fall in love" as a means of fostering intimacy (Aron et al., 1997). Questions from these games served as inspiration for the content of the cards.

Furthermore, I received 14 games from the company of which I reviewed all challenges and questions. Cards that were inclusive and matched my game in terms of intensity and topics, I also used as inspiration. Finally, I looked at some websites for slightly more specific information such as the blue

cards on role-playing (110 Intimate Questions for Couples, n.d.; 111 Compatibility Questions For Couples, n.d.; 120 Questions For Couples In All Stages Of A Relationship, n.d.; 200 Best Questions To Ask To Get To Know Someone, n.d.).

Dating

For the dating side, there are three different coloured boxes namely exploratory, compatibility and sexuality. These cards are outlined with a thick black line.

Exploratory (purple): In the purple boxes players answer questions about their interests, qualities, lifestyle

Example: What are your hobbies?

Compatibility (blue): In the blue boxes, players are asked questions about how they look at life and their values and standards. In doing so, they can deduce a bit about whether the other person matches them.

Example: How important do you consider communication? How easily do you communicate?

Sexuality (pink): In the pink boxes, users are asked questions about sexuality. For example, what they like, what they have already done, what they still want to try.... On this side of the board, users can avoid the pink boxes completely so if they find this too intense, there are routes that do not include questions around sexuality.

Example: What is your ultimate sexual fantasy?



Relationship

Tell (light purple): The light purple boxes require people to answer questions about themselves. These questions provide more insight into the other person's train of thought and thus one knows more about what is going on in the other person's daily life.

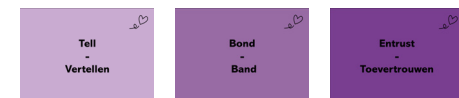
Example: What do you regret not doing in the last year?

Bond (medium purple): The cards marked "bond" focus on creating a stronger bond. On these cards there are tasks that make the bond grow/create a closer connection or questions that strengthen the connection. These cards always concern both players.

Example: What is something in our relationship that others can be jealous of?

Entrust (dark purple): The dark purple cards show personal questions that require the player to engage in self-disclosure and emotional expression.

Example: For what in your life do you feel most grateful? Explain why.



Blue: With the time I had during the thesis, I decided to work out two different blue topics (role-play and massage) with two different intensities (mild and wild).

Mild (light blue): The light blue cards show commands related to role-play or massage that are

mild and not sexual.

Example massage: Find the tense areas of the other person's body and give this area extra attention by giving a massage with the massage oil.

Wild (dark blue): The dark blue cards show assignments related to role-playing or massage that are wild and sexual.

Example massage: The ears are a very sensitive area. Lick the other person's ear and finish with a kiss.



Vanilla (light pink): The vanilla cards ask questions about sexual intimacy. They mainly focus on asking questions regarding what they like or what their interests are.

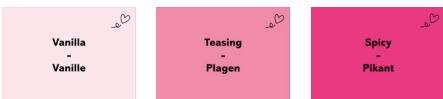
Example: Explain how easy or hard it is for you to reach an orgasm and what influences that?

Teasing (medium pink): The teasing cards have slightly more intense sexual questions than the vanilla cards or have "teasing challenges". These teasing challenges contain commands regarding foreplay or commands that cause one to become aroused.

Example: Close your eyes and explore the other person's body with your hands.

Spicy (dark pink): The dark pink cards contain intense sexual tasks that usually involve intercourse.

Example: Describe your ultimate sexual fantasy, when the other permits execute it.



Both sides contain vouchers and jokers. The vouchers contain fun date ideas that the other person has to organise.

Example voucher: The other person should organise a day trip for the two of you.

Each player receives two jokers at the beginning of the game. The joker reads as follows: "the player can use this card at any time and still move one step forward".



Included items

While selecting the products included in the box, there were a few things to consider. First of all, it cannot contain products with a best-before date. Secondly, they should not be too big otherwise it will not fit in the box. Thirdly, they cannot be from any other brand than one of CLS Healthcare's subsidiaries otherwise it may cause extra difficulties or an extra cost. The selected products should also not be too expensive as this could increase the cost of the game very much. Furthermore, I wanted low-threshold and not too complex products that do not deter beginners. Based on these requirements, I selected the following five products: a blindfold (see figure 33), a bullet vibrator (see figure 34), dice (see figure 35), a vibrating cockring (see figure 36) and a massage candle (figure 37) (once the candle is melted, the candle wax is massage oil).

On some of the cards there are commands where the user needs items that are then thus included in the box. The research showed that for some people, the threshold for buying a sexually oriented product is too high, here they often fear

the reaction of others or the reaction of their partner. Others find it challenging to step outside their comfort zone and try something new (see 2.3.1). Because it is included in the box, it is more approachable for the user and one can "shift the blame" to the game.

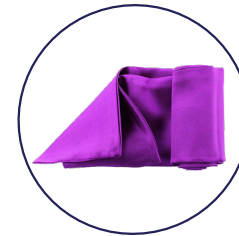


Figure 33: Blindfold



Figure 34: Bullet vibrator

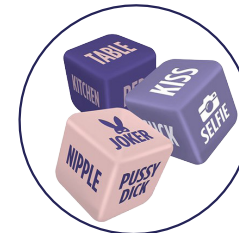


Figure 35: Dice



Figure 36: Vibrating cockring



Figure 37: Massage candle

Share your favourite singer.

Deel je favoriete zanger.



6.4 Inclusiveness

The user research (see 2.3.1) showed that people also attach great importance to gender inclusiveness. Comments such as “a pink and blue pawns and assignments for him/her are really not for this day and age” made this clear. Also, one interviewed woman said that she often finds that assignments for women are focused on pleasing a man and assignments for men are focused on sex so that in neither case special attention is paid to her. The gap between men and women is unfortunately still visible.

I also noticed that almost none of the games can be played by gay couples. In my design, I tried to incorporate inclusivity. I did this by making each question or task applicable to each gender e.g. stimulate the other’s erogenous zone by using one of the included items. This ensures that anyone can play the game and so that every player has an equal chance of having a particular card, thus eliminating gender discrimination.

On top of that, the colours of the island are also the colours of the bisexual pride flag so with this I hope they will also feel a bit more involved/engaged/connected. In packaging, I also tried to be as inclusive as possible (for more details on how I did this, see 6.5).



6.5 The packaging



On the packaging, you can see the silhouette of four people. I made the silhouettes blend into each other, trying to show that nothing necessarily has to be demarcated in a strict way. Dating/relationship, male/female, gay/heterosexual, monogamy/polygamy. The way the silhouettes face each other implies that individuals have the freedom to choose and fill in the gaps as they please. Under the name of the game I additionally mention “For anyone dating or in a relationship”.

The user research (see 2.3.1) showed that consumers are more attracted to simple packaging that shows the aesthetics, the purpose and the content of the game. On top of that, some of those interviewed told me that they would be more inclined to buy a game where the box shows that items are included. I tried to implement these comments in the final design of the packaging. I chose a 264 mm x 264 mm x 76.2 mm box that contains a tray that can carry the board (so that it can be placed on top). Furthermore, the box is large enough so that all the cards, all the items and the board can fit in one box. See figure 38, 39, 40 and 41 for the prototypes.





Figure 38: The print of the upper part of the box (second iteration)



Figure 39: The print of the lower part of the box (second iteration)



Figure 40: The upper part of the box (First iteration)



Figure 41: The lower part of the box (First iteration)

The Love Path Game

An **inclusive** erotic board game for two with **toys**. The game includes a board for both people who are **dating** and those in a **relationship**. The user can choose which path to follow. The paths consist of questions and tasks around intimacy (sexual and non-sexual). The game can be customised to your own wishes. The blue boxes can be filled in according to the topic you are interested in. Multiple subjects (expansion sets) for the blue boxes are available. Create a deeper connection using the questions and assignments.

Het Liefdespad Spel

Een **inclusief** erotisch bordspel voor twee met **speeltjes**. Het spel bevat een bord voor zowel mensen die **daten** als mensen in een **relatie**. De gebruiker kan kiezen welk pad hij wil volgen. De paden bestaan uit vragen en opdrachten rond intimiteit (seksueel en niet-seksueel). Het spel kan naar eigen wens worden aangepast. De blauwe vakjes kunnen worden ingevuld naar gelang het onderwerp waarin u geïnteresseerd bent. Er zijn meerdere onderwerpen (uitbreidingssets) voor de blauwe vakjes beschikbaar. Creëer een diepere verbinding met behulp van de vragen en opdrachten.

The game includes:

- Double-sided board
- Cards
- Two pawns
- Manual
- Blindfold
- Dice
- Bullet vibrator
- Vibrating cockring
- Massage candle (oil)

Het spel bevat:

- Dubbelzijdig bord
- Kaarten
- Twee pionnen
- Handleiding
- Blinddoek
- Dobbelspijlen
- Kogelvibrator
- Vibrerende cockring
- Massage kaars (olie)

Made by Kirsten Clé



Dating board



Relationship board



6.6 The manual

The manual explains to the user what the goal of the game is, how they should set up the game, how it should be played, what the islands are for, what is in the box, what the differences between the two sides are and which cards belong to which board. It also explains how they can interpret the dating and relationship side of the board.

The manual also emphasises the user to set clear boundaries beforehand with the person one is playing the game with. (This also emerged from the research that users like the emphasis on that.) They should discuss what to do if they do not want to answer a question or complete a challenge. They should also discuss what to do if someone does not feel comfortable or if their limit is exceeded. Nothing should be done just because the game says it should. On top of that, each player gets two jokers that one may use at all times.

The manual has a width of 295 mm and a height of 145 mm. The manual is a z-fold with a English explanation on one side (see figure 42) and the Dutch explanation on the other side (see figure 43).

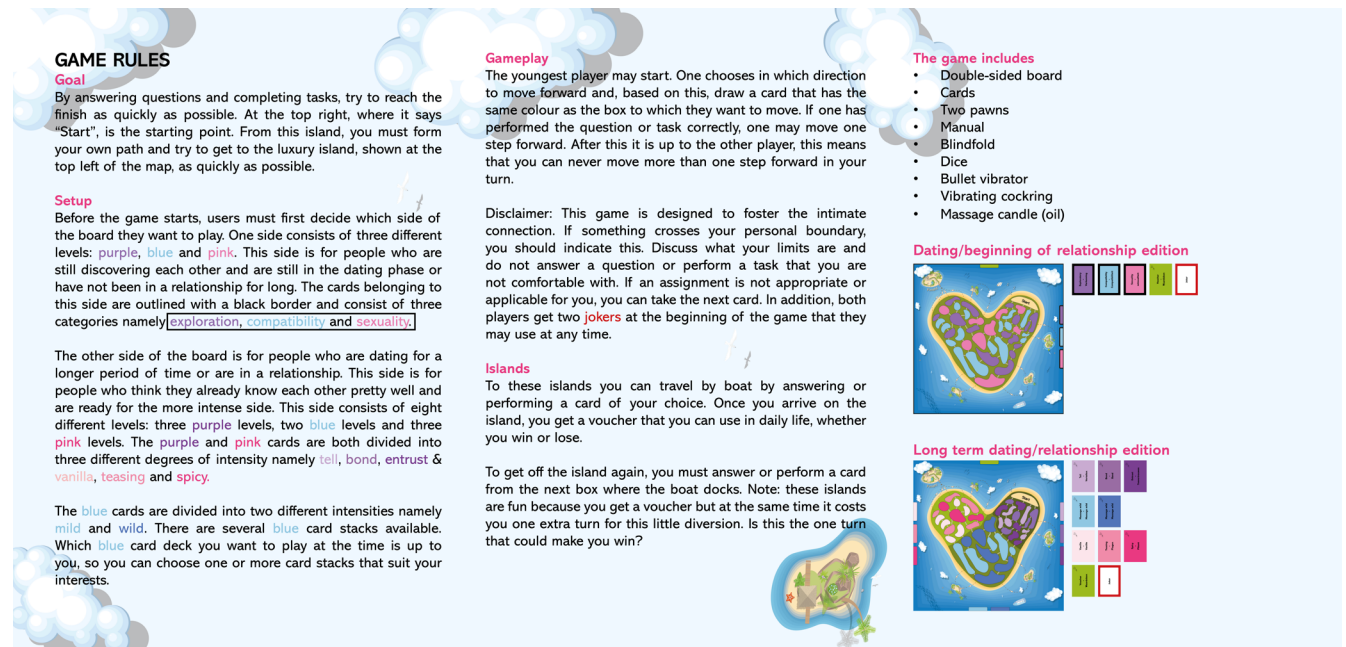


Figure 42: English game rules



Figure 43: Dutch game rules

GAME RULES

Goal

By answering questions and completing tasks to match the facts as quickly as possible. At the top right, where it says "Start", is the starting point. From this tasking, you must, from top left of the map, as quickly as possible

Setup

Before the game starts, every player first decide which side of the board they want to play. One side consists of nine different lines: purple, blue, and pink. This side is for people who are not known in a relationship to long. The cards belonging to this side are outlined with black border and consist of three categories namely: **relationship**, **interest**, and **personality**.

The other side of the board is for people who are looking for a longer period of time or are in a relationship. This side is for people who think they already know each other pretty well and are easy to be more intimate side. This side consists of eight different levels: the purple and pink cards are divided into three different degrees of intimacy namely: **intimate**, **casual**, & **romantic**, **hobby**, and **happi**.

The **intimate** cards are divided into two different intimacy namely **intimate** and **happi**. There are special **intimate** cards available which you need to play at the time is up to you, so you can choose one or more card subsets that suit your interests.

Gameplay

The longest stage may play. One choose in which direction to move, answer the task, based on fact, draw a card that has the same color as the box to which they want to travel. If card that they play can move more than one step forward in your turn.

Disclaimer: This game is designed to foster the intimacy connection. If something crosses your personal boundary, you should indicate the Discard what your cards are and do not answer a question or perform a task that you are uncomfortable with. If an assessment is not appropriate or applicable to you, you can take a moment card in addition, but playing get the **intimate** at the beginning of the game that they may give at any time.

Intimacy

To these skills you can use to look by answering or performing a task of your choice. Once you arrive on the board, you get to answer task you can ask in daily life, whether you win or lose.

To get at the board together, you must answer or perform a card from the task box when that task asks. When these details are because you get a message but at the same time it costs you two extra turns for the first session. In this time you turn that could mean you win!

The game includes

- Double-sided board
- Cards
- Two pawns
- Manual
- Random
- Dice
- Rule-terminator
- Vibrating clocking
- Massage candle (oil)

Dating/beginning of relationship edition



Long term dating/relationship edition



6.7 Cost estimation

When I wanted to calculate the cost, I arrived at some design choices that I determined in consultation with the company. For example, what size of sign do we choose, do we use two separate boards or do we choose one double-sided board, etc. The final choices are indicated in bold in the figures 44, 45, 46, 47, 48 and 49. I determined the price based on the price indication that I could find on "The board game maker" website (*Custom Board Game & Card Game Print Manufacturer, n.d.*) and the price is also determined based on how many pieces will be ordered by CLS Healthcare. Based on the company's data, 2500-4999 units seems to be a correct order, so this is also what the calculation is based on. The total price of the game, when ordering between 2500 and 4999 pieces, including the items that come with it is €28.84.

However, this price can still be adjusted in many ways. In the near future, I am going to test whether full contents would fit into a smaller box with height 50.8mm (which is cheaper) instead of a height of 76.2mm. The candle that comes with it is also quite expensive in purchase price, this could also be replaced. Finally, the company also told me that they have a partnership with a company in China who could manufacture The Love Path Game cheaper, so this price is just an indication.

Based on the company's data and the selling price of other erotic games, I would recommend selling the game with a selling price between 40 and 50 euros. All prices in the tables are presented in euros.

Board	18**18", standard, one-sided	18"x18", seamless-fold, standard, one-sided	18"x18", seamless-fold, premium, one-sided	20**20" standard, one-sided	20**20" Seamless-fold, standard, one-sided	Total 2x 20**20" Seamless-fold, standard, one-sided	20**20" Seamless-fold, premium, one-sided	Game mat neoperne, one-sided	Double sided 20**20", standard	Double sided, premium
1	22,00	25,00	29,00	22,00	25,00	50,00	29,00	16,00	44,20	59,67
2000-2499	1,90	2,50	3,85	1,90	2,50	5,00	4,00	2,80	9,10	12,29
2500-4999	1,80	2,45	3,80	1,80	2,45	4,90	3,95	2,80	9,10	12,29
5000+	1,60	2,25	3,60	1,60	2,25	4,50	3,75	2,80	9,10	12,29

Figure 44: Price of the board

Cards	(\$30) Standard Smooth (63,5x88,9)	(\$27) Smooth (63,5x88,9)	(\$20) Light standard (63,5x88,9)	(\$30) Standard smooth (63x88)
1,00	83,55	80,62	79,55	87,25
1000-2499	14,60	13,50	13,36	14,96
2500-4999	10,60	9,50	10,05	10,85
5000-7499	8,70	8,65	8,00	8,80

Figure 45: Price of the cards

Toys in box	Article number	Price Excl. Btw
Bullet Vibrator Willie toys	V003968	0,98
Dice Willie toys	V010020	0,63
Vibrating cockring Willie toys	V005405	0,81
Blindfold Willie toys	V009904	0,77
Massage candle golden lovers		
Pleasure label	V032041	2,46
Total		5,65

Figure 47: Price of the items included in the box

Total price with toys	One sided board	Double sided board
1,00	158,90	147,45
<2500	28,48	32,58
>2500	24,64	28,84
5000+	21,83	26,43

Figure 49: Total price

Box (with tray)	Box, gloss, smooth finish; 10,5"x10,5"x2"	Box, gloss, smooth finish; 10,5"x10,5"x3"	Box, gloss, smooth finish; 9,5"x9,5"x2"	Box, gloss, smooth finish; 9,5"x9,5"x3"
1,00	16,50	23,50	16,50	20,50
2000-2499	3,05	4,35	3,05	4,05
2500-4999	2,72	3,92	2,72	3,72
5000+	2,46	3,56	2,46	3,36

Figure 46: Price of the box

Pawns	Pink	Green	Total
1,00	0,10	0,10	0,20
1000+	0,06	0,06	0,12

Figure 48: Price of the pawns

6.8 Final user test

The final user test was to test the usability and experience of the game (see appendix 9.16 for the interview). The research question addressed in the final user test relates to the evaluation of how the design influenced intimacy in an open, playful, and non-judgemental manner. The research involved an examination of whether the design facilitated conversations about intimacy and whether it had an impact on the overall level of intimacy. The design objective aimed to impact the following three aspects of intimacy, namely, self-disclosure, emotional expression, and physical intimacy or touch. The user test aimed to validate whether the design actually influenced these three aspects, in addition to identifying other aspects that may have been affected. Participants were also asked to provide feedback on aspects of the game that could be improved and to indicate the amount they would be willing to pay for the game.

Recruitment

I posted a call on Willie's Instagram to recruit people for my research. In this post, they were directed to a Google Forms linked to my account. On these forms they could leave their gender, age, email address, municipality and whether they were dating or in a relationship. On these google forms, 12 people responded. I made a diverse selection and then contacted them. After this, I went to deliver the games to their home and a few days later I returned for an interview. The testers were allowed to keep the items and were reimbursed with a €10 discount voucher for Willie.nl.

Participants

The user testing phase involved 12 participants, comprising six couples with ages ranging between 21 and 43 years. The game was played by five couples in a long-term relationship, including one couple who identified as lesbian, as well as one couple who were dating. The participants were given the board game including the cards, the five items, the user manual and the packaging.

Procedure

Before starting the interview, participants had to sign an informed consent form informing them of the study and that I would be taking audio recordings. While I was interviewing the participant at their home, I took notes and audio recordings. The audio recordings I later used to re-listen to parts of the interview that went too fast to note down and properly note them down. After each interview, points of improvement were made to the design before the game was given to new participants.

Results

I clustered the results in the categories corresponding to the list of requirements.

Practical

All participants liked the packaging, they found the name attractive and the colours were subtle enough to keep the game in the house.

According to two participating couples, it was reported that playing the game on a bed was found to be somewhat inconvenient.

The majority of participants reported finding the size of the board pleasant and appreciated the substantial quantity of cards included with the game. The availability of numerous cards was deemed advantageous, as it enabled multiple rounds of gameplay without fear of repetition.

Explorative

A subset of participants expressed positive feedback regarding the items included in the game. Specifically, the female participants conveyed a heightened affinity for the candle, which functioned as a massage oil. They found this surprising because they had never used it before and it was fun to test something new under the guidance of the game with the possibility of occasional use in daily life after the game as well. People also indicated several times that the cock ring was not of good quality and often did not work.

One male participant proposed the inclusion of physical items in the expansion sets, in addition to cards. For example, the expansion set "Anal" comes with a butt plug and the expansion set "Bondage" comes with handcuffs.

A majority of couples reported that engaging in the gameplay resulted in a discovery of new information about their respective partners. Additionally, select participants shared that they had gleaned new insights about themselves. Some of them mentioned that it was enjoyable that topics that are normally not so easily discussed were also discussed.

Some participants indicated that because the

cards told them to do something, the threshold for trying something new was lower than if they tried it themselves. This was often because it was brought out in a playful way and because they could blame the game.

Inclusive

Users indicated that they found the game gender inclusive not only on use of language but also in terms of men and women having equal chances to draw a particular card. They liked that the packaging shows that it is for everyone and that this does not just refer to whether you are gay or straight, for example, but also that you can play it when you are dating as well as when you are in a relationship.

Clarity

All participants said the designs of the boards were clear and that they knew which board belonged to the people that are dating or in a relationship thanks to the instructions and the coloured cut-outs on the side.

All the couples understood what the islands were for apart from one woman, she said she did not understand until her husband explained it to her.

All participants found the manual clear and thought it had a good structure. (With the exception of one woman who found the island section not entirely clear).

The packaging was well-received by all individuals. They thought the colors matched the game and the design was attractive and subtle. They liked the fact that you knew from the packaging what was in the game and what the purpose was. One man said that because the packaging describes the

game content consisting of sexual and nonsexual questions and challenges it can appeal to a very large target group because everyone gets the idea that they can shape the game to suit their interests.

Entertaining

Two couples mentioned that it is pleasant that vouchers are included in the game so that after the game is over you are still engaged in intimacy thanks to the vouchers.

Participants indicated that there is a form of strategy in it as one can, for example, divert to the islands or shape their own route according to their interests. Everyone liked the fact that one could customise the game to their own interests (this refers to the blue cards and the different levels of intensities of the questions and challenges) and that the intensity was built up. One man indicated that he would like it even more if there were more options of routes, so that after each box you have at least two different options of where to go.

Secure

Participants acknowledged the value of the manual's emphasis on the importance of mutual respect for each other's boundaries and the need to discuss limits beforehand. Additionally, a small number of participants expressed appreciation for the inclusion of joker cards in the game. Users found it pleasant that the dating aspect of the game did not exclusively involve answering sexually suggestive questions or performing related tasks.

The seven aspects of intimacy

Participants indicated that the game primarily focused on self-disclosure, emotional expression, physical intimacy, and mutuality. They mentioned that closeness was also reinforced but to a lesser extent. Trust and support were not emphasized,

as everyone agreed that these elements must be present before starting the game and that trust and support were implicitly present since the boundaries were discussed and agreed upon at the beginning of the game.

The price that one would be willing to pay for the game.

There was variation in the prices that participants were willing to pay for the game, with amounts ranging from €20 to €65. Nonetheless, the average price point tended to cluster within the €40 to €55 range. An exception was noted in the form of an individual expressing willingness to pay up to €100 for the game, provided that all included components were functioning properly. All participants cited their awareness of the game's included items as a factor contributing to a higher acceptable price range.

6.9 Discussion and conclusion

6.9.1 Discussion

The objective of this project was to design a game that facilitates the discovery of each other's intimacy. To be even more specific the goal was to create an interactive game that makes it easier for people to talk about their intimacy in an open, non-judgmental and playful way. Eventually, by playing this threshold lowering and accessible game, it helps people to discover each other in terms of intimacy and which would hopefully increase people's sexual pleasure. In this discussion, I evaluate the list of requirements based on the user test results and I explore ways in which the design could be improved.

Practical

From a practical perspective, the packaging of the game scores highly, but the design of the game is less suitable for playing the game in bed. One potential solution would be to attach all the cards to a metal ring, allowing players to flip through the cards rather than having them laid out on the board and bed. Participants found the size of the board and the quantity of cards to be positive aspects of the game.

Explorative

The game had a positive impact on meeting exploratory requirements. Participants found the items included in the game to be very positive for discovering more about each other in an open, non-judgmental and playful manner. However, in the future, it may be necessary to assess whether the quality of these items can be improved or whether they can be replaced with other high-quality products serving the same purpose. In the future, it may also be worthwhile to consider accompanying

the expansion sets with an exploratory item in addition to creating additional cards.

Through the game, participants not only learned about each other but also about themselves. The game provided a low-threshold approach for individuals to discuss intimacy in a playful manner, leading to an increase in certain aspects of intimacy (to be discussed later) and ultimately enhancing sexual pleasure. This desired effect was achieved during the game and was even implemented in some participants' daily lives.

Inclusive

The design has (preliminarily) succeeded in terms of inclusivity. Participants found the game to be gender-inclusive and appreciated that it could be played by both people who just met and those who have known each other for a long time. However, the study included only two lesbians and two individuals who were dating. Although the findings were largely positive, further research is needed to explore the dating aspect of the game, and more individuals from the LGBTQ+ community should be included in testing the game.

Clarity

The participants found the game, its accompanying manual, and packaging to be clear. They were able to determine which cards corresponded to which side of the board through the use of the manual and the colored cutouts on the side of the board.

The manual was well-organized, visually appealing, and easy to comprehend, allowing for quick understanding of the game. However, one female participant was uncertain about the purpose of

the islands, prompting the manual to be revised accordingly. The packaging provided users with a clear understanding of the game's intended audience, its contents, and what to expect before opening it.

Entertaining

The game met the requirements set forth in the "entertaining" category. Due to the ability for players to create their own path, purchase expansion sets, the game's progressive nature, and personalized questions and tasks, players remained engaged with the game. Participants noted that it was enjoyable that elements of the game could be incorporated into their daily lives.

Furthermore, the three worlds of Triadic Game Design (play, meaning, and reality) served as the foundation for the game's design. The game is composed of various components (such as different levels, gifting, and virtual goods), mechanics (such as chance, feedback, challenges, and competition), and dynamics (such as progression). Participants also noted that strategy is involved in determining one's own path. Additionally, one participant expressed a desire for even more diverse routes, suggesting a potential area for future development. The user research results demonstrate that my design not only incorporates gameplay but also achieves its intended purpose, placing my game in the serious games category.

Secure

The section labeled "Secure" focuses on ensuring that users feel safe and respected while engaging with the game. It is crucial to avoid any situation where users may feel pressured into doing

something that they are not comfortable with just because the game instructs them to do so. Feedback from users indicated that they appreciated the emphasis placed on the importance of respecting each other's boundaries in the manual. In addition, users appreciated that the dating aspect of the board game did not necessarily require a sexual direction.

The seven aspects of intimacy

The aim of the project was to develop a game that facilitates the exploration of intimacy between individuals. Specifically, the goal was to create an interactive game that fosters open, non-judgmental, and playful conversations and interactions about intimacy. By playing this accessible game, the hope was that individuals would be able to discover each other's intimacy and ultimately increase their sexual pleasure. The problem definition outlines that the design focuses on three elements of intimacy: self-disclosure, emotional expression, and physical intimacy or touch. Based on the interview, it became evident that the design emphasizes self-disclosure, emotional expression, physical intimacy or touch, and mutuality. These results indicate that the stated goal has been achieved.

The price that one would be willing to pay for the game.

The user test showed that a price range of 40 to 55 euros is appropriate for the game, which corresponds to the price range in the cost estimation section. Participants expressed a willingness to spend more on a game that includes additional items. However, in the future, attention should be paid to products with higher quality standards.



6.9.2 Conclusion

Based on the final user test of the intimacy game, the design succeeded in influencing the three aspects of intimacy that I intended to influence, and it made it easier for people to talk about intimacy in an open, non-judgmental and playful way. Overall, the final user test was successful in evaluating the game's usability and experience, and providing valuable feedback to improve the game design.

Feasibility

As shown in Chapter 6, the product exhibits a high degree of feasibility, as is evidenced by the existence of functional prototypes across all facets of the product. Nonetheless, future considerations must encompass an evaluation of material selection and cost estimation. In collaboration with the company, a manufacturer in China, with whom the company has an established agreement, will be engaged to conduct a new price calculation. In addition, the possibility of substituting the candle with a more cheaper alternative will be explored in consultation with the company.

Desirability

Based on the findings of the research, it can be inferred that a significant proportion of individuals encounter difficulties in discussing matters pertaining to intimacy. The factors contributing to this problem can be addressed by playing The Love Path Game.

Additionally, the data furnished by the company indicates a demand for intimacy games. Nevertheless, a considerable number of products available in the market fail to cater to the needs of the LGBTQ+ community. My innovative game

design endeavors to address this gap, which could potentially enhance its appeal and desirability to a diverse range of consumers.

Furthermore, the research reveals a strong inclination among individuals towards games that integrate products, thereby increasing the likelihood of their purchase.

Viability

Based on the data provided by the company, it can be inferred that the target population has a preference for intimacy games that are priced similarly to the proposed price. However as discussed in "feasibility" a lot will depend on the manufacturing cost. Upon reviewing the manufacturing costs of comparable intimacy games, it becomes evident that the current manufacturing price of my game is too high. However, I am optimistic that the manufacturing arrangement with the Chinese company may prove to be advantageous, as the materials utilized in my game are not more expensive than those used in existing intimacy games.

Recommendations

More people need to test the dating side of the game and more individuals from the LGBTQ+ community should test the game.

Investigate whether additional routes can be added on the board.

Investigate whether users would like it if all cards hang on a metal ring allowing players to flip through the cards instead of lying on the board.

It should be investigated whether the items in the game can be replaced with higher-quality products and whether the candle can be replaced with a cheaper item.

In the future, it may be worthwhile to consider accompanying the expansion sets with an exploratory item in addition to creating additional cards.

7. Reflection

7.1 Reflection

Overall, I am pleased with the outcome of my thesis. My research process involved gathering a large amount of information from various sources. One of my main goals was to employ diverse methods and approaches in my research, which I successfully achieved. Additionally, the collaboration with all parties involved was smooth and efficient. I am appreciative of the detailed and clear feedback that I received promptly throughout the project. This constructive criticism enabled me to swiftly incorporate the suggestions and proceed with the project independently.

The final product is an accomplishment that I am proud of. It has garnered positive feedback from many individuals, and it is both achievable and has the potential to be further developed in collaboration with the company. Moreover, during the design process, I was able to encourage individuals to discuss the topic of intimacy, breaking the taboo surrounding the subject in some social circles. This outcome alone is very satisfactory.

In addition, I thoroughly enjoyed interviewing individuals who had played the game and learning about their reactions. Furthermore, I am pleased with the range of industrial design aspects that I was able to incorporate into my work. I was able to design a product from start to finish, which allowed me to conduct extensive research, develop a concept and build a prototype.

At the beginning of the project, I found the advice to follow the 1-10-100 day method to be particularly helpful in planning the research project. This approach allowed me to pre-plan tasks and schedule sufficient time for those that

required more time, such as the research ethics application, user tests, and game manufacturing. As a result, the planning phase progressed smoothly. However, I am less content with the manufacturing company I used for the game's production. Despite their promise of delivering the product within 3-7 working days, multiple issues arose, causing a delay of nearly a month between the order and the final delivery. Consequently, the photoshoot and showcase had to be arranged hastily, leading to unnecessary stress. Another aspect I am less satisfied with is that the game is not tested with a more diverse range of people from the LGBTQ+ community and by people who were dating, which could have benefitted the research outcomes. Despite promoting the game through the Willie Instagram page, only one gay couple and one couple that was dating expressed interest in testing it. Despite these drawbacks, I made every effort to address these issues and minimize their impact.

In conclusion, overall, I am extremely satisfied with the outcome of my thesis. The process was successful in achieving my objectives, and the final product is an accomplishment that I am proud of.

8. References

8. References

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Knowledge

- CLS Healthcare data
- Gamelab

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9. Appendix

9.1 The 1-10-100 day method

I used the 1-10-100 method which is a pressure cooker method in which you run through the graduation in first 1 day, then 10 days and in the meanwhile in 100 days. (See figure 50) (Davidson, 2020)

While using this method, I came across problems that I would normally only discover a few weeks later. The method makes it easier to plan and to avoid these problems. Not only this is an advantage, but you can also get rid of the problems which you normally would be stuck with later on in the process. If a method does not suit you, you can quickly try out another one. This method allows you to focus on the process rather than the result. The main takeaways from this method were that I knew which topics to research next and what things needed to be planned.

Graduating in 1 day

First, I started with dividing the design process in phases namely research, ideation, conceptualisation, and prototyping.

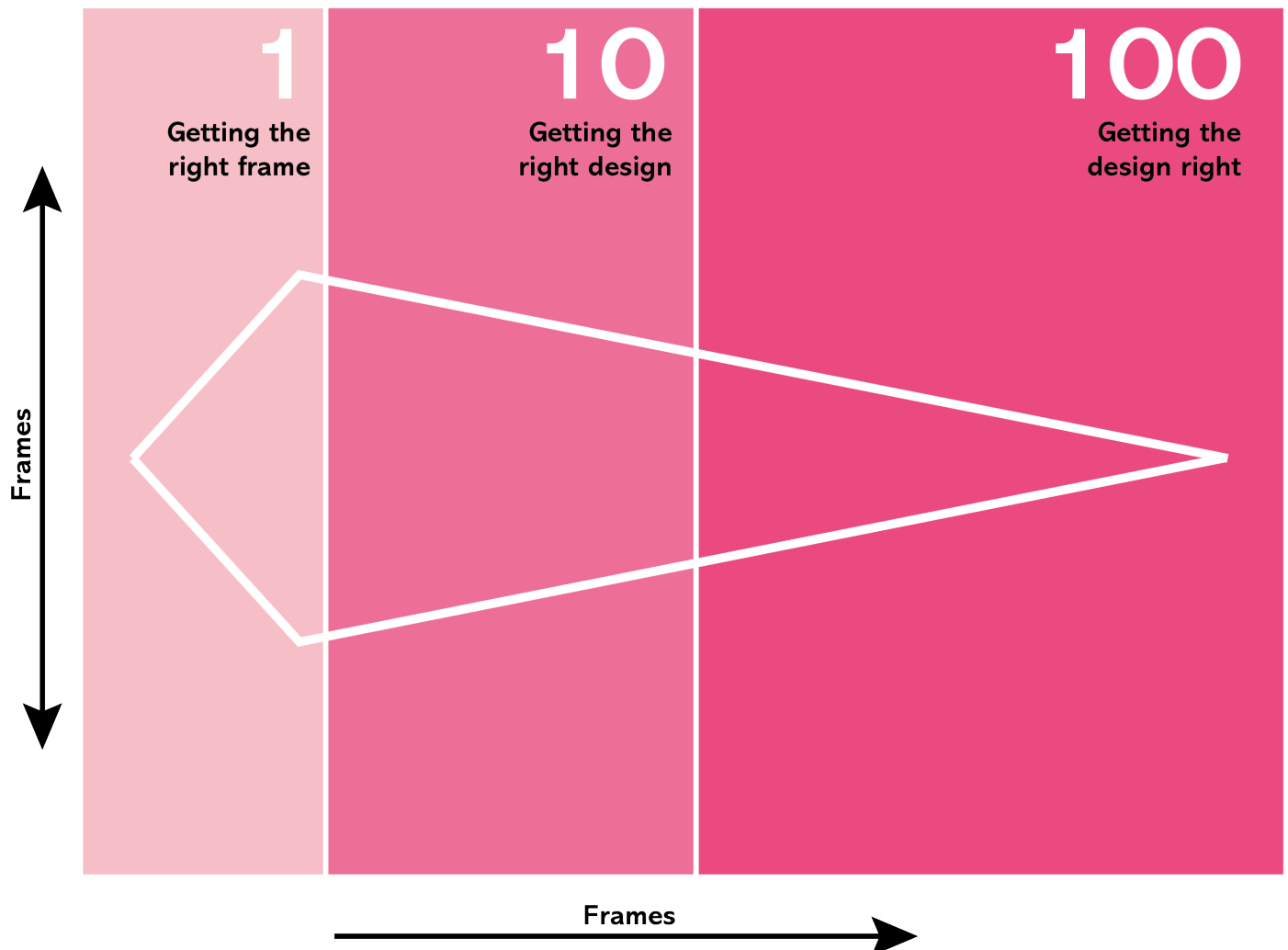


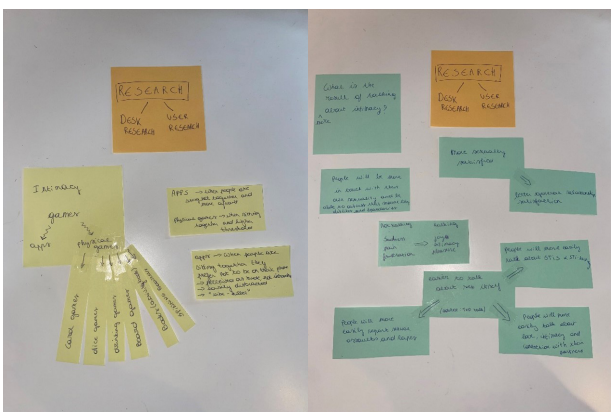
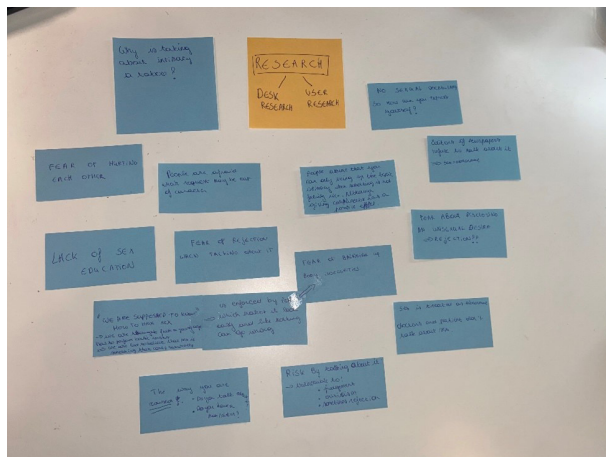
Figure 50: The 1-10-100 day method (Davidson, 2020)

Research

The research can be broken down in desk research and user research. Since I used the 1-day method there was not enough time to prepare an interview, but it allowed me to think ahead and plan this interview in my 100-day graduation.

While doing desk research I discovered 3 aspects I had to do research about namely: “why is talking about intimacy a taboo?”, “What is the result of talking more about intimacy?” and “lastly what intimacy products/games already exist?”.

While researching I came up with some requirements and values that people find important in intimacy products and requirements that I find essential in the game design. With these requirements in mind, I started the ideation.

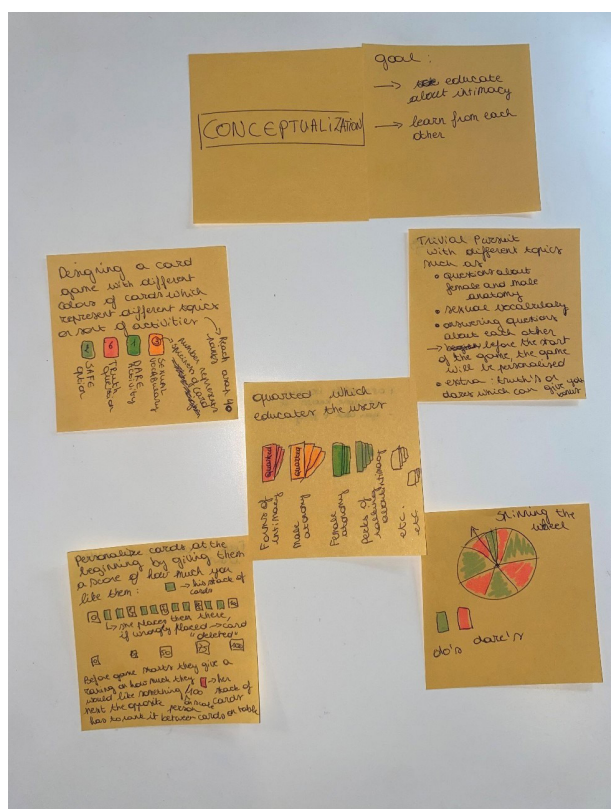
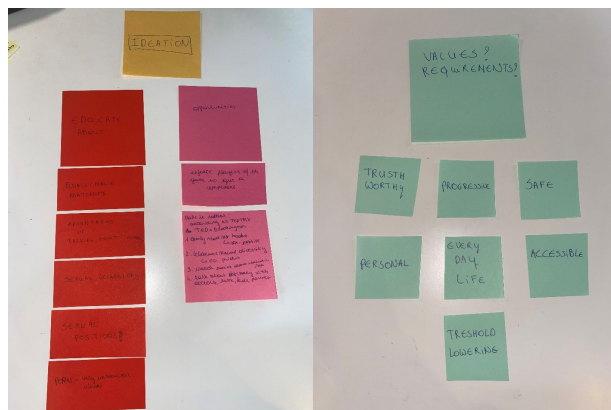


Ideation

From the research I concluded that one of the issues is that sex is treated as abnormal, which results in many people not talking about it and that subsequently results in many people not knowing a lot about sex and intimacy. Therefore, I see the opportunity of educating the user and to normalize talking about it. The game could educate people about sexual vocabulary, the female body anatomy and the advantages of talking about intimacy.

Conceptualisation

From this ideation and with the requirements in mind, I started the conceptualisation.



Game 1

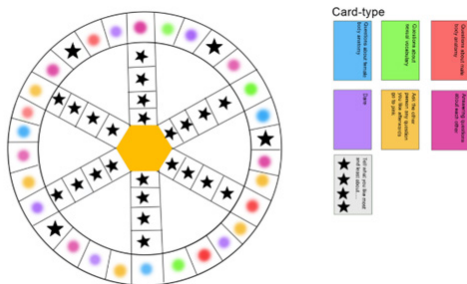
Designing a card game with different colors of cards which represent different sort of activities. The goal of the game is to reach as fast as possible 40 points. Every player takes turns a card of his choice and points are achieved by completing a card. On the card it shows you a number which represents the intensity of the card (from 0 to 10), so some cards are extreme while others are easy to obtain. The cards are divided in 4 different stacks: one stack of cards which asks people to explain the word (sexual vocabulary) that is shown, the second stack shows dare activities, the third stack shows a truth question and the last one is a safe option stack. The safe option is for example for when there are only high numbers available and the person does not dare to take one of these. With this card you know for sure it will be easy to obtain the card e.g. card asks to give a compliment

to the person you are playing with. (After taking this card, the whole row of cards will be deleted so there are no more high numbers.)

With this game you learn more about your partner with the truth stack, the dare stack can bring you out of your comfort zone and facilitates trying new things you would otherwise not dare to do and the sexual vocabulary stack educates the participants.

Game 2

The second game is a sort of trivial pursuit but instead of Geography, Entertainment, History, Art and Literature, Science and Nature, and Sports and Leisure the topics are replaced by intimacy themes such as answering questions about each other (before the start of the game, the cards will be personalized), sexual vocabulary and questions about the (fe)male body. As an extra there will be truth's or dares to get to know each other. The goal is to obtain from every color one "pizza point". You always must answer the questions, but you only receive a pizza point when you are on a box that is connected with a path to the center of the board. This pizza point is put into your pion. When you received all pizza points you must go to the center of the board as fast as possible. For this you must answer right to the questions and roll the exact number with the die until you come out in the middle of the board. When you arrive on a box you must answers the cards with stars on it. For these cards there is no right or wrong answer, you only must answer it. It always asks you what you do and do not like about a certain topic.



During the game you get educated with sexual vocabulary, (fe)male autonomy and there are some activities included so that you discover the other person in terms of intimacy. In the end of the game heavier topics are brought up and conversations are started.

Game 3

The third game is a quartet play in which you have to make quartet of different topics such as forms of intimacy, male and female autonomy, perks of talking about intimacy, sexual vocabulary etc. In a fun way people get educated about these topics because an explanation will be on the card. Disadvantage: this game can only be played with

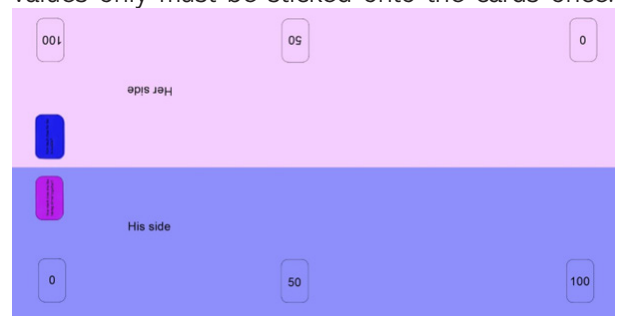
more than 2 people.

Game 4

The fourth game is a spinning wheel which chooses if you have to pick a truth or dare card.

Game 5

The last game is a card game in which you personalize the card set one time before the actual game. Both players receive 100 cards with sentences on e.g. "How much does he like to cuddle" and "how much does she like to have dinner together". Both players receive the same 100 cards and rate all of them with stickers from 0/100 to 100/100 based on how much they like to do the activity which is shown on the card. There are no cards with the same value. The values only must be stucked onto the cards once.



Now players can start the game. There is a board that shows 3 cards: 0, 50 and 100. Now player 1 takes a card from the other player and reads the sentence that is on it and then guesses what value their partner gave to the card by placing it between the right value on the board (between 0-50 or between 50-100). E.g. Player 1 rated "how much does he like to cuddle?" with 87/100 (before the game started) and player 2 guesses that this card belongs between 50-100, player two can place the card on the board between card 50 and card 100. The goal is to obtain 20 cards at the right spot on the board. But every time you guess a card right it gets harder because the range of values the next card can get in between gets less and less. E.g. when player 2 takes another card with the sentence "how much does he like to have dinner together" after guessing "how much does he like to cuddle together" right, she now has 3 ranges in which the next card can be placed: 0-50, 50-87 and 87-100. Every time a player has guessed it right, he or she can take another card. When a card is placed wrongly on the board, it gets "deleted" from the game.

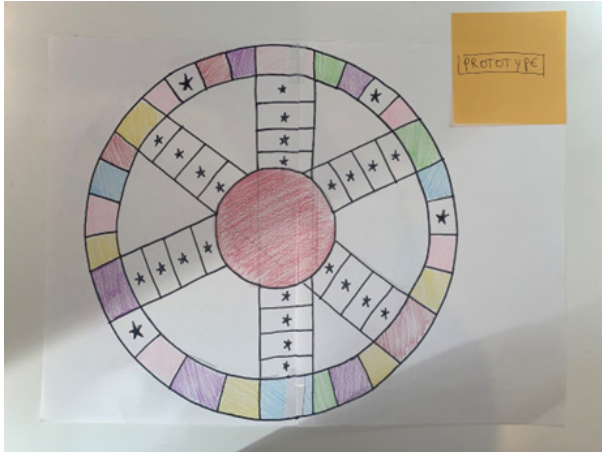
The main goal of this game is to create a topic of conversation. E.g. Player 2 thinks that player 1 values having dinner together a lot and places it very high on the board and then apparently player 1 doesn't value having dinner together that much and values cuddling more.

As an extension for this game multiple card decks can be bought. For example, one card set can be about activities you like to do and another can be about sexual pleasure.

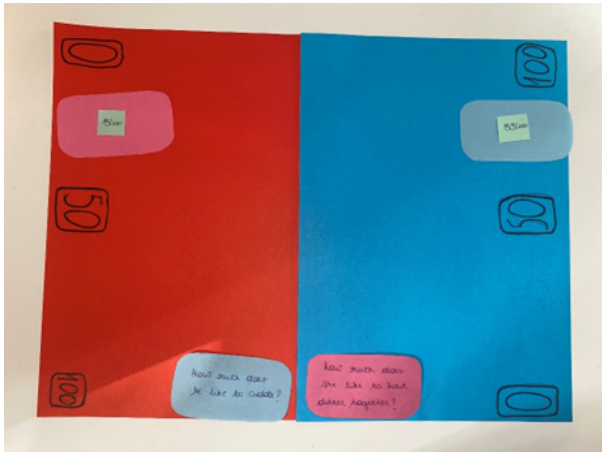
Prototyping

I have chosen to develop game 2 and 5. Both games encourage talking about intimacy and are good conversation openers.

Game 2



Game 5



Insights and thoughts from the 1-10-100 method

- As I was doing research, I discovered one large issue that often came up, which was “what is intimacy?” Is it hugging? Is it sex? Is it a combination? Is there mental intimacy? Are there different things that can lead to intimacy? This established the next point in the planning, “what is intimacy?”
- I need to plan the user research asap (not only for the research part but it is also handy if I already plan it for validating the concept
- Research needs to be done about current intimacy games
- Research into willie’s target audience
- Research into behavior of audience. People who buy an intimacy game have they ordered a product before?
- Plan an interview with a game designer
- Many people don’t want to talk about intimacy

because fear of rejection, feeling vulnerable, feeling out of character and feeling insecure. I have to categorize these fears and look into ways of bringing this up in a positive way. E.g research shows that some people don’t like to talk about intimacy because they know the right sexual vocabulary. So, what if the game can educate people about this sexual vocabulary and then facilitates them talking about the topic?

- Which intimacy games have success right now and what is the reason?
- Maybe a game can be connected to a toy? E.g. a dare could be to test out a product that is included in the box
- I can research people while I’m hosting a toy party. I can ask the company to bring some games so that people can see the games and one by one I interview them about it and get to know their thought.

9.2 Intimacy assessment tools

Below you can find four intimacy assessment tools. All four assess different aspects of intimacy and are suitable for assessing different types of relationships. (Gaia, 2002b; Schaefer & Olson, 1981; Waring, 1984)

Assessment of intimacy – Pair: Tool for heterosexual relationships, including friendships, dating relationships and marriage

- Emotional expression
- Social intimacy
- Intellectual intimacy
- Sexual intimacy
- Recreational intimacy
- (Spiritual intimacy)
- (Aesthetic intimacy)

Assessment of intimacy – WIQ: Best tool for marital satisfaction

- Affection
- Cohesion (expression of commitment and primacy)
- Expressiveness (sharing of private thoughts,...)
- Compatibility (similarity of background, attitudes, activities and goals)
- Conflict resolution
- Sexuality
- Autonomy
- Identity

Assessment of intimacy – FIS: Scale to measure the fear of intimacy

“Fear of intimacy is the inhibited capacity of an individual, because of anxiety, to exchange thoughts and feelings of personal significance with another individual who is highly valued.”

- Content (what personal information is conveyed)
- Emotional valence (strong feelings about the information communicated)
- Vulnerability (high regard for the intimate partner)

For intimacy to exist, these three features must simultaneously be in place in a relationship. Low fear of intimacy is associated with good psychological adjustment and healthy attachment. Positive association found between FIS and fear of abandonment

Assessment of intimacy – PIQ: Tool to assess intimacy in all relationships

- Supportiveness
- Communication ease
- Romantic love (emotional expression, physical intimacy,..)

9.3 Podcast “A man in search of his sexuality”

Dirk Vis is a writer, editor and professor. He writes books on sexuality and talks in a podcast called “Een man op zoek naar seksualiteit” about his vision on sexuality. He wrote books about sexuality and he wants to make you feel something in your brain and body but he does not necessarily write pornographic books. Dirk Vis hopes that with writing books he can help people with discovering their sexuality and that it eases talking about it. He says that one of the problems is that people think they know a lot while there is much more to sexuality than just sex. Sexuality is much broader than people assume. “The more you know, the less you know.” He says that it is important to have ownership of your own sexuality. Lying or not talking about it is the worst you can do. Sex is a kind of tripping for which you don't need drugs, just each other, openness and time. There are many intensities in sexuality and it can transform you as a person into a more happy person as long as you discover it the way you want and listen to your own body.

In the podcast they talk about men because he feels like women are more in touch with their sexuality. In our culture people have difficulties listening to their own bodies and according to Dirk this is especially true for men. He hopes that when people read his books, they feel acknowledged. Some people do not dare to tell some things to their partner or friends because they do not even dare to acknowledge these desires to themselves. He hopes that they recognize things in the book and feel a relief that they are not the only ones feeling like this. If only one person feels a relief his mission is already accomplished. Secondly, he hopes that some people learn ways of bringing up sexuality towards their partner through his book.

In his book he tries not to label anything because he feels like labelling is only good for when you are in the discovery phase. It is useful to research things and to get to know more about the topic, but you must shape your vision of sexuality yourself, you do not have to cling to one term. You make yourself feel inferior when you assign yourself to one box and then discover that the description of that one box is not quite how you feel about yourself.

Lastly, he mentions that therapy should be a part of life. Healing and discovery are what you need people for. It is good if you can talk about this with a confidential person, but it is even better when you talk about it with a therapist. They will not only tell the rock-hard truth, but their reasoning is also based on scientific facts. (*Nijman Nynke, 2022*)

Insights

- It is important to have ownership of your own sexuality
- Discover your sexuality the way you want it and listen to your own body
- Some people do not dare to tell some things to their partner or friends because they do not even dare to acknowledge these desires to themselves
- Try not to label anything, people have to shape their own vision of sexuality

9.4 Gamification, game-based learning and serious games

Below you can find a detailed description of the different categories of games that have a purpose.

Serious games (Laning Tim, 2019)

Serious games are primarily intended to share knowledge, develop skills, or encourage behavioural change. The basic goal of serious games is not entertainment. Companies frequently utilize serious games to accomplish difficult challenges. Serious games are frequently employed in the fields of education, healthcare, government, and science.

An entertainment-only game cannot be distinguished from a good serious game. Games become appealing to play by utilizing an appealing virtual world, intriguing characters, prizes, and obstacles.

The storyline of a serious game gives it power. Every game has a storyline, but serious games often add a message to it in line with their intended educational goals. The game's design can be such that players (sometimes unknowingly) pick up new skills or adopt new behaviours when combined with the challenges and incentives.

Gamification (Laning Tim, 2019)

Gamification is the use of game mechanics to situations that are not gaming-related. It is a technique whereby one or more game components are altered to enhance the transfer of knowledge. By using gamification users become more engaged, more productive, and more enjoyable by implementing gaming components. The quiz-making application Kahoot is a good illustration of gamification. Then, users can participate in the quiz via their laptop or phone and enter their answers in real time. There is an intermediate mode available after each question that lets you compare your performance to that of other players. Players are encouraged to perform well by this leader board, which is an illustration of a game aspect.

Game based learning (Laning Tim, 2019)

Game-based learning refers to the use of already existing games or specially created serious games to learn new things or to meet predetermined learning objectives.

The distinction between game-based learning and a serious game is that the former is a methodology for teaching, whilst the latter is a product in which game-based learning is possible.



Figure 51: Schematic representation of serious gaming (Breeuwsma Relus, 2022)

Figure 52 shows the differences between gamification, game-based learning, a serious game and entertainment games. The table gives information regarding the definition, purpose, driver, key question, focus, concept catalyst and an example of each type of game. (Becker, 2021; Laning Tim, 2019)

	Gamification	Game-based learning	Serious game	Entertainment game
Basic definition	The use of game elements in a non-game context.	The process and practice of learning by using games.	A game designed for purposes other than or in addition to pure entertainment.	This term includes all the other categories except for game inspired/playful design
Purpose	Often used to drive motivation, but can also be used to make something more playful and game like.	Not a game. It is an approach to learning.	To communicate, recruit or select, to teach, to gain insight and to change behaviour and/or attitude	Can be for any purpose
Primary driver	Depending on how it is implemented, it can tap into extrinsic or intrinsic rewards (or both)	To transfer knowledge, to increase engagement, to learn new skills.	To get the message of the game (create awareness, train new skills, change behaviour, transfer knowledge and increase engagement)	Can be either play or rewards (or both)
Key question	Education: is it effective?	Am I learning what I am supposed/need to be learning?	Is it engaging?	Is it fun?
Focus	User experience (how)	Learning objectives (what&how)	Content/message (what)	Player experience (how)
Concept catalyst	In learning it usually impacts HOW things are taught and administered rather than WHAT is taught.	Game is the lesson or is used as a part of the lesson.	Message	Core amusement
Example	Kahoot, using leaderboards, competition and reward systems such as badges and stickers	Using Minecraft to encourage creative writing or using lap times in Mario Kart to practice mean, mode and median.	Underground, Sea Hero Quest, Ludwig, EndeavorRX, Reducept

Figure 52: table that shows the differences between gamification, game-based learning, a serious game and entertainments games.

9.5 Game design interview

Game design interview

What does my perfect game design look like?

Introduction about my design project.

What kind of games exist and what kind of games do you design?

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What kind of game seems to match my design brief? App/physical game?

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What elements are essential for such a game/good game design? Why?

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How can I ease people to talk about intimacy? What sort of activities pushes them into opening up?

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How can I stimulate people to use the game?

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What can you say about the duration of a good game design? What is an appropriate duration for my game?

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Explain my preliminary ideas and ask what they think about it.

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9.6 Triadic game design

A description of the three worlds of Triadic game design can be found below.

Reality

The majority of games have some sort of connection to reality. They have a lot of “fantasy aspects” like no gravity, immortality, and multiple lives. But there are always recognizable “things” and personages one can relate to in reality (whether fiction or non-fiction). If not, a game would have no purpose for us and we would be unable to participate in it. The key is that a game always retains some level of reality to keep the experience intuitive and clear, regardless of how much fiction it may contain.

What one can observe is the sort of domains for which games are being developed. With domains, Harteveld refers to specific fields in which games are applied to. Below are the different domains in the world of reality.

- Business & Management
- Health
- Military
- Politics & Society
- Public Policy
- Safety & Crisis Response
- Science & Education

There are a great number of other domains that make use of games, including law, religion, the arts, energy and the environment, transportation and logistics, and ICT. In addition, it is common to cross-categorize games.

There is more to Reality than simply gathering data and using it to create a game. Additionally, it entails “coping” with the outside world. There are two ways to think about this coping with the outside world. The first one is dealing with different stakeholders and the second one is considering different types of criteria that are relevant to reality world such as guidelines, rules, characteristics, or dimensions. The terms “flexibility,” “fidelity,” and “validity” can be retrieved from the Reality world. The significance of these criteria varies depending on the project and the decisions the designers made along the way. It also depends on how the other two worlds.

Meaning

Every game, regardless of size or quality—small or large—has a purpose. The game itself is filled of “signs,” even if players choose to ignore some of the game’s deeper significance and simply play it for entertainment. First, it gives players an indication of the game’s theme (is it set in the past or the future) and what they must accomplish (are

they supposed to kill monsters or solve puzzles). Second, many of these indications are applicable to reality (whether it be fiction or non-fiction). Furthermore, games might have a deeper message that players can “take home,” like a moral or a critique of the actual world.

Now think of games that don't serve an entertaining function. They are purposefully made to have an impact that goes beyond the confines of gaming and has practical applications outside of it. It is necessary to achieve some form of value, and ideally, this value can be measured. Along with understanding how “meaning” can be produced through playing games, this necessitates a greater degree of attention and consideration in order to ensure that the desired value is attained when considering meaning. Below an overview of values that can be pursued when designing games is given

- Knowledge
- Skills
- Attitude
- Assessment
- Data Collection
- Exploration
- Theory Testing

The categories of this world are illustrative and can be cross categorized, just like the world of Reality. In truth, many games will likely already draw on two or more values or may be simply adapted for many kinds of values. The main objective of the game should always be kept in mind. Thinking on what value has to be achieved and how should start with this.

Play

Games can be differentiated from the broader idea of “play” by determining whether they are structured activities with objectives and rules or open-ended, free-form activities. Games are basically a formalized kind of play.

Although it may seem that games and play may be readily distinguished from one another, this is not always the case. In reality, a lot of people confuse play with games, possibly because there isn't really a clear line between what defines a play and what defines a game.

If people wish to create a game, they must take into account this world of play. In order to create a game, designers must create a game concept, which is a detailed description of the game. It explains the components that make it up and how they work together to provide an experience.

Thinking on the kind of game they want to make is one of the initial things designers do. The seven genres in which games can be categorized are:

- Action
- Adventure
- Puzzle
- Role-playing
- Simulation
- Strategy
- Virtual world games

The genres listed above are not all-inclusive nor are they exclusive, so they shouldn't be interpreted too strictly. Designers can explore a lot of aspects that are essential for creating a game concept by keeping a particular sort of game in mind. These involve considering the "goal(s)" players must pursue, the "gameplay" the game offers to achieve the goal(s), and the game world in which it is set.

9.7 Research ethics approval - Informed consent form

Participant information

You are being invited to participate in a research study titled Designing a game that facilitates the discovery of each other’s intimacy. This study is being done by Kirsten Clé who is a master student from the TU Delft and graduation internship student in the CLS Healthcare company.

The purpose of this research study is to research the taboo regarding intimacy and to learn more about the influence of playing intimacy games, and will take you approximately 60 minutes to complete. The data will be used for research purposes only. We will be asking you to answer questions regarding intimacy games and taboo about intimacy.

As with any online activity the risk of a breach is always possible. To the best of my ability your answers in this study will remain confidential. I will minimize any risks by making your personal data (age, gender) anonymous. Contact details will not be shared with any company and will be deleted after the research.

Your participation in this study is entirely voluntary and you can withdraw at any time. You are free to omit any questions. Your data is still included in the result if you decide to withdraw from the study after I conducted the interview. If you have any questions, feel free to contact the researcher at any time.

Researcher

Name: Kirsten Clé

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
A: GENERAL AGREEMENT – RESEARCH GOALS, PARTICPANT TASKS AND VOLUNTARY PARTICIPATION		
1. I have read and understood the study information dated .../.../2022, or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.	<input type="checkbox"/>	<input type="checkbox"/>
2. I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.	<input type="checkbox"/>	<input type="checkbox"/>
3. I understand that taking part in the study involves: <ul style="list-style-type: none">• An interview conducted by the researcher• Testing intimacy games• Recording the audio of the interview (not the video)	<input type="checkbox"/>	<input type="checkbox"/>
4. I understand that the thesis will end 16/03/2023	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
B: POTENTIAL RISKS OF PARTICIPATING (INCLUDING DATA PROTECTION)		
5. I understand that taking part in the study involves collecting personal information (such as age and gender) and contact information (name and phone number) which can result in the risk of being identified. I understand that these will be mitigated by making personal information anonymous and by not sharing the contact information with anyone.	<input type="checkbox"/>	<input type="checkbox"/>
6. I understand that the following steps will be taken to minimise the threat of a data breach, and protect my identity in the event of such a breach : - Anonymous data collection - Contact information will not be shared with anyone	<input type="checkbox"/>	<input type="checkbox"/>
7. I understand that personal contact information collected about me that can identify me, such as e.g my name and phone number, will not be shared with anyone.	<input type="checkbox"/>	<input type="checkbox"/>
8. I understand that the identifiable personal data I provide will be destroyed after the research	<input type="checkbox"/>	<input type="checkbox"/>
9. I understand that for the safety of everyone's privacy (other participants, the researcher and I), I will not discuss the research questions, results and participants that were part of the research with others.	<input type="checkbox"/>	<input type="checkbox"/>
C: RESEARCH PUBLICATION, DISSEMINATION AND APPLICATION		
10. I understand that after the research study the de-identified information I provide will be used for academic outputs (thesis report, posters and presentations) of which the thesis report will be placed on the TU Delft education repository website.	<input type="checkbox"/>	<input type="checkbox"/>
11. I understand that out of this research a product can be developed.	<input type="checkbox"/>	<input type="checkbox"/>
12. I agree that my responses, views or other input can be quoted anonymously in research outputs.	<input type="checkbox"/>	<input type="checkbox"/>
D: (LONGTERM) DATA STORAGE, ACCESS AND REUSE		
13. I give permission for the de-identified answers to the interview and questionnaire that I provide to be archived in TU Delft education repository so it can be used for future research and learning.	<input type="checkbox"/>	<input type="checkbox"/>
14. I understand that access to this repository is open to anyone.	<input type="checkbox"/>	<input type="checkbox"/>

Notes

Signatures

Participant number: Signature: Date:/....../2022

Kirsten Clé Signature: Date:/....../2022

9.8 Research ethics approval - Data management plan

Plan Overview

A Data Management Plan created using DMPonline

Title: Master thesis - Graduation on designing a game that facilitates the discovery of each other's intimacy.

Creator: Kirsten Clé

Affiliation: Delft University of Technology

Template: TU Delft Data Management Plan template (2021)

Project abstract:

To help people discover each other in terms of intimacy, I will create an interactive game that makes it easier for people to talk about their intimacy in an open, non-judgmental and playful way.

Eventually, by playing this threshold lowering and accessible game, people's sexual pleasure will increase. This game can be a physical game, but it can also be an app or a combination of both.

The graduation project starts with the research phase which exist out of desk research and user research. The Data Management Plan is made to guide the user research.

The purpose of this research if to find an answer to the following two research questions:

RQ1: Which factors influence the ease of talking about intimacy?

RQ2: What is the influence of playing an intimacy game in terms of exploring each other's intimacy?

The purpose of this research is to research the taboo and intimacy games to then eventually start the ideation and conceptualization phase whilst ensuring the participants privacy. The purpose is not to publish a scientific article.

ID: 106425

Start date: 05-09-2022

End date: 16-03-2023

Last modified: 27-09-2022

Master thesis - Graduation on designing a game that facilitates the discovery of each other's intimacy.

0. Administrative questions

1. Name of data management support staff consulted during the preparation of this plan.

N/A

2. Date of consultation with support staff.

2022-09-22

I. Data description and collection or re-use of existing data

3. Provide a general description of the type of data you will be working with, including any re-used data:

Type of data	File format(s)	How will data be collected (for re-used data: source and terms of use)?	Purpose of processing	Storage location	Who will have access to the data
Anonymised data: gender and age	Excel/word	With questionnaire and the informed consent form	The gender and age will be collected to make appropriate correlations. The phone number and names will be collected as contact information (perhaps if I have more questions or to clarify responses)	TU Delft Project storage	The researcher will have access to the raw data. The chair, the mentor and the company will see this anonymised insights of the data in meetings. In the end the anonymised data insights will be written in the report and it will be visible on the TU Delft education repository website.
Contact information: phone number and name	Paper	At the end of the consent form participants can fill in their phone number and name on a separate paper	Perhaps when I processed the results of the interviews and questionnaire I can have more in depth questions and therefore I would like to have their contact information.	The information is written on papers and these will be stored at the researcher's house	The researcher
Informed consent form	Signed consent forms (paper)	Before the interview people fill in the informed consent form.	The participants are informed and give consent by this.	TU Delft	The researcher and TU Delft
Interview data	Excel/word	With a interview and questionnaire list (by paper)	RQ1: To find out which factors influence the ease of talking about intimacy RQ2: To find out the influence on exploring each other's intimacy by playing a game.	TU Delft Project storage	The researcher will have access to the raw data. The chair, the mentor and the company will see this anonymised data insights in meetings. In the end the anonymised data insights will be written in the report and it will be visible on the TU Delft education repository website.

4. How much data storage will you require during the project lifetime?

- < 250 GB

II. Documentation and data quality

5. What documentation will accompany data?

- README file or other documentation explaining how data is organised

III. Storage and backup during research process

6. Where will the data (and code, if applicable) be stored and backed-up during the project lifetime?

- Project Storage at TU Delft

IV. Legal and ethical requirements, codes of conduct

7. Does your research involve human subjects or 3rd party datasets collected from human participants?

- Yes

8A. Will you work with personal data? (information about an identified or identifiable natural person)

If you are not sure which option to select, ask your [Faculty Data Steward](#) for advice. You can also check with the [privacy website](#) or contact the privacy team: privacy-tud@tudelft.nl

- Yes

I will report the results of the participants **anonymously**.

The contact information of the participants will be written down on a separate paper.

8B. Will you work with any other types of confidential or classified data or code as listed below? (tick all that apply)

If you are not sure which option to select, ask your [Faculty Data Steward](#) for advice.

- Yes, I work with other types of confidential or classified data (or code) - please explain below

I work with personal data.

9. How will ownership of the data and intellectual property rights to the data be managed?

For projects involving commercially-sensitive research or research involving third parties, seek advice of your [Faculty Contract Manager](#) when answering this question. If this is not the case, you can use the example below.

Before starting the master thesis, the company and I have agreed the following:

Result and rights to the result

Article 9

The intellectual property rights to all student results relating to the graduation project, with exception of copyright on the graduation report, shall vest in the Company. Nevertheless, DUT is allowed to use said results for its own educational and research activities and for its promotional and publicity purposes, which are DUT's rights according to the tasks and objectives of the university as laid down in the law. DUT will in executing these rights take into consideration the interests of all involved.

Article 10

1. If the Graduating Student's work results in an invention for which a patent may be requested, the owner of the IP on the results of the graduation project, i.e. the Company, shall be entitled to the patent, unless the invention is unrelated to the subject-matter of the work.
2. All costs associated with an application for and/or maintenance of a patent shall be borne by the Party entitled to the patent.
3. If the Graduating Student has made an invention relating to the graduation project which may be patented, he/she shall be identified as the inventor in the patent application and patent and, in connection with the monetary significance of the invention and circumstances under which it occurred, he/she shall be entitled to a financial compensation - for the loss of a patent - from the Company. In case one or more employees of DUT claim to have a significant part in said patent the Company shall enter into an agreement with the university.

Ownership of models and prototypes

Article 11

Models and prototypes will be the property of the Party at which costs they have been produced i.e. the Company.

Reporting

Article 12

The Graduating Student shall periodically report to the Company, regarding progress and results of the graduation project. The project shall be concluded with a graduation report and a public presentation.

The Graduating Student shall send or deliver the graduation report to the Company.

Confidentiality of Company background information

Article 13

1. Confidentiality obligations shall be observed only for information the Company provides the student with. The research done - and the results generated - by the student will be considered foreground information.
2. All background information from the Company with which the Graduating Student has become acquainted during the graduation project, and in respect of which the Graduating Student has been informed explicitly by the Company that the information is confidential, will be kept confidential by the Graduating Student for a period of five years. This duty shall not be applicable to:
 - information which is in the possession of the Graduating Student at the moment the Graduating Student is informed of this information by the Company;
 - information which is generally known on the day on which the Graduating Student is informed of this information by the Company;
 - information which has been legitimately obtained by the Graduating Student from third parties;
 - information which has become generally known after the date on which the Graduating Student has been informed of this information, other than through the illegitimate action or negligence of the Graduating Student;
1. The Graduating Student will put information designated as confidential in a Confidential Appendix to the Graduation Report. The Company is allowed to check whether the report does not contain any confidential information. Foreground information is not to be left out of the graduation report or included in the confidential appendix.

The Graduating Student is allowed to share confidential information with the DUT supervisors and/or examiners who are, according to the Collective Labour Agreement of Dutch Universities, obliged to treat this information confidential.

Publication

Article 14

The graduation project shall be concluded with a public presentation at the Faculty of IDE, taking into account possible confidentiality as said in Article 13, and/or publication delay of the graduation report (embargo) in Article 15.2.

Article 15

1. The graduation report, with exception of the Confidential Appendix, shall be made available for public inspection at the repository of DUT from the moment the Graduating Student uploads the report (approximately 1 week before the public presentation).
2. If the Company at the green light-meeting (approximately 4 weeks before the public presentation) believes that its interests may reasonably be harmed by the report's publication, the Company can delay said publication by requesting a temporary, one- or two-year embargo from the IDE's Educational Director, under payment of the valid embargo fee.
3. None of this shall affect the Graduating Student's right to issue the graduation report including the Confidential Appendix to

the DUT supervisors.

Article 16

During execution of the graduation project, the Graduating Student shall exchange ideas with third parties about the project only with the Company's permission. The Graduating Student may not be held liable, however, if the graduation project (or data for it) becomes public through no fault of his/her own, except in the case of a deliberate act/omission or gross negligence on the Graduating Student's part.

Liability

Article 17

1. The Company shall take care for due observance of the relevant provisions regarding liability for the Company and Graduating Student.
2. If the Company uses or applies any result obtained from the Graduating Student's graduation project, or enables third parties to use or apply this, the Company shall indemnify the Graduating Student and DUT against damage claims by it and/or third parties, unless this damage results from a deliberate act/omission or gross negligence by the Graduating Student.

Data

The anonymised insights of interviews will be shared with the Company. The Company has no access to the raw data and contact information of the people that I interviewed.

10. Which personal data will you process? Tick all that apply

- Telephone numbers
- Names and addresses
- Data collected in Informed Consent form (names and email addresses)
- Signed consent forms
- Gender, date of birth and/or age

Contact information (on a separate paper): name, age, gender and phone number

Other information: signed consent forms, anonymised personal data (responses to interview)

11. Please list the categories of data subjects

Customers of intimacy products or customers that are interested in intimacy products.

12. Will you be sharing personal data with individuals/organisations outside of the EEA (European Economic Area)?

- No

15. What is the legal ground for personal data processing?

- Informed consent

16. Please describe the informed consent procedure you will follow:

All study participants will be asked for their written consent for taking part in the study and for data processing before the start of the interview.

17. Where will you store the signed consent forms?

- Same storage solutions as explained in question 6

18. Does the processing of the personal data result in a high risk to the data subjects?

If the processing of the personal data results in a high risk to the data subjects, it is required to perform [Data Protection Impact Assessment \(DPIA\)](#). In order to determine if there is a high risk for the data subjects, please check if any of the options below that are applicable to the processing of the personal data during your research (check all that apply).

If two or more of the options listed below apply, you will have to [complete the DPIA](#). Please get in touch with the privacy team: privacy-tud@tudelft.nl to receive support with DPIA.

If only one of the options listed below applies, your project might need a DPIA. Please get in touch with the privacy team: privacy-tud@tudelft.nl to get advice as to whether DPIA is necessary.

If you have any additional comments, please add them in the box below.

- Sensitive personal data

Sensitive personal data:

While interviewing sensitive topics such as relationship problems and/or domestic violence can be brought up.

(Found in the sensitive personal data list on <https://www.tudelft.nl/en/privacy-security/privacy/understanding-privacy>)

No DPIA needed according to the privacy team:

“Dear Kirsten,

Thank you for sending me an update on your DMP.

Based on this, I come to the final conclusion that a DPIA is not necessary for this research project. In fact, the processing of personal data within the research project is not likely to result in a high privacy risk for the participants. While potentially sensitive personal data will be collected (such as information about relationship problems and domestic violence), this alone does not make it necessary to conduct a DPIA.

You can use this advice in your HREC application.

Kind regards,

Ymkje Koster”

19. Did the privacy team advise you to perform a DPIA?

- No

The privacy team advised me not to perform a DPIA.

22. What will happen with personal research data after the end of the research project?

- Other - please explain below

Contact information will be deleted after the research. Anonymised raw data will not be shared with anyone. Anonymised data insights will be shared with chair, mentor and company during the research. Anonymised data insights will be available after the research on the TUDelft education repository.

23. How long will (pseudonymised) personal data be stored for?

- 10 years or more, in accordance with the TU Delft Research Data Framework Policy

24. What is the purpose of sharing personal data?

- For research purposes, which are in-line with the original research purpose for which data have been collected

25. Will your study participants be asked for their consent for data sharing?

- Yes, in consent form - please explain below what you will do with data from participants who did not consent to data sharing

I will present them the informed consent form before the research. When a participant did not consent to data sharing and I will not use the participant for research. Instead I will contact another person.

V. Data sharing and long-term preservation

27. Apart from personal data mentioned in question 22, will any other data be publicly shared?

- All validated non-positive results which do not contain personal data
- All other non-personal data (and code) produced in the project
- All other non-personal data (and code) underlying published articles / reports / theses

Only the (anonymised) insights will be publicly shared on the TU Delft repository website. Raw data will never be shared.

29. How will you share research data (and code), including the one mentioned in question 22?

- I will upload the data to another data repository (please provide details below)

My data will be shared in the TUDelft education repository.

31. When will the data (or code) be shared?

- At the end of the research project

VI. Data management responsibilities and resources

33. Is TU Delft the lead institution for this project?

- Yes, leading the collaboration - please provide details of the type of collaboration and the involved parties below

I'm doing my master thesis in collaboration with the CLS Healthcare company (<https://www.clshealthcare.nl/>). They provide me a spot as graduation internship student.

34. If you leave TU Delft (or are unavailable), who is going to be responsible for the data resulting from this project?

Name: Kirsten Clé

E-mail: kirstencle@hotmail.be

Phone number: +32 472 61 59 20

35. What resources (for example financial and time) will be dedicated to data management and ensuring that data will be FAIR (Findable, Accessible, Interoperable, Re-usable)?

N/A

9.9 Research ethics approval - Checklist for human research

Delft University of Technology
HUMAN RESEARCH ETHICS
CHECKLIST FOR HUMAN RESEARCH
(Version January 2022)

IMPORTANT NOTES ON PREPARING THIS CHECKLIST

1. An HREC application should be submitted for every research study that involves human participants (as Research Subjects) carried out by TU Delft researchers
2. Your HREC application should be submitted and approved **before** potential participants are approached to take part in your study
3. All submissions from Master's Students for their research thesis need approval from the relevant Responsible Researcher
4. The Responsible Researcher must indicate their approval of the completeness and quality of the submission by signing and dating this form OR by providing approval to the corresponding researcher via email (included as a PDF with the full HREC submission)
5. There are various aspects of human research compliance which fall outside of the remit of the HREC, but which must be in place to obtain HREC approval. These often require input from internal or external experts such as [Faculty Data Stewards](#), [Faculty HSE advisors](#), the [TU Delft Privacy Team](#) or external [Medical research partners](#).
6. You can find detailed guidance on completing your HREC application [here](#)
7. Please note that incomplete submissions (whether in terms of documentation or the information provided therein) will be returned for completion **prior to any assessment**
8. If you have any feedback on any aspect of the HREC approval tools and/or process you can leave your comments [here](#)

I. Applicant Information

PROJECT TITLE:	Designing a game that facilitates the discovery of each other's intimacy.
Research period: <i>Over what period of time will this specific part of the research take place</i>	28 September 2022 – 17 October 2022
Faculty:	Faculty of Industrial Design Engineering
Department:	Human-Centered Design
Type of the research project: <i>(Bachelor's, Master's, DreamTeam, PhD, PostDoc, Senior Researcher, Organisational etc.)</i>	Master Thesis
Funder of research: <i>(EU, NWO, TUD, other – in which case please elaborate)</i>	CLS Healthcare
Name of Corresponding Researcher: <i>(If different from the Responsible Researcher)</i>	/
E-mail Corresponding Researcher: <i>(If different from the Responsible Researcher)</i>	/
Position of Corresponding Researcher: <i>(Masters, DreamTeam, PhD, PostDoc, Assistant/ Associate/ Full Professor)</i>	Master student
Name of Responsible Researcher: <i>Note: all student work must have a named Responsible Researcher to approve, sign and submit this application</i>	Alev Sönmez Lise Magnier
E-mail of Responsible Researcher: <i>Please ensure that an institutional email address (no Gmail, Yahoo, etc.) is used for all project documentation/ communications including Informed Consent materials</i>	A.Sonmez-1@tudelft.nl L.B.M.Magnier@tudelft.nl
Position of Responsible Researcher : <i>(PhD, PostDoc, Associate/ Assistant/ Full Professor)</i>	Alev Sönmez: PhD Lise Magnier: Assistant professor

II. Research Overview

NOTE: You can find more guidance on completing this checklist [here](#)

a) Please summarise your research very briefly (100-200 words)

What are you looking into, who is involved, how many participants there will be, how they will be recruited and what are they expected to do?

<p><i>Add your text here – (please avoid jargon and abbreviations)</i></p> <p>To help people discover each other in terms of intimacy, I will create an interactive game that makes it easier for people to talk about their intimacy in an open, non-judgmental and playful way. Eventually, by playing this threshold lowering and accessible game, people's sexual pleasure will increase.</p> <p>For the purpose of designing a new intimacy game, I will be interviewing participants to get to know more about their thoughts related to intimacy games and on the taboo of talking about intimacy.</p> <p>Research Questions: RQ1: Which factors influence the ease of talking about intimacy? RQ2: What is the influence of playing an intimacy game in terms of exploring each other's intimacy?</p> <p>Participants: I am going to interview 5-10 anonymous couples (10-20 participants) of which the women will be recruited through a toy party organized by the company CLS Healthcare (and the others are their respective romantic partners.)</p>

- b) **If your application is an additional project** related to an existing approved HREC submission, please provide a brief explanation including the existing relevant HREC submission number/s.

<i>Add your text here – (please avoid jargon and abbreviations)</i>
N/A

- c) **If your application is a simple extension of, or amendment to,** an existing approved HREC submission, you can simply submit an [HREC Amendment Form](#) as a submission through LabServant.

III. Risk Assessment and Mitigation Plan

NOTE: You can find more guidance on completing this checklist [here](#)

Please complete the following table in full for all points to which your answer is “yes”. Bear in mind that the vast majority of projects involving human participants as Research Subjects also involve the collection of **Personally Identifiable Information (PII)** and/or **Personally Identifiable Research Data (PIRD)** which may pose potential risks to participants as detailed in Section G: Data Processing and Privacy below.

To ensure alignment between your risk assessment, data management and what you agree with your Research Subjects you can use the last two columns in the table below to refer to specific points in your Data Management Plan (DMP) and Informed Consent Form (ICF) – **but this is not compulsory**.

It's worth noting that **you're much more likely to need to resubmit your application if you neglect to identify potential risks**, than if you identify a potential risk and demonstrate how you will mitigate it. If necessary, the HREC will always work with you and colleagues in the Privacy Team and Data Management Services to see how, if at all possible, your research can be conducted.

			<i>If YES please complete the Risk Assessment and Mitigation Plan columns below.</i>		<i>Please provide the relevant reference #</i>	
ISSUE	Yes	No	RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF
A: Partners and collaboration						
1. Will the research be carried out in collaboration with additional organisational partners such as: • One or more collaborating research and/or commercial organisations • Either a research, or a work experience internship provider ¹ <i>¹ If yes, please include the graduation agreement in this application</i>	x		I will collaborate with the CLS Healthcare company. The risk could be that the company reaches out to the participants or publishes results of my user research online. The risk is that people their privacy can be violated.	I will report the results of the participants anonymously. Contact details of participants will not be shared with anyone and will be deleted after the research.	8a	5,6
2. Is this research dependent on a Data Transfer or Processing Agreement with a collaborating partner or third party supplier? <i>If yes please provide a copy of the signed DTA/DPA</i>		x				
3. Has this research been approved by another (external) research ethics committee (e.g.: HREC and/or MREC/METC)? <i>If yes, please provide a copy of the approval (if possible) and summarise any key points in your Risk Management section below</i>		x				
B: Location						
			<i>If YES please complete the Risk Assessment and Mitigation Plan columns below.</i>		<i>Please provide the relevant reference #</i>	
ISSUE	Yes	No	RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF
4. Will the research take place in a country or countries, other than the Netherlands, within the EU?		x				
5. Will the research take place in a country or countries outside the EU?		x				
6. Will the research take place in a place/region or of higher risk – including known dangerous locations (in any country) or locations with non-democratic regimes?		x				
C: Participants						
7. Will the study involve participants who may be vulnerable and possibly (legally) unable to give informed consent? (e.g., children below the legal age for giving consent, people with learning difficulties, people living in care or nursing homes,).		x				
8. Will the study involve participants who may be vulnerable under specific circumstances and in specific contexts, such as victims and witnesses of violence, including domestic violence; sex workers; members of minority groups, refugees, irregular migrants or dissidents?		x				
9. Are the participants, outside the context of the research, in a dependent or subordinate position to the investigator (such as own children, own students or employees of either TU Delft and/or a collaborating partner organisation)? <i>It is essential that you safeguard against possible adverse consequences of this situation (such as allowing a student's failure to participate to your satisfaction to affect your evaluation of their coursework).</i>		x				
10. Is there a high possibility of re-identification for your participants? (e.g., do they have a very specialist job of which there are only a small number in a given country, are they members of a small community, or employees from a partner company collaborating in the research? Or are they one of only a handful of (expert) participants in the study?		x				
D: Recruiting Participants						
11. Will your participants be recruited through your own, professional, channels such as conference attendance lists, or through specific network/s such as self-help groups		x				
12. Will the participants be recruited or accessed in the longer term by a (legal or customary) gatekeeper? (e.g., an adult professional working with children; a community leader or family member who has this customary		x				

				<i>If YES please complete the Risk Assessment and Mitigation Plan columns below.</i>		<i>Please provide the relevant reference #</i>	
ISSUE	Yes	No	RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF	
role – within or outside the EU; the data producer of a long-term cohort study)							
13. Will you be recruiting your participants through a crowd-sourcing service and/or involve a third party data-gathering service, such as a survey platform?		x					
14. Will you be offering any financial, or other, remuneration to participants, and might this induce or bias participation?		x					
E: Subject Matter <i>Research related to medical questions/health may require special attention. See also the website of the CCMO before contacting the HREC.</i>							
15. Will your research involve any of the following: • Medical research and/or clinical trials • Invasive sampling and/or medical imaging • Medical and <i>In Vitro Diagnostic Medical Devices</i> Research		x					
16. Will drugs, placebos, or other substances (e.g., drinks, foods, food or drink constituents, dietary supplements) be administered to the study participants? <i>If yes see here to determine whether medical ethical approval is required</i>		x					
17. Will blood or tissue samples be obtained from participants? <i>If yes see here to determine whether medical ethical approval is required</i>		x					
18. Does the study risk causing psychological stress or anxiety beyond that normally encountered by the participants in their life outside research?		x					
19. Will the study involve discussion of personal sensitive data which could put participants at increased legal, financial, reputational, security or other risk? (e.g., financial data, location data, data relating to children or other vulnerable groups) <i>Definitions of sensitive personal data, and special cases are provided on the TUD Privacy Team website.</i>	x		While interviewing the participant topics such as relationship problems or domestic violence could arise. This data might lead to stigmatization or exclusion of the individual and it can damage the reputation of individuals.	I will report the results of the participants anonymously. Contact details of participants will not be shared with anyone.	18		
				<i>If YES please complete the Risk Assessment and Mitigation Plan columns below.</i>		<i>Please provide the relevant reference #</i>	
ISSUE	Yes	No	RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF	
20. Will the study involve disclosing commercially or professionally sensitive, or confidential information? (e.g., relating to decision-making processes or business strategies which might, for example, be of interest to competitors)		x					
21. Has your study been identified by the TU Delft Privacy Team as requiring a Data Processing Impact Assessment (DPIA)? <i>If yes please attach the advice/ approval from the Privacy Team to this application</i>	Sensitive data: yes	Needing a DPIA: no	See answer 19.	(Screenshot of the e-mail in the Appendix at the end of the document): "Dear Kirsten, Thank you for sending me an update on your DMP. Based on this, I come to the final conclusion that a DPIA is not necessary for this research project. In fact, the processing of personal data within the research project is not likely to result in a high privacy risk for the participants. While potentially sensitive personal data will be collected (such as information about relationship problems and domestic violence), this alone does not make it necessary to conduct a DPIA. You can use this advice in your HREC application. Kind regards, Ymkje Koster"			
22. Does your research investigate causes or areas of conflict? <i>If yes please confirm that your fieldwork has been discussed with the appropriate safety/security advisors and approved by your Department/Faculty.</i>		x					
				<i>If YES please complete the Risk Assessment and Mitigation Plan columns below.</i>		<i>Please provide the relevant reference #</i>	
ISSUE	Yes	No	RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF	
23. Does your research involve observing illegal activities or data processed or provided by authorities responsible for preventing, investigating, detecting or prosecuting criminal offences <i>If so please confirm that your work has been discussed with the appropriate legal advisors and approved by your Department/Faculty.</i>		x					
F: Research Methods							
24. Will it be necessary for participants to take part in the study without their knowledge and consent at the time? (e.g., covert observation of people in non-public places).		x					
25. Will the study involve actively deceiving the participants? (For example, will participants be deliberately falsely informed, will information be withheld from them or will they be misled in such a way that they are likely to object or show unease when debriefed about the study).		x					
26. Is pain or more than mild discomfort likely to result from the study? And/or could your research activity cause an accident involving (non-) participants?		x					
27. Will the experiment involve the use of devices that are not 'CE' certified? <i>Only, if 'yes': continue with the following questions:</i>		x					
• Was the device built in-house? • Was it inspected by a safety expert at TU Delft? <i>If yes, please provide a signed device report</i>							
• If it was not built in-house and not CE-certified, was it inspected by some other, qualified authority in safety and approved? <i>If yes, please provide records of the inspection</i>							
28. Will your research involve face-to-face encounters with your participants and if so how will you assess and address Covid considerations?	x		The risk is that we could infect each other with Covid.	A distance of 1.5 m will be maintained, mouth mask will be worn and windows will be open.			
29. Will your research involve either: a) "big data", combined datasets, new data-gathering or new data-merging techniques which might lead to re-identification of your participants and/or		x					

ISSUE	Yes	No	If YES please complete the Risk Assessment and Mitigation Plan columns below.		Please provide the relevant reference #	
			RISK ASSESSMENT – what risks could arise? <i>Please ensure that you list ALL of the actual risks that could potentially arise – do not simply state whether you consider any such risks are important!</i>	MITIGATION PLAN – what mitigating steps will you take? <i>Please ensure that you summarise what actual mitigation measures you will take for each potential risk identified – do not simply state that you will e.g. comply with regulations.</i>	DMP	ICF
b) artificial intelligence or algorithm training where, for example biased datasets could lead to biased outcomes?						
G: Data Processing and Privacy						
30. Will the research involve collecting, processing and/or storing any directly identifiable PII (Personally Identifiable Information) including name or email address that will be used for administrative purposes only? (eg: obtaining Informed Consent or disbursing remuneration)	x		Their name, age, phone number and gender will be written down on a contact information sheet.	On the informed consent form it is stated that the identifiable personal data they provide will be made anonymous. The contact information will be destroyed after the research and it will not be shared with anyone.	1	5, 6
31. Will the research involve collecting, processing and/or storing any directly or indirectly identifiable PIRD (Personally Identifiable Research Data) including videos, pictures, IP address, gender, age etc and what other Personal Research Data (including personal or professional views) will you be collecting?	x		Gender and age will be noted.	Participants will be reported anonymously.	1	5, 6
32. Will this research involve collecting data from the internet, social media and/or publicly available datasets which have been originally contributed by human participants		x				
33. Will your research findings be published in one or more forms in the public domain, as e.g., Masters thesis, journal publication, conference presentation or wider public dissemination?	x		The master thesis will be published in the TU Delft repository.	To ensure that people are not recognised I will report the participants anonymously. Only genders and age will be mentioned.	29	10, 12
34. Will your research data be archived for re-use and/or teaching in an open, private or semi-open archive?		x				

H: More on Informed Consent and Data Management

NOTE: You can find guidance and templates for preparing your Informed Consent materials [here](#)

Your research involves human participants as Research Subjects if you are recruiting them or actively involving or influencing, manipulating or directing them in any way in your research activities. This means you must seek informed consent and agree/ implement appropriate safeguards regardless of whether you are collecting any PIRD.

Where you are also collecting PIRD, and using Informed Consent as the legal basis for your research, you need to also make sure that your IC materials are clear on any related risks and the mitigating measures you will take – including through responsible data management.

Got a comment on this checklist or the HREC process? You can leave your comments [here](#)

IV. Signature/s

Please note that by signing this checklist list as the sole, or Responsible, researcher you are providing approval of the completeness and quality of the submission, as well as confirming alignment between GDPR, Data Management and Informed Consent requirements.

Name of Corresponding Researcher (if different from the Responsible Researcher) (print)

Signature of Corresponding Researcher:

Date:

Name of Responsible Researcher (print)

Signature (or upload consent by mail) Responsible Researcher:

Date: 27.09.2022



Name of Responsible Researcher (print)

Signature (or upload consent by mail) Responsible Researcher:

Date: 27.09.2022



9.10 Research ethics approval - Approved evidence

DPIA



privacy-tud
Vandaag, 13:50
Kirsten Clé

Allen beantwoorden

Beste Kirsten,

Dank je voor het sturen van een update van je DMP. Op basis daarvan kom ik tot de definitieve conclusie dat een DPIA voor dit onderzoeksproject niet nodig is. Het is namelijk niet waarschijnlijk is dat de verwerking van persoonsgegevens binnen het onderzoeksproject leidt tot een hoog privacy risico voor de deelnemers. Er worden weliswaar mogelijk gevoelige persoonsgegevens verzameld (zoals informatie over relatieproblemen en huiselijk geweld) maar dit alleen maakt niet dat het nodig is een DPIA uit te voeren.

Je kunt dit advies gebruiken bij de HREC aanvraag.

Met vriendelijke groet,

Ymkje Koster

Research ethics application: Designing a game that facilitates the discovery of each other's intimacy.



The Lab Servant <servant_noreply@tudelft.nl>

do 6-10-2022, 09:58
Kirsten Clé; Alev Sönmez

From: HREC
Date: 28-Sep-2022

Dear Kirsten Clé,

Your application titled: *Designing a game that facilitates the discovery of each other's intimacy*. is **Approved**.

Please click [here](#) to view the approval letter and the details of your application (after log-on to the Lab Servant).

9.1 1 Sensitizing Materials

INTRODUCTION

WHO AM I?



I am Kirsten Clé, a 22 year old student that studies Integrated Product Design Engineering at the TU Delft. I am born and raised in Antwerp and now I live in a student house with 8 other flatmates in the centre of Delft. In my free time I spend time with my friends, go to my student association, go to gymnastics and like to do creative things like painting and pottery etc.

WHY ARE YOU BEING INTERVIEWED?

My goal is to design a game that facilitates the discovery of each other's intimacy. For this I am doing research on the subject of taboo and want to learn a little more about intimacy games and how they are experienced. Hereby, I would like to thank you for participating in the study.



+32 472 61 59 20, k.cle@student.tudelft.nl

WHAT DOES THE WORD INTIMACY MEAN FOR YOU?

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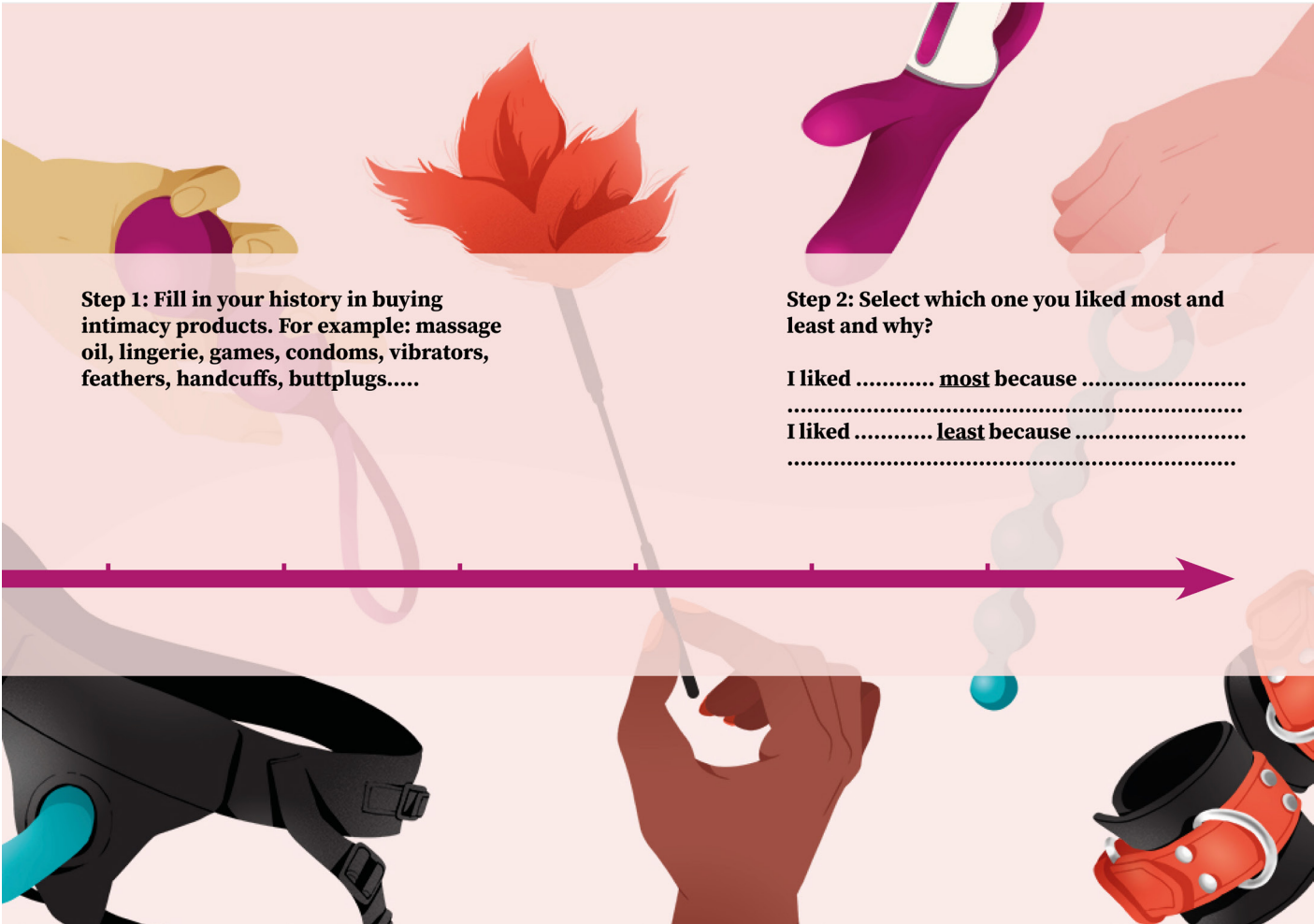
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TALKING ABOUT INTIMACY



Step 1: Rank with who you find it most (red) and least (white) easy to talk about intimacy. E.g. Parents, teachers, friends, strangers, flatmates,

Step 2: Rank which topics you find most difficult (red) and easiest (white). Do this with another color.



Step 1: Fill in your history in buying intimacy products. For example: massage oil, lingerie, games, condoms, vibrators, feathers, handcuffs, buttplugs.....

Step 2: Select which one you liked most and least and why?

I liked **most** because
.....
I liked **least** because
.....

THE PERFECT INTIMACY GAME FOR ME IS:

Played in this context:

Is successful when:

Is played for minutes



Brings up these topics:
.....
.....

Is played with:

Fill in:



Example:



9.12 User interview

Participant number:..... Age: Gender:

Interview

A) Intimacy

What does and does not belong to the word intimacy?

Two people who have just met come together for a sexual encounter, learning much about one another's bodies but still knowing little about each other's values, beliefs, preferences and secrets

Two strangers who just met while hiking through the mountains share their stories and secrets knowing well that they will not see each other again after this hike.

Intimacy exists out of seven nonverbal and verbal components:

- Self-disclosure
- Emotional expression
- Support
- Trust
- Physical intimacy or touch
- Mutuality
- Closeness

1. How easy is it for you to talk about intimacy?

- What kind of intimacy related things do you discuss.

→ Which topics do/did you find hard? Which topics do you find off limit?

- Why does the conversation occur?

→ When does the conversation occur? After how long do you find it appropriate to discuss this topic? *(Does not necessarily have to be days or months, it can also be when you achieved "a milestone" or after seeing each other x times.)*

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2. Have you seen differences between people in talking about intimacy?
- Have you seen differences with previous relationships/dating experiences in talking about intimacy. Which differences?
 - Why is/was it easy or hard for you to talk about intimacy?
 - Why is/was it easy or hard for your person of interest to talk about intimacy?
 - What do you think made it easier to talk about intimacy?

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3. Rank from least to most difficult to talk about:
- a) Self-disclosure (a sharing of personal information)
 - b) Emotional expression (telling one another about the concern, worry or affection felt)
 - c) Support (experiencing physical and emotional support, especially during times of crisis)
 - d) Trust (feeling confident that the other person will not expose personal information)
 - e) Physical intimacy or touch (e.g., hugs, kisses, hand-holding, feeling touched emotionally etc.)
 - f) Mutuality (the experience of intimacy seems to be described as a shared experience resulting from an interaction between two people)
 - g) Closeness (A mix of: Mutual acceptance, Relational expression (expression of closeness or the value of the relationship), Length of the relationship and Global affects (warmth, caring, liking or loving))



Notes

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B) Games

After playing the games (Game 1 & game2)

4. How did you experience playing the game?
 - What did you like most and least about the game (1)?
 - What pleasantly surprised you while playing the game (1)?
 - What felt uncomfortable and why (1)?
 - Were there any advantages of playing this game (1)?

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5. How did you experience playing the game?
 - What did you like most and least about the game (2)?
 - What pleasantly surprised you while playing the game (2)?
 - What felt uncomfortable and why (2)?
 - Were there any advantages of playing this game (2)?

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6. How does the perfect intimacy game look like for you?

- Context (who, what, where, when)
 - With whom?
 - What kind of game? Successful when:..... and brings up these topics:.....
 - Where?
 - When would you play the game? Timing and situation.
- App/physical, why?

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7. What was the influence of playing the games?

- How did they influence talking about intimacy?
- How did they influence exploring each other's intimacy?
- How did they influence sexual pleasure?

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9.13 Mosaic types

The divisions and subdivisions created by Experian

Groep	Beschrijving	% 🏠	Type	Beschrijving	% 🏠
A	Jonge Digitalen	9,30	A01	Studentenvrijheid	2,17
			A02	Online Starters	1,63
			A03	Digitale Singles	3,22
			A04	Oudere Jongeren	2,27
B	Stedelijke Balanceerders	3,35	B05	Jonge Multiculti Huurders	1,02
			B06	Kleurrijke Beginners	1,46
			B07	Worstelende Stedelingen	0,86
C	Samen Starten	7,11	C08	Rijtjes Starters	2,93
			C09	Samen Rondkomen	1,16
			C10	Modale Dorps huurders	3,01
D	Goed Stadsleven	7,81	D11	Digitale Appartementseigenaren	2,57
			D12	Binnenstedelijke Singles	1,78
			D13	Particuliere Stadshuurders	0,66
			D14	Karakteristieke Stadsbewoners	1,35
			D15	Stedelijke Professionals	1,45
E	Modale Koopgezinnen	6,21	E16	Jonge Gezinsdynamiek	3,20
			E17	Volksbuurt Kopers	1,92
			E18	Forensen Families	1,10
F	Kind en Carrière	7,70	F19	Toekomstbouwers	1,03
			F20	Jonge Nieuwbouwgezinnen	1,71
			F21	Gevorderde Families	1,35
			F22	Randstedelijke Pubergezinnen	3,62
G	Sociale Huurders	7,89	G23	Stedelijke Middelmaat	1,70
			G24	Modale Arbeiders	2,58
			G25	Karig Prepensioen	3,61
H	Rijpe Middenklasse	7,57	H26	Doorsnee Provincialen	1,68
			H27	Vrije Huurders	1,08
			H28	Dorpse Senioren	2,08
			H29	Traditionele Vijftigplussers	2,74
I	Vrijheid en Ruimte	8,82	I30	Grote Dorpsgezinnen	1,94
			I31	Ruimwonende Families	2,14
			I32	Dorpse Tweekappers	2,35
			I33	Provinciale Ruimtegenieters	2,39
J	Gouden Rand	5,51	J34	Welvarend en Vrijstaand	1,99
			J35	Rijke Rijtjes	1,97
			J36	Comfortabele Stellen	1,55
K	Elitaire Topklasse	4,29	K37	Stadse Elite	0,67
			K38	Florerende Gezinnen	1,11
			K39	Gefortuneerde Gevorderden	2,05
			K40	Statige Exclusiviteit	0,46
L	Landelijk Leven	6,84	L41	Eigentijdse Agrariërs	0,41
			L42	Rurale Tienergezinnen	1,99
			L43	Landelijke Vrijheidszoekers	0,98
			L44	Voldaan Buitenleven	3,46
M	Welverdiend Genieten	8,88	M45	Actieve Emptynesters	3,94
			M46	Tevreden Babyboomers	2,54
			M47	Oudere Appartementgenieters	2,40
N	Vergrijsde Eenvoud	8,72	N48	Gepensioneerde Alleenstaanden	2,17
			N49	Samen Oud	2,91
			N50	Bejaarde Aanleuners	3,64

9.14 List of requirements

Process Tree

Proces	Subproces	Subproces	Requirement / Desire	Remarks
1. Origins	1.1 Buying parts	1.1.1 Buying the board	1.1.1.1 These will be determined after the thesis is completed	
		1.1.2 Buying the cards	1.1.2.1 These will be determined after the thesis is completed	
		1.1.3 Buying the pawns	1.1.3.1 These will be determined after the thesis is completed	
		1.1.4 Buying the game box	1.1.4.1 These will be determined after the thesis is completed	
2. Distribution	2.1 Transportation	2.1.1 Packaging from manufacturer to distribution centre	2.1.1.1 These will be determined after the thesis is completed	
		2.1.2 Means of transport from manufacturer to distribution centre	2.1.2.1 These will be determined after the thesis is completed	
	2.2 Organization	2.2.1 Storage at distribution centre	2.2.1.1 These will be determined after the thesis is completed	
	2.3 Pricing	2.3.1 Manufacturing price	2.3.1.1 Desire Not more than 25 euro	
	2.3.2 Retail price	2.3.2.1 Desire Between 35 and 50 euro		
2.4 First impression user	2.4.1 First interaction	2.4.1.1 Desire The design should give a fun first impression to the user		
3. Use	3.1 Storage	3.1.1 At home	3.1.1.1 Requirement The packaging fits in a space no larger than 27cmx27cmx8cm	
		3.1.2 In store	3.1.1.2 Desire The packaging has a subtle appearance 3.1.1.3 Desire The packaging is easy to recognize 3.1.2.1 Requirement The design is stackable	
	3.2 Unpacking/packing	3.2.1 First time unboxing	3.2.1.1 Requirement Game startup should take no longer than 3 minutes	
3.2.2 Unboxing		3.2.1.2 Desire The plastic around the cards should be ununpackable in 3 minutes 3.2.2.1 Requirement Game startup should take no longer than 2 minutes 3.2.2.2 Desire The manual should be on top of all the cards		
3.3 The game	3.3.1 Where: context/setting	3.3.1.1	3.3.1.1.1 Requirement The board space required is no larger than 55cmx55cm	
		3.3.1.2 When?	3.3.1.2.1 Desire The game is played when one is in a relaxed-vibe when, for example, one has just returned home from the sauna, restaurant or an evening with friends 3.3.1.2.2 Requirement The game should be playable within a maximum of 1,5 hour	
		3.3.1.3 Who?	3.3.1.3.1 Requirement The game is played with someone with whom one is interested romantically 3.3.1.3.2 Requirement The design is gender-inclusive 3.3.1.3.3 Requirement The game should be playable by people who are dating as much as people who have known each other for a long time --> customizable	
		3.3.1.4 What?	3.3.1.4.1 Requirement How/why or play or game --> game 3.3.1.4.2 Requirement The game has a mix of gameplay and purpose and therefore belongs in the category "Serious games" 3.3.1.4.3 Requirement The game has a mix of activities and questions 3.3.1.4.4 Requirement The design will support people to discover each other in terms of intimacy to eventually increase their sexual pleasure. 3.3.1.4.5 Requirement The intensity of the game increases the closer one gets to the end 3.3.1.4.6 Requirement The design is a relational game	
	3.3.3 How?	3.3.3.1	3.3.3.1.1 Requirement The users give each other permission to share without judgement	
		3.3.3.2	3.3.3.2.1 Desire The game ensures that both sides are accommodating to each other	
		3.3.3.3	3.3.3.3.1 Desire The game ensures that both sides are positive, patient and kind	
		3.3.3.4	3.3.3.4.1 Desire The users learn to give	
		3.3.3.5	3.3.3.5.1 Desire The users learn to ask	
		3.3.3.6	3.3.3.6.1 Desire The users learn to receive 3.3.3.6.2 Requirement The players learn to share their thoughts, feelings and needs in a fun and creative way	
		3.3.3.7	3.3.3.7.1 Desire The users learn to refuse	
		3.3.3.8	3.3.3.8.1 Desire The users learn to play/imagine	
		3.3.3.9	3.3.3.9.1 Requirement The design supports the users on focussing on their thoughts, feelings and needs 3.3.3.9.2 Desire The design helps the user being curious instead of fearful, embarrassed or defensive 3.3.3.9.3 Requirement The design helps users practicing listening to their partners likes and dislikes without taking it personally 3.3.3.9.4 Desire The design prepares users to be open and vulnerable 3.3.3.9.5 Desire The game challenges guilt and fear 3.3.3.9.6 Desire The game improves body image 3.3.3.9.7 Desire The game causes you to laugh 3.3.3.9.8 Requirement The user can make choices e.g. they answer questions/complete challenges, which topics they want to tackle etc.	
3.4 Game structure	3.4.1 Components	3.4.1.1 Requirement Before the game is played there should be an emphasis on respecting each other's boundaries 3.4.1.2 Requirement Levels the game must have different levels of intimacy 3.4.1.3 Requirement Teams: the users play against each other and against time		
	3.4.2 Mechanics	3.4.2.1 Desire There is time pressure in the game 3.4.2.2 Requirement There is competition in the game 3.4.2.3 Requirement There is cooperation in the game 3.4.2.4 Requirement There is chance in the game (mix of chance and strategy) 3.4.2.5 Desire There is feedback in the game		
	3.4.3 Dynamics	3.4.3.1 Requirement There is progression in the game		
3.5 Tridic Game Design	3.5.1 Reality	3.5.1.1 Requirement The game is not just fantasy, there is also connection to the players' reality		
	3.5.2 Meaning	3.5.2.1 Requirement The game includes attitude (see triadic game design for the explanation) 3.5.2.2 Desire The game includes assessment (see triadic game design for the explanation) 3.5.2.3 Requirement The game includes exploration (see triadic game design for the explanation)		
	3.5.3 Play	3.5.3.1 Desire The game includes role-play (see triadic game design for the explanation) 3.5.3.2 Requirement The game includes strategy (see triadic game design for the explanation)		
3.6 Game Parts	3.6.1 Board	3.6.1.1 Desire The board has a seamless fold		
	3.6.2 Pawns	3.6.2.1 Desire The game includes two pawns (that are not pink and blue)		
	3.6.3 Cards	3.6.3.1	3.6.3.1.1 Desire The design has cards with different play environments e.g. bathroom or bedroom 3.6.3.1.2 Requirement There are cards with different gradations 3.6.3.1.3 Desire There are cards connected with tools 3.6.3.1.4 Requirement There are different sort of cards e.g. cards with activities, cards with questions,...	
		3.6.3.2	3.6.3.2.1 Requirement There are cards with different topics	
		3.6.3.3	3.6.3.3.1 Desire There is an option to play it with a third person or with another couple. From this, a trio or quartet could be formed 3.6.3.3.2 Desire There are questions related towards history/memories they share 3.6.3.3.3 Desire There are cards in which the users have to rank different things from most to least liked 3.6.3.3.4 Desire There are cards with spiritual activities e.g. Tantra sex practices 3.6.3.3.5 Desire There are cards about guilty pleasures/fantasies	Optional for consumer to buy extra card decks
	3.6.5 Extras	3.6.5.1 Requirement The game should not require participants to buy something for one-time use only e.g. whipped cream		
	3.7 Extension kit	3.7.1 Not applicable yet	3.7.1.1 Not applicable yet	
3.9 Packaging	3.9.1 Appearance	3.9.1.1	3.9.1.1.1 Desire The packaging has a simple design	
		3.9.1.2	3.9.1.2.1 Requirement It has a catchy name 3.9.1.2.2 Desire It has to show the content of what is in it 3.9.1.2.3 Desire The buyer should know it is accessible to all/inclusive design 3.9.1.2.4 Requirement The purpose of the game should be mentioned 3.9.1.2.5 Requirement When there are attributes included this should be shown on the package	
		3.9.1.3	3.9.1.3.1 Requirement Reading and understanding the manual should take no longer than 3 minutes 3.9.1.3.2 Requirement The user manual is organized, is easy to understand, guides the user and looks appealing.	The design must be inclusive but it is a desire to show on the package that it is an inclusive game
3.10 The user manual	3.10.1 Instructions	3.10.1.1 Requirement All components can be separated 3.10.1.2 Desire Components have a long life cycle		
4. End of life	4.1 Disposing	4.1.1 Keeping components for reuse	4.1.1.1 Desire All components can be separated	
			4.1.1.2 Desire Components have a long life cycle	

9.15 Concept interview

Interview Concept

What is your first impression of the game?

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What do you think about the clarity of the game rules?

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What do you think about the general design?

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What do you think about the different topics of the cards?

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How do you feel about the length of the game?

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How do you feel about the size of the game?

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9.16 Final user test

Interview

- Design
- Questions
- Manual
- **Inclusiveness**
- Clarity
- Talking about intimacy
- Creating an intimate connection
- Increasing sexual pleasure
- Has a mix of purpose and fun/entertainment
- Includes strategy
- Makes it easier for people to talk about intimacy in:
 - An open way
 - In a non-judgemental way
 - In a playful way

Validating the requirements

What do you think about the game?

- The game itself
- The design
- The packaging
- The toys included

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How do you feel about the cards?

- The questions on the cards
- The topics of the cards
- The levels of the cards
- The clarity of the cards

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What do you think of the overall clarity/the manual?

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How did the game influence talking about intimacy?

- In an open way
- In a non-judgemental way
- In a playful way

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What influence did the game have on creating a more intimate connection?

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Do you feel like the game has a mix of purpose and fun/entertainment? Does the game include strategy according to you?

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Design aspects

What are points of improvement?

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What price would you be willing to pay?

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What aspects would convince you to buy the product?

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How does the design affect the following 7 aspects of intimacy?

- Self-disclosure (sharing personal information)

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- Emotional expression (telling each other about felt concern, care or affection)

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- Support (experiencing physical and emotional support, especially in times of crisis)

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- Trust (trusting that the other person will not disclose personal information)

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- Physical intimacy or touch (e.g., hugs, kisses, holding hands, feeling touched, etc.).

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- Mutuality (a similar sense of meaning in life, and/or religious faiths; shared interest in hobbies or mutual participation in sporting events)

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- Closeness (a combination of: mutual acceptance, relational expression (expression of closeness or the value of the relationship), length of the relationship and Global affect (warmth, care, sympathy or love)) Closeness is a component of an intimate relationship; however, a close relationship can exist without intimacy.

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