The Space
To All Places

Designing for conversations about death

MASTER THESIS

The Space To All Places
Designing for conversations about death

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DESIGN FOR INTERACTION

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PREFACE

Initially it felt wrong to start this project, since I had never lost a direct familymember before starting this project. How could I start a project about 'talking about death' without having experienced the death of a loved one? What do I actually know about loss? How can I argue that we should talk about death and dying? I believe that I can support my friends and get to know them better by discussing death and dying, instead of avoiding the topic. I do feel cautious during the conversation, but I hope this would change if we talk about death on a more regular basis. It may strengthen friendships and enables us to support each other when that is needed. This way we struggle with death together, instead of alone.

EXECUTIVE SUMMARY

People are reluctant to talk about death. However, death is going to happen, so it is important to discuss the topic while people still can. Discussing death on a more regular basis is beneficial for all people involved. End-of-life conversations can be held to discuss wishes and decisions concerning death and dying. However young adults do not feel the urgency. They can discuss subjects in relation to the end of life. These conversations can help to reflect on life, help to learn to support each other when needed and are meaningful for all people involved. In short, it can improve the quality of life and the end of life. Therefore, it can as well be beneficial for young adults to talk about death.

The goal of this project is to discover what can be designed in the context of Museum Tot Zover, in order to stimulate young adults to talk about death more often. The following design goal is formulated for this project: "I want young adults to feel stimulated to engage in conversations with friends about death, by fantasizing about afterlife, learning that talking and thinking about death can be enjoyable."

Literature reviews and a field study have been conducted to gain background knowledge on the topic, explore the context and understand the young adults, in order to design a concept that reaches the design goal. The field study consisted of a survey filled in by young adults. In addition, interviews were conducted in order to find deeper understanding behind the results from the survey. From the field study could be concluded that young adults associate death with negative emotions as sadness, loss, insecurity and fear. They fear the impact their death has on loved ones, are worried to suffer from mental illness or experience physical pain at the end of life. Moreover, they are not ready to die just yet.

They are still young and therefore do not feel the urgency to talk about death in this stage of their lives. Conversations about death are perceived as difficult and uncomfortable.

On the base of the study an Immersive Experience is designed which aims to create a positive association with death in order to stimulate young adult friends to talk about death. The installation is called: The Space To All Places. When entering The Space To All Places, visitors make the transition from life to death, entering the surrealistic world of the dead, where they rise above the clouds and are stimulated to fantasize and talk about their vision on an afterlife. The concept is tested with young adults, who all reacted positive on the experience. It is a positive experience that sparks interest in the topic 'death' and in each other.

This concept is designed for Death ceremonial museum Tot Zover and hopefully and incentive for other researchers and designers to help change people's attitude towards death.

GLOSSARY

Death:
The irreversible cessation of all vital functions of the body including breathing and the heartbeat.

Dying:
Somebody who is on the point of death.

End of life:
The proces of dying ending with death.

End of life (EOL) conversations:
When it comes to someones death, participants can discuss care planning, wishes, needs and thoughts.

Conversations about the end of life:
Conversations about the end of life are conversations in relation to death, dying and bereavement.

Afterlife:
The life after death someone believes in.

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chapter

01

Focus

This chapter is written to introduce the reader into the project. First, the relevance of the project is introduced. Followed by a project description. The last paragraph introduces the collaboration with Museum Tot Zover.

1.1 INTRODUCTION

"DEATH, talk about it, talk not through it" ("DOOD, praat erover, niet eroverheen"). SIRE started this campaign about death last February. SIRE is an independent foundation creating campaigns to bring social issues to the attention of the Dutch public and this year 'death' is one of them, revealing the topicality of the subject [1].

More than one out of three people in the Netherlands does never talk about death [2]. People are hesitant in their behavior when it comes to the subject and lack the ability to initiate a conversation [3]. Consequently, death is most likely only discussed when death approaches, and even then people find it difficult to discuss. Young adults have in theory 50 more years to live since the average life expectancy is over 80 years old [4]. So why discuss it already? Life should be fun.

Initiating conversations earlier in life, even when death seems far away, can be valuable to all people involved [5]. By learning how to initiate and have a conversation about death, people can support each other, gain new insights on life and with that gain death awareness and death literacy. Death literacy in this context considers an outcome of people's experiences and learnings about, death and dying [6]. Being death literate can help to feel more comfortable to talk about death and enables people to be there for one another when a friend or a familymember needs it [7]. So, people should talk about death while they still can.

Theoretically, young adults will be next in line to lose their parents and raise children, meaning that a change in their attitude towards death can enrich theirs and others' lives. They might feel more comfortable to initiate End-of-life conversations with their parents and teach their children that it is normal to discuss death.

There are more initiatives to increase death awareness in The Netherlands besides the campaign of SIRE. Museum Tot Zover opened her doors in 2007 and is the only museum about death, funerals and commemorate. Their aim is to gain more insight into how humanity deals with mortality. Furthermore, newspapers as 'Trouw' and 'Volkskrant' dedicate columns to the subject, there are Dutch television programs as 'Over mijn lijk' and 'De kist' and different podcasts online that aim to reach the public.

In 2017 the End Of Life Lab was established at the faculty of Industrial Design at the Technical University of Delft. The lab does research on how design can contribute to the quality of end of life. The goal for this project is to contribute to their work. In collaboration with Museum Tot Zover and support from the End Of Life Lab, is explored what can be designed to stimulate young adults to talk about death, using the context of the museum as a starting point.

1.2 PROJECT DESCRIPTION

Unfortunately it is impossible to change young adults' attitude towards death in a timeframe of twenty weeks. Therefore, this graduation project is set up to explore a more focused context about death and friendship in the lives of young adults, to eventually be an incentive for other designers and researchers to help change people's attitude towards death in the future.

Research revealed that people in general prefer to discuss the matter with friends over family [8, 9]. However, there is little known about young adults' attitude towards death and the conversations they have with peers. In this project is explored what image young adults have of death, whether they talk about the subject and what their reasons are to talk or not talk about it. This way, their needs can be revealed in order for them to spark interest in the subject and learn to initiate the conversation.

Death is an overarching theme that has many different meanings, therefore the subject is further explored over course of the project, in order to define what meaning of death entails this project. Furthermore, during the course of the project it will be determined what topic can be discussed within the theme of death in order to create more guidelines for the user.

1.3 TOT ZOVER

This project is executed in collaboration with and for Death ceremonial museum Tot Zover, a museum specialized in death, funerals and reminiscing. The museum is based at a monumental graveyard at the Nieuwe Ooster in Amsterdam and both a museum and knowledge centre on death and death rituals. The museum contains permanent exhibitions based on cultural historical aspects on death and they present temporary exhibitions with social relevance, where artists, designers and photographers get the opportunity to present their art.

As described in the intro, the concept is designed for Museum Tot Zover. The museum is used as the context, but is not connected to the project as a client. Hence, the museum has not formulated any wishes or requirements. Subsequently, at the end of the project it will be evaluated whether the concept fits the direction in which the museum is heading. During the project, Museum Tot Zover contributes where it can on a informative or practical level.

figure 1. Museum Tot Zover

chapter

02

Process

This chapter describes the complete process of the project. Providing information on the approach for this design project and the methods and design tools used, to develop a concept as a result of the project.

2.1 DESIGN APPROACH

This paragraph describes the design approach for the entire project. The foundation of the project is covered by the Double Diamond approach. The Rich Experience framework is used to design a positive experience for a rather negatively perceived subject. Both approaches are further described in this paragraph.

DOUBLE DIAMOND

The process followed over the course of this project is based on the Double Diamond approach. The method is based on continuously diverging and converging changing between gaining and filtering information and ideas [10]. Each diamond represents a phase in the process. The first diamond starts with exploring the topic (diverging). The gained knowledge is used to define a problem statement and or design goal (converging). The design goal is the starting point for the second diamond. This diamond focusses on generating ideas (diverging) followed by developing and evaluating the promising ideas, resulting in a final concept (converging).

The double diamond is used as the basis of this project. In which literature and field research is done to empathize with the target group followed by forming a Design Goal. The second diamond started with the ideation phase in which mind mapping is used as the core method to generate ideas. After a short ideation phase, the project took a turn and started converging. Through rapid prototyping valuable insights were gained by performing multiple iterations in order to create to a final concept.

RICH EXPERIENCE

The framework of Rich Experiences by Steven Fokkinga has been an important element in this project [11]. This framework can be used to create unique experiences by using the behavioral, social or experiential benefits of a negative emotion to transform the experience into a memorable, positive experience [12]. Research is conducted in the first diamond in order to properly apply the framework. During the exploration and development phase in the second diamond, the framework is used to generate ideas and create a concept. Chapter seven further explains the theory behind the framework and its application.

2.2 RESEARCH AND DESIGN ACTIVITIES

The process involved the use of different kinds of design activities. In this paragraph the main design activities are shortly described. A visualization of the process is shown in figure 2. The numbers in the visual represent each design activity placed in time.

DISCOVER AND DEFINE

1. **Literature research:** Throughout the process, literature reviews are conducted to understand the context and to underpin assumptions and design choices.

2. **Survey:** A survey has been conducted to provide a broad outline to understand the target group, to define their needs and to use accurate information to make appropriate design choices.

3. **Interviews:** Interviews were conducted to find deeper meaning in the survey results and create more focus for the rest of the project.

4. **Expert meetings:** Over the course of the first diamond is spoken with Laura Cramwinckel (curator of Tot Zover), Jeff Hoekwater (former museum exhibition designer) and Shiri Peters (Former Commander coffin carriers team and experience with close death). They were able to illuminate new point of views thereby showing the bigger picture and new insights.

IDEATION PHASE

5. **Mind-maps:** Ideation with the use of creating mind-maps helped to generate ideas with an open mind and resulted in creative ideas.

6. **Ideate with others:** A short ideation session was done with other design students in order to retrieve ideas in new directions and avoid a one-sided vies of design solutions.

RESEARCH THROUGH PROTOTYPING

7. **Observation at Museumnacht:** With use of a little prototype it was possible to observe the target group using the prototype and talk to them during the Museumnacht at Tot Zover

8. **Prototype and test different ideas:** By starting with prototyping early in the process it was possible to gain valuable insights, iterate and make the concept more concreet step by step.
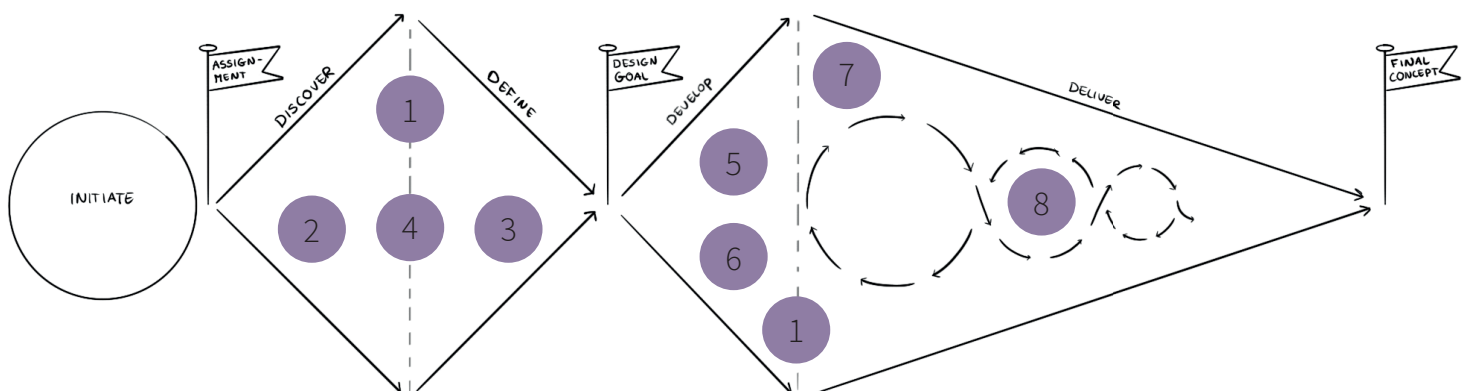
figure 2. Visual overview of the process.

chapter

03

Background

This chapter describes a general understanding of death used for this project. The second paragraph in this chapter shares the evolution of the Western attitude towards death over fifteen centuries, starting in the Middle Ages. Finally, the chapter ends with a summary describing the main developments in attitude towards death to the present day.

3.1 UNDERSTANDING DEATH

This paragraph describes the concept of death in the human form. The paragraph is divided into sections about the physical death and the spiritual death and ends with a description of the concept of death, also further explored and referred to in this project.

THE PHYSICAL DEATH

Death is a regular occurrence coming in many forms, whether it be expected after a diagnosis of terminal illness or an unexpected accident or medical condition [13]. On average 400 Dutch citizens die each day [14].

Death is defined as the irreversible cessation of all vital functions of the body including breathing and the heartbeat [15]. However, since 1971 in the Netherlands people can also be declared dead when one is braindead [14]. The timestamp of the actual passing is noted when the heart stopped beating [14].

SPIRITUAL DEATH

As described in the previous section, the physical death is a factual matter. After death, the body can be disposed in all kinds of ways depending on the beliefs and or wishes from the deceased and or bereaved. However, what happens after death will be uncertain.

Yet, having certain beliefs can function as a coping mechanism in a way to understand and accept the concept of death. Most atheists believe that the physical death is the end of existence. People who believe in spirits and souls may believe that the spirit or soul leaves the body and wanders around on earth or moves to another place. This is called a transition or passage, for those who believe in an afterlife or transformation after death [16]. Agnostics are not sure what to believe in. Hence spiritual beliefs about death are personal, which makes it hard to define spiritual death in a general way.

CONCLUSION

To conclude, death can be divided into two phases. The first phase, the physical death, which is not arguable. The second phase, the spiritual death, which is open for interpretation. This interpretation also includes the possibility that dead people cease to exist (belief in nothing).
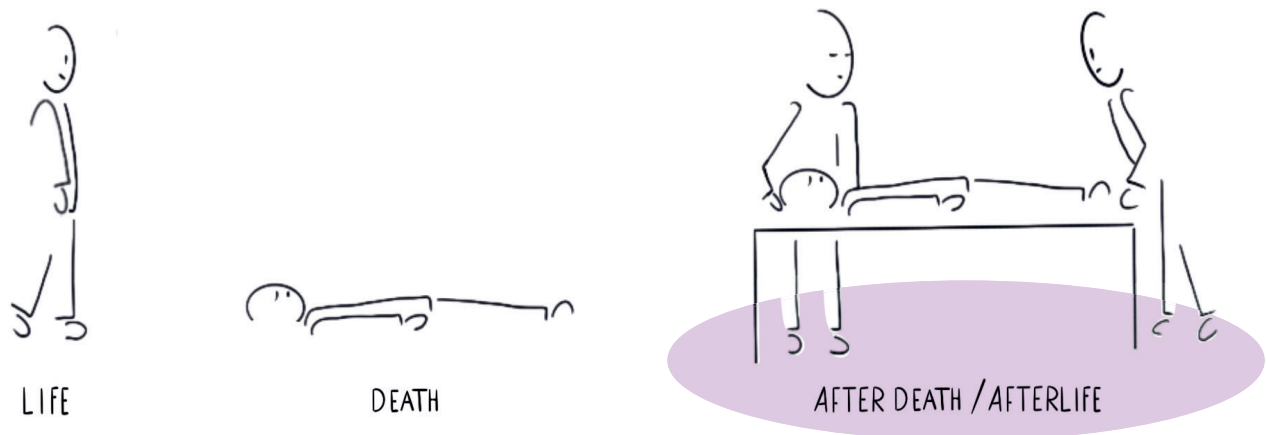

LIFE   DEATH   AFTER DEATH / AFTERLIFE

figure 3. Process of dying.

3.2 ATTITUDE TOWARDS DEATH C. 500 - 2022

People had a strong belief in the spiritual death in relation to the Western Christian religion, over the course of the Middle Ages (500 - 1500). Since then, there have been many developments in regard to coping with death. The historian Philippe Ariès (1914 - 1984) conducted an extensive study on death in the Christian Western culture. To illustrate the change in the attitude towards death, he described five models on death, starting in the Middle Ages to the late twentieth century [17].

This paragraph is based on his research and divided into two subparagraphs. The first subparagraph describes models about the evolution of the attitude towards death before the Age of Enlightenment. The second subparagraph describes the change of attitude influenced by developments in healthcare after the Age of Enlightenment.

BEFORE AGE OF ENLIGHTENMENT

Model 1: We must all die
500 AD - 1000

Due to famine, diseases, wars, high infant mortality and a lack of knowledge in medicine, death was a daily experience in the Middle Ages. Attitudes towards life and death were mainly shaped by the Christian traditions and may have helped to cope with the high death rate [18]. Church regulated and defined people's lives, from birth to death and was believed to continue its hold on ones soul in an afterlife [19].

Society accepted death as a collective fate in the first centuries of the Middle Ages (500 AD - 1000). The concept of a good death was having the opportunity to prepare for one's own dying, ideally surrounded by family, friends and neighbors, at home in bed. This way, the dying person had control over one's passing, performing rituals as reminiscing, offering forgiveness to loved ones and praying to God. Afterwards, the priest in attendance heard the last confession and finally gave absolution. Non-religious deceased would cease to exist and believers would live on in Paradise when Jesus Christ returns to earth [17]. Jesus Christ will return with the end of time. He will bring an end to all evil powers and will establish His empire of peace and justice (Paradise), saving all believers [20]. The process can been seen in figure 4.

In contrast to a prepared death, a sudden death was believed to be a punishment. This way one died unprepared without confessing and not receiving the last rites [18, 21].
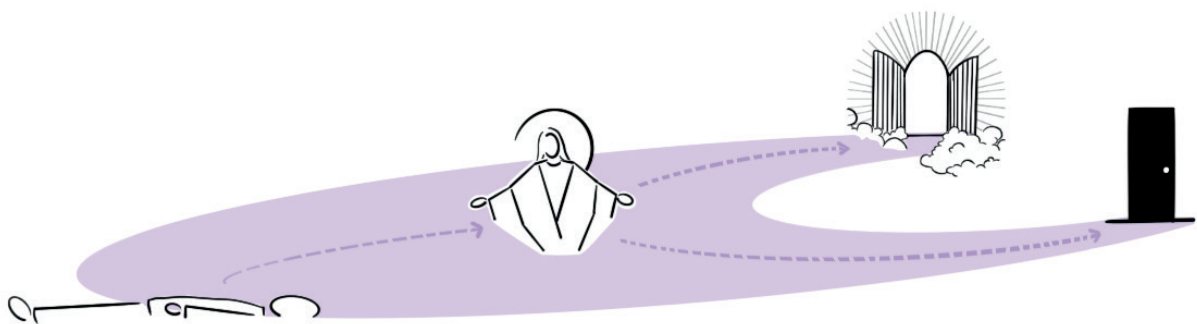
figure 4. *Believers going to Paradise. Non-religious people cease to exist.*

Model 2: Death of the individual
11th century - 15th century
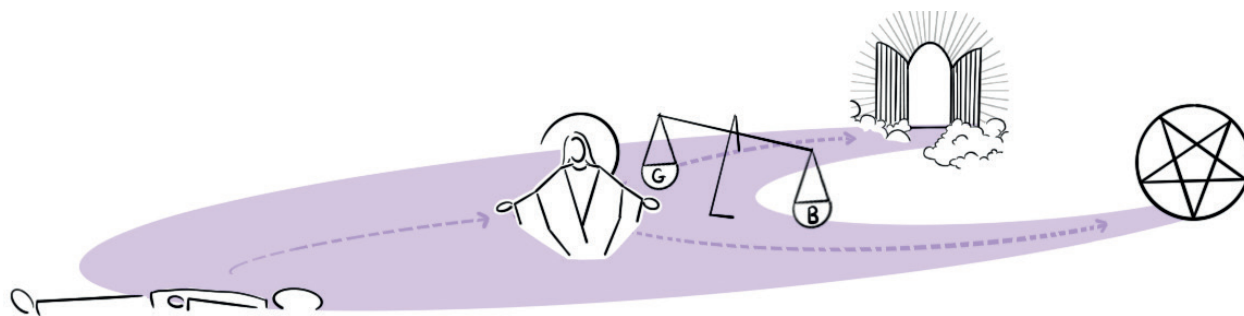
figure 5. Deceased live on in Paradise or hell based on their verdict at the end of time.

Gradually the collective fate of death shifted to death as the individual fate of a person. The deceased were now separated by weighing the individual souls, based on the balance between good and bad deeds. The proces can be seen in figure 5. The verdict was done by archangel Michael at the end of time (day of judgement) [21].

In the fifteenth century the moment of the verdict was changed. From now on the verdict would be made right after the moment of death. The verdict was influenced by the persons' attitude before the moment of death and the balance between good and bad deeds. The dying person should be an example for others by showing repentance and sharing words of wisdom to spectators.

It was called Ars moriendi, the art of dying [21]. See figure 6 for the process. The fear of death increased due to the disappearance of the time between the moment of death and the verdict on the last judgement. The soul lives on at the place decided on the verdict immediately, which could either be Paradise or hell [21].
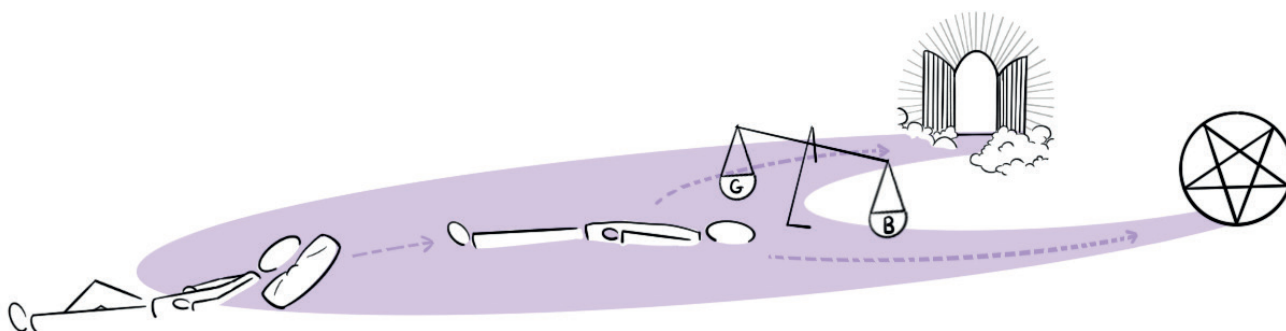
figure 6. Deceased live on in Paradise or hell based on their verdict directly after their death.

Model 3: Omnipresent death
16th century - 18th century

The past centuries (500 - 1500), Church suppressed people with different viewpoints and silenced reformers. This had come to an end with the Protestant Reformation (1517-1648), creating more freedom of thought and religious expression [19].

The previous model described that the behavior before a persons' death and the moment of death was perceived as important. Starting from the sixteenth century this perspective changed. Death was seen as omnipresent. This meant that a person had to be prepared for death at any moment in life for which Ars moriendi was created. That life is precious and transient. This way of thinking resulted in sober customs around death, such as modest funerals and hesitance in showing grief. This hesitant attitude was a natural way of accepting the void left behind by the deceased [21].

In the seventeenth century the sentiment, the mind and the morals went through great changes [21]. This era was called the Age of Enlightenment. The goal was to distance from superstition and fear and encourage people to be self-confident by having trust in the mind, intuition and heart. The world changed continuously and new scientific discoveries, technical and medical developments increased confidence in the future. One of the pillars was the idea that it was not God, but humanity that is responsible for happiness. This is a thought that was, amongst others, created by the Dutch intellectual Spinoza [22].

The German philosopher Kant summarized the end of the Age of Enlightenment with the quote: "Sapere aude" (dare to use your own mind). This statement implies that people should think for themselves, instead of blindly following the word of God. However, they could not imagine a society without the civilized influence of religion. They believed that God must have an ingenious mind to be the creator of this world. This idea was also supported by philosophers Rousseau and Voltaire [22].

figure 7. Ars Moriendi - Alexey Venetisanov

Model 4: Death of another
19th century

In the nineteenth century the realization of the possible death of the other person arose. In this period the family sentiment was on the rise. From now on a human being is part of a family with an exclusive bond. This way of thinking may have been a reason for the increasing fear of the death of a family member, overshadowing the fear of one's own death.

The old dying and mourning rituals were replaced. The bereaved experienced the dying and mourning process as a spontaneous and pure expression of heartfelt sadness. The so-called "Romantic" death was a beautiful, intimate moment of togetherness with loved ones. Furthermore, death was seen as the ultimate moment of beauty, something to long for.

Death was no longer connected to sin and hell. Loved people would never come in hell. The people believed that the afterlife was a place where they could hold their loved ones once again [21].

Conclusion
The described models illustrate that for a long time religion has been a clear lead for humanity in regard to death, dying and bereavement. Their Christian religion provided a sense of control over their own destiny by holding on to rules, rituals and receiving answers on questions about the unknown. This feeling contributed to a sense of security and might have reduced fear of death. However, for others it could have increased fear and tension when the end approached.
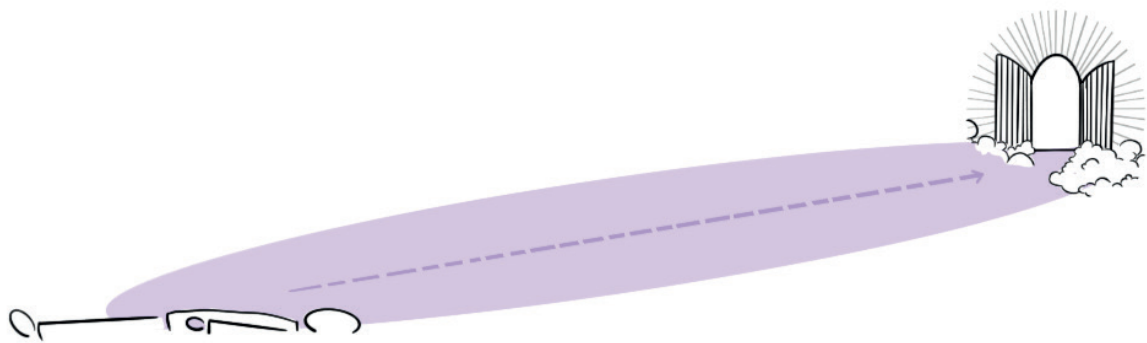

figure 8. Deceased live on in Paradise.

AFTER THE AGE OF ENLIGHTENMENT

The Age of Enlightenment was the starting point for the reversal in the attitude towards death. The way of thinking and behavior in relation to religion changed. Moreover, great developments in healthcare were made, resulting in a better healthcare system. The following section elaborates on the developments in the attitude towards death as of the nineteenth century, explaining the influence of the medical improvements.

Model 5: The reverse death
19th - 20th century

The attitude towards death changed with the secularization and developments in healthcare over the course of the nineteenth and twentieth century. The one sure thing in life was the end of life resulting in death. Death meant failure and was seen as something ugly. On top of that, the romantic believes in afterlife changed in the belief in 'nothing' after death. People feared to inform patients about the seriousness of their illness, due to the ugliness of death and the unknowns about what happens after death. Therefore, the last intimate moment with loved ones disappeared. This indicates that death was difficult to accept [21].

At the end of the nineteenth century it seemed that death could be prevented in the future, due to continuous innovations in medical science. The ability to fight illness and pain made people more sensitive to seeing the physical effects of illness: rather than pity, it provoked aversion [21].

Upward of the 50's it was more common to die in hospitals. If a patient could not be cured, it was important to avoid a painful death, requiring hospital equipment. Consequently, dying at home was practically impossible. Hence, death disappeared behind the hospital doors [21].

Dying no longer takes place in public and mourning has also become a private modest affair. The authenticity of real grief of relatives was only really proven by keeping it to oneself [21].

To date
Since 1977 to now, medicine has changed greatly and is still improving. Vaccinations eradicated illnesses and the use of chemotherapy and antibiotics contributed to a decreasing number of fatalities in infectious deceases. However, the number of elderly is on the rise. As a result, more and more people suffer life threatening and chronic diseases associated particularly with old age [23]. So death is still happening, but the death of loved ones is mainly experienced later on in life. Consequently, the lack of experience causes discomfort around the subject.
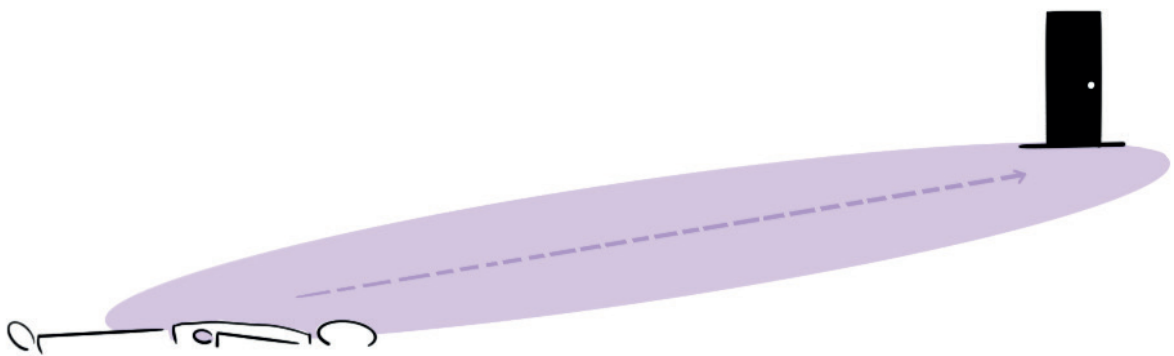
figure 9. What happens after death is unknown.

3.3 SUMMARY

The models of Philippe Ariès described the development of the attitude towards death of the Western culture over the course of 1500 years. This paragraph summarizes the main aspects that may have brought the people in the western culture to the contemporary attitude towards death.

RELATIONSHIPS

The contemporary view on death started to develop in the nineteenth century when the family sentiment was rising. The relationships one develops increases the sentiment for others and makes it harder to cope with the death of a loved one and accept it as well.

RELIGION

Before the Age of Enlightenment people performed rituals and ceremonials in name of their religion, which may not have taken away their pain and sadness but may have given them comfort. However, God is for a lot of people no longer a guide to the end of life and the afterlife, due to secularization after the Age of Enlightenment. The contemporary belief in 'nothing' can for some be comforting and for others even cause an increase in the fear of death. Therefore, people might be in need of new rituals and believes in order to find comfort in the unknowns about death and a possible afterlife.

IMPROVEMENTS IN HEALTHCARE

Medical knowledge is gained and the healthcare system develops rapidly over the course of the nineteenth and twentieth century. The life expectancy rate is growing since healthcare is better capable of healing its patients and even banish certain diseases. However, due to the high life expectancy rate there is a risk of suffering from chronic diseases later on in life and the decay of the body because of old age. Meaning that healthcare is more needed and death is postponed and slowly pushed to the background. Death is now something to worry about later on in life.

chapter

04

Context

The chapter explores why it is good to talk about death and shares what designs or initiatives already exist that aim to encourage conversations about end of life.

4.1 TALKING ABOUT DEATH

Everyone will die. There is no way to deny that and therefore it is important that an appropriate way is found to learn to deal with death. An opportunity may lie in having conversations about death. This paragraph describes why we should learn to talk about death more often and will elaborate on the advantage that comes with the conversations. The first subparagraph describes the implication of the words death, dying and end of life, in order to create a united understanding. The second subparagraph elaborates on reasons to talk about death more regularly.

DEATH, DYING AND END OF LIFE

In this report death, dying and end of life are commonly used, but may need some clarification. First of all, there is a distinction between end-of-life (EOL) conversations and conversations about the end of life. Secondly, conversations about the end of life are, in short, conversations about death and dying. The words 'end of life' and 'death and dying' are used interchangeably and have the same meaning

EOL conversations
EOL conversations refer to conversations concerning wishes and decisions in relation to an approaching death involving Advanced Care Planning (ACP). These conversations usually take place between family members, patients and professionals [24]. Such conversations for instance, can be about care they want to receive or last wishes for when the time comes.

Conversations about the end of life
Conversations about the end of life are conversations about death (being dead) and dying (process of dying) in relation to life. These kind of conversations between friends, colleges, familymember or even strangers, have less of a practical function, but are there to reflect, share experiences, comfort each other when they need it, express fears and learn from others' perspectives on life. Having these kind of conversations more regularly raises death awareness and adds to people's death literacy. For this project is focussed on these conversations about the end of life.

TALKING ABOUT DEATH

EOL conversations and conversations about the end of life can be beneficial for the young and the old. When it comes to the young, EOL conversations might feel soon, but having these kind of conversations with the old can lead to meaningful conversations. This section elaborates why it is beneficial to anyone, and so young adults as well, to talk about the end of life.

Talk before it is too late
Talk about death and dying while you still can. End-of-life (EOL) conversations often take place when people are already on their deathbed, have been diagnosed with a serious illness or want to prepare in advance and note their will. Consequently, this is too late when a sudden or unintentional death occurs [25]. Therefore, it is good to have EOL conversations earlier in life.

Having EOL conversations earlier in life with loved ones, whether or not terminally ill, can help to provide advice, direction and permission to move on, as well as creating a sense of closure and completion of the relationship [5]. Furthermore, sharing thoughts, fears and wishes with each other about the will, finances, wishes regarding care, organ donation and the funeral, might provide peace of mind to all involved [26]. Hence, having conversations about the end of life earlier in life can be meaningful for all people involved. Moreover, if the opportunity is still there, it might make the EOL conversations at the end of someones life easier.

A need to talk

Having conversations about death earlier in life does not mean that losing a loved one comes more easy. Talking about experiences might not ease the pain, but may help to find a way to cope with the situation by opening up and sharing thoughts, feelings and perspectives. Several studies indicate that there is a need to talk about experiences in relation to the passing of a loved one [8, 27]. However, experience experts explained that even if they feel the need to talk, they feel bothered to burden the other person. In order to be able to open the conversation, it might help to get familiar with the topic of death by discussing it on a more regular basis.

Talk for comfort

Talking about death on a more regular basis may make starting a conversation easier over time. While having more conversations, people become more death literate and possibly feel more comfortable to talk about death [7]. Consequently, it may become easier to console a friend or family member, making someone more inclined to help.

Furthermore, sharing concerns can help to decrease any concerns and fears related to death [7]. Hearing about someone else's concerns and knowing that there are others having the same concerns, may give comfort and help to put things into perspective.

A meaningful conversation

Opening up by sharing concerns and thoughts can be meaningful for all people involved in the conversation, since it shows vulnerability and trust. Therefore, a conversation about death, in which personal stories and concerns are shared, can strengthen the friendship. That does not mean that to strengthen a friendship one needs to talk about death, but it does show that a conversation about death can be one of these meaningful conversations.

Quality of life

To conclude, all previous mentioned aspects in this paragraph can add to the quality of life. Having conversations about the end of life help to reflect. It may help to realize what is important and what one should do to enjoy life even more [5, 7, 25]. Death awareness can motivate people to live more consciously and to be grateful for their loved ones and everything they can and may do during their lifespan.

4.2 EXISTING CONVERSATION STARTERS

Dutch television programs such as 'Over mijn lijk' and 'De Kist' are broadcasted for a few seasons to show that death is part of life and that it is good to openly talk about it. They can be of great influence when it comes to reaching people in The Netherlands. This paragraph describes three examples of good working products and initiatives related to stimulating the user to talk about death. These are international initiatives: the pop-up events 'Death Cafe,' a service 'Death over Dinner' and a game called 'Hello'.

DEATH CAFE

A Death Cafe gathering is a pop-up event where people get together to talk about anything that is on their mind relating to death, dying and bereavement, while enjoying some tea and cake. Anyone can host a Death Cafe as long as it meets the official guidelines listed on the Death Cafe website [28].

There is no ideology or agenda for the gathering. People have different reasons for why they would participate in a Death Cafe gathering. For instance for reflection on one's personal life, for gaining new insights, for academic reasons or to help others [28].

Since 2012 the Death Cafe movement spread all over the world. Death Cafes have been organized in many countries such as Italy, Canada, The Netherlands and New Zealand [28]. There are still gatherings being organized to date. These are mainly organized by people working in healthcare such as social workers in hospice care and psychotherapists, or by people doing research regarding death, dying and bereavement such as teachers and scientists [29].

A gathering is a rather spontaneous activity where participants come out of free will. Meaning that they already have the intrinsic motivation to join a gathering and are interested to talk. Therefore, Death Cafes are a safe place for people to have conversations about death, stimulating participants to share what is on their mind [28].

figure 10. Death Cafe.

DEATH OVER DINNER

The designers of the project 'Let's Get Together and Talk about Death' created the service 'Death over Dinner' (DoD) with which they aim to transform end-of-life conversations into familiar conversations over dinner with family and friends by providing resources to initiate the conversation [9].

figure 12.   Questionnaire: Who is coming?

figure 11.   Death Over Dinner website.

figure 13.   Questionnaire: Your intention.

The DoD designers created a website where an initiator can fill in a short questionnaire to decide on who will be invited to the dinner and what the intentions are (figure 12 and figure 13). Next, the questionnaire asks to choose articles, videos or audioclips as homework (figure 14). These can be sent to the guests to prepare for the dinner. After finishing the questionnaire, the host receives a personalized e-mail including an invitation to send to the guests, the homework and how to host the dinner. During the dinner the host will be both the facilitator and participant allowing the conversation to flow according to participants' interests [9, 30].

figure 14.   Questionnaire: Homework.

A qualitative descriptive study has been conducted on how friend and family groups communicate about death and dying in DoD conversations [9]. The aim of the research was to discover if the DoD framework is a promising tool for end of life conversations. They found that the DoD format provides a comfortable space where participants may share their experiences, hopes and fears in relation to death and dying. Overall it was found

that the participants had a positive feeling about the dinner afterwards. Although, people expressed the desire to talk about the end of life, they preferred someone else to initiate the conversation. This is what DoD allows a person to do [9].

HELLO (MY GIFT IS GRACE)

Hello is a conversation game that initiates the conversation about the end of life. During the game people get to think about and explain what is important to them and learn what is important to others [31].

figure 15. Hello Game.

The game consists of five booklets and 30 'thank you' chips. Each player has a booklet containing questions in relation to the end of life. The person that starts, reads the first question in the booklet. Everybody writes down their answer in their own booklet. Once everybody is done, the person who had read the question may share one's answer with the others and so on, till everybody had the opportunity to share their answer. Players may also pass and not share their answer. Each player is allowed to give 'thank you' chips to other players at any time over the course of the game. The game is finished when the agreed time has passed. The winner is based on the amount of received 'thank you' chips [31].

The game, previously called 'My gift is grace' has been updated based on feedback of users and reviews of researchers. The name has been changed into 'hello' because users pointed out that the name had a religious overtone, resulting in some users feeling excluded. Furthermore, instead of a card deck the new edition includes booklets, which allows the users to bring the booklet home, adjust their answers and discuss it with other people outside of the game [31]. The game is improved, still on sale and with extended versions.

figure 16. Hello Game content.
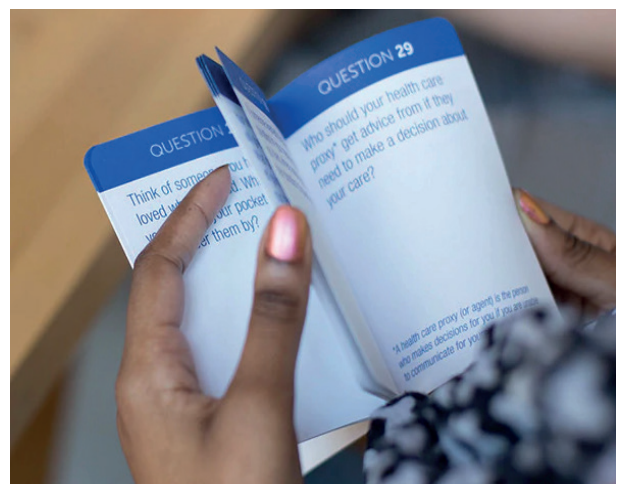
figure 17. Hello Game booklet.

CONCLUSION

The existence of these designs and initiatives implicate that there is a need to open the conversation and show that it serves. They have multiple elements in common which can be translated to useful insights to take into account in the design phase.

Location
First of all, they are not bound to a location. Therefore, the events can be organized in contexts contributing to a safe environment, such as at home or in a cozy cafe. In this way, hosts and participants can feel comfortable to share their personal concerns, thoughts or experiences.

Sense of control
Secondly, the designs provide a certain sense of control for the participants. They join on own initiative and are allowed to share the information they want, or can pass. Having a sense of control may contribute to the sense of confidence and trust fostering an open attitude.

Use of questions
Thirdly, the designs make use of questions to start the conversation. Open ended questions are great conversation starters since they ask for an open answer and trigger new questions. Furthermore, asking questions shows interest and emphasizes that people are listening and trying to understand the meaning.

Initiative
However, all three examples are in need of a person that takes the initiative to play the game, organizes an event or joins an event. That means that people need an intrinsic motivation to follow this movement. In chapter five is learned that the target group does not feel this intrinsic motivation. Therefore, the concept must find another way to get the target group involved.

chapter

05

Understanding the target group

This chapter describes who the target group is and provides an analysis of the field research conducted with the target group. Through this research, the target groups' thoughts on death are explored and is revealed why the target group might be reluctant to talk about death and dying. The chapter concludes with an overview of the target groups' needs when it comes to talking about death.

5.1 TARGET GROUP

This paragraph explains the motives for choosing young adults as target group and describes the demographic characteristics of this group.

HEALTHY YOUNG ADULTS

Laura Cramwinckel, Project leader of the Knowledge Center, Education and Funeral Academy at Tot Zover, described that this group imagines themselves most immortal. In general, Dutch citizens have an average life expectancy of 80 (men) and 83 (women) years old [4]. Therefore, in theory healthy young adults do not have to worry about dying soon. They even have more time left to live on this planet, than they have already spent. Although they have not yet experienced their own death, they may have experienced the death of their grandparents, parents, relatives or friends or most likely will in the future. When this happens, they are in need of support and kindness which can be provided by family and friends. Death will happen, so learning how to talk about it will be a big help for them in future.

figure 18. Young adult friends.

DEMOGRAPHIC CHARACTERISTICS

The group of healthy young adults in The Netherlands is a big user group to serve. Therefore, there are a few demographic characteristics that are taken into account, in order to narrow down the user group.

Friends
First of all, the future users are friends. As described in paragraph 4.1 talking about death has many benefits. One of them is deepening a friendship through meaningful conversations. The combination of friendship and conversations about the end of life sustain each other with a positive outcome. The result is; a good conversation that may strengthen the friendship and an increase in death literacy.

The friends live in the Netherlands, are between twenty and thirty years old, not married and do not have children. Assumed is that marriage or having children may change their perspective on life and death, this is not further explored during this project.

Religion
Death is a common aspect of life for every human being, so there is no division made in religious or non-religious people inside the target group. However, it is assumed that religion does influence attitudes towards death and is therefore taken into account in the study described in the next paragraphs.

5.2 FIELD STUDY: ATTITUDE TOWARDS DEATH

The literature study in chapter three provided general knowledge of the changing attitude towards death over fifteen centuries, but it lacks the contemporary view of young adults. Therefore, a field study is done in order to gain insight into the target groups' contemporary view on death. The complete field study is described and analyzed divided over this paragraph and paragraph 5.3. First, this paragraph explains the approach of the study followed by the analysis and the results of part one of the study. Finally, first conclusions are made based on the first part of the study. The second part of the study is described in paragraph 5.3.

THE STUDY

The field study conducted through a survey explores the young adults' contemporary view on death. The study is divided into two parts containing three research goals.

Part 1: Quantitative research
1. Their image of death: The aim is to discover what image young adults have of death which they described with emotions.

2. Talking about death: The aim is to determine if young adults talk about death and if so, with whom.

Part 2: Qualitative research
3. Hopes and fears: The aim is to get an insight into their end of life hopes and fears.

METHOD

Data from this study came from a survey filled in by 38 Dutch respondents. The survey was shared on social media platforms in order to reach young adults. There was no age limit mentioned in the introduction of the survey, in order to gather as much information as possible and perhaps find surprising insights. The survey can be found in appendix A.

The sample aged between nineteen and thirty-one was predominately female (n=24) and self-identified as atheist (n= 21). The remaining respondents self-identified as agnostic (n= 11) and religious (n= 4).

Data from part one is analyzed through a quantitative analysis, containing results for research goals one and two and is described in this paragraph. Data from part two is analyzed through a qualitative analysis containing results for research goal three. This part of the study is described and analyzed in paragraph 5.3.

RESULTS GOAL ONE: IMAGE OF THE DEATH

The first section of the survey asked what pre-defined (presented in figure 19 and figure 20) emotions respondents would connect to the word 'death' in general and to their 'own actual death'. This section describes the results and main insights.

Associations on death
The results of the emotions linked to the word 'death' can be seen in figure 19. The results of the emotions linked to the 'own death' are presented in figure 20. The following sections share the main insights.

'death'
The results show that the word death in general is mainly associated with sadness, loss and fear. More than half of the respondents associate death with 'time'. Only 35% of the respondents associates death with 'love'.

'own death'
One's own death is associated with feelings as sadness, fear and insecurity. Only six people associate their own death with 'love' or 'being moved' which are defined as positive emotions by Pieter Desmet [32].

loss	36
sadness	30
time	22
fear	13
love	12
surrender	11
freedom	5
power	1
happiness	1
anger	1
guilt	1

figure 19. Results associations 'death'.

INFOBOX:DESCRIPTION OF THE EMOTIONS

Loss and sadness
Loss means losing something you no longer have [33]. Through this loss negative emotions like sadness, anger and frustration may appear.

Insecurity
People are scared for the unknown nature of death [34]. This feeling of uncertainty may cause people to worry and fear death. These underlying emotions will be further explained in the next paragraph.

Fear
Fear is a subjective human emotion or thought that people have when they are frightened by something dangerous, painful or worried that something bad might happen or is happening [35]. Previous encounters with threatening, fearful or anxious experiences determine what a person can perceive as a frightening event [34].

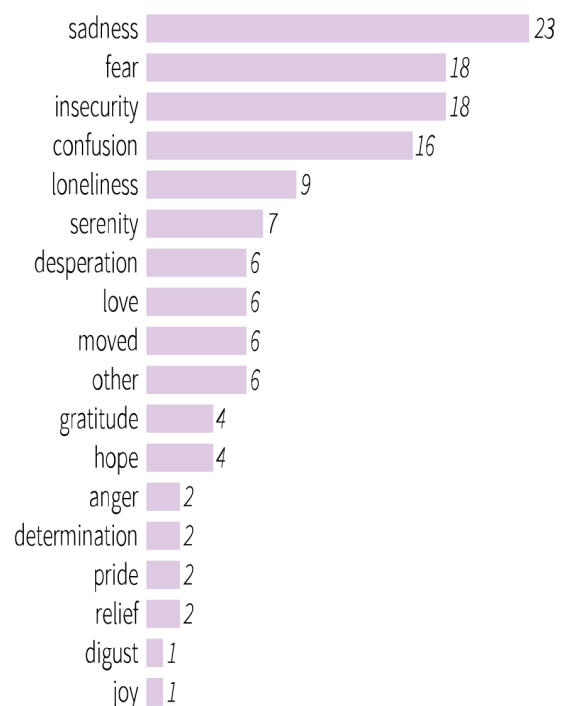|	
sadness	23
fear	18
insecurity	18
confusion	16
loneliness	9
serenity	7
desperation	6
love	6
moved	6
other	6
gratitude	4
hope	4
anger	2
determination	2
pride	2
relief	2
digust	1
joy	1

figure 20. Results associations 'own death'.

RESULTS RESEARCH GOAL TWO: TALKING ABOUT DEATH

This section of the survey is focused on the conversations about death and aimed to find out whether the young adults talk about death. Furthermore, it was examined with whom they talked, what emotions they experienced while talking and what needs they met afterwards.

Conversations: with whom and when
When the young adults talk about death they prefer their friends (n= 18) as interlocutor over their parents (n= 15). However, they never (n= 11), almost never (n= 16) or sometimes (n= 11) talk about death with their friends.

Feelings during and after the conversation
When they talk, they feel amongst others mainly fascinated (n= 14), sad (n= 10), loved (n= 10), moved (n= 9) and inspired (n= 9). After the conversation they met certain needs which are amongst others a feeling of relatedness (n= 17), purpose (n= 12), ease (n= 9), belonging (n= 6) and morality (n= 6).

CONCLUSION

The results reveal that young adults associate death mainly with emotions as sadness, loss, insecurity and fear, defined as negative emotions by Steven Fokkinga [11]. Emotions are negative when they are accompanied by an unpleasant moment or state. This implies that young adults generally experience the subject of death as unpleasant. However, negative emotions point out what matters to people. Hence, negative emotions are not that bad to have.

The target group does not speak about death with family or friends regularly. However, in general when they talk about death they experience positive emotions and meet some fundamental needs. Meaning that young adults are able to participate in valuable conversations about death with a positive outcome.

INFOBOX:FUNDATMENTAL NEEDS [36]

Relatedness
Having warm, mutual, and trusting relationships with people whom you care about.

Morality
Being able to act on your personal values, passing them on to others, and seeing them reflected in the world.

Purpose
Having a clear sense of what makes life meaningful and valuable.

Belonging
Being part of and accepted by a social group or entity that is important to you.

Ease
Having an easy, simple and relaxing life.

5.3 END OF LIFE FEARS

In this paragraph the second part of the survey is described and the results are analyzed. Part one of the study revealed that young adults associate their own death amongst others with fear and insecurity. Consequently, this second part of the survey aims to explore common themes that emerge among the target groups' end of life hopes and fears in the hope to understand were the fear and insecurities in relation to death come from.

METHOD

This part of the survey is completed by the same 38 respondents. The survey asked for their most important end of life hopes and fears by two open-ended questions, inspired by a study done to end of life hopes and fears of young adults in America [37]. The results of the survey are analyzed and clustered. The clusters with all results can be found in appendix B.

RESULTS RESEARCH GOAL THREE: HOPES AND FEARS

The common themes among end of life hopes are not included one-to-one in this analysis, as common hopes can be translated into fears and vice versa. The end of life fears are divided into three themes namely; impact on others, concerns about health and fear of dying at a young age. The themes are shortly explained and include quotes of the respondents.

Impact on others
Respondents are mainly concerned about their loved ones instead of themselves. This development has already started in the nineteenth century described in one of his models by Philippe Ariès. Respondents are concerned that they will be a burden to family members and friends when they need informal care. In addition, they are aware of the emotional burden on others that may be caused by the death or illnesses associated with aging.

"I don't really care about myself. Just want that the people close to me can give it a place and go on with normal life."

"It is sad to see that a poor health also negatively impacts friends/family around you (through family care, and through emotional strain)."

"That it would be sudden and (too) soon for the people around me, and that it would give them extra sadness."

Concerns about health
The respondents hope to die old without experiencing physical pain and mental suffering. For them, a good death is a painless quick death. However, life expectancy is increasing and with it the likelihood of developing a mental illness or chronic disease later in life [4]. This prospect may cause concern.

"At the end of it all I hope I am still myself and that I am able to say goodbye to the people I love without being in too much pain."

"I hope to die old in my sleep (hopefully at a point where I am still mentally vital and do not have substantial physical pain), after having had a nice life, with loving friends family and children."

"Ideally, I'd like to slip away slowly, before the dementia kicks in..."

"But when I die old, I fear of having a lot of pain before, but also of mental illness, for example not being able to remember and thus not really 'living' anymore even when you still are."

Fear of dying at a young age

The respondents are enjoying life and do not want to die just yet. They are afraid to miss out on certain milestones and certain chances life can offer, such as getting married, having a family and traveling.

"That it happens too soon, or that other people that I love die."

"I would be afraid of feeling like I had missed out on opportunities in my life."

"I fear that I will die young and that I will have missed out on things, things that will happen only later in life, like marriage or children. Also, because I feel like maybe now I am not living the happiest life I could, because I am thinking ahead for later (just finishing an education now and saving up money to have a good job to be able to have a nice future). If I die next week, I would have liked to just spend all the money on fun things."

LIMITATIONS

The results of the full survey are probably not representative for all young adults in the Netherlands, because the respondents most likely came from the same circle of acquaintances and are predominantly represented by women. This means that the results could be not as diverse as they maybe are in reality. For future research, it is advisable to create a proportionate sample size containing an even amount of women and men.

CONCLUSION

This study has provided insight into the young adults' thoughts regarding death, which helped to empathize with the target group. The results indicate that respondents do have fears when it comes to their death, even though these prospects seem far away, they drew a clear image. They are concerned about the impact their death or illness will have on loved ones. They are especially scared of becoming mentally ill or experiencing physical pain. However, when asked if those who do not talk about death with their friends or family would consider talking about their hopes and fears in the future, most answered 'no' and some would, but are not enthusiastic about it. They enjoy life and there are so many things they want to experience and do. Therefore, they do not feel the need to talk about death in this stage of their lives.

"Not really, I feel like it's not healthy in a way to spend too much time on it."

"I personally think it's too early in my life for that."

"Sure, if I think I need to. But I'm too young and healthy for it now."

"No, I don't feel the urge, but now that I have thought about it myself I might discuss it with someone."

5.4 RELUCTANT TO TALK

Based on the results from the survey described in paragraphs 5.2 and 5.3, four semi structured interviews were conducted as a follow-up research. The aim of the interviews was to gain more information on why young adults almost never speak about death with friends. This paragraph describes the format of the interview and elaborates on the main reasons found, why young adults barely talk about death with friends.

INTERVIEW FORMAT

The aim of the interview format was to have an open conversation with the help of formulated statements based on the insights from the survey. The full interview structure can be found in appendix C.

The four participants had different religious backgrounds and did not respond to the survey. Two participants identified as atheist and two other participants as Christians. This division was made to gain an objective view on their possibly different perspectives on death.

INSIGHTS

This section provides an overview of identified reasons on why young adults barely talk about death with friends. The overview is established based on the interviews, the background knowledge and literature reviews.

Lack of urgency
First of all, young adults do not feel the urgency to prepare for their end of life. Sharing end of life thoughts and fears, and wishes about ones will, finances, organ donation and funeral ceremony may not yet feel as necessary for them as it may feel for elderly people. Accordingly, for them death still seems far away. This was confirmed by the participants who shared that their own life expectancy was to become around 80 years old. They based their expectancies on their personal experiences, such as with their grandparents. This shows that for them death feels very far away, resulting in a lack of urgency to talk about it. However, the interview showed that the participants do realize that death can happen suddenly, which implies that it should also be relevant for them to prepare for their own death.

"I always feel like I'll live to be around 80 years old. That's currently a realistic age, if everything turns out well."

"If I'm honest to myself, I do try to be aware that I could die, but not that I really dwell on the fact that it could actually be tomorrow.(..) I do often think that I have a lot of time left."

Not knowing how to talk about death and dying

A second reason, also confirmed by the interviewees, is that death is perceived as a sensitive topic. Consequently, people do not know how to talk about death, since they do not regularly discuss the topic. Moreover, not every moment or group of friends derives itself for a conversation about death. Initially, each person has different experiences when it comes to death and dying and deals with it in different ways. Forcing someone to share emotions or experiences is therefore avoided. Nobody wants to hurt their friends' feelings.

(Do you talk about death often?) "Not very much, I barely do so I think. It's not that it bothers me, but I normally do small talk, so it doesn't really come up or anything."

"No, because I don't want anyone to feel uncomfortable because of the questions I ask. I don't want to force anyone to talk about anything."

"I've never been in a group where I thought, 'come let's talk about death'. For every person it's different and it can be sensitive or frightening to someone, so they may not want to talk about it."

The thought of death frightens people

A third reason of why young adults do not feel comfortable talking about death is that they do not want to think about dying or losing loved ones. The negative consequences of death are part of their fears about the end of life, which makes them think it is not fun to talk about death.

"When I talk about death, usually it's something very negative, because it involves a lot of people's grief. You don't want to think about what happens when your parents die."

CONCLUSION

Initially, young adults do not feel the urgency to talk about death. Moreover, they find it difficult to initiate a conversation, because they do not know if and when they should start a conversation about the end of life. Consequently, death is a loaded subject and each person deals with their emotions in their own way. These emotions are mostly negative emotions as sadness and fear, which makes the subject unappealing. The last thing young adults want is to spoil the good atmosphere. To summarize, death expresses a negative sentiment to young adults. Therefore, the design phase strives to somewhat diminish this negative sentiment.

5.5 PRODUCT TRIGGERS

This project is set up to stimulate young adults to talk about death, because talking about death has many advantages and can enrich lives. However, when it comes to the target group they do not feel the need to have conversations about death in this stage of their lives. Based on the results of the field study, product triggers were formulated in order to spark young adults' interest and stimulate them to initiate the conversation.
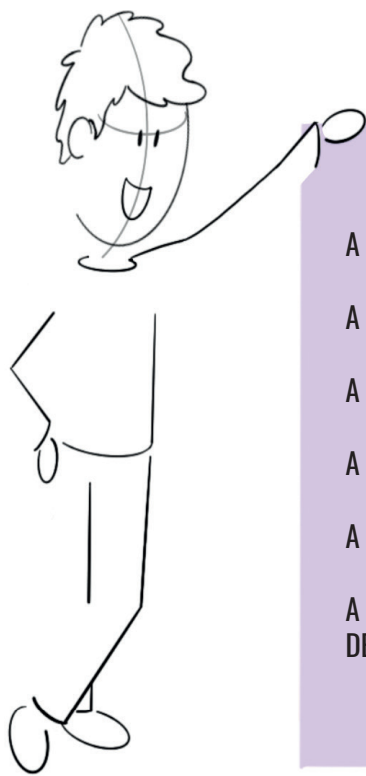
A CONCEPT THAT INITIATES THE CONVERSATION FOR THEM

A CONCEPT THAT IS TEMPTING

A CONCEPT THAT CAN SHOW THE POSITIVE SIDE OF TALKING ABOUT DEATH

A CONCEPT THAT GUIDES THEM THROUGH THE CONVERSATION

A CONCEPT THAT DOES NOT FORCE THEM INTO ANYTHING

A CONCEPT THAT MAKES THEM REALIZE THAT THINKING AND TALKING ABOUT DEATH CAN BE VALUABLE

figure 21. Product triggers.

chapter

06

Design Direction

This chapter describes what guidelines should be followed in order to have a good conversation. Furthermore, it describes the theme that will be assigned and used as input to the concept. The chapter is concluded with the design goal and design requirements, which are created based on the knowledge acquired over the course of the discovering phase.

6.1 A GOOD CONVERSATION

In this paragraph the process of a conversation is explored and is described what a good conversation is in terms of this project. The knowledge acquired is used to gain insights that need to be considered when designing for conversations.

A CONVERSATION

A conversation or dialog is an exchange of thoughts and ideas between two or more participants. During the conversations (about death) people can learn new concepts, share and create knowledge and at the end confirm agreement [9, 38]. People in a conversation are not trying to win, but try to understand each other by empathizing with the other.

DESIGNING FOR CONVERSATIONS

Two designers created a model of the process of conversing [38]. This model describes the basic process of a conversation and is used to understand what the concept requires, in order to create a proper base for a good conversation.

1. Start:
Participant A opens the conversation by saying something, which must be understood by participant B.
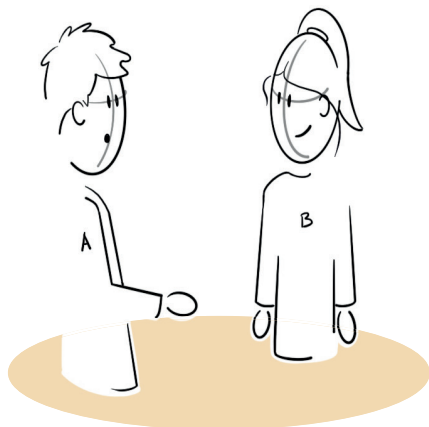
figure 22. Start conversation.

2. Commit to engage:
Participant B must pay attention to what participant A said and then commits to engage. Each participant must see value in continuing the conversation.
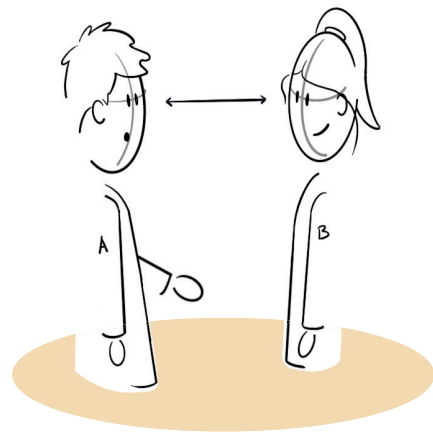

figure 23. Commit to engage in conversation.

3. Understanding:
Participant B listens and takes all the information in, and reproduces A's words in order to understand participant A.
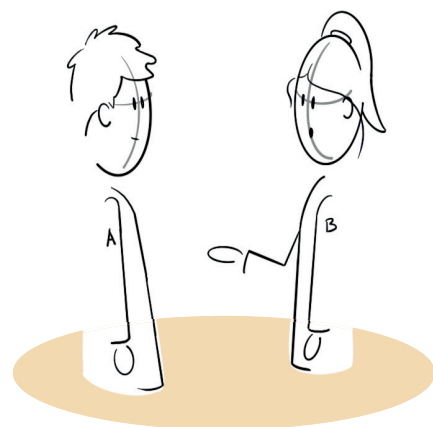

figure 24. Understanding each other.

4. Evolve:

Both participants, may be evolved after the interaction. Either or both hold new beliefs, make (new) decisions or develop new relationships, with others, circumstances or objects or with themselves. This is an effective conversation. Meaning that the changes brought by the conversation have lasting value to the participants.

figure 25. Conversation continues.

5. Agree or agree to disagree:

Participant B creates and transmits a different formulation and participant A tries to make sense of participant B's formulation by comparing it to one's meaning. This may lead to further exchanges. When they understand each other, they have reached an agreement. This can for example be a fact about the world or a shared belief.
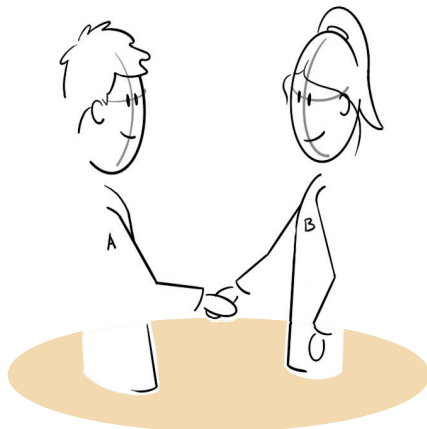
figure 26. Finishing conversation.

INSIGHTS

The first insight taken from this model is that the intention of the concept must be easy to understand. Therefore, the signal that initiates a conversation should be clear, in order for the user to actually start a conversation. Furthermore, curiosity or interest must be stimulated in order to continue the engagement.

Second, the design must stimulate the participant to learn a new point of view or gain new knowledge, this way it can become an effective conversation. At last, if the participants agree, or agree to disagree by respecting each others perspectives, both parties can leave the conversation with a positive feeling.

INGREDIENTS FOR A GOOD CONVERSATION

This section of the paragraph describes the main ingredients for good conversations. A good conversation may lead to an effective conversation. The section ends with an understanding of a good conversation in terms of this project.

1. Have an open mind
An open mind implicates that both participants intend to have an open mind without having prejudices against one another, about the process or the results of the conversation. The aim is to be open to what one does not know [39,40].

2. Attention
Be aware to give the conversation and the person all of your attention. If you cannot do that, it would be better to delay the conversation to another moment.

3. Open listening
Open listening can be compared to the characteristics of an open mindset. For open listening one should try to stay away from own experiences and critical thinking based on whether what the other person tells is true or not. An example of open listening is empathic listening where one tries to understand the situation and somehow tries to feel what the other must be feeling [40].

4. Transparency
Take the risk by not hiding anything of importance. This way the conversation can develop. Showing yourself is important to build trust. When both participants are not afraid to be transparant, both participants feel comfortable to share anything they like. Furthermore, transparency within both participants shows the similarities and differences feeding the conversation [39, 40]. At the same time it is important not to force it. Both participants must feel comfortable to speak, to bring the conversation to a deeper level [40].

5. Conversational infrastructure
How, when and where a conversation takes place is important. A conversation is more likely to continue when being in the right context, having the right needs, values and understandable language. For example, it is possible to get frustrated if we cannot hear each other or if we have not enough time for the conversation [38].

CONCLUSION

Based on the ingredients of a good conversation, is defined what is considered a good conversation for this project. The participants should determine whether it was an effective conversation:

A good conversation is a conversation where both parties listen to each other, are not afraid to share their feelings, learn about others' perspectives, gain new insights and may or may not hold new beliefs. They do not argue about what is right or wrong, resulting in both parties feeling positively satisfied at the end of the conversation.

6.2 AFTERLIFE

There are many aspects of death that people can discuss. To start a good conversation, there must be a clear lead for participants to engage. Therefore, within the topic of death, a theme was chosen to create this lead. The theme chosen is 'afterlife' and is explained further in this paragraph.

PERSONAL EXPERIENCES

The field study revealed that young adults do not feel comfortable to talk about death, because it is such a personal and emotional topic. Therefore, this project will not specifically address their personal experiences related to death. Certainly, the users of the concept can decide for themselves whether or not they want to discuss personal experiences.

AFTERLIFE

One way to continue engagement in conversations, as described in the previous paragraph, is when participants learn about new point of views or gain new knowledge through the conversation. In general the theme 'afterlife' is open for interpretation, since Western society does not have one collective thought on what happens after death. The field study revealed the same results. Most respondents (n= 20) believe there is nothing after death. Meaning that they believe they cease to exist.

"My brain stops working and my consciousness ceases to exist"

"Not much, you probably get burned or buried and that's it"

Others have no clue (n= 6) or think there is nothing after death, but like to believe or hope there is something good (n= 7) or fantasize about what it could be.

"I have no clue. Probably nothing. If there is something, I'm going to assume that it's positive. No need to already start worrying for something that we don't know"

"I think someone would be in total rest and will not be conscious about anything anymore. It just ends. However, I fantasize sometimes that you'll travel to another totally different world in which people all can look down/back to earth. I fantasize about it, but do not believe in it."

Five out of 38 respondents, believe in some sort of afterlife as reincarnation (n= 1), heaven or hell (n= 3) or the existence of one's spirit (n= 1).

"I believe we (or our souls) go to some sort of heaven. How that looks/feels like, I have no idea"

"I believe in reincarnation."

The results show that the visions on afterlife are diverse and open for interpretation. Therefore, is believed that thinking and talking about afterlife with others can evoke new perspectives by stimulating fantasizing. Fantasizing triggers positive thinking, so the participants might be less shy to engage in the conversation. Furthermore, participants are likely to stay engaged in the conversation since they will learn more about each others' thoughts and perspectives on afterlife, and even death. To summarize, it might be an interesting theme to use as starting point for the concept.

6.3 DESIGN GOAL

Based on the research done throughout the project the following design goal is formulated. The design goal is the starting point of the design phase.

"I want young adults to feel stimulated to engage in conversations with friends about death, by fantasizing about afterlife, learning that talking and thinking about death can be enjoyable."

Stimulate

From research is learned that young adults are not font of talking about death. Furthermore, the existing designs and services discussed in paragraph 4.2 showed that it is more likely that people with an intrinsic motivation open the conversation. Therefore, the design should indirectly stimulate the user to talk. This way the concept will lead them into the conversation, so they do not need to have an intrinsic motivation yet.

Fantasizing about afterlife

In order to stimulate the conversation, the goal is to make users fantasize about the afterlife. Fantasizing about a pleasant outcome triggers positive thinking, creativity and imagination. This way positive associations with death are created.

Learning

The field study showed that death in general is associated with negative emotions. In order to change this way of thinking they are in need of new perspectives on death. New, more positive perspectives may make them realize that a death related experience does not have to be negative.

Enjoyable

In fact, the experience can even be enjoyable. Enjoying an experience related to conversations about death may change their point of view about death. Furthermore, enjoying an experience like this may give them incentive to have conversations about death more often.

6.4 REQUIREMENTS

The following design requirements have been formulated based on the field research and the insights taken from the literature reviews, including the needed product triggers, in order for the users to engage in a comfortable conversation about the end of life, by talking about afterlife. The paragraph ends with the key values for the design.

REQUIREMENTS CONCEPT

It should be part of Tot Zover:
The design context.

The concept should be tempting:
The design should evoke interest in order to explore the concept.

It should be users' own choice to interact with the concept:
By making it their own choice it is the first step to engagement with the subject.

It should elicit a conversation about afterlife during the use of the concept:
By engaging in a conversation during the use, it is more likely that the concept actually has a certain impact on the user.

The concept should convey a light-hearted ambiance:
A light-hearted ambiance can most likely contribute to a good conversation.

The concept should stimulate fantasy:
Fantasizing triggers positive thinking, creativity and imagination.

The experience should be enjoyable:
An enjoyable experience in relation to death creates a new positive association with death.

It should evoke curiosity to one another:
Curiosity to one another in conversations stimulates engagement and is needed to continue the conversation.

It should elicit an exchange of perspectives:
Learning about new perspectives on afterlife may spark interest and inspiration in new perspectives on life and death.

The interaction with the concept should take between the three and fifteen minutes:
The concept cannot take too long, in order to keep the users engaged.

It should not be bound to a location:
The concept should find the user in order for them to use it.

REQUIREMENTS CONVERSATION

The participants should have an even contribution in the conversation:
One of the characteristics of a dialog.

The participants should listen to each other:
One of the ingredients for a good conversation

It should facilitate respectful manners regarding the friendship:
This way, both participants can feel comfortable sharing their thoughts, and it should sustain the friendship.

In order to meet the requirements four key values are formulated and are used as guidelines during the design process.

Pleasure
The young adults are able to enjoy the conversation about the end of life
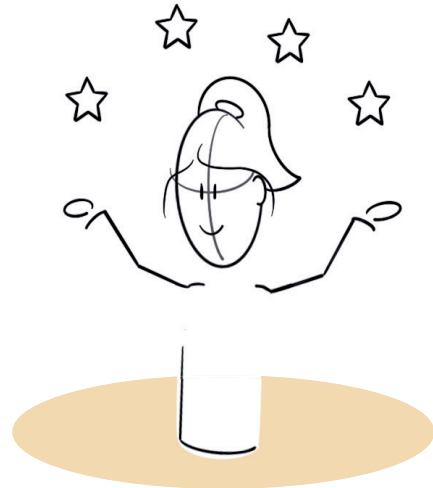
A rich experience
The concept should support the young adults to join in the activity and give a sense of gratitude

Stimulating
The use of the concept should encourage young adults to think and talk about the end of life
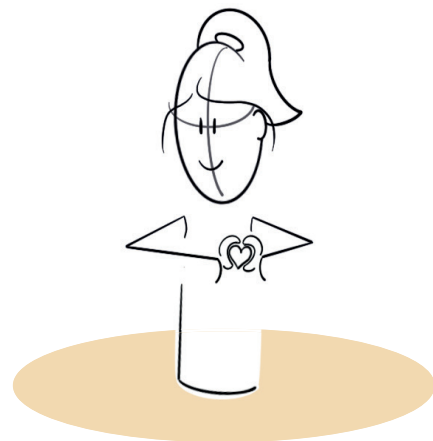
Respect
The concept should respect the users, but the users should also respect each other in order for them to have a good conversation.

figure 27. Overview key values.

chapter

07

Ideation

This chapter first describes the Rich Experience framework, which is used as a base for the ideation phase. Next, the ideation method is briefly described. The chapter ends with two ideas in a promising concept direction that are ready for further development.

7.1 RICH EXPERIENCE

With the use of the Rich Experience framework is aimed to enhance positive emotions during the use of the concept in relation to death, instead of negative emotions. This paragraph describes what the Rich Experience framework is and how it is used to create an unforgettable positive experience through the use of the concept.

RICH EXPERIENCE FRAMEWORK

Rich experiences are notable and memorable experiences that involve a mix of positive and negative emotions and are experienced as valuable, because they are pleasant, beneficial or both.

A rich experience consists of three ingredients [41]:

A negative stimulus:
The element of a product or product interaction that evokes a negative emotion.

Protective frame:
With a protective frame a negative emotion can be experienced als pleasant. Meaning that any negative emotion can be the base of a rich experience when it is combined with a protective frame. This is a mental construction maintaining a psychological distance between the person and the object causing the negative emotion. For example, as in figure 28, where a kid uses a stick to touch a dead bird instead of his bare finger. In this example the protective frame is a physical distance, but it does not have to be.

Perspective and attitude transformation:
This is about how the user perceives the world around him an how he reacts on it. Every negative emotion produces a unique transformation of perception and attitude. This way the transformation enriches the user experience in a distinct way.

To summarize, a negative emotion can be pleasant when a protective frame is present. The protective frame turns the negative experience into a positive experience by making the person feel okay or safe. It does not eliminate the negative emotion, but it is pushed into the background by the positive emotion. As a result, the persons' experience is enriched by changed perspectives.
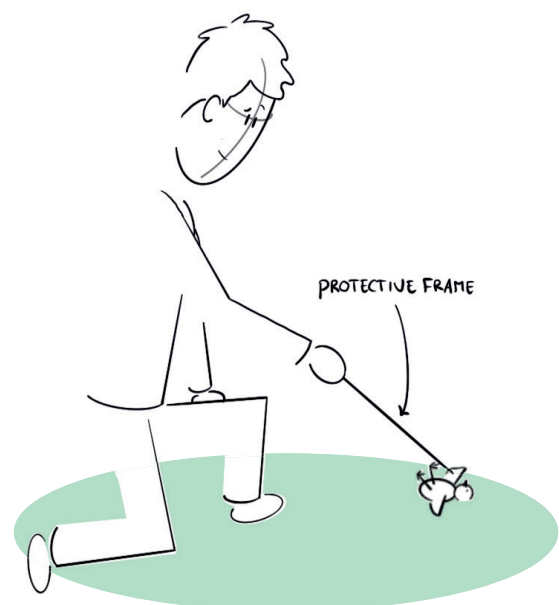

figure 28. Protective frame.

RICH EXPERIENCE QUALITIES

Steven Fokkinga created an overview of rich experience qualities. Experience qualities are used to specify the type of experience users should have when using the concept, without having made any decisions on functional properties or even the type of product [41]. The pre-defined experience qualities are engaging, meaningful or fun experience archetypes, each based on a distinct negative emotion. Each card describes (1) the rich experience quality, (2) the negative emotion, (3) the benefit, and (4) two real life examples [11].

Based one the design goal, on rich experience quality was chosen from the qualities created by Steven Fokkinga and one quality is designed for this project. The qualities are used for inspiration and kept in mind during the ideation phase. 'The Grotesque' in figure 29 was chosen based on the attitude towards death to date. 'The Reward' in figure 30 is created based on the aim for a satisfied feeling after using the concept.

(1) The Grotesque

Being simultaneously repulsed and attracted by something physically or morally disgusting.

(2) Disgust:

The feeling when you encounter something that you do not want to get into contact with in any way, because you expect it is bad for you. You want to get it away from you.

(3) Fascination:

Disgusting objects, people and situations can have an attraction because they show us something we do not often see, and remind us about what we want to keep away from.

(4) Examples:
Watching a very graphic television program about human surgery. Experiencing a work of shock-art.

figure 29. Experience Quality The Grotesque.

(1) The Reward

Feeling reluctant to do something and later experiencing it as fulfillment.

(2) Reluctance:

The feeling that you know you should do something that you do not feel like doing.

(3) Satisfaction:

The feeling when something you thought would harm you, meets or proves your expectations wrong and delivered you joy and amusement.

(4) Examples:
Going to a birthday where you are not excited for, but ends up to be amazing. Having a good conversation that you did not feel like having beforehand.
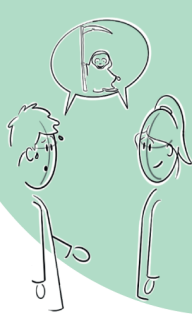
figure 30. Experience Quality The Reward.

7.2 IDEATION

To generate ideas mind maps were used. They are used to associate and answer questions based on extracted key words from the design goal. Moreover, mind mapping enhances out of the box thinking. At the start of the ideation phase requirements are not yet taken into account so ideas can be generated with an open mind. The process of a part of the ideation can be seen in figure 31 and figure 32. The figure shows a few mind maps that are slowly translated into ideas.
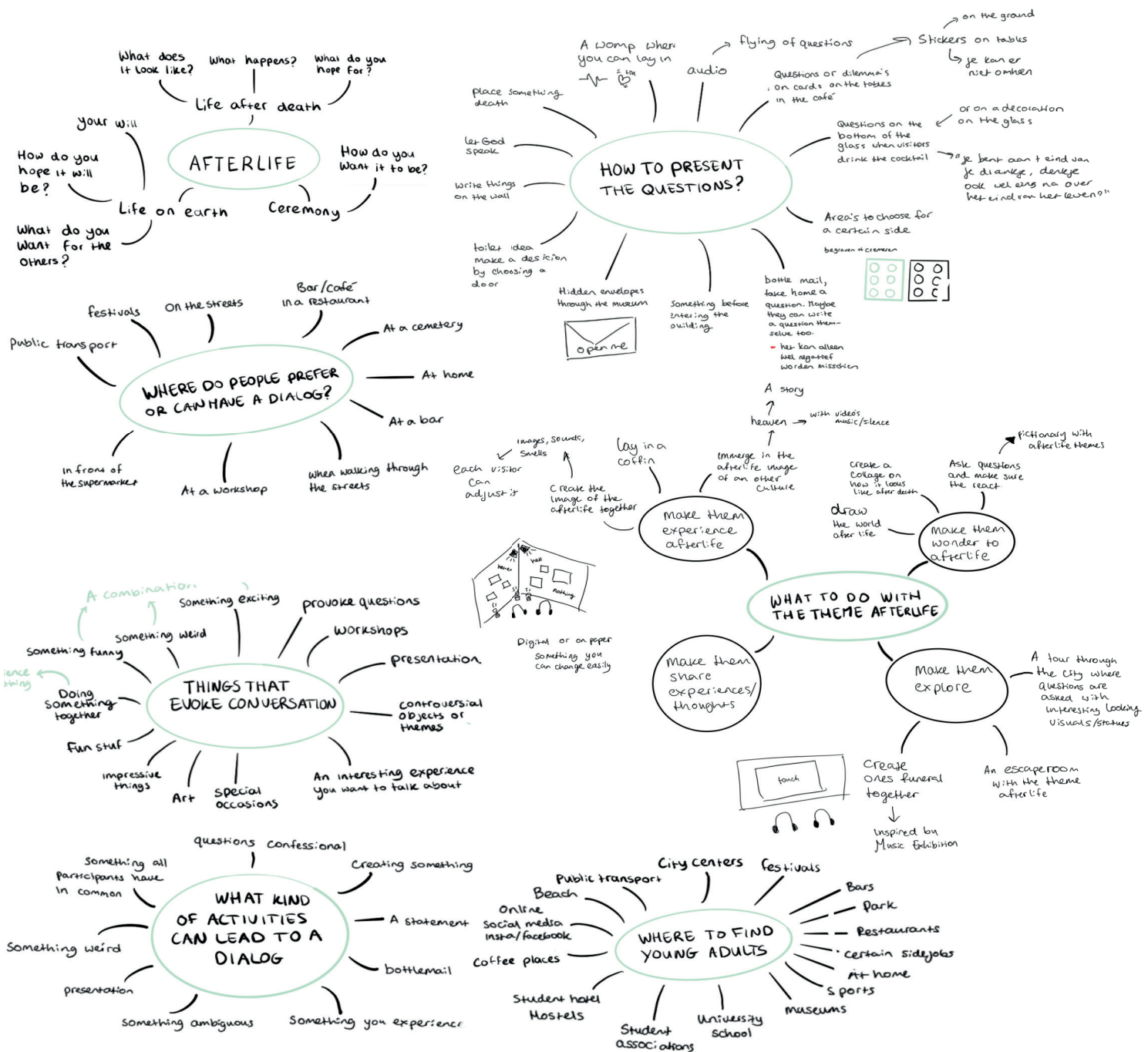
figure 31. Overview of mind maps.
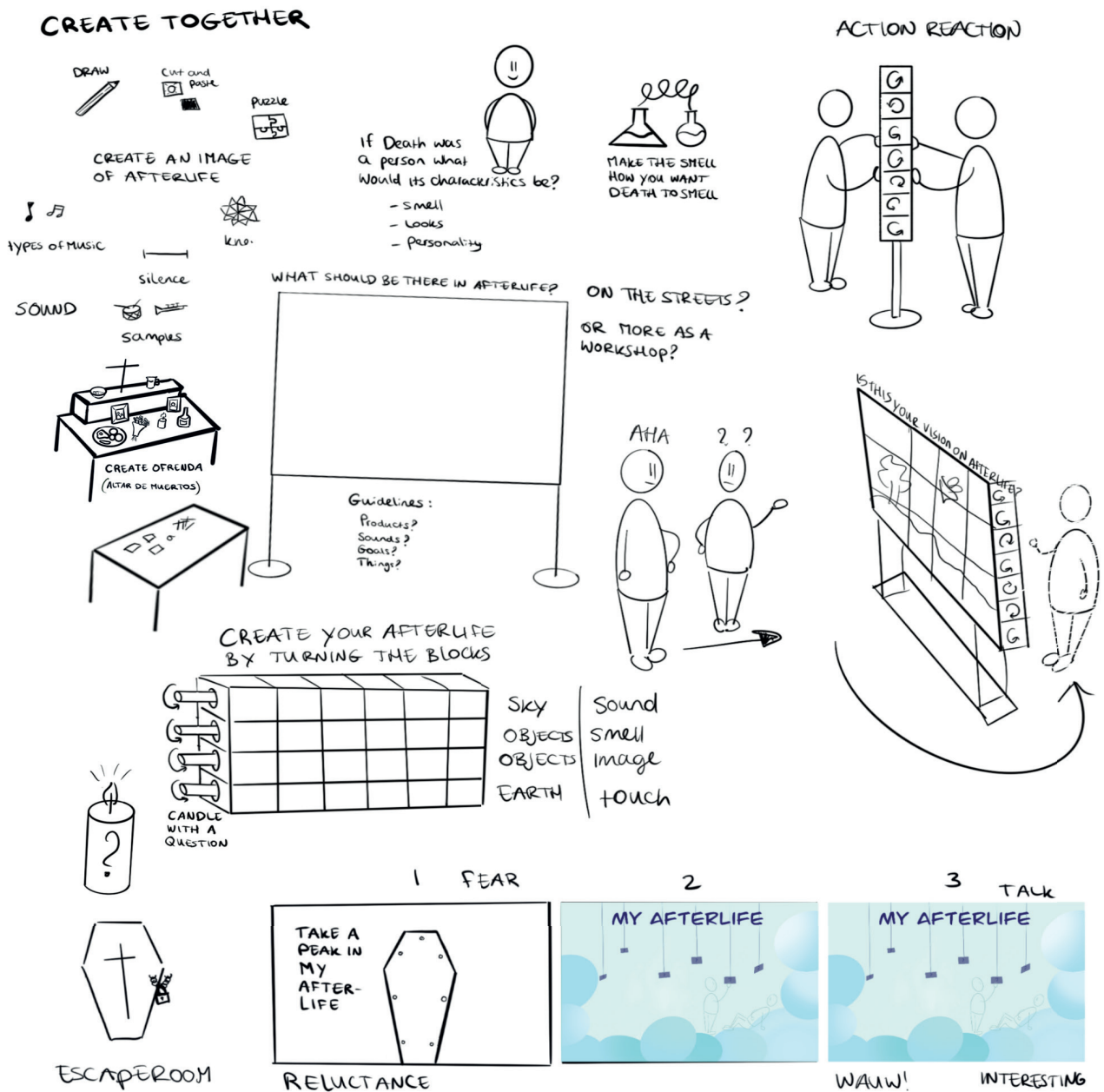
figure 32. First ideas created based on mind maps.

7.3 SOLUTION SPACE

After a short ideation phase and observation at museum Tot Zover it became clear that a conversation is best elicited by asking questions. This paragraph describes the observation at Museumnacht and explains how the solution space was defined. At last the solution space was used to generate more ideas of which two promising ideas were identified and are shortly described in this paragraph.

MUSEUMNACHT

Museum Tot Zover invited me to come to 'Museumnacht' (Museum Night) at their museum in Amsterdam. 'Museumnacht' is organized in different cities and aims to connect young adults to their museums. Over the course of a night, young adults are invited to visit various museums that, in addition to their exhibits, host a variety of activities to spark their interest.

### Usertest

One of the goals for the design is to initiate a conversation. Based on literature reviews and the ideation phase it became clear that questions are good conversation starters. In order to learn more about this way of opening a conversation a little test was done during the Museumnacht.

This evening, the museum was full with young adult visitors. The aim was to find out whether visitors would start a conversation about the end of life with the use of created question cards. There were thirty cards, each consisting a question in relation to the theme afterlife (figure 33). Six envelopes with the cards inside were placed all over the cafeteria of the museum. On top of each envelope was written; 'Open me' this way it was assumed that visitors would be more temped to open the envelope and see what was in there. The full list of questions can be found in appendix D.

The test worked out well, questions were discussed by multiple groups of friends and experienced as interesting, since they never thought about these kind of questions before. Some of the questions were a bit difficult to answer, since visitors found it difficult to imagine an afterlife in this busy context.

figure 33.   Cards containing questions.

figure 34.   Young adults discussing the questions.

CONCEPT BASED ON QUESTIONS

Stimulating a conversation through open and slightly suggestive questions has proven to work and is therefore used as the solution space. Inside of this solution space two promising ideas were generated.

This first idea is a friendship booklet with questions about practicalities in relation to the end of life and the value of the friendship.

Death is a delicate and personal subject for people. Therefore, it was considered important to start testing early in the process, to see how users react to certain things. Since the initial idea of the friendship book can be made through rapid prototyping, it was chosen to start developing this idea further. The idea, the test and the results are described in the next chapter.
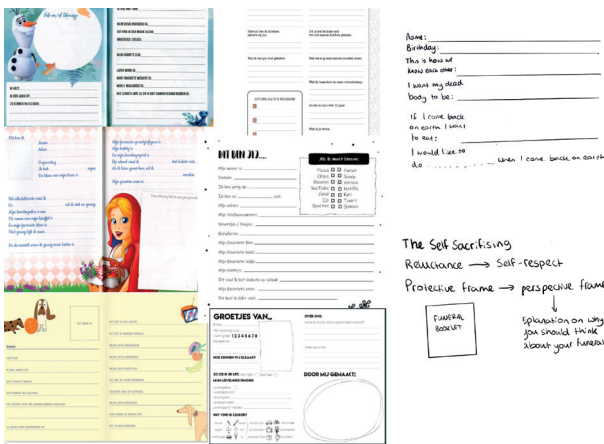
figure 35. Cards containing questions.

In the second idea, the context is part of the concept. It is an interesting looking room that represents an afterlife. Visitors of the room are prompted with questions hanging down from the ceiling.

figure 36. Cards containing questions.

chapter

08

Iteration one

The idea of the friendship booklet created in the ideation phase has been further developed, prototyped and tested in order to gain insights on the design and learn if it is indeed a promising idea. The whole process, from development to the evaluation, is described in this chapter.

8.1 FRIENDSHIP BOOKLET

Remember the friendship booklets from childhood. Exchanging booklets was a way to recognize the friendship. The booklets were filled with questions, asking for personal things as; eye color, about a crush or a favorite meal. This idea is inspired by these kind of friendship booklets. This paragraph explains what the idea is and how it works.

SHARE YOUR WISHES WITH FRIENDS-BOOKLET

Initially, the booklet deals with the theme 'afterlife' by focussing on the life after death on earth. Meaning it considers what happens with the body, the funeral and loved ones on earth, referred to as end-of-life wishes. Considering these wishes through answering questions in the booklet, should spark interest in the topic and elicit new questions and subjects regarding death to discuss with peers. Instead of keeping the booklet for themselves owners should give the booklet to friends, which on their turn answer the designated questions. This exchange of personal information should spark interest in each other, strengthen the friendship and elicit a conversation about death. The booklet can be found in the appendix E.

figure 37. Participants discussing their answers.

How does it work?

The owner of the booklet will personalize the booklet by filling in the first two pages. These questions focus on basic personal information and on the practical aspects of one's future funeral. The questions range from; donor 'yes' or 'no' to what kind of material should one's coffin be made with.

1 Next, the owner of the booklet will give it to a friend. This friend will get a few days to fill in the booklet. The first set of questions are about hopes regarding one's future funeral and the second set is about what the owner of the booklet and the friendship mean to the friend.

2 As soon as the booklet is filled in, the friend will give it back to the owner. The owner will be curious to find out what the friend has written. They will discuss all of their answers together.

3 With this booklet both the friend and the owner will be reminded of the value of their friendship, will learn about each others' end of life wishes and will spend some time on thinking about their death and possibly the death of others.

8.2 PROTOTYPE AND TEST

A low fidelity prototype was made and tested and can be seen in the figures below. The goal of the test was to gain valuable insights in a short time and learn if the idea is promising. A paper booklet prototype was made and given to six young adults. They were instructed to fill in the first two pages and then give it to at least two friends who on their turn could fill in the booklet and give it back to the owner. One participant did not file the booklet for research. He expressed that the booklet was not triggering enough for him.

In this testing phase the following research questions were formulated:

- How do the participants experience sharing this kind of information with their friend?

- Do the participants use the booklet how it was ment to be used?

- How do participants experience the conversation afterwards?

- What do the participants think of spending time on this topic?
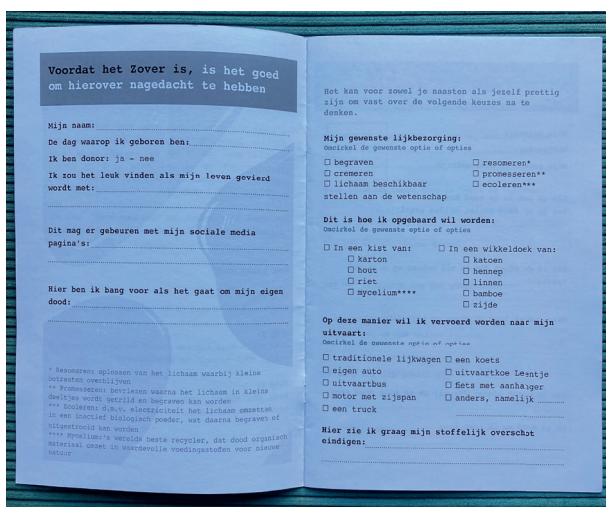
figure 38. Share your wishes with friends-booklet.

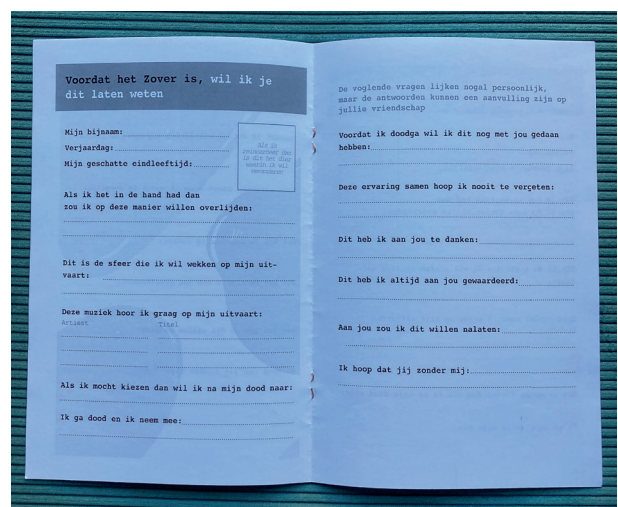figure 39. The pages for intended for the owner.

figure 40. The pages for intended for the friend.

8.3 INSIGHTS

Several insights were gained through an evaluation form and a short interview. The evaluation form can be found in appendix F. This paragraph will elaborate on the outcome of the test and evaluation with the participants.

CHOSEN FRIENDS

The participants gave their booklet to friends with whom they feel comfortable, because they find it difficult to start a conversation about death. The friends they chose were people with whom they had family bonds (brothers, cousins, lovers) or were friends that think alike and are easy interlocutors. Some friends felt honored for being chosen. They do not mind sharing this information with each other and are interested in each others' answers.

THE FRIENDSHIP

The questions in relation to the friendship and the owner of the booklet were experienced as fun and interesting. Participants wrote down beautiful and personal words about the owner. Words they do not often speak out loud.

DELICATE AND SERIOUS

All participants retreated to a place were they felt comfortable to fill in the booklet. The topic is experienced as delicate and serious. Therefore, the participants wanted to avoid rushing through the questions. They agreed on the fact that it is good to talk and think about death, since they do not do that regularly.

PROVOKES EMOTIONS

Answering the questions was easier for one than for the other. Some participants are more down to earth and did not have any problems with filling it in. Other participants did not really like the thought of one's death and therefore uses humor to cope with it.

The alternation in types of questions (deep or light) was perceived as pleasant. The lighthearted questions seem necessary to avoid the conversation becoming too tense and make sure that both participants finish the conversation with a satisfied feeling.

A FORCED CONVERSATION

All participants did have conversations about the booklets afterwards, but just because it was part of the assignment. However, even though they did not have the conversations out of intrinsic motivation, they did experience the conversations as interesting, fun, deep and sometimes even funny. The conversations were mainly fueled by the different opinions or surprising answers.

LOGISTICALLY DIFFICULT

The owner may receive the booklet after a sports training or at the faculty between classes. On these moments there is not enough time to have a conversation about the booklet. Furthermore, since death is perceived as delicate and serious, it is plausible that users prefer to discuss the booklet in a context were they feel comfortable.

8.4 CONCLUSION

Unfortunately, the test has proven that this idea will not be the final concept. However, there are some valuable insights gained from this process which are taken along in developing new ideas. This paragraph explains the conclusion based on the analysis and formulates new requirements for the remainder of the design phase.

FORCING INSTEAD OF STIMULATING

The idea does not meet the design goal completely. Even though the young adults realize that talking about death can be fun and interesting, they were not comfortable when started the conversation. Meaning that the booklet forces a conversation instead of that it stimulates one. Furthermore, there is an initiator needed to use the concept and start the conversation. This was experienced as uncomfortable and unpleasant.

ASSUMPTIONS PROVEN RIGHT

However, the test helped to prove some assumptions right. First of all, the young adults agreed that sharing this information can strengthen the friendship. Second, even though participants do not like to take initiative in starting the conversation, afterwards they feel satisfied about having had the conversation. Third, the participants take the subject seriously and find it interesting. This illustrates that people are willing to talk and think about death with each other.

NEW REQUIREMENTS

Based on the insights from the test, the requirements list has been adjusted and extended with the following design requirements. The complete list of design requirements can be found on the next page.

The concept must initiate the conversation:
The concept should make the first step in initiating the conversation.

The concept must facilitate the conversation:
The concept should provide guidelines to guide users through their conversation.

The participants should feel comfortable to talk in the context where the concept is used:
A safe space supports their feeling of comfort and confidence.

REQUIREMENTS CONCEPT

It should be part of Tot Zover:
The design context.

The concept should be tempting:
The design should evoke interest in order to explore the concept.

It should be users' own choice to interact with the concept:
By making it their own choice it is the first step to engagement with the subject.

It should elicit a conversation about afterlife during the use of the concept:
By engaging in a conversation during the use, it is more likely that the concept actually has a certain impact on the user.

The concept should convey a light-hearted ambiance:
A light-hearted ambiance can most likely contribute to a good conversation.

The concept should stimulate fantasy:
Fantasizing triggers positive thinking, creativity and imagination.

The experience should be enjoyable:
An enjoyable experience in relation to death creates a new positive association with death.

It should evoke curiosity to one another:
Curiosity to one another in conversations stimulates engagement and is needed to continue the conversation.

It should elicit an exchange of perspectives:
Learning about new perspectives on afterlife may spark interest and inspiration in new perspectives on life and death.

The interaction with the concept should take between the three and fifteen minutes:
The concept cannot take too long, in order to keep the users engaged.

It should not be bound to a location:
The concept should find the user in order for them to use it.

The concept must initiate the conversation:
The concept should make the first step in initiating the conversation.

The concept must facilitate the conversation:
The concept should provide guidelines to guide users through their conversation.

The participants should feel comfortable to talk in the context where the concept is used:
A safe space supports their feeling of comfort and confidence.

REQUIREMENTS CONVERSATION

The participants should have an even contribution in the conversation:
One of the characteristics of a dialog.

The participants should listen to each other:
One of the ingredients for a good conversation

It should facilitate respectful manners regarding the friendship:
This way, both participants can feel comfortable sharing their thoughts, and it should sustain the friendship.

chapter

09

Iteration two

This chapter describes the second iteration based on a new idea. This chapter starts by explaining the idea and the desired interaction. Followed by an explanation on how the idea is prototyped and tested. The chapter ends with a short evaluation of the test and new insights, which are taken along for a third iteration explained in chapter ten.

9.1 THE SPACE OF ALL PLACES

The "Share your wishes with friends booklet" did not meet all the requirements. Therefore, a new design cycle was started, by going back to the solution space. The second promising idea; a room where questions are asked, is further developed and described in this paragraph. This paragraph explains the initial idea and the context in which it can be used. The idea contains many components. Therefore the paragraph ends with a description of all components.

THE SPACE OF ALL PLACES

The Space Of All Places is an Immersive Experience in which two visitors, whom are friends, travel to an afterlife. The goal of the Immersive Experience is to take the visitors into a new world and stimulate them to have a conversation about the afterlife. The goal of the experience is to make the visitors leave with a positive feeling, inspiration and new insights about life, death and each other.

CONTEXT

The Space Of All Places, referred to as installation, is intended to be visited by two people at a time and can be used by all types of people. However, this project focusses on young adult friends. Customer research done by museum Tot Zover has shown that young adults are not yet regular visitors of the museum. Therefore, the installation should be placed at a venue where young adults can be found and are in the mood to try something new. To this end, the installation must be movable and dismountable so that it can be placed at any venue. Suitable locations include festivals, city centers and the museum itself will also be one of them.

figure 41. The Space Of All Places.

The Space Of
All Place . . . . .

ALL PARTS OF THE CONCEPT

The installation consists of different parts which will be described by means of a story

The coffin
An upright coffin (1) is the first thing the visitors see when arriving at the installation. A big red button (2) draws the attention from the visitors and with one push on the button the experience begins. After pushing the red button at the entrance the voice of hostess 'Mrs. Moon' sounds (3). She explains that if the visitors would like to take a peak into the world of the dead they should go through the coffin. The coffin functions as the entrance to The Space Of All Places, representing the transition from life to death. The visitors may enter the The Space Of All Places person per person. Mrs. Moon instructs them to take a moment of rest inside the dark coffin to immerse in the experience.

The room
Both visitors have entered The Space Of All Places. This room simulates the arrival hall of the world of the dead, representing any afterlife the visitors believe in. The room responds to three senses which are vision, sound and smell, in order to immerse in the new world they have entered.
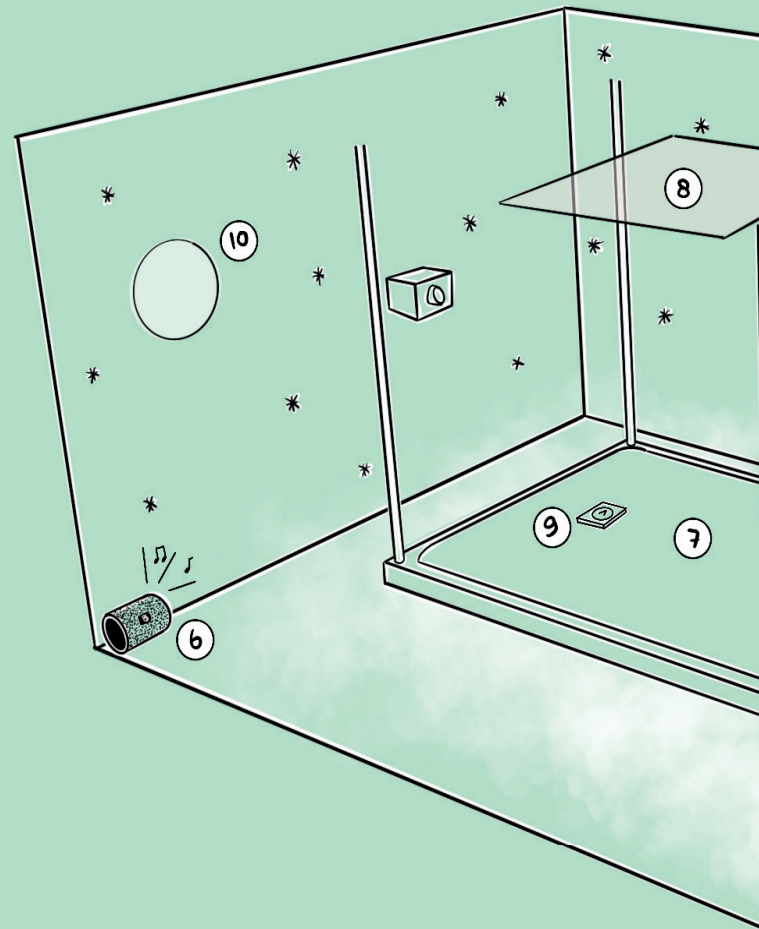
figure 42. Overview The Space Of All Places.
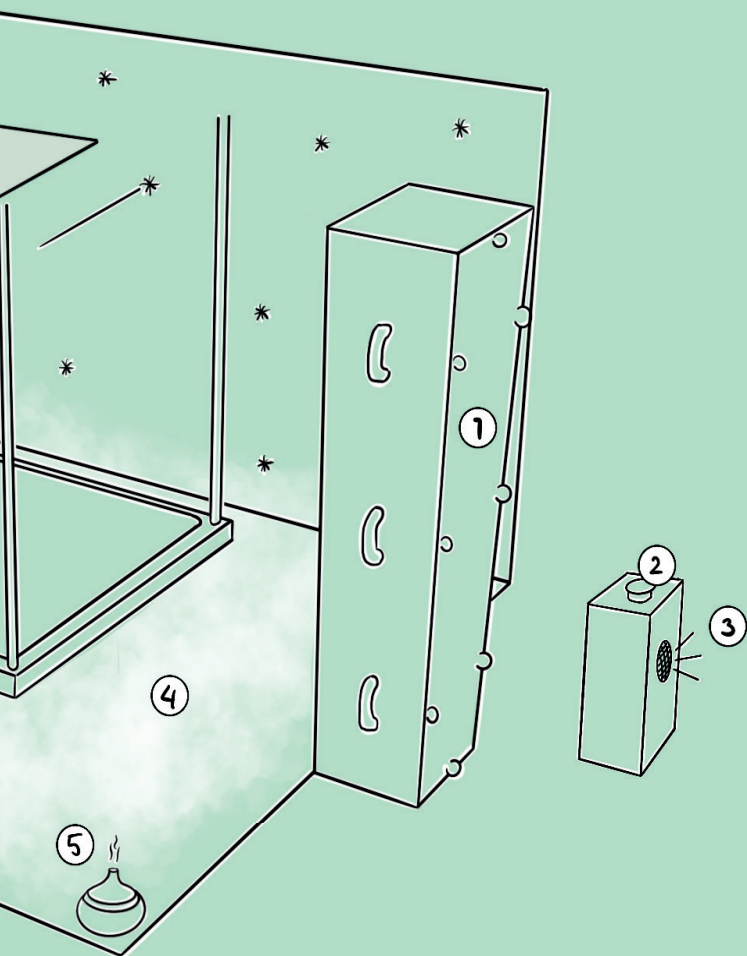
Mrs. Moon, guides the visitors through the experience. Inside it feels as if the visitors rise above the clouds. The sun is up and clouds are low (4). The visitor may recognize the smell of grass (5) and on the background, nature sounds of a rippling river and singing birds can be heard (6).

In the middle of the room hangs a big soft platform (7). The platform can be seen as a floating vehicle bringing the visitors to any afterlife they believe in or imagine. On the ceiling above the platform a question is presented (8). It implies that the visitor must lay down on the platform to be able to read the question comfortably. The room implies that the visitors should discuss the questions. They can control how long they take to answer a question and move forward when they are ready to (9). The sun sets below the clouds and the moon shows up in the twilight, while the visitors lay on the platform and discuss the questions (10). In turn, after about ten minutes the sun rises. The course of the sun and moon cycle implicates the speed of time in the room and shows the visitors how much time they have inside. Mrs. Moon guides them back to earth when the experience has come to an end.

The visitor may use its senses to unravel the location of what this room implies. The combination of clouds, water, birds and gras may seem realistic, but this image is in theory not possible on earth. It creates a supernatural experience.

9.2 DESIRED EXPERIENCE

The desired overall experience can be divided into different elements, all designed to convey a certain experience. The first element is the ambiance of the room trying to convey a surrealistic world. The second element is the positive association with death that should be created during the experience. The third, is the story that is told to immerse in the experience. Lastly, the Rich Experiences make the experience memorable and valuable.

SURREAL WORLD

The experience that is aimed to convey is inspired by a commonly known symbolic vision of where the dead might be, which is somewhere above the clouds. The world above the clouds is a world without end. This magical appearance is what should be conveyed in the installation. A surrealistic world, not too concreet, but open to interpretation and association.

POSITIVITY

The installation aims to create a positive experience in which visitors are encouraged to have a conversation about death were negative associations with death are set aside. In the hope that they may leave the installation with a good and fulfilled feeling. Hence, they will be reminded of the experience from time to time and be inspired to think and talk about death more often.

THE STORY

The storyline of the experience is about the transition from life to death. When standing in the coffin they must experience a moment in which they can imagine themselves dead. After, they enter the surrealistic world of the dead. Subsequently, the story is used to help the visitors immerse in the experience.

RICH EXPERIENCES

The Rich Experiences are created to provide a lasting positive experience about a theme the young adults find uncomfortable to talk about. The description can be found on the following page

The Grotesque

This experience quality should tempt the visitor to look at, and enter the installation. The coffin is the negative stimulus evoking **disgust**, creating a resistance to the object. Subsequently, the **detachment frame** simultaneously creates a **fascination** with the coffin, that overcomes the feeling of disgust and attracts the visitor to stay. Through the detachment frame, the visitors know that they are not going to die in there. Moreover, the visitors can see that there is a whole space behind the coffin. They accept that in order to explore that space, they first have to go through the coffin. This is called the **perspective frame**.
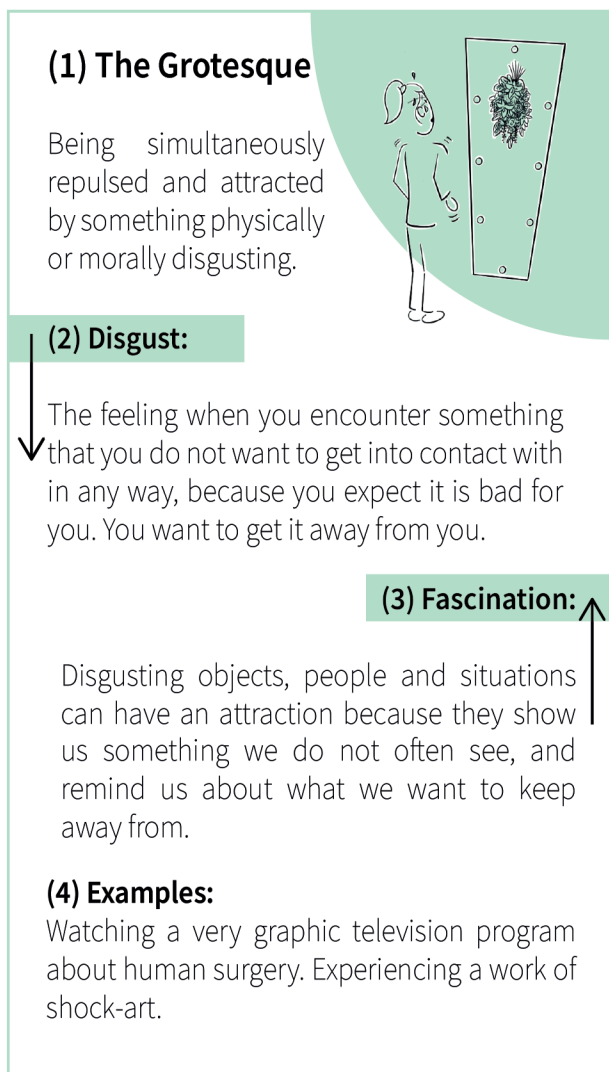
The Reward

Once in the room, Mrs. Moon and the design of the room, imply that the visitors should lay down. When they do so, they see a presented question about death on the ceiling. The question about death is the negative stimulus, evoking some **reluctance**. Subsequently, the **safety-zone frame** arises. The relaxed ambiance created in the room and the good relationship between the two visitors, make the visitors feel **satisfied** and 'okay' to talk about death. Furthermore, during the conversation the visitors are in control about whether or not they answer the questions and when and if they want to move on to the next question. The option to control what they are doing is formed by the **control frame**.

(1) The Grotesque

Being simultaneously repulsed and attracted by something physically or morally disgusting.

(2) Disgust:

The feeling when you encounter something that you do not want to get into contact with in any way, because you expect it is bad for you. You want to get it away from you.

(3) Fascination:

Disgusting objects, people and situations can have an attraction because they show us something we do not often see, and remind us about what we want to keep away from.

(4) Examples:
Watching a very graphic television program about human surgery. Experiencing a work of shock-art.

figure 43. Experience Quality The Grotesque.

(1) The Reward

Feeling reluctant to do something and later experiencing it as fulfillment.

(2) Reluctance:

The feeling that you know you should do something that you do not feel like doing.

(3) Satisfaction:

The feeling when something you thought would harm you, meets or proves your expectations wrong and delivered you joy and amusement.

(4) Examples:
Going to a birthday where you are not excited for, but ends up to be amazing. Having a good conversation that you did not feel like having beforehand.
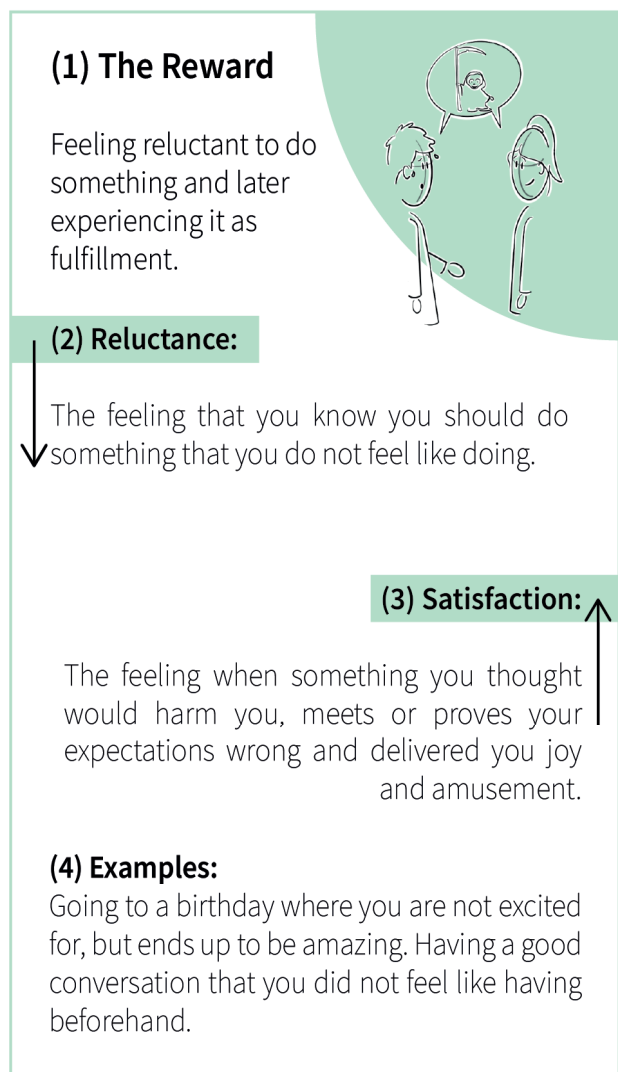
figure 44. Experience Quality The Reward.

DESIRED EXPERIENCE AND INTERACTION

This overview illustrates the scenario based on the desired product experience, the desired interaction with the product and the storyline.
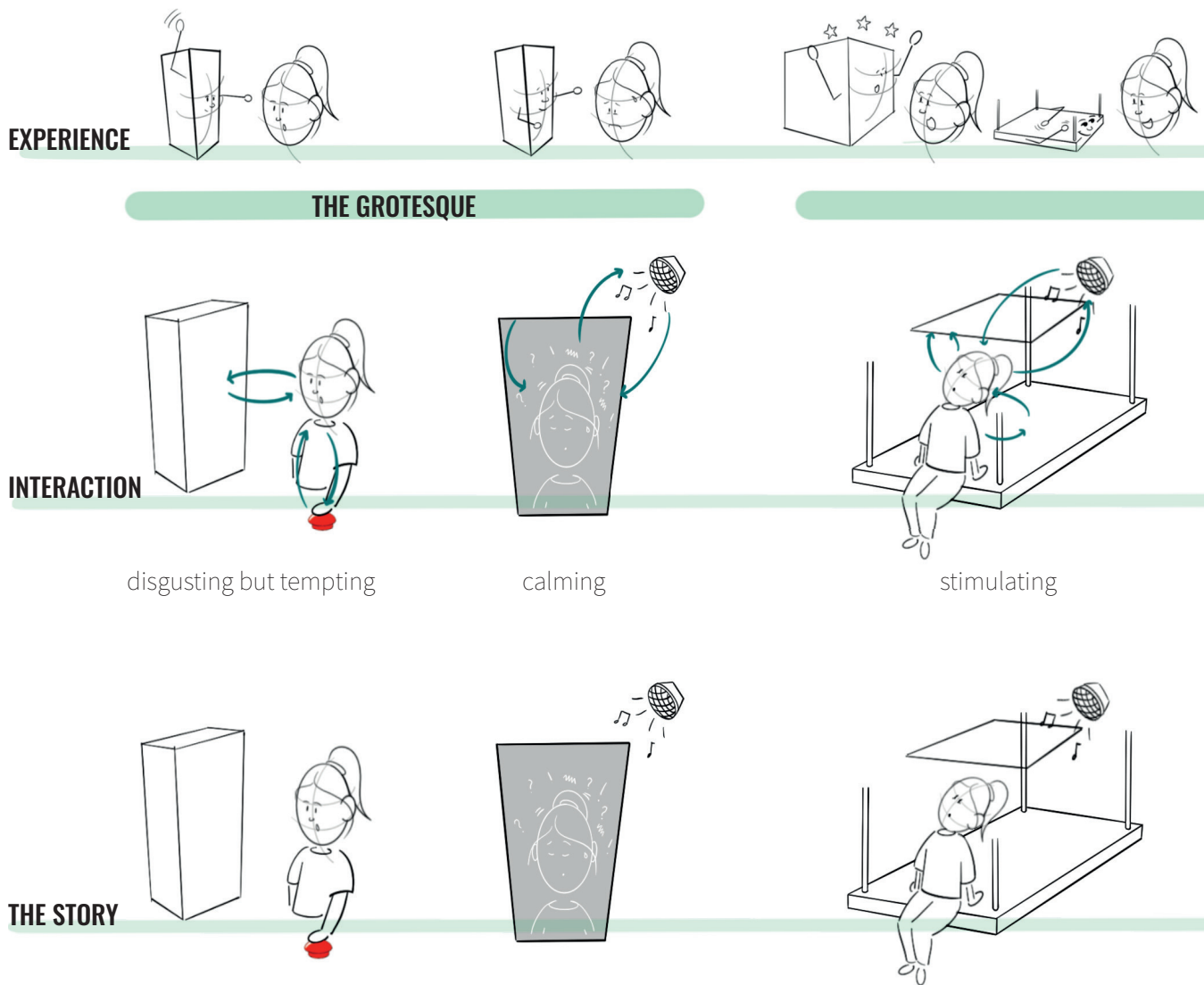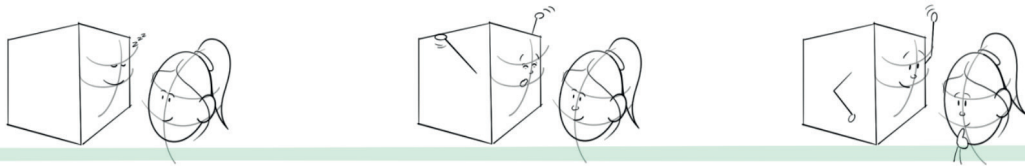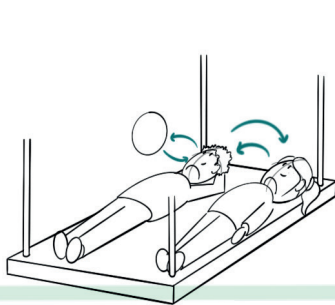
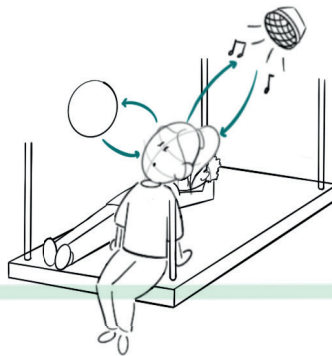

figure 45. Desired experience, interaction and story.

THE REWARD

facilitating conversation

Nudging
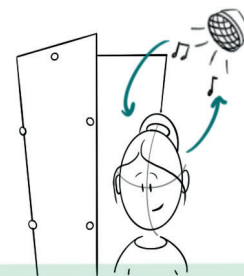
inspired
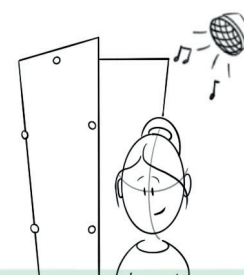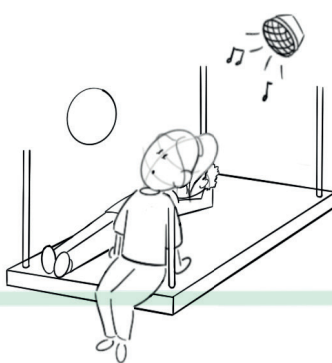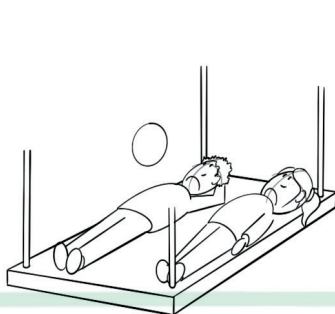
9.3 PROTOTYPING

A prototype is built to verify that the desired experience and interaction are met. The installation is fully prototyped in order for the visitors to get a good understanding of the concept. In this paragraph is explained how and what components are made to create the installation. Furthermore, there are some limitations described that need to be considered.

THE COFFIN

The coffin is made of wood and is bigger than the regular measurements of a usual coffin. This way it fits a different range of visitors. Unfortunately, it is not yet possible for wheelchairs to get access through the coffin.

figure 46.   The wooden coffin.

THE ROOM

The installation was built in a reserved project room on the faculty of Industrial Design at the Technical University of Delft. To facilitate a full experience the room needed to be as neutral as possible. Therefore, tablecloths were used to cover up the sockets, windows and other imperfections. Moreover, they were used to create a smaller space inside the project room which formed The Space Of All Places (figure 46).

Using a beamer, an animation of the day-night cycle was presented on one of the walls. This animation set the mood and created a sense of time (figure 47 and figure 48).

figure 47.   Set-up beamer presenting animation.

figure 48.   Animation presented on the wall.

QUESTIONS AND THE PLATFORM

An airbed in the middle of the room represented the platform. An iPad was connected to a second beamer to display the questions. By using a mirror the questions were presented on the ceiling. The visitors could control the questions by using the iPad as controller. The set-up is shown in figure 49.

figure 49. Set-up beamer presenting questions.

LIMITATIONS OF THE PROTOTYPE

Concessions had to be made due to the complexity of the concept. Therefore, the prototype has some limitations regarding the immersive experience. The limitations are explained in this section.

figure 50. Set-up of the room.

The airbed
A basic airbed functioned as the floating platform. This way it was harder for the visitors to imagine rising above the clouds. Therefore, that part of the idea could not be tested. Furthermore, in the ideal world, the animation of the day-night-day cycle should be a 360-degree view. However, in the prototype the animation is only shown along one wall.

Noise and light
The beamers were noisy and produced a lot of heat and light. This might have distracted the visitors and could have influenced their experience. However, there was no option to change that. So this was taken for granted for this test.

The coffin
The black plastic along the back of the coffin functioned as a door to the room. Probably the visitors would have had a better experience if the coffin was completely dark and closed off with some kind of door instead of garbage bags.

9.4 TESTING

The installation is set up in a project room on the faculty of Industrial Design and got tested on two different days. The test on day one is referred to as iteration two. The test on day two is referred to as iteration three. This paragraph describes who participated in the tests, how the tests were executed and what research questions were formulated.

METHOD

Caution was considered important, since it was not yet clear what kind of feelings and experiences the installation would convey. Therefore, the participants, referred to as visitors, were asked to bring a friend with whom they feel comfortable to the test. Each iteration included four couples of visitors. Seven couples were aged between 21 and 27, one couple was older than 59. At the start of the tests the visitors were informed and asked to fill out a consent form (see appendix H). The experience was recorded, because the researcher was not with the visitors inside the installation, to prevent them from feeling observed. Otherwise, this could limit them in sharing their sincere thoughts. After the experience an interview was conducted.

Based on the feedback from the visitors of the second iteration, adjustments could be made to improve the design for the third iteration.

RESEARCH QUESTIONS

The goal of the test is to find out how the concept is perceived, whether the prototype functions as it should and whether the concept enables conversations about the afterlife with a positive undertone.

Research questions were formulated based on the design goal and the requirements:

• How do the visitors experience the coffin?

• How does the voice-over come across?

• What kind of influence has the relaxed ambiance on the visitor?

• How does the conversation start?

• What do the visitors think of the depth of the questions?

• Does the storyline of the experience come across?

9.5 EVALUATION

This paragraph contains a brief review with key insights based on the feedback received after the second iteration. The next chapter shares the improvements made for the third iteration based on this evaluation.

MAIN INSIGHTS

The whole experience was generally perceived as positive:
In short, the ambiance was right, the coffin was not too frightening, the visitors understood they had to lay down and the animation contributed to the right ambiance.

The visit was experienced to be short:
This implies that the visitors are interested in having more questions or having more time to talk.

The visitors need some time to immerse:
The visitors needed some extra explanation about the prototype at arrival. Therefore, entering the installation was a bit chaotic and did not contribute to immersion in the experience. Besides that, the visitors expressed that they need some time to land after entering the installation. Before they can participate in a good conversation, they need some time to take it all in, due to a big change of scenery (outside of the installation to inside of the installation).

The waiting time in the coffin does not do its best job yet:
The time of rest inside the coffin could be extended, in order for the visitors to come into a different state of mind. Furthermore, inside the coffin they were asked to count to five, assumed is that this active thinking may have slowed down their process of immersing in the experience.

"Five seconds was too short to feel the effect of coffin, or I was just not ready yet."

"Maybe we need a longer introduction. Something that will help to come up to speed with the questions."

The complete experience should be longer:
The concept applies a time limit (10 minutes) to prevent visitors from laying in the room for three hours straight. Yet, the downside is that the conversations had to be cut off. This was done by an audioclip in which Mrs. Moon told them to end the conversation and slowly leave the room. This was experienced as quite abrupt and must be improved for the second testday.

figure 51. Visitors listening to Mrs. Moon.

figure 52. Visitors inside The Space To All Places.

chapter

10

Iteration three

This chapter starts with the adjustments that are made on the prototype based on the feedback received in iteration two. This section is followed by a complete analysis on both iterations and contains the validation of the requirements. Finally, the results are evaluated and conclusions are drawn.

10.1 PROTOTYPE ADJUSTMENTS

This paragraph explains the adjustments that are made and implemented in the prototype for iteration three. The aim of the adjustments is to improve the usability and the visitors' overall experience.

THE SPACE TO ALL PLACES

The storyline did not come across as it was hoped for. Therefore, the name is changed in 'The Space To All Places'. Even though, it is only a slight change from 'Of' in 'To' this small adjustment may help to understand the storyline and spark their imagination.

USE CUES

In order to make the test run more smoothly, additional physical user instructions in the form of signs were added, with the hope that this would improve the overall experience. Furthermore, the results of iteration two showed that visitors expected more guidance at the beginning of the experience. Therefore, additional instructions will be provided by the Mrs. Moon at the start of the experience. The short introduction inside the room is changed as well.

THE ENDING

Mrs. Moon gently tries to make the visitors clear that the experience will soon come to an end, while the visitors are still deeply involved in their conversation, by softly telling them to wrap up their conversation. This way the ending of the experience might be less abrupt.

THE QUESTIONS

The six presented questions alternated between light and deeper questions. Some of the questions caused some confusion, mainly due to their formulation in relation. Moreover, visitors expressed that they wanted more time. Therefore, a few questions are adjusted in formulation and one is fully deleted.

After leaving the installation, via the coffin, a take home question can be heard, in order to have more food for thought. This way they leave the installation with more food for thought and are stimulated to continue the conversation outside of the installation.

TIME

The waiting time inside the coffin was extended from five to ten seconds. Additionally, the vistors are no longer asked to count while waiting, in order for them to have full focus on what they are experiencing inside the coffin. This way, the visitor is more likely to come in the right state of mind which enhances the experience. At last, the complete experience is extended from ten minutes to fifteen minutes, in order to give visitors more time to enjoy the experience.

10.2 EVALUATION

The modifications to the prototype were only minor adjustments, which did not change the overall experience. Therefore, this paragraph describes a complete evaluation based on the tests of both iterations. Each part of the installation is described and evaluated separately, in order to keep a clear overview of the insights. In addition, corresponding design requirements that are met, are addressed in this paragraph as well through.

OVERALL EXPERIENCE

This evaluation starts with the overall experience. At the start of the interview, the visitors were asked to describe their experience based on three words. Fun, connecting, special and calming were amongst others the most mentioned descriptions. The visitors expressed that they were happy to talk about their vision on afterlife, since they never did that before. They realized that it was valuable to them and useful to give it some thought. The complete overview can be seen in figure 53.

Interim conclusion, the requirement; **the experience should be enjoyable**, is met.

figure 53. Wordcloud of overall experience.

THE COFFIN

The coffin is the first object to be seen by the visitor and acts as the portal to an afterlife. The aim for the coffin is to arouse interest for why the coffin is there.

Outside of the coffin
Initially, the coffin does not come across as frightening, but does trigger a certain tension. Some visitors have a sense of humor about it. Others find it confronting, but not in a negative way. The tension they feel raises curiosity to what is behind the coffin and tempts all visitors to enter The Space To All Places.

"You are curious to what is behind it. It tickels to go inside."

"(..) for me, it had something humorous to it. I thought it was kind of funny. It did not make me shiver or something like that."

"Because the coffin is upright, it expresses less sadness. At a funeral; everyone is standing, except for the coffin, which is lying down. I associate that much with death and sorrow that comes with it. Because it is upright, I did not feel the usual creepy look of a coffin."

"You can feel a certain tension right away. As in, I think a coffin is like "oeh". So, somewhere you feel reluctant to enter the coffin. On the other hand it is kind of funny and appealing.

"It is not a plant in the corner, or a nice closet, it is a coffin. Not a basic ornament."

Interim conclusion, the following requirements are met; **the concept should be tempting** and **it should be their own choice to interact with the concept**.

Inside the coffin
Mrs. Moons asked the visitors to wait for a moment (ten seconds), once inside the coffin. According to the majority of the participants this time is enough to empty their head and immerse in the experience. In contrast, according to two visitors, it could even be more offensive by extending the waiting time to two minutes. "Make them sweat" they said.

"I kind of liked the fact that you had to close your eyes and stand there for a while. This way you imagine yourself moving to a different place. It feels very thoughtful."

The visitors expressed that they did not feel like as they were standing in a real coffin. Assumed, is that this feeling will be different when a professional model is used. In contrast, two visitors felt more activated, instead of being calmed down. For them it would be more comfortable if the voice-over would speak some calming words instead of being so mysterious.

"That break was long. I was wondering what is happening in that room and what is going to change. So, it did make me curious to what was behind the curtain."

To summarize, the experience qualities of the coffin are met. The coffin triggers some reluctance and provokes fascination simultaneously. Besides that, it adds to the storyline and thus to the immersive experience by symbolizing the crossing from earth to an afterlife.

"You literally step from one world into another, I think that part is beautiful. You can talk about it, but if you go through that portal first, or whatever it is, you go to this other world with your whole being."

"Yeah well, it did feel a bit like an in between world. It didn't feel like a real afterlife world, but it didn't feel like being on earth either."

"You have really been away."

THE VOICE-OVER

The voice-over, so-called Mrs. Moon, guides the visitors through the coffin and introduces them to The Space To All Places. At the end of the experience she sends them back to earth.

Guidance
The visitors expressed that they expected a call to action after Mrs. Moon welcomed them in The Space To All Places, but she did not. For a short moment they experienced some discomfort and confusion before laying down. Subsequently, they did follow their own instincts and did what the design of the room implied to do.

"When I saw the airbed, I thought, yes, I understand, but, very crazy, I was actually waiting for the voice-over to tell something."

"You are guided first and then not anymore…"

The ending of the experience
The ending of the experience still takes the visitors by surprise, since they are so submerged in their conversation, there is no right timing to cut that off. Consequently, they feel confused since their conversation stopped abruptly. Moreover, when Mrs. Moon sends the visitors back to earth she does not give instructions on how to do that, evoking confusion and awkwardness. The ending is their final impression and therefore important to the overall experience.

"It was not obvious that we had to go outside right away. We were again waiting for the voice-over to say something."

Tone of voice
The intention for Mrs. Moon's the tone of voice was to be neutral, but slightly mysterious. The visitors experienced the tone of voice as pleasant and calming and found it appropriate to the atmosphere surrounding the complete experience.

"I think the voice fits well. It is easy, and calming. You feel a bit of those headspace vibes. It was almost like ASMR. You could hear a bit of lisping. It was very close. I think a good microphone was used. I think it fits well."

THE EXPERIENCE IN THE ROOM

The Place To All Places, referred to as the room, represents an afterlife. The aim for the room is to create a new world, which is neutral and feels safe in order to make the visitors feel comfortable to share thoughts and are disconnected from any negative association concerning death.

The ambiance
First of all, the ambiance appeared to be pleasant. The transition from a light felt tension outside, to a calming feeling inside had a positive influence on the overall experience.

"It had a 'wauw' effect. It was kind of cool!"

"It was calming and serene. It was not unpleasant to be there."

"In the beginning I was very much like 'wow a coffin'. Then you immediately think about death and not necessarily about the positive things. But if you go in there and step into the room, it communicates something positive, because you enter a bright room with a beautiful sunset, my experience there became more positive."

Interim conclusion, the requirement; **the concept should convey a light-hearted ambiance**, is met.

Second, visitors also experienced things that were not premeditated, but had a positive impact on the complete experience. Initially, it was warm inside since the beamers produced a lot of heat. Eventually, the visitors expressed that the temperature was comfortable. Furthermore, the combination of the white table cloths along the walls and the bright lights from the beamers, made the room very light. This was not experienced as unpleasant, but was notable and therefore often mentioned by the visitors.

"It was nice that you received some kind of shock (due to the light)."

"It was nice, not too many stimuli around you, nice and warm. This way it is easier to go more in depth (in the conversation)."

To conclude, the serene ambiance and warmth made the visitors feel at ease and relaxed. As a result, they did not hesitate to be honest and were attentive to what the other person was saying. In addition, the room did not contain many stimuli, which helped to focus on the conversation. In the end, all visitors left the room feeling positive.

"I think it works to discuss it in such a setting, because it doesn't have a negative aftertaste or anything. (..) Now it has a bit of a spiritual vibe. However, I think you do have to be open to it. If you don't talk so easily, or can't express your feelings well, it might be a difficult session.

"For me, it has really only generated positive emotions."

"It has made me very zen."

Interim conclusion, the requirement; **the participants should feel comfortable to talk in the context where the concept is used**, is met.

The animation

The animation of the day-night-day cycle was not noticed by all visitors. It was easy to miss the animation because it was too light in the room, which made the animation of the night cycle less visible. Moreover, their eyes were focussed on the ceiling in order to read the questions, so there was less attention for the animation on the wall. However, most of the visitors who did see the animation did understand that the experience is coming to an end when the sun rises. Unfortunately, the nudge was not clear enough for the visitors to really understand the notion of time and to act on it.

figure 54. Day-night-day cycle is noticed.

"Yes, we did see the day-night-day cycle. It was mainly dark during the conversation."

"I had the feeling that I searched for the time when I saw the sunrise."

"The thought did cross my mind 'it is night, do I have to go soon?'. That is what I felt when I saw the sun rising."

Smell and sound

In iteration two, the smell was too tender to be noticed. In iteration three, the visitors did notice it, because more oil was added to the diffuser. The smell was perceived as a pleasant scent, but it was difficult to localize.

The airbed

The airbed, representing the platform, was placed in the middle of the room and could not be missed. Hence, the visitors were probed to lay down on the bed. Moreover, Mrs. Moon mentioning 'that they should make themselves at home' and the readability of the questions, implied that they should lay down.
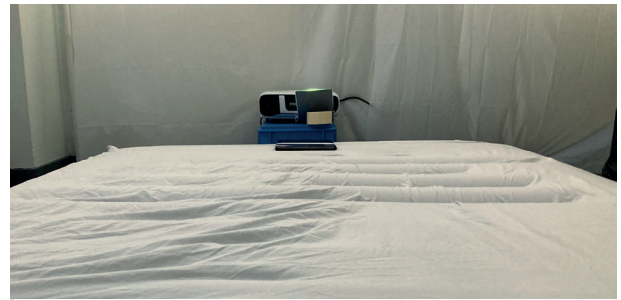
figure 55. Airbed in the middle of the room.

The visitors expressed that it was nice to lay down, since they did not have to look each other in the eyes while talking. This way of talking made them feel more comfortable, which is helpful for a conversation about a confronting topic as 'death'. Additionally, some visitors experienced laying on the bed as intimate, but did express that it adds to the relaxed ambiance.

"The nice thing about lying next to each other, the same when you are in a car together, that you can have a good conversation, and if you look each other in the eye, it may feel very confronting again."

"Lying down was really great. Very relaxed. Also, because you can decide whether you look at each other or not."

"It was comfortable. I think it felt more comfortable than when sitting at the kitchen table across from each other. You can look at each other if you want, but when you look at the ceiling, you don't look at each other. Maybe that is the reason. It's a good setting to discuss it this way."

THE QUESTIONS

The questions presented on the ceiling act as conversation starter and stimulates an open conversation and fantasies about an afterlife. The following questions were presented:

Iteration two:
1. Since this is your end, what do you think is your next destination? What does that destination look like?

2. If you could go back to earth for a little while, what or who would you want to bring back here with you?

3. Are you afraid of anything when it comes to your own death?

4. What would you like to leave to your family and friends on earth?

5. Suppose this really is your end, has life been good?

6. What should happen to all your social media pages on earth?

Iteration three:
1. What did you expect from life after death?

2. Do you have any end of life fears?

3. Suppose this really is your end of life, has life been good?

4. What would you like to leave to your family and friends on earth?

5. What should happen with your social media pages on earth?

6. **Take home question:** What insights will you take back to earth?

figure 56. Question presented on the ceiling.

Interim conclusion, the requirement; **the concept should stimulate fantasy**, is met. The first question stimulates the visitor to draw an image of an afterlife.

The start of the conversation
The conversations began immediately after the visitors lay down and took their time to take it all in. The conversation began, once they had read the first question and taken the time to think about their answer.

Interim conclusion, the following requirements are met; **it should elicit a conversation about afterlife during the use of the concept** and **the concept must initiate the conversation**.

Having a sense of control

All, but one couple, understood that they could move on to other questions. The couple that did not notice, did not do that, as they were not sure if they were allowed to. Besides that, they explained that they did not feel like moving to a next question, as it was an action they had to undertake, which would change their mood of relaxation. Moreover, for them the space was stimulating enough to spark a conversation. The visitors that did move on to other questions expressed that it felt right to control the questions.

"That space in itself is enough to spark a conversation."

Interim conclusion, the requirement; **the concept must facilitate the conversation**, is met. The questions gave new input in order for the visitors to continue the conversation if needed.

The amount of questions

Four out of eight couples answered all questions. Therefore, is concluded that five questions in fifteen minutes is enough. Provided that they do not have the urge to go through all questions.

Depth of conversation

According to the visitors, all five restated questions provided enough depth in the conversation and got them thinking about things they had never thought about before. Moreover, they expressed that they did not feel limited in speaking their mind and feelings.

"Interesting to have talked about it with you. It's a special subject, kind of."

"It feels good to have discussed this with each other."

The question, 'What should happen with your social media pages on earth?', provoked different opinions. Some visitors thought it was a good and fun question, others did not feel any affinity with it. The latter, happened when they were not interested in social media. Furthermore, they recognized that this question came from a different angle, as it focused on the practical part of death, whereas the other questions can be interpreted in different ways and are less concreet. All in all, a good insight is that the questions should not be too concreet so that they are free for interpretation and stimulate the visitor to think more profoundly than they are used to.

Interim conclusion, the requirement; **It should evoke curiosity to one another**, is met. The visitors expressed that it was nice that they had this conversation with each other, since it is a topic that is not regularly discussed.

CONTEXT

The visitors were asked to keep a certain context in the back of their minds while doing the test. They had to imagine that they visited the installation in a museum, on a music festival or during a shopping day in a city centre. In the interviews, visitors expressed that they would rather visit the installation on a festival or at a museum than during a shopping day, since they feel more adventurous and open minded on a festival and in a museum. Moreover, they have the idea that they would be worried about the time during a shopping day. To conclude, based on these insights some decisions should be made for the final concept.

THE STORYLINE

The storyline is that the visitors may take a look in the world of the dead, referred to as an afterlife. In order to enter The Space To All Places, they have to make the transition from life to death by going through the coffin. The Space To All Places is a supernatural place which leads them to an afterlife they believe in or imagine by sharing their thoughts and wishes for an afterlife.

The name
The visitors expressed that they did not remember the name or did not even see it. After mentioning the name to them, they do understand what it implies. However, a design question is: Is it important that they understand and remember the name?

The story
Mrs. Moon, explains that they should make the crossing to the world of the death to see what is behind the coffin. The visitors expressed that they listened closely, but already forgot what she said as they stood in the coffin.

"The story from Moon, I didn't really include that in the experience."

Furthermore, according to some of the visitors the fact that they are 'actually dead' after entering the coffin can be elucidated. Understanding the story helps the visitor to immerse in the experience and is therefore an important part of the design. To conclude, the story is not entirely clear to the visitors, yet it is assumed that it subconsciously contributes to their experience.

THE DYNAMICS

Initially, visitors visit the installation in couples, meaning that these two people interact with the installation and each other during the experience. How they interact with each other is part of how they experience the installation.

The interaction and dynamics within a couple are important for the experience. In this context the expression 'two eyes see more than one' is definitely applicable. There is usually an initiator and a follower. One visitor immediately lies down and the other follows. Some couples decide together to move on to the next question or another individual clicks through as soon as they think the conversation is over. Some couples engage in conversation and others walk through the questions step by step giving each other time to think and answer the question.

None of these interactions and dynamics were experienced as annoying. It shows that the space does not drive the visitor too much in one direction, but allows them to think for themselves.

10.3 LIMITATIONS

There are some limitations identified which may have influenced the outcome of the tests. The limitations are further described in this paragraph.

AWARE OF BEING IN A TEST

The visitors were aware that they were participating in a test during the experience. They doubted whether or not they were allowed to move on to a new question and how long they were allowed to talk about a question. This could be the reason for their insecurity and confusion during the experience. Consequently, these doubts might have influenced their complete experience and the results of the tests.

Since it was a test, the visitors did not think of leaving the installation earlier than it was intended. Moreover, it was not clear for them that this was possible. Since they did not leave earlier, there are no responses of visitors wanting to leaver earlier. However, since it was not clear to them, the design has the responsibility to make that option clear. This could be done by adding use cues, such as lighting around the exit or in the introductions given by Mrs. Moon. This may help to make the visitors feel at ease.

ACTUAL CONTEXT

The prototype is not tested in an actual context as Museum Tot Zover or a festival. Therefore, it is not yet certain that young adults will actually enter the installation when not being part of a test. This should be tested for the long run through a pilot.

10.4 REQUIREMENT ASSESSMENT

The following requirements were not yet addressed in the evaluation. The requirements could be assessed based on observation and interesting quotes retrieved from the interviews. However, an observation is interpreted by the researcher. Therefore this is a partly subjective assessment.

ASSESSMENT THROUGH OBSERVATION

All visitors stayed in the room for at least ten minutes. Some finished the questions earlier than others. Good conversations were observed when watching the recordings for the evaluation of the tests. The visitors gave the impression that they listened to each other, were able to share anything they wanted and showed respectful manners. The following requirements are briefly assessed.

It should elicit an exchange of perspectives: The participants had a conversation by sharing their perspectives.

"The question about has life been good, was a tough question, but it makes you think. The question encourages a different way of thinking."

It should facilitate respectful manners regarding the friendship: The visitors expressed that it is a delicate serious topic and there is no way that they can argue about it. There is no right or wrong in this conversation.

"It's hard to argue about such a subject. There is a kind of automatic respect."

"In any way you think about it is good. It may be different for everyone, but it's just good to think about it. The room was fairly neutral, so I did feel free to think about it."

The following requirements were more difficult to asses, since these are requirements based on the visitors' behavior and therefore variable. During both iterations the behavior was observed.

The participants should have an even contribution in the conversation: It was observed that the participants gave each other time to think and took turns in answering the questions, resulting in even contribution.

The participants should listen to each other: This is one of the ingredients of a good conversation and more difficult to asses. It is observed that visitors listened to each other and asked new questions, which indicates that they are listening.

In conclusion, through a subjective assessment is decided that these requirements are met during both iterations. However, more tests should be done to make the assessment factual.

10.5 CONCLUSIONS AND RECOMMENDATIONS

This paragraph summarizes the main insights regarding the use of the concept providing conclusions and recommendations. The insights on the first two sections 'guiding' and 'ending' are considered in a final iteration forming the final design. The other conclusions include recommendations. The final design is described in chapter eleven.

GUIDANCE

The guidance from the voice-over at the start of the experience and at the end, needs some improvement. The voice-over is not stimulating enough in order for the visitors to come to action. Consequently, the visitors experience some doubts and confusion about what to do. A design question is: Is it a bad thing? It could be possible that the visitors lose their feeling of control because of too much guidance, which can result in less intrinsic motivation to start the conversation. As a consequence, visitors might be less engaged in the conversation.

ENDING

The ending of the conversation causes some difficulties. First of all, it was difficult to figure out how to properly end the experience when visitors are done talking before their time limit. In the test it was technically not possible to find the right timing for an earlier end of the conversation. Moreover, visitors who leave the installation earlier are most likely not in the mood to hear the closing audioclip. However, it is advised to explore this aspect further in follow-up tests, in order to give these visitors the best experience they can have.

After a discussion with Jeff Hoekwater (former exhibition designer) is concluded that it will be difficult to diminish the abrupt ending of the conversation when the fifteen minutes have passed. Therefore, it is accepted that the visitors might feel disrupted by the voice-over. As a consequence, it might be good to give them some guidelines to continue the conversation back on earth, in order

to have a limited negative influence caused by the abrupt ending. Nevertheless, that does not mean that no further thought was given to improving the ending for the final design.

EXTERNAL FACTORS

The unplanned warmth and light in the room contributed positively to the experience of the visitors. Hence, it might be good to add a heat controller inside the room, in order to address the visitors' senses, enhancing their immersive experience. Furthermore, as mentioned previously the lightness of the room was experienced as a 'wauw factor'. Meaning that this should be considered for the final design as well.

ANIMATION

Besides adding to the ambiance in the room, the animation has an other function as well. The day-night-day cycle shows a notion of time, implicating that the experience comes to an end with sunrise. Unfortunately, it did not function as it was intended, since the animation did not stand out enough. Therefore, it is important that it becomes clear that there is a day-night-day cycle and that it cannot be missed in the final design. In that case a new test should be conducted in order to see if the cycle is a nice way to wrap up the experience.

LOCATION

The installation can be placed on different venues providing different moods. Whereas festivals are mainly loud and museums quiet, visitors of festivals and museums are most likely to be in a more exploratory mindset, which functions as a perfect mindset to enter the installation. Visitors were less interested in visiting this installation while shopping in a city centre, mainly because they would be worried about time. Therefore, the advice is to focus on festivals and Museum Tot Zover first and with if successful, a pilot can be done in a city centre.

TIME

The experience takes fifteen minutes. This amount of time could be quite long regarding the flow of visitors. In order to find out wether the experience takes too long, the concept should be tested in the real context. If there is indeed no acceptable flow of visitors, it is optional to reduce the amount of questions and give visitors less time inside. However, if that is the case it should be tested if the experience maintains the goal of the installation.

THE LONG RUN

The experience is perceived as positive and valuable, but it was not examined whether visitors were reminded of the experience or inspired to talk about death more often. To be able to facilitate that it might helpful to allow visitors to bring something home after the experience. A new designed version based on the 'Share your wishes with friends-booklet' could be provided after the experience. Since the intrinsic motivation to discuss death might be elicited after the experience, the visitors might feel more inclined to have conversations about death in the future using a booklet. Moreover, taking home a physical product can stimulate them to continue the conversation and may remind them of the experience.

VISITORS

Even though the project is focussed on designing for young adults, The Space To All Places can be visited by any couple at any age, with any relationship, as parent and child, lovers, siblings or partners. Moreover, the installation can also be visited alone. In this case, there will be no conversation, but the visitor can have a moment of reflection when experiencing the installation alone.

Section 5 | DELIVER

chapter

11

Final design

This chapter shares the final design of the concept. The chapter includes the product qualities, a user scenario and elaborates on some technical advises regarding the implementation. The chapter ends with a personal reflection on the project.

11.1 THE SPACE TO ALL PLACES

The final design of the Immersive Experience is called The Space To All Places. An exploratory and positive experience that stimulates visitors to set aside their negative association with death and entices visitors to enter the installation, with the aim to generate a good conversation and making a lasting impression and encourage people to discuss death more often.

The installation consists of two main elements which are the coffin and the room. First, the visitors notice the coffin with the room behind it. They are attracted by the mysterious installation and enter the room after they have heard the instructions from Mrs. Moon. They spend fifteen minutes exploring the room and discussing the questions. After the experience they arrive back on earth with new insights and new positive associations with death.
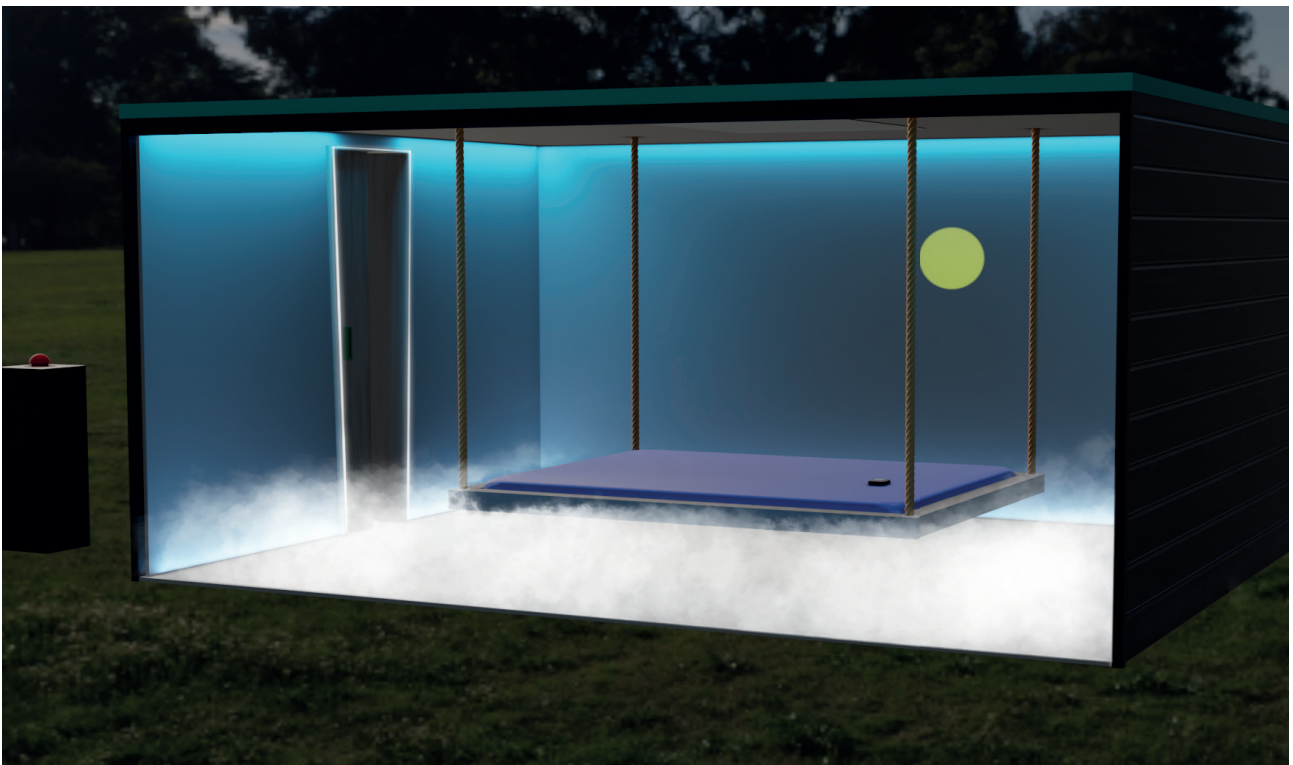

figure 57. The coffin.

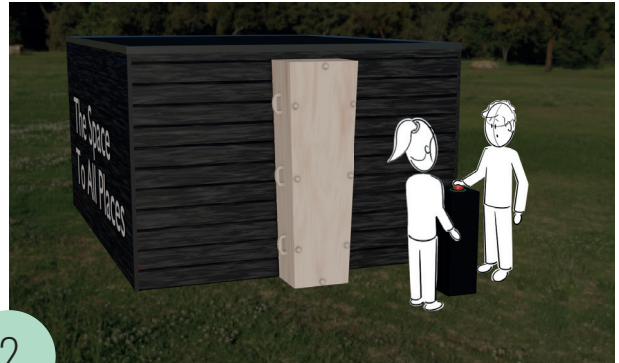figure 58. The room; The Space To All Places.

11.2 USER SCENARIO

The user scenario illustrates all the steps that the visitors go through during the experience.

1

Two young adults are exploring the festival grounds of Lowlands and bump into the installation.

2

They see a coffin which creates some sort of tension. Moreover they see a big red button, with a green lighted circle around it, it temps them to push it. The push the button and a voice sounds.

3

"Welcome at the entrance to the Space To All Places, I am Moon. I will be your guide. Have you ever fantasized about an afterlife? How it would feel? What it would be like? Or perhaps, who will be there?"

"The Space To All Places is the first stop to what you hope or expect from the world of the dead. Will you dare to take a look? When you are ready you may enter the coffin, to make the crossing to an afterlife. Close the door behind you and note; you will make the crossing individually."
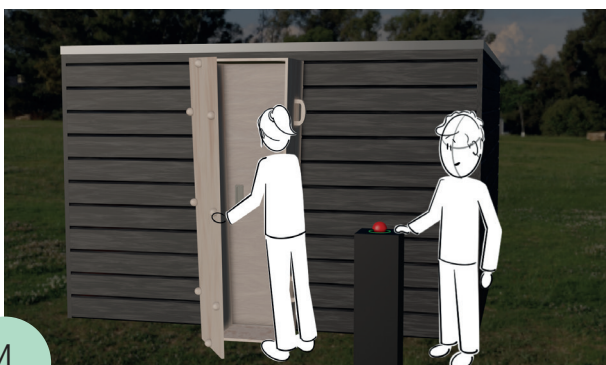
4

Person A opens the coffin first, and looks inside. It is going to be dark…But she wants to know what is behind that door.
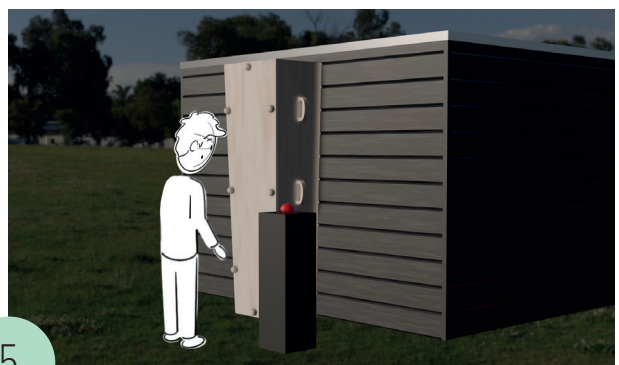
5

She closes the door behind her. Mrs. Moon tells her:
"Close your eyes and step forward on my signal. Now, slide the door open and step forward."

6

B waits outside and sees that the circle turned red. He will wait until it is green. Then he hears Mrs. Moon: *"It is your time, you may make the crossing."*
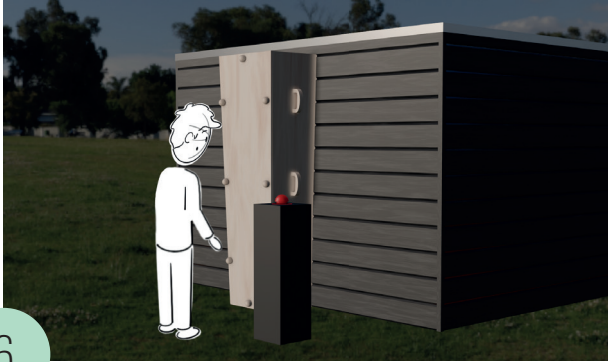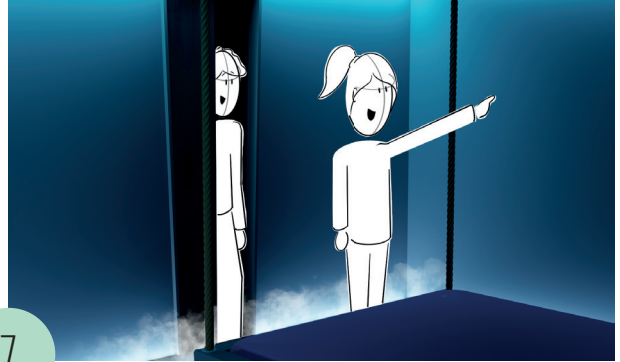

7

B enters the room as well. It is beautiful inside. Wauw, it seems like they rise above the clouds. Mrs. Moon says: *"Welcome to The Space To All Places. Is this what you expected from the world of the dead? Look around and make yourself at home."*

"Watch the sunset and lie down if you are ready to discuss your expectations of life and death."
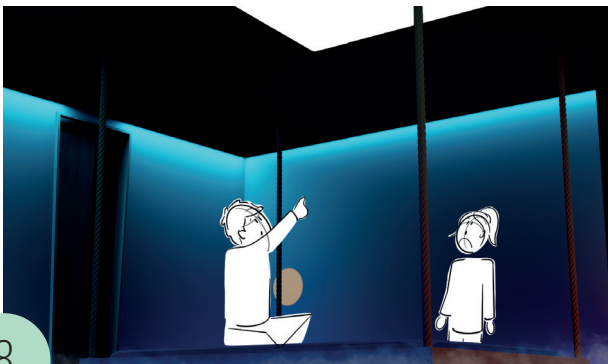
8

A and B see a big platform and a question is presented on the ceiling.
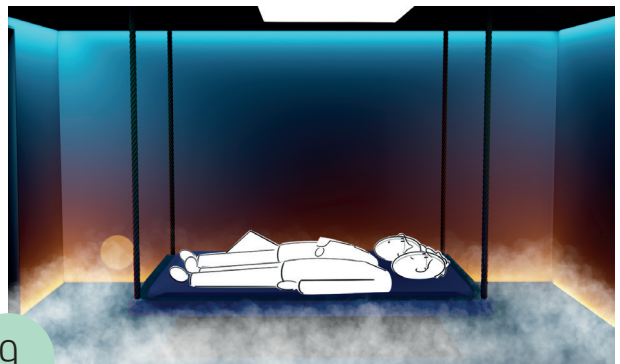
9

They lay down and start reading the first question: 'what did you expect from life after death?' They discuss the question and are curious to each others' stories.
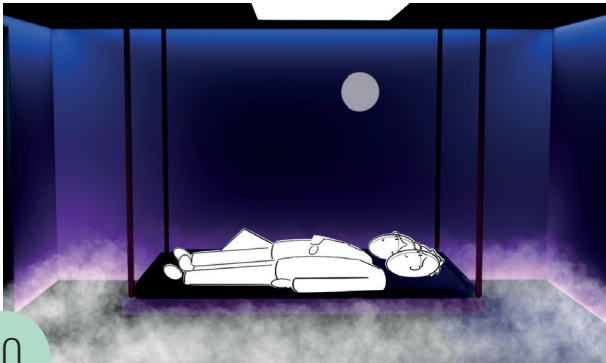
They click to go to a next question with a controller that lay on the platform: 'Do you have any end of life fears?' and a next one: 'Suppose this really is your end, has life been good?'
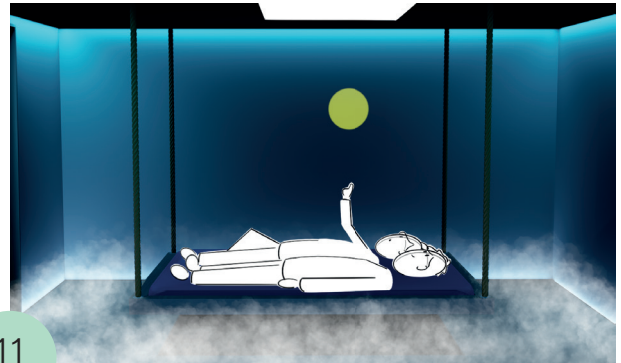
A notices that the sun is up. The presented question changes in a new question: 'What insight will you take with you back to earth?' after a few seconds it fades out. Mrs. Moon whispers; *"Good morning, it's time to get up."*

"Complete the conversation and then return to earth, it is not your time yet."
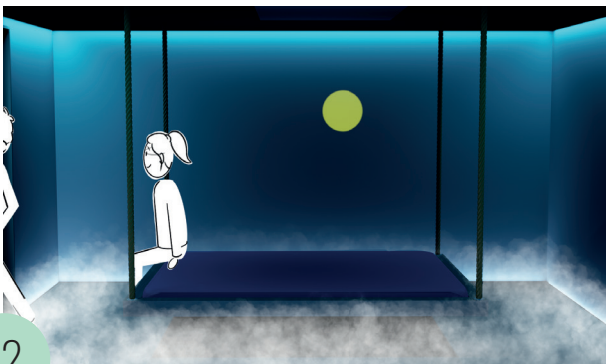
"Go straight back through the coffin, see you back someday!" A and B finish their conversation and leave this afterlife.
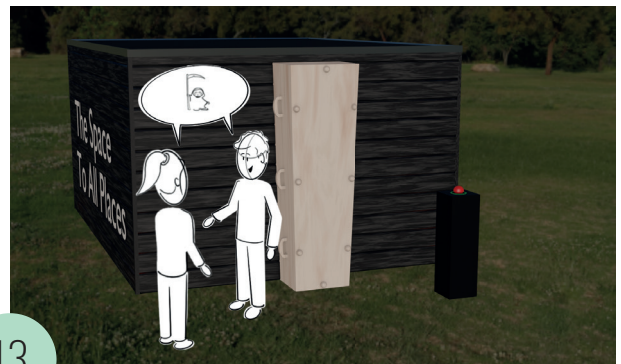
When they are outside they discuss the last question and continue their conversation. They had an amazing experience and will think about it some time.

11.3 PRODUCT QUALITIES

The key values: pleasure, Rich Experience, stimulation and respect, were kept in mind during the design phase and can be recognized in the product qualities that are described in this paragraph. The product qualities validate and reflect the design goal that was created for this project.

"I want young adults to feel stimulated to engage in conversations with friends about death, by fantasizing about afterlife, learning that talking and thinking about death can be enjoyable."

INITIATIVE

The concept initiates the conversation, rather than requiring the visitor to do so. Visitors stumble upon the installation while visiting Museum Tot Zover or while exploring the festival grounds. Before entering the installation they are aware that this experience revolves around the theme 'afterlife' which is related to the topic 'death'. The design of the room is intended to comfort visitors and stimulates a conversation about the afterlife. The concept initiates the conversation through the open eded questions presented on the ceiling, as the questions trigger the visitors to come up with an answer, a conversation starts.

FACILITATION

The concept contributes to the facilitation of a good conversation, by providing an environment were the visitors feel relaxed and comfortable. In addition, the visitors have the option to receive new input, by moving on to a following question which helps to continue the conversation.

CREATING POSITIVE ASSOCIATIONS

The concept stimulates the visitors to set aside their negative associations (temporarily). The protective frames and the calming ambiance of the room help overcome the negative emotions about death. The visitors experience the room as positive.

RICH EXPERIENCE

The Space To All Places is a unique experience where negative emotions are overcome by positive emotions stimulated by the design. This way their visit became a pleasant experience in which visitors were enriched with new insights and perspectives on death and learned that talking about death can be meaningful and enjoyable.

11.4 TECHNICAL ELEMENTS

While designing the technical and practical elements were kept in mind. Unfortunately there are still a few elements of the installation which need further explorations in terms of technical development and implementation. This paragraph will explain the main aspects that need some further thinking.

DAY-NIGHT-DAY CYCLE

The day-night-day cycle in the prototype was created by an animation. For the actual installation, the use of light strips along the edges of the floor and ceiling was considered. It is assumed that the ambiance of a sunset and sunrise can be created by adjusting the color of the lights, as could be seen in the scenario. The moon, sun and stars can be projected.

CLOUDS

The clouds can be created with a dry ice low fog machine. This machine generates low hanging fog, creating actual clouds.

MATERIALS

The coffin and platform are made of wood. If the concept is developed further, it should be determined what kind of wood it should be made of in terms of weight and strength. The soft padding on the platform should be coated or made of antimicrobial materials to prevent the platform from transmitting viruses or bacteria. In addition, these materials are easy to clean.

POP-UP INSTALLATION

The idea is that the concept is transportable so that it can be exhibited at different venues. Whether to build the installation on top of a trailer or to make it easily dismountable, depends on the technical design decisions that need to be made when the concept is further developed. Both options have some pros and cons.

The design is limited in size when the installation is build on a trailer. The maximum width of a vehicle can be 2.5 meters. The final design has a width of 3.5 meters in order to allow access to users in wheelchairs. However, building on a trailer can be beneficial in terms of needing to build on site. Depending on the technical development of the concept, it may be necessary to calibrate the lights after transport and installation on site.

Assumed, is that the design is limited in technical complexity when it is dismountable. This could affect the quality of the experience. However, there are probably les problems with size limits and transport.

THE PLATFORM

In the final design, the platform floats above the ground. There are two options to consider and test when designing this platform.

In the first option, the platform hangs from four strong ropes in the middle of the room. This construction makes it possible to swing up and down, which adds to the Immersive Experience. However, it might be possible that the platform will be too mobile in this case. Consequently, the platform could be used as a swing, which would not enhance the experience and sustainability of the installation. In addition, the ceiling of the installation must be strong enough to support a large platform plus the weight of two people.

Therefore, a second option was designed. In this option, one side of the platform is attached to the wall. The foot end of the platform is still attached to the ceiling with ropes. In this way, visitors will not be able to swing the platform, but may not be able to feel the swell of the platform anymore. Tests should be done in order to make a decision.

CONCLUSION

The prototype proves that there is little needed in order to create the intended experience. This is the result of designing with the implementation in mind. However, with professional help the experience can easily be improved. Therefore, the construction of an actual installation requires the advice of an expert to confirm the previously mentioned design ideas or to suggest other options.

11.5 PERSONAL REFLECTION

I want to conclude this report with a reflection on this project. In this paragraph I will share the challenges I faced and the new skills I have gained.

TOPIC

To be honest, I was a little bit scared to start a project about this subject, since I have a strong mind when it comes to my perspectives on life and death. Initially also one of the reasons why I wanted to graduate on the topic 'death'. Even though I do not mind to talk about death, I was scared to assault my peers, scared to use the wrong approach in conversations and in tests, knowing that my thoughts needed some nuances. Therefore, I was very cautious when talking to people and learned to take a nuanced approach. Looking back on the project, I am surprised about how positive people responded on the designed concept and how they were not that impressed by the topic. They really opened up to each other and to me. I have spoken to many people about the topic and feel like I have broadened my horizon.

THE PROCESS

Already at the start of the project I forgot to have fun. To me it seemed important to play by the rules meaning that I was very determined in doing my project according to plan and in the amount of time that was given. It all went according to plan until after the midterm evaluation, but I did not really have fun. In the weeks after that meeting it became clear that the idea on hands needed more time to develop and test. I did not like that thought at all, but learned that it is more important to have fun and to deliver a concept you can be proud of, than rushing through the project with less results and stress. I am very happy with that decision, since it helped me to relax and enjoy the project more than I did before the midterm evaluation, resulting in a better concept at the end.

COLLABORATION

The collaboration with Tot Zover, did not go as I had planned at the start of the project. Even though they were easy to talk to and they were very happy to help, I was hoping they could give me more direction and guidance. One of my goals was to work on good communication with Tot Zover and to keep them posted about the project. However, they needed less communication than I wanted to give. They were very busy, but happy to help when I really needed it. At the end of my project, I shared the idea. I learned that I should discuss the way of communication first before planning for it.

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chapter

12

Appendix

This chapter contains the appendices to which are referenced in the report.

APPENDIX A

SURVEY

The survey has a personal and informal touch, in order to make the respondents feel comfortable in sharing their thoughts on death. This section conaints screenshots of the survey filled in a phone.

" **Before we start just some practical information;** if you want to go back to a previous question you can use the arrows in the corner of your screen.

And, feel free to answer the questions in Dutch if that makes your life easier.

Okey, let's start!

Continue

Powered by **Typeform**

3→ How would you describe your beliefs? *

Choose 1

A   Religious

B   Atheist

C   Agnostic

D   Rather not say

OK ✓

Powered by **Typeform**

4→ What do you think when reading the word 'death'? *

Choose as many as you like

A   Love

B   Loss

C   Fear

D   Power

E   Guilt

F   Time

OK ✓

Surrender   Powered by **Typeform**

5→ What do you feel when you think about your own death? *

Choose as many as you like

A   Fascination

B   Gratitude

C   Hope

D   Joy

E   Love

F   Moved

G   Pride

Relief   Powered by **Typeform**

6→ Could you explain why thinking about your own death evokes these emotions? (Pride, Love, Gratitude, Fascination) *

If you prefer not to share, you don't need to.

Type your answer here…

OK ✓

7→ What do you think happens after death? *

Type your answer here…

OK ✓

8→ What are your most important end of life hopes? *

Think about what you would like to have become before you die or how your end of life should look like.

Type your answer here…

OK ✓

9→ What are your most important end of life fears? *

*Think about what you would **not** like to become before you die or what you fear about the end of life.*

Type your answer here…

OK ✓

" **Thank you so much for your openness.** It will be interesting to read.

Did you ever talk about these things with someone?

Continue

^ v   Powered by **Typeform**

10→ With whom **do you currently** talk about your own end of life or the end of life of others? *

Choose as many as you like

A	partner
B	parents
C	grandparents
D	siblings
E	best friends
F	close friends

acquaintances

^ v   Powered by **Typeform**

11→ What leads you to conversations about the end of life with your parents, siblings, best friends, close friends?

Type your answer here...

OK ✓

12→ With whom would you talk about your own end of life or the end of life of others starting from today? *

Choose as many as you like

A	partner
B	parents
C	grandparents
D	siblings
E	best friends

OK ✓

acquaintances

^ v   Powered by **Typeform**

^ v   Powered by **Typeform**

14→ Good! What led you to the conversations about the end of life with your friends? *

Type your answer here…

OK ✓

15→ Okey, can you explain what you discuss(ed) in these conversations ? *

Type your answer here…

OK ✓

16→ What do you feel **when having** these conversations with friends? *

Choose as many as you like

A   Fascination

B   Gratitude

C   Hope

D   Joy

E   Love

F   Moved

Pride

17→ What do you usually feel **after** these conversations? *

Choose as many as you like

A   Autonomy: being the cause of your own actions and doing things your own way

B   Purpose: having a clear sense of what makes life meaningful and valuable

C   Belonging: being part of and accepted by a social group or entity that is important to you

OK ✓

18→ **Do you feel the urge to talk about the end of life more often after this survey? ***

Explain your answer.

Type your answer here…

OK ✓

∧ ∨   Powered by **Typeform**

9→ **Are you interested in this subject and may I contact you to have a nice conversation over a coffee, please leave your email.**

name@example.com

Submit

∧ ∨   Powered by **Typeform**

APPENDIX B

CLUSTERS OF END OF LIFE HOPES AND FEARS

The respondents openly shared their end of life hopes and fears. Common themes were identified and the main hopes and fears are summarized and described. The overview of all hopes and fears can be seen here.

8. Don't want to die before my parents died

13. Knowing when you are dying

14. Afraid to die when not being on good terms with the people I love

3. Afraid to die or be alone at the end

1. Dying in pain and sickness

9. Afraid for the way I die

5. Afraid for the mental state you are in

12. Being forgotten quickly

2. Dying at a young age, not being able to do the things you wanted to do

4. Seeing others suffer because of my own suffering

7. Aging and becoming dependent on others

10. Losing the family and friends you love

6. Not living the fullest

11. Fear for becoming a bitter person

4. Die suddenly or too soon and hurt the bereaved

APPENDIX C

INTERVIEW FORMAT

The interview format is designed to have an open conversation about death. The statements helped as a guideline for the conversation. The interviewer shared her perspective as well in order to make the participants feel comfortable and stimulate to share their perspectives too. The interview worked as follows. The interviewer mentioned a statement and the interviewee could answer after which the interviewer shared her perspective.

Introduce yourself:
Who are you, what do you do in your daily life and do you believe in an afterlife?

Sensitizing
What do you think of when thinking about 'death'? (write it on a piece of paper, you get one minute)

Part 1: Statements
1. I expect to become old

2. I am scared to die

3. I am scared to get some sort of mental illness as dementia

4. I hope that my loved ones will remember me as a good person

5. Saying goodbye to loved ones before I die is important to me

6. I find it difficult to talk about my own death

7. I am afraid to die alone

8. Preparing for death is possible

9. Coping with the death of an elderly is easier than coping with the death of a young person

10. I find it hard to support a friend when he or she lost a loved one

Part 2: Museum
1. If you go to a museum, for what do you go there?

2. What kind of exhibitions attract your attention?

3. Did you ever left a museum with more questions?

4. Do you know museum Tot Zover?

https://www.youtube.com/watch?v=l_dCk9bkVOY (tot 2.02 doen)

5. What do you think is interesting about museum Tot Zover?

6. What do you not like about what you see in museum Tot Zover?

7. How did you like this conversation?

APPENDIX D

QUESTIONS MUSEUMNACHT

1. How boring could the world of the dead be?

2. What do you dream of to go after you are death?

3. Would you like to have eternal life?

4. Which bad quality will definitely be mentioned at your ceremonial?

5. If you will reincarnate, what would you like to become?

6. Which celebrity would you like to shake hands in the world of the dead?

7. What good news would you like to send to the world of the dead?

8. What would you like to know about the world of the dead?

9. What would your spirit guide look like?

10. Who would you haunt when you are dead?

11. Would you like to take a peek in the realm of the dead?

12. What senses would you like to have in the realm of the dead?

13. Aren't we already dead? How do we find out?

14. What do we look like in the world of the dead if there is one?

15. How would the world be like if death doesn't exist?

16. What sign should the world of the dead give you to let you know that it really exists?

17. Would you make new friends in the world of the dead again?

18. The in-between world and the world of the dead, what do you think that is? Are they related?

19. What necessity of life would you not want to need in the realm of the dead?

20. Would you like to be able to stay informed on what is happening on earth once you are death?

21. Do you think ghosts exist?

22. Who would you like to send a message after you are dead? And what woud the message be?

23. What does the world of the dead look like? Does it exist?

24. Who would you absolutely not want to run into in the world of the dead?

25. What would you not miss about life on earth?

26. What favorite snack would you not want to miss in the world of the dead?

27. If you could choose, would you rather come back as a human or as an animal?

28. Would you like to know what year you will die?

29. Who would you like to declare your love before you die?

30. What would you miss about life on earth?

APPENDIX E

SHARE YOUR WISHES WITH FRIENDS BOOKLET

This booklet is a quick prototype. The goal of this prototype is to learn how it is used and how the use of this product is experienced.

Deel je wensen
met Vrienden-boek

Tot Zover wil ik dit met je delen.

Voordat het Zover is, zouden we dit eens moeten bespreken

De eigen uitvaart is iets waar veel mensen liever niet aan denken en liever uitstellen totdat het Zover is, maar heb je het dan nog wel in de hand? Misschien heb je al wel eens over je wensen nagedacht. Maar heb je het ook ooit op papier gezet en dit met iemand gedeeld?

Dit "Deel jouw wensen met Vrienden-boek" zal jou directe vragen stellen. Wie weet zet het je aan het denken.

Hoe werkt het?

Stap 1:
Beantwoord de vragen op de volgende twee pagina's

Stap 2:
Geef dit boekje aan een vriend en vraag diegene de vragen voor zichelf te beantwoorden

Stap 3:
Plan een moment samen in waarop je het boekje terugkrijgt om jullie antwoorden te bespreken

Voordat het Zover is, is het goed om hierover nagedacht te hebben

Mijn naam: ....

De dag waarop ik geboren ben: ....

Ik ben donor: ja – nee

Ik zou het leuk vinden als mijn leven gevierd wordt met: ....
....

Dit mag er gebeuren met mijn sociale media pagina's: ....
....

Hier ben ik bang voor als het gaat om mijn eigen dood: ....
....

* Resomeren: oplossen van het lichaam waarbij kleine botresten overblijven
** Promesseren: bevriezen waarna het lichaam in kleine deeltjes wordt getrild en begraven kan worden
*** Ecoleren: d.m.v. electriciteit het lichaam omzetten in een inactief biologisch poeder, wat daarna begraven of uitgestrooid kan worden
**** Mycelium:'s werelds beste recycler, dat dood organisch materiaal omzet in waardevolle voedingsstoffen voor nieuwe natuur

Het kan voor zowel je naasten als jezelf prettig zijn om vast over de volgende keuzes na te denken.

Mijn gewenste lijkbezorging:
Omcirkel de gewenste optie of opties

☐ begraven   ☐ resomeren*
☐ cremeren   ☐ promesseren**
☐ lichaam beschikbaar   ☐ ecoleren***
stellen aan de wetenschap

Dit is hoe ik opgebaard wil worden:
Omcirkel de gewenste optie of opties

☐ In een kist van: ☐ In een wikkeldoek van:
   ☐ karton   ☐ katoen
   ☐ hout   ☐ hennep
   ☐ riet   ☐ linnen
   ☐ mycelium****   ☐ bamboe
                         ☐ zijde

Op deze manier wil ik vervoerd worden naar mijn uitvaart:
Omcirkel de gewenste optie of opties

☐ traditionele lijkwagen ☐ een koets
☐ eigen auto   ☐ uitvaartkoe Leentje
☐ uitvaartbus   ☐ fiets met aanhanger
☐ motor met zijspan   ☐ anders, namelijk ....
☐ een truck
                        ....

Hier zie ik graag mijn stoffelijk overschot eindigen: ....
....

Voordat het Zover is, wil ik je dit laten weten

Mijn bijnaam: ....

Verjaardag: ....

Mijn geschatte eindleeftijd: ....

Als ik reincarneer dan is dit het dier waarin ik wil veranderen

Als ik het in de hand had dan zou ik op deze manier willen overlijden:
....
....

Dit is de sfeer die ik wil wekken op mijn uitvaart: ....
....

Deze muziek hoor ik graag op mijn uitvaart:

Artiest   Titel
....
....
....

Als ik mocht kiezen dan wil ik na mijn dood naar:
....

Ik ga dood en ik neem mee: ....
....

De voglende vragen lijken nogal persoonlijk, maar de antwoorden kunnen een aanvulling zijn op jullie vriendschap

Voordat ik doodga wil ik dit nog met jou gedaan hebben: ....
....

Deze ervaring samen hoop ik nooit te vergeten:
....
....

Dit heb ik aan jou te danken: ....
....

Dit heb ik altijd aan jou gewaardeerd: ....
....

Aan jou zou ik dit willen nalaten: ....
....

Ik hoop dat jij zonder mij: ....
....

Interesse in de mogelijkheden, voor wanneer het Zover is?

Informatie over Resomeren, Promesseren en Ecoleren:
https://www.bgnu.nl/achtergrond-info/wet-en-regelgeving/begraven-cremeren-en-andere-manieren-van-lijkbezorging/

Informatie over de opties voor een wikkeldoek:
https://www.dela.nl/over-dela/maatschappelijk-verantwoord/lijkwade

Informatie over Loop, de levende kist:
https://www.loop-of-life.com/product?lang=nl

Voordat het Zover is, neem dit "Deel je wensen Vrienden-boek" mee naar huis

Mocht je het interessant vinden, neem dan de tijd om dit onderwerp vaker te bespreken om een interessant, waardevol en diepgaand gesprek met je vrienden te hebben.

Leer op deze manier elkaar te supporten wanneer het nodig is, om je sterfelijkheid in te zien en zo je kwaliteit van leven en van het levenseinde te verbeteren.

APPENDIX F

SHARE YOUR WISHES WITH FRIENDS BOOKLET EVA-LUATION FORM

The participants of the user test filled in the following evaluation form.

Naam eigenaar boekje: _____

Bijnaam vriend :_____

1. Ik vind het moeilijk om deze vragen te beantwoorden

       oneens   O O O O   eens

2. Ik vind het moeilijk om deze informatie te delen met mijn vrienden

3. Ik vind het interessant om deze informatie over mijn vrienden te weten

4. Ik werd nieuwsgierig naar de informatie die mijn vriend heeft ingevuld

5. Ik vind het waardevol om met dit onderwerp bezig te zijn

6. Na het invullen van dit boekje voel ik mij: _____

    _____

7. Na de uitwisseling heeft er een .... gesprek plaatsgevonden:
   Meerdere antwoorden mogelijk

O Interessant	O Moeilijk
O Goed	O Diepgaand
O Grappig	O Vervelend
O Leuk	O Saai
O Gevoelig	O Geen

8. Dit willen we veranderen aan het boekje: _____

    _____

9. Dit vinden we leuk aan het boekje:_____

    _____

10. Overige opmerkingen:_____

    _____

APPENDIX G

VOICEOVER THE PLACE OF ALL PLACES

This is script is written for the voiceover to guide the visitors through the experience.

SCRIPT (ENGLISH)

Entrence
"Welcome at the door to the Space Of All Places, I am Moon. Have you ever fantasized about your afterlife? How it will feel? What it will be? Or maybe who will be there?"

"In the Space Of All Places, your fantasies about an afterlife will be heard. Will you dare to make a visit? Cross over and follow the path of hopes and fears. Go straight into the coffin. Watch out; Crossing over will go one by one"

In the coffin
"Close your eyes and count to five. Then step to the front."

In the room
"Welcome at the Space Of All Places, what does your next place look like? Take your time and make yourself feel at home. This journey will take a wile."

The questions:
(visitors will have a conversation)

Leaving the room:
"Thank you for your visit at the Space Of All Places. What insight will you take home to earth?"

SCRIPT (DUTCH)

Ingang
"Welkom bij de deur naar Space Of All Places, ik ben Maan. Ooit wel eens gefantaseerd over een leven na de dood? Hoe het zal zijn? Wat het zal zijn? Of misschien wel wie er zal zijn?"

"In de Space Of All Places, worden jouw fantasieën over een leven na de dood gehoord. Durf je het aan? Maak samen de overstap en volg het pad van wensen en angsten. Neem de kist rechtdoor. Let op; de overstap gaat één voor één."

In de kist
"Sluit je ogen en tel tot vijf. Stap nu naar voren."

In de ruimte
"Welkom in the Space Of All Places, hoe ziet volgens jou jouw volgende bestemming eruit? Neem de tijd en doe alsof je thuis bent. Dit uitstapje zal nog even duren."

De vragen
(De bezoekers zullen de vragen bespreken)

De ruimte uit
"Bedankt voor het bezoek aan de Space Of All Places. Met welk inzicht ga je terug naar aarde?"

APPENDIX H

CONSENT FORM

The consent form was needed to be allowed to film the experience, since the researcher could not be in the installation with the visitors. The recordings helped to see the visitors' behavior using it as learning points for the design.

Consent form

I have been informed about the project and I understand what it is about. I had the opportunity to ask questions about the study and my questions were answered to my satisfaction.   ☐ Yes   ☐ No

I voluntarily participate in this study, and I understand that I may decline to answer questions and withdraw from the test at any time without having to provide a reason.   ☐ Yes   ☐ No

I agree to be filmed, agreeing that: ☐ Yes   ☐ No
- The personal content of the recordings will not be used in the research,
- The recordings are only used for observation,
- The recordings will not be shared with third parties.

I agree to the use of photos in the report, in which I am censured.   ☐ Yes   ☐ No

I give permission to quote my answers, ideas or other contributions anonymously in resulting products.   ☐ Yes   ☐ No

Name: _____

Signature: _____

Date: _____