

The background of the cover is a dark, atmospheric landscape. It features a person standing in the distance, holding a glowing torch that illuminates the surrounding area. The terrain is rugged and appears to be covered in snow or ice, with large rock formations and a deep crevice. The overall color palette is dark, with shades of blue, green, and black, creating a somber and contemplative mood.

NEW DEATH'S RESOLUTION

Stimulating pre-visit reflections
on End of Life questions,
through a shared platform

Pattrasuda Parton



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2020, September

Master Thesis

Design for Interaction

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TUDelft
ENDOFLIFE &
MUSEUMFUTURES



C **CUBE**
DESIGN MUSEUM

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This thesis is the final chapter of my studies at the TU Delft, which has been a memorable journey of my life. There was some hardship along the way, but luckily, I got help from many people whom I want to express my gratitude and appreciation for them.

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And the very last person I would like to thank is myself. I am thankful for not giving up on myself. I am thankful for me to keep trying and trying. I can not describe enough how amazing it is to realize that the end of the study phase is standing right here in front of me.

P. Parton
Delft, September 2020

PROJECT SUMMARY

Since the dawn of time, mankind has been fascinated with its own mortality. From elaborate rituals surrounding the death of a loved one, to fantastic religions that have attempted to shed light on what happens after death. However, death and the end of life as a conversational topic has a certain taboo surrounding it. This taboo is what the people at the Cube Design Museum are attempting to break by hosting the (Re)design Death exhibition. To aid Cube in reaching this goal, this thesis will attempt to design a coherent experience, that will facilitate reflection and stimulate conversation between exhibition visitors, regarding death and the end of life.

In chapter 1, the background of the project is described, alongside the project setup, approach and plan.

In chapter 2, a literature review is performed, followed by an interview with museum staff concerning the types of visitors they encounter. The combination of these results leads to the identification of five separate visitor-types. Then, three relevant already existing projects are analyzed using a four-stage interaction model, this leads to several useful concepts that are integrated into the design process.

In chapter 3, further insight into important issues regarding conversations around death is gathered, using the 3-phased research through design method, which consists of sensitizing-making-discussing. First the participants were sensitized using online workbooks. Using insights gathered from these results, three different generative group-sessions are held; one where participants are family-members, one with strangers, and one with designers. The first two are used to obtain four key insights into the issues and problems surrounding death-related conversations, and to generate a model of participants consisting of four personality-archetypes.

The third session is then used to explore possible solutions to the problems, which lead to the insights that the design should stimulate, evoke personal memories, and should be treated as a spiritual journey.

In chapter 4, these results, together with a set of design principles and the aforementioned four-stage interaction model, form the base for the ideation process. This process ultimately leads to three different concepts, from which the New Death Tour concept is chosen.

The chosen concept consists of a web-based role-playing game in which the player is taken on an interactive journey through the afterlife based on the question whether he/she would want to be immortal. The design makes use of the previously mentioned archetypes to structure different ideas concerning death and confronts the player with the opinions of other participants.

In chapter 5, the concept is further materialized and a first prototype is tested online by multiple participants. The insights gathered during testing are integrated into the second prototype, which is tested by three employees of the Cube museum, which can be regarded as experts on this topic. Reception is positive in general, people cite that the concept makes the end of life less taboo to talk about, but there can be improvements in facilitating the expression of their opinions.

In chapter 6, an overview of the final design is presented, which integrates all the knowledge gathered during this work into a final version of the New Death Tour concept.

The final chapter ends the thesis with evaluation, conclusions, and suggestions for further work, such that the Cube Design Museum can make most of the provided conceptual design.

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PROJECT

This chapter addresses the background of the (Re)design Death exhibition, which encompasses the graduation project New Death's Resolution.

It provides an overview of the project, introduces the goal, project setup, approach of this project all at once.



1 INTRODUCTION

1.1 (RE) DESIGN DEATH

Cube Design Museum in Kerkrade, The Netherlands exhibits the (Re)design Death exhibition. The (Re)design Death exhibition contributes to the way people deal with the rituals around death, and by doing this Cube wants to reduce the taboo around death and make it easier to talk about.

(Re) design Death spreads over two exhibition rooms, there are around fifty current designs around four consecutive themes which are 1) Preparation 2) Farewell 3) Mourning & Living and 4) Eternal life. At the end of the exhibition, there are three design challenges to encourage visitors to reflect on their thoughts about the exhibition and the questions “Do you want to live forever, and if so How do you want to live on?” By doing so, Cube strives to allow people to engage with each other’s reflections to understand and deepen their own thoughts through discussion.

1.2 NEW DEATH’S RESOLUTION PROJECT

In this project, we see facilitating meaningful reflection as a coherent process occurring in three phase which are pre-visit, during-visit, and post-visit experience. In this graduation project, the focus is on the pre-visit, with the

aim to make people start reflecting on their thoughts and deepen them by sharing them with each other. End of Life questions such as those posed in the exhibition (Re)Design Death are philosophical- and often difficult questions, that require time to think about. Thus, a reflective pre-visit experience could form an interesting opportunity for extending and deepening the reflection process in time.

Online platforms may be considered for this, as these are relatively easy to approach for visitors and reduce the barrier for visitors to share and discuss their thoughts.

1.3 PROJECT SETUP

This project has two main inputs separately from the academic and museum profession field.

Academic partner

The chair of this project: Dr. ir. Sonneveld, M.H. (Assistant Professor at the Faculty of Industrial Design Engineering faculty, TU Delft) is the director of the End of Life Lab

The Delft Design for End-of-Life Lab primarily aims at improving the quality of life in its final stage, through design in life’s final stage. This section will elaborate on the synergy between design insights from within the domain of end of life and design in general. [4]

The mentor of this project is Dr. ir. Vermeeren, (associate professor at Industrial Design Engineering faculty, TU Delft) who is also the director of Museum Futures Lab in TU/d at the same time.

Museum Futures Lab explores how museum experience design can lead to long-term engagement of audiences with museums or their collections. It focuses on designing experiences that are relevant to museum visitors, by connecting museums to the outside world and by applying novel technologies (Museum Futures Lab, n.d.)

Museum Profession Partner

Cube Design Museum

Cube is the first museum in the Netherlands that is entirely dedicated to the design process. Cube exhibits design with content; design that has an impact on the world. As part of Museumplein Limburg, Cube contributes to the social self-confidence, economic self-reliance, and cultural awareness of its public and their environment through its focus on Design for Human Needs. Cube also functions as a multidisciplinary laboratory where visitors can join students and designers working on innovative product design. Cube is fully accessible for all visitors. (information retrieved from Cube Design Museum website)

1.4 PROJECT APPROACH

This project's process develops from a double diamond process. The first diamond uses several methods of research and analysis to discover and define the project. The second diamond consists of the design sprints before finalising the solution. See figure 1.

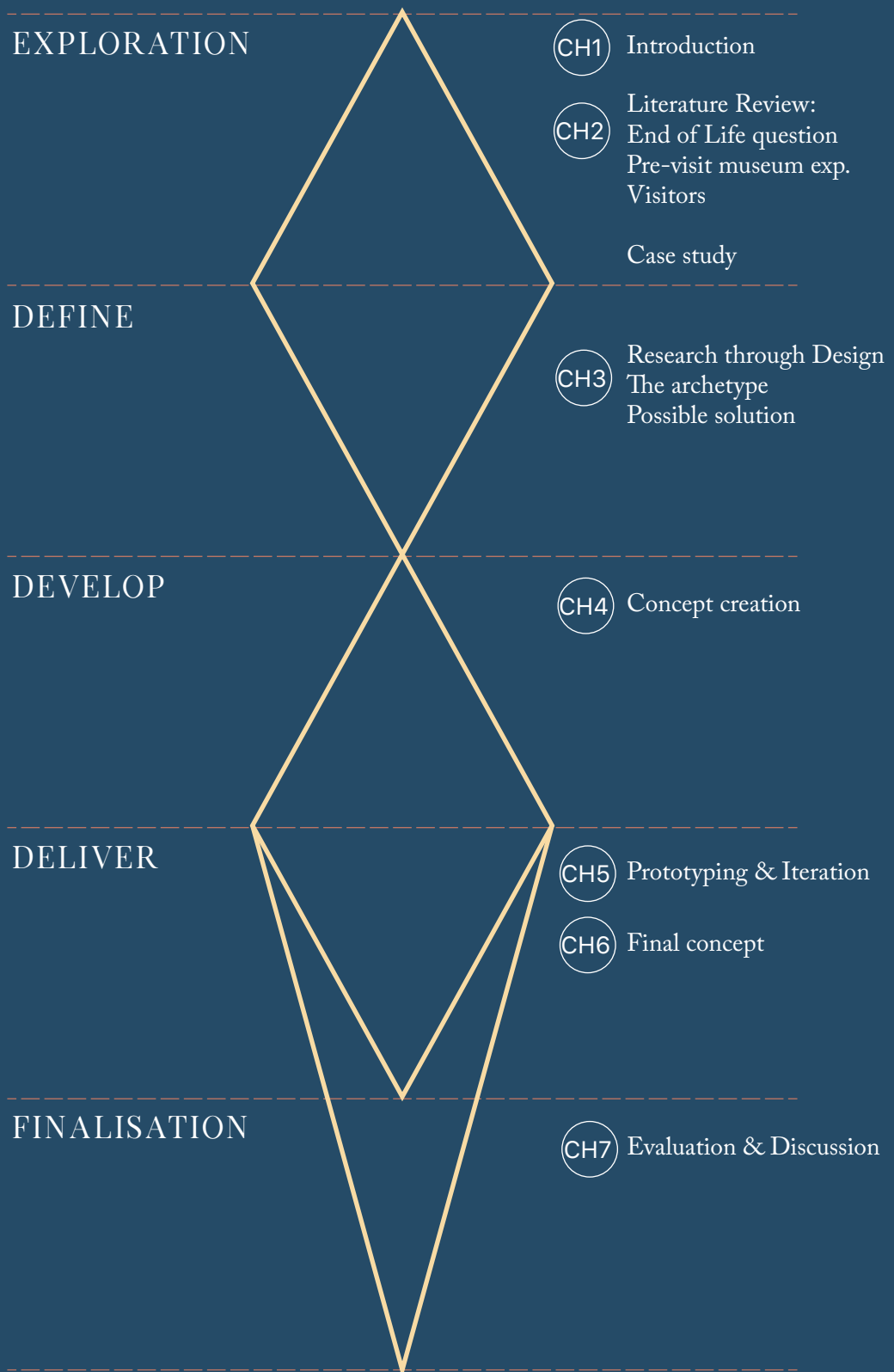


Figure 1. Project Approach

RESEARCH & ANALYSIS

This chapter presents the results of the literature research, and an interview about the definition of the End-of-life questions.



The Assumption of the Virgin, by Francesco Botticini

2 RESEARCH

2.1 WHAT IS THE END OF LIFE QUESTION?

Throughout this work, the end-of-life question refers to the question asked at the end of the (Re)design Death exhibition: “Wil jij eeuwig leven?”, or “Do you want to live forever?” in English. When taking a closer look, to live forever can be interpreted as being immortal. But what does it mean to be immortal?

The following paragraph shows definitions of immortality from different perspectives:

Broad definition

Cambridge[1] defines the term as “the quality of being able to live or last for ever”.

As a defense mechanism against death

Immortality is created as a defense against death terror because the awareness of forthcoming death is disturbing and can be straightforward oppressive.[2]

Religious

Immortality in religion attributes to a belief in physical immortality or a more spiritual afterlife. The idea that immortality concerns the endless union of body and soul is common in many religions.

In a large parts of Christianity, believers trust that god will resurrect all true believers to physical immortality is a crucial belief.

Physical immortality

Physical immortality is a state of life which allows a person to escape death and to keep thinking consciously. It can mean a person’s never-ending existence from a physical source other than organic life, like a machine.

After analyzing the above definitions, one can understand that when being asked “Do you want to live forever?” is equal to “Do you want to be immortal?”

2.2 WHY SHOULD PEOPLE DISCUSS THE END OF LIFE?

Basically, humans have death anxiety.

This term is used interchangeably with “fear of death” or “mortal terror”. James Diggory and Doreen Rothman[3] conducted research to examine what are the reasons that people have a fear of passing away. They found that the following are the common fears ranked by descending frequency.

1. My death would cause grief to my relatives and friends.
2. All my plans and projects would come to an end.
3. The process of dying might be painful.

-
4. I could no longer have any experiences.
 5. I would no longer be able to care for my dependents.
 6. I am afraid of what might happen to me if there is a life after death.
 7. I am afraid of what might happen to my body after death.

According to the above fears, we can see why people avoid discussing the end of life and that is why talking about death and dying in palliative care as well as in individual life is a difficult task (Sonneveld, 2019). Starting the end-of-life discussion with the topic of immortality opens up conversations surrounding death, and makes the topic of death easier to talk about. Discussing the end of life can result in clarity and a feeling of liberation from fear of death. In doing so, people are able to let their family know how they would want to be taken care of after their passing

2.3 WHAT IS PRE-VISIT MUSEUM EXPERIENCE?

Kulfiik (2015) suggested that there are three phases of museum experience; (1) a phase prior to the visit, used for planning, (2) a phase during the visit, helping visitors access the exhibits of the most interest to them, (3) a follow-up phase, with post-visit memories and reflections.

In this graduation project, the focus is on the pre-visit, with the aim of making people

reflect on their thoughts and deepening them by sharing them with each other. The reason one would want to support visitors in their reflecting during the pre-visit experience is end-of-life related questions such as those posed in the (Re)design Death exhibition are philosophical in nature and require time to properly process. Thus, a reflective pre-visit experience could form an interesting opportunity to extend and deepen the reflection process.

Online platforms such as a website may be considered for this, as these are relatively easy to approach and can allow visitors to share and discuss their thoughts. Marty, who studied the use of museum websites found that visitors frequently use museum websites to complement their visit to physical museum.

2.4 WHO ARE THE VISITORS OF (RE) DESIGN DEATH?

In 2011, John Falk [6] proposed five core identity-related visit motivation, which he categorized using the following terms:

- Explorers
- Facilitators
- Professionals/hobbyists
- Experience
- Rechargers

I use these five categories to better understand who visit the (Re)design Death exhibition. The following finding is a result of

combining the knowledge gathered by Falk and the observations of Marina, the tour guide of the exhibition whom I interviewed. She recognized every type mentioned above. A general description of each type of visitor is presented below:

- **Explorers** - These are people who have a general interest in the topic of 'death' or 'design' without being an expert in it. These may be the people that may come back again and again; every time there seems to be something new to learn.
- **Facilitators** - There are people who Marina referred to as scouts. They come to look at the site and ask her if it is possible to visit with a group and whether they can have a guided tour. They have particular goals and want to inspire the group.
- **Professionals/hobbyists** - These are people who work in the funeral business or some related field like psychology, or grievance-counseling. They come to learn and to watch and have a good idea of what is new. They are particularly interested in innovations in death-related rituals.

- **Experience seekers** - These are people who come specifically for the (Re)design Death exhibition. They check out the website to find out exactly what the exhibition has to offer regarding the topic they are interested in. They are the people who visit the exhibition for the experience, and the feeling of 'been there, done that'. Generally, they are only interested in visiting once, to satiate their feeling of 'must have been there once'.

- **Rechargers** - Marina was told by visitors that the exhibition is soothing/ not off-putting. Thus, there are some people who prefer to sit on a couch by themselves for a long time, not saying anything. Although it must be said that visitors who fall into this category are the minority.

Whilst developing the project, it is important to keep in mind what types of visitors there are, since their type says a lot about their preferences and behaviors. Because the goal of this project is to the end of life easier to talk about for every type of person, I will include every visitor type in the further stages of the project.



3 CASE STUDY OF SIMILAR PROJECTS

3.1 SIMILAR PROJECTS

In this chapter, three projects that are highly relevant to the objective of this work are analyzed in order to see what are the important elements that should be integrated into the design.

3.1.1 RIJKSMUSEUM BOERHAAVE Interactive Ethical dilemmas

At this section visitors can look at screens and listen to science journalist Diederik Jekel who, together with Peter-Paul Verbeek, a professor of philosophy and technology, explains the advantages and disadvantages of all kinds of technical possibilities.

Visitors can vote whether they think something is a good idea and whether they would be interested in making use of it themselves. Then the screen shows the result of all the votes so far.

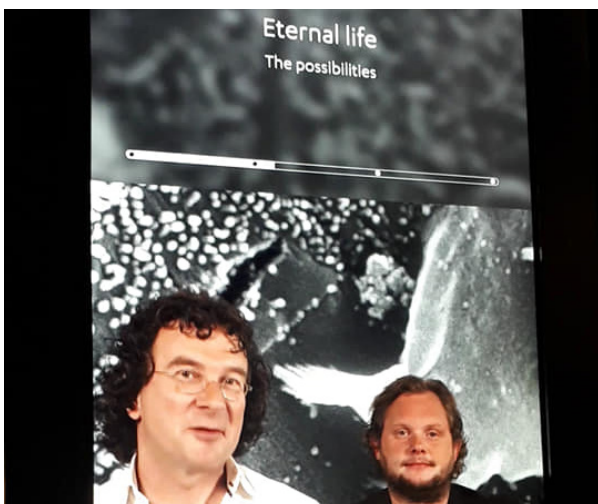


Figure 2. Interactive ethical dilemmas

3.1.2 WWW.KIALO.COM

Online debate platform

Kialo is an easy to use, yet powerful tool to engage in thoughtful discussion, understand different points of view, and help with collaborative decision-making.

With Kialo, people can take on issues big or small, build consensus on a topic, and explore every aspect of a discussion. Kialo allows people to be more thorough and thoughtful about the issues that matter most to them, and the world around them.

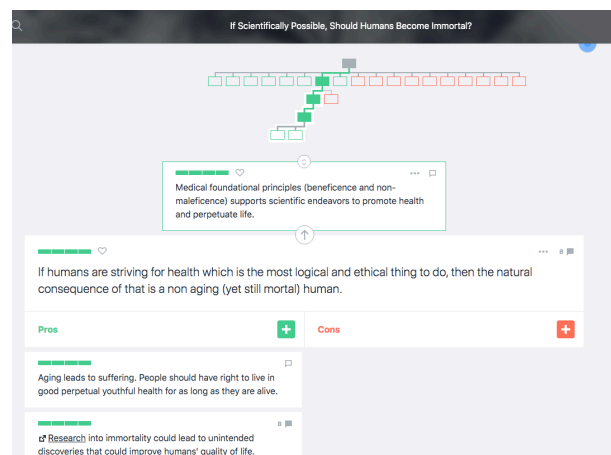


Figure 3. Kialo.com



Figure 4. Conversation on Longevity

‘Conversations on...’ is a type of role-playing debate which allows participants to discuss ideas contradicting their own. By leaving the conventional debate form, an alternative method of discussion is offered, one that is explorative, playful and in depth. [9]

Four people can participate at once. Entering the space each participant is given a role. Throughout the experience they enact this role with the help of audio and visual guidance. The participants engage in conversation with the others based on the opinion of the fictional role they have been given. This role-playing allows a multi-faceted discussion to develop, to build empathy for different points of view.

3.2 INTERACTION STAGES MODEL

After examining the three relevant projects, an analysis of their interaction compositions was conducted. Even though each project uses a different approach, four stages of interaction can be identified, which are: 1) Triggering 2) Expressing 3) Interacting/Constructing 4) Layering.

To provide a clear connection between the stages of interaction of the three projects, for each project the four stages are identified and presented below in Table 1:

	Triggering	Expressing	Interacting	Layering
1. Interactive Ethical dilemmas	By having celebrities providing facts and ask yes/no questions	Visitors answer the question by giving input via interactive screen	If there are more than one visitor at the booth. Visitors are very likely to discuss with each other before answering.	-
2. Debate platform	A person started a debate forum with triggering question.	Users express by answering the question through website.	Users can respond to other users' answer. The response can go both way endlessly.	The format of flowchart allows users to see complexity and origin of each answer. User can build up answer on top of the other's idea.
3. Conversations on Longevity	Users get triggered by the debate question from the role-play.	Users express by making choice, making conversation during the role-play.	Users interact with each other during a group discussion.	Users build conversation based on the opinion of fictional role and from that, they can go further.

Table 1. Interaction stages of the similar activities

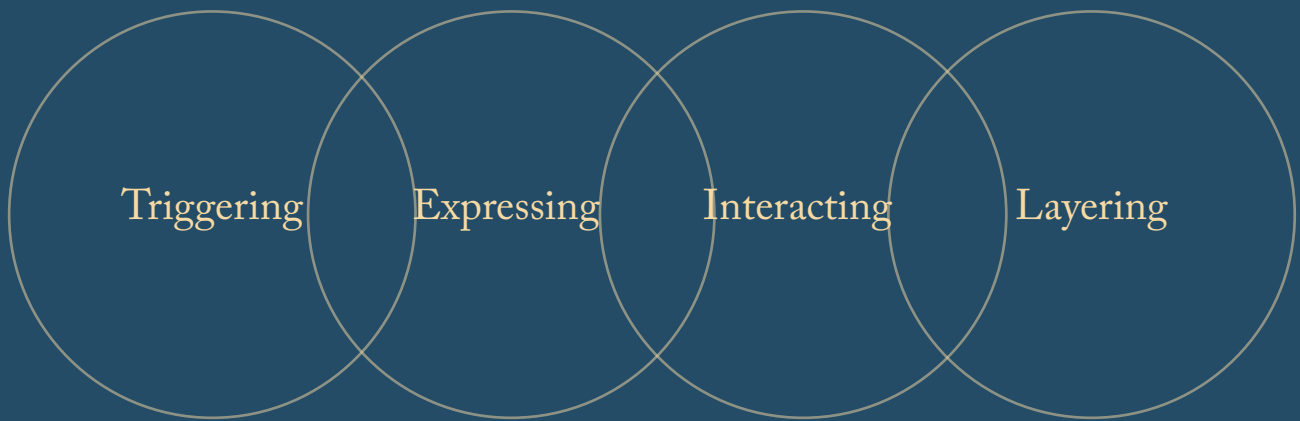
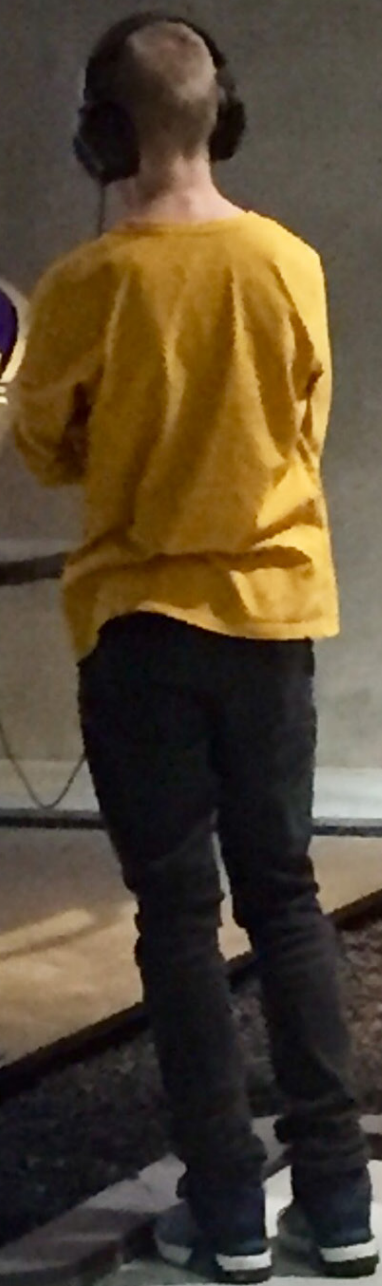
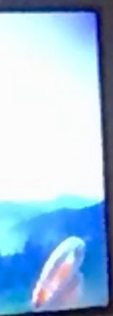


Figure 5. Four interaction stages

The four stages of interaction are shown in Figure 5. Since these four stages of interaction are a sequence of continuous and sequential flows, several overlapping areas are shown one after the other.

This interaction stages model of reflection evoking experience design provides the framework to categorize ideas in the ideation process (section 6.1). This model is used as an inspiration to come up with ideas for all four stages, starting with questions such as “Can we design something for the triggering phase?”, “Can we design something for layering?” etc.



RESEARCH THROUGH DESIGN

In this chapter, I report on the research I did for gaining inspiration and further insights for the project. The approach I took was Research through Design, an approach in which design is used as an integral part of the research.



3 TOWARDS STARTING THE CONVERSATION

Before inviting participants to a generative techniques session. The researcher will send out sensitizing toolkits to the participants to familiarize them to the topic of research. Besides that, the toolkit aids them to reflect of their previous experience and think about the desired future outcomes.

What is a generative techniques session?

As Stappers (2014)[7] mentioned, a generative tool is a technique for allowing users to actively participate in the knowledge which designers and user researchers collect about the context of the product use. This method aims at gaining insightful findings from the users. A session consists of three phases: sensitizing, making, and discussing.

What is a sensitizing toolkit?

A sensitizing toolkit is a tool used during the first phase of a generative techniques session. The toolkit functions as a probe to prepare users for the group session [7]. For this project, the respondents are sent online workbooks with small exercises asking about their experience in discussions surrounding the end of life and their willingness to talk about the topic in the future. See Figure 6.

6 Let's talk about DEATH

Imagine you're visiting (Re) Design Death exhibition which exhibiting death-related design objects. You see many design that are provoking your thoughts. At the end of the exhibition, there is a question **'Do you want to live forever?'**

You want to talk about it with your friend/family/ or someone who's also at the exhibition, but how comfortable are you?

Step 1: Please circle on a scale of 1 - 10 from comfortable to uncomfortable



Step 2 : please explain the reason behind that.

Because ... Eventually, it will happen to everyone
I think... It reflects the kind of person you are
I feel ... Acceptance
Things that bother me are ... Death is seen as a negative happening (obviously, it's hard to consider it positive), while we can choose to see it as "neutral". However, this is the case for death with a relatively natural cause like aging/illness. But it's hard to define how we should feel about it.
Things that excite me about death are... It makes you realize that you have to rethink the choices you make within the short time on earth.

Figure 6. Filled in sensitizing toolkit

The respondents are;

Participants	Age	Gender	Origin	Profession
A1	28	F	Thailand	Web designer
A2	33	F	Thailand	Master student
A3	41	M	Thailand	PhD reseacher
A4	60	M	Netherlands	Assoc. Prof.
D	27	M	Germany	PhD reseacher
J	40	F	Thailand	Banker
J2	28	F	Thailand	Master student
M	27	F	Netherlands	Concept designer
M2	38	F	Thailand	PhD reseacher
M3	29	F	Netherlands	Master student
M4	58	F	Netherlands	Secretary
M5	24	F	Vietnam	Master student
N	30	F	Thailand	Architect
N2	26	F	Indonesia	Master student
P	23	F	China	Master student
P2	31	F	Thailand	UX designer
P3	28	F	Thailand	UX designer
P4	31	F	Thailand	Architect
P5	35	M	UK	Programmer
S1	56	F	Germany	Artist
S2	39	F	India	Artist
Y	24	F	China	Master student

Table 2. Respondents of sensitizing toolkits

Findings

These are some of the interesting findings from the sensitizing toolkits.

- People prefer to discuss end-of-life conversations with friends or family over strangers
- People have different understandings about the question “Do you want to live forever?”. Some of them see it more personal whilst some see it in a broader aspect.
- Most people are comfortable talking about the end of life when it is put in a philosophical way.

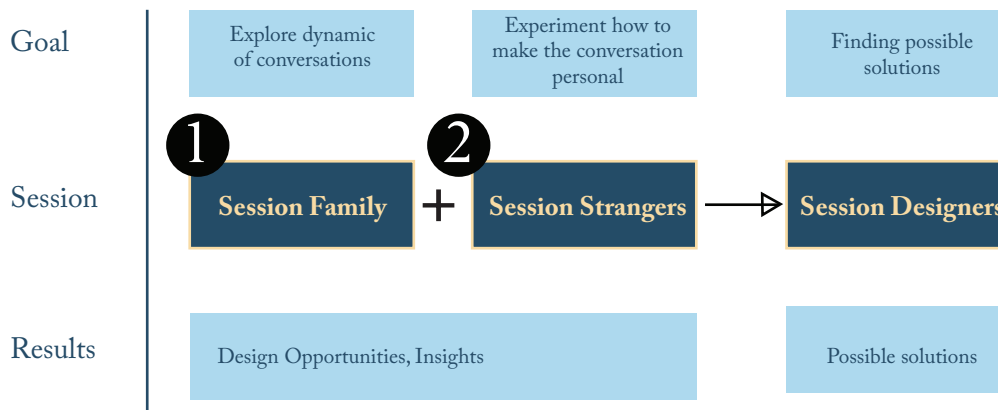


Figure 7. User reseach activities

4.1 OVERVIEW OF USER RESEARCH ACTIVITIES

This figure displays the overview of user research activities in different scopes. The research is divided into three different steps for three different goals. The sequence of the design goals is: 1. Exploring the dynamic of end-of-life conversations. This user research activity is designed to be the first step and has to be performed with a group of family. This is based on one of the findings from the sensitizing toolkits: people feel more comfortable talking about the topic with family and friends than with strangers. Therefore, this activity provides a good starting point and displays the overview of the dynamic in end-of-life conversations. The second step aims to find out how to make the conversation more personal. Because I want to encourage people talk about the end of life, irrespective of whether they are familiar with each other or not. I set up a session in which participants are strangers to each other. During the session, I aim to steer the conversation towards personal topics to see whether they will open up to the discussion. The third step is constructed to find possible solutions to the problem of making talking about end-of-life topics easier. I conducted a brainstorm session with designers in order to answer the four key questions revealed from the first and the second research activities.

The first two research activities will be discussed in section 4 while the final step will be discussed in section 6.

4.2 GROUP SESSION WITH FAMILY

Research goal : To explore the dynamic of conversation between family members when discussing about the end-of-life question.

Method : A creative session with 5 participants

Research questions :

What makes people more comfortable to discuss about the end-of-life question with family members, rather than strangers?

The reason I am curious about the end of life conversation between family members is because of the findings of the sensitizing toolkits. Many participants mentioned that they preferred to talk about this topic with family members or friends over strangers, because they find it could be weird.

Interestingly, the literature review (Marieke, 2019) suggests that starting an end-of-life conversation is difficult since the topic is rather sensitive and is seen as a taboo, issues which are exacerbated when discussing with family members. I invited a family consisting of two parents whose age 57 and 60, and three children who age 21, 24, and 27 to join a creative session.

The activities during the session are

- 1) Make a collage in response to the question "What is your thought about living forever?"
- 2) Present and discuss the collage

- 3) Draw the future by imagining the situation where you would be comfortable to discuss about End of Life.

- 4) Present and discuss the drawings

These are some interesting quotes brought up during the session.

"Grandma died recently and Sjaak but it's just mostly about how we.. nothing... About their life not their death. It was the fun part." - L

"Because it's a scary subject because the moment you talk about it then you sort of subconsciously acknowledging that your mom and dad are going to die and you outlive them." - A

"No.. the more you talk about it the more you live with it and there are other stuff to talk about" - L

"I think for instance, Annemarie had this she wants to get the conversation on the Socrates level but then this conversation takes a lot of energy and I think the same with me for death talk." - M

"There was the priest giving the last reist. This was in a hospital when my mother was very ill and everyone came. And it was a good intention to talk about dying." - M2

"Once you start the conversations you can not end it easily like normal conversations" - M



Figure 7. Collage from Family session created by a participants

Result

Base on my observation, in the beginning part which was making collage, participants seemed relaxing. However, once the discussion started the atmosphere was evidently tense up. A lot of them show sign of worry in their face because the conversation getting deeper into personal area. I have found this is because they are all related with each other. Thus, whatever one says, it has consequence on the rest of the family members. Despite the serious atmosphere, the discussion went extremely fluid. My assumption is that this talk functions as their first time opening up about each other's thoughts regarding death and immortality.

To answer my research questions, family members are not necessarily more comfortable to discuss about the end of life. But it was easier to carry the conversation because they share common backgrounds and life experience. Plus, they know each other enough to know where is the boundaries of conversation when it comes to a sensitive topic. However, they never initiate the conversation by themselves, unless there is a trigger such as when someone gets sick or at a funeral.



Figure 8. Scene during family session



Figure 9. Drawing of future situation of End of Life discussion

4.3 GROUP SESSIONS WITH STRANGERS

Research goal : To find out how to make the conversation between strangers more personal.

Method : A creative session with four participants from four different countries.

Research questions

What makes the end-of-life conversation between strangers more flowing?

The activities in this session are similar to the family session. The only difference was the session was conducted online via Zoom video conference application.

These are some interesting quotes brought up during the session.

“My former housemates, he killed himself. We talked about it because he seemed outgoing.”

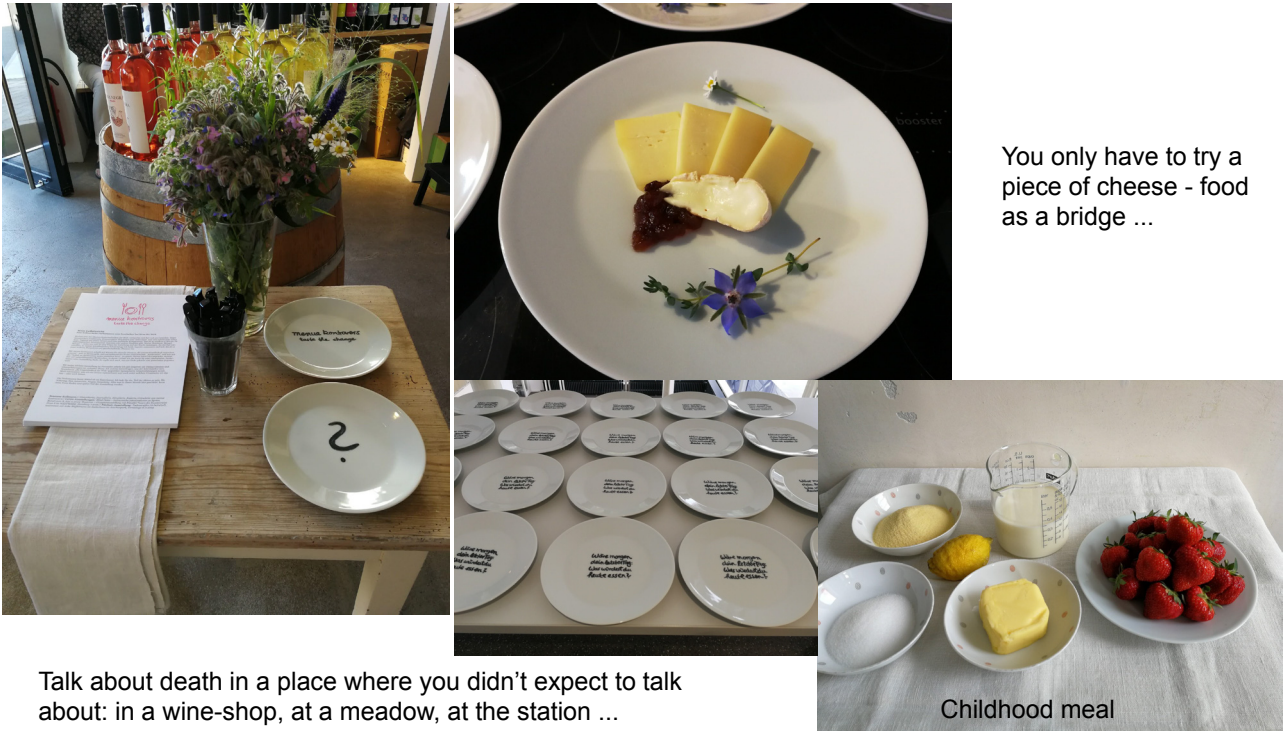
- P

“This may also cause by we never talked about End of Life before with our family. So we have different expectations and attitudes and understandings.”

- P

“When asking such question in an art exhibition, people expect that they have to come out with special, intellectual answers. When I did in the shop it was instantly. I liked it more than in the exhibition.”

- S



Talk about death in a place where you didn't expect to talk about: in a wine-shop, at a meadow, at the station ...

You only have to try a piece of cheese - food as a bridge ...

Childhood meal

Figure 10. Collage from Stranger session created by a participant

“we’re upset because we didn’t prepare for something heavy. We are at the exhibition for something uplifting” - S2

“We’re sharing a personal story in an easy way. And we’re from different cultures and ages. I think it more depends on your own attitude towards the end of life.” - S

Based on my observations, the session was dynamic and flowing well. My assumption was that all participants were either designers or artists so they were quite open minded to

discuss this sensitive topic. Surprisingly, all of them talked about their personal experiences regarding death which is something generally considered to be difficult to talk about. To answer the research question, the factors that make strangers open to discuss about the end of life depends on their own attitude towards the end of life as S. mentioned above.

4.4 UNDERSTAND THE UNDERLYING PROBLEMS

This paragraph will describe what are the underlying problems when it comes to discussing about the end of life. The following underlying problems are derived from visitor statements of the two creative session above.

1. Require for trigger

“I think maybe it should trigger to experience death. What if you can experience how death feels so you would want to talk about death.”

- Session designer - M

In section 4.2 we saw that, in order to start the end-of-life discussion, triggers are required because of several reasons. It is difficult to talk about something people haven't experienced. Because this topic can make people rather serious, we noticed that participants in the sessions avoided talking about the end of life, unless they are put under a certain circumstance where they can't escape it, e.g. at a funeral. The triggers can come in two different approaches which are:

- 1) Direct trigger: such as stating a question in front of the visitors like it was done in the session with family and strangers.
- 2) Indirect triggers: such as using elements or artifacts like smells or pictures, that remind people of the end of life. Somehow many participants mention using nature as a trigger. It was also mentioned that the triggers should be something that elicits people's personal memories.

2. Value alignment

“This may also be the cause why we never talked about the end of life before with our family. We have different expectations and attitudes and understandings.” - Session stranger - P

One of the reasons people avoid to talk about the end of life with their family or friends because this is a sensitive topic that has effects on people around them once the discussion is established. By not talking about it, people can foster different expectations, understandings, and attitudes about their standpoints regarding the end of life issue.

3. Emotions

“Because it's a scary subject because the moment you talk about it then you sort of subconsciously acknowledging that your mom and dad are going to die and you outlive them”

- Session Family - A

It is found that having a talk about the end of life is an emotional process but every time is different. The discussion is rather gloomy when the talk occurs between people who are closely related, such as family members. Usually, at the end of the conversations people are left feeling exhausted. On the other hand, emotions are more much more neutral when the talk occurred for work or study.

4. Sensitivity

“Because death makes everybody sad, At that moment, we wanted to remember the good thing. Just a nice time in between”

- Session family - L

End-of-life discussion is a sensitive talk. People worry that initiating a discussion surrounding end-of-life will concern their conversational partner. Additionally, it can have effects on the starter of the discussion his-/herself, because during the conversation they start to become more aware of their own mortality. The sensitivity also links to the difference in value alignments and sad emotions. Thus, people find it is more comfortable to talk about and focus on other, more positive topics.

5. Location matters

“I did one at an exhibition with more art surroundings. It was harder to make them talk”

- Designer session - S

The location where the discussion is held has an influence on people's answers. People feel more comfortable having the discussion in a relaxing atmosphere, such as at a café, over a drink or at a religious location such as a church or temple. A participant mentioned that when she had the discussion at an art gallery, she noticed that the conversation was not natural because her discourses thought he had to come up with intelligent answers.

6. Timing

“I have a feeling once you get older probably feel more ok to talk about it because it's inevitable and you come to acceptance. Because it's coming so close and you can't avoid it.”

- Session family - A

It is found that with the right timing, people are more inclined to share feelings, they can talk more openly about the end of life. For instance, when they are old or when at a funeral. In conclusion, context plays a major role in facilitating the discussion.

4.5 THE ARCHETYPES

Different visitors give different kind of answers to the question the question “Do you want to live forever?”. It is as if they understood the question from different points of view. I analyze the behaviour and the personal background of the participants from the sessions with family and the strangers. The study reveals four types of people in regards to how they answer the end-of-life question. In combination with the findings in 3.1.3, visitors can be classified into four types.

The following paragraph show four categories of visitors which will be called the archetypes from here onward. The archetypes are generated from my observations during sessions and from the analysis of answers on post-its which were written by Cube’s visitors.

1) The Biological - People who are well-aware of functions of a living body. They feel connected to biologically changing stages of human life such as getting old or illness. When asking the question, they will think about their physical attributes.

“Yes, I want to live forever. If I’d be living in a strong and young body.”

2) The Emotional - People who have a close connection to their emotional states. They feel things more deeply, and respond more to their emotions. When asking the question, they will think directly about their feelings towards the

question and immortality.

“No, If I was immortal. It seems horrible to me to go through so many thing. Eventually, it is enough.”

3) The Theorist - People who seek to understand the theory behind the action or the event. They place themselves in an objective position and see every situation as an opportunity for learning. When asked the question, they will think about possibility of being immortal. They are able to put themselves out of emotional vibration for the time being.

No, I don’t want to live forever. I don’t know if my digital me will be an accurate version of myself.

4) The Spiritual - People who are able to recognize and experience spirit in the everyday world. They value inner energy more than the material surface. When taking spiritual belief to the next level, they can be believers. Believers are people who feel certain about the truth of a religion. When asking the question, they will immediately think about their soul and spiritual energy.

“No, I don’t want to live forever. Physical life is only a phase in a personal development that transcends the material. We are already eternal but have forgotten it for a moment.”



The Biological



The Emotional



The Theorist



The Spiritual

Figure 11. Characters of The Archetypes

5 FINDING POSSIBLE SOLUTIONS

From the insights retrieved from the generative sessions with a group of family members and a group of strangers, the following four key question statements were drawn up in order to explore possible solutions:

How to initiate a sensitive discussion?

Triggers are required.

How to make people reflect on each other's ideas?

An appropriate technique that makes people layer on the other's idea is required.

How to make people share common understandings?

The need for aligning conversational partners expectations

What kind of shared platform is suitable?

The need for space that people feel comfortable to express

5.1 GROUP SESSIONS WITH DESIGNERS

After examining the four questions, I am interested to research the possible solutions in detail. In order to achieve this, I organized an online creative session.

Research goal : To examine possible solutions by using four questions from 3.2 as a base.

Method : A creative session with four participants who have a design background.

The activities :

1) Discuss and reformulate the problem statement.

2) A brainwriting session where participants generated ideas by answering the inquiry questions from 3.2. After answering a question, a participant moves on to the next question to build on the previous participant's idea.

Findings

1) Discuss and reformulate the problem statement.

Participants agreed that in order to start a discussion, there should be a trigger. Some of the participants mentioned that people find it hard to talk about death because it is something they have not experience in life. Therefore, providing a simulation of the experience of death can help starting the discussion.

Reformulated problem statement:

"How can we give the experience that makes people start talking about death? and how can we give trigger?"

2)

2.1 How to initiate a sensitive discussion?

The ideations reveal that the researcher should

provide a trigger to facilitate a discussion. The trigger can be a nature-inspired object which remind visitors of the cycle of life. A different idea was that the researcher might provide a map. It was suggested that the map should be treated as a game such that visitors have a mission to complete throughout different locations on the map. During the missions, the map guides people to experiences.

2.2 How to make people reflect on each other's ideas?

The ideations reveal that the answer for "Do you want to live forever?" can be presented in the form of a network graph since the question will result in fuzzy logic answers. And from the network graph, visitors can decide to reflect on each other's ideas by keywords of interest. Another idea was that answers can be display as a format of flowchart.

2.3 How to make people share common understandings?

One of the problems is that people avoid discussions about death, because they do not know their conversational partner's expectations. Thus, facilitating a way for people to see what they can expect from each other is important. The ideation result suggest that people can give answers using color as a metaphor since colors can reveal the mood and emotions of a person.

2.4 What kind of shared platform is suitable for the project?

Participants suggest that there is a need for multiple platforms: 1. Pre-visit 2. During-visit 3. Post-visit. Surprisingly, this suggestion is coherent with the project format. When focusing on the pre-visit platform, a website is a suggested choice, because it is easy to access for most people. Another interesting idea is as follows: before the entrance of the exhibition, people can select a random route to explore. This works because the surprise element can make people see it in a more favorable light. Finally, the idea of encouraging visitors to summarize their experience and their takeaways from the pre-visit experience was suggested.



Figure 12. Brainstorming session with designers

1. How to initiate a sensitive discussion with people?				2. What is a way to make people reflect on other's people ideas?			
show dying plant (balding blossom tree)	start discussion on related topic	Provide a guiding question(s)	Clarify an objective of the discussion	everyone write their ideas first, share later.	your idea is projected in public	discussion session	suddenly replace your written idea with other's
Provide the whole information in advance	Have some story which could initiate the topic.	When it is in a form of educational-related	experience being at a grave or funeral	peer review of one's ideas together	Express the idea with a visual tool	Ask question "What do you think about that?"	Ask question "Do you agree/disagree, why?"
a "game" that let you burry something	Analogy			Network graph to visualize fuzzy logic	Intrigued by keywords		
3. What kind of shared platform is appealing for talking about death/ eternal life?				4. How to make people share a common understanding of the topic they're talking about?			
Closed room in a public exhibition	FB fanpage for a particular topic	Guest book at the exhibition	Forum on the website	Let them express their own opinions in general	Make them felling safe to to share their ideas	Metaphor / story that people can relate to	Walk them through the same story first.
Seminar	a letter, put in an envelope, sealed	crave into a tree	Relax conversation privately	Langugage should be easy.	let them write 1 word that defines death	← define that word together	

Figure 13. Brainwriting board

5.2 CONCLUSION

To sum up and carry the insights that have been gathered to the next phase; ideation, the design goal for this project is formulated as follows:

“To trigger reflective discussions on the End of Life by providing stimulations⁽¹⁾ through given time and space. The trigger should invigorate personal memories⁽²⁾, which motivates further reflection. The process of reflection should be treated as a spiritual journey of getting to know oneself.”⁽³⁾

1) “by providing stimulations”

derived from the insight that people need trigger in order to start a discussion.

2) “invigorate personal memories”

derived from the insight that the discussion is more fluid when talking from personal experience.

3) “spiritual journey of getting to know oneself”

derived from the insight that people almost never talk about death. Thus, having to answer such question for the first time is seen as something special or even sacred.

5.3 DESIGN PRINCIPLES AND REQUIREMENTS

Having clarified the design goal, I made a list of design principles and requirements to take into consideration in further design.

Design principles

The following design principles are generated based on crucial research insights. These principles serve as actionable design guidelines to the project.

In order to better achieve the design goals, the design will aim to meet the following requirements:

- 1. The platform is easy to access for all types of visitors during the pre-visit phase.**
- 2. Have an appealing narrative to attract visitors' attention.**
- 3. Present visitors' answers in a clear structure so they can read other's answer and reflect on top of that.**
- 4. Be spiritual and invigorating.**
- 5. Encourage visitor to make reflection.**

Design Requirements

While design principles help to generate ideas, design requirements set necessary restrictions to make sure the solution is feasible. Some requirements were already discussed in the previous chapter, and others are added here.

In order to get feasible outcomes, the design should:

- 1. The mood and tone of having the End of Life discussion should be positive.**
- 2. The design is understandable by people from different background.**
- 3. The design doesn't force visitors to participate in the discussion.**
- 4. Allow visitors to discuss their opinions freely.**
- 5. Should perform well under language barrier.**

CONCEPT CREATION

This chapter describes the process of ideation and creation of the design concepts. This is followed by the concept selection and development criteria. In the end, the chosen concept is presented.



The Garden of Death, by Hugo Simberg

6.1 IDEATION

To establish a design concept, the ideation process was conducted. During this process, the design goal, design principles, and design requirements were taken into account. After ideating several ideas, I clustered them based on the interaction stages model developed in Chapter 2. See figure 14.

6.2 CONCEPT CREATION

In this step, I created concepts by combining ideas from 7.1. In the end, two concepts were generated. Please keep in mind that the two concepts presented here are website-based, since, as mentioned in Chapter 2, a lot of visitors use the internet to enhance their museum experience. In the following paragraph I will explain the two concepts in detail.

Concept 1 Mysterious Letter

See figure 15. In this concept, the visitor will receive a secret letter from a mysterious person. The enclosed message asks him/her the following question: "Do you want to live forever?" After submitting the answer, the letter will be placed on a webpage. The letter is displayed together with other letters from other visitors so that people can come by, read, and reflect on other visitors' answers.

Pros

- The mysterious person is an interesting character since it triggers a feeling of curiosity in the visitor.

Cons

- Using the enclosed letter make the message more like one on one conversation, which is not what the project aims to achieve.

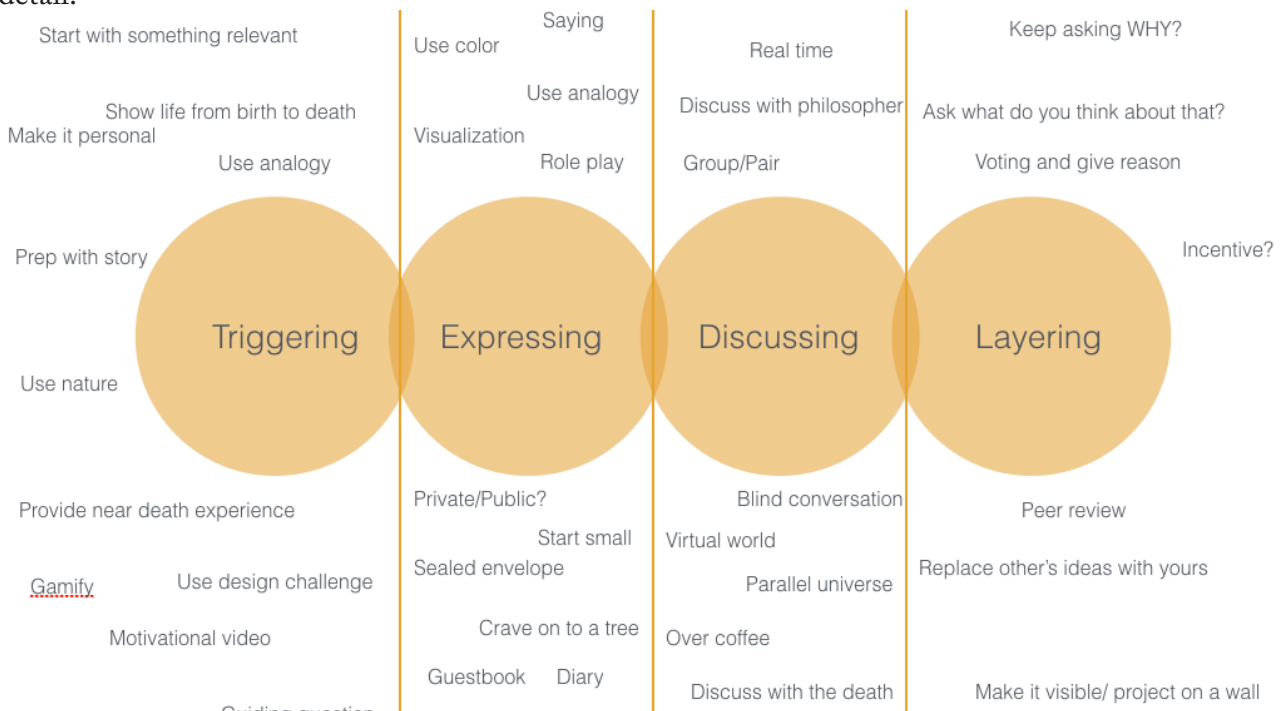


Figure 14. Ideation

Concept 2 Art Gallery

See figure 16. For this concept, the website is treated as an online gallery that collects images of personal artifacts that have sentimental value to their owners. Firstly, visitors upload an image of the artifact. Subsequently, they caption the image, explaining how the artifact reminds them of the end of life and describing why they want to live forever. After uploading the image, the artifact will be displayed on the gallery front page. Other visitors can view the artifact, read stories, and comment.

Pros

- Since the artifact is rich with personal story. It is interesting to read the posts.

Cons

- The concept is quite static. It lacks an element of excitement.

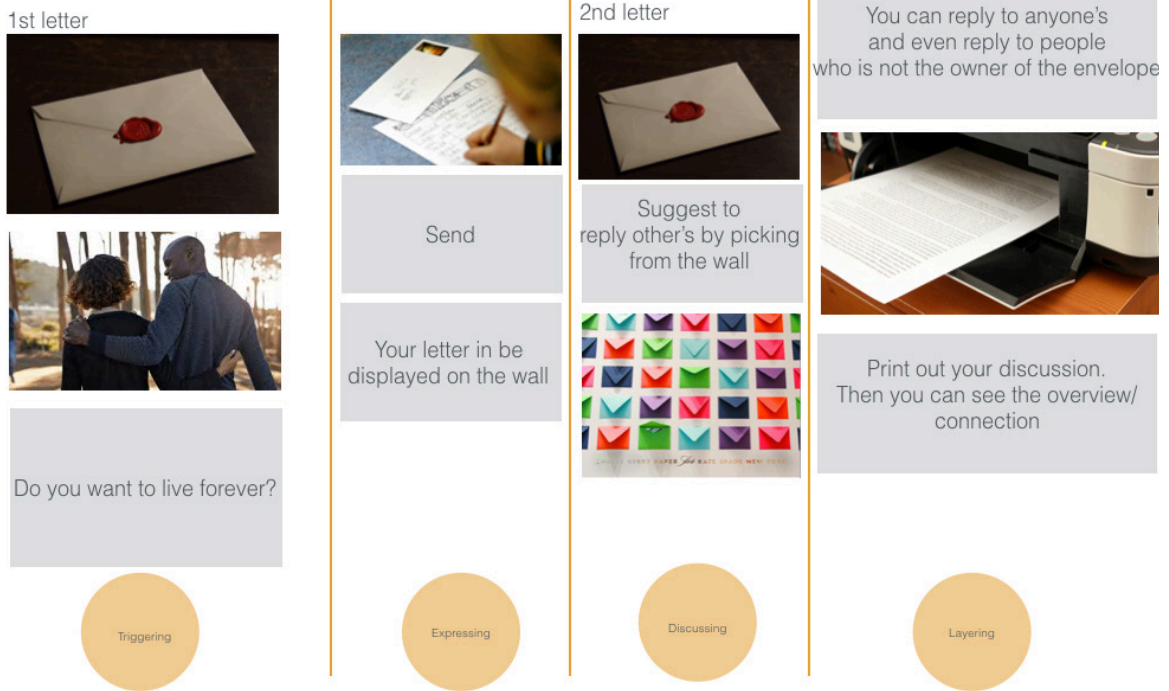


Figure 15. Concept 1 Mysterious letter

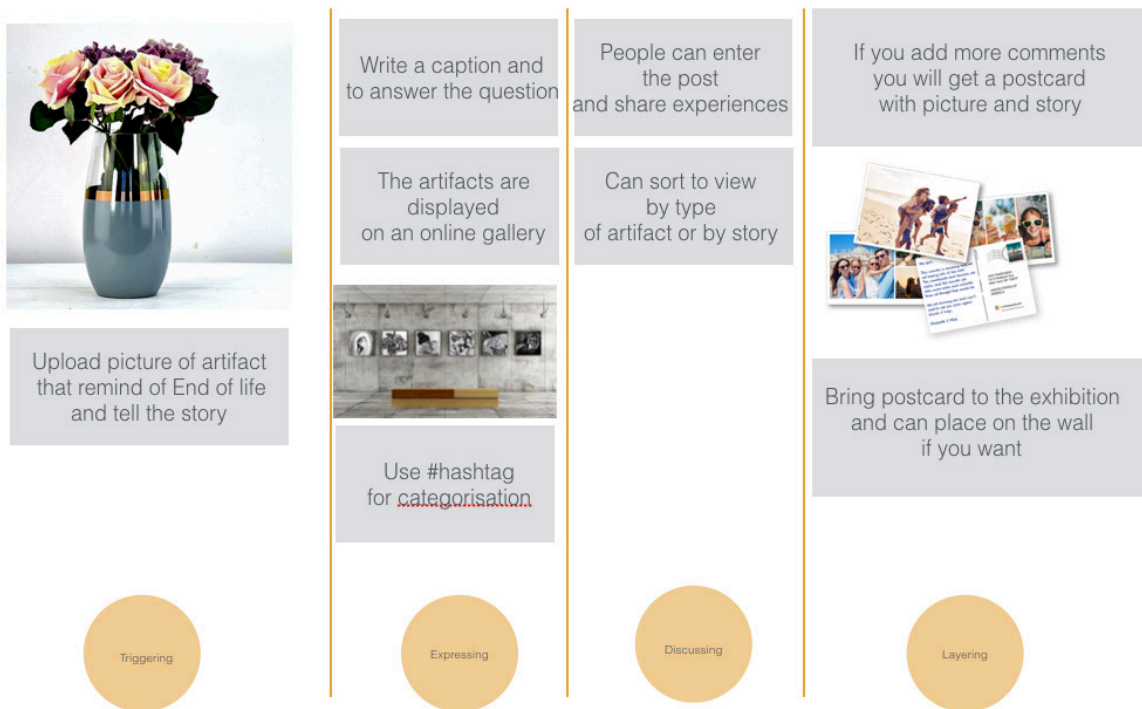


Figure 16. Concept 2

6.3 SELECTION & DEVELOPMENT

After a meeting with my chair and mentor, we agreed that the first concepts can be developed into something more interesting. In order to achieve this, I went back to the design goal and analyzed it more thoroughly.

Design goal: “To trigger reflective discussions on the end of life by providing stimulations through given time and space. The trigger should invigorate personal memories, which motivates further reflection. The process of reflection should be treated as a spiritual journey of getting to know oneself.”

After reviewing the design goal, the new concept is generated.

1) **“by providing stimulations”** - The concept should provide a provocative trigger and story line such that it encourages visitors to interact with the end of life question.

2) **“invigorate personal memories”** - The design should evoke a sense of personal engagement, which means the language used is directed towards the visitors themselves. The mood and tone of dialogue makes visitors feel as if they were having a conversation with someone they are acquainted to. This will make them more comfortable to discuss topics surrounding the end of life.

3) **“spiritual journey of getting to know oneself”** - The design does not only support visitors in the process of reflection, but also elevates their inner growth by assisting visitors to deepen and broaden their thoughts. The above-mentioned criteria together with the pros from the first concepts in 6.2 were taken into account while developing the new concept called: ‘New Death Tour’.

Concept 3 New Death Tour

See Figure 17. In order to fulfill the three requirements presented in 7.3. This new concept is created.

Overview of the concept

This concept is made into a role-playing game. The visitor is assigned to take on a journey in an afterlife situation. Firstly, the visitor will be greeted by a mysterious man who claims to be able to bring the visitor back to life. However, he will only do this if such is the will of the visitor, and only after the visitor explores four districts. These four districts have been derived from the four archetypes presented in section 4.6. By doing this, the visitor will be exposed to opinions from different perspectives.

Pros

- The findings from 4.6 have an important role in the design of this concept. It triggers people's curiosity and expands their view regarding the end of life.
- It stimulates visitors by confronting them with a mysterious afterlife situation.
- It invigorates personal memories because the role play game makes it easier for visitors to relate their own story and the story in the game. This way, it helps visitors to express their personal thoughts [8].
- The concept is a spiritual journey which will help the visitors to understand themselves better.

Cons

- The design can be more stimulative, since it is only a set of still pictures.
- There should be more interaction between the visitor and the character because that will support visitors to be more reflective on the end of life topic.
- There is no solid beginning or ending in this concept. It needs more detailed development.

After discussing about this concept with my chair, mentor, Wouter from the Cube Design Museum and the students from the Museum Futures Lab, it is agreed that this concept is promising and should be developed into a prototype for testing with users. Thus, in the next chapter I will explain about the developed concept and prototype in detail, how it is tested, and the result from testing.

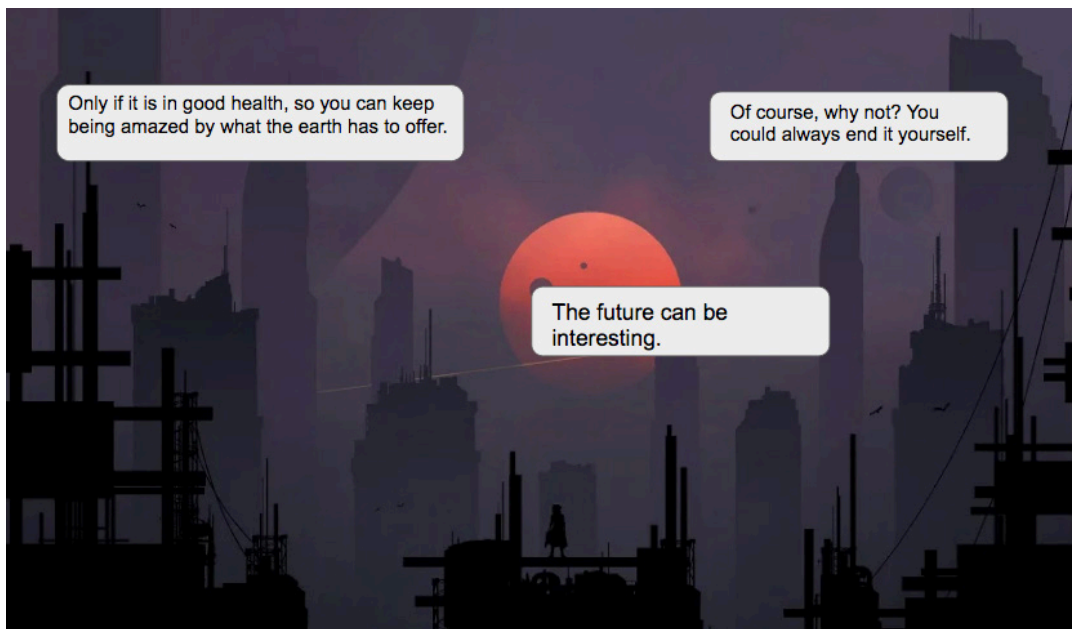


Figure 17. Concept 3 New Death tour

PROTOTYPING & ITERATION

This section starts by presenting the prototype of the chosen design concept in the ideation phase, followed by the test setup and data analysis, and concludes with the insights for the next chapter.



Research Question

This first round of RtD by prototype testing was the first approach of this project. The following questions were the main research questions for this round of testing:

1. Can the visitors express their opinions with the aid of the prototype?
2. How would the visitors react to this type of design (their level of acceptance, attitude)?
3. Would seeing other visitors' opinions stimulate reflective thinking?

Intro of the prototype

See figure 18. The prototype is a web-based role-playing game which allows participants to discuss their ideas about the end of life.

The participants are exposed to opinions from four different aspects according to the four archetypes identified in chapter 3. One person can participate at once. Entering the game, a participant is given a role as a tourist traveling in the afterlife land. Throughout the experience, he/she enacts this role with the help of visual and aural guidance.

The role-playing aspect allows a multi-faced discussion to develop, which facilitates reflection and helps the visitor in answering the question "Do you want to live forever?"

Test setup

First, the opinions gathered from discussion post-its board at (Re)design Death exhibition were clustered and gathered into opinion

bubbles and sorted into four districts. The test was then conducted online.

Participants

Most of the participants were recruited from participants in the analysis phase, since they were already familiar with the project.

Some of them are visitors who signed up via an announcement from Cube social media platforms and a few of them are entirely new to the project.

There were fourteen participants in total. The age of the respondents ranged from 21 to 63, consisting of 3 males and 11 females. Eighty five percent of them are young adults, thus testing the concept and filling in the survey online is the most convenient for them.

Testing process

The test was conducted online. The prototype was sent to individual participants by the researcher via e-mail. The researcher first had a brief self-intro followed by an explanation of the research purpose of the project.

Since the prototype is self-explanatory, the researcher let the participant explore and test the prototype by themselves. At the end of the prototype, there was a link to the evaluation form of the concept.



Figure 18. Prototype 1

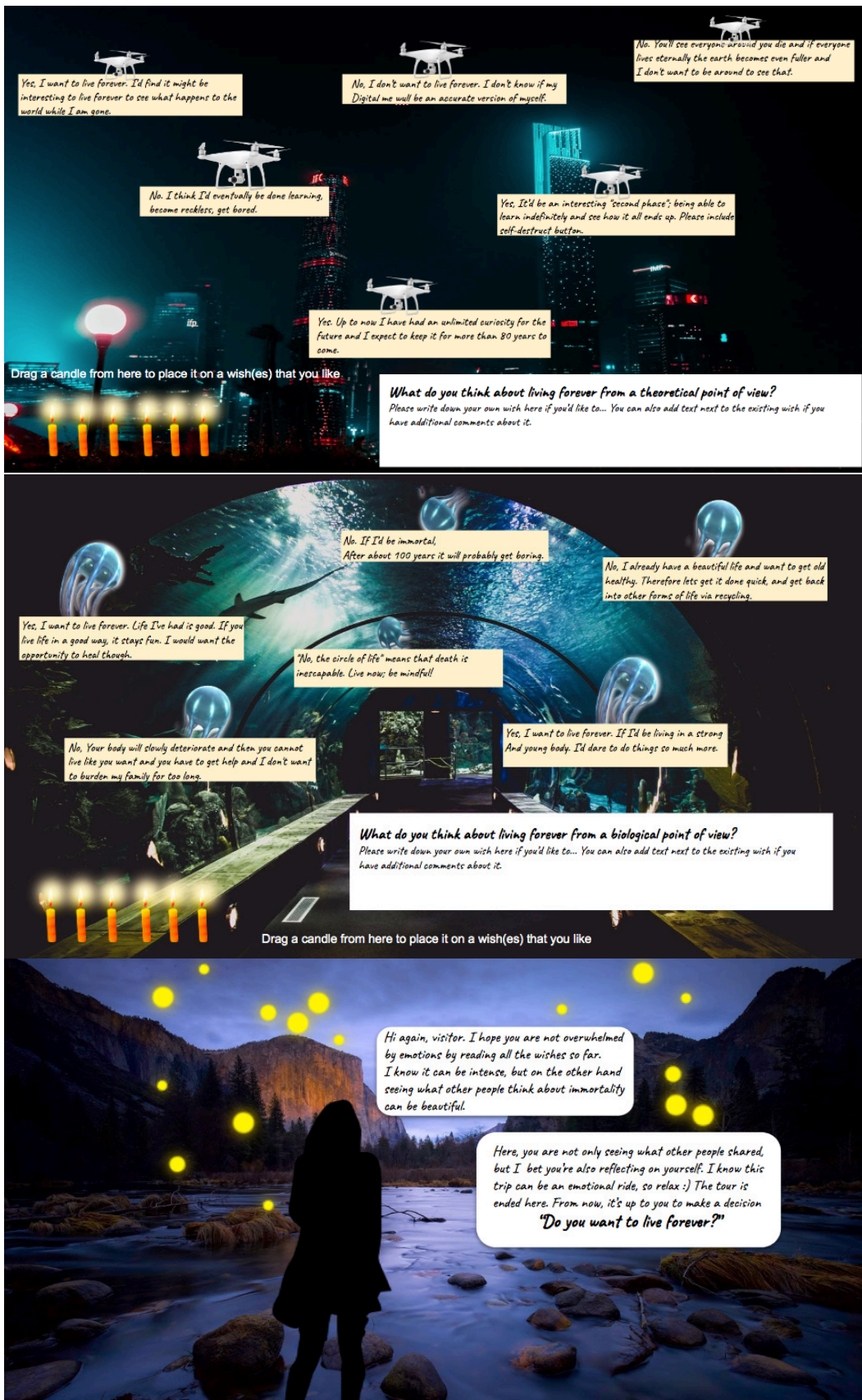


Figure 19. Prototype 1

How did the test go?

Since the test was done remotely, it was done on a participant's laptop individually. The following description is derived from their interview question answers.

What worked?

“Yes, It is interesting once you really considered thinking about life and death. Which in daily life you not usually think of.” - P

Many of the participants liked that the end-of-life topic is normalized by transforming it into a role-playing game. They think it is a natural topic that should be discussed by everyday normal people.

What did not worked?

“I think it was interesting but there were much text to read” - P2

It is mentioned that there is too much text used in the webpage. Having too much text discourages users from reading the comments and exploring the tour.

How were things stimulate?

“Yes, I can explain my opinion to a certain level. I think it could be richer if I talk with a real person because sometimes my thought is quite complicated and emotional which is difficult to convey in word.” - P3

“The confrontation level is low. It was similar to reading an article. I know that whatever I type in will not be countered back.” - P4

As far as the stimulation goes, the participants think that the stimulation level is low.

This cause by a few factors:

- 1) Asking user to express their reflections in text has limitations. User mentioned that they cannot explain their thought well only in words.
- 2) Low level of confrontation by using solely text even when the characters shoot stimulative questions to the user.

Research questions

The questionnaire consisted of

- A 5-point scale to determine the participants' attitudes towards the prototype regarding its interaction quality.
- An open question to explore their ability to express and reflect their thoughts with the aid of the prototype.
- Open questions to explore their findings.

Findings

Attitudes towards the prototype

Although the ratings cannot give us too many quantitative conclusions because of the small sample size, they provide qualitative insights by facilitating the reasoning behind the scores. (on a scale of 1 - 5, 1 = weak and 5 = strong)

To what extent did you find the tour explorative?					
Mark	1	2	3	4	5
Vote count		1	1	11	1
To what extent did you find the tour sentimental?					
Mark	1	2	3	4	5
Vote count		2	5	5	2
To what extent did the tour support your reflective thinking?					
Mark	1	2	3	4	5
Vote count		2	2	6	4

Table 3. Respondent's attitudes towards the prototype

Worthy recommendation?

Most of the participants agreed that they would like to recommend the tour to friends and family. They thought the topic of discussion is interesting, yet it is rarely brought up to a conversation. Therefore, doing the tour is a good opportunity to start the conversation. However, some of the respondents would not recommend the tour to their friends. They suggested that the content is too heavy and they are afraid some people will not like the idea.

Did it support reflective thinking?

Some participants mentioned that the concept can be a good first step in thinking about the end of life. However, the questions asked resulted in more questions. And because this topic is complex, they mentioned that having to write the answer is not the easiest way to be reflective, as said "My thoughts are quite complicated and emotional, which makes it difficult to convey them in words.". Someone else suggested that they would like the concept to be more interactive because having to write the answer can be compared to reading a book which has a low level of interaction.

While reading other comments

First of all, the participants find it is interesting that they can read the other comments because while reading they were reflecting on their own thoughts. They mentioned there are some comments that show a very different perspective from theirs,

which intrigues some. When they read it, they are curious to know why the other person thinks in that way. However, the way the text is displayed can be improved because in this prototype, there is too much text to read.

Linear storyline

Some of the participants mentioned that the story line is too linear as they have to travel throughout the four districts in a certain order. One participant suggested that the users should be able to select districts to explore by themselves, since this evokes the sense of exploration which is in line with the criteria from section 5.2.

Conclusion for the next iteration

More interactions

There are requirements for more interactive elements and a higher level of stimulation. This can be done by adding animated elements or voice.

Cleaner display of text

It is strongly suggested to reduce the amount of text used in the game. This can be done by selecting some important keywords of a comment instead of fully display a long set of words.

Structure of the comment display

In the current prototype, there is no structure in the way comments in the districts are displayed. This can be improved by giving it a logical structure. Thus, the users will have a user-friendly experience when navigating the comments.

Test goal

To make sure that the new concept for the New Death's Tour will work the way I envisioned, that all problems of the current prototype are solved and no other problems occur.

Research Question

1. Are the participants able to navigate through the prototype without obstacles?
2. Did the participants experience the New Death's Tour as intended?
3. Is there any critical problem for understanding terms in the New Death's Tour?
4. Is there any critical problem regarding web flow?

Intro of the prototype

Saying not writing

One important improvement in this prototype is that the users will answer the questions by saying not writing. As mentioned in the last section, participants found that while saying it out loud, they can be more articulate while giving the answer than typing. Thus, I added the function that the users can record their voice while answering, by clicking the voice record button. See figure 20.

Structure of Text display

This element is improved when compared to prototype 1 by displaying answers by only showing their keywords. A keyword will appear when the user hovers the cursor on the object that contains the answer, such as a lantern in the Spiritual Valley. If the user wants to know the complete answer, they can click on the speaker button to hear the sound clip recorded by the other visitors.

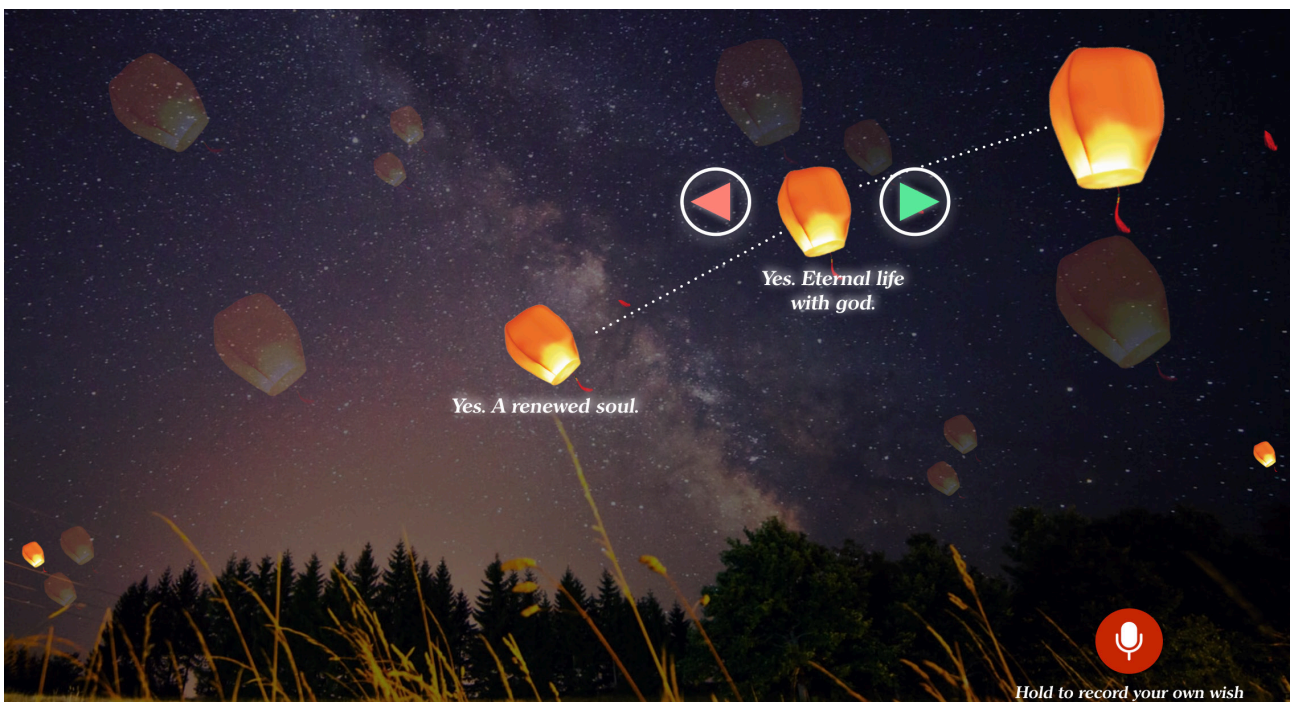


Figure 20. How answers are displayed and placement of microphone button

Additionally, after finishing listening to the answer a chained lantern will appear on two sides of the current lantern. The lantern on the left contains a contradictive answer to the currently selected lantern, and lantern on the right contains a supportive answer. See Figure 20. This function allows users to broaden their perspective by hearing both side of the answer, which results in even more reflective thinking.

Users decide on their own journey

According to the findings in 8.2, users can now select a district to visit by themselves on their own pace and in their preferred sequence. This can be done by going to the map page and select the journey destination. By doing this, it will evoke a sense of exploration and gives authority to the owner of the spiritual journey. See figure 21.

Differentiate text and display

Communication in the last prototype was

done purely in text, which causes confusion. In this version, the messages from the characters are displayed in text, while the answers from the previous visitors of the New Death's Tour are presented as sound clips. This distinction reduces the confusion which was caused by the large amount of text in the previous prototype.

Token system

One of the newly added functions in this prototype is the token system. The users will receive a token when completing an answer in each district. The idea is that when a user completes four districts and collects all four tokens, they can present the proof of completion at the actual (Re)design Death exhibition when visiting. At the exhibition, the user will be rewarded with a souvenir from the exhibition. This token system is created to encourage users to finish all of the district. See Figure 22.

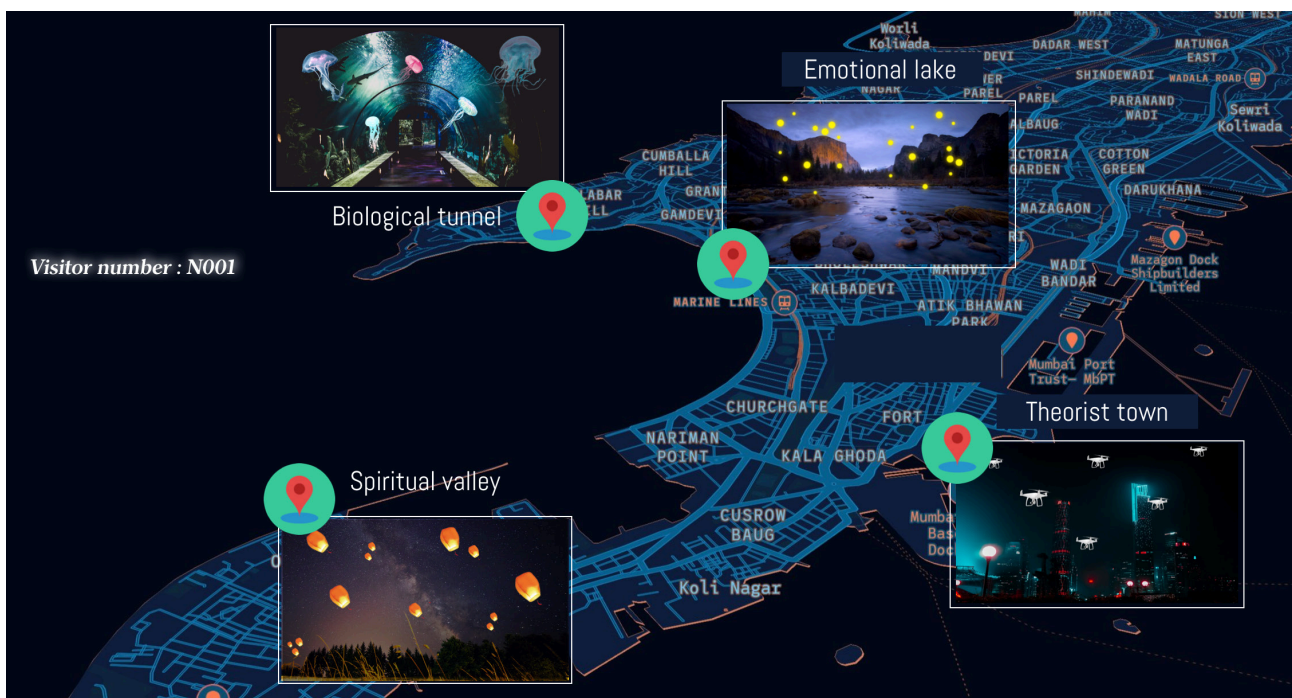


Figure 21. The map

Leave anytime you want

This prototype allows users to leave the journey anytime they want. This function derived from the finding of the previous test that participants felt forced to answer the questions from start to finish without a rest, which they find exhausting. In this version, the user is given an ID code at the beginning of the journey that they can use to come back to their tour and explore other districts when they feel comfortable.

Test setup

The test was done in a design laboratory located on the ground floor of the Cube Design Museum. The participants navigated through the prototype by themselves on a laptop without interruptions from the researcher. The researcher stood apart and played sound clips of answers in lanterns when needed manually as I use the Wizard of Oz prototyping method.

In the end, the researcher steps in to ask evaluation questions.

Participants

There were three participants joining the test. All of them work at Cube Design Museum and have visited the (Re)design Death exhibition. The reason behind selecting them is because they are experts on the topic. With the limitation of time constraint, conducting the test with the experts is the best method. This is because when they provide answers, they do not only speak from their own experience, but also share the perspective of the visitors of (Re)design Death they have encountered.

The age of the respondents ranged from 20 to 55, consisting of 1 male and 2 females. One of them is Marina, the tour guide of (Re)design Death and the two of them are design students interns at Cube Design Museum.

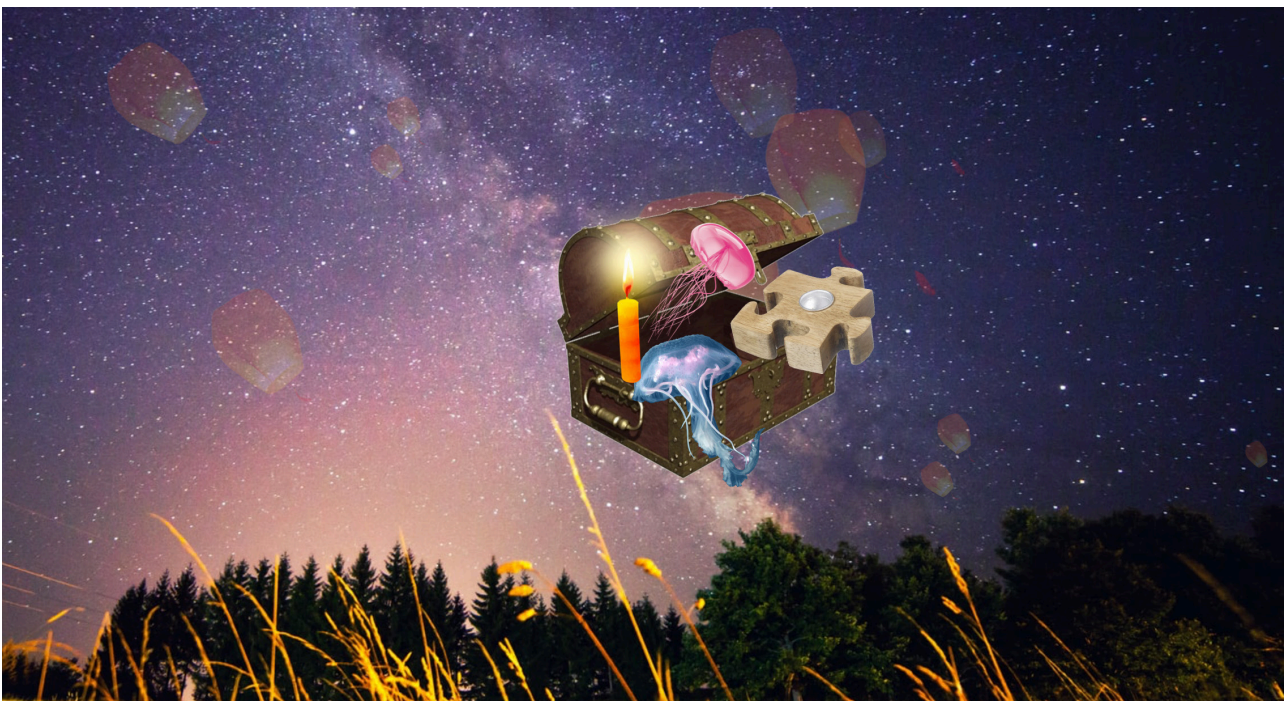


Figure 22. Tokens in a chest

How did the test go?

The test went smoothly. Since it was on Tuesday afternoon, the atmosphere was quiet. The participants did the test one by one as if they were at their own home, but after finishing the test they discussed a bit about the project, as they found it interesting. Each participant took about 20 minutes to complete the tour.

What worked?

Travel at your own pace

“I like that you can stop anytime you want. You can come back to listen or read it in your own good time. I don’t think I feel pushed.”

- Marina

Marina, the exhibition guide, addressed that she really likes that participants can leave anytime. Especially considering the fact that many visitors of the (Re)design death exhibition are in the age group above 50. Allowing them to take time to be reflective is a good option to have.

Shopping other ideas.

“I think it’s a good idea because people get inspired by other comments. You can translate that to the fact that visitors read the post notes on the board just to see what other people think.”

- Marina

Marina really liked that fact that users can see other lanterns with keywords of answers on them. She thought it is inspiring. She also mentioned that this can be compared to the fact that visitors read the post-it notes on the board at (Re)design Death just to see what

other people have answered. Even if they do not necessary put their own opinions on the board.

What did not work?

“Why do you call it ‘wish’.”

- Intern 1

Confusing terminology

During the tour, the tour guides ask the visitors to express whether they ‘wish’ to be resurrected or not. Two of the participants addressed that this terminology is confusing since the visitors should answer the questions and not answer with their wishes.

More tools to express reflections

“The read and the voice is the only kind of information they get. Maybe users can add picture.” - Marina

Marina suggested that apart from having the voice recorder and message box functions for users to write their answers and reflections, the design could add a function to upload images. Perhaps, seeing images depicting the answer will provide an even more holistic experience.

Time taken to finish the tour

“Maybe you should think about how long does it take to complete all the answers. If it takes too long they might forget.” - Intern 2

It is brought up by the participants that the researcher should take into consideration how long it takes to finish the tour. It might be

that if it takes too long, the users might forget about certain districts, and not finish the entire tour. And if that is the case, how can the researcher solve the problems?

Conclusion for the next step

Change terminology

The word 'wishes' should be changed to 'answers' to make a the tour easier to understand for the users.

More ways to express reflections

According to the findings, perhaps users can also add pictures or video in the lantern. Because some opinions might be too abstract to describe by saying or writing.

What if users forget the tour?

In case users leave half way and they might forget to come back to complete the tour in the future. The researcher might design a reminder system. However, this system should not make the users feel forced to come back, since this would make people reset it.

FINAL DESIGN

This chapter presents final design of this project: New Death Tour. The final design is obtained by improving the second prototype, based on the feedback obtained during its testing phase.



8 FINAL DESIGN

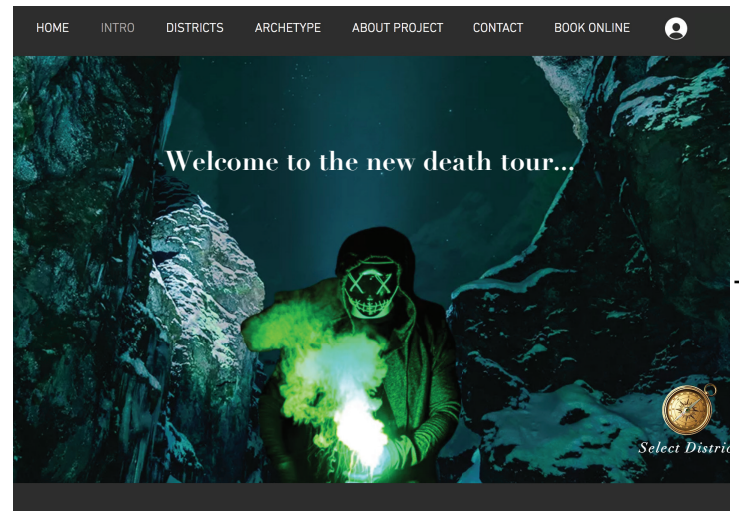
New Death Tour is a web based role play game which aims at stimulating pre-visit reflections on End of Life questions.

The 'New Death Tour' website is designed to be a personal spiritual journey of its visitors as the visitors are encouraged to be reflective while thinking about the answers to the question 'Do you want to live forever?'

Before giving an answer, visitors can read other answers from previous visitors. While reading other answers, visitors also reflect on their own ideas.

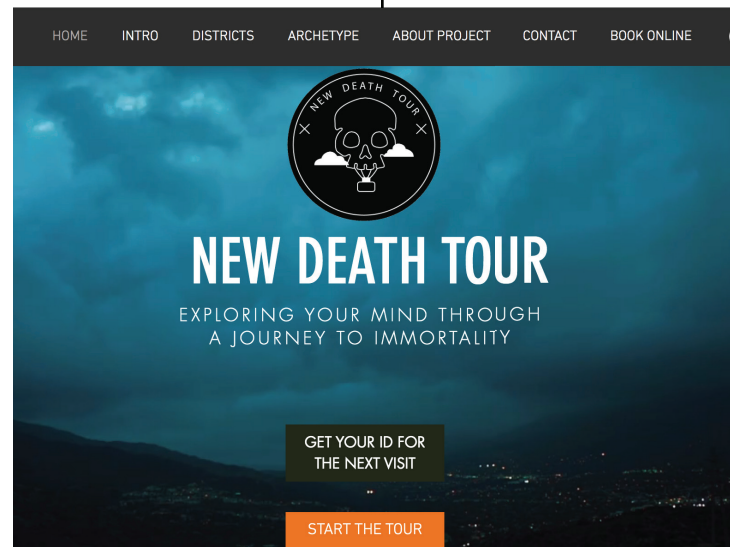
By using role play game as a platform to stimulate the End-of-Life discussion, the difficult topic becomes more comfortable to talk about.

Introduction



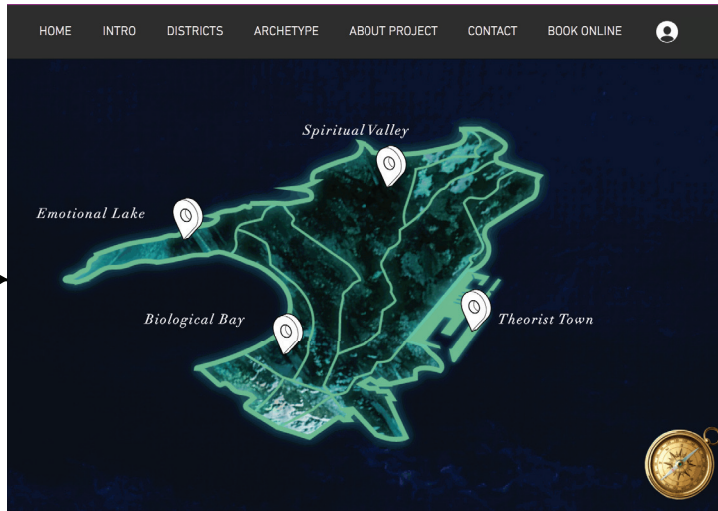
3. The mysterious man welcomes visitor to the tour. He will explain how to navigate through the tour and explain about the four districts.

Homepage



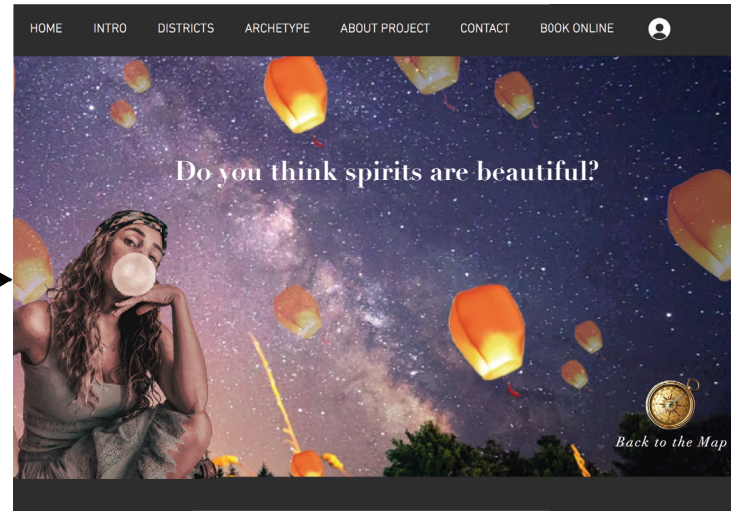
1. Visitor clicks on 'Get your ID button', the game generates ID which visitor can use to log in to the game when they want to continue the tour another time.
2. Visitor clicks on start the tour to begin the journey.

The map



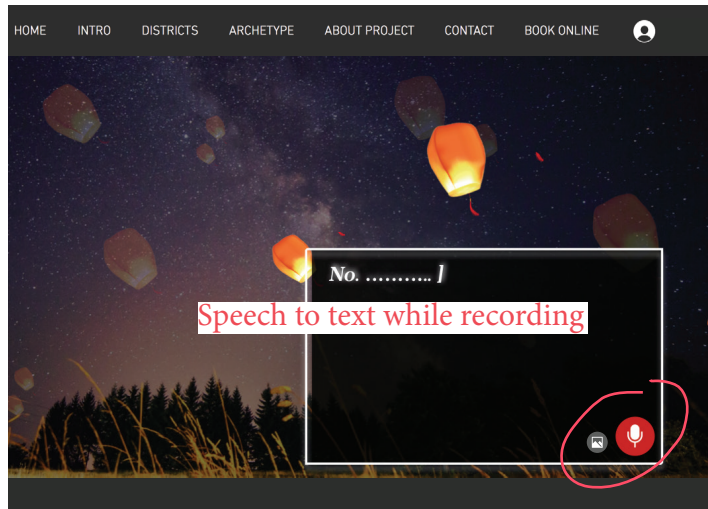
4. Here visitor can click on a pin symbol to select a district to explore.

Inside a district



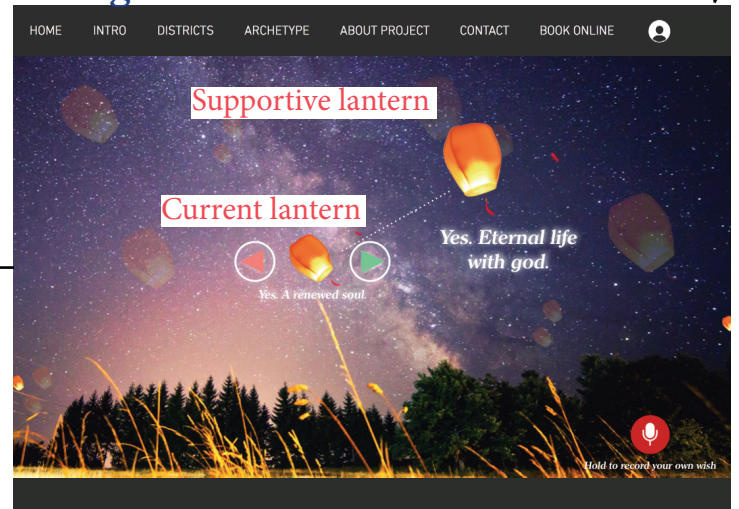
5. Here a tour guide of the district will ask an intriguing question. She will give you a tutorial how to see other comments and how to input visitor's own answer.

Giving answer



8. Visitor press on the microphone button and hold to record his/her own answer. There are also options to type or add image to the answer as well.

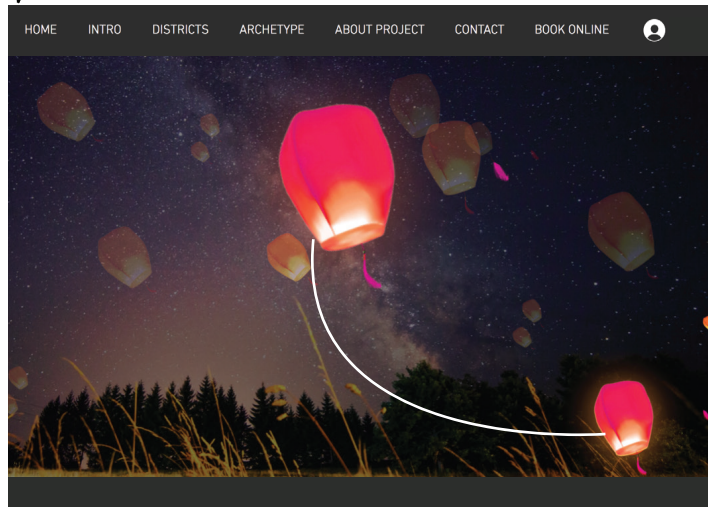
Seeing other answers



6. Visitor hover cursor on a lantern to see keywords generated from an answer. When clicking on a lantern, a voice record will be played.

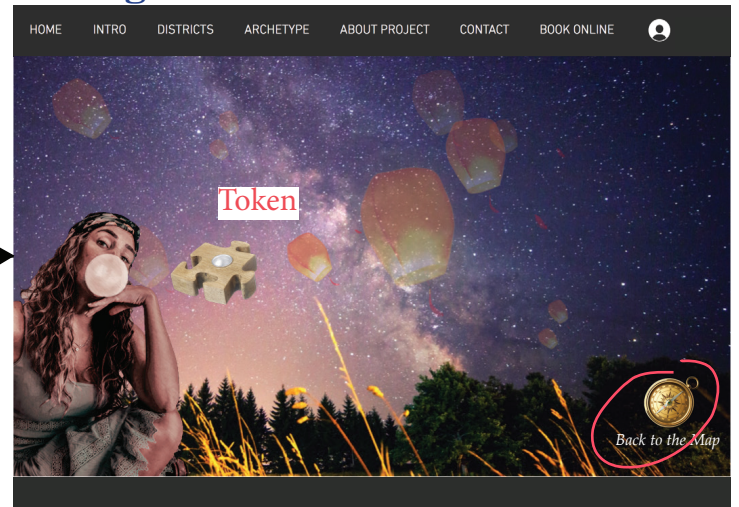
7. Click on the right arrow to see the supportive answer and on the left arrow to see the contradictive answer.

You've made it!



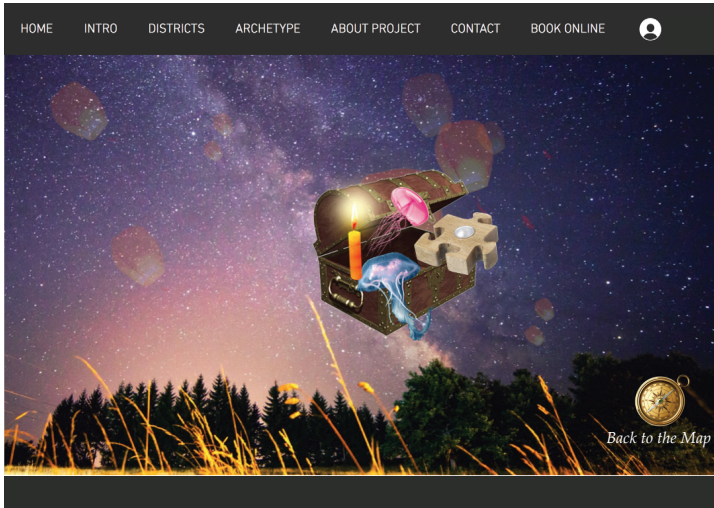
9. After submitting the answer. The pop up window will disappear and a new lantern emerges. This is the visitor's lantern. It contain his/her newly recorded comment. Later, the lantern will join the other lantern in the sky.

Getting reward



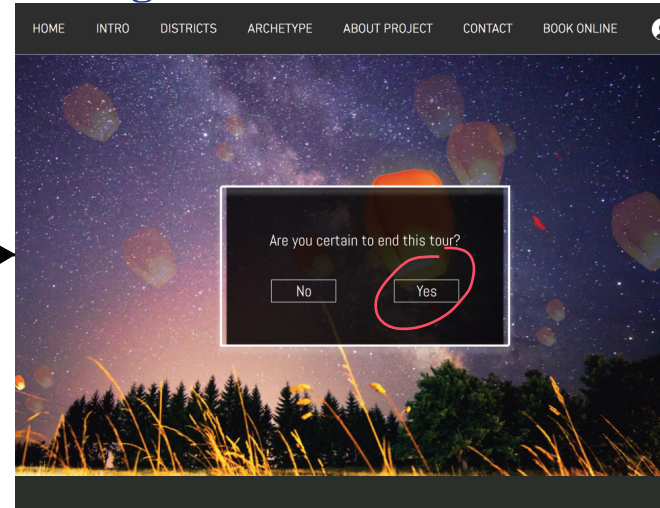
10. After that, the tour guide come back to give visitor a token and encourage visitor to create the other districts by clicking on the compass button.

Collect the tokens



11. This is a collection of tokens from four districts. Once visitor has collected all tokens. Visitor can redeem a souvenir at (Re)design Death at Cube Design Museum.

Leaving the tour?



12. Visitor can leave the game anytime and can come back anytime well. When a visitor wants to come back, visitor can input generated visitor ID from 1 so he/she can continue the journey.

THE FOUR DISTRICTS

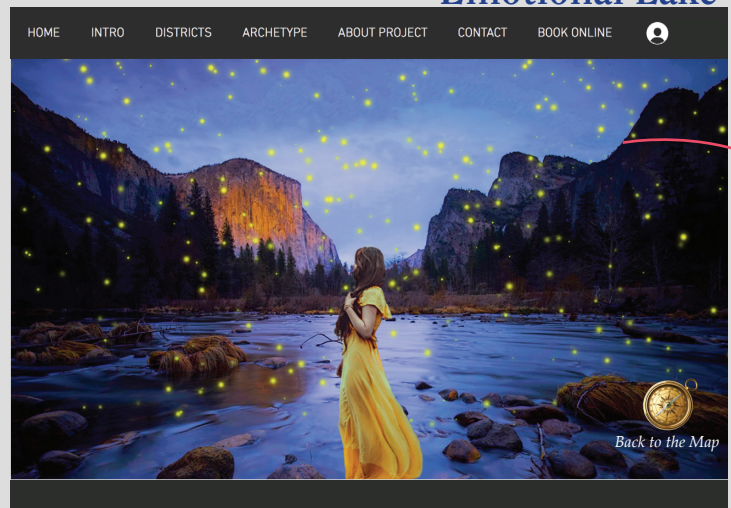
The aim of the four districts is to let visitors confront with answer of the End-of-Life question answers from different point of view.

The four districts are;

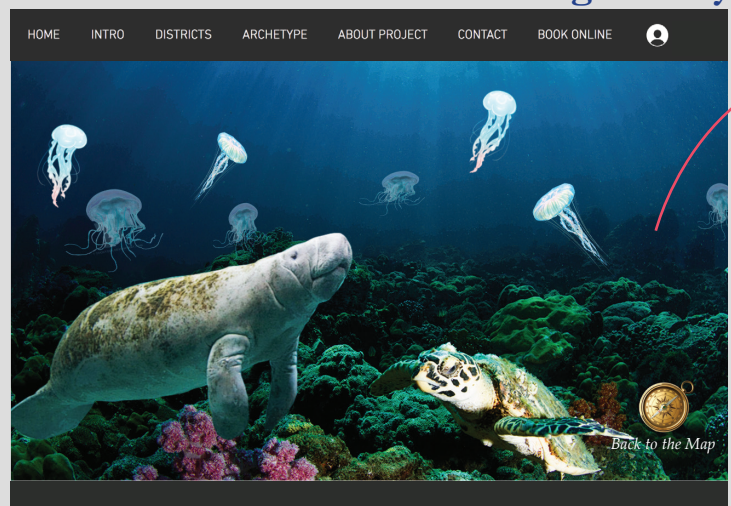
1. Emotional Lake
2. Biological Bay
3. Spiritual Valley
4. Theorist town

These four districts are inspired by the finding in 4.5. Each districts will display comments from other visitors. The comments are put into each districts by category they are based on. By putting the comments inside floating elements in the atmosphere which are: lanterns, fireflies, jelly fish, and flying drones make the journey more immersive and more spiritual. Participants were really pleased with the graphic

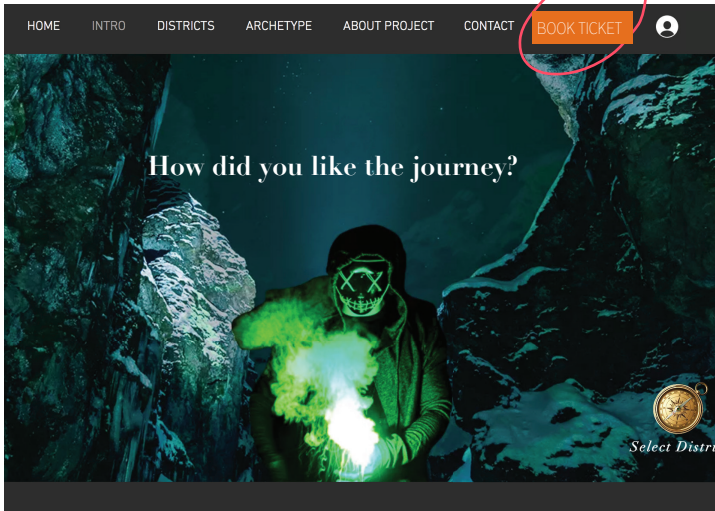
Emotional Lake



Biological Bay

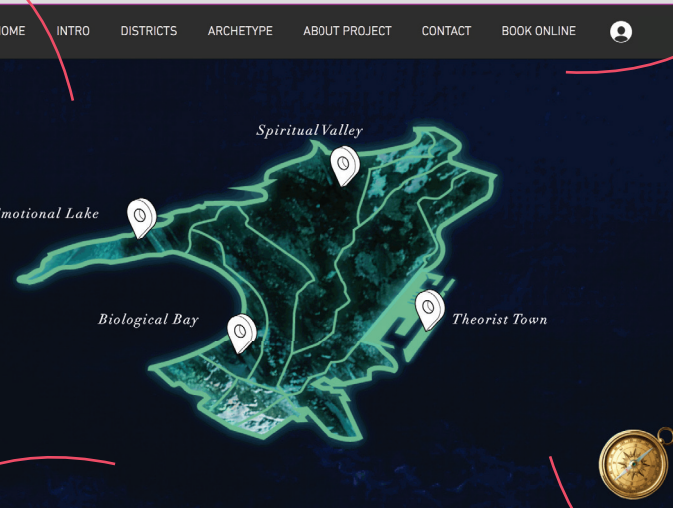
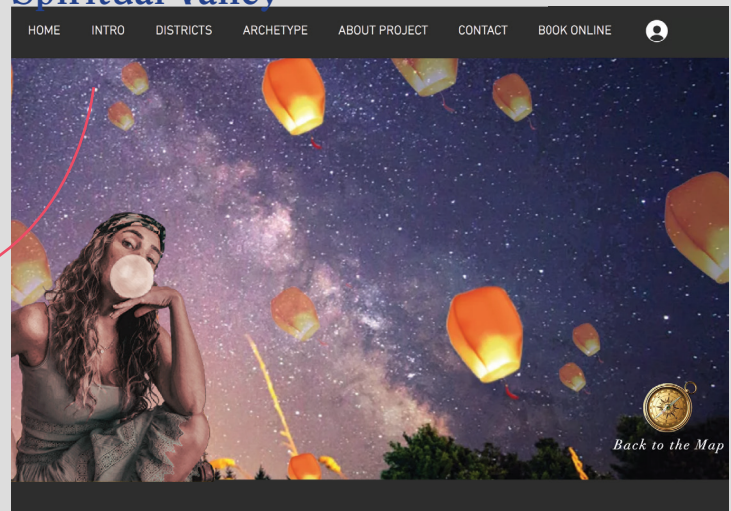


The end



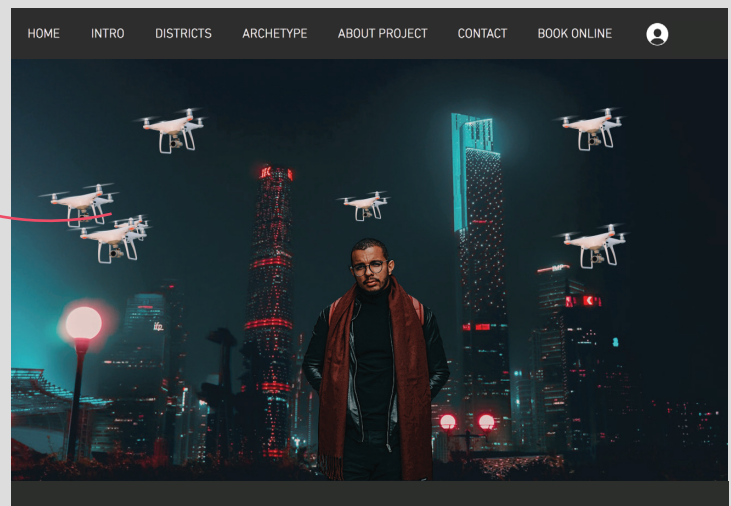
13. When visitor decides to leave the game. Visitor will be automatically brought to the outro page. Here the mysterious man will ask about the experience and encourage visitor to come back if has not visit every districts, and to visit (Re)design death as well as can book ticket here.

Spiritual Valley



The Map

Theorist town



By using role play game as a platform to stimulate the discussion about the end of life, this difficult and heavy topic becomes more comfortable to talk about.

The final design is obtained by improving the second prototype, based on the feedback obtained during its testing phase. The improvements are listed below:

- The terminology used in the tour is changed slightly, instead of using the word “wish”, which could be unclear, the word “answer” is used.

- See figure 23. The option is added for visitors to compliment their answers using videos/ pictures, using an upload button. This helps visitors in expressing abstract thoughts/ feelings.

- See figure 24. The style of the archetypal-characters are changed from cartoon-like figures to more realistic depictions, which aids in creating a feeling of immersion.

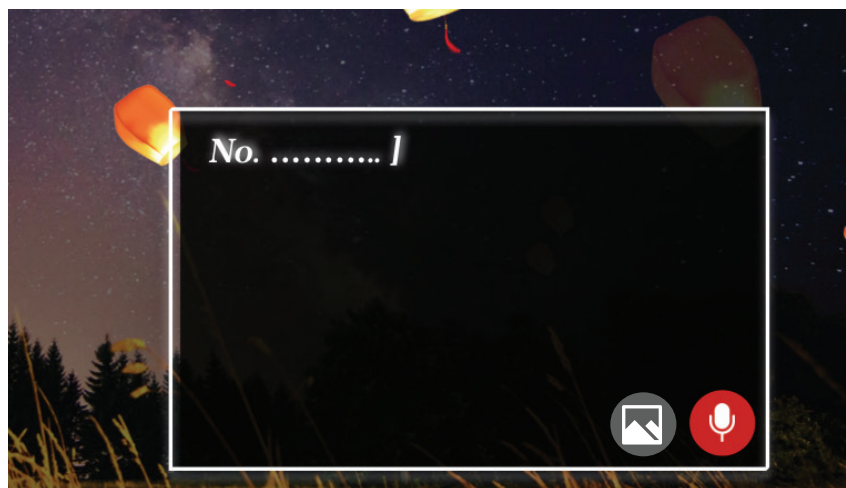


Figure 23. Added image upload function

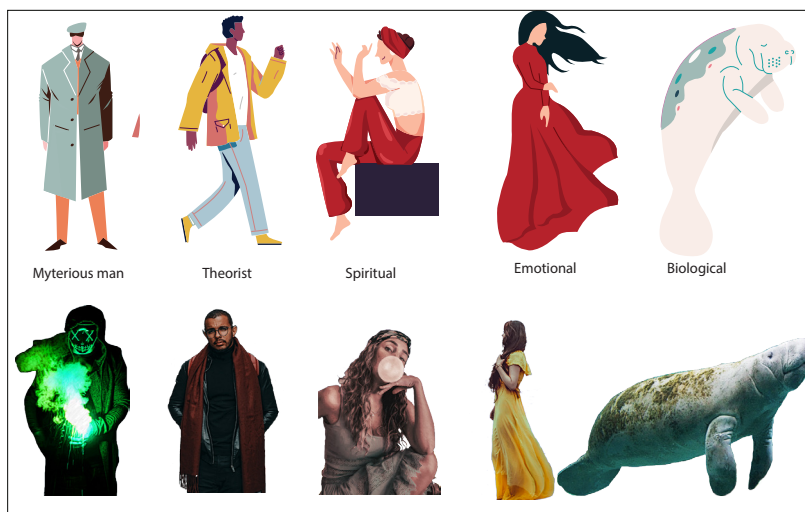


Figure 24. Development of character design

CONCLUSIONS

This chapter presents conclusion of the project and recommendations on the design in the future. And self reflection is included in the end.



9 CONCLUSIONS

To aid Cube Design Museum with breaking the taboo around death-related discussion, the goal of this thesis was initially stated as:

“
Stimulate people to talk about the end of life on a shared platform.”

First, based on a review of three relevant existing projects, a four-stage interaction model was created to guide the design process. The four identified stages were: triggering, expressing, interacting, and layering.

Secondly, the research through design method was used to better understand the dynamic in end-of-life discussions. This process started with sending out sensitizing online workbooks, which indicated that people prefer to discuss end-of-life related topics with friends or family. This insight was used to focus two generative group sessions on the difference in conversation-dynamics between a group of family members and strangers; it is concluded that people who are closely-related are not necessarily more comfortable with discussing the end of life, but it does improve the conversational flow. Four key issues are raised during these sessions: how to initiate a sensitive discussion? How to make people reflect on each other's ideas? How to make people share common understandings? and what kind of shared platform is suitable?

During the third generative session with a group of designers, solutions to these key-questions were obtained through brainstorming. These solutions were integrated into an updated design goal:

“
To trigger reflective discussions on the end of life by providing stimulations through given time and space. The trigger should invigorate personal memories, which motivates further reflection. The process of reflection should be treated as a spiritual journey of getting to know oneself.”

This updated goal was combined with a set of design principles and requirements to guide the design process.

The ideation phase of the design process initially started with two separate design concepts; a mysterious letter, and an art gallery, which were both deemed inadequate. By returning to the design goal, the concept of the New Death Tour was created, which was ultimately chosen for the final design.

The initial concept was refined through two iterations of prototyping and testing. The first prototype was tested online by a group of participants and discussed with project supervisors. Feedback indicated several key issues; there was too much text, the story was too linear, and the level of user stimulation was too low. However, people indicated that the tour did succeed in making the end-of-life topic easier to talk about. The second prototype aimed to solve these problems and was tested three domain experts. Their feedback indicated that they enjoyed the fact that they could complete the tour at their own pace, and seeing the opinions of other people stimulated them to come up with their own. However, the terminology used in the tour could be confusing.

For the final design, the feedback of the second prototype was used to further improve the concept by improving the terminology, adding more ways of expressing reflections, and proposing a reminder system.

By implementing the New Death Tour concept as a pre-visit experience, Cube Design Museum can reduce the taboo surrounding death-related conversations and improve visitor engagement with their (Re)design Death exhibition. Feedback of users during the design process indicates that the tour does indeed make the topic easier to talk about, and stimulates the process of reflection.

10 RECOMMENDATIONS

In the following section some recommendations for further work are listed. Based on the feedback, I propose the following recommendations for future design improvements:

Indication of the spoken language

Currently, the design does not include an indication of the language which is spoken during the voice recordings. To improve visitor experience, a small indicator of the language could be added, such that visitors are not disappointed when they cannot understand the message.

Additional archetypes

The current design is based on the 4-archetype model, as identified using two generative group sessions. However, in the future it might be necessary to add additional archetypes, depending on the visitor responses. In that case, the tour can easily be extended with a new district, since the districts are independent.

Use of the design

The New Death Tour concept can be used by the Cube Design Museum either as a framework for further research and design, or it can be implemented directly on a website. Cube can use this as a framework or if they like the design they can link it to their official website.

Option to continue the tour later

The current design does not support visitors who want to save their progress in the tour, so that they can continue at a later date. The choice was made to keep the threshold for joining the tour quite low, without any login system. If this option appears to be necessary, a login-system could be designed that uses allows visitors to easily store progress by logging in using a social media account. This can also have the added benefit of people being able to share the tour with their friends and family more easily.

11 SELF REFLECTION

In the last seven months, I have dedicated my time on this thesis project, New Death's Resolution. There are a lot of learning points I would like to share and address in this section.

COVID-19 helps to shape the direction

Right after, I visited the (Re)design Death at Cube Design Museum for the first time, the dutch government announced that all of the museums in the Netherlands will be closed in order to stop the spreading of the virus. This course of action has a huge impact on the direction of the project. In the beginning, I did not have a solid vision of what the final design is going be, is it physical or digital? Since the museum was closed for visitors by that time, I quickly proposed to my supervisors that the final design will be on a digital platform. They agreed and suggested that I should design for a pre-visit experience. We see this project as a teaser to get people ready for the content of the exhibition. This will help them get ready before they go visiting the museum once it is able to reopen. Therefore, it is unexpected that the pandemic has a positive impact on the direction of my project.

Tread lightly

Since this research project is based on taboo topics such as death and dying. I had to be extra careful, especially during the pandemic time which some people lost their friends or family members due to the COVID-19. During the recruiting process to search for participants for the generative sessions. I made sure to inform people what this project is all about and if they are comfortable with the topic I would appreciate it if they would take part in my research. I had

received a good amount of responses from the invitees. Even though, after the generative session phase, I heard that the topic has its negative after-effect on a participant who was also ill. I decided to not invite the participant to test the prototype since it might induce more of the participant's anxiety.

My spiritual journey

Looking back to the project brief, I believe that I achieved most goals set in the personal ambitions section which are: 1. to explore the realm of end-of-life. 2. to develop prototyping skills. 3. to elevate museum visitors in making reflection experience. 4. to improve my project management skill. Surprisingly, moreover, doing this project has helped my spiritual growth because while studying insights gained from the research, I also make reflections to myself. And the important note I want to address is that this project helps me bond with my mother. I admittedly confess that I am one of the people who are fearful to talk about death with family members due to its sensitivity. However, I decided to test one of the prototypes with my mother. It was a new experience for both of us since we never talked about end-of-life with each other on this very personal level. By doing so, it helps me to understand her in the new angle and I am grateful for the opportunity and the experience.

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APPENDICES

The initial design brief

- A. Post it notes from (Re)design death exhibition
- B. Interview with Marina, the tour guide
- C. Sentisizing workbook
- D. Collages and drawings from family session
- E. Collages and drawings from strangers session
- F. Clustering quotes from three sessions
- G. Questionnaire to visitors

Initial design brief

DESIGN
FOR OUR
future



IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

! USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME
Save this form according to the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

<p>family name <u>Parton</u></p> <p>initials <u>P</u> given name <u>Patrasuda</u></p> <p>student number _____</p> <p>street & no. _____</p> <p>zipcode & city _____</p> <p>country _____</p> <p>phone _____</p> <p>email _____</p>	<p>Your master programme (only select the options that apply to you):</p> <p>IDE master(s): <input type="radio"/> IPD <input checked="" type="radio"/> DfI <input type="radio"/> SPD</p> <p>2nd non-IDE master: _____</p> <p>individual programme: <u>- -</u> (give date of approval)</p> <p>honours programme: <input type="radio"/> Honours Programme Master</p> <p>specialisation / annotation: <input type="radio"/> Medisign</p> <p><input type="radio"/> Tech. in Sustainable Design</p> <p><input type="radio"/> Entrepreneurship</p>
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SUPERVISORY TEAM **
Fill in the required data for the supervisory team members. Please check the instructions on the right !


<p>** chair <u>Sonneveld, M.H.</u> dept. / section: <u>AED/HCD</u></p> <p>** mentor <u>Vermereen, A.P.O.S.</u> dept. / section: <u>HICD/HCD</u></p> <p>2nd mentor <u>Wouter van Dillen</u></p> <p>organisation: <u>Cube Design Museum</u></p> <p>city: <u>Kerkrade</u> country: <u>The Netherlands</u></p> <p>comments (optional) _____</p>	<p>Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..</p> <p>! Second mentor only applies in case the assignment is hosted by an external organisation.</p> <p>! Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.</p>
--	--

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30

Page 1 of 7

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Sonneveld, M.H. date 30 - 04 - 2020 signature 

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CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: EC
Of which, taking the conditional requirements into account, can be part of the exam programme EC

List of electives obtained before the third semester without approval of the BoE

YES all 1st year master courses passed

NO missing 1st year master courses are:

name date -- signature

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

Content: APPROVED NOT APPROVED

Procedure: APPROVED NOT APPROVED

comments

name date -- signature

Initials & Name	<u>P</u> <u>Parton</u>	Student number	<u>4543114</u>
Title of Project	<u>Stimulating and deepening reflections on End of Life questions through a shared platform</u>		

New Death's resolution: Stimulating and deepening reflections on End of Life questions through a shared platform project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 06 - 04 - 2020 17 - 08 - 2020 end date

INTRODUCTION **
Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

This project is a collaboration with Cube Design Museum. Cube is the first museum in the Netherlands that is entirely dedicated to the design process. Cube exhibits design with content; the design that has an impact on the world. As part of Museumplein Limburg, Cube contributes to the social self-confidence, economic self-reliance, and cultural awareness of its public and its environment through its focus on Design for Human Needs. Cube also functions as a multidisciplinary laboratory where visitors can join students and designers working on innovative product design. Cube is fully accessible for all visitors.

From 11th February 2020, Cube exhibits (Re)design Death, the design exhibition that contributes to the way people deal with the rituals around death, and by doing this Cube wants to make the taboo around death talk-able.

(Re) design Death spreads over two exhibition rooms, there are around fifty current designs around four consecutive themes which are 1) Preparation 2) Farewell 3) Mourning & Living and 4) Eternal life. At the end of the exhibition, there are three design challenges to encourage visitors to reflect on their thoughts about the exhibition and the questions 'Do I want to live forever?', and if so 'How do I want to live on? By doing so, Cube strives to allow people to engage with each other's reflections to understand and deepen their own thoughts through discussions.

In this project, we see facilitating meaningful reflections as a coherent process occurring in 3 phase which is pre-visit, during-visit, and post-visit experience. In this graduation project, the focus is on the pre-visit, with the aim to make people start reflecting on their thoughts and deepen their thoughts by sharing them with each other. End of Life questions such as those posed in the exhibition (Re)Design Death are philosophical and often difficult questions that require time to think about. Thus, a reflective pre-visit experience could form an interesting opportunity for extending and deepening the reflection process in time. Online platforms may be considered for this, as these are relatively easy to approach for visitors and can allow visitors to share and discuss their thoughts.

The main stakeholders in this project are;

- 1) Cube Design Museum 2) End of Life Lab and 3) Museum Futures Lab 4) Museum Visitors and family

space available for images / figures on next page

Initials & Name	P Parton	Student number	4543114
Title of Project	Stimulating and deepening reflections on End of Life questions through a shared platform		

Personal Project Brief - IDE Master Graduation

introduction (continued): space for images

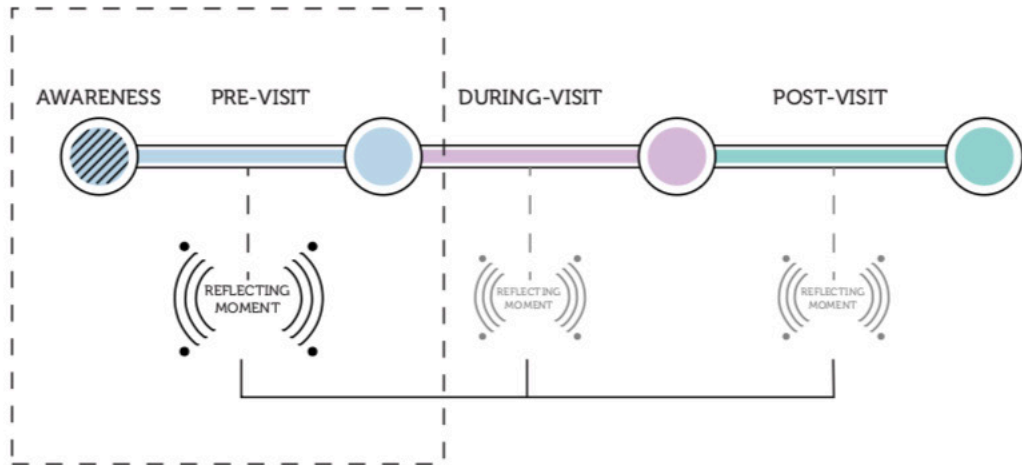


image / figure 1: Journey of museum visitor experience and reflecting moments

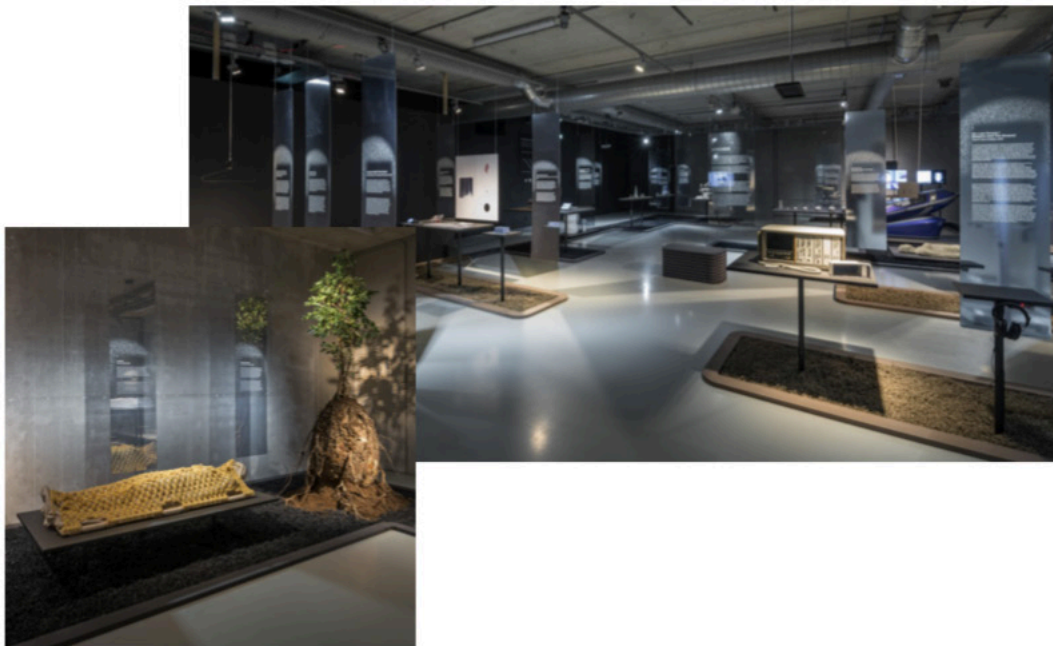


image / figure 2: Overview of (Re)design Death

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

There are three challenges in this project;

The first challenge is finding the right moment and the right means that highly influence people in making reflections on the End of Life questions. What are the moments that people can tap into the pre-visit experience? Is it when they are online on a social media platform or offline? Could this touchpoint be partly online and partly offline? And which way will invite and support people to make reflections and discuss as a group the best?

The second challenge is how to make people start reflecting on the End of Life questions. Since talking about death is a taboo. Currently, we hardly find information about how to prepare for one's death or other concerns around the topic. However, encouraging people to talk openly can provide information that can be used in the future. This information will improve the quality of end of life care which affects the people who are preparing and their families.

The third challenge is how to support people in sharing and discuss reflections with others. By facilitating a moment and a platform to share reflections, people can get into deeper reflection when they hear what other people say. This practice invites and supports people to deepen their understanding and experience which results in meaningful outcomes.

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

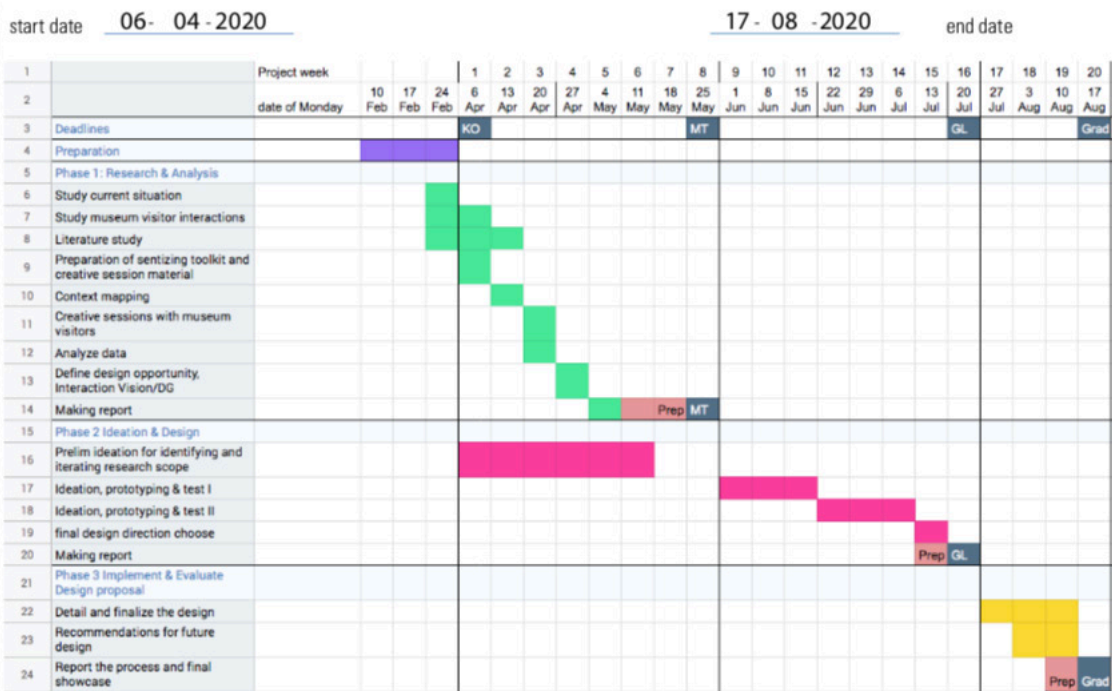
Design a pre-visit experience for the exhibition (Re)design Death that helps people start reflecting on End of Life and deepen this process through discussions on a shared online platform.

Initials & Name	P Parton	Student number	4543114
Title of Project	Stimulating and deepening reflections on End of Life questions through a shared platform		

Personal Project Brief - IDE Master Graduation

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.



- Kick off meeting : 6 April 2020
- Midterm presentation : 25 May 2020
- Green light : end of July 2020 (date to be discuss)
- Final defense: mid of August 2020 (date to be discuss)

The project is divided into three parts. The first phase is the research phase. During the first week of this phase, I will be studying current situation by visiting the museum. At the same time, literature study will be conducted in order to formulate a more precise research question. Later, I will work on context mapping to find insights for analysis and communicate the research outcome. At the end of the phase, there is a midterm meeting where analyzed data, defined design goal, interaction vision will be present.

Within the second phase, there are two rounds of ideation, prototyping and test process (each of it takes three weeks). At the end of this phase, a week is planned on the final design decision making and at the same time, a green-light meeting is expected to take place in the same week.

The last phase is dedicated for finalizing finalizing and detailing the final concept. In the end, I will develop the prototype of the final design and add comments for the future design. Finally, the last two weeks is meant for working on reporting and preparing final preparation for the graduation ceremony.

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, Stick to no more than five ambitions.

Through graduation project, I want to pursue my personal development and my academic excellence. There are four points that I want to mention as my learning objectives.

Firstly, I want to explore the realm of end of life, especially, the subject of immortality. I find that it is very interesting that nowadays, with the support of technology, people have a choice to prepare to be immortal (mentally or physically like cryonics technology). And since talking about own's death is a taboo topic, I want to encourage people to open up for the discussion because then the person who is preparing and family will know what to do and what to expect from the departure. Having said that we can avoid a panic situation.

Secondly, I want to develop prototyping skill. Since this project involves a creative session, there is a high possibility that I will have to create a facilitation tool to foster the session or a prototype to test my idea. Hopefully, I will develop this skill through the process of making those materials.

Thirdly, I am interest in turning museum experience into a tangible result. As a museum visitor myself, I always wonder what do I get from visiting a museum each time and what do my friends think about it. Mostly, we discuss about exhibited pieces in brief but never reflect on higher level. By doing this project, I want to see the result of gathering reflection having impact on society in a positive way because I see a lot of potential in this topic.

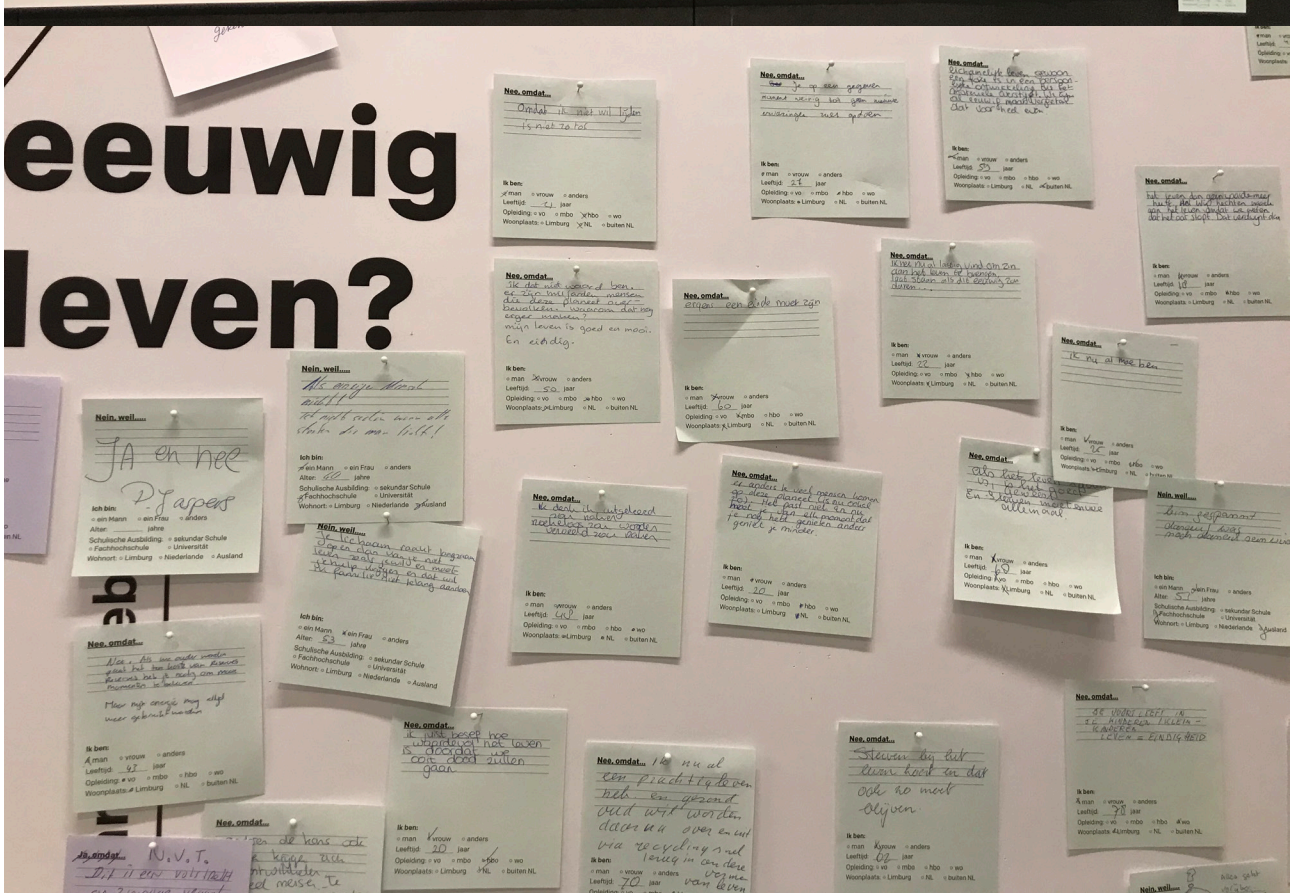
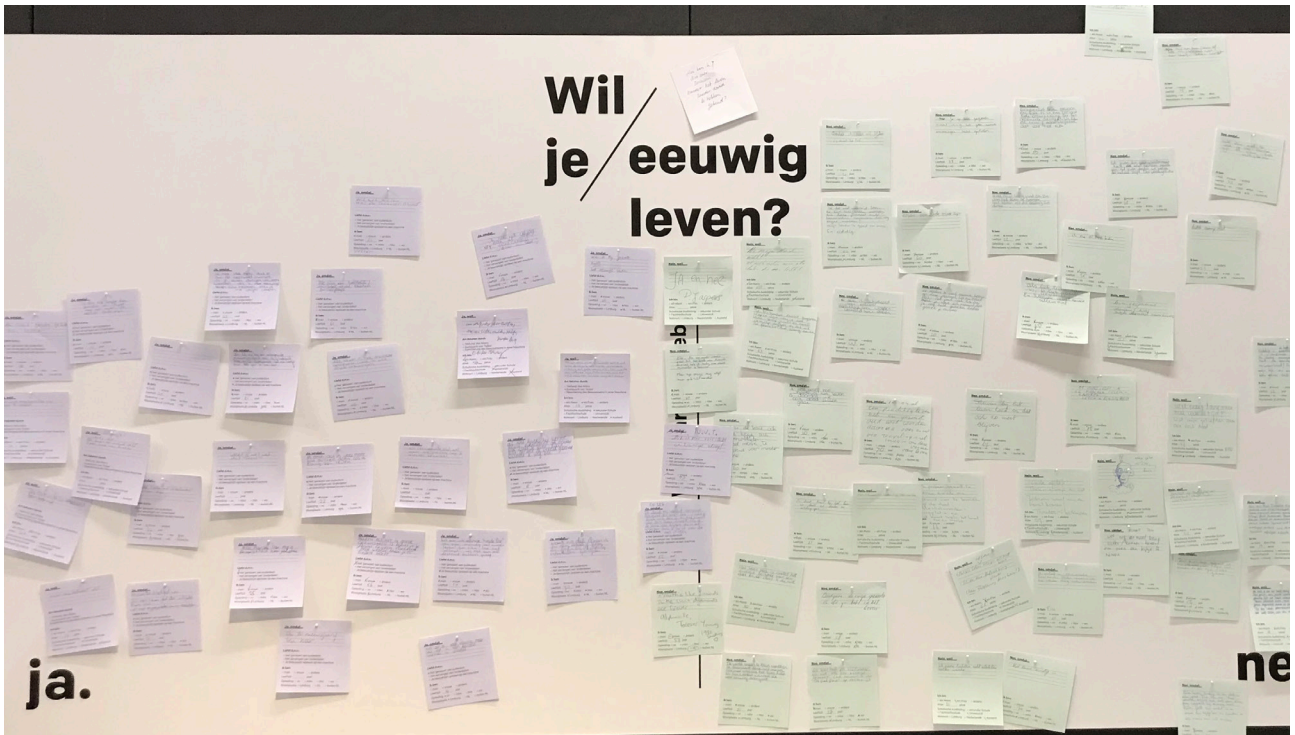
Finally, I want to improve my project management skill. I have always been a team-player person. I like to work in a group and facilitate a group dynamic. Most of the project in DFI Master's program are group projects. Hence, I have a limited chance to practice my management skill. The graduation project requires me to be a manager of my project. I will be in charge of contacting people, making an appointment and managing my time schedule which is a big challenge for me. Working on a graduation project is a great opportunity to develop my management skill. I expect that after graduated, I will be equipped with the skill to entangle a wicked problem that I can apply in another context in the future.

FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

Initials & Name	P Parton	Student number	4543114
Title of Project	Stimulating and deepening reflections on End of Life questions through a shared platform		

A. Post it notes from (Re)design death



Were you able to express and reflect your thinking as you want during the tour?
Please answer with yes or no or something else and explain why

Your answer

Your answer

To what extent did you feel comfortable expressing your comments during the tour? (on a scale of 1 - 5, 1 = not at all and 5 = highly comfortable)

- 1 2 3 4 5
-

What do you dislike about the New Death's tour? Please describe below

Your answer

Your answer

If you could sum up the New Death's tour in 3 words what would it be? (example: exciting, sad, intriguing)

Your answer

Your answer

What do you think about seeing other people's wishes comments during the tour?

Your answer

Your answer

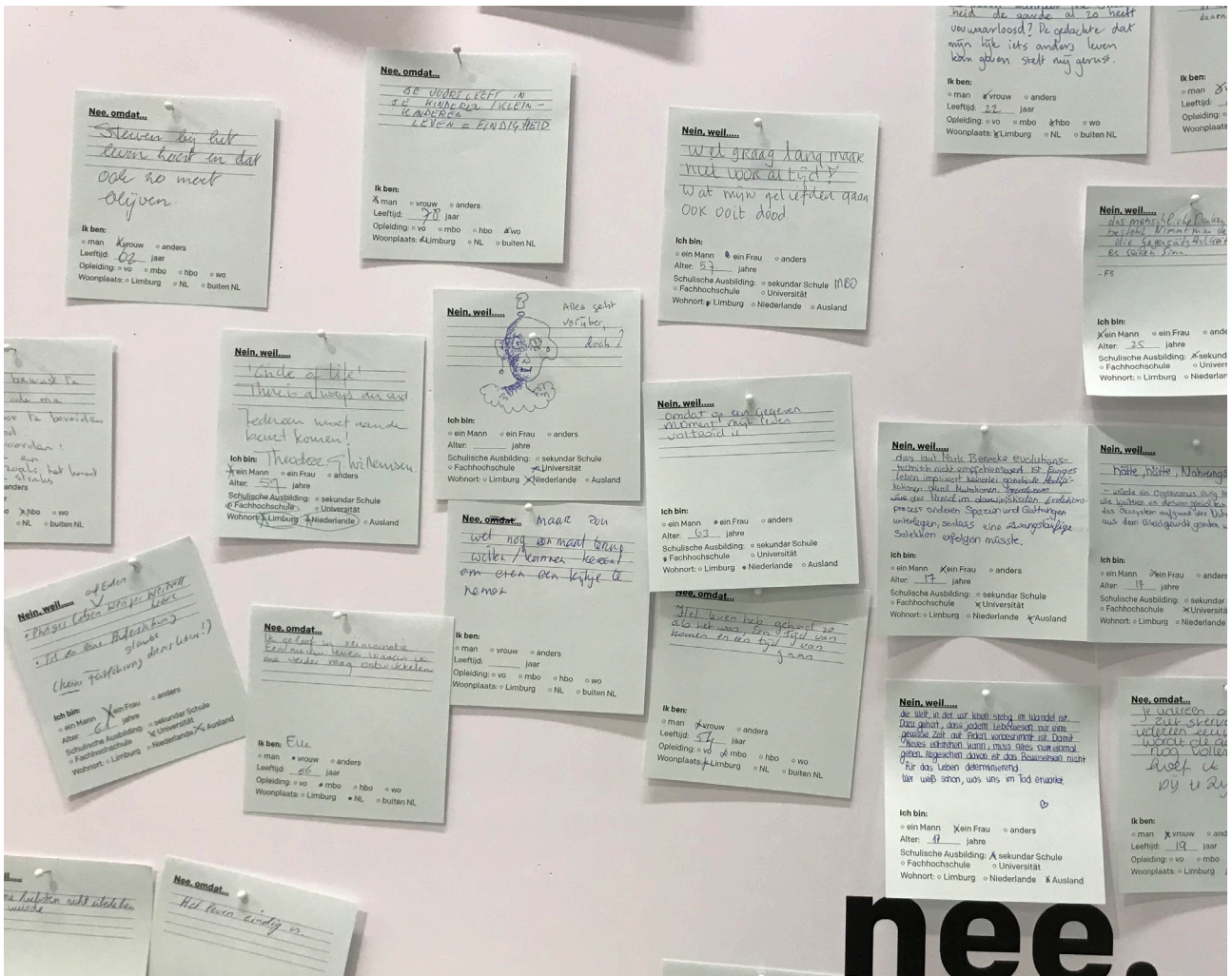
What do you think about being confronted with comments from different points of view during the tour?

Your answer

Your answer

Please feel free to write additional comments here, if desire.

[Get link](#)



Nee, omdat...

de eeuwigheid geen
begin heeft en geen
eind, en
drievieligweblende
dans in de rondte

Ik ben:
 man vrouw anders
 Leeftijd: 52 jaar
 Opleiding: vo mbo hbo wo
 Woonplaats: Limburg NL buiten NL

Nee, omdat...

* Al mijn dierbaren zullen
overlijden.
* gezondheid te wensen over
gaat laten

Ik ben:
 man vrouw anders
 Leeftijd: 33 jaar
 Opleiding: vo mbo hbo wo
 Woonplaats: Limburg NL buiten NL

B. Interview with Marina, the tour guide

Interview with Marina : Impression of visitors and their interaction with the post it board
10/04/20

1. How many visitors did you encounter per a day?

People don't come specifically for (Re)Design Death. They visit the whole cube museum. In that respect, I normally have 25 visitors per day.

2. What is your role in the exhibition?

I give a guided tour which I design myself. Focusing on the experience of what death really is in the context of exhibition and being in the exhibition all day long and having conversations about death coming from visitors themselves I don't ask questions. They want to tell me about their experience about death or they have questions about certain objects.

3. How did people start their exhibition visit? Did they usually start from the entrance?

I started with Introduction of the exhibition then we went to the departure installation then we went from theme to theme. And then I choose a few objects that are related to themes. They are most interesting in the sense that people can experience relate to it by story?

How do you do that? I try to tell them stories, for instance about the beeping machine in the hospital. It came from the experience of the designer. From personal experience, people can relate very well to that it's not just ok this is a sound and you can do something. It comes from real experience that makes people tick so to speak

4. How much time does each visitor spend on touring the exhibition?

The tour normally is about the whole of Cube Museum that is 1.5 hours. You could say that the part of (Re) Design Death takes around 45 minutes.

5. Did visitors come individual or come in group?

If it's a holiday then there will be families with children and then you see a lot of people from the funeral business because there is a lot of innovation about funeral technology. They want to learn about that. The third group is individuals, couples or groups who are interested in death-related topics by personal experience or in general, just curious.

6. How did visitors know about the exhibition?

Because we have a marketing department that made few publications and local radio. We invite journalists from Germany after the opening. One of our marketing gave them a tour. And I think it was picked up by people in the funeral business from mouth to mouth advertisement.

Funeral people : There was a lot of demand for catalogs which we don't have. So I suggest we sell it in the webshop and after we sell in the museum shop.

7. What kind of interactions do you see from the visitors?

A lot of stuff was going on. There were of course certain types of people that were behaving like they're in a funeral home, very quiet. They are sitting on the chair and reading peacefully. I couldn't say if they're just old or young. Even teenagers were not running around. This thing takes time to

sink in. It was all easy. Of course, there were people who approach directly, outgoing personality so to speak. There was a woman she came and said “well, my mother died 4 months ago” these people has experience something recently. She doesn’t know what to do with the ashes. So I recommended the Tolad. This is the product that people from Dela were interested as well.

8. Would you say that the interactions of visitors depend on their experience?

Yes, you could say that it has nothing to do with age. I was approached by a couple around 30. They asked me if the sarco is ready to use already? Like it was urgent. They wanted to know how long it would take to be on the market. I can’t give an answer that it’s about legislation in the Netherlands as well. That’s why German people come to the Netherlands to die because of the fact that there are more possibilities here.

9. Where do visitors spend time the most?

Sarco is the absolute top object because euthanasia is very discussable in NL and it’s in contrast to the roller coaster which is next to it. It meant to be extreme and Euphoria is also mentioned in Sarco. Even the case that young people that liked Sarco design like spaceships. I had one group 16-17 from NL and DE. They had a really nice discussion about the Sarco and Would you want to live forever or not?

10. What kind of emotions do you notice from the visitors?

A colleague of mine cried when I talked about the digital time capsule because her grandparents are very old. She is only 22 and she is worried that they won’t see their grandchildren. If there is a possibility for grand pa/ma to have interactions with her kids. And the app allows you to leave the message.

11. How did people know about the Question board?

Most of them did it themselves. Regular visitors just visited the exhibition and left the message. Some people just read what others wrote.

You could see from Day 1 that “No” is a big winner and that is interesting because I am very interested in the situation of CoronaVirus to see if there is any difference in answer after the virus when the museum reopen. If there is a change. It’s the opportunity to think or prepare for it better. Will this change their idea about living forever or not? I am interested to see because there will be a watershed. For me, I am looking forward to seeing it. I am interested to see if people will be even more interested in death because of this unexpected virus. The preparation for funeral is even different now.

12. What would make people answer the questions? What would be their incentive?

In general, because I don’t approach them myself in a specific way. Because now and then I ask a question to trigger them. A woman wanted to talk with me because of her mother’s situation. One worth mentioning is the angry lady about the products made from bone and ashes “if you have lived through WWII, you can’t present these” I had to calm her down. She had a lot of problems. Her view point of this also, she lost her daughter from a car accident. Organs were harvested for helping others. This is more valuable/useful than turning ashes/bone into daily products.

13. Did you stimulate them to answer the question?

No

14. Were there people who refused to participate? Why?

No, everybody who wanted to write they wrote it down. If not, they just walked pass. But at least, they read messages from others. I got into a discussion with a group of teenagers. They say I don't want to see my loved ones die and the world is overpopulated.

I told them about the design challenge.

The second group, two groups of teachers with children, left comments behind. One group teacher was there and they didn't leave comments. Second group I approached students and they discussed and left comments.

In holiday time, families that come with children there are usually engaging. Parents are engaging and want to learn something to their children and want children to think about it. So they asked and wrote down for the children. We have 6 y.o. In a guest book.

15. What were people's comments about the exhibition?

Check the guestbook. Sometimes people entered not even know about (Re)Design Death. Literally, I have no negative comments verbally or written. The majority kept looking and reading even they weren't prepared for it

Note : The Germans are more strict regarding talking about death because they have strict rules that they have to abide by.

C. Sentisizing workbook

1 Tell me something about yourself

I'd like you to introduce yourself. Tell us a little bit about your interests and your hobbies. Additionally, I'd like to get a small insight into what you do for a living?

What's your name? _____

Age _____

Hobbies? _____

What do you do for a living? _____

When was the last time did you visit Cube Design Museum? _____

Have you visited (Re) Design Death exhibition? _____

How often do you visit any museums in a year? _____

And for what occasion?

(Please circle from the choices or write down by yourself)

Holiday

Weekend

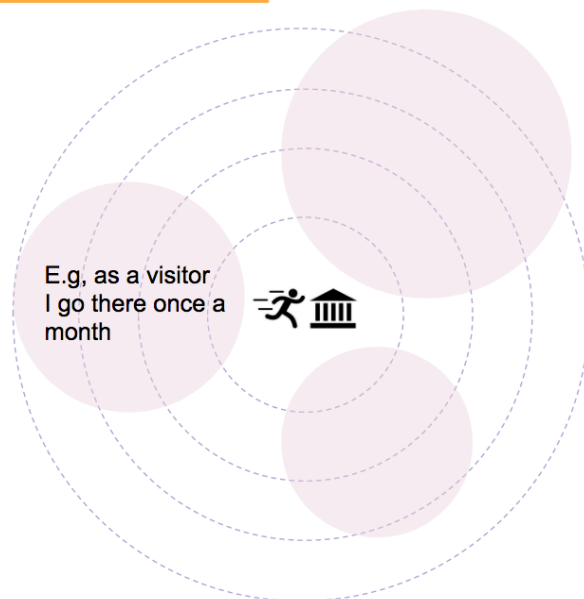
For work

For an exhibition
I'm interested in the topic

Other...

2 What are your current relationships or activities with museums?

Put them in each circle. Feel free to move, add more, or draw your own circles. The bigger circle is for the one you perceive as **more important**. The closer to you in the center means that you do it **more often**.



3 What are the tools, websites, apps, and source of information that help you stay informed about news from museums?

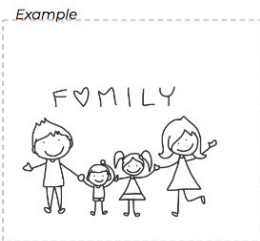
Put them around in these circles and write how they communicate to you. The closer to center means you use it more often and it is more important to you.



4 Who do you usually visit a museum with?

Today is a nice day to visit a museum. Who'd you invite to the museum with you?

You can describe with text in the box and make a drawing, or picture collage to explain



5 Time to discuss

During a museum visit, you get triggered by a design in the exhibition. Would you turn to your friends/ family / or even a stranger to make a discussion with?



How do you picture the situation happening? With how many people you'll be talking to? Is it during the walk or after you see all of the art pieces?

You can paste images, draw or write to explain



6 Let's talk about DEATH

Imagine you're visiting (Re) Design Death exhibition which exhibiting death-related design objects. You see many design that are provoking your thoughts. At the end of the exhibition, there is a question 'Do you want to live forever?'

You want to talk about it with your friend/family/ or someone who's also at the exhibition, but how comfortable are you?

Step 1: Please circle on a scale of 1 - 10 from comfortable to uncomfortable



Step 2 : please explain the reason behind that.

Because ...

I think...

I feel ...

Things that bother me are

Things that excite me about death or eternal life are...

7 Let's talk about DEATH

Would it be different if you were discussing with your family/ friends about an upcoming party instead of talking about death related topic? Why is that?

Please describe

It would be

Because.....

The circumstance(s) that I will talk about death or even eternal life is when

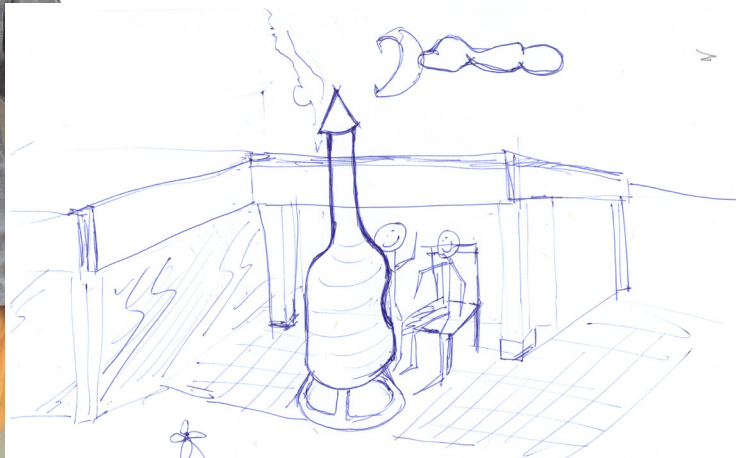
D. Collages and drawings from family session



neemt

wereld en zo geniet je David Letterman. Een kin en een glimlach de hij voor het laatste n geleiden. Kooit rozet), nooit meer dag met je neus levisie. Hij geniet v' volle teugen onden we ol maar zo met 'n gaan als rttorman.

10 PRESS. IA JACOBS





IK KAN DINGEN DOEN DIE IK EERDER NIET KON



100



een gelukkig gezin
Eindelijk tijd voor sous-vide

'Wie leeft, loopt risico op droefenis. Dat realiseren we ons nu extra'

Een goede band met je familie

Hoop doet eten

Hoe blijft het leuk

Goed met geld omgaan

het



'Als je kinderen volwassen worden, ben jij wel minder belangrijk in hun leven, maar zij niet in dat van jou'



GEWOON JE HART VOLGEN IS

Stress maakt zelfstandig

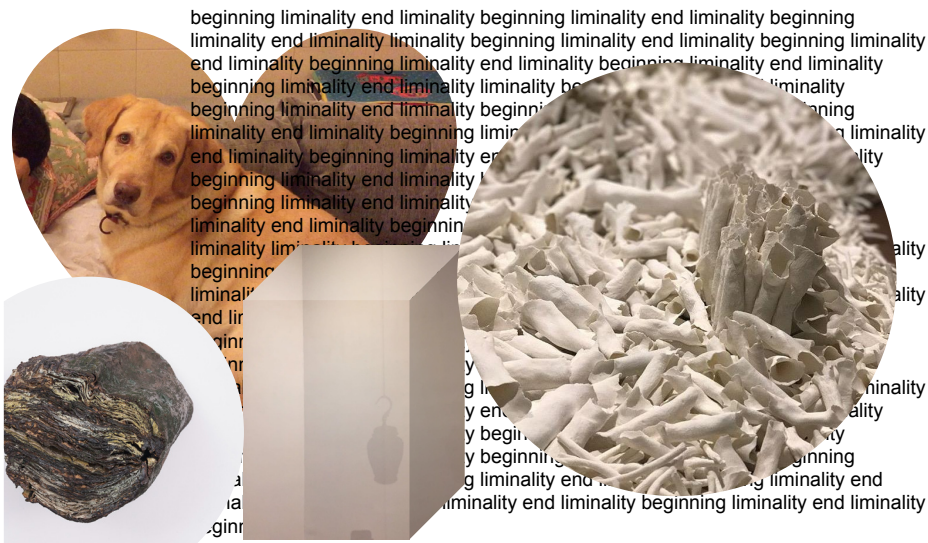
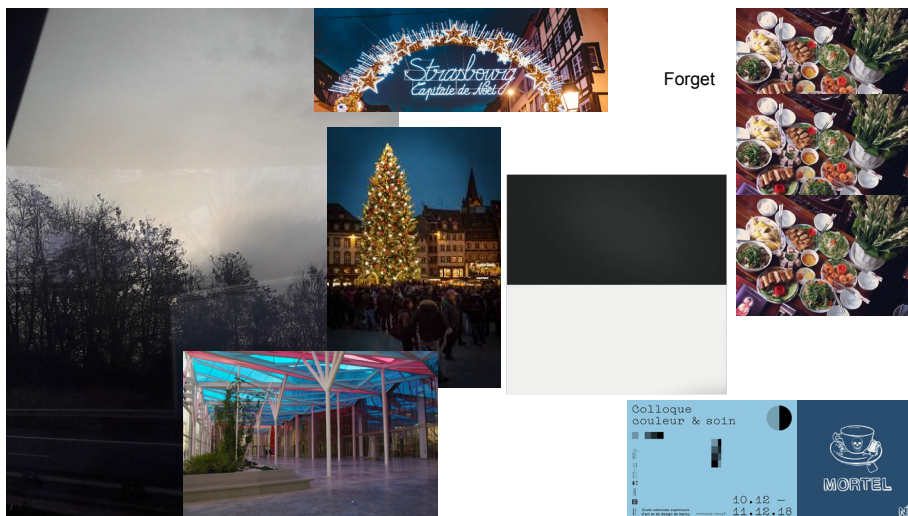
Wie op jonge leeftijd wordt blootgesteld aan stress, is zelfstandiger dan anderen. Als je een zebra-inkt bint terminste, ontdekten onderzoekers van onder meer de Universiteit Utrecht. Zij dienden aan de heft van een groep zebra-inktuikens stresshormonen toe, aan de andere helft niet. Vervolgens werden de vogels samen met soortgenoten toegelaten in voliers. De stresskuikens brachten minder tijd door in de buurt van hun ouders en hadden meer (maar vluchtiger) sociale contacten. Ze leerden ook sneller. Als de voederplaats werd afgesloten en de vogels een taak moesten uitvoeren voordat zij voedsel kregen, kopieerden niet-gestressede vogels simpelweg hun ouders. Gestressede jongvogels kopieerden vaker andere vogels, maar gingen ook vaker zelf op zoek naar de oplossing. Gevolg: de zelfstandige stressvogels losten de taak sneller op, en kregen dus sneller voedsel dan niet-gestressede soortgenoten.

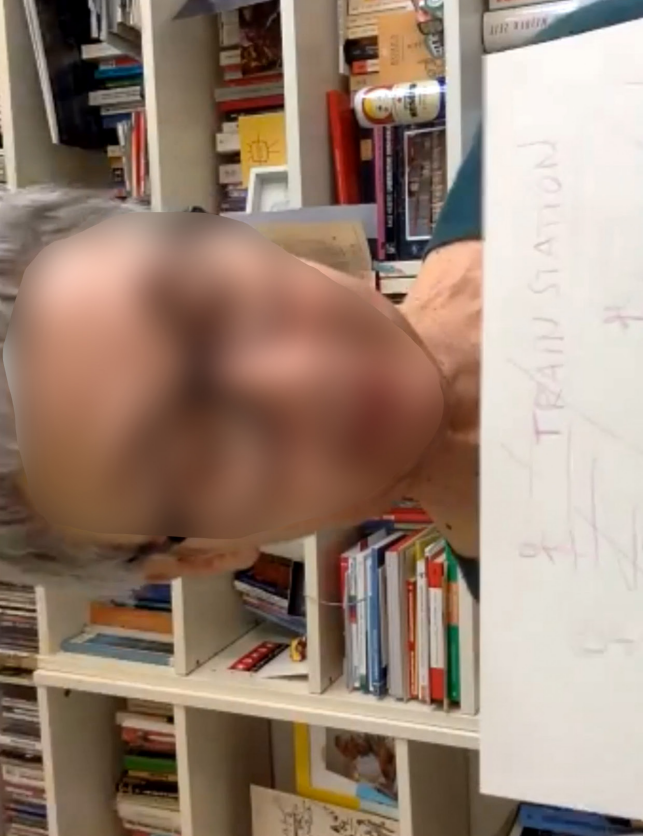
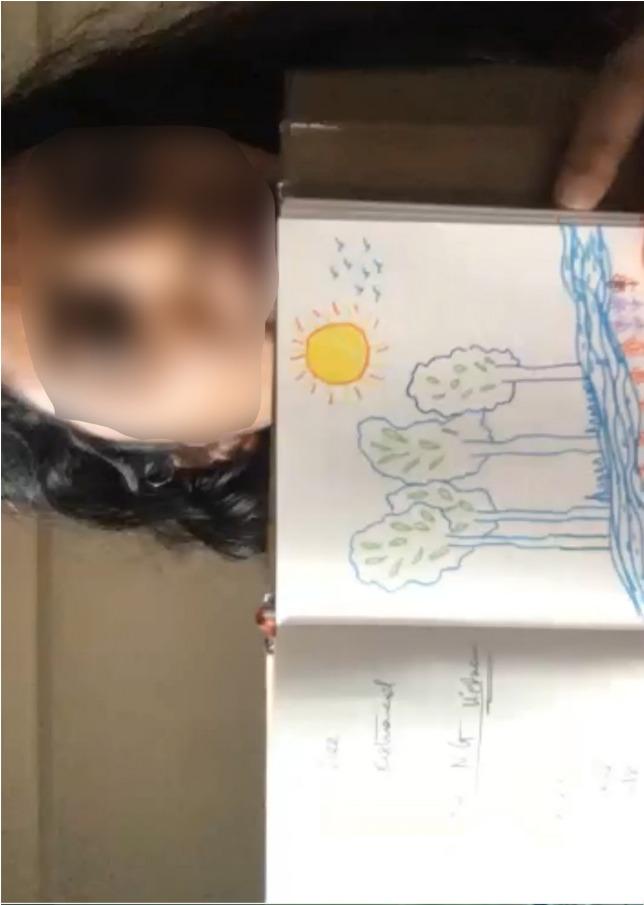


DURFTE VRAGEN

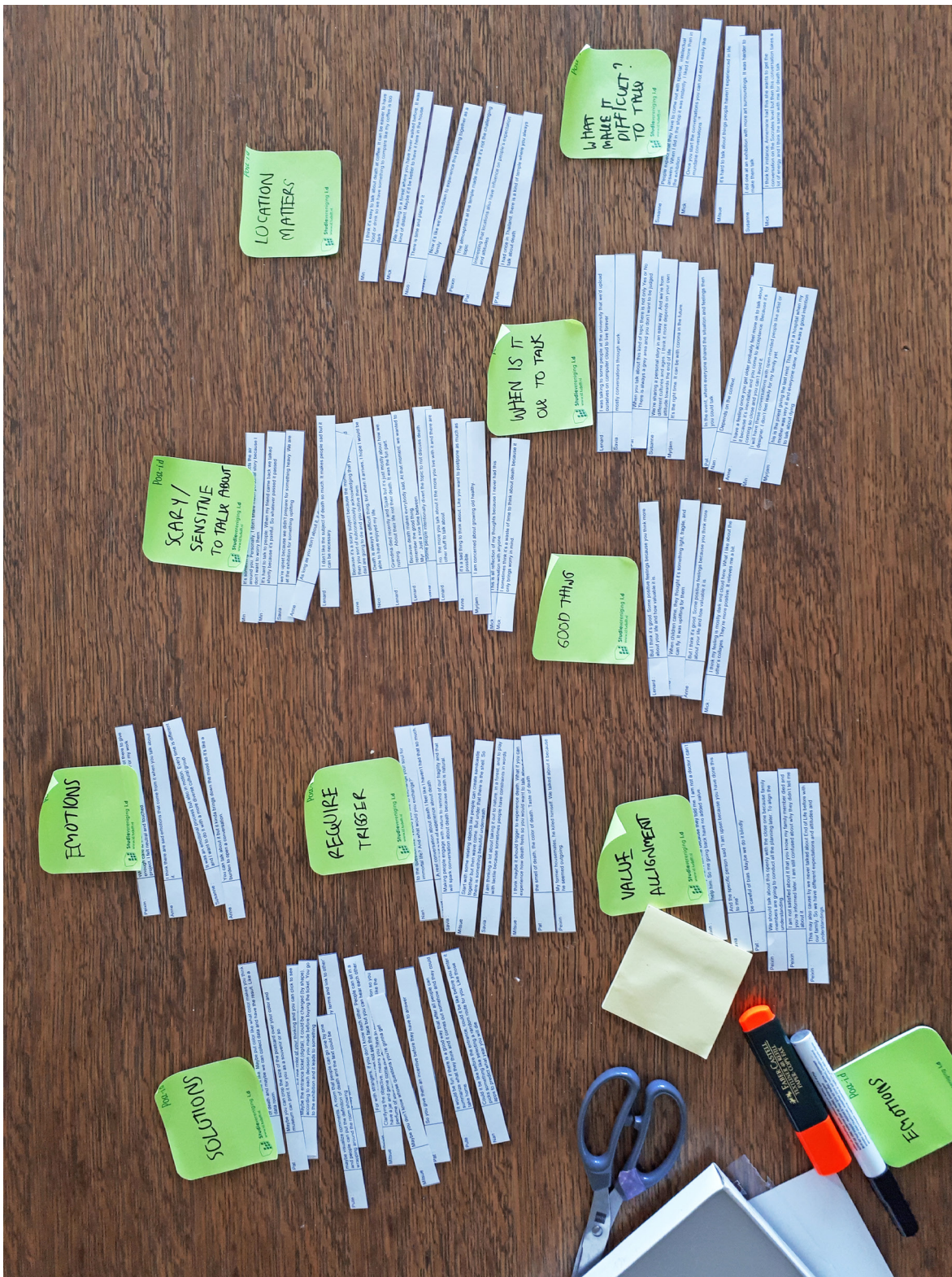


E. Collages and drawings from strangers session





F. Clustering quotes from three sessions



G. Questionnaire to visitors

Evaluation form of New Death's Tour

Thank you for participating the tour. Now you've reached the very final destination. Thank you again - Pat Parton, Design for Interaction, TU Delft

*** Required**

Name *

Your answer _____

Age *

Your answer _____

Gender *

Male

Female

Other: _____

To what extent did you find the tour explorative? (on a scale of 1 - 5, 1 = not at all and 5 = strongly explorative)

1 2 3 4 5

To what extent did you find the tour support your reflective thinking regarding immortality? (on a scale of 1 - 5, 1 = not at all and 5 = strongly supportive)

1 2 3 4 5

To what extent did you find the tour inspiring? (on a scale of 1 - 5, 1 = not at all and 5 = strongly inspiring)

1 2 3 4 5

Would you like to recommend the tour to your friend or family? Why is that?

Your answer _____

To what extent did you find the tour sentimental? (on a scale of 1 - 5, 1 = not at all and 5 = strongly sentimental)

1 2 3 4 5

Do you find yourself wanting to visit (Re) Design Death exhibition after finishing the tour?

Yes
 No
 Maybe
 Other: _____