

# Methods of Contextualising - Joyful Experiences

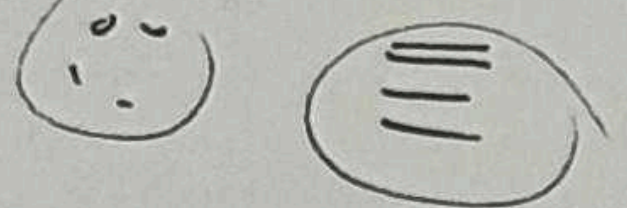
Gayatri, Jason, Tower

# What gives you joy? :)

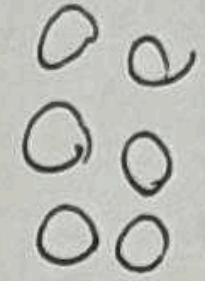
We listed down spaces, things we do as individuals that gives us joy.



②



printing  
near  
overlay



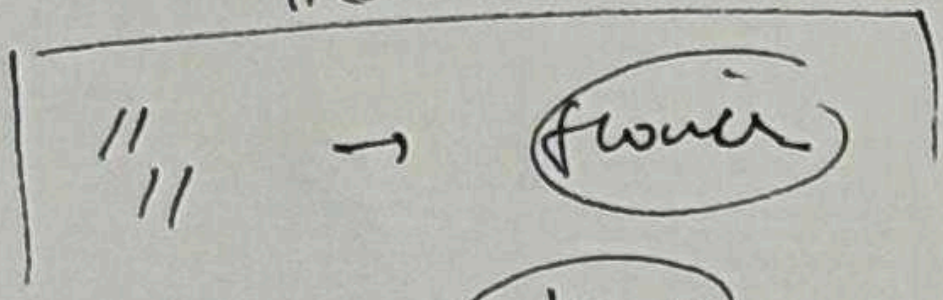
stone

flowers

trees

new graphic language - index

Index. → Braille.



Braille

cinema  
movie

subtitles

Blind people

Not compare

Food  
Retail  
Furniture

online  
in person

shopping

walks

parks

maps

Botanical garden

touch - stones, wood  
names river.

A map for flower.

Who

Joy

Parties

Travelling

trains  
Buses

road  
signs

from a fictional  
perspective

disability

Icon

- linocut
- uv - print
- glue / acrylic

1. for color blindness

food is not attractive

color

- describe food?
- can't see.
- music

ADHD

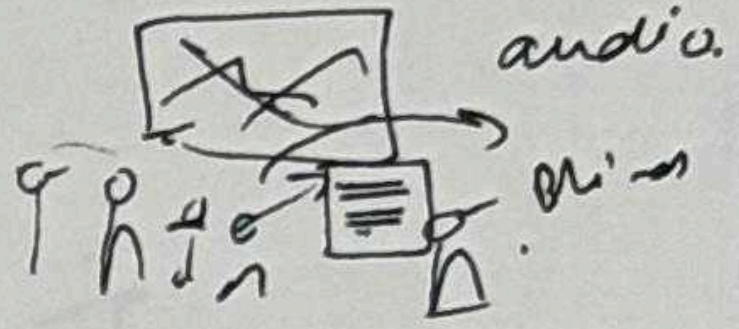
system - identity

neurodiverse new dining

How

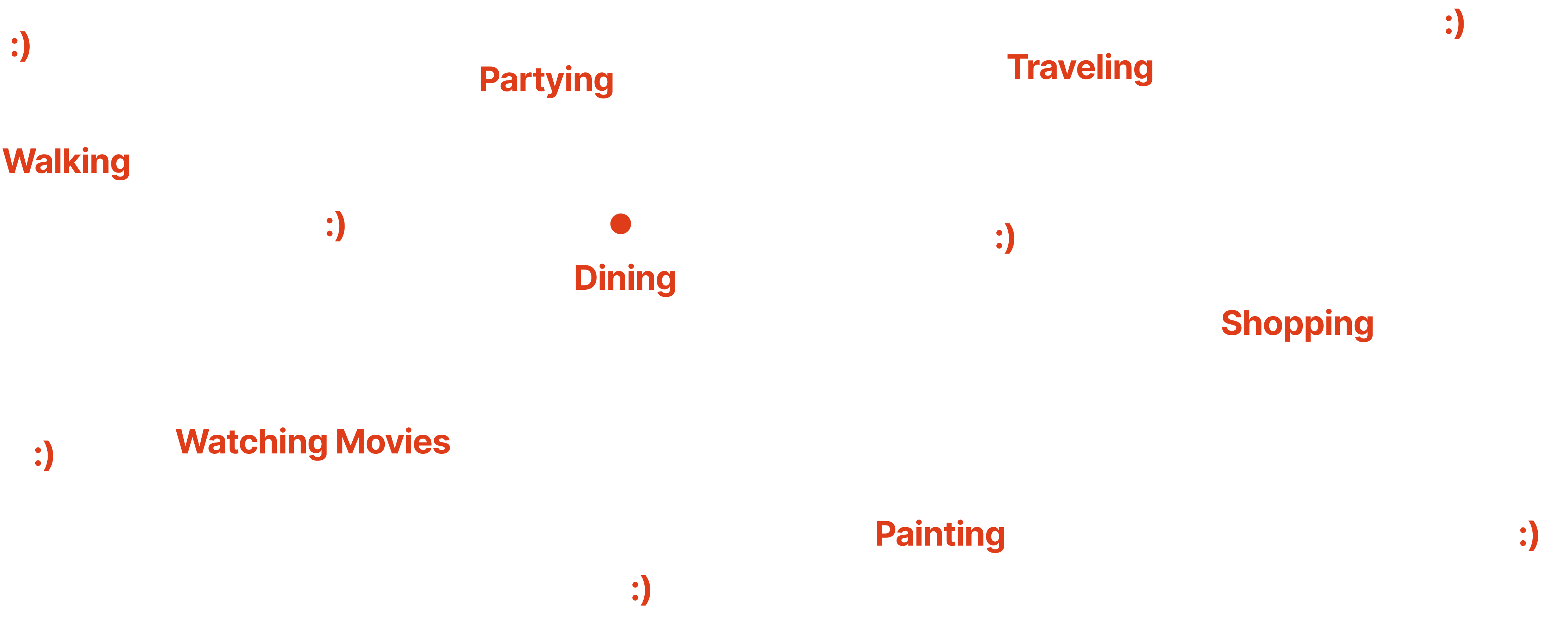
hijacking

disability issues &  
putting them in other  
context



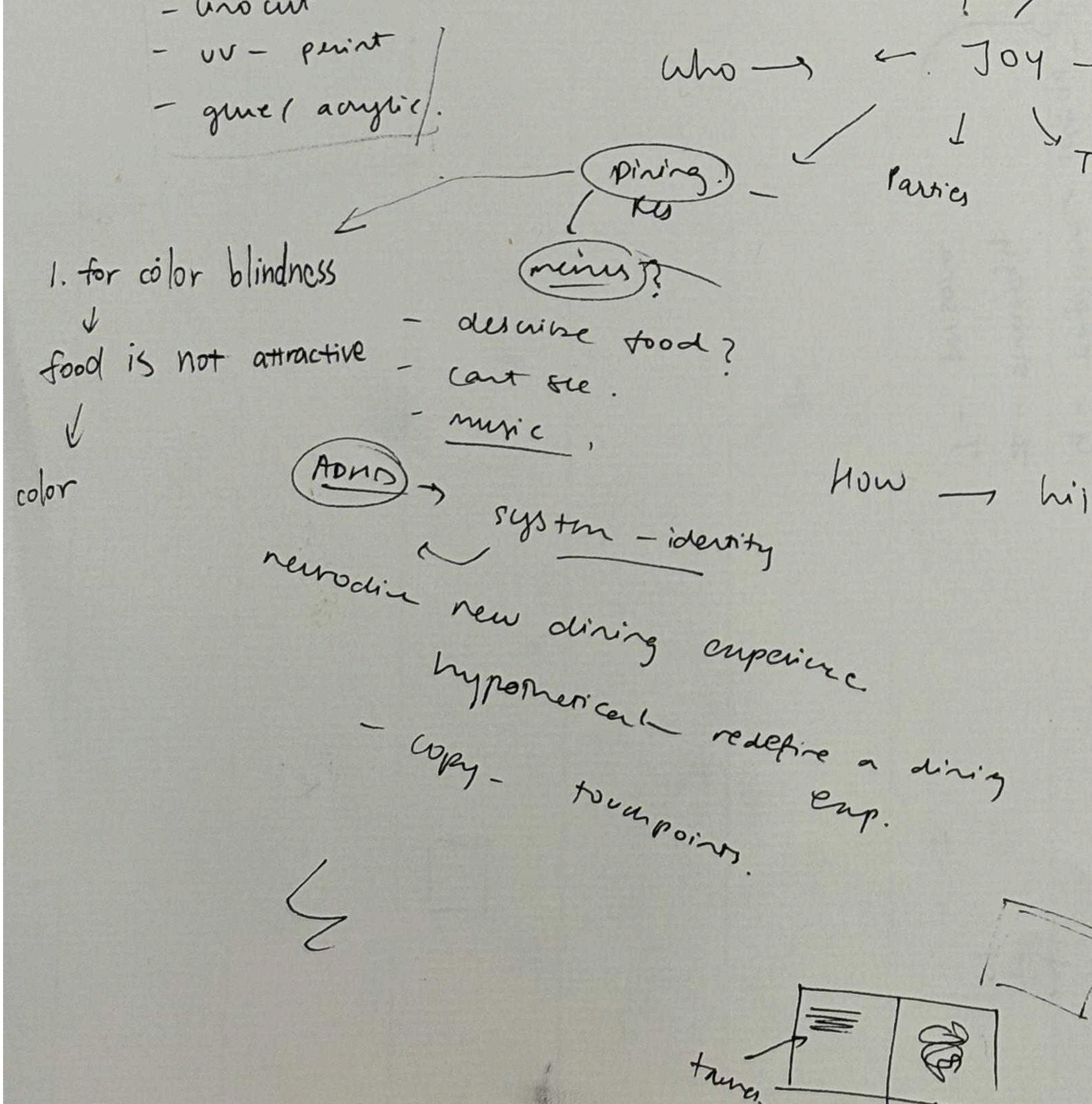


# A few highlights



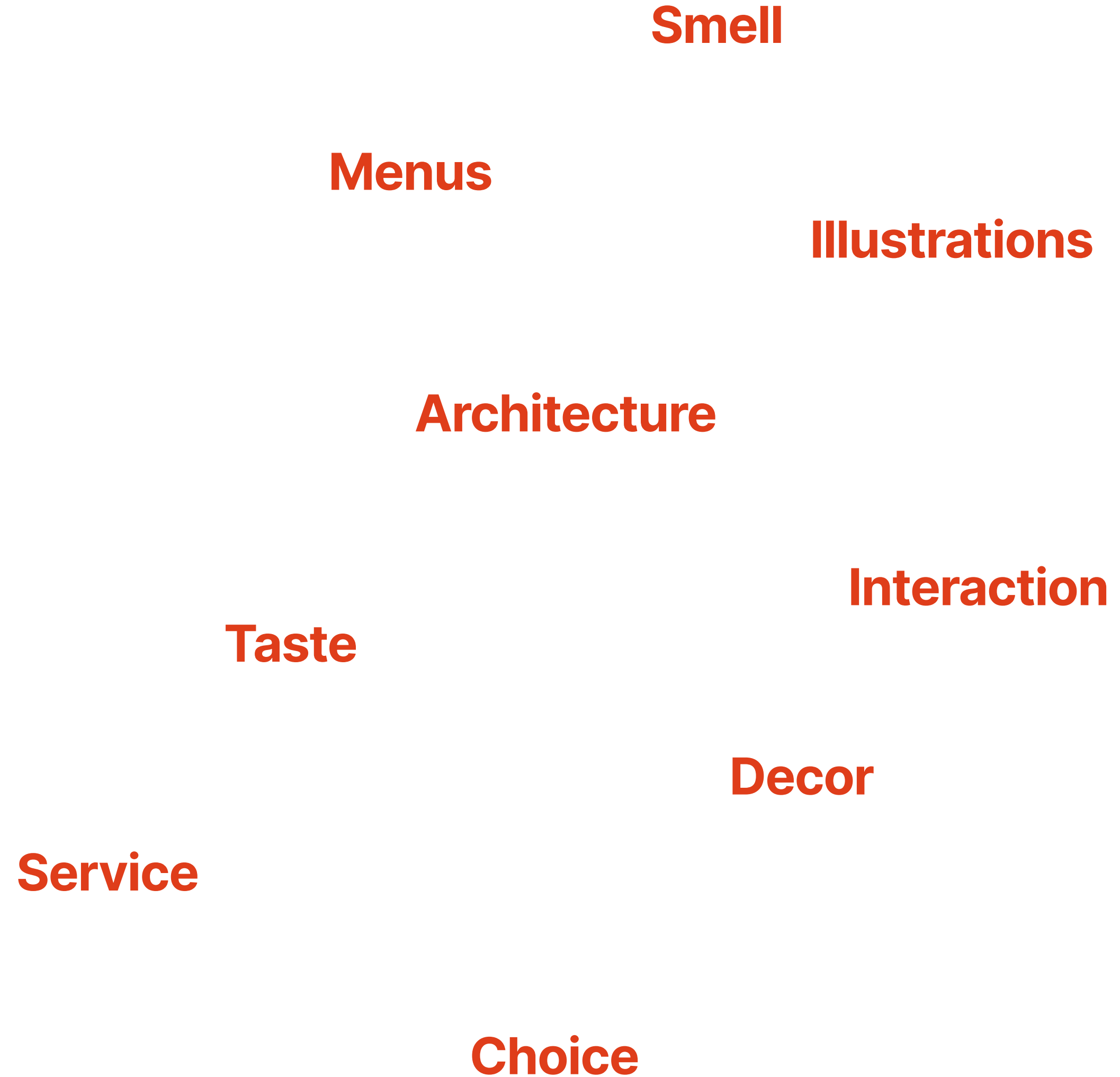


**How might we  
redefine the dining  
experience and  
create a more joyful  
inclusion?**





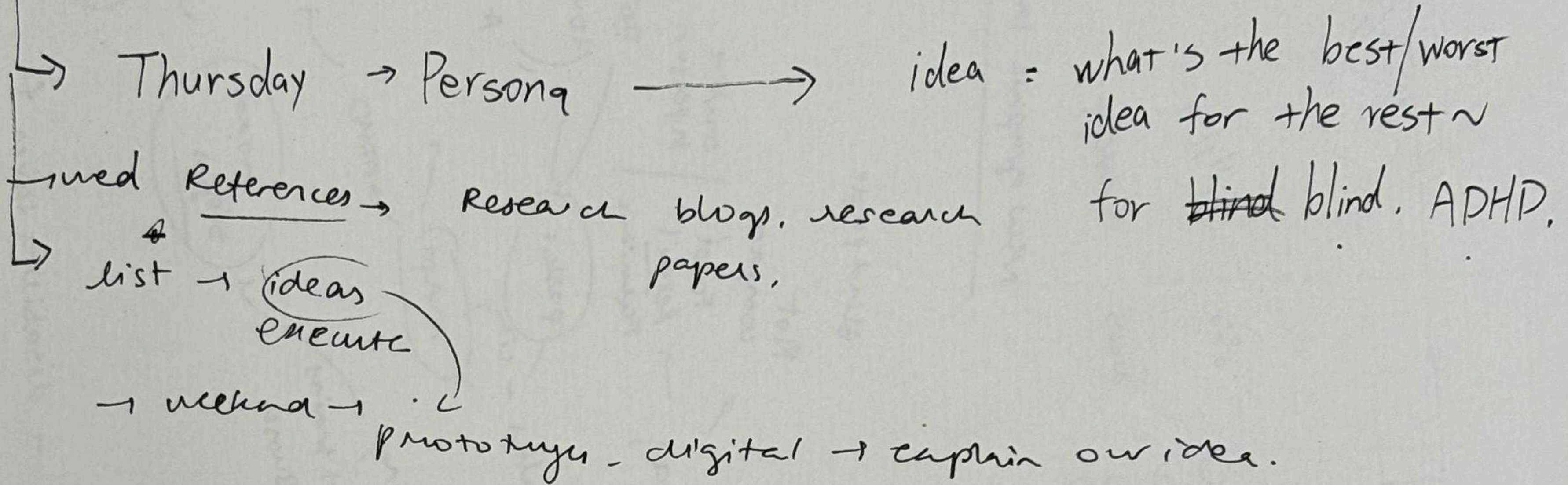
**What are the various  
touch points that give  
us joy when dining  
out?**





# Branding - identity.

→ Dining Restaurant.



G - experience ideas } for Thursday  
Z - strategy  
T - persona



## Barriers :(

The dining experience can be filled with barriers for :

d/Deaf, Disabled, Blind, and Neurodivergent individuals.



# Empathy mapping - all personas

Scene → Context → Painpoint



# ADHD

## ADHD Dining Experience

**Persona: ADHD Dining Experience (London)**  
**Name:** Alex  
**Age:** 29  
**Occupation:** Graphic Designer  
**Location:** Shoreditch, London  
**Diagnosis:** ADHD (Attention Deficit Hyperactivity Disorder)  
**Technology Use:** Smartphone reminders, noise-canceling headphones, productivity apps  
**Mobility:** Frequently walks or cycles, sometimes forgets directions and relies on Google Maps

Scene	Scene 1: Deciding Where to Eat	Scene 2: Entering the Restaurant & Choosing a Seat	Scene 3: Entering & Choosing a Seat	Scene 4: Ordering Food	Scene 5: Eating the Meal
Context	Alex suddenly craves a specific type of food but struggles to choose a restaurant. They browse social media and Google Maps, repeatedly switching between options and feeling overwhelmed by too much information.	Tom enters the restaurant, but the warm or dim lighting makes it hard to read signs or menu boards. He looks for a well-lit seat where he can comfortably read the menu.	Upon arrival, Alex finds the restaurant loud and visually stimulating. They want a seat that feels comfortable but struggle to choose.	The menu is overwhelming, with too many options. Alex has difficulty making a decision and may impulsively order too much or something they later regret.	Alex eats while scrolling on their phone or chatting with a friend, sometimes forgetting their food is getting cold. They might fidget or struggle to stay engaged with the dining experience.
Painpoint	Edited food photos distort colors, making dishes hard to recognize. Some menus use color coding (e.g., red for spicy, green for vegetarian) which he cannot distinguish.	Lighting affects color perception, making signage and menus harder to read. Some digital menus have poor contrast, with text blending into the background.	Overstimulation from noise, lighting, or crowded spaces. Difficulty deciding where to sit due to sensory factors. Long wait times can cause impatience or impulsive decisions to leave.	Information overload from complex menus. Impulse ordering without fully considering preferences. Struggles to communicate needs with staff efficiently.	Difficulty maintaining focus, leading to rushed or slow eating. Sensory distractions (lighting, noise, seating discomfort). Formal dining environments can feel restrictive and stressful.

# Neurodivergent

## Neurodivergent Dining Experience Journey Map

**Persona: Neurodivergent Dining Experience (London)**  
**Name:** Mia  
**Age:** 26  
**Location:** Islington, London  
**Diagnosis:** Autism Spectrum Disorder (ASD), Sensory Processing Disorder  
**Technology Use:** Smartphone with accessibility apps, noise-canceling headphones  
**Mobility:** Prefers walking and cycling, though occasionally uses public transport during off-peak hours  
**Dining Habits:** Prefers quiet, structured environments and tends to avoid chaotic or unpredictable settings. Enjoys simple, familiar foods with clear, consistent textures and flavors.

Scene	Scene 1: Deciding Where to Eat	Scene 2: Arriving at the Restaurant	Scene 3: Ordering Food	Scene 4: Dining Experience	Scene 5: Paying & Leaving
Context	Mia wants to dine out but is overwhelmed by the abundance of restaurant options. She struggles to decide where to go, often relying on past experiences or recommendations from trusted sources to avoid the unpredictability of new environments.	Mia arrives at the restaurant, but the noise level and lighting may feel overwhelming. She wears noise-canceling headphones and tries to focus on the structure of the space to calm her anxiety. She also checks the layout for any confusing elements or obstacles.	Mia looks at the menu but struggles with choices, especially if the menu is overly complex or uses ambiguous language. She orders food with familiar textures and flavors and feels more comfortable ordering simple, clear dishes.	As Mia eats, she focuses on the texture and taste of her food. However, background noise from the restaurant or sudden disruptions (such as loud conversations or clinking dishes) can distract her, making it hard to concentrate on the meal.	After the meal, Mia heads to the counter to pay. She may experience stress if the payment system is complicated or requires excessive interaction with the staff. She prefers systems that are clear, straightforward and don't require small talk or unnecessary social interaction.
Painpoint	-Too many choices lead to decision fatigue -Fear of sensory overload in unfamiliar places -Difficulty navigating websites with cluttered or flashy designs	-High noise levels or unpredictable sounds can cause stress -Intense lighting or overly bright colors may feel too stimulating -Unclear or cluttered restaurant layouts can be disorienting	-Complex or overly descriptive menus can cause confusion -Food items with unclear ingredients or complex flavors may lead to anxiety -Difficulty with noisy or busy servers causing stress while ordering	-Distacting background noise can disrupt concentration and cause discomfort -Unpredictable or major restaurant environments make it hard to focus on dining -Sudden changes in the environment (e.g., a loud noise, a crowded table) can lead to sensory overload	-Long lines or complicated payment processes cause anxiety -Confusion or discomfort due to complex payment systems -Excessive social interaction or customer service may feel overwhelming -Unclear instructions or additional requests (e.g., "Would you like to share a few more sides with us?") can cause a lot of stress and make it hard for customers to feel comfortable -Inconsistent or unclear signage (e.g., "Would you like to share a few?")

# Colour Blindness

**Persona: Colorblind Dining Experience (London)**  
**Name:** Tom  
**Age:** 31  
**Location:** Hackney, London  
**Color Vision Deficiency:** Deuteranopia (red-green colorblind)  
**Technology Use:** Color filter apps, high-contrast mode on devices  
**Mobility:** Independent, commutes by bike or public transport  
**Dining Habits:** Enjoys trying new restaurants but prefers places with clear visual contrast and readable menus.

Scene	Scene 1: Choosing a Restaurant	Scene 2: Entering the Restaurant & Choosing a Seat	Scene 3: Ordering Food	Scene 4: Eating the Meal	Scene 5: Paying & Leaving
Context	Tom wants to try a new restaurant and looks up recommendations on Google Maps or social media. However, many food photos are oversaturated or heavily filtered, making it hard to tell what the dish actually looks like. He relies on reviews and menu descriptions instead.	Tom enters the restaurant, but the warm or dim lighting makes it hard to read signs or menu boards. He looks for a well-lit seat where he can comfortably read the menu.	Tom reads the menu but notices that some items are only distinguished by color, such as "red for spicy" and "green for vegetables". He asks the waiter for clarification to avoid ordering something that doesn't match his dietary preferences.	When the food arrives, Tom struggles to differentiate between certain ingredients, such as raw beef and tuna. He relies on taste or asks his friend to confirm what's on his plate. He might also mistake one spice for another until he tastes it.	Tom goes to pay, but the payment terminal screen uses color-coded buttons (e.g., green for confirm, red for cancel), which he struggles to differentiate. He also finds the bill hard to read due to low contrast in the text.
Painpoint	Edited food photos distort colors, making dishes hard to recognize. Some menus use color coding (e.g., red for spicy, green for vegetarian), which he cannot distinguish.	Lighting affects color perception, making signage and menus harder to read. Some digital menus have poor contrast, with text blending into the background.	Color-based food classification lacks alternative indicators. Drink menus may use colors to describe flavors (e.g., "blue cocktail"), which he cannot interpret.	-Some ingredients look similar, affecting the dining experience -Needs to rely on other senses (taste, smell) to identify food	-Payment interfaces rely on color coding, leading to potential mistakes -Printed bills may have poor contrast, making numbers difficult to read

# Blind

## Italian Restaurant in Soho, London

**Persona: Blind Dining Experience (London)**  
**Name:** Daniel Evans  
**Age:** 35  
**Occupation:** Freelance Writer  
**Location:** Camden, London  
**Vision:** Congenital blindness  
**Technology Use:** iPhone with VoiceOver, Braille display  
**Mobility:** Independent traveler using navigation apps and a white cane  
**Dining Habits:** Enjoys exploring different restaurants, relies on audio menus or verbal descriptions from staff

Scene	Scene 1: Entering the Restaurant	Scene 2: Finding the Table	Scene 3: Ordering Food	Scene 4: Eating the Meal	Scene 5: Paying the Bill
Context	Daniel and his friend arrive at the restaurant. His friend pushes the door open effortlessly, but Daniel, using his cane to detect the threshold, finds the door a bit heavy. He carefully steps inside, unsure of any obstacles ahead.	The waiter leads them to their table, but the restaurant is noisy, making it hard for Daniel to follow verbal directions. His friend quickly guides him by touching his shoulder. Daniel reaches out to feel the chair and table before sitting down carefully.	Daniel tries to access the menu using VoiceOver on his phone, but the restaurant's website is not optimized for accessibility, making navigation difficult. His friend reads the menu aloud, but Daniel has to ask multiple times for details about portion sizes and ingredients.	The food arrives, and the waiter simply says, "Here's your spaghetti." Daniel is unsure of the exact placement of the plates and hesitates before fully touching the edge of the plate to locate his food. His friend helps by describing the plate's layout: "Your spaghetti is in the center, garlic bread on the right."	Daniel prefers Apple Pay but is handed a card reader without any explanation. He fumbles to find the correct area to tap his phone. The printed receipt is also unreadable, and no electronic receipt is offered.
Painpoint	-No automatic door, making entry difficult -Lack of clear tactile or audio guidance at the entrance	-Background noise makes verbal directions unclear -Staff often rely on gestures rather than precise verbal instructions	-No accessible digital menu; reliance on others for ordering -Lack of Braille or audio menus	-No standardized way to describe food placement -Risk of accidentally touching hot or messy food while trying to locate it	-Payment devices lack tactile guidance, making transactions difficult -No accessible receipt options (Braille, digital, or audio)



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Scene

Scene 1:  
Entering the  
Restaurant

Scene 2:  
Finding the  
Table

Scene 3:  
Ordering  
Food

Scene 4:  
Eating the  
Meal

Scene 5:  
Paying the  
Bill

Context

Daniel and his friend arrive at the restaurant. His friend pushes the door open effortlessly, but Daniel, using his cane to detect the threshold, finds the door a bit heavy. He carefully steps inside, unsure of any obstacles ahead.

The waiter leads them to their table, but the restaurant is noisy, making it hard for Daniel to follow verbal directions. His friend quietly guides him by touching his shoulder. Daniel reaches out to feel the chair and table before sitting down carefully.

Daniel tries to access the menu using VoiceOver on his phone, but the restaurant's website is not optimized for accessibility, making navigation difficult. His friend reads the menu aloud, but Daniel has to ask multiple times for details about portion sizes and ingredients.

The food arrives, and the waiter simply says, "Here's your lasagna." Daniel is unsure of the exact placement of the dishes and hesitates before lightly touching the edge of the plate to locate his food. His friend helps by describing the plate's layout: "Your lasagna is in the center, garlic bread on the right."

Daniel prefers Apple Pay but is handed a card reader without any explanation. He fumbles to find the correct area to tap his phone. The printed receipt is also unreadable, and no electronic receipt is offered.

Painpoit

- No automatic door, making entry difficult
- Lack of clear tactile or audio guidance at the entrance

- Background noise makes verbal directions unclear
- Staff often rely on gestures rather than precise verbal instructions

- No accessible digital menu; reliance on others for ordering
- Lack of Braille or audio menus

- No standardized way to describe food placement
- Risk of accidentally touching hot or messy food while trying to locate it

- Payment devices lack tactile guidance, making transactions difficult
- No accessible receipt options (Braille, digital, or audio)



# Physical Accessibility

Mobility Disabilities

## Entrance & Seating Issues:

Steps at the entrance, lack of ramps, narrow doorways - difficult for wheelchairs

## Table Height & Spacing:

Crowded seating arrangements can be hard to navigate with mobility aids.

## Restrooms:

Lack of accessible restrooms or doors that are too heavy to open.

## ● Self-Service Challenges:

High counters, buffets, or touchscreen ordering systems may be inaccessible.

# Visual Accessibility

Blind & Low-Vision Individuals

## ● Menu Barriers:

Small fonts, handwritten chalkboard menus, or no Braille/audio menus make ordering difficult.

## Navigation Challenges:

Lack of tactile paths, poor lighting, or cluttered layouts make movement unsafe.

## ● Food Identification:

If food isn't described properly, it's hard to know what's on the plate without assistance.



# Sensory Sensitivities

Neurodivergent & Chronically Ill Individuals

## Overwhelming Sensory Stimuli:

Bright lights, strong smells, loud noises, and unpredictable social interactions can cause distress.

- **Unclear Menus:**

Too many options, confusing layouts, or fast decision-making pressure can be difficult to navigate.

## Rigid Social Expectations:

Difficulty making eye contact, needing extra processing time, or struggling with small talk can be challenging.

# Cognitive & Communication

Speech impairment

- **Communication Barriers:**

No sign language-friendly staff or lack of alternative communication methods like writing or speech-to-text apps.

## Ordering Stress:

Fast-paced interactions may be difficult for those with speech impairments or cognitive disabilities.



Dans le Noir  
London



Signs  
Toronto



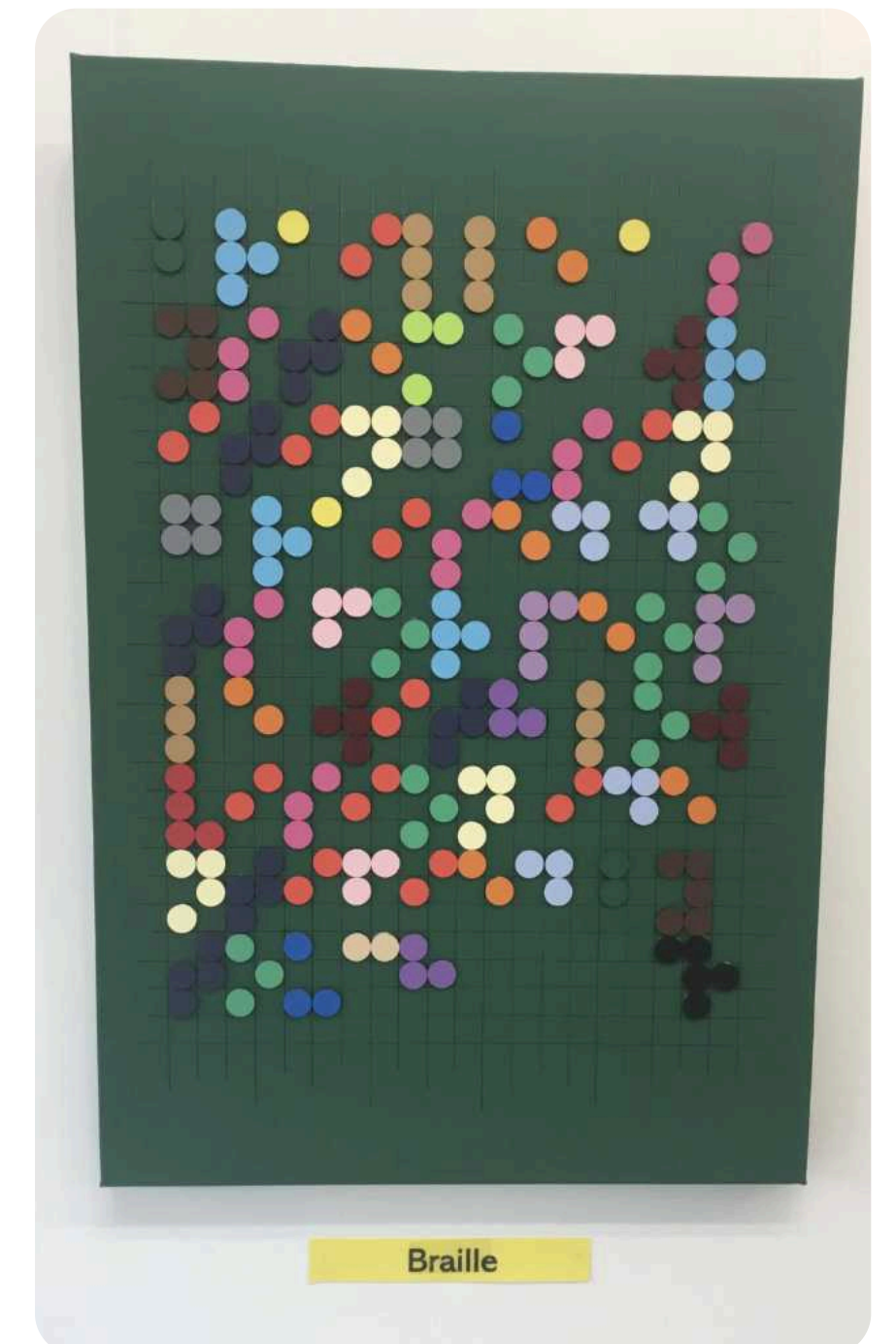
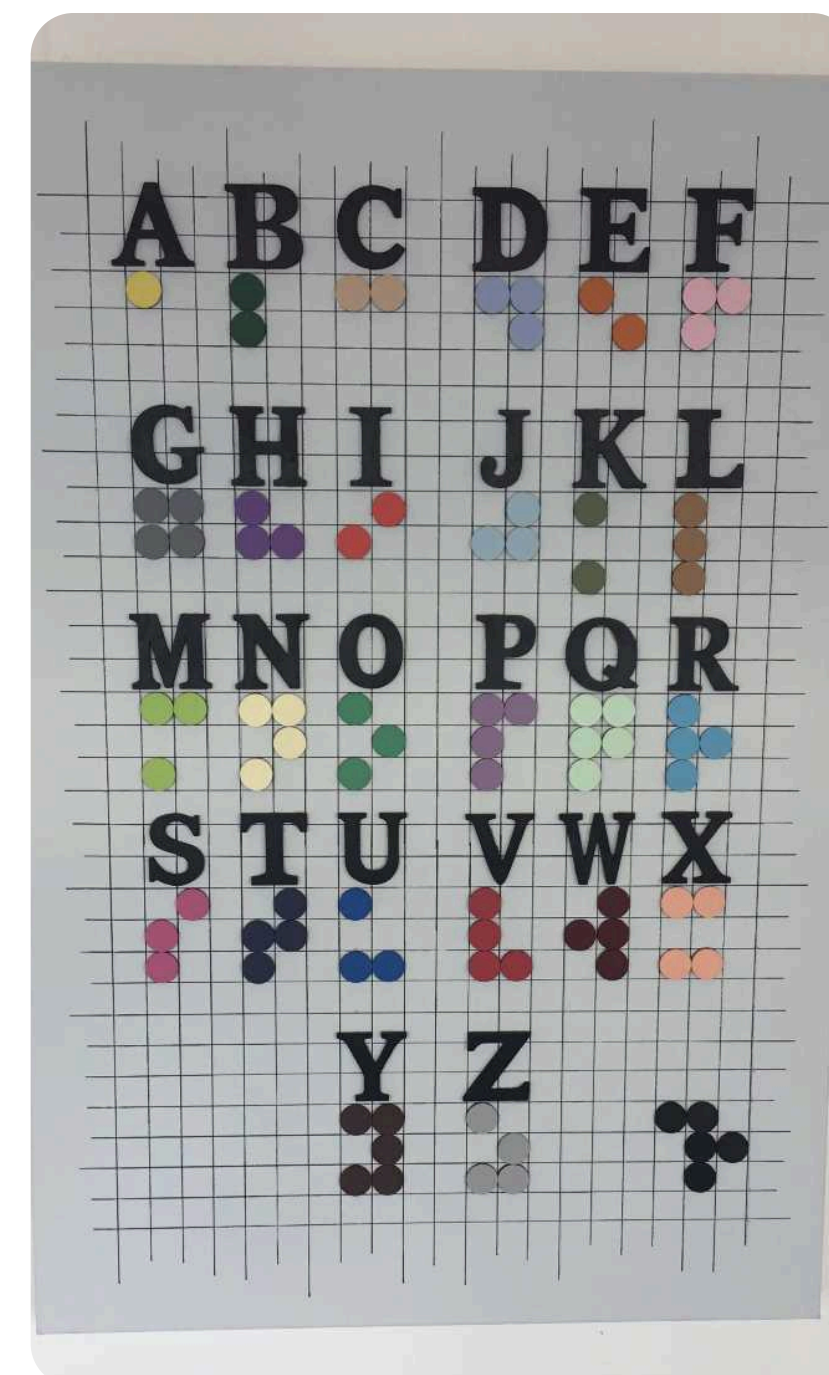
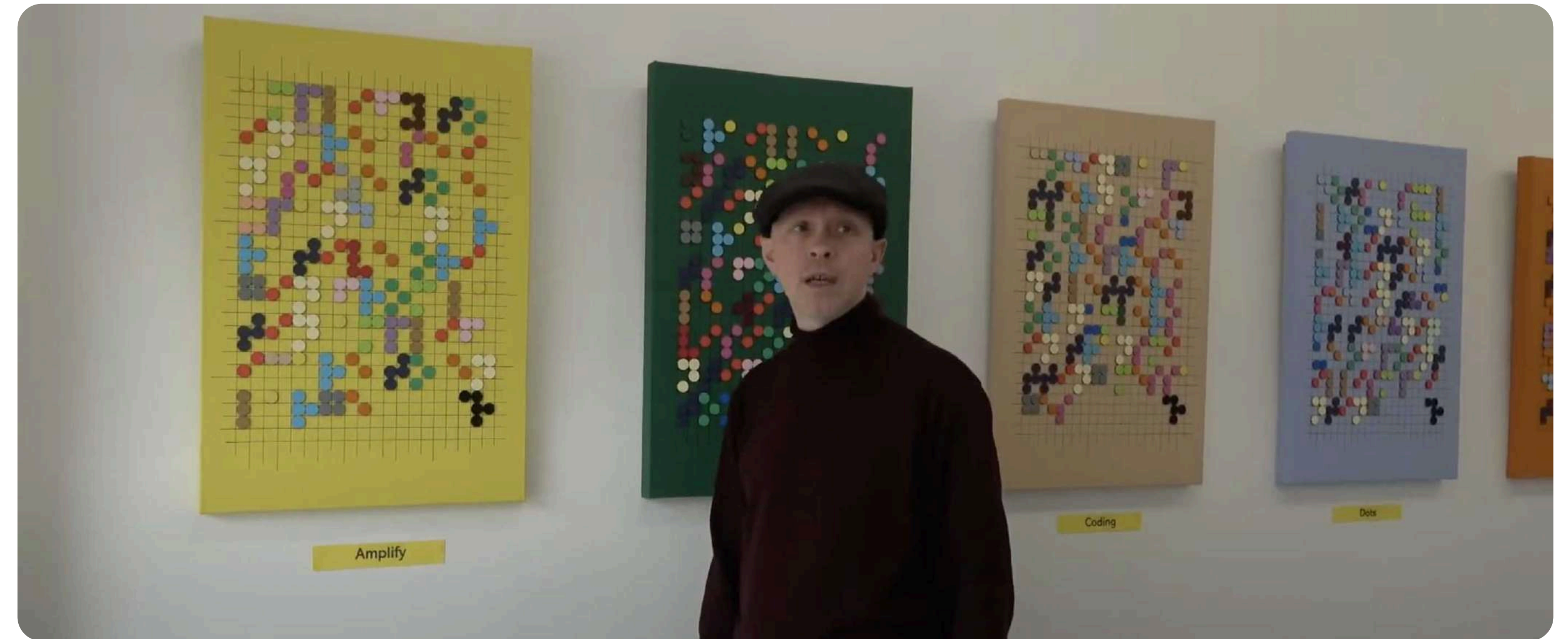


# CLARKE REYNOLYS

## Decoding braille

A 40 year old Braille artist. like to show how beautiful Braille can be.

Colour coded system each letter pattern was given its only colour so that a sighted person could learn braille threw colour association just as the brain recognises patterns in daily life.





## Potential Design Interventions for an Inclusive Dining Experience

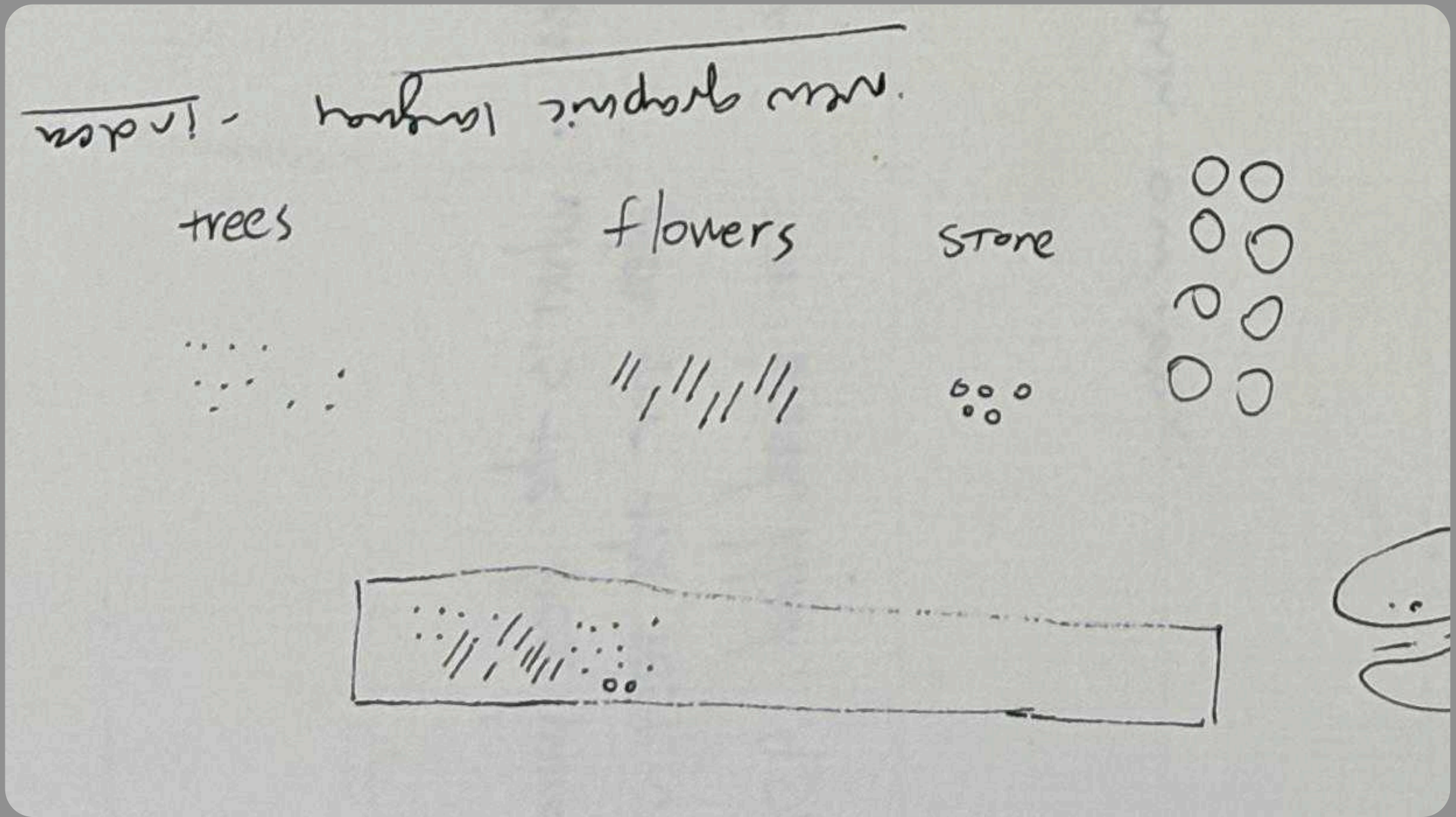
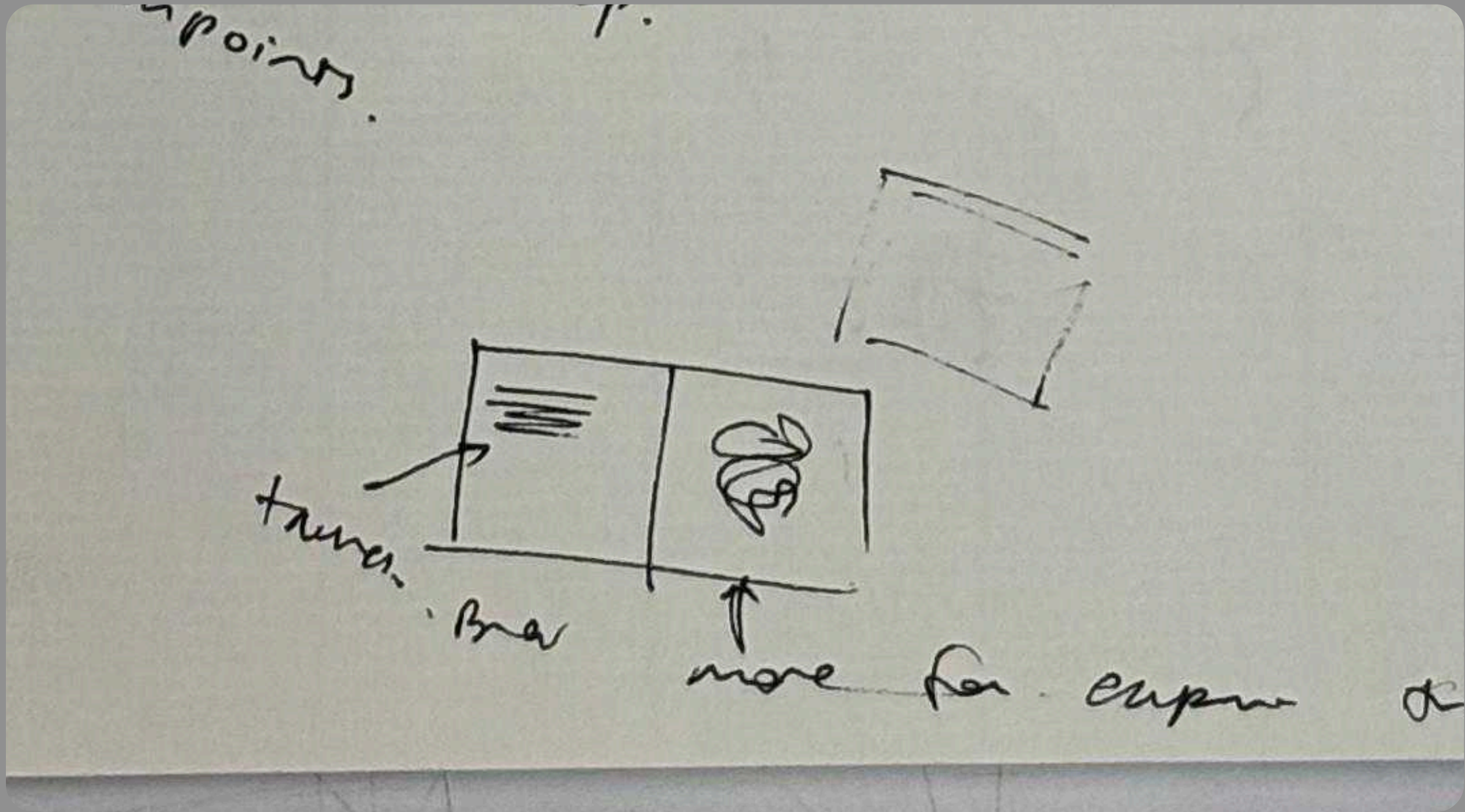
- **Tactile Menus:** Large-print, high-contrast, Braille, or digital menus with text-to-speech options.
- **Non-Verbal Ordering Systems:** Icons, gesture-based ordering, or digital options for d/Deaf customers.
- **Inclusive Staff:** Educating servers on disability etiquette, sign language basics, and alternative communication methods.
- **Voice content:** Podcasts, audio based and touch based campaigns, brand communication



# Tenji

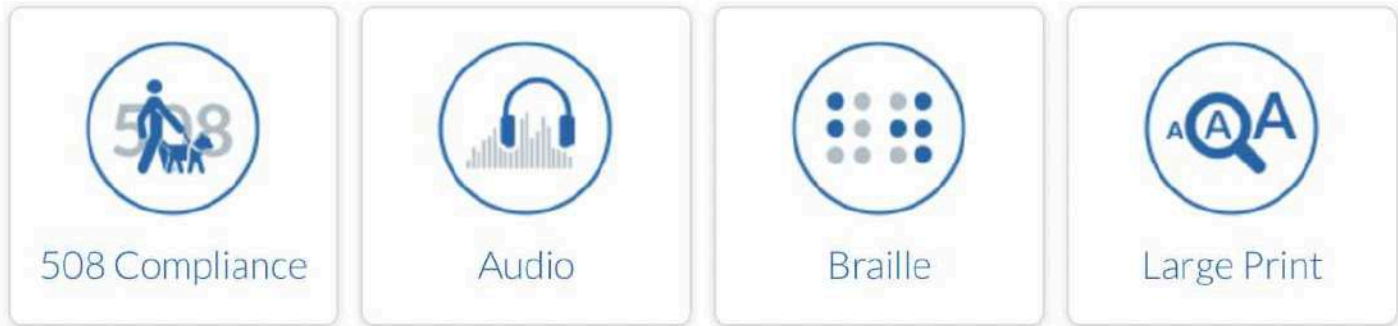
A tactile dining experience





**Ideas:**

For prototypes we can use sticky beads  
Use ai to generate images of the restaurant - specific like the door etc  
The signage of the restroom is inclusive  
Guide dogs allowed sign  
Braille by colour associations  
Overlay on text and colour  
<https://www.amazon.co.uk/scratch-sniff/s?k=scratch+and+sniff>  
Scratch and sniff



Which restaurant?  
Japanese food - why because it can best illustrate our idea

Name?

- Sensus
- Umami
- Tenji

We need to focus on a specific category, as addressing everything would be too overwhelming. I recommend focusing on the dining experience for blind people.



# Philosophy

We use a special senses of tactile, enhancing the “visual” dining experience for the blind people

# Values

**JOY FOR EVERY SENSE: Empathy & Inclusion**

# Mission & Promise

Redefining the “normal people” dining experience, allowing people to discover a new sensory world in darkness, and fostering inclusion and respect for the visually impaired through innovation.



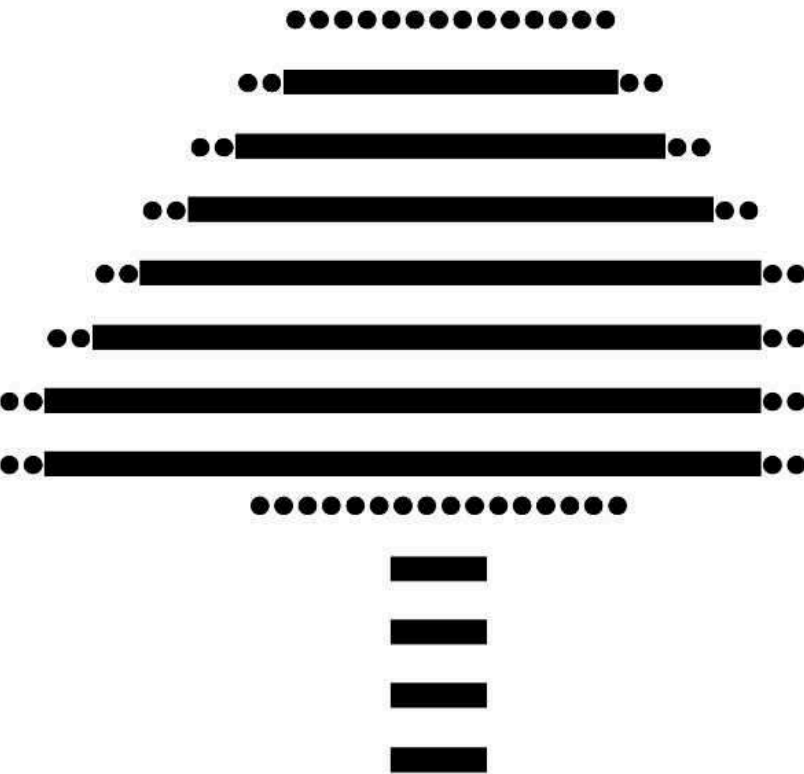
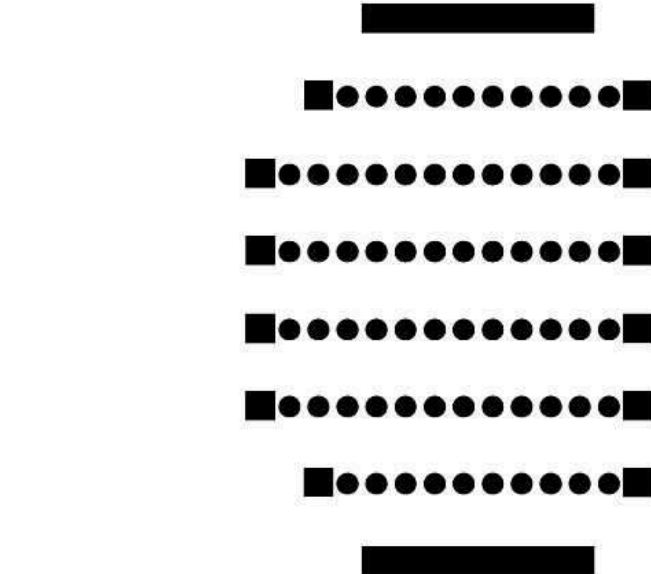
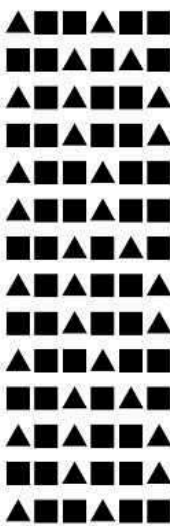
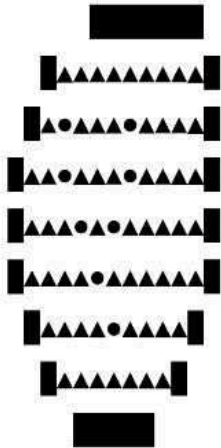
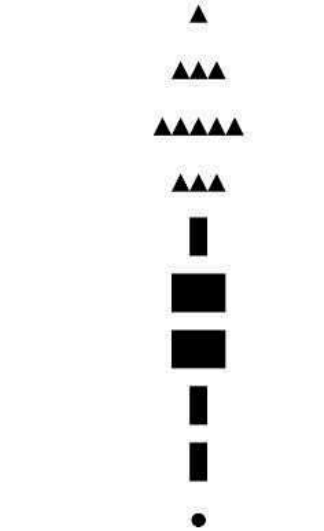
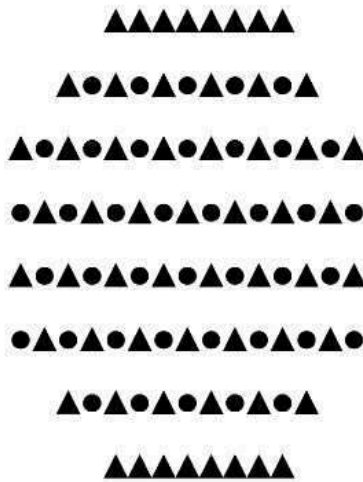
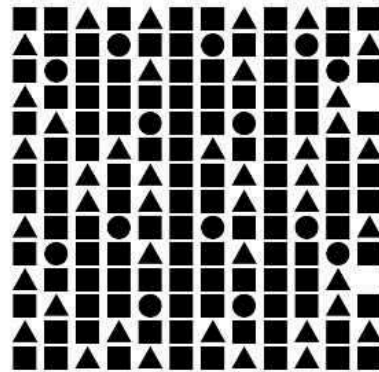
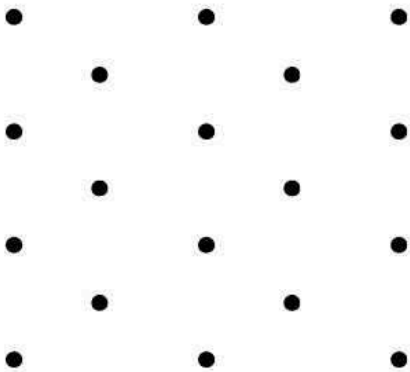
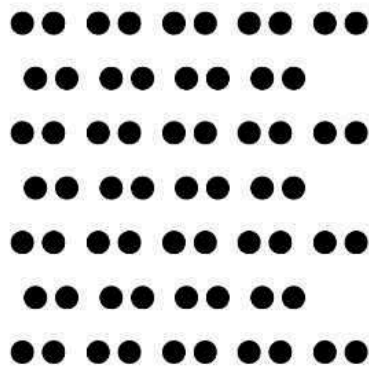
## Visual Creativities

The identity is based on a newly designed index with big typefaces which the blind people are easy to recognize.

Our group tried different designs to explore the best way to present the brand philosophy.



TOWER





GAYATRI



Sushi rice



Fresh salmon (sliced)



Ginger



Scallions



Salt



Soy sauce (for dipping)



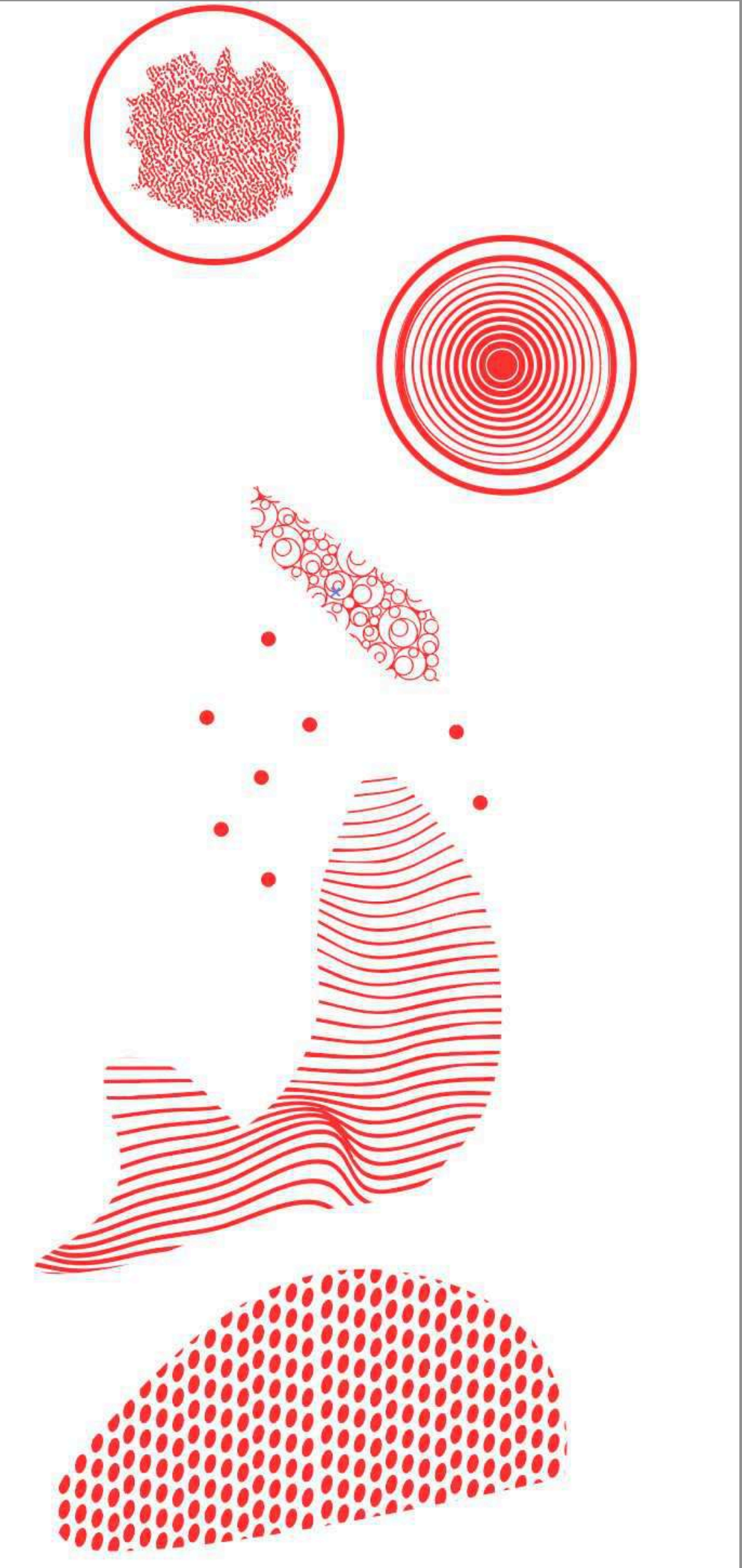
Wasabi (optional)


COME DINE  
WITH US




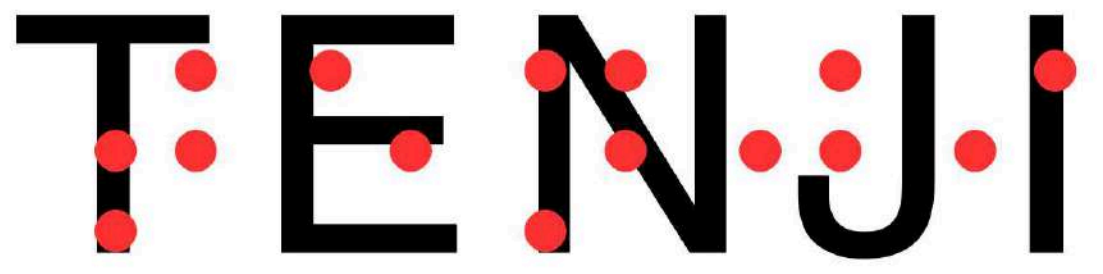
Come dine  
with us

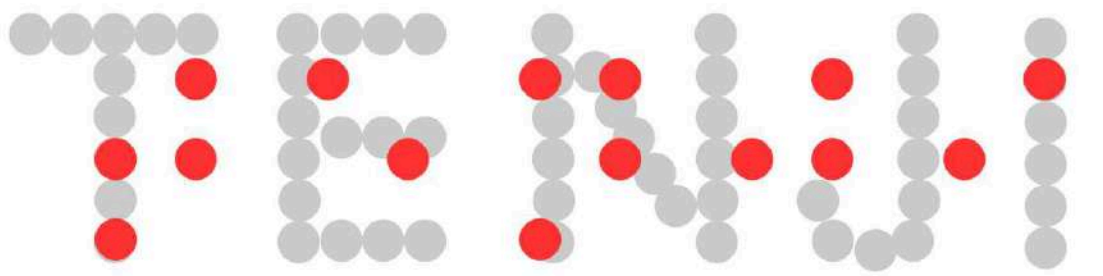















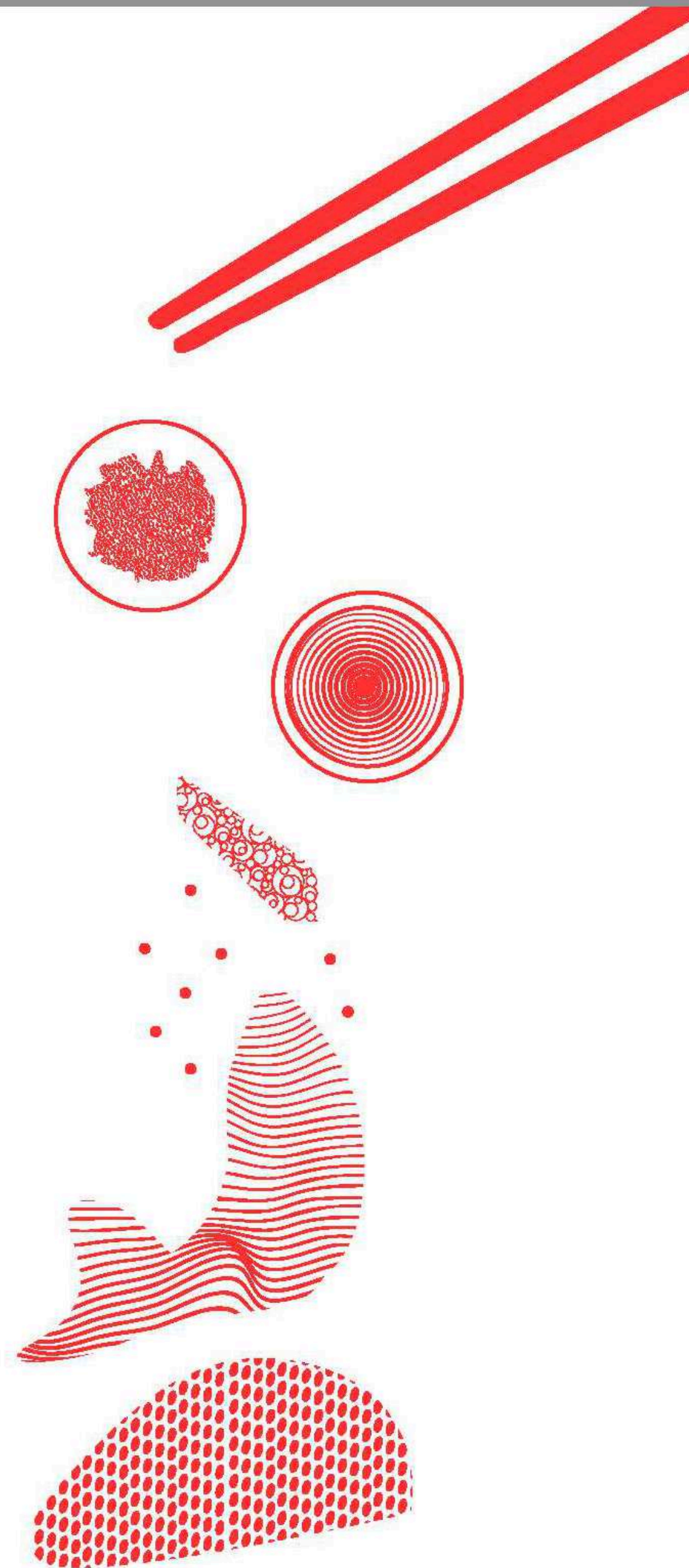




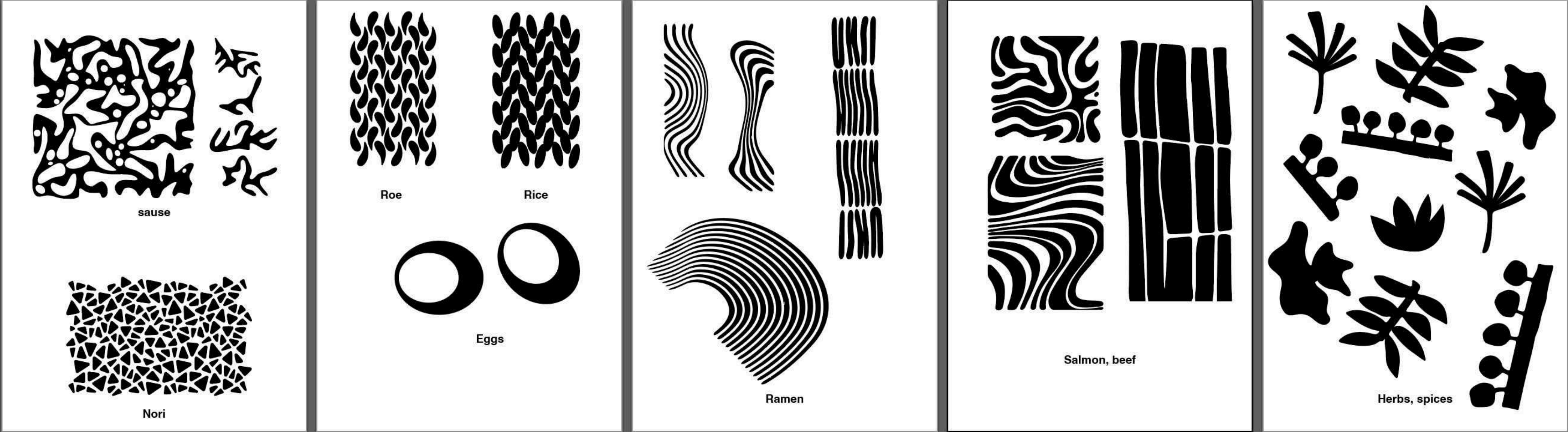


# 1/ Salmon Nigiri

-  Sushi rice
-  Fresh salmon (sliced)
-  Ginger
-  Scallions
-  Salt
-  Soy sauce (for dipping)
-  Wasabi (optional)







Tenji



2/

# Ramen

Ramen: noodles

Pork bone broth

Chashu: (braised pork belly):

Green onions

Soft-boiled egg:

Bamboo shoots

Nori (seaweed)

Black garlic oil (optional):

Soy sauce, miso, or salt: (for seasoning):





## 2/ Ramen

*Ramen: noodles*

*Pork bone broth*

*Chashu (braised pork belly)* 叉焼

*Green onions*

*Soft-boiled egg* 半熟卵

*Bamboo shoots*

*Nori (seaweed)* 海苔

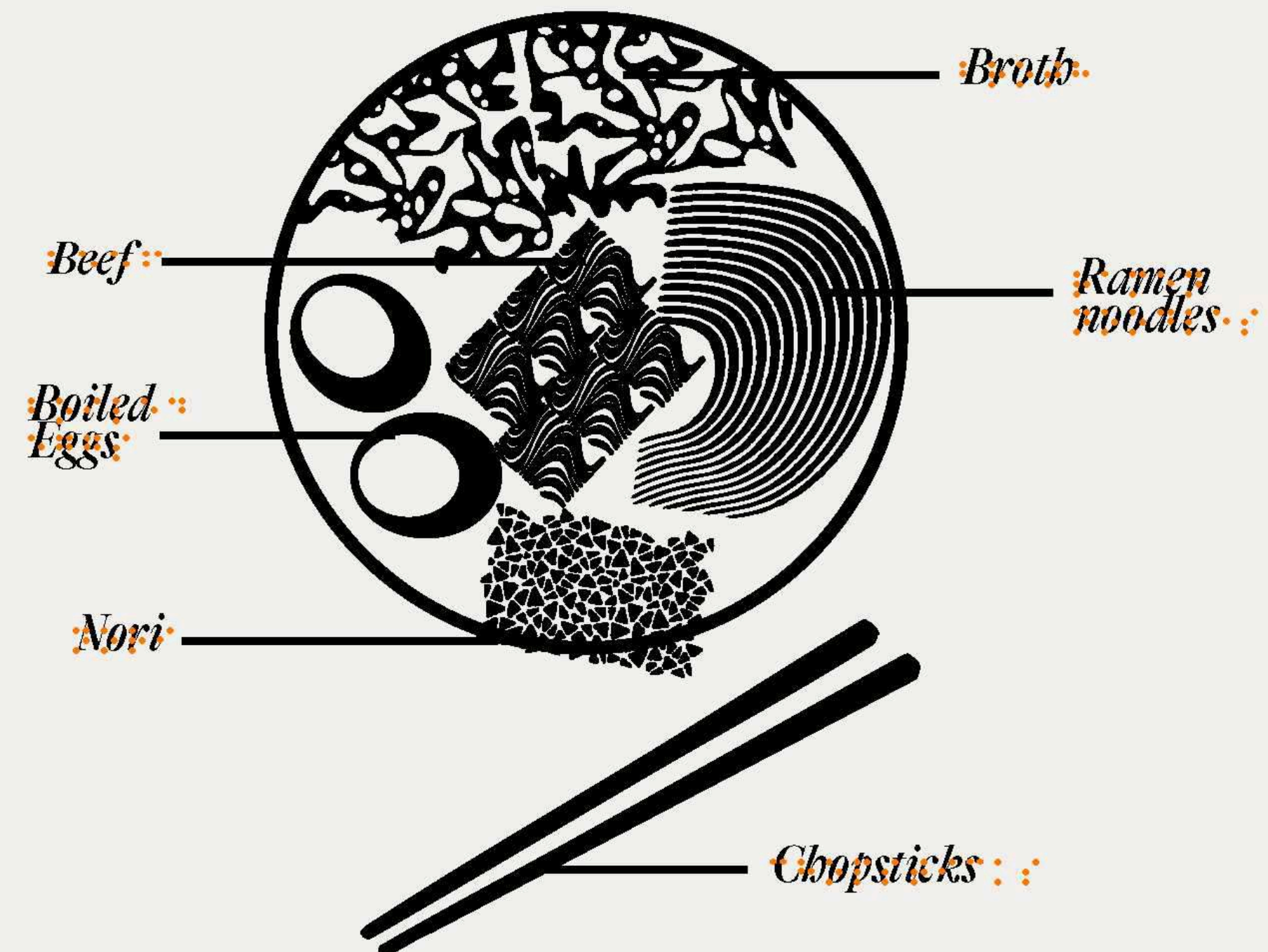
*Black garlic oil (optional)* 黒 garlic oil

*Soy sauce, miso, or salt (for seasoning)* 醤油・味噌・塩

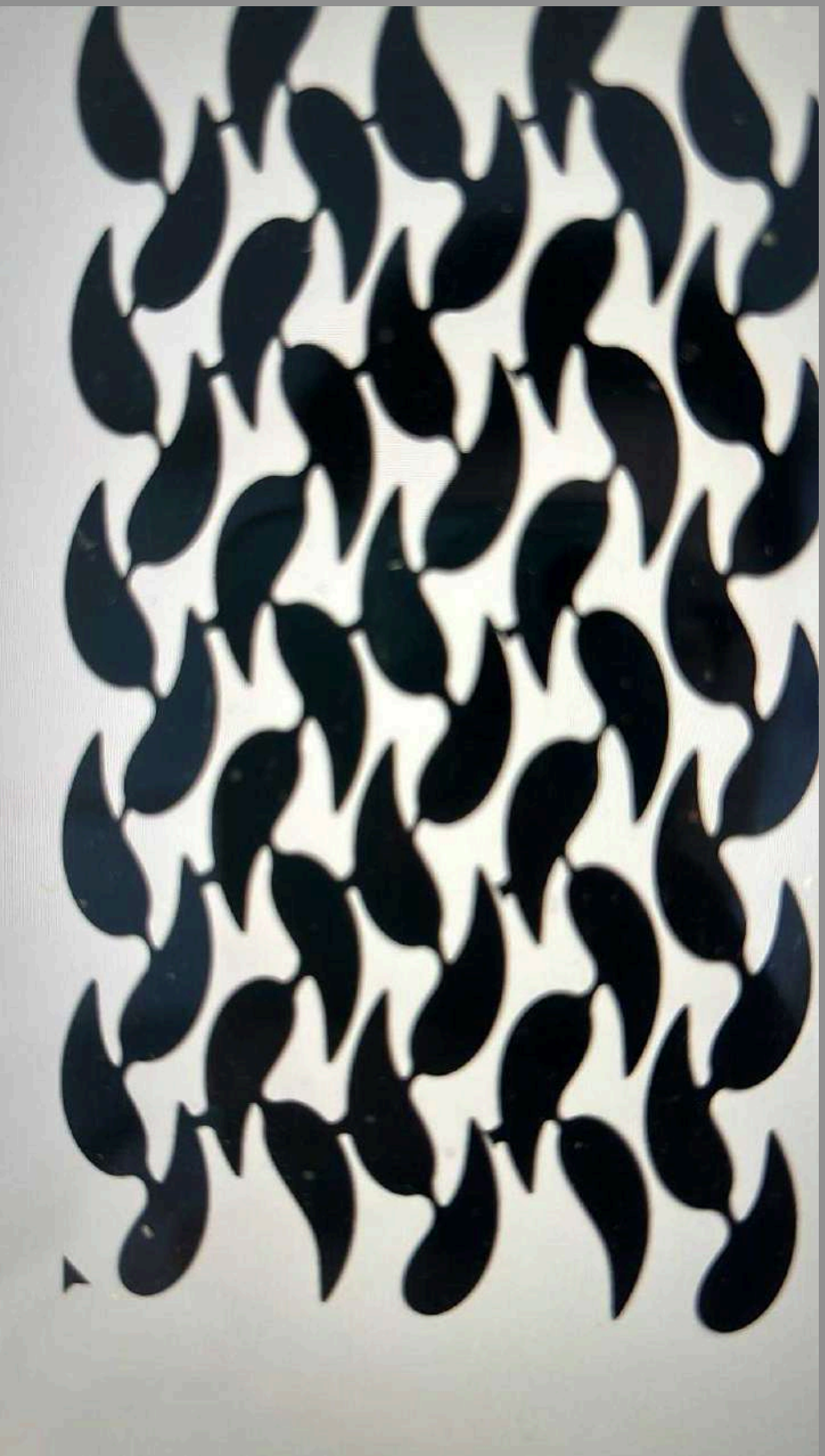




# *Tonkotsu Ramen*







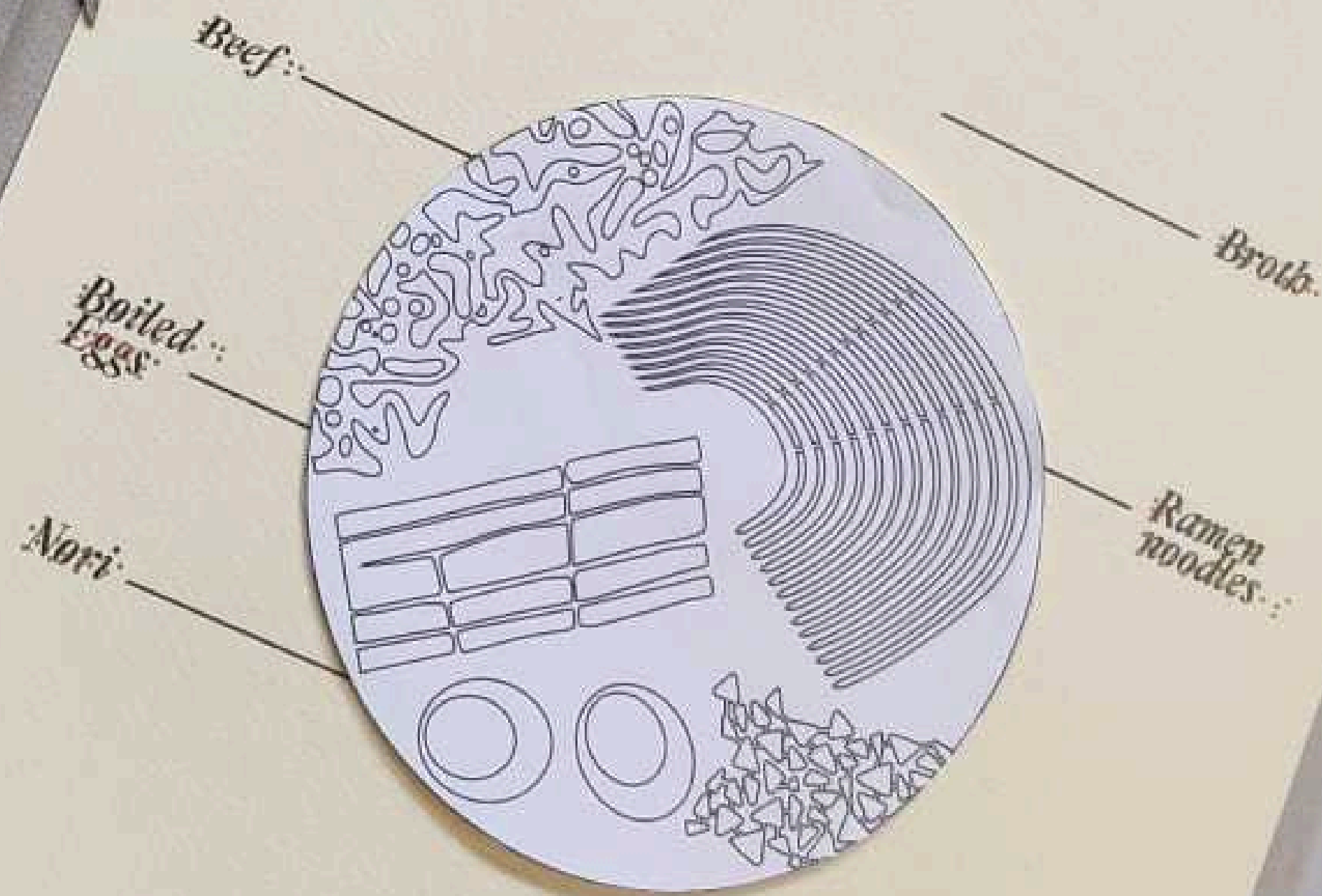
JASON







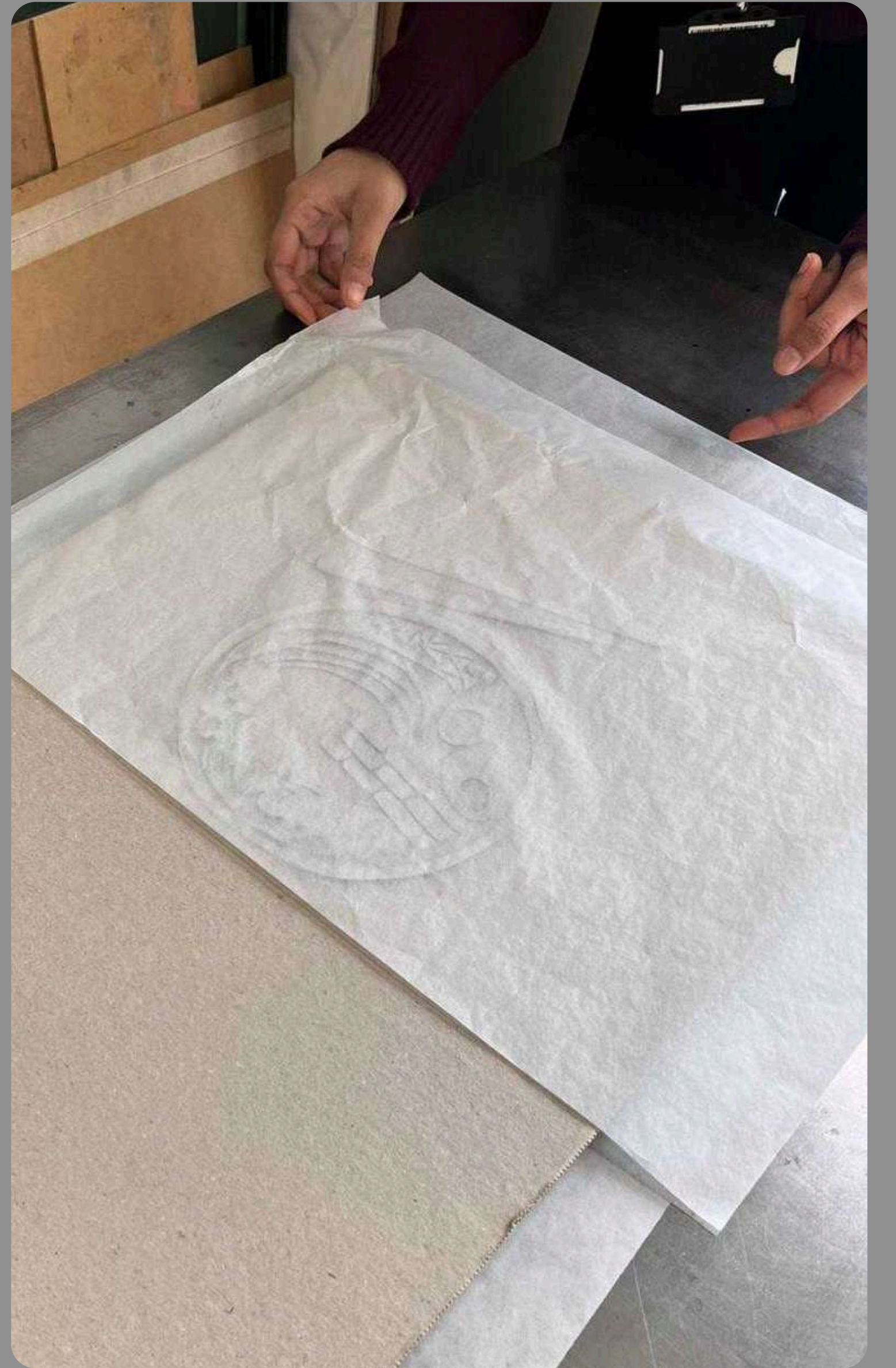
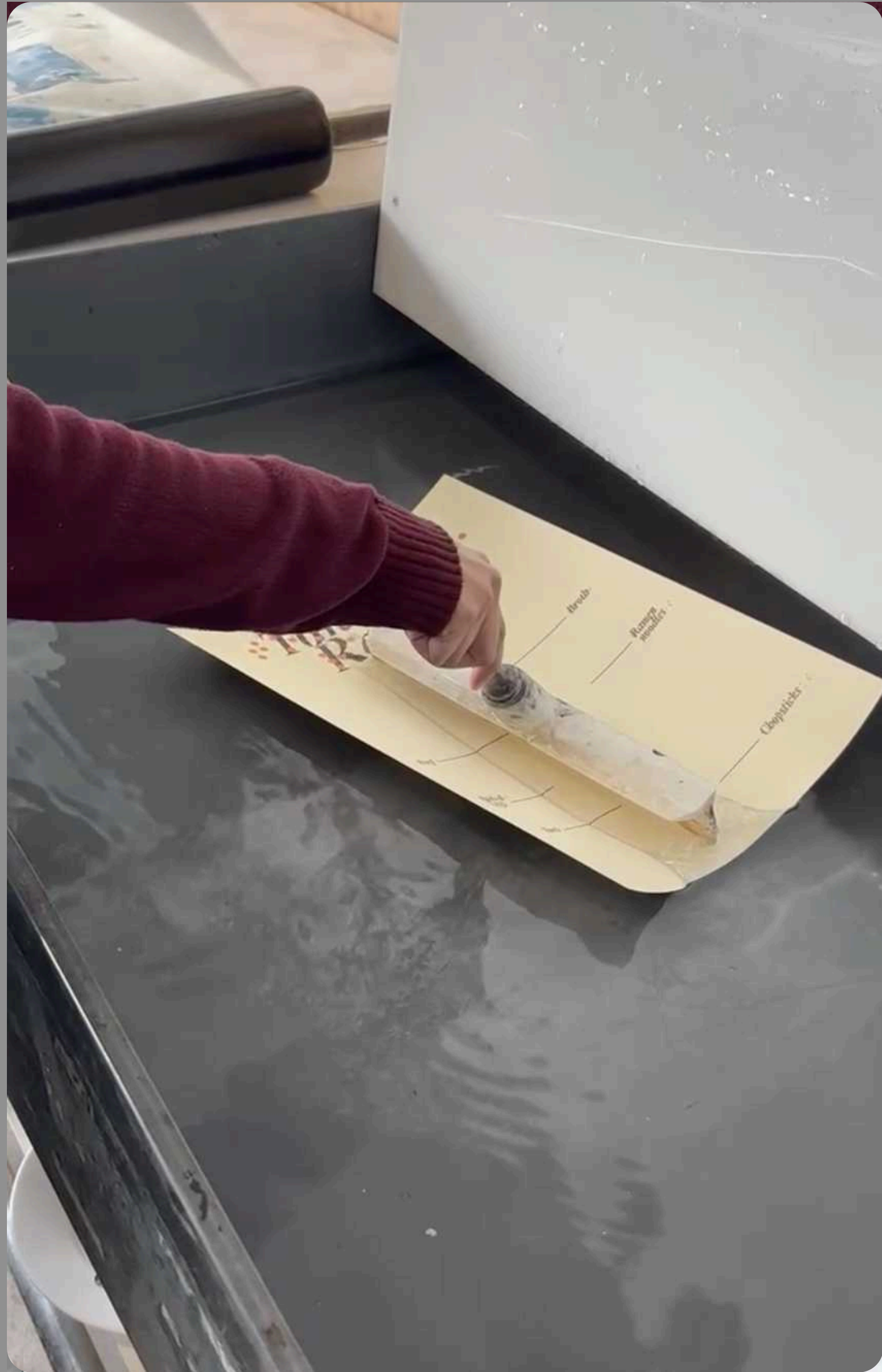
# Tonkotsu Ramen



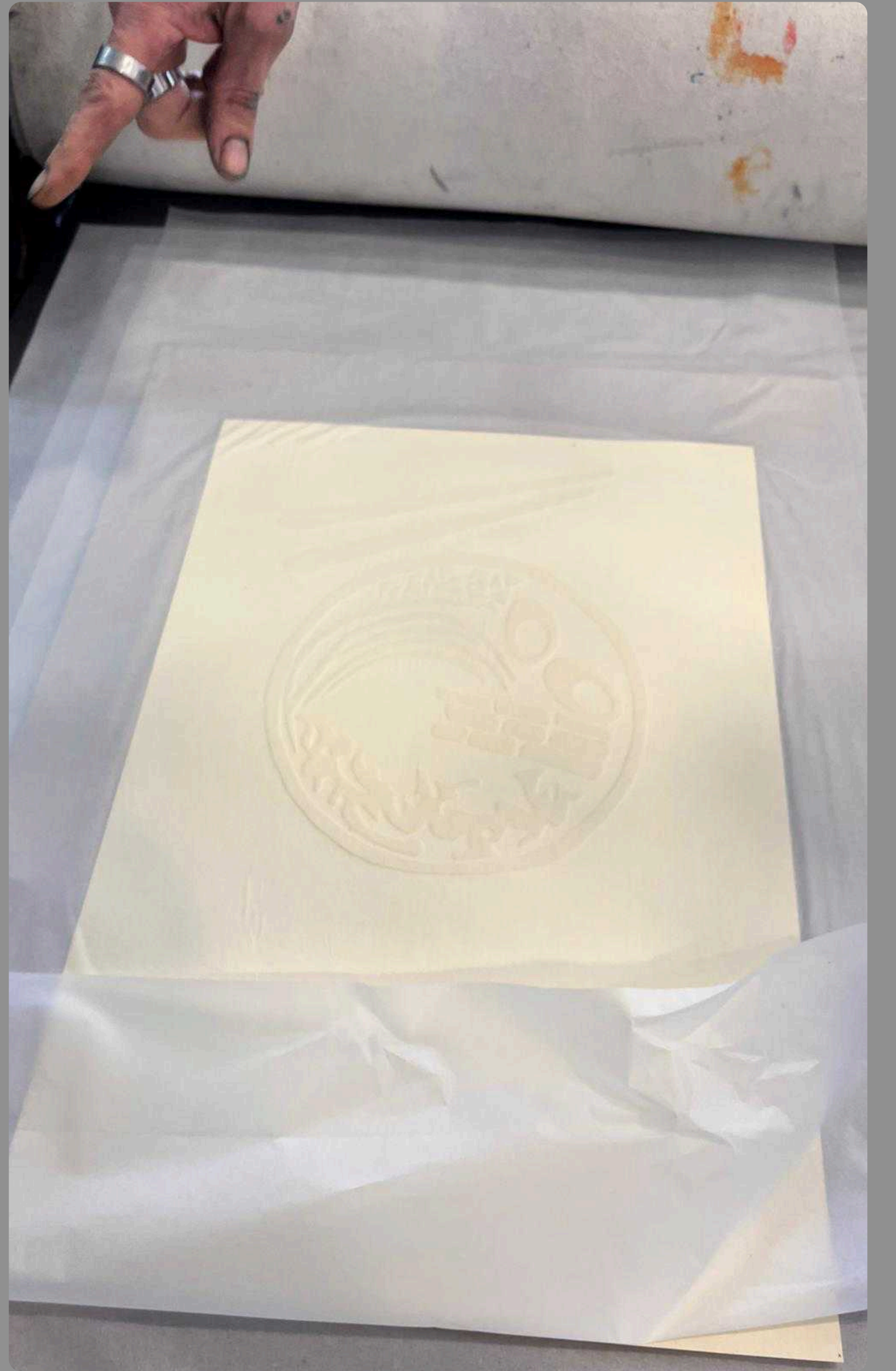
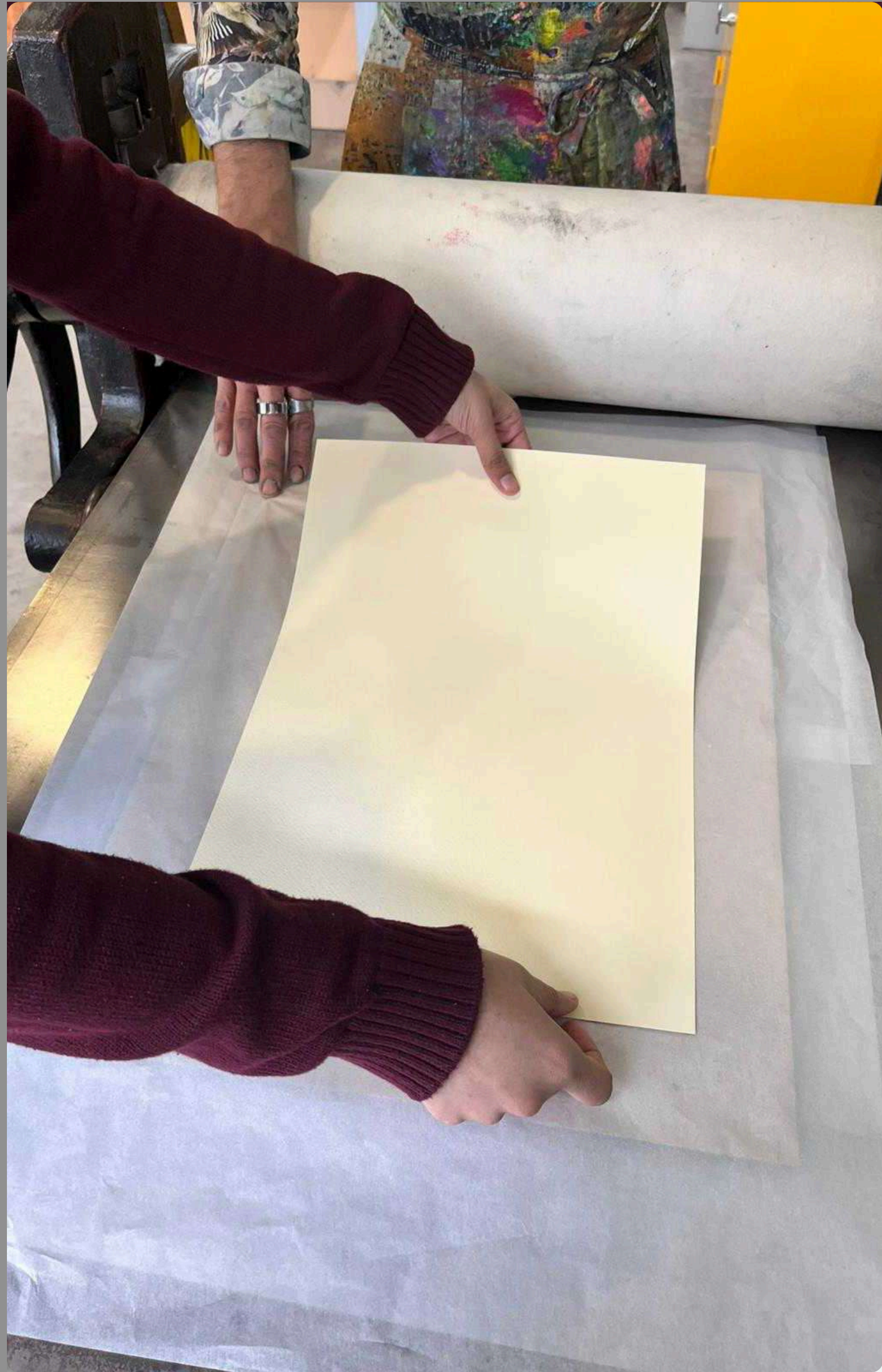








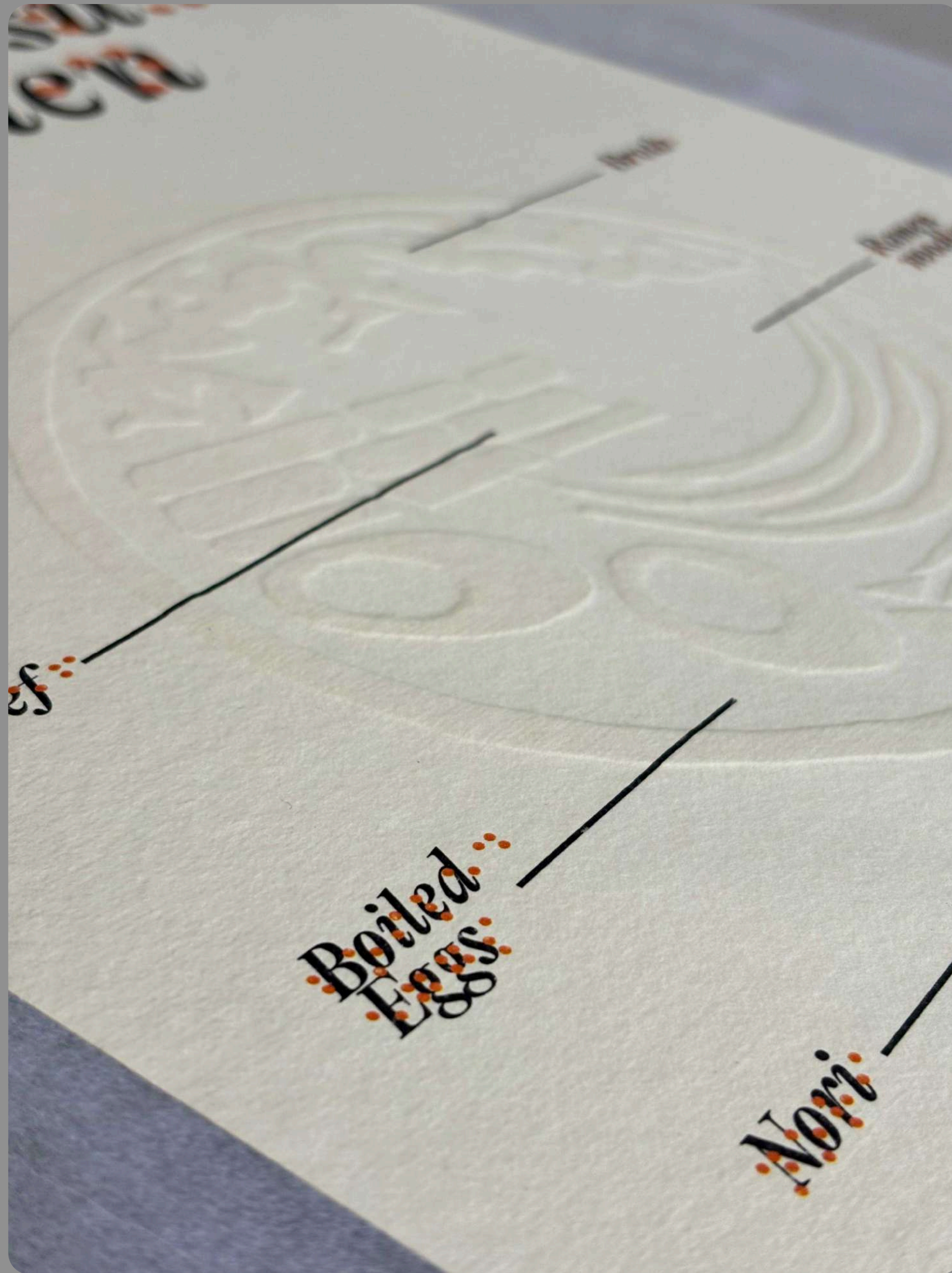














Branding and Visual Identity is usually  
focused on how beautiful it **looks**  
Focusing on type, layout, colour, etc  
It was interesting to explore identity  
focusing on how beautiful it **feels**



# For the Next Week

- We try to build a completed branding system as much as we can, under the guidance of this prototype menu by iterating on the design.
- Take actual feedback from people on the experience.
- Apart from paper-based brand material, how can we promote on the Internet? (For example, a podcast rather than TikTok)
- What other senses can we tap into smell-
- scratch and sniff menu , tick and submit orders, buzzer alerts etc





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<https://www.itsnicethat.com/articles/maqroo-leo-burnett-omantel-dubai-graphic-design-110424>

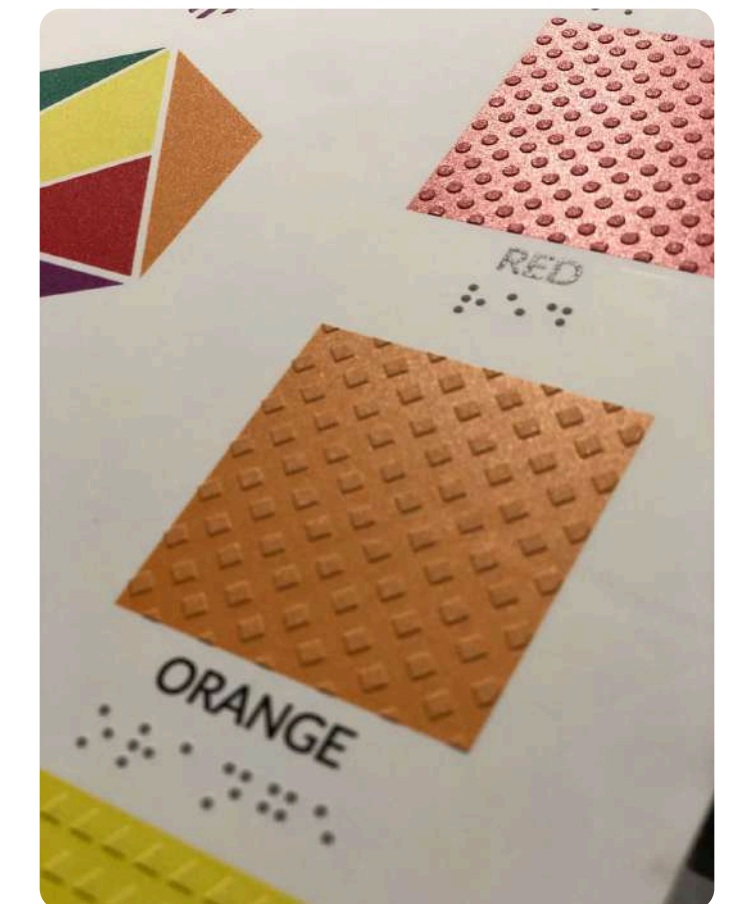
**This Arabic font is made to accommodate dyslexic readers**



Finnegan Shannon: ,Bench (Copyright © Axel Schneider, 2021)

<https://www.itsnicethat.com/articles/finnegan-shannon-art-discover-190824>

**Finnegan Shannon’s provocative work champions art world access for disabled people**

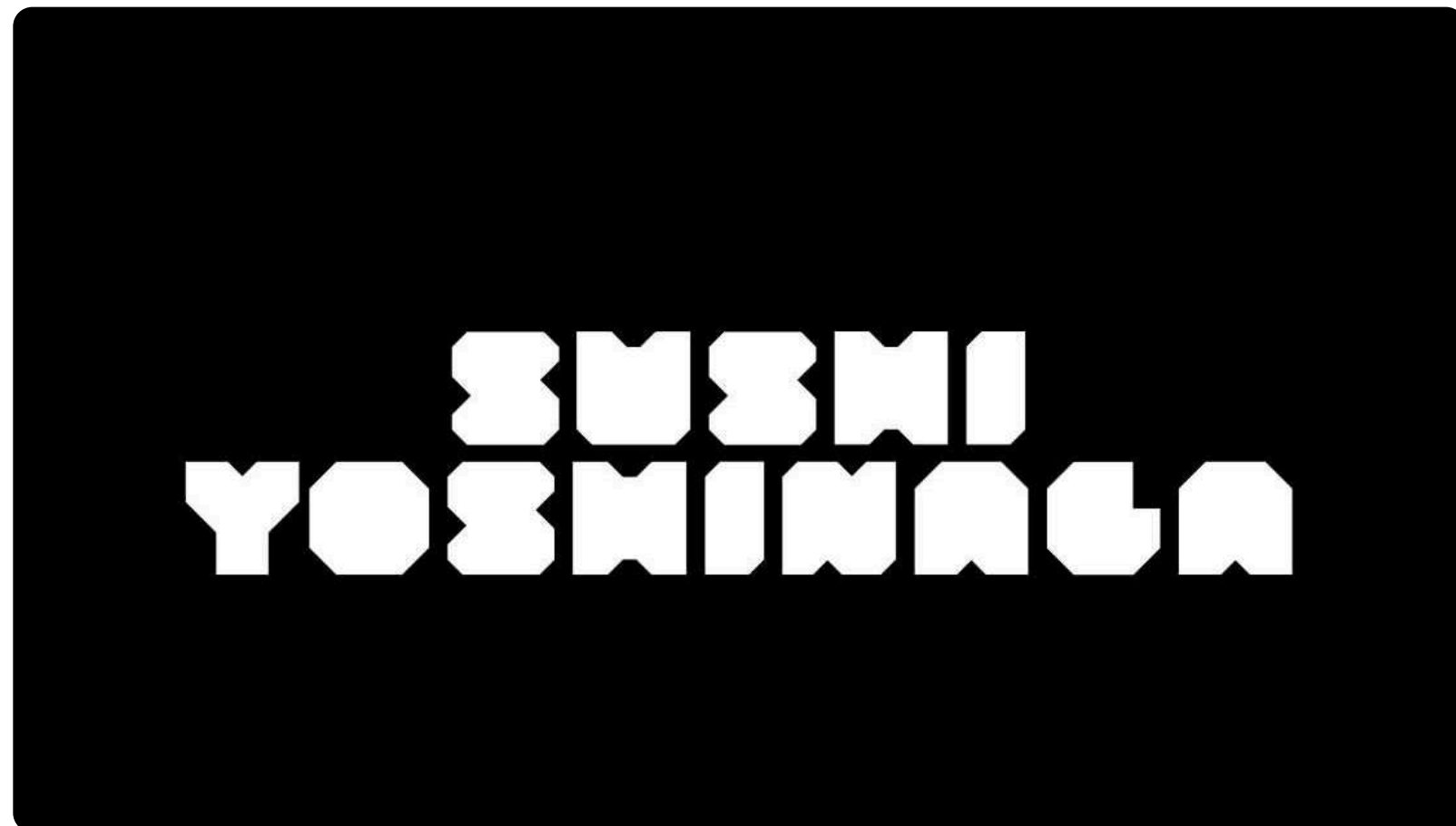
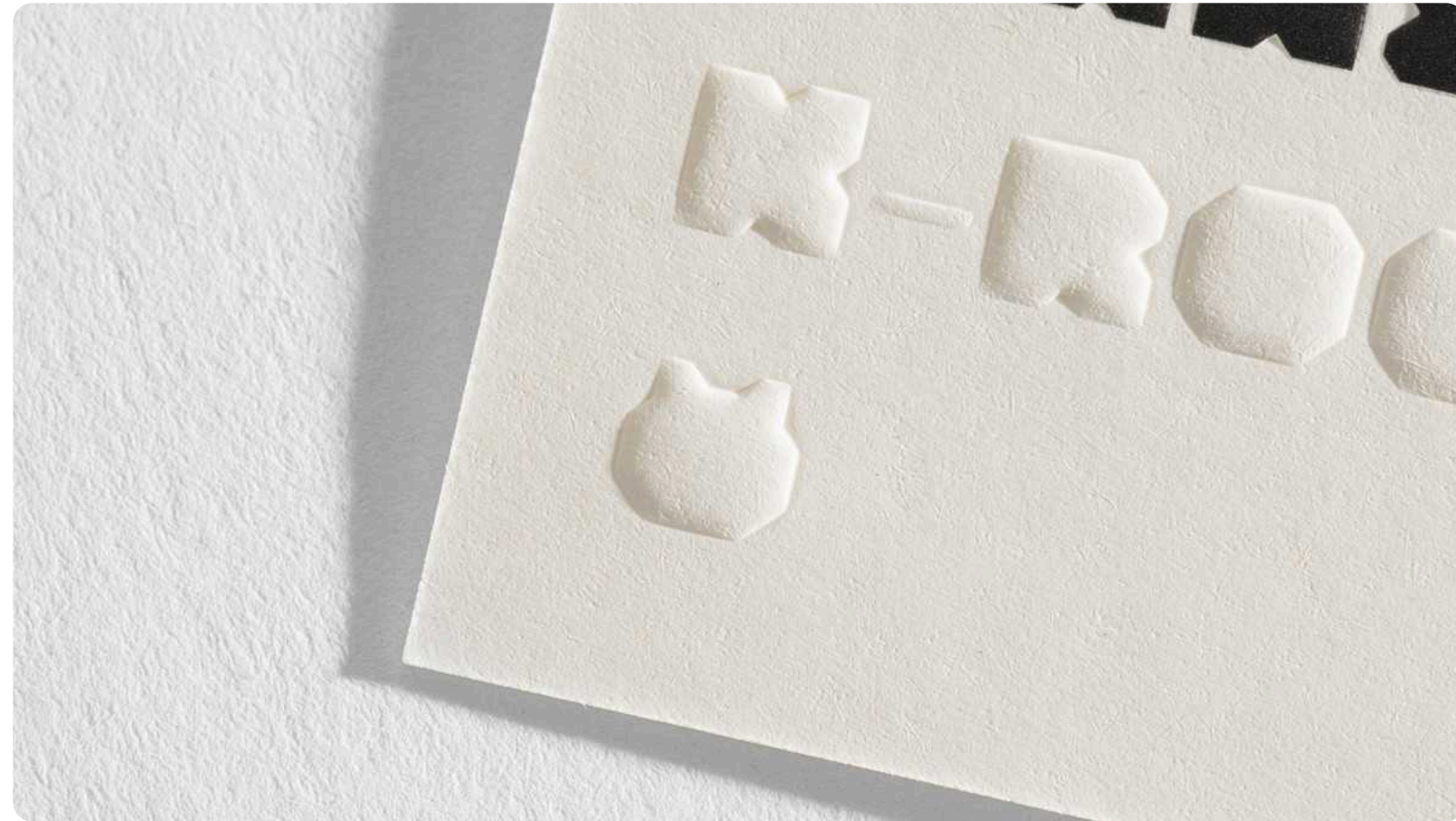


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<https://www.itsnicethat.com/articles/finnegan-shannon-art-discover-190824>

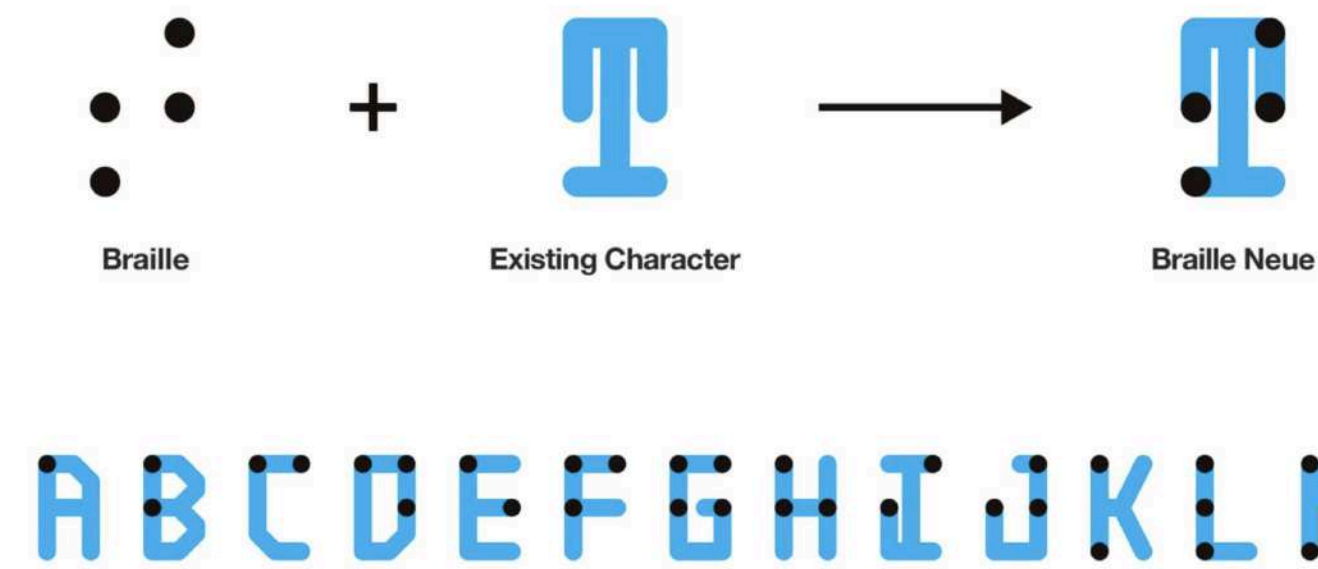
**Feeling the Colors: Multi-sensory art produced with “tactile-audio interactive system” (TAIS) designed by Beyond Vision International (BVI)**





[https://www.yorgo.co/work\\_client\\_27-4\\_visual-identity-and-signage-342](https://www.yorgo.co/work_client_27-4_visual-identity-and-signage-342)

**Restaurant branding by  
Yourgo&Co**



<https://www.thisiscolossal.com/2018/04/braille-neue-combines-braille-and-visible-characters/>

**Braille Neue: A Universal  
Typeface by Kosuke Takahashi  
That Combines Braille and  
Visible Characters**



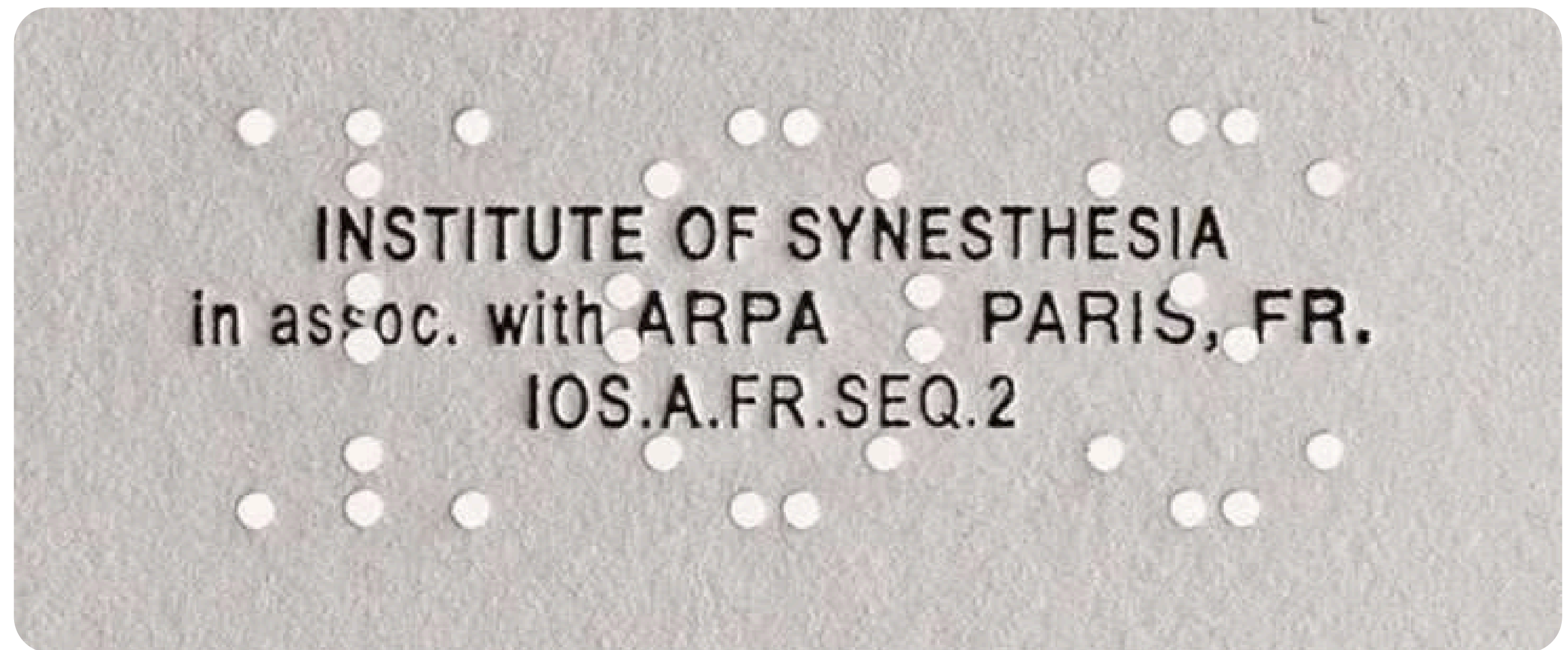
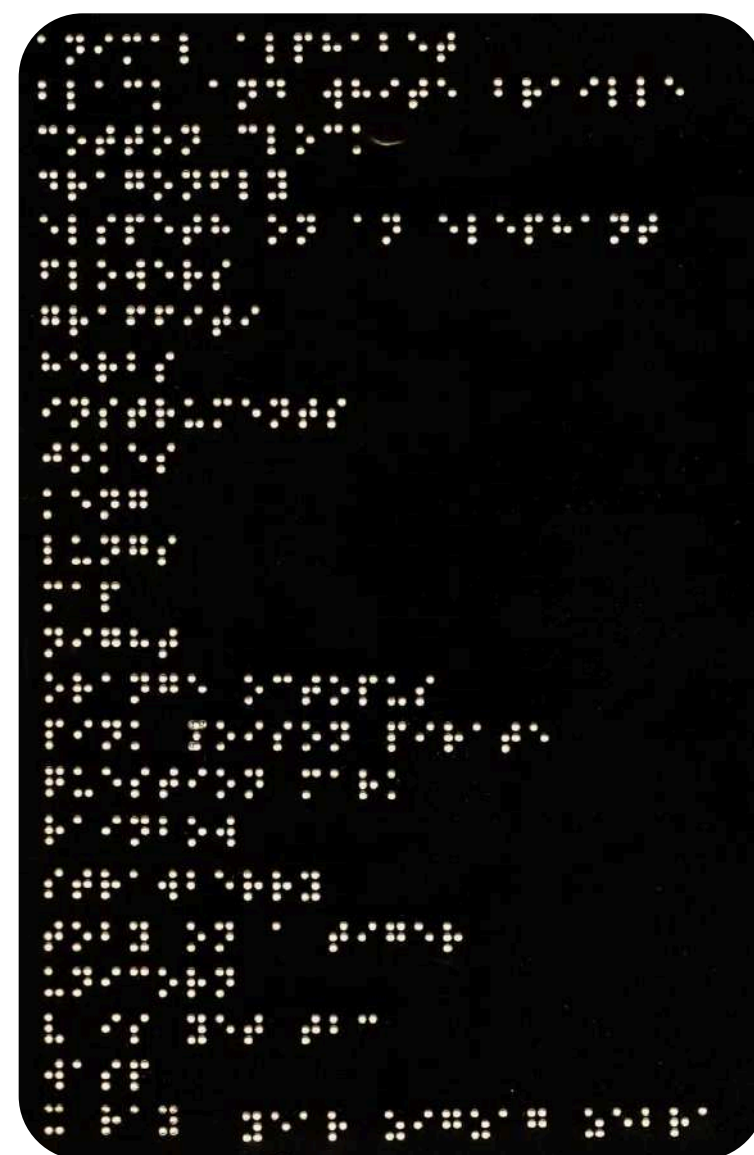
<https://paulbelford.com/project/soap-co-brand-packaging/>

**Paul Belfords Soap and Co.  
packaging project. The  
enterprise employs visually  
impaired people**











## solving

Disability can lead to problems in people's lives, either directly or indirectly. These problems are either viewed as being inherent in an impairment itself, or as being created by the designed environment and other people's behaviors. The respective terms people with disabilities and disabled people (people disabled by the society they live within) emphasize each of these perspectives. Either way, exclusion and discrimination remain serious problems at both an individual and a social scale.



plates with texture by Bodo Sperlein

Another page shows a bone china plate with a texture reminiscent of braille. The designer, Bodo Sperlein, was exploring how this texture can define the design, and what its relationship is to the overall mass and surface. But this is it not braille, and it was not even inspired by braille but rather by "the fluidity of the material."<sup>13</sup> And yet, this work has something to say about integrating braille in the design of accessible though beautiful objects and interiors—far more to say, indeed, than current lifts and elevators in which braille is so obviously applied as an afterthought and with no sense of its visual impact; as a regulatory requirement, not an opportunity for influencing the whole. The highest goal today seems to be that braille should not overly detract from the environment, rather than that it could ever enhance it. Whereas Sperlein "wanted to invite people to touch the plates, and also to intrigue them."<sup>14</sup>

Inclusive design demands these profound new perspectives; it deserves the involvement of our leading designers. When designing braille into the visual environment, it may be more appropriate to consider it as much from a decorative as a practical point of view. We do need solutions that are pretty (among all kinds of other qualities) not just usable.

The whole concept of human scale has gone awry, not only with homes but in most other areas as well. One would expect a system motivated only by self-interest and private profit-making at least to spend some care in constructing its shopping places. This is not so. "*Strøget*," a "walking street" of shops in downtown Copenhagen, is constructed for leisurely strolling and impulse buying. Two segments of it, *Frederiksborggade* and *Mygade*, are together approximately 400 feet long and contain more than 180 shops.

In a contemporary American shopping center, this same distance of 400 feet will frequently separate the

258

entrances of two stores: the supermarket and, say, the drugstore. The intervening space consists of empty windows, bereft of displays, monotonous and uninteresting. Usually neither landscaping nor wind-breaks are provided. Mercilessly, the hot sun beats down on the 4 acres of concrete in the summer; wind-whipped snow piles up in car-high drifts throughout the winter. Small wonder that, after finishing their shopping at the supermarket, people will walk back to their automobiles and drive to the drugstore. There is nothing in the environment that prompts going for a stroll; it has been designed for the moving car alone. Most shopping plazas in the United States consist of a thin line of stores arranged along three sides of a huge square, the center of which is a parking lot. The large open side fronts on a super-highway. This may make shopping "efficient" but it also makes it something less than satisfying.



MICHEL FOUCAULT

'Preface'

*The Order of Things: An Archaeology of the Human Sciences*

London: Routledge

[1966] 1989

"But what is it impossible to think, and what kind of impossibility are we faced with here? It is not a question of linking contradictions together, of denying what has been affirmed, or of uniting in the same statement two things that cannot coexist; rather, we are concerned with that in which, before the empirical order of things, words, and beings are divided up, the root of their being able to be linked is grounded."

This passage speaks to the fundamental structures that shape how we categorize and understand the world before knowledge is even organized into disciplines. In the context of branding for a blind-accessible restaurant, Foucault's idea can be used to challenge the visual-dominant order of restaurant branding. Instead of designing based on sight-oriented expectations, the brand identity could be structured around a multisensory approach—prioritizing touch (tactile signage, braille), sound (audio menus, ambiance design), and even olfactory elements.

By rethinking the epistemic foundations of branding, we can create a new form of communication that aligns with the lived experiences of blind diners rather than imposing conventional visual norms. This reflects Foucault's broader argument that the limits of our knowledge are not fixed but historically contingent and open to reconfiguration.

MARSHALL MCLUHAN AND QUENTIN FIORE

*The Medium is the Massage: An Inventory of Effects*

Berkeley: Gingko Press

[1967] 2001

"The medium is the massage.

Traditional restaurant branding largely hinges on visual elements. However, drawing from McLuhan and Fiore's insight, a blind-accessible restaurant must rethink this hierarchy. The brand should prioritize non-visual sensory modalities such as touch, sound, and even scent. This approach aligns with the idea that the medium itself (here, tactile and auditory channels) is not just a conduit for content but a transformative force that redefines experience.

***The Design of Everyday Things – Don Norman***

**Original Quote:**

"Good design is actually a lot harder to notice than poor design, in part because good designs fit our needs so well that the design is invisible."

— Don Norman, *The Design of Everyday Things*

**Analysis:**

Norman's observation reminds us that the most effective design is that which seamlessly meets user needs without drawing overt attention to itself. For a blind-accessible restaurant, this principle suggests that the design should integrate multisensory elements (tactile, auditory, and olfactory) so naturally that users do not have to consciously adapt to the medium. Instead of focusing primarily on visual cues, the design should ensure that every interaction—whether reading a braille menu or following audio navigation cues—is intuitive and supportive of the dining experience.

***Emotional Design: Why We Love (or Hate) Everyday Things – Don Norman***

**Original Quote:**

"Attractive things work better."

— Don Norman, *Emotional Design: Why We Love (or Hate) Everyday Things*

**Analysis:**

This succinct statement underscores the idea that aesthetic appeal is not merely superficial; it enhances functionality and usability by creating an emotionally engaging experience. In the context of a restaurant designed for the visually impaired, this means that even non-visual elements—such as tactile textures, distinctive soundscapes, and complementary scents—should be crafted with an eye (or rather, a hand and ear) toward emotional resonance. By ensuring that the sensory experience is both appealing and effective, the restaurant's brand identity can foster a welcoming and immersive environment that challenges traditional, vision-centric design paradigms.



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<https://london.danslenoir.com/>

The Design of Everyday Things – Don Norman

Emotional Design: Why We Love (or Hate) Everyday Things



**What spaces, moments, or experiences enforce a power dynamic between those who are present and those who are not?**

## **Metric 1**

“Black-box” (on-line for instance) discussions where certain voices are deliberately or unintentionally omitted, yet outcomes impact everyone.

## **Metric 2**

Hostile architecture (e.g., anti-homeless spikes) denies certain individuals the right to occupy urban space, while city planners and residents rarely engage with them.

## **Metric 3**

Social media algorithms amplify dominant voices while making it harder for marginalized groups to be seen or heard.



**How are barriers to joyful experiences manifested through social dynamics, spatial materialisations, lack of access provisions or ableist assumptions?**

### **Metric 1**

Marginalized minorities are often overlooked in standardization, which can certainly contribute to their absence in the experience of pleasure.

### **Metric 2**

Stereotypes and discrimination against different ability groups exclude certain individuals from social activities.

### **Metric 3**

A system designed exclusively for the privileged—patronizing, hierarchical, and centrist.



**How are d/Deaf, Disabled,  
Chronically Ill and Neurodiverse  
people subverting, reclaiming or  
reimagining such spaces?**

## **Metric 1**

Constantly reframing and redefining through collective action and design innovation.

## **Metric 2**

New “safe zones” have been created outside of mainstream public spaces that emphasize warmth, inclusion and adaptive services.

## **Metric 3**

Disability is not a problem of the body, but a problem of society,” as Oliver puts it in The Politics of Disablement. The design of inclusion is constantly being refined within the existing “normal” system.



**:THANK YOU :..**

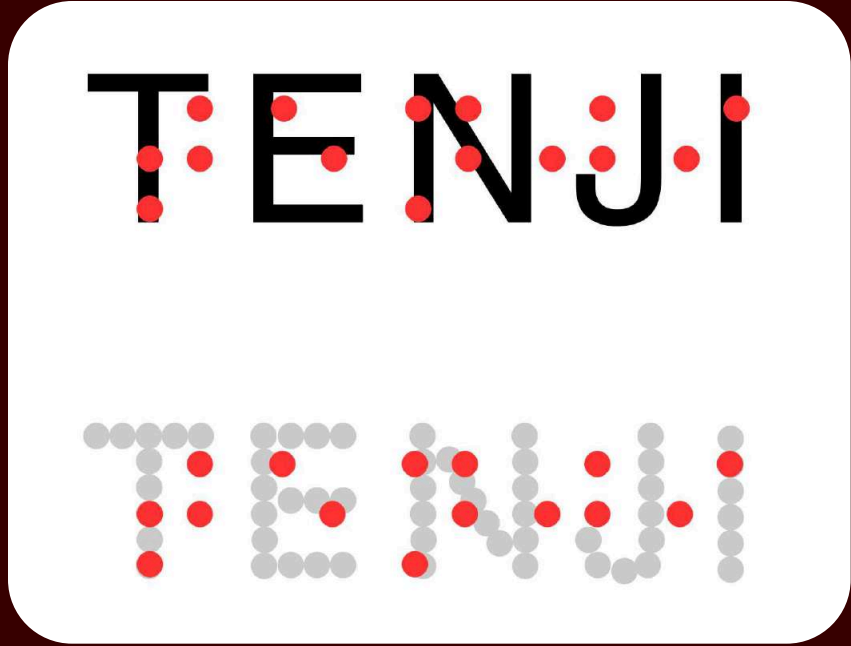
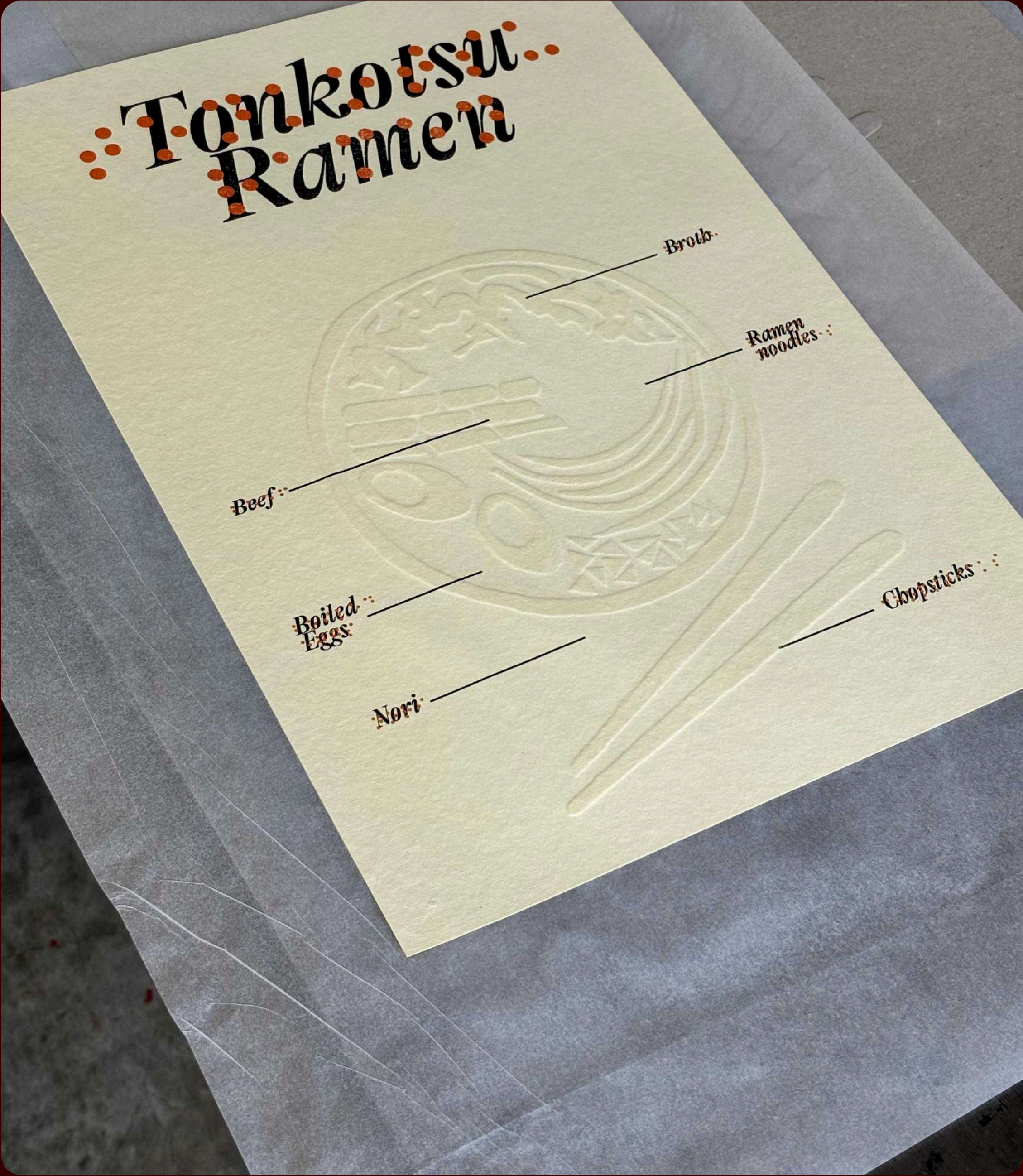


# Methods of Contextualising Joyful Experiences Week 3

Gayatri, Jason, Tower



Recap





# Feedback

- Focus on **communal aspect** of dining - care by people and friends
- 'Trying to get to the restaurant - audio / sensory map posted
- **Placement of the table** - layout - knocking things over
- Think about **plating the food**
- Think about provocation - Try to make the dining experience more joyful by **subtle inclusion**. Not singled out or highlight their problem
- Not everyone who is blind uses braille
- Challenge what a menu is
- Try to tap into **other senses** - audio, smell
- **Talk to someone** or watch videos to gain more insights



# Rowena Portch

Blind author of the Spirian Saga, an eight-book series. She lost her sight to Retinitis Pigmentosa.



Rowena Portch · Follow

Blind author of the Spirian Saga. Available on Amazon.com. · 6y



I typically pull up the menu on my iPhone and figure out what I want before I arrive. If that is not possible, I have my husband read me what is available for what I crave. For example, if I want a steak, I ask him to read me the entrees with steak. If he is not available, and I am on my own, I simply ask the waiter what steak they have available.

I have tried reading Braille menus and most of them are difficult to peruse. Most of the time, they are out-of-date, or do not provide details regarding the meals. I find them rather useless.

I have an app on my iPhone that can read print. I simply point the camera at the menu, click the shutter button, and command my voiceover software to read it to me. I wear headphones, of course. This is particularly useful when perusing the wine menu.

When my food is delivered, my husband tells me where things are located, using the clock-style reference. If I am alone, I explore the plate with my fork and based on how food feels, I can usually identify what is on the plate. Sometimes, I'm surprised and set off-guard, but those times are rare.

What is frustrating is when the waiter comes to refill my water glass and does not set it down where he found it. So, I need to listen to where he happened to set it down and move it back myself; wine at ten o'clock, water at two. It is not advisable to move my wine—trust me.

As far as the visual experience—yes, I miss that entirely. My husband is great at describing things to me. We both were food critiques in Seattle for many years, so we very much appreciate good food. The presentation is everything. Pairing the perfect wine, equally so.

33.6K views · View 2,083 upvotes · View 6 shares

There are programs now to use your phone to scan menus, concert programs, whatever, and have it read to you.

I'm somewhat visually impaired myself.

If I was going somewhere nice I would read the menu at home on my Kindle and have some idea what I wanted to order. The waiters are always happy to recite the specials.

If it's somewhere with the menu on a chalkboard or a signboard, that I can't read, I ask. What's the soup today? What's the lunch special? How big is your cup of chai, and do I get free refills?

Most of the time, my husband serves me food and informs me where everything is on my plate. That is very helpful. Nothing is more confusing than taking a bite of something you thought was a potato, only to realize it was cooked zucchini.

If he is not with me, I identify my meat and place it at 12 o'clock. Next, I identify the left side, and then the right. After that, I'm good to go.

When at a restaurant, I have learned to listen to where the waiter places my water cup. It involves some paying attention, but it is worth sparing me the embarrassment of spilling my water all over the table.

Before adding salt and pepper to my food, I sprinkle a bit into my hand and taste it to identify the substance. Then, I use my fingers to sprinkle the seasoning onto my food so I know how much I'm adding. I do the same thing when I cook.

<https://www.quora.com/How-do-blind-people-eat-out-at-restaurants-if-menus-and-such-are-almost-entirely-visual>



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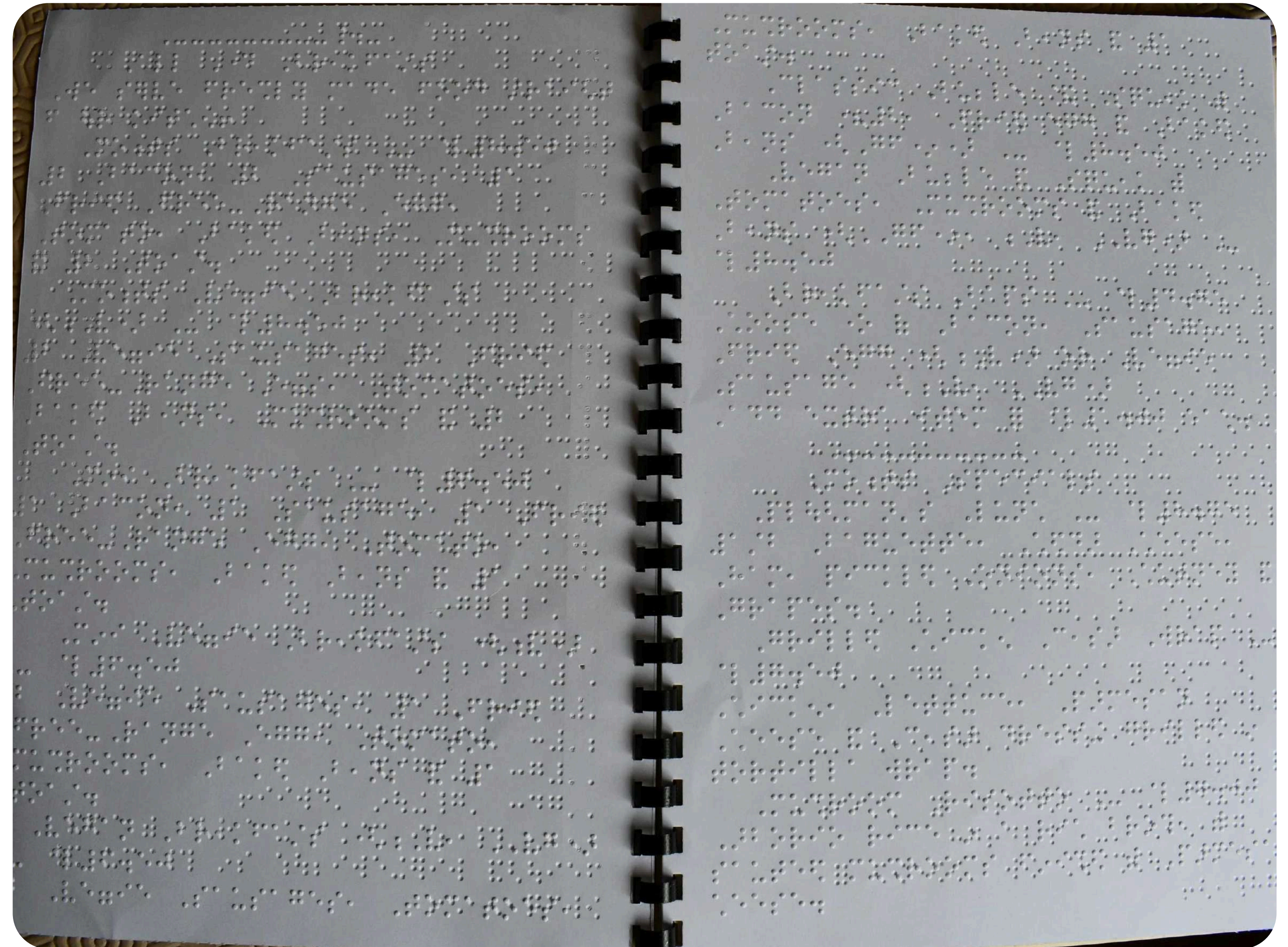
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## Separate braille menus

Creates direct discrimination





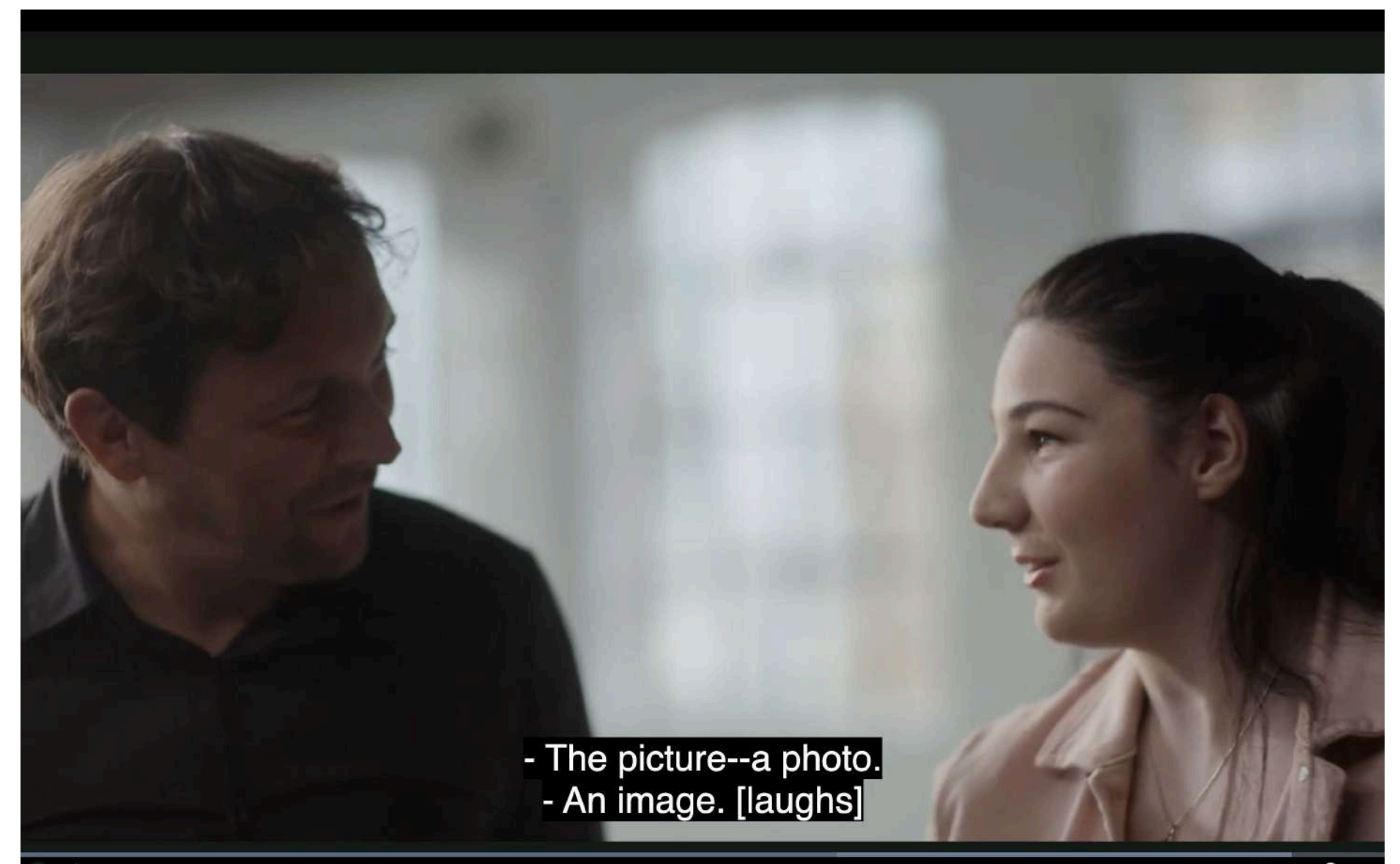
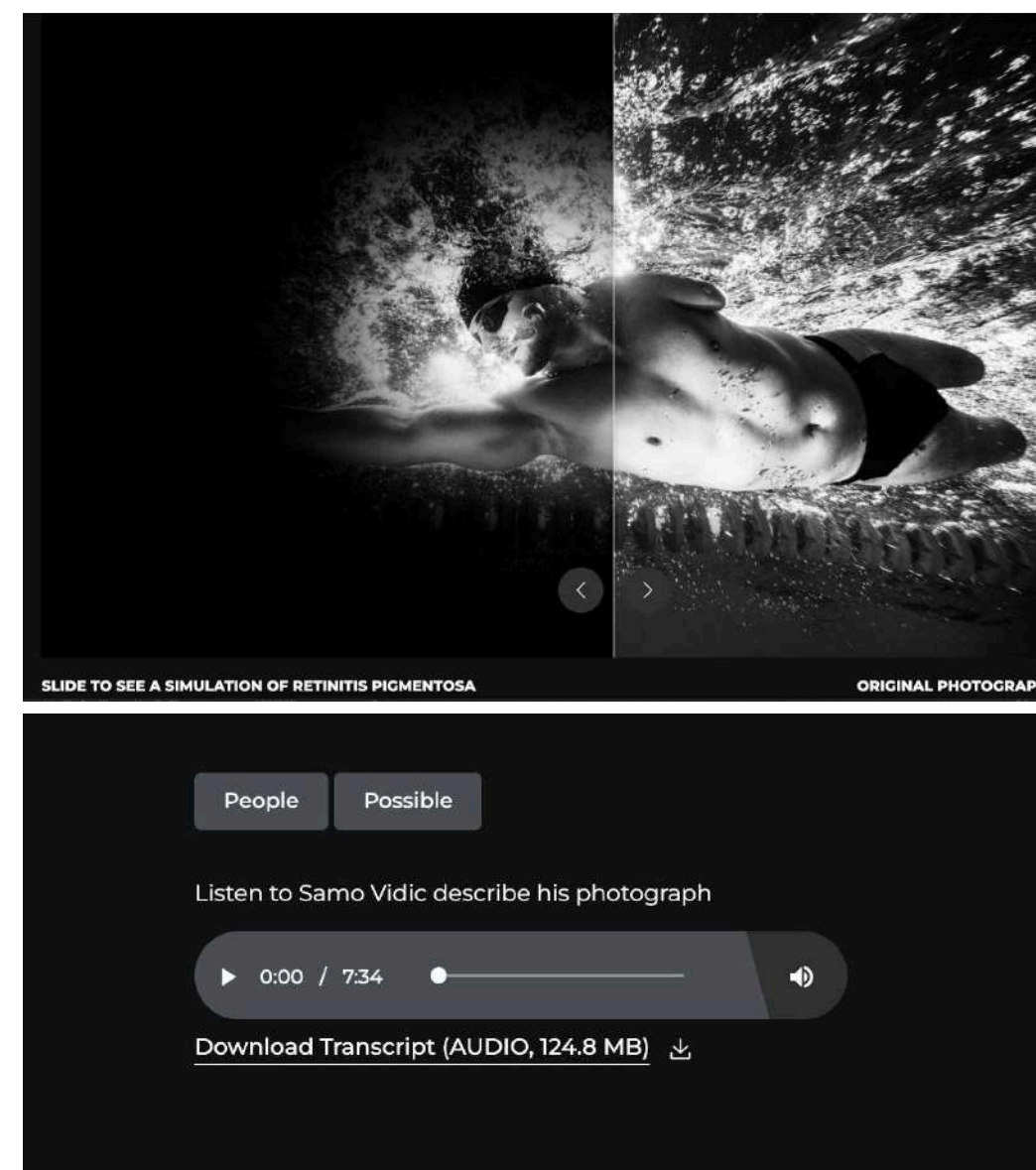
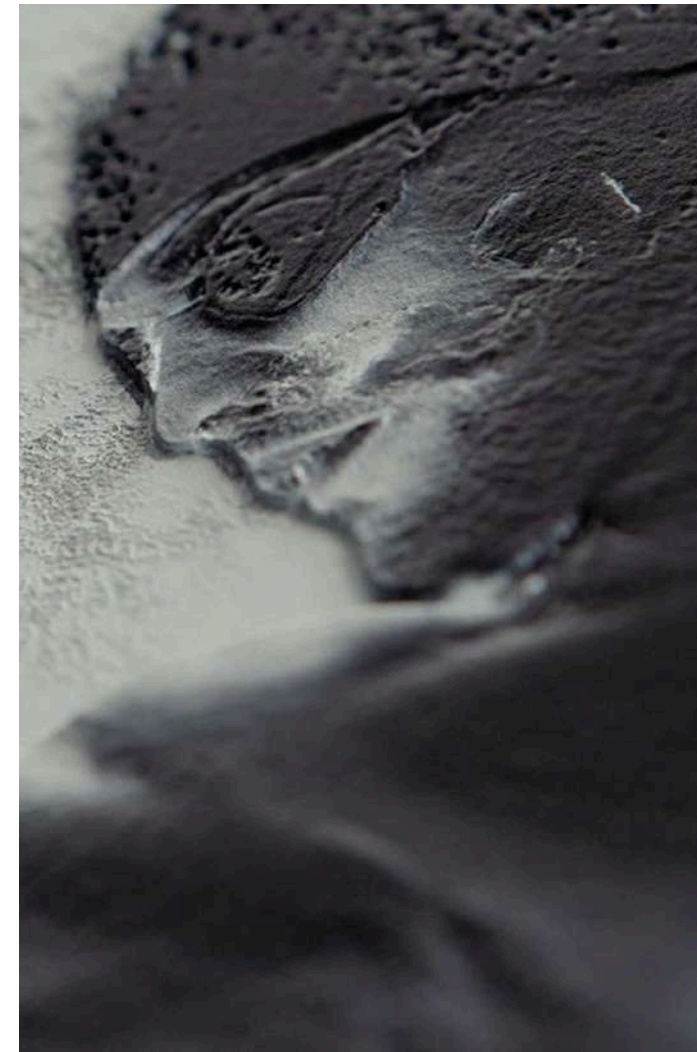
Episode Two: Samo Vidic & Menna Fitzpatrick

## EXPERIENCE A WORLD UNSEEN

“It brings new dimension to Photography. It is really inclusive”  
“Im Glad that you can see the photo with your fingers”

‘Darko Đurić’ by Samo Vidic

Samo Vidic’s dynamic portrait of Paralympic swimmer Darko Đurić.



<https://www.canon.co.uk/view/menna-fitzpatrick-samo-vidic-photography/>







# Insights

- Use Clock style referencing to navigate placement
- Like to view the menu beforehand and prepare what to order
- Ask friends / staff (if alone) to describe the menu or suggest some dish
- Go to places where they have been before as they are familiar with the menu
- Braille menus are out of date
- Most places don't have a braille or audio menu
- Don't want to ask for a separate braille menu
- Salt and pepper - cannot identify
- Cramped aisles make it difficult to navigate a space
- Like being describes by other humans and cherish the personal touch

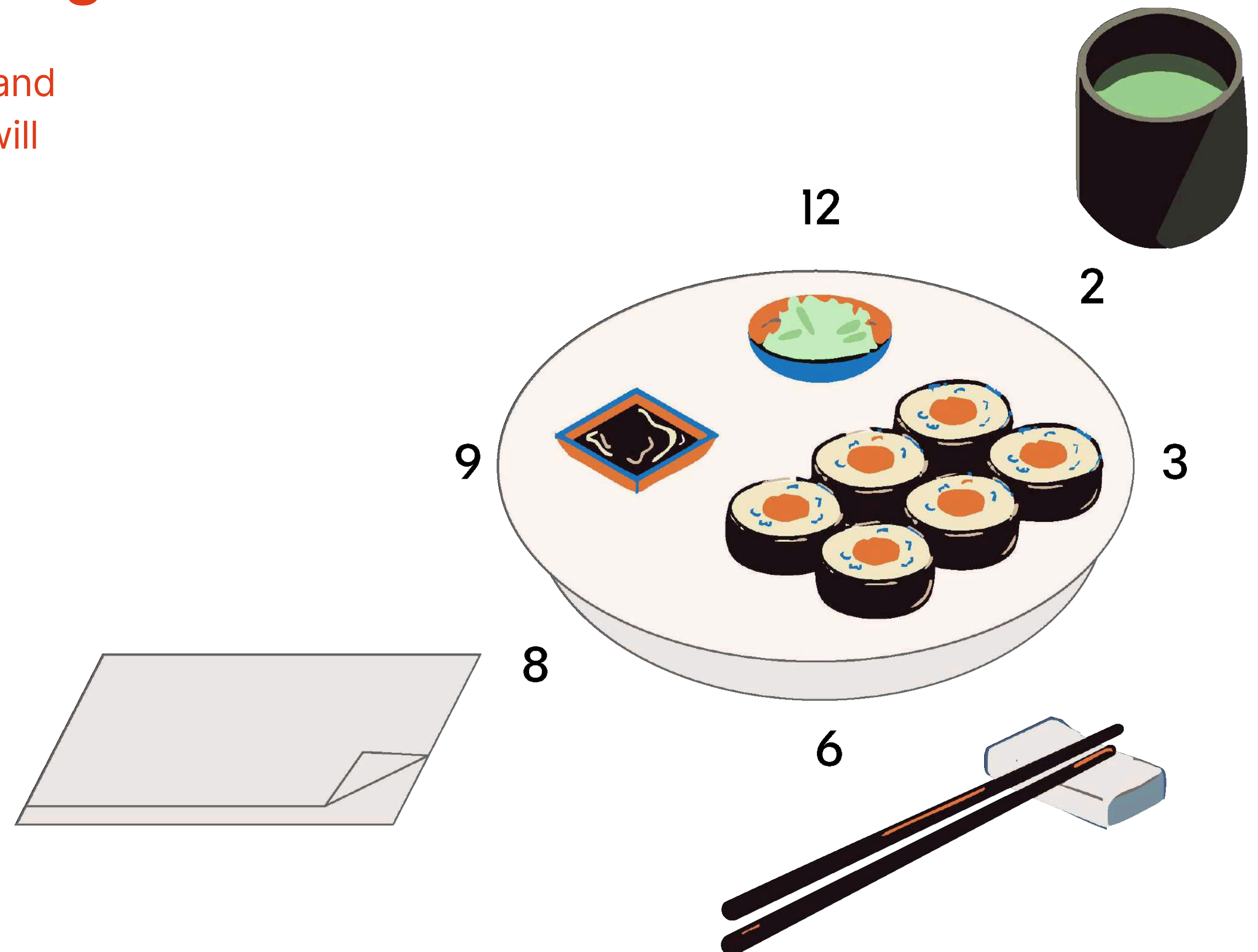


# Clock-wise plating and referencing

There can be a fixed layout that servers will follow and tell the customer. That way all pieces on the table will remain in the same place creating a smooth experience.



<https://www.behance.net/gallery/20885339/The-New-Yorker-Food-Issue>





## Pre - marked layouts

Table cloth can be printed a certain way to mark and follow the plating.

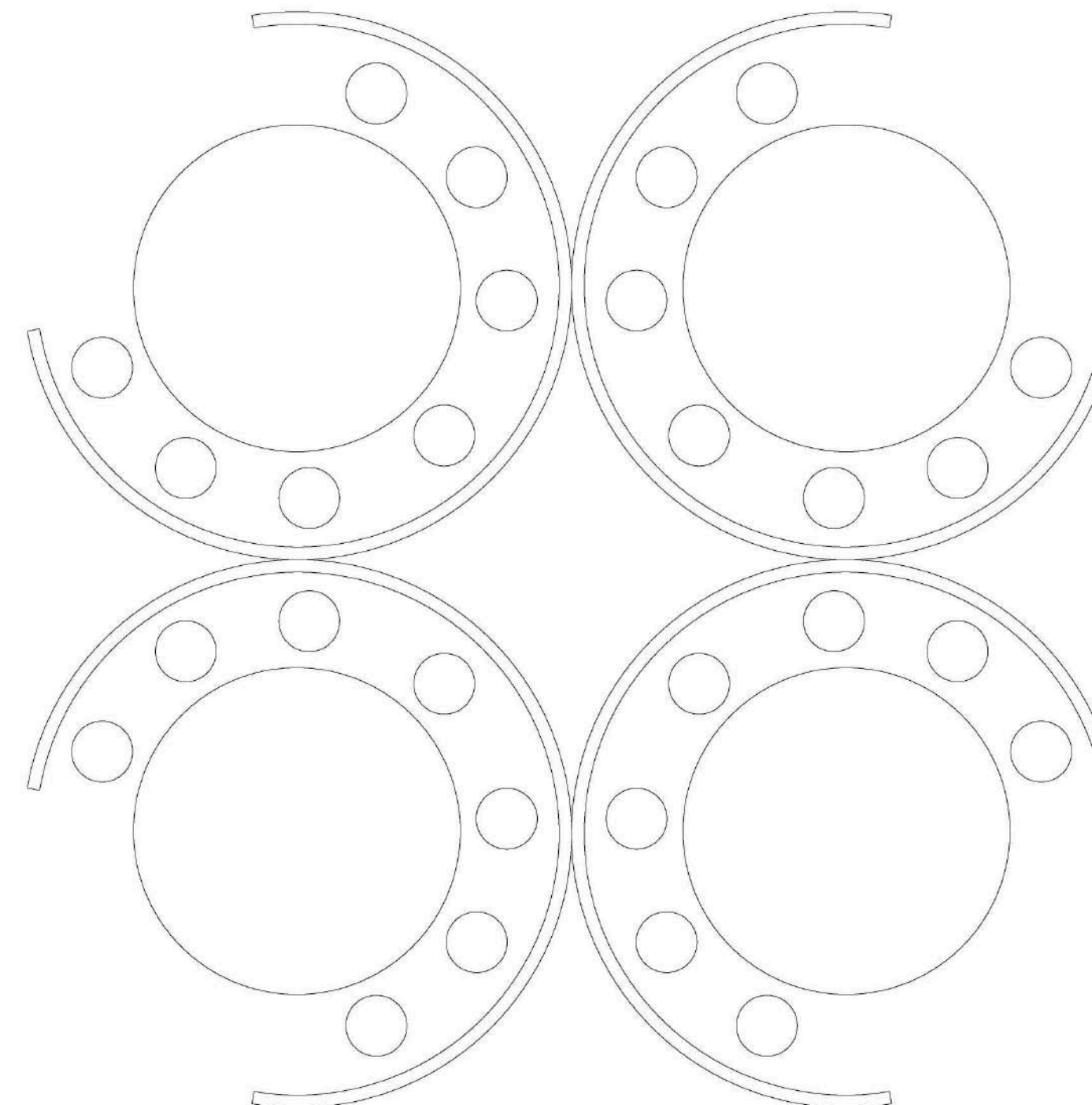
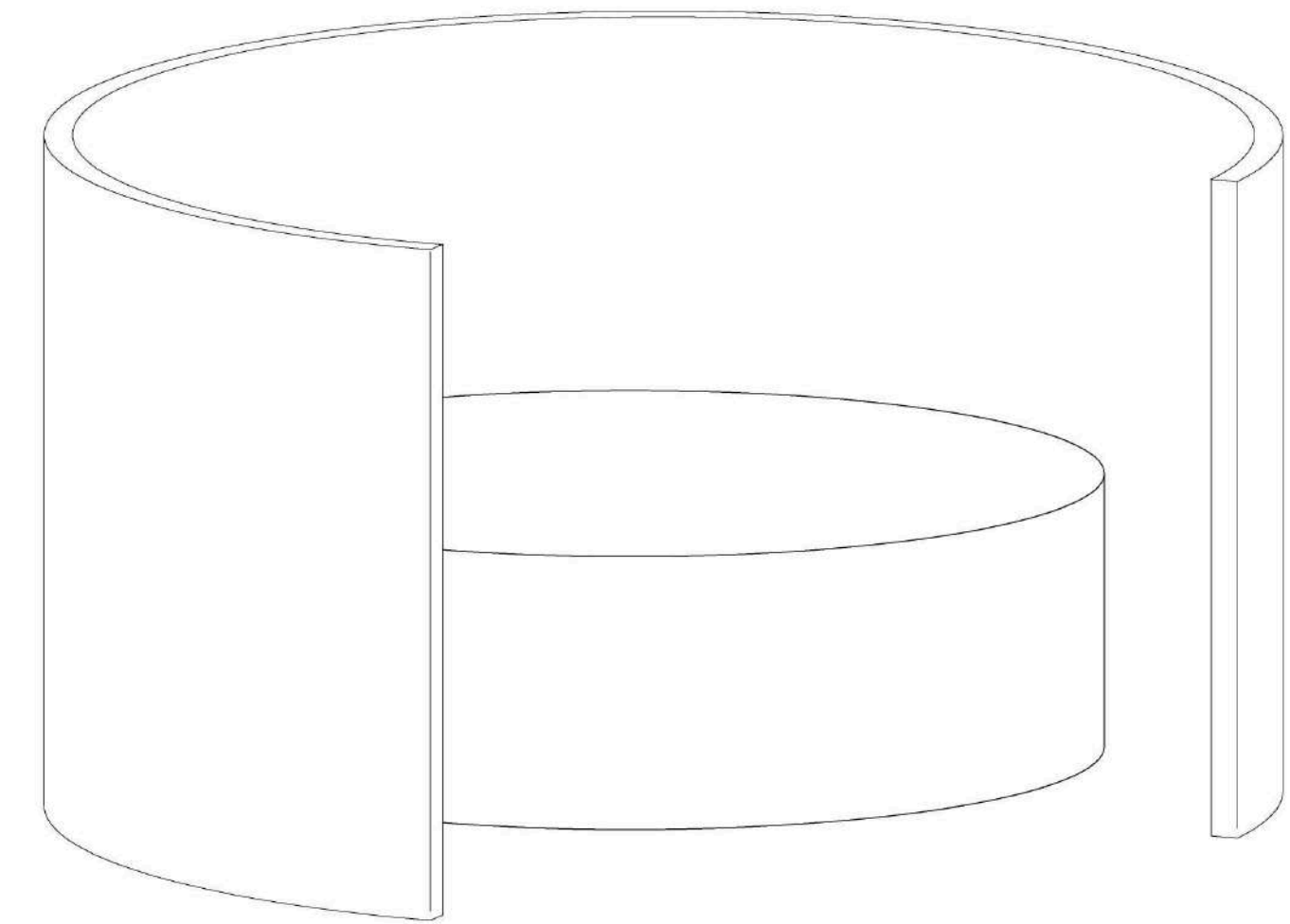
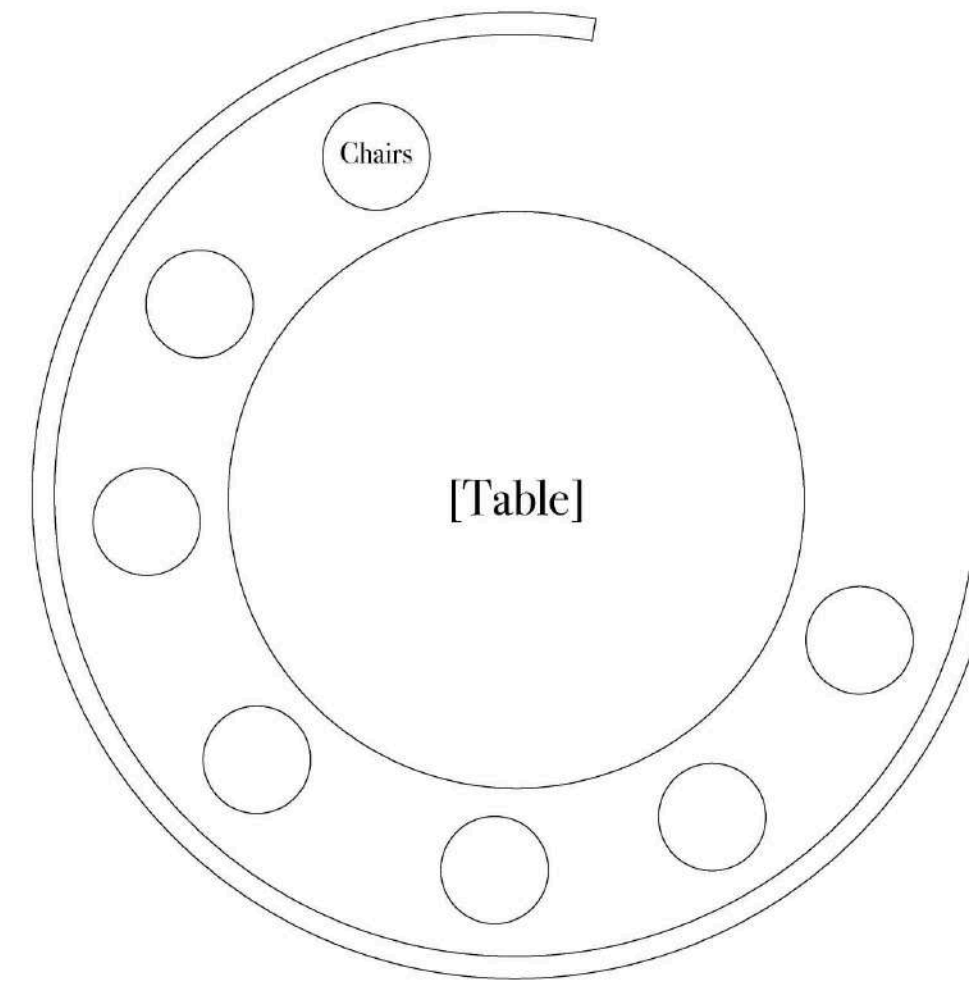




# Layout - tables

The environment of the seats should be semi-enclosed structure, which allows the blind people have more time for choosing, more private space for dining and a relative quiet and focused environment. No need for rush.

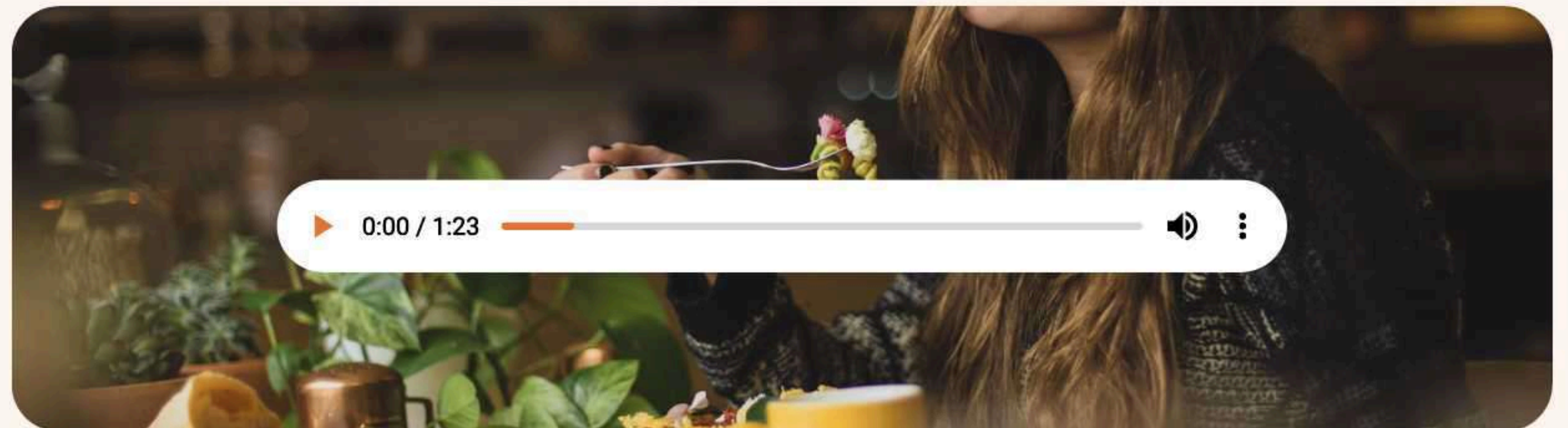
The round corner design makes everything less risky, the blind people won't touch or hit sharp table corner. Also, round table matches the Clock Methods





# Ambiance

## Audio Guides

[Directions](#)[Menu](#)[Call Assistance](#)[Colour mode](#)

## Tell me about the Ambiance

The ambiance of this restaurant is descibed by some of our customers who willingly volunteered. We keep udtaining this audio as we get more audio by people. This audio is for people who are visually impaired and want to hear about the place from people.



# How to get there

Audio guide directing to the place or get a sensory map posted to you

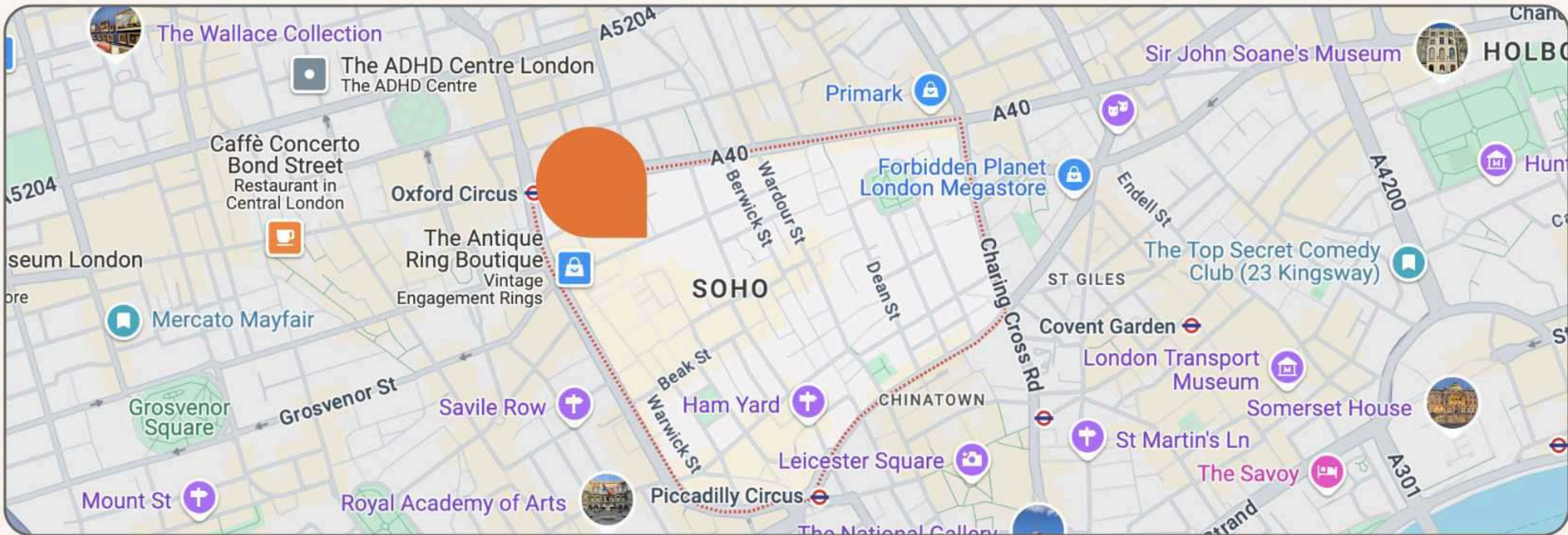


Directions

Menu

Call Assistance

Colour mode



53 Lexington St  
London, W1F 9AS

Download Audio Guide ↓

Post me a Sensory map 📧



# Audio Guide

Menu



Directions

Menu

Call Assistance

Colour mode

## Audio Guide to Navigate the Menu

Enjoy the tactile menu at your own pace or experience it through an audio guide.



### The Menu

Appetisers   Main course   Desert   Drinks

0:00 / 1:23



# Large print Menu

For people who want to look up the menu online before hand in various colour modes and font sizes

TENJI

DirectionsMenuCall AssistanceColour mode

The Menu

A+A-AaAEN

Sushi

- Salmon Nigiri – Fresh salmon over sushi rice
- Tuna Sashimi – Sliced premium tuna
- Ebi Tempura Roll – Shrimp tempura, avocado, eel sauce
- Dragon Roll – Eel, avocado, cucumber, topped with avocado and eel sauce
- Spicy Tuna Roll – Spicy tuna, cucumber, topped with spicy mayo

Ramen

- Tonkotsu Ramen – Rich pork broth, chashu, egg, scallions
- Shoyu Ramen – Soy-based broth, bamboo shoots, chashu
- Miso Ramen – Savory miso broth, corn, butter, nori
-

- Appetizers
- Edamame – Steamed soybeans with sea salt
- Gyoza – Pan-fried pork dumplings
- Takoyaki – Crispy octopus balls with mayo and bonito flakes
- 
- Desserts
- Mochi Ice Cream – Assorted flavors of mochi-wrapped ice cream
- Matcha Cheesecake – Creamy cheesecake with matcha flavor
- Dorayaki – Sweet pancakes filled with red bean paste
- Black Sesame Pudding – Smooth and nutty sesame dessert

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DirectionsMenuCall AssistanceColour mode

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# Colour accessibility

For people who are colour blind, partially blind.


TENJI

DirectionsMenuCall AssistanceColour mode

The Menu - Big font


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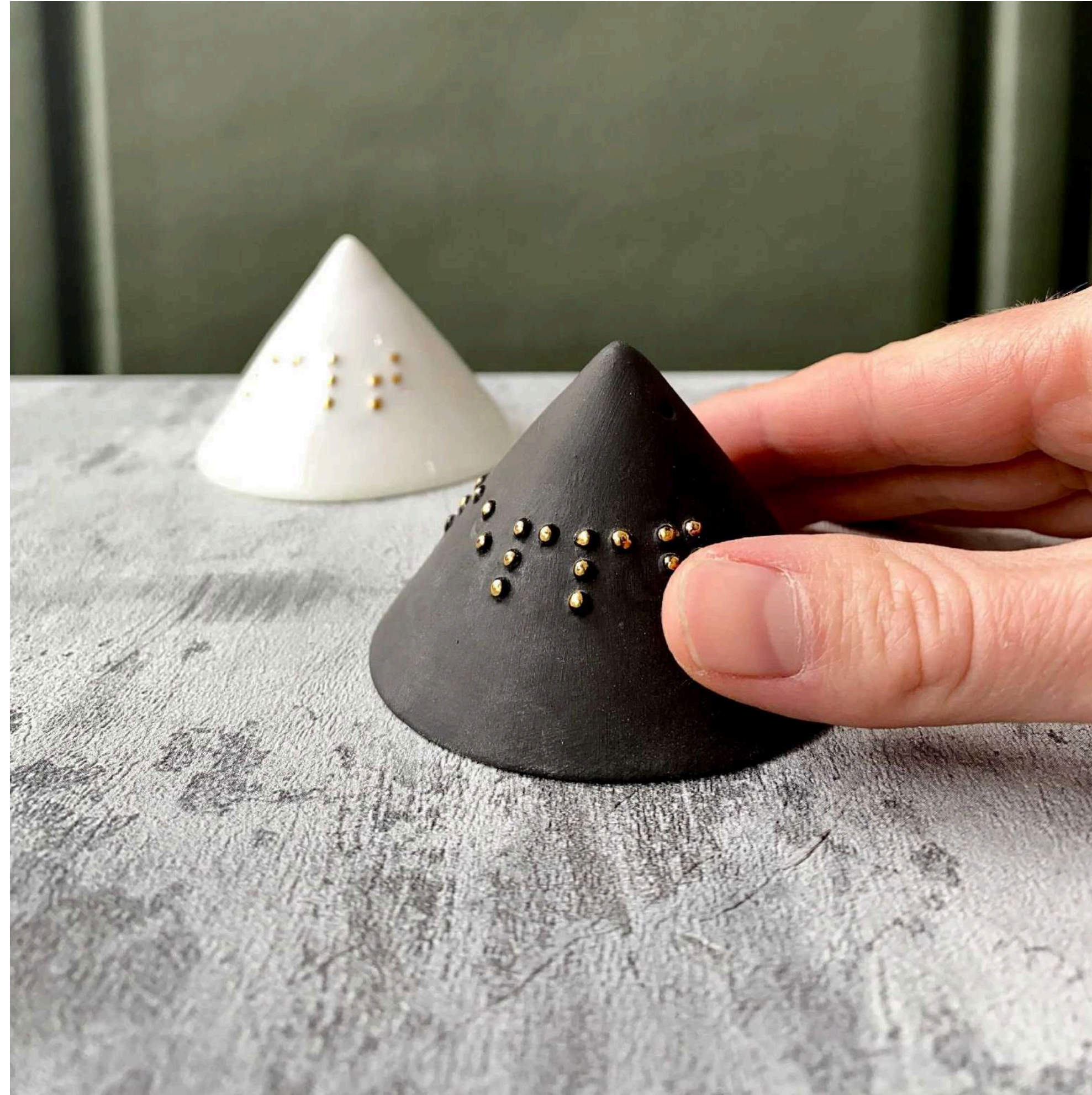
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## Salt and pepper shakers



<https://www.etsy.com/uk/listing/539567303/ceramic-salt-and-pepper-shakers-with>





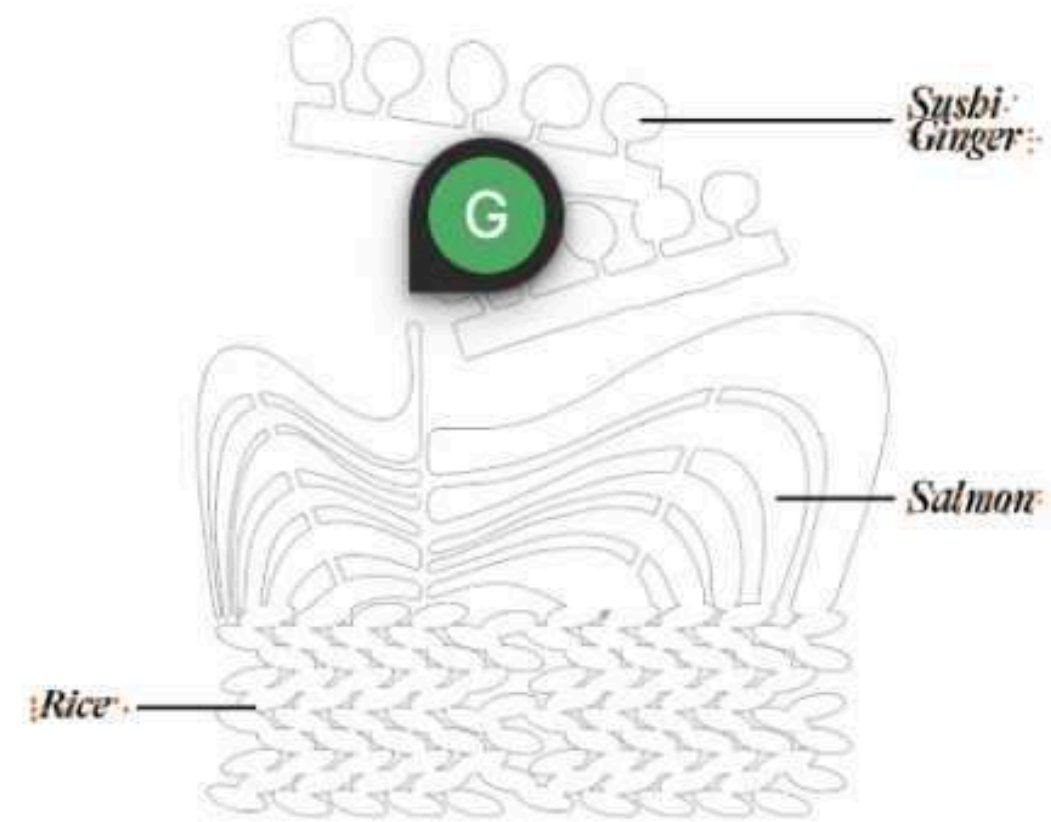
# The Menu

Iterations

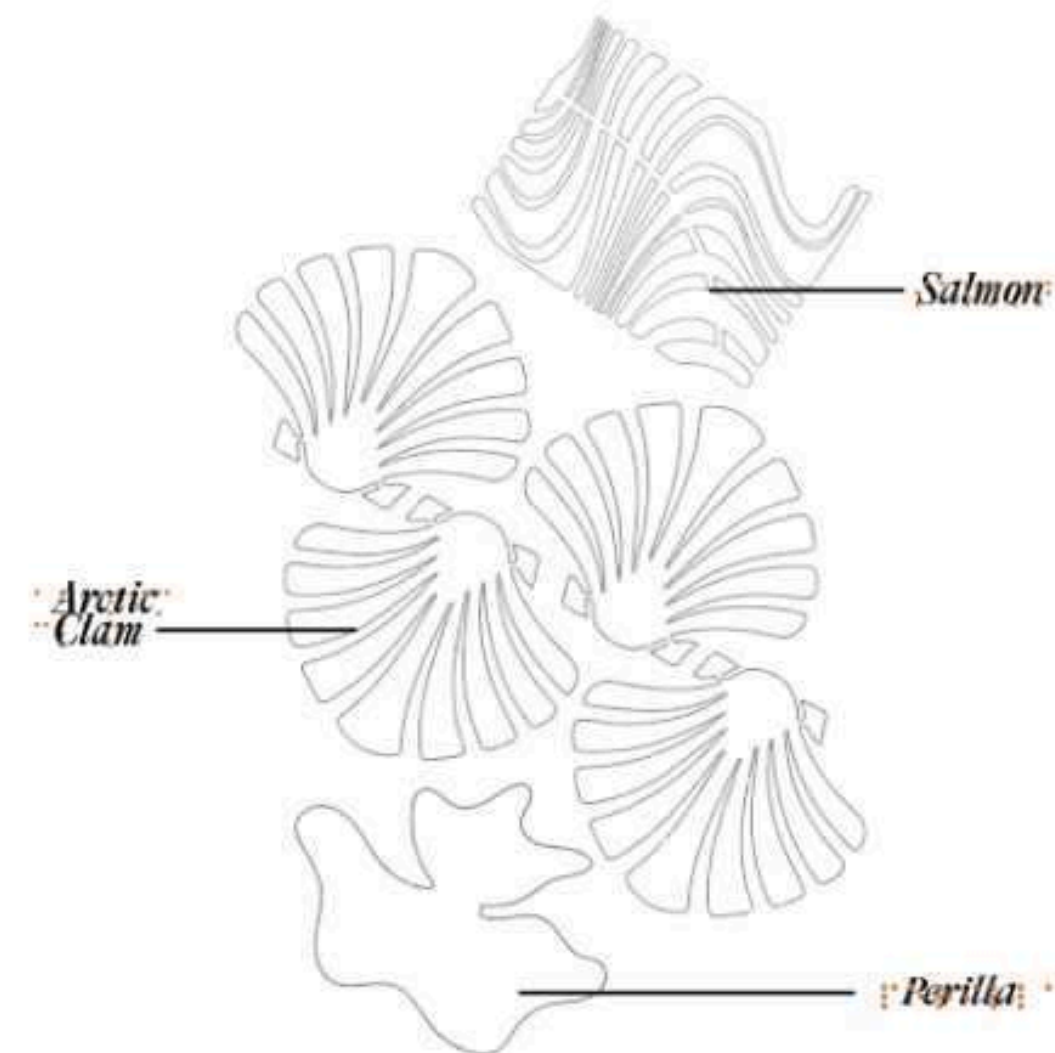


We started making more  
pages using our index and  
patterns that can be laser cut

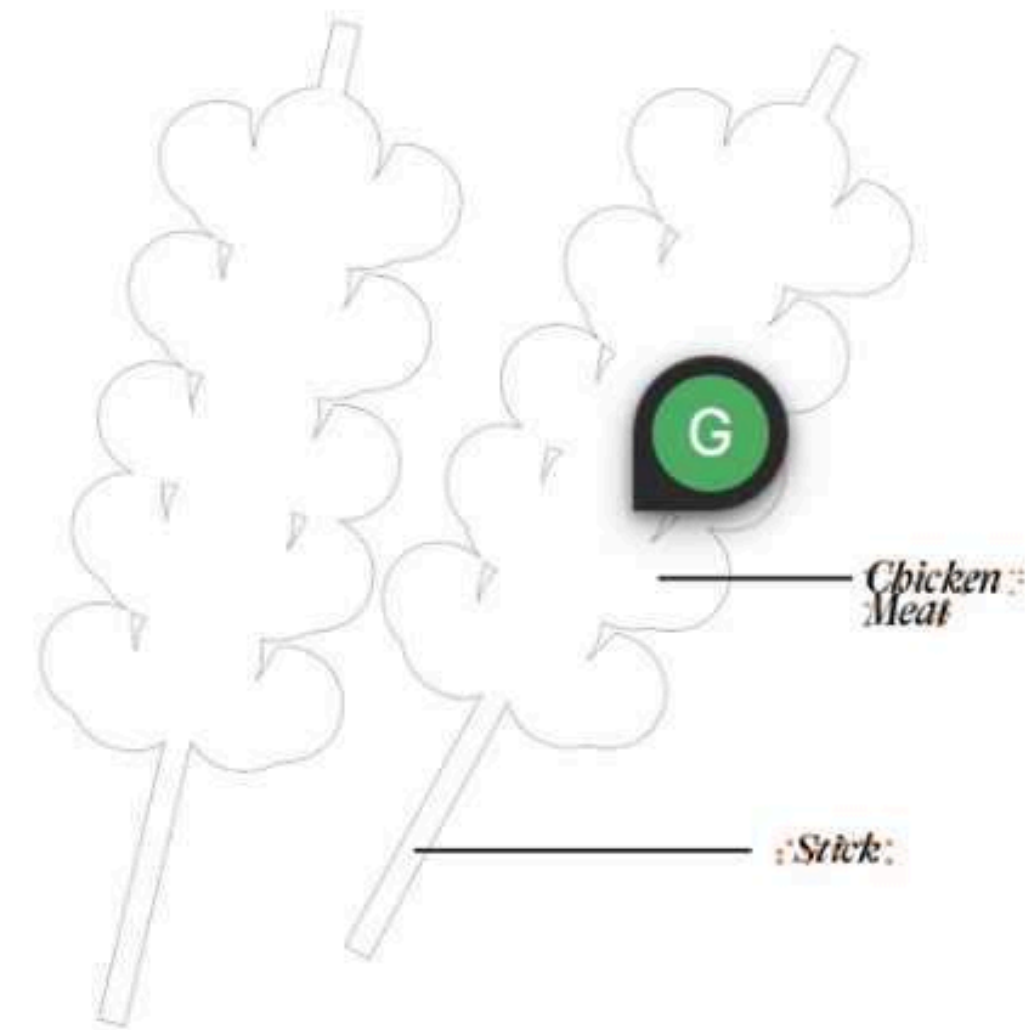
## Salmon Sushi



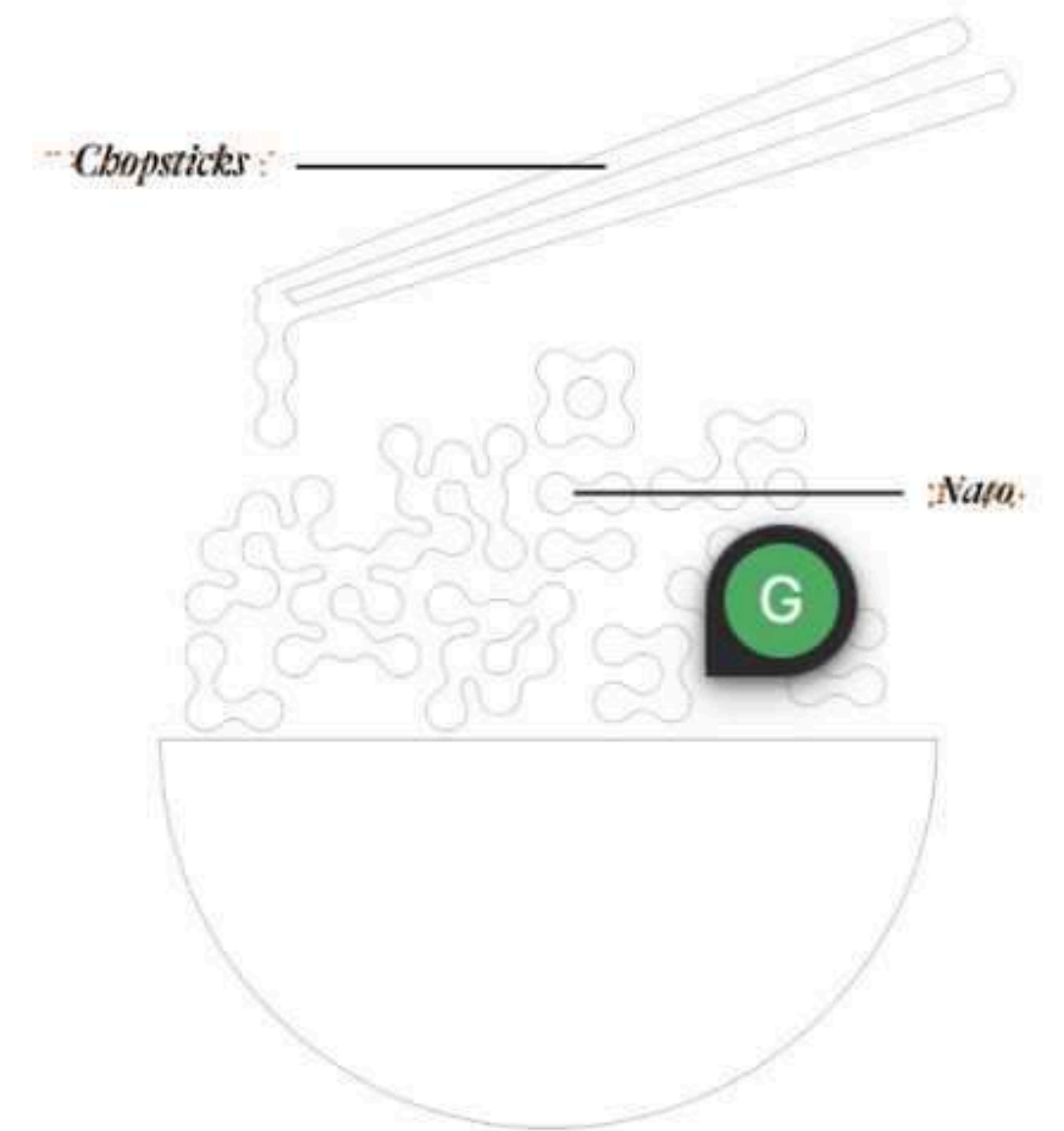
## Sashimi Plate



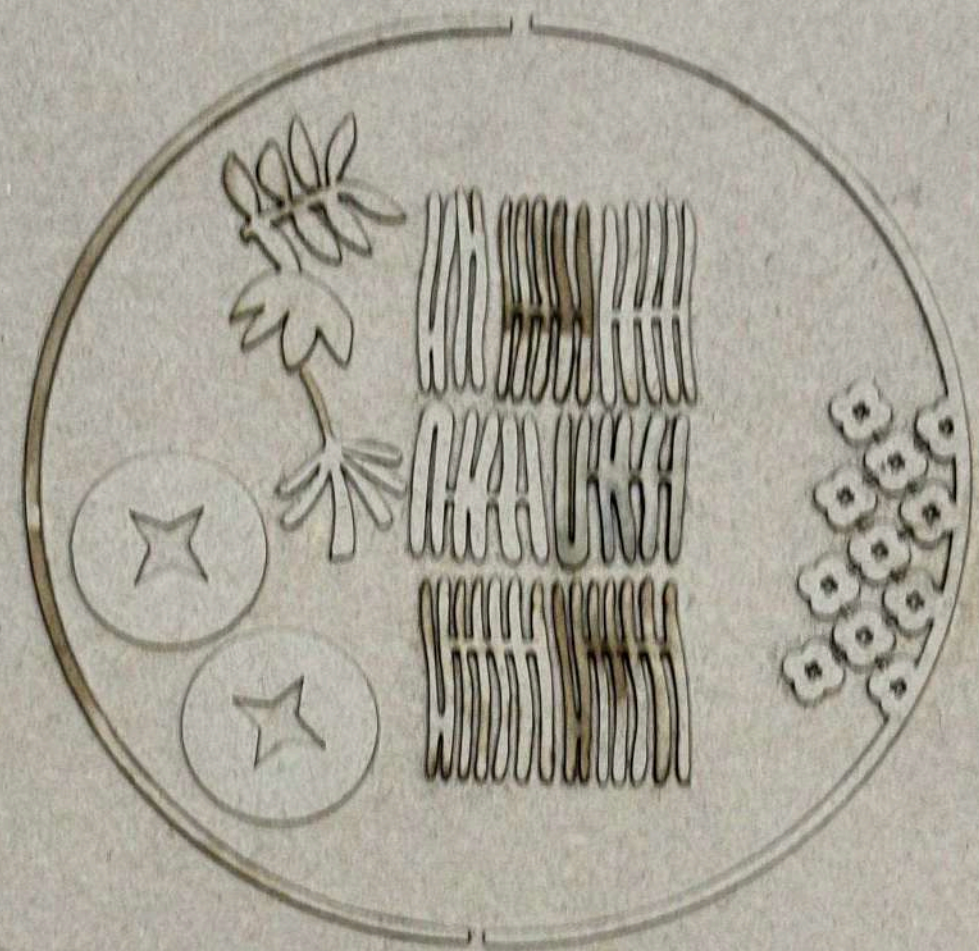
## Yakitori



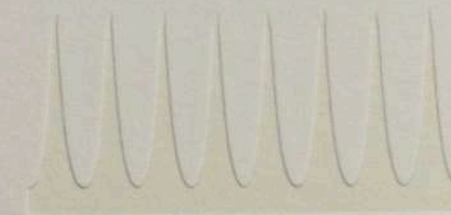
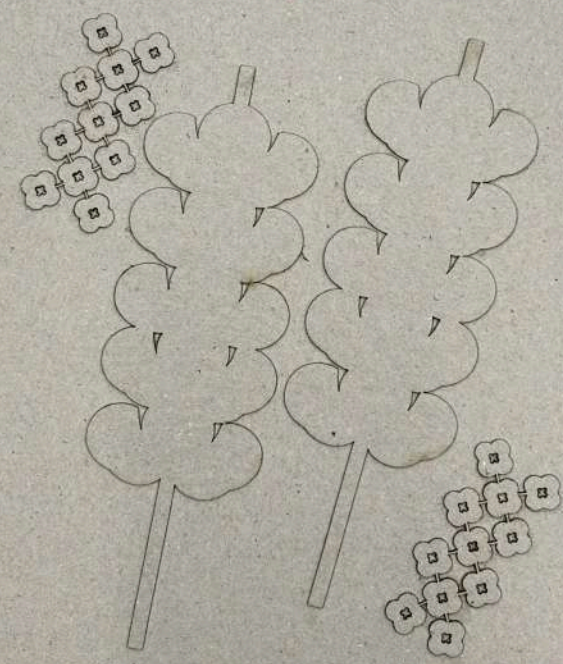
## Nato







**Created Stencils for all  
the variations we  
wanted to try - waste  
greyboard from lab**



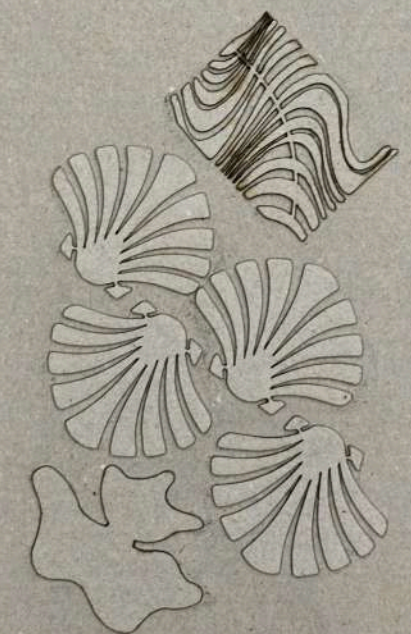
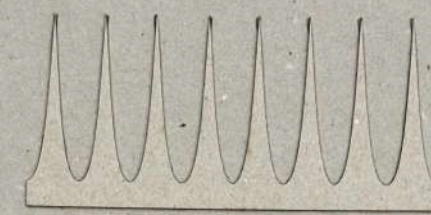
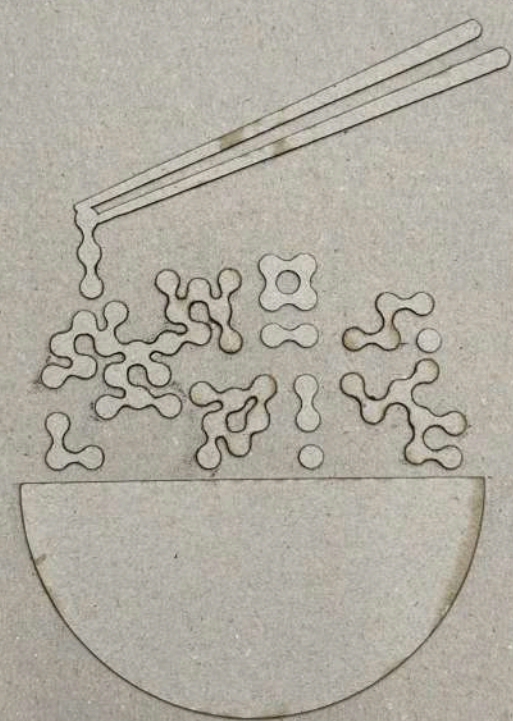
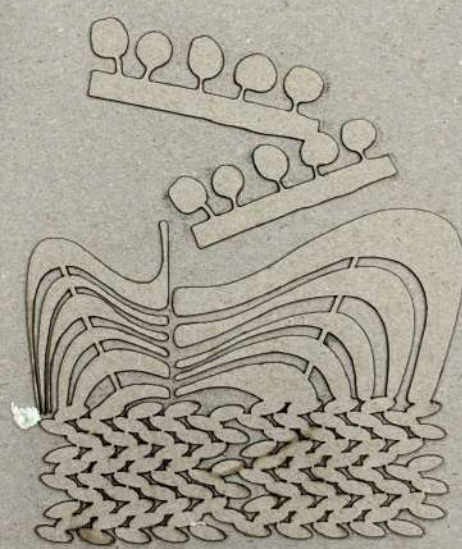
*.: Vinegar .:*



*.: Sny.Sauce .:*



*.: Shochu .:*






# All different iterations

Keeping in mind that visually impaired people sometimes can see few blurry colours/ light.  
Also trying to create inclusion of partially blind people.

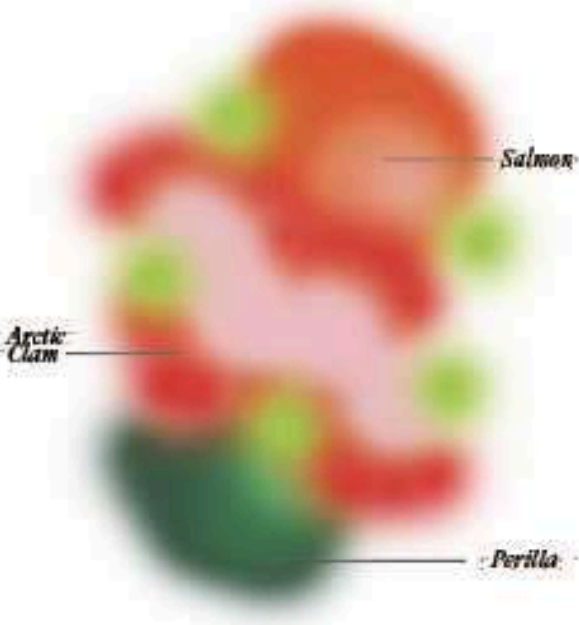
**Salmon Sushi**

Fresh, buttery salmon atop seasoned sushi rice, served with soy sauce and wasabi.



Wasabi  
Soy Sauce  
Rice

**Sashimi Plate**



Salmon  
Tuna  
Ponzu  
Perilla

**Yakitori**

Stick \_\_\_\_\_

Spring Onion \_\_\_\_\_

Chicken Meat \_\_\_\_\_

**Natto**

Chopsticks \_\_\_\_\_

Natto \_\_\_\_\_

Stringy \_\_\_\_\_

Bowl \_\_\_\_\_

Vinegar \_\_\_\_\_

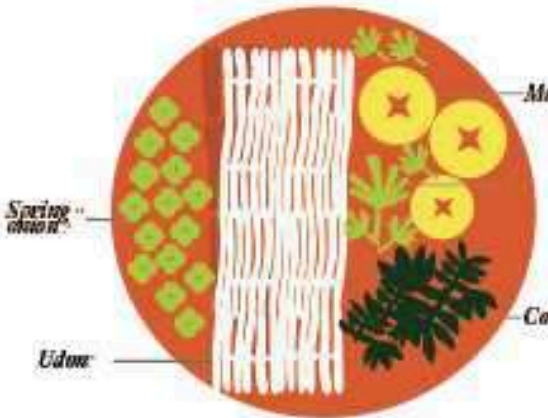
Soy Sauce \_\_\_\_\_

Soy Sauce \_\_\_\_\_

Soy Sauce \_\_\_\_\_

**Fried Udon**


Stir-fried udon noodles with a sweet and salty sauce.



Mushroom  
Coriander  
Udon  
Spring Onion

**Roasted Wagyu**

Melt-in-your-mouth Wagyu Beef on seasoned arshi rice, topped with a hint of wasabi.



Spring Onion  
Rice  
Wagyu Beef  
Pepper flakes

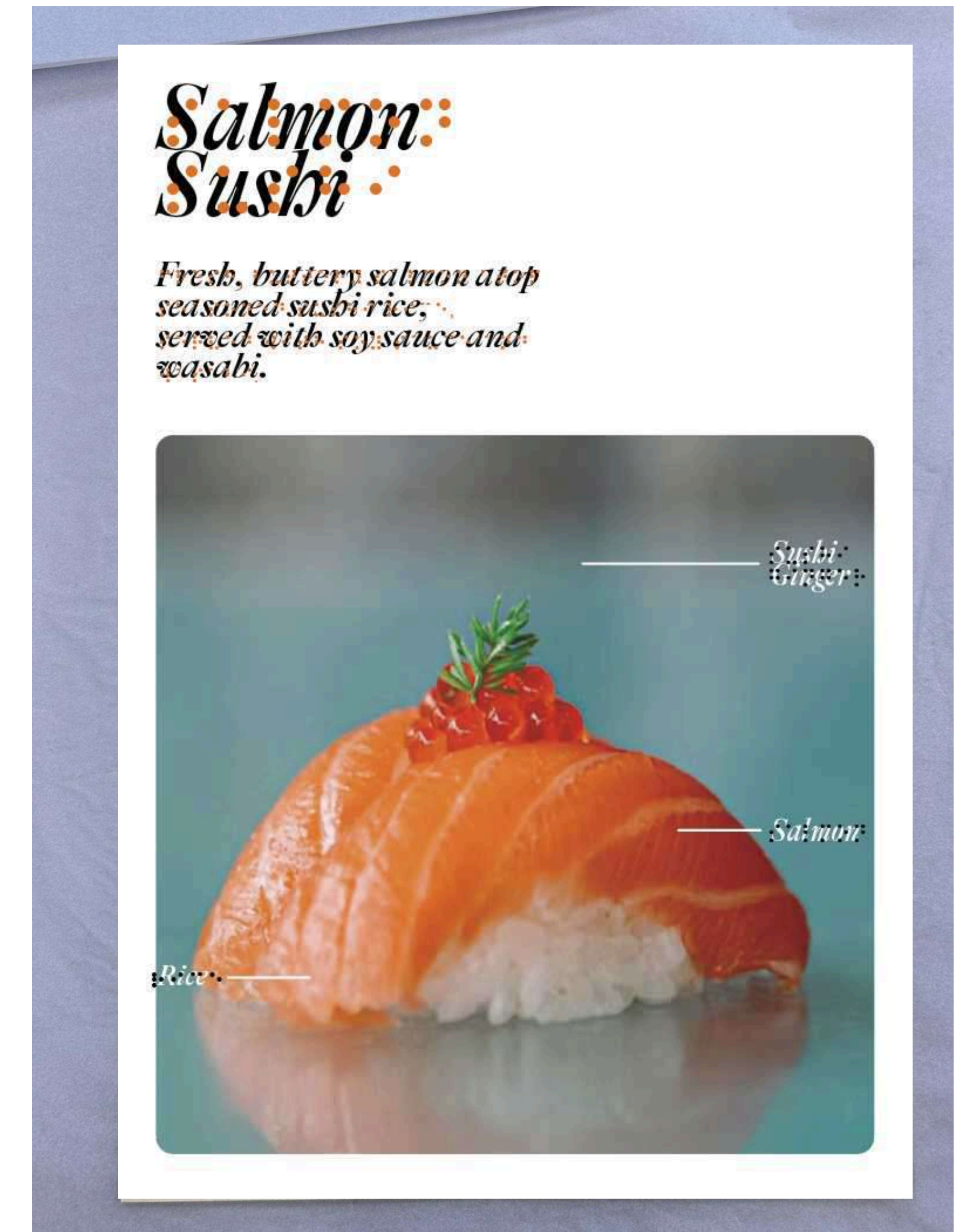


We made our  
designs and printed  
them on waste  
paper from the Lab





End results:



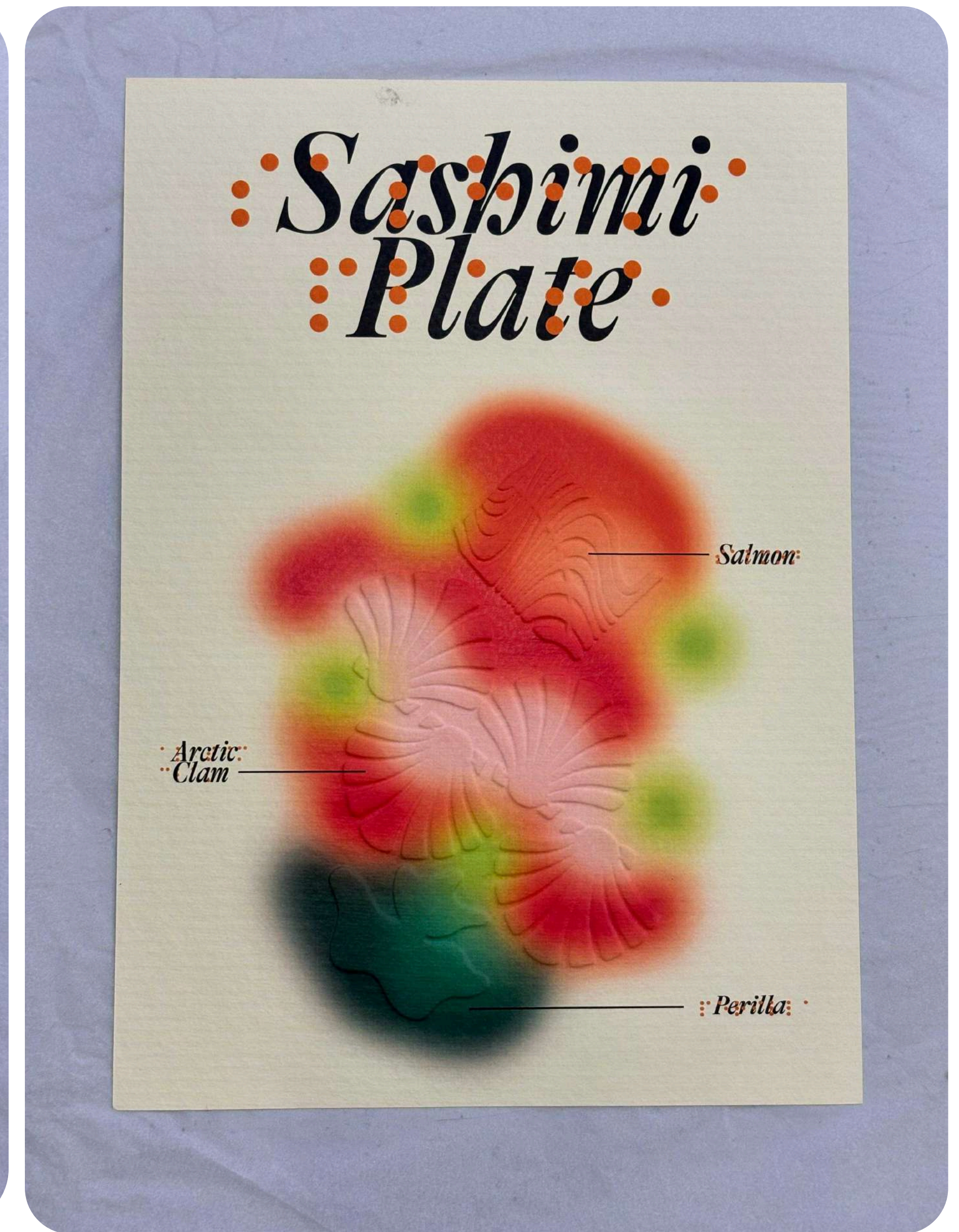
Trying to pair with an image - subtle inclusion



## End results:



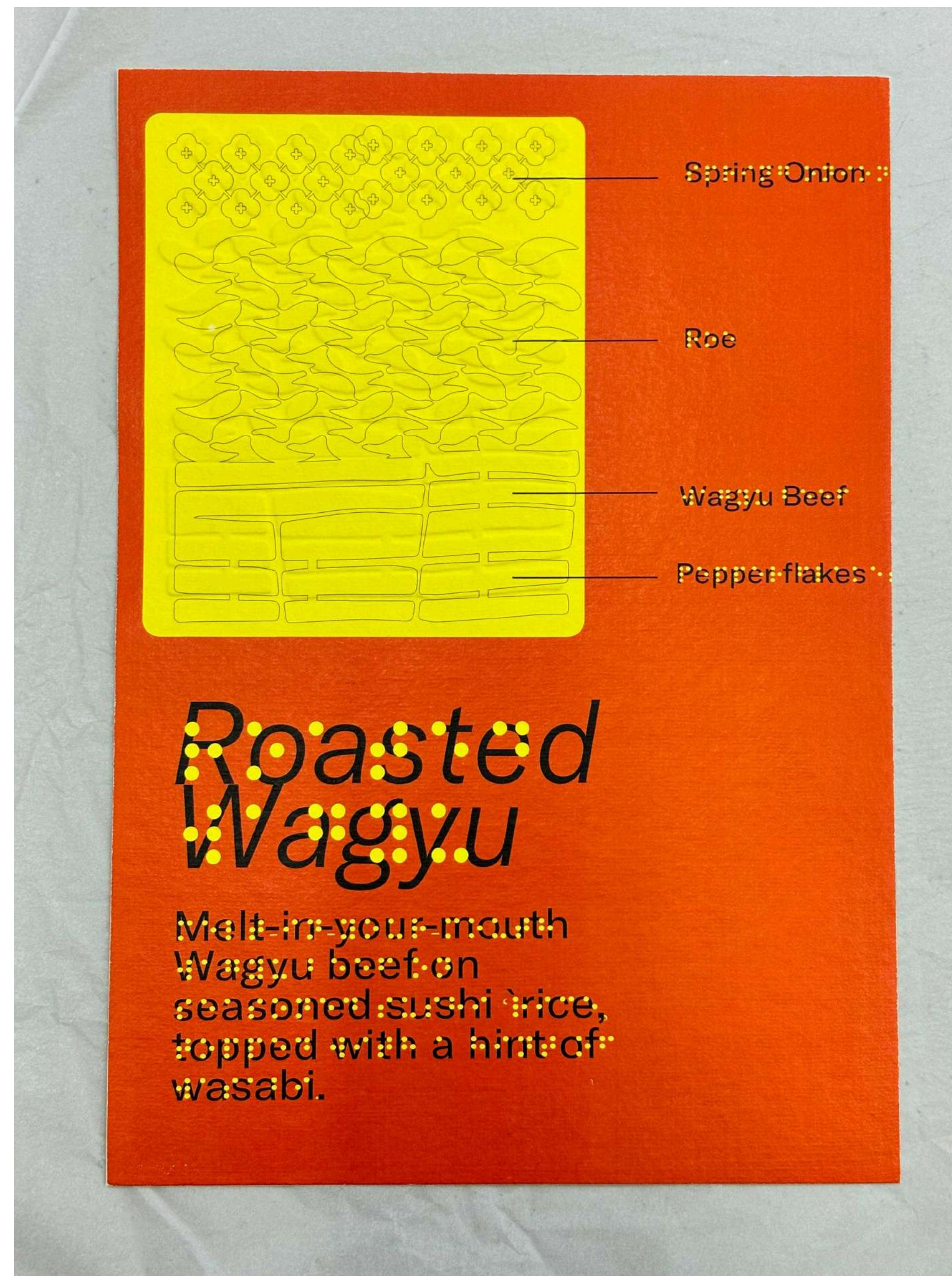
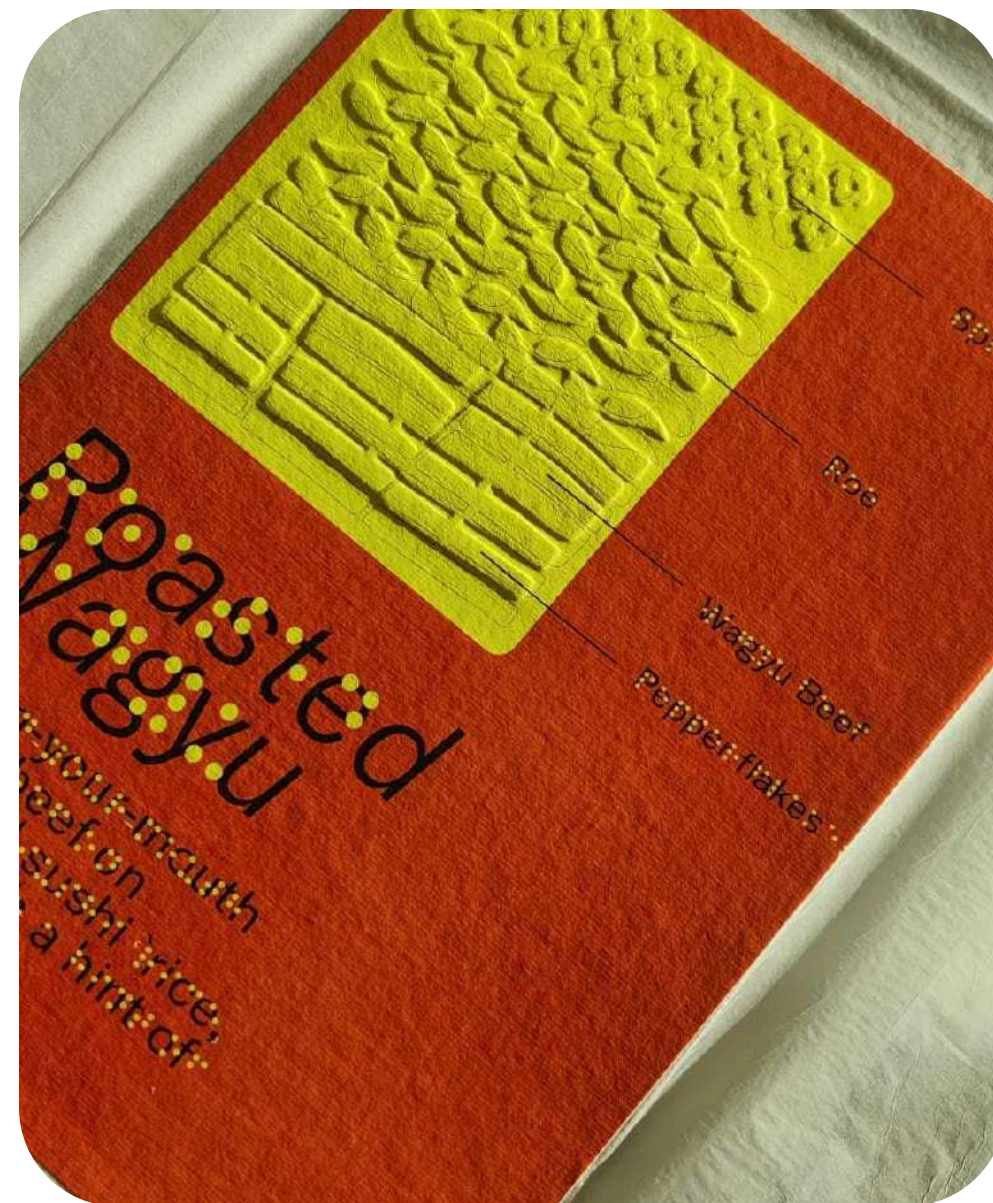
Pair the emboss with illustration - High contrast colours and description.



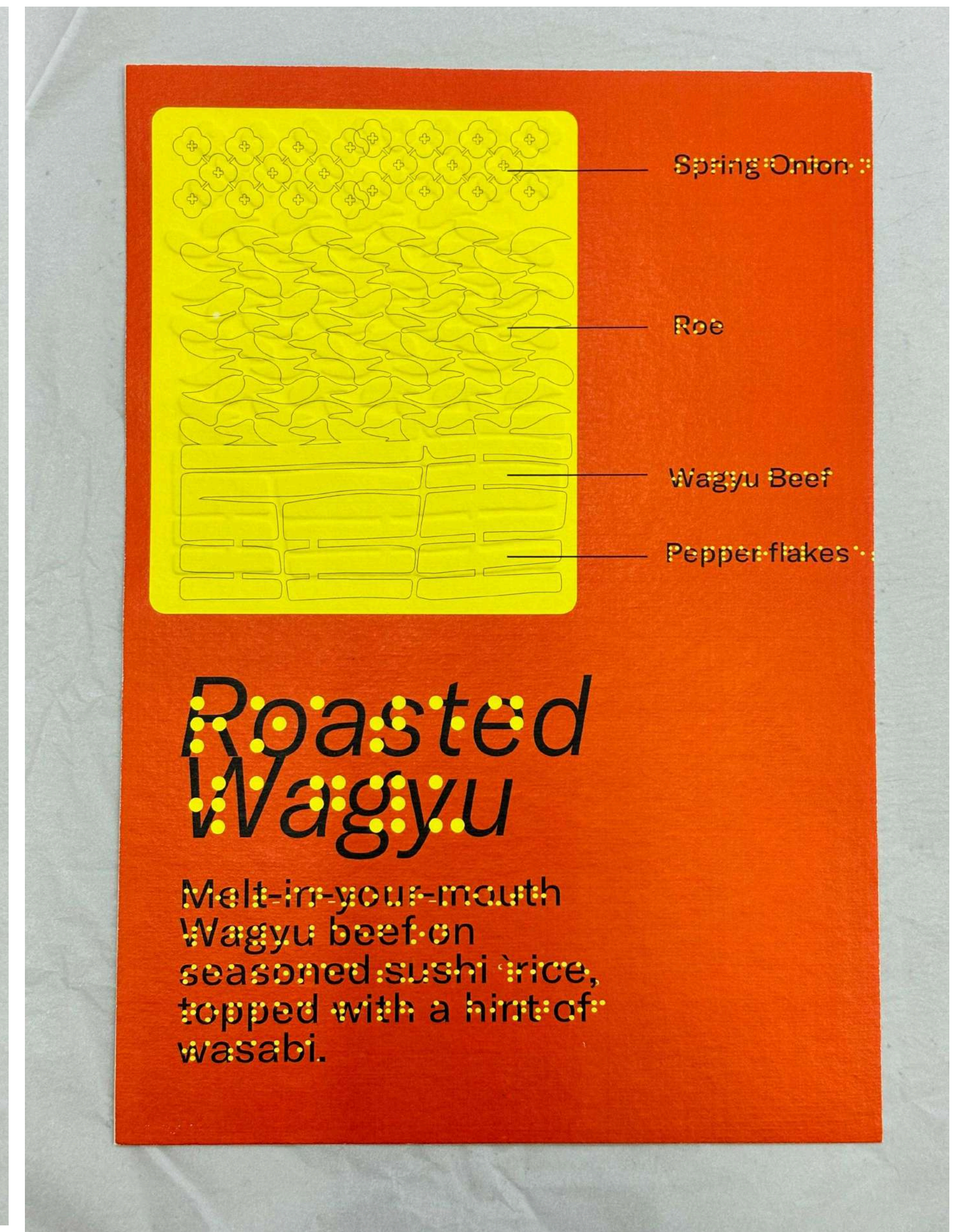
Pair the emboss with illustration with blurred colour blobs



## End results:



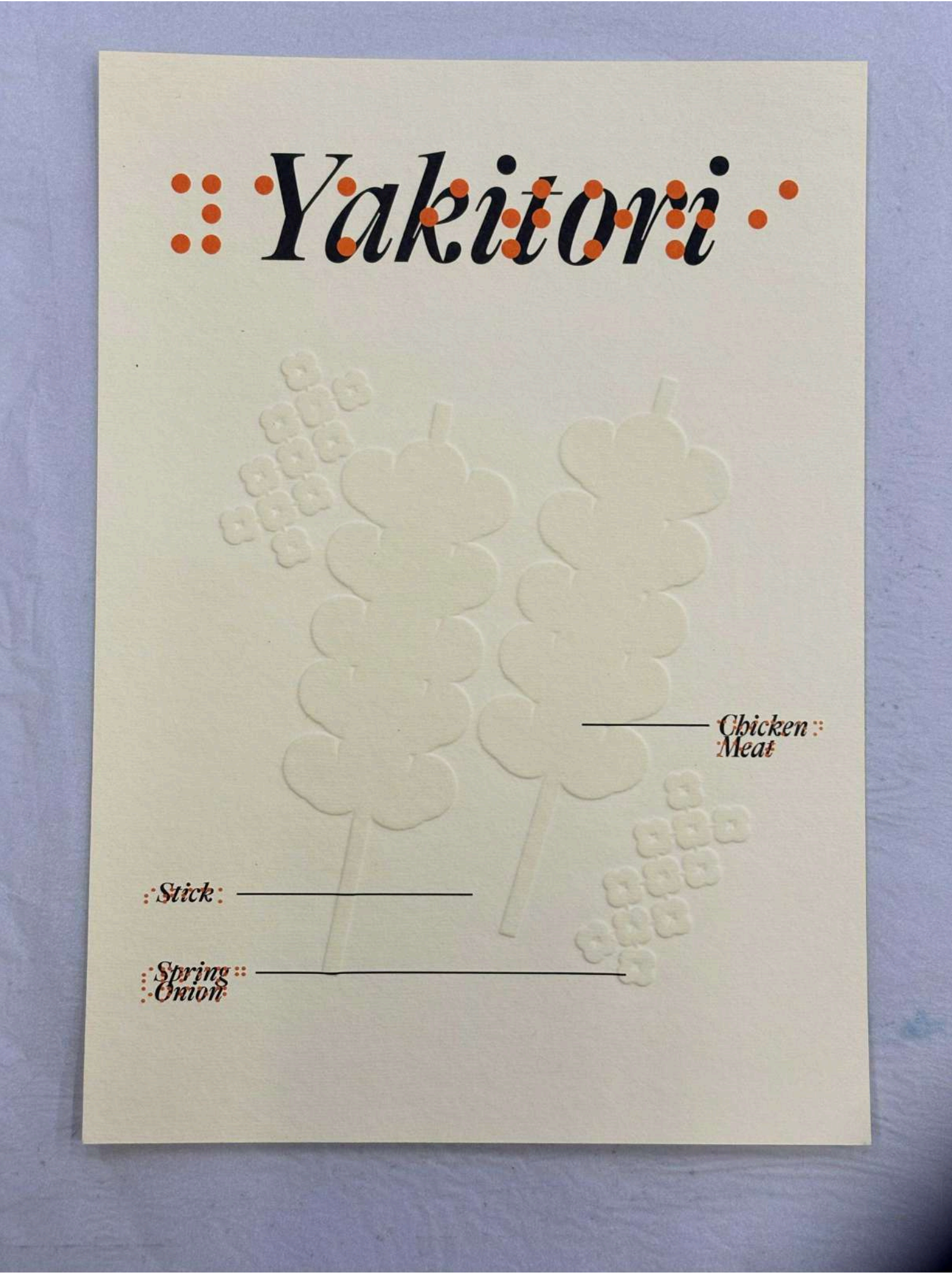
Pair the emboss in Different Layout to make navigation easy



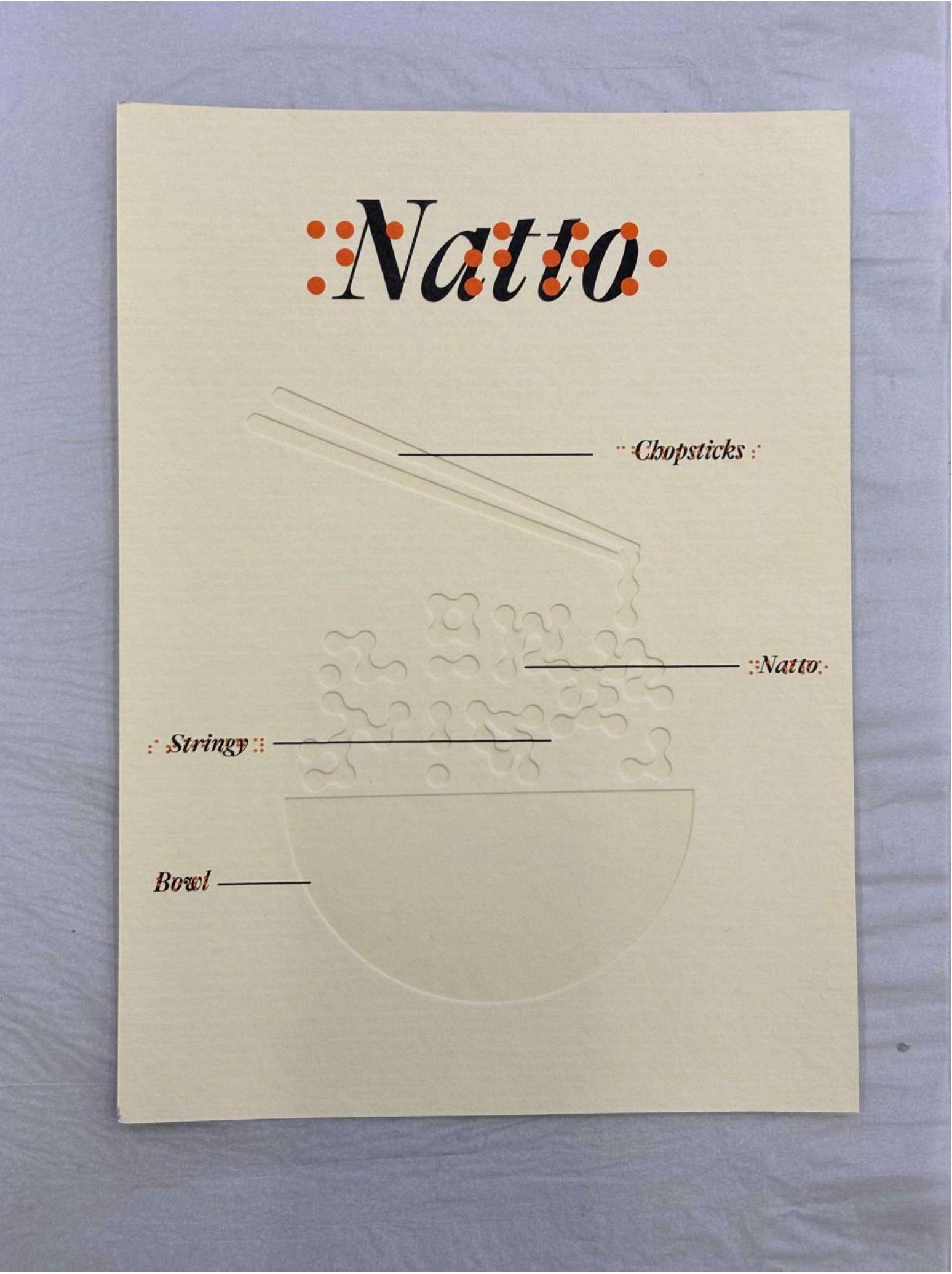
Using high contrast colours to highlight the braille. Using a simple typeface below.



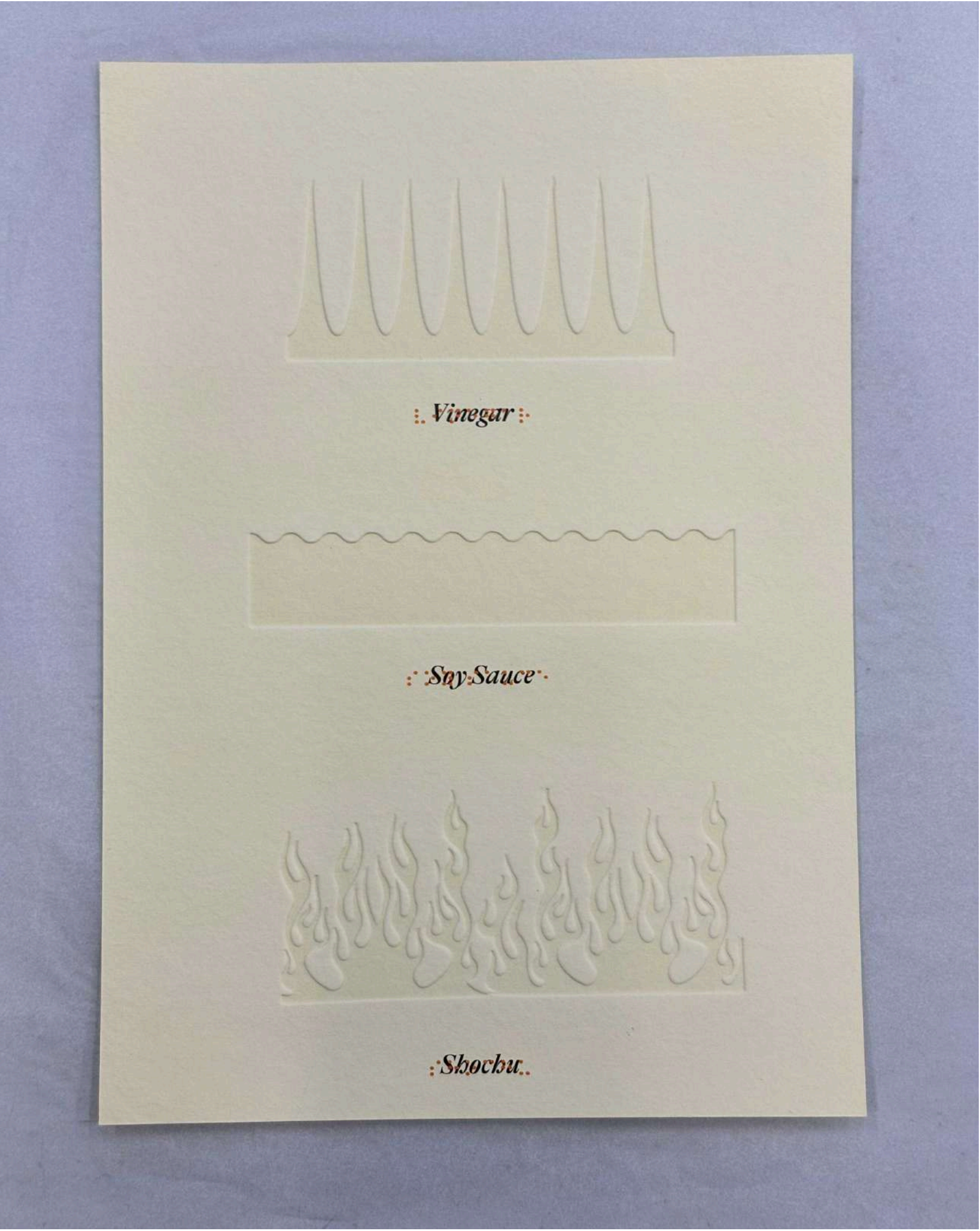
End results:



Normal emboss



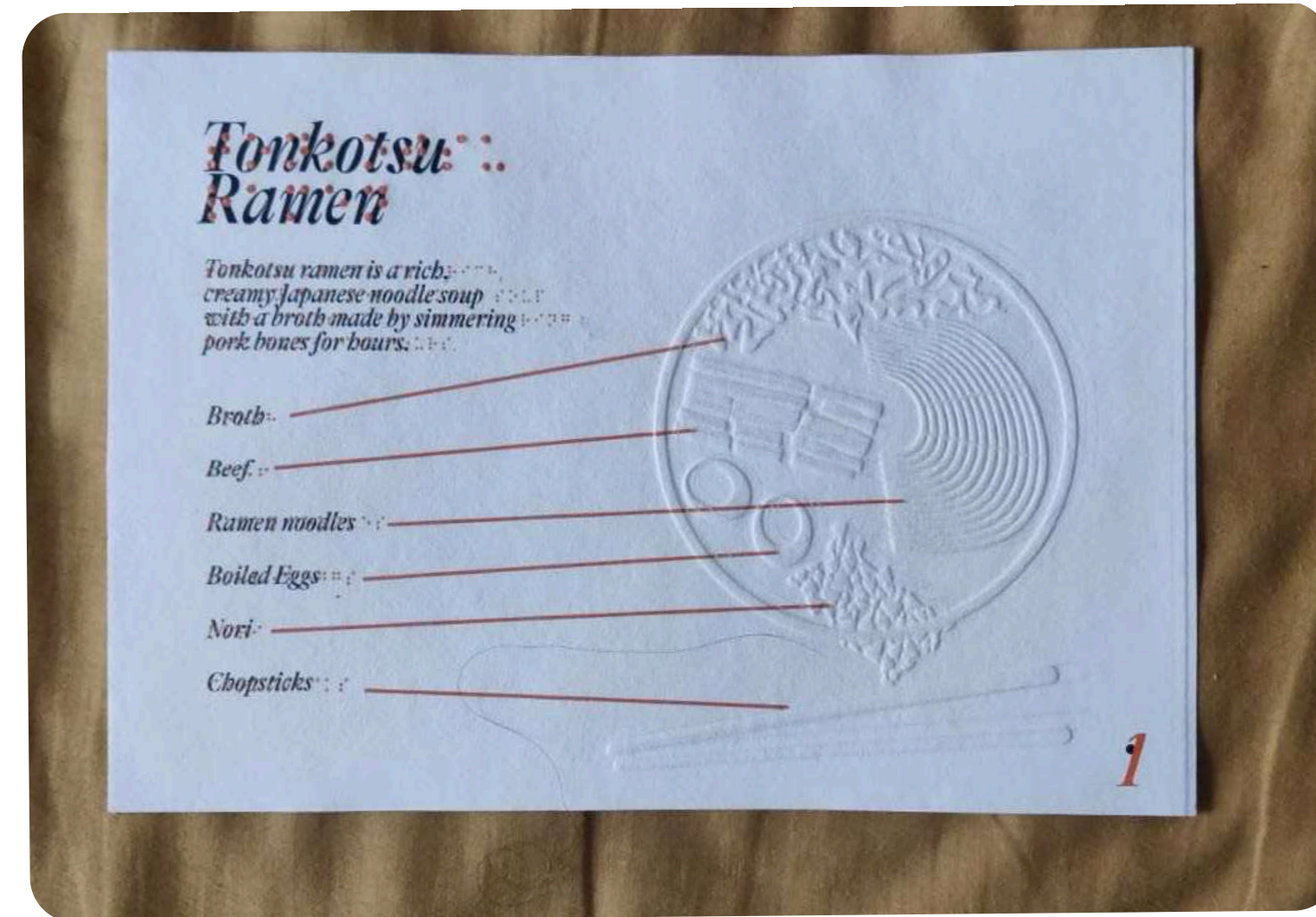
Trying out deboss



Trying out deboss - sides



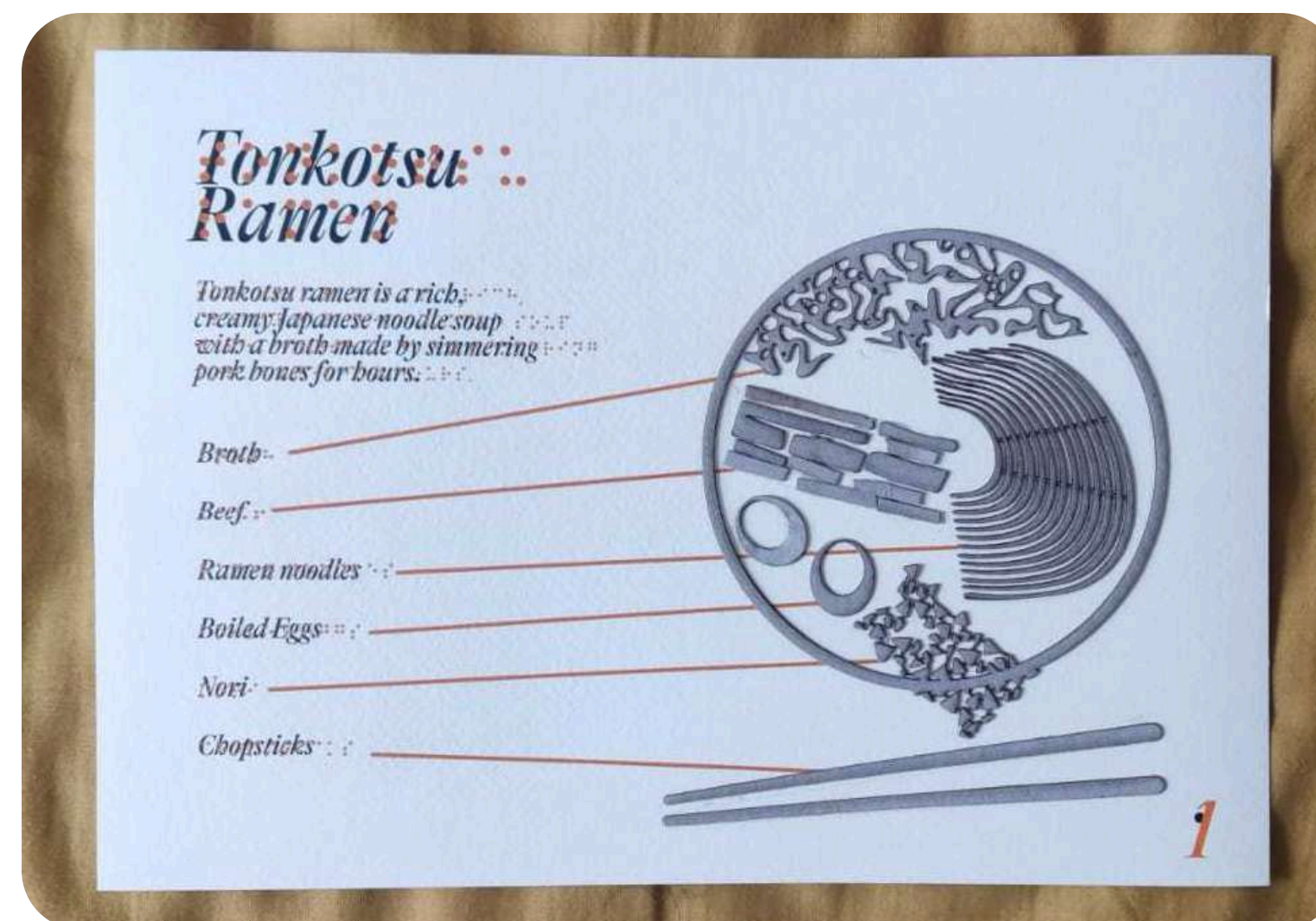
## End results:



Emboss with a left aligned layout



Braile embossed



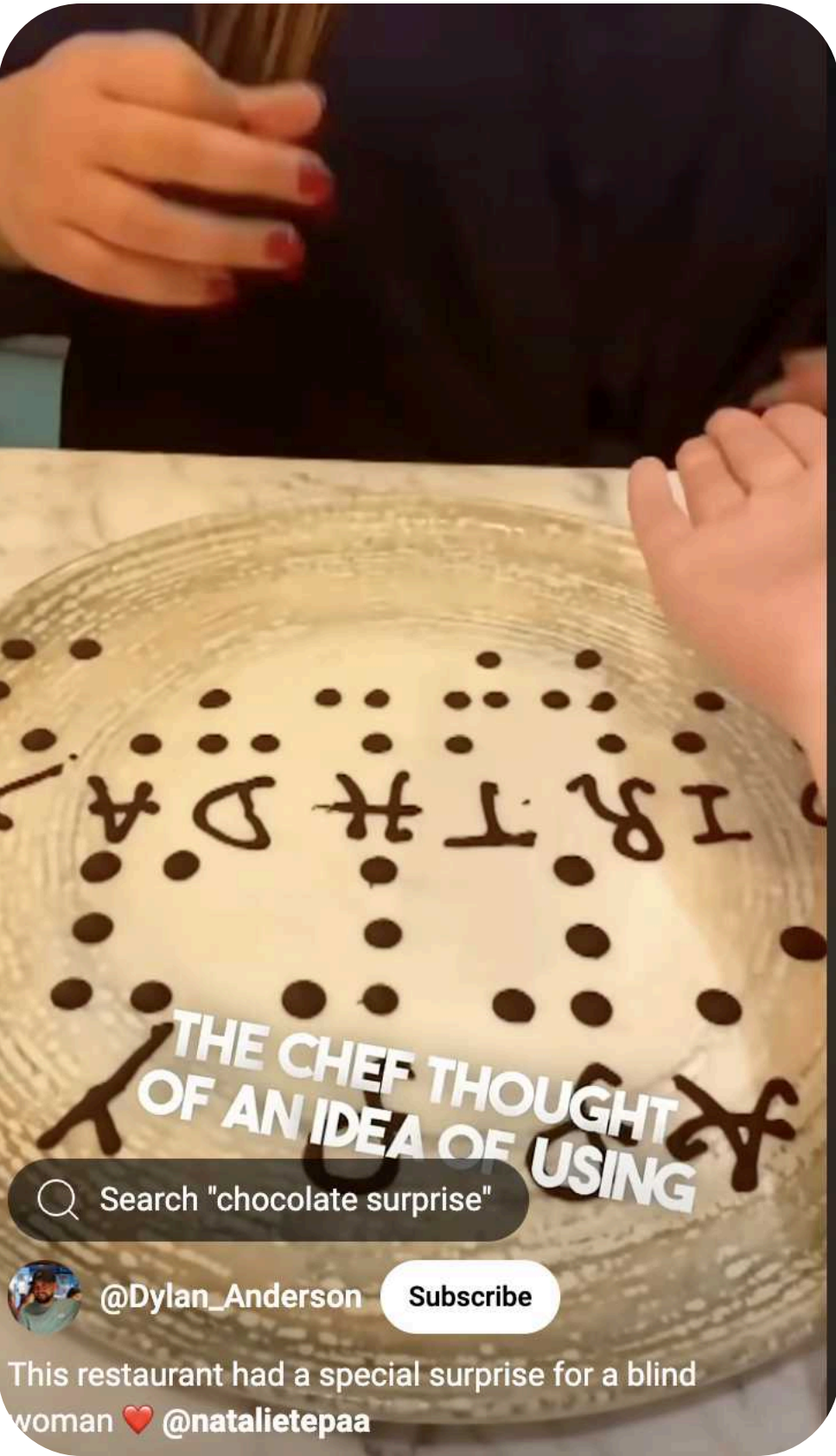
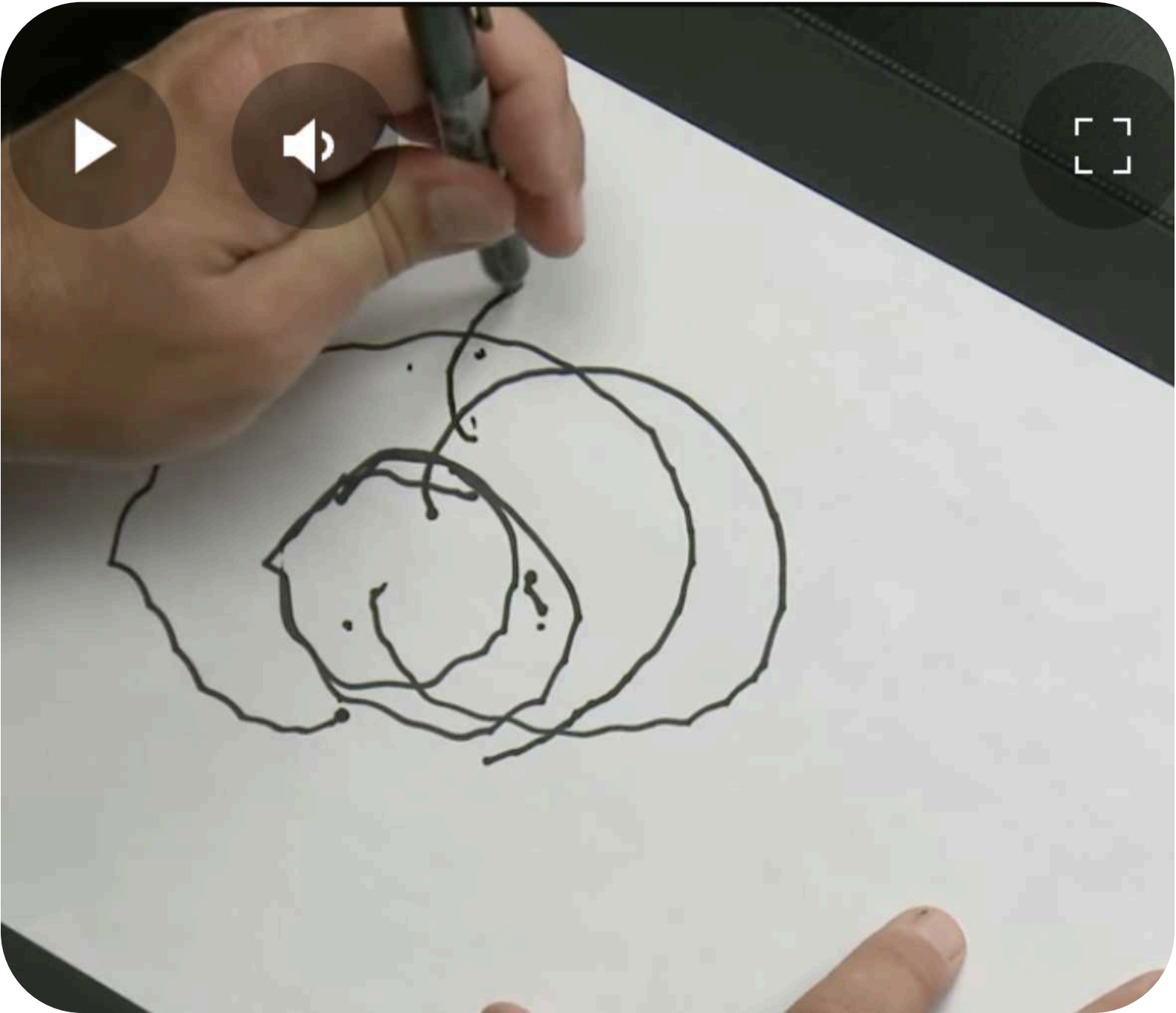
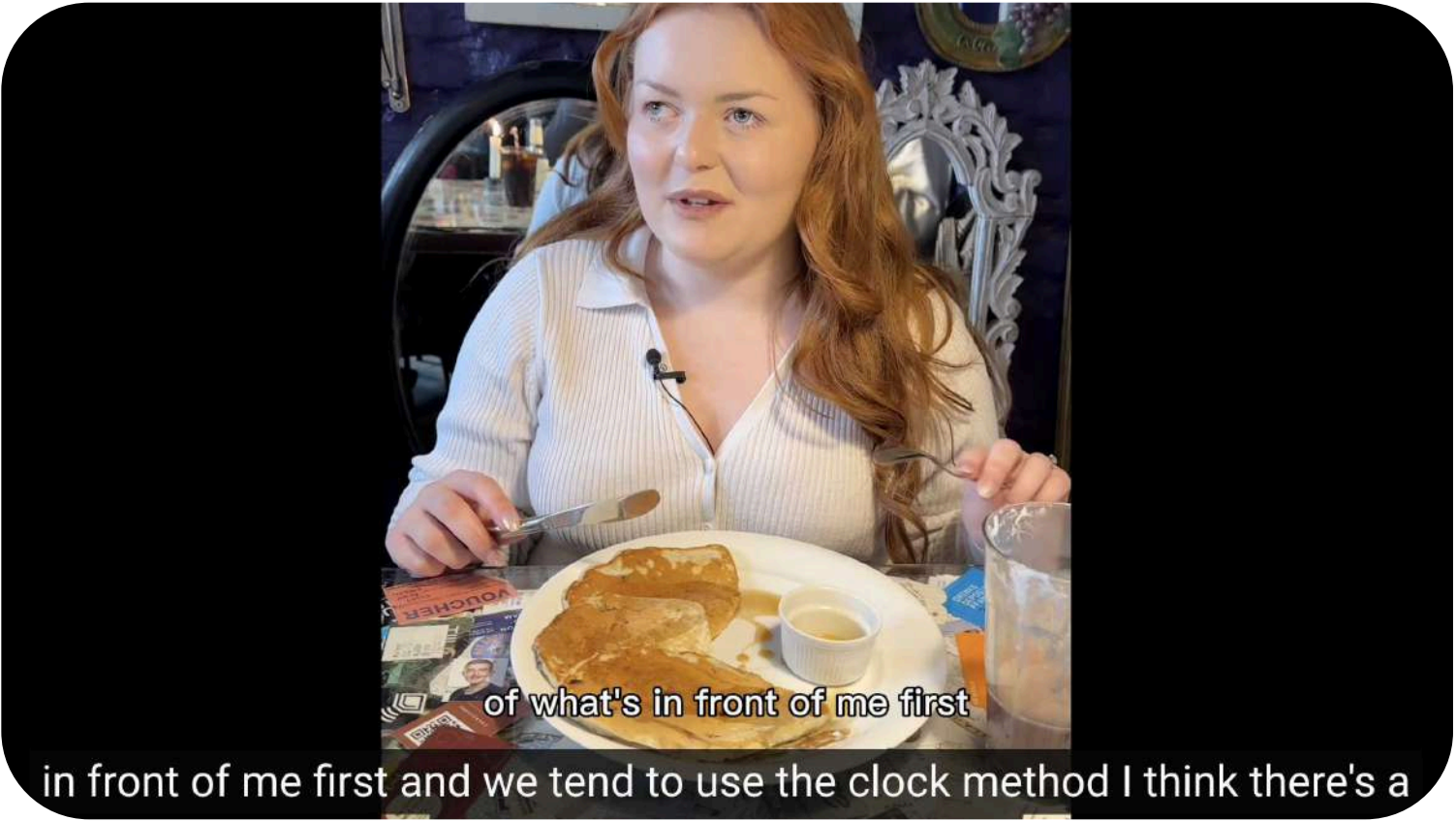
Using the laser cut stencil as emboss



**Testing:** Sighted people

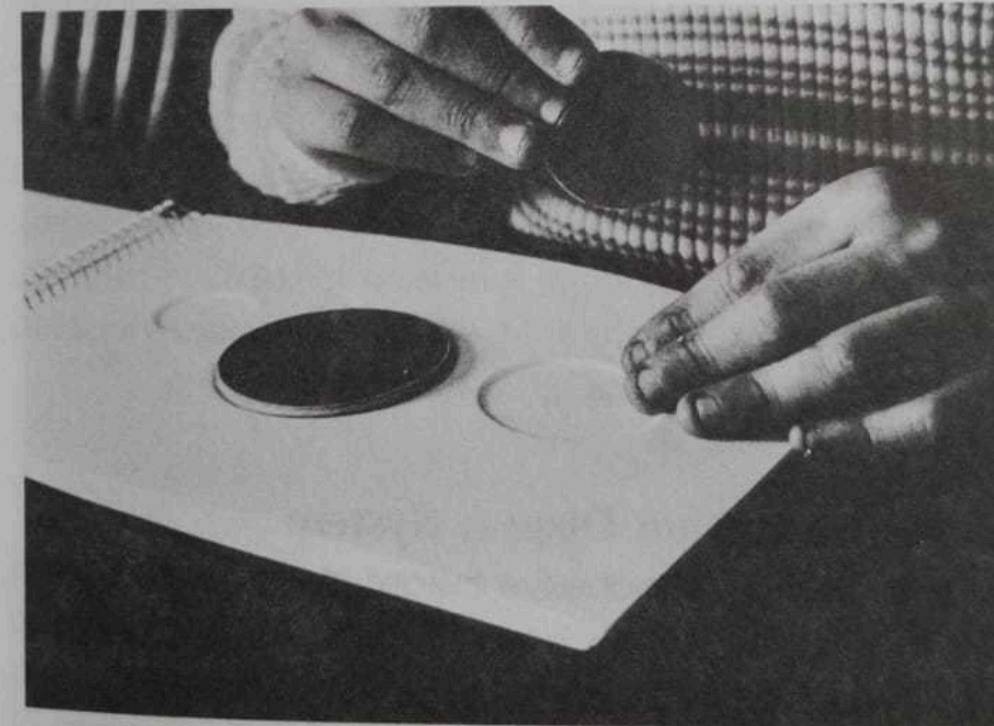
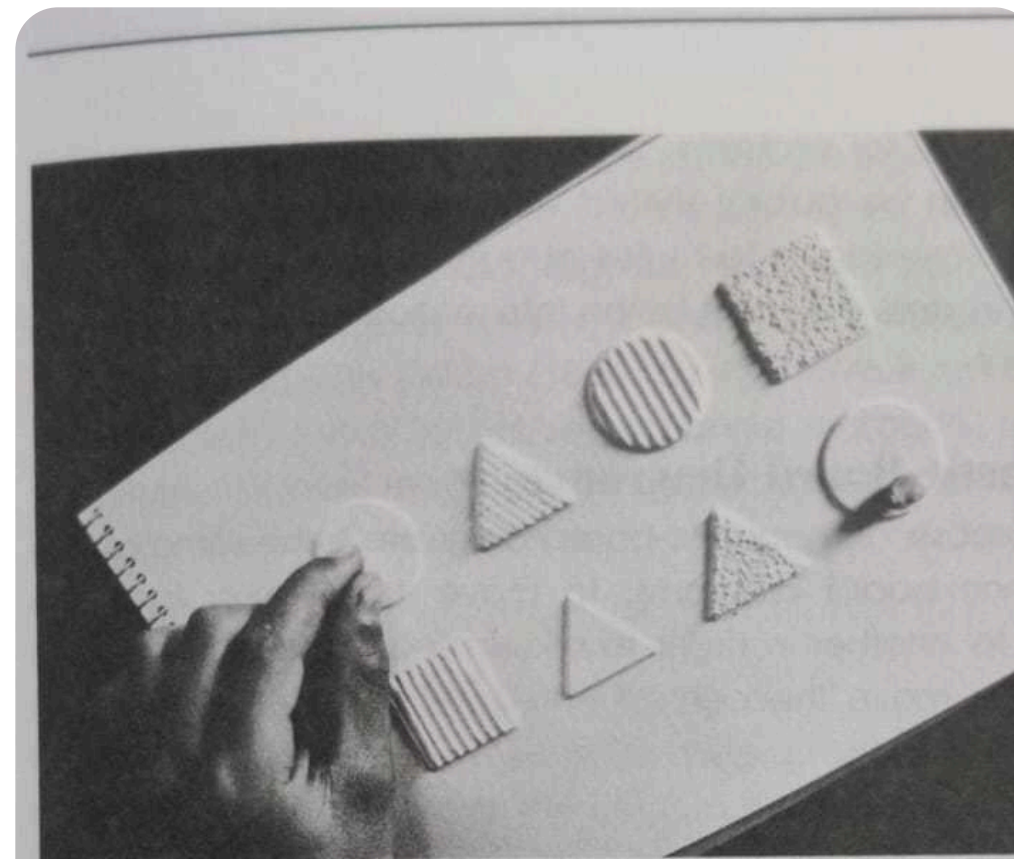
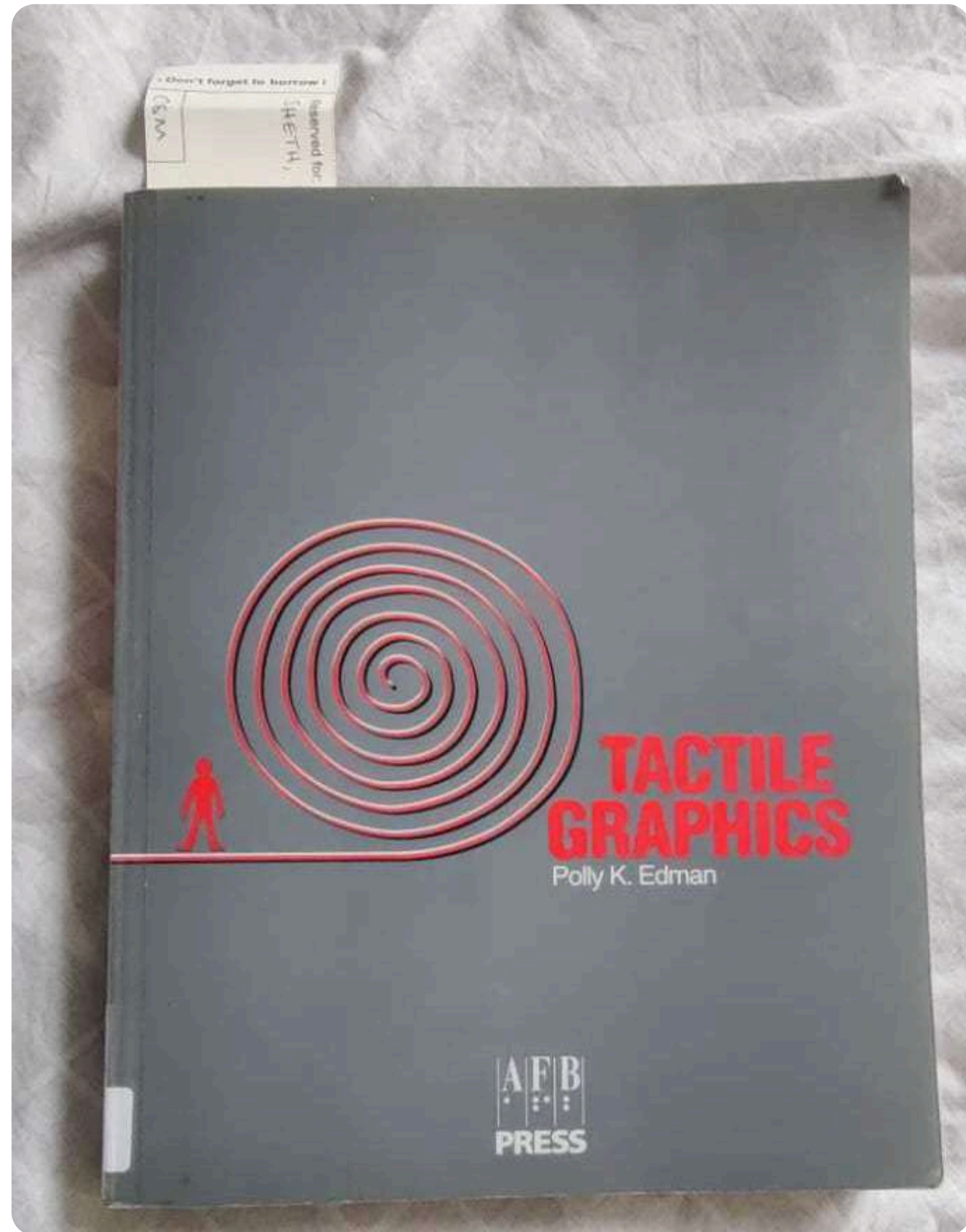








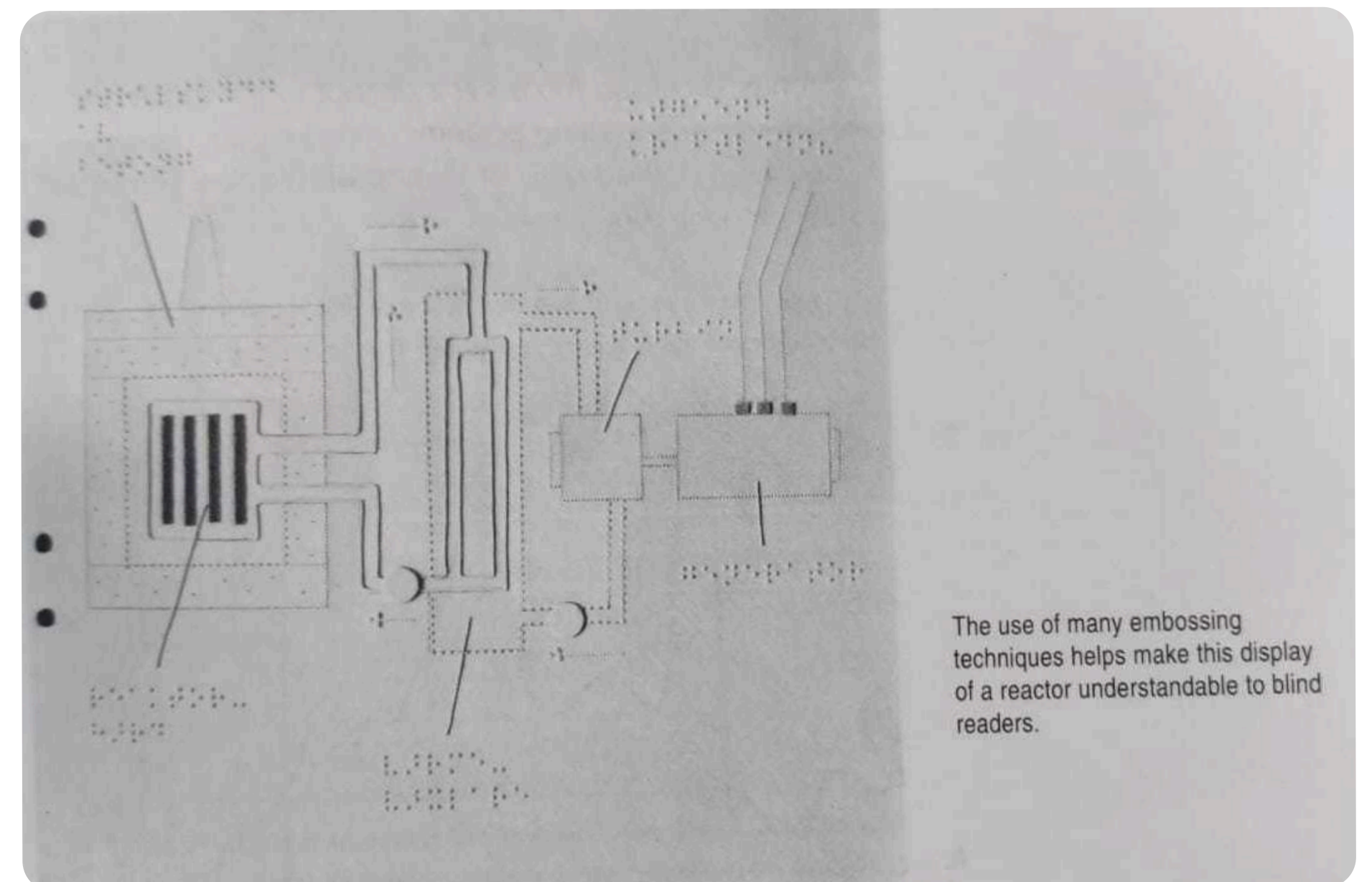
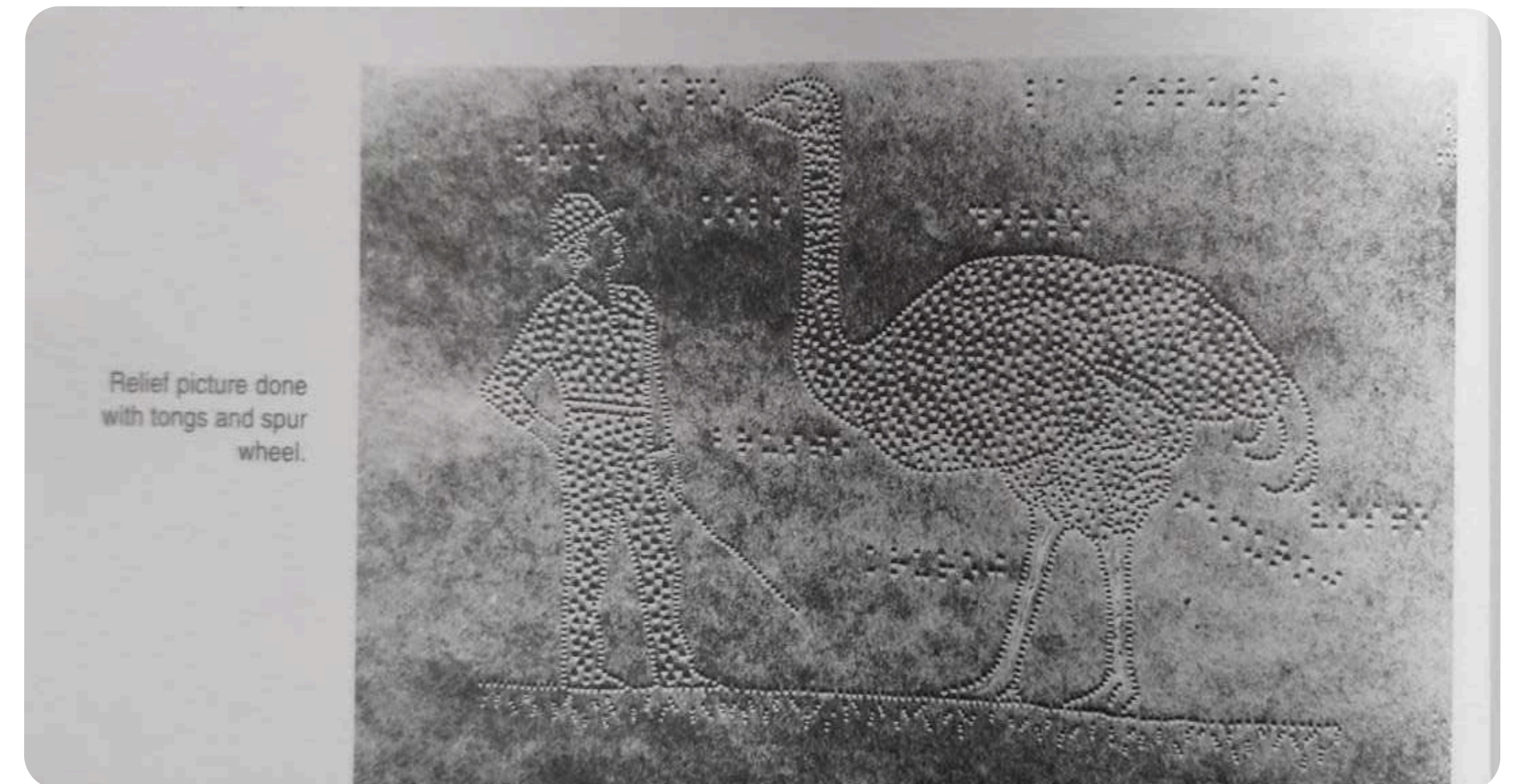
# Tactile Graphics - Poly K Edmund



## Flannel-Board Diagrams

Flannel-board diagrams are made up of movable mounted on a flannel-covered board. The movable should be cut from lightweight material such as cardboard, sandpaper, or tapestry canvas. The back of these figures should be covered with a cloth material that will adhere to the flannel but will not stick to it permanently.

Figures, animals, furniture, or other objects, cut from cardboard and covered with realistic-feeling material can easily be moved.





# Patrick Tosani Research

Removing any documentary or illusionist aspect, Patrick Tosani produces images while letting show the process used, and adapt it to the nature of things.

PORTRAITS

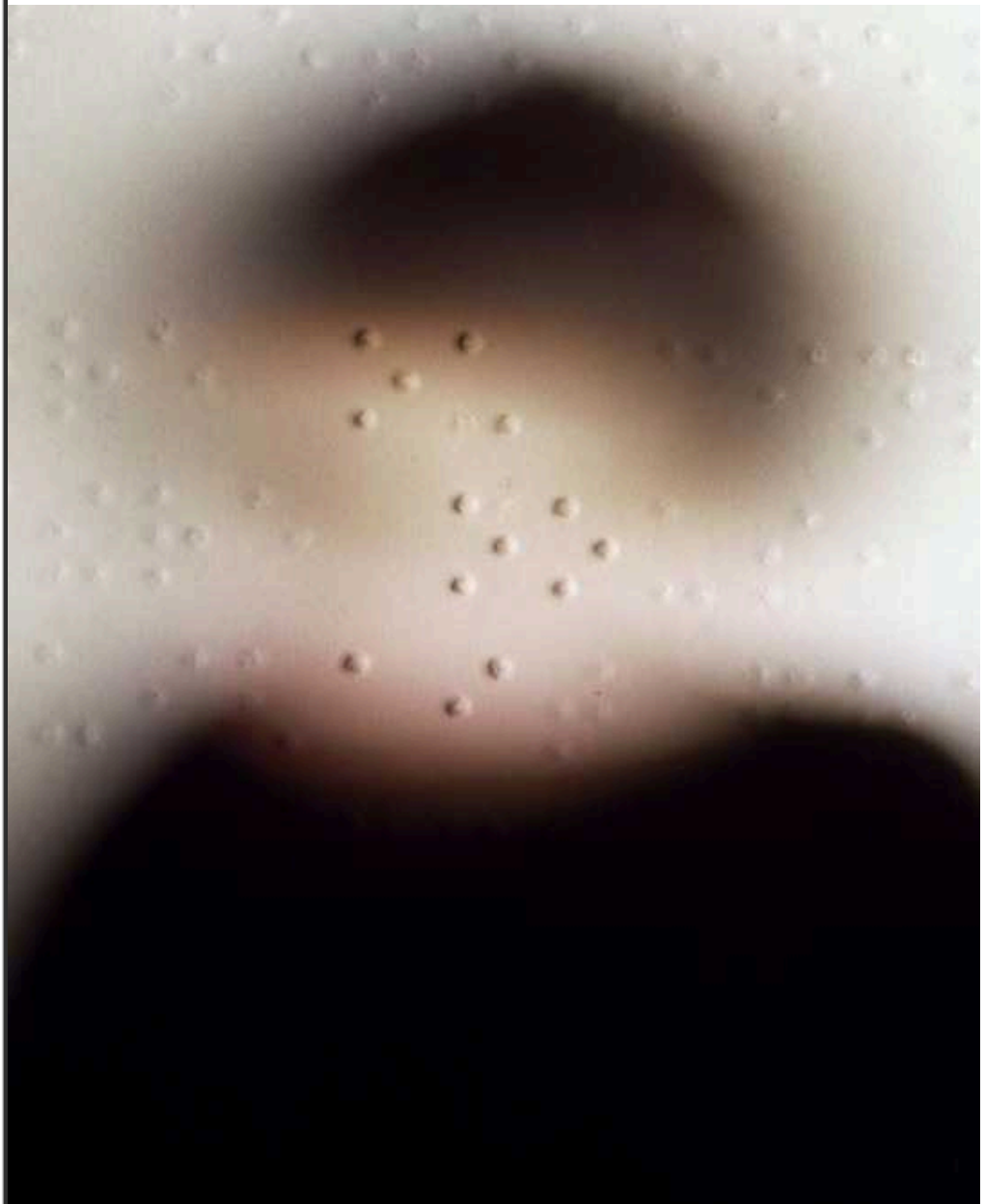
Galerie ←



Portraits | Figures et Portraits | P0 (petits portraits)

4 / 22

Portrait n°18, 1985, 130 x 100 cm,  
photographie couleur c-print, ©Adagp





# Elise Roy

## When We Design for Disability --We All Benefit

Deaf, inclusive design strategist who helps companies analyze problems from the vantage point of people with disabilities.



*"Goldmine of helping us think differently"*

**People with disabilities are great examples of extreme users.**





## Critical questions

**What is “universally inclusive” design? Can it be achieved, or will there always be certain overlooked contexts?**

**We find joy in non-functional things like looking at art, admiring nature, etc Disability justice has been focused mainly on functional accessibility - maps, navigation, hearing aid, guides, etc to be more independent. Is one more important than the other?  
Designing specifically for joyful experiences made me look at you in a new way.**

**Commercial branding work has certain assumptions - visually familiar, mass market, corporate etc. Can it be used as a method to research? Can we express non traditional ideas through this medium?**



## Further ideas on this project

### Design for CSM canteen / Bar

This will enable quick real time user testing and also create accessibility that can benefit disabled students.

Real menu to redesign and print and make available to students.

### Branding guidelines: Restaurants

By creating a guideline on how to design a brand to include visually impaired.

UI/Ux website rules : colours, font size,

Braile Printing Services

Tactile sinage etc.

### Explore tactile design

How can we create a tactile designs - translation of digital to print. What different materials, techniques, etc can we use to achieve this effect? Which one is more effective?



**:THANK YOU :..**