

# SENSE-IT! ACTIVITIES



# SENSE-IT!

## ACTIVITIES: CATALYZE

ACTIVITY TITLE

👁️ 👂 ✋ 🔔 👄

CATALYZE

SUPPLIES

INSTRUCTIONS

1

2

3

4

5



# SENSE-IT!

## ACTIVITIES: LEARN

Activity card template with a yellow header and footer. The card is divided into sections for activity details. At the top, a yellow banner contains the text "ACTIVITY TITLE". Below this, a row of five sensory icons (eye, ear, hand, nose, mouth) is centered. The card is divided into four main sections: "CATALYZE" with three horizontal lines, "SUPPLIES" with four horizontal lines, "INSTRUCTIONS" with five numbered steps (1-5) each followed by three horizontal lines, and a final section with five horizontal lines. A yellow arrow icon points to the right in the bottom right corner of the final section.

ACTIVITY TITLE

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CATALYZE

SUPPLIES

INSTRUCTIONS

1

2

3

4

5

# SENSE-IT!

## ACTIVITIES: APPLY

The image shows a template for an activity card. At the top, there is a blue banner with the text "ACTIVITY TITLE". Below this banner are five small icons representing different senses: an eye, an ear, a hand, a nose, and a mouth. The card is divided into several sections: "CATALYZE" with three horizontal lines, "SUPPLIES" with a bulleted list of three lines, "INSTRUCTIONS" with a numbered list of five items, each with three horizontal lines, and a final section with five horizontal lines. A blue arrow icon is located in the bottom right corner of the final section. The card is shown with a slight shadow and a colorful, abstract background.

ACTIVITY TITLE

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CATALYZE \_\_\_\_\_  
\_\_\_\_\_  
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SUPPLIES \_\_\_\_\_  
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INSTRUCTIONS \_\_\_\_\_  
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➡

*These may be digitally copied or printed and separated into physical Activity Cards as needed*  
*(each card is double-sided: instructions + graphical aid)*

# INTRODUCTORY





# MYSTERIOUS PRODUCT



## CATALYZE

Practice categorizing sensory product attributes and apply product attribute vocabulary in discussions.

## SUPPLIES

- Sense-It! Product Cards
- Clips
- Paper & pen
- Product senses table

## INSTRUCTIONS

Individually,

1. Take **1 product senses table** and take note of the **7 categories**:  
Looks like, Sounds like, Feels like, Tastes like, Smells like, Moves like, & Perceived like
2. Without looking, take **1 Product Card** and have another player clip it on your back  
Do not look at your own Product Card!
3. Circulate and ask other players **yes-or-no questions** about your mysterious product  
Answer other players' yes-or-no questions about their own Product Cards in exchange
4. Gather information about your mysterious product from all **7 categories**  
Record your notes on your product senses table
5. Try to **guess** the identity of your mysterious product once you have gathered information from all **7 categories**
6. Reflect as a **group**  
Which sensory attribute made it easier to guess?

## SENSORY PRODUCT ATTRIBUTES

Characteristics that describe unique sensory experiences and makes a product distinct from other products.





# SENSORY INVENTORY



## CATALYZE

Gain an awareness of how all your senses are integrated to create rich experiences with your surroundings.

## SUPPLIES

- Sensory Inventory chart
- Pens

## INSTRUCTIONS

In pairs,

1. Travel to a unique location and take **2 minutes** to just take everything in. Note your **First Impressions** in the **Sensory Inventory chart**  
Look all around, breathe in deeply, close your eyes and listen, explore different textures...
2. Take **10 minutes** to analyze your surroundings and complete the **Sensory Tasks** outlined in your Sensory Inventory chart  
Try to take note of even the smallest sensory details
3. Return to your starting location and record your **Insights/Emotions** in the Sensory Inventory chart  
Think back to your first impressions — have these changed? How would you describe this location to someone else?
4. **Discuss** your insights and levels of sensory awareness in the experience:  
Did you notice your perception(s) shifting as you were engaging your different senses?  
Imagine if you were to re-design this space or some of the things in it to complement or enrich your sensory experience. What would your design suggestions include?

## MULTISENSORY INTEGRATION

Describes how different sensory channels of perception contribute to a multi-layered experience (Park & Alderman, 2018).

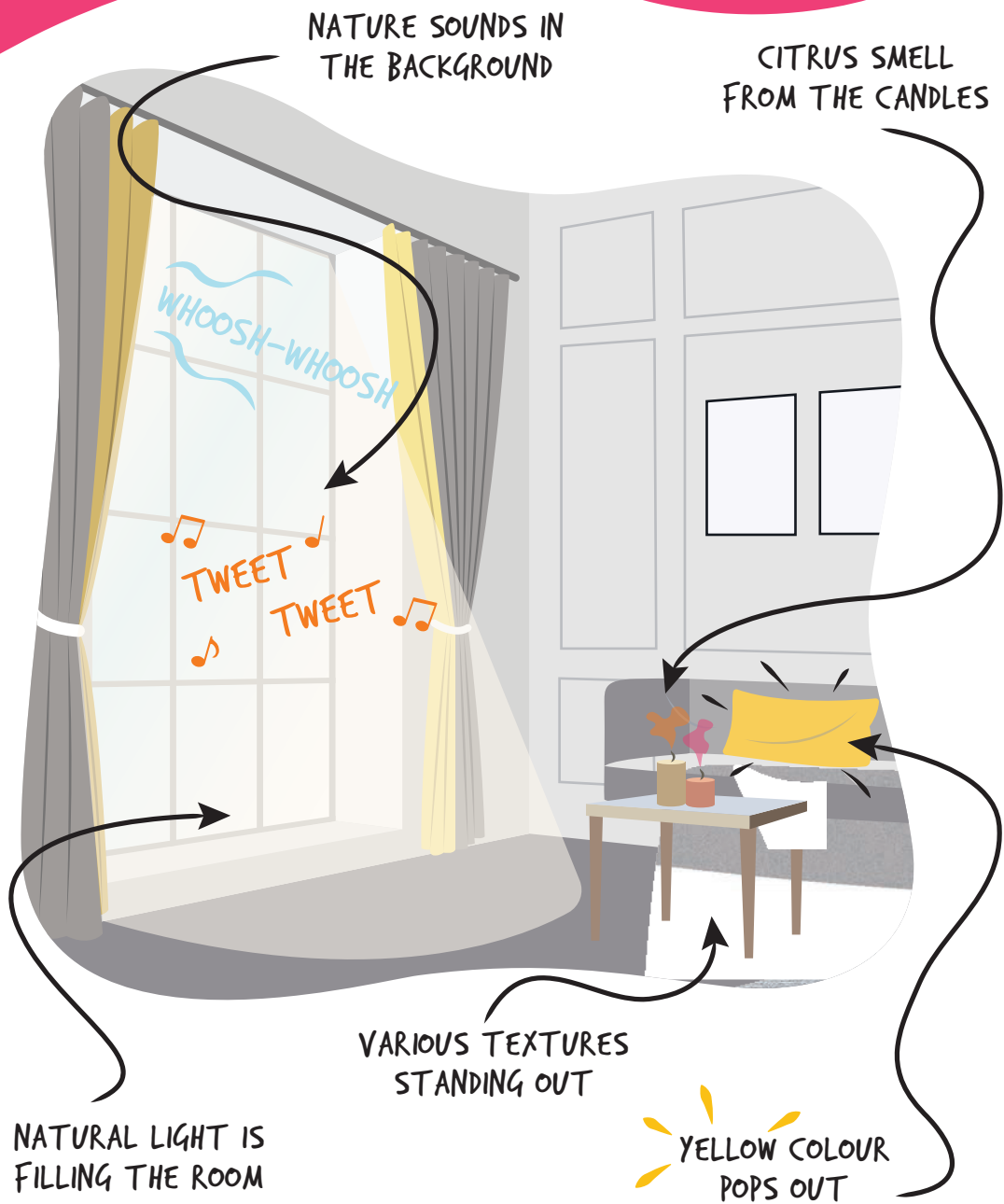
### DID YOU KNOW?

Neuroscientific research shows that in humans and other species, when an experience that involves two or more senses is judged by our brains as being more important, it is perceived more intensely (Stein & Meredith, 1993).





# WHAT DO YOU NOTICE IN THIS ROOM?



# SEVEN!



## CATALYZE

Become familiar with vocabulary for describing and distinguishing sensory product attributes.

## SUPPLIES

- Sense-It! Tiles
- Online retail catalogues
- Pens

## INSTRUCTIONS

In pairs, begin with **1 Tile** & assigned online retail catalogues in front of you

1. On **GO!**, browse the catalogues to find a photo in which the product attribute on your Tile is represented (e.g. calm = lounge chair or essential oil diffuser)  
Your pair is racing against other teams!
2. When you find a matching photo, save your images with an associated attribute name to share with your facilitator once you are done
3. Keep the **matched** Tile and retrieve a **new** Tile of a different colour  
Only take 1 Tile at a time and keep going!
4. The goal is to be the first team to successfully match and collect **1 Tile** from each of the **7** categories
5. If you find a match for each category in the catalogues, yell **SEVEN!**  
The activity leader will check your matches. If all 7 are correct, your team wins!

## TILE CATEGORIES

1. Visual
2. Auditory
3. Tactile
4. Taste & Smell
5. Form
6. Kinetic
7. Perceptions



# WHICH PRODUCT BEST CONVEYS EACH ATTRIBUTE?



# CAUSE & EFFECT



## LEARN

Master the cause & effect relationship of product semantics.

## SUPPLIES

- Sense-It! Tiles

## INSTRUCTIONS

In teams of **3-5**, each player draws **10 Tiles** from any category, **except Perceptions**

1. The youngest player begins as the **judge** and places **1 Perceptions Tile** face up  
The judge reads the perception out loud (e.g. "playful")
2. The **remaining players** each place 1 of their own Tiles that best describes a **cause** for the perceived **effect** (e.g. why is the product playful?)  
Play a Tile by joining it, face up, to the judge's *Perceptions* Tile
3. Draw a new Tile each time you play to have **10 Tiles** at all times  
All Tiles in the draw pile must be face down
4. Each player must justify their answer once all of the Tiles are placed  
E.g. provide a rationale for why a colourful product attribute could cause a product to be perceived as communicating a playful semantic message (effect)
5. The judge's job is to select the answer with the **best justification**  
The person with the winning answer collects the *Perceptions* Tile from the round & the remaining Tiles can be returned face down to the draw pile
6. Take turns being the judge by rotating clockwise after each round  
After 20 minutes, the player with the most *Perceptions* Tiles wins the game!

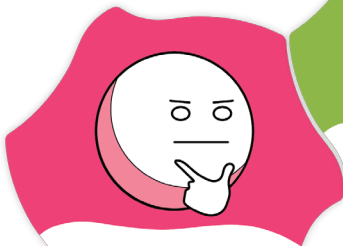
## SEMANTIC EFFECT

Symbolic properties of form can convey meaning when users have prior knowledge that enables them to interpret the code (*Krippendorff, 2006*).

## CAUSE & EFFECT

The relationship in which a product attribute (the cause) creates a product semantic (the effect).





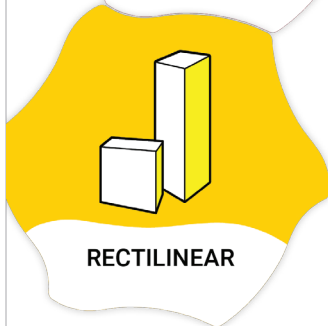
SERIOUS



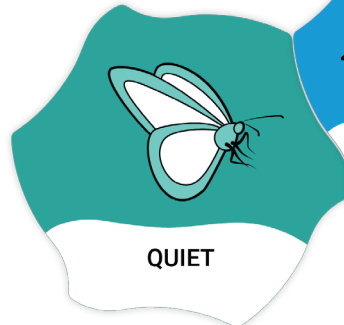
STERILE



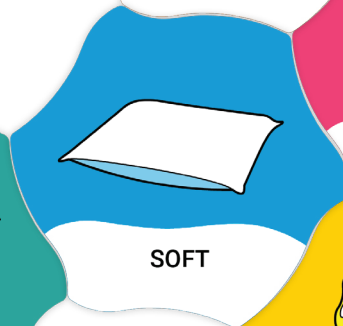
SLOW



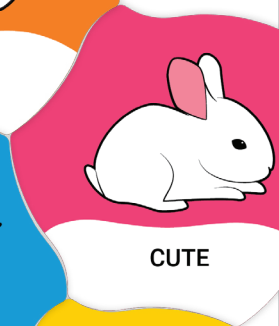
RECTILINEAR



QUIET



SOFT



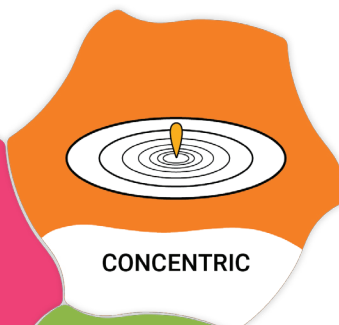
CUTE



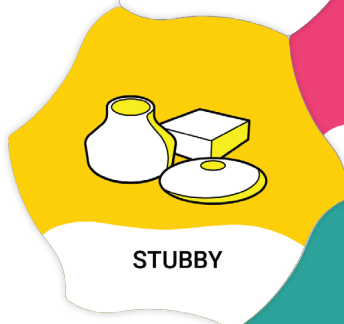
BLOBBY



COLOURFUL



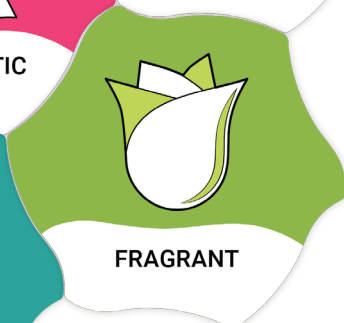
CONCENTRIC



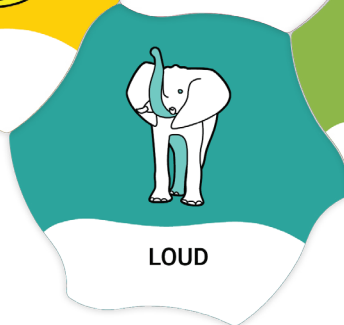
STUBBY



NARCISSISTIC



FRAGRANT



LOUD

# DESIGN FOR EMOTION AND MEANING





# ABSURD ATTRIBUTES



## CATALYZE

Understand why some materials and appearances are appropriate or inappropriate for particular products.

## SUPPLIES

- Sense-It! Product Cards
- Pens & Newsprint
- Sense-It! Tiles for reference (optional)

## INSTRUCTIONS

In teams of **3-4**, pick a Product Card

1. Take **5 minutes** to list the visual and perceived attributes (material & tactile experience, form, visual language, functional features, smell & taste, sound) that make this product **appropriate for its intended user, environment, and functionality**  
Record these observations as a team using pens and paper
2. Take **5 minutes** to brainstorm ways to change these attributes to render this product **less useful or appropriate**  
Teams can use Tiles for ideas
3. Create a **playful advertisement** (e.g. infomercial-style or other) for this altered product; take **15 minutes**.  
Use newsprint to create a poster for this new weird product, detailing its attributes
4. Present your team's advertisement in 1 or 2 minutes, explaining how the new features make your product **more or less appropriate to use, and why**  
E.g. different colour and form to change intended user group (bright colours & rounded corners for children), different material to change environment of use (rugged plastic for outdoor equipment)
5. Discuss your own experiences with other products that have attributes that are not appropriate  
How can a designer determine what materials or features are appropriate?

## FURTHER INVESTIGATION

To see examples of products rendered useless through inappropriate form or materials, see "The Uncomfortable", a collection of deliberately inconvenient everyday objects by architect Katerina Kamprani:  
[www.theuncomfortable.com](http://www.theuncomfortable.com)







# HIGH TENSION



## CATALYZE

Understand how sensory attributes contribute to or detract from the product's overall perceived cohesiveness.

## SUPPLIES

- Sense-It! Tiles
- Sense-It! Product Cards
- Paper
- Pens

## INSTRUCTIONS

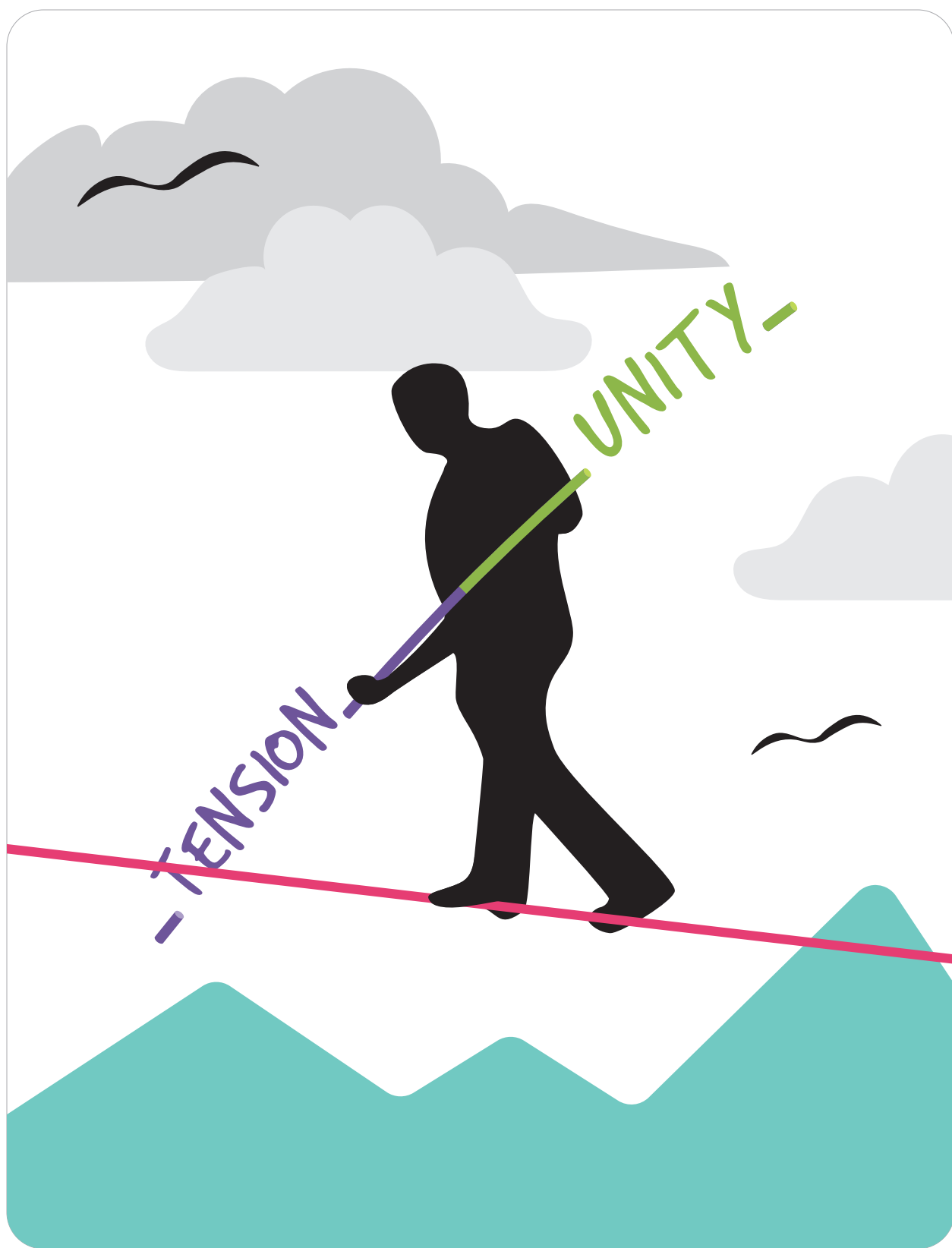
In teams of **3-4**,

1. One teammate (the judge) picks a **Tile** from **any** category  
All Tiles should be placed face up in the middle of the table
2. In **15 seconds** (counted down by the judge), all other teammates race to pick a Tile from **any other** category that **creates tension with** the first Tile, and then place the pieces in the centre face down  
This attribute from a different category should contrast with the original piece
3. The judge reads out each Tile and chooses the answer that **conflicts the most** with the first Tile  
E.g. if the original piece was "sticky" (tactile), the judge may pick "neat" (visual), or "fresh" (taste and smell)
4. Randomly select a **Product Card**. As a team, brainstorm how your **2** sensory attributes (the original attribute and the one that creates the most conflict) could be applied to a new design for your selected product  
Brainstorm by discussing, sketching, and ideating
5. In **1-2** minutes, teams give an elevator pitch for their new product  
E.g. if the team designed a "stubby" and "flexible" bicycle, what would it look like?  
How would it be used? Who would be the target user group?

**TENSION** Is the interplay of conflicting elements and can generate interest and energy.

When is tension disruptive and when is it good? How much tension contributes to a more dynamic product and how much harmony is boring? Can both of these principles be integrated into the same product? How would it be done?





# LINE IT UP!



## CATALYZE

Broaden the scope of product evaluation through as many sensory lenses as possible.

## SUPPLIES

- Sense-It! Product Cards
- Sense-It! Tiles
- Sticky notes
- Pens

## INSTRUCTIONS

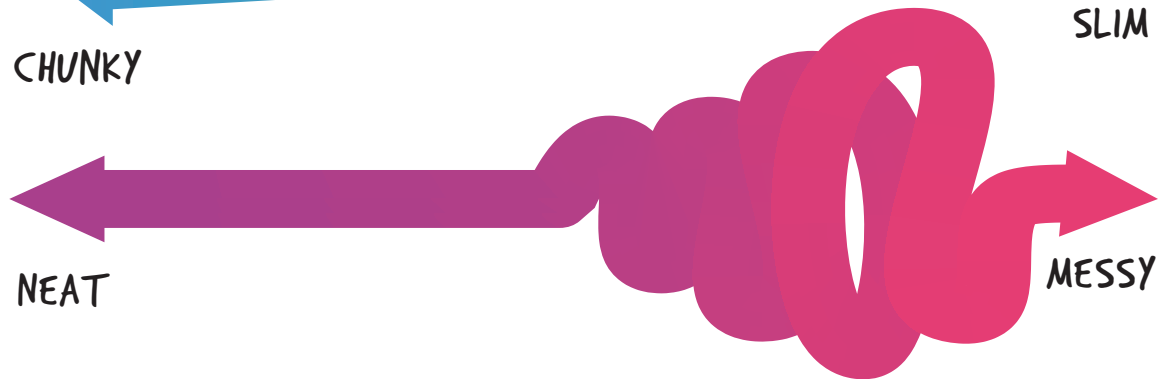
In teams of **4-5**, players each **randomly** take **1 Tile & 1 Product Card**

1. Each player writes down the sensory attribute from the Tile on **1** sticky note and an **opposing attribute** on another  
E.g. if you wrote "rectilinear" on your first sticky note, you might write "curvilinear", "organic", or "blobby" on your second
2. In turns, each player places their pair of sticky notes on the table about **2 feet** apart from one another.  
This represents a spectrum from one to another
3. Starting with the person who placed the first pair of sticky notes, take turns placing your Product Cards **where you believe they should be** along this spectrum  
Briefly explain why your Product Card belongs in that position
4. Repeat **steps 1-3** to create new spectrums until everyone has placed their sticky notes on the table
5. **Reflect** on the process  
Were some spectrums more difficult to evaluate than others? Were some irrelevant? Were any surprising? Were there any "hidden" qualities to be found in your products?

## OPPOSING ATTRIBUTE EXAMPLES

- |                       |                         |
|-----------------------|-------------------------|
| • Rough/Smooth        | • Masculine/Feminine    |
| • Vibrant/Dull        | • Messy/Neat            |
| • Friendly/Aggressive | • Static/Dynamic        |
| • Simple/Complex      | • Harmonious/Discordant |
| • Playful/Serious     | • Colourful/Muted       |
| • Reflective/Matte    |                         |





# MEANINGFUL DESIGN



## CATALYZE

Explore how products can be designed to express meaning through properties of shape and form, as well as user memories, associations, & emotions.

## SUPPLIES

- Sense-It! Product Cards
- Newsprint
- Markers

## INSTRUCTIONS

In teams of **3-5**, pick **1** Product Card. Answer instruction step **1** or **2** below to make your selected product more emotionally charged. Generate **5-10** product iterations.

1. Change properties of shape and form to make your product more **meaningful**  
E.g. composition, line, colour, size, & proportions

OR

2. Make your product evoke user memories, associations, and/or emotions  
E.g. modern design vs. old-fashioned design
3. Present **1** new product iteration  
Keep presentation under 1 minute!
4. Discuss with the other teams why meaningful design is important  
How can meaningful design be achieved?

## PROPERTIES OF SHAPE & FORM

Meaning can be expressed through the shape and form of a product.  
E.g. Composition, line, colour, size, & proportions

## MEMORIES, ASSOCIATIONS, EMOTIONS

A product can evoke a user's memories, associations, and emotions through sensory aspects of design.  
E.g. Familiar smells, iconic shapes, metaphors



WHAT TYPES OF EMOTIONS & MEANINGS DO YOU ASSOCIATE WITH PRODUCTS?



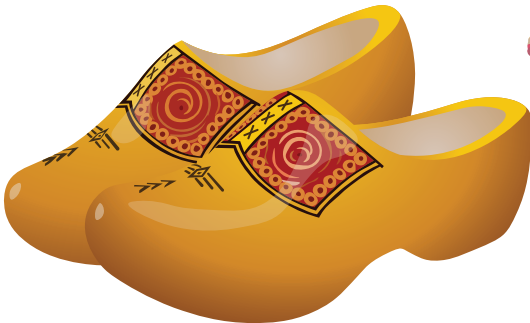
OLD-FASHIONED



MEMORIES



HAND-MADE



CULTURE



RETRO



FANCY

# WHAT IF?



## CATALYZE

Develop a designer's critical eye for the sensory features that communicate information.

## SUPPLIES

- Sense-It! Product Cards
- Pens
- Paper

## INSTRUCTIONS

In teams of **3-5**, pick **1** Product Card and review the option that has been assigned to you. Discuss how your product may be improved. Use this discussion to generate **5-10** product iterations.

Choose one of the options below:

1. **Make it look more durable and strong**  
Change the material, finish, and form; what elements can contribute to making a product seem durable?
2. **Make it look extremely technologically sophisticated**  
Change balance, unity, proportions, and/or surface transitions; how could the product look more high-tech?
3. **Redesign to appeal to a different target user group**  
Change form and colour properties; how could the product change to seem more child-friendly or appropriate for professionals?
4. **Anthropomorphize the product**  
Change details to create a user-friendly personality by adding human-like features; can the product look more human without looking too literal?

## SEMANTIC PROPERTIES

The study of the symbolic qualities of man-made forms in the cognitive and social contexts of their use and the application of the knowledge gained to objects of industrial design (*Krippendorf, 1989*).

## ANTHROPOMORPHIZE

Give a non-human object human qualities or personality.







# SMELL MEMORIES



## LEARN

Explore the power that smell has over memories and its ability to influence peoples' moods when applied to products & environments.

## SUPPLIES

- Taste & Smell Sense-It! Tiles
- Paper
- Pen
- Sticky notes

## INSTRUCTIONS

Individually, take **5 minutes** to:

1. Write down **1 smell memory** that comes to mind for each of the following:  
Happiness, Disgust, Excitement, & Fear
2. Select a **Taste & Smell Tile** that best describes each smell memory  
If you don't like the descriptors on the Tiles, write your own on a sticky note
3. Gather into teams of **3-5** and take turns sharing smell memories, starting with Happiness  
As you share your smell memory, lay the Tile/sticky note descriptor on the table
4. After sharing smell memories, search for commonalities amongst the descriptors  
E.g. Identify why a smell might evoke feelings of happiness
5. Repeat **steps 3 & 4** for Disgust, Excitement, & Fear
6. Choose a product or environment where you might want to **influence** a person's mood  
Refer to the product & environment suggestions below or think of your own
7. **Brainstorm** how you could **integrate** the types of smells you have come up with into other products or environments to influence people's responses to the product  
E.g. like or dislike

### PRODUCT SUGGESTIONS

- Chair
- Glasses
- Tie
- Headphones
- Seat belt
- Pillow
- Blanket
- Shoes

### ENVIRONMENT SUGGESTIONS

- Hospital
- Prison
- Airplane
- Office
- Bank
- Homeless shelter
- Fitness centre
- Shopping mall
- Casino





# SENSE SEMANTICS



## APPLY

Understand how the senses contribute to the affective interpretation of a product.

## SUPPLIES

- Sense-It! Product Cards
- Sense-It! Tiles
- Sticky notes
- Paper & pens

## INSTRUCTIONS

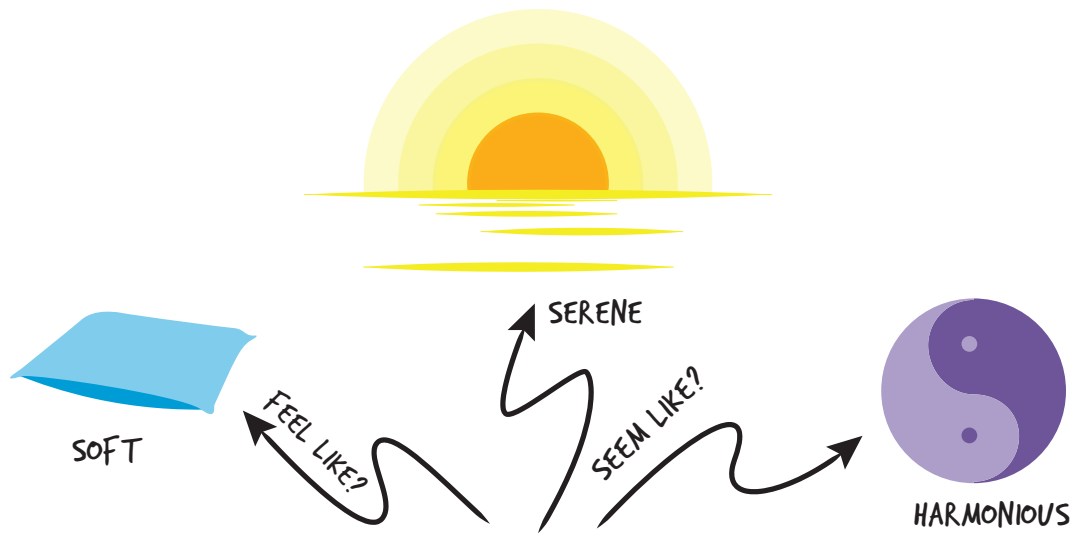
In teams of 3-5,

1. Pick **1** of the **Perception Tiles** and place it in the center of an empty work space  
Try to pick a Tile that describes an emotion or personality trait
2. **Individually**, spend **5** minutes reflecting on the emotion/personality trait that you have chosen, and record any thoughts or insights on sticky notes  
Think about the kinds of product features that could impart this emotional interpretation of product interactions
3. As a team, organize the sticky notes into clusters to **track or identify any recurring patterns**  
Was there any overlap in how the team members thought about this attribute?
4. Pull a product from the **Product Card** deck, imagine, or search online for a generic product found in the home  
E.g. kettle, wristwatch, hair dryer, etc.
5. **Brainstorm & sketch** to envision how your team's chosen product could impart this particular perception  
Through iterating concepts, determine what this product could look like, move like, sound like, etc.
6. Take turns presenting your enhanced products to the other teams  
Explain why your product represents this emotion or personality trait through its sensory qualities

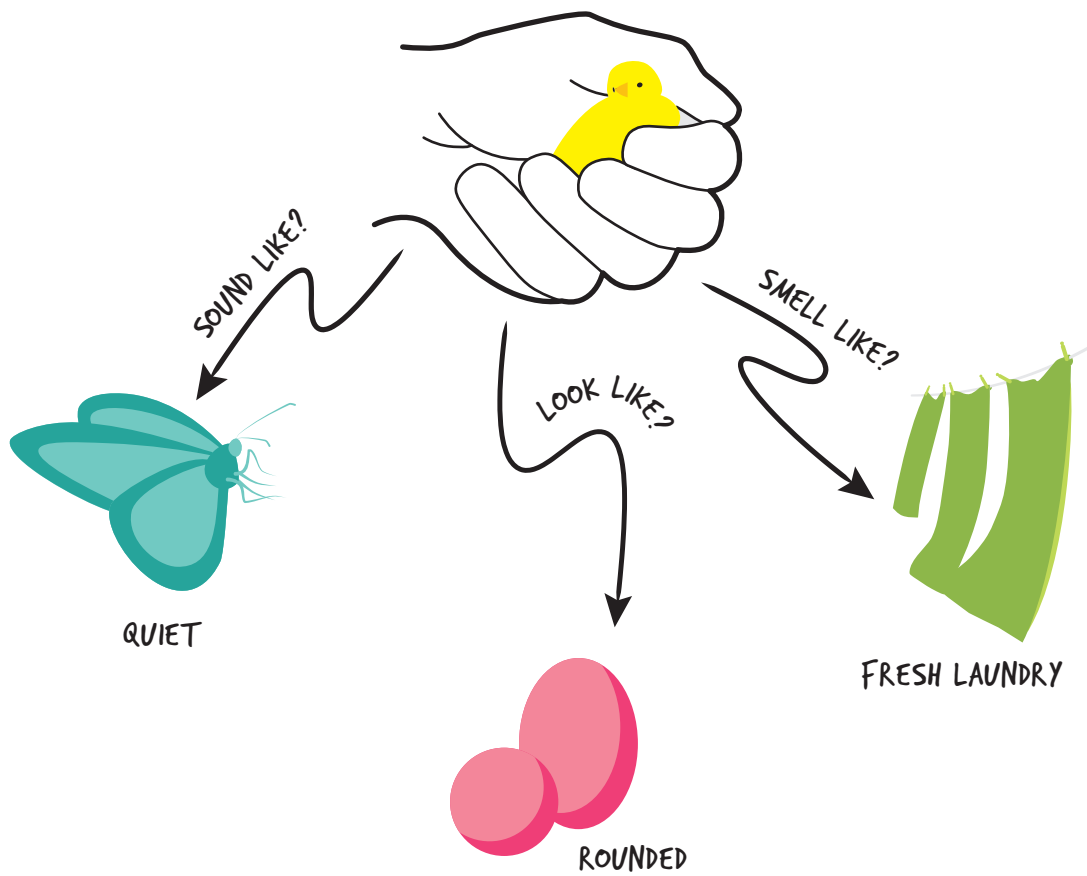
**SEMANTICS:** "The study of the symbolic qualities of man-made forms in the cognitive and social contexts of their use and the application of the knowledge gained to objects of industrial design" (Krippendorf, 1989)

**AFFECTIVE:** Relating to moods, feelings, and attitudes





WHAT DOES A GENTLE PRODUCT...



# SURPRISE ME



## APPLY

Understand how sound can influence expectations of the visual and tactual characteristics of products through sensory incongruity and surprise.

## SUPPLIES

- Sense-It! Product Cards
- Paper
- Pens
- Sound making tools

## INSTRUCTIONS

Gather into teams of **4-6**, then divide members into Team A and Team B.

1. As a **whole team**, take **1** Product Card at random. Define your own version of this product by describing how it **looks & feels**  
Try to specify its colour, materials, and size; you can take note of these characteristics
2. Have **Team A** discuss what **sounds** this product makes during user-product interaction  
Pick 1 sound to focus on and do not change it, imagine it as it typically is
3. Discuss what you would **expect** the product to sound like using words from the **scales** of quality and product expression listed below and **describe it to Team B**  
What are your expectations based on? Memories, perceptions, or inferences of how your product looks and feels?
4. Now, **Team B** will **brainstorm** a new sound that is **incongruent** to Team A's expectations, use the opposing words on the scale as reference. Try adding an element of **surprise!**  
Create your sound using sound-making tools/audio clips without Team A hearing
5. Present your sound to Team A and observe if they have a surprise reaction  
Switch roles and repeat the above with a new Product Card. Discuss what factors made your sounds surprising (or not). Did your perception of the product change?

## SENSORY INCONGRUITY

Occurs when the information retrieved through different senses is conflicting  
(e.g. a pillow that looks like a rock) (*Ludden et al., 2007*)

### SCALE EXAMPLES

- |                               |                          |                     |
|-------------------------------|--------------------------|---------------------|
| • Unobtrusive vs. Obtrusive   | • Edgy vs. Round         | • Quiet vs. Loud    |
| • Powerful vs. Powerless      | • Robust vs. Flimsy      | • Small vs. Big     |
| • Extroverted vs. Introverted | • Ordinary vs. Exclusive | • Tough vs. Cute    |
| • Expensive vs. Cheap         | • Masculine vs. Feminine | • Serious vs. Funny |



WAS THE SOUND... EXPECTED OR SURPRISING?

BRUM-RUM-RUM  
MOTOR  
CONSTANT  
BSSSSSS  
WROOOOM  
MECHANICAL



# DESIGN AND VISUAL PERCEPTION







# IN-FORM-ATION



## CATALYZE

Analyze the form of products, and how that form contributes to the product's perceptions.

## SUPPLIES

- Sense-It! Product Cards
- Paper
- Pens
- Internet

## INSTRUCTIONS

Individually, pick out a Product Card **OR** find an image of a product from the Internet

1. Using pens and paper, sketch or trace a **simplified version** of the product's form  
The product may consist of one main shape or many different elements
2. On your sketch, indicate the **product's axis** with a dotted line  
There may be 1 axis, or multiple different axes depending on how many elements compose the overall product
3. To help you understand the product's form from all angles, sketch **orthogonal views** of the product  
Sketch the top view, front view, & side view
4. Label your drawing, describe the form and composition using the descriptors below and indicate whether it has a **static** or **dynamic axis**  
If the product consists of many different shapes together, describe each of the shapes
5. Get together with **3 or 4** other people and present your sketches. Explain how you categorized the formal composition of the product and its elements

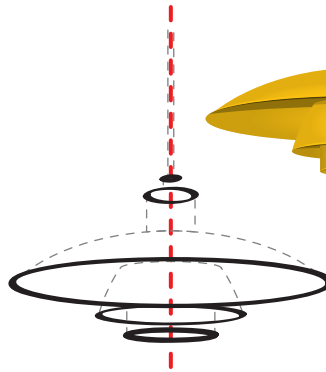
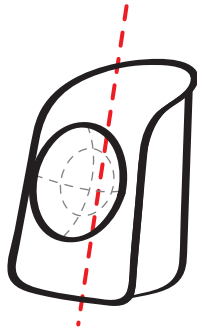
## FORM DESCRIPTORS

- |               |               |               |
|---------------|---------------|---------------|
| • Organic     | • Trapezoidal | • Segmented   |
| • Rectilinear | • Pyramid     | • Continuous  |
| • Curvilinear | • Blobby      | • Elongated   |
| • Triangular  | • Geometric   | • Cylindrical |
| • Oblong      | • Stubby      | • Ovoid       |
| • Conical     | • Round       |               |





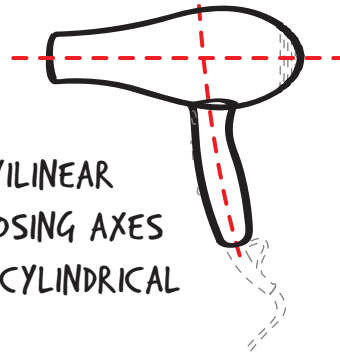
UPRIGHT  
DYNAMIC  
CONTINUOUS  
TRAPEZOIDAL



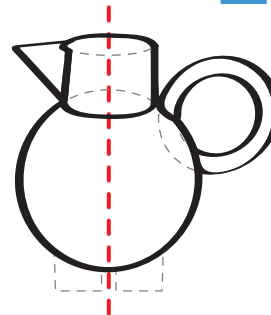
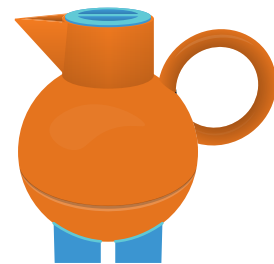
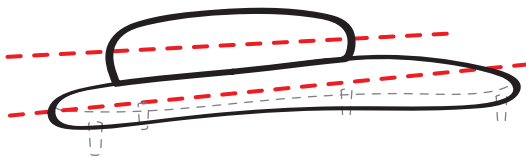
STATIC  
CONCENTRIC  
CURVILINEAR  
VERTICAL AXIS



CURVILINEAR  
OPPOSING AXES  
CYLINDRICAL



ORGANIC  
ASYMMETRICAL  
HORIZONTAL AXIS  
OBLONG



STATIC  
UPRIGHT  
GEOMETRIC  
SEGMENTED

# COMPOSITION CREATOR



## LEARN

Explore the visual composition of products, and become familiar with design vocabulary associated with axes, relationships of elements within compositions, and proportions.

## SUPPLIES

- Small and large marshmallows
- Toothpicks
- Scissors

## INSTRUCTIONS

In teams of **2-3**, use marshmallows & toothpicks to create **3** models that demonstrate:

1. **The Axis of Position\***  
Create 2 models showing: (1) a static axis, (2) a dynamic axis
2. **The Relationship Between Elements\***  
Create 1 model showing: (1) dominant, subdominant, and subordinate elements
3. Come together with all of the teams and group your models based on the **3** types above  
Label each group of models (static axis, dynamic axis, relationship between elements)
4. Observe the extent of variations among the marshmallow models  
Did every team have similar interpretations of formal detailing?
5. Identify and compare the proportions of the marshmallow models  
Discuss the overall proportions, inherent proportions, and comparative proportions
6. Discuss the importance of proportions in product design  
What would happen if a product composition was imbalanced or disproportionate?

\* **STATIC AXIS** A vertical, horizontal, or orthogonal (right) axis.

**DYNAMIC AXIS** An axis that indicates movement, often off-kilter.

**DOMINANT ELEMENT** The most dramatic in character.

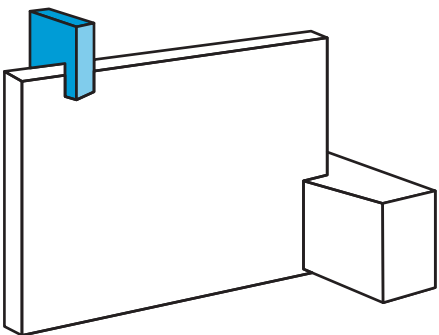
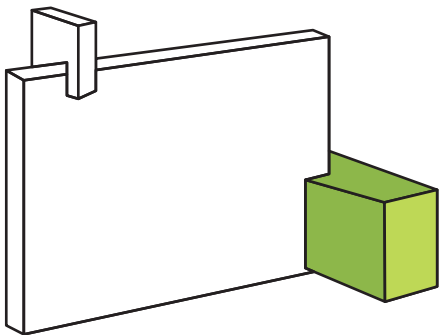
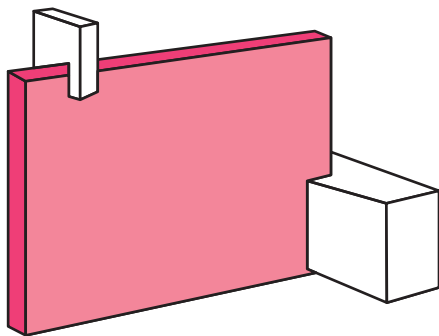
**SUBDOMINANT ELEMENT** Contrasts and complements the dominant; adds another axis.

**SUBORDINATE ELEMENT** Adds 3-dimensionality and completes composition (unifies).



# EXPLORING FORMAL DETAILING

## STATIC AXES

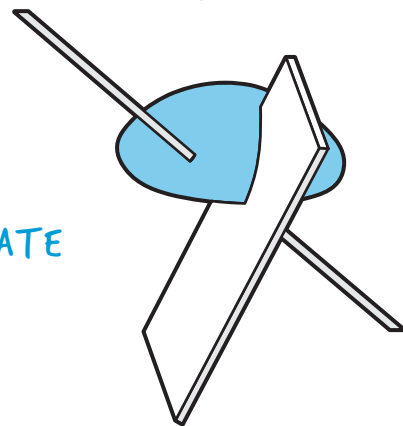
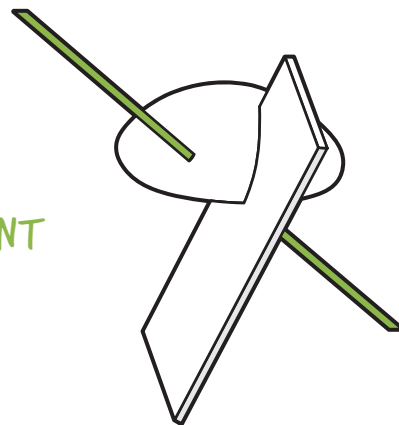
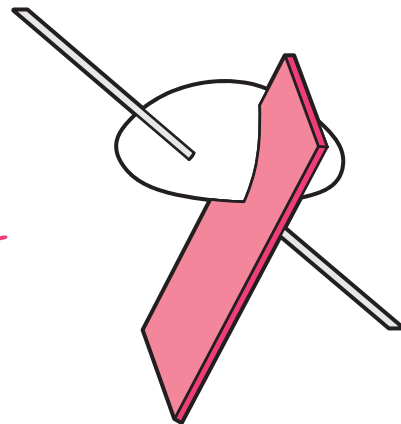


DOMINANT

SUBDOMINANT

SUBORDINATE

## DYNAMIC AXES



# IN HARMONY



## LEARN

Recognize and create harmony in the design of products by applying Gestalt Principles.

## SUPPLIES

- Sense-It! Product Cards (see p.213 of Guide)
- Sticky dots, pins & tape
- Paper & pens

## INSTRUCTIONS

Individually, pick a **Product Card** that features **3-5** different visual sub-components (buttons, vents, fasteners, etc.) and

1. **Analyze** the product; identify how the composition uses/does not use **5** of the elements of harmony described below  
Similarity, closure, continuity, proximity, & connectivity
2. Using these principles, re-imagine the product. Through sketching, make the overall composition **more harmonious** by changing the individual elements or their position  
Move, align, or change the shape of these elements
3. Re-imagine the product again, but make its elements **less harmonious**  
Ungroup, disalign, or change the shape of the product's elements
4. **Reflect** on the perceptual effects of the changes, and record them under the sketch  
Compare the overall impression of these 2 versions of the product
5. Pin up your work as instructed  
You should have 1 page for more harmonious & 1 page for less harmonious
6. Select and place sticky dots on the sketches that **best represent** each of the 5 elements of harmony for more harmonious and less harmonious

**SIMILARITY** Similar elements are perceptually grouped together.

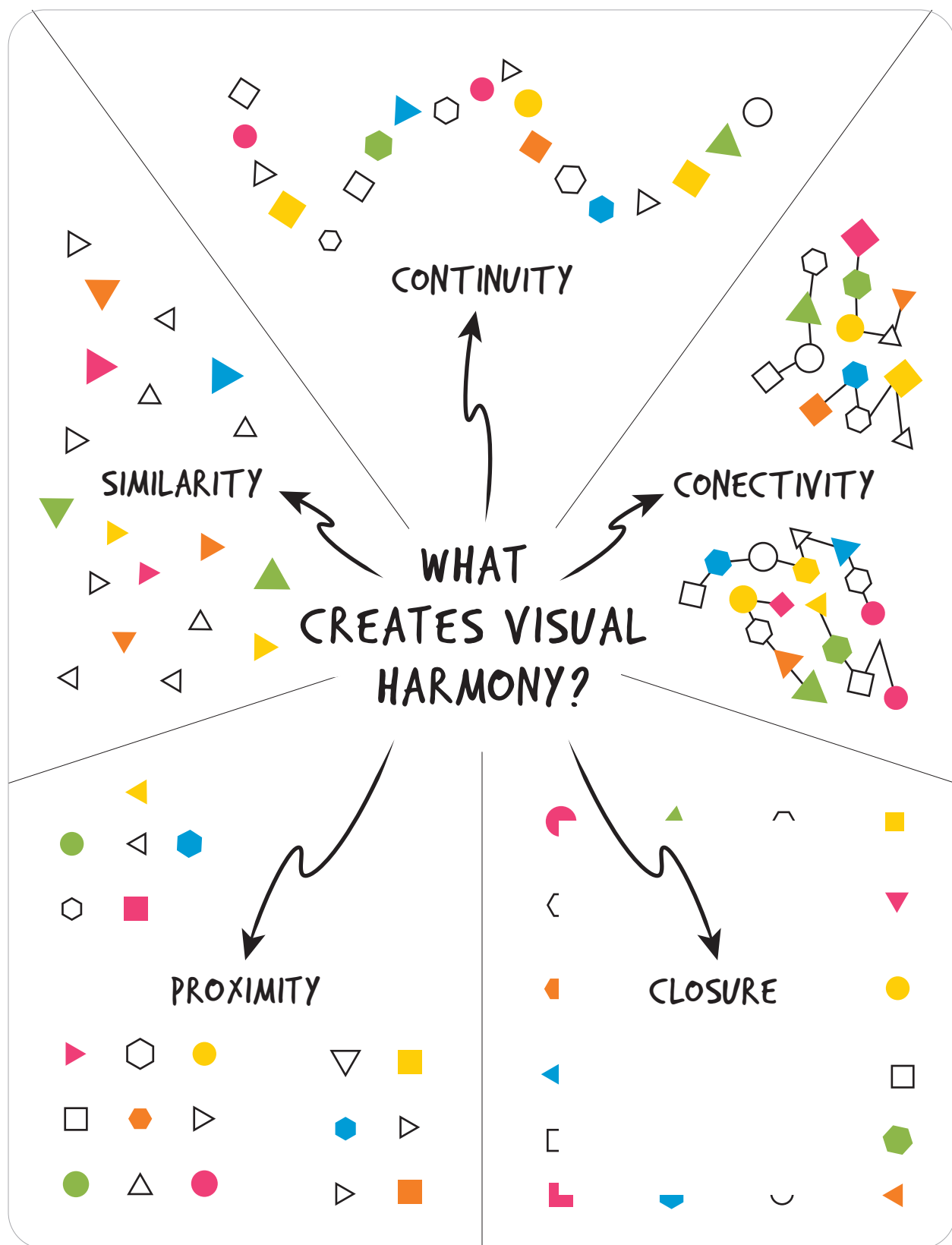
**CLOSURE** Shapes and letters are perceived as a whole even when incomplete.

**CONTINUITY** Aligned elements are perceptually grouped together.

**PROXIMITY** Elements close together are perceptually grouped together.

**CONNECTIVITY** Connected elements are perceptually grouped together.





# ACROSS DIMENSIONS



## APPLY

Explore relationships within visual compositions and how to translate them from 2D to 3D. Practice using organizational elements to create visually interesting compositions.

## SUPPLIES

- Putty
- Toothpicks
- Paper & cardboard
- Scissors, pencils & erasers

## INSTRUCTIONS

Gather into pairs,

1. **Individually**, create a random arrangement that includes at least one **2D rectilinear, curvilinear, and organic element**  
Make sure that your 3 elements are touching or overlapping
2. **Switch** papers with your partner! Now, imagine their sketch as the **top view** of a **3D composition** and sketch a possible **side view**  
Try to make it unique from this point of view by introducing unexpected form attributes while still respecting your partner's top view
3. **Together**, choose **1** of your top and side view pairings to be a reference. Use this to create a **physical 3D composition** with the given prototyping materials  
If you're stuck, try using different form attributes as inspiration
4. Briefly **analyze** your new 3D composition and identify the following:  
What kind of axes does your composition have? Does it resemble any products?
5. Get together with another pair. **Share** your process and discuss:  
What was the most difficult part of the activity? Was it fun? How challenging did you find going across dimensions? Which view of your composition do you find most interesting?

**AXIS** Imaginary central line of an artefact (horizontal vs. vertical axis, static vs. dynamic axis)

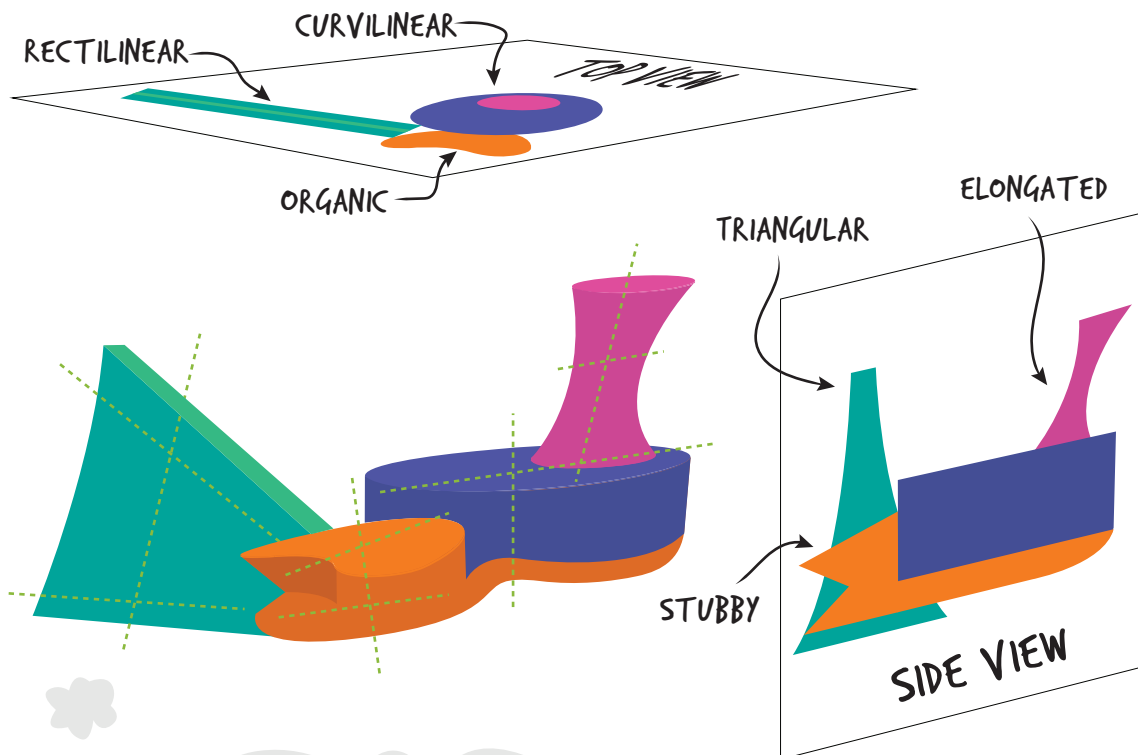
## FORM ATTRIBUTES

- |             |               |              |               |
|-------------|---------------|--------------|---------------|
| • Geometric | • Cylindrical | • Continuous | • Trapezoidal |
| • Elongated | • Conical     | • Segmented  | • Triangular  |
| • Stubby    | • Oblong      | • Blobby     | • Round       |
| • Organic   |               |              |               |





# HOW DOES YOUR COMPOSITION TRANSLATE FROM 2D TO 3D?



WHAT PRODUCT DOES  
IT REMIND YOU OF?

# CONCINNITY MAPPING



## APPLY

Observe and measure the perceived aesthetic harmony of elements within a composition.

## SUPPLIES

- Sense-It! Product Cards
- Newsprint
- Pen
- Sticky notes

## INSTRUCTIONS

In teams of **3-4**, draw a **quadrant diagram** on newsprint paper and take **2 Product Cards** each

1. Select **2** sets of **concinnity comparison** terms from below  
Write 1 set of terms on the X-axis extremities and the other set on the Y-axis extremities
2. Take turns **mapping** all of the Product Cards on the quadrant diagram  
Place the product cards based on their relationship to the labels
3. Place **stickies** around your Product Cards explaining your placement choices based on the product's attributes  
E.g. "this product is organized because its elements are visually aligned"
4. Choose **at least 4** of the Product Cards that are mapped on the quadrant diagram  
Brainstorm how you could change certain product attributes to alter the positions of the product cards (e.g. make the product cards shift quadrants)
5. Present **1** of the altered product card positions to the other teams  
Share what changes could shift the product's position on the map and why

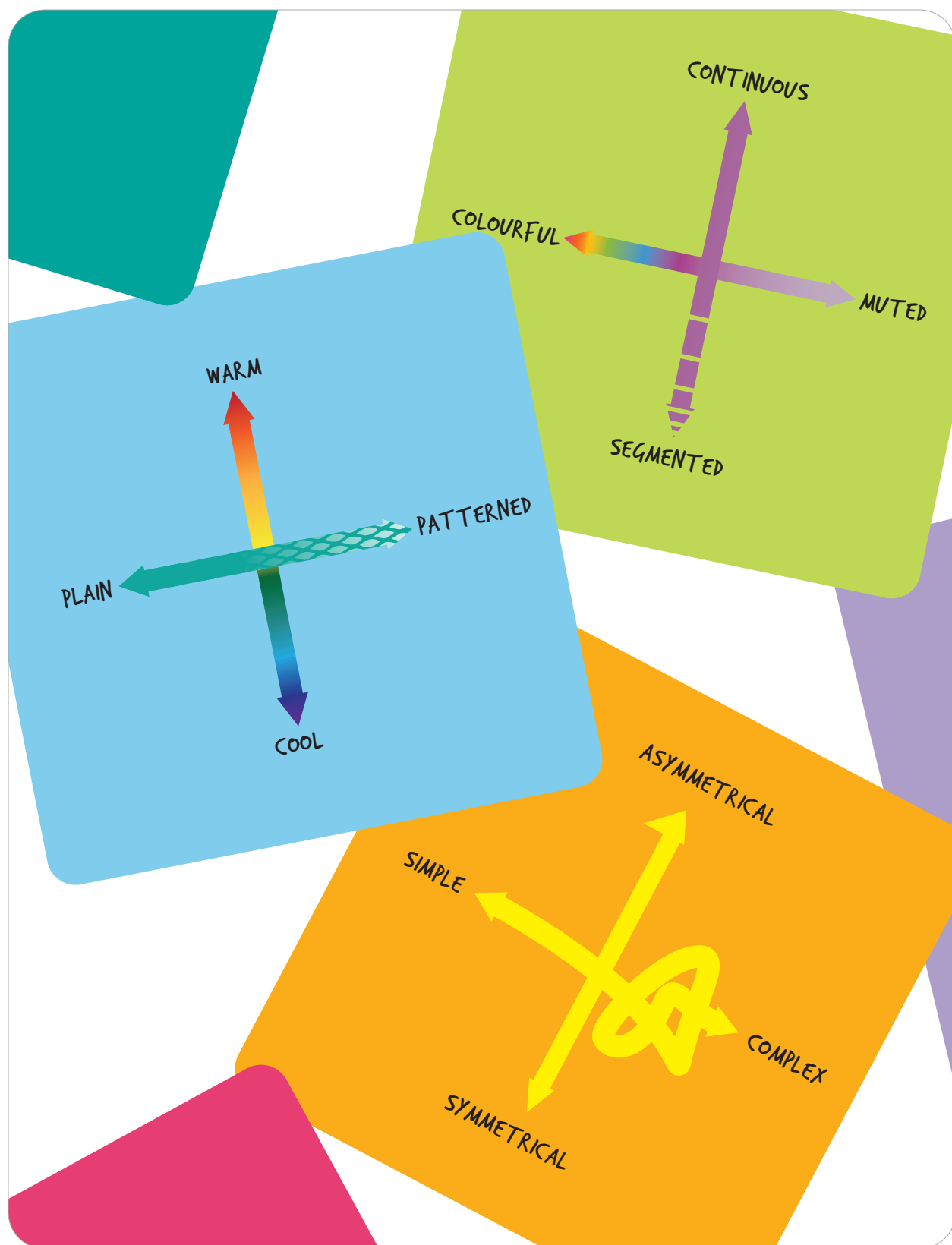
## CONCINNITY

The aesthetic harmony of the arrangement or fitting together of the different elements in a composition (Coates, 2003).

## CONCINNITY COMPARISONS

- |                          |                                |
|--------------------------|--------------------------------|
| • Static vs. dynamic     | • Integrated vs. disintegrated |
| • Boring vs. interesting | • Symmetrical vs. asymmetrical |
| • Proximal vs. distant   | • Balanced vs. unbalanced      |
| • Colourful vs. muted    | • Organized vs. chaotic        |
| • Simple vs. complex     | • Similar vs. dissimilar       |





# DESIGN FOR COLOUR AND LIGHT PERCEPTION





# BRANDING COLOURS



## CATALYZE

Use colour in logos to create different brand perceptions in logos.

## SUPPLIES

- Paper
- Pens & coloured markers
- Logo colouring sheets (optional)

## INSTRUCTIONS

Individually,

1. Create a simple black and white logo design on paper  
This could be just words, graphics, or a combination of both  
OR, if instructed, take a handout of the logo colouring sheets
2. Choose **3 different types** of companies to convey through your logo  
E.g. high-tech, construction, gardening, home decorating, publishing, food service, etc.
3. Colour your black and white logo **3 times** using different colour schemes that are appropriate for each of these companies, paying attention to colour dominance  
How would these companies want to portray themselves?  
Are they energetic, serene, feminine, sophisticated, or something else?
4. Gather into teams of **3-4** and take turns presenting your logos; ask other team members to guess **what type of company** you are trying to represent  
Did the colours you used represent what you intended?  
Did you gain any insight into the use of colour in branding?

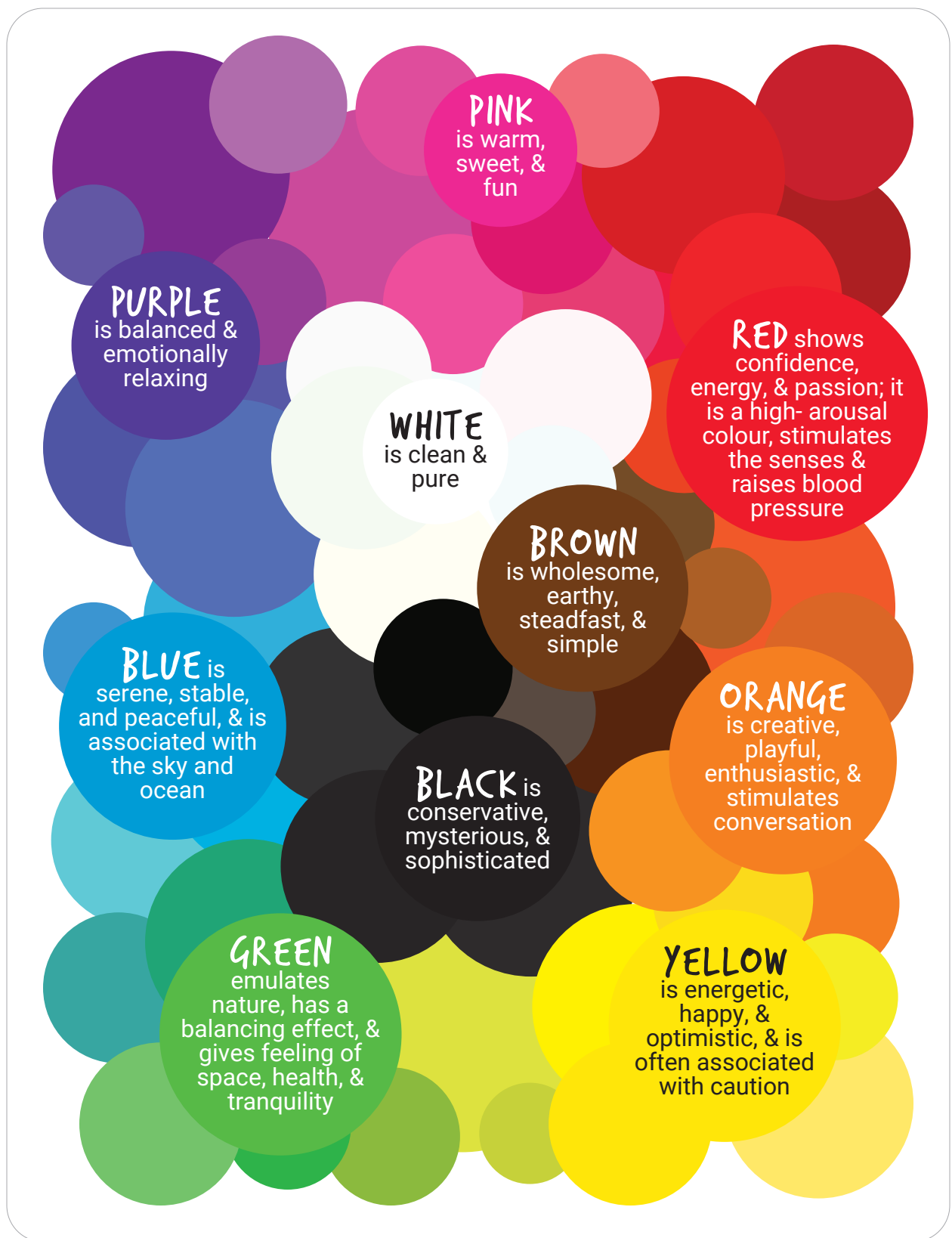
**COLOUR AS IDENTITY** Colour can increase brand recognition by up to 80% (Morris, 2006)

**DOMINANT COLOUR** Largest proportional area; background or overall colour

**SUBDOMINANT COLOUR** Smaller areas; 2nd colour

**ACCENT COLOUR** Small relative area, but offer a contrast of hue, intensity, or saturation





## PINK

is warm,  
sweet, &  
fun

## PURPLE

is balanced &  
emotionally  
relaxing

## WHITE

is clean &  
pure

## RED

shows  
confidence,  
energy, & passion; it  
is a high-arousal  
colour, stimulates  
the senses &  
raises blood  
pressure

## BROWN

is wholesome,  
earthy,  
steadfast, &  
simple

## BLUE

is  
serene, stable,  
and peaceful, & is  
associated with  
the sky and  
ocean

## BLACK

is  
conservative,  
mysterious, &  
sophisticated

## ORANGE

is creative,  
playful,  
enthusiastic, &  
stimulates  
conversation

## GREEN

emulates  
nature, has a  
balancing effect, &  
gives feeling of  
space, health, &  
tranquility

## YELLOW

is energetic,  
happy, &  
optimistic, & is  
often associated  
with caution

# COLOUR COMMUNICATION



## LEARN

Use colour to communicate product affordances clearly.

## SUPPLIES

- Paper
- Pens & coloured markers
- Colouring sheets (optional)

## INSTRUCTIONS

Individually,

1. Sketch **1** generic or abstract product that uses **3** different types of **affordances** (see examples below), or alternatively, use a Colouring Sheet  
The product's functions can be obvious (e.g. a toaster or vacuum)
2. Assign **functions** to each affordance  
E.g. Is the handle used to grip the product? Carry it? Does the button turn it on? Does it start a function?
3. In **2** iterations, practice using **colour as a signifier to highlight and give meaning to** these affordances  
How can colour make your product easier to understand? Or more usable?
4. Gather into teams of **3-4** to take turns guessing what others' affordances do and the possible rationale for each colour choice
5. Given the team's comments, **explain** your colour choices  
Did the colours you used represent what you intended?

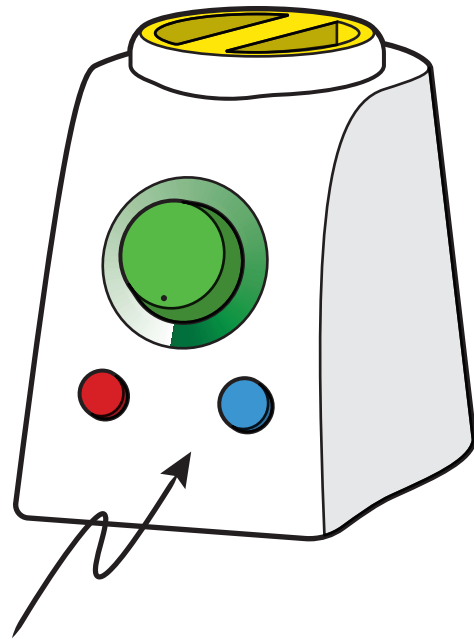
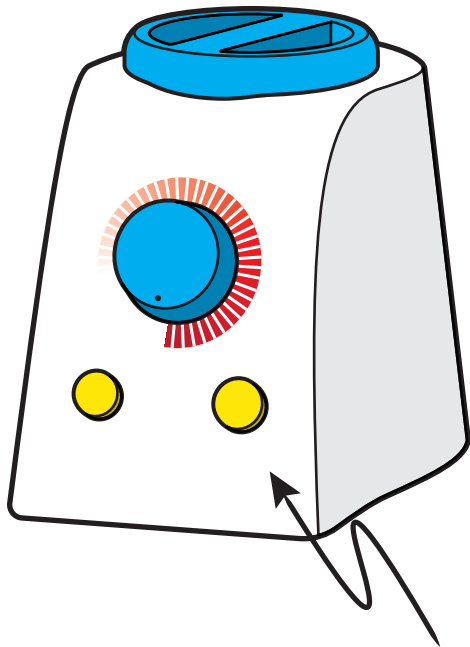
## AFFORDANCES

A relationship between the properties of an object and the capabilities of the person that provides clues about how the object could possibly be used (*Norman, 2013*).

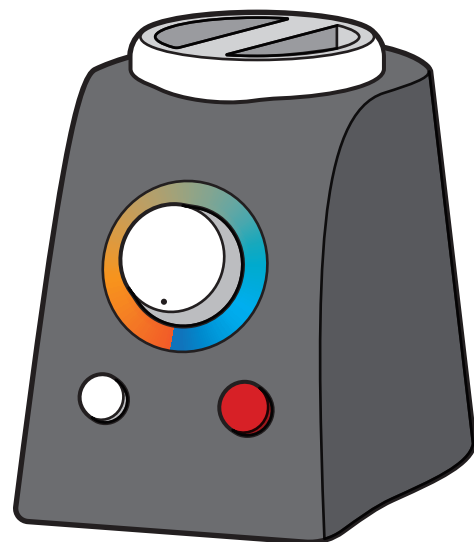
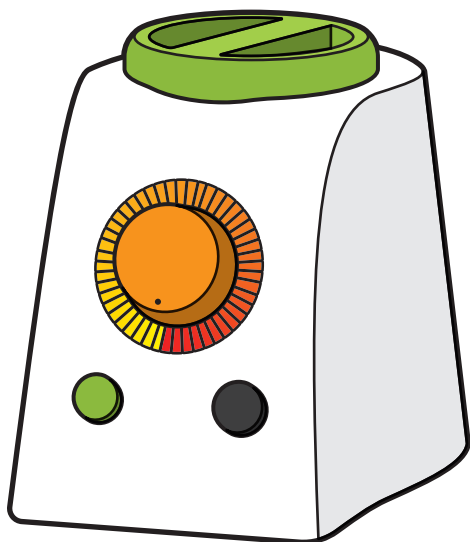
- |          |             |                     |
|----------|-------------|---------------------|
| • Button | • Joy stick | • Push-to-open door |
| • Buckle | • Knob      | • Screw-top lid     |
| • Crank  | • Latch     | • Scroll wheel      |
| • Handle | • Lever     | • Switch            |
| • Hook   | • Lock      | • Zipper            |







HOW CAN COLOUR MAKE  
AFFORDANCES MORE OBVIOUS?  
MORE FINDABLE? MORE  
MEANINGFUL?



# SIGHTSEEING



## APPLY

Use colour to indicate new meanings and purposes for an existing product. The goal is to gain an understanding of the importance of colour beyond visual aesthetics.

## SUPPLIES

- Cellphone or camera
- Newsprint
- Markers
- Colouring pencils

## INSTRUCTIONS

In teams of **2-4**, ensure that at least 1 player has a cellphone to take pictures

1. Embark on a **10 minute** walk and explore your nearby surroundings  
E.g. walk around the building or go outside
2. During your walk, take a picture of at least **5** products  
E.g. vending machine, bench, fire extinguisher, water fountain, etc.
3. After 10 minutes, return to your initial starting location
4. For all 5 pictures, make a list of all the **colours** on each product and propose a rationale for why that colour was used  
E.g. Colour as visual contrast, association, user interface, affordance, fashion, form alteration, emphasis, harmony, identity
5. Select 1 picture of a product and create an **outline sketch** on newsprint
6. Using markers, **recolour** the product for all **3** of the following applications:  
(1) To indicate user affordances, (2) To be used by people with low vision, (3) To become more appropriate for its environment
7. Present your recoloured product and provide a rationale for the colours used  
Keep the presentation to less than 1 minute!

## AFFORDANCE:

A relationship between the properties of an object and the capabilities of the person provides clues about how the object could possibly be used (*Norman, 2013*) .



# COLOUR BEYOND AESTHETICS...



# DESIGN FOR TACTILE PRODUCT INTERACTIONS





# FEELING SKETCHY?



## CATALYZE

Explore product surfaces by isolating the sense of touch.  
Develop a sense of empathy in regard to sensory deprivation.

## SUPPLIES

- Bag
- Small object with ornate surfaces
- Paper & pen

## INSTRUCTIONS

In teams of **2 or 3**, assign the role of **descriptor** to **1** teammate  
& the role of **sketcher** to each of the remaining teammates

1. Without looking, have the **descriptor** reach into the bag and feel the object inside
2. The role of the descriptor is to describe the object that they are touching in detail  
Describe the general form, abrupt surface discontinuities, continuous 3D surface contours, and the orientation of the surfaces
3. The role of the **sketcher(s)** is to draw the object being described  
Draw the described object in 1 or 2 views (e.g. top, bottom, or perspective)
4. When sketches are complete, take the object out of the bag to compare to the drawings  
How accurate are the drawings to the actual object? What challenges did the descriptor and sketcher(s) encounter due to not being able to see the object?
5. Collect a new object, **switch** the roles of descriptor and sketcher(s); repeat **steps 1-4**  
Repeat the above until all team members have been the descriptor
6. In your teams discuss and reflect on the terms learned in the activity  
How helpful are these terms in making design decisions or articulating design features?

**GENERAL FORM** Cylindrical, rectilinear, geometric, organic (*Walker, 1995*)

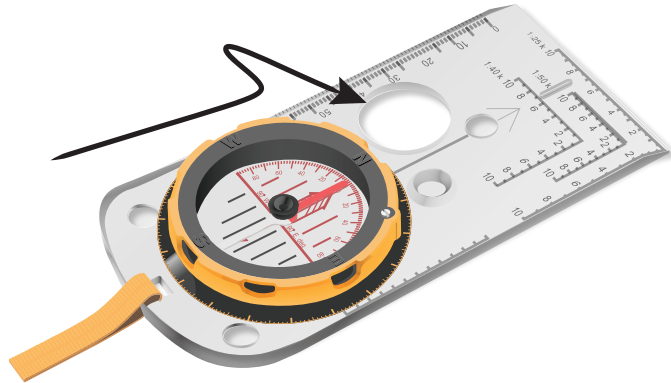
**ABRUPT SURFACE DISCONTINUITIES** Edges & holes (*Walker, 1995*)

**CONTINUOUS 3D SURFACE CONTOURS** Curved vs. flat (*Walker, 1995*)

**ORIENTATION OF THE SURFACES** Horizontal, vertical, slanted (*Walker, 1995*)

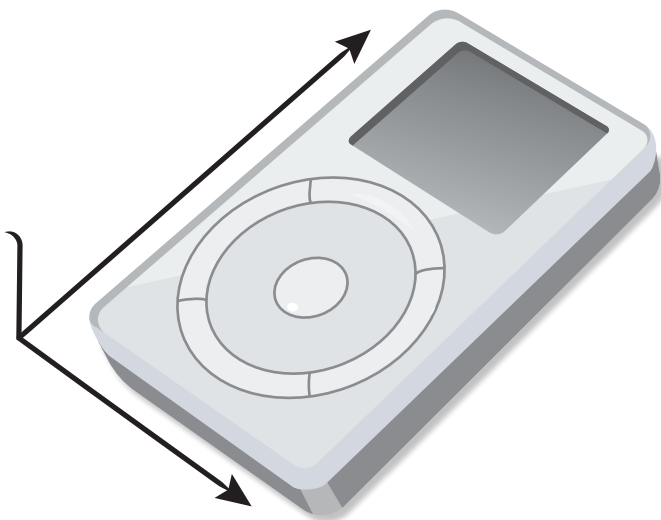


ABRUPT SURFACE  
DISCONTINUITIES



CONTINUOUS 3D  
SURFACE CONTOURS

ORIENTATION OF  
THE SURFACES



# THE MATERIAL IS RIGHT!



## CATALYZE

Reflect on the experience of touch through the exploration of material properties such as temperature and weight.

## SUPPLIES

- Brown paper lunch bag
- Material samples

## INSTRUCTIONS

In **pairs**, assign the roles of **descriptor** and **guesser**

1. Without looking into the bag, have the **descriptor** touch the object inside (no cheating!)  
See if you can explore the object using all: active, passive, and/or interactive touch.  
Describe what motions are involved in each (e.g. squishing, gripping, caressing...)
2. Assign the object an abstract monetary value based on how **heavy** or **light** it feels  
Use a scale of \$1 - \$10 and explain the reasoning behind your choice
3. Describe how the object's **temperature** makes you feel, both **literally & figuratively**  
Is it warm or cold? Does this make you feel comfortable, lonely, enthusiastic? Etc.
4. First, have the guesser try to guess the object's material, then take it out of the bag  
Was the material right? If not, discuss why you guessed that way
5. Collect a new bag, **switch the roles** of descriptor and guesser, and repeat **steps 1-5**  
Repeat the above until all team members have been the descriptor

### ACTIVE TOUCH

Touching an object, exploring its properties (Sonneveld & Schifferstein, 2009) .

### PASSIVE TOUCH

Being touched by an object, internal sensations, experience in the body (Sonneveld & Schifferstein, 2009) .

### INTERACTIVE TOUCH

A combination of both, since they can occur simultaneously (Sonneveld & Schifferstein, 2009) .

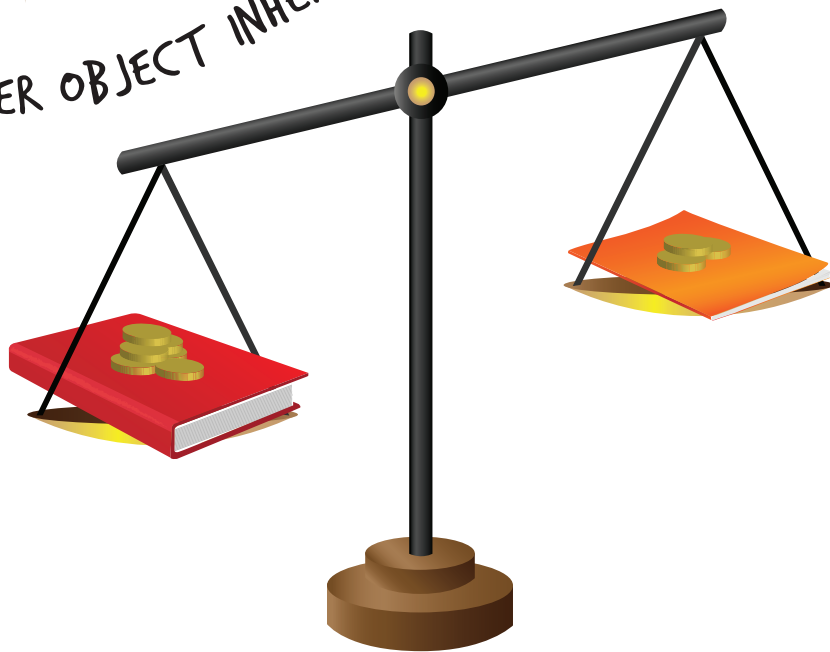




HOW DOES THE  
TEMPERATURE OF A  
MATERIAL MAKE YOU  
FEEL?



IS A HEAVIER OBJECT INHERENTLY MORE VALUABLE?



# JUST ADD TEXTURE



## LEARN

Explore the roles of surface textures in product design, the meanings they convey, and how they can affect user-product interactions.

## SUPPLIES

- Sense-It! Product Cards
- Putty
- Texture samples
- Phone (for photos)

## INSTRUCTIONS

In teams of **2-3**, randomly select **1 Product Card** and collect **3 pieces of putty per player**

1. **As a team**, make a list of the different textures that are on your selected product  
What is the purpose of each texture? How coarse or subtle are the textures?
2. **Individually**, take **5 minutes** to search for **3 objects** whose textures could be applied to the product on your card. Take an imprint of these textures by pressing the putty onto the textured object. Additionally, take a photo of the texture on the original object  
Search for a range of textures from coarse to fine that could inspire an improvement in the product's grip, indicate affordances, differentiate elements, or convey messages or emotions
3. **Back in your teams**, take turns exploring where each of your textures could be applied or modified to improve user-product experience  
Propose an appropriate material for this texture. On a scale of subtle to coarse, which would be most appropriate for your product?
4. After each player shares their textures, **select the best texture** out of all that could improve the user's tactile experience and compare to a similar texture sample  
Use 1 or more textures to improve the user's tactile experience
5. Get together with 2 other teams and take turns sharing your ideas for improved product surfaces and materials with one another  
Share how the texture(s) could improve the user-product interaction & user experience

## TEXTURES

Can be created on any surface by : casting, molding, rolling, crimping, pressing, sand blasting, abrasive polishing, laser texturing, electro-texturing, or chemical engraving, depending on the materials. Texture imparts visual and/or tactile features (Ashby & Johnson, 2012).





# PERFECT IMPERFECT



## LEARN

Reflect on how material imperfections can add value to products, and explore how designers can use them as desirable assets.

## SUPPLIES

- Sense-It! Product Cards
- Paper & newsprint
- Pens & colour markers
- Tape

## INSTRUCTIONS

In teams of 4, pick out a Product Card and draw a large **quadrant diagram** on newsprint paper

1. Label each quadrant as **negative perfect**, **positive perfect**, **negative imperfect**, and **positive imperfect**  
Assign 1 quadrant to each group member, either randomly or by choosing
2. **Individually**, on a separate piece of paper, sketch a variation of your team's product category that would fit into your assigned quadrant (as seen on the back of this card)  
Describe a few of its key characteristics and explain how it fits into its quadrant
3. Reflect on the stages of the **product journey** and identify by drawing captions and arrows what causes your product's material imperfections and when these occurred  
(1) material sourcing, (2) material processing, or (3) material ageing during use
4. Once all members are done, place each sketch into its corresponding quadrant and tape your team's diagram to the wall  
Discuss the choices you each made among your team members
5. Go around the room to look at the other teams' diagrams  
As a whole, discuss whether you agree or disagree with everyone's choices and why

## MATERIAL IMPERFECTIONS

Are described as surface qualities that are not homogeneous or consistent, and create an irregular effect to the eye or to the touch.

Consider the context of use and nature of the product-user interaction to determine whether a material is 'perfect' or not, and to understand if this is desirable.



## NEGATIVE PERFECT

SYNTHETIC



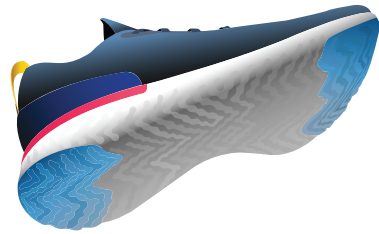
BORING

LIFELESS

## POSITIVE PERFECT

SMOOTH

CONTROLLED



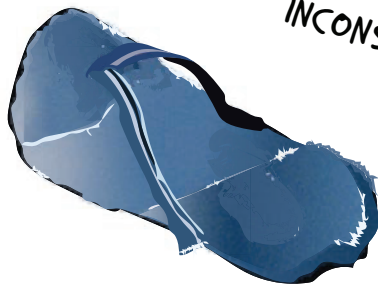
HARMONIOUS



DEFECTIVE

CRAFTED

WORN-IN



INCONSISTENT

BROKEN

QUIRKY



UNPREDICTABLE

## NEGATIVE IMPERFECT

## POSITIVE IMPERFECT

# VIBRATIONAL PATTERNS



## APPLY

Compose vibrational patterns to haptically communicate different kinds of cellphone notifications.

## SUPPLIES

- Paper
- Pens

## INSTRUCTIONS

In teams of **2-4**, imagine that you are designing haptic feedback for a cellphone

1. Select **4 out of the 7** cellphone notification types from the box below
2. Design **4 vibrational patterns** that communicate each of your selected features  
E.g. create haptic feedback to inform the user that their cellphone has a low battery
3. **Drum your hands & fingers** on a table to create the vibrations  
Consider how hard & how fast you drum
4. **Write, draw or sketch** the new patterns  
Rehearse your 4 vibrational patterns
5. **Present** your vibrational patterns & let other teams guess your 4 cellphone notifications  
Do not tell the other teams which features you are presenting
6. **Discuss** your experiences in creating & guessing vibrational patterns  
Were there any challenges? Was the task easy?

## CELLPHONE NOTIFICATIONS

1. Alarm
2. Incoming phone call
3. Low battery
4. Turning phone off
5. Emergency
6. Incoming text message
7. Outgoing text message

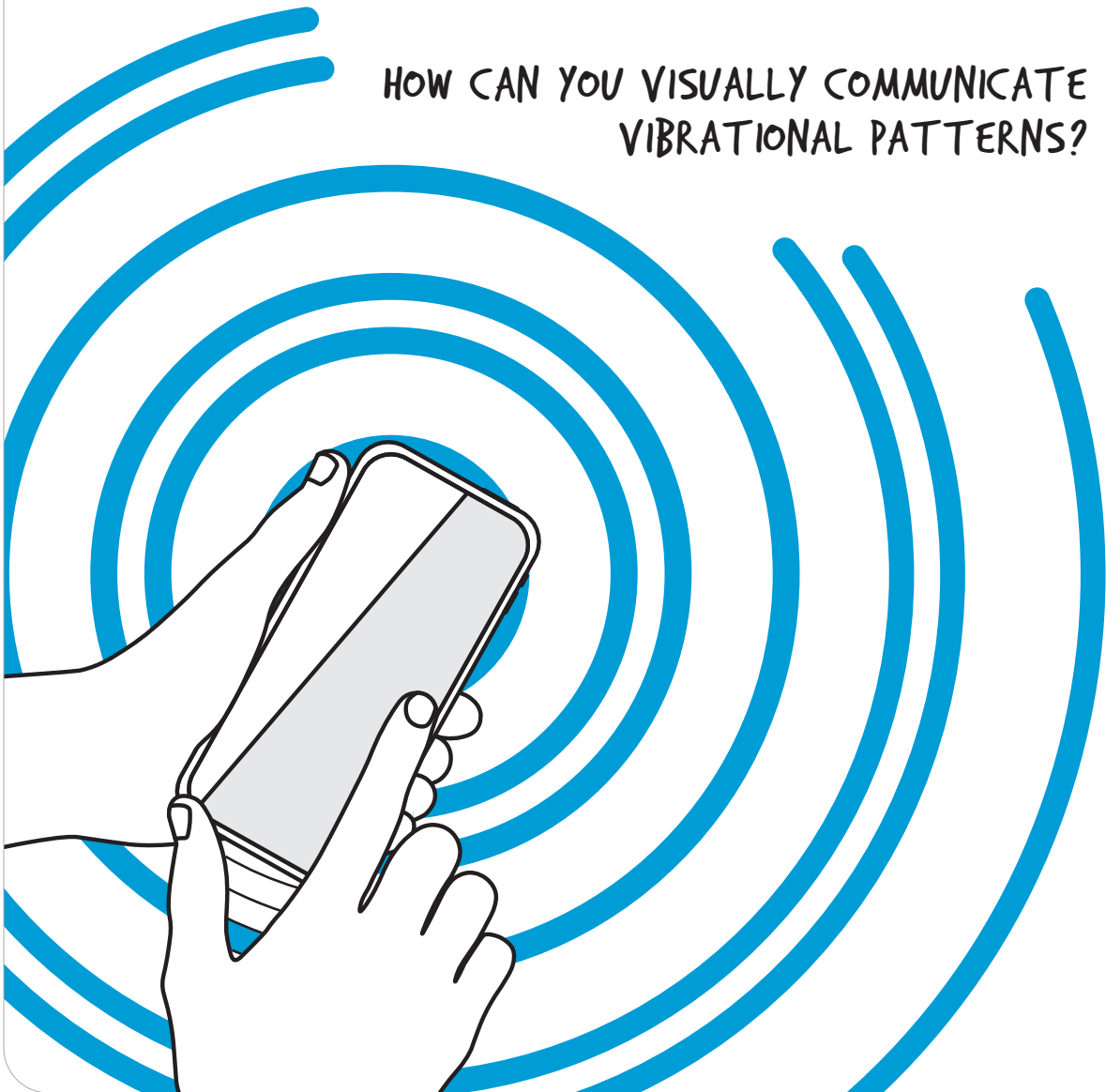




DO-DOOOO-DO-DOO-DO-DOOO



HOW CAN YOU VISUALLY COMMUNICATE  
VIBRATIONAL PATTERNS?



# DESIGN FOR AUDITORY EXPERIENCES







# WHY SOUND?



## CATALYZE

Consider why products produce sound and how designers can implement purposeful sounds. In addition, explore how sound can be used to change a product's perception.

## SUPPLIES

- Sense-It! Product Cards (see p.213 of Guide)
- Sense-It! Tiles
- Paper & pens

## INSTRUCTIONS

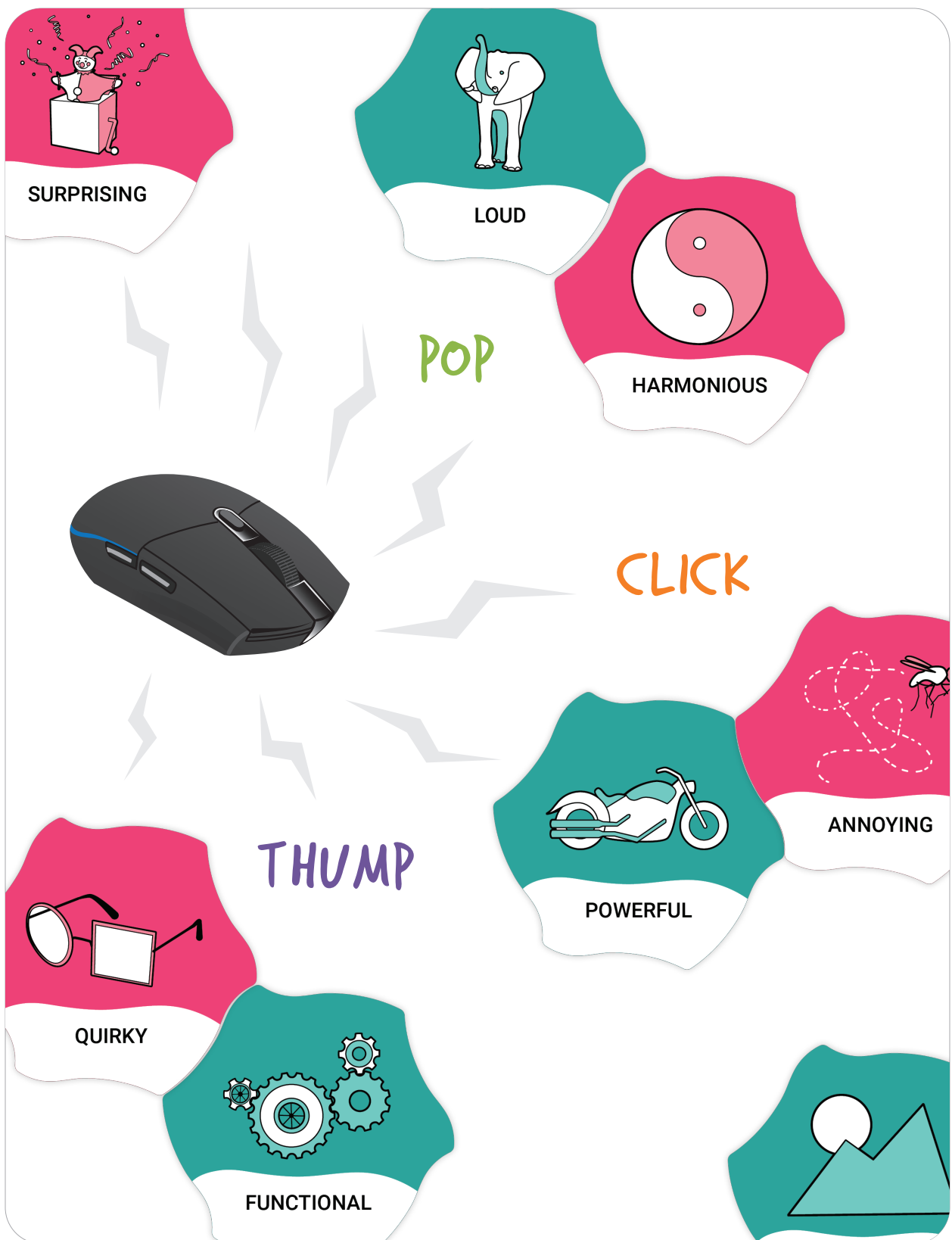
In teams of **3-5**, take **1** Product Card

1. For **5 minutes**, **brainstorm** a list of potential sounds that your product could make  
Are the sounds intentional or unintentional?
2. Randomly pick **1 Perceptions Tile** & **1 Auditory Tile**
3. For **15 minutes**, brainstorm at least **3** new concepts for your product that all use your perceptions and auditory attributes  
E.g. Make a stapler that sounds cute (perception) & loud (auditory)
4. Consider the source and purpose of the sound  
E.g. What part of the stapler is making the sound? Why is the stapler making the sound?
5. Take **5 minutes** to create **sounds** out loud for each of your new concepts  
E.g. Hum, click your tongue, stomp, drum your fingers
6. Present **1** of your new concepts to the other teams  
Keep your presentation under a minute!

## POTENTIAL PURPOSES OF SOUND (Özcan & Van Egmond, 2005)

- |                  |              |
|------------------|--------------|
| • Confirmation   | • Function   |
| • Danger         | • Material   |
| • Alarm          | • Affordance |
| • Welcome        | • Safety     |
| • Activation     | • Semantics  |
| • Error          | • Surprise   |
| • Transformation | • Attention  |





# SOUND COMIC



## LEARN

Identify the product sounds in a user-product interaction: their purpose, perception, and how they might be described using semantic associations.

## SUPPLIES

- Sense-It! Product Cards (see p.213 of Guide)
- Newsprint
- Paper & pens

## INSTRUCTIONS

In teams of **2-3**, randomly select **1** Product Card, and:

1. **Individually**, take **15 minutes** to imagine and sketch a scenario in which you are interacting with your product  
Sketch all the sounds that your product makes
2. Label the sounds as either **consequential** or **intentional**
3. Identify and label **at least 5 semantic associations** (refer to the back of this card) to describe these sounds
4. **Return to your team**, take turns **discussing** each of your scenarios  
Are the auditory features of your product well designed? Or could these be improved?
5. Then, **combine** all of the sounds you found to create a story in which they are all present  
Sketch a 3-4 frame comic strip to illustrate your story; be as creative as you want!

### CONSEQUENTIAL SOUNDS

Are caused by the product's functionality.  
E.g. Electric razor motor, vacuum cleaner

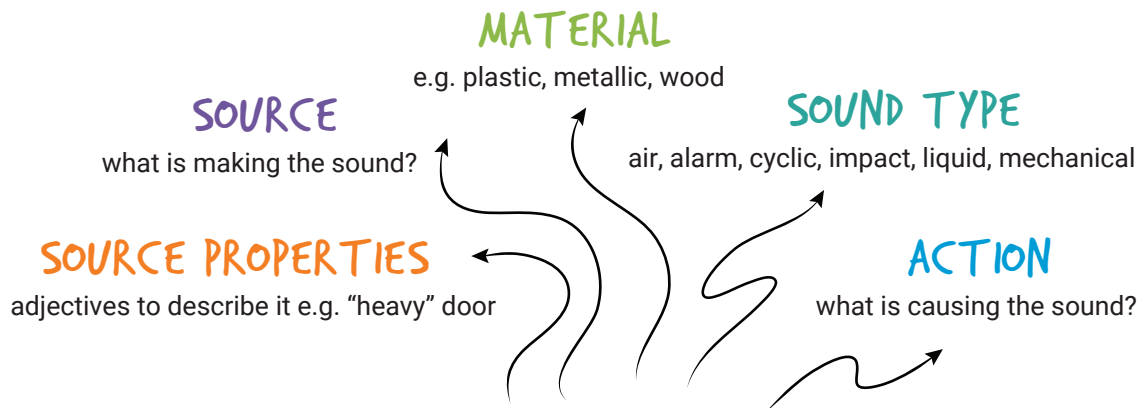
### INTENTIONAL SOUNDS

Are deliberately designed and placed to convey meaning.  
E.g. Microwave beep = food is ready!

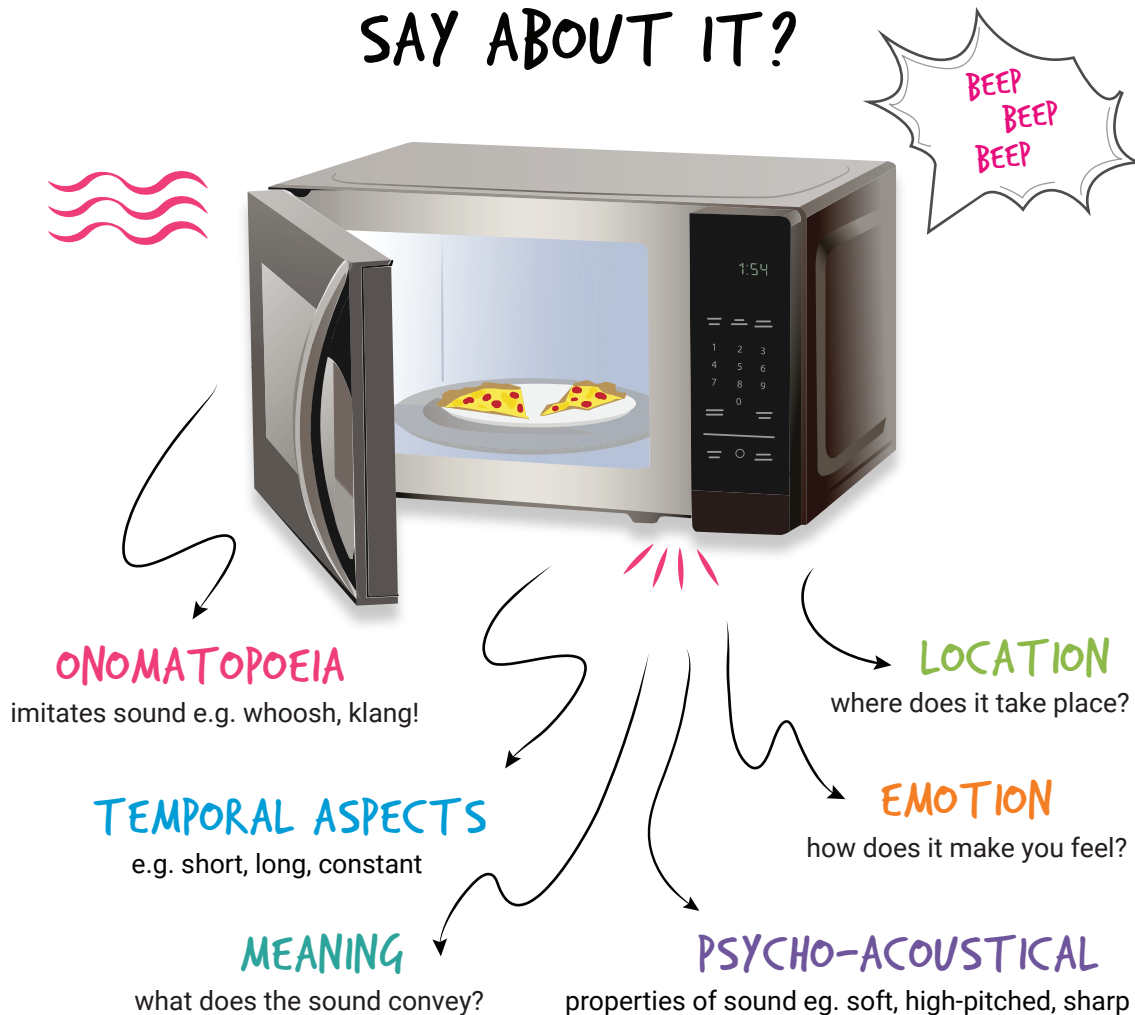
### SEMANTIC ASSOCIATIONS

The ways in which sounds are described contribute to how people perceive the product.





## WHAT DO A MICROWAVE'S SOUNDS SAY ABOUT IT?



# SOUNDSCAPE



## LEARN

Develop a critical ear through exploring and generating familiar soundscapes based on interactions with products, services, and environments.

## SUPPLIES

- Paper
- Pen
- Visual barrier (e.g. curtain)

## INSTRUCTIONS

In teams of **3-5**, identify a familiar **soundscape**, which includes a user-product interaction that is recognizable, and:

1. Listen actively to the soundscape either in person, on the Internet, or as a recording if available  
A soundscape is a sound or combination of sounds from a particular environment
2. Separate the **layers** of sound into:  
The foreground sounds, the contextual sounds, & the background sounds
3. Reproduce the sounds by using only **body parts**  
E.g. arms flapping, tongues clicking, hands clapping, etc.
4. Organize the sounds into an audible storyline  
It should be less than 1 minute and have a beginning, middle, & end
5. Perform this mysterious **1 minute** soundscape for others to identify  
Stand behind the curtain so others can only hear your performance

**ACTIVE LISTENING** Discriminating between sounds within a multi-pattern context, retaining and interpreting the sounds into a meaningful story.

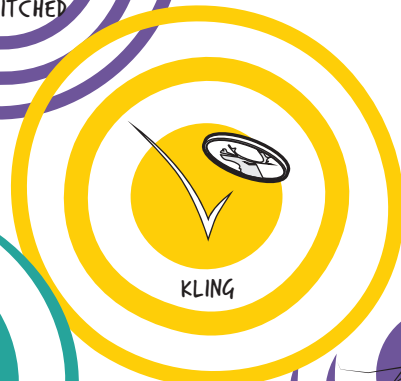
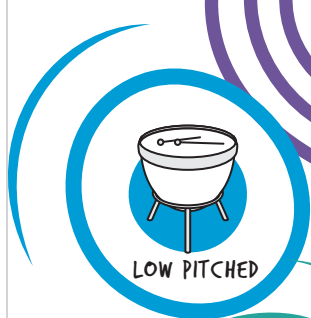
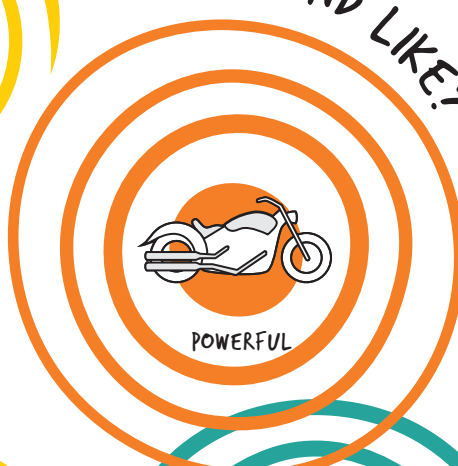
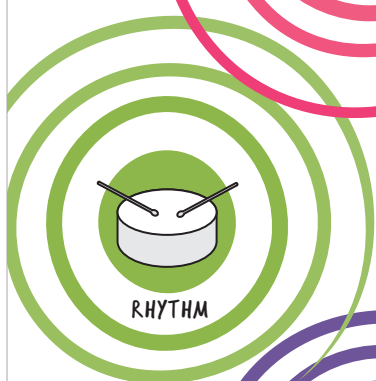
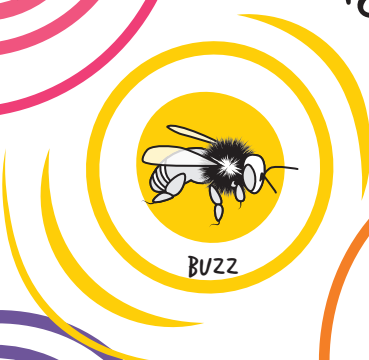
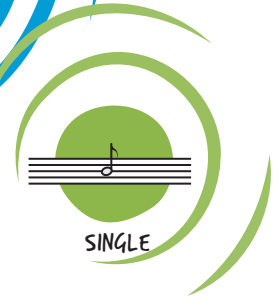
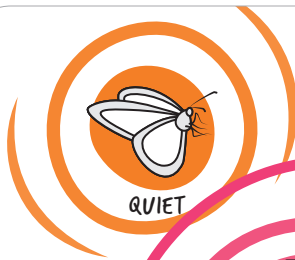
**FOREGROUND SOUNDS** Sounds related to the activity that gets one's prompt attention (e.g. fire alarm).

**CONTEXTUAL SOUNDS** Sounds that take place in the vicinity of the foreground sound (e.g. fire crackling, people shouting).

**BACKGROUND SOUNDS** Ambient sounds that provide contrast with the previous 2 types of sound (e.g. unrelated traffic noise) and communicate the context or location.



# WHAT DOES YOUR ENVIRONMENT SOUND LIKE?



# SOUND THE ALARM



## APPLY

Reflect on auditory interactions that communicate information, using alarm fatigue as a frame of reference.

## SUPPLIES

- Paper & pens
- Sound making tools
- Recording equipment (or phone)

## INSTRUCTIONS

In teams of **2-3**, come up with a set of sounds that form a **sound sentence** in order to create an effective auditory communication.

1. Determine an **environment** and imagine the typical sounds  
E.g. hospital, control room, train station, waiting room, work site, kitchen, etc.
2. Write down **what each sound could mean** in that work environment  
E.g. the purpose of each alarm, chirp, beep, tone, etc.
3. Create **new** or more suitable sounds for each condition identified previously  
E.g. Cook time complete, engine overheating, train arriving, etc.
4. Using sound making implements or a series of audio clips, develop **sound sentences** for your chosen condition  
How should the sounds progress?
5. **Record** your new alarm and take turns sharing with the other teams  
Allow the other groups to guess your condition before explaining your new alarm(s)
6. **Discuss** with the other teams: What makes a good sound sentence?

## ALARM FATIGUE

Occurs when users are desensitized to or ignore alarms in their vicinity due to their ineffectiveness or annoying nature.

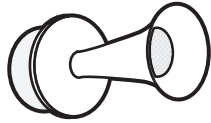
## SOUND SENTENCE

A series of sounds that communicate an important message.





BZZZ BZZZ



BRRRING BRRRING

CHIRP



FTWEEEEEE



TWEET

BUZZ

DING

BEEP

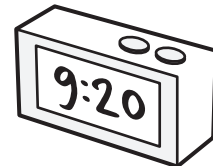


BLEEP



TINK TINK

BEE-DEE-DEEP



HRRRNNGGG

# VOCAL SKETCH



## APPLY

Create an emotionally charged vocal sketch scenario using a photo in which people interact with something in their everyday lives.

## SUPPLIES

- Scene photos & curtain
- Paper
- Pen
- Emotion cue cards

## INSTRUCTIONS

In teams of **3** or more, choose **1 photo & 1 emotion** cue to create a vocal sketch, and:

1. Break down the sounds in your photo's scenario to develop a **vocal sketch**  
What types of sounds are typically produced in your scene?
2. Use your selected emotion to create an overall **tone** for your vocal sketch  
What would this emotion sound like in your scene?
3. Organize the significant sounds & interactions into a **30-60 second soundscape**  
Embed emotional associations to evoke feelings of emotion and memories
4. Vocally sketch the sounds by using **body parts** (eg. hands tapping, clapping, feet stomping, etc.) and **document your process** and iterations by writing, sketching or drawing the sequences  
E.g. non-speech noises, humming, tongue clicking, etc.
5. Perform your descriptive soundscape behind a curtain or otherwise **concealed**  
Other teams will try to identify your scenario & emotion without watching you
6. Identify other emotions that could also fit into this scenario, and discuss what types of emotion you think would be ideal  
Discuss why these emotions belong here and your practical experiences with user-product interaction that have evoked these emotional associations for you

## VOCAL SKETCHING

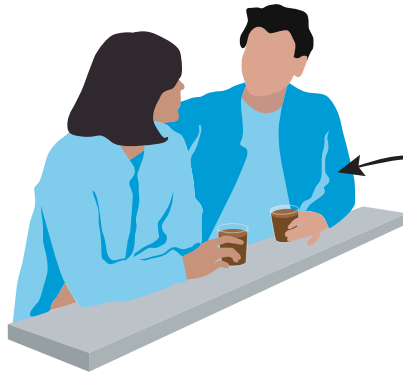
Using vocal noises as a tool to describe sonic interaction  
(e.g. mimicking sounds to tell a story without words)

## EMOTIONAL ASSOCIATION

Triggering or evoking feelings of emotion and memories  
through sensory stimulation

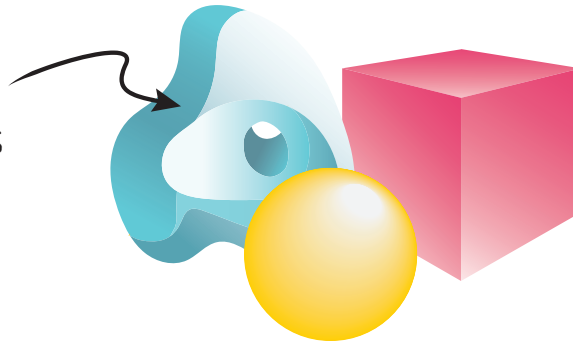


WHO?



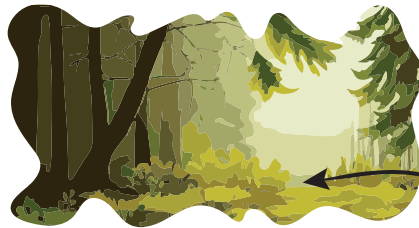
WHO IS INTERACTING  
WITHIN THE SCENE?

WHAT NATURAL &  
MAN-MADE OBJECTS  
ARE IN THE SCENE?



WHAT?

WHERE?



WHAT IS THE SETTING?  
URBAN ENVIRONMENT,  
NATURAL ENVIRONMENT...?

WHEN DO THESE INTERACTIONS TAKE  
PLACE WITHIN A STORYLINE?



WHEN?

HOW?



HOW DO PEOPLE  
FEEL OR INTERACT IN  
OR WITH THE SCENE?

# DESIGN FOR SMELL AND TASTE EXPERIENCES





# SMELL SPECTRUM



## CATALYZE

Analyze the importance of smell in designing user experiences and its role in decision making, emotions, and memories.

## SUPPLIES

- Smell pods
- Newsprint & sticky notes
- *Taste & Smell* Sense-It! Tiles
- Pens

## INSTRUCTIONS

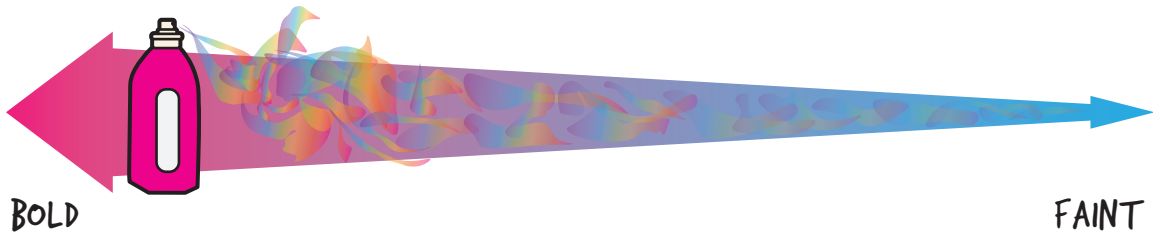
In teams of **4-5**, take **1** smell pod, and:

1. Draw a large horizontal line with arrows at each end at the top of a sheet of newsprint  
This double headed arrow is a spectrum
2. Take **1 Taste & Smell Tile** and write its name on the **right side** of the spectrum  
Write an opposing attribute on the left side of the spectrum (see examples provided below)
3. Take turns **smelling** the mystery scent that is inside the smell pod  
Close your eyes while smelling to receive smell information as a primary source
4. Individually, write an **original name** for the scent on a sticky note  
The original name could describe the scent or be a memory or association
5. Place your sticky note along the spectrum  
Provide a rationale for your placement and an original name for the scent
6. **Repeat** the steps above **4** more times  
Use the same scent, but create new spectrums with new *Taste & Smell* Tiles
7. Open your smell pod to **reveal** your mystery scent  
Now that you know what your scent is, would you change anything? Discuss.

## SPECTRUM EXAMPLES

- |                         |                       |
|-------------------------|-----------------------|
| • Synthetic - Natural   | • Sterile - Dirty     |
| • Fragrant - Unpleasant | • Metallic - Plastic  |
| • Sharp - Smooth        | • Skunky - Odourless  |
| • Toxic - Healthy       | • Woodsy - Industrial |
| • Stale - Fresh         |                       |





# SMELL WALK



## CATALYZE

Develop a vocabulary for describing smells by interacting with the smells of products around you.

## SUPPLIES

- Smell Record sheet
- Paper
- Pen

## INSTRUCTIONS

In teams of **3-4**, travel to a nearby location and:

1. At the location as a **team**, identify and agree on **3** smell sources through **smell catching**
2. **Individually** engage in **smell catching** for **5** minutes to further analyze the **3** smell sources  
Invent a name to fill in the smell catching rows on the Smell Record
3. Return to the **team**, identify and agree on **3** new smell sources within the location through **smell hunting**
4. **Individually** spend **5** minutes to **smell hunt** and to further analyze the **3** new smell sources  
Invent a name to fill in the smell hunting rows on the Smell Record
5. **Individually** identify **1** overall smell that summarizes your location  
Complete filling in the Smell Record
6. Return to the **team** to discuss the inspiration behind each smell name  
Agree on 1 overall summary smell name and prepare a rationale for that smell
7. **Present** the team's overall smell name for that location to the other teams  
What is your name based on? E.g. memory, experience, association, etc.
8. **Discuss** the challenges and benefits of naming smell

**SMELL CATCHING** The act of breathing deeply to receive smell information as a primary source (e.g. smelling from a distance).

**SMELL HUNTING** The act of seeking smell sources (e.g. getting close to objects, scraping and scratching materials, activating smells in crevices of products).

**SMELL NAMING** Draw from your memories, experiences, associations, etc.





WHAT DO PRODUCTS AROUND YOU SMELL LIKE?



TOXIC



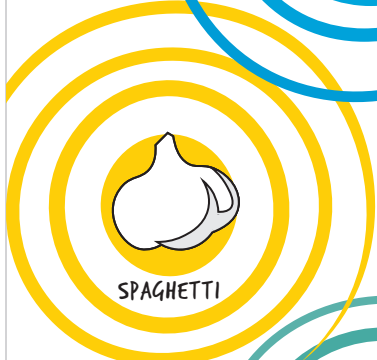
SALTY



SWEET



BURNT TOAST



SPAGHETTI



SYNTHETIC



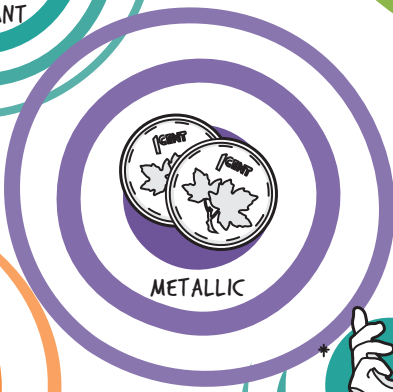
GARDEN



FRAGRANT



YUCKY SKUNK



METALLIC



SPICY



CAMPING



STERILE HOSPITAL

# TASTE LAYERING



## CATALYZE

Explore how layers of complexity can be built into food to maximize the multi-sensory impact.

## SUPPLIES

- Sandwich cookies
- Beverage (e.g. milk) (optional)

## INSTRUCTIONS

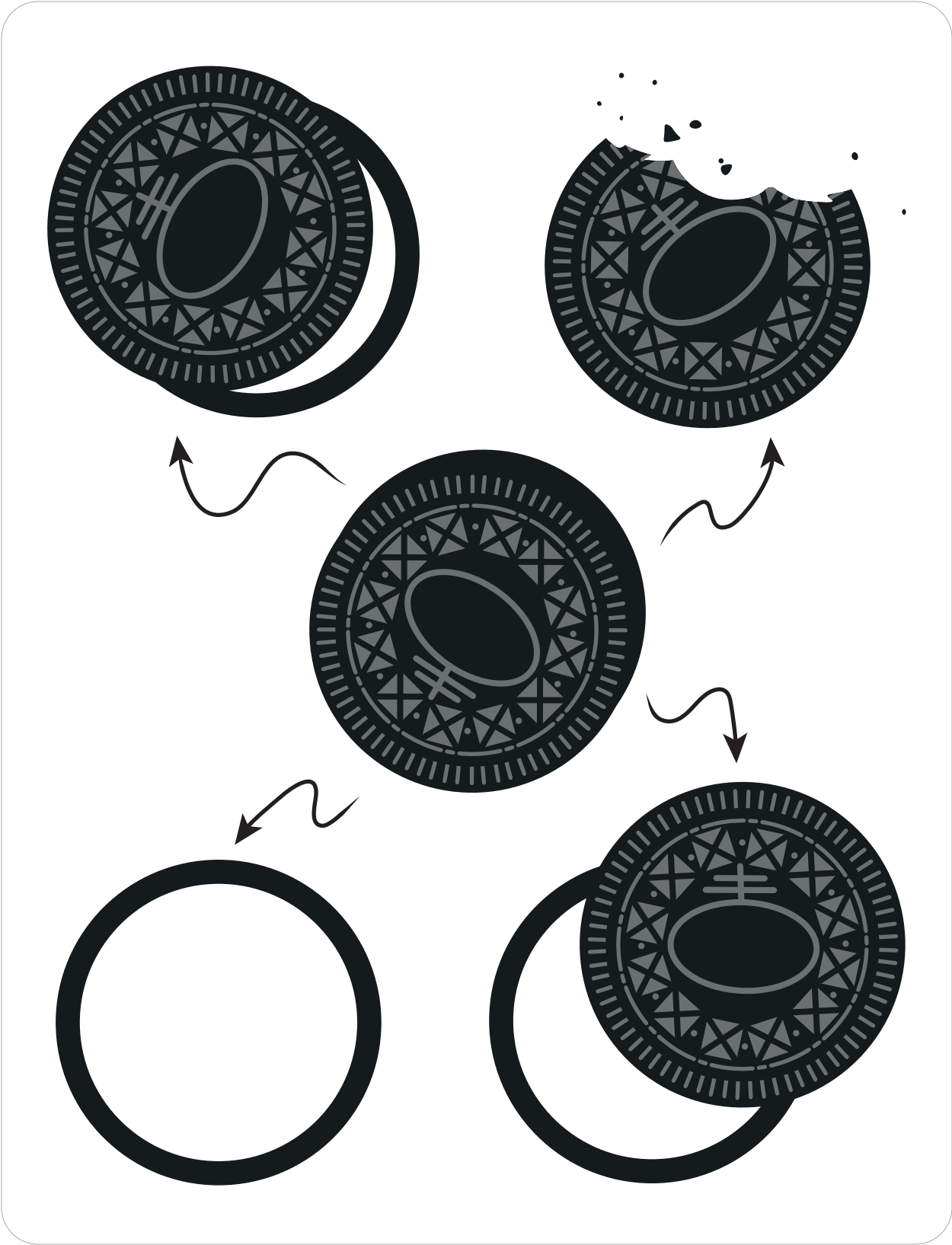
In **pairs**, read the instructions. Take **2 cookies** each and within **10 minutes** observe the ritual behaviour in the following activity:

1. **One at a time**, eat your first cookie as you may have done in the past  
E.g. Do you twist, peel, lick, dunk, or eat the cookie in one bite?
2. While eating your cookie, **describe the steps** to your partner  
E.g. "First I do this, second that", and so on. Take note of any rituals
3. Next, **close your eyes** and **listen** as you both eat your second cookies  
Focus on your experience. Tune in to all 5 senses
4. Discuss how the cookie was designed with the **intention** of creating appeal  
Consider attributes such as user experience and stimulation of senses.  
For example, taste can be influenced by mouthfeel, texture, flavour, ...
5. How do you think the food industry manipulates consumers?  
Is there an ethical implication in influencing people through design?

## DID YOU KNOW?

To identify a desirable mix of attributes, the food industry assembles panels of consumers and professionals to dissect a given product's pleasing qualities. The industry calls this **Fingerprinting**, a technique used to figure out the proportion of which elements will be acceptable to a consumer (*Kessler, 2009*).





# TASTE THEORY



## LEARN

Analyze and discuss how taste can impact user experience. In addition, explore the influence that other senses have on taste.

## SUPPLIES

- Newsprint
- Pen

## INSTRUCTIONS

In teams of **2-3**, consider that you are designing **1** of the product options from below for a specific user group. Sketch on a piece of newsprint as you discuss:

1. What should the product **taste like** for these users? Why?  
Should the product inherit taste from its material(s) or should taste be embedded?
2. What type of “**mouthfeel**” should the product have for these users? Why?  
Consider how they would experience the textures, materials, and/or finishes
3. How might **other sensory features** influence the taste & user experience of the product?  
E.g. the product emits a sweet smell, or the product is coloured vulgar-green...
4. How could you **deter** a user group from putting the product in their mouth?  
Consider user anticipation, visual appeal, & aroma
5. Propose **1 pleasant & 1 unpleasant sensory incongruity** that would affect the product’s taste  
E.g. a mouth-guard that tastes like mint, or a coffee cup that smells like paint

## PRODUCT OPTIONS

Clarinet, coffee cup, dental floss, dentures, drinking straw  
fork, hydration pack, mouthguard, snorkel, soother, tongue ring, toothbrush,  
toothpick, water bottle, etc.

## SENSORY INCONGRUITY

Occurs when the information retrieved through different senses is conflicting (e.g. a pillow that looks like a rock) (*Ludden, et al., 2007*)



# WHAT IF...

A SNORKEL  
WAS FLAVOURED?



A WATER BOTTLE  
TASTED TOXIC?



A CLARINET  
EMITTED AN AROMA?



DENTURES  
WERE TEXTURED?



# SMELL JOURNEY



## APPLY

Isolate different samples from nature to compose a summary smell of a journey. Gain an understanding of how layers of smell can contribute to how we perceive smell as a whole.

## SUPPLIES

- Sense-It! Tiles
- Smell Pods & Fragrance Wheels
- Paper & pens

## INSTRUCTIONS

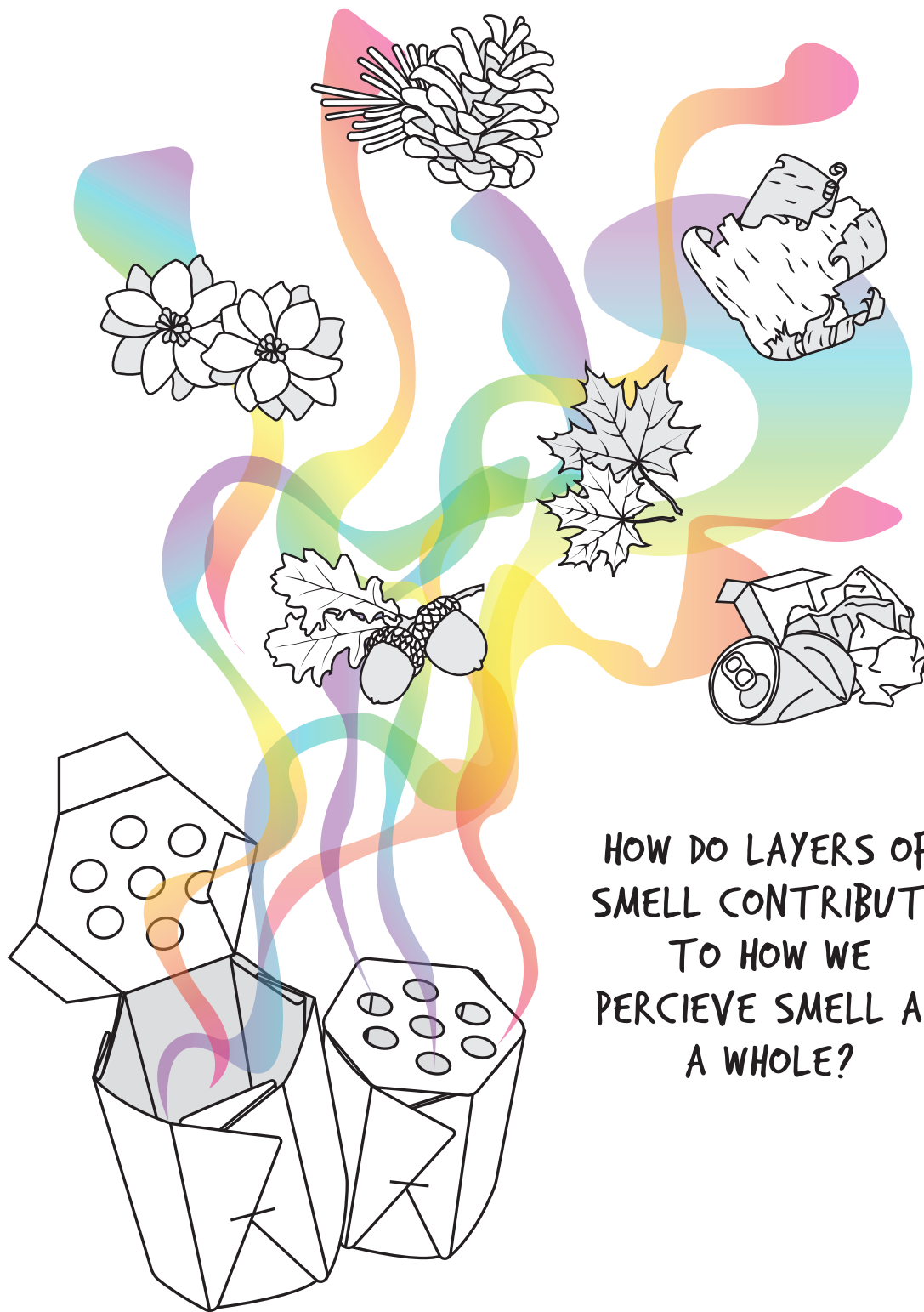
In teams **4-5**, take **5** smell pods and embark on a smell journey

1. As a team, take **20 minutes** to walk toward your given location and collect 5 samples from nature throughout the journey. Put each sample in its own smell pod.  
E.g. gravel, dirt, flower, grass, leaf, bark, litter
2. Return to the initial starting location once your team reaches the given location  
All 5 smell pods should be full
3. Using any Tile category, select **1** attribute per smell pod to describe each sample's scent  
E.g. Garbage = Pungent, Moss = Complex, Flower = Loud
4. Select **1** Tile to describe the **summary smell** of the entire journey  
Do not share the summary smell with other groups
5. **Present** each smell pod and its descriptive attribute to another team  
E.g. "Our journey was \_\_\_\_, \_\_\_\_, \_\_\_\_, \_\_\_\_, and \_\_\_\_."
6. Other team selects a summary smell name for your journey
7. **Reveal** both summary smell names, explain why your team chose it  
Compare

## SUMMARY SMELLS

Are important to determine if a scent is appropriate or not. Their type and strength influence the extent to which an incongruent scent can be related to the product, and thus its degree of appropriateness (McLean, 2019).





HOW DO LAYERS OF  
SMELL CONTRIBUTE  
TO HOW WE  
PERCEIVE SMELL AS  
A WHOLE?

# SMELL MATCHING



## APPLY

Match scents to products by establishing strong perceived associations among them.

## SUPPLIES

- Sense-It! Product Cards
- Taste & Smell Sense-It! Tiles
- Paper & sticky notes
- Coloured markers

## INSTRUCTIONS

In pairs, select 1 Product Card and 1 **Taste & Smell Tile** at random

1. Discuss whether the scent on the Tile matches the product or not  
Think of how the scent might be associated with the product; is there a common theme, context, or environment of use? Is it a consequence of something that occurs in the interaction, or is it added?
2. If the scent **matches**, move on to **step 3**. If the scent does **not match**, **brainstorm** and **sketch** ways in which the product could be adapted to better match the scent  
Consider the product's colours, forms, materials, functionality, and overall expression
3. Find another pair and take turns presenting your scent-product match to each other. This will either be your reasoning about how the scent matched the product or your new product and how you adapted it to better match the scent  
Discuss whether you agree or disagree with their choices and why. Identify and imagine the target consumer. Evaluate whether this combination would be perceived positively by the general public.
4. Repeat **steps 1-3** with new products and new scents  
You can also come up with your own product and scent combinations by writing/sketching them on sticky notes

## SUMMARY SMELLS

Are important to determine if a scent is appropriate or not. Their type and strength influence the extent to which an incongruent scent can be related to the product, and thus its degree of appropriateness (McLean, 2019).







+



=

MATCH!



+



=

NO  
MATCH!



# DESIGN FOR MULTISENSORY AND KINETIC EXPERIENCES





# KINETIC CHARADES



## CATALYZE

Develop an understanding of different types of product motion through the embodiment of their kinetic interactions.

## SUPPLIES

- Sense-It! Product Cards (see p.212 of Guide)

## INSTRUCTIONS

Gather into teams of **8-10**, then divide members into **Team A & Team B**

1. **2** players from Team A go to the front and take **1** Product Card  
Do not let anyone else know what your Product Card is.  
Discuss with your partner how to act it out as if you were the product
2. Set the timer for **30 seconds**; **1** or **both** players act as if you are the product by imitating its movement(s)  
Do not speak! Use body gestures!  
Only players from the actors' team are allowed to guess the product
3. If the product is guessed correctly, the actors' team gets a point  
If there is still time left on the timer, a new pair of actors from the same team can take a new Product Card to act out
4. If the timer sounds after **30 seconds** and the product has **not** been guessed correctly, no one gets a point  
The actors return to their team
5. Team B takes a turn repeating **steps 1-5**  
Take turns alternating, one at a time
6. The team with the most points at the end of the game wins!

## KINETIC DESIGN IN PRODUCTS

"When movements are organized together in time, certain patterns result that have a recognizable form"  
(Hubel & Lussow, 1984)





# SYNAESTHETIC STORIES



## CATALYZE

Relate separate senses to one another.

## SUPPLIES

- Sense-It! Tiles
- Pens
- Paper

## INSTRUCTIONS

In teams of 2-3,

1. Randomly pick **1 Tile** from any category and sketch a scenario that illustrates an attribute as a characteristic, an interaction, or an overall perception  
E.g. A product might be stubby (characteristic), while its cap might require twisting (interaction), which makes it look a bit quirky (perception)
2. Consider your scenario and amplify it with additional sensory modalities to create a synaesthetic experience  
E.g. Instead of "the coffee was piping hot" substitute "the coffee emitted a high-pitched shriek"
3. Get together with a different team and **share** your new synaesthetic stories  
Do not give away the original meaning of the sensory attribute or scenario, but tell the other team what the original Tile category was
4. In turns, guess what each team's **original Tile** was  
What was easy or difficult to understand? Why? Was each group's interpretation wildly different or spot on?
5. **Together, reflect** on the exercise and **discuss** how the senses work together in product interaction experiences  
How does this affect the design of spaces, places, and things?

## SYNAESTHESIA

A condition that results in a merging of the senses that are not usually connected (seeing sound, smelling colour, etc.) (*Kandinsky, 1910*).

## SENSORY MODALITY

Light, sound, temperature, taste, pressure, smell, etc.





# HIERARCHY



## LEARN

Develop an awareness of stages of sensory dominance (Fenko et al., 2009) during product use and discover the roles of different senses during user-product interactions.

## SUPPLIES

- Sensory deprivation tools
- Sticky notes
- Pens

## INSTRUCTIONS

In teams of **5-6**, each member with **1 sensory deprivation tool** & **1 user-product interaction**

1. Have **1** team member put on one of the **sensory deprivation tools**  
Complete the task at hand while wearing the sensory deprivation tool (e.g. blindfold, earplug, etc.)
2. Divide the task into **stages**; the team member completing the task describes which senses they are using during each stage  
E.g. "First I look, then I look and grab..." and so on
3. On sticky notes, the other team members note the stage and senses being used  
Write 1 sense per sticky note (not limited to 1 note per stage)
4. Group the sticky notes with the same senses together  
Arrange the grouped sticky notes in a hierarchy of sensory dominance  
E.g. a list of the most used to least used senses used during the interaction
5. **After 10 minutes**, all teams **switch to another sensory deprivation tool & interaction** and repeat **steps 2-5**  
Switch every 10 minutes until every team member has experienced an interaction
6. With the other teams, discuss the roles of the senses during user-product interactions  
At what point in the product use cycle were different senses important, and how does that affect the design of the product for different stages of use?

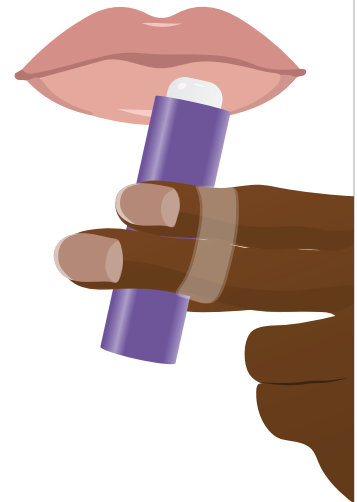
## USER PRODUCT INTERACTION EXAMPLES

- |                    |                                 |
|--------------------|---------------------------------|
| • Load a stapler   | • Make a phone call             |
| • Tie your shoes   | • Write inside your notebook    |
| • Unlock a door    | • Login to a computer           |
| • Google something | • Listen to music on your phone |
| • Play Tic-Tac-Toe | • Sharpen your pencil           |





# WHICH SENSES BECOME DOMINANT DURING THE DIFFERENT STAGES OF APPLYING LIPBALM?



1.  
PICKING UP  
LIPBALM

VISUAL

TACTILE

2.  
TAKING CAP  
OFF LIPBALM

VISUAL

TACTILE

AUDITORY

3.  
APPLYING  
LIPBALM

SMELL

TASTE

TACTILE

4.  
PUTTING CAP  
ON LIPBALM

VISUAL

TACTILE

AUDITORY

# KINETIC ACTIONS



## LEARN

Identify and analyze how kinetic sensory qualities support people's interactions with dynamic product movements.

## SUPPLIES

- Physical products or Sense-It! Product Cards (see p.212 of Guide)
- Paper & pens

## INSTRUCTIONS

In teams of **3-4**, pick **1** product that uses kinetic movement, and:

1. Identify the **attributes of movement**  
The rate, size, shape, direction, and character (*Hubel & Lussow, 1984*)
2. Describe your **emotional interpretation** of the movement  
Is the movement happy, sad, violent, luxurious, or other?
3. Sketch or storyboard **interaction scenarios**  
The sequential stages of the kinetic interactions of and with the product
4. Label the hierarchy of **sensory dominance**  
Identify which kinetic movements are more dominant at different stages of use
5. Present your proposed emotional interpretations and sensory hierarchy  
Discuss how these contribute to or influence the kinetic interactions

## SENSORY DOMINANCE

Which sensory modality dominates user experience at each stage of user product interaction (*Fenko et al., 2008*).

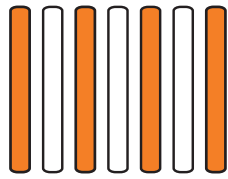
## KINETIC DESIGN IN PRODUCTS

"When movements are organized together in time, certain patterns result that have a recognizable form." (*Hubel & Lussow, 1984*)





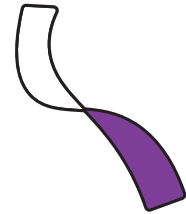
IRREGULAR



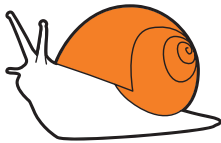
FREQUENT



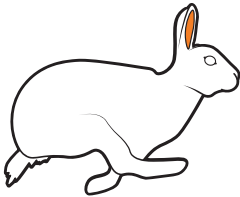
FREE FORM



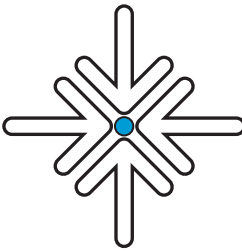
TWISTING



SLOW



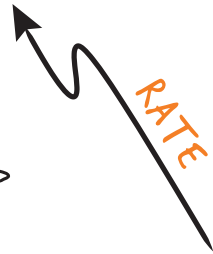
FAST



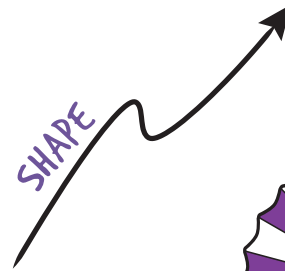
CONSTRICTING



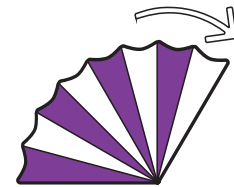
EXPANDING



RATE



SHAPE



FANNING

# HOW CAN YOU DEFINE MOVEMENT?



SIZE



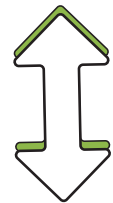
CHARACTER



DIRECTION



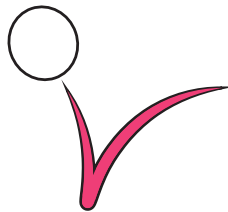
HELICAL



VERTICAL



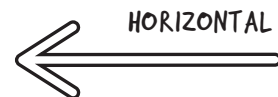
DROPPING



BOUNCING



CONCENTRIC



HORIZONTAL



PARALLEL

# KINETIC COMMUNICATION



## APPLY

Use kinetic movements to communicate product personality.

## SUPPLIES

- Sense-It! Product Cards (see p.212 of Guide)
- Paper
- Pens

## INSTRUCTIONS

In teams of **2-3**, pick **1** Product Card that illustrates a product with at least 1 *moving* part

1. Think of an **anthropomorphic quality** and keep it a **secret** from other teams  
E.g. a graceful ballerina, clumsy toddler, marching soldier, strutting catwalk model...
2. Apply **kinetic movement(s)** to your product to convey your anthropomorphic quality  
Consider the size, shape, rate, character, & direction of your product's movement(s)  
(Hubel & Lussow, 1984)
3. Take **15 minutes** to create a short skit that uses **hand gesturing** to communicate how your product would move and in turn be perceived  
Gesture the product's movement(s) and the product-user interactions with your hands
4. **Present** your short skit and have other teams **guess** your anthropomorphic quality  
Start your presentation by sharing what your product is but keep your quality a secret!

### ANTHROPOMORPHIC

A non-human object having human qualities or personality traits.

### HAND GESTURING

The expression of meaning, intention, or emotion through hand movement.

### MECHANICS OF MOVEMENT

Folding, creasing, bellows, hinging, nesting, inflating, fanning, etc. (Mollerup, 2001)





A WEIGHT LIFTER



A GYMNAST



A MARCHING SOLDIER



A CLUMSY TODDLER



A MUSICIAN



A SPRINTER



GRACEFUL BALLERINAS

# RITUAL DESIGN



## APPLY

Reflect on the relationship between people's everyday rituals and some of the products they interact with. Explore how sensory design can enhance the meanings and values triggered by people's rituals.

## SUPPLIES

- Prototyping materials
- Paper
- Pens
- Coloured markers

## INSTRUCTIONS

As a team of **3-5**,

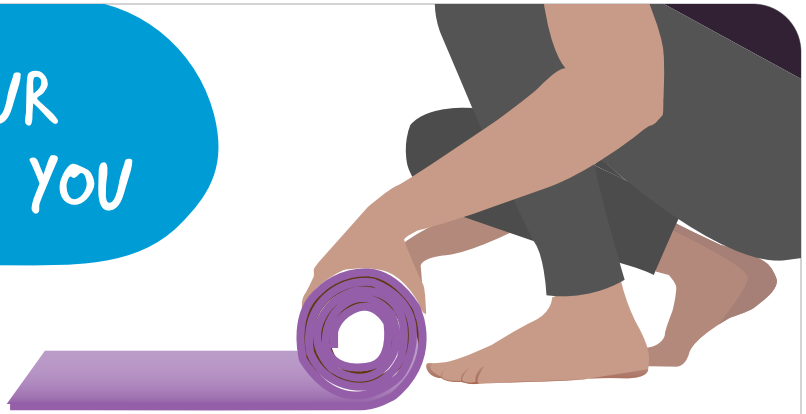
1. Choose one of the **personal daily ritual** examples at the bottom of this card which involve a number of steps and a variety of products  
Notice that these are rituals, rather than routines. Take note of all the steps involved and what products are used during each step
2. Describe the sequence of multi-sensory actions taken at each step and what **meanings/values** they have for you  
Discuss and agree upon which senses are active and the meanings/values attributed
3. **Brainstorm** ways to redesign the products involved in performing the ritual so that they add meaning, trigger personal values, and aid in improving the quality of the interactions  
Sketch your new products or create low-fidelity prototypes using the available materials
4. Perform **2 skits** in **3-5** minutes to demonstrate the sequence of events in the ritual **before** and **after** your team's new products are introduced  
Show each new product and its features. How is the overall experience enhanced?

**ROUTINES:** Are mainly driven by the result of performing an action (Lévy, 2015).  
E.g. heating up pre-packaged food in the microwave

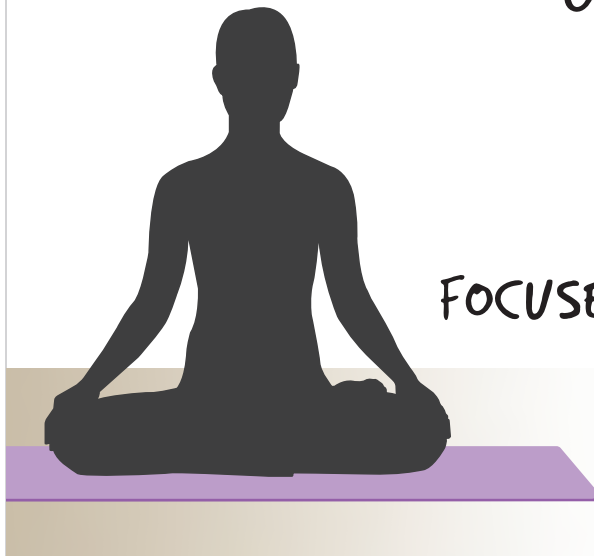
**RITUALS:** Are sets of established and sequential actions. It is through the embodiment of meaning, encoded messages, and symbolism associated with the process of performing them that they enhance personal experiences.  
E.g. preparing a meal from scratch, welcoming guests into your home, having morning coffee, packing for a trip, reading the paper, working out, meditating, shaving, watching your favourite TV show (Lévy, 2015).



HOW DOES YOUR  
RITUAL MAKE YOU  
FEEL...



ORDERLY



FOCUSED



RELAXED



CALM



# TASTE JOURNEY



## APPLY

Engage in a synaesthetic experience to explore the design of taste. Gain an understanding of the evocative properties of taste.

## SUPPLIES

- Pen & paper
- Disposable gloves
- Plates & tiny cups
- Small bits of food & spices

## INSTRUCTIONS

In teams of **4-5**, embark on a taste journey by walking to a given location, and:

1. As a team, observe the surroundings of your location  
Pay attention to the sensory features (e.g. visual, auditory, tactile, smell, taste)
2. Take **20 minutes** to observe at least **5 perceptions** of the surrounding location, and capture your perceptions before returning from the journey  
E.g. sketch with notations - loud train passing over a bridge, smell of freshly cut grass
3. Wearing gloves, use the food supplies to make **1 edible composition** that represents your team's perceptions  
Layer the 5 perceptions into 1 composition to create a synaesthetic experience
4. Prepare identical samples of the composition for each of the members of 1 other team  
With another team, take turns sharing edible compositions. Do not share your location
5. While the other team eats the composition, provide a **narrative** of how these tastes represent the overall sensory perceptions of your location  
Describe your perceptions using the edible composition
6. The team who ate the composition must **guess** the location  
Use the narrative as hints

## EDIBLE COMPOSITION

The careful selection of flavours to be combined and designed into a meaningful bite-sized snack.

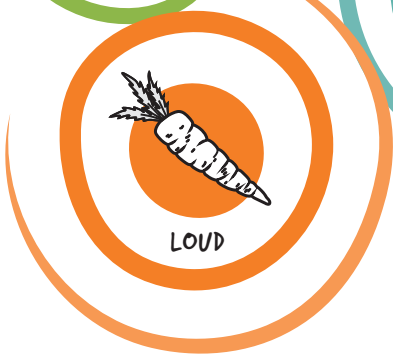
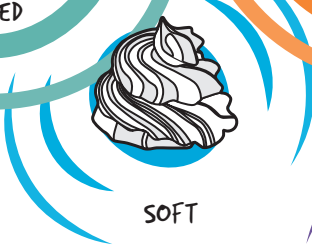
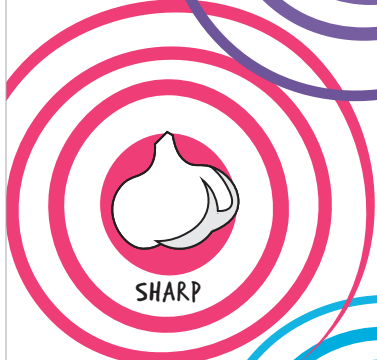
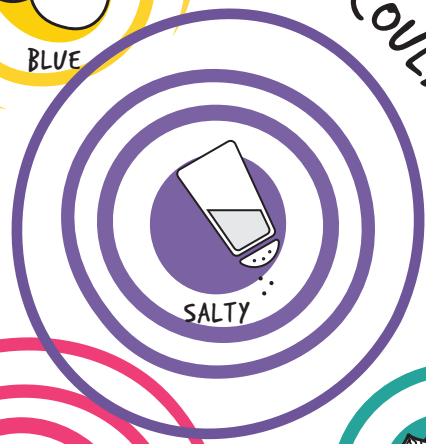
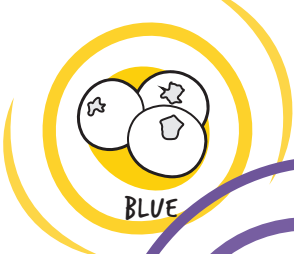
## SYNAESTHETIC EXPERIENCE CREATION

Translating the perception from one sensory stimulation to a different sense (e.g. hearing colours) (*Kandinsky, 1910*).





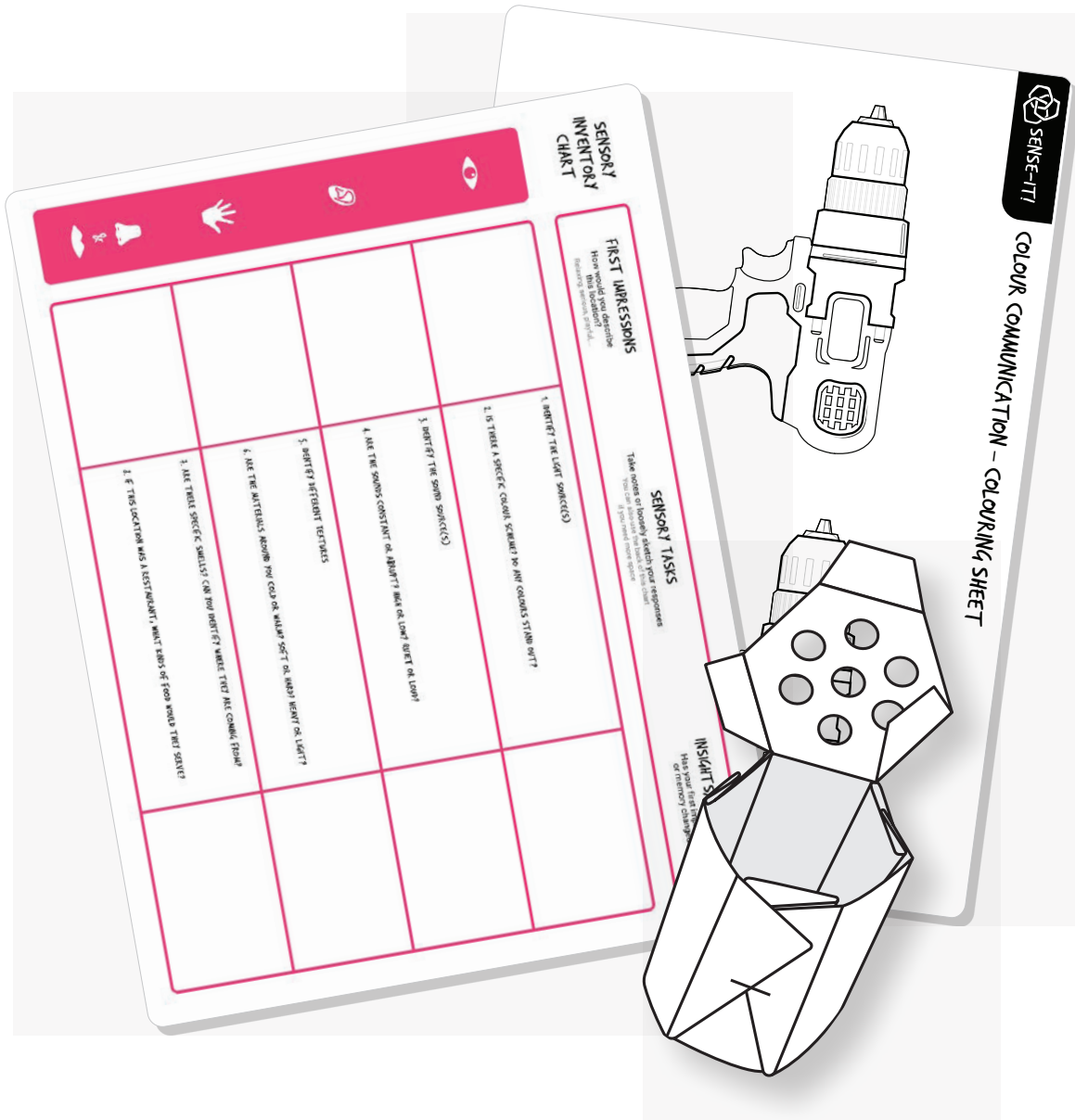
WHAT COULD YOUR PERCEPTIONS TASTE LIKE?







# ACCOMPANYING RESOURCES





# MYSTERIOUS PRODUCT



**PRODUCT SENSES TABLE:** Ask yes-or-no questions to gather information about your mysterious product from all **7 categories**.

LOOKS LIKE:		SOUNDS LIKE:	
FEELS LIKE:	TASTES LIKE:		SMELLS LIKE:
MOVES LIKE:		PERCEIVED LIKE:	



# SMELL WALK - SMELL RECORD CHART

YOUR TEAM'S SOURCE SMELL	YOUR NAME FOR THE SMELL	SMELL INTENSITY WEAK ↔ STRONG	SMELL DURATION SHORT ↔ LONG	SMELL LIKE/DISLIKE LIKE ↔ DISLIKE	EXPECTED SMELL? YES ↔ NO	YOUR EMOTIONAL ASSOCIATIONS & THOUGHTS
-----------------------------	----------------------------	-------------------------------------	-----------------------------------	---	--------------------------------	---

1.	1.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	
2.	2.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	
3.	3.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	

1.	1.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	
2.	2.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	
3.	3.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	

1. YOUR'S	1.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	
2. YOUR TEAM'S	2.	○○○○○○○	○○○○○○○	○○○○○○○	○ ○	

WHAT CAN YOU TAKE FROM THIS ACTIVITY ABOUT THE ROLE OF SMELL IN DESIGN?





# SENSORY INVENTORY CHART

## FIRST IMPRESSIONS






How would you describe  
this location?  
*Relating, serious, playful...*

## SENSORY TASKS

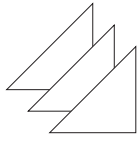
Take notes or loosely sketch your responses  
You can also use the back of this chart  
if you need more space

## INSIGHTS/EMOTIONS

Has your first impression  
or memory changed?

	1. IDENTIFY THE LIGHT SOURCE(S)	
	2. IS THERE A SPECIFIC COLOUR SCHEME? DO ANY COLOURS STAND OUT?	
	3. IDENTIFY THE SOUND SOURCE(S)	
	4. ARE THE SOUNDS CONSTANT OR ABRUPT? HIGH OR LOW? QUIET OR LOUD?	
	5. IDENTIFY DIFFERENT TEXTURES	
	6. ARE THE MATERIALS AROUND YOU COLD OR WARM? SOFT OR HARD? HEAVY OR LIGHT?	
	7. ARE THERE SPECIFIC SMELLS? CAN YOU IDENTIFY WHERE THEY ARE COMING FROM?	
	8. IF THIS LOCATION WAS A RESTAURANT, WHAT KINDS OF FOOD WOULD THEY SERVE?	





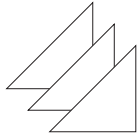
LOREM IPSUM

DOLOR SIT AMET CONSECTETUER ADIPISCING



LOREM IPSUM

DOLOR SIT AMET



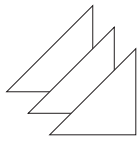
LOREM IPSUM

DOLOR SIT AMET CONSECTETUER ADIPISCING



LOREM IPSUM

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LOREM IPSUM

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LOREM IPSUM

DOLOR SIT AMET

