ᆉ PART I: 150–200-word statement

In our group project, we decided to use the London Eye as an entry point to create a more inclusive experience for the visually impaired, after conducting field research on the venue. I realized that the disabled community's perception of pleasure in a place is limited and that the space often invisibly separates them from the non-disabled community, making it difficult for them to access the experience but to feel the core of pleasure. In considering how to allow the visually impaired to 'see' the landscape, as a design practitioner I realized that the significance of disability justice was not only to allow them to have the same viewing experience but also to allow them to have an underlying resonance of mood. It is also about the potential resonance of the viewing mood, so that the ambiguous, non-physical content of experience and belonging can be more accurately conveyed to the disabled through the five senses, and a truly equal experience can be gained. My ultimate goal is to create an equal and inclusive social space for people with disabilities to communicate their inner feelings about the landscape without barriers and then allow these joys to erupt at will.

☆ PART II: 150–200-word statement

- 2 texts from the reading list

Ahmed, S. (2017) 'Introduction: Bringing Feminist Theory Home', in *Living a Feminist Life*. Durham: Duke University Press, pp. 1-18.

Annotation:

Sara Ahmed's article mentions that feminism is often a marginalized part of everyday society, just as the people with disabilities associated with our project have become an attribute of eliminating this spatial exclusivity and incorporating accessibility into the design of entertainment venues. Inspired by the London Eye Ferris Wheel experience we researched, which is undoubtedly a visual journey, the lack of facilities has led to a lack of design for non-visual senses, which inadvertently excludes the visually impaired and ignores their viewing needs. Inspired by this, we try to make the visually impaired people have the same viewing status in this same space by using the audio guide and tactile sculpture device disc as an aid and to make it more equalized. To maximize their feelings and joy, it is not just about making them "visible" but also about diversifying the environment and creating barrier-free socialization between people with different impairments. Our design behavior is like a "troublemaker", the trouble we create is to make the viewing visual and not only limited to the visual senses so that the space becomes more inclusive.

Perec, G. (1997) 'The Street', 'The Neighbourhood' and 'The Town', in Perec, G. (eds.) Species of spaces and other pieces, London: Penguin Books Ltd, pp. 47-67.

Annotation:

Perec's observation of different physical spaces, from the street, and neighbourhood to town, reveals the strong connection between space and society, and the process emphasizes the research method of recording details. As a result, we explored the possibilities of accessible interventions by simulating the dilemmas faced by visually impaired people during our immediate research in London and by gathering information online about the needs they desire in their daily lives. We also tried to make it possible to communicate with all kinds of people, spaces, and even societies, so that we could realize barrier-free transmission. We hope that the intervention will not only transform visual information into tactile transformation, convey a sense of social interaction and participation in the spatial experience, and gain emotional integration. Based on this goal and Perec's inspiration, we chose to add tactile and auditory elements to design a multi-sensory experience that would allow for a more immersive experience of the Ferris wheel ride. This is not just a space modification but also a way to make it possible for the visually impaired to have a similar experience and to create an emotional connection with the space.

- 2 texts that you find outside the reading list

Lazard, C., 2020. *Accessibility in the Arts: A Promise and a Practice*. [online] Available at: https://www.accessiblearts.org.au/resources/ [Accessed 24 February 2025].

Annotation:

Based on Lazard's emphasis that accessibility should be integrated into the environment, the design should subconsciously expand the inclusiveness of the space. Taking this as an inspiration, during the process of thinking about the project, the idea of pre-intervention was transformed from the initial thought of using other ways to "see" the beauty instead of the eyes, to making our interventions accessible to all kinds of people, so that the non-disabled people can also get an unexpected pleasure from sound and touch, and the visually impaired people can integrate into the social environment more easily. For the visually impaired, it is easier to integrate into the social environment. Tactile and auditory sensations can essentially be divided into two steps and are a continuation of one of the steps, enhancing the success of the intervention. For example, when a visually impaired person touches a ring-shaped concave disk and has difficulty understanding the meaning, the audio material serves as a clue to decipher the meaning. Similarly, the idea of symbolic accessibility was a great reminder to us that we need to design for the heartfelt needs of the visually impaired, and our multisensory applications were designed to meet this criterion.

Norman, D. A. (2004). *Emotional Design: Why We Love (or Hate) Everyday Things*. Basic Books.

Annotation:

Norman mentions three design dimensions when designing objects in his book, which are summarized in the following points about the disc we designed: whether the use of the device creates more barriers and discomfort making the intervention unpleasant and detracting from the experience, and whether it is possible to effectively intervene to allow visually impaired people to understand the content of the carving and to integrate the information and objects on the upper levels of the carving panel into their personal lives. We were inspired by the first two dimensions to design our engraved disk device, and we envisioned a comfortable, skin-like material for the design, as it would make the experience less alienating and bring a relaxed "journey" feeling to the user. The appearance of the round wearable device is also designed to make this more inclusive, although we designed this item for the visually impaired, people who have difficulty standing can always sit down and touch the device anywhere. The main idea was to design an accessible intervention and at the same time try to make it as enjoyable as possible for the people who experience it.

- 2 design practices/projects

Braille Bricks (n.d.) *Braille Bricks: Making Learning Accessible for Blind Children*. [online] Available at: <u>https://www.braillebricks.org</u> [Accessed 23 February 2025].

Annotation:

Braille Bricks' LEGO project combines the playfulness of LEGO puzzles with the ability to build by touch, and at the same time incorporates Braille dots and bumps for learning content. This is closely related to our study of translating, and in this project our tactile sculpture discs are graded according to the bumps, making the meaning of the whole installation diverse. The first layer is the lightest message, and as the content becomes more important and iconic it becomes more raised and recognizable. Here, we considered whether both Lego's design and ours were simply replacing sight with other senses, rather than focusing on the perceptual process of the experience. Therefore, our exploration of translating tactile and auditory information does not only stop at the stage of making the landscape visible, but also pushes forward to make the happy mood perceived by the visually impaired, breaking down the single sensation into a multisensory experience. Just like the LEGO project, it is important to explore the translation of information, allowing the experience to be freely discovered through the experience of LEGO blocks or our discs.

Cardiff, J. (1999) *The Missing Voice (Case Study B)*. [audio walk] Artangel. Available at: <u>https://soundcloud.com/artangel-2/talk-the-missing-voice-01</u> [Accessed 23 February 2025].

Annotation:

Janet Cardiff's immersive audio experience was designed to guide the audience through exploring Whitechapel through narration and ambient sounds, more like an audiobook. This inspired us to think about how interventions for visually impaired people can be 'immersive'. There is no doubt that immersive audio allows visually impaired people to enhance their perception of space and changes in the external landscape. Based on Janet Cardiff's guidance, we focused on the production of ambient sound, for example, when the Ferris wheel rises to the point where you can reach Big Ben, you will hear the sound of Big Ben's chimes While experiencing the joy of the London Eye, we also had a first impression of the surrounding buildings. Because our project hopes to take the audience as the main body to feel this journey to get a unique and happy experience, do not want to move to carry on the narration to influence the visually impaired people's exploration process, so we add the tactile guidance suggestions so that the space becomes more shared, and each experience will be obtained from it will be a personal discovery and happiness.