Tourism Co-Design
Front page for examination assignment

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Teachers: Janne Liburd and Birthe Menke		

Title of assignment:	
Dining under the Dark Sky	
Min./Max. number of characters:	**Number of characters in assignment[1]:**
For groups of 3 students: 57,600 – 72,000 (24-30 standard pages)	64 659
For groups of 4 students: 76,800 – 96,000 (32-40 standard pages)	
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(1 norm page = 2,400 characters incl. blanc spaces)	

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[1] Read more on the form of papers in the Curriculum Paragraph 5 Examination provisions – General regulations concerning form. See also the examination regulations of the course in the curriculum.

Dining under the Dark Sky

How can Dining in the Dark be related to Dark Sky observations as a multi-sensory experience?

This assignment is a collaborative work and the group members contributed equally to all parts of the assignment.

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1. Introduction

The phenomenon of Dining in the Dark has, in the past decade or so, become a trend within tourism. It was initially introduced as a way of creating communication between sighted and blind people but has since evolved to create a unique dining experience for sighted people, limiting or eliminating the use of the sight (Saerberg, 2007).

With this type of dining, restaurants, and other food establishments, in most cases, serve food and drink to their guests in the dark, which forces diners to use their sense of sight and touch to navigate their surroundings. The main attraction, perhaps, of eating in the dark is that it enhances the other four senses.

Often when we eat our food, we rely heavily on the sense of sight to determine how our food looks and tastes, which can cause us to miss out on the other flavours and textures that our food has to offer. When we eat in the dark, we are forced to focus on other senses, such as taste and smell, and are able to experience our food in a new way. Additionally, the impairment of sight causes one to rely on the sense of hearing and touch, to determine where to place the hands and other objects, as well as how much to e.g., pour in the glass.

The concept of Dining in the Dark has been fairly researched, as well as the five senses, respectively. But what happens when we redefine the aspect of darkness when dining out?

The International Dark-Sky Association works toward protecting the night sky from light pollution for future generations (International Dark-Sky Association, n.d.). Back in 2018, Esbjerg Municipality, The Wadden Sea National Park, Mandø Fællesråd and other stakeholders applied to become one of few destinations in the world to get the international Dark Sky certification (Nationalpark Vadehavet, n.d.).

As tourists continue seeking new and unique experiences and according to Kim and Fesenmaier (2017, p.17) meaningful experiences are "seen as the main factor affecting traveller satisfaction", the researchers aim to explore how the Dining in the Dark and the Dark Sky concepts can be merged. Accordingly, the chosen research question guiding this paper is the following:

"How can Dining in the Dark be related to Dark Sky observations as a multi-sensory experience?"

The study will contribute to the literature by providing a better understanding of the relationship between these factors, and how the various tourism actors can come together to co-designing a unique experience.

1.1 Learning Process

In this section, the researchers chose to include the learning process, because it was through planning before and during the process that they were able to remain organized. For a better interpretation, the learning process can be viewed as a journey since the researchers know that there will be a beginning and an end, but they do not know what the middle/between will look like. Due to the numerous changes that can occur during the process, the between can be viewed as a conceptual change.

During a brainstorming session, the researchers chose a topic that they considered challenging. While thinking about the topic, the researchers tried to decide on one that they had a personal interest in and were curious in learning more about. Secondly, seeking a manageable amount of information to ensure that the researchers have support for the research paper. Doing so can develop a broad, open-ended research question, which would lead to identifying the main concepts and keywords.

The starting idea of this paper was to relate the hotels and the Michelin star restaurants in the city of Copenhagen in order to create the experience of Dining in the Dark in their spaces. However, the researchers did not think it would be a proper idea, since these establishments already have their own concepts, and proved to be difficult to get in contact with.

With the lack of reply, the researchers tried to understand and think more about the meaning of this paper, and how to collaborate with others. Therefore, the researchers decided to centre the topic around Kolding since it is closer to them, and they needed to be present wherever the situation occurred. As a result, the researchers considered contacting some restaurants and coffee shops to do the experiment there.

However, the researchers were not convinced that the topic would be challenging enough or have relevance in a space with a menu concept that already exists, even though it is in Kolding. With this purpose to change, the researchers tried to find something that could be completely innovative and different from what has already been done. As a result of this, after some feedback and feed-forward, the idea came up. The location idea emerged when remembering a previously visited place, the Wadden Sea National Park, which the researchers heard about during a field trip with the Tourism Co-Design course. The Wadden Sea National Park later connected with the concept of the Dark Sky,

With further research on the new topic, the researchers received suggestions for a location with almost no light pollution to observe the Dark Sky, the island of Mandø. Having chosen this location, the researchers brainstormed on how they could collaborate with the locals to create the new concept, Dining under the Dark Sky. The first step was to start to reach different locals and establishments that could be open to collaborating and co-design with the authors.

The researchers were pleasantly surprised to receive a response from a local who was very interested in the concept and the whole experience that the researchers planned to organize together with the locals of Mandø. With the collaboration of these local persons, the researchers managed to gather all the parameters to make this experience possible. The researchers discuss the different co-design methods to explore during the experience that will be explained throughout the paper.

2. Literature Review

In this chapter, the researchers will explain and describe four different concepts that all have a connection to the research question and are believed relevant to the further research process.

2.1 Dining in the Dark

The experience in tourism which emphasizes a product or service that people can try, by themselves or with others, has become increasingly focused on food and drink experiences as leisure provision expands. Exhibitions, food festivals, markets, and tasting events are all examples of food-related entertainment, and they often centre on certain 'ethnic' culinary scenes (Edensor et al., 2015). Food and drink are integral components of many other forms of tourism and hospitality, some of the most popular attractions are food festivals, wine festivals, and gastro tourism, which this last example is according to Hjalager et al. (2002) frequently seen as a niche or alternative kind of tourism that focuses on unique cuisine experiences.

According to Mak et al. (2012, p.171), cultural food consumption is now "recognized as a collection of contextual and evolving social practices, where food serves to relate to other people in the social, cultural and political term", this concept is one of the central aspects of this paper, as the researchers of this paper believe that food is a link between individuals, as well as communities, making people enjoy a moment together and allow themselves to have different points of view with different variations of interpretation. People seek these special food experiences for a variety of reasons, including enjoyment, fun, amusement, fantasies, arousal and sensory stimulation (Hall et al., 2004). Although the authors of this paper feel that this concept cannot be represented only by these points, as it would be unfair, taking into consideration world hunger, to consider a meal only as a form of tourism and not take into consideration the vital and necessary meaning that has for all human beings.

Edensor et al. (2015, p.604) state that "through tourism, we satisfy our curiosity about otherness; we confront the impulse to explore the unknown". The experience of new and often 'local' fare plays a significant role in seeking distinction and cultural capital, as well as in building a new sense of identity for the discerning tourist who is willing to taste the unknown. This trend has fostered increasing competition between restaurants to provide unique and unfamiliar tastes and the luxurious experience crucial to foodies (Edensor et al., 2015).

Food acceptability and consumption are influenced by environmental signals such as sound, smell, and temperature. Several studies have discovered that visual signals such as lighting and colour shape the look of food, as well as meal acceptability and choice (Wansink et al., 2005).

Dark dining means that customers cannot see the food they are eating. It is basic to the concept that removing vision improves the other senses, as well as enhances gastronomical enjoyment. Dark dining experiences are becoming more popular, maybe because they deliver unusual sensory experiences, based on the constant feeling of surprise. This could be one of the reasons why customers are finding them so intriguing and unusual (Spence & Piqueras-Fiszman, 2012).

Wansink et al. (2005) concluded that visual cues may contribute significantly to reducing unintentional overeating and that ''people use their eyes to count calories and not their stomachs'' (p.98). Although it is still possible to estimate the amount of food on a plate in the dark by touching it or counting bites, sighted people may not be accustomed to this method. Internal signals of satiety may supply less exact information about when to stop eating than visual cues. In terms of estimating food quantities and satiety, non-visual cues are less dependable than visual cues (Scheibehenne et al., 2010).

2.2 The Senses

Restaurants have started taking note of this phenomenon, taking the cross-sensory connections as inspiration for culinary creations. There are several experimental findings related to the dishes that are served as part of this multi-sensory dining concept.

According to Spence and Youssef (2019), to develop multi-sensory experiences while eating, and in our daily lives, we need to learn how the senses work together. Using the dark dining concept, the researchers of this paper experience a cross-modal sensory experience consisting of smells, tastes, shapes, sounds, and others. The senses are the primary bodily mechanisms for gathering information about the present (Barlow et al., 1982). In other words, each of the senses is seen as code that transmits messages. There are numerous ways in which this message can be interpreted, resulting in a wide variety of interpretations. When the same experience occurs, people react in different ways, perceptions, and interpretations of it.

According to Lévi-Strauss (1983), the "gustatory code" is privileged over the other sensory codes. This phenomenon describes the chemical associations the mind has when it tastes something. Sutton (2010) analyses the perspective of Douglas (1982), which pays attention to not just flavour, but also texture, temperature, colour, and other visual patterns. These two perspectives are taking account of the multiple sensory dimensions of food.

Synaesthesia, or the union of the senses, has proven to be a useful concept in the study of food and senses (Grossenbacher & Lovelace, 2001). As the name suggests, synaesthesia is a neurological trait or condition that occurs from the merging or joining of senses that normally are not connected. A stimulus to one sense can trigger an involuntary reaction in another sense. The term synaesthesia is

defined by Grossenbacher and Lovelace (2001, p.36) as a "conscious experience of systematically induced sensory attributes that are not experienced by most people under comparable conditions". Synaesthesia challenges the five-sense model (sight, hearing, taste, smell, and touch), making it a useful starting point for exploring other sensory categories. Additionally, synaesthesia reveals how sensory experience is not simply passively registered but also actively created between people. It is a reminder of why food and the senses go hand in hand (Sutton, 2010).

Furthermore, researchers have investigated synaesthesia as a means of understanding food memories in terms of multiple sensory registers interacting during memory formation (Abarca & Colby, 2016). Food memories help the researchers of this paper see that food has meaning, emotion, memory, and value in addition to meeting our basic needs. Having food memories simultaneously places us in the past and the present. They often create situations for memories to be created. According to Sutton (2001), prospective memory refers to a process that occurs in the present to remember events that will take place in the future. Food can evoke memories and nostalgic feelings not only about a physical location or date, but also about a particular flavour, taste, or texture. As a unique feature of food memories, their sensory and emotional effects are part of the individual (Abarca & Colby, 2016).

In another perspective, lighting and colour are visual cues that can modify the appearance of food, the acceptance of food, the choice of food and judgement of taste. Linne et al. (2002) prove that despite the similarities in eating behaviour between blind and sighted subjects, blindfolded control subjects consumed significantly less food than sighted subjects. The chances of food being evaluated favourably and consumed more are higher when the food is served in conditions of high illumination and has vivid colours.

According to Korsmeyer and Sutton (2011), the world is perceived through our sense of taste and vision. This interaction is what allows one to conceptualize foods as curious, deceptive, and confusing, as well as appealing or revolting. The same authors state that a blind test intends to evaluate the quality of food or drink objectively, while being sceptical about the ability of taste to discern details, even in the presence of smell and touch.

Unknown or ambiguous foods consumed in the dark would end up resulting in lower acceptance and lower intake due to the increased possibility of ingesting toxic and other inedible substances. there can be a variety of reasons why people react aversively to unfamiliar food and strange meals, including expected vs. fearful tastes and even avoidance of the tactile sensations associated with unknown food (Gyimóthy & Mykletun, 2009). This same author believes that fear of food is often defined by the way it contrasts with our daily diet (in taste, smell, texture, sound and sight). The fact that other senses are easy to identify in the dark, such as taste, texture, and odour, does not raise the uncertainty of a

product. A person's uncertainty or anxiety about what they are eating grows when their sense of sight is removed from product identification (Wanskin et al., 2012). In other perspectives, it is possible that food can elicit more than just one emotional reaction, such as fear or disgust, but also thrill and enjoyment, depending on several factors including the experience (Gyimóthy & Mykletun, 2009 referring to Bello & Etzel, 1985; Crompton, 1979; Lee & Crompton, 1992).

2.3 Dark Sky Tourism

The ability of cities and towns to observe the stars is decreasing as anthropocentric light (for example, street lighting, advertisements, automobile headlights, and the illumination of buildings and homes) overshadows the night sky (Rodrigues et al., 2015).

In many parts of the world, the stars in the night sky were arranged "into constellations that were used for story-telling and to aid in the retention of myths and legends" (Collison et al., 2013, p.1). Rodrigues et al. (2015) defend that nowadays, many people grow up without ever experiencing the beauty of the night sky or understanding the cultural connections it represents. Over 80 per cent of the world's population lives under light pollution skies (Falchi et al., 2016) that is why Dark Sky Tourism (DST) today is so unique and esteemed by those who seek it.

Therefore, a definition of DST can be drawn from Astro- and celestial tourism to refer to tourism based on unpolluted night skies (Fayos-Solá et al., 2014) involving observation and appreciation of naturally occurring celestial phenomena (Weaver, 2011). While there has been a growing awareness of air, water and land pollution over the last few years, DST tourism represents a less-studied segment of sustainable tourism (Collison et al., 2013), which is why studies about light pollution have been less common.

International Dark-Sky Association (2019), known as well as IDA, defines light pollution as "inappropriate or excessive use of artificial light". Due to the increasing population, this type of pollution is becoming a growing concern. Over recent decades, efforts have been made to preserve the night sky, and what it represents (Collison et al., 2013). According to Duriscoe (2001), the night sky represents a resource for many areas that can be recovered, unlike some natural resources that once lost, are lost forever.

Although there are other factors that may influence seeing the phenomenon of the Dark Sky including a light scattering of artificial illumination, airborne particulates, other forms of air pollution, atmospheric turbulence (which produces twinkling stars), the location of the moon in the sky and natural skyglow (Moore, 2001).

Papalambrou and Doulos (2019) mention that since the dark sky can be saved or at least improved through preservation efforts, unlike marine and terrestrial resources, in order to protect night skies and ecosystems from light pollution, IDA implements the International Dark-Sky Place program, in which "communities, parks and protected areas around the world" (IDA, 2019) are encouraged to preserve and protect dark skies by implementing reasonable lighting controls and educating the public (Collison et al., 2013). The IDA has six types of International Dark Sky designations (IDSD): IDSD Communities, IDSD Parks, IDSD Reserves, IDSD Sanctuaries, Urban Night Sky Places and Dark Sky Friendly Developments of Distinction (IDA, 2019).

2.4 Darkness as an Attraction

This paragraph will discuss the concept of darkness as an attraction. However, as darkness can be interpreted in various ways, it is important to note that this will not include 'dark tourism'. Thus, the delimitations of this paragraph are destinations where death and tragedies occurred and related topics. Instead, the focal point is darkness as in the dark night sky and the absence or reduction of light e.g., restaurants and other experiences focussed on enhancing other senses than sight.

Cultural and historical contexts allow a relation with the meaning and experience of darkness. While darkness has existed throughout human history, it is unusual to see the darkness that our ancestors faced. Despite its negative connotations, darkness elicits a wide range of emotional reactions and has been praised as a state that allows for uninterrupted artistic stimulation, and as a sign of heavenly mystery (Edensor et al., 2015). Additionally, the dark can be used to improve concentration, gain self-awareness, experience lucid dreams, and clear the mind.

Blair (2017) found that participants in her research on the island of Sark, highly value and enjoy spending time with family and friends watching the night sky. Additionally, Blair found multiple examples of the dark night sky enhancing human well-being, and that people purposefully went out into nature to sky-watch to seek comfort, relaxation or even to gain a different perspective.

The darkness attracts, as it provides contact with nature in its most primitive form. This natural darkness allows people to escape the confines of artificial light and connect with their surroundings. As opposed to the bright lights of the modern world, darkness envelops the body and mind with a sense of serenity and immersion. Darkness provides an opportunity to experience the dynamic play of lights, stars, moonlight, and the Aurora Borealis. It brings a unique order to the surrounding encompassing nature and provides a space in which one can experience the chaotic order of nature (Abram & Lund, 2016).

In Iceland, the night sky has become a significant attraction as the country largest tourism operator, Icelandair, began promoting the Northern Lights as a product (Abram & Lund, 2016). In fact, almost half of all visitors, or 43 per cent, to Iceland in the winter of 2013-2014 participated in a Northern Lights tour according to the Icelandic Tourist Board (Ferðamálastofa, 2014).

The attractions of the dark often do not encourage the "tourist gaze", as the surroundings merge in shades of grey and dark. John Urry's concept of the 'tourist gaze' refers to the idea that each individual tourist's way of seeing places and people is different, as well as the selection of those sights. According to Urry and Larsen (2011, p.2), the tourist gaze "is not a matter of individual psychology but of socially patterned and learnt ways of seeing". However, it can be argued that while a useful concept, Urry's ideas put more emphasis on the visual aspect of the gaze, and do not take the tourist experience as a whole into consideration. The development of these dark attractions complements the increase in different multi-sensory experiences (Edensor et al., 2015). The dark provides an opportunity for sensory exploration, as it provides a moment to become fully immersed in the world through the five senses.

3. Methodology

This paper is based on the social constructivism paradigm, which proposes that there are multiple realities (Huang & Fang, 2016) that should be classified as contextual and experienced (Guba & Lincoln, 1998), and that are also impacted by the individual's background (Liu & Chen, 2010). According to Patel et al. (2011), the reality is a social construct of the individual's mind, and as a result, individuals build their own reality of the social world in which they operate. Based on this concept, it appears that people will collect impression techniques based on their own appraisal of the scenario and the impression tactics that are necessary (Mtshelwane et al., 2016).

According to social constructivism theories people build meaning through interpreting their experiences with the world; nevertheless, the settings and cultures in which individuals' lives impact the interpretations of reality (Crotty, 1998). Perez (2019) argues that social constructionism extends constructivism by locating meaning formation in larger social and cultural settings where people create common understandings of reality. In addition, Carpiano and Daley (2006) state that the social constructivist paradigm proposes that knowledge of a topic can only be accomplished by an interpretive method that links the observer and the observed in an interactive manner.

The researcher's focus was on having a holistic understanding of the topic, which can be noticed throughout the paper. As opposed to understanding this experience as a specific solution, service, or product, it can be considered as the outcome of a collaborative process arising from the interactions among those involved. Those involved in the co-design process see it as a space of possibility where the outcome is not predetermined. It contributed significantly to the development of a sense of working collaboratively, which resulted in the evolution of the researchers as individuals and as a group.

According to Liburd and Edward (2018, p.228) "Co-design is a social practice where participants relate to the dynamic and iterative nature of the task in hand where outcomes emerge from the social interactions of those involved". In other words, rather than developing for, co-design focuses on developing with. Another useful definition is provided by Sanders and Stappers (2008, p.6) who described the term co-design as the "collective creativity as it is applied across the whole span of a design process". This is the idea that co-design is a process of becoming with others. Through co-design, we gain an insider understanding and knowledge (Steen et al., 2011), in this case, perception of this experience. Kleinsmann and Valkenburg (2008, p.370), refer to co-design as "the process in which actors from different disciplines share their knowledge about both the design process and the design content (…) in order to create a shared understanding of both aspects". The definition emphasizes the sharing and combining of knowledge as well as developing shared understandings.

Steen (2013) describes co-design as a process in which participants are able to express themselves and share their experiences, in order to clarify and negotiate their roles and interests and to accomplish positive change together. The topic of variations of interpretation is addressed in this sentence. Stacey et al. (2000, p.189) refer to the notion of variations of interpretation, wherein the "ongoing differences of interpretation that individual and collective identities are continually recreated and potentially transformed". It is encouraged that the participants engage in a collaborative way to generate alternative syntheses of understanding that all involved can identify.

The researchers used various co-design methods, for example, the first method was several brainstorming sessions, where the researchers were able to gather all their ideas and discuss the different interpretations of the topic. Another method that the researchers used was the participatory mapping as White and Stephenson (2014) defined where the participants make a map and with this visual reference in hand, they may recognize and discuss characteristics that are important to them, as it was done in order to define in a clear and organized way of how to collaborate or/and co-design with the authors and additionally, the researchers used the role-playing method as an inspiration for the next steps of the process and to realize the different personalities that the researchers have to face during the project in order to work with others.

In relation to the first experiment, the researchers created a moment, in the classroom context, where through an activity were able to use several methods, these being: experimenting with the concept with others, getting to understand its viability; observing the participants' reactions and behaviours during the whole experience and collecting feedback at the end of the experiment.

In relation to the second experiment of the study, the researchers again carried out an experiment that applied different methods, such as storytelling regarding many different topics but mainly about the Dark Sky, so the creation of connections and sharing memories that the activity itself might be dispelling in some participant would be possible, but mainly in order to try to connect the participants with each other.

Another method that was used in both scenarios but mainly in the second one was the participatory design. According to Carroll and Rosson (2007), the participatory design combines two radical design principles. The first is the moral argument that those whose activities and experiences would be most directly affected by a design outcome should have a significant role in what that outcome is. The second is the pragmatic proposition that people will need to possibly adapt to the environment so that they can provide more expert perspectives and preferences about the activity. Even though, the researchers do not agree with the ideas of Carroll and Rosson (2007), since they believe that the participatory design is not a method that we need to adapt to but a method that we can work with, in

this way this method helps in contributing to the design process and include the valuable insights and feedback from the participants.

The researchers, during the whole experience, consider themselves facilitators of conversations since, during the discussions, were always trying to connect with the participants in order for them to engage in the experiment. The method Love/Breakup Letter was used by the researchers, as a form of revealing the beliefs and expectations from the participants toward the event. At the end of the evening, the participants could write their thoughts from the experience, for example, which emotions they felt and if they sensed any difference e.g., between an everyday dinner and participating in Dining under the Dark Sky. Additionally, they had the opportunity to contemplate what it was they did not appreciate from it and what the possible changes and improvements could be for a future dark dinner. In the next topic, this will be explored in more detail.

4. Analysis and Discussion

During this section, the researchers will focus on two different situations already mentioned in the methodology. Initially, the authors will focus on the classroom experiment, followed by the Mandø experiment. Since the two situations are very different, it is important to keep in mind that the researchers are not comparing one to the other. However, the researchers hope to learn more about this topic and the sensory experiment of the participants on the whole experience.

4.1 Classroom Experiment

The researchers devised an experience as a way to assist with the project, in order to gain a better understanding. A concept as broad as Dining in the Dark can have many different interpretations. As it was their first time, the researchers opted to try the most common concept, which will be explained in greater detail later. The researchers hope that with this experience they will be able to understand or comprehend more about this topic, in order to be capable of explaining it to anyone that wants to collaborate and/or co-design with them.

To begin with, the researchers decided to create an environment where participants felt comfortable and could express themselves freely. With these conditions in place, the researchers brainstormed with the participants in order to gain a better understanding of how they viewed this concept. The words resulting from this led to feelings of e.g., trust, pleasure, scary and insecurity; senses of smell, silence, taste, visual association, and sensory overload; and the description of the process such as "conversation starter", "coordination", "no distraction", "the unknown" and "complete dark". As a result of using this method, the researchers were able to establish the direction and scope of this study and to understand that some of the participants were familiar with the concept, but still had a curiosity about it.

During the experiment, the 24 participants were blindfolded, unable to see what was in front of them as the most common concept of Dining in the Dark was explored. In order to get started, the participants were asked to put on the provided blindfolds. The next step was to serve them some food. In order to ensure that this was an experience that would be interesting to analyse, the researchers decided to use food with a wide variety of shapes, textures and smells. With this in mind, the authors supplied strong-smelling cheese, a Danish cucumber for some humidity on the plate, potato chips for crispiness, hard-shelled grapes with juice within, and a strangely shaped and sticky gummy.

Two of the researchers started to put the food on the plates while the third observed the participants' body language and took notes of some of the comments. The researchers noted that many of the

participants were so excited about the experience that they used their senses immediately to guess what was on the plate.

Following the note about the senses, the volume of the class raised with the participants screaming and creating reactions among themselves. There were a variety of turbulent feelings and emotions experienced by the participants, including nervousness, excitement, anxiety, and even laughing. As the participants experienced these emotions and senses, they began talking to the person next to them to share it together and to experience together. Turning this experience into a one-on-one moment, the participants started commenting on their actual senses, mostly the texture and smell, and how they could not find the plate or know if they had already finished trying everything.

The researchers asked the participants to reflect on various prepared questions since they were already involved in the experience. In one of the questions, the researchers sought to understand if they were able to identify any particular food items and some even began describing memories that came to their mind while playing with and tasting the food. As a result of these answers, the authors became interested in food memories.

After the experience, the researchers asked the participants to write down their own thoughts they had throughout the experience and feedback (Appendix A). Additionally, the authors provided them with some guidelines to help them reflect, for instance, on whether it was interesting, how they felt before and after the experience or if they would do it again. The following paragraph will briefly mention some of the most important ideas or comments that were mentioned by the participants that the researchers believe are relevant to this research paper. Several different opinions were received, so the researchers divided them into sections.

Relative to the process of this experience, the feedbacks of the participants were the following. They reported eating slower than usual, perhaps in an effort to be aware of what they were eating. Finding the plate or knowing if everything had been tried proved difficult. According to one participant, everything seemed to be bigger than it actually was. Because the texture of the food was different, they felt scared to touch it due to their emotions and senses. Participants felt uncomfortable or disgusted eating the food, since they did not know what it was and concentrated more on the consistency or smell of the food. In order to trust the process, some participants felt a need to share their experiences with the person next to them.

As a result of the food memories, the participants touched the food in order to become familiar with it or to figure out what it was. In some cases, the participants often recalled their childhood experiences, since they e.g., had a family member tell them not to play with their food when they

were children. Others report that the flavours caused their brains to recall a specific moment or memory from the last time they tried that flavour.

Following this feedback, the participants were asked to share their feelings and write some comments. Most of the participants had a good experience, saying they would like to repeat this in the future. They paused to reflect on the importance of the visuals when eating. The participants became more aware of how important it is to enjoy the food at each meal and how its smell influences the overall experience.

Related to the less favourable comments, the participants felt uncomfortable with the blindfold and the incapacity to use their vision. Several adjectives like reluctance, hesitation, anxiety, scariness, and stress were involved. Some felt lonely because they could not make eye contact with other participants. They described it as hard not to know what they are touching and putting in their mouths. The participants recognized the awareness of the surrounding noise and the effect it had on their experience.

The researchers concluded that the participants were engaged after the experience was completed and that the experience was an accomplishment. The researchers analyse that the individuals had various reactions, sensations, and perceptions using these methods. This resulted in a wide range of interpretations, as all the participants started by having the same experience and received the same plate but had distinct and diverse reactions.

Because some individuals were sceptical of the food, the researchers were able to deduce that ambiguous food that was eaten while blindfolded resulted in poorer acceptance and dread of food. In addition to causing fear or disgust, food could also cause enjoyment, depending on a variety of interpretations of each participant.

This connects to the literature review, allowing us to see how closely the multi-sensory experience is related. The individuals begin to have memories as a result of the cross-sensory connections, confirming that food has significance, memory and emotion linked, resulting in a nostalgic sense. With all the comments, thoughts and feedback, the researchers now have new ideas about how to enhance or address future experiences.

As a result, the researchers were motivated and encouraged to continue and have a better understanding of this topic. However, in order to avoid repeating the experience, the researchers went back to the brainstorming phase to create a unique experience and attempt to determine how it might be beneficial to them.

4.2 Dining under the Dark Sky

After conducting the classroom experiment, and the subsequent feedback and feedforward the researchers went back to gathering secondary data on the topics that were discussed during the intervention.

Within a few weeks, the researchers applied various co-design methods throughout the process, which helped them get closer to their final idea. Among the methods that proved to be the most useful and inspiring to them were firstly a role-play and personality exercise. In that exercise, one group member got assigned the role of e.g., a manager at an event company and furthermore, they were assigned a certain personality they were to keep throughout the make-believe meeting. The other group members played themselves and were to practise their sales pitch; of the project and the idea of the manager co-designing it with them.

The group did neither know the personality, nor the title assigned to the one group member, as to simulate a possible real-life situation. As the whole class participated, and therefore the situations were diverse, this method helped the researchers prepare for the next steps and provided them with the incentive to get in contact with relevant tourism actors.

As mentioned previously in this paper, the researchers went from the initial idea of trying out their experiment in a restaurant or a hotel, to carrying it out under the open Dark Sky in Mandø, - which will be discussed later on. However, before that experiment became reality, the process along the way was dynamic. The researchers co-designed their idea not only by themselves or with their university colleagues but a great deal with their lecturers as well. One of the two lecturers, being on the board of directors of the Wadden Sea National Park, had knowledge of the Dark Sky Project on Mandø and suggested the idea of incorporating the Dark Sky concept into the project.

With that, the co-design methods of brainstorming and writing additional material to the literature review, as well as gathering new data, resumed.

At first, the researchers were a bit hesitant, although they liked the idea of creating a dining experience under the stars, in a place they did not know. During a workshop at the Sustainability House in Kolding, each group of students were matched with a person from the tourism industry, based on the students' topics and the person's profession. This project's respective authors were matched with an individual of the Wadden Sea National Park's board. From this meeting, the researchers gained a lot of insights into what the situation is in the Wadden Sea area and more specifically in Mandø. This included information about companies on the island and the residents well it is only counted around 30 people, as well as what tourism currently looked like. The board member additionally asked the authors many practical questions about their project which got them thinking about the next steps and the

possibilities such as what they wanted to do in terms of participation accommodation and how and where to prepare the food that would be served. As the meeting came to an end and information and ideas had been shared the individual helped with information on actors that could be potential co-designers.

The results from this meeting were for example that the authors had some additional structured questions to work with and a better idea of what the next steps of the process would be. One such step was to contact a colleague of the board member to whom the authors were directed towards. After Email correspondence with the second person from the Wadden Sea National Park, a Zoom meeting was set up for a more detailed co-design. In addition to more detailed information on what the authors had already been working on a short brainstorming session with them took place where ideas were shared on what the experiment could look like.

This brainstorming session included a conversation on how to get to Mandø, as well as where the authors could stay as the event would take place in the evening and due to the flood, an overnight stay would be necessary. Additionally, they shared ideas on, and directed the authors toward individuals, or more specifically residents of Mandø island, that would be ideal to contact regarding participating and co-designing this dining in the dark experiment.

The authors got in touch with the contacts provided, and after a couple of phone calls, a meeting was scheduled with a member of Mandø Fællesråd. Arrangements were made with them, to host the authors on Mandø, and they invited a group of locals to join the dinner.

On the 1st of May, the authors travelled to Ribe to meet with them, where they hosted a breakfast at their house. After getting to know one another and getting comfortable the bags were packed and they turned off the car and the direction was headed towards Monday. The first day was used to settle in on the island walking around and getting to know the area as well as e.g., organizing the exact location of the dining table, figuring out dinnerware and doing the rest of the grocery shopping.

In the afternoon, the hosts invited the researchers for a drive-along in the back of their tractor, around the island where they would inform the researchers about the island and tell its stories. Midway, the group stopped for a picnic by the shore, where the storytelling continued. During the coffee break, the hosts educated the researchers on the Wadden Sea, its biodiversity and in more detail, the oyster-picking season and how the locals of Mandø rely on that, as being the main tourist attraction.

At the end of the day, after getting to know some of the locals such as the owner of their grocery shop and meeting with one of the people joining the evening after the authors continued to participate in the co-design method of storytelling with their hosts. The member of Mandø Fællesråd, the authors' host, had recently been educated in star-guiding and during a walk-along on the shore at sunset, she

talked about the dark sky. She pointed out a few constellations after the sun had set and told stories about how humans have relied on the night sky and stars for navigation through the ages. This gave the authors a better insight into how the dark sky has become a form of tourism and a better idea of how the evening to come and the dining experience might be carried out.

The next day was spent preparing for the evening and started by getting the table, chairs etc. from the local community storage and setting everything in place. Some participants helped with that, as well as brought e.g., sheepskins to better insulate the chairs and help prevent the guests from getting too cold in the evening, as the forecast was quite windy.

When the table and everything else on location was ready, the researchers spent the afternoon and early evening in the kitchen and at 9 PM the first guests started to arrive. They were welcomed out in the field with a bubbly welcome drink and a charcuterie board to give everyone the chance to get acquainted and set the tone for the rest of the night.

As the eight guests had arrived, the researchers gave a short speech thanking everyone for joining and explaining the reason why they were there and what co-design is all about. Approximately an hour later, when the sun had started setting and the only thing visible were everyone's outlines, dinner was served in great anticipation.

The initial reactions were some hesitation, laughter, excitement, and curiosity about what had been served on their plates, how to find, and estimate how much they had on their utensils and which tastes and textures they were about to experience. In some moments, the dark was so intense that it began getting difficult to serve wine into the glasses and even to understand if all the participants had finished eating. An example of another characteristic moment was when two guests switched their glasses by mistake as it was so dark that the guests could not see what was in front of them.

During the dinner, the researchers facilitated dialogue with the participants on e.g., the topics of tourism in Mandø, the stars and Dark Sky and what feelings they were experiencing dining outside in the dark, not being able to see their food and having to rely on their other senses.

The feelings and reactions were miscellaneous, as was expected, although everyone agreed that this experience matched their expectations of this being a fun and unique experience. There were some mentions of it being a bit cold, and therefore the food did not stay warm for long, which for some was a shame. However, the guests agreed that if the party had been held inside, or e.g., in a clear tent, the experience would not have been the same and the factor of nature, sounds from the wind and birds, and the sky itself would not have been possible to appreciate in the same way.

By the time dessert was served, it had become pitch black outside due to the lack of light pollution and the cloudy sky. For a better understanding of how dark it was, when the researchers were trying to bring food to the table, they even needed red headlights to guide them back toward the table. Since every time a person sees light again after being in the dark, the eyes take 20 minutes to adapt when returning to the dark.

As a hot chocolate lava cake was served, the guests noted that they could smell its scent long before it arrived at the table and that when it hit their tastebuds they could taste and feel the two desserts', lava- and skyr-cakes, textures more intensely than they would have under other circumstances.

After the description of the whole experience, the researchers were able to perceive several connections between the literature review and the methodology used in this paper. As a first method, the storytelling was something very present throughout the experience. The guests, upon arrival, started getting acquainted. Having a welcome reception, built some trust and a nice atmosphere and allowed for an easier transition to the dinner table and the embracement of the experience. As examples of these moments were the various stories that the guests told about the village of Mandø and moments that they have experienced watching the Dark Sky.

Over moments like these, the researchers were able to do justice to the literature referring to the "gustatory code" given that through the various flavours the guests were able to create different associations, throughout the dinner. This also refers to the concept of "food memories" because as mentioned before, many of the guests through this experience remembered various moments of their lives, such as camping trips and spending nights in vans on the beaches under the Dark Sky.

All participants had different meanings and connections to the Dark Sky, however, they all found it challenging when questioned to try to describe and explain it. One of the participants gave feedback that living an experience in nature is completely distinct from an experience in the dark, as in the dark it is a primitive contact with nature, facilitating all participants to allow themselves to escape the surroundings. As the researchers have presented in the literature, the dark can be considered an attraction since itself is able to promote an immersive experience between the body and mind of each individual. They consider that all participants were able to perceive and interpret the same concept with the different perspectives that each one possesses. Illustrating these moments of reflection, there is the moment where they were able to feel nature as it really is, one of the participants even took their hat off to better be able to "listen to the silence", since they were in the nature but focusing more on the Dark Sky.

Even though all the communication during the dinner was generated in a very natural, fluid way, the researchers consider that they had a fundamental role in this experiment, as they always kept the

position of conversation facilitators, always putting on the table new topics for interpretation and discussion. One of the less positive aspects of communication during this experiment was the fact that, as the participants, excluding one, were of an older generation, it was inevitable at times that they would start talking to each other in their own language, Danish. However, this situation was well overcome when the researchers politely asked the group to keep the conversation in the English language throughout the dinner as they do not all speak the Danish language.

Looking at another method, one that the researchers considered crucial during this experiment, participatory design. As mentioned before, the researchers do not consider this method to be something that can be imposed in an experiment, but rather something that the authors can work on with others. In this way, it was possible for the researchers to create this moment collaboratively with the locals of Mandø, who participated in a collaborative way and created the whole event by bringing, for example, wine and sheepskin blankets to create a more comfortable and warmer environment for everyone. Still, on this method, the creators of this project consider that participatory design to not only be about bringing different materials to the place but all the things that are intrinsic to making this experiment come true. Firstly, the posture and attitude that all the participants had during the experiment and the openness to experience something completely new. Secondly, maintaining an open mind towards dining in total darkness under Mandø's Dark Sky. And lastly, to embrace the concept and ideologies of Co-Design, which the researchers had explained in a simple way at the beginning of the evening. However, analysing the effectiveness of this method in this work, the researchers consider that it was very useful and interesting given that, all participants were able to understand the reason for the experiment and, they were able to allow themselves to witness and feel differently about Dining under the Dark Sky. The Dark Sky is common to all participants since the majority have the habit to enjoy looking at the sky during the evening, while other participants do not do it so regularly but still like to observe it from time to time.

It was during the dinner, however, that the participants were given the complete and admirable openness of being able to bring together senses that do not normally connect, in accordance with the theory presented about synaesthesia. Throughout the dinner, the participants allowed their senses to flourish and develop in a unique way, just like the experience they were all having, although in different ways and with different interpretations. One of the most present topics throughout the dinner discussions was the connection present between taste and smell, that is, the guests showed a huge surprise when noticed that all the flavours felt more intense and the sense of smell seemed to have developed in a unique and inexplicable way, being able to make itself felt when the dish was not yet in front of them. The guests were also very enthusiastic in analysing and commenting on the contrast of all the ingredients, but also the contrast present in the differences in temperature, for

example when it came time for dessert. In this case, two different desserts were served, a hot dessert (chocolate Lava cake) and a cold one (Skyr-cake).

Analysing the guests' behaviour, the researchers also noticed that they were constantly curious about everything that was happening around them and about what the guests themselves were feeling while Dining under the Dark Sky. Their curiosity and satisfaction with what they were feeling and their commitment to the experience where everyone agreed that adding props to make the space itself more complete, such as background music, would ruin the whole experience and, some primary ideas and speculations for what the same experience, with another group of people e.g., of different ages, would look like.

To finish the analysis, the last method that the researchers used was "Love / Breakup Letter", where through this, the researchers were able to find out the feedback from 6 participants. The reason why there are only six letters is that two participants had to leave early. All the letters are present in Appendix B of this paper.

Through the letters and since this method lead to a brainstorming session, that took place at the end of the dinner, the researchers were able to find some discoveries from their project, such as that the conversation and connection between the participants did not change as the focus of most of the guests was on the plate itself rather than the surrounding environment. The ability to see the starters and all the table decoration in the beginning, allowed the guests to be more comfortable and create trust with each other, the organisers themselves and what they were about to experience. The guests also gave some suggestions for improving future events, such as using black plates in order to make the experience more challenging, instead of being told what they were served the participants should try to guess what it was, and the researchers should have sat between them and not at one end of the table.

From the beginning of the course Tourism Co-Design, the researchers not only were in the process of developing their project but at the same time they were learning about what co-design means and how they would successfully co-design with other tourism actors. At first, the idea seemed simple and understandable enough, but as the project evolved, the words 'co-design' and 'create with others' sometimes got confusing. That is, where was the line between the authors having an idea of the project and how would they involve others in it, while also taking their ideas and input into consideration, to co-design?

It was not until the authors came together and put the table and chairs out on the field that something clicked, and they finally really understood what it is to co-design. The dinner table was there physically but it can also be understood as a metaphor.

When e.g., planning a dinner party with friends, one could in theory organize it all by themselves. However, in order for everyone to have a great experience, the host should at minimum ask their guests if they have any food allergies or other dietary preferences, and therefore they help in co-designing the meal. Another aspect of the dinner table being co-designed, is the fact that each and every item comes from e.g., a manufacturer, the local grocery shop or the farmers' market.

In addition to each item, as well as the food, coming from various places, and therefore other people and organizations taking an indirect part in the dinner party, each friend might bring a bottle of wine, dessert, or a gift for the host. That means they are taking an active part in creating the experience they would all enjoy that evening.

The researchers of this paper realized that the same situation happened when organizing the dinner in the dark. For example, the food was bought from the grocery store, the hosts made sure to invite the local people of the island, who brought the sheepskins, to prevent everyone from the cold, and wine, and the local community provided the researchers with the dinner table and dinnerware.

There are several actors that took part in co-designing this event such as the lecturers of the course and the organization of ProwadLink. However, if this experiment were only managed by the three researchers, the overall experience would have been completely different as it would not be a co-design experiment. The authors of this paper understood the importance of having a collaborative project and this was one of the main reasons for the experiment develop, in their perspective, in a successful way since they co-design with the locals and not for them.

5. Conclusion

The aim of this paper was to understand how the concept of Dining in the Dark can be further developed and co-designed by different tourism actors. Additionally, the goal was to learn how Dining in the Dark can be related to Dark Sky observations as a multi-sensory experience.

Through diverse co-design methods as well as two different interventions, the researchers explored how the other senses work when an individual cannot rely on their vision, how the concept of darkness can be interpreted in different ways and how those factors work together under different circumstances.

After having conducted the classroom experiment, the researchers tested and proved the theory of the other senses were enhanced when the participants were blindfolded. This helped with the next steps of the project's process. By involving and working with, not only their colleagues from the university but with organizations and professionals from the Wadden Sea National Park and ProwadLink, as well as locals of the island Mandø, the researchers designed the event they called Dining under the Dark Sky. This was possible by everyone involved being open-minded and curious to see what could be accomplished.

The results from the respective event and the whole process as such, and therefore the answer to the research question is that dining outside in nature, in natural darkness, does enhance the senses of smell, taste, touch and hearing, and what the researchers found was that the participants enjoyed staying in the moment and became more aware of their surroundings. An additional finding was that as the event began before the sun had set, the focus shifted from being on the people around the table and them having lively conversations with each other, to being on the plate before you and what the sensory experience was when it had become dark outside.

Taking both experiences' analyses into consideration, the researchers concluded that "being present" was an important factor. This combination of words can be difficult to understand, so the researchers propose to define being focused on the here and now and fully enjoying the moment you are in. Only later on, did the researchers discover this concept and how it was present in the whole project.

Before the Mandø experience, the researchers used different methods, such as mind mapping, to improve and change the experience based on the feedback from the Classroom Experience. However, later on, the researchers realized that they cannot control where things will go and the importance of embracing the unknown and enjoying the present moment as it happens rather than worrying about the future.

From another perspective, the researchers could see that describing an experience is more complicated than living it. The researchers understood that experiences should be lived rather than told. When the individuals were present in both experiences, they were able to enjoy the moment and feel as it is, but when it came time to explain to someone who was not present, they had difficulty choosing the words.

Using this topic, the researchers discovered that food memories can be used to express or describe an experience. As a result, when trying to describe to someone who was not present, association with "common" memories can create the link needed to create understanding. For example, when the researchers describe the darkness of Mandø, the researchers can describe it as a room with no lights other than a skylight to see the sky. This allows the individuals to imagine what it was like, being able to feel present in the moment the experience occurred.

Additionally, related to the concept of food memories the researchers conclude that it was one of the core factors in both experiences, especially in the second scenario, the experience in Mandø. The researchers attribute this importance to the concept because there is a connection between it and the concept of synaesthesia, which happens when the guests, once feeling the different flavours at the dinner, were able to connect to different memories they had from their pasts. As an example of these memories, the researchers point out the camping and beach trips and, the moments at night when some had the opportunity to observe and enjoy the Dark Sky.

The researchers found it interesting and relevant since they believe that this experience, despite being multi-sensory, would not be possible unless it was done with others, namely with Mandø's locals. The fact that this experiment was done with others and not just for them, also created considerable value for the researchers since it allowed them to collaborate and actively participate throughout the preparation and during the experiment.

To answer the research question, the authors realise that this experience would only be done with others, namely with Mandø's locals. This created a considerable value for the researchers since it allowed them to collaborate and actively participate throughout the preparation and during the experiment. In this sense, co-designing the event in this way resulted in a multi-sensory experience which might not have happened under different circumstances.

Despite these conclusions, the researchers consider that there is always room for improvement, given that they believe that co-design is a continuous process of being and becoming, therefore, they present in the following chapter some suggestions for future considerations.

6. Future Considerations

On the basis of the Mandø experience, the researchers could recognize the significance of nature and the location. Mandø can be described as a village coexisting with nature since the tides cut off all access between Mandø and the mainland twice a day by the tide. One tourist asked the locals why they did not just build a bridge instead of following nature and the tide. But this brought up an important issue for the locals. They believed nature to be present in the first place, and that altering it would change the essence of the place. In addition, it is also their desire that the tourist not only visits the place, but also enjoy it, and perhaps even stay and spend time and money that will help the local community with further development.

For further research, the authors would suggest exploring how this experience might be made in natural places. The researchers saw how the sky became darker over time and listened to the animals that surrounded them, the wind, and even the silence. It would not have the same experience if it took place inside a restaurant with all the noise. In relation to these ideas, the authors formulate the sub-question: "Is Dining under the Dark Sky only about experiencing darkness or is it also about enjoying everything else nature has to offer?"

Finally, the researchers also suggest that this activity of experiencing a dinner in total darkness, carried out collaboratively with locals, perhaps could also be interesting in less touristic places, villages and/or cities that have the same lack of tourists as Mandø. In order to collaborate with them to support the locals, tourists would visit that place and get to know and experience life as a local.

Thus, it could be interesting to also study the differences in nature as it gets darker over time. This study could also be done with a different approach, that is only considering the Dining in the Dark experience, so that it could be done in different places that need to have, as Mandø, low light pollution. In this example, people could be introduced to the concept, and they would like to be integrated in the concept and participate in an activity related to it.

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Participant 1	- Fun - Perfect date - A little uncomfortable - Good experience to trust and just feel and enjoy the moment
Participant 2	- Fun experience with my seating partner - More focus on consistency and mouthful of the food - Things were way crispier than normally - The blind(fold) got uncomfortable - Sometimes a little lost in the process, when instructions on what to do were not given often or clearly enough - Interesting
Participant 3	- This experience was super cool. You first notice now how important visual and seeing your food is. - I felt as well a little lonely as you can't make eye contact with someone – so I reached out and took my colleague hand. - I ate slower than usual because you are more aware of what you eat. But I had to difficulties with finding the food because I did not place it in front of me myself.
Participant 4	- It was exciting - It was hard to won't not knowing what we were given - Some structures [textures] felt weird, disgusting without seeing the visual - It felt uncomfortable to know that somebody else is near and we are not aware what's going to happen next - Well done J
Participant 5	- First touching to familiarize - All the time looking for things I already know - Sense more focus on the food - Funny/game -> childhood J - don't play with food - Flavours -> brain activates - More conscious of enjoying food
Participant 6	- Much more conscious about smell & taste & texture - Heightened awareness of noise, others talking - Hesitation - Reluctancy - Uneasiness of engaging the unknown - What's edible/enjoyable is very subjective - (I don't eat candy)
Participant 7	- Discomfort - Curiosity - Anxiety
Participant 8	- Scary - Feel stressed. What is that? - Don't like to eat something when I can't see it - Easy to recognize these things because I eat these a lot - I love that activity

Participant 9	- Stressed with the kind of food you are giving us - Didn't have problem to recognize the food - Cool experience - Fun but probably wouldn't go to the restaurant like that - Thanks J
Participant 10	- This experience took me 20 years back. For people who know me, it's known that my left eye is actually blind. By the age of 5 (when my family realised my problem) until I was 8 (when we decided to quit the treatments because they didn't work) I used to do everything with my right eye blindfolded. (I couldn't see almost anything). To me it was very easy and comfortable to recognize the food, but also to consume it (as a process). Still having your vision is important and I'd rather eat with my eye(s) open.
Participant 11	- First, I tried cheese and normally I love this type of cheese, but this time it felt not so good in my mouth - I thought everything was in bigger sizes than it actually was - If I would have eaten anything if there it would have been only vegetables or fruits, because I can recognize them better
Participant 12	- Experience-wise scary but gave a choice to open up and speak together with others - Requires a lot of trust to yourself and the food provider, so in general matter the food quality should be discussed as well if it includes the whole dining
Participant 13	- Slow eating - Trust? - Insecurity - Interesting but also not so nice experience
Participant 14	- Weird - Feel and smell the food - Hesitation on eating - Somehow new experience
Participant 15	- Curious to know - Excited, because it's different - Intimidated, unknown food - Used other senses to identify (smell, touch)
Participant 16	- Felt more anxious - Lonely experience – felt cut off from the world around me - Main senses cut off - Bland food/neutral food - Focus more on flavour if people have to blind. Otherwise, it is a boring food experience - Texture?
Participant 17	- Scared to touch it, was afraid of touching slimy things - Thinking about my diet (sorry to be annoying about it) - Really fun experience: overall really interesting concept and would definitely try it
Participant 18	- I felt very disoriented. - It was a bit weird not knowing what I was about to eat, but that made me feel super excited to eat the food. - I felt like without my sense of vision, I focused on the smell a lot more - All in all, a positive experience!

Participant 19	- Smelling did not help
	- Touching didn't either
	- I rely much more on visuals
	- I eat with my eyes
	- It shows what senses are more actively in charge or dominating than others during eating
Participant 20	- I felt excited and impatient before the food came
	- When it came, I felt that my sense of smell had betrayed me as I didn't smell much
	- It was fun to taste
	- And then when I was waiting for everyone else to finish, I felt bored and once again impatient, this time to see again
	- Fun exercise!
Participant 21	- At the beginning I felt scared and insecure as I couldn't see anything, but later when we could smell and touch, I felt better, and was curious what is there, and I couldn't wait to taste it. Also, after some time I felt more comfortable being blindfolded
Participant 22	- At first, I was a little anxious and super curious. I only smelled the candy. But once I touched everything, I knew right away what it was and wasn't scared at all to eat it
	- It also tasted like it would taste without a blindfold.
	- Oh, and when I smelled the candy, I thought it was cake first
Participant 23	- Anxiety
	- Gagging
	- Disgusting
	- Not doing this again
	- I'm shaking
Participant 24	- Reversal tries things

Love Letter	Breakup Letter
Participant 1	
- Exploring the dinner, the sounds, the dark - Good food - Becoming aware of being a specific place at a specific time	- The weather, depending on the expectations. - The low temperature - Sadly, no stars
Participant 2	
- Exciting to taste more intensive in the darkness - Good to hear the grass grow – the silence - Thank you for a delicious dinner - Just go for it	- Perhaps you do not need to tell what we are eating - Focus was at the table
Participant 3	
- I love that it became more and more dark - It was a nice dinner - Thanks for a nice evening	- It was a bit cold - I would like the plates to be black - I would like not to know what I am becoming to eat
Participant 4	
- More intense taste - I feel and listen more	- A little cold
Participant 5	
- Very special experience - Starting in the light and being darker and darker – great! - Good with a very different eating – tasting many different things - Very special when you can't see the colours	- It was cold, could we have some heating (the others say no!) - So, make this in August - September
Participant 6	
- Good idea, food and experience - You must sit around us - Nice dish, table	- Weather depended