《The Proust Effect: The Senses as Doorways to Lost Memories》

《Food-Evoked Nostalgia》

《A Study on the Visual Presentation of Smells Based on the Proust Effect》

《Food+Mood: My Tryst with Self-Tracking and Data Humanism》

《FlavourFrame: Visualizing Tasting Experiences》

https://uxdesign.cc/designing-for-autistic-people-overview-of-existing-research-d6f6dc20710e

Designing for autistic people: Overview of existing research — UX Collective
de Saint Leger, D. (2021) Designing for autistic people: overview of existing research. UX Collective. Available at: https://uxdesign.cc/designing-for-autistic-people-overview-of-existing-research-d6f6dc20710e (Accessed: 4 May 2025).

This article provides a practical and well-researched overview of how to approach visual and interaction design for autistic users. It outlines key considerations such as the importance of consistency, visual clarity, reduced cognitive load, and avoidance of ambiguity in layouts, language, and navigation. The piece draws from multiple research studies and user testimonies, giving it a strong evidence-based foundation. It challenges the idea that good design is universally intuitive and instead argues for adapting design to neurodiverse processing styles. This reference deepens my understanding of how autistic people perceive and interpret visual content, and directly informs my design approach for creating a taste-expression learning tool that prioritizes simplicity, structure, and readability. It reinforces my decision to avoid overly abstract visuals and to design using clear facial features and soft colors.

Thinking in Pictures by Temple Grandin
Grandin, T. (2006) Thinking in Pictures: My Life with Autism. New York: Vintage Books.

In Thinking in Pictures, Temple Grandin offers a first-person account of her experience as an autistic person who processes the world primarily through visual thinking. She explains how her mind operates through vivid mental images rather than words, allowing her to excel in areas like animal facility design while facing challenges in emotional interpretation and social communication. The book is deeply relevant to my project because it reinforces the idea that not all learners process sensory and emotional information verbally—some, like Grandin, rely on structured visual systems. Her emphasis on the importance of visual supports, clear structure, and emotional clarity directly informs my design approach for autistic children. It supports my intention to create visual tools that translate taste into facial expression using simplified, readable imagery, and validates my focus on building with empathy and clarity for neurodiverse audiences.

《Unmasking the Face: A Guide to Recognizing Emotions from Facial Expressions》
Ekman, P. and Friesen, W.V. (2003) Unmasking the Face: A Guide to Recognizing Emotions from Facial Expressions. Cambridge, MA: Malor Books.

This book is a foundational resource for understanding how facial expressions convey basic human emotions such as happiness, anger, fear, sadness, surprise, and disgust. Ekman and Friesen break down the movement of facial muscles into readable emotional signals, showing how slight changes in eyebrows, eyes, and mouths can indicate different feelings. For my project, this book is essential in helping me identify and visualize the facial expressions most commonly linked to emotional and sensory responses—particularly in relation to taste. The structure of the book aligns with my approach to separating facial elements (e.g., brow, eyes, mouth) for educational and design purposes. Its scientific foundation provides a reliable reference for designing expression-based visual tools for autistic children, who often need explicit cues to interpret emotion. It supports my idea that even small, repeatable facial patterns can be used in simplified visual systems to enhance emotional understanding.

Explaining Crossmodal Correspondences Between Colours and Tastes
Spence, C. and Levitan, C. A. (2021). 'Explaining Crossmodal Correspondences Between Colours and Tastes'. i-Perception, 12(3), pp. 1—28.

Spence and Levitan provide a comprehensive review of why people consistently associate certain colours with specific taste qualities. They show that even non-synaesthetic individuals reliably match tastes like sweet, sour, bitter, and salty with particular colours — for example, sweet is often linked to red or pink hues, sour to green or yellow, salty to white or blue, and bitter to dark tonesresearchgate.net. The authors explore several potential mechanisms for these crossmodal correspondences, including learned associations from foods in the environment (internalized crossmodal statistics) and emotional factors (shared affective responses to colours and flavours)pubmed.ncbi.nlm.nih.gov. Notably, they discuss how basic tastes, unlike food aromas or flavours, lack obvious visual referents, which makes these consistent colour—taste pairings surprising. The review highlights that such mappings are robust and even historically documented, and it emphasizes their practical relevance: designers and marketers can leverage these associations to convey taste information visuallypubmed.ncbi.nlm.nih.gov. This insight is directly applicable to a design project exploring the visual representation of taste (using facial expressions and color), as it provides evidence-based guidelines for selecting colours that intuitively represent different taste experiences.