



Graduation Project
Appendices

A. Approved Project Brief

Master thesis

Designing a tea drinking experience for guests in Dutch fine dining restaurants

Januari 2025

Author

Julie Leclercq

Chair

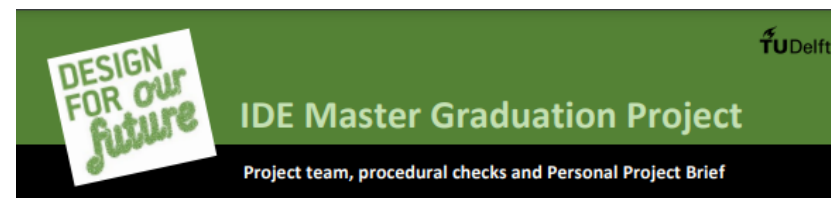
Dr. H. Xue

Faculty of Industrial Design Engineering
Department of Human-Centered Design,
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Mentor

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Faculty of Industrial Design Engineering
Department of Human-Centered Design,
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In this document the agreements made between student and supervisory team about the student's IDE Master Graduation Project are set out. This document may also include involvement of an external client, however does not cover any legal matters student and client (might) agree upon. Next to that, this document facilitates the required procedural checks:

- Student defines the team, what the student is going to do/deliver and how that will come about
- Chair of the supervisory team signs, to formally approve the project's setup / Project brief
- SSC E&SA (Shared Service Centre, Education & Student Affairs) report on the student's registration and study progress
- IDE's Board of Examiners confirms the proposed supervisory team on their eligibility, and whether the student is allowed to start the Graduation Project

STUDENT DATA & MASTER PROGRAMME

Complete all fields and indicate which master(s) you are in

Family name	<input type="text" value="Leclercq"/>	IDE master(s)	IPD <input checked="" type="checkbox"/>	Dfi <input type="checkbox"/>	SPD <input type="checkbox"/>
Initials	<input type="text" value="J.C."/>	2 nd non-IDE master	<input type="text"/>		
Given name	<input type="text" value="Julie"/>	Individual programme (date of approval)	<input type="text"/>		
Student number	<input type="text"/>	Medisign	<input type="checkbox"/>		
		HPM	<input type="checkbox"/>		

SUPERVISORY TEAM

Fill in the required information of supervisory team members. If applicable, company mentor is added as 2nd mentor

Chair	<input type="text" value="Haian Xue"/>	dept./section	<input type="text" value="HCD/DA (Form and Experience)"/>	! Ensure a heterogeneous team. In case you wish to include team members from the same section, explain why.	
mentor	<input type="text" value="Eleni Soerjo"/>	dept./section	<input type="text" value="HCD/HICD"/>		
2 nd mentor	<input type="text"/>				! Chair should request the IDE Board of Examiners for approval when a non-IDE mentor is proposed. Include CV and motivation letter.
client:	<input type="text"/>				
city:	<input type="text"/>	country:	<input type="text"/>		! 2 nd mentor only applies when a client is involved.
optional comments	<input type="text"/>				

APPROVAL OF CHAIR on PROJECT PROPOSAL / PROJECT BRIEF -> to be filled in by the Chair of the supervisory team

Sign for approval (Chair)

Name

Date

Signature

Digitally signed by Haian Xue
Date: 2024.09.03 18:31:14 +02'00'

Name student Julie Leclercq Student number

PROJECT TITLE, INTRODUCTION, PROBLEM DEFINITION and ASSIGNMENT
 Complete all fields, keep information clear, specific and concise

Project title A concept to enhance the culinary tea drinking experience in fine dining restuarants

Please state the title of your graduation project (above). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

Introduction

Describe the context of your project here; What is the domain in which your project takes place? Who are the main stakeholders and what interests are at stake? Describe the opportunities (and limitations) in this domain to better serve the stakeholder interests. (max 250 words)

Fine dining restaurants aim to offer a refined and unique dining experience. They offer curated dining menus with high-quality ingredients, often paired with wines to create memorable dishes. Like wine, tea has a wide range of flavors and interesting complexity to it. It can complement or contrast with the flavors in fine dining dishes and enhance the overall taste.

Tea pairing with food in fine dining has gained attention in the Netherlands since the early 2000s and has recently grown in popularity (Tjing, 2024). Some restaurants, like De Librije, work with a tea sommelier; an expert who carefully selects and serves teas to elevate the dining experience. Their expertise is important for guiding diners through the different flavors and varieties of tea.

Restaurants' interest in pairing tea with food comes from the need to provide a high-quality alternative to alcoholic beverages. An increased awareness of health and well-being has made people more conscious of their alcohol consumption (Nicholls, 2023). Tea has the ability to stimulate digestion, contains antioxidants, and has a calming effect.

In conclusion, tea can introduce diners to a healthy and unique gastronomic experience. It can set a fine dining restaurant apart from others when a well-crafted experience is offered. However, many fine diners are not familiar with teas interesting flavor profiles and their ability to enhance flavors, which makes tea a less intuitive choice for pairing with culinary dishes.

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Introduction (continued): space for images

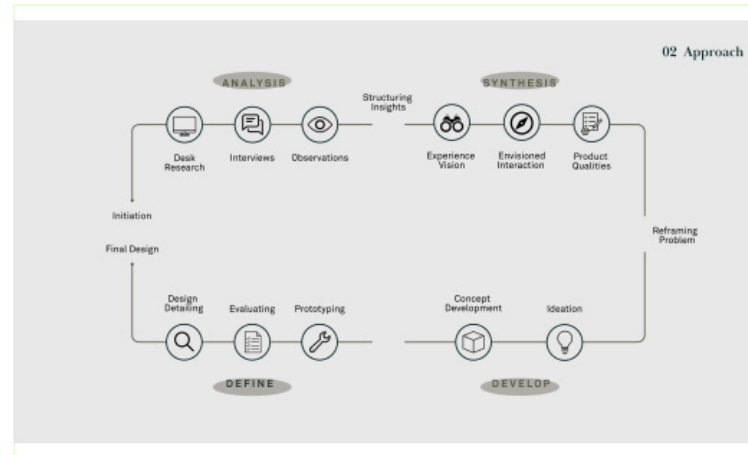


Image / figure 1 Project approach, including different phases and methods

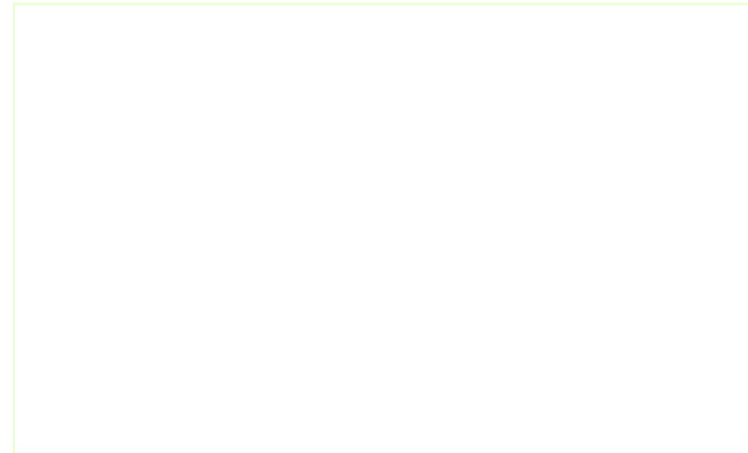


Image / figure 2

Problem Definition

What problem do you want to solve in the context described in the introduction, and within the available time frame of 100 working days? (= Master Graduation Project of 30 EC). What opportunities do you see to create added value for the described stakeholders? Substantiate your choice. (max 200 words)

In the Netherlands, tea is more commonly associated with casual drinking rather than special occasions or food pairing, making it a less intuitive choice for fine dining experiences. Diners may not be familiar with the significant differences in tea quality and the gastronomic experience it can offer.

The challenge is to change diners perception of tea and demonstrate its unique properties and tastes. This can be achieved by designing an authentic tea-drinking experience for a fine dining restaurant, focusing on culture-related interactions at the dining table and the feelings evoked through the stimulation of different senses.

This experience could be a part of a service or system, where the tea sommelier plays an important role of guiding the diners through the sensory journey. There are many traditional tea rituals that can add a layer of authenticity when incorporated into the tea experience. The rituals can intrigue diners and make drinking tea a more authentic experience. As tea and food pairing is relatively new to a lot of fine diners, the focus will be on Novices regarding tea and food pairing.

Assignment

This is the most important part of the project brief because it will give a clear direction of what you are heading for. Formulate an assignment to yourself regarding what you expect to deliver as result at the end of your project. (1 sentence) As you graduate as an industrial design engineer, your assignment will start with a verb (Design/Investigate/Validate/Create), and you may use the green text format:

Designing a concept that makes pairing tea with fine dining an authentic part of the gastronomic experience.

Then explain your project approach to carrying out your graduation project and what research and design methods you plan to use to generate your design solution (max 150 words)

The project structured using the Double Diamond model, encompassing the following phases: Discover, The project structure is defined by combining different methods, encompassing the following phases: Analysis, Synthesis, Develop, and Define, See Figure 1 above. During the Analysis phase, a deeper understanding of the context, stakeholders, and target group will be obtained through interviews, observations, and desk research. The insights will be organized in the synthesis, where a experience visions will be formulated by using the Vip method. Then, the Develop phase will be introduced with a refined problem as a starting point for ideation. First idea's will be exploration through small-scale research and by testing with simple prototypes. This phase will be finished with several concept directions as a result. In the Define phase, one concept will be evaluated with a prototype, resulting in the final design of the concept.

Project planning and key moments

To make visible how you plan to spend your time, you must make a planning for the full project. You are advised to use a Gantt chart format to show the different phases of your project, deliverables you have in mind, meetings and in-between deadlines. Keep in mind that all activities should fit within the given run time of 100 working days. Your planning should include a **kick-off meeting, mid-term evaluation meeting, green light meeting and graduation ceremony**. Please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any (for instance because of holidays or parallel course activities).

Make sure to attach the full plan to this project brief. The four key moment dates must be filled in below

Kick off meeting 30 aug 2024

Mid-term evaluation 25 okt 2024

Green light meeting 20 dec 2025

Graduation ceremony 31 jan 2025

In exceptional cases (part of) the Graduation Project may need to be scheduled part-time. Indicate here if such applies to your project

Part of project scheduled part-time	<input type="checkbox"/>
For how many project weeks	<input type="text"/>
Number of project days per week	<input type="text"/>

Comments:

Motivation and personal ambitions

Explain why you wish to start this project, what competencies you want to prove or develop (e.g. competencies acquired in your MSc programme, electives, extra-curricular activities or other).

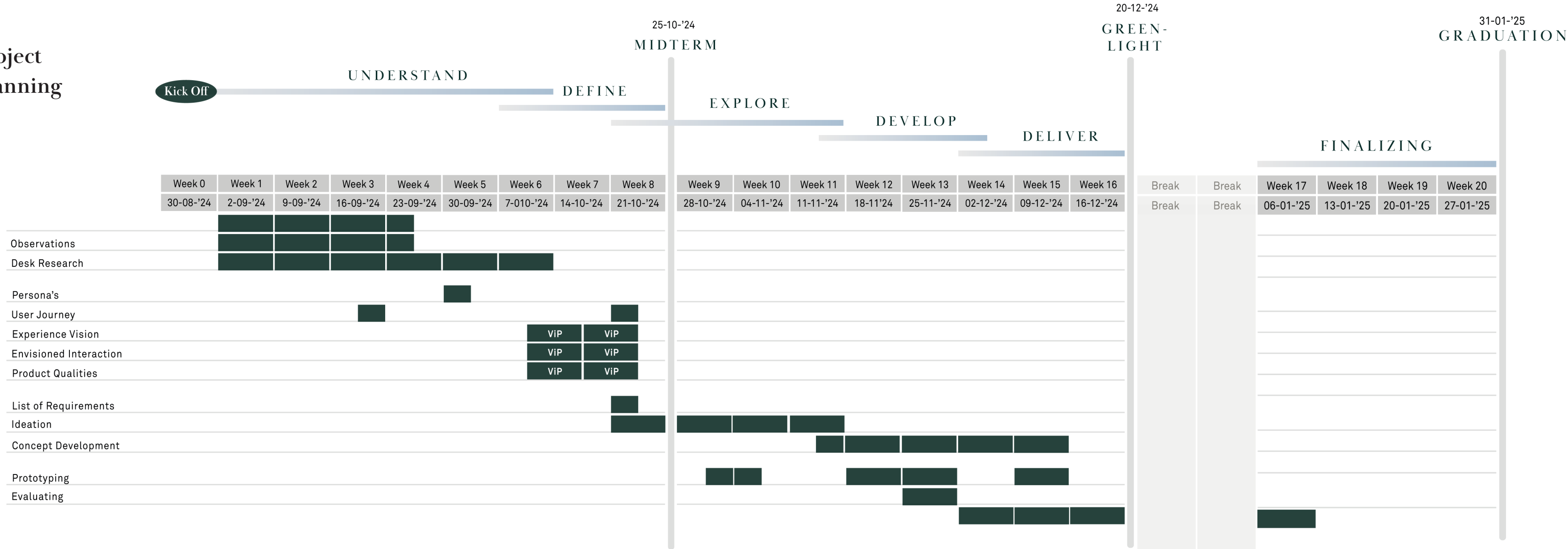
Optionally, describe whether you have some personal learning ambitions which you explicitly want to address in this project, on top of the learning objectives of the Graduation Project itself. You might think of e.g. acquiring in depth knowledge on a specific subject, broadening your competencies or experimenting with a specific tool or methodology. Personal learning ambitions are limited to a maximum number of five. (200 words max)

As a food lover and someone who likes to live healthy and conscious, tea is a topic that interests me a lot. It has a rich history, it is integrated in many cultures in different ways and connected to rituals and different meanings. It has an immense variety of flavors and brewing methods. And it has the capability to elevate and refine flavors in food. When I hear about tea arrangements in fine dining restaurants as a replacement for wine, it directly caught my interest.

I think this project could be an interesting starting point for my graduation, as it has a very clear context and topic, but what the outcome will be is still very open. This gives me a clear direction for research, but also the freedom to explore, shape and design.

With this project I would like to be able to create a concept and prototype that people could envision using in a fine dining setting. I would like to push myself to learn by making, and just experimenting with materials, instead of planning everydetail of a prototype. I also would like to go in the field and gain most insights by observing people and talking to people, instead of staying in a safe bubble behind my laptop. And I would like to be open to input from my chair and mentor that would lead me to a different path than the TU Delft projects that I know, and be challenged to think one step further.

B. Project Planning



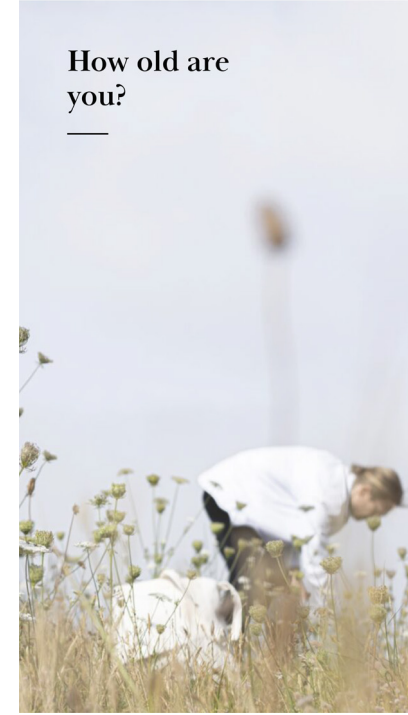
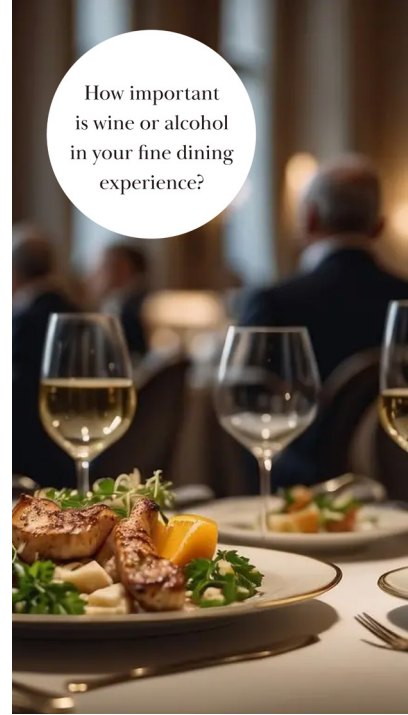
C. Service Journey Sommelier

Steps	TASTING AND SELECTNG	GET READY	RECEIVING AND OFFERING	PREPARING	SERVING
Actions	<ul style="list-style-type: none"> ▶ The tea sommeliers taste the new menu. ▶ The chef explains the flavor profile of the menu. ▶ The tea sommelier invites the tea supplier to bring various tea options. ▶ The tea sommelier selects teas that match the menu's flavor profile. 	<ul style="list-style-type: none"> ▶ Prepare the cold-served teas. ▶ Ensure the selected glasses are ready for use. 	<ul style="list-style-type: none"> ▶ The sommelier introduces themselves at the dining table. ▶ They discuss drink options with the customers and ask them if they are familiar with tea pairing. ▶ Explains tea pairing if the costumer is interested. ▶ The sommelier creates a tea arrangement or recommends a glass of tea. 	<ul style="list-style-type: none"> ▶ All tea is prepared by one person, but not always the same person. ▶ Staff is trained to know exactly how to prepare the tea correctly. ▶ The tea is always prepared by the tea sommelier, who knows exactly how to do it. ▶ Tea is prepared in a 0.25 L glass teapot with a glass infuser. ▶ Tea is prepared in different kinds of teapots, each chosen to match the style of the tea. ▶ Use the filtered water from the coffee machine or the Quooker. ▶ Tea is always served in a wine glass. ▶ Tea is usually served in a wine glass, but sometimes served in something else. 	<ul style="list-style-type: none"> ▶ The tea is served right after the dish has been served. ▶ Sommeliers explain the type of tea, its origin, flavor profile, and why it pairs well with the food. ▶ The Sommeliers pour the tea from the teapot into a glass at the table and take the teapot back. ▶ They refill the glass later if needed. ▶ The next tea is prepared in advance, to make sure the costumer can drink it immediately.
Touchpoints	<ul style="list-style-type: none"> ▶ Chef ▶ Tea Supplier 	<ul style="list-style-type: none"> ▶ (Wine) glasses ▶ Kitchen 	<ul style="list-style-type: none"> ▶ Costumer 	<ul style="list-style-type: none"> ▶ Staff ▶ Kitchen 	<ul style="list-style-type: none"> ▶ Teapot ▶ (wine) Glasses ▶ Customer
Challenges & Painpoints	<ul style="list-style-type: none"> ▶ Sometimes it can be difficult to find the right balance of flavors and enough variety. 	<ul style="list-style-type: none"> ▶ The Sommelier wants to inspire and surprise people. The way the tea is presented plays a significant role. 	<ul style="list-style-type: none"> ▶ The tea pairing is not on the menu because few people are familiar with it, leading to low demand. ▶ There is not enough staff with sufficient tea knowledge to offer it. ▶ Customers do not yet associate tea with meals, indicating a lack of knowledge. 	<ul style="list-style-type: none"> ▶ Training staff to prepare tea correctly is crucial but very challenging. ▶ The process requires precision and attention to detail, which takes time. ▶ Tea must be prepared in advance to serve at the right temperature, and the timing is a challenge. 	<ul style="list-style-type: none"> ▶ Timing the tea service at the right temperature after a dish is served is challenging and requires close coordination with the chef. ▶ Not all guests appreciate a detailed explanation, so the information is kept short and concise.


Opportunities	<ul style="list-style-type: none"> ▶ Vary not only between different types of tea but also offer cold or hot, and still or sparkling tea in an easy way. 	<ul style="list-style-type: none"> ▶ Show that tea is a pure product; "tea should dance." Express that tea is a high-quality product. 	<ul style="list-style-type: none"> ▶ Ensure tea is easier to prepare for everyone. Introduce tea as a new concept, shifting people's association away from the tea they drink at home. 	<ul style="list-style-type: none"> ▶ Provide a solution for preparing tea in advance, allowing it to reach the right temperature faster and reducing preparation time. 	<ul style="list-style-type: none"> ▶ Ask customers if they prefer more or less information about the tea. Make the experience customizable to suit individual preferences.
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- Both
- De Librije
- The Grand

D. Questionnaire Zillennials



E. Personas



SIMONE
ARCHITECTURE STUDENT

PERSONAL

Age	25
Gender	Female
Residence	Rotterdam
Birth Year	1999

ABOUT

Simone is a driven architecture student, splitting her time between intense study sessions and working as a **freelance designer**. She enjoys the city's modern architecture and art scene. Simone is deeply invested in **sustainability** and is always seeks to make **ethical choices**.

In her free time, Simone enjoys playing padel with friends, visiting museums, and **relaxing** at cafes or restaurants. She prefers spending money on **experiences** like dining out and **creating memories** with people rather than on tech or clothing.

PERSONALITY

Extrovert Introvert

Organized Chaotic

Perceiving Judging

Patience Restless

Analytical Intuitive


CORE NEEDS

Simone's needs in a fine dining restaurant center around **unique experiences** that are meaningful and have a purpose. She seeks a dining experience that combines creativity with **ethically sourced** ingredients.

- Meaningful dining experience that align with her values
- Opportunities to disconnect from work and enjoy the moment
- Unique and creative dining experience, that is worth the investment.

FRUSTRATIONS

- **Expensive**, overly elaborate meals that don't provide comfort or enjoyment
- Many restaurants focus on older, wealthier customers, making Simone feel **overlooked** as a younger diner.
- She prefers **healthy options** and enjoys simple, balanced dishes, avoiding menus that are overly rich.



ALEX
CREATIVE CONSULTANT

PERSONAL

Age	33
Gender	Male
Residence	Amsterdam
Birth Year	1991

ABOUT

Alex lives in a vibrant neighborhood in Amsterdam and is passionate about books, photography, and exploring **different cultures**. His work involves creating innovative marketing campaigns for brands that emphasize real and **authentic stories**. He seeks a **healthy lifestyle** to perform his best at work.

He frequently **travels** to discover new cultures and cuisines and enjoys visiting modern fine dining restaurants with **fusion cuisine** on the weekends. Alex occasionally treats himself to **high-quality** unique products.

PERSONALITY

Extrovert Introvert

Organized Chaotic

Perceiving Judging

Patience Restless

Analytical Intuitive

CORE NEEDS

When Alex goes fine dining, he looks for experiences that are both **creative** and culturally immersive. He values social spaces that to **foster connections** with others.

- Unique and culturally rich dining experiences
- Aesthetically pleasing and creative ambiance
- Social spaces that foster connection
- A healthy alcohol-free alternative

FRUSTRATIONS

- Dislikes when restaurants **prioritize trends** over genuine cultural representation in their cuisine.
- Prefers fusion cuisine and may be disappointed by menus that **lack creativity** or global influences.
- Appreciates **efficient**, well-paced service, and might be frustrated by long waiting times that disrupt the flow of his experience.

F. Moodboards

02 | Authenticity

03 | Context



Natural Material | Imperfection | Subtle Curves | Connection to Culture

Elegant | Harmonious | Neutral Colours | Detailed | Timeless

G. Six concept directions

The first concept direction is inspired by an idea from Mariëlla Erkens, a sommelier interviewed during the analysis phase, as described in her book *Thee, het nuchtere neefje van wijn*. The concept involves preparing a tea concentrate, similar to a syrup, which can be used to make any type of tea by adding hot, cold, or sparkling water to approximately 40 ml of the concentrate. This principle is inspired by the Chinese method of preparing tea, which uses a high concentration of tea leaves to highlight the delicate flavours, and the Turkish approach, where tea is steeped in a teapot throughout the day and diluted with water when served. The principle is illustrated in the visual below (Figure X).

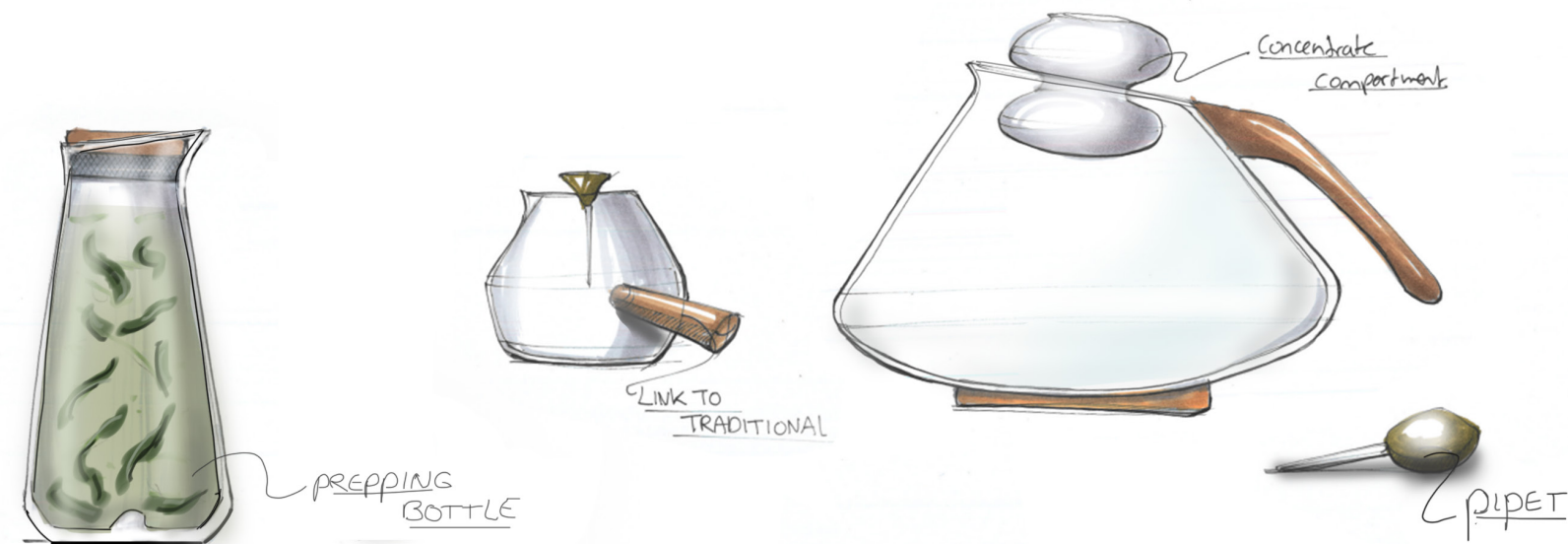
The tea concentrate would be prepared in a special bottle that filters the leaves when poured into a cup. The leaves would be collected and divided into small cups. The amount of concentrate for a single serving could be easily measured, for example, by pouring it into a cup of the correct capacity or using a pipette. For traditional hot tea, hot water would be poured into a teapot with a minimalistic, natural design to balance the concept's modernity. The concentrate holder, the cup with tea leaves, and the teapot would be brought to the dining table.



EXPLORINGT PHASE

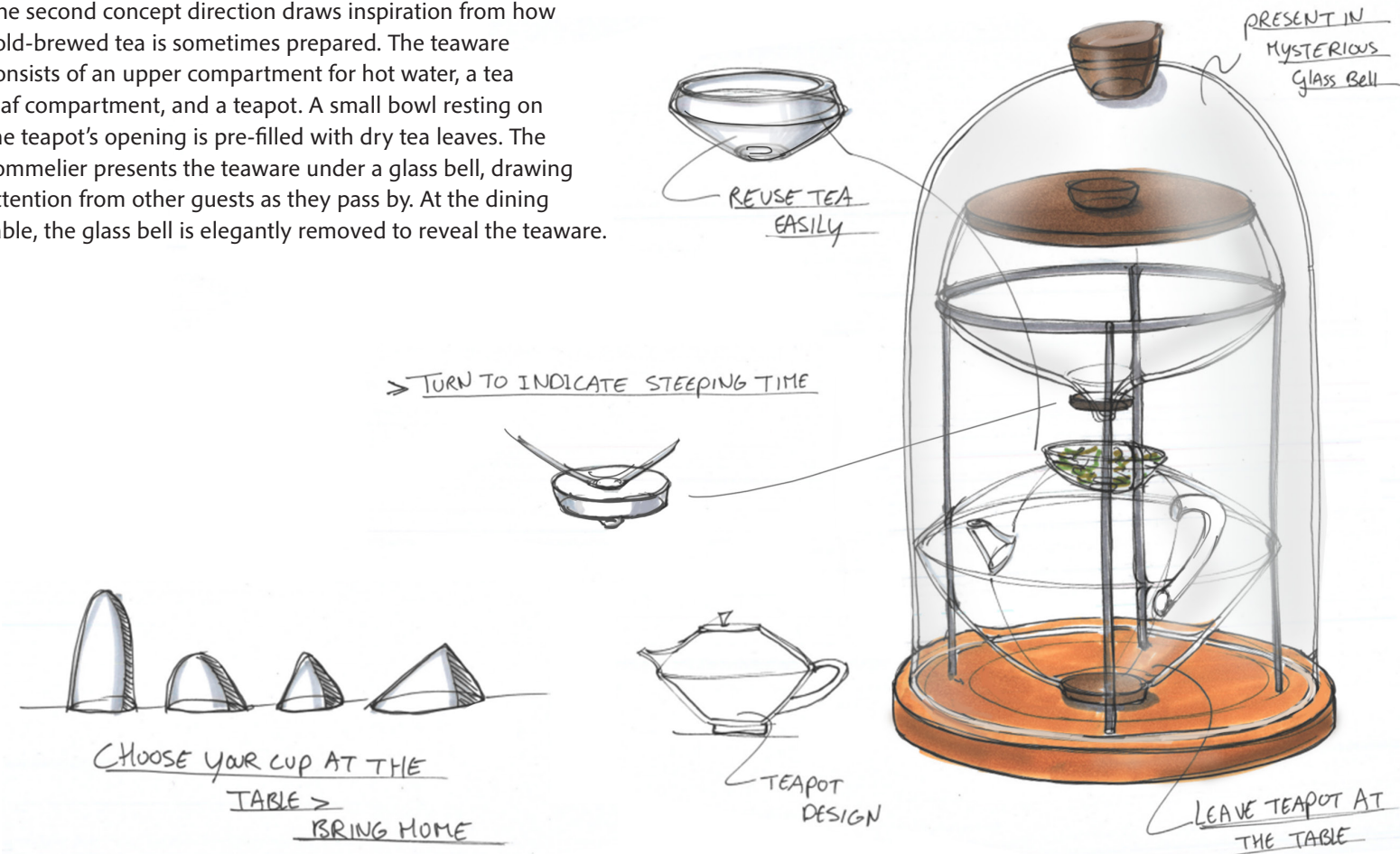
Concept Direction 1 | Concentrates

The sommelier would place the teaware on the table and light a candle beneath a scent dispenser. Used tea leaves are placed on top, which would release a subtle aroma. This would match the tea served during the course. The sommelier would then mix the concentrate with water in the teapot and pour the tea into a traditionally designed cup that complements the teapot. The concept direction focuses on integrating tea with food, by reusing tea leaves in dishes and designing a special plate that connects the food and tea during the experience. The teapot remains on the table, allowing guests to refill their cups or share the tea with others.



**Concept Direction 2 |
Slow Drip**

The second concept direction draws inspiration from how cold-brewed tea is sometimes prepared. The teaware consists of an upper compartment for hot water, a tea leaf compartment, and a teapot. A small bowl resting on the teapot's opening is pre-filled with dry tea leaves. The sommelier presents the teaware under a glass bell, drawing attention from other guests as they pass by. At the dining table, the glass bell is elegantly removed to reveal the teaware.



A small tap on the upper compartment controls the flow of water, allowing steeping times of 1-5 minutes, as indicated on the tap. For example, with green tea, the tap can be opened wider to prepare the tea in 1-2 minutes. The water drips through the tea leaves into the teapot, creating a calming effect while showcasing the changing colour of the water as it passes through the leaves. This process highlights the freshness of the tea leaves in a modern and unique way.

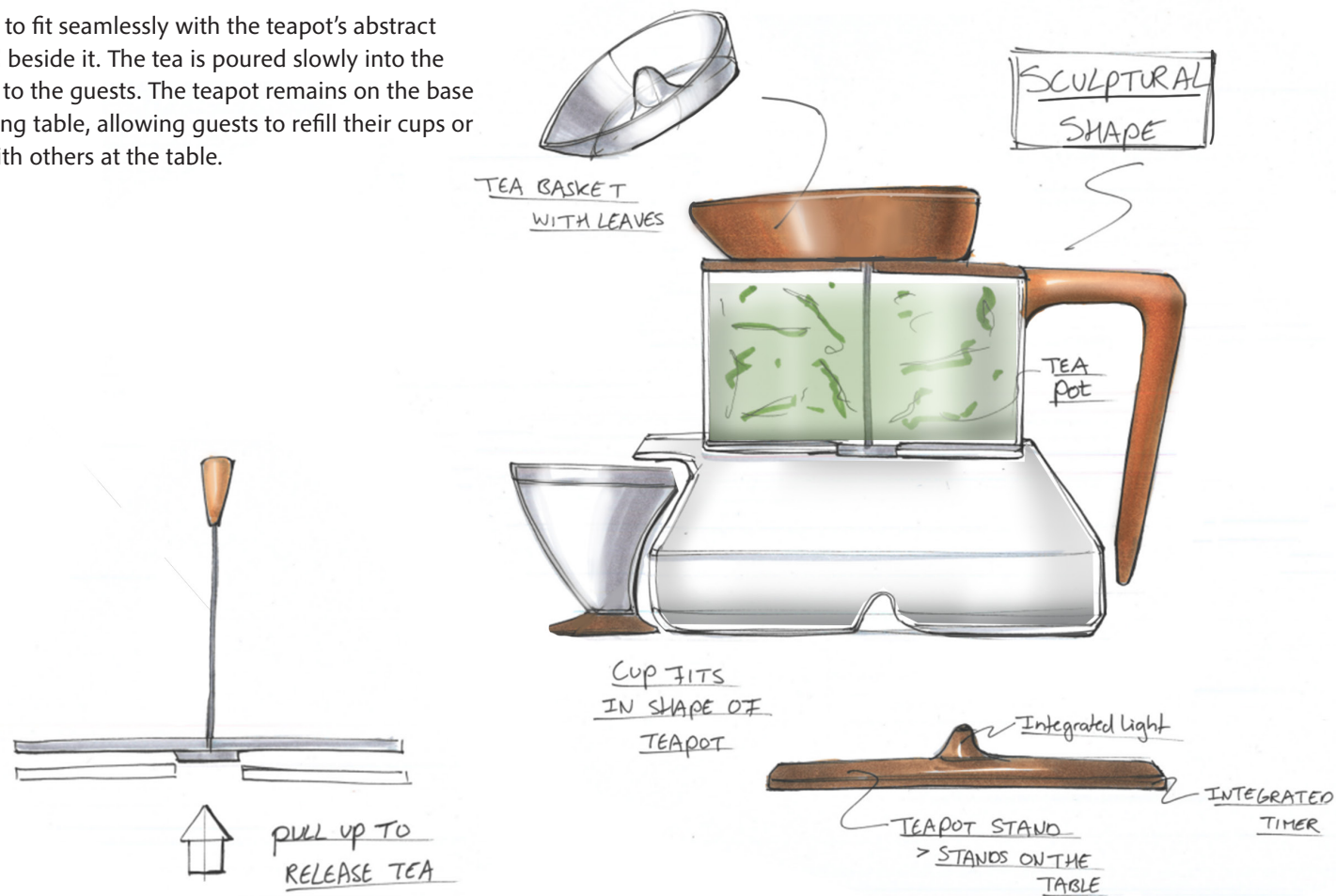
Once the tea is ready, it is poured into a cup chosen by the guest. The cups are crafted from locally sourced clay and produced in the Netherlands. The teapot remains on the table, allowing guests to refill their cups or share the tea with others. The glass bell, tea leaves, and upper compartment are removed, while the small bowl for tea leaves allows for easy reuse.

**Concept Direction 3 |
Slow Release**

This concept features a teapot with an upper and lower compartment. Water is added to the upper compartment in the kitchen before bringing the teaware to the table. A wooden crafted basket which holds dry tea leaves is placed on the upper compartment, and creates a sculptural object designed to evoke curiosity from other guests. At the table, the teaware is placed on a base plate already set at the table, which activates an integrated light when the teapot is positioned on top.

The tea leaves are transferred directly from the basket into the upper compartment, where they 'dance,' which showcases their freshness and purity. While the tea steeps, the sommelier informs the guests about the tea, its origin, and why it is paired with the dish by explaining the flavour combinations. They also offer the guests to smell the tea leaves during the explanation. A timer on the base plate indicates when the tea is ready to be strained. Pulling the lid's knob reveals an opening, allowing the tea to flow into the lower compartment.

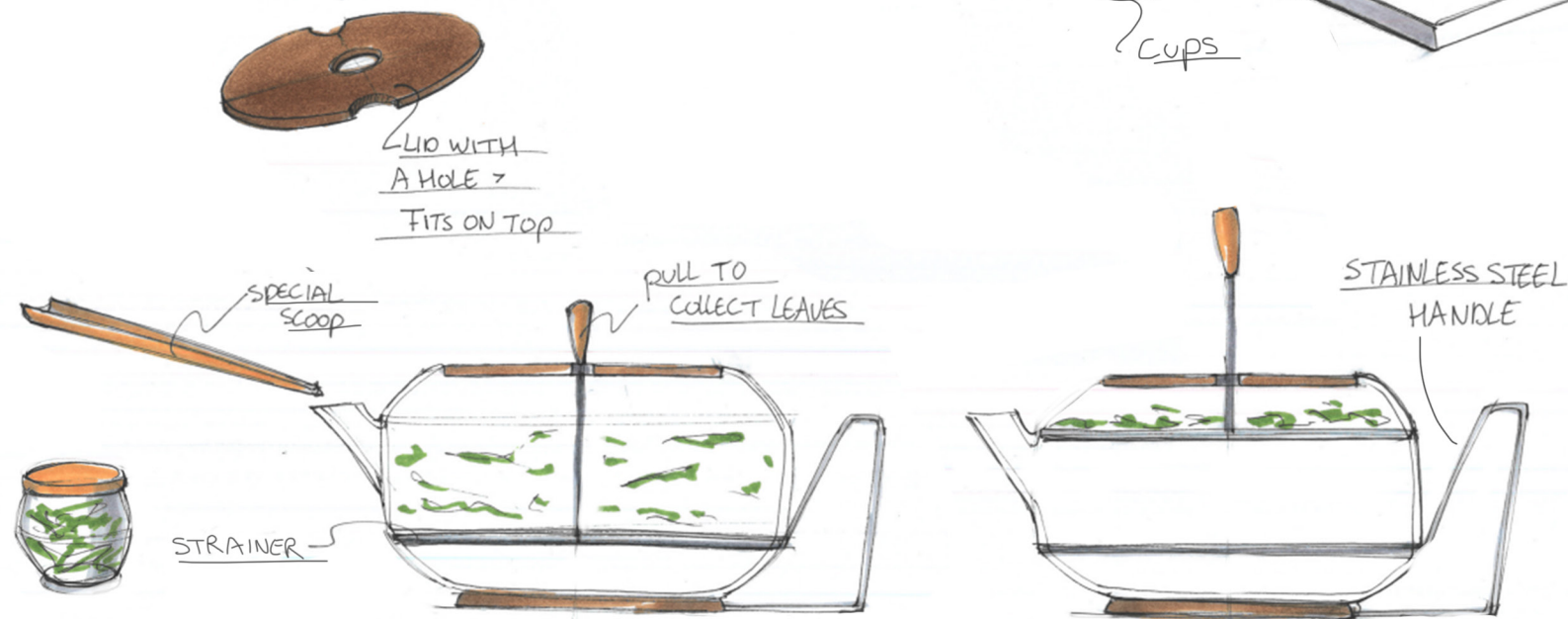
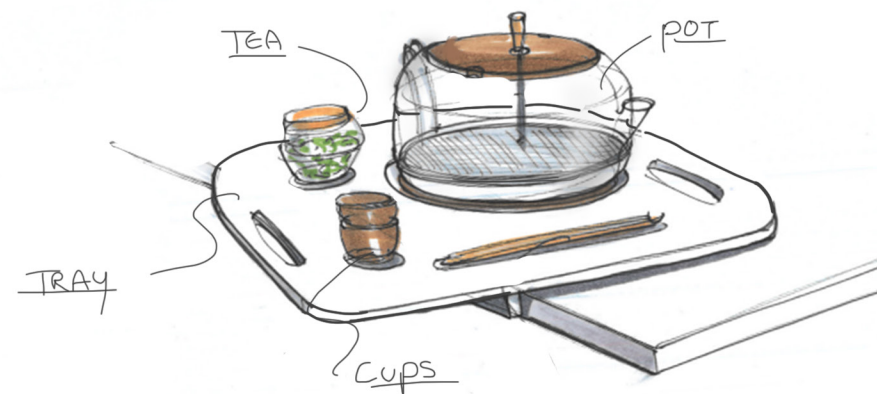
A cup designed to fit seamlessly with the teapot's abstract shape, is placed beside it. The tea is poured slowly into the cup and served to the guests. The teapot remains on the base plate at the dining table, allowing guests to refill their cups or share the tea with others at the table.



EXPLORING PHASE

**Concept Direction 4 |
Reversed Press**

The fourth concept direction is the reversed press. The tea set consists of a teapot, a tea can with fresh leaves, traditional ceramic cups, and a wooden scoop. All elements fit precisely into carved circles on a wooden plate, forming a harmonious and natural set with a unified design language. Water is added to the teapot in the kitchen, and the appropriate kind of tea leaves are placed on the plate, which is then brought to the table.



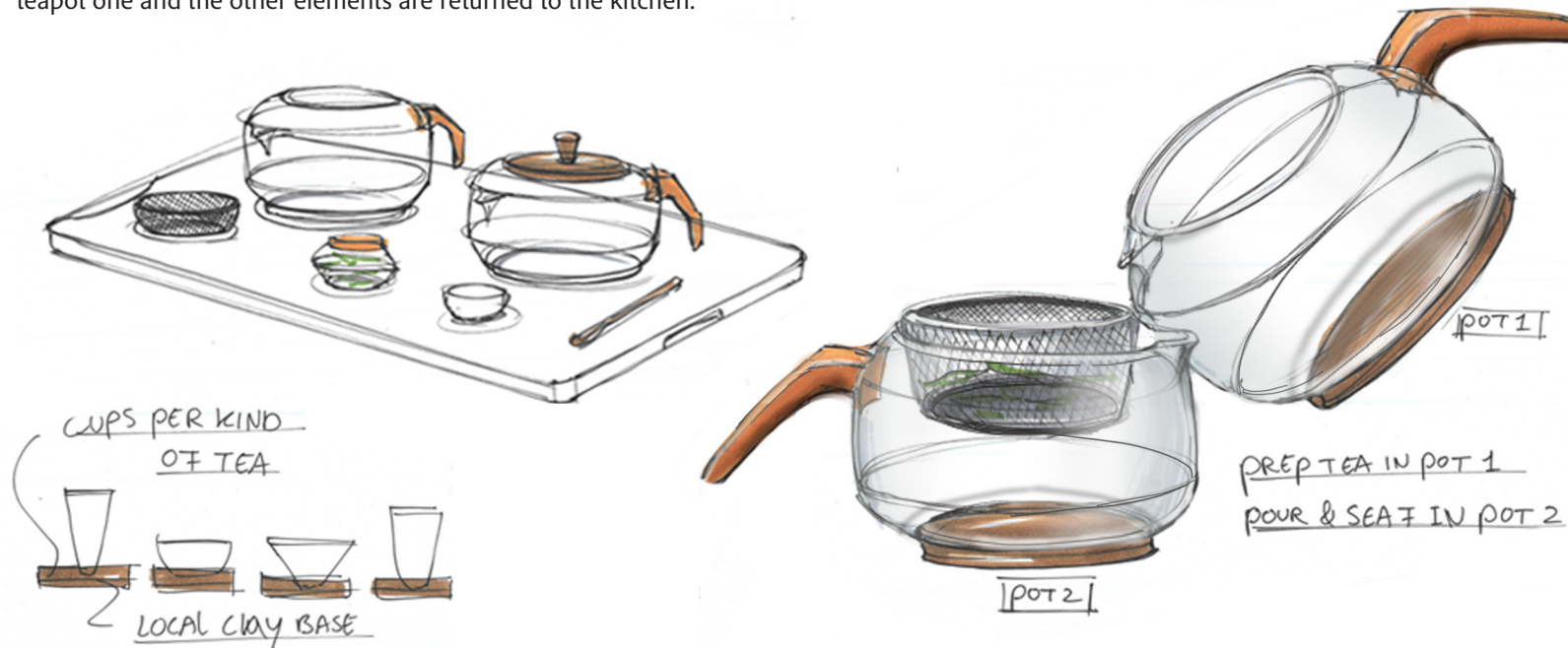
EXPLORING PHASE

**Concept Direction 5 |
Two Pots**

At the table, the tea can is opened, and the leaves are carefully added to the teapot using the scoop. While the tea steeps, the sommelier informs the guests about the tea, its origin, and why it is paired with the dish by explaining the flavour combinations. They also offer the guests to smell the tea leaves during the explanation. After steeping the lid's knob is pulled up to lift the leaves above the water, preventing the steeping process from continuing. The lid, which has a hole, can be removed and placed over the knob. The tea is poured into simple, pure cups, with a different cup design for each type of tea. The teapot remains on the table, allowing guests to refill their cups or share the tea with others.

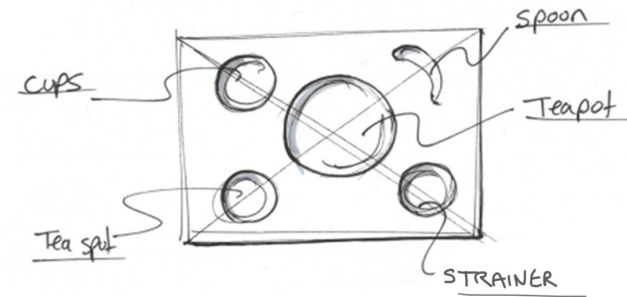
This concept direction features a tea set placed on a wooden plate with carved circles like concept direction four, where each element fits precisely. Instead of a single teapot with an integrated strainer, two teapots and a separate strainer are used to brew the tea. In the kitchen, water is added to the teapot one. At the table, the tea leaves are carefully added to the water in teapot one, which allows them to dance freely for optimal infusion. While the tea steeps, the sommelier informs the guests about the tea, its origin, and why it is paired with the dish by explaining the flavour combinations. They also offer the guests to smell the tea leaves during the explanation.

Once the steeping is finished the strainer is placed in teapot two, and the tea is poured from teapot one into teapot two. The pouring is done in a slow and calming way. The strainer collects the leaves, and will be removed after pouring. This pouring process gently cools the tea, making it ready to drink immediately. The tea is served in a simply designed cup made from glass and a ceramic base, which is crafted from local clay. Teapot two remains at the table, while the plate including teapot one and the other elements are returned to the kitchen.



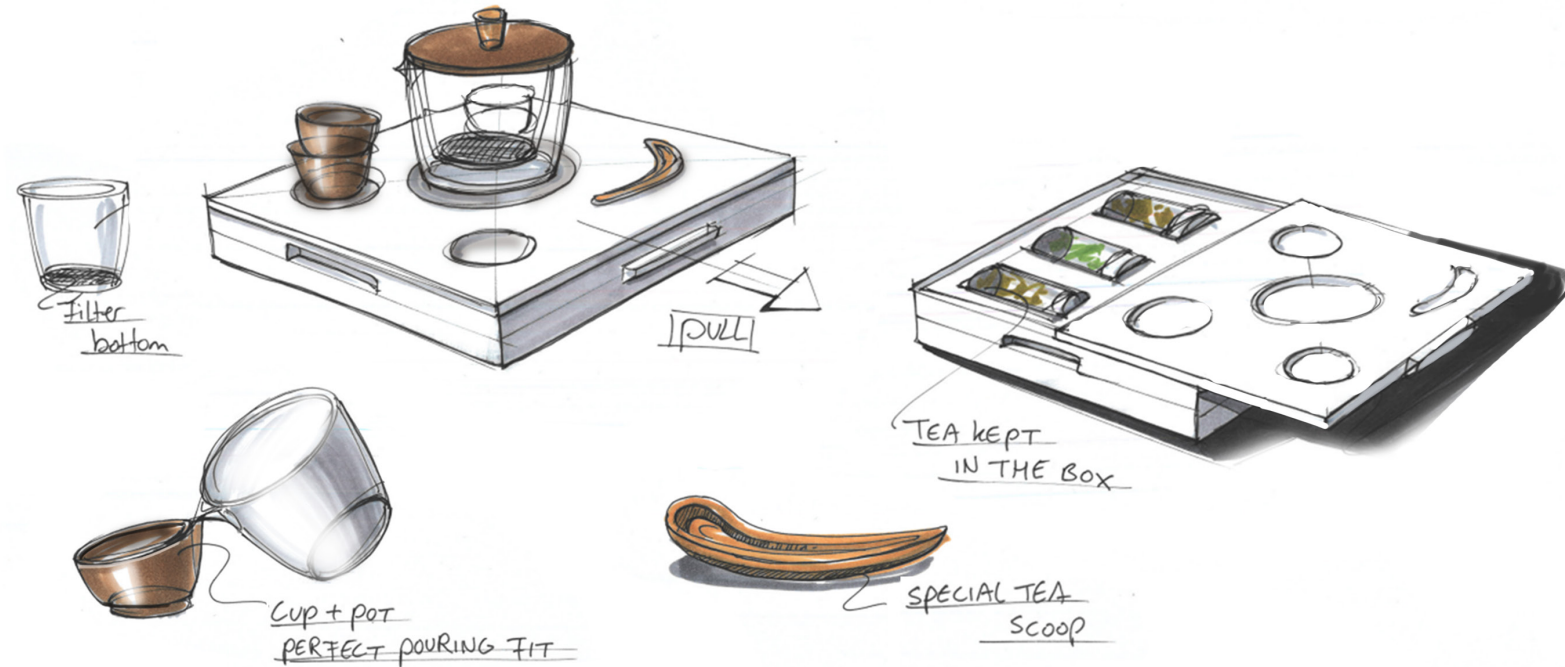
**Concept Direction 6 |
Tea Box**

The final concept direction features a teabox beautifully crafted from wood to convey a sense of luxury. The teaware is arranged on top of the box in carved circles, each element fitting perfectly. Inside the box, three types of fresh tea leaves are elegantly displayed in transparent glass tea cans, alongside a scoop and an hourglass. A simple teapot with an integrated strainer is placed on top of the box, with indicated carved spaces for the other elements.



The sommelier fills the teapot with hot water before bringing the box to the table. At the table, they carefully open the box and place the tea can, scoop, and hourglass on top. By using the scoop, the tea leaves are added to the strainer and consequently, the hourglass is turned to mark the steeping time. While the tea steeps, the sommelier informs the guests about the tea, its origin, and why it is paired with the dish by explaining the flavour combinations. They also offer the guests to smell the tea leaves during the explanation.

Once the steeping time is complete, the sommelier removes the strainer and places it on the wooden box. Then, he places the cups on the table and pours tea into one of the cups. The remaining tea and cup are left on the table, allowing other guests to taste it if they wish.



H. Insights material exploration

Quality

- Keeps **heat stable** (hot or cold), but you **can feel it** after a while

Story

- **Connects** directly to **nature** and cultures, using wild or **local clay** adds a layer of authenticity

Process

- **Slip Casting** (or 3D printing)

Unique Variaty

- **Vary** shape slightly after demolding when **still wet**, or **experiment** with **glazing**

Impact

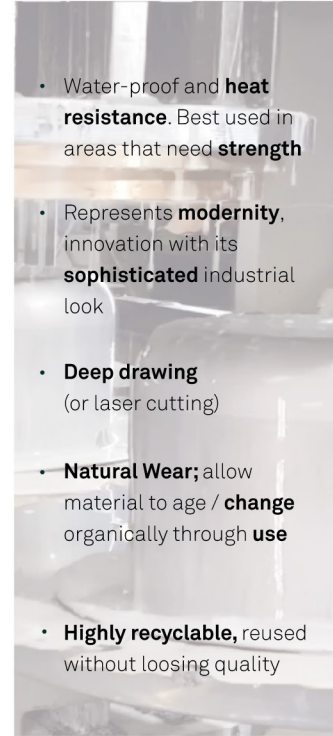
- **Biodegradable**, rather repurposed than recycled



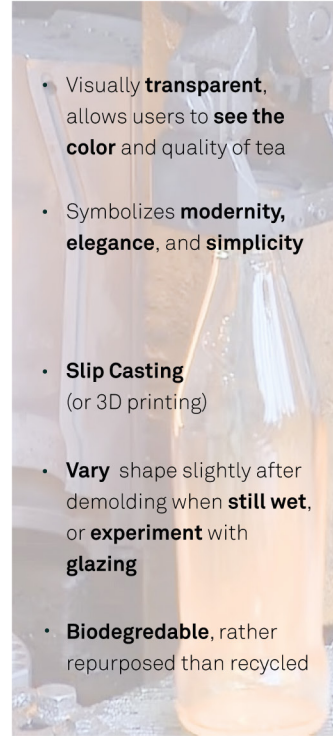
CLAY



WOOD



STAINLESS STEEL



GLASS

I. Prototypes



The evaluation test began with displaying all the teaware elements in the kitchen and placing a piece of paper with five steps next to them;

1. Add (cold) water to prepare the tea. Wait to add the tea
2. leaves until you are at the table.
3. Bring the tea set to the table.
4. Prepare the tea at the table.
5. Pour the tea into a cup and serve it to the guest.

During the preparation of the tea with the prototype, the actions were observed and filmed, to be able to analyse it afterwards.

The following questions have been asked after interacting with the prototypes;

1. How intuitive does it feel to perform this service?
2. How simple is it to prepare the tea?
3. Does this concept fit within your workflow?
4. Are there specific challenges you foresee in integrating this concept?
5. Can you see yourself working with these products and delivering this service?

6. What do you think guests would think of this experience?
7. Do you think guests will perceive tea differently after this experience?
8. To what extent do you find the concept authentic?
9. To what extent do you find the concept modern?
10. Do you think the service conveys a sense of elegance or luxury?
11. Do you think this concept suits the restaurant where you work?

Concept Comparison Questions

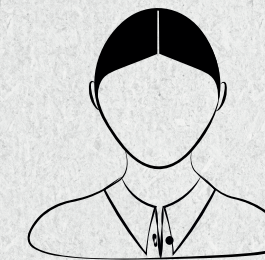
1. Which of the two concepts appeals to you the most, and why?
2. Which of the two concepts would you find more realistic or easier to implement regularly?
3. With which concept do you think guests would have the most positive experience?
4. Which concept aligns better with the style and image of the restaurant?

APPENDIX

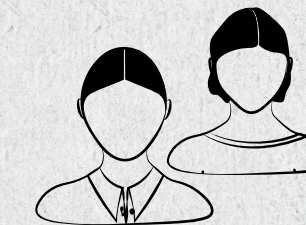
J. Evaluation Insights



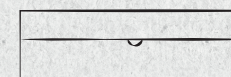
SO MM EL IER 1S



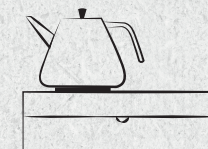
OMME LI ER 2



BO TH



The box is too big and heavy



The bring a kettle to the table



Too much time to inform guests

		<ul style="list-style-type: none"> • Reduce amount of components • Reduce size and weight of the box
		<ul style="list-style-type: none"> • Seperate water container or kettle, to bring water to the table • Retain water temperature
<ul style="list-style-type: none"> • Avoid having to come back to finish service • Perform entire service, without requiring action of guests 	<ul style="list-style-type: none"> • Keep ritualistic element in, avoid making it too convinient • Focus on purity of tea 	

K. Products production

The design incorporates a range of materials and production methods that balance craftsmanship with functionality.

Wooden Tray and Drawer

The tray is crafted from minimally processed, natural wood to maintain an authentic look. A wooden plank will be laser cut into three pieces; the upper part and the sides. The side panels are attached to the base using dowels and wood glue for a strong and seamless connection. Dowels are inserted into pre-drilled holes along the edges of the base and side panels to ensure alignment. The craved circles in the upper part are milled out with a machine. The drawer consists of a plank with holes that are cut out with a laser. A rail of aluminium is placed on the inside of the sides of the tray and connected with screws.

Stainless Steel Plates

The tray features stainless steel plates over the carved circular compartments to prevent water damage to the wood. These plates are deep drawn to get the precise shapes, and polished afterwards to create a shiny finish.

Ceramic Cups

The cups are handmade using a potter's wheel, allowing for slight variations that enhance their artisanal appeal. Each piece is carefully glazed inside to highlight the tea's colour while leaving the exterior with a natural, textured finish.

Base of the Teapot

The base of the teapot is made from clay, and made through slip casting, which is one of the simplest and most cost-effective methods to use. A mould is typically made from plaster.

Base of the Cup

The cup bases are crafted from glass, and produced using a machine-assisted mould-blowing process. For added uniqueness, air bubbles are incorporated into the glass during the mould-blowing process.

Glass Teapot, lid and Gaiwan

The glass elements, including the teapot base, lid, and gaiwan base, are produced using a machine-assisted mould-blowing process. Mould-blowing ensures consistent shapes, while reducing costs compared to entirely hand-blown glass. The mould itself can be custom-designed to match the unique form of the teaware, with the costs depending on it's the materials of the mould (typically steel or aluminium is used for the mould).

Infographic Cards

The information cards are printed on recycled paper, aligning with the concept's focus on sustainability.

L. Appealing to other generations

While designed with Zillennials in mind, the tea pairing concept should resonate across all generations and not exclude them. For Gen Z and younger diners, the visually captivating presentation and the chance to explore something new and interactive align with their desire for unique, shareable experiences. The sensory elements, from the vibrant colours of the tea to the tactile feel of the handmade ceramics, create an engaging and memorable moment that appeals to this younger generation. Furthermore, Gen Z is at the forefront of a health revolution, and focus on maintaining a balanced and nutritious diet. The health-conscious non-alcoholic alternative fits with this movement, driven by Gen Z.

Genuine and serene interaction is an aspect of the experience that would resonate well with Millennials. They embrace a mindful and conscious lifestyle, and try to escape overstimulation of the internet. The focus on craftsmanship and quality, seen in the handmade ceramic cups and natural wooden tray, attracts older generations, such as Gen X and Baby Boomers, who value tradition and durable, well-made products. The interactive storytelling by the sommelier, combined with the sensory engagement of smelling, seeing, and tasting the tea, creates a shared experience that attracts different generations.

M. Second evaluation service steps

Service Steps

1. Fill two-thirds of the teapot with cold water.
2. Pour the concentrate (including the tea leaves) into the gaiwan and place the lid back on.
3. Bring the tea set to the guests' table.
4. Prepare the tea at the table.
5. Share some information about the tea with the guests and mention that the cups were made by an artist from Rotterdam using local clay.
6. Allow the guests to smell the dry tea leaves.
7. Pour the tea into a cup and serve it to the guest.
8. Present the guests with a handwritten letter.
9. Leave the teapot on the lighted base on the table and take the rest back to the kitchen.

