

IDS 2

Design Brief

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The Project: “Feel Yourself Sensing”

WHAT | *brief description*

The project will be an immersive tactile-installation experience. People will experience the art piece by engaging their sense of touch - letting texture dictate a narrative arch to invoke emotion.

WHY? | *ultimate impact*

The aim of this project is to create a bridge between the art world and those who live with impaired vision or blindness.

BACKGROUND? | *why is it being done?*

I, the designer, experience impaired vision. I have always been intrigued by art being made accessible to those who cannot visually experience it. This is an art and design issue I am working to address.

Objectives

- Create an opportunity for shared emotional experience.
- Through sensory deprivation (everything other than touch), focus an experience
- If you cannot see the emotion in a painting or a sculpture ➔ translate that to something tactile and physical so that the same message or narrative may still be translated

HOW WILL THE SUCCESS OF THESE OBJECTIVES BE MEASURED/UNDERSTOOD?:

- Response cards?
- Creating a space where all levels of accessibility will be taken into account
- Creating a fully immersive/thorough experience rather than something baseline or not ambitious

Target Audience

People who experience impaired vision or blindness

WHAT DO THEY ALREADY THINK ABOUT THIS SUBJECT?

Visual art is one that excludes those with impaired vision because they are not able to physically access that experience.

WHAT IS TO BE AVOIDED?

Not catering to the most impaired: completely blind.

WHAT IS TO BE EMPHASIZED?

Access for everyone, an encouraging and welcoming environment.

What does it look like?



- The installation will be installed in a ...
- Minimal**, open space
 - Tall ceilings
 - A white, **bright, light**, color scheme
 - Rather than deprive the space of light to **emphasize** the **touch** factor it will be very bright
- ↳ For aesthetic and safety reasons



What does it look like? Cont.

- Variety of materials (**plastic, fabric, etc.**) woven/brought together to create **one body**
 - Inspired by: Persian rugs that would hang on walls, the **sculptural** works of **El Anatsui**, a smaller piece I created made of **woven paper and plastic**



Dusasa II, 2007, found aluminum and copper wire, 546.1 x 655.32 cm

Research: Emotion & Touch; Affective Haptics

Affective haptics is an emerging field, which focuses on the analysis, design, and evaluation of systems that can capture, process, or display emotions through the sense of touch.

Four basic haptic (tactile) channels governing our emotions can be distinguished: (1) physiological changes (e.g., heart beat rate, body temperature, etc.), (2) physical stimulation (e.g., tickling), (3) social touch (e.g., hug, handshake), **(4) emotional haptic design (e.g., shape of device, material, texture).**

“An object/device might help a blind person or someone on the autism spectrum understand the emotions of the person they’re communicating with.”

Studies by Hertenstein et al. [28], [31] exploring haptic-based communication of emotion discovered that people **could identify** anger, disgust, fear, gratitude, happiness, love, sadness and sympathy from the experience of **being touched on either the arm or body by a stranger, without seeing the touch.**

Research: Emotion & Touch; Affective Haptics Cont.

Results concluded that the tactile behavior alone was not adequate to identify distinct emotions. For example, stroking was observed when communicating sadness but also when communicating love or sympathy.

NOTE: So it would be necessary to **couple textures to contextualize emotions**

(In a study) A wearable sleeve consisting of a pressure sensitive input layer is used to record a number of expressions of discrete emotions. Results revealed that to **express fear, happiness, and anger, participants touched a significantly larger surface area than for the expression of gratitude, sympathy, and sadness.**

Furthermore, most emotions were expressed with relatively equal intensity. However, for **sympathy, participants used significantly more force when compared to fear, anger, and gratitude.**

As for the **duration between touches, anger had significantly shorter gap duration than happiness and love.**

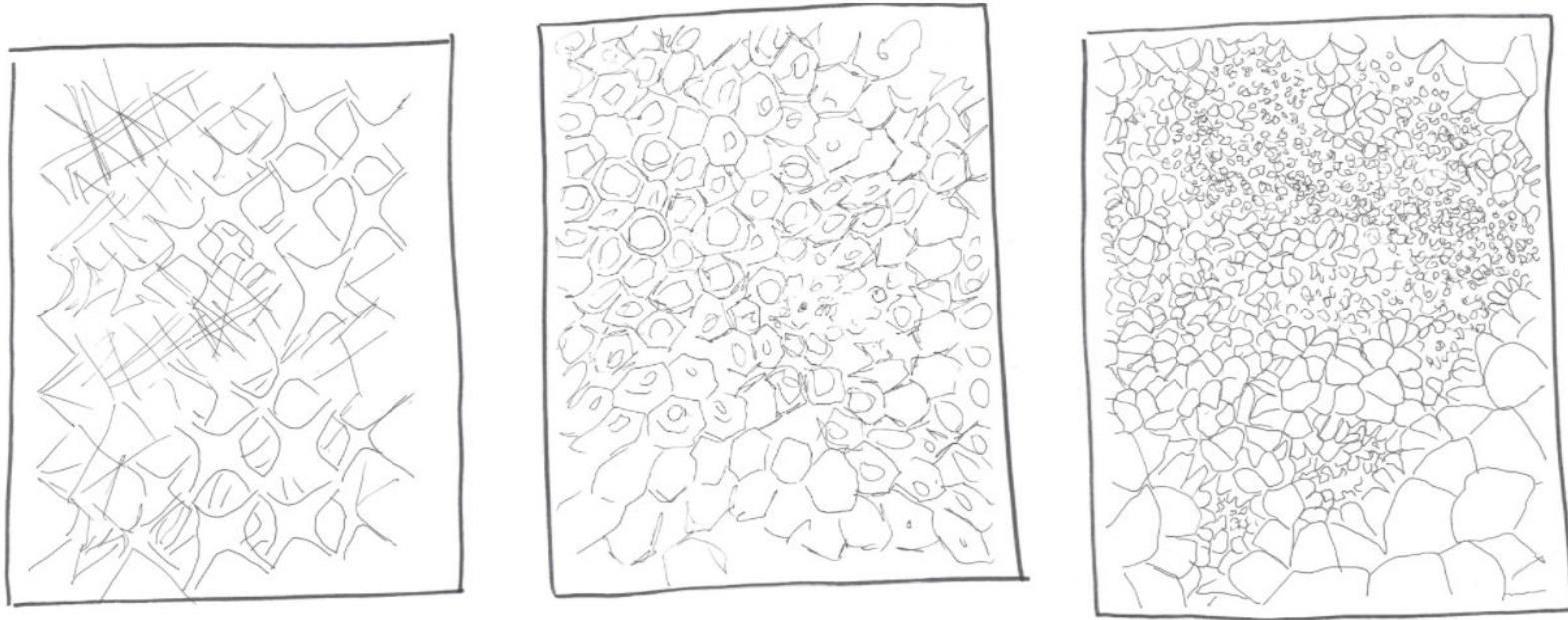
What's Learned From the Research?

- Different emotions have different intensities/force/weight
- Different emotions are associated with larger surface areas
- To clearly identify an emotion you need to couple it with different textures to “build” that emotion (so multiple consecutive textures to evoke an emotion)



El Anatsui, Trova, 2016, aluminum and copper wire, 122 x 117 inches, 109 x 110 inches (installed), EA16.002

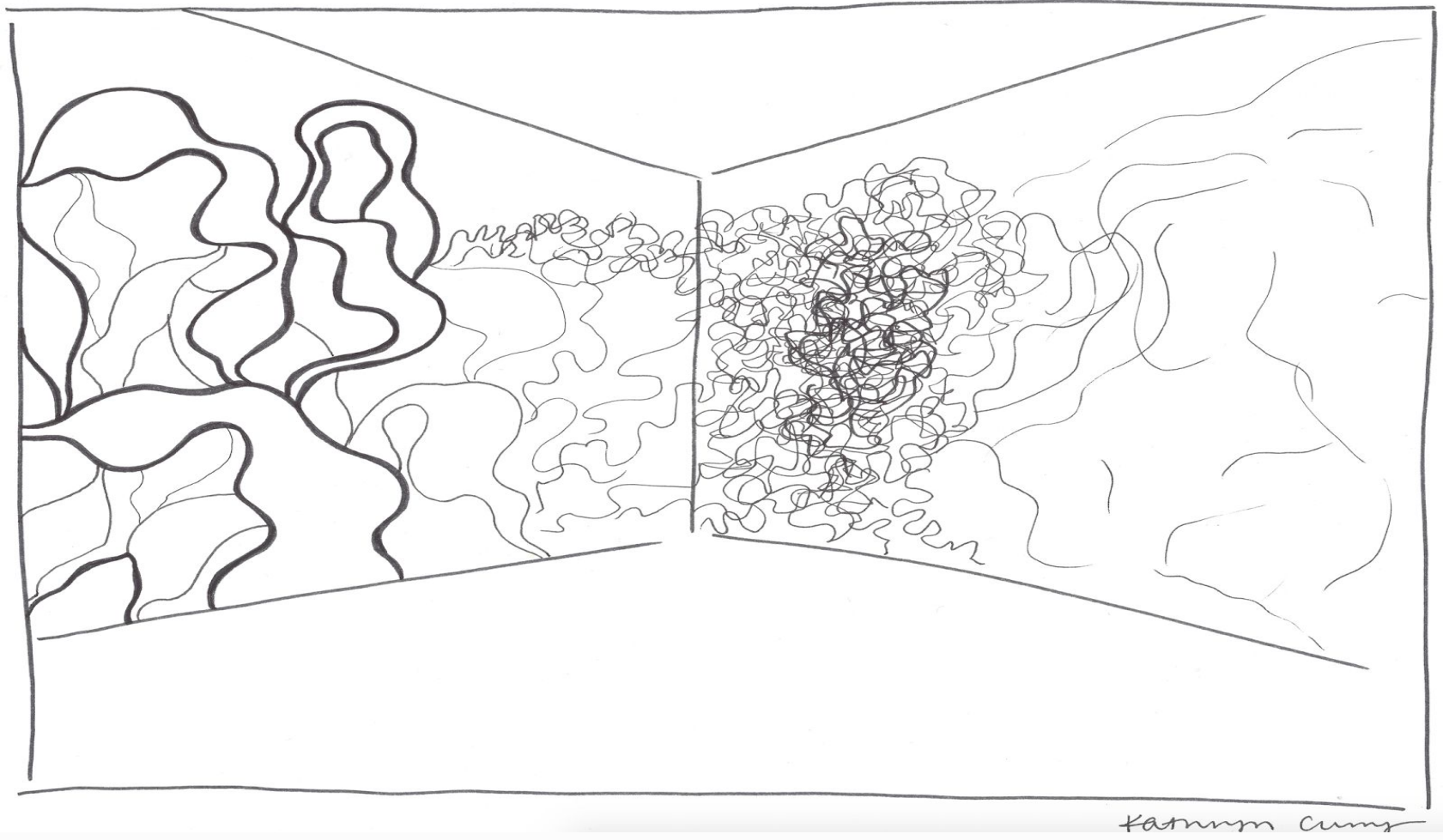
Research ➔ Planning ➔ Sketching/Visualizing



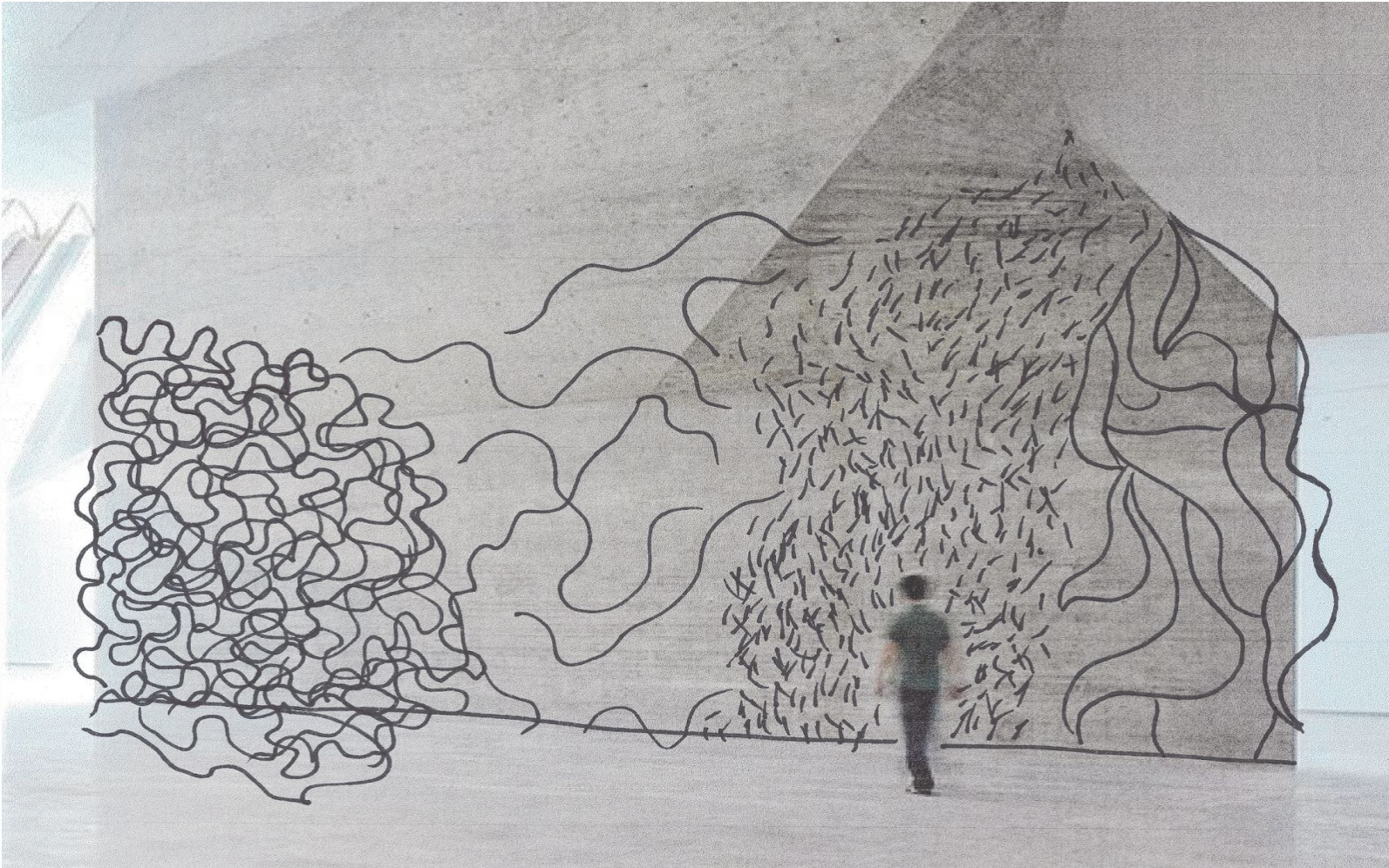
Textural Thumbnail Sketches

Inspired by:

- Webbing
- Honeycombs
- Crystalline/Rock Structures



Imagining **“Feel Yourself Sensing”** in a Space



Imagining **“Feel Yourself Sensing”** in a Space Cont.

(Research) Works Cited:

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M. L. Knapp, J. A. Hall, and T. G. Horgan, *Nonverbal Communication in Human Interaction*, 8th ed. Belmont, CA, USA: Wadsworth, 2013.

E. H. Thompson and J. A. Hampton, "The effect of relationship status on communicating emotions through touch," *Cognit. Emotion*, vol. 25, no. 2, pp. 295–306, 2011.

E. Gatti, G. Caruso, M. Bordegoni, and C. Spence, "Can the feel of the haptic interaction modify a user's emotional state?" in Proc. World Haptics Conf., Apr. 2013, pp. 247–252

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