

## INTRODUCTION

Touch is our most neglected sense. We are always touching something and being touched in return, but we seldom think about it. Scientists know less about the workings of touch than about our other senses.

Touch can produce delightful sensations or uncomfortable reactions. The right touch can make us feel secure, happy, loved. But social taboos and new technologies often seem to get in the way of human contact.

Many of our ordinary interactions with the world make poor use of our sense of touch. Using a computer keyboard, flicking a light switch or pushing a door provide few tactile rewards.

However, designers are now creating novel objects that engage more playfully with the touch senses. Some explore unexpected materials. Some reinvent how we use objects and technologies in order to produce more satisfying encounters. Some are even creating designs that aspire to promote richer human relationships.

Touch Me is a V&A and Wellcome Trust exhibition.

Please explore the objects labelled with the Touch Me icon.

Many of the objects in Touch Me have been lent by the designers.

Please touch them with care and respect.

Please supervise children.

## LIVING ROOM / DINING ROOM /KITCHEN

### PANEL TEXT

#### Living Area

We look before deciding whether to touch. In museums, we are often limited to sight alone. Here many of the objects can be touched. These everyday items use familiar materials with a twist. Their designers want you to experience a physical as well as a visual response. You will find that the objects do not always feel or react as you thought they would.

## LIVING ROOM LABELS

Press Me

#### Drift Table

Bill Gaver, Andrew Boucher, Andrew Law, Sarah Pennington, Brendan Walker  
2003–4

Look into the peephole. By pushing gently on the table you float over the British landscape from the comfort of your home. The Drift Table is not designed for a utilitarian purpose. Instead it creates a space for daydreaming among our everyday routines.

Please do not sit or stand on the table.

Drift Table was developed as part of Equator, an Interdisciplinary Research Collaboration funded by the EPSRC

With thanks to GetMapping.com and Hewlett Packard

Feel Me

**Tactile Shadows**

Carole Collet

2005

These textiles transform the immaterial into a material form, by allowing you to touch a 'shadow'. Using traditional domestic floral patterns, Tactile Shadows spills patterns from the wall hanging onto the floor in a range of tactile materials.

Braille guide A

**Cupboard Drubb**

Chris Slutter

1997

Latex doors provide a humorous solution to the familiar problem of cramming things into a cupboard. Mysterious bulges provide helpful hints of what's inside.

Pace Me

**Easy Going Flooring**

Georg Baldele

Pergo

1999

Old stone floors show the paths people have worn over centuries. Georg Baldele's Easy Going Floor will produce a similar effect over the course of this exhibition as visitors wear away a top layer to reveal contrasting layers beneath.

**Magazine Rug**

Gitta Gschwendtner

2004

In many living rooms, magazines and other items soon end up scattered across the floor. Gitta Gschwendtner playfully deals with this problem by having a rug double as a storage rack.

**Droog Design - Kokon Furniture 'Double Chair'**

Jurgen Bey

Konings & Bey

1997

Jurgen Bey stretches PVC over familiar items of furniture to create new and unsettling forms.

**Dip Lamp**

Mosley meets Wilcox  
2003

The Dip Lamp is made from dip-moulded PVC, a soft, flexible material that may be folded into a range of positions. Once manipulated into a preferred shape, the lamp sets in place.

Draw Me

**Watt? Light**

Paul Cocksedge  
2003

The everyday act of flicking a switch here becomes an opportunity for creative expression as you draw a pencil line to complete the circuit. Rub the line out to switch the light off.

Please use one sheet of paper at a time. You may take your paper with you or post it through the slot. Please leave the pencil and rubber here for the use of other visitors.

**Satori Personal Television**

Peter Stathis  
1988

This little television rejects the graceless pushbutton interaction of most electronic products. Instead, it is awakened as if from a catnap by gentle stroking.

Collection of Cranbrook Art Museum, Michigan. Gift of Peter Stathis (CAM 1996.34)

Sit on Me

**The LonelyHome**

Tobi Schneider / m.a.o.works office for mediating architecture and objects  
m.a.o.works ltd  
2005

The LonelyHome bench is a hybrid creation, part domestic furniture and part robotic pet: a socially intelligent design object. It can be used as an ordinary piece of living room furniture, but it will also come alive unexpectedly.

With thanks to Looove Broms, Frederik Petersson and Anders Engman

**Honey-Pop Chairs**

Tokujiin Yoshioka  
2001

These paper chairs unfold from flat storage. The honeycomb structure when opened out records the contours of the sitter. The first person to use the chair becomes in a sense its unique owner.

Touch Me

**Hug Chair**

Yoshi Saito

2002

This seating made of industrial felt may be configured as a cocoon for one person. Alternatively, two people are brought together in closer intimacy.

Please remove your shoes and enter with care. Do not lean against the seat back.

Braille guide B

Touch Me

**Touch Me Wallpaper**

Zane Berzina

2003

Impregnated with thermochromic ink, these wallpapers change colour in response to body heat. You can use your handprints to create a pattern that will last just until the paper cools.

**DINING ROOM LABELS**

**Handful of Plates**

Alissia Melka-Teichroew

2000

Some designers mix visual and tactual signals by remaking hard objects in soft materials. But Alissia Melka-Teichroew calls a double bluff, creating plates that look as if they are squeezed rubber but are in fact ceramic.

Try Me

**History Tablecloth**

Bill Gaver, Andrew Boucher, Andrew Law, Sarah Pennington, Brendan Walker

2003–4

When you move objects on the table, the electroluminescent cloth starts to glow. The growing and fading patterns of light signal the flow of objects and time in the home, recording traces of human activity.

Please do not lean on the table.

History Tablecloth was developed as part of Equator, an Interdisciplinary Research Collaboration funded by the EPSRC

Touch Me

**Texture Chinaware**

Bodo Sperlein  
Bodo Sperlein Ltd  
1999–2001

These plates have a raised pattern of decoration. The apparently dented surface of the carafe and beakers is unexpected in china objects, but provides a good grip.

Rub Me

**Morphic Damask**

Linda Florence  
2005

Leather furniture or brass doorknobs gain richness as they acquire signs of wear through being touched. But we rarely prize such qualities today. Linda Florence's multi-layered decorative surfaces, however, are designed to grow in complexity and interest over time.

With thanks to Hiva and Shiner

Stretch Me

**Pull Up Vases**

Gitta Gschwendtner and Fiona Davidson  
Innermost Ltd  
2001

Made from dip-moulded PVC, these vases may be stretched or squashed to the desired size.

Designed as part of the 'PVC for Life and Living Programme' for the European Council of Vinyl Manufacturers

Braille guide C

**Fruit Cushion**

Gitta Gschwendtner and Fiona Davidson  
Plastic Mouldings Ltd / European Council of Vinyl Manufacturers  
2001

'Squeeze me and I'm yours' is the greengrocer's warning. But here fruit are supported gently in a bowl designed to yield in response to their weight.

Lent by European Council of Vinyl Manufacturers

**Embroidered Tablecloth and Princess Vase**

Hella Jongerius  
2000

The decorative motifs of flowers and dragons are inspired by patterns found on 14<sup>th</sup> and 15<sup>th</sup> century Chinese ceramics. Jongerius lets these decorative elements spill from the ceramic plate onto the tablecloth, creating an unexpected interplay of different materials.

Lent by Museum for Contemporary Art and Design 's-Hertogenbosch/NL

Touch Me

**Knotted Chair**

Marcel Wanders  
Cappellini  
1996

This chair is made from braided rope knotted into shape. The form is impregnated with epoxy and hung in a frame to harden. The transparent appearance of the chair is misleading: the soft, flexible material has been transformed to support your weight.

This chair is fragile. Please touch with care.

**Bobbin Lace Lamp**

Niels van Eijk  
Quasar Holland  
2003

Niels van Eijk blends together a traditional textile technique with new materials. He hand weaves optic glass fibres in a bobbin-lace technique, creating a lamp that does not have a light bulb. Instead the lampshade becomes the light source.

**KITCHEN LABELS**

Read Me

**Braille Tiles**

Dennis Lin  
2001

These tiles use the decorative potential of raised patterns of Braille. Using the alphabet set out here, can you decipher this message?

Thumb Me

**Thups**

Julia Leihener  
Jochen Holz, glassmaker  
2004

Thumbs are increasingly needed to manipulate the latest electronic gadgets – even if the action can seem awkward. Designed in glass and plastic versions, these thumb-cups provide a more celebratory use for the thumb.

Touch Me

**Bloob Touch**  
Karim Rashid  
Frighetto  
2005

Thermochromic ink changes colour with temperature. Designers have responded to this innovation in various ways. This table reacts as hot dishes or hands and elbows are placed upon it, recording the social rituals of everyday life.

Touch Me

**Lap Juicer**  
Philip Worthington and Theo Humphries  
2003

The Lap Juicer explores the unexpectedly sensual possibilities of squeezing fruit. The chair is designed to encourage you to use different parts of your body, not just your hands.

Feel Me

**Cup**  
Rob Brandt  
1980-

Brandt playfully fools us with his unexpected use of materials. In the place of an everyday plastic coffee cup, he has created a ceramic version. The materials may look very similar, but the difference is immediately apparent through touch.

Lent by Jan Sodderland

Grasp Me

**Ty Nant PET Bottle**  
Ross Lovegrove  
Ty Nant Spring Water Ltd  
2001

Mineral waters drawn from underground sources often use their geological age to signify purity. The hewn appearance of Ross Lovegrove's clear bottle does this without words.

With thanks to Ty Nant Spring Water Ltd

Stroke Me

**Blind**

Saldo

Ljungbergs Textilprint

1999

How do you describe something that you perceive with one of your senses to a person who doesn't have that particular sense? Is it possible to give someone with visual impairment the 'sight' or 'feel' of a colour?

The Braille on this textile describes the sensation of yellow and is printed using a special dye that forms a relief on the material, large enough for it to be read with fingers.

The following writers have written short pieces about the colour yellow for this pattern: Hans Alfredson, Stig Claesson, Marie Hermansson, Torbjörn Säfve and Thomas Tidholm

**BEDROOM  
PANEL**

**Bedroom**

Touch is immediate and intimate. It offers many pleasures, from the relaxation of massage to the feeling of silk on your skin, or from the comfort of a warm hug to sensual stimulation. Unlike vision, touch involving another person is a two-way process – you feel yourself touching, and that person feels your touch in turn. Physical contact can strengthen our relationships. Why does touch feel so good?

**LABELS**

Fondle Me

**Hands On**

Carmel McElroy and Donna Wilson

2003

Glove fingers reach out from this rug like woolly tentacles, enticing us into its warm embrace.

Braille guide D

Try Me

**Feather Tickler**



Emily Readett  
Coco de Mer  
2002

These feather ticklers tease and stimulate the surface of your skin. Try gently brushing your hand or arm with one, or test one on a friend.

With thanks to Coco de Mer, London

Braille guide E

**'Light as a Feather' Spanking Paddle**

Francesca Bristol  
Coco de Mer  
2003

**'Jade Dragon' – an Implement of Pleasure**

Coco de Mer  
Fabrina  
2004

Designed to tap, tickle, massage or tease, these objects combine a decorative appeal with sexual stimulation.

With thanks to Coco de Mer, London

**Yo Yo Massage Ring**

Paradise Found collection  
Betony Vernon  
2001

**Petting Ring**

Paradise Found collection  
Betony Vernon  
2000

**Finger Ring**

Paradise Found collection  
Betony Vernon  
2002

**Scratch Ring**

Paradise Found collection  
Betony Vernon  
2004

**Horse Hair Body Brush Ring**

Paradise Found collection  
Betony Vernon  
2004

Designed to tap, tickle, massage or tease, these objects combine a decorative appeal with sexual stimulation.

With thanks to Coco de Mer, London

### **Hug Jackets**

Despina Papadopoulou  
Studio 5050  
2004

These jackets celebrate the moment of emotional reunion. When the wearers hug, they complete an electrical circuit causing small lights on the backs to be illuminated.

### **Click Sneaks**

Despina Papadopoulou  
Studio 5050  
2005

These sneakers have audio equipment embedded in them so that footfalls are amplified to create a sense of confidence and security for the wearer.

### **Sensitive Shoes**

Jenny Tillotson  
Shoes designed and made by Steve McIntyre  
2003

The Sensitive Shoes stimulate the soles of your feet as you walk. Reflexology pressure points believed to signal your centre of emotional energy are activated. In this way the act of walking is healing.

Press Me

### **Smart Second Skin Dress**

Jenny Tillotson  
Dress designed by Adeline Andre  
2003

This dress offers health and wellbeing through multi-sensory experiences. It allows you to control your emotional and physical wellbeing, trigger memories, or create personal sensory environments. Stand on the floor pads until you smell different pleasurable fragrances.

This project has been funded by the Arts and Humanities Research Board

### **Intimate Memory Shirt and Skirt**

Joanna Berzowska  
XS Labs  
2004

Joanna Berzowska weaves electronic devices and circuitry into garments so that they may bear witness to social – or anti-social – contact. The Intimate Memory collection uses microphones, pressure sensors and LEDs to betray evidence of a whisper or grope.

**Bebox**

matali crasset  
D.I.M., die Blindenanstalt von Berlin - Berlin  
2000

The Bebox playfully appropriates two horsehair and nylon brushes, transforming them into a jewellery box.

Feel Me

**Suck N Smile Mouth Piece**

Naomi Filmer  
Forum  
2000, repeated 2005

These mouthpieces, made of rubber rather than metal or ceramic, play with our expectations of touch. Inserting the mouthpiece combines the child-like comfort produced by sucking with the sensual act of covering or inserting an object into the mouth.

**Footrest**

Noriko Yasuda  
2001

How often do your feet have physical contact with something other than your socks and shoes or the floor of your apartment? Noriko Yasuda's footrests can be filled with grass, pebbles or sand. The footrests rock to stretch your calf muscles while the pebbles massage the soles of your feet.

Wear Me

**Matwalk**

Paolo Ulian  
Droog BV  
2002

This towelling mat integrates your slippers and bathmat, allowing you to keep your feet clean after a wash as you walk from the bathroom to your bedroom.

Please take your shoes off before stepping onto Matwalk.

**Scarification Dress**

Rachel Clowes

2005

Rachel Clowes prints patterns of tattoos and scarification in flock onto silk organza. Transferring them from the body onto clothing offers the wearer some of the thrill of real body marking.

Stroke Me

**Braille Circle Top**

Shelley Fox

1998, repeated 2005

Shelley Fox researched her Braille collection at the Royal National Institute for the Blind. Incorporating Braille characters into the lambswool felt fabric poses questions about social touch as well as disability.

Lie on Me

**Mutsugoto/Pillow Talk**

Tomoko Hayashi with Matthew Karau, Stefan Agamanolis and Ciaran McGrath

2004

Mutsugoto is an intimate communication device for long-distance relationships. Unlike other more impersonal communication methods like email or text messaging, Mutsugoto explores the language of touch using your body as the canvas.

Press the button and use the ring to draw messages or pictures on your body or the bed.

Please remove your shoes before lying on the bed.

**Sfera**

Hayat Benchenaa and Garikoitz Iruretagoiena

Produced by the Interaction Design Institutevrea

2005

Sfera is radio alarm clock that hangs over your pillow. Reaching up and pressing the snooze function in the morning causes the alarm clock to gradually move higher and higher, forcing you to get out of bed.

Electronics by Massimo Banzi, Gianluca Martino and Yaniv Steiner. Prototype by Edoardo Brambilla. Design advisors: Massimo Banzi, Dario Buzzini, Heather Martin, Yaniv Steiner and Reto Wettach

**BEDROOM FILMS 1**

**Sensual Shiver**

Naomi Filmer

2000

1:44 minutes, looped

Camera work by Nicola Schwartz, editing by Nick Phillips, Model MINA

**Hug Jackets and Click Sneaks**

Despina Papadopoulou and Ion Conostas, Studio 5050

2004

4:34 minutes, looped

**Intimate Memory Shirt and Skirt**

Joanna Berzowska

2005

2:00 minutes, looped

Video editing by Marc DePape

**Strangely Familiar**

**Sfera**

Hayat Benchenaa and Garikoitz Iruretagoiena with Simone Muscolino

2005

1:44 minutes, looped

**BEDROOM FILMS 2**

**Mutsugoto Bed / Pillow Talk**

Tomoko Hayashi with Matthew Karau, Stefan Agamanolis and Ciaran McGrath

2004

5:51 minutes looped

Filmed and edited by Chris Egglestone and Tomoko Hayashi

**OFFICE  
PANEL**

**Office**

From our Apple iPod to our BlackBerry mobile phone, new technologies are changing the ways we relate to our possessions. Designers are exploring the roles our senses will play. Will we engage with objects using sight alone? Is the need for physical contact with products disappearing? Or are designers rediscovering the potential for all our senses to provide richer and more intuitive experiences?

**LABELS**

**iPod Mini (second generation)**

Apple

2005

We use hearing more than we realise when we think we are gaining information by touch alone. The 'dial' on the iPod does not physically rotate. But the user is made to feel it does because of a special sound effect.

**BlackBerry 7290**

Research in Motion

2004

Ergonomists try to make things easier to use. They have given much attention to the design of keyboards and displays. But consumers turn this wisdom on its head, preferring small aspirational products that require new and unusual dexterity skills to operate.

### **Tactile Emotional Pebbles**

Rebecca Capper  
BT & Novel Concepts  
2002

The telecommunications company BT is researching means of sending wordless messages. These pendants grow warmer when they detect an incoming call. Other prototypes transmit body heat for emotional communication.

### **SoMo Social Mobiles**

**SoMo 2: the speaking mobile**

**SoMo 3: the musical mobile**

**SoMo 5: the catapult mobile**

Crispin Jones, Graham Pullin, Mat Hunter  
IDEO  
2002

IDEO's range of mobile prototypes are designed to provoke discussion about the social impact of mobile phones and to experiment with a range of unusual interfaces for these devices.

### **Keyboard**

Eleksen  
2005

The five entirely fabric layers of this keyboard include a layer that conducts electricity when compressed. Finger pressure is all that is needed to record a keystroke. The keyboard may be rolled up for compactness when not in use.

Key Me

### **Bluetooth Virtual Keyboard**

i.Tech Services UK Ltd  
2005

While computer processors, PDAs and displays shrink, the keyboard remains limited by the size of our fingers. This wireless device overcomes the difficulty with an illuminated qwerty keyboard that can be projected onto any smooth surface.

### **Message Table**

Shawn Bonkowski and Dana Gordon  
Produced by the Interaction Design Institute Ivrea  
2005

The Message Table can receive, play and store telephone messages. Callers become impossible to ignore: the longer the message, the higher the box becomes.

Electronics by Massimo Banzi, Gianluca Martino and Yaniv Steiner. Prototype by Edoardo Brambilla. Design advisors: Massimo Banzi, Dario Buzzini, Heather Martin and Reto Wettach

Try Me

### **Airswitch TC**

Two Create  
Mathmos Ltd  
2005

Airswitch lamps allow you to change the lighting in your home with a series of hand movements. To turn the light on or off, slowly pass your hand horizontally through the air above Airswitch. To brighten or dim, slowly move your hand vertically.

Technology by Mathmos Design Studio

Try Me

### **SonicTexting**

Michal Rinott  
Produced by the Interaction Design Institute Ivrea  
2004

SonicTexting explores the relationships between hands, ears and mobile devices, allowing you to write using gestures and sound. Engaging with your mobile device through sound and touch may encourage more intuitive and pleasurable interactions, particularly for visually impaired users.

Electronics by Massimo Banzi and Yaniv Steiner. Prototype by Edoardo Brambilla. With thanks to StudioApe, Gianluca Alessio, Francesco Zannier, Christian Palino and Oren Horev

### **Nintendo DS Handheld Console**

Nintendo  
2005

The Nintendo DS handheld gaming console uses touchscreen technology to enable you to move characters or navigate menus with a touch of your finger. With voice recognition software and multiplayer wireless networking, the Nintendo DS offers a glimpse of what the future of gaming may become.

## **OFFICE FILM**

### **SoMo Social Mobiles**

Crispin Jones, Graham Pullin, Mat Hunter  
IDEO  
2002

4:05 minutes, looped  
Film by Crispin Jones and Rosemary Wallin

**Strangely Familiar  
Message Table**

Shawn Bonkowski and Dana Gordon  
2005  
1:20 minutes, looped

Film by Simone Muscolino

**Super Cilia Skin**

Hayes Raffle, James Tichenor, Mitchell Joachim, Hiroshi Ishii  
2002  
1:55 minutes, looped

Super Cilia Skin is a membrane that can sense and simulate movement. As a display, it can mimic a person's gestures or create visually expressive patterns.

With thanks to the Tangible Media Group, MIT Media Laboratory

**Dis-Armor 2**

Krzysztof Wodiczko  
2001  
6:23 minutes, looped

Dis-Armor is an ongoing public project in Hiroshima, Japan. Wodiczko experiments with prosthetic equipment to assist sensitive communication that may be difficult undertaken face to face. This film shows the wearer overcoming shyness to express their personal stories in a public encounter.

Courtesy Galerie Lelong, New York

**GARDEN SHED  
LABELS**

**Do Hit**

Marijn van der Poll  
Droog BV  
2000

Droog Design initiated the Do Create Project in 1999, exploring how products can engage the user in unpredictable ways. Marijn van der Poll's Do Hit allows you to hit a chair into your desired shape.

Do Hit and Do Scratch photographs; Bianca Pilet; 2000

Scratch Me

**Do Scratch**

Marti Guixé  
Droog BV  
2000



Droog Design initiated the Do Create Project in 1999, exploring how products can engage the user in unpredictable ways. Marti Guixé's Do Scratch lamps have a black surface. Create your own designs by scratching into the surface to allow patterns of light to show.

Feel Me

**Skin-Fold Tiles**

Mari-Ruth Oda

2005

The relief surface of these tiles is fashioned after the folds of human skin. They may be mounted on a wall or placed on the floor.

Braille guide F

Touch Me

**Pleat**

Rachael Sleight

2003

Rachael Sleight folds these latex wellington boots to playfully transform a familiar object.

**SENSATIONS AND PERCEPTIONS AREA  
PANEL**

**Sensations and Perceptions**

This area contains games, experiments and installations that encourage us to think more closely about our sense of touch. They explore how we make physical contact with the world around us and why we perceive it in the ways that we do.

We touch not only through our fingers. Our whole bodies are involved. By trying these games, you will be able to feel a range of sensations that combine to form your sense of touch.

We also tend to use our senses in combination. Things that we think we feel are sometimes as much seen or heard, as our brains mix together incoming signals. Some of the games show how touch works in concert with our other senses.

**LABELS**

Feel Me

**Pebblebox**

Sile O'Modhrain and Georg Essl

2005

Open the box and run your fingers through the pebbles. You may be surprised by what you hear. Close the box and open it again. Does your experience stay the same? The way we interact with objects around us is a richly multi-sensory experience. The Pebblebox plays with our expectations of the sounds objects make when we touch them.

Pebblebox built by Georg Essl and Andy Brady

Braille guide G

## **HEIGHTENED TOUCH PANEL**

### **Heightened Touch**

We all have touch capabilities well beyond those that most of use daily. Deafblind people expect to use touch as a primary means of accomplishing daily tasks. Craftspeople learn to use touch with great finesse in their work. Attempts to replicate human touch sensitivity in computer interfaces are making rapid progress, but cannot yet rival this human ability.

## **LABELS**

### **Potential Beauty**

Jane Harris

2003

3:20 minutes, looped

Subtle tactile qualities are important in fashion design. One of these is drape – the way a fabric hangs. Here, drape is among the properties modelled in virtual reality for this sensuous computer generated film.

Computer graphics by Mike Dawson. Performer Ruth Gibson.

Supported by VICON

Manipulate Me

### **Phantom Omni**

SensAble Technologies

2004

Technologists are keen to communicate touch by means of computer interfaces. Use this stylus to feel the forces needed to lift or push objects on the screen. 'Touching' these objects and moving them around gives a useful impression of depth which normally requires stereoscopic vision. In museums, such equipment will one day let visitors 'feel' precious artefacts.

Please do not rotate the arm more than 180 degrees. Children should be supervised by an adult.

## **The Maker's Touch**

Film edited by Charles Chabot

2005

3:25 minutes, looped

Craftspeople use touch in more developed ways than most of us. It is important in forming and confirming shape. Watching this artist, try to imagine his fingers as constantly passing 'messages' back and forth between the object and the brain.

With thanks to Robin and Nicola Wood

Touch Me

### **Sycamore Eating Bowl**

Robin Wood

2004

Explore Me

### **Tune Me**

e1, Interaction Design Institute Ivrea

2005

Tune Me is an immersive environment designed to encourage you to explore your sense of touch alongside all your senses. It is inspired in part by multi-sensory therapy rooms designed for use by the visually impaired, deafblind and people with learning disabilities.

Tune Me is an immersive conceptual radio. Sounds and light are triggered by tactile interfaces. Changing the 'radio' channel alters the overall space, creating different moods through different visual experiences. Tune Me vibrates, pulses and interacts with the visitor.

Please remove your shoes before entering.

Line Ulrike Christiansen, Stefano Mirti and Stefano Testa with Daniele Mancini and Francesca Sassaroli. Soundscapes by Raphael Monzini, Electronic consultant Massimo Banzi. With thanks to SEFAR – Mesh + Technology, StudioApe, Gianluca Alessio and Francesco Zannier

Braille guide H

## **GARDEN PANEL**

### **Garden**

All the objects in this area respond to touch with scent, sound and spectacle.

Please remove your shoes, explore and have fun.

## **LABELS**

Stroke Me

**Stroke**

Cecilie Frostad-Egeberg  
2004

Stroke your wrists and hands through the top of the grass to produce different fragrances. By stroking different areas of the grass you can blend a range of scents together, creating fragrances to match your mood.

With thanks to Quest International

Braille guide I

Stroke Me

**Interactive Plant Growing**

Christa Sommerer and Laurent Mignonneau  
1992

As you gently stroke the plants, a virtual garden begins to grow. You become part of the installation by controlling the life cycle of these virtual plants. Interactive Plant Growing explores how we can engage more imaginatively and intuitively with digital environments.

This installation contains real plants. Please touch with care.

In the collection of the ZKM Media Museum, Karlsruhe

Play Me

**PingPongPlus**

Jason Alonso, Motoi Ishibashi, Craig Wisneski (IAMAS), Julian Orbanes, Ben Chun and Professor Hiroshi Ishii  
Tangible Media Group, MIT Media Laboratory  
1998–2005

PingPongPlus explores the different ways you can interact with responsive objects around you. It encourages you to cooperate with others and to engage your whole body in physical movement. Play ping pong with a friend and see how the table responds.

Play Me

**Collabolla**

Jennifer Bove, Simone Pia and Nathan Waterhouse  
Produced by the Interaction Design Institute Ivrea  
2004

Play Pac Man in a whole new way. Instead of playing alone, play with a friend. Instead of competing, try collaborating. Instead of twiddling your thumbs, use your whole body. Choose a partner, press the start button and play. Bounce on the symbols located on the Collabolla mat.

Please take your shoes off before using this game.  
Children should be supervised by an adult.

Electronics by Massimo Banzi. Prototype by Edoardo Brambilla. Initial concept in collaboration with Gary Stilwell. With thanks to StudioApe, Gianluca Alessio and Francesco Zannier

Rock Me

**Remote Furniture**

Noriyuki Fujimura  
2005

These rocking chairs are designed to prompt accidental encounters between passers-by in public spaces. Try sitting on one chair while somebody sits on the other. Use the rocking action to 'pass messages' to one another.

Braille guide J

Try Me

**Moony**

Akio Kamisato, Satoshi Shibata and Takehisa Mashimo  
2004

Butterflies are projected into water vapour, creating a sensuous merging between what is real and what is virtual. Try to touch a butterfly, or hold your hand in the mist. The butterflies will react to your presence.

With thanks to IAMAS, Japan (Institute of Advanced Media Arts and Sciences / International Academy of Media Arts and Sciences)

Play Me

**PainStation**

Tilman Reiff and Volker Morawe  
//////////fur//// art entertainment interfaces  
2005

Touching is not always fun. Choose an opponent and battle to win a game of arcade tennis. Be warned, if you lose there will be painful consequences.

WARNING:

Over 18s only.

Not suitable for visitors with pacemakers, existing heart conditions or seizure disorders.

If you lose, it will hurt.

Excessive game play may cause injury.

