MEDIATING OBJECTS
- PHYSICAL OBJECTS IN THERAPY SESSIONS TOGETHER WITH CHILDREN

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The purpose of this work has been to explore if objects can strengthen communication between psychologists and children in therapy. Can objects together with tactility as a tool help us to find and put words to feelings and episodes in our life? I have explored this by interviewing three psychologists on several occasions who work with children. I have planned and implemented a three-day workshop with four children in the age of 7. Working in 3D as a method of sketching and testing has been an important part of the process. The work resulted in a tactile material consisting of 18 objects that have different material qualities. During tests the material has been helpful in order to start conversation and getting help describing emotions. My hope is that this material will continued to be tested and developed.

Keywords: tactility, design, communication, therapy

ABSTRACT

The purpose of this work has been to explore if objects can strengthen communication between psychologists and children in therapy. Can objects together with tactility as a tool help us to find and put words to feelings and episodes in our life? I have explored this by interviewing three psychologists on several occasions who work with children. I have planned and implemented a three-day workshop with four children in the age of 7. Working in 3D as a method of sketching and testing has been an important part of the process. The work resulted in a tactile material consisting of 18 objects that have different material qualities. During tests the material has been helpful in order to start conversation and getting help describing emotions. My hope is that this material will continued to be tested and developed.

Keywords: tactility, design, communication, therapy
Do objects also speak a language? Can they help us to explain or to remember what we feel or what we have felt? These are the questions I want to ask during my master's thesis. The situation I am curious about and that I will investigate is the meeting between the child and the psychologist in therapy sessions. Can objects help the communication between these two parties? What value do objects have in these situations?
INTRODUCTION

WHAT IS WHAT
I have explored an area that I have found interesting. In the work I have been cooperat-
ing with both children and psychologists. One challenge has been to find my way around the various theories and research made within psychology and the brain. Where should I start to read and what is true? One of the psy-
chologists I interviewed put it that “There are many theories and hypothetical models trying to illustrate how the brain works. But basically the more we learn, the more complex it seems. We have divided the brain into areas more or less directly involved in or corre-
sponding to specific abilities (like language) and aspects of for example perception (like vision) and emotion. But the processes through which the brain’s different parts communicate and collaborate in order to create conscious experiences engage in problem solving or form memories are dependent on complex neural networks - and so far quite unknown.”

My work and ideas comes from the conversa-
tions and interviews I had with the psycholo-
gists. It is also one of these psychologists who will test the objects that I have designed.

WHY OBJECTS IN THERAPY?
If you have been through something traumatic the part of your brain that helps you to reflect can get inhibited. To help in the practising of making that part and ability strong again it could help to use tactility as a tool. The psychologist also told that it could be of help for the children that do not have a strong relationship with their parents to remember to practice together with their children for next week’s therapy. The tools consist of three different objects that the child can sort out for example what 3D-dimensional I was tipped off by one of the psychologists to look at the material “Pocket of stones” (picture 2) The picture and informa-
tion about the “pocket of stones” is from the website www.magelungen.com This material is based on the same idea as the cards but they are three-dimensional. On the website it is stated that “Ideal for talking about feelings. They can be used by themselves or with other play therapy materials to open up conver-
sations.” I also looked a bit in to the history therapy and objects. One method and material that I looked at is the Erica material and Erica method (picture 3) The Erica method is based on a theory that a child’s cognitive, social and emotional development is reflected in games. The material consists of 360 toys and two sandpits, one dry and one that’s wet. It involves the child playing in a sandbox during three ses-
sions. When developed the material they made a book to the material. The psychologists ana-
lyze the child, how the child is playing; does the child choose wildlife animals or farm animals? How does the child start the game and how do the child leaves the game and so on. I felt very skeptical towards this method, can you really read in information based on children’s choices of toys and the way that children play? During the first interview with one of the psycholo-
gists she told me that this is a common misun-
derstanding. In the seventies most psycholo-
gists stop to use the method. It was difficult to analzye the child according to the model that followed the method. The same psychologist told me that she use the material because it is wide range of toys that’s practical. With the wide range of toys as a tool the psychologist and the child can sort out for example what happened in a specific situation.

Other materials that are used were different stressballs. In addition to the already existing material two of them had also made their own material to help them explain and commu-
cinate better with their patients or explaining, for example simple illustrations, things made of cardboard cups and gadgets purchased in toy stores. When I asked if there is a need for more material in therapy I got the answer yes, and it feels like an area that has a lot of excit-
ing things to explore for a designer.

INSPIRATION
At the beginning of my project, I went on a study trip to the United States. There I met Doremys Diatta. She did her thesis in 2014 (picture 4) She made tools that would help parents to remember to practice together with their children for next week’s therapy. The tools consist of three different objects that were placed in the homes. She writes in her in-
troduction “Objects are evocative and they’ve repeatedly shown us they have the power to bring about complex thoughts and emotions, and affect our wellbeing.” It was interesting for me to read Doremys report and hear her thoughts about the meaning of objects in that context. We also talked about how she had included children in her work. She worked with a team of psychologists, where she could sit behind a glass wall, she could watch the therapy but those who had the therapy did not see her. Another person who has been inspirng is Arild Berg and the project “The essential dialogue” (picture 5 and 6) It’s a study in how art objects can help to create a dialogue with older people who have reduced mental health. The work was performed on elderly residents in Norway. They investigated whether these art objects could help create conversation, this by placing several different objects around the accommodation. One of the items that I found particularly interesting was a painting: it was not the painting itself, but the location. The painting was placed far down on the wall at a door where paintings are not usually put. This is to create something unexpected. This painting apparently created several discussions. The unexpected, or to cre-
at tone is an ingredient I think could be of value in my work.
Three psychologists have been interviewed during this work. All three of them are working with children. Two of them work at "Bluf" (Barn- och ungdomspsykiatrin), where one of them work at PBU targeting refugee children, and the third one is working at Erica Stiftelsen here in Stockholm. They all had stories and ideas that crossed each other. I found four different tracks that crystallized rather quickly that I explored. These four tracks had the working titles Monsters, inside and outside, estimation, and Material testing.

After exploring the four different tracks I decided to continue with the track “material testing” since it was the track that was the most exploratory.

Material testing
During the interviews with the psychologists, we talked about if some of them are using any physical material today. One of the psychologists told me that she almost cannot pass a toy store without going in, she’s always looking for something that might help her and the children when they talk to each other. Right now she was looking for something that feels “disgusting”. One of the psychologists told me that she always has a basket close to her and the patient with various “stressballs”. Among these stress balls there’s one stress ball which is especially popular and quite often get taken from the clinic in secret. The same psychologist also told me that she sometimes gives the kids their favorite “stressball” to take with them if there facing specific challenges.

This anecdote triggered me as a designer. It felt like an area where there is a lot to explore and where a designer would be able to contribute with knowledge and ideas together with the psychologist.

I wanted to explore what the psychologist said when she was talking about the different materials and that she was looking for something “disgusting”. My way of exploring this was going in to the workshop with the aim to make copies of the same form in which the objects diversity and their own qualities was found in the material.
To understand the different objects that was made in the workshop better named as humming beans I exhibit them. I placed them in a row on a long narrow podium. On the podium you could read the text:

1. Pick a humming bean and put it on the podium behind
2. Write one word that describes your feeling towards that humming bean
3. take a picture of it with the disposable camera.

On the next page, I have done my own analysis of the humming beans to clarify for myself what they mean or say to me. What emotions do they evoke, what make them different or equal from each other. I have included the words I got from the workshop in the exhibition.
**Material:** silicone with low curing agents in silikon

**Technique:** molding

**Weight:** 179g

**Surface:** harsh and blunt

**Characteristics:** It’s heavy. Out of all the humming beans I’m least familiar with is this one. It’s not cozy to hold. I feel a bit like a want to throw it, perhaps because it resembles a stone?

*Words:* Själten / Meteorit / Hurtful & Heavy

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**Material:** processed glass

**Technique:** blown and then processed with an agent

**Weight:** 173g

**Surface:** shiny, glossy and smooth

**Characteristics:** At first sight it captures me, maybe because it looks like silver and mirror, it’s shiny. I want to pick it up to see my self in it. When I hold it it’s colder and heavier than I think it would be.

*Words:* Tomorrow / $ Ballin $ / Kal

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**Material:** silicone and stone

**Technique:** molding

**Weight:** 101g

**Surface:** matte and smooth as in “this stone is really smooth”

**Characteristics:** For me this humming bean is almost mute. I think it has to do with the material, the plaster doesn’t make me curious. But if I hold it a bit longer in my hand it gives me a little bit of peace.

*Words:* Safe / Complete

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**Material:** Acrystal and stone

**Technique:** molding

**Weight:** 168g

**Surface:** both glossy and matte

**Characteristics:** I want it to be shinier. I wanted it to remind you of plastic. You can see the mold that I have used starting to get worn, the humming bean has a scar from where the mold has its split. It has some weight, which I like. I do not know how this humming bean would cope if it was to be thrown into a wall, maybe chips would fall off.

*Words:* Kalt / Death / NO

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**Material:** Acrystal

**Technique:** molding

**Weight:** 109g

**Surface:** matte and soft

**Characteristics:** Since no one has written anything about this humming bean I feel a bit sorry for it but I also makes the bean a bit boring. It’s one of my friends’ favorites, so that makes me like it a bit more.

*Words:* No comments

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**Material:** transparent glass

**Technique:** handblown

**Weight:** 179g

**Surface:** smooth and cool

**Characteristics:** Transparent, I can see how my fingers are holding on to it. There is a hole from which the air has been blown into the bean. I know that glass easily breaks so I’m careful when I hold it. But it is also heavier than I thought so it maybe it’s not that fragile?

*Words:* soules / Sparkling / clean & calming

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**Material:** silicon and stone

**Technique:** molding

**Weight:** 172g

**Surface:** sticky and rough

**Characteristics:** It’s both hard and soft at the same time. The silicone makes the core of the bean soft but the stones makes several specific harder locations, the overall impression becomes almost prickly, would be okay even if I would throw it on the floor. It would take more damage by someone intimately scratching on it. The stone lives a little bit dangerous since the surface invites me to scratch on it.

*Words:* Phallicsymbol / Lagom / Sticky & Gross

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**Material:** Silicone

**Technique:** molding

**Weight:** 109g

**Surface:** matte and soft

**Characteristics:** When I hold it it’s colder and heavier than I think it would be. When I hold it it’s colder and heavier than I think it would be.

*Words:* Tomorrow / $ Ballin $ / Kal
WORKSHOP

One thing I have had to relate to during my thesis was how to include children in this project. To call and set up an interview with a psychologist felt neither difficult nor complicated. To do the same phonecall to a child would feel both difficult and complicated. For ethical reasons I can not be the one to test my ideas on the kids that the material is aiming for. So how do I include children in this project? I don’t want to leave them out. After dwelling a bit I came to the conclusion that it might not have to be specifically those children in the therapy room. I think only meeting a smaller group of children and talk could teach me a lot if adults are experts in children then maybe children are experts in adults! I have to include them in my project and let them teach me; nevertheless I guess that children probably are experts on children? I decided to visit the school where I previously worked. There I meet with four children, two girls and two boys who are eight years old. Together we did a workshop where we talked about the emotion sad. The workshop was made in five steps.

Step 1 – What’s the emotion?
In order to talk about the emotion sad without them getting the feel that I was sitting with answers and expectations I told them that I have found an old book. The book was worn and had only one page left. I wanted to know what the book was about.

After we had read the text together we started talking about how a person in the text was feeling. We soon realized that the person was not happy maybe the person was sad. After that we started talking about how it feels to be sad. I wrote down the thoughts they had on the board.

Step 2 – Humming beans
I took out my humming beans. I asked them if sad is one of these humming beans here which is it? They picked the blue soft one and the hard white one made of porcelain with spikes. The blue and soft one they chose because you don’t have the energy to do anything when you are sad, it feels like you do not have any muscles. The white porcelain one with spikes they chose because when you are sad you do not want everyone to ask you all the time how it is, you want to be left alone. The white porcelain bean has a hole in it, its there due to how I manufacturing it, it didn’t have a meaning to me but one of the kids put the hole to his ear to the listen to the bean. He told me that it sounded like the ocean, which also felt a little sad.

Step 3 – How does sad look?
I told them that I would like to create “sad” if sad was something living. They all got a piece of clay and pencil and paper. Together we talked about how “sad” could look. It should have a crooked body language. One of the kids said it would have spikes to protect it. We also decided that the blue color should be used for sad because it’s dark so that feels “sad” and its like water and water is like tears.

Step 4: How does sad sound?
My idea with this part of the workshop was that we would talk about where sad lives, if sad is something that’s in your body? We didn’t really get there. It was more focus on building and painting.

Step 5: How does sad sound?
We talked about how sad could sound. The first one of the kids came up with was to blow up a balloon and let the air out slowly so that the balloon almost whisper. After this we went out to record sounds. We started to walk around in puddles; we waved plastic bags in the air to catch the wind. One of the children told me that her friend always scrapped her foot against the ground when she got angry and sad if they were out playing, so we recorded feet scraping against the ground.

Reflection
I got a lot out of the workshop and I was surprised how detailed comments and ideas the children had while working. I am also happy that I was there three days in a row and worked. It meant that there was room for improvisation and certain things could take longer time and some things went faster than I thought they would.
FINDING MY FRAME

Size and form
Along with the psychologists I interviewed, we have been talking about scale. We have played with the idea that the objects might be something that you could explore with your whole body. One of the psychologists thought that this could be something that’s good, but it would also be difficult. They seldom have these premises in health care. For it to become a tool to help them, it must be something that’s practical. I asked her to define practical, and for that’s a material that you can go and get and then when you’re done you can put it away again. During one of the interviews one of the psychologists said “A problem with any therapy or often become a problem is that many children and teens feel that it is so demanding, tell me how you feel and so on! An adult sitting there with the power and asking questions.” So how can design help to even out the balance of power and lift the weight of the child’s shoulders to perform and doing and answering in the “right” way? Here we could combine the storage and the practicalities of the objects at the same time as we try to erase a bit of the power structure. I think that the physical act in taking the objects and putting them on the table has something to it. That moment can become something important, almost like a ceremony and the psychologist are doing together. How this material will be packaged is not decided but let’s say it’s a box with a lid. I think the little ceremony and the movement of opening the lid together can create a “we” and maybe curiosity.

So exactly how big or small should the objects be? One of the psychologists said a problem in making them too small because the children’s fine motor skills vary. The same psychologist would test the material with children from four years old and up, without an actual age limit. Another one of the psychologists is working mainly with teenage boys. During the workshop I had with the four children at the school as earlier mention they investigated and explored the objects by picking them up from the table and put them in their knee and so on. From my experience from how the children explored the objects combined with the information that I got from the psychologist I decided to frame the size with not smaller than a four year old could hide the object in one hand and not bigger than a four year old would need two hands to pick the objects up while exploring them. The form of the objects are based on an assumption that most people will explore the objects by touching them with their hands and maybe pick them up to hold them. For the objects to become comfy in the hand the shape is made without sharp corners. There’s no up or down in the object, they don’t have one way of standing on to the table.

Color
The colors of the objects are various shades of dark blue, white and black. If you image google “toys” you get images of toys that mostly have primary colors. It’s important that the objects are not perceive as toys. Partly because there are not toys, but also for the sake of curiosity. If the objects where to perceived as toys I don’t think that they will be investigated in the same way if the objects don’t look like “kiddish stuff” and not as “adult stuff!” I think it will be easier for the child and adult to explore them together. The object does not belong to any of them or to both of them while they are exploring. For this material to become something that the child and the psychologist could investigate together it’s important to get rid of right and wrong not only when it comes to the mood in the room but also when it comes to the objects. The objects should be as open as possible and your own associations to the object is what is important. I don’t want to make a red object that will be the “angry” object or a blue object that will be the “sad” one.

In the article “How do materials obtain their meanings?” Dr. E. Karana (2009) writes in her conclusion “No simple rules exist for explaining meaning-material relationships. In other words, it is not possible to locate a design method that will guarantee material “X” will evoke meaning “Y” in product “Z”.

Material
As mention before one of the psychologists told me that she was so something for something gross right now. This sparked my interest and was one of the reasons that I started making the “material testing”. Therefore, I asked her again the next time we met if she elaborate on that, she answer “Soft stuff that feels smooth and comforting it’s not difficult to find, there is a lot to choose from with all the stuff toys and fabrics. But it’s more difficult to find stuff that is angry, disgusting, gross and sticky. I was looking for something like that because sometimes you have that feeling that something is stuck on to you and that you can’t get it off!”

In the book “The Big Book of Gross Stuff!” Bart King asks if I as a reader can see the connection between the words; clammy, dark, slimy, sloppy, gooey, greasy, gummy,icky, moist, mucilaginous, mushy, oozy, slimy, slippery, squishy, sticky, tacky and viscous…

He then writes “One way or another, all of these words are wet, or at least damp. And there are a lot of them. The only dry gross words I can think of are scaly and a few words that mean “filthy” (e.g., dirty, grungy, paper). Then there are general-purpose gross words like vile, noxious, and abhorrent. But other than that, gross means wet!”

One thing that seems to unite “gross stuff” is something that is moist and loose. Maybe this makes us feel grossed out because it’s difficult to control something that is moist and loose! You don’t know where it ends and where it starts.

The choice of material used to create the different objects vary depending on what qualities are trying to be captured in the object. My frame for the materialisation for the objects where as the psychologist said “angry, disgusting, gross and sticky” and opposite like soft and hard, smooth and rough. Both in theme self’s but also comparatively to each other.
FIRST EVALUATION

It was made clear that one or two of the materials tested were too heavy. The psychologist envisioned that this material would be used in an early stage of the therapy when she and the child get to know each other. At this stage she don’t know yet if there are things that can trigger an outburst that can become physical. Too heavy stuff is not to wish for if the child get an impulse to throw the object. Glass and porcelain is perhaps also not a dream material when it comes to such situations. Secretly I want to pretend I did not hear that. One of me to work more with this type of material.

The other reason is that I think you hold for example a glass object differently from how you would hold a silicone object. You know from experience that glass is fragile and you know what could happened if you drop it, that feeling for an object based on previous experience might be difficult to find in other materials. Anyhow the therapy must be conducted in a safe environment where no one gets hurt just because someone shows how angry that person is.

After this new feedback I went back into the workshop. I decided to go down in size since the first size is a bit big for a four year old hand. When I look at the object from the second round the look a bit num. Both the first time and the second time in they workshop I made the objects more or less the same size, partly because I had an idea of how they would be in the hand but also because if the size would vary in the objects I would give the objects additional meaning. Why would the small object be the hard one and the big object is the soft one and so on? This decision does not make a dynamic as a group, they look num. After looking at Mia E Göransson work I decided to see if mixing the objects from round one and two would bring some thing to the group of objects. For me they become more dynamic as a group after doing this, I think the variation of size helps.
The objects where shown at the exhibition in/on a table. The table consists of a tabletop that has squares that are cut out from it. Then the tabletop is dressed in a stretch fabric. This makes the object rest in the table and you can get a hint of the objects weight. The inspiration for the table was how stones in stones collection sometimes are shown, where every stone has their own space and information. There was an idea to make different sizes of islands in the table instead of the squares; this would allow you to group them, and maybe that would invite people to more freely explore the objects. I decided to go with the squares because I felt that they deserved a square each, it made them look more valuable and worthy of time. I also had an idea that if they were in rows you would touch all of them if you started to touch one and A lot of people in the exhibition also said “I don’t have to touch every one of them since I touch one”. Since one stakeholder in this project are children I wanted it to be accessible for them as well. One idea was to have the tabletop on the floor and skip the legs on the table. But most of the visitors that came to Konstfacks exhibition are grownups and how many of them will get down on their knees to explore? Instead I build two stairs for the children so that they could reach the objects. This also help to signal that it’s okay to touch the object.

When I watched my part of the exhibition at a distance I noted that most people didn’t dare to touch the object. They look down on them and maybe touch the table or one object with a finger in secret. When I was standing there and telling people that it’s okay to touch the object they often seemed relieved and happy and started to touch the objects. People often started to touch the object that was closest to them and then they moved on. Many where surprised when they touched the table, they thought it was going to be made of wood, and that I had carved out cavity in the table. I was surprised by this but also glad that people were surprised and wanted to touch the table, it was like a hello in to the objects. The table was going together with my project that is a lot about tactility. It was fun to watch people touch and interact with the table and mostly the objects. I know the objects so well so to see someone else touching them and then saying “I that this one was going to be hard but it was soft” and so on was educational for me. I felt like got a deeper understanding for the objects. The ones that got the most attention was the one with the longest tentacles, the one made of latex and potato flour in it and the softest one made of silicon.

It seems that the one with the longest tentacles (Picture 1) attracts people to lift it up because of its expressive look. It divide people in two groups. Half thought it was nasty and disgusting and half seemed to like it as it was something that has a soul, people have reference to the ocean. I told one man that was looking at the object that he was allowed to touch it if he wanted to. He told me that has OCD (Obsessive–compulsive disorder) so he knows that would not be good for him. I ask witch one he would touch if he would touch one and also witch one he the least would touch. If he to touch one it would be the one made of glass, he told me that he knows how it would feel and that he can see the whole object, no surprises. The one that he would least touch was the one with the tentacles. He didn’t know what it was made of and wasn’t sure on how it would feel. I think that the irregularity in this object makes in incalcuable witch possibly make people insecure which makes the object a bit scary. Some children didn’t want to touch it either. The other two objects are not that exiting when your look at them. If you compare with the glass object for example that got feedback that they were beautiful. This two object became center of attention when someone touch them. People often told the one that they were walking around with looking at the exhibition (Picture 2) with to touch it. The one made in silicone felt like skin according to a lot of people. They also told me that it felt like it became a part of the hand liked it disappeared in to the hand so that you forgot that you still was holding it. I got the feeling that people liked it, that it was pleasant. The one made in latex and potato flour (picture 3) was more a mixture of reaction, people didn’t really like it, it was more unpleasant. It was surprising to people. A lot of people thought that it was going to be hard and some people said that they didn’t know what they expected but it was not this.

The way I have exhibit does not tell you that the objects are made for something and what that something is. I thought of building a room that would make people think of municipality when they stepped into the room. After working for the municipality for years, one of my experience is that this is a machinery where decision making and development sometimes takes a long time, everything has to go through different instances before decisions can be made and lack of money is often a problem. They psychologist that I interview for this project all worked for the municipality and they all told me that there was more to wish for when it came to space and material when conducts therapy but lack of money is often a problem. So to build this room where it feels like time is standing still and then put the objects in there I think could make the objects pop and also speak about the situation. I decided not to go with this idea since number one my list over what I wanted out of the exhibition was that I wanted people to touch the objects. By building a room where you have to step in I think make you lose a lot of people and also the question of lack of money and space in healthcare has not been my driving question. So I decided to put the objects in center and then talk to people about the objects and their function.
DISCUSSION AND REFLECTION

I don’t see this as a finished material. This has been an exploratory design work in a field (child psychology) where new material is needed. I see myself flagging for the possibility to work with tactility as a tool when it comes to talking about feelings. A number of objects have been made that now can be tested by a psychology. After this a valuation need to be done. One important part of this tactile material that I haven’t raised is the pedagogical strategy when using these objects. How will this discussion and exploration go about? That in it self is an important part that also needs its time for trial and error. And maybe that part goes hand in hand while evaluating the objects. Objects + method = something. Maybe they will adjust and change in relation to each other? On page 18 I wrote about power structure between the psychologist and the child in therapy and how design maybe could lessen this in the design of the storage for the objects. Due to the time frame this is still unexplored. I still think the design of the storage could be a helpful tool when it comes to even out the power structure. These by designing something that encourages them to explore together. After the interview with the psychologist several different ideas and situation came up. One idea/ situation that I worked with for a while is that some children have a hard time to understand why the inside and the outside not always are coherent. Why doesn’t it show on my face that I have anxiety when I look at my self in the mirror? I would like to explore how the design of the storage for the objects could help the psychologist and the child to meet on the same level, but also to see if the design could to say something about the inside and outside, how they are different but at the same time really liked together.

During the exhibition I had conversations with several women that used to or still work in healthcare. They saw new areas for the tactile material. One of the areas was for people with dementia. It would be interesting to put this material in a new context. If this context would be with people that have dementia then maybe I could also be there for the interaction. That would be a great learning opportunity for me. Other suggestion that has been made during the exhibition is to work with sighted and blind people. One woman also suggests that it could be a material for practicing the ability to feel when your hand and skin touch something. She had to teach her body that knowledge again after she had a stroke.

One thing that kept this project interesting for me was the collaboration with the psychologists. During the first meetings it was me who asked questions and listened and learned a lot. During meeting two I got to show how I had interpreted their knowledge by materializing their knowledge. That’s when it really felt like an exchange and collaboration they got something back. It felt like that made us a team and together we could take the next step and continue the discussion and idea generation.

The day before the presentation I went back to the psychologist that had borrowed the material to test it. When I got the material back we had a quick talk about the objects and if they had been to any help. It had work well with most of the children she had tested it with, but for some children it more became fascination over the objects, which did not lead to the conversation she had wanted to. The two most popular ones were the spiky one made in porcelain and the second softest one made in silicon. I don’t know what they talk about or how she presented the material for the children. When I had the workshop at the school the children also choose the spiky one made in porcelain and the softest one made in silicon. I found it interesting that the same and the very similar object became the most talked about on both occasions. I do not know what that means or if it means something. These kind of small discoveries make me wanting to continue with this exploration together with a psychologist.
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