

Tactile Realities.

Tactile Realities, **Gemma Leigh Yeomans.**

Name: Gemma Leigh Yeomans

Title of Extended Essay: Tactile Realities

Student Number: 1901204

BA Course Title: Surface Pattern Design and Textiles

Word Count: 5399 Words

Supervisor's Name: Julia Lockheart

Introduction.

This is an extend essay which investigates tactility and how tactile engagement influences one's internal and external perception. I will research the significance of touch in our everyday lives, the creation of physical and mental barriers caused by a lack of tactility, and how touch can change how we distinguish the real from the non-real. In this Independent Project I will explore theories by Juhani Pallasmaa, Rosalyn Driscoll, Tim Ingold and Roland Barthes. Plus, I will support these theories through case studies and analysing artworks by Olafur Eliasson, Ryan Moule, Rene Magritte and Jan Koen Lomans.

Tactility.

Tactile or tactility originates from the Latin word 'Tactilis' which means "that may be touched, tangible" (Lewis and Short, 1879, p.151). Tactility or touch "allows us to perceive objects as smooth or rough, as warm or cold, as light or heavy" (Mika and Miika, 2018, p.91). Tactility is often associated with sensations involving just the hand when, in fact, tactility involves the entire body. Martin Grunwald (2004) explains that our entire body is covered in an estimated six million to ten million tactile sensors and tactile awareness can be a passive sense of an external factor such as change in temperature or pressure. Tactility is a "mode of perception and expression wherein all parts of the body commit themselves to, or are drawn to, a relationship with the world" (Barker, 2009, p.3). We are constantly interacting with the world through touch, and this is how we form relationships with people and the world around us. Through tactility, we understand the shape of our favourite coffee mug, how its comfortable sits in our hand and how it fits to our lips when we take a sip. We form a relationship, a tactile understanding of the object. There is an element of reciprocity in touch as "the sensitivity of touch regarding objects is dependent on our complex sensitivity of our own bodies" (Mika and Miika, 2018, p.91) which means that while a person is touching an object, it is important to consider that the object is also being touched. The tactile engagements that we have with objects and how they respond to touch will influence the way in which we understand the object.

Despite the usefulness of touch in our everyday lives, there is an underappreciation for the sense of touch in modern Western culture. According to Elizabeth Pyle, "in Western thought... there was traditionally a hierarchy; the higher senses being sight and hearing and the lower senses taste, smell, and touch" (Pyle, 2007, p.14). We are a society obsessed with superficiality and "instead of experiencing our being in the world, we behold it from out-side spectators of images projected on the surface of the retina" (Pallasmaa, p.30, 2005). This implies that we view the world as a series of images rather than and a physical reality which can be interacted with. Despite the general hierarchy of senses in Western culture placing sight above touch, the eye processes what you are seeing through the brain which relies on touch. The "retina is the interface between the optical projection from objects...what matters is the relation of the brain's visual signals to those from touch. Indeed, without touch retinal images would have little or no meaning" (Gregory, 2015, p.53). This implies that the images projected onto the eye are then processed through the brain and the information is understood through past experiences with touch. For example, I can look at an object with a smooth surface and know that my hand would feel a flat, texture-less surface if I were to touch the object because I have learnt this through past experiences with similar objects.

Tactile Realities.

Therefore, this would imply that our early tactile experiences are the basis of our sight perception and understanding which would make touch more important than sight. Recent changes in society and our daily lives would agree with this.

Due to the recent and ongoing Coronavirus (Covid-19) pandemic, which caused a deprivation of touch and close contact, there have been many changes to the way in which people perceive touch and physical contact. An article by Durkin, Jackson and Usher (2021) explains that touch is an essential part of nursing and care because it is used to establish relationships and provide comfort. The authors explain that due to the highly contagious nature of Covid 19, Nurses and other National Health Service (NHS) staff needed to increase their use of personal protection equipment (PPE) during the pandemic. The physical barriers of PPE such as gloves, visors and masks create not only a physical barrier but also an emotional barrier between staff and patient. However, it was not only in hospitals and other care giving settings where these emotional barriers occurred. The Covid-19 social distancing and 'stay at home' restrictions meant that many people were left isolated without physical touch for weeks and even months. The lack of social and physical contact has led to an increase of wanting to give and receive tactile engagement, this is also known as 'touch hunger' (Durkin and Jackson and Usher, 2021, p.4-5). Therefore, tactile engagement is a key aspect to care giving, and to our lives in general, touch is a form of communication that speaks louder than words. Touch is how we can show comfort, care and kindness. However, the use of PPE meant that the warm care of the hand was obstructed by cold rubber gloves. The disassociation from the sense of touch starts to disappear and a new optimism for tactility has emerged

Touch is used as a communication method for helping others to relieve anxiety and stress so although the Covid-19 restrictions have a positive effect in preventing the spread of the virus, these protective measurements had a negative effect on people's mental well-being due to being deprived of physical interaction. Touch is an essential part of our daily social lives and having this taken away has created a new appreciation for the tactile.

Barriers between Art and the Self.

When visiting an art gallery, there is a physical distance between the self and the art. The pieces clad with large glass cabinets or hung on the wall behind rope barriers. This distance is not only physical but also psychological. Pyle explains that the reason for such barriers were originally conceived for preservation and security. There is a hierarchical reasoning for this distancing as the artefacts were considered, by elites, to be too valuable to be trusted with people of the 'working class'. The upper-class population believed that the working class were dirty and would therefore damage or steal the objects (Pyle, 2007, p.16-17). Roland Barthes describes the associations between clean and wealthy as a mythology. Using detergent advertising to explain, he writes "*Persil Whiteness*... it calls into play vanity, a social concern with appearances, by offering for comparison two objects, one of which is *whiter than the other*" (Barthes, 1973, p.36). Barthes is suggesting that our internalised ideologies of clean meaning wealthy and dirty meaning poor stem from commercial advertisements pushing ideas of dirt being evil and whiteness as a sign of purity. The dirt or badness is both physically and metaphorically 'washed away' by the detergent. Due to these old-fashioned prejudices and the internalised mythology, the public have had to and continue to suffer from touch-hunger.

It is not possible to fully realise a piece of art without the use of touch, as Rosalyn Driscoll discovered explaining that "when I looked it felt cold. It felt warm when I touched. You can't tell how it feels by looking at it" (Driscoll, 2020, p.16) There is an emotional factor to touch engagement that cannot be understood through sight alone. This is evident in our everyday use of language as "we say *I see* to mean *I understand*. We say something is *touching* to mean *I am emotionally effected*" (Driscoll, 2020, p.13). We often use metaphoric language like this in our everyday use of language because metaphors are "tied to metaphorical concepts in a systematic way, we can use metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities" (Johnson and Lakoff, 2003, p.14). This means that we understand and perceive through experience and communicate the experience through our use of metaphorical language. We use metaphors to explain feelings that transcend description and instead require metaphoric language. If I can only 'see' the object, I can only understand the work on a surface level. Looking at a painting from a distance, I 'feel' nothing. I only see an aesthetically pleasing scene of colour painted across a canvas. It is no different from looking at an advertisement poster spread across a billboard above a busy road. Especially when behind glass as the work becomes even flatter and unreal with the distorted perspective added by the glass. However, if I could reach out my hand and feel the piece, I would be able to feel something. Physically I feel the texture left behind by the artist's brush stroke and my hands can follow the direction of the strokes. Emotionally, I feel the efforts and sentiments left behind by the creator.

It is not only in a gallery setting where we find physical and mental tactile barriers. In fact, one of the biggest contributors to this issue is the machine. As previously mentioned in this essay, modern Western culture highly values visual content and aesthetics. This has become more and more evident as our technology develops. We live in an age where technology has brought endless amounts of convenience to our lives. The growing development in technology has created great advances in all sectors of life including medicine, education,

economy and even design. The design world has changed dramatically over the last century with CAD (computer- assisted design) becoming a necessity in any and every design related line of work. As an artist, I frequently use CAD software such as Adobe Illustrator, Adobe Photoshop and Procreate. These types of software provide designers with a quick, efficient, and convenient way of working which is why it is often favoured over traditional techniques. However, there are issues that occur when using CAD, especially regarding the planning and production of architecture. In 'The Craftsman', Sennet points out that there are certain issues that occur when paper and pencil is replaced by a screen. One issue is that the "simulation is an imperfect substitute for accounting the sensation of light, wind and heat on site" (Sennet, 2009, p.43). The simulated environment on the computer limits our perception because it cannot express the tactile components of the physical site such as temperature and textures. To add to this, Sennet says that "the tactile, the relational, and the incomplete are physical experiences that occur in the act of drawing. Drawing stands for a larger range of experiences..." (Sennet, 2009, p.44). This implies that the tactile act of drawing is an important part of the designing process as it is how the artist will develop their work.

The disconnect created by the screen is not only evident in the designing process but also in the production results of modern architecture. There is an "inhumanity of contemporary architecture... as the consequence of neglect of the body and the senses" (Pallasmaa, 2005, p.21). In order to explore how CAD has influenced architecture, I have looked at two local examples in Swansea. Along Orchard Street in Swansea city centre, there are a variety of architectural structures from early to modern. The Oldway Centre (2019) is a recently developed block of student flats, owned by company Omnia (Dalling, 2021), and a prime example of modern architecture (See Fig One). The exterior of the building is clad in grey, silver and orange tiles and the windows follow a systematic pattern across the facing. The blocky structure of the building, with its flat and geometric design, makes it look like a digitally generated image. There is no depth nor dimension. This is a complete juxtaposition from the nearby Alex building (See Fig Two and Three), formally the Swansea Central Library, now an art school of the University of Wales Trinity Saint David. This building was designed by Henry Holtom in a classic Italian architectural style and opened in 1887 (Heylibraries, n/a). This building, yet recently modernised and refurbished, most notably with a geometric glass entrance, still retained its artisan details such as the ornate arched doors and windows. There is something so special about the complex details found on the Alex Building. The precise line work of the smooth stone against the rough bricks. It is clear that a great deal of thought and consideration has been involved in the creation of this building. The sensitive tactile details, appealing to both the hand and the eye, give the structure a life of which the Oldway Centre lacks. The Oldway Centre is simple and was made for only serving the purpose of providing accommodation for students, for being a commercial building. It is a perfect example of what Juhani Pallasmaa calls a "ghostlike apparitions" (Pallasmaa, 2005, p.34) with its cold and unwelcoming reflective surface giving it a dead-like appearance. Due to modern commercial buildings most often being created using CAD systems, they lack tactile value which causes us to perceive the buildings as alienating and detached.

Tactile Realities.

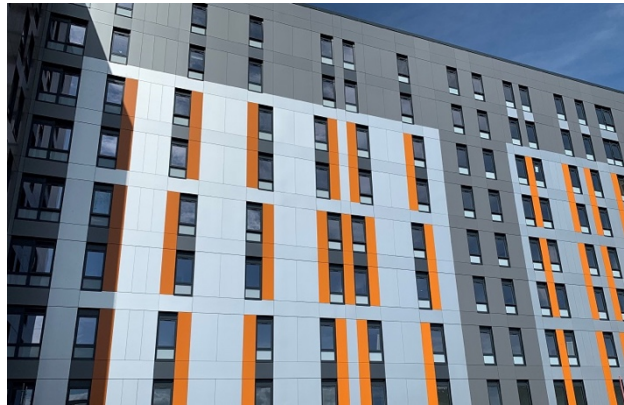


Fig One



Fig Two



Fig Three

Modern architecture, and modern design in general, lacks tactile consideration. Everything seems flat and two dimensional, most modern construction and modern products are made to be functional and not personal. This is because contemporary industry has created a disassociation between the products that we have readily available at our fingertips and the receiver of the final product. We “remove the cellophane wrapping and there it is – the bacon, or the razor blade, or the pair of nylons. Modern industry...bars us from taking part in the forming of materials and leaves idle or sense of touch” (Albers, 2000, p. 69). Despite the usefulness and connivence of contemporary industry, it is also creating barriers between the complete product and its relationship to the self. The layman purchases a product and uses it without any consideration for how the product came to be, all the hands that were involved in the products creation seem to vanish behind cellophane wrapping. These kinds of industrialised products appear as ghostly because of the lack of human exchange with said products means that its humanity is removed. Without that expression of tactility made by the human hand, the product appears as ghostly, as dead.

Breaking the boundary.

Despite the increasing detachment we feel from objects around us and how this is creating emotional barriers, these boundaries can be broken through the use of tactile intimacy. When faced with a material object, there is a physical distance which causes an emotional distance. Tim Ingold (2013) undertook an experiment with his class where, over two sessions, the students were to explore some found materials. In the first session, the students were asked to gather and carefully investigated the materials. However, in the second session, the students were asked to engage tacitly with the gathered items so the students mixed, smeared and spread the materials. Ingold noted that in the first session “it was as if we had worn protective gloves...” (Ingold, 2013, p.18) and then described the second session with “on the other hand, the experience of tactility was all about grain and texture, about the feeling of contact between malleable substance and sensitive skin” (Ingold, 2013, p.18). This experiment describes how the way in which we interact materials can affect our perception of them. When inspecting the objects, Ingold likened it too wearing gloves which implicates that there was a feeling of separation, similar to the feeling of distance which occurs when observing a piece of fine china behind a glass encasing in a gallery or museum. On the other hand, when given the opportunity to feel and mix the objects, Ingold and his students were able to truly experience the materials. They could observe how the materials felt through touch and how they reacted to this touch. The tacit interaction with the materials changed how they thought of the objects, the metaphorical glove, representing emotional distance, was now gone.

In recent years, artists have recognised that there is a distance that occurs between art and the public in a gallery setting and therefore have pushed the boundaries to create interactive pieces of art. One example of this is the work of Olafur Eliasson who's work often breaks physical and emotional boundaries between people and art. The example I will describe is his exhibition called 'Your Waste of Time' (2006). Eliasson is an Icelandic artist, highly recognised for his contribution to climate change awareness in the world of art. Eliasson (2017) describes the exhibition as consisting of “several blocks of ice from Vatnajökull...the blocks were transported to the Berlin gallery neugerriemschneider, where they were exhibited in a refrigerated space. According to Rosie McLellan (2017) the purpose of Eliasson's exhibit was to “bring the visceral reality of human-driven climate change to the attention of the audience through a sensory engagement with ice”. Eliasson has brought physical pieces of ice from Iceland to be viewed and tacitly engaged with by the public to externalise and communicate the issue of climate change. The ice blocks, now taken from their natural habitat and into an enclosed room where it is now able to be seen and felt which makes it so that both the physical and the emotional distance between people and the ice (representing climate change) is diminished.

There are many tactile elements to this exhibition. The change in temperature when visitors enter the room, kept cold enough to prevent the ice melting, will affect the bodies of the people viewing the piece, there will be “a number of visible mechanisms that [the] body will begin to employ in order to maintain a stable core temperature” (Hancox, 2013, p.56). The ability for this exhibition to physically and tacitly effect the body will enable the work to also be able to emotionally affect the body.

Tactile Realities.



Fig Four

An important part of the exhibition is the element of touch, visitors of the exhibit were encouraged to touch the ice which would make them see how “the exchange of human warmth is enough to begin to decay the ice...” (Eliasson, 2017). This creates the perfect analogy, ice melting at the hands of humans, both literally and metaphorically. The closeness and intimacy of tactility allow us to connect with the object as “we think of ourselves as separate from what we see. The seen object remains aloof, independent, beyond us. This physical and psychological distance can breed a feeling of disconnection” (Driscoll, 2020, p.18). The tactile nature of the exhibition and how the ice responds to interaction, means that a relationship is created between the object and the person. The ice is personified, something that we sympathise for, something which represents how human hands are destroying the Earth.



Fig Five

Tactile Realities.

Similarly, artist Ryan L Moule creates work that uses unstable materials that change over time. Moule is a photographic artist most known for his unique approach to the production of images. I have researched his piece called 'Latent Frequencies' (2014) which consists of a series of ten images which are 'chemically unfixed' silver gelatin photographs. Richard Page (2014) explains that "the latent image continues to fade as it is exposed to light over the duration of its existence, thus it is the very act of looking that effaces the image, leaving no trace". The images within this work of art have purposely been left 'unfixed' so that they will slowly diminish over time, dependent on the circumstances. This replicates the subject of the images, the buildings decaying away like the images. Likewise, to Eliasson's 'Your Waste of Time' (2006), the work is in a state of flux and will not last forever. We cannot help but feel guilty for the disappearance of the images and the ice are the fault of human engagement.

When we interact with materials in a tactile manner, it changes how we feel about them. As the "way in which we see an object is determined by our awareness of certain efforts inside the body" (Polanyi 1966, p.13). Just as in Ingold's experiments, Michael Polanyi is implying that the way in which we observe and mentally understand objects is determined by how we physically interact with them. We feel their coldness, their malleability, their coarseness, their warmth and how they react to our touch. The tactility between the object and the self becomes mutual, we engage with the tactile elements and personify the object, we feel empathy for the material. We feel material empathy.

The term 'material empathy' was coined by textile design artist Kristel Laurits who, as part of her Textile Design Master's Degree, investigated how materiality and sensations relate to emotions. Laurits defines 'material empathy' as "an abstract endeavour of perceiving and signifying the encounter through the materiality connecting us" (Laurits, 2019). In my opinion, 'material empathy' is an important part of any artist process as we need to understand the materials physically and mentally, we need to feel material empathy. I recently took part in a collaborative project between my university (University of Wales Trinity Saint David) and Danish artist Jan Koen Lomans. Lomans mailed scraps of tapestry pieces (See Fig Six and Seven) left over from a previous projects and asked us, the students, to create something new with the materials. It was interesting to see how we reacted to the fabrics, not only as artists but as people. The first week of the project, we spent looking upon the luscious, high-quality fabrics. Cautiously picking up the material to inspect the colours and textures. It seemed as though they were too precious, like art in a gallery. Originally, we were afraid to deface the fabrics, to alter them and potentially ruin them. However, when we finally mustered up the courage to slice through the fabrics, we discovered a whole new life to the fabrics. Cutting through the layers of the tapestries, we found hidden gold threads diving in and out of cross hatched white wool, slashes of silver wire cutting through the cobalt blue and thin black threads which held everything together. We could rip apart the layers and see where weaves met wefts and how they intertwined. Our perception of the fabrics had changed, each layer conveying a narrative and each thread telling a story. Without the tactile engagement, we never would have discovered the secret life of these tapestries, the stories tightly woven between layers of wool and mohair. Touch and touching materials allow us to understand them, to empathise with them. But, too often we are too afraid or unable to understand materials in this way because of the barriers put up by society, technology and ourselves.

Tactile Realities.



Fig Six



Fig Seven

The Real and the Unreal.

Modern day society displays an issue with defining the real and the unreal because we are so caught up in the realm of the digital world that we cannot define the line between the real and the digital. There is “no longer a question of a false representation of reality...but of concealing the fact that the real is no longer real...” (Baudrillard, 1994, p.13). Everything that is actually ‘real’ now feels ‘unreal’ because of modernisation and technology, even our modern architecture seems like a mock façade for a movie set because it is created using CAD. However, the issue of dividing the real and the unreal can be diminished through tactility as shown in the case studies in the previous section.

Aristotle claimed that "What a thing is is always determined by its function: a thing really is itself when it can perform its function,- an eye, for instance, when it can see..." (Aristotle, 1952, p.40). This would suggest that an object's tangibility or substance is reliant upon its purpose or ability to function to its purpose. As Aristotle explains, an ‘eye’ is an ‘eye’ when it can provide sight which would suggest that a glass ‘eye’ is not an ‘eye’ at all. This is similar to the concept behind Rene Magritte's painting ‘The Treachery of Images’ (see Fig Eight) which depicts a pipe and below it is written “Ceci n'est pas une pipe” which translated from French means “This is not a pipe”. Although the pipe paired with the writing seems like a contradiction, it is actually a commentary on the distinction, or lack thereof, between an object and a simulation of said object. It is a misunderstanding to say that the ‘pipe’ in the painting is an actual or ‘true’ pipe. Instead, it is a painting or a representation of a pipe. The painting can be likened to a drawing on a school blackboard because the pipe is not really a pipe because with one fatal swipe, it will become nothing but chalk dust (Foucault, 1983, p.15-16).



Fig Eight

We can distinguish what is real and what is not real through tactile connections. There is no tangibility to the drawing or painting of the pipe which makes it a representation, it is unreal.

Tactile Realities.

However, an actual pipe can be tactile engaged with through holding and smoking from it which would confirm its realness. Ferdinand De Saussure's (1966) work on linguistics would agree with these theories from Magritte and Foucault. In Saussurean linguistics, Saussure proposed a distinction between the 'signifier' and the 'signified'. The 'signified' is the physical form of an object and the 'signifier' is a word, image, or anything else that suggests the 'signified' (Saussure, 1966, p. 113-117). In the case of 'This is not a Pipe', the painting is the 'signifier' and a physical object of a pipe would be the 'signified'. Paintings, like digital images are simulated versions of objects which have a fragile existence. This fragility puts into question their realness in the world. This is why we question the realness of modern architecture created using CAD, its exterior so flat that it appears like something out of a video game. It lacks tangibility.

However, we can use tactile connections to confirm the real. Tactile interactions can ground one in the present. Peter Zumthor links tactility to memories explaining that "sometimes I can almost feel a particular door handle... when I went into my aunts garden... I remember the sound of the gravel under my feet..." (Zumthor, 1998, p.7). Zumthor's tactile interaction with a doorhandle allowed him to reminisce on a particular door handle that he remembered from his aunt's house. The door handle felt familiar and this made a memory occur, a comforting confirmation of substance and presence, of the real. This act of stopping and concentrating specifically on one object is often referred to as 'Mindfulness.' Mindfulness can be defined as a mental state when you are "paying more attention to the present moment – to your own thoughts and feelings, and to the world around you – can improve your mental wellbeing" (National Health Service, 2018). Mindfulness promotes "awareness [which] comes from simply noticing where we are right now – and how we feel – using our sense doorways" (Davy, 2019, p. 79). Tactility and mindfulness work together closely, allowing a person to concentrate and understand their position in the present. The tacit knowledge is the confirmation of the real. This type of tactile confirmation can also be found in materiality. Materials and textiles can be manipulated by being dyed, printed on, ruffled, stitched and many other ways. For me, these manipulation techniques are a reminder of the material's substance. In particular, the technique of devore is especially evocative. Handprinted (2014) describes devore as a textile technique "used on mixed fibre material where a paste is used to burn through cellulose fibres, leaving woven fabric behind in a pattern or design". So, the fibres of the weft are burned away by the devore, leaving a semi see-through result where the paste was applied (See Fig Nine and Fig Ten). Being able to change the matter of the fabrics, using this technique, evokes me to personify the fabrics. There is a confirmation of a matter which I have the ability to give and/or take away fibres.

Tactile Realities.



Fig Nine



Fig Ten

Despite this, there is an element to the act of touch which seems to withdraw us from it. We are afraid to potentially ruin things with our touch. It could be argued that Eliasson and Moule's work is not actually about the beauty of touch but instead about the destructive nature of touch. At Eliasson's "Your Waste of Time" (2006) exhibition, as previously explained in the last section, the ice would melt when touched due to the exchange of human warmth against cold ice (Eliasson, 2017). This is not a beautiful tactile experience; it is an analogy for the suffering caused by humans and their 'touch.' It is a reality check for humans to realise the destruction that the human hand can cause, its capability to destroy. Equally, Moule's 'Latent Frequencies' (2014) displays the same premise. The images disappear as they are looked upon (Page, 2014), they eventually cease to exist because of human interaction and impact.

Maybe the Western underappreciation for touch has conveniently also made us forget about the impact of the human hand. Forgetting about the importance of touch has also caused us to forget about its significance in relation to the world around us. From a handful of litter being discarded out of a car window to the destruction of the Amazon rainforest and climate change, all of these things are at the 'hands' of humans. Our disconnection with the sense of touch feeds into our ability to disconnect and ignore the daily destruction humans are causing.

Conclusion.

Tactility is a great asset to humans that has been disregarded, especially in Western culture. Technology has pushed us further away from the tangible reality and closer to the digital realm. We put up barriers between ourselves and the real world, this is mirrored by the ropes and glass cabinets separating us from artifacts in a gallery or museum. A tradition that, like Western thoughts on the sense of touch, are steeped in old fashioned mythology. Our physical world disappears as we rely on technology for everything, even designing buildings with CAD which has led to an increase in flat, texture less, 'dead' architecture that looks unreal to the eye.

However, we are still able to connect using tactility. Examples such as Eliasson's 'Ice Watch' and Moule's 'Latent Frequencies' display how tactility can influence perception and allow us to better understand. The external act of touch, it leaves a mark, like that left on the ice or the photograph, which scars our internal reality. This is what allows us to learn, to feel, to understand. To truly understand an object, we need to tacitly know it.

It is also important to consider the reciprocity of touch. As you are feeling the materials, the materials are also being touched. Just as a person will feel a connection between another person when holding hands, the same connection occurs between a person and an object through tactile engagement. When I am hand stitching a thread to a piece of fabric, my hand weaves the needle through the fabric and the fabric responds by becoming distorted by the addition of the thread. Tactility is not a one-person experience, instead it is an exchange.

There is a "magic of the real, of the physical, of substance, of the things around me that I see and touch, that I smell and hear" (Zumthor, 2006, p.83) and "...there is an imitate relationship between our emotions and the things around us" (Zumthor, 2006, p.85). Through the use of our tactile senses, we perceive an object both externally and internally. Our senses are connected to our emotions. But the modernisation of the world has led towards a senseless world of disconnection. The use of thoughtfulness and consideration of tactility can change this. As we progress, it is essential that we consider tactility in not only our everyday lives but also in a wider sense. We must think carefully about tactility as it can be both beautiful and destructive. Tactility is our gateway to finding our way back to reality, our ability to define the real and the unreal, and therefore we must pay attention to it.

Figures.

Fig. One: T&T Facades (n/a) *The Oldway Centre*. Available at: <https://www.ttfacades.co.uk/portfolio-item/oldway-house/> (Accessed: 22 October 2021).

Fig. Two: Thomson, A.M. (1996) *Entrance to My Old College, Swansea*. Available at: <https://www.flickr.com/photos/amthomson/9374953833/in/photostream/> (Accessed: 22 October 2021).

Fig. Three: Thomson, A.M. (1996) *Former City library, Swansea*. Available at: <https://www.flickr.com/photos/amthomson/10755622773/in/photostream/> (Accessed: 22 October 2021).

Fig. Four: Eliasson, O. (2006) *Your Waste of Time* [installation]. Neugerriemschneider, Berlin. March 24 2006 - April 22 2006.

Fig. Five: Moule, R. (2014) *Latent Frequencies* [Ten chemically unfixed silver gelatin photographs]. Available at: <https://files.cargocollective.com/116480/Latent-Frequencies-Book.pdf> (Accessed: 20 November 2021).

Fig. Six: Lomans, J.K. (2021) *n/a* [Textile samples].

Fig. Seven: Lomans, J.K. (2021) *n/a* [Textile samples].

Fig. Eight: Magritte, R. (1929) *The Treachery of Images* [Oil painting]. Los Angeles County Museum of Art: Los Angeles.

Fig. Nine: Yeomans, G.L. (2021) *Weave Print with Geos* [Devore silk screen and heat transfer print on silk viscose].

Fig. Ten: Yeomans, G.L. (2021) *Weave Print* [Devore silk screen print on silk viscose].

Tactile Realities.

Bibliography.

Albers, A. (2000) *Anni Albers : Selected Writings on Design*. USA: Wesleyan University Press.

Aristotle. (1952) *Meteorologica*. Cambridge: Harvard University Press.

Barker, M.J. (2009) *The tactile eye: touch and the cinematic experience*. California: University of California Press.

Barthes, R. (1973) *Mythologies*. London: Grafton Books.

Baudrillard, J. (1994) *Simulacra and Simulation*. Michigan: University of Michigan Press.

Dalling, R. (2021) 'All the student housing developments here already or planned for Swansea', *Wales Online*, 11th June. Available at: <https://www.walesonline.co.uk/news/wales-news/swansea-students-university-accommodation-flats-20767571> (Accessed: 25 November 2021).

Davy, A. (2019) *A sense of place : mindful practice outdoors*. London: Bloomsbury Publishing.

Driscoll, R. (2020) *The sensing body in the visual arts: making and experiencing sculpture*. London: Bloomsbury Publishing.

Durkin, J. and Jackson, D. and Usher, K. (2021) 'Touch in times of COVID-19: Touch hunger hurts', *Journal of Clinical Nursing*, 30(1-2), pp. 4–5.

Eliasson, O. (2017) *Your Waste of Time*. Available at: <https://olafureliasson.net/archive/artwork/WEK100564/your-waste-of-time> (Accessed: 14 November 2021).

Foucault, M. and Harkness, J. (1983) *This Is Not a Pipe*. London: University of California Press.

Gregory, L.G. (2015) *Eye and Brain : The Psychology of Seeing*. 5th edn. New Jersey: Princeton University Press.

Grunwald, M. (2004) 'Worlds of Feeling', *Scientific American Mind*, 14(5), pp. 56–61. Available at: <https://www.jstor.org/stable/24997556> (Accessed: 10 October 2021).

Hancox, S. (2013) 'The Performativity of Ice and Global Ecologies: in Olafur Eliasson's Your waste of time', *Performance Research*, 18(6), pp. 54–63.

Handprinted (2014) 'How to Make a Devoré Scarf', Handprinted [blog]. 20 November. Available at: <https://handprinted.co.uk/blogs/blog/how-to-make-a-devore-scarf-1> (Accessed: 30 November 2021).

Heylibraries (n/a) *Old Swansea Central Library*. Available at: https://heylibraries.co.uk/03540555/Old_Swansea_Central_Library (Accessed: 25 November 2021).

Tactile Realities.

Ingold, T. (2013). *Making : anthropology, archaeology, art and architecture*. England: Routledge.

Johnson, M. and Lakoff, G. (2003). *Metaphors we live by*. Chicago: University of Chicago Press.

Laurits, K. (2016) *Material Empathy*. Available at: <https://royaldanishacademy.com/project/material-empathy> (Accessed: 28 November 2021).

Lewis, C.T and Short, C. (1879) *A Latin Dictionary*. Oxford: Clarendon Press.

McLellan, R. (2017) 'Your Waste of Time: Art-Based Geographical Practices and the Environment', *Bristol Society and Space* [blog]. 14 August. Available at: <https://bristolocietyandspace.com/2017/08/14/your-waste-of-time-art-based-geographical-practices-and-the-environment/> (Accessed: 16 November 2021).

Mika, E. and Miika, L. (2018) *Figures of Touch*. Helsinki: The Academy of Fine Arts.

National Health Service (2018) *Mindfulness*. Available at: <https://www.nhs.uk/mental-health/self-help/tips-and-support/mindfulness/> (Accessed: 7 November 2021).

Page, R. (2014) *The Perfect Distance: Ryan L. Moule's Latent Frequencies*. Available at: <https://files.cargocollective.com/116480/Latent-Frequencies-Book.pdf> (Accessed: 10 November 2021).

Pallasmaa, J. (2005) *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley.

Polanyi, M. (1966) *The Tacit Dimension*. New York: Doubleday.

Pyle, E. (2007) *The Power of Touch*. Walnut Creek: Left Coast Press Inc.

Saussure, F.D. (1966) *Course in general linguistics*. New York: McGraw-Hill.

Sennet, R. (2009) *The Craftsman*. London: Penguin.

Zumthor, P. (2006) *Thinking Architecture*. 2nd edn. Basel: Birkhäuser.