

Household Regrets Store Museum

This exhibition is the result of the course 'Objects and Narratives', based on the Science Museum's collection of 'household objects', combining the interactive mechanism of the digital shopping experience with the language of the Cyber Retro Aesthetics, to construct a satirical simulation game scenario, which will make the audience pay attention to the daily household utensils, and provoke a reflection on the 'domestic ideal' and the 'technological illusion'. The game is a satirical simulation that makes the audience pay attention to daily household utensils and provokes reflection on the 'ideal of the family' and the 'illusion of technology'.

I designed the gallery as an interactive space that combines a retro e-commerce interface with museum documentation. Visitors can place a 'virtual order' for an old-time household object on the touch screen, which then reveals the hidden history and failures behind the object and generates a 'regret receipt'. The exhibition aims to revitalise neglected household collections in an entertaining way, while exploring the illusions and failures of consumer culture.

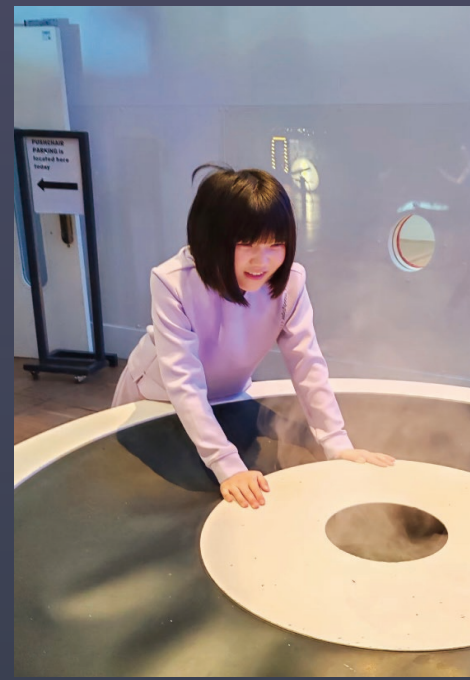
Video Link: <https://youtu.be/2j1ZJ2dlrWU>



RESEARCH

BACKGROUND

While browsing the digital museum website, I noticed a large number of small household appliances (e.g. juicers, kettles, kitchen robots, etc.) that had been digitally documented but never exhibited, which triggered my sceptical and critical interest in the idea that 'household tools = technological utopia'.



INSPIRATION



OBJECTS&NARRTIVE

After investigation, most of the items not on display can be classified as household items and can be divided into seven categories: Kitchen Utensils, cleaning supplies, Personal Hygiene, Furniture, Household Entertainment, Children's supplies, Functional Items.

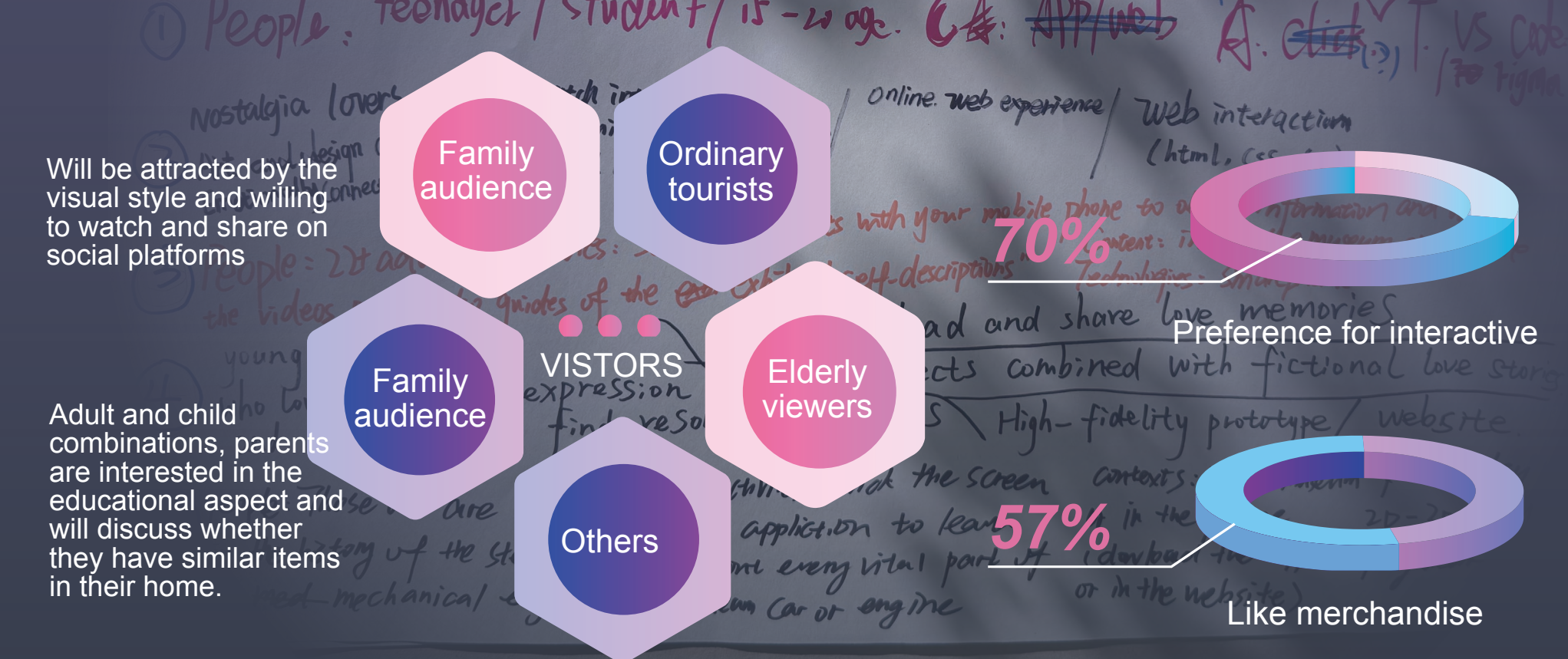


· Conclusion

The commodity discourse of many household objects constantly emphasizes faster and more convenient, but the reality behind these objects is an imbalance in the distribution of time, gender, space and labour.

ANALYSIS

The PACT analysis reveals that the interactive game is centred on play, irony and immersion, combining multi-user and reachable technological solutions to give a new narrative to 'household objects' in a science museum.



PACT

· People

Target audience: Ordinary tourists, especially families with children, as well as those who enjoy interactive and experiential exhibitions

· Activity

Visitors browse to see product icons, select favourite or familiar household items, click on individual objects to view details and historical background, understand the backstory, and then virtually place the order to generate a 'remorse' report Reflect on the consumer behaviour or the gap between the promise of the household tools and the reality, and then make the decision to 'add to the shopping cart'. Shopping cart' decision, from visual recognition to emotional connection.

· Context

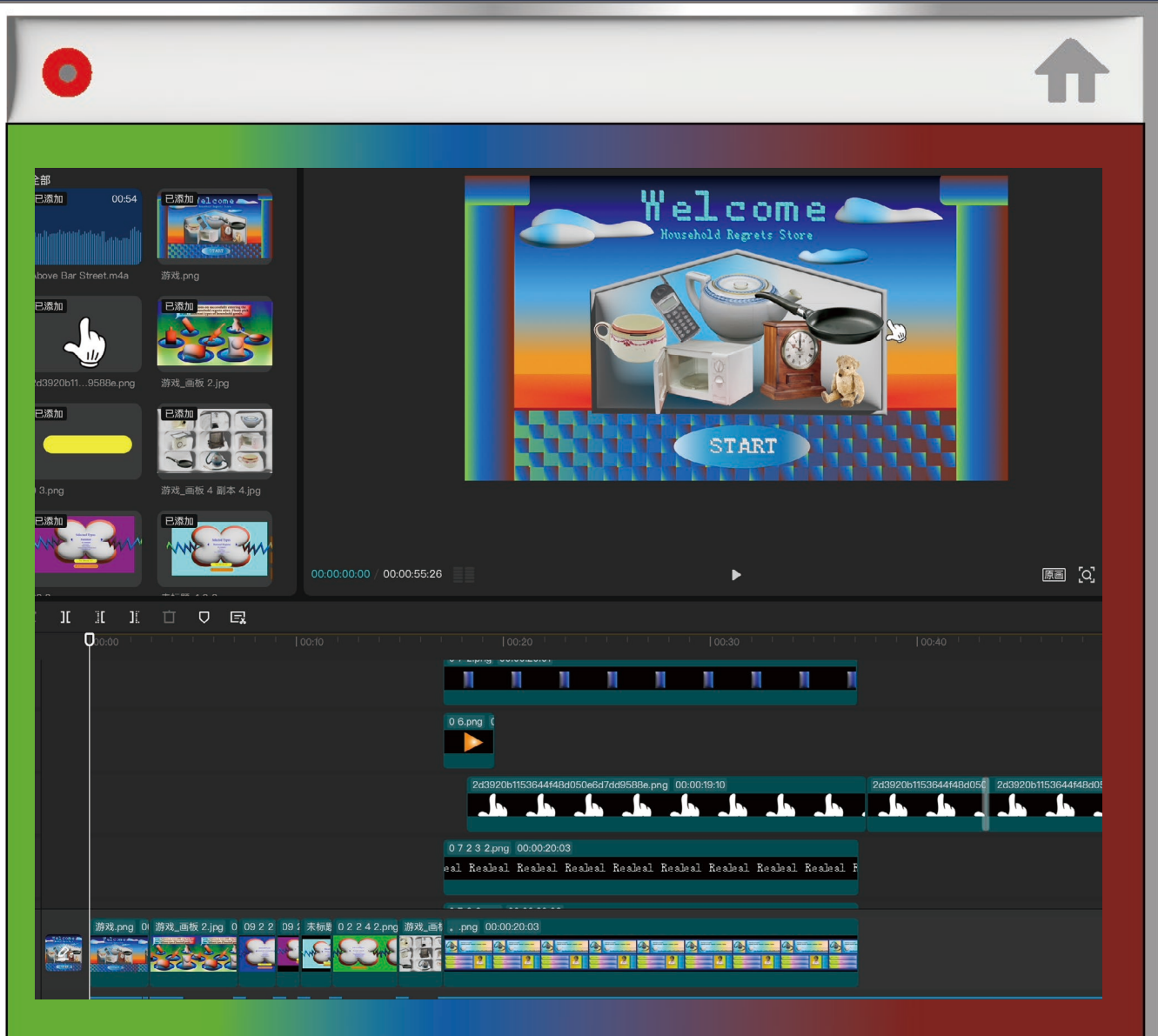
The environment is located in the digital interactive exhibition area of the museum, the installation is a double-sided long screen and printer combination, covering an area of about 2m x 1.5m.

· Technology

Presented in a touch screen interactive system and postcard print, the graphical interface design is presented in a 3d cyber retro and bright gradient colour style as a way to improve recognition and interest.

EXPERIMENTS

SKTECH&PROGRESS



After participating in the game, the audience can print out the selected items as regret goods and take them away. Each postcard item has a corresponding number in the museum and a real satirical narrative



LOGBOOK TASK

Logbook task Museum Field Trip

TASK

This task is related to Project 03 and should be undertaken over the easter period and completed by Wednesday 30th April.

Visit the Science Museum in London, or another major museum collection elsewhere

Consider how the 'display' engages with the audience and conveys its message. Take images and make drawings in your sketchbooks.

Write a brief reflective statement (up to 300 words), which can be typed or handwritten in your sketchbook. You will be asked to include this in your assessment on May 21st.

This could cover:

- Describing the materiality of the walk around displays
- Reflect on the personal feeling they evoke and what is being communicated to you on a deeper level
- Who are the users of the exhibition space

Please keep your responses concise, clear

Deadline next week.

Deliverables: A 300

reference your sources
appropriate. Please

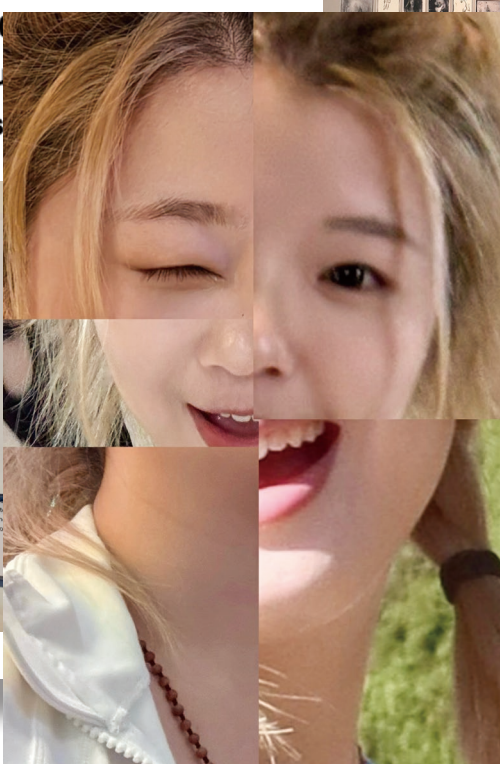
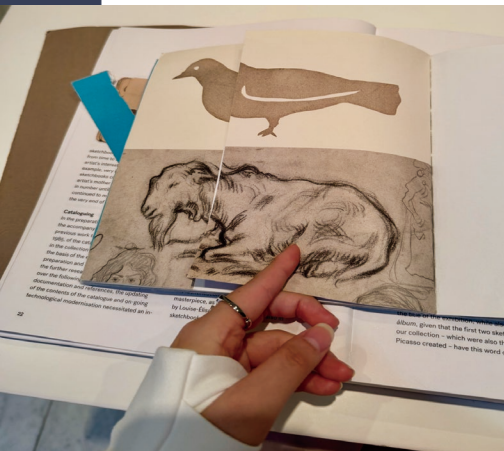


Figure 1



trip location

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Figure 2

Reflection

During my visit to the Musée Picasso in Barcelona, I was struck by how the display design itself became a form of narrative. One particularly immersive experience was a wall densely covered with hundreds of Picasso's sketches and print fragments, arranged like a personal archive or mind map (see Figure 1). The raw materiality of paper, graphite, and ink—unframed and closely installed—created a powerful sense of immediacy, as though we were stepping directly into the artist's thought process.

In contrast, a framed painting of Portrait of Jacqueline (see Figure 2) displayed against a date grey wall created a focused emotional intensity. Its stylised geometry and compressed colour palette suggested a psychological intimacy that felt confrontational yet compelling.

These spatial and curatorial choices made me reflect on how the museum engages its visitors not as the artist's word. The audience ranged widely in age and background, some documenting the experience through their phones, others simply pausing in quiet contemplation. This mix of interaction styles reflects how different modes of display (dense archive and singular framed object) can shift our attention between collective memory and personal emotion. his thinking provided inspiration for my project 3. I believe that the emotions of the collective and the individual can be expressed through spatial or interactive forms, such as interactive installations and touchscreen games.

The experience exemplifies what Graham Black (2012) describes as "the affective museum", a space that prioritises emotional engagement and multimodal storytelling. For my own design practice, it is a reminder that material curation, spatial rhythm, and interpretive framing are as crucial as the artefacts themselves.

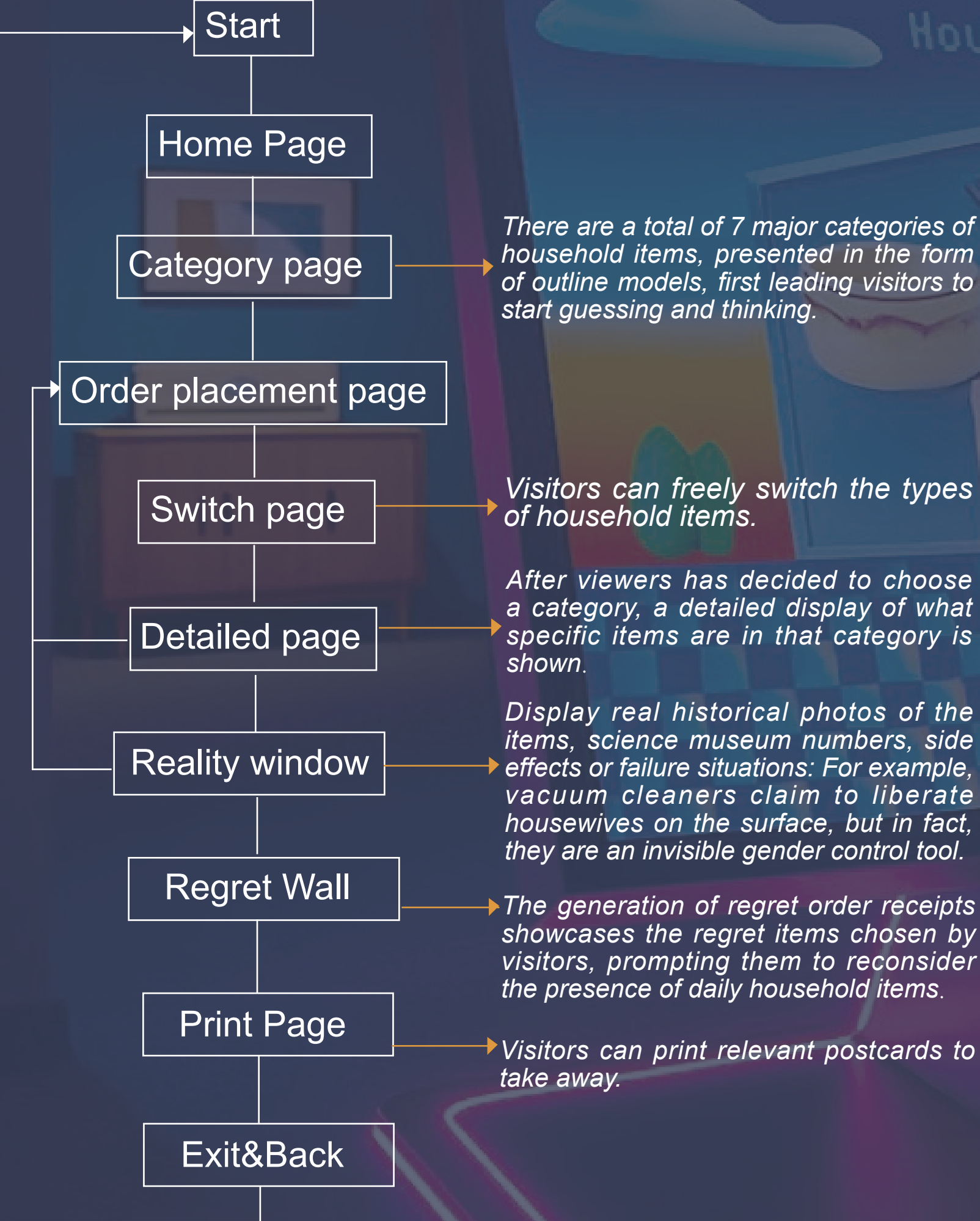
Reference

Black, G. (2012). Transforming Museums in the Twenty-First Century. Routledge.

Musée Picasso Paris (2024). Exhibition material and wall texts.

FINAL OUTCOME

WORK FLOW



There are a total of 7 major categories of household items, presented in the form of outline models, first leading visitors to start guessing and thinking.

Visitors can freely switch the types of household items.

After viewers has decided to choose a category, a detailed display of what specific items are in that category is shown.

Display real historical photos of the items, science museum numbers, side effects or failure situations: For example, vacuum cleaners claim to liberate housewives on the surface, but in fact, they are an invisible gender control tool.

The generation of regret order receipts showcases the regret items chosen by visitors, prompting them to reconsider the presence of daily household items.

Visitors can print relevant postcards to take away.

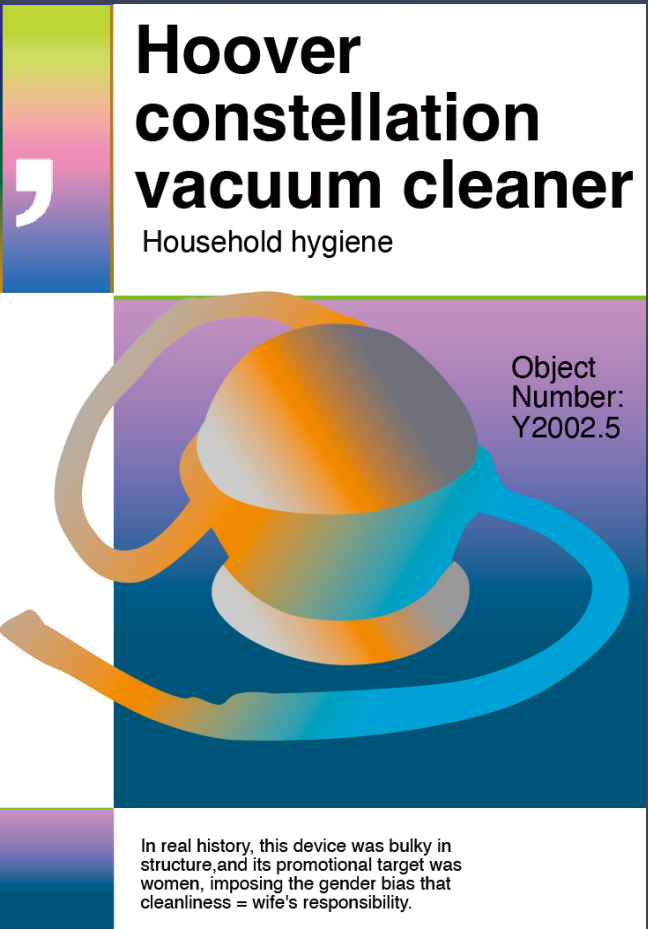
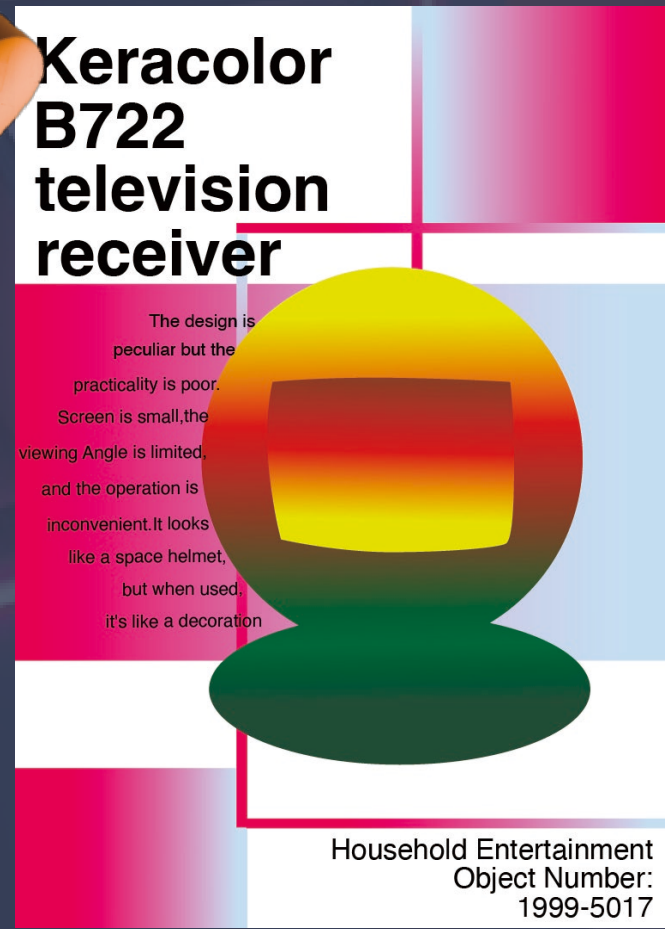
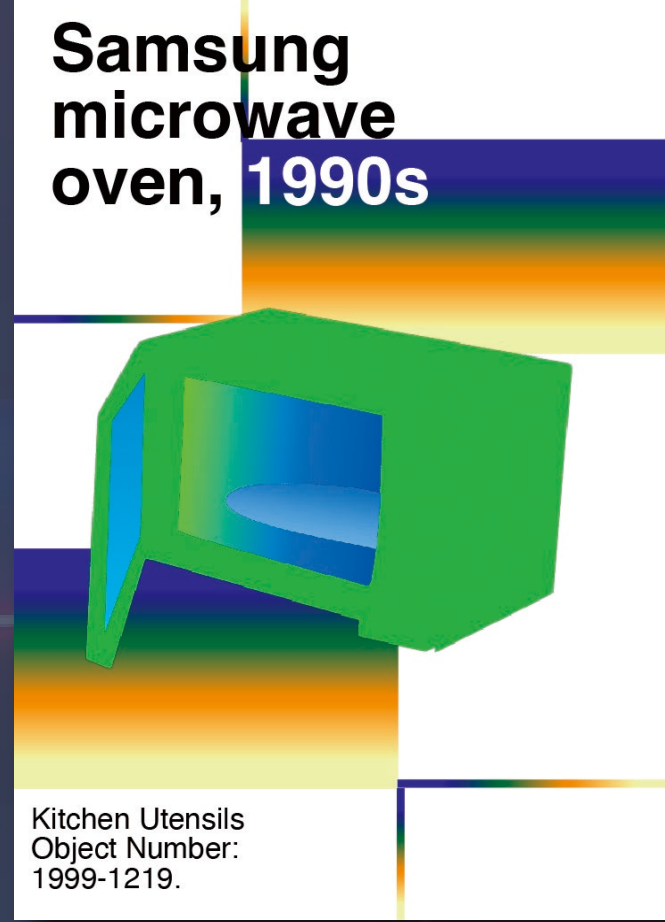
GAME INTERACTION

Video Link: <https://youtu.be/2j1ZJ2dlrWU>



POST CARDS PRINT

After participating in the game, the audience can print out the selected items as regret goods and take them away. Each postcard item has a corresponding number in the museum and a real satirical narrative



EXHIBITION RENDERING



Video Link: <https://youtu.be/2j1ZJ2dlrWU>

Each item is a ‘commodity that promises a perfect life’, but over time it degenerates into a ‘failed chore fantasy’, ‘gender stereotype tool’, ‘short-lived technological product’, and so on. ‘short-lived technological products’ and so on, bringing out the irony of social structure and psychology.

