

# Design Practice 1 Summative Holistic Statement

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“Humming Caught In Still” poses, interacts and engages with the question of “What is a safe medical environment? What does it look like? How does it make you feel or react? “.

Throughout this project, my response to these questions is through Totafortis’s proposing of “humanisation of the beauty and recovery of humans and nature” (2018), portraying the context of a medical environment as a space for relaxation and healing rather than fear and anxiety.

My proposed research study for my master’s is developing a consultant space for the district health board; this space will be located within public locations of communities that neglect their healthcare. Due to the traumatising nature of medical environments, I want to explore how to provide further support and care through my practice to create a therapeutic healthcare experience for local communities.

This practice was fabricated in response to my composition and definition of the words Echo, Mellifluent, Essence, Presence, and Mercurial. I was drawn and translated to these words by the visual impression imagined, depicting these words as emotions, movement and atmospheres of spaces.

I created my own definition of these words as reactions of emotions, materials and movement. Through connecting and mapping out the words, I began to identify the relations through the vibrations and nature of the impression created from these words. Finding linkages between mellifluent, mercurial and echo. However, all these words had contrasting meanings but held relations between forms of movement and effects; creating an “*erratic yet soft nature*” through depictions of an after-effect found within a material or space.

Through this process, I began creating visualisations of the words concerning biophilic elements and post-reactions in handmade models to comfort and support. This was done through the primary exploration of materiality surfaces, and investigating the different post effects created within each surface concerning each word. Deciphering how the form made me feel and how relaxed I felt?

I initially worked with creating textures and models of nature after-effects, ripples, presses, and movement through the materiality; of clay, paper, fabric, wire, and acrylic paint. Through success and failure, these reactions of materiality became flourishing embodiments of a relaxing environmental atmosphere.

The most successful response was my model, which used wind and breath to depict an ocean current movement, creating a marble-like surface of blended paints. Within this form, I question the attraction of biophilia through the appearance of life and vital scenes of a “sensorially rich world”, yet this appeared too overwhelming and distracting to provide support for a safe medical environment. So the idea of exploring an embodiment or vibration of a healing environment arose to create *support through distractions* within depictions of biophilic design elements.

I began to receive feedback on incorporating direct materials of nature into my responses as further exploration, yet within my design settings and context, having direct contact with these organisms is unhygienic for medical environments. So I began to explore how I can portray direct representations of nature through the words mercurial, mellifluent and echo, and seeing the post effects created by these words.

I began playing around with illustrating the illusion of an oceanic scene, depicting the movement and stillness of the scenes, echo and presence. With depicting the layering and depth of the work.

I wanted to create a window view of an environmental scene, but continue my form of movement as weight for the work. I played around with creating the ripples and essence of different scenes, by layering various paper transparency. Yet these forms created too much shielding and boundaries between the scene and the user. I explored further weight with wire, which provided the biophilic element of light and airflow through the work, creating the perfect transparency of distraction.

This form humanises the experience and atmosphere created within the environment of placement, specifically medical scenes, creating a distraction from worry. I continued with the moulding and blending of paint and moulding-paint to create the abstracted natural scenes, capturing the stillness of the ripples and essence and extending the surface's echo through the wire. The design allows light to peak through the transparency and layering of the paint, creating access to natural light.

The placement of levels within this work portrays the control and effect of biophilic elements within my healing environment.

Mercurial and mellifluent's erratic yet soft nature connects through the fast yet frozen scene. The placement of this work is key to the experience created. The form hanging directly above the viewer gives access to support through the naturalist colouring and forms in the work. As the mind starts to wander, so do the eyes and body, with moving around the work and following the extension up as a distraction from your mind. Creating the user's own mellifluent movement of echos, following past viewer's paths.

The work and exploration have the potential to develop further by exploring the concept of sound and the absorption filled, exploring different materials and mediums as the work echoes, with faux naturalistic forms, of greenery wrapping around the echos.

Answering the question of what is a representation of a safe medical environment? How does it make you feel or react?

Humanising the atmosphere of the space, through the support and distraction of biophilia.

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