

# Reflection of Practice

Throughout this process of making, my creative practice considers the calming ideas of Distraction Therapy through the methodology of Biomimicry. Developing the exploration of embodiment, creating a reposed atmosphere through similar shaping and inspiration of Biophilia (nature).

Within the first few weeks of my creative practice, the use of rationing and constraints were undertaken, exploring the ingredients of Processed, Desiccated, and Ephemeral, specifically in Biophilia. I altered each word's definition and process concerning my practice of Biomimicry within a medical context. Employing the word *'Process as exploring the adaptation and modification of this naturalistic embodiment'*, *'Desiccation as removing the moisture to fit within medical space'* and *'Ephemeral as the time frame within medical spaces and the work in similar time frames'*. I additionally worked with the key term of Layering, exploring the *'development of a work or idea upon a work'*, creating a sequence of biophilic works which develop depth and tactility throughout layers of time frames—providing access to distraction for the users engaging with the space. I explored these concepts through materials of; watercolour, environmental depiction, pressed leaves and flowers, clay and wire.

Throughout my time constraints, I explored various ideas about Biophilia and its timeline of life. Within my shortened working time frames, I explored nature's ephemeral state and desiccation by pressing and stamping the form with paint, depicting the different stages of life through the dying of paint and moisture, creating a visual timeline. Then within the longer time constraints, I worked with the ingredients of process and desiccation, fabricating abstract depictions of nature, focusing on creating forms through paint blowing, watercolour, and etching processes.

My most successful embodiment work was an etching of varying natural materials, pressing flowers into modelling paint, leaving it for half an hour to dry, and then removing the form, depending on how desiccated the plant had become deciphered if any remnants were left behind. With the failure of removal, I began to fill in the gaps with watercolour, to depict the form of nature again. This design would work well in a medical sense, with a tactile feature, allowing the work to become distraction therapy, capturing the user's subconscious mind, enough attention to stop their worries.

In the later weeks of my practice, I realised that my making was solely depictions of embodiments, and I had neglected my key aspect and intention of spatial elements and experience.

Keeping my initial work in mind, I began to re-think my practice at a spatial scale; how could I create a model of these drawings? How would these shapes be interacted with? How would it interact within a medical space? As well as involving my developed research question of;

*How might taking the design theories of Hygge and Biophilic, leveraging their calming materiality and atmospheric practices in relation to a Telehealth Consultation space, re-imagine the daunting healthcare encounter to a safe and therapeutic experience for local communities?*

Continuing to articulate my thinking and research surrounding the notion of Totafortis's proposition of 'humanisation of the beauty and recovery of humans and nature (2018), and the direct access to an environmental scene can block and reduce stress and anxiety for patients (Ulrich, S. 1984). I began to explore how my original ideas can steam into physical access to nature and investigate the emotional response created by these forms.

I became inspired by Hannah Sames 'Communicating in Colour' (2020) co-design workshop that explores her theory of painting as a tool kit to humanise hospital spaces. Within this Person-Centred Design workshop, she undertook a couple of exercises to get the participants to think back on memories of good and bad days, using colours that relate to their memory and creating markings with similar energy felt in the memory. This encouraged my own approach to a Person-Centred Design methodology to understand how users would perceive and interact with my concept of a safe and calming hospital environment. I created a little workshop using the methodology of paint as access to emotions. I trialled two three minute exercises using watercolour paint, exploring how users responded to emotions and hospital spaces through colour and marking. After these two workshops, I wanted to capture the emotion and perspective of Biophilia within a physical form to understand how users may interact with the concept within a contained space. So I had the users interact with clay, a key material of making in my practice and easy to mould and shape. I instructed the users to create forms solely relating to concepts of Biophilia, to understand how they experience this connection to nature.

From working with the method of painting to discover emotions and forms, I then developed this method within my practice, creating the methodology of materials as emotions. Using my ideology of Biophilia and Biomimicry, I worked with creating resemblance and layering from water as emotions to clay. Using the framework of Repair and Contain to create the context of the space's place and purpose to reconnect the patients to the environment, and the terms Local, Restore in the interaction of the distribution of the impact the patients experience.

I began to depict my watercolour paintings of water movement as handheld clay models, related to the movement of Hygge's calming materiality—exploring these patterned movements in fabric depiction within small spaces.

I want to further work on these layering processes from my embodiment sketches into the interior and exterior spaces moving forward in my practice. I want to explore the visualisations of how these forms would be interacted with in a contained space. Would the embodiments be fabricated in the shape of the space of wall, seating, lighting or surfaces?

## **References:**

Sames, H. (2020). *Careful Painting*. Auckland University of Technology. Communication in Colour, (Auckland University of Technology 2019).

Totafortis, S. Applying the benefits of biophilic theory to hospital design, (City Territ Archit 2018). <https://doi.org/10.1186/s40410-018-0077-5>

Ulrich, R. S. (1984). View Through a Window May Influence Recovery from Surgery. *American Association for the Advancement of Science.*, 224(Science), 420–422.