

## Week One to Three Statement:

The exploration and exhibition of my work are designed around the words and ingredients of 'Dedicated', 'Process', and 'Ephemeral'.

I have developed these terms and their meanings throughout the research process to better fit themselves into my practice.

Desiccated describes *"The process of desiccating a space's biophilic features to maintain within a medical space. Removing/drying out the germs and moisture of the features of the designed space/effects"*. Process is described as *"Taking physical materials or scenes of biophilic qualities and adapting them through a replication/modification process, to work in a calming manner."*

And for ephemeral, *"The use of the design space will have ephemeral use, for doctor check-ins."*

Throughout the making process, I reviewed my ideas of calming and distraction therapy through my biomimicry methodology, by creating biophilic works drawn from current biophilia found within nature. Relating to research question of, *How might taking the design theories of Hygge and Biophilic, leveraging their calming materiality and atmospheric practices, provide a safe and therapeutic healthcare experience for local communities through the articulation of a spatial design artifact (consultation space)?*

For my 5 minute constraints, I explored the words process and ephemeral, exploring the process of pressing flowers and the time and life of a flower as it dries out. Within my research and practice, I want to have biophilia present in medical spaces, which is unreasonable due to hygiene guidelines. So with this method, I understood the different forms of the environment and their different stages of life. In the 10mins collection, I took leaves and flowers out from my garden, coated them in paint, and used them as a stamp by pressing them onto paper. In this design, I focused on the ingredients of process and desiccated by developing the process of stamping and pressing, using paint as a form to visualise the desiccation in the materials of nature.

For my 15minute constraints, I explored the word process. The technique I used in this work is paint blowing. Where I depicted natural scenes with similar colours, and through the process of blowing the paint, the scene becomes abstract. For my 30 minute constraints, I created etchings of nature using the ingredients of desiccated and process. Using the materials of modelling paint and nature, pressing the flower into the paint, leaving it for half an hour to dry, and then removing the leaf from the paste. Depending on how desiccated the plant had become varied 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 part of the user's distraction therapy, capturing the user's subconscious mind but not much attention, just enough to stop their worries.

For my 1 hour constraints, I looked at the ingredients of process, and ephemeral concerning the distraction therapy of Ulrich's a window view (1984). Capturing a watercoloured scenic view and using the details of pressing and stamping nature to create a lively scene. I worked with different amounts of life within plants, so the different levels of desiccation could be seen throughout the work.

In the second week of practice, I worked with the term layering, defined as *"The quantity or thickness of a material, practically one on top of several"*. I worked on creating a sequence of biophilic works, which developed in-depth and tactility throughout layers of time frames—providing access to distraction for the users engaging with the space.

The 15 minute constraints portrayed the desiccated form of my pressed biophilic findings. The sketches are skeletal depictions, exhibiting all of the delicate bones and details of the plants. The 30 minute constraints are a development of life by continuing the process of stamping, coating the pressed plants in paint and stamping them onto the watercoloured form. The use of tracing paper and watercolour allows the past depiction of the work to be seen underneath. For the 1 hour constraints, the process has developed into a flourished tactical form. Each work/development of the pressed plant portrays the ephemeral state and stages of the biophilic works.

### References:

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