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Cardiff Metropolitan University

Cardiff School of Art and Design

Bachelor Arts (Honours) Interior Design

Design as Medicine

**A Study which Investigates the Relationships Humans
have with their Surroundings**

Jaisy Davies

Design as Medicine

**A Study which Investigates the Relationships Humans
have with their Surroundings**

Jaisy Davies

**Submitted for: BA Hons Interior Design, Cardiff
Metropolitan University**

-Declaration:

“I declare that this dissertation has not already been accepted in substance, or in part, for any degree and is not currently submitted in candidate for any degree. I further affirm that the substance of this work is entirely the result of my own independent research, except where otherwise stated”

-Signed:



-Name in full:

Jaisy Sarah- Jai Davies

-Dated:

21.01.2020

-Word Count:

10,092

-Blog Address:

<https://jaisydavies.wordpress.com>

Abstract

“We shape our buildings, and afterwards our buildings shape us.” -*Winston Churchill*
(1941)

This dissertation discusses the impact of current environments on human health. Demonstrating the importance of design. The methods adopted in this study involve secondary research from experts in this field, showing a profound body of research that demonstrate how spaces invoke feelings. A primary research case study in the form of an installation that will take place in the Cardiff School of Art and Design, which will show the direct impact in the change of design on humans. The research demonstrates a link between human emotion and the aesthetics of a space. The dissertation reached certain limitations, a wide variety of environments have been explored, if one specific environment had been explored then a clearer conclusion could have been drawn, however; the research will continue to develop into a Masters degree, focusing on a specific range of environments and developing how certain aspects of design can invoke certain feelings. The specifics of the future research are yet to be decided.

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List of Acronyms

CSAD Cardiff School of Art and Design- Cardiff Metropolitan University
 – *Cardiff Metropolitan University [1865]*

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Chapter 1

Introduction

Introduction

This body of research is investigating the relationships that mankind has with their surroundings.

1.1- Why Interior Designers are Interested in Mental Health

Design affects people in ways in which they never expect, and don't understand. (*Bond, M., 2017.*) Experiencing the impact and impressions that spaces that we live, work and play in can not only make day to day life more joyful visually, but also have a strong connection with how we feel and perform within these spaces (*Cross, N., 2001*); Design can impact people all for the greater good and be utilized in ways which is currently is not in 2019. Design has the potential to impact the lives of people and possibly lead to a solution to changing the way in which they feel every day in the spaces that are used every day. (*Nazmival Collection. 2013.*)

On the most fundamental level humans have a need for shelter, and yet when constructing most buildings there is no consideration into how these spaces are going to impact us. (*Maslow, A., 1954*)

This research will investigate how the spaces people use every day look and feel, from where they work, are educated, live and their exterior environments; the author will present evidence on current mental health crisis in the UK, and how environments could contribute. Showing evidence through different designers and an installation to portray that design really can have a strong and direct impact. (*Bond, M., 2017.*)

If designers took more care and attention to a variety of environments then this may contribute more positively to users of the environments. The development in this area is ever growing with companies investing into upgrading their offices and schools, investing more money into rebuilding a renovating their buildings. (*Google Analytics. 2020.*) This is only happening on a small scale, most of the population are not benefitting. (*Information Ltd., C., 2006.*) Design matters, and is so much more than most people's first perception of it.

1.2- Current Issues

1.2.1- Mental Health

Mental health is such a huge problem in the UK with 1 in 3 people suffering with mental health issues at some point (*Mental Health Foundation. 2013.*) in 2019 it has been getting the recognition that it deserves as a problem with so many people. (*Google Analytics. 2020.*) The dissertation will look into the number of people currently suffering in the UK. This research is relevant as it shows how peoples environments impact how they feel, that the population is unhappy, that 1 in 6 of the population are suffering with mental health issues, and 1 in 3 suffer at some point (*Mental Health Foundation. 2013.*) consideration to invest into the spaces used every day could impact how people feel. (*Ballas, D., 2011.*) If focusing on what would make people have positive interactions within the spaces that people inhabit, then it could impact for the better those who suffer with mental health problems and explore that design could provide a space to promote improved mental health. This applies to all environments. The dissertation

will explore that design could provide a space to promote improved mental health, even if it is only on a small scale. (*Bond, M., 2017.*)

1.2.2- Social Media

Social Media has revolutionised the world, allowing everyone to stay in contact throughout the day all over the world. (*Smith T., 2011.*) It has also led to a generation who are obsessed with what is happening in someone else's life, and also large increase in mental health issues as it is a world of what you see is not what you get, allowing people to portray their lives however they wish. This leads others to feel worse about their own lives. (*Google Analytics. 2020.*) Technology and social media have not existed long enough to know the real impact that it has and how it will affect the generation that are spending most of their day with their head in their phone.

Social Media portrays 'the perfect life' showing spaces and environments that are beautifully crafted, when most of the reality that is seen every day does not reflect the few that are shown on social media. (*Cornell University., 2018.*)

1.3- Aims and Objectives

1.3.1- Aim 1

Investigate the impact of Interior Design on mental health, through a case study of a Cardiff School of Art and Design meeting room.

1.3.2- Aim 2

Delve into current environments, interior and exterior. Investigating these environments and compare these environments to highlight current problems and explore environments that have already met a standard where they have considered design aspects rather than just practicality.

1.3.3- Aim 3

Research the current mental health crisis in the United Kingdom. Explore evidence that shows the current mental health problems and current mental health problems and possible causes. Looking further into this and showing that design could have some impact on making a difference to our state of mind, and that the spaces that we use do affect how we feel.

1.3.4- Aim 4

Psychological impacts of design. Gaining a greater understanding of how the brain works, how emotions and senses are processed, how sensory triggers effect psychological and emotional feelings.

1.3.5- Aim 5

Create an installation in Cardiff Metropolitan School of Art and Design (*Cardiff Metropolitan University., 1865*) to demonstrate how design can evoke positive emotions on the users of the space.

1.3.6- Aim 6

Create a questionnaire to gain insight into people's responses to being in the installation. This will allow a range of feedback to be collected from users and allow the author to understand others views of the designs.

Interior Design is a tool to enhance our reality, this research will continue to show how interior design is more than how things look but it affects everyone's life in ways that are not yet recognised or understood.

1.4- Dissertation Chapter Structure

Chapter two discusses the impact of spaces on human health. Investigating current environments that people use, both interior and exterior spaces. The chapter then moves on to discuss mental health in the UK and the impact of social media on mental health and the relation of this to interior design. Next is discussed how our brain perceives our environments.

Chapter three discusses the methodology of the dissertation, creating an installation in the Cardiff School of Art and Design to demonstrate the impact of design. It also shows a questionnaire that will allow people who use the space in Cardiff School of Art and Design (*Cardiff Metropolitan University., 1865*) (which contains the installation) to show how it impacted them.

Chapter four discusses the findings from the installation and the questionnaire.

Chapter five is discussing all of the information found throughout the dissertation, and comparing opinions gathered in the questionnaire.

Chapter six is the conclusion chapter, this will give an overview of the whole dissertation drawing all research found to a conclusion.

Chapter 2

Impact of Spaces on Human Health

Impact of Spaces on Human Health

“Seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”- (*Berger, J., 1972.*)

2.1 Introduction

This chapter will discuss the impact of spaces in different environments on human health. Investigating a range of environments that are used every day, looking at current environments around the UK.

2.2- Current Environments

Hospitals, schools, nurseries, homes, the streets that people walk every day, offices, and care homes. Spaces that are used all day, every day; do not nurture what people unconsciously crave from our environments (*Kaplan., R., Kaplan, S. and Ryan, R., 2012*). People spend 90% of their lives inside (*Klepeis, N., 2001.*), does the appearance of the spaces people spend this time in appeal to basic human needs? Most spaces are built for purpose without any thought of the impact on the users. This does not always mean that the environments should be impacted on how they look, but generally it does. (*Bagley, M., 1973*)

2.2.1 Care Homes

“Human values, are non-negotiable”- (*Crawford, I., 2019*)

This environment is for caring and nurturing the elderly, they are necessary environments and should be designed to not only aid their care, but to make the residents feel safe and at home, because during their stay, it is there home; this is not the reality. (*Torrington, J., 2003.*) They were usually filled full of cheap materials, furniture that had no scheme or thought behind it and the design doesn't evoke any emotions or encourage recovery in any way. (*Torrington, J., 2003*) Does this make a stimulating environment to be in even for a few hours, let alone to live in and be cared for?

The amount of people who are suffering from dementia and other illness such as this is increasing, (*Google Analytics., 2020*) these individuals need to be in good quality care, in care homes. A recent study shows that good design within care homes can lead to a variety of benefits throughout; the residents quality of life, greater staff efficiency, more attractive to relatives and visitors, who in turn will spend more time with their family who are the residents, cost effective use of space and will also improve the amount of people who want to stay in the homes, if they are more attractive better environments to live in. (*Joseph Rowntree Foundation. 2002.*)

Most current care homes in the UK do not meet an appropriate standard of living for anyone, especially those who are unwell, vulnerable and suffering from crippling

illness such as dementia. (*Torrington, J., 2003.*) A study taken in 2017 shows that the care homes sector is worth £15.9 billion a year in the UK, and around 410,000 residents occupying the homes. ^[33] (*Gov.uk. 2017.*) That means in 2017, 26% of our population were living in a care home. (*Gov.uk. 2017.*) Yet the impact of the design is not a priority, even though this percentage of people are more vulnerable than most, and require the most care.

Attention to design can enhance the quality of life for those living in care homes, and could improve their lives on a large scale. (*Torrington, J., 2003*)

2.2.2 Hospitals

Hospitals are large scale buildings that are designed to care and treat the population when unwell. Considering this is their only purpose, when designing the building no thought has gone into how each space can contribute and encourage the recovery of each patient. (*UKEssays. November 2018.*)

Research has shown design of a hospital can have significant benefits, such as patients who have a bed by a window recover faster than those who don't. Studies have shown from 1996-2001 that natural sunlight can speed recovery and in turn reduce the amount of time patients spend in hospital. (*Selhub, E. and Logan, A., 2012.*) Those who have individual rooms in hospitals recover quicker due to less risk of cross infection, no mix up with medication. 'Avanti Architects' have re-designed 'Sheffield Children's Hospital'- UK that enclose individual rooms for every patient using the same

space that the hospital has originally. These revolutionary concepts combined could completely re-design the way that we approach the health care design and make our hospitals more efficient. (*Avanti Architects, 2018.*)

Although design could clearly be a large contributing factor to the recovery in hospital as shown by Avanti Architects (2018) in the UK currently the health care system is the NHS which provides free health care to those who need it. The population is ever growing and so is the demand for health care. Hospitals are over run and over worked with patients having to wait in corridors and for hours before they can be treated. (*Murray, D., 2015.*) Could more investment into the NHS, could lead to better design and possible less crowded hospitals, although an expense if this is treated when the hospitals are first being built it can lead to patients spending less time in hospitals, quicker recoveries and a quicker turn-over of patients.

Does design need to be taken more seriously when funding hospitals as could it dramatically improve hospitals and level of care?

2.2.3 Offices

Offices are environments which main purpose is to motivate, and the users of the space are expected to produce work day after day to a high standard. There has been a lot of research into office design and more companies are changing office spaces to create them into spaces that highly motivate. (*Gagne PhD, M., 2014*)

Companies as a standard provide the bare minimum when building offices as the main portion of money from every company goes into the business itself, not the aesthetics of the office. Grey, cost conscious materials, that contain small boxed off spaces which the users are expected to work in. Although effective for the offices, does this evoke creativity and productivity? (*Gagne PhD, M., 2014*) Does bad office design lead to an increasing amount of people working from home? (*Gagne PhD, M., 2014*), (*Google Analytics., 2020*).

Through the innovative designs from the Google Offices, who demonstrated that conscious design in offices that involve the use of colour, different spaces to work within the office; communal and individual, restaurant style places to eat, and places to relax and play during the day, creates a motivating environment. (*Google. 2018.*) Google is a multi- million-pound company, whose office design has been widely recognised for its accomplishments. (*Google. 2018.*) Other offices have seen this design and have been influenced by this, slowly all companies are putting more money into the design of their offices as research is showing that there is a correlation between design and productivity. (*Gagne PhD, M., 2014*)

Does cost of re-designing offices outweigh the benefit of the proposed result? Can thousands of offices across the UK be compared to a multi-million-pound brand such as Google?

2.2.4 Nurseries and Schools

“Seeing comes before words. The child looks and recognizes before it can speak.”-
(Berger, J., 1972.)

Looking at nurseries, they are filled with colour, toys and designed consciously to help aid development and nurture the children using the space around them. (Dudek, M., 2013) Yet this concept is completely forgotten when designing junior schools and then comprehensive schools? The buildings are mainly filled with old tables and chairs that are hard and uncomfortable, the walls are covered in print outs and are usually painted breezeblocks in a discoloured white. (Perkins, B., 2002.)

When asked most the children say that they don't like school (Willingham, D., 2009); they are not designed with conscientious thought into how users feel in the spaces, most buildings have an average of 40-50 years before they are even considered to be renovated (Litchfield, M., 2005). Schools are busy environments which battle a lot of wear and tear. Most students spend 9 years of their lives there, arguably the most important years as users are growing and developing into adults and yet the building does not nurture or encourage this. (HMC Projects. 2020.) If more care was put into the aesthetics of our classrooms and when designing nurseries, then would users not only care about their surroundings more, but also unconsciously be more engaged and interested in what they were doing, as they would just enjoy the space that they were in?

2.2.5 Exterior Environments

As a nation obsessed with social media, used to focusing on where we need to go and looking down at mobiles whilst doing it. That most people are unaware of what is happening around them in their surroundings. (Smith T., 2011.) This may be because we are too preoccupied with our own lives and this is the way that society now works, rather than living in the real world living in a digital one where everything is 'perfect'? (Smith T., 2011.) Or, it could be because the streets are grey, concrete, with no colour and mostly dirty, so why look at them, when the digital reality is much better? (WelshPrechaun (2009))



Figure no. 2.1- WelshPrechaun (2009)



Figure no. 2.2- AnonW, (2014)

The images above are two scenes in Cardiff city centre, Wales, UK. Demonstrating the 'standard' building which exists on the streets of a city.

Discussed by Michael Michalko in his book 'ThinkerToys' a theory that suggests when walking or driving to work, or just doing your everyday routine, to pick a colour. Then when going about your day, you notice this particular colour. The concept behind this theory is that you notice different things, that you have seen every day, become aware of them, yet have not noticed. (*Michalko, M. 2006*)

The image below is an example of artwork on the streets of Cardiff, Wales, UK. Painted onto an old dirty wall the image brings some life to old otherwise dirty street. The street is badly cared for, yet the artwork remained in good condition and untouched by the debris left behind by the people who walked past.



Figure no. 2.3- (*Authors Image, 2019*)

The image below shows a street in Bristol, UK, England. Unkept and dirty the street has been turned in a blank canvas through years of neglect. Taken advantage of, the street has become an array of graffiti. No conscious effort of design has led to layers and layers of paint.

Studies have shown that more graffiti in an area encourages litter. More graffiti and litter encourage more crime in an area. (*Reuters. 2008.*) Statistics show that graffiti which is considered 'vandalism' does induce more crime in areas. Stereotypically it does come with negative connotations, used in films to show 'bad areas' of neighborhoods and is associated with gangs. (*Reuters. 2008.*)

Graffiti has always been seen as a crime, but since the revolutionary work of Banksy the wider opinions of graffiti have been changed and valued more as artwork. (*Crockford, S., 2014*) Has this led to a wider acceptance of graffiti? Becoming more accepted possibly encourage the negative connotations that comes with it. Encouraging more places within the world to accept it as artwork, and in turn encouraging the crime and litter?



Figure no. 2.4- (*Authors Image, 2016*)

2.2.6 A New Face for a Tired City

Edi Rama was the mayor of Tirana on 2000. He was confronted with a city that was suffering from the democracy that had been ruling it. The new mayor was a former artist, and believed to fix the illegal activity, crime, to get taxes paid, to make the streets feel safer and make them cleaner; he would use colour. He also hoped that it would restore public confidence in the government. On a small budget, he demolished all illegal buildings, painted buildings in bright and exciting colours and planting tree and adding park areas. (*TED., 2013*)

“I love art, I love the joy that colour can give to our lives and our community.” (*Edi Rama, 2013*) Through changing how the city looked, he changed the attitudes of the community and how they treated their environment. He gave the citizens of Tirana pride in where they lived and in turn, they treated the city with respect. (*TED., 2013*)



Figure no. 2.5- *Edi Rama [2013]*



Figure no. 2.6- (*Edi Rama, 2013*)

The first image shows the before and after of one building in the city. A man was painting the bright orange into the building during the day, many people and traffic stopped to see what he was doing. Amazed by the bright colour being applied. (*TED., 2013*)

The second image is showing a street that has been bombarded with colour; the new greenery around the edge of the street. (*Edi Rama, 2013*)

This story is a true testament to what design can do. The impact shown on the city only through the cities ascetics is incredible. It shows that our surroundings have a psychological impact on how we behave, conscious or subconsciously.

2.3. Current Mental Health Problems

In this section of the chapter it will discuss current mental health problems in the UK, with focus on the impact of social media; how these impacts how people feel in the spaces they live in.

2.3.1 - Mental Health

Mental Health problems are becoming widely recognised for how serious and common they are through the UK with 1 in 3 people suffering with mental health problems in some point in their (*Mental Health Foundation. 2013.*), with awareness spreading through schools, colleges, workplaces, and support groups through every community across the country. (*Google Analytics. 2020*) It is estimated that 1 in 6 people throughout the UK have experienced a common mental health problem in the last week. (*Mental Health Foundation. 2013.*)

Happiness in the UK; a recent study showing the happiness of the residents in different countries compared to different cultural elements from those countries. It shows that there is a strong correlation between culture and life satisfaction. There are strong expectations that cultural factors do shape the way people understand culture and relate this to the collective happiness of the population. (*Our World in Data. 2013.*) Further more demonstrating the impact that our surroundings have on us. Culture which is part of every country includes the environments and the spaces that people live in. (*Our World in Data. 2013*)

Focusing on mental health within this research hopes to prove in some way that design affects how we act and feel; mental health is currently a huge problem in the UK, (*Google Analytics. 2020*) evidence suggests that if used correctly and widely recognised, design could impact how we feel. (*Channon, B., 2019*) Suggesting, that design can solve a problem, that design is necessary to how we live?

2.3.2 Social Media

In today's world technology is taking over, with huge advances in communication, medicine and science and design. (*Smith T., 2011*)

The biggest revolution that seems to have taken over the world, is the huge evolution in social media, (*Smith T., 2011*) a recent study has shown that in the UK people have admitted to checking their phones 150 times a day. (*HuffPost. 2014.*) We have become a world with an over-whelming addiction with what is happening in other people's lives. Websites such as Facebook and Twitter have been labelled as more addicted than smoking. (*HuffPost. 2014*) As a nation we are spending more time on our phones than we are sleeping. (*HuffPost. 2014*)

Looking at others' lives online, is a paradox which allows people to think 'what you see is what you get', that everyone is having a good time, all the time. When the reality is that this is not the truth. (*Ormerod, K, 2018.*) This illusion is allowing millions of people every day to sit for hours and hours on their phones constantly checking to see what other people are doing. (*Ormerod, K, 2018.*) Why wouldn't people, when you can see spaces such as these;



Figure no.2.7-

(Traveloovers., 2019)



Figure no.2.8-

(Johnrizzutophotog., 2019)



Figure no.2.9-

(Porthjess., 2019)

Imagine what being in each of these spaces would be like, how it would make someone feel? They are reality in different places across the world; someone will walk past these places on their way to work or be able to see them from their window. (Instagram, 2019) When compared to what the majority of buildings look like, and colours used (WelshPrechaun., 2009); an understanding of why the population would rather be looking into their phones than the environments that people are currently living in, starts to build. The bright colours used also have connotations with how people feel (Colour Mattes. 1995.) and can influence people's experiences in a space (Channon, B., 2019); red suggests energy and passion, Yellow is optimistic and cheerful and Green shows balance and growth. Unlike grey which is the colour of compromise, it is unemotional and detached. (Empowered by Colour. 2018.) These colours have an unconscious impact on how people feel, consideration when designing our environments, and an understanding of the strong impact it could have on the population. (Empowered by Colour. 2018)

A wider understanding of homes, streets, offices, schools, hospitals and all environments that are used. If implement the concept of inserting more design into the environments that people are using, the impact could be dramatic and possibly improve the lives of the users for the better. More colour and texture than before, could insert a little bit of joy into everyone's day?

If we focused on the basics of creating beautiful spaces for us to live in, what is important, to appease our anxieties. To care more about the things, we use every day the spaces we inhabit, then possibly mental health wouldn't be such a crisis as we would just be happier in the spaces that we inhabit.

2.4- Psychological Impact of Spaces

2.4.1 – Introduction

In this part of the research the author has investigated how we perceive our environments, how what we see connects with what we think and feel.

2.4.2- How the Human Brain Responds to Spaces

The limbic system in the brain is where all the emotions are processed. (*Healthline. 2015*) When investigating how our environments make us feel, attention needs to be paid to the hippocampus and the amygdala. The Hippocampus helps preserve memories; it also helps to understand the spatial dimensions of our environments. The amygdala helps to coordinate things in the surrounding environment, especially those

that trigger and emotional response. (*Healthline. 2015*) Understanding that the brain can comprehend these emotions, especially those closely related to our surroundings and trigger an emotional response, is evidence supporting that our environments have influence on our mental health. (*Healthline. 2015*)

Certain colours can inflict emotions too, (*Empowered by Colour. 2018*) colour can completely change the appearance and mood of a space. Colour theory involves a multitude of concepts and design applications. There are thousands of opinions on colour theory, involving as earlier mentioned, that each colour have a different connotation behind them. In terms of this research, colour theory can have an impact on how we perceive our environments and how they make us feel. (*Empowered by Colour. 2018*)

When suffering with anxiety, the human brain reacts in certain ways. The amygdala is triggered being the emotional center of the brain, identifies anxiety as a threat (or whatever is triggering the anxiety) sending adrenaline throughout the body. (*The Psych Show., 2019*) The amygdala is the same emotional area which helps people to coordinate their surrounding and build an emotional response. (*The Psych Show., 2019*) This part of the brain is controlling both environments, theoretically there could be a cross over, when more consideration into surroundings can help to sooth the anxieties that people suffer from.

Research has shown that we feel more relaxed around certain people. (*Dreher PhD, D., 2016.*) Diane Dreher research (2003) demonstrates that we humans experience a sense of kindness, the response is a warm expansive feeling in the chest, also a sense

of inspiration that makes one feel less selfish. (*Dreher PhD, D., 2016*) Michelangelo Vianello (2010) research shows that when leaders act with fairness, this causes a ripple affect around them, changing the cultural atmosphere.

Through this research, assumptions can be made that if people feel more relaxed around certain people that, the same theory could be applied to feel more relaxed in certain environments. Creating a sense of kindness and fairness among everyone could have the same impact that it has among people, but transferred into our environments.

This chapter has explored current environments and how they currently are affecting people every day. Also discussing the current mental health crisis in the UK, specifically looking at social media and the spaces that people are looking at every day. Moving onto the psychological impact of space and how the human brain reads the spaces that people live in and react to them. The research will move onto investigating how primary and secondary research will take place.

Chapter 3

Methodology

Methodology

3.1 Introduction

In this chapter the author will discuss the secondary and primary data collection. Demonstrating key literature, and important authors in this body of research. Moving onto primary research involving an installation which takes place in Cardiff School of Art and Design and the questionnaire design. This will illustrate how spaces impact people directly, through design.

3.2 Secondary data collection

Secondary database collection shows literary databases, authors and literature that has been key to this body of research. Gathering secondary data allows the author to read further into this field, using information gathered by experts in this field and find information from a broader spectrum, rather than just using primary data.

3.2.1- Literary Databases

Library databases that have been important in this study as they have allowed the author to gather information from different scholars who are considered experts in this field. This information has been found using Google Scholar (*Google Scholar., 2004*). Google Scholar enabled the author to broadly search for scholarly literature from a wide range of practices and scholars.

Met Search was also used as a literary database, this is a large collection of academic databases linked to the Cardiff Metropolitan University (*Cardiff Metropolitan University., 1865*). This database has been specifically made from those studying in Cardiff Metropolitan University so the literature in the database is catered towards specific studies.

3.2.2 Authors

John Berger (*Berger, J. 1972*)

'Ways of Seeing' was written in 1972 by John Berger. Originally was a four-part BBC series of 30 minutes films, written by John Berger, then depicted into a book. It is said to be one of the stimulating and influential books on art in any language. The TV series and book brought attention to cultural study, which at the time had not been spoken about before. (*Berger, J. 1972*) This book has been essential to this study of 'Design as Medicine' in exploring a range of concepts. These have been applied to the second chapter in this study. John Berger states "Seeing comes before words. The child looks and recognises before it can speak." In this study this reinforced the importance of environments from an early age, the impact that how spaces look can affect development. This theory played into the 'Nurseries and Schools' section of 'Chapter 2'.

Judith Torrington (*Torrington, J., 2003*)

Author of “Care Homes for Older People: A Briefing and Design Guide” This publication aided the research in ‘Chapter 2’ specifically looking at care home design for the elderly. Judith Torrington is an English writer renowned in her field for her writing on the design of care homes for the elderly.

Marylene Gagne (*Gagne PhD, M., 2014*)

Author of “The Oxford Handbook of: Work Engagement, Motivation, and Self Determination Theory”. This helped to configure the theory behind environments and how they can have an impact on how people perform in certain spaces. This publication was mentioned in ‘Chapter 2’ in Office design. But also has relation to the responses given from the Installation later in ‘Chapter 4’. The author, “Marylene Gagne” is a professor of industrial psychology at the University of Western Austria.

Micheal Michalko (*Michalko, M. 2006*)

Micheal Michalko wrote the publication “ThinkerToys”. This book has been referenced in ‘Chapter 2’ when the writing refers to different exterior environments and how people see them. The author is seen as one of the most highly acclaimed creative experts in the world.

Tom Smith (*Smith T., 2011*)

Author of “The Social Media Revolution”. This report has aided the social media section in ‘Chapter 2’ explaining the revolution in social media and how it is affecting people in their day to day lives. The Author is a business executive and author.

Diane Dreher (*Dreher PhD, D., 2016*)

Diane Dreher, frequent author of 'Psychology Today', where the article "Why do you feel better around certain people" was published. This article supported a theory in 'Chapter 2' that evidence has shown that people feel more comfortable in the company of certain people, and the author theorized from this that people could feel more comfortable in certain environments. The Author is a best-selling author, teacher and psychologist, having written many books she is well known in the field of American psychology for her work.

3.3 Primary data collection

Primary data collection involves creating an installation in the Cardiff School of Art and Design, then creating a questionnaire that the users of the space will complete, to gather a direct understanding of how the installation makes the users feel.

3.3.1- Installation

Creating an installation to explore the direct impact on how people respond in a space, in response to the design alone. The installation will take place in Cardiff School of Art and Design. This method of research allows the author to gather a direct response to a change in environment on how users of the space feel.

The spaces in the Cardiff School of Art and Design are well designed and thought out, this space is often used for meetings and presentations. Does it inspire when working inside? Although practical the space may not evoke emotions of productivity, a discussion needs to happen to indulge in how users feel in the space and if they enjoy working within it.

The Space:



Figure no. 3.10- (*Authors Image, 2019*)

The space is grey, with hard concrete walls and a grey carpet, the space can be perceived as cold and hard. All the furniture can be moved around easily and it has a glass front that allows a lot of light and looks over the main area in the university. Although practical and adaptable, does it inspire, make it an inspiration place to work?

The installation will entail inserting colour into the space, without stopping all the natural light. Strands of colour will be added by inserting colored wool up the walls, to make the space warmer, more colorful and fuller of texture. In turn it the authors hopes it will make it a lighter place to work and hopefully a place where more people will want to work. The hope is that the installation will impact those who work in the space to see if they find any obvious impact on how they perform in the space.

This design will easily fit into this space, but could also be changed and adapted to fit into any space this could be an office, retail, home or as an installation outdoors somewhere.

The Proposed Outcome (1:50 scale model);



Figure no. 3.11- (*Authors Image, 2019*)



Figure no. 3.12- (*Authors Image, 2019*)

3.3.2- Questionnaire

To gather information and feedback on the installation from the users, the author has created a questionnaire that will allow all users of the space to explore how they feel about the space with the installation wrapping around the room and how it affects their productivity in the space. Questionnaires are a common way to collate data. (*Harrigan, J., 1987.*)

3.3.2.1 Questionnaire Design

The question has been written not to influence any answers but to gather a wide understating of how the space functions for each individual using it and how it makes the users feel. Using a questionnaire enabled the author to gather a wide variety of information from different users of the space, which causes less hassle than other methods of gathering information such as a study group or interviews. Questionnaires

also allows the users to be honest in their answers without the pressure of the author being there to influence the answers. The users who have agreed to participate in the questionnaire are the appropriate audience and have a relevance in this field of study as they either teach or study in the Cardiff School of Art and Design. (Harrigan, J., 1987.) The questionnaire will gather quantitative data, the author has chosen this method as it is best known, identifying patterns and making generalisations. (McCombes, S., 2019)

3.3.2.2 Questionnaire Questions

Question 1:

“Please circle whether you are a: student, staff member, visitor, other.”

Enables the author to gather information on the users of the space, also an understanding of how different people see the space. Being able to see a possible correlation between different users of the room such as students and staff could lead to interesting results.

Question 2:

“Please specify your course, if a student”

This will allow the author to find possible correlation between the subject studied and answers, this could show relations between interest in subject and the way in which people work.

Question 3:

“Please specify the day of December 2019: /12/2019”

This allows the author to know what day each questionnaire has been filled in. This could impact the study if the installation in some way is damaged, it may impact the results.

Question 4:

“Please circle your gender: male female other prefers not to state.”

Knowing the gender of each participant allows the author to gather information on possible correlations in questions from different people of different genders.

Question 5:

“Please specify what activities you undertook in B2.07 today:”

The activity taken place is vital to the research so that the author can gather an understanding of how the installation impacts the activity, not only the emotional response of the people using the space.

Question 6:

“Have you used B2.07 before today, if yes for what activity?”

Knowing if people have used the room previously gives an indication to if the new design including the installation has made an impact on the person, knowing if the design is better or worse than before.

Question 7:

“7a. Did you find the wool installation uplifting?”

This will indicate if the users of the space felt that the installation invoked uplifting feelings in the users.

“7b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 8:

“8a. Did the wool installation make the room feel more private than when using the room previously?”

The installation provides ‘a curtain’ making it harder for other people to see in the room. The author is interested to find out if they felt more isolated in the room, and if this invoke any feelings of productivity.

“8b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 9:

“9a. Did the wool installation make you less conscious of people passing by who might be looking in the room?”

This question delves in further to the feeling of privacy and productivity from the previous question (Question 8a).

“9b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 10:

“10a. Do you find the installation to be impractical?”

The author wants to find out if the installation causes any inconveniences when using the space.

“10b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 11:

“11a. Did you find the colours used in the installation distracting?”

Five bright colours will be used to create the installation surrounding the room. This question will indicate if the installation distracted the users from their reason for being in the room.

“11b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 12:

“12a. Did the installation enhance your experience in the room?”

This will indicate if the installation created a better environment for the users to be in. opposed to how the room was previous to the installation.

“12b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 13:

“13a. Would you prefer to book this room over similar rooms in the university, if the wool installation was retained?”

This question will indicate if the installation aesthetically and emotionally attracts people over rooms in the university that are similar.

“13b. Please state why”

This will provide more information and give the users chance to portray opinions.

Question 14:

“Please provide any other comments on the installation.”

This will provide more information and give the users chance to portray opinions.

This chapter has discussed the methods of research that have been used throughout the dissertation. Gathering research from key literature and experts in this field of study, also gathering direct feedback on the change in design of a space on how it made the users feel. The information gathered from the primary research will be discussed in depth in the next chapter of this research.

Chapter 4

Findings

Findings

4.1- Introduction

This chapter will discuss the findings from the primary research, the outcome of the installation. It will discuss the feedback from each question given in the questionnaire and evaluate the outcome of the overall design, to investigate if changing the design of the space impacted how the users felt when using the space.

4.2 Primary Research

The final outcome of the installation, located in the Cardiff School of Art and Design.



Figure no. 4.13 – (*Authors Image, 2019*)



Figure no. 4.14- (*Authors Image, 2019*)

4.2.1- Data Collection

This section will illustrate the finding of the questionnaire analysis. Each question will be discussed individually along with each answer that was given. The information has been represented in bar charts as this clearly shows the quantative data provided, the questions in the questionnaire which ask the users to expand on their previous answer that appear as “Please state why” are represented through a chart to show every answer given.

Question 1:

“Please circle whether you are a: student, staff member, visitor, other.”

Figure no 4.15 illustrates question 1, (above). The chart shows the answers from every user of the space that completed the questionnaire.

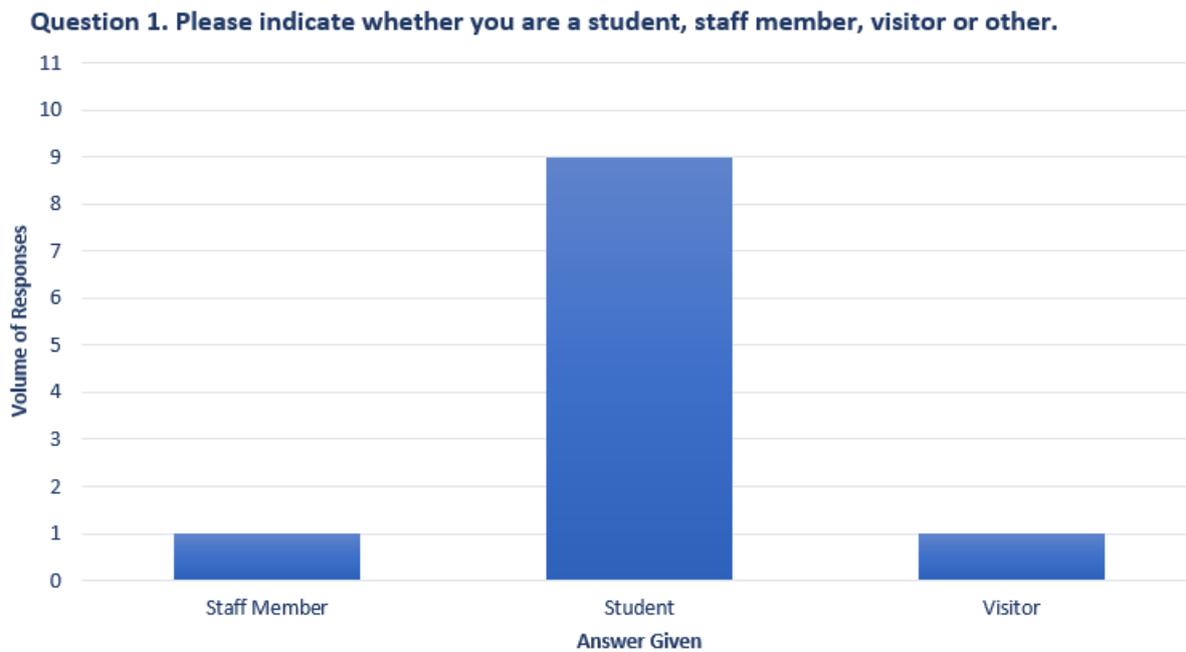


Figure no 4.15- Question 1

The chart shows that most of the users of B2.07 who filled out the questionnaires were students. An equal amount of staff and visitors filled the questionnaire in and no one who fitted into the ‘other’ categories filled questionnaire in, or used the space.

Question 2:

“Please specify your course, if a student”

Figure no 4.16 illustrates the answer to question 2 (above). The bar chart demonstrates, and how many users were in each subject area.

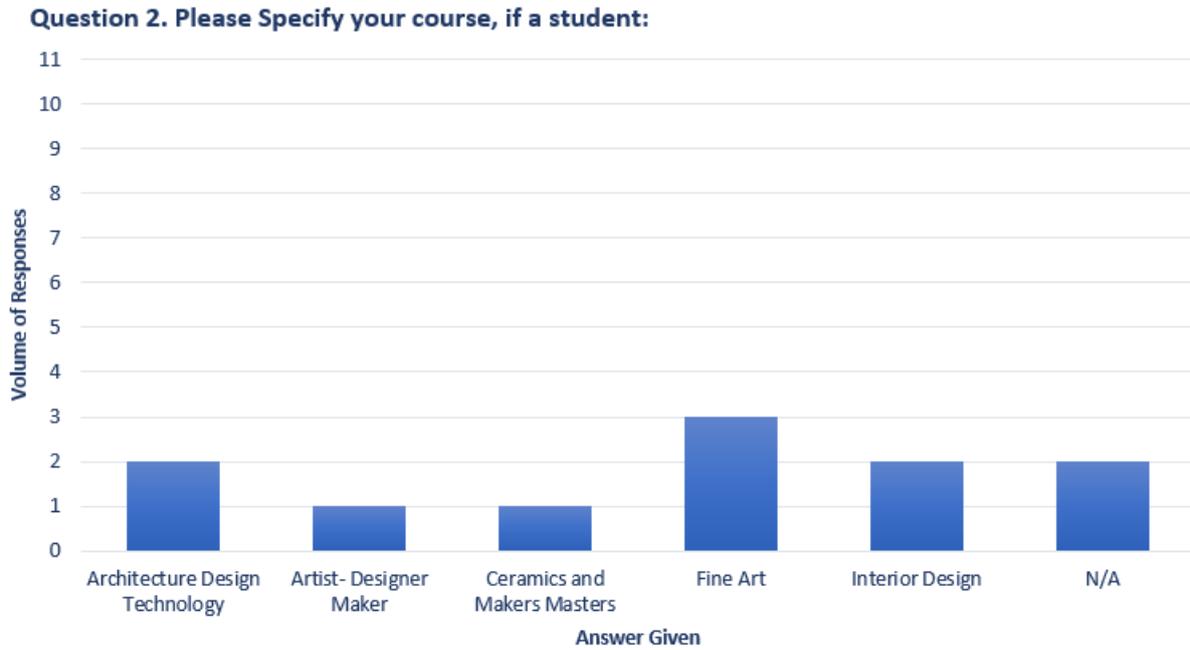


Figure no 4.16- Question 2

The chart reads that the most users of B2.07 who completed the questionnaire studied 'Fine Art'. Two of the users came under N/A category in this question, these participants didn't come under a specific subject area.

Question 3:

“Please specify the day of December 2019: /12/2019”

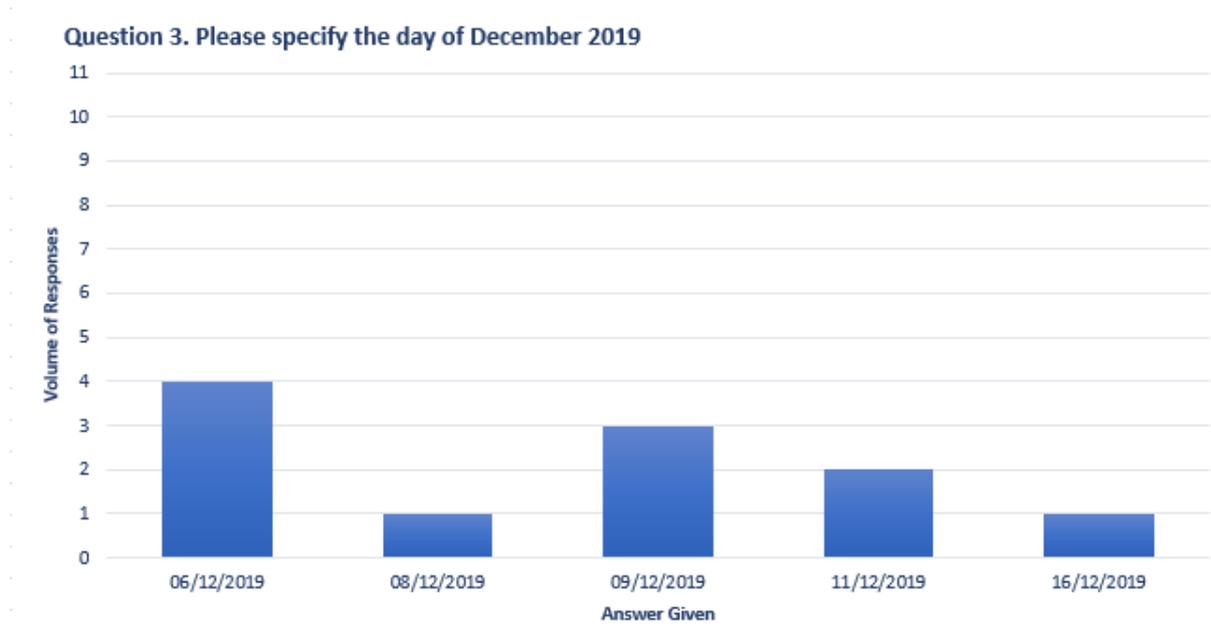


Figure no. 4.17- Question 3

I have recorded the date as it could possibly explain any chance in reaction to the installation. This did not occur in the period of this installation. The chart does show the most common date was the 06/12/2019, which was ...% of the users.

Question 4:

“Please circle your gender: *male female other prefers not to state.*”

Figure no 4.17 illustrates the answers gathered from question 4 (above). The chart shows the options given in the question and how many users fitted into each category.

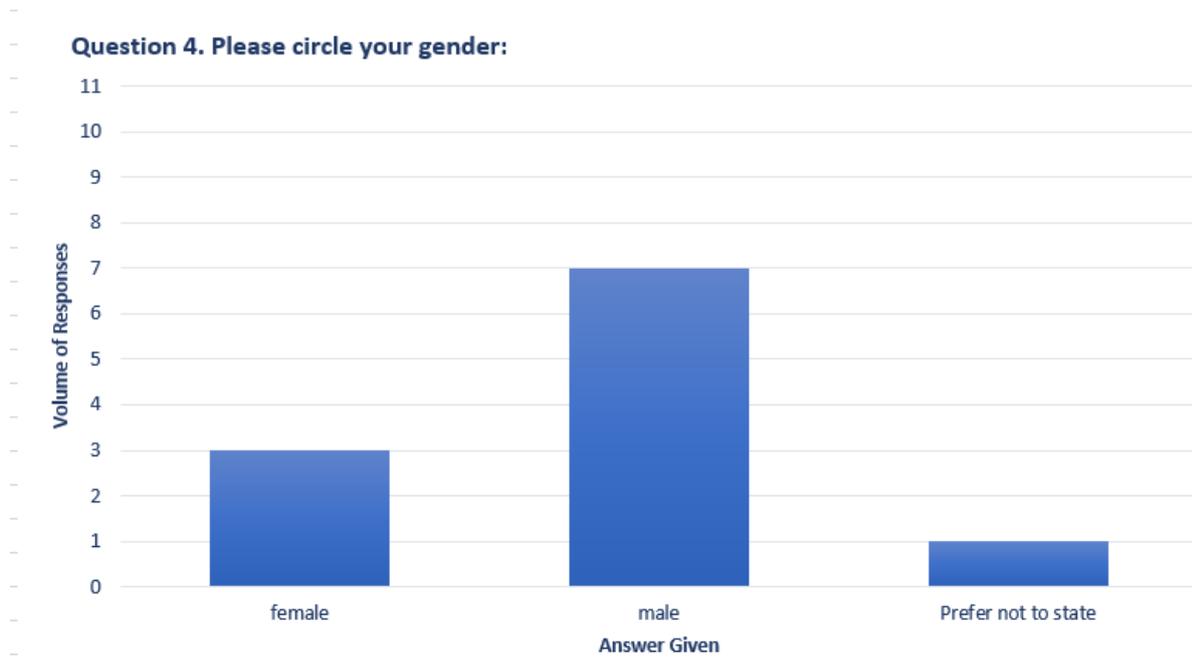


Figure no 4.18- Question 4

The chart shows that most the users who filled in the questionnaire identified as 'male'. Where as no one identified themselves in the 'other' category.

Question 5:

“Please specify what activities you undertook in B2.07 today:”

Figure no 4.18 illustrates the response to question 5 (above) showing a variety of answers given against the amount of people who answered.

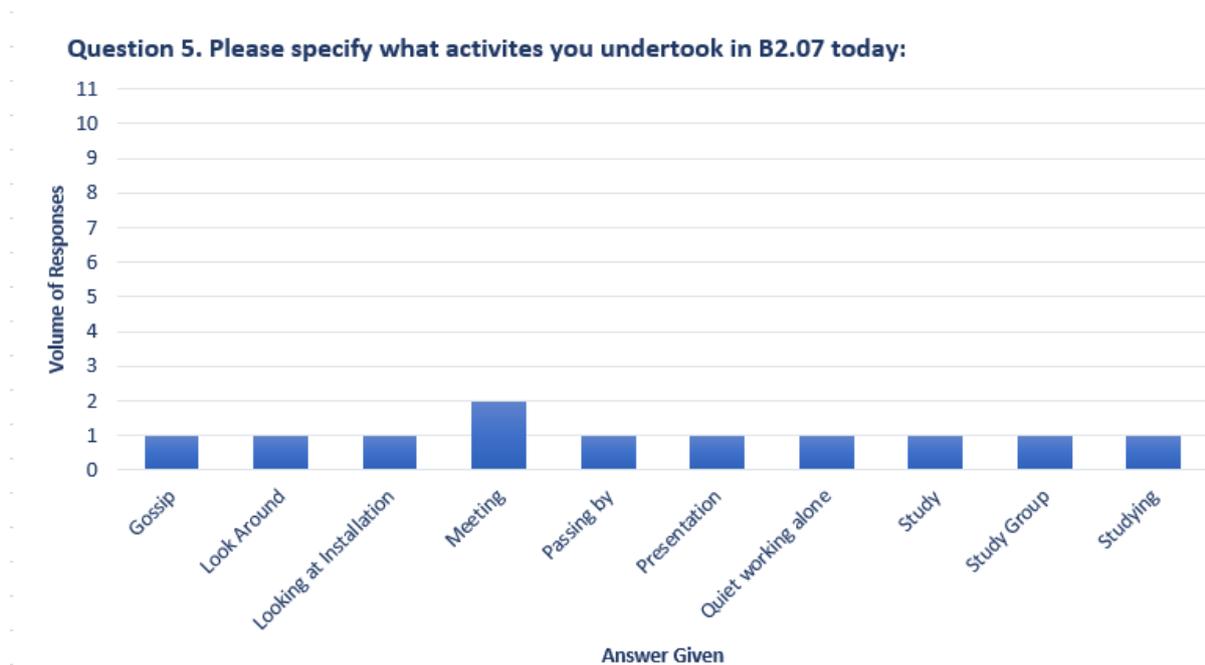


Figure no 4.19- Question 5

The chart shows that most users of the room who filled in the questionnaire were in B2.07 for studying purposes, the next most popular option for was to hold meetings. Studying and some of the other options such as ‘gossip’ or ‘looking around’ suggest that these people went into the room for the purpose of exploring the installation.

Question 6:

“Have you used B2.07 before today, if yes for what activity?”

Figure no 4.19 illustrates the responses to question 6 (above) this question will indicate if the participants in the study have used this room or very similar before.

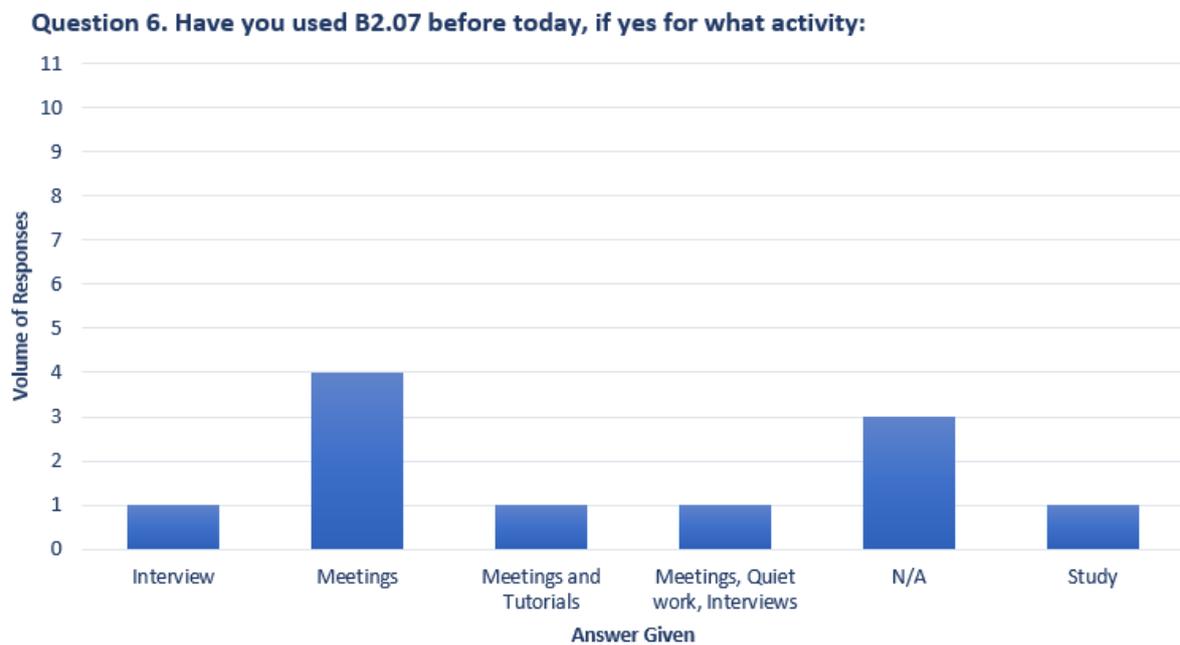


Figure no 4.20- Question 6

The results have shown that most the users other than three have used these spaces before. Unlike the previous question none of the answered indicate that these people wanted to use the space because they enjoyed the aesthetics, but just needed a space for a work purpose.

Question 7:

“7a. Did you find the wool installation uplifting?”

Figure no 4.20 illustrates the results found when asking question 7a (above). This will indicate if the installation installed an uplifting feeling of the users of the room.

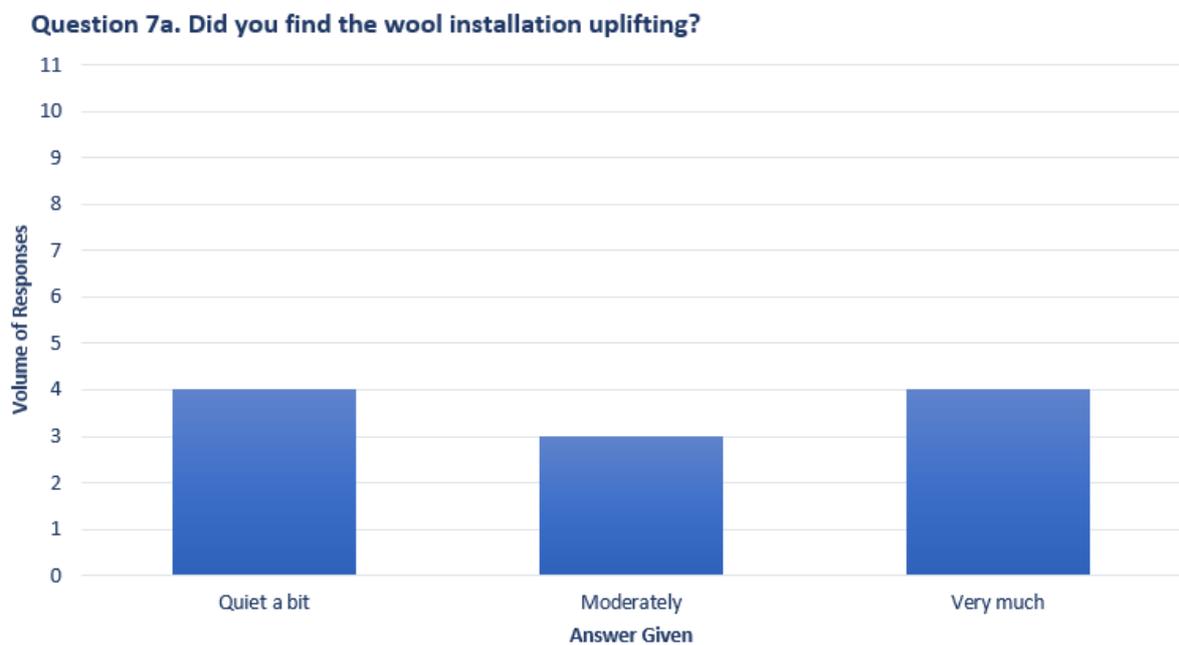


Figure no 4.21- Question 7a

The results have shown that all of the users of the room with the installation wrapping around B2.07 found that the installation invoked uplifting feelings. This shows that the design had direct impact on how people felt within the space. The word ‘uplifting’ in the question leads to positive connotations and the responses were all positive, if the author had chosen a different word in place of ‘uplifting’ the responses could have varied.

“7b. Please state why”

| | |
|---|---|
| Question 7b. Please State why? | Different, colourful, choice of thread something additional to think about. |
| | Adds needed colour. |
| | The colours make the room brighter and happier. |
| | Colourful. |
| | Vertical lines emphasis height, broght colours are nice. |
| | Colours made the room interesting and fun. |
| | Colourful and neat presentation. |
| | The colours and the soft texture created a relaxing enviornment. |
| | I felt like the bright colours made the room look more cheerful. |
| | Colourful, feels like a hot air balloon experience. |
| | The colours are uplifting but not overwhelming. |

Figure no 4.22- Question 7b

All of the users of this space talked about the colours in their response in a positive way. How the colours created an colourful experience for each of them. This suggests that the bright colours used through the yarn is what created a positive feeling with the people who used the space, showing that not just having grey walls as the room previously did has changed how people felt.

Question 8:

“8a. Did the wool installation make the room feel more private than when using the room previously?”

Figure no 4.21 illustrates the result found when asking if they installation made the room feel more private than before. The authors hope this will also show signs that the installation invokes feelings to the users of the room, but also that people were more aware of the design than before.

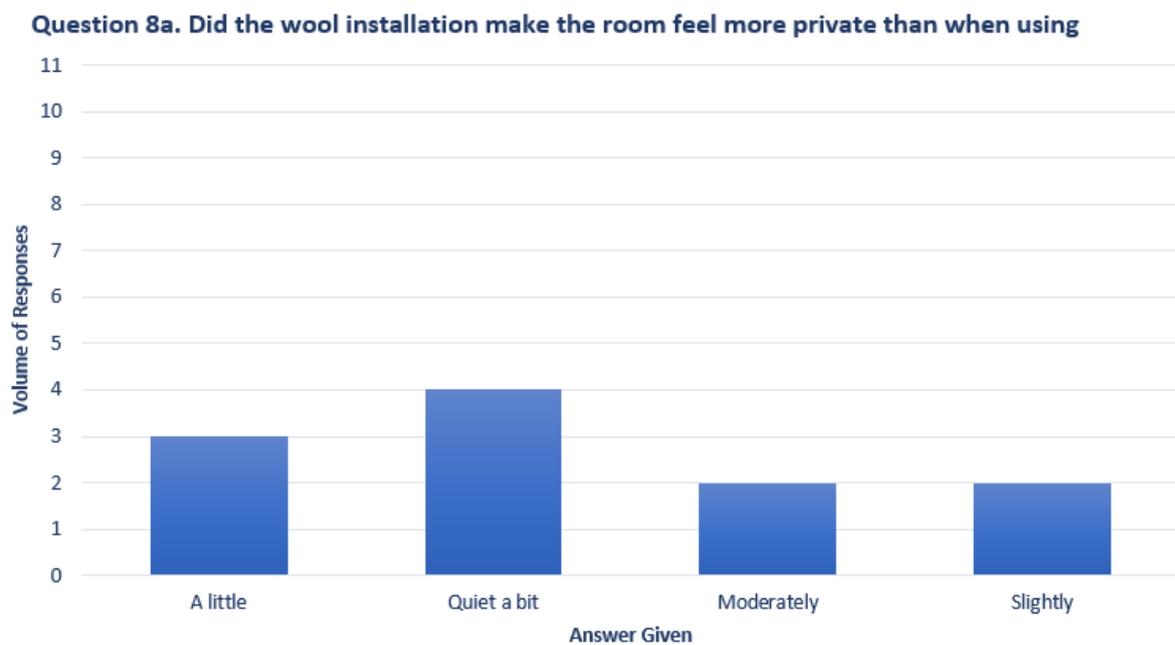


Figure no 4.23- Question 8a

The results have shown that none of the users felt that the installation made the space feel private in the ‘very much’ category or the ‘not at all’ category. However, most users felt that the installation added an element of privacy to the room.

“8b. Please state why”

| | |
|---|---|
| Question 8b. Please State why? | Feels contained- I being 'held'. |
| | Can see through. |
| | Restricts the view in therefore being more private. |
| | N/A |
| | People look at the colours more than the people- it blocks the view slightly. |
| | Made it seem personal. |
| | Less glass space/visibility. |
| | No direct view in or out of the room. |
| | Only a little because even though the view from inside is more restricted, people from outside are curious about the inside, so they look inside. |
| | The delicate structure reduces the size of the room (mentally). |
| | It feels although people outside might be more interested in the installation than what im doing! |

Figure no 4.24- Question 8b

The responses given to this question were varied. 54.5% of the users felt that it restricted the visibility into the room and therefore it felt like a more private place to work. 18.8% of the people felt that it almost had the opposite effect as more people were looking into the room than they would have before, because the installation was interesting to look at. The people passing by were looking at the installation and not the people inside, so in a way still felt private. The responses do not lead to a conclusion on if the feeling of privacy was more beneficial to their work, if they saw this as a positive or negative factor.

Question 9:

“9a. Did the wool installation make you less conscious of people passing by who might be looking in the room?”

Figure no 4.22 illustrates further the feeling of privacy from the previous question. The purpose of this is to demonstrate possible feelings invoked when using B2.07, to also gather an understanding if the users felt more productive when the room was more private, with the use of the wool, and warm colours.

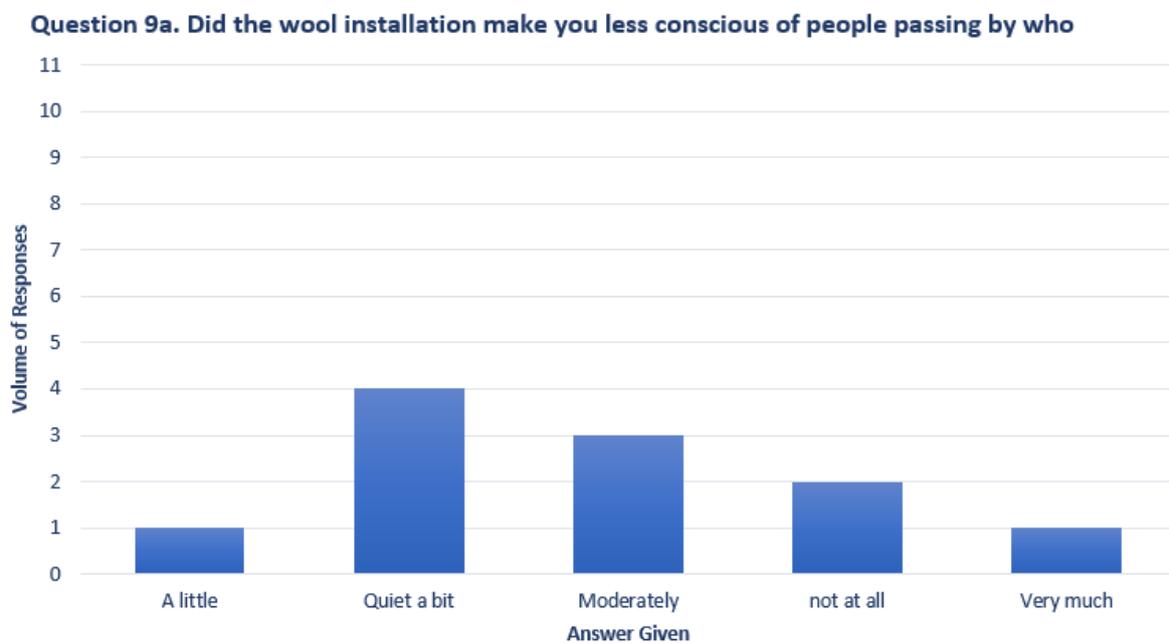


Figure no 4.25- Question 9a

The results show that the users of B2.07 had varied answers on how the installation made each individual feel more of less conscious of people passing by the room, 36.3% of the users answered in the ‘quite a bit’ category, showing as the most popular answer. This suggests that the installation did provide a ‘curtain’ from people on the outside of the room, and the installation had an impact on how the users of the space

felt in the space. To discover if privacy has any relation to how the users performed in the space will have to be further investigated in future questions.

“9b. Please state why”

| | |
|---|--|
| Question 9b. Please State why? | I am rarely distracted by the outside when I am in here. |
| | It does add a bit more privacy but also draws attention because it is different. |
| | More interesting in the wool/restricted view. |
| | N/A |
| | Focus was on the wool, not the people. |
| | Focused on the wool not the outside of the room. |
| | Something else to look at. |
| | Produced a barrier- I was more focused on the installation than who was passing/ if they were just looking at the installation. |
| | if i am busy doing my thing in the room I dont pay attention that much at the people passing by. Also depends where i am facing. |
| | Although the installation is engaging, a lot of people look in to inspect the installation. |
| | I haven't noticed anyone looking in. |
| | |

Figure no 4.26- Question 9b

The results show that 54.5% people found that they were not conscious of people passing by as they felt even if people were looking in, they were looking at the installation and not the individuals working. 36.3% people didn't feel as if people were looking in, 18.1% of these people also felt that when in the room they are not concerned by other people passing and found it very easy to focus on what they were doing, rather than the outside. This suggests that possibly a glass front of the side of the meeting room doesn't generally deter from the productivity of those using room, even without the installation.

Question 10:

“10a. Do you find the installation to be impractical?”

Figure no 4.23 illustrates if the users of B2.07 found the installation at all impractical when using the space.

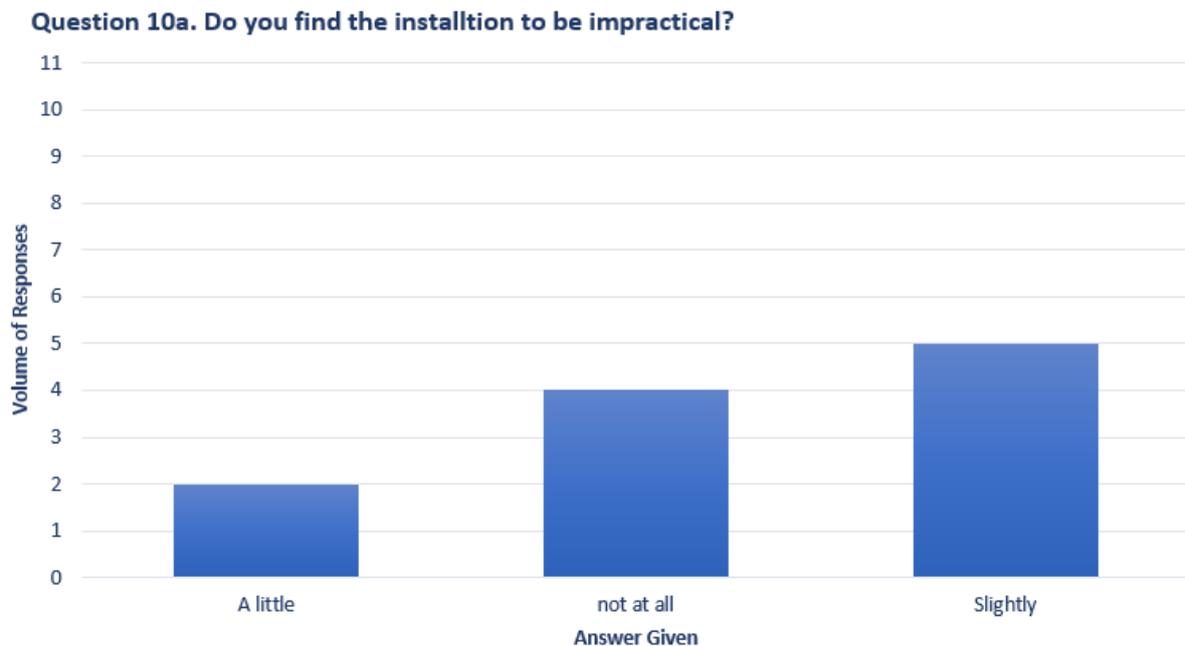


Figure no 4.27- Question 10a

The results have shown that the users of the space did not find the installation impractical. The most popular answer was ‘slightly’ with 45.4% of the users picking this answer. 36.6% of the users found the installation was ‘not at all’ impractical. When 18.1% of the users felt it was ‘a little’ impractical. This suggests that the installation did not get in the way of the activities held in the room.

“10b. Please state why”

| | |
|--|---|
| Question 10b. Please State why? | I guess you couldn't get all the way around the table if you wanted to. |
| | It's un- imposing. |
| | One of the strands of wool had fallen down. |
| | N/A |
| | Gets in the way of the door and if there are too many people in it. |
| | Can't interact but it creates a good atmosphere. |
| | Doesn't get in the way of anything. |
| | Took up space around the table. |
| | The space is reduced, apart from that i think only affects the room visually in a nice way. |
| | The space is not made for large movements. |
| | Plug sockets are behind the wool but still accessible. |
| | |

Figure no 4.28- Question 10b

The responses from this question show that 72.7% people found that in some way the installation could be considered as impractical. 36.3% of these people felt this way because it made the room smaller than before, and they felt this was restricting the activity taking place. This could possibly be amended by the installation hugging the walls tighter. 18.1% people who used the space didn't feel that the installation restricted their movements at all.

Question 11:

“11a. Did you find the colours used in the installation distracting?”

Figure no 4.24 illustrates if the bright colours used in the yarn to create the installation were found to be distracting, deter from what the main activity in the room was.

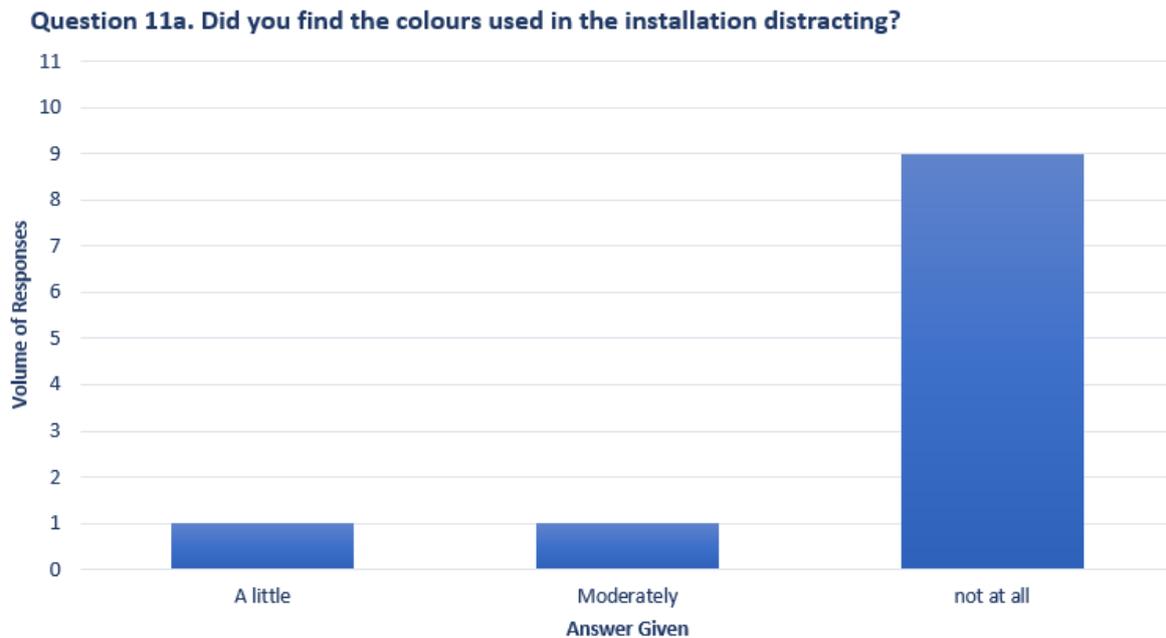


Figure no 4.29- Question 11a

The results have shown that most the users of the space found the installation ‘not at all’ distracting. When 18.1% of the users found that it was either ‘a little’ or ‘moderately’ distracting. It is plausible that this is because of the five bright colours used, it could also be as the installation was new, and this could have also been a factor is why it was seen as distracting.

“11b. Please state why”

| | |
|------------|---|
| Question | N/A |
| 11b. | N/A |
| Please | N/A |
| State why? | N/A |
| | Very bright. |
| | Drawn into each, flowed well together. |
| | They are pleasingly set out. |
| | The colours are bold, but the spacing of the wool didn't impose on the room, it just added to it. |
| | Since the yarn is very thin the colours are not extremely prominent. |
| | More engaging than distracting, but they're simply fun. |
| | The transparency of the installation means that the effect is subtle. |

Figure no 4.30- Question 11b

The results from this question have shown that 54.5% people didn't find the installation distracting at all, this shows that this design did not distract from the users work, and as question 7a showed earlier that the colours could be used as an aid to encourage productivity. 36.3% people did not respond to this question, however the same 36.3% also responded in 11a that this found the installation *“Not at all”* distracting.

Question 12:

“12a. Did the installation enhance your experience in the room?”

Figure no 4.25 illustrates if the users of this space directly felt if the change in design of B2.07 including the installation enhanced their experience in the room.

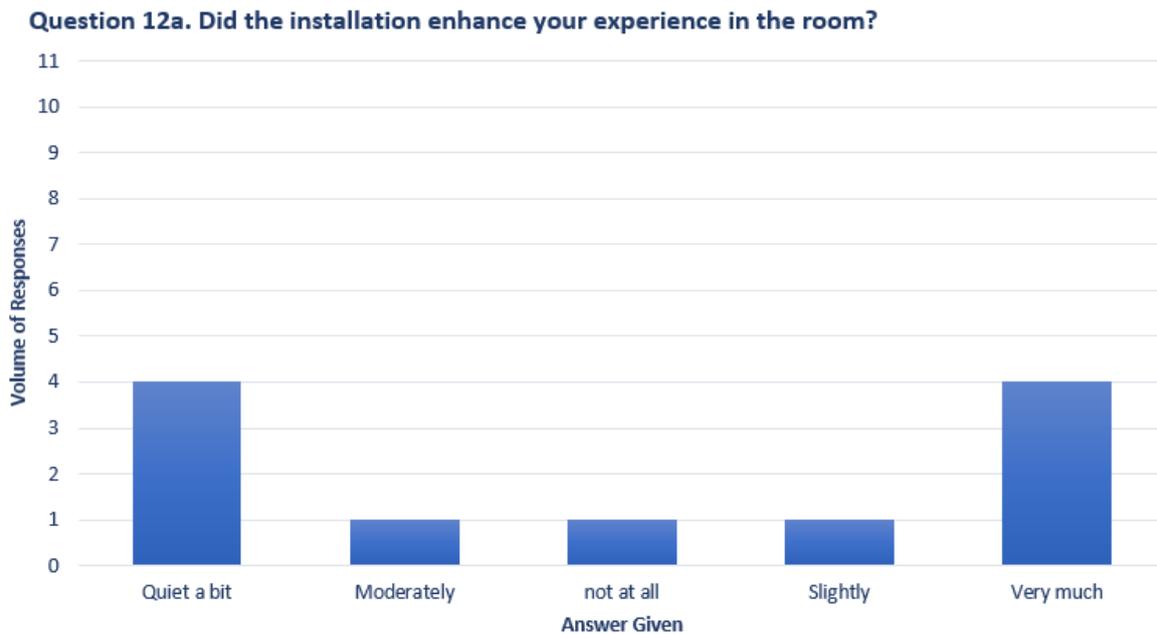


Figure no 4.31- Question 12a

The results show that 72.7% of the users felt that the installation enhanced their experience in the room. Showing that the immediate change of design had an effect on how they felt in the room. However, 18.1% of the users did not feel that the installation enhanced their experience, this show that every user is different and spaces made to promote emotion must accomdate to this.

“12b. Please state why”

| | |
|--|--|
| Question 12b. Please State why? | Asthetically/ polar opposite to other 4 rooms. Clinical. |
| | More colour makes the room less cold. |
| | Makes the room less boring. |
| | N/A |
| | Focus was on my assignment. |
| | Focused on the feeling in the room more. |
| | Felt more like an artist meeting room. |
| | Felt more relaxing/informative. |
| | The installation can be appreciated from every angle and the colours are bright and vibrant. |
| | Brings out imagination and creativity. |
| | It feels more interesting welcoming and almost cosy! |
| | |

Figure no 4.32- Question 12b

72.7% of the users' responses from this question suggest that the installation enhanced their experience in the room. This suggests that the design has had an immediate impact on each user, the change in design has changed how they feel in the space. 27.2% of people in the room did not feel that the installation enhanced their experience, this demonstrates that every user will be different and what helps one individual will not always work for another.

Question 13:

“13a. Would you prefer to book this room over similar rooms in the university, if the wool installation was retained?”

Figure no 4.26 illustrates if the installation aesthetically and emotionally appeals to the users; and if the installation has proven to be a space where people want to work.

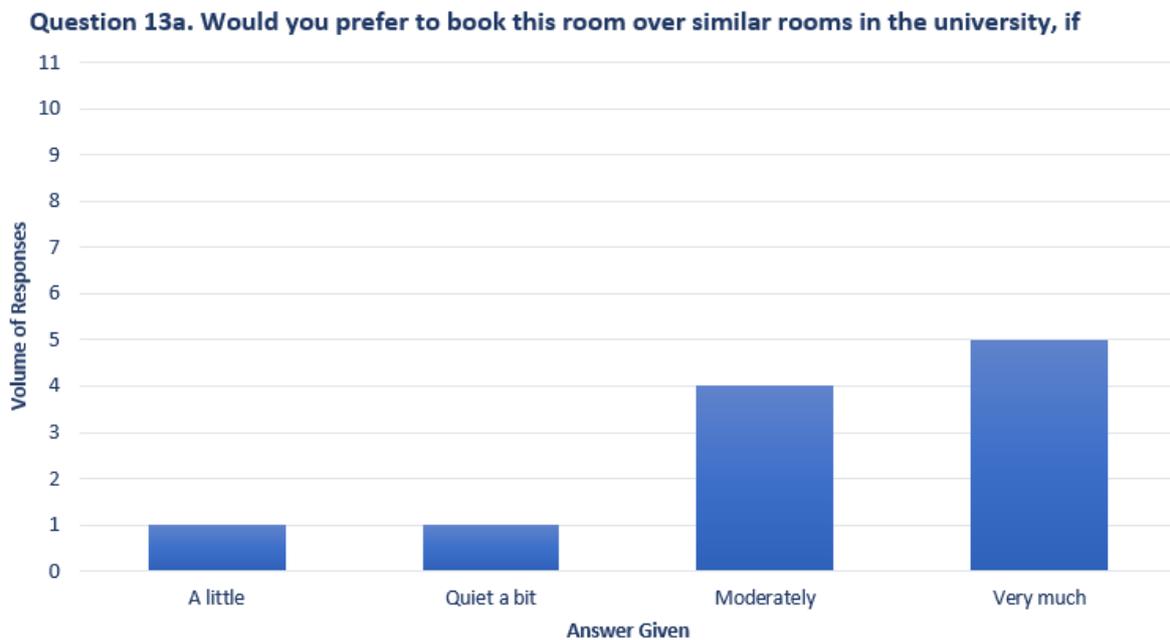


Figure no 4.33- Question 13a

The results have shown that the users would rather use the room holding the installation over other rooms. .45.4% of the users chose the ‘very much’ category making it the most popular.

“13b. Please state why”

**Question
13b.
Please
State
why?**

It suits me.

This room is nicer than the others.

Nicer space to use as it is more colourful.

N/A

Relaxing. Its not overpowering, but subtly pleasing.

Don't use many other rooms but would like to see the wool again.

Has more personalilty to it than other rooms.

Same as above.

Yes, I feel like the room is now more special compared to others.

Improves peoples moods, makes the room feel special.

Its more comforable and less 'soulless'.

Figure no 4.34- Question 13b

90.9% of the users would prefer to use this room with the installation over other rooms that are similar in the university. This shows that even if not shown in previous question the installation made most the users feel something. That the design of a space will make it more interesting and consequently make the users more engaged in what they are doing. 9% of the users of the room did not say if they would use this room over others.

Question 14:

“Please provide any other comments on the installation.”

| | |
|--|--|
| Question 14. Please provide any other comments on the installation. | Thanksfor inviting me. Great procrastination opportunity. |
| | N/A |
| | N/A |
| | N/A |
| | More focus around the window and less on the rest of the room. The transition might be interesting use it in a large space to divide softly. Extend throughout glass onto balcony. |
| | N/A |
| | N/A |
| | N/A |
| | It felt like I was in a hot air balloon. |
| | You can tell a great deal of time and care has been taken in creating this installation-feels amazing to be able to inhabit within a work of art! |
| N/A | |

Figure no 4.35- Question 14

63.6% of the users did not fill this section in. The other 36.3% who did comment were very positive and there were suggestions to keep it, or rebuild somewhere else possibly bigger.

This chapter has discussed the feedback from the installation created in Cardiff School of Art and Design to gather feedback for the users of the space to see if a direct impact of the design affects how people feel in the space. The research is moving onto discussing the finding from the secondary research.

Chapter 5

Discussion

Discussion

5.1 Introduction

This chapter will discuss the secondary research collected when writing this dissertation, how the aims and objects set earlier in the paper have been met and any limitations or challenges found throughout the research.

5.2 Findings from secondary research

The secondary research has provided a wider outlook on the subject of how environments affect how people feel; finding experts in the field. Reading provided a great starting point for the author to base their research off. Methodological approach was achieved by illustrating how spaces impact people directly, through design, also discussing key literature and important authors.

The main body of secondary research went into 'Chapter 2' when looking at how spaces impact human health. Judith Torrington's research when looking at care homes showed the importance of design in care homes. (*Torrington, J., 2003.*) A well renowned author such as Judith Torrington in this field showed the impact that design can have on the residents of a space such as a care home, she sets out guidelines for what should be expected in such a residence. This led the author to look into other environments such as hospitals and the impact that this has on recovery time as both environments have similar functions. From this a range of interior and exterior

environments were investigated for their design faults, using secondary research as a reference.

Edi Rama research shown in 'Chapter 2' shows the effects of design and the impact that this had on the change in behavior in the regions of a city. (*Edi Rama., 2013*) This case study showed how an aesthetic change in environment immediately resulted in a change in behavior among people. This does not necessarily show that environments influence people emotions, but can definitely change inbuilt behavior.

How the human brain responds to spaces, shown again in 'Chapter 2' gave a brief idea of how the human brain reads the information in environments that people inhabit, it also showed the impact that anxiety, a mental health condition can have on a person. (*Dreher PhD, D., 2016*) This research has helped the author to theorise the emotional affect that environments can have on people. Assuming that how people perceive information can be directly translated to how people read their environments, assuming there is an emotional attachment, and this can affect how people feel. If this theory works, the concept could be used over all environments, showing that design matters and could be used to solve a problem.

These areas in the dissertation and other that have not been mentioned by conducted through secondary research have helped the author to gather a greater understanding of how current environments are perceived; these sources also showed evidence that these current environments do not work, and the importance of design. Through looking at these environments and the problems that currently occur, but also considering how the human brain reacts to certain environments has shown the author evidence that design can make a difference. Through conducting this secondary research, this developed the concept to create an installation which provided the

author with primary research. All factors considered throughout the secondary research have led to theorize the possibility that design taken seriously could impact the current mental health problem in the UK, knowing that there are current problems in environments and how the human brain reacts to them.

5.3 Objectives

Aim 1- *“Investigate the impact of Interior Design on mental health, through a case study of a Cardiff School of Art and Design meeting room.”*

This has been achieved through the creation of an installation in B2.07, located in the Cardiff School of Art and Design. (*Cardiff Metropolitan University., 1865*)

Aim 2- *“Delve into current environments, interior and exterior. Investigating these environments and compare these environments to highlight current problems and explore environments that have already met a standard where they have considered design aspects rather than just practicality.”*

Through the study of secondary research, the author looked at experts in each field. An understanding of how our current interior and exterior environments affect us has been investigated.

Aim 3- *“Research the current mental health crisis in the United Kingdom. Explore evidence that shows the current mental health problems and current mental health*

problems and possible causes. Looking further into this and showing that design could have some impact on making a difference to our state of mind, and that the spaces that we use do affect how we feel.”

Research into mental health in the United Kingdom looking at the impact of social media on how we view our environments, and the greater impact this has caused.

Aim 4- “Psychological impacts of design. Gaining a greater understating of how the brain works, how emotions and senses are processed, how sensory triggers effect psychological and emotional feelings.”

This was investigated and an understanding that what we see does have immediate connotations with how we feel. It was also theorised that certain environments invoke certain feelings.

Aim 5- “Create an installation in Cardiff Metropolitan School of Art and Design (Cardiff Metropolitan University., 1865) to demonstrate how design can evoke positive emotions on the users of the space.”

The installation was created, completely immersing the room in the installation, creating a place for experience, for the members of Cardiff School or Art and Design.

Aim 6- *“Create a questionnaire to gain insight into people’s responses to being in the installation. This will allow a range of feedback to be collected from users and allow the author to understand others views of the designs.”*

The questions were created and gathered feedback from the users of the space inclosing the installation, the questionnaire allowed the users to anonymously express how the installation made them feel and how they felt that it changed the room.

5.4 Limitations

Throughout the study there has been certain limitations, these have included collecting responses from users of B2.07 where the installation was situated. The responses to the questionnaire were conducted anonymously, therefore the author was unable to enforce users of the room to complete them after their activity had finished, although this led to a fair study; there were minimal responses. More responses would have enabled more enriched analysis to be completed and robust statistically significant conclusions to be drawn.

5.5 Development of Research

This research has provided the author with great enthusiasm to what their primary study of interior design. Although a broad subject area, this has provided a great starting point for the author to base their next body of research off, and carry on research into specific areas of different environments people live in and how it affects

them, also through more construction on installations. This research will take place through a Masters degree and later a PHD.

This chapter has discussed the secondary research found which allowed the author to further indulge how the authors specified have developed this dissertation. It has also explored what the next step for this research will be. This dissertation will next move onto concluding all research found in this study.

Chapter 6

Conclusion

Conclusion

6.1 Introduction

This chapter will conclude the dissertation and discuss if the aims and objectives set at the beginning of the dissertation and if they have been met.

6.2 Discussion

6.2.1 Conclusions Overview

Chapter 2:

“This chapter has explored current environments and how they currently are affecting people every day. Also discussing the current mental health crisis in the UK, specifically looking at social media and the spaces that people are looking at every day. Moving onto the psychological impact of space and how the human brain reads the spaces that people live in and react to them. The research will move onto investigating how primary and secondary research will take place.”

This chapter covered an overview of why Interior Design is interested in our current environments, how people’s mental health and social media are linked to these environments, suggesting that interior design can help to solve a problem. It also

demonstrated theories from the authors of how the human brain reacts to environments and how this directly affects people's mental health.

Chapter 3:

"This chapter has discussed the methods of research that have been used throughout the dissertation. Gathering research from key literature and experts in this field of study, also gathering direct feedback on the change in design of a space on how it made the users feel. The information gathered from the primary research will be discussed in depth in the next chapter of this research."

Chapter 3 has covered methods of research. Investigating secondary resources from experts in this field has allowed the author to broaden their research and consider issues such as current environments and mental health and combine this research to theorize how these two subject matters link. Gathering direct feedback from the immediate change of a space also gave the author access to how the ascetics alone can impact how someone feels and explore this concept.

Chapter 4:

"This chapter has discussed the feedback from the installation created in Cardiff School of Art and Design to gather feedback for the users of the space to see if a direct impact of the design affects how people feel in the space. The research is moving onto discussing the finding from the secondary research."

This chapter investigated in depth the feedback from the questionnaires created to gather a response from the installation created in B2.07, to demonstrate the impact of design on emotional change. Each question was represented through diagrams showing correlations between the change of design and a change in emotional response. There was less evidence to show that these emotions invoked feelings of productivity, this could have been due to the lack of influence for this in the questionnaires, the questions lead towards the emotional change rather than specific emotions.

Chapter 5:

“This chapter has discussed the secondary research found which allowed the author to further indulge how the authors specified have developed this dissertation. It has also explored what the next step for this research will be. This dissertation will next move onto concluding all research found in this study.”

Chapter 5 discussed findings from secondary research. This chapter also included an overview of the aims and objectives set at the beginning of the research, and showed that these have been achieved throughout the dissertation. Demonstrated here also was the limitations that were found and overcome throughout the process of writing the dissertation, such as limited responses from the questionnaires in response to the installation. Enough were given to receive a fair interpretation of how the installation worked, however a larger response would have provided the author with a more accurate evaluation of how the installation impacted how the users of the space felt,

this could not have been changed as the author did not want to ask the users to fill in the questionnaire, this could have influences the answers given.

6.2.2 Dissertation Structure

The body of research has covered the aims and objectives that were set at the beginning of the research. These aims and objectives help to set out the outline of the dissertation, mainly focusing on the secondary research included in chapter 2, when investigating current environments and mental health. Then moving onto the construction of an installation and the questionnaire which showed the direct feedback of how design can impact how people feel; this brings the whole theory of the dissertation together, showing that environments really do affect people.

The title of this dissertation “*Design as Medicine; A Study which Investigates the Relationship Humans have with their Surroundings*” is still relevant to the study, as the dissertation has progressed it has only shown to demonstrate that design can evoke positive emotions. The purpose for this body of writing was to show that interior design can help to provide a positive environment, with further research it may be possible to see how a space designed to elicit positive emotions might impact a person affected by mental health problems. The title of the dissertation supports this.

Appendices

Appendix 1 – Installation Proposal

Dissertation Installation Proposal

Jaisy Davies

ST20118670

Interior Design

Room: B2.07

Date: 2nd December- 16th December

In aid of my dissertation research I am proposing to create an installation within Cardiff Metropolitan University in room B2.07.

My installation will enhance my research in how our environments make us feel. I have looked into a range of different spaces but will end the body of research focusing on work and educational spaces specifically, and being able to make this installation in the university would allow me to gather primary research.

I would like to build the whole installation rather than just a model, as it would let me gather the user's feedback, but I also really enjoy building my ideas to scale and actually experiencing them for myself, and others experiencing them too. I have done this in previous projects and it always enhances my work, but it also turns out to be my favourite bit of the project too.

I plan to transform the room to be filled with colour and texture to give the users a new experience whilst having meetings in this space.

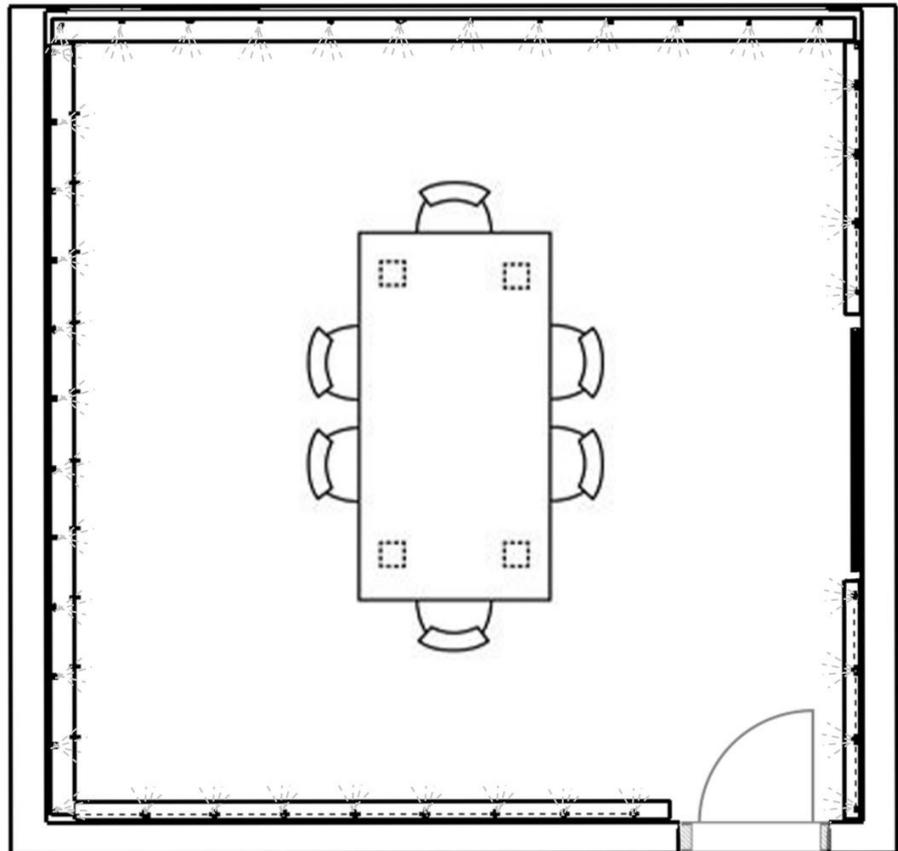
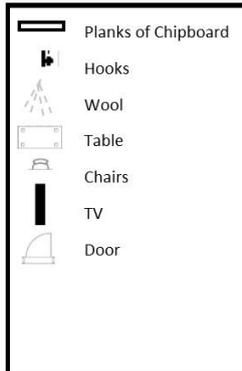
I will be placing planks of wood around the edge of the room against the walls, with metal hooks screwed into each piece 320mm apart. Onto these hooks coloured wool will be firmly attached (6-10 pieces per hook) and will reach up to the ceiling where each piece of individual wool will be held with a pin. This will not damage the ceiling as it is made from a foam material and has been used for purposes such as this before, and the floor will not be damaged in any way.

I will not block any doors, fire alarms or current screens in the room and the room as it stands will still be able to function as a meetings room or a place to do work.

I hope to make my installation in a day (2nd December) doing all of the preparation work beforehand. Then leaving the artwork in the space for two weeks allowing all normal meetings as planned to be held in there, whilst leaving questionnaires in the space to be filled in so I can gather feedback from users of the space within those two weeks. Then I would take all of the installation down (16th December).

Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings

Floor Plan
Scale 1:50
B2.07
Installation Proposal



Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings

Model
Scale 1:50
B2.07
Installation Proposal



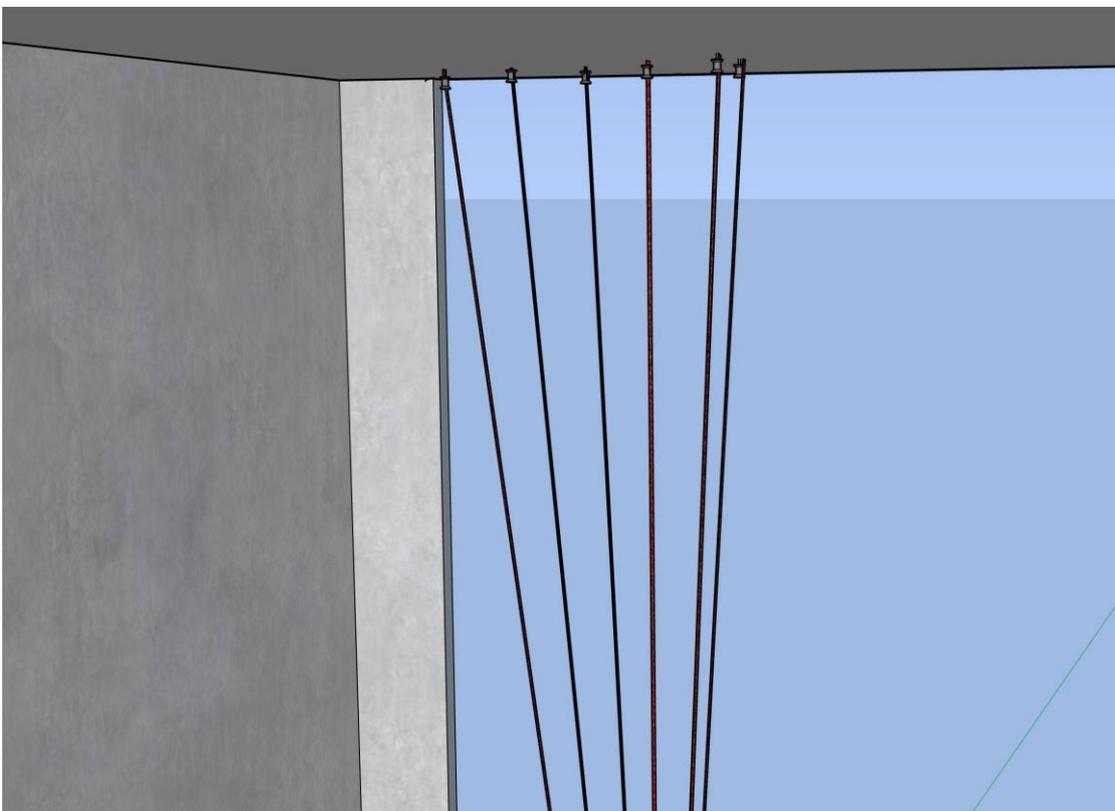
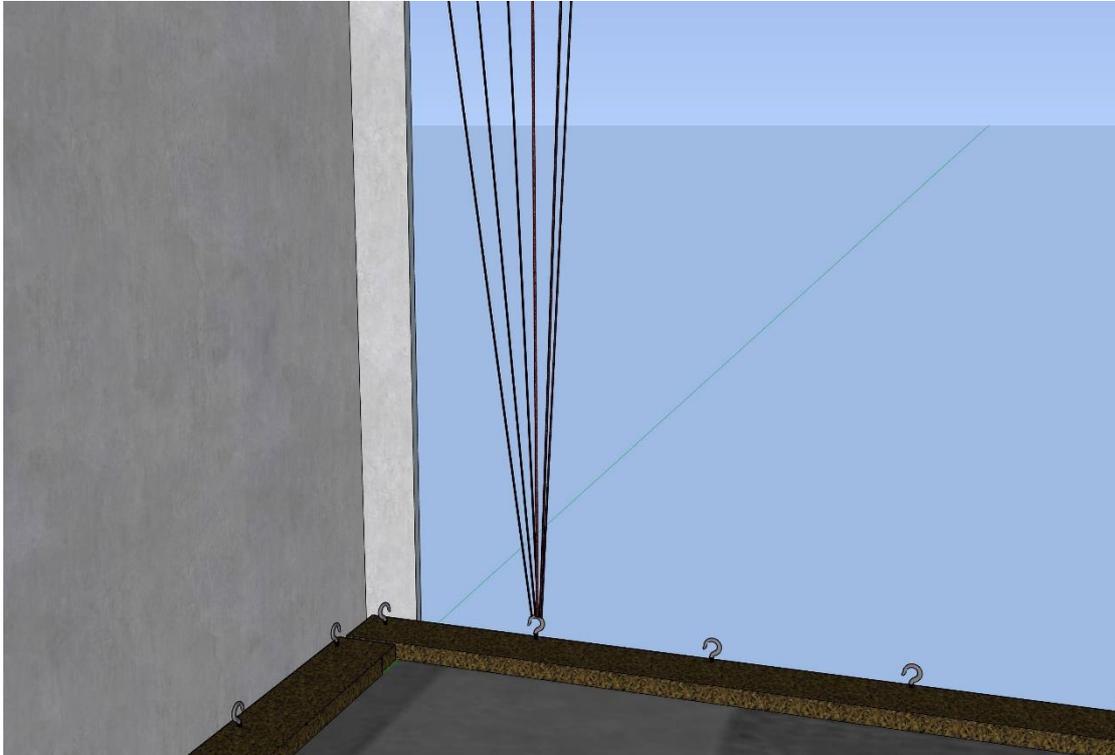


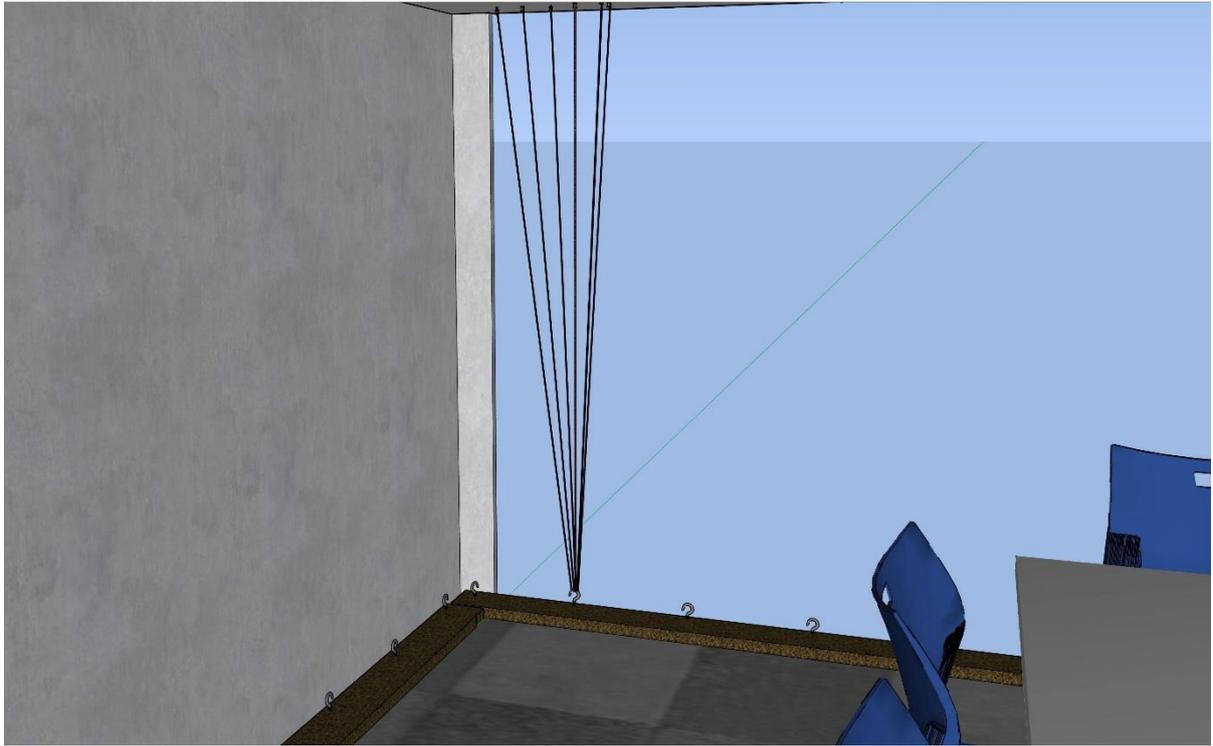
Un- Rendered SketchUp Images

Scale 1:50

B2.07

Installation Proposal





Questionnaire First Draft
B2.07
Installation Proposal

Installation Questionnaire

| | | | | | |
|--|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Have you ever used the space before? | Yes | No | | | |
| If so, what have you used the space for? | Meetings/ Studying/ Presentations/ Working? | | | | |
| | Slightly | A Little | Moderately | Quite a Bit | Extremely |
| Did the artwork make you feel happy? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Did the artwork make you feel more productive? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Did you find the colours distracting? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Do you think the artwork enhanced your experience in the space? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Would you use this room (with installation) over similar rooms around the university due to the artwork? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Other comments on artwork...

| Cardiff Metropolitan University RISK ASSESSMENT (RA99) (Hazards) (V3/07) | | | Page 1 - |
|--|--|---|----------|
| School / Unit and Area: | CSAD / Interior Design/ B2.07 | Assessment Number: | 1.3 |
| Risk Assessment undertaken by: <small>Recommended to be 2 or more people</small> | Jaisy Davies | Charlotte Bull | |
| | Interior Design Student | Technical Administrator and Health and Safety | |
| Description of the work activity being assessed: | Artwork Installation | | |
| Persons Affected: | Staff/ Students/ Others | | |
| Details of Others: | Visitors (e.g. on open days, interviews and exhibitions) | | |

| HAZARD IDENTIFICATION | | RISK RATING - <u>without</u> Controls | | | |
|---|--|--|---|----|----------------|
| Please provide details of the hazards associated with the area or task. EXAMPLES INCLUDE: Working at height, Manual Handling, Electricity, Fire, Noise, Contact with moving parts of machinery, Dust etc | | The Risk Rating (RR) and Degree of Risk are determined by multiplying the Severity (S) of injury by the Likelihood (L) of occurrence. Please see Cardiff Metropolitan University Risk Rating Matrix for details | | | |
| | | S | L | RR | Degree of Risk |
| 1 | Increased risk of fire spread, flammable materials | 3 | 2 | 6 | |
| 2 | Risk of injury from collapse of installation | 2 | 2 | 4 | |
| 3 | Working at height when installing | 3 | 2 | 6 | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |

| | | | | | |
|--------------------------------------|--|---|---|----|--------------|
| 8 | | | | | |
| 9 | | | | | |
| 10 | | | | | |
| Example - 1. Electric Shock (office) | | 4 | 3 | 12 | Unacceptable |

Once all potential hazards have been identified and a Risk Rating has been applied, please go to page 2 and provide details of the control measures required to reduce the risk to an acceptable level.

Cardiff Metropolitan University RISK ASSESSMENT (RA99)
Page 2 –
(Controls)

| CONTROLS TO BE APPLIED Examples Include: Elimination, Substitution for something less hazardous, Barriers or fixed guards, standard operating procedures and personnel protective equipment | | Date Applied | RISK RATING - <u>with</u> Controls | | | |
|---|---|---------------------|---|----------|-----------|-----------------------|
| | | | S | L | RR | Degree of Risk |
| 1 | Increased risk of fire spread, flammable materials- its in a contained area with a fire door, materials used are going to be minimal and where possible treated with fire retardant. | | 3 | 1 | 3 | |
| 2 | Risk of injury from collapse of installation- Installation has been designed to break rather than cause damage to the surfaces its fixed to. Light-weight materials. Installation is designed so it is unlikely to collide with users of the space. | | 2 | 1 | 2 | |
| 3 | Working at height when installing- Will work alongside universities work at height protocols, I will use a suitable ladder and another person assisting me. | | 3 | 1 | 3 | |
| 4 | | | | | | |

| | | | | | | |
|----------------------------------|---|----------|---|---|---|----------|
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| 8 | | | | | | |
| 9 | | | | | | |
| 10 | | | | | | |
| 1. | <p>Examples of possible controls:</p> <p>All appliances are to be PAT tested.</p> <p>Any new items are to be reported to estates.</p> <p>Users to undertake visual checks prior to use.</p> <p>Damaged equipment to be removed from use.</p> | 07/06/07 | 4 | 1 | 4 | Moderate |
| Date of first assessment: | | 11/11/19 | | | | |
| Assessment review dates: | | | | | | |
| | | | | | | |

Appendix 2 – Ethics participation Form



Cardiff School of Art & Design, Llandaff Campus, CARDIFF, CF5 2YB

www.cardiffmet.ac.uk

Participant Information Sheet

Constellation Research

Conducting research on anyone internal or externally to the university i.e. asking their opinions in relation work for the Level Six Contribution dissertation, technical report with artefact or design, conference paper and presentation, creative research proposal and presentation, or analytical text and accompanying artefact, needs to be considered for ethical approval.

This is an invitation to participants to join the study entitled:

'How it makes me feel'- B2.07

.....
.....

and inform them of the study, as organised by a student on the following course at Cardiff metropolitan University

BA (Hons) Interior Design

The project will be supervised by the student's lecturer for L6 Constellation, Cardiff School of Art & Design, whose information is below:

Name: Dr John Littlewood, Telephone: 02920 416676; Email: jlittlewood@cardiffmet.ac.uk

Your Participation in the Research Project

Describe the design:

The wool installation that is wrapping around B2.07 is accompanying my level 6 dissertation study. The purpose is to gather feedback from users of B2.07 through the questionnaire I have created and gather a wider understanding of how the wool installation makes the users feel.

Why you have been asked?

You have been identified as someone who may have particular insight into the design that is being investigated/developed by the student studying L6 Constellation. The student is interested in participants completing the questionnaire to gather information about opinions on the design.

The study is entirely voluntary – there is absolutely no obligation of any kind to participate and Cardiff Metropolitan will not discriminate in any way against people who do not wish to be involved.

Please complete two copies of the consent form, one for your records and please op

What happens if you want to change your mind?

If participants decide to join the study they can change their mind and stop at any time, and may ask to withdraw their information.

What would happen if you join the study?

If participants agree to join the study, then please complete the questionnaire.

Are there any risks?

The student does not think that there will be any risks due to the study. However if participants did feel that there was any stress (economic, emotional or physical) or risks (emotional, data or physical; or any that the student may not be aware of). Note, participants can stop at any

time. Just tell the student that the participants wants to stop, do not complete the questionnaire or take it away and destroy.

Your rights

Joining the study does not mean that participants give up any legal rights.

What happens to the interview results?

The student researcher conducting the research is responsible for recording and analysing all the information from the study.

Are there any benefits from taking part?

There are no direct benefits to participants for taking part; however this study may help improve the primary data and dissertation that the student can collect on their design.

How privacy is protected

All the information gathered from participants is strictly confidential, and everyone working on the study will respect privacy. Participants consent form will be stored separately from the study data to ensure that they cannot be identified by their responses. The data is anonymised prior to presentation to any broader stakeholders or reporting; this is achieved by not using participants name Unless you confirm anything different in writing.

When the study is finished and analysed the information and all the data gathered will be completely destroyed. The Consent Form will be kept for 10 years (online in a secure cloud server), because we are required to do so by Cardiff Metropolitan University. This will not be used to contact participants for any marketing or other studies.

PARTICIPANTS SHOULD KEEP ONE COPY OF THIS SHEET & ALSO ONE COPY OF THE CONSENT FORM.

PLEASE COMPLETE THE SECOND CONSENT FORM AND FOLD TOGETHER WITH THE COMPLETED QUESTIONNAIRE & INSERT INTO THE BOX BEFORE LEAVING THE ROOM.

THANKS FOR TAKING PART IN THE SURVEY

Appendix 4 – Questionnaire

Questionnaire

1. Please circle whether you are a: student, staff member, visitor, other.
2. Please specify your course, if a student:
.....
3. Please specify the day of December 2019:/12/2019
4. Please circle your gender: male female other prefer not to state.
5. Please specify what activities you undertook in B2.07 today:
.....
6. Have you used B2.07 before today, if yes for what activity:.....

Please tick one answer for each question (a) and write answers to question (b) seven to 14 below.

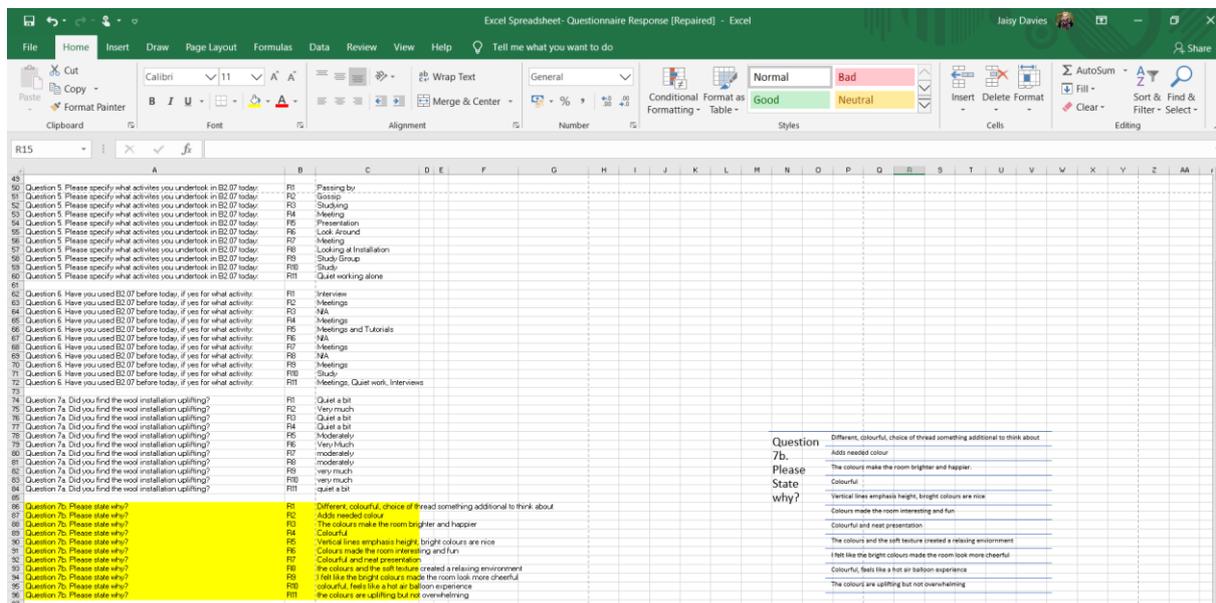
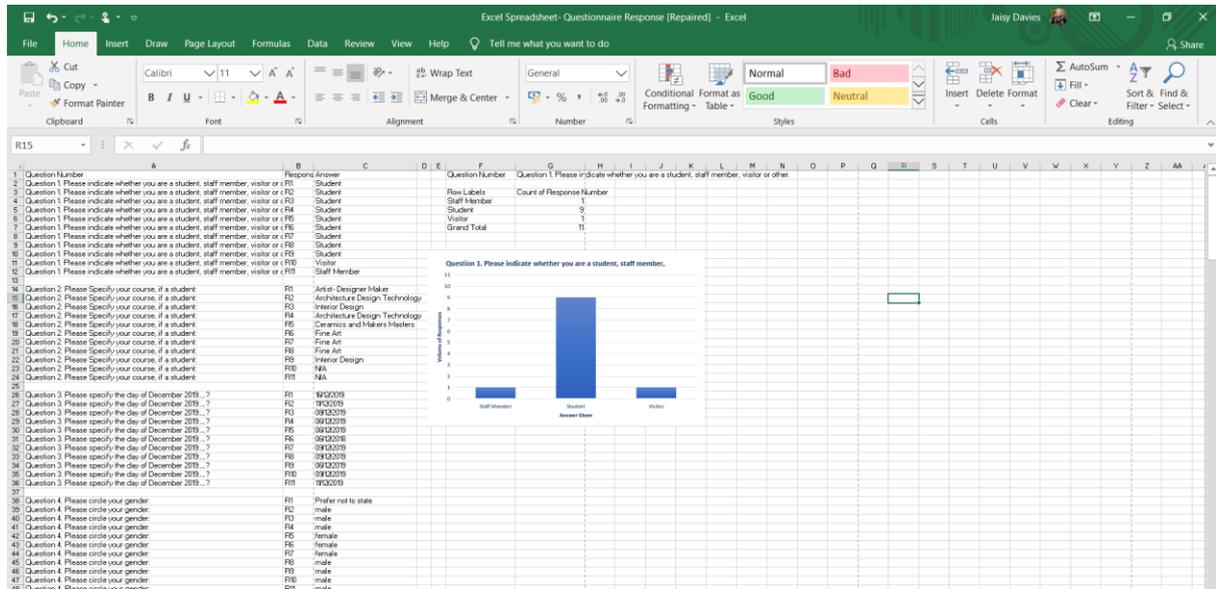
| | Not at all | Slightly | A Little | Moderately | Quite a Bit | Very much |
|--|------------|----------|----------|------------|-------------|-----------|
| 7a. Did you find the wool installation uplifting? | | | | | | |
| 7b. Please state why: | | | | | | |
| 8a. Did the wool installation make the room feel more private than when using the room previously? | | | | | | |
| 8b. Please state why: | | | | | | |
| 9a. Did the wool installation make you less conscious of people passing by who might be looking in the room? | | | | | | |
| 9b. Please state why: | | | | | | |
| | Not at all | Slightly | A Little | Moderately | Quite a Bit | Very much |
| 10a. Do you find the installation to be impractical? | | | | | | |
| 10b. Please state why: | | | | | | |
| 11a. Did you find the colours used in the | | | | | | |

| | | | | | | |
|--|--|--|--|--|--|--|
| installation distracting? | | | | | | |
| 11b. Please state why: | | | | | | |
| 12a. Did the installation enhance your experience in the room? | | | | | | |
| 12b. Please state why: | | | | | | |
| 13a. Would you prefer to book this room over similar rooms in the university, if the wool installation was retained? | | | | | | |
| 13b. Please state why: | | | | | | |
| 14. Please provide any other comments on the installation. | | | | | | |

Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings

Appendix 5- Excel Spreadsheet

<file:///C:/Users/jaisy/Documents/Dissertation/Excel%20spreadsheet%20of%20Questionnaire%20Responses.pdf>



Design as Medicine- A Study which Investigates the Relationships Humans have with their Surroundings

Excel Spreadsheet- Questionnaire Response [Repaired] - Excel

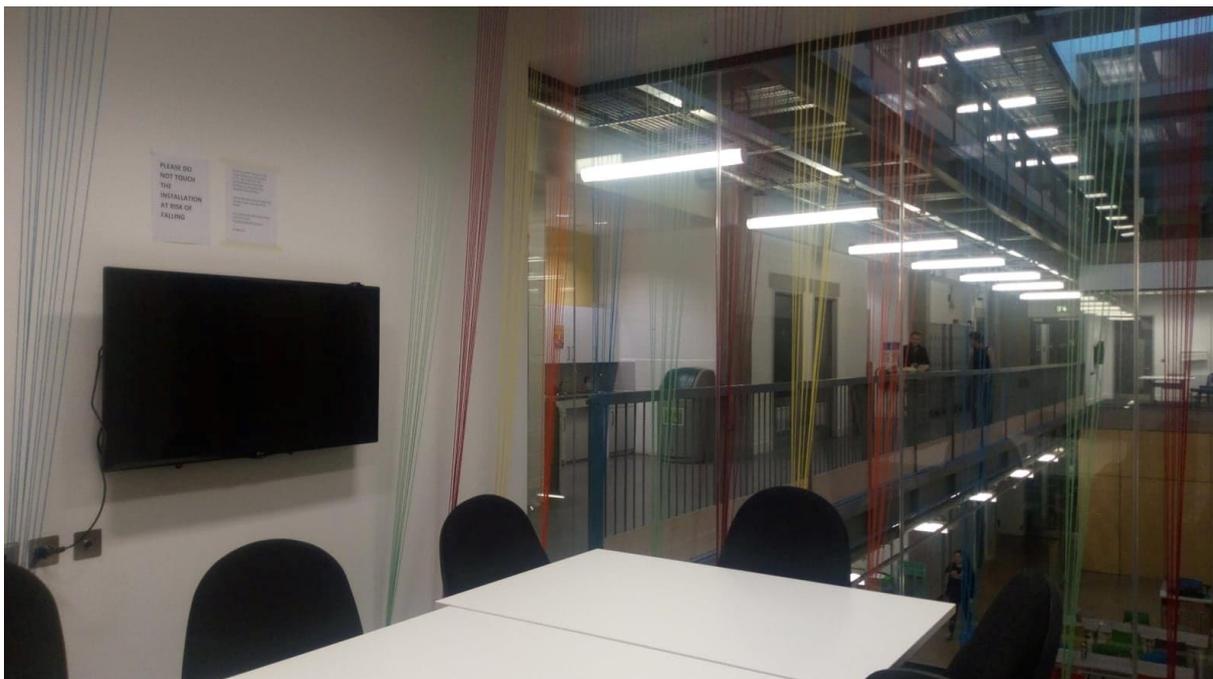
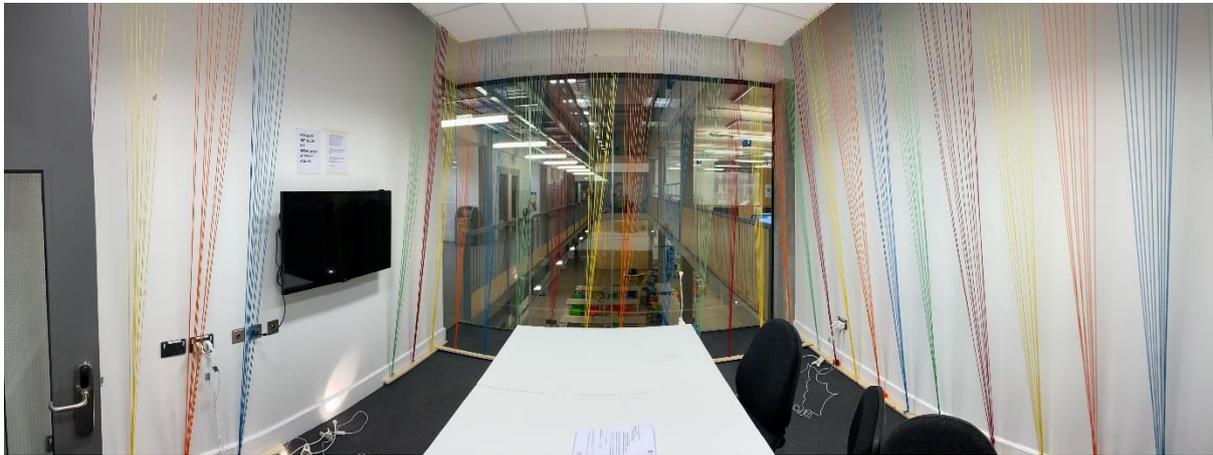
| Question ID | Response | Rating | Comments |
|-------------|---|--------|--|
| 203 | Question 12a. Did the installation enhance your experience in the room? | FB | very much |
| 204 | Question 12a. Did the installation enhance your experience in the room? | FB | Quite a bit |
| 205 | Question 12b. Please state why. | FB | aesthetically polar opposite to 4 clinical walls |
| 206 | Question 12b. Please state why. | FB | more colour makes the room less cold |
| 207 | Question 12b. Please state why. | FB | FB |
| 208 | Question 12b. Please state why. | FB | FB |
| 209 | Question 12b. Please state why. | FB | FB |
| 210 | Question 12b. Please state why. | FB | FB |
| 211 | Question 12b. Please state why. | FB | FB |
| 212 | Question 12b. Please state why. | FB | FB |
| 213 | Question 12b. Please state why. | FB | FB |
| 214 | Question 12b. Please state why. | FB | FB |
| 215 | Question 12b. Please state why. | FB | FB |
| 216 | Question 12b. Please state why. | FB | FB |
| 217 | Question 12b. Please state why. | FB | FB |
| 218 | Question 12b. Please state why. | FB | FB |
| 219 | Question 12b. Please state why. | FB | FB |
| 220 | Question 12b. Please state why. | FB | FB |
| 221 | Question 12b. Please state why. | FB | FB |
| 222 | Question 12b. Please state why. | FB | FB |
| 223 | Question 12b. Please state why. | FB | FB |
| 224 | Question 12b. Please state why. | FB | FB |
| 225 | Question 12b. Please state why. | FB | FB |
| 226 | Question 12b. Please state why. | FB | FB |
| 227 | Question 12b. Please state why. | FB | FB |
| 228 | Question 12b. Please state why. | FB | FB |
| 229 | Question 12b. Please state why. | FB | FB |
| 230 | Question 12b. Please state why. | FB | FB |
| 231 | Question 12b. Please state why. | FB | FB |
| 232 | Question 12b. Please state why. | FB | FB |
| 233 | Question 12b. Please state why. | FB | FB |
| 234 | Question 12b. Please state why. | FB | FB |
| 235 | Question 12b. Please state why. | FB | FB |
| 236 | Question 12b. Please state why. | FB | FB |
| 237 | Question 12b. Please state why. | FB | FB |
| 238 | Question 12b. Please state why. | FB | FB |
| 239 | Question 12b. Please state why. | FB | FB |
| 240 | Question 12b. Please state why. | FB | FB |
| 241 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 242 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 243 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 244 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 245 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 246 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 247 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 248 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 249 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 250 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 251 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 252 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 253 | Question 14. Please provide any other comments on the installation. | FB | FB |
| 254 | Question 14. Please provide any other comments on the installation. | FB | FB |

Excel Spreadsheet- Questionnaire Response [Repaired] - Excel

| Person | Age | Gender | Role | Room | Question 1 | Question 2 | Question 3 | Question 4 | Question 5 | Question 6 | Question 7 | Question 8 | Question 9 | Question 10 | Question 11 | Question 12 | Question 13 | Question 14 | | |
|--------|-----|---------|-----------------|--------|-------------|--------------|-------------|-----------------------|----------------|------------|---------------------------|------------------------------|----------------------------|-------------|-------------|---------------------------|-----------------|---|-----|----|
| 1 | 21 | Student | Interior Design | Female | not for | Passingby | Meetings | Quiet a bit | Delivered onto | Moderately | Fewer comments not at all | it does add a bit not at all | is un-imposed not at all | N/A | Quiet a bit | softly/neutral/moderately | it suits me | Thanks for inviting me. Great presentation opportunity. | | |
| 2 | 21 | Student | Architecture | Female | Georgie | Meetings | Very much | Adds needed. Slightly | N/A | N/A | can see through a little | more interesting slightly | one of the star not at all | N/A | slightly | more colour in a little | this room is no | N/A | | |
| 3 | 21 | Student | Interior Design | male | Studios | N/A | Quiet a bit | The colours | Moderately | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | |
| 4 | 21 | Student | Architecture | Female | Meetings | Meetings | Quiet a bit | Cool/white | Slightly | N/A | not at all | not at all | not at all | N/A | very much | N/A | N/A | N/A | N/A | |
| 5 | 21 | Student | Architecture | Female | Meetings | Meetings | Quiet a bit | Cool/white | Slightly | N/A | not at all | not at all | not at all | N/A | very much | N/A | N/A | N/A | N/A | |
| 6 | 21 | Student | Ceramics and | female | Prevention | Meetings and | Very much | Vertical lines | Quiet a bit | Moderately | FB | FB | FB | FB | FB | FB | FB | FB | FB | |
| 7 | 21 | Student | Fine Art | female | Look around | N/A | Very much | Cultural make | Quiet a bit | Moderately | FB | FB | FB | FB | FB | FB | FB | FB | FB | |
| 8 | 21 | Student | Interior Design | male | Meetings | Meetings | Very much | Cool/white | A little | Moderately | FB | FB | FB | FB | FB | FB | FB | FB | FB | |
| 9 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 10 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 11 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 12 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 13 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 14 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 15 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 16 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |
| 17 | 21 | Student | Interior Design | male | Study Group | Meetings | Very much | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB | FB |

Appendix 6 – Images of Installation

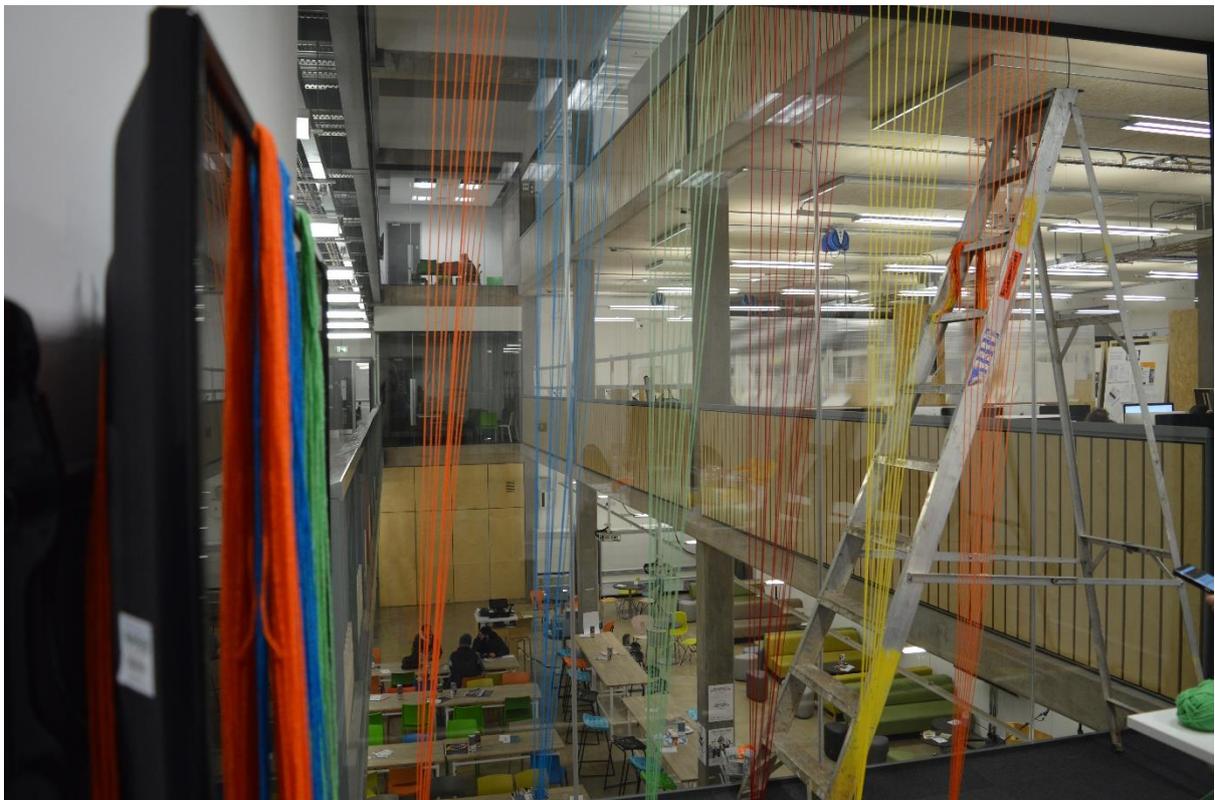
Video of Installation- <https://youtu.be/ETrwz73uZYA>



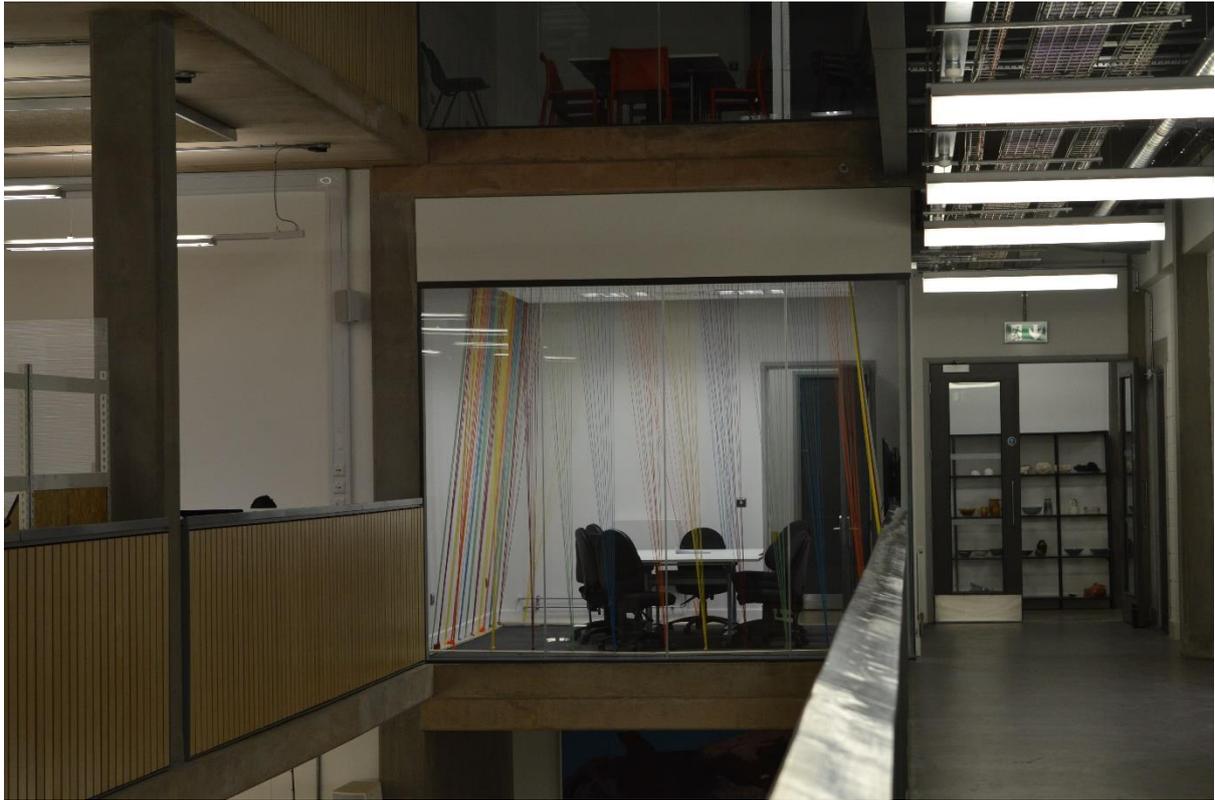
Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings



Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings



Design as Medicine-
A Study which Investigates the Relationships Humans have with their Surroundings



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