Synopsis

This critical journal is an exploration of my studio journey, focusing on deinstitutionalizing the interior healthcare environment, through the integration of media entertainment to encourage the recovery experience. This is in correlation with my project intention to design a recovery house based on entertainment, for people recovering from Cancer. The journal questions and recognises why entertainment can be used in recovery, by analysing the impact of the positive use of media entertainment on wellbeing, within theory and within the interior space. Overall, this journal is used as an aid to help me build an understanding on the suitable design implementation of entertainment for healing, through simultaneous analysis of research, project progress, and ongoing reflection.

Section one addresses the context of my studio project, through a critical overview of past work, followed by the analysis of media entertainment theory models in section two. This allows me to proceed onto section three where I synthesize ideas from media-induced recovery into two main methods: 'Positive Distraction', and 'Constructive Entertainment', advancing on to examine interior examples of these methods alongside my studio progress. Section four explores the development of the design solution, evaluating decisions based on the research conducted so far. The journal concludes by acknowledging unresolved themes, building on potential future directions to further develop my project.

Table of Contents

List of Illustrations

Figure 1: *The Getaway*, Author's own work (28/02/20), Photograph of the escape room showing the multi-sensory experience using light gloves.

Figure 2: *Hotel Chimera*, Author's own work (20/09/20), Digital Collage created on Adobe Photoshop.

Figure 3: Ettore Sottsass, *Solitaria Console*, (Italy, Design Gallery Milano, 1992)

Figure 4: *Hotel Chimera*, Author's own work (7/10/20), Digital Collage created on Adobe Photoshop.

Figure 5: *Hotel Chimera*, Author's own work (14/10/20), Base drawing created on AutoCAD, rendered on Adobe Photoshop.

Figure 6: *Hourglass Mansion*, Author's own work (23/04/21), Base drawing created on AutoCAD, rendered on Adobe Photoshop.

Figure 7: *Hourglass Mansion*, Author's own work (27/04/21), Base drawing created on AutoCAD, rendered on Adobe Photoshop.

Figure 8: Ab Rogers Design, *Royal Marsden Maggie's Centre* in Sutton, England, <https://www.dezeen.com/2020/02/17/royal-marsden-maggies-centre-ab-rogers-design > [Accessed 13 October 2021]

Figure 9: Heatherwick Studio, *Maggie's Centre* in the grounds of St James's University Hospital in Leeds, <https://www.dezeen.com/2020/06/12/heatherwick-studio-maggies-centre-leeds-archite cture/>[Accessed 17 October 2021]

Figure 10: *Considerations*, Author's own work (21/10/21), Created on Adobe Photoshop.

Figure 11: *Site Choices*, Author's own work (27/09/21), Created on Adobe Photoshop.

Figure 12: *Chosen Site Diagram*, Author's own work (7/10/21), Created on Adobe Photoshop, Base Map provided from Digimap.

Figure 13: *Site Context*, Author's own work (10/10/21), Created on Adobe Photoshop.

Figure 14: *Noise Level Diagram*, Author's own work (16/10/21), Created on Adobe Photoshop.

Figure 15: *Predicted path model*, Diana Rieger, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p.462

Figure 16: *Entertainment Strategy Methods*, Author's own work (12/11/21). Created on Adobe Photoshop.

Figure 17: Yukio Kimura, *Sorayumebako* in Osaka, Japan, <https://www.dezeen.com/2011/03/22/sorayumebako-by-yukio-kimura/#more-121253> [Accessed 9 November 2021]

Figure 18: Yukio Kimura, *Sorayumebako* in Osaka, Japan, <https://www.dezeen.com/2011/03/22/sorayumebako-by-yukio-kimura/#more-121253> [Accessed 9 November 2021]

Figure 19: *Atmosphere Scenographic Exploration*, Author's own work (16/11/21), Digital Collage created on Adobe Photoshop.

Figure 20: *Visual Moodboard*, Author's own work (17/11/21), Digital Collage created on Adobe Photoshop.

Figure 21: Between Art and Technology, *The Living Room* in Guy's Hospital, London, England, <https://www.designweek.co.uk/issues/11-17-february-2019/a-hospital-relaxation-room-to-make-cancer-treatment-less-daunting/> [Accessed 15 November 2021]

Figure 22: Between Art and Technology, *The Living Room* in Guy's Hospital, London, England, <https://www.designweek.co.uk/issues/11-17-february-2019/a-hospital-relaxation-room-to-make-cancer-treatment-less-daunting/> [Accessed 15 November 2021]

Figure 23: *Multi-sensory Music Embedded Room*, Author's own work (6/12//21), Digital Collage created on Adobe Photoshop.

Figure 24: Studio Drift, Sou Fujimoto and Therme Mind, *Shy Synchrony* in Basel, Switzerland,
<https://www.dezeen.com/2021/10/08/studio-drift-sou-fujimoto-superblue-installation-ba sel/> [Accessed 22 November 2021]

Figure 25: Studio Drift, Sou Fujimoto and Therme Mind, *Shy Synchrony* in Basel, Switzerland,
<https://www.dezeen.com/2021/10/08/studio-drift-sou-fujimoto-superblue-installation-ba sel/> [Accessed 22 November 2021]

Figure 26: *Experimentation of interactive art*, Author's own work (23/11/21), Sketches, done by hand.

Figure 27: *Control Cards*, Author's own work (26/11/21), Created on Adobe Photoshop.

**Figure 28:** *Control Cards*, Author's own work (26/11/21), Created on Adobe Photoshop.

Figure 29: *Control Station*, Author's own work (28/11/21), Digital Collage on Adobe Photoshop.

Figure 30: *Key Components Diagram*, Author's own work (1/12/21), Digital Collage created on Adobe Photoshop.

Figure 31: *Dear Fiction House Poster,* Author's own work (5/12//21), Visual rendered on Adobe Photoshop.

Figure 32: *Branding Journal*, Author's own work (7/12/21), Collage created on Adobe Photoshop.

Figure 33: *Why 'Fiction'?*, Author's own work (7/12/21), Collage created on Adobe Photoshop.
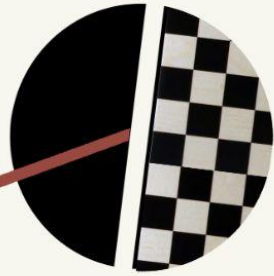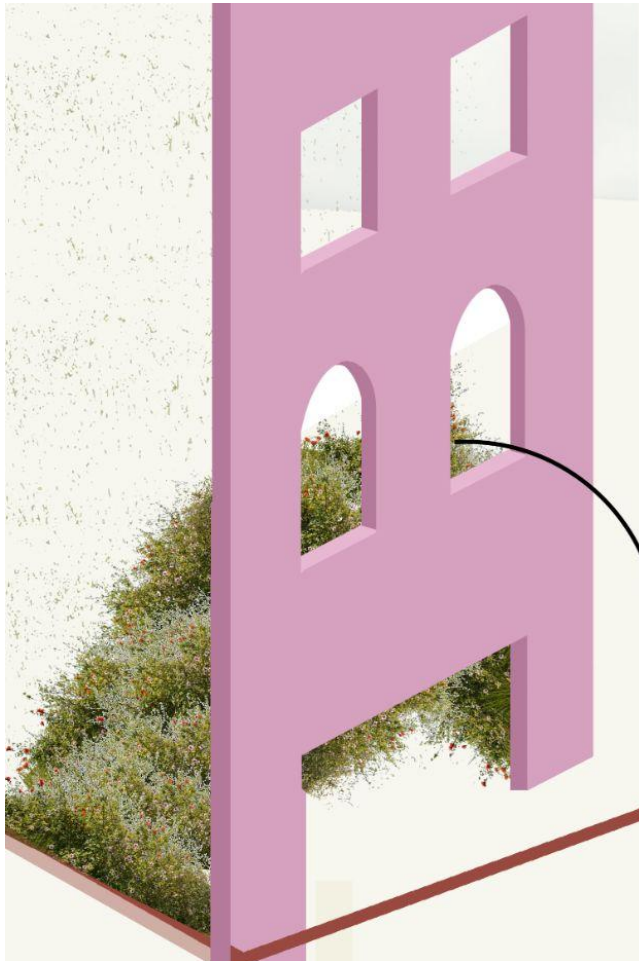
INTRODUCTION

Introduction

This critical journal will investigate how the interior environments of recovery spaces can provide innovative experiences that target healing processes in positive ways.

There is a growing attachment to media entertainment in society now, this attachment could be argued to be a result of the comfort and healing qualities that engagement with suitable media can offer for people. In this critical journal, I will explore themes around the links between media entertainment and recovery, and how entertainment theory can be used to deinstitutionalize and evolve a new approach to designing recovery spaces. This subject matter is in correspondence with my fourth year studio project, with a purpose to design a recovery house based on entertainment, for people recovering from Cancer.

The topic is of importance to me as a developing practitioner, working to challenge and establish more supportive design approaches. It is also of significance to society. Cancer care environments are important, as they can affect people's anxiety levels, which, ultimately, can influence outcomes in their treatment and recovery times. Therefore, in this critical journal, I will explore the value of entertainment in the interior setting, to create an uplifting recuperation environment. I will reflect on how this can make healthcare spaces less intimidating, breaking stereotypes in the process.

Inorder to achieve my aim - implementing entertainment in the recovery space - it is necessary to go through the steps to reach a thoroughly evidenced end point. Hence, the structure of this journal will prioritize research alongside practice, supported by my critical reflection to lead my process. The journal makes use of key theorists such as Juhani Pallasmaa in 'The Eyes of The Skin'[1], Michel Foucault in 'The Birth of the Clinic'[2] and Jennings Bryant and Peter Vorderer in 'Psychology of Entertainment'[3]. These

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[1] Pallasmaa, Juhani, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Wiley-Academy, 2005)
[2] Foucault, Michel, *The Birth of the Clinic*, (London: Routledge, 2003)
[3] Bryant, Jennings and Peter Vorderer, *Psychology of Entertainment*, (New York: Taylor & Francis, 2013)

sources will provide important points of discussion that will help me build valuable considerations to assist in the development of my studio project.

In section one, I will begin by analysing the context of my past studio work. After that, I will reflect on the start of my interest for my fourth year project revolving around deinstitutionalization. This will inform my progress on researching positive healthcare spaces, predominantly looking at Maggie's Centres, in aims to gain specialist skills. Then, I would like to use this to make sense of my site selection.

Following, in section two, I will start to explore why media entertainment can be used in recovery, by analysing relevant entertainment theory. I will examine the impact of media entertainment on wellbeing. This is through the analysis of correlating models of hedonic and eudaimonic entertainment experience and its link with recovery and vitality.[4] Although not a major theme of the research, the journal nonetheless will recognise the toxic aspects of media usage.

Consequently, after these steps, as entertainment theory and critical theory are both highly relevant, they will be used in the development of the design process. Therefore, in section three, I will question what signifies entertainment in the interior environment. In parallel, I will start to articulate and explore what media entertainment is suitable to be used, synthesizing ideas from media-induced recovery into two main methods: 'Positive Distraction', and 'Constructive Entertainment'. In this section, I will review interior examples that implement these methods - in mediated and non-mediated forms - alongside their influence on my studio progress.

Finally, in section four, I will present and review the development of my studio project, reflecting on key decisions. Within that, I will aim to evaluate the establishment of the sense of control for cancer survivors within my design strategy and the entertainment strategy, drawing on possible future directions. To conclude, I will reflect on this critical

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[4] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014)

process, determining unresolved themes. Overall, I will use this critical journal as a tool to understand the meanings of my work and explore my studio journey in search of healing entertainment for recovery.
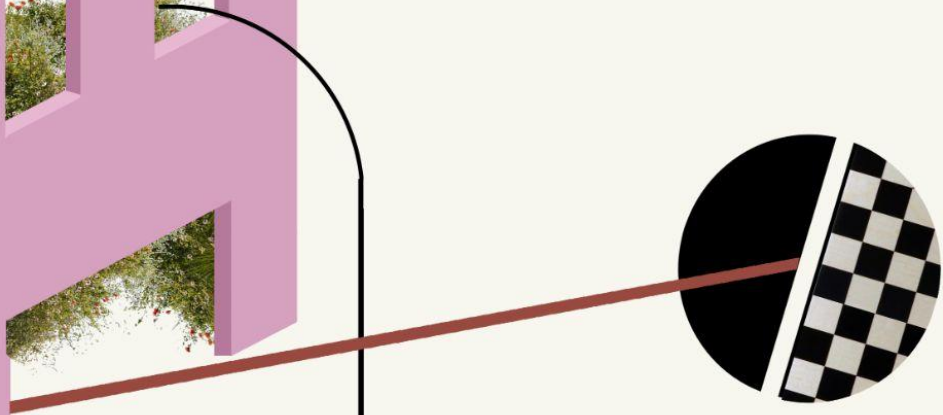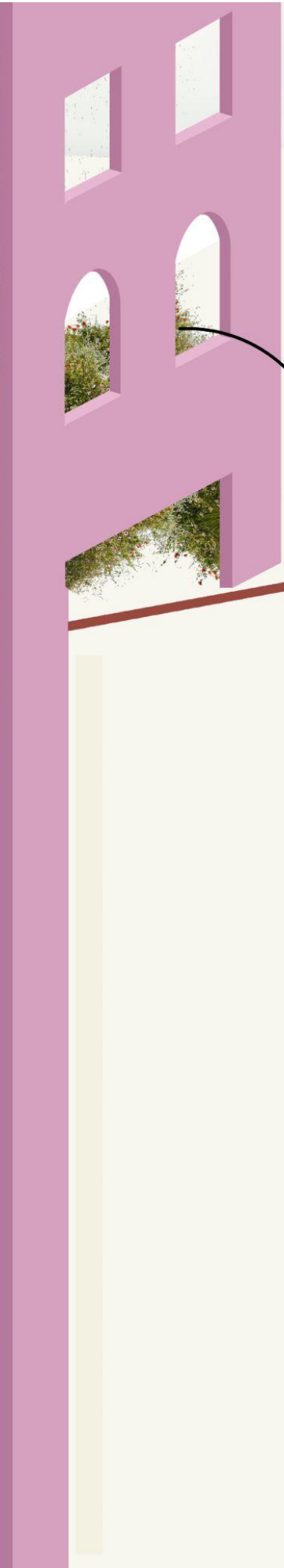
SECTION 1
CONTEXT OF STUDIO WORK

Section One - Context of Studio Work

In this section, I will be analysing my past work and its relation to how my passion for entertainment in interior design has originated and thrived. I will reflect on the critical theorists and practitioners that inspire my work, which will inform the evaluation of my aim for deinstitutionalization within my current project. Then, I will analyse Maggie's Centres in an effort to gain skills to influence my studio progress and site selection.

1.1 Origin of Interests

Within my interior design practice, I got to first experience my interest with entertainment design in second year, when the theme of Design Domain was 'PLAY'. This pushed me out of my comfort zone, as it was an unfamiliar subject. To commence with my project, I explored the idea of play to be a space that immerses people into a different reality. This led to my creation of a one-to-one escape room called 'The Getaway'. Staff and students were able to enter and experience the space - using 'light gloves'- to unravel pieces of it [Figure 1]. I experienced the sense of enjoyment people felt from interacting with my project. This was the starting point of when I realized how entertainment can be used to change the atmosphere of a space, to drive positive interactive experiences.

Figure 1: *The Getaway*, Author's own work (28/02/20), Photograph of the escape room showing the multi-sensory experience using light gloves.

Within 'The Getaway', I worked on capturing the imaginative entertainment intent, by building a multi-sensory experience, targeting the senses of touch, sight and sound. This idea was derived from the architectural theorist Juhani Pallasmaa in 'The Eyes of The Skin', published in 1996. He states:

> "The senses not only mediate information for the judgement of intellect, they are also means of igniting the imagination and of articulating sensory thought. "[5]

Juhani Pallasmaa's critical view on the five senses collectively building an experience, shaped my design technique in 'The Getaway'. This later allowed me to view interiors with a critical perspective, as I became more aware of the inclusion of a sensory experience within my projects.

Since then, I explored how entertainment can emerge in a hospitality setting when I created my project 'Hotel Chimera' at the beginning of third year. This project was significant in my development as a designer, as it expanded my perspective on tackling

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[5] Pallasmaa, Juhani, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Wiley-Academy, 2005), p. 45

entertainment experience in a new light. In this project, I wanted to experiment with mixing typologies to make way for creative outcomes. Therefore, I combined my interest in entertainment with my interest in media studies from the 'Screen Memories' course I was participating in at that time. I used contrasting concepts of utopia and melancholic nostalgia - derived from the media interaction with films - to inspire my concept of the hotel.
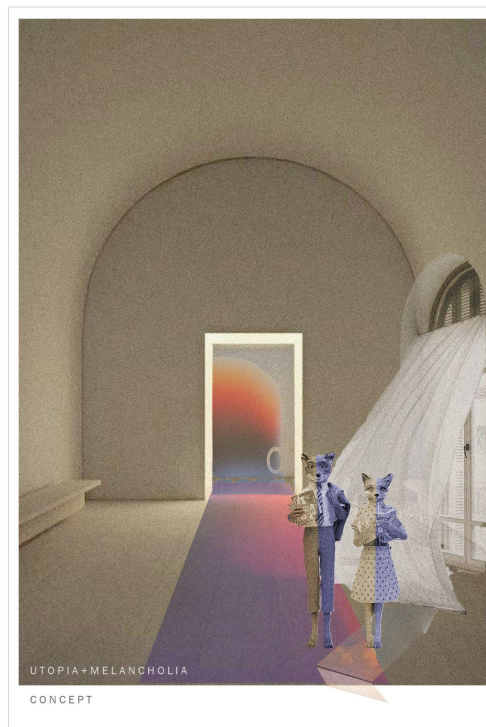

Figure 2: *Hotel Chimera*, Author's own work (20/09/20), Digital Collage created on Adobe Photoshop. Visual of utopia and melancholic nostalgia concept.

Through the recontextualisation of the emotive cinematic value within film sets, I explored how to implement that emotive connection in the interior environment, to drive spontaneous entertainment experiences. I was inspired by Ettore Sottsass, the founder of the Memphis movement, where he influenced my outlook on the emotive process of design, through his bold use of shapes and colours. In his interview in 1959, he remarks on this process and states:

"When I began designing machines I also began to think that these objects, which sit next to each other and around people, can influence not only physical conditions but also emotions. They can touch the nerves, the blood, the muscles, the eyes and the moods of people."[6]

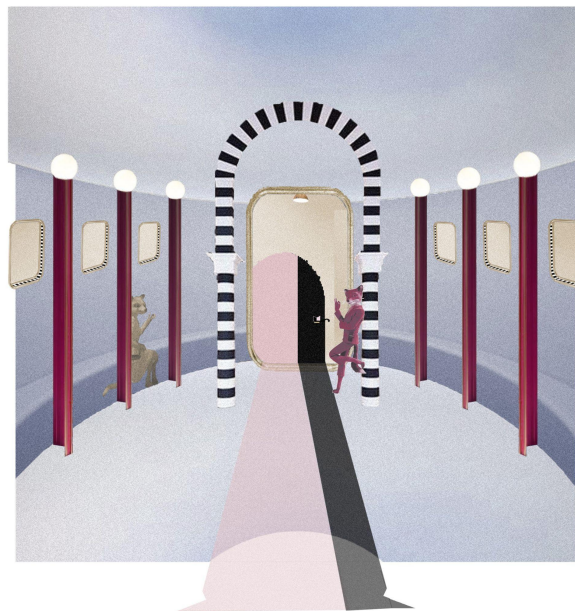**Figure 3:** Ettore Sottsass, *Solitaria Console*, (Italy, Design Gallery Milano, 1992)

Figure 4: *Hotel Chimera*, Author's own work (7/10/20), Digital Collage created on Adobe Photoshop. Visual of Transitional Space.

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[6] Sottsass, Ettore, 'Macchina da scrivere: Ettore Sottsass and Olivetti', in StylePark, (2015), Furniture Magazine, <https://www.stylepark.com/en/news/macchina-da-scrivere-ettore-sottsass-and-olivetti> [Accessed 27 November 2021]

Figure 5: *Hotel Chimera*, Author's own work (14/10/20), Base drawing created on AutoCAD, rendered on Adobe Photoshop. Sectional Perspective of the Hotel. .

Looking back on 'Hotel Chimera', Ettore Sottsass' work influenced the development of the interactive emotive journey in my project. With this perspective, I can analyse the pattern of fanciful entertainment elements that drive the space [Figure 5]. This was through my use of playful colours, changes in scale, light and bold forms to create a 'dramatic scene' that provides an immediate escape from everyday life. This project helped me understand the meaning of my work and the emotive qualities that relate to a sensory entertainment experience. Since then, I have implemented the entertainment narrative into another project, the 'Hourglass Mansion' [Figures 6 and 7] - produced at the end of third year. Here I explored entertainment within an educational setting.

Figure 6: *Hourglass Mansion*, Author's own work (23/04/21), Base drawing created on AutoCAD, rendered on Adobe Photoshop. Transition Visual. Hourglass Mansion is a Children's Discovery Centre that transforms from a Kindergarten to a Family Park from morning to evening.
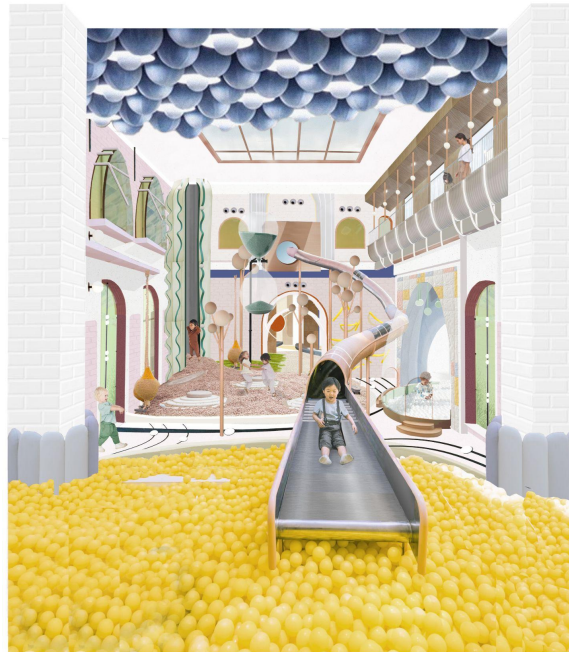

Figure 7: *Hourglass Mansion*, Author's own work (27/04/21), Base drawing created on AutoCAD, rendered on Adobe Photoshop. Visual of Hourglass Playhouse.

As I reflected on my work for the past 2 years, I realized that as a designer my work could be most connected to set design as a broad typology, due to its theatrical character. However, I inherently pushed the boundaries by incorporating this theatrical notion of design into areas of retail, hospitality and education. This allowed me to investigate the interactive connections and the suitability of results, which strengthened

and broadened my creative position as a designer. Upon this revelation, I questioned what made me attached to playful spaces? And what brings about enjoyment within entertainment?

1.2 Fourth year project - Deinstitutionalization

It is arguable that the pleasures and distraction derived from entertainment can assist in psychological aspects of the healing process. The question I proposed around enjoyment within entertainment initiated my research to explore the theory behind it. I found that a number of studies suggest that media entertainment may have a positive effect on psychological wellbeing, by facilitating recovery from stress, and can therefore produce a sense of enjoyment.

On entering fourth year, I had to think of what I wanted to base my studio project on. Due to my earlier establishment of fascination with entertainment design, I was keen on implementing this into another typology, in order to challenge boundaries within my discipline. I analysed that this could allow me to further grow as a designer in my final year of study. On my evaluation that entertainment could arguably be a form of restoration, I set out to explore the possibilities of entertainment being integrated into the 'Wellbeing' typology.

What is the function of my project? Who is my target audience? These are questions that helped me concentrate my focus, to establish the base of my concept. This allowed me to think back to my past experience. As both of my parents are doctors that work in Cancer Diagnosis, when growing up, many of our conversations revolved around cancer experience and recovery. I would often visit them at the hospital, which meant I constantly interacted with healthcare environments. As a developing designer, over the years, I started noticing more prominently the dreadful atmosphere that persisted in these spaces. This influenced my research to explore the various institutional constructs within healthcare, and how it can affect patient experience. French philosopher Michel

Foucault expresses this in his book 'The Birth of the Clinic'[7], published in 1963, in which he established the construct of the 'Medical Gaze'. This refers to the dehumanization of patients, as they are subject to the medical gaze of doctors, causing the disconnect of their bodies from their identity. Therefore this can cause a power shift leading to the disempowerment of patients, which can arguably make the space associated with dread or fear. This initiated my aim to deinstitutionalize the healthcare environment within my project, inspiring me to create a more uplifting experience. I began my process by reviewing experiences of cancer survivors to figure out the typology of healthcare to focus on.

> "While I was having chemo, I quit doing almost everything. So when treatment ended, the challenge for me was, what am I going to do now with my life? What should I go back to doing?"[8]

This quote was present in the booklet 'Facing Forward: Life After Cancer Treatment' by the National Cancer Institute. The quote stuck with me and led me to evaluate the struggles patients face during recovery from cancer. From there, I recognized the appeal of a recovery house that initiates a hopeful start to their healing journey. This is the point I realized my studio concept - a recovery house based on entertainment, for people recovering from Cancer. The exploration of how entertainment can be used appropriately to support their healing is the challenge I set out to explore.

1.3 Positive recovery spaces

My main departure at this point was to explore positive healthcare implementation, after researching stereotypes in conventional healthcare. This was needed to understand the qualities that can contribute to a positive patient experience. In 'Rethinking the Design of Rehab Centres' Veronica Simpson makes a statement on the value of inclusive

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[7] Foucault, Michel, *The Birth of the Clinic*, (London: Routledge, 2003)
[8] National Cancer Institute, *Facing Forward: Life After Cancer Treatment*, (2018) p. 3

design, which encouraged me to document elements that contribute to a positive recovery space. She states:

> "Some enlightened nations have figured out that inclusive, non stigmatising rehabilitative environments have inherent advantages - for example, greater family and friend involvement with patients, and more rapid reintegration into 'normal' society. This usually leads to faster recovery times."[9]

On a quest to gather these considerations, I predominantly looked at Maggie's Centres as it is a growing healthcare organization that uses a holistic approach to support cancer patients. In my search to gain specialist skills, I questioned why are they successful? Steve Rose in The Guardian assesses the valuable attributes within Maggie's Centers and states:

> "They are defined by inarguably positive qualities: light, space, openness, intimacy, views, connectedness to nature – the opposite of a standard-issue hospital environment. They are domestic in scale, centred around the kitchen, a place where you can make yourself a cup of tea and have an informal conversation."[10]

[9] Simpson, Veronica, 'RETHINKING THE DESIGN OF REHAB CENTRES' in *Design Curial*, (2014), Design Publication Website,<http://www.designcurial.com/news/consider-yourself---one-of-us-4213515> [Accessed 15 October 2021]

[10] Rose, Steve, 'Maggie's Centres: can architecture cure cancer?', in *The Guardian*, (2010), Publication Website,<https://www.theguardian.com/artanddesign/2010/may/06/maggies-centres-cancer-architecture> [Accessed 18 October 2021]

Figure 8: Ab Rogers Design, *Royal Marsden Maggie's Centre* in Sutton, England,
<https://www.dezeen.com/2020/02/17/royal-marsden-maggies-centre-ab-rogers-design> [Accessed 13/10/ 2021]
Maggie's Centers were founded by the late Maggie Keswick Jencks and her husband,
architecture theorist Charles Jencks. The Image above shows use of colour, light and nature.

Figure 9: Heatherwick Studio, *Maggie's Centre* in the grounds of St James's University Hospital in Leeds, England,
<https://www.dezeen.com/2020/06/12/heatherwick-studio-maggies-centre-leeds-architecture/> [Accessed 17/10/
2021] Image showing living room setting.

The intention to implement hope into cancer patients through a positive environment,
resonates with my aim for my studio project. Alongside the physical attributes that I
gained like nature, colour, light, air quality and soft materials, I also got to understand
the emotional value that can contribute positively with psychological healing. Looking at
Figure 9, the familiar setting of a living room was used, this creates a comfortable
environment, making patients feel more at ease. This informed the development of my
research, in which I documented the considerations I need to account for [Figure 10].
This was a critical step to allow me to create a base environment that is suitable for
healing and for the efficient process of my design implementation later on. One of the

most fundamental factors I found was the need to provide a sense of control.[11] I intend on exploring this element more closely in section four.
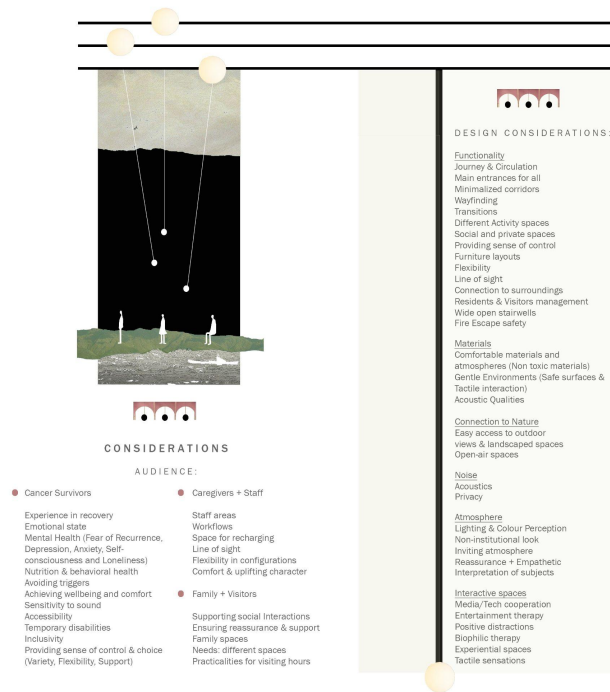

Figure 10: *Considerations*, Author's own work (21/10/21), Created on Adobe Photoshop.
Audience and Design Considerations derived from Research.

Analysing the qualities within Maggie's Centres made me realize the importance of my site selection for the project. It provided the scope to help me articulate the environmental values that could be important within my site, influencing my selection. I intended to find a building that benefits from sunlight, close proximity to nature and low noise levels as the three most important elements.

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[11] Ulrich RS, 'Effects of interior design on wellness: theory and recent scientific research' in *Journal of HealthCare Interior Design*, Vol. 3, (Europe PMC, 1991), p.99
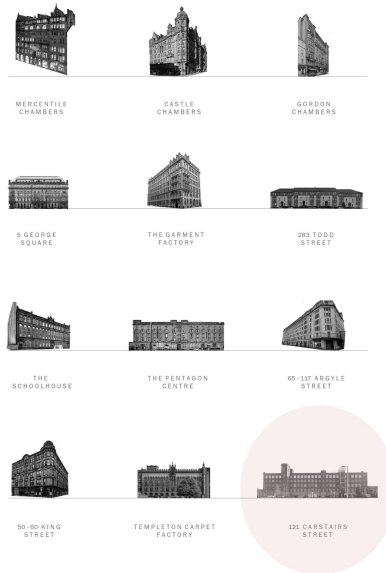
Figure 11: *Site Choices*, Author's own work (27/09/21), Created on Adobe Photoshop. The site chosen is marked with a circle.

Through the process of site analysis [shown in figures 11, 12, 13 and 14], I chose the Former Cotton Spinning Mill in Dalmarnock as my site, as it had the most qualities that correlate well with recovery spaces. Moving on from that, I questioned how can entertainment start to correlate with the healing environment attributes?
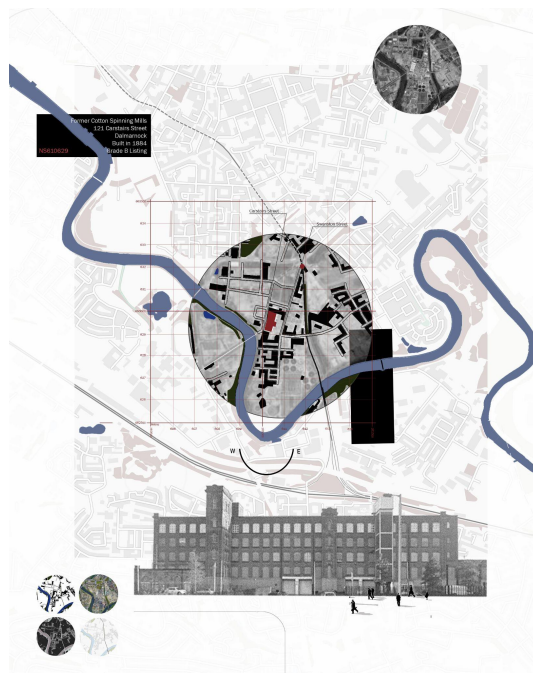

Figure 12: *Chosen Site Diagram*, Author's own work (7/10/21), Created on Adobe Photoshop, Base Map provided from Digimap. Diagram of my chosen site (Former Cotton Spinning Mill, 121 Carstairs Street, Dalmarnock) showing the close proximity of the site to the River Clyde and Richmond Park.
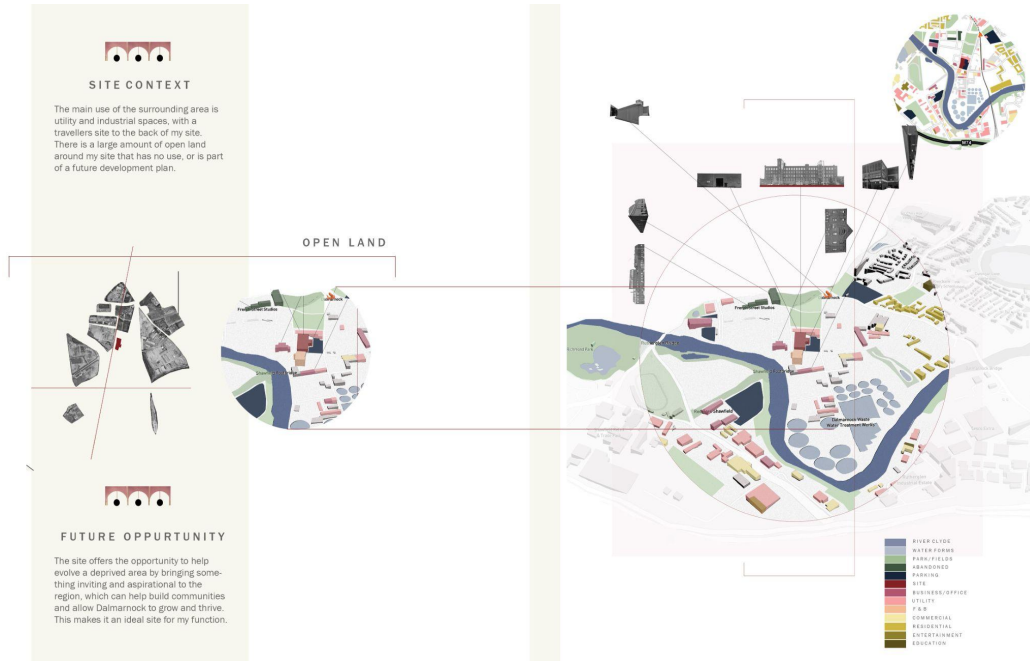
Figure 13: *Site Context*, Author's own work (10/10/21), Created on Adobe Photoshop.
Diagram showing surrounding site context and the analysis of open land around my site, which demonstrates an opportunity for the future development of Dalmarnock.
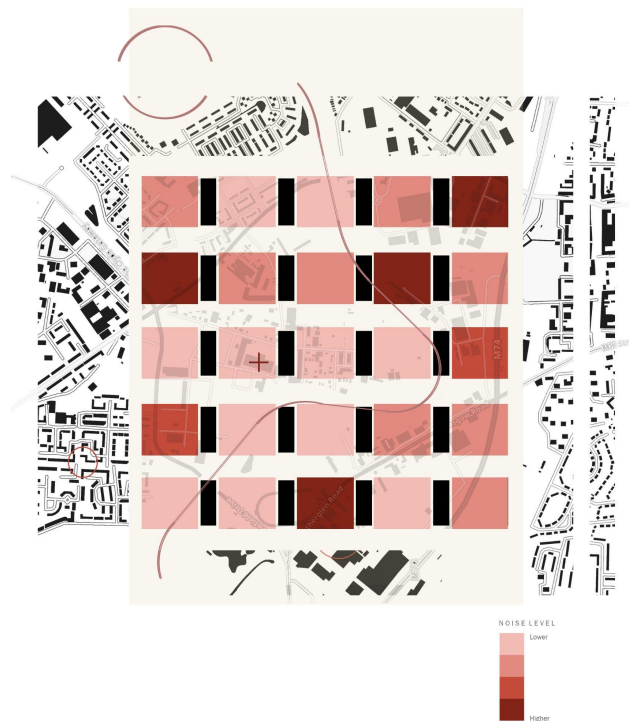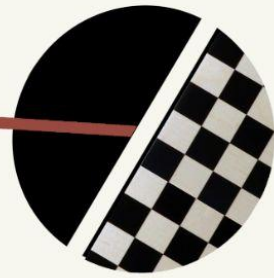

Figure 14: *Noise Level Diagram*, Author's own work (16/10/21), Created on Adobe Photoshop.
Diagram showing low noise levels in relation to my site.

SECTION 2
ANALYSIS OF MEDIA ENTERTAINMENT THEORY

Section Two - Analysis of Media Entertainment Theory

In section two, I will examine the relevant media entertainment theory to help develop my project. This can help me recognize the elements that trigger recovery within entertainment experiences, in order to integrate it into the interior entertainment. I will analyse media-induced recovery through hedonic and eudaimonic entertainment models, Furthermore, the section will also acknowledge toxic media qualities.

2.1 Why can media be used in recovery?

To begin my analysis, I investigated the attachment to media entertainment. I evaluated through my research that it could be a result of the providence of an "escape from real-life problems" and to "direct attention away from negative self-perceptions",[12] which can produce comfort in the process. This made me question the type of media entertainment engagement that can allow positive effects on wellbeing to emerge.

In order to establish a clearer understanding on how entertainment experiences can be restorative, I will be analysing the article 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', published in 2014, by researchers in media psychology: Diana Rieger, Leonard Reinecke, Lena Frischlich and Gary Bente.

According to psychological research, recovery is defined as "the process of replenishing depleted resources or rebalancing suboptimal systems".[13] Within the article, the authors explore how hedonic and eudaimonic entertainment experiences drive recovery during exposure to media stimuli. They make a clear key statement challenging theories on entertainment experience:

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[12] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p. 458
[13] Sonnentag, Sabine, Fred Zijlstra, 'Job characteristics and off-job activities as predictors of need for recovery, well-being, and fatigue', in *Journal of Applied Psychology*, Vol. 91(2), (National Library of Medicine, 2006), p. 331

"Media entertainment experience consists of more than mere pleasure and is characterized by mixed affect and more complex experiences such as feeling inspired, touched, or moved which have been described as "meaningful affect""[14]

Through the analysis, I identified that hedonic happiness is achieved through experiences of pleasure and enjoyment, driven by 'positive affect'. This was more familiar to me in its relation to restorative entertainment experience. From the key statement above, I realize that entertainment experience can also be driven by seeking purpose and meaning. Within this eudaimonic dimension of entertainment, it serves strong connections to the values of wellbeing, as through the idea of 'meaningful affect' it uses the media content as a tool for self-actualization. This affected my perspective on how recovery is defined, as there could be further components like 'self-fulfillment' and 'control', with which I can implement into my studio project. Their diagram [Figure 15] showing the contribution of hedonic and eudaimonic entertainment experience to vitality, provided me with great further insight into the motivations that drive those positive experiences.
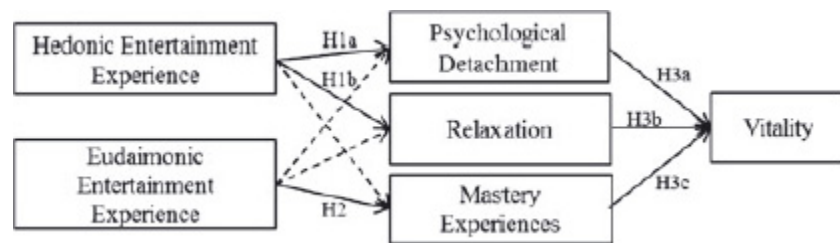

Figure 15: *Predicted path model*, Diana Rieger, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p.462

Vitality refers to the "positive sense of aliveness and energy" and the "psychological experience of possessing enthusiasm and spirit"[15]. I can observe from the diagram that

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[14] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p. 457

[15] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p. 460

an integral part of the entertainment experience contributing to vitality, is led by psychological detachment and relaxation. These are most connected to hedonic experiences. This resonates with the escapist themes I mentioned earlier in my past projects 'The Getaway' and 'Hotel Chimera'. Moreover, eudaimonic entertainment is mostly driven by 'Mastery experiences'. I got further clarification on this, when they explain the theory behind watching movies and state:

> "Research on movie gratifications identified not only hedonic motivations such as self-escape or entertainment but also an additional motivation which they labeled as "self-development". The idea of self-development as a desired outcome is also related to research showing that individuals watch movies as a means to develop and work on their identities"[16]

Therefore, eudaimonic entertainment can be associated with learning opportunities, revolving around subjects of self-confidence and exploration of identities, which can contribute to vitality and recovery.

Overall, the motivations of eudaimonic experiences were the most eye-opening for me and provided effective context that could be connected to the healing journey within my project. The diagram in particular will serve as a key source that can help me when designing, to categorize and analyse entertainment experiences according to what they will positively contribute to recovery.

2.2 Toxic media

On analysis of the diagram [Figure 15], when I came across the term 'Psychological Detachment', I perceived it both positively and negatively. This brought on my next step of acknowledging the counter hedonic aspects of consumption of media. Theorists that explore this toxic side are Richard Dyer, where he exhibited the 'Sugar and Pill' model,

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[16] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p. 463

showing the multifaceted side of media, as well as Simon Reynolds, in his book 'Retromania', published in 2010. He expressed the toxicity within the negative engagement with media and states that it "makes us restless, erodes our ability to focus and be in the moment."[17]

Through this research, I observed that media can become toxic, depending on duration of use or engagement with negative media. This is when it can impact negatively on wellbeing. Toxicity can also arise in the form of feelings of guilt on 'wasting time', in which this emotion could potentially ruin restorative effects of media entertainment. This observation was useful as it allowed me to be aware of potential issues that can arise and also ways to navigate around them. This influenced my decision to simultaneously integrate mediated and non-mediated forms of entertainment, to build a balance within the interior environment of my project, to contribute positively to wellbeing.

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[17] Reynolds, Simon, *Retromania: Pop Culture's Addiction To Its Own Past* (London: Faber & Faber, 2011), p. 71-72
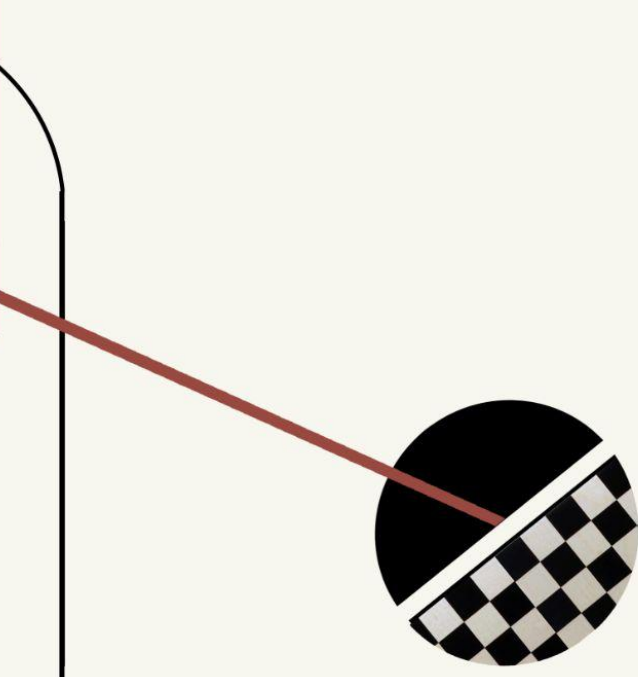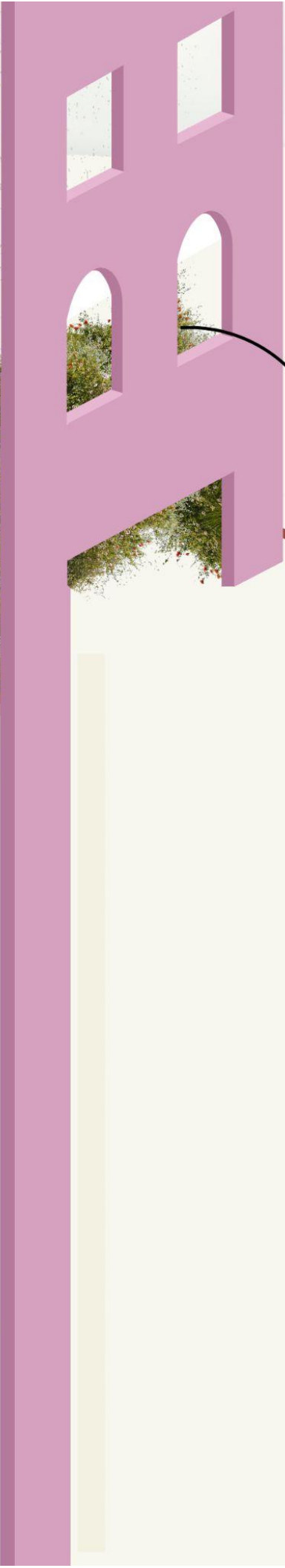
SECTION 3
ENTERTAINMENT STRATEGY METHODS

Section Three - Entertainment Strategy Methods

In this section, I will start to realize my project interiorly through the synthesis of media theory to come up with entertainment implementation methods. I will also be analysing how these methods could be executed by reviewing interior examples, while critically evaluating my studio progress.

3.1 Methods Derived from Theory

Through the examination of the relevant entertainment theory within the previous section, I was able to categorize motivations that can lead to positive entertainment experiences. This changed my approach within my studio activity. I started to build interior methods of implementation purely based on the motivations, to help direct the focus of attention to the result of healing that can emerge. Therefore, through this synthesis, I was able to form two methods of entertainment for healing [Figure 16]. These methods are 'Positive Distraction' and 'Constructive Entertainment', which are derived from the hedonic and eudaimonic entertainment experiences respectively. This will set the departure of my design strategy process.

'Positive Distraction' refers to seeking pleasure and relaxation. 'Constructive Entertainment' relates to seeking purpose, meaning and self-development. I will correlate my findings to explore their potential implementation within the interior healthcare setting.
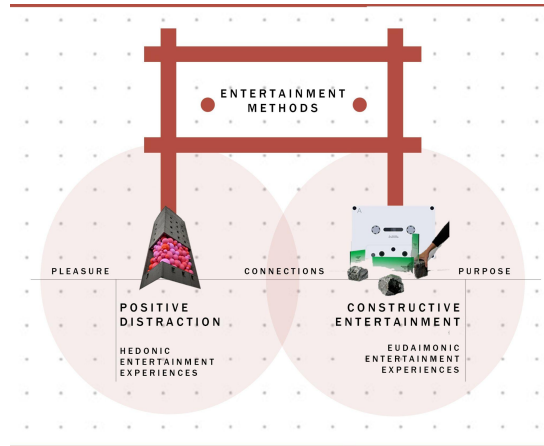
Figure 16: *Entertainment Strategy Methods*, Author's own work (12/11/21), Created on Adobe Photoshop.

3.2 Correlation of Methods with Interior Spaces

As a starting point for my exploration of the methods in interior spaces, I questioned what signifies entertainment in the physical environment?

On researching, I looked into the psychology of entertainment theory, in effort to find entertainment interaction qualities. Theorists Jennings Bryant and Peter Vorderer in their book 'Psychology of Entertainment', published in 2006, state that "positive emotional involvement can be seen as closely connected to entertainment motives"[18], they then move on to mention how involvement can be in the form of immersion, which they describe as "immersion into the narrative world"[19]. I found this to be closely connected to scenography applications in the interior. On reflection, I analysed that the quality of immersion is commonly used in scenography to offer narrative entertainment, which can transport people to another real or unreal environment. Therefore, in this sense, this immersion involvement, can be a trigger for affective healing experiences, and can be used within both of my entertainment methods.

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[18] Bryant, Jennings and Peter Vorderer, *Psychology of Entertainment*, (New York: Taylor & Francis, 2013), p. 207

[19] Bryant, Jennings and Peter Vorderer, *Psychology of Entertainment*, (New York: Taylor & Francis, 2013) p. 209

To learn more about the possible integration of this, I explored the scenography value in interior design. The book 'Creating Interior Atmosphere: Mise-en-scène and Interior Design' by Jean Whitehead, published in 2017, was effective in looking at interiors as that of staged space. I found that immersive atmospheres are split into components of visual, perceptual, psychological and sensory engagement.[20] With the intention to explore these components - perception in particular - I came across a second-hand bookshop called 'Sorayumebako' in Osaka, Japan, designed by interior designer Yukio Kimura. It acquires strong immersive techniques, designed with ideas of stepping into another world.

Figure 17: Yukio Kimura, *Sorayumebako* in Osaka, Japan,
<https://www.dezeen.com/2011/03/22/sorayumebako-by-yukio-kimura/#more-121253> [Accessed 9/11/2021]
Image shows scenographic use of solid colours to separate thresholds.

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[20] Whitehead, Jean, *Creating Interior Atmosphere: Mise-en-scène and Interior Design* (London: Bloomsbury Academic, 2017), p. 18

Figure 18: Yukio Kimura, *Sorayumebako* in Osaka, Japan,
<https://www.dezeen.com/2011/03/22/sorayumebako-by-yukio-kimura/#more-121253> [Accessed 9/11/2021]
Image shows the bookshop combination of a gallery setting with a cafe, using symmetry to create immersive effects.

I was drawn particularly to this example, as it combined scenography with functionality. It provided valuable context of how these contrasting themes were connected. This is useful as it helps me recognise the consideration of practicality for the audience within the entertainment experience, which is important within my studio project.

The bookshop adopts visual and perceptual components of immersion, similar to ideas of 'Mise-en-scène'. [From Figures 17 and 18] I can observe the strategic use of symmetry and contrasting solid colours to separate thresholds, which creates the escapist effect of being in a different world. This example helped me to understand how the psychological perception of space can reflect the tone-of-voice, and allowed me to reflect on how I can use it within my project, to allow positive emotive qualities to appear, such as the space being inviting.

This influenced my next step of my studio process: to explore scenography and atmosphere, in order to create levels of entertainment within my project [Figures 19 and 20]. This was an enriching exercise, as I represented the overall tone of the project, applying my gained knowledge on immersion to inspire the narrative of real and unreal boundaries within the space.

Figure 19: *Atmosphere Scenographic Exploration*, Author's own work (16/11/21), Digital Collage created on Adobe Photoshop. Image showing my exploration of immersive components to give an impression of the tone of the project.
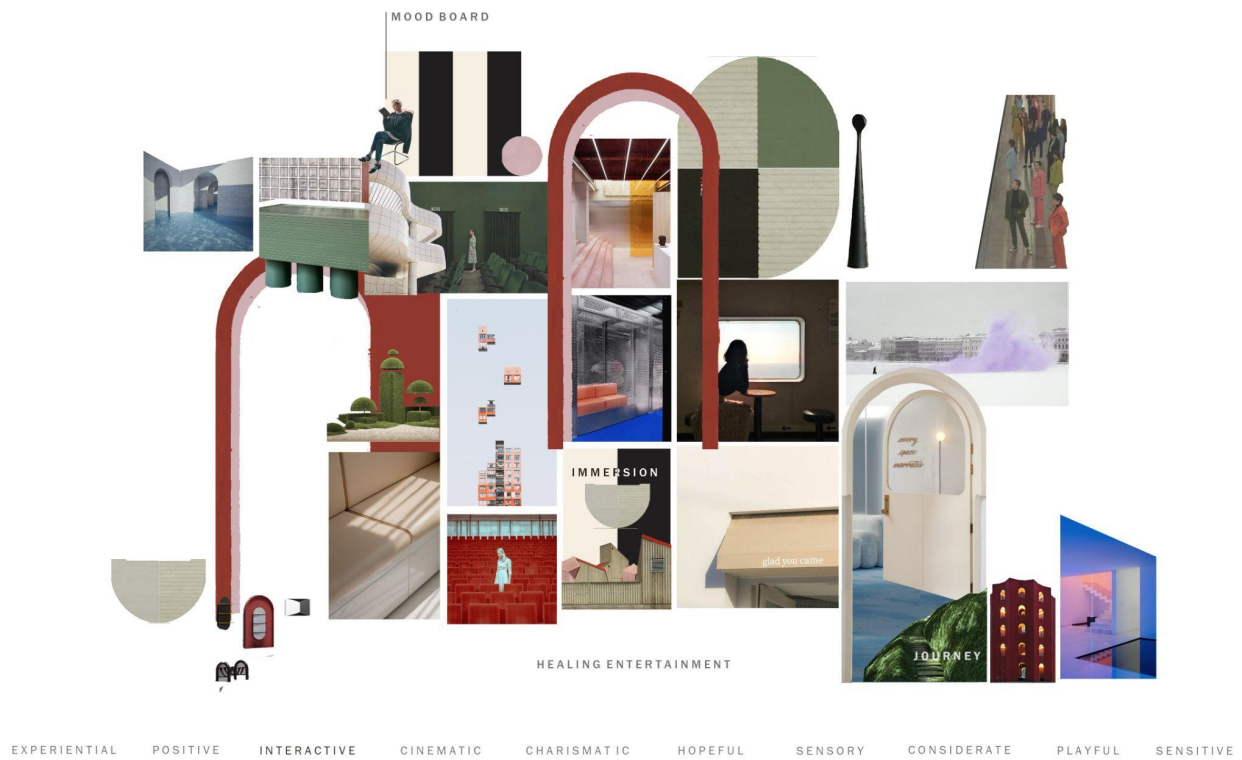

Figure 20: *Visual Moodboard*, Author's own work (17/11/21), Digital Collage created on Adobe Photoshop. Image shows my moodboard, in which I shifted between more imaginative to more neutral visions to explore the real and unreal boundaries of immersion.

Moving on, to explore examples of my method 'Positive Distraction', I was interested in the positive effects of music therapy, as it is implemented increasingly in cancer care environments. Within my research, Doctor Malgorzata Monika Stanczyk, reflected on this in her article 'Music Therapy in Supportive Cancer Care', published in 2011 and states:

> "A significant, social aspect of music therapy is that it facilitates interpersonal processes, such as interaction and verbalisation […] Participating in music therapy facilitates an increased sense of community, of belonging to a group."[21]

This presents strong purposes of eliminating loneliness which is prominent in cancer patients. It helped me in considering the community-engagement factor within entertainment. To further investigate this, 'The Living Room' within Guy's Hospital in London was an example that caught my attention, due to its innovative use of mediated music therapy as a comforting distraction.

Figure 21: Between Art and Technology, *The Living Room* in Guy's Hospital, London, England, <https://www.designweek.co.uk/issues/11-17-february-2019/a-hospital-relaxation-room-to-make-cancer-treatment-less-daunting/> [Accessed 15/11/2021]
'The Living Room' is a space where existing and recovering patients relax and listen to various live soundscapes from across the world within the waiting room. It was designed by architectural and interior design studio Between Art and Technology.

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[21] Stanczyk, Malgorzata Monika, 'Music therapy in supportive cancer care', in *Reports of Practical Oncology and Radiotherapy*, Vol. 16(5), (NCBI, 2011), p. 172

Figure 22: Between Art and Technology, *The Living Room* Guy's Hospital, London, England, <https://www.designweek.co.uk/issues/11-17-february-2019/a-hospital-relaxation-room-to-make-cancer-treatment-less-daunting/> [Accessed 15/11/2021]
Image shows the various seating choices available, to allow for the sense of control and flexibility in preference.

'The Living Room' implements various choices within their listening and seating options, giving patients privacy or the space to socialise, increasing their sense of control [Figure 22]. This example helped me gain insight on the holistic value of building the space with the user in mind - an example of "role immersion"[22]. I reflected on the importance of the use of this concept within the future development of my project, to build a supportive environment. Through this reflection, I realized one way to integrate it is by creating user profiles to test and account for different scenarios. This can possibly give rise to implications around age groups.

I noticed that 'The Living Room' provides a dominantly passive experience. I reflected on the potential incorporation of a more interactive approach in parallel to that, in order to develop further the positive community engagement factor - discussed earlier. Within my process of designing a 'multi-sensory music embedded room' [Figure 23]. I was influenced by this evaluation to incorporate both receptive and interactive ways of experiencing meditative music. This can allow for accessibility, control and creative expression, positively contributing to recovery. In comparison to 'The Living Room', I focused on creating a more sensory experience, to connect it with the immersion involvement quality mentioned previously.

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[22]Marcus, Aaron, Elizabeth Rosenzweig, *Design, User Experience, and Usability: Case Studies in Public and Personal Interactive Systems*, (Switzerland: Springer International Publishing, 2020), p. 570
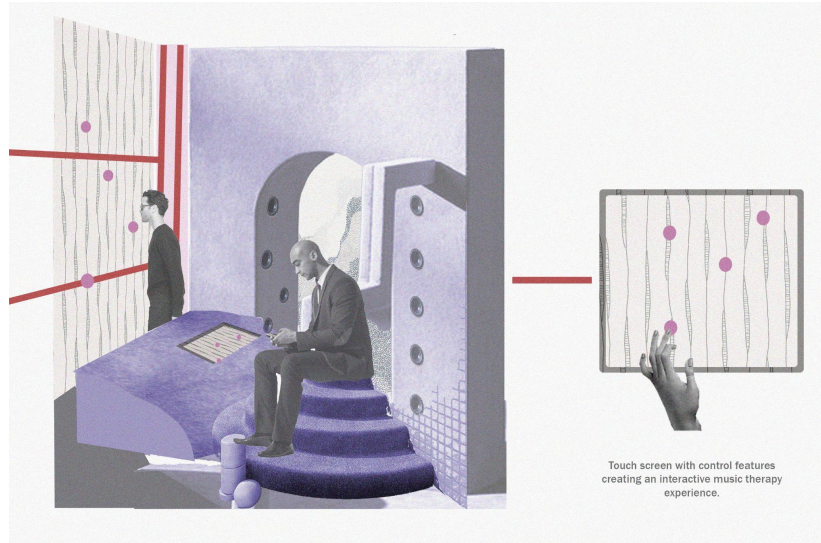
Figure 23: *Multi-sensory Music Embedded Room*, Author's own work (6/12//21), Digital Collage created on Adobe Photoshop.
Image shows Interactive screen, to manipulate sound features, for higher interactive engagement. There is potential for this screen to adopt a more tactile sense.

This process of analysis and design allowed me to form creative connections and capture my ideas more evidently. For the future development of this design, I should consider more closely the details of how the senses will be targeted.

Consequently, I explored the method 'Constructive Entertainment'. This was captured by the installation 'Shy Synchrony' in Basel, designed by Studio Drift, Sou Fujimoto and Therme Mind [Figures 24 and 25]. They created an installation that captures the rhythm of the outdoors, while using neurotechnology to allow people to monitor their own experience of healing.

Figure 24: Studio Drift, Sou Fujimoto and Therme Mind, *Shy Synchrony* in Basel, Switzerland, <https://www.dezeen.com/2021/10/08/studio-drift-sou-fujimoto-superblue-installation-basel/> [Accessed 22/11/2021]

Figure 25: Studio Drift, Sou Fujimoto and Therme Mind, *Shy Synchrony* in Basel, Switzerland, <https://www.dezeen.com/2021/10/08/studio-drift-sou-fujimoto-superblue-installation-basel/> [Accessed 22/11/2021]
Image shows the impression of outdoor rhythms through the choreographed movement of textile lamps, in which they slowly open and close.

I analysed that even though the experience revolves around wellbeing, it features the entertaining drama qualities of a scene, through the use of light and scale. I also observed that the slow nature of the installation and shape of the seating embody emotive qualities, which creates the perception of a safe environment [Figure 24]. Within this experience, purposeful conversations arose, creating a reflective interaction. I reflected on how this contributes to the eudaimonic entertainment experience by driving meaningful affective responses. This similarly resonates with media theorist Peter Vorderer's statement in his article 'What's next? Remarks on the current vitalization of entertainment theory' published in 2011:

"Feeling entertained, some now argue, is not only a matter of amusement or of simply feeling good in a general sense, but is also one of becoming involved with an important topic, of elaborating on existing thoughts and beliefs, of pleasure and of sadness, of fun and of melancholy, of emotional kicks and of deeper thinking."[23]

Through this contrast, I developed a deeper understanding on how 'Constructive Entertainment' can be realized interiorly. The analysis of the installation helped me effectively consider the management of the total experience in its cinematic execution and recovery element, to drive the recuperative experience in my project. This influenced my activity of experimenting with different execution styles of interactive art, led by the motive of 'self development and identity'. These could potentially enhance cancer support group experiences.
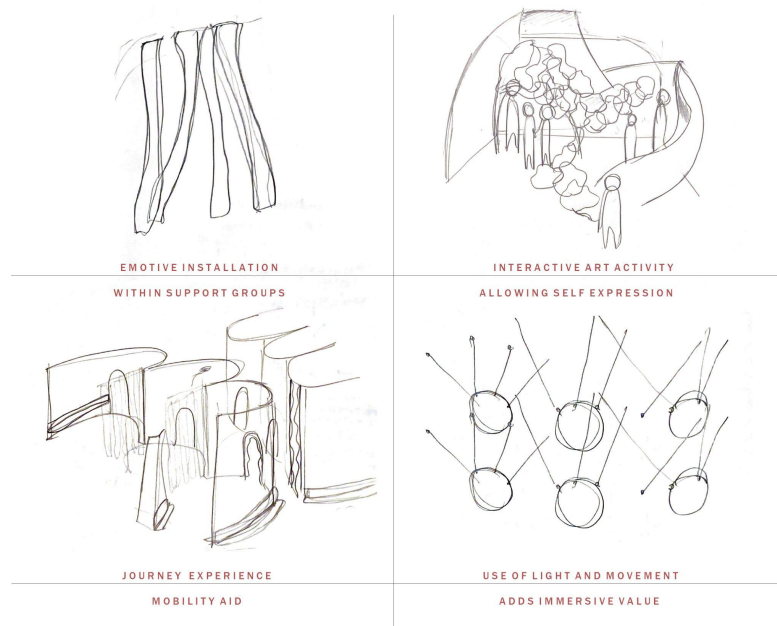

EMOTIVE INSTALLATION
WITHIN SUPPORT GROUPS

INTERACTIVE ART ACTIVITY
ALLOWING SELF EXPRESSION

JOURNEY EXPERIENCE
MOBILITY AID

USE OF LIGHT AND MOVEMENT
ADDS IMMERSIVE VALUE

Figure 26: *Experimentation of interactive art*, Author's own work (23/11/21), Sketches showing my exploration of self-development in relation to interactive art for healing.

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[23] Vorderer, Peter, 'What's next? Remarks on the current vitalization of entertainment theory' in *Journal of Media Psychology*, Vol. 23(1), (APA Psycnet, 2011), p. 60

This exercise gave rise to questions on the appropriate flow of experience, scale and presentation. After viewing Shy Synchrony, I was moved by its emotive atmosphere, which was more effectively conveyed through video. This changed my perspective on my degree show presentation to possibly animation, in order to show the healing entertainment experience more clearly.

Overall, the research and studio work conducted and analysed in this section helped immensely with envisioning my project, further developing my work.
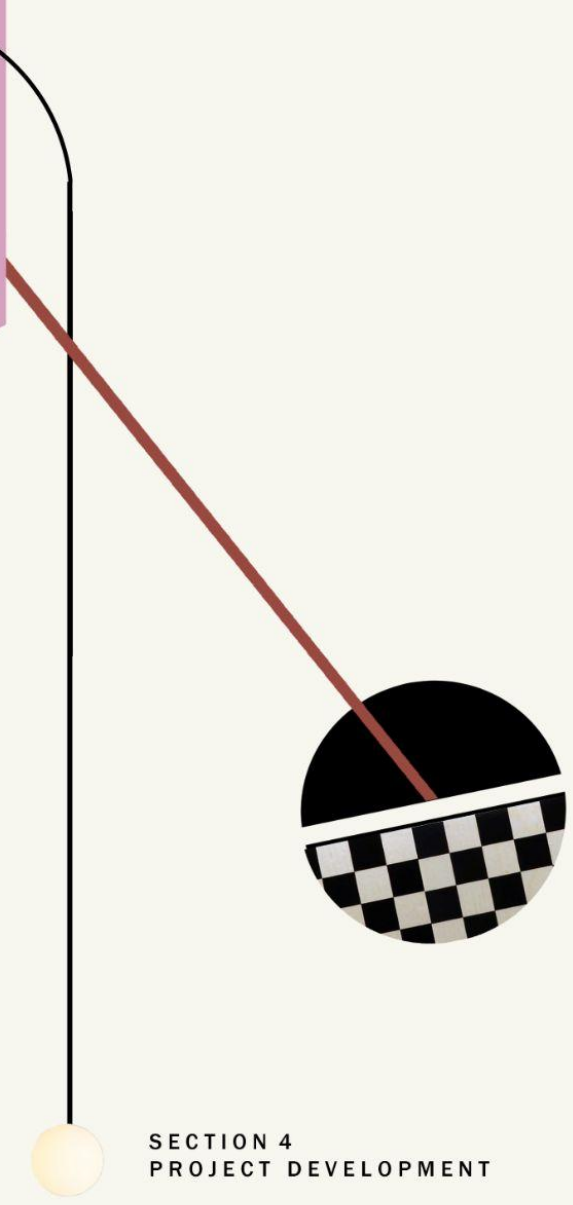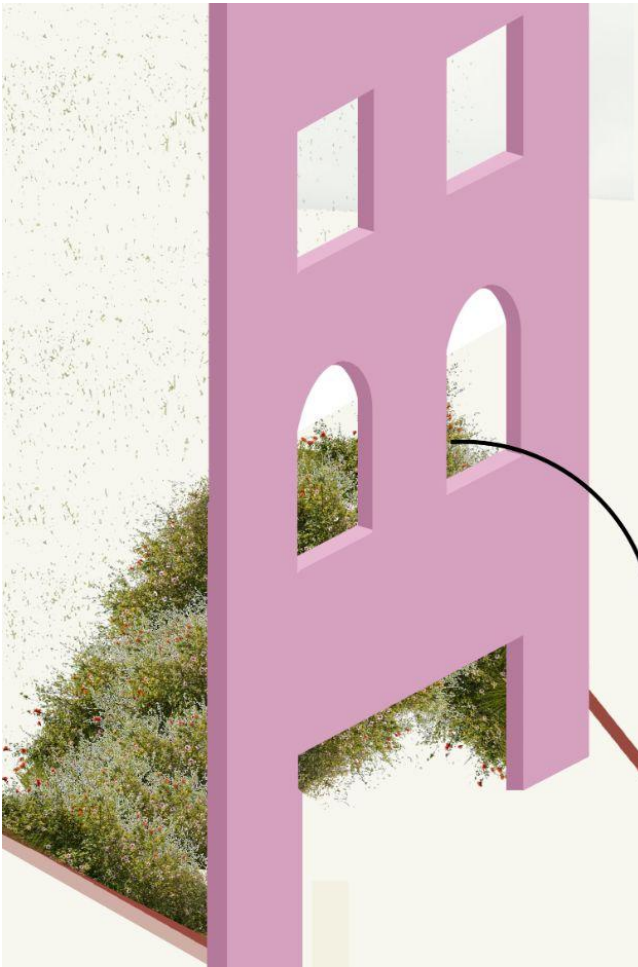
SECTION 4
PROJECT DEVELOPMENT

Section Four - Project Development

In section four, I will analyse the progress within my design strategy, by further exploring the sense of control. Also, I will be critically evaluating my project development to date, reflecting on my decisions. Finally, I will determine future directions for my project.

4.1 Sense of Control

> "Feeling in control of a situation can lead to a positive reevaluation of potentially stressful situations and is associated with decreased distress and higher psychological well-being"[24]

Throughout my research, the sense of control's relation to wellbeing was brought up by both entertainment theory and cancer care research. 'The Living Room' analysed in section three influenced me the most to prioritize this consideration. On reflection, I contemplated how to connect this sense with the healing entertainment concept that drives my project as a whole. I identified that by building this connection, the space could flow more coherently. Therefore, this led to my decision of choosing to embed the sense of control into the design strategy, before I start space planning. This was a new direction for me compared to my historic working methodology, as I usually implemented considerations into my work later on in my process.

Within my exploration, I drew back to the notion of "role immersion"[25] in which I thought more about the patient experience. Through this I found that during recovery, the higher need for independence is a common factor for the sense of control within cancer patients. This helped realize my concept, in which I wanted people to be in demand of their choices, and experiences. Therefore, I deconstructed healing into four main layers, [shown in Figure 27]. I presented them as 'Control Cards' within 'Control Stations'

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[24] Rieger, Diana, Leonard Reinecke, Lena Frischlich and Gary Bente, 'Media Entertainment and Well-Being—Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality', in *Journal of Communication*, Vol. 64(3), (Oxford Academic, 2014), p. 461

[25] Marcus, Aaron, Elizabeth Rosenzweig, *Design, User Experience, and Usability: Case Studies in Public and Personal Interactive Systems*, (Switzerland: Springer International Publishing, 2020), p. 570

situated across the building. These cards point to the activities that people can choose to engage in, within their healing process [Figure 28].

Figure 27: *Control Cards*, Author's own work (26/11/21), Created on Adobe Photoshop.
Image shows the back of the cards presenting the four healing layers: 'Heal with Care', 'Heal with You', 'Heal with Fiction' and 'Heal with Support'.
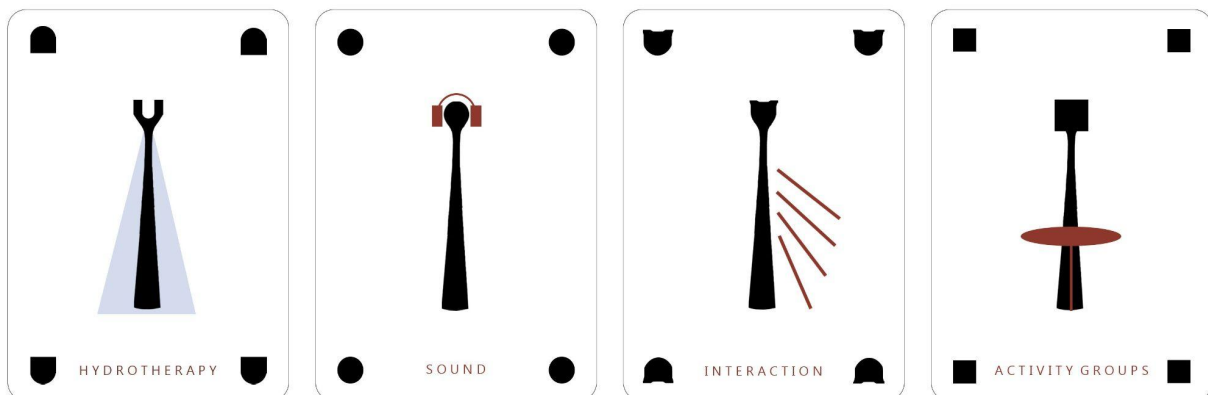

Figure 28: *Control Cards*, Author's own work (26/11/21), Created on Adobe Photoshop.
Image shows examples of the front of the cards pointing to the relevant activity, with which people can then scan in the 'Control Station' to lead them to the location.
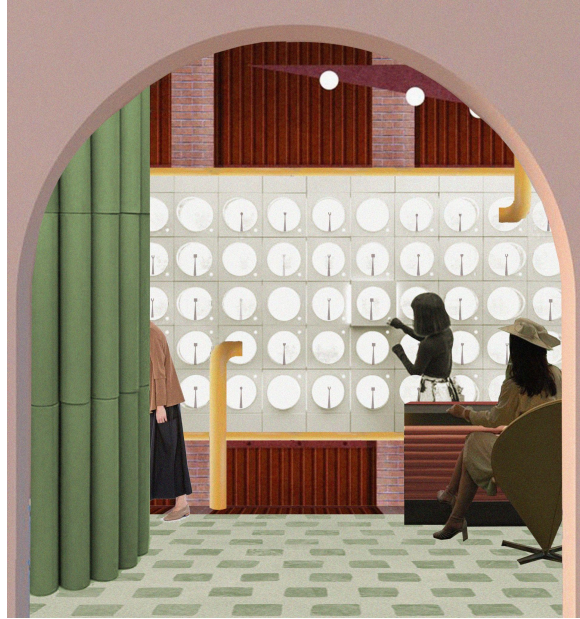
Figure 29: *Control Station*, Author's own work (28/11/21), Digital Collage on Adobe Photoshop.
Visualisation of the experience of deriving cards in the control station by gently pressing on the activity mentioned.

Through my process of realizing this feature, I recognized how this approach ties in the playful value of entertainment, while also maintaining a significant purpose, which strengthens my design strategy. I particularly intended for it to be useful when there is no staff at hand, through the use of recognisable characteristics inorder to give them the confidence to be independent. To progress forward, I should consider storyboarding the experience, to make sure it is an effortless journey.

4.2 Presenting 'Dear Fiction House'

Throughout the process of research, I was curious how my concept can start to be shaped from the considerations I gathered and analysed. To do that, I assembled key components that make up my project and formed potential connections between them [Figure 30]. I found this exercise to be especially beneficial, as it can assist with my future design process to keep track of my points of focus.
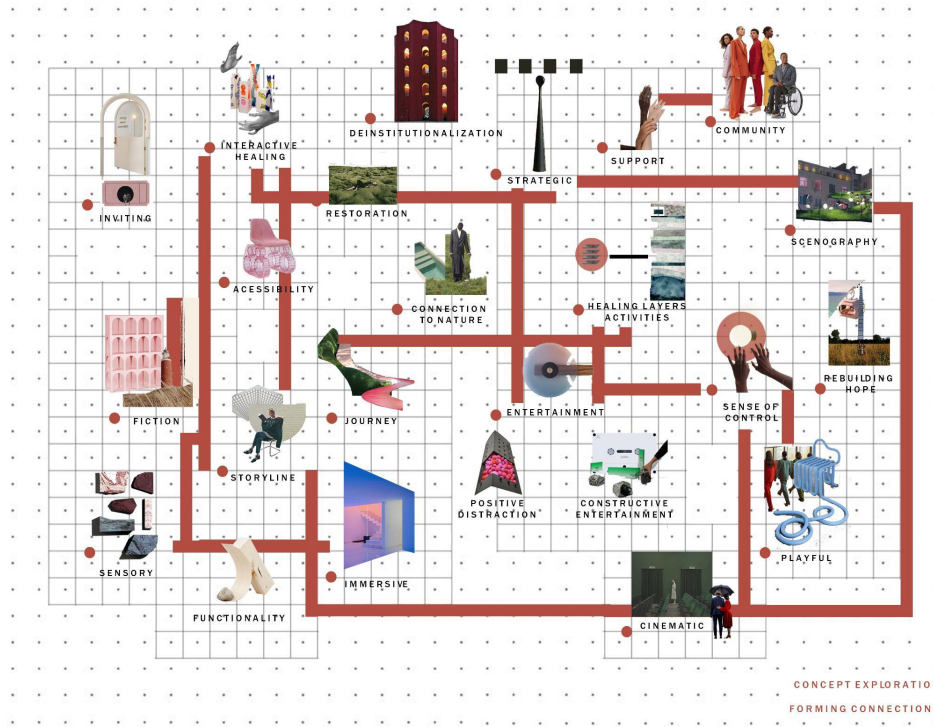
Figure 30: *Key Components Diagram*, Author's own work (1/12/21),
Digital Collage created on Adobe Photoshop.

After creating this diagram, I contemplated how, in essence, it is similar to forming an ethos. Accordingly, I was influenced to evaluate the ethos of different healthcare spaces. Through my observation, I noticed that hospitals tend to have an ethos based around efficiency and seriousness, while hospices were more humanitarian, as they tend to be run by charities. As ethos is connected with the tone-of-voice and atmosphere of a space, I reflected on how this could majorly affect the patient experience.

To understand how my project sits in relation to this, I reflected on the similarities of my project tone to a hotel, in its friendlier, inviting, and restorative atmosphere, compared to conventional healthcare spaces. Eventhough the restorative quality within hotels does not provide recovery from terminal illness, it does provide the pleasant atmosphere and presentation that can support patient experience. Within hotels, their ethos is integrated and usually referred to as a 'brand' which determines the presentation of the space. This influenced me to develop a brand for my project [shown in Figures 31, 32 and 33].

Figure 31: *Dear Fiction House Poster*, Author's own work (5/12//21), Visual rendered on Adobe Photoshop.
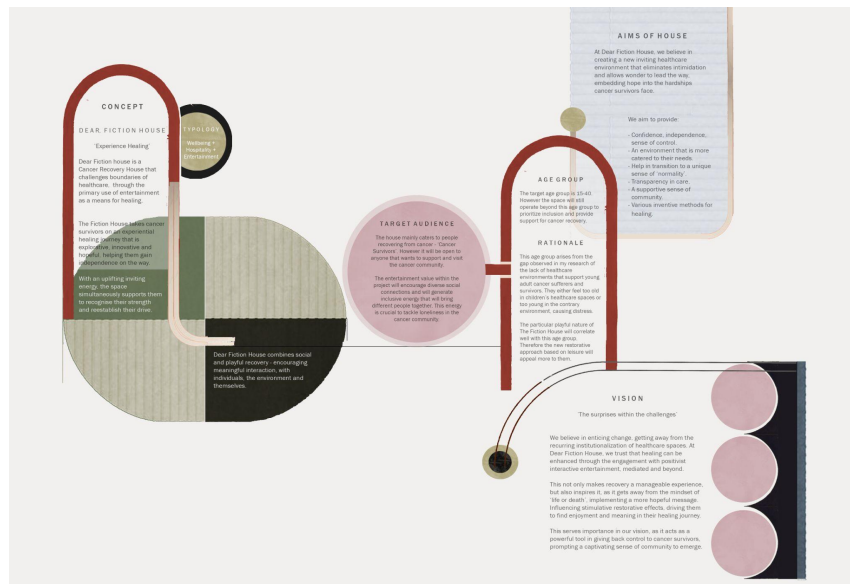The realization of my project as 'Dear Fiction House'.


Figure 32: *Branding Journal*, Author's own work (7/12/21), Collage created on Adobe Photoshop.
Image shows the branding of my project, reflecting the vision and ethos. The colours and shapes used signify healing emotions that will be characteristic of the interior space I design, developing an identity.

Figure 33: *Why 'Fiction'?*, Author's own work (7/12/21), Collage created on Adobe Photoshop.
Image shows the playful tone of voice within the branding of my project.

The establishment of a brand vitalized the reinforcement of the entertainment intent of my project, due to the engaging presentation and tone I adopted, making it clear at first glance. I evaluated that this can further deinstitutionalize healthcare, presenting recovery environments in a different light that is positively memorable. The creation of my project as 'Dear Fiction House' allowed me to base my concept on a narrative. This will be useful as it can act as a contract to influence my decision-making process.

Within my studio project, I have been focusing on how entertainment can be implemented in relation to recovery, to develop my concept. I acknowledged the considerations that can contribute to a positive healing experience. Moving forward, I would like to consider the implications that can arise from different age groups and entertainment tastes and how I can resolve them. I would also like to explore the suitability of materials in relation to patient experience and entertainment.
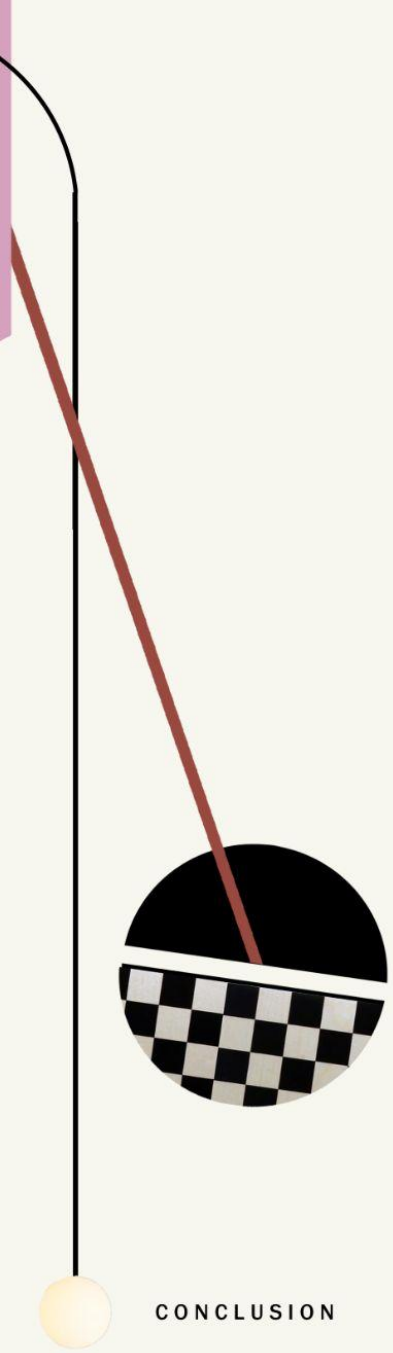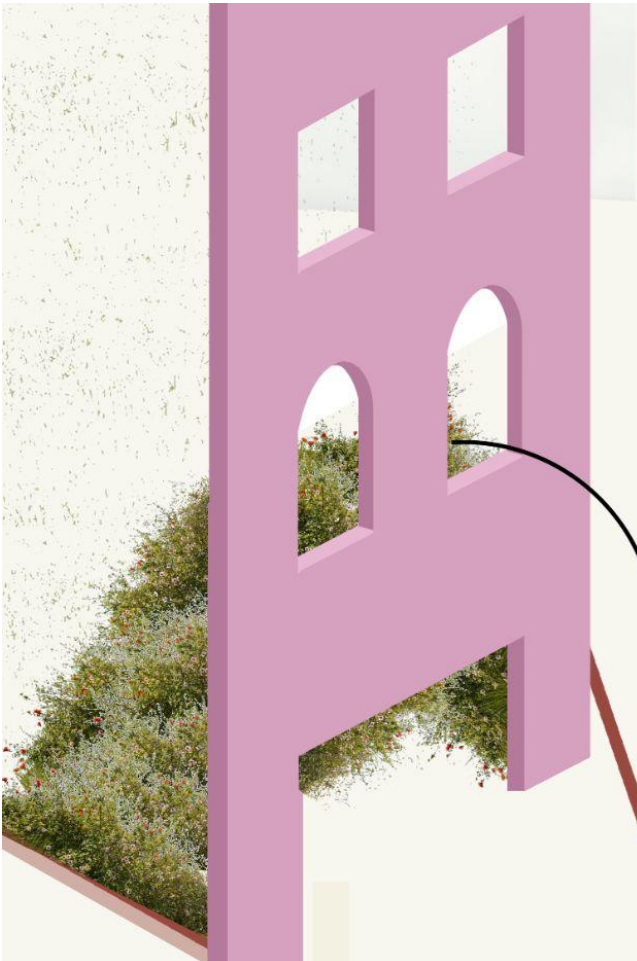
CONCLUSION

Conclusion

Overall, for me, the research for this critical journal has proven to be an enlightening process in terms of investigating and learning how interior environments of recovery spaces can provide more innovative experiences, through the use of entertainment to target positive healing processes. This learning experience has allowed me to set ground for my work and encouraged me to keep developing my project.

Generally, within this journal, I was driven by an aim to deinstitutionalize the healthcare environment inorder to make recovery environments seem more humane and comforting. This initiated my research for my critical journal and studio project. Within this critical journal, in section one, I have acknowledged the theorists and practitioners that influenced my design technique in my past and current projects, as well as the work that developed my curiosity with entertainment experience. This served great importance, as it helped me understand my position as a designer within the Interior Design practice.

In section two, I developed my research through the analysis of media entertainment theory in relation to wellbeing. This allowed me to synthesize theory into motivations that drive positive entertainment experiences, which led to the development of the entertainment strategy methods described in section three. This section was the most useful in the development of my studio project, as it helped me establish a sense of visualisation of my ideas. The interior examples analysed particularly assisted in helping me set profound considerations for the application of entertainment for healing. Here, I expressed my plan on creating user profiles to test variables. I also determined the use of video presentation as an effective and emotive technique for my degree show.

In section four, I analysed my studio progress, to date. This was useful in helping to understand my decision-making process, the issues that still remain to be resolved and points of focus moving forward. Here, I acknowledged the issues concerning ethos in

different healthcare spaces and the implications of age groups that I should consider, in order to progress further.

Through this critical journal, I explored the way the project will be designed in relation to its entertainment concept, aims and considerations. Upon reflection, I acknowledge that the question that lies within is where my project will be positioned politically. Healthcare environments may be seen as highly ideological spaces that run on systems and desirable outcomes. The bringing of entertainment into healthcare challenges deeply held shibboleths with regard to how public healthcare should be presented and experienced. It acquires attributes of third place imposed onto second place and the frivolity with which third place is associated with, go against healthcare ideologies.

My project has a system and a goal, which is to adopt a new approach and ethos distinct from those of conventional healthcare. It runs more on pragmatic views of patients as audience, seeking experience, and enjoying aspects of their care by being distracted through entertainment and design with the aim of aiding recovery. My project style is more close in tone to that of a hotel, and it sets out to be similarly uplifting. These are the intentions and broader themes around my studio project which I was able to develop due to the process of this critical journal.

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