



Yinka Ilori, Atrium, Trinity Building

**About this briefing**

This briefing is designed to support Trust staff to explain and discuss the co-produced artworks that feature throughout our mental health facilities at Springfield Hospital.

**Context**

This autumn construction works will finish on two brand new mental health facilities at Springfield University Hospital in Wandsworth. Designed in partnership with patients, service users, staff and carers, the new facilities will provide outstanding environments to support care and recovery for staff and patients across South West London.

The new buildings are part of the development of a new 'Springfield Village' which will include hundreds of new homes, onsite shops and a new 32-acre park. Named as the Trinity and Shaftesbury buildings, they will be home to eight existing inpatient wards and a range of community and non-clinical teams.

Our vision is to build modern mental health facilities that are an integrated part of their communities. We are building a community with mental health at its heart as part of our ongoing commitment to work with our communities and break down stigma.





## Creative spaces for healing

LENS (the Lived Experience Network) advocated for a holistic approach to mental health care in the government's Mental Health and Wellbeing Plan September 2022, and we see arts and culture provision within services as playing a key role in responding to these needs.

*As individuals, we face different life experiences and circumstances which make us who we are. The things which enable us to stay well, both physically and mentally, are just as multifaceted and unique as we are.*

*This starts with our basic needs, to feel safe and financially secure. But equally significant is having a strong sense of purpose and identity – feeling connection, loving relationships, and to know we are valued members of society. Meaningful change must be driven by all parts of society and government. We need to transform attitudes and awareness, and de-stigmatise mental health conditions – in our families, communities, places of worship, workplaces, and health and social care services.*

Mental Health and Wellbeing Plan (2022), Department of Health and Social Care

## Inequalities

The health benefits of the arts aren't available equally to all of us. People facing social and economic disadvantage are much less likely to have the opportunity to engage with the arts and are simultaneously more likely to come into contact with mental health services.

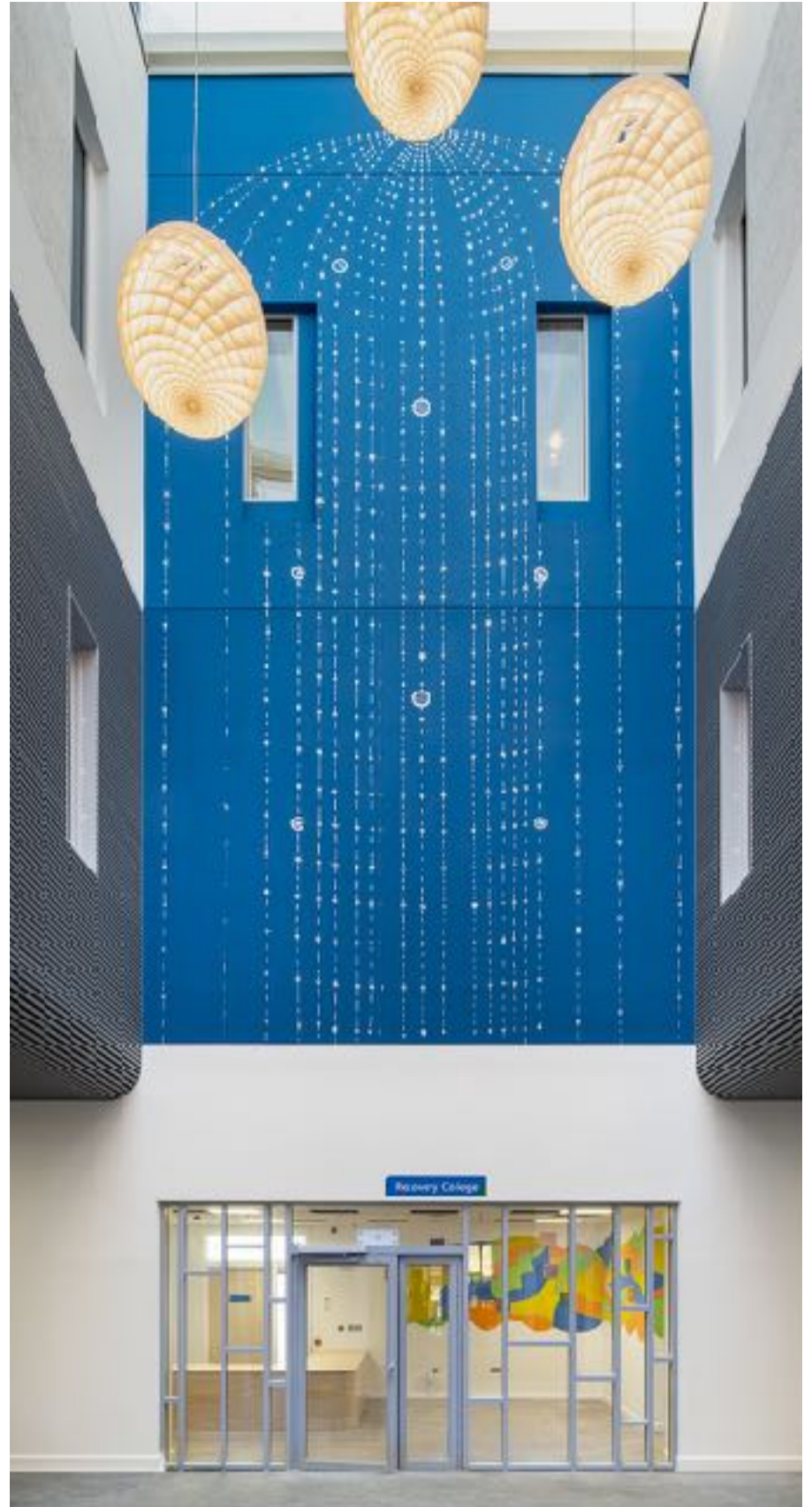
In addition, experiences of people of colour in mental health services are more negative than those of white people (Mental Health Foundation 2020) and this has understandably impacted on their likelihood of engaging with creative opportunities, 'because they are structurally excluded from such non-coercive activities simply by virtue of how they access treatment.' (Dr Errol Francis 2021)

In order to disrupt these trends and bring the health benefits of art and creativity to a wider spectrum of people, we have integrated a quality arts programme, healing artistic environments and creative opportunities directly within our mental health service.

We have commissioned exceptional and ethnically diverse artists who put marginalised people at the centre of their work, we have worked directly with patients and staff to come up with the designs, and we have respected and supported the artworks that have evolved through this process.

Multiple artists have used mental health services, one artist has a learning disability and one artist is Deaf . This broad spectrum of experience has led to an extremely rich and varied project that has encouraged staggering levels of participation, despite the challenges around Covid 19. We have seen workshops fully booked with waiting lists across the board and an extremely high retention rate on sign ups.

Our aspiration is that people may have their creative talent ignited during their time with us, and that this might spark a longer term interest, passion or means of connecting with others. This would be supportive, sustainable and complementary to the other services and treatments that we provide.



Sutapa Biswas, Atrium, Trinity Building





Hospital Rooms Art Workshops

### Approach

This project has taken place over three years (2021-2023) and followed four overarching phases. This included a research and development, co-production, installation and public engagement.

1. Hospital Rooms conducted **25 interviews**, led **20 creative sessions** in person across inpatient wards and the Recovery College and virtually with involvement teams. They also formed a Lived Experience Advisory Group. Their learning during this period informed the artist selection, the co-production process and the location and types of artworks to be commissioned.
2. The Hospital Rooms team, artists and cultural partners led over **120 art workshops** across inpatient services, outpatient services, the Recovery College and in the community to develop the concepts for the artworks that would be created for the new Trinity and Shaftesbury buildings. We held **10 Lived Experience Advisory Group\* sessions** during this process.
3. Artwork proposals were developed by artists, patient communities and the Hospital Rooms team. These were reviewed by the SWLSTG Design Authority Group.
4. Hospital Rooms and artists installed **22 artworks** inside the new Trinity and Shaftesbury Buildings
5. Donated art materials and Hospital Rooms Digital Art School resources were put in 8 new activity rooms
6. Hospital Rooms will provide training for occupational therapy staff and activity coordinators to lead Digital Art School sessions
7. Hospital Rooms is creating evaluation reports and will share findings widely with funders, partners and the general public



## Our Artists



Left to right: Abbas Zahedi, Alvin Kofi, Yinka Ilori, Bindi Vora, Harold Offeh, Hurvin Anderson, Jasmin Sehra, Jo Bruton, Ellie Tsatsou, Libita Clayton and Nina Royle, Linda Bell, Michelle Williams Gamaker, Richard Rawlins, Rubbena Aurangzeb-Tariq, Susie Hamilton, Sutapa Biswas, Hospital Rooms Cafe Crew





Hospital Rooms Art Workshop CAMHS

### Lived Experience Advisory Group

In an on-going collaborative partnership, Norwich University of the Arts (NUA) and Hospital Rooms, are developing research with the aim to strengthen the evidence base for arts interventions in mental healthcare environments and explore how creative and arts-based research methods can co-design evaluation frameworks that can be as innovative and co-produced as the Hospital Rooms workshops and installations. In this project with Springfield Hospital, we are developing a participatory creative-arts and material-based methodology with a team of lived experience experts to co-produce an evaluation framework for this and future projects. Since February 2022 we have held monthly meetings: six one-hour online and three two hour in-person meetings. The Lived Experience Team, (recruited through the Involvement Team at the Recovery College) have generously and enthusiastically engaged with visual methods such as collage, photovoice and “methods on the move” (walking, mapping and sketching). The sessions have facilitated opportunities for service users to tell their own story about the barriers and enablers to participation in the arts when a patient in a secure unit, their own experiences of being patients on secure wards at Springfield, how art might transform in-patient and recovery spaces, and their current engagement with the Hospital Rooms project. As the hospital build nears completion, we are now exploring how creative and arts-based methods can help increase service user and staff involvement in participatory evaluation methods and the setting of impact indicators and goals.

This focus on co-produced evaluation is part of a wider mixed-methods evaluation methodology that collates quantitative data about service user experience, seclusion rates and incidents alongside developing qualitative creative and arts-based methods, interviews and the visual matrix method, to gather data and narratives that can further understand the impact of the projects and disseminate this evidence to the stakeholders involved, the wider community of secure and forensic services and the public.

### Environments

During both our research and development phase and our co-production phase, we listened to testimonials about the environments in the existing Springfield Hospital. These reflections reiterated the need for the new facilities and improvement in patient experience.

The uniformity of standard hospital spaces prompted one group member to reflect: “there is no feeling of freedom in current magnolia and standard hospital environments. You feel like you are just another number”. Other group members agreed that “when you are struggling internally” it is hard for recovery to happen when “your environment is just so numbing”.

We believe that the tension between clinical consideration and the aesthetic of the environment is not irresolvable and the integration of artwork can play a key role in elevating patients’ experience. The design of inpatient mental health units has also been found to positively affect mental health, experience and behaviour.



## **Our values**

### ***Respectful.***

A professional charitable arts organisation and world renowned artists have worked in collaboration with people using and delivering our mental health services to create the artwork in the Trinity and Shaftesbury buildings. We have respected their vision and worked with them to ensure they provide safe and appropriate settings to deliver care.

### ***Open.***

We acknowledge that mental health hospital environments can often be highly managed and clinical; and that access to expression, creativity and culture can be limited. This project has allowed us to explore new possibilities for both healing artistic environments informed by a wide spectrum of people and opportunities to engage people in creative activity.

### ***Compassionate.***

The art programme we delivered was designed specifically to maximise participation from a full spectrum of people on their mental health journey from forensic services to people in the community. We adapted sessions, timetables and approaches throughout to ensure a wide range of voices were welcomed and able to meaningfully contribute.

### ***Collaborative.***

This project has enabled us to forge new partnerships with our local cultural community. We hope to embed this further and ensure the momentum is maintained and they remain present at the site long term.

### ***Consistent.***

We are committed to ensuring that access to art and creativity will be maintained at the Trinity and Shaftesbury buildings and are exploring ways to expand this to services across South West London and St George's Trust.



Alvin Kofi, Communal Area, Trinity Building



**Harold Offeh**

**Connections  
Recovery College  
2022**

**In collaboration with Lauryn Adofo, Laura Cavina, Clarie Day, Trish Gomez, Carole Maclean, Liam Mcgrath, Mignon Molyneux, Carolyn Robson and A V A Chen. Ceramics produced by Nam Tran Studios (Nam Tran, Susi Huang, Cherie Tong and Kaoru Stevens)**



*“This series of sessions has been an amazing experience for me. Working with clay enables modelling and remodelling, scrapping, restarting, retrying. It's a practice of not giving up. It was a really enjoyable, therapeutic and fun time.”*  
Course participant, Recovery College

Connections emerged from a series of six workshops led by British Ghanaian artist Harold Offeh with students from the Recovery College here at Springfield University Hospital, facilitated by Hospital Rooms. Participants were invited to develop a design on their own individual clay tiles, inspired by diverse cultural and historical references, ranging from Ghanaian Adinkra symbols to William Morris patterns. The group was asked to think about the values, feelings or emotional states they would want to communicate to staff, patients and visitors within a mental health hospital. Offeh created a collective design that incorporates the individual tiles and links them with a series of connecting lines.

Harold Offeh (b.1977) was born in Accra, Ghana but later grew up in London. His practice spans across a range of mediums including performance, social arts, video, photography and learning. Offeh uses humour to confront challenging historical and cultural narratives. Since graduating from The Royal College of Art, Offeh has continued his relationship with the college as a permanent tutor.

Thank you to Wandsworth Grant Fund for supporting this course and artwork.





**Alvin Kofi**

**Company Amongst Ferns  
Communal Area  
2022**



*“It meant so much to be in an environment dedicated to art and exploration, which is my passion. I have been off work for a few months due to suffering with anxiety and the day spent exploring mask-making with Kofi truly helped me to forget the pain caused by anxiety and focus upon being myself again.”*

Workshop participant, Recovery College

Company Amongst Ferns was developed from a series of workshops led by British West Indian painter Alvin Kofi here at Springfield University Hospital and The Courtauld, facilitated by Hospital Rooms. Participants were invited to create 3D masks inspired by African masks and sculptures, and re-imagine self portraiture. The starting point was the Gabon sculpture ‘Mbulu Ngulu, Element of a Reliquary’ and explored the many faces we present to the world and the importance of writing your own narrative.

One of the main themes of the artwork is support and endurance, illustrated by the continued dance between the figures and the fern. The Adinkra symbol (the fern) grows in the most difficult places and thrives through all elements. Its endurance through the seasons mirrors a human being's journey and our capacity to navigate through the adversities of life. Kofi's mother worked at Springfield in the 1990s and she features at the start of the mural.





**Jasmin Sehra**

**Keep on Going and One Step at a Time**  
**CAMHS Entrance**  
**2022**



*“This artwork inspires you whilst recognising your struggle, which is really important. It feels like something a friend would say. It gives me courage.”*

Springfield Lived Experience Group

Keep on Going and One Step at a Time were produced after a series of workshops led by British Sikh illustrator and artist Jasmin Sehra here at Springfield University Hospital, facilitated by Hospital Rooms. Patients from Wisteria and Aquarius Wards were invited to create positive statements that encouraged and empowered one another. The artworks incorporate Sehra’s Bollywood typography style with optimistic mantras set across idyllic palm tree surroundings.

The final artwork is a call of positive action, centering on an affirmation taken from one of the participating patients. The mural’s magic is in its ability to transport you to another place and encourage new growth and blossoming, a reminder to persevere through the many challenges of life and to embrace the journey.

Jasmin Sehra (b.1991) was born in North West London and studied Graphic Design and Illustration at The London College of Communication. Born to Indian parents, Sehra’s Punjabi heritage is proudly showcased within the vibrant colours and narratives of her artistic work. Heavily influenced by archival Bollywood posters and Hip Hop Street Culture, Sehra centres on positivity through her bold graphic affirmations that strive to encourage and uplift the viewer.





**Yinka Ilori**

**Hope for a Better Tomorrow - Lucky Charms  
Atrium  
2022**

*"Normally my hours feel like days but being here my hours felt like minutes.  
I feel a sense of euphoria!"*  
Workshop participant, Ward 1



Hope for a Better Tomorrow - Lucky Charms was developed from a series of workshops led by British Nigerian designer and artist Yinka Ilori here at Springfield University Hospital, facilitated by Hospital Rooms. Ilori led a chair painting workshop where participants were invited to redesign second-hand chairs using vivid paints, fabrics and ribbons. Inspired by Nigerian parables and patterns, patients told their own stories and illustrated them through colour, symbols and motifs.

Hope, one of main themes of the artwork, emerged from conversations in the workshops where participants expressed positivity and confidence in a future outside the ward. The affirmation of "Hope for a Better Tomorrow" is a declaration of optimism for all those inhabiting this space.

Yinka Ilori (b.1987) was born in North London and studied Furniture and Product Design at London Metropolitan University. Raised by Nigerian parents, Ilori's dual cultural heritage and inner city multiculturalism have greatly influenced his palette. At the foundation of Ilori's practice are the geometric patterns that have roots in Nigerian woven textiles and prints.

Ilori has an ethos of making art accessible to everyone and works across architecture, public installations, product design, and art. Ilori is widely recognised for his playful and colourful public large scale installations.





**Libita Sibungu Clayton and Nina Royle**

**Untitled**  
**Jupiter and Lavender Ward Entrance**  
**2022**



*“Standing back from the artwork, it felt like the solar system, which makes me feel calm and part of a bigger picture, it makes me feel a sense of wonderment.”*

Springfield Lived Experience Group

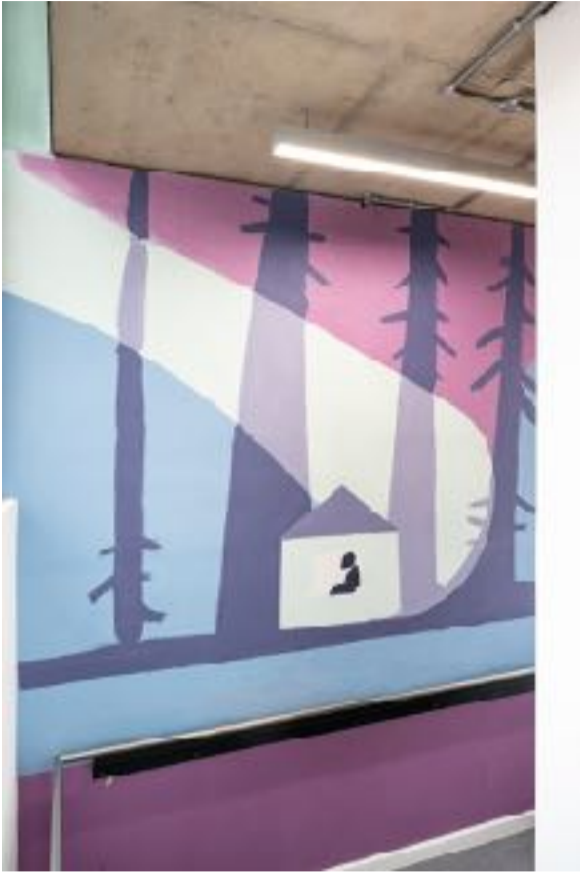
This artwork was developed out of a series of workshops led by British Namibian artist Libita Sibungu Clayton and British artist Nina Royle here at Springfield University Hospital, facilitated by Hospital Rooms. Participants from Lavender and Jupiter Wards were invited to create collages of constellations using imagery inspired by the night sky, historical celestial maps and astrological systems. Celestial maps have been used by different cultures for millennia as tools to navigate, calendars for planting crops and symbolic images that allow stories to be told.

Collaboration is at the heart of the artwork, with Libita and Nina working together for the first time and also featuring reconfigured collages made by patients in the workshops that highlight and explore our shared experience and connections. Both artists were motivated by the patients’ stories of hope, fear and joy; and an optimism for being well enough to “not go back”.

Libita Sibungu Clayton (b.1987) was born in London and studied Print and Digital Media at Wimbledon College of Art. Raised by a Namibian father and Cornish mother, Sibungu-Clayton’s dual heritage deeply influenced her artistic practice. Working across sound, performance and sculpture, the core of Clayton's work is the exploration of the body and landscape in relation to blackness, migration and colonialism.

Nina Royle (b.1986) was born in Cornwall and her practice looks at how nature and human beings interact. Royle predominantly works with paint, and focuses on weaving together different modes of expression to explore our fleeting and fluid encounters with the world around us.





**Susie Hamilton**

**My Cottage Becomes a Universe  
Central Staircase  
2022**



*“This painting feels like a compassionate and magical world. I would happily live in this landscape. It provides escapism but in a very gentle and calming way. I feel very nurtured looking at it. It fills me with hope.”*

Participant, Springfield Lived Experience Group

My Cottage becomes a Universe was produced after a series of six workshops at Seacole Ward, the Recovery College here at Springfield and The Courtauld, facilitated by Hospital Rooms. Taking Lu Yun’s poem ‘The Valley Wind’, which explores themes of deep reflection and peace in solitude as a starting point, participants were invited to create self portraits of themselves and explore the idea of environments they felt safe in.

The artwork begins with a lone figure at the base of the painting in quiet contemplation. Continuing up the painting through hues from a hindu inspired colour palette is a lone deer illuminated by a beam of light, representing renewal and inward illumination. The piece expresses the possibility of exploring inner life, creativity and the magic of being still.

Susie Hamilton (b.1950) is a London born artist whose fascination with literature led her to a rediscovery of a childhood love for art. Hamilton is interested in the human condition and its relationship to the world around us. Her dynamic and confident brush strokes often capture the stillness and loneliness of the solitary figure.





**Michelle Williams Gamaker**

**Springfield Eternal  
Atrium  
2022**



*“I found this programme really brought me out of my shell. I didn't realise that I had any underlying ability or talent. Through these workshops, the artists have encouraged me. And when I said, ‘I can't do this, help me’, they said, ‘Yes, you can’, and I surprised myself. So I will continue to engage and come along as long as I've got my health and strength.”*

Workshop participant, Recovery College

Springfield Eternal surfaced from a series of six workshops led by British Asian moving image and performance artist Michelle Williams Gamaker here at Springfield University Hospital and The Courtauld, facilitated by Hospital Rooms. Participants were invited to create multi-layered collages combining imagery from found images of landscapes, animals, sculptures, figures, flowers and vegetation. Patients explored the possibility of creating something the eye and mind can get ‘lost in’, evoking a feeling of daydreaming and magical escapism.

Springfield Eternal is a rich repository of animals, objects in the form of sculptural deities, including heads of the Greek goddess of health Hygieia,, and tropical flora, which encompass the idea of a “densely layered world”. The beauty and complexity of this imaginative world reflects all those who work in and use our hospital.

Michelle Williams Gamaker (b.1979) was born in London and completed a PhD in Fine Art at Goldsmiths College, University London. Williams Gamaker’s practice often looks at the idea of ‘fictional activism’ - centralising the focus on marginalised brown characters in historical film using moving image, performance and narrative. ‘Fictional activism’ critically explores the British and Hollywood studio films of the 20th century and the inherent colonial imperial gaze they were made under.





**Sutapa Biswas**

**And all around me, my gathered star**  
**Atrium**  
**2022**

*"This amazing project has brought so much happiness. It has been a real champion in people's recovery."*  
Staff member, Springfield Hospital

And all around me, my gathered star emerged from a workshop led by British Asian multidisciplinary artist Sutapa Biswas at Springfield University Hospital, facilitated by Hospital Rooms. Taking inspiration from Giotto's painting of a night sky on the ceiling of The Scrovegni Chapel in Padua, Italy, participants were encouraged to reimagine their own personal constellations using watercolours, thinking about the cosmological world as a metaphor for the space of dreaming.

The letters T,F,N,S,M,A are the initials of the participants who featured in Biswas' workshop, acknowledging their influence on the development of the work. The silver and gold leaf, used in combination with paint, references the classical techniques featured in The Scrovegni Chapel as well as the gold and silver elements used during the workshops.

Sutapa Biswas (b.1962) was born in Shantiniketan, West Bengal, India later migrating to Southall, London. Biswas works across a range of mediums including drawing, painting, film and installation. Known for challenging norms surrounding gender and identity, the artist also explores ideas of dislocation, belonging and time. Her practice looks at the historical and personal narratives surrounding race and colonialism, and deals with these challenging subjects through satire and myth.





**Rubbena Aurangzeb-Tariq**

**Untitled**  
**Bluebell Ward**  
**2022**



*'There were many good ideas about what the new ward should look like. One person said it should be 'a window into a different world where people are together, united and to show that the hospital gives people hope'.*

Rubbena Aurangzeb-Tariq, Artist

This artwork developed from a series of workshops led by British Asian visual artist Rubbena Aurangzeb-Tariq here at Springfield University Hospital and The Courtauld, facilitated by Hospital Rooms. Participants from Bluebell Ward attended a broad ranging painting workshop that referenced imagery from the permanent collection at The Courtauld where Aurangzeb-Tariq had led another workshop with participants from the D/deaf community. The workshop inspired conversations around identity, culture and memory and the power of community to support and uplift us.

The final artwork is a celebration of the diverse cultures and backgrounds of the D/deaf community. Utilising British Sign Language, Aurangzeb-Tariq invites patients, staff and visitors to encounter new inspiration, conversation, expression and ways of communicating.

Rubbena Aurangzeb-Tariq (b.1971) was born in London and studied Fine Art at Central Saint Martins. Raised by Pakistani parents, Aurangzeb-Tariq's art practice navigates her identity being a D/deaf muslim woman and the complexities of being a 'minority within a minority'. Working across painting, sculpture and installation, she creates visual representations of language and expressive emotion.





**Jo Bruton**

**Compass  
Avalon Ward  
2022**



*"When arriving on the ward, seeing art made me feel reassured and offered a connection to the space and others in a different and positive way."*

Workshop participant, Avalon Ward

Compass was produced after a workshop led by British painter Jo Bruton here at Springfield University Hospital, facilitated by Hospital Rooms. Patients from Avalon Ward were invited to make repeated patterns inspired by map coordinates. Taking inspiration from wallpaper motifs, landscape imagery and V&A woven textiles, participants were then encouraged to imagine where they would be placed and given the techniques and resources to build these patterns themselves.

The final artwork responds to the participants' wish for a place of safety, solace and sense of homeliness for themselves in the ward. It includes sun and mountain motifs incorporated directly from the workshop images.

Jo Bruton (b.1967) was born in Littlehampton, West Sussex and studied Fine Art at Chelsea College of Art and Design. Known for her decorative, repeated patterns that question gender roles and femininity, Bruton's vibrant palettes nod to textile influences of the past.





**Ellie Tsatsou**

**Moon 22**  
**Multi Faith Room**  
**2022**



*"This piece makes me feel very calm. It is very simple, but having something so recognisable as the moon helps me feel serene as it is something so familiar and something that we all can see. It humanises us."*

Testimonial from the Springfield Lived Experience Group

Moon 22 is taken from the artist's 'The Moon' series of work. The giclee photographic print is an objective portrayal of the moon and what we see and share globally. The minimal representation of the night sky provides a sense of calmness and serenity in the environment it inhabits. Tsatsou hopes the artwork makes people feel peaceful and creates a sense of togetherness and intimacy.

Ellie Tsatsou (b.1987) was born in Greece and studied Fashion and Film at The University of the Arts London. Through the medium of analogue and digital photography, Tsatsou explores the themes of wonder, notions of home and intuition. Known for her extensive catalogue of serene landscapes, she explores the peaceful interactions between human presence and the natural world.





**Linda Bell**

**Untitled  
Main Entrance  
2022**



*"Our students enjoyed the interactive and energetic element of the workshops; the bold and colourful aspect of the materials used and the element of working outdoors collectively."*

Artist Associate, ActionSpace

Untitled developed out of a series of workshops led by artist Linda Bell at Share Nurseries here at the grounds of Springfield University Hospital, facilitated by Hospital Rooms and ActionSpace. Share Community is a centre for learning and wellbeing for adults with learning disabilities, autism, physical disabilities and mental health needs. Bell's full day workshops explored the sensory nature of materials such as foil, fabric and paper, inviting participants to transform the meanings of the materials as they engage with them through movement, interaction and performance.

Both celebration and documentation, the film presents an insight into Bell's experiential artistic practice and function as a beautiful, thought-provoking artwork within its own right. The video includes footage from both workshops at Share Nurseries and considers the relationship between the artist, work, collaborator and viewer, inviting you to share in Bell's playful approach to making.

Linda Bell was born in London and has been a resident artist of ActionSpace at Studio Voltaire since 1999. Known for her large scale, interactive installations, the sensory process of making is crucial to her practice. Collaboration with viewers and participants is central to Bell's artworks, and she often performs with her artworks, inviting joy, collaboration and playfulness.





## **The Fabric of Sound 2022**

*'It changed my breathing and it changed my thoughts.'*

Workshop participant

The Fabric of Sound was produced after a series of workshops led by The National Opera Studio with the Recovery College, facilitated by Hospital Rooms. The project takes breath work and the inner awareness of breathing as its starting point, aiming to create an inclusive environment, where professional musicians are paired with participants who have had little to no musical experience.

A tapestry of sound was woven, from an assortment of different people and different abilities coming together, making a beautiful harmony. Taking inspiration from and responding to a range of different textiles such as gingham and velvet, the sessions focused on using breath, humming, droning harmonies and physical movement to render the textures through abstract vocals.. Known as breath work, in this technique the body is a secondary component to the composition.

National Opera Studios (b.1948) was conceived in London and provides bespoke professional training to a small selection of singers. They play a leading role in the development of operatic talent for the resilience of the art form, through high-quality training, support and dialogue. The NOS supports a wide range of emerging talent from singers to conductors, all seeking to sharpen their raw talent.



New York Times Feature  
 11 November 2022  
 Bringing World-Class Art, and Wonder, to Mental Health Patients

CMYK

News, 2022-11-09, C, D06, B8-4C, E1

08

THE NEW YORK TIMES, SUNDAY, NOVEMBER 13, 2022

# Commissioning Art for Psychiatric Wards



A nonprofit is turning British hospitals into spaces that could rival some museums.

By Alex Rankin

LONDON — The artist Satya Sharma has made an art installation and was the subject of two major retrospectives last year. But she and Patrick, one of the highlights of her career, says that the people will see an abstract work of art in a hospital ward.

Commissioned by the British Hospital Trust, Sharma's work is a series of large-scale murals and sculptures in a psychiatric ward in South London. It is a space where mental health patients could be feeling trapped. Sharma told an interviewer, her work might "give them a sense of wonderment, a bit of hope."

At the height of her career, she has been working in Berlin, London, and other cities, creating murals and paintings for public spaces and hospitals. Her work has been featured in galleries and museums, including the Tate Modern, the British Museum, and the Victoria and Albert Museum. She has also worked with patients in psychiatric wards, creating murals and sculptures that are meant to be uplifting and inspiring.

Sharma's work is a series of large-scale murals and sculptures in a psychiatric ward in South London. It is a space where mental health patients could be feeling trapped. Sharma told an interviewer, her work might "give them a sense of wonderment, a bit of hope."

At the height of her career, she has been working in Berlin, London, and other cities, creating murals and paintings for public spaces and hospitals. Her work has been featured in galleries and museums, including the Tate Modern, the British Museum, and the Victoria and Albert Museum. She has also worked with patients in psychiatric wards, creating murals and sculptures that are meant to be uplifting and inspiring.



The idea for Hospital Rooms came from a conversation between a psychiatrist and a painter. The psychiatrist, Dr. David Lewis, was looking for ways to improve the mental health of his patients. He had noticed that many of his patients were struggling with depression and anxiety. He wanted to create a space where they could feel better and more hopeful.

He reached out to Satya Sharma, a painter who had been working in hospitals for several years. She had been commissioned to create murals and sculptures in a psychiatric ward in South London. She had been working with patients and creating art that was meant to be uplifting and inspiring.

Sharma and Lewis talked for several hours. They discussed the idea of creating a space where patients could feel better and more hopeful. They talked about the importance of art in a hospital ward and how it could help patients feel more connected to their community and to each other.

They decided to create a space where patients could feel better and more hopeful. They talked about the importance of art in a hospital ward and how it could help patients feel more connected to their community and to each other.



Two artists hope to offer a sense of wonderment, a bit of hope.



Two artists hope to offer a sense of wonderment, a bit of hope.





THE FIX



Murals commissioned by Hospital Rooms at Springfield University Hospital, London, 2022, by Libka Siburg and Nino Boya (left), and hope for a better tomorrow – Lucy Phoenix, 2021, by Yinka Ilori (below)



mood. At the Maggie's Centre in west London, Richard Rogers worked with landscape designer Dan Pearson to create a "woodland walk" of plane trees, evergreen bamboo and pink-stemmed birch. The leaves create dancing shadows that move with the sun. Many projects feature warm woods and reflective surfaces, materials that feel naturally cocooning.

Hospital Rooms commissions artworks for NHS mental-health units – highly managed spaces that require furniture-proof fittings, soft edges and hard, wipe-clean surfaces. The charity recently filled 15 artworks at Springfield University Hospital, where a 15ft mural by Yinka Ilori is now joined by a Michelle Williams Gamaker collage and a Giotto-inspired atrium. Each work is the result of more than 120-plus workshops with the artists, staff and patients. "Making something that's incredibly special that could exist in a museum, can make you feel special in return," says Hospital Rooms co-founder and artist Tim Shaw. "You want to feel held by the space."

Last year London studio Projects Office designed a mental health unit for the Royal

MANY PROJECTS FEATURE MATERIALS THAT FEEL COCOONING

Hospital for Children and Young People in Edinburgh. But rather than embodying a domestic style like Maggie's, the studio set about creating a "third space" – a "place with its own, unconventional identity". "If the space felt domestic it could collide with [a] child's anxious state of mind – that [they weren't] ill, just on holiday," explains Projects Office director James Christian. Instead a coastal narrative is used, centering the space around a communal "lighthouse" that offers children privacy in the silhouette of the staff office.

A lacazade-orange lighthouse feels particularly at odds with the anodised characteristics of regular health units but new research supports the benefit of bright colours. "That dusky green they insist on putting in hospital is quite odd," says Piers Pocock, co-founder of Turner Pocock. The interior-design studio's charitable arm, TP Caring Spaces, works to improve underfunded spaces – community halls, recovery centres and nurses' break rooms. "Bringing joy is my main aim," says Pocock. A "really quite sad" playroom at a women's shelter is transformed with pattern, colour and textured fabric. A Mencap staff room that was once "full of crap" is now decluttered and modern.

"The trick is to design works that balance opposing desires," says Jonas Bjerre-Poulsen, a founding partner at Copenhagen-based Norm Architects. Opposites in interiors create distractions; they give people something to have an opinion on. Bjerre-Poulsen's design for a dentist does this by balancing light and shadow – but it could be as simple as design agency Cover Nola's mix of antique and contemporary furniture at a private health centre. Or the

colourfully contrasting murals at Hospital Rooms's Springfield project.

In the garden of the Frank Gehry-designed Maggie's centre in Dundee is an Antony Gormley sculpture, a prong figure with a penis and geometric circular brass. At recent years it's become a popular site for men whose sense of masculinity has shifted as a result of hormone therapy. "It's a beautiful piece of art, but also a conversation piece," says Lee. At Christmas the centre decorates it with a hat and tinsel. Small gestures, but a familiar source of comfort nonetheless. ■ HTS

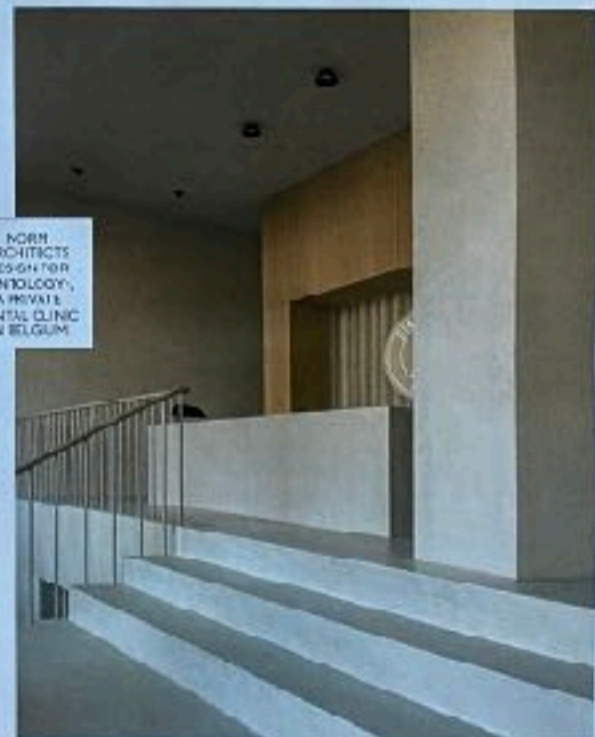
HOW TO CIVILIT

Hospital Rooms  
[hospital-rooms.com/support](http://hospital-rooms.com/support)  
 Maggie's: [maggies.org/](http://maggies.org/)  
 get-involved/donate-maggies  
 TP Caring Spaces:  
[tpcaringspaces.com/](http://tpcaringspaces.com/)

Below: a nurses' break room at Guy's Hospital, transformed by TP Caring Spaces



NORM ARCHITECTS DESIGN FOR DENTISTRY, A PRIVATE DENTAL CLINIC IN BELGIUM







We are extremely grateful to everyone who has participated in this project so generously.

More artworks will be revealed in Shaftesbury Building in 2023.

We welcome feedback on this project. Please contact us at [info@hospital-rooms.com](mailto:info@hospital-rooms.com)

Installation Photography: Damian Griffiths