

Guy's and St Thomas'
Cancer Centre

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Arts Programme II

About

The new Cancer Centre at Guy's Hospital will include beautiful, exciting and inspiring artworks, commissioned by the Trust with appointed arts consultants Futurecity. Through the discussion of project ideas, by interviewing artists, and contributing to artists' research, NHS staff and patients are helping to create a programme that will have lasting impact.

The Arts Programme encompasses many different types of work: sculpture, furniture, lighting, painting, as well as more temporal projects such as films, books, dance or music. All the works will be created with and for staff, patients and visitors, and made specifically for the centre. The aim is to use the arts to help the centre function to the best of its ability, and provide delight, intrigue and comfort to all its users.

This is an exciting journey and we want more patients and staff to take part in the events, the consultation and the creation of work. Read 'What's next?' to get involved!

The Arts Programme is formed of 10 projects:

1. **Welcome** An artwork to form part of the public realm and offer a sense of welcoming for patients, staff and visitors to the centre. This artwork will be inspired from Guy's historical past : the Roman boat lying beneath.
2. **Radiance** An artwork of colour and light positioned to reception and greet visitors in the atria of each village.
3. **Genius Loci** A furniture design commission for the reception and waiting areas of the four 'villages'.
4. **Hanging Gardens** A series of multi-sensory artworks transporting visitors to the centres' greener spaces, and further even.
5. **Contemplation** A series of responsive commissions to realise the ground floor 'Living Room' and garden space in ways that respect the presence of nature and its seasons.
6. **Chemotherapy** A suggested programme that builds on existing art commissions, and is integrated into the chemotherapy treatment bays.
7. **Wayfinding** A commission to distribute the building's color scheme and identity in an artistic way. Texture, text, colours will create a visual narrative guiding patients and visitors on their journey throughout the centre.
8. **Moving Image / Still** A project commissioning visual arts for treatment bays, radiotherapy bunkers and scanning rooms, particularly in areas where patients are likely to spend time.
9. **Curatorial** An arts project exploring Guy's and St Thomas' incredible archive vault, and local archives. An artist will be invited to respond to research and content to create a unique artwork for the centre.
10. **The Chronicle** A series of discrete artworks bringing together research and conversations presented as writing, illustration, photography, and exploring the artworks currently commissioned for the Cancer Centre. The Chronicle will inspire everyone in understanding how art can contribute to health and wellbeing. It will be published as chapters as the Arts Programme develops.

Interviews

You have been involved in the arts programme from the outset. What will a successful Arts Programme look and feel like to you?

R.L. As a cancer outpatient, I spent long periods of time sitting waiting to see doctors or receiving chemotherapy. In common with my fellow patients, I was often feeling scared, anxious and angry, and experiencing physical weakness after surgery and nausea from the chemo. So I feel strongly that a successful arts programme will contribute greatly to creating a pleasant and relaxing ambience to the building, and an attractive and engaging environment for patients, staff and visitors to pass through and be in.

What do you think the patient might have to gain from a strong arts programme and now do these commissions start to address that?

R.L. A world class cancer treatment centre demands world class art. The new centre will incorporate cutting edge medical research facilities, and patients will get the very best treatment from some of the world's leading clinicians, nurses and oncology staff. To complement and support their world-class work, we are commissioning work from recognised world-class artists.

What will you take from the process?

R.L. There is much I will take away from being involved in a small way in the creation of the centre and the planning of its arts programme. As someone who works in the arts and has striven continuously to raise recognition of the value and need for art, I have been both surprised and delighted at the willingness of patients, clinicians, managers and staff to understand and embrace the value and ethos behind having an arts programme in the cancer treatment centre.

You have been involved in the arts programme since the outset. What will a successful Arts Programme look and feel like to you?

F.C. The Arts Programme will create a stimulating yet calming environment that has a positive effect on the holistic wellbeing of our staff and patients and contributes to an effective healing process. The use of natural light, outside space, pleasant views, artwork, and even the use of the chosen colours, will have the potential to transform what would otherwise be a highly stressful and frightening encounter into one that imparts a powerful healing and therapeutic effect.

At its best, what is the role you feel art plays in a healthcare environment, specifically for the staff?

F.C. Art is a positive distraction, directly or indirectly and is arguably the first thing people react to when they approach or enter a building. In the Cancer Centre environment, elements of design will each earn their way and contribute to a sense of confidence, comfort, and healing, and, as such, become important allies to the healthcare providers. Art actually makes a difference.

The Trust has put patients and staff at the heart of the strategic process for art commissioning, as well as for the building as a whole. Why is this important?

F.C. The Trust has recognised that art is integral to health and the hospital environment can benefit enormously by having creative works to uplift the spirit. Art is subjective, but if placed strategically, could be used to change the atmosphere of an area, and hence the behaviour and mood of its staff patients and visitors, aid wayfinding, or be used as a device to create or support a specific activity. It's important that the chosen artwork commissions anchor the Cancer Centre in its surroundings, creating a connection with the local community, making the patients feel more at home, and reducing patient and staff anxiety and stress levels.



ROGER LANG Cancer Centre Patient Representative,
Arts Steering Group & Programme Board



FEE CHAIL Cancer Centre Staff Representative,
KCL Research Nurse

Wayfinding Commission

Rogers Stirk Harbour + Partners architectural concept for the Cancer Centre is to define space and function through colour. As part of this coding system, each village of the Cancer Centre has a unique colour that will aid staff and patients in the navigation of the space. This secondary wayfinding strategy is supported through the arts programme in commissions such as *Genius Loci* and *Radiance*, where colour plays a central role.

In discussion with these artists and the architects, a proposal has been developed to invite Pentagram, one of the UK's most established and innovative graphic design and branding agencies, to propose a secondary wayfinding commission that acknowledges the importance of colour to patient navigation and identifies nuanced approaches to its application across a series of surfaces. Established by Alan Fletcher & four partners in London in 1972, Pentagram has grown to be one of the world's largest independent creative agencies. Pentagram have an existing collaborative relationship with RSHP, with whom they worked on on the award winning Maggie's Centre in Hammersmith, and are known for creative design solutions that are based on human responses to environments.

The proposed brief for this commission invites an artist to work within the Pentagram team to create visual artwork treatments throughout the Cancer Centre, applied directly onto the interior walls at agreed locations and particular sightlines. The team developed to deliver this commission will operate alongside RSHP and the Trust to identify the full scope and constraints involved, and alongside the embedded arts commissions to create a fully integrated and supportive project.



Maggie's
hand drawn logotype
by Pentagram



The Chronicle

The Chronicle is a creative documentation project developed with three aims: to capture activity on the Cancer Centre Arts Programme as it unfolds; to nurture the relationships between staff and patients and the local community that evolve around the Cancer Centre; and to act as a source of inspiration for all those involved in the Cancer Centre Arts Programme from this point forward, by engaging a series of artists to collaborate on the project whose practice brings new approaches and thinking to the developing commissions.

Chapter one of The Chronicle, *Waiting & Contemplating*, is a work in three parts led by artist Rosa Ainley. Rosa has previously written on the subject of waiting in architectural space. The commission invites her to extend this thinking and practice in to the specifics of waiting in this particular kind of environment. The commission has created opportunities for Rosa to engage with patients and staff to gain direct understanding of their diverse experiences; as well as workshop sessions, Rosa was in residence across various reception areas at Guy's for a selection of dates over the month of January. Writing, thinking, talking and listening, Rosa was able to engage deeply with the nature of waiting in a hospital setting.

Drawing on the meditative nature of waiting the second element of her commission was to engage with Miche and Flora of Touchstone collaborations in relation to their work on *Contemplation* (see overleaf). Rosa contributed creatively to their process of exploration around the theme, and will be reflecting on their arts practice.

Rosa has now joined the project long term as its editor and is supported by graphic designer Giulia Garbin, as well as an editorial board comprising Jane Rolo, Director of Bookworks (www.bookworks.org.uk), and patient and staff representation. Over the coming few months a series of commissions will be put in motion with a view to gathering together material that explores major themes relating to the building (colour, sensory experience, patient centred care, art in a healthcare space), as well as the voices of those central to realising it (the artists, Rogers Stirk Harbour and Partners, GSTT and patients and staff).

Rosa Ainley
Are you waiting?
Guy's and St Thomas Hospital
residency, January
and February 2014.



Welcome

The Welcome Commission will see an artwork positioned on Great Maze Pond acting as a beacon to patients and visitors to the Cancer Centre, and drawing in the local community. Four artists have been invited to respond with a proposal.

KATE MCCGWIRE grew up on a boat on the Norfolk Broads surrounded by flocks of native and migrating birds and people building boats and so, perhaps unsurprisingly, nature and craftsmanship sit at the core of her practice. She now works on a studio-cum-berge moored on the Thames. Spending so much time on the river means she experiences nature in the raw – the cycle of life – something that her use of organic materials and natural patterning encourages us to explore in her sculpture. She takes her inspiration from the things she experiences around her, be it the perfectly 'engineered' structure or iridescence of a bird's feather, the treacherous-looking yet miraculous vortex of a whirlpool or the ebb and flow of tidal waters.

"I'd like to think about making something in stone that picks up on the Roman waterway and boat located beneath the centre – that encompasses the idea of the boat as a place of safety that holds and protects its occupants on their journey."

www.katemccgwire.com



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Daniel Silver
The Smoking Silver Father Figures,
Frieze sculpture park (2010)

DANIEL SILVER is a sculptor who draws from ancient sculptural archetypes and modernist sculptors in order to find new directions within the language of figurative tradition. His last project was a commission by Artangel entitled Dig, an imagined archeological revelation of sculptures, both ancient and futuristic, conceived by the artist as a "history of sculpture". Silver is also interested in the psychological and emotional dimension of sculpture and to investigate its relation with memory and history. "To be an archaeologist is about understanding our past through objects. I'm also trying to figure out things that are more psychological, about us as people, and objects throughout time allow me to do that."

"I would like to recall a phantom/ a memory of the Roman boat uncovering our past. Like an archaeologist that finds out who we are by uncovering artefacts, I would like the sculpture to allow the viewer to reflect while offering a moment to dream."

www.danielsilver.org

←
Kate Mccgwire
'Cleave'
2012
Photo by Tessa Angus

SIMON FUJIWARA has created a complex and rich body of interconnecting works that encompass sculpture, installations, performance, film and stem from real life narratives and situations created by the artist. Often bringing the individual or personal experience both real and imagined into contact with larger historical events, his expansive practise has been described as an 'poly-biographical journey through the architecture of modern life - constantly rebuilt as it is retold'.

"One can only try to imagine the complexity of feelings that the patients, their families and friends experience while approaching the Cancer Centre for the first time or on a return visit. I would like my public artwork to be an extension of the architecture, functions and philosophy of Guy's Hospital - a message to the patients and public that while healing is the ultimate goal, true well being begins in our approach to healing".

Simon Fujiwara
'Rebekkah'
2012



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Steve Dilworth
Carapace
2010

"STEVE DILWORTH makes beautifully crafted works with once living materials from land and seascape, paying equal importance to the inner construction and the outer form. His works present art as an offering, creating objects greater, more expansive than themselves or the egos of their makers. Many of his objects contain that which we cannot see, a chest of precious things held within; a vessel and an enigma. The inner contents of the works are not held as secrets, rather the inner and the outer designs make a "physical connection to the mysteries" of life and death. The superb finishing of this work is extremely tactile."
(<http://northings.com/2012/10/23/mortal-remains/>)

"The key points that make this commission quite compelling, apart from the knowledge that deep beneath this new development lie the remains of a Roman boat, are thoughts of what this building is for. I see the potential for a vessel, an ark, containing the words and thoughts of patients and practitioners, maybe recordings and hand prints, collected now but saved and sealed as cargo within the sculpture. This cargo of hopes and dreams connecting us all, setting out on a voyage as the Roman boat towards a deep future time."

www.stevedilworth.com

Radiance

The brief for *Radiance* is to illuminate the building, applying washes of colour distributed throughout the public spaces. Both light and colour have demonstrable healing properties, and on a secondary level, this project supports that research, as well as patient and staff briefing around a commission of this kind.

The selected artist is Angela Bulloch.

Angela initially took part in creative discussions with the Cancer Centre design team resulting in a conceptual approach for choosing the external colour scheme of the building. Once this was agreed, the scheme would be adopted for the inside of the building. Working with this in mind, Angela wanted to create an artwork that used these same colours as a way of communicating with the patients in the same language as the centre's architecture and legibility.

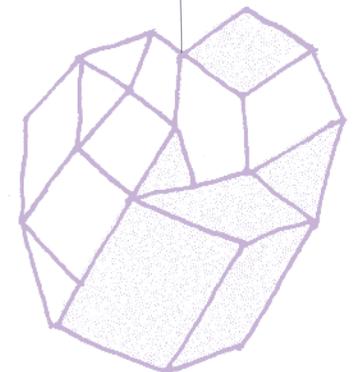
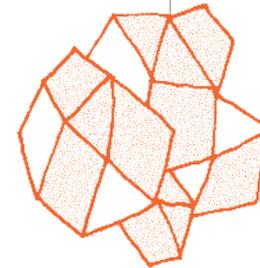
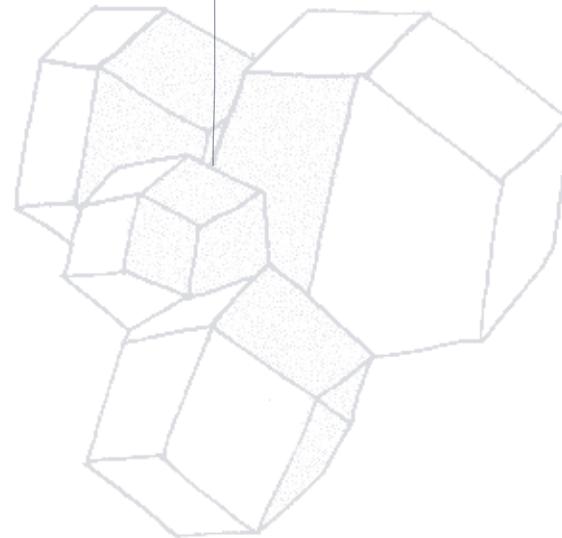
The artist proposal is a series of hanging clusters, performing as sculptures and light features within the atria spaces of each village ground floors. The hanging clusters would perform a piece of visual music throughout the building for an audience made of visitors, patients coming either for their first visit or on a return journey, and staff. It was the artist's wish that her works would be visible from inside the building as well as from outside. In this, she aims for the clusters to be projecting their animated lighting scores onto the walls of the atria spaces and for these to be visible from the outside, continuously playing with the building village colour identity.

The aim of Angela Bulloch's proposal is to make a diversion, to offer staff, patients and visitors alike some distance from their situation, and reason for visiting the centre. The work can be seen -all four parts together - from places outside the building. This view from outside reveals the Cancer Centre as a whole, with lights from all four clusters behaving sometimes similarly, sometimes in different ways, but with the same visual language across the entire building. Part of the artwork is for the artist to create her own light programming to visually coordinate the animations of the hanging clusters.

The positioning of the works is particularly relevant as all visitors to the centre would pass by a cluster or more, and each time see a different light effect and performance. The lights can be observed closely as patients await their lifts or their appointments. The shapes and colour of the artworks combined with the colour of the lights housed within will give each artwork its own character, and in turn projecting light and colour onto surrounding walls, at specific times during the day the works will really come into their own and bring a sense of radiance to the Cancer Centre.

"My plan for the animation or programming the lights in these four clusters is to manipulate them so that they work as singular works which have a complex series of lights turning on and off in rhythm also out of synch... but in sequence and over time. Sometimes the visual patterns the lights make are coordinated with other lights on the other clusters on other floors. So when you look at a broader view from outside for example you can pick out those small yet very deliberate lights animated and coordinated. The animation builds by replicating and it becomes a kind of language. I think it works rather like music but a visual music."

Four Hanging Clusters
by Angela Bulloch



Hanging Gardens

The brief for *Hanging Gardens* is to engage with the outdoor spaces of the Cancer Centre that have been created to provide breakout zones, informed by planting and the natural world, for patients and staff.

The commission was awarded to Mariele Neudecker.

Mariele is fascinated with the patients' journey upon entering the Cancer Center, around the building and to the gardens and outdoor spaces. She sees this journey as an opportunity to be transported out of the building and to escape into another, greener, natural world. This is resulting in the artist's proposing four strands to her Hanging Gardens project.

Once the patient has checked-in to the center, they would move further into the building, guided to the floor on which to receive their treatment, by one of the building's main lifts. The three aluminum lifts, encased within glass, offer Mariele the opportunity of opening them up to the outside world by inserting windows, revealing the London's landscape to the passengers. One window is 'real' and reveals London's skyline following the movement of the lifts. The second is a monitor playing a video, originally shot out of the first window's view, and edited to have London morph during the up-and down-movement, into a 'city-jungle', as if it were made of luscious exotic gardens.

As her second project, Mariele is inviting patients and visitors to lose themselves in and amongst fascinating green landscapes from around the world by peeking through sets of Victorian stereoscopic viewers, adapted and re-designed by herself. A number of these will be available across the Cancer Center, each taking viewers onto a different journey.

For her third project, the artist is keen to play with other senses. She will invite visitors and patients to the cancer center to take a moment to relax on comfortable loungers, and hear soundscapes. When closing their eyes, the patients will enjoy a moment of repose from the urban world and experience audio scapes of forests and gardens, listening to ambient wildlife, such as birds and insects as if they were there.

Finally, the Hanging Gardens is a living project for which the artist hopes to set-up a planting and growing scheme.

"With the Hanging Gardens Project at the new Cancer Center, I aim to have a mixture of small, yet impactful interventions. I would like to work with 'sculptural imagery' of elements in 'landscape and nature' in this very specific architectural environment, which itself is embedded in a city scape. I would like to encourage an unfolding of layers with the different strands of works, opening up a multitude of engagements to the patients and viewers. The notion of 'otherworldly' green spaces creates natural undertones in this otherwise very medical and architectural scenario."

Stereoscopic viewers for the Hanging Gardens commission by Mariele Neudecker.



Contemplation

Ecological artists Miche Fabre Lewin and Flora Gathorne-Hardy of Touchstone collaborations were appointed to respond to the concept of creating a *Contemplation Room* in the new Cancer Centre. Touchstone collaborations is a socially engaged arts, research and design practice, rooted in a process of engagement that encourages listening and collaboration, conditions and qualities which need to be at the heart of a genuinely welcoming and natural space.

Miche and Flora invited Liz Dohna and Sonia Kneepkens, postgraduate designers on MA Narrative Environments at Central Saint Martins, to co-evolve the visual and conceptual research and development of the design process towards this commission. In February 2014, after a 9-month gestation period of research and exploration, Miche & Flora hosted an enlivened *Tea & Contemplation* engagement - a tea party in the Burfoot Court Room at Guy's Hospital which was guided by the themes of the body, healing and contemplation. The artists encouraged all who were present (patients, hospital staff, family & visitors) to share thoughts, articulate concerns and offer visions for the space as well as introducing the story of their own journey towards the event.

Miche & Flora's Voices: "We navigated a journey through site, psyche and the senses asking the questions; what is a human being, what is a cancer hospital, what is contemplation? Our dedication has been to open up listening places to all whose lives will be shaped by the future Cancer Centre - with food at the heart of the conversations.

We visited the site and the existing cancer facilities exploring the geography of the hospital and its environs. We had a tour of the inner, enclosed spaces with their distinct and intense rhythms, atmospheres and architecture. Within the warm and familiar space of our studio we shared the experience of traversing these clinical rooms and passages and gave voice to our bodies, feelings and imaginations with fellow travellers.

Tea & Contemplation was an invitation to respond to this research into the art of living and dying, and the threshold spaces in between. Patients, staff, visitors, family members and friends of patients were invited to join a convivial gathering within Guy's Hospital. Through the familiar, simple nourishment of a cup of tea, accompanied by an artisan loaf of bread and jam, we were invited to be alive to our senses and the safety of companionship. This space of trust opened up a respectful listening and sharing of responses to hear each others' thoughts and feelings about the kind of space a contemplation room might offer on our journeys through life.

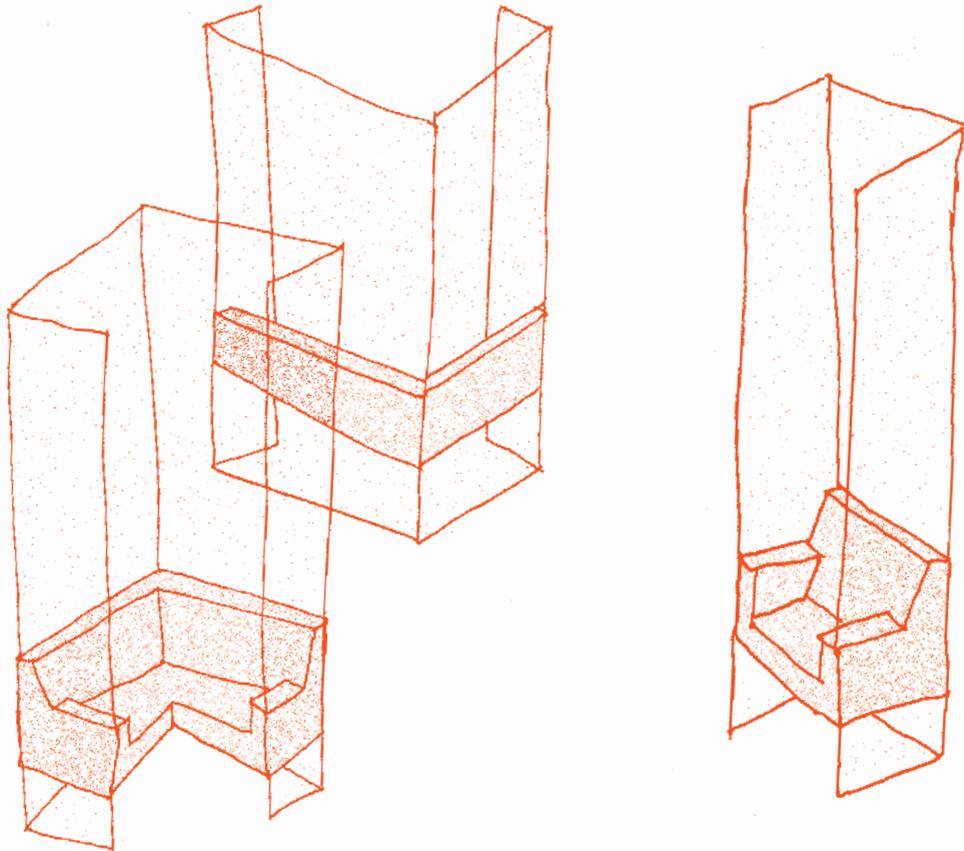
These expressions and sentiments were woven into a growing collection of words, images, poetic responses, practical suggestions, sketches and models that marked out the stage of the collaborative research journey.

Our brief for the Contemplation room has been to weave this diverse material within BOOK OF NATURE, an artist book which maps out the concept of Living Room as a trio of interlinked elements to ensure that the essence and understanding of contemplation which emerged is reflected across the building as a whole - research material which supports and respects the integration and manifestation of seasonal rhythms of the body and nature within the hospital culture and its built environment."



Touchstone collaborations work with a washing line as an interactive concept for inspiration and engagement - a familiar form which makes visible the research journey through images and text, and invites participants to contribute.

Genius Loci



The *Genius Loci* commission focuses on creating a sensitive and coherent patient-centered narrative across the public areas and the interiors of the villages. Drawing on key learning from innovative practitioners in the field such as the Maggie's centres, the reception areas have been re-imagined with the aim of transforming the NHS customer service experience. The *Genius Loci* commission plays a central role in helping the Trust to deliver this new vision by providing opportunities for openness and efficiency, as well as privacy and engagement according to the needs of the patient.

Taking the concept of the kitchen table as a key component of the patient-centred journey philosophy, the brief for the project was to develop a solution for the centre's reception spaces that was both practical – in that the commission would deliver a series of objects that facilitated the staff and patient experience – but also delivered an artistic response that would become intrinsic to the fabric of the centre and the identity of each village.

The commission was awarded to Gitta Gschwendtner. Gitta has since lead meetings with patients and staff to explore their use of the space, visited other Guy's reception spaces, other hospitals with a strong arts investment, as well as other cancer treatment hospitals, to understand how good spaces work for patients. Her proposal for the *Genius Loci* brief focuses on both its artistic and functional aspects. Responding to patient & staff research, and a strong seam of concern around opportunities for privacy within these large open spaces, Gitta has developed a series of seating clusters with extended translucent screens in metal mesh, which in turn support floating upholstered seats in vibrant colours.

The cluster series create open seats for two or more, inward-looking spaces for one or two and booths for larger groups. Together they add playful layers of nuanced colour to the space as well as creating private environments for patients and staff to meet. The varied heights of the screens, some of which extend across the floors, create swooping, dramatic lines – making a striking contribution to Rogers Stirk Harbour + Partners definition of the space through colour.

The Welcome table, proposed in oak, breaks up the large meeting table form to enable the reception space to be used by as many groups as possible, whilst retaining the philosophy of a shared environment. By creating these moments of possibility for privacy around an open surface, Gitta has designed a response that cleverly embraces function, intent, emotional engagement and aesthetics.

“We are trying to create a different healthcare experience, and the entrance is therefore important because it has to embody that and yet not be alienating. Through the research process with patients and staff, I found that one of the most critical things is privacy and my proposal responds to that. I want people to move through the space with an awareness of a care having been taken with their environment, the sense that someone is thinking of them and trying to make their journey pleasant and special.”

Get Involved

You're invited to take part in the following activities between May and September 2014:

Support the artists

Feedback on the artists' proposals for Welcome Four artists have been invited to present a proposal for the Welcome commission; feel free to get in touch, to see the initial proposals in July and share your opinions on the artwork you love or think will fit best in the Cancer Centre landscape.

Meet Rosa Ainley, Editor for The Chronicle Rosa has written the first Chapter of the Chronicle on the theme of 'waiting'. She talked personally to staff and patients about their experience and feelings in the hospital environment. Rosa is currently carving out the next Chapter and would like to hear from you.

As part of the second phase of commissioning, two key projects have been proposed for the Cancer Centre, one that focuses on moving and still image, and how commissions in these artforms might add a layer of distraction, surprise and gentle humour to the building, particularly for patients spending long periods of time in the space. The second relates to archives, both those of the Guys and St Thomas' Charity, and those of partners and institutions in the local area, in the creation of an original work that might be realised both physically and online. The proposals are in the development phase, and, alongside an exciting new commission for the Chemotherapy Unit that is currently being finalised, both are open to patients and staff seeking to get involved in shaping and delivering the Cancer Centre Arts Programme.

Contribute to the Curatorial, Moving Image and Contemplation projects. We're keen to incorporate staff and patient ideas for themes, locations, artists and artworks they would like to see us explore as we develop the above projects. Please get in touch with ideas and suggestions on what you would like to see in the Cancer Centre.

Take Part!

To contribute to any of the above, or just find out more, please contact us via these details :

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