

HOSPITABLES

Hospitables originates as a generic name embracing several projects I have undertaken since 2009 in the context of the hospital sector. These past decades have seen an ongoing conversation on art therapy, and at the same time studies on the relationship between the patient and his/her environment have developed based on the consideration of the patient's physical needs together with his/her psychological and social needs. It is under this approach that *Hospitables* projects occur by intervening in a given space with the aim of improving the hospital's environment and turning it into a more livable place. Each project implies previous research work in collaboration with the relevant medical teams appointed. This results in an intervention specific to the group of people it is meant for and to their needs.

Both the *Hospitables 1* and *2* projects have been carried out under the supervision and guidance of Dr. Modoaldo Garrido, Managing Director of the hospitals where the projects have been implemented.¹

I studied those needs to adapt my intervention in the space accordingly and to offer an aesthetic response, always framed within functional parameters. Art plays here a therapeutic function that the appointed cross-disciplinary medical team needs to accept. In this regard, particular attention is to be given to the analysis of color from a psychological perspective and to the design of space through such color, because they are intended for a public that demands healing and is more vulnerable. Therefore, everything is focused on the patient's well-being.

From an artistic point of view, one of the challenges faced in these projects is how to address aesthetic attributes and functionality in a way that does not undermine the artistic quality. This requires a complex research that widens when culture is included as part of the process of humanizing spaces that are often depersonalized.

Many of my art works are connected with spatial perception, hence why it was easier to shift the artistic concept towards perceptual and neurological research. Such was the case of *Hospitables 1* (2009-10), a project aimed at patients with brain damage at the Rehabilitation Therapy Unit of the Fuenfría

¹ *Hospitables 1*. Rehabilitation Therapy Unit of La Fuenfría Hospital. Madrid. 2009-10
Hospitables 2. Outpatient services. Alcorcón Foundation University Hospital. Madrid. 2012

Hospital. Madrid. Spatial orientation problems and visual constructive impairment in these patients were prioritized when acting on the space.

My task was therefore to create an active space that was cheerful, livable and free of sudden visual shocks. To achieve this, I prepared a study of specific shapes and colors that were strategically placed to help patients find their way around and consequently increase their autonomy – an aspect which has a positive impact on their recovery.

In *Hospitables 2* the intervention was focused on the hospital's outpatient services. Part of the challenge to be addressed was the fact that outpatient rooms are scattered around the hospital's architectural complex due to an increase in such rooms in recent years. Patients have difficulty finding them. My artistic project was designed to help identify outpatient rooms quickly and easily by providing them with an outer identity through yellow round shapes, as well as with an inner identity through a specific shade of green.



Hospitables 2. Alcorcón Foundation University Hospital. Admissions.

The choice of the color was based both on the psychological meaning of green and on the fact that it was the only color not being used in the rest of the hospital's signage, thus avoiding confusion. When intervening in the space, I very much bore in mind the building's architectural design and concept, devised as a hospital-town, in order to seamlessly 'add' my project to the existing reality and for it to provide flexibility over the years – thinking of the growth of this type of institutions in the future.



Hospitables 2. Alcorcón Foundation University Hospital. Blood withdrawal.

Hospitables 2. Alcorcón Foundation University Hospital. Waiting room. Blood withdrawal.

As a support element to help find outpatient rooms located furthest from the main central area, and to humanize long corridors and integrate outpatients in the space, I prepared digital prints on fabric which have been placed in areas currently used by both outpatients in their way to their doctor's appointments and the hospital's inpatients. The three works that have been reproduced belong to a series titled *Sincronized multiverses* where the real and the dreamworld, the possible and the fiction are mixed. The probable parallelism between two seemingly different worlds and my research on the void that I have conducted these past years through installations made of lines and threads in the space are transferred to a two-dimensional format in these photo works. However, in this project their significance is more generic, more oriented to the idea of partly figurative "landscapes" as something timeless and universal.

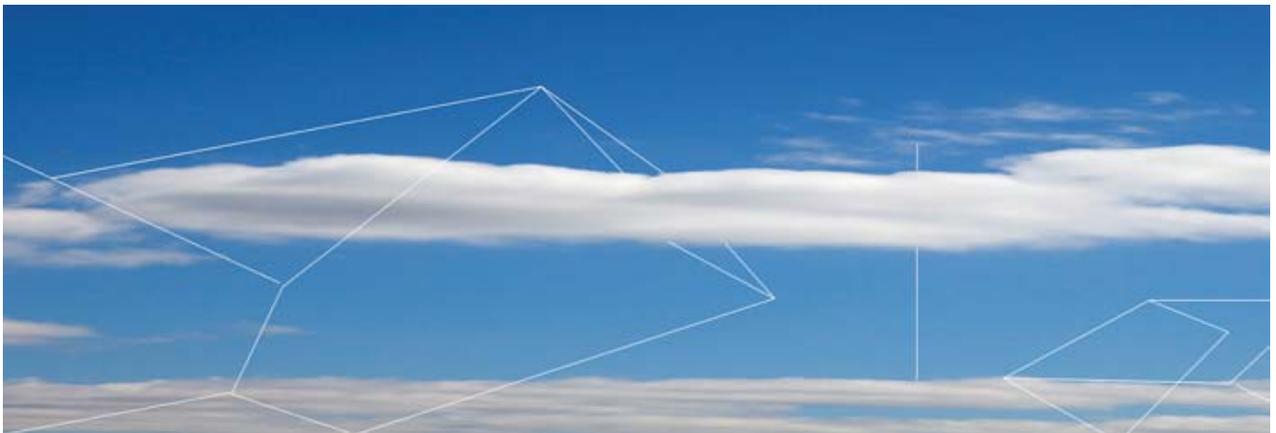
Works reproduced

Hospitables 2. Alcorcón Foundation University Hospital.



Sincronized multiverses 1. Sunrise 2012.

Photo. Digital print on fabric.
14.5 x 2.52 m. Location: Admissions.

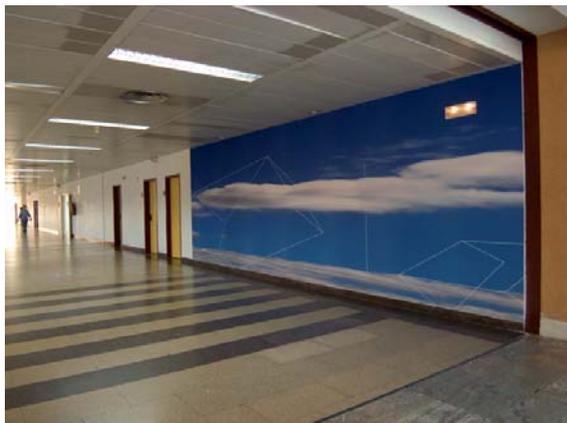


Sincronized multiverses 2. 2012.

Photo. Digital print on fabric.
7.5 x 2.52 m. Location: Main central corridor.



Sincronized multiverses 3. 2012.
Photo. Digital print on fabric.
4.5 x 2.52 m. Location: Main central corridor.



Main central corridor. Ground floor.

The third part of the intervention was aimed at recycling already existing material – prints that were used as “decorative elements” – by introducing a cultural concept in the rooms. Once I analyzed all the prints (Kandinsky, Klee, Monet...) that were distributed through the different outpatient rooms, I considered it important to arrange them according to the different art movements so that patients could enjoy a journey through art history by means of the pieces they were seeing, and at the same time redefine their use. So, each waiting room of the outpatient services area features a different art movement, from impressionism (ground floor) to the avant-gardes (first and second floors). Taking advantage of the fact that the material was being

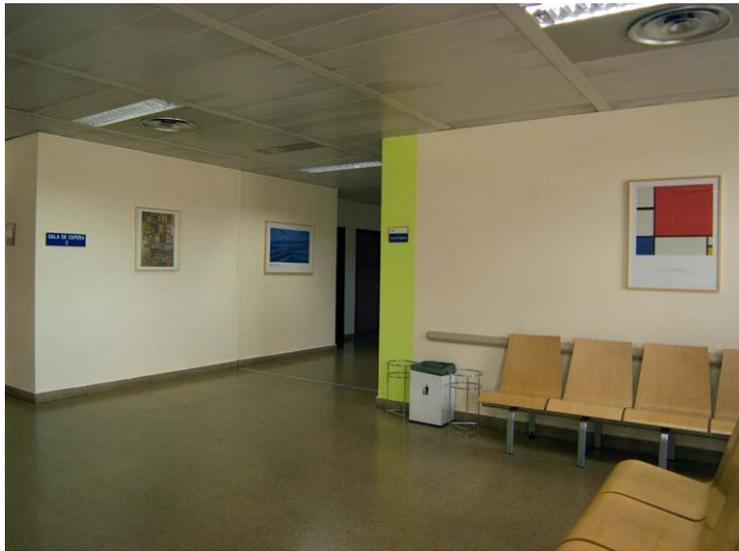
rearranged, a few more prints from artists that were not present were added in order to bring consistency to the overall project. I also thought it was necessary to include a simple written explanation of each movement's history enabling people of all types and cultural backgrounds access this information.

Considering the functional parameters and the fact that it was a low-budget project, the idea was to obtain the highest possible quality and thoroughness with the least elements – assuming that these same characteristics are also shared by health professionals and institutions with a recognized quality performance.

The conclusion is that if art is beneficial to the development of an individual in optimum health conditions, it is more so for people with health impairment who are therefore more vulnerable to external impact. While not all types of art are welcome in this kind of spaces, it is interesting to work in a team setting and to examine the potential impact of friendly environments on the healing process.



Hospitables 2. Alcorcón Foundation University Hospital.
First floor, right ward. Waiting room 3. Detail.
Bauhaus (Kandinsky).



Hospitables 2. Alcorcón Foundation University Hospital. Second floor, right ward. Waiting room 2. Detail. Neoplasticism (Mondrian).



Hospitables 2. Alcorcón Foundation University Hospital. Second floor. Waiting room. Gynecology. Detail. Frida Khalo self portrait. *Maternity* by Tamara de Lempicka.