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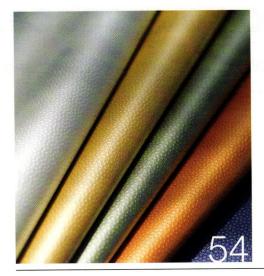
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Just as doctors must catalog a patient's symptoms to find the best prescription, architects and designers also must weigh an array of variables to capitalize on a space's power to heal

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Maneuvering through specific requirements is a winning strategy for adapting to change



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cover: Oasis Wellnes Centre & Spa, designed by figure3. Photography by Richard Johnson. Page 80.

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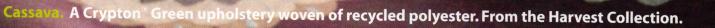
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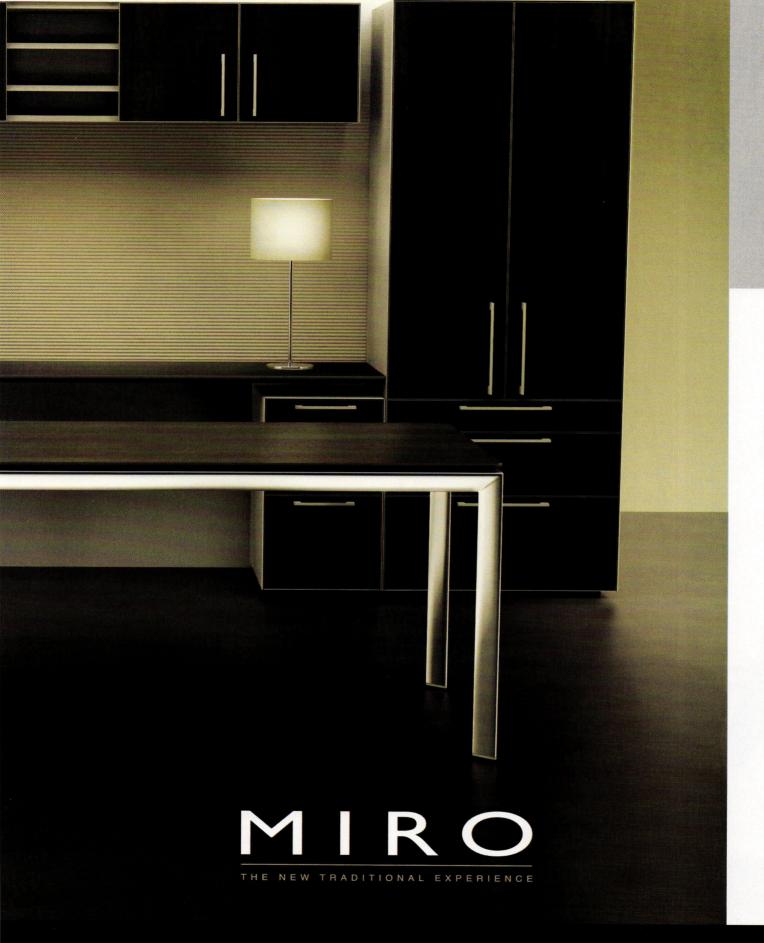
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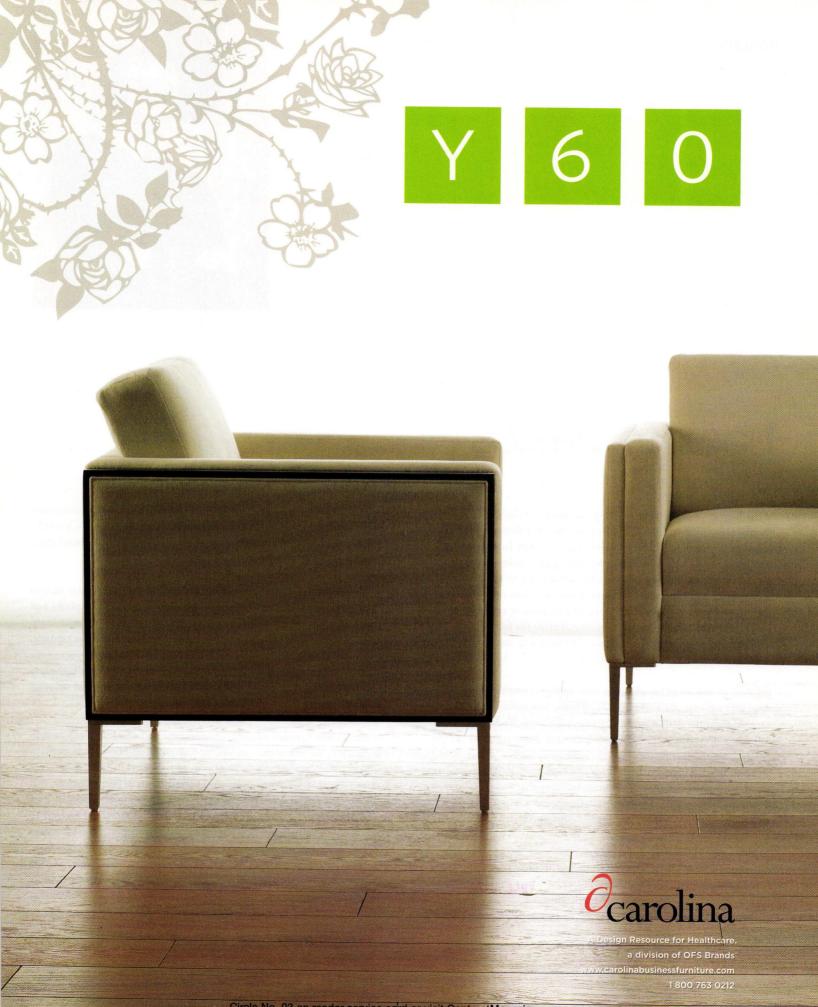


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Jennifer Thiele Busch Editor in Chief

back to basics

What inspires a great mind to grasp the future of design? When Edward Durrell Stone designed the Valley Medical Center in Renton, Wash., in 1969, his concept of a light-filled, view-enhanced medical facility was way, way ahead of its time. In fact, his forward-thinking ideas have only become common practice in healthcare design in the last decade. So when NBBJ recently renovated and expanded the hospital, the designers were careful to save the spirit of Stone's vision of a holistic and humanistic approach to healthcare, while being mindful of the necessity to bring the facility up to modern medical and technological standards. The stunning results can be found within this issue ("Great Adaptations," p. 62).

Inspired or not, thinking ahead of their time is something that healthcare designers are required to do on a daily basis, as a number of realities converge to form the perfect storm of design challenges. Technology and medical advances move at an aggressive pace that often outstrips the pace of design and construction for complex healthcare projects. Nevertheless, these facilities must be created with longevity that borders on permanence in mind. How do you design a healthcare building that will be valid well into the future when you have no idea what the future will look like—and it may come upon you much more quickly than imagined?

In this issue of *Contract* focusing on healthcare design, architect David Jaeger of Harley Ellis Devereaux tackles the problem of designing medical facilities to accommodate technology that doesn't yet exist or is still a glimmer in the eye of the future. Acknowledging the present and currently anticipated technical requirements of the equipment and designing in

plenty of flexibility for change are key here, and Jaeger walks us through some well-established methods for accomplishing these goals. Certainly, this is one of the most important programmatic requirements placed upon the healthcare designer.

But if adherence to complex technical issues and processes is the key to success on the technological side of healthcare design, then a return to simplicity and intuition may be the best approach to the more humanistic side. I once heard an accomplished designer say that before she designs a bathroom, for example, she stops to think about the act of bathing itself and what it symbolizes in our lives, then designs the bathroom to embrace that meaning. If that bathroom were a healthcare facility, then the most important question would be, what does it mean to heal?

The connection between a healthy mental state and a healthy body is welldocumented, so space that makes us feel good emotionally is perhaps nowhere more important to a positive outcome than it is in a healthcare facility. Durrell Stone clearly understood a basic tenet of human nature, that people are meant to interact with the natural environment and can even derive tremendous psychological benefits from that interaction. Perhaps by doing nothing more than following such innate instincts about what makes people feel good, many more designers could be inspired to create buildings, healthcare or otherwise, that are conceptually ahead of their time—a kind of back-to-basics approach that's accessible to anyone able to grasp it. More often than not, however, those complex issues and processes faced by designers on a daily basis tend to get in the way.

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design <u>is</u> a choice

seating...desking...tables

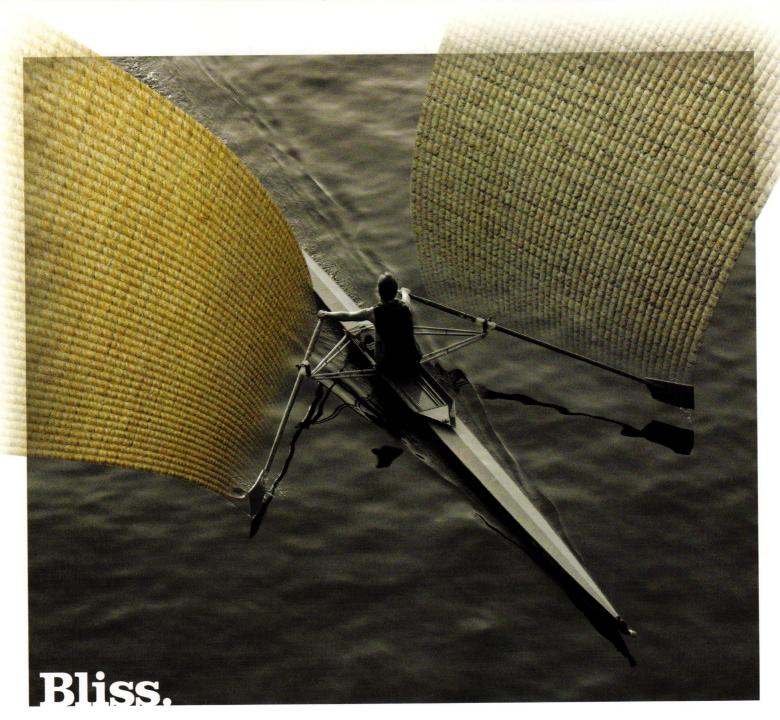


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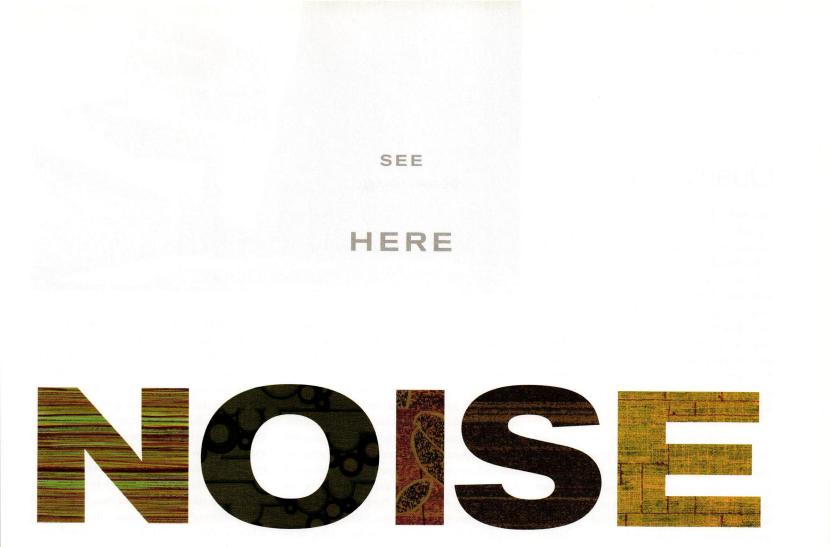
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Quarry Site

New York—Breaking ground on the last remaining large-scale buildable site in Salzburg, Austria, construction is underway on the Sternbrauerei ("Star Brewery"), an \$80-million luxury residential and mixed-use complex designed by New York-based Hariri & Hariri – Architecture. The project comprises six new and two historic structures that house luxury urban condominiums, premium penthouses, artists' studios, exhibition space, a restaurant, spa, garden spaces, and a public waterside promenade. Sitting at the foot of Rainberg Mountain, the development is scheduled for completion in late 2009.

"Conceptually, this is the culmination of nearly 20 years of work for us," says principal Gisue Hariri. "It is our largest and most multifaceted project to date, giving us the opportunity to not only build a unique complex, but to truly create a landmark within Salzburg's essentially 18th-century cityscape—a highly contextual, yet distinctive beacon of the 21st century, in a place that time has largely passed by."

Eighty luxury residences will occupy the six new structures on the site, none of which reach more



than eight stories tall. The scale of the buildings and site are intended to be a microcosm of the city of Salzburg itself, complete with a man-made canal, representing the Salzach River, carved between the vertical rock face of the mountain and the site. As levels on the site change, the canal creates waterfalls, which in turn produce dramatic views at grade level for the spa, restaurant, and public promenade at waters' edge. The program also includes exhibition space for the House of Architecture, a gallery and lecture space to be run by Initiative Architektur Salzburg, in the old brewery's underground vaults. Public green space punctured by sculptural skylights jutting from the ground will cover the subterranean facility.

Located directly adjacent to the Rainberg, the oldest historic area of settlement in Salzburg, the project will be a five minute walk from Salzburg Festival district. Formerly a quarry for the Salzburg Palace and city churches, the rocky site subsequently became the Stern Brewery, which ceased operation 50 years ago. The project gets its conceptual inspiration from the rocky cliffs facing the site to the south, which provide a striking backdrop to the angular forms of the complex. The new structures simulate the rock formations and random compositions of the Rainberg quarry site, where the buildings form "shard-like" volumes stacked in a seemingly random fashion, but designed to take optimal advantage of light and views. Through this concept, the mountain achieves a dialogue with the limestone and glassenclosed structures, providing a sense of harmony and continuity with the surrounding mountain, water, and sky.



Seeking Silver

New York—Brennan Beer Gorman Architects (BBG) is designing one of the country's first Silver LEED certified hotels. The property, 300 Hudson Street, is a mixed-use office and boutique hotel being developed in conjunction with Tribeca Associates, slated for groundbreaking this month and tenant construction in January 2009.

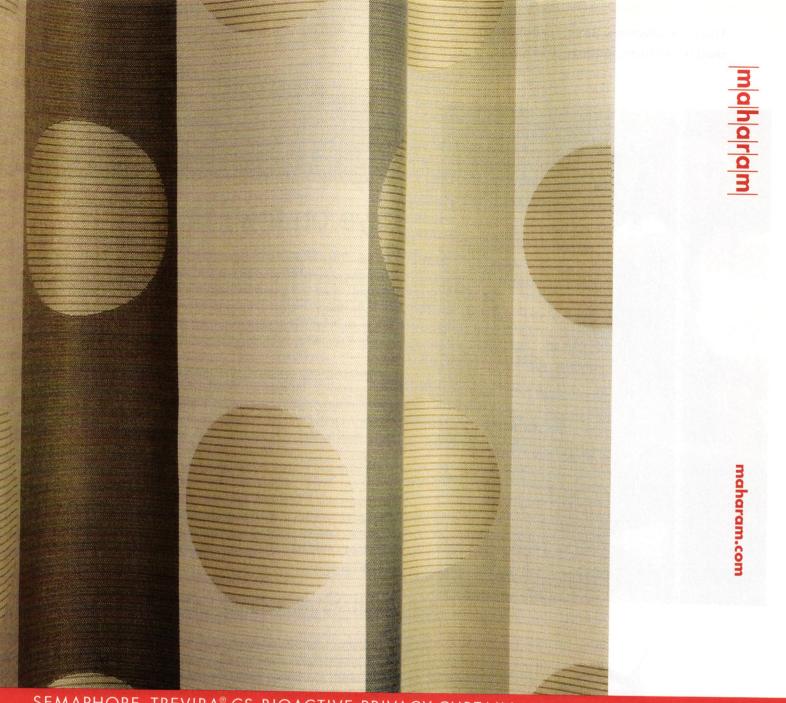
The project will redevelop an existing, historic eight-story masonry warehouse into a 22-story building comprising 292,000 sq. ft. of office space, 15,000 sq. ft. of retail, and a 171-room luxury boutique hotel tower. Amenities in the building will include a 7,000-sq.-ft. rooftop event space, rooftop

pool, sky bar, signature restaurant, outdoor terraces, conference center, and a fitness center.

Originally built in 1910, the existing palazzo scale warehouse was designed by Charles Haight as a U-shaped structure. BBG's plans embrace this, retaining the original external structure, including an iconic courtyard on the east side. The façade will be restored, while the new hotel tower is designed to respect and complement the style of proportion of the existing building. The tower is capped with a signature double-height loggia that maximizes the sense of ascension.



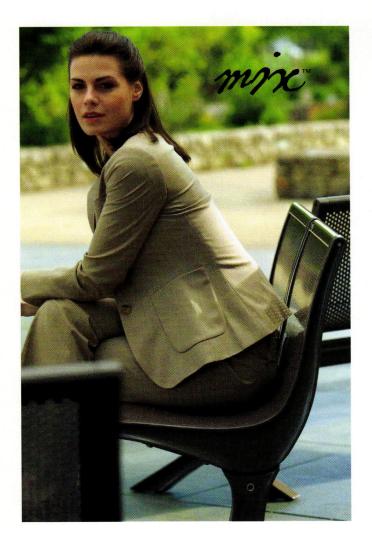
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Eye on the Prize

Dubai—The consortium "Out and About in Palm Deira"—comprising Royal Haskoning (as architects/urban planners), MVA consultancy (transport consultants), Systra (rail consultants), and Sogreah (maritime consultants)—has won the design competition for an integrated transport master plan for Palm Deira in Dubai. The competition was organized jointly by the Roads and Transport Authority (RTA) and developer Nakheel.

Constructed from sand dredged from the bottom of the Persian Gulf, the Palm Islands are the largest artificial archipelago in the world. Palm Deira is the third man-made Palm island, and it's projected to be a future metropolis for 1.2 million people. Transporting to and from Palm Deira poses huge challenges because of the development's unprecedented scale and its proximity to the downtown area of Dubai. The winning submission consists of a fully integrated network of roads, metro lines, causeways, super bridges, tunnels, and several multi-modal hubs, where exchange between modes of transportation is facilitated. The jewel in the crown of the submission is the design for an offshore multi-modal hub, "the Eye of Dubai," which provides mooring facilities for cruise ships, ferries to the surrounding Palm Islands, helicopter platforms, a dedicated metro station, 10,000 parking places, and leisure/retail facilities.

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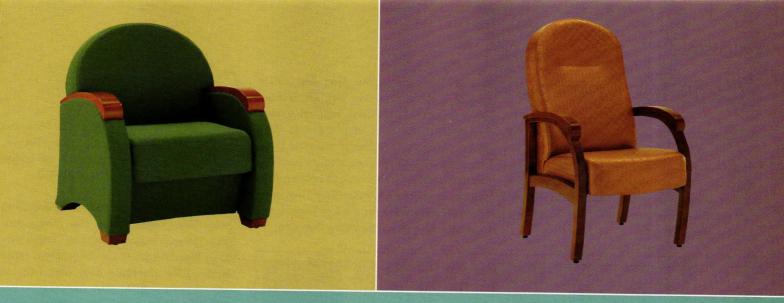


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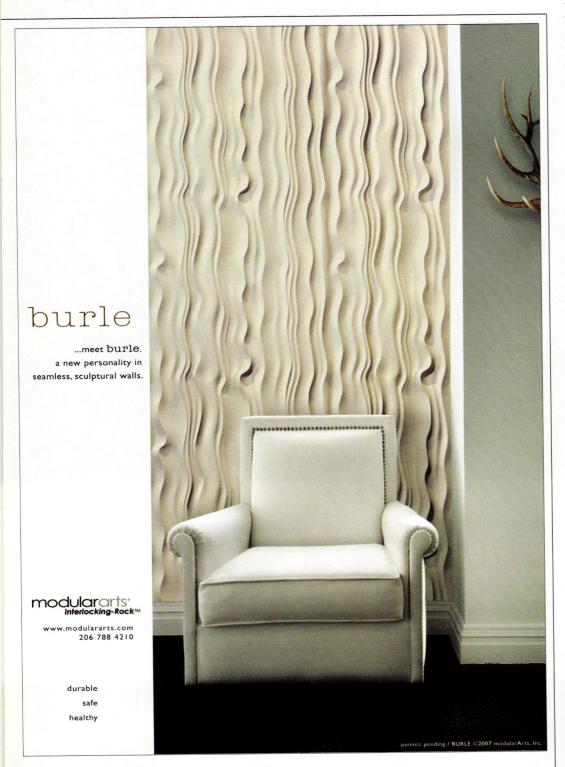
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industry

Calls for Entries

Architecture for Humanity is accepting entries for its first design competition in three years. The AMD Open Architecture Challenge charges entrants to design digital inclusion centers for three community organizations: the Kallari Association in Ecuador, SIDAREC in Kenya, and Nyaya Health in Nepal. Proceeds from competition entry fees will be awarded to the top entry for each site, and one overall winning solution will be built with funding from AMD as part of its 50x15 Initiative, which strives to connect 50 percent of the world to the Internet by 2015. All submissions will be posted on the Open Architecture Network, an online gathering place launched by Architecture for Humanity. For more information on the competition, visit www.openarchitecturenetwork.org/challenge.



Corrections

In the September Process article "To Serve and Protect" (p. 102), the name of Prataap Patrose, deputy director for urban design at the Boston Redevelopment Authority, was misspelled.

In the coverage of the IIDA Showroom and Booth Competition (August 2007, p. 154), the competition judges were incorrect. This year's judges were Viveca Bisonette, IIDA, Carrier Johnson; David Meckley, IIDA, Huntsman Architectural Group; Hem Chowdhry, IIDA, Atlas Architecture; Kay Wulf, IIDA, TVS Interiors; David Hanson, IIDA, HD Designs; Kathleen Peters, IIDA, Arete 3; Marjorie Fichthorn Whitton, IIDA, Will Bruder Architects; and Jamie DiPinto, IIDA, Schoenhardt Architecture + Interior Design.

Coming Events

NeoCon® East October 17–18 The Baltimore Convention Center Baltimore www.mmart.com/neoconeast

World Workplace 2007 Conference & Expo October 24–26 Ernest Morial Convention Center New Orleans www.worldworkplace.org

HEALTHCARE DESIGN.07

November 2–6 Gaylord Texan Resort Dallas www.hcd07.com

Greenbuild November 7–9 McCormick Place Chicago, Ill. www.greenbuildexpo.org

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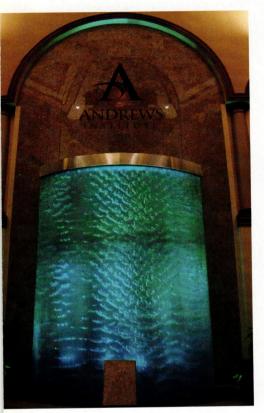
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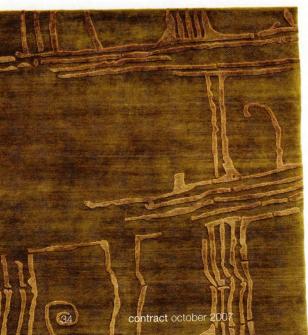
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Ranging from 36-in. table lamps to 114-in. floor lamps, the Roland Simmons' Lumalight collection is easy to store, assemble, and ship. This distinctive group features vibrant colors, and its sensual style lends a contemporary look to any installation. www.rolandsimmons.com Circle No. 205

Robin Gray Design

Santa Fe, N.M.-based architect and weaver Robin Gray designs original floorcoverings that are earthy with contemporary graphics and sophisticated enough for the contract market. She partners with artisans in Turkey, India, and Mexico who hand weave, knot, or tuft her creations in wool with aniline or vegetable dyes. Designers are welcome to choose custom colors and dimensions for site-specific applications. **www.robingraydesign.com** Circle No. 206

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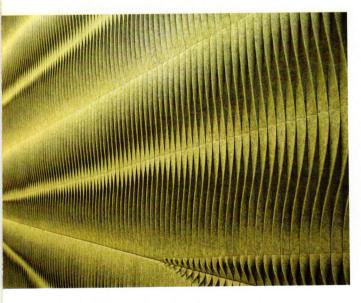
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6Foot3 Design

Constructed of stained and waxed veneers, and available in various colors and woods, the Hang Ten coffee table features easy assembly, as demonstrated at this year's ICFF. It assembles by snapping together three pieces of wood, simply using gravity and friction, to create an affordable, strong, and stable piece of furniture. www.6ft3.com Circle No. 208





Anne Kyyrö Quinn

Bretford

The new KR Series of training tables supports laptops or projectors and can be reconfigured to accommodate different applications in the same multipurpose room. In business and educational environments, the KR tables can be specified in many sizes and shapes (rectangular, trapezoid, and half-round styles) to be used individually or ganged. www.bretford.com Circle No. 207

While it may look like an elaborate folded curtain, this tactile material is a large-scale, 3-D wallcovering by Anne Kyyrö Quinn of London. Her method of looping and folding 100-percent wool felt creates graphic textures suited for surfaces from conference rooms to throw pillows. With bold or soft colors and monochromatic or two-toned textures, the results are always dramatic. www.annekyyroquinn.com Circle No. 209

bObles

Created by a Scandinavian architect and mom, Tumbling Animals can be playthings or furniture. Whether at home or in school, these durable foam pieces have no sharp edges and can be washed under running water. The zoo includes a fish, pig, giraffe, and elephant—but the pieces can be anything a child imagines. They come in bright, cheerful colors and can withstand the rough and tumble activities of children. www.bobles.dk Circle No. 210









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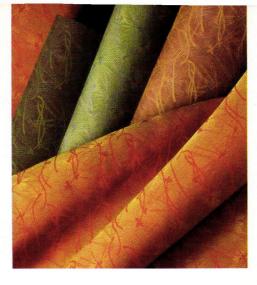
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resources: healthcare fabrics

Sina Pearson Textiles

The botanical theme of the Lotus emits a feeling of calm to bring the outdoors in, yet the line is geared for high-performance. Crypton® technologies ensure that the textile stands up to stains, liquids, germs, and mildew, and can be washed easily with soap and water. Woven of polyester, rayon, and cotton, Lotus is offered in five colorways. www.sinapearson.com Circle No. 211





Designtex

Designtex's Harvest Collection with Crypton Green® excels in performance and sustainability. Its 100 percent recycled polyester patterns are designed with color options that complement and update existing hospital color schemes. Harvest comes in five upholstery textiles and two 72-in. wide cubicle fabrics (shown here), Berries, and Stepping Stones, which are made from 100 percent Avora[™] F.R. Polyester. Berries comes in 10 colorways and Stepping Stones in seven. www.designtex.com. Circle No. 213

Yoma Textiles

These rich and vibrant fabrics from the Matsu collection will cheer up any healthcare facility yet they are durable enough to withstand cleansing with bleach. Created with 100 percent BASF Solution Dyed Zeftron Nylon 200, Matsu passes all healthcare codes. www.yoma.com Circle No. 212



KnollTextiles

KnollTextiles is traveling in a modern direction with Avenue, its latest cubicle curtain that comes in six fresh colors and bold, saturated tones. This medium-scale stripe reverses to a small-scale stripe, yet the pattern retains a visual balance. Avenue is made of Trevira CS polyester. www.knolltextiles.com Circle No. 217





Maharam

Scuba upholstery fabric is made of 100 percent polyurethane and engineered to stretch and form fit any furniture shape. Its matte finish and soft, smooth hand create the look and feel of sleek neoprene scuba diving suits. The collection is available in 25 colors. www.maharam.com Circle No. 218



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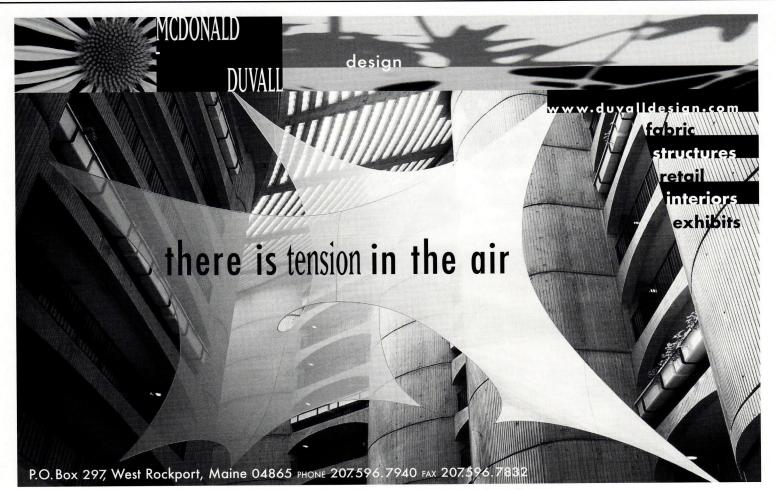


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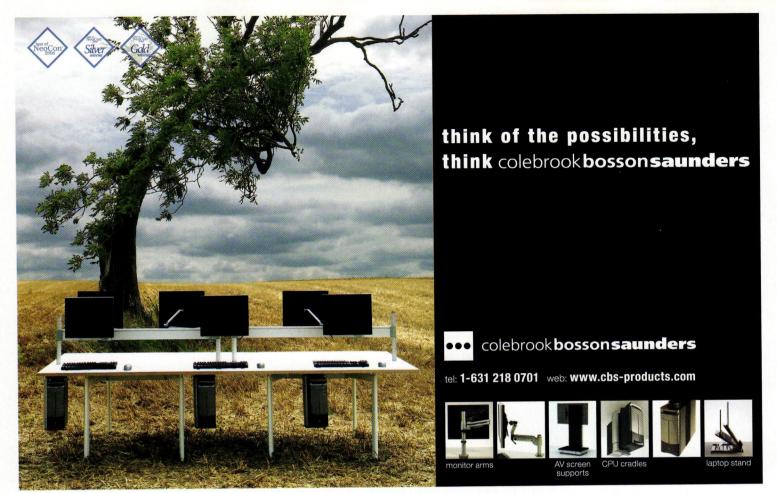
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thanks for the hospital-ity

As healthcare interiors foster an increasingly residential and hospitality-like feel, product designers and manufacturers respond

By Danine Alati



IoA Healthcare Furniture, Oncology Chair. Circle No. 226 Any way you slice it, a hospital stay is not exactly pleasant. The best a patient can hope for is to receive medical care in a comfortable space that does not reek of sterility and provides some visual distraction. A warmer color palette—rather than stark whites or pastels—and use of woods and other rich material help foster a non-institutional setting, as do decidedly un-healthcare-like furnishings. The challenge, however, lies in creating these furnishings that don't scream "hospital" with their aesthetic, yet offer the best performance characteristics of healthcare products.

By the nature of 24/7 healthcare environments, there is a prevalent need for furnishings with durability, cleanability, antimicrobial properties, ease of use, intuitiveness, and comfort, while also allowing caregivers to do their jobs most efficiently and fostering a nurturing experience. Advancing technology, environmental sustainability, and the changing dynamic of the family unit all factor into the design of healthcare furniture.

Now that patient charting is moving from paper to electronic means, the concept of a centralized nursing station has changed. Furniture itself must accommodate technology, wire management, power and data plug-ins, and be compact enough to fit into smaller, decentralized nursing stations

Sittris Siliform NS. Circle No. 227

or within patient rooms. For example, Nurture by Steelcase's Opus Casegood system supports technology within the patient room with flexible, modular pieces that respond to changing needs.

Environmental sustainability tops the list of criteria for healthcare furniture, as green equals healthy. The call for low VOC emissions, PVCfree, high recycled content, and easily recyclable products prompts healthcare manufacturers to respond. If it's not possible to specify a totally green product, consider one with field replaceable components or one with an internal structure comprised of sustainable material, such as the LaResta day bed, a KI product that also satisfies the increasing need to accommodate overnight guests. Given the trend of family members staying with patients for extended periods, the upright guest chair no longer suffices. Instead, we're seeing recliners that extend to a full horizontal position to evenly distribute weight for a more comfortable night's sleep.

Today's best healthcare settings are designed not only with the patient in mind, but also considering needs of caregivers in the form of family and medical staff. And since the well being of patients relies on the performance of healthcare workers, more products facilitate the jobs of these professionals. Sittris offers its AL version of patient chair with a back designed to provide nurses easier access, putting minimal strain on their backs when moving patients, and the Sittris NS task chair, designed specifically for nursing stations, offers greater flexibility when seated and protects from germs with an innovative bacteria-fighting antibicrobial upholstery called Siliform. In fact, attention to antimicrobial finishes is a growing trend that will continue to gain momentum as the industry gleans a greater understanding of what exactly antimicrobial means.

Designers also seek to satisfy more specialized needs within the hospital setting, since the experience of a cardiac or oncology patient differs greatly from one in the labor and delivery wing; thus, a range of product fulfills specific needs. IoA Healthcare Furniture, for example, offers the Kangaroo Series for women in LDR suites, while its Oncology Care recliner caters to a different type of patient requirements. And manufacturers are accommodating the needs of the bariatrics market segment with a greater variety of options.

Bottom line: aesthetics should not be compromised for the sake of performance. Advances by healthcare designers and manufacturers have illustrated that achieving a balance of both is possible.



KI, LaResta. Circle No. 228

Herman Miller for Healthcare, Co/Struc C Locker. Circle No. 229



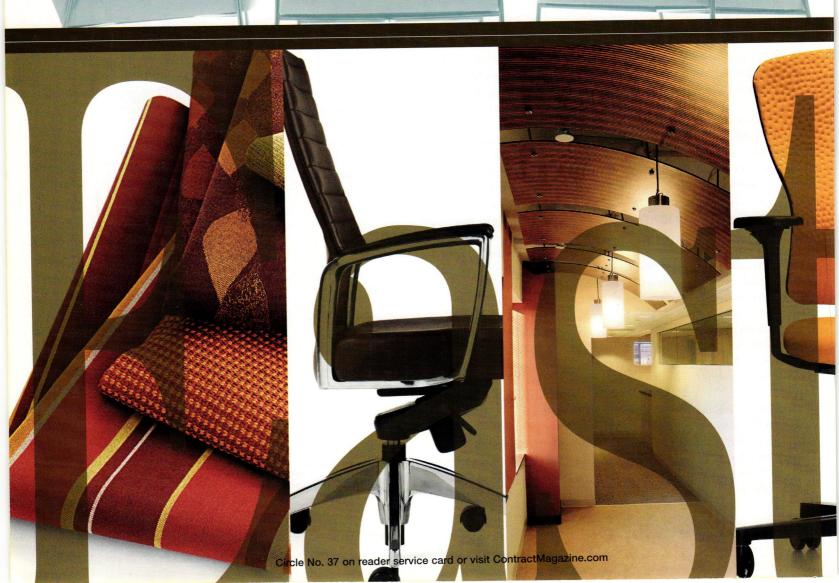


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careers, kid style

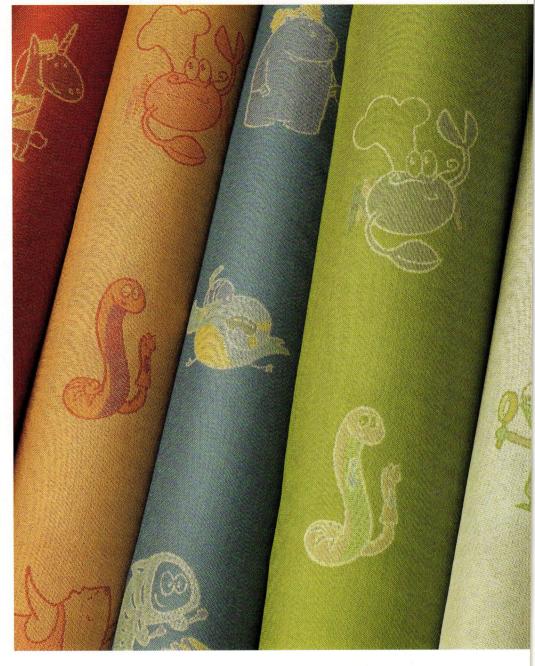
When I Grow Up is a dual-function fabric collection: use it as cubicle curtains and as a way to distract young patients

By Sofia Galadza

Designing healthcare environments for children adds a level of complexity. There's the need for aesthetics and function, but such textiles also must distract children—whether they are 2, 10, or teens. When it came time for Momentum to create a line of healthcare textiles for pediatric wards, distraction was key. "We wanted something that would spark the imagination, something that would add an interactive—rather than just a decorative—element to the cubicle," says Momentum senior designer Sara Baldieri, who conceived the Best of NeoCon® Gold Award-winning When I Grow Up collection.

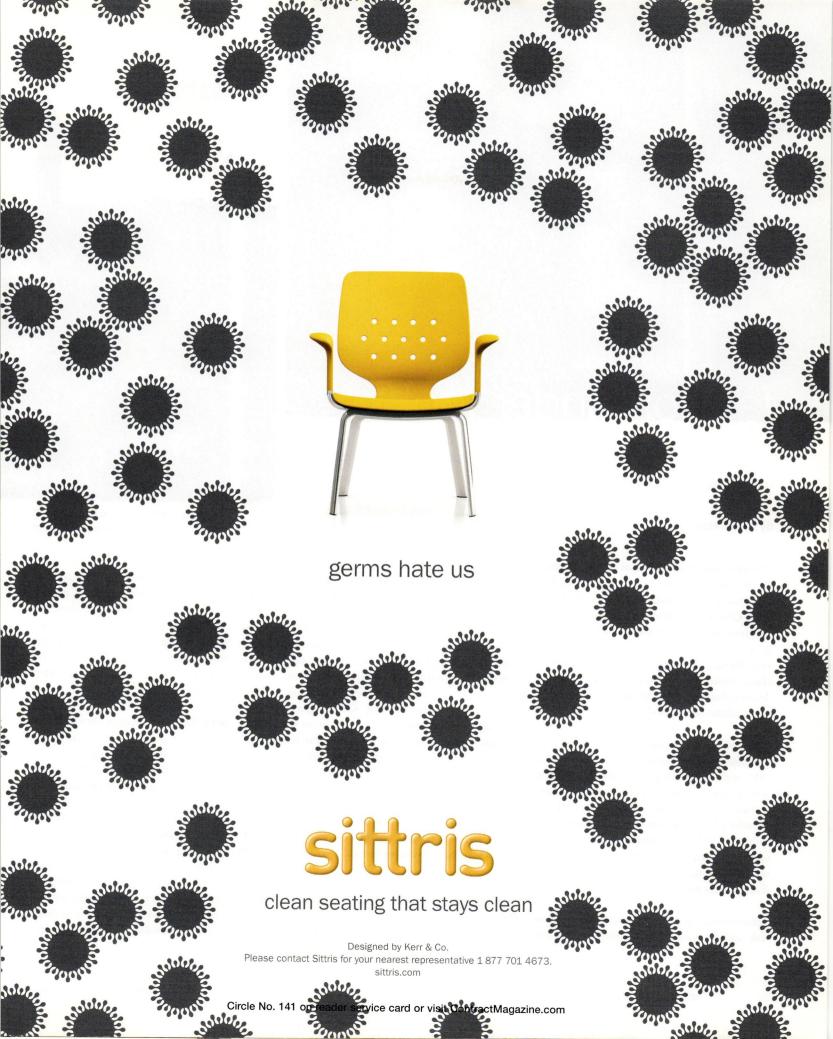
At first glance, the concept behind this collection seems quite simple. The Trevira CS fabric features 26 one-of-a-kind characters, each of which represents a letter of the alphabet and is assigned an animal and occupation. For example, there's Ape Astronaut, Bear Ballerina, and Dog Doctor.

But there's more to the story. Baldieri collaborated with illustrator Dan Abdo, a college friend and fellow RISD graduate. Among the top goals: "We didn't want the characters to be too obvious. If kids are looking at the fabric for long periods of time, it's just more interesting, and it triggers their own stories," she says. Another objective was to design a collection that wasn't too juvenile, since pre-teens and teens find themselves in pediatric wards, as well. This explains why the colorways feature more complex hues. "In pediatrics, colors



can be saturated and bright. We wanted something a bit more sophisticated that would be more appealing to kids of all ages," says Baldieri.

In Baldieri's research, she also learned about the importance of evidence-based design (the idea that implementing certain design features can benefit patients' health). "There's no specific research when it comes to evidence-based design in relation to textiles," says Eddie Elizondo, who handles marketing communications for the company. However, he continues, "We took the concept and asked ourselves what contribution we could make with textiles." In addition to taking the edge off a child's hospital stay, When I Grow Up is helping the community, as well. A portion of the proceeds will be donated to the Jimmy Fund Clinic at the Dana Farber Cancer Institute in Boston. Baldieri and Abdo created a coloring book and crayon set to go along with the fabric. All proceeds from this also benefit the Jimmy Fund Clinic. "The goal with this collection is to offer a positive distraction for children," says Elizondo. These added features, then, are icing on the cake. **C** circle No. 201





Legendary Italian designer Ettore Sottsass finds success again with his new collection for Neofloor by Lees



By Danine Alati

OCUS

"Fusing fashion and function was the key to creating the Sottsass Collection," Lees vice president Paul Cleary says about the latest Neofloor line, introduced at NeoCon[®] in June. Neofloor products by Lees are alternative floorcoverings that are part carpet (with tactile and aesthetic properties) and part resilient vinyl flooring (with highly durable performance characteristics). Milan-based Sottsass Associati designed this new collection to weave together the best attributes of each product category.

Hailed as the "maestro of Italian design," 90-yearold Ettore Sottsass founded his namesake firm in 1981, with British designer Christopher Redfern joining him as design partner in 1996. "Ettore Sottsass is a living legend," exclaims Cleary. "Almost everything he touches becomes an instant 'classic' within the architecture and design realm. As we were looking to create a flooring line that was functional, fashionable, and appealing to many applications, Sottsass was our natural choice."

The designers experimented with color, dimension, scale, and erratic and organic forms in creating four

highly graphic patterns-Wool, Bacteria, Kasuri, and Terrazzo. The integral element to this line was the unique printing process. Before, dye was applied topically to the surface of material, but this new digital printing system uses reactive dye instead of pigment that penetrates each individual fiber to its full depth. "With increased density and intensity, there is more accurate color, more definition of detail, sharper rendering, and a consistent print and image quality throughout the material," Cleary explains. This innovating printing technique afforded the designers flexibility in style and patterning that had been limited by the old technology. According to Redfern, older Neofloor products were trying be something they weren't-luxury carpet. "Our aim was to give the material its own identity," he says, "to tell a story with each of the four product concepts-stories that came from the history and culture of flooring, weaving, and design."

Through the high-definition imaging system, colors of the patterns come alive and visually pop off the surface, making the collection's eye-catching aesthetic suitable for a host of commercial appli-

Bacteria, Wool, and Terrazzo (above left). Kasuri (above right).

cations. Textural and linear Wool comes in two colors, while Bacteria, which was inspired by a Sottsass design from the 1970s, offers a range of 20 colorways from the vivacious emerald and rose to more muted slate and sage. Based on Japanese textile flooring, Kasuri comes in large and small weave versions. And Terrazzo is an update of traditional Mediterranean flooring, with a pattern inspired by torn newspaper fragments.

As with other Neofloor collections, the short, nylon face fibers form a durable, slip-resistant, easily cleanable surface that rivals the performance of resilient flooring with enhanced cushion underfoot, making the Sottsass Collection appropriate for most rugged-use areas, like healthcare and educational institutions. A satisfied Cleary concludes, "We were able to achieve a line of chic, modern resilient flooring without compromising the warmth, underfoot comfort, acoustic, slip resistance, and functionality of a textile product. The Collection brings a new, sophisticated aesthetic and universal appeal to contract flooring that is both practical and affordable."



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silver standard

Silver ions are worth gold in healthcare environments

By Sofia Galadza

In the past year, there's been a lot of buzz about the antimicrobial properties of copper. But it's not the only metal that's catching the attention of healthcare professionals, designers, and manufacturers. Silver is increasingly finding its way into healthcare environments, most recently as a component of upholstery.

Silver has been a known antimicrobial agent for centuries. In ancient Greece, people stored water in silver vessels. During the early 1900s, doctors applied a thin layer of silver to large wounds to prevent infection and foster healing. But the use of silver declined during the 20th century, as antibiotics like penicillin were developed. In recent years, with the proliferation of bacteria resistant to many drugs, silver again is in the spotlight. Silver ions exchange with other positive ions found in germ-friendly moisture in the environment. In turn, bacterial growth is disrupted. "Basically, the metal ions toxically asphyxiate the bacteria," explains Dr. Andrew Dent, vice president at Material Connexion in New York.

<image>

While silver ions are lethal to bacteria, humans can only benefit from their power. Silver is very low in toxicity and doesn't leach out into the environment. Catheters and other tubes that penetrate the body that have been potential vehicles for bacteria are now being manufactured with a silver ion coating. The Motorola i880 cell phone has a coating developed by Agion, a company that specializes in integrating silver ion technology into a range of products in the consumer, industrial, and healthcare markets.

One of Agion's latest achievements is AgION®, an upholstery collection developed with CF Stinson for the healthcare market. This PVC-free, vinyl-like fabric is embedded with zeolite, which are micronsized carriers of silver ions. "In each zeolite grain are many microscopic tunnels that contain the silver ions," explains Fred Schecter, vice president of Sommers Plastic Products, the company that worked with Agion on developing this patentpending product. "The antimicrobial power of silver ions is activated by moisture, which contains sodium chloride ions," he says. So moisture in the air or direct contact with moisture (like a sneeze or human contact) activates the release of silver ions to the surface at a slow, steady rate. When the ions exchange, silver ions begin their fight, attacking in three ways: by disrupting cell metabolism; inhibiting respiration; and inhibiting reproduction of cells. Because of this tri-modal efficacy, Schecter says, there is less possibility of bacteria becoming multi-resistant.

One of the most interesting features of AgION® is that it works on an as-needed basis. "We refer to our new collection as upholstery with its own immune system," says Glenn Stinson, vice-president of CF Stinson. It will continue to do this for the life of the product; it's not a coating that will eventually wear away. But in general, it's simply positive ions with an even greater positive effect. G Circle No. 225



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approaching the tipping point

The status of sustainability in healthcare

By Adele Houghton, AIA, and Gail Vittori

Healthcare facilities house major life events: birth, death, and recovery from illness. Over the second half of the 20th century, while clinical advances steadily lowered mortality rates and reduced the risk of many diseases, the buildings that housed these breakthroughs were emerging more as machines to deliver healthcare than as environments conducive to health and healing.

Over the past 20 years, the industry has renewed its image as a steward of the environment and public health. In 1998, a Memorandum of Understanding signed by the U.S. EPA and American Hospital Association carried healthcare's unequivocal commitment to Pollution Prevention (P2) measures and the virtual elimination of mercury and persistent bioaccumulative toxicants (PBTs) in the healthcare industry.

The past five years in particular have seen a convergence of priorities in the healthcare community to redesign facilities with patient and community stewardship in mind. Launched in 2002, the Green Guide for Health Care introduced the first healthbased green building framework uniquely configured for the industry. A joint project of the Center for Maximum Potential Building Systems and Health Care Without Harm, the Green Guide is an open source, self-certifying, best practices tool kit structured, with permission, on the USGBC's LEED rating system. By focusing on the ability of healthcare institutions to improve the environmental health of their building occupants, the local community, and the global community, the Green Guide's approach to sustainable building practices resonated with the healthcare industry's mission to heal and provide community benefit.

Between November 2004, when the Green Guide's Version 2.0 Pilot program launched, and its transition in January 2007 to a full fledged self-certification system, the healthcare industry as a whole shifted to broad engagement in green building pursuits. The Green Guide for Health Care's Pilot program grew to include 119 projects representing more than 30 million sq. ft of healthcare facility construction with a 45 percent increase from 2005 to 2006. A parallel growth in LEED registration of healthcare projects took place over the same period of time. From a Environment, and the USGBC. Several recent studies also have galvanized executives by showing evidence of a trend among peers to incorporate green building goals into capital projects. Furthermore, a groundbreaking white paper "Values-Driven Design and Construction: Enriching Community Benefits through Green Hospitals," published in 2006, ties the rise in interest to a growing awareness that sustainability can be employed as a mechanism to transform the healthcare system's image as a polluter and major

Due to the expected life span of healthcare facilities, a failure to integrate green principles and strategies into the current wave of construction could result in a half century of missed opportunities.

slow start in 2003 when Boulder Community Foothills Hospital was recognized as the first acute care facility to achieve LEED certification, LEEDcertified healthcare projects grew to seven in 2006 and nine certifications in just the first half of 2007. This momentum is additionally significant when viewed within the context of the current nationwide healthcare construction boom. Due to the expected life span of healthcare facilities, a failure to integrate green principles and strategies into the current wave of construction could result in a half century of missed opportunities.

According to internal research, the strong up-tick in green building is attributed to raised awareness and educational initiatives spearheaded by organizations such as the Green Guide, Health Care Without Harm, Hospitals for a Healthy contributor to the release of toxic chemicals into an industry that promotes health.

In the end, green building's fundamental appeal has the power not only to transform the healthcare industry but also to establish human health as central to green building in all sectors. Creating highperformance, healing environments will catalyze significant market shifts. Ultimately, these shifts some modest, others bold—will become the cornerstones for a renewed expression of buildings as manifestations of values, and green buildings as stewards of community benefit.

Adele Houghton is project manager for the Green Guide for Health Care. Gail Vittori is co-director of Center for Maximum Potential Building Systems and a co-coordinator of the Green Guide for Health Care.

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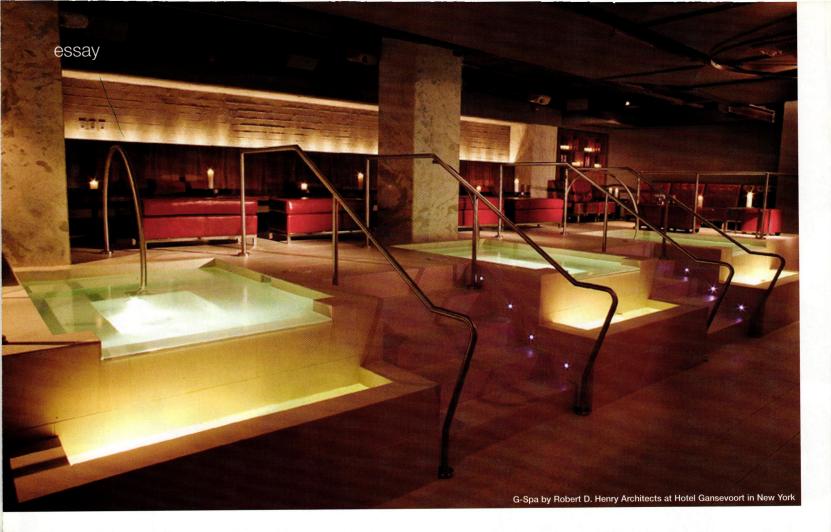
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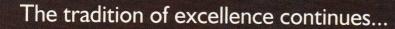
By Linda Burnett

Who doesn't want to feel like a prince or princess, having nails buffed, face shined, back massaged, all while slipping in and out of a fluffy bathrobe, hand clutching a cup of lemon water. It goes without saying that spas can do a lot to make you look good, peeling off that top layer of dead skin, un-kinking your back, and beautifying your hands and feet—and that's just for starters. But what about the real, deep-seeded reason why you go to the spa in the first place? The long hours spent hunched over a computer, your boss hovering a few feet away; that awful break-up that surely will take years off your life; and that loss of self-esteem that you can't seem to shake since (let's guess) the third grade. Many of today's spas intend to come to the rescue by applying hands-on therapy to the soul, as well as the skin.

The mind-body connection is hard to dispute. Studies show that people who are stressed tend to have more colds and body aches. And people with terminal illnesses can sometimes stave off death with a positive mental outlook. A spa exploits the mind-body connection in its attempts to improve well-being and briefly shut out the craziness of life. "There's a lot of visual noise in the world, and there's a racket going on in the brain," says Clodagh of her eponymous New York firm. "A spa is an editor to our lives." Clodagh's interest in spa design came from her own experience with illness as a teen in Ireland; she broke her back, and her mother used herbal treatments and alternative remedies to assist in the healing.

The spa's environment is just as important as what goes on in the treatment rooms. "At a spa you should feel you're being given a gift," says Clodagh. "It must be special. And it must work very well." To accomplish this, Clodagh spends

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much time considering the intricacies of the unseen elements, such as plumbing, air conditioning, and lighting, so that the temperature is just right, the air doesn't diffuse over the client, and the light doesn't shine in anyone's eyes. Clodagh also uses color therapy and feng shui to create balance in the space. That which a person is not conscious of can still be incredibly affecting.

The idea of how to achieve outward beauty has changed. Robert Henry, who, with his New York-based firm Robert D. Henry Architects has specialized in creating that perfect spa experience for nearly 25 years, says it perfectly: "It used to be that if you looked good you felt good. Now it's reversed. If you feel well you project beauty and wellness." Spas are moving away from the pampering image and toward that of wellness.

The space should give off the same feel that is desired in the client. Henry promotes a "purity of geometry" to affect the wholeness of a spa. "We try to create simple but powerful geometric forms to bring a sense of comfort and peace," he says. "If you have over-agitated geometry, the space becomes aggressive, and the mind is distracted and cannot complete it. Pure geometry has a cocooning affect versus a hostile one."

Doctors from plastic surgeons to gynecologists are teaming up with spas. The Mezzanine Spa, designed by Clodagh at Soho Integrative Health in New York, is supported by a team of dermatologists, gynecologists, and plastic surgeons,

as well as a hair plant specialist and a vascular doctor who deals with unsightly veins. And Beverly Hills Obagi Medical Spa, by Robert D. Henry Architects, is designed to mix hard science with a humanist perspective while caring for dermatological needs. In essence, clinical rooms are looking more like spas and vice versa. "Clinical and spa entities are emerging to take that clinical edge off the medical aspect," says Henry. In this way, people feel like they are taking care of themselves instead of fixing a problem. A negative becomes a positive.

A successful spa provides a memorable experience. The smallest inept detail can cause stress in a client, especially one who is shelling out a princely sum for treatment. "There should be effortless transitions and proper flow," says Michele Pelafas, who's design firm is based in Oak Brook, Ill. "The space must be thoughtful and well planned out. It will directly impact a positive experience." Where the music is placed—if it's overhead and quietly pumped in as opposed to sitting near the client's ear—can make all the difference. Pelafas recommends building flexibility into the space. "You should be able to change the music, lighting, and type of treatment options to fit a client's specific needs," she says.

The ancient Greeks and Romans knew that taking care of the body and stimulating all its senses was integral to good health. For centuries, they used hot bath and medicinal springs to treat a host of ailments from pneumonia to paralysis. In conjunction with today's medicine, incorporating a little TLC can only help capitalize on the mind-body connection.



60

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great adaptation

NBBJ revives the luster of a faded architectural jewel and equips Valley Medical Center to deliver advanced healthcare well into the 21st century

By Jean Nayar Photography by Andrea Larsen/NBBJ and Benjamin Benschneider

When the world-renowned, mid-century, American modernist architect, Edward Durrell Stone designed the Valley Medical Center in Renton, Wash., in 1969, his ideas for the building were well ahead of their time. A thoroughly modern structure, the hospital embodied poetic notions of light and shadow, nature and pure forms. Decades later, research reinforced Durrell Stone's theories on healthcare environments, showing that patients who had access to trees, sunlight, and sky healed more quickly than those who didn't.

Now, almost 40 years later, incorporating natural and homey qualities into healthcare facilities is *de rigueur*. So when the time came for the Valley Medical Center to adapt and expand with 21st-century approaches to technology and space planning, the hospital was perfectly poised to make a gracious transition into a new era. Thanks to the vision of the hospital's leadership—and a sensitive and sophisticated renovation and expansion by Seattle-based NBBJ—it is again setting new standards in healthcare delivery that are sure to meet the community's needs well into the future.

Renton is a suburb between Seattle and Tacoma, and its population has grown dramatically over the past several decades. To regain the hospital's losing share of this growing population and restore its standing as a cuttingedge healthcare provider in the area, Paul Hayes, Valley Medical Center's chief operating officer, explains a three-fold approach to the renovation and expansion. "First, we wanted to improve the safety, care process, and experience for the patients," he says. "Second, we wanted to create a technologically advanced environment for surgical care today, while building in engineering and flexibility to adapt 2 to 20 years going out." The third goal, and an important one for Hayes, who was instrumental in protecting the integrity of the existing building, was "to honor and respect the building's original concepts as Edward Durrell Stone envisioned them," he says, emphasizing evidence-based research on the importance of nature in the healing process.

A waiting area just outside the surgery center (opposite) features columns and a perforated ceiling canopy that are remnants of Stone's original structure, while HVAC is neatly concealed in a new ceiling soffit under the canopy. Hotel-inspired furnishings keep the waiting space comfortable. The indoor fountain (right), made of solid surfacing and glass, curves in line with a circle of the charcoal gray floor tile, which defines the surgery side of the lobby.





A sitting area in the family center (above) features a durable end-block mesquite wood floor, a modern banquette, and built-in fireplace, giving the space a hotel lobby-like ambience. Walls were treated to a hand-troweled plaster finish. Inside the main entrance lobby (opposite), the architects topped the original slotted canopy with nine pyramid-shaped skylights. A new dramatic indoor fountain replaces the former car roundabout and exterior fountain, while preserving the spirit of the original design.

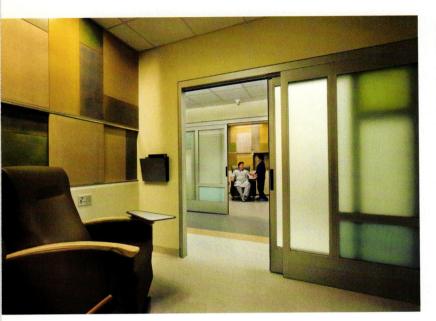
With these mandates in hand, the architects embarked on a design and construction process that both preserves and revitalizes Stone's original structure and springboards off his concepts in new spaces, which, although distinct in character, seamlessly blend with the old. The first phase, which began in 2004 and was completed last year, included a \$25-million remodel-in-place of the hospital's 43,000-sq.-ft. family and birthing center. The \$50-million second phase includes a new 12,000-sq.-ft. lobby and the renovation and expansion of the surgery center, which encompasses a total of 87,700 sq. ft., and was completed in June of this year. The \$95-million third phase, which is scheduled to begin this fall, and will involve 197,000 sq. ft. of new construction, including a new emergency care tower, intensive care facilities, and two levels of underground parking.

Stone's original structure is a three-story cruciform shape with courtyards at all four corners, lots of skylights, narrow floor-to-ceiling windows that offer views to the outdoors, and a drop-off carport entrance in one of the courtyards. "As we began developing our ideas, we distilled six key concepts—history, geometry, light, water, transparency, and clarity—that drove our design," says Clark Pickett, NBBJ's lead conceptual designer on the project. The architects put all of these concepts into effect in a new twostory glass-enclosed lobby space, which was designed to give the building a clearer point of entry as well as a fresh iconic image. To create the lobby, the architects enclosed the former exterior drop-off area-with its fountain and roundabout for cars-with glass walls. In honor of the history of the building the architects not only preserved Stone's original slotted canopy, which defines the perimeter of the lobby space, but also revitalized the scale and shape of the former roundabout and fountain by replacing it with a commanding new indoor fountain that quietly circulates a wash of water along a massive thick glass wall into a 36-ft.-diameter pool. "The fountain became the heartbeat of the lobby, resonating with the spirit of what it was but giving it a new kind of power," says Rysia Suchecka, NBBJ's partner in charge of interior design. Its pure, circular form is one of many simple geometric shapes that recur throughout the facility. Above the fountain, nine 17-ft.-square, pyramid-shaped skylights flood the space with natural light. Glass walls also create a sense of transparency, transforming the lobby into a welcoming beacon to the community when illuminated at night. And materials and signage provide clarity in wayfinding between the surgical center on one side and family/birthing center on the other.

The architects' key concepts weave through the new and remodeled surgery center spaces and the remodeled patient rooms in the family/birthing center, which, according to NBBJ's project architect Jim Hobbes, have completely new footprints. To make the rooms more efficient for the hospital and more comfortable for the new mothers and family, the hospital has

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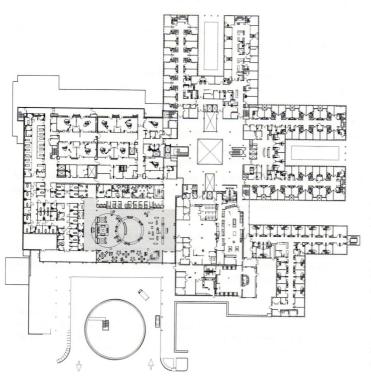
gone from the traditional practice of dividing the labor/delivery/recovery process from the postpartum in another room into a single-room concept, which allows the entire birthing and postpartum process to take place in one room with hotel- or residential-like qualities. New, homey features like end-block mesquite wood floors, original artworks by regional artists, and shelves for personal belongings—coexist with the humane characteristics built into the original structure, such as floor-to-ceiling windows overlooking courtyards in patient rooms. "My hat's off to Stone's vision," says Suchecka. "It's not easy to find a hospital in which a patient get can a full view of the outdoors while lying horizontal in a bed."

According to Hayes the remodeling and expansion is already producing positive results. "Last year we delivered 2,700 babies, and this year we've delivered 3,600 in the new family center, which was designed to accommodate 4,000 births per year. There's also been a gradual up-tick in surgeries, even though surgery is not elective," he says. "Clearly, it reinforces the idea 'if you build it, they will come."





Sliding Mondrian-esque wall panels, handpainted by local artist Susan Zoccola, conceal equipment and give a pre-op/post-op room (opposite top) and a patient room in the family center (opposite bottom) a sense of warmth. Floor-to-ceiling glass panels and a cantilevered roof transformed what was an exterior drop-off area into the Valley Medical Center's new entrance lobby (above). The space serves as a welcoming, light-filled beacon at night and embraces ideas of light and purity of form, which inspired the design of the original building.



who

Project, client: Valley Medical Center. Architect, interior designer: NBBJ. Structural engineer: Magnusson Klemencic Associates. Mechanical engineer: CDI. Electrical engineer: Sparling. General contractor: Lydig Construction, Absher Construction. Lighting designer: Candella. Acoustician: Yantis. Photographer: Ben Benschneider.

what

Wallcoverings: Koroseal. Paint: Benjamin Moore. Dry wall: U.S. Gypsum. Flooring: Tarkett, Saddler Tile, Kaswell Mesquite. Carpet/carpet tile: Lees, Karastan, Constantine. Ceiling: GWB, Armstrong. Surfacing material: Formica, Nevamar, Pionite. Lighting: Peerless, Prescolite, Lightolier, Alera, Lam. Doors: Solid Core Wood/Herzog. Door hardware: Yale. Glass: Color Pro, Milgard. Window frames: Evergreen House. Window treatments: Hexel Fabric/Ege System. Railings: Custota. Patient room seating: Bernhardt. Patient room casegoods: Great America Casework. Patient beds: Hillrota. Lounge seating: Herman Miller, Design Within Reach, Hightower Group, Keilhauer, HBF, Bernhardt, Martin Brattrud. Upholstery: Architex, Sina Pearson, Spinneybeck, Arc-Com, Maharam, Brentano, Anzea. Dining/conference tables, files, shelving: Herman Miller. Side tables: Knoll, Bright, Herman Miller. Woodworking/cabinetmaking: Great American Casework. Signage: Trade-Marx; Sign & Display Corp. Plumbing fixtures: Chicago, Kohler.

where

Location: Renton, WA. Total floor area: 142,000 sq. ft. No. of floors: Two. No. of beds: 96. Total staff size: 272.

what children want

Anshen + Allen Architects create the Octav Botnar Wing for Great Ormond Street Children's Hospital—a healing place that's never childish and raises the country's healthcare standard

By Amy Milshtein Photography by Edmund Sumner



"This is not just architecture, it's a place of life and death, of suffering and victory," insists Felicia Borkovi, chairman and CEO of Anshen + Allen's London office, when speaking of Great Ormond Street Hospital for Children. "Every baby that is saved, every teenage life that is extended is a victory for humanity at large." It's easy to get swept up in Borkovi's passion considering the magnitude of what goes on in a children's hospital—and the Octav Botnar Wing of Great Ormond Street Hospital for Children (GOSH) is no exception. This London facility, designed by Anshen + Allen, provides children and their families with an upbeat, modern environment that celebrates all aspects of life.

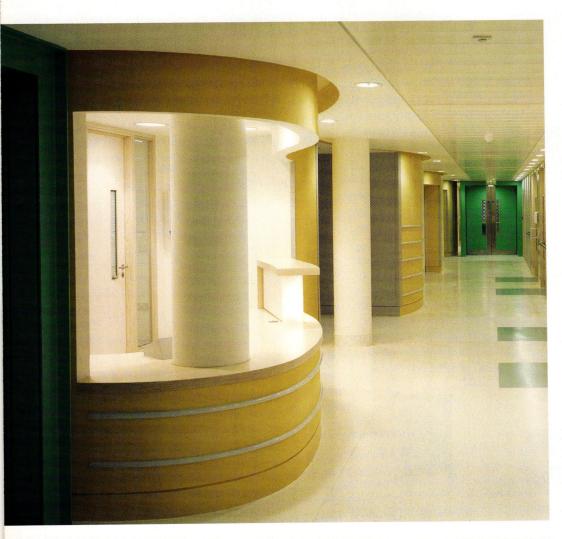
At more than 150 years old, GOSH is one of the foremost children's facilities in Europe, boasting a dedicated staff and far-reaching reputation. Unfortunately, its infrastructure failed to keep up. In a move to modernize and update its facilities, the hospital looked to renovate an adjacent nursing school constructed in the 1930s. The low-rise building proved a difficult choice. "It wasn't an appropriate structure for modern medicine," says Natalie Robinson, deputy director of re-development, GOSH, "and the site wasn't very promising." In fact, fitting a suitable building into the tight, island spot while remaining a good neighbor to the Georgian-style community remains one of Anshen + Allen's greatest challenges.

Set within the Bloomsbury Conservation Area in the London Borough of Camden, the new hospital wing had to maximize its footprint without overwhelming its neighbors. The client also wanted as much natural light brought into the space as possible. The architects filled this tricky order by creating an

Whimsical but never childish, the interior of the Great Ormond Street Hospital (GOSH) Octav Botnar Wing puts art up on a pedestal (left). Curving walls and colorful furniture create a hospitality-like atmosphere in the core of the building (opposite). The relaxed setting has a positive effect on GOSH's patients and their caregivers alike.

68







E-shaped plan with two glazed courtyards. "These light cores help create a non-institutional, easy-tonavigate interior," says Mike Jamieson, associate director at Anshen + Allen. "On the exterior they break up the building's façade into townhousescale blocks."

While the building looks cozy and friendly from the street it actually houses 30 percent more patient rooms than its predecessor, thanks to its stepped top. This stair-step approach creates useful terraces that function as grassy play areas while cleverly concealing the building's true height. Most of the wing's mechanical equipment is stored out of sight in a subbasement. The little bit that remains on the roof is positioned as far back from the surrounding streets as possible.

Of course, a friendly façade is only half the job of a children's hospital. A sick child remains a parent's worst nightmare, creating concentric circles of stress and anxiety that ripple through families. How can a hospital address these fears and make patients and their caregivers feel a bit more normal again? "The biggest challenge is to resist thinking about the client as a well child, between the ages of 6 and 10, out flying a kite or riding a bike," Borkovi stresses. "The client ranges from a neonatal patient to a young adult driving himself to the hospital for therapy. There is also the family and staff to consider. You can't throw some Disney characters on the walls and be done with it."

To find out what children really want, Anshen + Allen gave a group of patients a shoe box to develop into a dream space. "They all picked up on color, views, and dedicated storage," remembers Jamieson. "They wanted a place to feel relaxed, a kind of home away from home."

Pops of color, in the form of yellow curves and aqua doors (above), celebrate a simple journey down the hall. Engaging art displays (left) enliven the multistory cores. Since the Octav Botnar Wing had to align with an adjacent cardiac wing, designers bridged a 2-m. jump from pavement to the front door by adding a "lift" and stair across a moat of glass embedded with an interactive light display (opposite).







Seventy percent of the rooms in the wing are private (above), a big change from the hospital's old model. Waiting lobbies (above right) feature group areas that allow children or caregivers to choose an environment that suits them best. GOSH remains the ultimate good neighbor by breaking the building's façade into appropriately sized townhouse blocks (opposite). No one suspects that the wing actually holds 30 percent more patient rooms than before.

The architects created this refuge by maximizing daylight and views. Along with the two large light cores, patient areas are located on the periphery, so guests never lose touch with the busy outside world. Jamieson points to the horizontal, perforated sunshades that cover the windows. "They serve three purposes," he says. "They counter solar gain, aid in privacy, and most importantly permit windows to open fully so patients and their families can take in the sights and sounds of the day."

Patient rooms, 70 percent of which are private, feature writing desks and a window seat/single bed allowing a parent to bunk in. Waiting lobbies feature both group play and private contemplation areas. These spaces are sited next to the light cores, offering a view to two unusual art installations. One is a supersized, colorful inflatable piece; the other a wall, reminiscent of a rock-climbing wall, is embedded with whitewashed everyday home items.

Internal cores, which serve as support areas, were not neglected. Curved walls, and lacquered ash and veneered surfaces exude a hospitality feel. Doorways become celebrated portals with splashes of color meant to stimulate the senses without overwhelming the eye. Furniture remains flexible, movable, and fun with interlocking, vibrantly-colored ottomans and childsized chairs and tables. While the interior is never childish, a bit of whimsy presents itself at the front entrance—however, it's fun with a purpose. The client wanted the new wing to align with the adjacent cardiac wing without ramps or stairs. This meant accommodating a 2-m. jump from pavement to the front door. The architects transformed the elevation into a journey with a child-friendly "lift" and stair that lead across a moat of glass embedded with an interactive light display.

The Octav Botnar Wing, meant to serve international and private patients as well as participants in England's National Health Service (NHS), represents the cutting edge of the country's healthcare facilities. Because it was 100 percent charitably funded, there was more freedom to pursue healing design principles like integrated artwork, single rooms, and hotel-quality interiors. The upgrade is felt all around.

"For a long time we were serving international patients in poor accommodations," admits Robinson. "We needed to improve because that income contributes to running the NHS." Staff also benefits from the upgrade with dedicated storage, showers, changing rooms, and lounges. Patients and families perhaps benefit the most with reports of less anxiety and faster healing. And more chances to forget they're sick and remember that they are children.

72



who

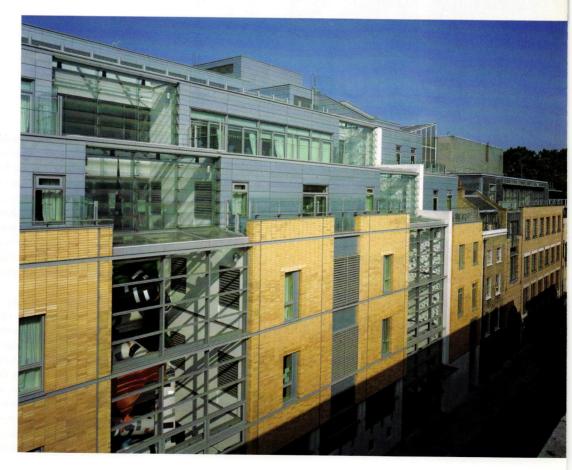
Project, client: Great Ormond Street Hospital NHS Trust. Architect: Anshen + Allen. Services engineer: Arup. Structural engineer: Capita Symonds. Quantity surveyor, project manager: Gardiner & Theobald. Contractor: HBG Construction. Photographer: Edmund Sumner.

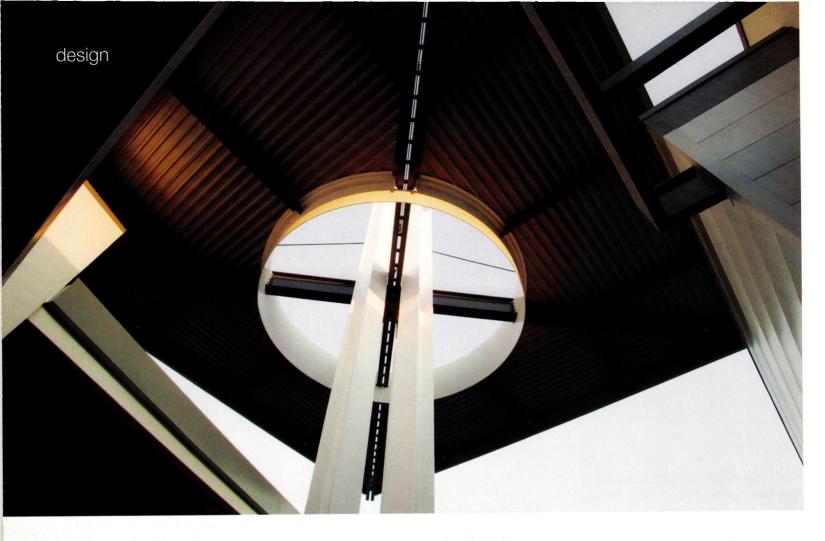
what

External piling: Stent Foundations. Internal piling: Expanded Piling. RC frame: Getjar. Structural steelwork: Glentworth Fabrications. Bricks: NBK. Curtain wall, automatic doors: English Architectural Glazing. Timber composite windows: Velfac. Metal roofing, zinc cladding: Rheinzink. Stone cladding: Albion Stone. Acrylic render: Sto. External feature louvers: Levolux. Cleaning access equipment: Atrium Gantrys. Balustrades: AW Jeffreys. Lifts: ThyssenKrup. Timber doors: Leaderflush Shapland. Vision panels: Vistamatic. Ironmongery: Eisenware Swann. Joinery and glass floor: Stanton Group. Medical furniture: Byrum UK. Plumbing: Armitage Venesta Washroom Systems. Flooring: Altro Flooring, Kirkstone. Ceilings: SAS International, Armstrong. Lighting: Erco Lighting, Zumtobel, Concord, Trilux Lighting. Behead units: Trilux Medical Technology. Wall protection: Boston Retail, C/S Acrovyn.

where

Location: London. Cost: £35 million.





the science of life

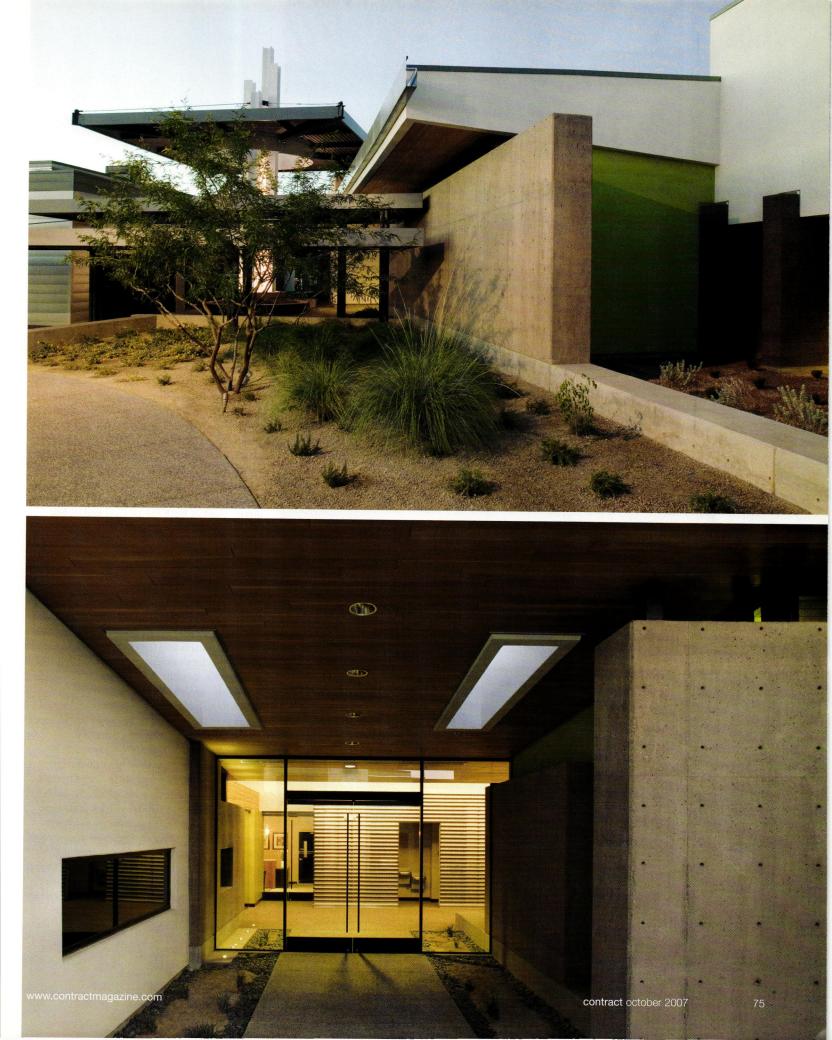
With a design predicated on the ultimate experience of "life," Orcutt | Winslow balances spa-like patient care with leading-edge science at the Reproductive Medical Institute in Tempe, Ariz.

By Holly Richmond Photography by Bill Timmerman

A dramatic and unexpected 36-ft.-tall architectural cylinder (above) features spires that push through the canopy and reach skyward to allow intriguing patterns of light to flow into the central courtyard (opposite top), where warm, earthy colors suited to the region are met by bold architectural lines and brightly hued accent walls. Glass, Kalwall skylights, indoor/out-door landscaping, and exposed aggregate flooring provide a natural flow into and throughout the facility (opposite bottom) while merging science with a spa-like environment.

No matter how hard people try to keep their personal and work lives separate, sometimes worlds collide. Such was the case for Rob Lohmeier, project architect for the Reproductive Medical Institute (RMI) in Tempe, Ariz., designed by Phoenix-based Orcutt | Winslow. Lohmeier and his wife had experienced the drama of fertility services several years ago while planning their family, and he believes his first-hand knowledge of the patient's side of the equation made him especially attuned to the project's scope. "The challenge with RMI was to seamlessly merge science and humanistic elements with one goal: to bring a child into the world," he explains. "Science and patient care had to exist in equal partnership, just like a couple trying to conceive a baby."

While high-tech scientific solutions and comfortable, stress-free patient care may seem diametrically opposed, the team at Orcutt | Winslow set new standards for fertility centers in the Southwest. Designed as a 36,000-sq.-ft., one-stop-shop for a range of reproductive services that comprise core diagnostic, evaluation, and treatment programs, RMI also boasts associated subspecialties including egg donation, pharmacy services, reproductive legal services, psychology, acupuncture, and additional comfort features like an apothecary and an indoor/outdoor coffee shop. The value and convenience of having all of these elements in one facility is not only a means to reduce costs, but also to maintain the coordination of high-quality medical services throughout the reproductive cycle and all of its related processes.

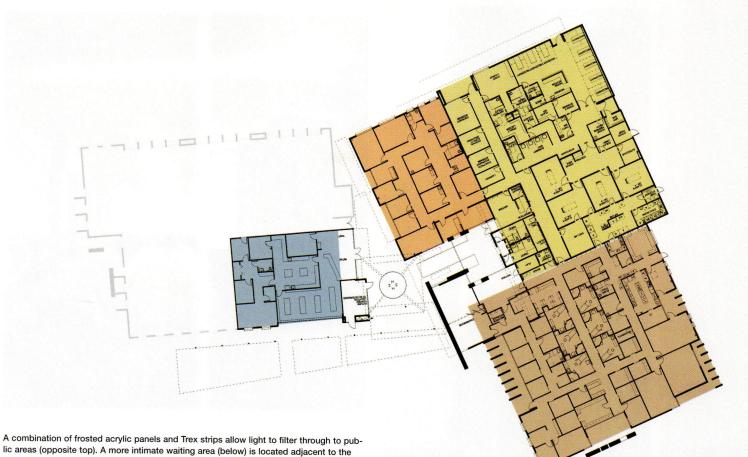




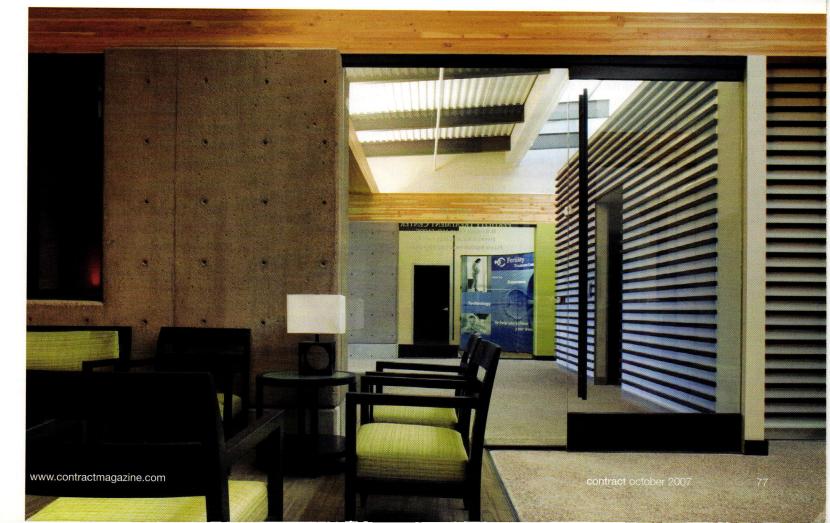
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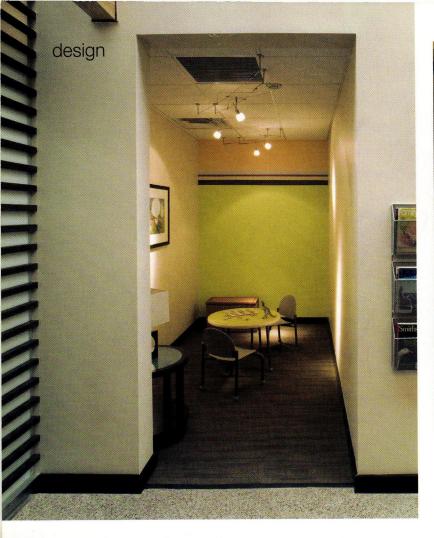
The marriage of science and the human experience is evident in every facet of the facility. "We knew an ideal holistic balance could exist, and we set out to create a space that exhibited the clean, ordered coolness of the medical aspects with the organic warmth of the humanistic aspects," remarks Amy Garcia, the project's interior designer. Science is evident through architectural modern lines and bright accent colors, while humanism translates through an overall neutral color palette and natural elements such as water, wood, and quartz used in both the clinical and public areas. "The facility has more of a Zen spa feeling than it does a doctor's office sensibility," she adds. "It is clearly a healing environment, and due to the often tumultuous aspects of fertility, we created spaces for patients to experience both happiness and sadness."

Mel Wexler, RMI's chief executive officer, concurs with Garcia and feels particularly proud of how the facility's design suits the care that happens within its walls. Says Wexler, "The design was predicated on the fact that patients are stressed the moment they walk in the door. Pregnancy is supposed to be the easiest thing in the world, but for many couples it is not." Wexler, together with RMI's medical director Randall Craig and assistant medical director Daniel Rychlick, met frequently with Orcutt | Winslow's design team to facilitate the challenge of joining all of the sub-specialties under one roof, supporting each space for its particular need while overriding an aggressive sterile environment. Four procedure rooms present the most sterile environment, while six exam rooms and an eight-bed recovery suite feature softer elements like wood sheet vinyl and solid surfacing to bring in naturalistic materials while meeting all health and safety codes.



A combination of frosted acrylic panels and Trex strips allow light to filter through to public areas (opposite top). A more intimate waiting area (below) is located adjacent to the main lobby for patients who seek more privacy. A soft color palette, bamboo accented wall niches, and clean-lined furniture throughout the facility, including in treatment areas (opposite bottom), add to the sense of calm.







RMI's on-site physicians and support staff, as well as consulting subspecialty physicians, have space to meet comfortably in a fully wireless conference room (above). The materials and color palettes of waiting areas consider patients of all ages (left).

who

A shared lobby space links each suite in a bright, airy atmosphere. Landscaping penetrates through the front entry as glass doors and Kalwall skylights bring in copious light. "The design of the canopy that leads patients to the entrance mimics the journey couples go through," says Lohmeier. "The canopy allows in more light as you get nearer to the building, culminating at its maximum height and brightness." Inside, a contrast to the gray walls is met by Zebra wood, quartz surfacing, and bamboo panels, while dark espresso maple furniture and doors add to the spa aesthetic. Garcia points to warmth of the exam corridor with custom signage and art niches that add rhythm. "These interior touches usher patients toward their designated room or outdoors to the courtyard," she notes.

Wexler says that in addition to the patients' rave reviews about the facility, the staff also enjoys their working environment. A large break room with expansive windows, men's and women's locker rooms with showers, and an exercise room all complement the complex, which is nestled in a park-like setting with views of three lakes, 6.5 miles of walking trails, and picnic pavilions. Patients and staff both utilize the coffee shop and apothecary—additional features of the experiential holistic environment.

As a way to explain the extent to which the most important people—the patients and their families—feel in this science-meets-spa facility, Wexler offers this anecdote: "The first day we opened I ran into a patient's husband in the lobby. He said to me, 'You need to change the name of your facility.' Of course I asked why, and he replied, 'It should be called the Reproductive Medical Institute and Spa.' I loved it!"

Project, client: Reproductive Medical Institute. Architect: Orcutt/Winslow Partnership; Neil Terry, Tom Pistorius, Rob Lohmeier, Tazmine Khatri, architect; Amy Garcia, Stephanie Chavez, interior designer. Civil engineer: Erickson & Meeks Engineering; Jeff Erickson. Structural engineer: TLPC Structural Inc.; Mike Underwood. Mechanical engineer: Kramer Engineering; Jason Bush; Danny Younger. Electrical engineer: Professional Consulting Engineer, Inc.; Greg Larson. General contractor, construction manager: Ryan Companies, US, Inc.; John Carter. Photographer: Bill Timmerman.

what

Paint: Dunn-Edwards, Versa Wal. Dry wall: Adobe Drywall. Masonry: G&G Masonry. Flooring: Toli International, Mannington, Flexco, Johnsonite. Tile: Emil Ceramica. Carpet: Taffetta, Cambridge. Ceiling: Armstrong. Lighting: Kalwall Skylights, Skytron, Columbia, Kim Lighting, Hubble, Lincandescent, Architektur, Prescolite, Alfa Lighting. Doors: Smart Doors, Arcadia, Horton Automatic Doors, Marshfield Door Systems, HM by Curries. Door hardware: Sargent, Hagger. Glass: Old Castle Glass. Window frames: Custom by Walter & Wolf. Railings: Korogard Wall Protection System. Woodworking and cabinetmaking: Millwork by Design, Gemini Companies. Accessories: Imperial, Camelot III, Accurate Bathroom Partitions, American Specialties. Plumbing fixtures: Clinical Air Systems, Amico, Zurn, Kohler, Halsey-Taylor, Armstrong.

where

Location: Tempe, AZ. Total floor area: 36,076 sq. ft. No. of floors: 1. Cost/sq. ft.: \$182.

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1.Oasis

THURSDAY

design

A former distillery building in Toronto now houses Oasis Wellness Centre & Spa, designed by figure3

By Sofia Galadza Photography by Richard Johnson, Interior Images

The third-floor reception area (above) is adjacent to a spare retail and waiting area. The 8-ft, light shades in the Grand Hall (opposite) feature images of the ingredients used in TEYE products. MDF screens separate changing areas from the walkway.

Pick up any travel magazine these days, and you'll likely come upon an article about Toronto's Distillery District. The recently rejuvenated 13-acre site is lined with 19th-century Victorian industrial buildings that once comprised the largest distillery in the British Empire. It is now a destination for restaurants, shops, galleries, and, since last April, Oasis Wellness Centre & Spa, Canada's largest day spa. Most entrepreneurs here, including S. Daniel Thompson, creative director of Oasis, will tell you they pick their locations because of the inherent charm of landmark buildings. Retaining this character while integrating modern aesthetics and functional features necessary for a spa, and infusing the space with hints of the Oasis brand, became the challenges for Toronto-based design firm figure3. "We had to keep the 'wow' factor that was there the moment we stepped into the raw space," shares Christopher Wright, partner at figure3.

This 23,000-sq.-ft. spa is as much about pampering as it is about proactive healthcare. "With all sorts of cutbacks to healthcare, we're seeing clients who are choosing healthier lifestyles. They're the ones doing yoga and buying organic. And it's not necessarily for the elite. Our core clientele is middle class, likely between the ages of 35 and 50," says Thompson. In turn, they de-stress and detoxify with treatments ranging from manicures and facials to massage and reflexology. In addition, Oasis offers TEYE, its own collection of cosmetics and skin care. Retail sales are a significant component of the business, so figure3's job also involved designing a space that promoted the brand and fostered sales.

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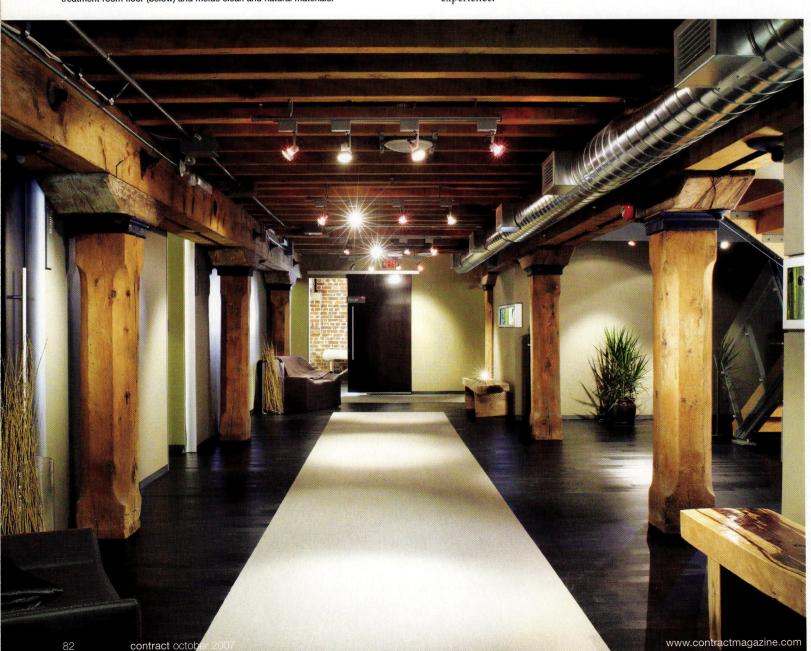
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Guests arrive via two entryways and can either peruse the retail area or take the elevator to the third floor reception lounge and retail space, where they may proceed to the Grand Hall. To the right and left, dramatic curvilinear MDF panels delineate changing areas for women and men. Manicure and pedicure areas are set just beyond.

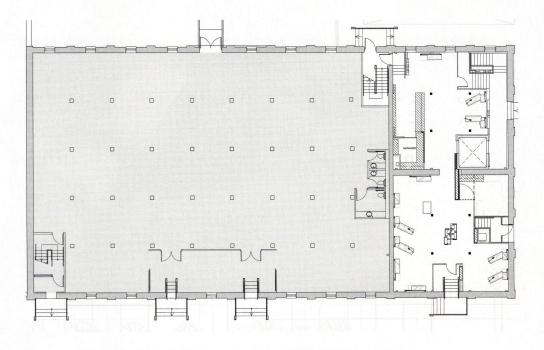
A large portion of the space is allocated to task-specific lounge areas. In the center of the Hall is an area called Connect, where guests can sip tea as they wait or socialize. To one side is Create, where guests can paint with water on Buddha boards; on the other side, guests can leaf through pages of health and wellness books in Knowledge. And just behind this area is Solitude, a sound-proof room furnished with chaise lounges. The amount of space allocated to activity that doesn't necessarily generate revenue is significant. However, Thompson says, "it's necessary because it adds to the experience."

The staircase built of steel, glass, and Douglas Fir beams (opposite) leads down to the treatment room floor (below) and melds clean and natural materials.





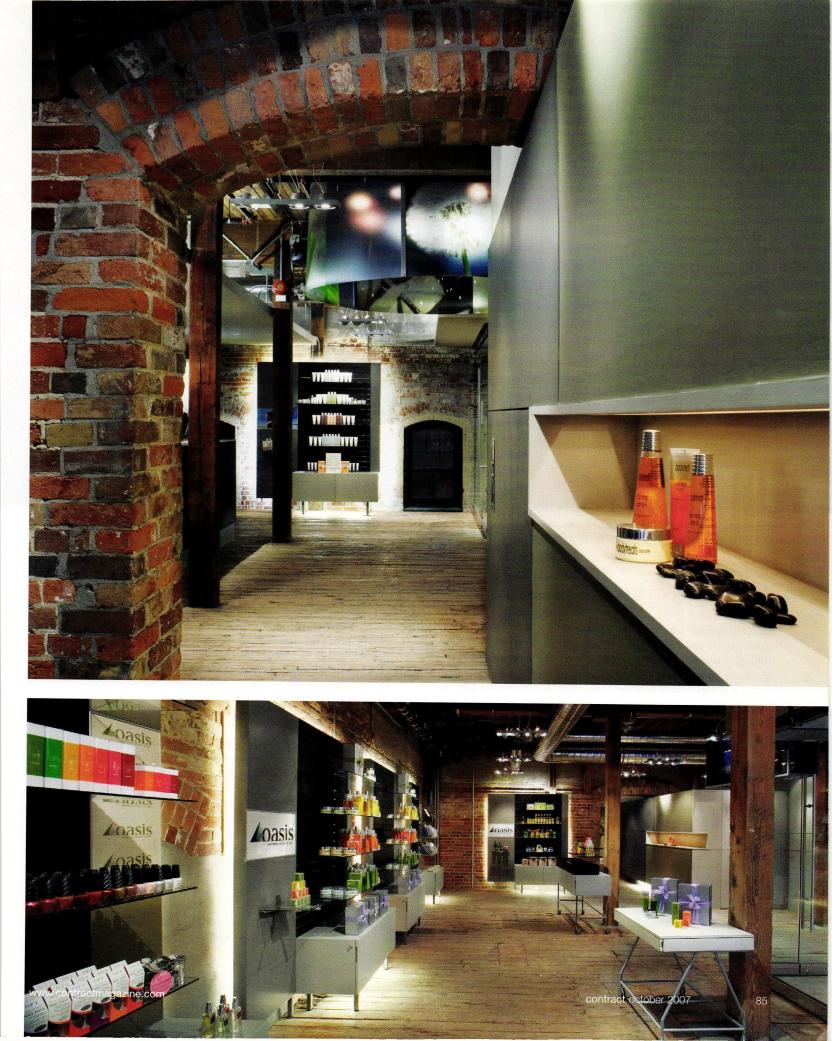
design





Treatment rooms are located one level down, accessible by a staircase-built of steel, glass, and Douglas Fir beams-in the center of the Grand Hall. "We put all 33 treatment rooms on the second level because it was the floor that presented the most challenges from an architectural perspective," says Wright. The two major roadblocks: 7-ft. ceilings and structural columns set 10 ft. apart. "Integrating the specific needs of the spa-from the plumbing, HVAC, and sound insulation to guest's comfort-while remaining true to the character made the project more complex," he continues. In turn, treatment rooms line the perimeter of the space and the core. The rooms are intimate, yet feel bigger, since furnishings are minimal (just treatment beds, a chair, and simple millwork), and materials including Italian porcelain tile are light in color. In addition, perimeter rooms have windows overlooking the postcard-worthy locale. To keep corridors spacious and quiet, sliding doors from DIRTT replace traditional doors. Drywall ceilings conceal HVAC and plumbing, while also contributing to sound absorption.

Elements like the original exposed brick and wood floors are juxtaposed with clean, modern walls and lighting (left). The retail area (opposite top and bottom) is furnished with fixtures custom-designed by figure3. Throughout the space, there are images of ingredients that brand the environment.





The couples' treatment room (above left) is furnished simply with beds, side chairs, and limited millwork. Among the design challenges for the changing area (above right) were the narrow footprint, immovable beams, and sloping ceiling.

Generating retail sales can be tedious for spa owners, especially when they don't want to make a hard sell. "We sell product without saying 'buy this' through a layered marketing approach," says Thompson. He explains that guests are introduced to the TEYE and Oasis brands through visuals, scents, and experiences. And then, upon leaving the spa, they have the opportunity to make purchases. Visuals are an especially interesting part of the design story. In the Grand Hall, for example, there's a row of eight light shades, each 8-ft. in diameter. Images of natural materials like honey, chamomile, and Echinacea refer to ingredients in the products in a subtle way, while at the same time making a bold design statement. An added challenge: how do you display product without making the clean, airy spa feel cluttered? "We custom-designed all the fixtures. They're delicate and fine—the opposite of the brick, plaster, and beams," says Wright.

Since the building that houses Oasis was once the smokehouse for the distillery, Wright muses, "It's funny that this used to be a place where liquor a product to make one feel good—was made. And now it's a place to go and feel good, but in a different sort of way." It's a best-of-both-worlds story: the wow factor of an airy, industrial building, set against the soothing, modern, and functional elements of a 21st-century spa.

who

Project, client: Oasis Wellness Centre & Spa. Architect: ERA Architects. Interior designer: figure3. Structural engineer: Reid Jones Christofferson. Mechanical/ electrical engineer: Smith & Andersen. General contractor, construction manager: Dalton Company. Photographer: Richard Johnson, Interior Images.

what

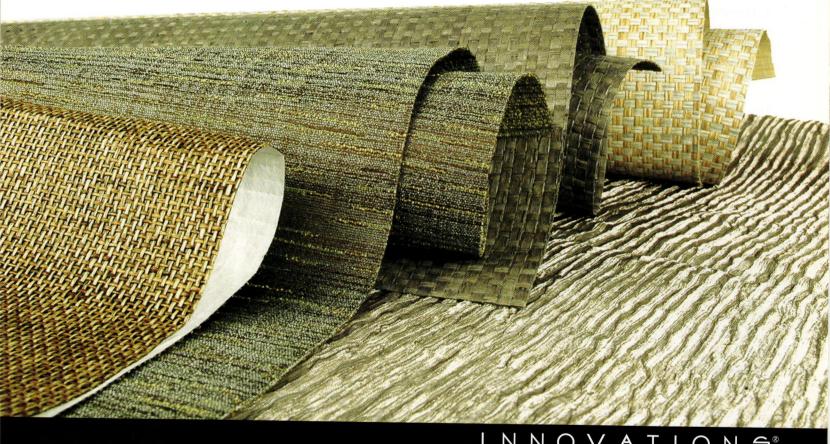
Paint: Interprovincial. Dry wall: Speed + Precision. Masonry: HistoricRestoration. Flooring: Kent Leechie Flooring. Ceiling: Speed + Precision.Lighting: Nailor Group. Door hardware: Trillium Architecture. Glass:Millenium Glass. Window treatments: Provided by client. Railings: Ste-Alco.Lounge seating: Fresh Home and Garden, Fute Design, Interior Elements.Dining seating/tables: ISA International. Upholstery: Primavera, Momentum.Side tables: UpCountry, Kuda. Doors, architectural woodworking:, cabinetmaking, laminate: Centerline Interiors/9 digits. Signage: Woodbecker, IllusionVisuals, BGM. Access flooring: Camino. Plumbing fixtures: Bally Systems Group.

where

Location: Toronto, ON. Total floor area: 23,000 sq. ft. No. of floors: 3. Average floor size: 7,500 sq. ft. Cost/sq. ft.: Approximately \$171.

86

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Illnesses and injuries aren't the only health concern in today's healing environments. On the upside, it may be that a good dose of well-executed design is just what the doctor ordered.

Each year, *Contract*'s October issue puts the healthcare field under the microscope to examine facilities' symptoms (outdated structures and technology, staff dissatisfaction, impersonal and institutional interiors) and designers' remedies (flexible spaces, more functional organization, increased access to daylight and the outdoors). What better way, then, to contemplate the condition of today's healing environments and survey the annual progress than through *Contract*'s Healthcare Environment Awards competition?

The 2007 Healthcare Environment Awards Competition, conducted by *Contract* in conjunction with the Center for Health Design and the HEALTHCARE DESIGN.07 Conference, recognizes design innovation that enhances the delivery of healthcare. This year, a distinguished panel of judges convened in the magazine's offices to review entries in seven categories: acute care, ambulatory care, health and fitness, assisted living, professional conceptual, landscape design, and student design.

to allot more time to design and impose unrealistic schedules. Where finances are delegated also can be detrimental to a facility, the judges note, as too much money is being earmarked for over-the-top entrance ways, siphoning funds away from back-of-the-house spaces and patient rooms. (Although birthing rooms seem not to suffer as much.) Given staff retention problems plaguing the industry, ignoring the behind-the-scene areas can be a critical mistake.

Incorporating and humanizing technology is a dominant concern. The healthcare field is still far behind in this regard, as the judges noted, citing a lack of modern advances like hand-held computers, speech recognition software, and, most important, the infrastructure to support not only current technology but also as-yet-unknown advances. When the technology is there, it may be awkwardly placed or infrequently used, leading the judges to ask whether this is a result of its segregation from the architecture or a result of the work habits of older staff accustomed to operating in a different, less technology-oriented manner.

Ever-changing clientele—in age, demographics, and healthcare needs—also has a major influence on facility design. However, some market sectors are

holistic healing

Just as doctors must catalog a patient's symptoms to find the best prescription, architects and designers also must weigh an array of variables to capitalize on a space's power to heal

By Katie Weeks

The judges—Susan DiMotta, ASID, IIDA, principal at Perkins Eastman in New York; Andrea Hyde, ASID, president of Baltimore-based Hyde Inc.; Joe Kuspan, senior vice president and director of design at Karlsberger in Columbus, Ohio; Jeff Logan, AIA, principal and director of design at Anshen + Allen in San Francisco; and Jeff Stouffer, AIA, principal and design director of health facilities for HKS in Dallas—were discerning, choosing only five winners and four honorable mentions.

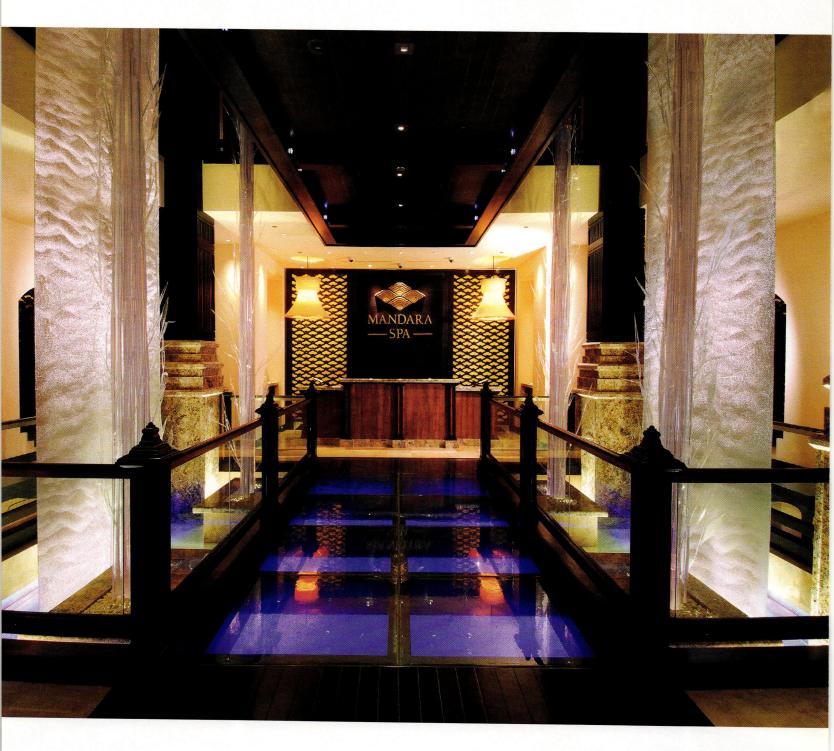
Designing a healthcare environment is inherently a complicated task, what with the sterility, privacy, and safety issues involved in the delivery of care. And as clients and patients become more design savvy and the healthcare industry becomes increasingly competitive, the design process becomes even more complicated.

In discussing the field as a whole, our judges agreed that owners are becoming more sophisticated and thus more demanding, and while it's favorable that they're expecting more from a facility's design, they have yet to adapt timetables still lagging behind. This is particularly a problem in the long-term care/assisted living category, where the judges declined to give an award. "What are some people thinking?" one judge plainly asked, noting the abundance of busy carpets, overly traditional furniture, and staid organization lacking inviting social areas or multi-generational spaces.

However, there is hope, as evidenced in this year's winners, which the judges heralded for consistency of design, abundance of natural light in both public and private spaces, and innovative thought, among other elements. With a concentration on creating spaces that respond to all users—be they doctors, nurses, technicians, patients, or visitors—perhaps it can be shown that a thoughtfully executed facility can operate as well as a spoon full of sugar.

To see more of the 2007 Healthcare Environment Award winners, as well as this year's honorable mentions, visit www.contractconnected.com.



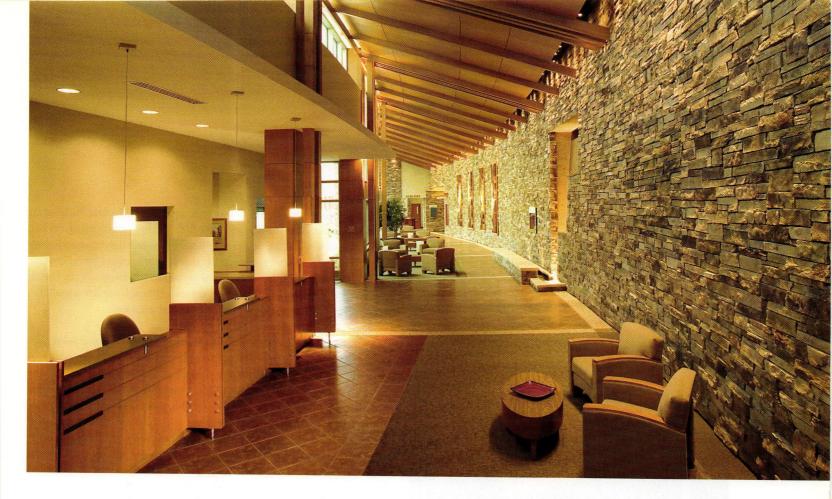


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acute care winner

Project: Orange City Replacement HospitalLocation: Orange City, IowaDesigner: HGA Architects and EngineersPhotographer: Philip Prowse



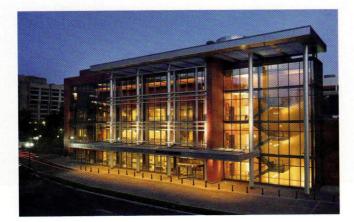
Recognizing that modern hospitals must service a variety of social, economic, and symbolic needs, the Orange City Area Health System decided to replace its outdated, landlocked facility with a new acute care center, based on the team leaders' list of needs. The new facility would have to provide appropriate gathering spaces that reflect the area's culture. The organizational plan had to maximize efficiency, minimize staff travel distances, and provide discrete staff access between patient units, surgery, emergency areas, and a clinic. Flexibility with room for potential expansion also was key.

In response, HGA Architects and Engineers worked around four overarching principles: to provide patient privacy while welcoming family members; to connect interior spaces to nature and light; to convey a sense of permanence and prominence; and to reflect the agricultural ties of the local community. Starting with the site, the designers created a curved building that nestles into the rolling topography and features a strong axis that provides light in the building's core. Inside, material selections reflect local vernacular: cultured stone walls and wood ceilings allude to farm structures in the area, while glass-enclosed family lounges overlook a pond and farmland. Central to the interior design is Faith Chapel, a spiraling shape that draws the eye upward and serves as a quiet respite from hospital activity.

Acknowledging the regional influences, the jury heralded the design's integration of the surrounding community's character and admired the warm interiors (although they questioned whether it was too warm for the eye). In addition, they found the mix of visual and tactile textures throughout the interiors combined with ample natural light refreshing.

large ambulatory care winner

Project: Moakley Building at Boston Medical CenterLocation: BostonDesigner: Tsoi/Kobus & AssociatesPhotographer: Jeffrey Totaro/ESTO



A 134,000-sq.-ft. consolidated cancer care center, the Moakley Building at Boston Medical Center (BMC) unifies the BMS's identity and medical services. Chock full of services, the new facility houses radiation medicine, radiology with PET/CT scanner and gamma camera, ambulatory surgery, breast imaging and breast health, otolaryngology (ear, nose, and throat disorders), the Center for Digestive Disorders, the Center for Cancer and Blood Disorders, a multidiscipline diagnostic center, surgical oncology, and phlebotomy.

Patients enter the building through a prominent, four-story, articulated glass atrium that is accented by a steel portico. From there, an open, monumental stair provides easy access and wayfinding. Seeking to reinforce the interior/exterior connection, Tsoi/Kobus brought many of the exterior materials indoors, including the cooper cladding of the entrance canopy that penetrates the glass atrium and continues into the main circulation zones. To warm up the interiors, the designers incorporated glass, steel, and natural wood elements in the waiting areas and treatment rooms, employed an organically patterned terrazzo floor to provide visual interest when viewed from above, and featured artwork from local artists.







small ambulatory care winner

Project: Piedmont Physicians Group at Atlantic Station
Location: Atlanta
Designer: Stanley Beaman & Sears
Photographer: Jim Roof

Featuring sleek and modern lounge seating in a crisp black and white palette alongside deep woods and silver accents, the 5,000-sq.-ft. Piedmont Physicians Group at Atlantic Station is not your ordinary physician's office. The space, which is detailed down to the minute level of recessed magazine holders, soap dispenses, and coat hooks, is intentionally non-institutional. The interiors, designed by Atlanta-based Stanley Beaman & Sears, are crafted with a vocabulary focused on new medical technology, employing horizontal lines, planar elements, and purity of materials to create a tailored background. Ceiling heights in the lounge area, nurse/tech work area, exam rooms, patient corridor, waiting area, physician's offices, and laboratory vary, ranging from 9 ft. to 10.6 ft., which allows the spread of natural light and provides large windows for views to the outdoors. And while the jury questioned the durability of placing white carpet in heavily trafficked areas, they appreciated the ceiling planes that mirror these patches.





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professional conceptual winner

Project: Emergency Care Facility Location: Frisco, Texas Designer: 5GStudio_collaborative



In designing the 6,175-sq.-ft. emergency care facility for Frisco, Texas, a community just north of Dallas, 5GStudio_collaborative sought to maximize natural light through the placement of various transparent and translucent materials, while also creating a coherent spatial sequence.

The facility comprises a lobby/reception area, children's playroom, imaging center, laboratory, staff lounges, doctors' offices, and areas for urgent care, trauma, orthopedic, OB-GYN services, and triage. Drawing from hospitality and spa environments, the space is outfitted with a fresh palette that is intended to reduce the emotional stress normally associated with urgent care. The reception, lab, and nurses' station, which form the facility's spine, are clad with translucent green resin panels and etched glass. Along the primary corridor, a series of light wells demarcates the entrance to individual treatment rooms, allowing natural light to penetrate the building. Each treatment room is buffered from the corridor by a door crafted from laminated liquid crystal glass, which has the ability to shift from transparent to opaque, allowing staff to easily judge occupancy status of each room while still preserving patient privacy. Intrigued by this approach to privacy issues, the jury praised the concept's clean design and simple wayfinding.

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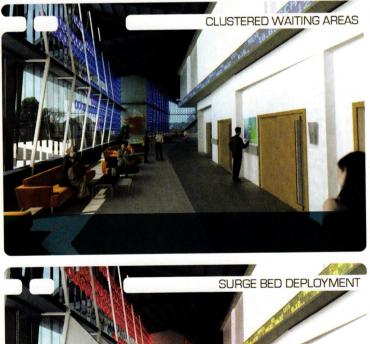


student winner

Project: iMED: Interactive Medical Emergency Department School: Clemson University Designer: David Ruthven

In his thesis, "The Interactive Medical Emergency Department [iMED]: Architectural Integration of Digital Systems into the Emergency Care Environment," David Ruthven asserts that the practice of designing IT systems separately from an interior environment results in a lack of flexibility and decelerated performance that impedes them from becoming vital components in the delivery of care. Attempting to dissolve this disconnect, his proposal consists of a freestanding, 40,000-sq.-ft. iMED in Charleston, S.C., that aims to integrate architecture and information technology to better deliver emergency care in both daily operations and mass casualty surge events like hurricanes, earthquakes, and terrorist attacks.

Ruthven's proposal focuses on Charleston because of its proximity to Clemson, S.C., its rapidly expanding population, regional demands, and susceptibility to mass casualty events. The resulting design incorporates five design principles—using the building as an interface; designing the physical threshold as a digital scanner; creating layers of penetration; interpreting the building as a sponge; and providing appropriate infrastructure—as a basis for architectural design. Ruthven's proposed architecture is crafted to complement technology by integrating it into the physicality of the space, from a façade fused with computer screens to digital doorway scanners that identify, track, and monitor users. User identification technology throughout the facility preserves privacy by distinguishing between nurses, patients, and doctors. Flexible penetration zones allow the building to act like a sponge, helping regulate staff, public, and patient access and aiming to minimize crowds and decrease contamination from outside sources in the event of a biological, radioactive, or chemical event.



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designers rate



Jennifer Barnes Principal **RTKL Associates** Baltimore

Randy Schmitgen, IIDA **Director of Interiors**



occasional tables

Contract asks two designers to name and explain their preferred products



Bernhardt, Echelon. Circle No. 220 Jennifer Barnes **RTKL** Associates

Eileen Gray Adjustable Glass Side Table (1927) www.m2lcollection.com

A true classic-beautiful, functional, and durable-its height adjustability takes this table from bed side to living room. It can even weather an outdoor space

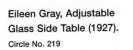
Bernhardt

Echelon www.bernhardt.com

I love the sculptural simplicity of the Echelon table, designed by Suzanne Trocmé. It really stands on its own.

Donghia Zig Zag collection www.donghia.com

I'm drawn to the strong geometric lines of this little table. It's a nice juxtaposition paired with the straight lines of a modern lounge piece.





Donghia, Zig Zag. Circle No. 221



Randy Schmitgen, IIDA Flad & Associates

HBF

Chart Table Series www.hbf.com

Chart tables look very thin, almost lightweight and transparent, with a variety of metal bases and wood tops. We have used the console tables behind sofas and as room dividers. For some breakout spaces at corporate headquarters we specified the console that comes with integrated and understated, built-in lamps. It's a very clean look.

David Edward

LSM Collection, 16T tables www.davidedward.com

LSM is well detailed, and the transitional style is a good choice for executive offices or law firms. Legs elegantly taper to the floor. The top appears layered: there is a thin, raised, metal edge and a wood veneer, with an inset veneer that can be a grain pattern. It comes in an end table and coffee table and has complementary lounge and side chairs. It's great if you want all of the pieces to have the same veneers and stains for a consistent look.

Nucraft Centric

www.nucraft.com

I like this contemporary look, which gives a more substantial feel due to its scale. The tables come in a variety of sizes and heights and in combinations of metal with either glass or wood veneer tops. The flexibility is important. This style of table works well with either a fully upholstered lounge chair or one that has some metal, which can tie back to the table detailing.

HBF, Chart. Circle No. 222



Circle No. 223



practice

design without borders

WHR Architects seeks inspiration overseas

By Nancy Egan

While many firms talk about improving design, few take decisive steps to raise design consciousness and quality across their practice. But the leadership of WHR Architects, a firm nationally recognized for its work in healthcare and research facilities, determined that with the strong emphasis on function demanded by these project types, they needed to invest more resources in design. Ready to "walk the talk" they committed to a strategic design initiative that included, among other efforts, design tours where members of the firm could spend time together talking about architecture.

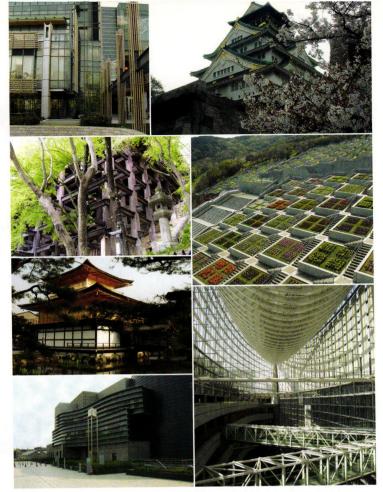
After the success of a modest tour of notable buildings in Dallas/Ft.Worth in 2006, the firm significantly upped the ante. Last April, 21 architects, planners, and interior designers from WHR's Houston and Dallas offices embarked on a nineday tour of Japan because of its rich combination of historical architecture and contemporary projects designed by both local and international architects.

The ambitious schedule included tours of historic sites as well as contemporary buildings in Tokyo, Osaka, Kobe, Kyoto, and Awaji Island—from Osaka Castle to Hara's Umeda Sky Building and Isozaki's Kyoto Concert Hall to Ando's 21 Design Sight to Viñoly's Tokyo International Forum. Visits to the offices of Tadao Ando Architects and Nikken Sekkei Architects offered further insight, as did tours of several of the country's top new hospitals.

To assure a thorough cross-fertilization of ideas, the team included a mix of disciplines and experience—from shareholders to mid-level designers to promising young interns. The goal was simply to spend time focused on design. As David Watkins said, "We wanted our architects, interior designers, and planners to be able to spend some time together, away from the interruptions of the office, where they could experience world-class architecture and share their ideas on a wide range of design topics."

Observations from the participants confirm the wisdom of the decision. Whether describing the sense of team or their response to the architecture or culture, their comments reveal the trip's profound impact. "I truly valued the time spent with colleagues and friends discussing and debating theories of design and which exotic foods tasted best," intern architect Michael Poscovky, LEED AP, says. "Whether we were walking the steps of the Kizomizudera Temple Complex or dissecting the structural complexity of Viñoly's International Building Forum, I was instantly connected to my peers through discussion and continuous design dialogue."

The culture inspired others to reflect on the qualities that enrich design. Bhargav Goswami, AIA, LEED AP, says, "The fondest memory I will have of the people of Japan is their sensitivity and courteousness. Both old and young, follow formal norms of engaging with people, locals, and foreigners alike. These elaborate and



Clockwise from top left: Roppongi Hills (photo by David Hopper); Osaka Castle (photo by Charles Griffin);Awaji Gardens (photo by David Watkins); Tokyo International Forum (photo by Marie Hoke); Kyoto Concert Hall (photo by Marie Hoke); Golden Pavilion (photo by Tushar Gupta);Kiyomizudera Temple (photo by David Hopper).

formal gestures underline the importance of interpersonal human interactions and relationships in Japanese culture."

"Design concepts were carried through construction with total attention to detail and craftsmanship," notes Anthony Haas, AIA, ACHA. "I recently encountered the term 'master builder' and truly feel that the Japanese demonstrate that and more in their architectural design and construction.

More than memories, participants took home important, personal lessons about the power of design. Sherri Shafiei, IIDA, shares, "Meeting Tadao Ando, seeing his studio, and experiencing his projects were definitely a big influence on me. I used the word 'experience' instead of visiting because that is one thing I learned on the trip that is still with me today. Going to his buildings showed me how design can make you feel real emotion. I am more intent now on making the projects I work on more about an experience than just well-designed space."

Back in the office the trip has begun to inform the design culture, as a direct approach to learning and sharing information is typical of the firm's attitude toward practice and personal growth. WHR's investment in this design tour is part of a long-term commitment to creating a vibrant, sustainable firm. As David Watkins says of the trip, "We hoped to establish a common bond among those in our firm whom we consider part of our next generation of leadership."

Nancy Egan heads Venice California-based New Voodou, a consulting practice that works with architecture and design firms on image and content development.





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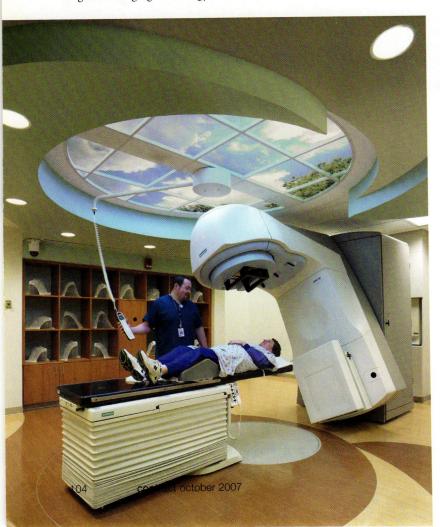
flexing design muscle for medical technology

Maneuvering through specific requirements is a winning strategy for adapting to change

By David Jaeger, AIA

Medical technology gives even the expert design professional a tough workout. If technology remains static, technical requirements alone would require intense and near-perfect coordination. Adding pressure to these issues is the weight of specific decisions accompanying the creation of healthcare environments—the patient experience, provider needs, overall design, cost containment, lengthy schedules, and complicated construction. As we all know, technology does not remain fixed, and, in fact, is changing at lightning speed that programs in obsolescence and makes the research of future technologies and possibilities never-ending.

Here are some tips for helping healthcare professionals to use master planning, project management, and flexibility to conquer the marathon challenges of changing technology.



First, understand that all technology is not the same. There are categories of technology that have varying degrees of issues associated with them. At a basic level in order of complexity this breaks down as X-Ray, Nuclear Cameras, CT, PET, Catheterization, Magnetic Navigation, MRIs, and Linear Accelerators, Gamma Cameras, and Proton Beam Therapy. Recognition of the degree to which each piece of equipment needs special care and attention will help lead to sound and flexible solutions.

Second, formulate design analysis and approach for each specific technology using the following categories:

Space implications and physical requirements

Undertake a basic analysis of the minimal requirements of the manufacturer, regulations, and appropriateness for the use of staff and patient type. It is important to project this in all dimensions: vertical and sometimes angular perspectives of technology needs will change the design of the space. Weight, ceiling height, overall dimensions, and clearance spaces for remote equipment will all impact design.

Context for technology

Considering the location of equipment in context with other portions of the facility is critical. Make sure a basic understanding is achieved prior to finalizing the design. MRIs—which by their nature, create several issues that need to be taken into account for image quality and reliability—are sensitive to electric motor loads; often this can be missed if not studied in the larger context of adjacent spaces all around the field.

Patient experience

It is critical that the patient's perspective and experience not get lost in the detail of defining environments for technology. When integrating otherwise intimidating equipment into the environment, the designer must consider the overall desired patient experience, sound limitation, anxiety reduction, the introduction of sensory elements, and the improvement throughput. These issues make a direct impact on patient satisfaction, quality outcome, and financial viability.

Technician and physician needs

Similar to understanding the patient experience, the designer must carefully consider the users and providers of the medical technology in order to achieve quality outcomes and desired throughput. Simple things like the correct height and location of control room windows are critical to success and future flexibility.

Firelands Regional Medical Center, by Harley Ellis Devereaux, in Sandusky, Ohio. Photography by Steve Maylone.

Go Ahead... Stare at the Floor.

Congratulations to the participants and winners of the 2006 Ninth Annual StarNet Commercial Flooring Design Awards.



Large Corporate and Grand Prize Winner Phoenix Design One Project: Monster.com, Tempe, AZ Working with StarNet Member: Wholesale Floors Products by: J&J Commercial



Small Corporate Winner Aston Pereira & Associates Project: MindJet San Francisco, CA Working with StarNet Member: Hoem & Associates Products by: Milliken, Bentley Prince Street, LG, Roppe, Johnsonite, Armstrong, Burke/Mercer



Education Winner

Project: Nebraska Methodist College, Omaha, NE Working with StarNet Member: Commercial Flooring Systems Products by: Milliken, Armstrong, Atlas, Bentley Prince Street, Johnsonite, Altro



Environmental Achievement Winner Integrus Architecture LMN Architects Project: Spokane Convention Center Expansion, Spokane, WA Working with StarNet Member: Great Floors Products by; Lees Carpet, Johnsonite, Dal Tile, Armstrong, Ardex



▲ Unique Installation Challenge Winner RD Weis Companies Project: ING New York City Marathon 2006, New York, NY Working with StarNet Member: RD Weis Companies Products by: J&J Commercial

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Hospitality/ Public Space Winner Grimm + Parker Architects Steve Parker & Associates Project: Rockville Library Rockville, MD Working with StarNet Member: Commercial Carpets of America Products by: Lees Carpet

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Healthcare Winner Smith Carter Architects Project: Health Science Center Critical Services Redevelopment Winnipeg, MB, Canada Working with StarNet Member: Antex Western Products by: Tarkett





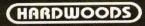
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Safety

Tantamount for patient and staff, safety is not just about shielding; it is imperative in planning access to many technologies. Detailed understanding of safety zones in MRIs, for instance, will prevent expensive and often costly problems for users and patients. The downtime associated with a damaged magnet is significant; the damage or loss of life associated with poor planning is inexcusable.

Shielding types and their practical limitations

Providing flexibility for technology upgrades requires a discussion of shielding to anticipate change and placing future upgrades on the agenda. If you have executed all of the proper design steps but left the client with the need to completely replace shielding in the future, the consequences have a significant cost impact as well as extended downtime for the room. The faster changing equipment, like CTs and MRIs, suggest that additional investment now may protect in the future.

Mechanical and electrical needs and implications

The potential for increased efficiency in machine performance combined with deeper clinical uses of the medical technology leave no room for making general assumptions. CTs with high-slice capability, for instance, are becoming as ubiquitous as X-ray machines. The wonderful reality of interoperative uses of technology and other converging diagnostic and treatment modalities requires a case-by-case approach to infrastructure design. Experienced mechanical and electrical engineers must be involved from the beginning of the design process to provide input and direction. Integrated in the planning effort, engineers can help assess not only the current needs, but often make accommodations for upgrades with little cost impact, such as optimal placement of services or HVAC delivery.

Installation and replacement of equipment

Careful planning is the only solution for dealing with the pace of change in medical technology, the speed at which installation can occur, and often its replacement at a not-too-distant date. Architectural and structural implications need analysis to assure this can occur without much difficulty. Unusual elements, such as permanent magnets in the case of magnetic navigation, require particular attention to details, such as how they get transported to or through the building.

Like any athletic achievement, the winning strategy for great design of medical technology environments depends upon the attitude of the team and the individual designers. Flexing design muscle takes a team devoted to generating the best solutions possible recognizing all of the above issues. The designer needs to focus on the goals and outcomes, be continually aware of all of the details, react with split second timing, and finish with an appropriate environment capable of evolving.

David Jaeger, AIA, NCARB, is a principal and architectural designer in the healthcare studio of Harley Ellis Devereaux with offices in Los Angeles, Chicago, Detroit, Riverside, and San Diego. An adjunct professor at the University of Detroit Mercy College of Architecture and College of Health Professions, he is inspiring the next generation to design for the future of healthcare environments.

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translational architecture

The new breed of healthcare design

By Sho-Ping Chin, AIA, LEED® AP

Translational medicine and translational research are two topical terms that not only are influencing the nature of grant applications, departmental arrangements, and the dispersing of research dollars, but they also are directly driving a new building typology: translational architecture. What constitutes its design attributes? Is it a 21st century deconstruction of Dr. Frankenstein's laboratory or more of a socio/work cultural or marketing approach to the practice of academic medicine?

Ostensibly a term to describe the intersection of basic science with clinical application, translational medicine brings about a revolution of architectural ideas focused on maximizing interactions between the medical and research communities. While collaborative, interdisciplinary buildings long have been the goal for medical research institutions, the promise of breakthroughs via translational activity directly has led to translational architecture: a new breed of buildings to promote a form of hyper-interactivity between clinicians and researchers. Concurrently, education also has become a crucial component in this symbiotic approach to medicine.

Recently, the most prevalent application of translational medicine has been in the field of oncology. For a program to receive National Cancer Institute designation, proactive cross-pollination of clinical, research, and educational activities is a prerequisite to promote collaboration, exchange of intelligence, and seminal discoveries. To manifest this premise into spatial expressions, there can be many different ways to establish the design criteria.

A fundamental step is to collocate clinical and research programs. Usually these programs are

stacked vertically rather than distributed horizontally. To enhance integration, visually linking clinical and research entities is effective. When patients have views to the research laboratories, it conveys a sense of confidence in the institution; they are aware that researchers and oncologists are working together to find breakthroughs. As an added enhancement, an open stairway within the atrium fosters communication and connectivity. For example, at the Pennsylvania State University Hershey Medical Center Cancer Institute, currently under construction, the keynote space is a five-story "beehive" atrium that visually links the research and clinical floors into a focused unity. Also both the Yale New Haven Cancer Hospital and the Dana-Farber Cancer Institute's Yawkey Center for Cancer Care are designed around this anchoring feature.

Other design elements that encourage discourse between clinicians and researchers include:

• Dedicated multi-levels of medical education spaces intermingled throughout clinical and research floors.

• Provision for multiple scaled, soft spaces such as breakout alcoves, cafeterias, consult rooms, and open lounges that encourage spontaneous exchanges.

• Opportunities to collocate clinical and research staff via contiguous offices, work rooms and touch down stations for oncologists, patient coordinators and nurses to confer.

• Open generic lab layouts with a support core that enhances teamwork with a seamless flow of information between different research groups.

• An environment supportive of all end users: patients, accompanying family/friends, nurses, and oncologists and researchers, who work collaboratively to find the next cure.

Evidence suggests that a well-crafted environment reduces stressors and has a positive effect. Design features to support this therapeutic atmosphere include:

· Convenient and quick access for patients

• Amenities such as a resource center, café, or healing garden to provide views, tranquility, and visual distractions. Access to outdoors provide patients a change of scenery during long treatments.

• A sustainable building agenda, including abundant access to natural light and views and green building materials that reduce VOC emissions.

The goal is to manifest and sustain translational medicine interactivities that significantly improve the process of undergoing comprehensive cancer care by consolidating clinical and research functions. The outcome of this built environment will instill confidence in quality of care, promote opportunities to translate and expedite state-of-the-art research to the clinical environment, and provide a healing environment with inspiration for the future.

Sho-Ping Chin, AIA, LEED[®] AP, is a principal at Boston-based Payette, a firm specializing in programming, planning, and design of buildings for medical, scientific, and corporate research, academic teaching, and healthcare.

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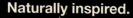
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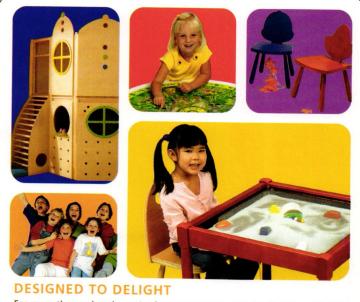


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Circle # 20



Betsy Beaman, AIA

Title/Firm

Principal and Director of Design, Stanley Beaman & Sears in Atlanta.

Education

Master of Architecture, Clemson University; Bachelor of Environmental Design in Architecture, North Carolina State University; The Charles E. Daniel Center for Building Research and Urban Studies, Genoa, Italy.

Notable Projects

The University of Chicago Comer Children's Hospital, Chicago; University of West Virginia Sensory Neuroscience Research Center, Morgantown, W.Va.; Kennedy Krieger Institute Outpatient & Spinal Chord Center, Baltimore; Emory University Cancer Research Institute, Atlanta; Palmetto Health Children's Hospital, Columbia, S.C.; Joe DiMaggio Children's Hospital, Hollywood, Fla.; Children's Healthcare of Atlanta at Egleston & Scottish Rite, Atlanta

What do you consider to be your greatest professional achievement?

My partners and I have built a strong, vibrant practice based on a shared vision that has developed over a 25-year friendship and professional association. We started the firm to focus on pioneering projects in healthcare, higher education/research, and the arts—institutions whose buildings historically have been the underpinning of great societies. We have been very successful in creating imaginative design solutions for our clients within these definitive market segments. We also have consistently attracted a family of creative thinkers, a diverse and talented staff who collaborate in the design and execution of these special projects.

What is the most fulfilling part of your job?

Because we are a learning organization and strongly believe in a continuum of education, I enjoy teaching and mentoring the staff. Simultaneously, I enjoy tapping into the minds and creative talents of others inside and outside the firm.

If you were not an architect, what other profession might you have chosen?

If I had not become an architect, I would have chosen to live on the coast and be a full-time artist and gallery owner. My father, who was a general contractor, said, "You will never make any money as an artist." He steered me towards the profession of architecture. In retrospect, he was right.

What are the biggest challenges facing designers today?

Attention spans have decreased significantly over the last 10 years. No doubt, we are in the midst of "the information age;" however, many are unable to absorb the barrage of information and organize it in such a way that it can be communicated effectively. E-mail has become a priority over the investment in time required to produce good design. Innovation requires focus and should not be at the bottom of your "to do" list.

What advice would you give to A&D students or those just starting out in the field?

Starting out as a generalist is good, learning as much as you can about all aspects of architecture and design. But at some point, it's a good idea to develop a focus. Ultimately, when you seek employment, the added specialty will add value to a potential employer and often results in a higher salary.

What advice would you give to clients on how to create a successful project?

Delineating parameters at the beginning of the project, such as the program, budget and schedule, is essential. Defining the total project budget—all costs that are outside the brick-and-mortar—is another imperative. Clients should have a clear decision-making process and a designated person empowered to make these decisions. The most successful projects nail these parameters at the onset.

How do you foresee the future of design changing?

Staying abreast of emerging technologies and how they influence design will continue to be essential. Yet, I don't think we should ever abandon conventional design methods and forsake the enjoyment and art of drawing or modeling by hand. A pen, pencil, or paintbrush to paper will always rule in my book.