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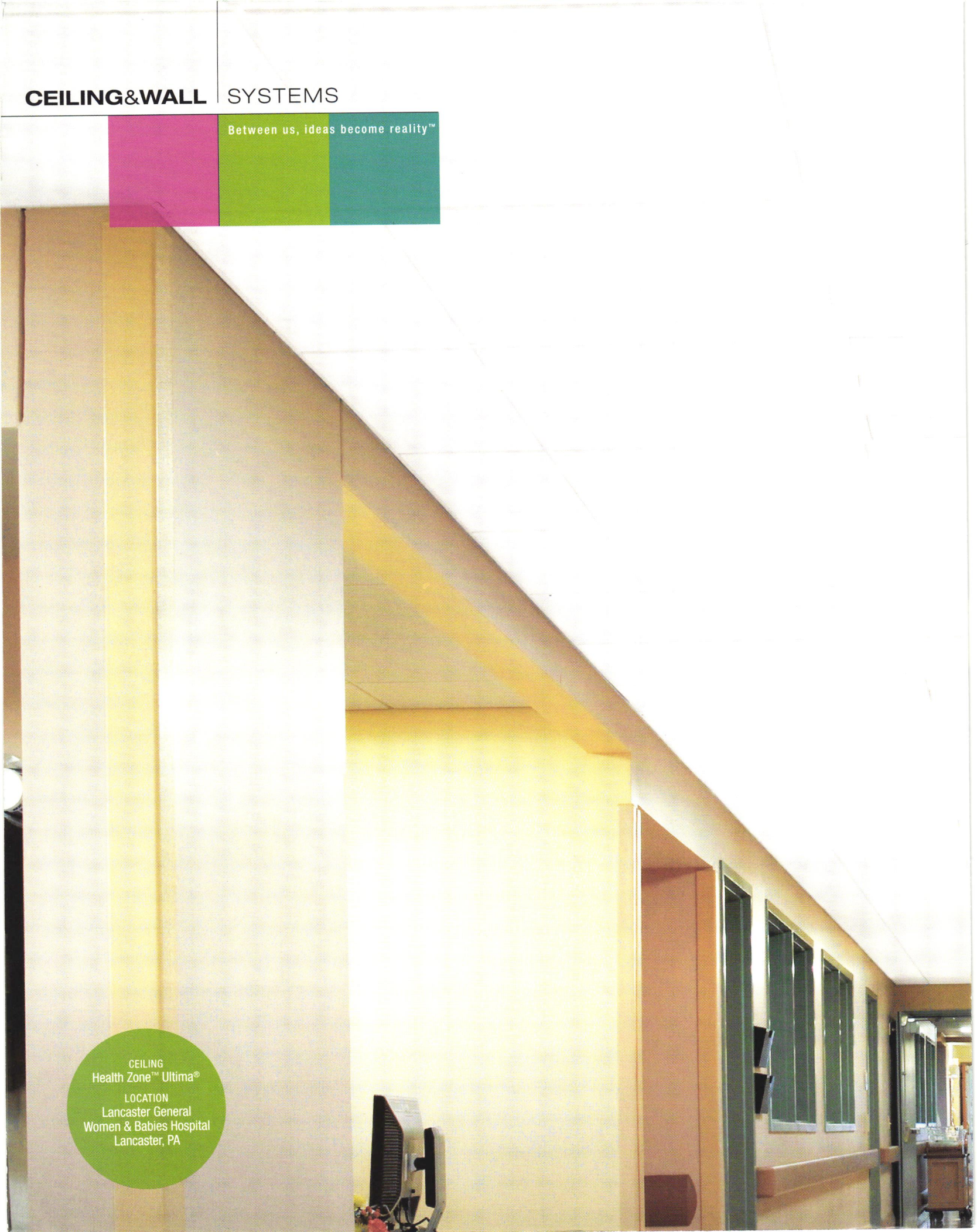
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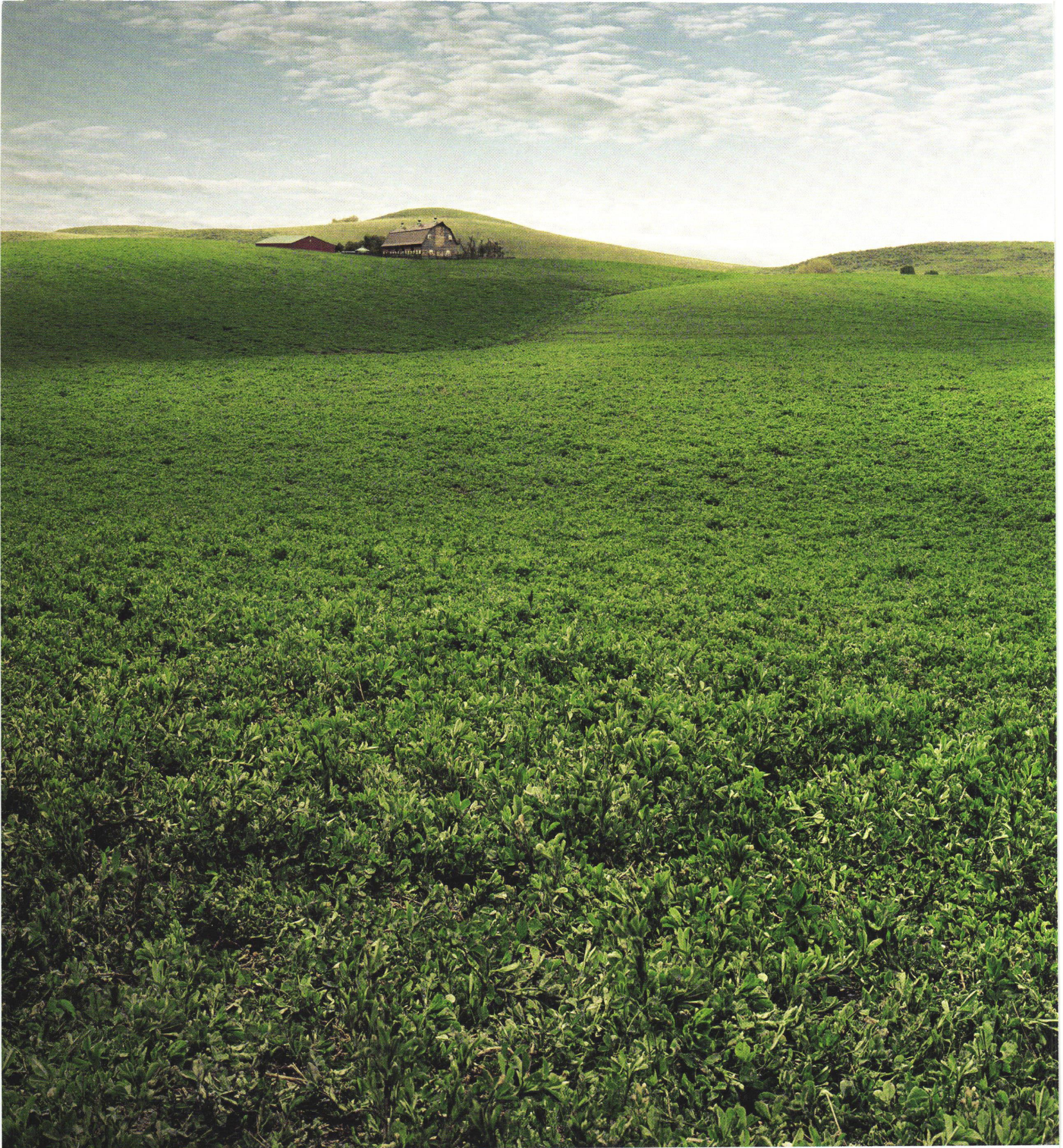
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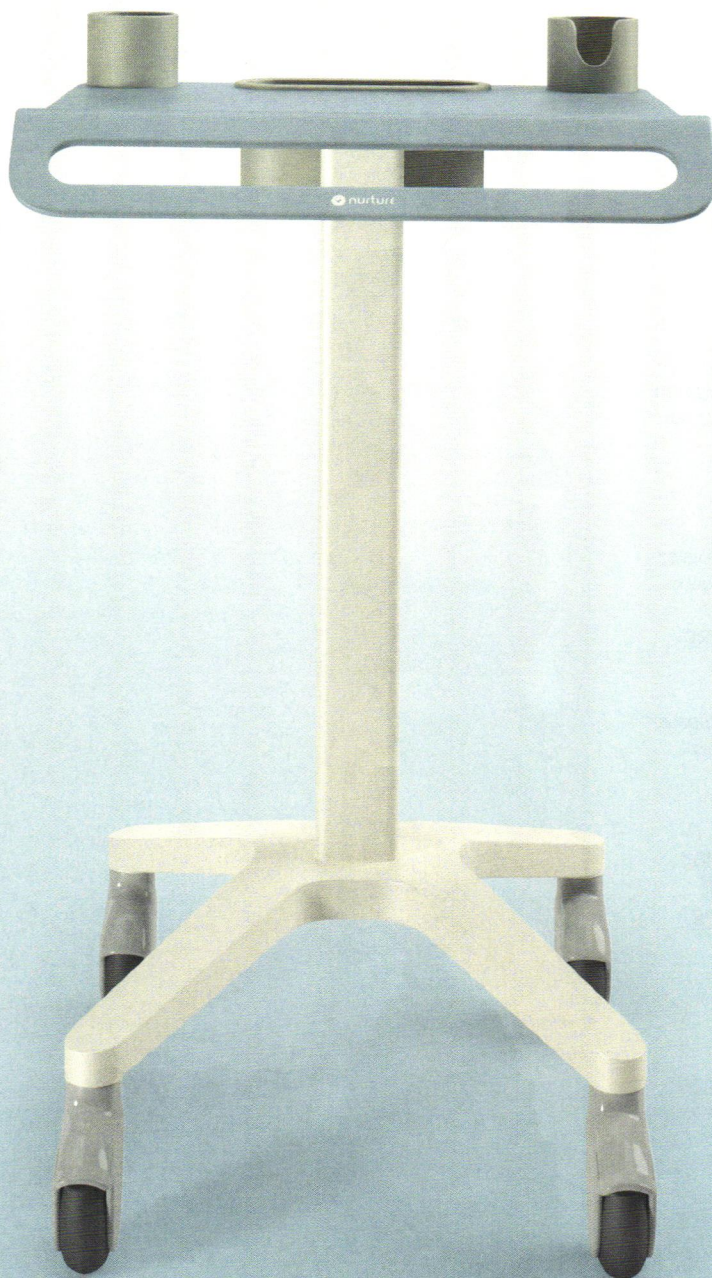
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cover: The Chickasaw Nation Medical Facility, designed by PageSoutherlandPage.
Photography by Art Gray. Page 70.



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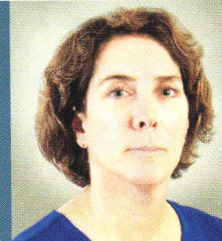
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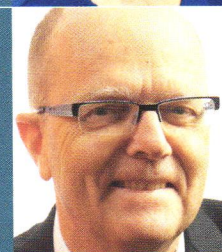
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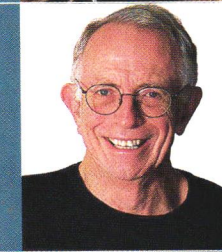
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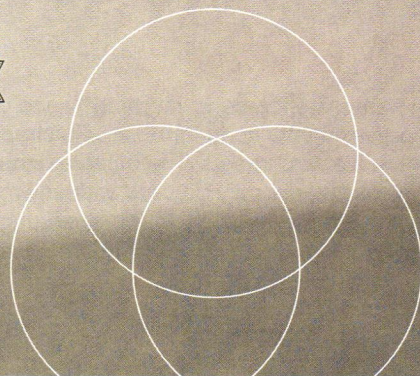
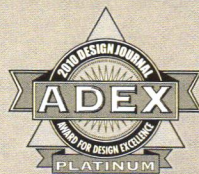
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Jennifer Thiele Busch
Editor in Chief

healthcare reformed

Healthcare is not often the most glamorous focus for architects and interior designers, yet the potential for meaningful impact on the lives of users can be a powerful motivator for those electing to practice healthcare design. Lately, it is also the fact that throughout the recession—which officially ended in July 2009, according to a recent statement by the National Bureau of Economic Research—healthcare is one of the few market sectors that has continued to see a reasonable level of construction activity.

Whatever your interest, it is to this important branch of the profession that *Contract* once again dedicates its October issue, with features on healthcare projects that demonstrate good design solutions for healing and healthy lifestyles, a focus on healthcare products, and the announcement of our 2010 Healthcare Environments Awards winners, which will be recognized officially at the HEALTHCARE DESIGN.10 conference and exhibition in Las Vegas in November.

Every once in a while, a project comes along that is so outstanding in its category that it deserves special mention. Laguna Honda Hospital in San Francisco, designed by Anshen+Allen (which was recently purchased by Stantec) and featured in this issue (page 58), is exceptional on many levels, not the least of which is its mission to bring both state-of-the-art healthcare and the uplifting qualities of good design to marginalized populations that otherwise might not have access to either of these basic, fundamental rights.

In our industry, organizations like Habitat for Humanity, Architecture for Humanity, and (*Contract's* personal favorite) Public Architecture work to promote a more egalitarian distribution of good design, and the A&D community is responding admirably, mostly in the nonprofit arena. But it is still rare to find a project on the scale and complexity of Laguna Honda, where public good is so paramount. The entire cast of characters—from the city officials who found the funds, to the facility administrators who are responsible for the very real balancing act between patient care and the bottom line, to the designers who spent 10 years of their professional careers bringing the concept to reality, and the artists who provided the life-enhancing details to the general public that supported the effort—were focused first and foremost on creating the most dignified, humane, and medically and technologically advanced facility possible for patients with little hope of finding elsewhere the kind of healthcare services they require.

“Public health” and “institution” are not typically associated with excellence on any of these points, but Laguna Honda may have taken a significant step toward changing that. At the very least, it sets an important example of healthcare done right and efficiently at a time of great debate over the future of healthcare in our country. It also shows how design can drive a successful outcome, when it is permitted to take a leadership role. ■

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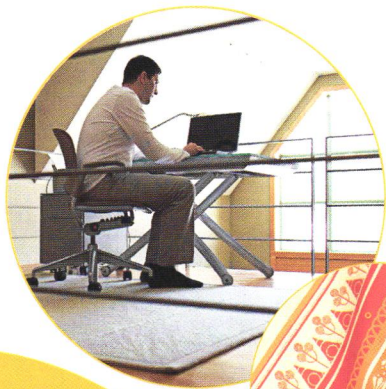
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Innovative Inspiration

59 products honored at IIDEX for excellence in design

Multiple manufacturers at IIDEX/NeoCon® Canada were named winners of the 2010 IIDEX/NeoCon® Canada Innovation Awards, sponsored by the Interior Designers of Canada (IDC) and Merchandise Mart Properties (Canada) Inc. The annual program aims to recognize excellence and innovation in new product design for the design and architecture industries.

Fifty-nine products earned awards of Gold, Silver, or Bronze, while two products—Lèn Dilegno by Elite Tile Imports (Flooring: Hard, Resilient, Wood) and Conflux LED Lighting by Teknion (Innovative Lighting), which also won a 2010 Best of NeoCon® Gold Award from *Contract* magazine—captured the Best in Show title.

IDC President David Hanson says, “The judges were very impressed with the innovative solutions and sustainable quality of the products at this year’s show. All of the winning products have been thoroughly researched and tested. They are certain to be winners in the marketplace.”

Other winning manufactures included: BRC Canada, Nienkämper, Osram Sylvania, Ruud Lighting Canada/BetaLED, Sun Glow Window Covering Products of Canada Limited, and Tusch Seating International. For a full list of winning products and manufacturers, download the



Lèn Dilegno by Elite Tile Imports (above) and Conflux LED Lighting by Teknion (right) earned IIDEX Best in Show awards.



IDC 2010 IIDEX/NeoCon® Canada Innovations Awards winners PDF at www.contractdesign.com/iidex2010.

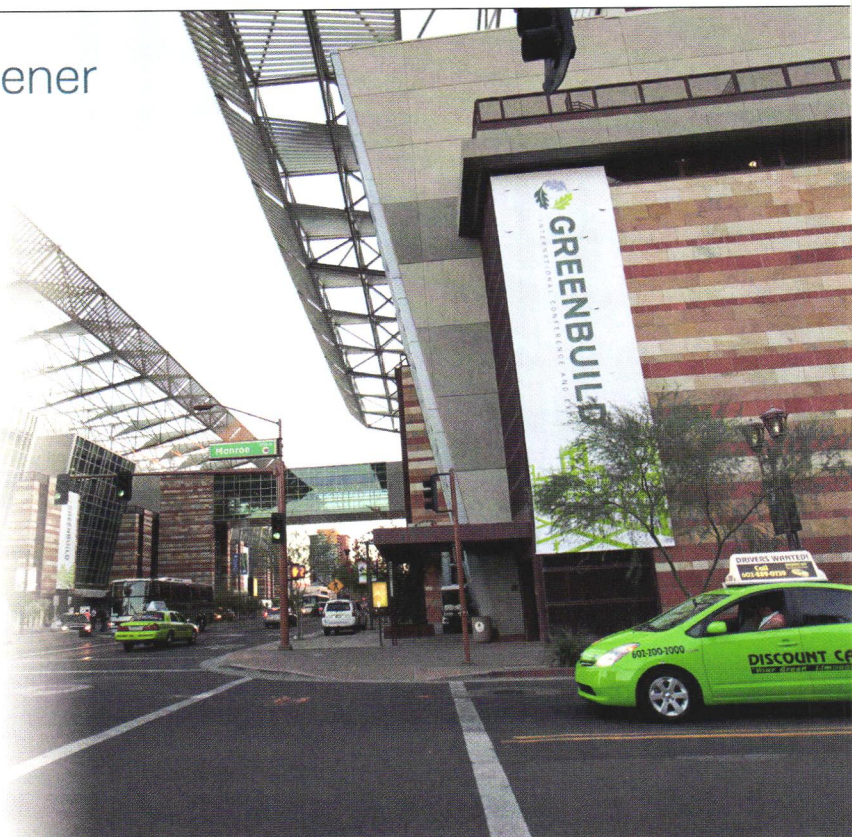
Conference attendees and guests to the IIDEX Web site can still cast their vote for the People’s Choice award, powered by the Product Wars software, designed by Designer Pages. Users can cast their votes for their favorite new products at www.iidexneocon.com/2010.—SS

Where the Grass is Always Greener

More than 40,000 attendees expected to comb the Greenbuild Expo floor in 2010

With ever increasing regulations on sustainable design processes and a growing population of eco-conscious clients, we quickly are becoming a green generation. In fact, an estimated 40,000 architects, designers, building professionals, and specifiers are expected this November at the annual Greenbuild International Conference and Expo, being held November 17-19 at McCormick Place West in Chicago. Hosted by the USGBC, the conference is the largest event in the world dedicated to green building.

This year the event will center on the theme of “Generation Green: Redefining Our Future,” showcasing how it is everyone’s responsibility, regardless of demographics and geography, to commit to finding solutions to today’s environmental and economic challenges. As part of the initiative, Greenbuild is featuring a “YOU are Generation Green” video blog at greenbuildexpo.org/GenGreen, where users can upload a 30-second video that depicts how they are redefining the future by building a more economically and environmentally prosperous



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Now there's a furniture collection that's a perfect fit for everybody, including the 127 million Americans who are obese.* Their needs for comfort, support, and dignity are enough to make it standard practice for healthcare facilities to specify 10%-20% of their seating for the overweight as integral to the overall patient experience. And the Arissa® Lounge Collection provides just what they need—current styles that emphasize the similarities between people rather than the differences. So everyone can sit together comfortably. Learn more by downloading our white paper *Seating With Dignity* at kihealthcare.com



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industry

world. Learn more by watching a video on Generation Green at www.contractdesign.com/greenbuild2010.

"Greenbuild 2010 will be an experience from which all attendees will gain a deeper understanding of the green building movement and how each of us, every day, through small steps and large, are proud, devoted members of the most diverse and defining movement within a generation," says Kimberly Lewis, vice president of conferences and events, USGBC. "As with each year, Greenbuild programming will be a robust grouping of the latest advances within the industry, equipping attendees with the tools and education needed to further advance the mission, open doors in their careers, and meet the foremost experts within the field."

Biblical Proportions

Design competition and display pays tribute to ancient temporary structures

New York recently experienced a blast from the past when an ancient village of sukkahs—ancient temporary "booths" traditionally built for use during the Jewish holiday of Sukkot—was erected in Union Square. The exhibit on September 19 and 20 showcased the 12 finalists of the 2010 Sukkah City competition, an international design contest that invited entrants to develop new methods of material practice to reinvent traditional design for use in a contemporary urban site and give new significance and bring about a new appreciation for this biblical tradition.



Fractured Bubble (above) by Henry Grossman and Babak Bryan was the winner of the 2010 Sukkah City competition (photo by Nephi Niven).

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Panoramic view of the 2010 Sukkah City competition in Union Square in New York (photo by Nephi Niven).

The sukkah was first erected as a religious function to celebrate the sacrifices Israelites made during their Exodus from Egypt. In present times, sukkahs are recreated each fall to welcome the changing of the seasons and appreciate the simple comforts of life through the theme of hospitality where all races, faiths, and ethnicities can convene.

More than 600 designs from 43 countries were entered and narrowed down to the set of finalists by a panel of design professionals, which included Michael Arad, designer of the National September 11 Memorial,

and Rick Bell, executive director of the AIA New York Chapter. Design entries experimented with a variety of materials, including plywood, twine, marsh grass, logs, and glass.

The ultimate winner, "Fractured Bubble"—which featured a design of plywood, twine, and marsh grass by Henry Grossman and Babak Bryan—was selected by a popular online vote at www.nymag.com/sukkahcity and named the People's Choice Sukkah of New York City. "Fractured Bubble" will be viewable at the New York City Center for



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industry

Architecture through mid-October. All 12 of the finalists' structures will be auctioned off by Housing Works to support homelessness initiatives in New York.

The Sukkah City project was started by Roger Bennett and Joshua Foer and is supported by Reboot, the Union Square Partnership, and Department of Parks and Recreation. Plans for the 2011 Sukkah City are already underway and organizers hope to expand the competition to multiple global cities. Communities interested in participating should send an e-mail to sukkahcity@gmail.com.—SS, with TA



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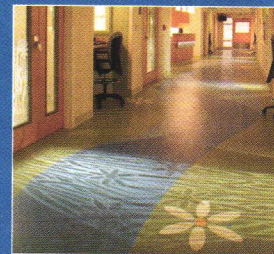
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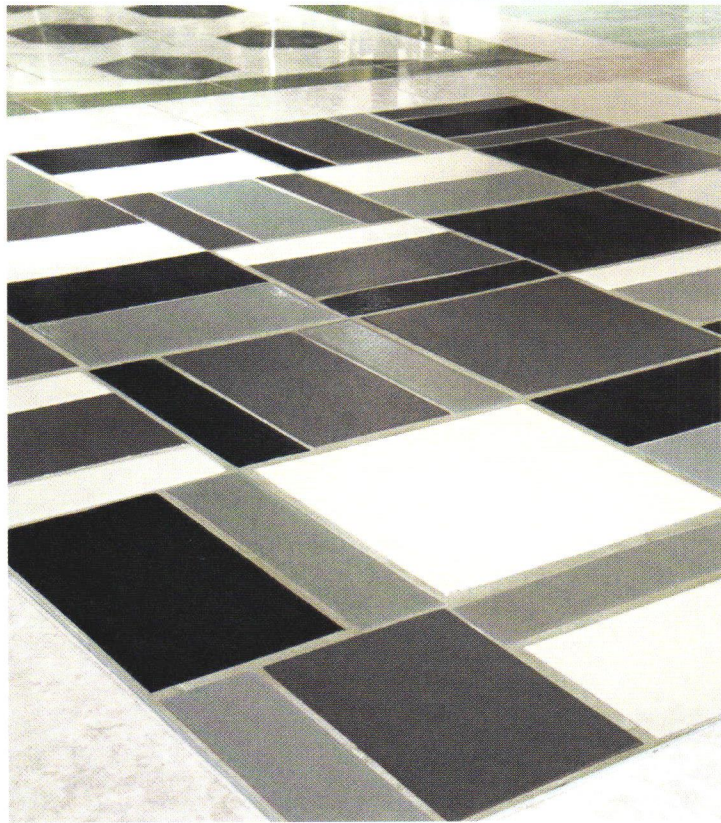
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www.urbanarchaeology.com

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Blu Dot

Lounge, rather hang, in comfort with the Toro Lounge from Blu Dot. This sturdy yet stylish saddle leather sling offers two unique color schemes: day (natural leather sling with white-stained, solid beech frame) or night (black-tanned leather sling with black-stained, solid beech frame). www.bludot.com

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Soft angles take center stage in the practical and stylish Arabella armchair. Rather than creating a chair that forces the sitter to conform to its shape, this chair does just the opposite by molding to the shape of the sitter. Designer Carlo Giorgetti's inspiration was the corset, a concept reflected by the materials used in the chair's construction.

www.giorgetti-spa.it

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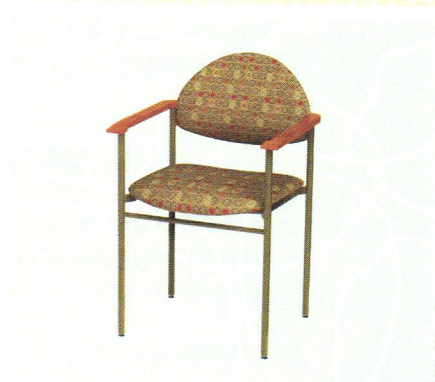
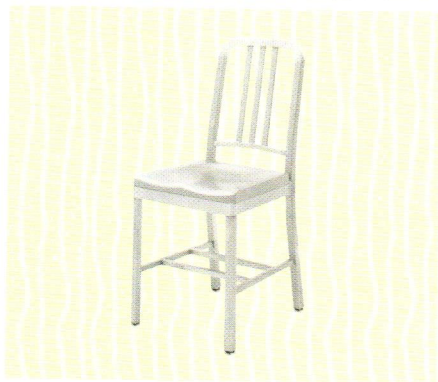
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resources

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The romance and mystery of the exotic Far East silk trade lives within this collection of luxurious colors, patterns, and textures. Exotic Arabian Nights-Oasis, which reflects the extravagance of desert princes, is made from 100-percent, solution-dyed acrylic, and is fade-, water-, and mildew-resistant.

www.giatielements.com

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DESIRON

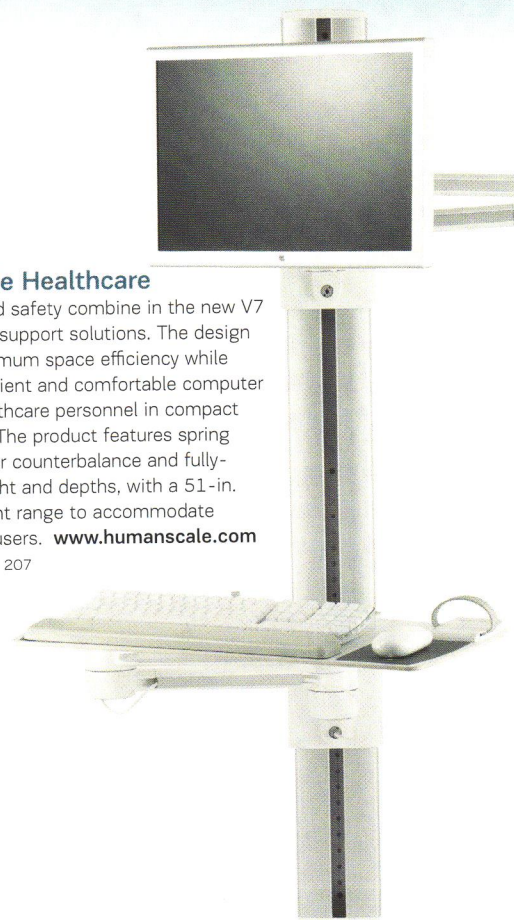
Frank Cafaro, president and creative director of DESIRON, designed the new Cooper Collection without sparing any detail. All pieces are constructed out of solid walnut, oiled bronze, antique glass, and stitched leather. Inspired by vintage American design, the line includes a chair, desk, cabinet, and mirror.

www.desiron.com Reader Service No. 208

Humanscale Healthcare

Ergonomics and safety combine in the new V7 line of monitor support solutions. The design allows for maximum space efficiency while offering convenient and comfortable computer access for healthcare personnel in compact environments. The product features spring mechanisms for counterbalance and fully-adjustable height and depths, with a 51-in. total adjustment range to accommodate 99 percent of users. www.humanscale.com

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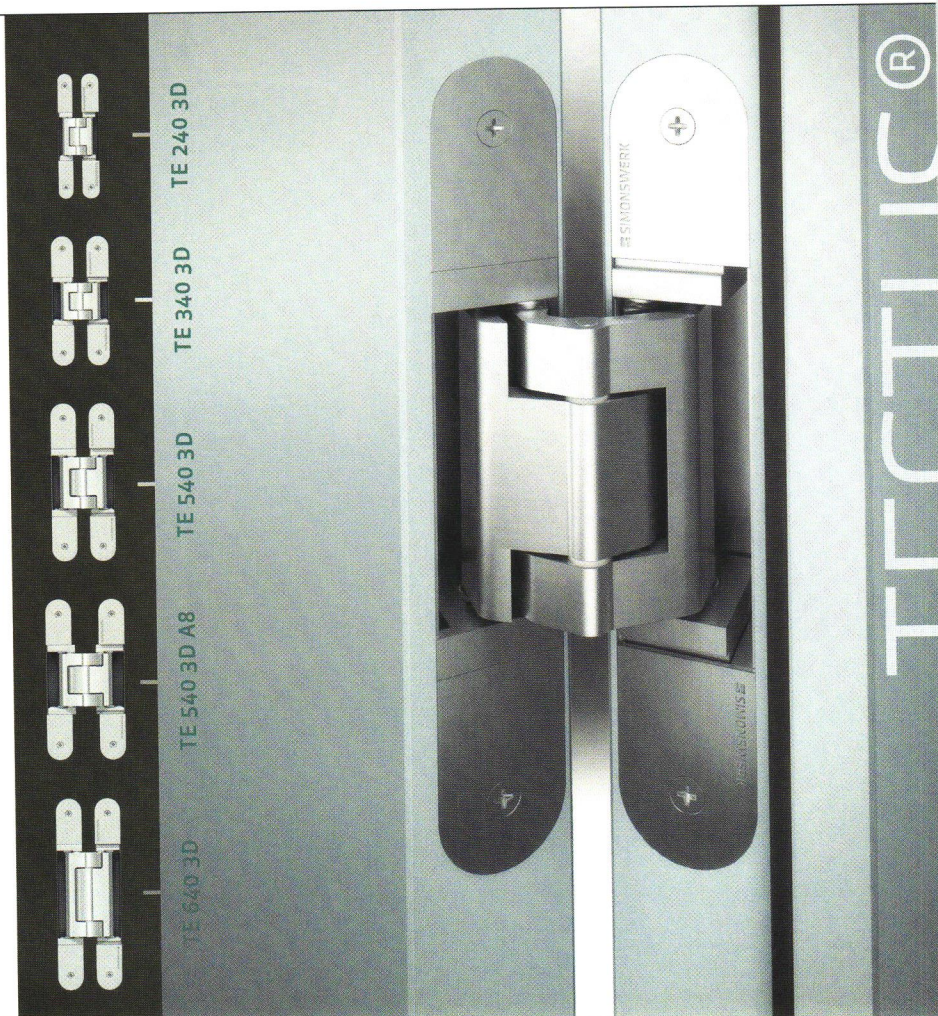
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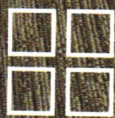
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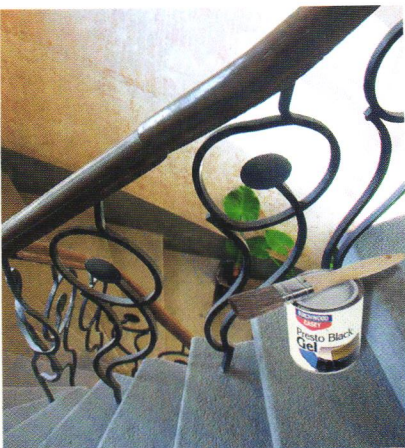
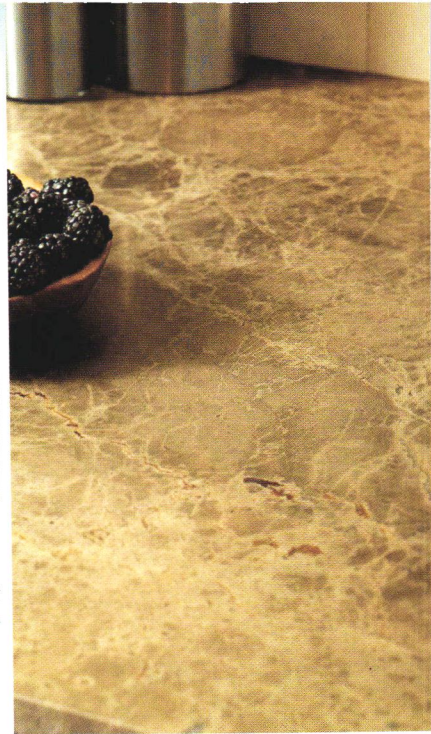
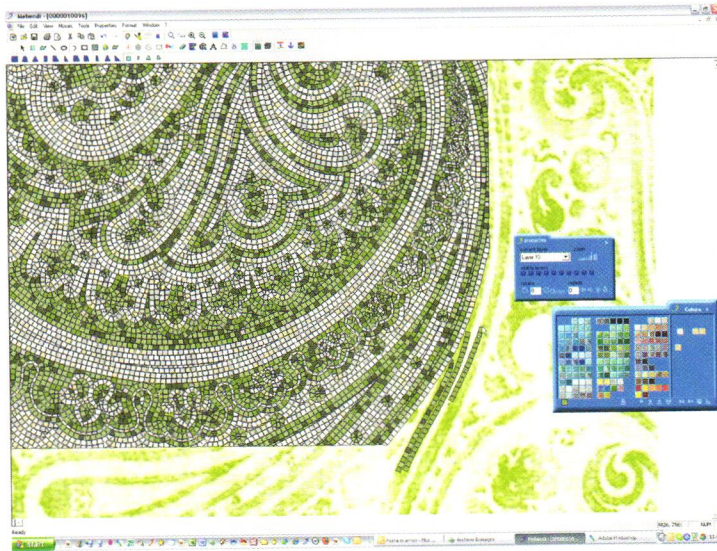
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www.trendgroup-usa.com

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Birchwood Casey

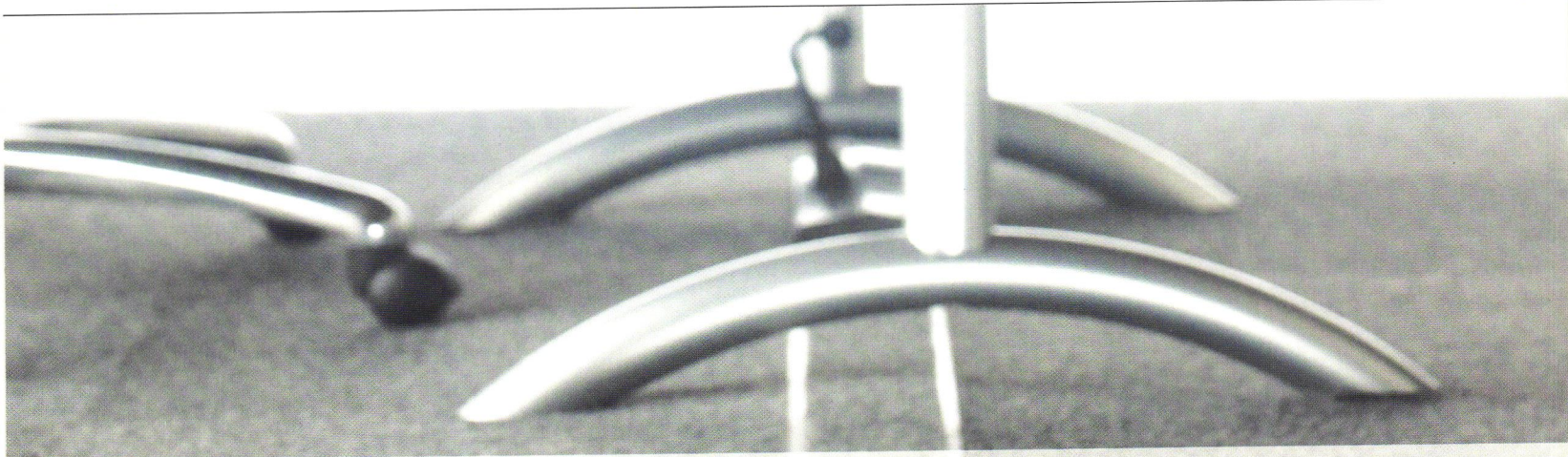
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Charles Luck

Elements, a collection of exquisite natural countertops, consists of 13 unique and durable stone selections that are not only beautiful but also rich in history. The collection includes marble, limestone, onyx, and granite, which bring a feeling luxury and decadence into the space. All the countertops are available in a variety of finishes.

www.charlesluck.com Reader Service No. 211



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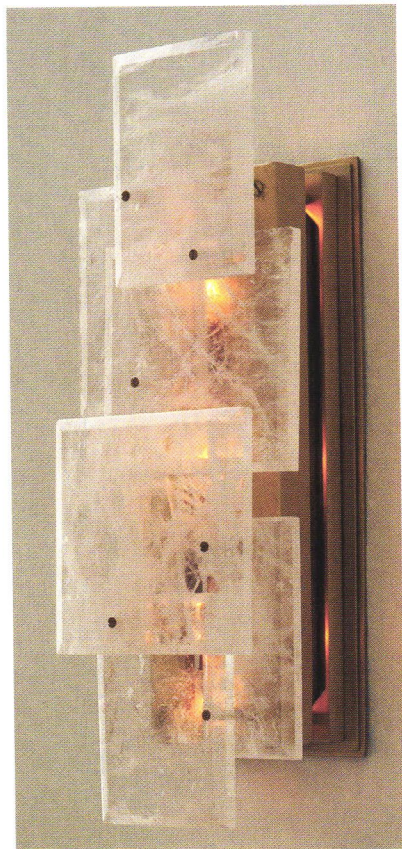


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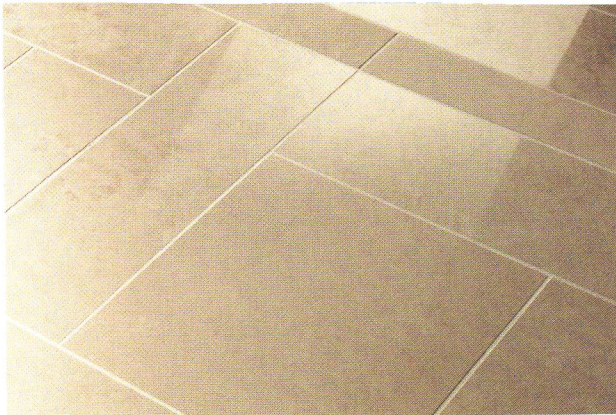
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Pagani Studio

Brand new this September to Pagani's line of high-end fixtures is Estérel, a lighting collection that features an old-world aesthetic with modern flair. Each artistically placed, quartz tile gleams with beauty as light reveals the crystal's unique, natural patterns. The bronze finish completes the look on two chandelier, ceiling, and sconce models.

www.paganistudio.com Reader Service No. 213



Crossville

Crossville enhances its popular Empire Porcelain Stone line, which evokes the grandeur of 19th-century France with natural marble. Empire now offers 20-percent SCS-certified recycled content, an updated color palette, and a choice of polished or unpolished finishes.

www.crossvilleinc.com Reader Service No. 212



GRAFF

Solar showcases the simplicity of right-angles, drawing its unique design from Olympic diving boards. Multiple finishes include architectural black, polished chrome, and steellnox. Multiple models are available. www.graff-faucets.com

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what's next

Gary Lee Studios once again collaborates with HALCON to achieve award-winning results

By Danine Alati

In its second collaboration with HALCON, Gary Lee Studios has designed PROXIMUS, the Best of NeoCon® Gold award-winning casegoods line that shifts the concept of how a workwall really works. Peter Conway, president of HALCON, says he charged designers David Grout and Donna Corbat with reexamining all aspects of the office. "We wanted to look at everything starting with the fundamentals—such as how drawers work—and build on that to evaluate how an entire office suite functions," he says. "We code named the product offering 'Next' as in the next generation of office furniture."


Designers looked at all the casegoods offerings on the market as being very similar. "Visually and functionally it all looked the same," Grout says. "So we considered: 'What if the workwall is actually a wall?' And we decided to bring everything above the work surface to be eye level." Although files and storage traditionally hidden below the work surface are relocated to eye level for easy visual and physical access, sliding panels can hide or expose these elements. When closed, the wall offers a clean aesthetic, and when open, it allows for easy access to files and technology. PROXIMUS means "next" in Latin, and Conway offers, "Even better, it means 'next' as in the sense of being 'next to' or 'in the proximity of,' and that is how our end users relate to the product."

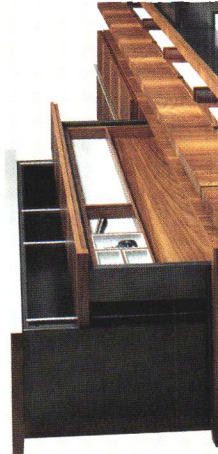
The relationship between the worker and workspace informed the product design, which is a layering of components from the ground up, beginning with a backdrop and 9-ft. worksurface module, then building up with shelves

and adding a box at the front and top. Or it can be scaled down to accommodate varying levels within the corporate hierarchy and differing individual work styles—from the stacker to the filer, the solo worker to the collaborative group—and it is fully customizable.

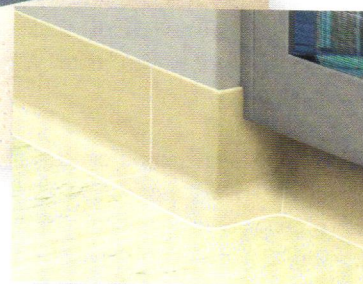
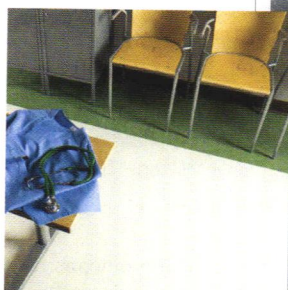
"We wanted to give the end user options. Everyone tries to multitask, and when there's too much going on they get nothing done. So the large sliding wall allows users to close off the overstimulation," Corbat says. Grout adds, "We liked the idea of large panel doors—the large format is more dynamic."

The designers also sought a millwork feel that would enhance the dynamic aesthetic. "We wanted an interesting palette of finishes and materials," Corbat notes. "We left the sap wood in the veneer to create a bold statement. Many manufacturers offer walnut, oak, and cherry; we wanted to push it so we added a lot of great stains to create a new offering of what veneer can be."

The designers feel that their end design of PROXIMUS remained true to their original intent. And they added details to really make an impact, as in the desk runoff, leg of the freestanding table, self-closing drawers, and white felt file hangers. "Beautiful aesthetics combined with better function means real value for the end user," says Conway, "and that is what the design community wants to provide their clients."  Reader Service No. 200



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a new conversation

Coalesse has something to talk about with the SW_1 conference furniture collection

By Jennifer Busch



Several years ago, the legacy Steelcase Design Partnership companies Metro, Brayton, and Vecta merged to form Coalesse, a seemingly uneasy partnership that defied exact explanation given the broad differences in product lines, but promised to address the segment of the market where work and life intersect along blurry lines. And despite each company's tradition for excellent design, it was clear that Coalesse needed something big of its "own" to define the brand. This past NeoCon®, it delivered on that promise with the introduction of the SW_1 Collection of conference furniture, designed by Scott Wilson of Chicago-based MINIMAL.

Wilson, an alum of design-driven companies like IDEO and Nike, and tech-driven companies like Motorola, had never designed office furniture before, but his career on the periphery of designing for the workplace provided just enough insight and just enough inexperience to give him an informed yet open-minded perspective on the assignment. Armed with a fresh eye, some Coalesse market research on the evolution of meetings in the workplace, and his own observations about what makes meetings productive (or not), Wilson flopped the relationship between the typical conference furniture pieces—tables and chairs—and thus changed their attitude from formal and hierarchical to casual, egalitarian, and collaborative. "Today there is a lot of pressure on people to deliver innovation," notes Wilson. "We have to put them in a comfortable mind-set."

Robert Arko, vice president and creative director of Coalesse, explains that from the outset, "We knew the collection would include some kind of a hybrid between a lounge chair and a conference chair, and we knew a table would be involved." Beyond that, Arko trusted Wilson's insights and ideas on exactly how those pieces would manifest themselves. "There is nothing more generic than a conference room, and we needed to move away from generic," he says. "The collaboration segment is where

people come together for meetings that are more strategic, more about knowledge creation. SW_1 delivers a very relevant solution. We subtly returned the roles of the pieces so that the furniture is quite novel in the behavior it supports. It is meaningfully related to user needs."

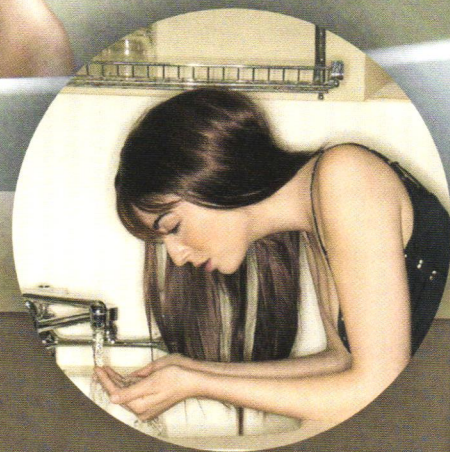
Technically, SW_1 is a low conference setting that represents a live/work alternative to the generic conference room. The collection consists of a work/lounge chair in medium- and high-back versions, a conventional-height conference chair available on glides or casters, a low conference table in multiple sizes, and a conventional-height conference table in varying lengths. A tablet accessory is available for the work/lounge chair, and Power Pod, a design-conscious, portable power source, addresses Coalesse's belief that a majority of meetings now take place in wireless environments that need only support power. The chairs in the collection are defined by a casual aesthetic that combines a mesh 3-D knit back for ergonomic support with an upholstered seat and frame. Different configurations, materials, and finishes give the user a broad range of applications. But, "The really important meetings are the creative ones, where all these connections start happening," says Wilson. "This collection is mostly about sitting back and being conversational."

According to Arko, Coalesse believes the future of the office is heavily weighted toward the kinds of collaborative and social spaces that SW_1 supports. "Converting that insight into a hypothesis is a particular kind of design work that is not fashion," he says. "It's design thinking at its finest. That conversion is where we want to be as a brand." ■ Reader Service No. 201





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cork and circumstances

Keeping pace with sustainable and alternative material trends, a series of products from Daniel Michalik showcases cork as the new ideal seating material


By Stacy Straczynski

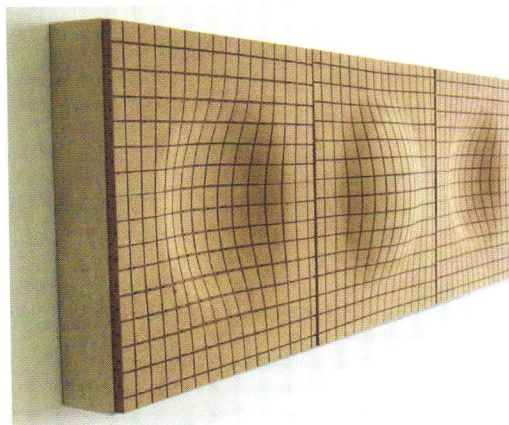
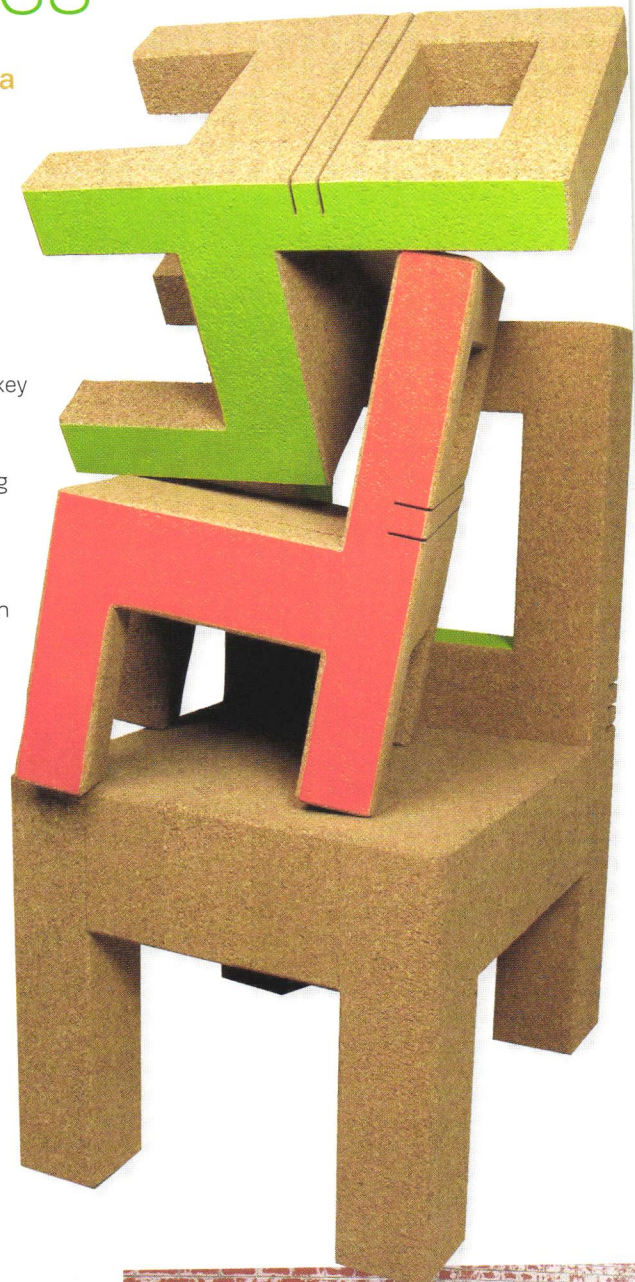
Curiosity may have killed the cat, but it certainly has done wonders for the designs of Daniel Michalik, a young, Brooklyn-based furniture designer. "Humans are naturally curious and seeing a material used in a new and non-traditional way naturally triggers inquisitiveness," says Michalik. It was this natural curiosity that led Michalik to his own key to success—cork.

While most picture the squishy, naturally occurring material as only suitable for stopping up wine bottles or as a wall-mounted tack board, Michalik sees cork as an ideal design solution. His unique collection of products—from chairs, to benches, to bowls—are composed entirely of cork. "I realized cork can take these shapes and forms that other materials can't. On top of that, it's natural and self-replenishing, so I wasn't dealing with the environmental problems that plastics and metals present."

Amazingly, cork is quite flexible and able to stretch and bend into a variety of shapes. To craft his designs, Michalik manipulates the cork into sheets (Sway Stool), blocks (Float Chair), and impressive spoon-like forms (Cortica Chaise Lounge and Minhoca Stool). Since all of his designs are composed of only cork, the products are safe for outdoor use and offer a welcoming, velvety texture to users.

As an added bonus to cork's organic sustainable qualities, Michalik's process allows him to utilize a majority of the base material across his product portfolio. "What's nice about it is there's not a lot of waste. I'm just taking one sheet or compressed granulated pieces and carving it all out. Other times what I do is I do start with a block and cut it into the right size and shape and glue it together," he explains.

Michalik holds an intense passion for finding the potential in underutilized, alternative materials. He believes that there is a need for designers to push their creativity with eco-healthy materials and get them to perform in different ways. "If we widen our scope in material choice, then we also widen our scope in form and design, manufacturing, and all those things that go along with it," he says. 



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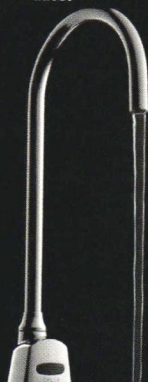
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net zero

Two global design firms issue a call to action and lead by example

Woods Bagot and Buro Happold develop a model that delivers on the promise of zero carbon and zero emissions for large-scale development projects

By Ross Donaldson, Woods Bagot

For most architectural design and consulting firms today, expertise in sustainability has become an essential element for success. Woods Bagot, like many of our competitors, trains our staff in LEED and BREAM requirements, and principles of sustainable design are integrated early into every project. We've won our share of "green" awards—and even achieved a number of "sustainability" firsts.

A year ago, it became clear to me that for Woods Bagot—and the rest of our industry—this incremental approach is radically inadequate. At the 2009 World Knowledge Forum in Seoul, I met Tom Burke, one of the world's leading environmental policy experts, who presented the problem of climate change in starkly simple terms: To avoid a dangerous climate change tipping point of a two-degree Celsius increase in the earth's temperature, we need a zero-carbon economy by 2050.

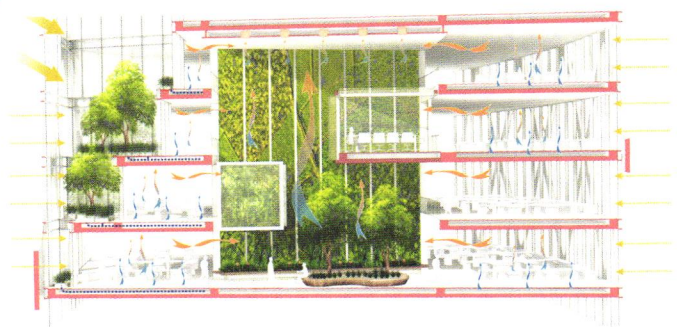
The implications of this fact are not insignificant and include, for instance, the end of the internal combustible engine in all vehicles. The reality is that climate change is not a linear proposition; because the build-up of carbon in the atmosphere is cumulative, we cannot leave action to the last minute. And it's not like our current economic crisis, which is stubborn but presumably will pass. With climate change, once we are there, we'll live with the consequences.

Buildings: One-Third of the Problem

The strategy for achieving zero carbon is roughly distributed as follows:

Buildings:	33%
Infrastructure:	33%
Energy generation:	33%

So, as architects and designers, we can make a major contribution to solving one-third of the climate change problem. In context of the magnitude of the issue, it could be argued that our industry currently makes little material contribution to such a task, even though we collectively have designed some exceptionally high-achieving sustainable structures. Our profession is disproportionately



With Zero-E, Woods Bagot utilizes "living systems" (above) that integrate building services and landscape systems, recycling water and cleaning air to achieve zero carbon and zero emissions.

responsible for what ultimately gets built across the world—and how it gets built. So it stands to reason that we also can significantly influence the outcome if we undertake such an effort.

Radical Transition: "Less Bad" to Good

To make a measurable contribution, I believe we need to dramatically alter the scale of our thinking. We must move from our current approach of doing "less bad" to doing good, from doing less damage to actually healing the environment.

Within our own company, we began to ask the question: how quickly can we create a model for zero emissions architecture—and what will it take for us to achieve that goal?

The Proposition: Zero-E

In partnership with global engineering consultancy Buro Happold, we invested in significant, proprietary research to create Zero-E, a model that delivers on the promise of zero carbon and zero emissions for large-scale development projects. Driven by the expertise of a multidisciplinary team, Zero-E is designed to go beyond reducing the negative impacts of new growth, to create buildings that reverse the damage to compromised ecological systems. Our model envisions off-the-grid infrastructure independence that creates more energy than it requires annually, releases cleaner air than it takes in, and processes its own waste to release beneficial output.



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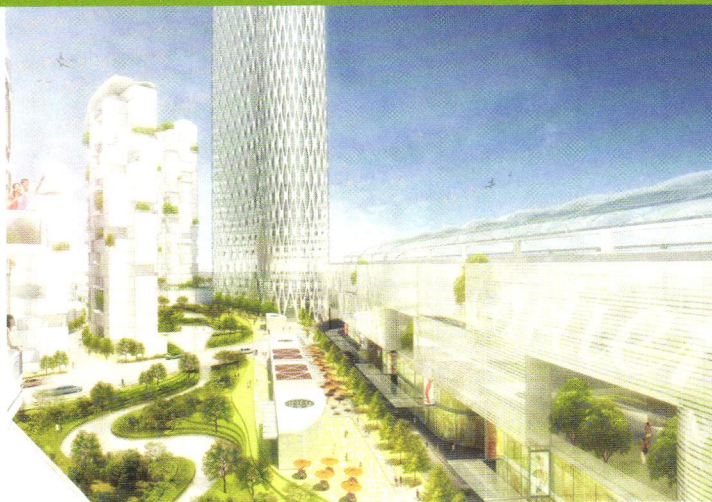
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Woods Bagot's Zero-E virtual prototype (above) is based on the development potential of an existing industrial site on the Yangtze River in Chongqing, China.

Together with Buro Happold, we developed advanced computational and parametric technologies that can evaluate many of a building's characteristics simultaneously at a conceptual level. For example, we can look at how a building sits on a site, its size and shape, what type of windows it has, and how each of these design ideas works with the others to reduce energy demand—all in real time. We carry out an integrated and holistic site infrastructure analysis that ensures that all waste products are

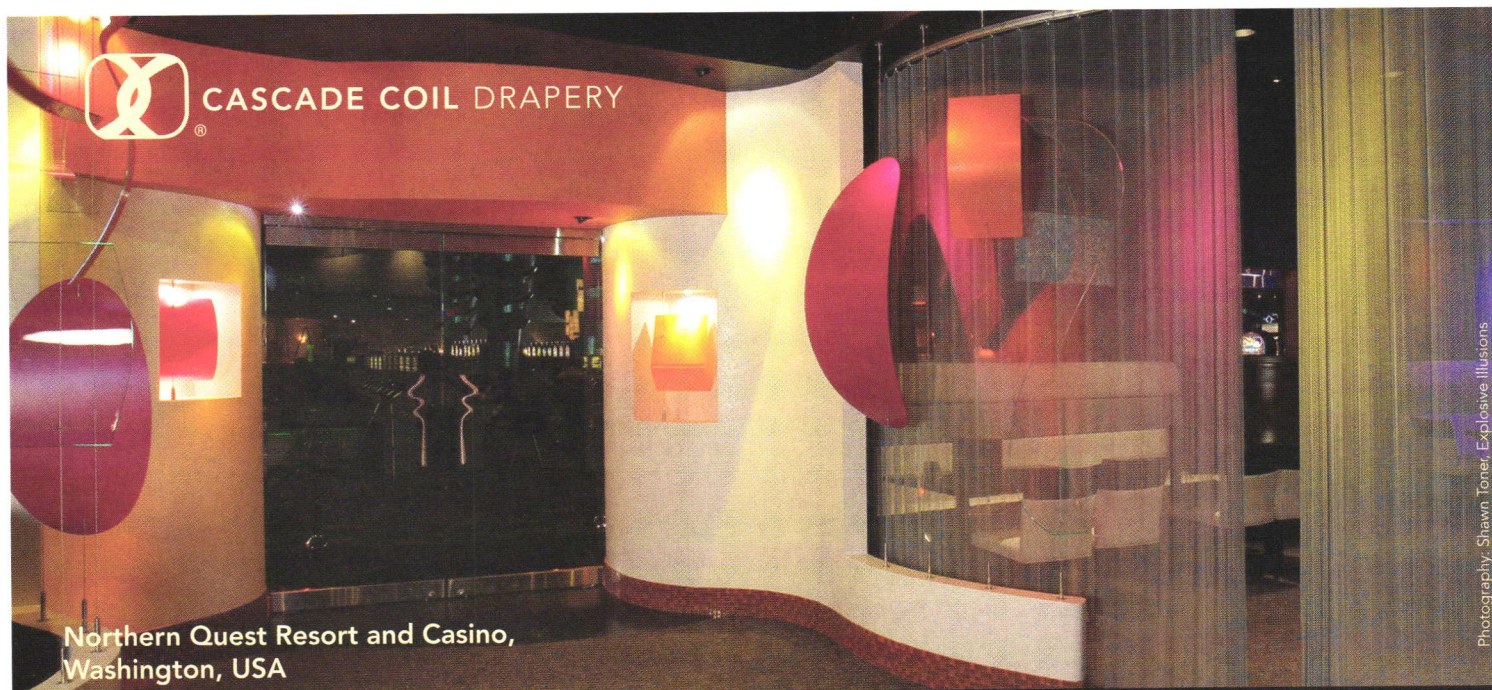
either reused or recycled, and then integrate renewable systems into the overall site master plan to achieve zero emissions.

As our virtual prototype, we examined the development potential of an existing industrial site on the Yangtze River in Chongqing, China. The study scheme proposes a 450,000-sq.-m. mixed-use development, featuring an 82-story office and hotel tower, which will continually monitor and react to internal and external climatic conditions for maximum performance. A holistic resource system integrates photovoltaics, solar thermal panels, absorption chillers, a biogas fuel cell, and an anaerobic waste digester into a closed-loop system that greatly improves the building's operational performance while minimizing resource consumption and waste production.

Our Collective Contribution

We are not alone in this pursuit—a fact we find to be more than encouraging. At its core, our dedication to this effort is driven by the belief that architects and designers are in a prime position to bring together the essential players for a truly integrated approach to addressing climate change in the built environment. Today, sustainable development needs more than rigorous analytical design. It requires open collaboration at the earliest stage, the highest shared goals, and the commitment that we all bring to our work.

For me, there's no doubt. It's time.



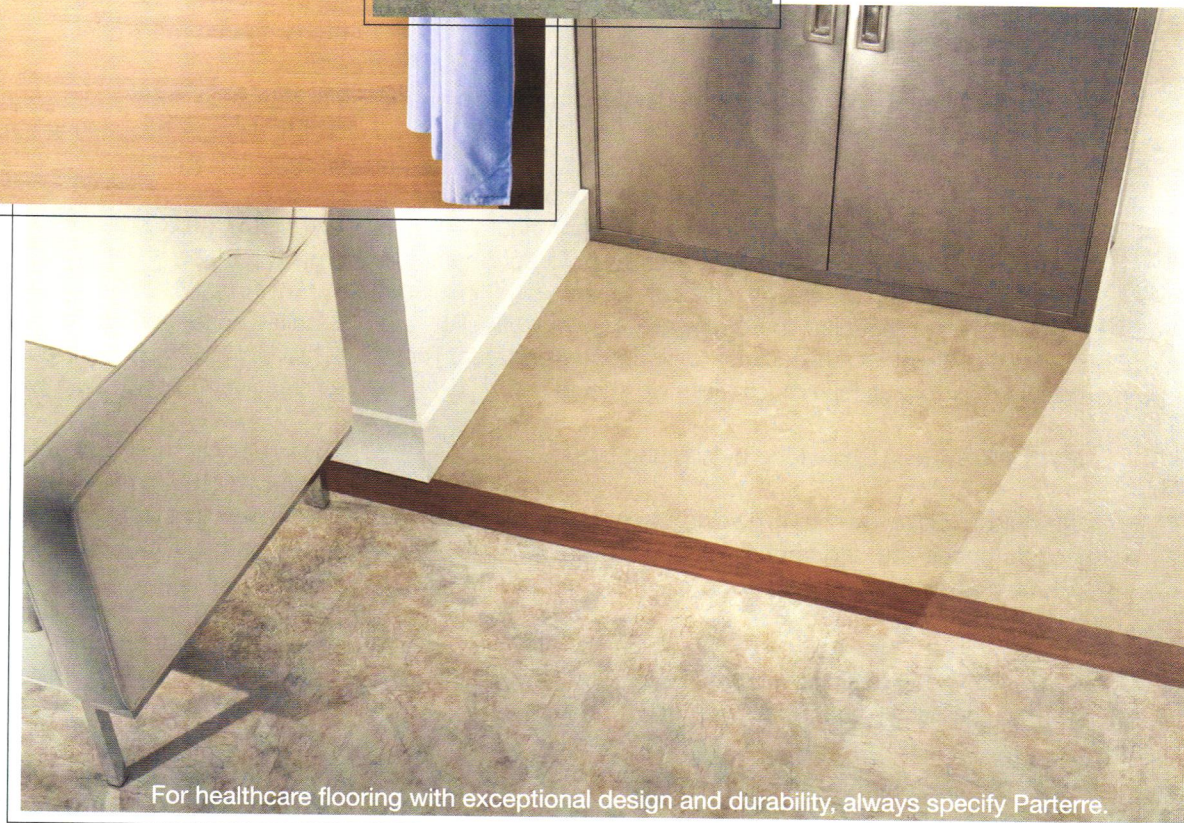
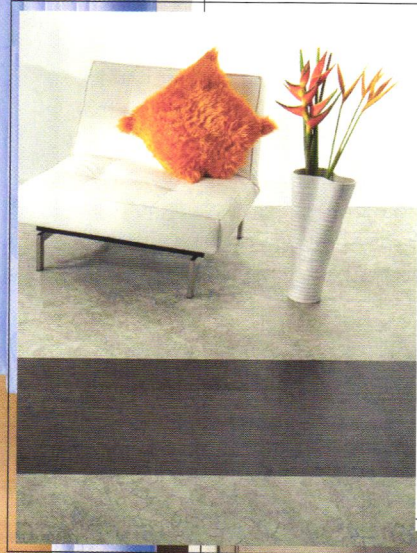
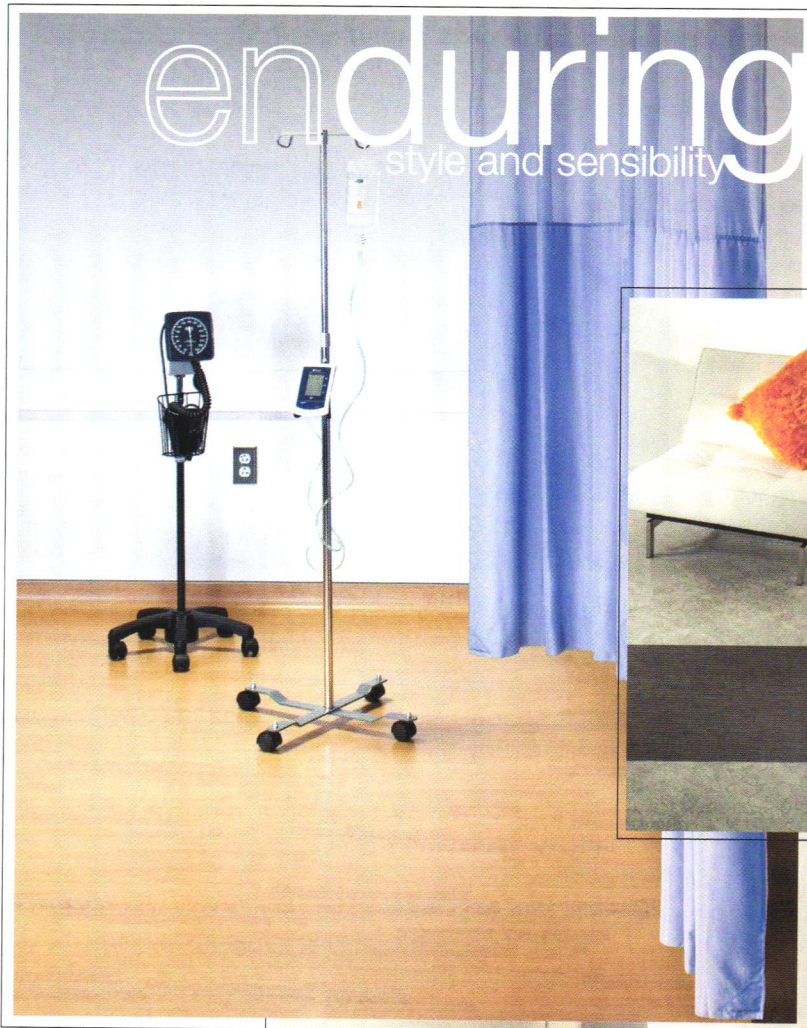
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HOK's Net Zero Co₂urt may be the first-generation Prius of zero emissions office buildings

By Bill Valentine, FAIA, HOK

In the early 1990s, Toyota assembled a special design team charged with developing an affordable “mean and green” vehicle that would have all the amenities of a modern car with the lowest emissions possible. By late 1997, the first-generation Prius hybrid car was available for sale in Japan.

Those first-generation Priuses were fuel-efficient but not perfect. But by proving that it was even possible to produce a hybrid car that people really liked, Toyota set in motion a critical chain of events that today is transforming the automotive industry. Reasonably priced, high-performing hybrids of all types are zooming into the mainstream. Looking ahead 10 years, we can imagine that new cars powered solely by fossil fuels will be in our rearview mirror.



The 170,735-sq.-ft Net Zero Co₂urt (left) is a new prototype for reasonably priced, readily constructible and marketable zero carbon emissions office buildings.

Mythbusters for Zero Emissions Design

Our Net Zero Co₂urt team found out that designing for carbon neutrality demands integrated, unflinching design and analysis, and that nothing is too important to be questioned or changed. Our science-based approach challenged the veracity of several long-held architectural beliefs:

Myth #1: All glass buildings are the future of low-energy and low-emissions design.

Although daylighting is the single-most important way to reduce electricity and carbon emissions, carbon neutral design requires a precise balance of light and heat. To determine the right combination of energy-efficient glazing and insulated wall panels, we modeled the daylighting savings offset by the energy penalty of increased floor-to-floor and glass area. These calculations told us how much glass we should use.

Myth #2: We can't go wrong by planting trees.

We quickly discovered that placing trees in the wrong places would impede the daylighting solution. The landscaping must preserve access to natural light and be completely integrated with the building design.

Myth #3: Photovoltaic panels are effective only in bright, sunny, warm climates like California's.

While our climate analysis showed that there are 150 to 180 cloudy days per year in St. Louis, there is more than enough sun to generate the required on-site solar power. We also learned

that solar panels are more efficient in cooler climates—heat is their enemy.

Myth #4: We can't design a zero emissions building to be higher than three stories.

We designed four floors. Admittedly, we needed to use the roof surface of the parking structure to house 17,000 sq. ft. of photovoltaic panels.

Myth #5: Zero emissions isn't possible for a conventional project budget.

Detailed cost estimates calculated the construction cost to be \$223 per sq. ft. Annual energy cost savings through energy efficiency and solar power will be \$185,000.

The payback for the investment to reach carbon neutrality compared to our baseline building would be 12 years if the rise in fuel costs outpaces general inflation by 4 percent a year. The payback would be less than 10 years today in the many other areas of the United States where electricity is more expensive. Policy changes supporting low-carbon and low-energy initiatives, including additional federal and state incentives for renewable energy, could bring zero emissions buildings much closer to our grasp. Readers who believe reaching carbon neutrality is important can help by encouraging their local politicians to support more incentives and tax breaks for investment in renewable energy.



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Net Zero Co₂urt is a four-story office building with two 300-ft.-long office bars oriented on an east-west axis. About 52,00 sq. ft. of photovoltaic panels are spread across the roofs of the office buildings and parking garage, as well as integrated into the south-facing shading devices (above). The entire surface of the southern façade (opposite), including photovoltaic panels integrated into the shading devices and solar thermal collectors used to heat water, serves a purpose. Cisterns collect rain water that is used to irrigate tenant food gardens.

With the U.S. Department of Energy reporting that buildings account for nearly 40 percent of our country's carbon emissions, we need to trigger a similar transformation in our built environment. Despite the fact that people are beginning to understand the dire environmental consequences of not reducing our carbon footprint, architects haven't begun designing mainstream, affordable, zero carbon buildings. The ones I've seen either have been too small to make a difference or too large and expensive to be relevant to our clients.

To better understand how we can put carbon neutral buildings within reach of our clients, a team led by HOK and energy and daylighting consultant The Weidt Group collaborated on the design of a Class A, zero emissions office building. Out of our 10-month effort emerged the 170,735-sq.-ft., Net Zero Co₂urt, which we believe is a new prototype for reasonably priced, readily constructible, and marketable zero carbon emissions office buildings.

Location, Location, Location

The team selected an urban site in midtown St. Louis, Mo., for our project. We chose this site because the city has a distinct four-season climate, electricity costs in Missouri are among the country's lowest, and more than 80 percent of the state's electricity is generated by coal-fired plants—so the power is cheap and dirty.

Carbon neutral designs always will be location-specific. But we believed that if we could create an affordable design on this challenging site, then we could duplicate our process in almost any location.



Form Follows Performance

Net Zero Co₂urt is a four-story office building with two 300-ft.-long office bars oriented on an east-west axis. The north and south facades feature optimum vision and daylight glazing that draws in light while maintaining a high-performance envelope. The east and west facades are essentially solid. The office bars are connected by two 60-ft.-long links that enclose an attractive courtyard. An adjacent two-level parking garage accommodates more than 400 cars.

Conserve, Then Generate

Generating energy is much more expensive than conserving it. We designed the building to be as energy efficient as possible before seeking to produce additional energy through on-site renewable sources. The design cuts the carbon emissions by 76 percent through energy efficiency, with minor additional first costs compared to a conventional LEED-certified office building. To get all the way to zero emissions, the design relies on 52,000 sq. ft. of photovoltaic panels spread across the roofs of the office bars and parking garage, as well as integrated into the south-facing shading devices. The solution includes 15,000 sq. ft. of solar thermal tubes on the southern facades.

Efficient HVAC System

With the architecture greatly reducing the HVAC loads, the team designed an ultra-efficient, in-slab, radiant heating and cooling system that is integrated with an underfloor air distribution system. As the radiant heating and cooling system provides temperature control, the air handling systems can be greatly downsized. Operable windows allow for seasonal natural ventilation. A raised floor offers flexibility for a multi-tenant layout.

Carbon Neutral Can't Be Just Any Size or Shape

This scheme emerged from careful studies in which the architects worked closely with the energy and daylighting analysts and conducted extensive climate studies to establish strict performance parameters. The team's mantra was, "model, measure, and manage."

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We created a model of a virtual building, measured its performance at every step, and managed team members' expectations until we designed a real building that works. Characteristics like the building massing, orientation, floor-to-floor height, window sizes, and quality of glass and landscaping all are optimized to ensure that the building can be illuminated without electricity during daylight hours.

Socially Significant and Inherently Beautiful

Architects can design affordable zero emissions commercial buildings now. Instead of designing whimsical structures with high-tech sustainable features tacked on, we need to create simpler, more humanistic buildings that fit into their neighborhoods while performing in a way our society so desperately needs. Our first-generation carbon neutral buildings will carry great social significance while being inherently beautiful.

Virtual Design Process

Except for two in-person project kickoff meetings, for which we purchased carbon offsets for air travel, the team avoided emissions by meeting virtually. We met for 15 intense design sessions — with many more smaller work sessions in-between — over a 10-month period ending in May 2010. Team members collaborated by using WebEx and HOK's Advanced Collaboration Rooms, which allowed us to use high-resolution videoconferencing while drawing on virtual flipcharts. ☐



The interior courtyard (above) features a green wall and small punched windows that bring exactly the right amount of light into the link connecting the two office bars. Trees are sized to preserve access to natural light.

Net Zero Co₂urt Project Team

HOK: Architecture, engineering, sustainable design, landscape architecture, project management, cost estimating, Ecotect modeling.

The Weidt Group: Energy and daylighting consultants. **Green Street Properties/Michael Clark:** Developer. **Tarlton Construction:** Construction cost estimating. **Kozeny-Wagner:** Construction cost estimating. **The Biomimicry Guild:** Biomimetic design.

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A powerful Web site can reach out dynamically, effectively, and entertainingly so the world can reach back

By Holly Richmond

What is it that makes a good Web site great? What captures people's attention? Most of all, what entices users to linger longer, learn more, and ultimately choose your firm to fulfill their design needs? Of course it isn't just one thing; it is many factors that synchronize at the precise moment to make future clients say "yes" rather than closing the virtual window, perhaps forever. To get to the heart of the matter (yes, emotions are just as involved as technology), we sought advice from three firms, all of which have won "Best Architecture Web site" awards from the prestigious Web Marketing Association.

To begin, let us again touch on the critical time component of searching the Internet. While clichés are so, well, cliché, in this case, what *they* say is true: "You only have one chance to make a first impression." Steven Yates, director of communications for New York-based Perkins Eastman, follows the four-second rule. "Research shows that within four seconds users can comprehend who you are from your home page," he explains. "Therefore, our first step is to make an impact that delivers an accurate impression of our firm, while intuiting what the user wants. Our goal then is to help them quickly find information, ultimately in an entertaining way."

The way in which the plethora of information on a home page efficiently syncs with users is through the strategic and aesthetically exacting utilization of both images and text. For design firms, stunning visuals rule, but it also is crucial to provide comprehensive information specific to the project from which the image was taken. "A great Web site doesn't just showcase a firm's projects, it demonstrates its depth as well," says Jennifer Parks, senior producer for Larsen, a Minneapolis-based design, branding, marketing, and interactive firm. She believes the type of technology a firm chooses to use on its Web site, such as drop-down menus versus a narrative layering of images and text, or HTML versus Flash, is a personal choice, though one that must be based on what its users prefer. "The visuals must work in harmony to create an emotional reaction to a project so that a potential client would say, 'I want to work there,' or 'I want to dine there.' The Web site as a holistic entity must provide the best, most concise information to help them make informed decisions," she concludes.

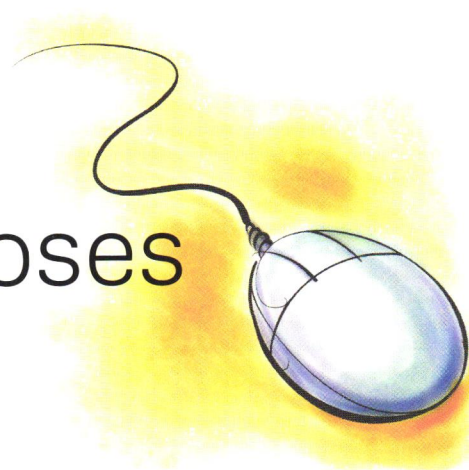
Tim Larsen, founder and president of Larsen, agrees with Parks, adding, "For architects, a Web site must be beautiful, easy to navigate, and showcase a contextual representation of the firm's work. Play up the company you keep; put the major projects people will recognize on your home page." However, beyond name or brand recognition, Larsen also

believes that the visuals and navigational interface must communicate a human feeling, engaging the user with the firm's identity. The Larsen design team helps architecture and design firms successfully meet this challenge by paying great attention to detail in a simple way (i.e. the crop of images, transitioning of graphics, or subtlety of a corporate logo).

Reid Durbin, Larsen's director of interactive development, is charged daily with helping Web site users seamlessly navigate, which includes being able to access a Web site from any device, as well as implementing a full custom content management system that allows design firms to constantly add and remove images and text from the Web site. "As users get into a site, the portfolio or projects page is where they spend the most time. The images speak volumes, and they must be able to be enlarged, cropped, and printed, and show CAD drawings where applicable. It is essential to anticipate your users' every need," Durbin remarks.

How do you, as a design firm, do this successfully? In two words: Web analytics. Do your research, know your user base, and do not be afraid to make changes, because in the Interactive environment things change quickly. Web sites for today's design firms should be contemplated weekly, if not daily, in order to craft a holistic perception—an identity—that matches what users and the firm's employees know to be true. Of course, this is constantly evolving, as more projects are completed. Michael Jones, public relations manager for WHR Architects based in Houston, states, "Our Web site is not an afterthought to our success as a firm; it is a priority. It is our 24-hour-a-day office; it's how the world reaches us, and we reach back." He and WHR principal Amy Lopez, IIDA, AAHID, also believe social media outlets play a part in the firm's success by utilizing multiple channels and multiple layers of information from Twitter to MySpace to Facebook. "These are also great tools for recruiting," Lopez says. "It tells potential team members who we are, our corporate culture, and how we thrive in today's tech savvy design world."

To build a successful online presence, design firms first must be willing to perceive their Web site as a work in progress; it cannot be stagnant and thus must not serve as an electronic brochure in the traditional way we think about delivering information. Users should notice changes often, which is something a brochure has never been able to offer. And, just because this is new media and the technological power is available, simplicity and consistency still reign supreme. Yates of Perkins Eastman concludes, "We do not get too mired in what is possible with technology. You don't have to show it all to show it well." ■





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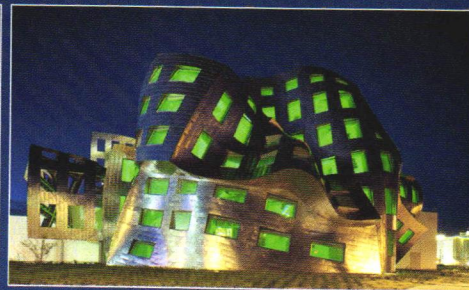
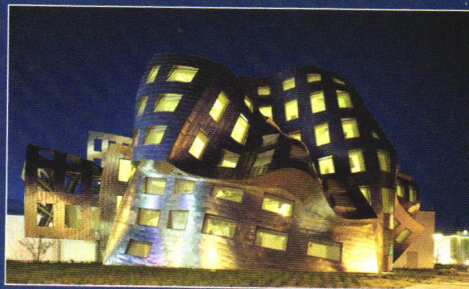
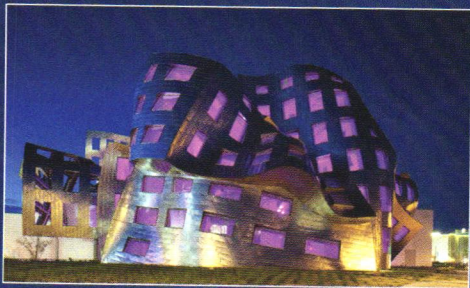
design

splashy and sustainable

Gehry Partners design a medical research facility
linked to a dramatic events space that enlivens
a barren site in Las Vegas

By Michael Webb • Photography by Matthew Carbone





Larry Ruvo, a Nevada entrepreneur who lost his father to Alzheimer's, formed an alliance with a major medical institution and founded the Cleveland Clinic Lou Ruvo Center for Brain Health. He then persuaded Frank Gehry, who had previously refused to build in Las Vegas, to design a facility that would create a sense of place and purpose. "I wanted to use his celebrity to help find a cure for a disease while generating a sense of excitement," says Ruvo.

The Center is located on the northern edge of downtown, just off Interstate 15. It's a bleak 61-acre site, bracketed by the windowless

hulk of a wholesale design center, cartoonish local government offices, and a future performing arts center and park. Gehry's modestly scaled structure holds its own, presenting four distinct but interrelated faces to wide boulevards and parking lots. It comprises a free-form events space contained within an irregular cluster of sculptural forms, clad in brushed stainless plates, with punched-out window and skylight openings. This

The clinic and offices are housed in four stories of stacked stucco cubes, and these are linked by a steel frame to the events space, which is clad in an exuberant cascade of steel plates, with small square openings. LED lighting turns the exterior into a jack-o'-lantern at night.

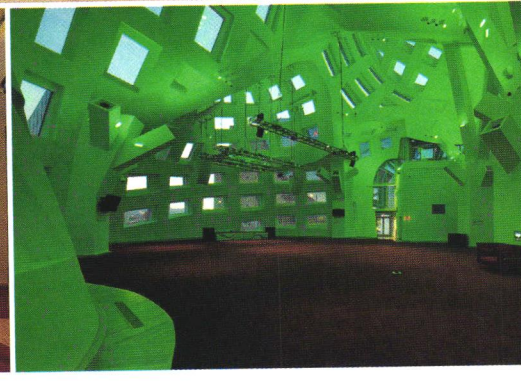
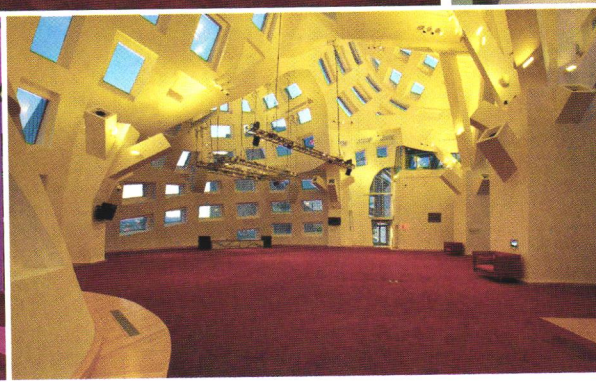
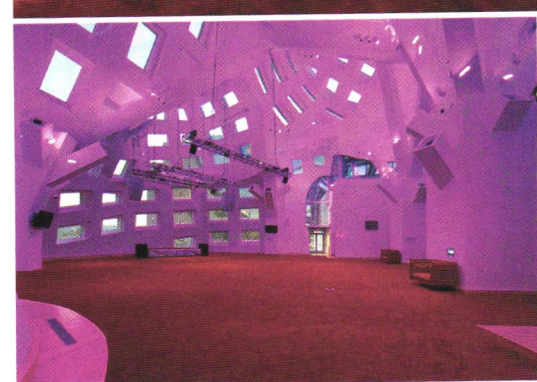




carapace swoops over a courtyard as a bowed trellis, and the expanded openings cast a pattern of dappled shade over the pavers. A supporting skeleton of exposed steel beams links the public facility to the offset white stucco blocks of treatment rooms, labs, and a fourth-floor office suite, all lit from expansive bay windows. Reception, a small library, and a café open off a breezeway, and the inner wall of the courtyard has panels of aqua, lemon, and red hues that provide a vivid contrast to the silver and white palette of the complex.

The Ruvo Center has a joyful exuberance and geometric invention that captures the spontaneity of the architects' sketches and models. As Gehry explains, on this site and for this mission, "It had to have a 'wow' factor—it couldn't be a quiet little building." And the "wow" is more than skin-deep. In commissioning the Experience Music Project in Seattle, Paul Allen invited Gehry to be "swoopy," but the excitement was all on the outside, relinquishing the interior to a conventional and claustrophobic set of exhibits. Here, inner volumes and exterior forms are wedded, and the

The soaring interior of the events space (left and bottom) sparkles with natural light, and the 199 openings can be screened or opened to vent hot air. Color enlivens the columns and stucco walls of the clinic (below and opposite) facing onto a courtyard that is shaded and enclosed by a steel pergola.







rational and intuitive wings of the building are linked like the two halves of the human brain—an apt image for this institution.

This is a rare instance of an architect exercising total control over a project, installing his own furniture and lighting, as well as selecting the art. “The important thing for me is that the building should work well for the people who use it,” says Gehry. “Lots of natural light, warm finishes, natural wood, and nice colors to make users feel comfortable.” There is no waiting area—patients proceed directly from reception to a consulting room—and the furnishings have a residential scale and character.


The star of the show is the interior of the events space, which is a true original, radically different in form and effect from anything that has come before. It evokes a spectral forest clearing, a soaring white

canopy of foliage, with 199 punched-out openings, partially supported on square trunks and angular branches. Two stylized trees are located inside the glass entry wall, which frames and reflects the complex structure over the courtyard. “I designed it as chapel for Larry’s father,” says Gehry. “The curves of the wall and the ceiling create an environment that is simultaneously uplifting and intimate.” The small openings pull in natural light and establish a visual link to the city. In contrast to the rigor and symmetry of Walt Disney Hall, this interior is liberated from programmatic constraints; it’s simply a joyful place in which to celebrate bar mitzvahs and weddings, raise funds, and party.

The Center is a reproach to the wasteful ways of Las Vegas, where scarce natural resources are squandered on golf courses, fountains, and blazing signage. Both blocks open up to the north, the roof of the clinic is white,



and the trellis deflects sunlight from a courtyard that is open to breezes from east and west. The small skylights and windows are triple glazed and can be shut off with motorized blinds. Building materials were sourced from the region: concrete from the city and structural steel and stainless-steel cladding from neighboring states. Only the lower 10 feet of the events space is cooled, air conditioning is automatically shut off when the buildings are not in use, and extensive use is made of LEDs. The landscaping makes the most of drought-resistant plantings.

Gehry has combined sustainability with a splashiness that will generate revenue and attention for medical research. He provides a functional flow of space and a humane working environment that relieves the emotional stress of patients and staff. The Center is a model for the city and the health industry, challenging everyone to aim higher. 

For a project source list, see page 92 or visit www.contractdesign.com.

A small library (above and opposite) opens off the breezeway. The top floor lounge has a residential character (left).



the art of healthcare design

Laguna Honda Hospital moves into its next century of service with an ambitious and standard-setting design by Stantec/Anshen+Allen

By Jennifer Thiele Busch
Photography by David Wakely



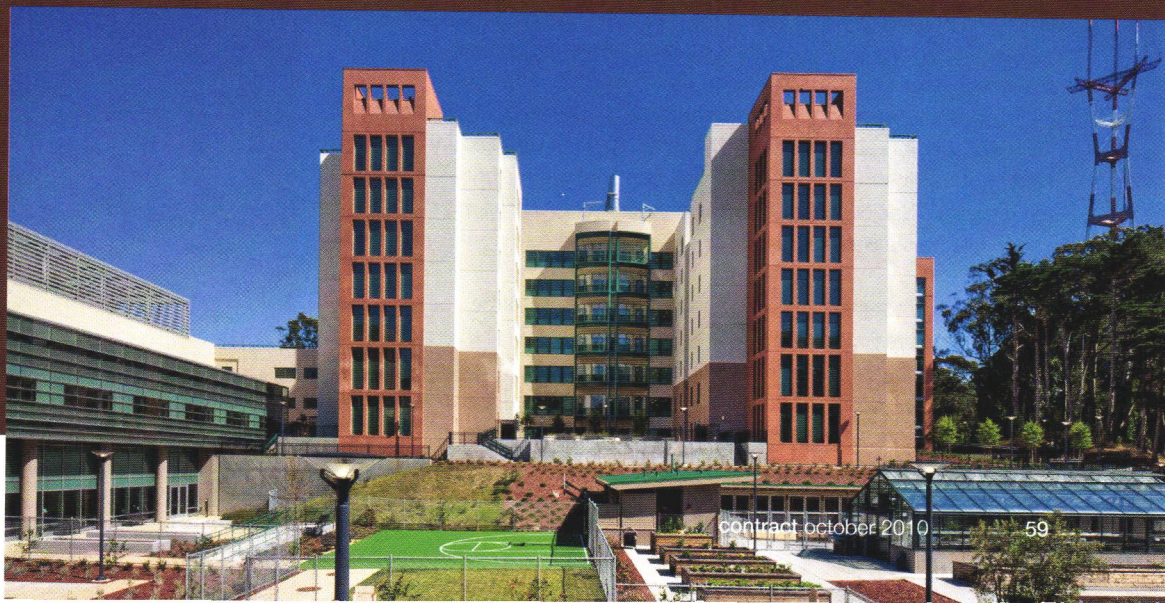
"When I am no longer even a memory, just a name, I hope my voice may perpetuate the great work of my life."

—From a rare recording of 70-year-old Florence Nightingale's voice, captured on Edison Paraffin Wax Cylinder on July 30, 1890.

Florence Nightingale's memory lived on in the generations of San Franciscans who have spent time at Laguna Honda Hospital, a skilled nursing center based on Nightingale's nursing philosophy that was built in 1866 to care for indigent Gold Rush pioneers and was finally replaced in 2010 by a state-of-the-art, acute care and rehabilitation facility designed by Anshen+Allen. Admittedly, the 30-person "Nightingale Wards" of the original facility have given way to a contemporary healthcare model that emphasizes patient privacy over communal care, but down to the last detail the new Laguna Honda represents Nightingale's most important legacy and the "great work" of her life: an ethos of humane, patient-focused care.

Laguna Honda's history—and particularly its 10-year march toward modernization and rebirth—is a long and complex story. Suffice it to say that in a way, the new facility is the tobacco industry's gift to the City of San Francisco. Dreadfully outdated by local seismic and federal patient privacy regulations, as well as the advance of time and technology, Laguna Honda had been continuously threatened with closure since 1984 and might well have been shut down had it not been for the determination of then-mayor (now California State Senator) Dianne Feinstein, who wanted Laguna Honda to remain a vital source of healthcare for the people of San Francisco, and City Attorney Louise Renne, who in 1998 allocated the Bay City's share of California's \$20 billion tobacco industry lawsuit settlement toward fixing Laguna Honda, which by then had become a pressing public health issue.

The residential towers at Laguna Honda Hospital (right) take their design inspiration from the historic architecture of the original Laguna Honda buildings, but contain a state-of-the-art skilled nursing facility. The towers are linked by a Pavilion building housing rehabilitation services, a service corridor, and the Esplanade (opposite), a long, wide corridor that serves as the "public street" of Laguna Honda. The extensive art program, mandated by the City of San Francisco for all public buildings, makes references to nature and history. In the entry lobby, a mosaic mural by artist Owen Smith (above) depicts the iconic Golden Gate Bridge.





It was a big problem that required a big design solution. In 1999 Anshen+Allen partnered with the office of Gordon Chong (now Stantec) to answer an RFP to design the new hospital. The \$784-million, 750-resident, LEED Silver-certified, skilled nursing facility finally and triumphantly celebrated its grand reopening on June 30, 2010.

Lawrence Funk, associate administrator of Laguna Honda Hospital, explains that the new Laguna Honda reflects the same values of patient-focused care upon which the original hospital was built, and that the ambitious mission for the new facility is to encourage rehabilitation and independent living while setting a national and international standard for the enhancement of the quality of life. Early descriptors for the design included the words innovative, technologically advanced, efficient, flexible, humane, natural—and importantly, accessible, given Laguna Honda's history of service to the less fortunate. Still today, a majority of residents are indigent. "Socioeconomic status did not cause us to limit our vision," says Funk. "It is a San Francisco value that we take care of those in need."

Adding to the designers' challenge was the need to fulfill the goals in a way that puts each resident at the center of his or her own care by creating an environment that emphasizes independence. "All residents can choose their own path," explains Mivic Hirose, executive director at Laguna Honda. "Laguna Honda used to be a place where people came to live the rest of their lives.





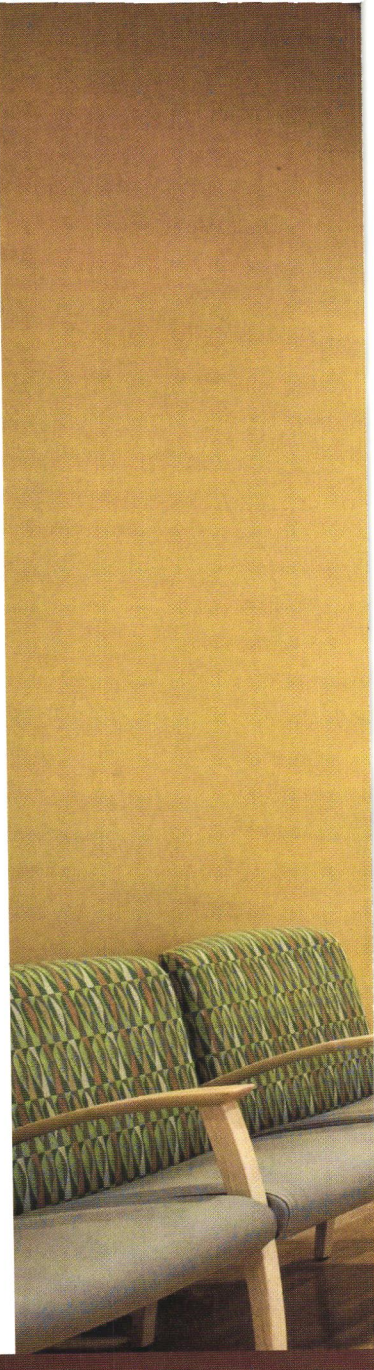
Amenities along the Esplanade include a multimedia library (opposite top), a natatorium for aquatherapy (opposite bottom), and an art studio (left). The handrail seen in the foreground of the view into the studio is actually an art installation by artist Cliff Garten. "That 400-ft.-long piece of sculpture had to meet each and every piece of unforgiving code," says Susan Pontious, public art program director for the San Francisco Arts Commission. But for the 70 percent of Laguna Honda's residents in wheelchairs who use the handrail to pull themselves along the corridor, it has become a highly interactive, tactile, and functional addition to the art program.

Today, it is a stepping stone, a place to reinvigorate them for the next step in their lives by promoting maximum physical and cognitive independence."

With an extensive program that includes everything from rehabilitation with hope of independent life to a continuum of care for the aged and infirm that emphasizes independence for as long as possible, the design team made "resident-focused care" its overarching goal. "We took it as a point of inspiration," says Anshen+Allen principal Jeff Logan. "The neighborhood concept we generated was inspired by that directive."

Floor plans, circulation paths, and amenities were all developed to approximate varying levels of domesticity and independent life, and the design solution began with the massing of the buildings nestled in the hills of the Laguna Honda site in the western part of the city. Each floor of the two, multistory residential towers (one five stories, one seven) contains distinct "households" of 15 residents each, combined in "neighborhoods" of four households (or 60 residents). At this most intimate level, residents enjoy private or semi-private rooms with shared bathrooms, household living rooms with flat-screen television, and core neighborhood centers with activity space, dining facilities, dedicated kitchens where fresh food is plated, and outdoor terraces.

Laguna Honda wholeheartedly embraces its site and the designers took great care to activate the outdoor spaces—the facility opens up to a valley complete with gardens, walking paths, a



greenhouse, wander garden, and basketball court. But each residential area also was given a terrace so residents “don’t have to leave their neighborhoods to go outdoors,” explains Anshen+Allen associate principal Sharon Woodworth. In addition, “we incorporated as much southern light into the design as possible,” she says, with three of the four living rooms in each neighborhood facing south and the fourth facing west. Logan notes that light and views create a real sense of place and are among the things he likes best about Laguna Honda. “Visual access to the landscape offers residents the same kind of lifestyle as anyone living in San Francisco,” he says.

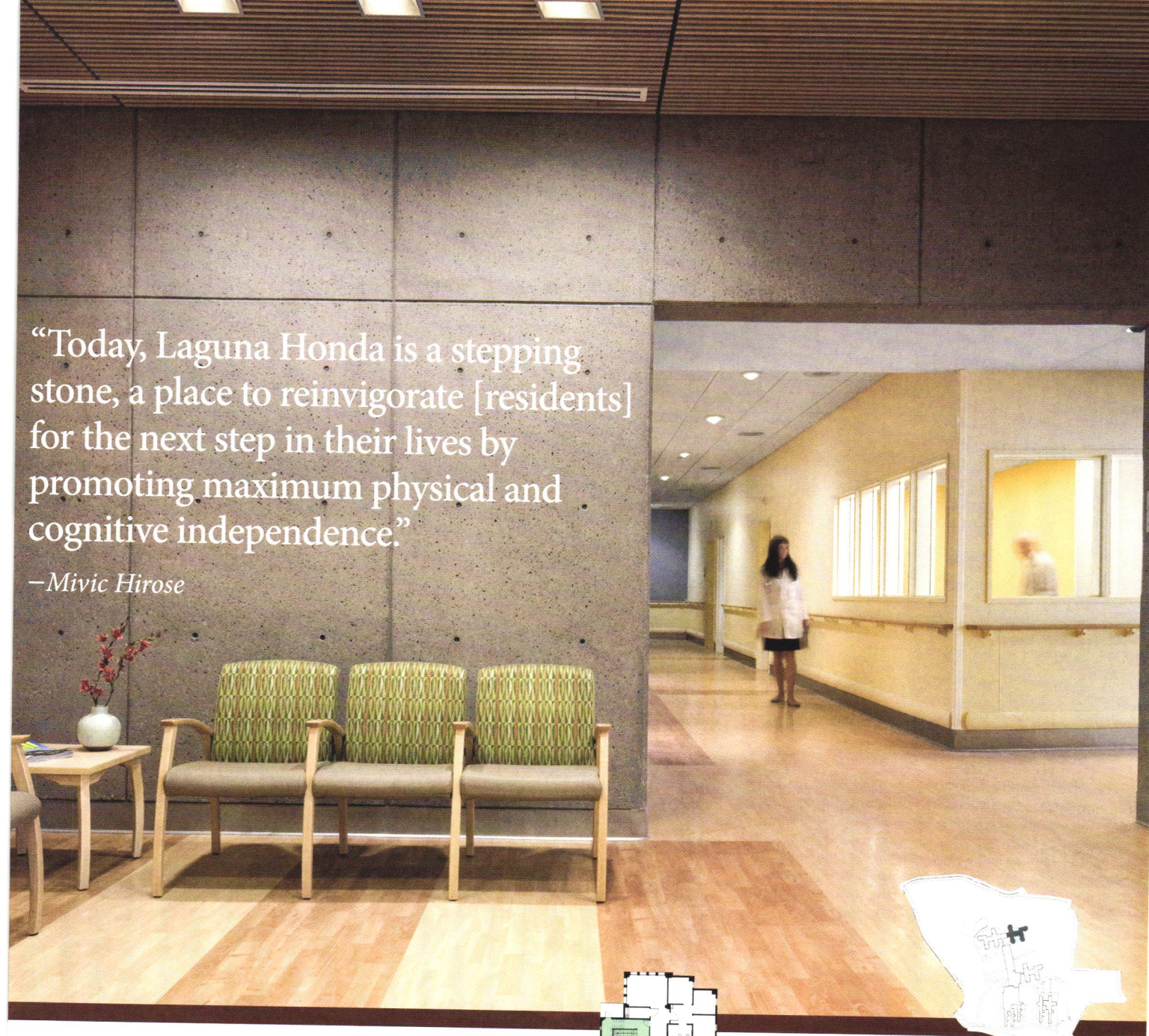
The towers are connected by a four-story link building or “Pavilion” that houses inpatient and outpatient rehabilitation services, as well as a café, art studio, multimedia library, community meeting room, barber and beauty shops, a tropical bird aviary, and a cafeteria with indoor and outdoor seating. These public amenities are located

along a broad indoor boulevard known as the Esplanade in a way that references the activity of a city street. On the exterior, “the design reflects these sensibilities,” notes Logan. “The architecture of the two towers has a domestic feel to it, while the Pavilion building is a more civic response.” Operationally, the link building also includes a transport floor that efficiently connects the two towers, but its far greater value is experiential; it adds much to the holistic quality of institutional life by encouraging exercise and mobility and drawing residents out of the isolation and into the social life of Laguna Honda.

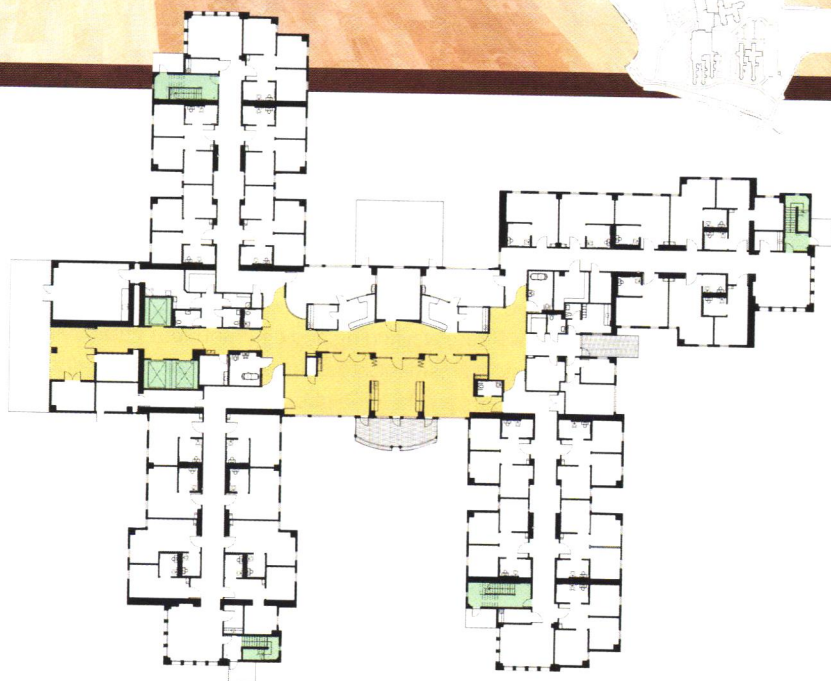
“It is also one of the places where the integration of art and architecture was really important,” says Logan. Since 1969, municipal ordinance in San Francisco has dictated that 2 percent of the construction costs for public projects be dedicated to art enrichment programs, which translated into \$3.9 million for Laguna Honda. “Wayfinding, passage of time, texture, personalization of space, interaction, engagement...

“Today, Laguna Honda is a stepping stone, a place to reinvigorate [residents] for the next step in their lives by promoting maximum physical and cognitive independence.”

—Mivic Hirose



Rehabilitation is a major focus at Laguna Honda, and its location in the link building, which essentially serves as the public face of the facility, makes it easily accessible to the public. The concrete-walled waiting area (above) is close to the entry. A living room in the rehab unit (opposite) features a terracotta landscape by artist Takenobu Igarashi. “Neighborhoods” and “households” are the center of residential life at Laguna Honda. Each of the floors in the two residential towers include intimately scaled households with private and semi-private rooms for 15 residents each, and four households combine to create neighborhoods of 60 residents each with shared dining and activities space (floor plan right).





The designers took great care to create connections to outdoor views and nature, so Laguna Honda residents could enjoy the same sense of place as any other San Franciscan. A meeting area long the Esplanade's main street (above right) and a typical household living room in the residential towers (right) offer generous views to open space. Households include groupings of private and semi-private rooms (above left), where each sleeping area has its own sliding door, furnishings, and window.

these are all things our program contributes in conjunction with the architecture," says Susan Pontious, public art program director for the San Francisco Arts Commission.

Each residential floor was assigned to a selected artist who in turn created an art program that helps facilitate wayfinding and differentiate between households, making it easy for residents to understand their whereabouts as they leave and return to their neighborhoods and households. In public spaces, such as the lobby and Esplanade, the art programs took on more historic or inspirational tones, as in a series of Louis DeSoto tapestries depicting the history of Laguna Honda, a mosaic mural of the Golden Gate Bridge by Owen Smith, and a 400-ft. handrail in the Esplanade by artist Cliff Garten. "The hospital handrail

is ubiquitous, but here it became a piece of art," says Woodworth. "It becomes a fanciful element that has beauty, texture, patina."

In total, Laguna Honda currently holds 110 commissioned pieces with 87 more planned for the collection. "I can't think of another facility that has art integrated to this degree," say Pontious. It's a facility of firsts in many ways, and for the design team a just reward for 10 years of diligent planning without ever losing sight of the needs of the patient. "Our goal was to do it once, and do it right," says Funk. This was the opportunity of a lifetime for the San Francisco area, and hopefully it will serve us for the next 90 years." ■

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best foot forward

Randy Brown Architects designs a dynamic new medical office for Omaha Foot & Ankle

By Danine Alati • Photography by Farshid Assassi

When Dr. Michael Cullen and his wife Michelle Legnza realized that their podiatry practice was outgrowing its Omaha office, the couple sought a new home that would accurately reflect their progressive office in a larger space and allow them to improve functionality and patient flow and add a retail component. Cullen and Legnza initially were attracted to Randy Brown Architects (RBA) because RBA's own office is housed in a modern, funky building. "It was easy for us to drive by and say we should start here," recalls Legnza. "Then we met with the RBA design team, and from the first minute it was like they were reading our minds."

Legnza and Cullen walked the designers through their previous office and had them observe day-to-day operations so they could understand how things should flow. Circulation was crucial, and RBA delineated a floor plan that is clear and logical. Patients come in one door to the south and exit through a door to the west; they never backtrack, and the checkout process is private and separate from the waiting area. Locating the retail component adjacent to the waiting area enables patients to shop while they wait for

their appointment. And situating the six patient rooms in a semicircle surrounding the lab was another logistical design decision. "We have made the office flow really easy on patients and staff," says Legnza, noting that the open lab area allows the doctors and assistants to have everything right at hand with materials they need never more than 10 steps away.

"Movement of people was a key component to our design," explains Randy Brown, FAIA, principal at RBA. "And we tried to make architectural elements out of functional elements of the space." For example, all doctors' offices have the door that separates the waiting area/public space from the patient rooms, but the RBA design team decided to emphasize this door, which they refer to as the "threshold." Brown says, "You always have that door, but no one ever thinks to celebrate it." The designers employed an oversized polycarbonate and stainless-steel pivoting door. A slot in the wall next to the door connects to the reception desk so staff can slip records from reception into a chart-holder pocket built into the wall outside the threshold; this simple design detail facilitates office functionality.



Randy Brown Architects transformed an empty shell of a space overlooking a golf course into the new Omaha Foot & Ankle offices. The designers employed a clean, modern aesthetic by using a simple palette of honest materials and turning functional elements into architectural statements, as with the reception desk (this photo) and the curved orange wall that separates the waiting room from the adjacent shoe store (opposite).

design

RBA knew the clients wanted a design that would reflect their forward thinking on patient care and technology. "We are a cutting-edge podiatry practice, and you take note of that when you walk through the door," Legnza says. "This space was a shell so we were able turn it into what ever we wanted. We particularly liked the 12-ft. ceilings, which help keep the open feel. Another perk is that we back up to a golf course. Our patient waiting room has a full wall of windows; patients are much happier watching live golf than TV."

The design team took this shell and delivered a clean, modern design with an honest use of materials and simple palette including wood and concrete. An orange accent color pops against the white walls and black floors. "It's a low-maintenance facility," Brown says. "We created a harder-edge architectural space by using graphics and color." The curved orange wall that delineates the shop from the waiting room makes the design that much more edgy, as do oversized X-rays used as an art feature throughout the space including on one full wall of the waiting room. And rather than creating small name plates to designate the patient rooms, RBA blew up the room number as an exaggerated graphic on each patient room door.

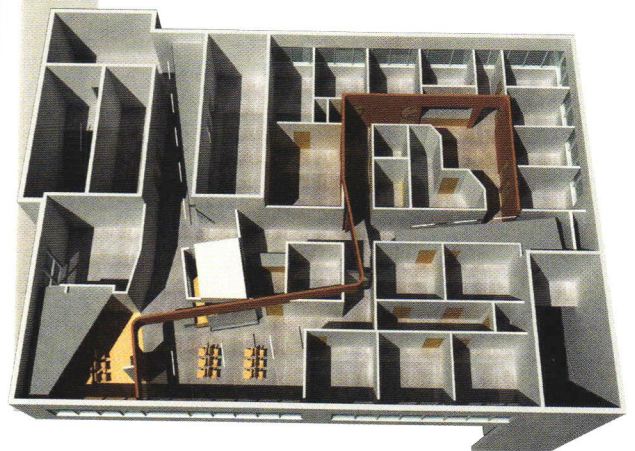
Legnza and Cullen are pleased that their new RBA-designed office will help propel their business into the future. As the owner of the shoe store, Legnza says, "Everything we did was a collaboration of functionality, style, flow, and comfort for patients and staff." She adds, "We built this with growth in mind and anticipate being here for a long time." With a practice known for delivering expert medical and surgical podiatry care through the application of new technology and techniques, Cullen and Legnza are now able to continue offering the highest level of care in a new office with an equally high level of design. ■

For a project source list, see page 92 or visit www.contractdesign.com.





The designers decided to celebrate the "threshold" that separates the waiting area from the patient rooms by using an oversized polycarbonate and stainless-steel pivoting door (above). A slot in the wall just next to the door connects to the reception desk so that staff can slip records into a pocket built into the wall (left). RBA made a design statement with bold graphics like the exaggerated numbers on patient room doors and X-rays blown up as artwork in the retail area and on a full wall of the waiting room (opposite).





harmonious healthy

Designed by PageSoutherlandPage, the new Chickasaw Nation Medical Facility provides state-of-the-art care to Native Americans in tune with their culture and the environment

By Jean Nayar
Photography by Art Gray



Universal healthcare remains a dream for a lot of people in this country, but for the Chickasaw Nation, a Native American tribe in Ada, Okla., it is in effect a reality. As an independent political entity within the United States, the Chickasaw Nation has its own constitution and legislative system, and one of the most significant commitments it has made to its people is full access to healthcare. Now, thanks to a new medical building designed by the Texas-based office of architecture firm PageSoutherlandPage, the community's health needs are also served in the state-of-the-art Chickasaw Nation Medical Center, a \$145-million, 358,000-sq.-ft. facility that provides top-notch care and also aligns with the Chickasaw people's culture and harmonizes with the environment, too.

"When we started this project, the tribe was considering either renovating its existing facility or building a new one on a gorgeous piece of land

that was inspiring and beautiful," says PageSoutherlandPage architect Larry Speck, FAIA, the lead designer of the project. Since the existing facility was an uninspired old structure at best, the architects were heartened by the decision to build a new one on the beautiful 230-acre plot of land, and they fully supported Governor Bill Anoatubby, the leader of the Chickasaw Nation, and the other members of the Chickasaw government in opting for that choice. As they began developing the project, the architects immersed themselves in the Chickasaw culture, and, as a result of what they had learned, they were able to expand the scope of the project somewhat to include some civic components, as well, including an atrium-like town center and other public spaces, a spacious dining hall and various outdoor areas landscaped with indigenous plantings that enrich the well-being of family members, visitors, staff, and patients alike.

A suspended ceiling made of ipe wood lends a cozy, rich feeling to the facility's social center (opposite). The art on the wall and display cases exhibit Chickasaw crafts. The faceted geometry of a typical Chickasaw necklace inspired the design of the car canopies, which are intended to serve as a welcoming beacons at three access points—the emergency, town center, and clinical areas of the building (above).

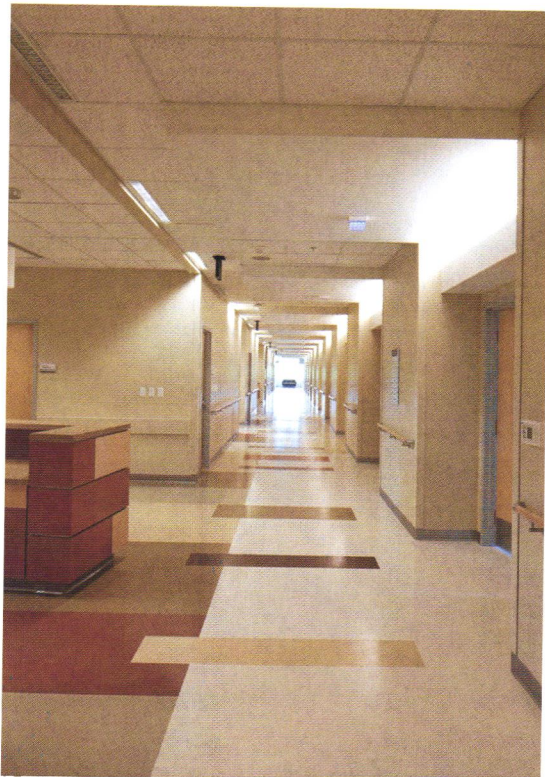
design



Among the significant findings the architects uncovered while learning about the Chickasaw's way of life was the fact that the tribe sees healing the sick as a community effort. "They wanted very efficient, sophisticated medical care, but were committed to operating with a very patient-centric approach as they regard healing the sick as a community responsibility," says Speck. This notion impacted the way in which the architects designed the medical center and patient rooms on several levels. "Basically, what we've created is a one-stop shop in which in-patient and out-patient wings along with a pharmacy, radiology, women's health, pediatrics, dentistry, surgery, and mental health are all integrated under one roof," says Speck. "Not only is this arrangement better for the patients and their families, but doctors also can see both in-patients and out-patients without bisecting their day, allowing for a more synergistic working pattern."

Other aspects of the design that support the Chickasaw culture are public spaces enriched with Chickasaw craftworks and artifacts on walls and in display cases, as well as generously sized patient rooms, which are furnished with multipurpose seating elements, such as daybeds, to accommodate multiple family members and friends who visit and may want to spend the night with a patient.

Bridges along the upper levels of the town center provide circulation along the northeast side of the facility (opposite). The floor pattern in the patient wing plays on a Chickasaw motif (below). Each band marks the portals to each room, all of which are arranged in the same manner to ease intuitive staff responses in the event of an emergency. The diamond pattern common in Chickasaw handicrafts is evident in the terrazzo floor pattern in a corridor leading to the women's health area (right). The bends and twists in the corridor keep the passage from feeling like a linear "railroad track," says architect Larry Speck.



"The Chickasaw Nation wanted very efficient, sophisticated medical care, but were committed to operating with a very patient-centric approach as they regard healing the sick as a community responsibility."

-Larry Speck

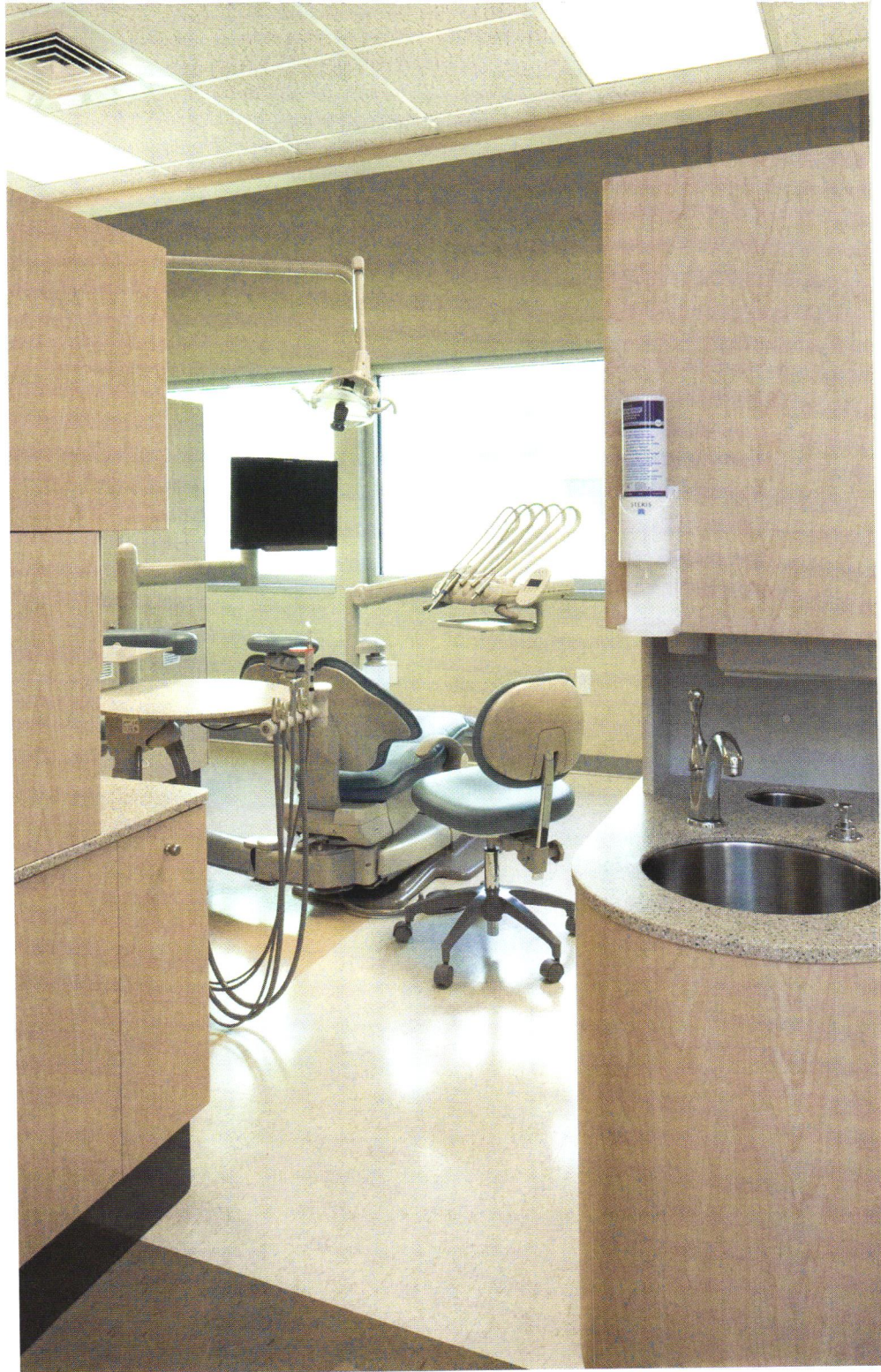
design

To reinforce the healing effect of nature and sunshine, the architects placed windows high on the walls of patient rooms so that everyone, including a patient supine on a bed, could have access to light and views of the surrounding landscape, which includes a thicket of trees to the east, the swell of a rolling hill to the west, and a swath of meadow dotted with mature oak and pecan trees in between. Even parking spaces were designed expansively to accommodate the larger vehicles, such as pickup trucks and RVs, commonly used by Native Americans in this rural part of the country.

"Because the Chickasaw culture is integrated into the medical center in everything from the design of the floor tiles in the town center to the placement of windows and use of Chickasaw artwork, patients feel very comfortable," says Bill Anoatubby, governor of the Chickasaw Nation. "Rooms with windows providing views of natural landscape also help provide a soothing atmosphere. Large private rooms make family visits more pleasant and beneficial. Space for prayer and religious ceremonies is incorporated into the design in a manner conducive to spiritual well-being. Rooms are designed to empower providers to deliver more efficient care and enable patients to more easily manage personal needs."

The eco-friendly aspects of the structure were inspired by the Chickasaw's innate sympathy with nature. "They're people who know the cycles of the sun, have rituals to celebrate the seasons, and have a reverence for the landscape," says Speck. "They weren't really interested in LEED so much as having a green building that came out of their own values." The massing and orientation of the long, lean three-story building were shaped in part by the existing contours and conditions of the site, but also by the internal operational requirements of the facility, in particular access to views by the patients and staff alike, with the entire landscape seen as a healing environment for all, including family members and visitors. All of the public spaces open directly onto the meadow, as does the chapel, which was designed to reinforce spiritual rituals that take place outdoors. To keep views pristine, back-of-house service functions are restricted to the short southeast end of the building.

The materials, colors, and textures of the building also link harmoniously with the landscape and the Chickasaw's heritage. The exterior stonework, created with sandstone from four different local quarries, reflect the stone outcropping of the hillsides and



The dental clinic rooms (above) have windows that let in natural light and permit views to the landscaped beyond. In consideration of the patient, a warm wood accent wall at the foot of the patient bed offers a visually appealing focal point (opposite). Windows situated high on the wall permit access to views even to patients lying on their backs in bed.

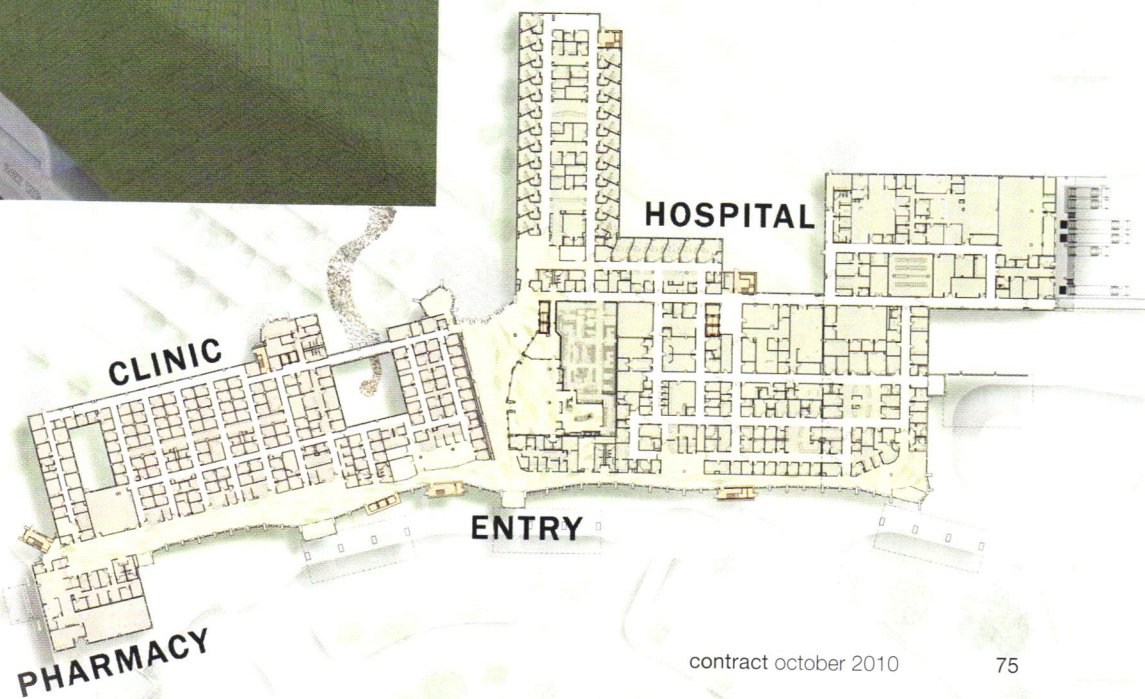


the aluminum and copper shingles and sheathing echo the tawny, gray and silvery native grasses in the nearby meadow. Inside, the patterns and textures of typical Chickasaw baskets and textiles inspired the facility's unique staccato-like fenestration pattern as well as cabinet details. A Chickasaw beaded necklace was the inspiration for the faceted treatment of terrazzo floors and ceilings in the public spaces, and traditional Chickasaw colors, imbued with spiritual significance, were used on interior surfaces throughout the building.

As the largest public facility supported by the Chickasaw government, the building has become an important civic presence for the community. Since the facility opened this past July, numerous tours of the center have been conducted, and the public space known as the "town center" in the middle of the facility has become a community meeting place where information about health care is shared. "The response to the new medical center has been extremely positive. Patients and members of the community are very complimentary of the beauty of the design. Beyond that, patients and providers have said that the overall design creates an environment that is conducive to healing," says Anoatubby.

Defined with architectural features and motifs inspired by the Chickasaws' handicraft and rituals featuring an exhibition area dedicated to Chickasaw history and culture, the town center—and the building as a whole—have also become a symbol of the Chickasaw's commitment to the health and well-being of all its people. ■

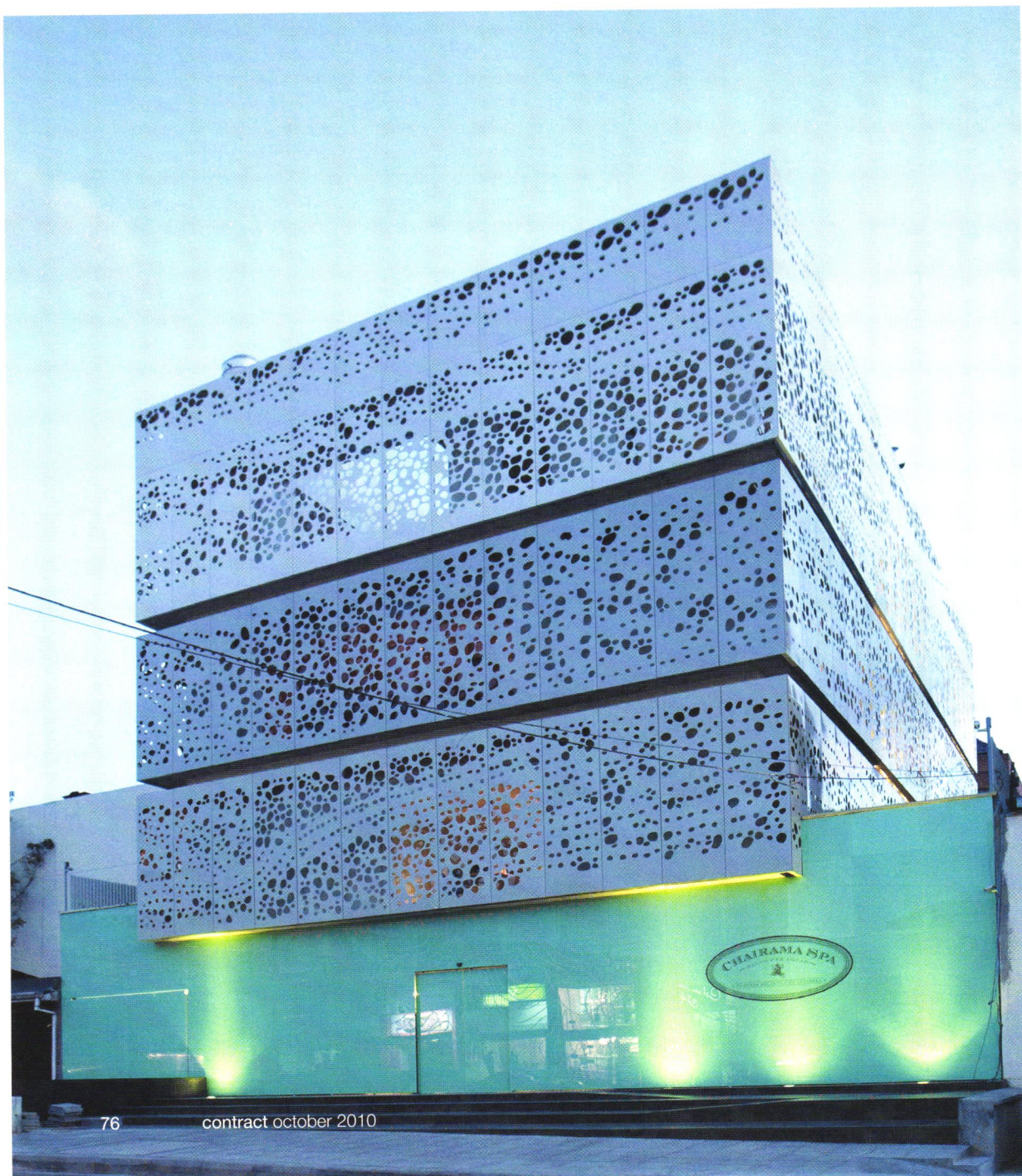
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of sea and stone

Chairama Spa, designed by Giancarlo Mazzanti and plan:b, draws inspiration from the intrinsic beauty and diversity of the Sierra Nevada de Santa Marta landscape in Colombia

By Stacy Straczynski
Photography by Sergio Gomez



It's not surprising that many spa designs feature a nature-inspired décor. Following the belief that true healing is an intrinsic process in part facilitated by the "healthiness" of the surrounding environment, spas tend to showcase a range of natural elements—including wood, tile, plant and water motifs, and other eco-friendly materials—to set the tone for relaxation. But seeing the same reinterpreted designs from spa to spa can get rather monotonous: Once you've seen one, you've seen them all.

This is not the case for Chairama Spa in Bogota, Colombia, which is the country's first hydrotherapy facility. Instead of traditional nature

motifs, spa owners Claudia Elena Vásquez, Carlos Yaipén Loli, and Sergio Andres Avella Villegas shared a dream of building a spa that was a direct representation of their homeland. "We wanted to base the vision of the project's image in a Colombian indigenous culture that was also fully functional and aesthetically pleasing," says Loli, who always dreamt of being a successful entrepreneur.

Designed by Juan David Diez, the dual façade of Chairama Spa, made from an interior layer of concrete and glass covered by sheet metal, boasts an intricate pattern of holes that mimic rising bubbles (opposite). The peek-a-boo walls play on the idea of privacy versus transparency, giving street-goers shrouded views into the spa while allowing clients the ability to take in scenic views during treatments (below).





Chairama features nine treatment rooms on the second floor for facials and traditional massage therapies (right). In the lobby and reception area on the ground floor (below), pure white walls allow the deep red lounge seating and product displays in the gift shop to grab attention. Outdoor dining chairs at the spa restaurant feature an aesthetic that mirrors the building's façade (opposite), and the garden patio's lifewall fosters a more natural setting within the busy metro block.





Project designers Giancarlo Mazzanti, founder of Bogotá, Colombia-based firm Giancarlo Mazzanti Architects, and Felipe Mesa, one of the original founders of architecture firm plan:b, based in Medellín, Colombia, collaborated with their team of designers to create a design that would not only serve the needs of the clients' concept and focus on hydrotherapy treatment, but also one that boldly reflects the historical Colombian culture and surrounding landscapes.

Colombia's Sierra Nevada de Santa Marta (Snowy Mountain Ridge of Saint Martha), a 10,500-mile expanse of mountain terrain along the Caribbean that is the world's highest coastal range and Colombia's largest natural resource, served as inspiration. The city of Chairama, known today as "Pueblito," located in the Sierra's hills was home to the indigenous Tairona, a civilization that based their cultural principles on understanding and respecting the surrounding natural and spiritual world via a principle known as "Yuluka," the ideal state of "being agreed."

The design of Chairama serves as a tribute to this natural biodiversity, boasting these principles from first glance. A double-skinned façade—concrete and glass on the interior and sheet metal on the exterior—presents the cubic building with a striking presence from the street.

The laser-cut pattern of the sheet metal, designed by Juan David Diez, features an assortment of holes that mimic the varying layers found in natural stone formations and affords clouded glimpses into the spa from the street. "This texture is compressed or expanded to allow transparency or isolation and defines the visual and environmental exchanges with the outside," says Mazzanti, who was responsible for Chairama's exteriors. "The double skin allows intimacy without losing relationship with the outside and depth perception. It acts as a veil that covers the entertainment and sensory characteristics of a spa."

Inside, Chairama's four levels correspond with the thermal levels of the Sierra Nevada, according to Mesa. "The established norm applied in this type of construction was very complex. To solve this problem, we decided to leave the elevator and stairs area on one side and distribute the plans according to their respective activities," he says.

The first floor comfortably houses the entry lobby, reception area, and spa store. Subtle graphics of local botanicals and wildlife are superimposed on the walls in shades of grey and help to create a uniform look throughout the majority of the space. "The selection of materials and colors are closely related to water and land issues. Corresponding

The mosaic pattern of the green tile in the main treatment rooms resembles the image of light passing through forest leaves, while the wood flooring offers clients a warm and inviting texture underfoot (right and below). The third floor signature water therapy facilities (opposite left) include whirlpools, Jacuzzis, and large faucet-like water jets. The maple-hued wood deck and blue-and-white mosaics tiles create an atmosphere for relaxation. Light filters through the walls to form a dazzling reflection of light off the water (opposite right).



materials showcasing reflective surfaces and soft colors amplify the everyday interior situations: glass, epoxy floors, and ceramic veneers give unity and amplitude to the space," Mesa says.

A quaint restaurant with a patio, adorned with natural vegetation walls, is set behind the spa on the ground level. White and blue dining chairs offer a stark contrast to the bold red tabletops and feature backs with cutout patterns that mimic the aesthetic of the building's metal façade.

Green mosaic tile sets the tone for the nine massage rooms on the second floor, which are defined by brilliant glass wall elements and multiple doors for an inherent openness. Thin-planked wood floors provide warm texture underfoot, while inviting seating with botanical-themed upholstery offers a quiet place to await spa treatments.





The water therapy facilities that define Chairama's signature treatments are located on the third floor. Characterized by a maple-hued wood deck, brightly woven lounge chairs, and blue-and-white tiled mosaic hydrotherapy pools, the room serves as a destination for relaxation and healing, with scenic views of the mountains to the east. Large, faucet-like spouts pour water into the massage pools, creating a waterfall-like scene, while light filters through the walls for a dazzling reflection of light off the water. The fourth floor features an open courtyard that links the yoga room to the cafeteria and again offers guests a breathtaking skyline view of the mountains.

"We were able to create a building that represented the proper image with the natural colors and materials that were desired. As such, the development of this project was a great experience in terms of design," say Mesa and Mazzanti. "Our offices normally design public character projects, but in this case, it was a welcomed challenge to participate in a private project that represents a unique concept and function." 📍

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live long and prosper

Evidence-based designs once again dominate entries of the annual Healthcare Environment Awards

By Stacy Straczynski

Healthcare was on the brain once again this summer at *Contract's* New York offices, as judges for the 2010 Healthcare Environment Awards (HEA) —Betsy Beaman, AIA, Stanley Beaman & Sears, Atlanta; Rosalyn Cama, FASID, Cama, Inc., New Haven, Conn.; Kate Wendt, Tsoi/Kobus & Associates, Boston; and Sharon E. Woodworth, AIA, Anshen+Allen, San Francisco—met to review and deliberate over this year's project entries. The annual competition, co-sponsored by *Contract* magazine, The Center for Health Design, HEALTHCARE DESIGN.10, and The Vendome Group, recognizes excellence in healthcare facility design in Acute, Ambulatory, Conceptual, Health and Fitness, Long-Term, and Student categories.

Overall, the 2010 entries showcased similar trends to those witnessed in previous years. Evidence-based design (EBD) models again were prevalent, staying on par with already established archetypes. The judges stress the continuing need to incorporate EBD into healthcare design and the necessity for its continued research, innovation, and growth, saying: "Designers now have a responsibility to find new ways of interpreting these concepts to provide both clients and patients with unique and functional environments."

Motifs also tended to center around familiar themes. Nature-inspired—such as inclusions of naturally occurring, sustainable, and earth-toned

elements—and hospitality-like aesthetics in the form of fun patterns and wood elements took center stage in a continuing effort to increase healing, comfort, and communication among patients and staff via welcoming environments. Surprisingly, a majority of projects took a turn toward the dark side, boasting unconventional palettes that featured deep shades of brown and mahogany, as opposed to the traditional pale tans and pastel hues that have been prominent in healthcare.

The continuing themes in healthcare design also seem to relate directly to economic conditions. "Similar to how the recession is affecting the lives of all individuals and families, healthcare organizations and institutions are learning to get by with less by reducing their operating costs and minimizing waste," says one judge. Healthcare leaders are focusing their efforts on lean processes, scrutinizing materials management and supply chain operations to reduce time and cost, as well as heavily budgeting their facility planning needs.

Bellevue Medical Center, designed by HDR Architecture (photos © 2010 Farshid Assassi)





MultiCare Medical Center Emergency Department, designed by GBJ Architecture
(photos by Eckert & Eckert)



The judges predict that in the future healthcare design will continue its advancements toward flexible, universal room design for both acute and non-acute patients; Personal Protection Stations and other hygiene-focused inclusions; “pod”

or neighborhood-style layouts; and increasing incorporation of technology and communication efficiency.

2010 HEALTHCARE ENVIRONMENT AWARDS WINNERS

ACUTE CARE FACILITIES

Winning Project: Bellevue Medical Center, Bellevue, Neb.
Designers: HDR Architecture

Summary: When thinking about the word “community,” a hospital isn’t typically your first thought (or even second). However, portraying a communal, healing environment at the new, three-story Bellevue Medical Center, located in Bellevue, Neb., was just the task at hand for HDR Architecture. Newly opened in May 2010, Bellevue is a full-service community hospital that centers its design on creating a welcoming, comfortable atmosphere of hospitality. The structure supports 100 inpatient and observation beds (and can accommodate up to 100 more when needed), diagnostic labs, testing labs, and a pharmacy service. Rectangular, linear shapes—made from natural materials such as stone, wood, metal, and glass—tie the building’s aesthetic back

into its surrounding 20-acre, wetland landscape. Inside, cool green and blue hues and warm neutral tones foster relaxation, while abstract patterns and natural textures give the hospital an overall resort feel. Additionally, the building takes on a sustainable focus, incorporating ample daylighting, low-VOC and formaldehyde-free materials, and energy- and water-efficient inclusions.

Read more on this project at www.contractdesign.com/bellevuemedical.

Honorable Mention: MultiCare Medical Center Emergency Department, Tacoma, Wash.

Designers: GBJ Architecture

Summary: Sharing is caring, or so the saying goes. But when two Tacoma, Wash.-based hospitals that shared the MultiCare Medical Center campus—Mary Bridge Children’s Hospital and Tacoma General Hospital—grew to handle nearly double their anticipated capacity, something had to change. GBJ Architecture was commissioned to design a solution for the pair of healthcare providers that would create a new, easily identifiable “front door” for the emergency complex; properly separate the children and adult sections of the hospital; and create direct connections to related hospital functions, such as imaging, surgery, and public circulation. The new Emergency and Express Care Center at the Milgard Pavilion features 77 exam and treatment rooms on two floors, with the children’s and adult wings parallel in design, separated by waiting, exam, and treatment rooms as a main circulation spine. Overall, the Center boasts a welcoming vibe with wood accents to play into the region’s own stylistic flavor. Etched-glass features and nature-inspired decals, like starfish and bubbles on the tile floors, add a sense of hominess and aim to represent Tacoma’s history. A new ecumenical chapel also was added to offer visitor and patients a spiritual connection. Read more on this project at www.contractdesign.com/multicaremedical.

HEALTH & FITNESS FACILITIES

Winning Project: Central Harlem STD Clinic, New York, NY
Designer: Stephen Yablon Architect

Summary: Tensions tend to be high for those seeking testing, treatment, or education at any STD clinic. And according to Scottie Owens-Leaks, New York City Department of Health and Mental Hygiene deputy commissioner, existing embarrassment coupled with an unwelcoming and difficult-to-navigate design can be the tipping point. Designed by Stephen Yablon Architect, the new, 7,000-sq.-ft. Central Harlem STD Clinic aims to offer the community a welcoming resource that encourages its individuals to seek regular testing, as well as education on Sexually Transmitted Disease prevention and health. The space's layout features two sections—a counseling and clinical area—that include a waiting/education space, evaluation rooms, counseling offices, and clinical spaces/labs. Architectural inclusions, such as curved ceiling panels, epoxy-coated walls, porcelain tiles, and bamboo, warm the space and give the interior a modern but reassuring sentiment. One focal wall even is faced with resin panels adorned with Ithemba, traditional African beaded mesh made by African women who have been affected by HIV and AIDS. High recycled content, low-VOC coatings, and HVAC systems contribute to the office's sustainable qualities and compliance with NYC DDC High Performance Guidelines. *Read more on this project at www.contractdesign.com/harlemclinic.*

LONG-TERM CARE/ASSISTED LIVING

Winning Project: NewBridge on the Charles, Dedham, Mass.
Designer: Perkins Eastman Architects

Summary: Getting old isn't easy. You get aches, you get pains, and sometimes you need help in your daily routine. In order to ease the

aging process for its residents, NewBridge on the Charles, a long-term, assisted living facility in Dedham, Mass., presents an aesthetically pleasing design by Perkins Eastman Architects that offers a bright, vital interior with natural colors and patterns to make nature an integral part of the campus. Nearly every space in the 1 million-sq.-ft. building—which houses more than 800 older adults with 51 apartments, 40 memory support rooms, and a 268-resident healthcare center—offers views out onto the surrounding New England landscape via oversized windows. The design aesthetic is “Haimish,” a Yiddish term that draws up synonyms of “domestic,” “intimate,” “honest,” and “informal.” One unique aspect is the 450-child, K-8 Rashi School that adjoins the facility; accommodations, dining options, and a courtyard garden serve to promote communication and interaction between the generations on campus. Sustainable elements include recycled materials, as well as a focus on indoor air quality and a reduction on CO₂ emissions. *Read more on this project at www.contractdesign.com/newbridge.*

PROFESSIONAL CONCEPTUAL

Winning Project: Patient Room 2020
Designer: Clemson University Architecture + Health

Summary: Ideas of the future bring up notions of sleek surfaces, convenience and versatility, and technologically centered design. Patient Room 2020, by the professors at Clemson University, Architecture + Health, proposes exactly what its title suggests, a future patient room for the year 2020. The fully detailed concept depicts a realistic inpatient

Central Harlem STD Clinic, designed by
 Stephen Yablon Architect
 (photos © Michael Moran)





NewBridge on the Charles, designed by Perkins Eastman Architects
(photos by Chris Cooper)


hospital that provides its patients and staff with an optimally safe and sanitary environment for healing via modular, Corian-based designs that also serve to increase communication and human interaction by integrating technology into the building's every cranny. The prototype presents a 32-ft. structural bay, constructed from Corian, that offers ample space for patient care, a family respite area, staff work area, and necessary bathroom space. Technology "touch points" are woven into the overall design, which include Radio Frequency Identification (RFID) mirrors for content delivery and communication with medical staff, bedside workstations, vital sign monitoring, wireless power transmissions, and robotic medication delivery. Other advanced features include patient media centers, collaborative care via doctor/patient decision-making, hypersonic sound transmissions for noise reduction, and integrated patient lift systems. Most impressive was the concept's focus on human interaction and collaboration despite the increase in technology, showcasing how extremes in human advancement actually can make us further appreciate the basics of healing—family and dedicated care. Read more on this project at www.contractdesign.com/patientroom2020.

STUDENT

Honorable Mention: Ollie and Me

Designer: Caylee Raber, Emily Carr University

Summary: While not *Contract's* usual entrant for student design work, Emily Carr University student Caylee Rayber's Ollie and Me project struck a chord with our awards judges. The stuffed animal product, which looks reminiscent of a small rag doll in a lion's suit, was designed with children in mind. The product serves as a coping tool, drawing on theories that psychological and emotional well-being greatly affect physical health and recovery. Children can use the doll to initiate role play, to communicate their

ills to medical staff, and self-soothe like a traditional stuffed animal. Ollie is suitable for children aged three to eight years old and features a small light within the doll's stomach that produces a comforting glow. An instructional storybook to detail how Ollie can benefit both parents and kids is included. 



Patient Room 2020, designed by Clemson University Architecture + Health (below photo © NXT/Clemson/Birdtree Design)

Ollie and Me, designed by Caylee Raber (left photo by Eric Marriott)





from illness care to wellness care

Healthcare experts discuss the benefits of wellness centers in senior living communities

By Joyce Polhamus, AIA, and Sonia Johansen, SmithGroup

Today's seniors are independent, involved, and connected to the world. They have home gyms or health club memberships, visit salons, and embrace spa therapies. To attract these individuals and remain competitive, it is imperative that senior facilities adopt wellness more comprehensively.

It is no longer sufficient for senior communities to provide a downsized home with increased levels of care, especially as new technologies are being developed that are designed to help people live longer and healthier lives. Senior living communities must capitalize on the quality of life issues involved in offering full wellness programming and facilities that enable seniors to remain vital and healthy in a number of ways.

As attitudes towards aging, health, and wellness evolve, wellness centers should be at the core of any senior living community.

New paradigm

The experience of 21st-century hospitals indicates a paradigm shift is underway from illness care to wellness care. Patients are transitioning

from passive healthcare recipients to active healthcare consumers, and prevention is less costly than treatment. Complementary medicine, the idea that an individual is in large part responsible for his or her own health and healing, is ascendant over traditional medicine. People have a greater sense of individual autonomy and an increased interest in wellness, self-education, and self-care.

In this environment, identification with a wellness product may be necessary to a healthcare system's survival. Increasingly, hospitals are affiliating with fitness or recreation centers, rehabilitation centers, and even hotels that offer spa amenities.

This same concept can be incorporated into the senior living model of care. Wellness centers can be a powerful marketing tool to attract active seniors, especially those for whom the type of social interaction a wellness center provides is not readily available in their current living situation. Providers have an opportunity to embrace the new wellness paradigm to lead senior living communities successfully into the next century.

Essential characteristics

Individuality appears to be the central characteristic of the wellness center product. The wellness center means different things to different people. Accordingly, a diversity of offerings can give individuals a sense of control and choice within the environment.

While the individual wellness experience is primary, a recent survey by the Center for Health Design revealed people generally want an environment that provides a connection to others, is conducive to a sense of well-being, is convenient and accessible, demonstrates caring, is considerate of health impairments, clear in its expectations, and close to nature. With this in mind, wellness center design should incorporate privacy, social interaction, visual access to the outdoors, good visual cues and signage, predictability, flexibility to evolve over time, controlled sound levels, appropriate lighting, convenient parking, and easy access. Programming considerations should expand to consider the physical, emotional, and spiritual dimensions of wellness.

In building for wellness, we have an architectural and sociological responsibility to recognize both the forms of wellness—such as recreation, therapy, fitness, socialization, and dietary nourishment—and its dimensions, as in its physical, emotional, social, spiritual, intellectual, and vocational scope. These realms continue and expand personal experience and give people a sense of purpose at any age.

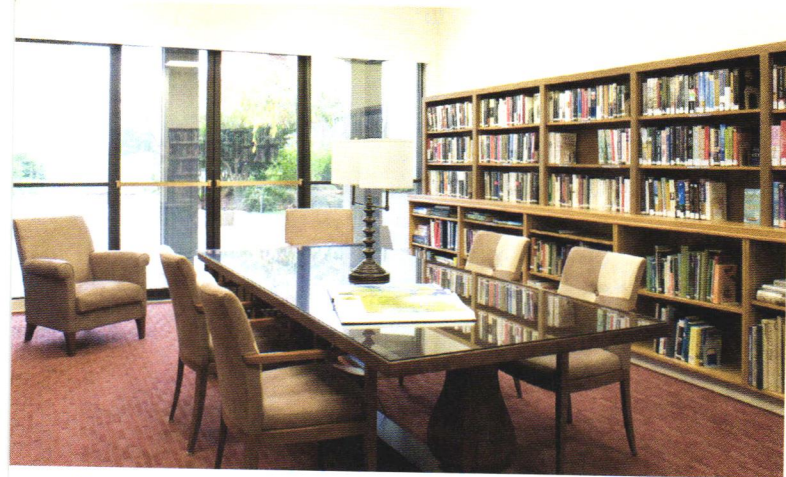
A holistic approach to wellness seeks to combine the best of traditional and alternative medicines, and a wellness center expresses this idea in physical form. Its designated spaces may include clinics for a variety

in a centralized or satellite fashion, embedded into a community or set somewhat apart. Wellness centers that are set apart can more easily invite the neighboring community to participate. Members of a senior community may enjoy interacting with younger people and outside residents; they may also consider this an unwelcome intrusion. As with any project, the community's needs determine the design.

At The Tamalpais in Greenbrae, Calif., a large common area was refurbished to include several more intimate wellness spaces, such as a bistro, library, and art room. These are organized so the most social spaces, like the main lounge, are closest to the entrance. Rooms like the library and fitness center, which are designated for more personal activities, are located further into the facility. This design allows for controlled access.

Another model is in place at the Samsung Noble County continuing care retirement community in Korea. Noble County is an integrated complex of housing, medical, cultural, and sports and leisure facilities, where the sports and cultural centers are open to local residents. On-site child care fosters even more multigenerational interaction.

Within a wellness center, critical adjacencies can help encourage users along the wellness continuum by emphasizing the connection between, for example, rehabilitation and fitness. This is demonstrated in the design of the Saban Center for Health and Wellness, Woodland Hills, Calif. A glass wall between the pool and fitness gym provides a view into the gym to motivate those undergoing aquatic therapy to progress to land therapy. This design is supported by an innovative



To appeal to a wide variety of residents at The Tamalpais and to break up the long public corridor, the design team created smaller, more intimate spaces like the library (above left). Designers also modernized common areas (above right) to encourage interaction and camaraderie among residents (photos by Sharon Risedorph). Careful use of glass throughout the Saban Center for Health and Wellness (opposite) knits together the functional programs of therapy and fitness so residents are motivated and inspired to try new activities and grow within therapy and fitness programs (photo by David Wakely).

of health professionals, from doctors and dentists to counselors and acupuncturists; pools for aquatic therapy, recreation, and exercise; spa services; cafés; gardens; walking paths; fitness rooms with exercise equipment; multipurpose rooms for educational or movement classes like yoga and aerobics; a gymnasium; and retail spaces that provide diversions and opportunities to socialize.

Design considerations

There are a variety of approaches to incorporating wellness center elements into a senior living community. Components may be arranged

arrangement at the center whereby staffers work in both a rehabilitative and fitness capacity, rather than one or the other, as is customary.

Catalyst for change

This is a time of repositioning in senior living communities. As these communities determine the model of mission and service that is right for them, wellness may become a catalyst for organizational change. It may also act as a magnet for participation at facilities struggling in the current economy. Wellness may, in fact, be the cure for a host of ills. ■

on the front line

Involving nurses in healthcare design can help designers build better projects

By Paula Buick, RN; Susan Cronin-Jenkins, RN; and Shelby Maynard, RN

Florence Nightingale wasn't just the "Lady with the Lamp" as she's perhaps best known. She was a functional design visionary and an early example of how nurses can influence the design of healthcare spaces. She understood the impact of viewing the creativity and power of the physical environment, and through this understanding, her outstanding mathematical and visual mind helped to translate observations and statistics into practical action that helped to improve the quality of care. Her hospital pavilion design, with its large windows, natural daylight, cross ventilation, and access to balconies and outside air helped to revolutionize the design of

"I don't think I ever saw anything that affected me much more than this....Sublime in the highest style of intellectual beauty, intellect without effort, without suffering... not a feature is correct—but the whole effect is more expressive of spiritual grandeur than anything I could have imagined. It makes the impression upon one that thousands of voices do, uniting in one unanimous simultaneous feeling of enthusiasm or emotion, which is said to overcome the strongest man."

—Florence Nightingale, on her January 1850 sail up the Nile to Abu Simbel

healthcare spaces in Europe during the 19th century. Improving the quality of care, not only by improving the practice and profession of nursing, but also through architecture, sanitation, access to quality healthcare, and establishing public health standards were tenets of her practice^[1]. Today, modern "Nightingales" continue her legacy by proving the critical need for involving nurses in the design process—from day one. They provide a clinical credibility to the discussion that makes them a logical resource for this purpose.

Nurses bring a unique mix of observation, practical experience, and broad institutional knowledge to the table, informing design decisions from the impact of a strongly patterned floor on a patient in a wheelchair post operatively to the implementation of clinical regulatory codes (e.g. infection control practices). Through evidence-based design, they bridge the gaps between separate stakeholders within the medical institution and the design team, and thus provide a critical perspective, both fiscal and practical, often missing from the healthcare design equation. Likewise, acting as a translator, a nurse can intercede by helping the clinicians understand the design process and terminology.

Nursing process methodology is a problem-oriented, client-centered approach to practice. The acronym "APIE" explains that the

first step is to Assess the situation; then Plan for various scenarios, team collaboration, or option development. An Intervention follows where decisions are made, and expectations are set, followed by an Evaluation to learn what worked, what didn't, and how to move on. This approach applies to design, as well, which helps inform the criteria translated to the design team. A nurse is able to credibly ask probing questions in order to best discover latent assumptions and evaluate and prioritize needs versus requests, and their role in facility operations often allows them to inform the design team of future initiatives or the infrastructure needs of new technology or equipment.

The ability of a nurse to provide front-line experiential data is invaluable in designing clinical spaces. Their influence may be best applicable towards disaster planning or surge capacity response, where architectural and engineering design makes significant differences in facilities response to an incident. Clinical staff is notorious for creating work-arounds to design flaws simply because there isn't enough time to come up with a better solution. But a nurse has the ability to break down the work-around to provide a more efficient solution, therefore improving procedures for all staff.

Through experience, common design flaws can be avoided by heeding the lessons learned in the post occupancy evaluation (POE). Items that tend to be overlooked often are the most obvious elements of design, such as floors, doors, and technology. Designers are tasked with developing the structural space and the facility program, and also the interior aesthetic, which has as much of a psychological impact on a patient or staff member's experience as the physical environment. Stepping in, nurses are able to report that green walls and curtains, when reflected upon one's skin, makes that patient appear sicker. But, neutral shades lend a more realistic visual environment for patients and staff. These types of considerations are now part of current AIA guidelines.

Critical intervention opportunities, from planning through post-occupancy, enable the nursing staff to provide input and experience directly to the design team at every decisive stage of the process, and in every programming parameter. Nurses have the ability to sift through what impacts patient care from an applied practicality, from which those strictly based in design can benefit. In the words of Florence Nightingale, "It may seem a strange principle to enunciate as the very first requirement in a hospital that it should do the sick no harm." By involving nurses in the design of healthcare spaces, the entire design team can adhere to this principal. ■

[1] Florence Nightingale's "Notes on Hospitals" circa 1859

A hand is shown at the top right, placing a white business card into a circular arrangement of various other business cards. The cards are fanned out in a large circle against a teal background. Some visible card logos include MDT, LAWRENCE GROUP, E.S.A., PSOMAS, MSA, SSP, Adaptive Builders, CBRE, and others.

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Associate/Senior Interior
Designer
CO Architects
Los Angeles

Jane S. Skelton

1. Johnsonite Melodia and Aria

www.johnsonite.com Reader Service No. 215

With two visual patterns and 40 color options, this flooring offers excellent wear resistance and low maintenance for less environmental impact. Both lines have good depth of color and can be combined for an interesting visual effect.

2. Tandus Flooring Manufactured Landscapes Collection

www.tandus.com Reader Service No. 216

These patterns from Suzanne Tick and Terry Mowers are larger with interesting coordinates. The scale between products is perfect. The imagery is refreshing with a hint to natural order but also nice abstractions. The patterns work well in large spaces without getting lost.

3. Carolina Business Furniture, a division of OFS Embrace and Silvr Ion

Reader Service No. 217

Embrace (shown) offers classic design with a modern feel and nice attention to detail. Silvr Ion is nicely proportioned with a combination of materials and has a good transitional design, allowing it to work in a variety of spaces.

Crystal Martinez

4. Nurture by Steelcase Täva

www.nurture.com Reader Service No. 218

I love the simplicity of this thoughtfully designed collection. Täva's paired-down aesthetic and clean details work in any contemporary or transitional setting. The comprehensive offering allows you to seamlessly transition from waiting-room to patient-room.

5. Pallas Textiles Artisan Collection

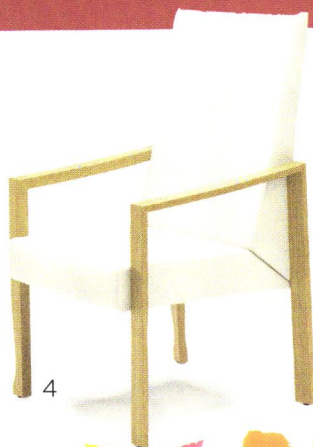
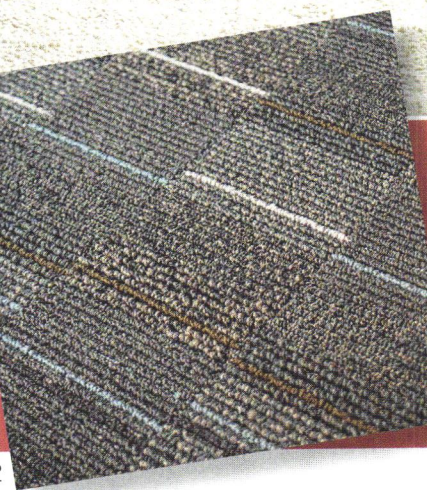
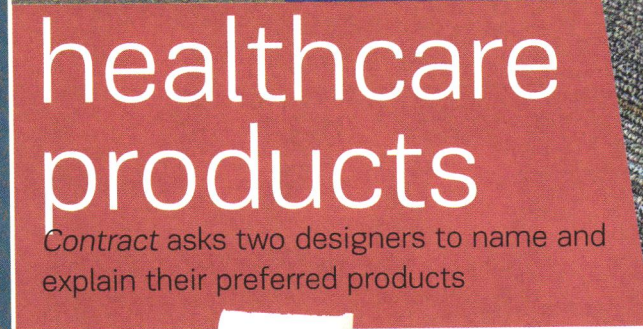
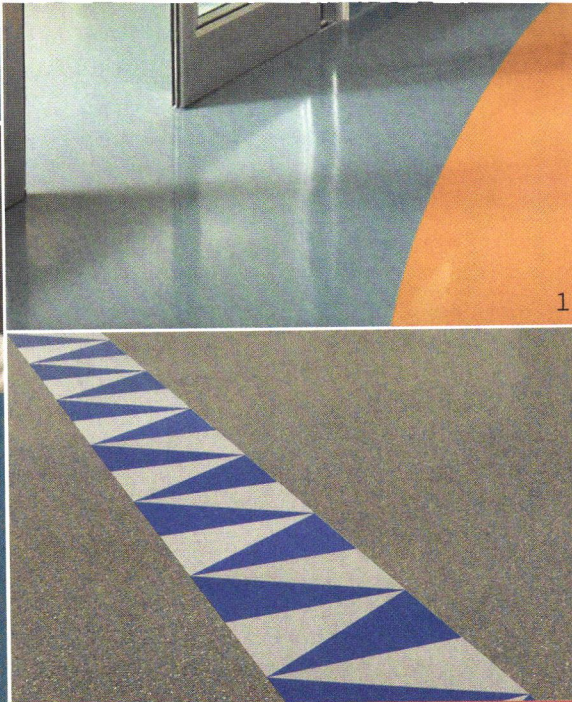
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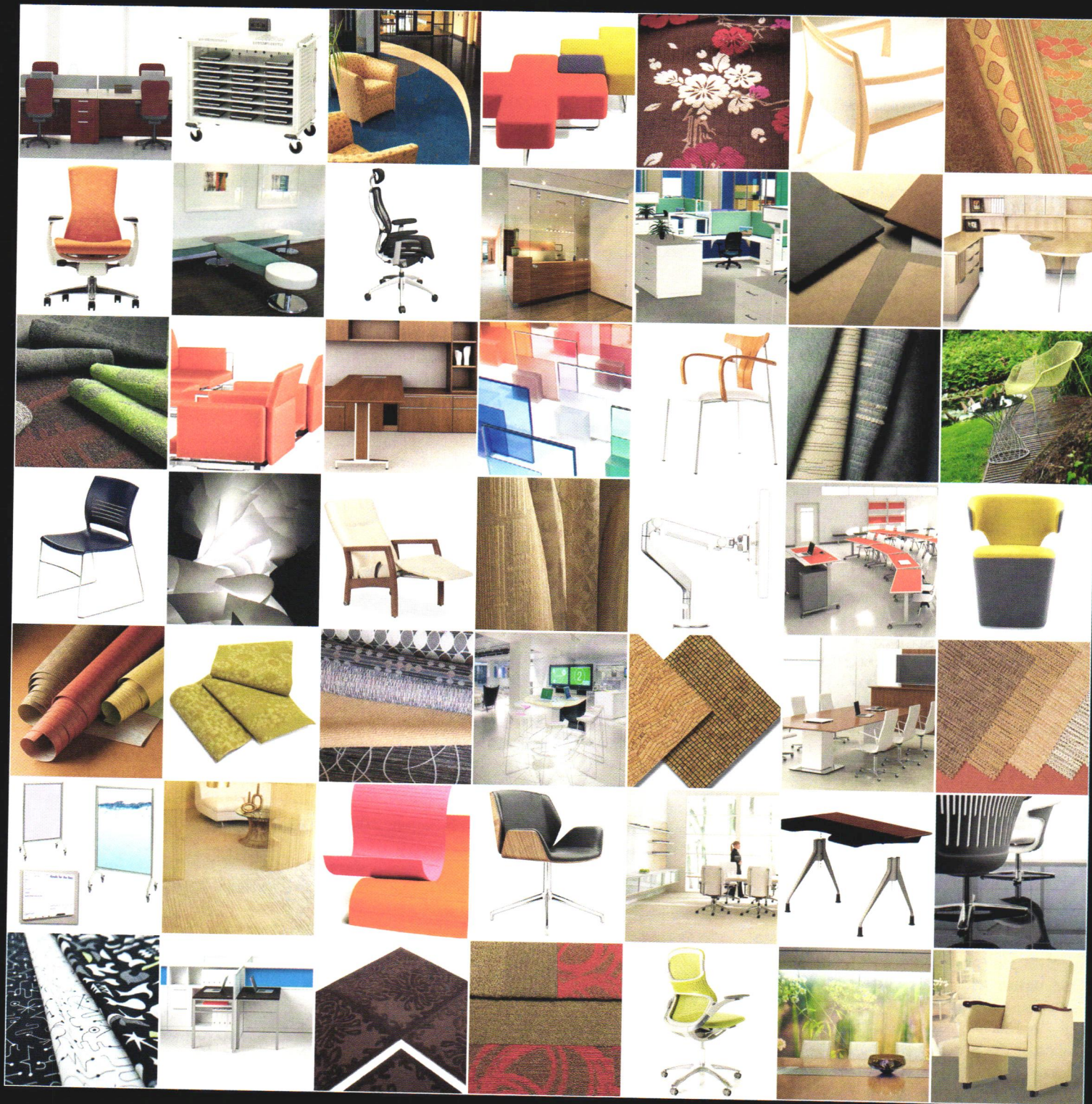
Artisan has a residential appearance and hand, even though it is a solution-dyed fiber construction with Nano-tex. It has a fantastic color offering. Both Hand-Woven (shown) and Spun patterns have a nice textural quality, and the multicolored yarn construction offers depth.

6. Skyline Design Kids Glass

Reader Service No. 220

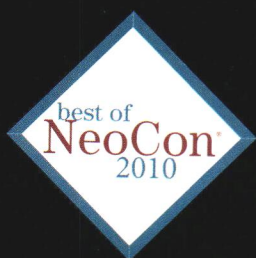
This product is fantastic for pediatric environments. The various designs are fun and engaging, and the glass surface is easy to disinfect, making it ideal for a feature wall in a pediatric setting.





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Project: The Cleveland Clinic Lou Ruvo Center for Brain Health (p. 52)

who Client: Keep Memory Alive. Design architect: Gehry Partners; Frank Gehry, design partner; Terry Bell, project partner; Brian Zamora, project designer; Kristin Ragins, Ronald A. Rosell, David Rodriguez, Michael Sedlacek, project architects; Andrew Galambos, Eun Sung Chang, Izaburo Kibayashi, Michael O'Boyle, Mok Wai Wan, Natalie Magarian, Natalie Milberg, Nora Wolin, Sameer Kashyap, Sarah David, Yvon Romeus, project team. Structural engineer: WSP Cantor Seinuk. Mechanical/electrical engineer, plumbing, security, telecommunications, fire protection engineer: Cosentini Associates. Lighting designer: L'Observatoire International. Acoustical engineer: McKay Conant Hoover, Nagata Acoustics. Building transportation: Edgett Williams Consulting Group. Life safety engineers: Schirmer Engineering. Climate engineer: Transsolar. Landscape architect: Deneen Powell Atelier, Inc. Civil engineer: G.C. Wallace, Inc. Building Maintenance: Lerch Bates. Audio/visual engineer: Spurgeon Design and Development. General contractor: Whiting-Turner Contracting Company. Photographer: Matthew Carbone.

what Door hardware: Finish Hardware Technology. Structural system: Concrete filled metal deck floor slabs, structural steel column and beam framing (catering kitchen, community space, medical building); integrated structural roofing system comprised of a prefabricated structural steel shell (event center). Other major materials: Stainless steel roofing, thermoplastic membrane roofing, painted exterior cement plaster, glass and aluminum glazing systems.

where Location: Las Vegas, NV. Total sq. ft.: 60,265 sq. ft. Site area: 85,180 sq. ft.

Project: Laguna Honda Hospital & Rehabilitation Center (p. 58)

who Owner: City and County of San Francisco, Department of Public Health. Architect: Anshen+Allen Architects and Stantec Architecture - Laguna Honda Joint Venture Architects. Associate architects: Powell & Partners Architects, Aviva Litman Cleper Architects, Tsang Architecture. Interior designer: Kai-Yee Woo & Associates, Fougerson Architecture. Contractor: Turner Construction Company. Construction manager: M. Lee Corporation. Low-voltage consultant: Vantage Technology Consulting Group. Telecom consultant: Teecom Design Group. Code consultant: Rolf Jensen Associates. Plumbing/Fire Protection: SJ Engineers. Cost estimator: TBD Consultants. Material management/vertical transportation: Lerch Bates Hospital Group, Inc. Hospital operations: HFS Consultants. EIR: Impact Sciences. Lighting designer: JS Nolan + Associates Lighting Design. Structural engineers: Rutherford & Chekene, Forell/Elssesser Engineers, Ansari Structural Engineers, Bello & Associates, MEP engineer: Arup & Partners California. Civil Engineer: AECOM. Electrical engineer: F. W. Associates.

Geotech engineers: URS Corporation, Robert Y. Chew Geotechnical. Food Service Consultants: Cini-Little International, Inc. Landscape Architects: Office of Cheryl Barton. Wayfinding/Signage: Kate Keating Associates. Acoustician: Charles M. Salter Associates. Furniture dealer: Comer Office, Furniture by William Webb, One Workplace, Pivot Interiors, Resource & Design, Workspace Solutions. Photographer: David Wakely

what Wallcoverings: Daltile, Ann Sacks. Paint: ICI, Scuffmaster, Tnemec, Kawneer. Laminate: Abet Laminati, Formica, Nevamar, Wilsonart. Dry wall: Georgia Pacific. Flooring: Armstrong, Expanko, Forbo, Mats Inc., Mannington, Tarkett, Terra Green Cernaics, American Terazzo. Carpet/carpet tile: Mohawk Group, Shaw Contract Group. Carpet fiber: 6.6 DuPont Antron Lumena Solution Nylon Solution Dyed DuraLoc MG, DuPont Antron Lumena Solution with Ultraloc MP. Ceiling: Armstrong, Hunter Douglas, USG Interiors, 9Wood. Lighting: Challenger Lighting, Focal Point, Lightolier, Cooper Lighting, Lithonia, Linear Lighting, Corelite, Kurt Versen, Peerless, Luxo, Prisma, Finelite, Kirlin, Steris. Doors: Eggers Industries, Marshfield, Anemostat, Cookson, Stanley Access Technologies, Horton Automatics, Schweiss. Glass: Wausau, Fusion Glass Design, Plaskolite Inc., National Glass, Major Industries, Viracon. Window treatments: Nysan, SAFTI First, Kawneer. Workstations/seating, files: Herman Miller. Lounge seating: David Edward. Cafeteria, dining, auditorium seating: WCI, Steelcase, Herman Miller, Gunlocke. Other seating: Nurture by Steelcase, Herman Miller, KI. Upholstery: Wolf-Gordon, ArcCom, Architex, Design Tex, Momentum, Maharam, Patty Madden, Carnegie, Interspec, Knoll Textiles. Conference table: Herman Miller, Steelcase, and Coalesse. Cafeteria, dining, training tables: WCI, Bastasole, Space Tables. Other tables: David Edward, Steelcase. Shelving: Herman Miller, Nurture by Steelcase. Architectural woodwork: NWD. Planters, accessories: Wausau. Signage: Corporate Sign Systems, Neimans & Co., Peterson Products. Plumbing fixtures: Toto, Delta, Kohler, Haws, Lawler, Just Manufacturing, BJ Industries.

where Location: San Francisco, CA. Total floor area: 508,414 sq. ft. No. of floors: 17. Average floor size: 508,414 sq. ft. Cost/sq. ft.: \$726.

Project: Omaha Foot and Ankle (p. 66)

who Owner: Michael Cullen and Michelle Legnza. Architect, interior designer: Randy Brown Architects; Randy Brown, FAIA, LEED AP, project design/project architect; Andrea Kelly, Brian Kelly, Neil Legband, Jenni Schukert, project assistants. Contractor: Construct Inc.; Rich Vale, president. Engineer: Alvine and Associates; CEI Consulting Engineers. Photographer: Farshid Assassi.

what Wallcoverings: Black Reserve Vahallan Papers. Paint: Sherwin Williams. Countertops: Wilsonart, Formica Corporation, Plastic Laminate, Pionite, Granite. Dry wall: USG. Flooring: Todd Rose Flooring, Mannington

Commercial. Tile: Daltile, Stone Peak, Acadia. Carpet tile: Durkan Commercial. Ceiling: USG Corporation. Window treatments: 50 percent film. Workstations: custom millwork. Workstation seating: Herman Miller. Lighting: Lithonia. Plumbing: American Standard.

where Location: Omaha, NE. Total floor area: 5,000 sq. ft. No. of floors: 1. Average floor size: 5,000. Total staff size: 8. Cost/sq. ft. \$35.

Project: Chickasaw Nation Medical Center (p. 70)

who Owner: The Chickasaw Nation. Architect, interior designer: PageSoutherlandPage; Lawrence W. Speck, FAIA, design principal. Contractor: Flintco Companies, Inc. Lighting: Shawver & Son, Inc. Engineer: PageSoutherlandPage. Structural Engineering: Datum Engineers. Kitchen consultant: Ackerman Barnes Consulting. Landscape design: Clark Condon Associates. Graphics: APCO Signs. Acoustician: Shen, Milsom & Wilke. Furniture dealer: Herman Miller Workplace Resource, Scott Rice Steelcase. Photographer: Art Gray.

what Paint: Sherwin Williams. Laminate: Wilsonart, Pionite. Dry wall: National Gypsum. Flooring: Azrock. Carpet/carpet tile: Shaw Contract Group. Ceiling: Armstrong. Doors: Algoma. Glass: Tri-Star Glass. Window treatments: Mechoshade. Workstations: Herman Miller, Geiger. Workstation seating, files: Herman Miller. Lounge seating: Nemschoff, Brandrud. Cafeteria, dining, auditorium seating: Steelcase. Other seating: Steelcase, Geiger, Thomas Moser. Upholstery: Maharam, Knoll, Sina Pearson. Conference table: Geiger. Cafeteria, dining, training tables: Vecta. Other tables: Nurture by Steelcase. Architectural woodwork: Custom by Precision Millwork. Planters, accessories: Peter Pepper. Signage: Custom by P&B Graphics.

where Location: Ada, OK. Total floor area: 370,425 sq. ft. No. of floors: 3. Average floor size: 120,300 sq. ft.

Project: Spa Chairama (p. 76)

who Owner: Chairama. Architect: Mazzanti & Arquitectos, Giancarlo Mazzanti; Plan B Arquitectos, Felipe Mesa. Interior designer: Jimena Londoño, Jimena Londoño. Project Team: Jaime Borbon, Andres Samimiento, Maria Fernanda Pizarro, Jorge Gomez, Ivanovha Benedetto, Juan Pablo Giraldo, Lucia Largo, Oscar Cano. Contractor: AES S.A. (Arturo España). Lighting: Maria Teresa Sierra. Engineering: Nicolas Parra. Graphics: Juan David Diez. Acoustician: Daniel Duplat. Photographer: Sergio Gomez.

what Wallcoverings: Papel de Colgaduras. Ceiling, doors: Yebrail Chacon Window treatments: Ventanar. Workstations/seating: Jimena Londoño.

where Location: Bogota, Colombia. Total floor area: 2,125 sq. m. No. of floors: 4. Average floor size: 320 sq. m.

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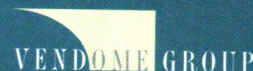
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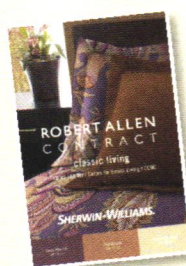
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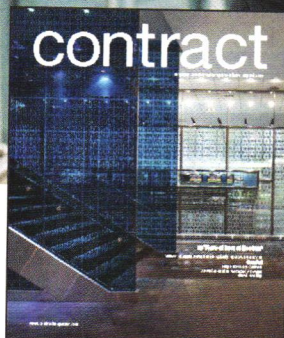


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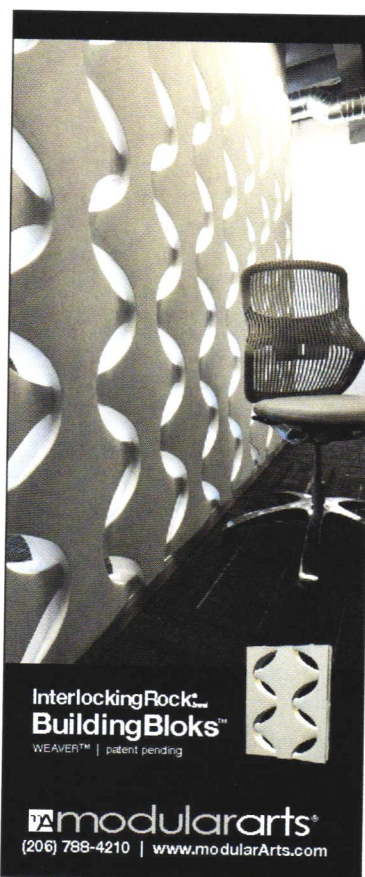


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Scott's viewpoint...

Scott Wilson
MINIMAL, Founder + Principal
Chicago and Portland

What do you consider to be your greatest professional achievement?

Launching, growing, and making MINIMAL an incredibly successful, fun, and creatively rewarding place to work in the middle of the recession.
.....

What inspired your career choices?

My career has been very organic and has seemingly just unfolded via a series of timely segues and experiences that prepared me very well for what we do at MINIMAL. I tend to follow my instincts and curiosities, and it has always worked out well.
.....

What is the most fulfilling part of your job?

When a user reacts to our products for the first time, and when it impacts their life in a meaningful way.
.....

What do you think are the biggest challenges facing product designers?

Control and leadership.
.....

What is the best thing you've learned in the past 10 years?

Trust your instincts.
.....

What do you consider to be the worst invention of the past 100 years?

The bomb and the disposable water bottle.
.....

What type of product have you not designed yet, but would like to attempt in the future?

I would love to do a destination or hotel—an experience that leaves a lasting impression on many people's lives.
.....

If you could have selected another career, what might you have been?

That is hard to imagine. I love what I do. I know I love playing baseball (not really a fan of watching though) and snowboarding. Maybe an architect or a musician. I am fascinated by musical talent because I have none. Just pure emotion.

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

It's all about passion and clarity. Pay attention to everything. Nothing is given to you. It's a lot of work. More than you can imagine. Design is a 24/7 way of life. But if you are passionate and work hard, you will learn about a lot of industries, meet tons of interesting people, visit inspiring places, and have a great time.
.....

What would you like to leave as your legacy?

Smart, creative, caring, and selfless children that have a bigger impact on the world than I was able to.

