2012 Healthcare Environment Award Winners

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cover: Dale and Frances Hughes Cancer Center in East Stroudsburg, Pennsylvania, designed by EwingCole. Photo by Ron Blunt.

### 60 healthcare environment awards

## 62 acute care winner

Kaleida Health, Clinical and Medical **Research Building** Buffalo, New York | designed by Cannon Design by Michael Webb

### 68 ambulatory care winner

Old Town Recovery Center Portland, Oregon | designed by SERA Architects by Sheila Kim

#### 

acute care onorable mention **Baystate Medical** 

Center

acute care honorable mention

Legacy Health Randall Children's Hospital

Community Hospital

@ Yishun

#### 10101010101010101010101010 76 ambulatory care honorable mention 78 conceptual winner

Memorial Sloan-Kettering, Brooklyn Infusion Center 

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#### Pantone Releases Spring 2013 Fashion Color Report

Released in conjunction with Fashion Week, the latest palette strives to balance energizing hues with versatile neutral shades contractdesign.com/pantonespring2013

#### Frank Lloyd Wright Archives Acquired by MoMA and Columbia University

Historical documents, models, and other archival materials will be made accessible to students, scholars, and the public through a joint stewardship

contractdesign.com/flwarchives

#### Frank Gehry Donation to SCI-Arc Helps Create Annual Prize Program

A \$100,000 gift from the architect and his wife will be allotted to the foundation of the annual Gehry Prize, which recognizes outstanding SCI-Arc graduate thesis projects contractdesign.com/gehrygift

#### Istanbul Hosts Inaugural Design Biennial

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In the exhibit "9+1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design," open now through March 25, 2013, approximately 100 of the museum's cross-departmental works from the last 50 years look at how architecture addresses urban society contractdesign.com/architecturepolitics

#### Architectural Billings Index Positive After Five-Month Dip

The South and West regions were in positive territory contractdesign.com/positiveabi

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#### **Designing for Health: Healing the Hospital**

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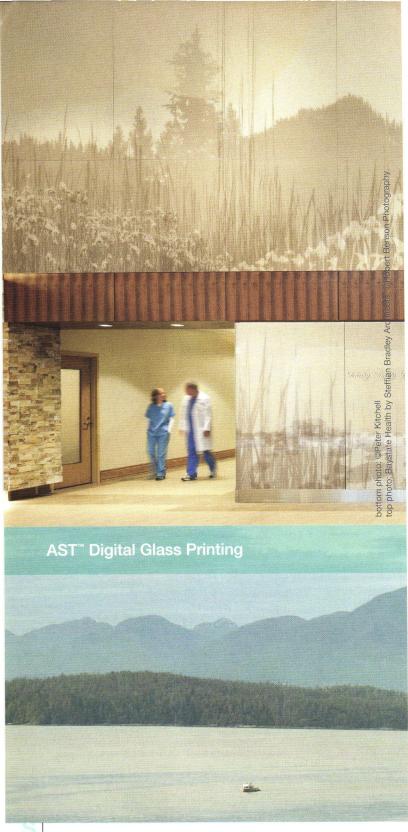
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## **Committing to Design as a Solution for Health**

Seeing examples of the impact and power of design in solving global problems can be a source of inspiration, no matter the scale or location in which designers are practicing.

One year ago, *Contract* magazine's October issue featured MASS Design Group's hospital in Butaro, Rwanda, and that introduced our readers to the firm that is changing the paradigm for healthcare design and delivery. In addition to winning the Acute Care category of the 2011 Healthcare Environment Awards, MASS Design Group was further honored as *Contract* magazine's 2012 Designer of the Year. In this issue, we present the 2012 Healthcare Environment Award winners, and we have an exciting update on MASS Design Group.

At the 2012 Clinton Global Initiative (CGI) Annual Meeting in September, more than 1,000 global leaders gathered to address the theme, "Designing for Impact." That's right—design was front and center in this discussion on how to solve some of the world's greatest challenges, and more than 150 Commitments to Action by corporations, NGOs, governments, and other entities were announced at the meeting. MASS, in partnership with Shaw Contract Group, announced at the CGI meeting that it is committing to establishing MASS Design Lab (MDLab), a global innovation laboratory to test, implement, and bring to market specific solutions that will initiate systematic change in the built environment. This effort is specifically addressing large-scale crises of our built environment, especially related to public health.

From the description by MASS: "With one hub in Kigali, Rwanda, and one in the United States, MDLab will host immersive design and development teams comprised of fellows and mid- to post-career professionals from a range of disciplines to develop the necessary knowledge and ideas to address high impact topics. MDLab will integrate this collective knowledge to identify new questions and opportunities, rapidly prototype ideas, and quickly bring new designs to market. The lab will not only provide a venue for rethinking and redesigning the built environment, but it will also train entrepreneurs, inspire new educational programs, and foster the necessary R&D processes required for newly designed products to solve the world's greatest challenges."

John Stephens, vice president of marketing for Shaw Contract Group, views the partnership with MASS Design Group as a link to Shaw's broader commitment to working with designers and their clients to develop innovative solutions at the intersection of design and health. "We see this initiative as a means to invest resources in an organization that is using design to make a global impact on the health and wellbeing of people," Stephens says. "We believe in the power of this initiative to offer a new perspective on the approach to healthcare design, and ultimately impact the way we design product and design solutions for healthcare."

Also at the CGI meeting, the American Institute of Architects (AIA) announced a significant commitment to develop solutions through design and technology that address challenges in public health, sustainability, and natural disaster recovery, demonstrating the link between building design and occupant health. The 10-year plan includes initiatives including three university-based research projects at University of Arkansas, University of New Mexico, and Texas A&M University that have been selected for year-one funding to demonstrate the importance of design on public health, and the 2013 Latrobe Prize awarded through the AIA College of Fellows that will fund research aligning with this commitment. The AIA will also mobilize interdisciplinary university teams—engaged with both community and professional partners—that will implement design and technological innovation in a major world city to address complex problems related the health and sustainability.

These commitments from the AIA, MASS Design Group, and Shaw Contract Group are exciting for the profession, for the A&D industry, and for the broad role of architects and designers in shaping the world around us. *Contract* applauds these efforts, and looks forward to seeing measurable results across varied scales and economies with design as a key component of the solution.

Sincerely,

John Czarnecki, Editor in Chief



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#### INDUSTRY NEWS

## As City Builder, Amazon to Transform Seattle Skyline

The e-retailer commits to business in the Northwest with a 3.3 million-square-foot mixed-use plan by NBBJ



Making a commitment to real estate development with a significant presence in downtown Seattle, e-retail corporation Amazon has contracted NBBJ to design a mixed-use development that will include its new headquarters. At 3.3 million square feet, the development would be the largest such effort in the history of downtown Seattle. The proposal outlines three asymmetrical office and residential towers as tall as 38 stories each, three smaller buildings, 66,000 square feet of retail and restaurant space, underground parking for 3,300 cars, and 1.7 acres of public open space.

The plan covers a three-block underdeveloped expanse bound by Westlake Avenue, Sixth Avenue, and Blanchard Street. Near Amazon's South Lake Union campus, the new development will more than double Amazon's already large footprint in Seattle. The company currently leases approximately 2.5 million square feet in Seattle. The proposal addresses the city's Downtown Design Review Board Downtown Design Guideline Priorities with building facades that provide visual interest while maintaining harmony with nearby buildings. Sustainable building attributes will include operable windows for enhanced air circulation and bicycle storage and lockers for employees who choose an eco-friendly commute, among other efforts.

Community amenities consist of passive and active public spaces, ranging from a dog park and landscaped sitting areas to covered walkways and a play field. Seating areas will include terraced ledges and benches lining a playfield.

Pending approval by the city's Department of Planning and Development and efforts to finalize the property purchase, Amazon is slated to begin the project next year. Completion across three planned phases may take eight years. –EMILY HOOPER





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## ASID EVP/CEO Delivers State of the Industry Speech

Randy Fiser, CEO and executive vice president of the American Society of Interior Designers (ASID), delivered the organization's first annual State of the Industry address at the National Press Club in Washington, D.C. on September 18. The full transcript of the speech is available at asid.org, and the following is a condensed excerpt focused on the business of design.

Let's start with where interior designers work. In 2011, of the more than 58,000 employed in interior

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design in the United States, approximately 41,000 interior designers were working in 12,000 firms, and 17,100 interior designers were self-employed. As might be expected in a service industry, the distribution of interior designers throughout the United States correlates with the availability of client populations. California, Texas, Florida, and New York—all affluent and populous states—rank highest among all U.S. states and territories in total number of employed interior designers. Nearly four in 10 interior designers work in one of these four states.

Interior design firms generated revenues of just under \$7.3 billion in 2011. The 17,100 self-employed designers add another \$1 billion to design revenues. And, architecture firms reported an estimated \$1 billion in revenue from interior design services, bringing the total to over \$9 billion.

Many interior designers own or are partners in their firms. Among ASID members, more than half identify themselves as owners or principals in a firm. A large number of these firms are women-owned businesses. While a recent American Express study found that 29 percent of all businesses in the United States are women-owned, within interior design more than two-thirds are solely women-owned or equally men- and women-owned.

These firms are small businesses, typically with five or fewer employees, yet they employ more non-designers than designers. In 2011, about one-fourth of the more than 58,000 employed in interior design in the United States were designers. And the firms had a combined payroll of over \$2.2 billion.

Interior designers also regularly outsource work to draftsmen, consultants, and other professionals, as well as hire contractors, craftsmen or tradespeople for specific services on projects. In 2011, they paid out nearly \$3,5 billion for outsourced and contracted work.

And, of course, interior design business means revenue for federal, state, and local governments. In addition to payroll and Social Security taxes, design firms paid \$93.6 million in taxes and licenses in 2011.



Randy Fiser is the executive vice president and CEO of the American Society of Interior Designers (ASID) .



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## **News in Brief**

#### Czarnecki to Serve as AIA Convention Chair

*Contract* Editor in Chief John Czarnecki, Assoc. AIA, has been named Chair of the AIA Convention Advisory Committee for the 2014 AIA National Convention and Design Exposition to be held in Chicago. Appointed by 2014 AIA President Helene Combs Dreiling, FAIA, Czarnecki will oversee committee meetings and will work with Dreiling, the committee, and AIA national staff to develop the convention's theme, special programming, and keynote speaker lineup. The convention will be held June 26–28, 2014, at McCormick Place in Chicago. aia.org



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#### Four Projects Win AIA 2012 National Healthcare Design Awards

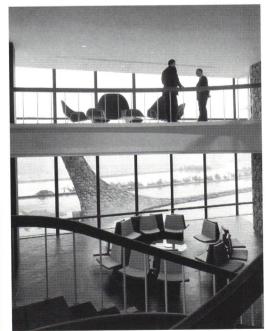
Perkins+Will designed two of the four projects winning AIA 2012 National Healthcare Design Awards, sponsored by the AIA and Academy of Architecture for Health (AAH). The winners are: Willson Hospice House in Albany, Georgia, by Perkins+Will; Massachusetts General Hospital—The Lunder Building in Boston by NBBJ; Kenya Women and Children's Wellness Center in Nairobi, Kenya, by Perkins+Will; and National Intrepid Center of Excellence (NICoE) in Bethesda, Maryland, by SmithGroupJJR. aia.org/aah

#### Moggridge, Cooper-Hewitt Director, Dies

Bill Moggridge, known as the designer of the first laptop computer and cofounder of IDEO, died on September 8 at age 69 after battling cancer. In the last two years, Moggridge was the director of the Smithsonian's Cooper-Hewitt, National Design Museum. "All of us at the Smithsonian mourn the loss of a great friend, leader, and design mind," says Smithsonian Secretary Wayne Clough. "Bill transformed the museum into the Smithsonian's design lens on the world." cooperhewitt.org/remembering-bill

#### Photographer Pedro Guerrero Dies at 95

Art and architecture photographer Pedro E. Guerrero, best known for documenting Frank Lloyd Wright's later work, died September 13 at age 95. The prolific photographer also captured iconic photos of modern architecture by Philip Johnson and Marcel Breuer, and art by Alexander Calder and Louise Nevelson. guerrerophoto.com



Eero Saarinen's IBM office building in Yorktown Heights, New York, 1961, as captured through Pedro Guerrero's lens.

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# T H O N E T



## coming events

## OCTOBER

#### NeoCon® East

October 17–18 Baltimore Convention Center Baltimore

neoconeast.com

### Orgatec

October 23–27 Koelnmesse Fairgrounds Cologne, Germany orgatec.com

#### **Biennale Interieur 2012**

October 20–28 Kortrijk Xpo and Buda Island Kortrijk, Belgium interieur.be

## NOVEMBER

Healthcare Design Conference 2012 November 3–6 Phoenix Convention Center Phoenix hcd12.com

Buildex Calgary November 6–7 BMO Centre Calgary, Alberta, Canada buildexcalgary.com

HI Design ASIA November 7–9 Grand Hyatt Bali, Indonesia hidesign-asia.com

International Hotel, Motel + Restaurant Show November 10–13 Javits Center New York ihmrs.com

Greenbuild 2012 November 14–16 Moscone Convention Center San Francisco greenbuildexpo.org

DECEMBER

Art Basel Miami December 6–9 Miami Beach miamibeach.artbasel.com

## JANUARY 2013

Imm Cologne January 14–20 Koelnmesse Fairgrounds Cologne, Germany imm-cologne.com

Contract Interiors Awards Breakfast January 25 Cipriani New York contractdesign.com

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## EXHIBITION: HD BOUTIQUE Highlights from HD Boutique

An intimate setting plays host to one-of-a-kind products and motivating conference sessions



A clean profile and attractive curves define the **Lena Chair** from the Grand Rapids Chair Company. The sleek seat and back are formed from 11 layers of beech wood veneer, and can be finished in a natural lighter hue or stained black. Detailing shines through in the exposed wooden butt joints and adjoining pegs. **Reader Service No. 240** 





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Approximately 4,000 hospitality designers, architects, property owners and operators, developers, and specifiers converged on the Miami Beach Convention Center in September for Hospitality Design (HD) Boutique. Presented on a more intimate scale than its sister show, HD Expo (to be held in Las Vegas May 15–17, 2013), HD Boutique 2012 offered attendees networking opportunities and an in-depth look at products from more than 500 exhibitors including furniture, lighting, textiles, and flooring, a handful of which are covered in these pages.

For the 2012 keynote conversation, *Hospitality Design* Editor in Chief Michael Adams interviewed celebrated designer Alexandra Champalimaud, who has recently been in the spotlight for her renovation of New York's Waldorf=Astoria. The project was part of the presentation, along with topics on the importance of education in design and the changing definition of luxury. (Read more on contractdesign.talkcontract.com.)

Hospitality Design's Wave of the Future designers—young but accomplished visionaries—were honored: Alan Barr, CHADA Asia; Ave Bradley, Kimpton Hotels & Restaurants; Andrew Cohen and Jeremy Levitt, Parts and Labor Design; Oliver John Palmer Michell, UXUS; Tim Mutton and Jo Sampson, Blacksheep (featured in *Contract*, April 2012); and Foreman Rogers, tvsdesign.

The show returns to Miami Beach as HD Americas, with a focus on Latin America and the Caribbean, September 25–26, 2013. —EMILY HOOPER



The Lucia Cassa Environmental Collection from Mayer Fabrics features four patterns that evoke familiar sights and sounds. From front to back: Vertically striped Array is a rayon chenille composed of pre- and postconsumer recycled polyester. Botanica is a varied floral pattern constructed from preand post-consumer recycled polyester. Turnabout's striation design takes its cues from hand-woven baskets and is 100 percent recycled polyester. And the geometric **Sashiko** plays on quilting and needlepoint crafts.



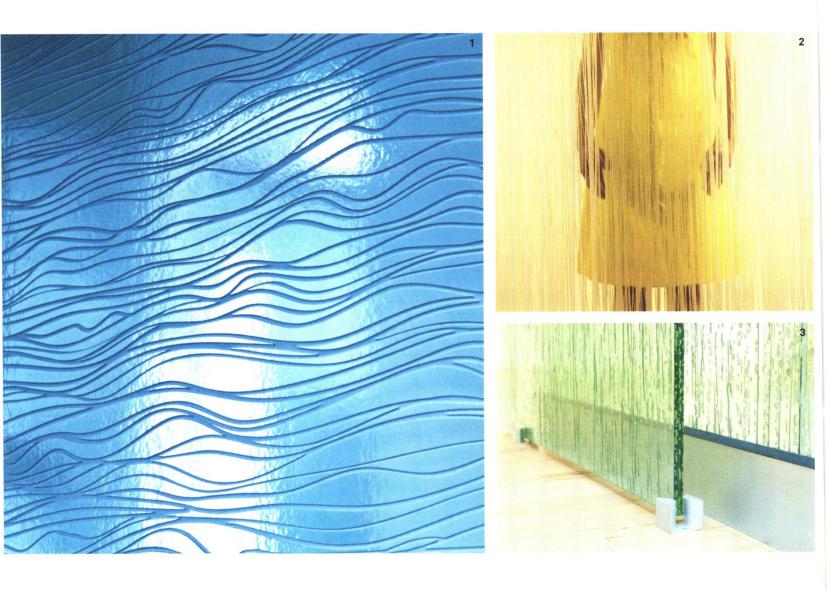
The Seat Belt Chair from the Phillips Collection reclaims and repurposes industrial seatbelt material. The hand-woven, made-to-order chairs are available in red, black, green, orange, purple, white, and pink, and measure 20 inches wide by 26 inches deep with a seat height of 19 inches in the front and 18 inches in the back. Reader Service No. 244



The sculptural surface of Interlam's **Facet** wall panels, from the Elements Collection, add instant texture to any wall or ceiling. A %-inch pattern depth produces a bas-relief effect that is enhanced by an antiqued metallic paint finish. The nondirectional pattern is carved into solid MDF and the finished panels measure 48 by 96 inches with a thickness of 1 inch. **Reader Service No. 243**  PRODUCT FOCUS

## **Take A Hint**

## Hint, a 3form Varia Ecoresin, offers pattern, texture, and privacy



As we become more aware of how design can impact psyche and the healing process, manufacturers are staying ahead of the curve, introducing products that not only veer away from institutional, but also cross over into markets other than healthcare with ease. Case in point, 3form's Varia Ecoresin line boasts design-savvy patterns, textures, and colors that one might encounter in a hospitality setting or high-end office, while possessing the high-performance attributes that are necessary in healthcare facilities. New to the series is Hint, a collection of six textures that offer a level of semi-privacy.

Just like all Varia Ecoresin products, Hint contains a minimum of 40 percent pre-consumer recycled material, is antimicrobial, and can be installed as sliding doors, partitions, lightbox panels, suspended walls, column wraps, transaction counters, and decorative ceiling elements. Hint includes **Flow (1)**, a composition of curves, ripples, and waves; **Rule (2)**, a background of striations that vary in thickness and angle; **Meadow (3)**, a field of abstracted grass; Spray, a motif depicting droplets on a surface; Spotted, a skin evoking the irregular markings of a cat in the wild; and Straight Up, another linear pattern but with variations in line segment lengths. For further customization, the patterns in Hint can be layered on a dual-sided relief panel. "Not only does each texture stand alone as a great product, but the ability to combine the patterns in a single panel opens up myriad possibilities," says Jill Canales, senior vice president of marketing and design. "We know our clients love to put their own spin on our products, and Hint enables that freedom of creativity." –SHEILA KIM **3-form.com** 

Reader Service No. 220

# Carnegie

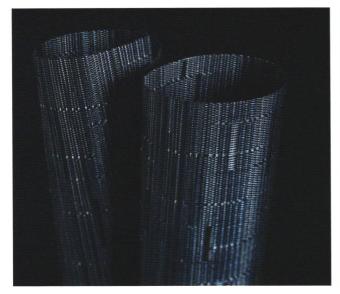


#### Chilewich: Bamboo in Navy

Reader Service No. 221

#### 3M: FLEX

Reader Service No. 222



Chilewich has been adding a navy hue across different lines this year as part of a color story. The latest to get the blues is Bamboo, an upholstery textile sporting an abstracted bamboo stalk pattern. The fabric features yarns with a polyester core for elasticity and strength and, like all Chilewich products, has Microban antimicrobial protection.



3M Architectural Markets continues to push the limits of lighting with its innovative , energy efficient solutions. Among them is FLEX, an LED fixture with high flexibility and customization. Its lightweight components are offered in 11 different shapes from straight and curved to T-shaped—that enable designers to configure unique installations.

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#### TOTO: Neorest Airbath

Reader Service No. 223



The luxurious Neorest Airbath with HydroHands offers a true hydrotherapy experience to help one decompress and relax. An LCD panel controls water temperature and volume, and can be programmed with presets. The two-person tub also features a hand spray, soothing waterfall cascade, and the HydroHands water-motion massaging technology.

#### Klafs: Casena

klats.com

Reader Service No. 224



A truly beautiful sauna, Casena is clad in wenge wood and boasts a floating bench design. Adding to the ethereal effect, its perforated ceiling plane reveals points of light that resemble stars. The sauna's frameless glass front offers a seamless look.

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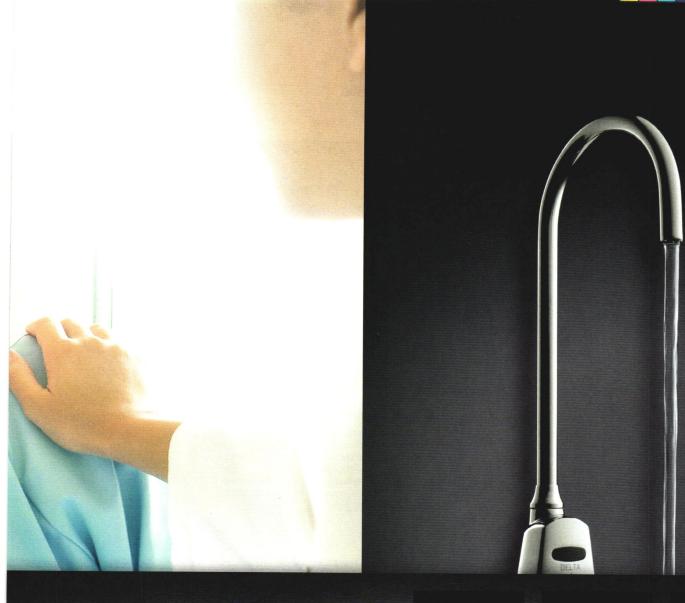








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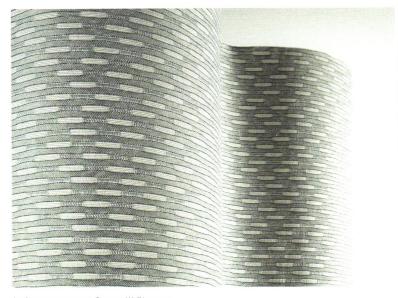
Vivid Our new image-based signage collection



## CAL ME: 800-528-1398 takeform.net

#### Designtex: Olla

designtex.com Reader Service No. 22!



As the name suggests, Crypton Wall is a new category of wallcoverings that offer the cleanability, durability, and stain-, mold-, mildew-, and odorresistance of Crypton technology. One of the new Crypton-finished products, Olla is a low-emitting, 100-percent recycled polyester covering available through Designtex.

#### Brentano: Gallery

brentanofabrics.com Reader Service No. 226



Drawing inspiration from artists, the Gallery collection consists of five patterns: Delaunay plays on Sonia Delaunay's geometric abstractions; Acanthi references the plant motif used by Henri Matisse; Yong Ho Ji's preferred medium of tires takes the form of textural lines on Mythos; op art exploration by Josef Albers informs the bold Albers; and Leger conveys the Cubist art of Fernand Léger.

contractdesign.com

### A WIDER PALETTE FOR HEALTHY ENVIRONMENTS

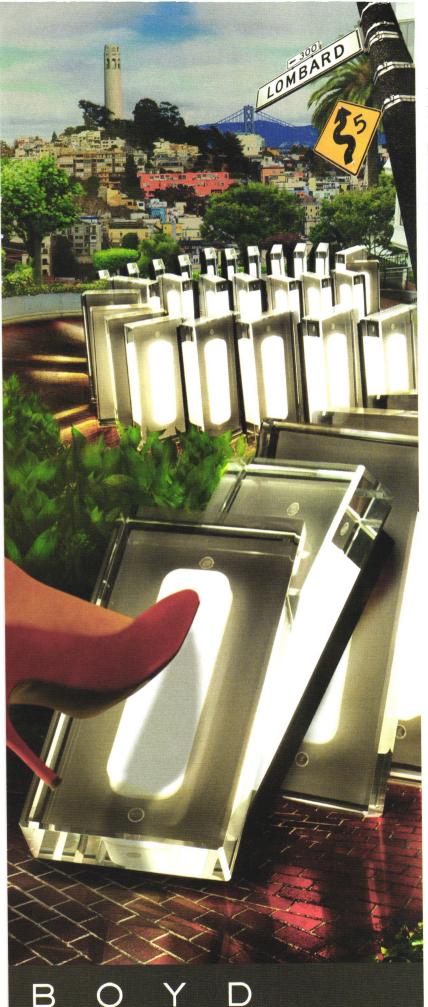
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#### Spacia: Softline Coco

amtico.com Reader Service No. 227



A luxury vinyl tile that looks high-end, Softline Coco builds dimension through striations in a monochromatic palette of gray tones and earthy browns. The resilient flooring material is low-VOC, and will not scratch, stain, chip, crack, warp, or yellow. After first use, Softline Coco can be reclaimed through parent company Amtico.

#### KI: Affina

ki.com Reader Service No. 228



To maintain visual continuity from the waiting area to the patient room, designers Paul James and Dan Cramer have created a complete healthcare seating collection. Affina presents a minimal aesthetic for guest, multiple, modular, patient, recliner, lobby, bariatric, and sleepover seating, as well as complementing occasional tables and casegoods.

### Suite Collection Designed by David Dahl







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Pulp Studio: Graphic Imaging in Glass

pulpstudio.com

eader Service No



For the healthcare design sector, the use of imagery that is calming is proven to be beneficial. In medical facilities, artwork needs to also be durable and cleanable. Pulp Studio is on the case with its Graphic Imaging in Glass line. Working with the architects and designers of projects, Pulp Studio can reproduce custom graphics and stunning photography in laminated glass for applications ranging from wall partitioning to skylights and elevator cab paneling.

#### Wolf-Gordon: Metropolitan Collection

wolf-gordon.com Reader Service No. 23



The high-performance indoor/outdoor Metropolitan Collection is antimicrobial and 100 percent recyclable, and includes four vibrant patterns. From top: a speckled interpretation of reptile skin called Boutique, the city map-like Wander, a plaid and stripe fusion called Highrise, and the solid Rush Hour (not shown).





Rows of bright color run parallel to one another, each trying to outrace the other. Varying width stripes introduce an organic quality to the classic precision of pinstripes while deeply saturated colors provide pure streaks of cheer. The feeling is dynamic, optimistic and fresh.

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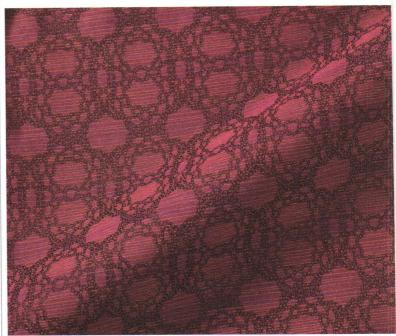


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#### Pallas: Laced Up and Criss Crossing

pallastextiles.com Reader Service No. 231





Designed by Laura Guido Clark, the Freehand textile collection is a celebration and modern reinterpretation of traditional crafting techniques ranging from crochet to block printing. Among the five patterns offered in the series is Laced Up, which draws on the positive and negative spaces of the openwork craft and features Crypton's Incase stain- and microbial-resistance. Also part of Freehand, Criss Crossing features a spontaneous pattern of flower-like forms within a grid created by X-shaped stitches. Criss Crossing offers Crypton stain-, mildew-, bacteria-, and odor-resistance.

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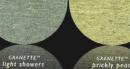
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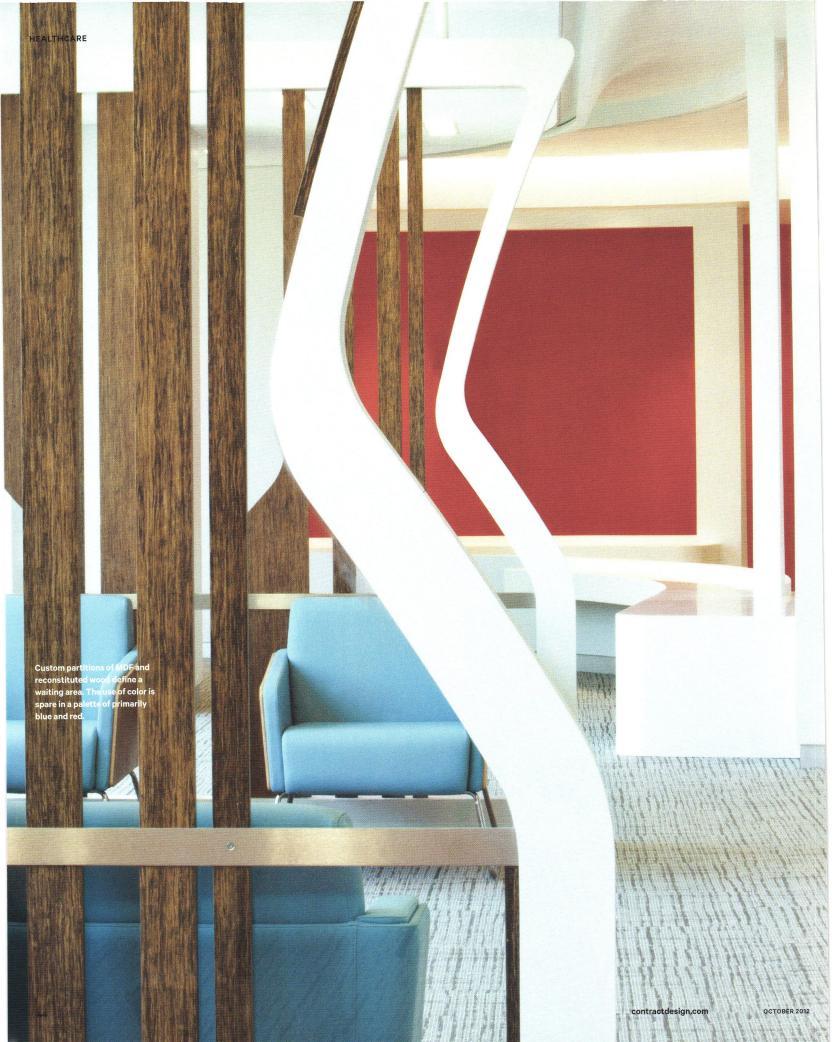
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## 人



The cancer center is designed to be timeless, and connects to the existing medical center with a pedestrian skywalk.



## Dale and Frances Hughes Cancer Center

EwingCole designs a state-of-theart, timeless treatment facility nestled in the Pocono Mountains

By John Czarnecki Photography by Ron Blunt Evidence shows that a humane, patient-centered healthcare facility with access to daylight and views of the natural environment can have a positive impact on healing. Modern healthcare buildings, though, must be highly efficient, increasingly technologically advanced, and must integrate the latest equipment for healing. This high-tech high-touch balance can be a challenge to achieve, but EwingCole has done just that in its design of the Dale and Frances Hughes Cancer Center of Pocono Medical Center.

This cancer treatment facility in East Stroudsburg, Pennsylvania about 75 miles west of New York—was designed based on the modernist concept of a machine in nature. It's a cutting-edge, modern facility in a rural area—technologically advanced on the interior while drawing inspiration from the surrounding Pocono Mountains of northeastern Pennsylvania. Connected by skywalk to the existing medical center that dates primarily from the mid-20th century, the new cancer center is contemporary and timeless with both interior and exterior responding to the natural features of the site.

The 65,000-square-foot cancer center has an L-shaped plan surrounding two sides of a landscaped courtyard, the focal point of the site and the nexus of a "captured wilderness" theme. Most public circulation and waiting areas within the building have ample views of the courtyard though floor-to-ceiling glazing. The glass and taut, orthogonal white metal insulated panels contrast with the organic, sinuous garden. Irregular vertical exterior mullion patterns on the glass are a metaphor for the random pattern of trees in a forest.

#### Addressing psychological needs

Inside, this comprehensive cancer center includes 20 chemotherapy infusion stations, two linear accelerator vaults, a pharmacy, CT simulator and PET/CT, a café, a meditation room, and conference spaces. Designed to provide the highest quality of care while easing patient duress, the intent of the building is to aid the healing process through design. EwingCole Director of Design Saul Jabbawy says, "We asked: What kind of place can we create that addresses the psychological needs of patients and of the people supporting them?"

Patients arrive in a three-story lobby, which narrows and then opens broadly to a view of the courtyard. This is another metaphor for the compressed spaces between mountains that open to great expanses in the Poconos. Central to the lobby is a staircase that is sculptural in its monolithic appearance—a rock-like formation within the space.

Other elements of texture and nature enliven the otherwise smooth, white modernist interior. Boulders strategically placed in the lobby (see cover) recall the natural setting, and a water feature with a fountain coming out of a boulder connects visually through the glass with the water flowing in the courtyard garden. Along the lobby, a screening element of reconstituted wood and acrylic adds warmth, layers of texture, and provides privacy for patients in treatment areas. Inspired by modernists such as Mondrian and LeCorbusier, a few walls of selective color such as red or blue contrast with the white porcelain tile floors. A slot of birch tree elements within a smooth, red wall serves as a visual marker—the natural world within a modern interior.

In plan, main circulation spaces gently curve, recalling the topography of hills. "The clear spatial structure and plan allow people

Partitions of reconstituted wood panels, and a slot revealing birch tree elements (right, top) within a red wall are natural elements within the modern interior. An internet café (right, bottom) wraps around a meditation room that is enclosed by a wood and acrylic wall.



#### First Floor Plan



#### Second Floor Plan



#### Third Floor Plan



#### Radiation therapy

- Administration (first floor), conference (second floor)
- PET/OT (first floor), surgical consult (second floor) Infusion therapy
- Flex
- Public space/circulation
- Mechanical

OCTOBER 2012

#### Key Design Highlights

The cancer center is based on the modern concept of a machine in the landscape.

The lobby is designed to be a metaphor for the Poconos with sinuous lines and spaces that expand and compress. A sculptural staircase becomes actual topography in the space.

Elements of texture, pattern, and nature—including reconstituted wood—enliven the modern interior.

EwingCole designed a custom partition of MDF and reconstituted wood with variations used in infusion bays and waiting areas. Infusion bay options allow for patient control if they choose to socialize with each or if they want privacy.

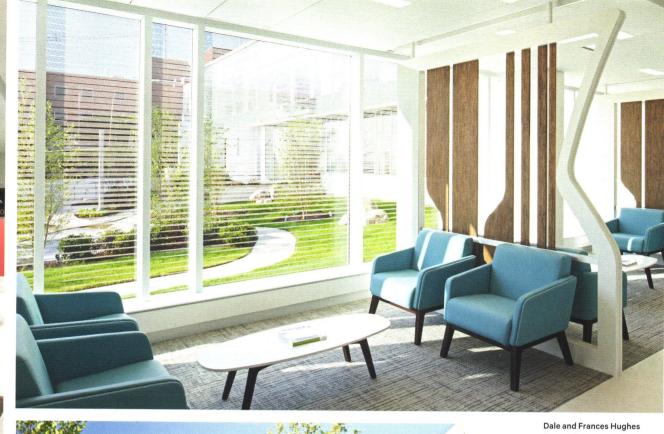
The dramatic lobby space contracts and opens up, similar to the landscape of the Poconos. A staircase in the middle is a sculptural element, like a mountain, and select colors red and blue add to the modern appearance. Lighting is unobtrusive, and the wood and acrylic panels are a metaphor for the natural landscape.



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Infusion bays (above) are separated by custom partitions. The partitions have two variations: one with a television monitor and one with a translucent acrylic door that can be opened or closed. The visual connection with the outdoor courtyard helps enliven a waiting area (opposite, top), where the partitions mimic the irregular patterns of nature. The courtyard is landscaped with native vegetation, boulders, and winding paths. The courtyard vegetation (opposite, bottom) contrasts with the modern, orthogonal cancer center.





### Cancer Center

Designer EwingCole

Client Pocono Medical Center

Where East Stroudsburg, Pennsylvania

What 65,000 total square feet on three floors

Cost/sf \$301

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

visiting to find something new in these spaces," Jabbawy says. "There's always something to be discovered in the building—a visual complexity that allows people to be interested in the space."

#### Custom partitions define spaces

11:

EwingCole designed a custom partition of MDF and reconstituted wood that is implemented in both the waiting areas and in infusion bays. The partition in the infusion bays has two variations, one with a television monitor and one with a translucent acrylic 3form door that can be opened or closed, depending on whether neighboring patients want privacy or to chat with each other. For patients who want a conversation with a few others, infusion chairs are gathered in a "buddy bay" near a fireplace.

Furnishings in waiting areas were selected for their highly geometric, midcentury modern appearance, to coincide with the broader concept of the modern building. For the most part, lighting is indirect or recessed with no sconces or other fixtures that could become dated over time.

Jabbawy says the progressive client, Pocono Health System, brought forth a number of design concepts—such as the screening elements, the water feature in the lobby, and the openness of the glazing—that enabled the designers to advance the interiors. "To me, this is an extraordinary building because of an extraordinary client," Jabbawy says. "The client wanted to rebrand its image and ensure a supportive environment for its patients. They drove a lot of the ideas while giving us a lot of freedom." e



## Los Angeles Center for Women's Health

HMC Architects designs a one-stop healthcare facility in downtown Los Angeles

By Michael Webb Photography by David Wakely Over the past two decades, hotels have commissioned sybaritic spas and wellness centers while investing heavily in well-appointed bathrooms and costly bed linens to pamper their female guests. But when women are sick, the choices are limited. "The healthcare industry still doesn't understand how great an impact environmental design has on a person's emotional wellbeing, and its value in attracting patients and building up a brand," says Pamela Maynard, design principal of HMC Architects in Ontario, California. She speaks from personal experience and her 30 years of designing healthcare facilities. With that body of experience, Maynard earned the commission to design the Los Angeles Center for Women's Health, a model facility on the downtown campus of California Hospital Medical Center.

Fortunately, the clients included Ari Babaknia, M.D., a Johns Hopkins–trained women's health specialist whose insight into women's medical issues was valuable to the project's design. "This is an idea whose time has come," Babaknia declares, "a comfortable inviting space where busy professional women can satisfy many of their medical needs under one roof." He recounts an experience: "A patient said to me, 'I'm sick and tired of putting different parts of my body in different parts of town." Babaknia invited specialists in gynecology, cardiology, urology, and oncology to join him in a group practice that's located in a 17,000-square-foot space at the top of a four-story office building.

#### By the experts, for the ladies

Further emphasizing female empowerment, Maynard worked with a team of women on the design. When the project was almost complete, the design team shared renderings with focus groups. "We asked them if this was a facility they would leave their existing doctor to come to and we got a very positive response," she recalls.

Designers chose colors for their emotional impact (opposite): Blue and gray lower anxiety, but wood paneling and gold chairs warm the space. Large floral prints by architect Mayee Futterman (below) bring elements of nature into the center's downtown location.



For the patient experience, Babaknia told the designer the concept he had in mind: An aspect of the Disney theme park experience wherein guests and staff enter separately but then staff magically appears to guests when needed. That idea was incorporated into the complex of examination and procedure rooms, ameliorating an often-fraught experience for many of the patients, and streamlining communications for the staff. Babaknia assembled a team of renowned surgeons to weigh in on layout preferences; they arrived at the first meeting with a floor plan they had drawn themselves. In what Maynard considered a very forward-looking move, they chose to forgo individual offices in favor of a shared workroom.

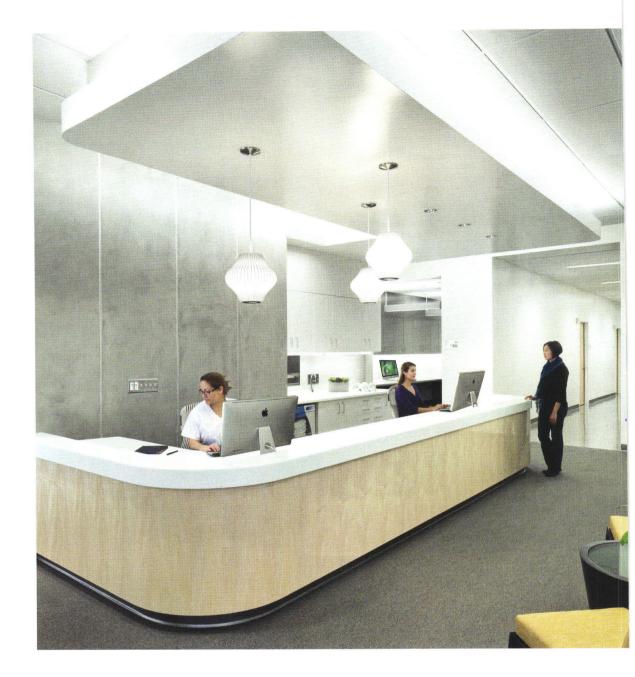
#### Soothing and reassuring patients

"We wanted people to walk in and feel hugged by the space," says Maynard, aiming to create a setting that would soothe and reassure patients, while still conveying precision and expertise they desire in a medical facility. The experience begins as one steps out of the elevator and emerges into the spacious waiting area, which possesses the character of an upscale spa. The dove-gray carpet, blonde wood paneling, and Venetian plaster are softly lit, and elegant swivel chairs add accents of blue and gold. Babaknia suggested rounded edges for all the furniture and millwork to create a sense of flow. Watercolors by architect Mayee Futterman—stylized studies of plant life—were enlarged for use on the walls to offer a touch of nature in this gritty urban location. Windows are screened by sheers.

Maynard likens interior design to clothing—higher quality often is purer and simpler, with greater reliance on quality materials and detailing. The emotional impact of different colors dictated her palette choices. "On finishes, I strive for a balance of cool and warm. Cool tones of blue and gray are good for lowering anxiety, but used alone they can feel chilly. So I try to add a few warmer colors, along with natural wood," she explains.

Her clients questioned her use of soft tones, fearing they would show every mark over time, and she cited her experience of renovating a tough high school in Orange County. The old school building was covered in graffiti, and in repainting it she chose a paler color, guessing correctly that it would be treated with more respect. "I've learned how to stretch a dollar and make materials look more expensive than they are," says Maynard.

Maynard will have the opportunity to extend her concept when two adjacent spaces are built out—one for massage therapy and yoga, the other for a shop selling homeopathic products. Those features should strengthen the center's appeal to women, but also inspires other healthcare facilities around the country. To improve the patient experience and staff efficiency, independent circulation routes were established throughout. Here, nurses and support staff have a work area that facilitates easy interaction with patients.



Los Angeles Center for Women's Health

Designer HMC Architects

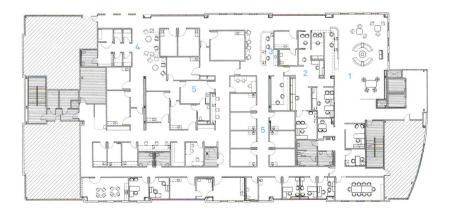
Client Dignity Health

Where Los Angeles

What 17,000 square feet on one floor

Cost/sf Withheld at client's request

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



Floor Plan

1 Waiting

2

- Physicians/office/admin
- 3 Nursing/tech support
- 4 Dressing room/lounge5 Patient care rooms
  - Fatient care rooms





A changing area (above) is inviting—more hospitable and less clinical. The modern, light blue aesthetic is carried through all the rooms, including exam rooms (left).

#### Key Design Highlights

Venetian plaster, a color palette of light blue and gold, and a large watercolor encased in glass set a sophisticated and welcoming tone in the reception area.

Dr. Ari Babaknia conceived the idea to use rounded corners in the reception to evoke a sensuous, spa-like feel.

Specialized exam and procedure rooms incorporate separate patient and staff circulation routes for a more relaxed patient experience and overall efficiency.

Women figured heavily into the design process: The lead designer on the project was a woman and plans were tested with female focus groups for approval. HEALTHCARE

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The Paul S. Russell, MD Museum of Medical History and Innovation in Boston is the country's first fully dedicated freestanding medical museum. Copper-tinted, ceramic-fritted glass and a copper door frame connect the museum's interior to its distinctive exterior.

By Murrye Bernard Photography by Anton Grassl / Esto

## Paul S. Russell, MD Museum of Medical History and Innovation

### A museum dedicated to the 200-year history of Massachusetts General Hospital highlights the evolution of medicine and clinical practice

A hospital visit is an event most people attempt to avoid, but Boston's Massachusetts General Hospital draws an audience not in need of medical attention. The new Paul S. Russell, MD Museum of Medical History and Innovation, designed by Leers Weinzapfel Associates (LWA), is the first fully dedicated, freestanding hospital museum in the United States.

The 9,700 square-foot, two-story building—named for Dr. Paul S. Russell, a longtime Mass General physician who spearheaded efforts behind the project—was funded entirely through philanthropy. Within, permanent and temporary exhibitions convey the hospital's achievements and 200-year history, and provide an overview of the evolution of medical research and practice.

Sited at the main entrance to Mass General's 18-acre urban campus, the museum establishes a gateway to the hospital while connecting it to Beacon Hill, one of Boston's oldest neighborhoods. "Typical of hospital campuses, the Mass General campus is oriented inward, so the museum provided an opportunity to connect with the neighboring community," explains LWA Principal Jane Weinzapfel, FAIA.

#### High visibility, inside and out

Glazing along the lower level of the museum affords passersby glimpses of the exhibition spaces within, peaking curiosity and generating interest for those outside while achieving the community connection. "We provided a transparent base so there is a great deal of permeability between pedestrians and the activities within the museum at the first floor," explains Weinzapfel. The architects selected a copper-tinted, ceramic-fritted glass that complements the exterior copper panels above and improves the building's energy performance.

LWA selected copper as the exterior cladding material for the main volume of the museum for several reasons: It is low-maintenance and recyclable, and the surface will patinate beautifully over time, complementing details on buildings throughout Beacon Hill as well as the nearby dome of the Bulfinch Building—the original home of the hospital. On the museum's main facade, LWA oriented the copper panels horizontally to accentuate its length along Cambridge Street. The pattern is punctured by a projecting window that offers a modern take on the oriel window—a type of bay window that is commonly spotted throughout Beacon Hill.

#### Flexible program, durable finishes

The museum's ground floor houses permanent exhibitions, and an open stairway leads to the mezzanine-like second level, which presents the temporary exhibitions but also hosts both public lectures and private hospital functions. A roof garden with seating and a steel pergola allows sweeping views of Boston. "We really count to three public levels because the garden is a public space on the roof as well," explains Peter K. Johnson, director of the museum.

In designing the exhibits, flexibility was key. "We don't want this museum to just be about the past," says Johnson. So the exhibit designer, Museum Design Associates, arranged the displays by theme rather than chronology. "If you spend a couple of hours here, you get a pretty good idea of the evolution of medicine over 200 years," he says.



From the ground floor's permanent exhibits, a glassand-steel stairway leads to temporary exhibits on the open second floor.

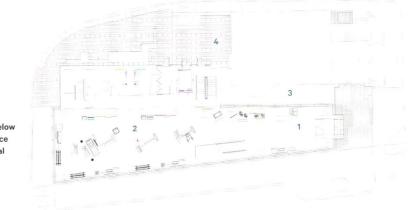
#### Ground Floor Plan

- Entry Exhibit 3 Garden
- Terrace 4

1

2

- 5 Open to below
- 6 **Roof terrace**
- Mechanical 7





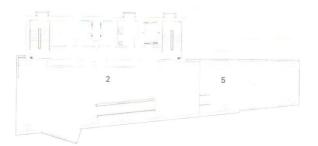


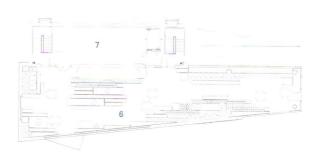
Finishes in the second floor lecture space (left) include English sycamore wood paneling, a polished concrete floor, and slate wall bases. Exhibits (below) are organized by theme rather than chronology, for a broad understanding of the hospital's 200-year history.



Second Floor Plan

Third Floor Plan





Paul S. Russell, MD Museum of Medical History and Innovation

Designer Leers Weinzapfel Associates

Client Partners Healthcare Systems, Inc.

Where Boston

What **12,270 square feet on** two floors and a roof terrace

Cost/sf \$643

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

#### Key Design Highlights

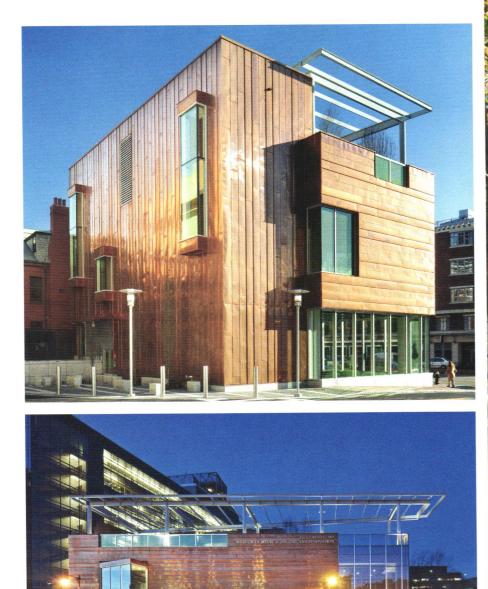
The exterior's copper cladding relates to architectural elements in Beacon Hill and will develop a stunning patina over time.

To bridge community and institution, the ground level is visually accessible thanks to copper-tinted glazing.

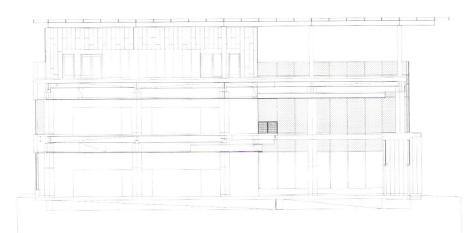
A projecting window on the front facade is a modern take on the oriel bay windows found throughout Beacon Hill.

A ceiling grid to which lighting is attached allows for flexibility.

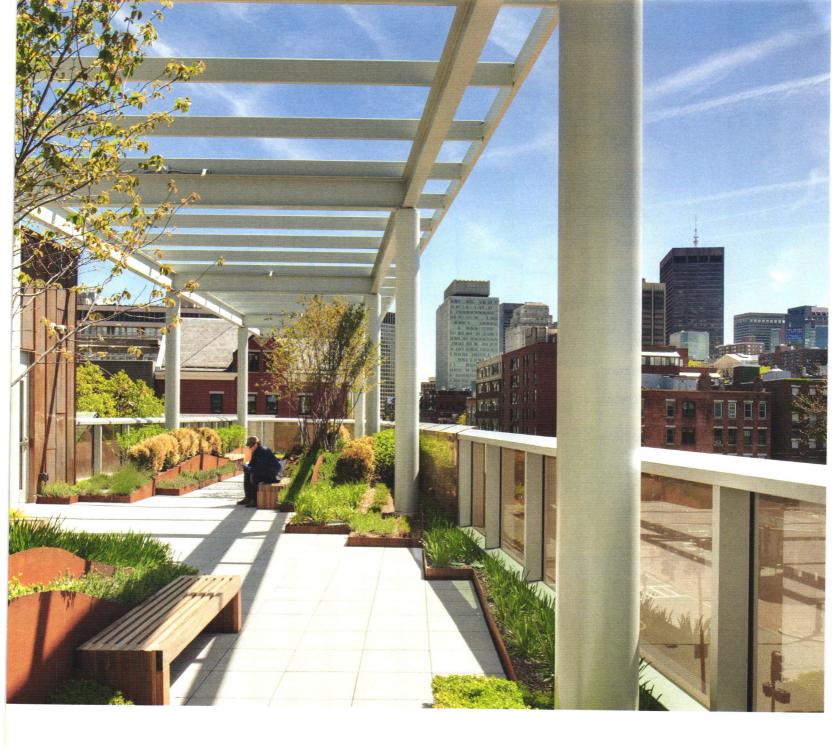
A steel structure atop the museum and visible from the street is a pergola for a rooftop garden.











Mass General was the first teaching hospital of Harvard Medical School and has hosted many notable achievements in the field, including the first public demonstration of surgical anesthesia under the Bulfinch dome in 1846. Among the objects on display in the museum are the original "ether" inhaler from that historical event, along with examples of early X-ray tubes, surgical kits, apothecary sets from the 19th century, as well as more recent staples of modern medicine such as semiconductor laser diode array.

Though the museum is an educational destination rather than a treatment facility for patients, its design had to comply with the hospital's stringent requirements—even accent paint colors were chosen from the hospital's standard set of colors. The architects selected other interior finishes that are durable yet befit a cultural institution, including polished concrete flooring, slate wall bases, glass guardrails, and English sycamore wood paneling. A practical, painted-

metal accessible ceiling conceals sprinklers and integrates lighting, allowing further flexibility for changing exhibitions.

Since its opening, the Paul S. Russell, MD Museum has attracted a range of visitors—from hospital staff and faculty to patients and their families, as well as tourists and locals—and the second floor event space is booked well through the next season. The museum is already fulfilling Johnson's prediction of becoming "a mecca of medical practice and innovation." e

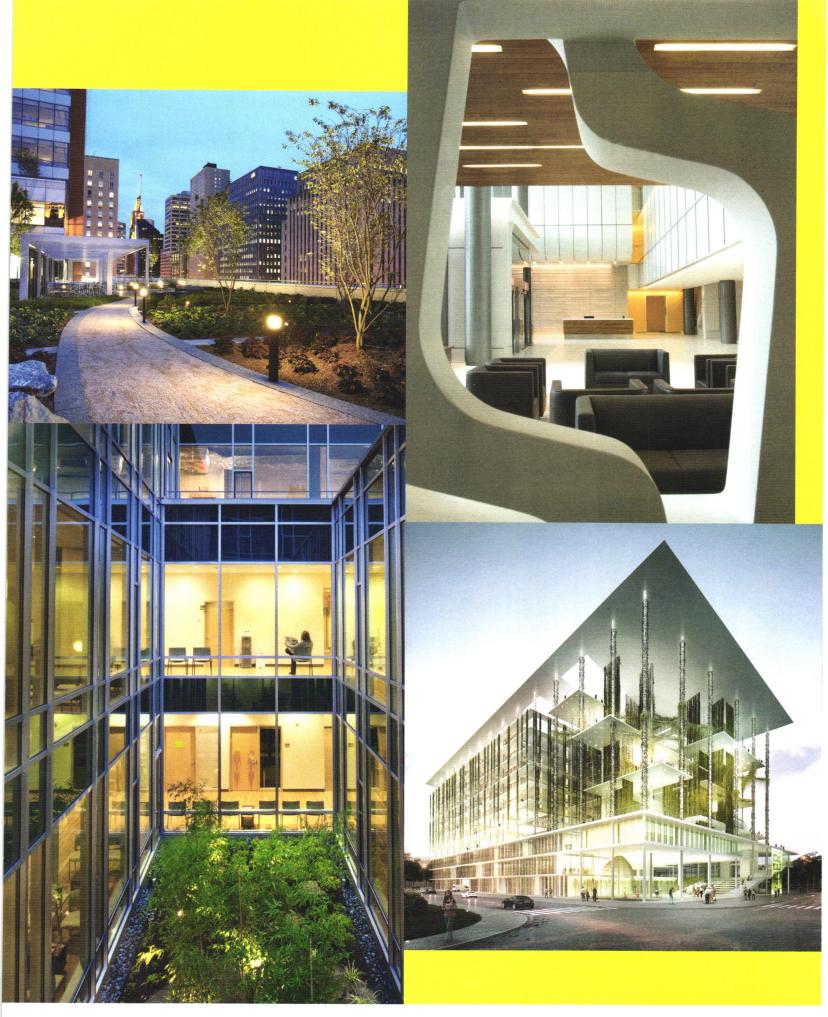


Healthcare architects and designers, focused on designing with evidence, are creating spaces that serve patients and staff as well as the communities they are in. With that emphasis on designing for all scales across the continuum, nine projects are honored as recipients of the 2012 Healthcare Environment Awards, cosponsored by *Contract* magazine in association with The Center for Health Design, Healthcare Design 2012, and the Vendome Group. The award—recognizing excellence in healthcare facility design—honors projects this year in acute care, ambulatory care, conceptual, landscape, and student design categories.

The distinguished jury of Jason Freeland, AIA, ACHA, vice president and director of healthcare design at Heery International; Robin Guenther, FAIA, principal at Perkins+Will and board member of The Center for Health Design; and Shannon Kraus, AIA, ACHA, MBA, senior vice president and managing director at HKS Architects, selected the projects that will be honored at the Healthcare Design 2012 conference.

The jury says, "Healthcare design is being elevated to a civic realm. As healthcare institutions regain their roles of civic importance, it is more about embracing the facilities themselves and creating civil responsibility to engage: There has to be reciprocity."

Contract Editor in Chief John Czarnecki and The Center for Health Design will present the awards in a ceremony at the Healthcare Design 2012 conference in Phoenix on Monday, November 5. -- EMILY HOOPER Opposite, clockwise from top left: Landscape winner Mercy Medical Center Rooftop Gardens; acute care winner Kaleida Health, Clinical and Medical Research Building; conceptual winner Community Hospital @ Yishun; and ambulatory care winner Old Town Recovery Center.

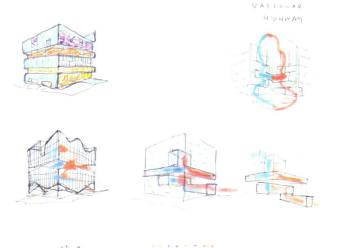


## Kaleida Health, Gates Vascular Institute and UB Clinical Translational Research Center

A Buffalo research facility fosters interaction and innovation

The institute's three-story entry lobby is defined by a suspended wooden cube and various comfortable seating areas. A transitional screen, formed from fiberglassreinforced gypsum, features a pattern that references stem cell research.

OCTOBER 2012



By Michael Webb Photography by Björg Magnea Architectural & Interior Photography and Tim Wilkes Photography A modern glass box with fluid ribbons has the cutting-edge look of a tech giant's office, but in actuality it houses the latest addition to the burgeoning medical campus of the State University of New York (SUNY) at Buffalo. The Gates Vascular Institute and UB Clinical Translational Research Center is the brainchild of L. Nelson ("Nick") Hopkins III, M.D., a renowned neurosurgeon who, as it turns out, also has an eye for architecture. He admired a lab building that Mehrdad Yazdani—who heads a studio in Cannon Design's Los Angeles office—had just completed on campus, toured it, and ultimately commissioned a modestly scaled building for the Jacobs Institute, which he established to foster research. As a lead surgeon for Kaleida Health and the chairman of Neurosurgery at SUNY Buffalo, he brought those institutions on board and the project scope expanded to a nearly half-million-square-foot, 10-story building.

"Nick wanted a place where different disciplines would collide and interact, and that idea drove the design," says Yazdani. "It was new territory for the studio and our naivety allowed us to question accepted wisdom and push the envelope."

#### Outline of the building program

Known for his expressive architectural forms, Yazdani put his bold signature on this cube, wrapping it on two sides with fritted glass that captures the spirit of energy and innovation. Baffles shade the glass curtain wall to the east and west to control heat transfer while admitting natural light. The flowing ribbons on the exterior convey a futuristic feel, but they also allude to the study of vessels, appropriately.

Inside, the architects maximized flexibility by adopting a module of 31 feet 6 inches square by 18 feet high, which are ideal dimensions for labs and procedure rooms, and situating the service core to one side to allow floor plates to be reconfigured as needed. Kaleida, considered the largest healthcare provider in western New York, occupies the bottom four floors to tend to patients: the first floor for emergencies and urgent care, and the next three for surgery and outpatient recovery. The upper five floors house medical labs, lecture theaters, meeting areas, and the Jacobs Institute, which promotes social interaction, research, bioengineering, and new business incubation.

The Institute's three-story lobby is a dramatic entry but also a social condenser. A wood-clad suspended cube breaks up the volume at one end, and identifies a warm, enclosed space for waiting family members. This second level is treated as a hotel for outpatients in recovery and is linked by a bridge to Buffalo General Hospital, just 100 feet away. To mark the point of transition from the new building to the existing Buffalo General Hospital, a suspended screen of fiberglass-reinforced gypsum is sculpted into a lattice pattern inspired by imagery of MIT's stem-cell experiments. Curvilinear elements, such as bench and lounge seating, as well as millwork details, enhance the fluid quality of a building that brings the medical science community together.

#### Granting individualism while unifying

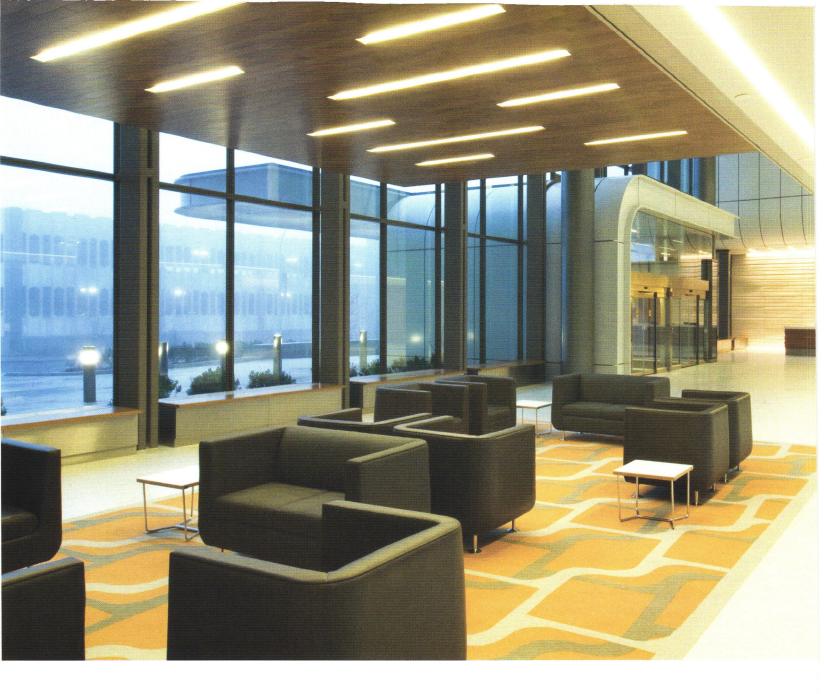
system in its early conceptual design. Floor plates are punctuated with multilevel atria throughout the building to create identifiable areas for individual programs that are

The design team faced the challenge of mastering the complexities of the program and integrating the varied elements, while making the building feel welcoming, even in the deep-freeze of a Buffalo winter. Multilevel atria enliven the interior, and identifiable "neighborhoods" for each activity are connected by shared zones.

Taking cues from the white glass wrapper and the ribbed concrete base of the building, Dale Greenwald, an interior designer from Cannon Design's New York office, gave each occupant group a sense of place, while striving for unity within individualism. "We were able to achieve a consistency from outside to inside," says Greenwald.

Textured fiberglass-reinforced wall panels echo the concrete, and the terrazzo floor tiles provide a consistent, smooth surface that mirrors the glass. These high-performance resinous finishes are also essential for withstanding intensive use and traffic. Bold color accents identify the four quadrants of emergency care, employing backlit-resin panels attached to Corian counters. As one moves from public to private space, colors become more subdued. On the fifth floor, the glass that encloses private offices and conference rooms is etched at its top and base and washed with changing colors from LEDs.

Hopkins is more than pleased with Cannon Design's solution for his unique program. "It's a first-of-its-kind center," he says. "It's changing the paradigm of vascular care delivery and research, and it's a forum for innovation and industry collaboration at the heart of a clinical facility."



Curvilinear finishes and furnishings with a geometric area rug (above) echo the building's exterior form (right).



#### acute care winner

Designer Cannon Design

Client Kaleida Health

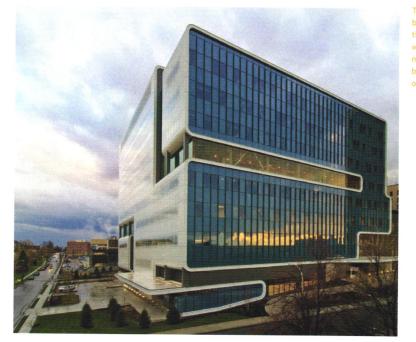
Where Buffalo, New York

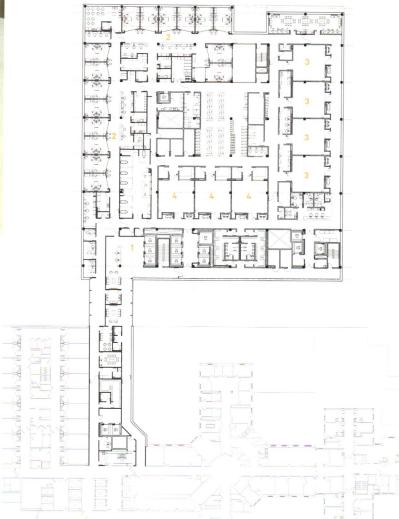
What **476,500 square feet** on 10 floors

#### Cost/sf **\$346**

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







The glass box form is defined by fluid ribbons that allude to the vascular studies conducted within. Fritted glass clads the north and south facades, and baffles shade the curtain wall on the east and west facades.

#### Third Floor Plan

Reception/waiting

2 ICU

3 Operating room

4 Hybrid OR



The building's fluid lines are interpreted here in the nurse stations. A series of monochromatic bright accent colors along the face of the nursing and reception stations are used as a wayfinding tool.



A wooden enclosure frames a waiting area (left). Patients stay in "hotel" floors with individual recovery rooms (bottom) that are capable of accommodating family members as well.





#### Key Design Highlights

Curvilinear architectural elements and furniture details connect the building's exterior to the interiors.

As identifiers for the four quadrants of the emergency care zone, bold color was applied to nurse stations composed of backlit-resin panels and Corian counters.

A "collaborative oasis" on the fourth and fifth floors, between patient care and research floors, contains education, catering, and conference facilities linked by multiple-height atrium spaces where clinicians, scientists, and entrepreneurs can meet.

The crisp neutral colors of the exterior—white metal, concrete, and gray—are continued throughout the interior.

# Old Town Recovery Center



contractdesign.com

OCTOBER 2012

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Though not accessible to patients, the planted courtyard is a tranquil focal point, visible from four sides. The Old Town Recovery Center (right) building is designed to be an open, comfortable addition to its Portland neighborhood, avoiding a clinical or closed-off appearance. Planned with future expansion (rendering, far right) in mind, the building could include a residential component to be built on top of the structure.



# A community-centric mental health center incorporates nature as a healing tool

By Sheila Kim Photography by Michael Mathers Behaviorists can debate the influences of nature versus nurture, but for a Portland, Oregon, mental health clinic, nature *is* nurture. Biophilic principles permeate Old Town Recovery Center (OTRC), the winner of the Ambulatory Care Facilities category of the Healthcare Environment Awards. Run by local nonprofit Central City Concern (CCC), the center is an extension of the organization's Old Town Clinic, which provides outpatient primary and holistic care and educational programs for the homeless and low-income, mentally-ill population of the city. To create this urban sanctuary, CCC turned to SERA Architects, who had previously designed Old Town Clinic and was therefore familiar with the type of healing environment CCC desired. Instead of moving to a new location to expand, the client took over the lot adjacent to Old Town Clinic, on which an abandoned fast-food restaurant stood, and built a three-story structure with direct access to the existing clinic.

#### Environmentally sound in more ways than one

Old Town Recovery Center successfully departs from the traditional sterile healthcare facility, instead embracing an aesthetic akin to a holistic wellness center. "All these institutional projects suffer from artificial products. We were trying to get as many natural materials in to make things warmer and tactile," explains Paul Jeffreys, AIA, RIBA, principal in charge at SERA Architects. Patients, staff, and visitors witness this difference upon entering the main lobby, where wood elements impart a welcoming atmosphere. A slatted-maple reception desk greets visitors, and just beyond a central staircase sports maple handrails, balustrade, treads, and risers. Open underneath and glass-walled on one side, the staircase and its slatted balustrade allow glimpses of lush greenery.

An open-air courtyard is a visible oasis central to the OTRC design intent: Outfitted with bamboo and river rocks, the courtyard has a calming effect. All three floors look into this space, but in areas that don't have a courtyard view, windows provide views out to tree-lined streets. "SERA worked with us to explore how bringing the outdoors in can add to a client's sense of comfort," says Sean Hubert, senior director of housing for CCC.

Biophilic design may have been a factor in incorporating nature into the project, but it wasn't the sole reason. Based in one of the most environmentally conscientious cities in the United States, SERA was mindful of sustainable issues. The architects developed their own thermally broken wall system for the building's envelope to reduce loads, and specified energy-smart machinery and systems such as daylight responsive controls and exhaust-air heat recovery equipment. The wood used throughout the project was sourced from local, FSC-certified forests, and all other materials and interior products were locally or regionally sourced. Toxic finishes were avoided wherever possible to ensure healthy indoor air quality. And a 14,000-gallon tank was installed to collect rainwater for non-potable use.

#### Getting with the program

To accommodate an estimated 80,000 visits a year with a unique blend of primary and holistic care, CCC commissioned the new ground-up construction as an expansion of its existing clinic. This enabled the clinic to focus on all primary care procedures. The program for OTRC required additional treatment rooms for counseling and acupuncture, and community spaces that are vital to the nonprofit's goals of aiding patients in attaining normal lives. For instance, a yoga studio hosts classes and low-impact exercise to balance both mind and body, while a space dubbed the Living Room features lounge seating, an open kitchen, and even showers and laundry machines, all meant for patients to develop social and homemaking skills.

SERA also designed a concept for a future addition of 120 low-income housing units to be built on top of the treatment facility. Since OTRC would essentially become the base of the housing structure, the design team kept the exteriors simple and modern, and reinforced OTRC's roof to support the proposed building's weight. Not yet funded or approved, the residential portion required careful planning nevertheless to take into account issues such as which systems could be shared between OTRC and the addition, and how construction could be accommodated.

A juror says that the "deliberate consideration of a future vertical expansion for housing makes this a real part of the neighborhood."

The foresight of OTRC's plan and its related programming for the community demonstrates a genuine desire to provide comprehensive care for the homeless and uninsured. "OTRC is a very visible beacon of empowerment in this city," says Chris Colburn, a staff member at the Center. "It breaks free from the stigma that the mentally ill and homeless are less deserving and a lower priority." e



#### ambulatory care winner

Designer SERA Architects

Client Central City Concern

Where Portland, Oregon

What 45,000 square feet on

three floors

Cost/sf **\$300** 

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



The Living Room (top) is a skill-building space where patients can socialize and cook; its visual connection to the neighborhood helps patients perform activities of daily living in a normalized setting. The slatted wood balustrade of the main staircase (above) allows views into the courtyard.



Third Floor Plan



Second Floor Plan



Ground Floor Plan

Clinic reception/waiting

Subwaiting area

1

7

9

10

- Living Room/community programs 3
- 4 Community kitchen
- Future entry for housing 5
- Exercise/yoga room 6 Training center
- 8 Admin/future dental clinic spaces
  - Staff lounge
  - Staff roof terrace





A bamboo courtyard, glasswalled on four sides, is visible from all three floors and helps reduce patient stress.

Subwaiting areas were situated along the courtyard perimeter to instill calm.

To use nature as a healing aid, the designers employed wood for such elements as the main staircase and reception desk.

A reinforced roof and seismically sound construction ensures that the facility will remain functional should the nonprofit add residential floors.

Subwaiting areas (left) are situated along the courtyard perimeter to reduce patient stress. In keeping with the nonclinical design concept, the team specified luxury vinyl tile in a faux white-oak finish—a far cry from the flecked pastel floors of other facilities.







# **Baystate Medical Center**

Following the best practices for creating high-performance healing environments, Baystate Medical Center is designed to be a model for balancing emerging technology with nature. The design by Steffian Brady Architects explores nature in the literal and figurative senses, as well as through colors and materials. This is evident in leaf abstractions applied to glazing, large-scale prairie vistas in muted sepia tones, and a palette comprising browns, mineral hues, and soothing blues and greens.

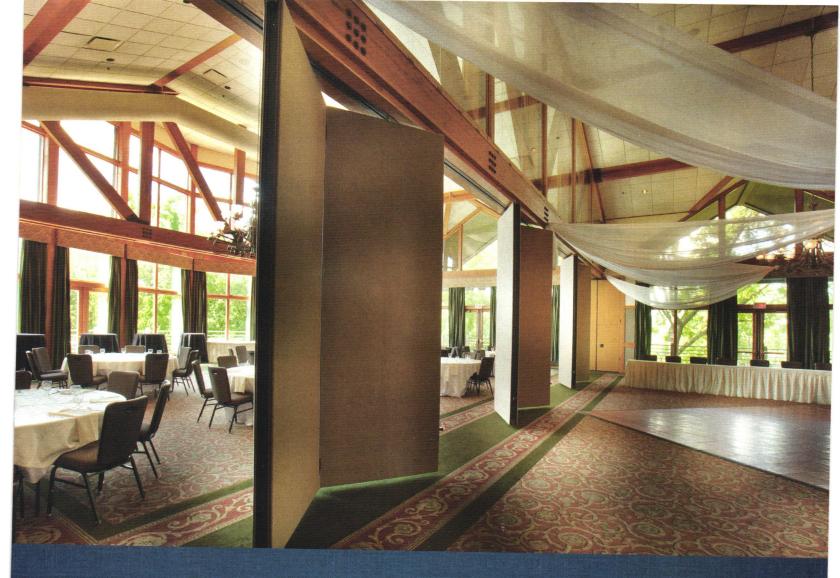
The state-of-the-art expansion also focuses on how details can affect the building's users. Patient- and family-centric care is reinforced by the separation of public and patient flow from staff and personnel. Rerouting foot traffic away from patient rooms also effectively reduces noise. Private patient rooms accommodate family and friends to enhance the patient's healing environment and experience. Wayfinding from central elevators is oriented toward views of the green roof, which also helps to eliminate the need for overhead signage. Collaborative workspaces and abundant natural illumination from a five-story central light well in each medical wing improve the staff's experience.

Of this project, a juror stated, "the designers reinvented the conceptual design process from the ground up by starting with the evidence and building a design approach from there." -EMILY HOOPER

### acute care honorable mention

Designer Steffian Bradley Architects

Client Baystate Health Where Springfield, Massachusetts



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acute care honorable mention
Designer ZGF Architects LLP
Client Legacy Health
Where Portland, Oregon



# Legacy Health Randall Children's Hospital

Removing the fear and anxiety typically experienced during doctor visits and medical exams is a major consideration in designing children's hospitals. So to create a stress-free healing environment for Randall Children's Hospital, ZGF looked to comfort, familiarity, and positive association. Situated on the Legacy Emanuel Medical Center campus in Portland, Oregon, the 334,000-square-foot, nine-story building incorporates visuals and colors that children respond positively to, without becoming an overblown playground setting. Soft, flowing curves—in everything from counters and undulating wood ceilings to furniture—evoke the games and objects with which children are familiar. Four regionally inspired color palettes define spaces depending on function: A tranquil coastal palette infuses calm in the neonatal intensive care unit and an active desert palette weaves through the emergency department, for example.

Drawing on research that concludes children have a strong affinity for imagery found in nature, the designers figured fauna and flora, as well as wildlife, prominently in the project—but in a restrained fashion. There are tasteful animal silhouettes at toddler eye level in walls and nurses' stations, fractal patterns in a seating booth, and leaves depicted in a mosaic mural. One juror commented, "[The project] avoids being over-the-top and kitschy." Most importantly, the design team maximized natural light and selected non-institutional materials such as Zebrano wood and bamboo, resulting in a bright and cheery environment that invites children in. —SHEILA KIM

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# Memorial Sloan-Kettering, Brooklyn Infusion Center

### ambulatory care honorable mention

Designer ZGF Architects LLP Client Memorial Sloan-Kettering Cancer Center

Where Brooklyn, New York



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To ease the stress of daylong chemotherapy sessions, ZGF created a tranquil sanctuary for a Brooklyn infusion center for New York's Memorial Sloan-Kettering Cancer Center. Warm woods and greenery lend a garden feel to the 7,745-square-foot storefront space, in contrast to the hustle and bustle of the Brooklyn street on which the facility is located. At the reception, for instance, a slatted-wood ceiling loosely references a pergola, and a number of plants are viewable just beyond.

Operating on a "chemo-ready" model, the facility takes appointments for those patients who've already gone through the blood work and screening at the main Cancer Center in Manhattan, dramatically reducing time spent in a waiting room. When guests do wait, the experience is made pleasant thanks to an open central lounge area meticulously composed of a soothing water feature, clean white surfaces, bamboo floors, and custom Corian planters with integrated seating—one of which is backed by a wall punched with squares for display. Rope lights at the base of the planters and ceiling cove lighting provide an ethereal touch. Angular ceiling planes within the waiting area read as more cutting-edge rather than clinical.

Aurona Martin

"The consistent message across built projects is that interior architecture and design reconcile with each other. Everything works for an overarching concept, an integrative whole," said a competition juror.

The treatment "pods" incorporate custom chemotherapy chairs equipped with multimedia touch-screens to help pass the time away. For privacy, patients within the pods can slide an etched-glass door closed but still have views of the garden-like main space. – SHEILA KIM



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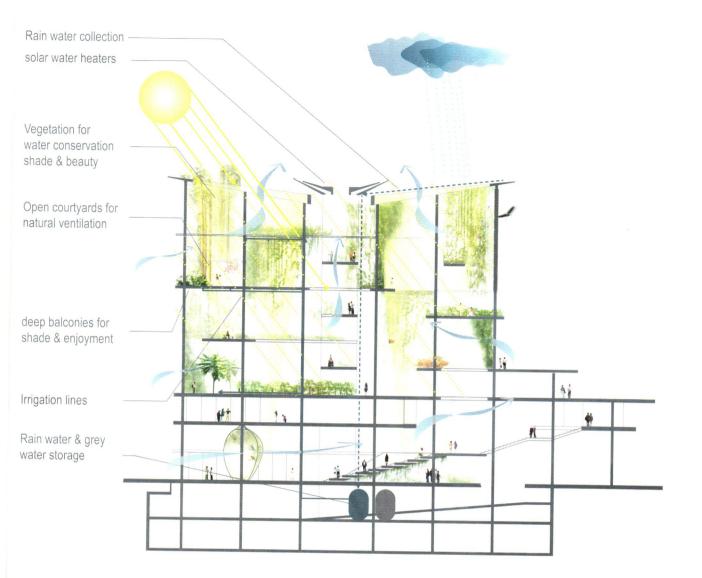
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# **Community Hospital @ Yishun**



conceptual winner

Designer Gensler and HDR Client Alexandra Health System Where Singapore



Addressing care for Singapore's growing aging population, a team of designers from both Gensler and HDR jointly proposed a universally accessible building defined by open-air platforms, vertical landscaping, and experience-rich amenities. The concept for Community Hospital @ Yishun begins with a seven-floor patient tower with rooms that are modular in that they can accommodate a range of occupancies—from private to eight-bed formats. Alcoves within circulation spaces afford views into the hanging gardens, creating a quiet tree-house atmosphere. The design team explored ways to enable natural climate control and ventilation, deciding on a roof structure that draws hot air out of the building, wide verandas with deep overhands for shading, and a two-story public plaza "front porch" with a water feature.

Since the concept attempts to engage a variety of occupants, it features a singular path of stairs, elevators, ramps, and program-filled walkways that cater to different paces of individual patients. The sights and sounds of a bird aviary in the front porch zone instill positive thoughts of activity and life. An outdoor lecture facility and therapeutic gardening areas for active patient participation create a sense of community. Finally, state-of-the-art medicine offers peace of mind, assuring occupants that they have access to a seamless continuum of healthcare. —SHEILA KIM







Designer Mahan Rykiel Associates with the Whiting Turner Contracting Company

Client Mercy Medical Center
Where Baltimore

Urban green space can be a luxury, but at Mercy Medical Center in Baltimore, the rooftop gardens of the Mary Catherine Bunting Center are places for healing. The gardens are spread across three levels where, beginning at the eighth floor, bubbling fountains and shady trellises outside are accessible to all the building's occupants. The second level (ninth floor) features private access from the Intensive Care Unit (ICU) to provide quiet respite for patients, families, and staff. And the third garden (10th floor) is inaccessible, but nonetheless viewable from the floor's interior waiting area.

As an integral element of the building's sustainable design strategy, the gardens minimize the heat-island effect, reduce demand

on storm water systems, improve surrounding air quality, and reduce noise pollution. Each level steps back to effectively preserve views, but also creates a more accessible, human scale among the large surrounding structures. "As you look down on it, [the garden] is a larger, compositional gesture that relates to the urban scale," says a juror.

Features include defined walkways, ample electric lighting, partitioned growth plots, and stone and concrete planters that double as seating and dividers. – EMILY HOOPER





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# Rehab + Scape



### student winner

Designer Alex Ge, Clemson University

Where Asheville, North Carolina (location of proposed project) Rehab + Scape Center proposes a three-story, 76,000-square-foot long-term care and rehabilitation facility that aims to maintain native green surroundings through sustainable design while meeting the needs of a complex rehabilitation program. Ge designed this as a long-term care facility that functions among tree canopies while affording views into a sunken therapeutic courtyard.

Suggesting a site among the rolling hills of the Appalachian mountain range, the design would embed one-third of the building into a hillside at an east-west orientation for maximum cross ventilation. The floors are designated according to common use: therapy at the basement level, public and family functions on the ground floor, and



semi-private rooms at the upper level. The sunken courtyard optimizes outdoor use, thanks to amphitheater seating, a patio, and wellmaintained turf. The ground level provides comfortable spaces for friends and family, as well as support for patients. The design also calls for less institutional patient room settings and more hospitality to create a productive healing environment.

The jury cited the design's restraint and simplicity. "[The design] is well balanced with the site, presents a strong concept, and incorporates inherent wayfinding," a juror says. "This is a concept you could take to a client." — EMILY HOOPER

Red Coral Lounge San Juan, Puerto Rico



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# **Heart Care**

Suggesting a proactive approach to battling the latest health epidemics such as obesity, hypertension, and diabetes, the Heart Care Center proposal combines preventative education with therapy, supported by sustainable and evidence-based design. Projected for a site in Balgaum, India—a southern region where approximately 2.4 million people a year require heart surgery—Sangolli's design is also informed by case studies of successful cardiac centers including the Vivian & Seymour Milstein Family Heart Center in New York and Richard M. Ross Heart Hospital in Columbus, Ohio.

The design employs extensive green spaces, indoors and out: Extensive rooftop gardens are planted with self-sustaining succulent plants such as aloe, agave, and echeveria; green roofs also provide natural insulation, absorb storm water run-off, and filter carbon dioxide and pollutants. Indoors, plantings take the form of living walls with a density of 30 plants per square foot. Patient rooms are single occupancy with accessibility to family lounges.

"There is a strong relationship between form and function," a juror says. "We like the student's integration of public wellness functions alongside cardiac care."  $_{\rm -EMILY\ HOOPER}$ 





student honorable mention Designer Akshay Arvind Sangolli, Texas A&M University

Where Belgaum, India (location of proposed project)

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### "Next Practices" in Healthcare Design

The American College of Healthcare Architects (ACHA) Next Practices Committee explores how potential changes in healthcare delivery will impact healthcare design

Identifying forward-thinking practices that will contribute to making healthcare more affordable and accessible, and that will ultimately improve the quality of patient care, is absolutely critical in the evolving landscape of healthcare delivery in the United States. With that as its core focus, the American College of Healthcare Architects (ACHA) Next Practices Committee is in the midst of refining a set of "next practices" for healthcare design and healthcare delivery.

The genesis of the committee came from a challenge to the audience from a regional healthcare system during a panel discussion at the 2009 California Health Facilities Forum. The system's leaders contended that California hospital building and licensing codes were so rigid that the clinical and operational improvements occurring in the other 49 states were often difficult or impossible to implement in California. As a result, healthcare architecture in California was perceived to be in a remedial mode, rather than at the leading edge of clinical and operational practices. The healthcare system challenged the audience of architects to seek innovation in healthcare and to work with regulatory agencies to ensure that code requirements-now and in the future-better support best practices.

### National focus based on California lessons

Because the ACHA has a national perspective, the committee quickly evolved to focus beyond California, identifying future "next practices" that should be adopted by architects throughout the United States. It also focused on an awareness of future trends that will affect healthcare design.

The committee's methodology is a scholarly approach that marries the best architectural and clinical practices. An important part of the effort is considering how the trends and forces influencing the future of healthcare will affect the design of healthcare settings and spaces. The advantage of having a diverse group of healthcare architects from across the country was gaining access to a range of perspectives to aid the flow of creative thinking.

Focusing on the common themes of driving down costs, making care more accessible and improving outcomes, the committee identified and vetted key concepts that resulted in a list of ideas.

The ACHA Next Practices Committee's presentation at the 2011 California Health Facilities Forum in Oakland revolved around three concepts:

- 1. Improve patient flow, patient services, and throughput
- New configurations to respond to new thinking
   Incorporation of new sciences and technologies

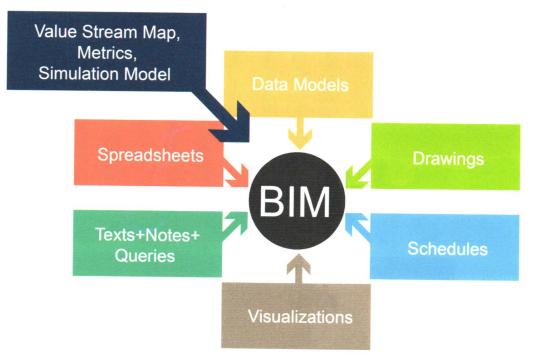
For each concept, the committee developed several supporting ideas, or "next practices." Examples of next practices include:

Team-Based Medicine. One of the first next practices resulting from Healthcare Reform is the idea of Team-Based Medicine. Improvements in quality, access, and cost control will occur through

collaboration by providers emphasizing prevention, wellness, and continuity of care to at-risk populations. Design plans for physician practices must include space that enables communications among multidisciplinary team members with the physician as team leader.

Care Processes and BIM. As labor is the most expensive part of healthcare delivery, the design process must evolve to become more integrated at strategic, logistical, and tactical levels. Patient care processes need to be designed first using tools such as value stream mapping to meet established benchmarks. As the building is being designed to support the efficient delivery of patient care and the effective use of care teams, architects will use such tools as simulation modeling and plan optimization software to assure targets are being met. With these elements incorporated into the Building Information Model (BIM), opportunities for improvement can be explored with real time feedback on operational and construction costs, as well as an evaluation of their relative efficiency and effectiveness.

Physician Home Visits. A former emergency department (ED) physician on the committee has re-imagined the traditional physician home visit. His medical group puts the doctor on the doorstep when necessary within 60 minutes and without any advance appointment. The physician is dispatched to the patient's home, equipped with every diagnostic tool necessary to assess the patient's



Architects will increasingly use simulation modeling and plan optimization software to assure targets for patient care processes are being met. With those elements incorporated into the Building Information Model (BIM), opportunities for improvement can be explored with real time feedback on operational and construction costs, as well as an evaluation of efficiency and effectiveness.

symptoms and a full supply of standard emergencycare drugs to treat them. Using portable lab, x-ray, and EKG instruments, the physician can make any emergency decision and provide any treatment available at the time of the house call.

Nanotechnology. Nanotechnology has become a buzzword in the energy, computing, and fabrication fields. The potential use of nanotechnology in cancer therapy is also rapidly advancing. Nanoparticles are being tested as vehicles for drugs, as packages for gene therapy, and as anticancer weapons themselves, activated at just the right time using radio waves or near-infrared light. And it's projected that within the next year or two, several of these therapies will be available to patients in clinical trials. This type of technology has the potential to make linear accelerators—a device commonly used for external beam radiation treatments for cancer patients—obsolete.

The Next Practices committee continues to seek those practices that are on the horizon, refine concepts, and promote solutions that will drive down costs and improve care. The discussion continues at the California Health Facilities Forum on October 24 in San Francisco. The full-day forum, "Certainty in an Uncertain Age," will address questions such as: How will facilities support these evolving changes in healthcare delivery? Will there be major hospitalled, full-service campuses or will healthcare service be decentralized? Will the impact of large new patient populations drive non-hospital construction in the short term with discreet high-tech hospitals following in the future? Will the family doctor become the family clinic? Will freestanding emergency departments be a viable care delivery in the future?

The committee is also hosting a roundtable discussion at the Healthcare Design Conference on November 3 in Phoenix to explore a number of topics with national experts including simulation, data, and hospital acquired infections.

Learn more about this and other programs of the ACHA at healtharchitects.org.

Douglas Childs, AIA, FACHA, based in San Francisco, is a principal with TAYLOR, a healthcare consulting firm whose mission is "Promoting Wellness through Architecture." A member of the ACHA Board of Regents, Childs is chair of the ACHA Next Practices Committee.





Foster + Partners, led by Lord Norman Foster, has developed a master plan for Cleveland Clinic's main campus future development. As both renderings show, the plan calls for new buildings adjacent to green space, with ground floor interior circulation for a visual connection to the landscape.

# 

### Foster + Partners Develops Master Plan for Cleveland Clinic Growth

Cleveland Clinic, the renowned medical center based in Cleveland, knows the valuable role of architecture in delivering its mission and brand recognition as one of the top hospitals in the United States. With a presence also in Las Vegas, Florida, and Toronto and soon in Abu Dhabi—Cleveland Clinic has developed a global reputation as a top heart care hospital while being ranked the number 4 hospital overall in the United States in the 2012/2013 rankings by *U.S. News & World Report*. For its future in Cleveland, the medical center has developed a master plan by Foster + Partners of London that will guide growth for 13 major new buildings and related open space. Establishing a framework for future medical center growth over the next 30 to 40 years on the 178-acre main campus, the master plan defines organizing principles for building placement.

The plan, led by Lord Norman Foster, places buildings along a "Green Spine," a three-quartermile long green corridor that is an organizing element for development as well as much-needed open space for the campus that currently can seem confusing to navigate. New buildings will be planned with interior circulation and public spaces facing the corridor. As future development is incrementally built, Cleveland Clinic will eventually need to demolish about eight existing buildings on its dense 50-building urban campus.

Landscape architect Peter Walker of Berkeley, California, has collaborated with Foster on the campus plan, and he designed a "Grand Allee" of trees leading to the new Sydell and Arnold Miller Family Pavilion. Walker also co-designed the National 9/11 Memorial in New York.

At locations elsewhere, Cleveland Clinic is making its presence known with architecture that attracts attention. The Cleveland Clinic Lou Ruvo Center for Brain Health in Las Vegas designed by Frank Gehry opened two years ago. And Cleveland Clinic Abu Dhabi, a multi-specialty 360-bed hospital designed by HDR, is currently under construction in Abu Dhabi, United Arab Emirates, with completion set for late 2013. – JOHNICZARNECKI

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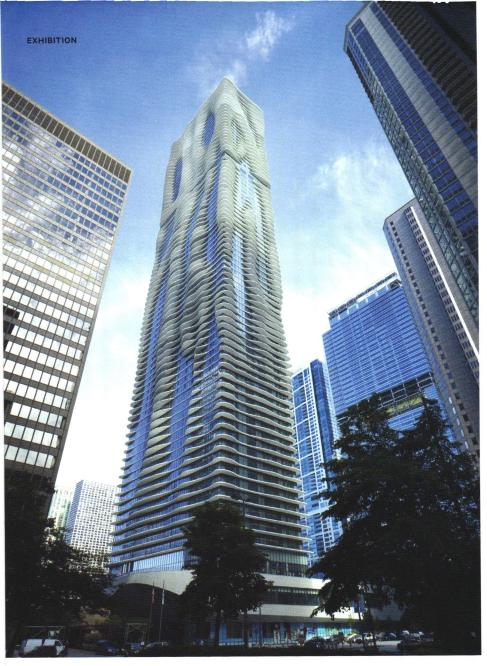




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Jeanne Gang, FAIA





The exhibition highlights Studio Gang Architects (SGA) work, which includes a competition entry for the Kaohsiung Maritime Museum and Popular Music Center in Taiwan (above) and the 82-story Aqua Tower (far left) in Chicago, which features undulating terraces designed specifically to respond to views, solar shading, and wind conditions. Some of the firm's many study models, as shown in the SGA office (left), are displayed as part of the exhibition.

### Studio Gang Architects Gets Solo Show at Art Institute of Chicago

The Art Institute of Chicago has mounted a unique exhibition that delves into the design approach of one of the city's most innovative architects. "Building: Inside Studio Gang Architects" is the first solo exhibition devoted to the Chicago-based firm founded by Jeanne Gang, FAIA, and offers a look at how the firm creates buildings and projects through a studio-like presentation. Housed within the institution's Modern Wing, the show is a two-part installation: A gallery displays full-scale mockups, research and media, and material samples, while the second element is an interactive workshop space hosting discussions throughout the exhibition's run.

"People will be able to see projects represented, but also experience large-scale spaces we have designed and installed in the gallery while getting a glimpse of what our studio is like," says Gang, a recent MacArthur Fellow. "I think all this will give people a sense of how we conceive and make things." "Jeanne is at an early stage of her career but it's valuable to show what she has done up to now because it's a pivotal moment," says Zoë Ryan, the Art Institute of Chicago's John H. Bryan Chair and Curator of Architecture and Design. She tells *Contract*, "[Museums] usually come in at the end, when a building is being completed, and I'm interested in following careers to see where they intersect at different points, to facilitate opening a dialogue around architecture."

Some highlighted projects include Northerly Island, the Nature Boardwalk at Lincoln Park Zoo, Hyderabad Tellapur O2, and Aqua Tower. "The curators' selections and groupings gave us another viewpoint through which to see our work and reflect upon the threads that tie our projects together and what we would like to keep pursuing moving forward," says Gang.

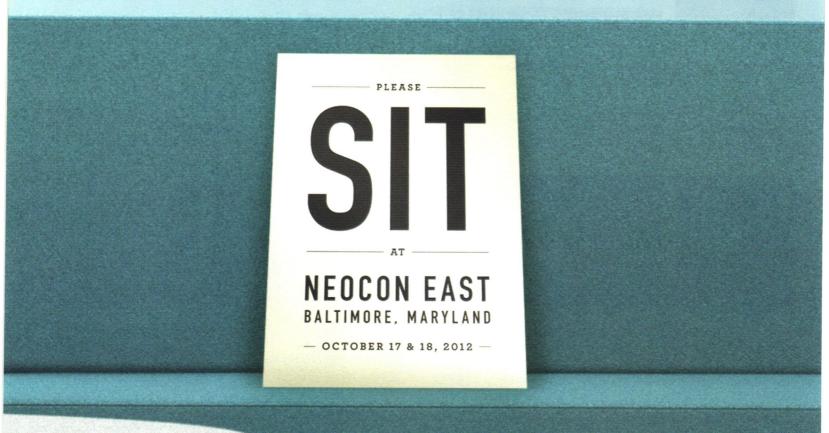
The exhibition, which began in September, continues through February 24, 2013. –  $\ensuremath{\mathsf{EMILY}}$  HOOPER



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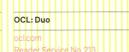


Interior Designer VOA Associates Chicago



"I travel to Marfa, Texas, every year and am always inspired by the works of artist Donald Judd there. This LED fixture is a translation of his minimalist ideals, honesty in materiality, and keen attention to details."







Arturo Alvarez: Guau

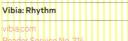


"This uncomplicated, clean-lined, low-mercury fluorescent pendant comes in different lengths. You can connect them seamlessly and wrap several around large columns for a cool lighting effect."





"What drew me to this fixture was the smoky glass and hints of rose gold. It reminds me of the drama created by runway models with their big smoky eyes, slicked-back hair, and sultry silhouettes in winter coats."





"This LED pendant is not only functional, but a piece of art. By twisting and turning the strips of light along the spine, it can make numerous configurations, making a unique statement piece for a lobby."

Satelight: Weaver



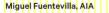
I like the simplicity of the form and materials. The cold cathode fixture is easily translatable in corporate, retail, and hospitality environments. I also love that the fixture brings a hint of glamour.





"Its a great LED fixture for lighting corridors in a mixed-use project where corridors can be long and ominous. Minimal helps to break up the long stretches of hallways and make an otherwise dull corridor an interesting place. When installed flush

with the surface, it looks like a band of light.



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'It's bold for such a small LED fixture. You can use it as a focal point in a room or in a series for making a wall glow."



The eco-halogen pendant has such diverse uses. Nylon rope is a common material found in any hardware store that 99 percent of the time wouldn't get a second look—look at it now. It's beautiful, functional, and creative,"



"I saw this halogen wall light and knew it was perfect for a recent project. It feels like it's inching towards you. It has a static movement that inspires refinement and occupies space quite gracefully."

Marset: Discocó

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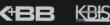




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### Dale and Frances Hughes Cancer Center (page 44)

who Architect: Ewing Cole. Architecture project team: Andrew Jarvis, AIA, principal/planner; Oscar Gomes, project manager, Saul Jabbawy, designer; Michael Macolino, project architect; Visothmony Sao, assistant project designer. Interior design project team: Saul Jabbawy, designer; Tara McGrath, interior designer Contractor: Turner Construction Consultants: BFMolz (furniture dealer): Pennoni and Associates Inc. (civil engineer). Lighting: Mary Alcaraz, EwingCole Engineering: Aitor Sanchez (structural): David Gordon (mechanical); Mary Alcaraz (electrical): Joanne Sharma (plumbing): Tony Van Dyke (life safety and fire protection) Landscape Cairone & Kaupp, Inc. what Wallcoverings: Eykon; JM

What Walcoverings, Eykör, öm Lynne, Knoll Textiles; MDC Wallcoverings; Wolf-Gordon, Paint: Sherwin-Williams, Laminate: Abet Laminati; Architectural Systems, Inc; Arpa; Formica; Liri America; Walls: Modernfold (moveable), National Gypsum (dry); Trenwyth (masonry). Flooring: Amtico (resilient); Casalgrande Padana (porcelain tile); Forbo (resilient); Gerbert Limited (resilient); LSI Floors (resilient); Roppe (resilient), Carpet: Shaw, Ceiling: Armstrong. Interior lighting: Axis (recessed); Barbican (pendants/ chandeliers); Lumenpulse LED coves (decorative): Mark Lighting (recessed); Pathway (recessed). Exterior lighting: Axis; Hydrel; Modular. Doors: Eggers; Sargent (hardware). Decorative glass panels: 3form; Lumicor; Sensitile. Cubicles: Architex. Window treatments: Mechoshade. Allsteel (workstation/task conference); KI (patient, lounge/ reception, cafeteria/dining); La-Z-Boy Healthcare (patient). Upholstery: Arc/Com; Knoll-Textiles; Maharam; Momentum; Pallas. Tables: Custom (reception desk); KI (conference, cafeteria/ dining, training, side tables). Stor-

Nevamar, Pionite. Solid surfac-

age systems: Custom (lockers/ cubbles); HON (files, shelving, drawers/case goods). Architectural woodworking; ASI Wood; Atlantic Woodwork. Accessories: Nettleton Hollow. Signage: L&H Companies. Plumbing fixtures: American Standard; Bemis; Chicago Faucets; Delta; Elkay; Fiat; Keeney; Plumberex; TOTO; Zurn.

### Los Angeles Center for Women's Health (page 50)

who Architect and interior designer: HMC Architects. Architecture and interior design team: Pam Maynard, design principal; Michael Tome, AIA, senior project designer; Jon Richardson, senior project designers; Angela Dopheide, design assistant. Contractor: Ouestar Construction. Other: Saiful/Bouquet. Engineering: DCGA Engineers. what Wallcoverings: LBI Boyd

(digital wall murals). Paint: Dunn Edwards. Laminate: Wilsonart. Walls: LBI Boyd (wood veneer); Triarch (veneer plaster). Flooring: Arizona Tile (tile); Forbo (linoleum). Carpet: Tandus. Ceiling: Armstrong. Doors: Marshfield Doorsystems. Glass: 3Form (decorative glazing): ADS (art). Window treatments: Knoll Textilles. Seating: Coalesse (lounge/ reception); David Edward (gowned waiting area); Knoll (workstation/task); Steelcase (lobby); David Edwards (gowned waiting areas).

### Paul S. Russell, MD Museum of Medical History and Innovation (page 54)

who Architect: Leers Weinzapfel Associates. Architecture project team: Jane F. Weinzapfel, AIA, principal in charge; Winifred A Stopps, AIA, project manager; Tom Chung, AIA, project architect; Alan Christ, AIA, project architect; Kevin Bell, AIA; Susan Crowe Knight; Laura Duncan; Shih-Min Hsu, AIA; Hannah Jackson; Irene Kang, AIA; Matt Petrie, AIA; Jared Ramsdell; Marley Wright. Exhibit designer Museum Design Associates. Contractor: Turner Construction Company, Lighting: Lam Partners Inc. Engineering: Vanasse Hangen Brustlin, Inc. (civil); McPhail

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Goulston & Storrs (zoning/ permitting); Epsilon Associates (IMPNF/planning).

what Paint: Sherwin-Williams; Tnemec, Laminate: Wilsonart Walls: American Olean (tile): CW Keller and Associates, Inc. (panels): Moderco, Inc. (movable): Royal Mosa (tile). Flooring: Ver mont Structural Slate, Co. Ceiling: Armstrong, Lighting: Crestron (dimming systems); Omnilite (decorative); Philips Lightolier (track decorative) Spectrum Lighting (decorative). Exterior lighting: BK Lighting; designplan. Doors: Curries (metal); C.W. Keller and Associates, Inc. (custom wood); Oldcastle Building Envelope (entrance): The Cheviot Corporation (entrance); V.T. Industries, Inc. (wood); Wilson Partitions (aluminum door frames), Hardware: Corbin

Rosswin; Norton Door Controls; Precision Hardware; Rockwood. Architectural glass: C.R. Laurence Co, Inc; Oldcastle Building Envelope; The Cheviot Corporation. Architectural woodworking: C.W. Keller and Associates, Inc. Steel planters: Southeastern Metal Fabrications. Plumbing fixtures: American Standard; Filtrene; Sloan; TOTO.

### Kaleida Health, Clinical and Medical Research Building: Gates Vascular Institute and UB Clinical Translation Research Center/Incubator (page 62)

who Architect and interior designer: Cannon Design. Architecture project team: Mehrdad Yazdani, design principal; John P. Hall, AIA, project principal; Frank V. Sica, AIA, project manager; Craig Booth, senior designer; Alek Zarifian, AIA, senior designer; David C. Sass, healthcare planner; Mark Whiteley, laboratory planner; Chip Berry, mechanical engineer; John R. Boekelman, AIA, structural engineer; Peter McClive, electric engineering. Interior designer: Dale Greenwald, Assoc. AIA, interior design principal; Christine A. Soto, ASID, interior designer: Construction manager: LP Ciminelli; Turner Construction Company. Lighting: Atelier Ten; Cannon Design. Engineering: Cannon Design (mechanical, electrical, structural); DiDonato Associates (civil)

what Paint: Benjamin Moore; Scuffmaster; Sherwin-Williams; Texton Laminate 3Form Construction Specialties: Corian Formica: LaminArt: Trespa; Wilsonart; Zodiag. Walls: Hommann + Barnard, Inc. (masonry): Modernfold (movable); RPP (lead lined drywall); USG (dry). Flooring: Dura-a-flex (resilient); mers/Sherwin-Williams (resilient/ resinous); Wausau Tile (hard), Carpet: Lees Carpet; Patcraft-Designweave; Scott Group; Shaw. Ceiling: Armstrong; Ceilings Plus: Decoustics Limited Interior lighting: Edge Lighting; Forum; Kurt Versen; Mark Architectural Lighting; Pinnacle Architectural

Lighting: Pure Lighting: Visa Lighting. Exterior Lighting: Bega; Kim Lighting: Voight Lighting. Doors: Algoma. Hardware: Best; McKinney; Ortise Locks; Pemko; Rockwood; Sargent; Stanley. Glass: Archetype Glass (decorative); McGrory Glass (decorative); Skyline Design (decorative); Viracon (architectural). Window treatments: Colvin Draperies. Workstations/seating/storage/tables: Arcadia; Cabot Wrenn; Harter; Herman Miller; Knoll; Krug; Versteel. Upholstery: Architex; CF Stinson; KnollTextiles; Maharam; Momentum Group. Architectural woodworking: Beau Bois. Signage: custom. Plumbing fixtures: Acorn Engineering; American Standard; Brass Craft; Chicago Faucets: Church: Dearborn Brass: Elkay; Gerber; Guardian; Mustee; Powers; Sloan; Symmons.

### Old Town Recovery Center (page 68)

who Architect and interior designer: SERA Architects. Architecture project team: Paul Jeffreys, AIA, RIBA, principal/project designer; Nahum Goodenow, AIA.

project architect; John Smith. project manager; Kyle Emery; Ben Nielsen; Kate Turpin; Lisa Petterson; Priya Premchandran, LEED® coordinator. Interior design project team: Carissa Mylin, IIDA. Contractor: Walsh Construction Company. Lighting: Interface Engineering; SERA Architects. Engineering: Interface Engineering (mechanical, electrical plumbing); KPFF Consulting Engineers (structural); MGH Engineers (civil). Landscape: Atlas Landscape Architecture. Acoustician: Listen Acoustics. LEED® coordination: SERA

what Paint: Sherwin-Williams. Dry wall: Georgia Pacific Gypsum. Flooring: Amtico (resilient); Extrema (marble and granite); Spacia (resilient). Carpet: Interface (mat); J&J Invision. Ceiling: Armstrong; Dune. Lighting: Cooper Lighting (recessed); Focal Point (decorative); Portfolio (recessed); Spectrum Lighting (decorative). Architectural glass: Kawneer; Trifab. Seating: Custom (sofas, benches); Steelcase (lounge/reception). Upholstery: Designtex; Pianta. Tables: Steelcase (cafeteria/dining); Turnstone (side). Architectural woodworking: Burgener's Wood Working Inc; RDF Builder Co. Signage: ES&A Sign and Awning Co.

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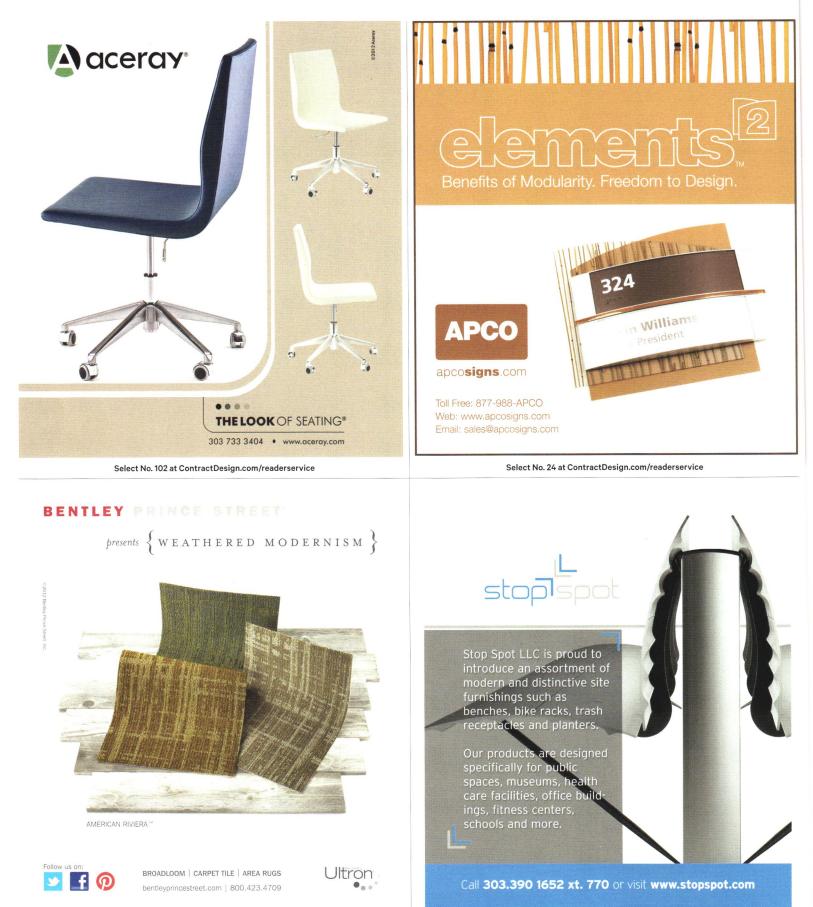


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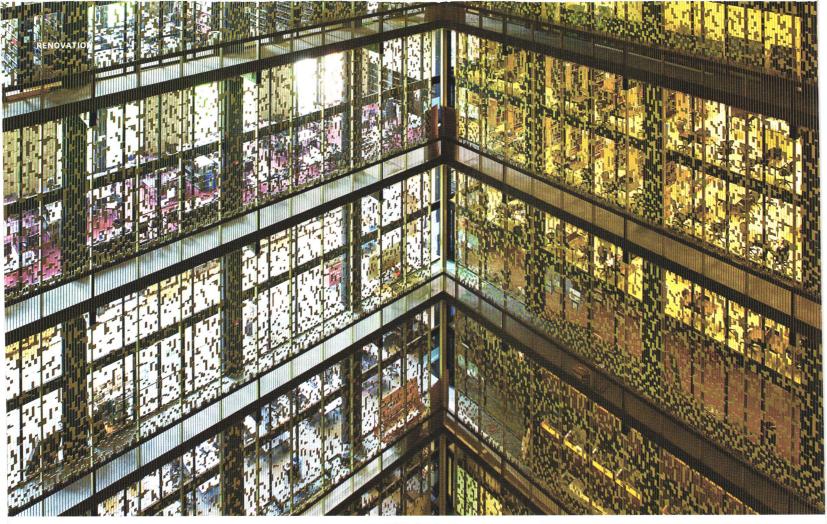
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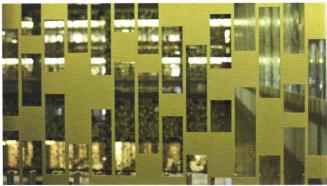
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The NYU Bobst Library renovation by Joel Sanders Architect encloses balconies (above) overlooking the atrium to prevent fatal falls. Varying sized laser-cut rectangles (right) in each panel are spaced apart precisely to visually continue the lines of the existing balusters.



### Saving lives by updating an icon

The recently completed interior renovation of New York University's (NYU) iconic Elmer Holmes Bobst Library is an elegant and highimpact move to enhance the health and safety of the school's student body while also making strides in uniting two seemingly opposing forces—print publishing and the digital age. Bobst Library, a Philip Johnson– and Richard Foster–designed building of the late 1960s, was considered by some a modernist masterpiece and by others an oppressive penitentiary.

The library's central atrium space is surrounded by and open to the balconies of the upper 11 floors. Originally, those balconies were equipped with low metal balusters, and while they complemented the unobtrusive, minimalist architecture, they were ineffective safeguards. The school knew it had to rethink the original design after, tragically, three students plunged to their deaths in the last decade. The university called upon local architect Joel Sanders, who proposed a pixel-inspired makeover that manages to preserve the essence of the original building.

Formed by 20-foot-tall laser-cut aluminum panels, the protective barrier is painted to match the existing bronze railing and, depending on the viewing angle, appears as a thin scrim or the opening graphic sequence of the film *The Matrix*. In fact, Sanders calls the perforated pattern the "Pixel Matrix," an allusion to digital information and encoding. The grid, however, is also a play on the original language of the building's architecture in that both are influenced by the square. There are 39 panel patterns in total, all of which meet the school's mandate for daylight penetration, unobstructed ventilation, and access to views of both the atrium and library stacks.

NYU is this editor's alma mater, and I find that this renovation with its commentary on our digital world and lifesaving potential—is an attractive, forward-thinking solution.  $\_$ SHEILA KIM