Advances in Healthful Interiors

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2014 Healthcare Environment Award Winners



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Herman Miller Announces Design Challenge

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IIDA Announces 2014 Best of Asia Pacific Design Award Winners

The second annual competition—jurors included *Contract* Designers of the Year Joey Shimoda and Primo Orpilla—honored 22 projects. contractdesign.com/iidaawardwinners

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Perkins+Will Designs New Ghana Ridge Hospital

Perkins+Will has been selected to design a new 465,560-square-foot hospital in Ghana. contractdesign.com/ghanaridgehospital

The Best of Building Award Winners Announced

The U.S. Green Building Council (USGBC) has announced the winners of its first annual Best of Building Awards. contractdesign.com/bestofbuilding

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The Need for a Responsible Press and Interior Design Profession

Last month, my editorial focused on the number of candidates taking the Architect Registration Exam (ARE) to become licensed architects. As our readership includes both architects and interior designers, this month I am turning my attention to the interior design profession. Should interior designers be licensed or regulated at all?

The short answer is yes, the interior design profession is one that should have legal recognition on a state level. As of now, 26 states, the District of Columbia, and Puerto Rico have enacted legislation recognizing the interior design profession. More on that later.

On September 17, *The Huffington Post* published an article, "Arbitrary Interior Design Regulations Hurt Entrepreneurs, Consumers," by Chicago-based writer Hilary Gowins, that received considerable response—one might say backlash—from the design community. Gowins made the case against any licensure or regulations for the profession, which she describes as "innocuous." I posted the article to the *Contract* Magazine LinkedIn Group, and it elicited more comments than almost any group discussion to date.

Gowins writes: "Given the innocuous nature of the profession, it seems absurd that 26 states, plus the District of Columbia and Puerto Rico, require prospective interior designers to spend two or more years meeting the education and experience requirements necessary to receive a government-issued license to work.... So why do prospective practitioners of this trade have to jump through so many hoops? It's hard to imagine that interior designers—who deal in cabinet design and room layout—pose a serious safety risk to the public."

Although she doesn't explicitly write that she is not referring to commercial interior designers, let's first assume she is intending to refer solely to residential interior decorators. If that is the case, then I agree with the response posted to *The Huffington Post* by Christina Birkentall, a registered interior designer. Birkentall wrote: "In almost all laws which do regulate the profession of interior design, the residential decorator to whom you refer is exempt. Much like the home builder, they can do their work unimpeded. For those who work in the public realm, having someone who is properly trained and certified is as vital as having a licensed electrician or a registered architect."

Gowins might only be writing about residential interior decorators, but she refers to interior designers—not decorators—and to the interior design profession overall. Gowins concluded: "It's unclear who is really protected by extensive licensing requirements for interior designers because professionals and consumers both suffer when governments adopt hefty barriers to entry."

If Gowins is truly writing about the interior design profession as a whole, including commercial interior designers, I believe her article is wrongheaded and misguided at best. Reacting on our LinkedIn Group, Sascha Wagner, IIDA, president of Huntsman Architectural Group, succinctly described why legal recognition is needed for interior designers: "Licensed interior designers practice in code-based environments like commercial offices, education, or healthcare facilities, and their work protects the health, safety, and welfare of the occupants. This includes protection from fire and smoke inhalation, toxic materials, bad air quality, stress injury due to poor ergonomics, and eye strain from inadequate lighting, just to name a few [health and safety issues]. Regulating this profession is fundamental. Claiming it is all about aesthetics and style is simply naive."

Wagner is right. Interior designers are not solely dealing with, as Gowins writes, cabinet design and room layout, which are aspects that actually do impact egress, life-safety issues, and compliance with the Americans with Disabilities Act. Interior designers must understand building and fire codes to be sure their interiors are compliant, and must regularly coordinate with mechanical, electrical, and plumbing engineers. Interior designers master code limits on lighting power density, and assess the harmful or healthful aspects of materials and furnishings.

The rise in television programs about home decorating may have misled some of the public to believe that, well, anyone can be an interior designer. And that may have led to misconceptions about interior designers that manifest in Gowins's article. While that's unfortunate, it's also an opportunity: The article might galvanize the interior design profession to present its case for legal recognition in a more unified way.

Interior designers carry a responsibility for their work that has an impact on our daily lives vis-à-vis every interior that we inhabit. Similarly, journalists, such as Gowins, carry a responsibility and have an impact on the public through the information conveyed and influence wielded. Let's not diminish the power of the press nor the profession of interior design.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA Editor in Chief



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Shaw Contract Group Announces Design Is... Award Recipients

Shaw Contract Group has announced the Global Winners in its ninth annual Design is... Awards. The program honors architecture and design firms that are "changing the very idea of what design is," according to Shaw. Six projects were selected as winners out of 356 entries from 25 countries, and a \$2,000 charitable donation in the name of each winning firm will be awarded to the organization of the firm's choosing. The jurors were Wendy Watts, Amy Sickeler, Christopher Chan, John Peterson, and moderator Reed Kroloff. To learn more about the 2014 winners, and to enter your project for consideration for 2015, visit shawcontractgroup.com/designis/entry.

THE 2014 GLOBAL WINNERS



▲ NPR Headquarters in Washington, D.C., designed by Hickok Cole Architects A landmark historic warehouse was renovated for the headquarters of National Public Radio (NPR), with

striations of color and visual interpretations of news reverberating throughout the interior.



▲ Melton Library and Learning Hub in Melton, Victoria, Australia, designed by Francis-Jones Morehen Thorp The library design incorporates sweeping curves and vertical timber battening to accentuate the double-height reading space.







 Sprint Mobile Health Accelerator in Kansas City, Missouri, designed by RMTA

This renovated 1903 ice house is a home for startups from around the world who convene to develop the future of mobile health technology. Users can arrange the furniture based on individual or team needs.



▲ JOSAI University Educational Corp., Tokyo Kioicho Campus, Building 3 in Tokyo, designed by Nikken Sekkei Ltd. Students can meet in multi-functional spaces and small alcoves in this building in Tokyo, where effective and efficient student workspace is a premium.

Federal Center South Building 1202 in Seattle, designed by ZGF Architects The workplace design strategy creates a connection with nature in this federal office building, which also won a 2014 Interiors Award from Contract in the Sustainable Design category.

TenneT in Arnhem, Netherlands, designed by Studio Groen+Schild Natural, sustainable materials stimulate employee collaboration and reinforce the relationship between the outside landscape and the interior architecture.

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Design Americas Launches in September 2015

Emerald Expositions, the parent company of *Contract* magazine, has announced that it will launch Design Americas, a new trade show, in September 2015 for the hospitality, commercial, kitchen and bath, and retail design markets. *Contract* will collaborate in producing this event with *Hospitality Design*, *design*: *retail*, and *K+BB*, which are fellow brands of The Design Group, a division of Emerald Expositions.

MEXICO CITY

Taking place at the Miami Beach Convention Center, September 16–17, 2015, Design Americas will take the form of four shows in one. Featuring an expo floor plan that has exhibitors for each sector, the event will allow attendees easy access to the entire exhibition. In addition to hundreds of unique exhibitors, the unified show will also include leaders in the design of hospitality, workplace, retail, and kitchen and bath projects in a series of panels and conference events.

Developed as a response to the evolving world of design, the show will serve as the definitive destination for designers looking to explore the latest products and services either from a respective sector or across the entire design industry. For the first time, architects, designers, and developers will find a complete product, materials, and services resource across the spectrum of interior design sectors, including workplace, hotel, restaurant, resort, cruise ship, residential, and retail environments.

"The design audience we serve is concurrently engaged in multiple facets of the industry," said Joe Randall, executive vice president of The Design Group, a division of Emerald Expositions. "Design Americas is being created to provide designers and developers RIO DE JANEIRO

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throughout the Americas with a comprehensive resource comprised c leading global suppliers serving every aspect of the interiors industry.

Design Americas will be promoted to attract an audience of top architects, interior designers, developers, visual merchandisers, and retailers from North Americas as well as the key markets of Brazil, Mexico Columbia, Argentina, Venezuela, Peru, Chile, and the Caribbean Islands.

Design Americas will also serve as the new home for HD Americas After 11 successful years as the premier boutique hospitality design show, HD Americas will be the hospitality portion for Design Americas. Visit designamericas.com to learn more about this event. – STAFF





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October 28–30 Boston Convention & Exhibition Center Boston

abexpo.com

NeoCon® East October 29–30 Baltimore Convention Center Baltimore EDspaces October 29–31 Tampa Convention Center Tampa, Florida

NOVEMBER

HI Design ASIA November 5–7 Shangri La Tanjung Aru Resort, Kota Kinabalu Borneo, Malaysia bidagian, agia gam

International Hotel, Motel + Restaurant Show November 9–11 Jacob K. Javits Convention Center New York

Healthcare Design Conference November 15–18 San Diego Convention Center

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DECEMBER

IIDEX

December 3–4 Metro Toronto Convention Centre Toronto

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Art Basel December 4–7 Miami Beach Convention Center Miami Beach, Florida arthasel.com

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Nurturing Staff to Enrich a Healthy Firm by Richard N. Pollack, FAIA, FIIDA

Sound financial and business development strategies and tactics are necessary to help a firm run more efficiently, effectively, and profitably. But the other critical factor driving the success of a firm is its people and their needs. Helping your employees be the best that they can be is critical.

Most designers and architects complete a rigorous educational process and enter the workforce with the fervor of design in their hearts and minds. So how is that energy and excitement maintained in the workplace? In fact, the first roles and tasks given in a firm are often not what a recent graduate anticipates, and all the zeal of sketching fabulous design options is moderated by learning how to detail and draft. That is one part of our growth as designers. But beyond the need to understand how to produce construction documents and work with contractors, it is important to keep learning and growing as a professional. And today's design firm has a responsibility to provide staff with tools to grow. Those educational possibilities should be based on components that will increase employees' professional capabilities and will also be valuable to the organization.

Educational opportunities in the office include the typical lunch-and-learn presentations often given by vendors, but firm leaders should think outside the box. Consider inviting a millworking firm to come in and show how design drawings are converted into shop drawings. They could present samples of how millwork is constructed—which may not mirror the design drawings—and integrated into the rest of the construction.

In another example, a studio focused on hospitality might organize field trips to local hotels and restaurants to tour the back-of-house area, with the client pointing out the elements that make the facility function well and how it can be improved. Often, younger staff does not get to visit a project during construction, or even when completed, and it is extremely beneficial to learn how the detail they had created and drawn fits into the larger construct and whether it was successful or not.

Principals should rightly be concerned about not losing too many billable hours to staff education, but the bottom line is that more educated and committed staff will bring significant returns in effectiveness and efficiency. One of my current clients took their entire 18-person office from San Francisco to Los Angeles for the day to visit the Getty Center. The trip was expensive, but offered an amazing return on investment by energizing staff. An additional payoff: The firm received calls from designers in other firms looking for a job after they heard about the event.

Professional development opportunities are not restricted to group activities during work hours. Encourage staff to join professional associations such as IIDA, ASID, and AIA to take advantage of their continuing education programs. The firm's conditions for funding those memberships should obligate staff to be active in the associations by serving on a committee and potentially the board. The employee should then inform colleagues about the organization through an internal lunch-and-learn or a write-up, or both. The detailed criteria for reimbursement should be codified in the staff manual. Another possible employee incentive is the reimbursement—both in dollars and time—for taking and passing licensing and certification exams for NCIDQ, ARE, and LEED.

Another major component of staff development is mentoring an activity that's often talked about but few organizations actually implement in a formal process. My former design firm had created a mentoring program that specifically identified an associate, senior associate, or principal as a mentor for each staff person. The mentor was outside of the employee's performance evaluation track, and was not intended to be someone working daily with the mentee. The mentoring program was not intended to add another input channel regarding how to design or document projects. Instead, it focused on allowing the staff person to more broadly realize their potential and develop skills such as verbal and written communication.

The goal of these programs is to develop a nurturing and learning culture, to create a more knowledgeable staff that is committed to a long-term relationship with the organization, and to help the firm grow.

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques recruitment of top talent, business coaching, and ownership transition implementation. His website is richardnpollack.com.
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Bedside Manner

Jess Sorel designs the Palisade Collection for Nemschoff to meet the needs of friends and family visiting patients



Nemschoff's Palisade Collection, designed by Jess Sorel, acknowledges that family and friends have become active participants in patients' healing processes. It gives them their own area that provides physical support and access to information around the clock, and keeps them out of the way of caregivers but close to their loved one. The collection of coordinating products includes pieces called Stool, Coatrack, Tote, Daystand, Mobile Table, and the Flop Sofa (above). In designing the collection, Sorel was inspired by Charles Eames, who said: "The role of the designer is that of a very good, thoughtful host anticipating the needs of his guests."

Flop Sofa serves as a lounge area, entertainment center, or work surface by day and converts to a comfortable sleeping surface at night. Available in three sizes—ranging from 81.75- to 86-inches wide, with depths between 32.75 and 40.5 inches—this sofa is standard with titanium legs, spring seat construction, as well as removable seat and back covers.

The back cushion flops down to convert to a sleep surface, measuring 78.5 by 30 inches, that is anti-microbial, moisture-proof, and cleanable. A utility arm accommodates personal items and can be enhanced with an optional silver LED dimmable task light (bottom left), power outlets, and USB ports. An adjustable table (middle left) comes standard with Durawrap or optional solid surface top. Other optional features include a moisture barrier, solid surface arm and back caps, wood legs, and three-inch swivel casters featuring front-lock activation. – MURRYE BERNARD

nemschoff.com Reader Service No. 219



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J+J Flooring Group/Kinetex: Counterbalance Collection jj-kinetex.com

The Counterbalance Collection is a Kinetex textile composite flooring product that offers an alternative to hard surface flooring with the soft look of a textile. Constructed of knitted polyester fabric and cushioned polyester felt backing, it resists most stains—including blood, urine, and Betadine—and withstands high foot traffic. The collection includes 24-inch-by-24inch modules in three patterns: tweed-like Propel, heathered Pop, and pinstriped Flash. Reader Service No. 220



Stance Healthcare: Attessa

stancehealthcare.com

In Italian, attessa means "waiting," and a curvilinear modular seating collection from Stance Healthcare by the same name aims to accommodate this activity in style. The modules were designed with high-traffic areas, such as hospital lobbies, in mind. Made from engineered plywood and reinforced with 14-gauge steel bracketing, they can be upholstered with a variety of fabrics or finished with laminate or solid-surface tabletops. Reader Service No. 222



Architex: Rx 1008 architex-ljh.com

Rx 1008, a privacy curtain by Architex, creates a calm and healing environment with its ombre-based color palette. It is available in eight colors, each representing different landscapes: blues mimic water, oranges mimic sunsets, and earth tones mimic rolling hills. The curtain is flame-resistant, woven in 100 percent Trevira CS, and is Oeko-Tex 100 environmentally certified. **Reader Service No. 221**



Groupe Lacasse: Harmoniä

groupelacasse.com

The modular Harmoniä healthcare furniture collection provides complete solutions for nurses' stations, waiting areas, and patient and exam rooms. It includes freestanding and wall-mounted cabinetry offered with options such as backsplashes, trim, sinks, and hardware as well as furnishings, such as patient beds, chairs, and tables. Reader Service No. 223

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elect No. 12 at ContractDesign.com/readerservice

Krug: Jordan Active Patient Recliner krug.ca

Lighter and smaller than many patient recliners, the Jordan Active Patient Recliner accommodates extended sitting, resting, and treatment with four positions: back upright with ottoman closed or extended, or back reclined (infinite position range) with ottoman closed or extended. It comes in two standard widths—21 and 28 inches—and measures 57-inches long by 27-inches deep in the upright position. Urethane arm caps are available in three colors: black, gray, and taupe. Reader Service No. 224





2/90 Sign Systems: Adaptive 290signs.com

Adaptive is a line of architectural signage made from 40 percent post-industrial recyled materials. Designers can choose from 18 standard laminates and patterns and unlimited paint colors. The signs are available in a variety of thicknesses, and come in nine standard sizes and seven standard shapes, with a maximum size of 18.5-inches-by-23.5-inches. Reader Service No. 226

Carolina Business Furniture: Modern Amenity

carolinabusinessfurniture.com

The Modern Amenity collection of lounge chairs and occasional tables was inspired by the light scale and clean lines of Scandinavian design. It includes low- and high-back lounge chairs, guest and multiple chairs, and tandem seating. The frames of the chairs are made from European Beech and American Ash woods and can be specified with optional poly or solid surface arm caps and ganging tables. **Reader Service No. 227**



Johnsonite: Melodia 2.0 johnsonite.com

Melodia 2.0 is a homogeneous vinyl sheet and tile flooring product with colors and patterns that are continuous all the way through, allowing it to maintain its looks for life. A polyurethane-reinforced wear layer contributes to its durability, resistance to chemicals, and ease of maintenance. Melodia 2.0 is also slip-resistant, and available in a range of 40 colors.

Reader Service No. 225





Select No. 175 at ContractDesign.com/readerservice



IDEON: Aviera ideondesign.com

The Aviera collection of guest and patient seating features upholstered chairs that are available with beech, maple, or aluminum frames with beveled arms, and all wood surfaces have been treated with a silver ion antimicrobial finish. The chairs come in widths of 21, 24, 30, and 44 inches. Four linking tables round out the collection. Reader Service No. 229





Designtex: Healthcare and High Performance Fabrics

designtex.com

The new collection of Healthcare and High Performance Fabrics from Designtex is available in seven upholstery styles and one privacy curtain option, and comes in nine colors. The fabrics are treated with Designtex's Cleangene + Silicone performance finish, which allows stains to be removed with high concentrations of bleach without causing discoloration or damage. Reader Service No. 228



Carnegie Fabrics: Nomad carnegiefabrics.com

Nomad, a 100 percent polyester textile, is suitable for both healthcare privacy and high-end window applications. It features a large-scale striped pattern with crisp white against a neutral base enhanced by a pop of color. The reversible fabric can be installed vertically or horizontally. It measures 72 inches wide with a 16-inch repeat. Reader Service No. 230



94 et ContractDesign.com/res

10

Inception

Achieving a sense of movement in both horizontal and vertical directions, the 18" x 36" planks of Inception resonate with chromatic highlights amongst neutral backdrops.

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By James S. Russell, FAIA Photography by Chris Cooper and Sarah Mechling

LECNOX HII Perkins Eastman transforms a Greenwich Village iconoclast into



HealthPlex a much-needed emergency room serving Lower Manhattan

n-1

F

Located on Seventh Avenue at 12th Street in the West Village, HealthPlex is the first freestanding emergency room in Manhattan. The architects preserved the building's nautically inspired exterior and replaced the glass block enclosure on the ground floor.

Lenox Hill HealthPlex

Architect Perkins Eastman

Client North Shore-LIJ Health System

Where New York

What **54,000 total square** feet on one floor plus basement

Cost/sf Withheld at client's request

For a full project source list, see page 114 or visit contractdesign.com. he 1964 headquarters of the National Maritime Union, a white-painted concrete box with scalloped overhangs, has always insistently contrasted with the brownstone gentility of its West Village neighborhood in New York. The iconoclast nautically themed building, within which merchant seamen once vied for jobs, is now home to a much-needed emergency healthcare provider that advances the state of the art.

Perkins Eastman transformed the ground floor of the six-story structure into a 28,000-square-foot HealthPlex, as owner Lenox Hill Hospital, a division of the North Shore-LIJ Health System, prefers to call it. While the building's origins were associated with maritime labor, its most recent incarnation was as a medical office building affiliated with St. Vincent's Hospital, which closed in 2010 for financial reasons. The National Maritime Union building remained standing, though vacant, since the closure of the hospital across Seventh Avenue that has since been demolished and will be replaced by condominiums. The St. Vincent's departure left an emergency services need for Lower Manhattan.

A streamlined procession for patients

Fitting a technology-intense healthcare facility within this architectural one-off is not as odd an adaptive reuse as one might expect. The building's original architect, Albert Ledner—a Frank Lloyd Wright disciple who freely remixed some of the master's late themes—designed a double-height hiring hall with a voluptuous glass-block enclosure of paired, interlocking circles and tucked it beneath the upper floors' suspended precast-concrete panels. Today, a new Seventh Avenue entrance welcomes walk-in patients, who proceed through a glass vestibule and pass into a small lobby where triage staff determines the severity and urgency of a condition.

To either side, the rounded replacement glass-block walls soften the geometry of a pair of waiting rooms. In these rooms, Perkins Eastman interior designer Maureen Carley-Vallejo hung colorful globe light fixtures, lined the inner surface with teak-colored laminate, and drew on the Ledner theme of interlocking circles in terrazzo floor patterns. Because the entire facility could be needed for triage, easily cleanable materials were necessary. Carley-Vallejo was able to implement a palette of teak, beige, and light blue colors suggesting the nautical theme that Ledner brought to the original building.

As the HealthPlex intends to minimize wait times, patients are quickly taken to one of 26 individual exam rooms that wrap two large nursing stations with high ceilings. More high tech than most emergency departments, HealthPlex incorporates swiveling wall-mounted armatures that hold devices for doctors to take medical histories, record findings, print lab-specimen labels, and video consult with specialists all while facing the patient. The patient can use a separate touch-screen monitor for entertainment or to Skype with their loved ones.

The two nursing stations bookend what is called a results waiting area. Once examined, patients not needing beds are moved to these cubicles—equipped with lounge chairs and iPads—in which tests or caregiver conferences





Above the nurses' stations, a half-barrel ceiling reflects ambient light. Walk-in patients enter beneath a new canopy on Seventh Avenue (opposite, right), and the ambulance entrance is located around the corner on 12th Street (opposite, left) to keep those functions separate.



Ground Floor Plan

- Walk-in entrance
- **Reception and security**
- Waiting room
- Triage
- Exam room
- Nurses' station
- **Results waiting area**
- 8 Trauma room
- 9 Ambulance entrance
- Emergency preparedness
- CT scan
 - X-ray
- 23-hour stay room
- Physician practice entry
- 5 Loading dock

Key Design Highlights

The renovated exterior preserves the original architect's vision and activates the street with an entrance canopy for walk-ins.

Onsite pharmacy, lab, and imaging suite allows this to be a one-stop emergency center.

A material palette of wood accented by shades of light blue echoes the nautical theme of the existing building.

Patient rooms integrate technology for both treatment and entertainment.







Colorful globe light fixtures accent a waiting area (left). Patient rooms (opposite three) incorporate screens attached to wall-mounted armatures for use by healthcare professionals. Interlocking circles in terrazzo floor patterns echo the scalloped openings on the exterior.



ake place. With a dedicated onsite pharmacy, lab, and imaging uite, HealthPlex can dramatically reduce patient waiting times, ays Executive Director Alex Hellinger. A half-barrel ceiling above he waiting space and nurses' stations takes advantage of the height edner originally provided. Daylight filters in to exam rooms that line he glass-block exterior. The interior's airy, professional calm is welcome contrast to the noise and visual chaos of a typical mergency room.

Near the opposite end of the building, a 12th Street ambulance ntrance is adjacent to a special suite to treat sexual-assault victims, ritical-care rooms fitted out to deal with life-threatening emergencies, nd a decontamination room—an element of disaster preparedness. hese areas are programmed near the ambulance entrance to avoid hixing life-threatening cases with walk-ins.

Embracing context and community

Such a radical transformation of the building could not occur without alterations to its exterior, all of which had to be approved by the New York Landmarks Preservation Commission. The curve on the north side of the circular glass-block base was made shallower to fit program space, for example. And instead of entrances tucked under the suspended exterior panels, the walk-in vestibule is welcomingly transparent as it projects out toward the sidewalk.

While Hellinger said the \$150-million emergency department will always be costly to operate, some income from medical offices and imaging services that will move into the upper floors will offset the cost. "We're mission-driven," he says, "not dollar-driven."

By Michael Webb Photography by David Barbour

Dean Street Express

A storefront London clinic designed by PENSON has the lure of a cool boutique

he London-based firm PENSON specializes in the design of exuberant workplaces, with bright lighting, bold colors, and eye-catching patterns. While not known as a healthcare design firm, it brought that same vibrant spirit to a sexual health clinic in London's Soho. Dean Street Express is the first of its kind as a facility that provides speedy sexually transmitted disease testing in a boutique-like, inviting atmosphere eschewing any stigma or preconceptions of such a clinic.

Sponsored by the City of Westminster and operated by the National Health Service (NHS), the clinic is the brainchild of two progressive physicians, Dr. Alan McOwan and Dr. Leslie Chislett, who run a more conventional clinic on the same street. "We told PENSON we wanted something that looked completely different from any other health clinic," McOwanm says. "Funding is getting tighter, so we had to adapt, but it's certainly a radical statement."

Over the past three centuries, London's Soho has evolved from a community of immigrants from Europe and Asia to a hub of theater and movie production, clubs, and restaurants. On weekend nights, Soho is one big party, making it an ideal location for the clinic. Lead architect Andrew Tapsell understood the client's desire for a storefront operation that would alleviate the fear and social stigma associated with getting tested for sexually transmitted diseases. The client located an old Soho building formerly occupied by an office, and Taspell gutted the ground floor and basement to transform the 3,720-square-foot interior.

Streamlined, discrete intake process

A lacy pattern printed on tinted film decorates walls and ceilings. It masks the glazed street facade but reveals movement beyond. "The doctors wanted someone walking past to catch a glimmer of what is happening and feel tempted to go inside—like an impulse shopper," Tapsell explains. "It encourages people to get a check-up while taking their minds off where they are."

The intake process at this clinic is designed to be streamlined to avoid wait times for patients. A receptionist guides walk-ins to a bank of touch screens, where they enter vital information and are directed to one of four screening rooms down an axial corridor. The patient's sample is whisked by pneumatic tube to the test lab across from reception, where it is loaded into a complex machine that gives off a futuristic blue glow: technology as spectacle. Stairs lead down to a waiting area and four consulting rooms, and test results can be texted to mobile phones in two hours, sparing patients' anxiety.







Dean Street Express

Architect and Interior Designer PENSON

Client National Health Service (NHS)

Where London

What 3,720 total square feet on two floors

Cost/sf Withheld at client's request

For a full project source list, see page 114 or visit contractdesign.com.





Entrance

1

2

- Reception 3
 - Self check-in
- 4 Laboratory
- 5 Screening room
- 6 Waiting area
- 7 **Consultation room** 8 **Blood testing**

GROOM 100 60





Patients enter information into touch screens (opposite) before descending a set of stairs (far left) to the waiting area (left), where they sit in cinema-like seats (above)



Key Design Highlights

An inviting storefront—beyond which colorful soffits and patterned walls and ceilings are visible—draws customers in to get tested on impulse.

A streamlined intake process, including touch-screen registration, minimizes wait time and preserves patients' dignity.

The waiting area resembles a club and features photographs of the Soho neighborhood.

Screening rooms evoke the lushness of a tropical garden, while consultation spaces are black and white.

Orange soffits complement the gleaming white walls and ceilings, and brushed vinyl tiles give the floors a seamless quality. The Corian-and-laminate reception desk echoes the sensuous curves of the walls, drawing people into the confined space. In contrast, the screening rooms are identified by their vibrant colors and patterns, which evoke tropical gardens.

Club-like atmosphere in an unexpected place

A neon arrow directs guests to the downstairs waiting area, which is furnished with angular, cinema-like seats and a few lounge chairs that can be rearranged. Photos of Soho, taken by a clinic staff member, provide a lively distraction and a reflective wall gives the illusion of depth. It's a relaxed, convivial space that allows people to chat or enjoy their privacy. In contrast to the luxuriant screening rooms, the consultation rooms are black and white, with smooth surfaces to meet rigorous standards of hygiene. Suspended fluorescent tubes, set at angles across the ceiling, provide even ambient lighting. But the designers have indulged their sense of whimsy in frilly ceramic shades that evoke the French element of Soho, as well as brass ships' lanterns that indicate which consulting rooms are occupied. "It's a real mixture and as little like a hospital as we could make it," Senior Designer Lan Yang says.

Dean Street Express was designed to process about 100 people daily, but that target has been exceeded from the start, and the clinic has become a destination, like the clubs that surround it. Yang worked closely with Dr. McOwan on the concept, trimming back to stay within the budget without sacrificing essentials or playful details. "A lot of inspiration came from the multi-cultural history of Soho, movies, and music stores," Yang explains. "We spent money where it needed to go, to achieve a 'wow!'" **e**

By Lydia Lee Photography by Rob Frith, Acorn Photography Time-tested principles of retail design are used to create a new environment for medical research

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Not common in laboratory interiors, the institute features openplan labs with natural light and lofty 14.5-foot-high ceilings. The flexible benching system was a priority for researchers.

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THE PARTY

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Typical Laboratory Floor Plan

- 1 General laboratory
- 2 Support laboratory
- 3 Office
- 4 Meeting room
- 5 Lounge
- 6 Quiet area

Harry Perkins Institute of Medical Research (North)

Architect Hames Sharley

Client Harry Perkins Institute of Medical Research

Where Perth, Australia

What **217,420 total square** feet on 10 floors

Cost/sf **\$497**

For a full project source list, see page 114 or visit contractdesign.com.



The design of the building's exterior (top two) references adjacent 1950s post-war, International Style structures. Glazing on the ground floor (right) invites the public into the lobby (far right), which features double-sided digital banners (right and opposite).









hen the Harry Perkins Institute of Medical Research, located in the suburbs of Perth, Australia, opened its facility earlier this year, it was a momentous occasion. Previously known as the Western Australian Institute for Medical Research, this organization—focused on adult ailments including cancer, diabetes, and cardiovascular diseases—formerly had its roughly 20 research groups dispersed in various spaces in Perth's three teaching hospitals. The new, \$116-million building was designed to consolidate these groups, as well as attract top researchers to this remote part of the globe. The 10-story, 217,000-square-foot building includes Level 2 Physical Containment wet labs and desk space for 700 researchers.

Hames Sharley, the Australian design firm selected for the project, had built its business designing shopping centers before adding healthcare design to its portfolio in the late 1990s. To get a sense of the latest in medical research facilities, James Edwards, project director at Hames Sharley, took a three-week tour of key buildings in the U.S. and Europe. Edwards observed that, generally, wet labs were located centrally to keep them away from sunlight and heat. But, this would result in very stratified buildings with a long row of offices on one side, wet labs in the middle, and support labs along the other side. "The disadvantage of this layer-cake approach is a very long building," Edwards says, "with the population strung from one end to another, leading to a sense of fragmentation and isolation in the community,"

For the Harry Perkins Institute, the team leveraged its expertise in designing shopping centers. "Lab buildings have tended to focus on function and safety, but we took an approach that focuses on the researcher as a consumer," Edwards says. "Just as shoppers may set out with a list of needs and then be guided through a



Areas of the building are differentiated by pops of color, such as blue, green, or red. A designated quiet area features upholstered booths with partial glass enclosures where researchers can write their grant proposals or have meetings.







Key Design Highlights

Wet labs are located at the perimeter of the building to create a pleasant, lightfilled working environment for researchers.

A range of communal spaces and a central open stair encourages researchers to collaborate.

Upholstered booths allow for quiet, focused work.

Floors are color-coded to differentiate them from one another.

An inviting, digital art-filled lobby and community-based programming is welcoming for the general public. carefully constructed environment of opportunities, the researcher with a narrow focus is encouraged to consider other possibilities."

Creating connections between levels

To promote collaboration, the architects crafted a unique plan for the Harry Perkins Institute comprised of three layers, akin to a container of Neapolitan ice cream. Instead of wet labs in the middle, here open-plan wet labs are grouped together on the east end, while open-plan offices are located on the west end. In between are the common facilities, including the break areas and restrooms. As in the latest office plans, food and beverage areas are centralized in generous spaces that encourage people to meet and interact.

"As people move between their offices and the labs, they can't help bumping into each other," Edwards says. "It doesn't seem that radical, but as far as I know, this is the first medical research facility in the world to have this layout." Another break from orthodoxy was to have one elevator dedicated to the wet lab employees, which allows the researchers to travel among the five levels of laboratories without having to suit up again.

A central open stair, inspired by the form of DNA, provides a visual connection between the building's floors. "It wasn't strictly required by building code, so at first it was seen as an unnecessary luxury," says Edwards. "But we thought it was important to have this vertical connection to keep territorial boundaries from forming."

To create a calming work environment for the researchers, the open-plan laboratories have primarily white interiors to maximize the natural light coming from both sides of the building. A flexible benching system from Australian laboratory furniture company Space Lab can be easily reconfigured as needed for rapidly shifting teams. Each floor is defined with its owr color, which manifests in custom glass partitions and cabinetry in the laboratories and low partitions and task and casual seating in the office areas. The openplan offices include cell-phone-free zones where upholstered booths allow researchers to concentrate on writing grant proposals. Cover images of publications that feature researchers' work are projected along the walls of the central open stair, providing a colorful display and a topic of conversation.

Art activates the public ground floor

As 90 percent of the research is supported by government funds, the entire ground level is a welcoming space for the public. Unusual for a medical research building, the ground floor features floor-to-ceiling glass walls through which one can see large digital screens displaying colorful microscopic images. "We wanted to provide these fascinating, eye-catching displays, similar to those in a retail setting, to draw people into the building," Edwards says.

In addition to art and informational displays, the ground floor also provides a community resource room where organizations can hold meetings, a 250-seat auditorium, and a 500-square-foot biodiscovery lab in which high school students and other groups can put on lab coats and see what it's like to perform a DNA analysis

"Everyone is just stunned by the scale and quality of the project," says John Fitzgerald, chief operating officer of the Harry Perkins Institute of Medica Research. "The building is already paying dividends. Groups are starting to collaborate together. When you look at how research is done in a broader context, it's a multi-disciplinary effort. Designing a building this way can ease the passage forward." Researchers can interact within a variety of communal spaces, including break rooms (right), casual work areas with booths (far right), computer labs (bottom), and conference rooms (opposite, bottom). On the side of the auditorium, a display (opposite, top) mimics an MRI scan: A light beam travels across the giant images of a male and female body, followed by a screen that displays video describing the institute's pertinent research.







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HEALTHCARE ENVIRONMENT AWARDS

ealthcare interiors in the U.S., Singapore, Australia, and Beirut are honored in the 2014 Healthcare Environment Awards, co-sponsored by *Contract* magazine in association with The Center for Health Design, Healthcare Design 2014, and the Vendome Group. The awards honor projects that demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation.

Jurors selected nine projects that demonstrate excellence in healthcare facility design to receive awards and honorable mentions in ambulatory care, conceptual, health and fitness, long-term care, and student design categories. Four expert jurors—Suzen Heeley, executive director, design and construction at Memorial Sloan-Kettering Cancer Center; Jain Malkin, CID, AAHID, EDAC, president, Jain Malkin Inc.; Bill Rostenberg, FAIA, FACHA, founding principal, Architecture for Advanced Medicine; and Jocelyn Stroupe, IIDA, AAHID, ASID, director of healthcare interiors at Cannon Design—made the selections.

Contract Editor in Chief John Czarnecki and The Center for Health Design will present the awards in a ceremony at the Healthcare Design 2014 conference in San Diego on November 17. – MURRYE BERNARD





Outstanding examples of healthcare design include projects honored in the 2014 Healthcare Environment Awards: Martin Luther King Jr. Community Hospital (opposite and page 86), Chris O'Brien Lifehouse (left, below, and page 80), and Park Nicollet Women's Center (bottom and page 94).

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By Lydia Lee Photography by Owen Raggett

Mount Elizabeth Hospital Novena

To create an international destination for medical tourism, HOK combined features of five-star hotels with state-of-the art hospital facilities

contractdesign.com





Mount Elizabeth Hospital Novena

Architect and Interior Designer **HOK**

Client Parkway Pantai Limited

Where Singapore

What **780,000 total square feet** on **13 floors plus basement**

Cost/sf Withheld at client's request

For a full project source list, see page 114 or visit contractdesign.com.





Key Design Highlights

Luxury hotel design provided inspiration for the interiors, particularly circulation patterns, as well as the high-end finishes.

The spacious lobby is a doubleheight space with a gold-leafed coffered ceiling and soft lighting.

All patient rooms are private and are designed to maximize views and comfort.

VIP floors contain groups of suites and feature particularly luxurious finishes and custom furnishings.

Staff has two separate corridors for transporting clean and dirty materials.

A grand drive and auto court (left) accommodate taxis that arrive at the hospital entrance. Patients and visitors encounter a double-height lobby (opposite) with warm teak and backlit onyx panels. The space is minimally furnished to allow plenty of room for arriving patients, families, and their luggage. Nurses' stations (above) on VIP floors feature wrapped stone countertops.

edical tourism is a business that is estimated to generate revenues upwards of \$38 billion annually worldwide, as people travel to faraway places for more affordable procedures and better quality of care in a hotel-like environment. To position itself in this growing marketplace, Parkway Pantai, one of Asia's largest private healthcare providers, built Mount Elizabeth Hospital Novena in Singapore to attract both new and existing traveling clients, such as the Sultan of Brunei.

"The client gave us St. Regis, the glamorous new hotel in Singapore as a reference point," says Donald Cremers, senior interior designer at HOK. "The project was about the marriage of the hospitality experience with the top quality of care." The result is a hospital that ranks among the most luxurious medical facilities in the world, featuring amenities such as butlers and catering kitchens on each patient floor, sumptuously appointed VIP rooms, and rooftop gardens.

VIP entrances and well-appointed patient rooms

From an architectural standpoint, the challenge was fitting all of the client's requirements within a triangular, sloping infill site. The design team created a 13-story, 780,000-square-foot structure split into two wings. The hospital is at the top of the site, and the other wing is a medical office building on top of a multi-level parking garage. The hospital layout also had to accommodate twice the anticipated number of corridors and elevators. A typical hospital has three pathways: one for transporting patients, another for visitor circulation, and a third for staff functions, including cleaning and food delivery. At Mount Elizabeth Novena, though, the third pathway was separated into two—one for clean and another for dirty materials—for improved sanitation. To keep the pathways separate, the hospital has 17

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VIP suites include sitting rooms (above) with custom furnishings such as sofas containing pull-out beds (opposite) to accommodate entourages for patients such as visiting dignitaries.



Typical Patient Room Floor Plan

Surgery registration

and waiting area

Operating rooms Post-op recovery rooms

ICU patient rooms



elevators, including two that whisk clients from a private VIP entrance up to the hospital's two VIP floors.

The designers also implemented some of the latest thinking in hospital room design to improve the patient experience. In plan, rooms are canted at a 10-degree angle to the hallway, which aligns the patient beds with a good view of the outdoors through floor-to-ceiling glass. Bathrooms are positioned so that their doors are adjacent to the bed, rather than on the opposing wall, for easier access.

Levels of amenities enhance hospitality feel

While all of the hospital's 312 rooms are private, in keeping with the feel of a five-star hotel, they offer gradations of luxury. At the very pinnacle is the Royal Suite, a 1,200-square-foot apartment with a living room, large private terrace, and soft furnishings primarily in shades of bold red to symbolize prosperity. VIP floors are designed so that groups of suites can be closed off to accommodate entourages of traveling dignitaries.

For the interiors of the hospital's public spaces, the designers initially considered a very modern look to underscore the cutting-edge

technology being deployed at the hospital, which specializes in neurology, orthopedics, and cardiovascular medicine, and includes Singapore's first combined CT scan/operating room. But, based on client input, the design implements materials, finishes, and furnishings that are more traditional than modern.

The soaring, double-height lobby could easily pass for the welcoming entrance of a hotel, with teak paneling, backlit onyx behind the reception desk, and a ceiling with gold-leafed coffers. Taking another page from the hospitality/residential design playbook, the lobby and other common areas have soothing low levels of lighting that comes from a variety of sources, including pendants, floor and table lamps, and decorative architectural lighting.

In Asian cultures, dark wood is considered more luxurious than light wood, so cherry and walnut veneers were used in many patient areas. However, Cremers enhanced the common areas with local teak. "They wanted the spaces to have an international feel, and to be warm and inviting," says Cremers. "There were high expectations for quality and grandeur." e HEALTHCARE ENVIRONMENT AWARDS

By Krista Sykes Photography by Brett Boardman and Tyrone Branigan

Chris O'Brien Lifehouse

One man's vision brings an integrated cancer treatment center to Australia

Perforated metal ponels are mounted on portions of the exterior and are a recurring design element throughout the building's interior. The pattern is based on Braille characters used to form the word "Lifehouse."

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Chris O'Brien Lifehouse

Architect HDR Rice Daubney

Client Lifehouse

Where Camperdown, Australia

What **430,560 total square** feet on 10 floors plus basement

Cost/sf \$540

For a full project source list, see page 114 or visit contractdesign.com.



The fritted glass exterior (left and below, right) allows light to penetrate interior spaces without compromising privacy. Braille-inspired perforated metal panels line the ceiling (below, left) of a waiting area and patient lounge. A central atrium (opposite) features glass elevators and allows light to reach all levels.



hroughout his career as a high-profile oncologist as well as during his own personal battle with a malignant brain tumor Dr. Chris O'Brien fought for an integrated cancer treatment center in his home country of Australia. His vision became

a reality with the recent opening of Chris O'Brien Lifehouse, Australia's first facility to offer, under one roof, comprehensive cancer care including clinical treatment, advanced research, and alternative therapies such as acupuncture and nutritional counseling. In addition to its technically complex and philosophically advanced program, Lifehouse is distinguished by its distinctly modern and open design, which sets a new benchmark for patient comfort.

Chris O'Brien Lifehouse at Royal Prince Alfred Hospital is part of the Sydney Cancer Centre, adjacent to the University of Sydney campus. O'Brien was director of the Sydney Cancer Centre prior to his death in 2009, and he—and subsequently the Lifehouse Board of Directors—had envisioned the new center to be inviting to patients as well as staff. "We didn't want a place that looks and feels like a typical hospital," says Professor Michael Boyer, chief clinical officer of Lighthouse. "Yet it has to function in a really efficient and effective way:

By working closely with the client, hosting patient and staff user groups, and conducting targeted research trips, the architecture and design firm HDR Rice Daubney translated this mandate into built form—a building that, in everyway, centers on a positive patient and staff experience. This begins with Lifehouse's 10-story exterior, which reads as a layered composition of screens and transparent elements. Louvers, perforated metal screens, and fritted glass allow glimpses of



Level Two Floor Plan

- 1 Waiting area and patient lounge
- 2 Clinic reception
- 3 Clinic
- 4 Clinical workroom









All patient rooms (right) have access to views of landscaped roof gardens (top), and 60 percent have private balconies (above). The interior color palette is mostly neutral, with the exception of orange lockers (top right) in a staff lounge. the light-filled interior, hinting at the progressive, multidisciplinary, and welcoming environment that lies within.

A primary design challenge, says lead architect Ronald Hicks, "was to create a building that is protective yet not intimidating." To achieve this, Hicks and his design team explored issues of transparency and allowed abundant natural light to permeate throughout Lifehouse. They organized the interior spaces around a sky-lit central atrium—a luminous, open core through which all vertical circulation occurs. Glass elevators rise from ambulatory spaces on the lower floors, past acute care and research areas in the middle, to the top floors that house inpatient units. Of the 96 patient rooms, 60 percent have private external terraces, a marked departure from typical hospital amenities. And all patients have access to views of landscaped roof gardens and downtown Sydney.

Neutral backdrop for holistic care

Natural light energizes Lifehouse's interiors, even appearing in unexpected places—to the benefit of both patients and staff. Floor-toceiling windows in the Intensive Care Unit and the operating rooms create a more pleasant environment, while chemotherapy suites feature both transparent and private bays to offer patients a choice of settings, all with outdoor views. Serving both a functional and sustainable purpose, shading elements filter the strong Sydney sunshine as it enters the building. The resulting patterns activate the interior spaces, transforming natural light into a dynamic decorative device.









ey Design Highlights

variety of glazing types and erforated metal panels filter ght into the facility while reserving patient privacy.

erforated metal screens have atterns inspired by Braille.

ight further reaches interior baces through a central atrium hat facilitates vertical circulation.

mostly neutral and earthned palette creates a calming tmosphere, enhanced by views f downtown Sydney.

lost patient rooms have a rivate outdoor terrace.

A curvalinear concierge desk is lit from beneath (top). The Lifehouse Living Room (above) provides a casual and calming space in which to educate patients. Neutral colors and patterned surfaces provide the scenery for Lifehouse's ever-changing light conditions. The material palette relies on natural finishes such as a variety of types of wood and stone, which appear throughout the interior. Terrazzo-like polished concrete floors and a curvilinear concierge desk rendered in light-hued wood greet visitors at the entrance level. Against light wood-paneled walls, a rising band of dark timber delineates the stairway and edges the second and third floors, which are visible from the main waiting area below. Multiple wood finishes extend throughout the facility, from the staff lounge where dark cabinets complement light-colored furnishings—to the inpatient rooms, where horizontal-grained paneled walls reference the wood decking of the adjacent roof garden. Likewise, the Lifehouse Living Room—the area in which complementary therapies and patient education takes place—incorporates wooden louvers, flooring, and built-in seating set against a white backdrop.

The building's colors tend toward faint earth tones, with a notable exception being the vibrant orange lockers and accent wall in a staff lounge. Elsewhere, in place of distinct color, the designers use graphic wallcoverings to break up space and create texture, such as the tree-patterned glass partition that enlivens the ICU waiting area.

Perforated metal screens, patterned on the Braille text for "Lighthouse," are one of the healthcare center's most unique decorative elements. These metal screens are implemented as ceiling tiles and/or wall panels throughout the central atrium, waiting spaces, and even on the facade. This recurring surface treatment visually and symbolically unites the building's parts, celebrating the holistic approach toward cancer care envisioned by Dr. O'Brien. **e**

By Michael Webb Photography by David Wakely

Martin Luther King Jr. Community Hospital

In South Central L.A., a community hospital is reborn





Martin Luther King Jr. Community Hospital

Architect and interior designer **HMC Architects**

Architect of Record **RBB** Architects

Client Los Angeles County

Where Los Angeles

What 256,330 total square feet on five floors

Cost/sf **\$628**

For a full project source list, see page 114 or visit contractdesign.com.







Emergency department 6 ICU

88



ven the best hospitals can be intimidating places. Martin Luther King Jr./Drew Medical Center, which was built to serve the African-American communities of South Central Los Angeles following the 1965 Watts riots, came to be

garded as the worst in the city and so badly administered that it as forced to shut down its inpatient facility in 2007. Seven years and 280 million later, it has been reborn as the Martin Luther King Jr. pmmunity Hospital (MLKCH) with a new facility designed by the ps Angeles-based firm HMC Architects.

While the hospital itself had a challenged past and is in a aighborhood that is not known for beautiful architecture, the client anted the new facility to be attractive and state of the art no matter s location. The Martin Luther King Jr. Los Angeles Healthcare prporation, an independent, nonprofit organization, oversees the ospital, which was constructed primarily with funding from Los ngeles County. "We needed to rebrand the institution, so we asked e architects to create a hospital that could just as easily be in averly Hills, and would match the best in the county," says Andy oey, capital projects program manager for the Los Angeles punty Department of Public Works.

The old facility was seismically obsolete, not worth saving, and as demolished. The new hospital—with 120 patient rooms on its top ree floors—was newly constructed within the structural frame of a re-story medical office building that was added to the campus in the 90s. That existing structure has been re-skinned in aluminum and ue-green glass, and a steel canopy links it to the newly constructed itpatient department and an ancillary building. A lofty lobby serves a common entrance to all three structures. Portions of the new pspital are complete, and the remainder will be available for patient care in mid-2015.

challenge for an experienced designer

MC lead designer Pam Maynard has spent more than 30 years asigning schools, healthcare facilities, and other institutions, ranging om the intimate Los Angeles Center for Women's Health [*Contract*, ctober 2012] to a newly completed women's prison in San Diego. ke working in a variety of markets, trying to find the most intelligent and creative solution for the client's needs," she says, "but hospitals are the hardest design challenge."

MLKCH is a model of humane and welcoming design, from the transparency of the facades to the naturally lit public spaces. In the courtyard garden, Seattle-based artist Dan Corson has created a site-specific artwork of blue glass—one of several commissioned for the hospital. Maynard worked closely with her colleagues to ensure a fluid flow of space, from the lobby to the reception/waiting area, cafeteria, and gift shop. Bold signage, in both English and Spanish, assists in wayfinding, and natural light in corridors helps to reduce the institutional feel. Doctors' offices are located in an adjacent building, and this frees space for families visiting patients. Rooms for visitors to stay overnight are also available.

"We wanted to create a timeless, peaceful environment that would reduce stress," Maynard says. The floors of public areas are terrazzo, which is durable and reflects light. Acoustic plaster absorbs sound. The palette is restrained, and lighting is unobtrusive. A chapel, lined with marble and granite and lit from narrow stained-glass windows, provides a quiet retreat for meditation.

Thermally efficient glazing and abundant natural light, recycled and renewable materials, highly efficient mechanical systems, and low-flow plumbing fixtures contribute to a high level of sustainability. The hospital is on track to achieve LEED Silver certification. An institution that had a difficult past has now become a model of enlightened design that should draw the best doctors and administrators, and bring healing to a community that urgently needs a facility it can rely upon. Artist Dan Corson conceived the Azul Healing Garden (below) as a calming central courtyard anchored by 33 tons of blue glass mulch. A curved canopy welcomes visitors to the new MLKCH (opposite, top left). The entry corridor (opposite, bottom left) is located in the Ancillary Building, which is directly connected to the hospital via the main lobby (opposite, top) a light-filled open space.



Key Design Highlights

The material palette—durable for maintenance purposes features light and neutral colors that are calming.

Plentiful space throughout the facility is provided for patients and family to be together during the recovery process.

Corridors are naturally lit to avoid an institutional feel.

A courtyard filled with blue glass created by artist Dan Corson provides a soothing retreat.

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Stanford Hospital and Clinics Infusion Therapy and Ambulatory Treatment Center



Ambulatory Honorable Mention

Client Stanford Hospital and Clinics

Where Redwood City, California



ealthcare designers have discovered many ways to avoid anemic and institutional-appearing interiors, but there are few tools as simple and effective as natural light. That's the lesson HOK's Stanford Hospital and Clinics Infusion Therapy and Ambulatory Treatment Center has to teach: The interiors of the chemotherapy and infusion treatment center bathe patients and staff in natural light that filters through floor-to-ceiling windows. Fifteen semi-private treatment bays are located along the perimeter of the building, with five private bays nearby, giving the patients spectacular views of San Francisco Bay. Working within the existing color palette of the north campus, the designers specified interior colors and finishes that are light and airy, including pastel greens, blues, and a few touches of wood. Because patients at the infusion center are often facing chronic or life-threatening illnesses, special care was taken to make the space hospitable for visiting family members. Treatment bays feature flexible privacy panels, individual entertainment systems, storage space, and extra seating. The center was built to allow space to be freed up on the main Stanford Hospital campus for a major renovation, and Stanford saw this infusion center as an opportunity to test the materiality, buildability, and appearance of a modular wall system, and to determine if it would want to use it in larger projects yet to come. According to HOI the modular systems allow walls to be dismounted and reconfigured in myriad ways, without the mess and disruption of traditional drywall construction. These reconfigurations can even happen during business hours without bothering occupants in the next room. —ZACH MORTICE



Park Nicollet Women's Center





Ambulatory Honorable Mention Designer AECOM

Client Park Nicollet Health Services

Where St. Louis Park, Minnesota



ocused on the health needs of women, Park Nicollet Women's Health Center, designed by AECOM, is a clinic providing -a centralized location for both preventative and specialty care within a calm and tranquil environment. Located on one floor of a hospital in St. Louis Park, Minnesota, the clinic also incorporates space for community outreach and education programs.

Numerous design features—such as the soft, indirect lighting system and views to adjacent wetlands—aim to make the women's center a peaceful, comforting place of healing. Circulation patterns help reduce foot traffic and contribute to a calm environment. Multiple lobbies avoid creating any single, heavily trafficked area, and staff work areas are located mostly along the perimeter of the clinic. Sound-masking features—including removable glass partitions with sliding doors and above-ceiling white noise sound dampeners further protect patient privacy.

An art consultant helped select artworks, many created by women, that reflect the diversity of women's bodies, life stages, and health. High-end, hospitality inspired materials and finishes aid in communicating a commitment to excellent customer service. The baseline color scheme is a soft and neutral palette of beiges paired with some natural wood. Bolder colors, including purple, teal, blue, and green, come from furniture and the occasional accent wall, adding visual interest and contrast. –ZACH MORTICE WINDOWS

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American University of Beirut Medical Center, Academic and Clinical Center



BBJ's Academic and Clinical Center at the American University of Beirut Medical Center is a hybrid on two levels. First, it gets medical research into the clinic faster by combining research and patient care programs into the same facility. Second, it combines physician exam and consultation rooms into one space, which is outfitted with a full desk and privacy curtain to separate the two programs, if needed. This subtle change saved the hospital 27 square feet per room.

From the street, the center has a strong urban presence. Both the academic and clinical wings have large glass expanses on the ground floor, allowing for views from the double-height lobby and its monumental stair. The stair fronts a multi-purpose room wrapped in dark wood that contrasts the lighter tones used throughout the space and eases wayfinding for visitors.

The medical center's unique facade system fits lightly over the building like a cowl. It is the reverse of typical facade systems comprising heavy stone cladding with punched windows—used for many large, multi-story healthcare projects. Instead, the Academic and Clinical Center has a glass curtain wall with stone and aluminum frames, as well as vertical aluminum fins for solar shading. When the facility is completed in 2016, this lightweight facade will help deliver natural light into the interiors and establish a new, more contemporary identity for healthcare on the university's campus. –zach MORTICE







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The Center for Healthy Living at Moorings Park



Health and Fitness Honorable Mention Designer Wegman Design Group / Perkins Eastman Client Moorings Park

Where Naples, Florida



ttached to an upscale senior living facility, the Center for Healthy Living at Moorings Park applies a spa-like aesthetic and amenities to a multi-disciplinary health and wellness program for senior citizens. The 37,000-squarefoot facility enables visitors to develop a life/health plan—a holistic approach to aging and lifestyle—through five core wellness activities and services: a medical clinic, physical therapy, physical fitness, comprehensive spa, and education and social interaction. The goal is to give active, retiring Baby Boomers the tools to better manage their own health outside of typical institutional healthcare settings.

This health and wellness center—which also contains education spaces, a cafe, and a health food and supplement store—provides programming to keep minds sharp and bodies healthy. Residents can take advantage of the creative arts studio, art gallery space, and lecture hall for visiting speakers. The building's open floor plan, gardens, and rooftop landscaping give visitors a connection to nature, as do large exterior terraces and floor-to-ceiling windows in the gallery.

The interior design by Wegman Design Group and Perkins Eastman features a consistent palette of colors and materials. Bamboo warms the space and brushed stainless steel lends an air of contemporary contrast and strength. The color scheme focuses on white paired with a range of soft greens and blues that call to mind the palm trees and the Gulf of Mexico near to its Florida location. A bright orange accent wall in the health food and supplement store and leaf-shaped inserts in the terrazzo flooring in the gallery space provide visual diversity. –zach MORTICE

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Wellbrooke of Westfield



Long-Term Care Honorable Mention Designer American Structurepoint Client Mainstreet Property Group, LLC

Where Westfield, Indiana





pon entering Wellbrooke at Westfield's lobby, one can easily be forgiven for thinking this is a stylish boutique hotel, not an assisted living facility in suburban Indianapolis. The double-height lobby, and much of the rest of the facility, features a calming mix of rustic, natural materials such as stone and wood, which are paired with sleeker and more contemporary ones, like metallic tiles. Muted earth tones let natural textures take center stage, creating a diverse tactile experience for residents. The building's designer, American Structurepoint, created an "urban lodge" aesthetic to deliver "hospitality-driven care" for residents. Amenities include a concierge, pub, cafe, and putting green. Wellbrooke centralizes many of its public functions along a central

axis, and its resort-like atmosphere encourages residents to socialize.

American Structurepoint, which also designs hotels, modeled elements of Wellbrooke on the lobby of the JW Marriott in Indianapolis, as well as hospitality design projects in Dubai.

By organizing the facility as a backwards "E," the site plan for the building separates public and private sections of the facility. Many of the public programs are located in the middle wing of the building, and residential units are primarily in the wings at either end of the building's spine. The first floor of the building is used for rehabilitation spaces, and the second floor is primarily residences, with a few social hubs. Located adjacent to a new park, Wellbrooke encourages residents to invest in their health, not just through medical rehabilitation, but also through outdoor activities. –ZACH MORTICE



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Colonel Robert L. Howard State Veterans Home



he Colonel Robert L. Howard Veterans Home is a \$43 million, 254-bed long-term care assisted living facility for veterans that offers various levels of skilled nursing, including services for dementia and Alzheimer's patients. By creating tightly knit miniature communities with hospitality inspired finishes and materials, designer Williams Blackrock Architects hopes to banish the anonymous and intuitional feel that some senior living facilities have, and to give residents an intimate, small-town residential experience.

Five wings, or neighborhoods, each contain spaces for relaxing and socializing: patios, porches, landscaped courtyards, and porticos. Each neighborhood contains three or four households, which group together individual bedrooms, along with shared living and dining rooms. All individual rooms, which feature wider-than-normal doorways, are private and contain a bathroom with a shower, and many rooms also include kitchenettes.

All five neighborhoods lead back to "Main Street" and the "Town Center," which contain most of the public amenities, including a cafe, barbershop, chapel, and therapy room. The "Town Center" is reminiscent of an upscale hunting lodge, and surrounds a dramatic, wood-braced sandstone chimney reaching through the building's pitched roof. A cupola-like square roof lantern covers the chimney as emerges from the top of the building. Its windows allow natural light to filter down into the building, and give visitors a glimpse of the striking structure from outside. –ZACH MORTICE



Designer Williams Blackstock Architects

Client Colonel Robert L. Howard State Veterans Home





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Zen Life Care





Designer Yanwen Xiao, Clemson University

Where Asheville, North Carolina (location of proposed project)





en Life Care provides a viewing platform for the mountainous landscape surrounding Asheville, North Carolina, where hospice patients could contemplate nature. This proposed hospice facility, designed by Clemson University student Yanwen Xiao, asks and answers the question: "While medicine alleviates physical pain, what could we do for spiritual pain?"

The answer is to aid residents' meditation on the end of life by offering them opportunities to immerse themselves in the natural world, even within the safety and climate controls found indoors. Dramatic cantilevers that end in massive spans of floor-to-ceiling glass, as well as terrarium-like, glass-walled courtyards, give residents the opportunity to look out over vast landscapes. Interiors throughou are minimalist, and natural materials further emphasize the interplay o indoor and outdoor space.

The building design incorporates an Eastern approach to asymmetry to create visual interest, both nestling into landscape and peering out above it. Clad in unfinished wood inside, outside, and along its flat roof profile, the building harmonizes with its environmen while its sharp, intersecting axes are a dynamic contrast to the rolling landscape. By synchronizing with its environment first, and letting residents observe this relationship with the land, the Zen Life Care facility shows residents a path that they can use to consider their immutable unity with the world around them. –ZACH MORTICE



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Holistic Healing Outpatient Cancer Care Center

Student Design Honorable Mention

Designer Santanna Cowan, Leah Leto, Mariel Beesting, Meike Humpert, and Lauren Mahrer, University of Florida

Where prototype



his proposal by students from the University of Florida for a radiation and infusion treatment center considers the long trajectory of recovering from cancer beyond purely physical terms. The complex is oriented around four gardens, which meander through the site in a series of curvilinear paths, effectively breaking up the rectilinear mass of the building. Each garden addresses a specific dimension of recovery: an emotional healing garden, a spiritual healing garden, a social healing garden, and a physical healing garden. At least one of these gardens is accessible or visible from any point in the cancer treatment center.

Wrapped around the gardens are amenities that aid in their respective healing process: a cafe near the social healing garden, a chapel next to the spiritual healing garden, and art therapy spaces by the emotional healing garden. Other spa and resort-style amenities spread across the two-story, 23,000-square-foot facility include salons, massage therapy, and education spaces.

A large entrance atrium connects to a monumental stair, taking patients and visitors from the check-in and concierge areas to traditional and alternative treatment bays. The infusion treatment programs offer both private and semi-private treatment spaces, and both the radiation and infusion treatment areas features plentiful windows and views of nature. –ZACH MORTICE

Masterpiece Living

Student Design Honorable Mentior

Designer Julie Randolph, Clemson University

Where Greenville, South Carolina (location of proposed project)



y applying classic mixed-use urbanism principals to an assisted and senior living facility with a special emphasis on health, a proposal by Clemson University student Julie Randolph connects residents to their city in ways that will keep their bodies and minds strong and supple. The lesson is simple: The city is good for you.

Located in downtown Greensville, South Carolina, Masterpiece Living has three goals for residents: promote physical activity, encourage social interaction, and enhance the urban fabric of the city. The first goal is accomplished through its physical therapy spa, fitness center, and gardens and courtyards that encourage leisurely strolls. The second goal can be fulfilled at many of the first floor retail and community spaces—all open to the public—that include a cafe, community center, grocery store, pharmacy, and dog sharing program. All of this activity contributes to the facility's third goal of giving back to the city. By using the city itself to enhance residents' social, emotional, and physical quality of life, the facility builds healthy habits into senior citizens' daily lives preventatively, instead of relying on costly, stopgap stand-alone medical care options such as hospital visits.

The facility is organized as two L-shaped volumes that wrap around a large courtyard and connect on upper floors. Lower floors contain public programs, and individual residential units are located on upper floors, all of which share several common spaces: a teaching kitchen, educational space, a library, and a theater. –ZACH MORTICE
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Medical and Dental Space Planning: A Comprehensive Guide to Design, Equipment, and Clinical Procedures, Fourth Edition

by Jain Malkin

John Wiley & Sons, 2014

A Recipe for a Well-Designed Healthcare Environment

Healthcare designer Jain Malkin, CID, AAHID, EDAC, has authored a fourth edition of her book *Medical and Dental Space Planning: A Comprehensive Guide to Design, Equipment, and Clinical Procedures* (Wiley, 2014), an essential reference on medical and dental office design for more than 30 years. The latest edition—the first update since 2002—features more than 70 percent new and revised content. Malkin is founder of the firm Jain Malkin Inc., a leader in the field of



The Capital Oral and Facial Surgery Center, designed by FORMA Design, Inc., is featured in the latest edition of Malkin's book.

the changes. I interviewed many healthcare providers for the book, both to enable readers to understand the issues and to be able to provide new planning solutions.

Hutlock: What are other examples of physical design changes that have come because of the ACA?

Malkin: Providers and patients alike are increasingly embracing mobile healthcare options, including portable and wearable devices that will enable patients to remain in their homes for the types of basic monitoring and

evidence-based design for healthcare facilities, and she serves on the board of The Center for Health Design. Malkin spoke with former *Healthcare Design* Editor in Chief Todd Hutlock about the changes to the book and the healthcare industry as a whole.

Todd Hutlock: So much has changed in healthcare since the previous edition of the book released more than a decade ago. What are the most significant advances?

Jain Malkin: The most significant changes have been to the way care is being delivered. Much of that is due to the Affordable Care Act (ACA), which has caused hospitals, physicians, and physician groups to really think about how they provide care. What we call "episodic care" has been a problem for many years. Prior to ACA, care was very fragmented, with little attention given to the big picture. This was a problem for patients, especially those with chronic illnesses. The ACA now requires a continuity of care so that now, for the first time, we are seeing design and procedural changes that allow all members of a care team—from social workers to nutritionists to psychologists—to truly confer. This unified approach allows for the patient to be treated as a whole, rather than episodically from specialist to specialist.

The dramatic increase in the number of insured patients has also necessitated a new chapter on community health centers, also known as "safety-net" clinics, and a discussion of alternatives such as direct care, sometimes referred to as "concierge medicine." The new focus on value being linked to reimbursement has spawned a great deal of process redesign and new metrics to be able to document and analyze diagnostic assessment now primarily done in physicians' offices.

Exam room design is undergoing major changes both in size and layout. More options are viable now, including some called "talking rooms" without an exam table. Coupled with these changes is the concept of team-based primary care and large multi-disciplinary team stations in the center of a group of 8 to 10 exam rooms. Again, it is a unified approach to care. The generic exam room and layout is becoming less prevalent as physicians are thinking about how the rooms can be designed and laid out to be more effective during the patient encounter.

Technology continues to change at a lightning pace as well. As it becomes more digital, medical equipment is often much smaller—even miniaturized. Therefore, the actual objects and devices typically found in the exam and treatment rooms of practitioners of various medical and dental specialties are different, and the space can be reconfigured accordingly. In the book's latest edition, all of the space plans and program tables are new because I wanted them to reflect these new options.

Hutlock: Could one read this book to essentially enhance an expertise in medical and dental office design?

Malkin: Yes! The fourth edition is assembled much like a cookbook. Not only covering space planning, the book actually informs the reader on how to do it, shows the equipment, explains the utility and size requirements, and so on. The book is intended to be useful not just for design professionals, but for medical practitioners as well.





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Can Hospitals Heal Patients and the Planet?

By Kathy Gerwig

Healthcare interiors can be beautiful spaces designed to inspire health and healing. But lurking beneath the gleaming surfaces can be a surprising number of pollutants that are anything but benevolent. My new book, *Greening Health Care: How Hospitals Can Heal the Planet* (Oxford University Press, 2014), explores a central paradox in healthcare: As hospitals deliver life-saving care to individuals, their substantial environmental footprint can be harmful to environmental health. Consider this:

- The average U.S. hospital produces about 18,000 tons of carbon dioxide annually, and healthcare accounts for eight percent of greenhouse gas emissions in the U.S.
- Hospitals are often among the top 10 water users in a given community, with some facilities using up to 700,000 gallons of water per bed per year.
- Hospitals generate about 2.3 million tons of waste per year.
- And hospitals spend billions of dollars every year on building materials and furnishings, some of which contain chemicals that contribute to diseases.

Fortunately, a growing segment of healthcare leaders, including those who design and build hospitals and other healthcare facilities, are addressing this glaring contradiction. They are embracing environmental stewardship as part of their commitment to improving the health of local communities so that hospitals can truly be places of healing.

This movement toward healthier hospitals is a collaboration among major health systems, nongovernmental organizations (NGOs), suppliers, architects, and others that has led to significant environmental improvements across the healthcare sector. But there is still considerable work to be done. One big influencer is Health Care Without Harm, an NGO working to implement ecologically sound and healthy alternatives to healthcare practices that pollute the environment and contribute to disease. Its experts inspired Kaiser Permanente to remove vinyl from its building products and medical products. In the mid-1990s, the U.S. Environmental Protection Agency identified medical waste incinerators as the biggest source of dioxin pollution-a powerful carcinogen. Health Care Without Harm discovered the culprit was the routine incineration of medical waste containing polyvinyl chloride (PVC). Dioxin is a byproduct when PVC is burned. Even at low levels, this pollutant can contribute to cancers and infertility. Kaiser Permanente has used its buying power to get suppliers to offer alternatives to PVC-based building products, including handand crash rails, carpet backing, and flooring. Today, PVC-free carpets, flooring, and furniture are readily available.

A recent decision by Kaiser Permanente to stop purchasing upholstered furniture treated with toxic flame-retardant chemicals is another example of the success the healthcare sector can have when it flexes its considerable economic muscle. After the State of California made new rules allowing furniture manufacturers to meet fire-safety standards without using chemical flame retardants, Kaiser Permanente announced it would no longer purchase upholstered furniture treated with the chemicals. Four additional health systems followed, effectively wielding \$50 million in combined purchasing power annually to influence furniture manufacturers to bring healthier products to market. We expect this groundswell to expand to the retail market, too, making it affordable for the average consumer to purchase healthier alternatives.

Given that healthcare spending comprises about 18 cents of every U.S. dollar, the industry is large enough to lead a national, even global, transformation that could incorporate environmental sustainability into every dimension of our economy for the health and well-being of the world's people. *Greening Health Care* focuses on such topics as building greener hospitals and detoxing the health system through the use of greener and safer chemicals, as well as on the health implications of climate change. It shares the successes we have seen across the industry, and lessons for architects and designers to take up the cause.

Making interiors both well-designed and environmentally responsible is meaningful and transformative work, and I invite all those involved in the built environment to share our vision of taking hospitals beyond their "do no harm" mission to become restorative places for our communities and planet.

Kathy Gerwig is vice president, employee safety, health and wellness, and environmental stewardship officer for Kaiser Permanente, one of the largest healthcare providers in the U.S., with 190,000 employees and physicians serving more than nine million members. Gerwig is responsible for developing, organizing, and managing a nationwide environmental initiative for the organization. Under her leadership, Kaiser Permanente has become widely recognized as an environmental leader in the healthcare sector. Her book, Greening Health Care: How Hospitals Can Heal the Planet, examines the intersection between healthcare and environmental stewardship arguing that hospitals can and should play a critical role in supporting the health of the planet.

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Healthcare

Designers share their favorite new products for healthcare environments

Maureen Carley-Vallejo, IIDA

Pollack: The Makers Collection

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Associate Principal Perkins Eastman New York

Angela Crum, IIDA

n, IIDA Shaw Contract Group: Chordinates

shawhardsurface.com

Reader Service No. 213

"The Makers Collection from Pollack features five

fabrics with Superseal and Nanotex for even more

stain resistance. The patterns range from subtly

toned to stylized florals and come in several color

combinations from vibrant to neutral-these are

not your average healthcare fabrics."

attractive and sophisticated bleach-cleanable



Senior Designer RTKL Austin, Texas



"The offset stripes of neutral and contrasting colors produce a fun pattern not easily achieved in sheet goods. Best of all, there are no seams! This product creates great opportunities for wayfinding though its distinct pattern and also has coordinating solids, which expand its application possibilities."

Joel Berman Glass Studios: Aura

Craig Rizzo



Associate Partner ZGF Architects Seattle



"The Aura collection is constantly expanding its vocabulary of design and expression. I've used these products several times, and am always pleased how the glass supplements healthcare environments in a rich and powerful way."

Davis Furniture: Modo

davisfurniture.com Reader Service No. 211



"The new Modo bench collection from Davis offers a myriad of design opportunities for virtually any space in a healthcare setting. I love its simple, clean lines and classic design. It is available in numerous sizes and six great finish options."

HBF: Triscape Collection

Reader Service No. 214



"I like that this collection can blur the line between tables and benches in a public environment. The combination of upholstered pads on table surfaces and inset wood or solid-surface discs in the fabric benches creates a flexible and casual atmosphere."

Maharam: Column

maharam.com Reader Service No. 217



"I enjoy timeless fabric designs that offer varied color patterns to enliven caregiving spaces while establishing a calming, positive environment. Maharam is committed to educating designers in choosing products that meet functional considerations with environmental sensitivity."

Okamura: Divo

okamura.jp/en_us Reader Service No. 212



"The Divo IV pole—designed for cancer care environments—features flat-shaped hooks to easily hang IV bags, and the pole height is adjusted with just a push of the thumb. The soft-colored ring handle offers patients a comfortable grasp while walking. There's even a small storage space for personal items."

Kirei: EchoPanel

kireiusa.com Reader Service No. 215



"In healthcare environments where sound control is critical, these modern and sculptural acoustic panels are a great solution. The lightweight materia made out of PET (recycled water bottles), can be installed into any design as panels or custom fabricated with a CNC router."

Nemschoff: Revive Patient Chair

nemschoff.com Reader Service No. 218



"The Revive Patient Chair with optional footstool offers a minimal, residential appearance with an inviting and warm aesthetic. I find the simplicity of the chair's design to be attractive in contrast to typical clinical environments."

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Lenox Hill HealthPlex (page 52) who Architect: Perkins Eastman.

Architecture project team: Francis Gunther, AIA; Jeffrey Brand, AIA; Duncan Reid, AIA; Reinaldo Gutierrez, AIA; Kathleen Byrne, AIA. Interior designer: Maureen Carley-Vallejo, IIDA; Diane Goldsmith. Contractor: Turner Construction. Consultants: Robert Silman Associates; Cerami & Associates; Russell Design; Sam Schwartz LLC; VDA LLC; Langan Engineering & Environmental Services; Louis Sgroe Equipment Planning, Inc. Lighting and MEP Engineering: Bard, Rao + Athanas Consulting Engineers, PC. Graphics: Russell Design. Acoustician: Cerami & Associates. Furniture Consultant: AFD Contract Furniture, Inc.

what Wall protection: Acrovyn. Paint: Benjamin Moore. Laminate: Lamin-Art. Resin panel: 3form. Solid surface: DuPont Corian.Terrazzo flooring: D. Magnan. Resilient flooring: Armstrong; Roppe; Stonhard. Ceiling: USG; Decoustics. Recessed lighting: Cooper Lighting (NeoRay). Task lighting: Cooper Lighting. Fluorescent/industrial: Cooper Lighting; Healthcare Lighting. Pendants/ chandeliers: Bocci; Copper Lighting (Neo-Ray). Sconces: Artemide. Other decorative: Fosarini. Exterior lighting: Cooper Lighting. Hardware: Von Duprin; Glyn-Johnson; Schlage; Rockwood; Ives. Doors: Stanley; CS Acrovyn; MarshField; Kawneer. Architectural glass/glazing: PPG Oldcastle. Decorative glass panels/ partitions: McCrorry Glass; 3Form. Window treatments: DFB Sales; Mecho-Shade. Workstation/task seating: Steelcase. Lounge/reception seating: Martin Brattrud: Bernhardt; Krug; Fixtures Furniture. Patient seating: Nemschoff. Other seating: Nurture. Upholstery: Anzea; Joseph Noble; Architex. Kids table: Gressco. Reception desk partition: Steelcase. Side tables: Craftmaster. Files: Hon. Architectural/ custom woodworking: Eastern Millwork, Inc. Planters, accessories: Peter Pepper. Signage: Spectrum Signs. Plumbing fixtures/fittings: Kohler.

Dean Street Express (page 58)

who Architect and interior designer: PENSON. Architecture project team: Andrew Tapsell; Lee Penson. Interior design project team: Lan Yang; Asta Bijieke. Contractor: Area Squared. Lighting: Zumbtobel Lighting; Thorn Lighting; Piet Hein Eek. Graphics: Castleton. Acoustician: PENSON. what Wallcoverings: PENSON designs manufactured by Castleton. Hard flooring: Shaw. Resilient flooring: Forbo; Gerflor. Ceiling: Graphics designed by PENSON and manufactured by Castleton. Pendants/ chandeliers: Established & Sons; Torch Bunch: Lampen Suntinger. Other decorative: Artemide Miconos; Holloways of Ludlow; Ferroluce; Trinity Marine. Lounge/ reception seating: Moroso; Poltrona Frau Group. Signage: Castleton Signs; Gods Own Junkyard.

Harry Perkins Institute of Medical Research (page 62)

who Architect and interior designer: Hames Sharley. Architecture project team: James Edwards, project director. Interior designer: Brigid Salter. Contractor: DORIC. Lighting: Jacobs. Engineering: MEC. Acoustician: Herring Storer.

what Paint: Wattyl. Laminate: Laminex. Drywall: Finlay Group. Masonry wall: West Coast Bricklaving, Hard flooring: Crosby Tiles; Ceramic Tile Suppliers; Tile Expo; Terazzo: Ibrahim International: GBI Group: Attica. Resilient flooring: Gerflor; ABS Group. Carpet/carpet tile: Interface; Benzton Carpet; Rug Carpets and Design, Recessed lighting: Zumtobel. Track lighting: Klik Tube. Task lighting: Uled examination lights. Fluorescent/ industrial: Eagle Secureroom. Pendants/ chandeliers: Zumtobel; Dark. Sconces: Versalux, Other decorative: Klik LED pod. Exterior lighting: Bega; The Edge. Hardware: Lockwood. Door: Spence Doors; Mirage Doors; Naus Doors. Architectural glass/ glazing: Jangho. Decorative glass panels/ partitions: Com-Al. Window treatments: Neylor Architectural Shading. Workstations: Frontline Interiors; KPD. Other seating: Style Craft; Design Farm; Table and Chair; Burgtec; Living Edge; Zenith; Interloc; Dalecross; Castledex. Upholstery: Sustainable Living; Kvadrat Maharam; Instyle; Woven Image; Tessuti Village; Fibre Thread; Materialised; Laine Furnishings; Leather Direct; Baresque. Reception desk: Frontline Interiors. Other tables: Style Craft; Design Farm; Table and Chair; Burgtec; Living Edge; Zenith; Interloc; Dalecross; Castledex. Files: Castledex. Shelving: Frontline Interiors: KPD. Lockers/ cubbies and closest systems: Frontline Interiors. Drawers/casegoods: Silverfern Cabinets. Architectural/custom woodworking: Frontline Interiors; Granwood Flooring. Planters/accessories: Delta Precast. Signage: Varisigns. Plumbing fixtures/fittings: Ideal Standard; Caroma; Hansgrohe; Galvin; Clark; Blanco; Enware; Zip.

Mount Elizabeth Hospital Novena (page 74)

who Design Architect: HOK. Associate Architect: CIAP. HOK Architecture project team: William Roger, AIA, principal-in-charge, Shiva Mendez, IIDA, and John Lyon, senior medical planners; Annabella Koloskov, AIA, and Lauren McKenna, medical planners: Michael Gould, AIA, senior architectural designer; Andy Potter, AIA, senior project architect; Craig Menn, Charles Lee, AIA, and Valerie Greer, AIA, architectural designers; Maha Sabra, project architect; Barry Day, senior landscape designer. Interior designer: HOK. Interior design project team: Donald Cremers, IIDA, senior project interior designer; Michele Bouterse, IIDA, interior designer. General contractor: Penta Ocean Construction Company Ltd. Interior contractor and custom furnishings: Shanghai Chong Kee Furniture and Construction, Pte Ltd. Lighting: The Lightbox. MEP engineers:

Parsons Brinckerhoff. Civil and structural engineers: TY Lin International. Food service: Somerville, Pte Ltd. Landscape design: HOK. Graphics: DesignDatum. Acoustician: Acviron Acoustics Consultants. Quantity surveyor: Davis Langdon & Seah Singapore. Greenmark consultant: National University of Singapore; Centre for Total Building Performance; Department of Building; School of Design and Environment, Facade consultant; Arup Singapore. Medical equipment: Innova Group. what Wallcoverings: Carnegie. Resilient flooring: Lonseal. Carpet/carpet tile: Tandus. Workstations: Haworth. Upholstery: Arc-Com; Carnegie; Designtex; Maharam. Architectural/ custom woodworking: Shanghai Chong Kee Furniture and Construction, Pte Ltd.

Chris O'Brien Lifehouse (page 80)

who Architect and interior designer: HDR, Rice Daubney. Architecture project team: Ron Hicks, director; Alessandro Filippi, clinical planner; Mark Shoolman, principal architect: Peter Kouvelas, site architect: Julia Sutcliffe; Graham Reynolds, project architect; Kylie Stynes: Francesca Fava: Scott Gould: Vanessa Zakrewski; Steve Agnew; Sandra Stewart; Sandee Stanley; Paul Brodala; Sergio Azevedo, design architect; Simon Grimes; Vanessa Hawkes; Joanne Pignatelli; Russell Goldstein Planner: George Exinakas: Simon Grimes; Jane Carthey; Monish Sarkar; Wendy Yeung; Wun Liew; Joshua Edwards; Anthony Raad: Medhi Blanchard; Linda Sukkar; Enzo Guddemi; David Hart; Colin Ross; Matina Rajbhandari; Rashi Prashar; Catherine Loker. Interior design project team: Rebecca Yeo; Wendy Yeung; Ashley Ryan. Contractor: Brookfield Multiplex. Lighting and engineering: SKM. Landscape: Oculus. Acoustician: Arups Acoustics and Acoustic Logic. Project manager: Capital Insight. Cost consultant: Rider Levett Bucknall. Services and ESD consultant: Sinclair Knight Merz; Aurecon, Structural consultant: SCP. Civic consultant: C & M Consulting. Heritage consultant: Connybeare Morrison. Building regulations and access consultant: Philip Chun & Associates. Facade consultant: Surface Design: Aurecon. Traffic engineer: Arups Traffic. Wayfinding: Minale Tattersfield. what Wallcoverings: Woven Image: Kvadrat Maharam; Bleux; Eurowalls. Paint: Dulux Professional EnvirO2. Laminate: The Laminex Group, Drywall: Rondo: Boral Plasterboard. Masonry wall: Boral. Movable wall: Lotus Operable Walls. Hard flooring: Australian Recycled Timber. Resilient flooring: Tarkett. Carpet/carpet tile: Interface Asia Pacific; Tappeti Rugs. Ceiling: CSR Gyprock; Armstrong; Screenwood; Briggs Veneers. Recessed lighting: Euroluce; Regianni; Lite Source; Zumbotel; Iguzzini. Track lighting: Kliksystems. Task lighting: Vuelite. Fluorescent/industrial: Fagerhult. Floor/table lamps: Vuelight. Pendants/ chandeliers: Euroluce. Sconces: Fagerhult. Other decorative: Regianni. Exterior lighting: Regianni/Zumbotel. Hardware: Assa Abloy. Doors: Cemac; Able Doors;

Renlita. Architectural glass/glazing: Sapphire Aluminium; Elmasry Engineering. Decorative glass panels/partitions: Yuanda. Window treatments: Vertilux. Workstation/task seating: Direct Ergonomics. Conference seating: Stylecraft. Lounge/reception seating Obiect Design. Patient seating: Object Desig Cafeteria/dining seating: Kezu. Auditorium seating: Stylecraft. Other seating: Object Design, Upholstery: Woven Image; Instyle. Conference: Living Edge; Herman Miller; Euroline; Stylecraft. Cafeteria/dining: Living Edge. Training: Stylecraft. Reception desk: Euroline. Side tables: Object Design. Other tables: Kezu. Files: Steelcase; Brownbuilt. Shelving: Direct Ergonomics. Lockers/ cubbies: Interloc. Closet systems: Euroline. Drawers/casegoods: Steelcase; Brownbuilt. Architectural/custom woodworking: Euroline Dallas Industries. Signage: Artee Signs. Plumbing fixtures/fittings: Caroma Dorf; Enware.

Martin Luther King Jr. Community Hospital (page 86)

who Architect and interior designer: HMC Architects. Architect of Record: RBB Architects. HMC Architecture and interior design project team: Kirk Rose, principal-incharge; George Vangelatos, design principal Ed Avila, senior project manager; Jerry Eich, senior healthcare planner; Carolina Ziebell, healthcare planning leader; Seena Hassouna healthcare planner: James Woolum, lead interior designer; Jessica Liu, interior designer; Jaclyn Duran Rubio, project manager (site); Andrea Ruelas, project manager; Frank Tan, project architec Richard Rice, project architect; Karl Hamilton equipment coordinator. Contractor: Hensel Phelps. Lighting: Kaplan Gehring McCarrol. Engineering: Saiful Bouquet. Electrical: Powe Engineering. Mechanical: E2DI. Landscape: Troller Mayer Associates. Acoustician: Newson Brown.

what Wallcoverings: Bacon Veneers; Acrovy Paint: Dunn Edwards: Frazee, Laminate: Wilsonart; Nevamar. Masonry wall: Tristone & Tile, Inc. Hard flooring: Daltile; Marbella Flooring; Dex-O-Tex. Resilient flooring: Mannington; Armstrong. Carpet/carpet tile: Tandus. Ceiling: Armstrong; 9Wood. Decorative glass panels/partitions: McGrory Glass; Pulp Studio. Plastic glazing: 3form. Window treatments: Lutron. Workstations: Steelcase. Workstation/task/conference seating: Haworth. Lounge/reception seating Steelcase Health: Coalesse. Patient seating: Nemschoff. Cafeteria/dining seating: Fritz Hansen; Vitra; Janus et Cie. Waiting room seating: Arcadia; Steelcase Health. Chapel seating: Artek. Upholstery: Designtex; Maharam; Momentum Textiles; Pallas; Bernhardt. Conference: Haworth. Cafeteria/ dining: WCI. Training: Haworth. Reception desk: Custom millwork. Side tables: Coalesse Nemschoff. Files: Steelcase. Shelving: Steelcase. Drawers/casegoods: Steelcase. Textile treatments/finishes: Crypton: Permablok; Nanosphere.



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A Quiet Room Designed to Nourish Mind, Body, and Spirit

When faced with the life-changing issues that a cancer diagnosis brings to light, patients, family, and even hospital staff members need a place to retreat and reflect. At the Comprehensive Care Center within Duke University Medical Center in Durham, North Carolina, local firm Duda/Paine Architects designed the Quiet Room, a space for contemplation that provides an oasis amidst the Center's otherwise more institutional atmosphere.

From the Cancer Center lobby, visitors enter the Quiet Room from either end of a curved

translucent screen wall that shields the space. The circular plan of the room is further articulated by concentric layers that create three spaces within one. Opposite the entry area, a curved canopy of thin bent maple elements with Anigre veneer and a ribbon of translucent paneling wraps the innermost portion of the room. Semi-circular upholstered benches with high backs face the center.

The leaf-like patterns created by the wood canopies and the texture of the uneven mosaic-tile floor reference elements found in nature, enhancing the soothing atmosphere of the space, which often hosts guided meditations and yoga classes.

In the center, a glass fountain is the focal point. The fountain, niches within the exterior wall, and the convex ceiling are all lit with programmable LED lighting that dims, brightens, or changes color to set the tone. This effect is further enhanced by a sound system that helps mask outside noises and contribute to a more calming and healing environment. – MURRYE BERNARD