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NOVEMBER 2016



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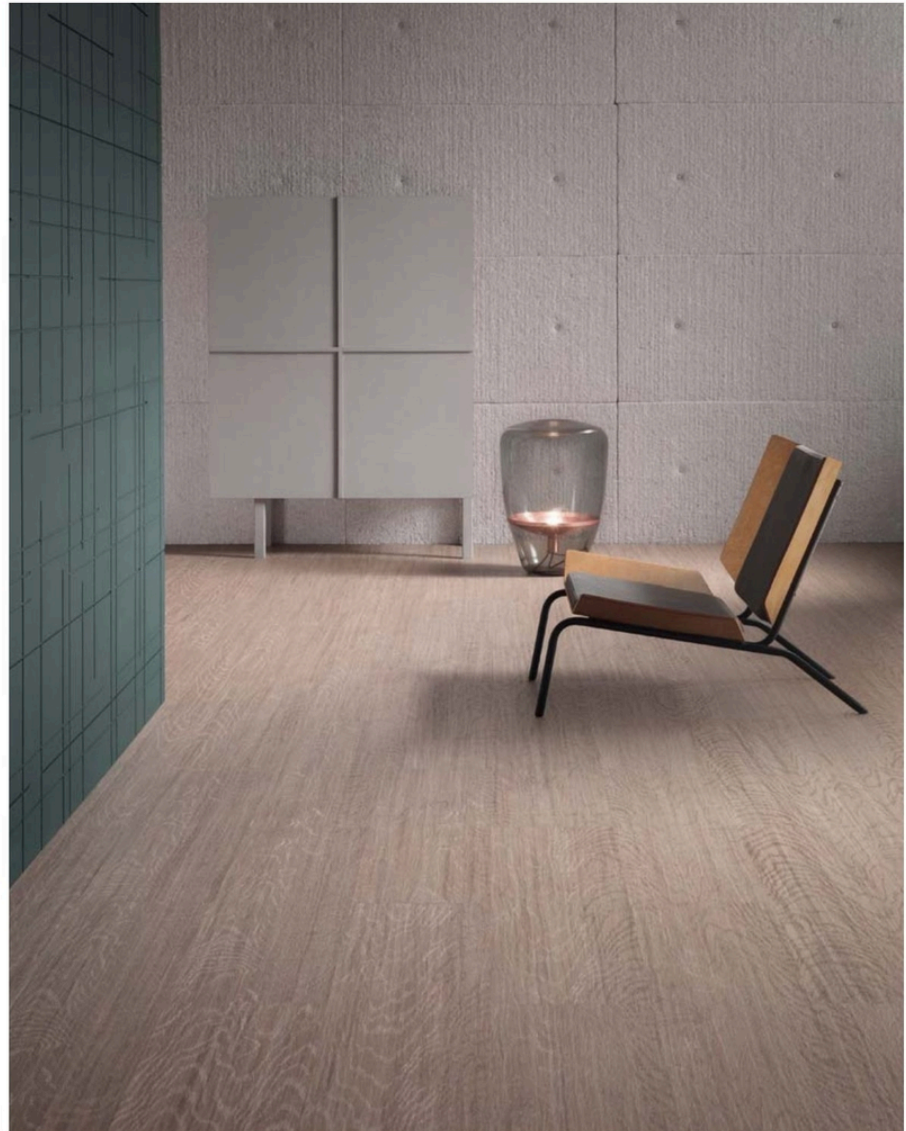
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 cover: Cleveland Clinic Abu Dhabi by HDR
Photo by Dave Burk

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healthcare


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 Winner Ambulatory Care
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Josie Robertson Surgery Center
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and Honorable Mention
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Austin Ferguson, and
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the University of Florida

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 Designers Select: Healthcare
Designers name new products that enliven
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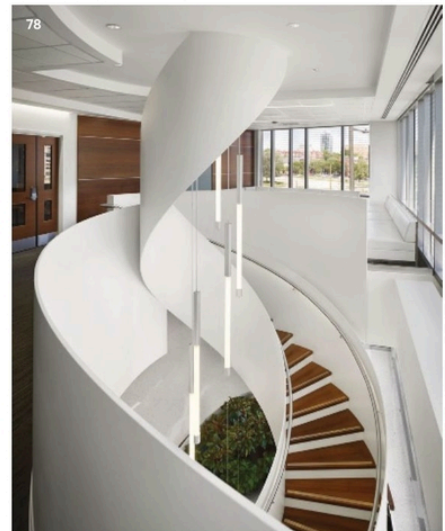
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Tickets Available for Interiors Awards Breakfast

Tables and individual tickets are now available for the 38th Annual Interiors Awards Breakfast, to be held Friday, January 27, 2017, at Cipriani 42nd Street in New York.

contractdesign.com/interiorsawardsickets

2016 Aga Khan Award for Architecture Winners Announced

Spanning five countries, the six winning projects were selected by a jury that included David Adjaye, Dominique Perrault, and His Highness the Aga Khan.

contractdesign.com/agakhanawards

FXFOWLE to Design New Liberty Island Museum

The \$70 million, 26,000-square-foot museum building adjacent to the landmark will open in 2019.

contractdesign.com/libertyislandmuseum



Philip Freelon to Lead Motown Museum Expansion in Detroit

Philip Freelon of Perkins+Will, who was *Contract's* 2008 Designer of the Year, will lead the \$50 million expansion, which will include the addition of exhibition spaces, a performance theater, recording studios, and enlarged retail venues.

contractdesign.com/motownmuseum

Contract CitySCENE Reception Held in Chicago

Nearly 200 architects and interior designers attended the *Contract* cocktail reception at the Dana Hotel's Vertigo Sky Lounge in Chicago in September.

contractdesign.com/chicagocityscene

ASID 2016-2017 National Board Takes Office

Charrisse Johnston, a designer with Steinberg in Los Angeles, begins her term as chair of the 11-member board of directors.

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PERKINS+WILL

Designing for Health: Holistic Health at the Community Scale

Healthcare Experts at Perkins+Will explore how wellness-focused communities can play a critical role in holistic health through the collaboration of healthcare providers, public partnerships, and good urban design.

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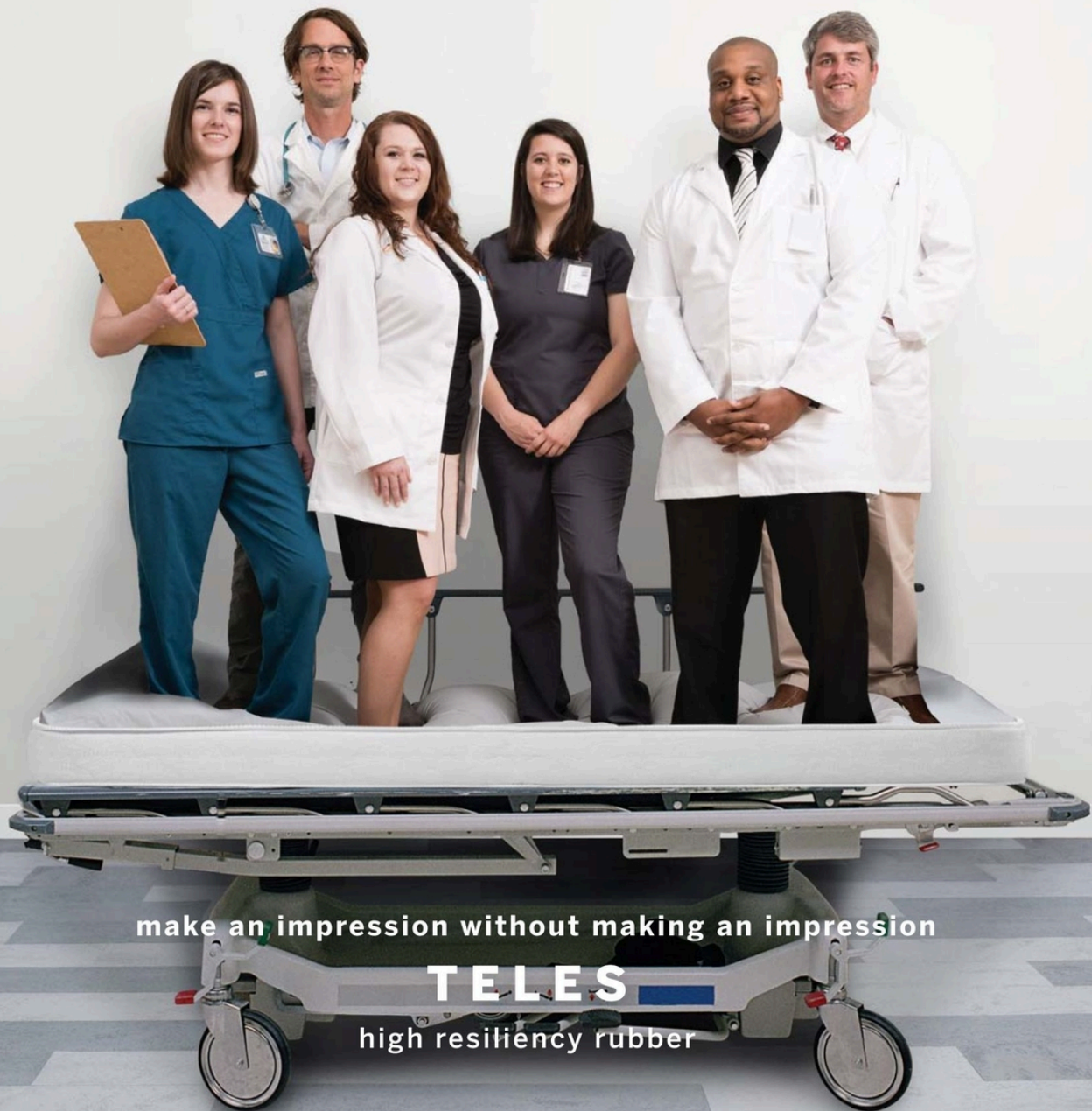
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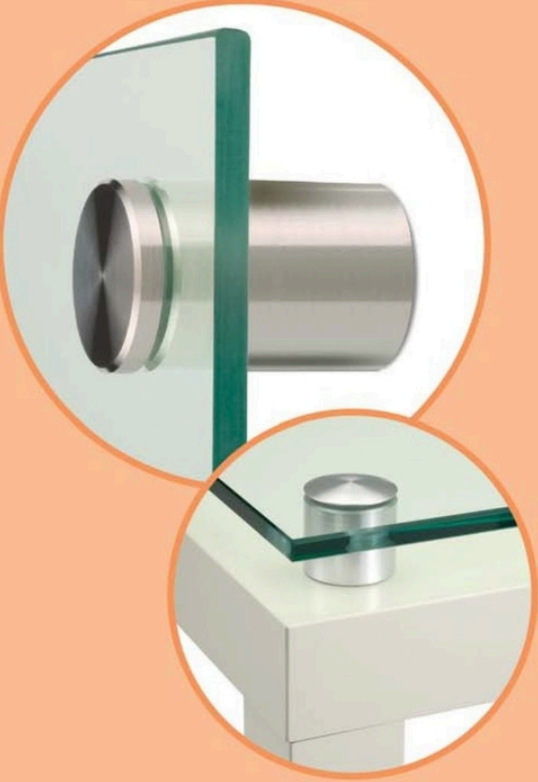


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Seeing Commonalities in Humane Healthcare Design

This is, indeed, our annual issue focused on healthcare design. But readers who are focused on other project types should take note: The design of healthcare interiors, including many examples in this issue, encompasses the latest design thinking for hotels, restaurants, retail, schools, and workplaces. The best healthcare designers today need to have an understanding of multiple project types, as well as the technical aspects of the actual spaces for caregiving. And they may be collaborating with designers of hospitality or retail, for example, to create spaces in which the human experience is paramount.

We see many commonalities in the healthcare projects in this issue. In a lesson from hotel design, the large, foreboding reception desk has given way to kiosks or even, simply, a concierge or greeter. Food service considers healthy options, and the patient experience from the front door to receiving care is designed with the best retail interiors in mind.

All of the featured work in this issue is notable and sophisticated, from the extensive and refined Cleveland Clinic Abu Dhabi (page 46) to the winners of the Healthcare Environment Awards (page 68). But one featured project in this issue particularly stands out: Memorial Sloan Kettering (MSK) Josie Robertson Surgery Center on the Upper East Side in New York, which is the Healthcare Environment Award winner in the ambulatory care category. The building was designed by Perkins Eastman, with interior experiential design by the firm ICRAVE, which is known for its creative interiors of restaurants and other hospitality spaces. Together, they conceived interiors that are humane and, well, hospitable.

The real credit for this collaboration, and the resulting interior, goes to Suzen Heeley, IIDA, who is executive director of design and construction for MSK. Her foresight into the patient experience as a truly human experience enabled this design team to create spaces that are pleasant and calming for the patient, their companions, and the caregivers and related staff.

Smartly, prior to building the Josie Robertson Surgery Center, MSK had developed a pilot test program for an outpatient center with the premise that select short-stay surgery patients recover faster, develop less infections, and have better outcomes. The design team then developed the program and interiors for the surgery center based on this principle, understanding that all patient outcomes and healing

processes are not alike. The result is what MSK referred to as “a patient-centric ecosystem that humanizes the cancer care surgery experience.”

Knowing that a cancer surgery is unpleasant and causes tremendous anxiety, the designers created seating areas that appear as though they could be in a hotel. Why must a healthcare interior, especially the waiting areas, look institutional or clinical? Here at MSK, the interior helps, at least in some small way, to ease the mind of patients and loved ones in an otherwise stress-inducing life moment. And, importantly, the design of ample spaces for employees to both relax and have meals in was also a high priority. Heeley and the design team understood that the stresses of the caregivers can be mitigated by thoughtful interiors as well. This is about design making a difference in people's lives, and it should be commended.

Designer You Should Know

In this issue, we are debuting a new page featuring a designer called Designer You Should Know (page 26). Each month, this page will present a designer of interiors or products—perhaps someone a little under the radar—that you should be aware of, whether in the U.S. or abroad. Check it out.

I look forward to seeing *Contract* readers at the Healthcare Design Expo + Conference in Houston, November 14–15. I will be presenting the winners of the Healthcare Environment Awards, as well as the Nightingale Awards for the best products at the expo, on the morning of November 14 during The Center for Healthcare Design's awards presentation. And while we are on the topic of industry events, tickets and tables are now available for the Interiors Awards Breakfast, Friday, January 27, 2017, in New York. Visit contractdesign.com/interiorsawards to learn more, and I will see you there!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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INDUSTRY NEWS

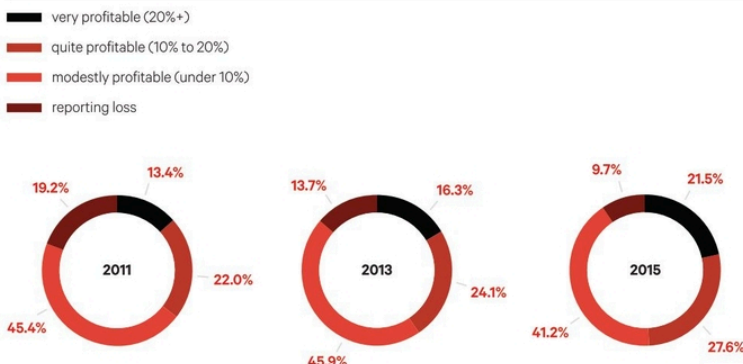
AIA 2016 Firm Survey Report Indicates Revenue Growth

Firms also reporting moderate increases in diversity in architecture workforce

GRAPHICS COURTESY AIA

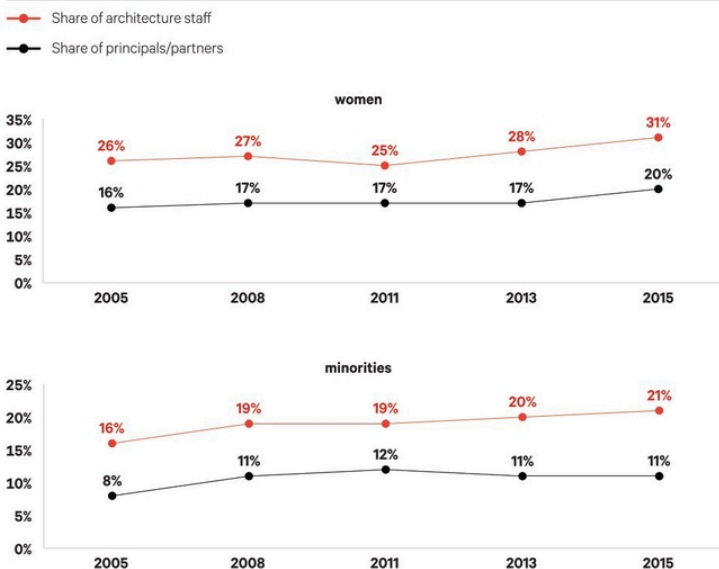
More architecture firms report profitability

Profit after compensation, but before taxes, discretionary bonuses, and profit-sharing as percentage of net billings; percentage of firms



Women and minority percentages slowly climbing at firms

Women and racial/ethnic minorities as percentage of all architecture staff, and principals and partners



Through 2015, U.S. architecture firms had rebounded with zeal from the negative impact of the Great Recession, according to the American Institute of Architects (AIA) *Business of Architecture: 2016 Firm Report*. The report, which published in September with data from more than 2,300 firms, shows that less than 10 percent of firms reported financial losses in 2015, while nearly 20 percent of firms had losses in 2011. Net billings for U.S. architecture firms have bounced back to nearly the 2008 market peak of \$28.5 billion, netting \$28.4 billion last year.

Firms are increasingly multidisciplinary. In 2015, 42 percent of firms described themselves as multidisciplinary, meaning that they offer architectural services as well as at least one other design discipline, such as interior design. In 2005, only 29 percent of firms were multidisciplinary. The findings also indicate that increased profitability has enabled firms to increase marketing and expand geographically in an effort to diversify portfolios.

"Far more than at any point in recent memory, there has been steady rise in the amount of renovation projects that architects have led compared to new construction activity over the past decade plus," said AIA Chief Economist Kermit Baker, Hon. AIA. "A lot of this has to do with green building incentives towards renovations, improved construction methods and products that increase the longevity of buildings, and a slower growing population that reduces the need for new construction."

Firms are also diversifying personnel, although slowly, with women and minorities accounting for 31 and 21 percent of staff, respectively, through 2015. In 2011, the percentage of women in firms was 25 percent, and minorities were 19 percent.

The size of a firm has a significant impact on its health in given economic conditions. According to the report: "During economic recoveries... big firms [are] often picking up a disproportionate share of new projects. This was the case in [this] survey. For example, firms with 50 or more employees, which account for only five percent of firms but which employ 47 percent of staff at U.S. architecture firms, generated over 51 percent of national architecture firm billings in 2015. Conversely, firms with fewer than 50 employees saw a declining share of billings."

For this report, information was provided from those architecture firms that have an AIA member in an ownership position. Research conducted by AIA estimates that those firms generate almost two-thirds of architectural and related services revenue. Visit www.aia.org/firmsurvey to learn more and purchase the report. —WILL SPEROS AND JOHN CZARNECKI



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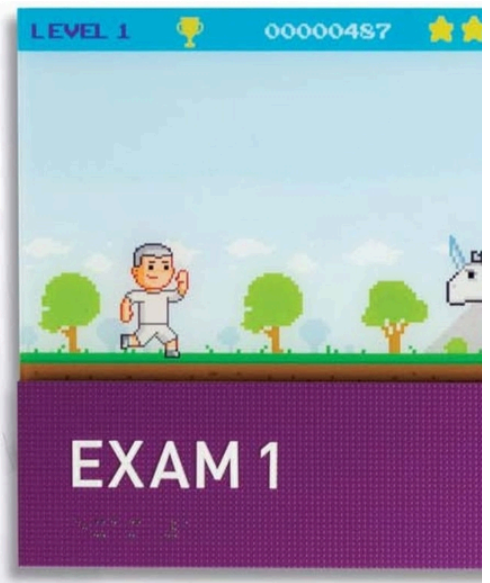
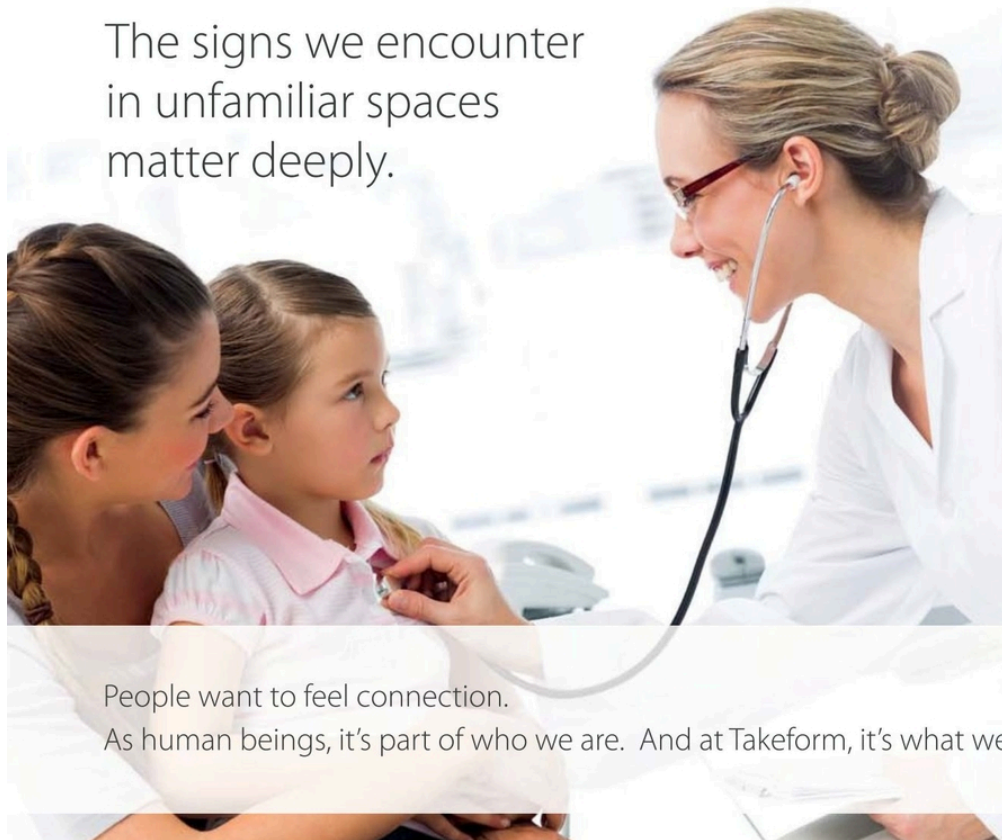
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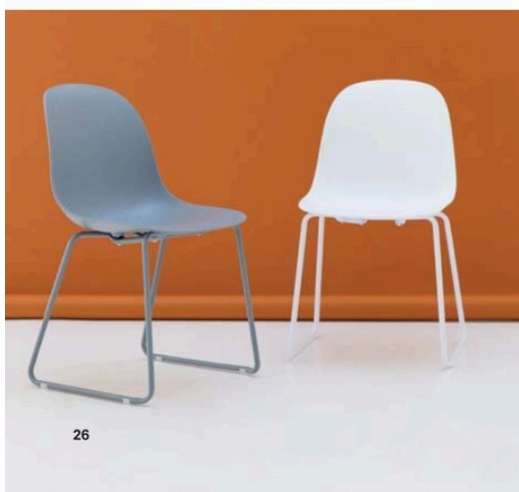
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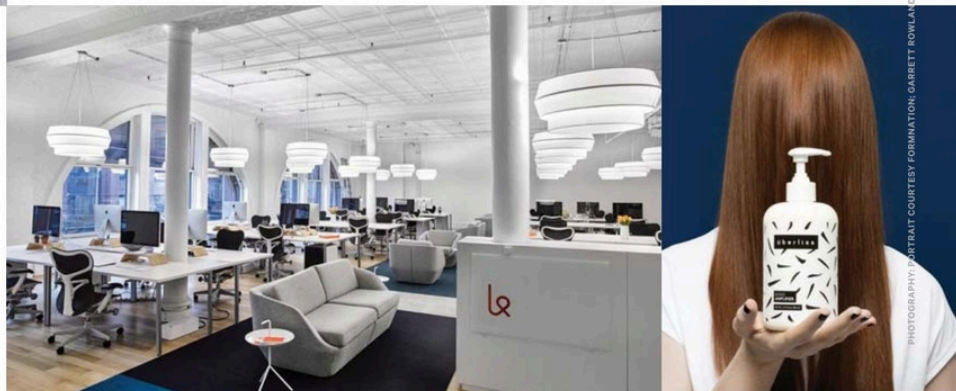


Designer You Should Know Jan Habraken

Born and raised in Eindhoven, Netherlands, and educated at Design Academy Eindhoven, Jan Habraken is a designer with experience in industrial, interior, furniture, and product design. He had conceived many high-profile projects, including NASDAQ's opening desk and Adidas's store concepts, before starting his own New York-based firm, FormNation, in 2011. The firm focuses on commercial, retail, and hospitality interiors, unique museum pieces, exhibition spaces, products and furniture, and branding and packaging solutions. One of FormNation's recent projects is the office interior for Karma, an internet startup company in New York. FormNation has a team of five people in New York—Habraken, as well as a graphic designer, industrial designer, trend watcher/stylist, and spatial designer—with several freelance designers located worldwide.



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PHOTOGRAPHY: PORTRAIT COURTESY FORMNATION; GARRETT ROWLAND (TOP LEFT); LISA KLAPPE (TOP RIGHT); FLOOR KNAAPEN (BOTTOM)

Why the name FormNation?

The name FormNation originated with an online store through which we sold designs starting in 2008. "Form" is a wink to formation and comes from giving shape, which we do daily with all projects. And "Nation" points to us being a big entity that collaborates with creative teams across disciplines.

How important is the interdisciplinary aspect to your practice?

It's very important to us. It allows us to have knowledge and expertise over all elements that make a product a success: The right direction to follow, the design of the product itself, its branding and packaging, as well as the store or tradeshow booth that it will be shown in. Every aspect can make or break a product. This gives us a unique capability to provide full service to our clients and be a boutique one-stop shop.

You are from the Netherlands, but have lived in New York for a number of years. Given that background, what is your perspective on American design?

American design in the past was, of course, a big inspiration for the European designers of today with Eames, Knoll, and others. Unfortunately, for some reason, American design lost its momentum for a while. Coming to the States 10 years ago, I have seen an enormous shift from the U.S. not being taken seriously in the design world to having started a new style and direction. Fashion already made this shift, and now I see interiors and product designs with truly unique styles.

Given your interdisciplinary approach, what is unique about the design of the Karma office (above left) in New York?

Our multinational staff was able to provide the right touch for this Dutch-American firm, Karma. We struck the right balance between the New York space with its tin ceilings and a clean, European feel for the interior. The two disciplines we were able to show off here most were our interior design qualities and branding expertise. The interior, therefore, has the same clean look and clear use as the company's product.

What are you working on now?

We are working on several projects. We completed the branding for the hair care brand Uberliss (above right). Due to the success of a shell chair for Kwantum (left)—one of the largest homeware stores in the Netherlands—we are currently working on three new chairs for that company: an upholstered dining chair, a metal wire frame chair, and a monobloc chair. We are designing interiors in New York, including the office of the real-estate-management startup Hightower as well as Revi Media, another startup. We are also working on a line of mobile phone accessories for Kikkerland and Bed Bath & Beyond.

What, in your opinion, is important in design today?

Design is quite often unnecessary. We already have a thousand chairs. We create solutions for problems that are not really problems just to have a marketing tool to sell more. As a designer, what is important in design today is creating products that we can bond and identify with to create a story so that products will last a lifetime and beyond. **e**

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COLUMNIST

Growing Firm Capital Through Investors

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee is currently a member of the AIA national strategic council, and she previously served a two-year term on the AIA national board of directors. This December, she will begin another stint on the AIA national board. In 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

I have had many conversations with design firm leaders who lament that they could accomplish so much more if they had additional capital. In that same breath, they often mention their frustration with the fact that, even when the economy is strong, their profit margins do not allow them to invest in doing more. It is time to change this dynamic and look for other ways to both fund good design and simultaneously prove that it is a good investment. How? By attracting investors to invest in your firm, a project, or a research area in which you are interested.

You may be thinking: How many sharks or venture capitalists would be interested in investing in a professional services firm? Honestly, it is not a large number. However, the entire pool of potential investors is not just comprised of venture capitalists. It includes really any individual with an interest in making an investment. Considering that, a firm has a tremendous opportunity to raise capital.

I recently viewed a webinar by Jenny Kassan, an entrepreneur and business attorney with more than two decades of experience helping clients raise millions of dollars. Her client list includes service firms such as ArtSpark, CivImpact Labs, Hivequest, The Democracy Collaborative, and SVT Group. She strongly affirms that any business, large or small, startup or established, is capable of raising capital through an investment offering. Many of the offers that she has worked with clients to create allow them to stay in complete control of the company and keep their investors happy with small, steady returns over time.

How much can you raise? As of May 16, 2016, the JOBS Act created a path supporting crowdfunding as a method for organizations to raise up to \$1 million as well as a provision (Title III) that makes it possible to raise unlimited funds from

accredited investors. Since then, platforms such as WeFunder have come online, giving startups and small businesses a hassle-free mechanism to raise anywhere from \$20,000 to \$5 million by giving investors the opportunities to invest in companies that they care about and believe in, whether it is a mom-and-pop business or something larger.

An example of a design firm investor

The Charrette Venture Group (CVG) launched in 2014, offering the first architecture business plan competition. CVG was founded by Matt Ostanik, an architect, entrepreneur, and business leader who had started and sold a construction software company, Submittal Exchange. He was looking for new ways to provide additional resources to architecture firms in a manner similar to incubators providing resources for tech firms. To date, CVG has invested in seven different firms and is now raising additional funds from interested investors. The CVG payback model is based on a percentage of revenues as opposed to an equity stake in the business.

Crowdfunding as a platform for real estate investment continues to grow. A recent study from Cambridge Judge Business School estimated that \$484 million was raised for real estate investment in the Americas in 2015. More than 125 real estate crowdfunding sites are based in the U.S., including RealtyShares, Fundrise, Realty Mogul, and Patch of Land. Investment offerings fall under the categories of equity, debt, and Real Estate Investment Trusts, or REITs, for those interested in diversifying their investments over a portfolio of properties. Within these categories, there are many different offerings that one can make to potential investors. For instance, an offering can allow for small growth over time without losing any control of the company or requiring its sale in order for investors to exit.

To create a successful investment opportunity and attract the right individuals, the firm must present a clear picture of its mission and values, the goals that it is striving to reach, as well as an ability to articulate how additional capital would support meeting those goals. Then, consider getting an opinion from a business attorney. Even with some of the tools listed above, raising money from investors is a highly regulated undertaking with complicated laws at both the state and federal levels. A good business attorney will be able to understand the various legal compliance strategies and work with you to create a plan that is unique to your company and its fundraising goals.

Good design is a good investment, and we have known this for a long time. Let's give individuals the opportunity to join us as investors and prove once and for all that good design is good for everyone. **c**

PHOTOGRAPHY: CARL BOWER



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unikavaev.com

PRODUCT PREVIEW

Healthcare Design Expo + Conference

The 2016 Healthcare Design Expo & Conference will be held November 12–15 at the George R. Brown Convention Center in Houston. Attendees—including architects, designers, and related professionals focused on the healthcare industry—will view the latest products for healthcare interiors (a few are previewed on this page), earn continuing education credits, attend facility tours, network with peers, and discuss industry best practices. On November 14, during the Center for Health Design's awards presentation, *Contract* Editor in Chief John Czarnecki will present the winners of the Healthcare Environment Awards and Nightingale Awards. The Healthcare Design Expo & Conference is produced by Emerald Expositions, the publisher of *Contract*. Visit hcdexpo.com for more information.

1



1. Stance Healthcare: Verity

The Verity patient recliner features a three-position recline, ergonomic push handles, reduced seams for increased infection resistance, and locking casters that improve patient safety. Options include a flip-up tablet, moisture barrier, sealed arms, contrasting fabrics, and choice of wood or solid-surface arm caps. Verity measures 44 inches high and 29 inches wide and deep.

stancehealthcare.com



3

2. Nemschoff: Classics

Nemschoff references its archival midcentury modern residential designs with the Classics collection of seating and tables. The collection includes Aspen (pictured), an armchair or settee with a wood frame, upholstered seat and back, and coordinating ottoman; Sophora, a barrel chair; Tamarack (pictured), an occasional table that transforms into a bench; Hemlock, an occasional table with turned solid-wood legs; and Iris, a lounge chair or settee with a high back and sloped sides.

nemschoff.com

2



3. Allseating: Halsä

Named after the Swedish word for "health," Halsä is a line of healthcare seating and tables. It includes chairs in five styles—guest, multiple, loveseat (pictured), and bariatric midback and patient chairs. Each seating style is available with or without arms, comes fully upholstered with optional removable covers, and can incorporate USB and power outlets. Table surfaces can be specified as Thermofoil, laminate, hardwood, or solid surface, and come in five configurations: two stand-alone and three tandem options.

allseating.com

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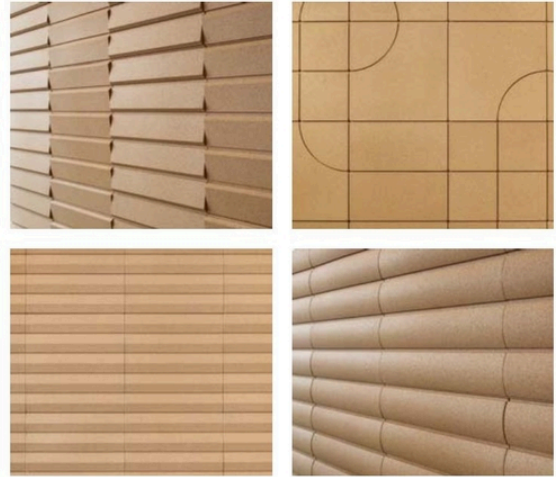
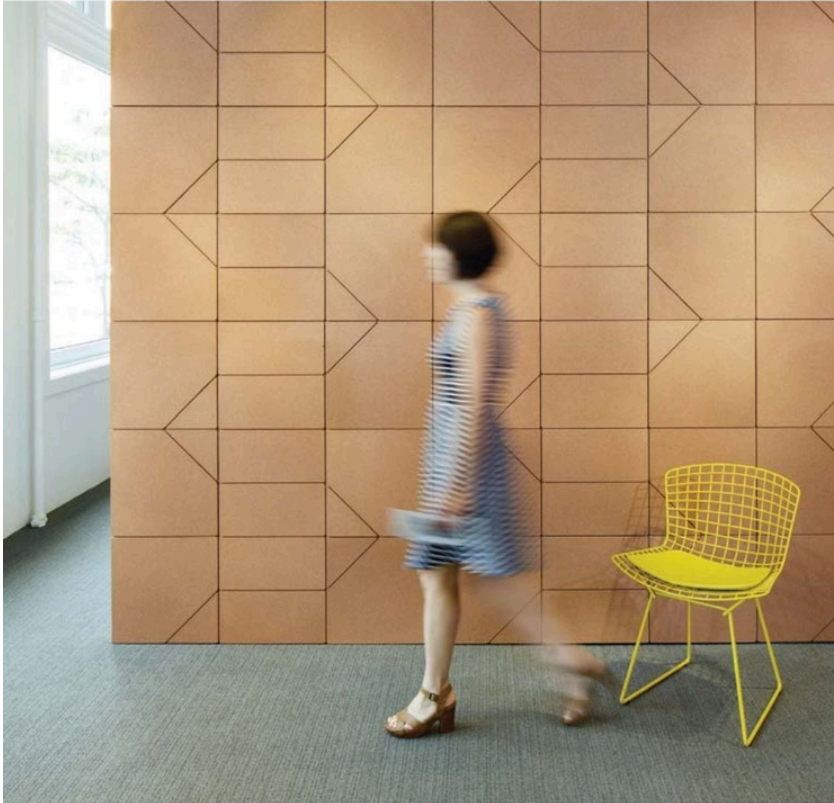
Introducing **Geometry**, an LVT collection featuring clean lines and bold angles.

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PRODUCT FOCUS

Pop the Cork

Spinneybeck's Beller Collection of cork acoustic tiles incorporates waste material from wine-stopper production



Compelled by the allure of the ever-evolving dynamic between nature and technology, Norwegian designer Lars Beller Fjetland (pictured) conceived the Beller Collection of acoustic cork tiles for Spinneybeck using waste material from wine-stopper production.

"I believe that both Spinneybeck and I pursue a common goal of creating new sustainable and sophisticated product solutions," says Beller Fjetland. "With the Beller Collection we aim to prove that there is no contradiction between sustainability and mass production."

Crafted through a waste-free molding process, the resulting composite tiles are comprised of 93 percent recycled cork and are adaptable in form and order to accommodate infinite configurations using standard modular designs that incorporate three-dimensional patterning with acoustic absorption.

Beller's Lisboa and Porto tiles are composed of 16-inch-square modules that install with a pressure-fit rail system. Dually referencing Brazilian architect Oscar Niemeyer's ceramic tile patterns and the latticework of street grids in its namesake Portuguese city, Lisboa (left, and top right) includes five designs that each feature a thin linear reveal in varied locations, which can combine to create a multitude of repetitions.

Emulating the familiar textures of factory buildings' surfaces, including rounded silos, corrugated metal siding, and saw-tooth rooftops, Porto (above, left two, and bottom right) includes three standard profiles. This design is named after the Portuguese city that has numerous cork factories. —HAYLEY ARSENAULT
spinneybeck.com





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PRODUCT FOCUS

Ahead of the Curve

The Portico collection by HOK Product Design and IOA Furniture carves out intimate areas for visitors within healthcare settings



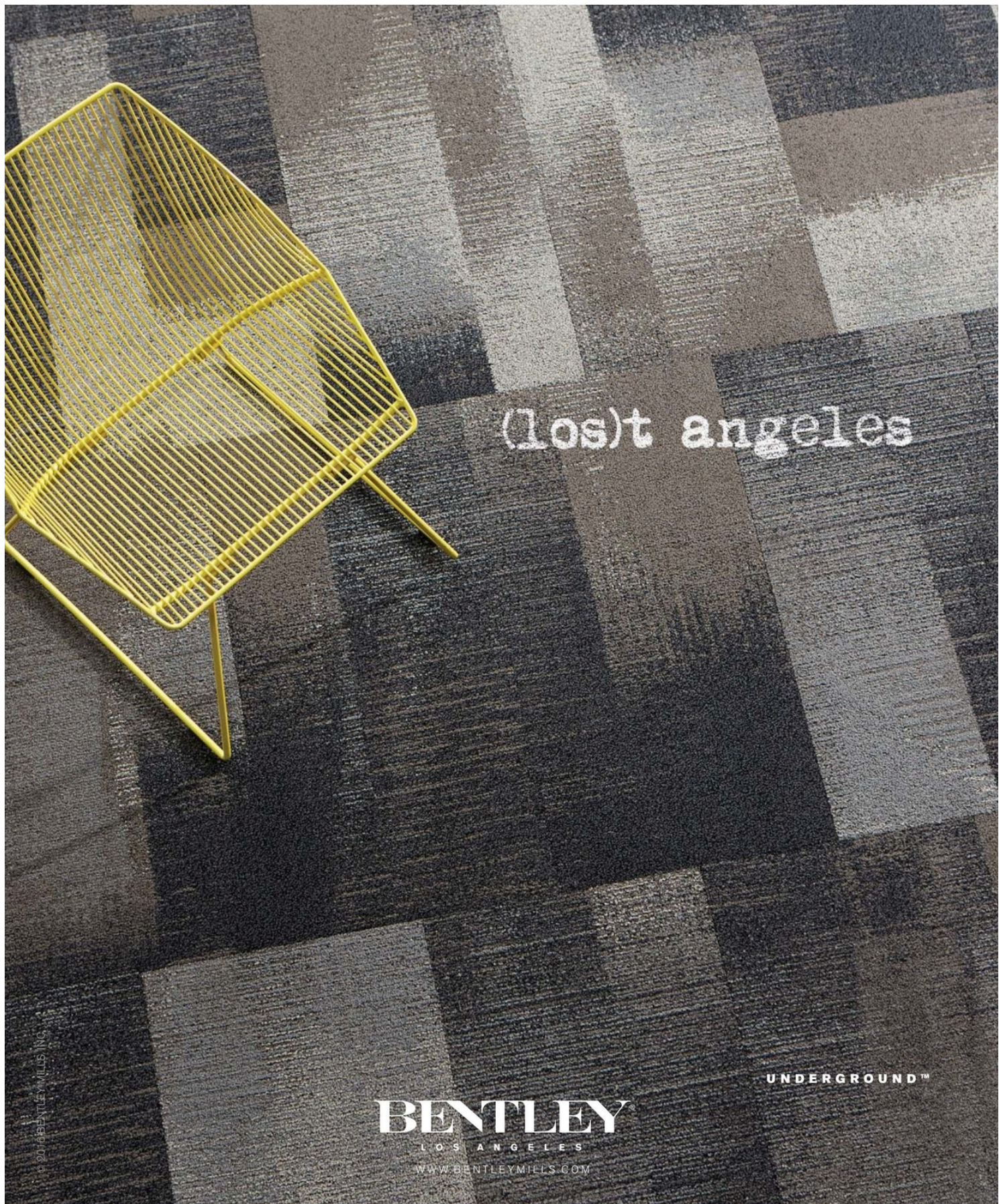
In developing the Portico collection of seating and occasional tables, team members from HOK Product Design and IOA Furniture referred to studies conducted at Northwestern University, which indicated that curvilinear forms elicit pleasant emotions from people, as well as Duke University Medical Center, which revealed that visitors in healthcare settings tend to wait in small groups of up to three people.

The resulting Portico collection (middle) offers two seating options and complementary occasional tables that both promote conversation as well as a sense of privacy for small groups. Milano includes a lounge chair, three-seat sofa, two-seat end unit, and two-seat connector that can be arranged at angles. Coordinating Prato coffee tables feature a geometric-patterned surface of wood veneer, Corian, and color-coated glass. The tables come in three round sizes, two square sizes, and one rectangular option.

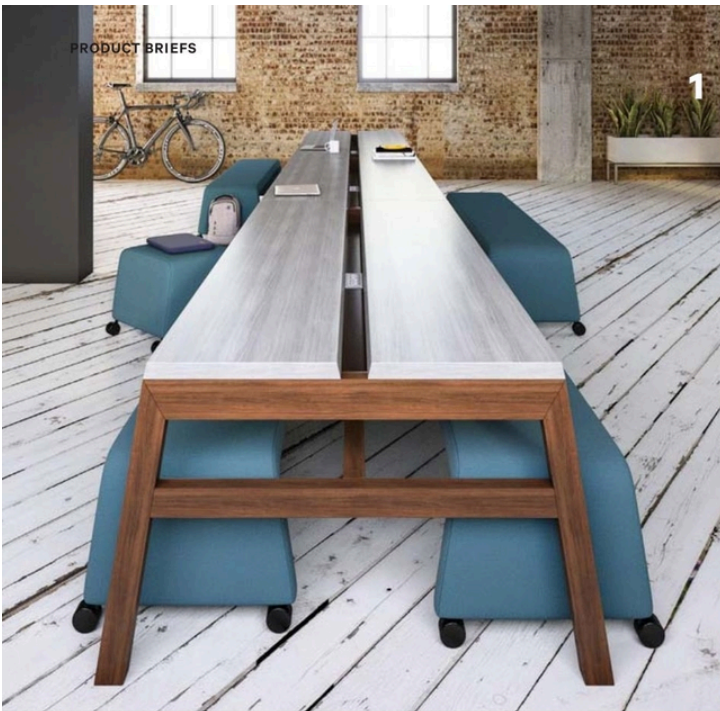
Capri (above) comprises both double and single seating sections, which can create either inward-facing or curvilinear compositions. These two sections and a coordinating lounge chair have attached back cushions, wood or lacquer back panels, and stainless steel trim. Complementary Trieste tables are available in white, gray, or custom Corian colors and come in similar shapes to Prato.

Portico seating elements may be upholstered in a material of the customer's choosing, and a variety of Carnegie Fabrics selections are also available. Legs can be polished or satin stainless steel, as well as darkened steel or custom powder-coat colors. All seating elements include a cleanout detail and come with optional divider arms as well as USB and electrical outlets (left). The Portico collection meets the Healthy Interiors goals of the Safer Chemicals Challenge as part of the Healthier Hospitals Initiative. —MURRYE BERNARD

ioa-hcf.com



PRODUCT BRIEFS

**1. EKO: Picnic**

Inspired by the classic picnic table, EKO's collection of collaborative tables and soft-seating benches was designed by 5D Studio. Offered in round or rectilinear shapes and standard heights, Picnic's tables can be accompanied by the collection's small pouf benches that nest under the table when not in use. Available in a multitude of surface finishes, Picnic is offered with integrated power and USB capabilities.

ekocontract.com

2. Maharam: Assembled Check

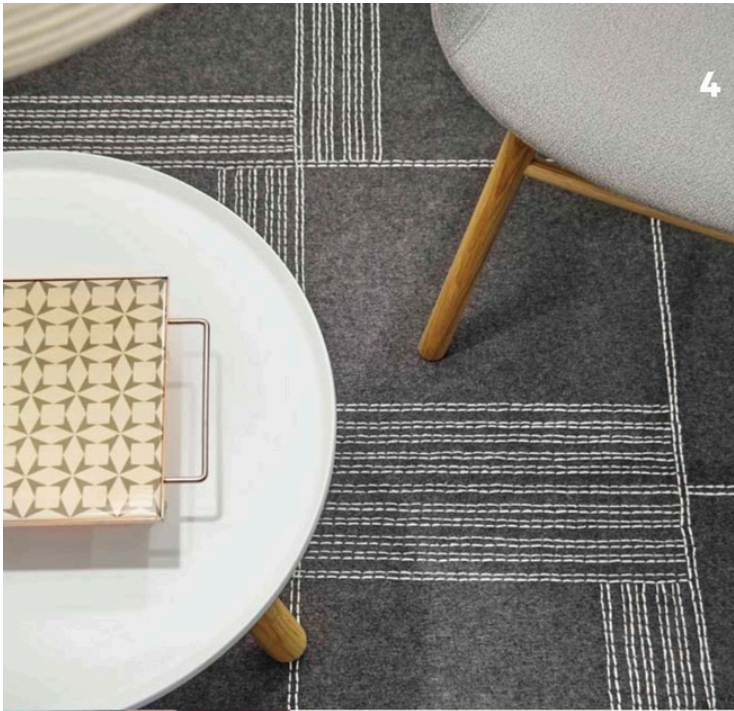
British fashion designer Paul Smith has reinterpreted a print from his womenswear collection as a patterned textile for Maharam. Translated into a jacquard-woven cotton textile for upholstery, the patchwork pattern of alternating horizontal and vertical bars boasts a rich palette of five vibrant color families including birch, crimson, baltic, posy, and umber. The Greenguard Gold Certified upholstery can withstand up to 50,000 double rubs.

maharam.com

**3****3. Wilkhahn: Occo**

Markus Jehs and Jürgen Laub of Jehs+Laub designed the Occo collection of chairs and tables for Wilkhahn. Incorporating a rigid seat and flexible back, the Occo chair offers 72 customizable alternatives, with four frame options, six shell colors, and three types of cushioning, as well as a comprehensive collection of felt, fabric, and leather upholstery selections. The Occo table comprises a range of tabletop materials and finishes, with a choice of square, rectangular, and oval forms, as well as a tubular steel table frame, which can be chrome-plated or powder-coated in white or black.

wilkhahn.com

**4. GAN: Oryza**

Referencing the organic landscape patterns spotted in rice paddies and grain fields, the Oryza collection of rugs was designed by Odosdesign for GAN. The collection employs a unique weaving technique that uses thread over felt to create a distinct combination of texture and color. Available with either white or green thread, Oryza comes in two sizes: 5-feet-3-inches-by-7-feet-11 inches and 6-feet-7-inches-by-9-feet-inches.

gan-rugs.com

5. Avenue Road: Nob Hill

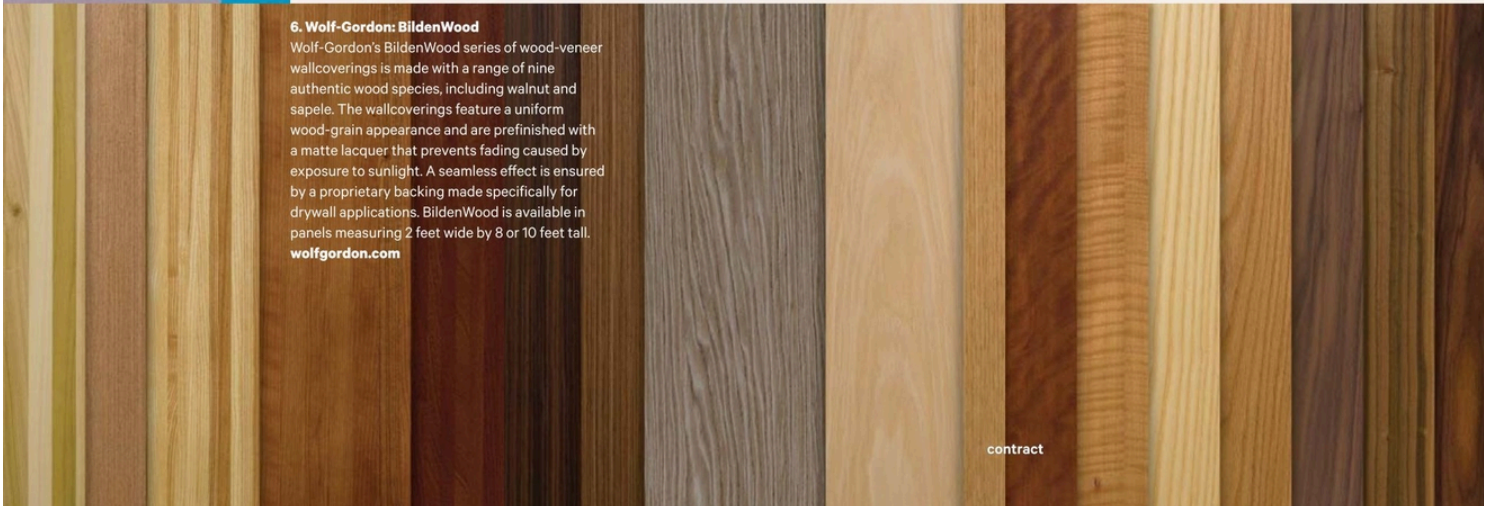
Yabu Pushelberg's Nob Hill collection of multifunctional stools and side tables for Avenue Road incorporates strong vertical lines and intriguing geometric forms. Appearing to float above its smoked-brass base, the hexagonal top is offered in Carrera marble or can be upholstered in a variety of fabrics for seating functions.

avenue-road.com

**6. Wolf-Gordon: BildenWood**

Wolf-Gordon's BildenWood series of wood-veneer wallcoverings is made with a range of nine authentic wood species, including walnut and sapele. The wallcoverings feature a uniform wood-grain appearance and are prefinished with a matte lacquer that prevents fading caused by exposure to sunlight. A seamless effect is ensured by a proprietary backing made specifically for drywall applications. BildenWood is available in panels measuring 2 feet wide by 8 or 10 feet tall.

wolfgordon.com



contract

PRODUCT BRIEFS



7

7. Waldmann Lighting: IDOO

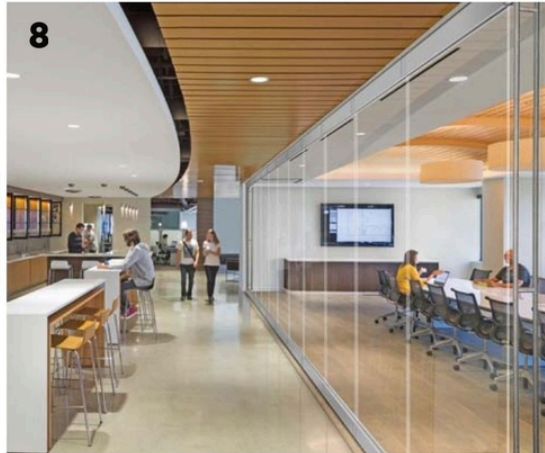
Waldmann Lighting introduces the IDOO series of architectural LED pendant light fixtures. Boasting a dramatically slim profile, the suspended luminaires include a direct lighting component that ensures uniform, glare-free light, as well as a wide-angle indirect lighting component, which casts comfortable ambient lighting. IDOO pendants can be installed individually or linked together. With an energy-efficient light yield of 105 lumens per watt, IDOO can also be fitted with PULSE VTL technology for customization with biodynamic light.

waldmannlighting.com

8. NanaWall: PrivaSEE

Engineered for enhanced acoustical separation, NanaWall's PrivaSEE glass single-track sliding system provides sound absorption and offers flexible space-management solutions. Since a floor track is not required, PrivaSEE allows for uninterrupted transitions between interior spaces, while concealed gaskets and locking afford maximum transparency and natural daylighting. Panels are available in sizes up to 10-feet-6-inches tall and up to 4-feet-1-inch wide.

nanawall.com



8



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HEALING TOUCH CAMA FAMILY CHAISE SLEEPER

PHOTOGRAPHY: BENJAMIN BENSCHNEIDER

Striving to meet the evolving needs of patients, families, and caregivers alike, the innovative interiors featured on the following pages showcase the latest in thoughtful, research-based healthcare design. In the UAE, HDR designed the world-class Cleveland Clinic Abu Dhabi (cover, and page 46) to bring accessible quality care to Emiratis. Reflecting the changing face of healthcare delivery, CannonDesign was inspired by retail and hospitality interiors when designing the University of Minnesota Health Clinics and Surgery Center (page 54) in Minneapolis. For the Swedish Edmonds Ambulatory Care Center (this page, and page 60), NBBJ provides a welcoming, art-filled addition to a healthcare center that references the culture of its shingle-mill town site, just north of Seattle.

New Paradigms in Healthcare Design

contract

HEALTHCARE

Cleveland Clinic Abu Dhabi

The hospital complex, which has become the third-most-visited landmark in Abu Dhabi, comprises six volumes: two diagnostic and testing areas, an intensive care unit, clinic, "swing" administrative wing, and a tower for patient rooms.

46

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NOVEMBER 2016

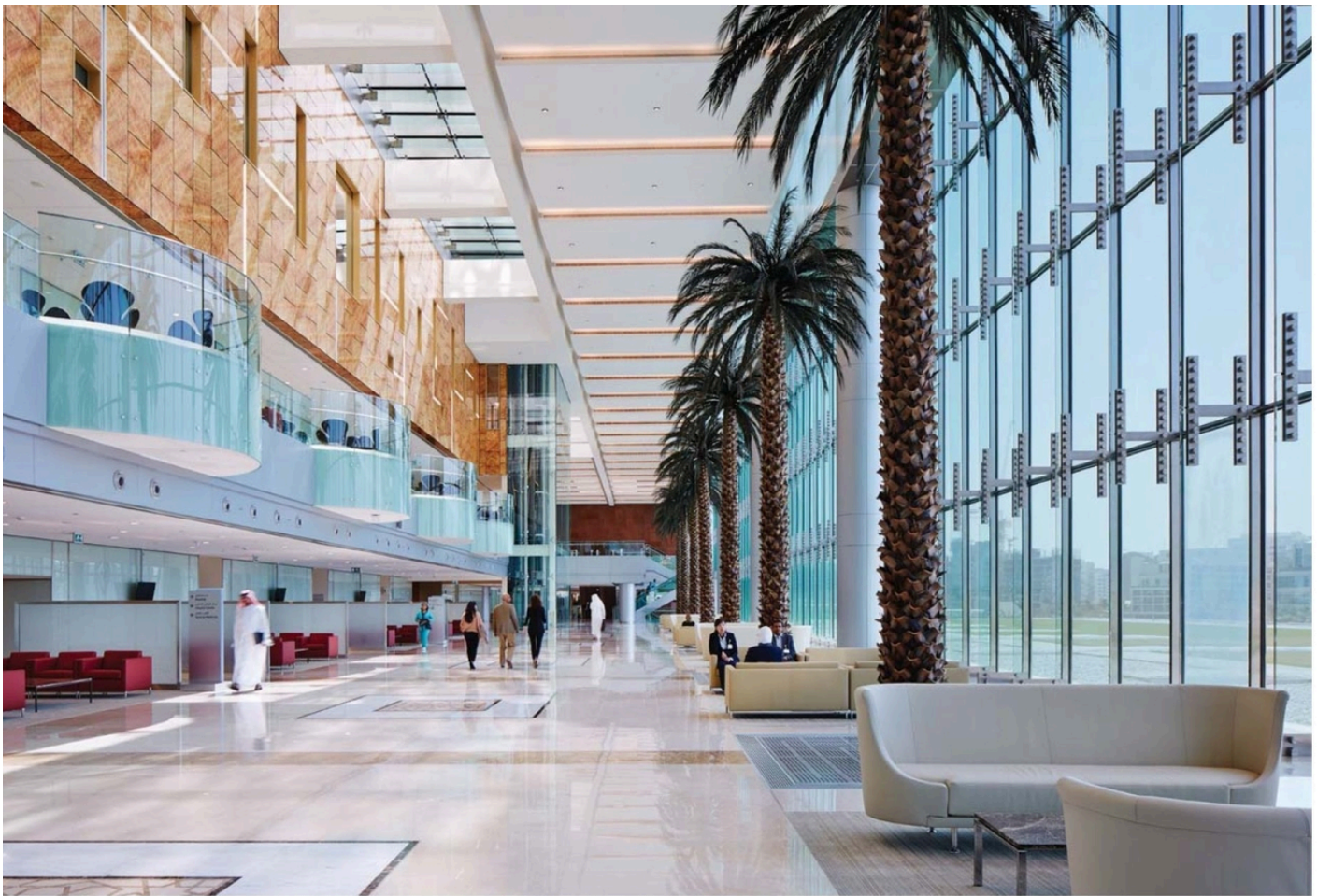
PHOTOGRAPHY: DAVE BURK

By John Gendall
Photography by
Dave Burk
unless noted

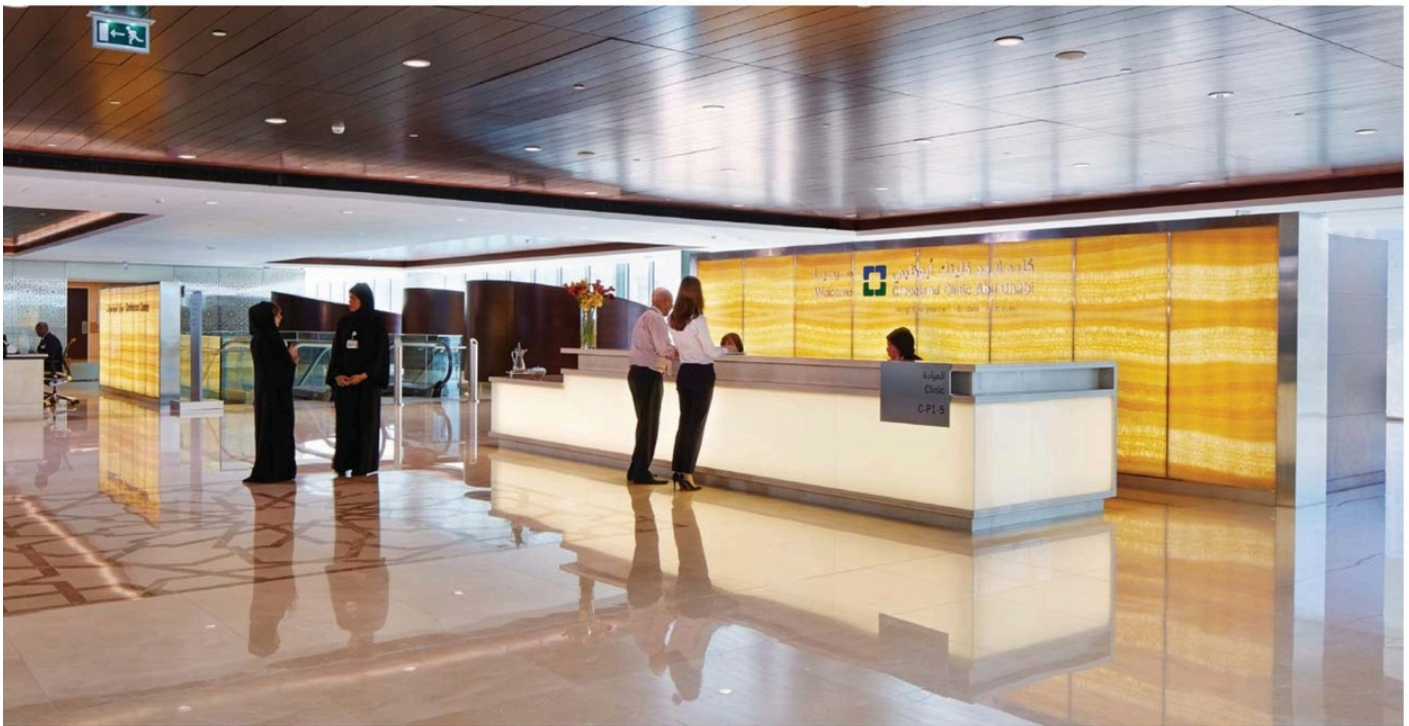
HDR designs a world-class hospital that brings high-quality care to Emiratis

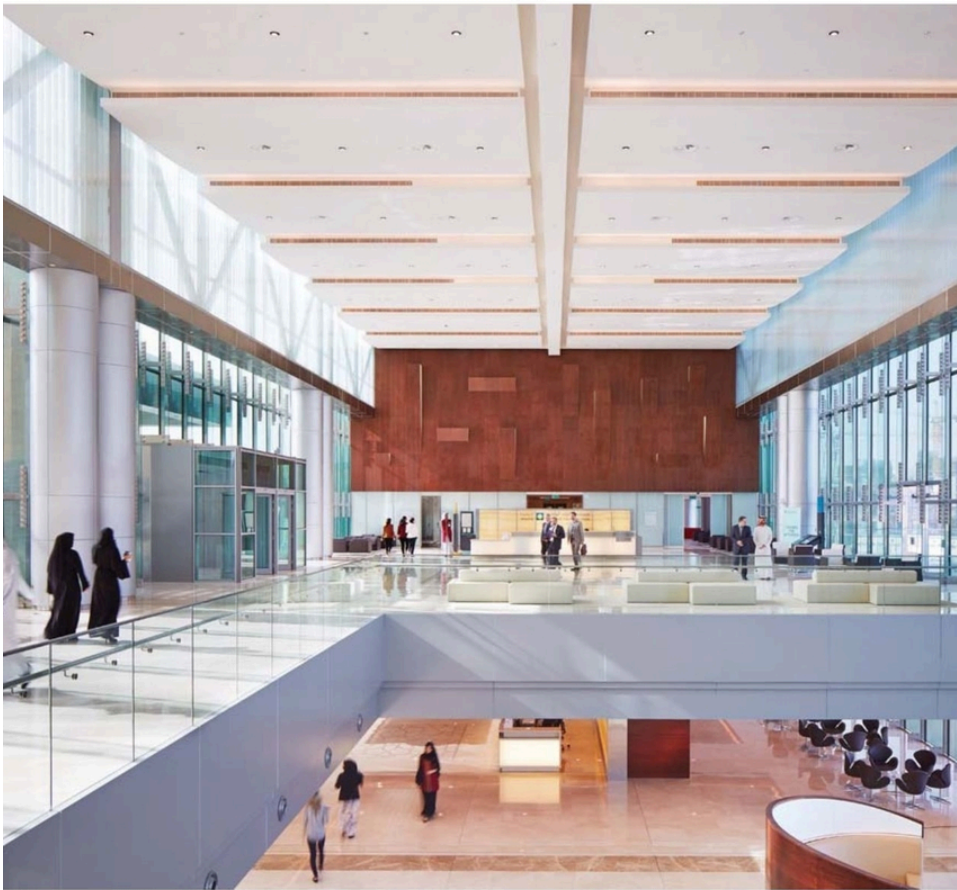


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PHOTOGRAPHY: DAVE BURK





Public spaces (left and opposite, top), which connect the outpatient clinics to the inpatient hospital and diagnostic and treatment services, provide places of respite. A backlit onyx wall (opposite, bottom) is behind a reception desk.

Cleveland Clinic Abu Dhabi

Design Architect and Interior Designer **HDR**

Executive Architect **AEDAS**

Client **Mubadala Development Company**

Where **Abu Dhabi, United Arab Emirates**

What **4.4 million total square feet with 5 clinical floors, 3 diagnostic and treatment levels, and 13 floors of critical and acute inpatient units**

Cost/sf **Withheld at client's request**

For a full project source list, see page 108 or visit contractdesign.com.

Over the last two decades, the healthcare market in the United Arab Emirates (UAE) has undergone dramatic change, becoming more and more of a homegrown enterprise.

As Mohammed Ayoub, vice president and design director at the global architecture firm HDR, put it, "It used to be that when Emiratis wanted medical treatment, they would fly to the U.S. But as that became more difficult, the local market started to ask, 'How can we deliver quality healthcare to the region without having to leave?'"

The answer to that question is, in part, the first Cleveland Clinic outside of the U.S.—a sprawling 4.4-million-square-foot ambulatory and acute care medical complex designed by Ayoub and his colleagues at HDR and built by Mubadala Development Company on Al Maryah Island in Abu Dhabi. More than 300 Cleveland Clinic physicians and clinicians were involved in the design of the specialized care areas. The program includes five clinical floors, three diagnostic and treatment levels, and 13 floors of critical and acute inpatient units. Not only is the project a benchmark for healthcare within the region, it also proposes a new trajectory for healthcare design in a global context.

For a project this immense in scale, HDR's challenge was to create comfortable and easy-to-understand spaces without letting them become overwhelmingly vast. HDR accomplished this by defining the complex with six building component volumes: two diagnostic and testing areas, an intensive care unit, a clinic, a "swing" administrative wing, and a tower for patient rooms.

Simplicity and timelessness

With so much interior space to cover, intuitive wayfinding was essential. The architects developed three principal arteries, each tied to a culturally specific precedent: outpatient clinics are along the "souk," which is the main public circulation corridor with waterfront views; a "waha," arrayed perpendicular to the souk, represents an oasis and place of respite that connects outpatient clinics to the inpatient hospital and diagnostic and treatment services; and a "wadi," or desert canyon, is the space between the clinics and hospital that allows for vertical connectivity across multiple floors.

The client wanted an environment that would seem more like a hotel than a hospital. Intent on making the experience as user-friendly as possible, HDR recruited Ayoub to lead the Cleveland Clinic

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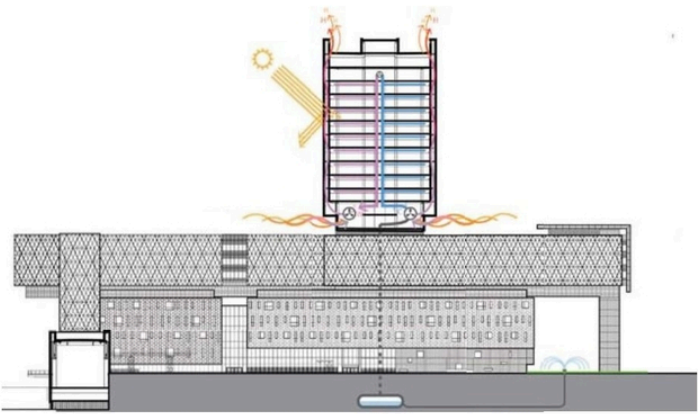
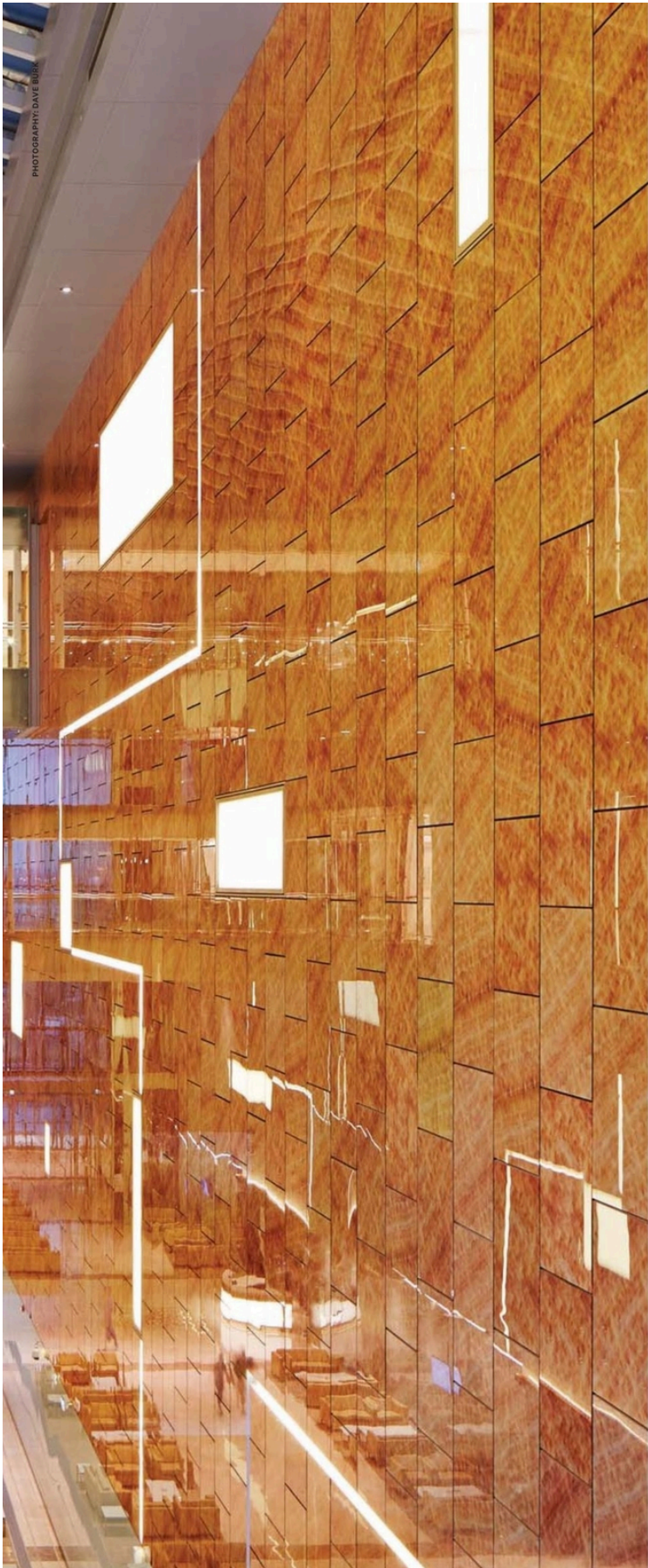
The zone between the clinics and hospitals creates a canyon-like, sunlit space known as the "wadi," which serves as the diagnostics waiting area and provides access to the interventional services platform.

50

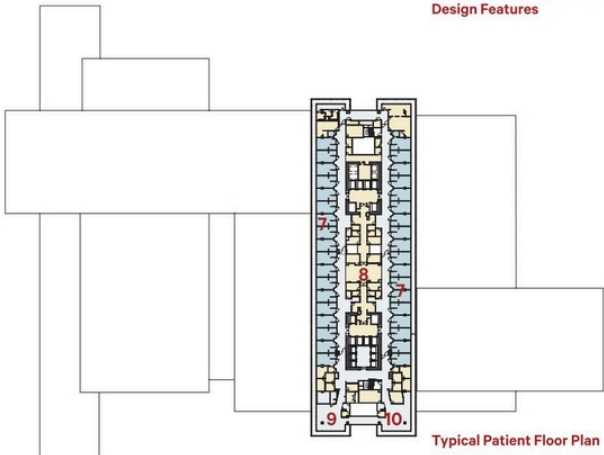


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Section Depicting Environmental Design Features



Typical Patient Floor Plan



Ground Floor Plan

- 1 Gallery
- 2 Lobby
- 3 Diagnostic and treatment center
- 4 Outpatient clinics
- 5 Emergency department
- 6 Pharmacy
- 7 Patient room
- 8 Central nurses' station
- 9 Prayer room
- 10 Waiting room

contract



PHOTOGRAPH: DAVE BURK (THIS PAGE); DAN SCHWALM (OPPOSITE, LEFT); ALEX JEFFRIES (OPPOSITE, RIGHT)

Key Design Highlights

To avoid interior spaces that are overwhelming and vast, HDR designed the complex in six building component volumes.

Three principal arteries are tied to culturally significant precedents: the "souk," a "waha," and a "wadi."

The interior material palette has a hospitality feel and includes wood, stone, metal, and warm-colored onyx.

Design elements, such as metal arabesque patterns embedded in glass panes, subtly reference the hospital's UAE context.

HDR collaborated with David Edwards to create custom furniture that makes patient care areas appear more domestic.





A multistory gallery space (opposite, top) faces the waterfront. References to local culture include metal arabesque patterns embedded in glass panes (opposite, bottom). High-level finishes extend to patient floors (above, left), and patient rooms (above, right) feature custom furnishings.



Abu Dhabi design efforts, in part, because he brought an impressive portfolio of work in the hospitality market.

Unlike hotels, which can be more of an of-the-moment trendy design proposition, Cleveland Clinic sought a more enduring design, particularly for the interiors, within which patients, visitors, and employees would be spending so much time. “We looked for simple and timeless solutions,” says Ayoub, adding, “There’s a simplicity and elegance to everything [inside].” Material selections avoid the kind of surfaces that tend to render healthcare environments, so, well, clinical. HDR opted for primarily wood, stone, and metal finishes. A warm-colored onyx animates both exterior and interior surfaces. “The interior and exterior designs were considered together,” he explained.

Warm palette with cultural references

Often in hospitals, the level of interior beauty diminishes with each successive higher floor plate. Public-facing ground levels can be inviting, but patient care areas located higher up tend to be more institutional in appearance. HDR set out to reject that formula. The firm collaborated with David Edwards for custom furniture, giving patient

areas a more domestic feel. The material palette reinforces that effect. “The interiors are warm,” Ayoub says, “and as you go up, even up to patient floors, that environment carries through.”

As a hospital, the client’s aspiration was clear: to create a world-class healthcare setting. But Cleveland Clinic tempered that with a determination to make it specific to the UAE context. With this in mind, HDR included subtle cues. For example, metal arabesque patterns are embedded in glass panes, animating spaces with patterns and designs that have been a part of the landscape since the 11th-century Abbasid Dynasty. Numerous prayer rooms are included, with ablution rooms nearby to fulfill the ritual cleansing prior to prayer. As Ayoub says, “It’s a universally designed hospital, but there are cultural cues from the local place.”

Not only has Cleveland Clinic Abu Dhabi become a bustling hub for high-quality healthcare delivery, it has also emerged as a new landmark on the Abu Dhabi skyline. The local tourist board, in fact, runs tours of the hospital, which has become the third-most-visited landmark in Abu Dhabi.

“One of my biggest phobias is spending time in hospitals,” says Ayoub. “Here, we made a world-class hospital, without making it feel institutionalized.” **c**

contract

HEALTHCARE

University of Minnesota Health Clinics and Surgery Center



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NOVEMBER 2016

EXTERIOR PHOTOGRAPHY: JAMES STEINKAMP PHOTOGRAPHY

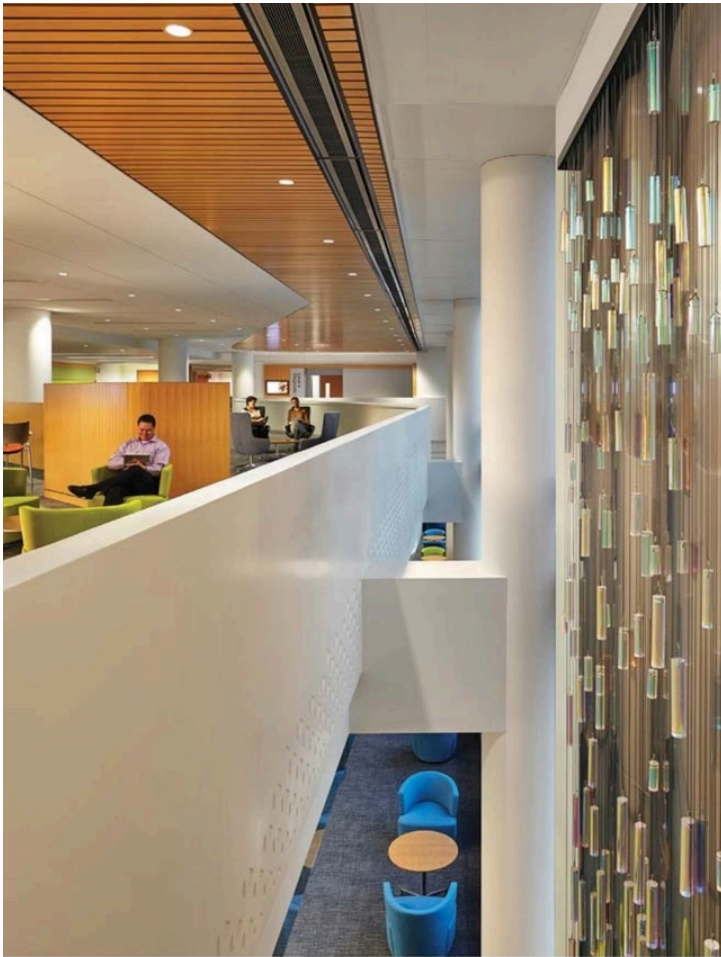
By Edward Keegan, AIA
Photography by
Craig Dugan and
James Steinkamp

In Minneapolis, specialists deliver clinical medicine within retail- and hospitality-inspired interiors by CannonDesign



Curtain walls bring light deep into the clinical areas of the building, which is organized in a C shape for efficient floor plans.

contract



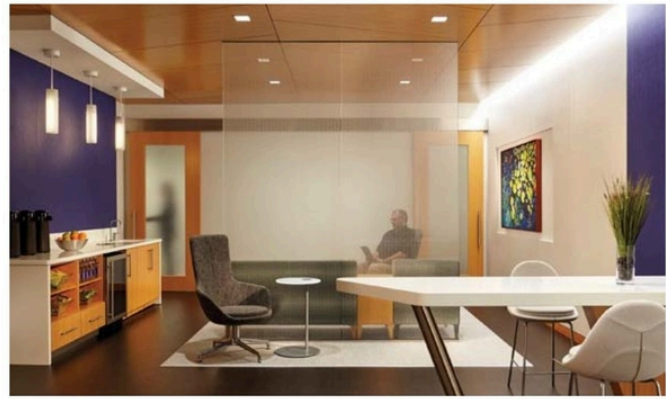
The entry lobby (opposite) and two-story spaces between the waiting lounges on the third floor (above) are open and daylit. A lounge for the Signature Health program (top, right) provides private work alcoves, refreshments, and other amenities to visiting executives. A three-story shared staff lounge (bottom, right) enables employees as well as students to interact on an informal basis.

The rapidly changing face of healthcare delivery is reflected in CannonDesign's thoughtful design for the University of Minnesota Health (M Health) Clinics & Surgery Center. Here, a wide range of multidisciplinary specialists—including physicians, pharmacists, social workers, and therapists—deliver clinical medicine in nearly 40 adult medical specialties ranging from primary care to neurology to cardiology.

Located on the edge of the University of Minnesota Medical Center campus in Minneapolis, this new five-story, 340,000-square-foot building is neatly organized around a C-shaped floor plan with efficient zones. Patients can walk through varied multilevel public spaces that are infused with plentiful natural light, while caregivers provide services within clustered exam and procedure rooms that directly access shared collaboration spaces.

Hospitality- and retail-inspired experience

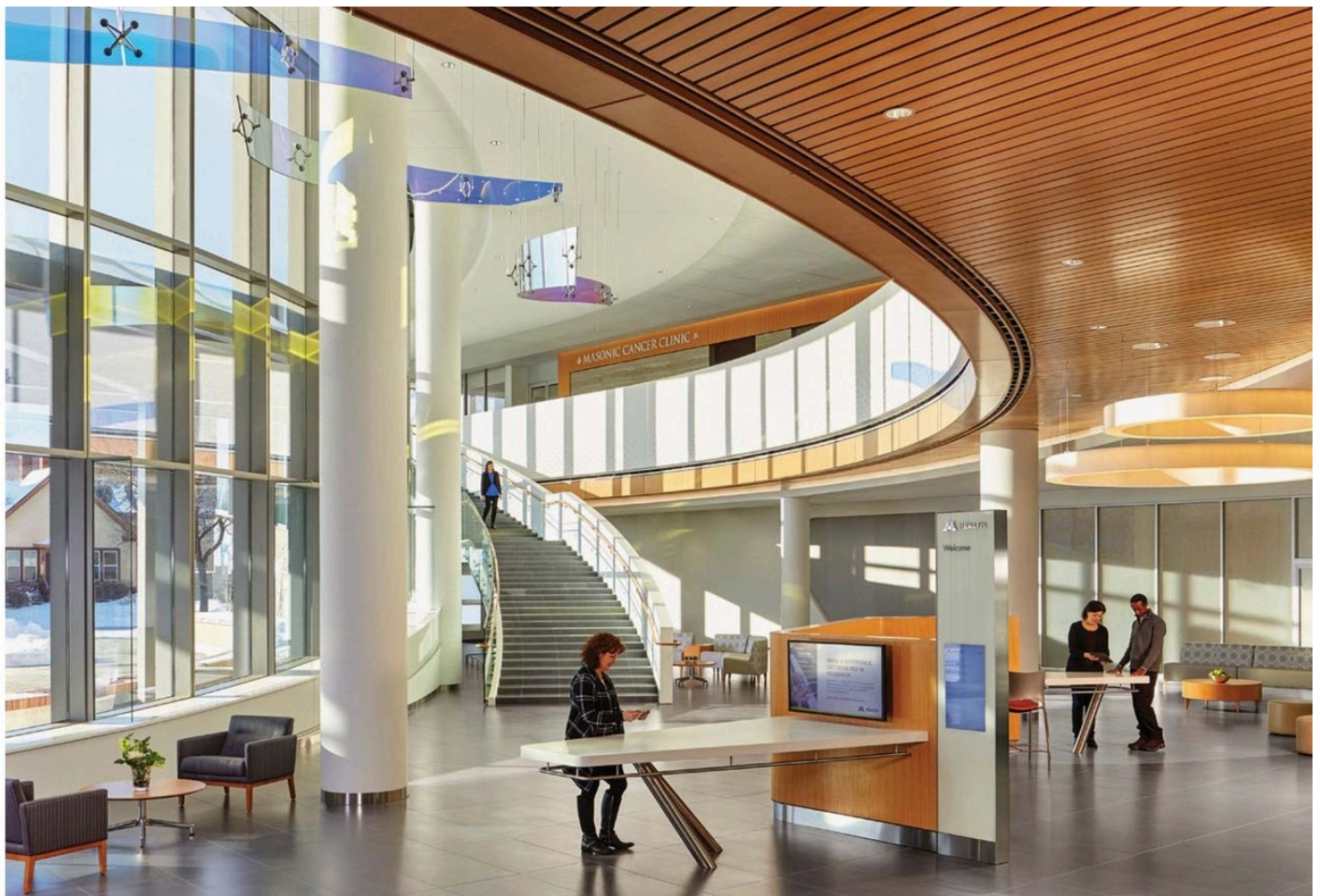
For patients and their companions, the user experience draws on best practices from retail, including Apple stores, as well as hospitality interiors. Rather than a large, imposing reception desk, patients are greeted by a tablet-toting staff member in the first floor's expansive entry area



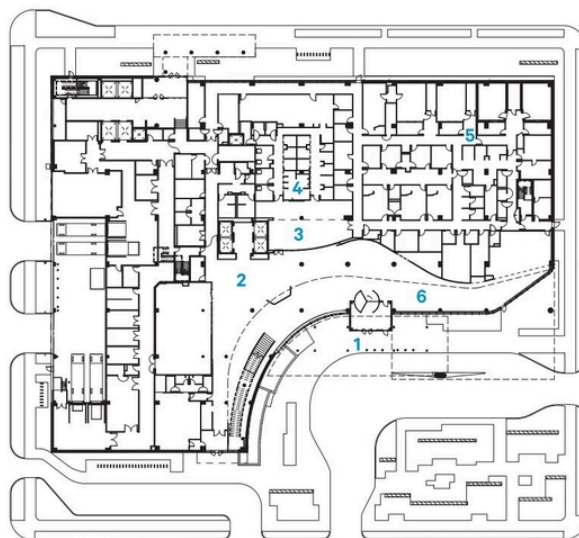
at the center of the building. Patients receive an RFID badge, so that they can be located anywhere within. "It's a different kind of experience for the user," says M Health Chief Operating Officer Mary Johnson.

The building's programmatic organization is straightforward to allow for ease in finding the vertical circulation at the intersection of the north and east wings. The ground level includes facilities for imaging and drawing blood, as well as a cafe. Second-floor clinics, including the Masonic Cancer Clinic, are devoted to cancer care; the third and fourth floors are focused on general medicine and related specialties; and the fifth floor accommodates outpatient surgery, sports medicine, and executive health. Each floor surrounds the central stacked multi-height spaces to help orient visitors. "You're always being drawn towards the windows, so you have access to light," explains Jocelyn Stroupe, CannonDesign's Chicago-based director of healthcare interior design.

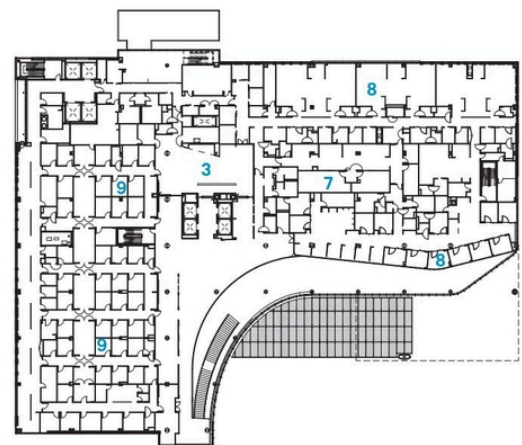
The floor plans are conceived in a series of concentric bands. The innermost zone, facing the east courtyard, is open to patients and guests and is centered on a sculptural Discovery Bar with concierge staff. Groupings of seating allow for patients and their companions to gather and wait



- 1 Entrance
- 2 Discovery Bar
- 3 Waiting area
- 4 Blood drawing
- 5 Imaging
- 6 Cafe
- 7 Pharmacy
- 8 Treatment area
- 9 Exam room



Ground Floor Plan



Second Floor Plan

contract



Key Design Highlights

The design of the outpatient center's waiting areas draws from consumer industries, including air travel and retail—specifically, Apple stores.

To help orient patients, floors are organized with concentric bands wrapping central multi-height spaces.

On each floor, a staffed Discovery Bar features clusters of seating for patients and guests to wait within hospitality-inspired interiors.

Exam rooms in groups of six are paired with procedure rooms as well as collaboration spaces.

Staff occupy open work areas with expansive views and nearby lounge areas; visiting executives find a home base in spaces such as the Signature Health area.





Natural light and views were a priority for interiors, including the operating rooms (below, right). A cafe within the main lobby (left) offers healthy options. A wood-and-stone entry portal (opposite, bottom) leads to the Masonic Cancer Clinic and expresses the work of masons, who were donors for the clinic. Located within the clinic, a lounge with rough and smooth stone surfaces (opposite, top) provides a place for patients to wait to receive infusions.



**University of Minnesota
Health Clinics and
Surgery Center**

Architect and Interior Designer
CannonDesign

Client **University of
Minnesota Health**

Where **Minneapolis**

What **340,000 total square
feet on five floors**

Cost/sf **\$480**

For a full project source list,
see page 108 or visit
contractdesign.com.

within a pleasant, hospitality-inspired interior.

The adjacent zone is defined by the 171 exam rooms, which are clustered in suites of six per corridor and paired with procedure rooms for more specific patient-oriented tasks. Each suite is bisected by collaboration areas, which support the team-based, multidisciplinary approach to caregiving.

The outermost zone, which wraps the exterior of the building on the north and east faces, is called the touchdown zone for staff, with workspaces that have ample exterior views. Work areas are open. And while that was a cultural change for many professionals, a number of them have offices elsewhere on campus. Thus, the workplace interiors could be more efficiently allocated here. Workspaces are organized with four people per pod along the building's north and east exterior perimeter. A communicating stair connects the three floors of staff lounge areas along the east side of the building.

Achieving measurable results

For patients and guests to easily navigate each clinic zone, three colors—blue, green, and orange—are implemented on walls and other surfaces as identification. "It's a way of organizing," Stroupe

explains. "Signage would have been too small within a building this large." Similarly, material contrast helps to break up the monotony in hallways, with banded rubberized flooring transitioning to color along the walls adjacent to doors in most clinics. In the Signature Health area designed for busy executives—with private work alcoves, refreshments, and other amenities—this same motif is accomplished with wood flooring and wall panels.

In the featured multistory spaces, with a west-facing curtain wall that brings natural light deep into the building's clinical areas, the designers sought inspiration from the rocks and striations of the high cliffs along the nearby Mississippi River. The balconies curve and flow with a custom railing system, which has an undulating form made of solid-surface material with a laser-cut geometric pattern facing the windows.

Details such as these give the M Health Clinics & Surgery Center a recognizable presence. And the design has significantly impacted the bottom line, too. Johnson cites a savings of \$60 million in capital cost savings when compared to a more typical clinic facility, and M Health has experienced a 14-percent increase in new patients in the building's first six months of operation. **c**

contract

HEALTHCARE

Swedish Edmonds Ambulatory Care Center

Designed to respond to the region's natural surroundings, an overhanging roof with wood soffits marks the emergency room's entrance, while the center's main volume is clad with concrete panels.

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By Sheri Olson, FAIA
Photography by
Benjamin
Benschneider

NBBJ's addition to a healthcare center north of Seattle recalls the geography and culture of a shingle-mill town



contract



The double-height lobby (above) provides views outdoors from a variety of seating arrangements. At the far end of the lobby (opposite) is an installation of 18-foot-tall boom logs that was a collaboration between NBBJ and Meyer Wells, a furniture maker.

Emergency room patients often arrive disoriented, panicked, and frightened. To ease this state of mind, NBBJ integrated crystal-clear planning and natural references to welcome, direct, and calm people at the Swedish Edmonds Ambulatory Care Center in Edmonds, Washington, just north of Seattle.

This 77,000-square-foot project provides an addition to Swedish Medical Center Edmonds, a campus of the Swedish Medical Center—the largest nonprofit health provider in the Seattle area—and offers a vast improvement on the labyrinthine corridors and “back door” feel of the existing 1960s-era medical center with which it connects.

An art-filled lobby feels like home

Now, the medical complex features an overhanging roof with a wood soffit to encompass the emergency room entrance at one end and a new front door at the other. Slatted concrete panels clad the building's simple, prominent volume. The roof canopy sweeps upwards to a double-height, glazed public face that frames the adjacent tall pines.

“A lot of emergency room canopies are tacked on,” says Brian Uyesugi, senior associate at NBBJ in Seattle. “Our goal was to make it integral to the building.”

NBBJ looked to the natural, geological, and cultural history of the growing community that was once a shingle-mill town. “We were intrigued by the way the Vashon glacier, formed in this area 15,000 years ago, began to melt and move north,” says Uyesugi. The new emergency department is set at a slight angle to the existing hospital, and the two-story lobby appears to be carved out of the space between two hospital structures.

The undulating roof canopy extends inside, dipping down at a check-in desk before rising up again into a lobby, or “living room,” for the medical complex that is complete with a fireplace and hearth. A scattering of linear lights and skylights recall the dappled illumination within a forest. “We wanted to create a shared place with light, space, and airiness where people can pause and take a breath,” says Jean Doerge, nurse executive for Swedish Edmonds.

The restrained materials within the lobby provide a museum-quality backdrop for paintings and sculptures positioned throughout the space. “Swedish values art and recognizes its role in healing,” says Doerge. Drawing on the hospital's extensive existing art collection, the designers and the client prominently placed a large painting by famed Northwest School artist and Edmonds native Guy

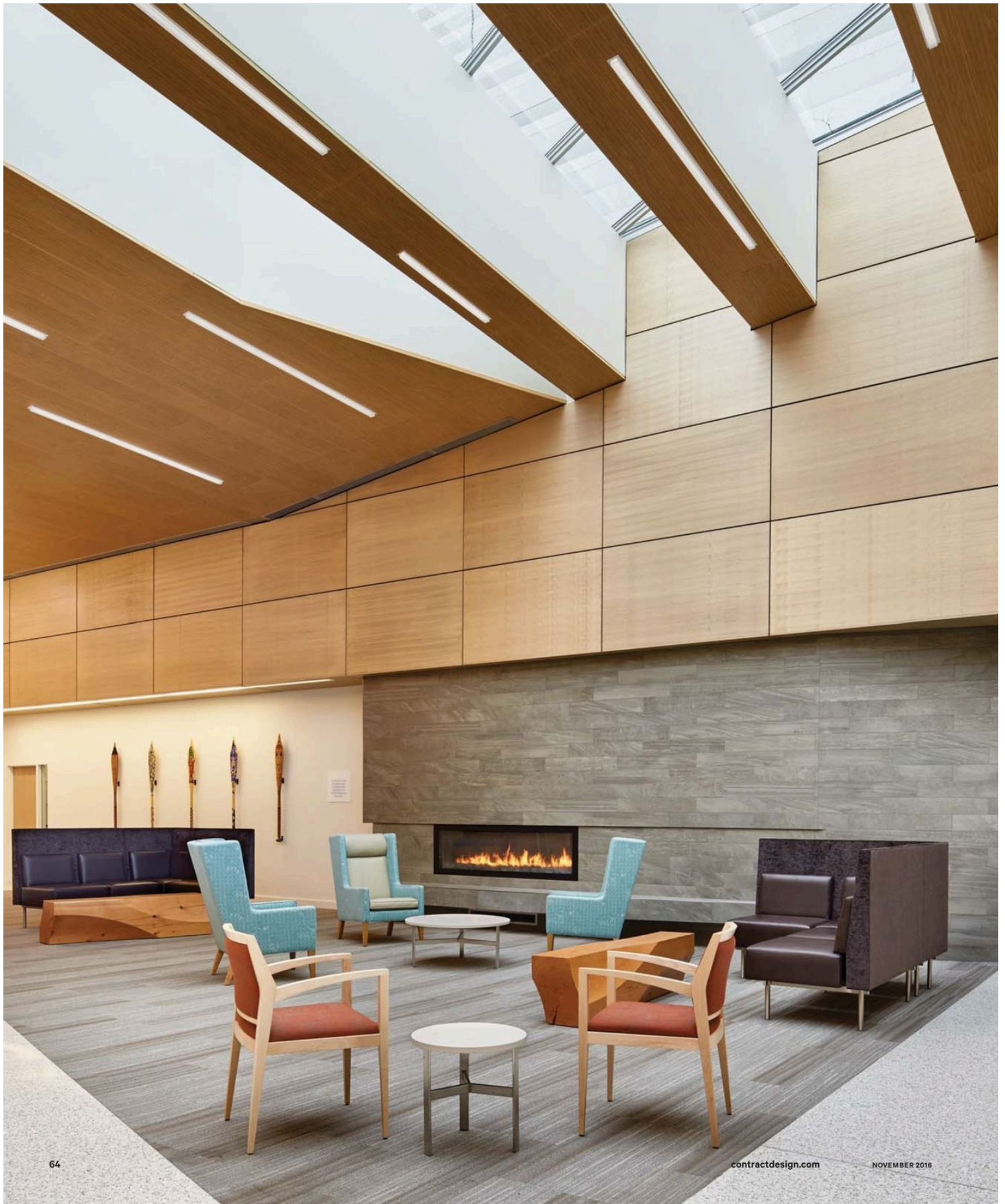


Key Design Highlights

- Establishing an inviting front door for both the emergency room and medical complex, an overhanging roof with a wood soffit extends beyond the concrete-panel-clad addition.
- The culture of the shingle-mill town of Edmonds, Washington, as well as its dramatic geological history, inspired the material selection and detailing of the interiors.
- To create a museum-like and relaxing space, designers incorporated a variety of light sources, natural materials, and several art pieces within the double-height lobby.
- Eclectic lobby furnishings feel residential, and visitors are encouraged to move them around to make themselves feel at home.
- Indirect lighting in the trauma center contributes to the hospital's relaxed and welcoming atmosphere.



contract



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NOVEMBER 2016



**Swedish Edmonds
Ambulatory Care Center**

Architect and Interior
Designer **NBBJ**

Client **Swedish Medical
Center and Providence
Health & Services**

Where **Edmonds, Washington**

What **77,000 total square
feet on two floors**

Cost/sf **Withheld
at client's request**

For a full project source list,
see page 108 or visit
contractdesign.com.



Living-room-like seating areas within the lobby (opposite) feature wing-backed chairs, wood-hewn tables, and a fireplace. Linear fixtures and skylights recall the dappled light of a forest. The bottom halves of the logs in the installation (above) are turned for ease of cleaning within the hospital setting. Indirect lighting, including cove lights above nurses' stations (above, right), augments the experience on patient floors.

Anderson near the information desk. Swedish also commissioned several new works for the project, including local artist Lanny Bergner's steel mesh piece evocative of X-rays that seemingly floats above the information desk. At the far end of the lobby, 18-foot-tall boom logs, which were once used to corral timber that floated to mills, stand sentinel as reminders of the city's past. The log installation was a collaborative effort between NBBJ and Meyer Wells, a furniture maker, who turned and filled the bottom halves of the 250- to 300-year-old logs for ease of cleaning within the hospital setting.

A welcoming presence for the hospital

The comfortable-yet-eclectic collection of lobby furniture was carefully selected to accommodate the medical center's aging population. "I had never worked on a medical project before in which people felt so at home that they move the furniture around," says Heather Nye, interior designer at NBBJ. Visitors draw wing-backed chairs up to the fireplace and move the low, wood-hewn tables in place for footrests. To further encourage visitors to experience the lobby as if it were a cafe or living room, a Starbucks is positioned just off the lobby without its own seating.

The Level IV Trauma Center combines user-friendly experience with improved efficiency. NBBJ organized the department into three main zones based on acuity of care, with open central staff areas ringed by patient rooms. "This improves the line of sight and also increases communication between staff," says Uyesugi.

Large patient rooms, which are designed to accommodate visiting loved ones, feature glass doors for acoustical privacy. In addition, smaller, private seating areas are designated for triage, allowing patients to quickly move out of the anxiety-ridden limbo associated with the waiting room atmosphere. Lighting throughout improves the experience: A light cove floats beneath the ceiling in the nursing stations to make them appear lighter and brighter, while indirect lighting is positioned throughout the corridors to ensure that patients on gurneys never look directly into a fixture.

Physically and symbolically a new welcoming presence for the hospital, Swedish Edmonds Ambulatory Care Center connects Edmonds-area residents to evidence-based, humane health services. As Doerge says, "The project successfully blends the latest in high-tech care with a place that welcomes and embraces the community." **e**

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#WHEREYOUFINDTABLESANDCHAIRS

Honoring healthcare interior architecture and design across a range of project types—including acute care, ambulatory care, conceptual design, health and fitness wellness facilities, landscape design, and student projects—the 2016 Healthcare Environment Awards are co-sponsored by *Contract* magazine and The Center for Health Design, in cooperation with the Healthcare Design Expo + Conference. Nine professional and three student projects demonstrating excellence in healthcare design were selected by a jury to receive awards and honorable mentions. The winner in the acute care category is the Penn Presbyterian Medical Center (this page and page 78) by EwingCole in Philadelphia. Jurors were Margaret Calkins, PhD, EDAC, executive director of the Mayer-Rothschild Foundation; Kristin Dufek, AIA, EDAC, vice president, Eppstein Uhen Architects; Thomas Jung, owner, Thomas M. Jung Consulting; and Helen Lanes, CHID, IIDA, interior design manager, Inova Health System. *Contract* Editor in Chief John Czarnecki and a representative of The Center for Health Design will present the winners and honorable mentions during The Center for Health Design's awards presentation at the Healthcare Design Expo + Conference in Houston on the morning of November 14.

Healthcare Environment Awards 2016

PHOTOGRAPHY: HALEN MASON PHOTOGRAPHY



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HEALTHCARE ENVIRONMENT AWARDS

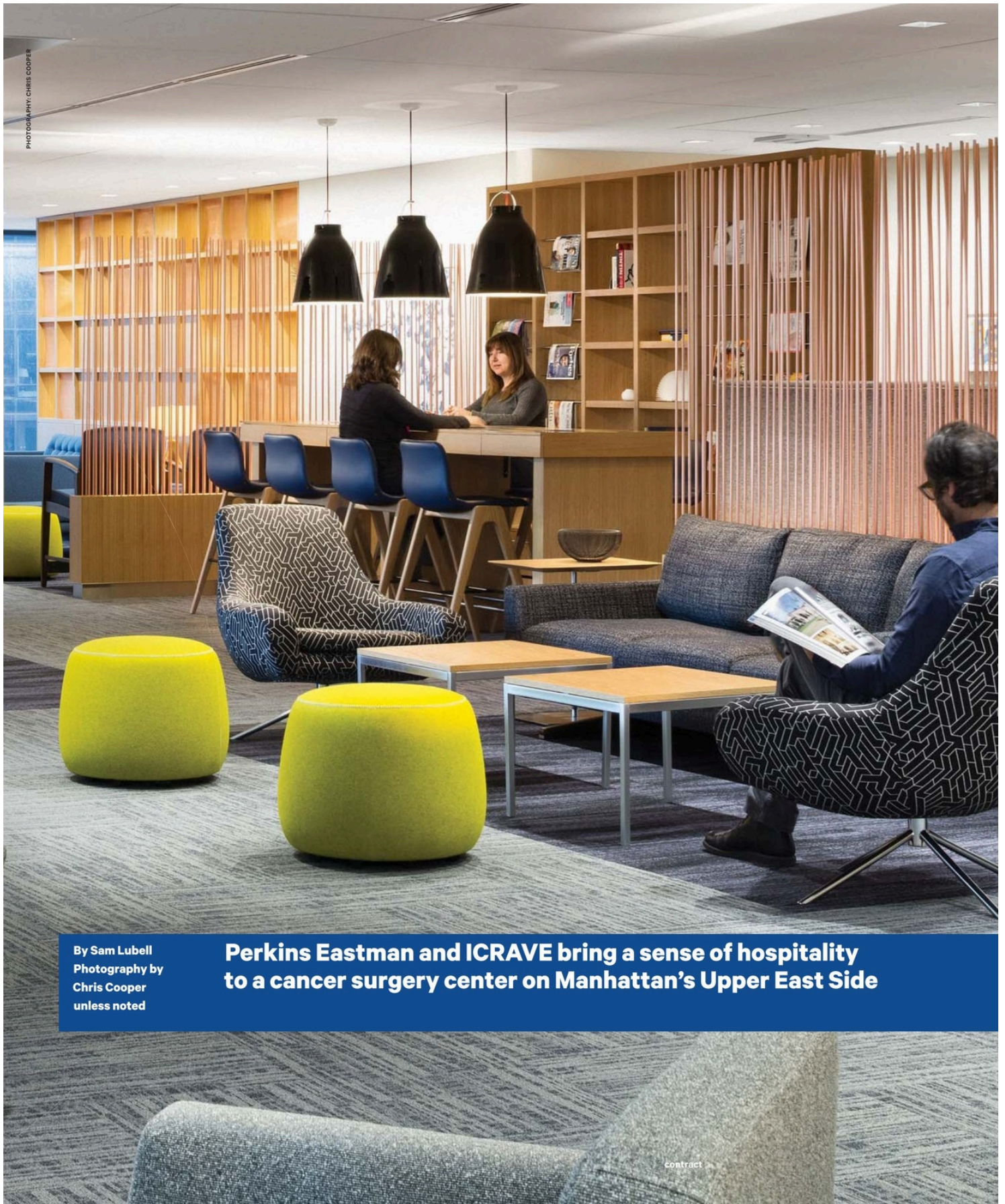
Memorial Sloan Kettering Cancer Center Josie Robertson Surgery Center

In place of an imposing reception desk, the third-floor waiting area features a kiosk dubbed the "beehive" (above), which offers an unobtrusive, welcoming introduction. Patients settle into a lounge area and are then joined by staff who sit on casual ottomans to interact at eye level while completing the check-in process.

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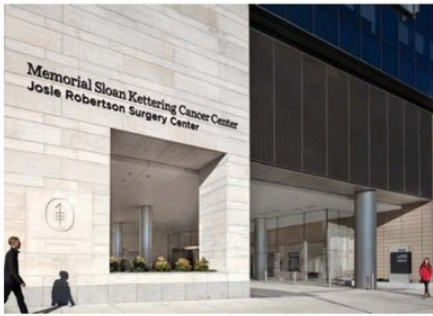
NOVEMBER 2016



By Sam Lubell
Photography by
Chris Cooper
unless noted

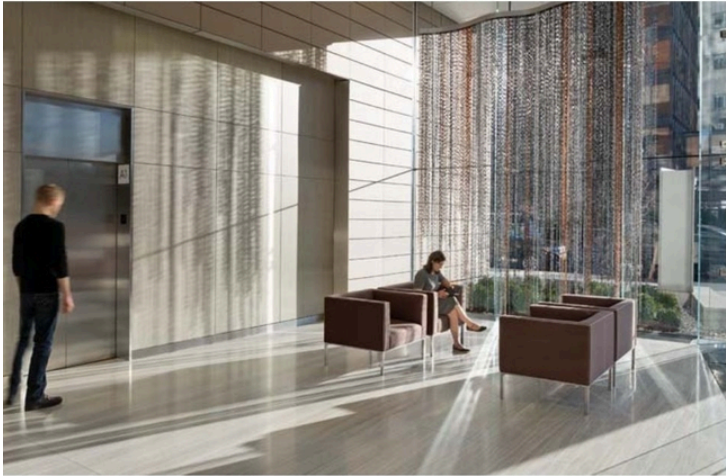
Perkins Eastman and ICRAVE bring a sense of hospitality to a cancer surgery center on Manhattan's Upper East Side

contract



The 16-story building (bottom) is clad primarily in glass with terracotta and stone at its base (left). The entry lobby (below, left) features a cascade of paper-clip-wrapped origami that captures the poetry of a boy who died of cancer. Third-floor lounge areas include “cocoon” (below, right) for visitors to recharge as well as intimate lounges (opposite) with copper-tube dividers for privacy.

PHOTOGRAPHY: CHRIS COOPER



- 1 Reception
- 2 Waiting area
- 3 Cafe
- 4 Administration
- 5 Conference room
- 6 Central nurses' station
- 7 Patient room
- 8 Decentralized nurses' station
- 9 "Oasis" open area

Fifth Floor Plan



Third Floor Plan





Winner Ambulatory Care

Memorial Sloan Kettering (MSK) Cancer Center is focused on redefining the cancer care experience for patients, their loved ones, and care providers. Is it possible to have a sense of calm when visiting a medical facility such as a cancer center? And can interior design enable calm for staff in such an environment? This was the design intent for the Memorial Sloan Kettering Josie Robertson Surgery Center on Manhattan's Upper East Side.

The 179,000-square-foot facility—comprising 16 floors clad primarily in glass with terracotta and stone at its base—contains 12 operating rooms and 28 private short-stay rooms, with enough capacity to perform 60 surgeries a day. Yet the interiors appear more like a hotel or high-end condominium. Furnishings and finishes—materials and surface treatments—are eye-catching, sophisticated, and diverse. And smart organization creates a combination of privacy, visual excitement, and, yes, calm.

For its Josie Robertson Surgery Center, MSK engaged Perkins Eastman to design the building as well as complete programming

and planning. MSK hired New York-based ICRAVE, a firm known for its hospitality expertise, to provide interior experiential design in collaboration with Perkins Eastman. Together, the two firms worked with MSK to create spaces that are more hospitable and humane, and less institutional and clinical.

"There's so much stress inherent to this type of facility," says Suzen Heeley, Memorial Sloan Kettering executive director of design and construction. "We tried to think about the whole experience, for everyone. This needed to be a human-centered endeavor."

"We needed to project optimism and comfort into the design," says Lionel Ohayon, the founder and CEO of ICRAVE, which focused on the human experience and interior aesthetic for MSK. With only about a quarter of the building's spaces dedicated to surgery, Ohayon notes that this is a hospitality project more than anything. ICRAVE's primary role was the design of the third-floor waiting area, a fourteenth-floor area for staff, and, in collaboration with Perkins Eastman, the selection of finishes and furnishings for patient recovery suites and an area called the "oasis."

Managing family members' anxieties

The bright, optimistic feeling starts at the ground-level lobby, a light-filled glass-clad space that opens up to the city rather than seeming cramped or foreboding. Elegant elements include high ceilings, marble floors, a backlit onyx welcome desk, a lacy art piece that filters soft light, and even a greeter stationed at the front doorway.

The third floor's guest waiting room feels like a sophisticated lounge. In rethinking the typical experience, which might have a large, formal reception desk, this lounge has a small reception kiosk set within the space in a more subtle manner. The artful

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PHOTOGRAPHY: ADRIAN WILSON (OPPOSITE, TOP); CHRIS COOPER (ALL OTHERS THIS SPREAD)

**Memorial Sloan Kettering
Cancer Center
Josie Robertson Surgery Center**

Architect and Interior Designer
Perkins Eastman

Experiential Designer **ICRAVE**

Client **Memorial
Sloan Kettering**

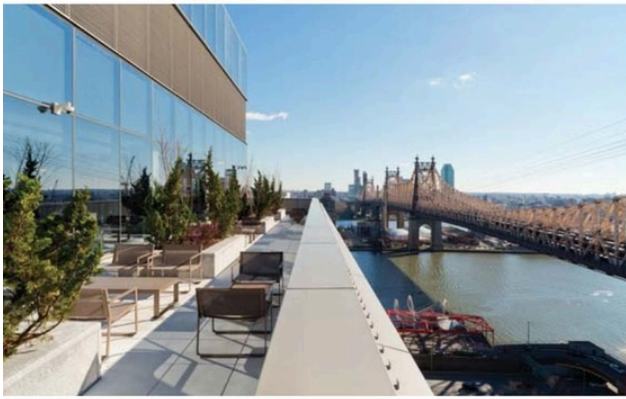
Where **New York**

What **179,000 total square
feet on 16 floors**

Cost/sf **Withheld
at client's request**

For a full project source
list, see page 108 or visit
contractdesign.com.





Staff amenities include a wraparound terrace (left) and the "loft," which has lounge areas (middle), seating adjacent to a cafe (bottom), and living-room-like spaces (opposite, top) featuring a variety sectional sofas and movable "C" tables for use with laptops and mobile devices. A cafe on the third floor (opposite, bottom) serves caregivers and family members.



environment, ensconced in a soothing, sophisticated palette, helps visitors to "manage anxieties," says Ohayan. Floor-to-ceiling windows provide expansive views of the 59th Street Bridge spanning the East River.

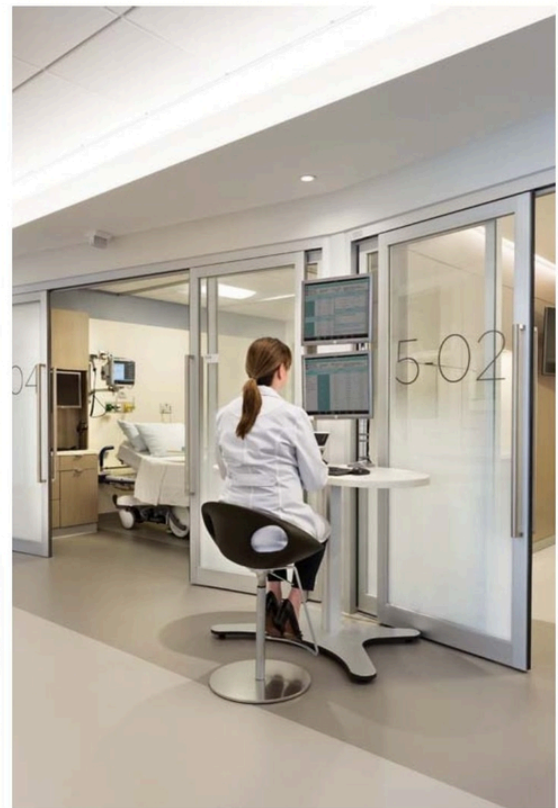
Informally organized with seating clusters, oak shelves, copper-tube dividers, as well as subtle changes in carpet and ceiling patterns and treatments, the waiting areas are designed to give patients' loved ones as much variety of experience as possible. In this way, family and friends of patients are occupied, engaged, and given power over their environment. "They feel a loss of control when they get here," says Heeley. "We wanted to bring some of that control back."

Varied elements in the waiting area include private and communal workstations, "campsites" for group seating, hideaway "cocoons," raised activity tables, retail, a cafe, and a game room. Modern furniture is sleek, patterned, and often colorful—welcoming rather than sterile. A rich combination of uplights, downlights, pendants, and recessed illumination adds to the sense of subtle variety. Such design-friendly touches, according to Perkins Eastman Principal Mary-Jean Eastman, were enabled by several factors: The waiting spaces are meant for families, not patients, thus reducing their medical-driven design restrictions; tastes have become more sophisticated in the medical field in recent years; and the facility's large surgery output enabled a higher-than-usual project budget.

The exceptional art collection, curated by consultant Alice Momm, adds to the feeling that this is as much a hospitality project as a medical one. "You always try to be life affirming. That's the importance of art," says Eastman. The elevated design continues on the surgery floors above. Each has its own curated and indirectly lit art walk for patients, and, in its center, an "oasis" lounge space



contract



PHOTOGRAPHY: SARAH MECHLING (OPPOSITE, BOTTOM); CHRIS COOPER (ALL OTHERS THIS SPREAD)

Key Design Highlights

Only one quarter of the interiors are used for surgery, and much of the remaining areas are dedicated to hospitality-inspired spaces for visitors and staff.

The third-floor guest waiting room features a soothing material palette, clusters of soft seating, and copper-tube dividers to carve out intimate areas for visitors and help alleviate their anxieties.

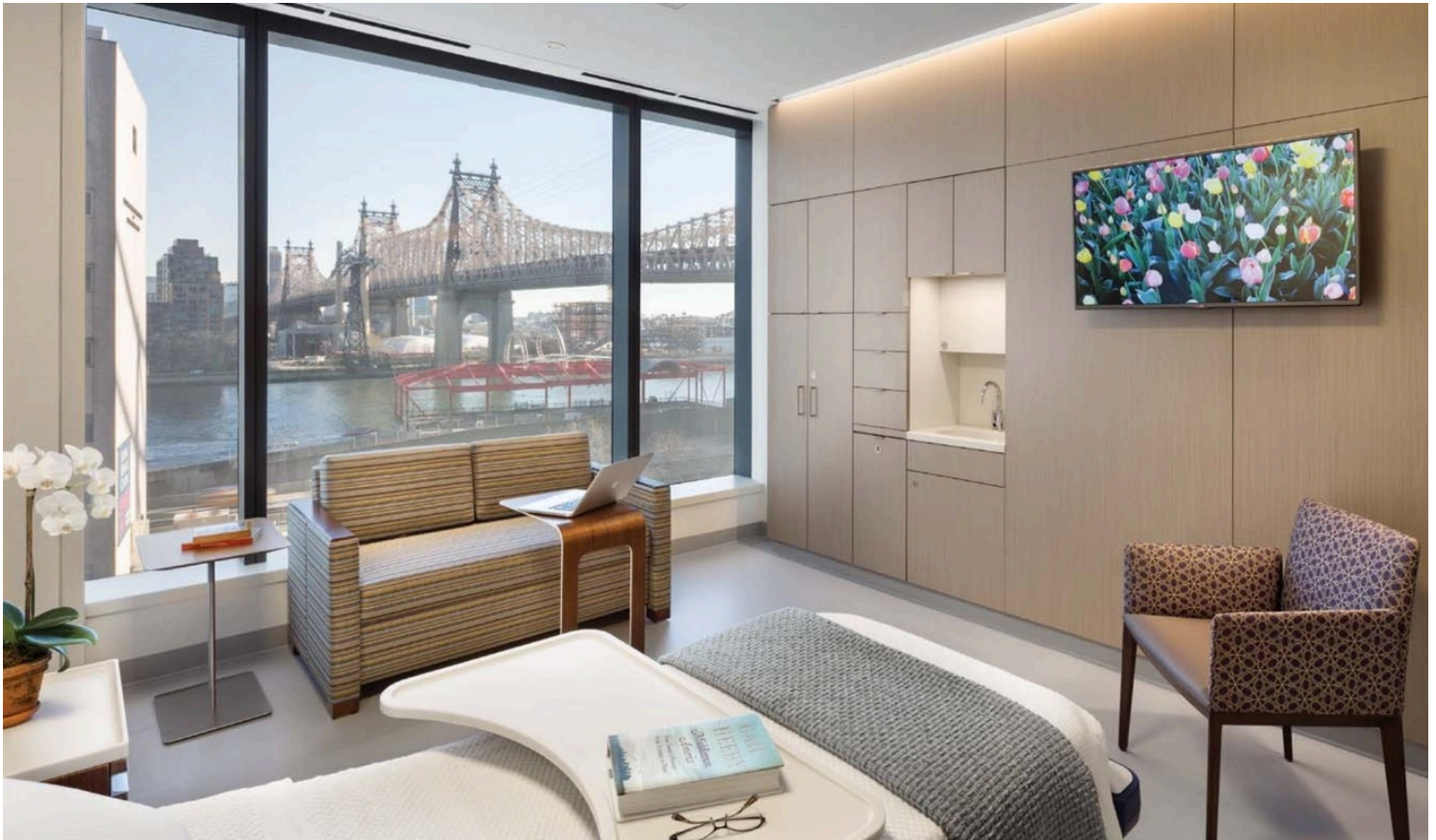
An art collection, curated by Alice Momm, contributes to the wellbeing of patients, visitors, and staff.

Patient floors feature "oasis" lounge areas that serve as social hubs.

Private patient rooms have expansive views and hotel-like details, such as large oak wardrobes and fold-out sofas for guests.

The "loft" is an amenity area for staff with a wraparound balcony, lounge areas, and a cafe.





Nurses' touch-down stations (opposite, top two) are positioned outside private recovery suites (above), which feature large windows and wall-mounted monitors that allow patients to Skype with friends and family. An "oasis" (opposite, bottom) is a central social hub where patients and caregivers can walk, rest, and share a meal. Operating rooms (left) have a neutral palette and incorporate robots for minimally invasive surgeries.

is furnished with couches, tables, and reading nooks. Patient rooms contain, among many amenities, large oak wardrobes, fold-out couches for guests, and floor-to-ceiling windows with expansive views. Fritted glass provides privacy while still allowing for views.

Elevated staff amenities

On the fourteenth floor, a dedicated staff getaway, referred to as the "loft," is designed with a wide variety of textures and colors. Like the waiting areas for guests and families on the floors below, the "loft" contains varied programming, including a marketplace, meeting and work areas, soft seating, lounge chairs, and bar seating. Floors are rich porcelain tile and patterned carpet, and walls combine ceramic tile, oak millwork, and colorful plaster.

A large wraparound terrace brings employees even closer to the scene outside, a rare amenity for Manhattan real estate and for a medical facility. Heeley and her team studied worker amenities as carefully as patient ones, from easy exit corridors to wellness plans to colorful stairways where staff often spend much of their time. "If the staff is happy," Heeley says, "the patients will be happy." 

contract

HEALTHCARE ENVIRONMENT AWARDS

By JoAnn Greco
Photography by
Halkin Mason
Photography

EwingCole renovates and expands the Philadelphia hospital's ambulatory and acute care programs



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NOVEMBER 2016

Penn Presbyterian Medical Center

The Penn Advanced Care Pavilion (PAC) has a glazed facade with a printed terracotta screen that references the hospital's existing structures. A ribbon of gray and slate-colored masonry and metal panels defines the new building's base.

contract

**Penn Presbyterian
Medical Center**

Architect and Interior Designer
EwingCole

Client **University of
Pennsylvania Health System**

Where **Philadelphia**

What **178,000 total square
feet on five floors**

Cost/sf **Withheld
at client's request**

For a full project source list,
see page 108 or visit
contractdesign.com.

**Winner
Acute Care**



Landscape design by
Cairone & Kaupp anchors
the PAC building (left).
A white Arktura ceiling
undulates above a new
concourse (top) linking
old and new spaces. Behind
a reception area (above)
is an image of the Philadelphia
skyline. A winding stair
(opposite), which leads
to a second-floor waiting area,
provides a visual connection
between floors.



- Ground Floor Plan**
- 1 Emergency department drop off
 - 2 Ambulance drop off
 - 3 Emergency/trauma department
 - 4 Radiology department
 - 5 Conference center
 - 6 Main concourse

The Penn Presbyterian Medical Center (PPMC), which is part of the University of Pennsylvania Health System (UPHS) in Philadelphia, had not undertaken a significant new construction project in at least 25 years. The existing ambulatory and acute care interiors had become outdated, the circulation systems needed clarifying, and upgrades to the patient and family experience were necessary. UPHS—which includes the Hospital of the University of Pennsylvania (HUP) and Pennsylvania Hospital, in addition to PPMC—mandated the move of its trauma operations from HUP to PPMC, and that provided the programmatic impetus for both renovation and new construction.

Philadelphia-based EwingCole was charged with the update and expansion of PPMC, an extensive architecture and interiors project that included the new six-story, \$144 million, 178,000-square-foot Penn Advanced Care Pavilion (PAC), which has treatment areas for the critically injured on the ground floor as well as 40 inpatient critical care beds on upper floors.

Elegantly connecting old with new

The new PAC building exterior boldly establishes a modern presence with a ribbon of gray and slate-colored masonry and metal panels that defines the building's base, wraps upward and over to frame an expanse of glass lining the patient rooms, and ultimately screens the penthouse and helipad at the top of the building. The cool hues of the ribbon juxtapose a printed terracotta screen on the glazing, which echoes the material palette of the existing buildings onsite.

For the interiors, "We chose a hospitality-driven approach that brought issues of planning and design together," says Saul Jabbawy, director of design and senior project manager at EwingCole. A new corridor—connecting spaces within the new PAC to an updated

contract



reception area in the 1970s-era main building, which had also been designed by EwingCole—is a vital organizing element in plan. Marking this transition from existing to new, a dark wood-plank ceiling gives way to a white Arktura one; its cloud-like form undulates over a new concourse, where a terrazzo floor offers a literal and figurative departure from the old reception area's standard-issue beige tile.

Visible from the concourse through floor-to-ceiling windows is a beautiful new outdoor landscape created by locally based landscape architecture firm Cairone & Kaupp. Etched-glass panels relocated from the previous reception area make up a portion of the corridor's exterior wall. Columns clad in dark wood offset groupings of lounge chairs in rust leatherette, infusing the corridor with warmth and vibrancy in a "sophisticated and timeless way that does not automatically rely on this year's trendy accent color," says Jabbawy. A winding stair at the back of the corridor leads to a second-floor waiting area, connecting visitors with patients.

In addition to carving out the new trauma center on the first floor of PAC, the designers consolidated the radiology department to allow outpatients to access it from both the center and the new corridor. On the corridor side, chairs are featured in burnished orange, and terrazzo and opaque glass is again implemented. Behind the reception area, a black-and-white image of the Philadelphia skyline offers a welcoming beacon. The photograph also hints at a clever wayfinding scheme used throughout the building: On each floor, a monochrome wall-size photo with a color highlight is mounted at the elevator bank to provide a unifying graphic thread.

Bold graphic elements, such as room numbers, are painted in robin's egg blue on the floors to aid in wayfinding, and the same bright color appears as a recurring accent in patient rooms, which feature

hospitality touches such as an iridescent feature wall, a bulletin board, and a small desk. A terracotta-hued frit overlay on the windows offers a nod to the red brick of the original building, while providing a privacy screen for patients.

In addition to updating the finishes within existing spaces, another challenge for EwingCole was to reconfigure the circulation system, which had ambulance drop offs, outpatient access, and incoming medical shipments virtually bumping into each other as they passed through the same channels. In a sense, as Jabbawy points out, much of EwingCole's work revolved around unclogging the hospital's arteries. "Elegant furniture and beautiful finishes would not make a bit of difference without addressing these space planning limitations," he says.

Establishing a new face for UPHS

Penn Medicine's trauma program had been serving about 2,200 patients a year, with specialties in orthopedic and cardiac care making it a natural choice as the home for the relocated trauma units, according to Alyson Getty Cole, associate executive director, chief patient experience officer at Penn Presbyterian. Since the move, it now serves approximately 2,800 patients annually.

"All of a sudden, Penn Presbyterian became a robust, 24/7 face for the system," says Cole. "We had the perfect opportunity to right a few design and planning wrongs, and we are very happy with how efficient this space has become," she says. "There's a real cultural component, too—something about the space adds confidence, like wearing new clothes. The staff has internalized this and so have the patients. It's nice to see the validation that new design can echo the superior level of care that we have always offered." ■

On each floor opposite the elevator bank, black-and-white photos overlaid with color (far right, top) are used as a wayfinding scheme. Further aiding in wayfinding, room numbers and other bold graphic elements are painted on the floors in the emergency and trauma areas (right and opposite). The terracotta frit on exterior glazing provides privacy for patient rooms (bottom). Nurses' stations (far right, middle) have visual access to multiple patient rooms.



Key Design Highlights

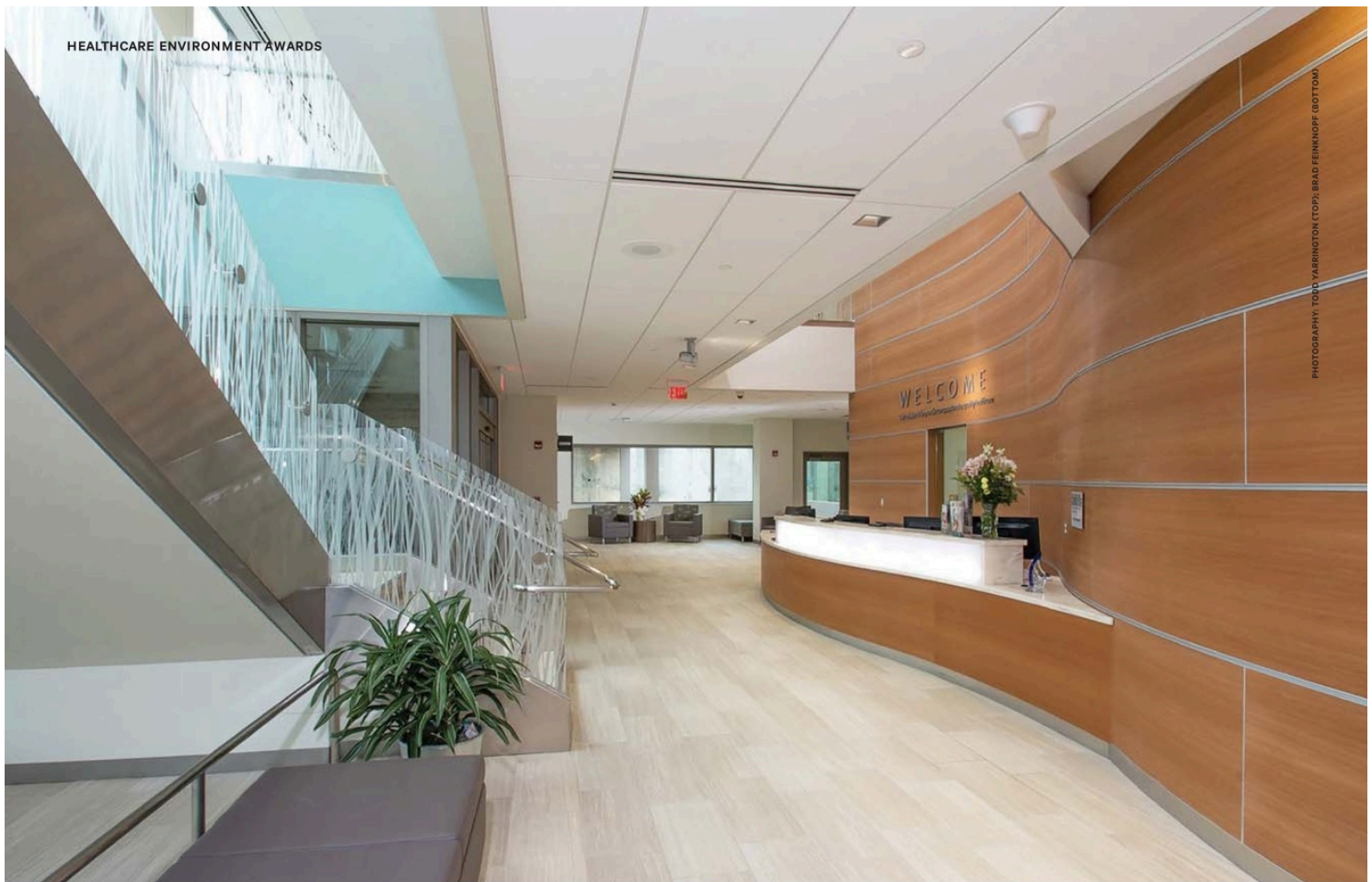
The new PAC advanced care pavilion's exterior—featuring extensive glazing as well as gray and slate-colored masonry—establishes a modern presence for the center.

Offering both a literal and figurative departure from the existing center's structures, a new corridor with a hospitality-driven design connects areas within an existing building to the new PAC facility.

Reception and waiting areas incorporate cloud-like Arktura ceilings, terrazzo floors, groupings of leatherette lounge chairs, as well as an open and winding staircase.

Wayfinding schemes on patient floors include black-and-white photography mounted near elevator banks and graphic elements painted on floors.

Patient rooms have floor-to-ceiling windows with daylight filtered through fritted glass.



HEALTHCARE ENVIRONMENT AWARDS

PHOTOGRAPHY: TODD YARBINGTON (TOP); BRAD FEINNOFF (BOTTOM)

Honorable Mention
Ambulatory Care
Architect **SmithGroupJJR**
Client **Genesis
HealthCare System**
Where **Zanesville, Ohio**



To design the Genesis HealthCare Cancer Care Center in Zanesville, Ohio, SmithGroupJJR worked with the client to unify two cancer care practices—radiation oncology and medical oncology—into one patient-focused facility within the Genesis HealthCare campus. The new two-story ambulatory care center empowers patients.

The sleek-yet-warm lobby is characterized by cream-colored stone floors and an undulating wooden reception desk with an accent wall. Illuminated by daylight through a double-height glass wall and offset by etched glass and stainless steel, the entry echoes that of an upscale hotel. Here, clusters of gray leather seats are available for patients awaiting their treatment appointments.

The cancer center is divided into zones of care. The most noteworthy is the large, open-plan chemotherapy treatment area on the second floor. With floor-to-ceiling glass that provides views of the adjacent park, the treatment area houses twenty individual pods modeled on first-class air cabins. Curved half-walls, off-white leather recliners, semi-transparent glazing, and soothing green tones play off of the wood floors to create a spa-like environment. Each pod offers the patient control of lighting and entertainment, and maintains a level of privacy while still allowing visual connection to caregivers as needed.

In concert with the center's overall design, this artfully planned treatment space has generated an impressive rise in patient satisfaction scores. —KRISTA SYKES

Genesis HealthCare Cancer Care Center



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HEALTHCARE ENVIRONMENT AWARDS

UCSF

Ambulatory Care Center 5

Heart & Vascular Clinic



Honorable Mention
Ambulatory Care

Architect **Taylor Design**

Client **University of California San Francisco**

Where **San Francisco**

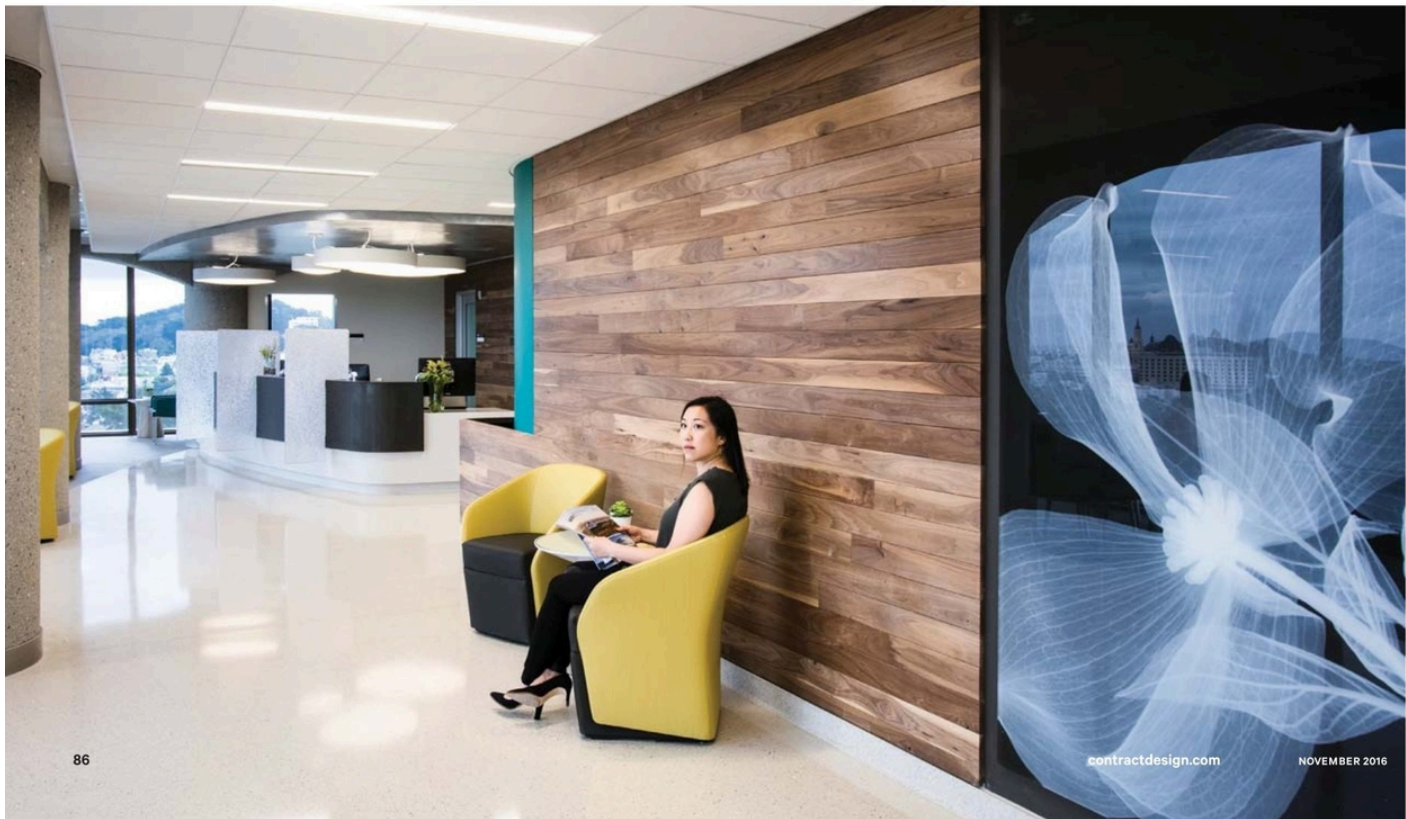


Taylor Design contrasts urban and natural settings in the design of a dynamic and efficient interior for the consolidated fifth floor of the University of California San Francisco (UCSF) Ambulatory Care Center, which houses the UCSF-Parnassus Heart & Vascular Clinic. Within the 10,000-square-foot space, vast amounts of glass offer expansive views of the neighboring park and cityscape of San Francisco. This context of landscape and city inspired the clinic's materials, layout, and furnishings.

White-and-black-flecked raw concrete columns and touches of stainless steel recall the clinic's urban environment, while a wood entry wall reflects nature's omnipresence as it draws visitors inside. Patterned glass panels depicting X-ray-like images of flowers create focal moments within the expanse of wood, and jewel-toned accents also punctuate the entry space. Exam rooms—with ample daylight through floor-to-ceiling glazing and a number of clerestories—feature stone counters and backsplashes against earth-hued walls.

The clinic's arrangement delineates the staff-only areas from the zones in which the caregivers interact with patients. Off-stage areas include distinct circulation for patient rooms as well as a glass-walled staff lounge. Outfitted with simple, modern furnishings that include a white counter-height table and chairs, this lounge area—dubbed the “treehouse”—is nestled into the neighboring park's lush greenery, underscoring the contrast between the urban and natural elements that define the clinic's design. —KRISTA SYKES

PHOTOGRAPHY: MICHAEL MCLANE

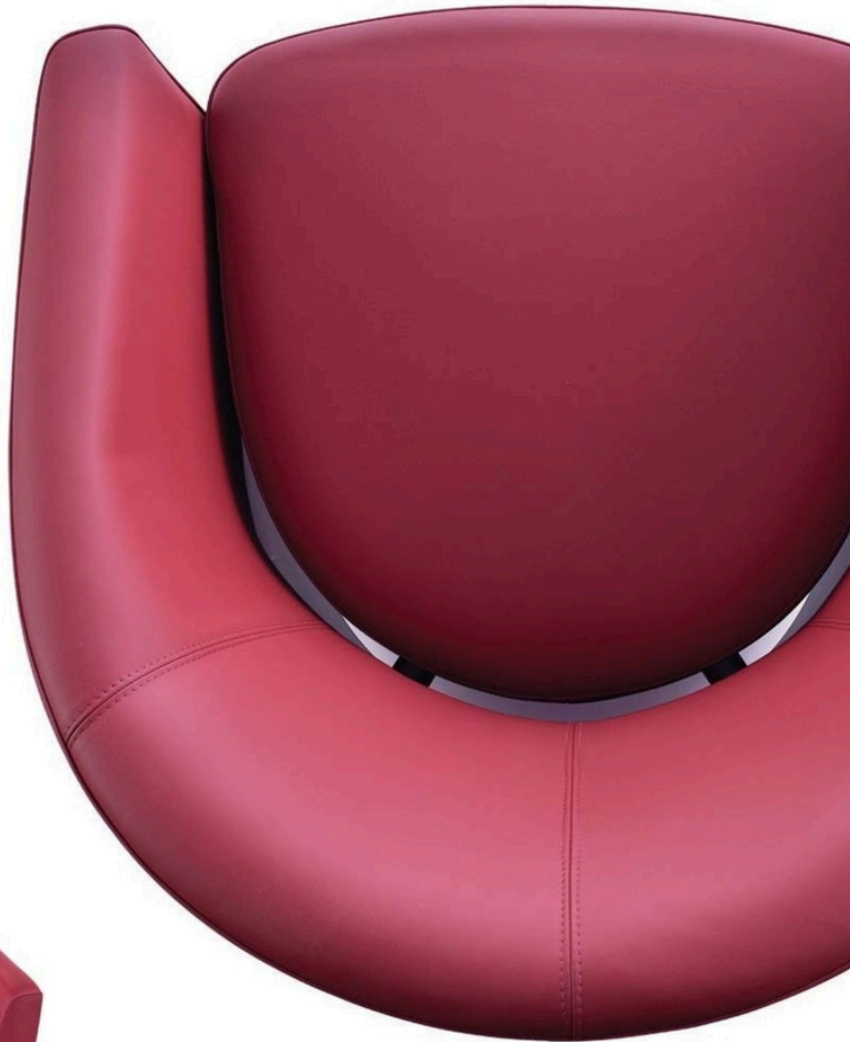


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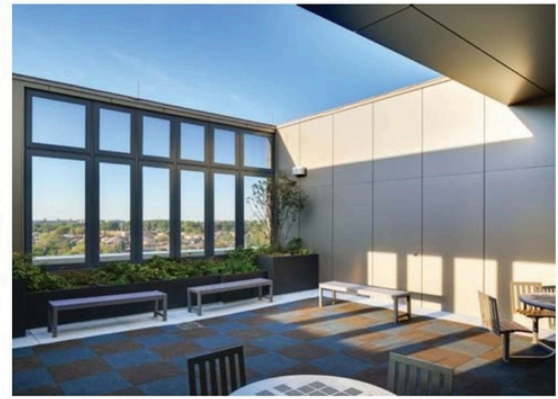
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PHOTOGRAPHY: DAN SCHWALM



Incorporating an evidence-based approach, HDR designed Humber River Hospital (HRH) with a focus on efficiency, environmental consciousness, and digitalization. In addition to being one of Toronto's largest healthcare facilities and one of North America's first completely digitized hospitals, the 1.8-million-square-foot complex is a model for modern healthcare delivery.

The main circulation concourse, illuminated by floor-to-ceiling glazing, features a palette of neutral grays, creams, and browns, punctuated by cheerful green portals that clearly mark entry into the different departments. To improve wayfinding and staff workflows, HDR designed a layout that efficiently locates nurses' stations, support spaces, and supply areas in proximity to patient rooms. Medical charts are entirely digitized, and automated guided vehicles transport materials throughout the facility, freeing caregivers to be with patients.

In keeping with HRH's digital emphasis, integrated bedside terminals allow patients to control their environment—adjusting temperature, lighting, and the window's electromagnetic shade—as well as check their test results and communicate with caregivers and family. Eighty percent of the hospital's 656 inpatient beds are in private rooms, which feature welcoming hotel-like touches such as built-in wooden armoires, quilted gray bedspreads, orange throw pillows, and expansive city views.

Rooftop gardens, green roofs, natively landscaped green spaces, maximized natural light, and high-tech design strategies that respond to climatic conditions offer additional patient comforts that simultaneously further HRH's sustainability goals. —KRISTA SYKES

Humber River Hospital

**Honorable Mention
Acute Care**

Architect **HDR**

Client **Humber
River Hospital**

Where **Toronto**

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HEALTHCARE ENVIRONMENT AWARDS

Honorable Mention
Acute Care

Architect **NBBJ**

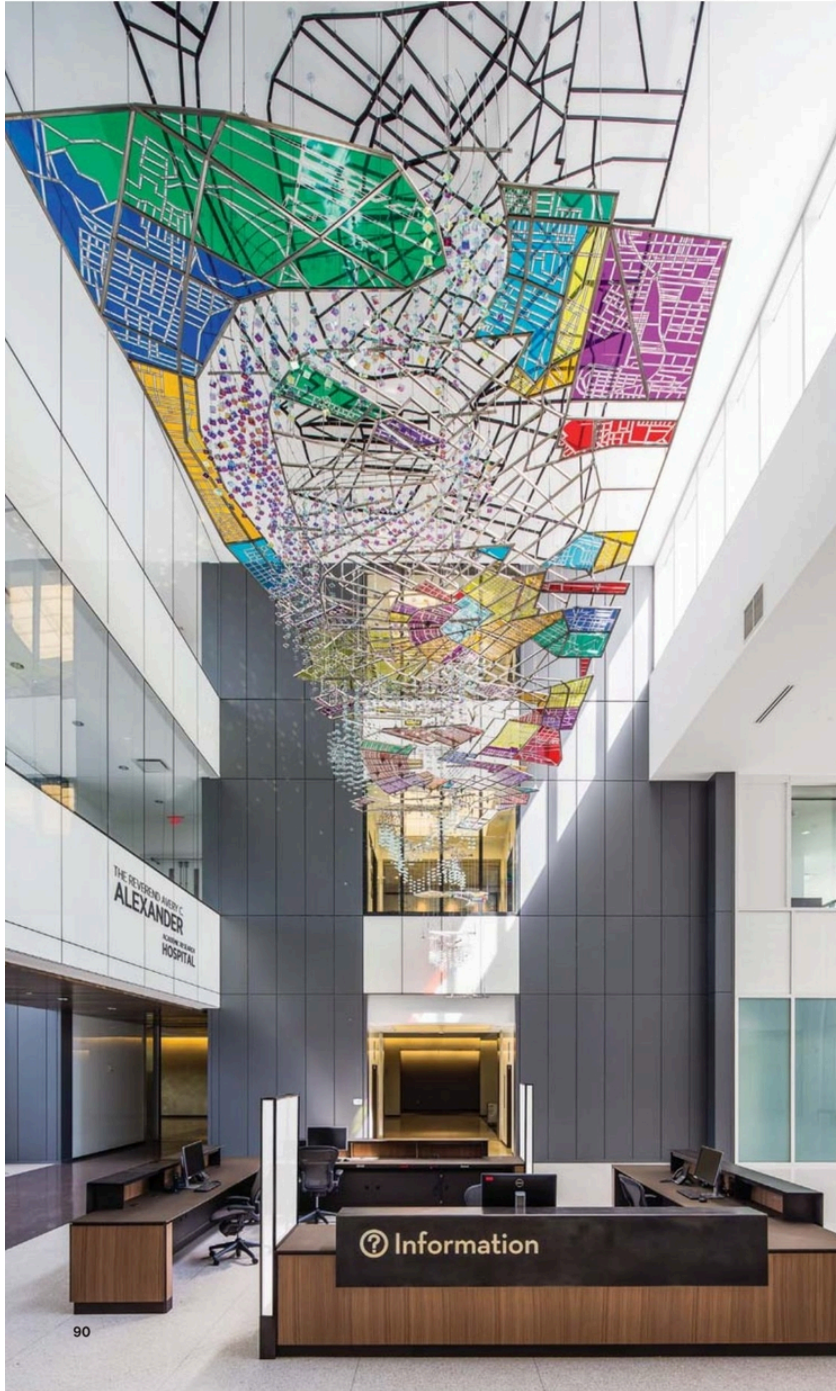
Client **University
Medical Center**

Where **New Orleans**

University Medical Center New Orleans



PHOTOGRAPHY: BENJAMIN BENSCHNEIDER (TOP AND BOTTOM RIGHT); SEAN AIRHART (BOTTOM LEFT)



90



In its design for the 1.5-million-square-foot University Medical Center (UMC) in New Orleans, NBBJ incorporated a refined material palette that celebrates color, pattern, and texture as it references the city's rich culture. The hospital, which serves a large number of New Orleans's underprivileged and uninsured patients, encompasses an ambitious program that includes an emergency department, behavioral health services, a Level I trauma center, 446 private inpatient rooms with bathrooms in-suite, and conference space for neighboring universities.

Sleek white-and-gray paneled walls in the double-height entry pavilion draw the eye up toward a suspended, lively glass map of the city. A range of custom-designed moments reinterpret local elements, such as patterned carpet tiles inspired by abstractions of the state flower, the magnolia, and perforated metal walls in the reception area that reference ironwork details of the French Quarter.

Graphics and color likewise play a significant role in UMC's design, with wayfinding aided by bold signage, such as the green, translucent laminate panels that mark the path towards Tower 2. While vibrant hues appear throughout, such as in the color-coded tiled operating-room preparation areas, brown-and-gray-toned walls and floors set a neutral backdrop. Considerable glazing and an internal garden space allow light to penetrate the hospital, illuminating NBBJ's dynamic, playful design. —KRISTA SYKES

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CHARLOTTE MANN

Wink.
Wolf Gordon

HEALTHCARE ENVIRONMENT AWARDS

Winner
Conceptual Design

Architect **Perkins+Will**

Client **Jennifer Dempsey,**
Lake County Children's
Memorial Garden
Coordinator

Where **Tavares, Florida**

Lake County Children's Memorial Garden

RENDERINGS: COURTESY PERKINS+WILL



After the tragic loss of her child, the client Jennifer Dempsey was inspired to create Lake County Children's Memorial Garden, an experiential park for the bereaved to interact with nature as they emotionally heal. For the 1.5-acre site fronting Lake Idamere in Tavares, Florida, Perkins+Will conceived a carefully choreographed living memorial that provides space for all steps of grieving, from inward contemplation to group support. Drawing on theories from environmental psychology, landscape architecture, medicine, and horticultural therapy, the designers mapped out a path that guides park visitors through eight key elements, which progress from private to public.

The journey begins in the Garden of Remembrance, an entry space with a memorial wall bearing engraved copper panels and butterfly sculptures. The main circulatory path, the wood-planked Observation Boardwalk, begins here, looping through the site to provide views of the area's lake and biodiversity. Nestled in a shaded grove is the Reflection Alcove, the most intimate spot, which supports quiet and peaceful contemplation. From this secluded space visitors progress through increasingly interactive zones, including the Restoration Outlook, which features tiles hand-painted by local children; the Active Healing Garden, incorporating interactive musical instruments; and the undulating, meditative Children's Labyrinth. The artfully planted Viewing Garden signals the transition from these more individual realms to a communal one, the Memorial Terrace. In this flexible space, visitors gather for events such as butterfly releases and small memorial services, thus underscoring the much-needed support that community can bring. —KRISTA SYKES

Plan

- 1 Garden of Remembrance
- 2 Observation Boardwalk
- 3 Reflection Alcove
- 4 Restoration Outlook
- 5 Active Healing Garden
- 6 Children's Labyrinth
- 7 Viewing Garden
- 8 Memorial Terrace



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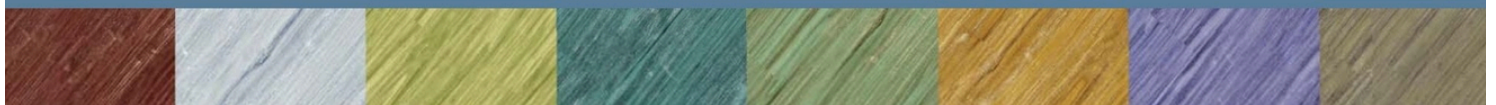
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Honorable Mention
Health and Fitness
Wellness Facilities

Architect **Gensler**

Client **In-Shape**

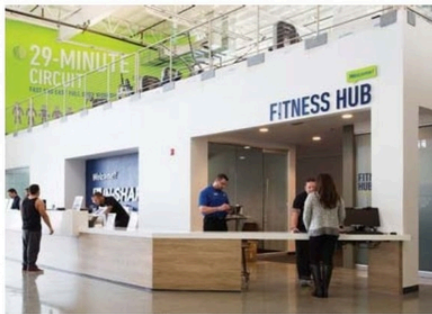
Where **Napa, California**

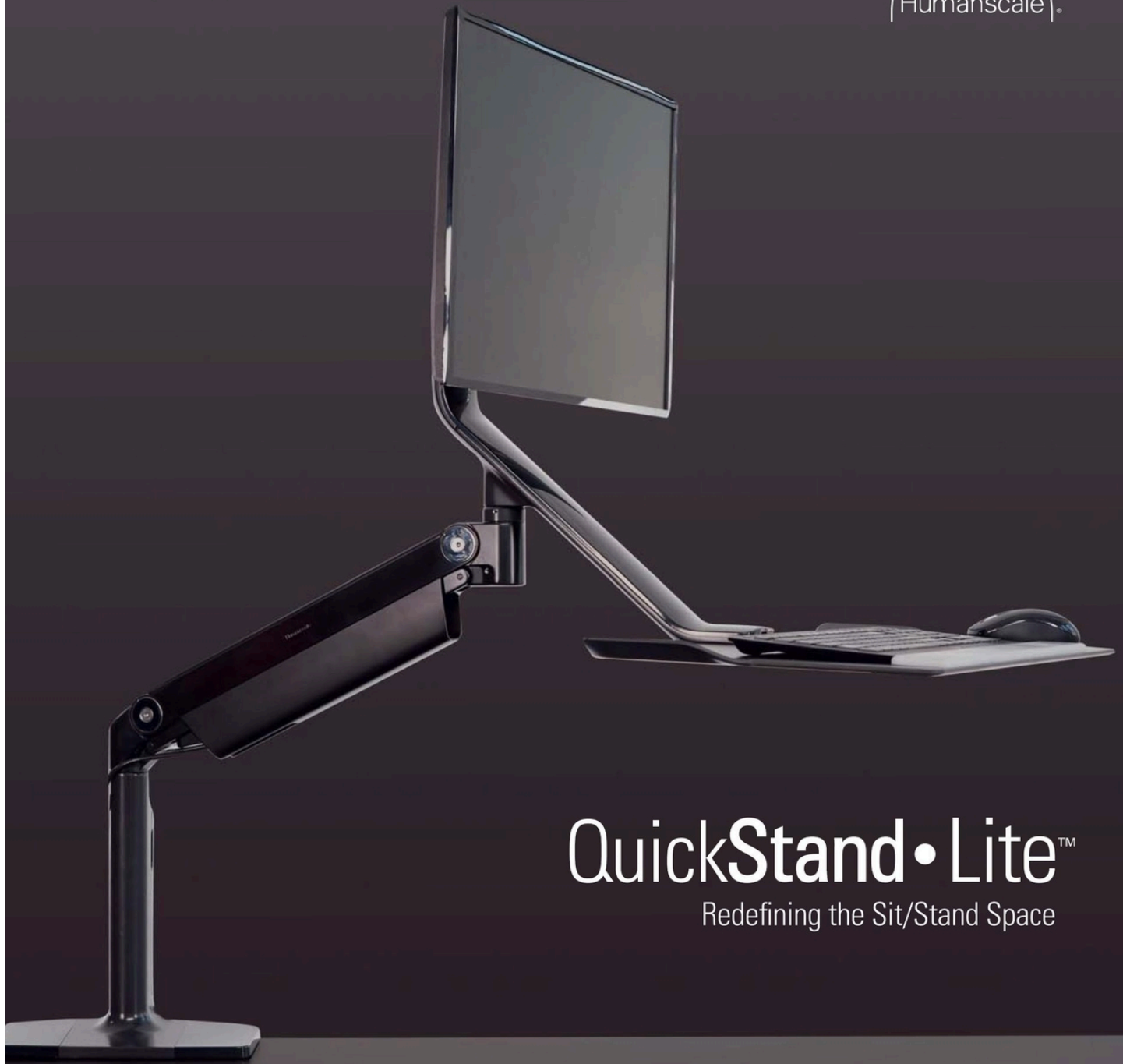
In-Shape

Working closely with architect-of-record API and fitness experts at In-Shape, a California-based chain of health clubs, Gensler designed an open, approachable new club in Napa, California. Aside from functional workout areas and group exercise rooms, this In-Shape branch contains amenities such as a kids' zone, spin studio, personal training center, and indoor and outdoor pools. The spacious environment features playful informational graphics and an intuitive layout to offer members a relaxed atmosphere in which to pursue their health goals.

Within the large, box-like volume occupied by In-Shape, the designers choreographed a series of single- and double-height spaces that appear to flow seamlessly together. The club's double-height lobby features a wood reception desk with a white top and polished concrete floors, while affording views throughout the facility. Bold-faced instructional and inspirational messages adorn the brightly painted blue and green walls in workout areas overlooked by second-level exercise zones with stainless-steel wire railings. White geometric pendant lights hang amidst exposed white trusses and insulation, and flooring surfaces vary from wood to carpet to rubber mats depending on a space's function.

In-Shape's open, straightforward, and fun design offers members a lively and welcoming environment for all types of workouts, from swimming laps in the white-and-blue-tiled indoor pool to completing the "29-Minute Circuit" in the upper gallery. —KRISTA SYKES





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The OSF Saint Francis Center Lynn and Jerry Flaherty Family Respite Garden at the Children's Hospital of Illinois

Winner
Landscape Design

Architect **Hitchcock
Design Group**

Client **OSF HealthCare**

Where **Peoria, Illinois**

Located on the rooftop of an existing four-story wing at the Children's Hospital of Illinois, the OSF Saint Francis Center Lynn and Jerry Flaherty Family Respite Garden offers hospital patients and staff the much-appreciated chance to interact with nature. Greenery and natural materials such as wood and stone craft a journey through a shaded "woods" to the cusp of a picturesque "meadow." This charted path cleverly responds to the site's constraints: A portion of it rests under the flight path to the hospital's helipad, rendering it uninhabitable.

The rooftop journey begins on a wood-plank path, which gives way to a series of stone-paved seating areas. These outdoor rooms—some defined by metal-framed "trees" with translucent, perforated panels—contain arrangements of wood seating and tables that offer views of the garden and the Peoria cityscape beyond. Rough-stone planters, which showcase vegetation from willow grasses to small trees, line the wood-plank path and foreshadow a bridge-like barrier that marks the meadow's edge. The "bridge" spans a meandering "river," comprised of smooth oval stones, which flows through the "meadow" landscape. Here, flowers in smooth curved-concrete planters that rise above ground trace the stream.

While use of the garden is restricted to hospital patients and caregivers, occupants of the surrounding medical buildings that overlook it enjoy views of the landscaped space. —KRISTA SYKES



HEALTHCARE ENVIRONMENT AWARDS

**Winner
Student**

Designer **Nisha Patel**

School **Savannah
College of Art
and Design**

Where **Orlando, Florida**

Life Empowered Healing

RENDERINGS: COURTESY NISHA PATEL



Recognizing the unique requirements of a pediatric oncology setting, Life Empowered Healing was designed by Nisha Patel, a student at Savannah College of Art and Design, to help the healing process by alleviating fear and building upon the atmosphere of home, while being responsive to the needs of the patient, families, and staff.

Evoking the oceans and everglades neighboring a proposed location in Orlando, Florida, the design offers an oasis with a soothing nature-inspired palette and playful graphics. Primary programmatic elements include a children's play area, family lounges, patient rooms, treatment areas, and nurses' stations.

Affording a unique sensory experience, the interior environment allows children to engage with their surroundings. A life-size tree house with multiple levels encourages play, social interaction, and creative activities that promote growth and development. The family lounge features private seating alcoves that provide a quiet respite, while the resource center offers health-related information. By locating the patient rooms away from the nurses' stations, the design mitigates bedside noise for the young patients. Separate zones for patients, family, and staff afford privacy, while satellite charting alcoves allow healthcare staff to have focused areas for documentation. —HAYLEY ARSENAULT

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HEALTHCARE ENVIRONMENT AWARDS

Healing Sanctuary: An Integrative Cancer Center

**Honorable Mention
Student**
Designer
Austin Ferguson
School **Clemson
University**
Where **Greenville,
South Carolina**


Clemson University students were challenged to design an integrative cancer center for Bon Secours St. Francis Health System in Greenville, South Carolina, that incorporates the first Maggie's Centre in the United States. Student Austin Ferguson proposed a 75,000-square-foot complex that represents the three components of holistic cancer treatment—mind, body, and spirit—as distinct programmatic entities: the Maggie's Center, a clinical building, and a chapel. A strong site axis is established by a stone wall that varies in height, and a central garden courtyard offers patients a place of respite.

The proposed site's topography allows for the structures to be partially embedded, thus reducing the scale of the center and making it more welcoming for patients. All of the waiting areas, public spaces, and main circulation rooms are oriented to face either the inner courtyard or adjacent wooded areas. The spaces that patients spend long periods of time in, such as infusion rooms, face north in order to maximize glazing, views, and indirect sunlight. Southern facades incorporate large overhangs to reduce glare and direct rays. —HAYLEY ARSENAULT

RENDERINGS: COURTESY AUSTIN FERGUSON (TOP) AND CANDY CARMEL-GILFLEN (BOTTOM TWO)

ReNuWell: Empowering Better Health

**Honorable Mention
Student**
Designer
**Kate Bachelder,
Amber Fulgham,
Jireh Moore,
Paola Valentin,
Anastasia VanDyke**
School **University
of Florida**
Where **Prototype**

ReNuWell, a prototype for an integrated care clinic, was conceived by Candy Carmel-Gilflen, a student at the University of Florida, to provide a holistic patient-centered facility that supports integrative medicine as well as alternative wellness approaches. The prototype for a 49,000-square-foot single-story building features two clinical pods dedicated to cardiology as well as ear, nose, and throat healthcare specialties. These areas are connected by a collection of amenity spaces for patients, caregivers, and family members, including three central support hubs that are designated for resource, nutrition, and wellness needs.

The resource hub provides access to information on medical diagnoses as well as financial counseling, while the wellness hub accommodates a host of fitness classes and can also be converted into a large meeting space for caregivers and staff. The nutrition hub boasts a unique tasting station, which offers healthy food selections as well as a teaching kitchen that provides instruction for healthy cooking habits. ReNuWell presents a hospitality-inspired environment with a strong connection to nature that is achieved through the use of biophilic materials. —HAYLEY ARSENAULT



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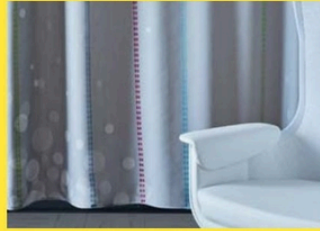
DESIGNERS SELECT

Healthcare**Designers name new products that enliven healthcare environments****Alison Lowe**

Interior Designer
DudaPaine Architects
Durham, North Carolina

Nemschoff: Aspennemschoff.com

"The Aspen lounge seating collection by Nemschoff beautifully combines classic midcentury design for wellbeing with flare."

Carnegie Fabrics: Effervescencecarnegiefabrics.com

"Effervescence by Carnegie Fabrics is a fresh take on healthcare privacy curtains. The playful-yet-serene design provides the perfect touch to an exam room."

3form: Optical Woods3-form.com

"3form's Varia Ecoresin Optical Woods collection in Stroll is an ideal product for privacy screen installations in healthcare environments. Its subtle and organic striations bring a feeling of the outdoors to an interior."

Crystal Martinez, IIDA

Senior Associate
Interior Designer
CO Architects
Los Angeles

Carolina: Whispercarolinabusinessfurniture.com

"The simple lines, clean aesthetic, and tailored details of Whisper work well for a compact patient room. The intuitive mechanism enables easy operation and minimizes potential maintenance issues, while the finish offerings are well curated, allowing it to harmonize within many settings."

Source International: Jumpsourceinternationaldesign.com

"Jump is a well-designed economical polypropylene chair with a variety of base options. The comprehensive offerings of the collection allow for an assortment of applications, while the edited finish selection is ideal for healthcare settings."

Yellow Goat Design: Donut Treeyellowgoatdesign.com

"Made of plywood and powdercoated steel, Donut Tree would be lovely in a children's hospital lobby. Yellow Goat's design expertise is far reaching and only limited by the imagination. I really love the company's ability to exquisitely fabricate solutions for specialty areas."

John Rodenbeck, AIA

Principal
Perkins Eastman
New York

Herman Miller: Compasshermanmiller.com

"Herman Miller's comprehensive solutions touch nearly every environment in healthcare. The result of extensive research on ergonomics and engineering, the Compass system for healthcare spaces incorporates contemporary design and is truly human-centered."

Steelcase: V.I.A.steelcase.com

"V.I.A. wall solutions integrate technology and aesthetics in a clever way that transforms with the user's needs, keeping them connected to the virtual world. In healthcare environments, they provide crucial acoustical privacy and support collaborative teaming as well as individual work needs."

DIRT: Embeddeddirt.net

"DIRTT takes a fully sustainable approach to design, from mitigating material waste in manufacturing to encouraging balanced lifestyles for its employees. With regard to healthcare—where we strive to minimize the 'clinical' look and feel of spaces—I am a fan of the Embedded line, which hides components within the system and mechanically opens as needed."

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Sources

patient seating: Schiavello. Lounge/reception seating: ABC; Italian Interiors. Cafeteria/dining/auditorium/training seating: Italian Interiors. Other seating: ABC; Poltrona Frau. Reception desk: custom. Side tables: Italian Interiors. Files/shelving/lockers/cubbies/drawers/casegoods: Schiavello.

University of Minnesota Health Clinics and Surgery Center (page 54)

who Architect and interior designer: CannonDesign. Project team: Jocelyn Stroupe; Brian Bassett; Michael Yoshimura; Michael Pukstza; Randy Guillot; Marya Graft; Stephanie Domek; Aimee Platt. Contractor: McGough Group International. Consultants: Studio Five Architects-Associate Architects. Lighting: Affiliated Engineers. Structural engineering: CannonDesign. MEP: Affiliated Engineers; Pierce Pini. Civil: +Associates, Inc. Landscape: Damon Farber. Graphics: Fd2S. Acoustician: Cerami & Associates. Equipment planner: Walsh Consulting Group.

what Wallcoverings: Carnegie; D.L. Couch. Paint: Glidden; Scuffmaster. Laminate: Panolam; Nevamar. Wood veneer: Dooce Veneer. Masonry walls: Stone Source. Movable walls: Haworth. Hard flooring: Imola; Sherwin Williams. Resilient flooring: Nora Systems. Carpet/carpet tile: Bentley; Tandus; Mannington. Ceilings: Armstrong; Architectural Surfaces; Conwed; Norton Industries. Recessed lighting: Focal Point; Precolite; Lumenspoke; 3form; LightArt; Asix Lighting; Delray Lighting. Fluorescent/industrial: Columbia Lighting. Floor/table lamps: Nessen. Doors: Eggers Industries. Architectural glass/glazing: GlassArt Design; Skyline Design. Window treatments: MechoShade. Workstations: Steelcase. Workstation/task seating: Steelcase; Herman Miller. Conference seating: Haworth. Lounge/reception seating: Geiger; Nemschoff; Coalesse; Turnstone. Patient seating: IOA; Via. Cafeteria/dining seating: Steelcase; Keilhauer. Upholstery: Anzea; Architex; Arc-Com; CF Stinson; Designtex; HBF Textiles; Knoll; Luna; Momentum; Pallas. Conference tables: Coalesse. Cafeteria/dining: Keilhauer. Side tables: Coalesse; Keilhauer; Nemschoff. Files: Steelcase. Lockers/cubbies: custom. Architectural/custom woodworking: Wilke Sanderson.

Swedish Edmonds Ambulatory Care Center (page 60)

who Architect and interior designer: NBBJ. Project team: Andris Lapins; Angela O'Brien-Ruff; Barb Gipple; Brian Henry; Brian Uyesugi; Bryan Berg; Chuck Kolb; Craig Matheny; Heather Nye; Janet Dugan; John Mengedoh; Joseph Montagne; Kim Taylor; Marc Moneymaker; Mike Howatt; Noel Whorton; Rachel Jenner; Sarah Oliver. Contractor: Sellen. Consultants: KPFF (civil and structural); Stantec (electrical and telecom); Mazzetti (mechanical and plumbing). Lighting: NBBJ. Engineering: Hermanson; Holmes Electric; Northshore Sheet Metal; Yakima Steel. Landscape: Site Workshop. Graphics: NBBJ. Acoustician: Stantec. Other: Meyer|Wells.

what Wallcoverings: Carnegie; Acrovyn; Korogard; Snap-Text. Paint: Benjamin Moore; Sherwin-Williams. Laminate: Formica; Woodbrush. Dry all: USG. Fireplaces: Emil Ceramica. Hard flooring: Crossville; Daltile; Sherwin-Williams. Resilient flooring: Johnsonite; Armstrong. Carpet/carpet tile: Shaw Contract. Ceilings: USG. Recessed lighting: 3G; Kenall; Pinnacle; Selux. Track lighting: LSI. Task lighting: Fail-Safe. Fluorescent/industrial: Litecontrol; Insight. Pendants/chandeliers: Tech Lighting. Sconces: Resolute Prosperity; Oxygen. Other decorative: Alight; SkyFactory; LED Linear VarioLED. Parking/roadway lighting: Cooper; Bega; BK Lighting; Fragtir. Hardware: Adams Rite Manufacturing; Air Louvers; Corbin Russwin Architectural Hardware; Folger Adam; Glynn-Johnson; Hager Companies; Hes; H.B. Ives; LCN Commercial Division; Markar Architectural Products; McKinney Products; Overly Door; Pemco Manufacturing; Rixson Specialty Door Controls; Rockwood Manufacturing; Schlage Lock Company; Securitron Magnalock; Steelcraft; Von Duprin; VT Industries; WIKK Industries. Door: AD Aurora Doors; Cookson; Cornell Iron; Horton; VT Industries. Architectural glass/glazing: Arcadia; Hartung. Decorative glass panels/partitions: CR Laurence; Firelite. Window treatments: MechoShade. Workstations: Steelcase. Conference seating: Bright; Carolina; Knoll; Krug; Martin Brattud. Patient seating: Source International. Other seating: Coriander; Keilhauer. Upholstery: Allsteel; Architec; Bernhardt; Martin

Brattud; Maharam; Momentum; Pallas; Sina Pearson. Conference tables: Enwork. Lounge: Brent Comber; Cumberland. Patient tables: Davis. Side tables: Cumberland; Meyer|Wells; Turnstone. Other tables: Enwork; Coriander. Files/shelving: Steelcase. Architectural/custom woodworking: Pacific Cabinets; Meyer|Wells. Solid surface: Artic Ice; Formica. Signage: CREO. Plumbing fixtures/fittings: American Standard; Corian; Elkay; Haws; Kohler; Sloan; Zurn. Cubicle curtains: KnollTextiles.

Memorial Sloan Kettering Josie Robertson Surgery Center (page 70)

who Architect and interior designer: Perkins Eastman. Architecture and interior design project team: Mary-Jean Eastman; Jeff Brand; Jay Epstein; Duncan Reid; Joanne Violanti; Cristoforo Mayendia; Donna-Lee Anderson; Illuminada Cabal; Nicholas DiLeo; Lala Rakhimov; Alex Rivillas; Linton Stables; Shane Walton; Natalie Wu. Interior design project team: Maureen Carley-Vallejo; Diane Goldsmith; Maria Vila; Chris Youssef. Experiential designer: ICRAVE. Experiential design project team: Lionel Ohayon; Siobhan Barry; Jesse MacDougall; Mariela Alvarez; David Taglione; Nick Dimitrovich; Patricia Vallejo; Renee Joosten; Ryan Hatch; Manuel Marull; Kevin Kleyla; Alessandro Perinelli. Client: Memorial Sloan Kettering. Client project team: Suzen L. Heeley, IIDA; Richard Choy, AIA; Maria Hinds-Pascall; Lisa Wang. Construction manager: Turner Construction. Project manager: Stantec. Lighting: Hillmann DiBernardo Leiter Castelli. MEP: Jacob Feinberg Katz & Michael Consulting Group. Structural: Robert Silman Associates. Kitchen: Clavenger Frable LaValle. Landscape: Plant Specialists. Graphics: exit. Acoustician: Shen Milsom Wilke. Vertical transportation: Lerch Bates. Surgical planning consultant: Jeffery Berman Architect.

what Paint: Benjamin Moore. Laminate: Lamin-Art; Interior Arts; Wilsonart; Formica. Solid surface: DuPont Corian. Quartz surface: Ceasarstone; DuPont Zodiac. Drywall: USG. Stone accent walls: Stone Source. Stone walls: Vetter Stone. Wood panels: KD Panels. Terracotta tile: Shildan. Tile: Daltile; Crossville; Nemo Tile; Trikeenan; Floorazzo. Hard flooring: Berardi Stone. Epoxy flooring: Stonclad. Resilient flooring: Nora. Carpet/carpet

tile: Bentley; Tandus; Shaw Hospitality; Mannington Commercial. Ceiling/ceiling panels: Benson Industries; Lindner; Decoustics; Armstrong; Xorel; Hunter Douglas; Banker Wire. Recessed lighting: Selux; Amerlux; Architectural Lighting Works; Leucos Kurt Versen; Winona; Ecosense; Usai. Fluorescent/industrial: Focal Point; LSI. Pendants/chandeliers: Light Years; Vode. Exterior: Bega. Cove lighting: Interlux. Mirrors: Electric Mirror. LED Panels: Rosco. Cove lights: Amerlux; White Goods. Overbed lighting: Visa. Exterior lighting: Kurt Versen. Hardware: Marks; Rockwood. Revolving doors: Crane. ICU doors: Horton Doors. Architectural glass/glazing: Pilkington Optiwhite; Viracon; Benson Industries. Decorative glass panels/partitions: Vivid Glass; McGrogy Glass; Clarus; Skyline Design. Window treatments: Lutron. Decentralized nurses' station: custom. Fabricator: Nexus Steelcase. Toilet accessories: Jaclo; Hewi. Workstation/task seating: Steelcase. Lounge/reception seating: Andreu World; Softline; American Leather; Bernhardt. Stools: Sandler; Fritz Hansen; American Leather. Patient room guest chairs: Andreu World. Sleepers: Nemschoff. Upholstery: Maharam; Bernhardt Textiles; Arc-Com; Architec; CF Stinson; Textile Mania; Pollack; Carnegie; HBF Textiles; Designtex; Brentano. Conference tables: Haworth Collection. Cafeteria/dining: Toli; DWR; De La Espada; Naughtone; ISA International. Reception desk: custom design by ICRAVE. Side tables: Bernhardt Design; Coalesse; Knoll Studio. Other tables: Jofco; Custom; Futrus. Shelving: custom design by ICRAVE. Drawers/casegoods: custom design; DIRT2. Architectural/custom woodworking: Eastern Millwork.

Penn Presbyterian Medical Center (page 78)

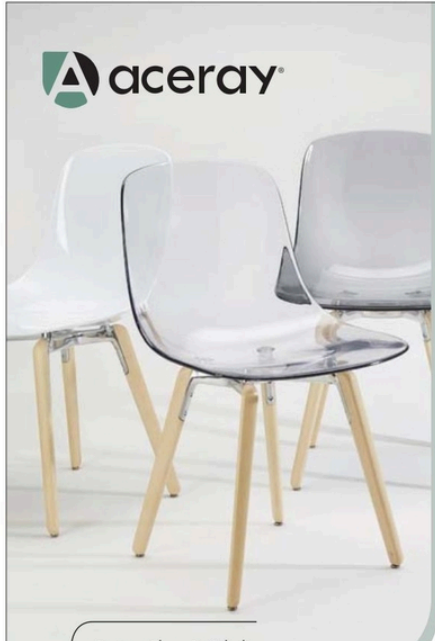
who Architect and interior designer: EwingCole. Project team: Bill Hawk; Stephanie King; Saul Jabbawy; Derek Molenaar; Bill Hawk; Kevin Cusick; Caitlin DiMarzio. Contractor: LF Driscoll; John Haught; Bill Shaeffer; Dave Schmidt; Peri Browne. Lighting: Carl Speroff. Engineering: Jason Fierko; Dan Kolowitz; Chirag Amin; Bruce Falkenstein; Jaime dela Rosa; Peter Welsh; Colleen Blackwell; Bryan Crawford; Pennoni Civil & Landscaping; Carl St. Pierre. Landscape: Cairrone & Kaupp; Joe Cairrone; Mike Urban. Graphics: PPMC; EC & Designtex. Acoustician:

Metropolitan Acoustics; Seth Harrison. Spiral stair: Central Metals. Manufacturer/supplier: Kube. Equipment: ECRI Institute; Mike Linehan; Natalie Abell. Wind wake analysis: RWDI; Aimee Smith. Green roofs: Roof Meadow; Nate Johnson. **what** Wallcoverings: Wolf-Gordon; Innovations; Designtex. Paint: Sherwin-Williams. Laminate: Formica; Abet Laminatti; Nevamar. Drywall: National Gypsum. Masonry walls: Fizzano Brothers. Hard flooring: Yorie; Master Terrazzo Technologies; Stonres-RTZ. Resilient flooring: NORA; Polyflor; Amtico. Carpet/carpet tile: Interface; Shaw. Ceilings: USG; Arktura. Recessed lighting: Finelite; LiteControl; Pinnacle; Prescolite. Task lighting: Kenall. Fluorescent/industrial: Columbia. Pendants/chandeliers: Selux; SPI Lighting. Other decorative: Elliptipar. Hardware: Allegion. Door: Curries; Assa Abloy Glass. Architectural glass/glazing: Wausau; National Glass. Decorative glass panels/partitions: Carvart. Window treatments: MechoShade. Seating: Cofco; AOE. Workstation/task/conference seating: Vitra. Lounge/reception seating: Stylex; Cumberland; Keilhauer; HBF. Patient seating: Nemschoff. Conference: Kl. Cafeteria/dining: Versteel. Architectural/custom woodworking: JAFCO. Plumbing fixtures/fittings: Zurn; American Standard.

Cleveland Clinic Abu Dhabi (page 46)

who Architect and interior designer: HDR. Project team: Mohammed Ayoub; George Vangelatos; Jim Atkinson; Gabriel Oproescu; Michael Street; Matthew Suarez; Lloyd Rader; Brooke Horan; Vim Lim. Executive architect: AEDAS. Contractor: Sixco-Samsung Joint Venture. Project manager: Aldar Properties. Lighting: Lighting Design Alliance. MEP engineering: Ted Jacob Engineering Group. Structural engineering: MKA. Landscape: HDR. Acoustician: Walker. FF&E consultant: BOP Design. Director of design: Sarah Turnbull. Energy: Loisix & Ubbelohde. Signage: HDR. Signage and branding: Steve LaHood; Nick Zuniga; Wendy Wallace. **what** Finishes: CS Acrovyn; Carnegie. Resilient flooring: Nora. Carpet/carpet tile: Shaw. Ceilings: Armstrong. Decorative chandeliers and sconces: Lasvit. Workstation/task/conference/

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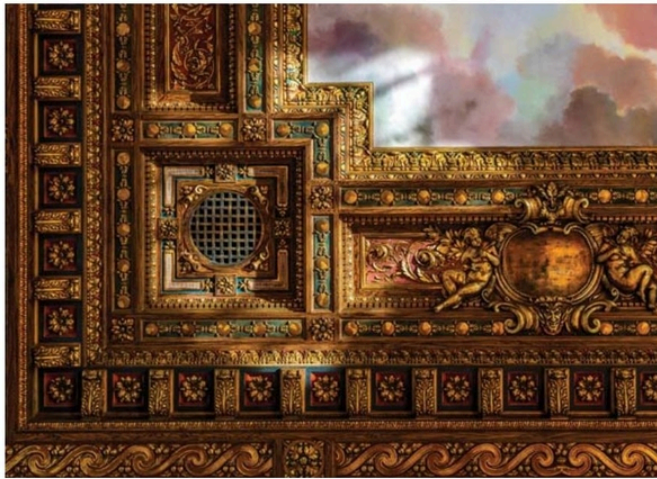
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RENOVATION

Historic New York Public Library Rose Reading Room Ceiling Renovation Complete



PHOTOGRAPHY: MAX TOUTHEY PHOTOGRAPHY



The New York Public Library reopened its historic Rose Reading Room this October following a two-year renovation focusing on the ceiling and chandeliers. Encompassing a nearly 300-foot, column-free expanse within the iconic Stephen A. Schwarzman Building on Fifth Avenue at 42nd Street in Midtown Manhattan, the Rose Reading Room—a 105-year-old Beaux Arts landmark designed by Carrère & Hastings—was decommissioned after one of the ornamental plaster rosettes adorning its gilded ceiling fell 52 feet to the ground in May 2014. The adjacent Bill Blass Public Catalog Room was also renovated as part of the project.

The \$12 million renovation, led by WJE Engineers & Architects and Tishman Construction Corporation, included the recreation and replacement of the rosette that had fallen. All existing classical plasterwork—framing a collection of celestial murals—was inspected and restored, and safely set into place using reinforced stainless-steel aircraft cables.

The renovation included the installation of a new, modern conveyor system designed to transport materials from underground storage via two dozen individual cars, each enabled with the capacity to carry up to 30 pounds of materials along a 360-foot-long track. Aurora Lighting refurbished the Rose Reading Room's decorative chandeliers to accommodate LED lights. —HAYLEY ARSENAULT



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