










HEALING ENVIRONMENTS

Learning from Maggie's Cancer Care Centers

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Special Thanks To
Susanne Siepl-Coates

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Foreword

The ARCH 750 seminar, led by Professor Susanne Siepl-Coates, has produced another extraordinary publication. This one: “Learning from Maggie’s Centres” has an undoubted international appeal. The work will be of interest to all architects interested in creating healing environments and, also, to people working within the health and medical profession.

Despite the global success of the Maggie’s Centres in providing a supportive, caring, and non-clinical place for people with cancer, no other publication has covered so many of the centres in such depth, or to this level of detail. The research is timely in this post Covid-19 epoch.

The students of ARCH 750 set challenging objectives for themselves that were both expansive and comprehensive and they have delivered a series of sound critical analyses. Their rigorous review provides a rich history of the context, designs, and impacts of twelve of the Maggie’s projects.

The Maggie’s Centres that are in the UK, together with those now established in Hong Kong, Tokyo and Barcelona have been designed by high-profile architects, some considered to be among the world’s best, but, unfortunately, not all the built outcomes are a success.
This publication covers a careful selection of the best, those projects that respect Maggie Jencks’ ideas of creating a ‘home- like environment’ and providing a warm, welcoming, calming space for people with cancer and their families. These elements cannot be understated.

The writing is of a high quality throughout and the projects covered in detail, in clear diagrams, all beautifully drawn, with supporting photographs and additional background information.

I was delighted to see that among those selected and featured in detail are projects in Scotland, my home country; in particular, two of my favourite buildings; Maggie’s Glasgow- at Gartnavel Hospital by OMA, and Maggie’s Lanarkshire, at Monklands Hospital by Reiach and Hall. Both are excellent projects, that stand the test of function, and yet lift the heart, viewed now together for the first time.

Professor Susanne Siepl-Coates and her students are to be congratulated for such a fine endeavour and for delivering a well-designed and highly informative publication.

Professor Alan Dunlop 9th May 2021

Preface

The idea for Maggie's Centers arose when Margaret Keswick Jencks, or Maggie, was terminally ill with cancer. In the years of her illness, Maggie spent large amounts of time in hospitals for and treatments, consultations and check-ups. She found many of those medical settings to be awful and not benefitting her as she was in search of a cure. After experiencing the grueling ups and downs of cancer treatment, Maggie and her husband, Charles Jencks, worked together in developing the program for a building that would provide peace for people with cancer, a place to get away from hospital atmospheres, to meet others with similar diagnoses, and to find answers to as yet unanswered questions. This program became the foundation for the first and all other Maggie's Cancer Care Centers, of which there are no more than twenty in the United Kingdom. The Jencks' had many friends among well-known architects and landscape architects, and they stepped forward over time to design the Maggie's Centers. The unusual coincidence of buildings based on the same architectural brief having been designed by many different architects presented an intriguing context for our investigation. But despite the wide range of architectural responses, all Maggie's Centers have in common the underlying intention to provide psycho-social support and to uplift their visitors.

Defining a healing environment as 'a place that is conducive to physical, mental, spiritual, emotional, and social healing', cultural geographer Gesler offers the notion that they can be manifested through the simultaneous presence of four overlapping aspects - the built, natural, social, and symbolic dimensions . This understanding seems to relate well to the main purposes of Maggie's Centers which are spelled out in the Architectural Brief initially developed by Maggie Jencks. Instead of listing specific spaces and square footages, Jencks addressed qualities of experience; described characteristics of space; and required the right attitude of the architects, 'to think about the person who walks in the door' - all in order to provide settings for the multi-dimensional kind of healing to take place that Gesler talks about.
The question arose if Maggie's Centers can indeed be considered 'healing places'. After immersion in Maggie's Jencks' Architectural brief; writings by various authors related to the design of healing environments ; and examinations of buildings which were intended to serve as instruments of healing, students each chose to investigate a different Maggie's Center in Great Britain. The resulting work is based primarily on published materials rather than on personal encounters with the settings. Students researched architects, landscape architects and context, and then focused on examining the designs of the Maggie's Centers using Gesler's premise as their theoretical framework. Finally, they returned to the Architectural Brief to evaluate their findings in light of the Architectural Brief.

The goal of the seminar was to introduce students to the notion that architecture has the potential to contribute to and support human well-being. Interpreting the term health to embrace physical, psycho-social and spiritual aspects, students discovered how specific environmental qualities and characteristics can indeed play a powerful role in promoting and enhancing human well-being. It is hoped that this understanding will positively impact their future professional work.

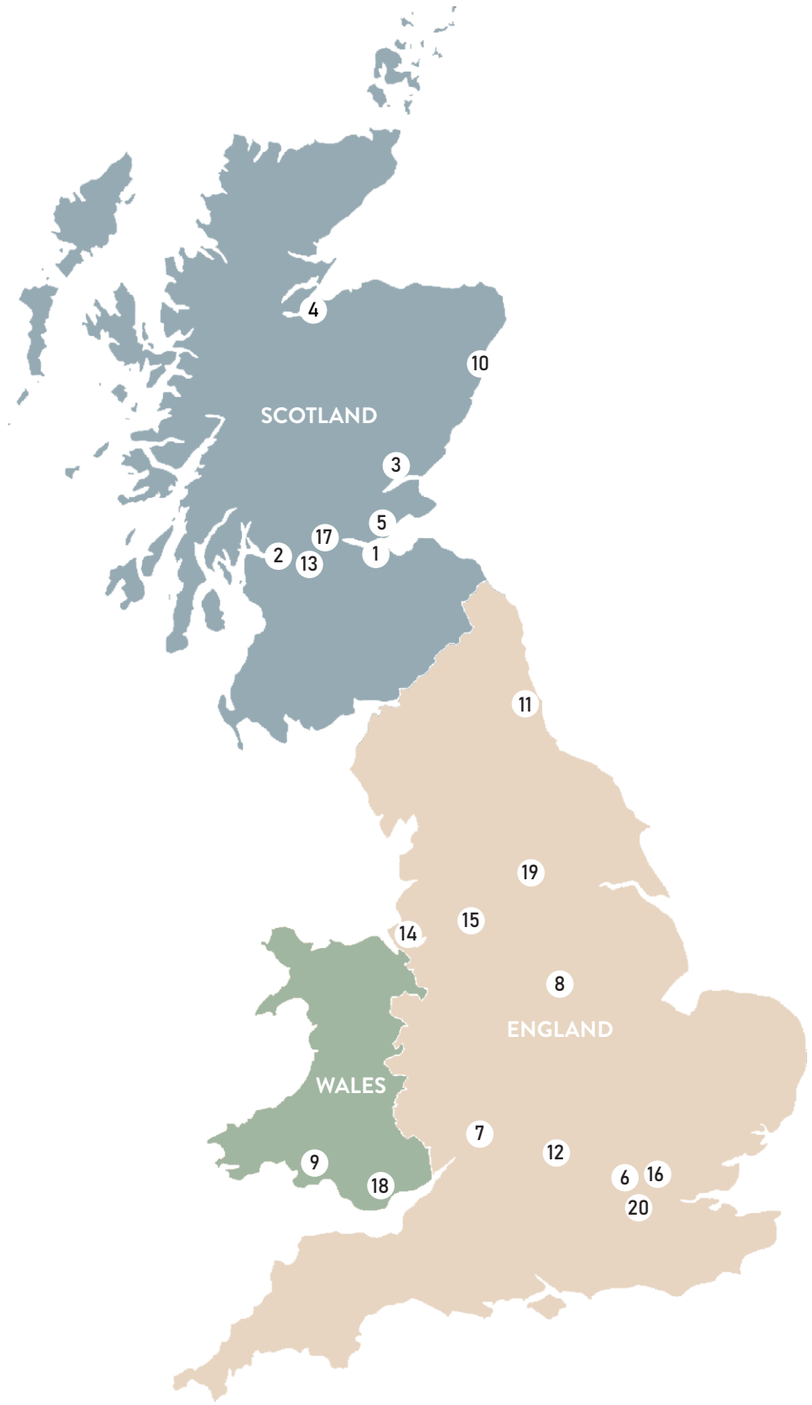
Acknowledgements

First and foremost we would like to recognize Maggie and Charles Jencks for establishing the Maggie Keswick Cancer Caring Trust in 1995. This revolutionary charity has been focused on setting up Maggie's Cancer Care Centers throughout the United Kingdom and in Hong Kong. Typically located on NHS hospital grounds but administratively detached from the hospitals, these small drop-in facilities serve as caring environments to provide support, information and practical advice for cancer patients and their families.

This seminar has allowed us to explore the wide range of relationships between human health and the designed environment. The authors we studied – including Christopher Day, Wilbert M. Gesler, Roger S. Ulrich, Clare Cooper Marcus, Edwin Heathcote, Charles Jencks and the folks at Terrapin Bright Green – presented us with a variety of concepts and evidence-based thinking towards healing environments. We cannot thank them enough for their research and contributions to our learning in this course.

Louis Meilink Jr., FAIA, FACHA, ACHE and his wife Janetann provided a generous philanthropic gift to underwrite the printing of our class book. Sharing with us his expertise of applying biophilic design principles in healthcare architecture projects, he illustrated how the built environment can contribute to human health and wellbeing in buildings much larger and more complex than Maggie's Centers. We deeply appreciate the Meilink Family's financial support as well as Lou's professional contributions to our seminar.

Lastly, we would like to express deep appreciation to our professor, Susanne Siepl-Coates, for guiding us through this process of immersion in various Maggie's Centers through the study of architectural drawings, photos and other published materials. With her passion for teaching about healing environments, she helped us understand how specific architectural qualities and characteristics can comfort and empower people with cancer. Having looked intensely at Maggie's Centers through the lens of 'healing places', we take away lessons about designing environments across the architectural spectrum that are inviting, life-affirming, and supportive.



Maggie's Centers | Great Britain

1 Maggie's Edinburgh
Edinburge, Scotland | 1996
Renovation.

2 Maggie's Glasgow
Glasgow, Scotland | 2002
Renovation.
No longer existing.

Maggie's Gartnavel
Glasgow, Scotland | 2011

3 Maggie's Dundee
Dundee, Scotland | 2003

4 Maggie's Inverness
Inverness, Scotland | 2006

5 Maggie's Center Fife
Kirkcaldy, Scotland | 2006

6 Maggie's West London
London, England | 2008

7 Maggie's Cheltenham
Cheltenham, England | 2010

8 Maggie's Nottingham
Nottingham, England | 2011

9 Maggie's Swansea
Swansea, Wales | 2011

10 Maggie's Aberdeen
Aberdeen, Scotland | 2013

11 Maggie's Newcastle
Newcastle, England | 2013

12 Maggie's Oxford
Oxford, England | 2014

13 Maggie's Lanarkshire
Airdrie, Scotland | 2014

14 Maggie's Merseyside
Wirral, England | 2014

15 Maggie's Manchester
Manchester, England | 2016

16 Maggie's Barts
London, England | 2017

17 Maggie's Forth Valley
Larbert, Scotland | 2017

18 Maggie's Cardiff
Cardiff, Wales | 2019

19 Maggie's Leeds
Leeds, England | 2020

20 Maggie's at The Royal Marsden
Sutton, England | 2020

Maggie's Gartnavel

OMA | Glasgow, Scotland
October 2011 | Nallely Saavedra

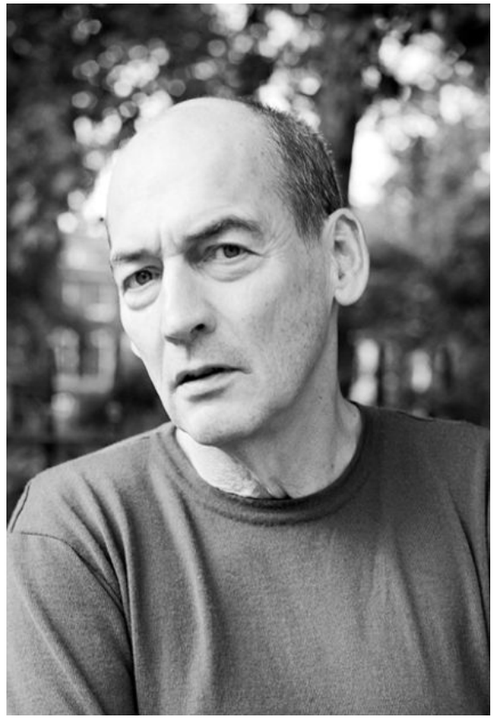


Figure 2.2
Rem Koolhaas, Founder, Partner, and Project Leader

Figure 2.3
Ellen van Loon, Partner and Project Leader

Office of Metropolitan Architecture (OMA)

OMA, Office of Metropolitan Architecture, was founded in 1975 in Rotterdam, Netherlands by Rem Koolhaas and Elia Zenghelis along with Madelon Vriesendorp and Zoe Zenghelis. The firm's work focuses on architecture, urbanism, and cultural analysis.[1] OMA is a versatile firm with project types ranging from master planning, offices, and residential to landscape, retail/commercial and education.[2] Two key aspects to the firm's approach in architecture and urbanism are research and collaboration. OMA is also known for their "intelligent forms" as shown in their buildings and masterplans.[3]

Today OMA is led by nine collaborative and innovative partners. The firm has about 300 designers in their five office locations: Rotterdam, New York, Hong Kong, Australia, and Doha.[4] A few of the firm's eye-catching projects include De Rotterdam, Fondazione Prada, the Garage Museum of Contemporary Art, Timmerhuis, CCTV Headquarters, and The Factory. Most recently, OMA was selected as the winner for the competition of Design Chengdu's Future Science and Technology City (Feb 2021) and won the International Highrise Award (Oct 2020).

Rem Koolhaas and Ellan van Loon, both partners of the renowned architectural firm, worked together alongside associate in-charge Richard Hollington on Maggie's Gartnavel in Scotland.[5] Koolhaas is a Dutch architect, architectural theorist, urbanist, and author, who is considered "a representative of deconstructivism".[6] Koolhaas is known for creating projects that utilize modern technology and materials to address the needs of a specific site and client. Some of his most famous works include the De Rotterdam (van Loon also worked on), Seoul National Museum of Art, Garage Museum of Contemporary Art, and the CCTV Headquarters. Van Loon is the only female partner among the nine partners at OMA. She worked for Foster and Partners for a few years before joining OMA in 1998. Since then, she has contributed time, passion, and dedication to award-winning projects. Some of those projects include Danish Architecture Center in Copenhagen, Rijnstraat 8, De Rotterdam (Koolhaas also worked on), and the exterior/interior design for Maggie's Gartnavel.[7]

Figure 2.4
Maggie's Gartnavel, Main Entrance

Maggie's Gartnavel

Maggie's Gartnavel was commissioned in 2006 and opened in 2011.[8] It is situated roughly in the middle of the Gartnavel General Hospital campus on a wooded hill which gently slopes to the southwest and is part of a continuous fabric of green spaces. The site is surrounded by multiple hospital buildings, including the now abandoned old Gartnavel Royal Hospital building to the west, a parking lot to the southeast, and the eight-story dreadful concrete Beatson Cancer Center beyond.

Figure 2.5
Aerial of Glasgow, Scotland
Figure 2.6
Site Plan

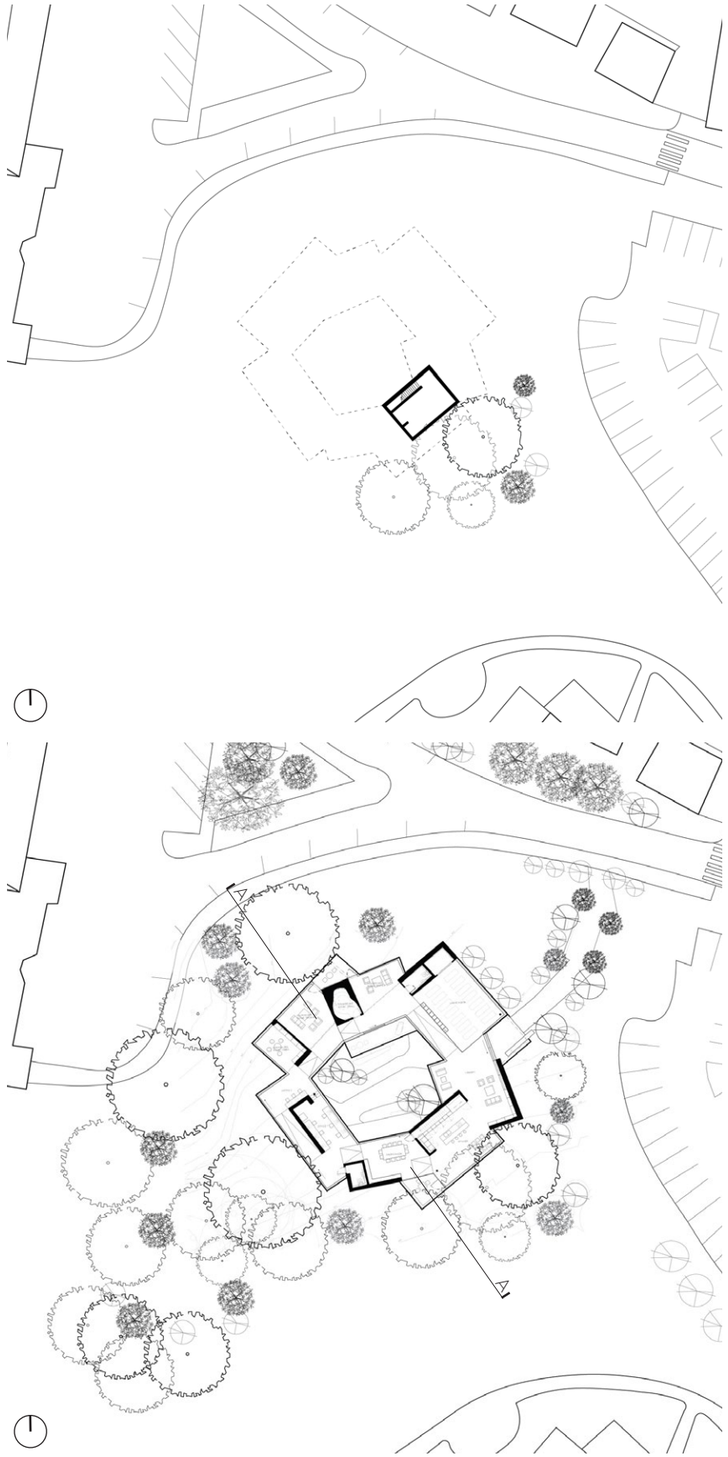


Figure 2.7 (top)
Second Floor Plan

Figure 2.8 (right)
First Floor Plan

Maggie's Gartnavel, approximately 534 square meters, is perceived as a pavilion with a series of interlocking spaces in a ring-like arrangement around a courtyard garden, nestled into a grove of trees and slowly revealing itself as one approaches the building. Its minimal and contemporary design is a stark contrast to the surrounding hospital buildings.

The adjacent landscape and courtyard garden were designed by Lily Jencks. A jagged path lined by trees on both sides leads visitors from the street to the entrance. Once the visitor goes through the "forest gates" and arrives at the entrance, the sneak peek into the interior reveals the warm and welcoming nature of this center and the courtyard garden beyond. In the back, another set of jagged paths leads to a small installation of trunks that provides a secluded sitting area for quiet reflection .

The architects describe this center as "a healing haven from the city and medical world".[9] The interior courtyard garden is designed as a seasonal swale, which provides a large variety of plants to help create an inviting garden for the users.[10] This center allows users to be near nature at all times, visually and physically. The juxtaposition of materials between the building and the vegetation provides a variety of textures for this center.

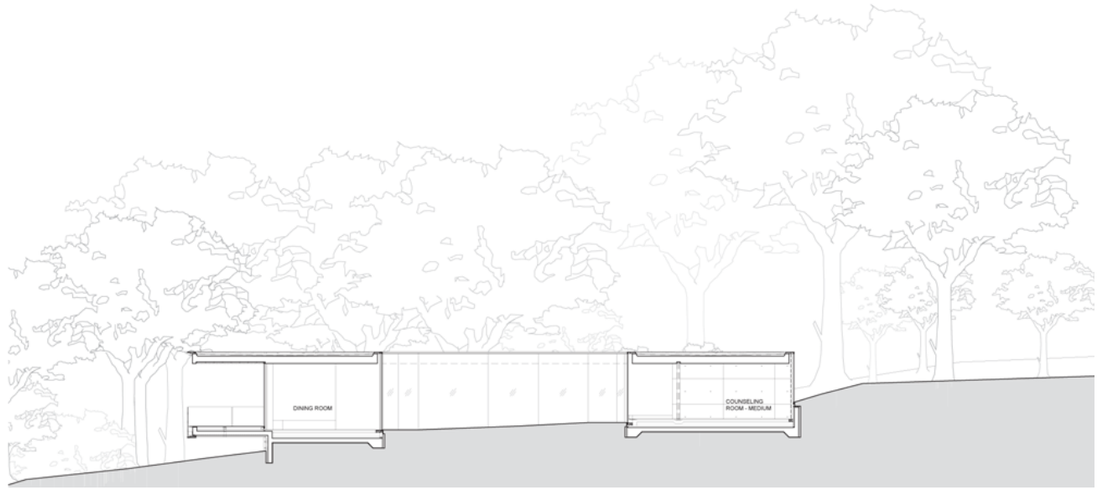


Figure 2.9
Section A through dining room and counseling room

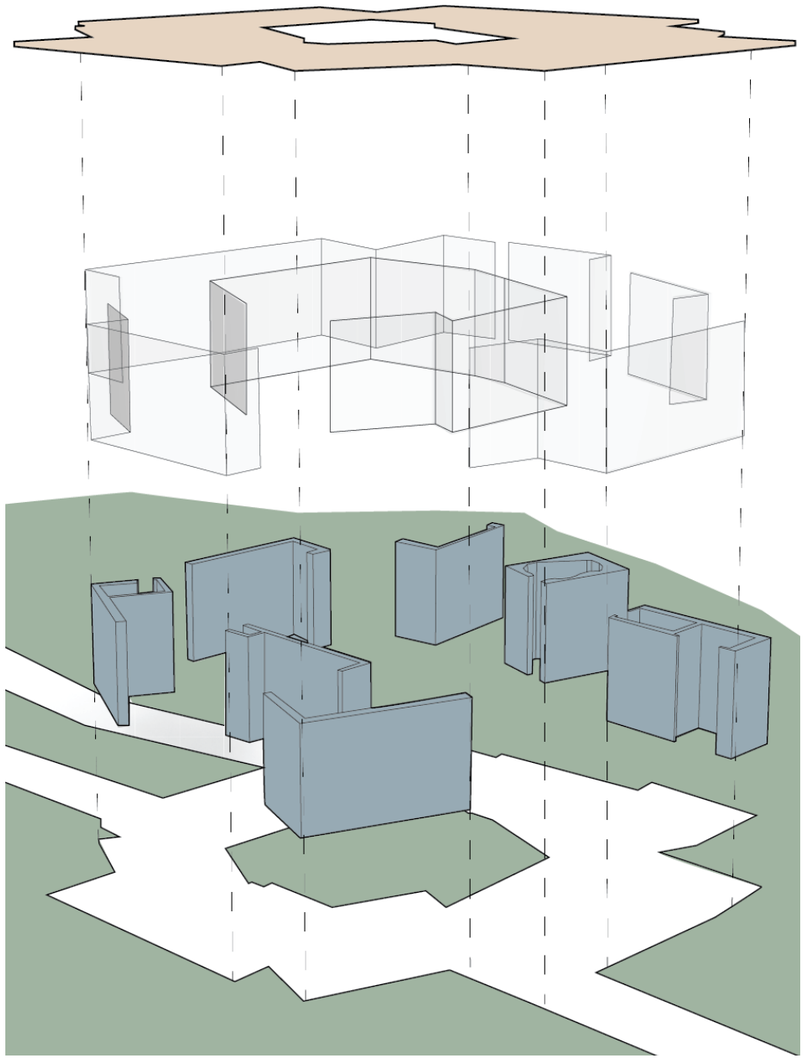


Figure 2.10
Form of Space
- Vegetation/Site
- Roof
- Walls
- Glass

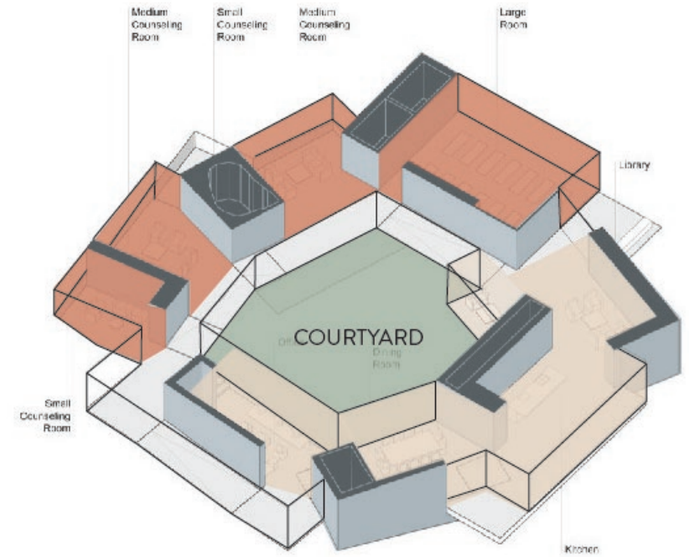


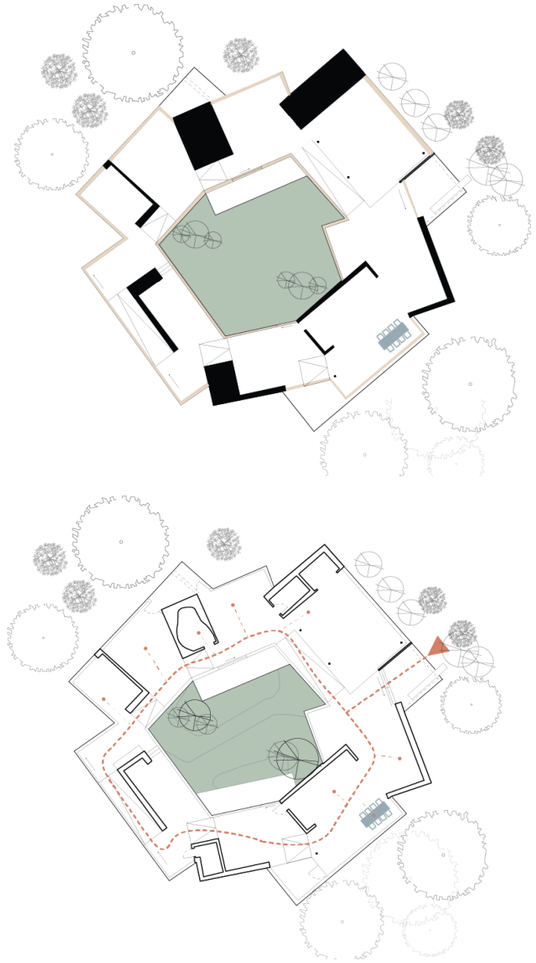
Figure 2.11
Architectural Order
- Garden
- Semi - Private
- Private
- Public

Built Environment

Maggie's Centers are cancer caring centers that seek to "set the scene for people going through a traumatic experience".[11] Maggie Jencks, the founder of the Maggie's centers outlines the vision, goals, and requirements for these centers in the Architectural Brief. The Architectural Brief outlines requirements that the centers must meet, as these buildings are to help cancer patients "draw on strength they may not have realized they had in order to maximize their own capacity to cope ".[12] It is important to note that Maggie envisioned these centers as healing places. As Wilbert M. Gesler states in Healing Place, "Healing and place are inseparable".[13] Maggie's Gartnavel designed by OMA, meets the requirements set by Maggie and Charles Jencks while also qualifying as a healing place.

Maggie's Gartnavel can be perceived as a circle of interconnected pavilions nestled in a forest (Figure 2.10) with a lushly planted garden in the center. Most of the pavilions are created by L-shaped solid walls and glazed enclosures which allows for continuous visual connections between interior and exterior spaces (Figure 2.11). Each 'box' holds one of the programmatic spaces, with additional program requirements interspersed throughout the center. The sloping site of the building provides the opportunity for parts of this Maggie's Center to be earth integrated. The public spaces are lifted out of the ground toward the southwest, and the private consultation spaces settling into the ground toward the north east.

This Centers circulation path weaves through the different public, semi-public, and private spaces (Figure 2.13). Wilbert M. Gesler points out that the way in which the built environment is seen and felt impacts the patients. He states, "Most aspects of



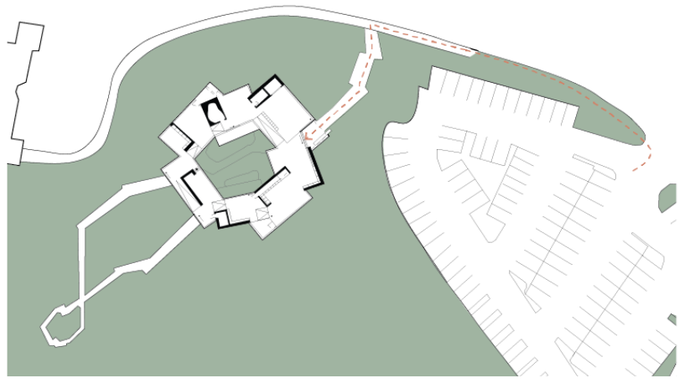


Figure 2.12
Solid and Void
Garden
Glass
Solid
Void

Figure 2.13
Circulation
Communal Table
Path

Figure 2.14
Entry Sequence
Vegetation
Path

human-made environments affect the senses; in fact, most hospital patients tend to rate the importance of what they see, hear, smell, taste, and feel relatively highly”. [14] This is accomplished in numerous ways; ceiling height changes, materials, views out from everywhere. This Maggie’s Center has slight changes in the floor levels which visitors can feel and see as they move through the building. As the ceiling plane is consistent throughout the building, visitors experience not only the ramps and short stairs, but also the subtle differences in room heights. Communal spaces have slightly higher ceilings than the more intimate consultation rooms.

The Architectural Brief states that the building must offer the users a calm and friendly space. Wood is present throughout the building. It is integrated into the ceiling slabs, the doors, and furnishings as well as in the surrounding nature (Figure 2.15). The Center has a large amount of glass and smooth polished grey concrete floors creating a juxtaposition of materials. The wood and vegetation (warm materials) and the glass and concrete (cold materials) provide a balance in this center. By integrating this warm material in multiple ways, the users feel welcome and warm. The berms along the exterior walls move up and down behind the private spaces, but also frame intimate views through smaller windows of vegetation that has been planted right up to the glass. Furthermore, the design of the landscape in front of the building acts as a transition setting the Maggie’s Center apart from the hospital campus. (Figure 2.12).

Figure 2.15
Interior Materiality
-Pre-cast concrete
-Polished Concrete Floor
-Structural Glass, Frosted Glass
-Plywood, Wood
-Aluminum (frames)

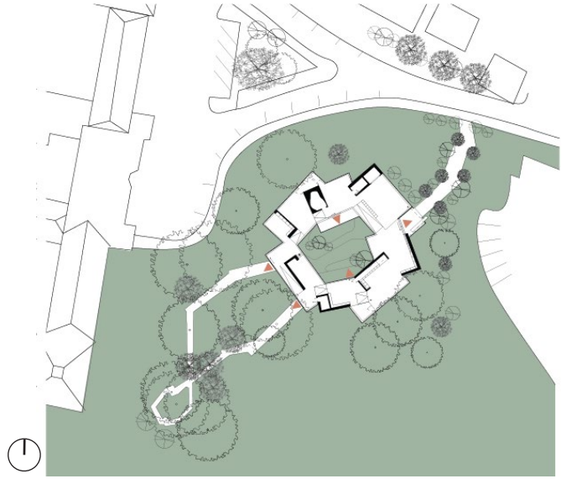


Figure 2.16
Physical Access to Nature
Vegetation/Site
Doors that provide access to outdoors

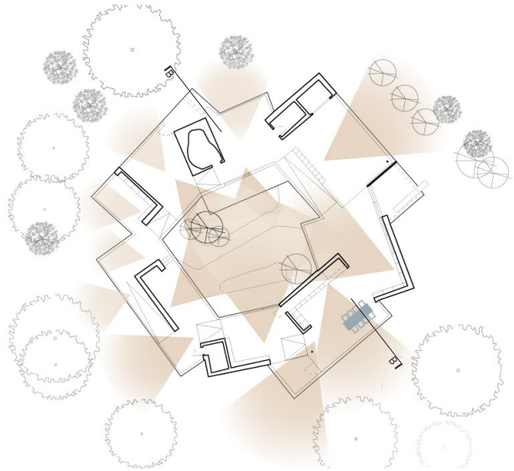


Figure 2.17
Visual Access to Nature
Vegetation/Site
Views to Nature

Figure 2.18
Section B - Visual Access to Nature
Vegetation/Site
Views to Nature

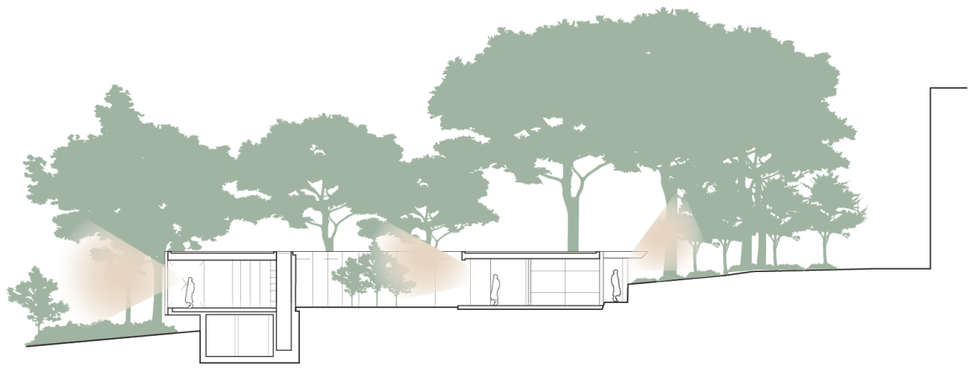


Figure 2.19
View from the parking lot up to the Kitchen area

Natural Environment

Maggie's Gartnavel has multiple points of direct access to the natural environment (Figure 2.16).[14] The central courtyard garden is gently contoured and generously landscaped, thus screening potentially invasive views across this exterior space and increases the sense of privacy. The garden is accessed through two sliding doors. A path through the garden leads to a single bench on a small terrace on the private side of the garden. Several bright orange seating elements near the building's public realm provide additional places for visitors to sit, reflect, and enjoy nature alone or with others.

The wooded area surrounding the building can be accessed through the doors behind the office space. They take the patients to a zig-zag trail which loops around an art installation designed by Lily Jencks in collaboration with Archie McConnel.[15] Visual access to nature is provided through windows facing the central courtyard garden and the surrounding wooded area. In public spaces the windows reach from floor to ceiling, while the in private areas the windows are smaller and frame views out (Figures 2.17 and 2.18). This Center offers dynamic light in most of the public areas while private areas are characterized by diffused daylight coming in through skylights (Figures 2.20-2.23).

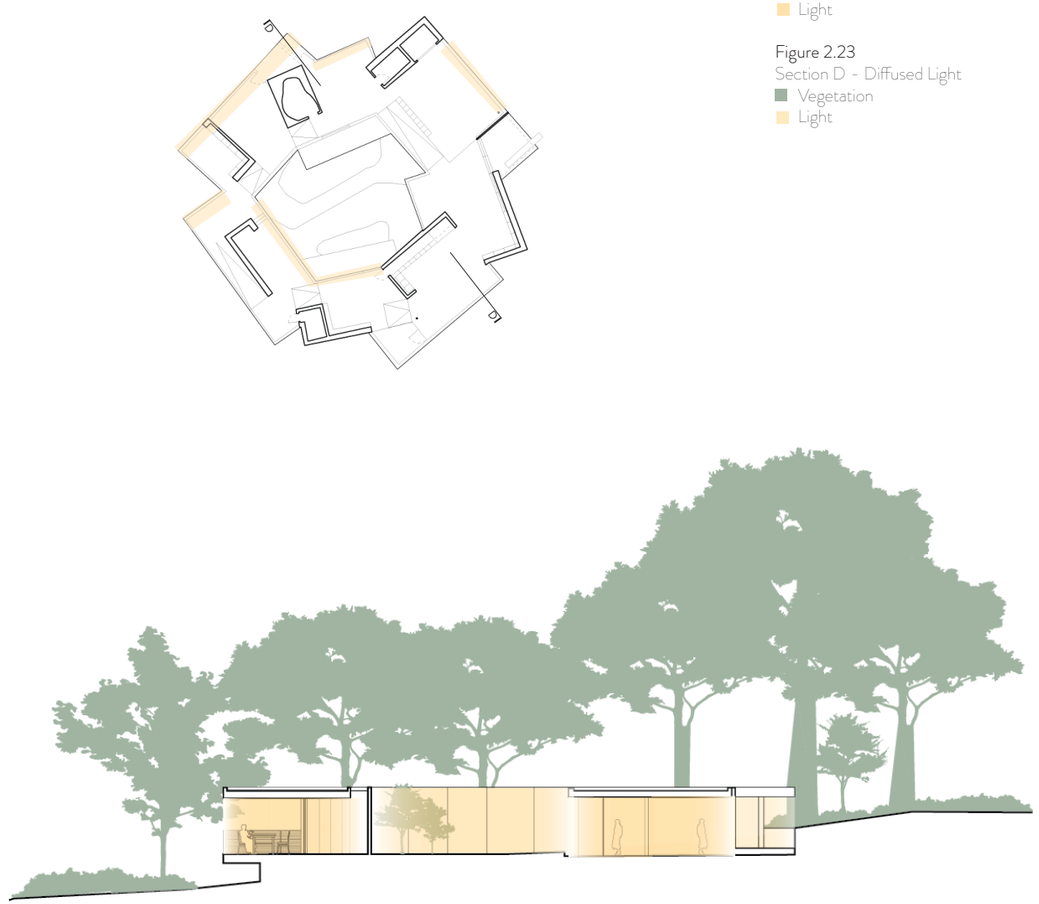
Figure 2.20
Dynamic Light
Light entering from these windows

Figure 2.21
Section C- Dynamic Light
Vegetation
Light Path - Summer Sun
Light Path - Winter Sun

Clare Cooper Marcus states that in the garden, healing occurs because of a direct connection between the visitor and the natural environment.[16] Maggie's Gartnavel meets the natural environment requirements stated in the Architectural Brief by providing plenty of daylight, multiple forms of physical and visual access to nature. The "restorative environment" can be perceived both physically and mentally in both the interior garden and the surrounding nature. This Center allows for the users to step away into an oasis from the outside world and connect to others and nature. It provides versatile vegetation and views.

Figure 2.22
Diffused Light
Light

Figure 2.23
Section D - Diffused Light
Vegetation
Light



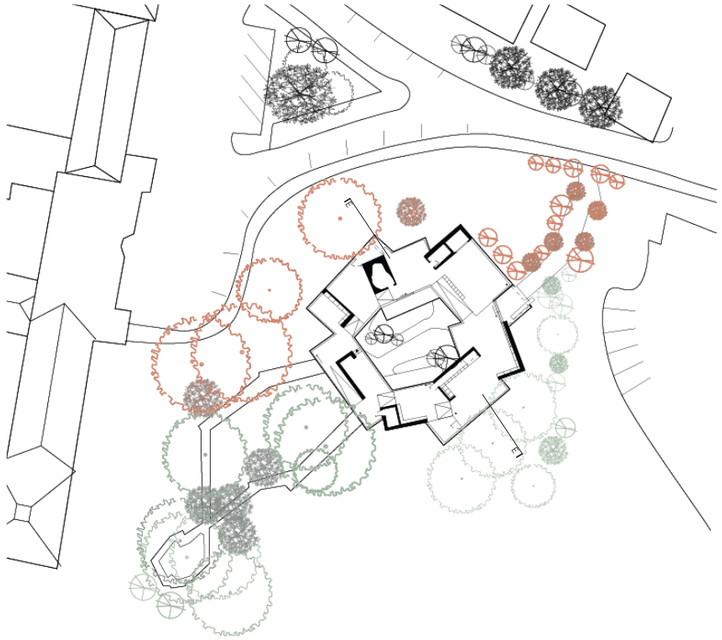


Figure 2.24
Enclosure
Light entering from these windows

Figure 2.25
Section E - Enclosure
Vegetation

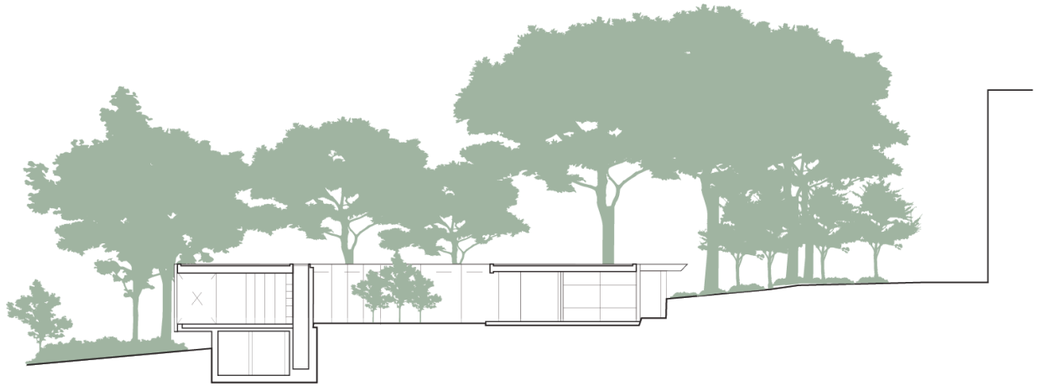
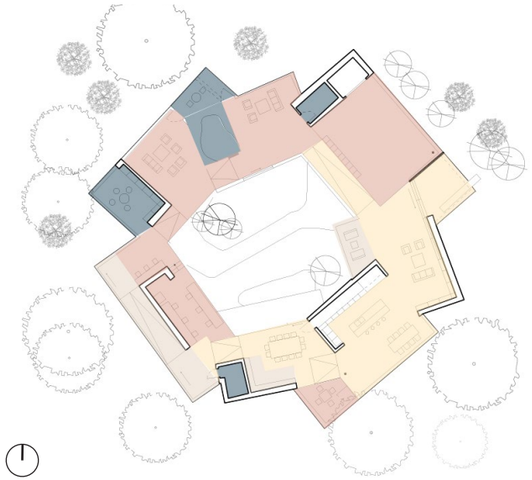
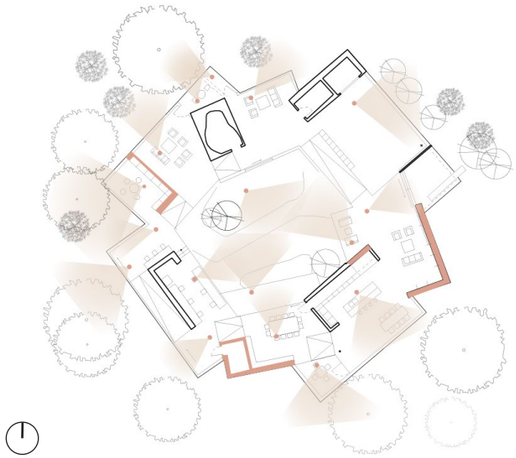


Figure 2.26





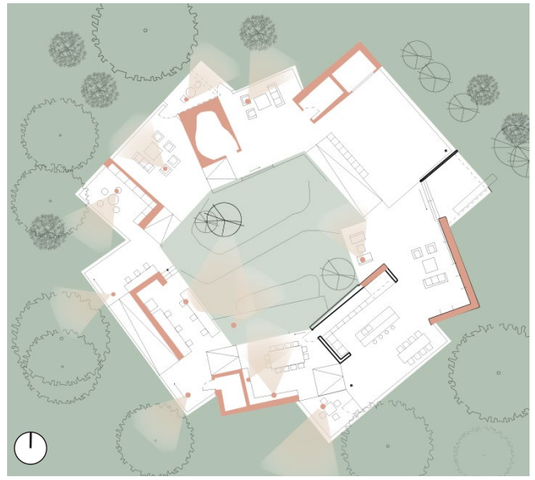


Figure 2.27
Community and Privacy
- Semi - Public
- Private Spaces
- Semi - Private
- Community

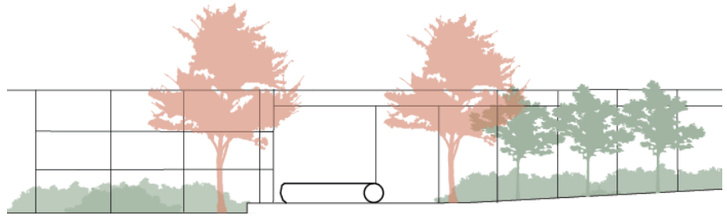
Figure 2.28
Refuge
- Walls that offer Protection

Figure 2.29
Prospect
- Walls that offer Protection
- Views

Figure 2.30
Interior - Kitchen.

Social Environment

By choosing to organize the interior spaces around a central courtyard garden and intertwine the programmatic elements to create a “circular” form, the architects established the social environment for this center, around the core notion of “connectedness between people”.[17] This Center gives visitors the opportunity to gather in larger, medium sized, or smaller groups to socialize (Figure 2.27). To help mitigate the stress of visitors, the public and private spaces are separated, but overlap with each other through the circulation, often diagonally across space with the circulation path going through the middle. The Center offers areas of prospect and refuge spaces that allow users to experience the center by feeling protected and yet having expansive views out towards the adjacent landscape or the city (Figures 2.28 and 2.29).



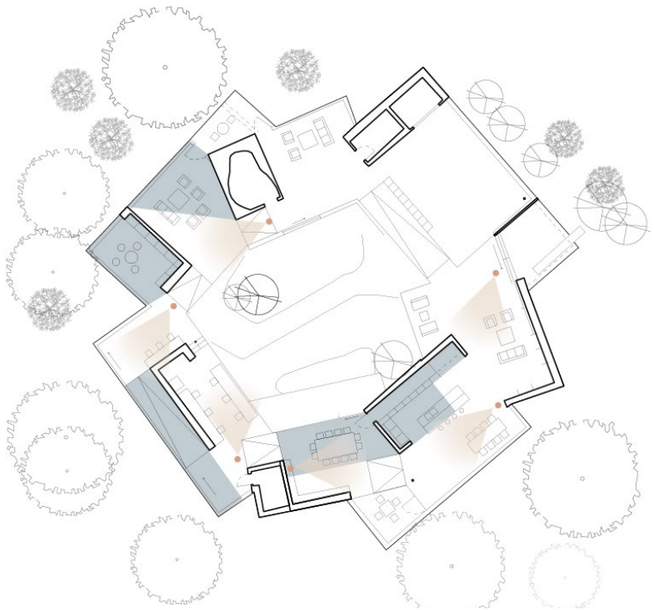


Figure 2.31
The Gates
Trees that act as Gates

Figure 2.32
Sense of Mystery
View range
Unseen

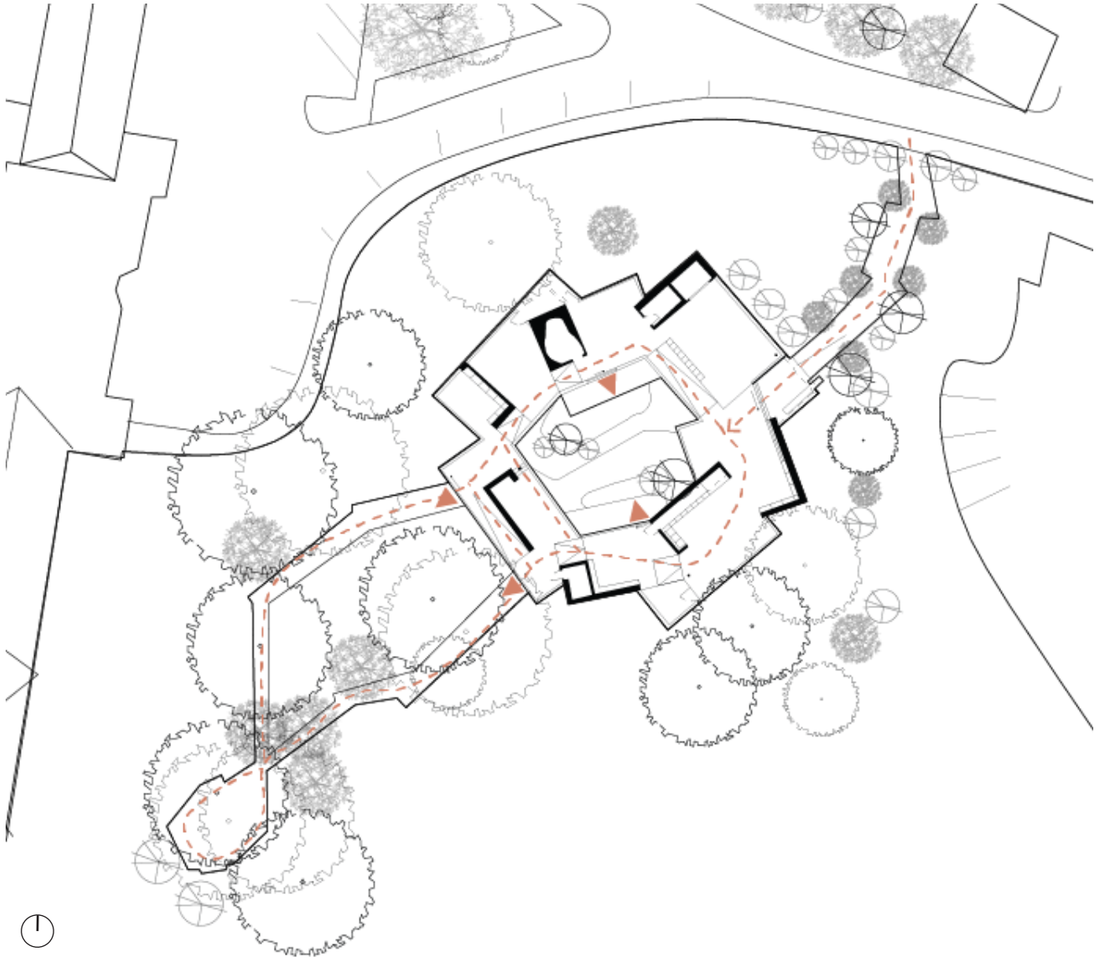
Figure 2.33
Spirit of Place

Figure 2.34
Interior garden

Symbolic Environment

One of the symbolic elements incorporated into Maggie's Gartnavel are gates (Figure 2.31). Gates were "a sacred domain marked by posts or boundary stones ".[18] These gates mark the transition from the profane world into a sacred domain; to a cancer patient this would be the transition from the current situation (cancer) to the future (cure/hope).[19] This symbolic setting begins at the street and continues along the path leading to the Center. Here the visitor encounters trees lining both sides of the path and planted in a zig-zag pattern. Walking toward the trees on this path one is led from one "gate" to another and to the entrance which is marked by the presence of a large log lying on the ground.

Figure 2.35
The Journey
Path of Travel by User



Another symbolic element present in this Center is the art installation by Lily Jencks and Archie McConnell, a collection of upright tree trunks, of varying heights, some of them sitting places, others covered with stainless steel plates that reflect tree canopies and the sky, thus pulling them to the ground (Figure 2.36). Lily Jencks states, “At the back of the center a path zig-zags between the different existing mature trees, like the path of the cancer care, the path is not linear. Nor always obvious. Each leg of the path leads straight towards a mature tree and then zig-zags past it; gateways on your journey ” (Figure 2.35).[20]

Figure 2.36
Art Installation by Lily Jencks and Archie McConnell

Figure 2.37
Interior - Kitchen Bar.

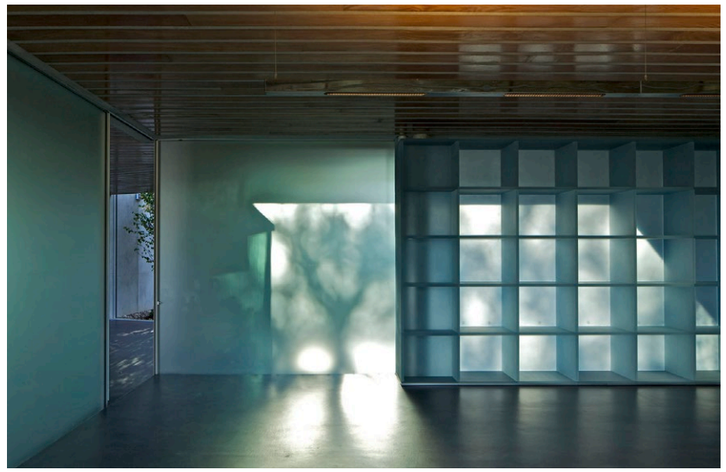


Figure 2.38
Interior - Large Room.

Figure 2.39
Interior - Office towards therapy rooms.

Conclusion

To conclude the evaluation of Maggie's Gartnavel the findings will be summarized through the lens of the 2015 Architectural and Landscape Brief, and various readings addressing biophilic design and healing environments. The built environment of this Center creates a welcoming and protected pavilion set within nature. In the Architectural Brief, Maggie Jencks states the importance of the initial transition from the surrounding setting onto the path towards the Center. Jencks states, "Our buildings and our garden landscapes have to invite you in. The path to the Center must beckon and guide you to what is clearly the front door."[21] At Gartnavel, the visitor is led along a zig-zag path through a grove of birch trees.

Upon arrival the user is greeted by a view through the narrow building into the internal courtyard garden, immediately easing potential anxiety. The circular form of the plan allows for ease of flow and circulation through the building. The extensive amount of floor to ceiling windows allows for much daylight to enter the spaces, which is specifically requested in the Architectural Brief. The library, kitchen, dining room, and large room greet the visitor right from the beginning and pull visitors in and towards the private spaces in the back of this center.

The Architectural Brief mentions how important it is to offer users a calm and friendly space. Wood is heavily present throughout the building. This warm material helps the center feel warm, welcoming, and "cozy".

Figure 2.40
Private Therapy Room

The natural environment for Maggie's Gartnavel is crucial, as this center is organized around an internal garden (courtyard). The internal garden provides an intimate and private connection with nature that allows for the visitors to feel protected and screened from the outside world they are seeking refuge from. The Brief suggests that Maggie's Centers are to shelter an individual while being open to the outside world .[22] This center has various access points to the garden as well as to the surrounding landscape, both visually and physically. A visitor can either reflect and enjoy nature, daylight, and wind in the interior garden or step out towards meandering paths at the south end of the building towards an art installation designed by Lily Jencks and Archie McConnel.[23] Overall, this Center provides a variety of vegetation, plenty of daylight, and both physical and visual access to nature.

At the core of Maggie's Center is the offer of flexibility, "People may choose to do any of this program or none of it."[24] The social environment for this center is simplified by the circular form of the building. This gives users the choice of how to use the spaces within the building. Public, semi-public, semi-private, and private spaces overlap with each other with various areas and options for prospect and refuge. This Center provides various opportunities for socializing in groups and seeking solitary and intimate time with just one other or alone. Solid walls serve as protection and allow for users to seek privacy in the therapy rooms. There is a seating area in the dining room that serves as a prospect and refuge space for users to step back and view out to the sky and into the interior garden.

Lastly, the symbolic environment is especially essential to the Maggie's Centers, places in which cancer patients can feel valued, connected to others, a place where they can "draw on strengths they may not have realized they had".[25] Maggie's Gartnavel is a stark contrast to the surrounding hospital campus. It takes root into the site by nestling into the hill and becomes an oasis in the middle of the dense hospital campus. The internal courtyard allows for inward reflection while the exterior garden allows for outward reflection. Maggie's Gartnavel embodies the symbolic environment by "disappearing into nature", becoming a gateway in the patients journey through the interior courtyard and the thoughtfully planned exterior garden.

Maggie's Gartnavel fulfills the requirements established in the Architectural Brief by providing an inviting entrance, warm and welcoming spaces, as well as plenty of natural daylight. Being in the building, one is immersed by nature throughout: views of the internal garden and the surrounding landscape dominate the visitor's experience. It also provides easy access to a variety of exterior environments. This center embodies the qualities expressed by various writers regarding healing spaces. It gives a sense of being away or escaping into a sanctuary because it is situated in a generous stimulating and engaging natural setting. Overall, Maggie's Gartnavel can definitely be considered a healing place.

Figure 2.41
Interior - Medium Therapy Room.

Figure 2.42
Interior - Small Therapy Room.

End Notes

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Figure 2.43
Interior - Looking towards Small Therapy Room

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25. Maggie and Charles Jencks. Maggie’s Architecture and Landscape Brief.

Maggie's Dundee

Gehry | Dundee, Scotland
September 2003 | Matthew Smith

Figure 3.1
Frank Gehry, Founder and Head Architect

Frank Owen Gehry | Gehry Partners

The firm responsible for the Maggie's Dundee is Gehry Partners, LLP, an internationally operating architecture firm focusing on academic, commercial, museum, performance, and residential projects. Managed by eight partners, the firm employs about 150 people with many of the employees being senior architects.

Frank Gehry, whose birth name was Ephraim Owen Goldberg, was born in 1929 in Ontario, Canada, but moved to California in his teenage years. His father changed the family name to Gehry when they migrated. Gehry changed his first name to Frank in his early 20's. He graduated from the University of Southern California School of Architecture in 1954. After college, Gehry jumped back and forth through different interests, including a stint in the army and a few semesters at the Harvard Graduate School of Design studying city planning. Before earning the HGSD degree he returned to California to work for Victor Gruen Associates in Los Angeles. There he was given the chance to design his first residential project. In 1961 he moved his family to Paris for a year so he could study under French architect Andre Remondet. He then came back to Los Angeles to start his own firm, Frank Gehry and Associates in 1962 which became Gehry Partners, LLC in 2001.

Gehry first received notoriety through the remodel of his private residence which he wrapped with a metallic exterior leaving some of the original structure visible. In addition to architectural projects he has also been involved with theater, exhibition and furniture design. Gehry's style of architecture is difficult to define, being called 'unfinished or even crude' at times and 'juxtaposed collages of spaces and materials' at other times.

Some of the firms most notable projects include the Guggenheim Museum in Bilbao, Spain (1997); the Walt Disney Concert Hall in Los Angeles (2003); and the Dancing House/Fred and Ginger in Prague, Czech Republic (1996). Gehry was elected to the AIA College of Fellows in 1974 and he has won 25 major national and international awards including the Pritzker Architecture Prize (1989); the National Medal of the Arts(1998); the Presidential Medal of Freedom (2016); and most recently the New York City Paez Medal of Art (2020). Gehry has received honorary doctorates from 19 universities including Harvard (2000), Yale (2000), Princeton (2013), and Julliard School (2014). Gehry still lives in Santa Monica, California and continues to practice architecture.

Figure 3.2
Maggie's Dundee

Maggie's Dundee

Maggie's Dundee was opened in 2003. Located on the far end of a grassy field to the southwest of the Ninewells Teaching Hospital Campus, it is nestled into stand of trees close to a wooded bluff that slopes away to offer expansive views of the Firth of Tay estuary. At first glance the building appears as a folded silvery roof plane above white single-story building volumes and a cone shaped structure that resembles a lighthouse. The metal roof rests atop the timber structure, with its overhang casting irregular shadows onto the facades all around the building.

Figure 3.3
Aerial of Dundee, Scotland

Figure 3.4
Site Plan

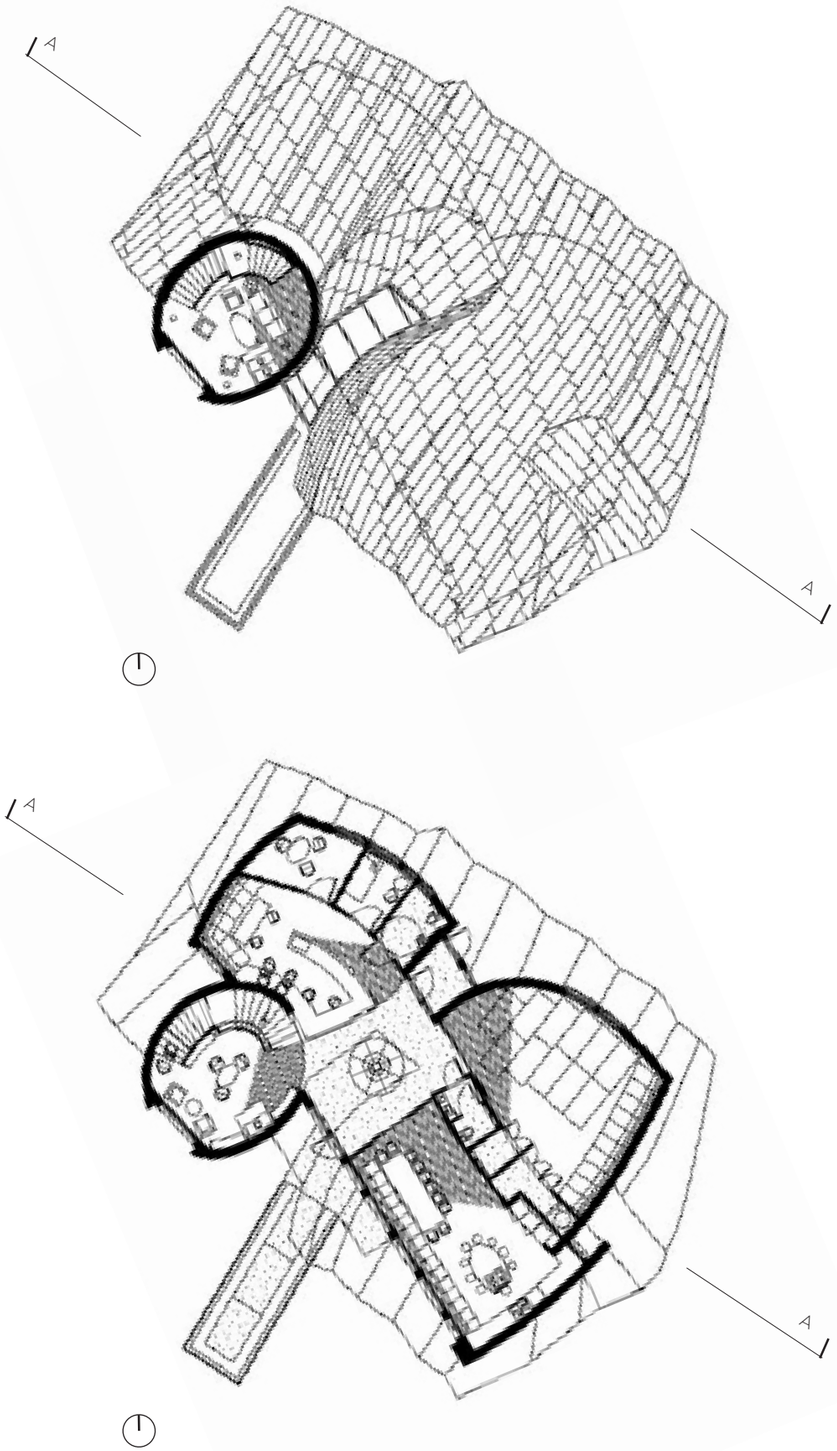


Figure 3.5 (top)
Second Floor Plan

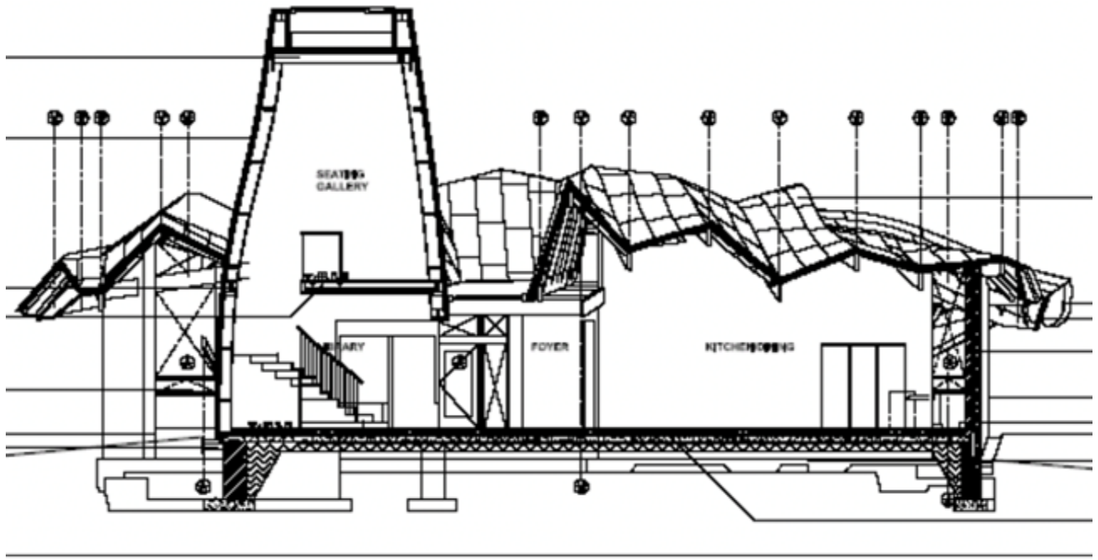
Figure 3.6 (right)
First Floor Plan

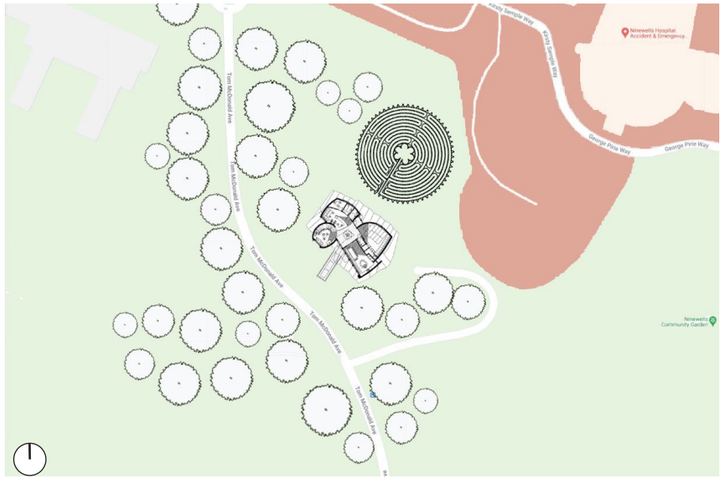
Gehry's inspiration for this Maggie's Cente appears to have been the Scottish "butt n' ben" dwelling, a traditional two-room cottage. Seen from the hospital the building seems to be divided into two volumes with the entrance in between.[1]

The Center's folded roof makes the interior volumetrics significantly more complex than the floor plan suggests. Upon entering on the north side, one's attention is immediately directed toward the south, to a large glazed door and a linear outdoor terrace beyond, with views across a tree canopy in the foreground and to the distant estuary. The well-illuminated entrance hall functions like a pinwheel, providing direct access to most of the Center's programmatic spaces. A winding stair allows access to a small quiet space on the top of two-story cylindrical tower.

The landscape, designed by Arabella Lenox-Boyd, is dominated by a large stone and grass labyrinth to the north of the building. An allegory on life, the labyrinth is an ancient symbol representing the journey to our own center and back again out into the world. Lenox-Boyd expressed hope that her design would give "pleasure and peace to all those who use it" and would place "great emphasis on the role of the landscape and outdoor space in creating a relaxing environment with the emphasis on stress reduction and healing".[2]

Figure 3.7
Section A





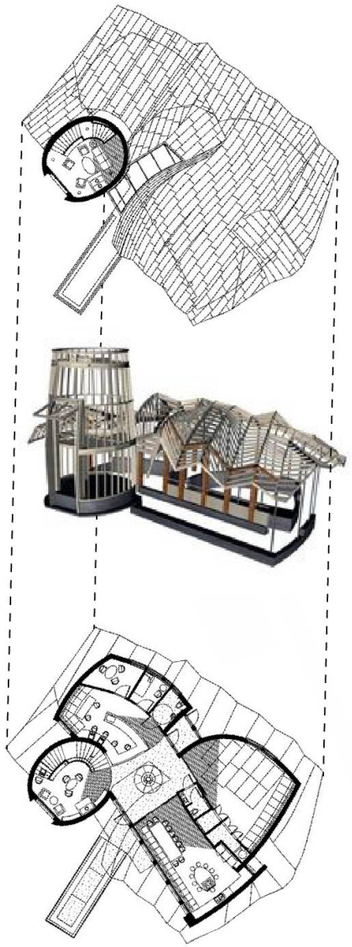


Figure 3.8
Site Plan

Figure 3.9
Form of Space

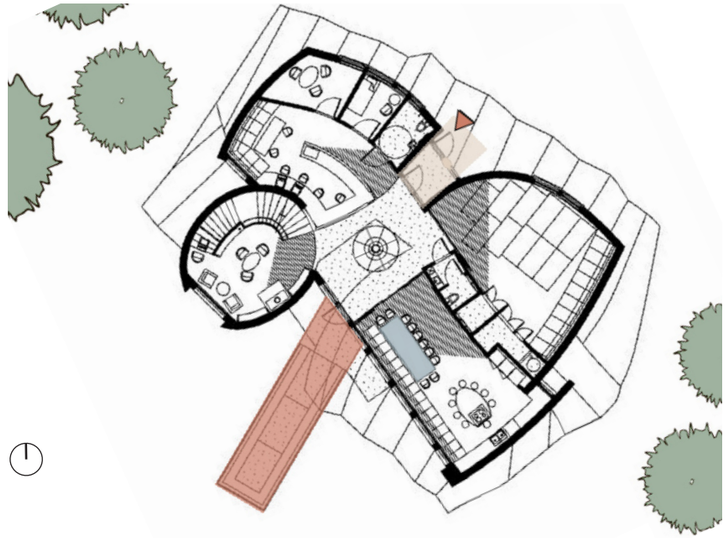
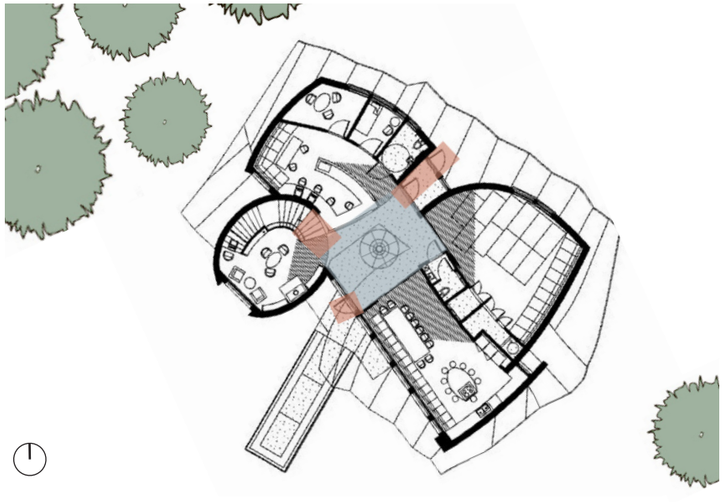


Figure 3.10
Architectural Order
- Entry Way
- Terrace
- Access Point
- Communal Table
- Vegetation

Built Environment

The building can be reached from two different parking lots via paths that approach the front door obliquely. In contrast to most Maggie's Centers, this structure is characterized by a composition of volumes that are curvilinear in plan. The major aspects that form spaces in Maggie's Dundee are the cylindrical tower and the crisply folded metal planes of the roof. The compact floor plan can be classified as radial: four pods containing program spaces and an elongated exterior terrace connect at the centrally located entrance hall.



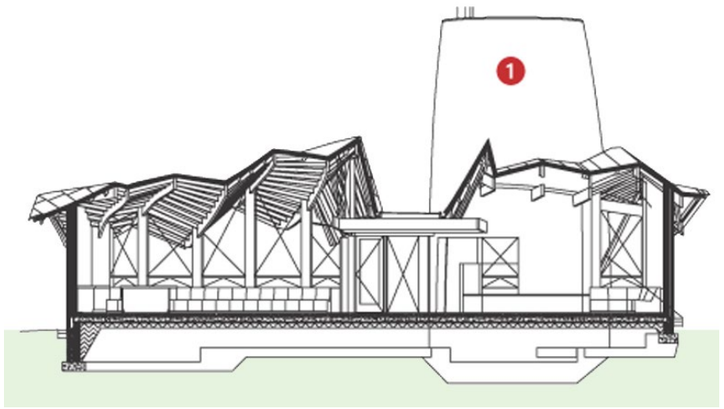


Figure 3.11
Transitions and Thresholds
Transition Space
Threshold

Figure 3.12
Section View

Figure 3.13
Roof Material

The primary material component in this Maggie's Center is Douglas fir timber. It is used for part of the flooring and structural elements. Additionally, concrete is used for part of the flooring as well as the extruded terrace. Low emission paint and varnish finishes were used throughout. Natural ventilation and daylight are plentiful due to operable windows and large skylights above the entrance hall and the tower. The roof is made of stainless-steel, imported from the United States.[3]

When walking in through the front door on the north side, the entrance hall provides access to the common room and kitchen on the left side of the interior. To the right is an office, restroom, and consult room. The library lies straight ahead and contains a small quiet space above in the two-story cylindrical tower. There is also a linear outdoor terrace extending from the back of the structure that offers visitors a view of the illustrious woodlands.

Figure 3.14
Materiality
-Douglas Fir Timber
-Polished Concrete Floor
-Glass
-Stainless Steel Roof

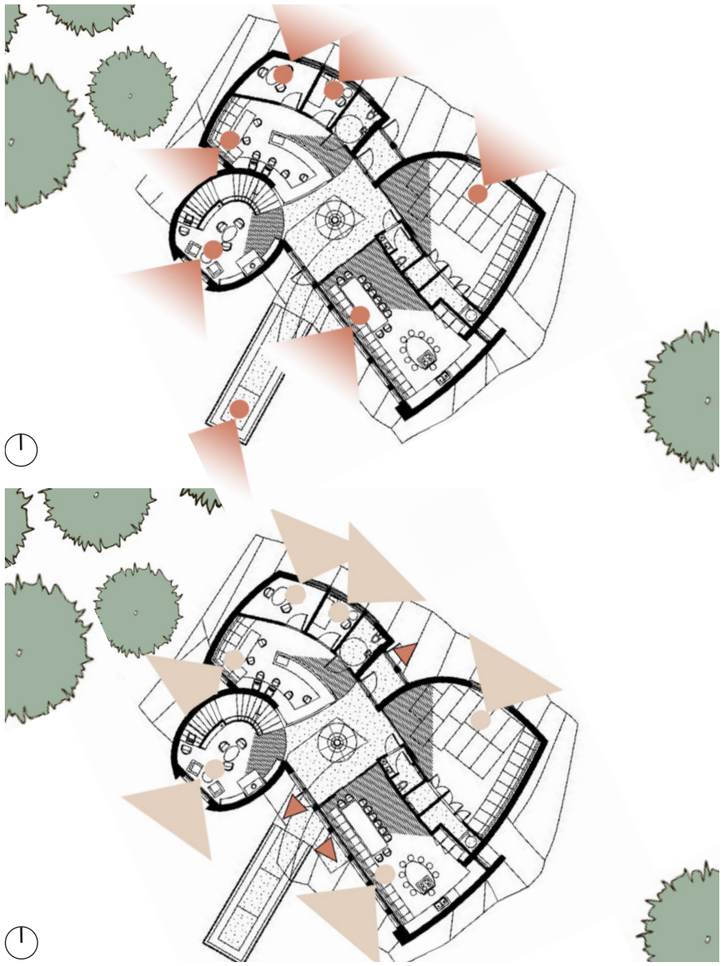


Figure 3.15
Labyrinth

Figure 3.16
Visual Connection to Nature
Vegetation/Site
View Point

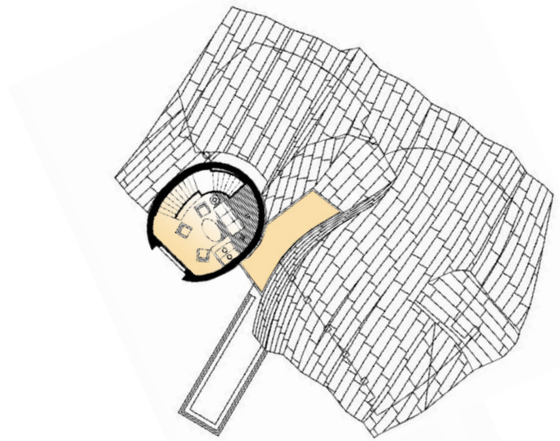
Figure 3.17
Physical Access to Nature
Vegetation/Site
View Point
Access Point

Figure 3.18
South Exterior

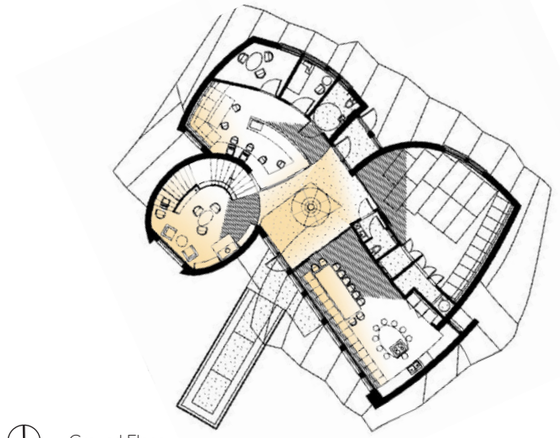
Natural Environment

The north and south walls feature large windows that provide guests with views of nature. The kitchen, dining room, and library all have views looking south across a wooded area toward the river Tay in the distance. The common room and consult room have views of the north of a large green field that has been contoured to provide a protective berm around a labyrinth of gravel and stones that has been installed into the grass. Since the structure sits on a bluff, it allows for expansive views in most directions. Some paintings on the walls depict the natural environment as well such as one of a large tree.[3]

The landscape architect, Arabella Lenox-Boyd, designed the labyrinth on axis with the front door on the north, can be easily accessed. The extruding terrace on the south side proves outdoor exposer to the wilderness behind as well as a small staircase for guests to walk around the property. There are walkways with benches surrounding the property that allow guests to escape in nature while having the hospital campus nearby for emergencies.



Upper Floor



Ground Floor

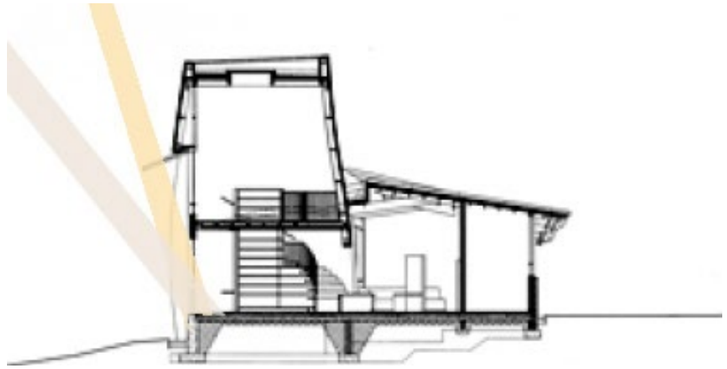
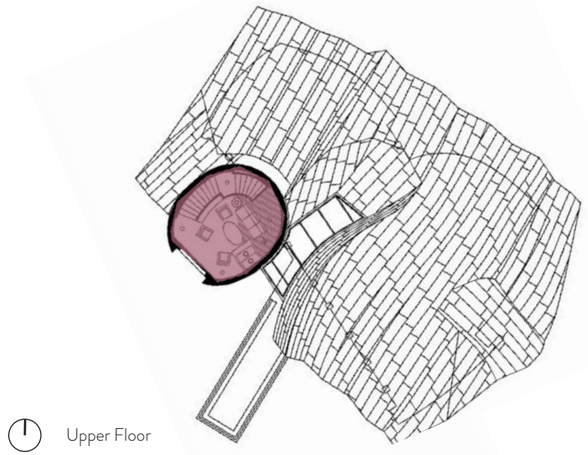


Figure 3.19
Diffuse Daylight
Sunlight

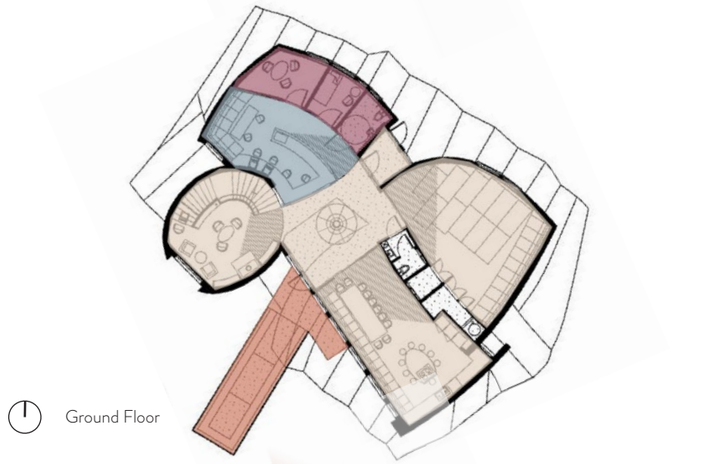
Figure 3.20
Dynamic Daylight
Summer Sun
Winter Sun

A large skylight above the entrance hall allows more natural light to flood the interior of the structure. Large windows along the north side of the south side of the building allow natural light to enter as well. The silver roof resting atop the wooden structure provides overhangs around the entire building, which cast irregular shadows onto the walls and ground.

Figure 3.21
View of River Tay



Upper Floor



Ground Floor

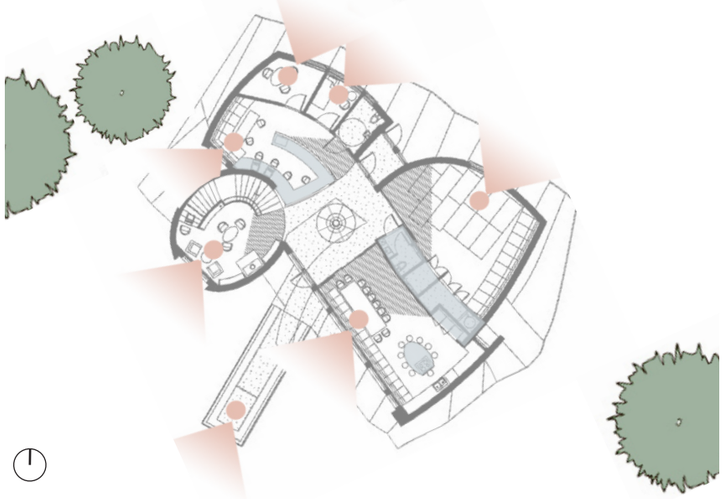


Figure 3.22
Community and Privacy
- Public
- Semi - Public
- Semi - Private
- Private

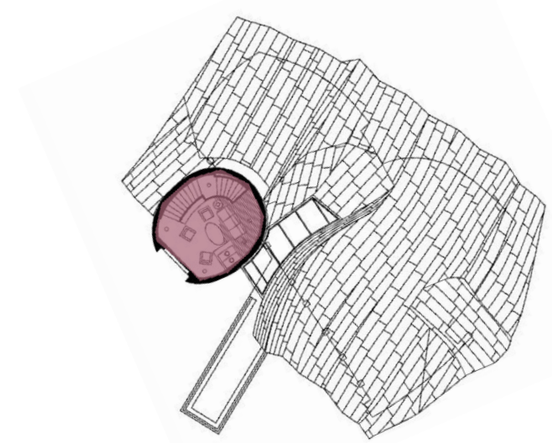
Figure 3.23
Prospect
- Vegetation/Site
- Field of Vision
- Solid Boundary

Figure 3.24
First Floor Library

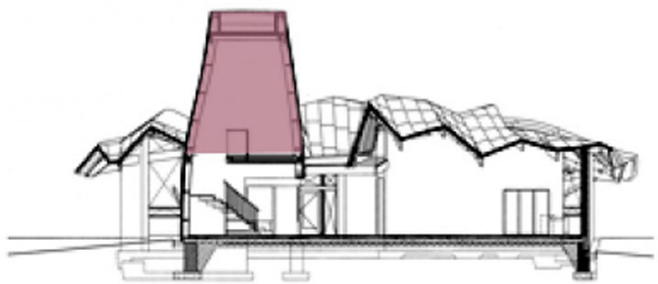
Social Environment

Community interactions are meant to take place in the library, common room, and kitchen. Group therapy sessions are held in the common room while group tai chi, yoga, and other forms of meditation classes are taught outdoors.[3] Private areas to reflect or be alone can be found on the second floor of the library or in the consult room.

Prospect is offered from the terrace on the south side and the top floor of the tower from where visitors can view the River Tay with hills in the background. To the north, the view of the labyrinth can be considered prospect. An unimpeded view focusing on the labyrinth is available from its bermed surrounding.



Upper Floor



Section

Figure 3.25
Refuge
■ Refuge Space

Figure 3.26
Common Room

Spaces of refuge spaces, i.e., places to withdraw from communal activity or the main flow of activity, are provided on both floors of the library. Consult rooms are meant for two people, but one person could occupy it making it a refuge space as well. There is a main consult room on the southeast corner of the building and a neighboring room with two chairs and a small couch. The location of the Maggie's Center at the edge of the green field feels exposed. It appears, however, that the exterior walls of the Center offer protection.

Figure 3.27
Entry Way and Office

Figure 3.28
Kitchen

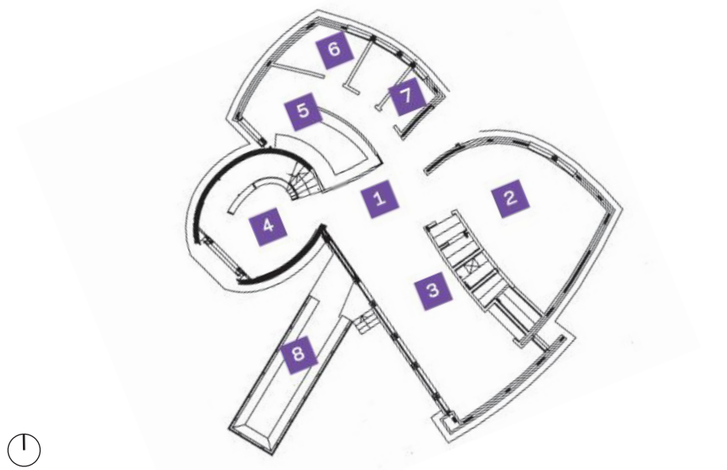


Figure 3.29
Labyrinth Stones

Figure 3.30
Dundee Plan

Figure 3.31
But 'n Ben

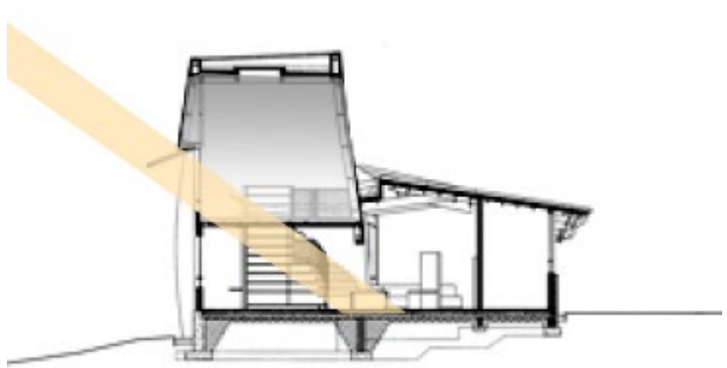


Figure 3.32
Mystery
Mysterious Space
Light

Symbolic Environment

The second story space above the library is the most mysterious space because it is not visually noticed at a first glance when entering the center.

The form of this Maggie's Center was inspired by the traditional Scottish "but and ben" dwelling, a small cottage with normally two rooms. The simple volumes of the building are meant to act as a sanctuary that provides a calming factor for its visitors.[2]

Figure 3.33
Tree Painting

The cylindrical tower suggests a lighthouse which is a sign of orientation for ships in the dark trying to reach a safe haven. This metaphor can be applied to cancer patients. When they need a safe haven to turn to, this Maggie's Center is meant to act as one. The labyrinth in the landscape can be understood as the most distinguished spiritual aspect of Maggie's Dundee. The use of labyrinths goes back to 1200 A.D. where they were meant to be used for spiritual centering, contemplation, and prayer.

Figure 3.34
Wall Art

Figure 3.35
Maggie's Dundee (Night)

Conclusion

Through the built environment, the architectural order and complexity of the building is not as easily understood as other Maggie's Centers. The building resembles that of a traditional Scottish 'but and ben' dwelling which is compact and simple. Maggie's Dundee follows these characteristics, but takes into account the need for more given its function as a cancer care center. While some of Center's materials are concrete and stainless steel, wood dominates the interior and thus, the building feels warm and calming. It appears, however, that the ceiling is similarly busy as the folded roof planes – without any direct relationship to the spaces and activities below.

The natural environment surrounding Maggie's Dundee is sparse. However, a notable element is the large labyrinth to the north of the Maggie's, offering guests a place to walk and reflect or simply view from the common and consult rooms, and thus making this spiritual symbol omnipresent to all.

Figure 3.36
Maggie's Dundee

The building takes full advantage of the magnificent view to the south via the extruded terrace, large windows in the kitchen and the top floor of the tower. The large windows along the south side of the building, as well as the sky light in the entrance hall, help illuminate the building inside and provide plenty of natural light to make visitors feel rejuvenated.

Physical access to nature is extremely limited. There are only two exit points from the building, the front door and the door to the terrace. One can sit on a bench lining the terrace to enjoy a sunny day, but there is no other designed place to be outdoors. Given the health benefits of being in nature, this appears to be a definite weak point of this Maggie's Center.

Since the building is compact, most of the spaces are public and great for group interactions. There are only three spaces for guests to get away and be able to reflect on their own which is a hinderance to the healing aspects of this Center. The Center offers no man made overhead protective elements other than the structure itself. The open outdoor space might make visitors feel free and alive. But with limited protective options, they could easily feel overwhelmed. Maggie's Dundee has natural elements in close proximity, but they are not directly related to or connected with the center in the way other Maggie's Centers are. This Center could definitely be more infused with nature.

Maggie's Dundee provides evidence to fulfill the majority of Gesler's requirements for the four environmental aspects of healing. However, this is clearly an iconic building, signaling the architecture of Frank Gehry. This may be of great benefit for fundraising and public relations. If it is of benefit to the visitors remains unclear.

Figure 3.37
Views from Dundee

End Notes

1. Jencks, Charles, and Edwin Heathcote. The Architecture of Hope: Maggie's Cancer Caring Centres. London: Frances Lincoln, 2015.

2. Maggie's. (n.d.). Architecture and design. Retrieved February 16, 2021, from https://www.maggies.org/our-centres/maggies-dundee/architecture-and-design/

3. Stevenson, F. (2007). A post occupancy evaluation of the Dundee Maggie Centre (Rep.). University of Dundee.

Maggie’s Inverness

Page\Park Architects | Inverness,Scotland
2006| Anne Criddle

Figure 4.1
Firm Employees

Page\Park Architects

Page\Park Architects are a Glasgow and Leeds, Scotland based Architecture firm founded by David Page, a graduate of and teacher at The University of Strathclyde, and Brian Park, also a graduate of University of Strathclyde. The original office was the Glasgow office. Their employees number about 35 people in total with projects primarily in the UK. A significant aspect of their firm culture is that they have been an employee-owned firm since 2013 which means their employees own shares in the company's stock, giving them a deep investment into the firm. For them, this also means a thorough training of and collaboration with their employees (as well as clients), including interns. Co-founder David Page said about the firm, "Our practice thrives on a fine balance of experience and youthful energy. I am constantly inspired by the ideas if the next generation".

One of Scotland's leading architecture firms, their portfolio, or as they call it 'Centres of Gravity', includes building types such as housing, education, healthcare, arts and culture, as well as renovation and conservation work. They also work to create public community spaces outside of their buildings. The firm is committed to conducting research as part of their design process and have created various publications in the form of infographics that are available to the public through their website. A recent one includes information regarding the design and practice for schools during this time of the pandemic. Some employees of Page\Park have also published articles showcasing their findings to inform the public but more so for the profession; these also explain their process of design and thinking as well as their values and why they have these values (on their website they have them listed into categories such as "creative workspace" and "heritage and conservation"[1].

Page\Park has received over 150 local, national, and international awards since their founding including the Carbon Trust Award in Scotlands and the RIAS Andrew Doolan Award for Architecture, RIBA Awards, Glasgow Institute of Architects Award, Craftmanship Award, and the Scottish Design Award (Northern Exposure Category for the Maggie's Inverness center. Other buildings and awards include the RICS Award in 2012 in the Conservation Category for the St. Andrew's Cathedral, the Civic Trust Award in 2010 for the Commendation Fraser Building at the University of Glasgow, and the UK Property Award for the Scottish National Portrait Gallery in 2013. Additionally, six of their buildings were featured in Prospect magazine's list of 100 modern Scottish buildings[2].

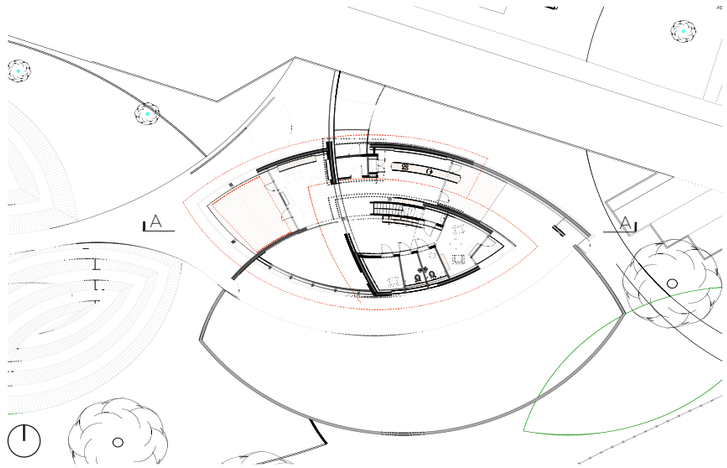
Figure 4.2
Maggie's Inverness, Garden

Maggie's Inverness

Maggie's Inverness is located one and a quarter miles from the center of Inverness, Scotland just south of the Raigmore Hospital campus. Completed in 2005, the building is about 2421.882 sq ft. Charles Jencks was the landscape architect. This center caters not only to the residents of Inverness but also to the populations of the surrounding Highlands.

Figure 4.3
Aerial of Inverness, Scotland

Figure 4.4
Site Plan



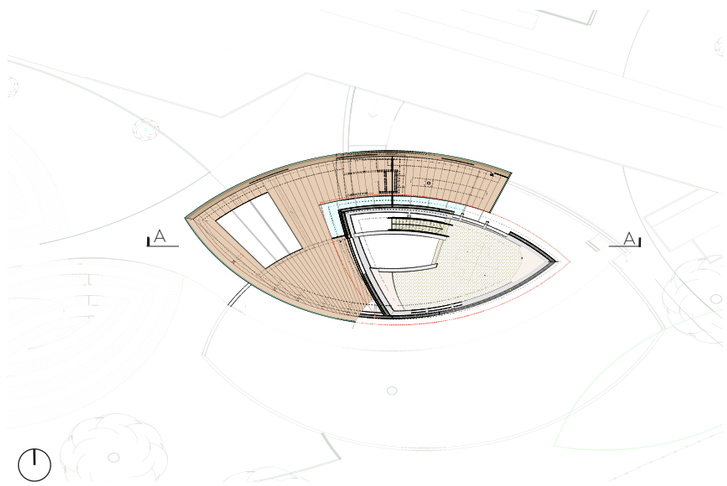


Figure 4.5
Second Floor Plan

Figure 4.6
First Floor Plan

Generated by two overlapping vesica shapes in plan, the building appears as a form composed of outward-leaning wood planes and horizontal oxidized copper bands, spiraling upward. One of the vesica shapes defines the enclosure, while the other defines the perimeter enclosure of the adjacent garden space to the south.

The building and enclosed garden are complemented by two carefully sculpted earthen mounds that occupy the adjacent ground to the west and whose footprints are also based on a vesica shape. A gravel path leads visitors up to the tops of the two mounds, or beyond where a pattern of gravel and wgrass extends the building's geometry into the landscape. The architects described this as a "harmonious and interconnected meeting of landscape and built form"[3].

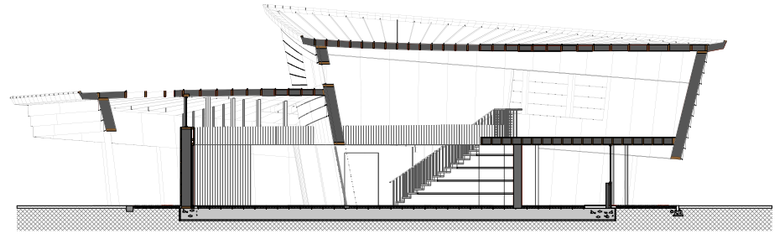


Figure 4.7
Section A

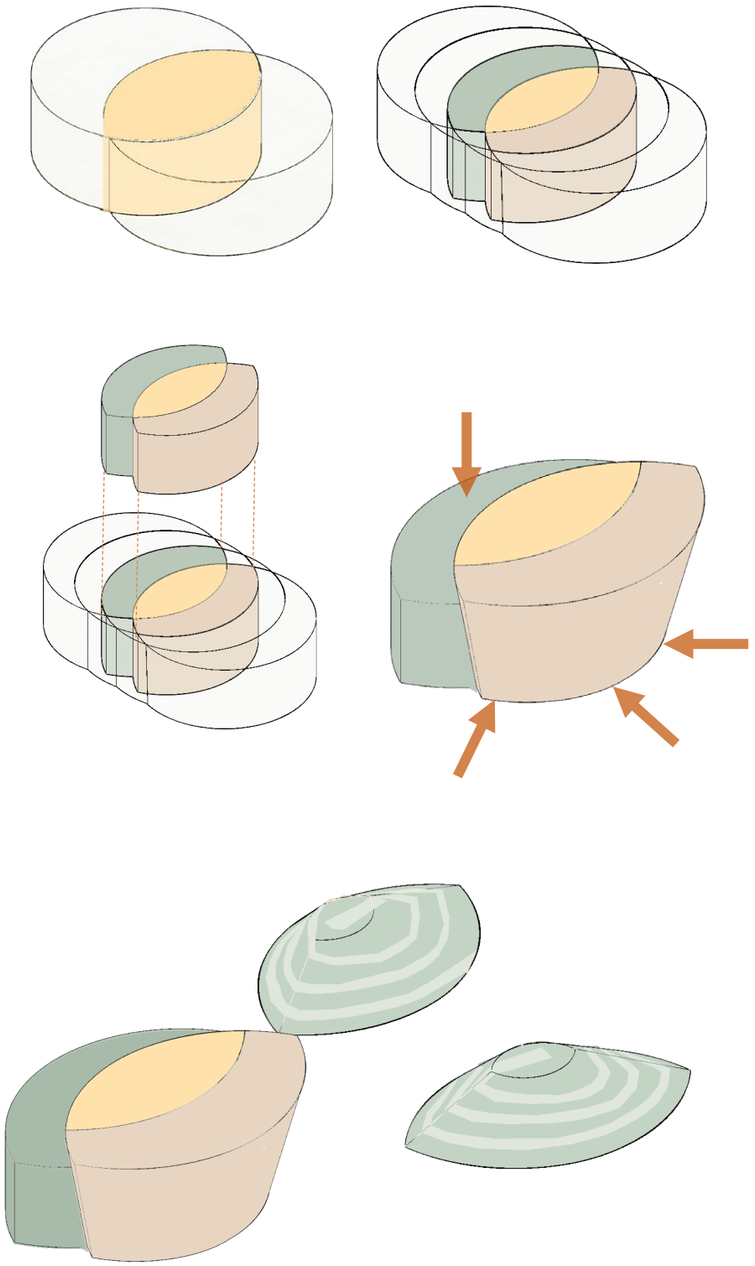


Figure 4.8
Form Creation - Constructing the Vessica
Vesica

Figure 4.9
Form Creation - Multiplying the Vesica
Building
Enclosed Garden
Vesica - Private Spaces

Figure 4.10
Form Creation - Developing Building Form and Garden Enclosure
Building
Enclosed Garden
Vesica - Private Spaces

Figure 4.11
Form Creation - Manipulating the Form
Pushing the Forms
Building
Enclosed Garden

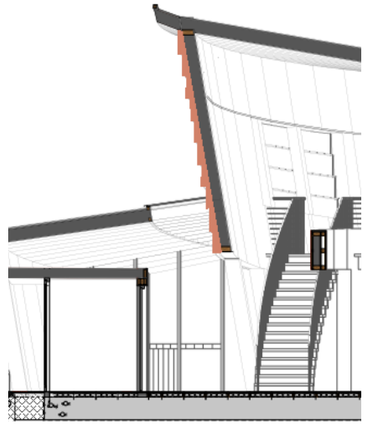
Figure 4.12
Form Creation - Mounds as Inverted Building Form
Mounds
Building
Enclosed Garden

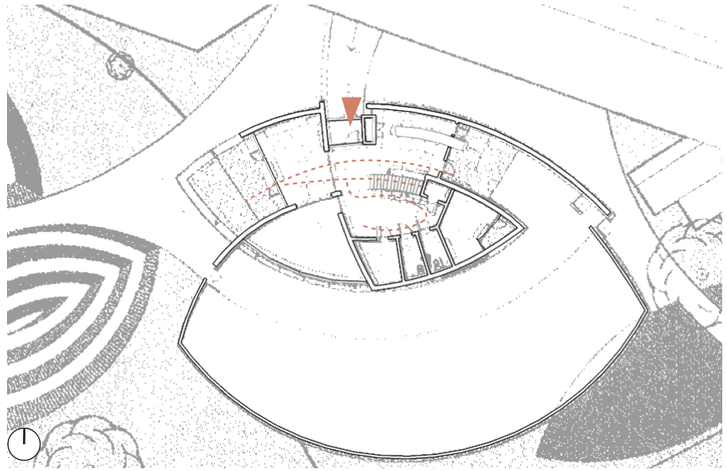
Figure 4.13
Materials
Scots Spruce
Douglas Fir
Larch
Birch ply
Copper

Built Environment

Regarding the built environment, the vesica form created by the overlapping of two circles creates an envelope without harsh corners. This specific form of the building is that of multiple vesica shapes which originally symbolized balance and creation and was, and still is, used by many religions and then later, willpower, inspiring those who enter (Figure 4.8,4.9,4.10,4.11,4.12). The materiality on the interior is almost entirely wood, giving a warmth to the building, and glass providing views into nature, as well as copper cladding from the exterior coming into the interior, blurring the lines between interior and exteiror (Figure 4.13,4.14,4.17). This building closely follows the ideas laid out by Maggie and Charles in “the Architectural Brief” such as, based on that being the guideline for a healing environment, the building does well, (although in most categories it does not go beyond the basic guideline provided by Maggie in the brief. Some of these guidelines followed by this Center are an easily accessed entry (Figure 15), small size (although this one is even smaller than suggested), flexible spaces, and the necessary program, and a hearth (Figure 4.18,4.19)[4]. In her book *A View from the Front Lines*, Maggie Jencks also mentions having a “friendly kitchen”, a “small cancer library”, and access to information between doctor’s visits, which this center has, creating a comfortable environment for the visitors[5]. Additionally, “the Architectural Brief” mentions having an easily accessed entry, however while the entrance to this building is easily accessed, the slight transition from the parking to the Center is not very welcoming (Figure 4.16).

The one aspect of the building that doesn’t directly follow the brief is the kitchen table which, although was requested by the Jencks in “The Architectural Brief” to be a central hub, is located on the edge of the building[6].





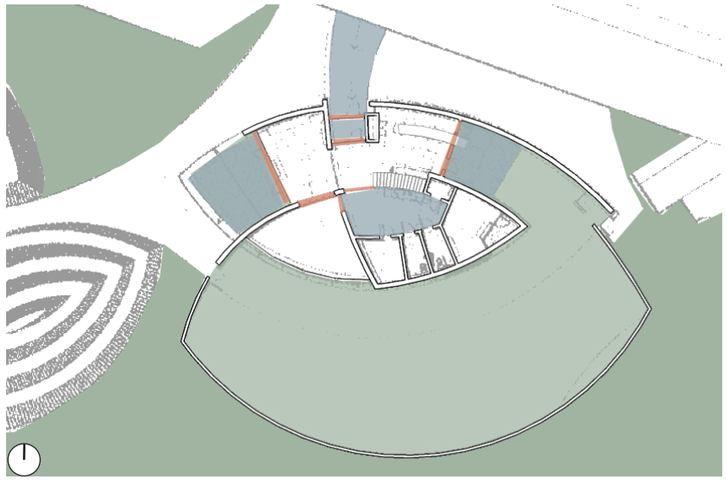
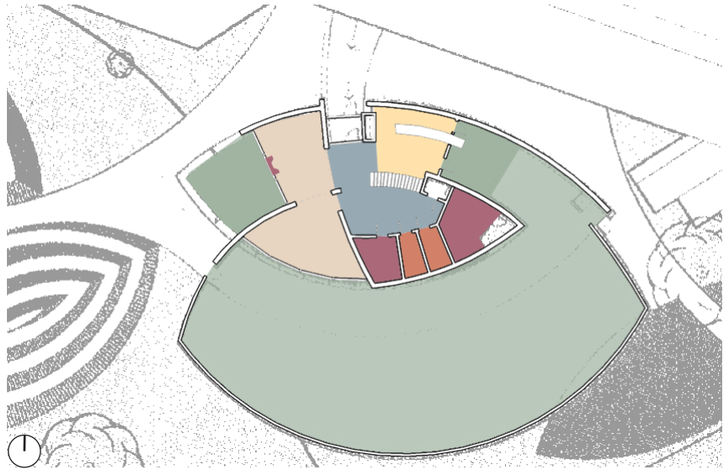


Figure 4.14
Bringing the Exterior In
- Copper Cladding

Figure 4.15
Circulation
- Path
- Entry

Figure 4.16
Transitions and Thresholds
- Threshold
- Transition



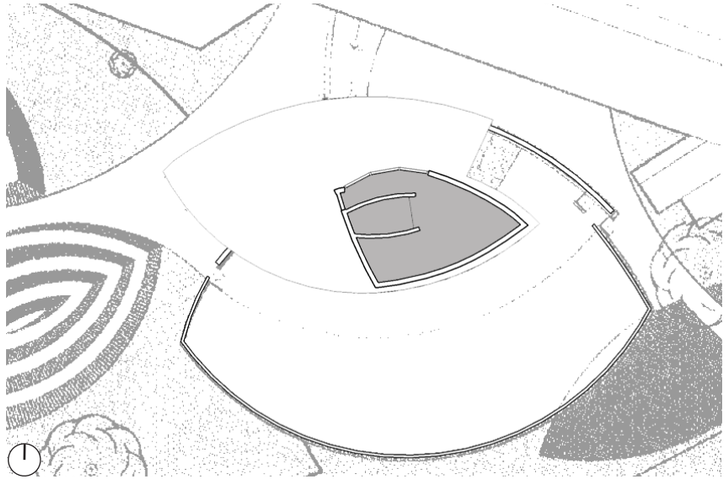


Figure 4.17
Image showing the exterior cladding brought into the building

Figure 4.18, Figure 4.19
Use
- Administrative
- Therapy
- Living
- Kitchen
- Restrooms
- Office
- Hearth

Figure 4.20
Visual Connection to Nature
- View Range
- Nature

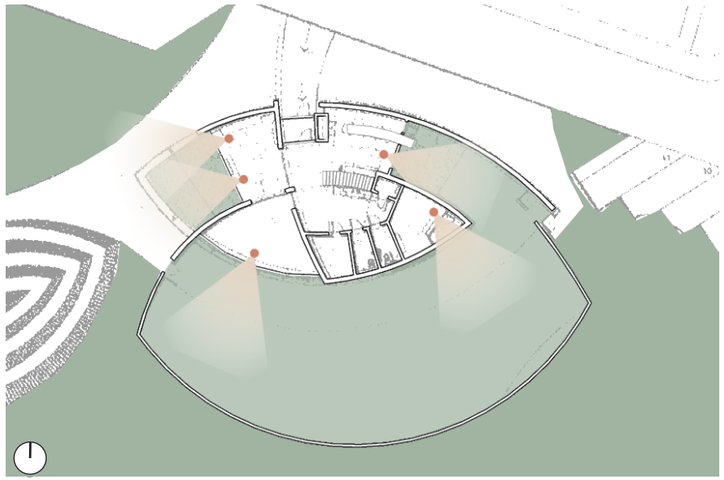


Figure 4.21
Shielded from Outside World
- Northern Enclosure
- Southern Enclosure

Figure 4.22
Shielded from Outside World
- Northern Enclosure
- Southern Enclosure
- Building
- Context

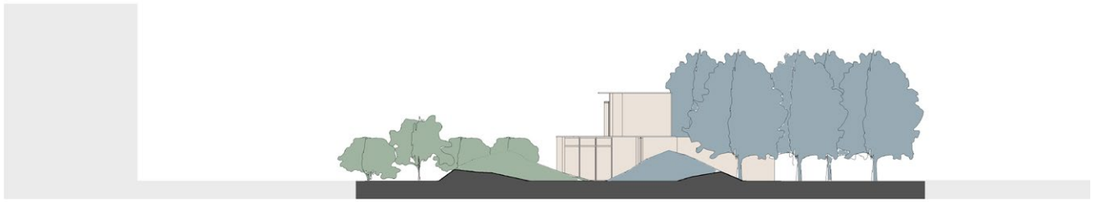


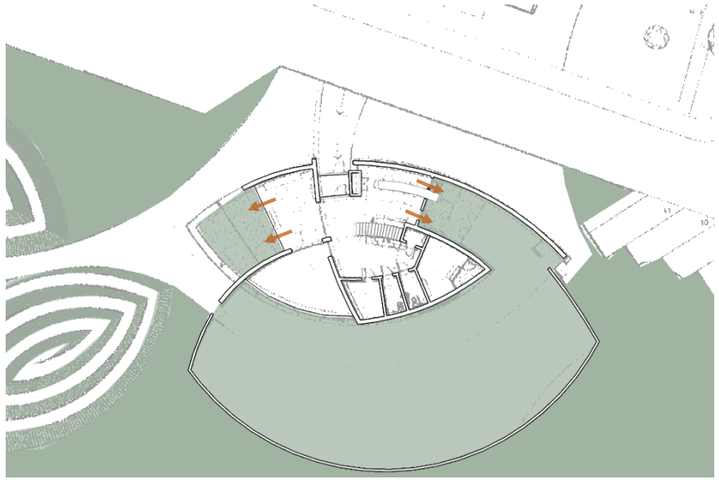
Figure 4.23
View of Interior

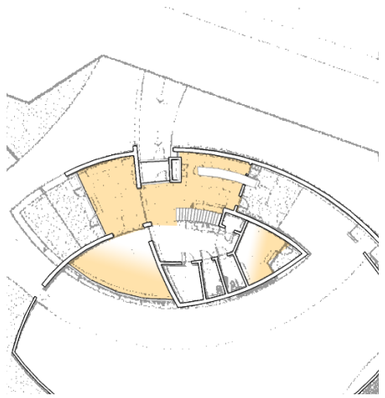
Natural Environment

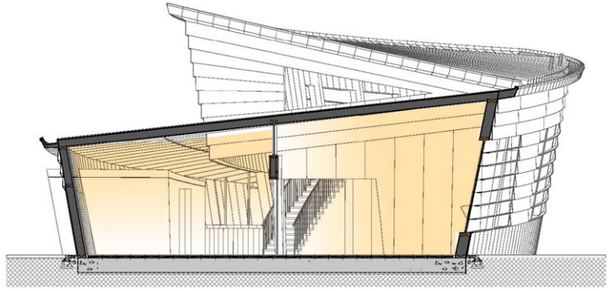
As far as the natural environment, there are elements that are healing, and others that are not. Starting on the siting, there isn't much natural environment in the immediate vicinity, the surroundings are commercial and residential and the only nature within the area is what was created on the site which also serves as a barrier between the outside world and the Center (Figure 4.21,4.22).

The building, itself, however has a good connection to that nature. The lines between inside and out are blurred with inside materials continuing to the outside and outside materials continuing in. (Figure 4.23) In the primary areas of occupation, there are views into the garden areas which consist of two vesica shaped mounds with a spiraling path, mimicking the building form (Figure 4.20,4.24).

Although there are these linkages and blurred lines, the garden area isn't integrated well with the building as mentioned to be an important concept by Angie Butterfield in *The Garden Essences*, giving the impression that they are separate entities with similar form, this is also attributed to the siting, the long site doesn't provide ease of integration[7]. There is, however, no water on the site which, in many cases, is considered important for a healing environment.







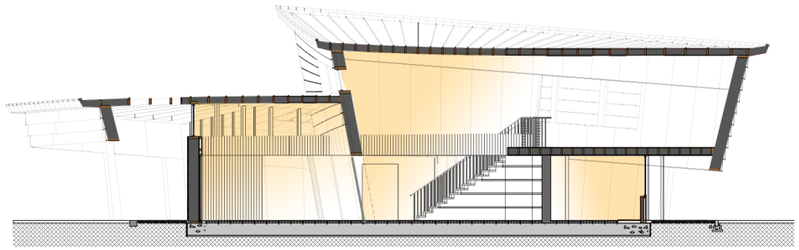


Figure 4.24
Physical Connection to Nature
Connection to Nature
Path to Exterior Gardens

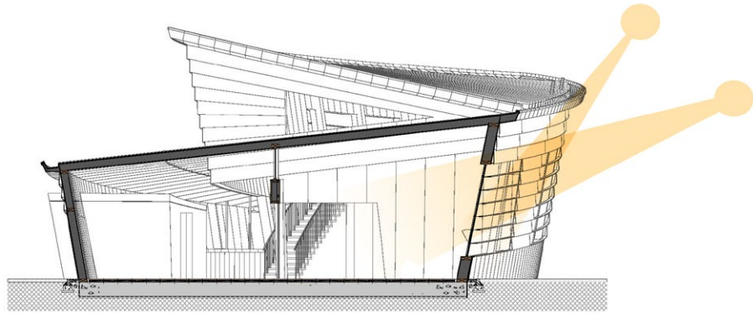
Figure 4.25,Figure 4.26, Figure 4.27
Entry Sequence
Diffused Light

An additional consideration about the building and site is that many times a healing place, in terms of natural environment, should be site specific, and one could make an argument that this building and landscaping could potentially be put anywhere. However, if you make the argument that the mounds are representative of the highlands (Figure 4.28), that does, in some respect, help the case of this having a relationship to location (but still the highlands aren't seen from the specific site on which this is placed).

Additionally, Lily Jencks suggested in *The Garden Essences*, that the landscape would be active, however, this Center perhaps might have an overly active landscape, providing few benches for sitting, aside from two seats on the peak of the mounds[8]. Another potential downside of this particular natural environment is the lack of "fragrant colorful plantings" something said by Angie Butterfield to be important in her article *The Garden Essences*[9].

The lighting within the building is primarily soft, northern light which disperses through the building and reflects off the surface material (Figure 4.25,4.26,4.27,4.29,4.30). The natural sunlight contributes to the building being a healing environment and is what Maggie requested in "The Architectural Brief"[10].

Figure 4.28
Image of Scotish Highlands



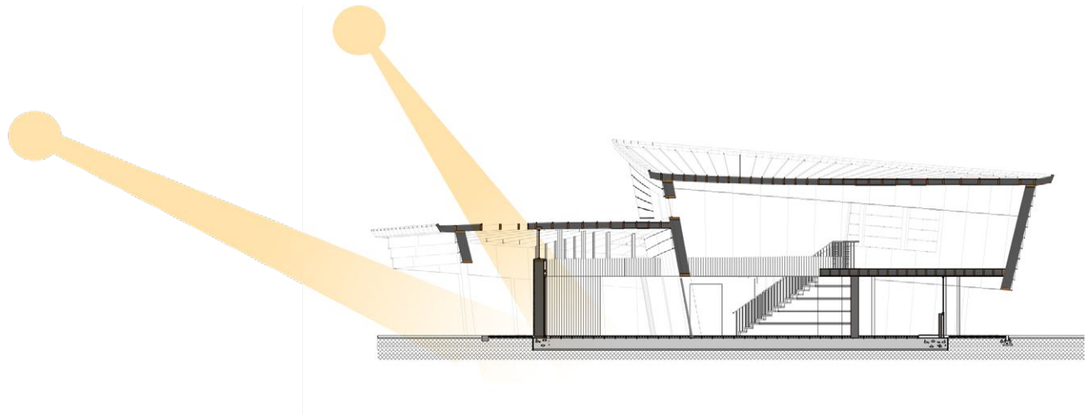


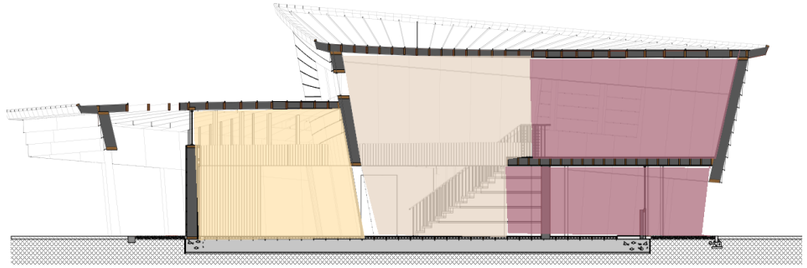
Figure 4.29, Figure 4.30
Dynamic Light
Dynamic Light

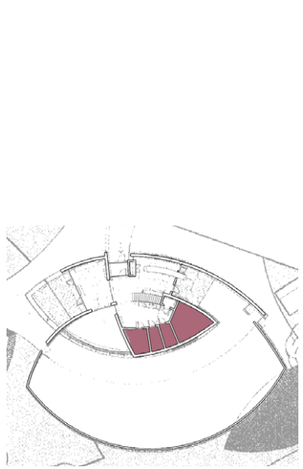
Figure 4.31
Enclosure - Ceiling Height
Single Height - Private Space
1.5 Height - Public Spaces
Double Height - Transitional Space

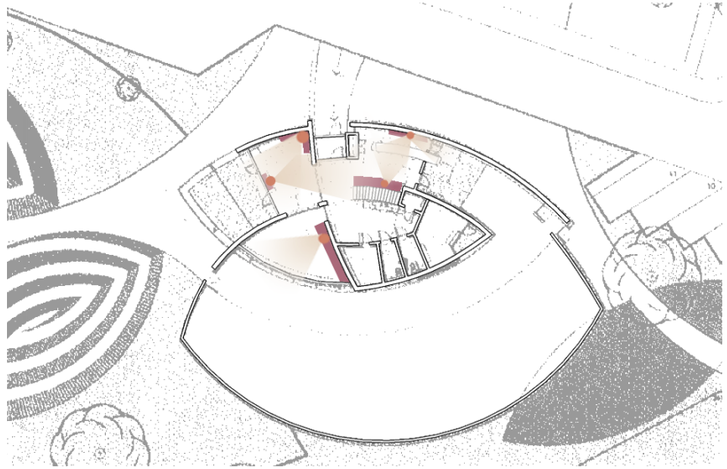
Figure 4.32
Refuge
Refuge

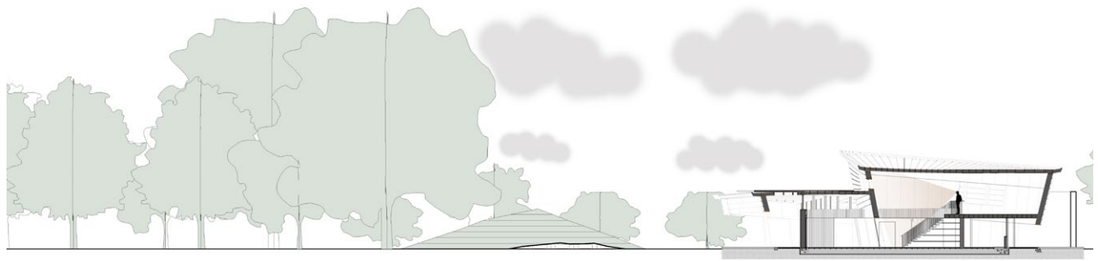
Figure 4.33
Prospect and Refuge
Refuge
View Range

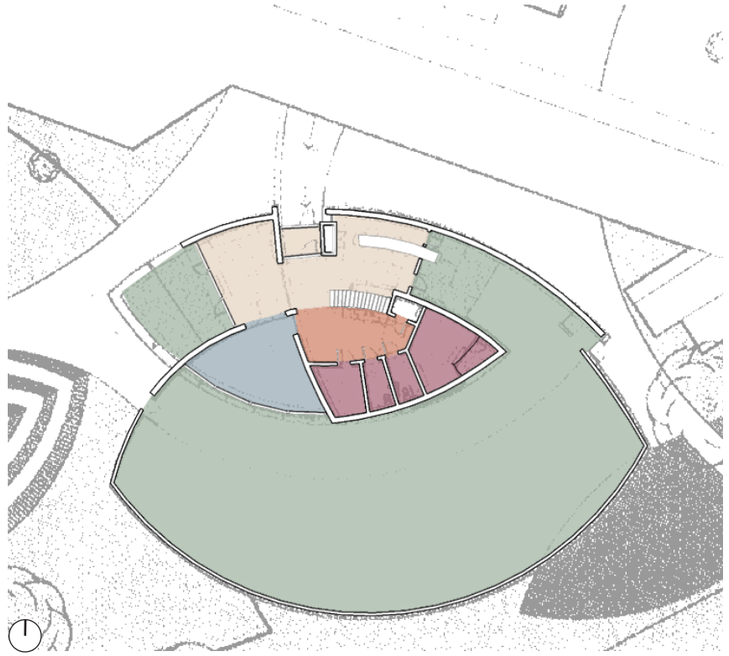
Figure 4.34
Prospect
View Range











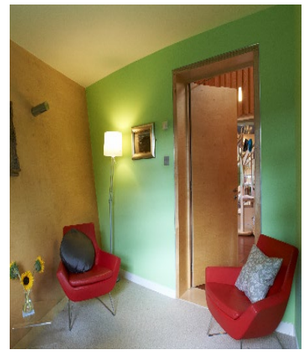


Figure 4.35
Public vs.Privte Spaces
Public Space
Private Space
Semi - Public Space
Semi - Private Space
Exterior Spaces

Figure 4.36
View of Small Therepy Space

Social Environment

In the social environment, there are many options for degrees of social interaction one might wish to have (Figure 4.35). The building orientation itself serves as a refuge from the outside world, creating a micro-environment for the patients to come to. Vegetation, the mounds, and the building and fencing provide buffer from the streets and hospital. Within the site, as well, there are areas of refuge where the visitors can go to be alone or with a small group of people (Figure 4.32,4.36). Additionally, there are areas of prospect that, in this building, also serve as escapes but provide an additional sense of control and safety in the knowledge of "what is coming" (Figure 4.33). Similarly, the office mezzanine looks over the lower floor providing that same glimpse into the social areas as well as to the sky outside (Figure 4.34). The rest of the building as well as the enclosed garden provide areas of social activity.

The kitchen and lobby areas serve as the primary social spaces of the building are open to the rest of the building. They allow people to sit and/or talk but not fully close themselves off and maintain a view of nature while one relaxes, as mentioned by Maggie Jencks in *A View from the Front Lines*[11]. The relaxation room and counseling spaces serve to allow for more privacy. Degrees of privacy are also indicated by ceiling height changes: the lower the ceiling height, the more private the space is (Figure 4.31). While there are a variety of spaces, however, there isn't much flexibility in spaces for activities to bring in the "joy of living" aside from the exterior enclosed garden area[12].

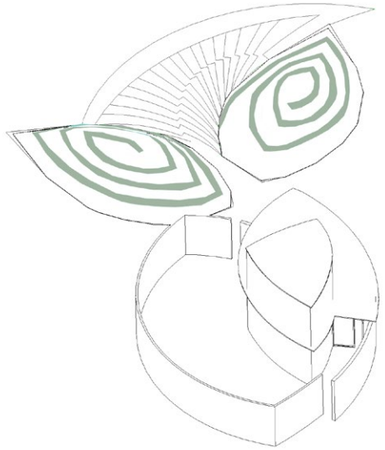


Figure 4.37
Mound Path
Path

Figure 4.38
Spiral

Figure 4.39
Shell - Golden Spiral

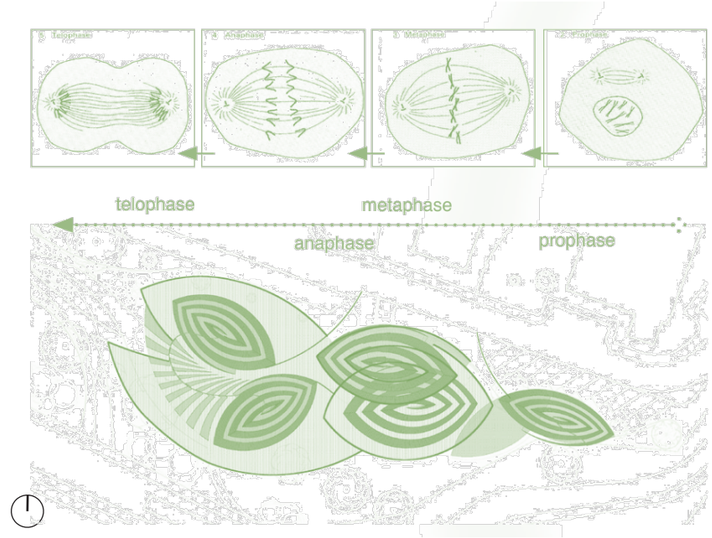
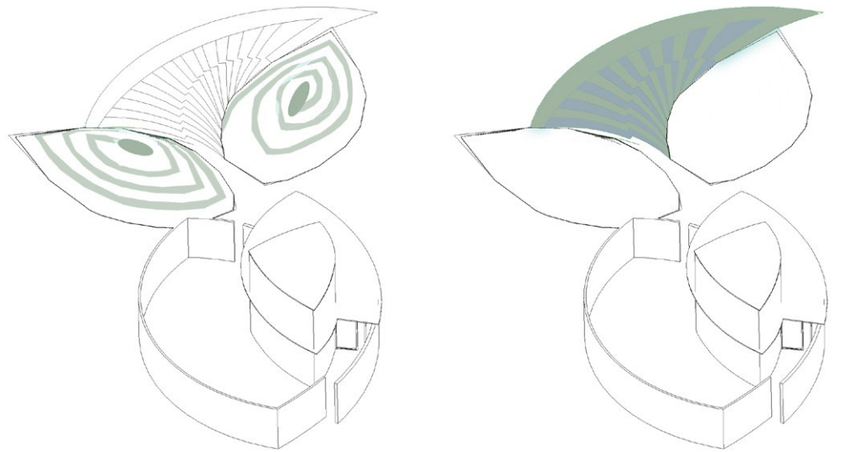


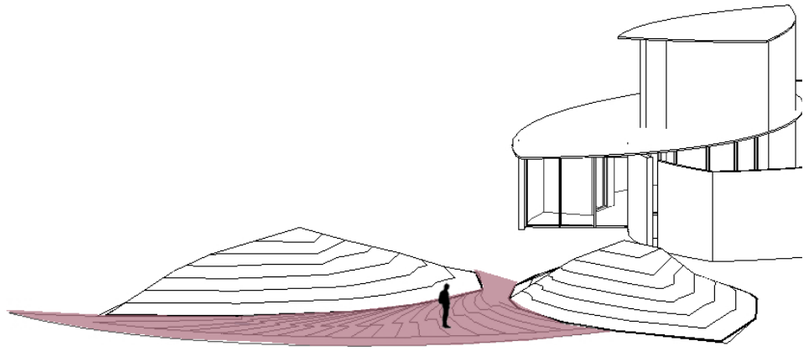
Figure 4.40
Metaphor of Dividing Cells

Symbolic Environment

This building also has a lot of meaning and healing elements as far as the symbolic environment, which, for this building, becomes a driver of the creation the built environment. The shape of the building and site elements derive from the idea of dividing cells (Figure 4.40). This is intended to be a representation of healthy cells and therefore an inspiration and hope for those coming to the center. The building and mound also have a spiraling form which is evocative of natural geometries, particularly that seen in a shell (Figure 4.38,4.39).

Additionally, while the form of a labyrinth is not present, the principles behind the labyrinth are present in the way of a journey for reflection (Figure 4.37). People walking the path are meant to walk and contemplate. As Ault says in *Sacred Space and Healing Journey*, "The labyrinth is the powerful symbol of an individual or society seeking rebirth, enlightenment and transcendence...possessing a beginning, middle and end...You enter the labyrinth in one state of being, arrive at the symbolic center of enlightenment and exit in a "different state of being"—with a question answered, different perspective, change in belief or a change in life's course"[13] .





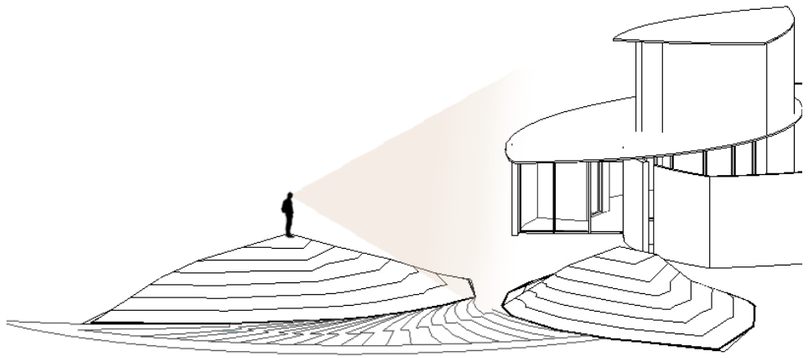


Figure 4.41
Nucleus
Path
Nucleus

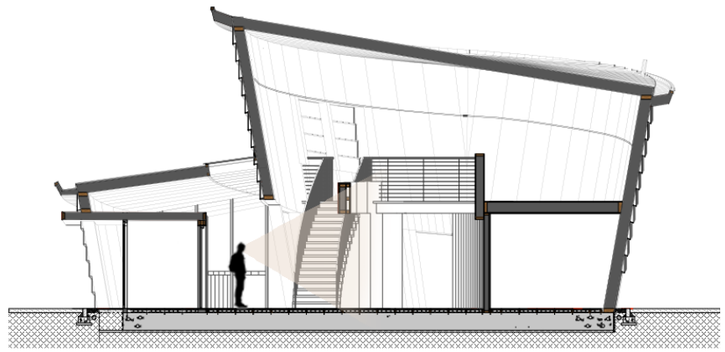
Figure 4.42
Communication between Cells
Path Representing Communication

Figure 4.43
Protection Between the Mounds
Area of Protection

Figure 4.44
Vantages Point on top of Mounds
Path Representing Communication

At Maggie's Inverness, one would embark on the path to arrive at the symbolic center of the mound (Figure 4.41), where there is a bench. This area provides a view over the rest of the garden and the building and calls back to the human instinct of being in a high place and protected from potential things that might hurt you (Figure 4.44) as mentioned in *Toward a Theory of the Restorative Garden* by Nancy Gerlach-Spriggs[14]. Between the mound paths there is a jagged path which is representative of the healthy communication between cells (Figure 4.42). This area also is protected on both sides by the mounds, insulating you form the outside world (Figure 4.43). While in this case, there isn't a designated end to the path, there is, still, the idea of an ending state of mind.

The space also has the feeling of a residence with comfortable furniture, warm materials, and humble size, which is something Maggie and Charles recommended for all Maggie's Centers (Figure 4.45). However, Angie Butterfield mentioned the garden should also evoke a feeling of home, in her article *The Garden Essences*[15], which this garden does not with a highly fabricated landscape and few plantings. There are also hints of mystery which provide additional interest in the building, for example the upper office area is hidden from view (Figure 4.46) as well as the private spaces (Figure 4.47). However, most of the building is intentionally highly open, allowing connection troughout the building.



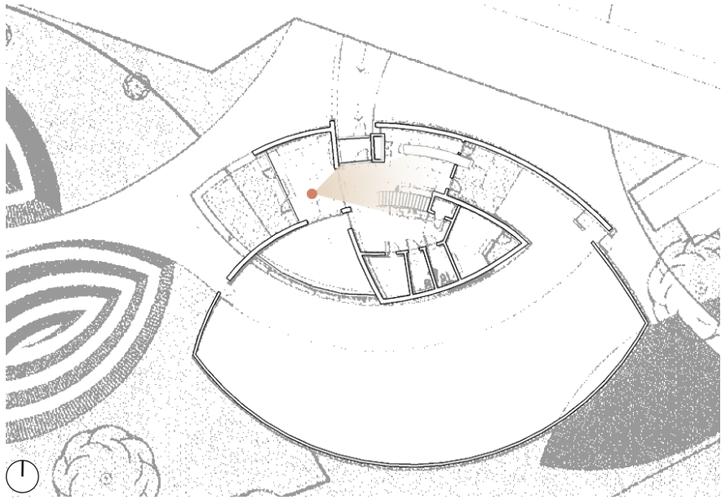


Figure 4.45
View of Sitting Areas

Figure 4.46
Mystery
View Range

Figure 4.47
Lack of Mystery
View Range

Figure 4.48
View out to Mounds

Figure 4.49
South Side Wall

Figure 4.50
View out of the Skylight

Figure 4.51
View From Northeast

Conclusion

To evaluate the overall effectiveness of Maggie's Inverness as a healing environment the characteristics of each of the four environments will be summarized. For the built environment, the building does simply okay to create an environment of healing.

The form of the Maggie's Inverness is iconic and memorable. The upwardly spiraling form is a metaphor of health, the materials provide warmth, and programmatically the building follows what Maggie and Charles Jencks intended, as we know from "the Architectural Brief". It appears, however, that the plan was forced into the Vesica shape so that the conceptual idea could be brought forth. A drawback, however, is that there are certain characteristics that do not have a relation to the kind of reassuring place the Jencks' envisioned, making this Maggie's overly complex and possibly overwhelming for some of its visitors.

Part of the site was designed by Charles Jencks in relationship to the building, extending the idea of dividing cells into the landscape. While metaphorically powerful, this aspect of the Maggie's does little to nurture and support a suffering cancer patient. The highly stylized mounds, the lack of water, and the not yet landscaped garden space do not provide the kind of setting Cooper Marcus calls for in *Therapeutic Landscapes: An Evidence-Based Approach to Designing Healing Gardens and Restorative Outdoor Spaces*[16]. The site issues contribute to creating an environment that photographs well but is not altogether healing.

Figure 4.52
View of Western Patio

Figure 4.53
Mezzanine Seating Area

Figure 4.54
Medium Sized Therapy Space

On a positive note, there is plenty of diffused day light inside the building and visual connections to the outside.

Similarly to the built environment, the social environment meets the requirements of the brief, however it does follow them simply with a variety of environments and those are organized in a simply understood way.

Symbolically this Maggie's Center appears very powerful. Being present inside and outside the building, the vesical shape is a strong symbol for cancer patients and can provide inspiration for everyone- the idea of healthy cells dividing.

However, this symbolism is not able to be deeply experienced by the visitor as it is not designed for the human scale

Finally, from an objective standpoint of comparing this building to the standards set by the architectural brief, the building does well. From a qualitative standpoint the building could be potentially confusing. Overall the building create an environment that is not the most conducive to healing.

Figure 4.55
View of Seating Space

Figure 4.56
Kitchen

Figure 4.57
View from Garden

End Notes

1. “About - Page Park,” Page \ Park, 2021, https://pagepark.co.uk/about/.

2. Wikipedia Contributors, “Page\Park Architects,” Wikipedia (Wikimedia Foundation, September 21, 2020), https://en.wikipedia.org/wiki/Page%5CPark_Architects.

3. “Maggie’s Centre, Inverness - Page Park,” Page \ Park, 2021, https://pagepark.co.uk/project/architecture/maggies-centre/#:~:text=Maggie’s%20Highlands%20Cancer%20Caring%20Centre,acclaimed%20landscape%20designer%20Charles%20Jencks..

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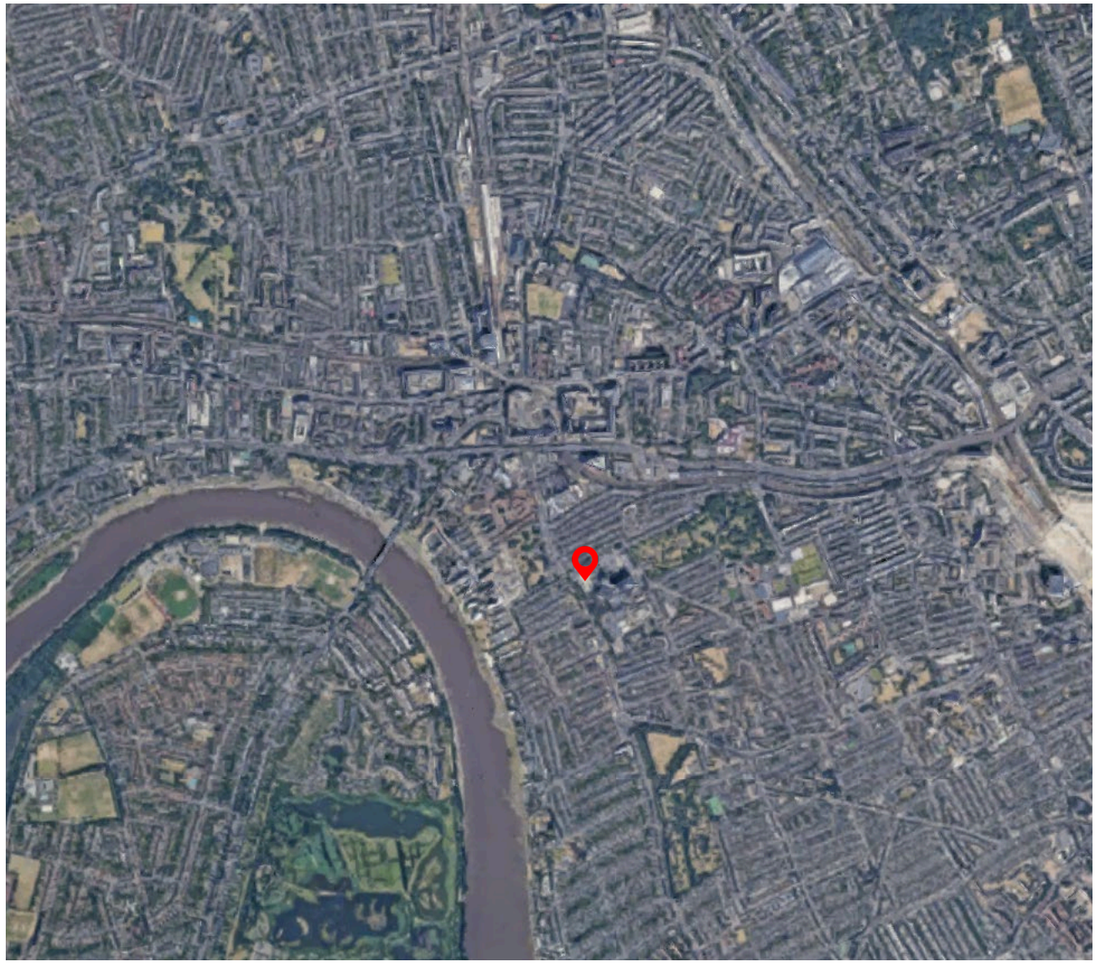

Maggie's West London

Rogers Stirk + Partners | London, England
April 2008 | Emily Sweat

Figure 6.2 (top)
Richard Rogers, Founder and Senior Partner

Figure 6.3 (center)
Graham Stirk, Senior Partner

Figure 6.4 (bottom)
Ivan Harbour, Senior Partner

Rogers Stirk Harbour + Partners

Rogers Stirk Harbour + Partners is located in London. Founded in 1977 as the Richard Rogers Partnership, the firm changed its name in 2007 to recognize the contributions made by Ivan Harbour and Graham Stirk. Today the firm employs over 200 staff and has achieved critical acclaim with built projects across Europe, the Americas, Asia, and Australia. The firm has worked on a large variety of building types including office, residential, transport, education, culture, leisure, retail, civic, and healthcare. They are known for designing the Leadenhall and Lloyd's building, two iconic developments in London. Their designs have won numerous recognitions and awards, dating from 1967 to 2021. Their Maggie's Center in West London alone has received four notable awards, including a RIBA Stirling Prize in 2009.[1]

The staff places much attention on creating a work environment where equality and teamwork can be fostered. The London office has an open floor plan, and no one has an individual office. The firm's constitution lays out a vision for strong community, teamwork, equity, collaboration, and social responsibility. Efforts are made to create an environment where everyone is working towards the same goals and each person feels valued. The staff also takes great pride in its service to the community. The firm's overarching goal is for teams to thrive and have the foundation to design beautiful, innovative, and sustainable buildings.[2]

The firm works to design buildings that connect with their context in order to create a more cohesive public realm. Designing in urban context, the focus is on complacent and environmentally sustainable propositions to benefit the economy and environment. This is accomplished through designing systems and using various methods that are energy efficient. Overall, Rogers Stirk Harbour + Partners is a firm that works to serve its staff, surrounding communities, and the environment.

Figure 6.5
Maggie's West London, Main Entrance

Maggie's West London

This 370 square meter Maggie's Center is located in the West London neighborhood of Hammersmith. It opened in April of 2008 and is one of the most visited Maggie Centers. Located directly at a busy intersection in an urban area, on the campus of Charing Cross Hospital, it is surrounded by residential neighborhoods on two sides.[3]

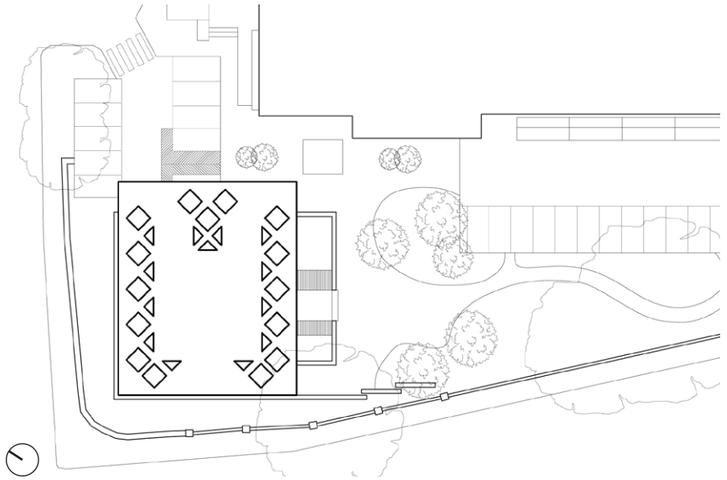

Figure 6.6
Aerial of London, England

Figure 6.7
Site Plan

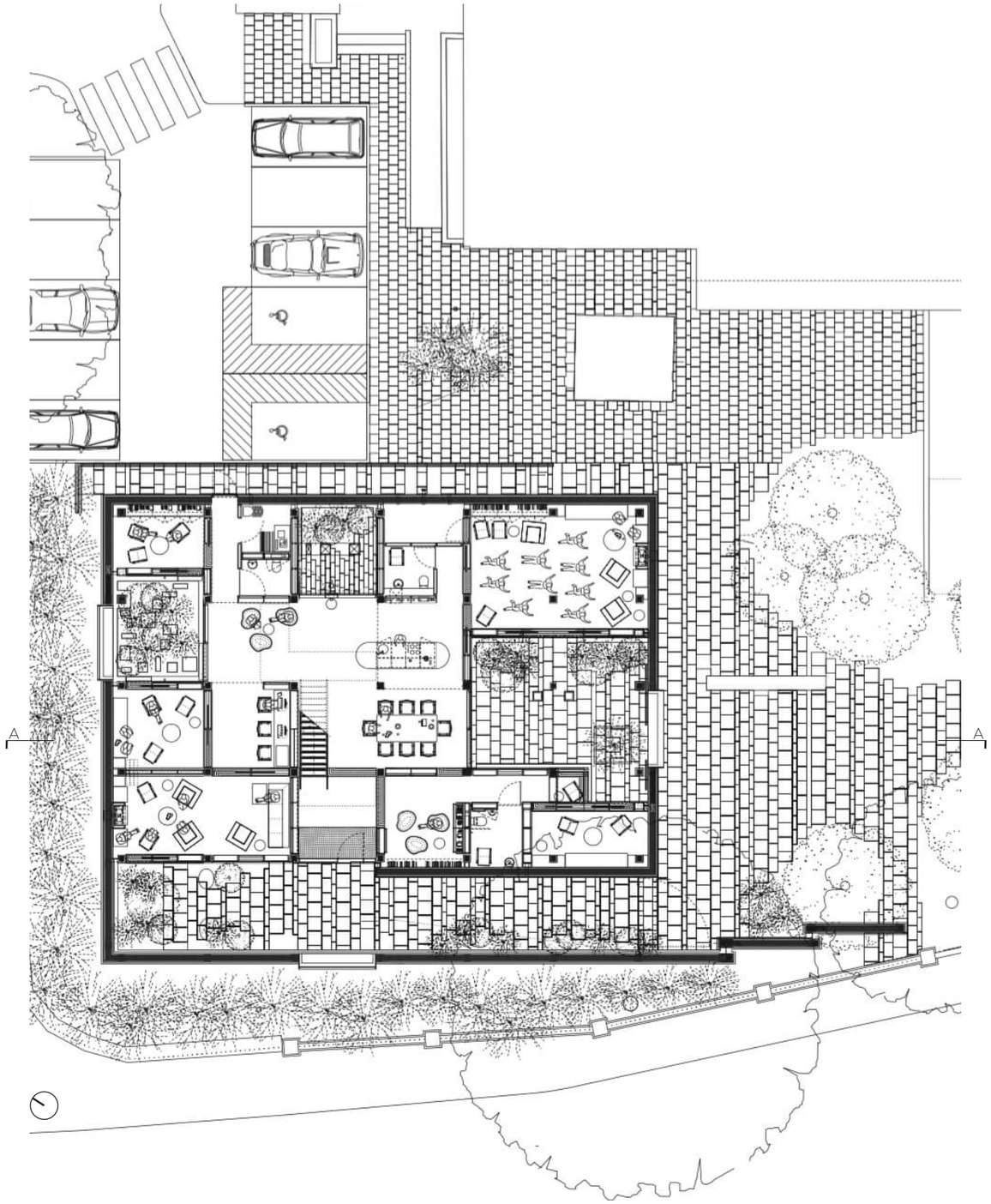

Figure 6.8
First Floor Plan

This vibrantly colored Maggie Center with its floating roof canopy stands in stark contrast to the large institutional hospital buildings and the rows of conventional row houses. A tall bright-orange blockwork wall demands attention as it wraps around the exterior of the building, providing a weather seal in some places and framing multiple courtyard garden spaces in others. The surrounding wall and landscape serve as a noise and pollution barrier, while also providing beautiful and calming spaces within.[4]

Approaching the building from the bus stop, a path meanders under a tree canopy through a garden designed by Dan Pearson[5] into an open space and toward three staggered vertical walls to the left which appear to have pealed away from the orange-colored front of the building to suggest the entrance. Transitioning through this opening and a narrow, lightly shaded space along the side of the building, one can find the hidden entry. From here the main gathering space with a large communal table is immediately visible. Concrete pillars and beams, organized on a grid, define the interior spaces. The double-height space is generous and inviting, providing a welcoming place for groups of people to gather while smaller, single-height spaces are primarily used for private meetings. On the second floor, there are offices and protected outdoor rooftop terraces to enjoy. The roof floats above the building seemingly separated from the walls by a wide band of clerestory windows. These windows offer views of the sky while blocking views of the hospital and the neighborhood. The courtyard gardens receive filtered daylight through large perforations in the roof.

Figure 6.9
Section A through Central Space

Figure 6.10
Ceiling Heights
- Interior, Double-Height
- Interior, Single-Height
- Exterior, Double-Height
- Exterior, Single-Height

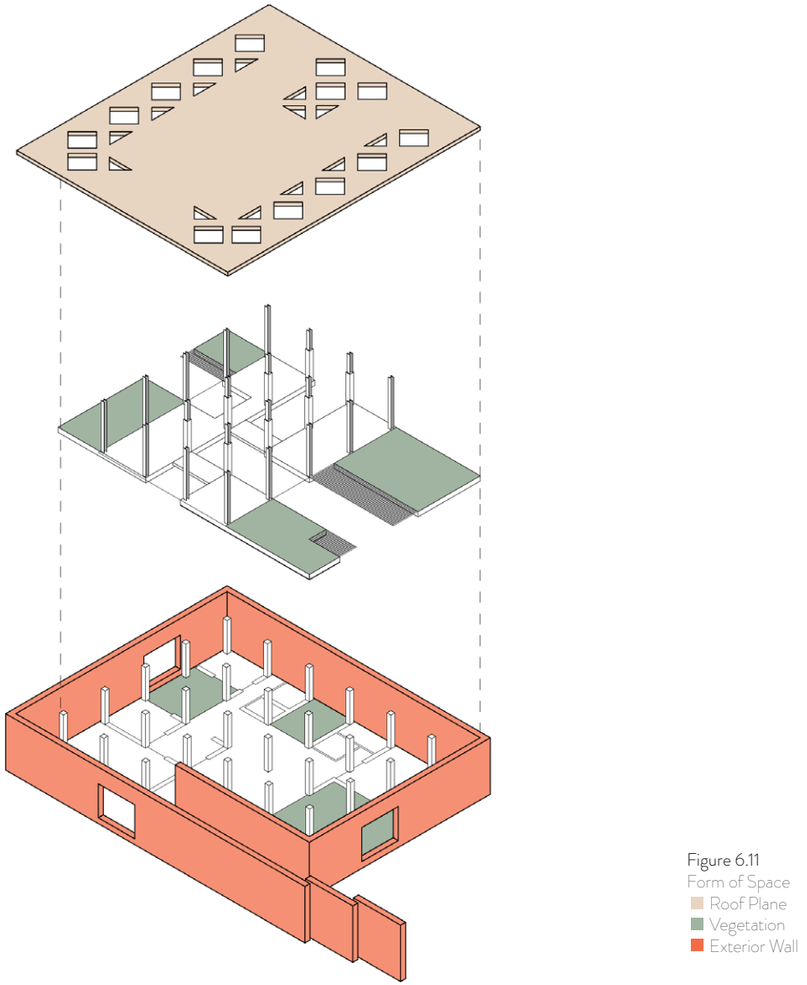

Figure 6.11
Form of Space
- Roof Plane
- Vegetation
- Exterior Wall

Built Environment

The overarching organizational concept of building is strong because the wrapping, red-orange wall clearly expresses the rectangular plan with the communal table space at the center. Although the plan is primarily introspective, three openings offer connections with the outside world. Each space within the Center points to the communal table and main garden area.[7] The library is strategically placed directly adjacent to the main communal table (Figure 6.10). In an organizational sense, the architects accomplished Maggie's goal of making these primary spaces a place that visitors naturally gravitate towards.

The second floor stands in stark contrast to the first. A wrapping clerestory relates these spaces back to their urban surroundings. The roof is oriented perpendicular to the plan, allowing the roof plane to dominate the front elevation and stand in contrast to the building below (Figure 6.11).

Figure 6.12
Entrance Transition
Pedestrian Access
Vehicular Access
Vegetation
Parking
Main Entrance
Secondary Entrance

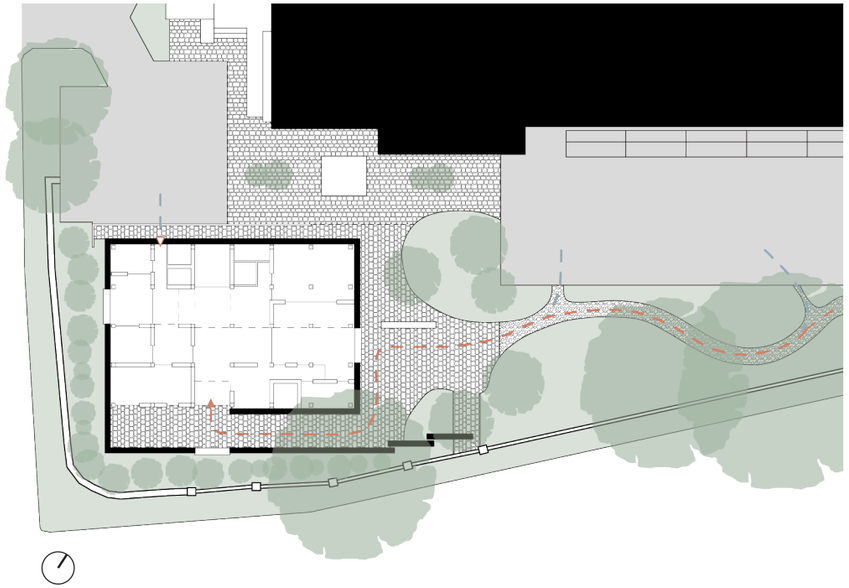

Figure 6.13
Materiality
Red - orange blockwork wall
Steel structure
Smooth concrete
Timber
Lightweight steel roof

The materials used also align with the Architects' Brief.[6] The spaces do not appear too cozy due to the use of primarily hard materials, like concrete and wood. Heavy, concrete columns and beams dominate the interior. Non-structural wood is used to evoke a sense of calm and friendliness (Figure 6.13).

The lengthy entrance transition separates the visitor from the noise and busyness of the surrounding urban environment. In this way, the architects created an effective transition. However, the entrance is not obvious. It appears to be somewhat difficult to locate since the doors cannot be seen until the visitor nears the end of the approach (Figure 6.12).

Figure 6.14
Building Circulation
Access by Walking
Main Entrance
Secondary Entrance
Community Table

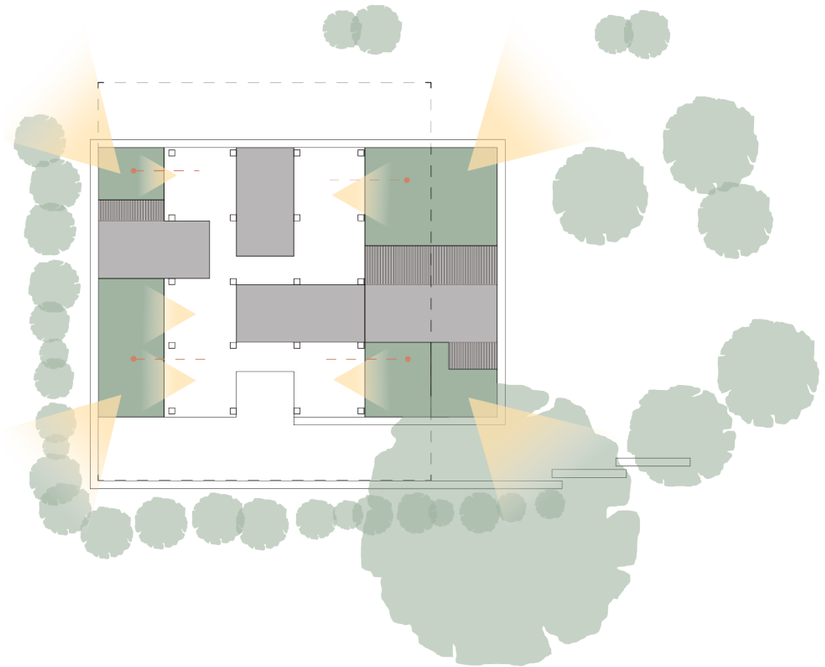

Figure 6.15
Visual and Physical Access to Nature
Visual access to nature
Physical access to nature
Vegetation

Figure 6.16
Rooftop Terrace

Natural Environment

14 Patterns of Biophilic Design states that "Biophilic design can reduce stress, improve cognitive function and creativity, improve our well-being and expedite healing; as the world population continues to urbanize, these qualities are ever more important." [8]

Since the Center is in an urban context, it faces challenges regarding access to nature. The natural environment is weaker compared to other Maggie's Centers that are immersed in nature. However, the Center still incorporates landscaping with the limited space it does have. Three gardens are carved out of the building's rectangular mass. These gardens are outside, but still exist within the wrapping wall. The organization of the three internal gardens allow for consistent views to nature throughout the Center. Each of these gardens are accessible, allowing the visitor to be physically immersed in nature on the ground level (Figure 6.15). The accessible, main internal garden holds an important place in the overall spatial organization. It is the first space the visitor is exposed to along the approach. In accordance with Maggie's Brief, these gardens are outside, but are a buffer to the "real outside." [9] The exterior wall and overhanging roof terraces provide a sheltered exterior experience. Two of the gardens have large openings that offer views to nature beyond the building. One of the gardens is more enclosed, not appearing to provide views to the outside world. The rooftop terraces provide visitor's access to fresh air and sunlight. In contrast to the ground floor, the upper exterior

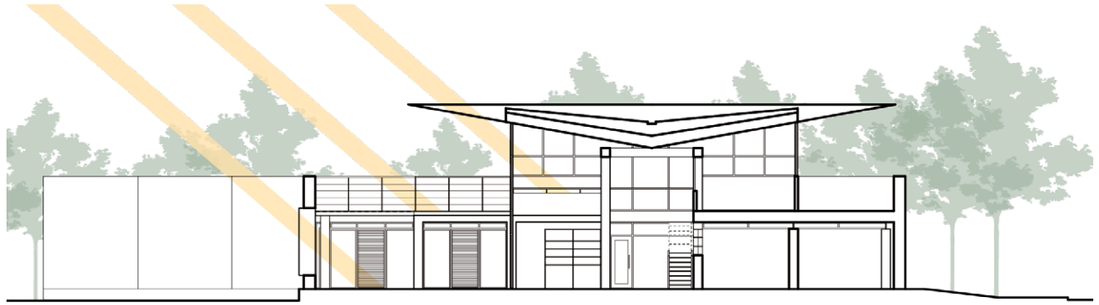

Figure 6.17
Dynamic Daylight
Direct Daylight

Figure 6.18
Diffuse Daylight
Diffuse Daylight

areas give a unique chance for visitors to connect with the surrounding urban context. Maggie inspired architects to create spaces that are thought provoking and encourage transformation into deeper hope. In Maggie's West London, the internal gardens and rooftop terraces instill a sense of hope and provide a motivational place for this type of transformation.[10]

The Center also provides an abundance of natural light for the interior spaces (Figure 6.17). The clerestory and partitioned walls throughout the building allow daylight to enter into the majority of the spaces (Figure 6.18). Although the Center as a whole has excellent access to daylight, the library does not appear to provide as much natural light and visual access to nature as Maggie suggested in her Brief.[6] Overall, despite the circumstance of an urban context and a few minor inconsistencies, the Center's natural environment cultivates a powerful sense of healing through access to nature and daylighting.

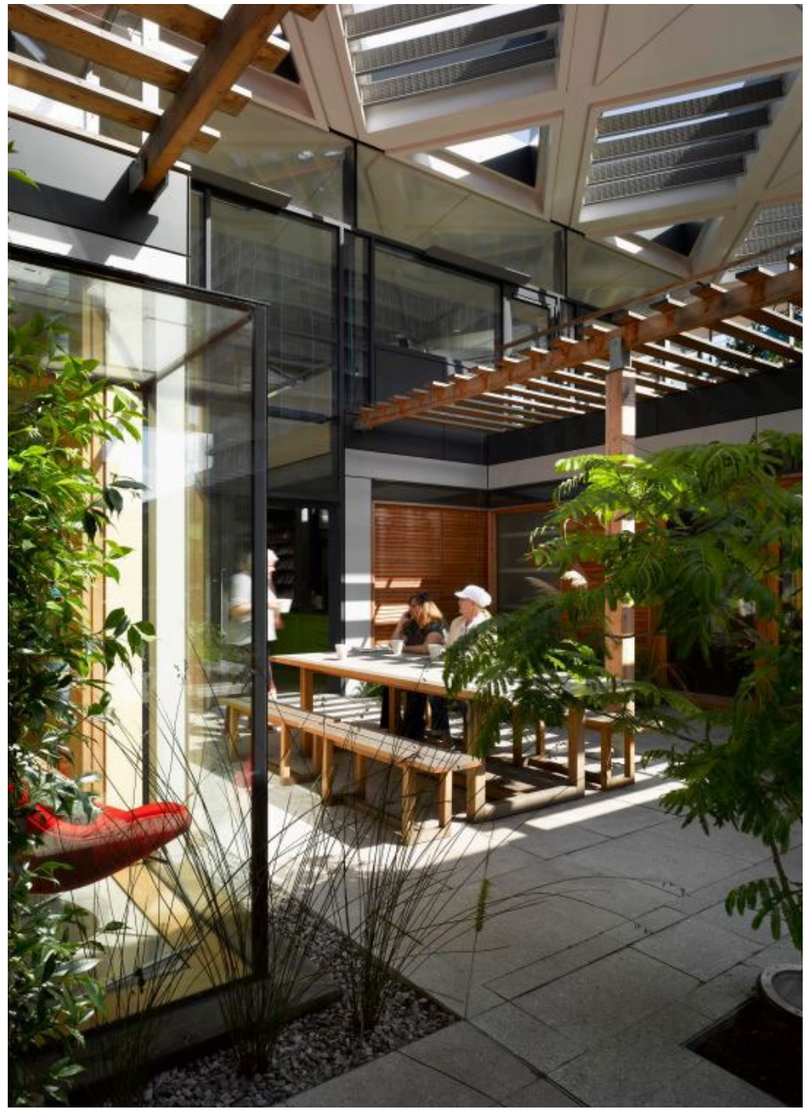

Figure 6.19
Main Internal Garden

Figure 6.20
Community and Privacy
- Public
- Semi-Public
- Semi-Private
- Private

Figure 6.21
Communal Table

Social Environment

According to Gesler, it is important to have an excellent built environment and an accompanying supportive group of staff to help patients through the healing process.[11] Maggie's Brief reiterates the need for a strong social environment with spaces for group support, family and friends' support, relaxation sessions, and information access.[12] Although this building is relatively small, Maggie's West London incorporates all of these activities through the placement of multi-use spaces at various scales.[13] Through these spaces, the architects provide as many opportunities as possible for hope and healing.

Figure 6.22
Prospect and Refuge
Refuge Place
Prospect
Vegetation
Below

These multi-use spaces surround the heart of the building, and allow them to be seen and easily accessible without forcing the visitors into these areas. Most rooms have sliding doors so that visitors can control their desired levels of privacy. This opportunity for enclosure allows visitors to have private conversations with the Programme Director or the Clinical Psychologist about their situation and needs.[14] Most of these spaces provide views into the main communal table area and garden, allowing for a constant sense of connectedness with the outside world (Figure 6.22). This consistent attachment can be both beneficial and detrimental. There are not many opportunities for visitors to completely hide away and shut out the outside world.

The Center accomplishes Maggie's goal of avoiding an administrative feel, and does so by placing offices on the mezzanine level. Following the objectives in the Brief, the staff appears to have a view of the entry point from above, thus avoiding a typical reception area on the ground floor.[15] Overall, the social environment, with its variety of spaces, allow for a healing sense of place through flexible and adaptable spaces that encourage relationship building and foster emotional support.

Figure 6.23
Small Seating Area

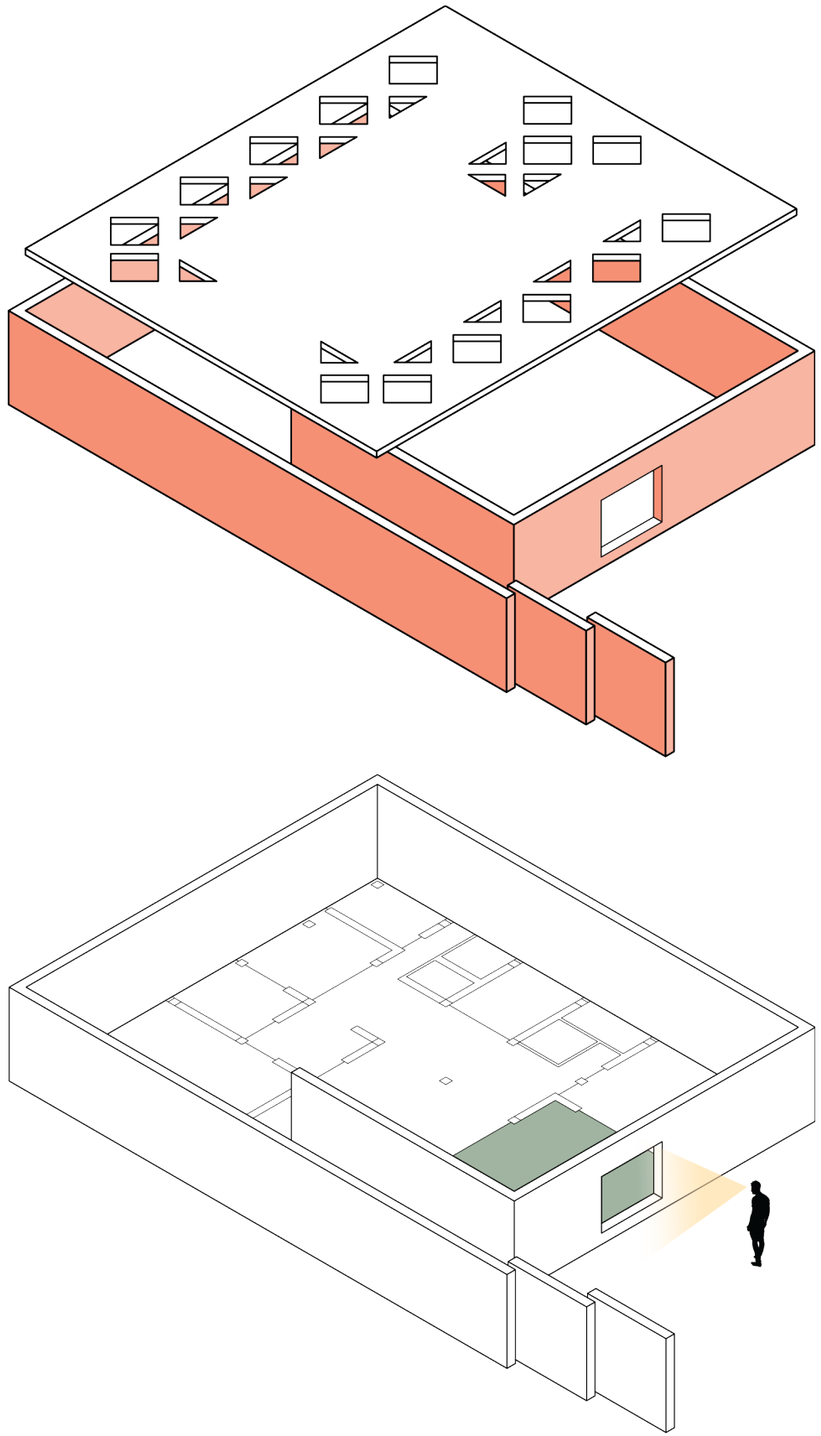

Figure 6.24
Protection

Figure 6.25
Mystery in Entrance Transition
Views In
Main Garden

Figure 6.26
View into Main Internal Garden

Symbolic Environment

Circling around and above these spaces wraps the exterior wall. From plan view, the wall creates a spiral shape. The heart of the spiral contains the communal table and kitchen (Figure 6.27). This organizational concept evokes a strong spirit of place, emphasizing the communal table and kitchen as the heart of the home.[16]

The exterior wall and overhanging roof provide an overall sense of protection, which is the Center's spirit of place (Figure 6.24). The roof appears to float above the walls due to a clerestory underneath that wraps throughout the second floor. This element provides a sense of connectedness to the outside world, and visitors feel protected but not trapped. Openings within the roof geometry symbolize a tree canopy, sheltering visitors while bringing in gentle daylight.[17]

There is a clear moment of mystery along the entry approach (Figure 6.25). Within the building, dynamic daylight and shadows enter in many different ways, and evoke a sense of wonder. The entrance transition and daylighting create an effective sense of mystery. There is also a certain impression of mystery between the first and second floors. One can see bits of activity on the second floor from the ground floor, but the visitor is not completely exposed to the experience of the second floor until immersed in it. However, particularly on the ground floor, the spatial organization of the building prohibits an extensive presence of mystery. The spaces are open and easily readable.

Figure 6.27
Initial Organization Concept

Figure 6.28
Entryway

Figure 6.29
Upon Entry

Figure 6.30
Private Seating Room

Conclusion

Maggie's West London has an interesting and unique environment, making it a much more desirable place compared to the large, institutional hospital next door. Looking at Gesler's four environments, Maggie's West London excels in its built and social environments.[18] The overall spatial organization concept is strong, with each space pointing back to the central table and main garden. The materials create a calm and friendly environment whilst keeping the spaces from being too cozy. The entrance transition is strong, allowing visitors to separate and retreat from the surrounding urban environment. To accommodate the social environment, there is a large variety of spaces for group support, family and friends' support, relaxation sessions, and information access.[19] Multiple private spaces serve as places of refuge, offering views out into the public areas. This allows for a consistent sense of connectedness with the outside world.

Figure 6.31
Main Internal Garden

The natural environment at Maggie's West London is mostly effective in accomplishing a healing place. The urban site faces some natural challenges with access to nature, which makes its environment weaker compared to other Maggie's Centres that are immersed in nature. The internal gardens and rooftop terraces provide excellent access to daylight and fresh air. Only two of the three gardens offer physical access to the outside. These gardens are protective and serve as an effective buffer to the "real outside." In contrast to the ground floor, the upper exterior areas give a unique chance for visitors to visually connect with the surrounding urban context. In addition to greenery, the Centre lets in an abundance of natural light. The clerestory and partitioned walls throughout the building allow light to enter the majority of the spaces. Along with the natural environment, the symbolic environment creates a suitable healing environment. A sense of protection is the Centre's most prominent expression of spirit of place, which is accomplished through the wrapping exterior wall and overhanging roof. The clerestory provides a sense of connectedness to the outside world, allowing visitors to feel protected but not trapped. It is an iconic building, easily noticeable for the strongly colored wall which shelters persons who most likely at are at vulnerable points in their lives.

Looking at Maggie's Architects' Brief[19] and Gesler's[20] four environments more closely, Maggie's West London excels in its built and social environments, and is mostly effective in its natural and symbolic environments. Overall, the architects did an excellent job at creating a healing place on this difficult site.

Figure 6.32
Roof Plane

Figure 6.33
Maggie's West London, Nighttime

End Notes

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10. Charles Jencks and Edwin Heathcote, The Architecture of Hope: Maggie's Cancer Caring Centres (London: Frances Lincoln, 2015).

11. Wilbert M. Gesler, Healing Places (Winnipeg: Manitoba Education and Advanced Learning, Alternate Formats Library, 2015).

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18. Wilbert M. Gesler, Healing Places.

19. Maggie and Charles Jencks. Maggie's Architecture and Landscape Brief.

20. Wilbert M. Gesler, Healing Places.

Maggie's Cheltenham

Sir Richard MacCormac | Cheltenham, England
October 2010 | Travis Surmeier

Figure 7.2
Sir Richard MacCormac, Founder of MJP Architects

Sir Richard MacCormac

Sir Richard was born in 1938, in Marylebone, London, to a renowned medical family. He attended Westminster School, Trinity College, Cambridge, where he later taught, and the Bartlett School of Architecture at University College London. One of his role models was his great uncle, Sir William MacCormac who operated in the field of the Boer War. The public duty and the practical benefits of applied science in his uncle's profession informed him as an architect.[1]

His professional career began in the modernist practice of Powell and Moya. He then joined Lyons Israel and Ellis before working on social housing for a local authority in London.[2] In 1972, he started his own firm based in Spitalfields, London, MacCormac, Jamieson, Prichard. The firm comprised of around 20 employees[3] later became MJP and gained widespread recognition for their work on university buildings. In 1983 Richard designed the Sainsbury Building at Worcester College Oxford. In 2011 he left MJP to set up his own consultancy. He served as president of the Royal Institute of British Architects from 1991-93, chair of the Royal Academy's Architecture committee and the Royal Academy Forum and was a Member of the Architectural Association from 1996 to 2007. He was knighted in 2001.[4]

He passed away on July 26th, 2014 at age 75 after battling cancer. The Observer's architecture critic Rowan Moore spoke of him as, "a serious architect who stood for civilized buildings. He did something important, at a time when modern architecture seemed to be falling apart, which was to apply its principles in a new way."[5] As Jeremy Melvin stated, "Richard was equally firm that architecture was an art, but unlike some of his more publicity-seeking peers, he recognized that in being an art, and only being an art, architecture could also perform social service."[6]

Figure 7.3
Maggie's Cheltenham, Garden Entrance

Maggie's Cheltenham

Maggie's Cheltenham was opened by the Duchess of Cornwall on October 19, 2010.[7] The Center incorporates a conversion of the existing steep-roofed Victorian lodge along with a new single-story flat-roofed extension. Located in a residential neighborhood along the River Chelt, it is just a block or two away from the Cheltenham General Hospital Campus. Set back from the street and concealed from public view, the new building maintains a relationship in scale to the existing lodge, thus offering a domestic context that differs from the institutional hospital.

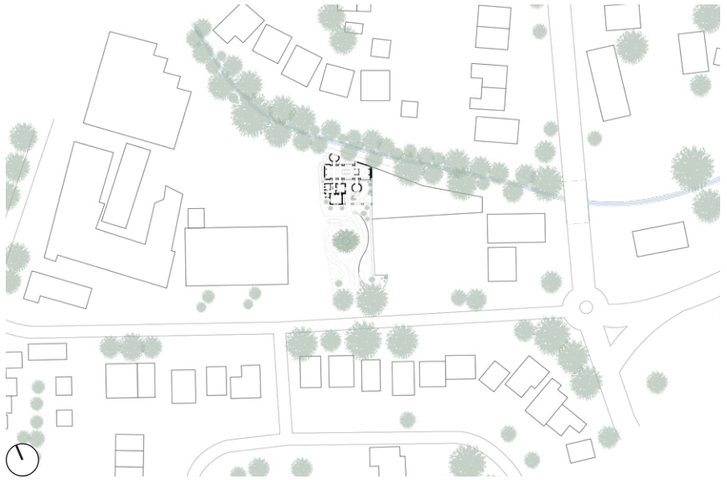


Figure 7.4
Surrounding Context of Maggie's Cheltenham

Figure 7.5
Site Plan

From the road, the approach to the Center is through a well-developed landscape, underneath a trellis and into a semi-private garden which offers several private sitting areas. The main entrance is hidden in the space in between the old lodge and the new extension. The latter, sitting at a right angle to the lodge and enclosing the garden space at the northeastern edge, appears as a box clad in oak, in contrast to the pre-existing brick lodge. Openings to the exterior are minimal to provide solitude or retreat and reflect an inward-oriented focus. Two cylindrical pods extend from the addition, one to the front and one to the back.

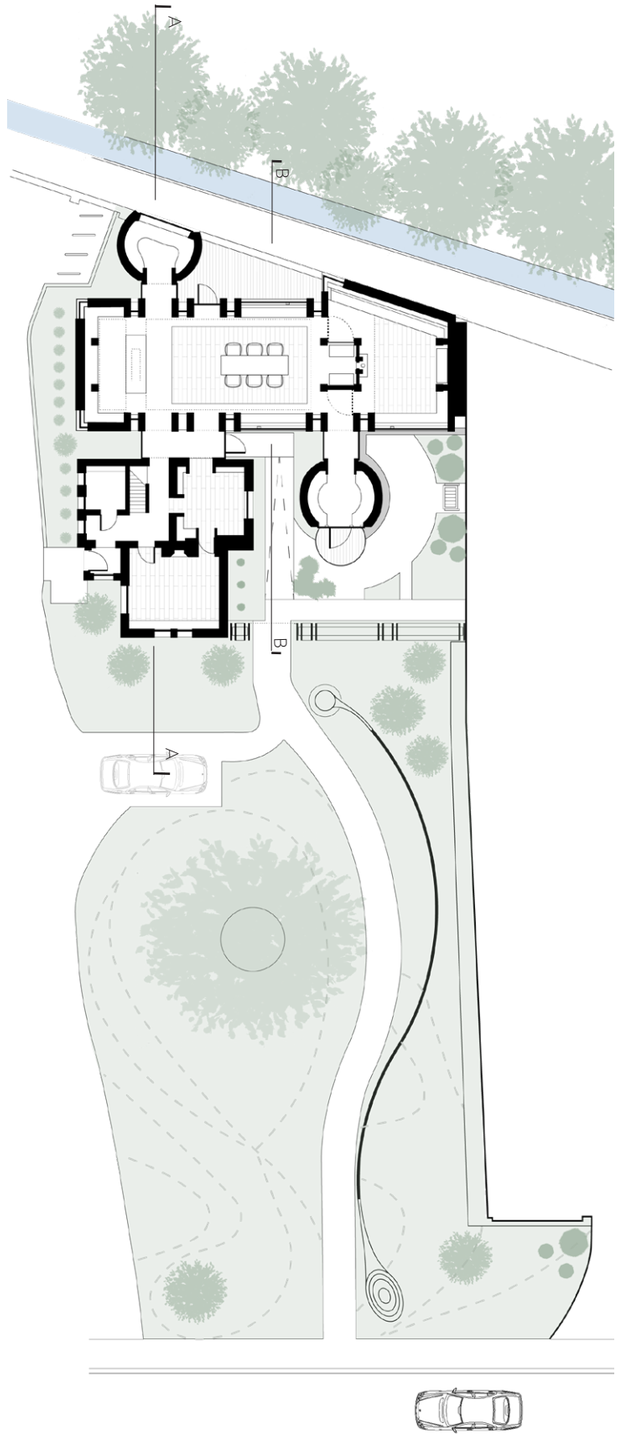
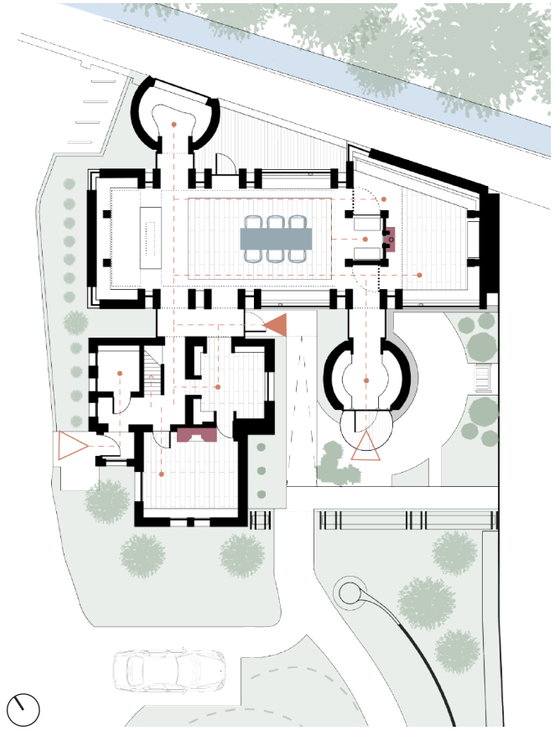
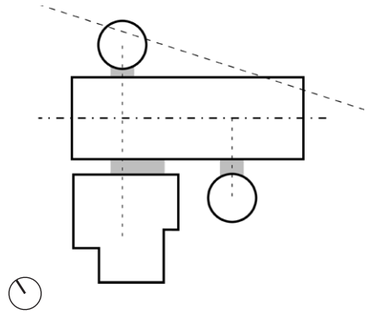
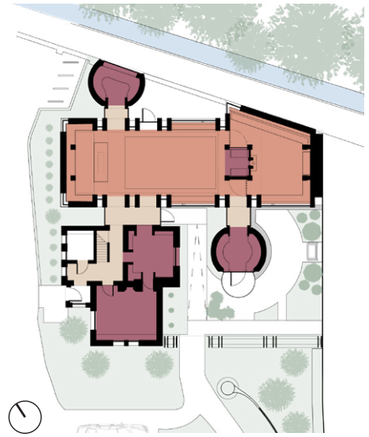


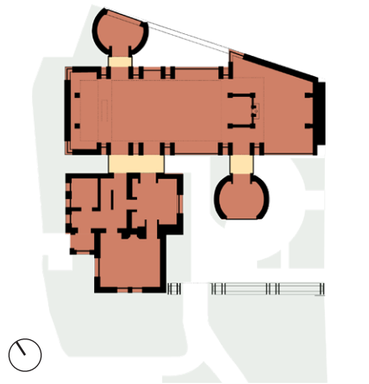
Figure 7.6
Floor Plan

Figure 7.7
Section A through existing building









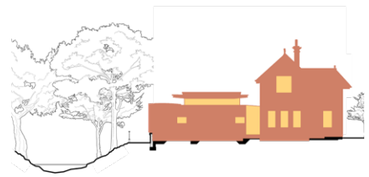


Figure 7.8
Circulation
-- Path
Alternate Entrance
Main Entrance
Community Table
Fireplaces
Vegetation

Figure 7.9
Parti

Figure 7.10
Functional Zones
Gathering Space
Counseling Space
Interstitial Space

Figure 7.11
Mass vs. Void
Mass
Void

Figure 7.12
Mass vs. Void - Elevation
Mass
Void

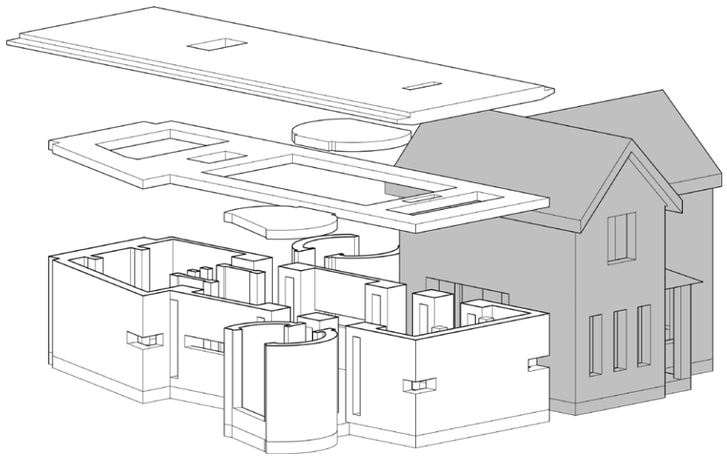
Figure 7.13
Maggie's Cheltenham,
View of Facade from Parking

Built Environment

The new addition to the Center is seen as a rectangular box with cylindrical pods branching off to the front and back respectively via a transparent interstitial space (Fig. 7.8). This organization allows for spaces to be easily identifiable upon entering between the two forms (Fig. 7.7).

There is a clear delineation of private and public between the old and the new (Fig. 7.9). The completely private spaces, such as offices and computer labs, occupy the second floor of the lodge. From this vantage point, staff maintain a visual connection with people approaching while keeping a physical disconnect from the main floor avoiding institutional appearances.[8]

The form of the building is conveyed as a solid wooden box (Fig. 7.10-11) with varying overhead ceiling planes and a large extending roof plane.



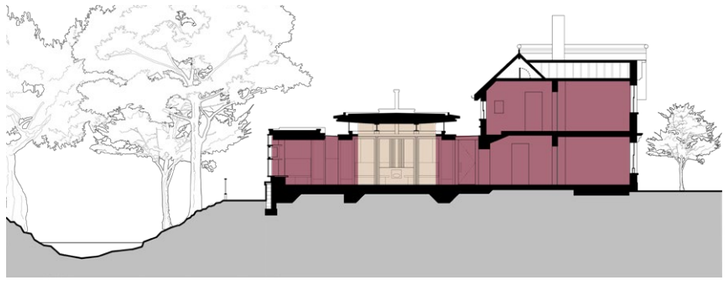


Figure 7.14
Form of Space
- Pre-Existing Lodge

Figure 7.15
Hierarchy
- Lower
- Higher

The architectural form (Fig. 7.13) defines a series of spaces within spaces, a move that is accentuated by varying overhead planes which define the individual spaces, including the inglenooks, the niches built into the thickened walls, a continuous overhead plane which delineates spaces such as the kitchen, as well as the extending winged roof (Fig. 7.14).

Locally sourced oak cladding is used to provide tactile and warm surfaces, while the exposed steel structure conveys strength and support through attentive detailing (Fig. 7.15-16). The details of this project are to the level of complexity and cost of a project twenty times its size.[9]

Figure 7.16
Interior Materiality
- Black Steel Structure
- Oak Casework
- Mirror Polished Stainless Steel
- Fabric Built-in Seating
- Concrete Fireplace
- Concrete Tile
- Oak Hardwood Flooring

Figure 7.17
Exterior Materiality
- Oak Cladding
- Glass
- Aluminum
- Concrete
- Brick
- Asphalt Shingles

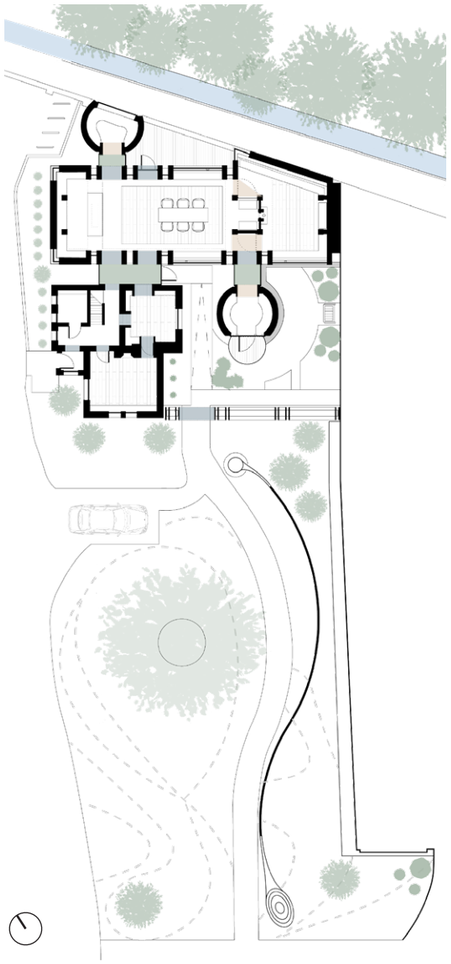
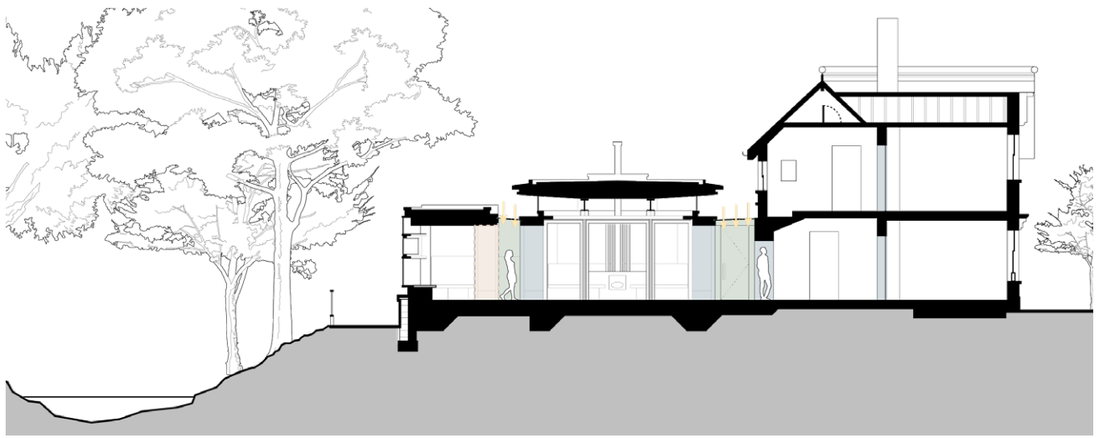


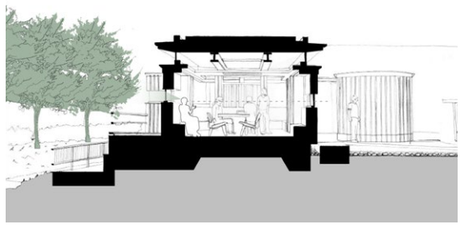
Figure 7.18
Transitions & Thresholds
- Operable Threshold
- Thickened Wall Threshold
- Transition Spaces Immersed in Nature

Figure 7.19
Transitions & Thresholds - Section
- Operable Threshold
- Daylight
- Transition Spaces Immersed in Nature
- Thickened Wall Threshold



The attention to details stretched the Jencks' criteria for a small building budget; however, it was important to the architect for the details in the building to express the extensive care that is taken with each person visiting this Center. Transitions from one form to another are expressed through glazed corridors, increasing "connectedness" to the surroundings (Figure 7.18).

Figure 7.20
Maggie's Cheltenham,
Glazed Transition Space



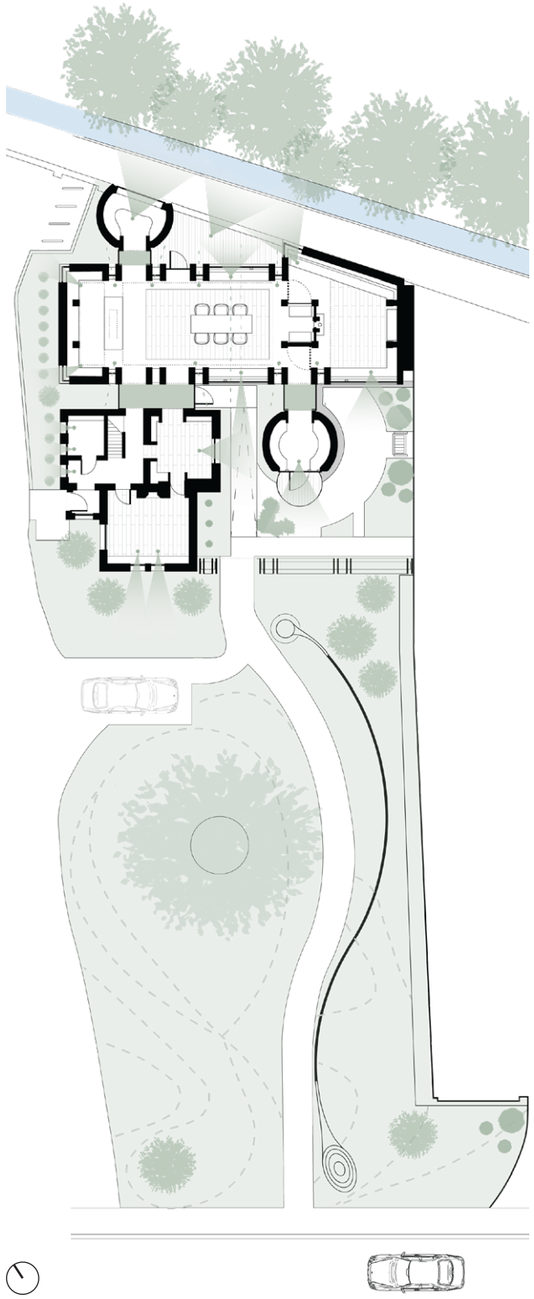


Figure 7.21
Visual Connection to Nature - Section A
Nature Immersive Spaces
View Range
Daylight

Figure 7.22
Visual Connection to Nature - Section B
View Range
Limited Line of Sight

Figure 7.23
Visual Connection to Nature - Plan
Vegetation/Site
Nature Immersive Spaces
View Range
Limited Line of Sight

Figure 7.24
Entrance to the Site

Natural Environment

The natural environment works in tandem with the built environment. Visually, the project provides numerous views to the outdoors through the pods as well as through ribbon windows within the main space. The glazed corridors between forms offer a moment of immersion back into nature (Fig. 7.20-22).

Meanwhile, people are physically connected to nature from the moment they arrive. The entrance is designed as a formal front lawn. Visitors navigate on a curved path alongside a snaking water sculpture and a large Wellington tree until they reach the trellised entry to the “secret garden.” The path continues beyond the trellis screen toward the hidden entrance.

Users are reconnected to nature through a deck in the rear of the building (Fig. 7.24) with a view of mature trees which line the River Chelt (Fig. 7.25). As Gesler points out, “most hospital patients tend to rate the importance of what they can see, hear, smell, taste, and feel relatively highly.”[10] The environment of Maggie’s Cheltenham stimulates the senses in various forms on both the exterior and the interior (Fig. 7.26). The exterior can be stimulated through the trees, the curving mounds, the smell of the flowers, and lastly the sound of the water flowing through the steel sculpture (Fig. 7.27).

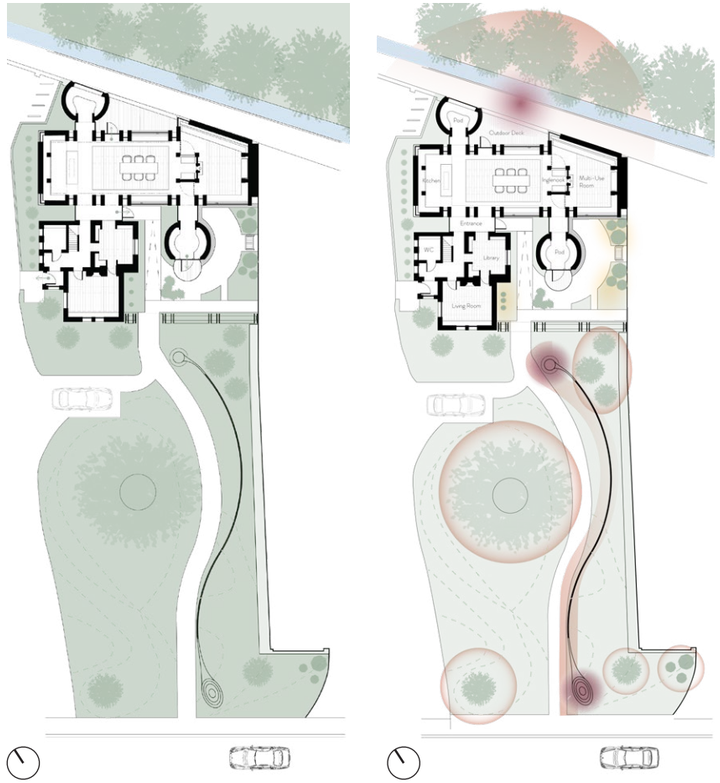


Figure 7.25
Rear Deck next to River Chelt

Figure 7.26
Physical Access to Nature
- Vegetation
- Site
- River Chelt
- Access

Figure 7.27
Sense Stimulation
- Vegetation
- River Chelt
- Auditory Stimulation
- Visual Stimulation
- Olfactory Stimulation

Figure 7.28
Maggie’s Cheltenham,
Water Sculpture by Artist Bill Pye

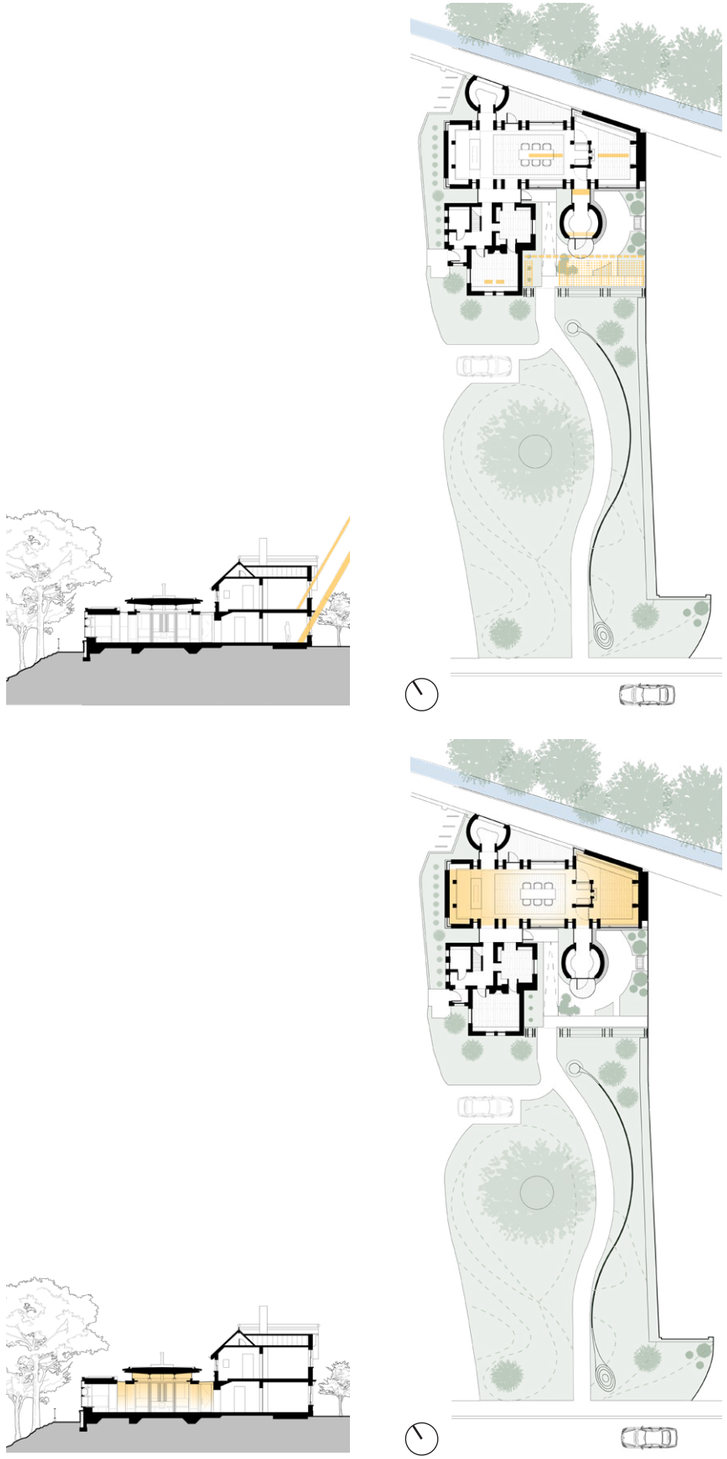


Figure 7.29
Dynamic Light - Section
Direct Sunlight

Figure 7.30
Dynamic Light
Direct Sunlight

Figure 7.31
Diffused Light - Section
Filtered Sunlight

Figure 7.32
Diffused Light
Filtered Sunlight

Light is brought into the building in various forms. The windows in the old lodge are of typical fenestration, but in the main space of the new extension, Sir Richard chose a different approach through minimal ribbon windows (Fig. 7.33) to retain focus and privacy from the exterior. The large, winged roof is lifted off the walls to create a clerestory that wraps the entire new extension. It bounces filtered light into every space (Fig. 7.28-29). The trellis at the entrance (Fig. 7.34) creates a dynamic shadow effect across the garden (Fig. 7.31-32), while the water sculpture reflects shimmering light off the cascading water and mirrored structure.

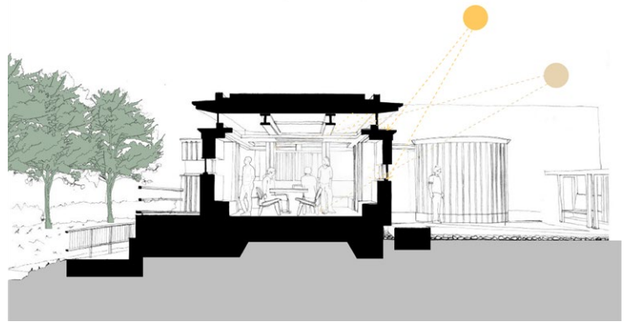
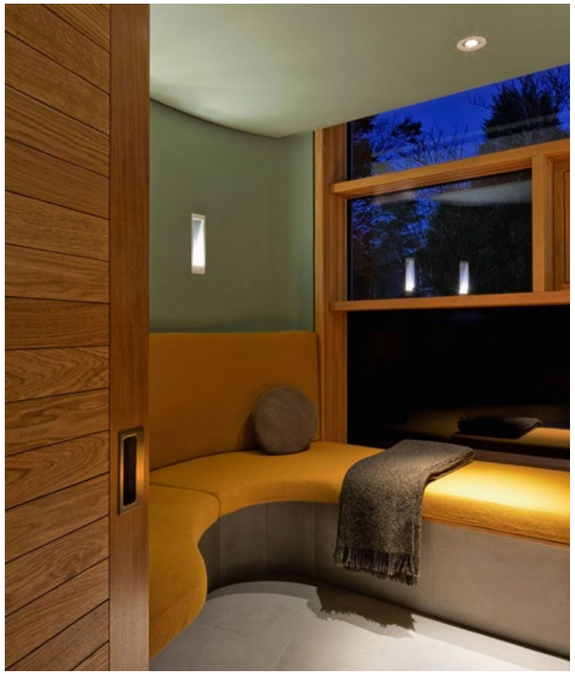
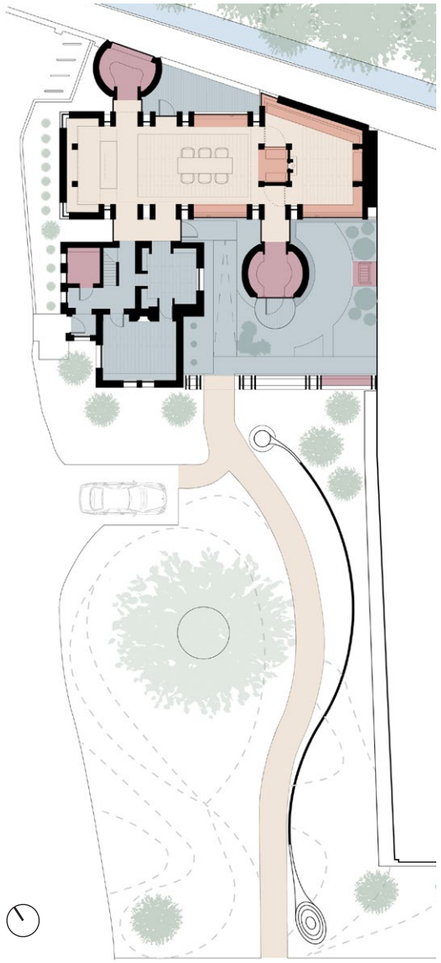


Figure 7.33
Sun Altitude Analysis
Winter Sun
Summer Sun

Figure 7.34
Maggie's Cheltenham, Passing through the Trellis





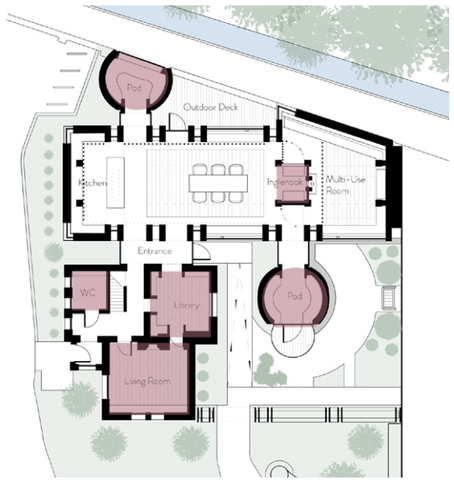


Figure 7.35
Maggie's Cheltenham, Refuge Pod

Figure 7.36
Public vs. Private
- Public
- Semi-Public
- Semi-Private
- Private

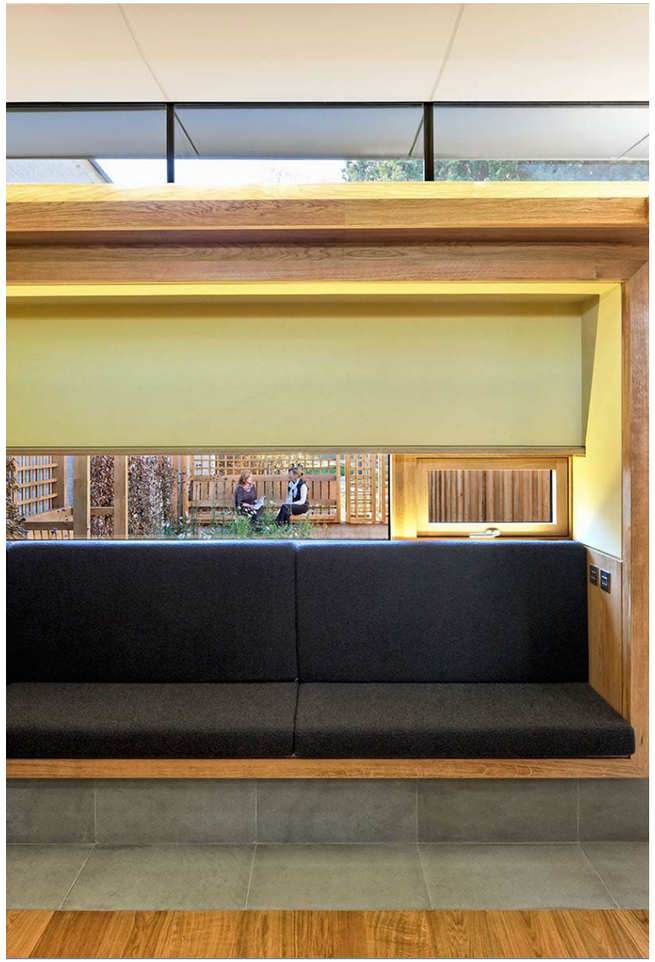
Figure 7.37
Refuge
- Refuge Spaces

Social Environment

A variety of architectural gestures influence the social environment of this Center. The relationship of community and privacy within the building is a fine line to develop. The building offers a variety of spaces for people to choose from, which can facilitate group support, family and friends support, relaxation sessions, information access, and benefits advice. The previous lodge consists of almost entirely private spaces (Fig. 7.36).

The new extension creates a flexible articulation between community and privacy. The main social space occupies the center with semi-private niches incorporated into the surrounding thickened walls. Meanwhile, flexible spaces through hinged oak panels and screens branch off the main space, such as the cylindrical pods and multi-use room. These spaces offer refuge for counseling, other private conversations, or simply a moment of peace (Fig. 7.37).

Figure 7.38
Community Table



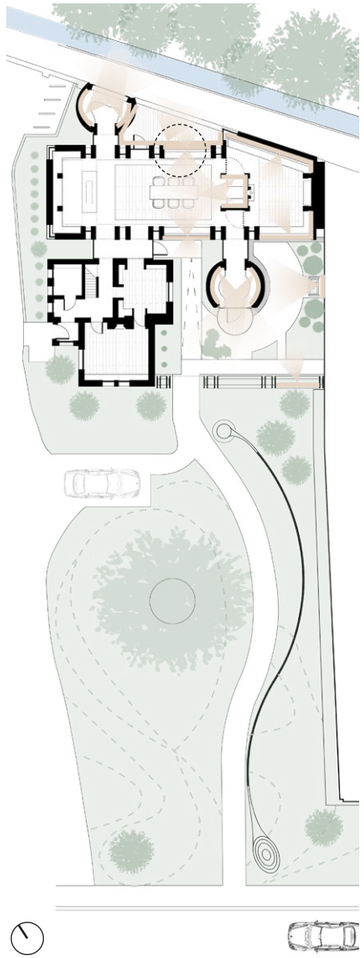


Figure 7.39
Maggie's Cheltenham,
Reading Nooks

Figure 7.40
Prospect - Plan
Solid Boundary
View Range

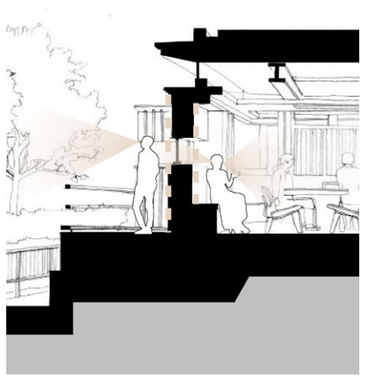


Figure 7.41
Prospect Section
Solid Boundary
View Range

The building provides a sense of security and protection through its multiple layers of privacy, including the entry trellis, reduced glazing, articulation of thickened walls, and exposure of its steel structure (Fig. 7.42-43). The thickened walls also contribute to a sense of comfort by providing users with a solid architectural element to create a moment of prospect out into the rest of the building or outdoors (Fig. 7.40-41). Hildebrand discusses this as going back to our instincts and coping devices: "refuge is small and dark; prospect is expansive and bright; they cannot coexist in the same space."[11] He references these two elements as prospect informs refuge.

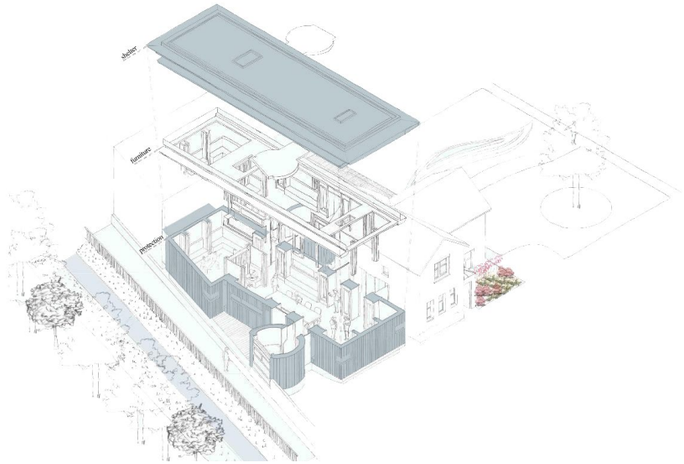


Figure 7.42
Protection
Protective Element

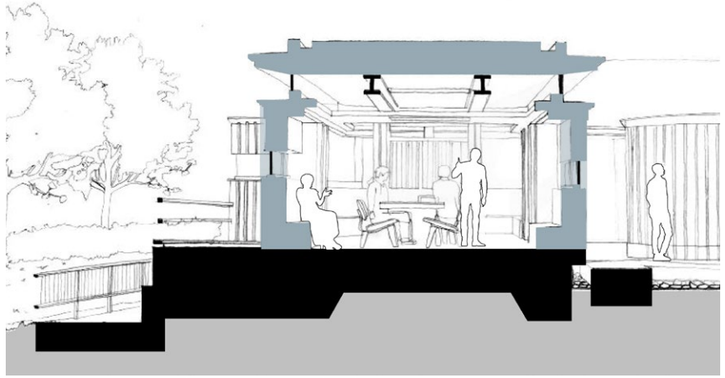


Figure 7.43
Protection - Section
Protective Element

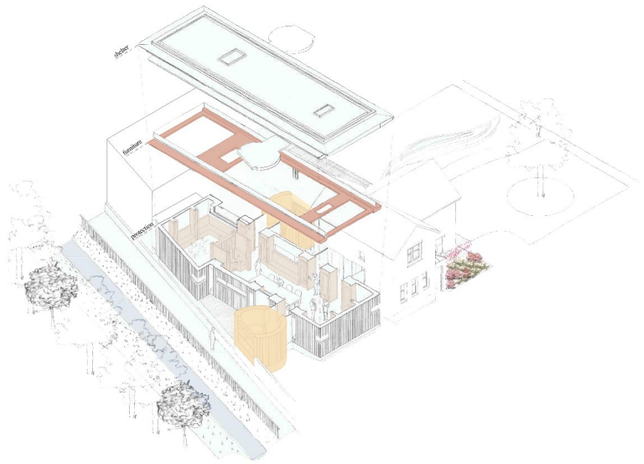


Figure 7.44
Spirit of Place - Pieces of Furniture
Overhead Plane
Custom Casework
Free-Standing Pod

Figure 7.45
Maggie's Cheltenham,
Entry Facade

Symbolic Environment

Figure 7.46
Mystery
Building Foreground
Eye Level

The building offers a sense of mystery that alludes to the spirit of place. (Fig. 7.46). The old lodge is shrouded from the street by the immense Wellington tree. Approaching the building, one is met with carefully placed, narrow bands of glazing revealing only small parts of the building, and the trellis conceals the new extension almost entirely.

Within the private garden, a large window in the cylindrical pod looks out toward visitors approaching through the trellised wall. The spirit of the place is captured in this idea of pieces of highly detailed, precious furniture[12] contained within a box, protected from the outside, such as a jewelry box (Fig. 7.44).

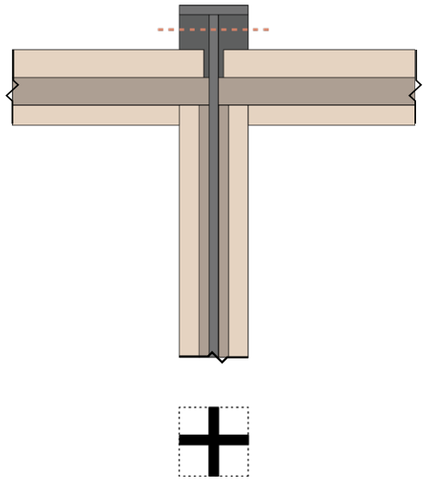


Figure 7.47
Maggie's Cheltenham,
Cruciform Column Detail at Base

Figure 7.48
Cruciform Column Detail - Elevation
& Plan

Figure 7.49
Cruciform Column Detail
-Black Steel Cruciform Column
-Oak Trim
-Shadow Reveal

This is further expressed through Sir Richard's exploration of a building within a building, the free-standing cylindrical refuges, the details of the cruciform columns holding up the floating, expansive roof, the continuous oak envelope that defines sub-spaces, hinged oak panels, and the casework within the building (Fig. 7.47-50).

Figure 7.50
Maggie's Cheltenham,
Cruciform Column Detail at Top

Figure 7.51
Maggie's Cheltenham,
Reading in the Inglenook

Figure 7.52
Maggie's Cheltenham,
Entry to the Site

Figure 7.53
Maggie's Cheltenham,
Visitors using the Kitchen

Conclusion

Charles and Maggie Jencks envisioned buildings for those dealing with cancer that can "draw on strengths and increase the sense of connectedness between people."[13] To achieve this, they created a list of criteria that each building should meet but be interpreted through a variety of way by the architect. Sir Richard MacCormac achieved almost all these goals in Maggie's Center Cheltenham in a variety of environments, as described in Healing Places by Wilbert M. Gesler.

Maggie's Cheltenham strongly reflects the requirements of the architectural brief in its ability to shelter visitors and provide them refuge to gain the "courage, self-confidence and resourcefulness to get on with their lives,"[14] while remaining connected to the outside world. This center expresses a residential scale similar to that of the surrounding buildings in the local neighborhood and stands in contrast to the nearby institutional hospital. As described by the Jencks, from the street this Maggie's Center shines through the "giant Wellingtonia".[15]

The front garden creates a public space welcoming the local community to embody it as their own. Upon approach, visitors can begin shedding the stress generated from a difficult diagnosis and disengaged hospital atmospheres because of the stimulating sensory experiences generated by visuals of plantings, the fragrance of flowers, and a dynamic water sculpture by Bill Pye. Sound and views of water can reduce stress, increase feelings of tranquility, and lower heart rate and blood pressure.[16]

Figure 7.54
Maggie's Cheltenham,
Corner Window

The addition to the old lodge evokes the character of a contemporary 'fortress' because of its thickened walls and narrow bands of glazing. Elevating the roof of the primary volume creates a continuous clerestory that brings an abundance of reflected, natural light into the spaces below and provides a connection to the sky. The building gives back control to the patients through the fenestration at eye level. It allows for these moments as residents pass by to glimpse out toward the outside world through these narrow window openings while remaining protected. Only a select few areas completely immerse visitors into the outside. This contributes to keeping visitors connected to the "living world."

Control is further achieved through flexible spaces and seating options that provide varying degrees of privacy. The integrated seating and inglenooks within the walls give visitors the opportunity to tuck themselves away, while still observing their surroundings, yet having the option to participate. Hinged oak panels can be moved to offer visitors and staff options for degrees of privacy. These features provide protection and refuge. Furthermore, the attention to detail in this building conveys a quality of care that allows visitors to feel safe and supported.

The qualities described above make Maggie's Cheltenham a fitting precedent of a healing environment. However, this building has now outgrown its size. Since opening, it has seen an influx of visitors beyond its capacity, which has resulted in the consideration of further expansion of this center. These changes could considerably alter the environment that Sir Richard MacCormac established and as a result disprove some of these claims. Despite the pending renovation, this original center by Sir Richard MacCormac in conjunction with MJP Architects reflects the vision Maggie and Charles Jencks had for these cancer care centers.

Figure 7.55
Maggie's Cheltenham,
Multi-Use Room Seating

Figure 7.56
Maggie's Cheltenham,
Entry Corridor

End Notes

1. Jeremy Melvin, "Richard MacCormac (1938-2014)," July 21, 2020, https://www.architectural-review.com/essays/richard-maccormac-1938-2014.

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9. Felix Mara and Peter Durant, Felix Mara, and Peter Durant, "Maggie's Cancer Caring Centre, Cheltenham, by MJP Architects," The Architects' Journal, July 27, 2020, https://www.architectsjournal.co.uk/archive/maggies-cancer-caring-centre-cheltenham-by-mjp-architects.

10. Gesler, Wilbert M. Essay, In Healing Places, 1–41, Winnipeg: Manitoba Education and Advanced Learning, Alternate Formats Library, 2015.

11. Stephen R. Kellert, "Biophilic Design: the Theory, Science, and Practice of Bringing Buildings to Life", 2008.

12. "Maggie's Cancer Care Centre," Maggie's Cancer Care Centre | MJP Architects, accessed February 9, 2021, http://mjparchitects.co.uk/projects/maggies-cancer-care-centre/.

13. "Maggie's Architecture and Landscape Brief," Maggie's (Maggie's Keswick Jencks Cancer Caring Trust, 2015), https://maggies-staging.s3.amazonaws.com/media/filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_architecturalbrief_2015.pdf

14. Ibid

Figure 7.57
Maggie's Cheltenham,
River Facade

15. "Maggie's Architecture and Landscape Brief," Maggie's (Maggie's Keswick Jencks Cancer Caring Trust, 2015), https://maggies-staging.s3.amazonaws.com/media/filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_architecturalbrief_2015.pdf

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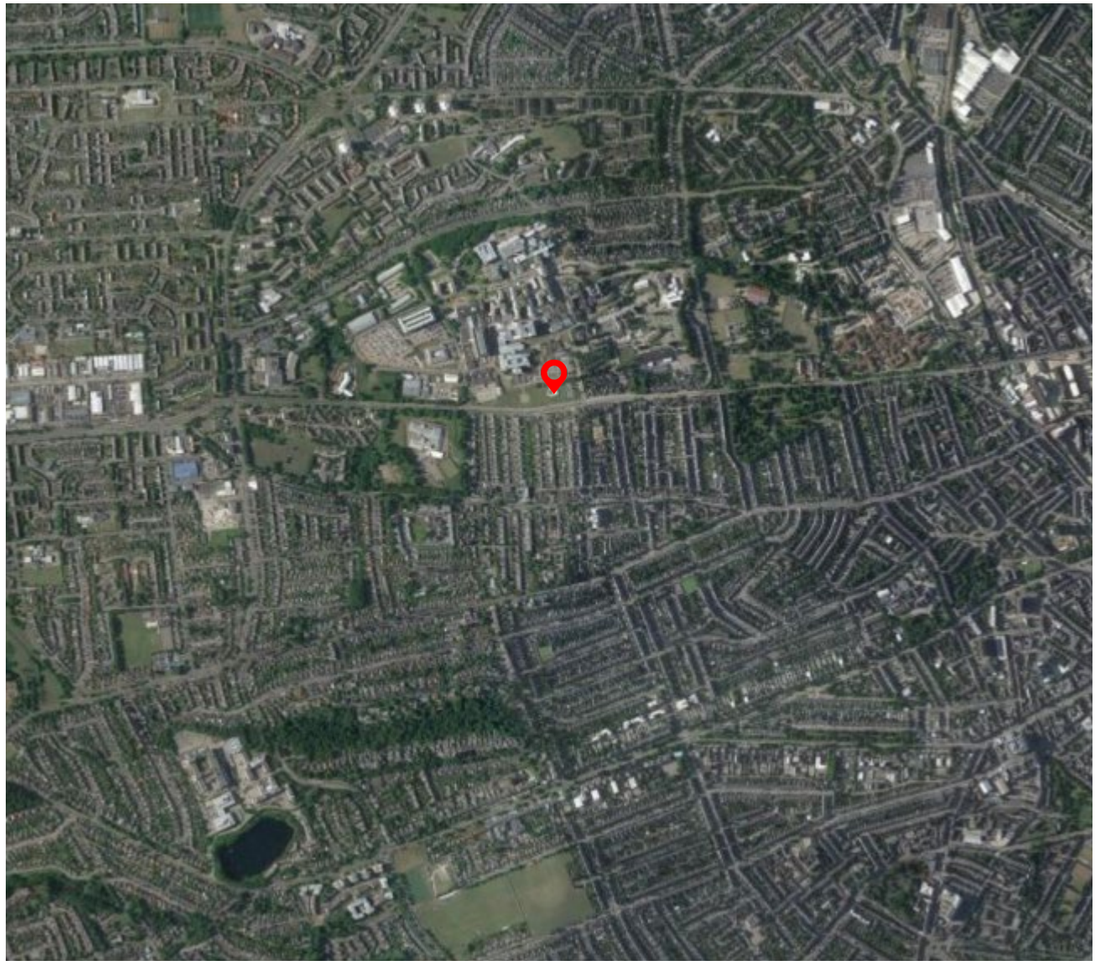


Maggie's Aberdeen

Snohetta | Aberdeen, Scotland
September 2013 | Joey Jacobs

Figure 10.2
Kjetil Traedal Thorsen, Founding Partner

Figure 10.3
Craig Dykers, Founding Partner

Snohetta

Snohetta was founded by Kjetil Traedal Thorsen and Craig Dykers in 1987. Their initial vision was to enable a broad approach to collaboration, as all aspects of design are brought together in relation to the physical environment. This vision led to focusing on three main values in design: enhancing our sense of surroundings; identity and relationships to others; and spaces we inhabit. The firm is deeply committed to social and environmental sustainability. Based in Oslo, Norway, Snohetta is an international trans-disciplinary firm with offices in New York, San Francisco, Paris, Innsbruck, Hong Kong and Adelaide.[5] They have a staff of 114 designers with expertise in architecture, landscape architecture, interior design, and brand design in their Oslo office.[8]

Thorsen and Dykers have laid a foundation for the firm's designers in the projects that they take on, which vary from libraries, headquarters buildings, and campus forums, to museums, opera houses, towers, and hotels.[9] Regarding their contribution to Maggie's Centers, Laura Lee, chief executive of Maggie's said: "The design for Maggie's Aberdeen is really striking and encapsulates the Maggie's brief in providing a space that is homely and full of warmth, whilst sparking curiosity and imagination from its visitors."[1]

Snohetta's work has been recognized with multiple national and international awards, including an AIA Medal for the World Trade Center project in 2012, an AIA New York Honor Award in 2016, and the Cooper Hewitt National Design Award in 2020. Snohetta is a highly accomplished firm as is illustrated by some of their well-known projects: the Norwegian National Opera and Ballet building, the pavilion of 2011 FIS Nordic World Ski Championships, and Egypt's Bibliotheca Alexandrina.[9]

Figure 10.4
Maggie's Aberdeen, Approach

Maggie's Aberdeen

Construction of this Maggie's Center began in 2010 and its doors opened in 2013.[8] The 350 square meter building is located on the southern boundary of Aberdeen Royal Infirmary Hospital on an open field which is also the site for the helicopter pad.[7] A noisy four-lane roadway separates the field from a residential neighborhood further to the south.

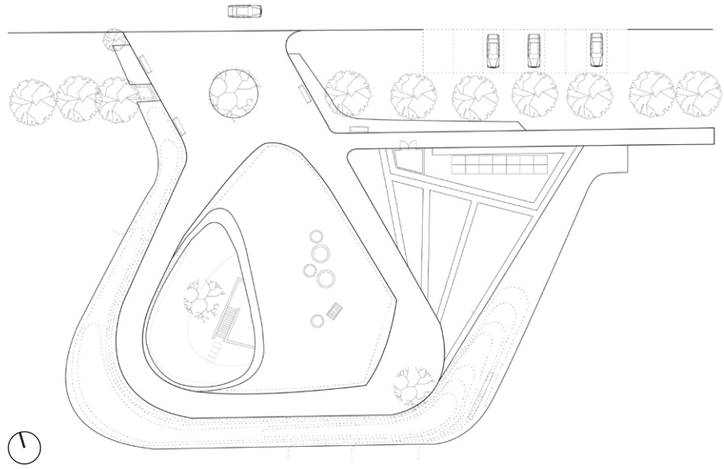


Figure 10.5
Aerial of Aberdeen, Scotland

Figure 10.6
Site Plan

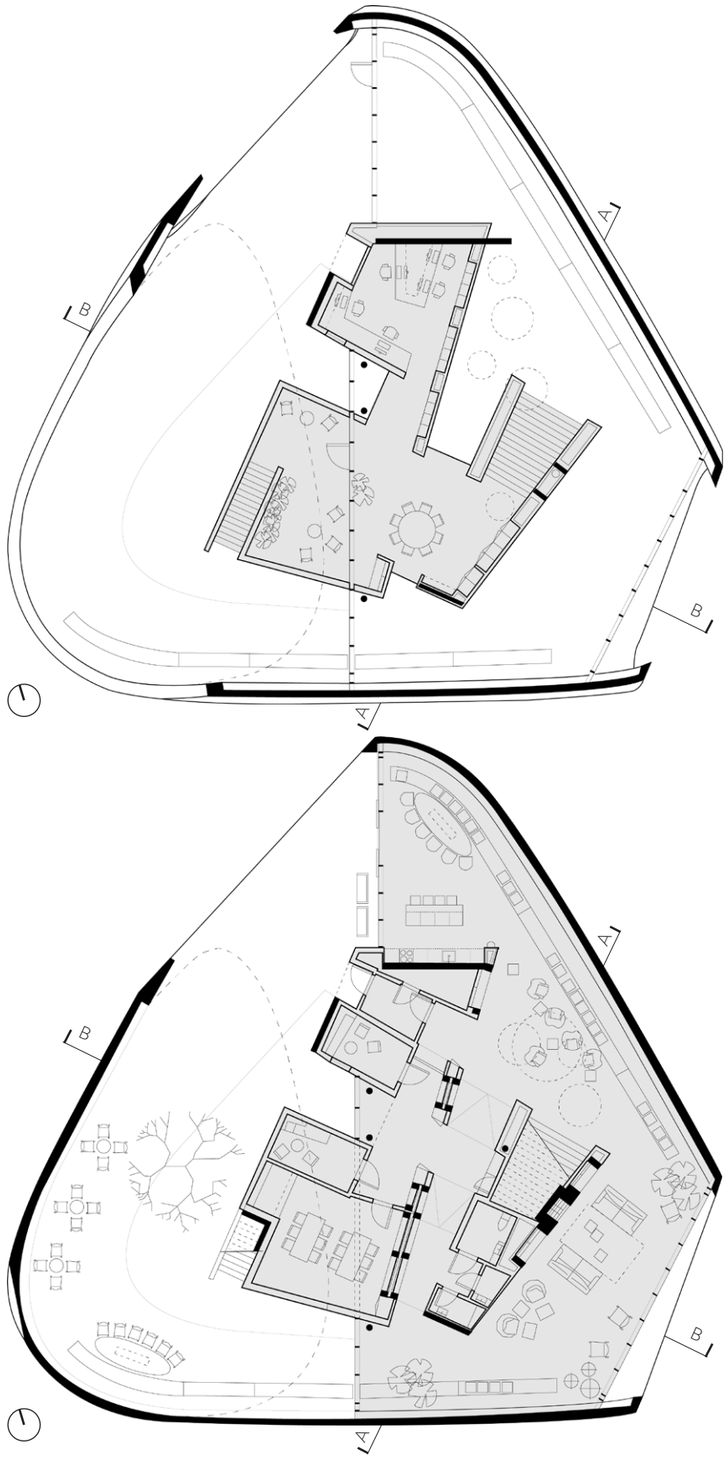


Figure 10.7 (top)
Second Floor Plan

Figure 10.8 (right)
First Floor Plan

The City of Aberdeen is characterized by grey granite, a local material that withstands the harsh impact from the North Sea climate . In contrast, Snohetta's Maggie's Center stands out. The initial impression is that of a gently curved white concrete shell which houses the programmatic spaces in rectangularly-shaped volumes of glass and warm timber underneath.[3] Several large cutouts in the shell define exterior spaces, provide access to the center, deliver ample daylight to interior spaces, and allow limited views out of and into the building. Interior spaces have additional access to daylight via skylights in the shell.[6]

The Center is approached from the parking lot by walking south across the open field and through a small open cut in the shell.The entrance reveals itself as a darkened reveal in a timber wall. Once inside, the interior spaces are characterized by a play between right-angled wood-paneled walls and double-curved white concrete walls.[1] The largest void in the shell faces southwest. It opens to the sky to brighten exterior spacesat ground level as well as a roof terrace.[6]

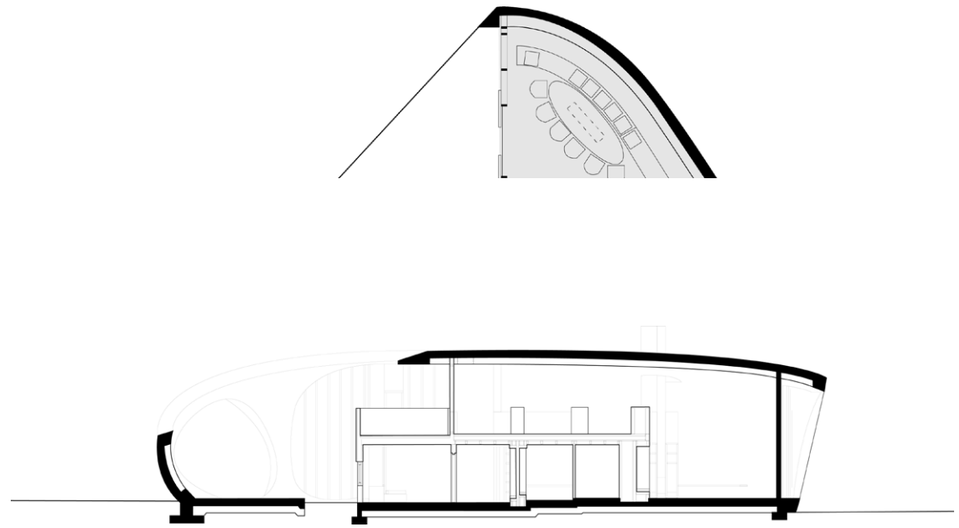


Figure 10.9
Section A through living room

Figure 10.10
Section B through exterior space

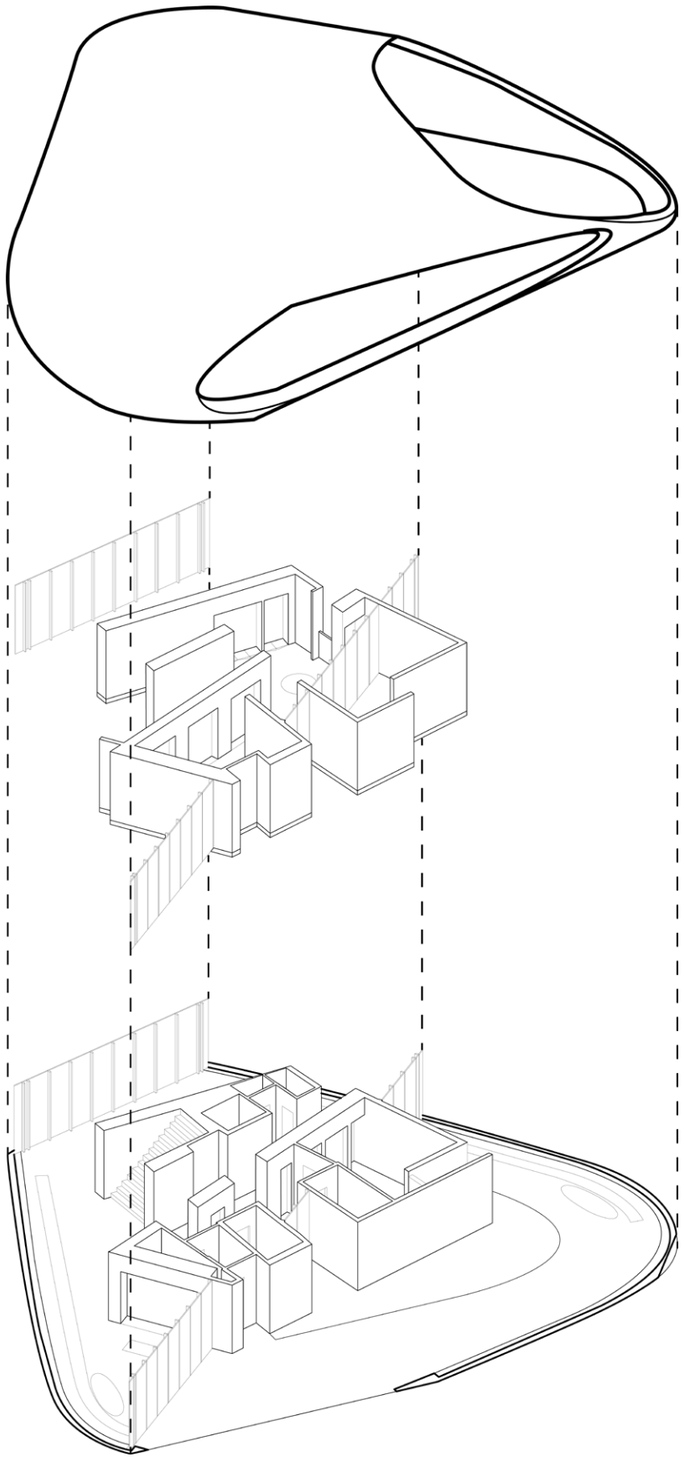


Figure 10.11
Form of Space

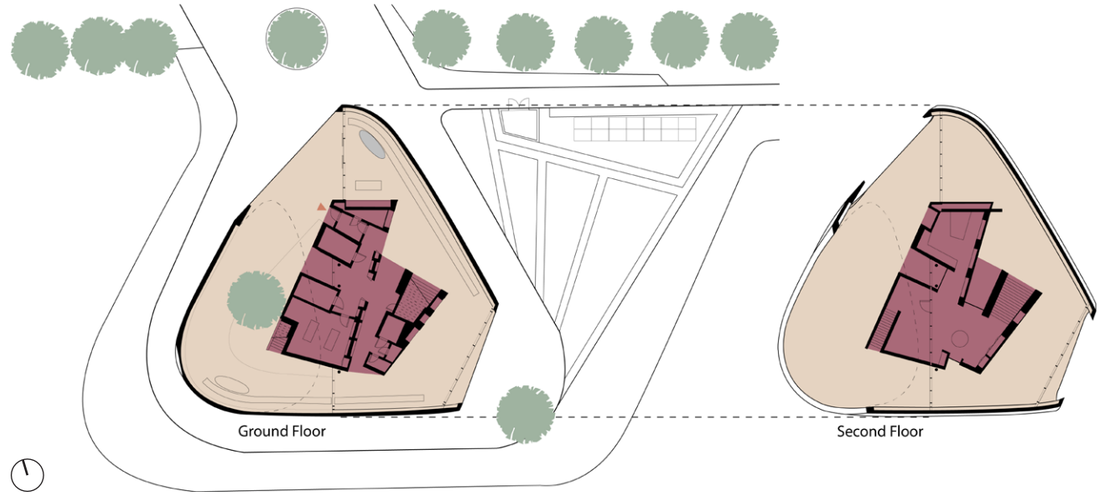
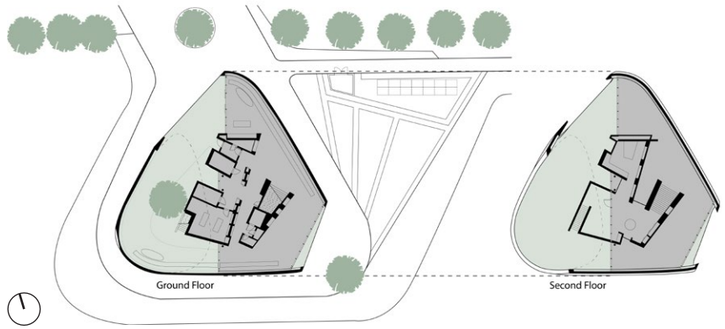


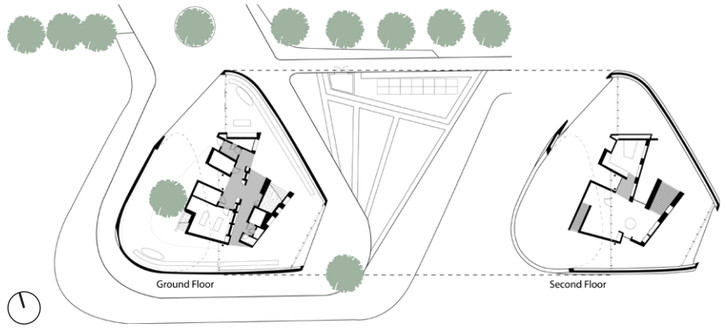
Figure 10.12
Architectural Order
Main Entry
Community Table
Inner Cubic Spaces
Outer Spherical Spaces

Built Environment

Wilbert Gesler states that the built environment is man-made and affects how the visitor feels within that design.[10] The Aberdeen Maggie's Center does just that with this category of the healing environments. When observing the design in plan, one can see that the overall footprint of the enclosure is round. This round shape is divided nearly down the middle in a way that provides covered interior space, along with covered exterior space (Figure 10.13). The central rooms of the floor plan are more orthogonal and enclosed than the areas that surround them. With the two types of rooms, it can be noted that the central spaces are cubic in their form, while those surrounding them have a more spherical quality to their shape (Figure 10.12). All this is covered by a large concrete shell that has multiple large cutouts and openings on the roof for skylights.

The process of entering the Maggie's Center begins from the separated parking lot that brings the viewer through a threshold of trees. The pathway leads to the opening on the north side of the shell, which invites one into the building's front door (Figure 10.15). The welcoming entrance satisfies Charles Jencks' request within the "Architectural Brief".[4] Once inside Aberdeen's center, there is a feeling of being compressed in certain interior pathways, such as the central hallways. This is contrasted on the adjacent surrounding spaces that are contained within the spherical form (Figure 10.14).





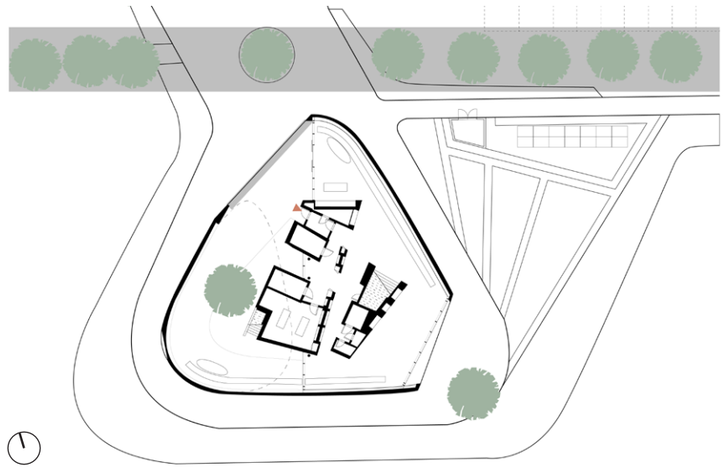


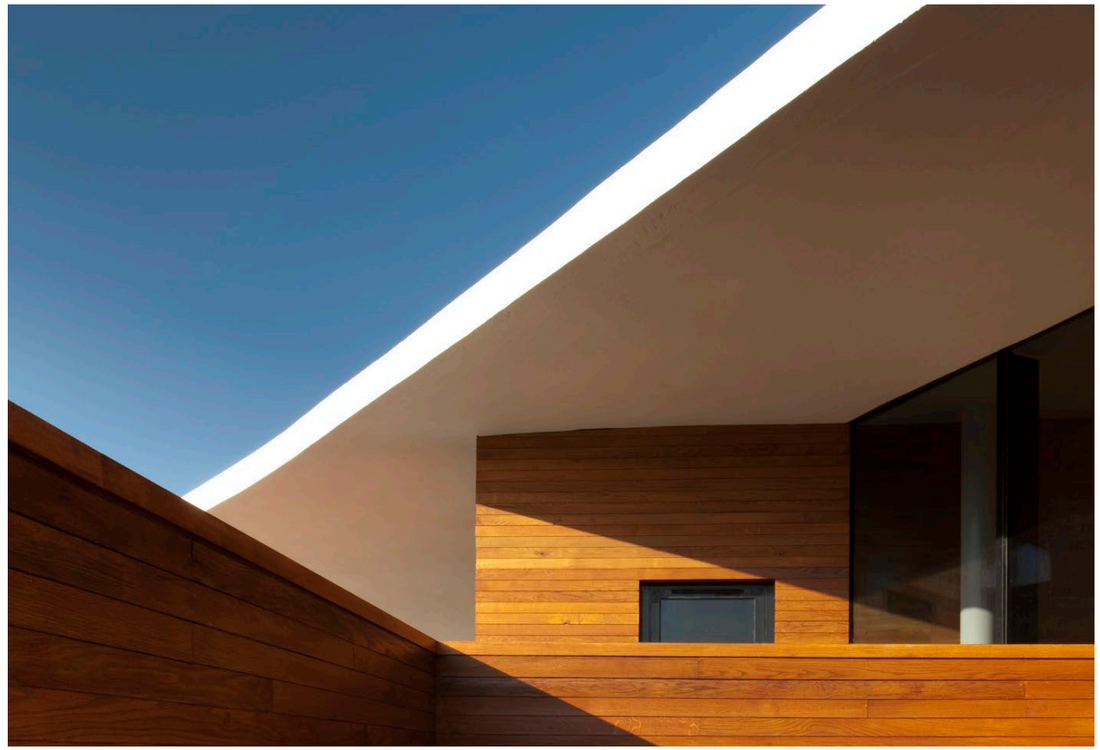
Figure 10.13
Interior vs. Exterior
- Interior Space
- Exterior Space

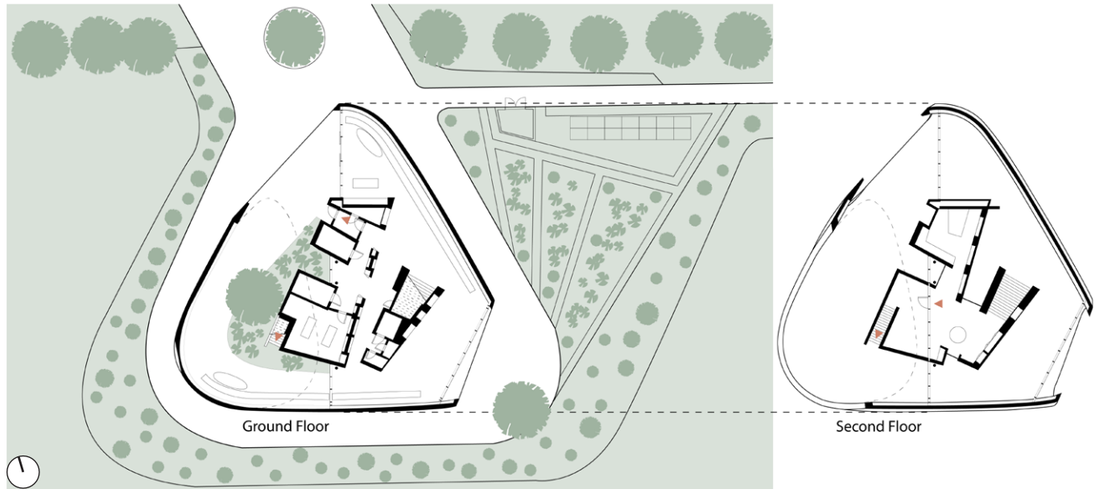
Figure 10.14
Interior Transitions
- Transitions

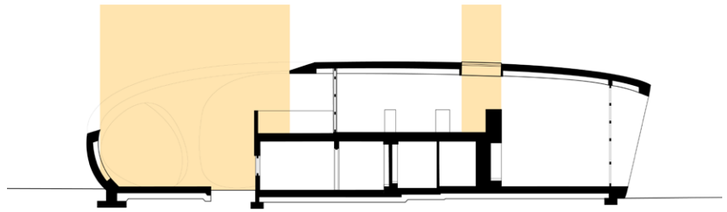
Figure 10.15
Exterior Transitions
- Entry
- Transitions

The design evokes various perceptions, as a result of which built components surround each space (Figure 10.11). The steel-reinforced concrete shell wraps around and covers, the internal areas introducing a feeling of coldness. On the inside, timber produces a warm feeling that contrasts with the cool concrete. At the cutouts on the shell, windows with steel mullions open the façade in some areas (Figure 10.16). Overall, Maggie's Aberdeen uses its built design to create a warm and inviting space, in which patients can go to be healed.

Figure 10.16
Materials
- Steel Reinforced Concrete Shell
- Steel Columns
- Oak Walls
- Glass Windows
- Steel Mullions







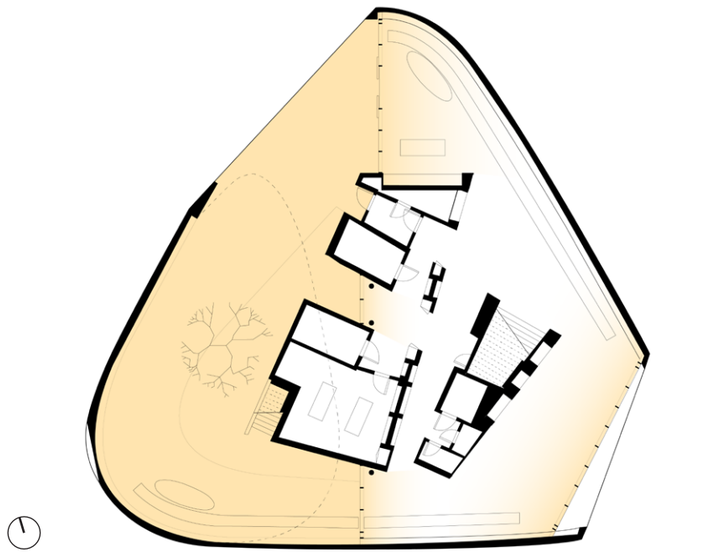
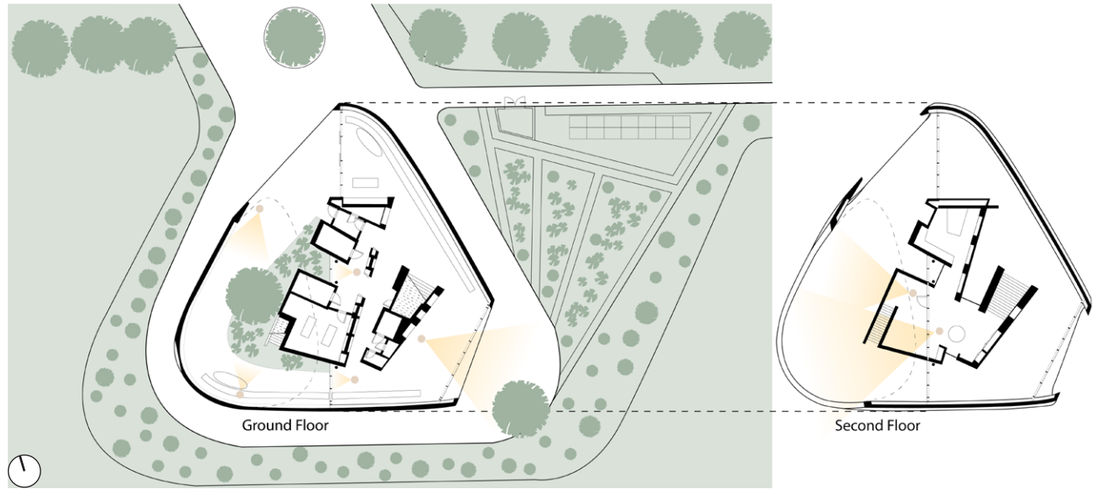


Figure 10.17
Physical Access to Nature
- Access Point
- Grass
- Trees/Plants

Figure 10.18
Diffused Daylight
- Daylight



Natural Environment

Gesler states that people have an affinity for nature, which leads to it having a comforting effect on them.[10] On the approach, natural elements surround the pathway. This is another component of how the entry is made inviting, as the viewer walks to the front door, they find themselves in this nature filled area. As the natural components of the site are viewed, it can be noted that there is a garden, along with the trees and plants.[2] Not only does this garden meet a requirement of the "Architectural Brief", but it also enhances the healing properties of the natural environment.[4]

Along with having views of nature on the approach to the Maggie's Center, there are also views from within the shell's cover. Through each cutout on the concrete, there is a curated view of trees, plants, and/or grass. No matter if the sight is from the interior or exterior, one can see nature in this design (Figure 10.19). There is a courtyard space that is created by the shell and one of its large openings, in which there are trees and plants. Aberdeen's center has three different exits that allow the patients out into that area (Figure 10.17).

Through the cutouts of the concrete shell and the windows within them, light is evenly distribute into the spherical space. The glass facades and skylights bring in light that reflects off the floor and walls and carries it further into the space (Figure 10.18). Furthermore, with these openings, light can penetrate the interior of the Maggie's Center, whether during Summer or Winter, and illuminate spaces beneath the shell (Figure 10.20).

Figure 10.19
Visual Connection with Nature
- Field of Vision
- Point of View
- Grass
- Trees/Plants

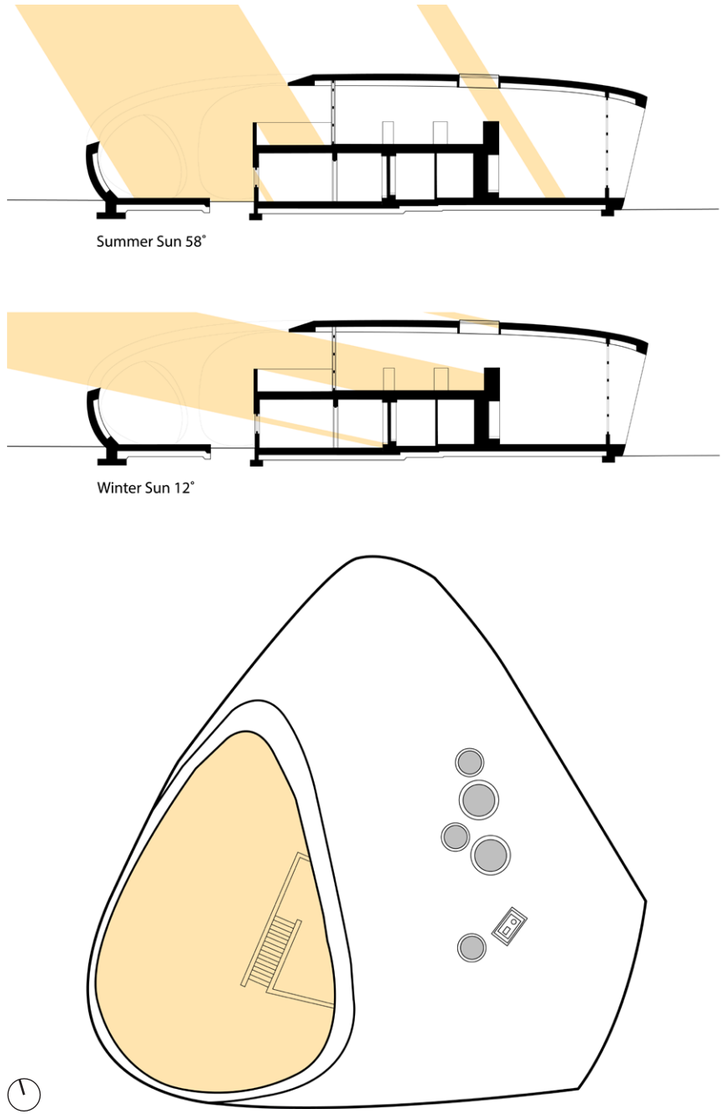


Figure 10.20
Dynamic Daylight
Daylight
Skylight

Therefore, Maggie's Aberdeen is nicely designed considering the natural environment, with the use of various plants and natural light filled spaces. One critique that can be noted is that there could be a better separation from the city with its natural design.

Figure 10.21
View of natural elements on the approach

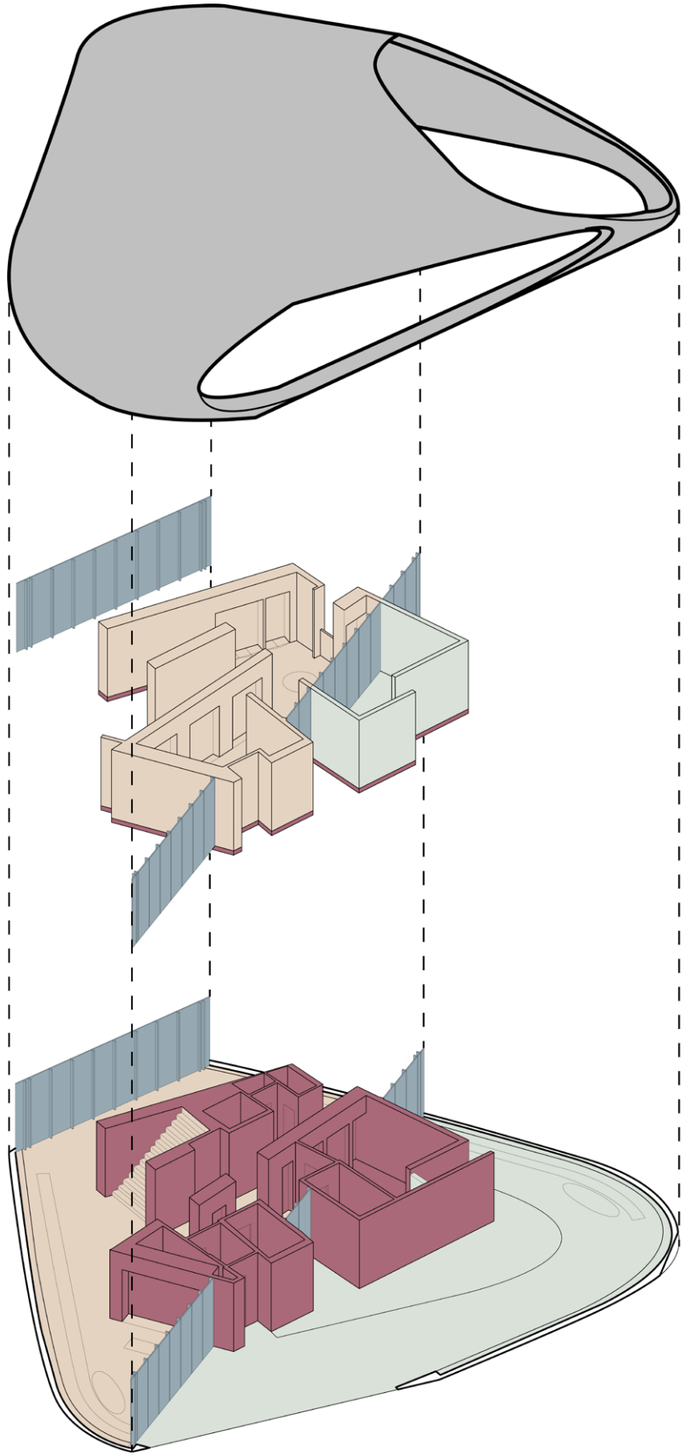
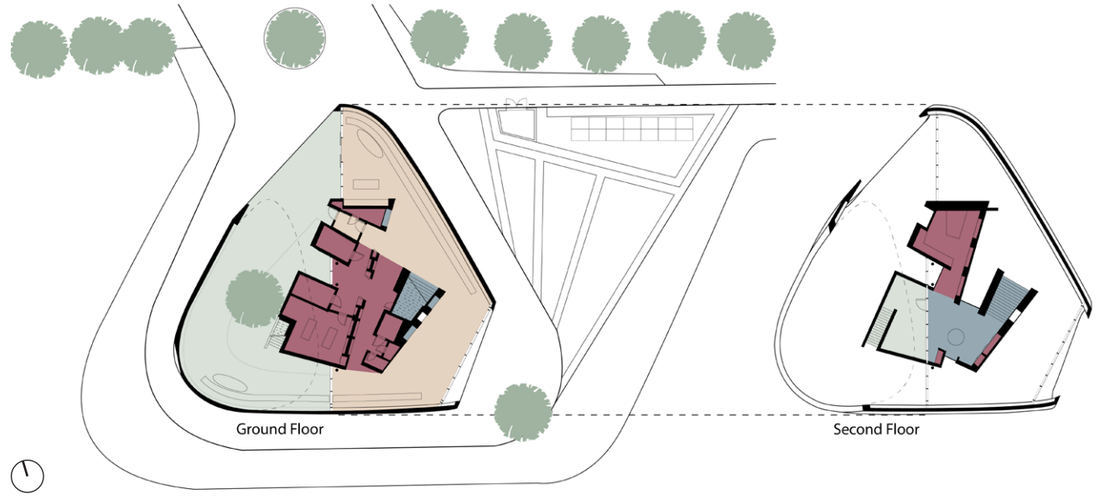


Figure 10.22
Protection
- Shell Enclosure
- Fenestration Enclosure
- Fully Enclosed
- Partially Enclosed Interior
- Partially Enclosed Exterior



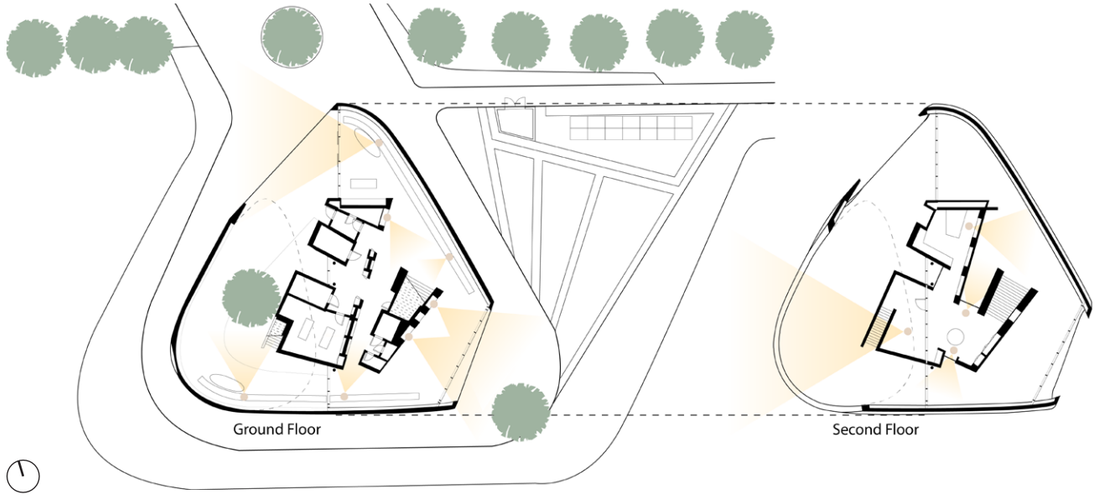
Social Environment

For Maggie's Centers, Charles Jencks describes the purpose of each one with an extensive list, most of which fall into the social environment, how patients can come together to get support, and how that support may provide healing for them.[4] In looking for support, one can have a variety of social needs met from the spaces that they find themselves in. The Aberdeen Maggie's Center has varying levels of privacy within its footprint. The more spherical spaces provide public interaction, while the more cubic spaces give the guest more privacy, whether it is private or semi-private (Figure 10.23). As one goes further into the cubic rooms, the level of protection increases. From the shell down to more intimate rooms, people within the design can escape farther away from the outside world (Figure 10.22).

Wilbert Gesler describes healing also as a social activity which involves social interactions among people in different roles.[10] Sometimes those within a space have the need to separate from others around them. Maggie's Aberdeen also gives people the opportunity for that with a variety of spaces where they can be alone or with a small group (Figure 10.25). Along with these rooms, there are also places where the viewer can sit and be protected yet have ability to look out (Figure 10.24). These views can either be of natural elements on the site or at what is going on within the interior spaces.

Figure 10.23
Community and Privacy
- Private
- Semi-Private
- Public Exterior
- Public

Overall, the Aberdeen Maggie's Center is a place where patients and their family members or friends can come together in search of support from staff.[6] It gives different ranges of social interactions that might be needed by those who inhabit the space. This feature is a huge aspect of how one can find healing within the social environment.



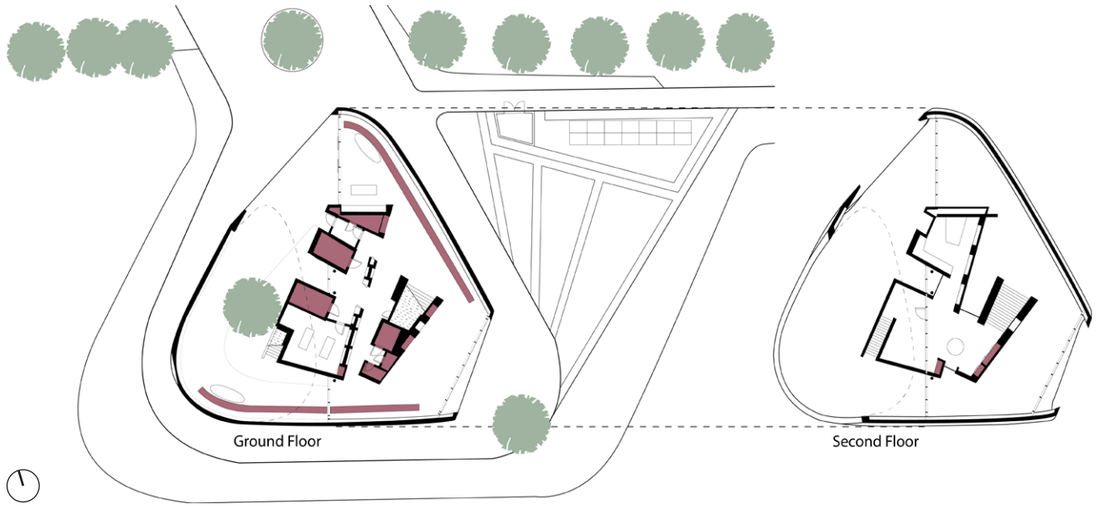


Figure 10.24
Prospect
Field of Vision
Point of View

Figure 10.25
Refuge
Refuge

Figure 10.26
View of living room

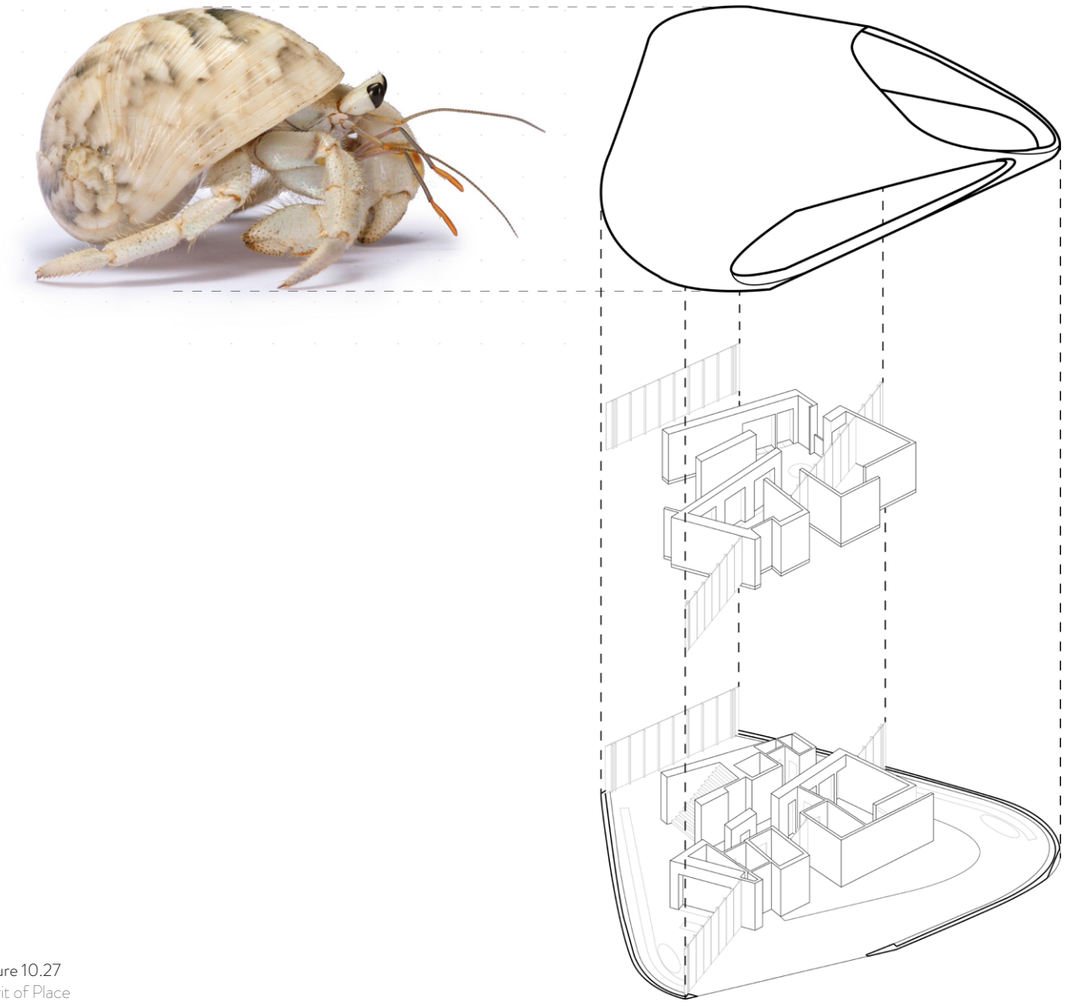


Figure 10.27
Spirit of Place

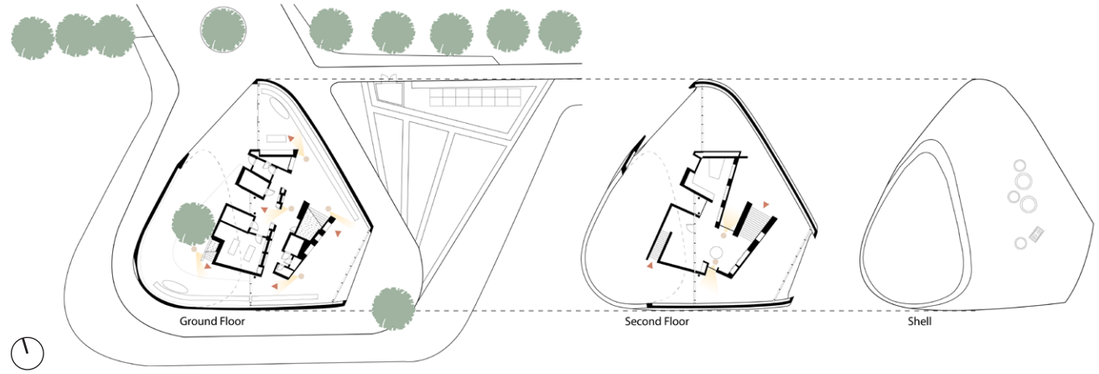


Figure 10.28
Mystery
Path of Mystery
Blocked Field of Vision
Point of View

Symbolic Environment

In Wilbert Gesler's environments, he provides another that allows many of the objects in a design to express meaning as they symbolize something that is important to those who use a given space.[10] This aspect allows for the Maggie's Center to produce certain feelings within their buildings, as they hope to provide healing to their viewers.

The Aberdeen Maggie's Center, with it having a round plan and cubic central rooms, creates blocked views around corners. Light from the windows illuminates spaces, but from certain angles, one cannot see where the light is originating. This design piece has the effect of drawing people further into the rooms in order to understand what is occurring within that space. One is also drawn up the stairs to the second floor. On the mezzanine level, there are views that cause this effect of wonder as well (Figure 10.28).

A very large piece of the symbolic environment in this Maggie's Center is the concrete shell that covers the design. This structure places a strong sense of protection on the areas within its shadow. As a seashell protects what is housed within, this concrete gives the feeling that the viewers are safely separated from the world around them (Figure 10.27).

Considering this portion of Gesler's four environments, the use of these two principles gives strong properties to the healing environment. One can come to the Maggie's Aberdeen and feel safe and full of wonder as they partake in the design.

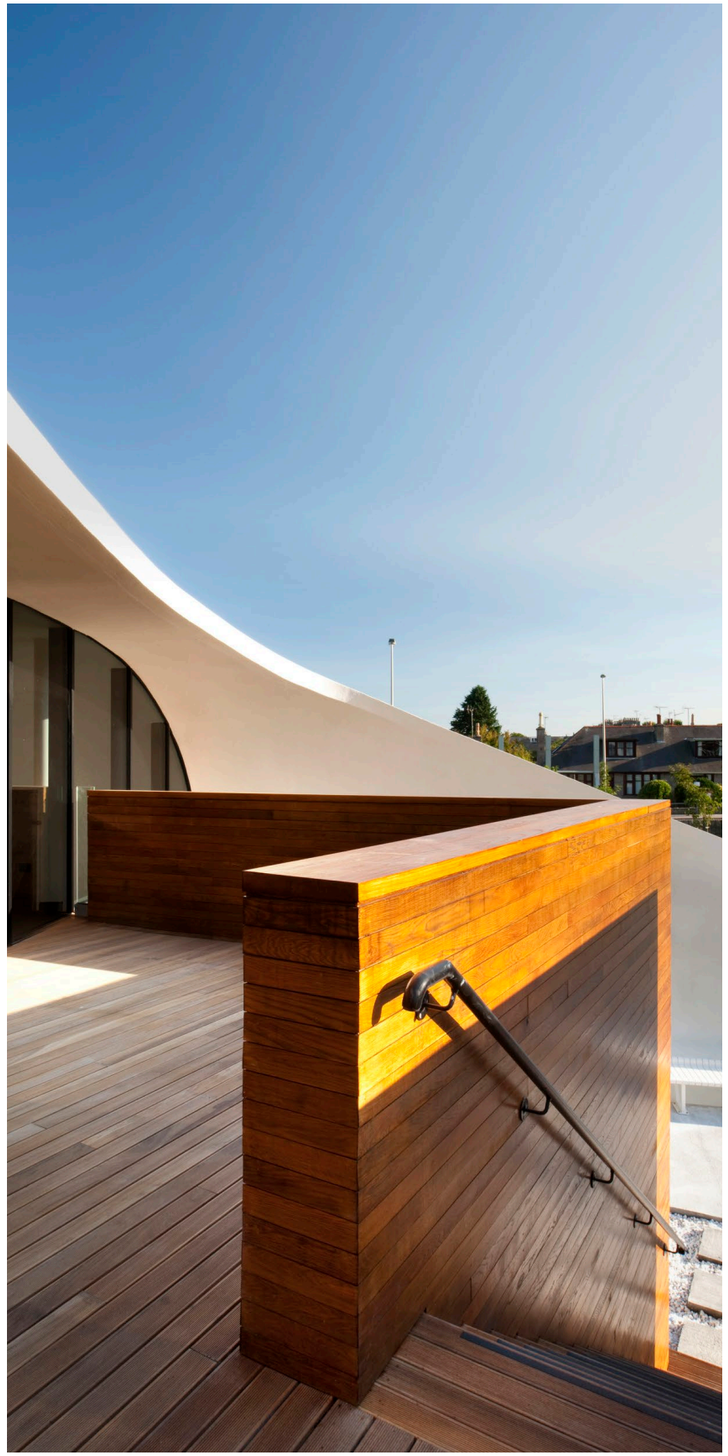


Figure 10.29
View of the exterior balcony

Figure 10.30
View on the approach

Conclusion

Throughout the Architectural Brief, Maggie and Charles Jencks provide an extensive list of requirements for all Maggie's Centers.[4] Analyzing the Aberdeen Center, it can be noted that many of those requirements are met, to provide an environment where visitors, their families, and friends can come in search of support and find healing.[6] Just because a Maggie's Center meets many of the requirements does not necessarily mean that it is automatically a healing environment. Wilbert Gesler argues that four different aspects allow for a design to implement healing effects: the built, natural, social, and symbolic environments.[10]

The Aberdeen Maggie's Center responds to each category. In the design of the built environment, the architecture gives viewers a multitude of comforting effects with a variety of interior and exterior spaces, and a mixed selection of materials. Socially it allows for those within to choose the level of privacy they desire. Their needs can be met in different ways, based on the kind of space that is wanted. The symbolism of a shell gives people a strong sense of protection, as they can feel separated from the world of the hospital campus. The main issue results from this Maggie's Center having, what is currently, an underdeveloped landscape and severely limited access to the natural environment. There are a few newly planted trees near the shell. Ornamental grasses grow around it, and there is a garden to the east, but the large exterior space underneath the shell remains largely plant-less and seemingly harsh. There are no views of the garden from the inside. Strangely, the shell turns a solid back to the garden. Thus, views and access to pleasurable exterior spaces do not exist. Leaving the building, one of the undesirable hospital buildings is in full view.

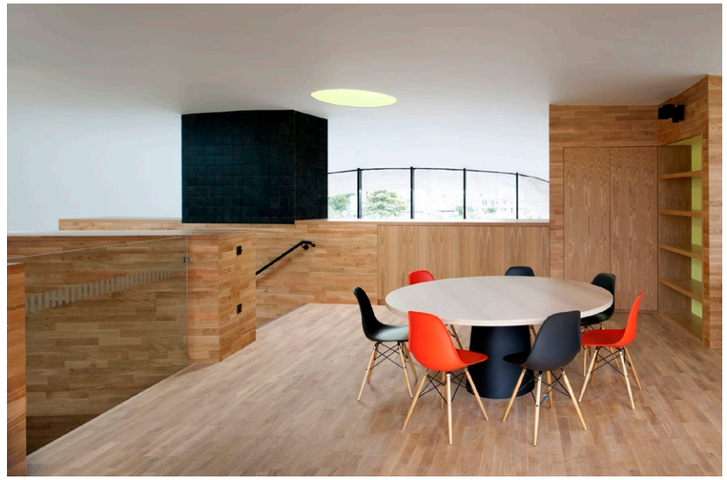


Figure 10.31
View of the second story mezzanine

Figure 10.32
View of the exterior walkway

There may have been financial or site limitations, but the natural environment fails critically.

Overall, it can be concluded that Maggie's Aberdeen is not a complete healing environment. Gesler and others tell us that people have an affinity for nature,[10] which has a comforting effect, and this is missed here. The lack of green nature takes away so much from the healing that this Maggie's Center otherwise provides.

Figure 10.33
View of the entry space

Figure 10.34
Interrupted view through the shell

End Notes

1. Amy Frearson, “Snohetta unveil proposals for Maggie’s Centre in Aberdeen,” Dezeen, December 22, 2011, https://www.dezeen.com/2011/12/22/snohetta-unveil-proposals-for-maggies-centre-in-aberdeen/.

2. “Architecture and Design - Aberdeen,” Maggie’s, Accessed February 8, 2021, https://www.maggies.org/our-centres/maggies-aberdeen/architecture-and-design/.

3. Ashleigh Davis, “Maggie’s Aberdeen by Snohetta,” Dezeen, September 13, 2013, https://www.dez een.com/2013/09/13/maggies-centre-aberdeen-by-snohetta/.

4. Charles Jencks, “The Architectural Brief: Maggie’s Cancer Caring Centres,” Maggie’s, September 21, 2015, https://www.maggies.org/media/uploads/file_upload_plugin/maggies-architectural-brief/architectural_brief_maggies.pdf/

5. “Kjetil Traedal Thorsen,” Clad Global, Accessed February 12, 2021, https://www.cladglobal.com /architecture-design-features?codeid=31259&ref=n.

6. “Maggies Cancer Caring Center,” Archello, Accessed February 10, 2021, https://archello.com/project/maggies-cancer-caring-center.

7. “Maggie’s Cancer Caring Center / Snohetta,” ArchDaily, October 14, 2013, https://www.arch daily.com/437008/maggies-cancer-caring-center-snohetta.

8. “Maggie’s Cancer Caring Centre,” Snohetta, Accessed February 10, 2021, https://snohetta.com/projects/23-maggie39s-cancer-caring-centre.

9. “Snohetta (Company),” Wikipedia, December 28, 2020, https://en.wikipedia.org/wiki/Sn%C3%B8hetta_(company).

10. Wilbert Gesler, “Healing Places” (Lanham, Md.: Rowman & Littlefield, 2003), 8-16.

Maggie's Newcastle

Ted Cullinan | Newcastle, United Kingdom
2013 | Peyton Nolan

Figure 11.1
Ted Cullinan is the founder of Cullinan Studio, located in Islington, London.

Ted Cullinan | Cullinan Studio

Edward (Ted) Cullinan was born in central London on July 17, 1931 to an artist mother and doctor father. One of his earliest memories was being held up to a window in his childhood home to watch the sky glowing from the 1936 conflagration of the Crystal Palace in Sydenham. He studied architecture at Cambridge University, the Architectural Association, and the University of California, Berkeley. Following graduation, he worked alongside Denys Lasdun, a well-known British architect, designing the student residences for the University of East Anglia.[1]

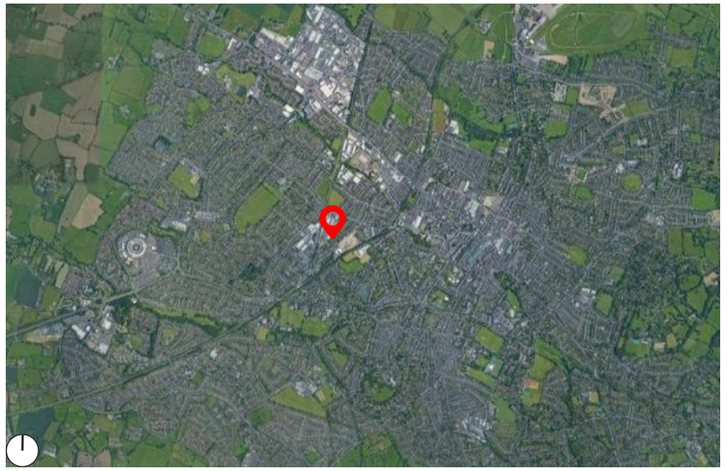
In 1965, Cullinan founded Edward Cullinan architects, and by the 1980s, the firm was attracting a steady stream of commissions from large names such as the Italian manufacturer Olivetti and the Prince of Wales.[2] Some of the firm's most famous works include the Downland Gridshell in West Sussex, and his visitor center for the Fountains Abbey in Yorkshire. Throughout his career, Cullinan was often labeled a "romantic pragmatist." He enjoyed exploring the relationship between architecture and landscape.[3] He also was intensely serious about architecture's wider social and environmental responsibilities and how they shaped the processes of design and relationships with users. The purpose of his firm states "Make Room for Nature—for nature's sake and for ours."[4] Today the firm employs about 40 people and participates in projects across all sectors and scales.

Throughout his career Cullinan earned various honors and awards for his thoughtful designs, such as the Royal Academician in 1989, Royal Institute of British Architects Gold Medal in 2008, and a Royal Design for Industry in 2010. On November 11, 2019, Ted Cullinan passed away in his sleep at 88 years old. During his life, when he was described as a 'practicing architect,' he would say, "I cherish that word. I am always practicing. And one day I might even get there."[5] Many referred to him as a generous and respected teacher of architecture.

Figure 11.2
Maggie's Newcastle, front entry

Maggie's Newcastle

The 300 square feet Newcastle Maggie's Center is located at Freeman Hospital on the northeast corner of the campus. Cullinan laid out the building which opened in 2013 into an L-shaped plan, the arms of which open to the sun with south-facing walls of glass to maximize passive solar heating, while the northern walls and roof are heavily insulated by an earthen berm and an exposed concrete structural frame to store heat-energy put into the building. The roof is specifically shaped to collect sunlight with its photovoltaic cells. Cullinan coined the term 'romantic pragmatism',



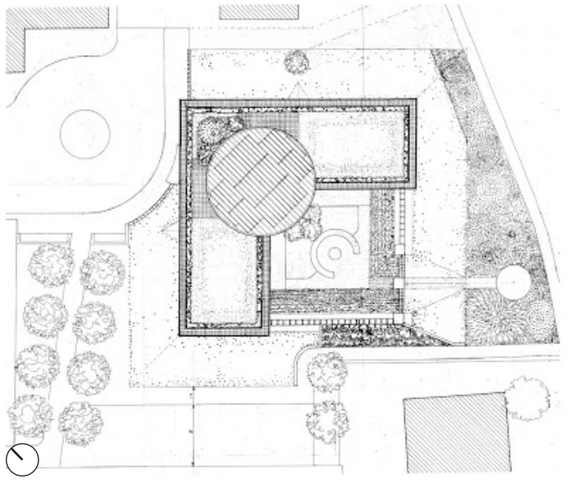
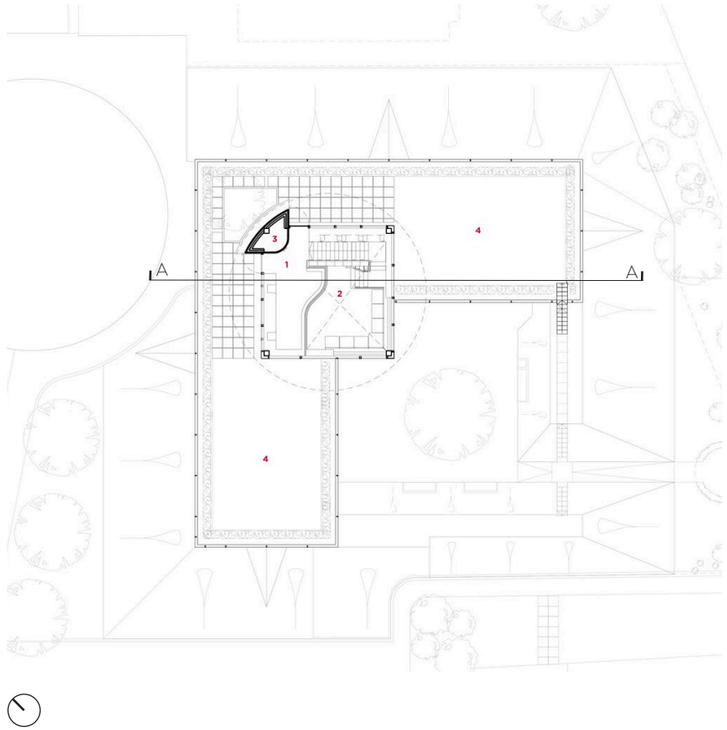


Figure 11.3
Aerial of Newcastle, England

Figure 11.4
Site Plan



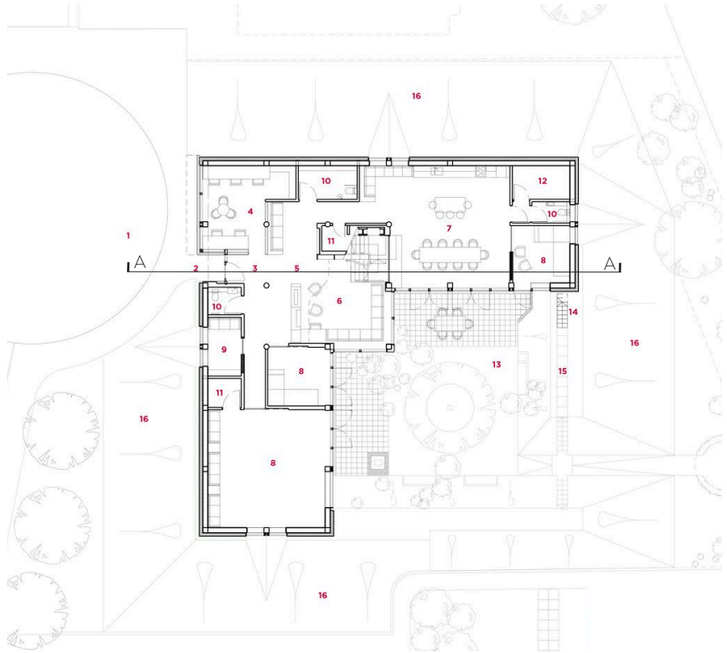


Figure 11.5
Second Floor Plan

Figure 11.6
First Floor Plan

suggesting not warm and cuddly architecture, but architecture with practical sensibility, platonic geometric forms, and sometimes cosmic motifs. Maggie's Newcastle introduces a "seasonally responsive, fluxing, landscaped realm" into the Freeman Hospital grounds.[6]

Because Newcastle tends to be windy and cold, Cullinan defined the outdoor space with earth berms, sitting around six feet tall, to block out the breeze. He used panels of rusted CorTen steel to serve as retaining walls, making the outdoor courtyard feel "5 degrees warmer than it should". The berm is planted with wildflowers to create a seasonally responsive environment.

Using wood and clay tiles, the interior materials add warmth to the building. The two wings of the "L" contain kitchen, dining, and meeting areas, while the center is a double-height library and living area that ties the whole building together. Leading up the stairs in the double-height space are window seats and nooks for private moments, and at the top of the stairs are two connected rooftop gardens with exercise equipment, creating a variety of outdoor spaces for the visitors to enjoy.

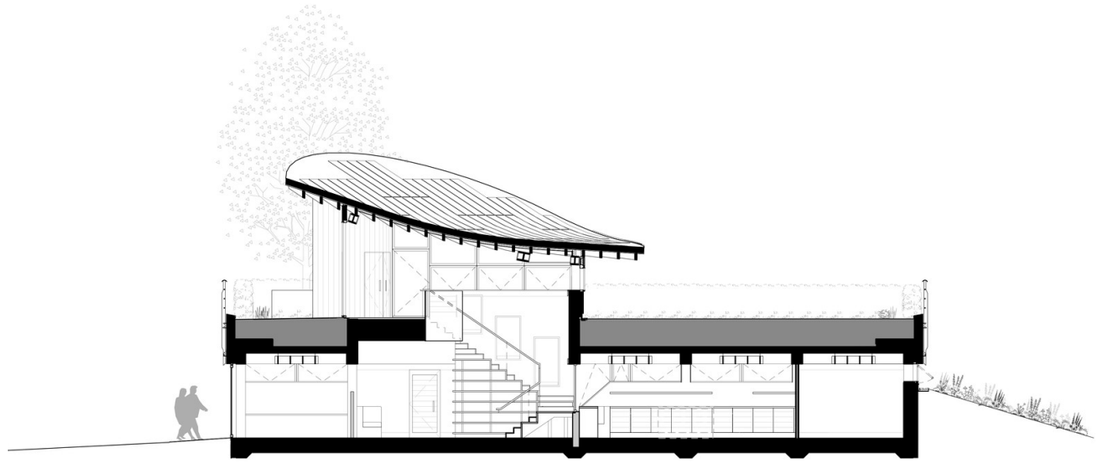


Figure 11.7
Section A through library space

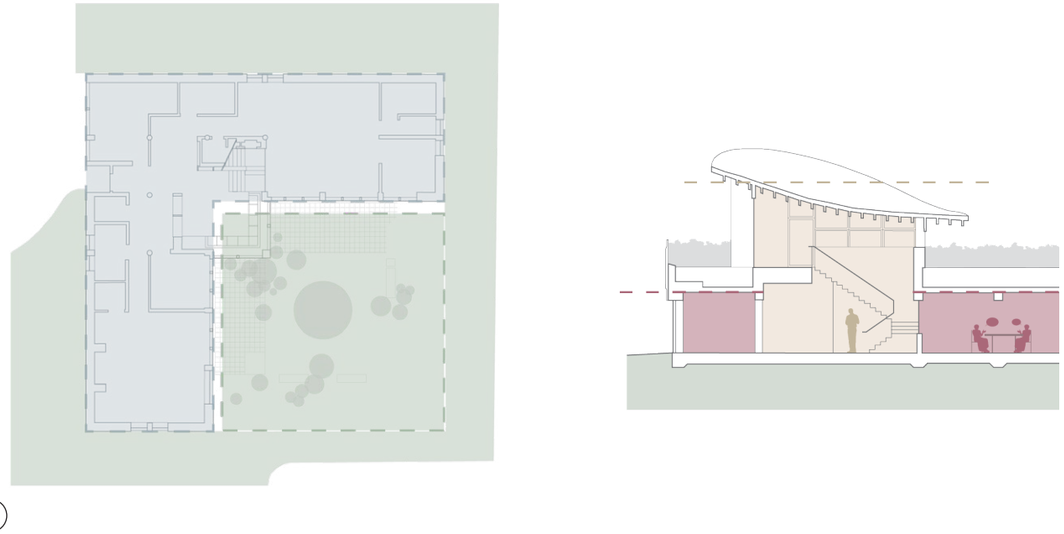


Figure 11.8
Form of Space
- Courtyard
- Parti of plan
- Single - height
- Double - height

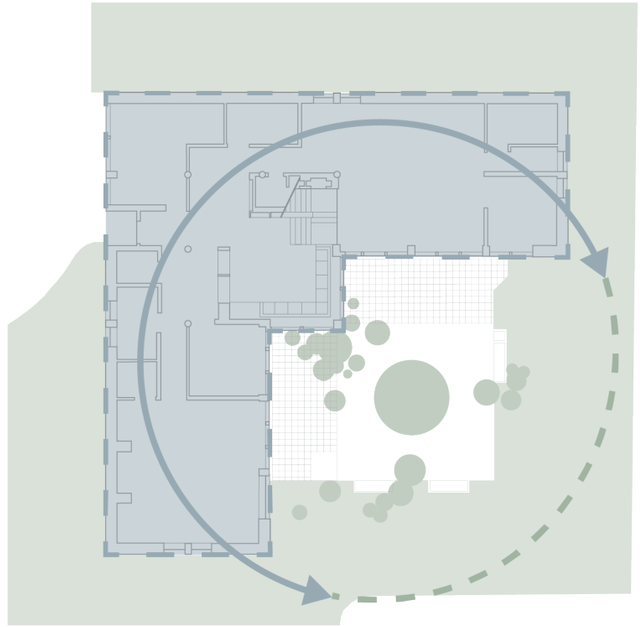


Figure 11.10
Shaping of Courtyard
- Building form embracing courtyard
- Earth berm

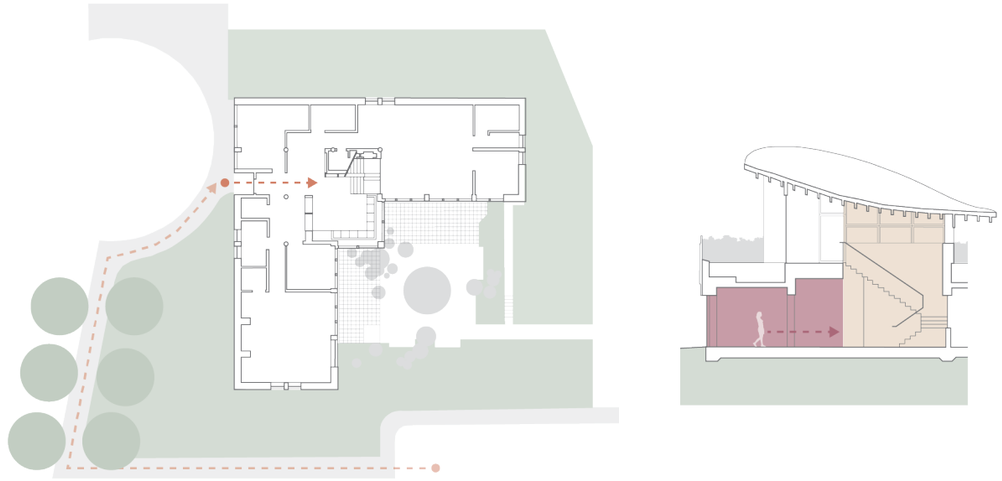
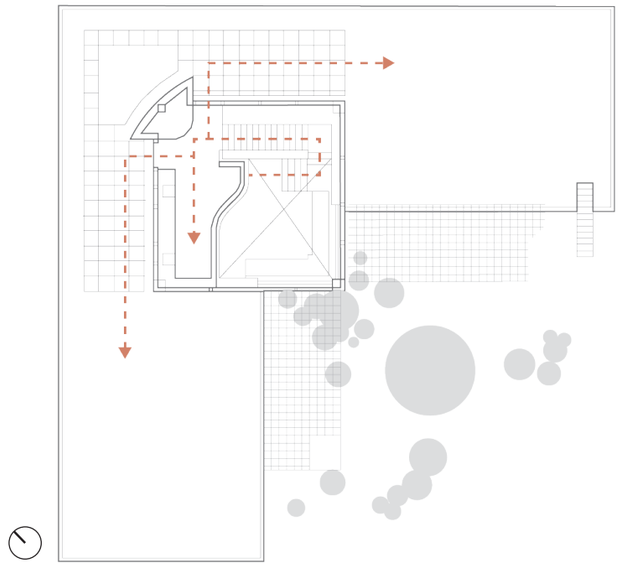


Figure 11.9
Transitions
- Entry path
- Entry threshold
- Double - height library

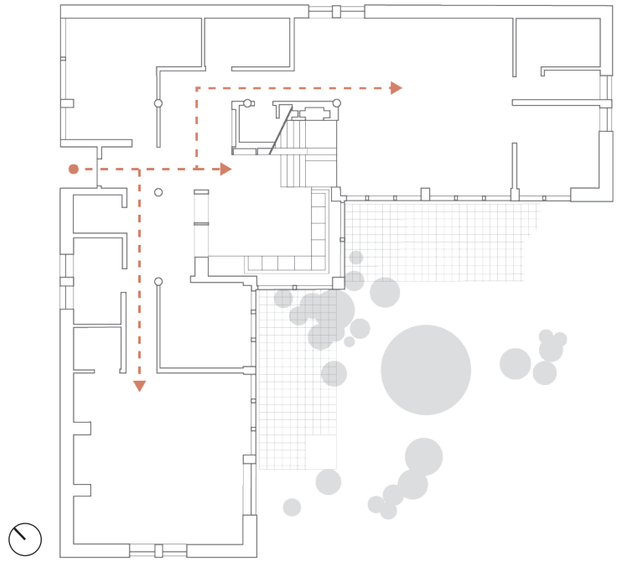
Built Environment

Maggie's Newcastle uses its built environment to create healing through design. In plan, the shape of the building begins as a square, while one corner is pulled away from the building to become the courtyard. The building then nestles itself into the earth berm raised to further define the space of the courtyard. The primarily single-story structure with the central double-height library creates a hierarchy of space within the facility (Figure 11.8). The L-shaped plan reaches around and embraces the central courtyard, creating one language between the building and the landscape (Figure 11.10).

The "Architectural Brief" asks of Maggie's entrances to be obvious and welcoming.[7] The entry begins at the parking lot near the south of the site, and the path meanders around the raised earth berm and through a pocket of trees to discover the entry located on the north side of the building. Once at the front, Maggie's Newcastle pulls one through the compressed entry threshold and then opens into the double-height library space. This compression allows the entry to be much more of a transition space and helps the library space feel that much grander (Figure 11.9).



Second Floor Plan



First Floor Plan

Figure 11.11
Circulation
--Circulation Path

Upon entry, the spaces are divided into more public areas and more private areas. One is pulled to the central library space, and the two arms of the plan reach out to go to private counseling rooms or a meeting on one side, while the other side contains the kitchen area. Following the library stairs up to the second level, there is access to a small mezzanine with workstations and the outdoor roof terrace. These spaces are spread around the plan of the building to respond to a variety of client needs (Figure 11.11).

Within these spaces, the architect reveals concrete structure throughout the building. In the earth-integrated spaces the concrete dominates, but in the spaces surrounding the courtyard garden the use of wood provides a warmer, softer feeling. The rusted CorTen metal on the exterior echoes the earth integration and ties the building into the site (Figure 11.12-14). Overall, Maggie's Newcastle uses its architecture to create calm and friendly spaces that let the individual decide what they need and where they need to go in the building to address that need.

Figures 11.12, 11.13, 11.14
Materials and Details

Interior
-Wood
-Concrete
-Glass
Exterior
-Wood
-Steel
-CorTen Metal
-Glass

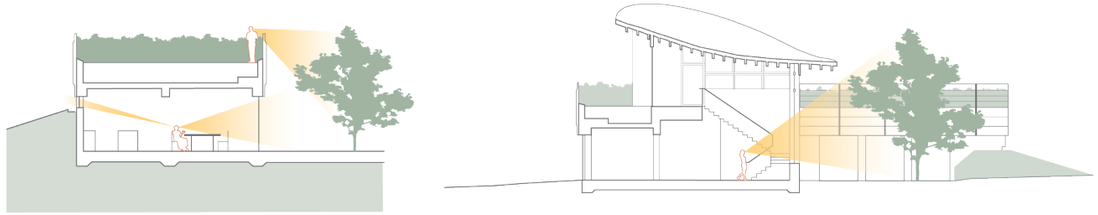


Figure 11.15
Visual Connection with Nature
◀ View to nature

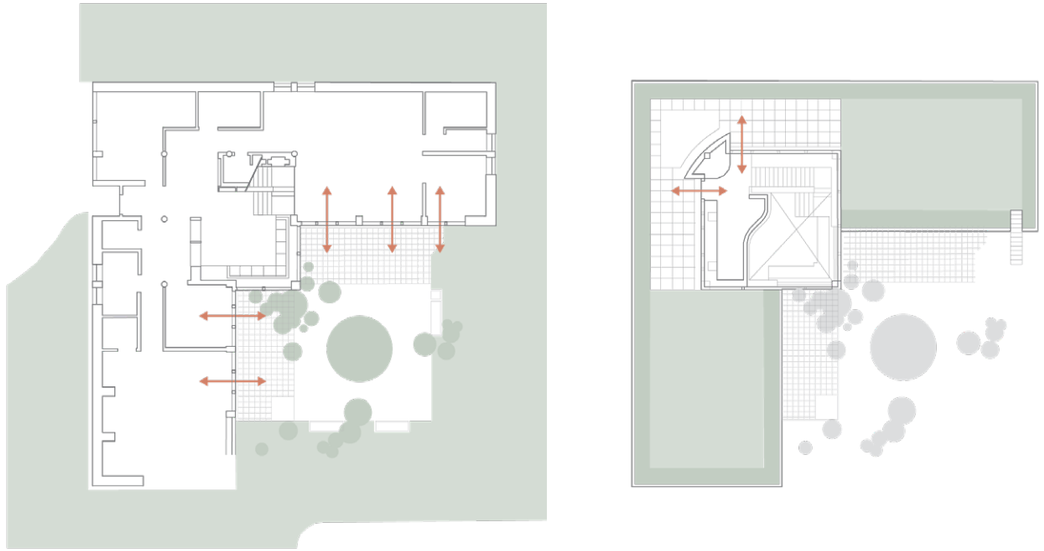


Figure 11.16
Physical Connection with Nature
– Outdoor access

Figure 11.17
Lush Vegetation in the Courtyard

Natural Environment

Newcastle is very in tune with the natural environment. From nearly every window in the facility, a view of grasses, flowers and other plants can be seen. The "Architectural Brief" asks the Maggie's to create moments for users within to be aware of the natural environment and choose whether to stay inside or go outside.[8] These moments are achieved through the various visual connections to nature provided throughout the facility (Figure 11.15).

Just as important as seeing nature is the ability to physically be in nature. Maggie's Newcastle addresses this need by providing physical access to the courtyard through doors from every space that is directly adjacent to the courtyard. This allows users of the facility to not only see into the courtyard but also to be able to access it if they so desire (Figure 11.16).

The most central zone in the facility is the double-height library space. On a sunny day, this space is filled with dynamic natural light entering through the large south-facing windows. In addition, clerestories high up allow diffused light to fall into the double-height space and the surrounding spaces (Figure 11.19). The design of the building also allows spaces to be filled with a variety of types of light, such as diffused light entering through large glazing and smaller moments of brighter light coming in from smaller windows and clerestories (Figure 11.18).

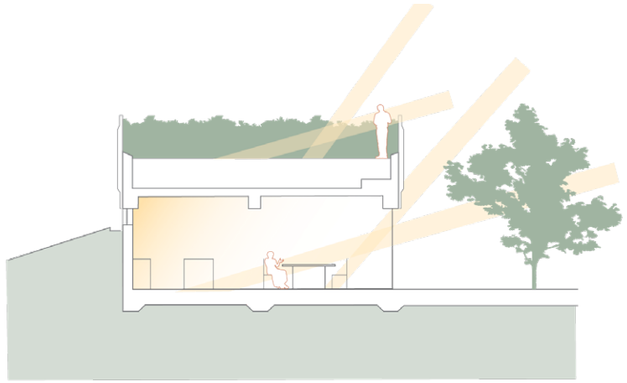


Figure 11.18
Dynamic Light
■ Dynamic Light

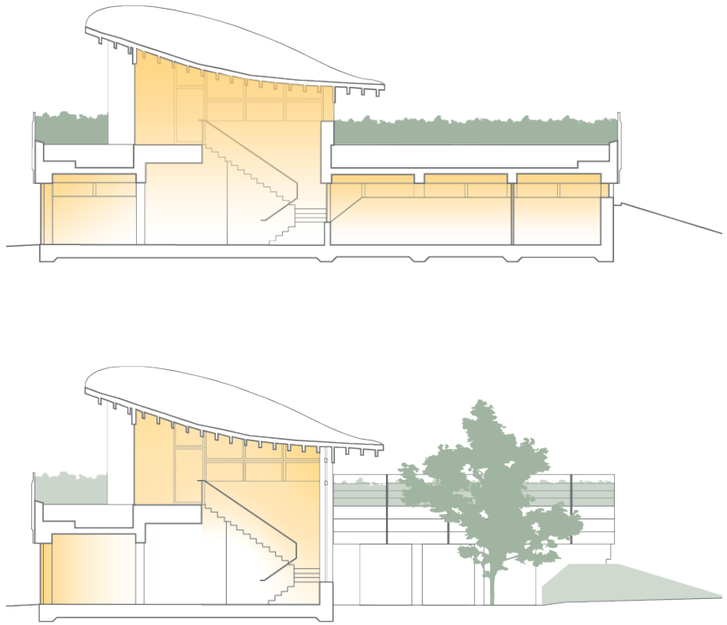


Figure 11.19
Diffuse Light
■ Diffuse Light

Defined by earthen berms which extend to almost completely envelop the building, the garden is the most important space in this Maggie's. While gardens can feel isolated from an adjacent building, Maggie's Newcastle creates a successful relationship between the architecture and garden, by wrapping its two 'arms' around the garden on the northern side of the site, protecting from cold winds and opening up to the warmth of the sun. The building and the beautifully landscaped berms work together to create a garden setting that promotes healing, which is ideal according to the Architectural Brief.

Figure 11.20
Diffuse Lighting in the Kitchen

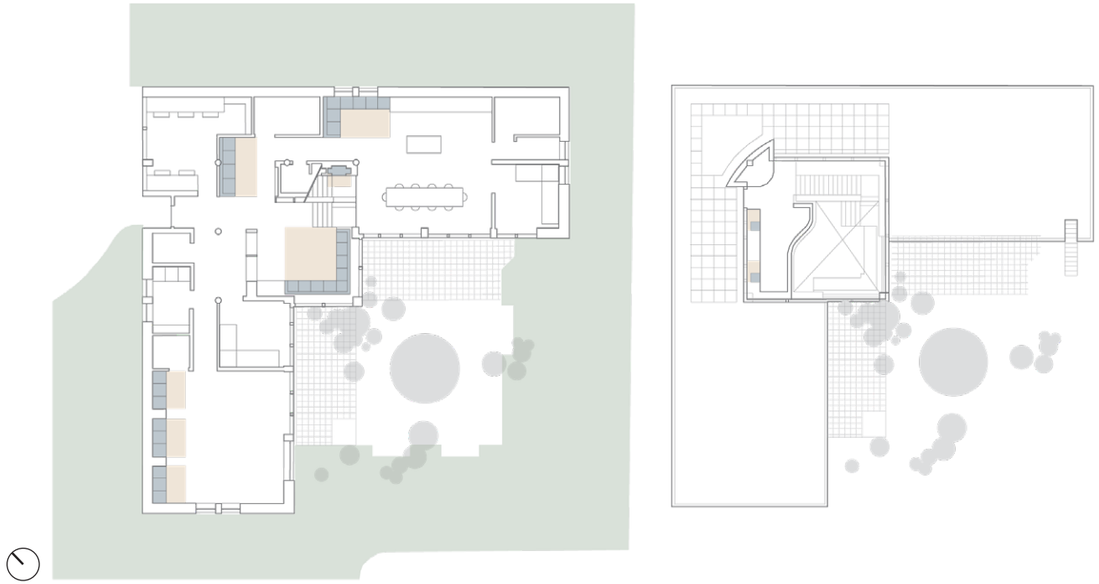


Figure 11.21
Breaking Down Scale
Built - in furniture
Felt scale of space

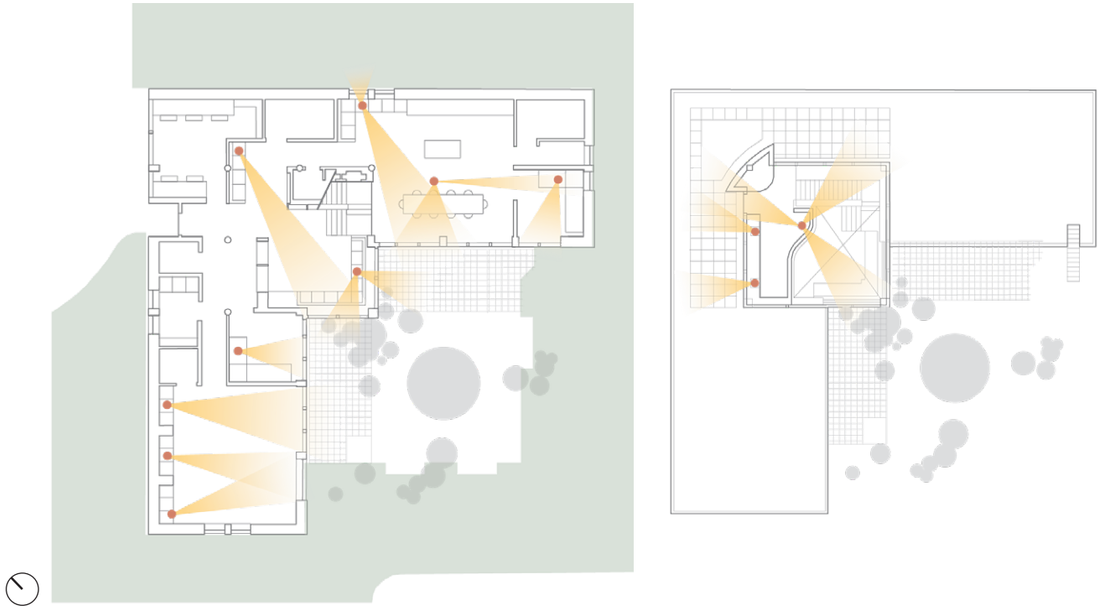
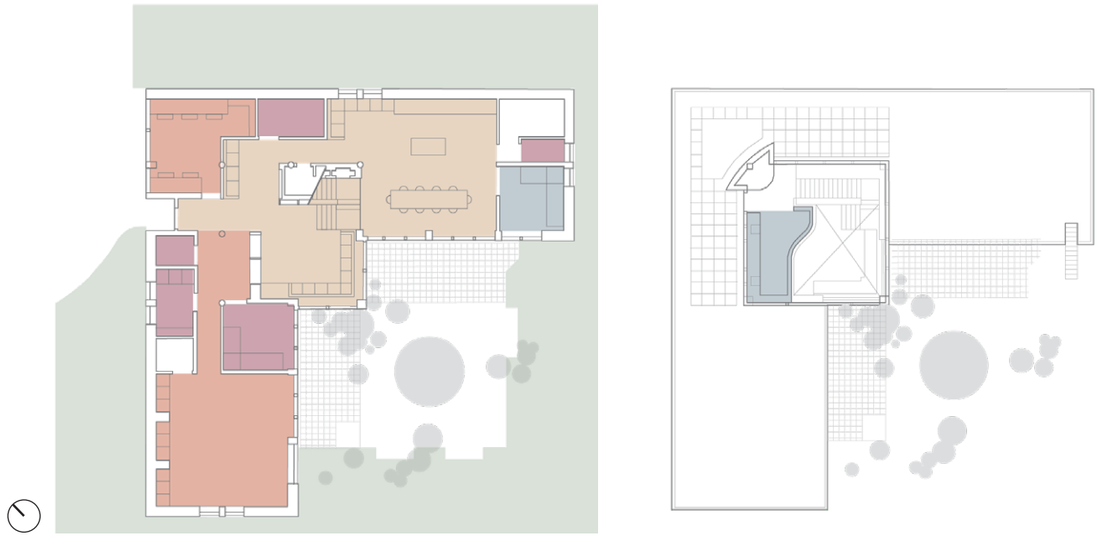


Figure 11.22
Prospect Within the Interior
Views to interior spaces



Social Environment

The Architectural Brief asks of the Maggie's Centers to increase the sense of connectedness between people.[9] Newcastle responds to this programmatic requirement by creating a variety of spaces that cater to the social environment. Though not a large building, there are many different spaces that are open and communal and others that are private and enclosed (Figure 11.23).

One communal space is the kitchen with a generous island and large kitchen table. Along the perimeter of the kitchen are smaller more intimate moments: a high back chair and a built-in bench which creates more intimate settings within larger space (Figure 11.21). Another larger space is the gathering room on the east end of the building which can be closed off from the rest of the facility for privacy if needed.

An important biophilic design principle to incorporate for privacy is refuge. The earth berm surrounding the Maggie's Center sets the building apart from the directly adjacent busy hospital campus. Furthermore, the berm creates protected interior and exterior spaces the character of which is completely different than the outside world and feels like its own separate place (Figure 11.25).

Figure 11.23
Public vs. Private
Public
Semi - public
Semi - private
Private

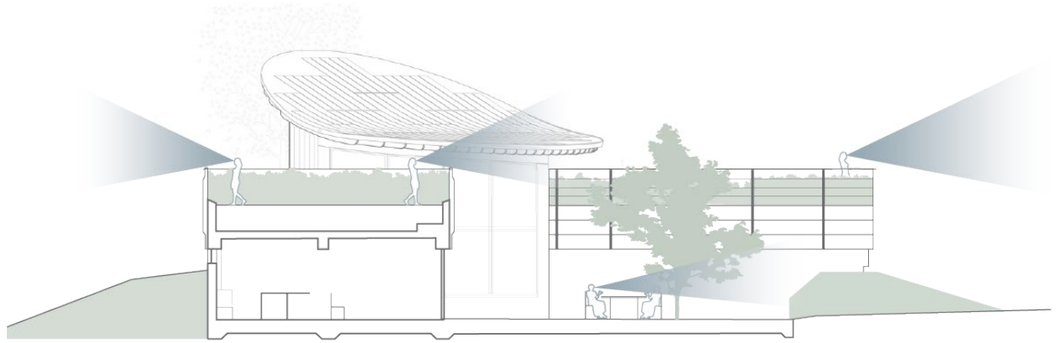


Figure 11.24
Prospect
◀ Views out

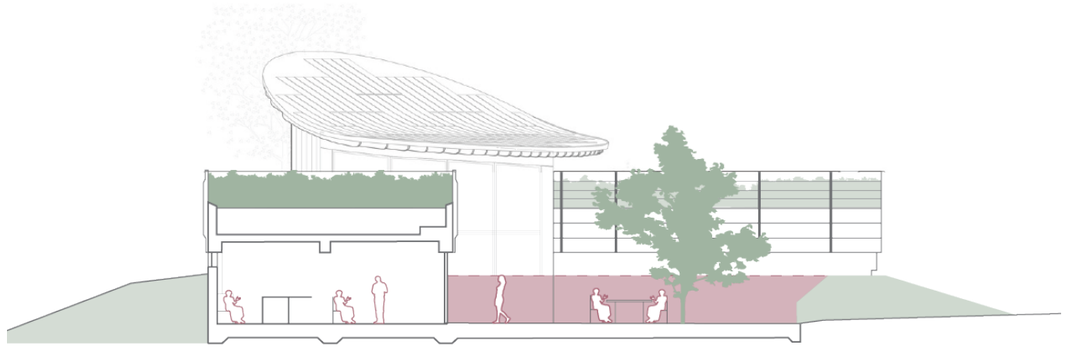


Figure 11.25
Refuge
■ Refuge

Another biophilic design principle is prospect. On the interior, prospect is experienced where it is possible to see through multiple spaces from a vantage point with one's back feeling protected. This is seen in from different areas within the Center, but mainly from built-in seating and benches (Figure 11.22). There are also many opportunities to look out of the facility and see into the garden and beyond. One can climb to the top of the stairs to find a rooftop garden surrounded by a perimeter railing and hedge. This perimeter condition offers protection from views to the user but allows the user to have a full view out and beyond (Figure 11.24). Although there is a lack of flexibility among certain spaces to break down the scale, Maggie's Newcastle does well in addressing spaces for both communal and private settings.

Figure 11.26
Communal Gathering in Large Meeting Room

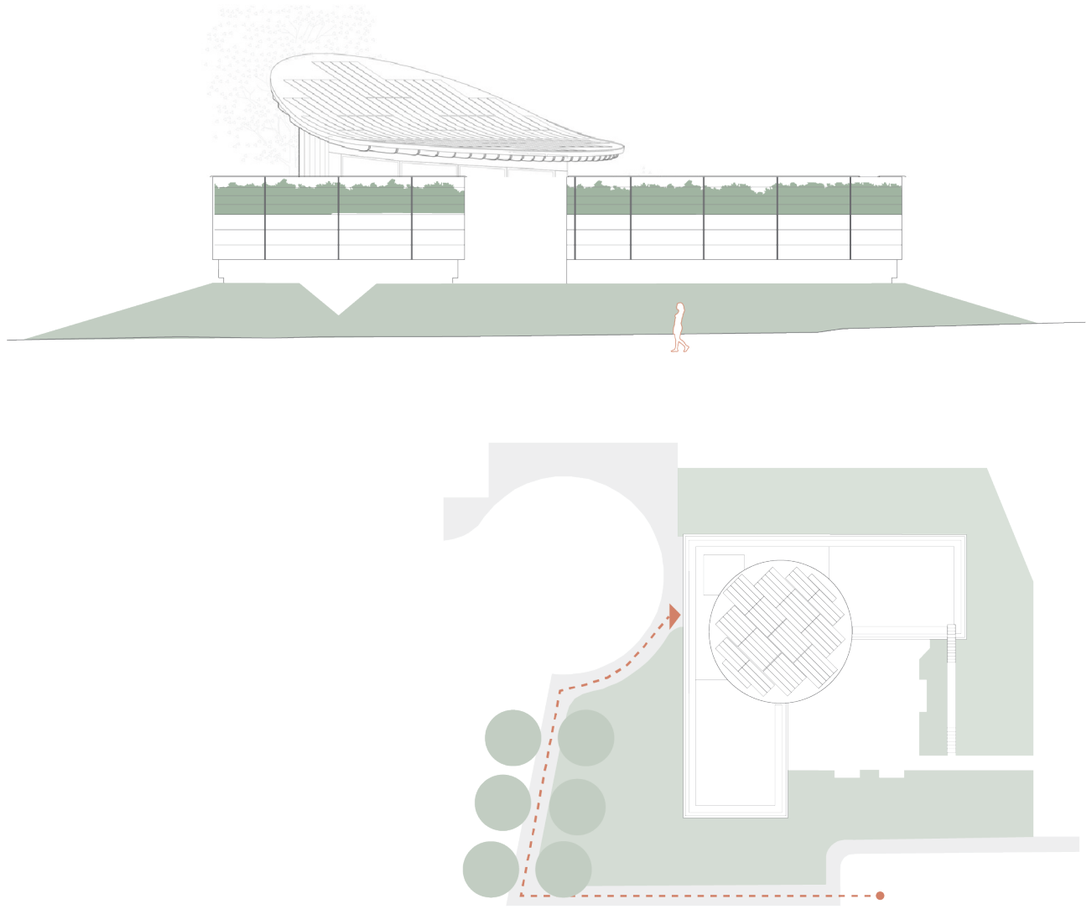


Figure 11.27
Mystery
-- Entry path

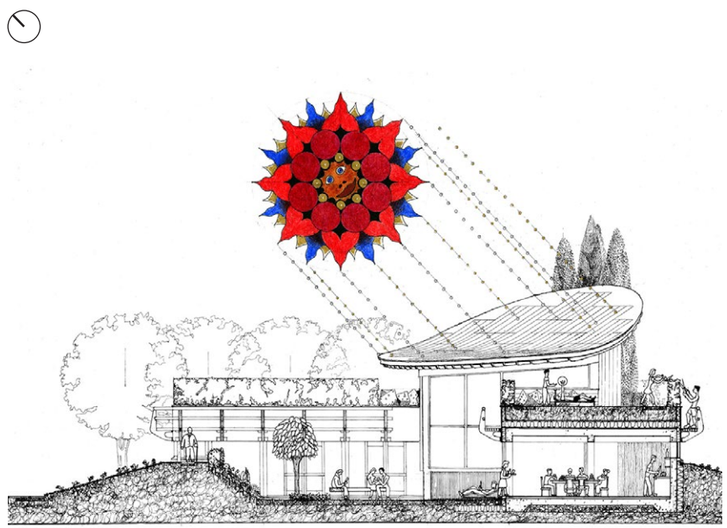


Figure 11.28
Cosmos

Figure 11.29
Lush Vegetation in the Courtyard

Symbolic Environment

The facility contains a lot of symbolic richness. A sense of mystery occurs before one even enters the building. From the parking lot, one must walk around an earth berm to find the entry located on the north side of the building, allowing for a sense of discovery (Figure 11.27).

Immediately upon entry, the user is met with a short staircase that turns the corner quickly, hiding what is at the top, awakening a curiosity to prompt the user to walk up the stairs to discover what may be there.. The double height library space is topped with a roof in the shape of a slightly curved disc tilted toward the south while solar collectors accept the sun's rays (Figure 11.28).

The reaching up of the roof gives the user the feel of a vertical connection to the cosmos and a lifting presence that connects to the sky, an idea of 'high stream architecture' coined by Christopher Day.[10] Because of the building's relationship with a natural berm surrounding the building and a central courtyard within, the spirit of the building is expressed as a refuge with the courtyard as the most important space. It is a haven protected by berm and the building itself, opening to the southern sun. The main communal spaces and some private rooms open to this courtyard garden, which symbolizes nature as protector. The symbolic richness of Maggie's Newcastle creates a thought-provoking and inspiring environment for its users.

Figure 11.30
Entry

Figure 11.31
Library

Conclusion

The “Architectural Brief” asks of the Maggie’s Centers to “offer its users a calm friendly space where each individual can decide what strategy they want to adopt to support their medical treatment and their overall welfare.” Maggie’s Newcastle offers a variety of spaces and moments within its facility to create this environment for users to feel comfortable and heal. Newcastle is a facility that includes natural, symbolic, and social aspects as part of the built environment.

Maggie’s Newcastle is most successful in the design of the natural environment. Staff and visitors of the Maggie’s Centers stress the importance of “natural light within the centers and the presence of greenery within and around the building.” The design emphasizes nature as a protector and a healer in its integration of architecture and garden. The lush courtyard garden and planted berms allow for constant views to nature from inside the facility, which helps to promote feelings of calmness for the users within.

Another successful aspect of Maggie’s Newcastle, one that is not found in the “Architectural Brief,” is its intention of the design to attract more men to the facility. Until the opening of Maggie’s Newcastle, men did not take advantage of the Maggie’s Centers as they may have felt the facilities to be too feminine. Thus, at Maggie’s Newcastle “robust materials such as concrete, steel and oak, and gym equipment on the roof” were used. These considerations seem to have been successful as more male cancer patients have visited Maggie’s Newcastle than any other Maggie’s.

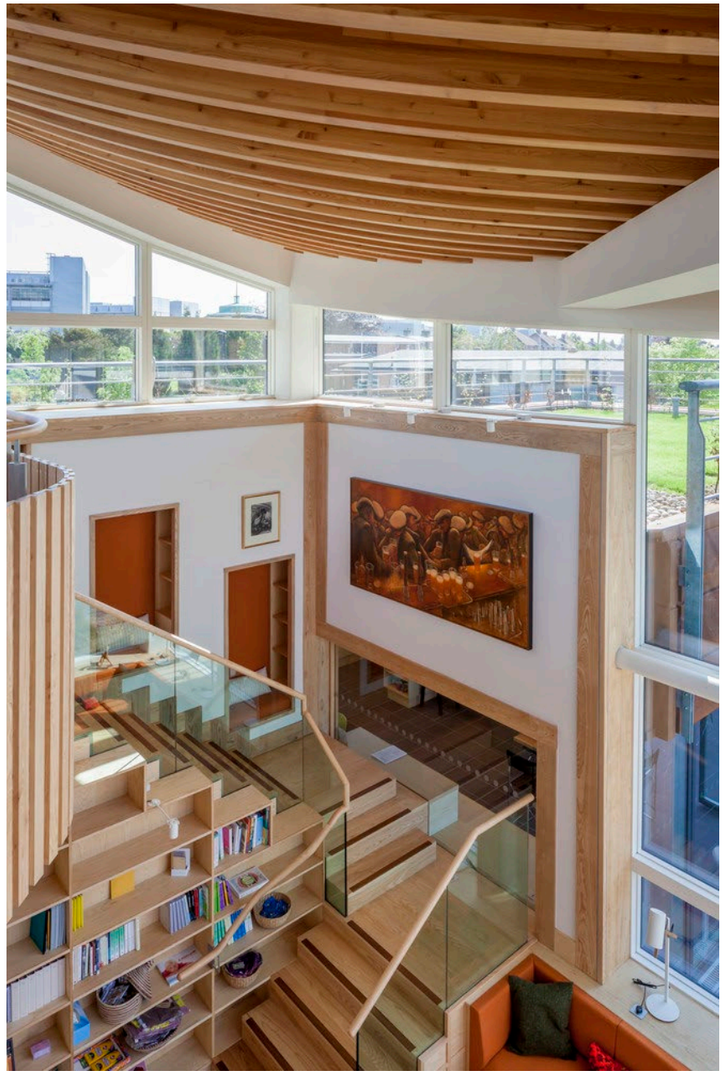


Figure 11.32
View into library from 2nd floor mezzanine

This Center responds well to the requirements outlined in the "Architectural Brief;" little has been overlooked. The largest issue with Maggie's Newcastle may be its lack of flexibility in some communal spaces. Though the main community room can be closed off from the circulation, there is little flexibility within it to break down the large space into smaller areas through the use of sliding doors or other partitions. It seems that large groups are the only expected users of this space. However, there are many other choices for people if they need more private spaces to go to, such as the two small counseling rooms, a small living area near the kitchen, and other built-in furniture off the larger spaces. These other options make up for the lack of flexibility of the larger communal room.

The "Architectural Brief" also says that the Maggie's Centers should "encourage people to make choices... like choosing where you want to make yourself comfortable. The built-in furniture throughout the Center provides that choice and thus creates more flexibility of space. Additionally, most rooms have chairs that can be moved around easily to accommodate specific seating wishes.

Overall, the facility meets and goes beyond the desired criteria asked for in the "Architectural Brief." Edwin Heathcote describes the Center as "intimate, domestic, and intricate enough to keep the eye engaged." The built, natural, social and symbolic environments within the design of the Center all contribute to its success as a healing environment.

Figure 11.33
Courtyard

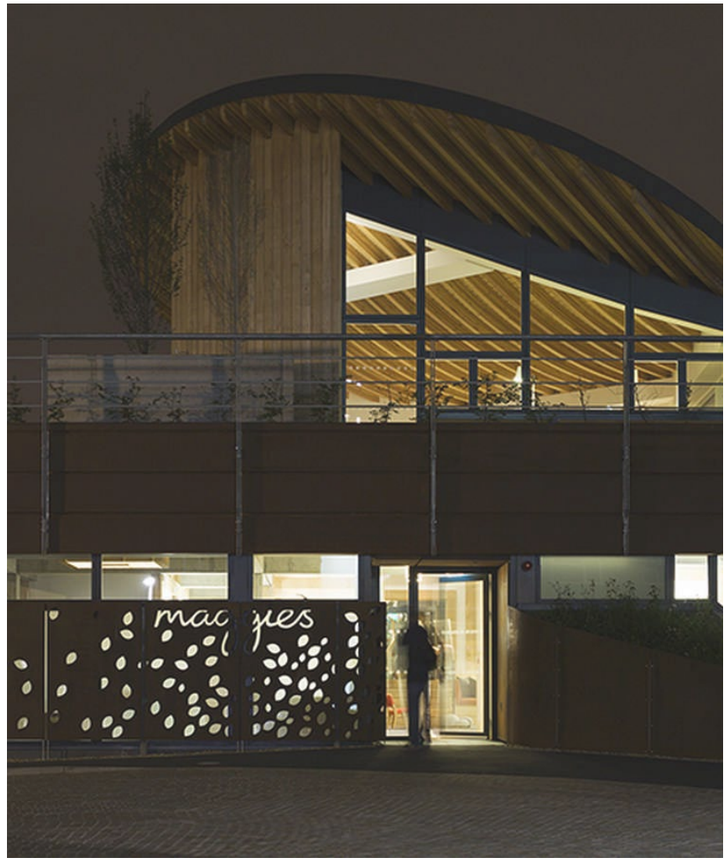


Figure 11.34
Maggie's Newcastle Entry at night

End Notes

1. Edwin Heathcote, "Edward Cullinan, Pioneer of Eco-Architecture, 1931-2019," Subscribe to read | Financial Times (Financial Times, November 15, 2019), https://www.ft.com/content/514e7f48-06d3-11ea-a984-fbbacad9e7dd.

2. Ibid.

3. Catherine Slessor, "Ted Cullinan Obituary," The Guardian (Guardian News and Media, December 6, 2019), https://www.theguardian.com/artanddesign/2019/dec/06/ted-cullinan-obituary.

4. "About Us," Cullinan Studio, accessed March 16, 2021, https://www.cullinanstudio.com/about-us.

5. Catherine Slessor, "Ted Cullinan Obituary."

6. "Maggie's Newcastle / Cullinan Studio," ArchDaily (ArchDaily, August 14, 2013), https://www.archdaily.com/415127/maggie-s-newcastle-cullinan-studio.

7. "Maggie's Architecture and Landscape Brief," 2015.

8. Ibid.

9. Ibid.

10. Christopher Day, Places of the Soul: Architecture and Environmental Design As Healing Art, 3rd ed. (London: Taylor and Francis, 2017).

11. "Maggie's Architecture and Landscape Brief."

12. Angie Butterfield, "Garden Essences," in The Architecture of Hope: Maggie's Cancer Caring Centres, by Charles Jencks and Edwin Heathcote (London: Frances Lincoln, 2015).

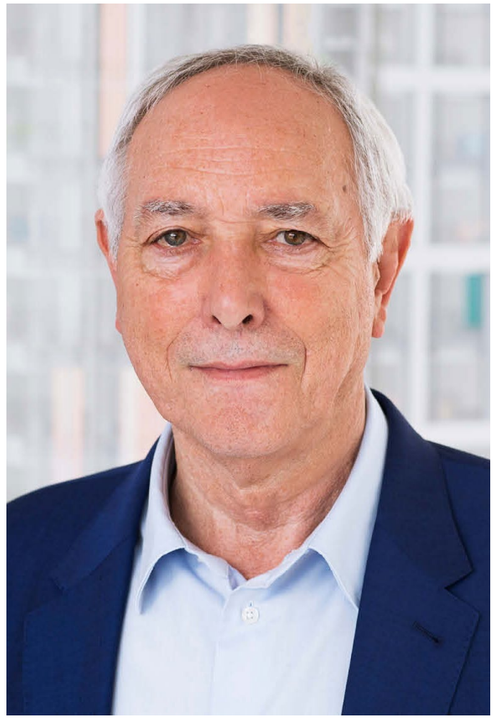
13. "Maggie's Newcastle | Cullinan Studio," n.d.

14. "Maggie's Architecture and Landscape Brief."

15. "Newcastle - Ted Cullinan," in The Architecture of Hope: Maggie's Cancer Caring Centres, by Charles Jencks and Edwin Heathcote (London: Frances Lincoln, 2015).

Maggie's Oxford

WilkinsonEyre | Oxford, England
Summer 2014 | Lauren Uhls



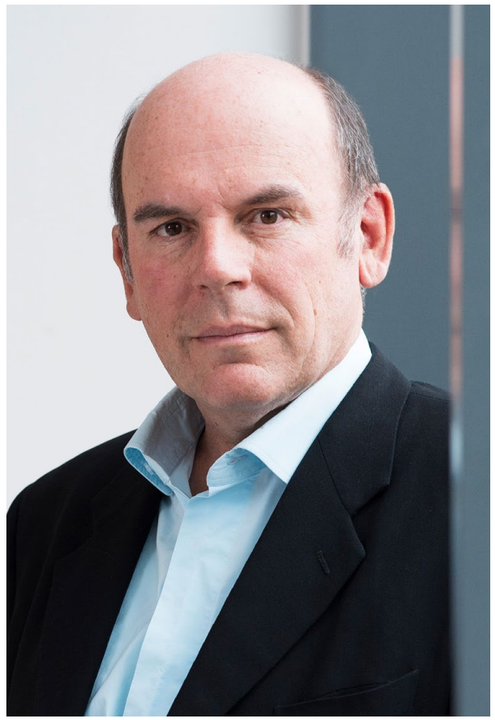


Figure 12.2
Chris Wilkinson, Founder and Director

Figure 12.3
Jim Eyre, Founder and Director

WilkinsonEyre

Formed in 1999 in London, WilkinsonEyre was established when Jim Eyre joined Chris Wilkinson's firm, Chris Wilkinson Architects. The office has since expanded to include offices in London, Hong Kong, and Sydney, with 47 employees and a portfolio that includes award-winning projects from around the world. Their extensive award list includes more than 50 Royal Institute of British Architects Awards, 40 Civic Trust Awards, and 10 Structural Steel Awards. With a diverse range of interests, WilkinsonEyre's expertise includes building reuse, high rise projects, interiors, landscapes, community and masterplanning, long-span structures, innovative materiality, pre-fabrication, historic restoration, sustainability, urban design, and office buildings. Notable work includes the London Olympic Basketball Arena, conservatories at Garden's by the Bay in Singapore, and the Guangzhou International Finance Center, which is one of the tallest buildings worldwide.

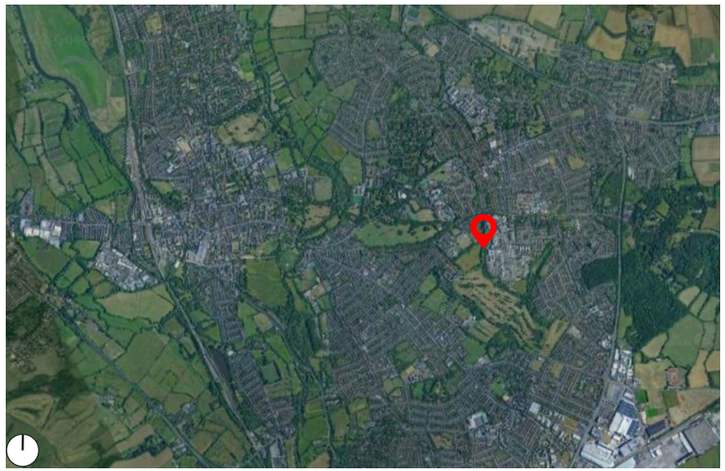
As a practice, WilkinsonEyre seeks to create memorable spaces using light and innovative technology and materials. They have a commitment to remaining contextually sensitive while still creating a sense of place that "lifts the spirits" (Jim Eyre). Their innovative use of technology and materials allow them to design sustainably. The firm's Sustainability Manifesto states they strive for design that is safe for the environment without sacrificing aesthetics, elegance, or economy. They regularly publish their thoughts on topics such as the overlap between art and science, achieving lightness in the built environment, and exploring geometry, structure, and details.

With a strong sense of community responsibility, each WilkinsonEyre office engages in service projects and relationship-building activities, including Great Architectural Bake-Offs and their pro-bono design for the Maggie Center in Oxford.

Figure 12.4
Maggie's Oxford, Southwest Balcony

Maggie's Oxford

Constructed in 2014 and 2420 square feet in size, the Oxford Maggie's Center is located on the outskirts of the Churchill Hospital campus. Its angular, tripartite form perches on a steep hill, overlooking the wooded area that borders the western edge of the hospital grounds. Due to the steeply graded and heavily-wooded site conditions, WilkinsonEyre raised the building on groups of columns that tilt at random angles. This evokes the idea of a treehouse in the woods, supported by thickets of trunks.



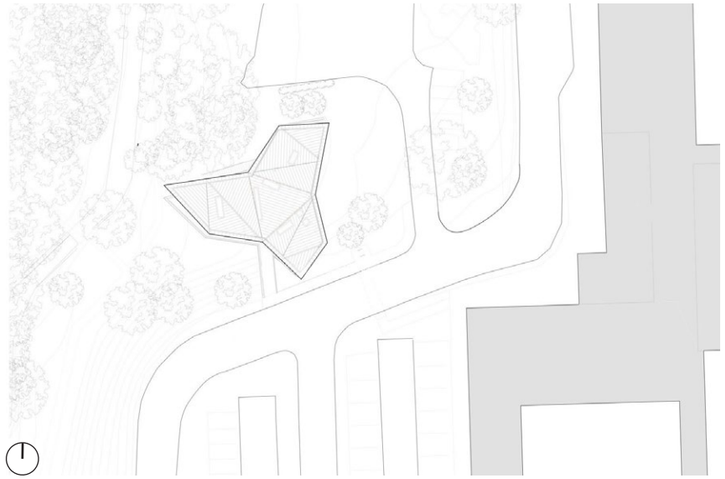


Figure 12.5
Aerial of Oxford, England

Figure 12.6
Site Plan

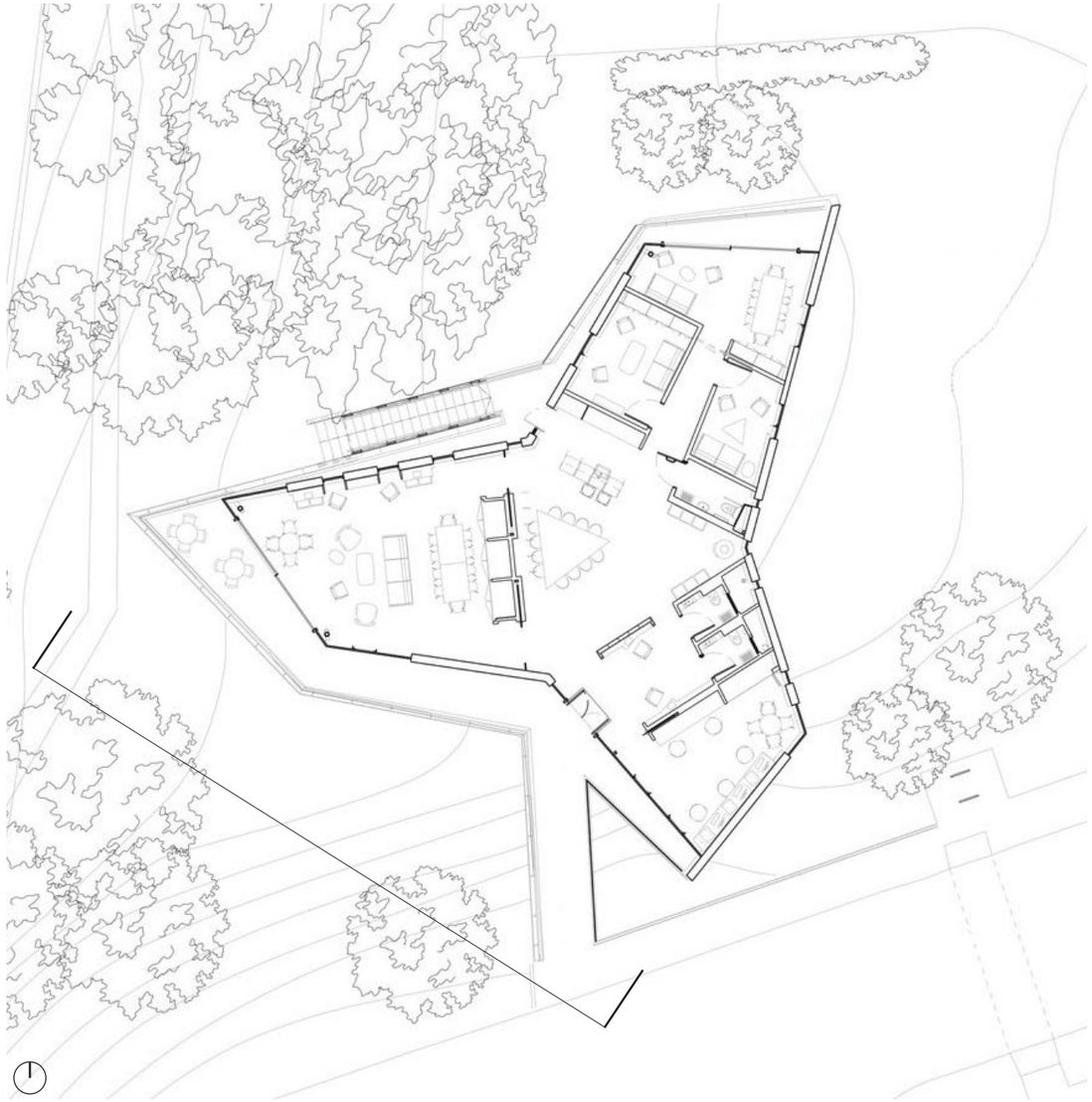
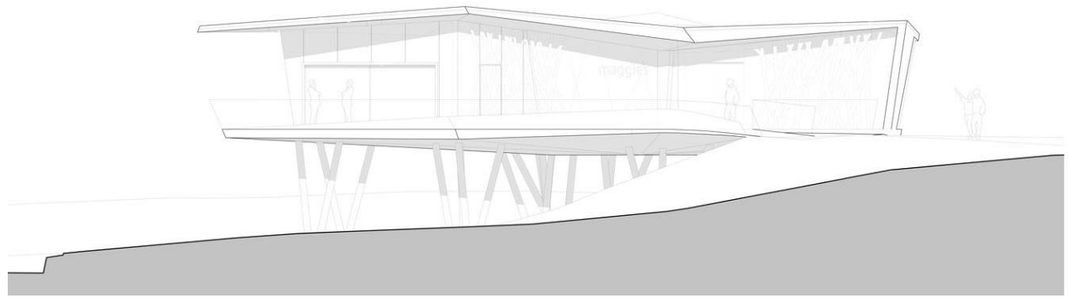


Figure 12.7
Floor Plan

To enter the Maggie's Center, one crosses a bridge from the parking lot. Visitors are greeted by a building composed of trapezoidal concrete planes and glass walls covered with wooden slats and lightly dancing copper roof planes. A pink, fluorescent sign reading *Maggie's* announces the entrance.

The inside is organized on a tripartite floor plan with a centrally located kitchen, table and hearth; and lounge, therapy, library, and office spaces in the adjacent three wings. The bright, yellow kitchen contrasts with the wooden, muted tones and views of nature in the surrounding spaces. Screens of angled, wooden slats cover many of the windows, filtering light and views like tree branches. A balcony wraps the southwestern part of the building, mirroring its angular form, and a metal stair invites visitors to descend into the surrounding vegetation. This small, angular treehouse perches lightly within the woods, at-home amongst the trees.

Figure 12.8
Southwest Elevation



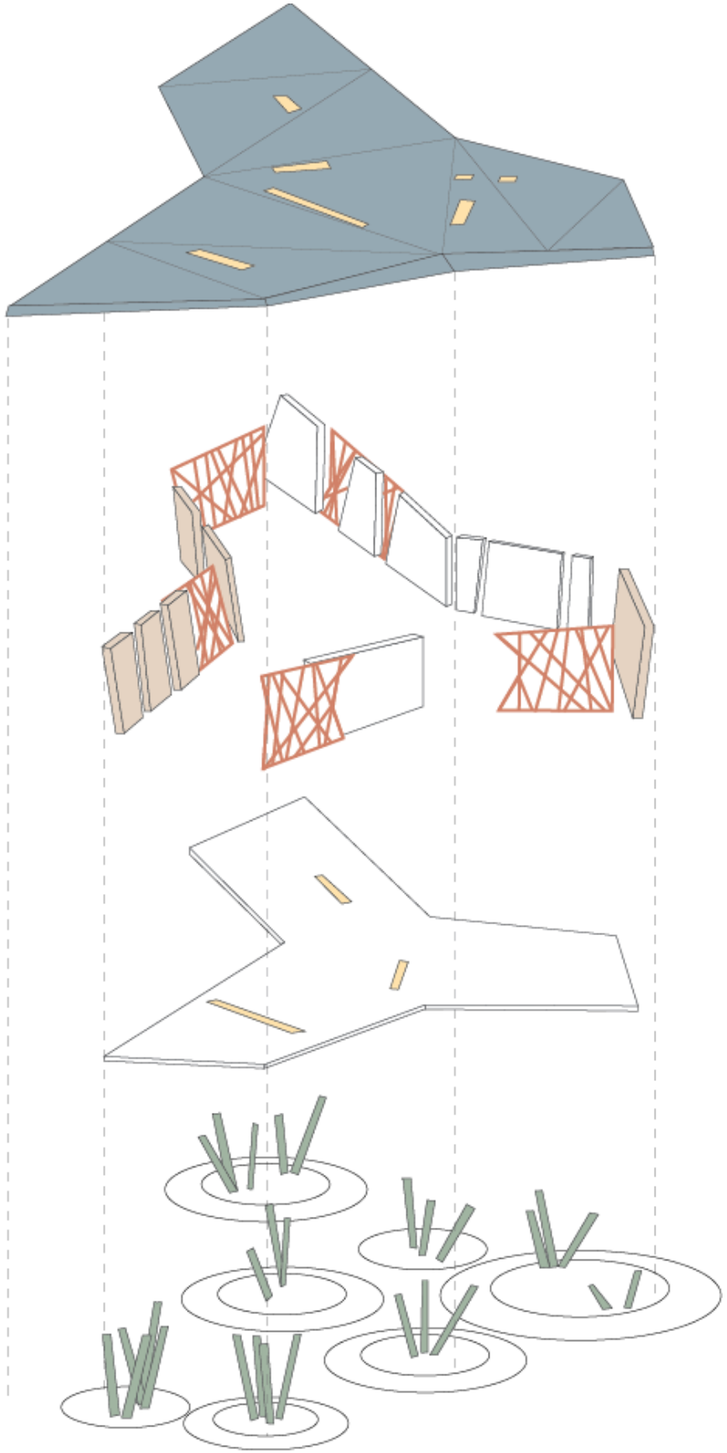


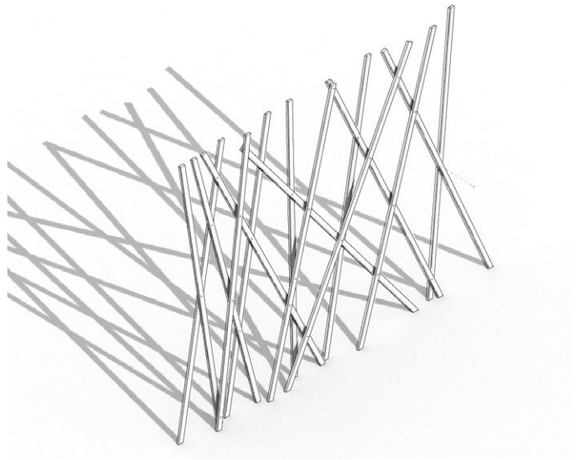
Figure 12.9
Form of Space
- Angular, Folded Roof
- Roof and Floor Openings
- Timber Screens
- Angled Walls
- Tree-like Columns

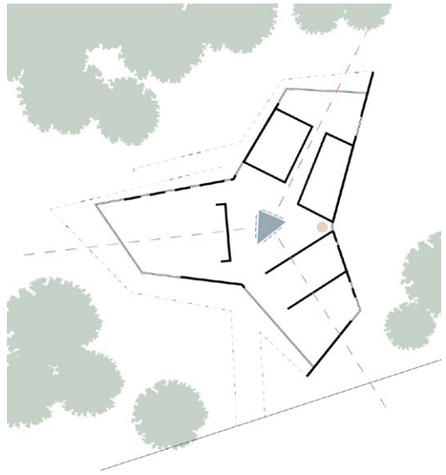
Figure 12.10
View from Garden

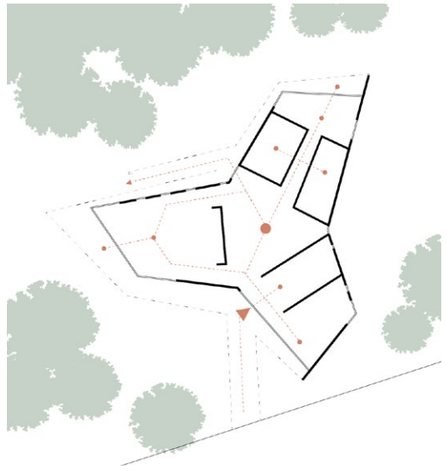
Built Environment

In order to delicately insert itself within the protected, woodland environment, the built environment of the Oxford Maggie's Centre is characterized by angles. The tripartite organization of the plan allows the three wings of the building to spread out so as not to interfere with existing trees (Figure 12.9). This angular building form is lifted above ground level on piloti to create the notion of a treehouse, resulting in an entry sequence requiring visitors to cross an elevated bridge to reach the front door (Figure 12.11). The ground falls away beneath as people reach the Maggie's Centre, signaling that visitors are entering a set apart and safe space amongst the vegetation.

Figure 12.11
Entry Transition







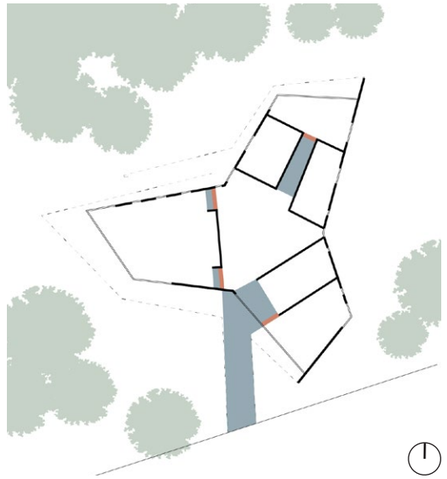


Figure 12.12
Timber Screen Detail

Figure 12.13
Organization
- Pinwheel Axes
- Central Table
- Hearth
- Surrounding Vegetation

Figure 12.14
Circulation
- Path

Figure 12.15
Transitions
- Sliding Door Threshold
- Transition

On the exterior, the timber lattice screen shields the large windows from direct views in (Figure 12.12). Concrete, exterior finishes may appear at odds with the surrounding wood and treehouse metaphor; however, the interior is articulated with wooden surfaces and cabinetry (Figures 12.16-12.17). Visitors may catch glimpses of surrounding trees around the wooden partitions, successfully creating a treehouse-like atmosphere, while skylights and openings in the floor allow further views to the sky above and ground below. The built environment allows Maggie's Oxford to insert itself delicately within the woods and signal to visitors that it is a space for refuge and security in nature.

Figure 12.16
Interior Materiality
- Cross-laminated, Structural Timber Wall Panels
- Hardwood Floors
- Wooden Casework

Figure 12.17
Exterior Materiality
- Timber Trellis Screen
- Concrete Finish with Angular Joint Lines

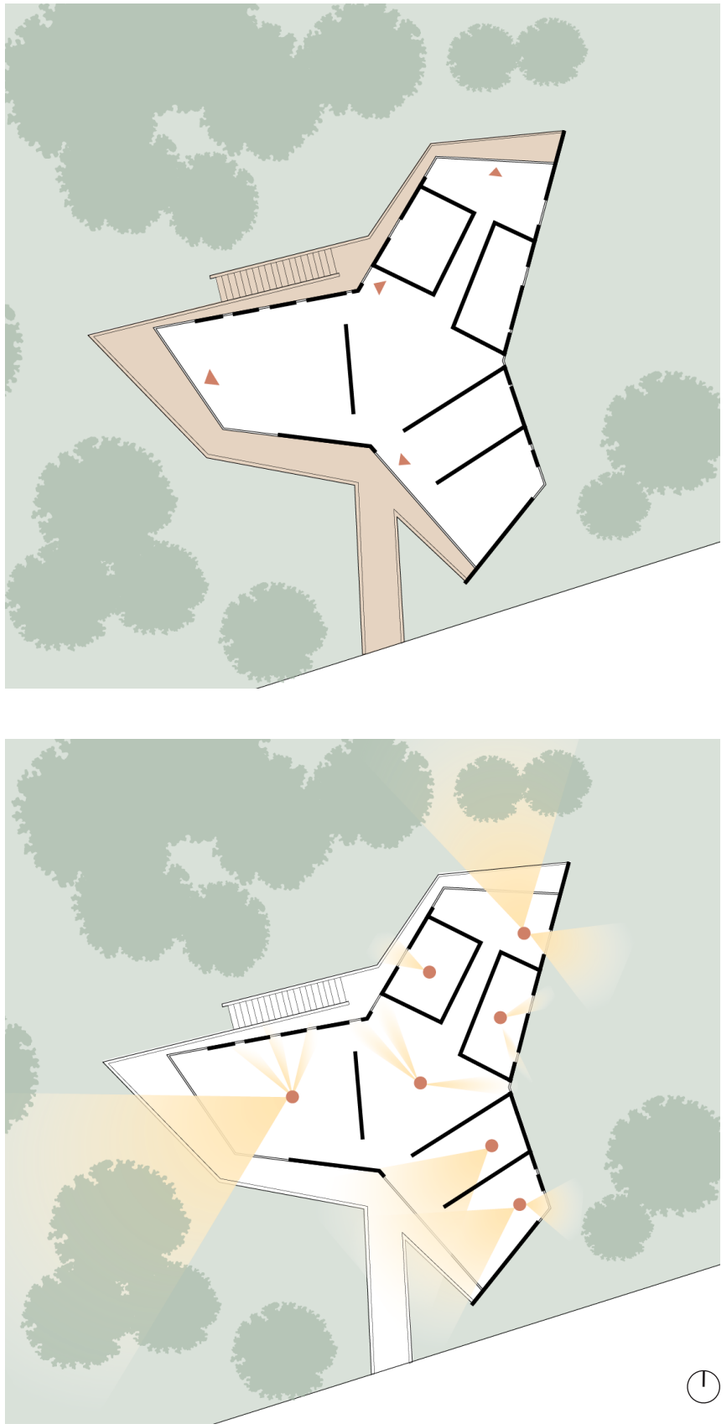


Figure 12.18
Access to Nature
Access Points
Outdoor Space

Figure 12.19
Views of Nature
Views
Viewpoints
Vegetation

Figure 12.20
Southeast Corner

Natural Environment

Because the eco-system of the surrounding woods is protected by the local community, this Maggie's Centre's landscape is left largely untouched—it is mostly to be viewed from an angular balcony that wraps the center's community space. However, the balcony is narrow and provides few opportunities to sit or relax outdoors. A narrow stair from the balcony extends down to the grassy ground below, limiting its use to those who are able-bodied, and once visitors arrive in the landscape, a small, rocky path and a single bench are the extent of the accommodations (Figure 12.18). Visitors' physical access to nature is ultimately impeded by the design. Ninety-five percent of people in a hospital garden study reported positive mood changes following spending time outdoors, and over half of them cited other sensory experiences such as auditory, olfactory, and tactile sensations as contributing factors.[1] Reducing physical access to nature inhibits these responses. Perhaps the architects sought to redress the error through abundant views of the woodland from each community space, with smaller glimpses out from the kitchen, library, and therapy rooms (Figure 12.19).

The large sections of glass allow the greenery to enter the interior, and direct light is filtered through a screen of angular, wooden slats (Figure 12.21). The screen creates a dynamic lighting condition with crisscrossing linear shadows, resembling the shadows from tree branches and furthering the notion of the treehouse. Diffuse light enters the openings on the Northeast sides of the structure, creating softer lighting in the library and therapy spaces (Figure 12.22). As Maggie Jencks requests in the Architectural Brief, the natural environment successfully creates abundant and varied lighting conditions and provides a strong visual connection; however, it limits visitors' ability to physically immerse themselves in nature.

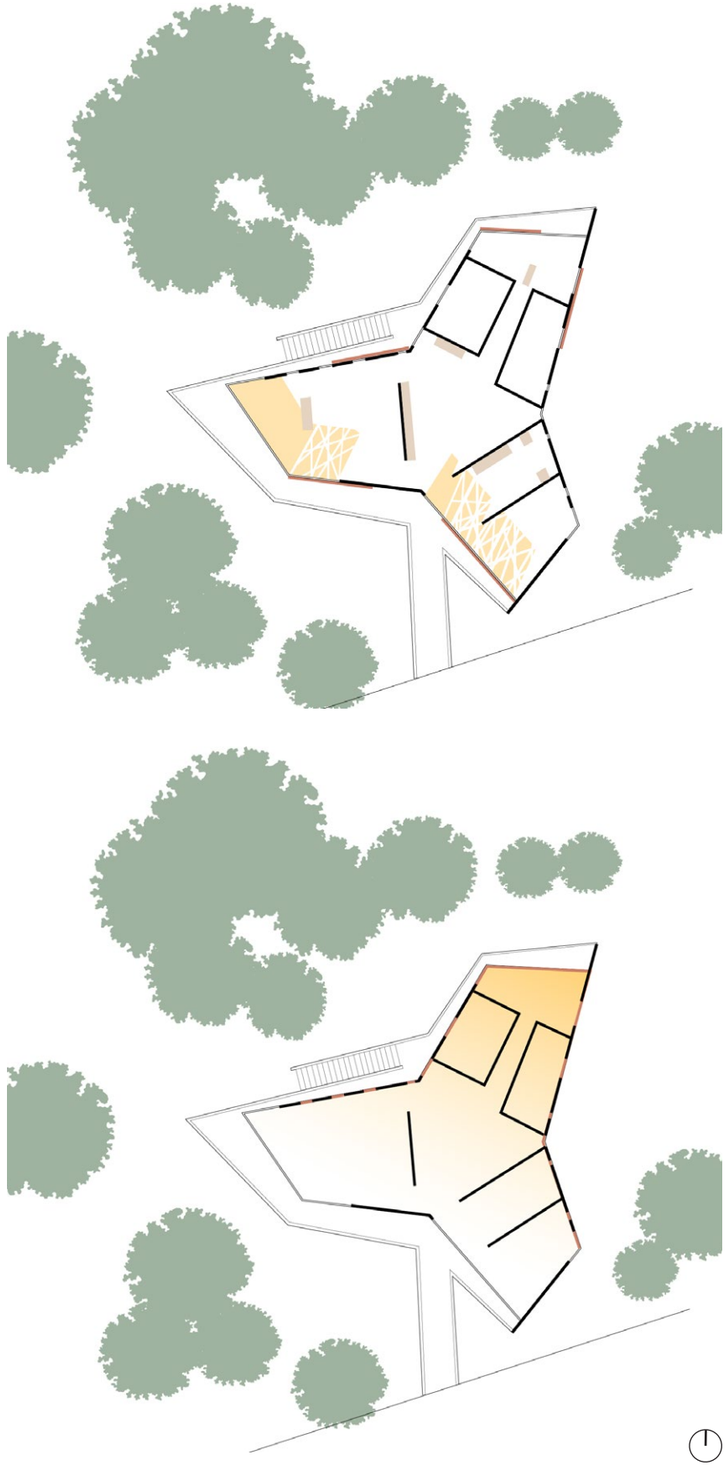


Figure 12.21
Dynamic Light
Direct Light
Skylight Location
Screen Location

Figure 12.22
Diffuse Light
Diffuse Light
Window Location

Figure 12.23
Dynamic Light on Lounge Floor

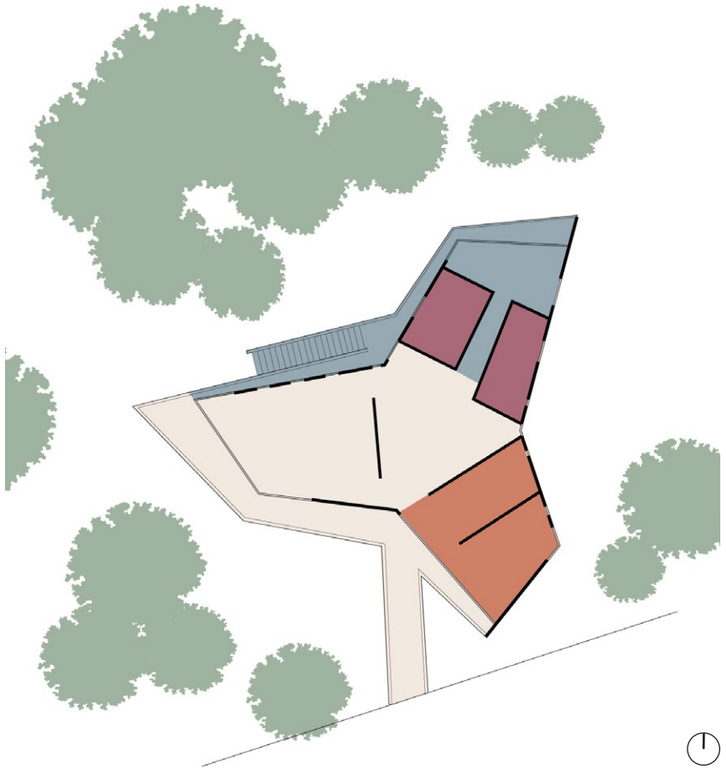


Figure 12.24
Community & Privacy
Public
Semi-Public
Semi- Private
Private

Figure 12.25
Community Kitchen Space

Figure 12.26
Group Therapy Space

Social Environment

The Oxford Maggie's Centre social environment is a metaphor for refuge and seclusion within nature. Raising the structure on piloti creates a clear delineation of safe space and allows the patients to occupy higher ground while being sheltered by the surrounding trees. Wooden screens surrounding the large glass openings also contribute by sheltering visitors from views inward, creating a sense of safety and comfort in the center as Maggie desired. Inside, the private and solid aspects of the program—such as private therapy rooms, restrooms, and storage—create dividers between semi-private and community spaces (Figure 12.24). This allows the architects to maintain an open and freely circulating plan while still creating a clear boundary between private and community space.

The large, window openings are always located adjacent to private elements, so patients may experience the prospect of an open view into the landscape while feeling sheltered by the solid massing behind them (Figure 12.27). This provides a sense of refuge throughout the design. The social environment successfully creates a safe space within the trees with the opportunity to feel sheltered while experiencing nature.

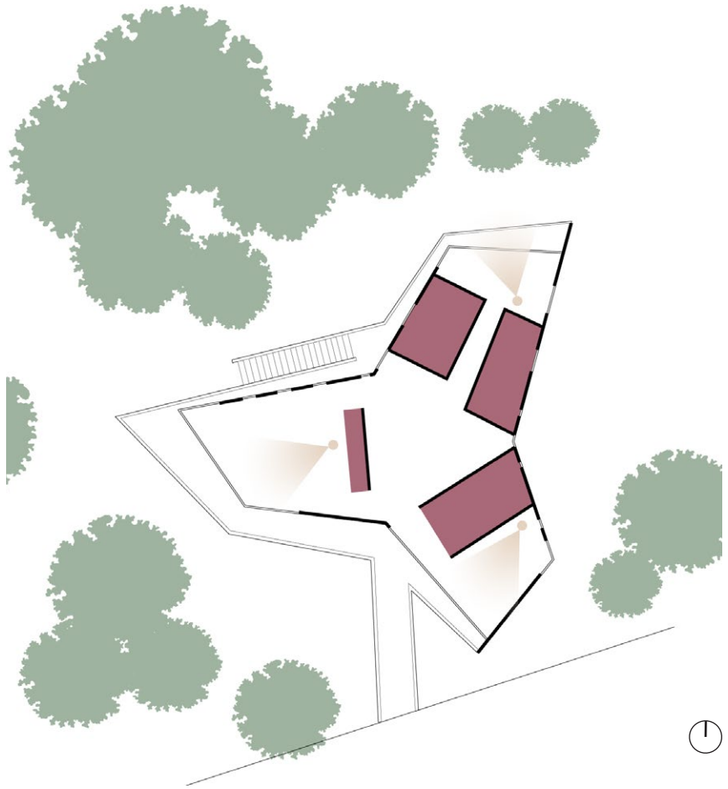


Figure 12.27
Prospect & Refuge
Views
Protection

Figure 12.28
Lounge

Figure 12.29
Group Therapy Space

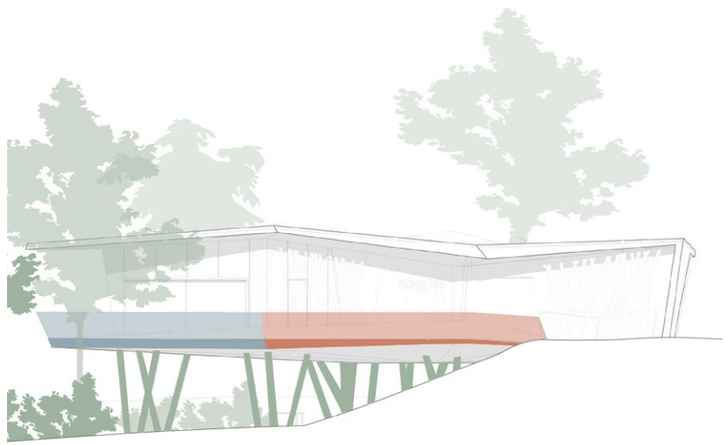


Figure 12.30
Spirit of Place
- Tree-like Supports
- Elevated Entry Sequence
- Surrounding Balcony

Figure 12.31
Southwest Balcony

Symbolic Environment

Maggie's Oxford creates a symbolic environment with a clear message: the Center is a treehouse that provides refuge within the woods. It is a prime example of healing environments attempting to disappear into nature—a common mixed metaphor that Charles Jencks addresses in his discussion of Maggie's Centres.[2] Because protected woodland vegetation surrounds the structure on three sides, the building delicately inserts itself into this environment and creates a secluded environment. The angular piloti evoke a thicket of trunks supporting the structure, and the branch-like screen mimics the shade of a tree, creating a spirit of place that clearly symbolizes a treehouse (Figure 12.30).

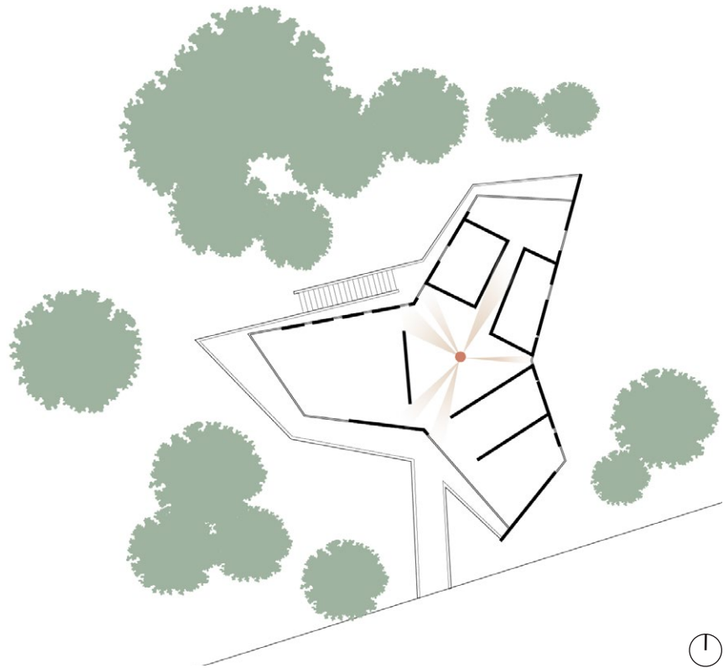


Figure 12.32
Exterior Mystery
Limited Views to Garden
Vegetation

Figure 12.33
Interior Mystery
Limited Views to Exterior
Vegetation

To enter, visitors must cross a bridge while the ground falls away below them. The steep berm and narrow glimpse of open space beneath the structure draws visitors to explore its floating relationship with the woods (Figure 12.32). Inside, thoughtful window placement allows controlled glimpses of the surrounding trees, creating mystery and drawing visitors outward to views of nature from the community spaces (Figure 12.33). The Maggie's Oxford symbolic environment clearly establishes a sense of intrigue and a metaphorical spirit of place.

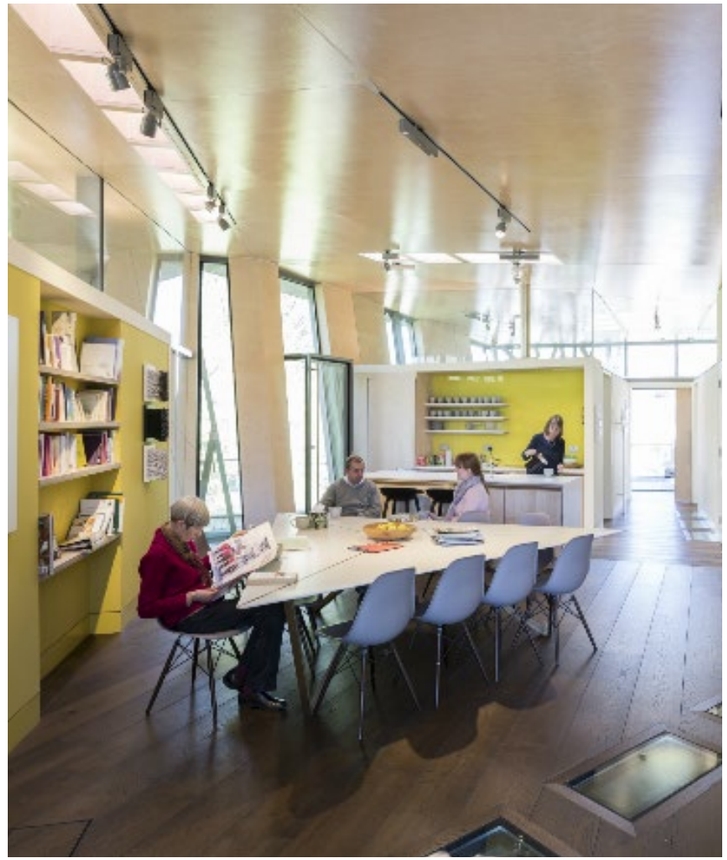


Figure 12.34
Kitchen Interior

Figure 12.35
View from Northeast

Figure 12.36
North Stair

Conclusion

If a treehouse is healing, then the Oxford Maggie's Centre is the epitome of a healing environment. This conceptual premise clearly sets the mood for the structure and creates a refuge amongst the trees for local cancer patients. The slanting piloti under the building and angled, wooden screens on the façade create a barrier between visitors and the harsh realities of the neighboring hospital—at once creating a sheltered sense of privacy and redirecting attention to views of the surrounding woods. However, true healing environments are multifaceted. They must accommodate patients' healing needs via all four environments: built, natural, social, and symbolic. While still imperfect, the natural environment of the Oxford Maggie's Centre is its strongest attribute, and the built, social, and symbolic environments serve to support its connection to nature.

The Oxford Maggie's built environment creates a sense of security by raising itself to high ground and shielding outside views with foliage and timber screens. As specifically requested by Maggie in "The Architectural Brief," the open plan, sliding doors, and strategic massing of private space create a layout that is both flexible and easy to navigate. The open office located adjacent to the building entry allows staff to discreetly supervise visitors as they enter the sheltered and comfortable library space, and the colorful and lively kitchen creates a sense of comfort and trust with its hearth, kitchen table, and domestic scale. Wooden shelves and nooks articulate the surrounding the wings, allowing visitors a variety of seating options, while angled walls inflect outward toward views of the surrounding trees.

Figure 12.37
Southwest Balcony

Views of nature abound in the outmost spaces. The surrounding vegetation has a profound presence in the lounge and group therapy spaces, successfully creating a healing refuge within nature. Varying degrees of dynamic and diffuse light create symbolic meaning and draw visitors out toward views of trees; however, physical access to nature is counterintuitively limited, leaving visitors largely unable to physically experience outdoor space in a meaningful way. Because physical access is crucial to sound, smell, and touch, this flaw limits biophilic effects as well as nature's ability to heal.

The Center's social environment revolves around a central hearth and kitchen table with spaces of varying degrees of privacy surrounding it. Private spaces, such as therapy consultation rooms and restrooms, create solid masses to distinguish between the central, public kitchen and semi-private spaces. The masses create refuge and solitude, while the outmost spaces are open to encourage social interaction and prospect.

The symbolic environment plays an important role in any Maggie's Center. As Keswick writes in the Architectural Brief, centers must be "surprising and thought-provoking—and even inspiring."[3] This is echoed by her husband in An Architecture of Hope as he writes that the architecture must create atmospheric enigma that encourages both outward and inward reflection and evokes a general feeling of hope.[4] These qualities are not easy criteria to meet, but they are, perhaps, some of the most crucial to creating a healing environment. In this, the Oxford Maggie's Centre is lacking. It certainly provides a sheltered space within nature; however, the form of space contributes little to feelings of hope, contemplation, or spirituality. Little to no connection exists between this center and the sky or horizon, and attention is always directed outward toward trees rather than inward for introspection. Nonetheless, WilkinsonEyre creates a powerful treehouse metaphor intended to provide healing within nature.

Maggie's Oxford uses its built, social, and symbolic environments to support its message and its connection to the natural environment, and it creates a comfortable and welcoming refuge for its patients. As Maggie herself writes in her architectural brief, it feels safe, small, and welcoming, and it provides abundant light and views of nature while still feeling sheltered and protected.[5] Despite its flaws, the Oxford Maggie's Centre ultimately uses its built, natural, social, and symbolic environments to create a healing environment and a powerful metaphor.

Figure 12.38
Entry

End Notes

1. Clare Cooper Marcus and Marni Barnes, Healing Gardens: Therapeutic Benefits and Design Recommendations (New York: John Wiley & Sons Inc, 1999) 5.

2. Charles Jencks and Edwin Heathcote, The Architecture of Hope: Maggie's Cancer Caring Centres (London: Frances Lincoln, 2015) 42.

3. Maggie and Charles Jencks, "Maggie's Architecture and Landscape Brief," accessed May 6, 2021, https://maggies-staging.s3.amazonaws.com/ media/ filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_ architecturalbrief_2015.pdf.

4. Charles Jencks and Edwin Heathcote, The Architecture of Hope: Maggie's Cancer Caring Centres (Frances Lincoln, 2010) 24-31.

5. Maggie and Charles Jencks, "Maggie's Architecture and Landscape Brief," accessed May 6, 2021, https://maggies-staging.s3.amazonaws.com/ media/ filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_ architecturalbrief_2015.pdf.

Maggie's Lanarkshire

Reiach & Hall Architects | Airdrie, Scotland
2014 | Aubrie Peschel

Figure 13.2
Laura Kinnaird, Project Architect

Figure 13.3
Neil Gillespie, designer and Director and Chair of Reiach and Hall Architects

Reiach and Hall Architects

Reiach and Hall Architects is a design firm based in Edinburgh, Scotland dedicated to a sustainable approach of providing innovative design.[1] Alan Reiach was an architect and urban planner, and he lived from March 2, 1910 to July 23, 1992. In 1965, he founded Reiach and Hall Architects with Eric Hall.[2] With a studio of approximately 25 designers, the firm works to achieve its goal of designing useful, sustainable spaces for clients.

Another goal for their work is the devotion to delivering buildings which support and uplift in order to have enduring value. One can see that Reiach and Hall Architects strives to exceed clients' expectations. The firm's portfolio includes a variety of international project locations and they have recently designed projects in the United States and Caribbean. Building types including healthcare, education and workplace, housing and interiors, public, and master planning make up many of their projects.[3] The design of Maggie's Lanarkshire was led by project architect Laura Kinnaird and Neil Gillespie who is also Director and Chair of Reiach and Hall Architects.

Along with their dedication and experience, the firm's unique approach to architectural design has been recognized with many awards, including the Scottish Design Awards Architectural Practice of the Year (2004, 2008, 2013-2015, 2017), RIAS Award (2010-2019), and the Roses Design Awards Proposed Building of the Year (2011, Gold), the value of each award and many more are described on their website.[4] They were also considered for the RIBA Stirling Prize in 2015, 2016, and 2017. Their design for the Maggie's Centre Lanarkshire has received more than 20 awards from a variety of sources including healthcare, architectural, and engineering recognition. Well known work by Reiach and Hall Architects includes

Figure 13.4
Maggie's Lanarkshire, Exterior Garden

Maggie's Lanarkshire

The Maggie's Centre designed by Reiach and Hall Architects is located in Airdrie, North Lanarkshire in Scotland and was opened in 2014. It is located on the grounds of Monklands General Hospital, and its site was claimed from the existing car parking lot to the south on the hospital's grounds.[5]

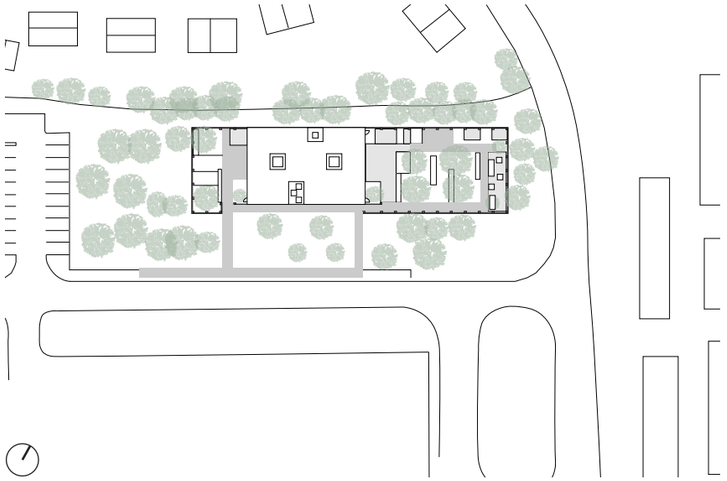


Figure 13.5
Aerial of Airdrie, Scotland

Figure 13.6
Site Plan

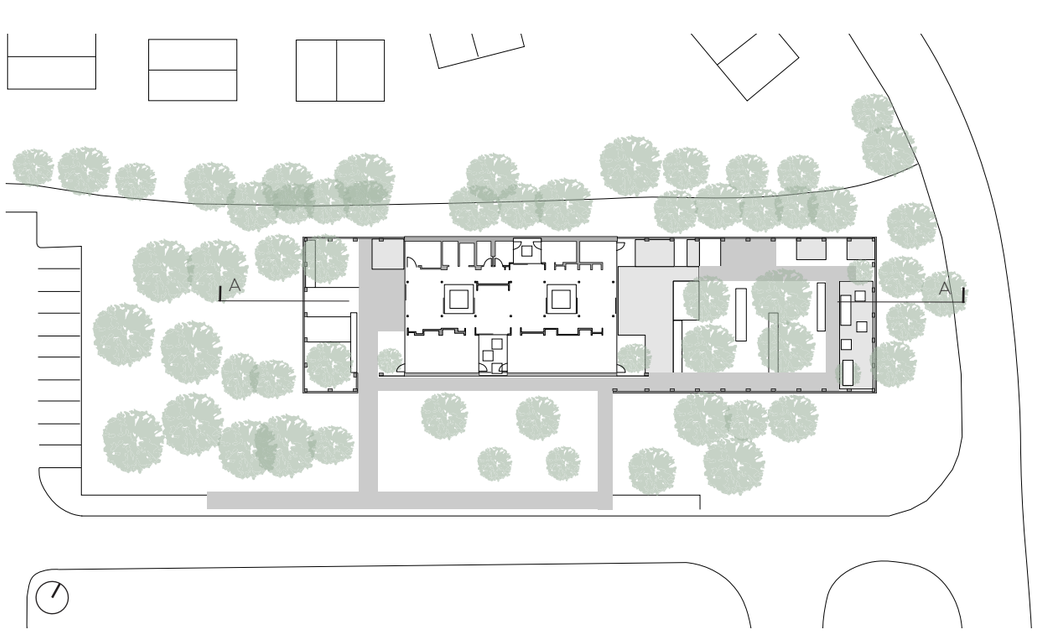


Figure 13.7
Floor Plan

A series of small courtyards are inserted into the flat-roofed structure, thus creating a porous building.[6] The low, modest building gathers a sequence of internal and external spaces, which are concealed by the garden walls that enclose the partially paved arrival court as well as the green space. Four sheltered courts break up the plan while catching sunlight for interior spaces and creating sheltered places of seating. Located throughout the middle of the building are the communal spaces. These include gathering spaces such as a library, dining room, and kitchen. Along the sides of these communal spaces are the private areas. These include secluded spaces such as the offices and counseling rooms.[7]

The organization of spaces is articulated with a steel frame with timber in-fill for the roof construction. Interior materials include limed oak for floors, white stained pine for ceilings, and blond Finnish birch for walls. This soft, muted material palette is contrasted by the exterior walls of handmade brick which in several places are perforated to portray a delicate lattice-like structure. The openings in the exterior brick walls provide no view to the spaces inside. The architect of the building speaks on this idea about one discovering something inside, only after having crossed the threshold from exterior to interior.[8] The enclosed exterior spaces remain private, inviting extensions of the interior realm.

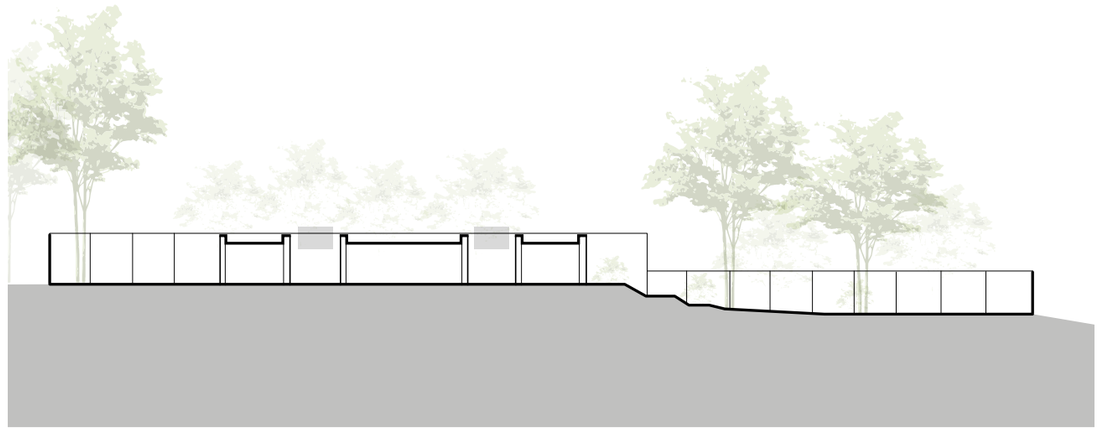


Figure 13.8
Building Section

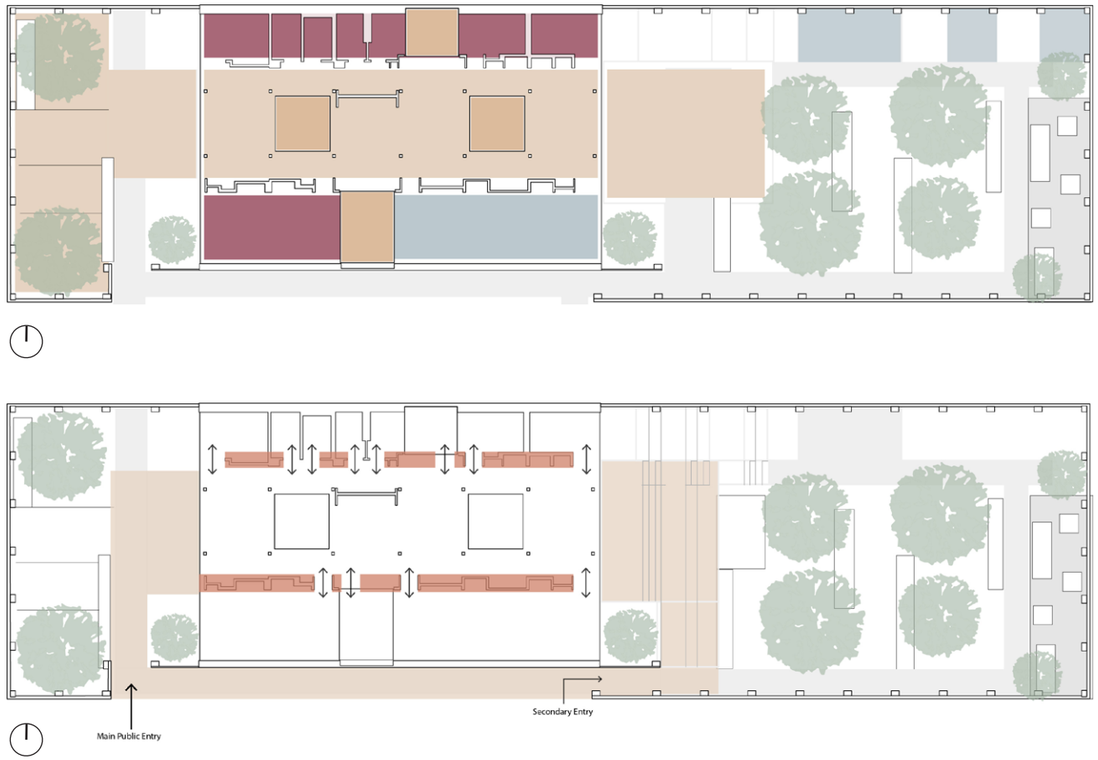


Figure 13.9
Architectural Order
Private Spaces
Semi-Private Spaces
Communal Spaces
Semi-Communal Spaces

Figure 13.10
Transitions and Thresholds
Entry Threshold
Interior Spatial Transitions/Thresholds

Figure 13.11
Small Open Courtyard

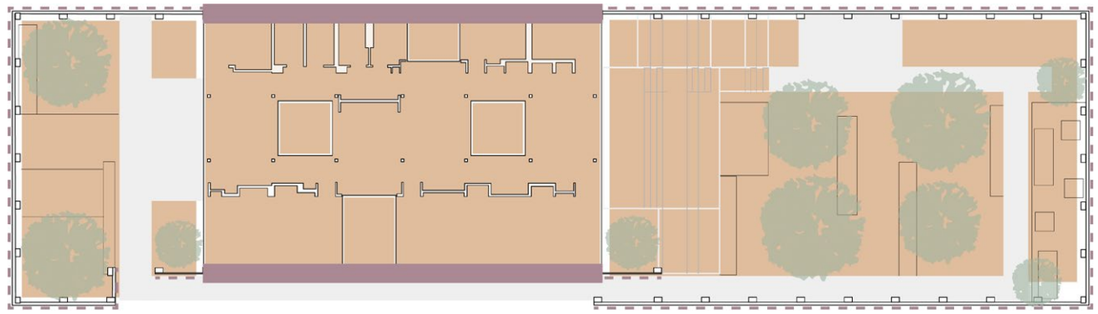


Figure 13.12
Form
Solid
Void
Perimeter Wall

Built Environment

The Lanarkshire Maggie's Center presents itself as a walled retreat at the far end of a large parking lot. Considering the needs and desires presented by Maggie and Charles Jencks in the Architectural Brief, Maggie's Lanarkshire addresses the built, natural, social, and symbolic environments in varying degrees in attempts to create a healing environment.[9] Converting part of a hospital parking lot to a healing retreat for cancer patients, the project seeks to protect its interior spaces from the context to better address the needs of a healing environment and ultimately produce an architecture of hope.

The exterior of Maggie's Lanarkshire is a linear pavilion set in-between two outdoor garden spaces and is surrounded by site walls. The long walls on the north and south of the interior are solid with no windows to the exterior, while the east and west facades are fully glazed. The interior of the pavilion is clearly organized. Spaces are situated along the linear extension of the building, with two circulation paths separating communal from the private spaces (figure 13.9). Communal spaces occupy the center of the building while private spaces are pushed to the exterior walls. Structural elements support this spatial organization, which creates a strong sense of organizational order and provides a variety of experiences for the visitors.

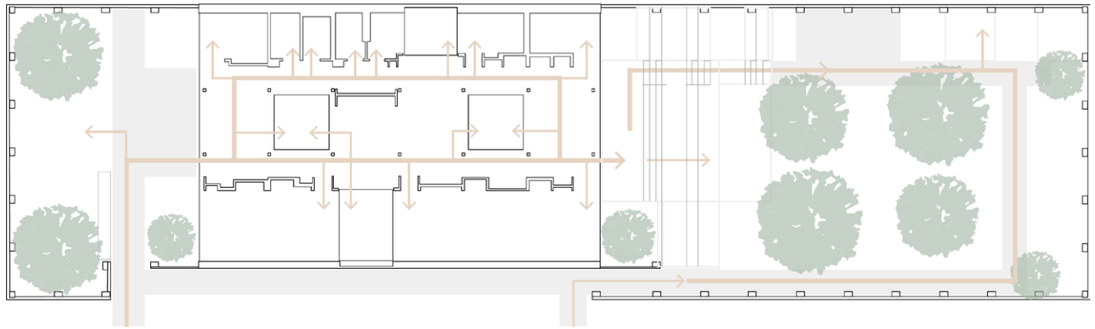


Figure 13.13
Paths of Circulation
→ Main Circulation

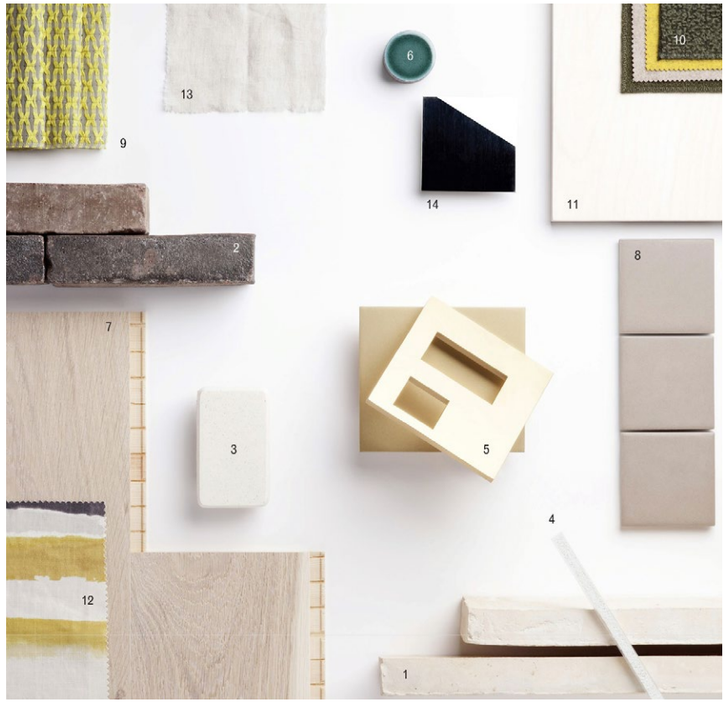
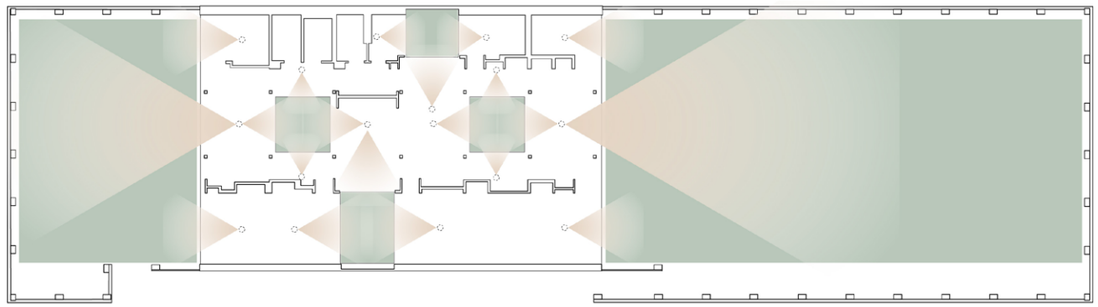


Figure 13.14
Materials Used

Four strategically placed small courtyards have been carved out of the interior volume to break up the plan, shelter seating places, bring sunlight inside and create a porous building (figure 13.12).[10] This move strengthens the intention of offering a diversity of experiences for visitors. A perforated white brick wall surrounds the building and adjacent garden spaces to screen views into the Maggie's Center and protect the spaces within. This exterior language of uneven materiality is contrasted on the interior with a soft, muted material palette (figure 13.14).[11] Both the interior and exterior spaces provide moments where the senses are touched due to the gentle sound of trickling water and the reflectivity of a water basin at the end of the garden, the subtle presence of soft materials inside, the ability to view spaces before entering them and to see through the center of the building from one exterior space to another, and to experience pools of daylight falling through the small courtyards into the center of the building while catching glimpses of the canopies of adjacent tall trees and the sky. The transition between communal and private spaces is accentuated by a "thick wall" which houses bookshelves, storage, and desk workspace (figure 13.10). Overall, the built environment contains many subtle instances of peace, quiet, and healing, and is equally supported by strong, protective elements that lend themselves to providing a sense of trust and security.

Figure 13.15
Interior Materiality
- Limed Oak for floors
- White Stained Pine for ceilings
- Blond Finnish Birch for walls
- White painted steel columns



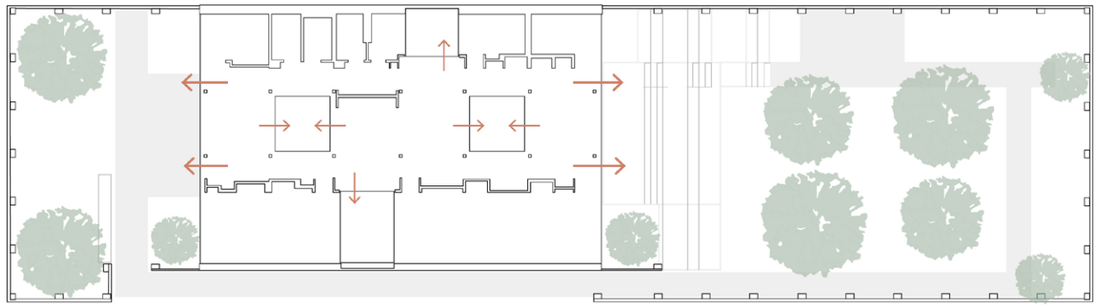


Figure 13.16
Visual Connection with Nature
■ Exterior Space
■ View to Exterior

Figure 13.17
Physical Access to Nature
■ Exterior Space
→ Access to Exterior

Figure 13.18
Dynamic Light in Interior Courtyards

Natural Environment

The interior spaces have strong visual connections with nature, and opportunities to experience it physically are provided as well (figure 13.17). This happens both on the interior with the presence of the four small courtyards, and on the exterior with the entry court and the large accessible garden spaces (figure 13.16). The multiple views to the exterior offer a continued sense of beauty throughout the interior, further portraying the belief in nature as a healer, as Gesler describes in the explanation of a successful natural environment.[12] Water, another healing element, is present in a runnel in the entry court as well.

The way that this Maggie's Center offers remoteness is in the experience of being "away", in a different place. This is achieved by setting the Maggie's apart from the surrounding environment by surrounding it with the site walls. These moves help the space feel remote despite the proximity to other built environments. At the same time, the design avoids making the Maggie's Center and its visitors feel "locked up", or "shut away" by the use of the perforations in the brick walls. These perforations allow views out, but mitigates the views in, and there is a large opening in the wall where a gate is open during business hours. In addition, it is possible to look out through the entry court through the open gate, always affording visitors the option to leave, rather than producing the feeling of being imprisoned.

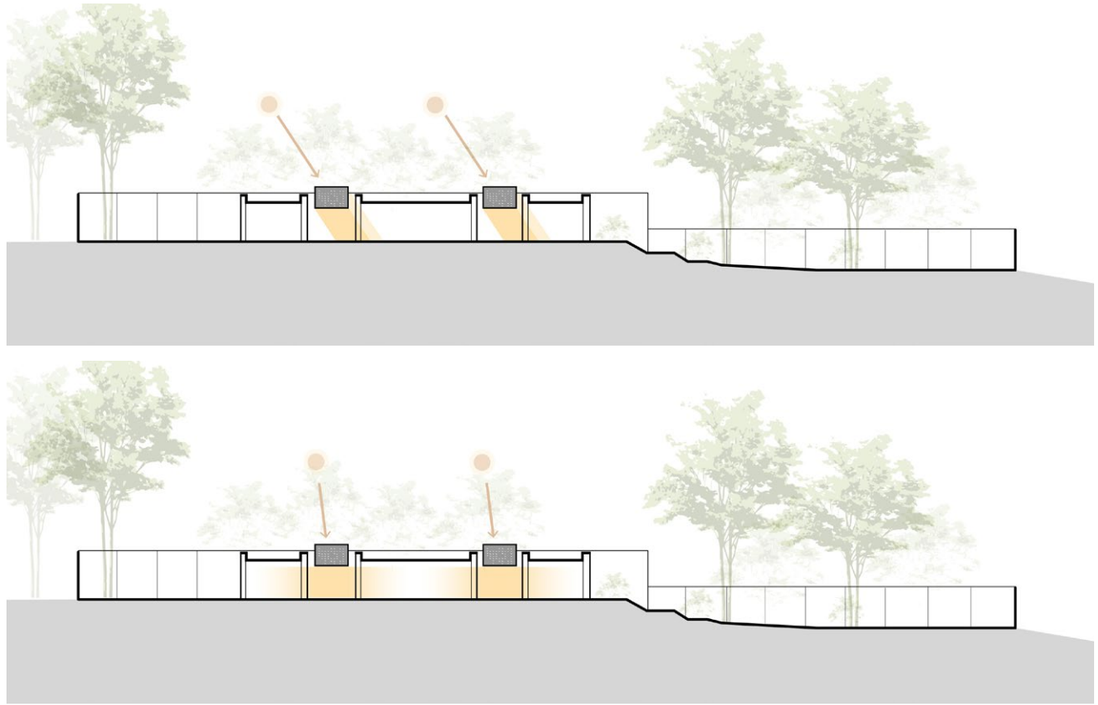


Figure 13.19
Dynamic Light
Dynamic Light Reflected through Light Catchers
Direct Sunlight

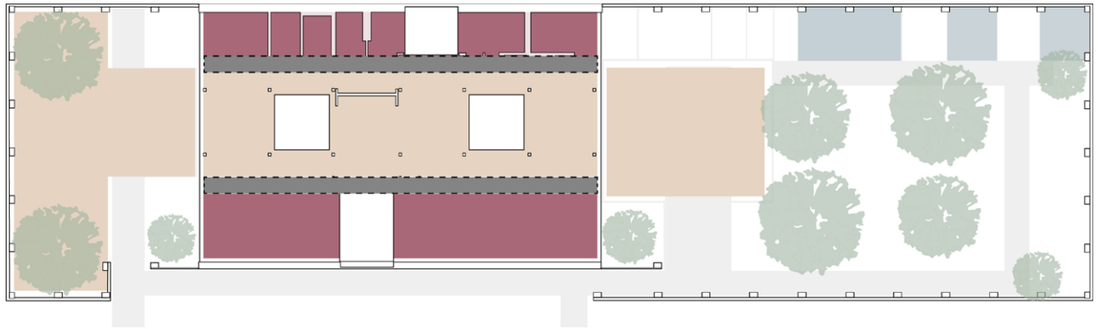
Figure 13.20
Diffuse Light
Light further diffused through Light Catchers
Direct Sunlight

Figure 13.21
Dynamic and Diffuse Light

Though the location initially combats the feeling of being fully immersed in nature, upon closer inspection one can see that several trees on the north side of the property and four in the garden were kept intact as a reminder of what existed before the Maggie's.[13] Additionally, the lack of immersion in nature is remedied in part by the large brick site walls that protect interior and exterior spaces and block out the context. This provides protected garden spaces that allow visitors to experience the outdoors without being exposed to the potentially frightening hospital campus environment.

Finally, the building is illuminated primarily by daylight entering from the east and west. Strong morning and afternoon light falling through the expansive glazed walls can be blocked with curtains, thus day light within the building is mostly diffused (figure 13.20). However, on sunny days the four small courtyards bring dynamic light into the potentially dark and gloomy middle of the building, intensified by the perforated metal light catchers (figure 13.19). These not only cast lively shadow patterns on the floor but also reflect light and images of sky and tree canopies that can easily be seen from many places within the communal spaces. Even on overcast days, the bronze-colored light catchers can illuminate the building with warm golden light reminiscent of the sun. Overall, the continuous visual and physical access to nature, the presence of water in the gardens, and the sense of autonomy provided by the garden design constitutes a successful natural healing environment.

Figure 13.22
View to Exterior Courtyard



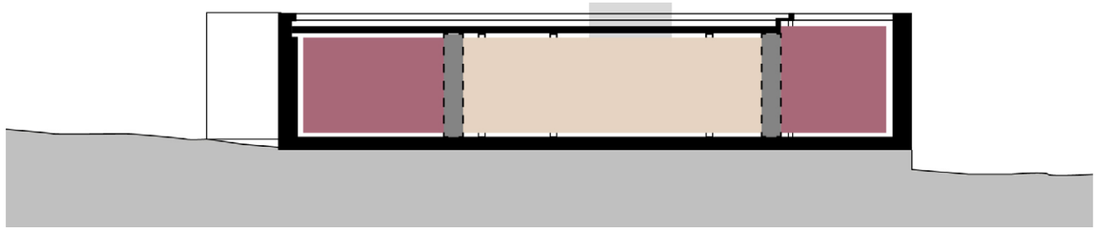


Figure 13.23
Community and Privacy Plan
Private Spaces
Semi-Private Spaces
Communal Spaces
Buffer Between Spaces

Figure 13.24
Community and Privacy Section
Private Spaces
Communal Spaces
Buffer Between Spaces

Figure 13.25
Interior view to walled garden

Social Environment

The social environment is addressed through the balance between areas dedicated to social interaction as well as privacy (figure 23). The location of the programmatic spaces offers insight into the intention and thought put into the design and the priority given to equality in social interaction.

Although the project size is quite small, there are opportunities for a range of activities in support of the healing process, from social gathering in groups to private conversations with family or friends to consultation with a therapist one-on-one. Social support has been found to be essential to the healing of persons suffering the effects of having been given a diagnosis of a potentially life-threatening disease.[14]

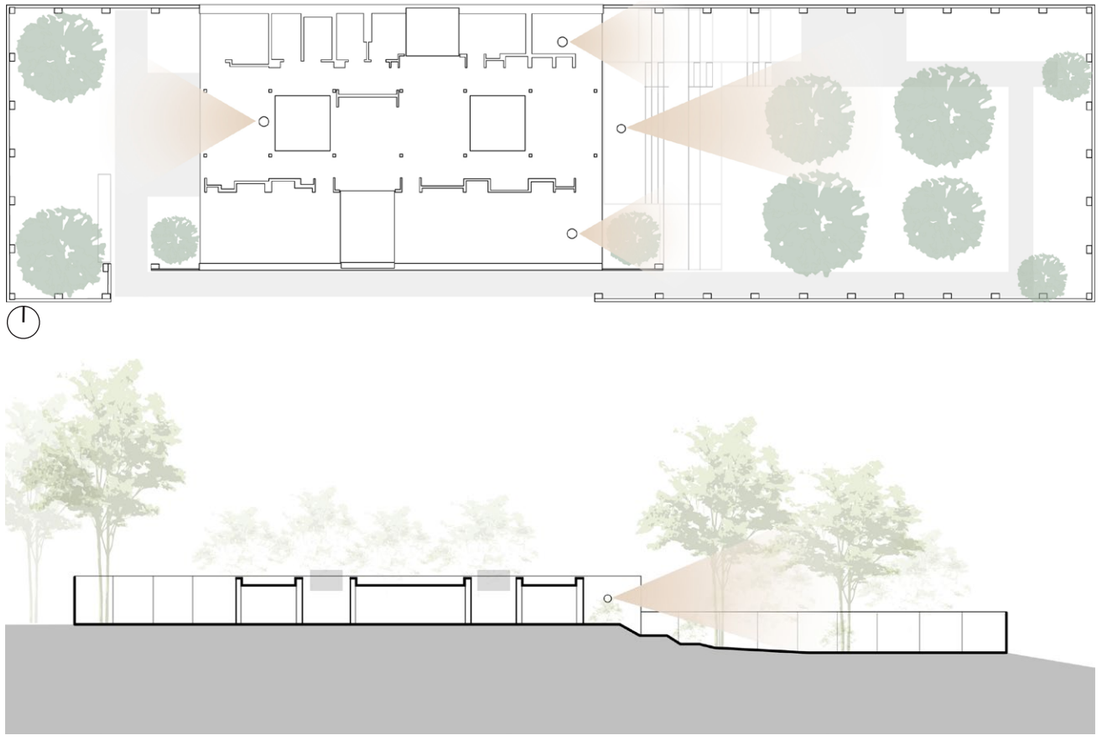


Figure 13.26
Prospect Plan
Prospect

Figure 13.27
Prospect Section
Prospect

Figure 13.28
Walled Garden

The design of this Maggie's Center is the refuge from the surrounding context (figure 13.29). This is reinforced by the surrounding brick walls that establish a sense of protection and refuge for the visitors inside. The notion of prospect is addressed in this project as well. Although the project is only 3,230 square feet, the design still allows for the ability to see and locate areas of refuge, as well as continuous lines of sight through large expanses of glazing (figure 13.23). Overall, there is a range of different levels of social interaction offered, which strengthens the attempts of providing a successful social environment.

Figure 13.29
Security and Protection
Entry
Secure Site Walls

Figure 13.30
Interior Communal Space

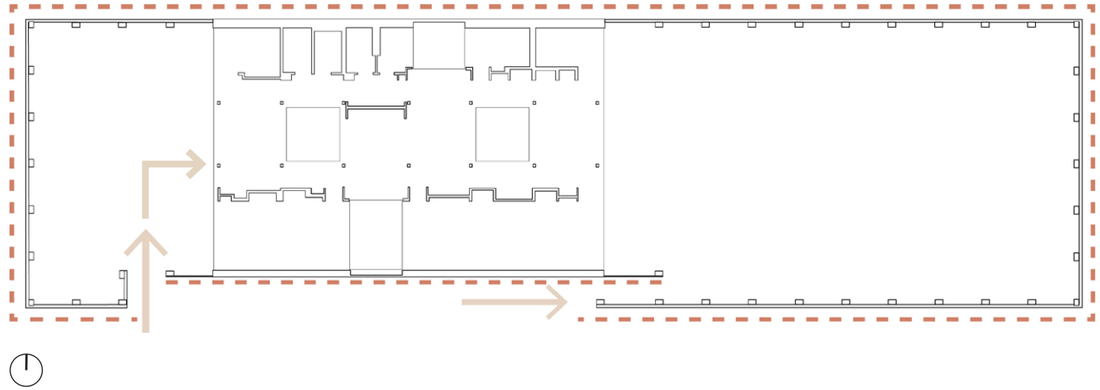


Figure 13.31
Spirit of Place

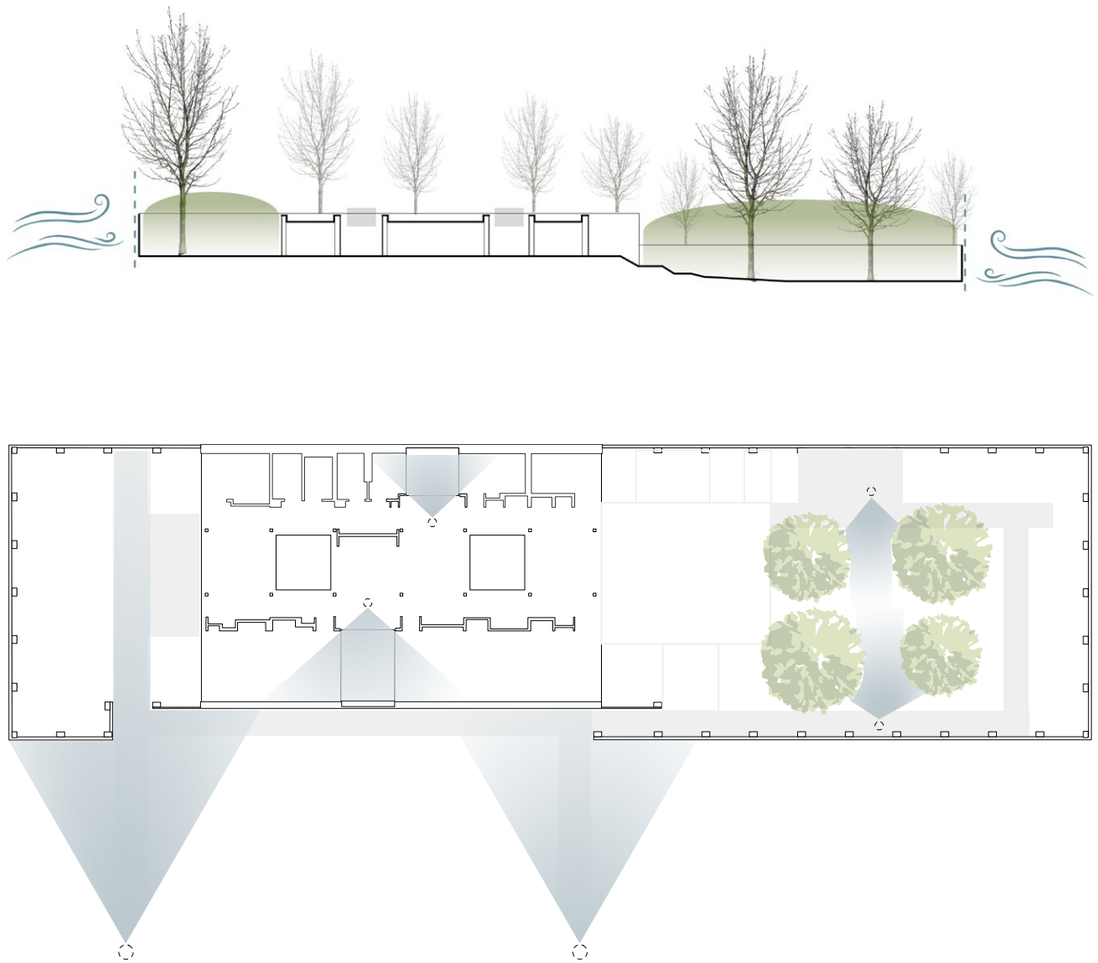
Figure 13.32
Communal Dining Room

Symbolic Environment

In this Maggie's Center, most of the symbolic environment is expressed through conceptual connections to healing, rather than physical objects. For example, the kitchen can be seen as the symbol for a domestic setting. It is centrally located, easily accessible from everywhere, and provides visual connection to the exterior and brings in daylight by offering views into all four small courtyards.

Additionally, the notion that Maggie's Lanarkshire is strong and supportive is supported in the materiality of the exterior, but it is contrasted by the interior materials which open as if in a warm embrace as visitors are invited in.[15] The use of daylight and the warmth it offers stresses its importance and makes a connection to the need for warmth and comfort for all visitors.

The dynamic daylight provides the uplifting experience needed for this project type. The exterior gardens are not expansive but are designed to offer different experiences for visitors. The exterior walkway circles the garden while a variety of small resting places along the path allow for different individual uses (figure 13.31). This gives a sense of autonomy back to the users and thus constituting an element for a successful healing garden.[16]



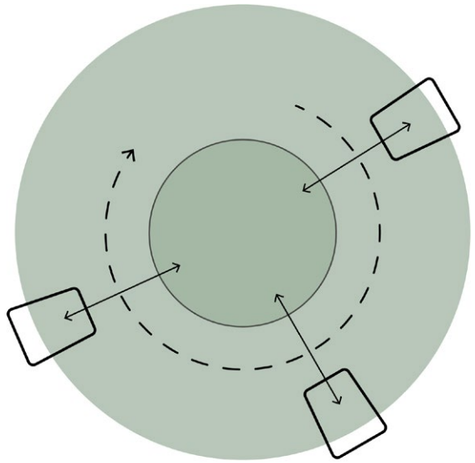


Figure 13.33
Spirit of Place - Microclimate

Figure 13.34
Mystery
Views

Figure 13.35
Conceptual Garden Design
Exterior Garden Space
Physical Access

To address the mystery of the place, the long horizontal wall, partly solid and partly ornamented by perforations and subtle in color hides the Maggie's Center, but arouses one's curiosity upon approach. Walking down a gently stepped slope toward the large opening in the wall, one enters into a courtyard. It is only here that the Maggie's Center reveals itself. The site walls and gardens one moves through to enter the building have an additional function. They also turn the space into a "hortus conclusus", or walled garden. This not only protects the Maggie's visually and physically, but it also helps generate a more suitable environment for the garden to grow. These walled gardens were originally used to create microclimates within them, which would be the perfect setting for plants to flourish.[17] The walls of this Maggie's gardens achieve this, while also providing some privacy within. Additionally, interior spaces do not present themselves right away either, glimpses of them appear through the glazed courtyard insertion, leading to an element of discovery once inside (figure 13.34).

Figure 13.36
Approach from parking

Figure 13.37
Maggie's Lanarkshire viewed through the gardens

Figure 13.38
View of entry water feature and parking from the garden

Conclusion

The built, natural, symbolic, and social environments all provide different advantages to a project type such as this and have all been addressed, at some level, by Maggie's Lanarkshire. In the architecture and landscape brief for Maggie's Centers, Charles and Maggie Jencks establish a criterion for spaces that empower people, offer them the opportunity to take control of their situation, and comfort them.[18] The center should feel like "home" and should contrast the scale of the hospital whose grounds it occupies.

This Maggie's center empowers its visitors by establishing a structure and autonomy that might otherwise be absent after hearing a devastating diagnosis. The built environment is strong as it successfully distinguishes communal and private spaces and merges the interior and exterior visually and physically with the use of the four courtyards and the fully glazed walls that look into the gardens. The natural environment is emphasized and protected through the use of perforated brick walls that act as a visual barrier into the site but also provide the advantages of the earliest walled gardens. These garden spaces have been designed with the visitor in mind and many different options for sitting, walking and talking among the vegetation and water provide the opportunity for one to make decisions about how he or she will best use the space.

Figure 13.39
Entry beyond the site walls

The Maggie's Centers' architecture and landscape brief pleads for the space to be small in scale – like a domestic project.[19] The social environment of Maggie's Lanarkshire ensures that this will be achieved, and it prioritizes the ability to foster community among visitors while still providing plenty of space for private reflection and contemplation. Finally, Maggie's Lanarkshire contains moments of symbolic significance, such as the protective exterior walls against the warm, inviting interior, or the light, sky and tree reflections brought into the interior by the metal light catchers.

This project seeks to provide an uplifting spirit of place and utilizes symbols and architecture to successfully do so. The kitchen acts as a domestic symbol within the building, the exterior materials portray a sense of security and protection, and the use of daylight stresses the importance of and connection to the need for warmth and comfort for all individuals during their visit. The exterior gardens follow the same language by providing the opportunity for decision making and retaining autonomy, both of which are important for a healing garden space.[20]

Considering all the information presented and in light of Gesler's four elements of the aspects of healing environments, Maggie's Lanarkshire is a successful healing space. Great attention was paid to satisfying the desires for this project type put forth my Charles and Maggie Jencks. Though there are areas where the small project falls short in its attempts to satisfy each of these elements perfectly, the space successfully offers the experiences and needs of the visitors to better facilitate healing.

Figure 13.40
Terraced entry from the garden

Figure 13.41
View of Maggie's from private garden

End Notes

1. "Reiach and Hall Architects," Accessed February 7, 2021, https://www.architecture.com/find-an-architect/reiach-and-hall-architects/edinburgh.

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9. "Our Buildings," Maggie's Centres, Accessed March 13, 2021, https://www.maggies.org/about-us/how-maggies-works/our-buildings/.

10. "Reiach and Hall Architects Inserts Perforated Light Catchers into Maggie's Lanarkshire," designboom, March 20, 2018, https://www.designboom.com/architecture/reiach-and-hall-architects-maggie-centre-lanarkshire-scotland-07-26-2015/.

11. ibid.

12. Gesler, Wilbert M. Essay, In Healing Places, 1–41, Winnipeg: Manitoba Education and Advanced Learning, Alternate Formats Library, 2015.

13. Jencks, Charles, and Edwin Heathcote, "Lanarkshire," The Architecture of Hope: Maggie's Cancer Caring Centres, London: Frances Lincoln, 2015, 186-189.

14. Gesler, Wilbert M. Essay, In Healing Places, 1–41, Winnipeg: Manitoba Education and Advanced Learning, Alternate Formats Library, 2015.

Figure 13.42
Communal gathering space

15. “Reiach and Hall Architects Inserts Perforated Light Catchers into Maggie’s Lanarkshire,” designboom, March 20, 2018, https://www.designboom.com/architecture/reiach-and-hall-architects-maggie-centre-lanarkshire-scotland-07-26-2015/.

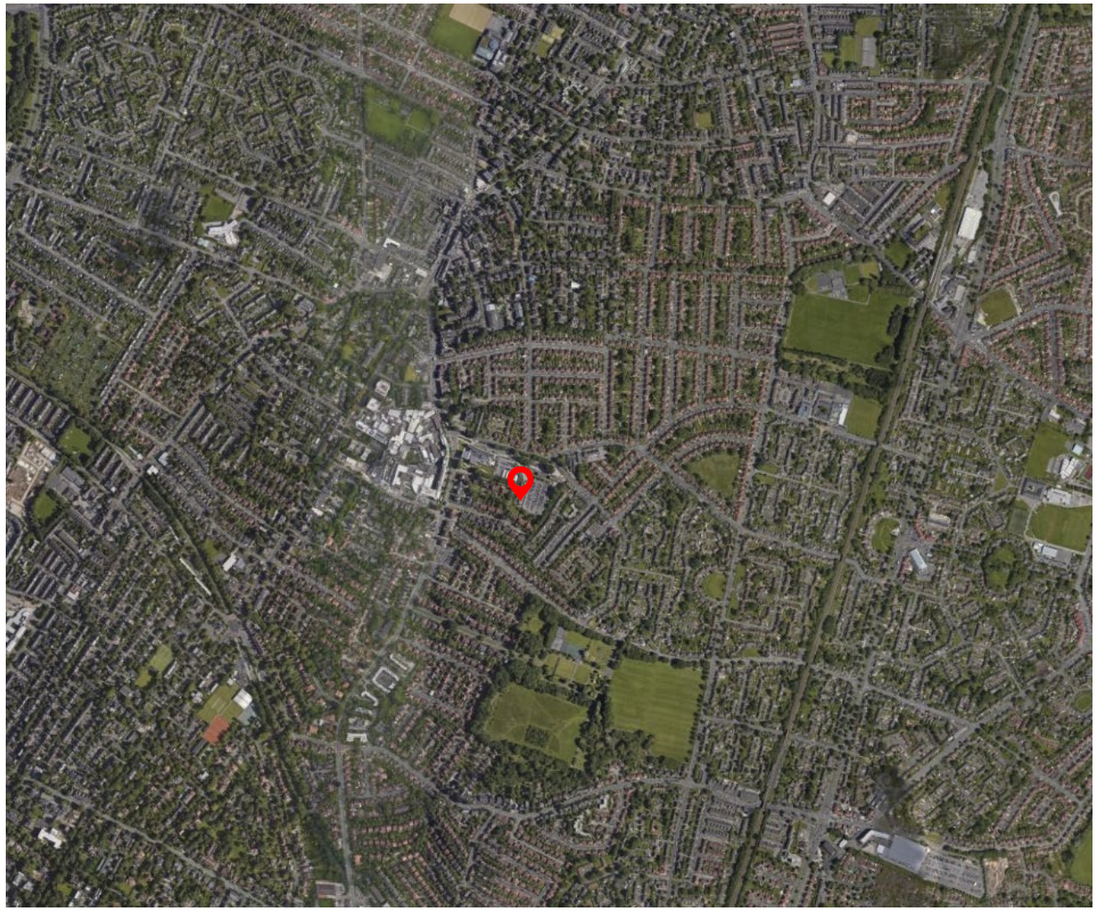
16. Butterfield, Angie, “The Garden Essences.”

17. “Walled Garden.” Wikipedia. Wikimedia Foundation, April 22, 2021. https://en.wikipedia.org/wiki/Walled_garden.

18. Maggie and Charles Jencks, “Maggie’s Architecture and Landscape Brief,” Accessed April 30, 2021, https://maggies-staging.s3.amazonaws.com/media/filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_architecturalbrief_2015.pdf

19. ibid.

20. Butterfield, Angie, “The Garden Essences.”



Maggie's Manchester

Foster + Partners | Manchester, England
April 2016 | Selena Hernandez

Figure 15.2
Norman Foster, Founder and Design Director

Foster + Partners

Foster + Partners was founded by Norman Foster in 1967 emphasizing architecture and urban design that is heavily rooted in sustainability. Born in 1935, Foster was born near Manchester in 1935 and graduated from Yale in 1962. Foster + Partners have fourteen global studios, in London, Abu Dhabi, Bangkok, Beijing, Buenos Aires, Dubai, Hong Kong, Madrid, New York, San Francisco, Shanghai, Shenzhen, Singapore, and Sydney – making them the second-largest firm in the United Kingdom with over 1,400 employees in addition to its Battersea headquarters in southwest London.[1] Their multi-disciplinary global studios encompass a variety of projects including: office buildings and headquarters, transport and infrastructure, health and education, industrial and research, hospitality and leisure, mixed-used, residential, retail, and urban design. The Partnership Board which consists of Norman Foster (Founder and Executive Chairman), Stefan Behling, Grant Booker, Nigel Dancey, Spencer de Grey, Gerard Evenden, Luke Fox, David Nelson, Matthew Street and David Summerfield set the practice for each global studio.

Two well-known projects are the London City Hall (2002) and the Gherkin Building (2003). The London City Hall is considered one of the crown achievements of Foster + Partners as the building utilizes a quarter of the energy consumed by a standard London office building despite housing over 15,000 employees.[2] The Gherkin building's shape reduces the amount of wind deflection compared to a rectilinear tower, and the hexagons on the glass exterior resolve standard problems posed by traditional wall and roof constructions.[3] Notable achievement awards include: World Winners Prix Versailles 2018, 2017 RIBA National Award for Maggie's at the Robert Parfett Building, 2014 RIBA International Award for Marseille Vieux Port, and 2008 LEAF Award for Beijing Airport Terminal 3.

Figure 15.3
Maggie's Manchester, Greenhouse

Maggie's Manchester

Commissioned in 2014 and completed in 2016, this 500 m² Maggie's Center is located on a narrow site on the grounds of the Christie Hospital in Manchester. It is surrounded by a 1,500m² garden which was designed by the landscape architecture studio of Dan Pearson.[4]

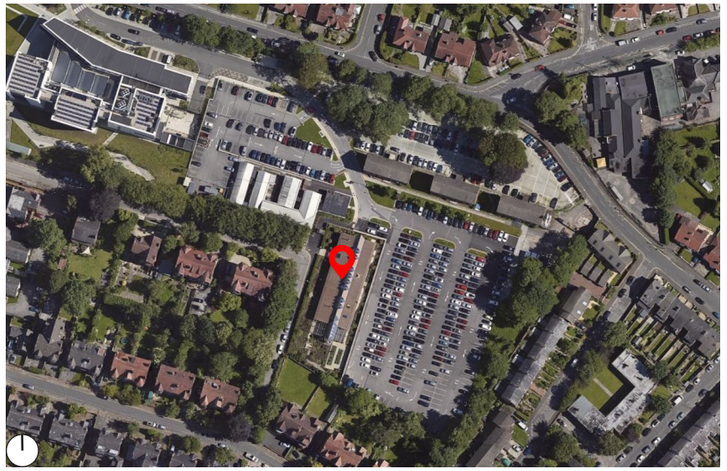


Figure 15.4
Aerial of Manchester, England

Figure 15.5
Maggie's Manchester Site Plan

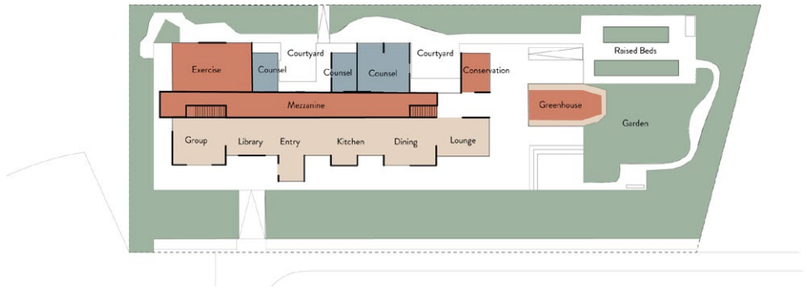
This one-story center emphasizes natural daylighting, green nature and garden views to create a therapeutic sanctuary. The building relates to the surrounding residential context, and rejects the relationship to the adjacent parking lot and to the ominous Christie Hospital. The shallow-pitch of this linear building rises steeply to emphasize the linear axis and to accommodate a centrally located mezzanine. Daylight falls into building through triangular skylights in the steeply pitched roof. The building is supported by an exposed timber truss and beam structure which was inspired by early wooden aircraft. This structure of 17 bays of wooden partitions, spaced 10 feet apart, divides the building into intimate spaces toward the east while also defining a generous open realm to the west. [5] Perhaps most notably, the southern end of the linear building is conceived as a glazed conservatory that celebrates light and nature, providing a garden retreat and a space for people to gather and enjoy the outdoors. Toward the east, the building is scalloped, forming small courtyard gardens that serve as exterior counselling rooms, and to the west, a wide covered verandah provides a connection between the street condition and center.

Maggie's Manchester is the first greenhouse design proposed in this series of rehabilitation centers. [6]

Figure 15.6 (top)
Second Floor Plan

Figure 15.7 (right)
First Floor Plan

Figure 15.8
Section through Mezzanine



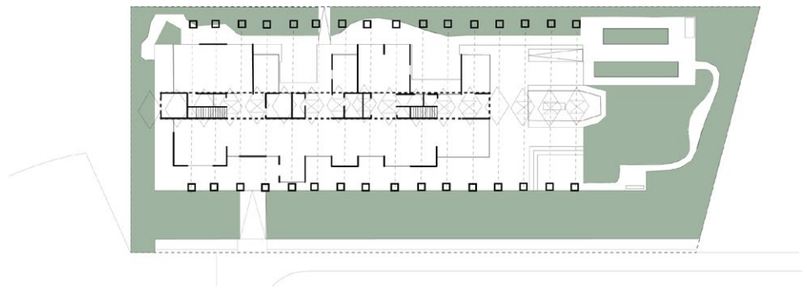


Figure 15.9
Ground Floor Architectural Order
- Private
- Semi Private
- Semi Public
- Public

Figure 15.10
Mezzanine Floor Architectural Order
- Private
- Semi Private
- Semi Public
- Public

Figure 15.11
Structural Order
- Vegetation/Site

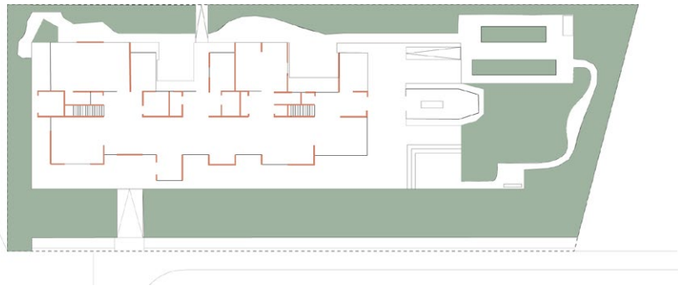


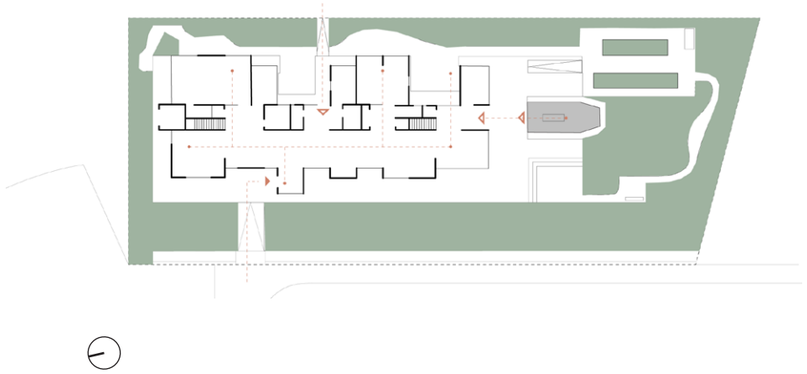
Figure 15.12
Mass/Void
- Vegetation/Site
- Mass
- Void

Built Environment

The design of this center is inspired by a greenhouse within a protected garden. The structure is divided into three parts, where the central core serves as a privacy barrier for the more intimate spaces. This bar connects to the greenhouse, providing a retreat and space for people to gather to enjoy the outdoors.[7] Since it is situated on the central axis of this linear layout, the greenhouse part of Maggie's Center becomes an essential element, but it is also considered a semi-private area because it offers a space to find solace among nature's well-designed garden landscape. This suits the architecture brief because the environment gives them a place to look to that is inspirational and builds an empowering environment for cancer patients.[8] The more accessible services are situated on the western side of the house, where there is a gradation of privacy. (Figure 15.9) Above the central center is a semi-private mezzanine hidden in between the more public components and can only be seen by anyone who goes up the stair. (Figure 15.10)

The spaces to the west are considered more semi-private, with two therapy rooms that allow more opportunities for daylighting. An overhead trellis-like structure starts to characterize the spaces below in this linear plan. Overhead, skylights similarly articulate the mezzanine. (Figure 15.11)

The building becomes a mass, with varying-sized partitions defining each room's visual and physical extent and further defining the privacy gradient of the rooms. (Figure 15.12)



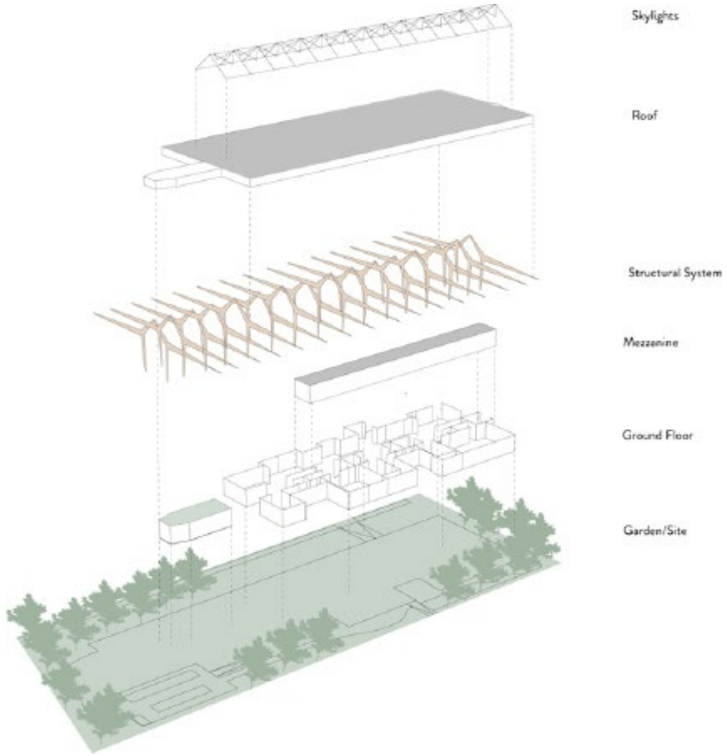


Figure 15.13
Circulation
■ Circulation Paths

Figure 15.14
Form of Space

Upon arrival at the site, the building is situated on a veranda, giving the user the choice of entering the building directly or enjoying the wide garden design. . The main entrance is situated on the western side of the property, although there is a secondary entry located on the eastern side that makes entry directly from the parking lot located on the premises. There is a tertiary entrance from the building's central core that provides an internal and exterior link between the building and the greenhouse. Maggie's Manchester's building and garden landscape are very welcoming in relation to Maggie Jencks's design and landscape brief. The landscape serves as a buffer between the two realms of the hospital and the daily life of the cancer patient. [9] (Figure 15.13)

An exposed trellis-like timber frame defines the space's form, which articulates the software to the west and east. Because of the plan's linearity, the form delineates space and sets thresholds by its existence above. Skylights reach the heart of the roof plane, bringing light down from above to the mezzanine lofted section, which is also peculiar to this Maggie's Center since most of the other buildings are one-story. (Figure 15.14)

Figure 15.15
Interior Materiality
- exposed laminated veneer lumber (LVL) structure
- paved flooring that is carried from exterior greenhouse to interior of Center
- natural color palette

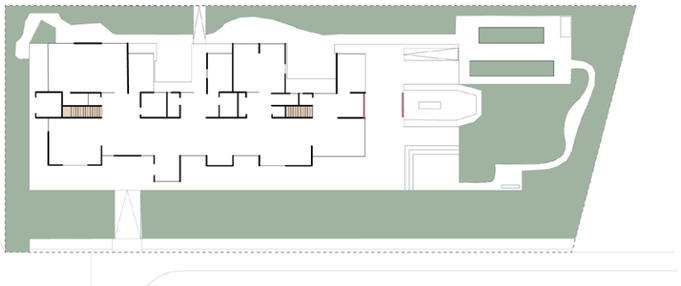


Figure 15.16
Interior Materiality
- exposed laminated veneer lumber (LVL) structure
- paved flooring that is carried from exterior greenhouse to interior of Center
- natural color palette

Figure 15.17
Thresholds
Vegetation
Stair to Mezzanine

The timber frame is made of laminated veneer lumber (LVL) and has an apparent natural color range. To reinforce the connection between the building and the greenhouse element, there is paved flooring that extends from the greenhouse to the building's interior spaces. (Figure 15.15 and Figure 15.16)

Transitions and thresholds are the external spaces that connect the building's interior to the greenhouse portion of this design. The roof ties the structure to the greenhouse, but the room underneath is exposed to the elements. (Figure 15.17 and Figure 15.18)

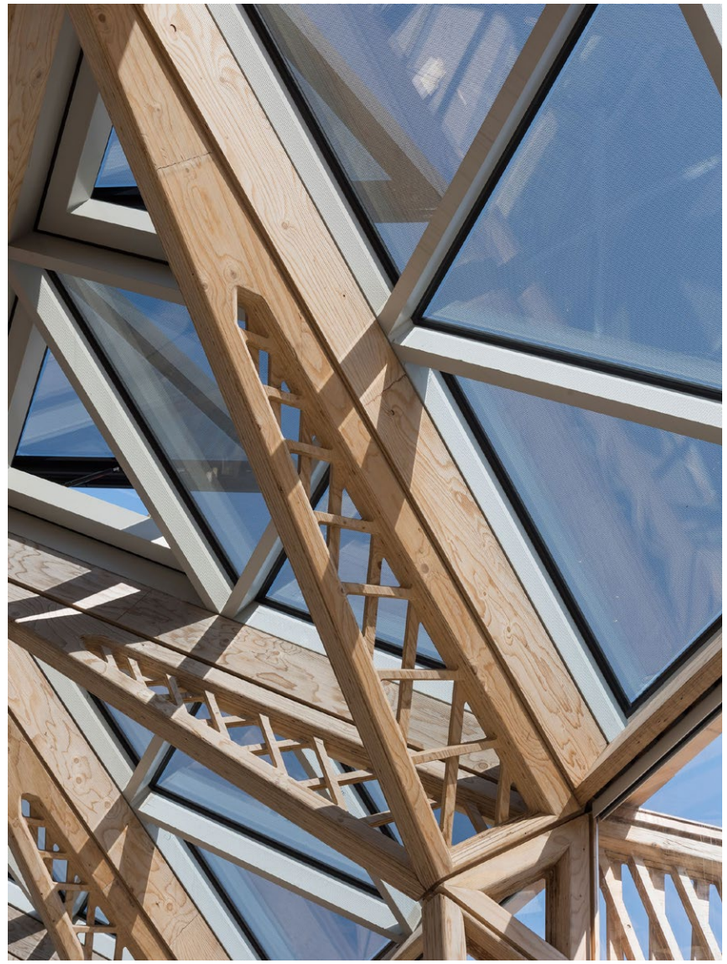


Figure 15.18
Image of Greenhouse Interior

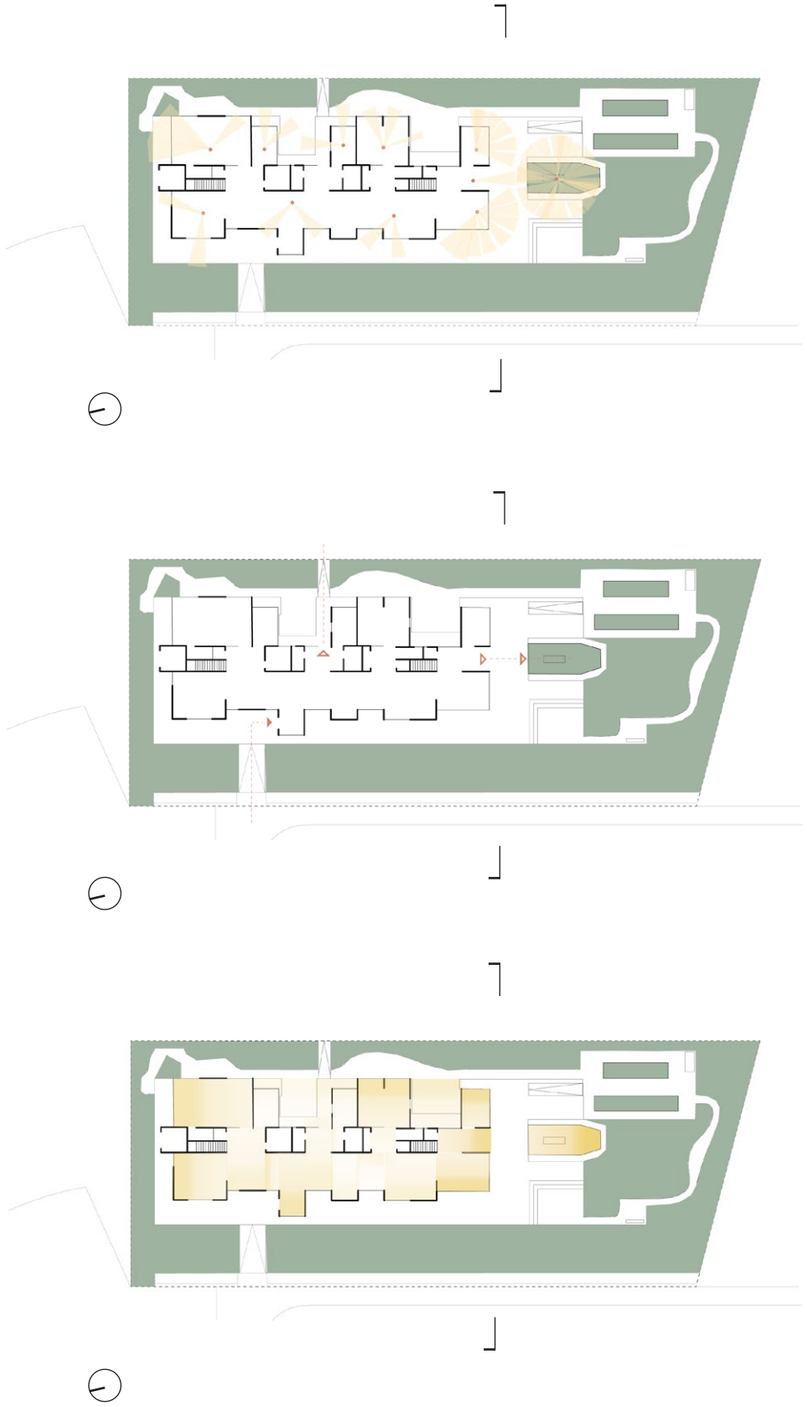


Figure 15.19
Visual Connection to Nature
Views to Nature

Figure 15.20
Physical Access to Nature
Access to Nature

Figure 15.21
Diffused Light
Diffused Light

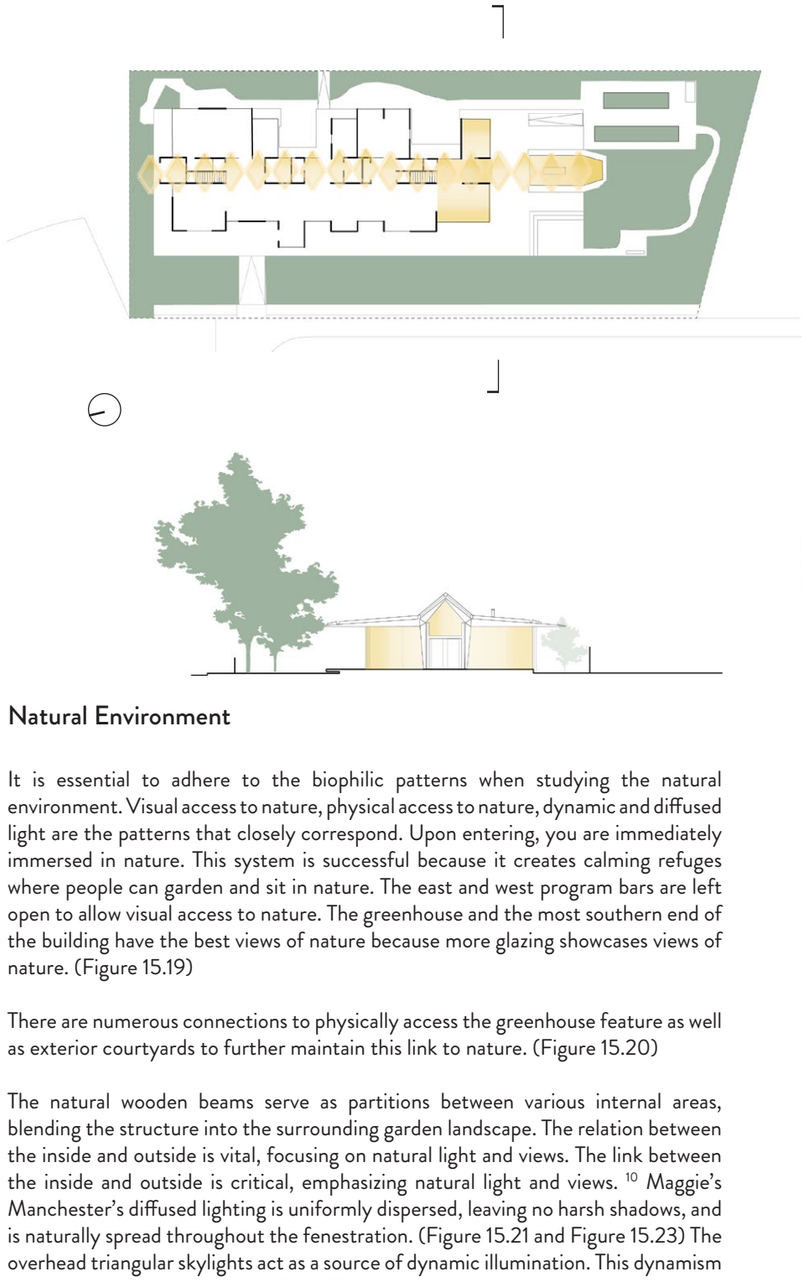


Figure 15.22
Dynamic Light
Dynamic Light

Figure 15.23
Diffused Light
Diffused Light

Natural Environment

It is essential to adhere to the biophilic patterns when studying the natural environment. Visual access to nature, physical access to nature, dynamic and diffused light are the patterns that closely correspond. Upon entering, you are immediately immersed in nature. This system is successful because it creates calming refuges where people can garden and sit in nature. The east and west program bars are left open to allow visual access to nature. The greenhouse and the most southern end of the building have the best views of nature because more glazing showcases views of nature. (Figure 15.19)

There are numerous connections to physically access the greenhouse feature as well as exterior courtyards to further maintain this link to nature. (Figure 15.20)

The natural wooden beams serve as partitions between various internal areas, blending the structure into the surrounding garden landscape. The relation between the inside and outside is vital, focusing on natural light and views. The link between the inside and outside is critical, emphasizing natural light and views. [10] Maggie's Manchester's diffused lighting is uniformly dispersed, leaving no harsh shadows, and is naturally spread throughout the fenestration. (Figure 15.21 and Figure 15.23) The overhead triangular skylights act as a source of dynamic illumination. This dynamism mainly benefits the mezzanine floor. The overhang of the building blocks the sun. However, it illuminates the gardens. The sun illuminates the trees on the north side, allowing users to see the trees that have been lit by sunlight. (Figure 15.23) Maggie's Manchester's healing qualities are aided by these four biophilic patterns. [11]

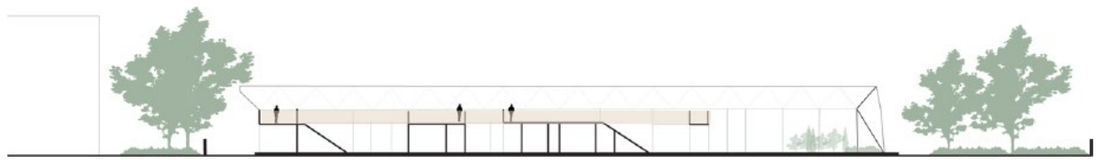


Figure 15.24
Community and Privacy
Private
Semi Private
Semi Public
Public

Figure 15.25
Prospect
Vegetation/Site
Prospect

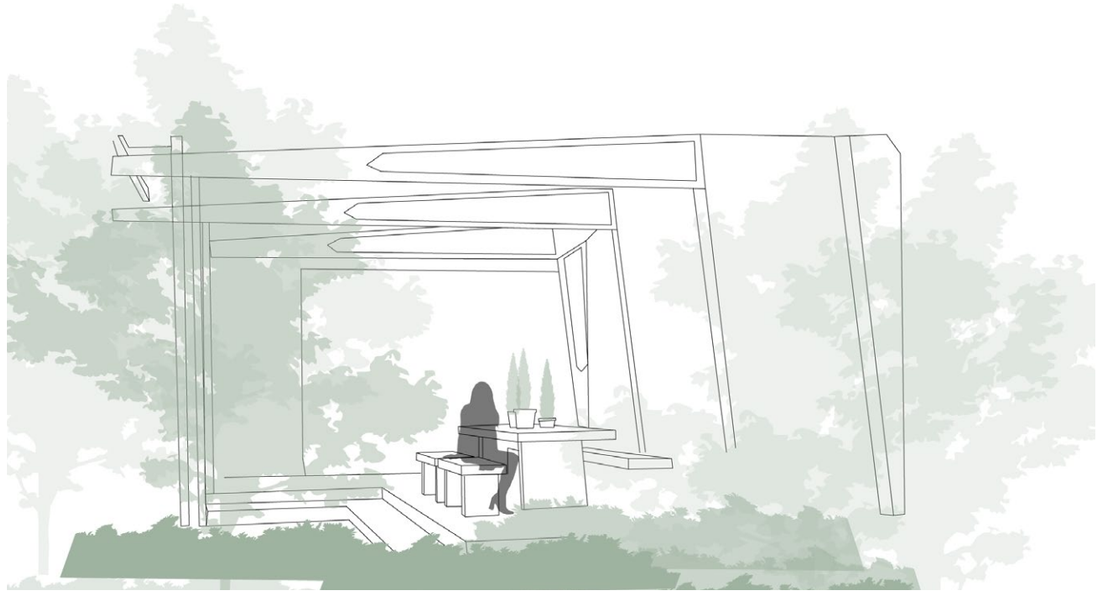


Figure 15.26
Refuge Found in Nature

Social Environment

From a social perspective, Maggie's Manchester becomes the epitome of gathering space as it becomes a place of celebration and socialization on a varying gradation of privacy throughout the center. The open linear plan allows both visual and physical access to all social programs that may be on-going at the same time, allowing interest to draw people to varying focal points of socialization. (Figure 15.24) In reference to "Scenes from a Restaurant", anchors offer potential for limiting access to other spaces by partitions and moveable furniture, providing a temporary screening proximity to others.[12] The patterns of prospect and refuge were two biophilic patterns analyzed in this Center. The circulation cores and more private areas are situated centrally between the open programs. The staircase leads the patient to the mezzanine floor, where they have visual access to the rest of the program below. (Figure 15.25)

The mezzanine area offers a more private setting for patients to explore or study their diagnosis. For the patient, the mezzanine floor becomes a more intimate space to find help. The building's eastern side has a more excellent bond between indoor and outdoor social space, with the greenhouse serving as a focal point for stress relief in nature. This can be achieved individually, with friends, or with kin, and since it is enclosed, it offers a sense of intimacy. Since this scheme has a vast garden landscape, there is also natural refuge in tables on the outdoor veranda protected by a vegetated barrier. (Figure 15.26) Since cancer is regarded as a continuing stressor, Maggie's Manchester provides several recuperative environments that emotionally serve those who experience the physical, symbolic, social, and environmental characteristics of this space as they are spaces that the architectural brief calls for.[13]

Figure 15.19
Mystery - Light from Above Beckoning to go Upstairs
■ Mystery

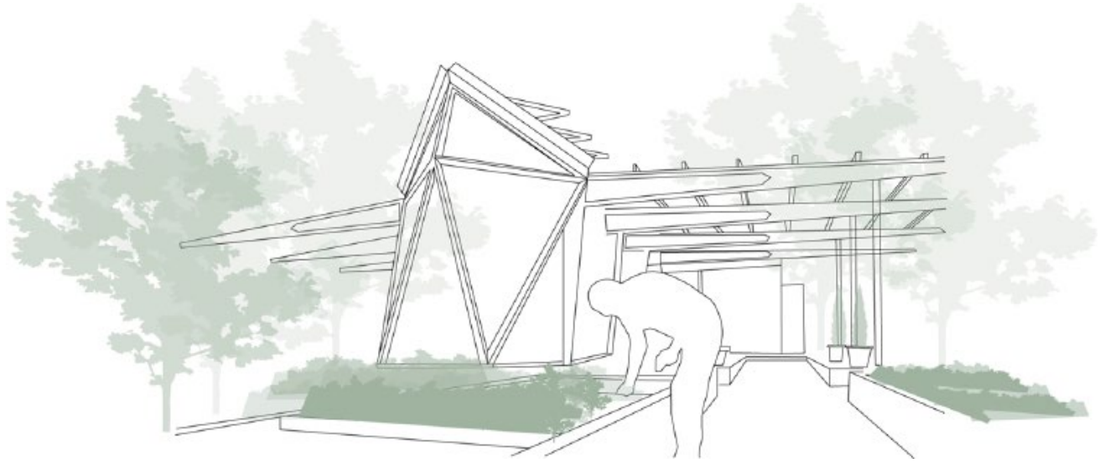


Figure 15.20
Spirit of Place - Greenhouse in a Garden

Symbolic Environment

Two chairs outside that serve as a front porch, providing a feeling of home, this applies more to the architectural brief, and the way these centers are built increase the sense of connectedness between people through architecture. The structure is inviting, and the structure is easy to understand due to the openness of the plan. The kitchen and dining room are visible upon entering. The greenhouse takes on gardening as a means of therapy and coming to terms with one's own illness. The amount of natural light and being immersed in nature with the exposed timber creates a welcoming and warm environment to be outdoors together. From the lofted mezzanine, there is a strong connection between the sky and the interior spaces. There is a close link between the sky and the interior spaces from the lofted mezzanine.[14] Since the skylights are aligned over the mezzanine, natural light spills into the room during the day, opening it up to the stars and, metaphorically, to the heavens. While there are a few partitions that alternate slightly to obscure views to some extent, with the amount of diffused light that illuminates the entire structure and its view to the residential background through the greenhouse to the outside, Maggie's Manchester can be deemed to lack mystery.

Light from above entices the user to go upstairs to the mezzanine, as the light from the skylights entices the explore the upstairs program. (Figure 15.27) The greenhouse element embodies Maggie's Manchester's spirit of place. Via beautiful architecture, it serves as a social center as well as a place to be alone with nature. It supports the Maggie's Center brief, which states that Maggie's job is to help people who are being treated for cancer deal with the chaos that cancer causes in their lives and the lives of those who care for them.[15] (Figure 15.28)

Figure 15.29
Greenhouse

Figure 15.30
Fire Place

Conclusion

The Manchester Maggie's Center is set in a garden and thus provides many opportunities to look out from the building to nature. (Figure 15.29) It is domestic in size and allows as much light in as possible, thus responding closely to the architectural brief which is concerned with the visitors' needs. [15] The landscaped garden spaces provide a breathing space between the institutional quality of the hospital nearby to the more wistful environment of the Maggie's. Upon entering the property from the street, visitors are surrounded by a garden landscape that directs them to the entrance and acts as a metaphorical beacon of hope. The building appears as a garden retreat within the bounds of a protected garden. This Maggie's Center and its attached greenhouse offers intimate realms and social spaces with varying degrees of privacy, offering a variety in choices which many of the users may not have in their lives as they face cancer. The natural palette of the building's materiality and the ever-present views of the garden enhance the experience of the interior spaces and celebrate the healing potential of the architecture. (Figure 15.30) The symbolic quality of this Maggie's is inspired by greenhouse architecture. This is expressed through the literal inclusion of a green house in the program as well as using the wooden trusses and a significant amount of glass in the façade. Based on a critical analysis of the building and its immediate environment considering Gesler's four environments and the architectural brief, the Maggie's Manchester can be considered a healing environment since its built, natural, social, and symbolic qualities all tend to be sources of healing support that the architectural brief requires.

Figure 15.31
Maggie's Manchester Front Entry

End Notes

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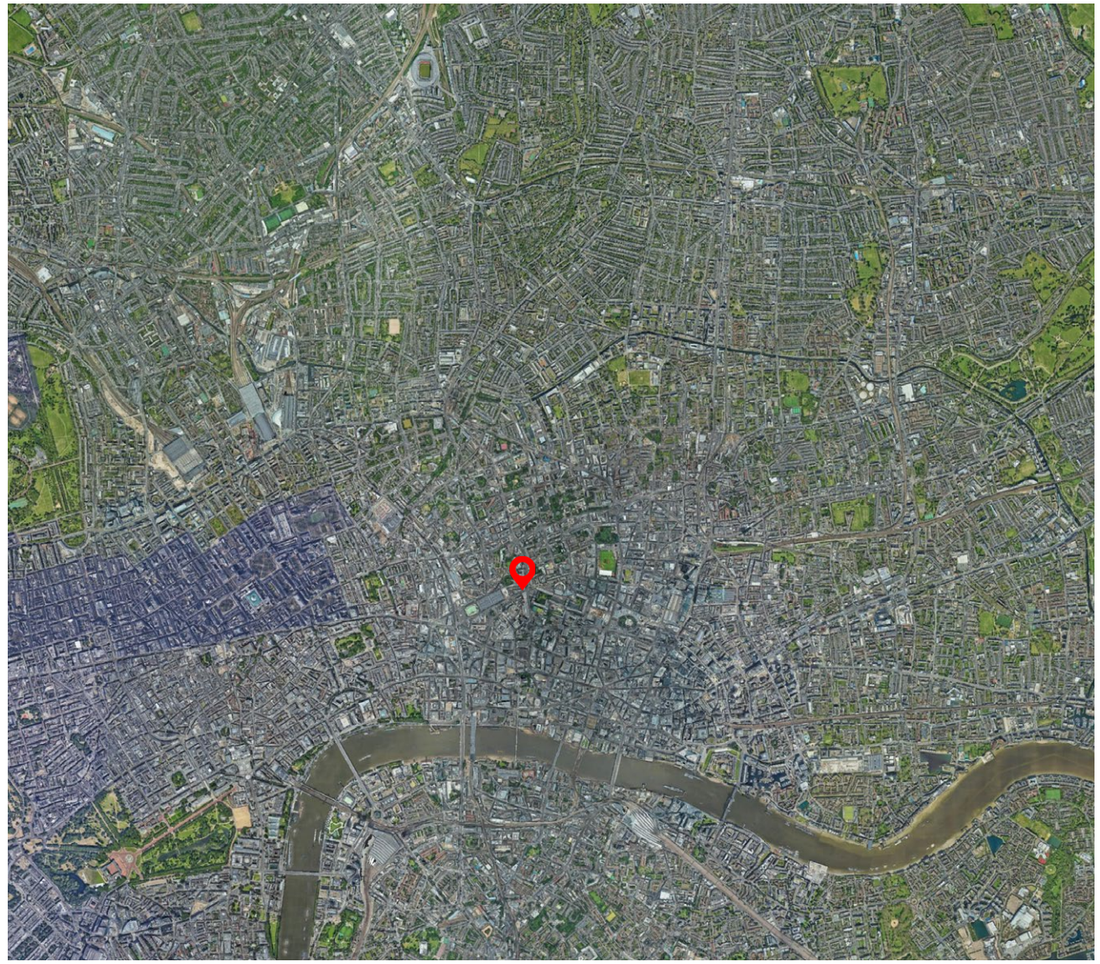


Maggie's Barts

Steven Holl Architects | London, England
December 2017 | Alejandro Dowling

Figure 16.1
Steven Holl, Principal

Steven Holl

In 1977, Steven Holl established his eponymous architectural practice in New York, NY. Today, the firm employs 35 people split between two United States offices (New York, NY; Rhinebeck, NY) and one office in Beijing, China. His smaller firm became known for their institutional work around the globe. Notably, The Chapel of St. Ignatius, Kiasma Museum of Contemporary Art, Bloch addition to the Nelson-Atkins Museum of Art. His more recent work focuses on urban-scale mixed use buildings in China including Linked Hybrid in Beijing and Vanke Centre in Shenzhen. His work has garnered international recognition, and among his many honours are the Alvar Aalto Medal (1998), the Cooper Hewitt National Design Award for architecture (2002), the American Institute of Architects Gold Medal (2012), and the Japan Art Association's Praemium Imperiale prize for architecture (2014).

Holl employs an architectural approach grounded in human experience. Meaning all aspects of a site's situation (topography, geography, history, and its people) are considered in the design process. The design arises from the site and is then evaluated humanistically. "Architecture and site should have an experiential connection, a metaphysical link, a poetic link."-Steven Holl, Anchoring, 1988 Their buildings emphasize interactions of light and material. Many of his works use translucent screenings in an aim to sculpt light into architectural space. Holl likens the architectural harmony of space, time, light, and materials to musical composition, and regards its arrangement as holding the same potential to emotionally move those experiencing it.

In addition to his practice, Holl has served as an educator of architecture at Columbia University since 1981. In 2010, he founded a multidisciplinary arts education center in New York that explores the intersection and fusion of art, music, poetry, and architecture in an ecological context.

Figure 16.2
Maggie's Barts, Courtyard Entrance

Maggie's Barts

Just northeast of central London, St. Bartholomew's hospital was established alongside a medieval church of the same patronage in the early 12th century and is currently Britain's oldest. In modernity, it maintains a central urban courtyard around which its buildings organize. Replacing a 1960's addition, a 6533 square foot program abuts James Gibb's Great Hall to place Maggie's Barts only just within view of the northern corner of the campus courtyard. The centre opened for service in December of 2017.

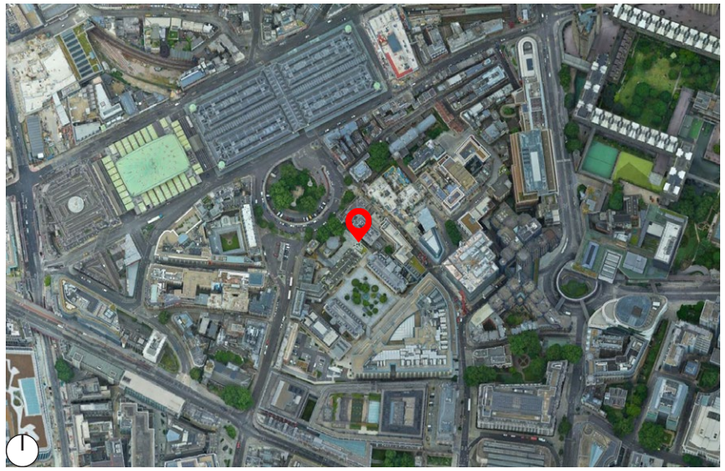
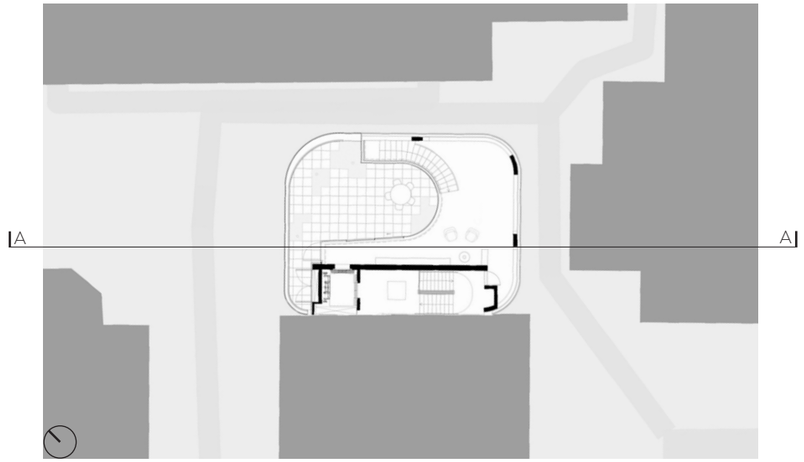
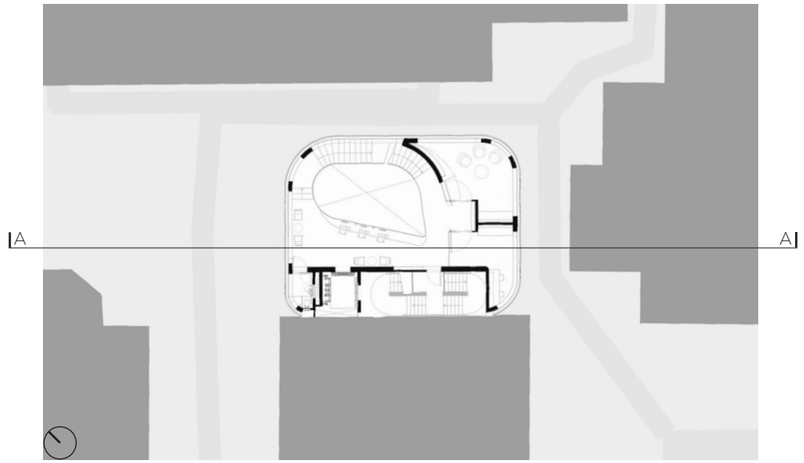


Figure 16.3
Aerial of NE London, England

Figure 16.4
Site Plan





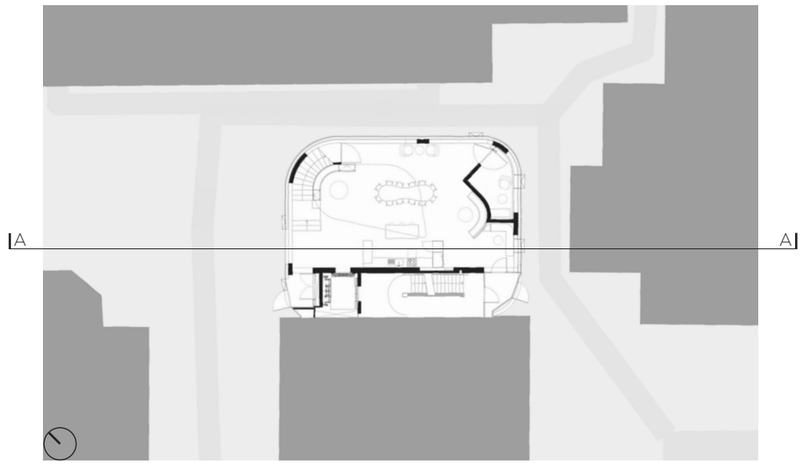


Figure 16.5 (top)
Second Floor Plan

Figure 16.6 (middle)
First Floor Plan

Figure 16.7 (bottom)
Ground Floor Plan

A necessity within its dense urban context, Steven Holl's three story design is the first Maggie's Centre to be primarily vertically organized. Two drop off loops and an underground parking garage transition the primary pedestrian access onto the hospital campus from the north west. After passing through Henry VIII Gate and tunnel, the front facade of St. Bartholomew's Church arises from the left while approaching the Great Hall and its connecting tunnel to the main courtyard. Turning left before the tunnel, an alley between the church and the Great Hall ends at a smaller courtyard defined by the church's north facade, a perimeter wall with large planted trees, a hospital building, and the Maggie's Barts' northwest facade.

In contrast to its stonework surroundings, Maggie's Barts exterior is a translucent glass with a slight light blue hue that wrap the building in horizontal bands about three feet wide. Interspersed behind the translucent banding are brightly colored glass panes. The layered combination of translucency and color shifts the exterior appearance with the variability of natural and artificial lighting conditions.

Figure 16..8
Section A through atrium

Figure 16.9
St. Bartholomew's Hospital Complex

Figure 16.10
Architectural Order
Main Entrance
Secondary Entrance
Spatial organization
Community Table

Figure 16.11
Vertical Organization

Built Environment

Due to the urban nature of Saint Bartholomew's Hospital, and the minute site provided, Maggie's Barts requires a vertically organized program. (Complex) The building occupies a small rectilinear footprint on campus, and its volumetric presence scales to the domesticity specified by Jencks.[1] (Verticality) Keeping true to the architectural brief, all spaces revolve around the kitchen and dining table to organize the "main hub" of the building.[2] (Architectural Order)

Also expressed within the façade geometry, the open spiral of the main stairwell defines the overall form of the building. From ground level, the stair blends into an atrium above the kitchen table and eventually terminates at the uppermost floor. (Architectural Form). The open design also allows new, potentially hesitant, visitors the opportunity to observe their surroundings from the relative safety of the pause space adjacent to the main entrance. This eased transition between spaces is evident throughout the building. Large swinging panels replace doorways into more intimate spaces, and when left open, allow an easy surveillance of space prior to entry.

Vertical materials – those in direct view or likely touched – are left unpolished or sanded to a matte finish. The result is a visual and physical softness to juxtapose the sharp lines in the design. Additionally, the warm hues of the natural bamboo counterbalance the austereness of the concrete and slight blue coldness in the glass. (Materials)

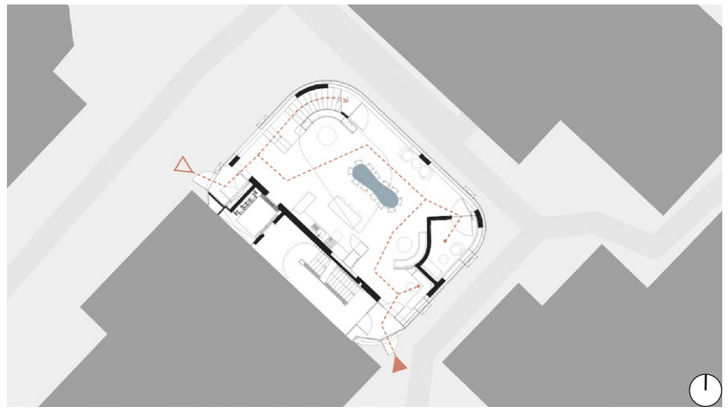


Figure 16..12
Circulation
Communal Table
Path

Figure 16..13
Solid and Void
Solid

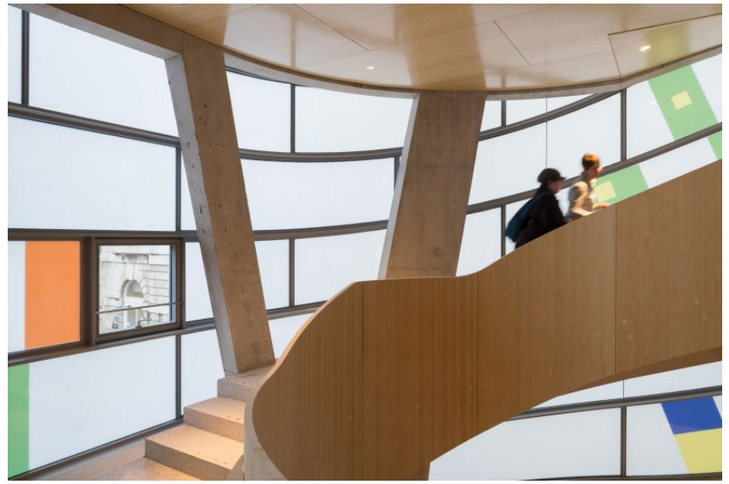


Figure 16.14
Interior Materiality
- Polished Bamboo Ceilings
- Matte Bamboo Wall Finishes
- Polished Concrete Floors
- Matte Concrete Structure
- Translucent Insulating Glass With Polychrome Inserts

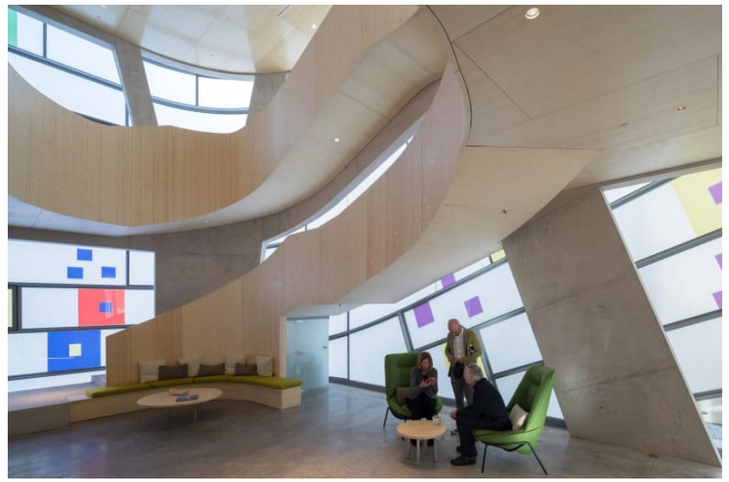


Figure 16.15
Architectural Form

Figure 16.16
Diffuse Light
Light

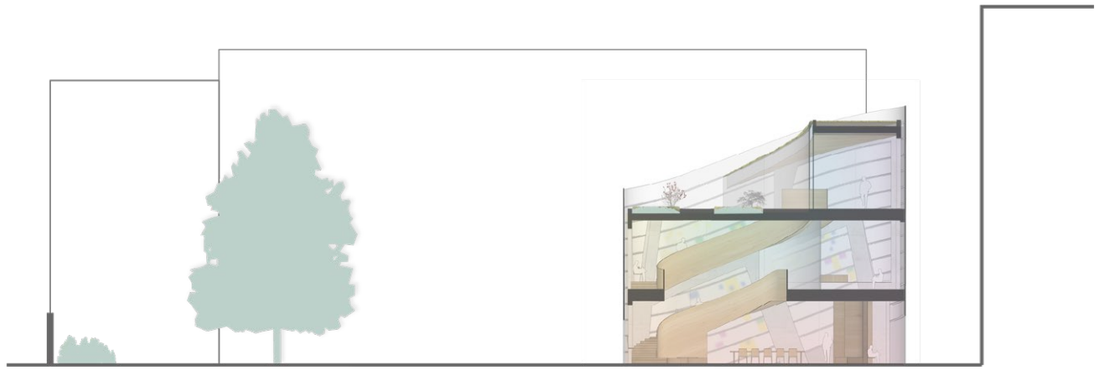


Figure 16.17
Dynamic Light

Figure 16.18
Terrace

Natural Environment

Maggie's Barts attempts to utilize what little nature can be found in central London. The Center wraps the entire structure in a translucent screen that diffuses sunlight into nearly all interior spaces. (Diffused light). As the position of the sun and clouds change through a day, so does the ambient quality of light within the building. According to Terrapin's Patterns of Biophilic Design, this strategy produces both a calming effect from the soft light and a strong connection to natural circadian rhythms.[3] The screen's interspersed colored panels add subtle washes of hue to the diffuse light for enhanced dynamic lighting. (Dynamic lighting). The Center's uppermost level lifts visitors above the urban floor and orients a view to open sky and the adjacent trees within the church courtyard. (Visual access to nature). As desired by Maggie, an alcove terrace allows access to open air and small diverse plantings.[4] (Physical Access to nature).

Figure 16.19
Views of Nature
Views
Vegetation

Figure 16.20
Terrace Access to Nature
Access Points
Outdoor Space

Maggie's Barts begins taking essential steps to enhance the natural components of a healing environment. However, the decision to orient the terrace exclusively to the northwest casts the most protected portion of the only exterior space in a perpetual shadow – limiting its use on brisk days otherwise considered comfortable when sunlit and wind protected. Except for those peaking a glimpse from the terrace edge, the sloped vegetative roof imparts a negligible restorative effect to the overall design. As noted in The Patterns of Biophilic Design, an increase to biodiversity is more psychologically restorative than increased vegetative area.[5]
A small water or gas-fire element would more effectively increase the dynamism, comfort, and usage of the exterior space and have a greater healing (and economic) value as well.
Notwithstanding its urban context, these controvertible integrations of the natural environment pale in comparison to other Maggie's Centers and emerge as gestural rather than experiential implementations of Maggie Jencks' brief.

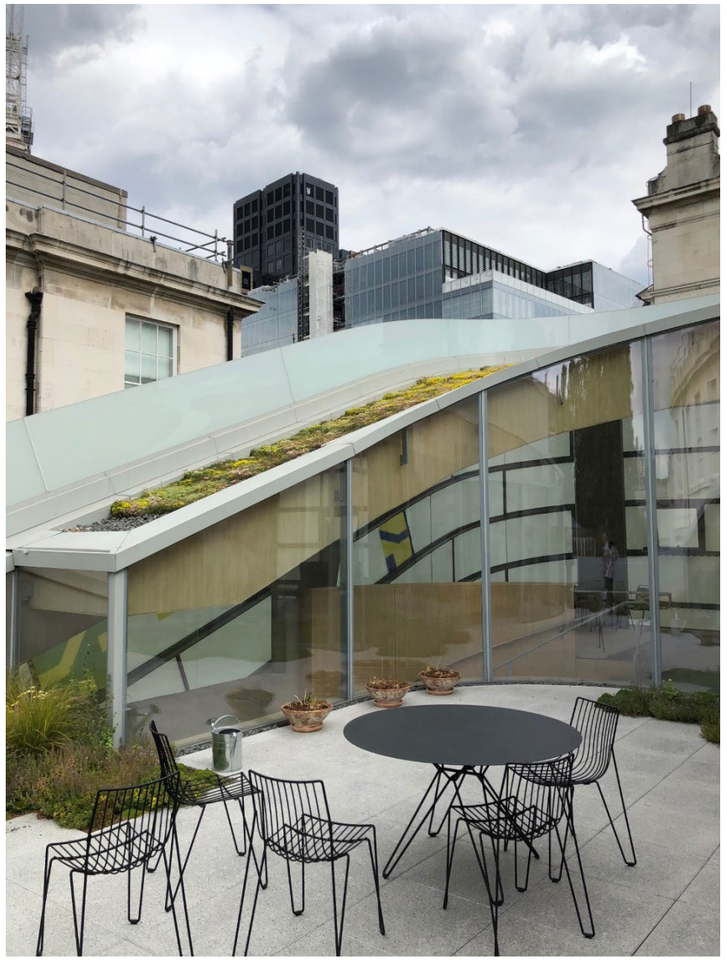


Figure 16.21
Living Roof

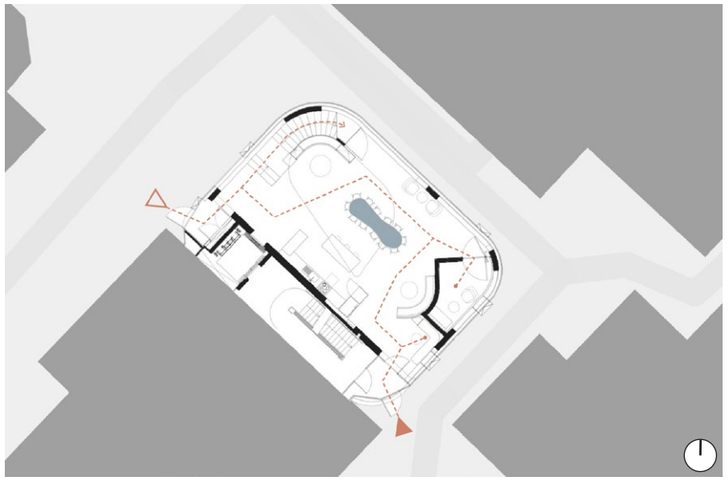


Figure 16.22
Social Focus
Communal Table
Path

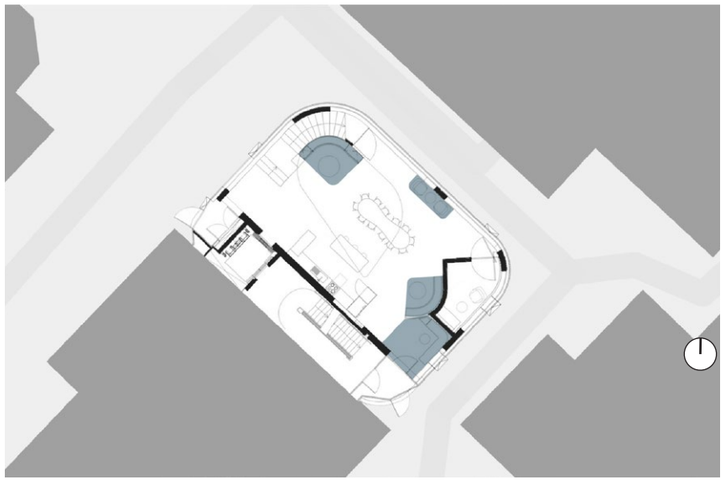


Figure 16.23
Refuge
Refuge

Figure 16.24
Framed Views

Social Environment

The Barts Maggie's Center social environment exists as a tranquil island of reassurance amid the turbulence of city life. The soft glass façade contrasts with its masonry surroundings to clearly express its non-institutional purpose. On approaching both entrances, portions of clear glass frame views into the building and allow cancer patients the time to mentally prepare for potential social interactions. (Framed Views)

Throughout the floorplans, the degree of spatial privacy gradually increases as the program radiates from the communal focus. (Community and Privacy). In the intermediate periphery, inward facing seating nooks allow for more introverted social participation while supporting a greater sense of refuge. (Refuge) This principle extends volumetrically – those moving along the stairs and atrium can peer down into lively space and feel connected. (Prospect). The private and enclosed programmatic spaces, such as the therapy rooms, bathrooms, and service core, are easily accessible along the Center's outer perimeter if the need to slip away for a private moment arises. Once entered, it is immediately clear that the kitchen and table – identified by Maggie as the healing heart of a Center – exist as the focal point of social interaction and programmatic choreography.[6] This Center manages to create a healing social environment by making interaction a choice among city dwellers.

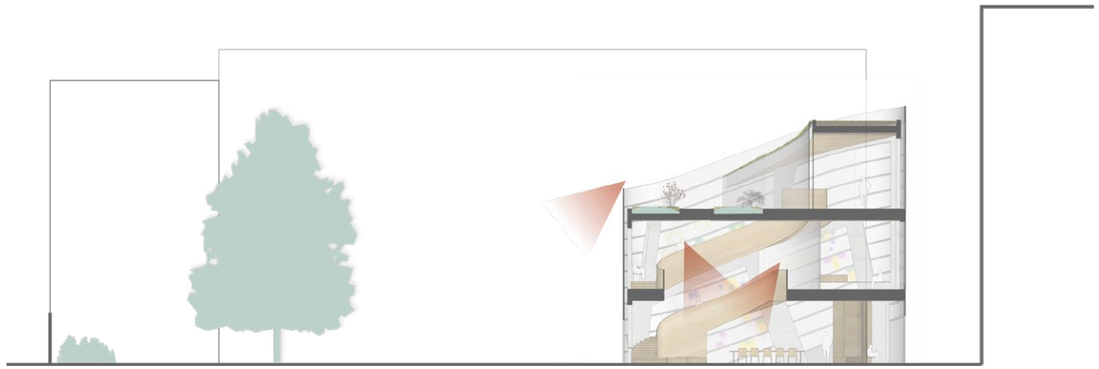


Figure 16.25
Prospect
■ Views

Figure 16.26
Perimeter Private Spaces

Figure 16.27
Multi Use Space

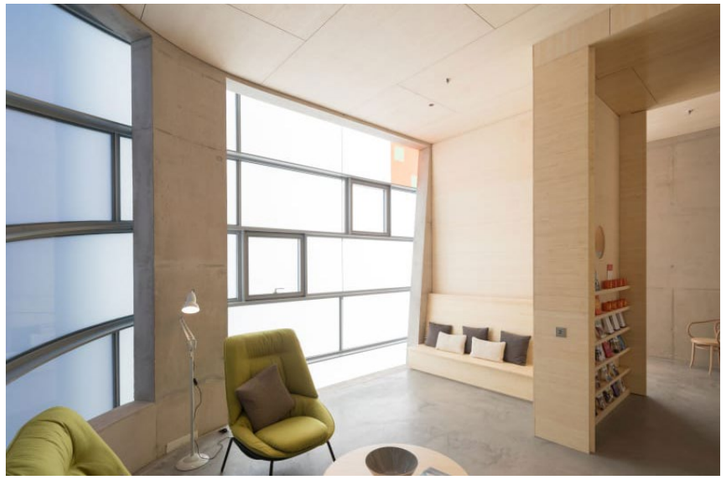


Figure 16.28
Private Therapy Space

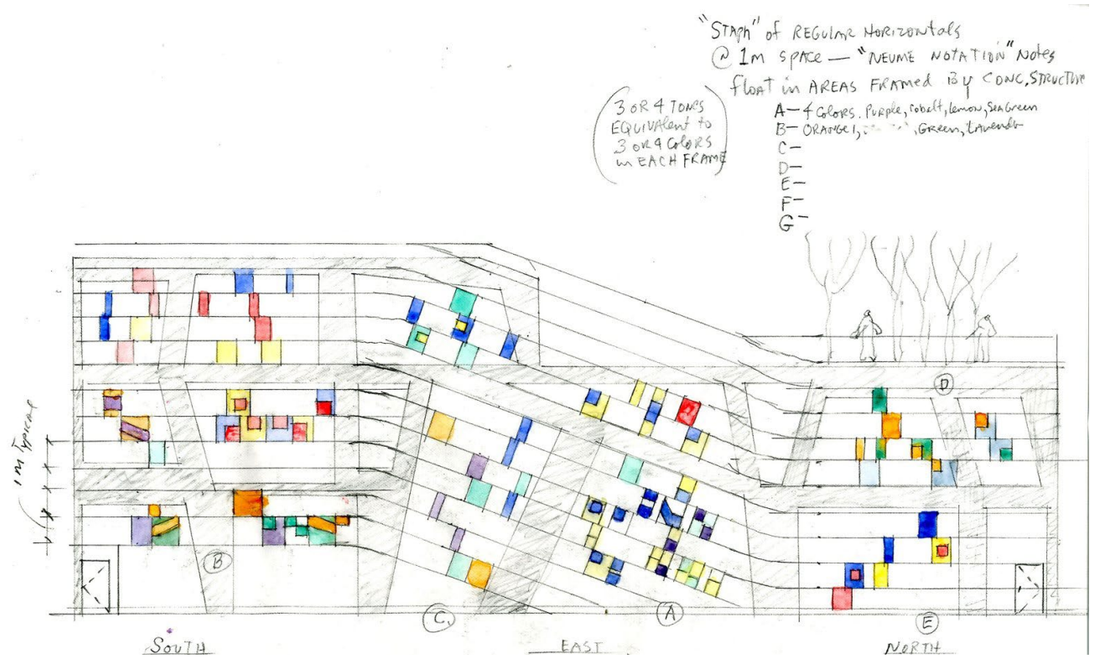


Figure 16.29
Spirit of Place

Figure 16.30
Main Courtyard View

Figure 16.31
Lifted Perspective

Symbolic Environment

Maggie's Barts creates a symbolic healing environment by engaging the artistic history of its site. The building adopts neumes – the literal symbols of medieval musical notation used by the adjacent church clergy – to express its own embracing spirit of community and vitality through its vibrantly punctuated form. (Spirit of place). The significance in the root meaning of neume as "vital force" and "breath of life" is unlikely to be lost among visitors contending with the actuality of their own (or beloved's) vitality.

The symbolism is not adopted to simply reiterate our mortality – it is employed to "notate" a luminous and vibrant song of color that crescendos in a skyward coil to become a building. This expression of symbols instills a mystery of what lies within and invigorates an inner strength to explore its wonders. (Mystery). Overall, Maggie's Barts creates a strong and meaningful symbolic healing environment.

Figure 16.32
Ground Floor Mystery
Concealed
Revealed

Figure 16.33
South Elevation Mystery
Concealed
Revealed

Figure 16.34
North Mystery Outward

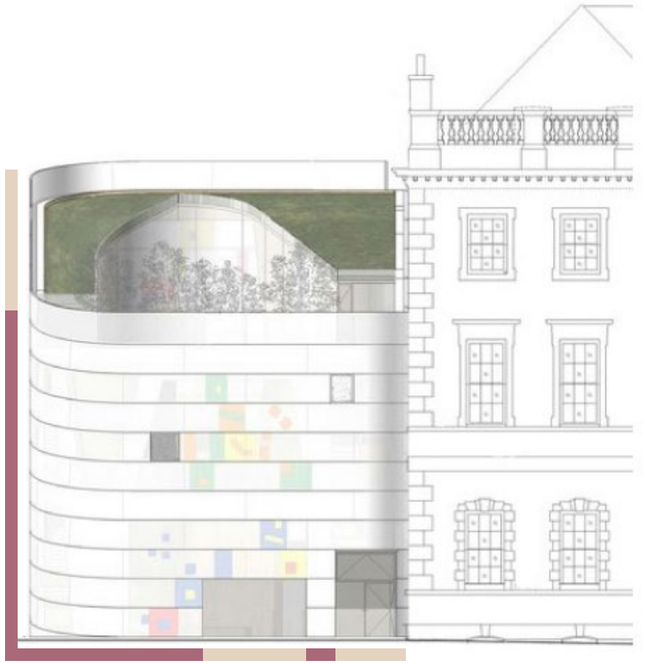


Figure 16.35
North Elevation Mystery
Concealed
Revealed

Figure 16.36
Main Entrance

Conclusion

The soft, luminous, and open spiral around the central gathering space make the architectural form, order, and navigation of this multi-level building simple and immediately comprehensible upon entry—in perfect contrast to the imposing, institutional, and ambiguous hospital spaces opposed by Maggie Jencks.[7] In this way, the Center's built aspects contribute to a healing environment that is unique and appropriate for the urban fabric.

The coincident reduction of nature within urban development requires a near flawless integration of available natural resources and manifests the greatest challenge for this Maggie's Center. The sequestration from metropolitan life, raised arboreal viewsheds, and sun-filtered interior illumination produce a building that excels in visually integrating the natural environment. However, minute – yet consequential – oversights concerning terrace practicality and comfort tarnish the embodied integration of the natural environment. The outcome is a Maggie's Center with unrealized potential for a natural healing environment.

Maggie's Barts' social aspects go the furthest in fulfilling Gesler's four healing environments by cultivating a space that is inviting, supportive, electively engaging, carefully choreographed, and true to Maggie Jencks vison. It is a rare place – in the middle of the United Kingdom's largest city – where socialization is not only desirable, it heals.

Drawing from the identity and rich history of London, Maggie's Barts engages symbolic metaphor to bring grounded, yet novel, meaning to individuals with cancer. When a place uplifts perspectives towards hope, it creates a healing environment capable of invigorating the most depleted of human spirits.

The dense urban site provided by Saint Bartholomew's Hospital is comparatively minute to other Maggie's Centers and required a unique approach when realizing Charles & Maggie Jencks' architectural brief. Situational restrictions became opportunities to adhere to their original vision more closely and resulted in tremendous gains to the built, social, and symbolic healing environments. For the natural environment, the restrictions remain so, and detracts from the Center's healing potential. However, when comparing the Center against the healing potential of a typical London environment, and not other Centers, it becomes disingenuous to categorize the spatial offering of Maggie's Barts as anything besides a healing environment.

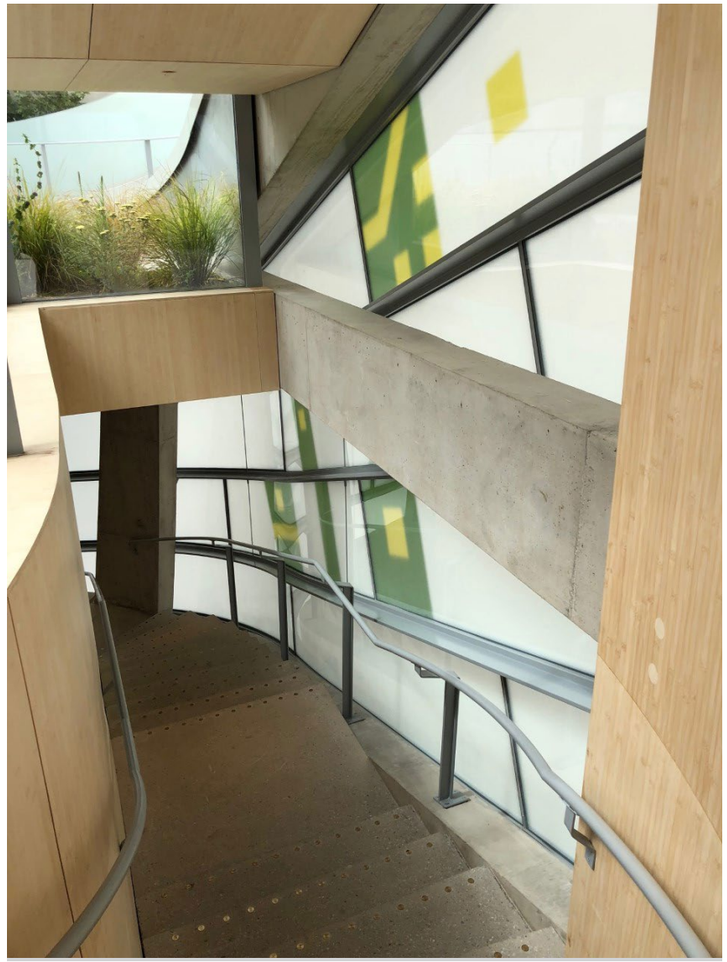


Figure 16.37
Top of Main Stair

End Notes

1. Jencks, Charles, and Maggie. *The Architect & Landscape Brief*. https://maggies-staging.s3.amazonaws.com/media/filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_ architecturalbrief_2015.pdf.

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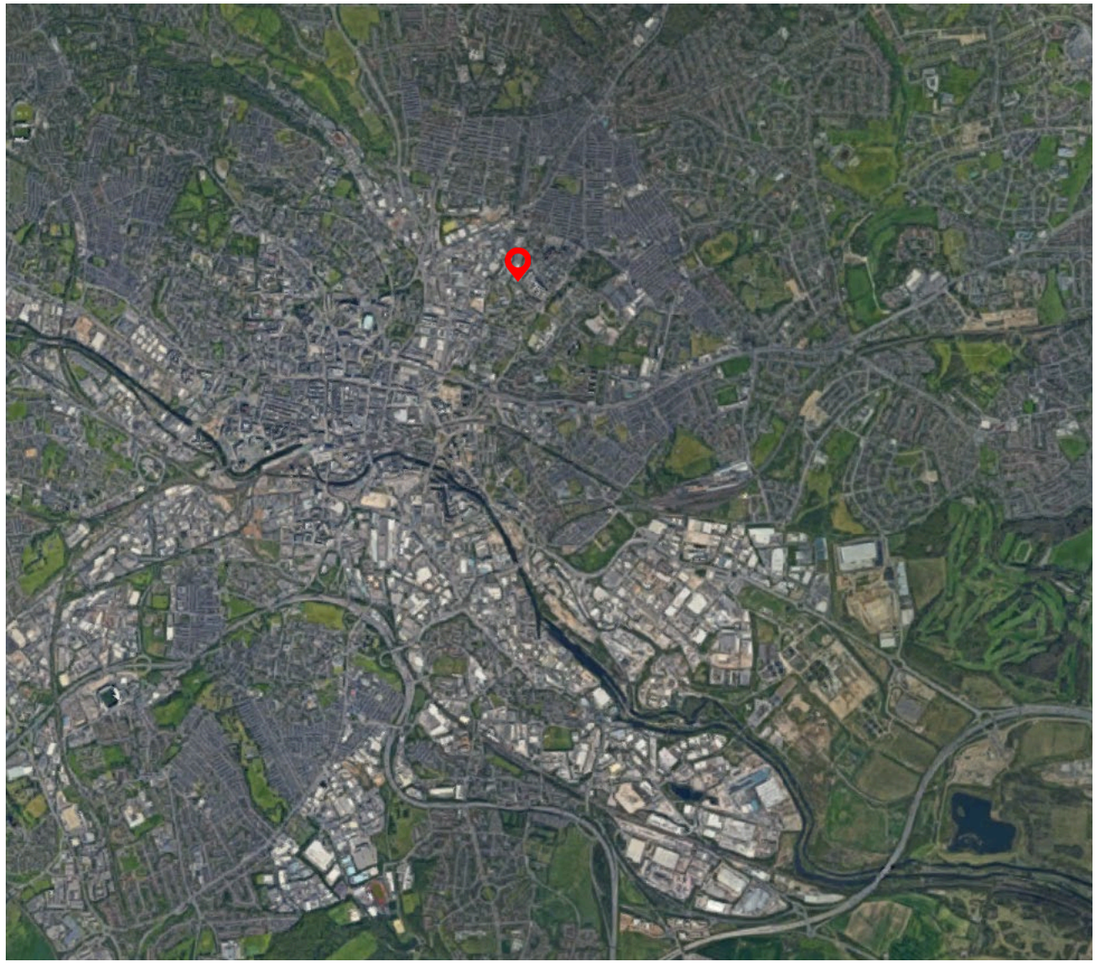


Maggie's Leeds

Heatherwick Studio | Leeds, England
June 2020 | Micaela Lindemann

Figure 19.2
Thomas Heatherwick, Founder and Design Director

Figure 19.3
Mat Cash, Group Leader

Heatherwick Studio

Heatherwick Studio was founded in King's Cross, London by Thomas Heatherwick in 1994 in order to bring together creative design professionals from several disciplines.[1] The 200+ employed individuals are described as architects, landscape architects, designers, and makers, specializing in large-scale transportation and infrastructure projects, various building types and their adjacent spaces, and objects.[2] Heatherwick does not limit his projects to specific categories; while he has designed many residences, office buildings, and urban public spaces, he and his team continue to embrace challenges of all scales and disciplines. His approach to design is artistic problem-solving, with the intention to make the physical world better for all.[3] The firm's motivation comes from a desire to create interesting and soulful places that both embrace and honor the complex world.[4] Heatherwick Studio's projects presently range across four continents: Europe, North America, Africa and Asia.

As founder and design director, Thomas Heatherwick oversees all studio projects with more thorough day-to-day operations being handled by group leaders, project leaders, and studio team members.[5] The role of the group leader is to handle all portfolio-related aspects of their assigned projects. They also contribute to studio management and business strategy. For Maggie's Leeds, the Group Leader was Mat Cash, who has been with Heatherwick Studio since 2006.[6]

Notable works from the studio include several international projects: the UK Pavilion at the Shanghai Expo 2010, for which the building received the RIBA International Award, the RIBA Lubetkin Prize, and the London Design Medal; The Hive learning hub in Singapore, built in 2015; which received BREEAM Green Mark Platinum status; and the British Precast "Creativity in Concrete" Award; and the 2019 Vessel structure in the Hudson Yards of New York City.[7] Recent news for Heatherwick Studio includes being selected as a finalist for the Renazca competition in Madrid, Spain; receiving the 2020 Healthcare Project of the Year at the Structural Timber Awards for their Maggie's Cancer Care Center in Leeds; and winning the Gold prize for Best Residential Development at the 2020 MIPIM Asia Awards for EDEN, the firm's first residential project in Asia.[8]

Figure 19.4
Maggie's Leeds, Garden Entrance

Maggie's Leeds

Maggie's Leeds is located in the Harehills area of the city of Leeds in Yorkshire, England. Its site is a previously open lot on St. James' University Hospital campus[9] to the south of the intersection of two busy streets, Alma and Beckett Streets. It is situated on a steep site with a grade elevation change of six meters. The topography slopes up to the south, toward an adjacent seven-story parking garage and a nine-story plus medical building further on. This Maggie's Center was completed in June of 2020.[10]

Figure 19.5
Aerial of Leeds, England

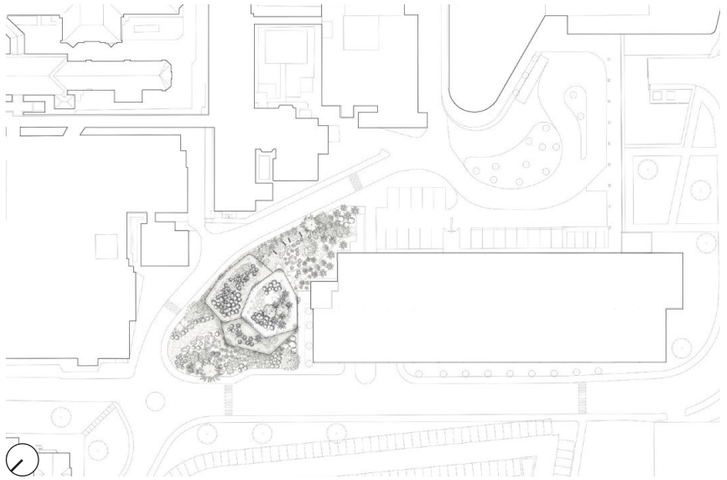


Figure 19.6
Site Plan

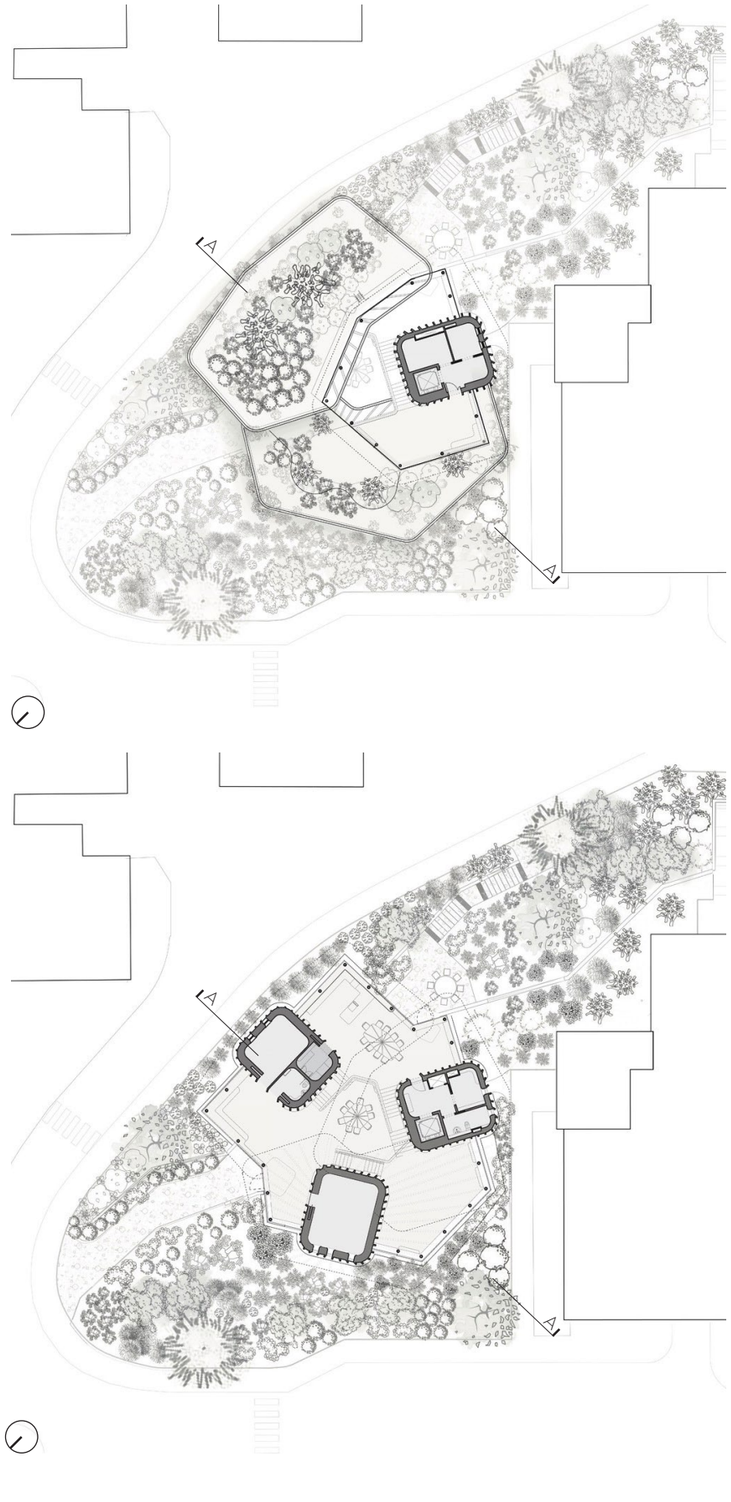


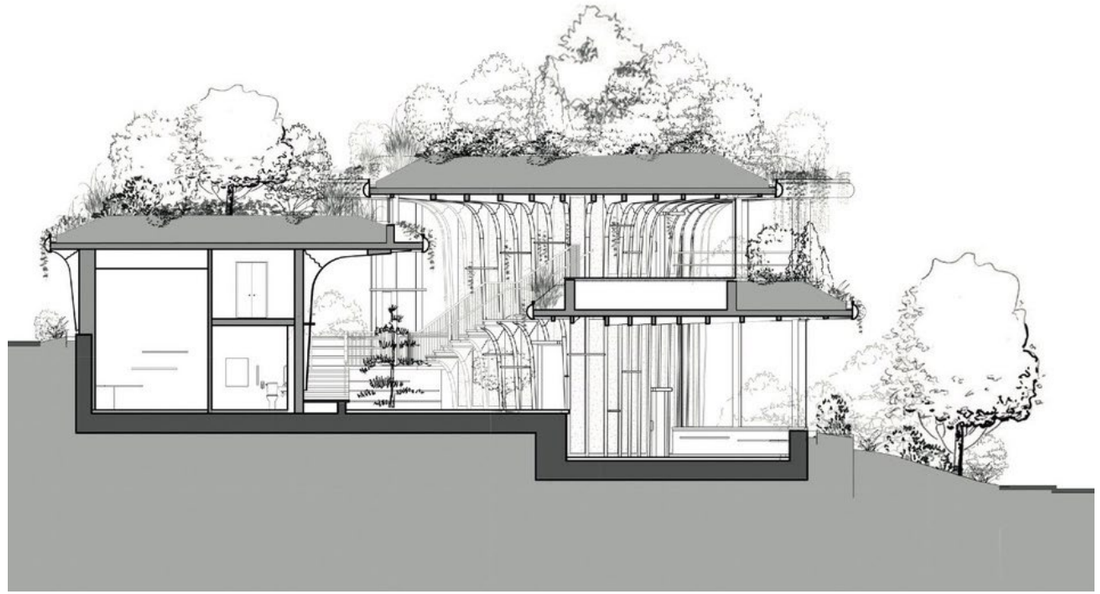
Figure 19.8
Mezzanine Level Plan

Figure 19.7
Ground Level Plan

As one of the few green spaces left on the hospital's campus, the architects, Heatherwick Studio, celebrated the site by designing the 462 square meter building as an extrusion of the existing garden;[11] Maggie's is described as three large elevated and overlapping planters[12] that house the interior program tucked underneath, while native English and Yorkshire plants and evergreens top the structure and cover the remainder of the site. In total, the gardens of Maggie's Leeds feature over 23,000 bulbs and 17,000 plants, which visitors are encouraged to care for in the spirit of founder Maggie Keswick Jencks.[13] The outdoor spaces were designed by landscape architects Balston Aguis.[14]

There are two entrances to Maggie's Leeds that are opposite in character. The main entrance is from the north, leading directly from the intersection of Alma and Beckett Streets to the building. Tall plants line a wide walkway and frame the view of the stacked building "planters" ahead. This northern entrance transition feels secluded and private, a stark juxtaposition to the busy hospital campus. A visitor enters the building to a large, open and bright space with views to all public spaces of the cancer center. The garden entrance is from the highest point of the site, where the ceiling planes of the planters seem to glide past one another. From the exterior, the building appears to be transparent, whereas upon entering one is met by a quiet sitting space. Both entrances express the timber structure and floor-to-ceiling glass that encase Maggie's Leeds. Vegetation presents itself as a primary exterior texture. In this way, the building is hidden away within the greenery, separating itself from the context of the hospital.

Figure 19.9
Building Section



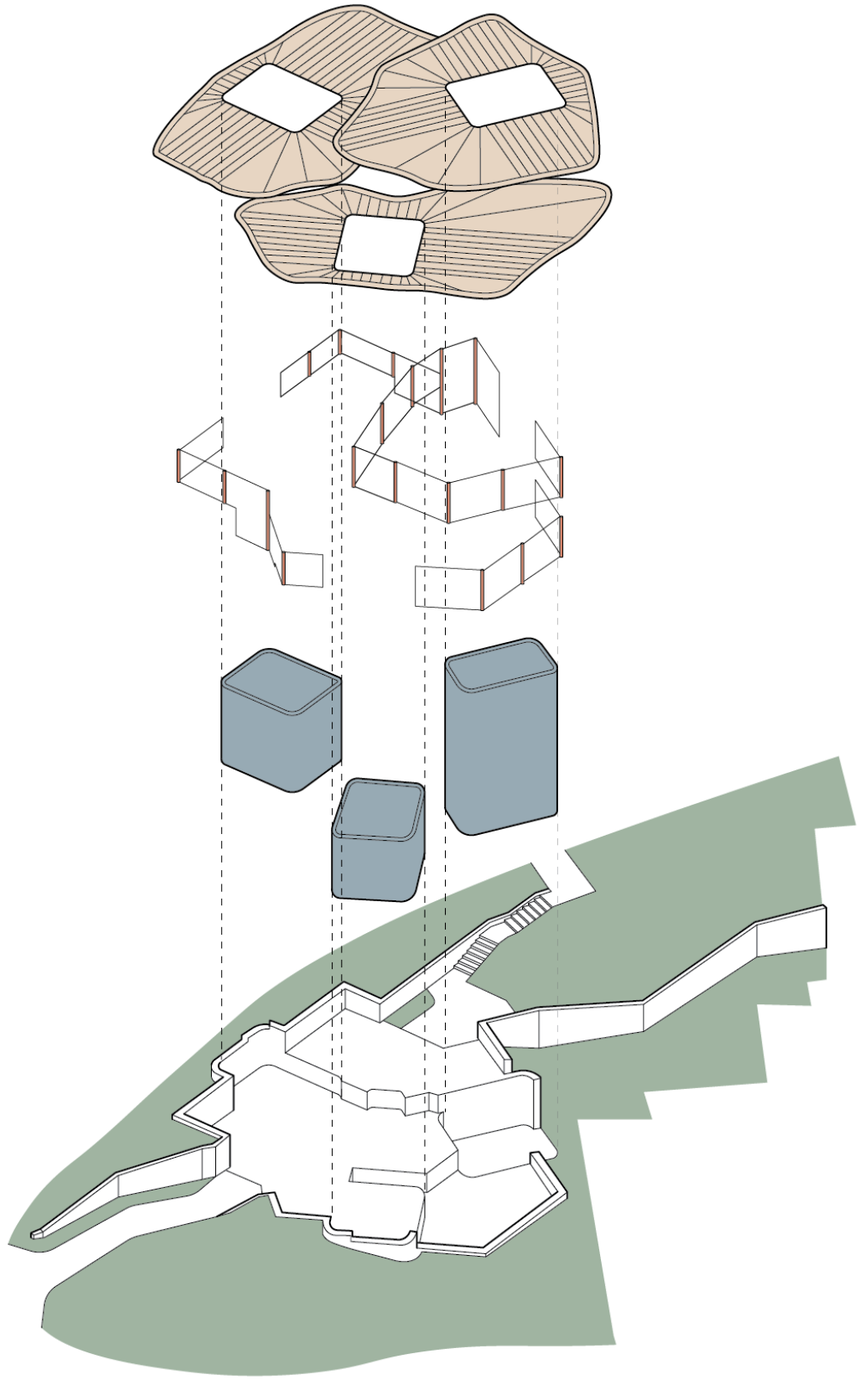
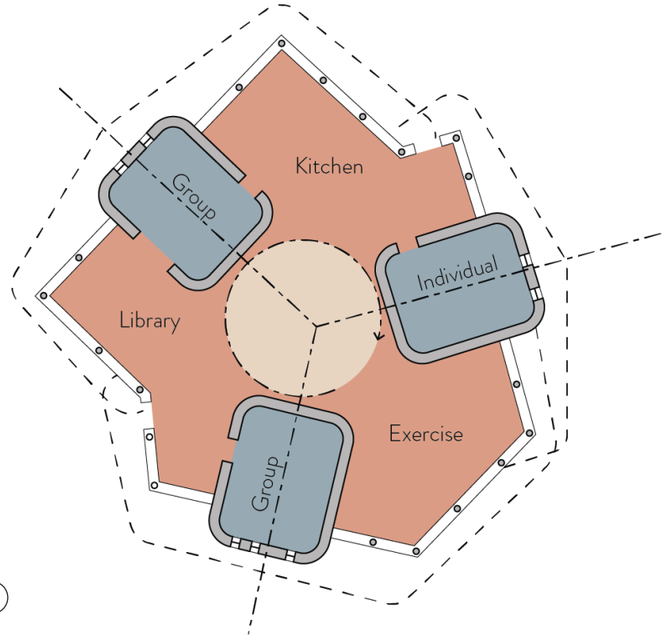


Figure 19.10
Form of Space
Site
Counseling Pods
Columns
Roof Planes



Built Environment

Gesler says that the built environment of a healing place will positively affect the mood of its users through both quantitative and qualitative design measures.[15] Maggie's Leeds does this by offering a fair balance between visual complexity and spatial order. While the ceiling planes and floor levels vary as one moves throughout the space, the radial plan around the community table and tri-partite organization of the counseling pods continuously orient the visitor (Figure 19.11). These elements combined with the openness of the building that allow views to the exterior and interior spaces provide clear and organic circulation throughout the center (Figure 19.12). The various enclosures that are produced from the counseling pods, the exterior envelope, and the overlapping planters give an iconic and confident yet comfortable presence to the building that work together to provide a human scale in the context of a large hospital campus (Figure 19.10).

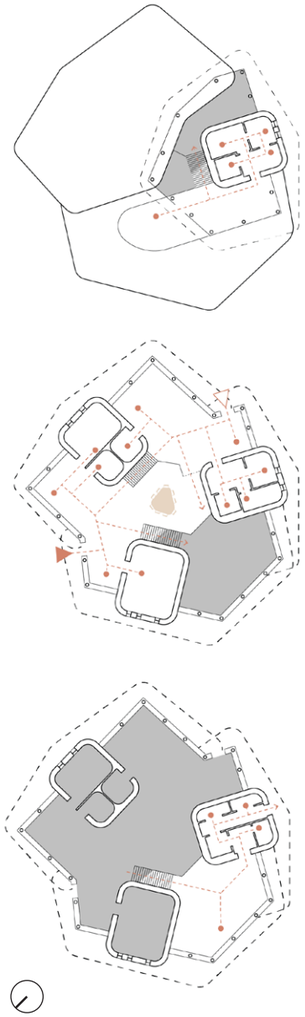


Figure 19.11
Architectural Order
Central Space
Counseling Pods
Interstitial Space

Figure 19.12
Building Circulation
Main Entrance
Secondary Entrance
Path
Community Table

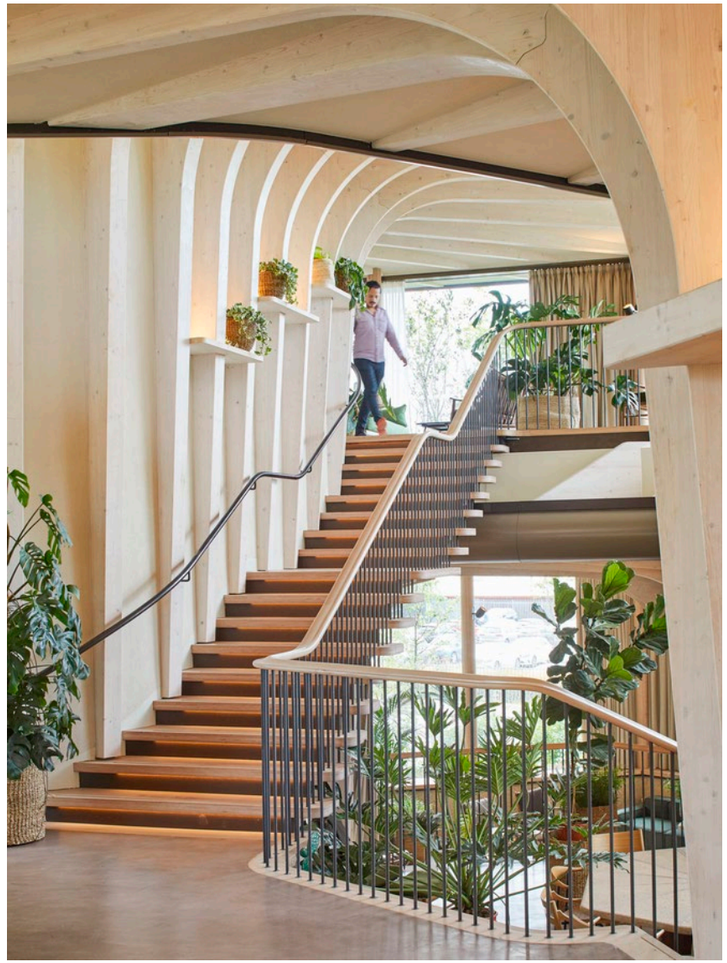


Figure 19.13
Interior Materiality
-Spruce Timber Structure
-Lime Plaster
-Structural Glass
-Beechwood Details
-Polished Concrete Floor

The transition from the hospital grounds to the building immerses visitors in vegetation, allowing them the breathing room between the hospital and normal life that the Architectural Brief requires. (Figures 19.14 and 19.15). Finally, natural and "healthy" materials, i.e., spruce timber for the structure, beechwood for detailing on the floors and handrails, and porous lime plaster covering the walls for humidity regulation make the building warm, welcoming, and refreshing (Figure 19.13). The built environment of Maggie's Leeds embodies Maggie and Charles Jencks' vision for a friendly, domestic building that provides reassurance and clarity to its visitors.

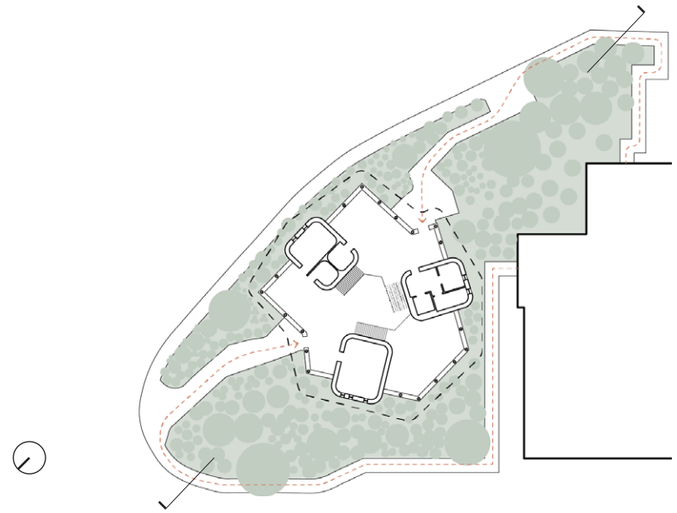


Figure 19.14
Entry Transition Plan
Vegetation
Path

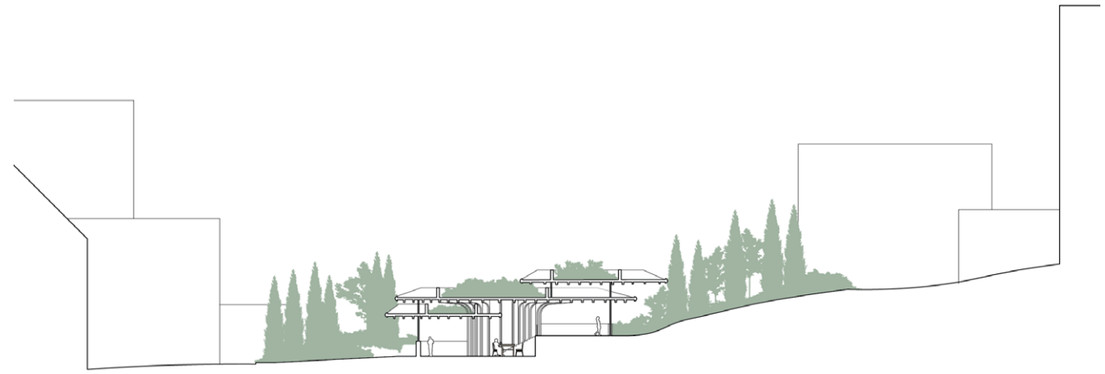


Figure 19.15
Entry Transition Section
Vegetation

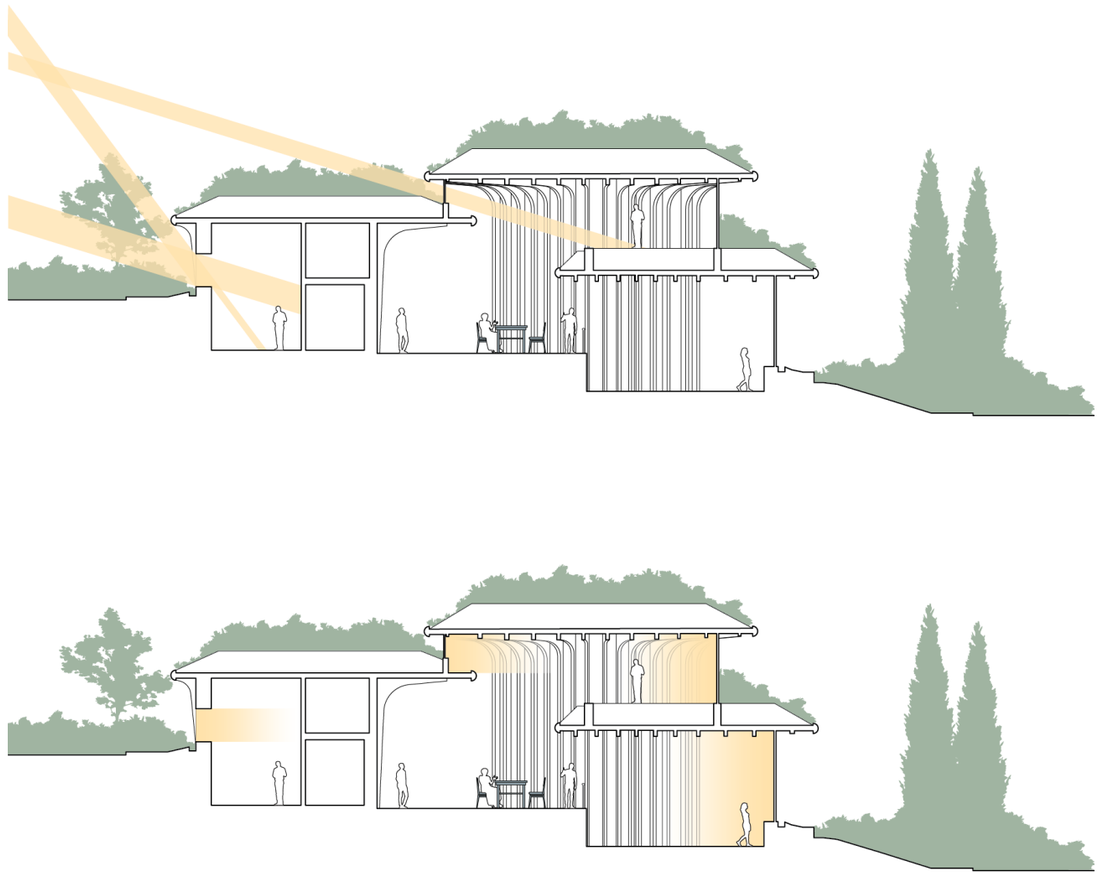
Figure 19.16
Visual Access to Nature
View to Exterior
Vegetation

Figure 19.17
Physical Access to Nature
Vegetation

Natural Environment

Maggie's Leeds embraces the natural environment by introducing several opportunities to view and interact with nature. The landscaping presents itself as a thick forest of native species that help buffer the center from the surrounding hospital buildings. Green plants are visible through 360-degree views from the interior and a rooftop terrace accessible from the mezzanine level (Figure 19.16). Visitors can walk along a path on the site through the vegetation, sit outside among the plants, and can also help care for the gardens. These spaces are accessible from the main entrance, the garden entrance, or the rooftop garden (Figure 19.17). Maggie and Charles Jencks also emphasize the importance of natural daylight in each building,[16] which Maggie's Leeds captures well by using a glass façade and clerestory windows (Figure 19.18). Although not specifically stated as necessary in the Architectural Brief, the natural environment of Maggie's Leeds would be strengthened by the presence of water, as Gesler emphasizes the importance of water to the healing process.[17] In other regards, however, the building and the site interact well together, making nature a strong component of this Maggie's center.

Figure 19.18
Dynamic and Diffuse Light
Dynamic
Diffuse



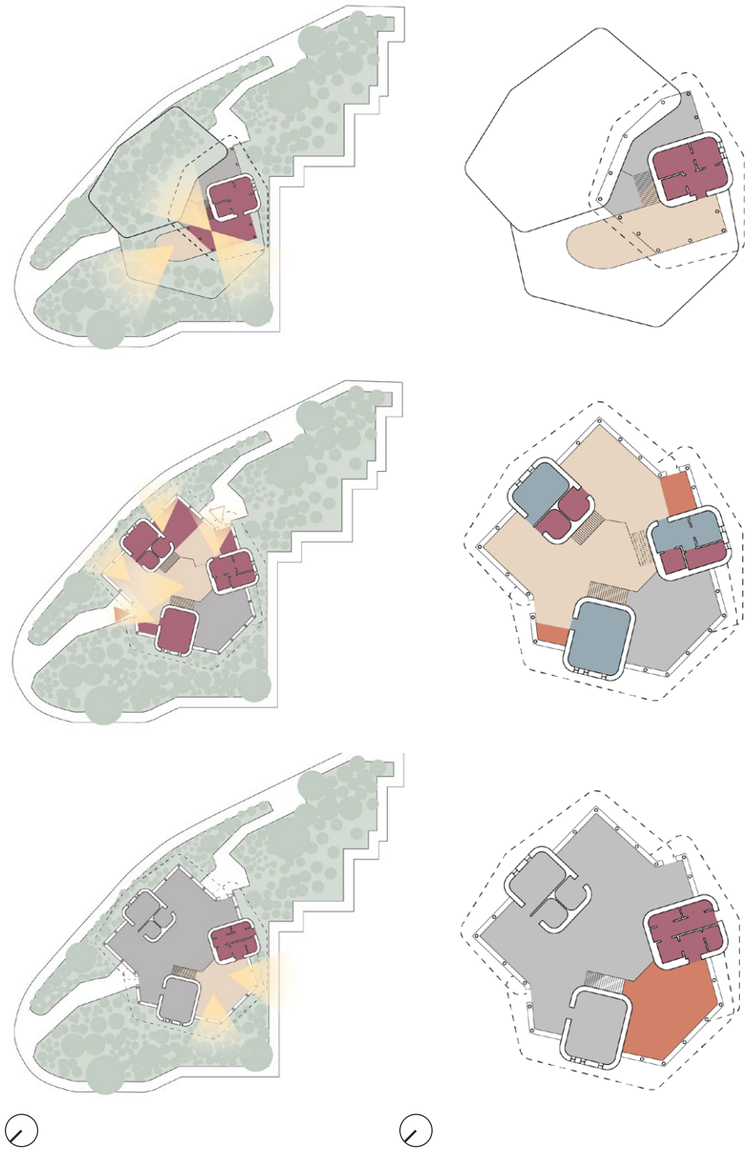


Figure 19.19
Prospect and Refuge Plan
Prospect
Refuge

Figure 19.20
Community and Privacy
Public
Semi - Public
Semi - Private
Private

Social Environment

The building offers a variety of social experiences and choices for moving through the healing process. Whether a patient needs professional guidance, information, or a quiet place to sit, Maggie's Leeds understands and provides visitors with these types of support. From an architectural standpoint, the center has a blend of prospect and refuge spaces, allowing users of all personalities and stages of coping to experience the building in a way they feel most comfortable (Figures 19.19 and 19.21). However, this center does not offer design features that encourage solitary reflection, which is something many might find helpful. While there is a mixture of public and private spaces for visitors to occupy (Figure 19.20), there are no contemplative elements or activities, such as a walk through a labyrinth, as suggested by Alt,[18] to provide opportunities for visitors to process their diagnosis and weigh their options. The incorporation of one of these features would be able to further provide support for visitors.

Figure 19.21
Prospect and Refuge Sections
Prospect
Refuge

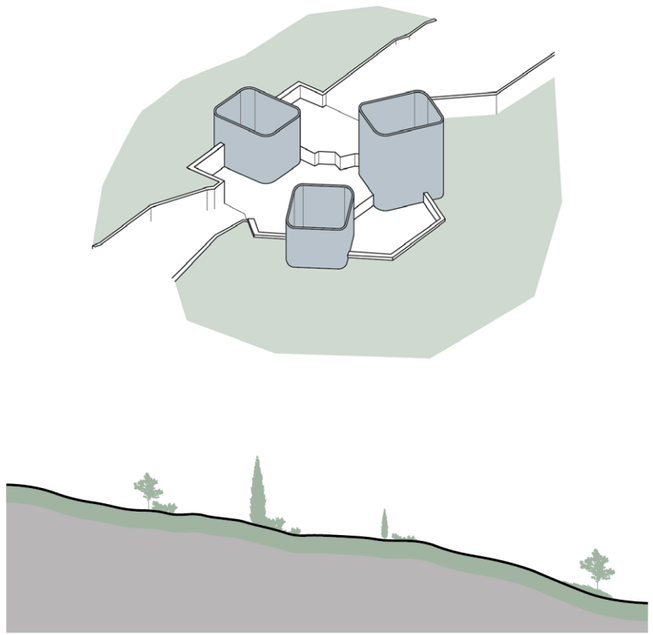


Figure 19.22
Spirit of Place
Earth
Vegetation
Planters

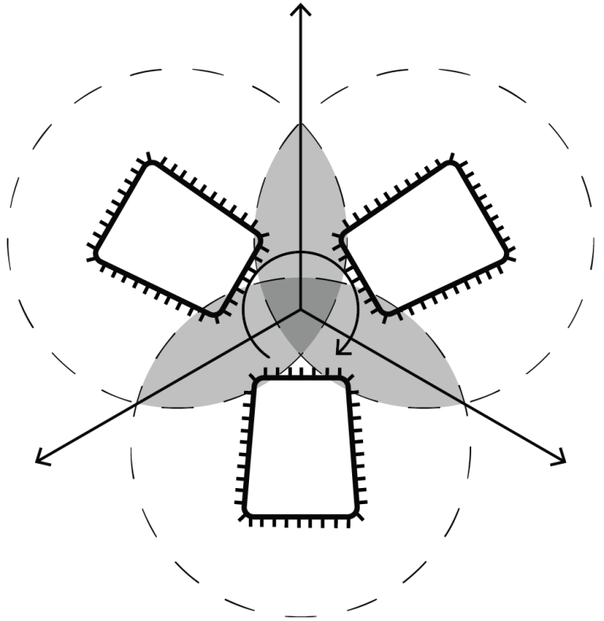


Figure 19.23
Natural Form
-Maggie's Leeds
-Iris
-Honeydew Melon
-Shamrock

Symbolic Environment

Maggie's Leeds includes many symbolic elements, both physical and psychological. The design of the building as "planters" being extruded from the site increase the feeling of being immersed in nature and conceal the hospital environment from the visitors. (Figure 19.22). There are also implied meanings behind the architecture that contribute to the spirit of the building and a patient's healing process. The symbolism of nature is further found through the tri-partite and radial organization of the building, which are forms commonly found in nature, for example, the center of a honeydew melon, the leaves of a shamrock, and the petals of an iris (Figure 19.23).

Figure 19.24
Journey
- Vegetation
- Building
- Main Entrance
- Garden Entrance
- Meandering Path
- Bench

Figure 19.25
Mystery
- Vegetation
- Unseen Space

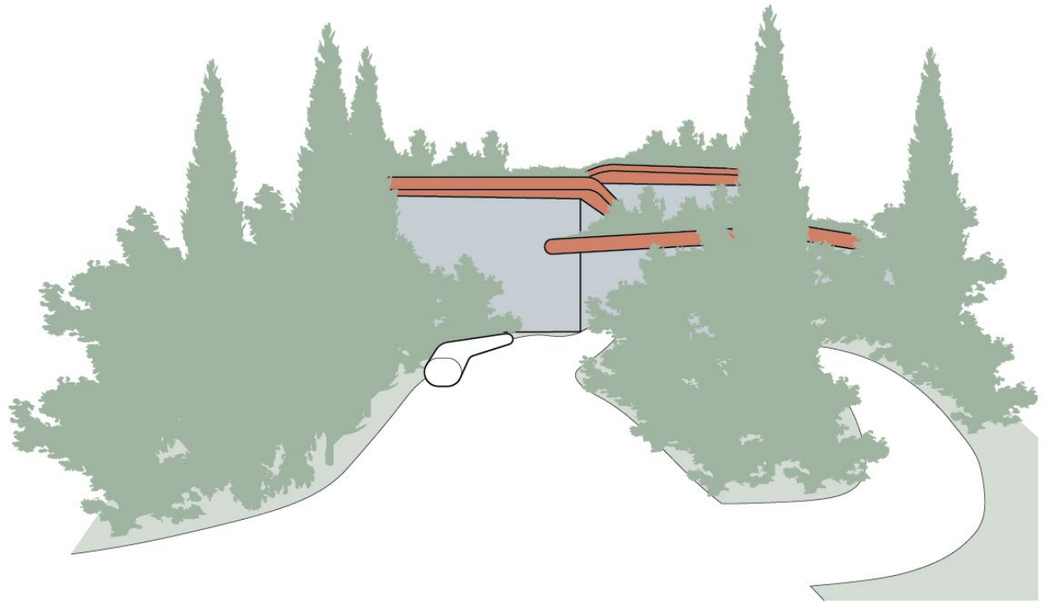


Figure 19.26
Mystery
- Vegetation
- Protruding Roof Planes

From the entry sequence to the site, a visitor is given several choices of approaching the building, signifying that everyone's journey through cancer is unique but all are valid (Figure 19.24). There is also a sense of mystery, specified by Terrapin,[19] that builds upon approaching the building, as much of the façade is hidden behind vegetation. Again, upon entering the center, there are unseen spaces behind walls or beyond staircases that entice a visitor to explore further (Figures 19.25 and 19.26). The building continues to provide encouragement and understanding through the entirety of its form and its individual spaces.

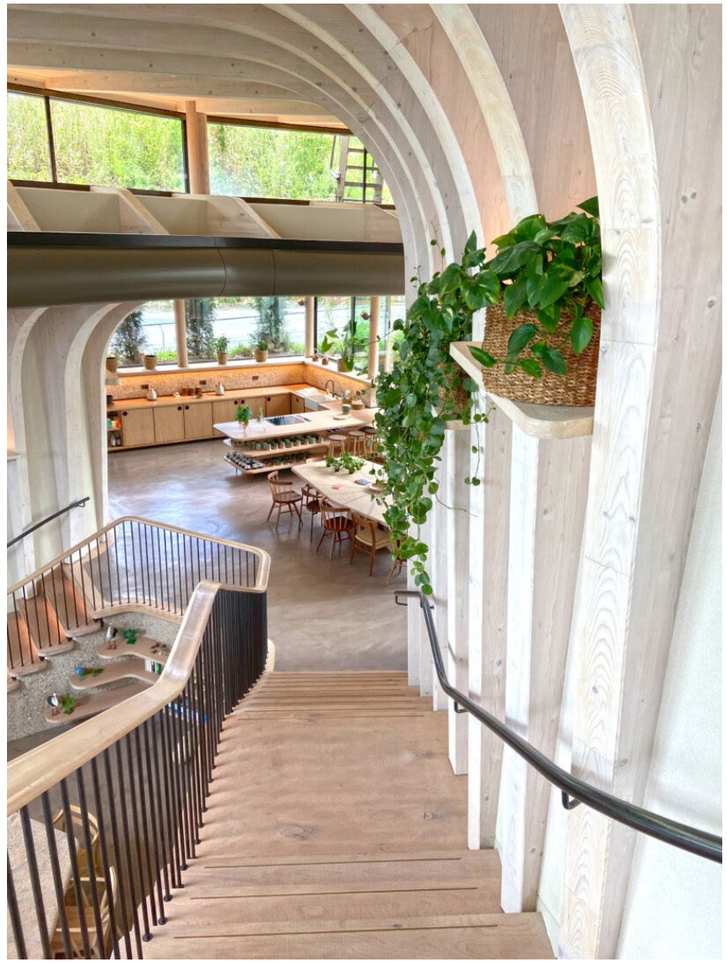


Figure 19.27
Community Table

Figure 19.28
Kitchen as seen from the Mezzanine

Figure 19.29
Information Center

Conclusion

Maggie's Leeds embodies the architectural brief by establishing a sense of connectedness, curating a meaningful experience for each person that comes through the door, and doing this in a surprising and innovative way.[20] The building acknowledges that visitors are experiencing a difficult and overwhelming battle and provides the comfort and confidence they need to face each day. Visitors to the center feel safe in this building, as it is well-concealed due to the thick vegetation, while still offering a plethora of views and the possibility to explore the exterior. The essence of nature is brought into the center, an important category for Terrapin's biophilic patterns, with warm material selection that encourages a sense of place.[21] This building has accepted the challenge of empowering its occupants and rises to the occasion.

Figure 19.30
Double-Height Central Space

There are few details that could strengthen the building's healing qualities or further fulfill the architectural brief's requirements. While the landscaping is prominent, the opportunities for a fully immersed access to nature are lacking. Nature can be seen from most rooms in the building and there are exterior spaces, but most outdoor activities take place on a concrete path rather than physically being covered by the trees and among the plants. There is a short, meandering path that begins to allow this immersion and could potentially fulfill the desire by Alt[22] for a contemplative labyrinth. However, one must backtrack almost out to access this path; it seems rather as a second thought than an integrated idea. Finally, the architectural brief calls for flow between spaces, specifically between the counseling rooms and community spaces and the interior and exterior spaces. These areas do not open up to each other as easily as imagined; there are single doors leading to the counseling rooms and single doors to the exterior. These spaces could have better connection with other door or wall mechanisms. Overall, despite aforementioned missed opportunities, Maggie's Leeds is a suitable example of a healing environment and nicely embodies the vision Maggie and Charles Jencks had for these buildings.

Figure 19.31
Multi-Purpose Lower Level

Figure 19.32
Maggie's Leeds, Main Entrance

End Notes

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2. Ibid.

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4. "Heatherwick Studio: Design & Architecture: About."

5. Ibid.

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10. Paula Pintos, "Maggie's Leeds Centre / Heatherwick Studio."

11. "Heatherwick Studio: Design & Architecture: Maggie's Leeds."

12. Paula Pintos, "Maggie's Leeds Centre / Heatherwick Studio."

13. "Heatherwick Studio: Design & Architecture: Maggie's Leeds."

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15. Wilbert M. Gesler, *Healing Places* (Winnipeg: Manitoba Education and Advanced Learning, Alternate Formats Library, 2015).

16. "Maggie's Architecture and Landscape Brief," Maggie's (Maggie's Keswick Jencks Cancer Caring Trust, 2015), https://maggies-staging.s3.amazonaws.com/media/filer_public/e0/3e/e03e8b60-ecc7-4ec7-95a1-18d9f9c4e7c9/maggies_architecturalbrief_2015.pdf

17. Gesler, Healing Places.

18. *14 Patterns of Biophilic Design*, (Terrapin Bright Green, LLC., 2014), https://www.terrapinbrightgreen.com/wp-content/uploads/2014/09/14-Patterns-of-Biophilic-Design-Terrapin-2014p.pdf

19. Paul L. Alt, "Sacred Space and the Healing Journey," *Annals of Palliative Medicine 6*, no. 3 (2017): pp. 284-296, https://doi.org/10.21037/apm.2017.06.09.

20. "Maggie's Architecture and Landscape Brief."

21. *14 Patterns of Biophilic Design.*

22. Paul L. Alt, "Sacred Space and the Healing Journey."

Afterword

The first Maggie's Center started out small and understated in 1996, as an adaptive reuse of an unused stable building at the edge of the Western General Hospital in Edinburgh, Scotland. Since then more than twenty Maggie's Centers have been built all over the United Kingdom as well as in Hong Kong, Tokyo and Madrid. Additional Centers are to open in the near future.

It has long been believed that environments can have a healing effect on people's lives. More recently, this belief was superseded by the even stronger trust in newly developed medicines, technologies and treatments – to a degree that the quality of the environment for people suffering from all kinds of afflictions became largely forgotten. Admired and respected for the support they provide to persons with cancer, Maggie's Centers have brought back the idea that environments matter and established a growing number of followers among healthcare professionals and architects, too.

Charles Jencks suggested that Maggie's Centers can positively affect cancer patients through what he called the 'architectural placebo effect'. Evidence-based design research has shown us that environmental characteristics can measurably increase human well-being. While architecture cannot cure people from cancers and other serious illnesses, physical surroundings can indeed contribute to lighten the load of a debilitating circumstance, such as finding serenity in a garden, solace in a light-filled kitchen, and comfort in a cozy consultation room.

Maggie Jencks, writing from the perspective of a person who went through all the traumatic experiences and emotions one can expect a cancer patient to go through, laid out the blueprint for places that provide a safe, welcoming, domestically scaled and socially supportive environment distinctly different from the austere and frightening clinical settings she experienced during her journey. Today, Maggie's Centers have become popular and much sought after places of refuge and sustenance for cancer patients. Charles Jencks referred to them as buildings with an 'architectural placebo effect', his way of understanding how Maggie's Centers affect the wellbeing of its visitors. Jencks suggested that the hospital building type 'is likely to evolve in the direction of the hybrid Maggie's Centers, becoming more complex, ambiguous, spiritual, humorous, friendly, risk-taking, and more alive". May this be so, and may lessons learned from Maggie's Centers be applied in many more contexts - to healthcare and beyond.

Project Credits

Maggie's Gartnavel
Location: Glasgow, Scotland
Architects: Rem Koolhaas and Ellan van Loon
Landscape Architect: Lily Jencks
Structural Engineer: Sinclair Knight Merz
M&E Engineer Consultant: KJ Tait
Main Contractor: Dunne
Floor Area: 534m2
Total Cost: £2.8M
Firm's Website: https://oma.eu/

Maggie's Dundee
Location: Dundee, Scotland
Architect: Frank Gehry
Landscape Architect: Arabella Lenox-Boyd
Structural Engineer: Arup Scotland
Planning Supervisor: Arup Scotland
Main Contractor: HBG Construction
Roof Subcontractor: Cowley Timber + Partners
Floor Area: 225m2
Total Cost: £932,000
Firm's Website: https://www.foga.com/

Maggie's Inverness
Location: Inverness Scotland
Architect: David Page
Landscape Architect: Charles Jencks
Floor Area: 225m2
Total Cost: £860,000
Firm's Website: https://pagepark.co.uk/

Maggie's West London
Location: London, England
Architects: Richard Rogers, Graham Stirk, and Ivan Harbour
Landscape Architect: Dan Pearson
Project Partner: Ivan Harbour
Project Lead: Paul Thompson
Structural Engineer: Arup
Services Engineer: Arup
Lighting Consultant: Speirs and Major Associates
Contractor: ROK
Fire Consultant: Warrington Fire Consultants
Specifications Consultant: Davis Langdon
Floor Area: 370m2
Total Cost: £2M
Firm's Website: https://www.rsh-p.com/

Maggie's Cheltenham
Location: Cheltenham, England
Architect: Sir Richard MacCormac
Landscape Architect: Dr. Christine Facer
Structural Engineer: Price & Myers
M&E Engineer Consultant: KJ Tait
Main Contractor: Day Building
Lighting Consultant: Foto-Ma
Floor Area: 100m2
Total Cost: £1.2M
Firm's Website: http://mjparchitects.co.uk/

Maggie's Aberdeen
Location: Aberdeen, Scotland
Architects: Kjetil Traedal Thorsen and Craig Dykers
Local Architect: Halliday Fraser Munro
Structural Engineer: Fairhurst and Partners
M&E Engineer Consultant: KJ Tait
Main Contractor: Robertson Construction
Floor Area: 350m2
Total Cost: Withheld
Firm's Website: https://snohetta.com/

Maggie's Newcastle

Location: Newcastle, England
Architect: Ted Cullinan
Landscape Architecture Studio: Sarah Price Landscapes
Structural Engineer: Cambell Reith
M&E Consultant: KJ Tait
Lighting Consultant: Speirs & Major
Project Manager: Schofield Lothian
CDM Coordinator: Turner & Townsend
Approved Building Control Officer: MLM Building Control
Main Contractor: Mansells
Floor Area: 285m2
Total Cost: £1.6M
Firm's Website: https://www.cullinanstudio.com/

Maggie's Oxford

Location: Oxford, England
Architects: Jim Eyre and Chris Wilkinson
Landscape Architecture Firms: Touchstone Collaborations and Babylon Plants and Design
Structural engineer: Alan Baxter Associates
M&E Engineer Consultant: KJ Tait
Lighting Design: FOTO-MA
Lighting Architects Project Manager: Hives Associates
CDM Coordinator: BCAL Consulting
Approved Building Inspector: MLM Building Control
Main Contractor: Jacksons Building Contractors
Floor Area: 225m2
Total Cost: Withheld
Firm's Website: https://www.wilkinsoneyre.com/

Maggie's Lanarkshire

Location: Airdrie, Scotland
Architect: Alan Reiach
Landscape Architecture Firm: Rankinfraser Landscape Architecture
Main contractor: John Dennis
Structural Engineer: SKM
M&E Engineer Consultant: KJ Tait
CDM Coordinator: Alexander Project Management
Floor Area: 300m2
Total Cost: £1.8M
Firm's Website: https://www.reiachandhall.co.uk/

Maggie's Manchester

Location: Manchester, England
Architect: Norman Foster
Landscape Architect: Dan Pearson
Structural Engineer: Foster + Partners
MEP Consultant: Foster + Partners
Lighting Consultant: Cundall
Fire Engineer: Foster + Partners
Planning Advisor: IBI Taylor Young
Project Manager: Foster + Partners
CDM Coordinator: CDM Scotland
Approved Building Inspector : AIS
Main Contractor: Sir Robert McAlpine
Floor Area: 500m2
Total Cost: Withheld
Firm's Website: https://www.fosterandpartners.com/

Maggie's Barts

Location: London, England
Architect: Steven Holl
Landscape Architect: Bradley Hole-Schoenaich
Civil/Climate/Mechanical Engineer/Glass Consultant: Arup
Historic Building Adviser: Donald Insall Associates
Lighting Consultant: L'Observatoire International
Construction Manager: Sir Robert McAlpine
Archaeology: Museum of London Archaeology
Floor Area: 6,534 square feet
Total Cost: Withheld
Firm's Website: https://www.stevenholl.com/

Maggie's Leeds

Location: Leeds, England
Architects: Thomas Heatherwick and Mat Cash
Landscape Architecture Firm: Balston Agius
Structural Engineer: AKT II
MEP Consultant: Max Fordham
Construction Manager: Sir Robert McAlpine
Lighting Design: Light Bureau
Floor Area: 462m2
Total Cost: Withheld
Firm's Website: http://www.heatherwick.com/

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