



San Francisco Chronicle, May 22, 2016 "Transforming Care," by Carey Sweet, N1, N15, N22.





PHOTOS BY LAURA MORTON / SPECIAL TO THE CHRONICLE

Left: The entrance of the Zuckerberg San Francisco General Hospital and Trauma Center. Right: Architect David Fong on the steps of the lobby.

# Constructing a haven for care, healing

By Carey Sweet

It soars seven stories above ground, with two sub-basements, in an impossibly compact footprint tucked between the original brick hospital built in 1915 as a retreat for tuberculosis patients and the 1976 concrete structure that has long contained primary medical facilities at Zuckerberg San Francisco General.

A work in progress since 2009, the new hospital project was managed by San Francisco Public Works, designed by Fong & Chan Architects and built by Webcor Builders, with construction management by Jacobs Project Management Company. The new hos-

pital received its certificate of occupancy in Nov. 2015, was licensed by the state health department in May, and had been awaiting its first patients, which arrived this weekend.

Yet for its designers, it's very much more than a 484,000-square-foot center where patients — especially those with life-threatening injuries — can find answers.

This building is a step into the future of public health, where state-of-the-art meets cultural art, healing is approached with not only precise technology but organic mindfulness and the construction challenges that once stood in its path can now be celebrated as world-class

» **“Zuckerberg San Francisco General is our network’s largest primary care facility and a cornerstone of the San Francisco Health Network. This new building is going to be transformational, in particular for patient experience. It is a gorgeous setting, which will be healing by its very nature. Our new Emergency Department will be over double the size of our current department, so patient wait times will be reduced. Most of the rooms are single rooms, where patients can have family and friends stay with them. It’s going to bring out the best in everyone.”**

*Alice Chen, Chief Medical Officer, San Francisco Health Network*

achievements.

“It was a restricted site between historical buildings,” said the hospital’s Rebuild Director Terry Saltz, of the construction. “And it had a 100-year-old tunnel beneath it — where Steve McQueen

chased an assassin in the 1968 movie ‘Bullitt’ — live with steam lines, sewer, electrical utilities and phone lines connecting north and south buildings. We needed to keep it functioning, so we had to unravel cables and reroute

everything.”

Lead architect David Fong of San Francisco’s Fong & Chan Architects, meanwhile, was busy creating a design that functioned as a hospital, but felt more like art statement than medical fortress.



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*David Fong, lead architect of San Francisco's Fong & Chan Architects*

The look is stunning, reminiscent of a spaceship, with fluid rounded corners, glass and steel, for a style that is modern and inviting.

Yet another goal loomed: achieving Gold LEED status by having at least 60 percent improved water efficiency and 25 percent electrical efficiency, via touches like smart shades to automatically cover the window expanses as the sun shifts.

“We wanted a very contemporary feel, warm, friendly and inviting,” Fong said. “Patients should immediately feel cared for, not threatened by an institutional feel, bringing them confidence in the healing process.”

Each patient room — 90 percent are private — features broad windows to flood in healing natural light and invite in gorgeous views, augmented by four central light wells.

A rooftop garden is the crowning touch, set with dozens of lavender plants, rosemary bushes and olive trees, brick structure walls echoing the pattern of the 1915 brick design next door and curved balcony glass for stunning city views.

The hospital's critical components that meet California law for safety and seismic requirements are a particular point of pride for Saltz. The building is set in a deep basin, made of shoring walls with thousands of anchors and an innovative foundation of horizontal plates, pendulums, air space and teflon coated discs



**Above: The modern lobby features skylights, fluid rounded corners, glass and steel. Below: Rebuild Director Terry Saltz in the lobby.**

in a moat system that allows the entire facility to move with the earth. This means when, not if, a significant earthquake occurs, the building will remain nearly stationary while the earth can move up to 30 inches horizontally and 6 inches vertically, protecting everyone and everything inside.

“By the end, I had a five-pound bag of hospital planning criteria I had to meet,” said Fong. “But by keeping in mind that patient and staff safety and comfort were top concerns, we made the design not just practical, but actually welcoming.”



## The art of healing

By Carey Sweet

Many studies have been conducted on the role art plays in reducing anxiety and alleviating depression and chronic stress. Ultimately, as many health and psychology professionals believe, viewing and interacting with art brings physical, mental and social wellbeing.

Yet it doesn't take a team of scientists to prove this.

As patients and visitors pass through the courtyards, lobby and hallways of the new Zuck-

erberg San Francisco General, they are greeted with hundreds of original pieces including metal and stone sculptures, stained glass, mosaic murals, terrazzo floor designs, video installations, framed works and artist-created seating. Instantly, moods lift and spirits soar.

The artwork collection was selected by the San Francisco Arts Commission, fulfilling a city policy that sets aside two percent of the construction cost of civic buildings for public art.

### CLIFF GARTEN — 'ETHEREAL BODIES'

As you pull up to the car turnaround at the new hospital, the first art piece you see is eight brushed stainless steel columns, made dynamic with LED lights and tall grasses planted on the median.

"The sculpture offers the public two different images," Garten said. "One by day when their transparent structures fill with sunlight, and another at night when LED light illumination changes the colors of each rod. Their position in the center island of the roundabout offers a cinematic quality, blending different shapes interacting with one another as one travels around them."



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### NANCY BLUM — 'REVIVAL'

With curved glass walls framing the elevator lobby and interior courtyard windows flanking the central corridor of the fifth floor, the artist's "Revival" incorporates vitreous (coated glass) enamels and sandblasting for 25 dramatic panels spanning a total of a total of 100-feet long and 7 feet high. Divided into five hall length compositions, the pieces showcase flowers indigenous to the Bay Area that boast medici-

nal benefits, including arnica, angelica, foxglove, aconite, passion flower, yarrow and Echinacea.

"The word 'revival' is defined as 'an improvement in the condition or strength of something,'" Blum said. "These plants historically are valued for their ability to help in acute care situations; I based my drawings on their flowers, and robust botanical imagery."

### MILDRED HOWARD — 'FOREVER YOURS'

Let yourself be drawn into the glass mural of overlaid and collaged photographs, and wander the impressionistic beauty of springtime poppies against the golden hills of San Francisco. The artist, who was born at the hospital, created her piece for the third floor and worked with Lenehan Architectural Glass and Magnolia Editions in Oakland to craft her star-fire glass that is hand painted with vitreous enamel paint and embedded with a digital printed inner layer.

"Trees, plants and the natural world have a calming, restorative function that is essential to our physical and mental health," Howard said. "My imagery seeks to bring this engaging potential of the natural world to the interior of



the building; it transforms the space by creating an atmosphere that patients, family members and medical staff can

enjoy, one that will impart a mood of gentle strength, healing and vitality to help process stress and challenges."

### STEPHEN GALLOWAY — 'REDBUD REDUX SUITE'

The installation graces the 4th floor in an 8-by-8-foot curved piece of backlit glass, welcoming guests to the elevator lobby and drawing them on to two courtyard windows.

Backlit by natural light, the encapsulated photography works appear to glow from

within, for a feeling a visitor is walking through nature and experiencing up-close the beauty of the Western Redbud native California shrub.

"The work is art with a job to do, to enhance the design of the space and support the therapeutic mission of the

hospital," said Galloway. "I focused on calming, life affirming colors, a sense of nature and health. The amazing, round Redbud leaves reflect light, they transmit it, they glow, and they go dark and flat, making a transitional photo corridor you travel through."







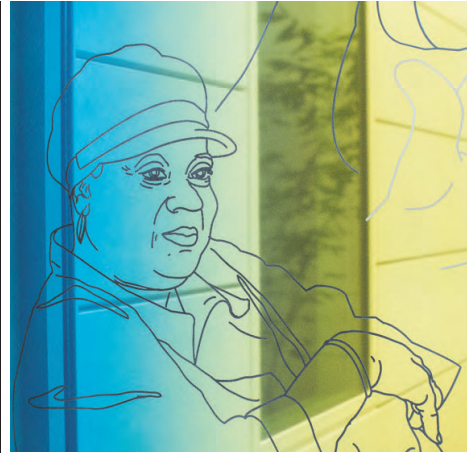
PAUL KOS — 'QUAKING ASPENS'

Like taking a stroll through the forest, viewing this video inspires with a virtual view of Aspen trees dancing in the wind, offering soothing movement of leaves to create a meditative visual poem.

The installation acts as an oasis in the surgery waiting room.

"The Emergency Surgery Waiting Room is the last place one would ever want to enter, as a patient, or as a family member

or friend of that patient" said Kos. "Addressing what can be high anxiety in a concentrated moment, Quaking Aspens attempts to calm and pacify that experience."



JULIO CÉSAR MORALES — 'REPEAT MELODY'

Flanking the sixth floor elevator lobby, this glass with ink and vitreous enamels creation was inspired by photographs taken during the artist's collaboration with patients, visitors and hospital staff as he strove

to capture the community that is Zuckerberg San Francisco General.

"I wanted to capture the hospital's variety of experiences and people, and to explore its social interactions," he said.

ARTHUR STERN — 'THE STREETS AND HILLS OF SAN FRANCISCO'

The hospital's interior western courtyard glows in two, 25-foot-long laminated hand blown and textured glass walls accented by water jet cut aluminum, for images depicting a colorful patchwork of buildings, parks, streets and sky.

"The work speaks to the international neighborhoods and unique mix of cultures that make up modern San Francisco," said Stern. "The art experience is inclusive, like the city, which prides itself on welcoming everyone of any age, gender, identity, primary language or immigration status. The stepped design of the hills also references the theme of transition — for example, the aging process or the experience of healing itself."



ANNA VALENTINA MURCH — 'ARCHIPELAGO'

An entire Pedestrian Plaza on the east side of the new building comes alive as a visual metaphor of life, in the changing and adapting course of a river. Incorporating granite, stainless steel, glass fiber reinforced concrete

planters, olive trees, LED lights and structural forms. And, the seating areas act as islands, flowing to areas of solitude anchored by an internally lit sculpture.

"Archipelago is a series of illuminated seating

elements that drift through the linear plaza, creating places where people can sit and catch their spiritual breath at a time of emotional anxiety, uncertainty and reflection," said the late artist's widower, Doug Hollis.