



Maggie Meets Gloria

Community Partner:
The Gloria Gemma Breast Cancer
Resource Foundation

Academic Partner:
School of Architecture, Art
and Historic Preservation

Spring 2012

The Roger Williams University Community Partnerships Center

The Roger Williams University (RWU) Community Partnerships Center (CPC) provides project-based assistance to non-profit organizations, government agencies and low- and moderate-income communities in Rhode Island and Southeastern Massachusetts. Our mission is to undertake and complete projects that will benefit the local community while providing RWU students with experience in real-world projects that deepen their academic experiences.

CPC projects draw upon the skills and experience of students and faculty from RWU programs in areas such as:

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- Architecture and Urban Design
- Business
- Community Development
- Education
- Engineering and Construction Management
- Environmental Science and Sustainability
- Finance

- Graphic Design
- Historic Preservation
- History
- Justice Studies
- Law
- Marketing and Communications
- Political Science
- Psychology
- Public Administration
- Public Relations
- Sustainable Studies
- Visual Arts and Digital Media
- Writing Studies

Community partnerships broaden and deepen the academic experiences of RWU students by allowing them to work on real-world projects, through curriculum-based and service-learning opportunities collaborating with non-profit and community leaders as they seek to achieve their missions. The services provided by the CPC would normally not be available to these organizations due to their cost and/or diverse needs.

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2. The deliverables generated hereunder are intended to provide conceptual information only to assist design and planning and such are not intended, nor should they be used, for construction or other project implementation. Furthermore, professional and/or other services may be needed to ultimately implement the desired goals of the public in ownership of the project served.
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Proposed entry space
for a cancer center at 398
Hope Street. Design by
Sarah Volkmann.

Introduction

Architecture That Cares! Maggie Meets Gloria

The importation, translation and application of an idea born in Scotland dealing with the relationship between architecture, landscape, art and health.

“Maggie Keswick Jencks was diagnosed as having breast cancer in 1988, when she was forty-seven... Five years later, it returned. She was hurled into a maelstrom... and was told... that there was nothing to be done, and that she probably only had a few months to live. It was during this defining period that Maggie, trained in architecture and landscape design, began to realize several key things which were to lead to the formulation of the concept that she inspired”: Maggie’s Cancer Caring Centres. A place apart, offering a different kind of care to go alongside the clinical care that is done in hospitals.

This idea is manifest in buildings on the grounds of a dozen British Hospitals that are so striking in appearance they can catch the eye of even the most distracted and troubled patient. These small but perfectly formed constructions are the work of some of the world’s leading architects including Frank Gehry, Rem Koolhaas, and Zaha Hadid. But despite their very different designs, the aim of each building is the same—to make sure people do not lose the joy of living in the fear of dying.*

**Excerpted from A View From the Frontline, Maggie Keswick Jencks, 1995*



The Gloria Gemma Breast Cancer Resource Foundation was established in Rhode Island in 2004 in loving memory of Gloria Gemma and in honor of her courageous fight against breast cancer. It is the hope and goal of the Foundation to help every person affected by this horrific disease to learn how to cope and live a happy, healthy life after breast cancer.

During the spring semester of 2012, the ARCH 515: Graduate Architectural Design Studio course led by Professor Gary L. Graham, FAIA, led students through the design process for a cancer support center. This studio has endeavored to absorb the concept and program of the Maggie’s Centres in the United Kingdom, and to translate the ideas of Maggie Keswick Jencks to the actual needs and goals of a well-respected local charity in Rhode Island: The Gloria Gemma Breast Cancer Resource Foundation.

Maggie Keswick Jencks

This effort has resulted in the programming, site selection, site analysis, conceptual design and developed design of eleven expressive reinterpretations of the Maggie’s Centre concept in the context of the local culture and environment. A selection of work from students in ARCH 515 is represented in this final book.

Process

This studio has focused on an integrated process of design and discovery that has a logic and a structure formulated to achieve a comprehensive understanding of this very special type of building: a place of support and hope, where people who are suffering from a complicated and difficult diagnosis and their family, and friends can find relief from the cold hard facts of medical intervention and the cold hard corridors of the medical model institutions where care is given. Although this has been an integrated process oriented studio, it also incorporated a number of essential design concentrations and overlays:

Precedent Analysis required primary research into existing or proposed Maggie’s Centre precedents. Students contacted the architectural firms involved with Maggie’s Centres and obtained plans and sketches that preceded the design and construction of the building. This also involved consideration of aspects of program, structure, circulation, massing, natural light, relationship to landscape, etc.

Program development evolved from an understanding of the client’s vision, incorporating community concerns, that evolved the imported model of a cancer counseling center to the sensibilities and requirements of a Rhode Island-based charity.

Site Selection and Analysis required meeting with the client and establishing Site Selection Criteria for the project. The criteria was then used to help determine possible sites in the greater Providence area. Sites were analyzed for fit of program and conformance to the pre-established criteria, as well as environmental, physical and other conceptual criteria.

Landscape design is an essential aspect of all Maggie’s Centres and has been a significant focus of the work of this studio.

Sustainability and green environmental strategies have been a primary overlay of site analysis, site planning, program development and building design.

Tectonics resulted from an artful integration of environmental strategies and contextual considerations, balanced against functional imperatives and community concerns.

Success of a building of this type is based on a coherent vision, from concept to detail. When Mies said “God is in the details” he may have had a Maggie’s-type project in mind.



Proposed front entry for a cancer center at 398 Hope Street. Design by Julia Libby.

Precedent Analysis

Maggie's Edinburgh

Edinburgh, Scotland

COMPLETED IN 1996, EXTENDED IN 1999

RICHARD MURPHY ARCHITECTS

SPECIAL THANKS TO MATT BREMNER

Maggie's Edinburgh is located within the grounds of Western General Hospital and was the first centre completed. It was designed by Maggie herself prior to her death. The centre is a converted stable block that was later expanded due to its growing popularity.

Maggie's Glasgow

Garnavel, Glasglow, Scotland

OCTOBER 2011, OMA

SPECIAL THANKS TO RICHARD HOLLINGTON

The concept of the OMA Maggie's Centre in Glasgow, Scotland embraces the context of the natural landscape at Gartnavel General Hospital. The notion of a ring creates the opportunity to manipulate vantage points in the scenery and establishes the opportunity to link rooms. The intent of the design centers on the idea of a 'promenade' for patients and loved ones to interact while strolling in and out of open rooms around an exterior courtyard. The interaction of spaces allows a sense of unity, while 'L' structures provides areas of intimacy.

Maggie's Dundee

Dundee, Scotland

2003, FRANK GEHRY

"Someone who is suffering from cancer does not want to come to a great architectural, polemical statement; they would be put off by it... they have better things to do than be part of [the architect's] ego." — *Frank Gehry, 2003*

"I hope the architecture won't override the purpose of the building, but complement it and take it to a higher plane of comfort and beauty." — *Frank Gehry*



1. Maggie's Edinburgh at Western General Hospital, Edinburgh, Scotland.

2. Maggie's Centre at Ninewells Hospital, Dundee, Scotland.

3. OMA Maggie's Centre at Gartnavel General Hospital, Glasgow, Scotland.



Maggie's Highlands

Inverness, Scotland

2005, PAGE/PARK ARCHITECTS

Two overlapping vesica shapes are apparent in the building composition—one creating the building enclosure, the other forming an enclosing fence to a garden space adjacent the building. This overlapping of two vesica shapes is metaphorically representative of the metaphase of cell subdivision where two cells emerge from one. The second vesica shape begins within the heart of the building enclosure and emerges to create an enclosing wall to the first of the surrounding 'garden' spaces.

Maggie's Fife

Fife, Scotland

2006, ZAHA HADID

SPECIAL THANKS TO TIAGO MARTINS CORREIA

"I've thought that [Maggie's Fife] might be a metaphor. Cancer, when it looms in our life, looks pretty black and forbidding but it looks different from the inside."

Maggie's London

London, England

2006, ROGER STIRK HARBOUR + PARTNERS

SPECIAL THANKS TO ROBERT FIEHN

"The London Maggie's centre needed to create its own sequence of internal and external environments cocooned from its inhospitable surroundings—a welcoming beacon in this busy London streetscape." — *Ivan Harbour*



1



2



3

1. Maggie's Highlands in Inverness, Scotland.

2. Maggie's Fife in Fife, Scotland.

3. Maggie's London in London, England.

Maggie's Cheltenham

Cheltenham, England

2011, MJP ARCHITECTS AND SIR RICHARD MACCORMAC

The intention is that the building, with its combination of openness and intimacy and its secluded gardens, can provide a sanctuary away from the busy hospital, which will complement the emotional and psychological support provided by the Maggie's Centre staff.



Maggie's Nottingham

Nottingham, England

2011, CZWG + PAUL SMITH
SPECIAL THANKS TO ANNA MOTTURE

"The light, peaceful and non-institutional design of Maggie's Nottingham will be a sanctuary for all those who walk through the door. Sheltered by trees, the centre will be a homely, comfortable space next to the busy hospital, where anyone affected by cancer can come to relax. The centre is a safe space where visitors can engage with nature while being sheltered from the elements. From the outside, the playful appearance will

entice people to take a look through the door; once they do, the harmony of light and space will create a uniquely welcoming environment." — *Piers Gough*

Maggie's New South Wales

New South Wales, Wales

2011, GARBERS & JAMES, KISHO KUROKAWA

"A place set apart,' as Maggie said of a garden. The connection to the cosmos and contacts between East and West (two motives that Maggie and I shared) are in the design." — *Kisho Kurokawa*



1,2. Maggie's Cheltenham, in Cheltenham, England.

3. Maggie's New South Wales in New South Wales, Wales.

4. Maggie's Nottingham, in Nottingham, England.

Maggie's Lanarkshire

Lanarkshire, Scotland

UNBUILT, REIACH AND HALL ARCHITECTS

SPECIAL THANKS TO CAROL MACBAIN AND LAURA KINNAIRD

"A matrix of courtyards that result in a porous building, an extension of the landscape that offers moments of visibly and outlook with places of privacy and in look." — *Neil Giles*

Maggie's Aberdeen

Aberdeen, Scotland

UNBUILT, SNOHETTA ARCHITECTS

SPECIAL THANKS TO ROBERT GREENWOOD

An object representing a separation from treatment and hospitals to a setting where guests are able to reflect and relax. The sculptural form is placed on the site and is molded in place.



1. Maggie's Aberdeen,
in Aberdeen, Scotland.

2. Plans for Maggie's
Lanarkshire in Lanarkshire,
Scotland.

Site and Solutions

159 Hope Street, Providence, RI (Designed by Alexandra Whipple)



The location of the site is in the College Hill neighborhood of Providence, within a five-minute driving distance from the major highways, I-95 and I-195, as well as Rhode Island Hospital. The site itself is at the edge of the Brown University campus, surrounded by many of the university buildings.

Situated on the corner of Hope Street and Benevolent Street, the property is aesthetically pleasant, peaceful and bordered by trees. A variety of beautiful buildings neighbor the site, including a handful of colonial houses and older masonry buildings. The majority of the buildings are residential, however, there is variety including the Brown Fulton Rehearsal Hall and Rhode Island Historical Society.

Constrained to a small site, immediate design decisions were made. The first was that the building would be two stories. The first floor, reserved for the foundation offices, allowed continued interaction with the public, and the second floor offered private use for the visitors. The second decision was the incorporation of a rooftop garden to compromise the lack of exterior garden space at ground level.

Since connection to the environment is important in the healing process, the garden became a large basis of project decisions. The third design



1. Center entrance to the building.
2. The location of the center at 159 Hope Street in Providence.
3. Southwest view of the proposed cancer center.

notion focused on the importance of the centrality of the kitchen and its relationship to the rest of the building.

The program requirement was divided up into five major spaces: the entrance, the kitchen, the offices, a relaxation zone and an activity zone. In response to the needs of the spaces, the relaxation zone and activity zone were separated. This provided a lively activity zone overlooking the street and a quiet resting space against the tree line. Following the concept of a centralized kitchen, as well as the importance of the rooftop garden, the kitchen and garden became the central bar of the building,

connecting the divided elements. The kitchen was placed on the north to provide excellent natural lighting, and the garden was placed on the south for maximum sun. Further, the central bar became the gathering zone: on the first level it became the entrance, welcome center and conference room—all intended for social interaction.



1. West elevation along Hope Street.

2. The lobby was designed with social interaction in mind.



Considering the significance of the kitchen and the welcome center, each space became a symbolic representation of the values of the foundation. While the remainder of the program consisted of a simple cubic form, the heart of the building took on a more dramatic arrangement: two circles intertwined.

The circle represents a number of symbolic meanings. It is the symbol of inclusion, wholeness, focus, unity, nurturing, the womb, completion and infinity.

No better keywords can stand for the concepts of the center than that of a circle. Further, the division of cells is a familiar conceptual idea representative of the process of mitosis in cancer cells. The combination of these ideas formed the conceptual basis of the project.



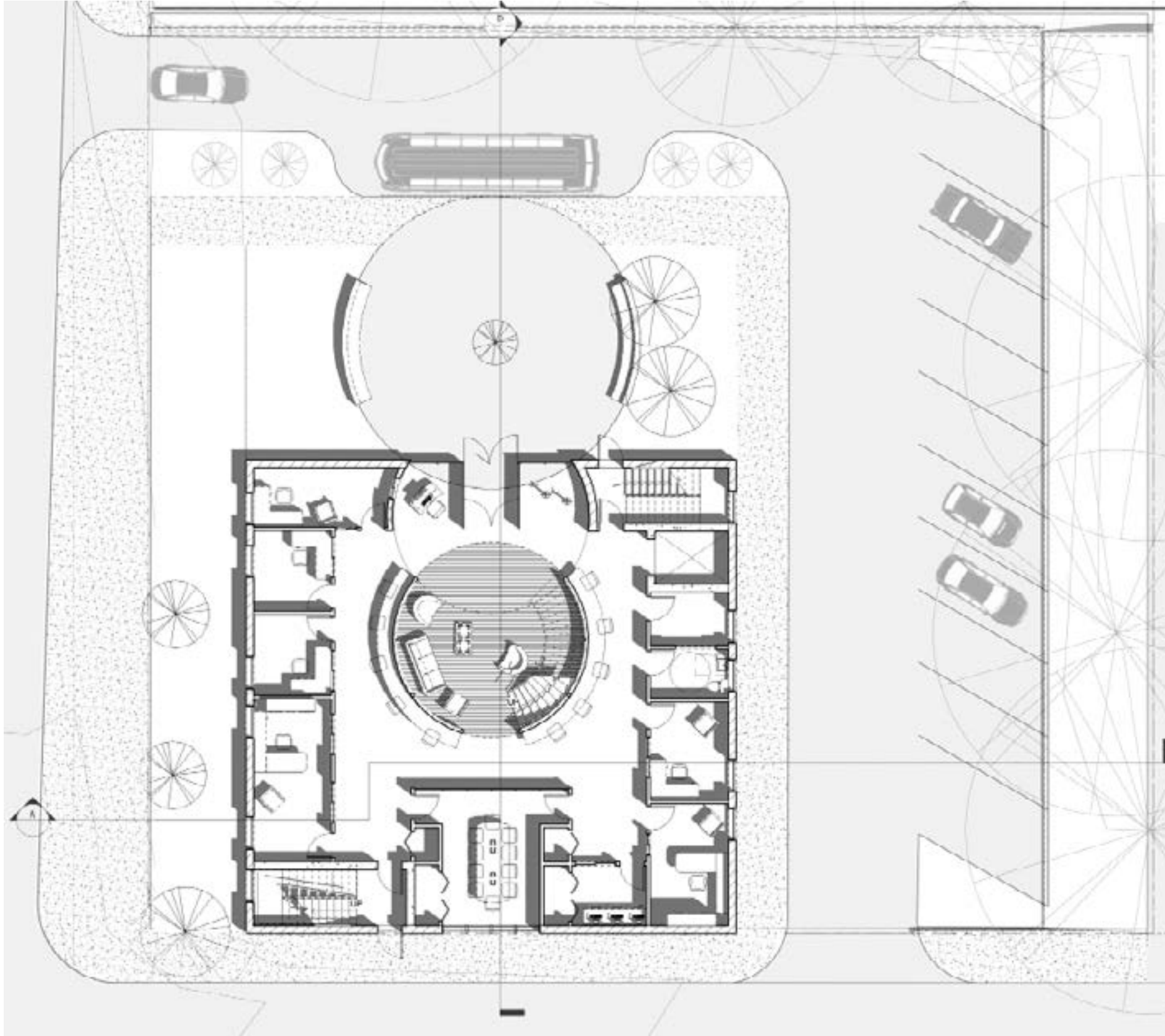
1. Section 1 flat

2. The kitchen designed to allow lots of natural light.

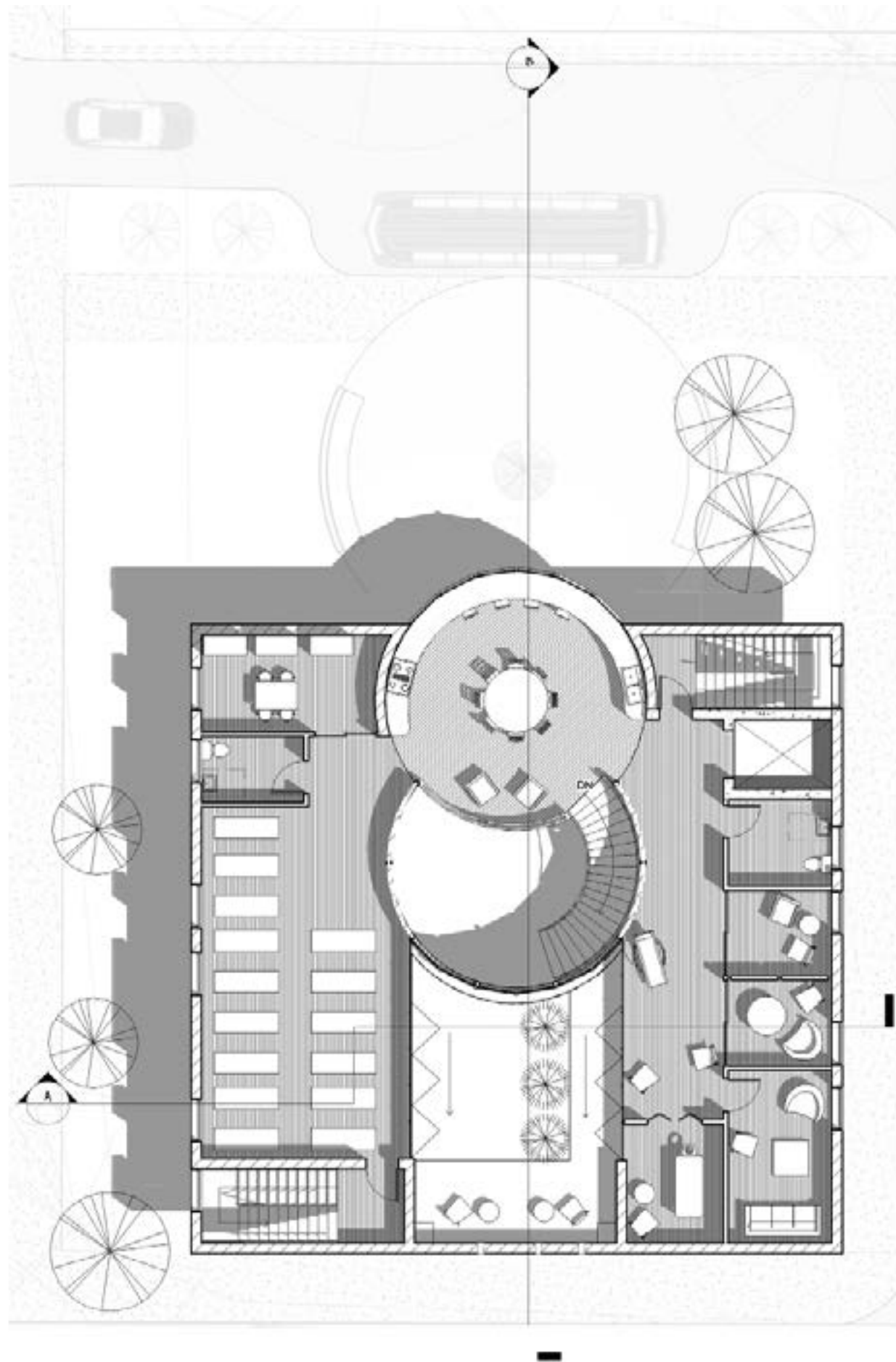
3. The south-facing courtyard receives maximum sun.







First floor plan



Second floor plan

Site and Solutions

Waterfront, Downtown Providence (Designed by Christian Hollendonner)

“This zone is intended to encourage revitalization and restoration of the historic core business area and to accommodate appropriate expansion of the downtown [Providence] area.”



“A variety of business, financial, institutional, public, quasi-public, cultural, residential and other related uses are encouraged in the downtown area.”

“Development encourages day and nighttime activities that relate to the pedestrian and promote the arts.”

This design project involved analyzing and choosing an appropriate site, program and design for the new Gloria Gemma Foundation. After close analysis, the site located on the Providence River, as part of the new 2020 Plan, was chosen due to its iconic location. It takes advantage of city views and outdoor space, and offers the responsibility of designing for a location with high pedestrian traffic and a building program that has many private elements.

The building responded to the site by becoming part of the landscape, actively addressing the issues of public versus private space. This was achieved by integrating the building into a landscape of various “islands” that create a dynamic experience for the public while still respecting the needs of the Gloria Gemma Breast Cancer Resource Foundation.

The land masses were derived from looking at the natural landscape of Rhode Island on a grand scale: as a series of interconnected forms mitigated by the unpredictable flow of the ocean. More importantly, the topography is designed to create vantage points towards the skyline, pedestrian bridge and Waterfire, which plays a special role for members of the Gloria Gemma community.



1. Site location along the Providence waterfront.

2. Site plan.

The pathways are designed to keep pedestrians included in the site, as the paths lead users around the land forms but also “hug” the forms at distinctive points that provide excellent views. By creating a dynamic sectional relationship between the building and the park, there is a great degree of privacy for building users without sacrificing daylight or views.

Similarly, the relationship between the park and structure allows for the foundation to use its own unique exterior spaces. A major guiding factor in the design was the idea of life and the healing process as a continuing journey. In turn, the idea of sequence was inherent not only to the public park, but also to the design of the foundation.



1. Site rendering at night.

2. Site model.

3. Perspective view from welcome area towards the kitchen.



The plan is radial in configuration with a core circulation spine that is double-loaded. Each wedge of the plan descends a foot in elevation to create circulation that is more experiential. The thought process was to create circulation in opposition to the corridor. In contrast to this traditional form, the user cannot see exactly what lies ahead of them as the spine twists into itself. As in the road of life, we do not always know where our journey will take us.

The journey through the building culminates at the healing and large relaxation spaces which open to mediate gardens and excellent views. Many of the major healing spaces in the foundation have access to private exterior spaces.

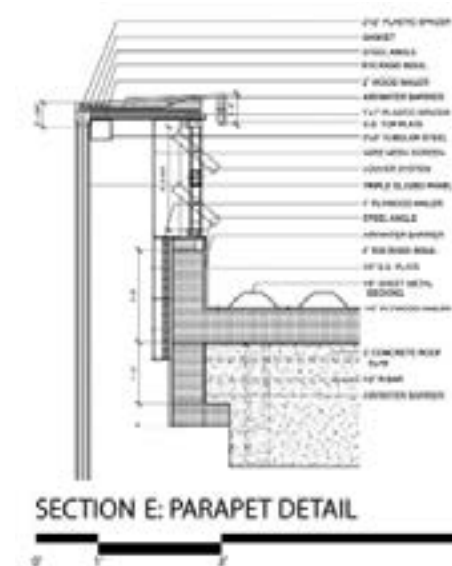
Ultimately, the design intent for the Gloria Gemma Breast Cancer Resource Foundation was to create a safe, nurturing and educational environment for its members. The spiritual relation-

ships are intended to create a sense of journey; however, this is not a journey to take alone. The Gloria Gemma Foundation is an inspiring place with a truly beautiful cause. The new Gloria Gemma building design represents this connection, yet also acknowledges the privacy needed at times to reflect on oneself for well-being.

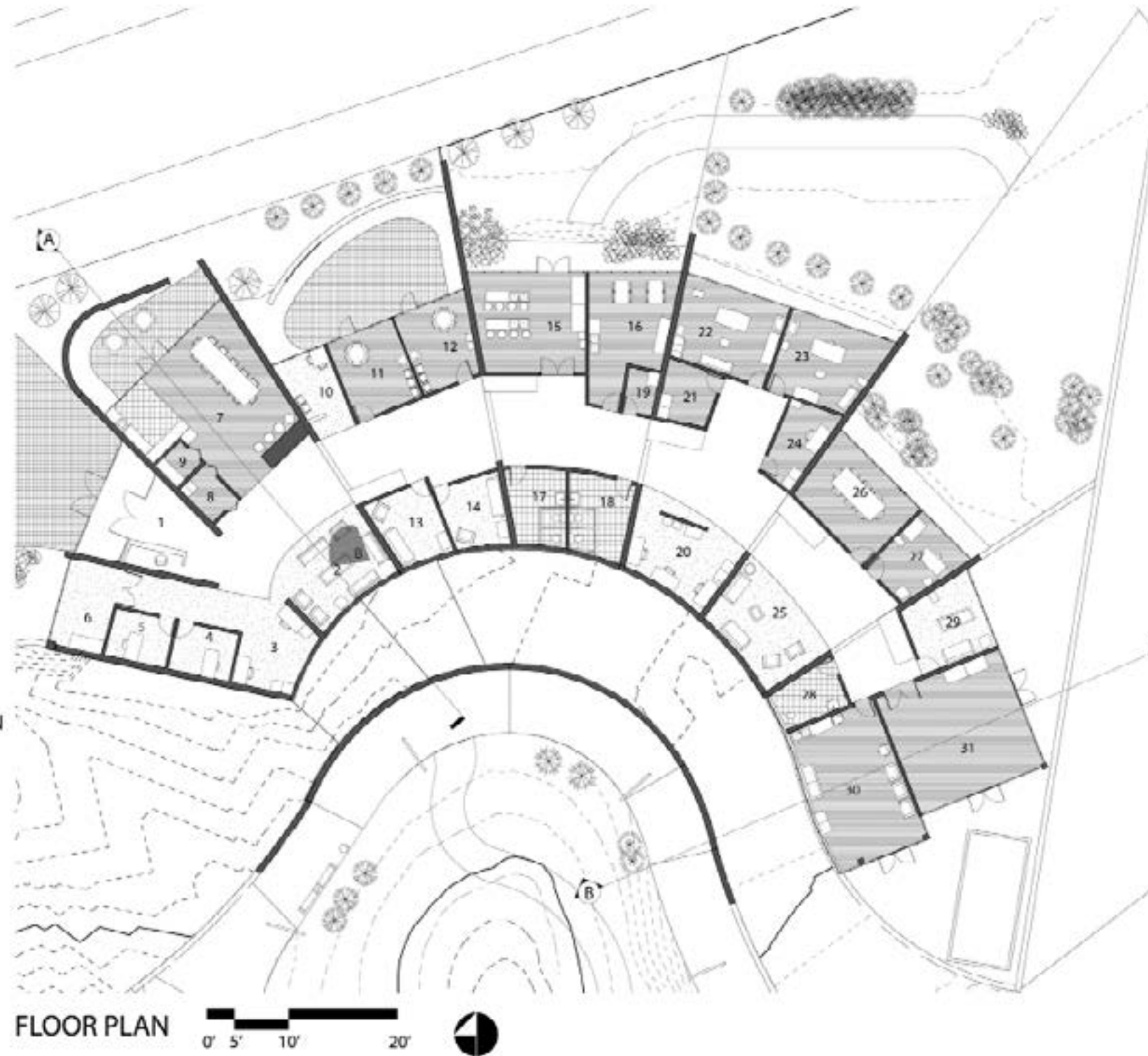


1. Perspective view of cancer center entrance from parking lot.

2. Perspective view from park across the site.



1. ENTRY
2. WELCOME AREA
3. OFFICE WORK STATIONS
4. OFFICE
5. OFFICE
6. MEDIA RESOURCE ROOM
7. KITCHEN
8. COAT & BOOT STORAGE
9. PANTRY
10. CHILDREN'S PLAY AREA
11. GROUP COUNSELING
12. GROUP COUNSELING
13. INDIVIDUAL COUNSELING
14. INDIVIDUAL COUNSELING
15. HORTICULTURE ROOM
16. ART ROOM
17. WOMEN'S LAVATORY
18. MEN'S LAVATORY
19. MECHANICAL & STORAGE
20. OFFICE WORK STATIONS
21. OFFICE SUPPLY & COPY STATION
22. FOUNDATION DIRECTOR
23. DEVELOPMENT DIRECTOR
24. TREASURER
25. LOUNGE
26. CONFERENCE ROOM
27. PROGRAM DIRECTOR
28. LAVATORY
29. RESTING SPACE
30. HEALING SPACE
31. LARGE RELAXATION ROOM



Site and Solutions

398 Hope Street, Providence, RI (Designed by Julia Libby)

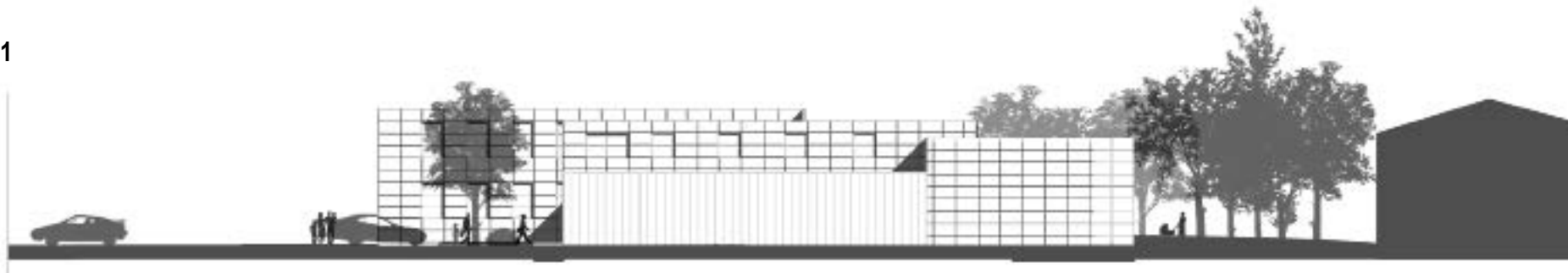
The Gloria Gemma Breast Cancer Research Foundation building is a destination for cancer patients and their families to retreat from the institutional hospital setting. The building consists of two bars that house offices and service spaces, with healing spaces intertwined between. This ensures that the foundation will always be within close reach of its patients so that Gloria Gemma does not lose the tight-knit community it was founded on.



1. Site plan at 398 Hope Street in Providence.

2. Front entry of building.

1



2



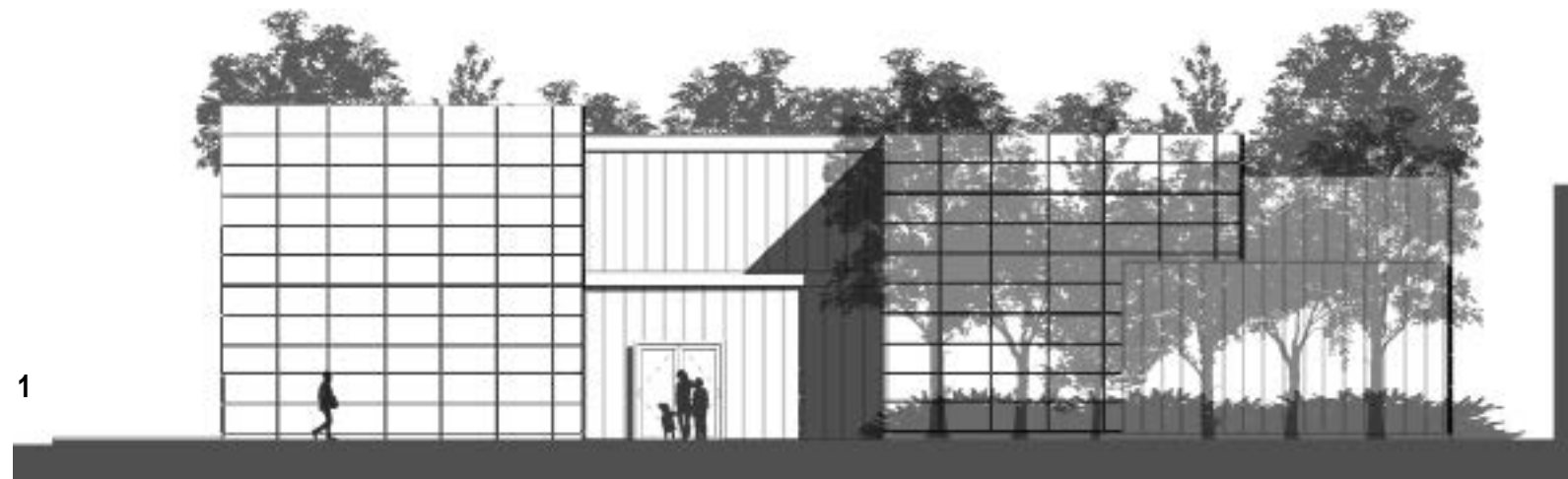
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1. West elevation.

2. Back garden.

3. View of the proposed
cancer center.



1. North elevation.

2. Yoga room.

3. 3D view of the kitchen.



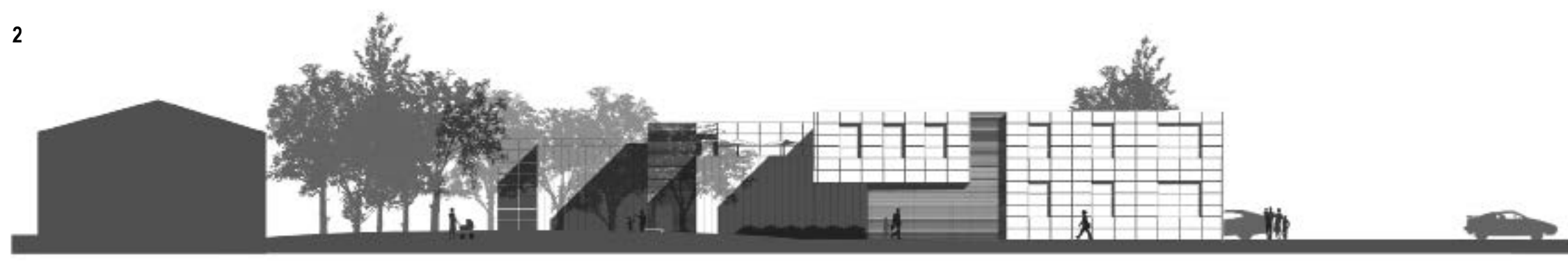
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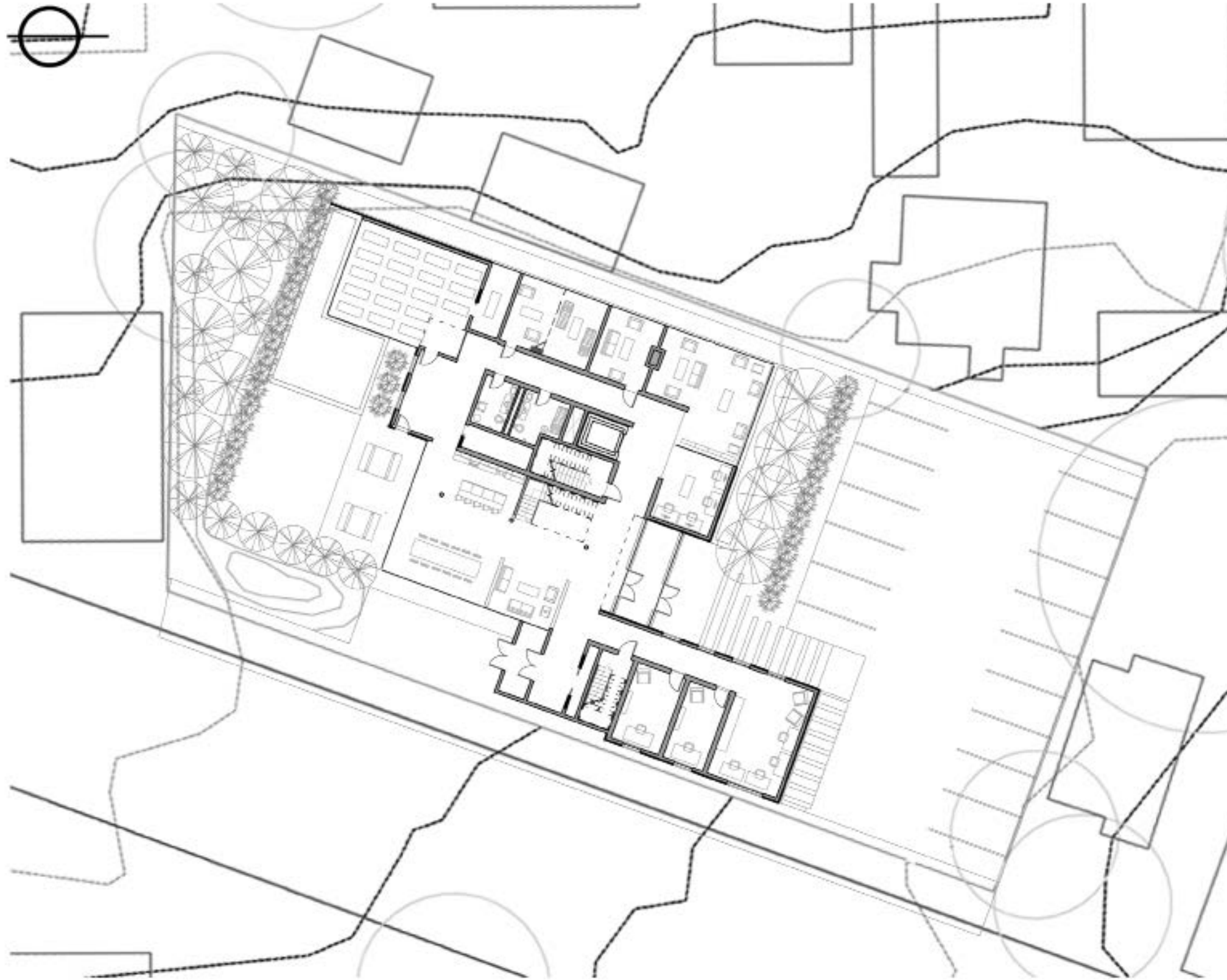


1. Section III.

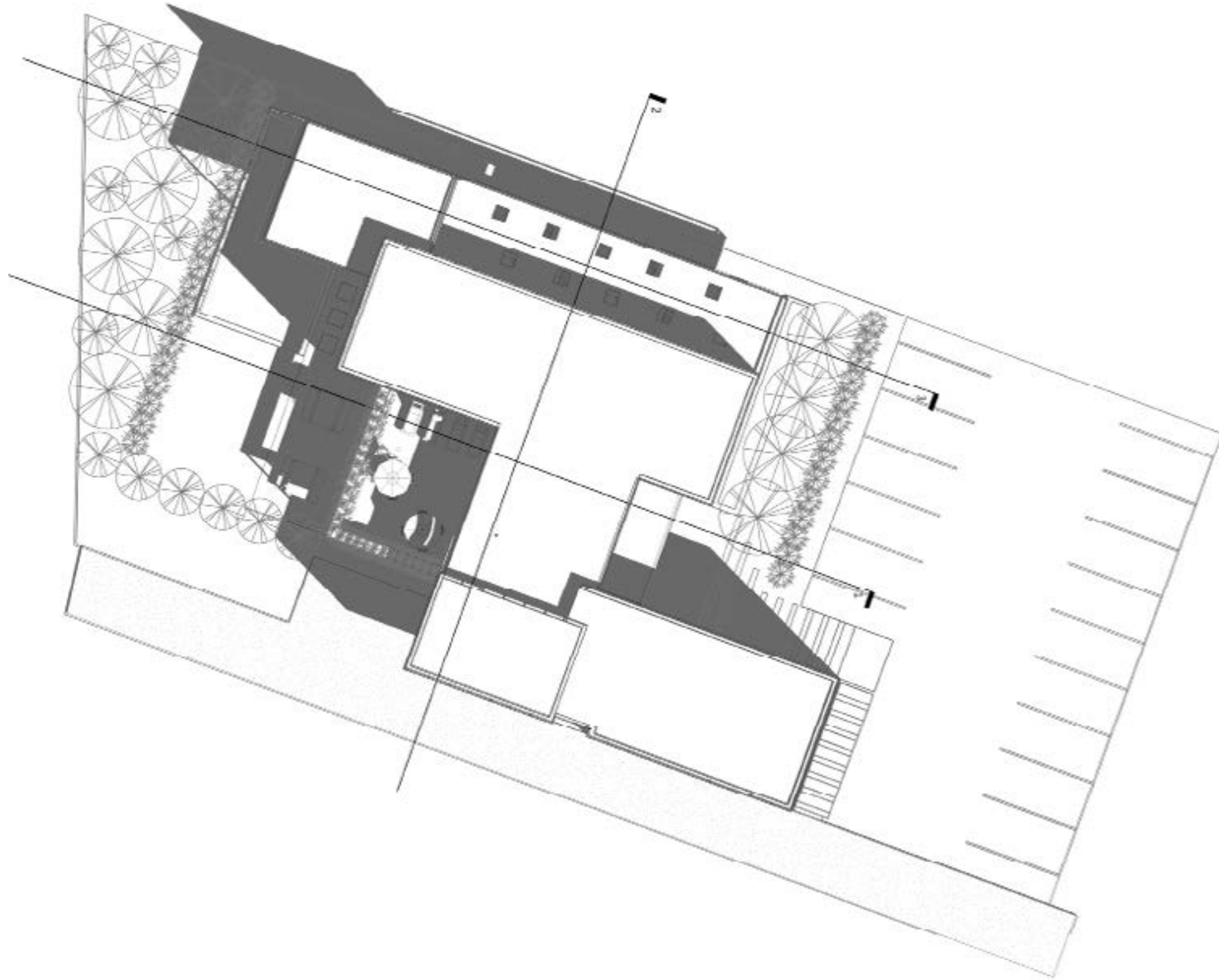
2. East elevation.

2





First floor plan



Roof plan

Site and Solutions

398 Hope Street, Providence, RI (Designed by Sarah Volkmann)

After speaking with the people at the Gloria Gemma Breast Cancer Resource Foundation, I really latched onto the idea that they wanted to create a space where cancer patients could feel comfortable, feel a sense of community and begin to heal.

The main concept for this building was to use nature to unify all programmatic elements of the building and to accomplish the three initial goals of the Foundation. Designing different types of natural spaces for those affected by cancer to use in order to relax, exercise or talk to one another creates a sense of community within the building.



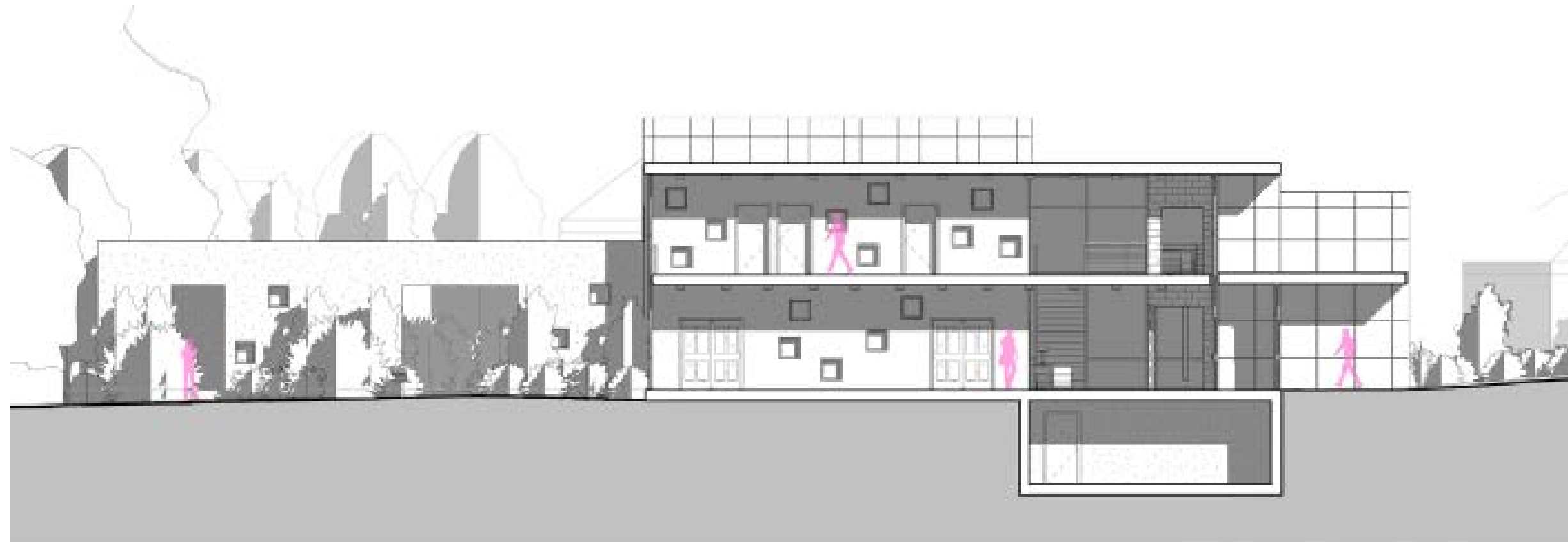
Exterior of proposed cancer center.



1. Courtyard.

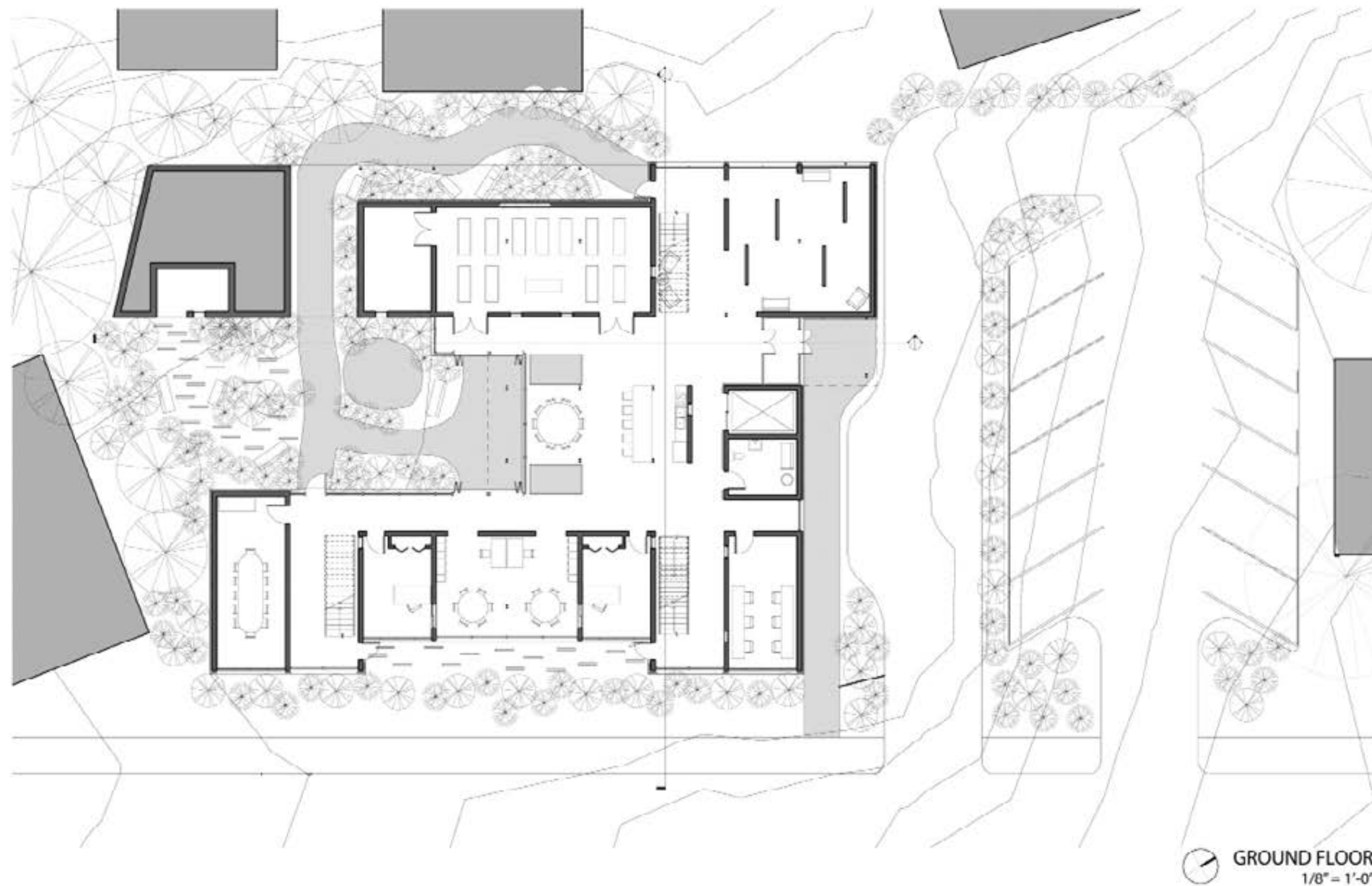
2. Kitchen.





COURTYARD SECTION

1/16" = 1'-0"





Project Summary

The purpose of architecture is to create physical settings for human activities. Any design project is a metaphor: a tangible reality that expresses human values, cultural context and community purpose. This is accomplished through a design process that addresses the interrelated environmental, behavioral and cultural issues that underlie the organization of built form.

“A building has done a good job if it even lifts your spirits for a brief moment. If it creates spaces which make it easier to be with other people, by creating a comfortable balance between public and private, which make you feel safe but at the same time stimulate your imagination without your even noticing that such a thing is going on, then it has done even more.”

— *From A View From the Frontline, Maggie Keswick Jencks, 1995*

Proposed south elevation
for a cancer center at 159
Hope Street. Design
by Alexandra Whipple.





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