A VISION FOR THE FUTURE
RENEWAL BY DESIGN

EXTERIOR
EVOLUTION OF FINS & REEDS
At the outset, the building’s orientation to the sun was studied to determine where shading would be most beneficial. The 2016 and 2019 designs used planters on the west façade to shade the building with vines. The ‘reeds’ were an effort to incorporate living systems and the natural seasonal cycles of evergreen vegetation into the mechanical systems of the building. They were intended to be a visual symbol of our government’s commitment to a more biome relationship with the living world.

LANDSCAPE
The landscape meets the climbing plants on the reeds into the ground plane. To fit the building and reeds together, a planter was added to each face and light exposure was created.

The replacement of the existing concrete panels of the building, with a high performance curtain wall, was from the very beginning of the project, a fundamental driver of the design. The flushsmooth detailed design of the curtain wall contrasts it with the multiple shading devices thus making all of those appendages, which are a different response to each sun exposure, the story of the building.

The “reeds” were developed through an interactive process with Benson Industries to find a fluid, low maintenance, permanent replacement for the vegetated reed concept. They are designed to be both functional and symbolic. The PV canopy makes the building technically more energy efficient by providing area for solar panels and water collection. It was intended to be a symbol of the building’s commitment to sustainability and a recognition and reflection of our rainy environment.

“All of those appendages, which are a different response to each sun exposure, are the story of the building.”

– JIM CUTLER

INTERIOR
CREATING CONNECTIVITY
In response to GSA’s First Impressions program, the entry was moved to the corner to provide a more gracious welcome to the building. The tables and the security areas are more humane and inviting while staying simple. That simplicity makes the artwork and the rude existing structure more apparent.

Cutting openings in the lobby slab and adding two monumental slabs brings both physical and visual connection between the two most public floors of the building. The openings and the courthouse style slabs bring light from the ground floor.

All of the exposed elements were kept visible to honor the trademan that built the building, to tell the story of the validity of each trade and to give the viewers a clue about the history of the building.

ART IN ARCHITECTURE PROGRAM
REMOVAL & CONSERVATION
During construction the two artworks created for the original 1974 building, River Lagoon by Dennis Haido, a stone sculpture and Band’s Dance by Jack Youngerman, a wall-hung tapestry were removed and conserved.

A 3D laser scan of the sculpture was used to design a space frame armature to safely support the sculpture during removal and storage. The patina underwent extensive conservation to remove damage from a fire and exposure to the sun. Both pieces have been reinstalled in new locations that improve viewing and will protect them from damage over time.

SELECTION & INSPIRATION
Two artists, Tim Baylinson and Vera Lutter, were selected in accordance with GSA’s Art in Architecture program to create new original artwork for the modernized building.

Mr. Baylinson’s work, Lake, Lake, is a wall-hung 3D elaboration of the artist’s vibrant, colorful, popular music-themed expressions. Constructed of acrylic sheet, his work is integrated into the lobby wall near the building entry.

Mr. Lutter’s Untitled employs the artist’s side-based, camera obscura technique to capture a monumental image of the building. The artist’s subject, a Pacific Northwest old-growth forest is presented as a freestanding screen to be viewed from multiple locations in the entrance lobby.

EDITH GREEN-WENDELL WYATT
FEDERAL BUILDING