

**WAYNE LYMAN MORSE
UNITED STATES COURTHOUSE**

Eugene, Oregon



The Wayne Lyman Morse United States Courthouse in Eugene, Oregon, was designed and constructed under the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve a legacy of outstanding public buildings that will be used and enjoyed now and by future generations of Americans.

Special thanks to the Honorable Michael R. Hogan, Judge, U.S. District Court for the District of Oregon; and Donald M. Cinnamond, Clerk of Court, U.S. District Court for the District of Oregon, for their commitment and dedication to a building of outstanding quality that is a tribute to the role of the judiciary in our democratic society and worthy of the American people.

December 2006

WAYNE LYMAN MORSE

UNITED STATES COURTHOUSE

Eugene, Oregon

- 06 Judicial Symbolism Reinterpreted
- 12 The Enlightenment of Justice
- 20 Transforming Judicial Ideas
into Architectural Metaphors
- 24 Art in Architecture
- 30 General Facts about the Courthouse
- 41 Profile: Wayne Lyman Morse
- 42 Biographies: The Architect and Artists
- 48 The Design and Construction Team
- 51 U.S. General Services Administration
and the Design Excellence Program

Traditional courthouse design speaks to a time when law was synonymous with the stone tablet—frozen, fixed and immutable. This is not resonant with our time. The imperative for me was to make manifest a building that reflects our contemporary understanding of law as fluid, interpretive, open-ended and responsive, while maintaining visceral and emotional connections to the symbols that clearly differentiate an institution of justice from any other.

Thom Mayne
Architect, Morphosis









JUDICIAL SYMBOLISM REINTERPRETED

In the Wayne Lyman Morse United States Courthouse in Eugene, Oregon, the traditions that have long distinguished federal courthouse design—symmetrical compositions with soaring porticos, monumental stairs, and representational artworks—emerge in fresh and unexpected ways along with new metaphors for a 21st century federal courthouse. Dynamic intersecting forms express the complex environment in which our justice system must weigh and ultimately try to resolve conflicting views and human interests. Luminous materials reflect the vibrant and changing community in which the court functions. And, the transparency of the building evokes the fundamental principle of American jurisprudence: universal accessibility.

Several design imperatives come together at once in the building's expression. It is planned to provide utmost security and safety for its occupants and users. Yet, rather than assume a defensive posture, the courthouse communicates the ready availability of justice to all. Its size and shape achieve an urban identity that befits its location in downtown Eugene,

emphasizing the symbiotic relationship between the federal government and the community. Its outward shapes are the direct result of interior functional compositions and program requirements. The architects have created a dynamic sense of place inside as well as outside and transcended the customary boundaries between them. Copious natural light, subtle but provocative use of forms and finishes, and generous view of the surrounding city and mountain landscape all coalesce to form a striking example of contemporary judicial architecture.

Set on a 5-acre site along a developing edge of central Eugene, the courthouse forms a new civic nucleus. It occupies part of a small district of warehouses that the city plans to replace with a mix of new commercial uses. Just beyond a railroad track to the north is the Willamette River, with the woodlands of Alton Baker Park lining the opposite bank. The site's perimeter has been designed to identify the courthouse as a prominent civic precinct within Eugene's downtown. Plantings of bamboo, serviceberry, incense cedar, European beech, and quaking aspen

soften the landscape in varying colors and textures. Security barriers are practically invisible, taking the form of a series of cubic retaining walls holding turf grass. As visitors approach the main entrance from the south, along Eighth Street, the walls have openings periodically to admit pedestrians to a public plaza at ground level. From this plaza, the courthouse steps rise 14 feet to a broad terrace that extends beneath and beyond a large, glass-paneled canopy and is partly open to the sky. The steps occupy the right end of a set of concrete terraces that provide amphitheater seating and a switchback ramp for wheelchair access. The steps and ramp meet beneath the canopy, which has five slender rectangular columns to create a portico.

In its size and basic form, the courthouse complements the modest density and grid blocks of downtown Eugene. The building is composed of two main parts. The first part, at ground level, is a two-story, glass-clad base containing administrative offices and support functions that establishes a comprehensible scale for the five-story building. This portion of the building, defined by right angles and straight lines

that align with the street grid, is meant to represent the realm of the everyday.

The second part, above the base, is a set of three courtroom pavilions whose irregular, undulating profiles, clad in ribbons of stainless steel, indicate the honorific realm of justice. The elevation of the courtroom pavilions conveys the idea that the activities within them reside on a higher level than does the routine business of civic life. While the pavilions connect internally, each one is a discrete structure. This architectural overture pays tribute to the historic single-room American courthouse.

Coinciding with this hierarchy of meaning in the building's massing, the exterior shapes evolve from the courthouse's internal arrangements. The rectangular outlines of the base follow the straightforward linear arrangement of offices in the lower two stories. The sinuous exterior shapes of the courtroom pavilions derive from the paired-teardrop outlines of the courtrooms' floor plans.

When viewed from the ground level, the disparate parts of the courthouse

merge seamlessly, while still retaining visual autonomy. The fluid lines of the courtroom pavilions intercept the squared base on which they appear to float. Solid rectangular towers, holding elevators and stairs, buttress the pavilions to their roof level. The pavilions' silhouettes are deeply eroded from the edge of the building's base. Atop the courtrooms, the top-level spaces for judges' chambers sit slightly farther back. The circulation spaces connecting the pavilions are clearly delineated on the exterior, especially at the atrium, where a curving exterior wall thrusts forward above the main entrance.

Collectively, the courthouse's organic shapes and softly reflective surfaces are meant to represent the living, elaborative nature of American law in which new decisions build on extant decisions and precedent is sustained or refracted to suit contemporary factors. The design of the Wayne L. Morse U.S. Courthouse demonstrates enormous faith in American jurisprudence with its innovative reconsideration of the formal principles that have governed the design of courthouses—and the evolution of the judiciary—throughout the nation's history.









THE ENLIGHTENMENT OF JUSTICE

Inside the courthouse, the architecture is intended to serve as a metaphorical passage from the transient world of everyday society to the ordered sphere of justice and its ethos of enlightenment. While the building holds all the elements required in a federal courthouse—including separate circulation areas for judges, for the public, and for prisoners—the traditional spatial relationships have been reconceived from the main entrance to the courtrooms. Throughout the building, visitors experience interior spaces that seem to expand and contract as they walk through them. In the central lobby atrium and on the courtroom floor (Level 3), the walls and ceilings cant and curve into unusual intersecting forms. Also remarkable is the seeming disappearance, at certain points, of the division between the inside and outside of the building as a result of the abundant use of glass walls that provide views of the exterior.

The off-center arrangement of the main courthouse steps leads to a full-height glass window looking into the lobby, which is located on Level 2 as a result of the raised terrace—or *piano nobile*—leading from the

street. The approach directs visitors toward the left to the entrance vestibule. The entrance is deliberately unceremonious, distinguished only by a glass wall just inside the doors that is graphically inscribed with a portion of the Preamble and Article 3 of the Constitution. The queuing area to pass through security is a low-height space that subtly turns visitors toward the lobby, where the height of the space suddenly doubles and triples.

In the lobby, the orthogonal geometries of the lower two levels meet the irregular, curving geometries of the courtroom level. Two walls are clad in ribbons of stainless steel identical to the upper walls of the exterior, part of the design strategy to blur the line between the building's inside and outside. Views upward through the daylight lobby's atrium reveal high, flat walls that open into partial walls, cutaway corners, and open slots through which glimpses of the layered complexity of the spaces leading to the courtrooms are visible.

At the back of the lobby, on the north side, is the jury assembly room. This is a quiet, calm room with a palette of gray tile, black



carpet, and a cherry-paneled wall on the north side. The assembly room has clear glass walls bearing the illustrated colored circles of the artist Sean Healy's installation *Jury Pool*. These walls retract to create a large, open area. Natural light enters softly from full-height windows and from an interior overlook into a bamboo garden that lies one level below.

Visitors reach the third-level courtroom floor either by a pair of main elevators or a monumental staircase. The wide stair, with crystalline glass risers and ceramic tile treads, rises between two inward-leaning walls. In its gradual progression, the stair appears to float above the atrium as it approaches the courtroom floor.

At the top of the staircase, the space opens broadly to reveal organically shaped curved walls and ceilings. Natural light pours in through metal-encased glass walls, clerestories, and strip skylights. The upper walls contort into smooth, white shapes that curve and flare outward from the walls' edges and seem to be frozen in motion. They are animated by baffled daylight, which also highlights in rich patterns of

light and shadow the cubic surfaces and edges of the staggered-height ceiling planes.

This animated interior landscape leads to the courtrooms, which are placed in pairs set apart from one another arranged in a C-shaped pattern. Two courtrooms on the north are District courts; those on the west hold Magistrate courts, and on the east are the Bankruptcy courts. Outside each pair of courtrooms is one of three large, illuminated murals titled *Life, Liberty and Pursuit* by artist Matthew Ritchie.

The courtrooms stand virtually alone, except for one jury suite between each pair. Supporting spaces that are usually adjacent to the courtrooms, such as jury suites, judges' chambers and the library, are located on the floor above the courtrooms. The courtrooms range in size from 1,800 to 3,000 square feet. The largest is the Special Proceedings courtroom, which is also a District courtroom.

The courtroom layouts are nearly identical. Each gains daylight from clerestory windows positioned along the outer walls. The visual focus of each courtroom

is on the judge and the gallery at the center, where a trial's action unfolds. The courtrooms are U-shaped, but this is not readily apparent to the naked eye. Within each one, a wood-clad hanging wall overhead shaped like a teardrop forms a shell defining an inner zone. The teardrop's broad rounded end encompasses the spectator seating at the rear, closest to the entrance, and the narrow end holds the judge's bench on center at the front. The most significant change has been to place the jury box outside of this inner zone within a sheltered, low-ceilinged alcove. This position preserves jury members' sight lines, yet places them at some remove from a trial so that they become, in effect, both participants and spectators.

Visitors enter each courtroom from the rear through a vestibule. In the vestibule, a window in the center of the wall provides a view inside the courtroom to see the status of the proceedings. Rather than finding the usual entry along a central aisle, visitors turn either left or right along the outer curve of the teardrop and proceed down either of two side aisles that divide the spectators' seating into three parts.

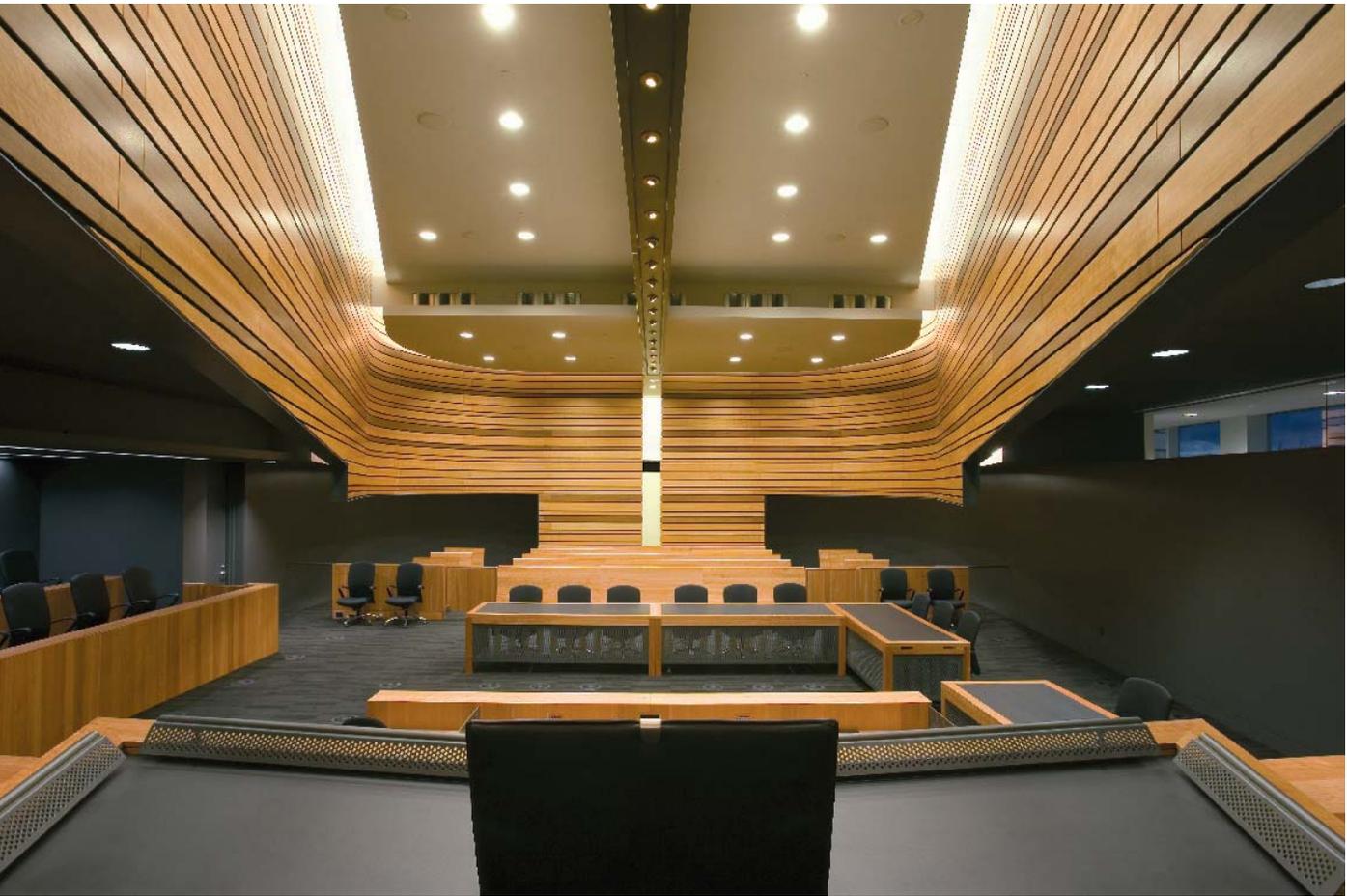
The seating consists of minimalist armless wood benches.

The plan of the courtroom directs all attention toward the judge. From the spectator seats, the distance between the walls of the inner shell narrows sharply toward the judge's bench, a bias heightened by the walls' horizontal wood bands that echo the steel bands cladding the courthouse pavilions outside. A tall, narrow window above the judge's bench illuminates it with natural light. A linear light panel is suspended above the gallery's central spine and ends above the judge's bench. When the light panel is turned on, it can be seen from outside the courthouse as a signal that the court is in session. The walls are painted dark gray.

At their center, the courtrooms rise to a height of 24 feet, taking up part of the floor plate of Level 4. In the remaining fourth-level spaces are additional jury and conference rooms. Judges reach their chambers on Level 5 through secured elevators. Each of three pairs of chambers sits atop its respective courtroom, but each is set back and thus is slightly smaller in

floor area. In the chamber suites, the offices for law clerks are located a modest distance from the judge's chambers proper so the clerks for various judges can interact with each other. The closely adjoining District and Magistrate chamber suites share a central library space. The more distant Bankruptcy chamber suite, reached across a small skybridge, has a centrally situated library of its own. Both library spaces have stacks 48 inches high to allow views across the room and to the outside.

Throughout the courtroom floors, there are views to the surrounding city and the mountain landscape. The interior scheme works in concert with the exterior to strike a crucial balance between the building's specificity of place and the universality of its meaning, between security for its occupants and accessibility by the public, and between the chaotic events of daily life and the solemn order that overarches the commission of American justice.





**We didn't want to start with the way
things always were in courthouses.
We wanted to start with the ideas.**

Michael R. Hogan
Judge, United States District Court
for the District of Oregon





TRANSFORMING JUDICIAL IDEAS INTO ARCHITECTURAL METAPHORS

By Honorable Michael R. Hogan

A federal judge intuitively knows what a federal courthouse looks like: a neo-Classical version of a Greek or Roman structure. Judges are taught to think deductively through a Socratic pedagogy. Facts are considered, compared to past judicial theory and experience (i.e., the doctrine of *stare decisis*) and with a possible slight twist or turn, an answer is more or less apparent. And courthouses, well, they are suppose to look like those we have known too—a kind of brick-and-stone *stare decisis*.

The competition to select a lead designer for the federal courthouse in Eugene produced Thom Mayne and his firm Morphosis. My normal legal research left me profoundly disturbed. His previous work did not resonate “courthouse,” and it was difficult to overlook his already tired moniker: Bad Boy of L.A. Architecture. But Ed Feiner, then chief architect of the Public Buildings Service in the General Services Administration, gave me this great advice: “Judge, don’t tell Thom what the building should look like. Describe the ideas that are important, and he will amaze you!” A prophetic voice indeed.

What are the ideas of a courthouse?
How does one express those ideas without describing “what they look like?”

My first meeting with Thom was raw confrontation. He challenged me socially and politically—even my faith. I think he needed to understand whether or not I was adequate as a collaborator, a friend or an adversary. The honesty was refreshing.

During long retreat weekends, Thom shared his primer on architecture, and I shared my ideas central to courthouses and the American judiciary. We had to discover each other’s language and thinking processes to make communication possible, let alone collaborate. Words and phrases in our respective professional vocabularies had developed historically pregnant meanings. His approach to a problem was not deductive but swirling vortexes of thought, sometimes overlapping, sometimes vanishing, but always fluid. Thom’s colleague Kim Groves described this part of the design process as developing the rules for the building from which everything else follows. To a judge, this is certainly a strange way to develop rules.

A federal courthouse must reflect the Constitution on which our democracy is grounded. The DNA of the Eugene courthouse flows in a pure stream from the Constitution and public buildings of earlier centuries to contemporary buildings of our time. Its most prominent Classical architectural element is the *piano nobile*, i.e., locating the main reception area above the ground floor with access by a grand staircase. Taking a cue from buildings of the Renaissance, the public nature of the Eugene courthouse is announced by two *piano nobiles*—one for the exterior entrance and another in the building’s atrium with a grand staircase ascending to the courtroom level. The concrete skeleton is exposed, a reminder of earlier public buildings with their massive natural stone construction.

The courthouse in the public square is central to American jurisprudence. Locating the courthouse in the midst of the community allows citizens to readily understand where disputes are peaceably resolved, which reinforces our shared sacred commitment to live under a rule of law. The new Eugene courthouse provides this important iconic image to the community.

I decided to go to France to see some new courthouses, and Thom insisted on going with me. Many lessons resulted: a deeper understanding of the Cartesian grid and the discipline required even for organic forms. From the buildings surrounding Cathedral Square in Bordeaux, I discovered why the elements of base, body, and capital were informed by the building materials and methods of their time. In the “machine” that is Richard Rodgers’ courthouse in Bordeaux, I saw its modulation of form, sound, and light. I felt the power of Jean Nouvel’s courthouse in Nantes, with its blood red stain and harsh blue light. It is a place where justice must surely seem severe. These and other buildings provided powerful fodder for discussion and were the inspiration for some of the “rules for the building.”

Le Corbusier’s Chapel du Notre Dame at Ronchamps, a serious, meaningful structure where concrete was brought to life by careful use of light, informed the massing of the courtrooms, which rise through a crystal plinth, vivified by a meticulous use of light. The introduction of light on three sides of the courtrooms



LE CORBUSIER'S CHAPEL DU NOTRE DAME AT RONCHAMPS



JEAN NOUVEL'S FOUNDATION DE CARTIER IN PARIS



RICHARD RODGERS' COURTHOUSE IN BORDEAUX

brings life and warmth to the space along with a feeling that the proceedings are important in the community. Nouvel's Fondation de Cartier in Paris is a crystal building, ethereal, there but not there. It floats on a natural river of crushed granite. You can see into it and out of it. A courthouse should allow transparency for a seemingly obscure process. The building should be transparent. The Eugene courthouse is designed to allow the beauty of northwest light to fill the interior and give every citizen a view to the inside and with it ownership of the judicial process.

Security is necessary in today's courthouses but not at the price of our freedom. We are not afraid, and it must not appear that

we are afraid. Our very openness is our most reliable protection: the power of an idea over destructive tools. In Eugene, we moved security to the side so it does not dominate the formal entrance. We raised the site so that bollards are barely evident. In short, we have chosen what to secure against.

In the final analysis, our courthouses should be sanctuaries where justice is sought, mercy is loved, and everyone demonstrates humility. Out of the relationships of a creative and passionate team, with a strong belief in the possibilities of this courthouse, I believe the Eugene expression moves the discussion of what a federal courthouse can and should be forward.



ART IN ARCHITECTURE

Art has always been an important feature of great architecture. For the new Wayne Lyman Morse United States Courthouse in Eugene, Oregon, four artists were commissioned to create works.

Stare Decisis

Rooftop outside courtrooms

Matthew Ritchie

Matthew Ritchie creates modern-day versions of the narrative paintings and sculptures that have long been essential components of great civic architecture. In that tradition, *Stare Decisis*, which literally means “stand by that which is decided” and is the underlying principle of American law, combines references to the history of law and the natural world. A three-dimensional drawing across a roof open to the landscape on one side, the sculpture’s serpentine form echoes an abstracted map of the Willamette River system. It is supported by staffs, some topped with heads portraying historical contributors to the legal system, others empty to signify the collective, and often anonymous, development of the law. The map is fused with fragments of text citing the precedents for the U.S. Constitution.

The vertical elements are atoms of law. Their concentric structure contains rings numbering the articles and amendments of the Constitution and their location corresponds to the largest cities and towns in Oregon. The sculpture is fabricated of interlocking lap-jointed planes of powder-coated aluminum supported by stainless steel gravity set pylons. The cast aluminum heads capping the pylons are based on sculptures made by local children who had been asked to imagine the idea of justice.

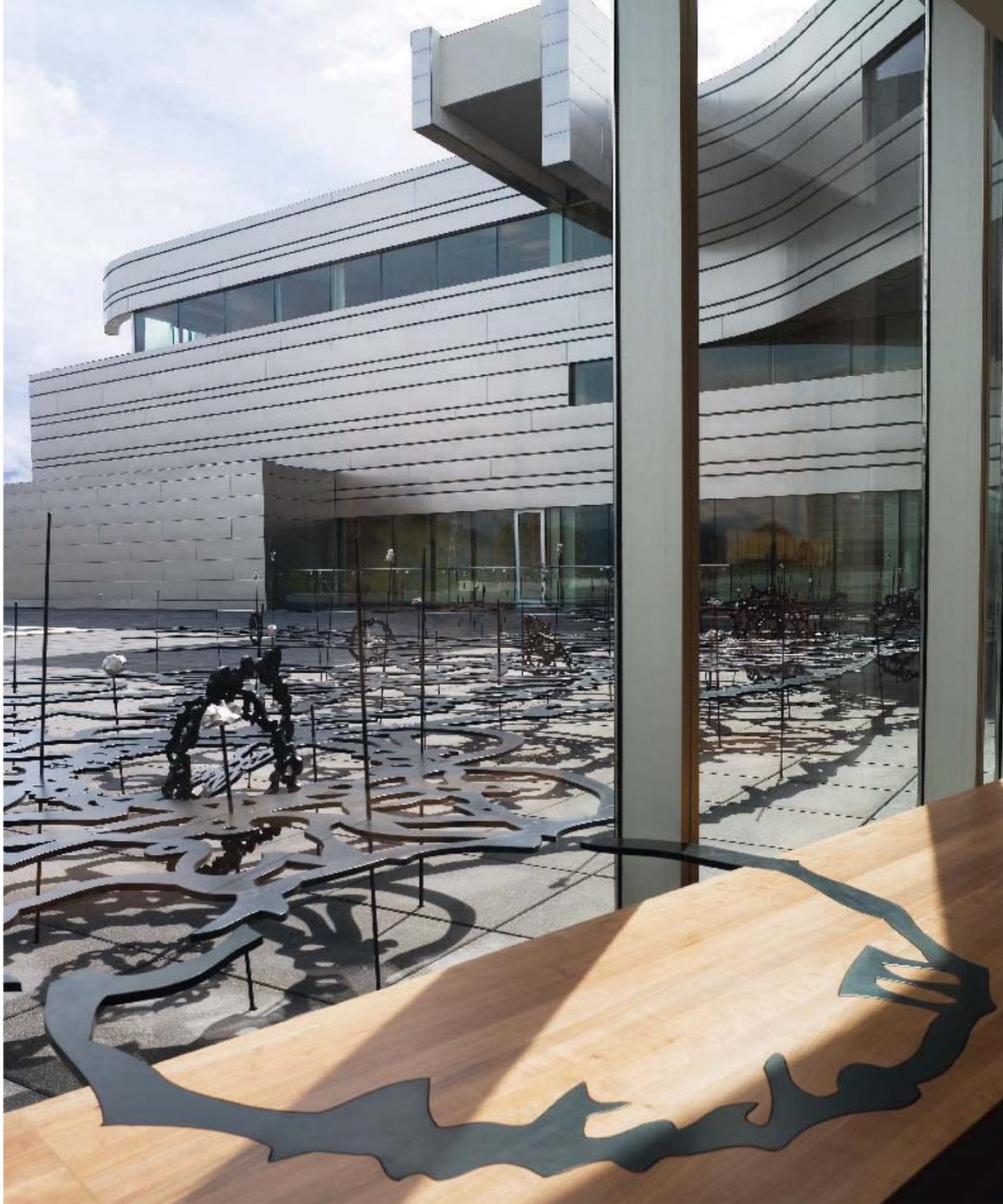
Life, Liberty and Pursuit

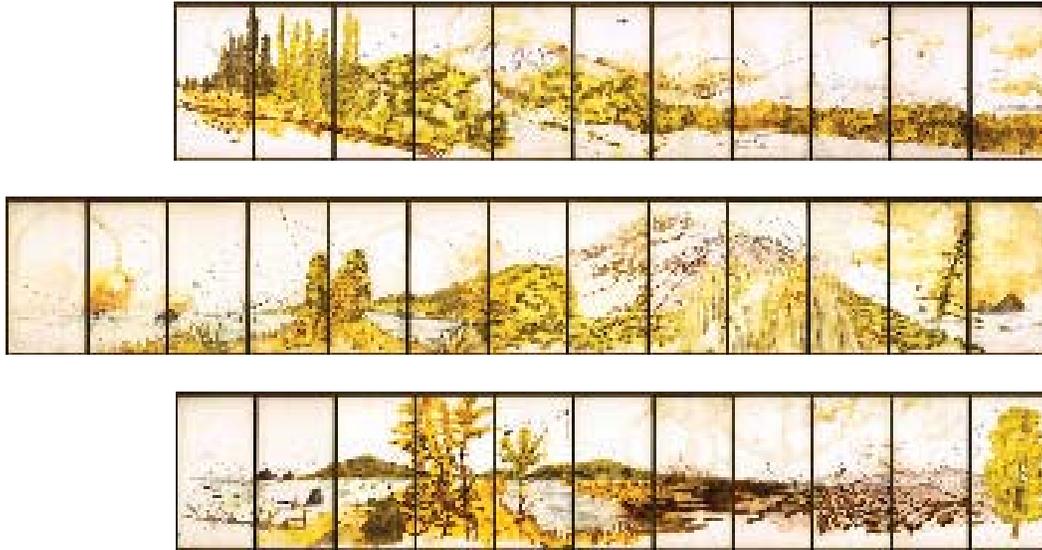
Public hallways, courtroom floor

Matthew Ritchie

Matthew Ritchie conceived a second work, a group of three related large-scale illuminated murals that surround *Stare Decisis*. Individually titled *Life*, *Liberty*, and *Pursuit*, they take their names from the Declaration of Independence.

Each of the three murals are aluminum framed lightboxes divided into 8 foot by 4 foot sections with multiple colored images on printed film that has been mounted on lenticular prismatic acrylic panels. The art





fuses the history and landscape of Oregon with an alternate abstract landscape embodying the more than four thousand year long evolution of the idea of law. The story of America and the state of Oregon is joined to the story of the world, overlaid with diagrams and writing that imply some of the relationships among historical, legal, ethical, and moral concepts that are the generators of contemporary law making and interpretation. The images offer a rich and textured visual experience that dynamically combines diverse knowledge systems, beliefs, and geographies.

Witness

Lower level lobby

Kristin Timke

Kristin Timken traveled approximately fifteen hundred miles through the seven counties that comprise the Southern Division of the District of Oregon to photograph the striking variety and beauty of the landscape. Beginning with a reading of the diaries of Lewis and Clark, she planned four trips with particular locations in mind, modifying her itinerary in response to conditions and conversations she had along the way. She scheduled her travels to occur over several seasons to capture the varied character of the land. *Witness* is the distillation of her experience.

From the many images she shot, using color film in a pinhole camera she modified from an old medium-format camera, Timken selected five, each from a different location, for the final work. The images merge into one another across a twenty-five foot panel to convey a sense of the geographic features of the region. As the title of her work indicates, Timken was the witness of these sites; the images are the witness of her presence.





Shortest Distance

Front Plaza

Cris Bruch

With *Shortest Distance*, Cris Bruch continues his exploration of form derived from nature, while also introducing a metaphor that can serve as an emblem of the evolution of democratic institutions. Sited at street level in front of the courthouse, *Shortest Distance* with its satin finish stainless steel surface reflects the shifting light and color of the surrounding area. At nine feet tall, 17 feet long, and 12 feet wide, the sculpture has a human scale that contrasts with the monumentality of the building. The placement, as well as the intriguing form, encourages people to stop and explore the work.

Shortest Distance changes radically as you move around it—tightly compressed from one perspective, it appears to gracefully unfold from another. The faceted surface planes shift with outside reversing to inside, front becoming back.

An interest in turbulence and flow prompted Bruch's initial concept for the

sculpture. Friction and stress cause eddies, vortexes, countermovements, reversals of direction, and whirls within whirls—an apt metaphor, Bruch finds, for how human institutions, such as the courts, develop in a democracy. Progress often appears to occur in a straight line—all of the diversions and regressions have been edited out, leaving only the clarity of moving from one point to the next. Bruch reminds us that the path is not always so direct.

Jury Pool

Jury Assembly Room

Sean Healy

Jury Pool is a dynamic expression of the community and ethnography of southern Oregon physically realized as an architectural element within the courthouse. In this work, Sean Healy celebrates the role of the citizen in the judicial process. Across the expanse of glass that forms the entry to the jury assembly area, he has placed an array of colorful round glass lites each etched with a portrait. Healy interviewed 108 randomly selected people who reside

in the district served by the courthouse, drew their likenesses, and asked them their favorite color and favorite place in Oregon. He then translated these preferences into visual form: the colors of the disks and the Global Positioning System (GPS) coordinates etched in the clear glass correspond to each person's response. A map of the state installed on a nearby wall indicates with dots that correspond to the color disks the locations mentioned by the people who were surveyed.



Art in Architecture Program

GSA's Art in Architecture Program commissions American artists, working in close consultation with the lead design architect, to create artwork that is appropriate to the diverse uses and architectural vocabularies of federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for promoting the integration of art and architecture and facilitate a meaningful cultural dialogue between the American people and their government. A panel comprising an art professional from GSA's national Register of Peer Professionals, an art professional from the city or region, the project's lead design architect, and individuals representing the federal client, the community, and GSA provides guidance in selecting the best artists for each project.

GENERAL FACTS ABOUT THE COURTHOUSE

The Wayne Lyman Morse United States Courthouse in Eugene serves the District of Oregon, which encompasses the entire State of Oregon as part of the Ninth Judicial Circuit. The courthouse occupies a 5-acre site between the intersection of East Eighth Avenue and Mill Street and the banks of the Willamette River on the eastern edge of downtown. The site, one of a group of warehouse properties, formerly housed the Agripac Cannery plant. The City of Eugene regards the courthouse as an impetus for redeveloping the area around it with civic and commercial development, and for forging a stronger connection between downtown and the Willamette riverfront.

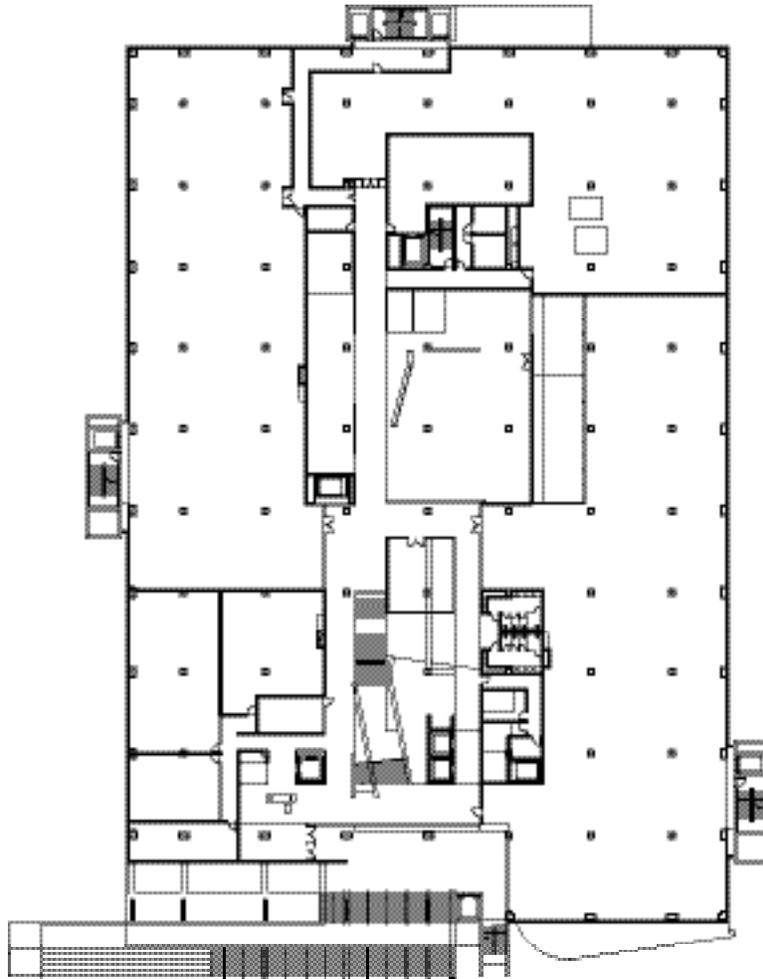
Rising 72 feet high, the 270,000-square-foot courthouse has five stories above grade and a basement level below grade. The first and second floors hold offices for the courts and their clerks, the U.S. Attorney, Probation and Pretrial services, the U.S. Marshals Service, the General Services Administration, two U.S. Senators, and one member of the U.S. House of Representatives.

There are six courtrooms in the building, all placed on the third floor, paired by their purpose: two District courtrooms, two Magistrate courtrooms, and two Bankruptcy courtrooms. The courtrooms range in size from 1,800 square feet to 3,000 square feet; the largest of these is the Special Proceedings courtroom. Above the courtroom level, there are six chambers for judges, one visiting judge's chamber, and two separate judicial library spaces.

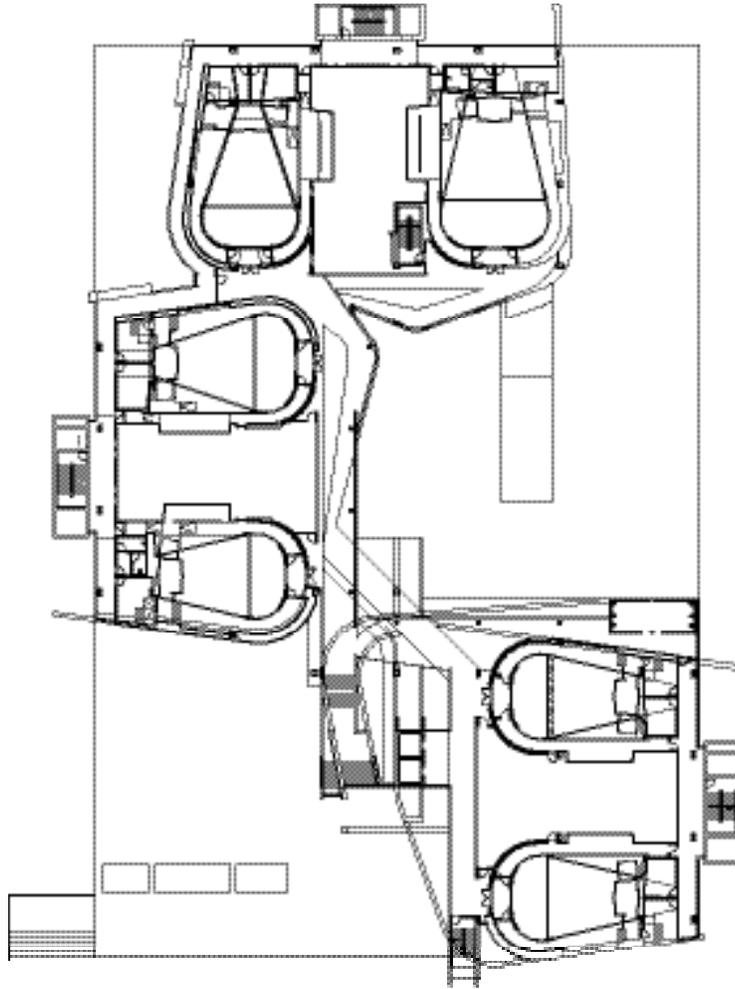
The design provides separate circulation systems for the public, for prisoners, and for judges. As a result, there are 10 elevators in the building: three for the public, one for employees, three that are secured for judges, two secured for prisoners, and one for freight. Throughout the building, access floors accommodate the air, data, and electrical systems. Courtrooms have plasma-screen video capability for viewing evidence, allowing remote testimony, and completing arraignments.

Strategies have also been incorporated into the courthouse for sustainability, including natural lighting, displacement ventilations, and radiant cooling and heating.





Main Entry Level



Courtroom Level





Location

A 5.17-acre site in downtown Eugene, at the corner of East Eighth Avenue and Mill Street.

Size

270,000 Gross Square Feet
72.6 Feet High
Five Floors Above Grade
One Basement Level Below Grade

Time Frame

Design Awarded: April 2001
Design Completed: August 2004
Construction Started: June 2004
Dedication: December 2006

Major Building Components

Total Rentable Area: 230,230 Square Feet
U.S. Courts: 97,534 Square Feet
Tenant Office Space: 48,880 Square Feet

Parking

80 Spaces

Foundation

Spread Footings

Structure

Basement to Level 2: Concrete
Levels 3 to 5: Steel

Mechanical

Fan-wall air-handling system supplies underfloor air distribution in most spaces through low-level, low-velocity displacement ventilation and partial cooling. Radiant-heating and cooling are cast into floor slabs of the atrium, public corridors, and jury assembly room. Space-humidity and floor-slab-temperature sensors prevent condensation of the floors. A heat-recovery chiller in the server room transfers heat loads to a hot-water system, supplemented by condensing boilers.

Finishes

Exterior: Stainless steel, concrete, glass curtain wall, plaster.

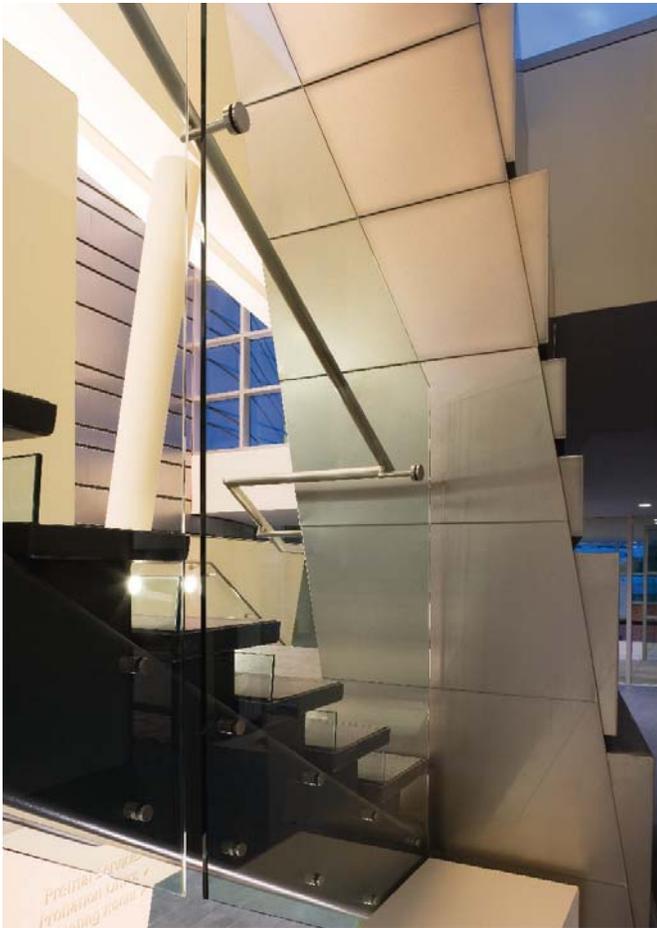
Main Lobby and Public Areas: Painted drywall, stainless steel panels, exposed concrete, tile and carpeted flooring, limited areas of rubber and linoleum flooring, cherry wood paneling, stair railings in glass, stainless steel and cable.

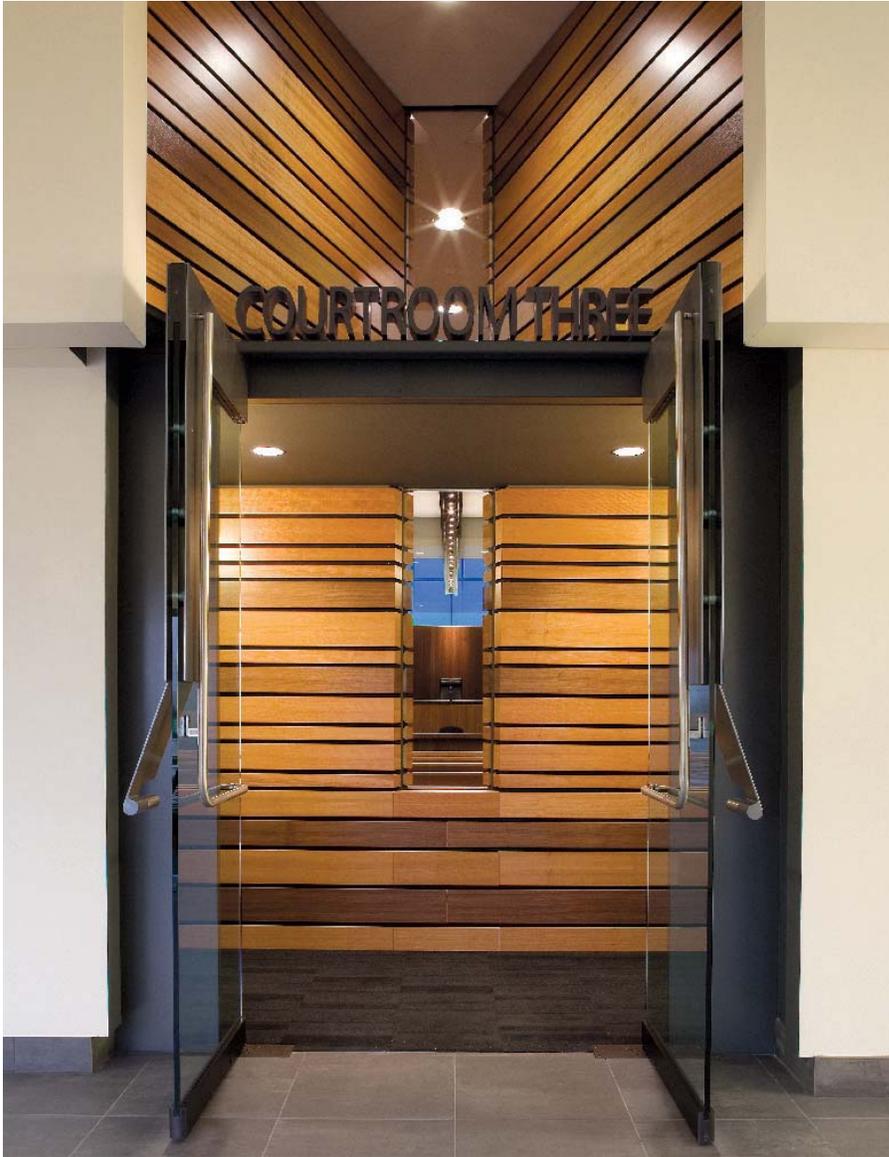
Offices: Painted drywall, carpets, exposed concrete, acoustical tile and painted drywall ceilings, cherry wood paneling and casegoods, fabric panels.

Courtrooms: Painted drywall, carpets, wood (cherry and walnut) paneling, BASWAphon ceiling.









PROFILE: WAYNE LYMAN MORSE

October 20, 1900–July 22, 1974

Wayne Lyman Morse, a United States Senator who represented the State of Oregon from 1945 to 1969, made his home in Eugene. He was born into a farm family in Verona, Wisconsin, and as a young man first formed what would become his progressive political views. During his school years, he became well regarded as a speaker and fiercely partisan debater. He attended the University of Wisconsin, earning a bachelor's degree in 1923 and a master's degree there in 1924. He received his law degree from the University of Minnesota in 1928. In 1930, he became an assistant professor of law at the University of Oregon, where he became the youngest law school dean in the nation in 1936.

Despite his liberal leanings, he successfully ran for the U.S. Senate as a Republican in 1945 in his first campaign from his adopted state of Oregon. Once he became a Senator, however, he would be best known as the “maverick” who left the Republican Party in 1953 to become an independent; two years later, he joined the Democrats, which gave their party a one-vote majority in the chamber.

His tenure in the U.S. Senate paralleled turbulent times in Washington, not least, the communist-hunting tactics of Senator Joseph McCarthy during the 1950s. In 1964, Morse was one of two U.S. Senators to vote against the Gulf of Tonkin resolution that authorized a deepening of the American involvement in the Vietnam conflict. He remained an ardent opponent of the war in Vietnam. He lost his seat in the election of 1968.

One of his most commonly cited achievements was breaking the record at the time for a filibuster attempt to block the Tidelands Oil legislation in 1953. He sustained that filibuster effort for 22 hours and 26 minutes.

Today, his family's 26-acre property, formerly named Edgewood Farm, is a National Historic Site. It has been renamed Morse Farm and is now a park run by the City of Eugene.

BIOGRAPHIES: THE ARCHITECT AND THE ARTISTS

Thom Mayne founded the Los Angeles-based architecture firm Morphosis in 1972 as an interdisciplinary practice involved in rigorous design and research that yields innovative, iconic buildings and urban environments. Today, the firm consists of a group of more than 40 professionals who are committed to the practice of architecture as a collaborative enterprise. With projects worldwide, the firm's work ranges in scale from residential, institutional, and civic buildings to large urban planning projects. Among its recent government projects are the National Oceanic and Atmospheric Administration Satellite Operations Facility in Suitland, MD; new Federal Building in San Francisco, CA; and Caltrans District 7 Headquarters in Los Angeles, CA. Educational projects include the Dr. Theodore T. Alexander, Jr. Science Center School, Los Angeles, CA; Diamond Ranch High School, Pomona, CA; and the soon to be constructed Albert Nerken School of Engineering of the Cooper Union for the Advancement of Science and Art in New York City. International commissions include the Hypo-Alpe-Adria Center, a mixed-use bank headquarters

in Klagenfurt, Austria; Sun Tower, a retail office building in Seoul, Korea; and the ASE Design Center in Taipei, Taiwan. Morphosis has received 25 Progressive Architecture awards, 60 American Institute of Architects awards, and numerous other honors.

Mayne is an educator as well as a practicing architect. He co-founded the influential Southern California Institute of Architecture and has held teaching positions at Columbia University, Harvard University, Yale University, the Berlage Institute in the Netherlands, and the Bartlett School of Architecture in London. Currently, he holds a tenured faculty position at the UCLA School of the Arts and Architecture.

In 2005, Mayne was awarded the Pritzker Architecture Prize, the profession's highest honor. His distinguished honors also include a Rome Prize from the American Academy in Rome (1987), the Alumni of the Year Award from the University of Southern California (1992), Member Elect from the American Academy of Arts and Letters (1992), the 2000 American



Institute of Architects/Los Angeles Gold Medal in Architecture, and the Chrysler Design Award of Excellence (2001). Mayne received his Bachelor of Architecture degree from the University of Southern California and his Master of Architecture from Harvard University.

Matthew Ritchie was born and reared in a London suburb. He received a BFA from the Camberwell School of Art in London. As a number of British artists of his generation, he moved to New York City but on arrival had no job, no prospects, and no strong sense of his future. Something of an autodidact, he used his spare time as a building superintendent to research a variety of subjects initially inspired by books found on the street, left there by nearby graduating NYU students. These subjects included science, philosophy, physics, and mythology. This combination of chance and discipline has fueled his thinking about his art and the layers of complexity that can be incorporated in its forms.

Ritchie has been featured in a number of solo exhibitions in the United States and

abroad. Among his public commissions are works for the Massachusetts Institute of Technology in Cambridge and the Shiodome City Center in Tokyo. He has developed several web projects, including ones for the San Francisco Museum of Modern Art, the Walker Art Museum in Minneapolis, as well as MIT. His work in is in the permanent collections of the Whitney Museum of American Art, the Museum of Modern Art, and the Guggenheim Museum, all in New York, and the Dallas Museum of Art in Texas.

Sean Healy has been an active member of the Portland, Oregon, art community for a number of years. Originally from Syracuse, New York, he received a BFA in printmaking from Alfred University. His artwork explores his fascination with layered transparency and often deals with themes of belonging and nostalgia. Most of his work combines photographic or drawn images encased within glass and cast resin, supported by metal hardware.

He has exhibited work in the Oregon Biennial (1999) and galleries in the Northwest. He has also completed several

public commissions and is working on another GSA art project for the FBI headquarters in Houston, Texas.

Kristin Timken is a graduate of Stanford University and also has a BFA from the California College of the Arts. Born in Ohio, she raised her two sons in Oregon. In an age of rapidly changing technology, Timken chooses to work with a modified pinhole camera, a simple optical imaging device whose principles have been known for centuries. It has neither a lens nor a viewfinder, only a small aperture that allows light onto the film. Unable to look through the camera and preview her results, Timken relies on experience and intuition to guide her. She also accepts that surprise is an important part of her process. Combining old and new technologies, she then reproduces the images using the digital printing processes.

While her principal medium is photography, she also creates drawings and monotypes (a variety of single-edition print). She has exhibited her works in galleries in Oregon and California and her photographs are featured in a number of books.

Cris Bruch received a BFA from the University of Kansas in Lawrence and both an MA and MFA from the University of Wisconsin in Madison. Over the course of his career, Bruch has produced work in a wide variety of media: paper, steel, wood, clay, cloth, glass, light, and sound. Uniting his stylistically diverse artwork is a set of core concerns: an interest in material transformations, in making time and labor visible, in demonstrating care and attentiveness in building, the relationship between mass and volume, and the use of repetition and variation to arrive at form.

His work is in the collections of the Henry Art Gallery at the University of Washington, the Tacoma Art Museum in Washington, the New York Public Library, and the Stadtparkasse in Dusseldorf, Germany, among others. He has received commissions from King County, Washington; the University of Washington; and METRO in Seattle. He is the recipient of a number of awards, including an alumni achievement award from the University of Wisconsin, the Neddy Fellowship from the Behnke Foundation, and the Betty Bowen Memorial Award.





THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office: Auburn, WA

Design Architects

Morphosis
Los Angeles, CA

Architect of Record

DLR Group
Portland, OR

Artists

Matthew Ritchie
New York, NY

Sean Healy
Portland, OR

Kristin Timkin
Oakland, CA

Cris Bruch
Seattle, WA

GSA Project Team

Patrick Brunner (Senior Contracting Officer)
Richard Broderick (Project Executive)
John Bland (Project Manager–Concept Phase)
Chuck Koval (Fire Protection Engineer)
Chris Helmer (Construction Engineer)
Frank Krawczyk (Financial Manager)
Mike Sciacqua (Realty Specialist)
Guy Cannova (Property Manager)
Carmie Simons (Interior Designer)
Peter Gray (Account Manager)

Design Competition Jurors

Michael Fifield
Robert Ivy
William Pedersen

Design Excellence National Peers

Barton Phelps
Michael Fifield
Andrea Leers
Joseph Giovannini
Mark Tortorich
Peter Schaudt
Carol Mayer Reed

Art in Architecture National Peer

Tamara Thomas

Construction Management

Jacobs Facilities
Sacramento, CA
Construction CPR
Eugene, OR

**Construction Manager
as Constructor**

J E Dunn Northwest
Portland, OR

Civil and Structural Engineering

KPFF
Portland, OR

Mechanical, Electrical, Plumbing

IBE
Sherman Oaks, CA

Electrical

DLR Group
Seattle, WA
Cherry City Electric
Salem, OR

HVAC and Plumbing

Glumac International
Portland, OR

Landscape Architecture

Richard Haag
Landscape Design
Seattle, WA

Move Coordination

Heery International
Seattle, WA

Elevators

Lerch Bates & Associates
Snohomish, WA

Acoustics

McKay Conant Brook Inc.
Westlake Village, CA

Geotechnical

West Coast Geotech
West Linn, OR

Fire/Life Safety

Tuazon Engineering
Renton, WA

Blast Consultant

Hinman Consulting Engineers
San Francisco, CA

Low Voltage/Audio/Visual

Alta Consulting Services Inc.
Bellvue, WA

Cost Estimating

Davis Langdon
Portland, OR

Metal Wall Panels

A. Zahner
Kansas City, MO

Structural Steel Fabrication

Canron Western Constructors
Portland, OR

Structural Steel Installation

Carr Construction
Portland, OR

Earthwork/Sitework

Delta Construction
Eugene, OR

Millwork

Ebenisterie Beaubois, LTEE
Villa de Saint George,
Quebec, Canada

Glazing

Harmon Inc
Bolingbrook, IL

Fire Protection

MasterFire
Clackamas, OR

Vertical Transportation

Thyssen-Krupp Elevator
Corporation
Portland, OR

Testing/Inspection

Professional Service Industries
Springfield, OR

Roofing

Umpqua Roofing Company Inc.
Eugene, OR

Mechanical

Total Mechanical Inc.
Portland, OR

Drywall

Western Partitions Inc.
Tigard, OR



**U.S. GENERAL SERVICES ADMINISTRATION
AND THE DESIGN EXCELLENCE PROGRAM**

Public buildings are part of a nation's legacy. They are symbolic of what Government is about, not just places where public business is conducted.

The U.S. General Services Administration (GSA) is responsible for providing work environments and all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for the American taxpayers. As builder for the federal civilian government and steward of many of our nation's most valued architectural treasures that house federal employees, GSA is committed to preserving and adding to America's architectural and artistic legacy.

GSA established the Design Excellence Program in 1994 to change the course of public architecture in the federal government. Under this program, administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962

Guiding Principles for Federal Architecture:

(1) producing facilities that reflect the dignity, enterprise, vigor and stability of the federal government, emphasizing designs that embody the finest contemporary and architectural thought; (2) avoiding an official style; and (3) incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

To find the best, most creative talent, the Design Excellence Program has simplified the way GSA selects architects and engineers for construction and major renovation projects and opened up opportunities for emerging talent, small, small disadvantaged, and women-owned businesses. The program recognizes and celebrates the creativity and diversity of the American people.

The Design Excellence Program is the recipient of a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, and the 2004 Keystone Award from the American Architectural Foundation.

