HARVEY W. WILEY FEDERAL BUILDING
FOOD AND DRUG ADMINISTRATION

College Park, Maryland

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CREATING AN URBAN BUILDING IN THE SUBURBS

With its deep cornice of stainless steel and angled walls, the silhouette of the Harvey W. Wiley Federal Building echoes the profile of a flying eagle with broad swept-back wings. The facility—like the eagle—is a proud symbol of the Federal presence, and in this case, a prominent landmark in the landscape of the small Washington, DC, suburban community of College Park, Maryland.

The building consolidates the headquarters components of the Food and Drug Administration (FDA) Center for Food Safety and Applied Nutrition with new, state-of-the-art laboratory, office space, and support facilities for 950 scientists and administrative staff. The laboratories are designed for research in microbiology and chemistry. This location was chosen for two reasons: First, it offers the opportunity to strengthen FDA's partnership with the University of Maryland whose campus is just $^{1}/_{2}$ mile away. Second, it was seen as project that would help jump-start the area's economic development.

Unique site conditions, height restrictions, and a demanding program were largely responsible for determining the specific location and form of the 84-foot-high, 410,000-gross-square-foot building. The 12-acre site—bound by Paint Branch Parkway to the north, River Road to the west, and 51st Avenue to the east—is divided in half by a tributary to Paint Branch Creek. Since nothing could be built within 55 feet of the watercourse, the building was constructed on one side of the watercourse and an existing parking area on the other side was retained. From an urban design perspective, the goal was to create a structure with a strong street edge. To accomplish this, the building was designed to fill the northern half of the parcel at the intersection of Paint Branch Parkway and River Road. Its main entrance is at the center of the River Road façade to create a visual link between the laboratory office and the College Park Metro Station across the street. The existing surface parking was then reconfigured at the south end of the site to meet FDA's needs.

As a form, the four-story building bends inward and then out along Paint Branch Parkway conforming to the path of the road. Similarly, it bends inward and then out along River Road to articulate the main entrance. As a result of these subtle changes in angle, the building has a dynamic, sculptural quality. A massive, upward sloped cornice nearly four-foot wide heightens these fluid lines. To anchor the building, two monumental columns stand in notches at the corners of the facades along Paint Branch Parkway and River Road.

To create a strong, clear entrance, a sweeping one-story canopy extends from the middle of the building to the street. It is connected to a 390-foot covered walkway along River Road to the parking area. Along side this walkway and adjacent to the entrance is a one-story, free-standing structure housing a public cafeteria—a much needed amenity for the community and a feature that draws people out of the building to the street. Together, these elements—canopy, covered walkway and low-rise cafeteria—provide an inviting human-scaled edge to the building at the point where everyone enters and sees it from the Metro Station, a strategy that will let the building become the nucleus of a planned village center.

With respect to details, the base of the building is faced with blue-gray slate. Stucco walls are painted white and have narrow indentations to indicate floor levels and bays. Along the street, each bay has a pair of windows on the ground floor that give way to a broader composition of four narrow openings on the second through fourth floors. More subtly, widows on the third and fourth floors are tied together with a vertical gray panel in the middle of each bay and horizontal stainless steel panels between the floors. On the south, courtyard-side of the building, overlooking the watercourse and the parking area, this general pattern is reversed as windows narrow from the second to the fourth floor. These nuances enliven and give the façades a hierarchy. They create a sense of lightness and movement, thoughtfully playing with the concept of transparency—a theme even more evident on the building interior.

A WORK ENVIRONMENT FILLED WITH NATURAL LIGHT

Natural light and a rich composition of forms and details are important elements of the building interior. After passing under the entry canopy and through a security checkpoint placed in a compact one-story lobby, visitors and staff move into a dramatic 60-foot-high, wedge-shaped atrium. Here—unlike many government offices and laboratories—natural light floods the interior workplaces of the Harvey W. Wiley Federal Building.

Indeed, natural light was a critical design theme. FDA officials wanted all the offices and laboratories to have either direct or indirect natural light. Because zoning restrictions limited the height of the building to 85 feet, another occupied level was constructed below ground to accommodate the programmatic needs of the scientists and staff. Even in this space, however, natural light flows into the laboratories and offices through generous light wells along the perimeter of the building and along one side of the atrium floor.

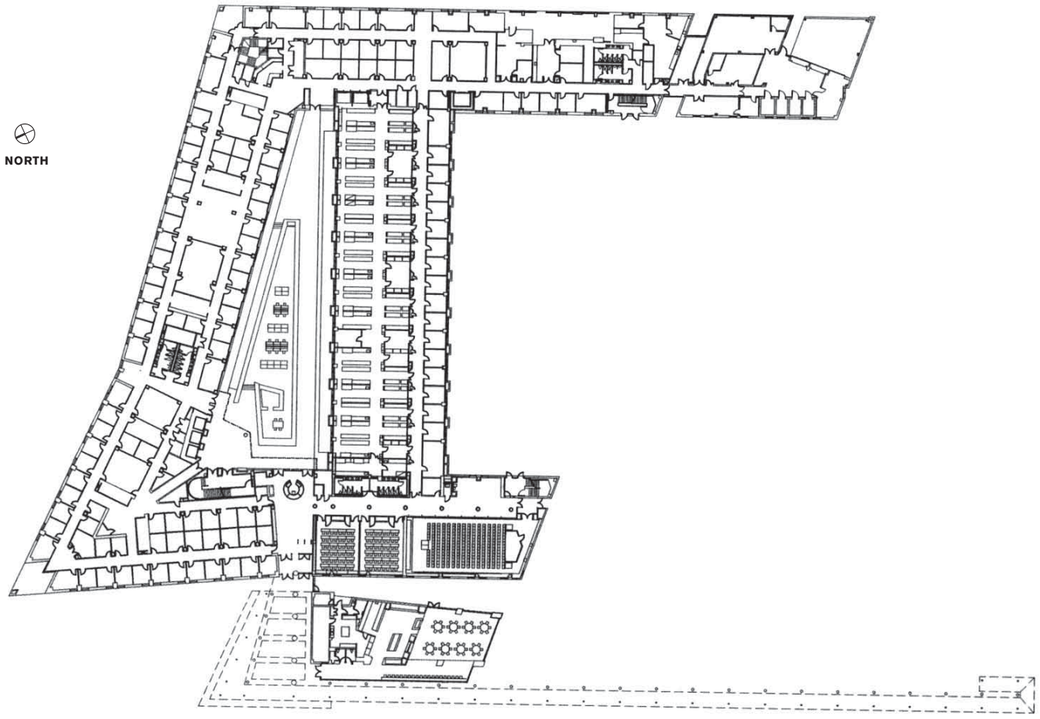
A library, set a few steps below the main floor level, fills the middle of the atrium. It is furnished with maple bookcases, comfortable chairs, and carpeting. Above, white metal trusses support large skylights that allow the sun to fill the library with light. With its collection of reference books and periodicals, the area is inviting and relaxed, a place to read and reflect or to have a quiet conversation.

Above the main entrance to the atrium, balconies—functionally, the elevator lobbies and circulation nodes—look down from the upper three stories to offer yet another perspective on the central space. The interior façades of the atrium are finished with an off-white stucco and filled with paired rows of windows that allow laboratories and offices to enjoy the sunlight and atrium view.

On the south side, overlooking the atrium, this facility's high-tech laboratories—totaling 100,00 gross square feet—are, themselves, light and airy with nine-foot ceilings and blond maple cabinets. They include private offices for chief scientists with windows looking south to the garden and creek, as well as offices for assistants. The remaining administrative area—which, at 250,000 gross square feet amounts to

the single largest function in the project—is distributed among various wings of the building. These offices are located along double-loaded corridors, are outfitted with carpeting, maple doors and furniture, and have nine-foot ceilings and glass transoms to allow natural light to penetrate interior work areas. In addition, the building has a 220-seat auditorium in the lowest level as well as conference and training rooms, and a fitness and health center.

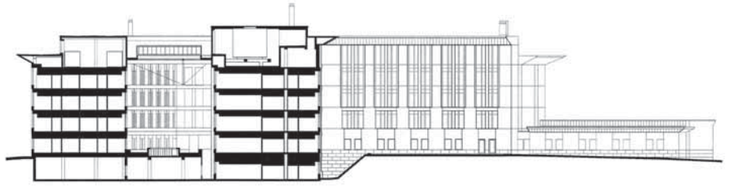
Outside, a landscape work commissioned under GSA's Art in Architecture Program is the center of a naturalized landscape along the tributary to Paint Branch Creek that is part of an open space system running east from the Metro. The area is planted with shoreline and upland grasses, herbaceous plants, shrubs, and trees—including red maples, willow oaks, and pin oaks—with a limited area of turf adjacent to the building.



First Floor Plan

Front Elevation

North Elevation



Front Section

Art has always been an important feature of great architecture. For the Harvey W. Wiley Federal Building in College Park, Maryland, two works were commissioned. Michael Singer collaborated with the architects, Kallmann McKinnell & Wood, to create an "aviary park" on the south side of the building along the tributary to Paint Branch Creek. Patrick Zentz created an ensemble of wind driven instruments in the ceiling of the covered pedestrian walkway from the parking area to the main entrance.

Landscape
Located on the South Side of the Building along the Tributary to Paint Branch Creek
Michael Singer

Michael Singer has designed a landscape that moves east-west along a tributary to Paint Branch Creek to knit together the site that has the building on the north and the parking area on the south. He reclaimed the area around the creek as a natural state. A small pond has been enlarged to encourage wetland vegetation. Low maintenance, indigenous grasses, ground cover, shrubs, and trees that attract various species of birds have been planted to create an "aviary park" along the waterway. Walkways cross the site from east-to-west and north-to-south from the parking area to the entrance of the building as part of a pedestrian system along the creek. Several low stone and concrete walls on an east-west axis act as boundaries between the natural landscape and the formal, maintained lawn. Some of the walls are integrated with sculptural water troughs, pools, and drops that add more natural sounds to the site. Planted beds of ground cover and vines are adjacent to the water features and stone seating on the south side of the building serves as a venue for enjoying this landscape.

The reclaimed natural landscape connects users of the building and area residents to the watercourse and is a model that encourages similar naturalized landscapes in adjacent sites as they are developed.

Wind (an ensemble)
Located in the Ceiling of the Covered Pedestrian Walkway from the Parking Area to the Main Entrance
Patrick Zentz

Patrick Zentz has created three works—an ensemble of percussion instruments—that translate wind into sound. Using the wind that passes through the site, these instruments create continually changing aural patterns. They translate what is normally felt into something that can be heard, giving a voice to this invisible natural phenomenon and turning the covered pedestrian walkway into a soundline that literally sings atmospheric information relative to time and place.

The instruments respond to subtleties in wind velocity and turbulence with many different tones and rhythms. Instructions delivered to a programmed chip from an anemometer and wind vane produce a score, which the instruments sense electronically, manifest kinetically, and—finally—express acoustically. The work is the marriage of a logical system with a persistent and seemingly chaotic natural phenomenon.

Art in Architecture Program

GSA's Art in Architecture Program commissions artists, working in close consultation with project design teams, to create artwork that is appropriate to the diverse uses and architectural vocabularies of new Federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for exploring the integration of art and architecture, and facilitate a meaningful cultural dialogue between the American people and their government. A panel that includes the project architect, art professionals, the Federal client, and representatives of the community advises GSA in selecting the most suitable artist for each Art in Architecture commission.

Our aim has been to provide an environment in which the integration of the activities of the scientists and the regulators will be fostered. We have tried to make a building in which the sense of community is paramount.

N. Michael McKinnell
Architect, Kallmann McKinnell & Wood
Architects, Inc.

GENERAL FACTS ABOUT THE BUILDING

The Harvey W. Wiley Federal Building occupies a 12-acre site at the intersection of Paint Branch Parkway, River Road, and 51st Avenue in College Park, Maryland. The site is across from the College Park Metro Station and $^{1}/_{2}$ mile from the University of Maryland campus. To accommodate a tributary to Paint Branch Creek, which runs east-west through the site, the 410,000-square-foot facility is located at the north end of the site with a 575-car parking area at the south end. The building rises four stories to a height of 84 feet and has one level below ground. It provides state-of-the-art laboratory, office space, and support facilities for approximately 950 scientists and administrative staff from the Food and Drug Administration Center for Food Safety and Applied Nutrition.

The interior is dominated by a 60-foot-high, wedge-shaped atrium that brings natural light into all the interior laboratories and offices. A general-purpose library is recessed into the main floor of the atrium. Maple doors and furnishings are used throughout the building with terrazzo floors in the public area, vinyl tile in the laboratories, and carpet in the offices.

There are 20 laboratory modules per floor for a total of 100 modules that occupy about 100,000 gross square feet. The laboratories have been designed utilizing a uniform module that includes zones for a closed, adjacent office, laboratory bench work, and large laboratory equipment. Each laboratory is designed with fume hood connections, point exhaust connections, and gas manifold towers at the bench. Gas cylinders are remotely located in cabinets along the laboratory corridor. The laboratories have flexible open shelving above the benches, a mix of high and low benches, and a central water purification system. The basement level contains two mass spec labs (labs with highly specialized equipment that can analyze materials for their composition at a molecular level) with their own air handling units.

There is approximately 60,000 gross square feet of space that is occupied by mechanical/electrical rooms, duct shafts, loading dock, food service, and other ancillary spaces. Common areas in the building include a 220-seat auditorium, conference rooms, training rooms, library, a fitness and health center, and a food service building adjacent to the main entrance.

Location
12 acres at the intersection of Paint Branch Parkway, River Road, and 51st Avenue in the College Park, Maryland. The site adjoins the College Park Metro Station and is approximately $^{1}/_{2}$ mile from the University of Maryland campus.

Size
410,000 Gross Square Feet
84 Feet High
Four Floors above Grade
One Occupied Floor Below Grade

Time Frame
Design Awarded: June 1996
Construction Starts: March 1998
Occupancy: October 2001

Major Building Components

Laboratories:	100,000 Square Feet
Office Space:	250,000 Square Feet
Shared Support Space:	60,000 Square Feet

Parking

Outside:	575 Spaces
Loading Docks:	3 Spaces

(In a One-Story, Attached Receiving Area)

Structure
Reinforced Concrete

Mechanical
Gas Fired Boilers, Electric Chillers, Variable Air Volume Heating, Ventilating, and Airconditioning System

Exterior Wall and Atrium
Exterior Insulation Finish System
(Stucco Applied Over Rigid Insulation)

Interior Space Finishes
Painted Drywall
Terrazzo Floors in Main Public Areas
Vinyl Tile in Laboratories
Carpet in Corridors and Offices
Maple Doors and Furnishings

PROFILE: HARVEY W. WILEY

Harvey Washington Wiley—the Crusading Chemist—is known as the "Father of the Food and Drug Act." In 1883, Wiley was appointed Chief Chemist of the Bureau of Chemistry in the U.S. Department of Agriculture (USDA). He became widely known for his "poison squad" studies in which young men volunteered to eat only foods treated with measured amounts of chemical preservatives to determine whether or not these ingredients were injurious to health. These studies, which took place over five years from 1902-1906, drew national attention to the need for a Federal food and drug regulation to protect the American public against contamination of the food supply. In 1906, largely through Wiley's crusading efforts and coalition building, Congress passed the Pure Food and Drug Act. Enforcement for the act was given to the Bureau of Chemistry—now the Food and Drug Administration—with Wiley continuing to serve as head of the Bureau. Following the act's passage, the first food and drug inspectors were hired to complement the work of the laboratory scientists. The inspection program revolutionized the country's food supply within the first decade making it safer and healthier.

Wiley was born in 1844 in a log farmhouse in Kent, Indiana. In 1867, he graduated from Hanover College in Indiana and in 1871 received his M.D. from Indiana Medical College (now Indiana University Medical Center). Following a brief interlude at Harvard, where he was awarded a B.S. degree, he accepted a faculty position in chemistry at the newly opened Purdue University in 1874. He served as professor of chemistry at Purdue and state chemist of Indiana until his appointment in 1883 as Chief Chemist of the USDA's Bureau of Chemistry.

After 29 years as chief of the Bureau of Chemistry, Wiley resigned in 1912 and became director of the Good Housekeeping Institute's Bureau of Foods, Sanitation, and Health, where he established the Good Housekeeping Seal of Approval. A tireless advocate for pure and safe foodstuffs and patent medicines, Wiley died in 1930 and was buried in Arlington National Cemetery.

BIOGRAPHIES:
THE ARCHITECT AND THE ARTISTS

N. Michael McKinnell is the Design Director for Kallmann McKinnell & Wood Architects, Inc. As co-founder, McKinnell has been intimately involved in the design of all the firm's work since it was established in 1962. A Fellow of the American Institute of Architects and of the American Academy of Arts and Sciences, McKinnell has maintained a dual career as architect and educator.

McKinnell's diverse portfolio of work spans nearly 40 years and includes projects in education, government, business, and the arts. His work includes Boston City Hall; U.S. embassies in Bangkok, Thailand, and Dhaka, Bangladesh; U.S. courthouses in Cleveland, Ohio, and Greenville, Tennessee; the new State Courthouse in Boston; and the World Headquarters for the Organization for the Prohibition of Chemical Weapons in the Netherlands.

McKinnell's teaching career includes Harvard University's Graduate School of Design where he was the Nelson Robinson, Jr. Professor of Architecture (1983-1988). He was appointed the William Henry Bishop Visiting Professor at the School of Architecture at Yale University (1976), taught at the University of Manchester in England (1972-1974), at Columbia University (1976-1977), and was the Architect-in-Residence at the American Academy in Rome (1989). Currently, McKinnell is the Professor of the Practice of Architecture at Massachusetts Institute of Technology.

Under McKinnell's leadership, KMW has received numerous awards. Among them are eight Honor Awards from the American Institute of Architects (AIA), the AIA Firm of the Year Award (1984), and 12 design awards from the Boston Society of Architects (BSA). In 1994, McKinnell and his partner, Gerhard Kallmann were co-recipients of the prestigious BSA Award of Honor.

McKinnell received his undergraduate degree from the University of Manchester, School of Architecture, England; and a Master of Science in Architecture from Columbia University in New York City. In 1969, he received the Arnold W. Brunner Prize from the National Institute of Arts and Letters.

Michael Singer has been a pioneer in creating site-specific art and landscape environments that bring an aesthetic sensitivity and focus to large-scale public buildings and infrastructure projects. He has designed a sculptural floodwall and walkway for the Grand River East Bank in Grand Rapids, Michigan; an interior garden for IBN, a Dutch environmental research center in Wageningen, the Netherlands, that serves as bio-filters for the building's air and water recovery for the facility; and an urban park along the river in Chicago that interprets the history and impacts of canals on the city, as well as reclaims wildlife habitat and restores a wetland ecosystem. He is currently working for the AES Corporation in Londonderry, New Hampshire, on a work that incorporates sustainable building principles and land use planning for the largest power facility to be built in New England.

Singer's works are part of public collections in the United States and abroad, including the Metropolitan Museum of Art in New York, The Museum of Modern Art in New York, the Solomon R. Guggenheim Museum in New York, the Australian National Gallery in Canberra, and the Louisiana Museum of Modern Art in Humlebaek, Denmark. He has participated in a number of important exhibitions, including the Walker Art Center's "Sculpture Inside Outside," and the Museum of Modern Art's "Primitivism in the 20th Century."

Singer received a Bachelor of Fine Arts degree from Cornell University and several fellowship grants from the National Endowment for the Arts and the John Simon Guggenheim Foundation.

Patrick Zentz carries on and furthers the traditions of conceptual and kinetic art. He has pursued a life-long investigation of issues relating to perception and how we see ourselves within the environment. For more than two decades, he has created installations that bring the viewer into engagement with specific environments. He isolates phenomena—primarily natural phenomena such as the motion of the wind and the passage of water—and creates sculptural instruments that give them voice through the medium of drums, horns, strings, chimes, and flutes. By giving voice to phenomena, Zentz's works become a translator, pointing us toward greater awareness of ourselves as we interconnect to each other and the environment in subtle and numerous ways.

Zentz has participated in exhibitions at the Contemporary Arts Museum, Houston; Seattle Art Museum; Henry Art Gallery, Seattle; the Washington Project of the Arts, Washington, DC; and the Brooklyn Museum. He has major works installed in the Reno/Sparks Convention Center, Nevada; Riverpoint Campus, Spokane, Washington; Sonderegger Science Center, Edgewood College, Madison, Wisconsin; Tri-Met, Westside Light Rail System, Portland, Oregon; and the Salt Palace Convention Center, Salt Lake City, Utah.

Zentz grew up on a ranch southwest of Billings, Montana. He majored in biology and received a Bachelor of Arts degree from Westmont College, Santa Barbara, California; and a Master of Fine Arts from the University of Montana, Missoula, Montana.

The new Harvey W. Wiley Federal Building in College Park, Maryland, has the potential to both support development in this community and set a high standard for the environmental and architectural quality of this new place.

N. Michael McKinnell
Architect, Kallmann McKinnell & Wood
Architects, Inc.

THE DESIGN AND CONSTRUCTION TEAM

Owner
U.S. General Services Administration
Regional Office: Washington, DC

Architects
Kallmann McKinnell & Wood
Architects, Inc.
Boston, MA

HDR Architecture
Alexandria, Virginia

Artists
Michael Singer
Wilmington, VT

Patrick Zentz
Laurel, MT

Laboratory Consultants
GPR Planner Collaborative
Purchase, NY

General Contractor
J. A. Jones/Tomkins Builders
Washington, DC

Construction Managers
Parsons Brinckerhoff
New York, New York

Sordoni Skanska
Parsippany, New Jersey

Civil Engineers
Greenhorne & O'Mara, Inc.
Greenbelt, MD

Schnable Engineering Associates
Bethesda, MD

Mechanical, Electrical & Plumbing
HDR Architecture
Alexandria, VA

Fire & Life Safety
Cosentini Associates
Cambridge, MA

Hughes Associates
Baltimore, MD

Security Consultant
Joseph Chapman Inc.
Bethany, CT

Food Service
Hopkins Food Service Specialists
Cabin John, MD

Audio/Visual Telecom
Shen Milsom Wilke Inc.
New York

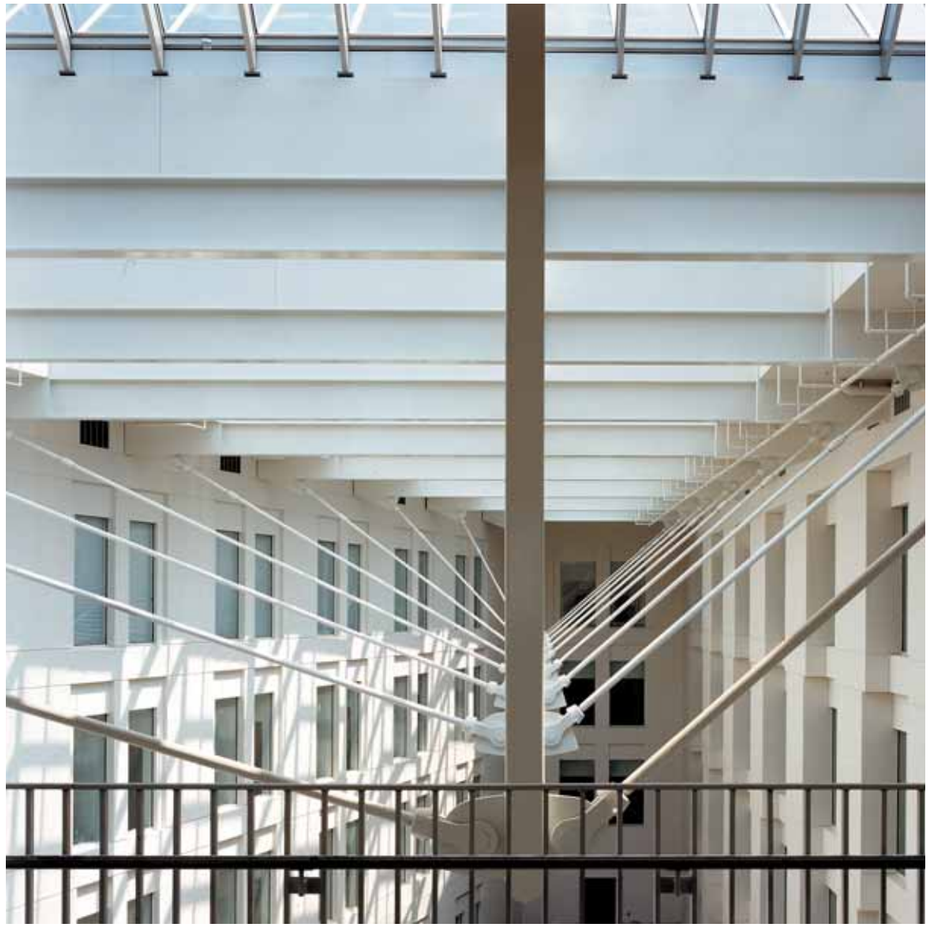
Signage/Graphics
Shepard Quareshi Associates, Inc.
Chestnut Hill, MA

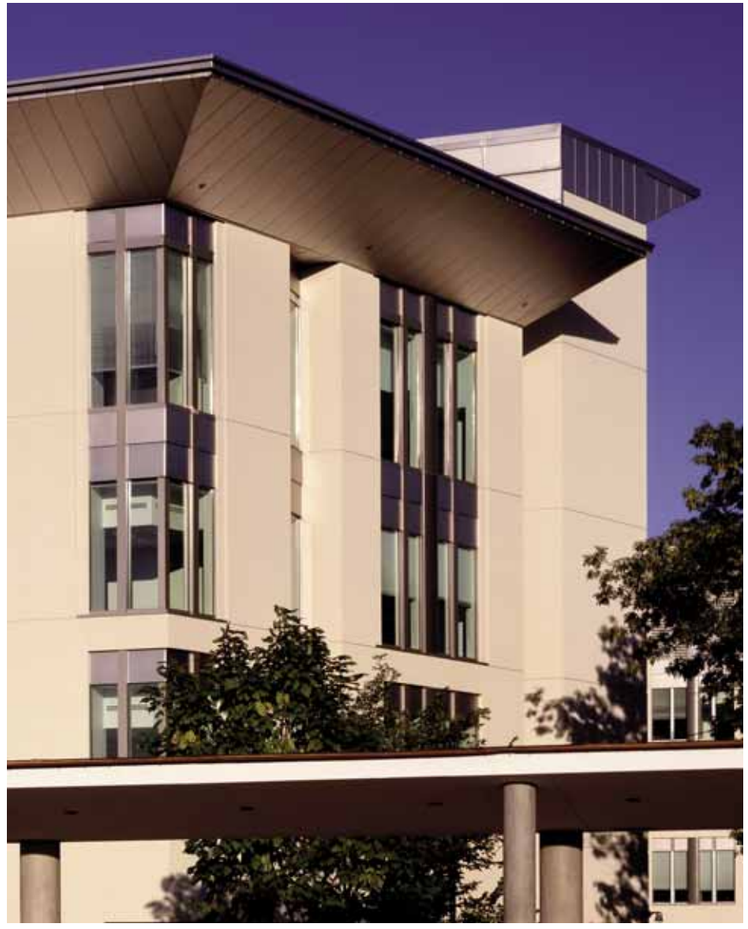
Vertical Transportation
Jenkins & Huntington, Inc.
Avon, CT

Cost Consultant
Construction Cost System Inc.
Fairfax, VA

Code Compliance
Leo A Daly
Washington, DC

HLW International
New York, NY





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 architectural thought; (2) avoiding an official style; and (3) incorporating the work of living 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.