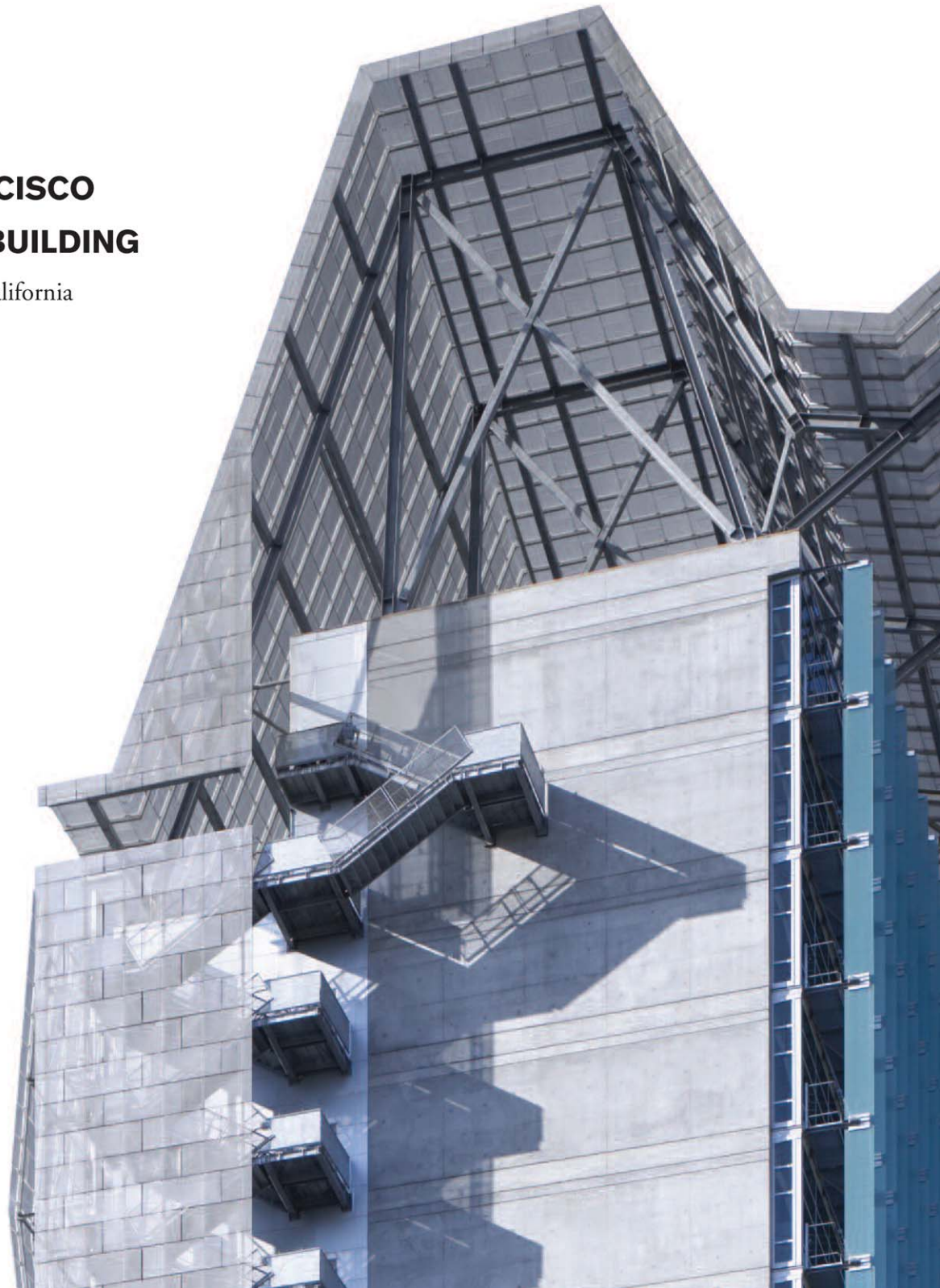


**SAN FRANCISCO
FEDERAL BUILDING**

San Francisco, California



The San Francisco Federal Building in San Francisco, California, 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.

July 2007

SAN FRANCISCO FEDERAL BUILDING

San Francisco, California

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When architecture engages social, cultural, political, and ethical currents, it has the potential to transform the way we see the world and our place in it. It is from this intersection of broad societal themes that we approached the design for the new Federal Building in San Francisco.

Thom Mayne
Architect, Morphosis

INTEGRATED DESIGN

The San Francisco Federal Building stands out on many levels. This is certainly true visually. From a distance, its 18-story tall, broad silhouette is easily distinguished from the towers of the business district and marks the edge of the city's downtown. A "skygarden" cuts through the office space on the 11th through 13th floors to create an exterior plaza perched within the overall design. The façade is kinetic: pieces of its undulating skin open and close, and from dusk until dawn, the skygarden is illuminated as a choreography of colored light. During the day, the building appears veiled. At night, it appears transparent as it glows from within. Viewed from the street, it is a dynamic collection of solids and layers—a low office structure, a tall narrow office tower, a corner café in a free-standing volume, vertical glass fins that reflect the rising and setting sun, metal panels that stretch over the roof and down the façade to unfold as canopies at the level of the plaza.

The images are memorable and compelling. Even more significant, however, are the programmatic achievements of the San Francisco Federal Building. Three primary objectives guided the commission's

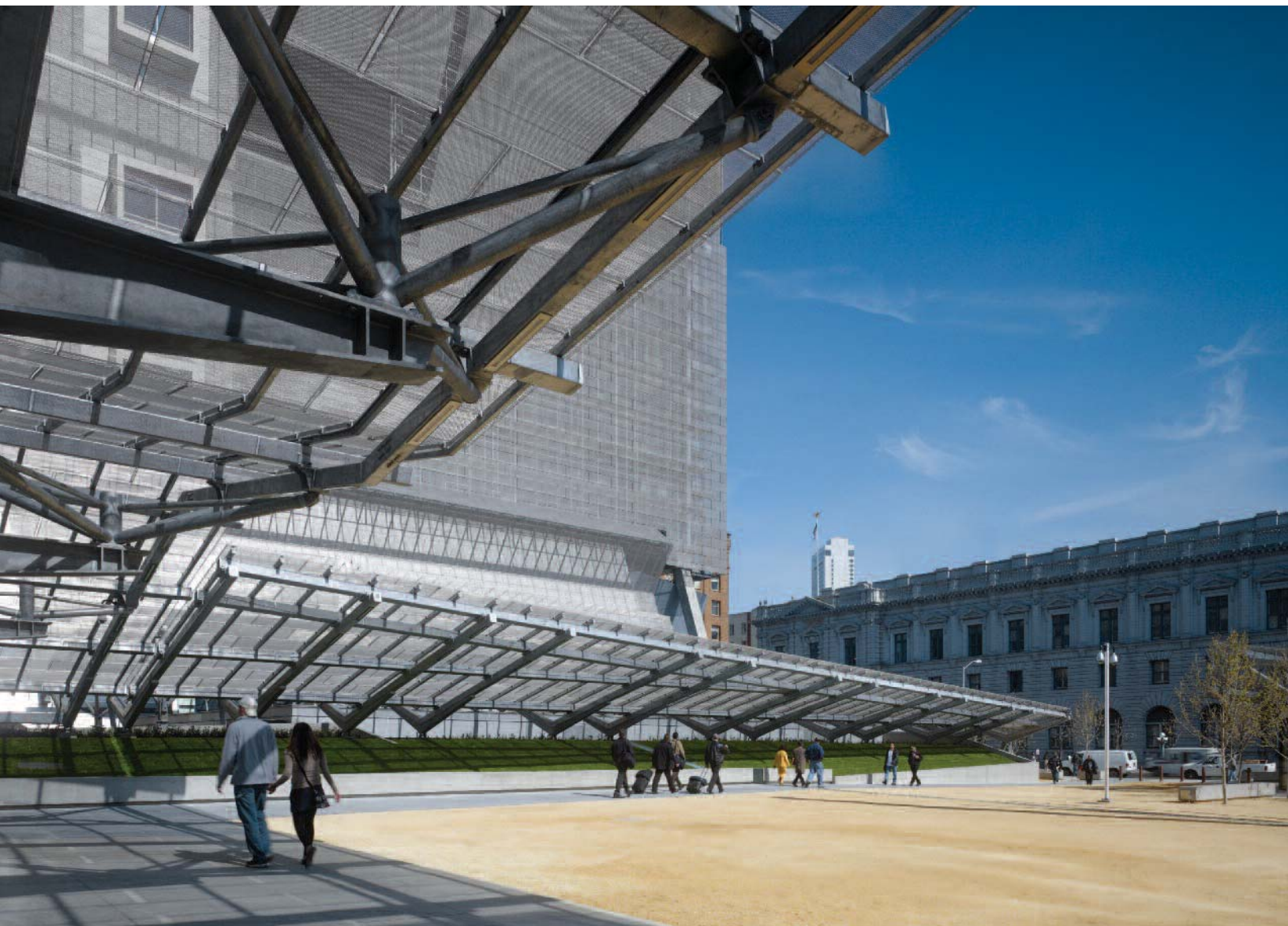
development: producing an office complex that engaged and enriched the community as well as the city's skyline; creating a model of sustainable and energy efficient design; and redefining the workplace as a healthy, productive, and creative environment. Success in each of these areas is the real story of this landmark.

The San Francisco Federal Building is located at the intersection of Seventh and Mission Streets. The surrounding blocks of the South-of-Market district are a dense, diverse mix of low-rise light industrial and commercial structures. To the east is the 1905 Beaux Arts U.S. Court of Appeals. On the north, the tower, and to the west, the five-story office block of the Federal Building frame a plaza that opens up views of the historic courthouse. The sun-filled plaza is a welcome civic space in an area where buildings typically meet the sidewalk. In addition to the coming and going of federal workers and public visitors, it is animated by the café and other amenities, including day-care and conference facilities as well as a fitness center. This federal office truly is part of its neighborhood.

It is also an innovative model of sustainable design and energy conservation. Construction materials are fabricated with recycled products. Above the tower's fifth floor, a sophisticated system of operable windows harnesses the prevailing winds to cool the building. On the south, perforated metal panels move over the roof and down the façade of the tower to screen the sun, and within, offices are illuminated with natural light for much of the day.

A third accomplishment is the Federal Building's high performance workplace in the upper tower. The narrow floor plates and the fact that private offices are relegated to the interior mean that almost all have breathtaking views of the city or the bay. Ample opportunities for creative interaction have been consciously designed into the building. These include an entrance coffee bar and the skygarden. In addition to a traditional system that gives access to all levels, skip-stop elevators bring staff to every third floor where multi-story lobbies and conference areas (the large projecting bays on the south façade) encourage chance encounters, meetings, and the exchange of ideas. Finally, this is

a healthy environment. It is filled with natural light. The air is fresh. The design promotes walking and exercise. This is a federal office that fosters productivity, a place where people can enjoy and take pride in their work.





CONTRIBUTING TO THE COMMUNITY

Unlike the skyscrapers that characterize the downtown and business districts, the dense South-of-Market neighborhood is known for its three- and four-story light industrial, commercial, and residential buildings. It is also socially and economically diverse, with enclaves of various ethnic groups (Filipinos, Vietnamese, Mexicans, and others), the elderly, urban pioneer artists and professionals, street people, and residents of single-room-occupancy housing. In this eclectic context, the government, by making a commitment to locate the new federal building here, is contributing to a part of the city that benefits from redevelopment. At the same time, GSA recognized there was a need to address serious concerns that the project's size would overwhelm the character of this unique urban area.

In the intense dialogue that ensued, there were more than 50 meetings with city agencies and neighborhood groups in which the numerous stakeholders—GSA, the A/E team, city officials, and community representatives—came to better understand the design challenges and opportunities. By selecting a site at the intersection of

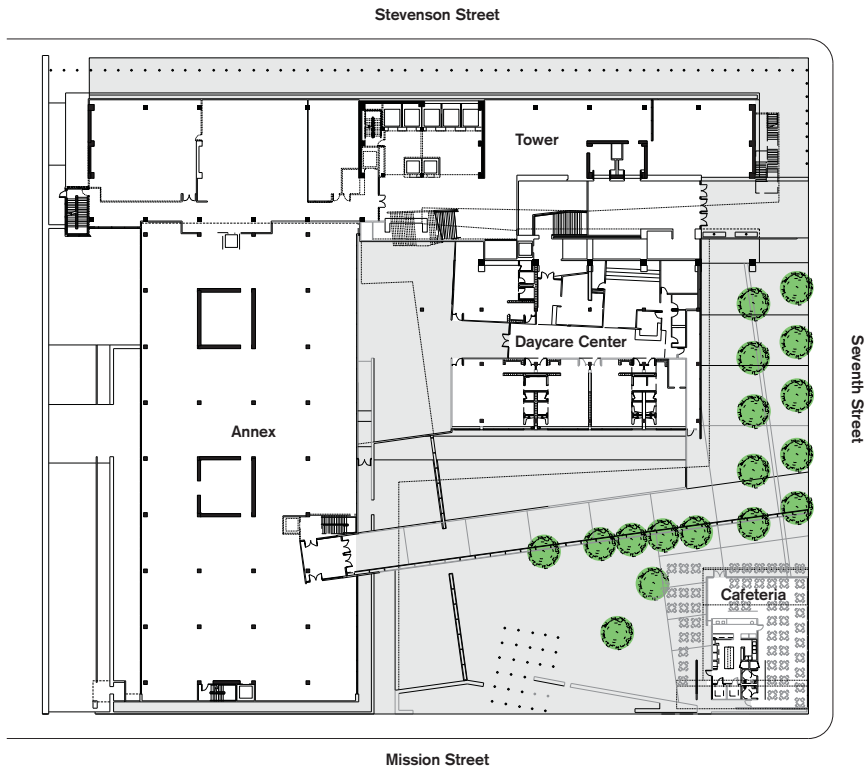
Seventh and Mission Streets, the new office would be adjacent to the historic Beaux Arts U.S. Court of Appeals, the only federal structure to survive the devastating 1906 earthquake. It would also be near the city's Civic Center and the axis to San Francisco's domed city hall. Given this location, the expectation was that the federal office would be a background to these landmarks, no more than 120 feet tall, in accordance with the General Plan of the City of San Francisco. As was the area's tradition, it would also neatly define the street edge.

After evaluating alternatives, however, the preferred scheme was as a slender tower along the three-acre parcel's northeastern boundary and a four-story annex to the west. The tower is composed of layers and each façade is different in response to its context—glass fins mark the north; a moving metal skin, large protruding bays, and the skygarden highlight the south; an exterior staircase and multistory entrance identify the narrow eastern face. This contrasts with the annex, which has a smooth concrete façade to the south along the street and refined curtainwalls facing west and east, the latter as one edge of the plaza.

Together, these two structures define a large south-facing plaza as the major public feature of the complex. There, neighborhood residents and federal employees enjoy the open space—rare in this section of the city—and are invited to take advantage of the project's other amenities: conference facilities, the child care center, and, at the Seventh and Mission Streets corner of the site, a one-story café with outdoor dining under a canopy of sycamore trees.

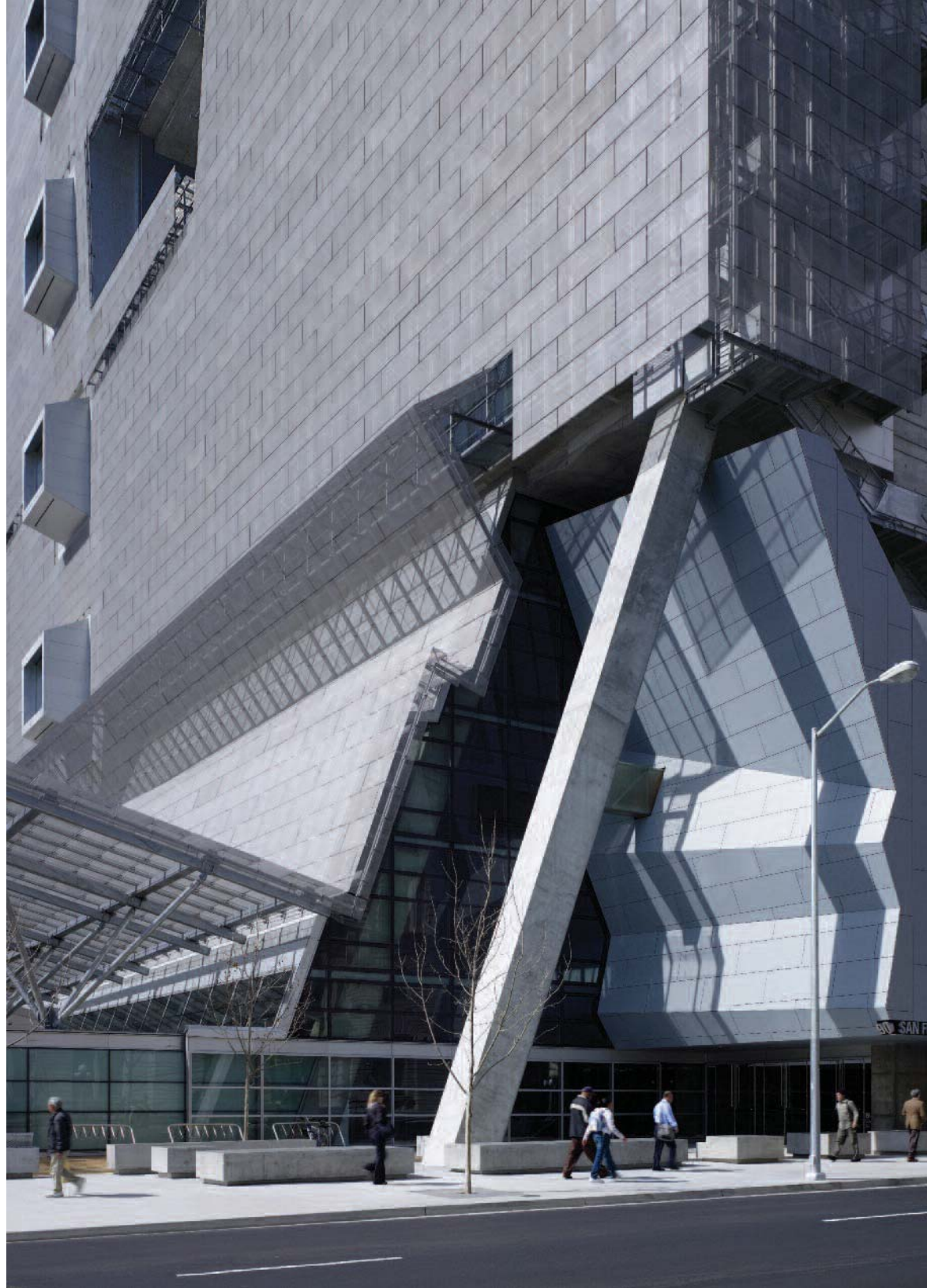
This plan offers an additional advantage as it frames the view east to the beautifully detailed façade of the historic courthouse on Seventh Street. The composition is a juxtaposition of Beaux Arts and contemporary architecture reflecting the history and vitality of the city. One building is noted for its beautiful stonework, classical sense of order and hierarchy, and represents the dignity of the federal courts. The other is about steel, glass, concrete, and dynamic abstract forms, and is an expression of modern, high performance public architecture. In the plaza there is a respectful and wonderfully exuberant meeting of past and present.

Another contribution to the city is the skygarden. A three-story square opening on the tower's 11th floor, it gives the Federal Building a distinctive profile. Bridges cross the volume on the 12th and 13th floors, and by day, the main deck and the upper levels become high-rise urban plazas for a break, a moment to think, or a conversation—all with spectacular views of the city and the bay. Perhaps even more impressive, at dawn, at dusk, and at night, the skygarden is transformed. Artist James Turrell has illuminated the space so that it glows in a sequence that transitions through the color spectrum over a twenty minute interval. At the beginning and end of the day, the edges of the volume are most intensely delineated—a square outline in a luminous tower. As the sky grows dark, the volume itself fills with color, a slowly changing block of light on the edge of the skyline. In the fog and mist, the sequence morphs yet again, becoming softer, less focused, and a more mysterious presence in the city.

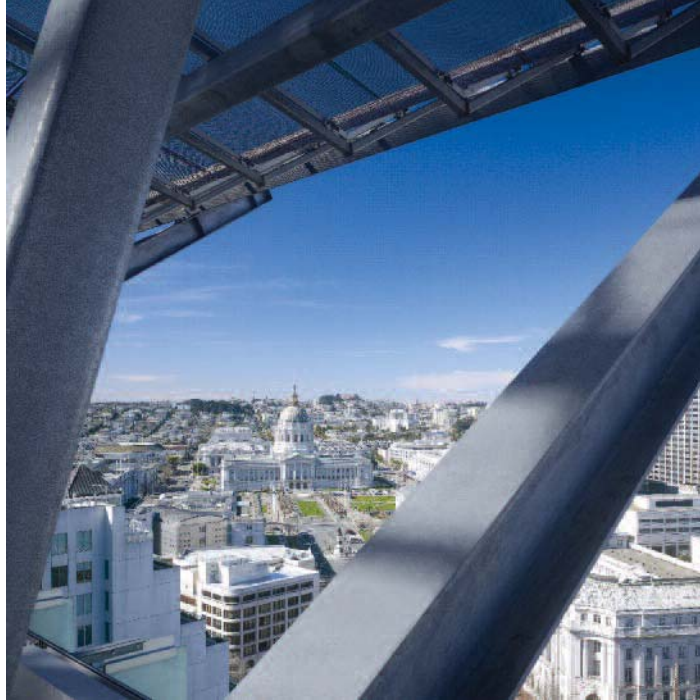


Site Plan









The striking new Federal Building provides a dramatic counterpoint across Market Street to San Francisco's historic Neo-classical Civic Center bringing thousands of new employees and visitors. It will significantly add to stabilizing and enlivening the Civic Center and the Civic Center neighborhood.

James W. Haas
Coordinator, Civic Center Stakeholders

SUSTAINABLE DESIGN AND INNOVATIVE ENERGY STRATEGIES

Sustainable design is a GSA priority. In the San Francisco Federal Building, an important focus has been on the selection of construction materials, 75 percent of which must use recycled content. In this regard, one decision was to replace Portland cement with blast furnace slag, a waste product from the steel industry. The result is a higher-strength, warm-toned concrete that significantly reduces greenhouse gas emissions. The “wave” ceiling profile of the tower slabs represent another sustainable design accomplishment. The form is attractive, but more valuably, cuts down on the amount of concrete needed to fabricate the floor slabs and facilitates the flow of natural air to cool the building. In a long-term response to sustainability, a raised floor throughout the tower permits workstations to be relocated with a minimum of effort and materials.

Energy strategies, however, are this project’s most impressive sustainable design achievement. The tower’s layered skin is emblematic of the creative approaches implemented in this arena where the building can be regarded as wearing its mechanical equipment. The glass fins on

the north elevation shade offices from the afternoon sun. On the south, the perforated metal screens, with panels that open and close, shield the floor-to-ceiling glass walls to measurably reduce heat gain. Above the fifth floor, windows on both the north and south are operable. Occupants can open or close desk-level bays, and a sophisticated computer system monitors interior environmental conditions to regulate air flowing into the building through ceiling-level windows. Essentially, this creates a “living skin” that allows the building to breathe. Although traditional systems are used in the annex and on the first five levels of the tower, from the sixth to the 18th floor, the majority of the office space is cooled naturally.

San Francisco’s climate and the site orientation are big factors in making this possible. Summers are generally pleasant—the average high during the worst case month is 75 degrees Fahrenheit and temperatures rarely exceed 78 degrees. During the warm periods, there is also a dependable prevailing wind from the northwest. By developing the majority of the offices in a narrow tower with its long side perpendicular to

the wind, the building can exploit the external breezes to keep the interiors cool and full of fresh air.

In addition, there are many details that make the natural ventilation system work. At desk height, the manually operated windows can be pushed out up to four inches. On the north façade, these are designed to direct the fresh air toward individuals at nearby workstations. The base of each glass wall has what is called a “trickle vent” and a “finned tube convector”—a pair of mechanical devices that, in combination, can allow a minimal amount of heated outside air into the building to ensure ventilation during colder periods. So that workstations do not interfere with the natural movement of air, wall panels are lifted eight inches off the floor and do not exceed 52 inches in height. On hot days, the building management computer system takes advantage of the cooler nighttime air and opens the mechanical windows fully to pre-cool the exposed concrete core, ceilings, and shear walls so that their thermal mass helps maintain a comfortable environment throughout the next work day.

Illuminating interiors with natural light yields further sustainable design benefits. With an average floor-to-ceiling height in the tower of 13 feet, daylight reaches 85 percent of the work spaces. Powered lights are used only when individuals are at their desks and are automatically dimmed or turned off when daylight is available.

The return on these many strategies is impressive. The choice of materials has saved resources and improved the quality of the interior environment. GSA’s energy target is to use 55,000 Btu (British thermal units) per square foot per year. Preliminary models for the Federal Building indicate the natural ventilated floors will require less than 30,000 Btu per square foot per year. More specifically, daylighting will lighting reduce costs by an estimated 26 percent.

Our primary interest was to produce a performance-driven building that would fundamentally transform its urban surroundings, the nature of the workplace, and the experiences of the people who use it while making intelligent use of natural resources. For me, this project represents the epitome of an optimistic architecture, an architecture that synthesizes its complex forces and realities into a coherent whole.

Thom Mayne
Architect, Morphosis





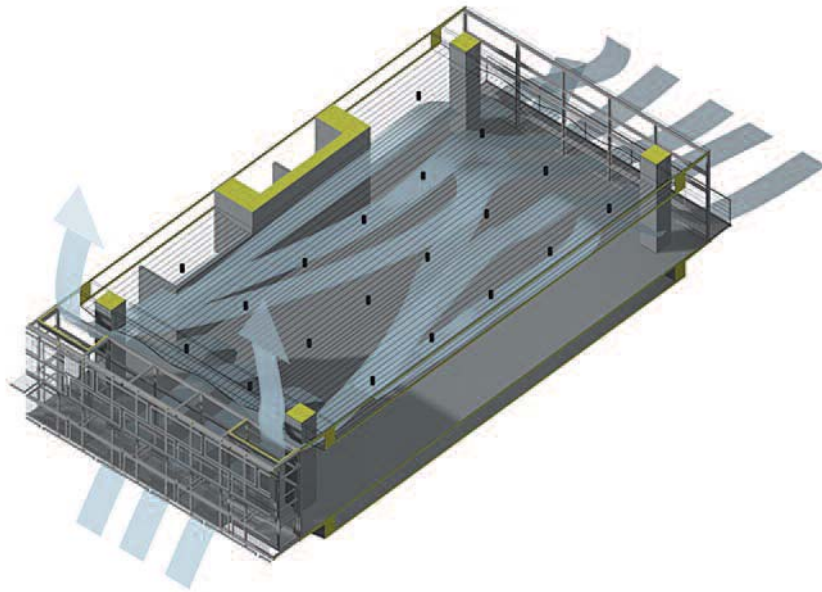


Diagram of the Ventilation System



RETHINKING THE WORKPLACE

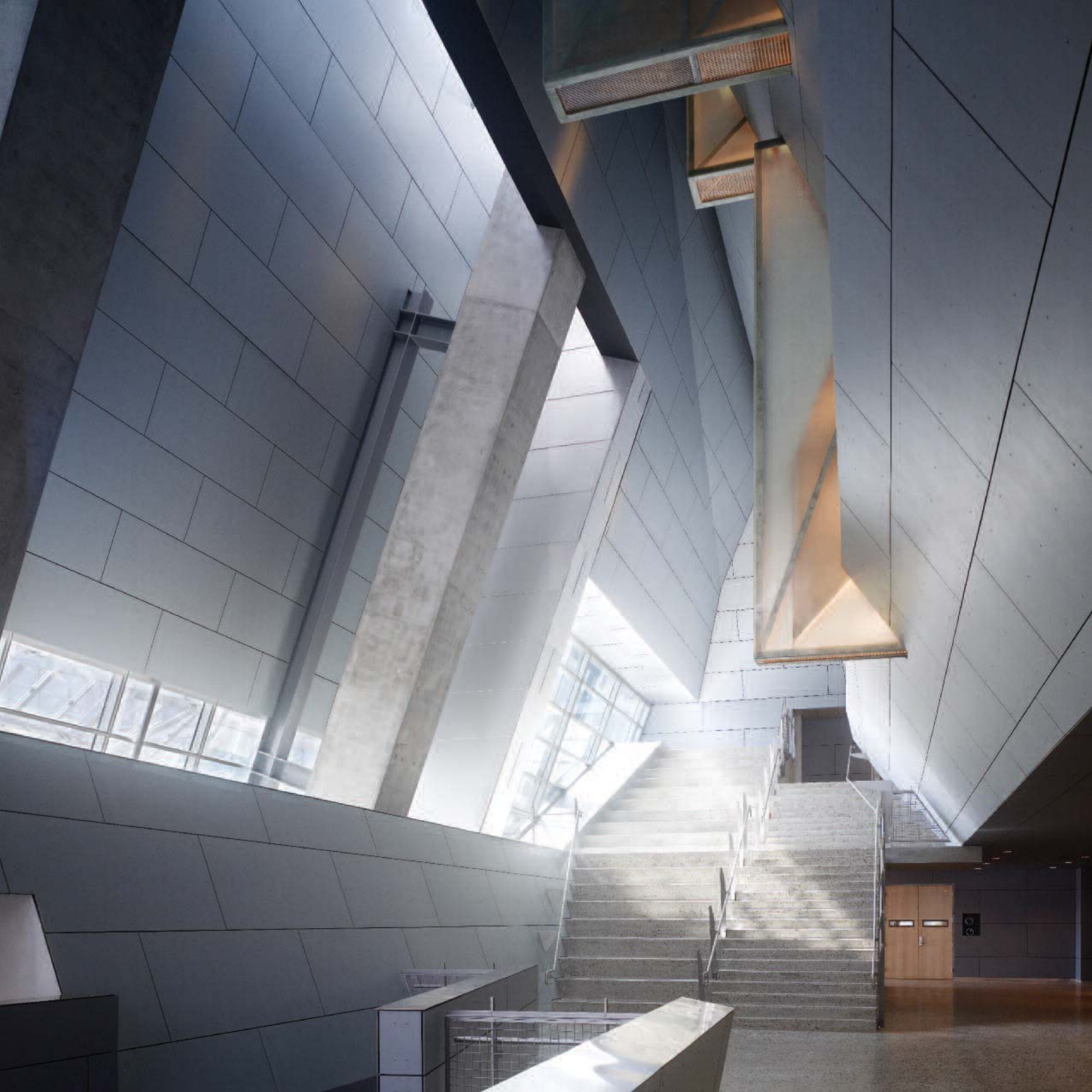
If windows, light, and a view represent the perks of working in a large office, then it is agency staff—not managers—who occupy the favored turf in the new San Francisco Federal Building. Because the tower's energy strategy depends on having a narrow and uncluttered floor plate, an open plan is the norm—one bay deep to the south and two bays deep to the north. Restrooms and the community kitchen, located adjacent to the structure's concrete shear walls, are the only floor-to-floor interior spaces. Several agencies insisted on enclosed meeting rooms and a few private offices for managers. These are clustered along the core, and their roofs stop 18 inches below the wavy cross-section of the concrete ceiling so air can pass over them.

Most work areas are next to or just a few feet away from the windows. They are all filled with natural light and look out over the bay or the city. Even the enclosed spaces have fritted glass walls to let in light. From the sixth floor up, operable windows bring in abundant fresh air. All wiring is installed beneath a raised floor so not to interfere with the layout, an approach that also facilitates adaptations to changing

programmatic needs. Overall, it is a design that boldly reverses tradition, democratizing the workplace. In the tower of the San Francisco Federal Building, executives occupy inside spaces, while staff enjoy the windows and the view.

Another dimension of the design is its dual approach to vertical circulation. A traditional system accommodates deliveries and offers access to every floor. More innovatively, five skip-stop elevators stop at every third level. At each of these landings, a multistory lobby is detailed with perforated maple panels that fold up the walls and over the ceilings, absorbing noise and reverberation. Open stairs lead to the floor above and the floor below, with the ascending staircase passing through a projecting bay and past a grand window overlooking the plaza. The skip-stop system is faster than one that stops at every floor. It also promotes exercise and provides valuable opportunities for people to meet, chat, and exchange ideas. Research indicates that this casual social interaction can enhance productivity and creativity, so here it is encouraged with lobbies that include a meeting room and sitting areas.

The complex also offers other amenities. Even the layout of the Annex, with its deeper floor plates, has nine-foot-high ceilings so perimeter offices benefit from natural light. The lobby, which includes a coffee bar, is a soaring 90-foot space whose folded forms are articulated with fiber cement panels. Through the canted walls of this volume, a broad staircase—recalling the tiers of seating in an amphitheater—cascades from the second to the first floor. Workout rooms and a child care center are on site, with this last function covered by the screens of the tower, which at the ground level move out horizontally to become an undulating roofline. A café anchors the corner of Mission and Seventh Streets, and its roof continues the project’s iconic imagery of folded metal plates. On the plaza, there is seating and areas planted with sycamore trees. Overall, the public space welcomes visitors and functions as a room in the city, animated with life. In this context, the new San Francisco Federal Building is not just an office, but a dynamic civic place.

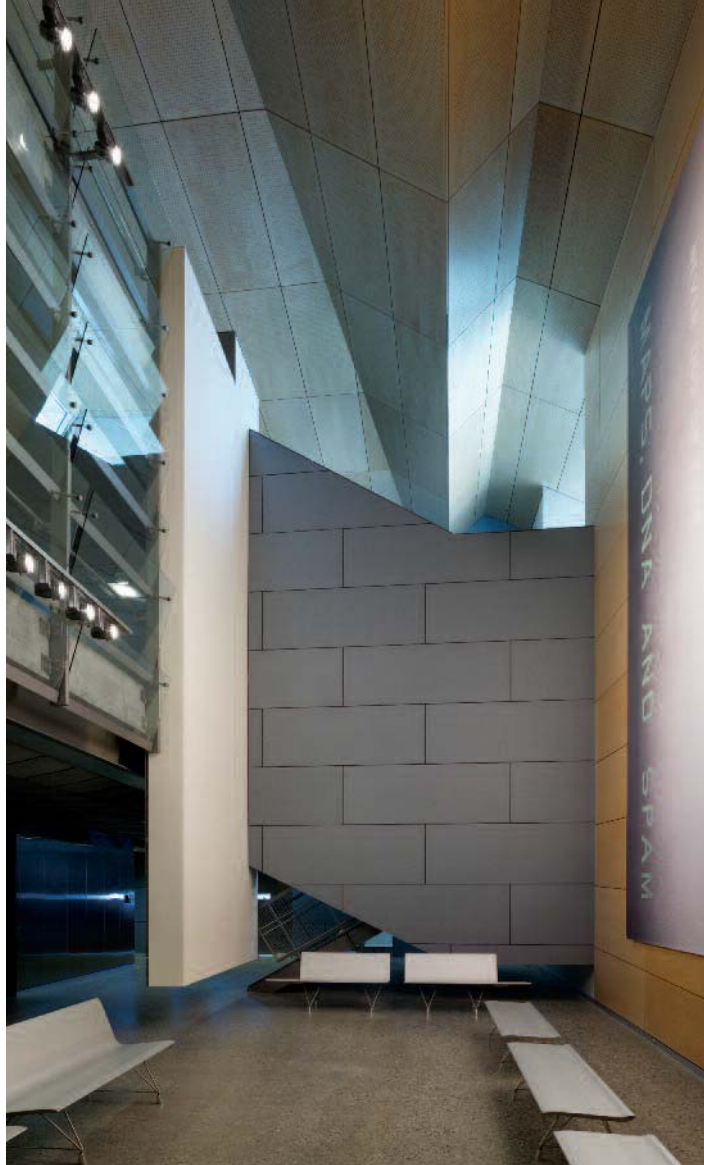


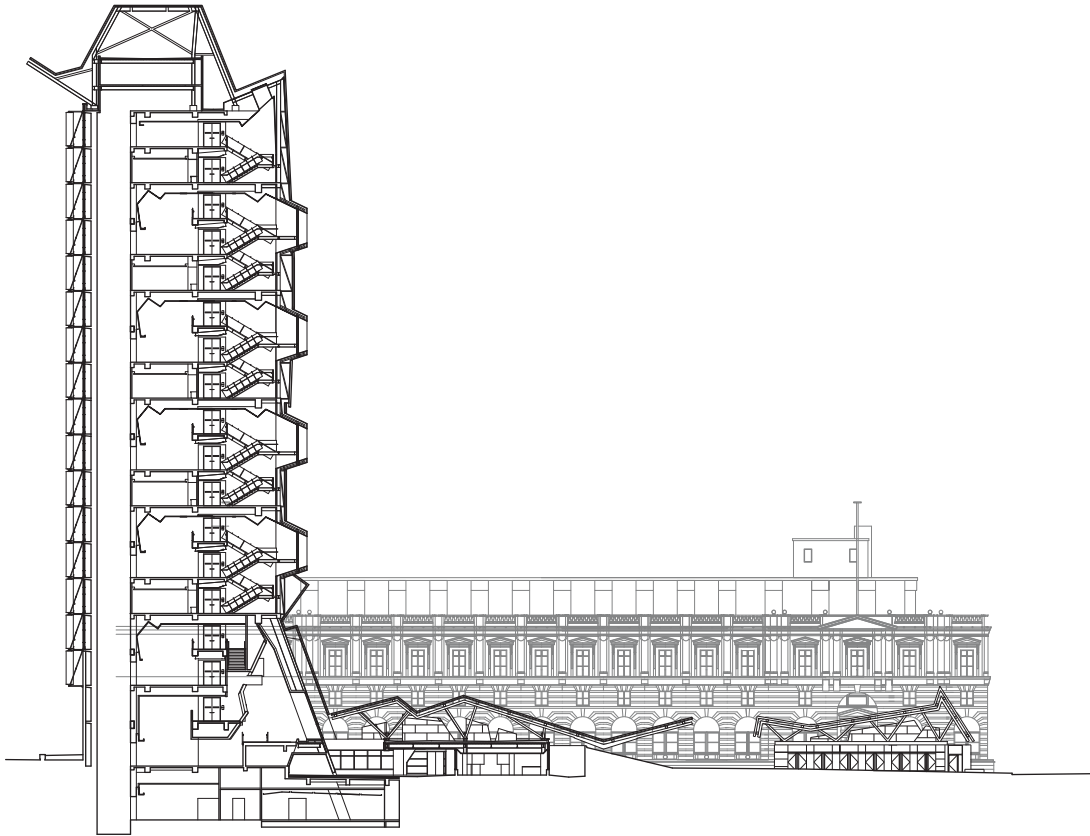




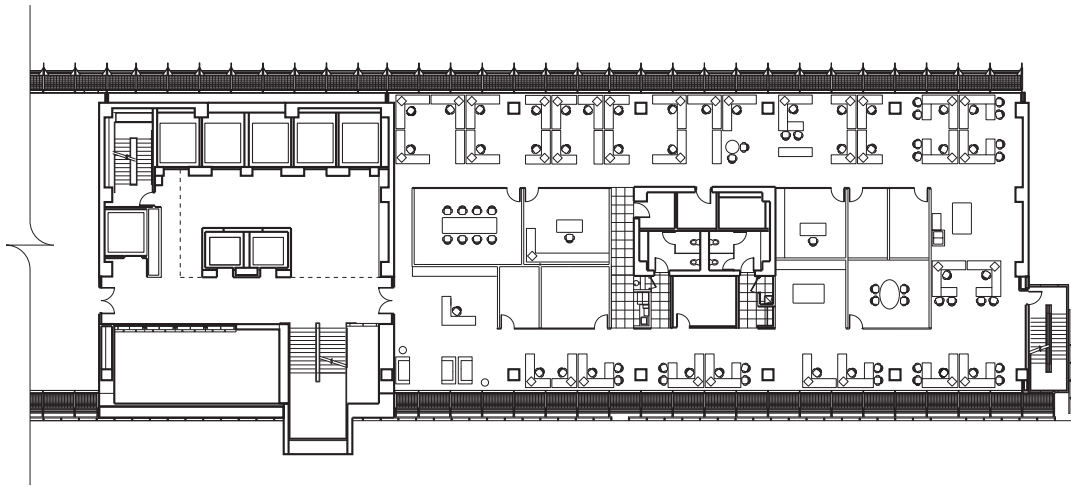
The light and openness in the new San Francisco Federal Building are invigorating. I constantly interact with colleagues in the office and in public areas like the skygarden and elevator lobbies. It would be very difficult to move back to a more traditional space.

Douglas Betton
Department of Labor





Section with Skip-Stop Elevator Lobbies



Level Nine Floor Plan

FROM DESIGN TO BUILDING

To develop and construct the rich forms of the new San Francisco Federal Building, the architects, subcontractors, and fabricators depended on building information modeling (BIM) technology. These three-dimensional digital drawings provided accurate renderings of the exterior sunscreen and supporting framework, of the fiber cement panels sculpting the volume of the multi-story entrance lobby, of the maple paneling folded over the walls and ceilings of the skip-stop elevator lobbies, and of the mechanical systems threaded through the building.

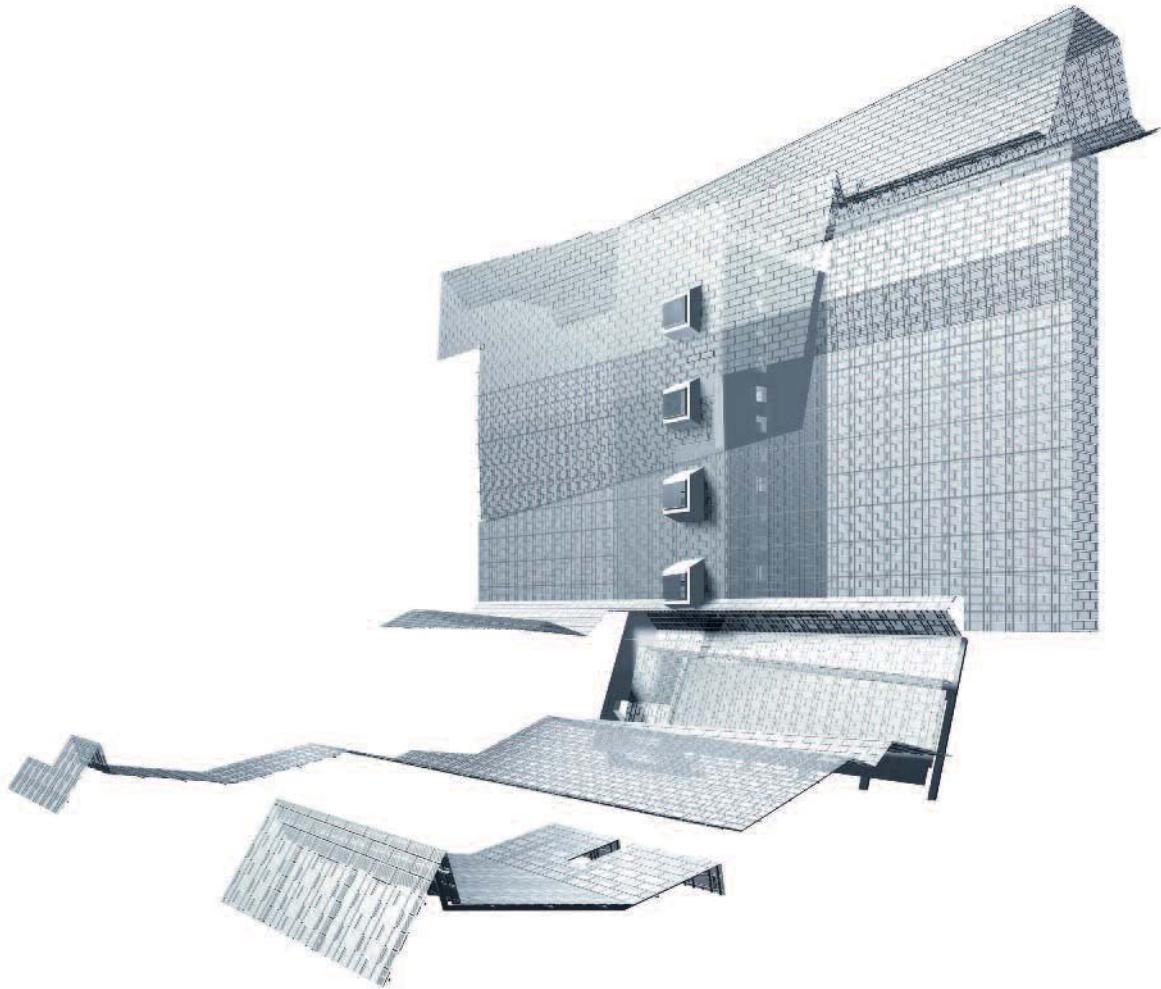
These BIM models helped GSA and the prospective tenants understand the design and verified the appropriate integration of the building's systems. It also became the basis for the shop drawings used to manufacture the elements and a guide for installing them on site. Subcontractors took the original BIM drawings and used them to create precisely calculated documents identifying and detailing each panel and the associated structural supports. Once approved, the shop drawings guided the computerized manufacturing of all the elements.

For the sunscreen, the supporting steel framework was made in Utah with more than 40,000 holes precisely pre-drilled to streamline installation. The perforated panels were made in California. In San Francisco, all the pieces—tens of thousands of discrete elements—became a giant puzzle that, as planned, but still amazingly, fit together without any difficulties.

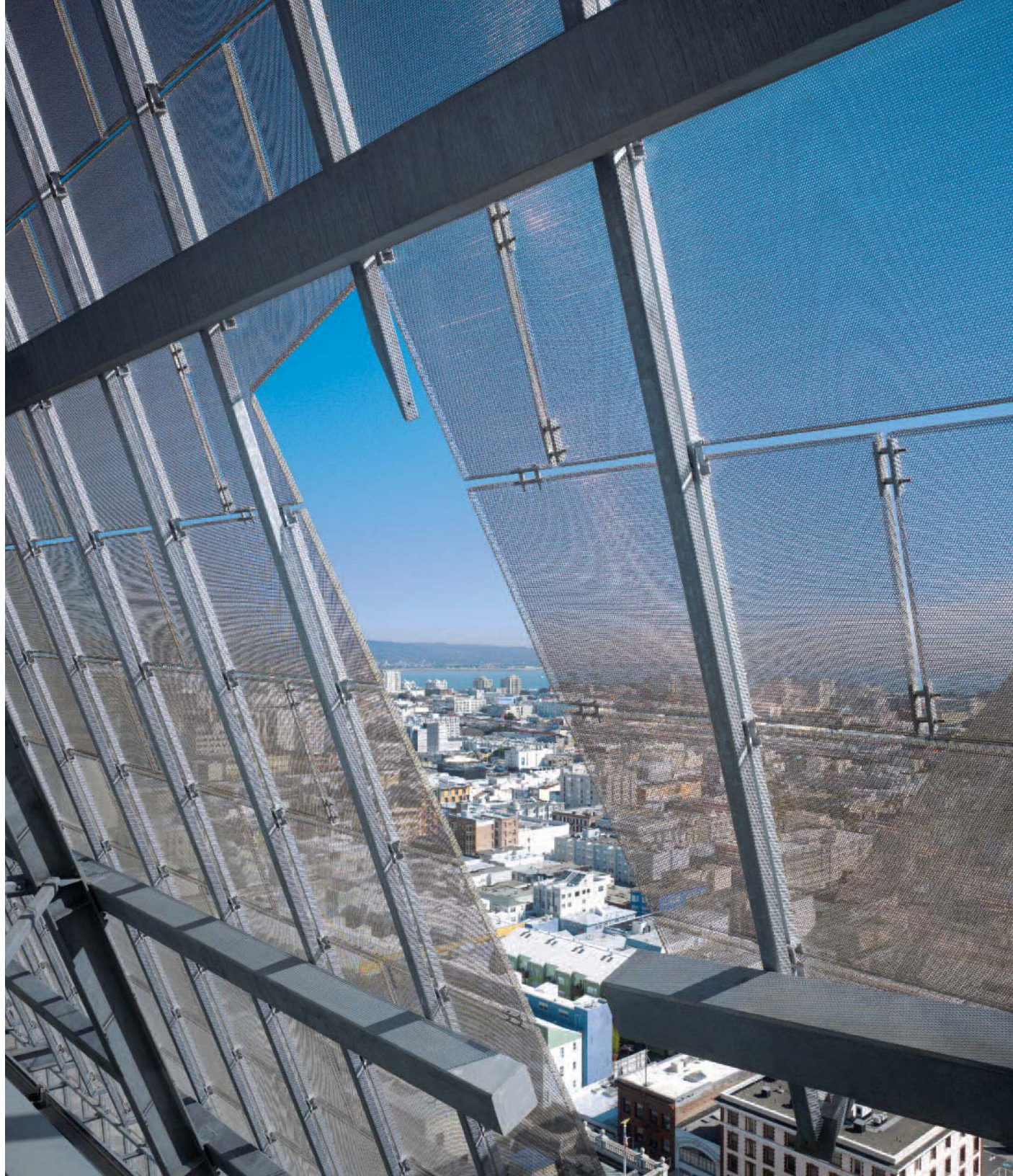
Engineers, including consultants at the Lawrence Berkeley Laboratory and the University of California, San Diego, also did extensive modeling of the Federal Building's energy strategies. Seasonal prevailing winds, air flow through the building, the thermal mass of the concrete, and the impact of the metal screens and glass fins were evaluated for their impact on performance. These calculations, in turn, resulted in design refinements and a confirmation that naturally cooled interior spaces would, indeed, remain within the required comfort zone even during rare heat waves.

These achievements are a powerful endorsement of the value of the BIM approach to design and construction and

the value of thermal modeling. They demonstrate an innovative relationship among the architect, engineers, fabricators, and contractors. The design itself and the coordination across disciplines would not have been possible with conventional analysis and two-dimensional drawings. More broadly, the San Francisco Federal Building stands as a valuable precedent for a new era of collaboration among all stakeholders in a project, including users, the design team, and constructors.



The Building's Perforated Metal Skin



ART IN ARCHITECTURE

Art has always been an essential feature of great civic architecture. The San Francisco Federal Building is the venue for six commissions.

Skygarden

An Installation of Light and Color
*Located in the Three-Story Open Space
between the Building's 11th and 13th Floors*

James Turrell

Light and color are foundational aspects of nearly every work in the history of art. For James Turrell, however, these are not used to illuminate and articulate a subject—they *are* the subject. In works like *Skygarden*, Turrell makes viewers aware of the tremendous power of light and color to transform how we perform a process as habitual as sight. On the interior of *Skygarden*, this is accomplished by saturating the space with colored light that seems almost palpable; its presence literally changes the way the structure of the room is perceived. Additionally, when one looks out of the space, the color of the evening sky appears to change based on the present color of the work of art. Outside the

Federal Building, *Skygarden* creates a luminous, singular beacon. As the colors change gradually, so too will the viewer's experience of the building from locations throughout the city.





LEVEL AS A LEVEL

DON'T NOD

I DID DID I

MAPS, DNA, AND SPAM

Archival Ink on Polyester Scrim

Each 24 Feet x 24 Feet

Located in the Skip-Stop Elevator Lobbies

Edward Ruscha

Edward Ruscha's work explores the commonplace—gas stations, parking lots, billboards, and, especially, words. We rarely stop to consider these aspects of daily life, but Ruscha's paintings, drawings, photographs, and prints isolate them, causing the viewer to reassess their form and meaning. Such is the case in *LEVEL AS A LEVEL*; *DON'T NOD*; *I DID DID I*; *MAPS, DNA, AND SPAM*, four related images located along the vertical axis of the building, one in each of the skip-stop elevator lobbies. The artworks feature palindromes, or phrases that read the same forward and backward. The upright orientation of the statements makes their form seem less familiar, delaying the instant recognition that words usually invite. Likewise, the enigmatic phrases, which

hover on ghostly backgrounds like signs over a foggy San Francisco, elude easy interpretation. Thus, Ruscha gives pause to the habit of reading, making the words in these images appear fresh again.

1965, 1970, 2002

Archival Inkjet on Canvas with Acrylic
37¼ Inches x 74¼ Inches
Located in the Conference Center

Rupert Garcia

In *1965, 1970, 2002*, Rupert Garcia employs simplified shapes and bold colors to create challenging political commentary. This work is characteristic of the elegant paintings, drawings, and prints he has created throughout his influential career, which examine such topics as oppression, the Chicano civil rights movement, the culture of art and, in this case, the Vietnam War. Here, Garcia reworks the silhouette of a distraught Vietnamese woman he depicted in a 1970 antiwar poster and a self-portrait taken soon after he arrived in Vietnam. These images, juxtaposed with an abstract pattern meant to represent military fatalities, describe the vast casualties—both physical and psychological—that the artist experienced as a young soldier.



Nightingale

Oil on Canvas

60 Inches x 60 Inches

Located in the Conference Center

Hung Liu

Nightingale looks back upon China's past from the perspective of someone who has emigrated from it, using historic photographs as source material. In this case, a young girl's image is represented realistically, in a style that recalls the state-approved method Liu learned as a muralist. She stands in front of a background of cranes and stylized curls that suggests traditional Chinese woodblock prints, but made contemporary with a language of loose brushstrokes and drips of paint. Yet these worlds are not truly separate; the background appears to be overtaking the girl's image, a collision of new and old styles reflected in the apprehensive look on her face. This represents, in a larger sense, the anxiety that accompanies any cultural transition—a feeling once experienced by many émigrés, like Liu, who moved to the United States to realize new opportunities despite the uncertainty of this endeavor.



Street Singing

Mixed Media

73¼ Inches x 53¼ Inches x ¾ Inches

Located in the Conference Center

Raymond Saunders

Raymond Saunders assembles collages like *Street Singing* from found objects. He then works extemporaneously, adding shapes and words prompted by the arrangement of items. This is an artistic process, where these objects stand in for the color, shape, and tactility paint usually provides, but also a social one, for Saunders restores value to the discarded signs, handbills, newspaper, and patterns he appropriates. Through these objects, *Street Singing* comments on the cycle-of-use and disposal characteristic of modern life, the personal memories associated with such everyday items as a “For Sale” sign, and the diverse communities that make up a city, represented here by a scrap of paper covered with Chinese characters, fragments of graffiti, and a child’s drawing.



Will We Get Here Now

Mixed Media on Canvas

60 Inches x 72 Inches

Located in the Conference Center

William T. Wiley

In his paintings, William T. Wiley uses puns, satire, and absurd juxtapositions to show that both visual and verbal language are unstable in meaning and subject to change, depending on their context, the speaker, and the reader. This is visible in *Will We Get Here Now*, in which figures, symbols, and scrawled text cover a vast landscape. A Tower of Babel-like form rises in the middle of the painting, suggesting the Bible's account of a world condemned to linguistic confusion. Wiley portrays this explicitly with interchangeable homonyms ("ennui" becomes "on we!"), bungled symbols (a barcode gives up counting in the lower right), and subversive visual tricks (a stain in the upper right becomes a religion icon). A judge condemns the artist for having "too many words," but Wiley replies "mess is lore," an inversion of the adage "less is more" that suggests how easily the inherited facts of language are muddled.



Art in Architecture Program

GSA's Art in Architecture Program commissions American artists to create unique and publicly scaled artworks for new and renovated federal buildings nationwide. These permanent installations of contemporary art for the nation's most important civic buildings showcase the value of creative expression in a democratic society and extend the cultural legacy of the United States. GSA's review and selection process for commissioning artists follows guidelines developed over the past four decades. The agency reserves one-half of one percent of the estimated construction cost of new or substantially renovated federal buildings to fund works of art. For each project, GSA staff rely upon a panel of experts—composed of local and national art experts, the project's design architect, the client, and community representatives—to assist in the commissioning process.



GENERAL FACTS ABOUT THE FEDERAL BUILDING

Located on a three-acre parcel at the intersection of Seventh and Mission Streets in the South-of-Market district, the new San Francisco Federal Building is a complex for 1800 employees. The 500,000 gross square foot 18-story tower along the northwest edge of the site has offices for the Department of Labor, and Health and Human Services. The 105,000 gross square foot Annex along the southwest boundary of the site has offices for the Department of Labor, Health and Human Services, the Social Security Administration, and the Department of Defense.

The site is across the street from the U.S. Court of Appeals for the Ninth Circuit and just a block from the city's Civic Center to the north. It includes a one-acre plaza that provides the neighborhood with much needed open space. There is a café at the corner of the site, open to all. The complex also has daycare, as well as fitness and health care facilities, and a conference center available to the public.

The Federal Building is notable for its sustainable design. Construction materials use recycled content. Finishes and furnishings

have been chosen to reduce harmful emissions. Natural light illuminates approximately 85 percent of the offices complemented with sensors that dim or turn off electric lights when they are not necessary.

Most significantly, in a precedent-setting strategy, prevailing winds from the Northwest cool the tower from the sixth floor up, saving energy while simultaneously reducing the need for mechanical systems and their related maintenance. Air flows through desk-height windows that can be manually opened or shut by employees, as well as through upper bay windows and "trickle vents" at the base of each floor, both of which are operated automatically as the temperature is monitored by sensors and a computer system. There are a total of ten different preset opening configurations. Daytime temperatures are maintained between 67 and 81 degrees Fahrenheit. At night, natural ventilation can lower interior temperatures to 65 degrees. This also cools the concrete ceilings and shear walls, improving comfort as their heavy mass absorbs heat the following day. Open office layouts with wall panels raised eight inches above the floor and interior meeting rooms

and office “cabins” with ceilings 18 inches below the wave-shaped ceiling slab ensure that the fresh air can flow across each floor.

Sunlight is diffused by the undulating perforated metal screen on the southeast façade and by glass fins on the northwest façade of the tower. These limit heat gain by shading the glass from the sun but still permit natural light to fill the offices.

The Annex has a more traditional office layout, while the tower is a special work environment. Skip-stop elevators open to every third floor where employees move through a multi-story lobby across or up or down to their offices. Perimeter stations have operable windows and floor-to-ceiling glazing with expansive views of the city or the bay. All wiring is under a raised floor so layouts are flexible and can be modified with minimal effort. Amenities include a coffee bar in the main tower lobby.

Unique spaces in the complex include the six-story tall tower lobby with its undulating fiber cement paneled walls and ceiling and the grand stair that is both a place to sit and a means of access to the second

level. The child care facility is located along the plaza three feet below the main floor, and the conference center is a full floor below the entry. The three-story skip-stop elevator lobbies are paneled in acoustical perforated maple with forms that echo the folded layers of the exterior perforated screen and the interior lobby walls. The main level of the skygarden is on the 11th floor, with bridges that cross this open space on the 12th and 13th floors. It is also the location of the James Turrell light installation that becomes an icon of the Federal Building. The northwest wall of the skygarden is glazed to protect the open space from winds.

Location

A three-acre site adjacent to the historic 1905 U.S. Court of Appeals at the corner of Seventh and Mission Streets in the South-of-Market neighborhood.

Size

Tower: 500,000 gross square feet
18-stories
240 feet high
Annex: 105,000 gross square feet
Four-stories
60 feet high

Time Frame

Design Contract Award: August 2000
Construction Begins: March 2003
Dedication: July 2007

Major Building Components

Health and Human Services:
158,340 Square Feet
Department of Labor:
138,000 Square Feet
Social Security Administration:
20,697 Square Feet
Department of Agriculture:
19,083 Square Feet

Department of Defense:
1,142 Square Feet
Total Rentable Space:
450,000 Square Feet

Parking

47 spaces for tenant agency use

Foundation

Drilled piles with pile cap load transfer to primary concrete shear walls

Structure

Tower: Concrete shear wall system, wave slab with upturned beams

Annex: Steel structure with special moment frame in east-west direction, concentric braced frame in north-south direction

Childcare and Pavilion: Moment frames

Scrim Support: Tube steel and built up beams with bolted connections

Mechanical Systems

Central Plant: Centrifugal chillers with cooling towers, steam purchased from local utility

Annex, Childcare, Fitness Center and Lobby: Variable-air-volume system with economizers

Tower, Conference Center and Levels 2-5 Office Areas: Underfloor displacement ventilation system with economizers
Tower, Levels 6-18 Perimeter Areas: Natural ventilation cooling with finned tube convector heating elements

Tower, Levels 6-18 Enclosed Cabins: Water source heat pumps with waterside economizer

Electrical Systems

Busbar distribution system with dedicated bus for mechanical equipment; panel-level monitoring of energy use; daylight harvesting; emergency generator for life-safety elements and server shutdown

Finishes

Exterior: Perforated stainless steel sunscreen panels, exposed concrete, galvanized steel, anodized aluminum and glass window wall

Public Areas: Polished concrete floors, exposed concrete walls, perforated maple panels, glass, fiber cement board, Venetian plaster

Offices: Concrete, carpet, painted gypsum board, glass

BIOGRAPHIES: THE ARCHITECT AND THE ARTISTS

Thom Mayne founded Los Angeles-based Morphosis in 1972 as an interdisciplinary and collective practice involved in experimental design and rigorous research. As the firm steadily grows, currently with 40 architects and designers, Mayne remains committed to architecture as a collective enterprise. Morphosis is a dynamic and evolving practice that responds to the shifting social, cultural, political, and technological conditions of modern life. With projects worldwide, the firm's work ranges in scale from residential, institutional, and civic buildings to large urban planning projects. The firm also invests significant creative energy in drawing and in the design of functional objects and furniture.

Among its recent government projects are the National Oceanic and Atmospheric Administration Satellite Operations Facility in Suitland, Maryland; the Wayne L. Morse United States Courthouse in Eugene, Oregon; and Caltrans District 7 Headquarters in Los Angeles, California. Other architecture commissions include the Phare Tower in France (currently in development), the Diamond Ranch High School in Pomona, California; the Albert

Nerken School of Engineering of the Cooper Union for the Advancement of Science and Art in New York City (currently under construction); 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. Notable planning projects are the award-winning NYC2012 Olympic Village, and the Urbanizacion Rio Manzanares in Madrid, Spain. Over the past 30 years, Morphosis has received 25 Progressive Architecture awards, 60 American Institute of Architects (AIA) 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, the Chrysler Design Award of Excellence (2001), and the 2006 Cooper-Hewitt National Design Award in the category of Architecture.

Mayne received his Bachelor of Architecture degree from the University of Southern California in 1968 and his Master of Architecture from Harvard University in 1978.



James Turrell was born in Los Angeles and currently works in Arizona. His experiments with light have redefined art in the last forty years. He has harnessed natural light in the massive earthwork called *Roden Crater*, and created intimate, artificially-lit spaces that test the boundaries of perception at such institutions as the National Gallery of Art in Washington, DC, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Los Angeles. His innovative work earned him a MacArthur Fellowship, also called a “Genius Grant,” in 1984.

Edward Ruscha was born in Omaha and grew up in Oklahoma City. In 1956, he drove to Los Angeles on Route 66. This journey profoundly influenced his work, which exemplifies a unique aesthetic informed by his early training as a commercial artist. Ruscha’s depictions of the American cultural landscape have attracted international recognition. In 2005 he was selected to represent the United States at the Venice Biennale. He has also been the subject of exhibitions at numerous major institutions, including the San Francisco Museum of Modern Art, the Whitney Museum of

American Art in New York, and the National Gallery of Art in Washington, DC.

Rupert Garcia returned from Vietnam to attend art school at San Francisco State College in the midst of the ferment of the late 1960s. As he became more critical of his own involvement in the Vietnam War, he also realized the impact his art could have in the service of the many other social movements underway. In particular, Garcia’s posters played an important role in the Chicano Movement, which has frequently been a subject of his work since. To this end, he published a biography and bibliography about the artist Frida Kahlo in 1983. Since 1988, he has been a professor of art at San Jose State University. The Corcoran Gallery of Art in Washington, DC and the San Francisco Museum of Modern Art have both exhibited Garcia’s work.

Hung Liu flourished in the United States after leaving behind China’s Cultural Revolution. She migrated to California in 1984 to attend graduate school at the University of California, San Diego. There, she trained with conceptual artists and

experimental painters, a marked change from her education as a muralist in China. Her prints and paintings, which are in the collections of institutions including the M.H. de Young Memorial Museum in San Francisco and the Walker Art Center in Minneapolis, look back upon China's past from the perspective of someone who has emigrated from it, using historic photographs as source material.

Raymond Saunders has continued the tradition of collage which emerged in the twentieth century, but notably uses the medium to comment on race and identity, and particularly African-American culture in the United States. He was born in Pittsburgh and attended the Carnegie Institute of Technology. Saunders earned a Master of Fine Arts from the California College of Arts and Crafts, where he continues to teach. His work is included in many notable collections, including those of the Museum of Modern Art and Whitney Museum of American Art, both in New York, and the Seattle Museum of Art. He currently lives in California.

William T. Wiley frequently listens to the radio as he paints, and this stream of information finds its way into his images, which incorporate material from popular culture, current events, art history, and religion. His unique style established him as a seminal figure in the San Francisco art movement known as "Bay Area Funk" during the 1960s. He has since been recognized with exhibitions at the San Francisco Museum of Modern Art and the Chicago Art Institute. Wiley currently lives in Northern California.

THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office, San Francisco, CA

Design Architect

Morphosis
Los Angeles, CA

Executive Architect

SmithGroup
San Francisco, CA

Artists

Rupert Garcia
Oakland, CA

Hung Liu
Oakland, CA

Edward Ruscha
Venice, CA

Raymond Saunders
Oakland, CA

James Turrell
Flagstaff, AZ

William T. Wiley
Forest Knolls, CA

GSA Project Team

Maria T. Ciprazo
(Project Executive/Supervisory Architect)
John N. Nolte (Project Manager)
Montserrat Angleham
(Construction Engineer)
Joelle Colliard (Project Director)
Roger Wiesnoski (Contracting Officer)
Shelita Harper (Contracting Officer)
Connie Russell (Contracting Officer)

Design Excellence National Peers

Richard Brayton
Brayton & Hughes
San Francisco, CA

Robert Campbell
Boston Globe
Amherst, MA

Steven Ehrlich
Steven Ehrlich Architects
Culver City, CA

Construction Excellence National Peers

Lynne Baker
Cooley Construction Company
Poway, CA

Erik Bodholt
EB Construction Consulting Services
Veradale, WA

Greg Druga
Grunley Construction
Rockville, MD

Art in Architecture National Peers

Susan Pontious
San Francisco Arts Commission
San Francisco, CA

Dianne Vanderlip
The Denver Art Museum
Denver, CO

General Contractor

Dick Corporation/
Morganti General Contractors
Pittsburgh, PA, and Houston, TX

Construction Manager

Hunt Construction Group
San Francisco, CA

**Structural, Mechanical, Electrical,
and Plumbing Engineer**

Ove Arup and Partners
Los Angeles, CA

Natural Ventilation Modeling

Lawrence Berkeley National Laboratory
Berkeley, CA

Acoustics

Thorburn Associates
Castro Valley, CA

Blast Consultant

Hinman Consulting Engineers
San Francisco, CA

Civil Engineer

Brian Kangas Foulk
San Jose, CA

Code

Rolf Jensen & Associates
Walnut Creek, CA

Cost Estimator

Davis Langdon
Santa Monica, CA

Curtainwall

Curtain Wall Design & Consulting, Inc.
Dallas, TX

Geotechnical

Geomatrix
San Francisco, CA

Landscape Architect

Richard Haag Associates Inc. with J.J.R.
Seattle, WA, and Chicago, IL

Lighting Consultant

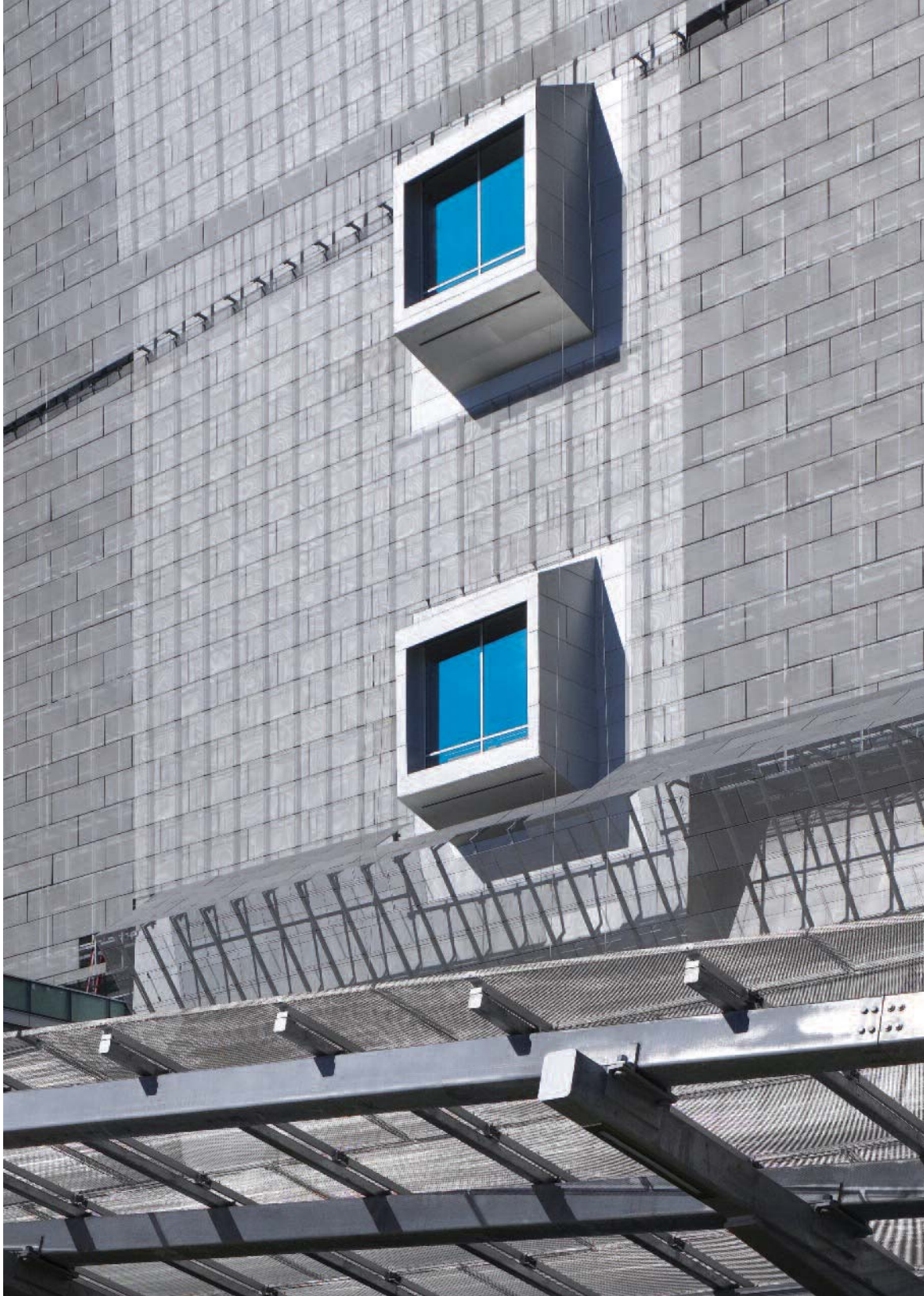
Horton Lees Brogden Lighting Design, Inc.
Culver City, CA

Signage

Kate Keating Associates
San Francisco, CA

Vertical Transportation

Hesselberg, Keessee & Associates
San Francisco, CA





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 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, the 2004 Keystone Award from the American Architectural Foundation, and the 2007 Collaborative Achievement Award from the American Institute of Architects.

