



# Comfy Concourse.

Wood Wall a Showcase at Portland International Airport.





The Port of Portland is the port district responsible for overseeing Portland International Airport (PDX), general aviation, and marine activities in the Portland, Oregon metropolitan area. As Oregon's largest port, over 11 million tons of cargo are shipped a year.





PDX is the largest airport in Oregon and pre-pandemic served over 19 million passengers per year. At the airport there is a brand-new Concourse B, with gates devoted to Alaska Airlines and Horizon Air regional routes. The completely redeveloped area is bigger, brighter and bolder with art installations, floor-to-ceiling windows, plants, wood paneling, and unparalleled views of the airfield. Travelers arrive and depart at ten gate locations – four jet bridges and six ground-loading positions.

The concourse was designed by ZGF Architects, by Sara Schmidt Design and artist Ryan Feddersen, all of Portland. ISEC, Inc. - Northwest Division, an AWI supplier member firm located in Vancouver, Washington, partnered with Custom Source Woodworking, Inc., an AWI member firm in Tumwater, Washington to provide and install the custom wood paneling for the Port of Portland's Concourse B project.

## at a glance

### AWI SUPPLIER MEMBER:

**ISEC, Inc.  
Northwest Division**

### LOCATION:

**Vancouver,  
Washington**

### ESTABLISHED:

**1967**

### EMPLOYEES:

**1,500**

## Redevelopment/ Expansion

The Concourse B project was a redevelopment and expansion of the concourse and update to the ground load facility that had previously existed at Concourse A. "We wanted to create a space that was warm and inviting, with finishes that spoke to the history of the region, its Native American inhabitants and highlight the different climates/habitats that are present throughout Oregon and Southwest Washington," explains Daniel Gilkison, representative for the Port of Portland.



The concourse offers more than 500 comfy seats for passengers and more than 8,900-square-feet of south-facing windows. All the White Oak surrounding the art windows came from sustainably managed forests within 60 miles of Salem, Oregon. If you took all the wood slats from the ceiling and lined them end to end, they'd stretch from the airport all the way across the Columbia River to Washington.

"The design is inspired by Oregon craft, past and present, and especially the idea of woven wood and basketry. The use of White Oak is of note, not only for the beauty and warmth that it provides the space, but also as another means of storytelling by showcasing Oregon's rich heritage of forestry and celebrating our region's natural beauty," adds designer Sara Schmidt.



WHITE OAK

"Aesthetically, the use of Oregon White Oak was important for the woven pattern design. This was not only for the storytelling

opportunity, but to connect this concourse to the vision of the main terminal's design. Craft is an inspiration to the design process, which was reinforced by the integration of art, design, and construction. A testament to the value of this collaboration is the fact that artist Ryan Feddersen decided to engage ISEC in the production and installation of several elements of her work," she continues.

“ISEC has continually delivered innovative and custom interior finish solutions in world-class facilities as a construction subcontractor through a national footprint of more than 1,500 exceptional professionals.”

– Duncan McKellar, Project Manager, ISEC, Inc.





## Wood Wall

According to Duncan McKellar from ISEC, the project consisted of approximately 2500 square feet of slatted wood paneling of various size, shape, and orientation. “Additionally, around 25 panels were changed to a solid wood panel with five distinct geometric patterns representing geographical features of Oregon.” In addition to the aesthetic requirements, the wood wall had to function as an integrated acoustic wall.

Rift and quarter sawn Oregon White Oak was selected, the sourcing and procurement of which started a year in advance of any fabrication or installation, says McKellar. “It was critical to the owner and design teams that Oregon White Oak would be the major component in the paneling. To maintain the wood’s natural characteristics a flat catalyzed polyurethane finish was used.”

## at a glance

AWI MANUFACTURING  
MEMBER:

**Custom Source  
Woodworking, Inc.**

LOCATION:

**Tumwater, Washington**

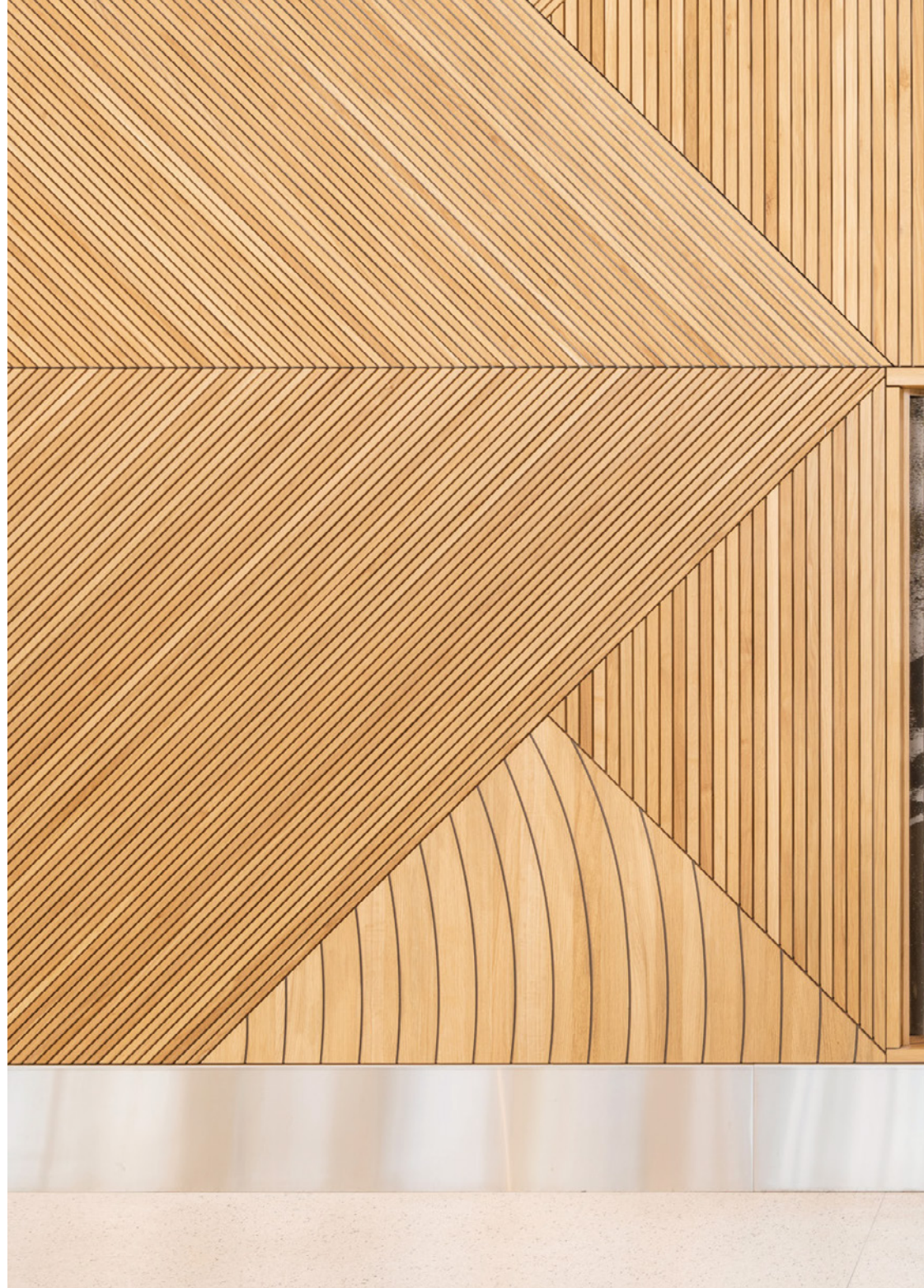
ESTABLISHED:

**2007**

FACILITY:

**137,000 square feet**

**Licensed  
QCP Manufacturer**



The panels consisted of half-inch plywood that had openings cut out of the middle to allow sound to pass through. The panels were then covered with an acoustic fabric before the

wood slats were mounted. Each panel was unique not only in the size and shape but also in the size of the wood slats. There were three slat styles: 1-1/4” wide with a 1/4” reveal, 3/4” wide with

a 1/4” reveal, and 1/2” wide with a 1/4” reveal. The 1/4” reveal format was continued between each panel’s installation to maintain a consistent look.





Custom Source Woodworking fabricated the solid wood slatted paneling, decorative veneer wall paneling and solid wood alcoves with benches. “The unique part of this wood selection was that it needed to be selected from standing trees as there was

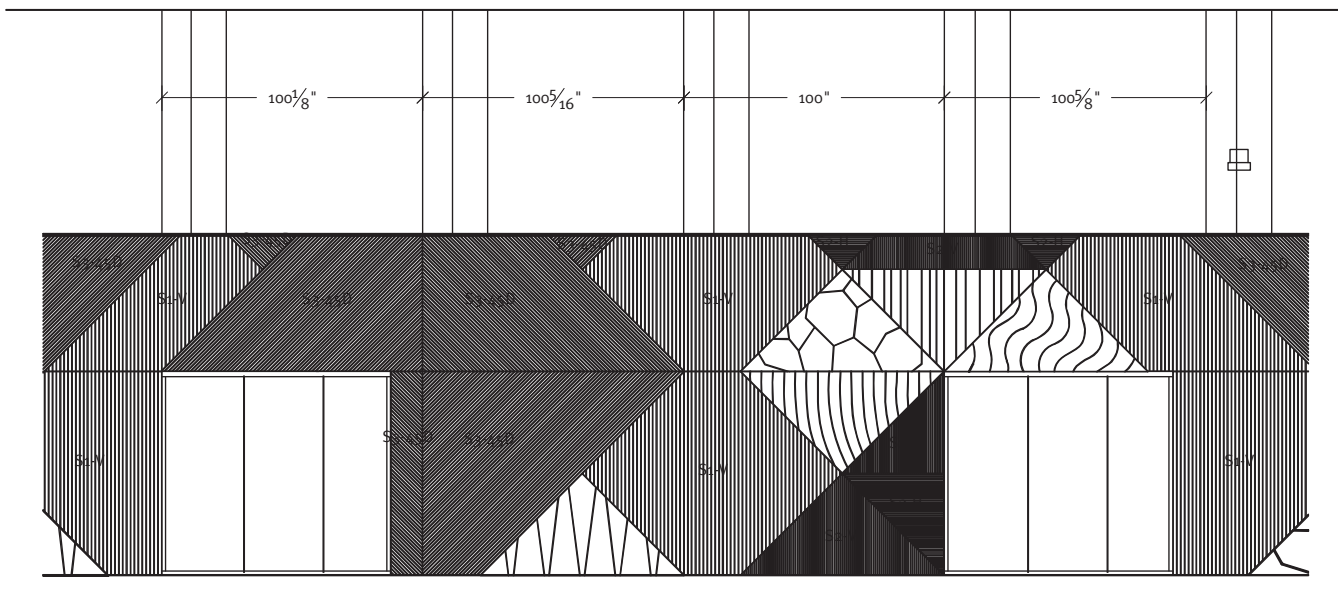
not enough available in kiln dried, making lead times a year out,” notes Steve Glabe of Custom Source. “We made partial shipments of the wall to keep installers busy while we produced the remaining panels. We secured materials early and worked closely

with ISEC on construction, shipping and scheduling.”

“This was a challenge for the installation crews to maintain the continuity between the various panels,” he adds. “The designers, artists and owner had a very clear concept in mind for how this

feature wall should look. The CSW-ISEC partnership worked on turning those details and ideas into reality. The success of this project speaks to the collaboration that all the parties had in working through the challenges and concerns and making this a reality.”







 ELEVATION  
 @ CONOURSE WALL PANELING

## Collaboration

"Knowing that there were many parties involved in the creation of this wall, the installers did a terrific job of not only aligning the graphic linework pattern from panel to panel, but of then incorporating additional artist panels seamlessly into the wall," points out Schmidt. "We worked well as a

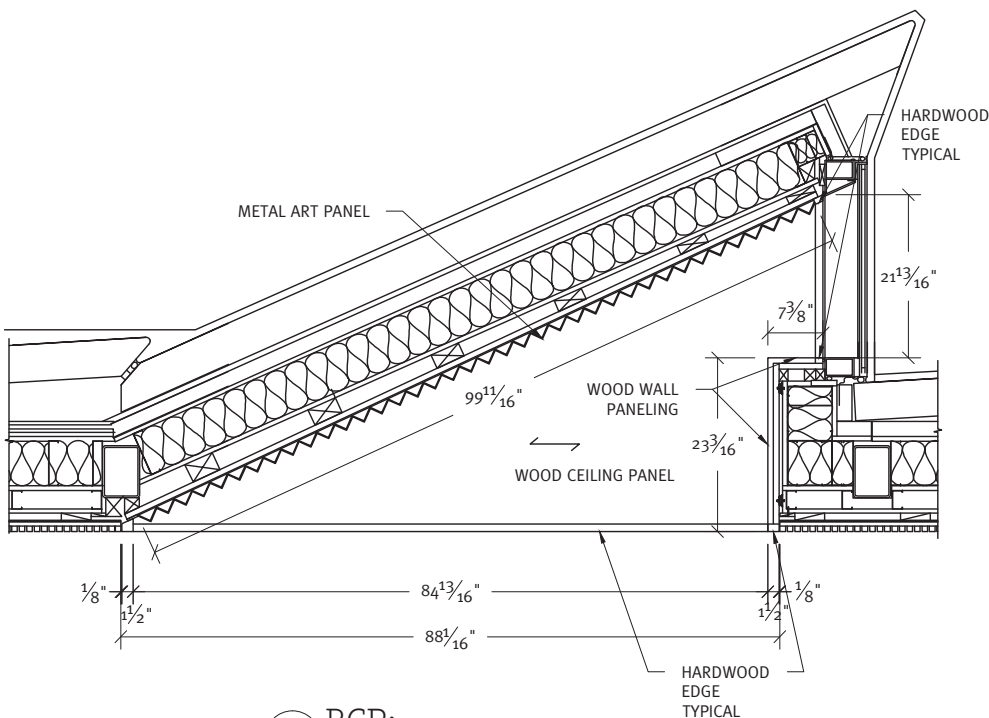
collaborative team to review mock-ups of the graphics, art and architecture. A number of alternate solutions for the wall were considered. While it was challenging to maintain the integrity of the design with such a large collaborative process, the attention to detail by all parties resulted in a striking and inspirational work."

Fitting the habitat tiles and wood wall patterns together into a puzzle that is seamless and flows from one point to another along the journey the passengers take from entry to exit of the concourse was a challenge, says Gilkison. "ISEC did a fantastic job bringing the design intent to life for the wall. There were a lot of different angles and

items to factor into the design and construction of the wall itself and they were able to blend these together well. The outcome is a showcase for the concourse and the airport. The wood wall is a centerpiece for the space. Everyone within the space can see, touch and feel the wall as they travel to their gate or pass by during the day." 

“Transforming the Commercial Woodworking Industry with a transparent culture, passionate teamwork, and the belief that creative results take creative approaches.”

– Joe Wadsworth, Chief Executive Officer, Custom Source Woodworking



PROJECT:  
**Concourse B Redevelopment**  
Portland, OR

PROJECT OWNER:  
**Port of Portland**  
Portland, OR

WOODWORKER:  
**Custom Source Woodworking, Inc.**  
Tumwater, WA

SUPPLIER/INSTALLER:  
**ISEC, Inc. Northwest Division**  
Vancouver, WA

ARCHITECT:  
**ZGF Architects, LLC**  
Portland, OR

DESIGNER:  
**Sara Schmidt Design, LLC**  
Portland, OR

GENERAL CONTRACTOR:  
**Hoffman/Skanska JV**  
Portland, OR

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