

GSA DESIGN AWARDS  2004

AWARD WINNING PROJECTS

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ADMINISTRATOR'S
MESSAGE

THE U.S. GENERAL SERVICES ADMINISTRATION IS PROUD TO HONOR THE WINNERS OF THE 2004 BIENNIAL DESIGN AWARDS. SELECTED FROM 143 ENTRIES, THESE PROJECTS REPRESENT "THE BEST OF THE BEST" OF GSA'S WORK FOR ITS CUSTOMERS AND THE AMERICAN PEOPLE. THEY ARE MODELS THAT CREATIVELY MEET EVERYDAY FUNCTIONAL NEEDS AND ADDRESS THE CHALLENGES OF PROVIDING A QUALITY FEDERAL WORK ENVIRONMENT AT THE BEST VALUE TO THE TAXPAYERS. AT THE SAME TIME, THEY INSPIRE, GIVING A SENSE OF WHAT AMERICA VALUES, WHETHER IT BE A SIMPLE AND WELCOMING PORT OF ENTRY IN DEL RIO, TEXAS, OR A STATELY AND UPLIFTING COURTHOUSE IN HAMMOND, INDIANA.

I CONGRATULATE THE WINNERS AND THANK ALL WHO SUBMITTED PROJECTS.

A handwritten signature in black ink, appearing to read "Stephen A. Perry". The signature is fluid and cursive, with the first name "Stephen" and last name "Perry" clearly distinguishable.

STEPHEN A. PERRY
ADMINISTRATOR
U.S. GENERAL SERVICES ADMINISTRATION

COMMISSIONER'S MESSAGE

THE 2004 DESIGN AWARDS ARE A MILESTONE MARKING THE TENTH ANNIVERSARY OF THE DESIGN EXCELLENCE PROGRAM. LITTLE MORE THAN A DECADE AGO, THE U.S. GENERAL SERVICES ADMINISTRATION SET OUT TO CHANGE BOTH THE FACE AND ESSENCE OF FEDERAL ARCHITECTURE, TO PRODUCE BUILDINGS THAT COULD ONCE AGAIN BE A SOURCE OF PRIDE IN THEIR COMMUNITIES AND EXPRESS THE NATION'S ENDURING DEMOCRATIC VALUES. WITH FEW EXCEPTIONS, IN THE LATTER HALF OF THE TWENTIETH CENTURY, THE ARCHITECTURAL QUALITY OF FEDERAL BUILDINGS HAD DECLINED. BUILDINGS OF THIS ERA WERE INDISTINGUISHABLE FROM COMMERCIAL STRUCTURES, LACKED INSPIRATION, AND WERE NOT EMBRACED BY THE PUBLIC. SINCE THE DESIGN EXCELLENCE PROGRAM WAS INITIATED IN 1994, GSA HAS ENGAGED THE FINEST ARCHITECTS, ARTISTS, AND ENGINEERS WORKING IN AMERICA, WHICH WE BELIEVE HAS REVERSED THIS TREND.

EVERY TWO YEARS, WE LOOK TO THE DESIGN AWARDS JURY, WHICH IS COMPOSED OF PRIVATE SECTOR PROFESSIONALS FROM THE COMMISSIONER'S NATIONAL REGISTER OF PEER PROFESSIONALS, TO PROVIDE AN OBJECTIVE EVALUATION OF WHERE WE ARE AND WHAT WE COULD DO BETTER. THE AWARDS JURY USES SEVEN CRITERIA IN ITS EVALUATION, FROM SUCCESS IN MEETING PROJECT REQUIREMENTS AND FUNCTIONAL PROFICIENCY TO AESTHETIC SENSIBILITY AND COST EFFICIENCY.

THIS YEAR, THE JURY REVIEWED MORE THAN 140 PROJECTS REPRESENTING WORK FROM ALL 11 REGIONS. WE RECEIVED SUBMISSIONS IN EACH OF THE 20 CATEGORIES, INCLUDING

ARCHITECTURE, PRESERVATION, ENGINEERING, ART, WORKPLACE ENVIRONMENT, URBAN DESIGN, SUSTAINABILITY, AND CONSTRUCTION.

MANY EXCELLENT PROJECTS WERE ENTERED. THE 16 PROJECTS SELECTED FOR AWARDS WERE THOSE THE JURY FELT BEST MET THE FINAL CRITERION: WHETHER THE PROJECT COULD SERVE AS A MODEL FOR OTHERS. THESE AWARD-WINNING PROJECTS ILLUSTRATE THE BREADTH OF GSA'S WORK FROM THE ICONIC COURTHOUSE TO THE HIGH TECH LABORATORY. THEY DEMONSTRATE OUR LONG-TIME COMMITMENT TO PRESERVING AND RESTORING OUR HISTORIC BUILDINGS AND OUR MORE RECENT COMMITMENT TO SUSTAINABILITY AND OTHER ENVIRONMENTAL GOALS. THESE PROJECTS HAVE AN IMPORTANT IMPACT IN THEIR COMMUNITIES AND ARE A VALUABLE LEGACY FOR ALL AMERICANS.

MY CONGRATULATIONS AND SINCERE THANKS TO ALL THE WINNERS FOR HELPING TO FOSTER GOOD GOVERNMENT THROUGH QUALITY, INNOVATIVE, AND THOUGHTFUL DESIGN.

A handwritten signature in black ink, appearing to read "F. Joseph Moravec". The signature is fluid and cursive, with a long horizontal stroke at the end.

F. JOSEPH MORAVEC
COMMISSIONER
PUBLIC BUILDINGS SERVICE



FRONT, CENTER:
MACK SCOGIN, JURY CHAIR

MIDDLE, FROM LEFT:
CINDY ALLEN
THOMAS GEISMAR
MOLLY DONOVAN
ROBERT ROGERS

TOP, FROM LEFT:
STEVE HAMLIN
THOMAS GUNNY HARBOE
MAURICE COX
MICHAEL MAYBAUM

JURY REPORT

THE JURY WAS SURPRISED AND IMPRESSED WITH THE BREADTH OF GSA'S WORK. THERE WAS TREMENDOUS DIVERSITY, NOT JUST HIGH PROFILE URBAN COURTHOUSES AND OFFICE BUILDINGS BUT BORDER STATIONS, DAYCARE CENTERS, FIELD OFFICES, LOBBIES, SIGNAGE, COMPUTER-BASED SIMULATIONS, AND PROJECT INFORMATION SYSTEMS. THE QUALITY WAS VERY HIGH, NOT SIMPLY WHEN EVALUATED ON A GOVERNMENT OR NATIONAL STANDARD BUT WHEN JUDGED ON AN INTERNATIONAL SCALE. NUMEROUS PROJECTS EXCELLED IN SEVERAL CATEGORIES: ARCHITECTURE AND INTERIOR DESIGN, ARCHITECTURE AND ENGINEERING, ARCHITECTURE AND SECURITY, PRESERVATION AND ART CONSERVATION. THE JURY RECOGNIZED THIS VALUABLE INTEGRATION BY COMBINING AWARD CATEGORIES. IN LOOKING FOR THE "BEST OF THE BEST," THE JURY ALSO SOUGHT TO FIND PROJECTS THAT SAID SOMETHING ABOUT THE FUTURE, PROJECTS THAT WOULD BE AN INSPIRING AND CHERISHED LEGACY FOR FUTURE GENERATIONS.

WHILE MANY PROJECTS EXCELLED, OTHERS WERE MEDITOCRE. WE ASKED WHY? HOW HAD THE SAME PROCESS THAT PRODUCED EXCEPTIONAL PROJECTS ALSO PRODUCED SOME VERY MUNDANE RESULTS? SEVERAL AREAS NEED MORE ATTENTION AND MORE NURTURING BY GSA. THE BIGGEST CATEGORY IS LEASE CONSTRUCTION. IT SIMPLY DOES NOT REFLECT DESIGN EXCELLENCE. DAYCARE CENTERS ARE ANOTHER AREA WHERE THE STANDARD NEEDS TO BE RAISED AND MORE CREATIVITY EXHIBITED.

THE JURY WAS PLEASED TO SEE GSA'S EMPHASIS ON THE WORKPLACE. THESE PROJECTS, HOWEVER, NEED TO GET BEYOND JUST FUNCTION AND INTO LIFE STYLES. A LOT OF ATTENTION IS GIVEN TO

IMAGE, E.G., LOBBIES, AND MANY COURTHOUSES HAVE EXCELLENT INTERIOR SPACES, BUT THERE WAS TOO LITTLE FOCUS ON THE NEEDS AND DESIRES OF THE EVERYDAY WORKER.

WITH RESPECT TO URBAN PLANNING AND LANDSCAPE ARCHITECTURE, MANY FEDERAL BUILDINGS ARE NOT ON TIGHT URBAN SITES BUT HAVE SIGNIFICANT OPEN SPACE SURROUNDING THEM. THERE NEEDS TO BE INCREASED COLLABORATION UPFRONT BETWEEN THE ARCHITECT AND THE LANDSCAPE ARCHITECT. IT IS IMPORTANT THAT THIS PUBLIC SPACE BE USED FOR THE BENEFIT OF THE PUBLIC. IT MUST NOT BE AN AFTERTHOUGHT OR A HOSTILE ENVIRONMENT FILLED WITH BOLLARDS AND FOREBODING PLANTERS THAT CREATE FORTRESSES AROUND OUR FEDERAL BUILDINGS.

FIRST IMPRESSIONS IS A VERY LAUDABLE PROGRAM, BUT WE OFFER A WORD OF CAUTION. TODAY, ARCHITECTS AND PRESERVATION SPECIALISTS SPEND A LOT OF TIME AND RESOURCES RESTORING BUILDINGS THAT WERE INSENSITIVELY ALTERED BECAUSE THEY WERE “OUT OF FASHION.” BUILDINGS FROM THE GREAT SOCIETY PERIOD OF THE 1960S AND 1970S ARE STILL TOO RECENT TO BE FULLY APPRECIATED. WHILE MANY WERE POORLY DESIGNED AND CONSTRUCTED IN THE RUSH TO PROVIDE NEEDED FEDERAL OFFICE SPACE AND ARE NOT WORTHWHILE EXAMPLES OF THIS ARCHITECTURAL PERIOD, THERE ARE MANY FINE EXAMPLES. CAREFUL STUDY OF THESE BUILDINGS SHOULD BE UNDERTAKEN BEFORE CHANGES—PARTICULARLY IRREVERSIBLE ONES—ARE MADE.

IN THE AREA OF SUSTAINABILITY, GSA HAS MADE A LAUDABLE COMMITMENT THAT ALL ITS NEW BUILDINGS SHOULD HAVE AT LEAST A SILVER LEED RATING. GSA SHOULD BE A LEADER IN THIS AREA AND MOVE BEYOND SILVER RATINGS TO PRODUCE SOME DEMONSTRATION PROJECTS THAT ACHIEVE GOLD AND PLATINUM RATINGS.

FINALLY, CIVIC ART IS IMPORTANT. IT IS CRITICAL THAT THE LEAD DESIGN ARCHITECT AND THE ARTIST WORK TOGETHER IMMEDIATELY ON A PROJECT. TODAY, THERE IS MORE “INSTALLATION ORIENTATION ART,” NOT JUST THE COMMISSIONING OF A PAINTING OR SCULPTURE. LIKE ARCHITECTURE UNDER THE DESIGN EXCELLENCE PROGRAM, ART SHOULD BE MADE A PRIORITY AND SUFFICIENT RESOURCES PROVIDED TO ENSURE THE COMMISSIONING OF THE BEST ARTISTS AND THE CREATION OF THE BEST WORKS FOR FEDERAL BUILDINGS.

IN CLOSING, THE JURY WISHES TO CONGRATULATE ALL THE WINNERS FOR THEIR EXCELLENT WORK, FOR THEIR COMMITMENT TO IMPROVING THE PUBLIC REALM, AND FOR MAKING DESIGN A VALUE PROPOSITION THAT BENEFITS ALL CITIZENS.



MACK SCOGIN
JURY CHAIR

CITATION



UNITED STATES COURTHOUSE HAMMOND, INDIANA

ARCHITECTURE

DURABLE MATERIALS, CHASTE DETAILS, AND VAULTING EVOKE A SENSE OF STABILITY, CALM, AND DIGNITY TO THE NEW U.S. COURTHOUSE IN HAMMOND, INDIANA. THE FOUR-STORY, 275-000-SQUARE-FOOT COURTHOUSE IS IMPRESSIVELY SITUATED ON A GENEROUS 6.9-ACRE DOWNTOWN SITE. IT IS SET BACK FROM THE MAIN PUBLIC THOROUGHFARE AND IS GRACED WITH A LANDSCAPED PARK OF OAK AND BEECH TREES THAT GENTLY ASCENDS TO THE COURTHOUSE ENTRANCE.

THE RESTRAINED DESIGN IS COMPOSED OF TWIN MONOLITHIC LIMESTONE-CLAD WINGS JOINED BY A THREE-STORY, GLASS-WALLED ATRIUM WITH A VAULTED CEILING. FOUR BROAD STEPS AND A GLAZED CANOPY ARE THE THRESHOLD TO A VESTIBULE AND CENTRAL HALL. THIS PUBLIC HALL IS BOTH THE SYMBOLIC AND FUNCTIONAL FOCUS OF THE COURTHOUSE. GENEROUS IN ITS DIMENSIONS, 138 FEET LONG, 43 FEET WIDE, AND ARCHED TO A HEIGHT OF 87 FEET, IT IS FILLED WITH LIGHT THAT FLOWS THROUGH THE GLASS WALLS TO THE EAST AND WEST. TO THE NORTH AND SOUTH, LIMESTONE WALLS DEFINE PUBLIC GALLERIES AND ANNOUNCE THE PRESENCE OF EIGHT COURTROOMS. TO ARTICULATE THE FORM AND BRING NATURAL LIGHT TO UPPER LEVEL INTERIOR SPACES, WEDGE SHAPES HAVE BEEN CUT OUT OF THE BUILDING'S CORNERS.

AT THE WEST END OF THE GREAT HALL, THE EXPANSIVE GLAZED WALL FACES DOWNTOWN HAMMOND, CAPTURING THE SETTING SUN AND OPENING ONTO A TERRACE THAT EXTENDS THE PUBLIC SPACE BEYOND THE HALL TO THE OUTSIDE. A SIMPLE LIMESTONE PERGOLA DEFINES THE FAR EDGE OF THE EXTERIOR SPACE, A RELAXED COUNTERPOINT TO THE DRAMATIC VAULTING AND GALLERIES OF THE HALL.

THIS COURTHOUSE CAPTURES IN SPACE, LIGHT, AND MATERIAL FORM ALL OF THE HONOR AND DIGNITY THAT WE HOPE FOR IN OUR JUDICIAL SYSTEM. THE PUBLIC REALM IS VALUED ABOVE ALL ELSE. THE BEAUTIFULLY PROPORTIONED SERIES OF ROOMS CONVEYS A RESPECT FOR THE PUBLIC AND UPLIFTS THE HUMAN SPIRIT. | JURY COMMENT



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GSA OFFICE
GREAT LAKES REGION
PUBLIC BUILDINGS SERVICE

CITATION



UNITED STATES COURTHOUSE SEATTLE, WASHINGTON

ARCHITECTURE | INTERIOR DESIGN

ENCOMPASSING A FULL BLOCK ON THE EDGE OF SEATTLE'S DOWNTOWN CORE, THE BUILDING GRACEFULLY INTERPRETS THE MODERN URBAN COURTHOUSE IN A HIERARCHICAL TRI-PARTITE COMPOSITION. THE COURTROOMS ARE LOCATED IN A 23-STORY TOWER THAT IS FLANKED ALONG THE BACK BY A 17-STORY VOLUME CONTAINING JUDGES' CHAMBERS. A LOW, SEVEN-STORY OFFICE BAR ALONG ONE SIDE OF THE TOWER THRUSTS FORWARD TO EMBRACE A PLAZA.

AT THE GROUND LEVEL, THE BUILDING RESPONDS TO ITS CONTEXT WITH A POWERFUL SENSE OF CIVITAS. A GENEROUS ONE-ACRE LANDSCAPED PLAZA MARKS THE MAIN ENTRANCE AND PROVIDES AN INVITING TRANSITION BETWEEN THE URBAN ENVIRONMENT AND THE JUDICIAL REALM. IT IS A SHELTERED PRECINCT WITH A RICH DIVERSITY OF EXPERIENCE. A SET OF SCULPTURAL POOLS NESTLED BETWEEN THE VOLUMES OF THE LOBBY AND THE OFFICE BAR CASCADE INTO A REFLECTING POOL. NEAR THE SOUTHERN EDGE OF THE SITE, AN AMPHI-THEATER-LIKE SPACE PROVIDES OUTDOOR SEATING AROUND THE SCULPTURE *PILLAR ARC*.

THE ENTRANCE IS CLEARLY DELINEATED BY A TRIPLE-HEIGHT LOBBY WITH A COPPER CANOPY RESTING ON SEVEN COLUMNS TO FORM A GRACIOUS PORTICO. THE TOWER RISES 390 FEET WHERE A COPPER ROOF APPEARS TO FLOAT OVER THE STRUCTURE, GIVING THE BUILDING AN ICONIC PROFILE ON THE SEATTLE SKYLINE.

THE INTERIOR IS AS THOUGHTFUL AND COMPELLING AS THE EXTERIOR. THE TRANSPARENT CURTAIN WALL ALLOWS NATURAL LIGHT INTO THE PUBLIC SPACES AS WELL AS THE COURTROOMS AND OFFICES. THE SPACIOUS ENTRANCE LOBBY IS CLEVERLY SEPARATED INTO A NON-SECURE AND SECURE AREA BY AN INVITING REFLECTING POOL THAT PERMITS A CLEAR VIEW OF THE SOARING SPACE. A VERY DISTINCTIVE SPACE IS THE NARROW ATRIUM SPACE CONNECTING THE TOWER TO THE OFFICE BAR. THE SWEEP OF THE LATTER'S GREEN COPPER WALL CREATES THE EFFECT OF A PROTECTIVE EMBRACE THAT CULMINATES IN MONUMENTAL WHALEBONE TRUSS WORK, VAULTING MAJESTICALLY TO THE OFFICE TOWER. COURTROOM LOBBIES HAVE FULL-HEIGHT WINDOWS PROVIDING SWEEPING VIEWS OF DOWNTOWN SEATTLE AND PUGET SOUND AND TO THE PLAZA.



ARCHITECT
NBBJ
SEATTLE, WASHINGTON

GSA OFFICE
NORTHWEST/ARCTIC REGION
PUBLIC BUILDINGS SERVICE

THIS BUILDING ESTABLISHES A TRULY HIGH STANDARD FOR A TALL URBAN COURTHOUSE. THE JURY WAS IMPRESSED WITH THE COMPLETE RESOLUTION OF THE PROJECT IN URBAN PLANNING, ARCHITECTURE, AND INTERIOR DESIGN. THE PROJECT IS ALSO NOTEWORTHY FOR AN EFFECTIVE AND GRACEFUL SECURITY PERIMETER DEVELOPED INTEGRALLY WITH THE SITE AND BUILDING. | JURY COMMENT

CITATION
UNITED STATES COURTHOUSE
SEATTLE, WASHINGTON
ARCHITECTURE
INTERIOR DESIGN





CITATION

ATF NATIONAL LABORATORY CENTER BELTSVILLE, MARYLAND

ARCHITECTURE | ENGINEERING

ARCHITECT/CONTRACTOR
KALLMANN MCKINNELL &
WOOD ARCHITECTS, INC.
BOSTON, MASSACHUSETTS

THE WHITING-TURNER
CONTRACTING COMPANY
BALTIMORE, MARYLAND

LOCATED ON A 35-ACRE SITE JUST OUTSIDE OF WASHINGTON, DC, THIS 176,000-SQUARE-FOOT FACILITY WAS DESIGNED TO HOUSE THE BUREAU OF ALCOHOL, TOBACCO, FIREARMS AND EXPLOSIVES FORENSIC SCIENCE LABORATORY AND FIRE RESEARCH LABORATORY. THE WOODLAND CHARACTER WAS RETAINED BY SELECTIVELY CLEARING THE TREES AND DESIGNING ONE MAJOR BUILDING ON THE CENTER OF THE SITE. THIS STRATEGY ALSO ACHIEVED ECONOMY AND EFFICIENCY AND PROVIDED EFFECTIVE PERIMETER SECURITY.

THE FACILITY IS ESSENTIALLY A SINGLE-STORY LINEAR ATRIUM SCHEME OF CONCENTRIC LAYERS OF LABORATORY AND OFFICE FUNCTIONS ON THE TWO LONG SIDES WITH A MODEST FRONTISPIECE AT ONE END. CIRCULATION IS A CONTINUOUS LINEAR LOOP. PRIMARY LABORATORY SPACES THAT REQUIRE NATURAL DAYLIGHT ARE LOCATED AT THE OUTER PERIMETER. LABORATORY SUPPORT FUNCTIONS THAT REQUIRE NO NATURAL DAYLIGHT OCCUPY THE MIDDLE ZONE ACROSS THE MAIN CIRCULATION CORRIDOR FROM THE LABS. OPEN SHARED OFFICES, PRIVATE OFFICES, AND CONFERENCE ROOMS OPEN ONTO A SIMPLE SKY-LIT ATRIUM GARDEN. FOR OPERATIONAL FLEXIBILITY, A MODULAR UNIT WAS DEVELOPED, PROVIDING THE BASIS FOR A SIMPLE AND EFFICIENT MATRIX THAT DETERMINED THE STRUCTURAL FRAMING OF THE BUILDING. THE PALETTE OF MATERIALS IS ALSO SIMPLE AND ECONOMICAL, CONSISTING OF AN ARTICULATED MASONRY BASE SUPPORTING PRECAST CONCRETE WALLS TOPPED WITH A STANDING SEAM COPPER WALL AND ROOF. WINDOW OPENINGS INTO THE LABORATORIES AND CONFERENCE AREAS ARE ACCENTUATED BY A PAINTED METAL AND CEDAR TRELLIS PROVIDING SOLAR SCREEN.

GSA OFFICE
NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE





CITATION
ATF NATIONAL
LABORATORY CENTER
BELTSVILLE, MARYLAND

ARCHITECTURE
ENGINEERING



THE DESIGN OF THE FACILITY REQUIRED A RIGOROUS MULTIDISCIPLINARY COLLABORATION TO CREATE THE WORLD'S FIRST—AND ONLY—FORENSIC FIRE TESTING AND RESEARCH LABORATORY. LOCATED AT THE REAR OF THE BUILDING, THIS LABORATORY COMPRISES 75,000 SQUARE FEET AND INCLUDES THREE FIRE-TESTING LABORATORIES WHERE FIRES UP TO 25 MEGAWATTS CAN BE SAFELY CONDUCTED. NUMEROUS ENGINEERING AND TECHNOLOGICAL CHALLENGES HAD TO BE MET. ONE OF THE MAIN CHALLENGES WAS AIRFLOW. THE LABORATORY NEEDED TO SIMULATE BOTH AN INDOOR AND AN OUTDOOR ENVIRONMENT THAT WOULD ALLOW A FIRE TO BURN FREELY. ANOTHER CHALLENGE WAS TO PROTECT THE ROOM AND ITS EQUIPMENT FROM HEAT DAMAGE. THE FACILITY ALSO HAD TO BE DESIGNED TO PROTECT THE ENVIRONMENT FROM AIR AND WATER POLLUTION. DEVELOPING SOLUTIONS FOR ALL THESE CHALLENGES HAS BROUGHT NEW TOOLS NEVER BEFORE AVAILABLE TO FIRE INVESTIGATORS.

THIS PROJECT TAKES A TOUGH, INDUSTRIAL PROGRAM AND MAKES ELEGANT AND RESOLVED ARCHITECTURE. SIMPLE BUT ELEGANT MATERIALS ARE USED TO WRAP AND DISTINGUISH THE BUILDING'S BULK WHILE FULLY MAINTAINING THE EXISTING LANDSCAPE. THIS TERRIFIC BUILDING SHOWS THAT THE RANGE OF THE DESIGN EXCELLENCE PROGRAM CAN INCLUDE EVERY BUILDING TYPOLOGY. | JURY COMMENT



HONOR
AWARD



FEDERAL BUILDING SAN FRANCISCO, CALIFORNIA

ON THE BOARDS

A LONG, SLENDER, TRANSLUCENT TOWER, 60 FEET WIDE, 234 FEET HIGH, SHEATHED WITH GLASS AND AN UNDULATING PERFORATED METAL SCREEN, AND A FOUR-STORY ANNEX WILL BOLDLY ANNOUNCE THE FEDERAL GOVERNMENT'S COMMITMENT TO GREEN ARCHITECTURE AND A HIGH QUALITY WORK ENVIRONMENT. WHILE DRAMATIC, THE DESIGN OF THE NEW FEDERAL BUILDING IN SAN FRANCISCO IS NOT FORM FOR FORM'S SAKE. IT IS USER-CENTRIC, BLENDING ENERGY EFFICIENCY AND SUSTAINABILITY WITH STRATEGIES TO IMPROVE THE WELL-BEING AND PRODUCTIVITY OF WORKERS.

A NARROW FLOOR-PLATE WILL ALLOW SUNLIGHT TO PENETRATE DEEP INTO THE INTERIOR WHILE A SOPHISTICATED METAL SKIN REDUCES HEAT GAIN. MOST WORKERS WILL HAVE AN OUTSIDE VIEW AND A SPACE ILLUMINATED WITH NATURAL LIGHT. ABOVE THE FIFTH FLOOR, THE 18-STORY TOWER WILL HAVE OPERABLE WINDOWS THAT ADMIT ABUNDANT FRESH AIR. THE LONG WALLS OF THE TOWER WILL ACT AS A "LIVING SKIN" THAT BREATHES TO COOL THE INTERIOR WITH PREVAILING WINDS AND AIR CURRENTS. THIS WILL COOL MOST OF THE STRUCTURE FROM MID-APRIL TO MID-OCTOBER.

THIS INNOVATIVE BUILDING WILL ALSO BE A GOOD NEIGHBOR, COMBINING AMENITIES THAT WILL ENHANCE AND SERVE THE DIVERSE SOUTH OF MARKET NEIGHBORHOOD. A LARGE PLAZA WILL PROVIDE MUCH NEEDED OPEN SPACE AND A VENUE FOR OUTDOOR DINING, CONCERTS, AND A MARKET. ADJACENT TO THE BASE OF THE BUILDING, THE METAL SKIN WILL UNFURL TO FORM A DYNAMIC ROOF OVER A DAYCARE CENTER OPEN TO BOTH EMPLOYEES AND THE PUBLIC.

WHEN COMPLETED, THE BUILDING WILL CREATE A NEW ICONIC PRESENCE FOR THE FEDERAL GOVERNMENT—A PROGRESSIVE PROTOTYPE EMBODYING THE HIGHEST POSSIBLE STANDARDS OF PERFORMANCE AND AESTHETIC INTEGRITY. ARCHITECTURE, ENGINEERING, AND URBAN DESIGN WILL BE WOVEN INTO A SEAMLESS WHOLE.

ARCHITECT
MORPHOSIS
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GSA OFFICE
PACIFIC RIM REGION
PUBLIC BUILDINGS SERVICE





THIS IS AN UNABASHEDLY CONTEMPORARY ARCHITECTURE THAT WITH GREAT POSITIVE ENTHUSIASM EXPRESSES ITS CLIENTS' INTENTIONS TO CREATE UNCOMPROMISING, INTELLIGENT, CREATIVE, CUTTING EDGE ARCHITECTURE WITHOUT ABANDONING ITS RESPONSIBILITIES TO SATISFY THE DEMANDING AND OFTEN DEBILITATING REQUIREMENTS SURROUNDING ISSUES OF FUNCTION, BUDGET, SECURITY, TECTONICS, CONTEXT, AND SUSTAINABILITY. INDEED, THE DESIGN TEAM HAS ARTISTICALLY EMPLOYED THESE VERY SAME ISSUES TO MAKE ARCHITECTURE OF OUR OWN TIME WITH AN IMAGINATIVE AND CONFIDENT CIVIC PRESENCE. | JURY COMMENT



HONOR AWARD
FEDERAL BUILDING
SAN FRANCISCO, CALIFORNIA
ON THE BOARDS

CITATION



UNITED STATES COURTHOUSE BUFFALO, NEW YORK

ON THE BOARDS

THE 262,000-SQUARE-FOOT COURTHOUSE WILL OCCUPY A PROMINENT ONE-BLOCK SITE ON HISTORIC NIAGARA SQUARE ACROSS THE STREET FROM THE 1931 ART DECO CITY HALL AND OPPOSITE THE ART DECO MICHAEL J. DILLON U.S. COURTHOUSE, COMPLETED IN 1936.

THE DISTINCTIVE ELLIPTICAL FORM ACHIEVES MAXIMUM EFFICIENCY BY REDUCING THE AMOUNT OF EXTERIOR WALL SURFACE WHILE ENCLOSING THE GROSS AREA REQUIRED BY THE PROGRAM AND RESPONDING TO THE COMPLEX SITE CONDITIONS. THE ELLIPSE WAS SLICED OFF ON ONE SIDE TO FORM A PUBLIC FACE THAT HOUSES CIRCULATION GALLERIES LEADING TO THE COURTROOMS. THIS FACE WAS THEN GENTLY CURVED BY A RADIUS EMANATING FROM THE CENTER OF NIAGARA SQUARE TO CREATE A DIALOGUE WITH THE SQUARE.

TO COMPENSATE FOR THE 50-FOOT SECURITY SETBACK REQUIREMENT, AN ENTRY PAVILION THE HEIGHT OF THE PORTICO OF CITY HALL WAS INTRODUCED AT THE SITE'S EDGE. THIS FOUR-STORY STRUCTURE MARKS THE EDGE OF THE SQUARE AND TAKES THE PUBLIC ENTRY SEQUENCE OUT FROM UNDER THE TOWER MASS FOR OPTIMAL SECURITY. TO THE THREE DOMINANT PIECES—THE ELLIPTICAL DRUM, THE CURVING PUBLIC GALLERIES, AND THE ENTRY PAVILION—THE ARCHITECTS ADDED A VERTICAL TOWER HOUSING THE PUBLIC ELEVATORS. THE TOWER ANCHORS THE COURTHOUSE TO THE SITE. IT WILL BE CROWNED WITH A GLASS LANTERN.

TO MAKE THE BUILDING READILY LEGIBLE FROM THE OUTSIDE AND TO GIVE LIGHTNESS TO THE TEN-STORY STRUCTURE, A “VEIL” OF TRANSPARENT AND PATTERNED FRITTED GLASS PLANES IS SUSPENDED ON A PRE-CAST SKIN. POLISHED AND BEVELED VERTICAL EDGES OF THE GLASS WILL CAPTURE AND REFRACT LIGHT LIKE A PRISM.

THE RIGOROUS AND INTELLIGENT ANALYSIS OF THIS BUILDING'S COMPLEX URBAN CONTEXT PERMEATES ALL ASPECTS OF ITS DESIGN. ITS DISTINCTIVE OVERALL FORM IS AN UNPREDICTABLE SOLUTION TO THE SEEMINGLY IRRESOLVABLE, DISPARATE CONDITION OF THE SITE'S DYNAMICS DEFINED BY ITS COMPLEX STREET PATTERNS, IRREGULAR GEOMETRY, AND VARIED MASSING OF SURROUNDING BUILDINGS. IT IS A DESIGN THAT BRINGS ORDER TO AN OTHERWISE CHAOTIC URBAN REALM AND DOES SO WITH A SURPRISINGLY QUIET AND DIGNIFIED PRESENCE. | JURY COMMENT



ARCHITECT
KOHN PEDERSEN FOX
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NEW YORK, NEW YORK

GSA OFFICE
NORTHEAST AND
CARIBBEAN REGION
PUBLIC BUILDINGS SERVICE

CITATION

UNITED STATES COURTHOUSE EL PASO, TEXAS

ON THE BOARDS

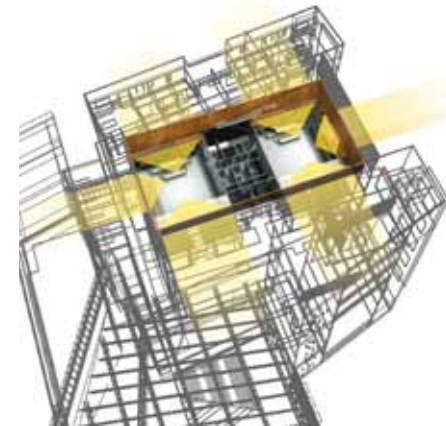
ARCHITECT
ANTOINE PREDOCK
ARCHITECT PC
ALBUQUERQUE, NEW MEXICO

RESPONDING TO THE SITE BY FRAMING VIEWS, SOLAR ANGLES, MATERIALITY, AND THE CONTAINMENT OF CIVIC SPACE, THE DESIGN OF THE EL PASO COURTHOUSE ALLUDES TO THE TIMELESS NATURE OF JUSTICE AND THE “DEEP TIME” OF THE WEST TEXAS LANDSCAPE.

HISTORICALLY, EL PASO REPRESENTED THE PASSAGE FROM SOUTH TO NORTH AS THE RIO GRANDE RIVER CARVED AN EAST-WEST GATEWAY THROUGH THE MOUNTAINS. THIS COURTHOUSE IS A SYMBOL OF THESE TRANSITIONS. IT IS COMPOSED OF TWO MAJOR VOLUMES—ONE IN COPPER AND THE OTHER IN TEXAS LIMESTONE—JOINED BY A LOUVERED GLASS ENTRY LOBBY THAT IS A GREAT “PASS” OR GATEWAY THROUGH THE STRUCTURE THAT FRAMES THE MOUNT FRANKLIN PEAKS IN THE DISTANCE. AS A RESULT, THIS DOMINANT ELEMENT IN THE LANDSCAPE IS MADE A CULTURAL AND PHYSICAL PART OF THE BUILDING. IN THE ELEVATED LOBBY, VIEWS TO THE SIERRA JUAREZ MOUNTAINS, THE DOWNTOWN SKYLINE, AND THE MOUNT FRANKLIN PEAKS BECOME A DEFINING PANORAMA THAT UNIFIES THE ARCHITECTURE AND THE LANDSCAPE.

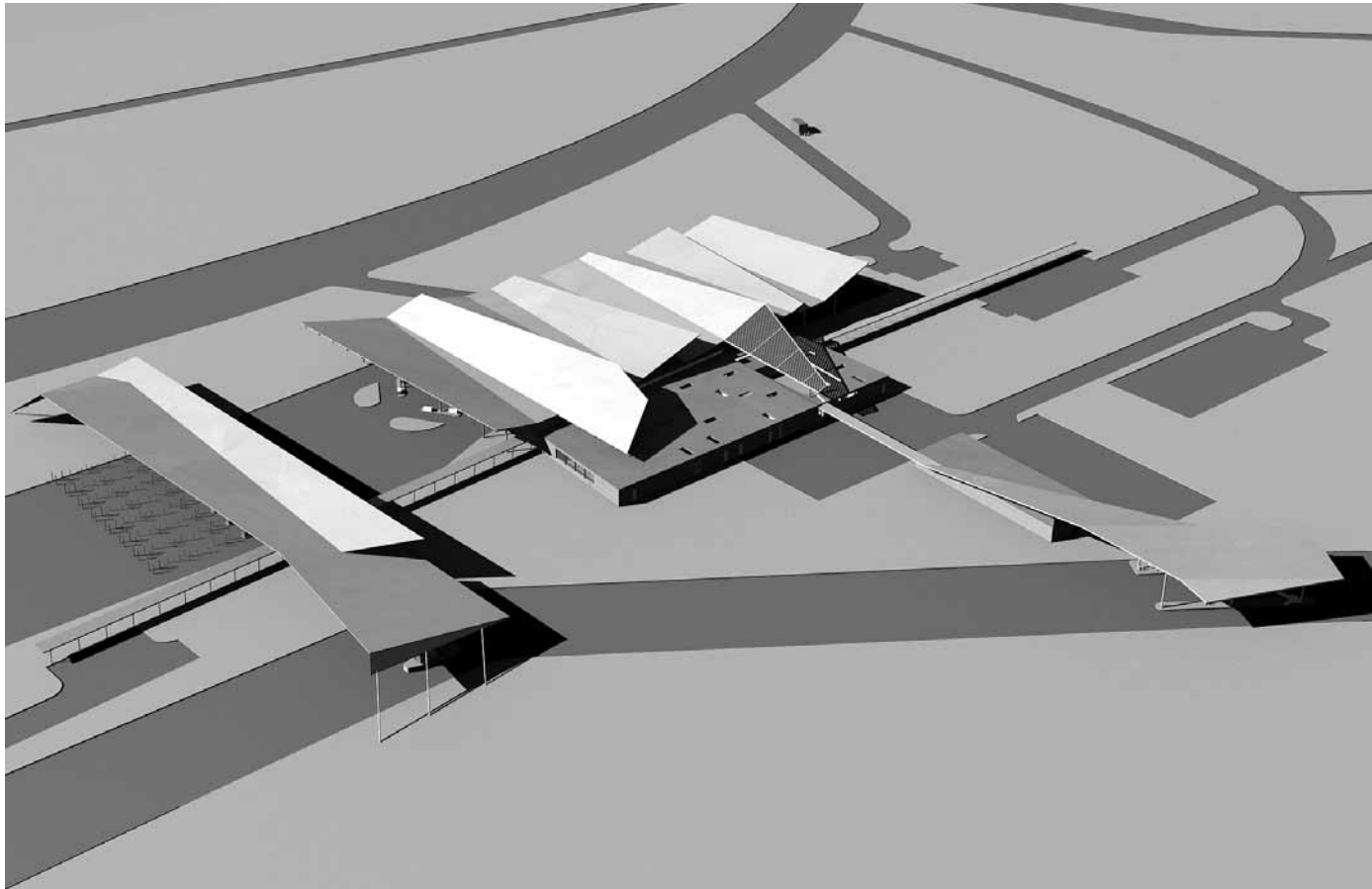
THE LIMESTONE VOLUME IS THE MAIN BODY OF THE COMPLEX WITH THE COURTROOMS AND JUDICIAL OFFICES. IT IS CARVED OPEN TO REVEAL THE COURTS AND ALLOW LIGHT TO PENETRATE THE INTERIOR. ON THE TOP FLOOR IS THE SPECIAL PROCEEDINGS COURTROOM WITH A TERRACE. THE EXTERIOR SKIN WILL BE SHEATHED IN COPPER. THE COPPER-SKINNED VOLUME WILL HOUSE THE JURY ASSEMBLY ROOM AND SERVE AS A COMMUNITY MEETING SPACE. THE CIRCUIT LIBRARY WILL OCCUPY A PLACE OF PROMINENCE ON THE TOP FLOOR.

THE PHENOMENAL CONDITION OF SKY AND HORIZON HAVE BEEN SKILLFULLY FOLDED INTO A RE-ORCHESTRATION OF ONE OF THE MOST TRADITIONALLY DEFINING CHARACTERISTICS OF THE COURTHOUSE SPATIAL EXPERIENCE, THE PROCESSIONAL MOVE FROM THE WORLD OF A PHYSICAL REALITY TO THE WORLD OF AN IDEOLOGICAL ABSTRACTION. THE BUILDING’S FORM, PLAN, SITE PLAN, AND SECTION SIMULTANEOUSLY SERVE TO INFUSE THIS NEW SEQUENCE WITH AN UNEXPECTED NATURALNESS OF LIGHT, TEXTURE, LONG AND SHORT RANGE ORIENTATION, PACE, AND ACCESSIBILITY. | JURY COMMENT





CITATION



UNITED STATES PORT OF ENTRY DEL RIO, TEXAS

ON THE BOARDS

THE DEL RIO PORT OF ENTRY WILL CREATE A POWERFUL ARCHITECTURAL SYMBOL ON THE LANDSCAPE, WHILE EFFECTIVELY ADDRESSING THE PROGRAM REQUIREMENTS. THE CANOPY IS BOTH SYMBOLIC AND FUNCTIONAL. IT IS ENVELOPING, YET OPEN. IT IS EMBRACING AND WELCOMING, CAPTURING IN ITS SWEEPING FORM THE BREADTH OF THE DEMOCRATIC NATION THE VISITOR IS ABOUT TO ENTER.

FUNCTIONALLY, THE CANOPIES WILL MITIGATE THE HARSH EFFECTS OF THE SUNLIGHT, PROVIDING FILTERED NATURAL LIGHT AND VENTILATION WHERE EXHAUST FUMES AND VISIBILITY ARE MAJOR CONCERNS. THEY FLOAT ABOVE THE INSPECTION AREAS AND PROVIDE SHADE IN CRITICAL AREAS, EXTENDING TO THE EAST, WEST, AND SOUTH TO ENSURE SHADE THROUGHOUT THE DAY DURING ALL SEASONS. WHILE GIVING A GREAT AMOUNT OF PROTECTION FROM THE ELEMENTS, THE CANOPIES WILL ALSO ALLOW FILTERED NORTH LIGHT TO ILLUMINATE THE INTERIORS, GREATLY REDUCING THE NEED FOR ARTIFICIAL LIGHTING. NORTH FACING LIGHT SLOTS WILL SERVE AS VENTILATION STACKS, EMPLOYING BOTH NATURAL PASSIVE SOLAR AND MECHANICAL MEANS OF VENTILATION, AND REDUCING THE HEAT AND FUMES IN THE CANOPY AREAS.

SECURE, OPEN-AIR GARDENS ARE PROVIDED FOR PERSONNEL. THESE AREAS WILL BE DEVELOPED WITH SUSTAINABLE FEATURES SUCH AS DROUGHT TOLERANT PLANTINGS, GRIDS OF SHADE TREES, WATER FEATURES FOR EVAPORATIVE COOLING, AND PERVIOUS MATERIALS IN PAVED AREAS WHERE POSSIBLE. THESE LANDSCAPES WILL PROVIDE FOR THE COMFORTABLE INHABITATION OF THE SITE AND CLIMATIC MITIGATION WITH RESPECT TO THE NATURAL CLIMATE.



THE BORDER STATION IS A PARADOX. ON ONE HAND, IT IS A WELCOMING THRESHOLD AND A POSITIVE MOMENT OF TRANSITION. ON THE OTHER, IT IS A SECURITY BARRIER, A THREATENING EXPERIENCE OF SURVEILLANCE AND PERHAPS EVEN DETENTION. THIS PROJECT HAS A LIGHTNESS TO IT THAT CONFIDENTLY EXPRESSES THE POSITIVE ASPECTS OF THIS ENCOUNTER. THE CANOPIES, WITH A CERTAIN DELICACY OF AUTHORITY, CREATE A ZONE OF TRANSITION COMMENSURATE WITH THE SCALE OF THE SURROUNDING LANDSCAPE. THEY PROVIDE WELCOME PROTECTION FROM THE ELEMENTS AND CREATE A FRIENDLY, EMBRACING IMAGE. | JURY COMMENT

ARCHITECT
CHARLES ROSE
ARCHITECTS INC.
SOMERVILLE, MASSACHUSETTS

GSA OFFICE
GREATER SOUTHWEST REGION
PUBLIC BUILDINGS SERVICE

CITATION



UNITED STATES COURTHOUSE AND FEDERAL BUILDING PHOENIX, ARIZONA

MODERNIZATION

IN RENOVATING THIS SEVEN-STORY 1960S GLASS AND ALUMINUM CURTAIN WALL BUILDING INTO A FACILITY FOR USE BY THE U.S. BANKRUPTCY COURT AS WELL AS BY OTHER FEDERAL AGENCIES, THE ARCHITECTS SOUGHT TO REINFORCE ON THE INTERIOR, THE CLARITY AND INTEGRITY OF THE EXTERIOR ARCHITECTURE. THE DIGNITY OF THE JUDICIARY WAS TO BE VISUALLY EMBODIED IN AN ARCHITECTURE OF INCLUSIVENESS, TRANSPARENCY, AND ORDERLINESS. THE OPPORTUNITY TO EXPRESS THESE THEMES OCCURRED IN THE COURTROOMS AND PUBLIC SPACES.

THE COURTROOMS ARE UNIFIED BY A COMMON SET OF DESIGN CONCEPTS. TO EMPHASIZE THE PROCEEDINGS AS THE PRIMARY ACTIVITY OF THE COURTROOM, THE ARCHITECTS FOCUSED ON THE WELL, THE AREA BOUNDED BY THE JUDGE'S BENCH, THE SPECTATORS' RAIL, THE WITNESS BOX, AND THE JURY BOX. BY INSCRIBING A WELL-LIT CIRCULAR RECESS IN THE CEILING DIRECTLY OVER THIS AREA, SUCH THAT THE PARTICIPANTS ALL FACE EACH OTHER ACROSS A COMMON FORM, THE ORDER OF THE ROOM SUGGESTS INCLUSIVENESS AND PARTICIPATION IN THE PROCESS.

IN THE LOBBY, THE GOAL WAS TO CLARIFY AND SIMPLIFY THE FINISHES TO ATTAIN AN IMAGE OF PURITY, DIGNITY, AND OPENNESS WHILE CREATING THE PERCEPTION OF A MORE GENEROUS SPACE. THE 126-FOOT BUILDING-THROUGH CORRIDOR WAS WIDENED SEVEN FEET. A SINGLE CEILING PLANE PUNCTUATED BY REGULARLY SPACED LIGHT SLOTS THAT EXTEND OUTSIDE THE BUILDING AT BOTH ENDS UNIFIES THE SPACE. OPPOSITE THE ELEVATOR BANK, THE ARCHITECTS CREATED A TOP-LIT, GLASS LIGHT BOX OF CLEAR GLASS IN FRONT OF A SURFACE OF ETCHED, MIRROR GLASS. THIS SPACE REBALANCES THE LIGHT LEVELS BETWEEN THE INTERIOR AND EXTERIOR AT THE EXTREME ENDS OF THE SPACE, WHILE SYMBOLICALLY REPRESENTING THE TRANSPARENCY OF THE JUDICIAL PROCESS.



EXACTING NATURAL LINES, TRANSPARENT LUMINOSITY, AND ORGANIC GRAMMAR AS ARCHITECT THOMAS PHIFER'S PERSONAL MODUS OPERANDI ALL MANIFEST IN THE COURTROOMS AND PUBLIC CORRIDORS IN THIS EXEMPLARY MODERNIZATION OF EDWARD L. VARNEY'S 1960 BUILDING. | JURY COMMENT

ARCHITECTS

THOMAS PHIFER
AND PARTNERS
NEW YORK, NEW YORK

GOULD EVANS ASSOCIATES
PHOENIX, ARIZONA

GSA OFFICE

PACIFIC RIM REGION
PUBLIC BUILDINGS SERVICE

CITATION

UNITED STATES COURTHOUSE ERIE, PENNSYLVANIA

PRESERVATION

ARCHITECTS

DPK&A ARCHITECTS/
KINGSLAND SCOTT BAUER
ASSOCIATES, A JOINT VENTURE
PHILADELPHIA, PENNSYLVANIA
PITTSBURGH, PENNSYLVANIA

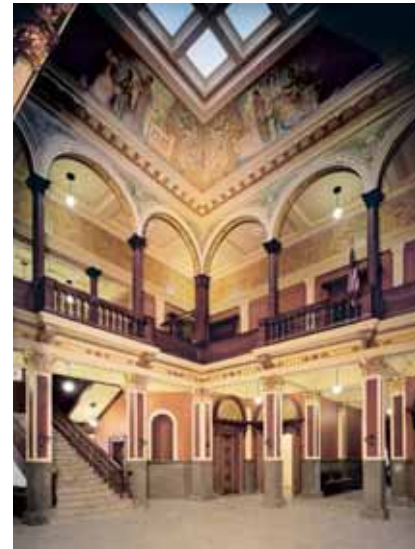
HISTORIC PRESERVATION, ARCHITECTURE, AND ART COME TOGETHER IN A NOBLE RESOLUTION AT THE U.S. COURTHOUSE IN ERIE. INTENSIVE HISTORIC RESTORATION INTERTWINED WITH A BOLD THREAD OF MODERNISM HAS CREATED A VIBRANT REVIVAL OF THE FEDERAL PRESENCE IN THE HEART OF ERIE'S CIVIC REALM.

THE COURTHOUSE IS COMPRISED OF FOUR BUILDINGS. THREE HISTORIC BUILDINGS ANCHOR THE COMPLEX: THE ERIE PUBLIC LIBRARY, AN 1899 BEAUX-ARTS STRUCTURE THAT IS RICH WITH PUBLIC ARTWORKS; THE FEDERAL BUILDING AND U.S. COURTHOUSE, BUILT IN 1937 IN THE SPARE CLASSICISM OF THE NEW DEAL-ERA; AND THE ISAAC BAKER AND SON BUILDING, CONSTRUCTED IN 1946 IN THE SLEEK ART MODERNE STYLE FOR A CLOTHING STORE. WOVEN INTO THIS HISTORIC ARCHITECTURAL FABRIC IS A CONTEMPORARY COURTHOUSE ANNEX AND LOBBY STRUCTURE THAT CONNECT THE BUILDINGS INTO A COHESIVE ENSEMBLE.

PRESERVING THE HISTORIC BUILDINGS AND WEAVING THEM TOGETHER SENSITIVELY WITH A CONTEMPORARY STRUCTURE HAS MAINTAINED AND EXPANDED THE VISUAL VARIETY AND LAYERING OF THE STREETScape. MASONRY PATTERNS, GENTLE REVEALS, AND THE RHYTHM OF FENESTRATION ALL ENGAGE THE PEDESTRIAN, CREATING EXPRESSIONS OF OPENNESS EVEN AS THE COMPLEX SATISFIES MODERN SECURITY NEEDS. IT IS URBAN DESIGN AT ITS BEST; THE WHOLE IS GREATER THAN THE SUM OF THE PARTS.

HAND IN HAND WITH THE DISTINGUISHED BUILDING RENOVATIONS AND ADDITIONS WAS THE DESIRE TO REVIVE ARTISTIC TREASURES THAT HAD AGED WITH TIME. THE MATERIALS AND CRAFT OF THE INTERIORS, PARTICULARLY THE WEALTH OF ORIGINAL PAINTINGS INTEGRAL TO THE LIBRARY BUILDING, HAVE ALL BEEN PAINSTAKINGLY CONSERVED, SECURED, AND, WHEN NECESSARY, THOUGHTFULLY REPLACED BY LIKE ELEMENTS.

IMPORTANT HISTORIC STRUCTURES THAT SPAN SEVERAL PERIODS AND STYLES WERE SKILLFULLY TIED TOGETHER WITH A MODERN LINK. | JURY COMMENT





HONOR
AWARD



ROBERT F. KENNEDY DEPARTMENT OF JUSTICE BUILDING WASHINGTON, DC

PRESERVATION | CONSERVATION

THE ROBERT F. KENNEDY DEPARTMENT OF JUSTICE BUILDING IS ONE OF A UNIFIED GROUP OF PROMINENT STRUCTURES COMPRISING THE FEDERAL TRIANGLE, WHICH IS PART OF THE PENNSYLVANIA AVENUE NATIONAL HISTORIC SITE IN DOWNTOWN WASHINGTON. CONSTRUCTED BETWEEN 1931 AND 1935, IT IS A MONUMENTAL SEVEN-STORY, 1.2 MILLION-SQUARE-FOOT STRUCTURE COVERING 8.9 ACRES. THE CLASSICAL REVIVAL-STYLE BUILDING IS DISTINGUISHED BY ART DECO ARCHITECTURAL ELEMENTS AND THE INNOVATIVE USE OF ALUMINUM FOR DETAILS. THE BUILDING CONTAINS A WEALTH OF FINE ART, INCLUDING EXTERIOR AND INTERIOR SCULPTURE AND THE LARGEST COLLECTION OF DEPRESSION ERA “NEW DEAL” WORKS COMMISSIONED THROUGH THE WORKS PROGRESS ADMINISTRATION (WPA).

AFTER MORE THAN HALF A CENTURY OF USE AND NUMEROUS RENOVATIONS AND MODERNIZATIONS, THE BEAUTY AND INTEGRITY OF THE BUILDING HAD BEEN SEVERELY COMPROMISED. DROP CEILINGS CONCEALED DECORATIVE CEILINGS; WALLBOARD HAD BEEN GLUED TO LIMESTONE WALLS; TERRAZZO FLOORS WERE DAMAGED FROM ANCHORING PARTITIONS TO CREATE OFFICES IN HISTORIC CORRIDORS. IN 1996, AN EIGHT-YEAR RESTORATION AND MODERNIZATION PROJECT BEGAN. IT WAS A HERCULEAN TASK REQUIRING THE INTEGRATION OF SIGNIFICANT NEW INFRASTRUCTURE INTO THIS IMPORTANT HISTORIC STRUCTURE. ONE-THIRD OF THE BUILDING WAS RENOVATED AT A TIME WHILE THE OTHER TWO-THIRDS WAS OCCUPIED. POWER, TEMPERATURE CONTROL, LIFE SAFETY, DATA COMMUNICATIONS, AND SECURITY HAD TO BE FULLY MAINTAINED. NOISE CONTROL WAS ALSO AN IMPORTANT REQUIREMENT. AT TIMES, AND IN CERTAIN AREAS, WORK HAD TO BE SUSPENDED.

THE GOAL WAS TO RETAIN AS MUCH OF THE HISTORIC FABRIC AS POSSIBLE WHILE BRINGING THE BUILDING UP TO CURRENT BUILDING CODES. CEILINGS WERE RESTORED TO THE ORIGINAL DECORATIVE DETAILS AND COLORS. LIGHTING WAS BROUGHT BACK TO ITS ORIGINAL DESIGN. A LIGHTING FIXTURE THAT HAD BEEN INTENDED FOR USE IN THE PUBLIC CORRIDORS HAD NEVER BEEN MANUFACTURED SO THE ORIGINAL DRAWINGS WERE USED TO CREATE THE ORNAMENTAL FIXTURE. FLOORS WERE REMOVED, NEW DUCTWORK INSTALLED, AND THE ORIGINAL FLOORS REPAIRED AND RE-LAID. SIXTY-EIGHT WPA MURALS AND SCORES OF SCULPTURES WERE RESTORED TO THEIR ORIGINAL APPEARANCE.

ARCHITECTS/ CONSERVATOR

HEERY/TISHMAN,
A JOINT VENTURE
WASHINGTON, DC

BURT HILL KOSAR RITTELMAN
WASHINGTON, DC

PAGE CONSERVATION, INC.
WASHINGTON, DC

GILBANE BUILDING COMPANY
WASHINGTON, DC

GSA OFFICE

NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE

RESTORATION AND PRESERVATION ALSO INCLUDED EXTERIOR WORK. THE CENTRAL COURTYARD WITH AN ALUMINUM WATER FOUNTAIN FLANKED BY LIMESTONE STAIRS AND RAMPS WAS RESTORED AND AN UNDERGROUND GARAGE WAS RENOVATED IN LIEU OF THE ORIGINAL PLAN TO DEMOLISH AND REPLACE THE ENTIRE STRUCTURE. THIS DECISION NOT ONLY SAVED TIME AND MONEY, IT ALLOWED THE PROJECT TO RECOVER AND REUSE TONS OF BUILDING MATERIALS THAT WOULD HAVE OTHERWISE BEEN DISCARDED AS WASTE. TODAY, THE COURTYARD'S LIMESTONE FAÇADE APPEARS JUST AS IT DID SEVENTY YEARS AGO.

HONOR AWARD
ROBERT F. KENNEDY
DEPARTMENT OF JUSTICE BUILDING
WASHINGTON, DC

PRESERVATION
CONSERVATION



THIS PROJECT EXEMPLIFIES THE KIND OF OUTSTANDING TEAM EFFORT THAT A MAJOR RESTORATION PROJECT OF THIS COMPLEXITY AND SCALE REQUIRES TO BE SUCCESSFUL. IT IS ONLY THROUGH THE COMBINED EFFORTS OF THE CLIENT, GSA, THE ARCHITECTURAL TEAM, AND THE CONTRACTOR, ESPECIALLY THE TRADES PEOPLE, THAT SUCH A WONDERFUL RESULT CAN BE ACHIEVED. | JURY COMMENT



CITATION



RIVER OF LIGHT
UNITED STATES COURTHOUSE
WHEELING, WEST VIRGINIA

ART

A FOCAL POINT IN THE NEW ATRIUM IN THE U.S. COURTHOUSE IN WHEELING, WEST VIRGINIA, IS *RIVER OF LIGHT*, A PULSING ART INSTALLATION SYMBOLIZING THE HISTORICAL IMPORTANCE OF GLASS-MAKING AND RIVER LIFE TO WHEELING. RESTING ON THE STAIRCASE PLINTH, *RIVER OF LIGHT* IS AN ABSTRACT IMAGE OF A RIVER, DISTILLED TO ITS ESSENCE. ARTIST MIKYOUNG KIM UNITED HISTORICAL REFERENCE WITH MODERN MATERIALS TO DEPICT THE RHYTHM AND SHIMMER OF FLOWING WATER AND TO INTRODUCE AN ATMOSPHERE OF TRANQUILITY REDOLENT OF A CONTEMPLATIVE GARDEN.

RIVER OF LIGHT CONSISTS OF TWO PARALLEL BANDS OF GLASS LAYERED TO APPEAR AS THOUGH THEY CASCADE INTO THE CENTRAL ATRIUM. THE TRANSLUCENT GLASS IS EMBEDDED WITH FIBER OPTIC CABLES THAT GLOW WITH AN EVER-SHIFTING RANGE OF COLORS. THE PIECE IS AN EXPLORATION OF CREATING A WORK THAT IS CONSTANTLY EVOLVING WITH THE CHOREOGRAPHY OF LIGHT AND COLOR. THE ARTIST WORKED VERY CLOSELY WITH THE ARCHITECT TO DESIGN AN INTEGRATED SCULPTURE WITH THE LANGUAGE OF THE STAIR SYSTEM AND PODIUM—THE STEPPED SLABS OF GLASS WORK IN THE SAME WAY AS THE LAYERS OF STONE.

THE PIECE CREATES A BEAUTIFUL AND MEANINGFUL RELATIONSHIP BETWEEN ITS OWN RADIANT FORM, THE ARCHITECTURE, AND THE LOCATION. THE SYMBIOSIS IT ACHIEVES WITH ITS SETTING IS CLEAR AND CONCISE, AS WELL AS UNUSUALLY COMPELLING. | JURY COMMENT



ARTIST

MIKYOUNG KIM
BROOKLINE, MASSACHUSETTS

GSA OFFICE

MID-ATLANTIC REGION
PUBLIC BUILDINGS SERVICE

CITATION

RICHARD BOLLING FEDERAL BUILDING KANSAS CITY, MISSOURI

FIRST IMPRESSIONS

ARCHITECT
BNIM ARCHITECTS
KANSAS CITY, MISSOURI

FIRST IMPRESSIONS EXTENDS GSA'S DESIGN EXCELLENCE PROGRAM GOAL OF ACHIEVING DESIGN QUALITY INTO EXISTING FEDERAL BUILDINGS. THROUGH THIS PROGRAM, THE 1960S BUNKER-STYLE RICHARD BOLLING FEDERAL BUILDING HAS BEEN TRANSFORMED INTO AN INVITING, SECURE FACILITY. ORIGINALLY, THE BUILDING HAD TWO OBSCURE ENTRANCES LOCATED INSIDE THE BUILDING ENVELOPE, CONNECTED BY A DARK BUILDING-THROUGH CORRIDOR WITH A LOW LUMINOUS CEILING. TODAY, TWO AIRY, GLASS ENTRANCE PAVILIONS PROJECT FROM THE BUILDING IN AN OPEN AND WELCOMING GESTURE. OVER THE PRIMARY ENTRANCE PAVILION, THE ALUMINUM TUBE CLADDING WAS RECONSTRUCTED IN A WAVE FORM, ENLIVENING THE MONOLITH FAÇADE AND REINFORCING THE LOCATION OF THE ENTRANCE. THE ENTRANCE DOORS HAVE BEEN ALIGNED WITH CHERRY STREET. THIS REESTABLISHES THE STREET GRID, WHICH IS INTERRUPTED BY THE BUILDING, WITH THE PEDESTRIAN CORRIDOR THAT GOES THROUGH THE BUILDING. TO CREATE THE FEELING OF A STREETScape IN THIS LONG, MARBLE-CLAD CORRIDOR, STOREFRONTS WERE ADDED, PROVIDING FOR A VISUALLY INVITING SERIES OF SHOPS OR PUBLIC AGENCIES.

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THE HEARTLAND REGION
PUBLIC BUILDINGS SERVICE

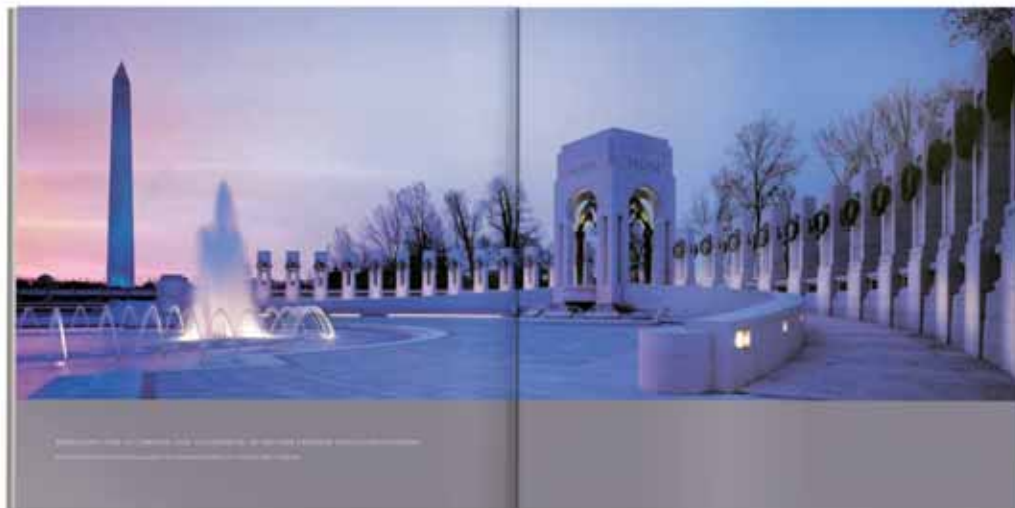
SECURITY OPERATIONS NOW TAKE PLACE IN THE PAVILIONS AWAY FROM THE MAIN BUILDING, PROVIDING A MORE SAFE AND SECURE WORK ENVIRONMENT FOR THE OCCUPANTS. THE AUTO-MOBILE DROP OFF ZONE, WHICH PREVIOUSLY DOMINATED THE ENTRY PLAZA, WAS REMOVED TO CREATE A WELCOMING, SECURE LANDSCAPED PLAZA WITH A REFLECTING POOL. THE REFLECTING POOL IS ALIGNED WITH CHERRY STREET. ITS BLACK APPEARANCE VISUALLY EXTENDS THE BLACK TERRAZZO FLOOR OF THE LOBBY CORRIDOR, FORMING A STRONG INSIDE/OUTSIDE RELATIONSHIP BETWEEN THE BUILDING AND ITS URBAN CONTEXT.

WHAT A DRAMATIC FIRST IMPRESSION. THE DESIGN BEAUTIFULLY ORCHESTRATES A SUBTLE AND ELEGANT URBAN SEQUENCE INTO THE BUILDING. THE PLAZA INTEGRATES LIGHTING, SEATING, SECURITY, AND SHADE TO CREATE A GREAT PUBLIC SPACE. THE INTERVENTION STRIKES AN IMPRESSIVE BALANCE BETWEEN THE BUILDING'S MODERNIST ROOTS AND CITY'S URBAN TRADITION OF ENGAGING THE STREET AND PUBLIC. | JURY COMMENT

BEFORE







WORLD WAR II MEMORIAL BOOK WASHINGTON, DC

GRAPHIC DESIGN

THIS 120-PAGE BOOK CHRONICLES THE TEN-YEAR DESIGN AND CONSTRUCTION PROCESS OF THE NATIONAL WORLD WAR II MEMORIAL IN WASHINGTON, SHOWCASING THE FINISHED MEMORIAL ON THE MALL AND HONORING THE MILLIONS OF AMERICANS WHO SERVED IN THE WAR EFFORT. THE PROMINENT AXIAL DESIGN OF THE MEMORIAL IS ECHOED THROUGHOUT THE LAYOUT OF THE BOOK, STARTING WITH A SERENE COVER THAT OPENS TO TEXT PAGES WITH A STRONG HORIZONTAL THREAD AND NARRATIVE SET IN TWO CLEAN, JUSTIFIED COLUMNS.

A COMBINATION OF CLASSIC BASKERVILLE TYPE JUXTAPOSED WITH SANS SERIF META FONT REFLECTS THE DUALITY OF THE MEMORIAL'S DESIGN. THE USE OF SILVER METALLIC INK HELPS SET OFF THE ABUNDANCE OF BRONZE ARTWORK AND COMPLEMENTS THE GRANITE THAT WAS WIDELY USED IN THE MEMORIAL, BOTH OF WHICH ARE SEEN IN NUMEROUS PHOTOGRAPHS THROUGHOUT THE BOOK. IMAGES OF PRELIMINARY DESIGN SCHEMES AND HISTORIC PHOTOS ARE PRINTED AS ONE-COLOR HALFTONE IMAGES IN THIS SILVER TO DIFFERENTIATE THEM FROM THE COLOR PHOTOS OF THE COMPLETED MEMORIAL.

BY INCLUDING ELEMENTS OF THE DESIGN AND CONSTRUCTION PROCESS, THE HISTORY OF THE PROJECT, DETAILED DIAGRAMS AND TEXTS, AND AN ARRAY OF HANDSOME PHOTOGRAPHIC VIEWS OF THE FINISHED MEMORIAL, FROM DETAIL SHOTS OF THE ARTWORK TO PANORAMAS THAT INCLUDE THE SITE'S CONTEXT, THE PUBLICATION SERVES AS A FITTING KEEPSAKE AND RECORD OF THIS MEMORIAL.

THE BOOK WAS COMPLETED IN TIME FOR THE MAY 29, 2004, DEDICATION CEREMONY—A SIGNIFICANT DESIGN ACCOMPLISHMENT GIVEN THE FACT THAT NEARLY ALL THE FINAL FULL-COLOR PHOTOGRAPHY HAD TO WAIT UNTIL CONSTRUCTION OF THE MEMORIAL WAS COMPLETED IN MID-APRIL.

THE BOOK IS REFLECTIVE OF AND SENSITIVE TO THE MEMORIAL, YET HOLDS ITS OWN AS A DISTINCTIVE OBJECT. THE OVERALL PIECE IS ELEGANT, SIMPLE, INFORMATIVE, AND APPROPRIATE FOR ITS PURPOSE. | JURY COMMENT

DESIGN

COX & ASSOCIATES, INC.
SILVER SPRING, MARYLAND

GSA OFFICE

DESIGN EXCELLENCE
AND THE ARTS
PUBLIC BUILDINGS SERVICE



HONOR
AWARD



UNITED STATES COURTHOUSE SEATTLE, WASHINGTON

CONSTRUCTION EXCELLENCE



THE 390-FOOT-HIGH U.S. COURTHOUSE IN SEATTLE WITH ITS ICONIC COPPER ROOF WAS COMPLETED ON TIME AND ON BUDGET, DESPITE SIGNIFICANT UNEXPECTED CHALLENGES THAT INCLUDED RECORD INCLEMENT WEATHER, A LABOR STRIKE, THE DEPARTURE OF THE MAJOR JOINT-VENTURE PARTNER, AND CONTAMINATED SOILS. GSA'S CONTRACTING OFFICER AND PROJECT MANAGER CO-MANAGED THE PROJECT WITH THE ARCHITECTURE FIRM'S DESIGN PROJECT MANAGER. THIS UNUSUAL APPROACH PROVED HIGHLY SUCCESSFUL, BUILDING A CLOSE-KNIT AND EFFECTIVE TEAM OF PROJECT PARTICIPANTS. SIGNIFICANT COMMUNICATION PROCESSES IMPLEMENTED INCLUDED A WEB-BASED PROJECT DOCUMENTATION SYSTEM THAT TRACKED ALL REQUESTS FOR INFORMATION, SUBMITTALS, CONTRACT MODIFICATIONS, AND OTHER PROJECT DOCUMENTATION, AS WELL AS PROVIDED TIME-LAPSE PROJECT PROGRESS PHOTOGRAPHY VIA A WEB CAM MOUNTED ON AN ADJACENT BUILDING.

SEVERAL INNOVATIVE STRUCTURAL CONCEPTS WERE UNDERTAKEN THAT LED TO SIGNIFICANT COST SAVINGS AND IMPROVED BUILDING SAFETY. PRIMARY AMONG THESE WAS A HYBRID SHEAR-WALL CORE TO PROVIDE SEISMIC SAFETY. CONSIDERED A FIRST, THE SYSTEM COMBINES STEEL PLATES, BRACES, AND BEAMS INTO CELLS THAT ARE SHIELDED AT THE CORNERS BY GIANT STEEL CYLINDERS FILLED WITH CONCRETE. THE SPINE, WHICH HAD THE ADVANTAGE OF A PURE CONCRETE CORE WITHOUT THE DISADVANTAGES OF WEIGHT AND MASS, MAXIMIZED STRUCTURAL STRENGTH WHILE MINIMIZING BULK.

THE PROJECT HAD AN OUTSTANDING WORKER SAFETY RECORD. A "SAFETY CULTURE" WAS NURTURED AND PROMOTED DAY IN AND DAY OUT FOR ALL WORKERS, WHICH NUMBERED MORE THAN 1,800. OVERALL, THE UNITY, FLEXIBILITY, COMMITMENT, AND PROFESSIONALISM EXHIBITED BY THE PROJECT TEAM MAKE THIS PROJECT A MODEL OF CONSTRUCTION EXCELLENCE.

THE INNOVATION BROUGHT BY ALL MEMBERS OF THE TEAM WAS IMPRESSIVE. EVEN MORE IMPRESSIVE WAS THE OWNERSHIP THAT THE TEAM MEMBERS DEMONSTRATED FOR EACH OTHER'S IDEAS ALONG WITH CONSTANTLY SHARING INFORMATION. TEAMWORK WAS APPARENT AT ALL LEVELS, INCLUDING THE COURTS, AND EVERYONE ON THE PROJECT CAN BE RIGHTFULLY PROUD OF THE HIGH QUALITY OF THE CONSTRUCTION. | JURY COMMENT

CONSTRUCTION

J.A. JONES/ABSHER
CONSTRUCTION COMPANY,
A JOINT VENTURE
PUYALLUP, WASHINGTON

GSA OFFICE

NORTHWEST/ARCTIC REGION
PUBLIC BUILDINGS SERVICE

CITATION



UNITED STATES AND CANADA SHARED BORDER STATION SWEET GRASS, MONTANA /COUTTS, ALBERTA

CONSTRUCTION EXCELLENCE

THIS PROJECT WAS A UNIQUE CONSTRUCTION CHALLENGE THAT REQUIRED BUILDING A SHARED BORDER STATION WITH A MAIN PORT BUILDING STRADDLING THE BORDER BETWEEN THE UNITED STATES AND CANADA. THROUGHOUT THE CONSTRUCTION PROCESS, THE STATION, WHICH IS ONE OF THE HEAVIEST TRUCK BORDER CROSSINGS IN THE WESTERN UNITED STATES, HAD TO BE FULLY OPERATIONAL AND THE SECURITY OF THE BORDER STRICTLY MAINTAINED.

THE FACILITY CONSISTS OF 100,000 GROSS SQUARE FEET ON A 22.8 ACRE SITE. IT INCLUDES A THREE-STORY MAIN PORT ADMINISTRATION BUILDING IN WHICH MORE THAN 20 PERCENT IS SHARED SPACE, INSPECTION BOOTHS, SEPARATE U.S. AND CANADIAN FACILITIES FOR COMMERCIAL AND SECONDARY INSPECTION, AND PARKING FOR 178 VEHICLES AND 58 TRUCKS. A DESIGN/BUILD PROJECT, THE CONSTRUCTION MANAGER HAD THE MONUMENTAL TASK OF COORDINATING THE WORK BETWEEN THE TWO COUNTRIES WITH 80 POINTS OF CONTACT WITH DECISION-MAKING AUTHORITY AND 400 DIRECTLY INVOLVED PARTICIPANTS. AN OVERALL PROJECT STRATEGY TO ACHIEVE A SUSTAINABLE BUILDING WAS ESTABLISHED AT THE INCEPTION OF THE PROJECT. PHASING THE WORK MADE IT POSSIBLE TO OPTIMIZE PROJECT PROGRESS AND MINIMIZE DOWN TIME. WEEKLY AND MONTHLY MEETINGS WERE HELD TO REVIEW WORK IN PROGRESS, ADDRESS ISSUES, AND COORDINATE THE SCHEDULE. A PROJECT WEBSITE WAS USED TO KEEP EVERYONE UP TO DATE. A “NO BLAME ENVIRONMENT” WAS ESTABLISHED. PROBLEMS WERE SHARED AND SOLVED USING THE COLLECTIVE WISDOM OF ALL PARTIES. LIKewise, SUCCESSSES WERE SHARED. THE PROJECT WAS DELIVERED ON TIME AND WITHIN BUDGET AND RECEIVED A GSA SUSTAINABILITY DESIGN AWARD.

COMPLETING A PROJECT ON THE BORDER OF TWO COUNTRIES WHILE MAINTAINING THE INTEGRITY OF THAT BORDER IS A TREMENDOUS FEAT. DOING SO WITH A DESIGN-BUILDER IN ONE COUNTRY, AT LEAST FIVE DIFFERENT CLIENTS, AND MATERIALS AND LABOR FROM BOTH COUNTRIES, WHILE MAINTAINING AN AGGRESSIVE SCHEDULE AND ENDING WITHOUT ANY CLAIMS IS EVEN MORE REMARKABLE. IT IS AN EXTRAORDINARY PROJECT. | JURY COMMENT



CONSTRUCTION
ABIDE INTERNATIONAL, INC.
SONOMA, CALIFORNIA

GSA OFFICE
ROCKY MOUNTAIN REGION
PUBLIC BUILDINGS SERVICE

CITATION

WORLD WAR II MEMORIAL WASHINGTON, DC

CONSTRUCTION EXCELLENCE

CONSTRUCTION

TOMPKINS/GRUNLEY-
WALSH JOINT VENTURE
WASHINGTON, DC

AMERICAN BATTLE
MONUMENTS COMMISSION
ARLINGTON, VIRGINIA

GSA OFFICE

NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE

FEW PROJECTS HAVE THE HISTORICAL IMPORTANCE OF A PROJECT LIKE THE NATIONAL WORLD WAR II MEMORIAL IN WASHINGTON, DC. ITS PROMINENT SITE ON THE CENTRAL EAST-WEST AXIS OF THE MALL, HALFWAY BETWEEN THE WASHINGTON MONUMENT AND THE LINCOLN MEMORIAL, REQUIRED THE HIGHEST QUALITY MATERIALS, CRAFTSMANSHIP, AND CONSTRUCTION TO ENSURE A RESULT WORTHY OF THE SITE AND THE EVENT IT COMMEMORATES.

THE 7.4-ACRE SITE WAS ORIGINALLY PART OF THE POTOMAC RIVER TIDAL FLATS. IT LIES WITHIN THE 25-YEAR FLOOD PLAIN AND IS 8.5 FEET ABOVE RIVER LEVEL. TO PREVENT THE MIGRATION OF GROUNDWATER BENEATH THE MEMORIAL AND PROVIDE A STRUCTURAL WALL FOR CONSTRUCTION, A 2-FOOT-WIDE REINFORCED CONCRETE SLURRY WALL EXTENDING FROM GROUND LEVEL DOWN TO BEDROCK WAS CONSTRUCTED. INSIDE THE PERIMETER OF THE SLURRY WALL MORE THAN 600 STEEL PILES WERE EMBEDDED IN BEDROCK DOWN TO 40 FEET BELOW GROUND TO PROVIDE SUPPORT FOR THE PLAZA SO IT WILL NOT SINK. OVERALL, THE MEMORIAL CONTAINS MORE THAN 17,000 INDIVIDUAL PIECES OF GRANITE WEIGHING 8,000 TONS, 136 JETS OF WATER IN THREE SEPARATE FOUNTAINS, TWO WATERFALLS, A STATE-OF-THE ART VAULT HOUSING PUMPS AND CONTROLS 32 FEET BELOW GROUND, AND 16,000 CUBIC FEET OF CONCRETE. THE WATER FEATURES AND SITE UTILITIES SYSTEMS USE MORE THAN 5.5 MILES OF STAINLESS STEEL AND PVC PIPING.

KNOWING THAT MORE THAN 1,100 WORLD WAR II VETERANS DIE EACH DAY, THE PROJECT TEAM WAS COMMITTED TO COMPLETING THE MEMORIAL ON TIME—AND ON BUDGET. BY MAINTAINING A STRICT CONSTRUCTION SCHEDULE AND MEETING EVERY CHALLENGE, THEY WERE ABLE TO OPEN THE MEMORIAL A MONTH BEFORE ITS DEDICATION ON MAY 29, 2004.

RARELY DOES A PROJECT INSPIRE EVERYONE ASSOCIATED WITH IT TO RISE TO A HIGHER LEVEL THAN THEY THOUGHT POSSIBLE. THE WORLD WAR II MEMORIAL WAS ONE OF THESE PROJECTS. THE TEAM WORKED TOGETHER TO MAKE SURE THAT SUCH A UNIQUE AND HIGHLY VISIBLE PROJECT WOULD BE ACCOMPLISHED DESPITE ANY CHALLENGES THAT WERE ENCOUNTERED. THEIR COLLABORATION AND THE MANNER IN WHICH THEY RESOLVED ISSUES KEPT THE PROJECT ON TRACK AND COMPLETED IT WITH A LEVEL OF QUALITY THAT WILL LAST FOR GENERATIONS. | JURY COMMENT





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