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DESIGN

GSA DESIGN AWARDS

AWARDS



## ADMINISTRATOR'S MESSAGE

The U.S. General Services Administration is proud to honor the 18 winners of the 2008 biennial design, art, and construction excellence awards. These projects represent "the best of the best" of GSA's work for its customers and the American people. From the Wayne Lyman Morse U.S. Courthouse in Eugene, Oregon, to the U.S. land port of entry in Massena, New York, these diverse projects from across the country embody GSA's goals to create superior workplaces, develop creative solutions, and implement cost-effective acquisition services and management policies—all to provide the best value for the federal government and the taxpayers.

I congratulate the winners and thank all who submitted projects.

PAUL F. PROUTY  
ACTING ADMINISTRATOR  
U.S. GENERAL SERVICES ADMINISTRATION

## COMMISSIONER'S MESSAGE

This is a handsome volume. The photographs are excellent, and the project descriptions are inspiring. It makes me feel proud. But that pride goes beyond the awards noted here. The work called out in these pages is important. It represents the quality and value the U.S. General Services Administration and the Public Buildings Service (PBS) are committed to as the expert partner in meeting our customers' workspace needs. Our objective, as demonstrated here, is to deliver excellence and high performance while providing best value to the federal government and the taxpayers. It is a vision that includes making sure these facilities are investments in the communities in which they are located and a fitting and welcoming venue for the American public to interact with their federal government.

Commissioning, developing, and preserving high quality federal buildings are essential aspects of the PBS mission. To fulfill this mandate as effectively as possible, we seek to engage a broad and diverse spectrum of America's most creative designers, engineers, and artists to develop facilities ranging from U.S. courthouses and federal office buildings to laboratories and land ports of entry.

We accomplish this goal through the internationally recognized Design Excellence Program. This year—2009—marks the 15th anniversary of the program; an affirmation of GSA's unwavering dedication to partnering with our customers, anticipating their challenges, and responding with thoughtful creativity and energy.

This represents a significant effort. PBS is one of the largest public real estate organizations in the United States. We manage 354 million square feet of workspace for over one million federal employees in 2,200 communities. Within this inventory, we are responsible for maintaining, renovating, restoring, and modernizing 1,500 federally-owned buildings.

These facilities must adapt to changing needs; be efficient and functional; contribute to the sustainability of our environment; and provide enduring value to the communities where they are located. They must also make meaningful contributions to the nation's public architectural heritage, a legacy initiated by George Washington and Thomas Jefferson, Founding Fathers who believed that federal buildings should engender confidence in their government and reflect the nation's democratic values and ideals.

The biennial GSA Design Excellence Awards are a way to measure our success and provide a benchmark of quality for future projects. The awards also allow us to recognize the individuals whose expertise, collaboration, and dedication have made PBS a design and construction leader. This volume, then, accomplishes two things. It highlights the best of what we do as a standard for emulation, and it celebrates all those who make that a reality.

All of us at PBS are proud of these successes and are committed to the principles embodied in the Design Excellence Program.

ANTHONY E. COSTA  
ACTING COMMISSIONER  
PUBLIC BUILDINGS SERVICE

## JURY REPORT

In reviewing the many fine projects submitted, the jury looked for examples of integrated work—work that reflected not simply exceptional architecture or sustainability or construction but married design, art, and construction. These are true examples of Design Excellence and the foundation for creating long-term value.

The jury was impressed with the breadth and diversity of GSA's land ports of entry program. We reviewed numerous completed and on-the-boards projects along with master plans. These are tough projects. They are primarily about security and circulation—vehicular and pedestrian. At the same time, they must express a sense of welcome. This changes the perception from one of pure process to arrival and celebratory entry. Site specificity is very important. The ports must relate to their locale—many of which are in remote areas—and their natural environments, which can be extremely harsh. The materials used are a key component to a successful design. The land port of entry in Raymond, Montana, is an example of a port in a remote area, very simple, and beautifully executed. We were pleased to see architects elevating these projects beyond security and circulation and saying "Welcome to America."

Projects in lease construction showed many lost opportunities and did not provide the quality evident in GSA designed and constructed buildings. Two conflicting objectives are evident. The developer is interested in buildings with a short useful life and immediate pay back while the federal government is interested in quality buildings with a useful life of 100+ years in most cases. GSA needs to develop consistent standards and criteria in its lease construction program and hold developers to a higher standard.

Sustainability was evident in the designs, but most of it was ordinary and did not exhibit true commitment and innovation, except for the San Francisco Federal Building. The jury felt that the major stumbling block to significant advancement in this area is project budgets. The budgets need to be increased to factor in lifecycle costs, which would permit upfront integration of sustainability in the design. Sustainability must move beyond just designers and be embraced by clients and users. The federal government must support risk as GSA did in the San Francisco Federal Building in order to make the necessary advancements in this area.

Examples of good urban design and landscape architecture were lacking. Landscape must be developed in conjunction with the architecture, not applied as an afterthought. Every new building has a landscape component and deals with ecological systems. The landscape architect should be brought in at the beginning of a project to synthesize the manmade and natural systems. The jury also was disappointed by the low number of interior design and environmental graphic design project submissions. Every public building has both interiors and signage, areas that profoundly affect both visitors' and occupants' experience.

The jury noted that the goals of preservation are different than the goals of new construction. Preservationists want to make invisible changes and respect the original design intent. Designers of new construction aim to have their design intent visible. GSA has a huge number of buildings from the 1960s and 1970s. All of them need work in one way or another. Careful consideration must be given as to what should be preserved and restored and what should be new and in harmony with the original architecture. The two awards in Modernization are excellent examples of GSA's sensitivity and skill in this area.

The jury strongly supported and praised GSA's commitment to collaboration between artist and architect in integrating art into the fabric of the building through the Art in Architecture Program. In an exemplary Design Excellence project, architecture can not be separated from construction or design from art. The Wayne Lyman Morse U.S. Courthouse in Eugene, Oregon, is a model of integration. For this reason, the jury gave it four awards. The jury thought that GSA should consider expanding the commissioning of artworks beyond the public areas and include areas only accessible to the users of the building.

Again, in terms of integration, the projects showed increased levels of collaboration between design and construction. The entries included jointly submitted projects in architecture and construction that had synergy by using building information modeling. There was a time when getting a project done on time, on budget, without claims was considered exemplary at GSA, but no more. GSA is raising the bar and this is now more routine. To be innovative in this category, a project must accomplish more than just being on time, on budget, and without claims.

As we give these exceptional projects Honor Awards and Citations, we hope that the citizens of the communities really appreciate them and maintain them as the landmark buildings that they are. We must continue Design Excellence and the premise that it was based on as we enter the new administration and difficult economic times.

MEHRDAD YAZDANI  
JURY CHAIR

MARK RIOS  
LOS ANGELES, CA  
URBAN DESIGN/  
LANDSCAPE ARCHITECTURE

NEIL FRANKEL  
CHICAGO, IL  
ARCHITECTURE/INTERIOR DESIGN

KATHERINE MCCOY  
BUENA VISTA, CO  
GRAPHIC DESIGN

LAURIE HAWKINSON  
NEW YORK, NY  
ARCHITECTURE

BRUCE JUDD  
SAN FRANCISCO, CA  
HISTORIC PRESERVATION

MICHAEL KENIG  
ATLANTA, GA  
CONSTRUCTION

MARY WERNER DENADAI  
CHADD'S FORD, PA  
HISTORIC PRESERVATION

ALAN LOCKE  
SHERMAN OAKS, CA  
ENGINEERING

MEHRDAD YAZDANI (CHAIR)  
LOS ANGELES, CA  
ARCHITECTURE

MARTHA BENNETT  
DENVER, CO  
ARCHITECTURE

BRUCE GUENTHER  
PORTLAND, OR  
ART





WALL DRAWING BY SOL LEWITT,  
UNITED STATES COURTHOUSE,  
SPRINGFIELD, MASSACHUSETTS

## WINNING PROJECTS

ARCHITECTURE / ART IN ARCHITECTURE SIGNAGE DESIGN / CONSTRUCTION EXCELLENCE	WAYNE LYMAN MORSE U.S. COURTHOUSE EUGENE, OREGON	12
ARCHITECTURE	UNITED STATES COURTHOUSE SPRINGFIELD, MASSACHUSETTS	22
LEASE CONSTRUCTION	UNITED STATES COURTHOUSE ALPINE, TEXAS	24
ARCHITECTURE / ON THE BOARDS	UNITED STATES COURTHOUSE AUSTIN, TEXAS	26
PRESERVATION	U.S. POST OFFICE AND COURTHOUSE BROOKLYN, NEW YORK	28
MODERNIZATION	BYRON G. ROGERS U.S. COURTHOUSE DENVER, COLORADO	32
ARCHITECTURE / SUSTAINABILITY	SAN FRANCISCO FEDERAL BUILDING SAN FRANCISCO, CALIFORNIA	34
MODERNIZATION	RICHARD BOLLING FEDERAL BUILDING KANSAS CITY, MISSOURI	40
LANDSCAPE ARCHITECTURE	ANTHONY J. CELEBREZZE FEDERAL BUILDING PLAZA CLEVELAND, OHIO	42
ARCHITECTURE	UNITED STATES LAND PORT OF ENTRY RAYMOND, MONTANA	44
ARCHITECTURE   ON THE BOARDS	UNITED STATES LAND PORT OF ENTRY DONNA, TEXAS	46
ARCHITECTURE   ON THE BOARDS	UNITED STATES LAND PORT OF ENTRY WARROAD, MINNESOTA	48
ARCHITECTURE   ON THE BOARDS	UNITED STATES LAND PORT OF ENTRY MASSENA, NEW YORK	50
GRAPHIC DESIGN	ART IN ARCHITECTURE BOOK OFFICE OF THE CHIEF ARCHITECT	52





WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

HONOR AWARD ARCHITECTURE

Rooted in the observation that recent American courthouses have eschewed iconic symbolism and come to resemble generic office buildings, this new 267,000-square-foot federal courthouse outwardly conveys respect for the gravity of the judicial process. To do this, the architects expressed the courtrooms as discrete object buildings—a reference to an earlier model of the single-room courthouse. Here the courtrooms are the iconic elements, located in articulated pavilions that float above a two-story, glass-enclosed plinth housing office and administrative space. Their curvilinear forms refer to the fluid nature of the American judicial system—a system designed to remain flexible through ongoing challenge and reinterpretation. Ribbons of stainless steel envelop the pavilions, articulating the movement that occurs between the three courtroom clusters.

The courthouse is designed to attract people by its vitality, beauty, and complexity. With its primary entrance facing Eighth Avenue, the building reinforces major riverfront redevelopment plans for the area. A large roof overhang supported by massive columns signals the main entrance. From there, visitors approach the public areas on the second floor via a grand stair, ramp, or elevator. All paths lead into a soaring atrium lobby that brings daylight into the heart of the building.

The soft forms of the wood-paneled courtrooms are constricted on the inside to direct attention to the witness stand and judge's bench. Jury boxes are partially recessed, isolated in an articulated space that references the juror's role as both observer and participant. Natural light is admitted through large, thick-walled apertures—one above the judge's bench, one above the entrance that captures light from the atrium, and one from the side. The effect is that of a freestanding building, a unique and dignified place in which the court's purpose is architecturally legible.



ARCHITECT  
MORPHOSIS  
SANTA MONICA, CALIFORNIA

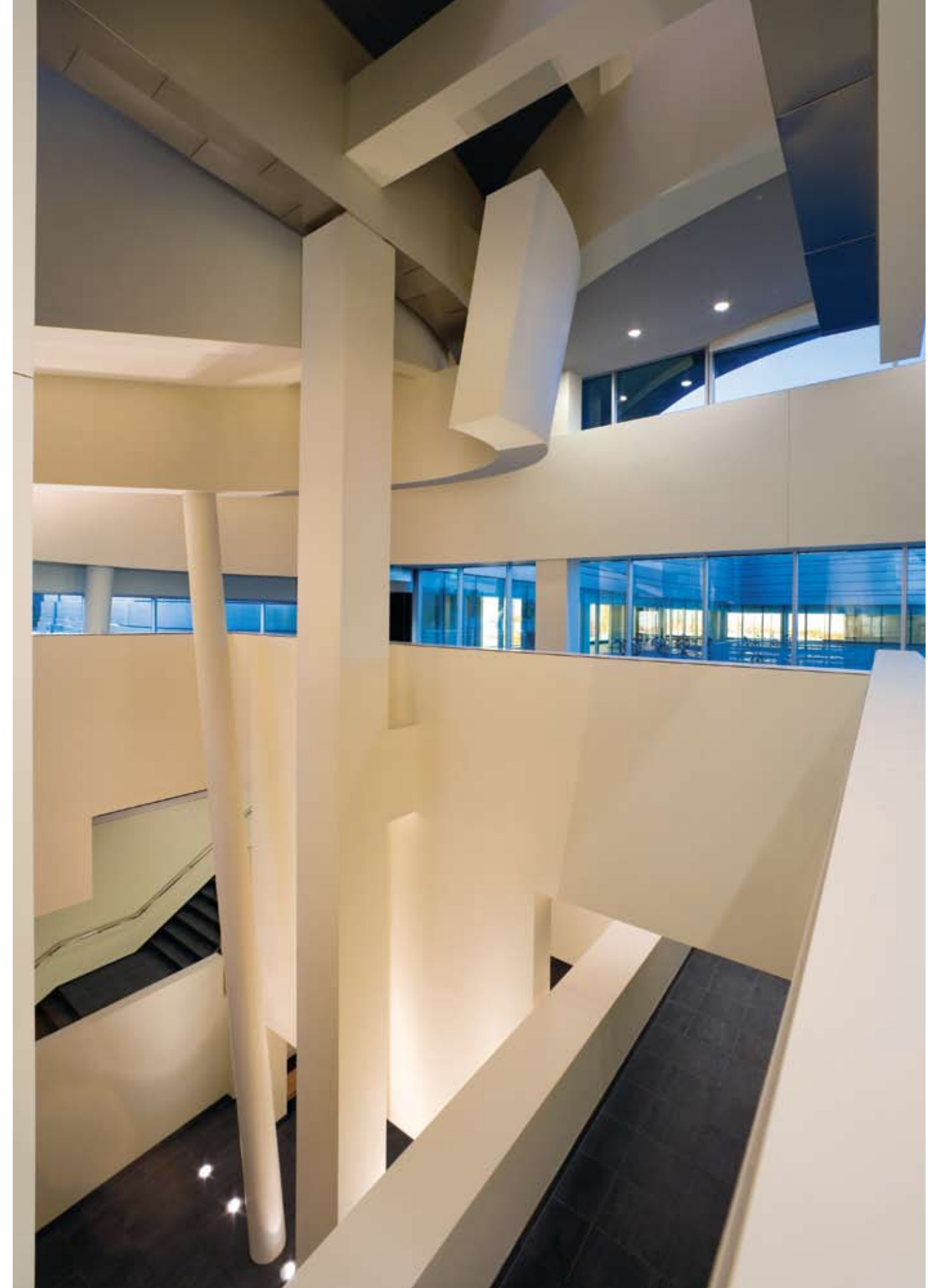
GSA OFFICE  
NORTHWEST/ARCTIC REGION  
PUBLIC BUILDINGS SERVICE



WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

HONOR AWARD ARCHITECTURE

IT IS A NEW INTERPRETATION OF WHAT A CONTEMPORARY COURTHOUSE CAN BE. IT CREATES A UNIQUE ICONIC SOLUTION TO THE BUILDING TYPOLOGY, BREAKING DOWN THE ELEMENTS ASSOCIATED WITH COURTHOUSES AND PUTTING THEM BACK IN A NEW AND UNIQUE WAY. IT IS EXCEPTIONAL FROM DESIGN TO INTERIORS TO GRAPHICS TO CONSTRUCTION AND ASPECTS OF SUSTAINABILITY, AND CERTAINLY THE INCORPORATION OF ART IN ARCHITECTURE, WHICH ADDS TO THE QUALITY OF THE EXPERIENCE. / JURY





WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

HONOR AWARD ART IN ARCHITECTURE



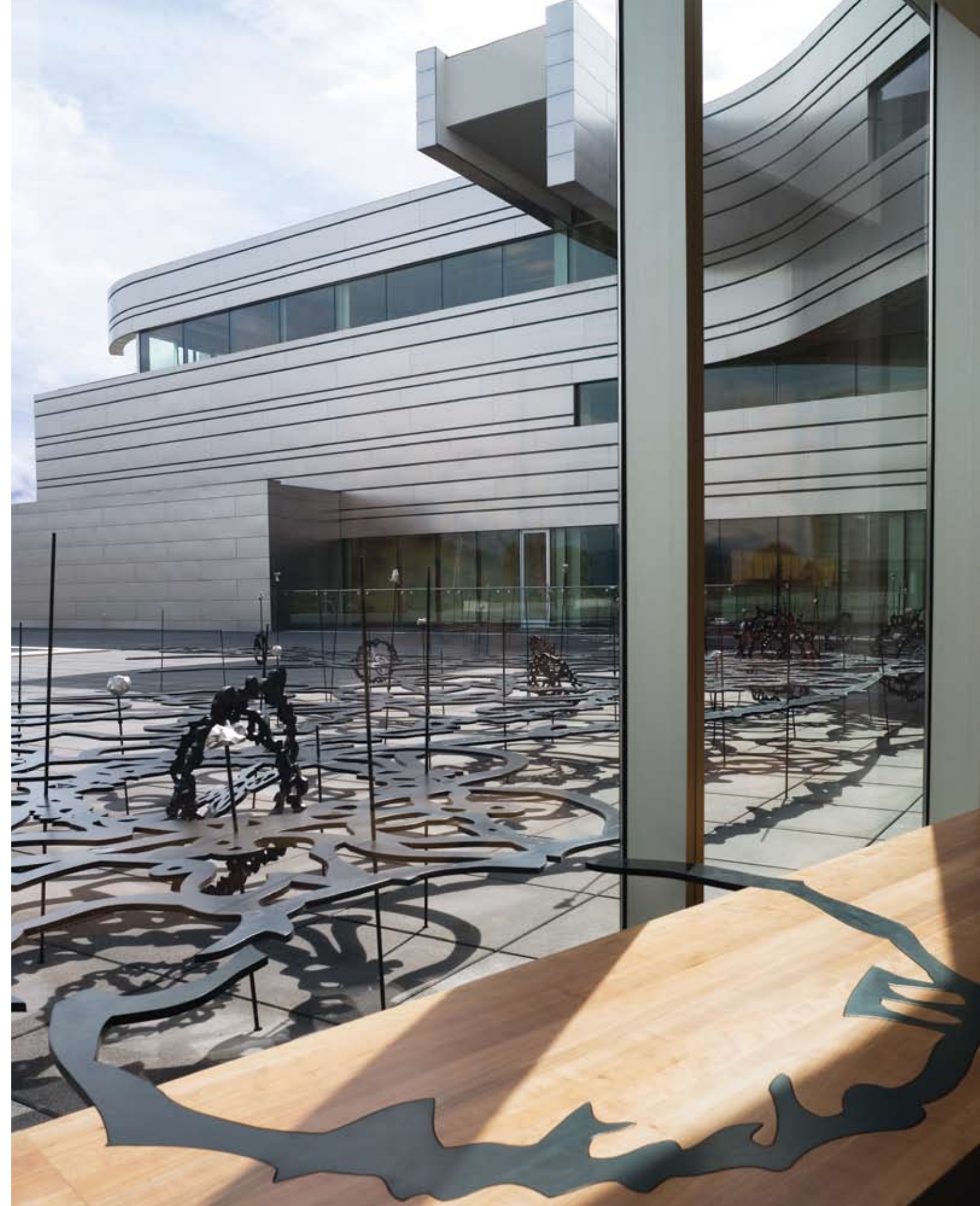
GSA commissioned four project artists for the courthouse. The selection of these artists, and the works that were commissioned, was based on the strength of the artists' past work, its compatibility with the function and architectural vocabulary of the new courthouse, and the potential for the art and architecture to form a distinctly articulated yet cohesive whole.

Matthew Ritchie created modern-day versions of the narrative painting and sculpture cycles that have long been essential components of great civic architecture. He interwove references to the natural environment of Oregon and the history of law in his sculpture and murals. The serpentine form of *Stare Decisis*, echoing an abstracted map of the Willamette River system, winds its way from the rooftop outside the courtrooms into the interior. The title refers to the underlying principle of American law: *stare decisis* literally means "stand by that which is decided" and expresses the notion that prior court decisions must be recognized as precedent. The sculpture is overlaid with text citing the precedents for the U.S. Constitution. It is supported by metal rods, some topped with sculpted heads portraying historical contributors to the legal system, others empty to signify the collective, and often anonymous, development of the law. Concentric three-dimensional elements are "atoms of law" with rings numbering the articles and amendments of the Constitution.

Ritchie also created a group of three large-scale, illuminated murals that surround the sculpture. Individually titled *Life*, *Liberty*, and *Pursuit*, they take their names from the Declaration of Independence. Each of the murals—which are aluminum framed lightboxes divided into sections, with multiple colored images on printed film mounted on lenticular panels—fuses the history and landscape of Oregon with an alternate abstract landscape embodying the more than four-thousand-year-long evolution of the idea of law. The story of America and the state of Oregon is joined to the story of the world, overlaid with diagrams and writing that imply some of the relationships among historical, legal, ethical, and moral concepts that are the generators of contemporary law making and interpretation.

ARTISTS  
MATTHEW RITCHIE  
SEAN HEALY  
KRISTIN TIMKEN  
CRIS BRUCH

GSA OFFICE  
NORTHWEST/ARCTIC REGION  
PUBLIC BUILDINGS SERVICE







WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

HONOR AWARD ART IN ARCHITECTURE

*Jury Pool* by Sean Healy celebrates the role of the citizens in the judicial process. Across the expanse of massive glass doors to the jury assembly area, Healy has affixed an array of colorful glass circles, each etched with a drawn portrait. He interviewed 108 randomly selected people who reside in the district served by the courthouse, drew their likenesses with an adroit economy of line, and asked them to choose a favorite color and personally meaningful place in Oregon. He then translated these preferences into visual form: the colors of the glass disks and the Global Positioning System coordinates etched into the clear glass beneath them correspond to each person's response.

Kristin Timken traveled through the seven counties that comprise the court's district to photograph the striking variety and beauty of the landscape. She scheduled her travels to occur over several different seasons to capture the varied character of the land. *Witness* is the distillation of her experience. From the many photographs that Timken shot, using color film and a pinhole camera, she selected five images—each from a different location—for the final work. The images merge into one another across a twenty-five-foot-long panel and convey a sense of the geographic features of the region. As the title of her work suggests, Timken was the witness of these sites, and the images are witness to her journey.

Cris Bruch made a sculpture that continued his exploration of forms derived from both nature and machines, while also presenting a metaphor for the evolution of democratic institutions. *Shortest Distance*—with its satin finish stainless steel surface—reflects the shifting light and color of the surrounding area. Viewers' perceptions of *Shortest Distance* change dramatically as they move around the sculpture, which appears tightly compressed from one angle, but seems to unfold from another. The faceted surface planes shift continuously, with outside reversing to inside, and front becoming back. An interest in turbulence and flow prompted Bruch's initial concept for the sculpture. Friction and stress causes eddies, vortexes, counter-movements, reversals of direction, and whirls within whirls—all apt metaphors for how human institutions, such as our courts, develop in a democracy.



EXEMPLARY IN THE INTEGRATION OF ART AND ARCHITECTURE. THE COURTHOUSE IS GRACED BY ARTWORKS THAT RESPOND TO BUILDING AND COMMUNITY, AND HONOR THE INSTITUTION OF JUSTICE. / JURY

THE ENVIRONMENTAL COMMUNICATION PROGRAM INCLUDES A HIERARCHY OF SIGN TYPES IN DIVERSE MATERIALS THAT REFLECT THE BUILDING'S ARCHITECTURAL COLLAGE. REFINED AND CONSISTENT TYPOGRAPHY RANGES IN SCALE FROM THE DRAMATICALLY LARGE EXTERIOR BUILDING NAME TO THE VERY FUNCTIONAL SMALL ROOM NAMES AND NUMBERS. THE POETIC LOBBY MURAL OF VISUAL FRAGMENTS OF THE U.S. CONSTITUTION ADDS A FEDERAL PRESENCE TO THIS HIGHLY UNCONVENTIONAL COURTHOUSE ARCHITECTURE. / JURY



WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

CITATION SIGNAGE DESIGN

The team's graphic and signage design consultant produced a multifaceted environmental graphics program that included building signage and a distinctive mural highlighting text from the U.S. Constitution. The signage program, in particular, explored the potential for integrating visual communications into the architecture and codifying space within the building, moving beyond mere surface application of text. Wayfinding, identification, and informational layers are embedded into the architectural surfaces and details, introducing an element of delight in their play of composition, texture, form, and depth. At the same time, these juxtapositions express the transparency and fluidity of the judicial system and, through the use of symbolism, the importance of its traditions.

The U.S. Constitution mural, located prominently as a welcoming gesture in the main lobby, incorporates passages from the Preamble and Article III, which relates to the judicial system. Elsewhere in the building, fragments of Article III are embedded in the background of glass sign panels that identify more than 150 rooms in public areas. Various portions of the original script are revealed in these signs, symbolically strengthening the idea that the building fabric is infused with the foundations of American history and jurisprudence.

Embedded into architectural surfaces, the remainder of the building signage emerges from the material that supports it. The main building identification, for example, is integral to the exterior glass, formed in letters made of ceramic frits. Likewise, directional signs throughout the atrium appear to emerge from the plaster walls as extruded monochromatic letterforms. These site-specific compositions serve as the primary wayfinding device. In a similar vein, identification of the courtrooms is integrated into the composition of the door frames, with deep, extruded letterforms that emphasize the constricted passages.



DESIGN  
MAYER/REED  
PORTLAND, OR

GSA OFFICE  
NORTHWEST/ARCTIC REGION  
PUBLIC BUILDINGS SERVICE



WAYNE LYMAN MORSE U.S. COURTHOUSE  
EUGENE, OREGON

HONOR AWARD CONSTRUCTION EXCELLENCE



In building this five-story, steel-and-concrete structure, the contractor deftly negotiated the balance between achieving ambitious aesthetic goals and accommodating a strict budget. At \$290 per square foot, this courthouse has one of the lowest costs per square foot of any federal courthouse built in the past 15 years and was completed within the authorized budget.

This success was due largely to an intentional partnering strategy. Sixteen months prior to the beginning of construction, the contractor, architect, and GSA project manager began holding weekly teleconferences to plan, share information, and offer constructive opinions. By the time construction began, a solid relationship was formed. Ongoing communication was facilitated by locating the GSA project manager and the architect in offices within the contractor's job trailer complex. One week each month, the GSA contracting officer visited the site, meeting with senior staff to get status updates and gain a sense of overall progress.

A judicious use of technology also played a major role in construction. By using methods such as extensive 3-D modeling, file sharing, remote computer operation, and building information modeling (BIM), both time and money were saved. Low-tech tools were used effectively too—such as the white boards and colored graphics used to communicate visually on the walls of the on-site office conference room. Ultimately, construction was completed five months ahead of the national average for similar-sized courthouses.

The contractor also implemented a Quality Assurance/Quality Control program to ensure superior results, and staffing assignments were adjusted to meet these objectives. Employees with a "finish quality" focus were brought into the project at appropriate times, for example, and the company's project manager, a registered architect, was assigned to oversee quality control for architectural finishes. Subcontractors were responsible for their own quality control, which required them to perform their own inspections, maintain logs, and report to the GSA contracting officer.

CONSTRUCTION  
JE DUNN CONSTRUCTION NORTHWEST  
PORTLAND, OR

MORPHOSIS  
SANTA MONICA, CA

GSA OFFICE  
NORTHWEST/ARCTIC REGION  
PUBLIC BUILDINGS SERVICE

THIS PROJECT BROUGHT TOGETHER SEVERAL PROGRESSIVE CONCEPTS, INCLUDING SHARED USE OF BUILDING INFORMATION MODELING AND FABRICATING DIRECTLY FROM THE MODEL, AND CMC CONTRACTING AND EARLY CONTRACTOR/SUBCONTRACTOR INVOLVEMENT. ALL OF THESE ALLOWED THE TEAM TO TAKE COLLABORATION TO AN EXTREMELY HIGH LEVEL. THE RESULT WAS A PROJECT THAT BALANCED THE DESIGN WITH THE BUDGET WHILE DELIVERING AN AWARD-WINNING FACILITY. / JURY







UNITED STATES COURTHOUSE  
 SPRINGFIELD, MASSACHUSETTS

CITATION ARCHITECTURE

This courthouse stands as a new civic landmark along the historic State Street corridor, contributing to the main institutional district of a city rich in history, but in need of revitalization. In addition to serving its judicial and governmental functions, the courthouse is a catalyst for change, transforming a blighted urban site and anchoring ongoing redevelopment. Seen from the important thoroughfare, the courthouse forms a spiraling crescent around two historic trees—a copper beech and a linden, both believed to pre-date the formation of the Union.

The building’s entrance and circulation spaces embody the ritual of public life. Starting at the elevated plaza and entering through a single secure point, visitors move past the glass-enclosed entrance pavilion and proceed along the curved colonnade to a monumental stair that ascends through the open atrium. At the uppermost level, a skylit gallery with public sitting areas looks out on the trees. A steel-and-glass “treehouse” cantilevers from the face of the building among the tree limbs, offering views of the city’s business district. Along the gallery’s sweeping south-facing wall—set within the 240-foot-long wall drawing by artist Sol LeWitt—are entrances to the four courtrooms. Inside them, daylight spills through large skylights, illuminating the walls covered in European steamed beech.

The curved, main façade is enriched by a layering of surfaces and materials—from the simple precast concrete columns that demark the outer edge, to the floating glass wall behind it, to the dense limestone screen wall that projects from both ends of the atrium. Judges’ chambers are accommodated in a separate smaller structure—a parsonage-like annex to the main courthouse—that relates in scale to the existing residential buildings to the north and west. Together these two interconnected buildings create a place of dignity that establish powerful connections with its surroundings.



THE SUCCESS OF THIS DESIGN IS BASED IN THREE AREAS. FIRST, THE BALANCE BETWEEN DESIRED TRANSPARENCY AND REQUIRED SECURITY INHERENT IN COURTHOUSE DESIGN. SECOND, THE WAY THE DESIGN EVOLVED TO REVOLVE AROUND TWO HISTORICALLY SIGNIFICANT TREES BELIEVED TO PRE-DATE THE UNITED STATES. FINALLY, IN THE OBVIOUS CARE IN CRAFTING BEAUTIFUL ARCHITECTURE THAT IS TIMELESS AND AUTHENTIC AND WHICH HAS A SENSE OF PURPOSE AND PERMANENCE. / JURY

ARCHITECT  
 MOSHE SAFDIE AND ASSOCIATES  
 SOMERVILLE, MASSACHUSETTS

GSA OFFICE  
 NEW ENGLAND REGION  
 PUBLIC BUILDINGS SERVICE



UNITED STATES COURTHOUSE  
ALPINE, TEXAS

CITATION LEASE CONSTRUCTION



This new courthouse responds poetically to the extraordinary quality of the local landscape, the harsh climate of west Texas, and the mission of a federal building in a remote locale. Characterized by a composition of elemental forms, the building joins other landmarks in the region that have served as enduring emblems of the strength and commitment of the U.S. government.

With the nearest industrialized urban area several hundred miles away, the forces of local culture and custom influenced the building's configuration, materials, and construction methods. The primary building material—russet-colored, west Texas sandstone—anchors the courthouse to its place, with local masons employed to lay more than 1,200 tons of it in a dry-stack method.

The facility is organized simply into one- and two-story volumes that are interconnected. In the two-story structure, the courtroom, two judges' offices, and staff space are placed on the second floor with controlled access from secure parking. The one-story structure, which wraps around a pleasant courtyard lined with an arcade, houses all offices that require public access.

Stout masonry construction affords the building blast-resistant protection, while also serving as an important sustainability feature because of stone's effectiveness at dampening the extreme temperature swings of the high desert. Other green features include extensive sun-shading, the reduction of conditioned space by introducing exterior walkways, and the use of high-performance HVAC systems. Interior spaces, including the courtroom, enjoy generous amounts of daylight.

To promote a sense of community in a town with little civic space, the architects created gathering places in the building. Among them is a cylindrical room suited for special occasions and formal ceremonies. Its height and breadth lend a feeling of importance—with a projecting stair landing that provides a speaker's platform. On a more intimate scale, the courtyard at the heart of the building creates a place for casual interaction.

ARCHITECT  
PAGESOUTHERLANDPAGE, LLP  
AUSTIN, TX

GSA OFFICE  
GREATER SOUTHWEST REGION  
PUBLIC BUILDINGS SERVICE

THIS PROJECT EXCELLED, PARTICULARLY IN THE DIFFICULT DESIGN CATEGORY OF LEASE CONSTRUCTION. IN TINY, REMOTE ALPINE, TEXAS, IT DEMONSTRATES THE DEMOCRATIC NATURE OF OUR GOVERNMENT BUILDING DESIGN. IT RESPONDS TO ITS TIME AND PLACE, SETS BEAUTIFULLY WITHIN THE LANDSCAPE, AND REFLECTS THE LOCAL CULTURE, CLIMATE, AND BUILDING TECHNOLOGIES. / JURY



UNITED STATES COURTHOUSE  
AUSTIN, TEXAS

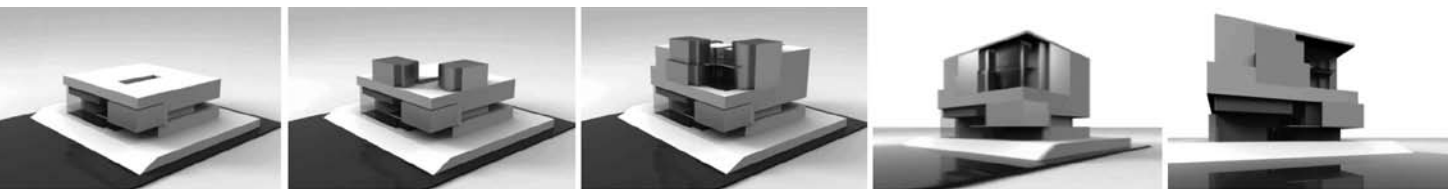
CITATION ARCHITECTURE | ON THE BOARDS



This 230,000-square-foot courthouse in downtown Austin will occupy a full city block directly west of Republic Square Park, a historic square that was reclaimed as a civic space in the 1970s. The square block suggested the building's configuration as a compact, cube-like form whose stability exemplifies the strength, coherence, and dignity of the judicial system. A suitable base for the seven-story building is formed by a raised plinth that defines the sidewalk edge, provides security protection, and addresses the scale of the park.

The ceremonial public entrance leads visitors into a lobby that varies in height from one to three stories, creating dramatic views into and through the building. Terraced levels within the lobby accommodate the security pavilion, jury assembly room, District Clerk's office, and Special Proceedings courtroom and chambers. Symbolic visual connections are maintained between Republic Square Park and the Special Proceedings courtroom, which is accessed via a system of inclined planes, as well as a broad stair.

Upper levels of the building's limestone façade are enlivened by the contrasting expression of the courtrooms, which are densely organized within the cube by rotating and interlocking their volumes. All ceiling heights on Level 4 through Level 7, the main courtroom levels, meet the 10-foot requirement for offices and chambers. At the same time, the individual courtrooms attain their 16-foot ceiling heights by penetrating into the next level above. Like-sized courtrooms are stacked, creating a rational structural system and an efficient area-to-volume ratio. The scheme also allows for upper-floor public lobbies that, like the courtrooms, capitalize on the availability of double-height space. All of the courtrooms, jury deliberation rooms, judges' chambers, public spaces, and witness/attorney conference rooms are located on the building perimeter, where they benefit from available daylight.



THE BUILDING MASS AS A CUBE IS NOT ONLY AN EFFICIENT SOLUTION TO THE TIGHT SITE PROBLEM BUT ALSO BRINGS AN INTERPRETATION OF MONUMENTALITY AND CELEBRATION TO THE COURTHOUSE AS AN IMPORTANT PUBLIC BUILDING. THE WAY THE COURTROOMS AND PUBLIC SPACE ARE PUSHED TO THE OUTSIDE ENVELOPE TO CAPITALIZE ON VIEWS AND NATURAL DAYLIGHTING IS ADMIRABLE. / JURY

ARCHITECT  
MACK SCOGIN MERRILL ELAM ARCHITECTS  
ATLANTA, GEORGIA

GSA OFFICE  
GREATER SOUTHWEST REGION  
PUBLIC BUILDINGS SERVICE





U.S. POST OFFICE AND COURTHOUSE  
BROOKLYN, NEW YORK

HONOR AWARD PRESERVATION

A ten-year restoration effort has returned this beloved landmark to its vital role in the civic life of downtown Brooklyn. In the process, the historic structure—comprising the original 1892 courthouse and a 1933 addition—was rescued from severe deterioration and sensitively adapted and enlarged for use by the U.S. Bankruptcy Courts, the U.S. Postal Service, the U.S. Attorney’s Office, and the U.S. Trustee.

Restoring the four-story atrium of the 1892 building was critical to the success of the project. The atrium had been floored over—destroying the original skylight and laylight—and the original polychromatic decorative paint had been covered in drab green. Now a new skylight and laylight bring natural light into the heart of the building, and the brilliant interior colors are returned. The original four courtrooms were adapted as new bankruptcy courtrooms. Skilled technicians cleaned and restored their marble wainscots and fireplaces, carved mahogany woodwork, and stenciled plaster ceilings. Contemporary security issues were addressed by introducing secondary corridors that separate judges’ circulation from court visitors and adding blast curtains to the large-scaled windows.

New usable space was added in two locations. First, the architects inserted a 45,000-square-foot mezzanine above the first floor of the 1933 building to provide postal service work space. A four-story rooftop addition in the light court above yields 40,000 square feet of office space configured to maximize daylighting. The addition’s painted aluminum-and-glass envelope blends easily with the existing building’s gray slate roof and adjoining granite and terra cotta walls. The original Johnson Street entrance, with grand stairs flanked by stone towers, was preserved for ceremonial purposes. Three new public entrances facing west toward Cadman Plaza are distinguished by pylons that support site lighting and railings, while a new flight of granite steps creates an appropriately scaled approach.



ARCHITECT  
KLIMENT HALSBAND ARCHITECTS  
NEW YORK, NY

GSA OFFICE  
NORTHEAST/CARIBBEAN REGION  
PUBLIC BUILDINGS SERVICE

HISTORIC CIVIC BUILDINGS DOCUMENT OUR ARCHITECTURAL PAST IN A WAY NOTHING ELSE DOES.  
BUT IN ORDER TO REMAIN VIABLE, THEY NEED TO EVOLVE WITH THE CHANGING NEEDS OF OUR SOCIETY.  
THIS PROJECT HAS DONE JUST THAT WITHOUT MAKING ANY NEGATIVE IMPACT ON THE FABRIC OF THE  
BUILDING OR EXPERIENCE. / JURY





BEFORE

U.S. POST OFFICE AND COURTHOUSE  
BROOKLYN, NEW YORK

HONOR AWARD PRESERVATION



BEFORE







BYRON G. ROGERS U.S. COURTHOUSE  
DENVER, COLORADO

CITATION MODERNIZATION

Constructed in 1965, the five-story U.S. courthouse and 18-story federal office building are notable icons in downtown Denver. The courthouse complex embodies several characteristics of a Formalist style: two self-contained blocks with symmetrical elevations and flat roofs, and the incorporation of artwork and ornament. Both buildings are faced with precast stone, marble, and glass. They share a landscaped plaza consisting of the entry canopy, trees, lawn panels, and outdoor seating.

In 2002, GSA initiated a four-year design and construction process to modernize this tired, but sturdy, structure. A comprehensive interior renovation was planned and executed—encompassing 248,000 square feet of space and including careful integration of sustainable design features that ultimately achieved LEED Silver certification. The renovation includes a new public entrance and lobby; complete mechanical, electrical, security, and technology upgrades; ADA compliance; renovation of offices and public spaces; courtroom upgrades; and rejuvenation of the exterior façade and site. Noteworthy decorative details of the building were preserved or recreated.

The project began with a cleanup phase, which involved a comprehensive asbestos abatement and lead-based paint removal program. Many of the original interior materials—including wood wall paneling and judges’ benches in the courtrooms, marble panels and terrazzo floors in the lobby, and stainless steel-and-brass elevator doors—were cleaned and reused. Other improvements included steps to optimize energy performance, with an anticipated 30 percent reduction in energy use. The team replaced the dual-duct, constant volume air-handling system with a single-duct, variable air volume system; introduced a direct evaporative cooling system to reduce the demand for chilled water; replaced existing T-12 fluorescent lamps with lower energy T-8 lamps; and reinsulated the roof with R-30 insulation. In addition, a white, high-emissivity roof was installed to reduce the building’s heat island effect.



ARCHITECT  
BENNETT WAGNER & GRODY ARCHITECTS  
DENVER, CO

GSA OFFICE  
ROCKY MOUNTAIN REGION  
PUBLIC BUILDINGS SERVICE

BUILDINGS CONSTRUCTED IN THE MID-TWENTIETH CENTURY AND HAVE PROVEN THEIR VALUE IN AMERICAN CIVIC ARCHITECTURE ARE NOW REACHING THE POINT IN TIME FOR THE NEED TO UPGRADE THEIR INFRASTRUCTURE AND IMPROVE THEIR ENERGY EFFICIENCY, LIFECYCLE COSTS, AND WORK ENVIRONMENT. THIS PROJECT NOT ONLY MEETS LEED SILVER, BUT THROUGH THE TALENTS OF THE DESIGNERS EXCEEDS ALL THE GOALS ESTABLISHED BY GSA. THE ORIGINAL BONES OF THE BUILDING HAVE BEEN RETURNED; THEY HAVE BEEN ENHANCED WITH GREAT CARE AND UNDERSTANDING. / JURY



SAN FRANCISCO FEDERAL BUILDING  
SAN FRANCISCO, CALIFORNIA

HONOR AWARD ARCHITECTURE



A collaborative effort to set new standards for sustainable architecture and optimal workplace environments generated the design of the 605,000-square-foot San Francisco Federal Building. Its slender, 18-story tower commands the northern edge of the site, creating a striking new landmark on the city skyline. A four-story annex adjoins the tower at a 90-degree angle, defining the boundary of a new public plaza. In addition to creating this new civic space, the facility offers additional resources for public use, including a fitness center, daycare center, conference center, and freestanding cafe pavilion.

The tower is distinguished by its skin—an undulating, perforated sunscreen installed over a full-height glass window wall. Like a jacket, the skin functions as a protective layer that can be manipulated to buffer outside air or allow it to flow through the building. From the sixth floor up, air flows through desk-height windows that can be manually opened and closed 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. Through the use of natural ventilation, non-hierarchical space planning, and day-lit interiors, the result is an innovative design with exceptional energy performance and an office environment that promotes worker health, comfort, and greater productivity.

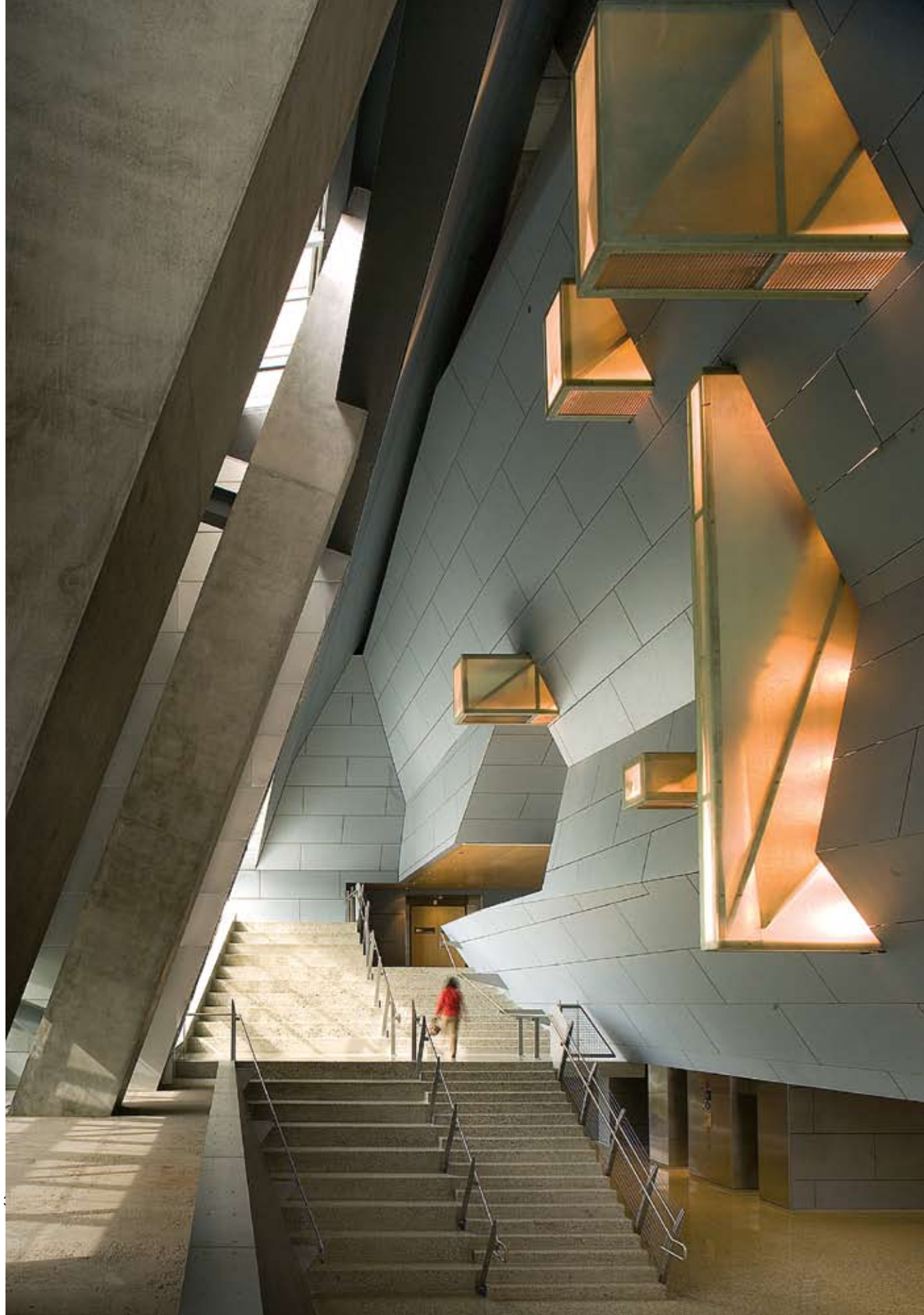
Federal initiatives to improve the work environment are further supported by the use of skip-stop elevators, whose cabs stop at every third floor and open onto spacious lobbies with wide, airy stairs. The soaring entrance hall, an awe-inspiring volume reminiscent of a cathedral nave, expresses the highest ideals of American democracy. These public spaces—which include a three-story sky lobby carved from the building and accessed at the 11th floor—provide a comfortable setting for informal meetings and social interaction. In addition, the tower’s high ceilings and glass facades provide 85 percent of the building’s occupants with sweeping views of the city.

ARCHITECT/ENGINEER  
MORPHOSIS  
SANTA MONICA, CALIFORNIA

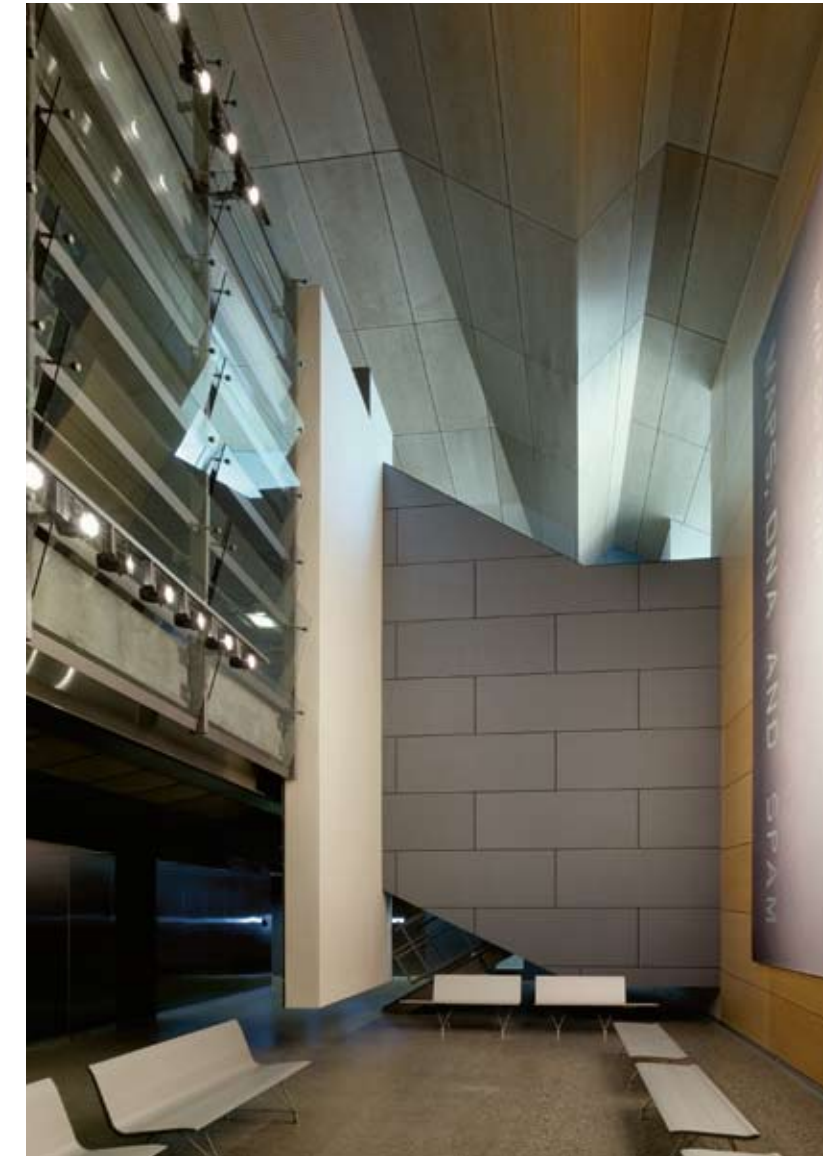
GSA OFFICE  
PACIFIC RIM REGION  
PUBLIC BUILDINGS SERVICE







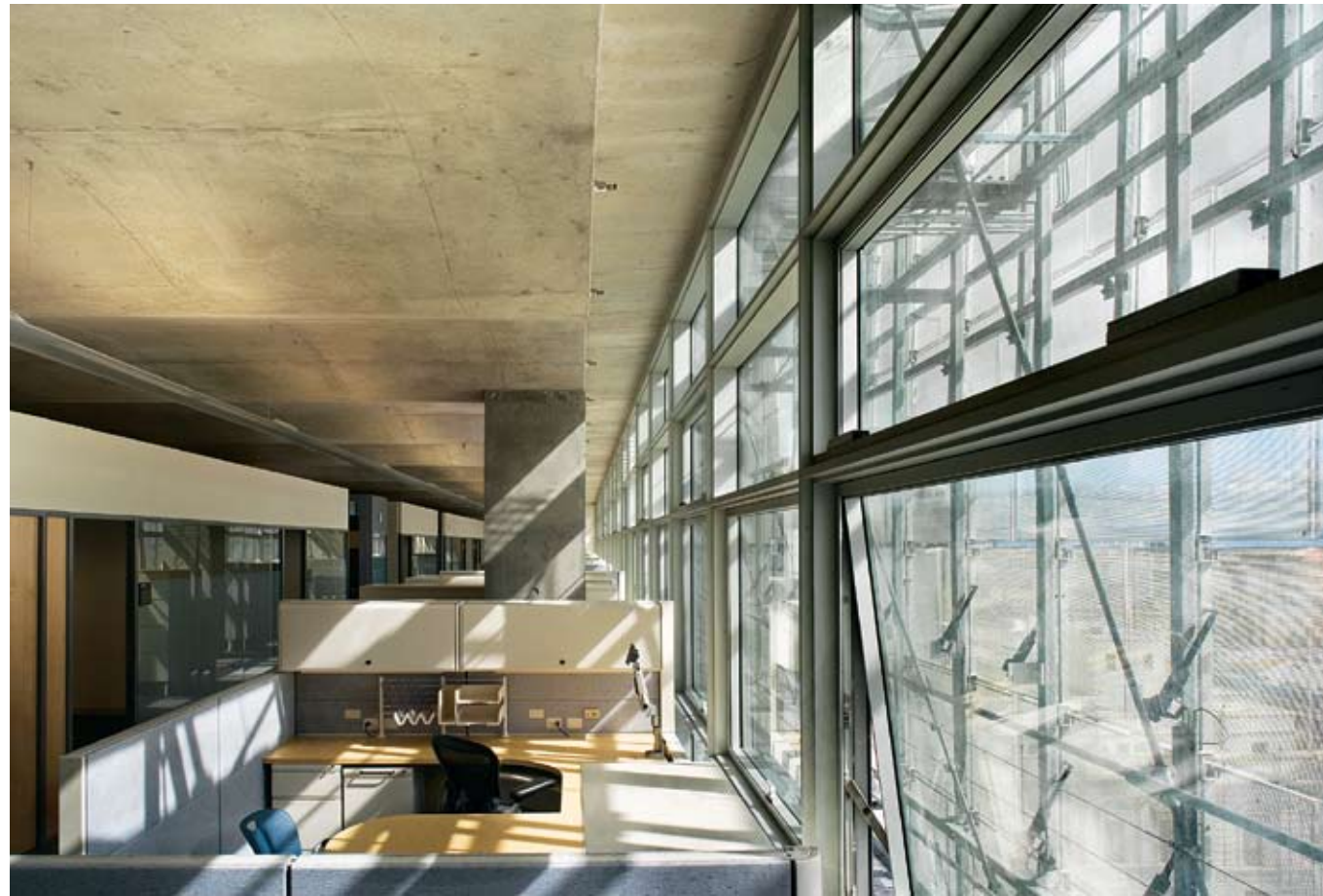
THIS BUILDING INTEGRATES FORMS, SYSTEMS, SUSTAINABILITY, AND ART INTO A REALLY REMARKABLE COMPOSITION. THE PROJECT TAKES VALUABLE RISKS FOR ALL OF US TO PUSH FORWARD WHAT WE DO AS ARCHITECTS AND DESIGNERS. EVERYBODY SHOULD BE LOOKING AT THE PROJECT. IT REALLY HAS INNOVATIVE CONTRIBUTIONS FOR ARCHITECTURE. / JURY



SAN FRANCISCO FEDERAL BUILDING  
SAN FRANCISCO, CALIFORNIA  
HONOR AWARD ARCHITECTURE



IT IS CLEAR THAT FROM DAY ONE OF THIS PROJECT THAT SUSTAINABILITY WAS KEY AND WAS TO BE CELEBRATED. THE CAREFUL INTEGRATION OF THE BUILDING COMPONENTS WAS CARRIED THROUGH FROM DESIGN TO CONSTRUCTION TO OCCUPANCY. CRITICAL TO THE SUCCESS OF THE SUSTAINABLE ASPECTS WAS THE RESEARCH AND IN DEPTH STUDY OF ISSUES SUCH AS THE EFFECTIVENESS OF NATURAL VENTILATION AND NATURAL LIGHT. THE BUILDING IS A STARTING POINT, A ROLE MODEL FOR SUSTAINABILITY IN FUTURE GSA PROJECTS. / JURY



## SAN FRANCISCO FEDERAL BUILDING SAN FRANCISCO, CALIFORNIA

### HONOR AWARD SUSTAINABILITY

By combining state-of-the-art technology and performance-driven innovation, this office building embodies GSA's commitment to reduce consumption of natural resources, minimize waste, and create healthy work environments. The hybrid design employs distinct space-conditioning strategies tailored to different parts of the building. The first five levels, which house large concentrations of people and equipment, are fully air-conditioned. Above the fifth floor, the dynamic window system is a kind of "living skin" that naturally ventilates and cools the building.

A computerized building automation system controls the devices that maintain internal temperatures and light levels. On the upper floors, the system opens and closes windows, vents, and sunscreens in response to heating and cooling needs. At night, the windows open to flush heat build-up and cool the exposed concrete surfaces. The tower's high-performance façades complement the natural ventilation strategy, with a perforated metal sunscreen protecting the southeast side from excess solar heat gain, and fixed translucent panels shading the exterior glass on the northwest.

Daylighting strategies are key to the project's sustainable approach. Approximately 85 percent of the workplace is illuminated with natural light, with general illumination coming from sunlight that reflects off walls and ceilings to penetrate deep into work spaces. Using light sensors, automated systems manage the balance between electric and natural light. In combination, these methods reduce energy consumption by some 26 percent.

The building also incorporates materials and construction strategies that minimize waste and energy use. Both in the building's foundation and above-ground structure, the concrete mixture contains a greatly reduced percentage of Portland cement, whose manufacturing process is associated with high levels of greenhouse gas emissions. In addition, GSA mandates that 75 percent of materials used during construction contain recycled content; this project achieved a recycling rate of 87 percent. And selections of carpet, paint, and furniture were carefully considered with respect to the project's sustainability goals.



ARCHITECT/ENGINEER  
MORPHOSIS  
SANTA MONICA, CALIFORNIA

ARUP  
LOS ANGELES, CALIFORNIA

GSA OFFICE  
PACIFIC RIM REGION  
PUBLIC BUILDINGS SERVICE

RICHARD BOLLING FEDERAL BUILDING  
KANSAS CITY, MISSOURI

THIS PROJECT TACKLED A NUMBER OF DIFFICULT CHALLENGES SUCCESSFULLY, INCLUDING THERMAL IMPROVEMENTS AND ASBESTOS ABATEMENT, ALL WHILE KEEPING THE BUILDING IN CONTINUAL OCCUPATION. A NEW SECURITY ENTRY WAS VERY SENSITIVELY ADDED. THE NEW ENTRY IS CLEARLY A MODERN ADDITION, YET COMPLEMENTS THE STRONG DESIGN STATEMENT. NEW “STREETS IN THE SKY” WITH COLOR CODING AND STREET NAMES HELP WITH WAYFINDING. A VERY SENSITIVE INSERTION OF MODERN UPGRADES IN A NEARLY INVISIBLE WAY. / JURY

CITATION MODERNIZATION

This 18-story federal building is a Kansas City landmark, a 1.2 million-square-foot edifice built during the Great Society era. But the decades had taken their toll on the building. Now circulation, security, workplace improvement, sustainability, and asbestos abatement are being addressed in a comprehensive modernization project. Work on seven floors of the building has been completed, with ongoing renovations set to conclude in 2014.

The project began with a new north entrance and ground-floor corridor improvements intended to re-establish connections to the city and create a more pedestrian-oriented environment inside. A new south entrance that aligns with the north entrance and reinforces the “street concept” is nearing completion. In relocating the primary entrance, the architects reconfigured the lobby to create new gathering space outside the public conference area and improve access to escalators. In the process, the existing mural depicting the history of Kansas City was given greater prominence.

Precedents set in the ground floor corridors were repeated throughout the building. Each floor is branded with the name and imagery of a tree species native to Missouri, with large-scale graphics, signage, and light boxes added to reinforce the theme. Redesigned elevator lobbies allow visual connections to the perimeter glass, a strategy that improved wayfinding and created a means of dividing the building—which has 50,000-square-foot floor plates—into more manageable parts. Dated materials in the elevator lobbies were removed and refinished with new wood, tile, and stainless steel surfaces.

Tenant spaces benefit from new sloped ceilings that reflect daylight deep into the core, creating a more pleasant work environment and reducing dependence on artificial lighting. Sustainability initiatives include the addition of a sophisticated building automation system to monitor system performance and control energy use. In addition, new high-performance glass—which reduces energy consumption—is being installed in phases on the building envelope as the work progresses.



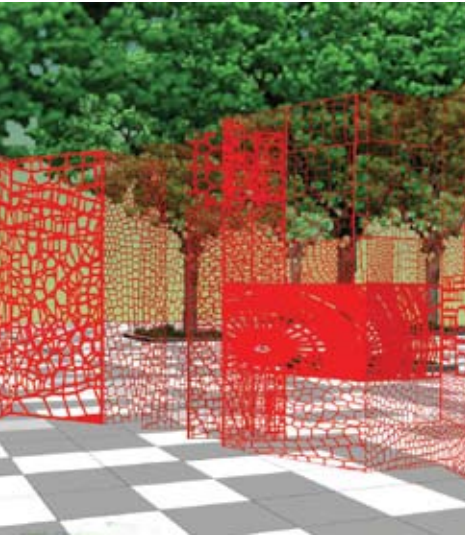
ARCHITECT  
HELIX ARCHITECTURE + DESIGN  
KANSAS CITY, MO

GSA OFFICE  
THE HEARTLAND REGION  
PUBLIC BUILDINGS SERVICE



ANTHONY J. CELEBREZZE FEDERAL BUILDING PLAZA  
CLEVELAND, OHIO

CITATION LANDSCAPE ARCHITECTURE



Social interaction and urban connectivity have been relatively non-existent over the past four decades at the Celebrezze Federal Building plaza. Now, after its transformation into an urban forest in a city of open lawn, the plaza is both a connection and destination that will evolve and grow with the city around it. Designed to complement Daniel Burnham's downtown plan for stately civic buildings flanking a great lawn, the new plaza provides a variety of spaces for citizens to occupy while creating pathways that link city destinations.

Key among the factors shaping the design was a desire to facilitate many forms of social interaction—from mass celebration to quiet contemplation. Contradictory demands of safety and accessibility were balanced by combining traditional elements such as bollards and walls with an innovative use of topography, plants, and lighting. On the west side, a low serpentine concrete wall provides shaded seating for passersby, as well as a powerful line of defense. This wall, together with the planted mound it retains, provides security protection for the building. To the north, elements such as a sloped path, steps, bollards, and walls topped with glass guard rails are employed artfully. Generous, two-tiered concrete seat walls on the east side are arranged to form a grandstand facing Ninth Street.

The inventive materials palette includes large concrete pavers arranged in a pattern that recalls scattered leaves. Smaller pathways slice through the forest from the west, and a long curved walkway connects the northwest and southeast boundaries of the site. The spacious lawn provides an open view to the sky, while to the north a brightly colored folding metal screen inspired by dragonfly wings that was commissioned by the GSA Art in Architecture Program winds its way through the trees. Together, the rich combination of canopy trees, evergreens, and understory trees provide many layers of color, texture, and seasonal interest.

DESIGN  
OLIN  
PHILADELPHIA, PA

GSA OFFICE  
GREAT LAKES REGION  
PUBLIC BUILDINGS SERVICE

THIS PROJECT SOLVES AND INTEGRATES ISSUES OF CLIMATE, SUSTAINABILITY, URBAN LINKAGES, AND LANDSCAPE EXPERIENCE. THE DESIGN TEAM DID AN AMAZING JOB OF TRANSFORMING AN EXISTING URBAN LANDSCAPE INTO A WONDERFUL NEW PUBLIC GARDEN THAT WILL CHANGE OVER THE COURSE OF A YEAR. / JURY





UNITED STATES LAND PORT OF ENTRY  
RAYMOND, MONTANA

CITATION ARCHITECTURE



Isolated in the upper plains of Montana, the Raymond land port of entry establishes a discernible gateway into the United States. Set in contrast to the rolling prairie landscape, the building and its monumental canopy framework animate the act of passage and accent the critical functions of the port building, which are slipped effortlessly into the frame like drawers in a chest. Two unadorned, cubic structures—one solid, the other enclosed in clear and translucent glass—contain the operational center of the port. The glass cube houses workspaces for personnel who require unobstructed visibility of the site. Modular lighting and ceiling systems lend an uncluttered feel to this building, while a double-height “communicating opening” in the center brings in abundant natural light. Contained in the solid cube are holding cells, locker rooms, and mechanical spaces.

The functional program for the border station responds directly to the heavy volume of commercial truck traffic and farm equipment that passes through the facility. Following precedents created by the gateway structure, a grid-like organizing system extends across the remainder of the site to lend a sense of order to the collection of other utilitarian structures. A metal-clad building for secondary inspection of non-commercial vehicles extends from the south side of the canopy in a “T” configuration, while a separate cargo inspection building to the west accommodates inspection of larger-scale vehicles and their contents.

Unlike parts of Montana that experience heavy snows, the area near Raymond is buffeted by high winds and an extreme range of temperatures. This severe climate, in combination with the project’s remote location, demanded special attention to the selection of building materials and construction techniques. Prefabricated building elements such as precast and shop-fabricated, long-span structural elements and cladding helped to offset travel costs and speed assembly during the short construction season.

ARCHITECT  
HAMMOND BEEBY RUPERT AINGE  
ARCHITECTS  
CHICAGO, ILLINOIS

GSA OFFICE  
ROCKY MOUNTAIN REGION  
PUBLIC BUILDINGS SERVICE



A VERY CLEAN, STRAIGHTFORWARD DESIGN THAT WAS CARRIED OUT IMPECCABLY WELL. THE REMOTENESS OF THE SITE WAS BRILLIANTLY CONSIDERED IN BOTH THE DESIGN PARTI AND THE FABRICATION AND CONSTRUCTION SCENARIO. THE LARGE FRAME IS A CLEAR VISUAL ICON ON THIS FLAT EXPANSIVE LANDSCAPE, AND THE INSERTION OF TWO CUBES—ONE SOLID AND ONE TRANSPARENT FOR THE CONDITIONED ADMINISTRATIVE AND SUPPORT SPACE—IS EXTREMELY CLEAN AND CRISP. / JURY



A CLEAR DEMONSTRATION OF THE INCLUSION OF TECHTONICS, INDUSTRIAL DESIGN, STRUCTURE, AND ARCHITECTURE AS A SIGNATURE OF WELCOMING. THE DESIGN INTEGRATES THE ELEMENTS WITHIN USING THE BOOTH AS THE STRUCTURE OF THE CANOPY IN A HARMONIOUS ICONIC PRESENCE. THE CANOPY TEXTURE AND MATERIALITY SERVES AS A RICH CEILING TAPESTRY FOR VISITORS. / JURY



## UNITED STATES LAND PORT OF ENTRY DONNA, TEXAS

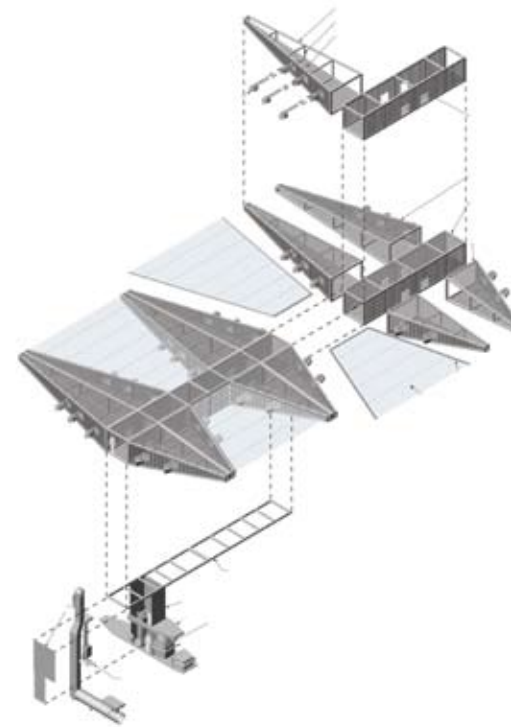
### CITATION ARCHITECTURE I ON THE BOARDS

This land port of entry is the centerpiece of a 6,000-acre master plan that anticipates commercial development on both sides of the new Donna-Rio Bravo International Bridge connecting the United States and Mexico. The project is part of the GSA/ Customs and Border Patrol "Port of the Future" program, which is striving to develop design guidelines and delivery processes that address changing technology, expedite projects, provide consistent solutions to common problems, and maintain the high level of design promoted by the GSA Design Excellence Program.

Several innovations have been incorporated to advance this mission. They include: prefabricated steel canopy modules with integral electrical and mechanical components; canopy modules sized to ensure ease of transportation along highways; off-site fabrication of modules that enable corresponding on-site construction; and a tubular daylighting system that addresses both security and energy efficiency concerns. Special attention was paid to improving the primary inspection kiosks by taking human factors into consideration. Issues such as the ergonomics of sight lines, easy access to computerized information, sun shading, improved air distribution, and cross-traffic access are integrated into a solution aimed at increasing officer efficiency and comfort.

Design of the port's inspection canopies follows a hybrid approach by combining large-scale prefabricated modules with a translucent fabric component. Used together, these two systems provide light and shelter to the work area below. The prefabricated, stressed-skin steel polygons bolt to each other at their vertices, dramatically reducing the number of required columns.

Low energy consumption, low maintenance, and modularity were key design goals for the administration and service buildings, which make up a family of structures that can be modified to accommodate port growth. These buildings will be constructed using patterned, tilt-up concrete walls whose thermal mass helps balance the daily temperature swings that are typical of the region.



ARCHITECT  
HODGETTS + FUNG DESIGN AND  
ARCHITECTURE  
CULVER CITY, CALIFORNIA

GSA OFFICE  
GREATER SOUTHWEST REGION  
PUBLIC BUILDINGS SERVICE

UNITED STATES LAND PORT OF ENTRY  
WARROAD, MINNESOTA

CITATION ARCHITECTURE | ON THE BOARDS



The Warroad land port of entry was conceived as a specific response to the vast open landscape of northern Minnesota. Its low-slung profile recalls the dominant horizon of the landscape while making reference to the east-west border between the United States and Canada. In their design, the architects strived to create a powerful presence for the port amid the open wetland bog. It is a small building in a vast landscape—a ponderous form that creates a symbol of permanence in an ephemeral landscape.

The region's north woods identity is a powerful cultural reference, and the L-shaped complex of buildings derives its architectural expression from the importance of logging to the local economy. The three port facilities—an administration wing, commercial inspection building, and secondary inspection building—are wrapped in horizontal cedar siding. The cladding is stained black on the perimeter but reveals a warm, natural finish in the cuts through the building, in the lobby, and on the underside of the canopy. The continuous canopy links all three buildings and shelters the inspection plazas. In Warroad's harsh winter climate, this allows officers to move between buildings with protection from the elements.

Port operations are designed to be self-evident to visitors, reducing the anxiety inherent in crossing national boundaries with armed guards. A large portal marks the primary inspection plaza, with the lobby and work areas enclosed in glass, creating a sense of openness. Paving materials and the inflection of the secondary inspection garages offer visual cues to motorists as they leave. "Security through surveillance" is afforded to staff both by the transparency of work areas and expansive sight lines, which were improved by raising the elevation of the entire site.

ARCHITECT  
JULIE SNOW ARCHITECTS, INC.  
MINNEAPOLIS, MINNESOTA

GSA OFFICE  
GREAT LAKES REGION  
PUBLIC BUILDINGS SERVICE



THIS IS A BRUTAL, YET BEAUTIFUL, LANDSCAPE AND THE DESIGN CAPTURES SOMETHING ABOUT THIS VERY UNIQUE SITE. THE UNRELENTING USE OF WOOD IS AN ELEGANT SOLUTION TO THE MATERIALITY OF THIS PROJECT. THE LONG WOOD BOX, WHICH IS BOTH A BRIDGE ON A LOCAL LEVEL AND A GATEWAY ON A LARGER RURAL SITE LEVEL, IS AN ELEGANT DESIGN THAT IS LEGIBLE ON MANY LEVELS. / JURY



UNITED STATES LAND PORT OF ENTRY  
MASSENA, NEW YORK

CITATION ARCHITECTURE I ON THE BOARDS



AS A FRONT DOOR ENTRANCE TO THE UNITED STATES AT MASSENA, THE VIVID AND ENERGIZED ANNOUNCEMENT THROUGH GRAPHICS AND MATERIALITY SERVE AS A WELCOME ARRIVAL TO THE PASSENGERS AND CARGO VEHICLES. THIS PROJECT ENLIVEN THE THE EXPERIENCE OF THE HIGHWAY WITH THE OVERLAY OF WETLAND AREAS AND NATURAL LANDSCAPE TO FRAME THE ENTRY SEQUENCE COMPOSITIONS. THE PROPOSED TRANSLUCENCY METAPHORICALLY COMMUNICATES A NATIONAL CULTURAL VALUE. / JURY

As a new “front door” to the United States, the 45-acre port of entry at Massena sorts and organizes the myriad procedures that comprise the vehicle inspection process. Overlaid on a native landscape consisting mainly of wetland areas, the design maintains an ecological balance while facilitating port operations and ensuring security. To clarify traffic movement through the site, yellow paint is applied to the tarmac as a didactic wayfinding device—becoming sign, symbol, and metaphor for the operations of the facility. Wide swaths of yellow, with boundaries defined by vehicle velocity and program, structure the landscape for operational clarity.

Inspiration for the architecture is drawn from three sources: the mandate for security in an era of heightened tensions, the desire for a threshold that welcomes visitors into the country, and the reality of a harsh climate compounded by brutal winds. In response, the architects developed a protective double-cavity wall of masonry sheathed in a polycarbonate sleeve. The composition of the wall is adjusted according to the particular security demands of the interior spaces. Head-height masonry walls serve as ballistic protection for occupants, while the continuous, translucent polycarbonate wrap obscures the organization of spaces and allows natural light inside. The result is a bunker whose walls are carefully manipulated to provide both security for inhabitants and a feeling of openness for travelers.

The facility’s administration building is a centrally located, two-story bar that divides the incoming roadway. Two public lobbies—commercial to the west and non-commercial to the east—bookend the building. These lobbies are linked by a spine of private employee circulation, offices, and support space. The port facilities building employs the same architectural language. Its largest expanse of polycarbonate faces toward the northeast, directing people to the public spaces inside and providing a glowing, backlit element on the shaded façade.



ARCHITECT  
SMITH-MILLER + HAWKINSON ARCHITECTS, LLP  
NEW YORK, NY

GSA OFFICE  
NORTHEAST/CARIBBEAN REGION  
PUBLIC BUILDINGS SERVICE

GSA ART IN ARCHITECTURE: SELECTED ARTWORKS 1997–2008  
WASHINGTON, DC

CITATION GRAPHIC DESIGN

This fully illustrated, 160-page volume celebrates the high quality and broad diversity of artworks created under the auspices of the GSA Art in Architecture Program. For more than 36 years, this program has commissioned American artists to create publicly scaled and permanently installed artworks for federal buildings across the nation. These artworks enhance the civic meaning of federal architecture for employees and the public, and contribute to the cultural legacy of the United States.

The book's organization is straightforward and direct, opening with an illustrated, 30-page essay on the history of the program, followed by a showcase of 27 individual artworks created since 1997. A grid format allows for varying sizes and shapes of photographs; there is a rhythm to the page design that changes with each project, preventing the overall layout from becoming repetitive. The typography is intentionally spare and clean, which allows focus to fall on the illustrations of the artworks. The text is set in Gotham Rounded, a font which is very legible at smaller sizes. A minimal use of the serif font Requiem is employed for the labels within the legends; this type recedes and allows the project information to stand forward. Type colors and sizes change to differentiate narratives from artist biographies.

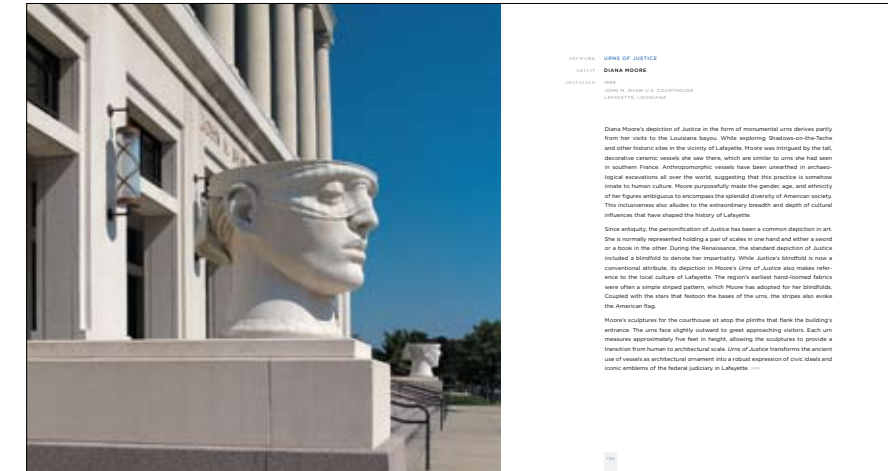
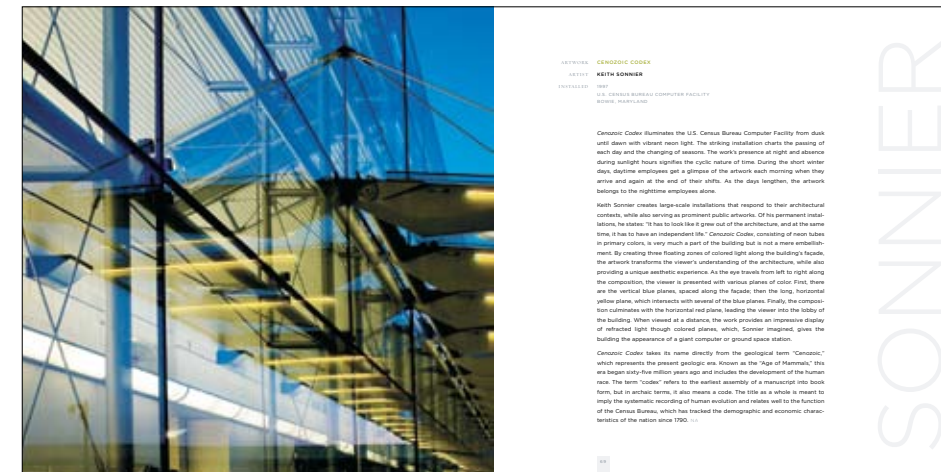
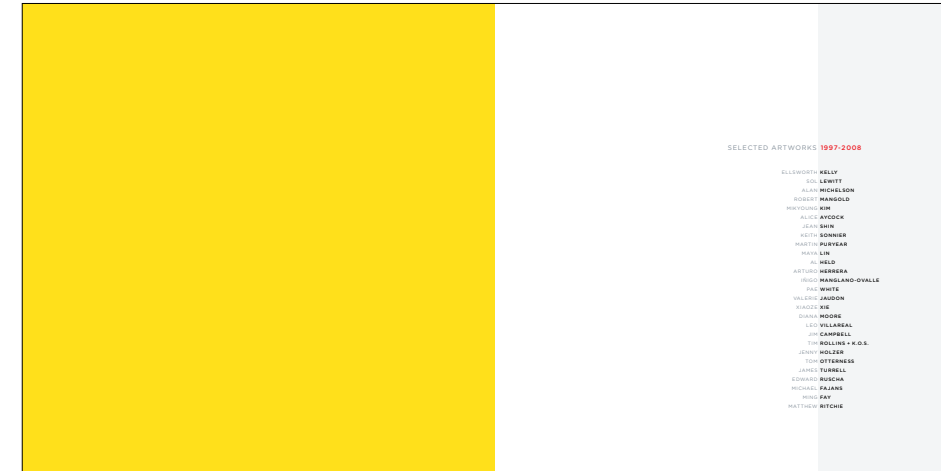
The clean design style inside the book carries to the cover, which acts as a wrapper for the volume: the large but subtle display type carries over the top of the front cover and runs down the back cover. This banner-like element echoes the highlighted projects section inside, where the artists' names run vertically along the right side of their opening pages. The use of bright yellow accents on the cover creates a counterpoint to an otherwise understated design.

To enable the timely delivery, the book's design, writing, and much of the photography occurred simultaneously. Collaboration was paramount: decisions about the written essays segued into the design development, and design development required both accommodation of existing renderings and direction for new photography.

DESIGN  
COX & ASSOCIATES, INC.  
SILVER SPRING, MARYLAND

GSA OFFICE  
DESIGN EXCELLENCE AND THE ARTS  
OFFICE OF THE CHIEF ARCHITECT  
PUBLIC BUILDINGS SERVICE

A CRISPLY CLASSIC DESIGN THAT PUTS THE ARTWORKS FRONT AND CENTER. A CELEBRATION OF A DECADE OF STELLAR ACHIEVEMENTS IN COMMISSIONING GREAT ART FOR THE NATION. / JURY







PHOTOGRAPHS AND RENDERINGS

FRANK OOMS (PAGES 10, 11, 12, 13, 15, 16, 18, 19, 21)

JOSHUA JALBERT (PAGE 14)

KRISTIN TIMKEN (PAGE 17, LEFT)

CRIS BRUCH (PAGE 17, RIGHT)

MORPHOSIS (PAGE 20)

TIMOTHY HURSLEY (PAGES 22, 23)

CHRIS COOPER PHOTOGRAPHY (PAGES 24, 25)

MACK SCOGIN MERRILL ELAM ARCHITECTS (PAGES 26, 27)

CERVIN ROBINSON (PAGES 28, 29, 30, 31)

RON POLLARD PHOTOGRAPHER (PAGES 32, 33)

TIM GRIFFITH (PAGES 34, 35, 36, 37, 38, 39)

MIKE SINCLAIR (PAGES 40, 41)

PAE WHITE (PAGE 42)

OLIN (PAGE 43)

JUDITH BROMLEY (PAGES 44, 45)

HODGETTS + FUNG DESIGN AND ARCHITECTURE (PAGES 46, 47)

JULIE SNOW ARCHITECTS, INC. (PAGES 48, 49)

SMITH-MILLER AND HAWKINSON (PAGES 50, 51)



U.S. GENERAL SERVICES ADMINISTRATION

PUBLIC BUILDINGS SERVICE

OFFICE OF THE CHIEF ARCHITECT

DESIGN EXCELLENCE AND THE ARTS

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