

2 0 0 0 A W A R D W I N N E R S

DESIGN  AWARDS

U.S. GENERAL SERVICES ADMINISTRATION

2 0 0 0   A W A R D   W I N N E R S

D E S I G N  A W A R D S

U . S . G E N E R A L   S E R V I C E S   A D M I N I S T R A T I O N

**2000** was a milestone for the GSA Design Awards—the 10th anniversary of the program, and the first time projects initiated under the Design Excellence Program received awards.

In 1990, the Design Awards Program, which had been dormant for more than a decade, was re-instituted on a biennial basis. The first jury, chaired by architect Hugh Hardy, gave 18 awards. The awards were given primarily for historic preservation projects. In 1992, a jury chaired by architect Eugene Kohn gave ten awards. Again, historic preservation dominated. And in 1994, a jury chaired by architect Michael Graves gave 14 awards. Seven were for historic preservation. Only one new project—a border station—and two projects “on the boards” were honored in architecture. The message was clear. GSA knew how to preserve its historic Federal buildings, but it was not adding to its architectural legacy with contemporary commissions of similarly high quality.

After consulting with distinguished members of the design professions, the Design Excellence Program was initiated. The program had a straightforward objective: to hire the best designers in the nation and secure top quality design. To do this, GSA (1) streamlined the process for selecting architect/engineering teams, focusing on design talent and expanding the opportunities for firms to apply for commissions, and (2) established the National Register of Peer Professionals—distinguished private-sector architects, engineers, designers, public arts administrators, design educators, and critics from across the nation—to help select designers and review design concepts for GSA projects. Over the last six years, under the Design Excellence Program, GSA has engaged some of the most talented and creative designers working in America. Now, the results are coming in.

In 2000, the Design Awards jury, chaired by architect Charles Gwathmey, had the first opportunity to evaluate Design Excellence projects. The group recommended

18 projects. Three of the seven Honor Awards are for new buildings and four Citations are for new or “on the boards” architectural projects. Interestingly, for the first time in ten years, there were no historic preservation building awards.

The Honor Awards in architecture are for new courthouses in Las Vegas, Phoenix, and Central Islip, New York. The buildings are clearly worthy additions to our architectural legacy and models for Federal buildings in the 21st century. They embody the spirit of the 1962 *Guiding Principles for Federal Architecture*—reflecting the dignity, enterprise, vigor, and stability of the Federal Government while emphasizing the finest contemporary American architectural thought.

The awards this year also illustrate GSA’s success in other important areas. The two awards in the engineering/technology/energy category demonstrate the agency’s commitment to energy conservation. They are good examples of conservation using current, readily available technology with minimal capital investment. The David Skaggs Federal Building in Boulder, Colorado, is the first new GSA building in the Rocky Mountain Region to incorporate the mandatory Federal Energy Efficiency Requirements. This project also implements Executive Order 12759, which encourages participation in utility-sponsored programs to fund strategies for energy consumption.

Security remains a major area of concern. GSA is committed to providing appropriate security for Federal employees and those who use Government facilities. At the same time, GSA must balance this with the need for openness and accessibility. Federal buildings must not become fortresses. The redesigned plaza at the 1960s Phillip Burton Federal Building and U.S. Courthouse successfully meets the seemingly contradictory need for security at the same time that it provides an inviting open space for the public.

Art has always been an important element in Federal architecture. Under GSA’s Art-in-Architecture Program, more than 200 works of art have been commissioned. GSA is pleased to honor two new works with awards. “Jurisprudents” at the Melvin Price U.S. Courthouse in East St. Louis, Illinois, honors the importance of the jury in the American judicial system. “Urns of Justice,” which grace the new Federal courthouse in Lafayette, Louisiana, integrates images of Justice blindfolded with the tradition of monumental urns as ornament for civic buildings. The two graphic design awards are lively print pieces illustrating art commissions for the IRS Computing Center in Martinsburg, West Virginia, and the U.S. Courthouse in Minneapolis, Minnesota.

Finally, this round includes three awards in a new category: Construction Excellence. Construction Excellence goes hand-in-hand with Design Excellence. This program applies specific procedures and practices to GSA’s capital projects with the purpose of delivering the highest quality construction for the best value, using best business practices.

The Construction Excellence awards category places high importance on measurable results: how well specific construction procedures and practices have been applied; reduction in change orders, claims and litigation, design deficiencies, and overall construction costs; completion of projects on time and within budget; and improved design quality. The new U.S. courthouses in Kansas City, Missouri, and Fort Myers, Florida, and the new U.S. Port of Entry in Blaine, Washington, were deemed outstanding examples of Construction Excellence.

GSA congratulates the award recipients and thanks everyone who submitted an entry. Their creative work and dedication have put GSA in the forefront of public design—giving new meaning and importance to the civic realm in American life in the 21st century.

HONOR AWARDS

ARCHITECTURE

SANDRA DAY O'CONNOR U.S. COURTHOUSE  
PHOENIX, ARIZONA

LLOYD D. GEORGE U.S. COURTHOUSE  
LAS VEGAS, NEVADA

U.S. COURTHOUSE AND FEDERAL BUILDING  
CENTRAL ISLIP, NEW YORK

ENGINEERING/TECHNOLOGY/ENERGY

U.S. GEOLOGICAL SURVEY CHILLER REPLACEMENT  
RESTON, VIRGINIA

ART

JURISPRUDENTS  
EAST ST. LOUIS, ILLINOIS

CONSTRUCTION EXCELLENCE

CHARLES EVANS WHITTAKER U.S. COURTHOUSE  
KANSAS CITY, MISSOURI

U.S. PORT OF ENTRY  
BLAINE, WASHINGTON

CITATIONS

ARCHITECTURE

WILLIAM J. NEALON FEDERAL BUILDING  
AND U.S. COURTHOUSE  
SCRANTON, PENNSYLVANIA

ON THE BOARDS

U.S. COURTHOUSE  
HAMMOND, INDIANA

U.S. PORT OF ENTRY  
SAULT SAINTE MARIE, MICHIGAN

U.S. POST OFFICE AND COURTHOUSE  
PITTSBURGH, PENNSYLVANIA

LANDSCAPE ARCHITECTURE/  
SECURITY

PHILLIP BURTON FEDERAL BUILDING  
AND U.S. COURTHOUSE PLAZA  
SAN FRANCISCO, CALIFORNIA

ENGINEERING/TECHNOLOGY/ENERGY

DAVID SKAGGS FEDERAL BUILDING  
BOULDER, COLORADO

PRESERVATION/CONSERVATION

RESTORATION OF GEORGE SEGAL'S  
"THE RESTAURANT"  
BUFFALO, NEW YORK

ART

URNS OF JUSTICE  
LAFAYETTE, LOUISIANA

GRAPHIC DESIGN

PRINT MATERIALS FOR  
DEDICATION OF "ROCKMAN"  
MINNEAPOLIS, MINNESOTA

IRS COMPUTING CENTER  
WORKS OF ART BROCHURE  
MARTINSBURG, WEST VIRGINIA

CONSTRUCTION EXCELLENCE

U.S. COURTHOUSE  
FORT MYERS, FLORIDA

2000 HONOR AWARDS

DESIGN  AWARDS





**SANDRA DAY O'CONNOR U.S. COURTHOUSE**  
PHOENIX, ARIZONA

# HONOR AWARD

## ARCHITECTURE

IN THE TRADITION OF PLACE  
MAKING, INSPIRATIONAL  
SPACES, AND MEMORABLE  
ARCHITECTURAL EXPERIENCES,  
THIS BUILDING IS EXEMPLARY.  
IT IS A VISIONARY CIVIC  
ACHIEVEMENT THAT ENGENDERS  
BOTH WONDER AND RESPECT.

— Jury Comment

The new U.S. courthouse in Phoenix is a great civic hall. The main public space is an awesome 350 feet long by 150 feet wide with a sky-lit roof supported 120 feet above the ground level on 12 giant columns. The six-story building and raised plaza fill a two-block site in central Phoenix between the governmental and business districts. To the east of the atrium, a plaza landscaped with shade trees, pools, and fountains is a public open space and transition zone between the harsh desert climate and the grand entry space.

In an exemplary combination of innovative engineering and design, the atrium is cooled by evaporation and convection. Outside air is pulled in at the top of the atrium just below the roof where it is misted. As the moisture is absorbed, the air cools and descends to the atrium floor. On hot summer days, this results in a temperature 20 degrees cooler on the main level of the atrium than the outside .

Two of the atrium walls are glass, permitting views into the space and out to the city. Opposite the long glass façade, six courthouse floors contain 17 courtrooms along broad gallery corridors that are like streets overlooking a large square. A glass-enclosed elevator tower with balconies just inside the atrium defines the vertical circulation.



The centerpiece of the atrium space is the Special Proceedings Courtroom—a two-story glass cylinder elevated on a platform. A broad staircase becomes a procession to this upper level. Inside the cylinder, a suspended, convex glass “lens” ceiling is an oculus to the sky above and a means of directing and diffusing the light throughout the ceremonial courtroom.



### CREDITS

*Richard Meier*  
*Richard Meier & Partners, Architects*

*Michael Schroeder*  
*Langdon Wilson Architecture*

*Pacific Rim Region*  
*Public Buildings Service*  
*U.S. General Services Administration*



**LLOYD D. GEORGE U.S. COURTHOUSE**  
LAS VEGAS, NEVADA

# HONOR AWARD

**ARCHITECTURE**

The Lloyd D. George U.S. Courthouse is about creating an open, inviting urban place. The architecture embodies the dignity of traditional civic buildings and is a model of urban design excellence at the same time that its design is boldly contemporary.

The eight-story L-shaped building sits on a six-acre parcel of land in downtown Las Vegas. Its prominent feature is an expansive plaza. The public space is elevated above the street level and shaded from the desert sun by an enormous trellis-canopy cantilevered from the roof. To give this dramatic design the sense of permanence and stability appropriate to a courthouse, a single gigantic column—rising 175 feet—anchors the canopy to the open corner of the plaza.

A three-story freestanding limestone and white marble cylinder at the intersection of the “L” marks the main public entrance. Access is through a one-story pavilion—a security checkpoint clad in marble and translucent glass. This compact space is a transition to the cylinder rotunda, which is flooded with light from a cable-supported, clear glass dome. The courts and other functions are in the main structure beyond the rotunda. The front of the building is a seven-story curtain wall with spacious public galleries overlooking the plaza and the downtown skyline. Ten courtrooms are located along the public galleries. The judge’s chambers and other administrative offices are behind the courtrooms along the back perimeter of the building.

A unique feature is the jury assembly space—a separate, prominent, plaza-level structure at the end of the long-arm of the “L.” This space has a tall sloping roof and a clerestory that fills the room with light. A secure courtyard gives jurors the opportunity to step outside for fresh air.

Materials—limestone, marble, granite, glass, and aluminum—reflect permanence appropriate to the courts. And the building colors—sand, beige, and gray—complement the hues of the desert mountains around Las Vegas.



IT IS SURPRISING TO FIND SUCH URBANITY AND SUCH ELEGANT RESTRAINT IN LAS VEGAS. THE GIANT ARTICULATED COLUMN IS A POWERFUL TOTEM THAT WILL NO DOUBT BECOME THE COURTHOUSE’S SIGNATURE IN A CITY OF SIGNS AND SYMBOLS.

—Jury Comment

**CREDITS**

Mehrdad Yazdani  
CannonDworsky

Harry Campbell  
HCA Architects

Pacific Rim Region  
Public Buildings Service  
U.S. General Services Administration







U.S. COURTHOUSE AND FEDERAL BUILDING  
CENTRAL ISLIP, NEW YORK

# HONOR AWARD

## ARCHITECTURE

This building sets a new standard of excellence in Federal architecture, reinterpreting the traditional American courthouse design for the 21st century. The familiar classical courthouse with heavy stone walls and grand columns is transformed into a civic edifice that is light and transparent—a structure that exemplifies the openness and accessibility to justice in our diverse democratic society.

Located in Central Islip, Long Island, New York, the courthouse takes advantage of panoramic views over both the Great South Bay and the Atlantic Ocean. The elegant, 12-story white rectangle and rotunda is placed on a podium to accentuate its presence on an otherwise flat and undifferentiated landscape. As a result, it dominates the skyline, giving the building a monumental presence. Visitors ascend wide tiers of steps to a broad plaza that is more than 600 feet long and 150 feet wide. The focus of the plaza is the building entrance—a four-story portal cut into a soaring 180-foot high rotunda. The rotunda, which is in the form of a cone, is clad in white metal panels. An oculus at the top allows light to flood the space and creates moving patterns of light and shade throughout the day. Beyond the rotunda, visitors enter a full height skylit atrium that divides the 17 District and Magistrate courtrooms on the west side from the five Bankruptcy courtrooms on the east. The atrium is a soaring public space where public events can be held. There, an open staircase leads to a large balcony that provides access to the Special Proceedings Courtroom. This room is a freestanding cube set behind the rectangular courthouse block.

A granite-clad wall runs east-west for the entire length of the building and visually separates the public circulation galleries on one side from the courtrooms on the other side. Marking the edge of the public galleries, a south-facing curtain wall offers uninterrupted views to the ocean. In contrast, the north façade is a solid plane, the private edge of the building highlighted with a rhythmic pattern of strip windows to articulate offices and judges' chambers.

### CREDITS

*Richard Meier*  
*Richard Meier & Partners, Architects*

*Michael Spector*  
*The Spector Group*

*Northeast and Caribbean Region*  
*Public Buildings Service*  
*U.S. General Services Administration*



THIS COURTHOUSE HAS THE VISUAL INTELLIGENCE OF THE FINEST CONTEMPORARY ARCHITECTURE; YET IT EMBODIES THE GENETIC CODE OF SIGNIFICANT HISTORICAL BUILDINGS. THE LIGHT-FILLED, GRAND PUBLIC SPACES OF THE INTERIOR OPENLY WELCOME YOU TO A PLACE WHERE IMPORTANT HUMAN MATTERS ARE DELIBERATED.

— Jury Comment



**U.S. GEOLOGICAL SURVEY CHILLER REPLACEMENT**  
RESTON, VIRGINIA

# HONOR AWARD

**ENGINEERING/TECHNOLOGY/ENERGY**

To appreciate the significance of this project, it is essential to explain that the norm for dealing with obsolete mechanical systems—such as those used for air conditioning and heating—is to simply call for replacement of that equipment. The way feasibility studies are done also makes it easy to justify this strategy. In this context, however, taking into consideration the enormous capacity of the equipment at the John W. Powell Federal Building in Reston, Virginia, the replacement of four aging air conditioning chillers is a surprising decision and an extraordinary achievement.

In this project, the engineers obtained and studied operating logs and records for the past five years to establish and compare the actual operating characteristics of the equipment with original design parameters. Energy usage, variations in equipment usage, and climate conditions were measured and cross-checked to determine patterns of demand. After extensive analyses, the engineers recommended that it was in the best interest of the General Services Administration and U.S. Geological Survey, the building's tenants, to replace the existing chillers and the internal moving parts of the pumps. This strategy would result in substantial cost savings and could extend the life of the pumps by at least ten years. In addition, this approach permitted GSA and USGS to implement additional efficiencies and improvements.



U.S. GENERAL SERVICES ADMINISTRATION

**CREDITS**

*J. Vicente Pedraza*  
*JVP Engineers, P.C.*

*National Capital Region*  
*Public Buildings Service*  
*U.S. General Services Administration*

THE PROFESSIONALS AND THE OWNER ARE COMMENDED, FIRSTLY, FOR THEIR WILLINGNESS TO QUESTION THE NEED FOR REPLACEMENT AND, SECONDLY AND MORE NOBLY, TO GO ABOUT ANSWERING THE QUESTION IN A THOROUGHLY UNBIASED AND RIGOROUS MANNER. THIS AWARD IS AS MUCH FOR THE INTEGRITY OF THE PARTIES AS IT IS FOR THE INGENUITY OF THE SOLUTION.

—Jury Comment







**JURISPRUDENTS**  
EAST ST. LOUIS, ILLINOIS

# HONOR AWARD

**A R T**

Installed in the new Melvin Price U.S. Courthouse in East St. Louis, Illinois, this work honors the importance of the jury in the American judicial system. Using traditional methods, the artists sculpted 12 life-size portraits of ordinary American citizens representing the 12 members of a jury. The heads—each with its own unique details and expression—were then laser-scanned, rapid-prototyped at small scale, cast in pewter in large quantities, finished with a hand-rubbed patina, and precisely affixed to hundreds of suspended cables.

Collectively, more than 3,000 small sculptures coalesce into two monumental heads facing each other across the skylit courthouse atrium. In creating an abstract representation of implied dialogue, this artwork honors a legal system rooted in the voice of the people. Like our perception of legal justice, our perception of the two large portraits can gain clarity over time and from a distance.

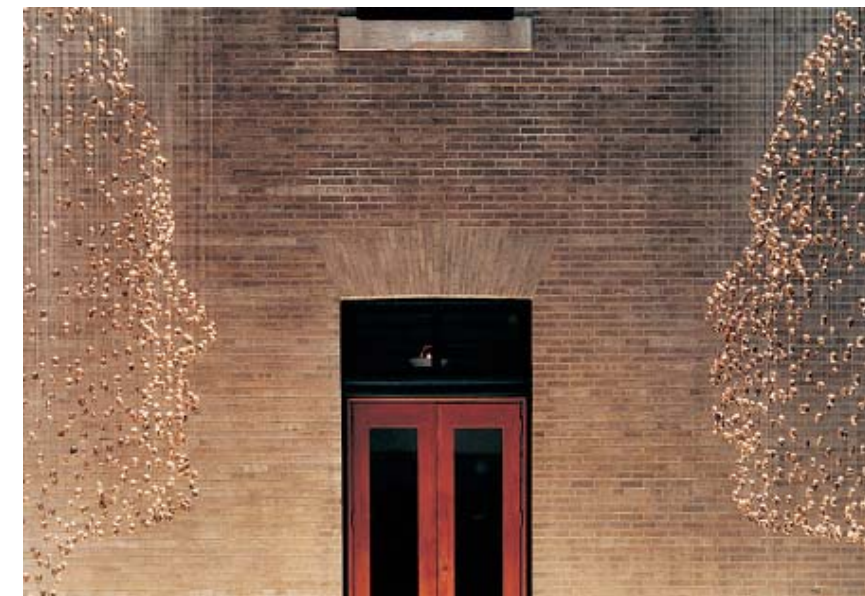
THE NOTION OF JURORS  
CONFERRING WITH ONE  
ANOTHER MAKES THE WORK  
AN EVEN MORE INVENTIVE,  
CREATIVE STATEMENT,  
ONE THAT SPEAKS TO THE  
ENVIRONMENT OF A  
COURTHOUSE THAT INVITES  
DISCOURSE AMONG THE  
CITIZENRY. THE DESIGN OF  
THE SCULPTURE COMPLEMENTS  
A MODERNIST BUILDING WITH  
CLASSICAL ORIGINS.

— Jury Comment

**CREDITS**

*Ralph Helmick  
Stuart Schechter  
Helmick & Schechter Sculpture*

*Great Lakes Region  
Public Buildings Service  
U.S. General Services Administration*







GSA Design Awards jury (left to right): Julie Eizenberg, David Driskell, Debra Lehman-Smith, Douglas Kelbaugh, Charles Gwathmey (Chair), Guy Nordenson, Kiku Obata, Michael Rotondi (top), and Samuel Y. Harris.

**JURY**

**CHARLES GWATHMEY (CHAIR)**  
 NEW YORK, NEW YORK  
 ARCHITECTURE

**DAVID DRISKELL**  
 HYATTSVILLE, MARYLAND  
 ART

**JULIE EIZENBERG**  
 SANTA MONICA, CALIFORNIA  
 ARCHITECTURE

**SAMUEL Y. HARRIS**  
 PHILADELPHIA, PENNSYLVANIA  
 HISTORIC PRESERVATION

**DOUGLAS KELBAUGH**  
 ANN ARBOR, MICHIGAN  
 ARCHITECTURE & URBAN DESIGN

**DEBRA LEHMAN-SMITH**  
 WASHINGTON, DISTRICT OF COLUMBIA  
 ARCHITECTURE & INTERIOR DESIGN

**GUY NORDENSON**  
 NEW YORK, NEW YORK  
 ENGINEERING

**KIKU OBATA**  
 ST. LOUIS, MISSOURI  
 GRAPHIC DESIGN

**MICHAEL ROTONDI**  
 LOS ANGELES, CALIFORNIA  
 ARCHITECTURE

2 0 0 0 C I T A T I O N S

DESIGN  AWARDS

**WILLIAM J. NEALON FEDERAL BUILDING AND U.S. COURTHOUSE**  
**SCRANTON, PENNSYLVANIA**

CITATION

ARCHITECTURE

This project is notable for its success in bringing together a typical neo-classical Federal building of the 1930s and a new addition so they work functionally and symbolically as a single unified courthouse. The design endows the existing and new buildings with their own identities, reflecting a strong concern both for history and for making public buildings appropriate to our times. The distinctively new building is equal in architectural and urban presence to its restored neo-classical partner. While avoiding historic symbolism or stylistic reference to the existing building's neo-classical ornament, the new building is careful to respect the older building's materials, proportions, and scale.

A major public space unites the two buildings. Sitting side-by-side, the two masonry structures define a covered courtyard celebrating the judiciary's special role in American society and creating a new civic place in the heart of Scranton's historic downtown. The courtyard is covered with a glazed roof. In the courtyard, four light, beautifully detailed steel bridges connect the structures, allowing public, private, and secured circulation systems to seamlessly serve the entire complex.

At the level of urban design, the complex is thoughtfully integrated with the Scranton cityscape. The two buildings are on Courthouse Square facing the Romanesque-styled Lackawanna County Courthouse. The new entry opens to the square directly across from the county courthouse entrance. The four-story curtain wall and skylit courtyard is a pleasing counterpoint to the soaring masonry tower of the county courthouse.



CREDITS

*Peter Bohlin*  
*Bohlin Cywinski Jackson, Architects*

*Mid-Atlantic Region*  
*Public Buildings Service*  
*U.S. General Services Administration*

THE WHOLE IS GREATER THAN THE SUM OF ITS TWO HALVES. THE TWO BUILDINGS ARE SKILLFULLY JOINED BY AN ATRIUM THAT IS RESIDUAL AND FIGURAL AT THE SAME TIME. THIS GASKET-LIKE SPACE IS TECTONICALLY EXPRESSIVE WITH HIGHLY ARTICULATED STEEL STAIRS AND ROOF TRUSSES.

—Jury Comment



**U.S. COURTHOUSE**  
**HAMMOND, INDIANA**

CITATION

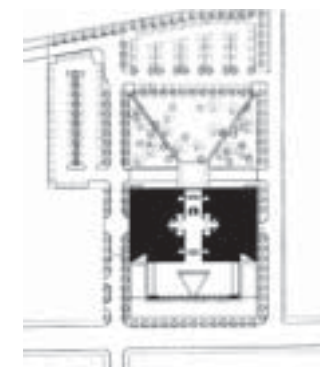
ON THE BOARDS



CREDITS

*Henry N. Cobb*  
*Ian Bader*  
*Pei Cobb Freed & Partners Architects LLP*

*Great Lakes Region*  
*Public Buildings Service*  
*U.S. General Services Administration*



This new four-story, 280,000-square-foot courthouse will occupy a 6.9-acre urban site and become the centerpiece for the rejuvenation of downtown Hammond, Indiana. The restrained design is composed of twin monolithic limestone-clad wings joined by a three-story, glass-walled atrium with a vaulted ceiling. To articulate the form and bring natural light to upper level interior spaces, wedge shapes have been cut out of the building's corners.

Enhancing its civic presence, the courthouse is set back from the main public thoroughfare and is graced with a park that gently ascends to the courthouse entrance. Four broad steps and a glazed canopy are the threshold to a vestibule and central hall. The public hall is both the symbolic and functional focus of the courthouse. Generous in its dimensions, 138 feet long, 43 feet wide, and 64 feet high, 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 seven courtrooms. The durable materials, chaste details, and vaulting evoke a sense of stability, calm, and dignity to the building.

Plans call for a large terrace at the back of the building with generous plantings and a pergola. The terrace will physically extend the public space beyond the hall to the outside.

THE CLARITY AND SIMPLICITY OF THE FORM AND DETAIL OF THE BUILDING ALONG WITH THE OPENNESS AND GENEROUS DIMENSIONS OF THE PUBLIC HALL DISTINGUISH THIS AS A BEAUTIFUL CONTEMPORARY BUILDING THAT EXPRESSES A NEW RELATIONSHIP BETWEEN THE JUDICIARY AND THE CITIZENS.

—Jury Comment



**U.S. PORT OF ENTRY**  
SAULT SAINTE MARIE, MICHIGAN

# CITATION

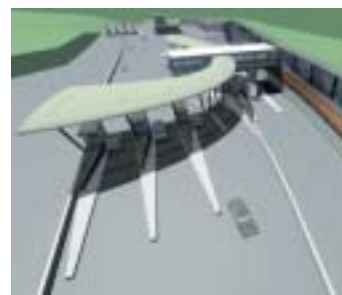
ON THE BOARDS



**CREDITS**

Carol Ross Barney  
Ross Barney + Jankowski, Inc.

Great Lakes Region  
Public Buildings Service  
U.S. General Services Administration

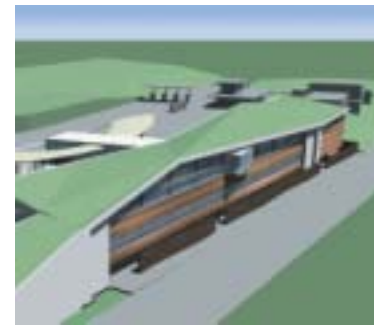


A restricted site and dual circulation patterns shaped the design and form of the new Sault Sainte Marie, Michigan, port of entry. The steep 3.2-acre site is landlocked by state facilities to the south, a bridge to the north, a local street to the west, and an interstate highway to the east. After accommodating five inspection lanes, the remaining land mandated a building design that was long and narrow.

Coming from Canada, commercial traffic goes to a lower plaza on the steep side of the site, and non-commercial vehicles go to an upper plaza. The vertical and horizontal separation distances the truck noise and exhaust from car lanes. It also lowers trucks so they do not block observation of the non-commercial booths.

The most visually important and innovative design element is the canopy. This translucent, airplane wing-shaped feature becomes a luminescent gateway to the United States while dispersing exhaust fumes and noise away from the inspection booths.

The building will use a number of sustainability and energy conservation strategies: high-performance glazing, occupancy sensors, and light shelves to bring in reflected light. A vegetated roof will minimize storm water runoff, increase thermal performance, and extend the life of the roof.



THIS PROJECT'S SUCCESS  
STEMS FROM THE SKILLFUL  
INTEGRATION OF THE NATURAL  
FEATURES OF THE SITE WITH  
THE COMPLEX FUNCTIONAL AND  
CIRCULATION REQUIREMENTS  
OF A BORDER STATION. IT IS AN  
INTRIGUING AND ATYPICAL  
SOLUTION.

—Jury Comment

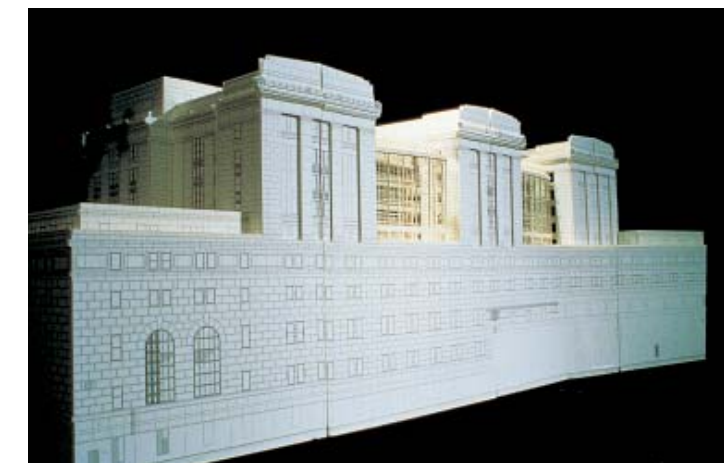
**U.S. POST OFFICE AND COURTHOUSE**  
PITTSBURGH, PENNSYLVANIA

# CITATION

ON THE BOARDS

THIS RENOVATION  
INVIGORATES A STRONG  
1930S BUILDING WITH  
CONTEMPORARY ENERGY  
WITHOUT SENTIMENTALITY.  
THE GLASSY INFILL VOLUME  
AND BRIDGES PROVIDE A LACY  
3D GRID THAT SEAMLESSLY  
CONTINUES THE MODULATION  
AND PROPORTIONS OF THE  
EXISTING BUILDING AT THE  
SAME TIME THAT IT CREATES  
A RICH FIGURE-GROUND.

—Jury Comment



Occupying a full city block at the eastern edge of Pittsburgh's central business district, the historic 1932 U.S. Post Office and Courthouse is being renovated and expanded. The project includes extensive interior changes including the insertion of glazed infill structures in the existing light courts. The renovations will bring a new sense of openness and improved function to a grand edifice whose infrastructure had been unable to keep up with the times.

When the project is completed, six new courtrooms will be stacked within the building's two light courts—two per floor. From the exterior, the courtroom stacks will appear as opaque volumes encased within sheer enclosures of transparent glazing. On the interior, the entrance area will be expanded to improve circulation and security, and one floor up, a spacious Beaux Arts-style lobby with a series of vaulted bays will be carved out of space previously occupied by the Post Office.

Overall, the design reinforces and revitalizes the essential characteristics of the historic building. The new infill elements and public entry sequence are clearly modern interventions that complement the original the building. Their careful order-

ing respects the classical symmetry and solidity of the 1930s design while the forms and detailing are contemporary. The introduction of natural light and gracious, dignified spaces will create a dynamic and memorable experience for visitors and reinforce a positive image of the Federal Government in downtown Pittsburgh.



**CREDITS**

Shalom Baranes  
Shalom Baranes Associates, P.C.

Mid-Atlantic Region  
Public Buildings Service  
U.S. General Services Administration

**PHILLIP BURTON FEDERAL BUILDING  
AND U.S. COURTHOUSE PLAZA**  
SAN FRANCISCO, CALIFORNIA

# CITATION

LANDSCAPE ARCHITECTURE / SECURITY



The Phillip Burton Federal Building and U.S. Courthouse is a severe, classically modern building designed by John Carl Warnecke in 1960. The original plaza consisted of two series of stairs leading to a grand portico framed by two enormous fountains. In the 1980s the fountains were shut off, and later the area was fenced as a safety measure. Clearly, it was time to redesign the plaza—for aesthetics reasons, to comply with the Americans with Disabilities Act, and to meet new security standards established after the bombing in Oklahoma City.

The designers—winners of an open, international design competition co-sponsored by GSA and the San Francisco Museum of Modern Art—were challenged to find solutions that addressed disparate, often contradictory, elements: to create a space that would be open yet secure, grand yet sheltered, monumental yet inviting.



Their solution was to create a large plane—45,000 square feet—that shifts and folds along the main façade from the low end to the high end of the site. Along these bends and turns are seating areas, planting spaces, ramps, light fixtures, drainage elements, and secure barriers. Seating elements are designed both individually and as benches. They are made of stainless steel and taun—an eco-friendly hardwood. Planting areas incorporate wild grass, local flowers, and many new trees—both deciduous Sycamore and coniferous New Zealand Christmas. In terms of materials, to keep within the tight \$2.7 million budget, the plaza is a combination of poured-in-place concrete and shotcrete, which is sandblasted to soften the surface and lighten the color.

A FLUID LANDSCAPE  
INCORPORATING SEATING AND  
PLANTINGS EFFORTLESSLY  
ACCOMMODATES SECURITY  
BARRIERS AND ADA  
ACCESSIBLE GRADE CHANGES  
WHILE HIGHLIGHTING THE  
VISIBILITY OF THE ENTRY.  
THE WHOLE SEEMS TO HAVE  
BEEN DESIGNED AS IF THERE  
WERE NO CONSTRAINTS.  
IN FACT, THE PLAZA'S SOLE  
PURPOSE SEEMS TO BE  
TO GIVE THE VISITOR  
EXPERIENTIAL PLEASURE.

—Jury Comment

**CREDITS**

Jared Della Valle  
Andrew Bernheimer  
Della Valle + Bernheimer Design, Inc.

Pacific Rim Region  
Public Buildings Service  
U.S. General Services Administration

**DAVID SKAGGS FEDERAL BUILDING**  
BOULDER, COLORADO

# CITATION

ENGINEERING / TECHNOLOGY / ENERGY

This project was a unique partnership between GSA, the Public Service Company of Colorado, and E Cube, Inc. to make the new David Skaggs Federal Building in Boulder, Colorado, a model of energy efficiency. The 372,000-square-foot facility, occupied by the National Oceanic and Atmospheric Administration, has 720 offices with operable windows, 20 conference rooms, computing centers, wet and dry laboratories, and rooftop laboratories.

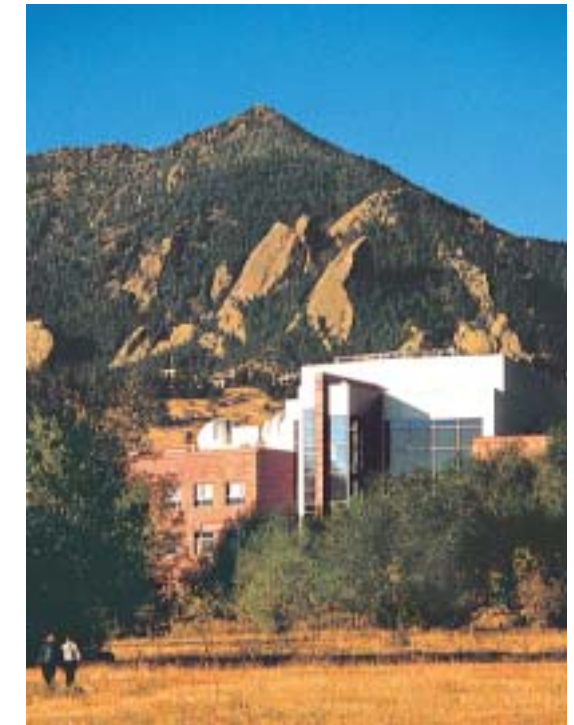
An in-depth study was conducted to assess the economic and operational impact of potential energy efficiency measures. During the design development phase, profiles and connected loads were used to evaluate, size, and select equipment. This process led to a base-case design and an efficiency-case design that supported the use of non-traditional systems—high-efficiency chillers, premium efficiency motors, occupancy sensor controls for both lighting and air distribution, ultrasonic humidification, “smart” electric distribution, and numerous water-efficiency devices including infrared controlled lavatory fixtures. To ensure that the project meets its performance goals, an independent comprehensive commissioning program is being undertaken and a post-occupancy evaluation is being conducted.

The Public Service Company of Colorado provided up-front capital of \$718,655 for the project, and energy savings are estimated at more than \$163,577 annually, resulting in a payback to GSA of less than five years.

The design is a good example of energy conservation that can be achieved using current, readily available technology with minimal capital investment. The building is the first new GSA building in the Rocky Mountain Region to comply with the mandatory Federal Energy Efficiency Requirements. GSA also implemented a Presidential Executive Order that encourages participation in utility-sponsored programs as a means of funding projects to reduce energy consumption.

THIS PROJECT IS AN  
OUTSTANDING EXAMPLE  
OF THOROUGH RESEARCH  
FOLLOWED UP WITH RIGOROUS  
IMPLEMENTATION AND  
TESTING. IT PROVES THAT  
INTEGRATED ENGINEERING  
DESIGN IS NOT ONLY  
WORTHWHILE BUT ALSO  
REWARDING.

—Jury Comment



**CREDITS**

Jerry H. Deal  
E Cube, Inc.

Bruce C. Peterson  
Public Service Company of Colorado

Rocky Mountain Region  
Public Buildings Service  
U.S. General Services Administration



**RESTORATION OF GEORGE SEGAL'S  
"THE RESTAURANT"  
BUFFALO, NEW YORK**

# CITATION

**PRESERVATION/CONSERVATION**



This was a unique preservation project. Taking advantage of 20 years of technological advances, it was an opportunity to revisit a work of art by a major American artist with the goal of restoring and reclaiming the original vision for that piece.

In 1976, "The Restaurant" by artist George Segal was installed on an exterior promenade of the Dulski Federal Building in Buffalo, New York. The sculpture depicts a restaurant street scene and is composed of three cast bronze figures. Two figures are standing outside the restaurant. The third figure is inside the restaurant seated on a chair leaning on a table, a composition framed by a brick structure with roof lintel and lexan window.

In less than 20 years, the sculpture was severely damaged by atmospheric and galvanic corrosion. Responding to this situation, the artist and the conservator developed a program that not only corrected the problems but also used new coating technology to re-present the piece as it was originally conceived. The matte white figures, which look like the plaster originals, and black furniture are now the color and texture that the artist desired them to be in 1976, a feat not possible 25 years ago because of the lack of appropriately durable finishes.

FOLLOWING METICULOUS AND CAREFUL DISMANTLING AND RESTORATION, THE PIECES CAN NOW, FOR THE FIRST TIME, BE VIEWED AS THE ARTIST ENVISIONED 25 YEARS EARLIER.

—Jury Comment



**CREDITS**

*Dona Warner  
Johnson Atelier*

*Fine Arts Program  
Public Buildings Service  
U.S. General Services Administration*

**URNS OF JUSTICE  
LAFAYETTE, LOUISIANA**

# CITATION

**ART**

Twin Urns of Justice stand as a sentinel presence to either side of the entrance of the new U.S. Courthouse in Lafayette, Louisiana. They integrate two design traditions into unique pieces of public art: (1) the use of the image of Justice blindfolded in courthouses, and (2) the use of vessels as architectural ornamentation in classical buildings.

The urns—each approximately six feet high—sit at the front end of the monumental plinths that flank the entrance stairs. They face outward, reaching out and greeting all approaching visitors. Their scale, neither diminutive nor domineering, offers a transition from human to architectural scale.

The striped blindfold and star motif around the face of each urn is symbolic of the American flag. The striped fabric also recalls the region's earliest hand loomed fabrics while the star is used throughout the interior of the courthouse. The repetition of the stripes creates a visual rhythm that moves the eye around the form in a measured pattern, much like the fluting of a column. The gender and age of the faces are intentionally ambiguous, a reference to the inclusion of all people.

THE ARTIST WAS ABLE TO COMBINE "THE BLIND EYES OF JUSTICE" AND THE ARCHITECTONIC URN INTO A NEW SCALE AND ABSTRACT SENSIBILITY THAT TRANSCENDS BOTH TRADITION AND SCULPTURE AS IT BECOMES AN ICONIC, COMPELLING, AND NOBLE PRESENCE.

THEY ARE SIMULTANEOUSLY LITERAL AND SURREAL, WHICH ENGENDERS A UNIQUE CREDIBILITY.

—Jury Comment



**CREDITS**

*Diana K. Moore  
Artist*

*Greater Southwest Region  
Public Buildings Service  
U.S. General Services Administration*

**PRINT MATERIALS FOR DEDICATION OF “ROCKMAN”**  
MINNEAPOLIS, MINNESOTA

# CITATION

**GRAPHIC DESIGN**

In the fall of 1999, “Rockman” by sculptor Tom Otterness was installed on the plaza of the U.S. Courthouse in Minneapolis, Minnesota. Commissioned through GSA’s Art-in-Architecture Program, the sculpture comprises seven elements: a bird, tortoise, snake, frog, and various human-like figures placed around a central “Rockman” figure.

It is always a challenge to celebrate art and design in two-dimensional media. In this case, different components of the sculpture were featured on various print materials and banners for the dedication ceremony. The graphic design of the invitation, post-cards, program, banners, and brochure is simple and consistent, allowing the playful personalities of each sculpture to stand out. Bronze metallic ink was used to simulate the material of the art pieces.



**CREDITS**

*Katherine Sechler Stephenson*  
GSA – PBS Business Development

*Great Lakes Region*  
Public Buildings Service  
U.S. General Services Administration

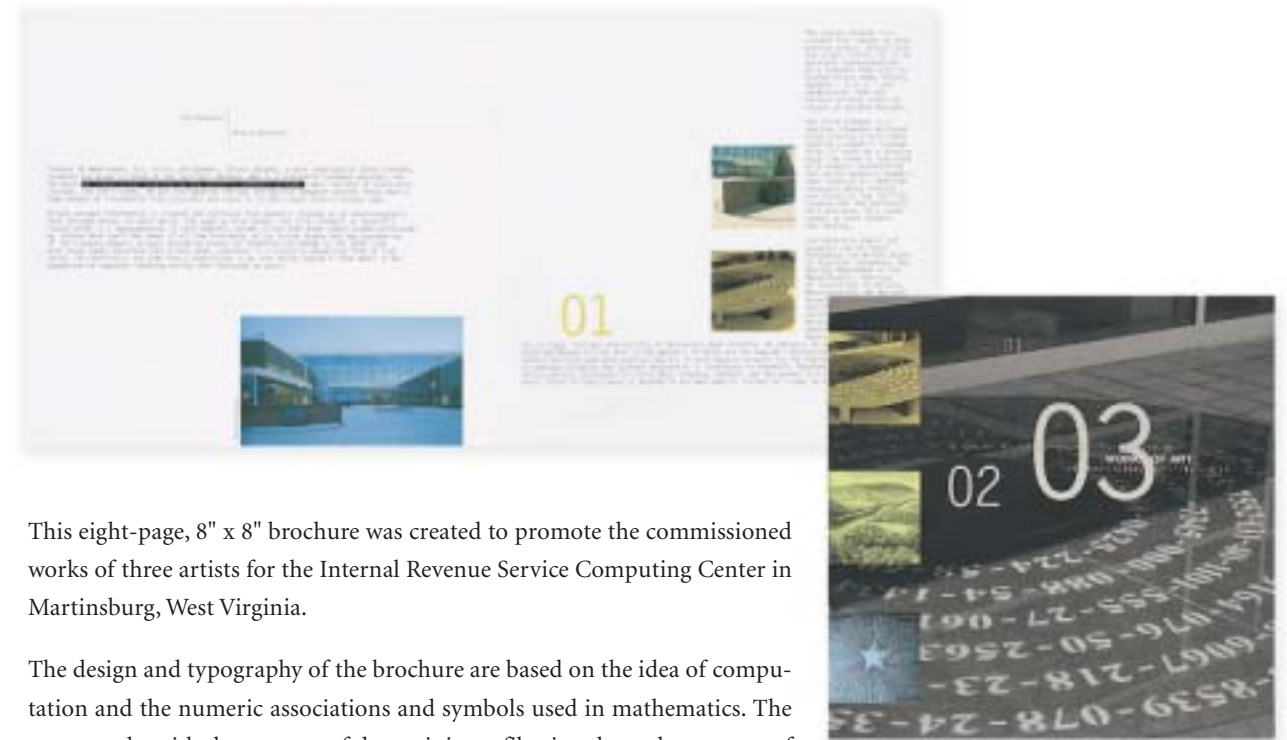
THIS PIECE SUCCINCTLY COMMUNICATES ITS MESSAGE: THREE DIVERSE ART INSTALLATIONS AT A COMPUTING CENTER. THE FRONT COVER IS A PLEASING COMBINATION OF TYPE, COLOR, AND IMAGERY ARTICULATING THE CONCEPT OF ART PLACED AT A SITE. THE INTERIOR SPREADS DEMONSTRATE THOUGHTFUL AND INTERESTING LAYOUTS.

– Jury Comment

**IRS COMPUTING CENTER WORKS OF ART BROCHURE**  
MARTINSBURG, WEST VIRGINIA

# CITATION

**GRAPHIC DESIGN**



This eight-page, 8" x 8" brochure was created to promote the commissioned works of three artists for the Internal Revenue Service Computing Center in Martinsburg, West Virginia.

The design and typography of the brochure are based on the idea of computation and the numeric associations and symbols used in mathematics. The cover works with the concept of data mining—filtering through an ocean of information to find specific data, in this case the works of art. The typographical treatment of the artists’ names on the cover also serves as a visual metaphor of a simple mathematical equation. The primary font used throughout the piece is Trade Gothic, selected for its generic and raw quality.

In the layout for each work, a major concept that inspired the artist’s work is highlighted with a black bar and reverse type to capture the attention of readers and spur them to study the entire text and work of art in more detail. Beautiful and fresh looking photographs are used throughout.

**CREDITS**

*Kurt Thesing*  
C.I.A. Creative Intelligence Agency

*Art-in-Architecture*  
Public Buildings Service  
U.S. General Services Administration



**CRITERIA**

- PROJECTS WERE JUDGED IN TERMS OF:**
- SUCCESS IN MEETING GSA PROJECT OBJECTIVES AND REQUIREMENTS**
- CONSISTENCY WITH GSA ENVIRONMENTAL GOALS AND POLICIES**
- AESTHETIC SENSIBILITY**
- ORIGINALITY**
- INNOVATION IN DEVISING SOLUTIONS OR MEETING SPECIFIC NEEDS**
- TECHNICAL AND FUNCTIONAL PROFICIENCY**
- COST EFFICIENCY ON A LIFE-CYCLE BASIS**
- EXTENT TO WHICH THE PROJECT CAN SERVE AS A MODEL FOR OTHERS**

C O N S T R U C T I O N E X C E L L E N C E

D E S I G N  A W A R D S



**CHARLES EVANS WHITTAKER U.S. COURTHOUSE**  
KANSAS CITY, MISSOURI

# HONOR AWARD

## CONSTRUCTION EXCELLENCE

EXCEPTIONAL CRAFTSMANSHIP  
THROUGHOUT CONSIDERING THE  
COMPLEX AND HIGHLY STYLIZED  
DETAILING OF STONEMWORK,  
MILLWORK, AND TERRAZZO.

—Jury Comment



The Charles Evans Whittaker U.S. Courthouse is a landmark overlooking the Missouri River in Kansas City, Missouri. Located at the head of the city's new Ilus W. Davis Civic Mall, the 12-story, crescent-shaped building is a visual anchor to the Mall.

The circular shape of the building posed inherent challenges in construction. While there is a certain external symmetry, no two views of the building are exactly alike. Further complicating construction, the building footprint becomes larger as the building rises, and there is no single center radius point off of which to take measurements. The builder had to calculate abstract points of reference using hand-held computers. This building also was constructed on metric dimensions—one of the first Federal projects to do so and the first in the Kansas City metropolitan area.

The building has a cast-in-place concrete structure with radially cut precast concrete panels on the exterior skin. Of the 2,400 pieces of precast, only 30 were the same. In addition, exterior granite and limestone were cut to fit in place. All the granite was dressed with radial rather than perpendicular edges, sometimes with both convex and concave contours on the same piece. To do this work required many templates, outstanding craftsmanship, and close attention to detail.

Partnering helped every one become familiar with each other's skills, responsibilities, and needs. This understanding developed a trust that helped overcome many obstacles that came up during construction. A Project Executive Committee composed of top-level managers of the contractor, architect, and GSA was established to ensure the project would stay on track. When issues could not be handled at the lowest working level, they were addressed swiftly by the committee. Despite significant changes to the project scope, the contractor was able to minimize the impact of change orders through early identification of problems. As a result, problems were resolved without significant additional cost, the construction schedule was maintained, and a high quality building was delivered with only one minor claim.

### CREDITS

*Steve Hamline*  
*J. E. Dunn Construction*

*Heartland Region*  
*Public Buildings Service*  
*U.S. General Services Administration*







**U.S. PORT OF ENTRY**  
**BLAINE, WASHINGTON**

# HONOR AWARD

## CONSTRUCTION EXCELLENCE



The U.S. Port of Entry on the Pacific Highway in Blaine, Washington, is the busiest commercial land port west of Detroit. The existing facilities were inadequate and needed to be replaced. The project included demolition of two buildings totaling 36,000 square feet and construction of three buildings and auxiliary structures totaling 108,400 square feet. Replacement of the old facilities had to be phased to allow continuous, uninterrupted operation 24 hours a day over the 27-month construction period.

At the outset, project goals were defined and subscribed to by all the team members—GSA, client agencies, design team, contractor, and subcontractors. These goals included: meeting customer needs for a safe and efficient work environment, avoiding lost time due to injuries and security breaches, constructing a quality facility, meeting or beating the schedule, avoiding claims, and completing the project under budget.

GSA took the first step toward achieving the project goals by selecting the construction contractor based on the ‘Best Value’ method of project delivery. This process allowed GSA to go beyond price to consider contractors’ past performance, proposed key team members’ qualifications, and project specific management plans.

While no formal partnering sessions were conducted, monthly meetings were held to give every key project participant access to the entire team. As the basis for an ongoing commitment to quality, the contractor examined every portion of the work for constructability and function yielding numerous value engineering recommendations.

The schedule was critical to the success of the other project goals. To meet these goals, a scheduling consultant was hired, facilitating completion 85 days ahead of the contract period. In addition to this achievement, no time was lost due to construction accidents. There were no security breaches, no claims, and the project was completed under budget. Perhaps most significant, customer satisfaction is extremely high, and the design intent is fulfilled with a high quality facility.

COMPLETED AHEAD OF  
SCHEDULE AND UNDER  
BUDGET WITH AN INNOVATIVE  
USE OF SIMPLE MATERIALS  
AND AN EXTRAORDINARY  
PROBLEM SOLVING  
PARTNERSHIP ON-SITE.

— Jury Comment



### CREDITS

*Derek Wright*  
*Intermountain Construction, Inc.*

*Northwest/Arctic Region*  
*Public Buildings Service*  
*U.S. General Services Administration*



**U.S. COURTHOUSE**  
FORT MYERS, FLORIDA

# CITATION

## CONSTRUCTION EXCELLENCE

EXCELLENT IMPLEMENTATION  
PROCESS USING A CONSTRUCTION  
MANAGEMENT AT RISK CONTRACT  
FOR THE FIRST TIME THAT  
RECEIVED HIGH MARKS FROM  
ALL STAKEHOLDERS IN ACHIEVING  
KEY TIME AND COST OBJECTIVES.

—Jury Comment

Located on 1.5 acres in the downtown historic district, the 160,000 square foot, six-story U.S. Courthouse in Fort Myers, Florida, is a state-of-the-art facility containing a highly advanced security system and sophisticated fiber optics and teleconferencing capabilities. The building draws its design inspiration from South Florida's Art Deco and Moderne buildings. The main entrance resembles an abstracted version of a Miami Beach hotel.

Initially, this project was a traditional design-and-build, but when construction bids were \$9 million over appropriations, GSA decided to use an alternative delivery method: Construction Manager as Constructor (CMC), making this is the first Construction Management at Risk project for GSA.

Working with the design team, the CMC arrived at a number of value engineering options including changing the structure to a combination precast and poured-in-place system. This reduced labor costs and accelerated the schedule.

Strong communication—the result of partnering sessions—led to other recommendations and actions by the team that resulted in substantial savings, primarily in the structural system, without negative impact on the design. These savings were put back into the project to enhance the quality of the design. For example, an outdoor air preconditioner was added to insure the best indoor air quality. Other funds were spent on upgrading the lobby floor and enhancing the design of the courtroom entries. The overall result is a project completed two weeks ahead of schedule, within budget, and without litigation or claims.



### CREDITS

*Robert A. Koenig*  
*Centex Rooney Construction*  
*Company, Inc.*

*Southeast Sunbelt Region*  
*Public Buildings Service*  
*U.S. General Services Administration*



### JURY

CONSTRUCTION EXCELLENCE

*KENNETH GRUNLEY (at left)*  
ROCKVILLE, MARYLAND

*JOSEPH LAWTON (at right)*  
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## HONOR AWARDS

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## C R E D I T S

PAGES 8-9

*All photographs: Scott Frances/Esto*

PAGES 10-11

*All photographs: Peter Aron/Esto*

PAGES 12-13

*All photographs: Scott Frances/Esto*

PAGES 14-15

*All photographs: Hoachlander Davis Photography*

PAGES 16-17

*All photographs: William Howcroft*

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*All photographs: Michael Thomas*

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*Top/rendering: Paul Stevenson*

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*All digital images: Ross Barney + Jankowski, Inc.*

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*All photographs: Hoachlander Davis Photography*

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*All photographs: Richard Barnes*

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*Left: Fentress Bradburn*

*Right: Jeff Goldberg/Esto*

PAGE 32-33

*All photography: Timothy Hursley*

PAGE 34-35

*All photographs: Douglas J. Scott*

PAGE 36

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DESIGN:

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*You may view this publication on the Internet at:*

*<http://designawards.gsa.gov>*



