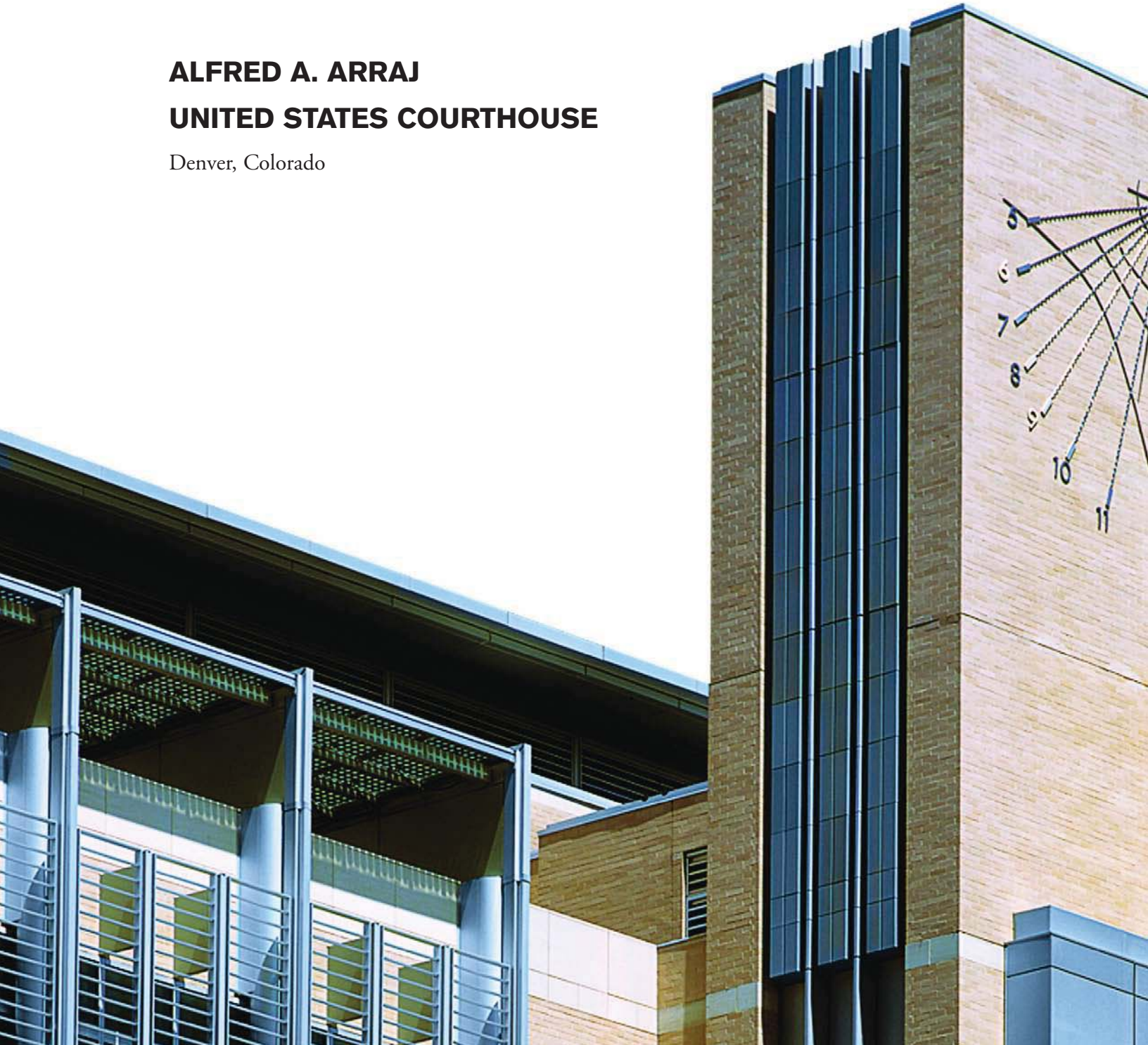
ALFRED A. ARRAJ
UNITED STATES COURTHOUSE

Denver, Colorado



The Alfred A. Arraj United States Courthouse in Denver, Colorado, was designed and constructed by the U.S. General Services Administration adding to and preserving the legacy of outstanding public buildings that serve citizens and are a source of pride for all Americans now and in the future.

Special thanks to the Honorable Lewis T. Babcock, Chief Judge, U.S. District Court for the District of Colorado, for his commitment and dedication to a building of outstanding quality that is a tribute to the role of the judiciary in our democratic society and worthy of the American people.

September 2005

ALFRED A. ARRAJ UNITED STATES COURTHOUSE

Denver, Colorado

There was always the consideration that the new courthouse not compete with the Byron White courthouse, which is classic in its architecture and clad in Colorado yule marble, but would complement and have a dialogue with that jewel in our federal campus.

Lewis T. Babcock
Chief Judge, U.S. District Court
for the District of Colorado

A CONTEMPORARY ADDITION TO THE FEDERAL DISTRICT AND THE CITY

Denver is growing. The metropolitan area is home to more than 2.4 million people, and the city maintains its reputation as an expansive gateway to the American West and the majestic Rocky Mountains. The downtown embodies this energy. Sleek office towers soaring 40 and 50 stories, most built during the 1970s, are pinnacles on the skyline. On the human scale, a lively pedestrian center provides access to shopping, restaurants, historic buildings, entertainment, and cultural institutions. The Civic Center creatively incorporates a gracious park, Beaux-Arts style City Hall, and a new 12-story office building with a striking curved metal façade. To the south, the titanium-clad facets of the latest addition to the Denver Art Museum contrast with the monumental post-modern public library, while to the north, Coors Field brings the ambiance of old-time baseball stadiums into the middle of the city.

The four-block Federal District enriches and establishes a unique presence in this downtown enclave. Running along 19th Street between Curtis and California Streets, the four buildings that compose the District are each distinctive. On the west side of 19th Street, the Byron White U.S. Courthouse is an elegant Beaux-Arts structure detailed with impressive ionic columns and surrounded by trees and broad sidewalks. In a nineteenth century gold-rush city where such style and sophistication were never the norm, this building, which was originally designed in 1916 as the central Post Office, has become a treasured landmark. A 1931 more chaste classical U.S. Custom House sits caddy corner and east of the courthouse. Continuing the architectural evolution, across the street and north of the Custom House is the Byron G. Rogers Federal Office Building and Courthouse, a typical 1965-modern, monolithic 18-story office tower with an adjoining five-story courthouse block.

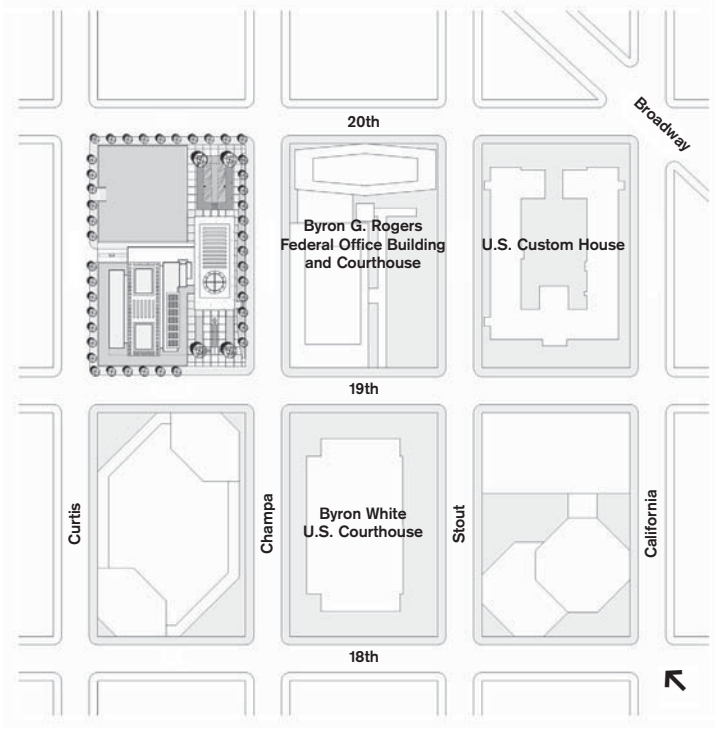
The Alfred A. Arraj U.S. Courthouse is on the next block north and represents the twenty-first century expansion of the Federal District. It is hallmarked by a colonnaded glass and masonry entry pavilion adjacent to a ten-story high-rise where a dynamic blending of different volumes and materials distinguish the courtrooms, judges' chambers, public circulation, and other functions. In the evening, as the

courthouse is illuminated, a great masonry rotunda glows behind the glazed walls of the entry pavilion. Within the circular space, a sweeping staircase leads to the special proceedings courtroom on the pavilion's second floor. In the tower, on the lower three levels—occupied by the U.S. Marshals Service and the Clerk of the District Court—windows are clad in limestone to establish their own visual identity. On the tower's main plaza façade, the next seven levels have an aluminum-framed curtain wall revealing public halls and entrances to the courtrooms and providing floor-to-ceiling vistas across the plaza to the other federal buildings. On the opposite side of the building, facing northwest, the views are of the mountains and the upper level walls are finished in a buff-colored brick with orderly rows of windows articulating the judges' chambers. The crowning feature of the tower is an array of photovoltaic cells floating against Denver's big sky, silently turning sunlight into electrical energy.

What is remarkable within the architectural diversity of the Federal District is that several important design themes emerge. The buildings all have a sense of dignity and permanence. They are not faddish. They are well built, and while they represent their respective design eras, they are enduring contributions to the city. They engage the urban landscape with inviting stairs, clear entrances, and attractive plazas and public spaces that people use and enjoy.

In the case of the Alfred A. Arraj U.S. Courthouse, this urban precinct is an elevated plaza that runs along Champa Street as a procession from the 19th Street corner of the site to the glass entrance. Facing south and filled with light, it is a retreat for pedestrians from the city. The grid of local reddish-brown sandstone blocks recalls the bird's eye view of the Western landscape while a stream of water in the center of the plaza mimics the meandering flow of rivers and creeks through the mountains. The channel ends at 19th Street as a waterfall pouring into a shallow black granite pool flanked by a broad double staircase that moves up a few steps to the public space and the courthouse beyond. On both sides of the staircases and water feature are landscaped bands planted with grasses and drought tolerant flowers.

The design also helps integrate the building with its urban context. The two-story entry pavilion reflects the scale of the Byron White U.S. Courthouse and is a reinterpretation of its colonnade. The tower is almost the same height as the Byron G. Rogers Federal Office Building and Courthouse. Beyond its importance in the Federal District, the courthouse is a catalyst in the revitalization of downtown Denver. Its ensemble of elements is an effective edge to the city's enclave of skyscrapers and a transition to the lower-scaled downtown development to the north. In this sense, as well as in its public spaces, the courthouse is a building in and of its community, serving, enriching, and belonging to the people.


20th
Broadway
Byron G. Rogers
Federal Office Building
and Courthouse
U.S. Custom House
19th
Curtis
Champa
Byron White
U.S. Courthouse
Stout
California
18th

Site Plan


ALFRED A. ARRAJ UNITE

The courthouse is really the expression of the justice system in a democracy. It has to be very open, and yet has to be secure, so we wanted it to be very glassy and inviting. When you proceed to the elevator and go up to the courtroom floors, the public corridor faces south so it brings in a tremendous amount of light and airiness to the building. The idea of openness representing freedom in democracy was really an important part of the concept.

Gyo Obata
Architect, Helmuth, Obata + Kassabaum


ALFRED A. ARRAJ UNITED STATES COURTHOUSE

RENEWING THE MODERN IMAGE OF THE COURTHOUSE

A contemporary public building, the Alfred A. Arraj U.S. Courthouse is inviting at the same time that it is dignified and secure. Expanding the imagery of courthouses built in earlier decades, it conveys the ideals of justice not just as serious and formal but also as open, available to all, and unbiased—a cornerstone of democracy. The design expresses this duality in several ways. The elevated plaza—a traditional way to site an important building and a strategy today for providing required security—welcomes the public while simultaneously guiding visitors to the building along a clear path. The glazed temple-like façades of the entry pavilion reveal the masonry "rotunda" within, beckoning all who seek justice with a recognizable form that introduces a well-defined process for moving through the building. Looking at the entire courthouse, its modern silhouette brings together multiple elements and architectural scales in an asymmetrical composition—the 245 foot high tower juxtaposed to the 50 foot tall entry pavilion, the masonry and brick façades contrasting with the curtain wall. The design is not classical, yet it embodies a sense of grace and enduring order.

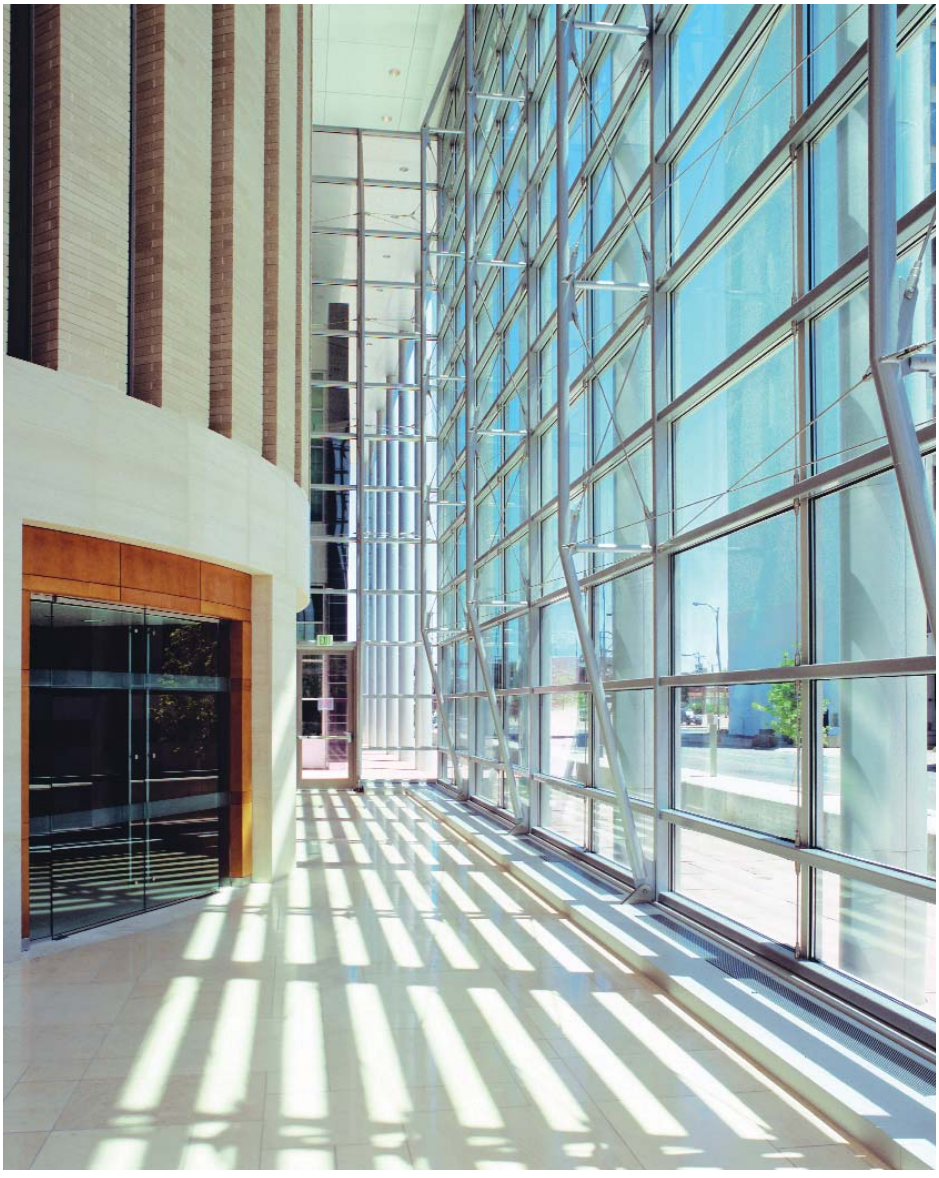
This order is especially evident in the tower's principal façade that reinterprets the courthouse vertically as a base of offices with courtrooms above. There are a total of four magistrate courtrooms on levels 4 and 5, and ten district courtrooms on levels 6 through 10. The two narrow ends of the building—to the northeast and southwest—are jury deliberation rooms with windows that have impressive city views. In the inner corner of the plan, an elevator core, highlighted at its top with a sundial, rises as a tall slender hinge linking the existing tower with a second to be designed and built in the future.

In the courtrooms, old and new are balanced in the blend of timeless materials and finishes with advanced technology, a flexible layout, and a contemporary image. A warm, caramel-colored American maple is used for furnishings and wall panels. In the center back wall of each courtroom, gray Dakota granite sets off the judge's bench. These choices contrast with the inclusion of pop-up video screens between jury chairs, raised floors with fiber optic wiring for internal conferencing and projection, plasma screens, movable

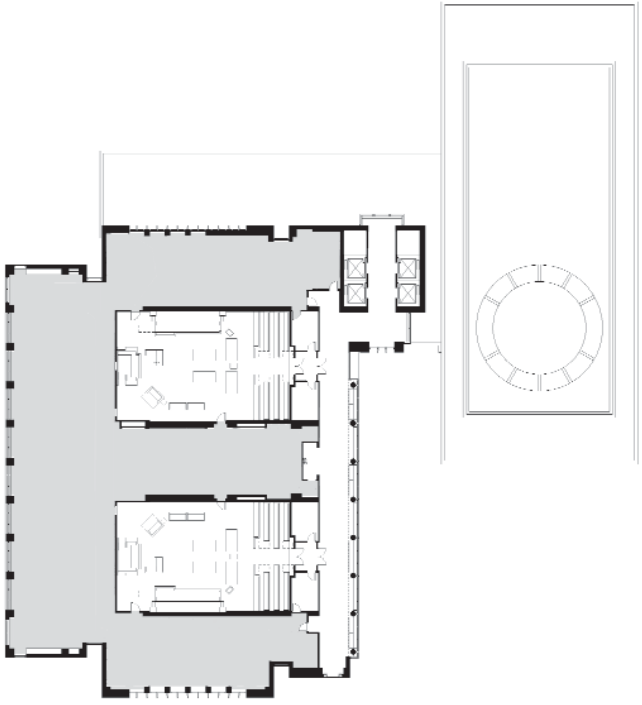
witness boxes and well tables, and cork flooring for durability and noise absorption. The special proceedings courtroom is vaulted, while other courtrooms have flat ceilings with clerestories that bring in natural light over the public seating. Overall, the design is conservative, distinguished by fine materials, chaste lines, and low-profile lighting.


ALFRED A. ARRAJ UNITED


STATES COURTHOUSE




COURTROOM



Courts Floor Plan

A MODEL OF SUSTAINABILITY

In the development of the Alfred A. Arraj U.S. Courthouse, a 1996 federal government initiative to safeguard the environment was a pivotal event. GSA responded by convening an advisory group to evaluate how its extensive courthouse program could incorporate sustainable design strategies. After this committee had outlined many general options, it went on to recommend that GSA develop the Arraj Courthouse as an explorative model of integrated sustainable building design with the following goals:

- Reduce electrical demand by 50%.
- Provide daylighting to all building occupants.
- Maximize reusable products.
- Maximize flexibility to accommodate change.
- Minimize construction waste.
- Provide a healthy and productive work environment.

The architects took the challenge to heart and have made this building a standard of energy efficiency and environmental stewardship. This courthouse fulfills GSA's mandate for sustainability in several ways—in its broad design framework, in its details, in how it was constructed, and in how it operates. The roof is crowned with photovoltaic cells that make a measurable contribution to the courthouse's electricity needs. Taking advantage of a southern orientation, 75 percent of the interior is naturally illuminated as clear transoms harvest light to reflect it deep into the building. Overall, this design is 35 to 45 percent more energy efficient compared to conventional courthouses. This not only saves the federal government money, but perhaps more valuably, reduces pollution by thousands of tons annually as power plants are able to cut back on production.

Other "green" choices at the courthouse are more subtle. The site plan and building circulation have been designed to accommodate expansion, and open offices, which have raised floors for efficient wire management, maximize flexibility and the ability to address future needs. The light colored stone plaza reflects the sun, a feature that, along with perimeter light shelves, amplifies ambient light throughout the interior. To control the HVAC load, the curtain wall is triple-glazed and incorporates shading devices. A custom-designed energy management system monitors outside

temperatures to optimize heating and cooling loads and neutralize the impact of weather extremes, weekend building closures, and other conditions that can compromise interior comfort. Displacement ventilation through the raised floor maximizes personal comfort at the same time that it minimizes the need for fans and other mechanical equipment. Evaporative cooling is the major source for seasonal air conditioning. A connection with the local utility for chilled water eliminated the need for the substantial investment in chiller equipment and maintenance. To limit water use, plumbing fixtures are rated as low-flow.

With respect to construction and materials, the Arraj Courthouse has been particularly sensitive from an environmental perspective. The general contractor and subcontractors had to follow carefully developed guidelines for the recycling of construction waste. The building's structural steel was made from recycled metal. The plaza paving is set in sand beds rather than concrete to allow for the absorption of water and help control storm runoff. The landscaping—referred to as "xeriscape"—uses hardy regional plantings that are low maintenance and drought tolerant. Most ceilings are fabricated with recycled materials, and the cork flooring in the courtrooms is not only durable and low maintenance but also reduces indoor air contamination and is fabricated from a renewable natural resource.

In these many ways, the Alfred A. Arraj U.S. Courthouse is not only a distinguished addition to the Federal District but a model of sustainable design other city buildings can emulate.

SUSTAINABLE DESIGN FEATURES

To achieve these sustainable goals, design strategies focused on four areas:

Daylighting

- The building is orientated to maximize sun exposure.
- Oversized windows provide occupants with a connection to the outdoors and views of downtown Denver.
- Windows incorporate internal light shelves to bounce daylight deep into the interior.
- The high-performance triple glazing system utilizes low-E glass.
- Fluted glass brings diffused daylight into interior courtrooms and other spaces.
- Natural lighting is available in 75% of the building.

Resource Efficiency

- The lighting system takes maximum advantage of daylighting by incorporating electronic dimming ballasts, occupancy sensors, and low-level ambient lighting.
- Water use is reduced by low-flow plumbing fixtures, flush valves, automatic infrared faucets, and drip irrigation.
- Building integrated photovoltaics reduce peak power demand and connect to the utility grid for maximum efficiency.
- The building is designed to achieve 45% energy savings compared to conventional courthouses.

Mechanical Efficiency

- Variable speed fans and pumps reduce energy usage during partial load conditions.
- Evaporative cooling reduces the need for an electric powered chiller and related maintenance.
- Raised access floors allow for the efficient distribution of cabling and interior flexibility.
- Displacement ventilation uses low velocity air to efficiently condition the occupied space and provide user control.

Materials

- Local materials are utilized in such areas as the exterior stone paving and pre-cast concrete.
- Paints and adhesives are water-based and low-VOC (volatile organic compounds).
- Cork flooring in the courtrooms improves acoustics and is a durable, low maintenance material.
- Structural steel and many interior finishes include recycled content.
- Maple wood paneling is from sustainably managed forests.

Art has always been an important feature of great architecture. One installation has been created specifically for the Alfred A. Arraj U.S. Courthouse in Denver, Colorado.

Irregular Form
Gray Slate Mortared to a Black Granite Supporting Wall
36 Feet by 70 Feet
Side Wall of the Entry Pavilion
Sol LeWitt

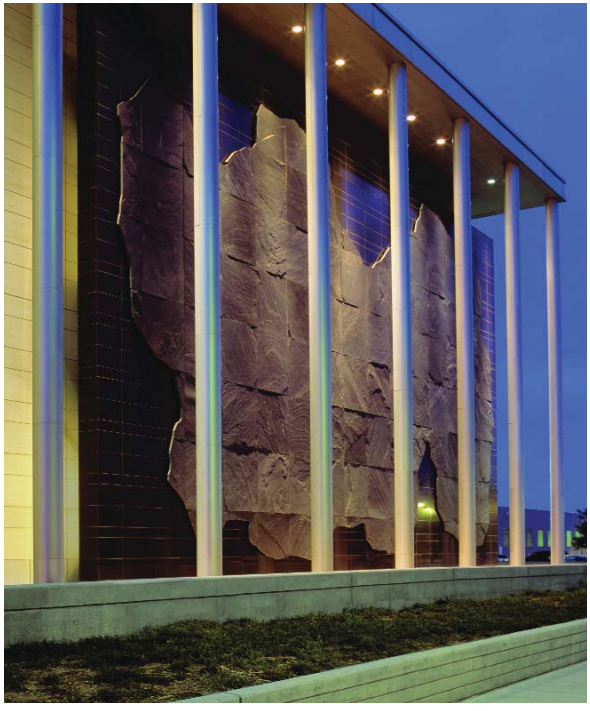
Irregular Form is an expansive "wall drawing," a term that connotes both the artwork's flat, linear nature and artist Sol LeWitt's use of the wall itself as an art material. Comprised of irregular slabs of gray slate on a black granite background, the artwork's immense scale and striking contour exert a commanding presence in its urban environment. Captured within a sturdy, grid-like framework that references the rational, geometric ordering of the entire building, the unwieldy appendages of the gray form are firmly anchored to the supporting architecture. This playful tension between organic and geometric elements is a hallmark of LeWitt's innovative wall drawing technique.

LeWitt considers the architecture an integral component of his work, using the walls as parts of the compositions and for drawing. Although the irregular gray form projects from the wall in low relief, like an extra layer of skin, it was not conceived as a decorative sculpture affixed to an inert wall surface. Instead, *Irregular Form* is a part of the architectural fabric of the courthouse. The interplay of the artwork's gray and black areas allows each to be read alternately as positive figure and negative void.

In this artwork, LeWitt eliminated all representational subject matter in order to focus attention on the formal grammars of line, shape, texture, color, and scale. The temptation, however, may remain for viewers to discern in *Irregular Form* some sort of pictorial references—be they geological, botanical, meteorological, or cartographic.

Art in Architecture Program

GSA's Art in Architecture Program commissions artists, working in close consultation with project design teams, to create artwork that is appropriate for the diverse uses and architectural vocabularies of new federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for promoting the integration of art and architecture, and facilitate a meaningful cultural dialogue between the American people and their government. A panel composed of an art professional from GSA's National Register of Peer Professionals, an art professional from the city or region, the project's lead design architect, and individuals representing the federal client, the community, and GSA provides guidance in selecting the best artist for each project.



GENERAL FACTS ABOUT THE COURTHOUSE

The Alfred A. Arraj U.S. Courthouse is located on a 2.5-acre block in downtown Denver, Colorado, the latest addition to what is now a four-block Federal District. The site is bounded by 20th Street on the northeast, Curtis Street on the northwest, and by Champa Street and the existing Federal District on the southeast. A plaza and public entrance face 19th Street to the southwest, not far from the city's central business district.

The courthouse occupies less than 35% of the site, leaving ample space for a planned future expansion to the east. Its southern orientation maximizes exposure to sunlight so that 75 percent of the interior is naturally illuminated. Developed to have a 100-year life cycle, it incorporates the latest "green" technologies and is a model of sustainable and environmentally-conscious design.

Formally, the courthouse is composed of two parts—a ten-story tower and a two-story pavilion—connected by an elevator core. The components are organized in an "L" around a raised public entry plaza. The tower houses the courtrooms, two on each level.

There are ten district courtrooms on floors 6 through10 and four magistrate courtrooms on floors 4 and 5. Open plan offices for the U.S. Marshals Service and Clerk of the Court occupy floors 1 through 3. On the courtroom floors, public circulation is articulated by an expansive curtain wall overlooking the length of the plaza to the southeast. On the opposite side of the building, judges' chambers are also located on the tower's long wall. Jury deliberation rooms occupy the narrow ends of the tower.

The 50-foot high, glazed pavilion is hallmarked architecturally by volumes-within-a-volume. Through a veil of aluminum-clad columns, metal trusses, and glass, there is a masonry rotunda—a circular form that celebrates entry and the procession to the tower at the same time that it serves as a security barrier and ceremonial stair to the special proceedings courtroom on the second floor. Beneath the courtroom is the jury assembly space. On the exterior of the building along Champa Street, a stone mural by Sol LeWitt graces the large rectangular volume.

Above a three-story base of granite and limestone, the tower is clad in light buff-colored brick, aluminum, and glass. The palette was chosen to complement other buildings in the predominantly white marble and concrete Federal District. The curtain wall is subdivided by perimeter light shelves. The lower picture windows are tinted to reduce glare and control heat. The upper transom windows are fabricated with clear glass to maximize the harvesting of sunlight, which is reflected and bounced deep into each floor. At the top of the tower there 126 photovoltaic panels containing 60 solar cells.

To ensure the building's long life, flexibility has been maximized. Courtrooms are equipped with movable furniture in the well, and state-of-the-art telecommunications and environmental systems concealed from view in access floors. Airflow, temperature, electrical power, telephones, computers, fiber optics, and other key support systems can all be adjusted by the simple relocation of a floor tile, adapting easily to the needs of specific trials and evolving technologies. Open office areas are similarly designed. Environmentally, responsive low energy lighting, HVAC, and other high performance building, operating, and maintenance systems are the norm in the courthouse.

Location
The Alfred A. Arraj U.S. Courthouse is located at 901 19th Street on a 2.457-acre full block parcel bounded by 19th, 20th, Curtis and Champa Streets in Denver's downtown Federal District.

Size
318, 850 Gross Square Feet

Tower
229 Feet High Tower
245 Feet High Elevator Core
10 Stories above Grade
Plus the Mechanical Penthouse
2 Stories below Grade

Pavilion
51 Feet High to the Upper Roof
45 Feet High to the Lower Main Roof
2 Stories above Grade Plus a Clerestory
2 Stories below Grade

Plaza
13,778 square feet at the public main entrance, including planters and water feature within the sandstone paving.

Expansion Site
29,640 square feet in the northeast part of the block from building to property lines at Curtis and 20th Streets.

Time Frame
Development Study Completed: 1993
Design Contract awarded: 1994
Funds Appropriated by Congress/Design Developed: October 1997
Construction Commenced: April 2000
Public Dedication: October 16, 2002

Major Building Components
U.S. Courts: 211,909 Square Feet
Total Rentable Space: 256,716 Square Feet

Parking
Limited Secure Parking
Bicycle Parking for Employees
Existing Loading Dock Shared with Byron G. Rogers Federal Building

Foundation
Drilled Caissons

Structure
Steel Structure, Metal Deck with Concrete Floors

Mechanical/Electrical Systems
Low Velocity Displacement Ventilation

Finishes
Exterior: Building finishes are granite, limestone, buff-colored brick, and an aluminum-framed curtain wall with high efficiency glass; plaza finishes are Colorado Lyons Red Sandstone, flagstone, concrete, glass block, and crushed stone.

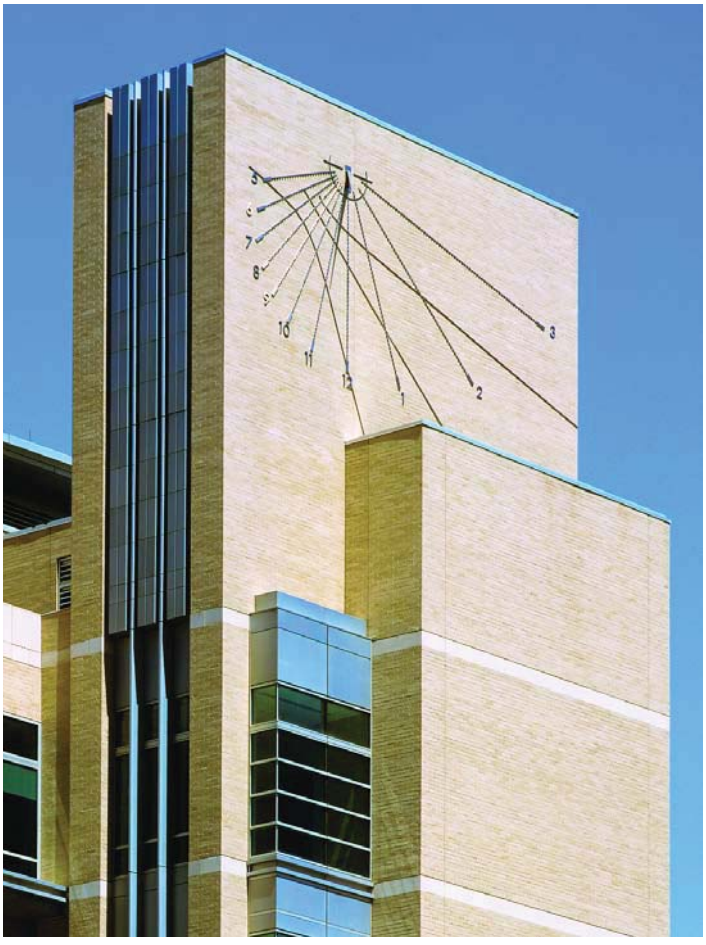
Courtrooms: Figured maple furnishings and wall panels, cork floors, white gypsum walls, acoustical panels, honed gray Dakota granite panels behind judge's bench; perforated aluminum panels with fabric backing to form a barrel vault in special proceedings courtroom.

Public Areas: Limestone floors and wall panels; gypsum board walls with heavy texture paint in the public corridors; granite pavers and wall panels in the elevators.

Offices: Gypsum board walls, carpet squares on access flooring; roll carpet over concrete floors; acoustical ceilings with pendant mounted lighting.

PROFILE: JUDGE ALFRED A. ARRAJ

Judge Alfred A. Arraj was born in Kansas City, Missouri, on September 1, 1906. His family moved to Colorado in early 1907, where he spent most of his boyhood in Swink, Colorado. Judge Arraj enrolled at the University of Colorado in 1923 at the age of sixteen and graduated in 1928 with a degree in law. While a student in Boulder, he met two of the most significant people in his life—his long time friend, U.S. Senator Gordon Allot, and his wife, Madge Louise Connors. In 1941, Judge Arraj volunteered for military service and was in the U.S. Army Air Corps for 40 months. Following this duty, he returned to civilian life in Baca County where he practiced law, served as assistant district attorney, and was elected a state district court judge. In 1957, Judge Arraj was sworn in as a federal district court judge and, in 1959, he became the chief judge of the United States District Court of the District of Colorado. Judge Arraj served as a federal district court judge for a period of 35 years, working to the time of his death on October 23, 1992. In July 2000, Congress named the new federal courthouse in Denver the Alfred A. Arraj U.S. Courthouse.


10
11
12
1
2
3

Gyo Obata, founding partner of HOK and principal in the firm's St. Louis office, is the designer of the Alfred A. Arraj U.S. States Courthouse. He is responsible for the design concept and, together with his team, developed the building's exterior envelope, detailing, and major public interiors. Obata brought a half-century of experience in the design of complex institutional and landmark buildings to the project, including the design of the Thomas F. Eagleton U.S. Courthouse and the County Justice Center, both in St. Louis, the Secret Service building in Washington, DC, and the environmentally conscious Bureau of Reclamation Building in Denver. Supporting his work were the resources of HOK, a diversified global design practice and a pioneer in the development of green buildings.

Born in San Francisco in 1923, Obata received a Bachelor of Science degree in architecture from Washington University in St. Louis, Missouri, in 1945. Under renowned Finnish architect Eliel Saarinen, he earned a Master of Architecture and Urban Planning degree from the Cranbrook Academy of Art in 1946. Obata subsequently received a Ph.D. from the University of Missouri at St. Louis in 1991.

Following military service in the U.S. Army, Obata began his career in the Chicago office of Skidmore, Owings and Merrill. He was befriended by fellow Japanese-American architect Minoru Yamasaki, future designer of the World Trade Center in New York City, who recruited Obata to join the St. Louis-based office that Yamasaki and his partner George Hellmuth established in 1949. Six years later, Hellmuth, Obata, and colleague George Kassabaum opened their own office, HOK, in St. Louis. With Hellmuth in charge of business development and Kassabaum overseeing production, Obata assumed responsibility for design.

Gyo Obata became the leading creative force at HOK, responsible for such high-profile projects as the Dallas-Fort Worth International Airport, Moscone Convention Center in San Francicso, the sprawling $3.5 billion campus of King Saud University in Riyadh, Saudi Arabia, and the world headquarters of such leading corporations as Kellogg, Exxon, Levi Strauss, Burger

King, and Bristol-Myers Squibb. Best known of all is his landmark National Air and Space Museum on the Mall in Washington, DC, one of the most visited museums in the world. Current projects include the Abraham Lincoln Presidential Library & Museum Complex in Springfield, Illinois, and the Wrigley Global Innovation Center in Chicago.

In 2002, in recognition of his numerous achievements, Gyo Obata, a Fellow of the American Institute of Architects, received the Gold Honor Award, the highest commendation conferred by the St. Louis Chapter of the AIA. In 2004, he received the Lifetime Achievement Award in Art from the Japanese American National Museum in Los Angeles, California.

Curt Dale, principal in charge of production and building technology at Denver-based Anderson Mason Dale, oversaw design and construction management for the Alfred A. Arraj U.S. Courthouse and was responsible with AMD for the design of the courtrooms, offices, chambers, and all non-public circulation spaces. In this effort, he championed a team approach that was fundamental to the project's success.

Curt Dale received a Bachelor of Architecture degree from Iowa State University in 1969. After a tour with the U.S. Army in Viet Nam, he relocated to Denver where, for the firm of Daniel Mann Johnson and Mendenhall, he was project architect for the expansion of Mile High football stadium. In 1978, he joined John D. Anderson & Associates and two years later became a partner of the firm renamed Anderson Mason Dale. Over the next two decades he helped change the face of Denver, making critical contributions to such projects as Benson Earth Sciences at the University of Colorado, the library at St. Anne's Episcopal School, and the Adams County Justice Center (for which AMD associated with HOK). Dale oversaw AMD's 10-year $40 million work on the new visitor facilities at Mount Rushmore National Memorial. He played a key role in the Tropical Discovery Center at the Denver Zoo and was instrumental in the realization of Western Wyoming College.

Curt Dale served as President of the Denver Chapter of the American Institute of Architects in 1989, and was elected a Fellow of the AIA in 2000. Tragically, he lost his life in an avalanche during a backcountry ski trip on February 22, 2003, barely four months after the public dedication of Arraj Courthouse.

Sol LeWitt has approached art throughout his distinguished fifty-year career as a dynamic interaction between concept and form. Forever experimenting with new modes of art making, LeWitt is a pioneering member of a generation of American artists who, since the 1960s, have argued that the most important aspect of a work of art is the idea behind its conception rather than its physical appearance.

LeWitt was born in Hartford, Connecticut, in 1928. He received his BFA from Syracuse University, and in 1953 he moved to New York City, where he attended what is now the School of Visual Arts. From 1955 to 1956, he worked as a graphic artist for architect I.M. Pei. In the mid-1960s, he began taking occasional teaching positions at art schools, including Cooper Union, the School of Visual Arts, and New York University.

Since 1965, LeWitt's work has been exhibited in hundreds of venues around the world. His work is housed in the permanent collections of every major art museum. A forty-year retrospective of LeWitt's voluminous work—which encompasses wall drawings, works on paper, sculpture, photography, books, posters, and other objects—was organized by the San Francisco Museum of Modern Art in 2000, and traveled to the Museum of Contemporary Art in Chicago and the Whitney Museum of American Art in New York.

LeWitt has established a worldwide reputation as an artist who is able to integrate his work within the physical or architectural context of a given site—whether a gallery, museum, civic building, public space, or private residence. In this regard, however, his art involves a contradiction. A motivating factor behind every LeWitt work is its potential transportability from site to site. Like an architectural plan or a musical score, a LeWitt drawing welcomes the existence of copies and encourages multiple variations on a theme. In this way, his work remains accessible and open to interpretation. By focusing on the artistic idea instead of a unique and finite result, LeWitt ultimately places his art at the command of the viewer, offering it to whoever understands it.

THE DESIGN AND CONSTRUCTION TEAM

Owner
U.S. General Services Administration
Regional Office, Denver, CO

Design Architect
Hellmuth, Obata + Kassabaum (HOK)
St. Louis, MO

Architect of Record
Anderson Mason Dale Architects (AMD)
Denver, CO

Artist
Sol LeWitt
New York, NY

Design Excellence National Peers
Michael Barber
Michael Barber Architects
Denver, CO

Garth Rockcastle
Meyer Scherer & Rockcastle
Minneapolis, MN

National Construction Excellence Peers
Samuel Gude
Skanska USA
Atlanta, GA

Larry Hopp
Kiewit Construction Company
Omaha, NE

James Taylor
Centex
Marietta, GA

Art Peer
Dianne Vanderlip
Curator Contemporary & Modern Art
Denver Art Museum
Denver, CO

Landscape
Civitas, Inc
Denver, CO

General Contractor
PCL Construction Services, Inc.
Denver, CO

Construction Administration
Anderson Mason Dale Architects (AMD)
Denver, CO

CH2mHill
Englewood, CO

Structural/Civil Engineers
Martin/Martin Inc.
Lakewood, CO

Mechanical/Electrical/Telecommunications
The RMH Group, Inc.
Lakewood, CO

Programming
The Omni-Group
Los Angeles, CA

Acoustics
Acentech, Inc
Cambridge, MA

Courts Technology/AudioVisual
Polysonics Corp.
Washington, D.C.

Space Planning
Facilities Collaborative, LLC
Denver, CO

Energy
Architectural Energy Corporation
Boulder, CO

Cost Consultant
CRSS Constructors
(Jacobs Engineering, Inc.)
Denver, CO

Code
Rolf Jensen and Associates
Walnut Creek, CA

Geotechnical
CTL Thompson
Denver, CO

Vertical Transportation
Lerch, Bates & Associates, Inc.
Littleton, CO

Curtain Wall Designer
Curtain Wall Design & Consulting
Dallas, TX


ALFRED A. ARRAJ UNITED STATES COURTHOUSE

U.S. GENERAL SERVICES ADMINISTRATION AND THE DESIGN EXCELLENCE PROGRAM

Public buildings are part of a nation's legacy. They are symbolic of what government is about, not just places where public business is conducted.

The U.S. General Services Administration (GSA) is responsible for providing work environments and all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for the American taxpayers. As builder for the federal civilian government and steward of many of our nation's most valued architectural treasures that house federal employees, GSA is committed to preserving and adding to America's architectural and artistic legacy.

GSA established the Design Excellence Program in 1994 to change the course of public architecture in the federal government. Under this program, administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962 *Guiding Principles for Federal Architecture:* (1) producing facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest contemporary and architectural thought; (2) avoiding an official style; and (3) incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

To find the best, most creative talent, the Design Excellence Program has simplified the way GSA selects architects and engineers for construction and major renovation projects and opened up opportunities for emerging talent, small, small disadvantaged, and women-owned businesses. The Program recognizes and celebrates the creativity and diversity of the American people.

The Design Excellence Program is the recipient of a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, and the 2004 Keystone Award from the American Architectural Foundation.

U.S. General Services Administration
Public Buildings Service
Office of the Chief Architect
Center for Design Excellence and the Arts
1800 F Street, NW
Washington, DC 20405

202-501-1888

U.S. General Services Administration