

**ROBERT C. BYRD UNITED STATES
COURTHOUSE AND FEDERAL BUILDING**

Beckley, West Virginia



The Robert C. Byrd United States Courthouse and Federal Building was designed and constructed under the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve a legacy of outstanding public buildings that will be used and enjoyed now and by future generations of Americans.

Special thanks to the Honorable Elizabeth V. Hallanan, Senior Judge, and to the Honorable David A. Faber, District Judge, United States District Court for the Southern District of West Virginia, for their 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.

January 2002

ROBERT C. BYRD UNITED STATES COURTHOUSE AND FEDERAL BUILDING

Beckley, West Virginia

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UNITED STATES COURTHOUSE

SECURITY POLICE DEPT.



Buildings like this one, located in many communities across the country, bring government closer to citizens. An informed citizenry is a keystone of representative government.

Robert C. Byrd
Senator, U.S. Congress
At Dedication Ceremony
August 16, 1999

A CHALLENGING URBAN FIT

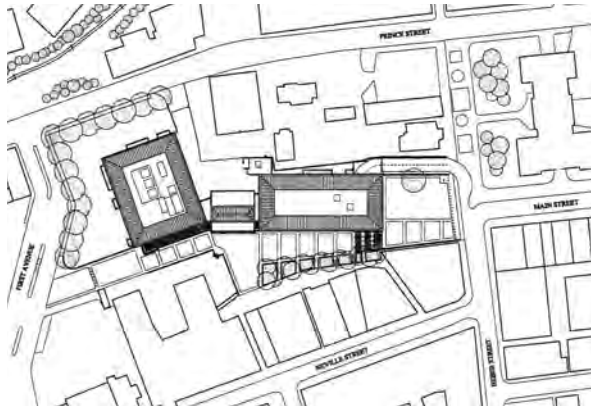
At first glance, the Robert C. Byrd United States Courthouse and Federal Building in Beckley, West Virginia, may seem like a simple restatement of the Federal architecture of an earlier era. The four-story building with its cast stone base, brick walls, colonnade, and pitched roof recalls the spare classicism of the 1930s. This perception, however, belies the very contemporary dimensions of this courthouse.

For the past two decades, urban design has focused on context: how to use infill projects sensitively to sew cities back together after decades of decay and poorly conceived—often destructive—urban renewal. In this strategy, architects and planners look to the local physical and social context as a guide for their designs. Volumes, forms, massing, details, and materials are derived from the physical characteristics of their site and surroundings. In this sense, the new U.S. courthouse in Beckley is truly contemporary—a building that exploits contextualism to fill a gap in the central urban core of downtown Beckley.

Beckley is a small but important town in the heart of the Appalachian coal country.

Recent growth has occurred on the edges of the community, leaving downtown and its Main Street in a state of decline. The new Robert C. Byrd United States Courthouse is an effort to reverse this trend and provide a focus for development by reinvigorating the business center. The 2.6 acre site, formerly a parking lot, is a thin, 500-foot long L-shaped parcel in the center of a city block. It is bounded on the two long sides by older commercial and government buildings that face Neville Street to the south and Prince Street to the north. The top of the “L” is on the east, running along Heber Street and facing down historic Main Street. The bottom of the “L” is on the west, fronting on First Avenue. While the size of the site was more than sufficient to meet the building program, it posed two significant challenges: it was very narrow in the middle—nearly cutting the parcel in half—and there was a dramatic 30-foot change of grade from Heber and Main Streets to First Avenue.

The building was designed through an architectural competition. The competition brief required that the building consist of three connecting components—the



courthouse, an office for the Internal Revenue Service, and a civic lobby. To accommodate this requirement, the three building volumes were placed along the northern edge of the site with a pedestrian colonnade along the southern edge of the building. The colonnade starts at Heber and Main Streets and continues to the center of the site where it becomes the entry to the civic lobby. Just past the civic lobby, a wide staircase gently descends to a public plaza that connects to a sidewalk leading to First Avenue. The colonnade provides circulation through the site for visitors and employees from both the ceremonial entry at Heber and Main Streets and from the more work-a-day entrance at First Avenue. The colonnade and a broad, parallel staircase extend Main Street into the site and transform the residual space behind the buildings on Neville Street into a sunny, park-like public square—a welcome urban amenity.

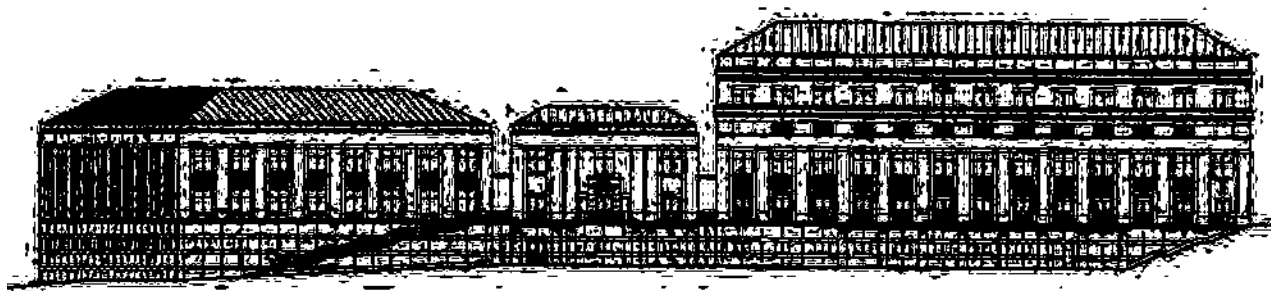
While the 183,600 square-foot building creates a strong presence, particularly along the sprawling western end of the site, it does not overwhelm the surrounding structures. Nearby buildings date primarily

from the late 19th and early 20th centuries and are two- to six-stories high. The courthouse is three-stories high along Heber Street, with another story emerging as the site drops in the direction of First Avenue. The civic lobby and the IRS office along First Avenue are each three-stories high. To conform to the complex shape of the site, the architects turned the IRS office 30 degrees on axis from the civic lobby structure. Visually, this reduces its mass and aligns the structure with nearby buildings and streets.

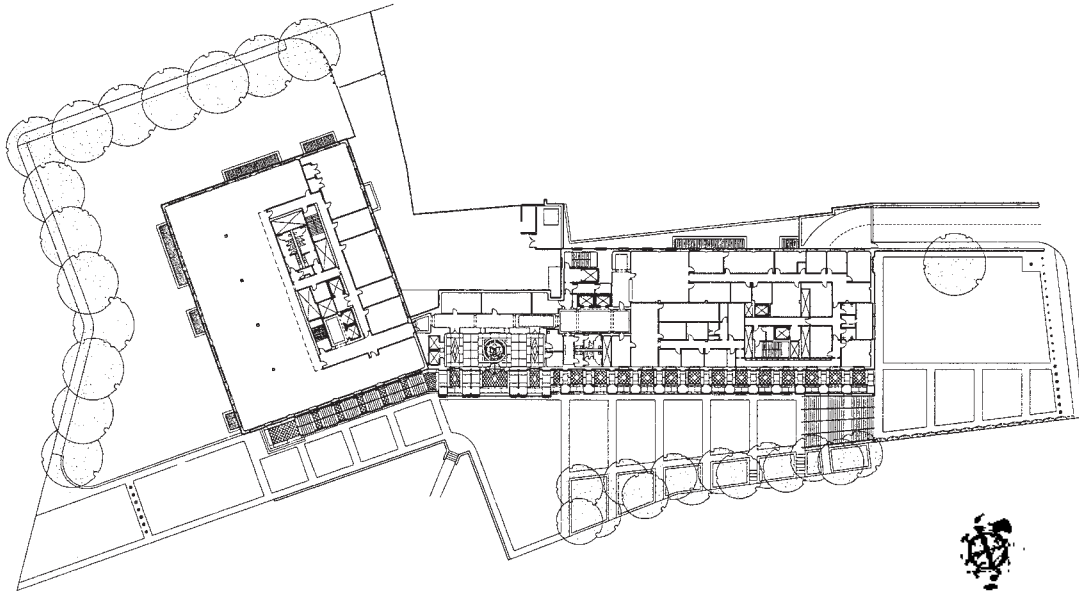
To be a good urban neighbor, the building respects the street edge along Heber Street.

It is set back 120 feet, creating a grassy forecourt that is part of a civic plaza that includes the historic 1915 Campbell House on the north, which houses the County Prosecutor's office, and the 1937 Raleigh County Courthouse across the street.

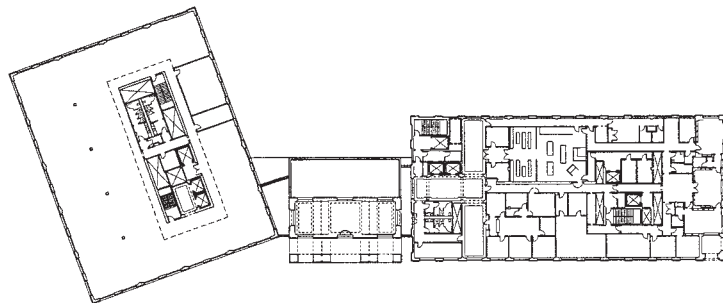
The sensitive integration of the building into the fabric of downtown Beckley—bringing nearly 300 Federal employees to the urban core from outlying areas—is contributing to the rejuvenation of the business district, rekindling community pride and creating a positive image of the Federal government in Beckley.



South Elevation



First Floor



Second Floor





ALLUSION TO THE PAST

To fully integrate the building into the urban fabric of Beckley, the design of this complex includes various elements and details that reflect and complement Beckley's existing civic buildings, thereby contributing to the continuity of the city's civic architecture. The classically-based composition uses precast limestone-colored blocks and light-colored brick along with several layers of moldings and cornice lines to make a strong visual connection with the 1933 U.S. Courthouse and Post Office two blocks away. Long, narrow metal windows with ribbed panels echo similar windows and proportions in the County Courthouse across the street. And, the low, pitched roof repeats the style of the adjacent historic Campbell House.

Placing the courthouse on eastern part of the site provides a civic presence on Heber and Main Streets. The street façade proclaims the stability and dignity of the U.S. judicial system. It is basically symmetrical, appearing as a U-shape with a center insert. Strong vertical elements project out several inches at the ends of the building creating two towers that share a common one-story base. The walls of the

towers and the base are soft yellow-colored bricks with a continuous base composed of limestone-colored precast blocks. The three floors in this U-shape are articulated with limestone-colored cornices. Filling the center of the U-shape are two floors of metal windows on a background of ribbed metal panels and limestone-colored precast blocks. To the left—on the south side of the building—a colonnade pulls visitors into the first floor procession to the civic lobby. The colonnade is balanced on the right side with a window and brick insert that is the same size as the portal of the colonnade. A pitched roof of seamed, gray-painted metal is set back from the wall creating a shallow parapet that caps and unifies the composition.

The two-story civic lobby connecting the courthouse and the IRS office is graced with a simple portico of brick piers with a limestone lintel and entablature. This porch shades the entrance and overlooks—as a sort of piano nobile—the landscaped plaza below. Inside, a great hall is flooded with natural light from clerestory windows and is animated with murals of Justice and scenes from the West Virginia countryside.

After passing through security, visitors enter a narrow corridor that runs parallel to the lobby. Going left down the corridor leads to the IRS offices while going right leads to the first-floor elevator lobby of the courthouse. From the elevators, visitors arrive at the daylight-filled courtroom floor lobbies that have windows overlooking the south-facing plaza below. Like the building, these lobbies adapt traditional architectural motifs. They are sectioned by pilasters and ceiling beams painted a dark yellow with the walls and ceilings painted in a lighter yellow. The floors are terrazzo—a light yellow accented with a darker yellow border. Simple oak benches line the unadorned halls outside the courtrooms.

The courthouse has two courtrooms—a District courtroom on the third floor and a Magistrate courtroom on the second floor. The décor for both is reserved and simple—oak wainscoting stained dark, oak furniture, and pendant lights. Elegant touches in the District courtroom include classical Art Deco-style wall sconces. Each is composed of a small, stainless steel fluted column attached to a translucent glass

shade in the form of a saucer with flared edges. Overall, the interiors repeat the spare classical motif of the exterior. They are at once familiar, providing a sense of permanence and assurance.

The Internal Revenue Service spaces are designed as open offices for maximum flexibility with freestanding workstations and under floor raceways for power, data, and telephone.



JERRY'S SHIRTS & TIES

MEN

FOOD FOR THOUGHT

UNITED STATES COURTHOUSE



We tried not only to meet the needs of the U.S. Courts and the Internal Revenue Service, but also to be a catalyst in the renewal of Beckley's downtown. By centering the courthouse on Main Street, where it establishes a dialogue with the county courthouse, we have shaped a courthouse square that gives new focus to the downtown.

Robert A. M. Stern
Architect, Robert A. M. Stern Architects

ART IN ARCHITECTURE

Art has always been an important feature of great architecture. For the Robert C. Byrd United States Courthouse and Federal Building in Charleston, West Virginia, Richard Haas created a series of murals integrated with the architecture of the civic lobby.

Trompe L'Oeil Murals

Located in the Civic Lobby

Richard Haas

The colorful murals were inspired by two themes: the ideal of Justice and the flora and fauna of West Virginia—particularly of the New River area that surrounds the city of Beckley. A monumental figure of Justice sits opposite the main entry doors. She is depicted in the traditional manner—seated, blindfolded, and holding the Scales of Justice. In the background is an image of the United States Supreme Court Building in Washington, DC. Surrounding the figure are pilasters and other architectural elements painted in a trompe l'oeil manner to appear three-dimensional.

Between the clerestory windows are eight painted panels that dissolve the walls into

views of the lush forests and mountains of West Virginia. Some of the scenes feature local landmarks such as the Greenbrier Hotel and the New River Gorge Bridge. Haas depicts the state's hardwood and evergreen forest, along with native rhododendrons—the state flower. He also includes many indigenous birds and animals, including the black bear, which is the state animal.

Above the east doors are images that highlight the history of the Supreme Court: Chief Justices John Jay and John Marshall are shown in their courtrooms. Over the west doors are the two sides of a twenty-dollar gold coin. The coin was designed by noted sculptor Augustus Saint-Gaudens. It features an allegorical representation of Liberty on the obverse and the American eagle on the reverse.

The panels total approximately eight hundred square feet and were painted in the artist's studio with polymer paint on primed cotton canvas. They were mounted directly on the walls with a clay and polymer paste.

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 to 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 exploring the integration of art and architecture, and facilitate a meaningful cultural dialogue between the American people and their government. A panel that includes the project architect, art professionals, the Federal client, and representatives of the community advises GSA in selecting the most suitable artist for each Art in Architecture commission.







DESIGN EXCELLENCE COMPETITION

The Robert C. Byrd U.S. Courthouse and Federal Building was a demonstration project—the first design competition held under GSA's Design Excellence Program. The goal of the competition was to make design excellence the basis for selecting an architectural/engineering team for the project. The competition was a two-stage process. Stage one consisted of a portfolio review focusing on the past work and design philosophy of a lead designer and his/her team. Stage two consisted of a design vision competition and an evaluation of the project team qualifications as the final criteria for selection. The competition was open to architects within a 312-mile radius of Beckley.

In stage one, 32 designers submitted portfolios for consideration. GSA's in-house evaluation team then selected four for the design vision competition. Three of the finalists were from Washington, DC: Shalom Baranes Associates, Spillis Candela/Warnecke, and Einhorn Yaffee Prescott in collaboration with Robert A. M. Stern Architects, New York, New York. The fourth team was Myers Associates Architects from Median, Ohio.

Each team was given 35 days and a \$20,000 professional fee to prepare a design concept. The teams were told that the designs should:

- Create a positive perception of the Federal government, depicting its stability, dignity, and permanence.
- Explore innovative design strategies.
- Stimulate economic growth and urban vitality in Beckley.
- Make a positive contribution to the architectural character of the community.
- Accommodate future needs with the flexibility to renovate or expand the facility.
- Be energy efficient and cost effective.

The submissions consisted of four presentation boards, which were judged anonymously by a three-person jury consisting of:

- W. Cecil Steward, FAIA, Dean of the School of Architecture at the University of Nebraska, Lincoln, Nebraska.

- Patricia Conway, AIA, Dean of the School of Architecture, University of Pennsylvania, Philadelphia, Pennsylvania.
- Robert Campbell, AIA, practicing architect and architecture critic, *The Boston Globe*.

The jury toured the site and discussed the project with the mayor of Beckley and the Federal judge who would preside in the new courthouse. Key concerns in the jury's analysis included how the design took advantage of the site, how circulation and program elements were addressed, how imagery was handled, and how flexible and accommodating the design was to future change.

After much discussion, primarily around two proposals, the jury selected the Einhorn Yaffee Prescott/Robert A. M. Stern Architects scheme. The jury praised its straightforward and easy to understand organization. Most significantly, it established a series of attractive and interesting pedestrian spaces between the south wall of the building and the backs of the retail structures that fronted on Neville Street.

The jury presented its evaluation and ranking to GSA, and GSA officials concurred. The jury also made several recommendations that were incorporated into the final design: that the wings be more distinct from one another, that they be less rigidly rectilinear and align with the nearby streets or buildings, and that the building's traditional vocabulary, particularly the civic lobby, be more modest.

More than seven years have passed since GSA held the design competition demonstration project in Beckley. Since then, GSA's Design Excellence Program has received national recognition for fostering design excellence and cultivating design talent and creativity across the nation. Design competitions have been an integral part of the process and are used when GSA and its clients seek more information and insight into the lead designer's approach as well as greater clarification of a project's program, site, and technical requirements. As of fall 2001, design competitions have been held for new U.S. courthouses in Los Angeles, California; Eugene, Oregon; and Springfield, Massachusetts. Several more are underway.

The site was challenging: a mid-block parking lot located below the level of the rest of downtown with only a narrow window facing Main Street. Our solution was to use simple building blocks to accommodate and identify two distinctly different tenants, the U.S. Courts and the IRS, and yet create a coherent civic ensemble that represents the Federal presence as a whole. To that end, we set two rectangular volumes at angles to each other with a lobby in between, adding visual interest and drama to the composition. Our plan also created a mid-block public garden passageway that we hope will in time be lined with shops and cafes to provide the kind of sophisticated venues that are essential elements of a business-friendly downtown.

Robert A. M. Stern
Architect, Robert A. M. Stern Architects





ROBERT C. BYRD
UNITED STATES COURTHOUSE & FEDERAL BUILDING



GENERAL FACTS ABOUT THE COURTHOUSE

The Robert C. Byrd United States Courthouse and Federal Building is located on a 2.6-acre site in the center of a city block in downtown Beckley, West Virginia. The L-shaped site is bounded on the two long sides by older commercial and government buildings facing Neville Street to the south and Prince Street to the north. The top of the “L” faces Heber and Main Streets on the east and the bottom of the “L” runs along First Avenue on the west. There is a 30-foot change of grade from Heber and Main Streets to First Avenue.

The 183,600 gross-square-foot building is composed of three volumes. A four-story courthouse occupies the eastern end of the site. Because this is the high end of the steep site, only three levels are visible along Heber and Main Streets. A three-story Internal Revenue Service facility is located at the western end of the site along First Avenue. A civic lobby with a two-story portico that overlooks a landscaped plaza connects the two volumes. A basement level is completely below grade. A colonnade at the corner of the courthouse façade along Heber and Main Streets runs along the south of the building facing the plaza

and ends at the civic lobby portico. A broad set of stairs descends from the portico to a landscaped plaza and a sidewalk to First Avenue. Another staircase parallel to the colonnade entrance also leads to the plaza.

The exterior walls are composed of limestone-colored precast blocks, light yellow-colored bricks, and metal windows with ribbed metal panel insets. A continuous entablature of limestone-colored precast stone unifies the three volumes, while each has a pitched roof of seamed metal that emphasizes its programmatic independence and creates the appearance of a complex of civic buildings.

The first floor of the courthouse off the civic lobby houses offices for the U.S. Probation and District Court Clerk. The second floor has a Magistrate courtroom, two judges’ chambers, the judges’ library, and clerical offices. The third floor has a District courtroom, two judges’ chambers, the judges’ library and clerical offices. Nestled between the second and third floors is a mechanical level that serves the courtroom floors. The ground level, which is below grade for most of the courthouse

wing, houses the Public Defender, U.S. Marshals Service, jury assembly, the Grand Jury spaces, and 11 secure parking spaces. The basement contains mechanical and support spaces.

The structure is sized and constructed column free with a high ceiling structure to meet the need for future expansion, which will require only the reconfiguration of some office space on the first floor to accommodate a future Bankruptcy courtroom.

The layout of the courtrooms is traditional. Opposite the entrance, there is a tiered bench area for the judge and court staff. Attorneys use the broad well space in front of the bench. The jury box is to the side, and visitor and witness seating is behind a railing near the entrance.

Service access is segregated from the rest of the building circulation and is accessed from Prince Street on the north. Secure parking is segregated from pedestrian and service circulation and is accessed from Heber Street along the northeast side of the building.



Location

A 2.6-acre site in the center of a city block in downtown Beckley, West Virginia, bounded by commercial and government buildings facing Neville Street to the south and Prince Street to the north. On the east, the site faces Heber and Main Streets and on the west, First Avenue.

Size

183,600 Gross Square Feet

Courthouse: 55 Feet High along Heber Street and faces Main Street

Courthouse: Four-Floors Plus a Mechanical Mezzanine Level Between the Second and Third Floors (One Level is Partially Below Grade)

IRS Office: 66 Feet High along First Avenue

Internal Revenue Service and Civic Lobby: Three Floors

Time Frame

Design Competition: April 1994

Design Started: March 1995

Construction Started: April 1997

Occupancy: May 1999

Dedication: August 16, 1999

Major Building Components

Occupiable Area	90,142 Square Feet
U.S. Courts	35,183 Square Feet
Internal Revenue Service	42,810 Square Feet
U.S. Marshals	7,252 Square Feet
U.S. Attorney	1,661 Square Feet
Other Federal Agencies	929 Square Feet
GSA/Joint Use	1,435 Square Feet

Parking

Interior 11 spaces

Outside 3 spaces

Foundation

Courthouse structure is supported by spread footings that bear directly on bedrock. The IRS and Civic Lobby structures are supported by 20 40-foot caissons that bear directly on bedrock.

Structure

Steel frame with brick and precast facades above basement level. Basement level has poured concrete walls.

Mechanical

Forced air. Boilers are primarily natural gas but are equipped with dual burners that also use generator fuel. Chillers located in basement are supported by a cooling tower outside on grade. Separate constant-volume air handlers serve each floor of the IRS, the Civic Lobby, each courtroom, and the remaining courthouse space. Air handlers are located in the basement and mechanical mezzanine.

Exterior Walls

Limestone-colored precast blocks, yellow-colored brick; metal windows and panels

Public Area Interior Finishes

Courtrooms: Walls with stained oak paneling, painted gypsum board, hung acoustical tile ceiling with lay-in fluorescent fixtures and pendant light fixtures, floors covered with broadloom carpet.

Courthouse Corridors: Painted gypsum board, hung acoustical tile ceiling with pendant light fixtures, terrazzo floors.





PROFILE: ROBERT C. BYRD

Robert C. Byrd has served in the United States Senate since January 3, 1959, including six years as Senate Majority Leader (1977-1980, 1987-1988) and six years as Minority Leader (1981-1986). In 1989, he became Chairman of the Senate Appropriations Committee, a position he held until 1995. In 2000, Senator Byrd was re-elected to his eighth consecutive six-year Senate term, making him the only Senator in history to achieve that milestone. In June 2001, he regained the chairmanship of the Appropriations Committee.

Senator Byrd was born in 1917 in North Wilkesboro, North Carolina. After the death of his mother when he was one year old, he was brought to West Virginia and raised by his aunt and uncle in various communities in the bituminous coal fields. He graduated valedictorian of his high school class in the depths of the Great Depression in the 1930s. Unable to afford college tuition, Senator Byrd took numerous menial jobs, eventually becoming a welder during World War II. After the war, he made his first run for political office and was elected to the West Virginia House

of Delegates, where he served two terms (1947-1950). He was then elected to the West Virginia Senate (1951-1952) and to three terms in the U.S House of Representatives (1953-1958) before becoming a U.S. Senator in 1959.

In 1963, Senator Byrd earned a Juris Doctorate from American University in Washington, DC, after ten years of study in night classes, and was awarded his Bachelor of Arts degree in political science, summa cum laude, by Marshall University in Huntington, West Virginia, in 1994.

BIOGRAPHIES: THE ARCHITECT AND THE ARTIST

Robert A. M. Stern is the founder and Senior Partner of Robert A. M. Stern Architects in New York City and Dean of the Yale School of Architecture. He is a Fellow of the American Institute of Architects and received the Medal of Honor from its New York Chapter in 1984 and the Chapter's President's Award in 2001. Stern directs the design of each of the firm's projects, which range from residential and commercial to institutional and government facilities and are located throughout the United States and in Europe and Asia. Recently completed projects include the Disney Feature Animation Building, Burbank, CA; Brooklyn Law School Tower, Brooklyn, NY; the William Gates Computer Science Building, Stanford University, Palo Alto, CA; the Nashville Public Library, Nashville, TN; and the Federal Reserve Bank of Atlanta, Atlanta, GA.

Stern was previously a Professor of Architecture and Director of the Historic Preservation Program at the Graduate School of Architecture, Planning, and Preservation at Columbia University and from 1984 to 1988 was the first director of Columbia's Temple Hoyne Buell Center

of the Study of American Architecture. He is the author of several books, including *New Directions in American Architecture* (Braziller, 1969; revised edition, 1977); *George Howe: Toward Modern American Architecture* (Yale University Press, 1975); and *Modern Classicism* (London: Thames & Hudson; New York: Rizzoli, 1988). Stern has a special interest in New York City's architecture and urban design and is the co-author of *New York 1900* (Rizzoli, 1983), *New York 1930* (Rizzoli, 1987, which was nominated for a National Book Award), *New York 1960* (Monacelli, 1995), and *New York 1880* (Monacelli, 1999).

Ten books on Stern's work have been published, including *Robert A. M. Stern Buildings* (Monacelli, 1996); *Robert A. M. Stern: Houses* (Monacelli, 1997), and *Robert A. M. Stern: Buildings and Projects 1993-1998* (Monacelli, 1998).

Stern received a Bachelor of Arts degree from Columbia University and a Master of Architecture degree from Yale University.

Richard Haas is a trompe l'oeil artist known for monumental urban murals that masterfully blur the line between the real space of architecture and the illusory space of painting. Trompe l'oeil, which is French for “to deceive the eye,” is a style of painting in which objects are represented so accurately that the viewer is unable to discern what is real from what is painted. The technique has a long history from ancient Greece and Rome through the European Renaissance and Baroque periods to 19th-century American paintings by artists such as William Harnett and John Peto.

Born in Spring Green, Wisconsin, Haas completed his undergraduate studies at the University of Wisconsin in Milwaukee and received a Master of Fine Arts degree from the University of Minnesota. In the 1970s, he moved to New York and soon began painting murals on the walls of buildings that were exposed after adjoining structures had been torn down. On these bare walls, he created imagery architectural monuments with paint.

Since then, he has worked on a wide range of exterior and interior sites—completing

more than one hundred murals throughout the United and abroad. His works are in the collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York, NY; the Walker Art Center in Minneapolis, MN; the Smithsonian Institution in Washington, DC; and the St. Louis Art Museum, St. Louis, MO.

Haas frequently incorporates historical figures, scenes, or other imagery that is recognizable and meaningful to the local audience. His goal is to fill his work with enough detail not only to retain the interest of the people who come to a building every day but also to allow them to discover new elements over time.





The courthouse strengthens the downtown but does not overpower it. The light tawny brick of the building blends with the local limestone of the county courthouses and recalls the brick used in the former U.S. Courthouse and Post Office. Because we had a modest budget for architectural embellishment, we made use of subtle modulation of the wall plane to give the building a dignified expression.

Robert A. M. Stern
Senior Partner of Robert A. M. Stern Architects

THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office: Philadelphia, PA

Architects

Robert A. M. Stern Architects
(Including Landscape Architecture)
New York, NY

Einhorn Yaffee Prescott
(Including Mechanical,
Electrical, and Plumbing)
Washington, DC

Artist

Richard Haas
New York, NY

Design Competition Jury

W. Cecil Steward
Lincoln, NE

Patricia Conway
Philadelphia, PA

Robert Campbell
Boston, MA

Construction Manager

CRSS Construction
Arlington, VA

General Contractor

Dick Corporation
Pittsburgh, PA

Local Architectural Consultants

SEM Architects
Beckley, WV

Civil Engineer

Chapman Technical Group
St. Albans, WV

Structural Engineer

Cagley & Associates
Rockville, MD

Court Consultant

Justice Planning Associates
Columbia, SC

Geotechnical, Environmental Engineering

H. C. Nutting Company
Charleston, WV

Cost Management

Federman Design and Construction
New York, NY

Security Engineering, Fire Protection, and Code Review

Systech Group
Reston, VA

Telecommunications

INTGREX Systems Corporation
Alexandria, VA

Acoustical Engineering

Miller Henning Associates
McLean, VA

Vertical Transportation

William Hunt & Associates
Silver Spring, MD

Food Service

Hopkins Foodservice Specialists
Cabin John, MD

Signage

Douglas/Gallagher
Washington, DC





**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, 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 architectural thought; (2) avoiding an official style; and (3) incorporating the work of living 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 and opened up opportunities for emerging talent, small, small disadvantaged, and women-owned businesses. The Program recognizes the creativity and diversity of the American people.

The Robert C. Byrd United States Courthouse and Federal Building in Beckley, West Virginia, was designed and constructed under the GSA Design Excellence Program.



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