

# UNITED STATES COURTHOUSE

Cedar Rapids, Iowa



The United States Courthouse in Cedar Rapids, Iowa, was realized through the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve outstanding public buildings for generations of use and enjoyment.

December 2017

# **UNITED STATES COURTHOUSE**

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**[The] gentle sweep of the building toward the river is as if the river created the shape—it really is a pleasure to study this solution on this site.**

2016 AIA Justice Facilities Review









## AN INSPIRING HERITAGE

The years following the Civil War, known as Reconstruction, are often characterized as a period of political disengagement and distrust. No less a patriot than Walt Whitman wrote at the time that the nation's spiritual identity had faltered. Yet a wholly somber recounting of postbellum United States history is incomplete. While Reconstruction shook some Americans' faith in democracy, it inspired others to recommit to it, and physical evidence of that optimism exists to this day.

In Iowa, love of country took the form of county courthouses. Conceived as icons of liberty, these buildings often featured towers rivaled only by grain elevators in height. As the 20th century drew closer, Iowa courthouses also included sizable light wells: the towers beckoned residents to their civic duty as jurors and voters while the soaring atriums provided them space to engage in public dialogue, often as an interior counterpart to a public square outside.

This declaration of citizenship was palpable to architects William Rawn and Samuel Lasky in 2001, just as the U.S. General Services Administration (GSA) was selecting

Rawn's firm William Rawn Associates to design a new federal courthouse in Cedar Rapids. "You could feel the rekindling of civic spirit in these buildings," Lasky remembers, and after earning the GSA commission, the pair pledged to tour 25 of Iowa's 99 county courthouses as part of their early design research. Rawn and collaborator Daniel Thies, principal of OPN Architects, also traveled from Minneapolis to OPN's office in Cedar Rapids, so that the project's lead designer and architect-of-record would be equally conversant in the language of Iowa county courthouses.

Before these driving tours, Rawn had understood a courthouse's architectural ambitions in broad strokes. "They are meant to be welcoming and accessible," Rawn recalls thinking, "The courthouse also is a place where individuals are dealing with important life events, so it had better make them feel they are being treated with respect and fairness." By 2001, too, William Rawn Associates had earned accolades on a completed library and fire station respectively in Rochester, New York, and Columbus, Indiana. Yet



Rawn believed that Iowa field research would expand his knowledge of public building design. “The courthouses express an absolute belief in American democracy, and that everyone has a right and duty to engage in their government,” the architect says. He reasoned that studying the region’s halls of justice would guide transformation of concepts like accessibility and fairness into a physical structure that honored both American justice and the people of Iowa.

The investment paid off. “Our comfort level was almost instantaneous,” Judge Michael Melloy, who participated in architect selection, says of working alongside William Rawn Associates and OPN. “We had identified important characteristics of a courthouse, such as not seeming like a fortress, and Bill and Sam helped us crystallize our vision.” David Insinga, who today leads GSA’s design efforts as its chief architect, adds, “GSA is a steward of historic American buildings. When the design team of an all-new project combines cutting-edge imagination with a deep fluency in place, we feel confident that we are building a landmark of the future.”

The United States Courthouse in Cedar Rapids opened in November 2012. Five courtrooms encompass district, magistrate, and bankruptcy courts; the courthouse also includes appellate court judge chambers and ancillary facilities. Positioned at the southern terminus of a downtown street, the 290,000-square-foot building features a 300-by-100-foot curtain wall on its north elevation, which overlooks a sweeping green space and reveals a six-story atrium where citizens circulate among courtrooms. The courthouse earned a 2016 AIA Justice Facilities Review Award citation, which linked its transparency and openness to the Constitution’s guarantee of a public trial.

If not yet an official landmark, the building has also become a community bellwether, according to Judge Linda Reade, chief judge of the United States District Court for the Northern District of Iowa since 2007. “Previously, I don’t think many people knew there was a federal presence in Cedar Rapids, but now they feel invited into the courthouse.” Its design adapts the outlook of Iowa’s Reconstruction-era county courthouses to a federal context and 21st-century performance standards.

## THE ROAD TO REPLACEMENT

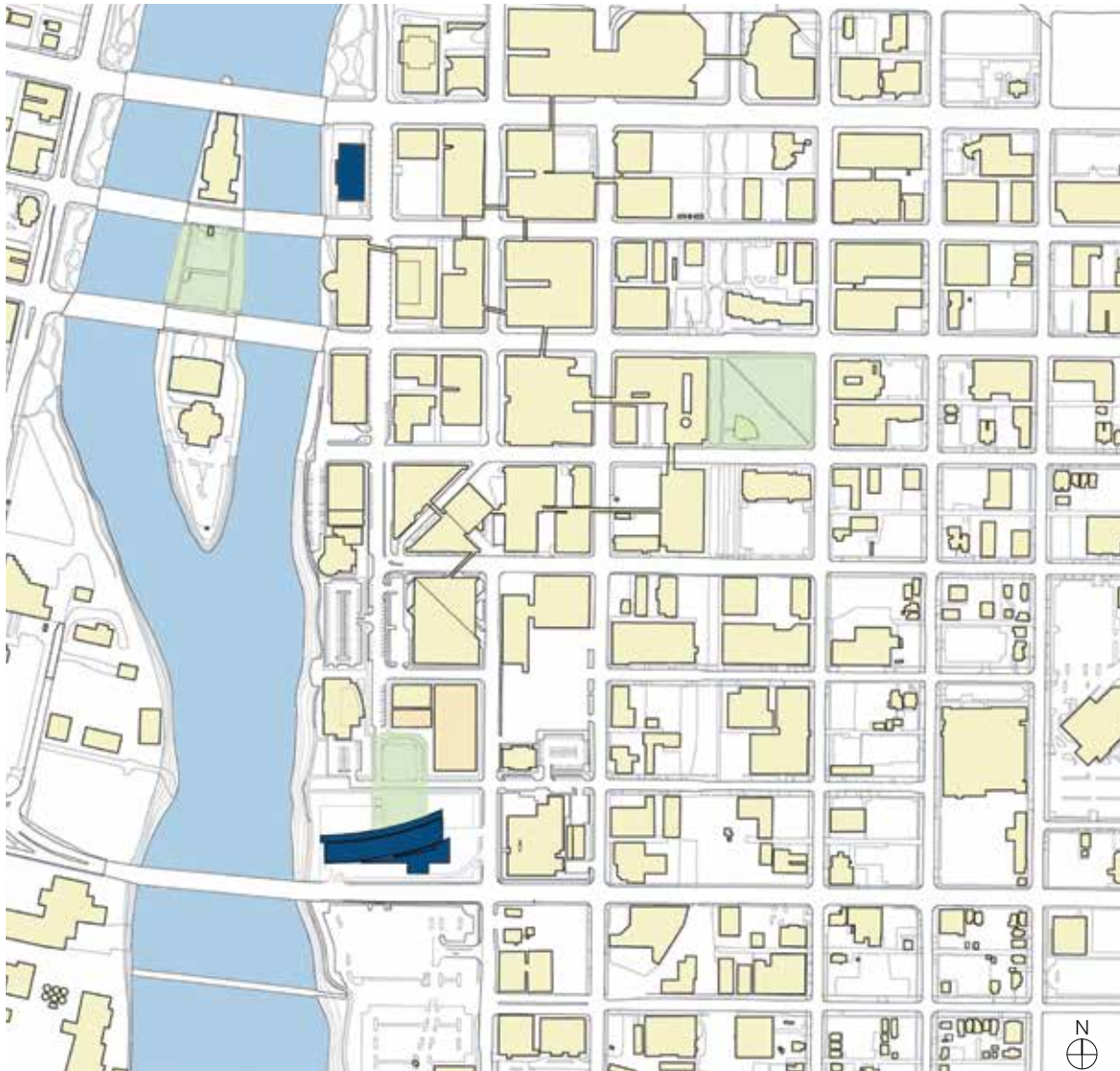
The United States Courthouse replaces the Federal Building and U.S. Courthouse, which was completed in 1933 by the U.S. Department of the Treasury. The historic building remains a textbook example of the streamlined classical design that the federal government favored at the time. The three-story, Indiana limestone-clad building is located on the northeast bank of the Cedar River. While it is considered part of the group of civic buildings that occupies narrow Mays Island in the river's center, architect Louis A. Simon spun the austere building's primary, ionic-columned elevation to face east, toward First Street and Cedar Rapids' central business district.

GSA's selection of William Rawn Associates as lead designer of the new courthouse was but one marker on the pathway to a new facility. Stress on the Simon-designed courthouse became palpable in the 1980s, according to Judge Melloy, who served on the Northern District of Iowa's Bankruptcy Court from 1986 to 1992 and on its District Court from 1992 until his appointment to the U.S. Court of Appeals in 2002. "It was a time when a new criminal statute had been enacted, which

greatly increased the federal government's role in drug enforcement. There was a big expansion of federal law enforcement in general, and Bankruptcy was exploding because of the farm crisis."

A year and a half after Judge Melloy was sworn in to the Bankruptcy Court, that judicial unit, along with the local U.S. Attorneys and IRS Criminal Investigation offices, left the Depression-era courthouse for private leased space. Judge Melloy would return to the building in 1992, after his appointment to the United States District Court, and he moved out again with his elevation to the Court of Appeals.

Even when limited to magistrate and district uses, the historic building continued to burst at the seams, especially when one of the three courtrooms had to be unexpectedly shuttered for repairs. "It was a well-designed building, but it just outlived its usefulness," says Judge Mark Bennett, who was appointed a district court judge in the Northern District of Iowa in 1994 and served as the district's chief judge between 2000 and 2006. "We have a very heavy criminal



**Map of downtown Cedar Rapids** (former and new courthouses, shaded at top and bottom, respectively)

caseload in this district—we're usually sixth or seventh in the nation in terms of criminal cases per judge—and the design did not anticipate the dangerous defendants that we see nowadays.”

Indeed, security was as much cause for concern as crowding. “I never felt safe in the old building,” recalls Judge Reade, who was appointed to the United States District Court in 2002 to fill Judge Melloy’s vacancy; “the layout was not conducive to it.” Judges, prisoners, and members of the public all used the same circulation, though it had become standard for new courthouses to include three mutually exclusive routes for these populations. Because the Federal Building and U.S. Courthouse could not be plausibly retrofitted with sally ports or extra hallways and elevators, security personnel separated uses by procedure. “The U.S. Marshals Service is fabulous, and they loaded and unloaded prisoners in the parking lot behind the courthouse and moved them through the same hallways and elevators as judges, court employees, visitors, and the public,” Judge Reade notes. “Nothing bad happened and

nobody’s rights were impeded, but those were always concerns.”

Feasibility studies dating from the 1980s had already proven that the Judiciary in Cedar Rapids would benefit dramatically from the physical security that only a new courthouse could provide. “Yet we weren’t the only ones looking at this solution—other courts were in similar straits,” Judge Melloy explains. Starting in 1991, the Administrative Office of the U.S. Courts (AOUSC), which handles the day-to-day business of the United States Courts, began keeping a list of pending construction projects in order of urgency. The justice community of Cedar Rapids ascended this list over the course of the following decade, until Congress appropriated and authorized money for site selection and design. The move allowed GSA to contract with William Rawn Associates for the project in 2001.

Other important decision making took place in tandem with the procurement of the design team. John Topi, today the Kansas City, Missouri–based regional director of GSA’s Office of Design and

Construction, was the first GSA project manager assigned to Cedar Rapids. Serving in that capacity between 2000 and 2003, Topi coordinated GSA's site selection with local stakeholders, who had championed redevelopment of a riverside parcel located half a mile south of the Federal Building and U.S. Courthouse. First Street dead-ends into this broad city block, which was perceived as a linchpin in the economic vitality of the central business district. The site had been home to a trolley car barn and more recently a utility maintenance facility, and environmental remediation of the underlying land was already largely complete.

As GSA weighed the advantages of the southern terminus of First Street, "the City of Cedar Rapids conveyed that it wanted the old courthouse, even if it didn't know exactly how to use it," Topi explains. "So a working agreement developed, in which the city would purchase the car barn site for GSA in exchange." The property swap obliged the municipal government to invest in site purchase and preparation, while GSA would turn over a fully functioning building. It was codified in 2006.

Simultaneously, the Judiciary and the AOUSC determined how exactly it would use the new federal courthouse. GSA chief architect Insinga, then an AOUSC program manager, remembers working with the Judiciary to ensure the building included five 2,400-square-foot courtrooms to accommodate rapidly increasing case-load. He also convinced judges to embrace collegial chambers, which bucked the tradition of attaching one chamber to every courtroom. The change promised both construction efficiency and workplace camaraderie.



UNITED STATES COURTHOUSE  
NORTHERN DISTRICT OF IOWA



**Rather than restart the courthouse development process with an inland site, everyone involved in this project responded to the Cedar River flood with integrity and optimism.**

David Insinga  
Chief Architect, GSA

## THE DESIGN SOLUTION

To accommodate the federal judges' desire for an un-fortress-like courthouse, William Rawn Associates and OPN Architects first had to understand the site being readied for GSA. The southern terminus of First Street is located on the southeastern bank of the Cedar River. "Cedar Rapids was founded on the east side of the Cedar River, and the west side has always been an afterthought," William Rawn explains. Redeveloping the carbarn site, then, had the potential to reinforce a historic imbalance in city growth. On the other hand, the new courthouse did not have to face away from western Cedar Rapids, as the Federal Building and U.S. Courthouse had done.

The design team conceived innovative orientation and massing for the new building in response, foremost by rotating the 7-story volume 90 degrees to the Cedar River, so that its axis runs from west to east. Determining that the front of the courthouse would face northward, it then gently curved the easternmost portion of the building's north elevation. As a result, building occupants can look north to Cedar Rapids' civic and commercial

cores, as well as Mays Island and west-side neighborhoods like Northwest Area and Taylor. In addition, the building footprint evokes the bows and arcs of the river itself. "We intuited that relating to the Cedar River was important," Judge Melloy says, "and the team really showed how we could do that."

Its next decisions impacted just how the people of Cedar Rapids look in to the courthouse. It placed an atrium at the center of the plan, and swept the adjoining public lobby and upper-story corridors along approximately two-thirds of the building's north face. The 300-by-100-foot curtain wall aligns with this stretch of public interior. An asymmetrical roofline extends delicately just beyond the glass, and it is supported by a series of attenuated metallic columns.

The extensive use of glass makes the soaring atrium and public corridors plainly visible to any passerby. "By seeing the circulation before entering the building, you can move intuitively through it once you've entered. There are plenty of other things you're contending with when you



arrive for your first day of jury duty or to support a family member in court, so the building does not impose the additional burden of wayfinding,” Lasky explains. The courthouse is otherwise skinned in etched stainless-steel panels with punched windows, while inside, locally quarried limestone clads the courtrooms.

Courtrooms are located in the western half of the building, so that people may also glimpse their wood doors accenting the limestone just beyond the curtain wall on the second, fourth, and sixth floors. “The courthouse is embedded in the everyday life of the city, and people see it and quickly understand its purpose and its accessibility,” OPN principal Thies says of this transparency. “There is a lot more community pride for this building than its predecessor, as a result.”

These mutually reinforcing design strategies almost did not come to pass in 2008. In June of that year, as William Rawn Associates and OPN were nearing completion of construction drawings on the United States Courthouse, historic flooding devastated downtown Cedar

Rapids. Concerns immediately arose that the First Street riverfront was no longer a suitable site for new construction of any kind. Of the ensuing deliberation, James Snedegar, then GSA’s project manager for the courthouse, recalls, “The concept that occupants and users feel connected to the city as well as the river was fascinating, and we opted to adapt it.” The design team made multiple modifications to the scheme, such as raising the courthouse landscape to 9 feet above the surrounding ground plane, revising site access, and repositioning vulnerable building systems above the crest mark. Snedegar, who today serves GSA as its Kansas City–based regional chief architect, likens these revisions to solving a Rubik’s cube.

“Rather than restart the courthouse development process with an inland site, everyone involved in this project responded to the Cedar River flood with integrity and optimism,” Insinga says. “GSA and its project team wanted to fulfill its promise to energize downtown Cedar Rapids, and the local community believed in our ability to design the building out of harm’s way.”

“The architects of Iowa’s historic county courthouses would be honored by the resilient United States Courthouse,” Insinga adds. “The building and its adjoining elevated green space are very reminiscent of the traditional courthouse square. The landscape’s integrated accessibility features welcome all, as well.” When visitors enter the new United States Courthouse, moreover, they will find what Rawn calls a “careful public choreography that treats security apparatus unobtrusively. You enter from an angle, to focus on the jury assembly room in the distance and the atrium off to the side.” And upon ascending the atrium stairs, the glass-fronted, column-studded courtroom corridors “feel like porches overlooking the city. The overall sense is one of hospitality.”

The building’s various design strategies also impact the courtroom experience, by creating two daylight exposures for each courtroom. “The windows make the courtrooms a more comfortable place to work,” Lasky says, adding, “Daylighting also helps the power dynamic in the room. One can think that the judge is central to

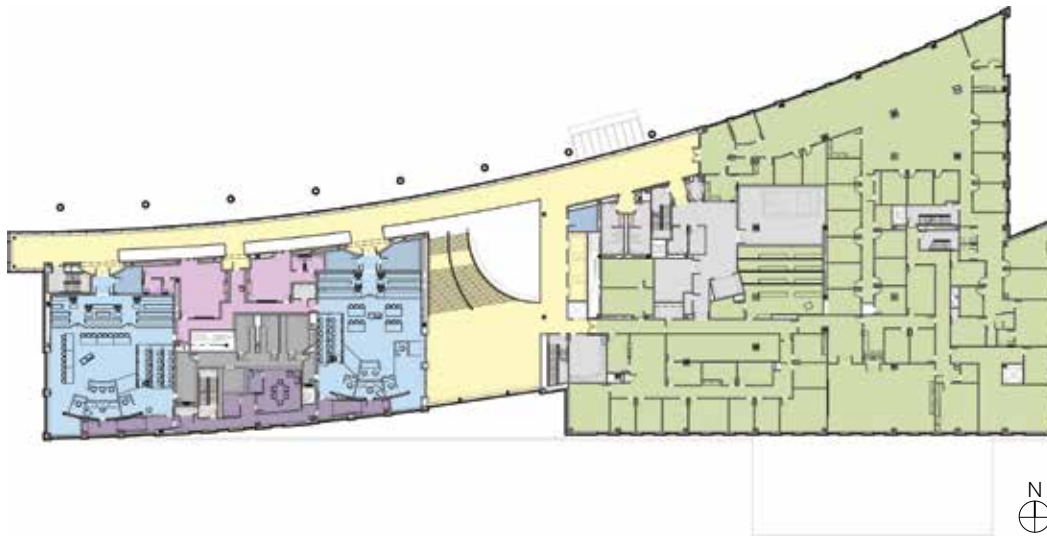
the judicial process, but in fact authority comes from the consensus of the people.”

“The architects did an amazing job of incorporating daylight,” Judge Reade concurs. “The courtroom design in general was tremendous. Judges, invited members of the bar, and even a court reporter gave their opinion of furniture configuration, sightlines, and ramping and physical accessibility. Jurors are in awe of the building, and they enjoy working here and serving on jury duty.”

Jurors of the 2016 AIA Justice Facilities Review were equally impressed by the pluralistic design, calling it a contribution to the evolution of a proud building type in American culture. GSA’s efforts have been repaid not only in architecture awards, but also community vigor. The opening of the United States Courthouse has kickstarted an urban renaissance on the south side of Cedar Rapids’ central business district. Judge Reade meanwhile notes that the courthouse may be cultivating a next generation of architects: “Hardly a week goes by that we don’t host a student tour.”



**Site Plan**



**Second Floor Plan**



**Fourth Floor Plan**





## REFLECTING PEOPLE AND PLACE

“Art is a nation’s most precious heritage. For it is in our works of art that we reveal to ourselves and to others the inner vision which guides us as a nation. And where there is no vision, the people perish.” President Johnson penned these words to establish the National Endowment for the Arts in 1965. They also affirmed a longer standing federal commitment to the arts, in which GSA has played an important role. With its founding in 1949, GSA inherited a collection of thousands of public artworks dating to the 1850s. The newly formed agency commissioned additional artwork for federal buildings in cooperation with the Commission of Fine Arts in Washington, DC. GSA then launched the Art in Architecture Program in 1963, to incorporate the work of living American artists into the designs of federal buildings in a more integrated, systematic fashion.

Art in Architecture continues this effort to this day, allocating a small portion of the estimated cost of new construction to public art. The program also oversees the commissioning process; it convenes a panel of experts that identifies opportunities for public art in a new public building, as well

as selects American artists whose work would best enhance the building’s civic and cultural significance. “I’m so thankful that the government spends money on public art, and GSA’s process for vetting artists is incredibly rigorous and collaborative,” says Judge Bennett, who liaised with the Art in Architecture Program on behalf of the United States Courthouse’s future occupants.

The new Cedar Rapids facility is home to several art commissions, with the centerpiece among them *E Pluribus* by Ralph Helmick. Suspended inside the courthouse atrium, this sculpture’s double-vortex form embodies the Art in Architecture mission of integration—the sculpture appears to perfectly dovetail to the soaring space, and the transparency of the north elevation appears tailor-made for displaying the art as widely as possible.

Viewed from a distance, one’s first impression of the sculpture is that it may be an abstract artwork. Closer inspection of this vast latticework of powder-coated steel reveals human profiles: these are silhouettes of Cedar Rapids residents, whom Helmick



and his team photographed at Cedar Rapids Downtown Farmers' Market in August 2012. The artist selected a sample of portraits that accurately parallel the city's demographics, transformed those images into steel silhouettes, and then arranged the metal shapes into 35 layers. Near the base and top of the sculpture, the silhouettes are separate and distinct; at its hourglass-like middle, they appear to overlap and merge.

"You have to be inside the building and fairly close to the work to determine that there are faces," Judge Bennett says of zooming in on *E Pluribus*. "What is magical about this piece is the sense of awe that the larger form inspires, and the surprise of seeing Cedar Rapidians up close—and then never seeing them from the identical angle." The double vortex also symbolizes the journey of a juror, who enters the courthouse as an individual, then unites with fellow citizens to render a verdict, and returns to the world as an individual.

Dialogue among individuals is the foundation of the American judicial system, and of democratic governance

generally. Artist Julie Moos gained a palpable understanding of this concept in September 1998, when she became a naturalized American citizen at a ceremony in Kansas City. "My knowledge of the nation was tested and my faith in it confirmed. A sense of pride and wonder captivated me that day," Moos said in a statement.

Moos's photographic artwork *The New Americans* depicts pairs of recently sworn-in American citizens following a naturalization ceremony at the United States Courthouse in Cedar Rapids on November 16, 2012, immediately after the new building's opening. The relationship between the sitters spans a range of possible combinations, such as husband and wife, mother and son, or strangers who have only that day's citizenship ceremony in common. The viewer is encouraged to speculate about the relationship between the pairs, and to imagine the conversations between disparate sitters.

The location of *The New Americans* lends additional meaning to the artwork. Hung inside the courthouse's jury assembly room, the portraits remind potential



jurors that they must perform their civic duty with an open mind toward people whose backgrounds may differ from their own. Judge Bennett is involved in a movement to minimize implicit prejudices that judges and jurors may hold against defendants, and he explains that displaying photographs of people of various ethnicities has proven to reduce this kind of intolerance. “So, in the jury assembly room we have these incredible portraits, and I think that emphasizes how important it is to recognize that almost all Americans hail from other parts of the world, and how much value we place on the new citizens who energize our communities.”

While *E Pluribus* and *The New Americans* reflect Iowa citizens and appeal to the better angels of their nature, two additional Art in Architecture commissions for the United States Courthouse capture the local landscape. Cedar Rapids is the only city in the Northern District of Iowa whose population tops 100,000. Fred Easker’s painting *Iowa August* celebrates the nature of the wider district, in turn. The oil on canvas depicts the rolling agricultural fields seen from US Highway 9 in summer, after

the second hay cutting. Meanwhile, Ellen Wagener’s four pastel drawings installed in the elevator lobbies depict the changing patterns, colors, and textures of rural Iowa through the seasons. In producing images of the agrarian landscape, Wagener hoped to provide calm and contemplative reprieve to citizens engaged in the sometimes stressful work of democracy.





## HONORING A PROMISE

In the winter of 2007–2008, an unusual configuration of high- and low-pressure air masses caused significant snowfall in eastern Iowa. The weather pattern persisted through springtime, when excessive rains washed snow cover into various tributaries of the Mississippi River. In early June, the region’s rising waterways obliged GSA’s James Snedegar to postpone a review of the United States Courthouse construction drawings with architect-of-record OPN Architects, which had been scheduled to take place at the design studio’s Cedar Rapids office. Snedegar remembers, “people downplayed what was happening—they didn’t think the flooding would be too severe.” Yet on June 13, the Cedar River crested over 31 feet, its highest level in Cedar Rapids history and well beyond the designated 500-year floodplain.

Flooding penetrated 10 square miles of the city, dislocated more than 18,000 residents, and damaged 310 municipal facilities. The waters rose approximately 4 feet above the first floor of the Federal Building and U.S. Courthouse, as well. The 1933 building’s basement, which contained major mechanical and electrical

equipment, was completely submerged, and the courthouse lost utility service.

Response to the natural disaster was swift and decisive. Working with leasing experts at GSA and similar counterparts across federal agencies, the Clerk of Court of the United States District Court for the Northern District of Iowa identified a vacant warehouse for relocating judicial facilities, and within a week court was called to session in conference rooms equipped with bleacher seating for juries. OPN Architects received a separate commission from the City of Cedar Rapids to undertake master planning of flooded municipal spaces, in collaboration with residents. Release of federal emergency funds began on June 30, thanks to a supplemental appropriations bill that allocated \$2.67 billion in relief.

Flooding also jumpstarted the ground-breaking of the new United States Courthouse, for which GSA was struggling to get construction funding. Judge Reade recalls touring Senators Chuck Grassley and Tom Harkin through the old courthouse shortly after the flood, on a warm day

when “the smells from water and rot were really potent: They agreed that we should not return to that building, and Senator Harkin and his staff led the charge to expedite funding.” Construction money was included in a subsequent federal emergency funding bill.

As GSA and its partners earnestly deliberated whether the new courthouse’s riverfront property was still appropriate and redesigned the building to mitigate the negative consequences of future flooding, it also recognized its promise to the City of Cedar Rapids. Erecting a new federal courthouse hinged directly on swapping the historic courthouse for the First Street construction site. Working with the design studio Substance, general contractor Neumann Brothers, and construction manager Jacobs Engineering Group, the agency restored the Federal Building and U.S. Courthouse to full operability in 13 months.

The project entailed stabilizing and dehumidifying the stately building—a process that removed approximately 64 million gallons of water out of the

structure—as well as installing energy-efficient equipment where necessary, repairing systems, and conserving and replacing damaged finishes. Restoration encompassed exterior work, as well as replicating interior trim and marble panels, refinishing interior paint treatments according to the original color scheme, and patching original plaster walls, coffered ceilings, and coves.

When the effort was completed, GSA turned over the 1933 courthouse to Cedar Rapids almost exactly four years after the Cedar River crested. Today it serves as City Hall. “It’s really been exciting to see this building take shape into not just a historic building, but one that suits the needs of a modern city and a modern office environment,” city manager Jeff Pomeranz told local newspaper *The Gazette* in 2012. “The building will endure another 100 years,” Judge Melloy says.

**Courthouses express an absolute belief in  
American democracy, and that everyone has a  
right and duty to engage in their government.**

William Rawn  
Architect





## THE DESIGN AND CONSTRUCTION TEAM

### Owner

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

John Topi, Dennis Miller, James Snedegar,  
project managers

Lee Ann Kramer, assistant project manager  
Georgeann Butler, Carol Watkins,  
Michael Flanigan, contracting officers

Paul Anderson, Sylvia Augustus, Wendy Dent,  
Kelly Edmonds, Glen Essink, Michael Finn,  
Abbe Godsey, Sue Heeren, Ken Hollingsworth,  
James Iliff, Lee Ann Kramer, Jane LaPoint,  
Kevin Livingston, John Nelson, Linda Phillips,  
Austin Puetz, Denise Ryerkerk, Diane Strawn

### Tenant

United States District Court  
for the Northern District of Iowa

United States Court of Appeals  
for the Eighth Circuit

United States Bankruptcy Court  
for the Northern District of Iowa

United States Attorney's Office  
for the Northern District of Iowa

United States Marshals Service

United States Courts Probation  
and Pretrial Services Office

Eighth Circuit Branch Library

### Design Architect

William Rawn Associates  
Boston, Massachusetts

William Rawn, founding principal  
Douglas Johnston, principal  
Samuel Lasky, associate principal

Kimberly Barnett, Robert Chan, Rachel Gealy,  
Euseok Jeong, Andrew Jonic, Brian Putnam,  
Mark Scott, Benjamin Smoot

### Architect-of-Record

OPN Architects  
Cedar Rapids, Iowa

Daniel Thies, David Sorg, principals

Justin Bishop, Denise Clark, Katie Harms,  
Tabatha Janak, Jim Koch, James Meier-Gast,  
Craig Novak, Michael Thompson, Joe Tursi

### Landscape Architect

Michael Van Valkenburgh Associates  
New York, New York

### Artists

Ralph Helmick

Julie Moos

Ellen Wagener

Fred Easker

**General Contractor**

Ryan Companies  
Cedar Rapids, Iowa

Jeff Christensen, Geoff Eastburn,  
Marc Gullickson, Cory Handfelt,  
Patrick Ryan, Keith Sams, Terry  
Simmons, Jeff Smith, Tyler Strub,  
Brad Thomason, Joe Tripp-Rieks,  
Ryan White, John Windolf

**Construction Management  
and Commissioning**

Jacobs Project Management  
St. Louis, Missouri  
Carlos Alfaro, Rick Bachmeyer,  
A B Blalock, George Bourassa,  
Colleen Daniel, Kevin Gardner,  
Roger Haddock, Richard Lewis,  
Michael Lindsay, Bill Lyle,  
Jennifer Miller, Duane Oskey,  
Louis Ruggio, Gail Schott,  
Chris Taraba

**Structural Engineer**

LeMessurier Consultants  
Boston, Massachusetts  
Peter Cheever, Sue Hulbert

**MEP Engineer and Fire Protection**

KJWW Engineering Consultants  
Des Moines, Iowa

John McGonegle, Justin Olson,  
Lincoln Pearce, Brian Perlberg,  
Levi Sperry, Nathan Stoss,  
James Thompson

**Civil Engineer**

Ament Design  
Cedar Rapids, Iowa

**Building Enclosure**

Heitmann & Associates  
St. Louis, Missouri

**Building Enclosure Security**

Hinman Consulting Engineers  
San Francisco, California

**Lighting Design**

Horton Lees Brogden Lighting Design  
New York, New York

**Environmental Consultant**

The Weidt Group  
Boston, Massachusetts

**Code**

Code Consultants  
St. Louis, Missouri

**Acoustics/Audiovisual**

Acentech  
Boston, Massachusetts

**Door and Security Hardware**

SFS Architecture  
Kansas City, Missouri

**Security**

LTS Security Engineers  
Plano, Texas

**Telecommunications**

Smith & Boucher Engineers  
Olathe, Kansas

**Signage**

Dan Van Woert Environmental  
Graphic Design  
Iowa City, Iowa

**Programming**

CGL  
Miami, Florida  
RicciGreene Architects  
New York, New York

**Design Excellence  
National Peers**

William Albinson  
Etegra  
St. Louis, Missouri

Morey Bean  
Morrell W. Bean  
Boulder, Colorado

Craig Hodgetts  
Hodgetts + Fung  
Culver City, California

Marsha Maytum  
LMS Architects  
San Francisco, California

Garth Rockcastle  
MSR  
Hyattsville, Maryland

William Wenk  
Wenk Associates  
Denver, Colorado

Mehrdad Yazdani  
Yazdani Studio of  
CannonDesign  
Los Angeles, California

**Art in Architecture/Fine Arts  
National Peers**

Robert Lodge  
McKay Lodge  
Oberlin, Ohio

Dominic Molon  
RISD Museum  
Providence, Rhode Island

Arthur Page  
Page Conservation  
Washington, DC

**Construction Excellence  
National Peers**

William Calhoun  
Clark Construction  
Bethesda, Maryland

Robert Hixon  
MBP  
Fairfax, Virginia

Michael Vos  
Voxx Consultative  
Construction Services  
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.*

Since its establishment in 1949, the U.S. General Services Administration has been responsible for creating federal workplaces, and for providing all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for 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 better achieve these mandates of public architecture. 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: producing facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest contemporary architectural thought; avoiding an official style; and 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 of the 2004 Keystone Award from the American Architectural Foundation.





**U.S. General Services Administration**

Public Buildings Service

Office of the Chief Architect

Design Excellence

1800 F Street, NW

Washington, DC 20405

202-501-1888



**U.S. General Services Administration**