

U.S. GENERAL SERVICES ADMINISTRATION

2002 AWARD WINNERS

DESIGN  AWARDS

ADMINISTRATOR'S MESSAGE

The 2002 Design Awards exemplify the mission of the U.S. General Services Administration to help Federal agencies better serve the public. These diverse projects embody our goals to create superior workplaces, develop creative solutions, and implement cost-effective acquisition services and management policies—all to provide the best value for Federal agencies and taxpayers.

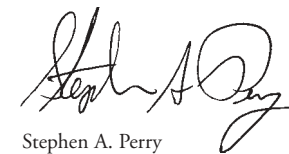
Celebrating the present are new buildings that embody the principles of design excellence. These award-winning offices, courthouses, and border stations not only exemplify the finest architectural ideas but also meet more practical goals. Incorporating the latest building and security systems, they operate efficiently and effectively for Federal workers while providing safe and welcoming environments for the public. New buildings for the National Oceanic and Atmospheric Administration and Census Bureau, and a campus for the Environmental Protection Agency reflect the missions of their respective agencies in environmentally sensitive architecture designed in harmony with the landscape.

Other award-winning projects represent GSA's efforts to maintain a world-class workforce and world-class workplace. They range from a new headquarters that consolidates dispersed offices of the Food and Drug Administration's Center for Food Safety and Applied Nutrition to lobby renovations that improve access to Federal courthouses. We are especially pleased that the redesigned GSA Office of the Chief Architect has won an honor award.

Honoring public buildings of the past are winners for preservation, restoration, and renovation, as well as for engineering and technology. Federal courthouses in Old San Juan, Puerto Rico, and Camden, New Jersey, reflect ingenious ways of modernizing historic structures while respecting their original integrity. Additions and upgrades to the Ariel Rios Federal Building, the Wallace F. Bennett Federal Building, and Truman Presidential Library and Museum demonstrate how improving facades can give buildings an entirely new civic identity that enhances the spaces and the streets around them.

The awards also recognize our Construction Excellence Program for the second time. Achieving our goal of financial accountability are three Federal projects that take advantage of new construction and management methods. Whether a new building, office renovation or seismic upgrade, these winners share a common approach to reducing costs and streamlining the building process. Their use of cost-effective building technologies; efficient project delivery systems; and cooperative partnering of contractors, customers, and design professionals paint a promising picture for GSA projects in the future.

To those who submitted projects, many thanks for your hard work in helping GSA meet its goals. To the winners, congratulations and best wishes for continued success.



Stephen A. Perry
Administrator

COMMISSIONER'S MESSAGE

In 2002, the U.S. General Services Administration celebrated the 40th anniversary of the Guiding Principles for Federal Architecture. These principles established the framework for modern-day Federal architecture, art, and urban design. They stated that Federal facilities should reflect the dignity, enterprise, vigor, and stability of our Government while embodying the finest contemporary American architectural thought; that building designs should avoid an official style and incorporate the work of living artists; and that the choice of sites should be carefully considered with special attention paid to streets, public spaces, and landscape.

Testifying to the enduring value of the Guiding Principles are the 24 projects selected for the 2002 GSA Design Awards. A headquarters for the Center for Food Safety and Nutrition in Maryland and the U.S. Port of Entry on the Pacific Highway in Washington define a spectrum of contemporary architecture both dignified and diverse. A new campus for the Environmental Protection Agency is a landmark in sustainable design.

Promising to continue this high caliber of public architecture are four exciting projects now on the boards: a Federal courthouse in Eugene, Oregon; the headquarters for the Census Bureau and a National Oceanic and Atmospheric Administration Satellite Operations Facility—both in Suitland, Maryland; and a border patrol station in Murietta, California.

Improvements to our own workplace have paid off. The redesigned Office of the Chief Architecture in our Washington, DC, headquarters received the first Workplace Environment honor in the history of these awards. This office also won graphic design honor awards for our Design Excellence monograph series and Historic Buildings posters.

Honoring the past, several winners reflect GSA's aim to manage our real estate portfolio responsibly. They demonstrate that preservation, renovation, and restoration are valuable tools for prolonging the life of existing buildings and saving resources. From the rejuvenation of neglected courthouses and Federal buildings to the conservation of 20th-century public artworks, these awards demonstrate GSA's stewardship of our nation's historic treasures.

The lasting importance of public art is honored by the conservation of bas-relief sculptures by artist Leo Friedlander. Once lost, the models for "State Pride" and "Justice" now live again.

It is particularly gratifying to note that this year's awards celebrate new programs undertaken by GSA. For the first time, our First Impressions Initiative is honored by awards to Federal courthouses in Philadelphia and Martinsburg, West Virginia. Our Construction Excellence program garnered three honor awards, underscoring our commitment to produce Federal buildings that not only reflect the finest contemporary architectural thought but also the highest quality construction for the best value.

Congratulations and many thanks to all the winners for their dedication and commitment to helping GSA achieve excellence in Federal design and construction.



F. Joseph Moravec
Commissioner, Public Buildings Service

JURY MEMBERS



Top row from left: Richard Brayton, Raymond Messer, Deborah Berke, William Stanley III, Mary Oehrlein.
Bottom row from left: Joseph Valerio, Kethel Kessler, Moshe Safdie, Wendy Feuer, Elizabeth Moule, Susan Child.

JURY
DESIGN EXCELLENCE

MOSHE SAFDIE (CHAIR)
SOMERVILLE, MASSACHUSETTS

ARCHITECTURE

DEBORAH BERKE
NEW YORK, NEW YORK

ARCHITECTURE

RICHARD BRAYTON
SAN FRANCISCO, CALIFORNIA

INTERIOR DESIGN

SUSAN CHILD
BOSTON, MASSACHUSETTS

LANDSCAPE ARCHITECTURE

WENDY FEUER
BROOKLYN, NEW YORK

ART

ETHEL KESSLER
BETHESDA, MARYLAND

GRAPHIC DESIGN

RAYMOND MESSER
HOUSTON, TEXAS

ENGINEER

ELIZABETH MOULE
PASADENA, CALIFORNIA

ARCHITECTURE & URBANIST

MARY OEHRLIN
WASHINGTON, D.C.

HISTORIC PRESERVATION

WILLIAM J. STANLEY III
ATLANTA, GEORGIA

ARCHITECTURE

JOSEPH VALERIO
CHICAGO, ILLINOIS

ARCHITECTURE



Left to right: Gerald Anderson,
Ralph W. Johnson, Tracy Hart

JURY
CONSTRUCTION EXCELLENCE

GERALD ANDERSON
FORT GAINES, GEORGIA

TRACY HART
ST. LOUIS, MISSOURI

RALPH W. JOHNSON
NEW YORK, NEW YORK

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ARCHITECTURE

Citation

HARVEY W. WILEY FEDERAL BUILDING
CENTER FOR FOOD SAFETY AND NUTRITION
COLLEGE PARK, MARYLAND

The new home of the U.S. Food and Drug Administration's Center for Food Safety and Nutrition sets a dignified precedent for future development in a suburban area outside Washington, DC. This 410,000 square-foot Federal building brings together offices and laboratories that were previously dispersed among several locations. Its state-of-the-art facilities support scientific research and collaboration with nearby University of Maryland as well as international agencies such as the World Health Organization.

Urban design guidelines for College Park recommended that the new Center border adjacent streets, incorporate public street-level activities, and respect an 85-foot height limitation. These restrictions were met by placing the building at the northernmost portion of the site, nearest a busy thoroughfare. A covered walkway connects the building to a parking lot to the south of a creek that bisects the property.



Offices and laboratories are arranged in separate wings around a skylit atrium, which incorporates balconies and an open library on the ground floor. Windows lining the atrium and meeting spaces at the junctures of the office and lab wings encourage visual and social connections. Other shared facilities include an auditorium, training rooms, and a fitness center. Food service facilities activate the area nearest the entrance, which faces a nearby Metro stop.

Unifying the building's disparate functions are crisply elegant facades that establish a quiet civic presence. Paired windows stacked in vertical bands rhythmically articulate light-colored stucco walls on both exterior and interior atrium walls. On the exterior, corner columns and jutting rooflines convey a sense of monumentality appropriate to the building's public purpose.



SIMPLE AND DIGNIFIED, YET DYNAMIC, THIS BUILDING PLEASANTLY INFUSES NATURAL DAYLIGHT INTO OFFICES, LABS, AND PUBLIC SPACES. / JURY COMMENT



THE COMBINATION OF WOOD SIDING AND CORRUGATED METAL GIVES THE STRUCTURE A REGIONAL MOOD AND MODERN LEGIBILITY. / JURY COMMENT

ARCHITECTURE

PACIFIC HIGHWAY U.S. PORT OF ENTRY
BLAINE, WASHINGTON

Citation

The spirit of the Pacific Northwest greets visitors and returning citizens traveling across the border between Canada and the United States through this Port of Entry. Sited on 13 acres in Blaine, Washington, the port comprises three buildings—an auto/bus facility, a cargo structure, and a warehouse—as well as auxiliary structures and parking areas. The structures are clustered around shared gardens to create a campus-like setting. Clearly delineated circulation routes ease the separation of cars, trucks and buses, and provide ample space for inspections of cargo and vehicles for one of the busiest land ports in the country.

Tailored to regional considerations, the three main buildings vary in size but are unified by a consistent architectural style. Sloping roofs and walls are constructed of unpainted, corrugated metal, and facades are accented by timber and glass panels. These materials are crisply shaped to establish a simple, contemporary profile while recalling industrial and agricultural sheds of the Pacific Northwest. Like their vernacular counterparts, the structures house wide-open, flexible spaces. Roof monitors and skylights suffuse the interiors with sunlight, a precious commodity in this rainy region.

The largest building is a car and bus facility that serves as a terminal for travelers. It has larger spaces, more windows, and higher-quality finishes than the more utilitarian structures of the port to create a welcoming setting for the public.



CREDITS

THOMAS HACKER
THOMAS HACKER ARCHITECTS, INC.

NORTHWEST/ARCTIC REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



ON THE BOARDS

Citation

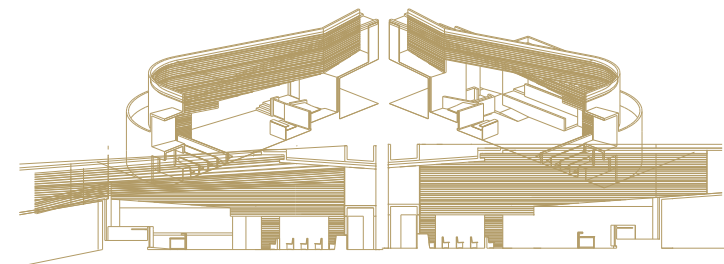
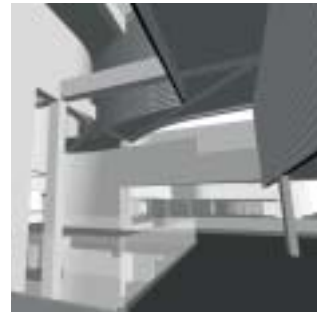
UNITED STATES COURTHOUSE
EUGENE, OREGON

The new U.S. Courthouse in Eugene, Oregon, promises to infuse the east side of the city with a dynamic, sculptural presence. It radically departs from traditional precedents by completely separating ceremonial functions from administrative and support spaces. Instead of being buried deep inside the building, six courtrooms and judges' chambers are positioned on the building's highest levels within curvy, zinc-clad volumes. Day-to-day operations and offices occupy a two-story, glass-enclosed "plinth" at the base.

Joining the two sections is a skylit atrium with a grand staircase and curved walls that repeat the shapes of the courtroom "pods." A waterfall flowing down a glass partition and installations by regional artists tie the space to the Pacific Northwest.

Unencumbered by adjacent rooms, the elevated, exposed courtrooms celebrate the public nature of the judicial process. Occupants inside the courtroom enjoy direct access to daylight, views of the landscaped roof and city vistas. High ceilings over the courtroom and circulation side aisles are designed to recall the impressive interiors of Roman basilicas. Bands of wood and metal will line the rooms to echo the shapes and materials of the exteriors.

At five stories, the courthouse is designed to respect the scale of its surroundings. The large plaza in front of the building entrance is designed as an extension of the sidewalk with the same large trees as those growing along the street. Areas around the courthouse will be landscaped with native plants to shield the building from an adjacent highway. When completed, the courthouse will be the first public building in this section of downtown Eugene. The city is now developing a master plan to develop this area further with mixed-use and residential projects.



A HIGHLY RATIONAL PLAN WITH FLUID, SCULPTURAL MASSING. THIS COMBINATION OF ORDER AND ARTISTRY IS AN APPROPRIATE NEW SYMBOL FOR THE COURTS. / JURY COMMENT



THIS PROJECT TAKES LANDSCAPE DESIGN AS SERIOUSLY AS ARCHITECTURE.
 THE WORKPLACE MAXIMIZES LIGHT AND VIEWS TO CREATE A PLEASURABLE PLACE
 TO SPEND THE DAY. / JURY COMMENT

Citation

ON THE BOARDS

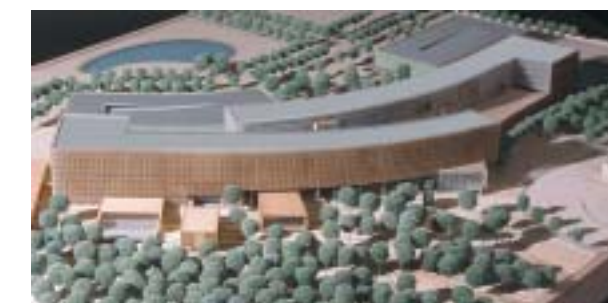
CENSUS BUREAU HEADQUARTERS
 SUITLAND, MARYLAND

Currently dispersed among 20 buildings, the Census Bureau is being consolidated within a sweeping headquarters that embraces the landscape. The 1.5 million square-foot office complex is located within the Suitland Federal Center, a 226-acre tract outside Washington, DC, and replaces three office buildings on the site.

The new headquarters is divided into two office buildings that will be built sequentially. Positioned to respect the site topography and adjacent woodland preserve, the paired structures are curved and arranged around a sloping garden courtyard. On the ground level beneath the garden, a shared lobby connects both buildings. A more formal garden is positioned at the entrance to greet employees walking from a nearby Metro stop.

Around the perimeter of the complex, shared spaces and amenities, including an auditorium, library, conference center, and cafeteria, are housed in wood-clad “rest pods.” These small wings extend from the ground floor into the surrounding landscape. Large expanses of glass within the pods provide views and filter daylight into adjacent offices. Similar double-height spaces containing lounges are positioned within the courtyard.

Nature is also introduced to the complex on the outward-facing exterior walls. Wooden sunshades sculpted like tree trunks are applied over the green-tinted precast concrete and glass facades to screen the views. Inside, they create a dappled effect of light and shade similar to being in a forest. The walls enclosing the courtyard are glazed and patterned with ceramic frit to repeat the shapes of the wooden sunshades. Metal lattices planted with ivy sheathe two, five-story parking garages to the north of the office buildings.



CREDITS
 DAVID M. CHILDS
 SKIDMORE, OWINGS & MERRILL, LLP
 NATIONAL CAPITAL REGION
 PUBLIC BUILDINGS SERVICE
 U.S. GENERAL SERVICES ADMINISTRATION

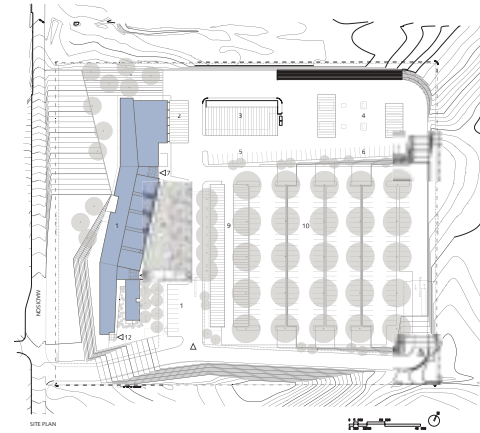


ON THE BOARDS

Citation

TEMECULA BORDER PATROL STATION MURIETTA, CALIFORNIA

Partially sunken into the earth, this border patrol station harmonizes with the desert landscape. The low-lying, linear building is situated in the Temecula Valley between San Diego and Los Angeles. It occupies the western edge of the site, which also includes vehicle repair and storage facilities as well as parking areas. Along the western facade, portions of the structure recede into the rolling topography of the site so that the building appears to dip into and out of the landscape when viewed from a distance.



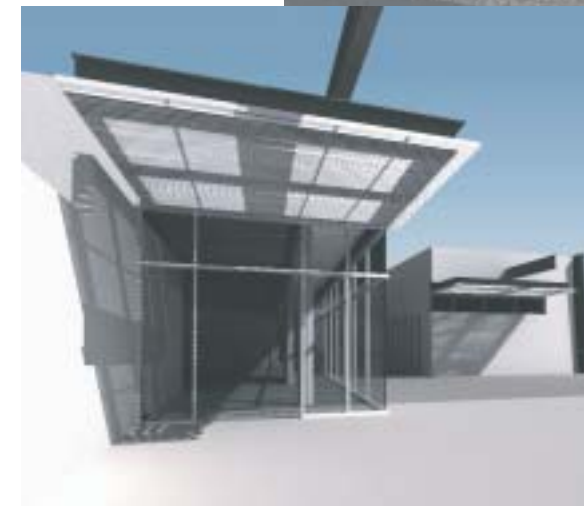
Exterior materials are chosen to repeat the colors and textures of the desert. Concrete block and Corten steel panels convey an image of strength and durability that relates to the U.S.-Mexico border. The fence along the border is also made of Corten steel, a durable metal that becomes coated with rust over time. In contrast to this solid material, transparent and translucent glass panels open offices and meeting areas to daylight and views. Along the perimeter of the linear building, a hallway “street” offers views of the Santa Ana mountains through large windows and joins administrative, squad, and detention areas.

Sustainable design principles guided the selection of systems both outside and inside the building. Indigenous plantings and tree canopies shade the building from the hot desert sun, and a storm water retention and filtration system was constructed over a gravel bed of indigenous plant materials to recreate conditions of subterranean water flows. Inside, natural ventilation, daylighting, and a low-flow plumbing system save energy and resources.

CREDITS

JAMES GARRISON
GARRISON ARCHITECTS

PACIFIC RIM REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



THE BORDER BETWEEN THE UNITED STATES AND MEXICO IS MADE VISIBLE IN THE STEEL CLADDING AND LINEAR FORM OF THIS BUILDING. GENEROUS USE OF GLASS SYMBOLIZES OUR COUNTRY'S OPEN SOCIETY. / JURY COMMENT

ON THE BOARDS

Citation

NATIONAL OCEANIC AND ATMOSPHERIC ADMINISTRATION
SATELLITE OPERATIONS FACILITY
SUITLAND, MARYLAND

Crowned by antennae and satellite dishes, the National Oceanic and Atmospheric Administration (NOAA) celebrates its mission to collect scientific data and safeguard the environment. Windstorms, hurricanes, and ice caps, as well as distress signals, are detected by the agency through a satellite operations and control facility that forms the heart of this building.

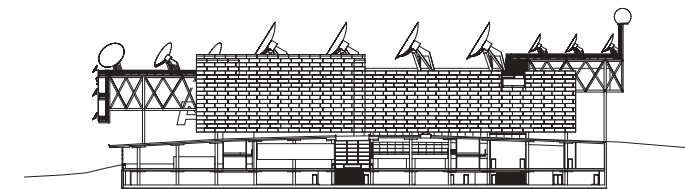
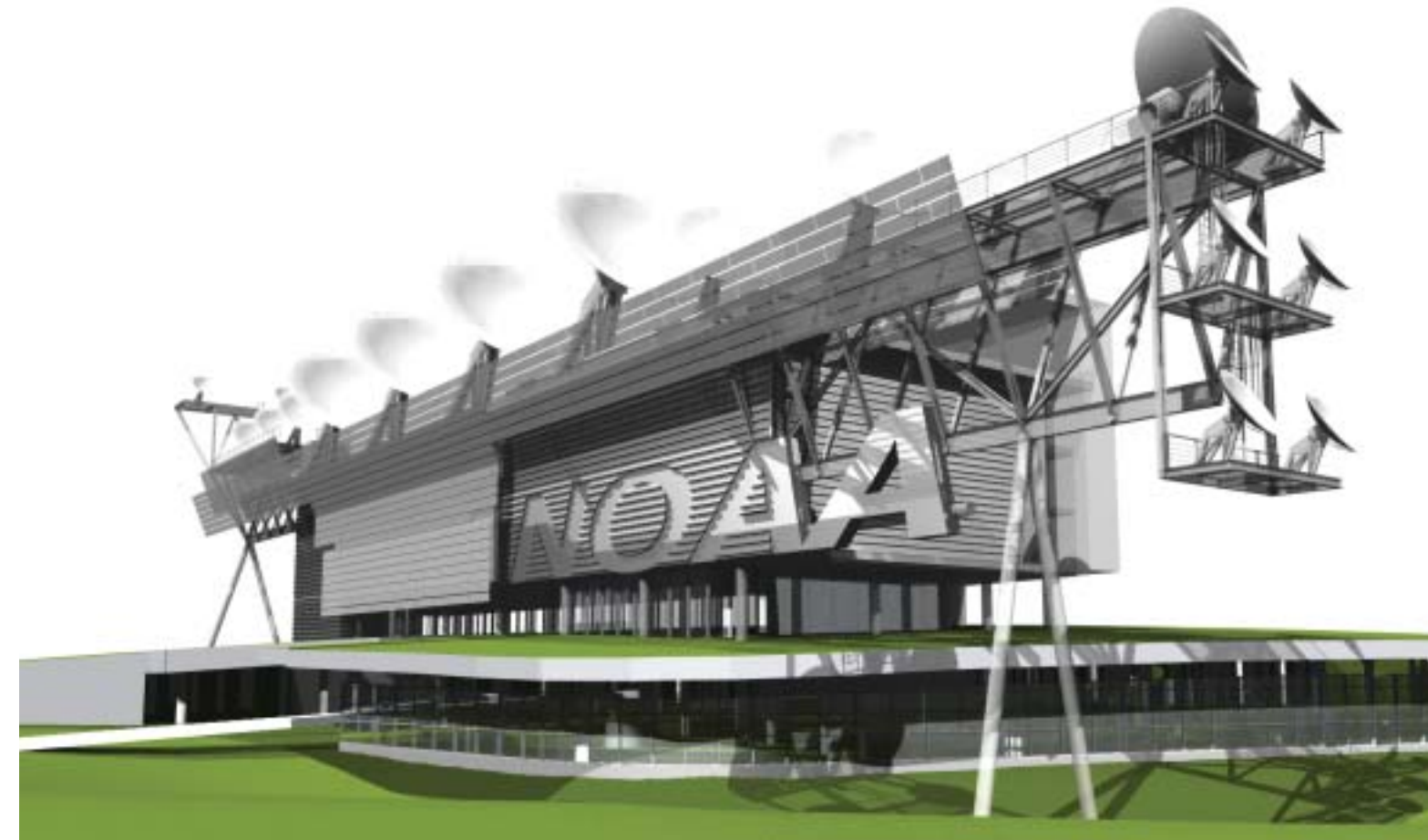
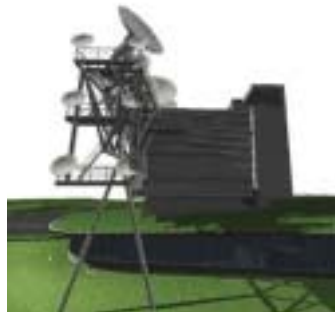
Located on 15.6 acres in Suitland, Maryland, the NOAA facility is partially submerged in the ground to merge with the surrounding landscape. On the lower two levels, administrative and support functions are nestled under an earthen mound with secure staff parking located in the basement. Spaces related to the satellite operations are housed in a central, three-story bar that projects above ground. A glass lobby with security checkpoint joins the paired structures.

Gently curved, the grassy roof over the lower levels is slotted to create skylights and courtyards, while shaping shallow domed ceilings over the spaces below. On the southern edge, the structure emerges from the earth berm with a glass perimeter to provide daylight and views.

Inside, two-story-high open office areas are partitioned by conference rooms and support functions. On the walls, super-sized images of the earth, photographed by NOAA spacecraft, identify each of the agency's departments.

Above ground, the upper stories are organized into a slender bar that houses the brains of the operation: the Satellite Operations and Control Center, Central Environmental Satellite Computer System, and SARSAT U.S. Mission Control Center. Serving to download and transmit satellite images and information, these departments are supported by hundreds of computers in specially designed rooms.

CREDITS
THOM MAYNE
MORPHOSIS
NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



TECHNOLOGY AND NATURE ARE JUXTAPOSED TO CREATE A POWERFUL PRESENCE WHILE PROVIDING A GOOD WORKPLACE ENVIRONMENT WITHIN. / JURY COMMENT

HISTORIC PRESERVATION, RESTORATION, RENOVATION

*Honor
Award*

JOSÉ V. TOLEDO U.S. POST OFFICE AND COURTHOUSE
OLD SAN JUAN, PUERTO RICO

The first significant Federal building ever constructed in Puerto Rico has been brought back to life as a contemporary courthouse and post office. This preserved landmark provides gracious quarters for the U.S. Court of Appeals, U.S. District Court, U.S. Bankruptcy Court, U.S. Marshals, and U.S. Post Office. A model of urban reinvestment, its inviting image has inspired the revitalization of adjacent historic structures along the busy harbor of Old San Juan.

The original Spanish Colonial Revival building was completed in 1914 to house a courthouse and post office. It was expanded in 1940 with an Art Moderne wing and towers that add a distinctive presence on the waterfront. Despite its historic significance, the complex fell into disrepair in recent decades and led some to consider abandoning the urban landmark for a new suburban location. GSA's decision to preserve the structure called for restoring its historic architecture, while modernizing 113,000 square feet into courtrooms and offices to comply with current security requirements.

On the exterior of the 1914 building, loggias were reopened and masonry surfaces repaired and repainted. Clay tile roofing on both structures was restored and interior light courts between the two covered over with new skylights.

Within the building, mechanical systems and seismic upgrades were installed to minimize interference with the historic fabric. Secure circulation for the judges was inserted within the ends of the light courts. Wherever possible, original materials were reused, and on the fifth floor of the 1940s addition, the historic ceremonial "En Banc" courtroom was fully restored.

The integration of the disparate buildings into a modern courts facility has not only reversed the decline of a landmark but also preserved a sense of local identity within this historic city center.



THIS EXCEPTIONAL RESTORATION MAINTAINS THE MAXIMUM AMOUNT OF HISTORIC FABRIC WHILE INTEGRATING CURRENT SECURITY AND PROGRAMMATIC REQUIREMENTS. THE PROJECT HAS BEEN A CATALYST FOR THE PRESERVATION OF OTHER HISTORIC BUILDINGS IN OLD SAN JUAN. / JURY COMMENT



A SENSITIVE ADAPTATION OF AN HISTORIC BUILDING FOR MODERN USE. THE RESTORATION AND RENOVATION OF THIS U.S. COURTHOUSE IS A MODEL FOR RECYCLING FEDERAL PROPERTY IN CITY CENTERS. / JURY COMMENT

HISTORIC PRESERVATION, RESTORATION, RENOVATION

Citation

UNITED STATES COURTHOUSE
CAMDEN, NEW JERSEY

Built in 1932, the U.S. Courthouse in Camden, New Jersey, helped to spur the city's faltering economy during the Great Depression. That same commitment to economic revitalization continues today since GSA restored the building's courtrooms and post office for modern use.

The handsome, five-story landmark is one of many Federal courthouses designed by the U.S. Treasury Department in a style that blends Classical and Art Deco details. In 1993, GSA expanded the Camden courthouse by building a larger structure next to it and linking old and new with a single bridge. By this time, years of neglect and overcrowding had left the 1932 building in disrepair.

Renovation of the historic courthouse was undertaken to house court staff and Federal agencies relocated from nearby leased space, and reinstate the historic integrity of the building. By introducing new public spaces, offices and stairs, the building was unified to accommodate use by the judiciary and the public. Replacement of windows, roofs, and building systems; repairs to exterior facades; and restoration of architecturally significant rooms preserve the Art Deco character.



Connecting two wings of the old courthouse is a new gallery serving as both passageway and social hall. Mounted on one wall of this space is a large mural painted in 1937 by artist Ben Shahn. This ethereal plaster artwork is the preliminary drawing, or sinopia, for a fresco called the Roosevelt Mural. The mural portrays the founding of Jersey Homesteads, a utopian community of garment workers that became Roosevelt, New Jersey (the painting was completed for the lobby of Roosevelt High School where it still remains). The plaster panels of the sinopia were installed in the gallery during construction and restored after the courthouse was completed. Their industrious scenes are a complementary companion to the Depression-era architecture of this revitalized landmark.

CREDITS

- DANIEL KELLEY
MGA PARTNERS
- CATHERINE S. MYERS
ART CONSERVATION ASSOCIATES
- MID-ATLANTIC REGION
AND
CENTER FOR DESIGN EXCELLENCE
AND THE ARTS
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION

HISTORIC PRESERVATION, RESTORATION, RENOVATION

Citation

ARIEL RIOS FEDERAL BUILDING FACADE COMPLETION
WASHINGTON, D.C.

The Federal Triangle is an ambitious complex of 1930s government office buildings in downtown Washington that was never completed—until now. This project transforms an unfinished facade into a classical masterpiece that is virtually indistinguishable from its neighbors.

Originally, the nine-story Ariel Rios Federal Building was to extend to the west along Pennsylvania Avenue, but this design concept was never realized. Instead, the end of the building was left incomplete and covered by a “temporary” wall of brick and steel windows. This jarring section is located between dissimilar facades that were never meant to be seen together.

To complete the wall and provide a permanent image for the building, the Classical architectural vocabulary of the Federal Triangle was assembled into a three-part design. Colossal pilasters, sculpted moldings, and stone rustication successfully relate to the scale and proportions of adjacent elevations.

Innovative techniques were used to erect the stone facade so that it would not project too far into the adjacent plaza. Below the third floor, the wall is supported on the foundation by a load-bearing structure. On the upper levels, panels are attached to shelf angles supported by beams anchored by brackets to perimeter columns. Steel girts between the beams provide lateral support.

While reliant on modern technology, the design succeeds in establishing a seamless transition between the surrounding historic buildings. It maintains the visual harmony of the Federal Triangle’s monumental building ensemble with quiet dignity.



THE SUCCESS OF THIS PROJECT—TO COMPLETE AN UNFINISHED FAÇADE—IS THAT IT IS INVISIBLE. THE NEW DESIGN APPEARS TO BE AN INTEGRAL PART OF THE ORIGINAL 1930S CONSTRUCTION. / JURY COMMENT

CREDITS
ENRIQUE A. BELLINI
KARN CHARUHAS CHAPMAN & TWOHEY
NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION





NEW ELEMENTS SUCCESSFULLY COMBINE CONTEMPORARY ARCHITECTURE WITH THE CHARACTER OF THE ORIGINAL BUILDING. THE USE OF GLASS THROUGHOUT THE ADDITION IS SUPERB. / JURY COMMENT

HISTORIC PRESERVATION, RESTORATION, RENOVATION

Citation

HARRY S. TRUMAN PRESIDENTIAL LIBRARY AND MUSEUM
INDEPENDENCE, MISSOURI

The Harry S. Truman Presidential Library and Museum preserves the papers, books, and artifacts of President Truman and makes them available for public viewing and scholarly research. This austere, two-level building sits in a 16-acre park just a few blocks from Truman's home in Independence, Missouri. Its rooms encircle a courtyard containing the grave where the former president is buried.

Renovation of the Truman Presidential Library and Museum broadens its educational mission to visitors of all ages and boosts its public image. New display and circulation space extended from a courtyard facade links the museum to the conference wing and expands the scope of exhibits.

The addition is designed to complement the unadorned ashlar walls of the original building with a curved facade that frames the view to the Truman gravesite and a window wall shaded by metal trellises on stone piers. At the entrance, an ADA-compliant walk increases accessibility to the building.

Renovations within the existing building improve the visitor experience. A larger lobby was achieved by opening up galleries; a gift shop now occupies temporary retail space; and educational facilities have turned the basement into a destination.

Without changing the outward appearance of the building, the project has provided a richer, more varied experience for visitors who want to learn about Truman and his years in the White House.



CREDITS
DENNIS STRAIT
GOULD EVANS
NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION

WORKPLACE ENVIRONMENT

*Honor
Award*

OFFICE OF THE CHIEF ARCHITECT WASHINGTON, D.C.

Light-filled, efficient spaces have transformed the Office of the Chief Architect into a model for its mission to improve the quality of Federal design. This office of the Public Buildings Service oversees the design, construction, and rehabilitation of Federal facilities for the General Services Administration and administers the Design Excellence Program.

Among the initiatives undertaken by the Office of the Chief Architect in recent years is the First Impressions Initiative, which is aimed at enhancing the public's perception of the Federal government through attractive, welcoming environments. To better its own first impression, the Office of the Chief Architect undertook a renovation of its 8,900 square-foot workplace in GSA's historic 1917 headquarters in downtown Washington.

Altered in the 1970s, the space no longer met the needs of the growing office. The original central corridor had been removed and a raised floor installed but never used. Low, acoustical tile-covered ceilings partially blocked the large windows, which were fitted with an assortment of air-conditioning units.

Newly reorganized along the original, column-lined corridor, the workspace now accommodates the staff in a variety of spaces. Screened workstations, informal seating areas, private offices, and conference rooms provide comfortable places to work and meet architects and engineers from all over the country.



Ceilings are angled toward the windows to maximize light and openness. Furnishings combine modern classics from the prior office with complementary pieces in durable metal and leather. Displayed throughout the clean-lined space are maquettes of art projects from the Art in Architecture Program and models of buildings commissioned under GSA's Design Excellence Program. Images projected on flat-screen monitors in the reception area orient visitors to GSA's role as an advocate of quality contemporary design, as evident in this suite of offices.



WELL ORGANIZED AND BEAUTIFULLY DETAILED, THE SPACE IS A HANDSOME HOME FOR A FEDERAL AGENCY THAT SPONSORS WORLD-CLASS ARCHITECTURE THROUGHOUT THE COUNTRY. THE MATERIAL PALETTE, WHILE UNDERSTATED, EXUDES RICHNESS. / JURY COMMENT



GLASS PANELS COMBINING PATRIOTIC IMAGERY AND MEMORABLE QUOTATIONS MAKE THE COURTHOUSE MORE WELCOMING AND BETTER CONNECTED TO ITS PUBLIC PURPOSE. IT IS EASY TO IMAGINE A VISITOR BEING INSPIRED BY THIS SPACE. / JURY COMMENT

Citation

JAMES A. BYRNE U.S. COURTHOUSE
PHILADELPHIA, PENNSYLVANIA

Once confusing and dreary, the entrance lobby to the U.S. Courthouse in Philadelphia now greets the public with uplifting messages about the American system of justice. This clearly illuminated sequence of spaces serves as the welcoming threshold to one of the nation's busiest courthouses.

Built in 1975, the 23-story building was originally entered from a large plaza facing Independence Mall. Renovations in the 1980s changed that sequence by converting side doors on Market Street to the primary entrance. Reduced to an awkward, dark corridor filled with security equipment, the lobby left the public bewildered as where to go.

To improve this public space, GSA invited judges, courts administrative staff, and designers to share their ideas at a workshop. The participants' report set parameters for the project, which was undertaken as part of GSA's First Impressions Initiative to improve the public's perception of the Federal government through attractive, efficient spaces.



From a new vestibule, visitors now pass through security checkpoints into a brightly lit, open concourse that allows them to move from one part of the Federal complex to another. Recessed into one side is a separate lobby providing direction and information about the courts. Wall paneling, pylons, and display cases clad in pearwood and walnut add warmth to the dark walls and floors of the existing space. In the courts lobby, three large glass panels describe aspects of the legal system, including due process and trial by jury. A 30-foot display case opposite the panels houses changing exhibits.

CREDITS
ALAN GREENBERGER
MGA PARTNERS
MID-ATLANTIC REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



FIRST IMPRESSIONS

Citation

MARTINSBURG FEDERAL BUILDING AND U.S. COURTHOUSE MARTINSBURG, WEST VIRGINIA

Security requirements in Federal buildings need not be a hindrance to design excellence. That message is clearly communicated by the newly revamped public spaces of the Federal Building and U.S. Courthouse in Martinsburg, West Virginia. Easing the transition between sidewalk and security checkpoint, this elegant lobby addition and renovation meet the goals of GSA's First Impressions Initiative by establishing a spacious public promenade commensurate with the courthouse's civic purpose.

The project was undertaken in response to the addition of security equipment and guard stations in a narrow, cluttered vestibule. Space was so limited that visitors entered and exited through the magnetometers with little room to spare. An adjacent, ground-floor courtroom, converted from a post office, reinforced the need to renovate the building's public spaces into a coherent sequence.

The simple addition of a vestibule outside the existing entrance now allows for comfortable passage into the building. Free of security equipment, the vestibule serves as a transitional point from the street to a security checkpoint at the threshold to the courthouse. Glass and metal walls harmonize with the building's International Style architecture and establish a light-filled frontispiece along the street. At one end of the vestibule, a mural inscribed with the Charters of Freedom welcomes visitors and directs them to the entrance.

Inside the ground-floor lobby, an enlarged space doubles as a gallery with floor-to-ceiling panels at the perimeter exhibiting the history of the local, state, and Federal judicial system. The two-story hall, illuminated by tall windows, was reconfigured from existing lobbies serving the courthouse and former post office. Finishes and signage create a new graphic identity sympathetic to the building's modern roots.



CREDITS

DEBRA LEHMAN-SMITH
LEHMAN-SMITH MCLEISH

MID-ATLANTIC REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



THIS DESIGN SHOWS THAT A SMALL PROJECT CAN MAKE A BIG IMPACT WHEN HANDLED CREATIVELY. IT SUPPORTS GSA'S EFFORTS TO BOTH ENHANCE THE WORKPLACE AND GIVE SOMETHING BACK TO THE COMMUNITY. // JURY COMMENT

INTERIOR DESIGN

*Honor
Award*

POSTE RESTAURANT, HOTEL MONACO
WASHINGTON, D.C.

The lively Poste Restaurant forms the heart of the newly refurbished Tariff Building in Washington, DC. This National Historic Landmark, Washington's first all-marble structure, encompasses an entire city block in downtown. Architects Robert Mills, who designed the Washington Monument, and Thomas U. Walter, famous for his U.S. Capitol dome, designed the wings of the vast structure, which assumed its present form in 1866.

Now home to the Hotel Monaco, the preserved building is significant as a model for redevelopment by a public/private partnership. It represents GSA's first use of the National Historic Preservation Act to lease a surplus government building to a private developer for renovation and use.

The Poste Restaurant occupies a courtyard that served as a mail-sorting room in the General Post Office, which was housed in the building from 1841 to 1899. A new glass and steel pavilion, designed to harmonize with the original architecture, extends into the courtyard to serve as the entrance to the restaurant. The addition can be seen from the street through a portal once used for horse-drawn carriages.

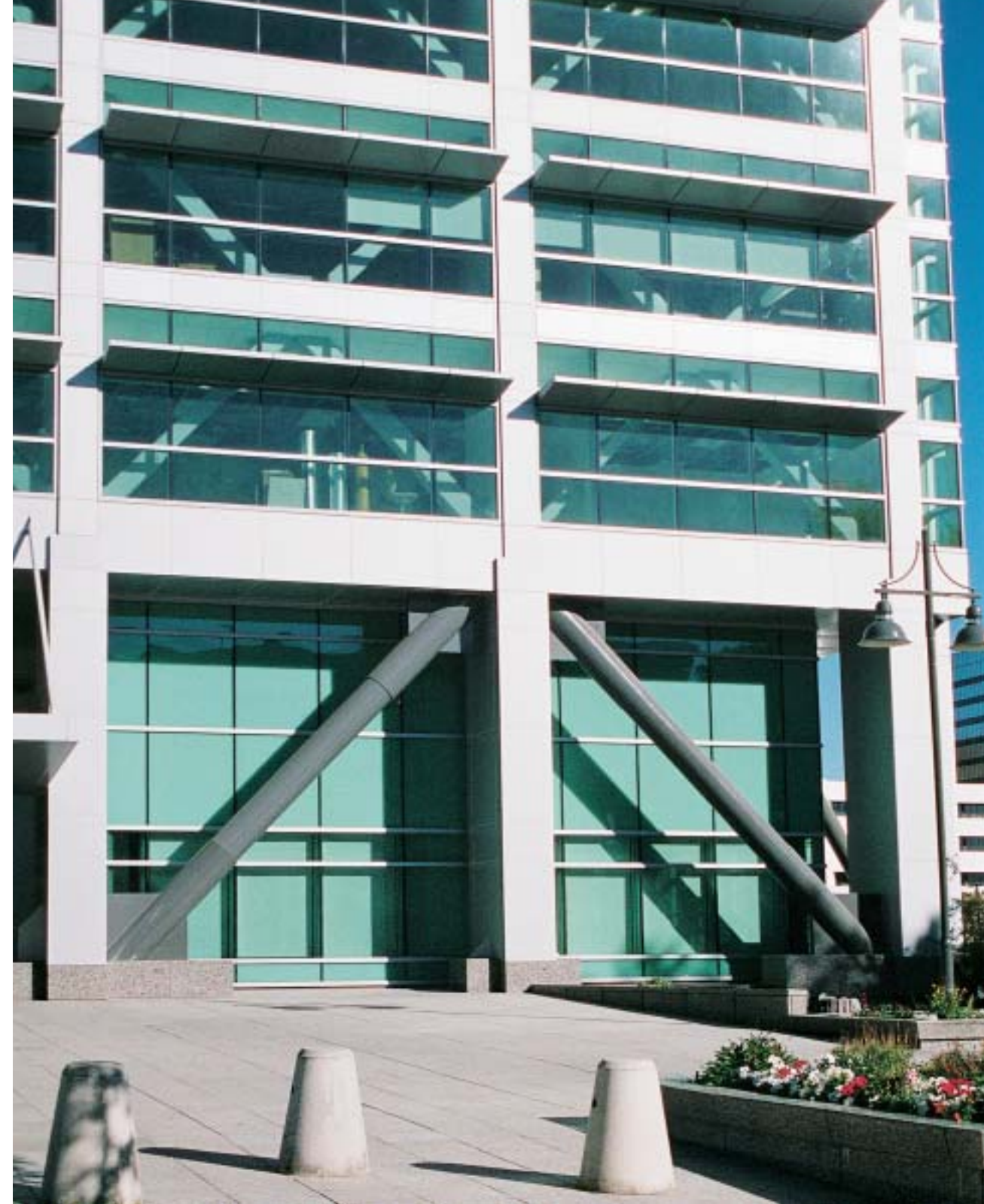


Bridging the space between new and old structures is a bar that leads to the restaurant in the former mail-sorting room. Inside the main space, dining areas are composed of upholstered

booths and tables arranged around an open kitchen. Large mirrors, dark and light wood furnishings, and pendant lighting are boldly contemporary in style to contrast with the historic architecture and create the casual atmosphere of a French brasserie.



STRONG USE OF COLOR, MATERIALS, AND LIGHTING EXUDE RICHNESS AND WARMTH APPROPRIATE TO A RESTAURANT. THE DESIGN POINTS THE WAY TO NEW USES FOR FEDERAL LANDMARKS AND URBAN INFILL SITES. / JURY COMMENT



STRUCTURAL UPGRADING AND ARCHITECTURAL CLADDING PRESERVE A LANDMARK WHILE CREATING A MODERN, ATTRACTIVE, AND ENERGY-EFFICIENT BUILDING. / JURY COMMENT

Citation

ENGINEERING/TECHNOLOGY

WALLACE F. BENNETT FEDERAL BUILDING
SALT LAKE CITY, UTAH

Should an earthquake ever rock downtown Salt Lake City, those working inside the Wallace F. Bennett Federal Building will not have to worry. The 1960s office building has been retrofitted with an ingenious system of seismic bracing designed to withstand major tremors and aftershocks. The new seismic-resistant framework not only makes the building safer but also gives it a more contemporary image by replacing the exterior's worn precast concrete with lively steel-and-glass facades.

The upgrade was undertaken as a result of studies showing that the aging Federal office building did not meet current seismic safety codes and standards. Modifying the existing structural elements according to conventional methods would have been expensive, so the engineers analyzed more than a dozen alternatives to devise a more imaginative, cost-effective solution.

Research led to an advanced technology called a buckling-restrained braced frame that performs well under tension and compression. The frame is composed of struts made of a steel core encased in a steel tube filled with concrete or mortar. A layer of "unbonding" material between the steel core and surrounding concrete ensures that compression and tension loads are carried only by the steel core.



Erected around the outside of the eight-story Federal building, the strong rigid frame absorbs the energy of an earthquake rather than transmitting it to the interior structure. Extensive analyses of the buckling-restrained braces indicate that the building can now withstand the large magnitude earthquakes potentially generated by the Wasatch Fault. This upgrade saved more than \$2.5 million and two months of construction over a conventional braced frame while providing an energy-efficient curtain wall that gives the 40-year-old building a stylish, high-tech look.

CREDITS
A. PARRY BROWN
REAVELEY ENGINEERS & ASSOCIATES, INC.
ROCKY MOUNTAIN REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



SUSTAINABILITY

Citation

ENVIRONMENTAL PROTECTION AGENCY
RESEARCH AND ADMINISTRATION FACILITY
RESEARCH TRIANGLE PARK, NORTH CAROLINA

Built for the world's largest group of environmental scientists, this 133-acre campus in Research Triangle Park, North Carolina, sets a high standard for "green" buildings. Nearly every element of the Environmental Protection Agency's 1.1 million square-foot complex is designed to conserve natural resources.

To minimize disturbance to the landscape, the buildings are sited within existing contours and set back from a man-made lake to protect the adjacent wetlands. Five laboratory wings, three office blocks, and a six-story administrative tower with cafeteria and conference center comprise the main V-shaped building. Two freestanding structures—a 126,000 square-foot computer center and a 9,000 square-foot childcare center—are positioned at the ends of the larger lab and office building.

The campus consumes 40 percent less energy than conventional buildings as a result of efficient lab equipment, daylighting, and high-efficiency lighting and mechanical systems. A photovoltaic array on the roof of the computer center contributes to the building's power supply. Along the campus roadways, 70 photovoltaic-powered lights will save more than \$1 million per year.

Water is conserved by indigenous plantings that require no irrigation, efficient cooling towers, low-flush bathroom fixtures, and flow-restricting faucets and showers in the labs.

Building materials include local brick, recycled concrete, and wood from sustainable sources to save and preserve natural resources. By recycling 80 percent of construction waste, about 10,000 tons of material was diverted from local landfills. In the offices, air quality was tested during construction for emissions of toxic and irritating substances from building elements containing volatile organic compounds.

The facility's comprehensive approach to sustainable design led the Triangle Council of Governments to create their own environmental guidelines for public facilities based on the EPA campus. The architects helped to create these guidelines, and published a book on their groundbreaking facility to foster similar environmentally responsible projects.



EVEN BEFORE THE EMERGENCE OF GOVERNMENT-SANCTIONED STANDARDS FOR SUSTAINABLE DESIGN, THIS PROJECT INCORPORATED A WIDE RANGE OF ENVIRONMENTALLY SENSITIVE FEATURES. THE CAMPUS IS A PROTOTYPE THAT HAS INFLUENCED STATE AND NATIONAL GUIDELINES FOR "GREEN" DESIGN. / JURY COMMENT



A TEAM OF EXPERTS CAME UP WITH INNOVATIVE SOLUTIONS TO THE COMPLEX PROBLEMS OF RESCUING THESE PLASTER MODELS. / JURY COMMENT

ART CONSERVATION

Citation

“STATE PRIDE” AND “JUSTICE” BY LEO FRIEDLANDER
NASHVILLE, TENNESSEE

In 1950, artist Leo Friedlander created plaster models for two bronze bas-reliefs that were to grace the entrance of the U.S. Courthouse in Nashville. Depicting allegorical figures of state pride and justice, the sculptures were never executed, and the models eventually disappeared into storage.

Nearly four decades later, Friedlander’s prototypes were discovered in the loading dock at the courthouse. Cracked and chipped plaster marred the sculpted figures, and a crude support structure contributed to the artwork’s deterioration.

Conservation of the artworks called for stabilizing the fragile reliefs so that they could be transported and treated at GSA’s fine arts facility in Alexandria, Virginia. Convertible crates with interior shells were constructed to distribute the weight of the sculptures evenly and allow both sides of the sculptures to be accessed for repair.



A new support system for the pieces was created in consultation with a wide range of experts, including metallurgists, boat manufacturers, and aerospace material specialists. Aluminum frames were attached to the back of the models with fiberglass and plaster to reinforce the sculptures and allow the pieces to be hung.

Sculpted fronts of the bas-reliefs were cleaned, missing plaster pieces reattached, and losses filled in. To protect the light-colored plaster from dirt and facilitate future cleaning, a protective coating was applied over the surface. Now preserved, the Friedlander sculptures will be returned to Nashville for possible installation in the new U.S. Courthouse.



CREDITS

CATHERINE S. MYERS
ART CONSERVATION ASSOCIATES

CENTER FOR DESIGN EXCELLENCE
AND THE ARTS
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION

Honor Award

GRAPHIC DESIGN

DESIGN EXCELLENCE MONOGRAPH SERIES
WASHINGTON, D.C.

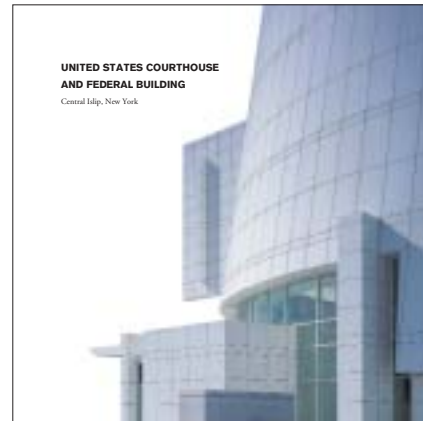
Captured on the pages of these publications are Federal buildings and courthouses designed and constructed under GSA's Design Excellence Program, which was established in 1994 to improve the quality of public architecture. Each book comprehensively documents a single building to provide a public record of the complex, creative process that shaped these contemporary landmarks.

The graphic designers developed the first three books in the series, which document the design and construction of U.S. courthouses in Central Islip, New York; Phoenix, Arizona; and Las Vegas, Nevada. Later, they designed two more books to document the new U.S. Courthouse in Montgomery, Alabama; and the innovative design of the new Federal Building currently under construction in San Francisco, California.

An 8.5-inch square format, organized according to a seven-column grid, allows vertical and horizontal images to be easily arranged and reproduced. Each monograph is sumptuously illustrated with photographs, which are selected to provide a variety of building views, including panoramas and details, related to the text. Floor plans, cross-sections, and other architectural drawings convey functional organization, structural systems, and material applications. Quotations from architects and artists express a personal perspective of the design process. On each book cover, an abstract detail conveys the essence of the architectural design.

After completing the initial monographs, the graphic designers compiled specifications for layouts, typography, color, and printing into guidelines to allow other designers to produce monographs in the future. The guidelines ensure that the quality of graphics and production remain consistent as the series progresses.

CREDITS
TOM GEISMAR
CHERMAYEFF & GEISMAR INC.
CENTER FOR DESIGN EXCELLENCE
AND THE ARTS
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



THIS STUNNING SERIES EXEMPLIFIES GRAPHIC DESIGN AT ITS BEST. THE FORMAT, TYPOGRAPHY, AND PHOTOGRAPHY LET THE ARCHITECTURE COME TO THE FOREFRONT. GUIDELINES PROVIDE AN EXCELLENT DIRECTION FOR PERPETUATING THIS SERIES. / JURY COMMENT

Citation

HISTORIC BUILDINGS POSTER SERIES
WASHINGTON, D.C.

This series of 22 posters fosters public awareness of the nation's rich architectural legacy by showcasing GSA's preservation of historic Federal buildings. Each poster documents a significant structure designed by a prominent American architect that has been saved and rehabilitated by the Federal government. The buildings span more than a century of construction, from 1834 to 1940, and represent designs by such leading architects as Cass Gilbert, Robert Mills, and Alfred B. Mullett.

Reflecting the monumentality of this historic architecture, the posters are designed following a boldly simple, symmetrical layout. Each incorporates two neutral-toned photographs, brief facts about the featured building, and the GSA logo—all framed by a generous border. Exterior, interior, and close-up views convey the personality of each landmark. The arrangement accommodates a wide variety of building shapes, sizes, and details.

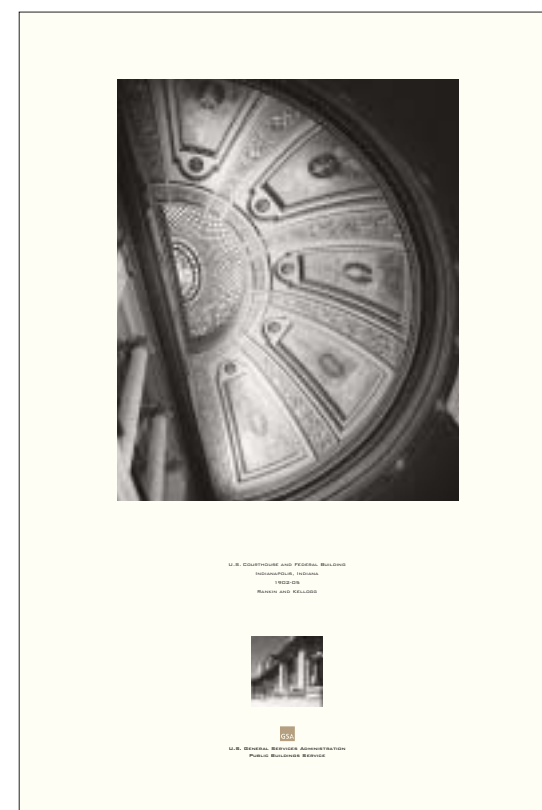
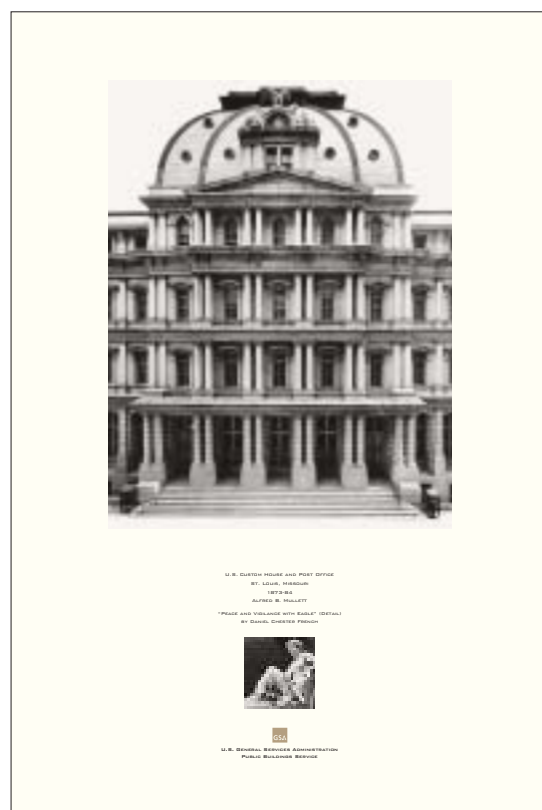
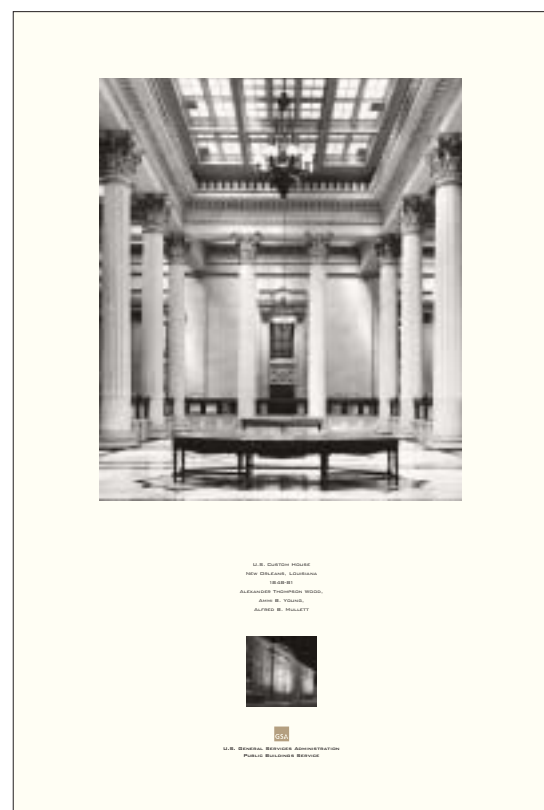
Technical challenges in the design and artwork included extensive retouching of the selected photographs. Some photographs showed construction during renovations, interfering signs and street traffic, and poorly lit interiors. Photo retouching improved the quality of the images by eliminating distracting objects and enhancing details.

The handsome posters are distributed by GSA's Center for Historic Buildings and Regional Historic Preservation Officers. The posters now hang in offices, conference rooms, and lobbies to reveal GSA's stewardship of historic Federal architecture to the public.

CREDITS

JUDITH A. COX
COX & ASSOCIATES, INC.

CENTER FOR HISTORIC BUILDINGS
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



THE CLASSICAL FORMAT AND SCALE OF THESE POSTERS COMMANDS ATTENTION. HIGH-QUALITY PRINTING AND STUNNING PHOTOGRAPHY MAKE EACH DESIGN A GEM. / JURY COMMENT

GRAPHIC DESIGN

Citation

JACOB WEINBERGER U.S. COURTHOUSE BOOKLET
SAN DIEGO, CALIFORNIA

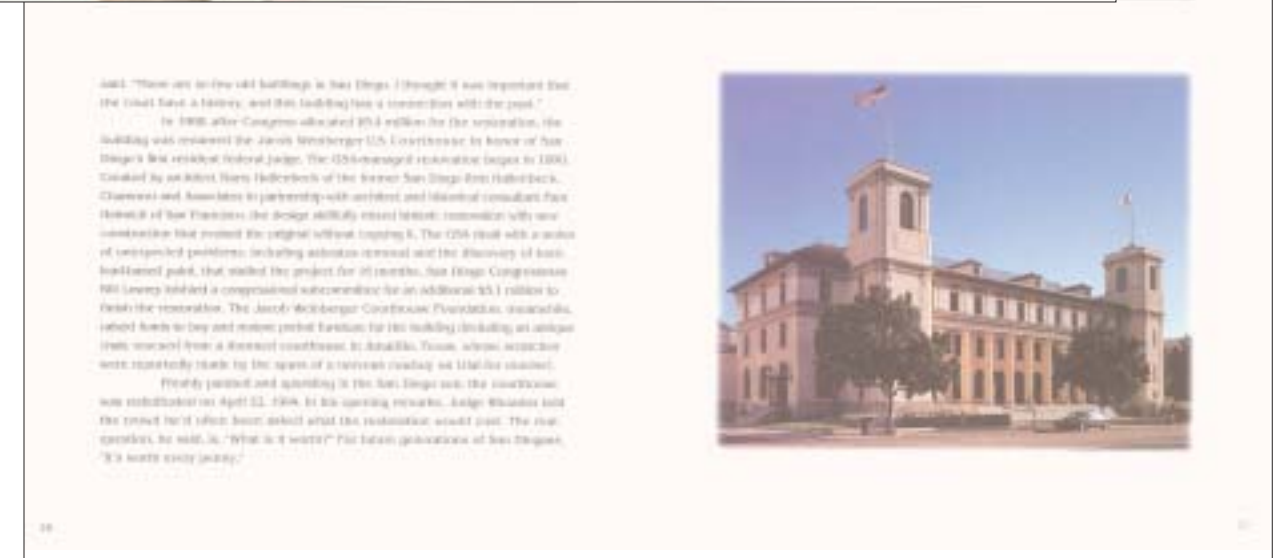
To celebrate the rebirth of the Jacob Weinberger U.S. Courthouse in downtown San Diego, this booklet was produced under the auspices of GSA's Historic Preservation Program. The publication is part of the agency's efforts to increase public awareness of the country's architectural and cultural heritage.

Chronicled on its pages is the history of the 1913 courthouse and the preservation campaign that led to its renewal. Though long celebrated for its grandly monumental architecture, the landmark suffered deterioration after the courts abandoned the huge edifice for a new building a few decades ago. Efforts by judges, public officials, and civic leaders to save the old courthouse led GSA to preserve the historic structure for the U.S. Bankruptcy Courts.

The booklet's text and illustrations are designed in a simple graphic style that recalls the heyday of the courthouse in the 1900s. Historic and contemporary photographs portray its unique blend of Classical and Spanish Colonial Revival architecture and its powerful civic presence within the city.

Production costs were considered throughout the design process. Uncoated paper and judiciously placed photos reduced printing expenses. Scanned images, electronic files, and digital proofs eliminated the need for conventional film.

- CREDITS
- RICK HELF
- RIGHTSIDE IMAGING
- PACIFIC RIM REGION
- PUBLIC BUILDINGS SERVICE
- U.S. GENERAL SERVICES ADMINISTRATION



THIS CHARMING KEEPSAKE SUCCESSFULLY TELLS THE STORY OF THE BUILDING'S HISTORY AND PRESERVATION. THE DESIGNER HONORS THE PAST WITH A HIGH-QUALITY PIECE FOR THE BUILDING'S FUTURE. / JURY COMMENT



LARGE, COMPLEX BUILDINGS OFTEN NEED TO BE EXPLAINED TO THEIR USERS—WHAT TO DO IN AN EMERGENCY, WHERE TO FIND THE BICYCLE STORAGE. THE GRAPHIC DESIGN OF THIS TENANT GUIDE ACHIEVES THE SAME PRECISION AND RIGOR FOUND IN THE ARCHITECTURE OF THE COURTHOUSE. / JURY COMMENT

GRAPHIC DESIGN

Citation

SANDRA DAY O’CONNOR U.S. COURTHOUSE TENANT GUIDE
PHOENIX, ARIZONA

Arriving at work for the first time, Federal employees learn all about their new workplace in the Sandra Day O’Connor U.S. Courthouse from this sleekly designed guide. The informative binder provides a comprehensive overview of the building, including floor plans, security and emergency procedures, and personnel directory. Should tenants want to leave the workplace, city maps, restaurant listings, and transportation information point them in the right direction.

A practical “house-warming gift” for new occupants, the guide is produced in durable materials to withstand repeated use. Unusual juxtapositions of design elements reflect the contemporary character of the building’s award-winning architecture. A clear plastic cover with green-tinted edges and metallic ink relate to the glass exterior and balcony railings. Metal turnbuckles and structural connections in the atrium inspired the aluminum trim on the spine and edges. Circular aluminum “posts” on the corners repeat elements of the ceiling over the Special Proceedings Courtroom.

Within the binder, white pages and green tabs create high contrast to ease information retrieval. On each page, the building name and page number are consistently placed in the upper right corner, while larger graphic devices vary in location and orientation to provide

visual interest and variety. So it would be read and displayed, the guide is made to be easily stored vertically or horizontally on a bookshelf, desk, or table.

CREDITS

RAY VOTE
RAY VOTE GRAPHICS
PACIFIC RIM REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION



CONSTRUCTION EXCELLENCE AWARDS

*Honor
Award*

WALLACE F. BENNETT FEDERAL BUILDING SALT LAKE CITY, UTAH

Earthquake-resistant frames, blast-resistant glass, and robotic technology have made the Wallace F. Bennett Federal Building a safer place to work. These inventive construction methods were used to renovate the 1960s building while still occupied, reducing construction costs and time.

Seismic upgrading was the primary goal of the project, calling for the erection of an unbonded brace frame system around the building perimeter to resist earthquake tremors. In addition to constructing this exposed, steel-and-concrete structure, the original precast concrete exterior was replaced with a glass curtain wall and stone facing. By requiring 40 percent less steel than conventional seismic retrofitting techniques, the brace frame saved \$2.5 million and shaved two months off the construction schedule.



Using a robotic device to remove PCBs from the mechanical system allowed existing ductwork to remain in place. Nicknamed “Medusa,” a swirling cutting device attached to the robot removed chunks of toxic material from the ducts while the debris was blown into a containment chamber. This inventive technique eliminated the need to remove ceilings, clean up spaces, and move tenants. It saved about \$400,000 and reduced construction time by two months.

Exterior upgrading and interior renovations required well-coordinated construction sequencing to maintain a seismic-resisting structure in place and prevent the building from becoming more hazardous while under repair. Weekly management meetings were held to devise problem-solving strategies, which were disseminated to the entire team to minimize conflicts and change orders. Tenants were kept abreast of construction progress through photos and information posted on an Internet site.



INNOVATIVE COST-SAVING IDEAS MAKE THIS COMPLICATED PROJECT A MODEL OF VALUE ENGINEERING. THE CONTRACTOR DID AN AMAZING JOB OF PRE-PLANNING THE CONSTRUCTION TO MINIMIZE DISTURBANCE TO TENANTS. / JURY COMMENT



A STRONG PARTNERING AND VALUE ENGINEERING PROCESS KEPT THE PROJECT ON SCHEDULE AND UNDER BUDGET. WELL-COORDINATED PHASING ALLOWED FOR TENANT OCCUPANCY DURING CONSTRUCTION. / JURY COMMENT

CONSTRUCTION EXCELLENCE AWARDS

Honor Award

ARIEL RIOS FEDERAL BUILDING MODERNIZATION – PHASE II WASHINGTON, D.C.

Now home to the U.S. Environmental Protection Agency, the Ariel Rios Federal Building incorporates state-of-the-art sustainable design features while maintaining its historic architectural character. The balance was achieved through a streamlined method of construction management that allowed the landmark to remain occupied during the renovation process.

A grand, Neo-Classical structure, the Ariel Rios Federal Building was constructed from 1931 to 1934 as part of the Federal Triangle complex in downtown Washington. Modernization of its interiors was undertaken in two phases according to an accelerated construction schedule of 30 months.



The second phase of the project efficiently converted 600,000 square feet into EPA offices through fast-track practices that delivered one completed floor per month. Renovations were undertaken to improve air quality and energy performance, use natural lighting more effectively, and preserve original historic elements. To achieve this goal, hazardous materials such as asbestos and lead-based paint were removed, building systems replaced, and existing doors, light fixtures, clocks and stone finishes restored.

Aiding the process was a cooperative management method called partnering. Frequent meetings among GSA representatives, tenants, architects, engineers, contractors, and construction managers quickly solved the challenges of unforeseen conditions and design changes.

Partnering led to several innovative, cost-cutting solutions for installing fire alarms, repairing parquet floors, and replacing ceramic tile that saved approximately \$2.25 million. While \$81 million was budgeted for the construction, total costs were reduced to less than \$80 million, and EPA's occupancy date was met.



CREDITS

KENNETH M. GRUNLEY
GRUNLEY CONSTRUCTION CO., INC.

NATIONAL CAPITAL REGION
PUBLIC BUILDINGS SERVICE
U.S. GENERAL SERVICES ADMINISTRATION

CONSTRUCTION EXCELLENCE AWARDS

*Honor
Award*

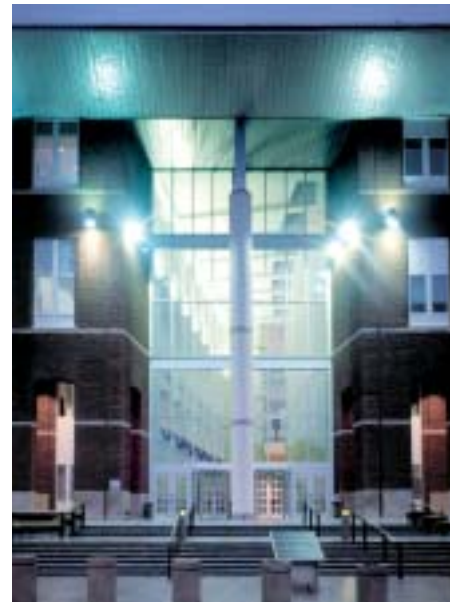
JAMES H. QUILLEN U.S. COURTHOUSE GREENEVILLE, TENNESSEE

A new type of project delivery speeded construction while reducing costs of a new Federal courthouse in the historic town of Greeneville, Tennessee. Called “construction manager as constructor,” the process puts the builder in charge of design and construction and guarantees a maximum price for total costs. To test its efficacy, GSA selected the Greeneville courthouse as one of three projects constructed according to this alternative method.

Meeting the pricing goal led the construction manager to investigate alternative materials, construction techniques, and management practices for completing the four-story, steel-framed courthouse. Home to 10 Federal agencies, the 155,000 square-foot structure centers around four courtrooms and is clad in brick and cast stone to blend into its historic surroundings.

Though the building design was 95 percent completed when the contract was awarded, the construction company reviewed the proposed project to find ways of reducing costs without compromising the integrity of the architectural concept. Alternative designs were substituted for the main courtroom ceiling and interior doors, and more cost-effective sources found for exterior brick and granite. Piping systems were tied to the building’s structure to avoid settlement problems. Cost-effective electronic systems were developed to meet complex security needs.

During the construction process, a strong partnering relationship fostered the flow of ideas and resolution of conflicts through bi-weekly meetings. This cooperation among GSA managers, contractors, architects, and other team members resulted in project free of claims and disputes, setting an example for future public building projects.



COMPLETED EARLY AND UNDER BUDGET, THIS COURTHOUSE SHOWS HOW COST-EFFECTIVE CONSTRUCTION CAN BE. EXEMPLARY WORKMANSHIP, USER SATISFACTION, AND NEIGHBOR-FRIENDLY DESIGN ELEMENTS CONTRIBUTE TO ITS SUCCESS. / JURY COMMENT

CREDITS

Photographs

Pages 6-7

Robert Benson

Page 8-9

James Fred Housel

Page 18

Robert Benson

Page 19

Kyle R. Brooks

Page 20

Barry Halkin

Page 21

Top Right: Barry Halkin

Bottom Left: Catherine S. Myers

Pages 24-25

Mike Sinclair

Pages 26-27

Hedrich Blessing Photographers

Pages 28-29

Barry Halkin

Page 30

Sharon Risedorph

Page 31

Bottom Left: Sharon Risedorph

Pages 32-33

Maxwell MacKenzie

Pages 36-37

Alan Karachmer

Page 38

Catherine S. Myers

Page 39

Lower Left: Catherine S. Myers

Lower Right: Sue Bing

Page 41

Top: Scott Frances/Esto

Bottom: Peter Aron/Esto

Page 42

Top: Peter Aron/Esto

Bottom: Scott Frances/Esto

Page 46-47

Bill Smith

Pages 48-49

J. A. Borowczyk

Page 52-53

Robert M. Fouts

Book Design:

Cox & Associates, Inc.

You may view this publication
on the Internet at:

<http://designawards.gsa.gov>



U.S. GENERAL SERVICES ADMINISTRATION
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