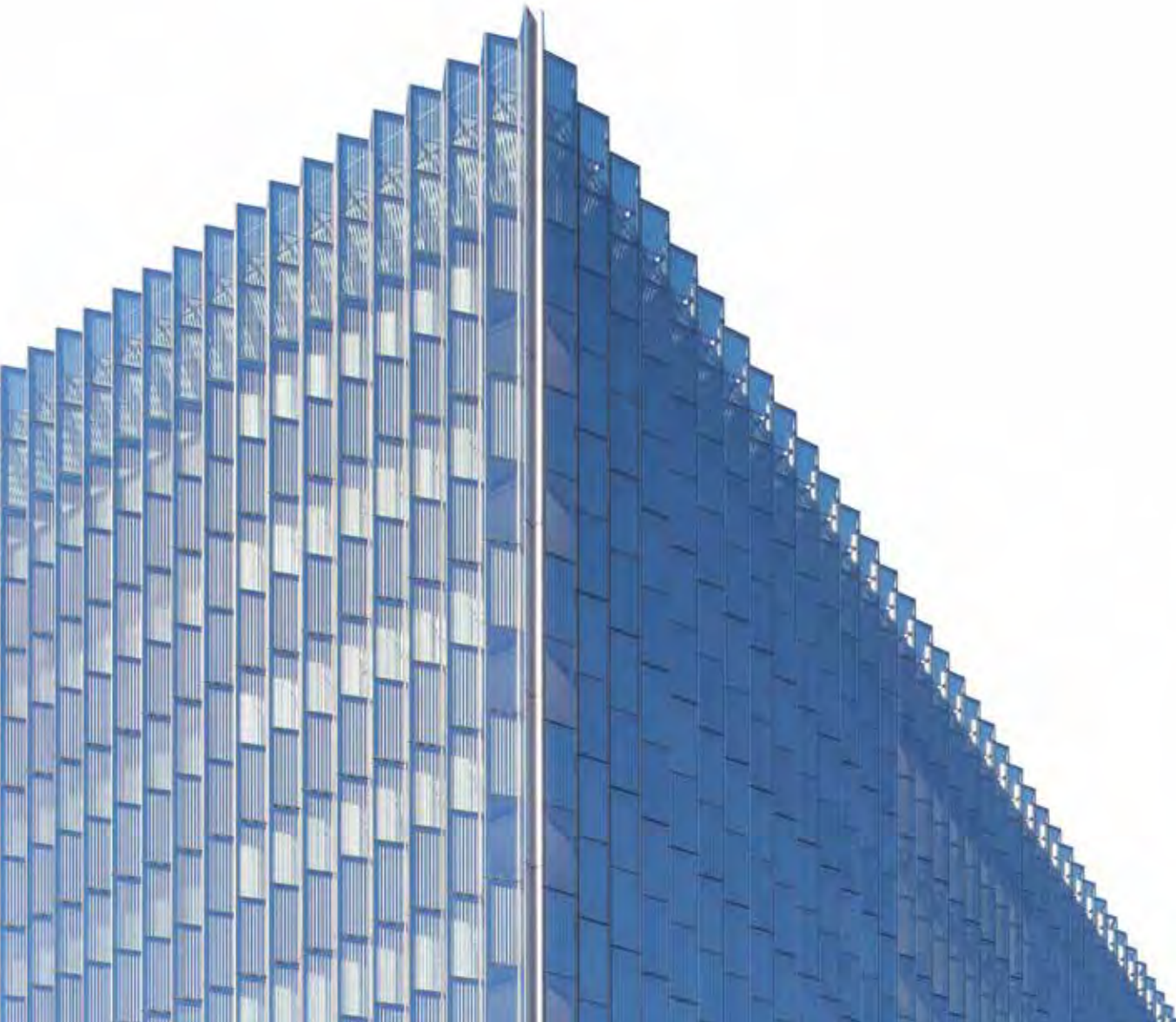


UNITED STATES COURTHOUSE

Los Angeles, California



The United States Courthouse in
Los Angeles, California, 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.

August 2018

UNITED STATES COURTHOUSE

Los Angeles, California

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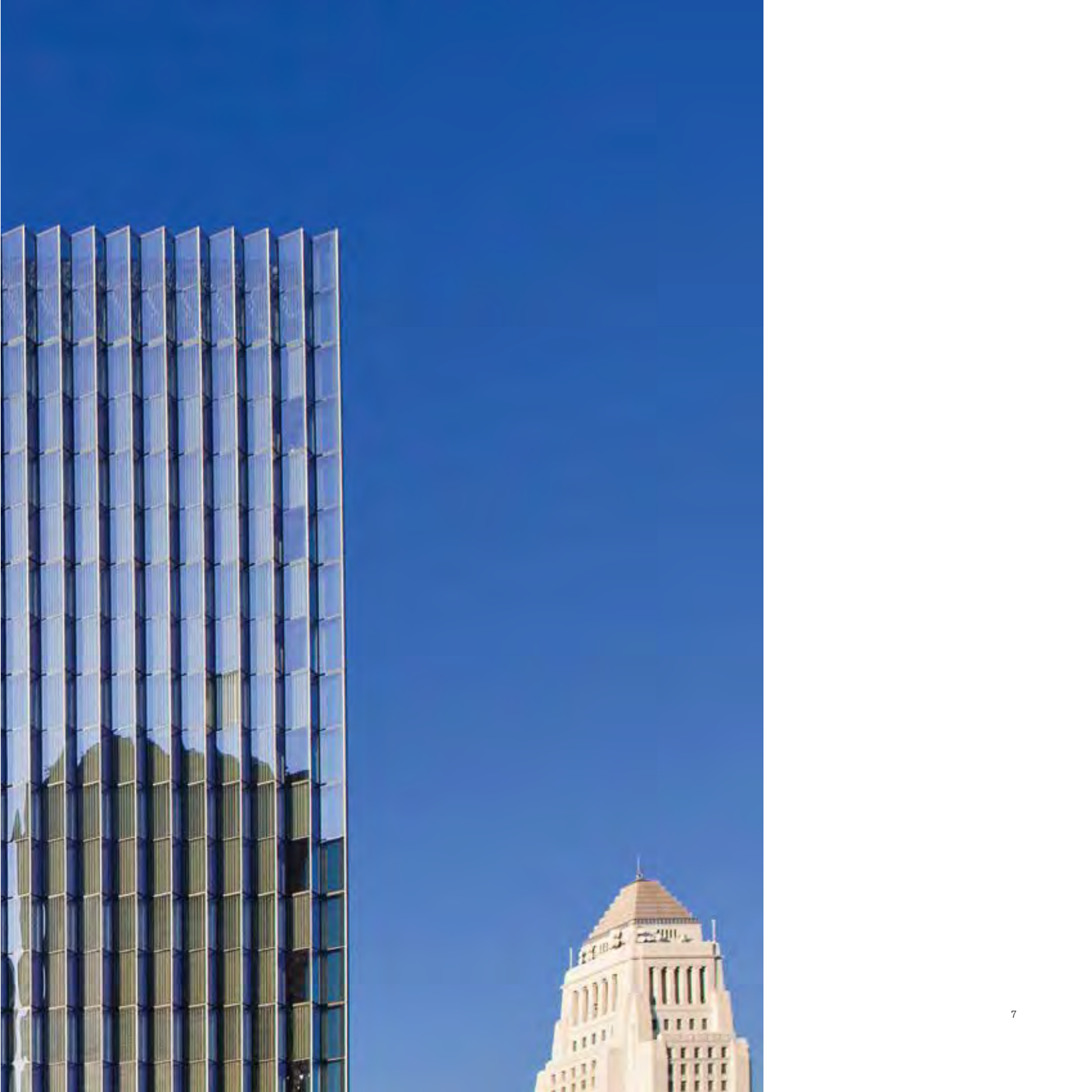


**A new federal courthouse must express
the dignity and participatory spirit that
unites courthouses across generations.**

David Insinga, FAIA
Chief Architect, GSA







THE NEW LOS ANGELES COURTHOUSE IN CONTEXT

The courthouse has been a part of the American landscape since the early 18th century, when colonial governments first erected structures where magistrates could oversee criminal justice and official record-keeping. Although law administration differed dramatically from place to place in this period, the courthouse buildings themselves shared common themes—of quiet strength, public participation, and transparent governance—which have stood the test of time.

Many colonial-era courthouses comprised a single room, and eschewed grandiose ornamentation for simple arcades and outdoor spaces. Yet these buildings managed to declare themselves as important civic landmarks and to serve as places to meet neighbors and exchange ideas. David Insinga, chief architect of the U.S. General Services Administration (GSA), explains that historic courthouse architecture achieved public stature precisely for its quiet seriousness. “Symbolically and functionally, America’s first courthouses both elevated justice and integrated it into everyday life,” Insinga says. He adds that early courthouses

have influenced the design of federal courthouses to this day, noting, “While any new federal courthouse must meet the most sophisticated needs of its time, it must also express the dignity and participatory spirit that unites courthouses across generations.”

As the landlord of the federal civilian government, it is GSA’s responsibility to construct new courthouses—squaring centuries-old expressions of design excellence to increased federal caseload, security requirements, and other performance criteria of the contemporary judicial system. The agency oversees multiple programs that help today’s courthouses embody the gravity and openness of their smaller and less complex historic predecessors.

The United States District Court for the Central District of California is one of the nation’s busiest federal district courts, and prior to GSA’s opening of the new United States Courthouse in Los Angeles in October 2016, the district’s need for updated accommodations was palpable and dogged. In 1992 GSA completed a tower to ease crowding from an existing 1940 building, and even then, only some

district and bankruptcy judges could be housed in the new structure. Meanwhile, the courtrooms in the older building did not meet standards for size or safety, and the United States Marshals Service deemed prisoner passageways unusable.

Gregg Miller, a facilities program manager at the Administrative Office of the U.S. Courts, remembers the disadvantages of the two downtown buildings vividly. He notes that, while separate circulation for judges, members of the public, and prisoners has been a standard of courthouse design for almost four decades, the longtime courthouse in Los Angeles required judges to walk through the public lobby to reach a keyed elevator: “Historic courtrooms are very pleasing aesthetically, but their appearance does not outshine the aging infrastructure, obsolete systems, and other drawbacks of a vintage courthouse.” The 1992 building not only fell short of meeting the Judiciary’s space demands, but also did not prefigure developments like the digitization of law research.

In 2003, the Judicial Conference of the United States elevated its Los Angeles

working conditions to emergency status, and two years later Congress appropriated \$400 million for a new facility. GSA was tasked with providing the Judiciary with needed space and realizing the latest standards for building security, environmental efficiency, and technological capacity.

The new courthouse would also have to master challenges and opportunities unique to GSA’s development site: a full city block at First Street, within steps of the Los Angeles City Hall and the proposed Grand Park. First Street runs in a northwest–southeast direction and slopes 32 feet across the length of that property, presenting a serious barrier to universal physical accessibility. In addition, the site borders both the Los Angeles Civic Center and the high-rise Commercial Office District, as well as multiple public-transportation nodes. “The design of the Los Angeles courthouse had to meld two distinct neighborhoods, extend the public sphere from Grand Park to the federal site, and support the transit network,” says Duane Allen, the GSA project manager whom the agency charged with coordinating the new building.

THE MOVE TO DESIGN-BUILD DELIVERY

Rapidly changing market conditions and other concerns prevented GSA from starting the new United States Courthouse in earnest until 2012. When the moment to break ground finally did arrive, the agency had to undertake the 633,000-square-foot building with its remaining original funding, unadjusted for inflation. “The project needed to adopt innovations that equated to good economy and better lifecycle costs,” recalls Allen’s colleague Maria Ciprazo, who serves GSA’s Pacific Rim Region as a director of design and construction as well as a regional chief architect.

If GSA had commenced a courthouse comprising 24 courtrooms and 32 chambers in 2005, it would have contracted with an architect to conceive that facility based on a predetermined budget and program. The agency would have then transmitted the architect’s drawings to the construction marketplace, from which a winning bidder would earn a contract to execute those drawings. This dual-contract method, known as design-bid-build, traditionally had been GSA’s preferred method of doing business.

By 2012, however, a delivery method known as design-build had gained mainstream acceptance. It promised notable schedule and cost efficiencies for the Los Angeles courthouse beyond the construction and lifecycle savings achievable by design.

Design-build delivery is an alternative to procuring design and construction services using separate contracts. Under it, GSA advertises for an architect and builder operating as a unit. In another contrast to the design-bid-build method, design-build delivery requires prospective teams to submit schematic designs in competition for GSA’s patronage. GSA chooses a design-build team based on the quality of the competition design as well as price and schedule. Selection of a team also locks in that team’s schematic design; further design and construction takes place after the contract award.

Design-build does have some drawbacks. It requires GSA, for example, to thoroughly establish performance criteria for a building prior to contracting with a design-build team. On the other hand, design-bid-build

projects demand GSA to allot significant time for realization, and it challenges the agency to reconcile conflicting interpretations of contracts and seek cost-effective responses to change orders. By consolidating the management of design and construction into one entity, design-build delivery streamlines procurement, ensures constructability from a project's outset, and reduces documentation.

While design-build's origins date as far back as 1949, it fully emerged in the world of architecture and construction by the early 2000s. After careful consideration of design-build's pros and cons, GSA began employing it in 2009, when the agency had to swiftly obligate American Recovery and Reinvestment Act funds to projects and to execute those new buildings and renovations with equal speed. The effort was a success, and three years later GSA decision makers realized that it could apply its new knowledge to the United States Courthouse in Los Angeles. "The only way we could recapture cost efficiencies was to get the project under contract as quickly as we could, which was by design-build," Allen says. Realizing this facility would

qualify as the agency's largest design-build effort to date.

Architect Craig Hartman, senior consulting design partner of Skidmore, Owings & Merrill (SOM), says GSA subsequently took care to secure the advantages of design-build delivery while mitigating its risks. SOM teamed with Clark Construction to vie for the commission, and during the 12-week schematic-design competition, "We had to develop a design and make it detailed enough that we could guarantee a price ceiling," Hartman says. "GSA and the judges were not able to have the same influence as if they had advised our work directly, but they did articulate very clear guidelines that proved to be an important road map." Clark senior vice president Marc Kersey adds, "There is always a push and pull between design concepts and the cost model, but for GSA it was incumbent upon us to face hurdles together and do what was right for the project." GSA selected the SOM-Clark team in December 2012, and Kersey says the \$343 million building was completed in just 43 months without ostensible changes to the competition entry.





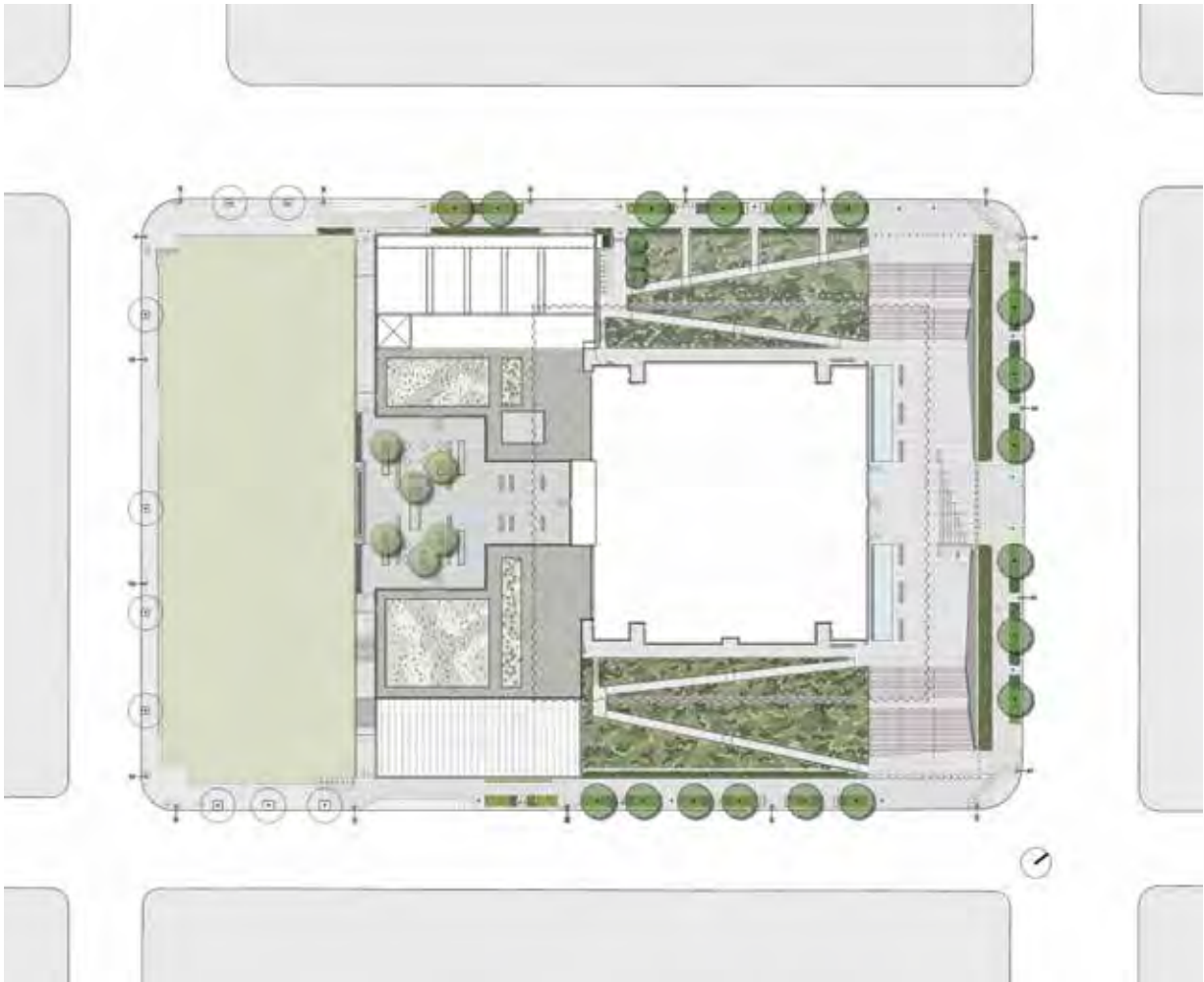
FUNDAMENTAL GEOMETRY

The new United States Courthouse in Los Angeles comprises a 10-story glass cube that cantilevers atop a limestone-clad base. The cube projects 35.5 feet in all directions, while the topography appears to flow underneath it as a plaza. An expanse of glass on the limestone base's northeast elevation demarcates the public entrance on First Street. Gardens flanking the uphill and downhill sides of the building include both stairs and ramps so that people can traverse the slope by foot or wheelchair. At the new courthouse's northwest face, secure parking is largely integrated into the grade change. An enclosed courtyard on the garage rooftop serves as an amenity to the ground-floor jury assembly room within the building.

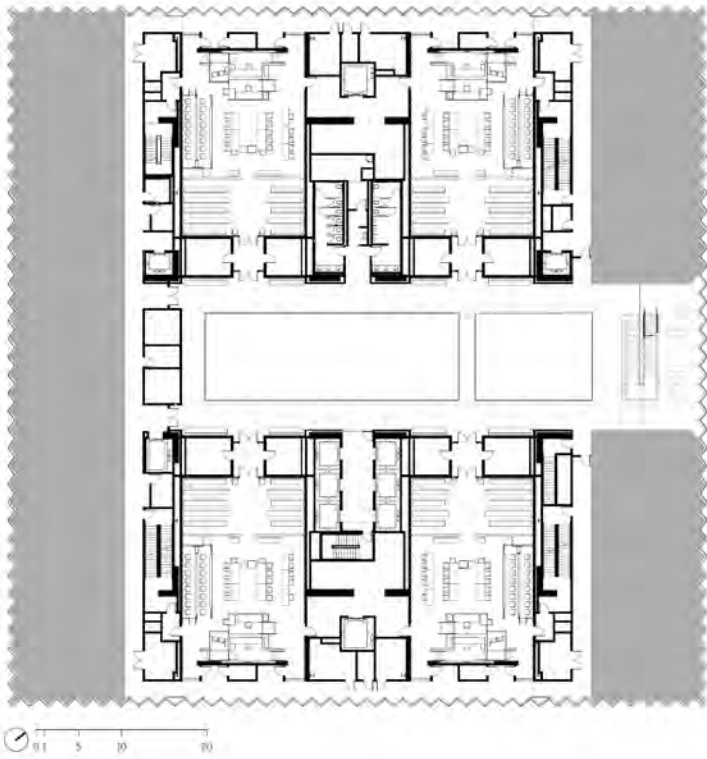
Hartman says this composition accomplished several objectives in one gesture. "One was to lift the courthouse above the landscape and accommodate the circumstances that are unique to the site. Another had to do with precedent—to take what a courthouse has meant to American democracy in our cities, historically, and represent that meaning today." A midrise cube additionally distinguishes

a time-honored civic function from the skyscrapers of downtown Los Angeles, while the bold cantilevers express progress and optimism. The cantilevers also create an overhang that, much like a traditional arcade, invites building occupants or pedestrians traveling between transit nodes or neighborhoods to seek protection from the sun or inclement weather.

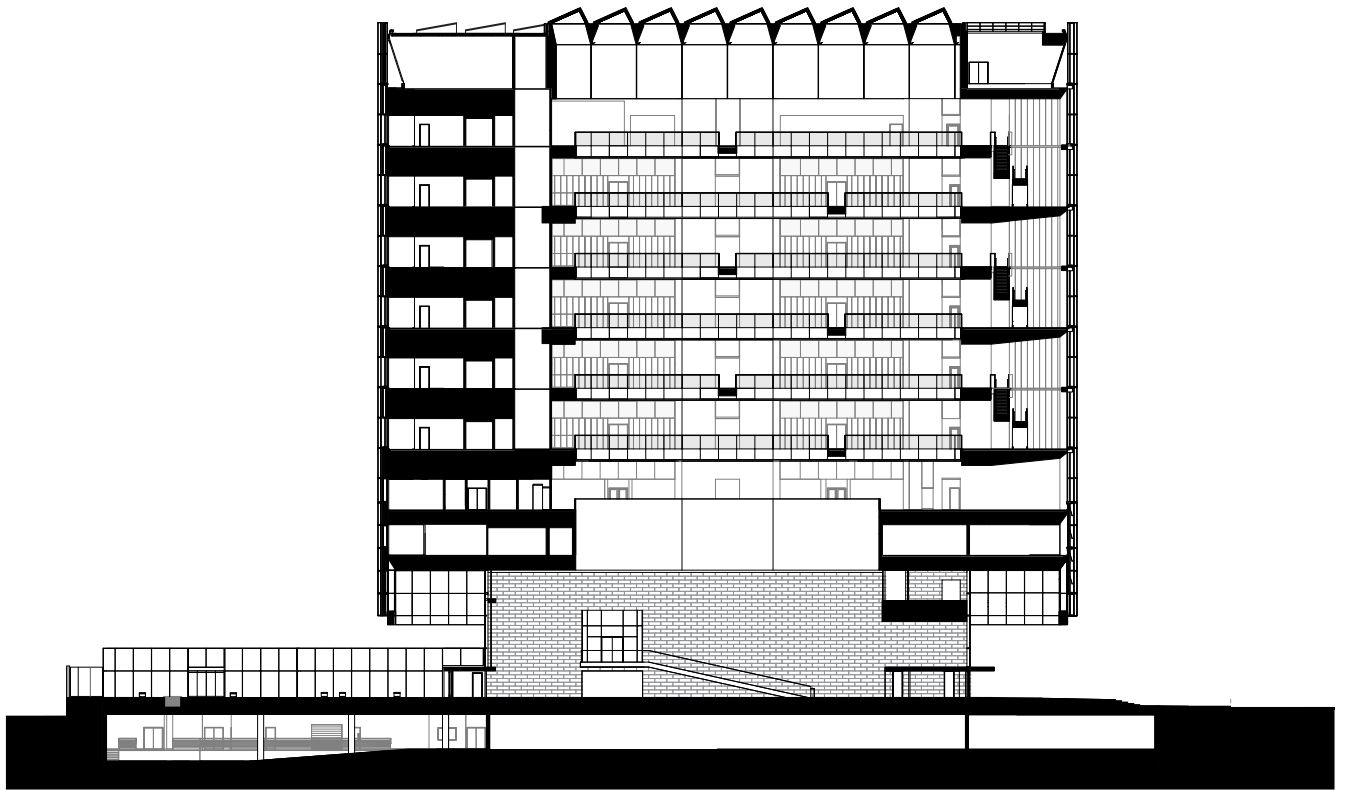
For citizens and visitors who step into the new United States Courthouse, sheltering shade gives way to inspiring daylight. Indeed, natural illumination drove the configuration of the courthouse interior. A soaring white atrium known as the Light Court centers the interior, while wood-finished courtrooms positioned on the building edge harvest daylight from both the perimeter and the atrium. Double-height courtroom corridors overlook the Light Court, providing sunny spaces where confidential discussions can take place. "A courthouse prompts a lot of emotions. Whether you are a plaintiff, defendant, or visitor, there is a sense of urgency in these buildings," Hartman says. "A generosity of daylight-filled interior spaces can instill a sense of calm in these diverse users."



Site Plan



Typical Courtroom Level



Longitudinal Section





INNOVATIONS IN EFFICIENCY

Housing the United States Courthouse within a cube atop a base accomplished multiple goals: separating the new building from site topography; providing shaded plaza space; and giving the facility a contemporary civic appearance.

Multipurpose functionality informed all aspects of the SOM-Clark design, even for building elements not visible to users, such as the innovative core-and-truss structural system that supports the cantilevered-cube scheme. At the center of that system is a core comprising four primary reinforced concrete shear walls, which provides lateral stiffness for the courthouse. These shear walls rise from the foundation, through the building's stone-clad base and to the roof; SOM dovetailed stairwells and mechanical rooms alongside the cores and configured the courthouse interior around them generally. At their top, the four shear walls support a three-dimensional steel truss system which cantilevers symmetrically.

The 600-ton truss system, which accommodates vertical loads on the building, forms a grid of 12 structural-steel trusses embedded in the reinforced-

concrete shear-wall core. Each truss measures 220 feet long and 17 feet deep. Perimeter columns are suspended from the truss system, and the curtain wall is attached to it. To transfer gravity loads from the suspended columns back to the structural core, the design-build team devised a geometry for the truss system that resembles a bicycle wheel. The solution takes into account the impressive ceiling heights of courtrooms as well as the layout of mechanical systems, and eliminated columns from each cantilevered corner—allowing the cube to more readily appear as if it were floating atop the base. It also reduced material consumption approximately 15 percent compared to the most efficient conventional trusses. To accommodate California's high seismicity, these trusses also include 16 ductile buckling-restrained braces that diagonally link the shear walls, controlling drift so that the whole building moves in concert in the case of an earthquake. To construct the structural system, crews erected perimeter columns on top of 48-foot steel temporary shoring columns until the roof trusses were completed and the perimeter columns could be suspended.

A conventional construction sequence would have more than doubled the schedule and exceeded the construction budget.

The United States Courthouse's pleated glass facade represents another case study in designing for multiple benefits. "We were concerned the building would be perceived as just a cube," Clark Construction's Kersey recalls, "So we had to make sure that we treated the facade in the same elevated manner as civic architecture has historically been represented in American cities." The design-build team reasoned that wrapping the new courthouse in a unique glass skin would set apart the building exterior, and that, inside, access to views and daylight would help building occupants sense the importance of their participation in American justice.

Any glass curtain wall has to prevent solar heat gain from entering the building it envelops. Minimizing this pressure on a building's interior climate is particularly difficult to accomplish in downtown Los Angeles, where the street grid is rotated toward harsh morning and afternoon sunshine. For the new United States

Courthouse, SOM conceived a pleated glass surface whose individual panels align with ideal solar orientation. Within this system, moreover, transparent glass in the north-south orientation welcomes daylight, while east- and west-facing glass shades the interior. The alternating panels block 47 percent of solar heat, reduce overall energy demand for systems like lighting and air-conditioning, and keep the building mass aligned to the downtown grid for optimal street presence.

The United States Courthouse's memorable, efficient facade integrates with a wider performance strategy for the building that consumes electricity and water as economically as possible. The pleated glass is part of a series of efficiency measures that achieve GSA's 2020 energy target of 35kBTU/GSF annual consumption, and a photovoltaic array on the building roof harvests sunshine to produce 507,000 kilowatt-hours of clean energy annually.

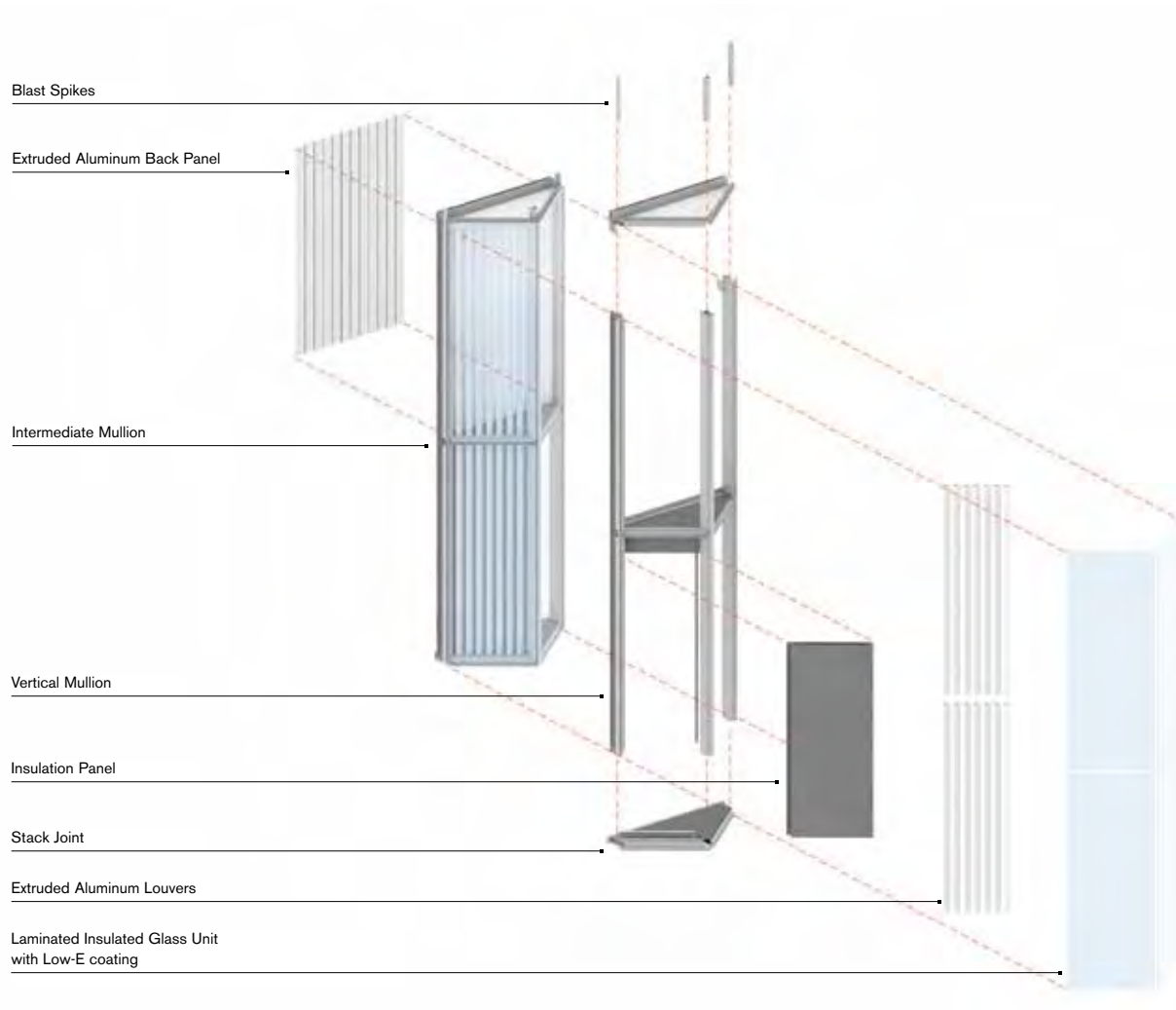
David Insinga, GSA's chief architect, says that the courthouse's achievements in security, engineering, and energy efficiency are a testament both to overall design

excellence and to a well-stewarded design-build delivery. “By convening experts from multiple disciplines at the inception of the design process, the courthouse project seized multiple opportunities in single gestures and surmounted challenges that would have thwarted a more compartmentalized design and construction team. Collaboration is a tremendous source of taxpayer value.” Duane Allen, the GSA project manager, also notes that inherent flexibility in the building, such as use of demountable partitions in judges’ chambers, can accommodate future programmatic and technological updates while sparing taxpayer expense.

The United States Courthouse’s combination of visionary appearance, empathy for occupants, and overall frugality has earned commendation from throughout the design, construction, and real estate industries. The building is a winner of a 2018 AIA Institute Honor Award, the highest commendation from the American Institute of Architects, as well as the organization’s equally prestigious COTE Top Ten Award for ecological responsibility. Bestowing the courthouse with a Design-

Build Project/Team Award, the Design-Build Institute of America stated, “The iconic structure now stands as a testament to design-build delivery and is a model of civic architecture that all stakeholders and U.S. citizens can be extremely proud.” It has been additionally recognized by the Construction Management Association of America, Los Angeles Business Council, and others.

The courthouse has already shifted the ways in which these industries do their work. Gregg Miller, the Administrative Office of the U.S. Courts facilities program manager, says that the new building’s courtyard for prospective jurors, adaptability to changing needs, and other outstanding features may be replicable in future judicial facilities. In another example, GSA has codified lessons from this United States Courthouse project into its renowned method for assuring design and construction quality, known as the Design Excellence Program; that program’s new procedures for design-build delivery are based on the procurement and implementation of the Los Angeles courthouse.



Facade Unit Composition

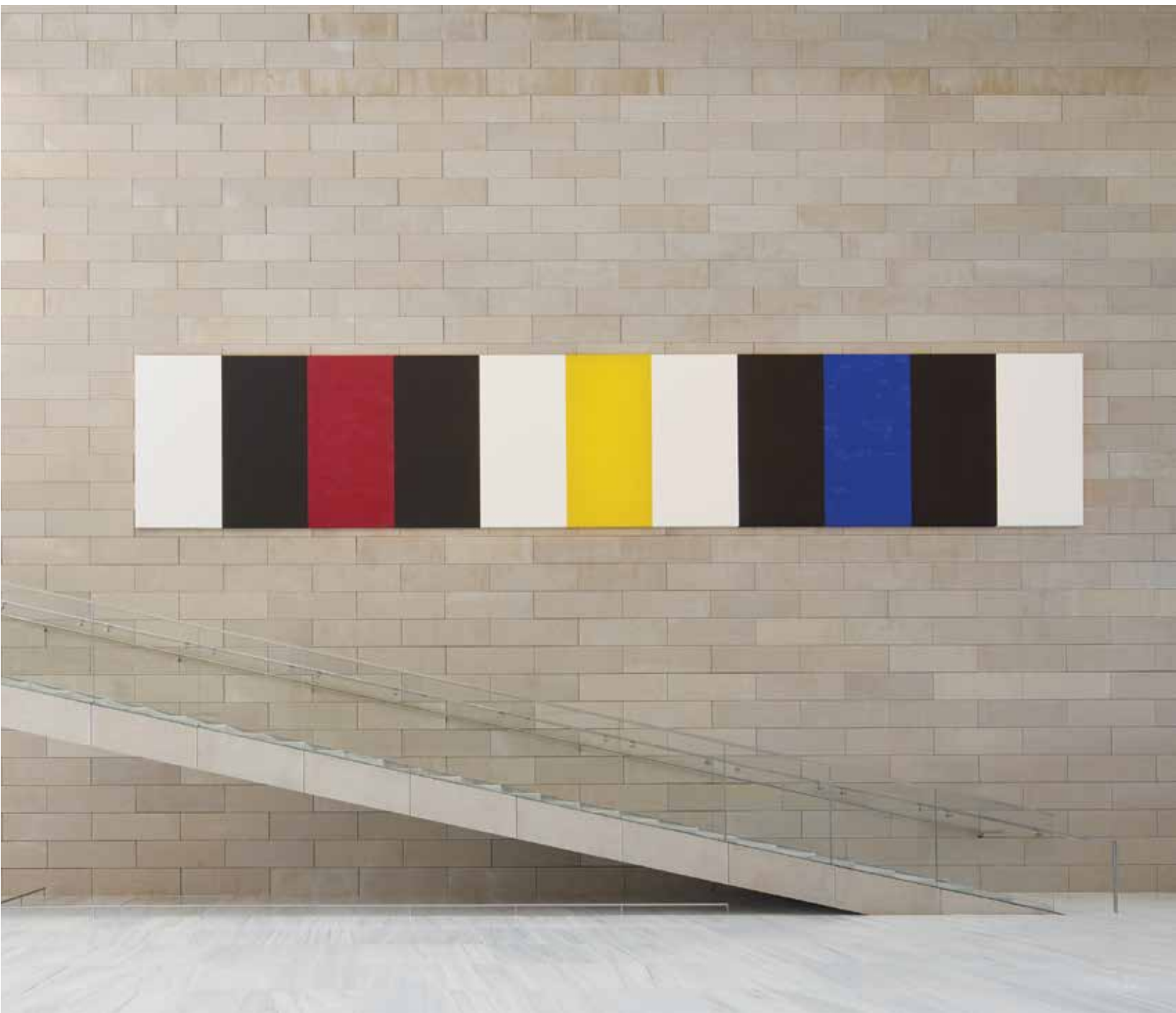












ART AND THE COURTHOUSE EXPERIENCE

The Guiding Principles for Federal Architecture, which since 1962 has provided GSA with one of its essential mission statements, asserts that the work of living American artists should be incorporated in the design of public buildings. Since 1963, GSA has fulfilled this element of the Guiding Principles by commissioning art for significant construction projects through its Art in Architecture Program. The three commissions created for the new United States Courthouse epitomize GSA's vision for public art. They are fully integrated into the design of the Light Court, complementing its various shapes and materials. In fact, a viewer may not be able to discern which came first—the artwork or the architectural scheme.

Yosemite Falls, by Los Angeles-based photographer Catherine Opie, most dramatically embodies the inextricable relationship between art and architecture at the United States Courthouse. Opie divided a monumental image of Yosemite Falls into six 16-foot-long archival pigment prints and mounted one panel on each floor of the Light Court.

“One of the most important elements of this piece is how it functions within the architecture of the building,” Opie explained in a statement. “The height of the six floors conceptually holds the scale of the grandiose view of *Yosemite Falls*. These various floors allow for different views of the falls, in the same way that a hiker's vantage points change when approaching the real falls in the natural environment. You have to roam the building in order to experience the piece. There is not one vantage point where you can see all six panels.” *Yosemite Falls* derives additional power from the contrast between rugged California wilderness and the urban landscape of Los Angeles, and Opie considers that her scene of the waterfall will engender a feeling of calm in viewers.

Artist Gary Simmons, who produced an untitled Art in Architecture commission for the new United States Courthouse, echoes Opie's meditative aims: “Given that entering a courthouse can be a stressful experience, I hope that my artwork provides respite, or a moment of peace, in which the viewer can experience a sense of

hope and solace,” the Los Angeles–based artist has said. Simmons’s installation also comprises six panels; these 8-foot enamel-painted fiberglass-and-aluminum squares depict shooting stars, which the artist believes will conjure nostalgic memories and provide a satisfying pause to the judicial staffer or juror who enters the courthouse.

The third installation that GSA’s Art in Architecture Program commissioned for the United States Courthouse is *Untitled (White, Black, Red, Yellow, Blue)* by Los Angeles–based Mary Corse—one of the few female artists associated with the Light and Space Movement of the 1960s. Composed of bands of red, yellow, and blue, separated by bands of white and black, the artwork is the first and only painting in which Corse has combined all three primary colors in one canvas. That painting stretches 42 feet, and it is mounted above the monumental staircase that connects the Light Court’s ground floor to a multipurpose courtroom.

Corse is known for her minimalist paintings that serve not as descriptive

pictures, but as vehicles for the perception of optical phenomena. To that end, glass microspheres are incorporated into the color fields, which refract changes in daylight and offer constant perceptual change for viewers as they move around the Light Court. Corse has stated that her work is well suited to the geometry and natural illumination of the Light Court, and that she was interested in contrasting the neutral palette of building finishes with the primary colors in her painting.

“Mary Corse’s painting, like all of the artworks commissioned for the new United States Courthouse, engages in a nuanced dialogue with its setting,” says GSA chief architect David Insinga, adding that the Art in Architecture program burnishes the significance of major GSA projects generally. “Because our agency creates landmarks of the future, we must make sure these buildings reflect the ingenuity and ethics of the American people politically, socially, and culturally.”



This powerful composition and the generosity of its public spaces gives the project a clear civic presence.

2018 AIA Institute Honor Award





THE DESIGN AND CONSTRUCTION TEAM

Owner

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

Maria Ciprazo, director of design & construction,
regional chief architect

Mario Ramirez, project executive

Duane Allen, project manager

Greg McSweeney, contracting officer

Krista Miller, contracting specialist

Marion Armijo, Cecillia Chu, Melanie Chin-Cooper,
Kathleen Cruise, Lorenzo Davis, Medi Givechian,
Gary Kaplowitz, Jane Lehman, Mark Levi, Traci
Madison, Norma Quon, Adam Rinderle, Gary
Rose, James Sampson, Dale Shue, Jacqueline Suen,
Langston Trigg, Patricia Weber

Tenant

United States District Court
for the Central District of California

United States Attorney's Office for
the Central District of California

United States Marshals Service

United States Courts Probation
and Pretrial Services Office

Federal Public Defender

Architecture, Interior Design, Structural Engineering, Graphics

Skidmore, Owings & Merrill
Los Angeles and San Francisco, California

Craig Hartman, senior consulting design partner

Gene Schnair, consulting partner

Michael Mann, managing director

Paul Danna, Jose Palacios, design directors

Susan Bartley, Steven Zimmerman, associate directors

Keith Boswell, technical partner

Sally Anderson, Naomi Asai, Alessandro Beghini,
Carmen Carrasco, Kevin Conway, Sean Corriel,
David Diamond, Abel Diaz, Sally Drum, Qinghua
Fan, Emily Farnham, Rupa Garai, Jordon Gearhart,
David Goodin, Ben Grobe, Brian Hart, Lonny Israel,
Viltis Januta, Winna Japardi, Erin Kasimow, Josh
Kenin, Andrew Krebs, Eric Long, Dan Maxfield,
Isshin Morimoto, Patrick Murren, Julia Ovsenni,
Bin Pan, Tanya Paz, Garth Ramsey, Amy Rangel,
Bita Salamat, Mark Sarkisian, Maria Sviridova, Marc
Tanabe, Wang Tsui, Nicole Wang, Jennifer Williams

Design-Build Partner/General Contractor

Clark Construction Group
Bethesda, Maryland

Marc Kersey, senior vice president

Sam Hoelscher, M. Marshall Singh, project executives

Greg Groleau, vice president

Steve Deyer, Andrew Erdman,

Bradley McDermott, Art Vasconcelos

Artists

Mary Corse
Los Angeles, California

Catherine Opie
Los Angeles, California

Gary Simmons
Los Angeles, California

Construction Manager

Jacobs
Sacramento, California,
and Portland, Oregon

Sohail Shaikh, project executive

Charles Atkinson, senior
construction manager

Cheryl Coleman, Brent Davis,
Steven Hill, David Wollenberg

Mechanical/Electrical Engineer

Syska Hennessy Group
Culver City, California

Gary Brennan, co-president
Rob Bolin, senior principal

Michael Adebajo, Alan Ayap, Kris
Baker, Ali Danesh, Ali Hadian, Hamish
List, Ben Sedighi, Miguel Valencia

Civil Engineer

Psomas
Los Angeles, California

Mike Crehan, David Curtis,
Andrew Nickerson, Angie Perez

Plumbing Engineer

South Coast Engineering Group
Calabasas, California

Peter Kraut, William Siler,
Walter De La Cruz, Robert Dargatz

Lighting Designer

HLB Lighting Design
Los Angeles, California

Teal Brogden, John Dunn, Megan
Howell, Michael Lindsey, Hayden
McKay, Maura Reinhart, Jae Yong Suk

Landscape Design

Studio-MLA
Los Angeles, California

Mia Lehrer, Michelle Frier,
Anne Guillebeaux, Eric Marecki,
Michelle Sullivan

Branding and Graphics

Page/Dyal Branding and Graphics
Austin, Texas

Herman Dyal, Lon Calvert,
Kathryn Dreier, Carla Fraser,
Andrew Lopez, Roy Watson

Accessibility Consultant

AA Architecture, Interior
Planning & Design
Mission Viejo, California

Afshan Afshar

Courts Planning, LEED, and Security

AECOM, Los Angeles, California
Frank Castillo, Frank Clements,
Gary Gayhart, Michael Griebel,
Joanna Lam, Roger Lichtman,
Alistair MacGregor, Peter Obarowski,
Henry Pitner, Abhinay Sharma,
Scott Smith, Christopher Snee

Blast Consultant

Applied Research Associates
Albuquerque, New Mexico

Mikhael Ereksion, Ken Herrle,
Joe Smith

Fire Protection and Life Safety

Jensen Hughes
Los Angeles, California

Steven Dannaway, Matt Donahue,
Arthur Gager

Geotechnical Engineer

Haley & Aldrich
San Francisco, California

Dean Iwasa

Acoustics

Newson Brown Acoustics
Santa Monica, California

Martin Newson, Joe Celano, Anat
Grant, Nozomi Kamiya, Ben Toews

Electrical Subcontractors

Glow Electric
Hawthorne, California
Helix Electric
San Diego, California

Mechanical Subcontractors

Tricor Mechanical
Huntington Beach, California
ACCO Engineered Systems
Glendale, California

Plumbing Subcontractors

Monaco Mechanical
Los Angeles, California
Murray Company
Rancho Dominguez, California

Glazing Subcontractors

C&C Glass
San Diego, California
Benson Industries
Los Angeles, California
Golden Glass
Fullerton, California

**Design Excellence
National Peers**

Ronald Altoon
STIR Architecture
Los Angeles, California
Clark Brockman
SERA Architects
San Mateo, California
Bill Browning
Terrapin Bright Green
New York, New York
Paul Goldberger
New York, New York
Jennifer Guthrie
Gustafson Guthrie Nichol
Seattle, Washington
Rob Kistler
The Facade Group
Portland, Oregon
Laurinda Spear
Arquitectonica
Miami, Florida
Steve Straus
Glumac
San Francisco, California
Clive Wilkinson
Clive Wilkinson Architects
Los Angeles, California

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

Rochelle Steiner
University of Southern California
Los Angeles, California
Robert Aitchison
Mark Watters
Aitchison and Watters
Los Angeles, California
Rosa Lowinger
Rosa Lowinger & Associates
Los Angeles, California
Arthur Page
Page Conservation
Washington, DC
**Construction Excellence
National Peers**
Mike Leondi
Skanska
New York, New York
Paul Chistolini
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 the 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 new construction and major renovation projects and opened up opportunities for emerging talent, 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

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U.S. General Services Administration