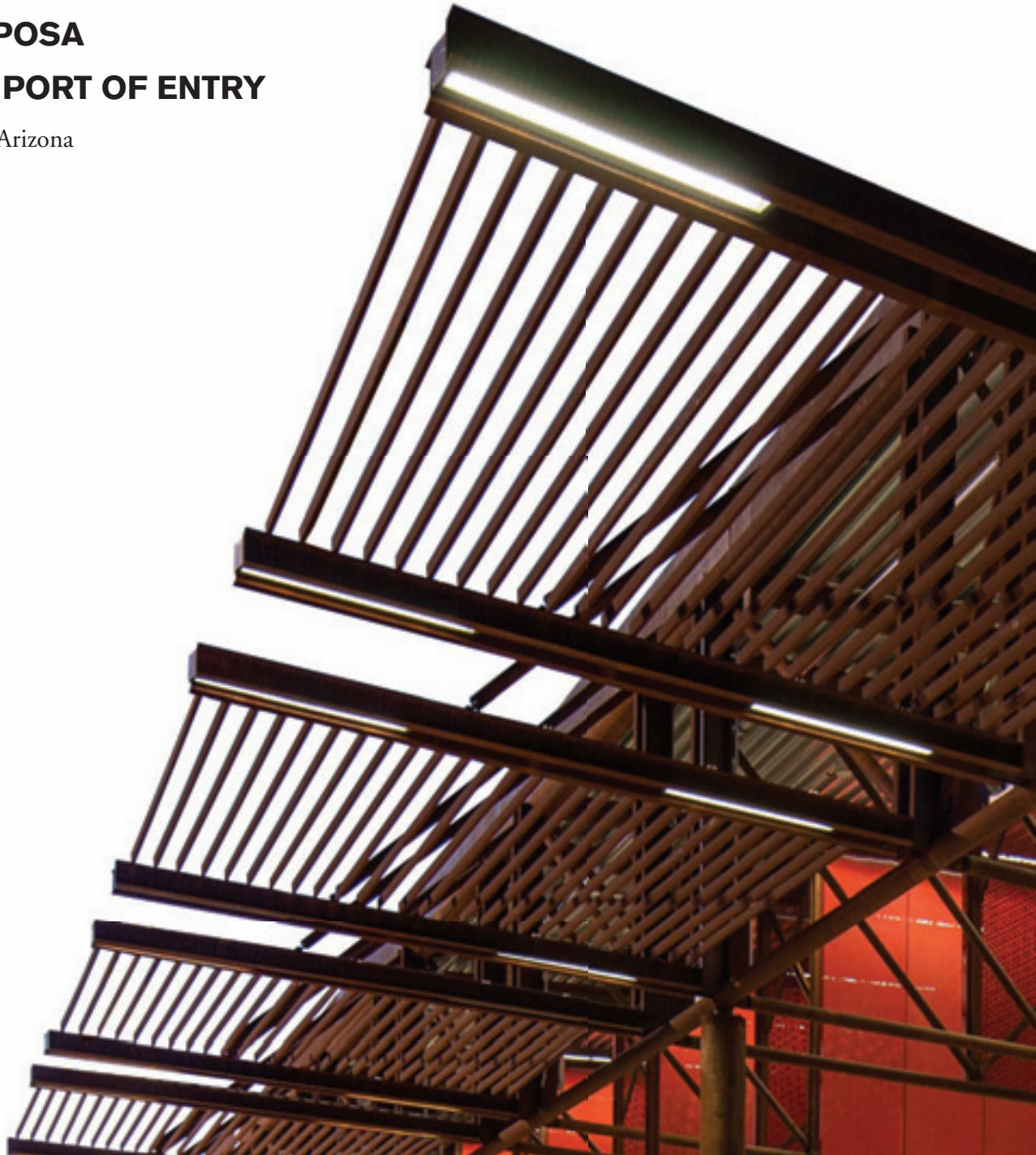


MARIPOSA
LAND PORT OF ENTRY

Nogales, Arizona



The Mariposa Land Port of Entry in Nogales, Arizona, was designed and constructed under the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve a legacy of outstanding public buildings that will be used and enjoyed now and by future generations of Americans.

February 2019

MARIPOSA

LAND PORT OF ENTRY

Nogales, Arizona

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Mariposa embodies a nuanced interpretation of high performance, by graciously accommodating an array of stakeholders and the diverse goals they had in mind. It is a model for future port design.

David Insinga, FAIA
Chief Architect, GSA

NOGALES: A HISTORIC CORRIDOR

Nogales, Arizona, derives from the Spanish word for walnut. Founded in 1880 and today boasting a population of 20,000, the city's name honors the black walnut trees towering over the arroyos and crevices that collect monsoon rain. Prior to its formal establishment, the Tohono O'odham people referred to this valley between the Pajarito and Patagonia mountains as *Nowal* for the prickly pear cacti that continue to flourish in its grasslands. Cutting a path of undulating landscape in parallel with the Santa Cruz River, Nogales embodies both monikers. It is a diversely vegetated gateway to the Sonoran Desert.

Thanks to these benign conditions, Nogales has long served as a corridor for commerce. It was here that Juan Bautista de Anza launched a historic expedition from New Spain to the Pacific coast in 1775; the explorer, who would later become governor of New Mexico, led 240 people on this journey to create the first non-native settlement at San Francisco Bay. Another first took place in 1882, when the Southern Pacific Railroad laid track in Nogales to establish the inaugural rail connection between the United States and Mexico.

Nogales's role as a route for international business crystallized in the 20th century, as fresh produce and manufactured goods from Mexico entered the United States through the Arizona city. The corridor's economic energy has increased dramatically since 1994, moreover, when a series of tariffs and other export barriers between nations was eliminated. Regional trade totaled approximately \$290 billion at the start of that year and topped \$1.1 trillion in 2016, according to the Congressional Research Service. Through the 2000s, as much as \$35 billion worth of international trade flowed through Nogales annually. Thirty-seven percent of all produce consumed in America crosses the border in Nogales today, and during the winter season, that number jumps to 60 percent. Meanwhile, Nogales, Sonora—the Arizona city's Mexican companion—boasts a population exceeding 300,000 and a proportionate number of manufacturing plants that import and assemble duty-free components for export. Business and culture continually move back and forth between the two nations in this nuanced, historically rich community known as Ambos Nogales.





THE LAND PORT OF ENTRY

A land port of entry is a facility where dedicated public servants manage the controlled movement of goods and people over a national border. The United States government had improvised such stations until the period 1930–1941, when it erected the first purpose-built land ports in response to automobiles' ascendancy in transportation and shipping. These 59 inspection buildings straddle America's borders with Canada and Mexico mostly in remote locations and incorporate the architectural vocabulary of their regions.

Land ports of entry are commonly associated with U.S. Customs and Border Protection (CBP), which employs them as bases from which it processes citizens, visitors, and immigrants entering the United States. They also house federal personnel and equipment to conduct related tasks, such as monitoring commerce and assuring the safety of agricultural and farm products as well as averting illegal trade, public health threats, and terrorism. "A land port hosts an array of functions, and the facility must reflect this diversity of tasks," says David Insinga, chief architect of the U.S. General Services Administration (GSA), which is responsible

for developing and maintaining 167 land ports on the northern and southern borders.

Not every land port accommodates the same activities equally, as one border crossing may have to handle shipping demands whereas another sees substantial foot traffic. Nogales's three land ports of entry illustrate this point. The city's pedestrian-only Morley Gate was completed around the 1924 inception of the U.S. Border Patrol, the precursor to CBP. An adjacent building dedicated to vehicle and rail inspection opened at about the same time. And in 1976, the federal government launched the Mariposa Land Port of Entry to create a new channel for the commodities and traffic that had been crowding the two historic entry points.

Mariposa connects Arizona State Route 189 directly with Mexican Federal Highway 15. Originally, the land port stood a mile and a half west of downtown Nogales. More recent urban development in the Nogales sister cities has encroached upon its Sonoran Desert site, and trade growth has catapulted Mariposa to one of the busiest land ports of entry in the United States.

We resolved to achieve world-class performance and demonstrate the warmth and dignity of the United States simultaneously.

Eddie Jones
Architect





SOARING USE AT MARIPOSA

GSA has an extensive record of helping Ambos Nogales cope with international commerce and travel. In 1966 it completely rebuilt the antiquated vehicle inspection building, which is now known as the Dennis Deconcini Land Port of Entry, and modernized it in 1994. GSA purchased Mariposa's 43-acre site in 1971 and broke ground there in 1973. Seven years after finishing Mariposa, the agency reconfigured that land port to incorporate privately owned vehicles (POVs).

For the following three decades, the Mariposa Land Port of Entry had to contend with rising border travel without further substantial expansion. The original facility comprised four primary commercial inspection booths and corresponding secondary inspection facilities meant to handle 400 trucks daily, and eight total primary and secondary inspection spaces for POVs. Yet just in the period between 1994 and 2006, annual commercial crossings at Mariposa increased from 190,000 to 280,000 vehicles, according to trade organization data. Consequently, during winter growing seasons, as many as 1,200 trucks would arrive from Mexico

each day. Mariposa's assistant port director for passenger operations, Joyce Jarvis, says that in addition to increasing the volume of products crossing the southern border in winter, the agricultural industry has drawn out peak production. "The growing season used to start in October and end in April, but with the rise of greenhouse and shade-house farming, the season now lasts until the first part of July."

Regional population growth, increased law enforcement activities, and national security requirements compounded pressure on the Mariposa Land Port of Entry, so that during the busiest traffic periods, passenger vehicles could queue south of Mariposa for three hours while truck drivers regularly waited four hours or more to undergo initial inspection by a CBP officer. Protracted lags are particularly harmful for perishable agricultural products, which can result in a shorter shelf life or spoilage, and they immobilize agricultural and manufactured inventory. In all, persistent delays at Mariposa translated to unpredictable deliveries and lost income, as well as diminished tax revenues and economic activity for the United States.

Jarvis, who has worked in various federal capacities on the Nogales border since 1991, says that her colleagues identified Mariposa's diminishing viability in the middle of the decade. By 2001, the need for a larger, more effective replacement facility had become common local knowledge, at which point public- and private-sector leaders in Ambos Nogales formed the Greater Nogales Santa Cruz County Port Authority to elevate that conversation to a national stage. Comprised of the City of Nogales, the Fresh Produce Association of the Americas, the Maquila Association of Sonora, and other members, the organization lobbied the federal government to update the land port. In June 2005, the U.S. Department of State issued a Presidential permit authorizing Mariposa's reconfiguration.

The issuance allowed GSA, long aware of inefficiencies at Mariposa, to begin planning a new land port of entry through its Design Excellence Program. GSA launched Design Excellence in 1994 to more fully realize the Guiding Principles for Federal Architecture. That document mandates the United States government to seek out the nation's best

architects for public building commissions and collaborate with these talents to ensure that facilities represent the high quality that taxpayers deserve. Its author, the statesman Daniel Patrick Moynihan, also declared that designs should embody American democracy, regional culture, contemporary thinking, and urbanistic planning, among other criteria, and today GSA interprets those tenets in light of the most current standards for security, energy efficiency, and physical access.

GSA initiated the Design Excellence Program to support the United States Courts, which had commenced a large-scale effort to construct and renovate courthouses. The program was so effective that GSA quickly applied its vision and protocols to other building types in its portfolio, integrating Design Excellence into a new land port of entry as early as 1996 in Calexico, California. Ramon Riesgo, who oversees land ports on the southern border for GSA, says "Design Excellence has been welcomed by local communities and by Department of Homeland Security professionals, who understand that infrastructure can be a source of stress for public servants who work on the border."





With its slatted steel canopies, elegantly terraced landscaping, and multiple courtyards, staircases, and covered walkways, the complex seems to speak a language of integration and connection.

2016 AIA Institute Honor Award

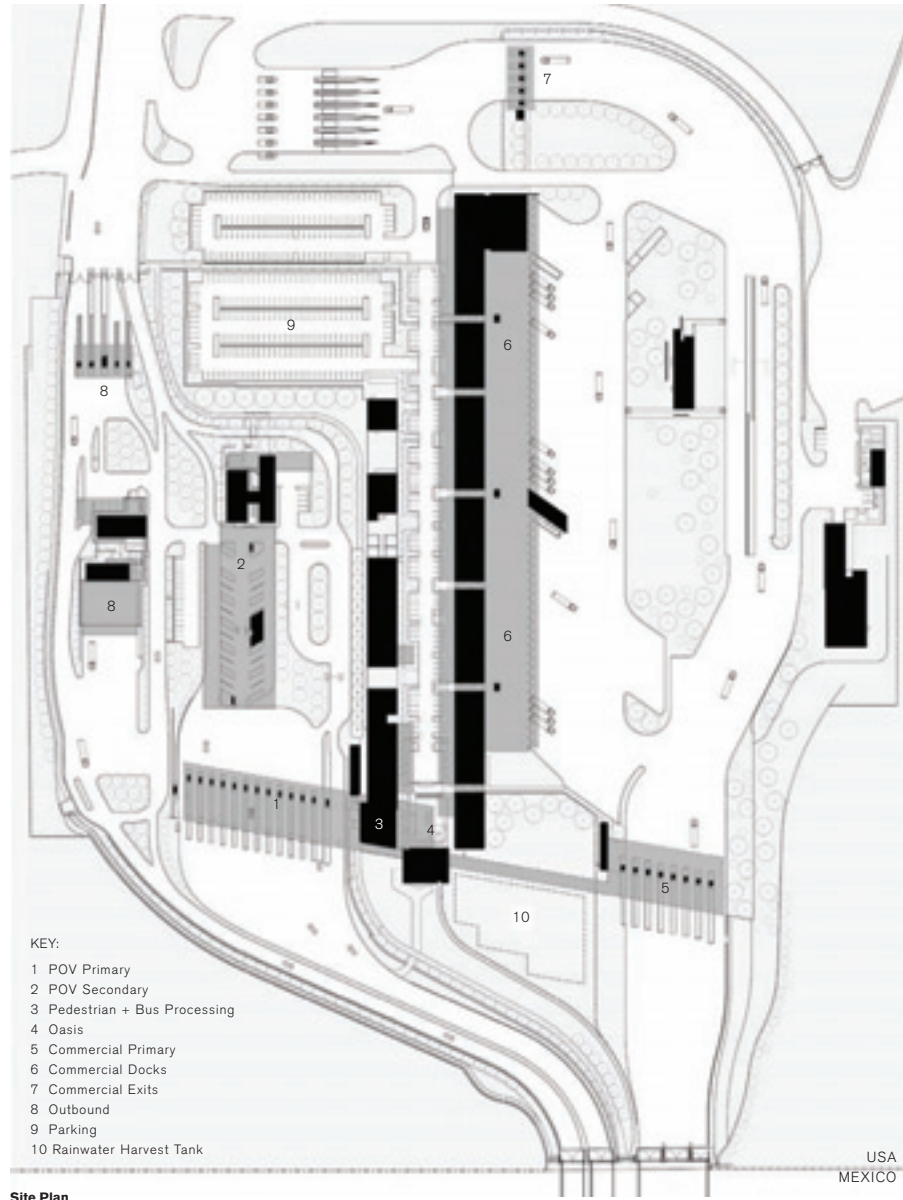
CREATING THE NEW PORT

To find promising design teams for GSA projects like Mariposa's replacement building, the Design Excellence Program simplifies architect selection. In the first stage of procurement, for example, prospective lead architects need only submit a portfolio of relevant completed projects and concise statements of philosophy and experience. Streamlining effectively levels the playing field between talents who are employed by large companies, which may have marketing departments to generate proposals on their behalf, and those who must shoulder new business development alongside daily design. Design Excellence procurement also upholds the 1972 Brooks Act, which requires the federal government to select the most appropriate architect, and not merely the least costly option or most familiar name.

Through the Design Excellence Program, in early 2007 GSA selected a team headed by Jones Studio working in collaboration with the global engineering firm Stantec and geotechnical engineer Western Technologies, to design the new Mariposa Land Port of Entry. The American Recovery and Reinvestment Act of 2009 allocated \$173 million in funding for the \$187 million project.

Jones Studio was founded in 1979 by Eddie Jones, and today the Arizona firm's principals also include Jacob Benyi, Brian Farling, and Neal Jones. At the time that Jones Studio won the Mariposa contract, it enjoyed renown for a sensitive approach to desert landscapes, yet its largest realized work was a \$60 million state university facility. "It is to GSA's credit that it has the Design Excellence Program, and I'm still astounded and grateful to have earned the Mariposa project," Eddie Jones says, pointing out that the combination of Jones Studio's knowledge of local climates and Stantec's deep fluency in transportation infrastructure distinguished it from GSA's other candidates.

In retrospect, Jones claims, "It was an advantage to have not had experience in designing a land port of entry." Indeed, he and his creative partners did not take any existing expertise for granted and researched all aspects of land port design. They studied the requirements of the numerous governmental agencies that have a stake in new port construction, focusing on CBP's pinwheel-shaped arrangement of land port buildings. Jones Studio also



Site Plan



undertook field investigation, tapping the immersion-education group BorderLinks to guide it through the streets and landmarks of Nogales, Sonora, so that it could better empathize with the citizen or visitor entering the United States from Mexico.

That scrutiny revealed shortcomings at Mariposa, in particular for northbound travelers walking to the pedestrian processing lobby and for CBP officers crossing vehicle lanes between primary inspection booths. Benyi remarks, “There was no accommodation for the thousands of people moving on foot. They just figured out how to twist and turn between the traffic. We felt that the port should be a welcoming place for these people, like a garden.” Jones says that while the project’s mission-critical functionality, stringent security standards, and ambitious environmental criteria seemed at odds with evoking a garden, “We resolved to achieve world-class performance and demonstrate the warmth and dignity of the United States simultaneously.”

CBP also brought fresh eyes to Mariposa, suggesting to the design team that it

abandon the pinwheel master plan for a linear organization reminiscent of rail yards. The team praises the decision, with Benyi explaining, “We believe the pinwheel design is fundamentally problematic, because the entire operation cannot be surveiled from a single point.” Jones Studio subsequently rethought individual elements within the overall facility, such as the size and capacity of truck docks, to streamline port operations. After the design team’s intense period of initial research, it undertook 42 iterations to arrive at an appropriate solution.

Executed in four phases and completed in August 2014, the Mariposa Land Port of Entry today comprises 270,000 square feet of buildings and inspection facilities. To better accommodate the approximately 3 million vehicles and 3.2 million pedestrians that cross the site from Mexico annually, GSA expanded the property to 56 acres and added many more access points. Commercial primary booths increased from four to eight; where there were 33 commercial secondary inspection dock spaces, there are now 56; primary and secondary POV inspection areas total 36 instead of eight. Finally, the project

introduces five outbound inspection booths for the first time in the port's history.

The realized master plan divides primary POV and commercial inspection booths to either side of a new pedestrian processing lobby. From west to east, the rail-yard plan is divided into parallel zones for outbound traffic, northbound POVs, the central spine, and incoming commercial traffic. At the head of the central spine stands the lobby, and the spine otherwise serves as a courtyard for secondary facilities arrayed in a north-south axis around it. Eddie Jones cites the placement of the pedestrian processing building between POV and commercial primary inspection booths as an illustration of maximizing both functionality and dignity, because "it is a complexly secure space without using any fences or barriers."

The highly visible canopies that stretch across the three primary inspection zones reinforce the land port's linear organization, by employing the colors of the American flag to distinguish traffic intakes. While the canopy is mainly fabricated from weathering steel, it is installed at regular intervals with perforated steel panels that are powder-coated in one of

14 tones of red, white, or blue to correspond with POV, pedestrian, and commercial zones. The spectrum of colors creates the impression of a flag waving in the wind, while the overall three-part scheme subtly directs travelers to their appropriate zones.

The canopy additionally is part of a material strategy for responding to local conditions and improving quality of life at the land port. Naturally faced insulated concrete complements the steel, and it possesses significant thermal mass to reduce stress on heating and air-conditioning systems in extreme temperatures. The design team employed weathering steel elsewhere to form trellises and rooftop screens, which protect CBP officers and travelers from the sun. These elements also shade windows overlooking garden zones, helping occupants to visually connect with the desert environment.

Vegetation could indeed qualify as another important material of the new Mariposa port, as Jones Studio collaborated closely with Phoenix, Arizona-based landscape architect Chris Winters to achieve the atmosphere that it had envisioned during its early field research. Here, a concentric plan





of landscape zones is superimposed on the rail-yard configuration of buildings. This ordering of the landscape includes a perimeter zone of restored desert and a riparian mix of flora that populates the port's central spine; zones of moderately dense plantings are sandwiched between the center and edge, to provide a transition between sparse and lush foliage. "We really wanted to create this choreography that, as they approached the land port from Mexico, people would slow down and feel like they were coming into a garden rather than an inspection booth," Winters explains.

The landscape zone located at Mariposa's central spine, which serves only port staff, epitomizes the garden motif. Commonly known as the Oasis, it provides federal employees with respite from summer sun and the day-to-day stresses of border protection. To underscore the Oasis's sense of refuge, the design team fashioned physical barriers to traffic noise and vehicle exhaust, such as trellises, screens, and light reflectors. Winters's plant selections enhance shade, acoustical separation, and air filtration, while recalling Nogales's special place in the ancient Sonoran Desert.

Yerba mansa and oak thrive among more drought-tolerant species such as beargrass and chocolate flowers, which Winters selected in honor of local arroyo and grassland ecosystems. Water elements accent this composition of plants for additional noise reduction, cooling, and beautification.

The Oasis is emblematic of the wider project's ambitious environmental performance goals. The new Mariposa Land Port of Entry achieves a 35 percent reduction in energy usage through a state-of-the-art building envelope, mechanical systems, and lighting controls working in concert with shading and other passive strategies. To quench the landscape design, the port includes an important innovation in rainwater harvesting that precludes potable water for irrigation. Pavement and roof structures are articulated to collect rainfall, and this precipitation as well as mechanical system condensate is conveyed to a million-gallon underground reserve. Irrigation storage has been full since the rainwater-capture system's first monsoon season in operation, and real-time controls ensure that water is available to plants throughout the year.

The design of the land port is especially cognizant of the ways water meets the site. Mariposa's original 43 acres were surrounded by 80-foot-deep arroyos. Site expansion required additional buildable area but, as Eddie Jones explains, "If you reduce the capacity of those arroyos, you cause erosion." In response, general contractor Hensel Phelps imported 800,000 cubic yards of earth to widen the area where vehicles enter the land port from Mexico, according to the company's project manager Eric Bain. Elsewhere, engineers devised a system of tiered retaining walls that enlarge the site without encroaching on arroyo capacity. These gabion-faced walls achieve more verticality than the arroyos' natural angle of repose, while Bain adds, "It was critical to get culverts in so that the land areas on either side of the port flowed into the arroyos, as the valleys at the border had always washed into them."

The Mariposa Land Port of Entry's various complex construction activities all took place while the port remained fully operational, thanks to rigorous project management as well as construction innovations that included a new method for pouring concrete slabs

against concrete tilt-up panels. Moreover, the project team shifted completion of key commercial processing and inspection facilities into the earliest phases of the four-phase project, so that commercial wait times diminished 25 percent and throughput went up 45 percent in the second phase alone. Recognizing the quality of service from GSA and its collaborators, during construction CBP initiated a pilot program for traffic returning to Mexico. The project team integrated a new outbound building into the westernmost zone of the rail-yard plan, in a manner consistent with Jones Studio's original vision. This southbound component met CBP's new operational requirements without negatively impacting Mariposa's budget. It was delivered ahead of the original project schedule, as well.

Since the official opening of the new Mariposa Land Port of Entry in 2014, cross-border business has continued to expand. According to the Fresh Produce Association of America, in 2014 the port witnessed 43 percent and 122 percent respective increases in celery and strawberry shipments over the prior year. Average daily commercial traffic had

increased to 1,600 trucks in 2014, and one estimate of total international trade had calculated a \$7 billion increase in value. Unlike in the past, the port facility is handling that traffic with aplomb. In a publication released in conjunction with the port opening, the Greater Nogales Santa Cruz County Port Authority found that Ambos Nogales now boasts the shortest wait times on the southern border.

Joyce Jarvis, the assistant port director for passenger operations, confirms that wait times have diminished palpably, and that success has prompted adjacent efforts to ease congestion in Ambos Nogales, such as widening of Mexican Federal Highway 15. Jarvis adds, “It’s an absolutely gorgeous place, and the 157 people who work here are very happy.” The Oasis has become a venue for receiving dignitaries in Mariposa and other regular events.

The Mariposa Land Port of Entry’s ability to steward the wellness of CBP officers, travelers, and the regional landscape in single strokes has won accolades from multiple outside observers, as well. The most notable example of that praise may

be the land port’s 2016 selection by the American Institute of Architects (AIA) as a recipient of its Institute Honor Awards. “With its slatted steel canopies, elegantly terraced landscaping, and multiple courtyards, staircases, and covered walkways, the complex seems to speak a language of integration and connection,” states *Architect*, the journal of the organization. The commendation further noted that besides creating a warm, inviting presence for the United States at the southern border, Jones Studio’s design “manages to be a remarkably effective point of entry for thousands of vehicles driving into the United States, as well as thousands more driving southward into Mexico.” GSA chief architect David Insinga says that GSA, in turn, now references Mariposa as a standard bearer of high-quality land port design. “Mariposa embodies a nuanced interpretation of high performance, by graciously accommodating an array of stakeholders and the diverse goals they had in mind. It is a model for future port design on the United States–Mexico border.”







MARIPOSA'S EVOCATIVE ARTWORKS

In 1963, GSA launched its Art in Architecture Program to fulfill the Guiding Principles for Federal Architecture, which recommended incorporating work by living American artists into public buildings. Art in Architecture pursues that mission to this day, by allocating a small portion of the estimated cost of new construction or major modernization projects to public art. GSA's widely admired initiative reflects the spirit of the Guiding Principles overall: just as the document envisions public buildings testifying to the creativity and intelligence of the American people, so Art in Architecture selects the most suited artist for a project through rigorous vetting; the resulting artworks complement architecture in ways that enhance a building's civic and cultural significance.

At the Mariposa Land Port of Entry, GSA's two Art in Architecture commissions are particularly well integrated with the Jones Studio-designed facility. They not only elevate Mariposa's stature as an enduring federal building, but also encourage learning about Nogales's history as a travel corridor as well as greater understanding of the emigration experience.

The Art in Architecture Program tapped multimedia artist Kimsooja to create *An Album: Sewing into Borderlines*, which is now installed above the walkway leading to Mariposa's pedestrian lobby. Filmed in Nogales in 2013, the artwork comprises silent video portraits of local residents shown in three different positions—facing toward the camera, facing away from the camera, and turning to look at the camera—to represent one's journey from past to present and future. The figures facing the camera suggest their arrival at the southern border, whereas those same figures facing away from the camera evoke their departure for Nogales and points beyond. Subtle changes in facial expression hint at the interior narratives unfolding alongside physical movement. Visitors crossing the border from Mexico to the United States who turn to look over their shoulders at the video will mimic the poses on the screen, and perhaps feel prompted to reflect on their own personal journeys.

Kimsooja conceived this video album as a group portrait of the United States, and as a meditation over the psychological, geographical, and cultural borders that



transform political boundaries into momentous thresholds. By presenting real portraits of the people of Ambos Nogales, Kimsooja's artwork bears witness to the hopes, joys, desires, memories, challenges, and destinies that constitute a vibrant society. Mariposa architect Eddie Jones lauds the artwork for recalling the border wall that had previously stood between Arizona and Sonora: During his initial field research, he saw that that wall's Mexican face was covered in vernacular artworks that expressed the many meanings of emigration; "I think the artwork at Mariposa does a tremendous job in conveying the hope and optimism, as well as the anxiety and regret, that I observed during my own border crossing."

Mariposa's second Art in Architecture commission, entitled *Passage*, is installed above a walkway straddling the pedestrian processing lobby. This large, sculptural shade structure represents an inversion of the nearby Baboquivari Mountains, which run north-south toward the border just west of the Pajarito Mountains—here, the craggy peaks point downward. Phoenix, Arizona-based artist and fourth-generation

farmer Matthew Moore created the site-specific artwork to celebrate the Arizona landscape, and to underscore mountain ranges' ancient role in migration and commerce.

Passage encompasses a 107-foot length of water-jet-cut aluminum sections. To evoke a sense of migration across this miniature setting, Moore affixed it with a pathway of colored acrylic markers. These markers also reference the daily passage of travelers through Mariposa. "*Passage* reveals the full potential of an Art in Architecture commission," says David Insinga, GSA's chief architect. "To pedestrians traveling through the land port of entry, it offers protection from the sun. For some, it also offers perspective about their experience. It is both separate from the architecture and inextricably part of it."







THE DESIGN AND CONSTRUCTION TEAM

Owner

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

Paul Andrade, project executive
Jill Manzi, Willie Hirano, project managers
Beverly Chin, contracting officer

Nicole Avila, Jamie Beisner, Bob Blanchard,
Mark Chase, Patricia Cheng-Lynn, Gianne
Conard, Ruth Cox, Barry Dauphinee,
Quinn Donovan, Don Douglass, Shawn
Duffee, Ellen Elbrekson, Joey Edwards,
Robert Fay, Lou Frankel, Naomi Hatkin,
Jerry Hall, Michael Hembree, David
Insinga, Gary Kaplowitz, Anthony Kleppe,
Ann Klimek, Cathy Lee, David Leites,
Freddie Leonard, Bob Levenson, Mark
Levi, Keith Lew, Minda Martine, Greg
McSweeney, John Morders, Herb Orrell,
Mele Payne Lynch, Isaac Reyes, Ramon
Riesgo, Gary Rose, Jed Sampson, Jenine
Schmidt, Les Shepherd, Dale Shue, Eric
Spielman, Victor Tablante, Bruce Tanner,
Deborah Valderrama, May Walker,
Melanie Weiss-Turner, Lilia West, Wendy
Williamson, Ken Wong, Damon Yee

Tenant

U.S. Customs and Border Protection
U.S. Food and Drug Administration
U.S. Department of Agriculture

Architect

Jones Studio
Phoenix, Arizona

Neal Jones, principal in charge
Eddie Jones, design principal
Brian Farling, lead designer
Jacob Benyi, project director

Melissa Farling, J. Barry Moffitt,
Tom Conner, Alex Gino, Nick Nevels,
Joanna Noonan, Maria Salenger,
Rob Viergutz, Kevin Jones, Ashley
Kenneally, Brian Lee, Brett Marinoff,
Bill Osborne, Deborah Roe, David
Takeuchi, Amit Upadhye, Eric Weber

Landscape Architect

Chris Winters & Associates/ARC Studios
Tucson, Arizona

Chris Winters, Eric Barrett, Todd Mumma

Artists

Kimsooja
New York, New York

Matthew Moore
Phoenix, Arizona

**Civil/Transportation/
Security Engineer**

Stantec
Phoenix, Arizona

Bill Ferris, senior principal

Stan Adams, Alex Batt,
Brad Black, Tricia Cook,
Jeff Dana, Chris Eggers,
Tawney Farmer, Shana
Garrett, Mike Georgalas,
Nathan Harness, Tom
Hedges, Bill Holthoff,
George Koumoutsidis, Laura
Lohner, Rob Morden, Gary
Oberling, Tom Palumbo, Matt
Parker, Anita Shanker, Chris
Simko, John Theiss, Corey
Thompson, Jim Van Houten,
Vinay Vanapalli, Bob Welch,
Karl Witbeck, Rich Zych

General Contractor

Hensel Phelps
Phoenix, Arizona

Lauren Alexander, Victor Apez,
Eric Bain, Jonathan Bassett,
Mark Bittner, Allan Bliesmer,
Jim Bohling, Matt Brown,
Chris Chacon, Wade Chance,
Ray Collier, Tim Coughran,
Dan Degnan, Jose Diaz,
Aaron Fiore, David Franco,
Glen Gleason, Steve Grauer,
Mike Green, Rick Howell,
Jay Larson, Reena Maturan,
Ryan McIntire, Andrew Moore,
Alvina Moreno, Eric Niec,
Conrad Orme, Daniella
Pacheco, Brad Pugh, Adam
Querry, Blake Rawlings, John
Sage, Bill Sanders, Mike Ta,
Jim Townsend, Mike Wagner

Structural Engineer

Bakkum Noelke Consulting
Structural Engineers
Phoenix, Arizona

Fred Noelke, BJ Cure,
Bryce Miner, Don Rogers

Mechanical Engineer

Associated Mechanical
Engineers
Phoenix, Arizona

George Josephs, Brett Johnson,
Lonnie Lafferty, Brian Merrick

**Electrical Engineer/
Lighting Design**

Woodward Engineering
Phoenix, Arizona

Doug Woodward, Sean
Lamareau, Mark Madison

Fire Protection

EJ Engineering Group
Peoria, Arizona

John Echeverri, Rachel
Hightower, Cesar Reyna,
Steve Sheldon, Jeff Spiek,
Tim Winklepleck

Geotechnical Engineer

Western Technologies
Phoenix, Arizona

Justin Heinecke

Construction Managers

Vanir Construction
Management
Sacramento, California

Barry Goldfarb, Joan Hartl,
Rob Hildreth, Kevin Josker,
Chuck Lufkin, Jim Moule,
Jeff Scruggs

Heery International
Washington, DC

Jim Black, Paul Clemetson,
Nenad Curgus, Sean Dowell,
Tom Dresler, Leslie Evans,
Ken Fisher, Xavier Forcada,
Chino Gam, Arlene Garcia,
Viviana Gonzalez, Richard
Greer, Ryan Hamilton,
Bruce Herr, Jerry Jordan,
Bill Kopatich, Gene Laux,
Johnny Metoyer,

Drew Neptune, Ben Olsen,
John Pruitt, John Reser,
Kristin Salazar, Bill Slaybaugh,
Howard Weissburger

Construction Cost Management

CCMC
Scottsdale, Arizona
Adriana Crnjac

LEED Consultants

Green Ideas
Scottsdale, Arizona
Margaret Blake, Brian
Broomhall, Tara Haviland,
Terry Hudgins, Charlie
Popeck, Ann Sawyer,
Mark Wilhelm
Quest Energy
Tempe, Arizona
Greg Kinkel,
Henny Van Lambalgen

Consulting Architect

Little Associates
Phoenix, Arizona
Norm Littler

Acoustics

McKay Conant Hoover
Thousand Oaks, California
Dave Conant,
Rob Brenneman

**Design Excellence
National Peers**

Peter Bozick
George, Miles & Buhr
Salisbury, Maryland
Mallory Cusenbery
Ross Drulis Cusenbery
Architecture
Sonoma, California
Lawrence Scarpa
Brooks + Scarpa
Los Angeles, California
Knight Seavey
InsiteWorks
Albuquerque, New Mexico

Sal Tranchina
Garrison Architects
Brooklyn, New York

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

Kate Bonansinga
University of Cincinnati
Cincinnati, Ohio
Paul Messier
Paul Messier Conservation of
Photographs & Works on Paper
Boston, Massachusetts
Rosa Lowinger
Rosa Lowinger & Associates
Los Angeles, California

**Construction Excellence
National Peers**

Erik Bodholt
EB Construction
Consulting Services
Veradale, Washington
Ronald Brown
R.B. Brown Consulting
Scottsdale, Arizona
Marvin Doster
Mortenson
Seattle, Washington
Ralph W. Johnson
Mason-Johnson
Williamsburg, Virginia







**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.

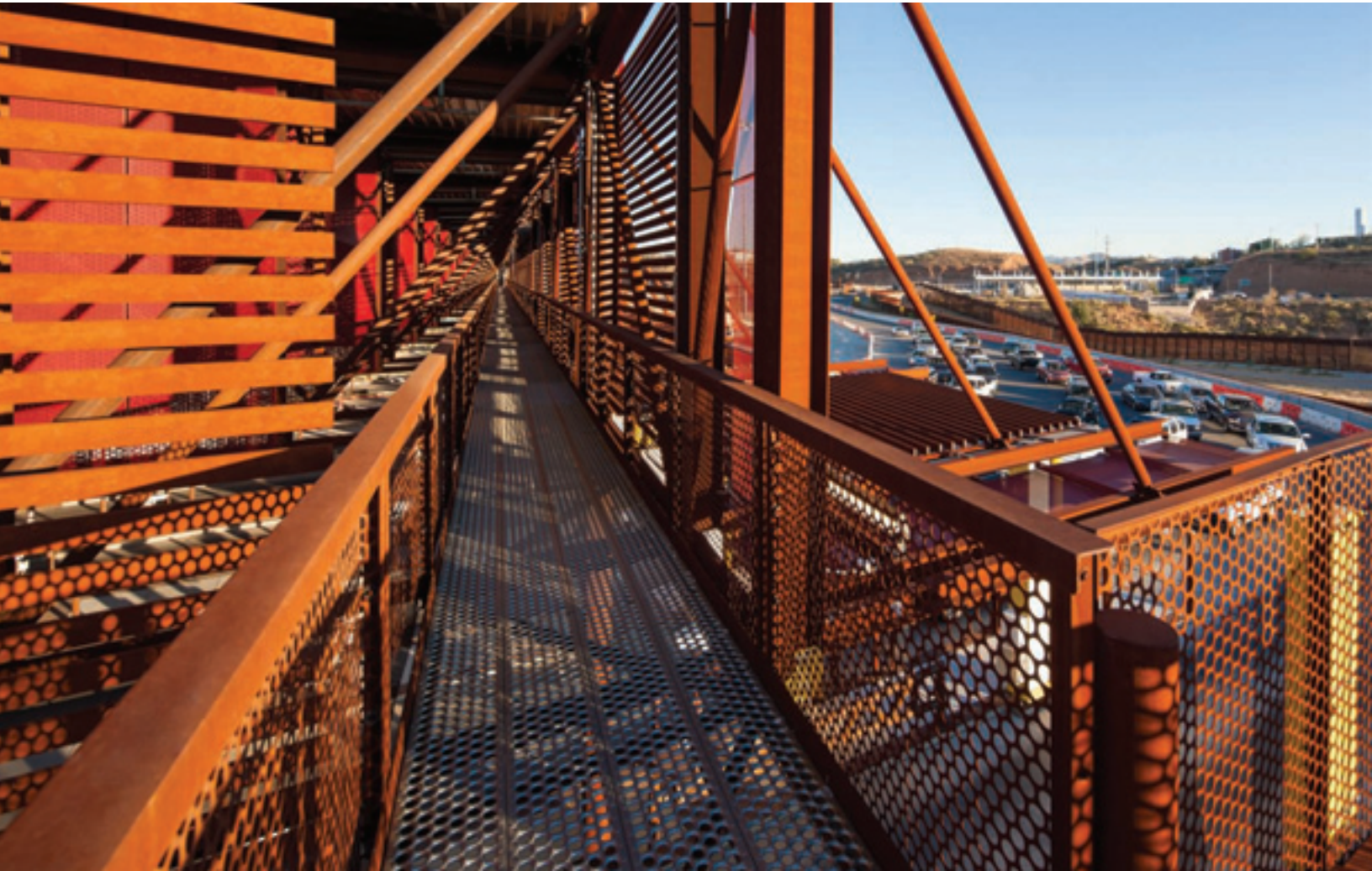
Since its establishment in 1949, the U.S. General Services Administration has been responsible for creating federal workplaces, and for providing all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for American taxpayers. 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

1800 F Street NW

Washington, DC 20405

202-501-1888



U.S. General Services Administration