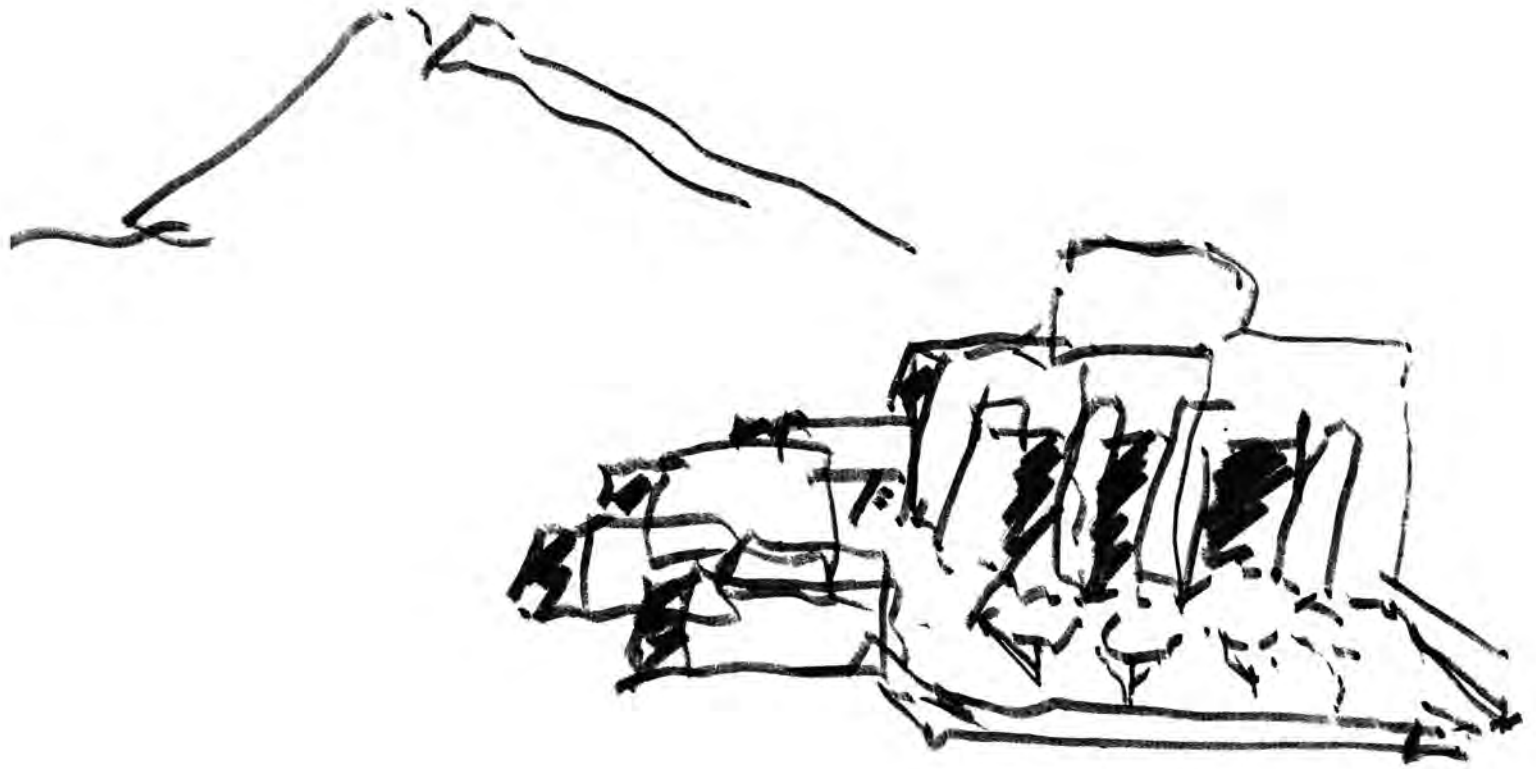


**ARMENDARIZ, SR. & LAS CRUCES  
UNITED STATES COURTHOUSES**

El Paso, Texas and Las Cruces, New Mexico



**ALBERT ARMENDARIZ, SR.**  
**UNITED STATES COURTHOUSE**

El Paso, Texas

**UNITED STATES COURTHOUSE**

Las Cruces, New Mexico

The Armendariz, Sr. & Las Cruces United States Courthouses were designed and constructed under the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve outstanding public buildings that will be used and enjoyed now and by future generations of Americans.

November 2013

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## INTRODUCTION

The U.S. General Services Administration's Public Buildings Service develops and operates buildings for the federal civilian workforce. These 1.1 million people serve the public through dozens of federal agencies; included among them are the various entities that comprise the Judicial branch of the federal government. GSA is proud to support the Judiciary's important work, and it has the unique privilege of doing so, by preserving America's historic courthouses and by creating the landmark courthouses of the future.

Under the Supreme Court, the federal courts dispense justice through district and appellate courts. These two levels of courts are distributed geographically. There are 94 federal judicial districts, each of which is made up of a series of smaller divisional units. Citizens can find at least one United States bankruptcy court in every district. The 94 districts consolidate into 12 regional circuits, headed by appellate courts.

The organization of the Judiciary can have unexpected consequences, such as in the case of Las Cruces, New Mexico, and El Paso, Texas. Although these two cities in the Desert Southwest are 45 miles from one another, they anchor different regional

circuits. The Las Cruces Division of the United States District Court for the District of New Mexico is located in the Tenth Circuit, and the El Paso Division of the United States District Court for the Western District of Texas is part of the Fifth Circuit.

In response to mounting need in Las Cruces and El Paso, GSA's Public Buildings Service launched efforts to replace vintage buildings with new facilities that could accommodate additional caseload or policy change. In Las Cruces, for example, the 1974 Runnels Federal Building contained too few courtrooms for its growing docket, according to Robert Brack, whom George W. Bush appointed to a new seat on the United States District Court for the District of New Mexico in 2003. Judge Brack also notes that interior circulation at the Runnels building did not perform to the standards of updated security guidance.

As part of the building-replacement process, the agency conducted two separate design competitions. Equally unexpectedly, the partnership of Antoine Predock and BPLW Architects & Engineers won both sought-after commissions to craft these new homes for the Judiciary.

ALBERT ARMENDARIZ, SR.  
United States Courthouse  
El Paso, Texas



LAS CRUCES  
United States Courthouse  
Las Cruces, New Mexico



In September 2010 the Albert Armendariz, Sr. United States Courthouse was dedicated to its namesake, a longtime immigration and civil rights lawyer, twice-appointed judge, and community leader. The Las Cruces United States Courthouse opened to the public earlier that year.

Antoine Predock has earned international renown for creating buildings that are sympathetic to their region, by melding manmade form and the natural landscape seamlessly. Because the architect devised the concepts of both courthouses, the projects, though developed independently, are variations on an inspiring theme. They reflect the rugged mountains that flank the Rio Grande, and they transport the image and experience of that landscape into dense urban environments.

Given their close proximity, the courthouses particularly warrant being viewed as a pair. The distinctions that do exist between them are generated by a remarkable sensitivity to individual sites—originally practiced by Predock and shared by BPLW, and then passed down to the team of designers, construction professionals, and civil servants charged with bringing those first visions to life.

The story that follows details this unique, if not unprecedented, pairing of courthouses. It briefly recounts the history of federal architecture in the United States, and the initiatives through which the government ensured symbolic expression and overall excellence in its buildings. Taking place over centuries, that pursuit of quality led directly to the design competitions for the new courthouses in Las Cruces and El Paso.

This book also surveys specific landscape features that informed Predock's concepts, and the challenges and opportunities that subsequent teams faced in executing them. Weaving the two courthouses into a single narrative offers greater insight into architects' approach to their craft, and it underscores the earnestness with which GSA's Public Buildings Service and its partners make memorable, enduring places.

## FEDERAL DESIGN COMPETITIONS

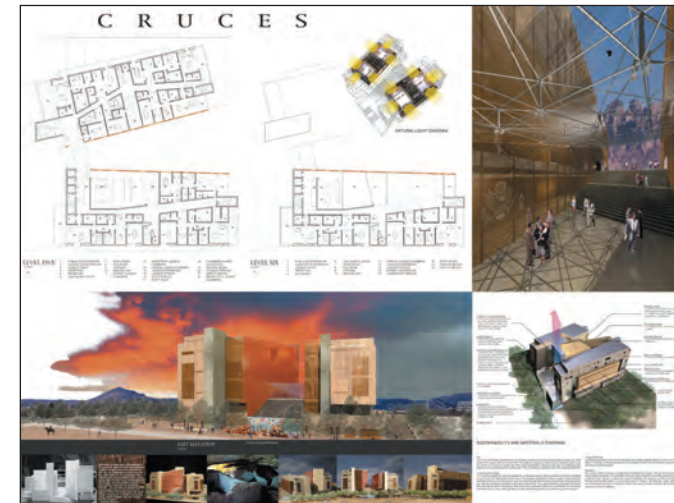
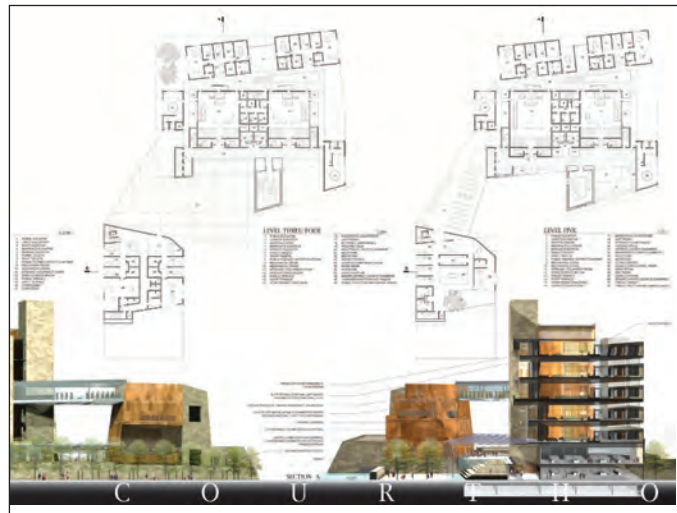
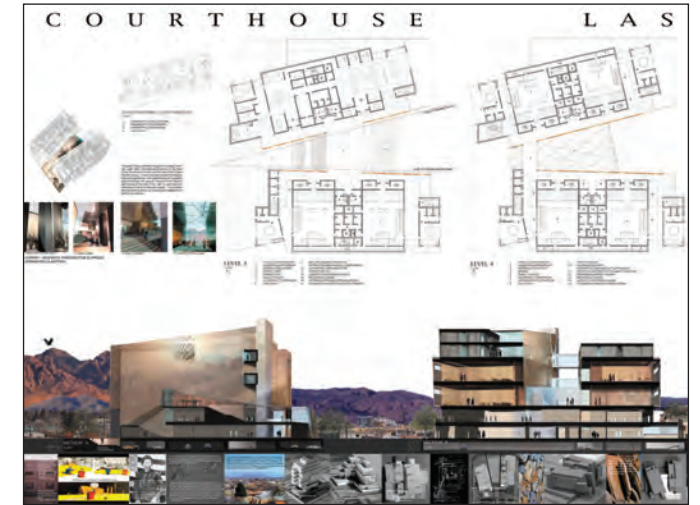
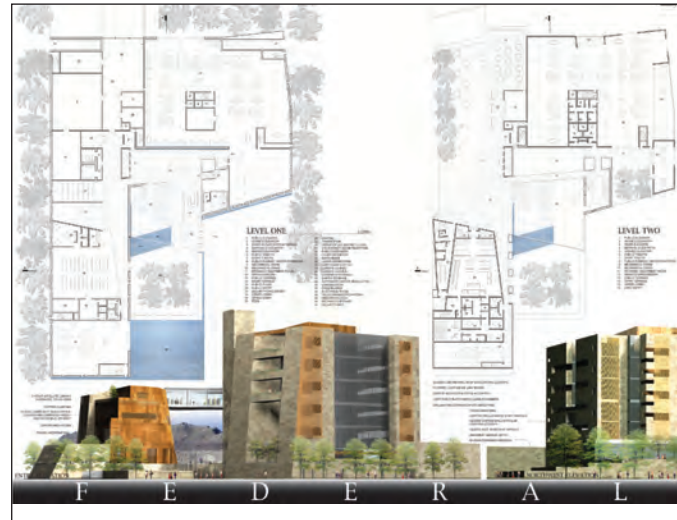
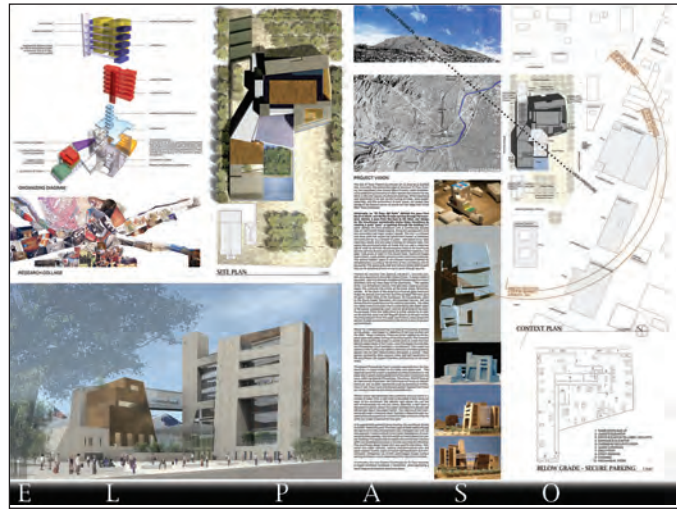
The United States government has held architecture in high regard since America's birth. Thomas Jefferson famously wrote, "Design activity and political thought are indivisible." For federal buildings, that means that architecture has the ability to express a national ethic, in addition to housing the people who interpret and apply those values to public service.

From its formative years to approximately the World War II era, creators of federal buildings found inspiration in Greek and Roman architecture. Even when architects employed a so-called "stripped" classical style in the early 20th century, paying homage to these ancient societies symbolized the longstanding legitimacy of democratic governance—and the stability of America's relatively formative political system. As Jefferson suggested in 1791, "Whenever it is proposed to prepare the plans for the Capitol, I should prefer the adoption of some one of the models of antiquity, which have had the approbation of thousands of years."

Throughout this period the federal government made sure it was choosing the most qualified architects to adapt classical and other traditional styles for

the young nation's many buildings, of which the Capitol was just one. These clients primarily did so by holding design competitions. Early in his presidency, George Washington solicited schemes for the White House and the Capitol through open competitions. James Renwick's design for the Smithsonian Castle was chosen by jurors in 1846. Shortly after the 1893 Tarsney Act affirmed the federal government's ability to choose architects for building projects via competitions, Baltimore's Wyatt & Nolting earned a commission for a courthouse and post office in Norfolk, Virginia, and New York City-based firm Boring & Tilton won a contest to design the federal immigration station on Ellis Island.

In 1962 a young assistant secretary of labor named Daniel Patrick Moynihan authored a memo meant to stem recent declining quality in federal construction—and which also accommodated new directions of architectural form. *Guiding Principles for Federal Architecture* advocated that buildings reflect the diversity of American identity, and that government clients and their architects embrace up-to-date design practices. It stated that for U.S. courthouses, border stations, administrative



The competition boards submitted by Antoine Predock and BPLW for the El Paso (opposite) and Las Cruces (this page) courthouses portray the founding concepts of the buildings.

offices, research facilities, and other federal buildings, “Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located.”

The guiding principles also included several specific, and rather visionary, measures for excellence in the federal realm, such as universal physical accessibility and the integration of artwork by living Americans. One constant between the past and Moynihan’s proposed future was the method by which these thoughtful creations could be obtained: “Competitions for the design of Federal buildings may be held where appropriate,” his document states. John F. Kennedy signed the *Guiding Principles for Federal Architecture* in June 1962.

President Kennedy authorized the guiding principles 13 years after the founding of the U.S. General Services Administration. Through its Public Buildings Service, GSA is charged with developing and operating federal civilian workplaces; today its

inventory totals more than 370 million square feet of real estate. Moynihan’s vision statement periodically drove GSA initiatives in its early history. In the 1970s it gave design awards to its best work, in order to raise architectural standards agency-wide; the awards program has operated without interruption since 1990. In another example, in 1973 the Public Buildings Service introduced a program in which private-sector art experts help select and advise American artists for site-specific federal installations.

GSA signaled its commitment to design quality most strongly in 1994. That year it established its acclaimed Design Excellence Program. Exemplifying the important role of courthouse architecture in broadcasting federal values, the program was invented precisely so GSA could steward an expansion initiative being undertaken by the Administrative Office of the United States Courts.

Among other responsibilities like coordinating the agency’s design awards, the Design Excellence Program oversees architect selection, which, in most cases, is a two-phased process. Architecture firms submit their credentials, design philosophies, and portfolios of work, and

a shortlist of as many as six candidates provide detailed information on the qualifications of their larger design teams.

These procedures effectively level the playing field: Thanks to the ways it streamlines the submission process and focuses on the merit of completed work, Design Excellence attracts architecture firms that are both visionary and proven, but which may not be able to commit resources to vying for a government project. In special cases, the Design Excellence Program will administer a third phase among remarkable candidates. In these instances they compete against one another, by producing schemes for the pending commission.

In early 2002, GSA and the Design Excellence Program held design competitions for courthouses in both Las Cruces, New Mexico, and El Paso, Texas. Dennis Miller, who is regional chief architect of GSA’s Greater Southwest Region, says the Administrative Office of the United States Courts needed to construct a new courthouse for the El Paso Division of the United States District Court for the Western District of Texas as urgently as it did for the division in Las Cruces. “There is a direct correlation

between economic activity and caseload,” Miller says. “Although new technologies and changing design standards had already pegged courtrooms and other workspaces in El Paso as undersize, increased trade with Mexico made it clear that there weren’t enough of these inadequate rooms to accommodate the docket.”

Predating the Runnels Federal Building by four decades, the Beaux Arts–style federal courthouse in El Paso also suffered from unsafe circulation: Miller cites that prisoners would enter the 1936 building alongside members of the public. In El Paso, the threat of prisoner escape was particularly acute, too, since the city is separated from Ciudad Juárez, Mexico, only by the thin, meandering line of the Rio Grande.

“Adding space and improving security were the most compelling reasons to build a new courthouse,” concurs Senior U.S. District Judge David Briones, who, like Judge Brack, represented the court family to GSA. Briones adds that in 2001, when he was tapped as his district’s liaison, “I wouldn’t have known what was meant by a Design Excellence project. Now I understand the program to be one of our government’s best tools for investing in communities.”





LAS CRUCES  
United States Courthouse

## AN ARCHITECTURE OF LANDSCAPE

Four design teams were shortlisted for the new federal courthouse in El Paso, and Briones remembers giving them only minimal instruction prior to the design competition. “I wanted to see a tall building with no more than two courtrooms per floor, because I came from a state courthouse with four per floor, and it was very cluttered; I’d rather go high. I also told them that I was very impressed with terraces, because that would allow jurors to take breaks from proceedings without much exposure to the public. Truly, that was the extent of my recommendations.” The Judiciary’s security and other guidelines placed Briones’s directions in further context.

The competition referenced the *Guiding Principles for Federal Architecture* as another helpful tool for the competitors as they devised preliminary solutions. For the winning scheme, the guiding principles also provided creative inspiration. Illustrating Moynihan’s point about regional identity, the concept—produced by the Albuquerque architect Antoine Predock, working in partnership with BPLW Architects & Engineers—forged a direct relationship between architecture and landscape.

Landscape is responsible for El Paso’s existence, and it plays a vital role in its identity. The Rio Grande flows through a continental rift of the same name, extending from the Rocky Mountains in the north to a series of small mountain ranges and desert basins that form the modern-day border between Mexico and the United States. Uniquely, at El Paso the river turns to the southeast, where it begins a separate journey into the Gulf of Mexico. Over millennia the location has allowed native people and Spanish colonists to cross between Mexican and American landscapes. The first Europeans traversed the river here in 1581, and in 1598 the Spanish explorer Don Juan de Oñate colonized the area, naming it El Paso del Rio del Norte.

After the Pueblo Revolt in New Mexico in 1680, Spanish settlement flourished in the area, with missions founded at Ysleta, Socorro, and San Elizario. As a stop on El Camino Real, the only route connecting the Desert Southwest with Mexico until the establishment of the Santa Fe Trail, travelers and business streamed through steadily. After El Paso became part of the United States in 1845, the passable terrain ensured the city’s role as a destination for settlers and a gateway for pioneers. The first

military post was established along the American side of the Rio Grande in 1849, in order to protect supply lines to gold fields. Ten years later El Paso had become a major stop on the Butterfield Overland Mail Coach; railroad service would usurp other forms of transportation beginning in 1881.

Antoine Predock's vision for the new courthouse in El Paso celebrated the city's longtime portal status. The winning competition design proposed dividing the building into two asymmetrically sized parts, with an intermediate volume allowing passage between them.

A shorter, faceted structure, known as the nugget, serviced courtrooms and judicial offices housed in the terrace-lined tower that Briones had recommended. Standing at a distance, a pedestrian would see the two pieces framing Mount Franklin to the north. The passage structure included an internalized ceremonial stairway leading to an elevated reception floor, from which users could proceed in various directions. This second-story landing also would offer panoramic views encompassing Mount Franklin, the Sierra de Juárez range, and the city skyline.

Simultaneous to the El Paso competition, BPLW had retained Predock as concept architect to compete for the federal courthouse commission in Las Cruces. Again the team-up proved successful. And to win the Las Cruces commission, Predock also honored the dramatic landscape.

Like El Paso, Las Cruces has been a crossroads—in its case, the intersection of El Camino Real and another colonial-era travel route known as the Chihuahua Trail. Predock's competition design for the Las Cruces courthouse bifurcated the building into two tall volumes, to evoke the nearby Organ Mountain pinnacles called Rabbit Ears. A low-rise structure here also connected the twins, allowing the public to enter and move around the courthouse via an elevated reception floor. But unlike the El Paso scheme, these proposed towers were arranged in a V shape to better frame an eastward view to the Rabbit Ears and to invoke, in occupants of the passage volume, a visceral sensation of traveling through a canyon.

Details of the Las Cruces competition design underscored the notion of architecture as geology. The relationship

ARMENDARIZ  
United States Courthouse





LAS CRUCES  
United States Courthouse

between the building base and its upper portion was a reference to a mesa rising from a rugged crop of stone. Texturing of upper surfaces recalled the massive walls of Mogollon cliff dwellings in the nearby Gila Wilderness. Copper finishes—employed in both the Las Cruces and El Paso visions—served as a visual accent and homage to mining’s dominant place in the modern regional economy.

Brack, whose tenure as a federal judge commenced after the Las Cruces design competition, says he reviewed the winning submission on his first day on the job: “I thought, Boy, I didn’t see that coming!”

Brack also admits that, at one time, he would have preferred a new courthouse in the classical style, adding that several of his more opinionated colleagues wanted “Monticello on the Rio Grande.”

He continues, “Of course, looking at Antoine’s portfolio, that’s not something he ever would have delivered. But the more time I spent with the scheme, the more I realized that it serves the unique needs of this part of the New Mexico District, and really taps into the local landscape and the regional culture it produced.”

Les Shepherd is chief architect of GSA. In that role, he is responsible for the policies and procedures of architect selection through the Design Excellence Program. “As significant additions to historic regional cities, the Las Cruces and El Paso courthouses warranted design competitions,” he says, “and the results validated why we take the extra step of asking design teams to submit visions for the projects.

“The winning concepts promised to fulfill the courts’ functional requirements for decades to come, without making security and technology overwhelming presences in the community. Instead they represent the dignity and stability that federal buildings have portrayed historically. Perhaps most important, they’re also palpably local.”

## THE COMPLETED COURTHOUSES

As the design of the new federal courthouses in Las Cruces and El Paso took shape, both project teams confronted serious disruptions to their process. BPLW cofounder Bill Burns, who played an essential role in translating Predock's original ideas into an executable scheme, died in 2004. That year, too, the cost of construction labor started rising sharply, as it did for the steel and copper that were integral to the courts' robust structures and symbolic claddings. Various responsibilities changed hands as designers and construction managers adapted to austerity and leadership change.

Ultimately, for the Las Cruces courthouse, the Fort Worth, Texas, office of Carter & Burgess took over architect-of-record duties from BPLW and realized the building with Austin-based White Construction Company. In El Paso, BPLW persevered through design development and construction, but finished the courthouse with Caddell Construction Company instead of original partner Skanska. (Jacobs Engineering Group completed acquisition of Carter & Burgess in 2008. Also, BPLW today is part of WH Pacific, following its purchase by the architecture and engineering firm ASCG.)

Located immediately to the north of the Runnels building, the new United States Courthouse in Las Cruces officially opened in March 2010. It includes eight courtrooms, judges' chambers, separate support spaces for GSA and the U.S. Marshals Service, additional ancillary functions, and 52 secure underground parking spots. The building meets all security requirements, like blast resistance. Similarly demanding sustainability standards are met by multiple strategies that include automated air-quality controls that minimize utility consumption, CFC-free air-conditioning, and a special machine capturing waste heat from other building systems to warm incoming wintertime air to room temperature. These and other green technologies meet the certification criteria of Leadership in Energy and Environmental Design, or LEED rating system.

Architect Bryan Floth, who led Carter & Burgess through the Las Cruces courthouse's execution, says the design team respected the original concept design with the same rigor as it followed the more tangible guidelines for security and sustainability. "In a strategy session, we came up with the idea of interventions,"

Floth says of approaching the project. These modifications to different elements of the building—such as the type of structural system by which it would be erected, the angle of a curtain wall's installation, or the overall height of the courthouse—were intended to achieve considerable cost savings without severely compromising the experience of architecture and landscape that Predock, BPLW, and GSA originally intended for the Judiciary and the public it serves. The new design team proposed eight major interventions to adapt the poetic scheme to difficult market conditions.

Throughout the dialogue, "The concept that had the strongest grip on our imaginations was the procession up and through the building. I think it affected everything we decided." Members of the public today enter the Las Cruces courthouse from grade on its south side, after walking through a landscaped zone separating it from the Runnels building. Internalized courthouse steps immediately follow the security checkpoint and abut the glazed west elevation. By climbing them to their very top, the visitor reaches a broad landing that positions her to face the Organ Mountains to the east. "We tried

to be sensitive about what people would see as they have these first interactions with the courthouse," Floth says.

Asked to name the new courthouse's best qualities, Brack cites the entry sequence as a highlight. "We have created some of the most beautiful public spaces I've ever seen in any civic building, let alone a courthouse," he says. "The interior is filled with welcoming daylight and the windows frame great views." Indeed, the elevated reception floor terminates in a wall of glass framing the Rabbit Ears exactly. Brack also notes that one of Carter & Burgess' cost-cutting interventions was to substitute a solid roof for a glass atrium in this passageway between the two tall courthouse volumes. Inclusion of skylights, though, "ameliorates the change. You are aware of the two towers rising on either side of you, which very much gives the sensation of moving through a canyon."

While the cost-cutting interventions affected aspects of the building that people see or feel, many of these changes have been received positively. Referring to stucco that replaces a rough surface more reminiscent of a cliff, Brack says, "I think the stucco works perfectly, because of its

relation to the area. Everybody in this town has a familiarity with stucco, because it clads most houses. Ultimately, stucco was not just a cost-effective choice, but an inspired one, because in it our community sees that everyday buildings and the courthouse exist on a continuum.”

Commenting on the new courthouse as a workplace, Brack speaks highly of a second-floor patio located adjacent to the passageway volume, which hosts the public between court sessions as well as shaded lunches for the court family. He also registers approval with the collegial judges’ chambers—“that is, putting all the judges on one floor and making them remote from their individual courtrooms,” whereas most courthouses separate courtrooms and chambers by only a doorway.

Although Brack had thought that judges would not prefer the shuttling back and forth between courtrooms and chambers, in fact they have enjoyed the multiple opportunities to discuss judicial matters and socialize that are a natural consequence of collegial space. “They routinely pop in on each other,” he says of the magistrate judges in particular. The patio was established during late design

phases; collegial chambers are a feature of the original competition submission, although they are a means of minimizing construction expense.

Briones has similar praise for the final El Paso courthouse design, a 239,600-square-foot building including 11 district and magistrate courtrooms, offices for the U.S. Marshal Service and U.S. Attorneys, a circuit library, and support spaces. “I thought the building was beautiful initially,” he recalls, and observes that the design’s evolution also brought about improvements.

For example, Briones recalls that the competition design placed a special proceedings courtroom and two chambers for senior judges on top of the nugget portion of the building. “One of the budget-driven changes was to add a floor to the courthouse tower and put the special proceedings courtroom and chambers there. In fact, that was the best decision, and I don’t know why I didn’t think of it myself. It eliminated at least one additional elevator to service special proceedings. And, by placing them at the top of the tower, special events are accompanied by the best views.”

Removing a floor from the nugget also positively impacted the relationship between the courthouse and its immediate neighborhood. Smaller than the courthouse tower, yet possessing more visual complexity, the nugget now provides counterpoint to the tower and it makes the overall complex more sympathetic to the smaller historic buildings nearby, such as the adjacent Immaculate Conception Church building. It also allows the courthouse to effectively step down to the expansive plaza at its front door. The “deferential” treatment of the plaza, says architect Sam Sterling, underscores the notion that “Using the building to make a civic gesture is equally important to its success as framing views to the Franklin Mountains.”

Now practicing independently, until 2005 Sterling served as the El Paso courthouse’s design project manager on behalf of Predock. Assessing the finished project, he also remarks on the many ways the building pays homage to the rugged natural setting. Although limestone was first intended for the courthouse tower, the more affordable burnished block that replaced it “is a good match for the Franklin Mountains, and a low-key way of suggesting the dignity of the geology.

“More generally speaking, the building is pulled apart in such a way so that it does not just refer to the institution of justice. It is overtly connected to the landscape.” Sterling points out that abundant glass underscores the relationship between architecture and landscape for building occupants. The curtain wall enclosing the reception floors in both courthouses draws people’s attention to the looming mountains, and daylight from windows lining courtroom corridors and jury rooms respects their diurnal rhythms.

Briones concludes that meaningful architecture required no sacrifice of functionality. He lauds the technology, such as automated lighting and multiple monitors for showing evidence, which could not be wired into the old courthouse. And referring to the safety of the new building, he remarks, “This is not an ordinary division or district”: Each judge takes on approximately 900 criminal cases and 100 civil cases annually, the second heaviest caseload in the United States; some defendants are aggravated felons. “It’s busier and more dangerous than the average, but the new courthouse is really secure. We feel safe, and that obviously has helped our morale.”



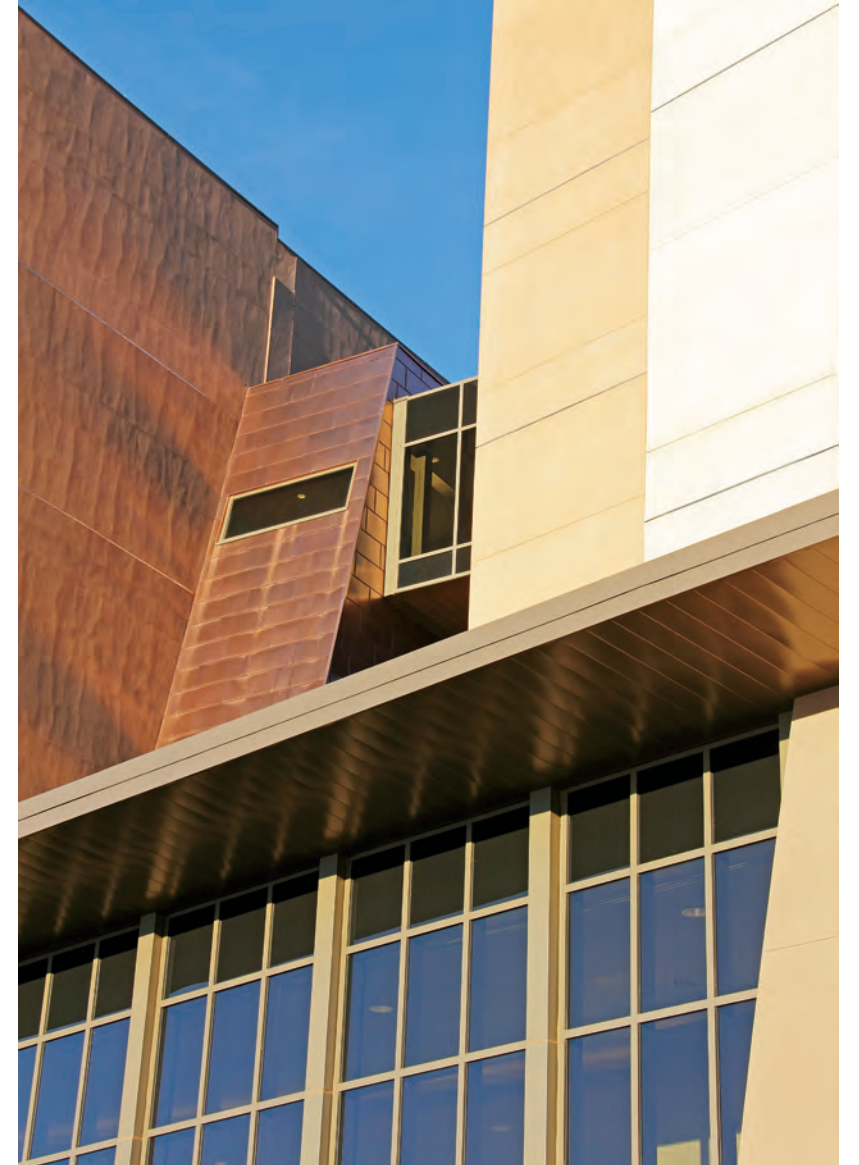
ARMENDARIZ  
United States Courthouse



LAS CRUCES  
United States Courthouse



LAS CRUCES  
United States Courthouse





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United States Courthouse





## ART IN ARCHITECTURE

At GSA's inception in 1949, the agency inherited approximately 26,000 artworks created during the New Deal, and immediately the agency established a department to steward this collection and to commission new artwork. Daniel Patrick Moynihan's 1962 *Guiding Principles for Federal Architecture* attempted to perpetuate and expand upon GSA's mission, by stating, "Where appropriate, fine art should be incorporated in the designs [of federal buildings], with emphasis on the work of living American artists."

Committed to improving its processes for acquiring new art, GSA responded to Moynihan's proclamation by seeking the advice of peers from private industry. Since 1973 these professionals—who range from practicing artists to historians and art conservators—have helped evaluate artists for commissions. Their selections reflect the special traits of a region and building type at hand. Thereafter, peers engage in an ongoing dialogue with the artist as he or she prepares and revises the artwork for final installation.

Today GSA reserves one-half of one percent of the estimated construction cost of a project so that all new federal

buildings are recipients of one or more artworks. Through the program entitled Art in Architecture, artworks are commissioned for installation in courthouses, offices, land ports, and other facilities. There is also a strong relationship between Art in Architecture and the Design Excellence Program, which relies on private-sector peers to provide technical advice to GSA during the multi-phase architect selection and to steer the winning design team as it develops initial strategies for a federal building.

For the elevated lobby of the Albert Armendariz, Sr. United States Courthouse in El Paso, the Albuquerque-born, New York-based artist Leo Villareal produced the LED mural entitled *Sky*. Villareal has gained renown among contemporary artists for his work with illumination and particularly with light-emitting diodes that display immersive, complex patterns generated by computer. In El Paso he employed the technology to recreate the Southwest sky's rich, shifting palette of color. The 11-by-30-foot, building-integrated translucent screen gives the impression of a frosted picture window, and the LEDs pulse with color to reflect the sky at midday, sunrise, and dusk.

ARMENDARIZ  
United States Courthouse  
*Sky*, Leo Villareal



The federal courthouse in Las Cruces is home to several Art in Architecture commissions. *Obelisk* and *Portal* are both the work of Larry Kirkland, the mixed-media artist known for his collaborations with design teams and public officials. Located within the large public stair, *Obelisk* assembles bifurcated slabs of honey onyx and marble into an obelisk. *Portal*, meanwhile, greets visitors in the interior atrium at the top of this passage: Here, the two types of stones are giant wedges, meeting one another like a proscenium; the space between them outlines an obelisk shape.

Kirkland's installations feature the positive and negative forms of traditional boundary markers. The artistic gesture directly references the courthouse's proximity to Mexico, underscoring not only the number of immigration cases heard inside the building, but also the emotional benefits and tolls of the immigration experience. Indeed, Kirkland's further choice of honey onyx and marble further signifies the physical immediacy of judicial decisions on the subject: The stones are abundant in Mexico and the United States, respectively. Meanwhile, Las Cruces artist and professor David Taylor also examines the concept

of border in two pieces. In considering the role of the geographic passage El Camino Real during the Spanish Colonial period, his piece *Frontier/Frontera (Version 2)* claims that borders are a product of historical circumstance, and that lines in the sand can be redrawn in the future. *Fenceline, Tecaté Peak, U.S.–Mexico Border/ Línea Divisoria en la Frontera de Tecate Peak EE.UU. y México* portrays the grand panorama of the western frontier from one such line.

*Patriotismo*, by Tucson-born José Galvez, meanwhile, examines the loyalties that shift according to one's relationship to the border. That work studies Hispanic Americans' responses to the 9/11 terrorist attacks. In a related vein, Miguel Gandert, in documenting the Tortugas Pueblo people who live in the center of the valley of Las Cruces, demonstrates the traditions that persist regardless of political boundary. His *Alma del Pueblo/Soul of the People* spotlights the Turtle Mountain community's annual dance in praise of Guadalupe holy mother of New Mexico and the Americas.

*American Jury*, by the Los Angeles artist Dan McCleary, is the final installation inside the new Las Cruces United States

Courthouse, and it continues the legacy of figurative art that characterized creative production in the New Deal era. For this impressively sized oil on canvas, McCleary invited 12 friends and students to model as jurors contemplating a trial. Their diverse ages, social backgrounds, and ethnicities represent the right of citizens to be judged by their peers, as well as the judicial process' reliance on the service of all citizens.

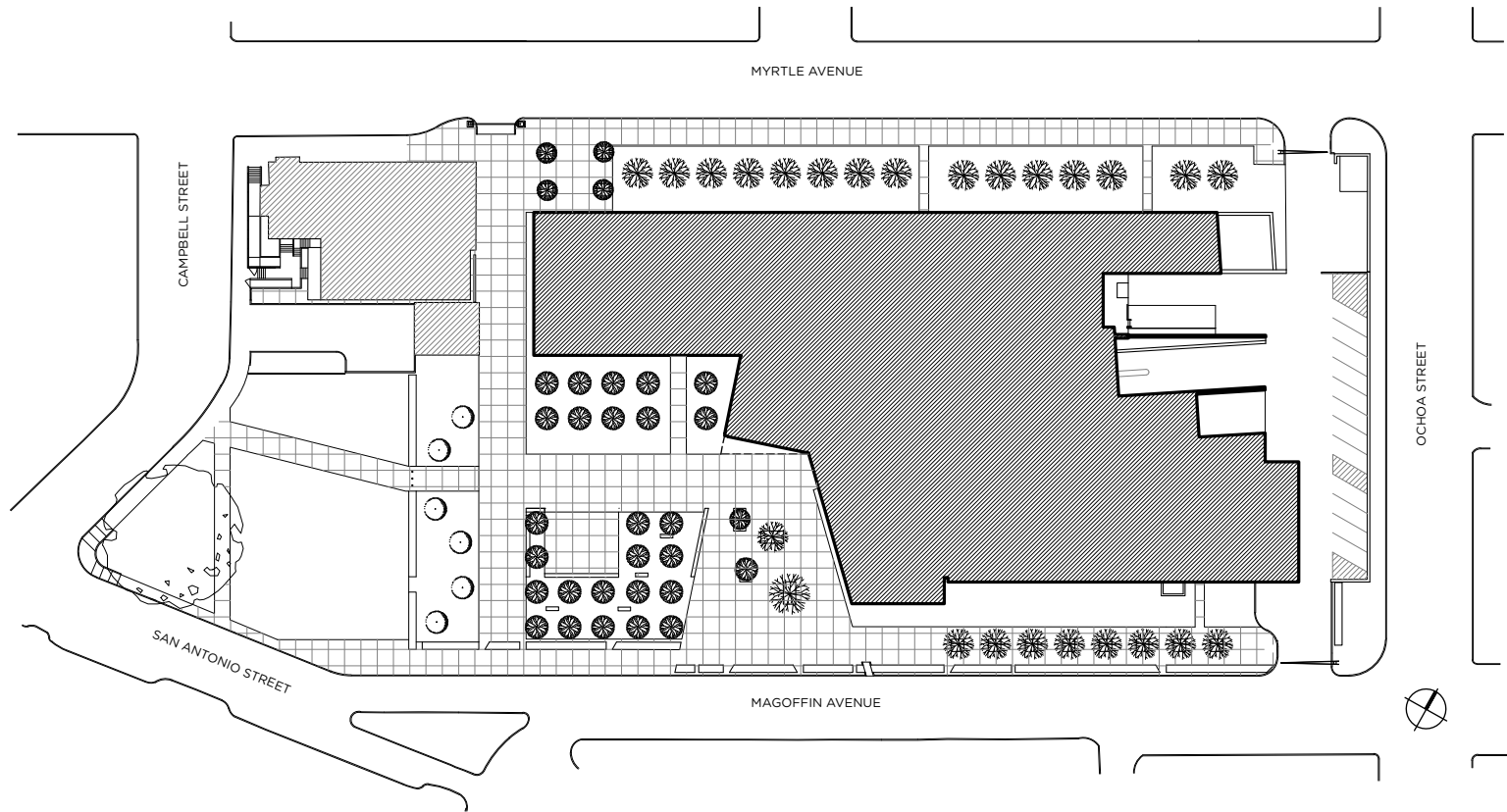
The range of art on display at the El Paso and Las Cruces courthouses shows the range of Art in Architecture commissions—from abstract to politically informed works. Regardless of their maker or message, the art is best characterized by Judge Brack, who calls them “extra gifts to the people who use the courthouse, and to the public.”

LAS CRUCES  
United States Courthouse  
*Obelisk*, Larry Kirkland, in front of  
*American Jury*, Dan McCleary

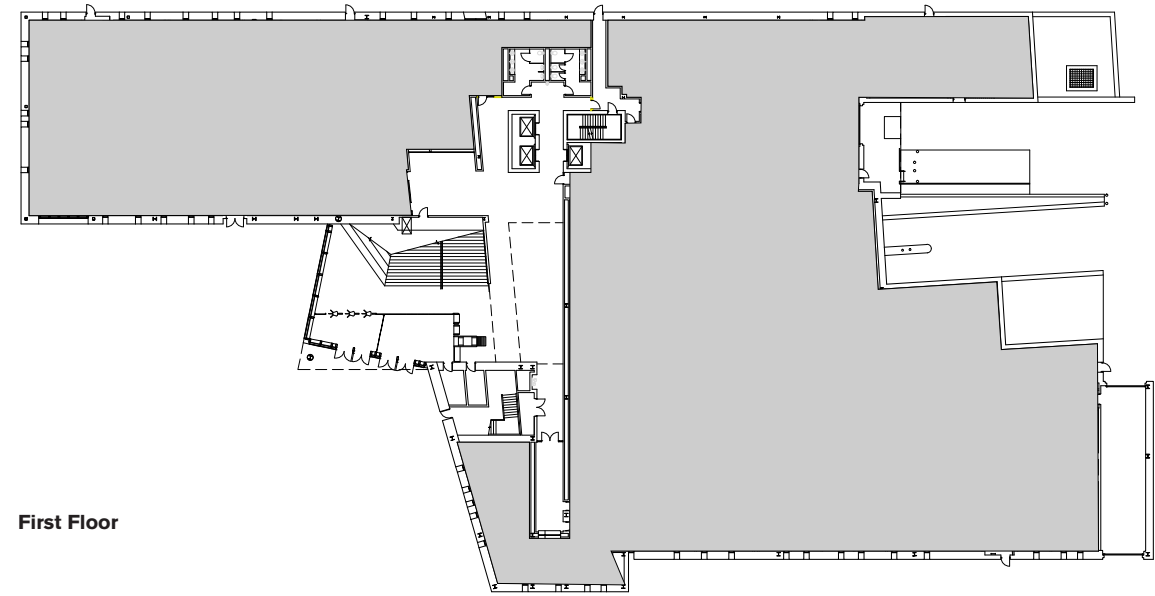


**ARMENDARIZ  
UNITED STATES COURTHOUSE**

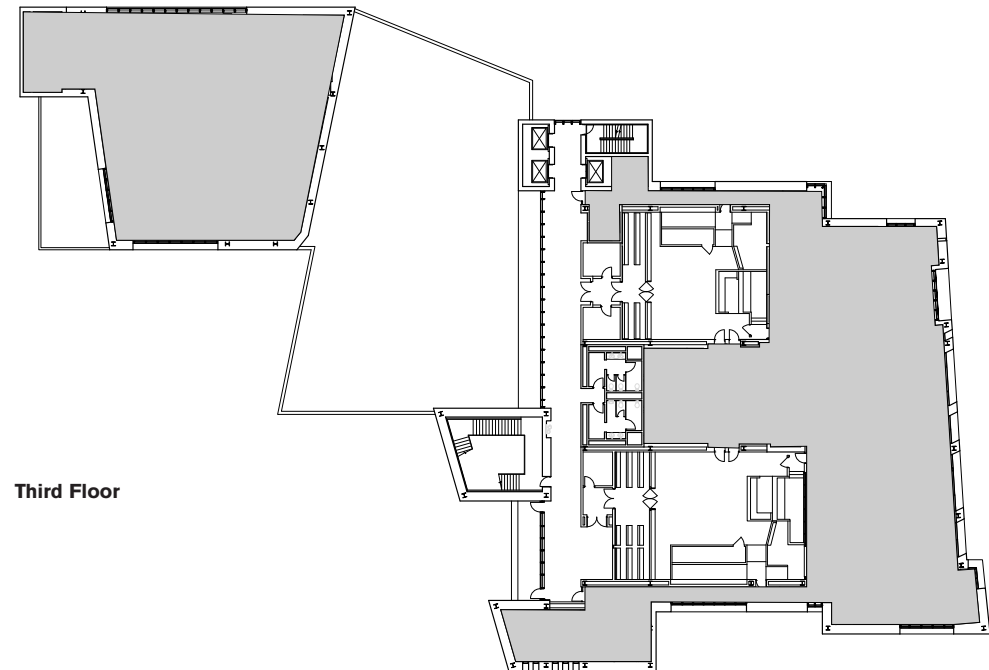




Site Plan



First Floor



Third Floor









## THE DESIGN AND CONSTRUCTION TEAM

### Owner

U.S. General Services Administration  
Public Buildings Service  
Greater Southwest Region

James Weller (Regional Commissioner)  
Howard Bergman, Daniel Partida  
(Project Managers)

Lisa Byrd (Contracting Officer)  
Robert Andrukonis, Allan Carlton, Tracy  
Graham, Charlie Hart, David Insinga,  
Steven Kline, Dennis Miller, Les Shepherd,  
Diane Wilson

### Architect

WH Pacific (BPLW) & Antoine Predock  
Architect  
Albuquerque, New Mexico

William Burns (Architect Of Record)  
Antoine Predock (Designer Of Record)  
Mary Ellen Broderick, Tyler Mason, Sam  
Sterling (Project Managers)

### Artist

Leo Villareal

### General Contractor

Caddell Construction Co.  
Montgomery, Alabama

B.E. Stewart (President)  
B. Warren Barrow (Executive Vice President)  
Monte McKinney Sr. (Vice President)  
George Gaharan (Construction Executive)  
Victor Casillas (Project Manager)

### Construction Manager

Perspectiva & 3D/I  
El Paso, Texas

Lorenzo Aguilar (Principal)

Bob Morris (Project Executive)  
Chuck Conner, Brian McIntyre  
(Project Managers)

### Blast Consultant

Hinman Consulting Engineers  
San Francisco, California

### Elevator Consultant

Hunter Elevator  
Albuquerque, New Mexico

### Security Consultant

Kroll Schiff & Associates  
Bastrop, Texas

### Interior Design

McKown Belanger Associates  
Albuquerque, New Mexico

### Landscape Architect

Morrow-Reardon-Wilkinson  
Albuquerque, New Mexico

### Courts Technology &

Acoustical Engineering  
Polysonics Corporation  
Warrenton, Virginia

### Courthouse Planning & Programming

Ricci Greene Associates  
Architects & Planners  
New York, New York

### Code Analysis & Fire Protection Engineering

Rolf Jensen & Associates  
Houston, Texas

### Design Excellence National Peers

Michael Barber  
Michael Barber Architecture  
Denver, Colorado

Will Bruder  
William Bruder + Partners  
Phoenix, Arizona

Ron Filson  
Ron Filson Architects  
New Orleans, Louisiana

John Meunier  
Arizona State University  
Tempe, Arizona

Julie Snow  
Julie Snow Architects  
Minneapolis, Minnesota

Chet Widom  
WWCOT  
Santa Monica, California

Mehrdad Yazdani  
Cannon Design  
Los Angeles, California

### Art in Architecture National Peers

Kate Bonansinga  
University of Texas at El Paso  
El Paso, Texas

Paul Messier  
Paul Messier Photograph  
Conservation  
Boston, Massachusetts

Michael Rush  
New York, New York

### Construction Excellence National Peers

Jim Brown  
PCL Construction Services  
Denver, Colorado

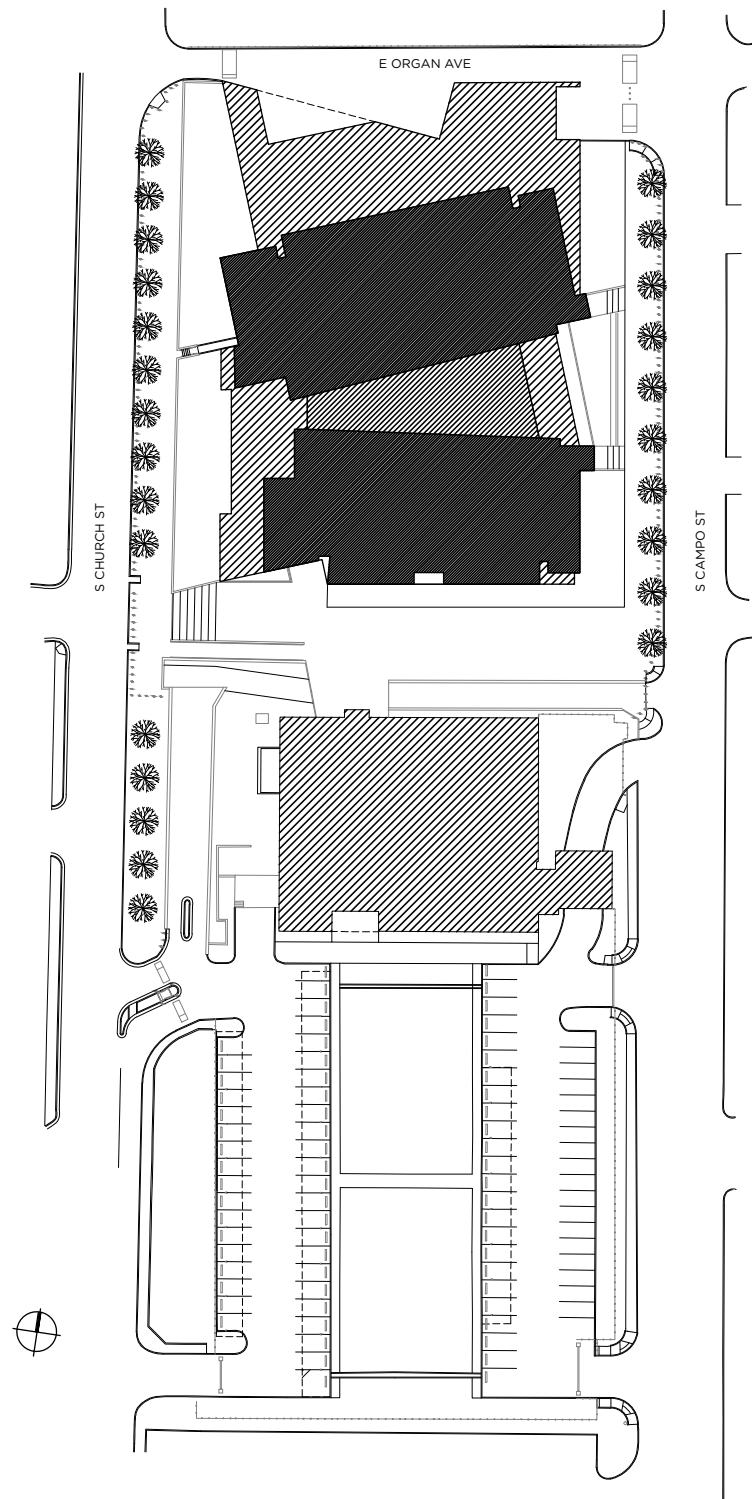
Bob Holt  
URS  
Annapolis, Maryland

Neel White  
White Construction  
Austin, Texas

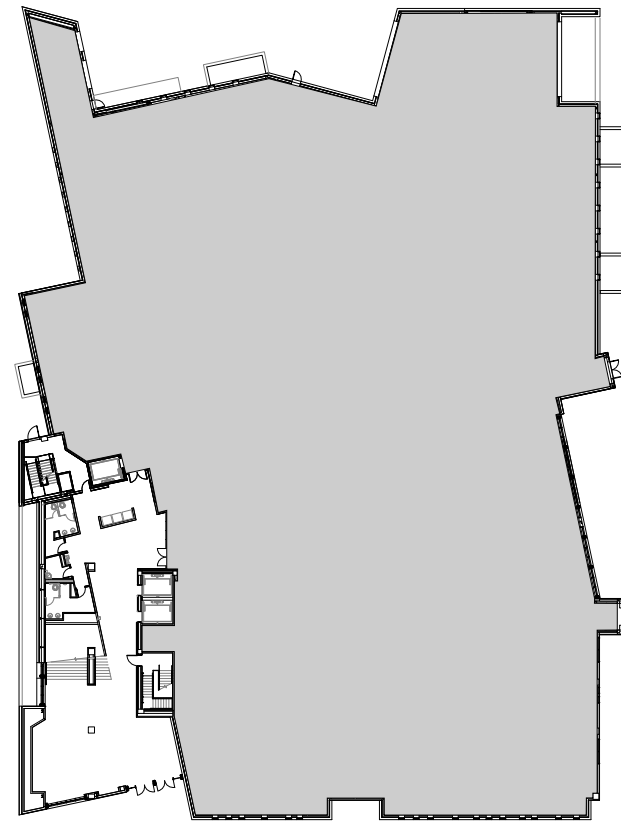
**LAS CRUCES  
UNITED STATES COURTHOUSE**



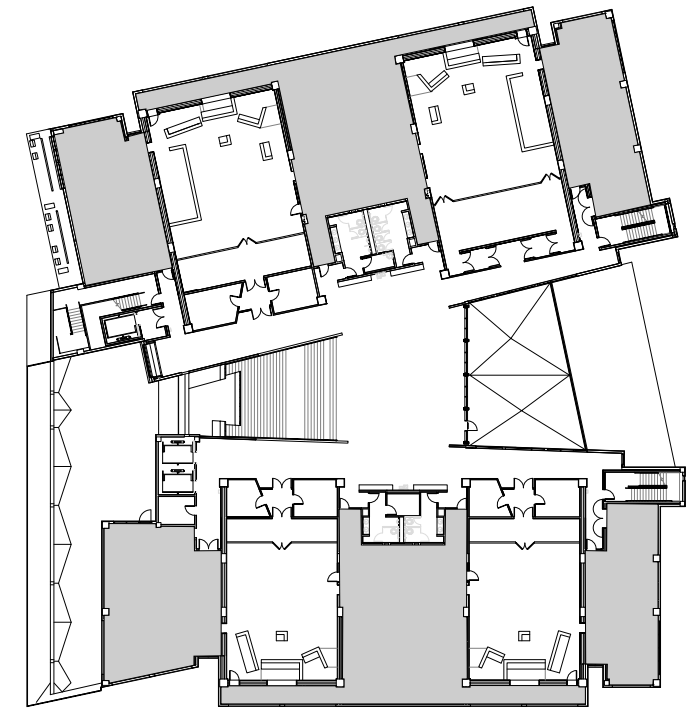
Site Plan



First Floor



Third Floor









## THE DESIGN AND CONSTRUCTION TEAM

### Owner

U.S. General Services Administration  
Public Buildings Service  
Greater Southwest Region

James Weller (Regional Commissioner)  
Brent Mossbarger, Peter Pierpont  
(Project Managers)

Lisa Byrd, Kathey Thury  
(Contracting Officers)

Robert Andrukonis, Pam Browning, Allan  
Carlton, Scott Cumby, Joseph DePalma,  
William Earl, John Gill Jr., Tracy Graham,  
Don Hales, Charlie Hart, Tom Hazelton,  
David Insinga, Steven Kline, Dan Lewis,  
Rahe Loftin, Dennis Miller, Jim Poston,  
Cullen Rabel, Les Shepherd, Bret Smith,  
Randall Sublett, Diane Wilson, Daisy  
Wong, William Wu

### Concept Design Architects

WH Pacific (BPLW) & Antoine  
Predock Architect  
Albuquerque, New Mexico

William Burns (Architect Of Record)  
Antoine Predock (Designer Of Record)

### Design-Build Team

White Construction Company  
Austin, Texas

Neel White (President)  
Bill Farnum (Vice President)  
Jim Gillum, Ken Harrison, Jeff Herndon,  
Robert Higgins, John Sullivan, Juan  
Villalobos, Scott Watkins

Jacobs Engineering (Carter & Burgess)  
Global Buildings – North America  
Fort Worth, Texas  
Bryan Floth (Design Architect)  
Kenneth Crosby (Project Manager)  
Cody Hoff, Bill Peterson, Jeff Peterman,  
Surjit Sarkar, Kevin Williams, Shawn Yates

McNeill Design Architects  
Phoenix, Arizona  
Lauri McNeill

Sites Southwest  
Albuquerque, New Mexico  
Patrick Gay, Jesse Scott

### Construction Manager

URS Corp  
Houston, Texas  
Alberto Vela, vice president  
Henry Ong, construction  
manager  
Dwane Legg, John McGregor,  
Matt Moore, Jim Reed, Docia  
Scheiderich, Orlie Smiley

### Artists

Jose Galvez  
Durham, North Carolina

Miguel Gandert  
Albuquerque, New Mexico

Larry Kirkland  
Washington, DC

Dan McCleary  
Los Angeles, California

David Taylor  
Las Cruces, New Mexico

### Design Excellence National Peers

Marleen Davis  
University of Tennessee  
Knoxville  
Knoxville, Tennessee

Bill Helmuth  
HOK  
Washington, DC

Leo Marmol  
Marmol Radziner  
Los Angeles, California

John Meunier  
Arizona State University  
Tempe, Arizona

Michael Rotondi  
RoTO Architects  
Los Angeles, California

Julie Snow  
Julie Snow Architects  
Minneapolis, Minnesota

Lawrence Speck  
Page Southerland Page  
Austin, Texas

Chester Widom  
WWCOT  
Santa Monica, California

### Art in Architecture National Peers

Kate Bonansinga  
University of Texas at El Paso  
El Paso, Texas

### Construction Excellence

#### National Peers

Scott Boling  
Cooley Construction  
Oklahoma City, Oklahoma

Robert Harper  
Gilbane Building Company  
San Antonio, Texas

Michael Vos  
Branch & Associates  
Roanoke, Virginia





ARMENDARIZ  
United States Courthouse

#### U.S. GENERAL SERVICES ADMINISTRATION AND THE DESIGN EXCELLENCE PROGRAM

*Public buildings are a part of a nation's legacy. They are symbolic of what Government is about, not just places where public business is conducted.*

Since its establishment in 1949, the U.S. General Services Administration has been responsible for creating federal workplaces, and for providing all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for American taxpayers. As builder for the federal civilian government and steward of many of our nation's most valued architectural treasures, GSA is committed to preserving and adding to America's architectural and artistic legacy.

GSA established the Design Excellence Program in 1994 to better achieve these mandates of public architecture. Under this program, administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962 *Guiding Principles for Federal Architecture*: producing facilities that reflect the dignity,

enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest contemporary and 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 excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

To find the best, most creative talent, the Design Excellence Program has simplified the way GSA selects architects and engineers for construction and major renovation projects and opened up opportunities for emerging talent, small, small disadvantaged, and women-owned businesses. The program recognizes and celebrates the creativity and diversity of the American people.

The Design Excellence Program is the recipient of a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, and of the 2004 Keystone Award from the American Architectural Foundation.

PHOTOGRAPHY: FRANK OOMS PHOTOGRAPHER

**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**