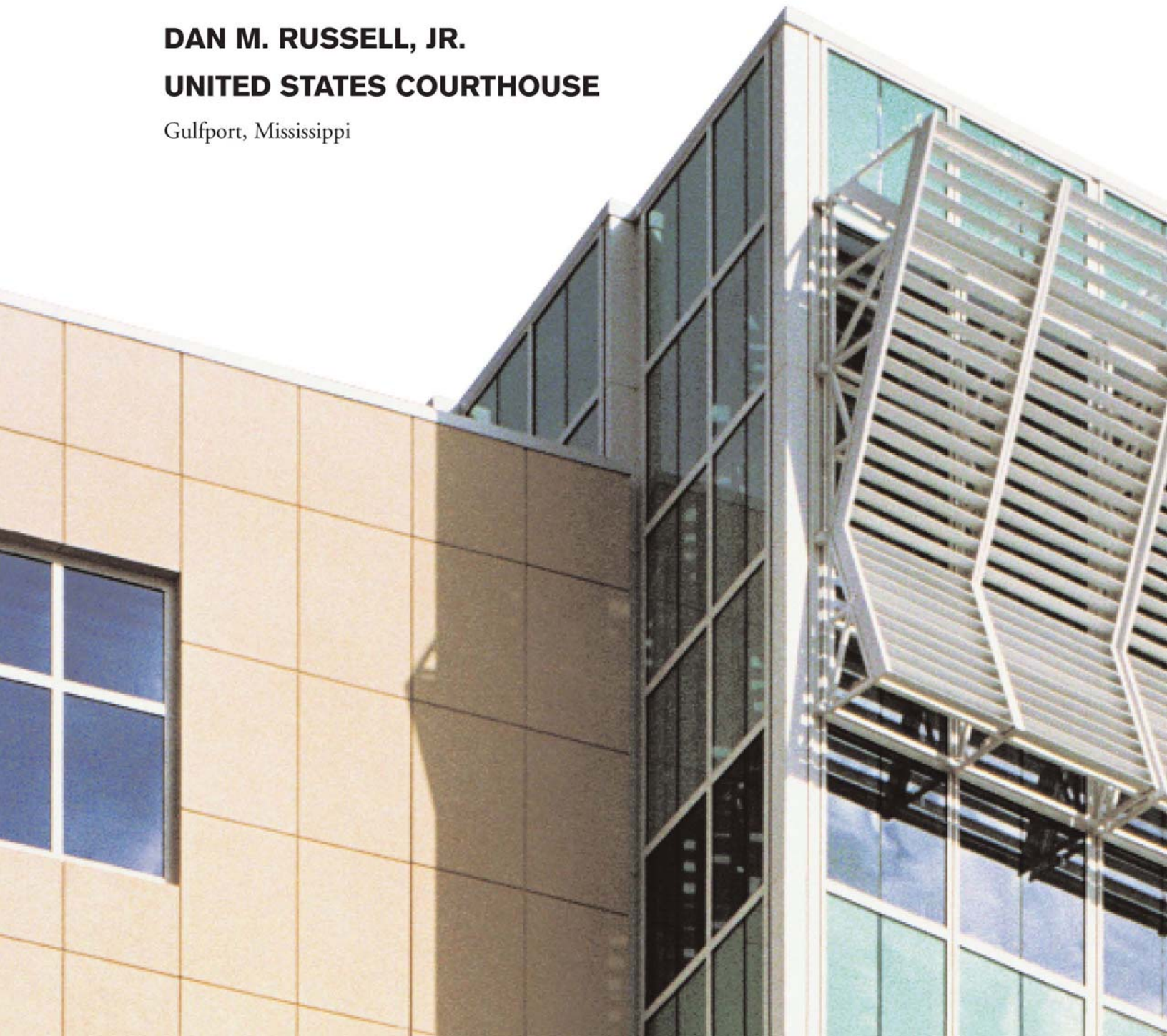


DAN M. RUSSELL, JR.
UNITED STATES COURTHOUSE

Gulfport, Mississippi



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**Together these public and judicial spaces,
lit from within, are at night a beacon visible
for miles around.**

Robert M. Kliment
Architect, R.M. Kliment & Frances Halsband Architects

A LANTERN OF JUSTICE

As the 21st century begins, Gulfport, Mississippi, is enjoying an economic rebirth as a seaport and resort on the Gulf of Mexico. This success harks back to the city's founding a century earlier. The land that became Gulfport was first surveyed in 1887 as part of a railroad line from the area's excellent harbor to Jackson, the state capital. The town was formally established in 1898 and grew to be Mississippi's second-largest city. Today, Gulfport's downtown reflects a mercantile resurgence and a civic revival as the restored 1907 Gulfport City Hall and new municipal buildings stand alongside several new office buildings and historic commercial structures.

In this setting, the Dan M. Russell, Jr. United States Courthouse, serving the Southern District of Mississippi, also establishes an important federal presence in Gulfport. At the business district's eastern end, the eight-story tower and its renovated historic annex mark their seaside site with progressive confidence and dignity. Viewed from the ground, the new building's interplay of lightness and solidity and its sand-and-aqua material palette resound with the subtropical environment, while perspectives from the

heights of the building, overlooking the Mississippi Sound, inspire awe at the vastness of the sky, the land, and the sea.

Of primary civic importance are the relationships the 6.7-acre courthouse complex establishes in a previously underdeveloped section of the city. From the courthouse tower to the west on 15th Street, the ties are to Gulfport's municipal center including its city hall, fire station, and police station. To the east, adjacent to the historic 1923 Gulfport High School, which was renovated as part of this project for judicial offices, the link is to a neighborhood of bungalow-style houses. To the north, beyond the CSX tracks, there are visual connections to an enclave of multi-family and small single-family homes. To the south along 21st Avenue, there is an axis from the courthouse entrance, past the public library, to the coastal highway and Jones Park at the harbor's edge.

The plan preserves the grandeur of the public grounds. While the modern tower bears markedly different colors, textures, and lines from those of the high school

building, their juxtaposition forms a campus-like ensemble. Playing off the south-facing 21st Avenue axis, there is a prominent porch with six piers that is pulled forward from the tower, acknowledging the business district and the waterfront. The tower itself sits back to the north so that its principal façade emerges approximately midway on the nearly square site. The Gulfport High School, designed by Jackson architect N. W. Overstreet, is modest in its scale and details but has a stately entrance reinforced with monumental brick piers. Defining the property's northeast quadrant is a low-scale mechanical plant that buffers the neighboring residential area from a parking lot that holds 140 cars.

The site design also reconciles the imperatives of security and public space. A generous margin around the tower—the front façade is 243 feet from 15th Street—creates a spacious plaza to the south. Protective barriers, consisting of low walls and bollards, are barely visible in the landscaped scheme where ancient oaks have been preserved at the perimeter and white crape myrtles soften the building's ground-level profile.

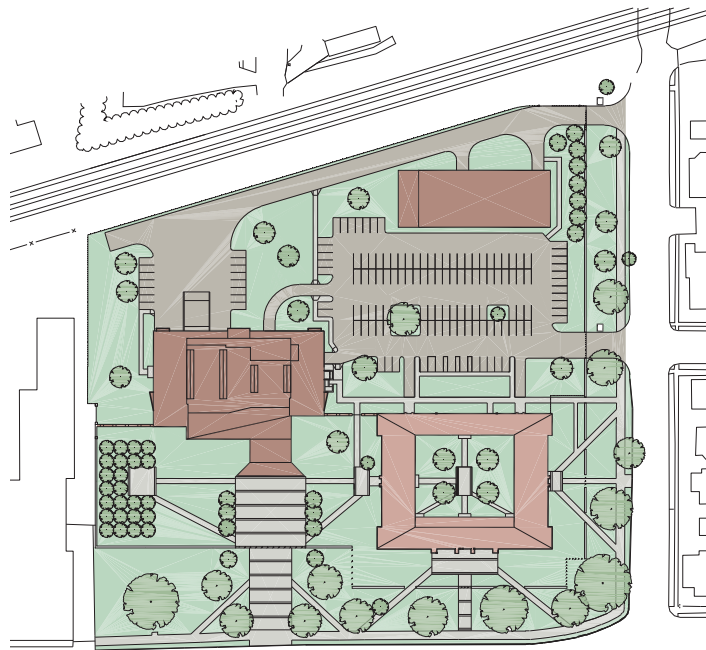
Looking more closely at the architecture, the tower's appeal lies in its materials, variegated surfaces, and subtle geometry. On the whole, the building stands as a straightforward expression of its purpose—the expeditious disposition of civil and criminal trials. Its details bespeak a delicate balance between permanence, solidity, and security on the one hand and openness and accountability of due process under the law on the other hand. This openness is especially apparent in the entry porch that simultaneously reaches out and welcomes the public as it frames the security vestibule. It stands nearly independent of the larger structure behind it. Beyond the vestibule is the main lobby, a double-height volume with two stacked rows of windows that provide views and abundant natural light. Uniting the lobby, the portico, the vestibule, and the tower's main mass is a skin of buff-colored precast concrete scored by shallow reveals.

The building's concrete body appears largely symmetrical on the north and south sides. In fact, the plan is asymmetrical. The west end of the building, which houses District courtrooms on floors 5 to 8, is

deeper than the east end, which houses Magistrate and Bankruptcy courtrooms. The front (south) elevation is dominated by a monumental frame of faceted curtain-wall window bays stretching from the third to the eighth floors. This glazing defines the public waiting areas outside the courtrooms. In a subtle shift, the projecting bays rotate 11 degrees from the mass of the building to orient views from the interior to the southeast toward the Mississippi Sound rather than directly south to the harbor.

From the fourth through eighth floors, armatures of canted, louvered sunscreens filter the daylight coming into public lobbies and double as dramatic ornament enriching the façade. On the double-height top floor, the sunscreens project upward as well as downward, enlivening the building's silhouette and indicating the location of the skylit Special Proceedings courtroom. The judges' chambers on the tower's east and west sides each have curtain-walled window bays, chamfered in plan and stacked continuously up the shaft as crystalline elements that contrast with the building's concrete skin.

The tower's opaque and transparent surfaces coalesce into symbols of permanence and openness. At night, light pours from the windows as if the building were an enormous lantern on the Gulf Coast, exalting the federal judiciary and illuminating the renewed civic character of Gulfport a century after the city's founding.



Site Plan





We are indebted to so many.... If this impressive building is occupied by such judges and personnel as it is today, it will be known as the house of justice, indeed, the temple of justice.

Dan M. Russell, Jr.

Senior Judge

U.S. District Court for the Southern District of Mississippi



THE COURTHOUSE AS CIVIC SPACE

From its entry sequence to the halls of justice within, the Dan M. Russell, Jr. United States Courthouse is a procession of striking public rooms. A broad open plaza is the culmination of the path along 21st Avenue from the water's edge to the tower and the six monumental piers and lintel that announce the civic character of this edifice. The great seal of the judiciary is held high in the center of this portal, beyond which are the human-scaled doors to the courthouse itself.

The space that follows is a transition—a vestibule and screening area—one story tall, cloistered, and functional. It is graced with a serpentine scrim of laser-cut stainless steel, an installation by artist Michele Oka Doner called “Wave and Gate” that, along with a white terrazzo floor inlaid with arcs of green glass and mother of pearl, recalls the local imagery of Spanish moss and tides as they shape the Gulf Coast and the Mississippi Sound.

Light draws visitors into the double-height lobby. It pours through the skylights and is outlined by two rows of south-facing floor-to-ceiling windows cut into a masonry

structural framework. The dignified space is a long rectangle faced with a high travertine wainscot. Adding a dynamic quality to this orthogonal order is a diagonal row of columns—supports for the second floor mezzanine and, on the upper levels of the building, courtroom waiting areas—and dramatic shadows that shift as the sun traces its daily path. Public elevators are tucked under the mezzanine. At the far western end of the lobby, the eye is drawn to a deep, tapering stair, the walls of which are clad in travertine. Again, light energizes the space. Sunlight fills the top of this passage and reaches to fill its deep recess with a softened glow. A turn midway up the stair reveals the mezzanine gallery's bold, minimalist framework of hanging trusses and structural columns, all finished in white.

From the mezzanine, visitors have an expansive view of the lobby and, through the large windows, a vista across the landscaped plaza in front of the building to the docks on the Mississippi Sound. This level is the location of the jury assembly area and offices for the Clerk of the Bankruptcy Court. These functions generate a steady stream of traffic, comings and goings that

transform the lobby and mezzanine into lively civic spaces.

The third floor is home to offices for the U.S. Marshals Service, and the fourth floor currently houses the Clerk of the District Court. At some point in the future, the clerk will move, and the fourth level will be redesigned to accommodate two additional District courtrooms.

Floors 5 through 8 are reserved for courtrooms and judges' chambers. There are two courtrooms per floor disposed on either side of a service core. Judicial chambers flank courtrooms on the narrow sides of the building. Jury rooms are in the northeast and northwest corners, and each has a generous north-facing bay window.

In this design the District courtrooms are stacked one above the other on the larger, western side of floors 5 through 8 with the largest, the Special Proceedings courtroom, at the top. On the east, then, there are Bankruptcy courtrooms on floors 5 and 7, a Magistrate courtroom on floor 6, and the Senior Magistrate Judge's courtroom on the eighth floor. This unconventional

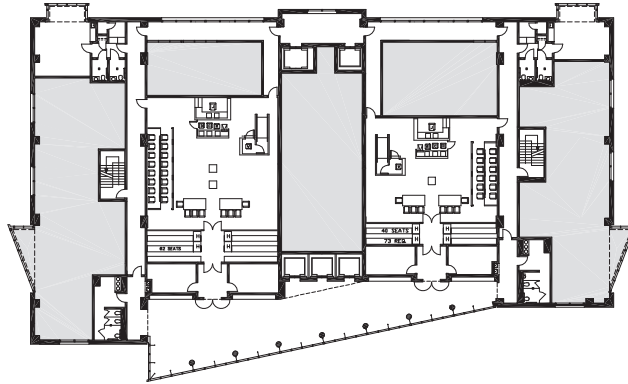
arrangement was developed after discussions with the judges identified the desire for more casual interaction among the staff of different courts.

All chambers take advantage of the building's commanding site. District judges' chambers face south and west over the city and the marina, and the Bankruptcy and Magistrate judges' chambers face south and east toward the surrounding neighborhoods and the coast.

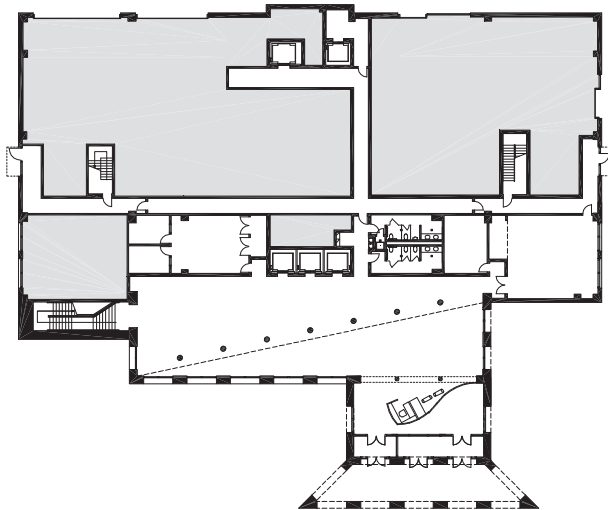
The courtrooms have a traditional layout, each anchored by the judge's bench opposite the entrance. Spectators sit at the rear. Clerestory windows behind spectator seating open to the main public circulation areas on the south side of the building, admitting daylight into the space. On the eighth floor, where the Special Proceedings and Senior Magistrate Judge's courtrooms are located, the clerestory windows are augmented with skylights that allow the sun to directly illuminate the side walls of the rooms. Interior finishes and furnishings show a fidelity to high quality materials and workmanship. Courtrooms are faced with mahogany or pecan wood while public areas have pecan wood panels and details.







Courts Floor Plan



Ground Floor Plan







The new courthouse tower and the adjacent historic high school form a courts complex that expresses the dignity and importance of the judicial process and engages the history and culture of the place.

Robert M. Kliment
Architect, R.M. Kliment & Frances Halsband Architects

A HISTORIC LEGACY

Among the more salutary aspects of the Dan M. Russell, Jr. United States Courthouse is the incorporation of the 1923 Gulfport High School building to form a courthouse complex. Designed by distinguished Mississippi architect Noah Webster Overstreet, the richly patterned red brick building, with massive brick entrance piers and a sculptural entablature, is eligible for listing on the National Register of Historic Places. The building marks a period of design transition, distilling Tudor and Collegiate Gothic details in a refined modern idiom.

The two-story building is now offices for the U.S. Attorney and federal probation services. During renovation, GSA reinforced the structure with concrete and steel. A freestanding theater volume at the center of the building was demolished to create an open, landscaped courtyard that provides a public gathering space and brings daylight into the office interiors. Original documentation aided in the replication of entrance doors and transoms.

The adaptive reuse of the high school building affirms the federal government's commitment to strengthening the fabric of

communities by integrating new construction with historic landmarks. It also demonstrates the importance of planning for sustainability by reusing viable resources rather than always building entirely new structures. This strategy is important symbolically as the high school and the courthouse tower establish an architectural conversation between Gulfport's past and present.



ART-IN-ARCHITECTURE

Art has always been an important feature of great architecture in Gulfport, Mississippi. An installation was created specifically for the Dan M. Russell, Jr. United States Courthouse.

Wave and Gate

Stainless Steel, Glass, Mother of Pearl
Located in the Main Lobby
Michele Oka Doner

At the security checkpoint inside the entrance to the Dan M. Russell, Jr. United States Courthouse, a serpentine scrim of laser-cut stainless steel serves as a gateway to the building. Its filamentous pattern was inspired by a vintage postcard the artist discovered of the Mississippi Gulf Coast showing Spanish moss draping the branches of live oaks. The informal cutouts in the scrim, as well as its imagery reminiscent of Art Nouveau, represent the artist's desire to incorporate regional references to nature. Extending this theme, the artist accompanies the scrim with terrazzo patterns in green glass and the golden opalescence of mother of pearl throughout the main lobby floor to suggest the movement of the tides along the Gulf Coast and the Mississippi Sound.

Art in Architecture Program

GSA's Art-in-Architecture Program commissions artists, working in close consultation with the lead design architect, to create artwork that is appropriate for the diverse uses and architectural vocabularies of federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for promoting the integration of art and architecture and facilitate a meaningful dialogue between the American people and their government. A panel composed of an art professional from GSA's National Register of Peer Professionals, an art professional from the city or region, the project's lead design architect, and individuals who represent the federal client, the community, and GSA provide guidance in selecting the best artist for each project.



GENERAL FACTS ABOUT THE COURTHOUSE

The Dan M. Russell, Jr. United States Courthouse, completed in 2003, serves the Southern District of Mississippi. The building, along with its companion, the renovated 1923 Gulfport High School, are in the central business district of Gulfport at the corner of 20th Avenue and 15th Street, three blocks from city's harbor. The 6.7-acre site includes a 12,066-square-foot public plaza in front of the courthouse tower, a 10,344-square-foot courtyard within the historic high school, and approximately one acre of parking for 140 cars.

The complex as a whole contains 220,662 square feet of interior space with optional plans for a 45,639-square-foot expansion. The tower accommodates eight courtrooms—four District, two Magistrate, and two Bankruptcy—their chambers and support spaces, offices for court clerks, the U.S. Marshals Service, and the state's U.S. Senators. The high school building houses offices for the U.S. Attorney and probation officials.

The courthouse tower rises eight stories to a height of 159 feet at its roof deck. Owing to the shallow depth of the water table along the seacoast, the building has no

basement. It is built on piles, with 750 tons of structural steel and 1,625 tons of reinforcing steel, and 19,000 cubic yards of concrete. Modular cast-in-place concrete floors provide flexibility for future renovations. The structure is designed to resist the forces of blasts and hurricanes.

Both the new building and the renovated historic building rely on chilled-water cooling and gas-fired boiler heating systems with shared equipment installed in a freestanding service building located on the northern edge of the site. Air-handling equipment on each floor facilitates the variable distribution of air volume controlled by digital regulators that manage energy use.

Considerable thought has been given to sustainability in the programming of this project. The landscape has been preserved and the high school building has been reused as courts-related office space. The tower exploits daylight and shading devices as an illumination strategy. Wherever possible, building materials were procured in the Gulfport region, and specifications were developed based on a scoring system developed by the U.S. Green Building

Council for recycled and renewable materials. When more courts are needed, the fourth floor can be redesigned as two District courtrooms.



Location

6.7 acres in the central business district of Gulfport, at the corner of 20th Avenue and 15th Street, terminating the axis of 21st Avenue.

Size

220,600 Gross Square Feet
159 Feet High
Eight Floors, All Above Grade

Time Frame

Design Awarded: April 1999
Concept Approved: July 2000
Design Completed: June 2001
Construction Started: August 2001
Building Completed: August 2003
Dedication: November 14, 2003

Major Program Components

Occupiable Area: 147,121 Square Feet
U.S. Courts: 101,396 Square Feet
Tenant Office Space: 39,977 Square Feet
GSA/Joint Use: 5,748 Square Feet

Parking

Interior: 10 Spaces
Outdoor: 140 Spaces

Foundation

Cast-in-place auger piles, with pile caps topped by a slab-on-grade.

Structure

Cast-in-place concrete columns, beams, and wide-module waffle floor slabs.

Mechanical

Chilled-water cooling and gas-fired boiler heating; variable volume distribution with direct digital controls; six passenger elevators.

Finishes

Exterior: Precast concrete wall panels, granite plinth, and curtain walls.

Sitework: Broom-finished concrete with accent bands of quarry-faced bluestone pavers.

Main Lobby and Courtroom Galleries: Terrazzo floors and stair; gypsum wallboard walls; travertine panels; curtain walls; gypsum wallboard ceilings.

Courtrooms: Carpet on raised access flooring; pecan or mahogany millwork; acoustical wall panels; gypsum wallboard ceilings; skylights on the eighth floor.

Chambers: Carpet floors; pecan or mahogany millwork; gypsum wallboard ceilings





DAN M. RUSSELL, JR.
UNITED STATES COURTHOUSE

PROFILE: DAN M. RUSSELL, JR.

The Honorable Dan M. Russell, Jr. has the distinction of having served longer—38 years as of this building’s dedication—than any judge in the Southern District of Mississippi. He was appointed U.S. District Judge for the Southern District of Mississippi on October 25, 1965. He served as Chief Judge from June 23, 1971, until October 25, 1983. Since 1983, he has continued to serve as Senior Judge.

During his tenure, which spans Mississippi’s civil rights movement, Judge Russell has tried civil and criminal cases in Mississippi, Texas, and Alabama that have had a pivotal impact on the court, the state, and the nation. This includes 48 school integration cases in Mississippi as well as other others involving the Ku Klux Klan, bombings, and drugs. He is one of the three judges who reapportioned the state of Mississippi’s legislature three times in 13 years. He has also naturalized thousands of immigrants from nearly every country in the world.

Judge Russell was born in 1913 in Magee, Mississippi. He graduated from Gulfport High School in 1931, having served as editor of the school newspaper, and as a

member of both the Big Eight Debating Team and the National Honor Society. At the University of Mississippi, Judge Russell earned his Bachelor of Arts degree in 1935 and his LLD degree in 1937. He was active in college journalism as editor of the *Missippian* from 1935 to 1936, and also in scholarly and social fraternity activities.

During World War II, Judge Russell served as a naval intelligence officer and retains the rank of Lieutenant Commander in the U.S. Naval Reserve. Judge Russell began practicing law independently in 1938, and in 1952 formed the partnership of Russell and Favre.

More personally, the naming of this courthouse after Judge Russell represents a homecoming as he was one of the National Honor Society students at Gulfport High School who, in 1931, helped plant the live oak tree on what is now the southeast corner of the courthouse complex.

BIOGRAPHIES: THE ARCHITECT AND THE ARTIST

R.M.Kliment & Frances Halsband Architects

was founded in New York City in 1972. The firm has received more than 40 design awards, including the 1997 Architecture Firm Award from the American Institute of Architects, the 1998 Medal of Honor from AIA/NYC, and four National AIA Honor Awards. Significant commissions include the Visitor Center at the Franklin D.

Roosevelt Presidential Library; U.S. Post Office & Courthouse in Brooklyn, New York; computer science buildings at Columbia and Princeton Universities; the Landman Library at Arcadia University; Roschel Performing Arts Center at Franklin & Marshall College; the Adaptive Reuse of the Sterling Divinity Quadrangle at Yale University; a new entrance for the Long Island Railroad at Pennsylvania Station in New York City; and master plan for Brown University. The firm's work is featured in a 1998 monograph, *R.M.Kliment & Frances Halsband Architects, Selected and Current Work*.

Robert Kliment, FAIA, has served on the architecture faculties of the University of Pennsylvania and Columbia University, and as visiting design critic and lecturer at several schools of architecture. He holds a Bachelor of Arts and a Master of Architecture from Yale University. He studied in Italy on a Fulbright Scholarship.

Frances Halsband, FAIA, is a former dean of the School of Architecture at Pratt Institute, and has served as president of the NYC/AIA, president of the Architectural League of New York, commissioner of the New York City Landmarks Preservation Commission, and member of the Architectural Advisory Board of the U.S. Department of State. She is currently on the Architectural Review Panel of the Federal Reserve Bank, and has been visiting professor at several schools of architecture. She holds a Bachelor of Arts from Swarthmore College and a Master of Architecture from Columbia University.

Michele Oka Doner is a New York City artist and designer best known for major public art commissions created over a 40-year career. She studied at the University of Michigan School of Art and Design, completing her Master of Fine Arts degree in 1968. Initially working chiefly in clay, she changed her primary media to metal during the 1980s using the lost-wax method. Her work encompasses sculpture, furniture, jewelry, and functional objects as well as large-scale public installations such as *A Walk on the Beach*, which, when complete in 2008, will cover more than one mile of a terrazzo concourse floor at the Miami International Airport. Oka Doner's formal vocabulary, whether expressed at an intimate or an architectural scale, emerges from her lifelong study of the natural world. A new monograph of her work, *Michele Oka Doner: Natural Seduction*, was published recently by Hudson Hills Press.

THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office: Atlanta, Georgia

Design Architect

R.M.Kliment & Frances Halsband
Architects
New York, NY

Architect of Record

Canizaro Cawthon Davis
Jackson, MI

Art in Architecture

Michele Oka Doner
New York, NY

Design Excellence National Peers

Thomas Phifer
Thomas Phifer and Partners
New York, NY

Peter Cook
KGP Design Group
Bethesda, MD

Roger Lewis
Architect
Washington, DC

Construction Excellence National Peers

William Calhoun
Clark Construction Group
Bethesda, MD

Tracy Hart
Tarlton Corporation
St. Louis, MO

Walter Huber
McKissack & McKissack of Washington, Inc.
Washington, DC

General Contractor

Roy Anderson Corporation
Gulfport, MS

Construction Manager

Jacobs Facilities, Inc.
Houston, TX

Civil Engineer

Brown & Mitchell Inc.
Gulfport, MS

Structural Engineer

Spencer Engineers, Inc.
Jackson, MS

**Mechanical, Plumbing,
Energy Conservation, and Life Safety**
Eldridge & Associates P.A.
Clinton, MS

Electrical Engineer
Watkins & O’Gwynn, P.A.
Jackson, MS

Geotechnical Engineer
Ware Lind Furlow/Aquaterra Engineering
Jackson, MS

Vertical Transportation
Lerch Bates North America Inc.
Norcross, GA

Landscape Architect
Weatherford/McDade, Ltd.
Jackson, MS

Curtain Wall Consultant
R.A.Heintges Architects Consultants
New York, NY

Lighting Design
Oxford Lighting Consultants
Oxford, MS

Security
Kroll Schiff & Associates
Bastrop, TX

Signage/Wayfinding
Two Twelve Harakawa, Inc.
New York, NY

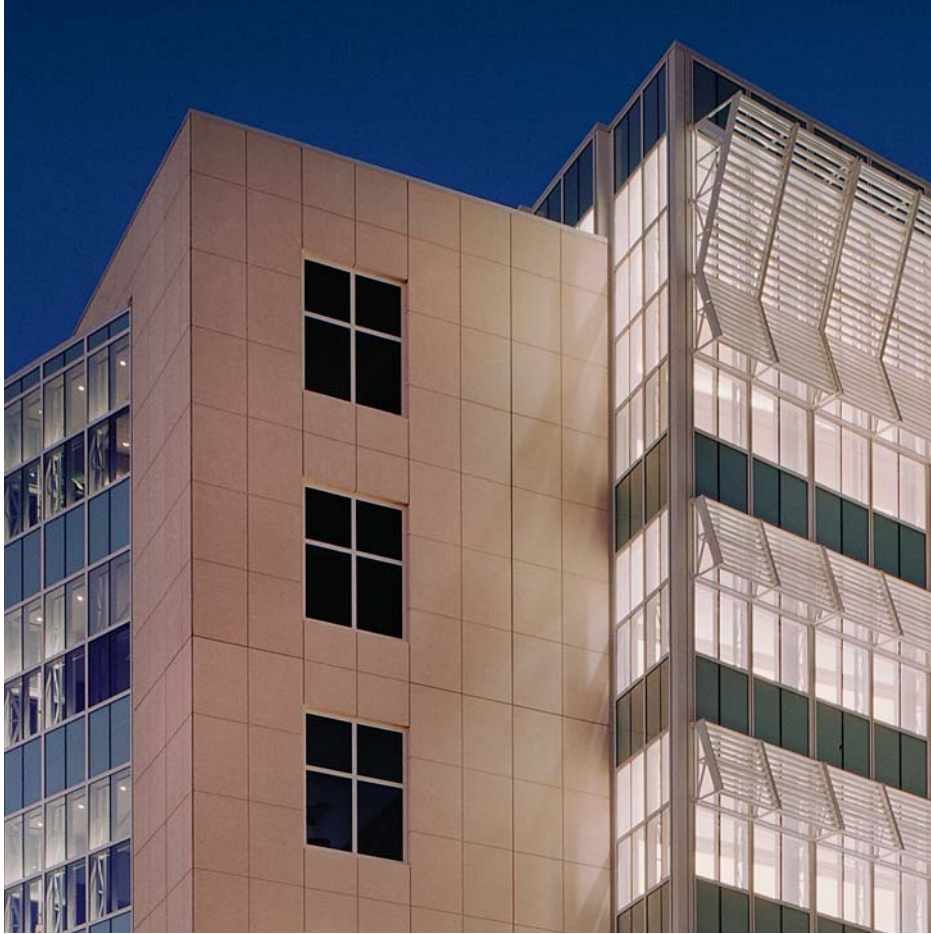
Life Safety
HESM&A
Atlanta, GA

Acoustical/Audio-Visual/Telecom
Shen Milsom & Wilke
New York, NY

Blast Consultants
Weidlinger Associates, Inc.
New York, NY

Cost Estimating
Hanscomb Faithful & Gould
New York, NY

Court Consultant
Ricci Greene Associates
New York, NY



**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.

The U.S. General Services Administration (GSA) is responsible for providing work environments and all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for the American taxpayers. As builder for the federal civilian government and steward of many of our nation's most valued architectural treasures that house federal employees, GSA is committed to preserving and adding to America's architectural and artistic legacy.

GSA established the Design Excellence Program in 1994 to change the course of public architecture in the federal government. 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: (1) producing facilities that reflect the dignity, enterprise, vigor and stability of the federal government, emphasizing designs that embody the finest contemporary and architectural thought; (2) avoiding an official style; and (3) incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

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

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

