



CHRISTOPHER S. BOND
U.S. COURTHOUSE

Jefferson City, Missouri

The United States Courthouse in Jefferson City, Missouri, was 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.

December 2012

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It was clear to us that the design of the courthouse and its immediate environs had to plant the seed of an urban regeneration.

Michael McKinnell
Kallmann McKinnell & Wood

THE HISTORIC COURTHOUSE

The federal judicial system interprets powers granted to government by the U.S. Constitution, such as regulation of interstate trade, copyrights, and patents. Yet the tenor of this dialogue changes from place to place. At the United States Courthouse in Jefferson City, Missouri, “What sets this division apart is the higher percentage of cases concerning the relationship between the state and federal governments,” says U.S. District Judge Nanette Laughrey.

Laughrey is one of 11 judges appointed to the United States Courts for the Western District of Missouri. Based permanently in Jefferson City, she is an astute observer of distinctions between courts in her district and elsewhere. Foremost among those characteristics is juror demography. Thanks to a largely rural economy outside the state capital, residents can trek as far as 100 miles to perform jury duty in Jefferson City. For enduring inconveniences like excessive travel, Laughrey says, “I think our jurors are the real heroes and heroines of the judicial process.”

Until the Western District moved into the new Christopher S. Bond U.S. Courthouse

in Jefferson City in 2011, jurors had multiple nuisances to contend with. From 1934 the courts family had conducted business in the United States Post Office and Courthouse located directly across the street from the Missouri State Capitol building. It did not include a jury assembly room. Of jurors’ entry into the historic structure, Laughrey notes with regret, “Not only would they arrive two hours in advance, we had no place for them to sit down.”

The courthouse’s inability to accommodate jurors presented a legal risk, in addition to physical discomfort. Because the building also lacked space for attorney-client meeting rooms, lawyers would be obliged to conduct private conversations as members of the public milled about. That confidential information was exchanged within earshot led to the occasional, unsubstantiated claim that jurors’ objectivity had been corrupted.

And Laughrey remembers that proximity compromised personal security. “I would sometimes ride the elevator with the same defendant I was on my way to sentence. And I would ride down with the families of defendants I had just sentenced. It was very

awkward, not to mention unsafe, to have that kind of contact around an emotional event like sentencing.”

In spite of the sobering limitations, the United States Post Office and Courthouse inspired tremendous loyalty among the people of Jefferson City. Its Neoclassical architecture resonated deeply with the Judiciary and the public. “Beauty transforms a typical building into a community asset that endures, even when it is time to retire its original use,” explains U.S. General Services Administration Chief Architect Les Shepherd. “America’s grand historic courthouses hold the additional allure of making us feel part of something bigger—as participants in the judicial system and shapers of our country’s history.”

The old Jefferson City building was designed by the St. Louis-based firm Klipstein & Rathmann in collaboration with Egerton Swartwout, a New York City architect who completed the Missouri State Capitol 17 years earlier, in 1917. Although Swartwout, who had also designed projects at Yale University and a combined

courthouse and post office in Denver, was the more famous of the two architects, the United States Post Office and Courthouse clearly references the Civil Courts Building that Klipstein & Rathmann had finished in St. Louis two years prior to the Jefferson City commission.

The St. Louis Civil Courts Building was commissioned as part of a citywide beautification movement that embraced Neoclassical architecture. In turn, for this project Klipstein & Rathmann drew inspiration from a famous example of antiquity: the tomb of King Mausolus of Caria. Although the 14-story courts building mostly comprises a tower, its uppermost portion is a pyramidal form that directly references the 2,300-year-old landmark. It houses courtrooms and a law library, and like the office underneath, its exterior is clad in limestone.

With some revisions—replacing Ionic with Doric columns, for example, and flattening the roof—the United States Post Office and Courthouse in Jefferson City is modeled on the upper portion of the St. Louis high-rise.



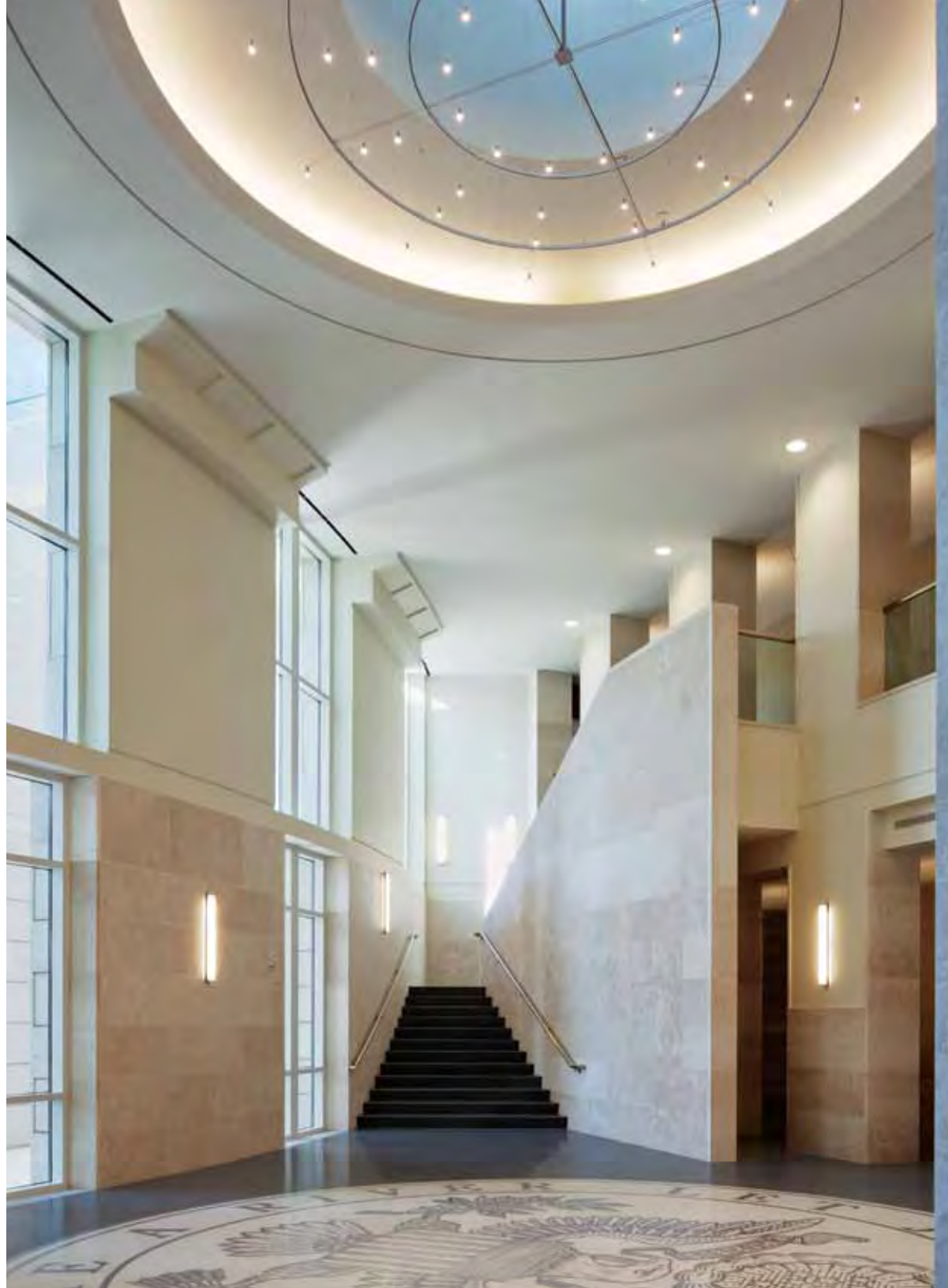
Since the inception of the United States, federal buildings have symbolized the relationship between Americans and their government. By referencing other courthouses like the one it created in St. Louis, Klipstein & Rathmann communicated the Judiciary's presence in Jefferson City in easily identifiable terms; as Laughrey puts it, "Somebody could walk by and know immediately, That's a courthouse." By rooting both the Civil Courts Building and the United States Post Office and Courthouse so deeply in history, the entire design team imparted stability to one institution within a still relatively new democracy.

Long aware of the functional deficiencies of the United States Post Office and Courthouse, in the 1990s the Administrative Office of the United States Courts began planning for a larger, state-of-the-art facility in Jefferson City with GSA's Public Buildings Service. For the people of Jefferson City, a new federal courthouse would have to solve the security problems and crowding of its predecessor. But it would also have to engender the same community pride.

As Laughrey recalls of early conversations about a replacement courthouse held within her community, members of the Judiciary, municipal and county leaders, local businesspeople, and residents wanted the new building to have instantly recognizable gravitas, too. They envisioned several strategies for achieving that quality. What would become the Christopher S. Bond U.S. Courthouse would have to invoke the courthouse squares found throughout rural Missouri, which, as Laughrey puts it, "reflect the central role of justice and civic responsibility in early frontier communities." The forthcoming courthouse also required architectural continuity with its 1934 predecessor, and the interior would "rely on imagery and simplicity to remind visitors of the power of the rule of law."

"We wanted the monumental courthouse," Laughrey concludes. "At the same time we acknowledged we didn't want something inauthentic; it would be disingenuous to replicate a Jeffersonian design. The new building had to translate classicism in a modern way."





A PROMISING SITE

As the United States Post Office and Courthouse neared the end of its usefulness for the Judiciary, another Jefferson City landmark was approaching obsolescence. The Missouri State Penitentiary opened just several blocks southeast of the then capitol building in 1836, as part of Governor John Miller's plan to solidify Jefferson City's recently designated status as state capital. Prior to closing in 2004 the Missouri State Penitentiary was the longest operating prison west of the Mississippi River.

Constructed mostly of stone and brick quarried or fabricated on the 144-acre site, the turreted prison held as many as 5,200 prisoners. The architectural marvel also had social significance. As Missouri's only maximum-security prison until 1989 and an early recipient of female federal criminals, history-making inmates included Pretty Boy Floyd, Emma Goldman, and James Earl Ray.

The penitentiary has captured the imaginations of Jefferson City residents and visitors so strongly that, when the city held an open house at the decommissioned

prison in 2007, approximately 22,000 people signed up for two days of walk-throughs. Since May 2011, volunteer docents have regularly guided curious onlookers through the penitentiary, which is structurally intact but not modernized.

Thanks to its central location and instant tourist appeal, the Missouri State Penitentiary has been the subject of multiple large-scale redevelopment visions. Although planning is not yet final, privately funded reuses floated for part of the sprawling historic site have included a hotel, housing, and a museum devoted to the state's naval history. Meanwhile, another swath of the property already is transforming into a new cluster of government buildings. A state health laboratory and the Missouri Department of Natural Resources headquarters are open for business.

The space between and around these multiple uses will become an important public park. Indeed, the land itself plays a foundational role in Jefferson City's identity. The bluff on which the Missouri State Penitentiary was placed offers the

longest possible view of the Missouri River, in one direction well beyond the confluence of that waterway and the Osage River. Surveyors took advantage of the bluff's visibility to determine the exact location of Jefferson City in 1822.

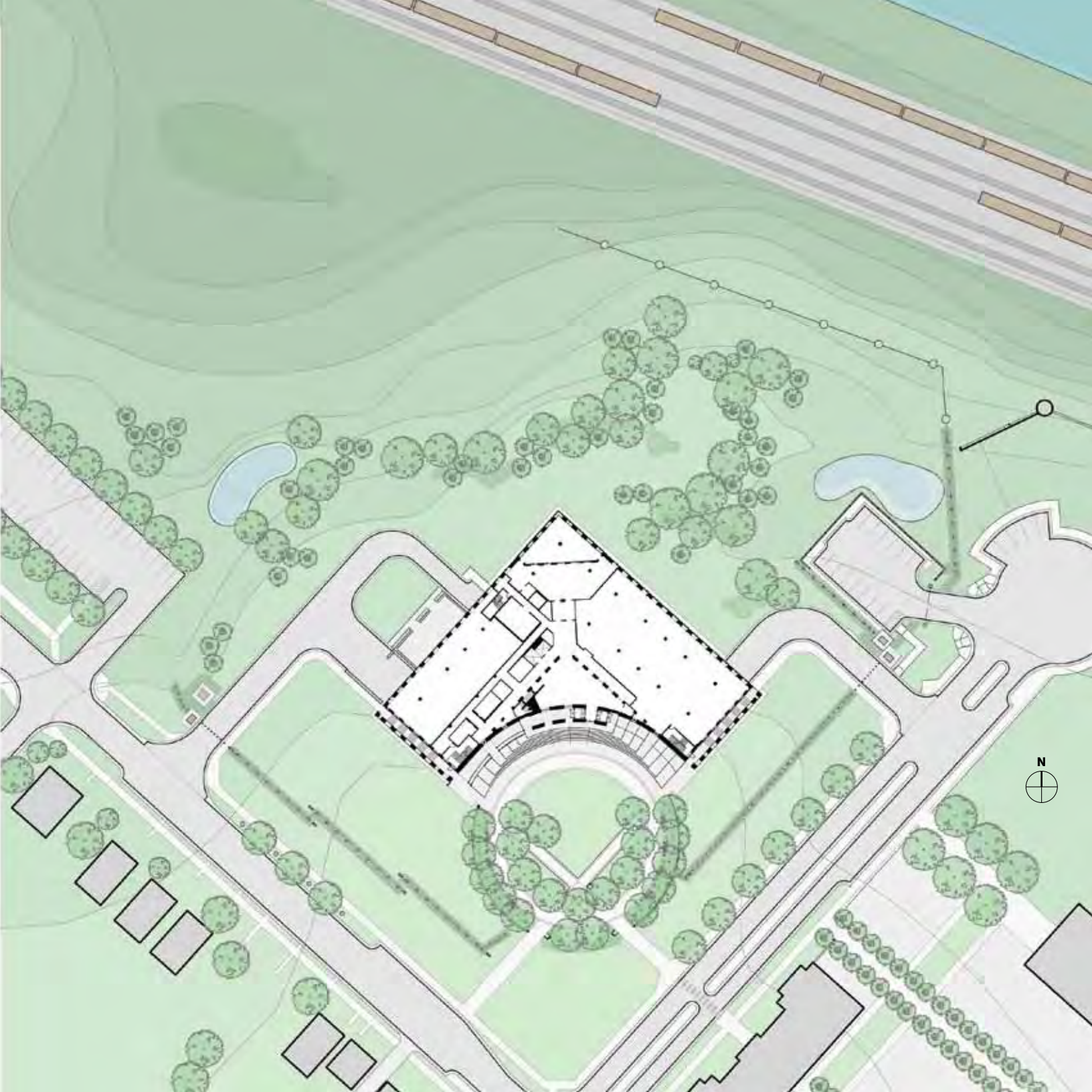
It was in this formative setting that the Judiciary and GSA would embark on a new courthouse. The State of Missouri provided the federal government with approximately eight acres of land on the Jefferson City side of the historic prison, where a bus barn and fueling station had once stood. Judge Laughrey says the choice of site further influenced her thoughts about what the new courthouse should look like. "It was important to me that the building set itself apart as a U.S. courthouse, and not as an extension of the penitentiary." The design team selected for the Jefferson City commission would have to reconcile a dignified federal presence with consideration for the campus setting, just as it would have to find the meeting place between history and modernity.

It would also have to configure all eight acres in a thoughtful, balanced way,

because local leadership expected the federal courthouse to set a tone for the entire penitentiary site. Besides simply representing a substantial investment that could attract even more commitment of resources, the community hoped GSA would craft its project so that the redevelopment zone overall would feel like a natural continuation of downtown Jefferson City.

As Frank Giblin puts it, "A courthouse demonstrates, at a rather unmistakable scale, how the design of one building can directly impact a whole neighborhood." As director of GSA's Urban Development/ Good Neighbor Program, Giblin consults with GSA's design teams, facility managers, and acquisition specialists to ensure that planning and design teams maximize local communities' development goals. "The placement and shape of a building can be the difference between a courthouse that seems overwhelming and isolated versus one that forms part of a walkable, safe community. In the case of the Jefferson City site, you would also want to infuse this urbanistic scene with the identity of the riverside park."









KALLMANN MCKINNELL & WOOD

For the architect that would lead the design of the new courthouse, the seemingly conflicting demands for the Jefferson City project were enticing challenges to overcome. Boston-based Kallmann McKinnell & Wood Architects applied for the commission through GSA's Design Excellence Program; since its inception in 1994, the program has overseen the selection of architects and the development of designs for the Administrative Office of the United States Courts' real estate expansion.

"On our first visit to the property, we felt both excited and somewhat intimidated," remembers firm principal Kathy MacKenzie. The site offered spectacular views of the Missouri River and downtown Jefferson City, but its proximity to the prison complex—at that point still completely undeveloped—on one side and to the city center on the other represented an essential opportunity of the project. As Michael McKinnell, who cofounded Kallmann McKinnell & Wood in 1962, puts it, "It was clear to us that the design of the courthouse and its immediate environs had to plant the seed of an urban regeneration."

One of the Design Excellence Program's responsibilities is to supervise the architect selection process, which places great priority on the quality of candidates' previous work. Kallmann McKinnell & Wood proved uniquely qualified to fulfill the urbanistic ambitions of the Jefferson City commission, thanks to extensive experience in civic structures. In fact the firm was established 50 years ago after winning the competition to design a public building—Boston City Hall. Since then the firm has designed chanceries, libraries, and transit facilities.

Its portfolio of courthouses began to grow in earnest in the 1990s, as entities at all federal levels sought new facilities to ease overcrowding. Through that work the firm became expert in recently introduced standards for circulation that allow prisoners, judges, and the public to move through a courthouse exclusively of one another.

MacKenzie, who would manage the design process in Jefferson City, adds that, in this courthouse work, Kallmann McKinnell & Wood consistently tries expressing "the permanence and enduring quality of the judicial process." Yet that has also meant

reinterpreting the historic courthouse, so that architectural precedent holds equal weight with local conditions and modern functional requirements—exactly the careful balance of tradition and innovation that Laughrey and her peers had envisioned.

This dialogue dates to its first courthouse, located close to Boston City Hall and immediately next to the unfinished State Services Center building designed by Brutalist architect Paul Rudolph. The Edward W. Brooke Courthouse, commissioned by the Boston Municipal Court, is a classically inspired complement to the neighboring 1960s building; a colonnade, porches, and smooth stone surfaces punctuated by tall openings suggest dignified repose. Later, in Leesburg, Virginia, the architects would expand a county courthouse by reusing historic buildings and making sure that the scale and materials of additional construction melded with the historic downtown.

In the federal sphere, Kallmann McKinnell & Wood's work includes the Carl B. Stokes United States Courthouse overlooking the Cuyahoga River in Cleveland. The

project demonstrates both harmonizing and blending. Here, a tower quarter-round in plan rises directly from the river embankment, to assert the Judiciary's presence at the scale of the skyline. Conversely, on the city side of the building, a six-story base structure extends the existing street walls. An entry porch designates the intersection of base and tower, and it is topped by the colossal figure *The Cleveland Venus* by artist Jim Dine.

Kallmann McKinnell & Wood was chosen to apply this experience to the Jefferson City project in May 2006. The firm would lead a project team that included Kansas City's SFS Architecture, international engineering firm Walter P Moore, BGR Consulting Engineers, and the North Kansas City, Missouri-based landscape architecture studio Jeffrey L. Bruce & Company. "We never get tired of a courthouse commission," McKinnell says. "Every design solution is site-specific, so we're always learning and we're always stretching our creative potential. More important, it is a privilege to serve the American people through GSA's Design Excellence Program."





America's grand historic courthouses hold the additional allure of making us feel part of something bigger—as participants in the judicial system and shapers of our country's history.

Les Shepherd
GSA Chief Architect

DESIGN SOLUTIONS

Making architecture, landscapes, or interiors is an iterative process. A design team prioritizes the needs of a project, evaluates all potential solutions to a problem, and tests the strongest solutions through prototyping and collaboration. Should new opportunities or limitations arise, the team may go back to the drawing board.

For the new Jefferson City courthouse, Kallmann McKinnell & Wood first had to determine the general shape of the building, and where exactly on the eight acres it would sit. MacKenzie explains that coming up with possible solutions hinged on determining the number of courtrooms per floor. “Each courtroom needs to be a certain size, and there are only so many ways you can organize them and the spaces that support them.” In architecture, this initial phase of a project is sometimes known as the massing study, and for Jefferson City the design team produced nine ways to arrange the blocks of space.

“It’s primarily a way of starting a conversation with the client,” MacKenzie adds. To that effect, compare Kallmann

McKinnell & Wood’s first concept, a four-story cube-like structure with pairs of magistrate and district courtrooms on different floors, with its next proposal, a three-story rectilinear volume with all four courtrooms arranged sequentially. The first established a clearer hierarchy between two distinct types of federal courts. The second maximized daylight penetration into the courtrooms by placing them all on the same top floor. Moreover, the exact placement of either of these forms on the courthouse property could dramatically underplay or enhance the views to the Missouri River and the capacity of the building’s form to create an urban place.

Collaborating with representatives of GSA and the Judiciary, the architects ultimately arrived at a different massing, placing magistrate and district courts in separate wings on separate floors to create a four-story L-shaped volume with its elbow pointing north. The L shape efficiently organizes courtrooms as well as the separate routes for prisoners, judges, and the public that service them. It also forms an exterior entry court, with south- and west-facing elevations demarcating a front lawn.

Planning of related spaces within the courthouse takes advantage of this scheme. Because the property naturally slopes down to the river, the elbow of the L shape sits much higher above ground than the arm's crook. So, although jurors would enter the courthouse from the courtyard at grade, they could enjoy excellent views inside the jury assembly room located just behind the entrance. At this corner, too, the top floors of the building terrace back, so that jurors have a rooftop patio right outside their assembly room. Laughrey says the open-air spot was conceived by then Clerk of the Court Patricia Brune for jurors to use during court recesses, giving them a chance to interact with nature and view the landscape from a secure location. The judge concurs, "I'm very pleased to give our jurors an extremely comfortable environment to work in."

On the upper floors, courtrooms are arranged with their long axes running parallel with the north- and east-facing sides of the building. Private, secure corridors connecting to judges' chambers keep the courtrooms from abutting these facades directly. Double-height windows

line the corridors, bathing them in natural illumination and allowing daylight to enter the sides of the courtrooms via clerestory windows installed above jury boxes. Daylight inside the courtrooms provides visual relief for jurors, MacKenzie explains. Moreover, "Increased daylight has been proven to improve the productivity of people working inside a space, and reduced reliance on artificial lighting enhances the courthouse's environmental performance."

The benefits of these decisions are not limited to juror productivity or electricity consumption. As Laughrey says, "I can't fully express the calming effect of being in a light, open facility where you're able to see the expanse of nature, as well as the beauty of our Capitol. It is just a pleasure every single day that I walk down that corridor of glass to my courtroom."





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U.S. District Judge Nanette Laughrey

A SENSE OF PLACE

The Jefferson City courthouse would require hundreds of detailed conversations between the architects, the courts, and GSA before the 118,000-square-foot building could open—dedicated for Christopher S. Bond, a U.S. Senator from Missouri—in September 2011. Much of that dialogue focused on rooting the building in Jefferson City, and giving it immediately recognizable ties to the community.

Kallmann McKinnell & Wood had begun this process by designing the courthouse with two wings, because the rectangular mass of the historic penitentiary serves as a figurative third wall for the entry courtyard. To strengthen this relationship between the new and old buildings, “The height of the courthouse cornice lines up with the cornice of the penitentiary, and the arcade that parallels State Street frames the penitentiary’s central entrance,” MacKenzie explains. These decisions position the courtyard as an outdoor room for the whole neighborhood to share.

A curved facade joining the courthouse’s two wings strengthen the identity of the courtyard as a civic space. This limestone

facade is located in the crook of the L shape, and it is topped by a pierced entablature chiseled with the name of the courthouse, in the same manner as the 1934 United States Post Office and Courthouse, which also is finished in limestone.

By deploying the curving wall between the wings, Kallmann McKinnell & Wood reinforced the crook of the L as the ground-level public entry to the courthouse building. Between it and the main volume of the building, the architect created a hall where citizens could undergo security screening separate from judicial functions.

Of the completed building, architect Michael McKinnell states, “I like to think that the benefits of the new federal courthouse in Jefferson City will go far beyond providing efficient and durable space for judicial activities, and that it and associated civic spaces make the first tangible step in the revitalization of this part of the city. If it does so, it will be a testament to the interactive process set up by GSA through its Design Excellence Program.”

The new federal courthouse's contribution to Jefferson City life is indeed multifaceted. At the center of the marble-clad, double-height lobby, a skylight illuminates terrazzo flooring in which the Great Seal of the United States is embedded. It is ringed by the quote, "Let Justice Flow Like A River." In addition, in August 2012 artist Betty Woodman installed three murals on the walls overlooking this centerpiece, as part of another acclaimed GSA initiative, the Art in Architecture Program. Entitled *River View: Sunshine*, *River View: Daydreaming*, and *River View: Vases at Dusk*, the murals feature colorful forms reminiscent of the Missouri River just beyond the courthouse. While these many features evoke the purity of the judicial process—"they bring to mind the powerful, enduring, and cleansing nature of justice," Laughrey says—they also celebrate the blending of nature and the urban experience that is unique to the courthouse site.

The landscape design by Jeffrey L. Bruce further demonstrates how the courthouse team expressed local identity in every square inch of its undertaking. Project landscape architect David Stokes explains

that the acreage is divided into two parts. The courtyard and surrounding frontage is "oriented toward a more urban context," whereas the rear of the property is more naturalistic and reminiscent of the site's original landscape. "The front of the building is meant for people who are coming to the courthouse for government purposes; the back serves park goers and citizens who are interested in the area's natural resources."

The front lawn is circular to reflect the arc of the main facade of the courthouse, and a promenade outlines its perimeter. "It's respectful to the form of the building," Stokes says of the scheme, "and it's designed to be introspective. When you walk the promenade, you can always see the courthouse, but the vantage points are constantly changing." Accolade Elm trees flank both sides of the walkway, framing many different views to the courthouse. Bordered in trees, the lawn and promenade are outdoor rooms, about which Stokes adds, "We were viewing them as extensions of the lobby."

Less noticeable is the slight depression of the courtyard. This bowl shape allows





the lawn to capture stormwater runoff; perforated underground piping channels runoff to bioretention basins located on either side of the courthouse.

The river side of the property offers an interpretation of what Jefferson City was like prior to settlement. Burr, white, red, and other native oak species comprise the shady overstory in this landscape. At ground level, forsythia and Redosier dogwood shrubs mix with tall prairie grasses. Besides historical accuracy, this component of the landscape design serves another water-management purpose. By reintroducing indigenous plants to the site, Stokes explains, “You have more rigorous root systems that reduce the amount of runoff. Vertical infiltration of stormwater and a higher moisture matrix in the soil also minimizes irrigation need.” These are also just a few of the strategies—which also include a green roof on the public lobby and highly efficient building mechanical systems—that earned the Christopher S. Bond U.S. Courthouse Gold-level certification through the U.S. Green Building Council’s Leadership in Energy and Environmental Design, or LEED, rating system.

THE ARCHITECT AND ARTIST

N. Michael McKinnell is the Design Director of Boston-based Kallmann McKinnell & Wood Architects, which he cofounded in 1962. In addition to the Christopher S. Bond United States Courthouse, McKinnell's public commissions include: Carl B. Stokes United States Courthouse, Cleveland; James H. Quillen United States Courthouse, Greeneville, Tennessee; Harvey W. Wiley Federal Building, Greenbelt, Maryland; U.S. embassy facilities in Athens, Bangkok, and Dhaka; headquarters of the Organization for the Prohibition of Chemical Weapons in the Netherlands; and Boston City Hall. His portfolio also contains significant work for universities that range from Harvard, Princeton, and Yale to Nanyang Technological University in Singapore. In 1994 local architecture critic Robert Campbell called the firm's Hauser Hall project at Harvard Law School "a commentary on the ways in which, in law as in architecture, the past and the present intermingle in the endless dance of precedent and invention."

Alongside practice, McKinnell has had an active career in education, teaching at

Harvard University's Graduate School of Design between 1966 and 1988. During that period he also held professorships at University of Manchester, Columbia University, and Yale. Later he taught at the American Academy in Rome and Massachusetts Institute of Technology School of Architecture, in 1989 and from 1996 to 2003, respectively.

Under McKinnell's leadership, Kallmann McKinnell & Wood has received numerous national and regional awards. Among them are four citations from the GSA Design Awards program, and eight Honor Awards from the American Institute of Architects as well as the AIA Firm of the Year Award. The Boston Society of Architects has premiated Kallmann McKinnell & Wood with 20 design awards; the firm also is a six-time winner of the Harleston Parker Medal, awarded jointly by the BSA and City of Boston for "the most beautiful building in the metropolitan area," and in 1994 McKinnell and his partner Gerhard Kallmann earned the BSA Award of Honor. In 2006, McKinnell received a Presidential appointment to the United States Commission of Fine Arts.

An internationally recognized artist, **Betty Woodman** began her career in the 1950s as a production potter with the aim of creating beautiful objects to enhance everyday life. Since then, the vase has become her subject, product, and muse. By rigorously deconstructing and reconstructing its form, she has created an exuberant and complex body of work that incorporates a wide range of influences drawn both from ceramic sculpture and travel.

Woodman's numerous honors include a Fulbright-Hays Scholarship to Florence (1966), a Rockefeller Foundation Fellowship at the Bellagio Study Center in Bellagio, Italy (1995), and Honorary Doctorates from the Nova Scotia College of Art and Design, University of Colorado, and Rhode Island School of Design in 2006, 2007, and 2009, respectively. Woodman is a professor emeritus at the University of Colorado, Boulder, and she has inspired generations of artists as a cherished instructor and as a highly distinguished practicing artist.

Since her first solo show at the Joslyn Art Museum in 1970, Woodman's work has

been the subject of dozens of exhibitions at museums and galleries. Recent exhibitions and retrospectives are: *Roman Fresco/Pleasures and Places*, American Academy in Rome (2010) and Salon 94 Gallery, New York (2011); *Betty Woodman: L'allegria vitalità delle porcellane*, Museo Delle Porcellane, Palazzo Pitti, Giardino di Boboli, Florence (2009–2010); *The Art of Betty Woodman*, Metropolitan Museum of Art, New York (2006); *Theatres of Betty Woodman*, which opened at the Museu Nacional do Azulejo in Lisbon in 2005, before traveling to Geneva's Ariana Museum the following year. Her work is included in more than 50 public collections, such as Art in Embassies, U.S. State Department, Beijing; Musée des Arts Decoratifs Paris; Museum of Modern Art, New York; National Gallery of Art, Washington, DC; National Museum of Modern Art, Kyoto; Stedelijk Museum, Amsterdam; Victoria and Albert Museum, London; and the World Ceramic Center, Ichon, Korea. The *River View* series is her first project for GSA's Art in Architecture Program.

Woodman currently lives and works in New York and Antella, Italy.





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Kraft Construction
Naples, Florida



**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 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 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 of the 2004 Keystone Award from the American Architectural Foundation.



U.S. General Services Administration

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U.S. General Services Administration