

**UNITED STATES  
LAND PORT OF ENTRY**

San Ysidro, California



The United States Land Port of Entry in San Ysidro, California, was realized through the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve outstanding public buildings for generations of use and enjoyment.

December 2019

# **UNITED STATES**

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**That the renewed land port fulfills this mission is impressive. That it was realized without interrupting existing operations is a marvel of planning and engineering.**

David Insinga, FAIA  
Chief Architect, GSA

## INTRODUCTION

Since the U.S. Customs and Border Protection (CBP) was established in 2003, the comprehensive border security agency has collaborated with the U.S. General Services Administration (GSA) to reconfigure or replace land ports of entry. Land ports occupy 167 sites along America's borders with Canada and Mexico, and in 2018 alone, 283 million people entered the nation through these facilities.

Federal investment in land ports of entry is dedicated foremost to increasing the efficiency and safety with which people and goods enter the United States. In parallel, building replacements and major modernizations are realized through GSA's Design Excellence Program. The 25-year-old program oversees design-services procurement and review procedures for capital projects, to advocate for quality on behalf of diverse stakeholders.

Such efforts have benefited land ports of entry and the American people in myriad ways. The excellence of land-port projects is measurable in impacts as diverse as economic development, national security, and crime reduction.

In view of CBP and GSA's vaunted partnership, the 10-year modernization and expansion of the United States Land Port of Entry in San Ysidro, California, located 14 miles southeast of downtown San Diego along Interstate 5, represents one of its most ambitious undertakings. According to data from the federal Bureau of Transportation Statistics, since experiencing a surge in 2001, pedestrian traffic through San Ysidro has held fairly steady at a yearly average of 7.8 million people through 2018. Passengers entering via privately owned vehicles (POVs) exceeded 39 million in 2003 and has leveled to an annual average of 22.9 million in the past decade. "San Ysidro processes more than 10 percent of all travelers entering the United States via land ports, on a site that measures only 52 acres," says GSA's David Insinga, FAIA, who serves as the agency's chief architect. "That the renewed land port fulfills this mission is impressive. That it was realized without interrupting existing 24/7 operations is a marvel of planning and engineering."





## **MOVEMENT ACROSS THE SAN YSIDRO BORDER**

The history of the San Ysidro Land Port of Entry exemplifies the evolution of border crossing nationwide. Accelerating travel and trade between the United States and its neighbors, paired with progressively more rigorous security procedures, have required the federal government to produce larger and more intelligent inspection facilities. Yet enormity of scale distinguishes San Ysidro. The burgeoning population of San Diego and adjacent Tijuana, Mexico, and the overall region's fluid culture have created unique pressures on the San Ysidro travel corridor.

America's southern border was drawn in 1848, at the close of the Mexican-American War. In San Ysidro, attempts to physically demarcate and patrol this line led to the construction of a single-story customs house in Tijuana in 1873. By the 20th century, that building could not keep up with cross-border travel, largely due to the introduction of passport controls in 1917 and Prohibition Era tourism trends. In 1933, the U.S. Department of the Treasury replaced it with a two-story, Spanish Revival-style Customs House that permitted the launch of 24-hour operations.

Traffic experienced further upticks with the launch of the Bracero Program, which permitted Mexican citizens to work on American farms and ranches to alleviate World War II labor shortages, and afterward with non-defense industrial growth in the San Diego–Tijuana region. GSA erected 70,000 square feet of new land-port facilities at San Ysidro in 1973 to accommodate demand (it simultaneously converted the historic Customs House to office space), yet throughput still outpaced capacity. Even with the diversion of commercial traffic to the newly constructed Otay Mesa Land Port of Entry in 1983, San Ysidro ascended to the nation's busiest land border crossing by 1988.

"Volume has always been a serious issue," Pete Flores, director of field operations for CBP in San Diego, says of San Ysidro's usage patterns. As a result, just prior to the land port's reconstruction, queueing had averaged more than 90 minutes during peak commuting hours. "We understand that wait times equate to loss of revenue on both sides of the border. People can't get to work, kids can't get to school, and shipments don't come in."



## FROM PROGRAM TO DESIGN BRIEF

Multiple federal agencies work along the nation's borders to detect and defuse threats to Americans' safety, which range from contraband to animal diseases.

Flores, the CBP field operations director, says that narcotics, illegal immigration, and agricultural pests historically ranked as the direst concerns for the San Ysidro Land Port of Entry's officers. But the events of 9/11 "dramatically changed our mission and how we perform our duties on the border." Anti-terrorism inspection protocols combined with increasing traffic volume amplified existing strains on San Ysidro and, in turn, traveler wait times.

In the years following 2001, GSA was charged to remedy San Ysidro's deficiencies. While the agency could reclaim an adjacent 20-acre parcel as part of its solution, it could not expand the site beyond 52 acres. As Flores explains, "If you have a border security process that people are confident in, then communities bloom around the border. San Ysidro is landlocked by that infrastructure." Indeed, development surrounding the land port demonstrates a strong public trust. The San Diego Metropolitan Transit Authority opened

the southern terminus of its Trolley system immediately to the east of the border facility in 1981, and an outlet mall has hemmed its west side since 2001.

GSA therefore worked with CBP and other federal users to prioritize additional capacity, then tailor those needs to the constraints of the 52-acre San Ysidro site. An appointed group of colleagues known as the 2009 Team concluded to demolish most of the 1973-era facilities and replace them with new primary and secondary inspection areas, an administration building, and pedestrian processing facilities, as well as important support elements such as centralized utilities and a multistory parking structure for employees. According to the final program, 24 existing locations devoted to northbound primary vehicle inspection would be expanded to 34 traffic lanes supporting paired inspection booths. The 2009 Team's plan also called for growing northbound pedestrian capacity from 14 to 36 inspection stations, and for reconfiguring Interstate 5 and doubling southbound inspection capacity with linkages into Mexico's El Chaparral Port of Entry.

Updating the land port technologically also was an important driver of the project. In addition to accommodating increasingly sophisticated screening devices for CBP, this infrastructure would support travel efficiency initiatives, such as Secure Electronic Network for Travelers Rapid Inspection (SENTRI) and electronic tag readers for holders of Ready Lane—eligible travel cards. Also included in the final program was renovation of the 1933 Customs House to house a visa processing center and offices, which required delicate seismic retrofits as well as compliance with the National Historic Preservation Act.

GSA executes projects via regional offices, and its San Francisco–based Pacific Rim Region oversees federal facilities in Arizona, California, Hawaii, and Nevada. Maria Ciprazo, who today serves as the director of design and construction for the Pacific Rim Region, joined the San Ysidro Land Port of Entry team as project executive in 2008. She remembers being struck by the “monumental” quality of the program and believing its realization “would establish the future standards by which CBP did its work on the border.” Ciprazo

subsequently dubbed the project “the port of the future,” and she invited the 2009 Team to imagine other ways in which San Ysidro could set new criteria for land ports nationwide. CBP enthused to the idea of superior ecological performance, as long as conservation of energy and natural resources promised to lower operational costs without incurring extra capital expense.

Next, GSA had to procure a team of designers and engineers that could transform these goals into three-dimensional form, and in 2009 it selected Miller Hull to lead that effort. Partner Rob Misel believes that the Seattle-based architecture firm earned the commission in large part thanks to its principled approach to public buildings. “We believe we should offer a window into what is a public process and a public service. Our approach is often utilitarian and not fussy and involves creative strategies that respect taxpayer-funded budgets,” Misel says of these projects. However Miller Hull could reconcile myriad ambitions into a unified scheme, it had to do so quickly: groundbreaking was scheduled for 2010.





**This is a project that is here to serve  
a robust purpose, and which is  
honest about what it's doing.**

Rob Misel  
Architect







## THE MASTER PLAN AND ARCHITECTURAL FORM

To support the fast-moving design process, CBP created a full-time working group that would liaise with Miller Hull, its consultants, and GSA. With the goal of arriving at a master plan, the group conducted informal design charrettes to establish a hierarchy of needs such as officer safety and increased throughput. They also revealed critical, existing vulnerabilities—such as conjoining of CBP-occupied workspace and unscreened vehicular traffic lanes—that had to be avoided in a new project.

Embedding full functionality within 52 acres without interrupting port operations “was a complex challenge that required a strong, integrated team and a willingness to take responsibility for decisions,” recalls architect Craig Curtis, who originally led the project on behalf of Miller Hull. Noting that the 1973 land port had funneled all travelers toward one pinch point, the team arranged five different paths across the master plan. Whereas pedestrians used to cross San Ysidro only on its eastern boundary, for example, the new master plan divides the 36 pedestrian inspection booths between the eastern and western edges of the property. This traffic

flows through the East Pedestrian and West Pedestrian buildings, which respectively measure 102,000 and 24,000 square feet. “We used virtually every inch of space available,” Curtis notes.

The master plan also capitalizes on vertical space to untangle circulation. While it concentrates primary and secondary inspection for northbound POVs as well as an 84,000-square-foot Headhouse Operations Building near the Customs House and East Pedestrian buildings, the plan allows CBP officers to access this important cluster of functions from a 5-story employee parking structure via tunnel. The underground passageway has the structural integrity to withstand Interstate 5 overhead and serves as a utilities conduit for the entire land port. In a similar vein, East Pedestrian travelers exit that building into a landscaped plaza, after which they may walk over a pedestrian bridge to reach the west side of Interstate 5.

Where activities needed to remain at grade, the master plan still found room for expansion, by employing double booths beneath the primary inspection canopy for

northbound POVs. The strategy feeds 34 lanes of traffic into 63 inspection booths, potentially increasing throughput one and a half times. For southbound vehicles, the master plan's fifth route widened Interstate 5 to 10 lanes and rerouted it to El Chaparral.

Scott Shin, who has served as the GSA Pacific Rim Region's project executive for San Ysidro since construction began, summarizes the master plan: "The land port is now a full-fledged campus, which gives customers and the public many more available options for how they cross the border." Decentralizing circulation at San Ysidro also allowed GSA and Miller Hull to sequence construction over three phases without interrupting port operations. "We tore everything down and rebuilt a completely different landscape, and we didn't stop operating in the meantime—imagine taking off in a 747 and landing a 777," CBP's Flores says of the phasing. Today, success is clearly measurable in throughput. For the approximately 40 percent of vehicle lanes allocated to the SENTRI program, wait times rarely exceed 20 minutes. Another 30 percent of San Ysidro's total POV traffic uses Ready Lanes.

In addition to completely reimagining the ways by which traffic moves through the San Ysidro Land Port of Entry, Miller Hull was charged with the architectural expression of the land port's various new buildings, enclosures, and outdoor spaces. This design process generated linear forms to suit the size and shape of the interstate system. Most buildings could not exceed three stories, as well, in order to guarantee daylight penetration to interior workspaces.

The consequent design vocabulary of San Ysidro is largely rectilinear and runs parallel to Interstate 5. Subtle articulations—a slight cantilevering of planes, to indicate the locations of important interior uses, for example—make the largest buildings more human-scale in volume. Miller Hull also varied the claddings of building envelopes to reduce the appearance of mass, drawing from fiber-cement panels, terracotta, and other highly durable, virtually maintenance-free materials in an overall palette of grays. Swaths of cerulean blue, which convey a bright, yet civic presence, complement the colors of the surrounding infrastructure and landscape. "This is a project that is here to serve a robust





purpose, and which is honest about what it's doing," Misel says. "Once we settled on the mass of the project, we really wanted to dress it up to be crisp and clean, and to communicate strength."

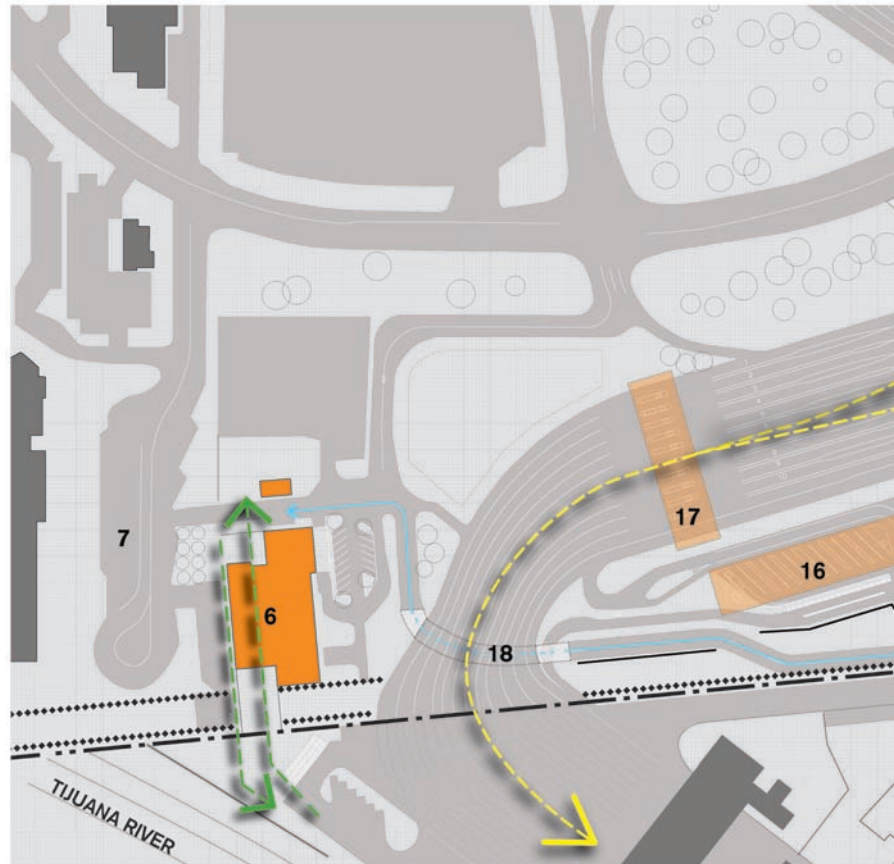
GSA Chief Architect David Insinga remarks that the reconstructed San Ysidro Land Port of Entry takes transportation modes, security, and technology into consideration at a broad scale, while still paying close attention to community context: "Besides boasting a color palette that references both Interstate 5 and the sky, these buildings are appropriate for the urban fabric, by respecting the size and shape of the buildings of San Ysidro and Tijuana. The person who is unaware of this project's deliberate orchestration would think it had grown organically over time." Of the design's awareness of context, Misel observes, "For the buildings to feel engrained, it was a constant balancing act where you wanted to be extremely functional and secure, but also open and visually accessible."

The realized land port also balances significant environmental conservation

goals. Strategies for managing water are threaded throughout the site according to a goal of zero discharge. These range from installation of porous pavement, bioswales, and bioretention and infiltration cells to restoration of natural landscape, to mitigate stormwater that includes runoff from 232 acres of surrounding hillside. The San Ysidro Land Port of Entry also collects rainwater from canopies and rooftops in a 300,000-gallon cistern, and its membrane bioreactor recycles users' wastewater for non-potable uses. The approach to energy is equally multidimensional and encompasses techniques for producing heat or electricity from natural resources, such as photovoltaic production and geoexchange, which work in tandem with shading, heat recovery, and other measures to minimize buildings' energy use. Combined, all of these strategies equate to \$34 million in cost savings over an expected 40-year life cycle.



-  PEDESTRIANS
  -  OFFICER PATHWAY
  -  SOUTHBOUND VEHICLES
  -  NORTHBOUND VEHICLES
1. NORTHBOUND PRIMARY CANOPY
  2. NORTHBOUND SECONDARY CANOPY
  3. HEADHOUSE OPERATIONS BUILDING
  4. NARCOTICS BUILDING
  5. GENERATOR
  6. WEST PEDESTRIAN INSPECTION BUILDING
  7. WEST TRANSIT CENTER
  8. EAST PEDESTRIAN INSPECTION + ADMINISTRATION BUILDING
  9. HISTORIC CUSTOMS HOUSE RENOVATION
  10. PUBLIC PLAZA
  11. EMPLOYEE ACCESS TUNNEL
  12. EGRESS BUILDING
  13. PARKING STRUCTURE
  14. EMPLOYEE COURTYARD
  15. SOUTHBOUND OPERATIONS BUILDING
  16. SOUTHBOUND SECONDARY CANOPY
  17. SOUTHBOUND PRIMARY CANOPY
  18. VEHICLE TUNNEL



**Site Plan**







## PRIMARY INSPECTION

The 750-foot-long canopy that sweeps over 63 primary inspection booths for northbound POVS ranks among the most important elements of the reconstructed San Ysidro Land Port of Entry. A majority of interactions between CBP and the public takes place here, and individual travelers experience any number of powerful emotions as they cross the border. Miller Hull's handling of the primary inspection canopy illustrates its awareness of the canopy's role in shaping perception of the United States—or, as GSA project executive Scott Shin phrases it, “this is both a gateway to our nation and a positive statement about it.” The design furthermore embodies the values of efficiency, safety, innovation, and environmental performance that characterize the San Ysidro project as a whole.

The canopy's frame comprises welded and bolted steel extrusions, similar to a bridge truss, which suspend and cantilever from four tapering steel masts. The precise arrangement of masts and cantilevers minimizes the number of places where structure meets the ground, so that CBP officers' sightline are interrupted as little

as possible. The structural assemblies are pliable enough to withstand seismic forces, yet also remarkably robust to house security cameras, fire sprinklers, and other ancillary systems. The incorporation of lighting within the masts and canopies is particularly noteworthy, as that eliminated the need to insert sightline-disrupting light poles in the pre-primary vehicle lanes.

The masts top out at 180 feet, to make sure that illumination penetrates the pre-primary area with uniform brightness. The masts' height also lends the entire structure an iconic quality, which is underscored by the artwork *Double Horizon* by the Boston-based architect, educator, and artist J. Meejin Yoon. The installation runs the entire length of the canopy's southern face and comprises LEDs that emit bursts of blue light as vehicles cross underneath: the illumination reflects real-time traffic data from road sensors, although the correspondence is not immediately clear to the traveler entering the United States through San Ysidro for the first time. “It's not only pleasant to look at, but it gives you something to figure out while you wait,” comments Miller Hull project

manager Kevin Carpenter. “To me, *Double Horizon* is emblematic of the canopy’s having respect for the traveling public.”

Observing the primary canopy from the rear reveals further innovations in its form and finish. Miller Hull originally proposed a steel truss that measured approximately 10 feet from bottom to top, yet CBP deemed the concept too visually obstructive: the agency preferred a canopy that would minimally block sightlines from the port director’s office and watch commander’s office to the northbound queues to primary inspection. In response, the design team slimmed down the structure without compromising its strength, by incorporating ethylene tetrafluoroethylene (ETFE) within the truss. ETFE is a polymer that, often manufactured into pneumatic panels, serves as an alternative to glass. These inflated ‘pillows’ are typically one-hundredth the weight of glass, and they require comparably less installation cost. The material also performs better than glass in terms of daylight transmission, glare management, and insulation.

Miller Hull’s ETFE-embedded canopy slightly exceeds just 3 feet today, and the canopy is tilted southward and tapers at its lowermost point to appear as thin as possible in section; the polymer similarly reduced the amount of structure necessary in the masts. This configuration allows the port director, watch commander, and other occupants of the Headhouse Operations Building to see northbound travelers both over and under the canopy. Architect Craig Curtis says that northbound travelers enjoy the elegance of the solution, as well, “because you can imagine how a post-supported structure with big trusses would have felt simply overwhelming.” Within the primary inspection space itself, daylight passing through the ETFE provides a positive atmosphere for POV-based travelers and better illumination for CBP officers’ work. “There are two ways to increase the operational efficiency of a land port of entry,” says Maria Ciprazo, the GSA regional director of design and construction. “One is to expand the infrastructural capacity for throughput, and the other is to help employees love and succeed at what they’re doing.”





SAN YSIDRO PORT OF ENTRY



## THE OFFICER AND PEDESTRIAN EXPERIENCES

CBP Director of Field Operations Pete Flores reports that San Ysidro “is a huge morale boost for our officers. The facility keeps them safe and allows them to better meet mission requirements while offering amenities during their 12- or 16-hour workday, which is not unusual.”

Miller Hull’s design of the primary inspection booth exemplifies sensitivity to officer working conditions at the reconstructed San Ysidro Land Port of Entry. The design prioritizes occupant well-being, as air curtains embedded in the canopy underside expel noxious vehicle emissions from the inspection area. Inside the booths, Miller Hull employed officer seating that is embedded with hydronic heating and cooling which, compared to ventilated climate control, introduces thermal comfort in a highly energy-efficient manner.

Consideration for the San Ysidro employee manifests elsewhere in the land port. The campus includes amenities, such as a cafeteria and vegetated courtyards, that facilitate mealtimes and breaks. Instead of placing private offices next to the windows of administrative workspaces, perimeter

circulation allows all colleagues to enjoy the productivity benefits of daylighting. And where port colleagues once had to commute to surface parking lots and reach their workstations at grade, exposed to traffic dangers and crime, now they park inside the 5-story garage on site. The parking structure provides employees and non-users with the amenity of public artwork, as well. *Datum*, by New York-based artist Ryan McGinness, is a contemporary interpretation of an ancient frieze, with McGinness wrapping the exterior’s top in 50 hieroglyphs that reference San Ysidro’s local culture and history.

GSA and CBP’s project demonstrates a similar care for pedestrian travelers. Circulation routes that were once open to the elements today include shading devices partly mounted with photovoltaics, seating, drinking fountains, and clearly marked restrooms, and both the East Pedestrian and West Pedestrian buildings connect to landscaped plazas. The process of border crossing is civil and humane, and it concludes with a public space where people can rest, orient themselves, and prepare for the next leg of travel.









**If you have a border security process that people are confident in, then communities bloom around the border.**

Pete Flores  
CBP Director of Field Operations



## ART IN ARCHITECTURE

The operational efficiency, engrained appearance, and innovation of the new San Ysidro Land Port of Entry embodies the Guiding Principles for Federal Architecture. The concise yet powerful statement by Daniel Patrick Moynihan has driven GSA's traditions of excellence since its 1962 publication.

One of the most exacting criteria in Moynihan's document says that fine art "should be incorporated in the designs of federal buildings with emphasis on the work of living American artists." While thousands of public artworks were transferred to GSA upon its formation in 1949, the agency established the Art in Architecture Program a year after the Guiding Principles' authorization to formalize this cultural stewardship. For major capital projects, GSA reserves one half of one percent of estimated construction costs for public art, for which the Art in Architecture Program oversees artist selection and subsequent commissioning.

Reflecting how the San Ysidro Land Port of Entry's master plan untangles user circulation into discrete routes,

GSA commissioned art for five locations throughout the port. These public artworks include *Datum*—Ryan McGinness' interpretation of ancient friezes that encircles the employee parking structure. The Art in Architecture Program also was responsible for *Double Horizon* by J. Meejin Yoon, in which LEDs placed atop the northbound primary inspection canopy illuminate according to vehicle movement.

In addition to *Datum* and *Double Horizon*, Art in Architecture commissioned *About Time*, a sculpture located in the pedestrian plaza next to San Ysidro's West Pedestrian Building. Tijuana-born artist Marcos Ramírez ERRE, who came to the United States in 1983, has developed a sizable body of work dedicated to the immigrant psyche. Specifically, Ramírez's art refutes the notion of being caught between homeland and adopted country, portraying the immigrant as a proud and active participant in democracy. "Instead of feeling half Mexican and half American, I feel double," the artist has stated. Continuing this point of view, *About Time* includes a pair of inscriptions concerning people's cultural diversity and

commonality. The installation's overall composition of granite and concrete cones within a steel frame further represents the balance between human equality and difference, and it serves as a metaphor for time and progress.

Just outside the East Pedestrian Building, meanwhile, Ruben Ochoa's *Mis Marcadores* will remind visitors of a unique artifact of Mexican culture. *Marcadores* is a combination of the Mexican doughnut *conchas* and the *marcador* stamp on *conchas*' crispy shells; the artwork comprises three 12-foot-diameter wafers finished in strawberry, chocolate, and vanilla colors. It is no coincidence that *marcador* translates to the English word *guidepost*, either. Ochoa has long been fascinated by infrastructure and here, the Los Angeles-based artist has made his sculpture tall enough to assist southbound pedestrians with wayfinding.

*Mis Marcadores* also relates to Norie Sato's *Of a Leaf or a Feather*, which covers a section of the southbound pedestrian walkway to Mexico on the east side of the port. This fifth Art in Architecture

commission consists of 39 stainless-steel-and-mesh elements that vary in length from 20 inches to 7 feet. "The shapes arc over the pathway, creating a sense of protection with movement," explains Sato's artist statement, and indeed, they glisten in the California sun while casting shadows for the travelers below. The elements' evocation of eagle feathers and agave leaves also invites pedestrians to consider notions of protection and security. As a model of strength in the natural world, the eagle is a symbol of American patriotism, while the agave was a highly trusted source of food for ancient peoples.

GSA's Art in Architecture Program selects American artists whose work enhances a federal building's civic significance. These sculptures, installations, and other artworks not only form a lasting cultural heritage that links visitors across generations, but they also clarify the meaning of the activity and public service conducted on site. At the San Ysidro Land Port of Entry, the five Art in Architecture commissions embody the many kinds of dialogue and exchange taking place on this border between America and Mexico.







**The land port is now a full-fledged campus, which gives customers and the public many more options for how they cross the border.**

Scott Shin  
Project Executive, GSA







## THE DESIGN AND CONSTRUCTION TEAM

### Owner

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

Maria Ciprazo, FAIA, director of design and construction, regional chief architect

Scott Shin, project executive

Damon Yee, Jill Manzi, Rich Fallejo, project managers

Rey Lagasca, Jim Voegel, construction engineers  
Christopher Lee, contracting officer

### Tenant

U.S. Customs and Border Protection  
Pete Flores, director of field operations  
Sidney Aki, port director

### Architects

The Miller Hull Partnership  
Seattle, Washington, and San Diego, California  
Stantec  
Phoenix, Arizona, and Sacramento, California  
Carrier Johnson  
San Diego, California

### General Contractors

Hensel Phelps Construction  
Greeley, Colorado

Atkinson/Clark Construction  
Golden, Colorado  
Halbert Construction  
El Cajon, California

### Construction Managers

Jacobs Engineering  
Dallas, Texas  
URS Corporation  
San Francisco, California  
Heery International CBRE  
Atlanta, Georgia

### Artists

Ryan McGinness  
New York, New York  
Ruben Ochoa  
Los Angeles, California  
Marcos Ramírez ERRE  
San Diego, California  
Norie Sato  
Seattle, Washington  
Meejin Yoon  
Boston, Massachusetts

### Landscape Architect

AECOM  
Portland, Oregon

**Civil and Structural Engineer**

Magnusson Klemencic Associates  
Seattle, Washington

**Mechanical, Plumbing, Electrical Engineer**

Interface Engineering  
Portland, Oregon

**Fire Protection**

WH Pacific  
Albuquerque, New Mexico

**Geotech Engineer**

Ninyo & Moore  
San Diego, California

**Lighting Designer**

Stantec  
Lynwood, Washington

**Signage & Graphics**

Mayer Reed  
Portland, Oregon

**Information Technology Consultant**

AECOM IT  
Phoenix, Arizona

**LEED/Sustainability**

O'Brien & Company  
Seattle, Washington

**Design Excellence National Peers**

Kate Diamond  
HDR  
Los Angeles, California

Edwin Friedrichs  
Walter P. Moore & Associates  
Houston, Texas

Eddie Jones  
Jones Studio  
Phoenix, Arizona

David Kaneda  
Integral Group  
San Jose, California

Lorcan O'Herlihy  
Lorcan O'Herlihy Architects  
Los Angeles, California

Allison Williams  
AECOM  
San Francisco, California

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

Mary Beebe  
Stuart Collection  
La Jolla, California

Erika Doss  
University of Notre Dame  
Notre Dame, Indiana

John Griswold  
Griswold Conservation Associates  
Los Angeles, California

James Gwinner  
McKay Lodge Fine Arts Conservation  
Oberlin, Ohio

Paul Messier  
Paul Messier Conservation of  
Photographs & Works on Paper  
Boston, Massachusetts

Rochelle Steiner  
University of Southern California  
Los Angeles, California

**Construction Excellence National Peers**

Dan Absher  
Absher Construction Company  
Puyallup, Washington

Ronald Brown  
R.B. Brown Consulting  
Scottsdale, Arizona

Marvin Doster  
Mortenson  
Seattle, Washington

Lester Hunkele  
Hunkele Consulting  
Mililani, Hawaii

Ralph W. Johnson  
Mason-Johnson  
Williamsburg, Virginia



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

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

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

GSA established the Design Excellence Program in 1994 to better achieve the mandates of public architecture. Under this program administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962

Guiding Principles for Federal Architecture: producing facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the most compelling contemporary architectural thought; avoiding an official style; and incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

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

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

