

**UNITED STATES  
LAND PORT OF ENTRY**

Calais, Maine



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**Our intention is to create a building that embodies the spirit of the United States as welcoming and secure, now and in the future.**

Robert Siegel  
Principal, Robert Siegel Architects

## BACKGROUND

Since 1935, the Ferry Point Land Port of Entry has bridged the bustling downtowns of Calais, Maine, and Saint Stephen, New Brunswick. Perched at the top of an upside-down-U-shaped stretch of the St. Croix River, Ferry Point marks the shortest route between the Canadian Maritime Provinces and northeastern New England. Yet as far back as the 1960s, usage of the 3/4-acre facility had outstripped capacity. By 1997, “It wasn’t uncommon to have four- and five-hour-long waits,” says Tim Donnell, then-supervisor for the United States Customs Service, now part of U.S. Customs and Border Protection (CBP). Vehicle inspections sometimes took place along city streets.

Trucks servicing the paper industry counted among the traffic congesting Ferry Point and spilling into Calais and Saint Stephen, some of them carrying hazardous materials. “The fear was that one of those trucks was going to have an accident on downtown streets,” Donnell says. Aware of that possibility and best positioned to understand state and provincial transportation networks, officials of the Maine Department of Transportation and the

New Brunswick Ministry of Transportation launched the effort in 1999 to build a larger land port of entry supporting Ferry Point as well as a second port in nearby Milltown. All truck traffic would be directed through this new third port.

The respective departments of transportation led the community effort to identify and analyze a new home for the anticipated facility, holding more than a dozen public stakeholder meetings concerning site selection through 2003. The group, which fielded valuable input from both the U.S. General Services Administration (GSA) and CBP, ultimately chose a 53-acre site in southern Calais—roomy enough to allow any future building and to accommodate faster-paced changes in security technology.

Upon that selection, GSA, with CBP as its primary tenant, began the process of acquiring the new land parcel. GSA completed a feasibility study as well as cost estimates and, based on those data, it secured congressional funding for site acquisition and design development in 2004. Two years later Congress authorized construction funding for the Calais project.





## A TEAM ASSEMBLES, A DESIGN EMERGES

In November 2002, New York–based architect Robert Siegel spotted an October 31 solicitation for an Indefinite Delivery/Indefinite Quantity (IDIQ) contract to design land ports of entry nationwide. He had just 10 days to submit portfolio materials, plus a general statement of design intent, for the two-stage consideration process.

Siegel says he began pursuing opportunities with GSA through its Design Excellence Program in the mid-1990s. “Design Excellence is a fantastic initiative: The primary criteria for selection are design quality and architectural thinking about a specific project,” he says. The land port of entry IDIQ held particular appeal. “How do we move from one place to another, and how do we celebrate that? I’ve been teaching since 1986 and the idea of a threshold is a powerful and compelling concept that we explore in every project.”

After making the selection process’ first cut in December 2002, Robert Siegel Architects assembled an interdisciplinary

design team that would sit for an interview the following month. “In preparation for that event,” Siegel remembers, “we realized we didn’t know enough about land ports of entry to distinguish ourselves from the very formidable group of competitors on the shortlist.”

Immediately Siegel sent an email to 75 friends and colleagues who cross the border regularly, surveying their encounters there. Questioned as to how long they would wait for a primary inspection without feeling frustrated, respondents generally noted 15 minutes. “When we asked people about their experiences crossing the border,” Siegel also recalls, “they often described a sense of arrival and a feeling of excitement, which I hadn’t anticipated. It was an event that meant something to people, even though the border buildings themselves were perceived as utilitarian.”

To gain additional expertise, Siegel decided to analyze, firsthand, the border and its unique building type. For three days in late December 2002 he and project architect

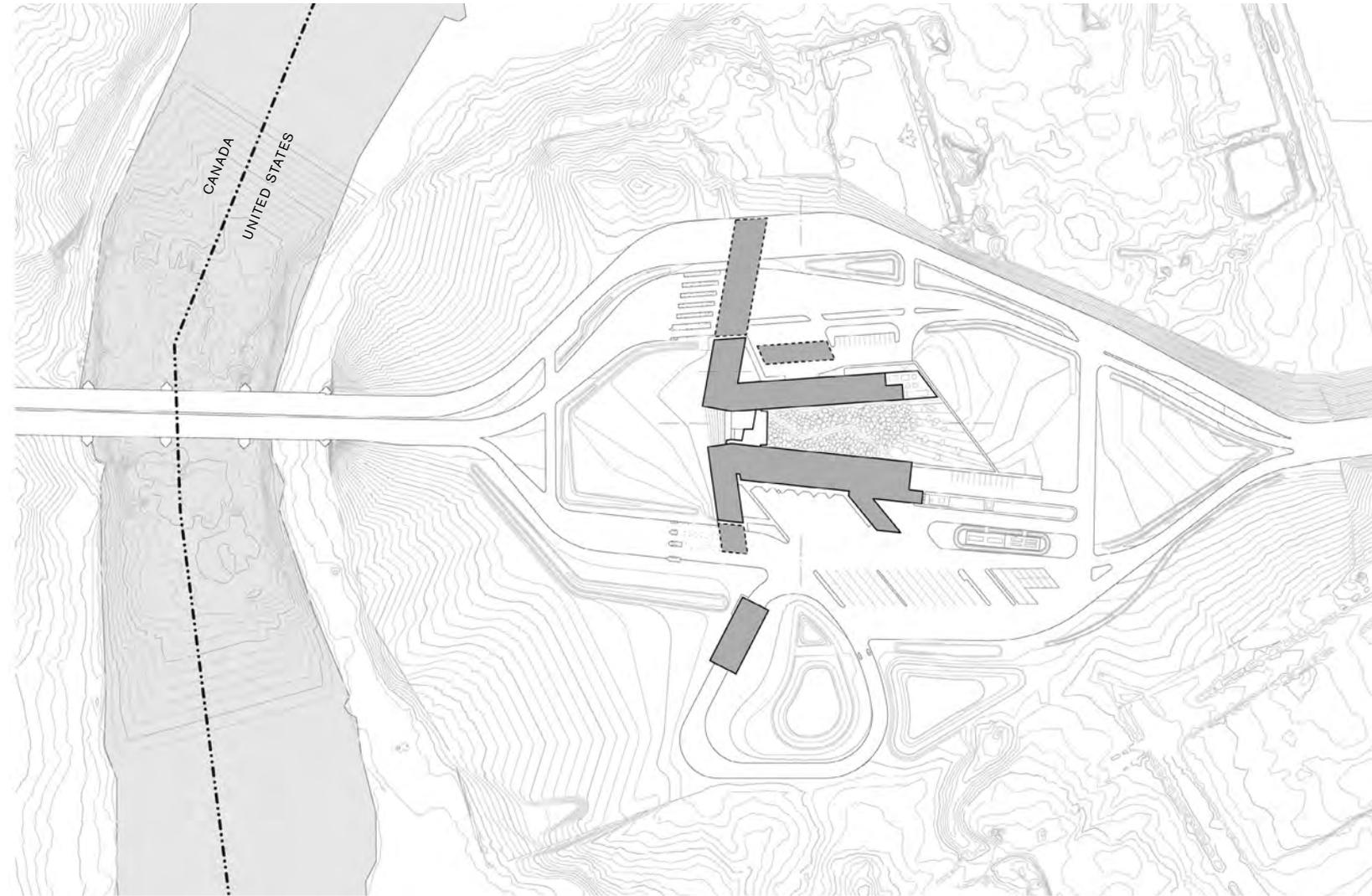
Eduardo Ramos visited two dozen land ports of entry along the U.S.–Canadian boundary. Like stitching a seam, the pair totaled 839 miles driving back and forth over the imaginary line in the landscape. Siegel and Ramos noted that some ports clung to natural boundaries and others to busy highways. Some buildings punctuated sleepy rural landscapes, while others appeared embedded in denser urban environments.

Commonly, though, these Prohibition-Era facilities revealed their age. The creation of the Department of Homeland Security had combined the United States Customs Service and United States Immigration and Naturalization under the CBP banner; Siegel observed buildings that included bifurcated changing rooms, supervisors' offices, and other features as if they still housed two mutually exclusive agencies. Equally frequently, the ports were small in scale and approachable—seemingly casual vernacular roadside structures. Says Siegel, “We wanted to maintain that sense of openness, even in a facility that would be many times as large.” Robert Siegel

Architects won the IDIQ contract, and in late 2003 the firm got its first chance at conceiving larger land port facilities. From a five-team shortlist GSA tapped the New Yorkers to conduct a program development study for the new land port of entry in Calais, and in 2005 GSA chose the same team to design the facility itself.

Frederick R. Amey, the Boston-based GSA project manager who saw the Calais project to completion, explains that land-port traffic traditionally flows down the middle of a port site. To undergo primary inspection, vehicles pass through a structure reminiscent of a toll plaza; further stages of inspection may take place in adjunct zones that often require CBP officers to cross active traffic lanes.

In determining a first design decision for Calais, Siegel did not take that configuration for granted. The architect credits civil engineer Tom Kennedy, a principal at Arup, for helping to rethink the arrangement. Siegel recalls the collaborators' shared interest in minimizing pavement to preserve the landscape, and



Site Plan

says that that requires carefully choreographing traffic. Otherwise, “you have to create a gigantic sea of pavement in order to accommodate vehicle turning.”

Concurring, Kennedy also notes that tightly defined circulation prevents “gymnastics,” such as a difficult turn for a commercial vehicle to back into an enclosed bay for whole-truck inspection. So the design team decided that its work, as Kennedy puts it, “would be decided by a process, not a building: We want functionality to turn vehicles around; we want the minimum number of moves for trucks. The facility also needs to be intuitive, so any driver knows where to go without necessarily reading signs. If you take those parameters as a guide, you’re providing a performance-based solution rather than a design-based solution.”

The team sketched all the ways travelers would experience the facility—from a simple inspection to a situation in which people or goods may be detained—and determined efficient pathways to address them. Consequently the site required only 9.9 acres of pavement, a

substantial reduction over a comparable 100,000-square-foot port.

Siegel could have distributed the area to a building or buildings within this smaller footprint, and then configured that scheme in numerous ways. Kennedy remembers the philosophical discussion that ensued, hypothesizing, “As a border crossing, do we want to draw a line in the sand, or to blend in and be welcoming?” Siegel echoes the question, asking whether, in the post-9/11 era, “buildings become fortresses, or do we make great buildings that are open?”

Siegel chose to be welcoming, by evoking the approachable, informal structures of his research road trip. A majority of the port program is housed in a mirrored pair of L-shaped volumes at the center of the site, 48 feet apart at their closest point. The northern volume contains passenger-vehicle inspection facilities at ground level and administrative spaces placed on a second floor. Its southern counterpart comprises commercial inspection facilities. Between the two parts a glassy passageway bisects a secure courtyard into smaller and larger parts and allows employees to move

between the passenger and commercial zones without having to cross traffic lanes or endure Maine’s winter weather.

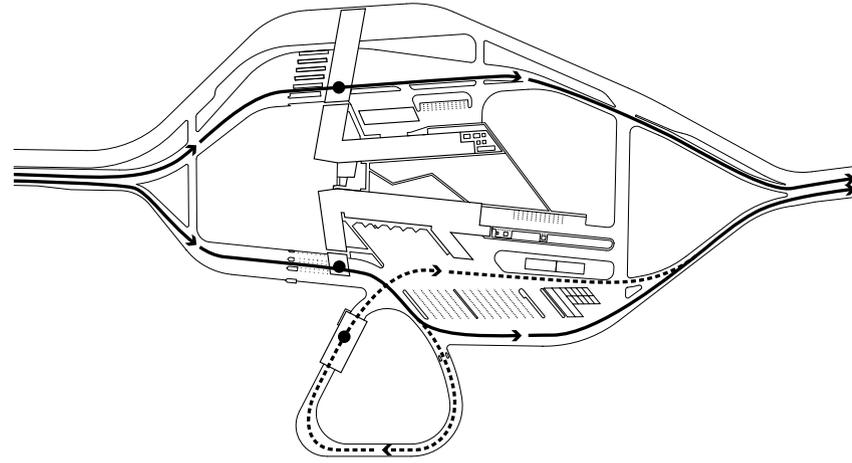
Kennedy also points out that, compared to a single bar building, Siegel’s bifurcated scheme “allows the people who work there to feel safe and secure and to do their job in the most efficient way,” because the geometric forms minimize distances between different functions. It also creates sight lines that allow officers to visually confirm fellow occupants’ safety.

Siegel’s two-part massing takes additional advantage of the site’s topography. The ground ascends slightly in the midpoint of the port site; “Rob said we could work with the rise of the site, manipulating it to cost-effectively place staff parking underneath the trucks’ loading dock—reducing impervious area on the site,” Amey remembers. The covered parking area is a help to employees, who no longer have to shovel themselves out of the snow at the ends of their shifts. Other operational adjacencies include a sally port located inside the passenger-vehicle branch’s garage area: Escorting

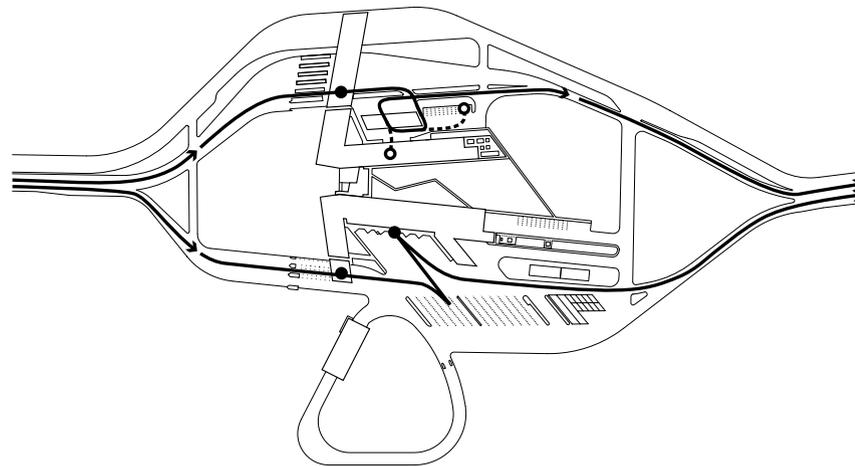
and transferring detainees through this area lessens opportunity for flight.

In all, the design consolidates secure perimeter functions within the footprint of the building. “It was clever,” Amey says, “because it minimized the fences and other obstructions that could give the port the appearance of a detention facility. It represents, in a very positive light, our federal agencies’ work at the border.” He continues: “CBP officers require a regulated sequence of movements. In many ways, the designer’s role is to address these safety issues for both visitors and CBP staff before any form-making can take place.” Starting with a frugal approach to the facility’s impact on the landscape, Siegel’s design serves the best interests of CBP staff and incoming travelers while cutting an unimposing profile.

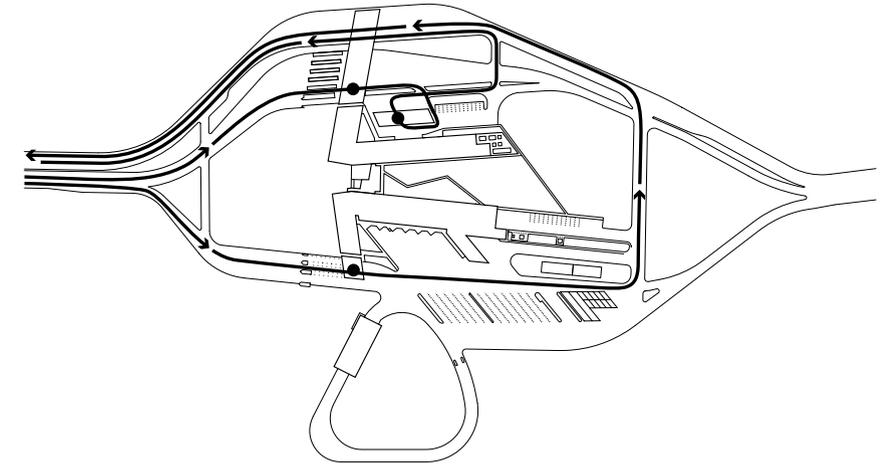
**Sample Circulation Studies**



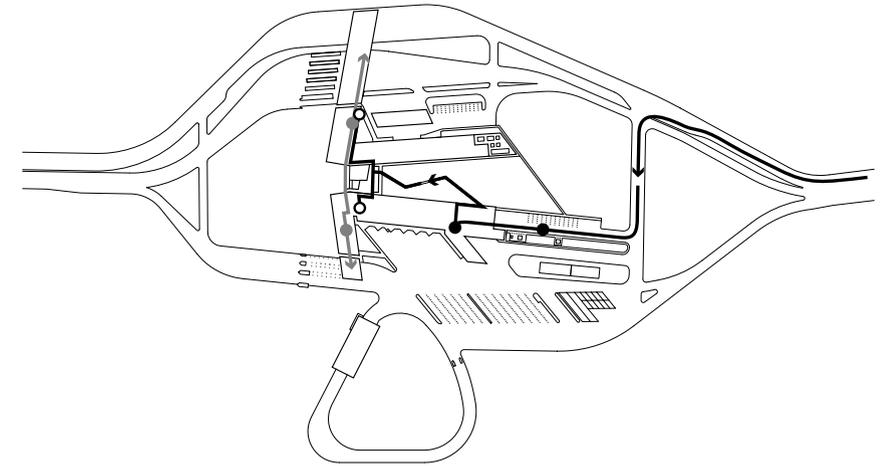
**Primary Circulation** (most vehicles)



**Secondary Circulation** (passenger and commercial vehicles)



**Canadian Circulation** (return loop incorporated)



**Officer Access** (emergency response incorporated)



## SITE DEVELOPMENT AND LANDSCAPING

Just as the Maine landscape informs the Calais Land Port of Entry's paved footprint, it influences the whole design. As Siegel developed the building's massing, for example, he began figuring how the landscape could intimately engage it. First, he nestled the building into the earth and proposed a berm that rises up to conceal the glass passageway as well as the CBP officers traveling through it. In addition to creating visual continuity with nearby natural hillocks in a manner that enhances security, the earthwork maintains the illusion of two smaller, mutually exclusive buildings.

Specific traits of the Maine landscape also helped determine the building's form, and Sasaki Associates' landscape studio provided a significant contribution to these aspects of the design. Susannah Ross, a senior associate at Sasaki and a native of Maine's Sebago Lake area, directed that studio's involvement in the Calais Land Port of Entry. In October 2005 she presented Robert Siegel Architects and Arup with an overview of several months' research of University of Maine documents, the Maine Geological Survey, and other

sources, narrating how the port site reflects ancient history—its rolling forms, lowered coastline, and scattered boulders the result of glacial expansion and retreat. "As I was talking, he was clearly transfixed," Ross observed of Siegel. "He wanted to grasp onto something native to the site to inform the architecture. We gave him a storyline that solidified his concept."

Before creating the berm, plus other significant landscape features like the large swales that retain stormwater, workers had to perform significant site preparation. And in spring 2008, blasting crews began extracting numerous boulders from just below the surface. Removing these unexpected pieces of granite ledge posed a financial and environmental burden, to be sure, but the design team reacted to the discovery as an opportunity to polish its concept. Toward the end of that summer the Siegel and Sasaki teams reconceived the landscape design, filling the large courtyard east of the passageway with some of the boulders.

Inspired by the Neil Welliver painting *Midday Barren*, Ross selected a series of boulders measuring approximately



4 feet high and oversaw their placement as the courtyard's anchor rocks. The landscape architect says of the final crowd of boulders, "For me it achieves a sense of wonder and intensity without being frightening," and she notes that the entirety of the eastern Maine landscape elicits similar feelings.

Siegel imagined the building itself as rugged stone, to match what he calls the "visually powerful geography" and to contrast "the transient nature of high-speed highway travel." That would shape his understanding of the port building's outer skin: faceted aluminum mesh panels that attach to the building and impart it with the appearance of a giant glacial deposit. The sky's varying shades of gray and blue are reflected in the shiny aluminum, too, and its folds and indentations mirror the changing conditions from many angles.

Just as the faceted panels assume a glaci-ated form and reflect daylight and weather simultaneously, they serve multiple other purposes. Acting like a theater scrim, the metal mesh allows employees to observe activity around the building while

providing them with cover. According to Amey, the metal-mesh walls "create ambiguity from the vehicular side. You can't quite determine if you're being seen." Uplighting on the building envelope prevents CBP officers from being recognized at night, when interior lighting would otherwise outline building occupants. Although the port design faced calls to reduce costs, thanks to its protective function the aluminum mesh was not cut. "One of Robert Siegel's mandates was to provide for a secure environment, and together the mesh and lighting configuration greatly limits our vulnerabilities," says Tim Donnell, who is now CBP's assistant port director for trade in Calais.

The mesh served yet another important goal: shading windows from high summer sun, helping to keep the building cool in warm weather. That reduces the need for air-conditioning, with clear benefits for operations budgets as well as the environment.

The mesh skin's deployment as a sun block is just one of myriad sustainable-design strategies that Robert Siegel Architects,

in collaboration with the mechanical engineers of Arup, selected for Calais. Many of the design's green elements do double duty, too. For example, the facility's boulder-laden courtyard serves as one entry point for the building's ventilation supply; because the port is surrounded by cars and trucks, drawing air through the courtyard means less filtering. And whereas a network of swales captures stormwater from the site's paved surfaces and slowly releases it into the St. Croix River, these large depressions also can receive snow plowed off the pavement, piles of which would otherwise impede surveillance of the site.

Mechanical and plumbing systems continue the work of the port's scrim, by lessening the building's demand for resources. Daylight and occupancy sensors automatically adjust low-energy light fixtures to minimize electricity usage, and waterless urinals and dual-flush toilets reduce water consumption by as much as 40 percent over conventionally plumbed buildings.

Working in tandem, these and other sustainable features have earned the port a Gold rating from the U.S. Green Building Council's LEED (Leadership in Energy and Environmental Design) program. They also exceeded GSA's green-building standards of the time. Yet, for Siegel, the accomplishment has more poetic significance. "This facility incorporates the most demanding operational and security requirements of the U.S. Department of Homeland Security while creating a sustainable and dramatic visual gateway into the United States," he says. "Our intention is to create a building that embodies the spirit of the United States as welcoming and secure, now and in the future. I hope that the Calais Land Port of Entry will represent the aspirations of our time, and that history will remember us as the generation that, while confronted by terrorism and violence at home and abroad, chose to make buildings that embody the enduring values of our democracy."

**We want functionality to turn vehicles around; we want the minimum number of moves for trucks. The facility also needs to be intuitive, so any driver knows where to go without necessarily reading signs. If you take those parameters as a guide, you're providing a performance-based solution.**

Tom Kennedy  
Principal, Arup



## SECURITY TECHNOLOGY

The Calais site abuts an industrial park upriver from Ferry Point and Milltown—in other words, south of both older ports. Here visitors and returning citizens drive eastward from New Brunswick into Maine. In order to funnel traffic into this gently sloping parcel, a new bridge was erected over the St. Croix River. The addition goes beyond GSA's and CBP's purviews, and required extensive coordination between the many U.S. and Canadian federal agencies, as well as state and local governments, that had vested interests in the project.

An array of technologies embodies a second, less visible infrastructure tailored for the Calais Land Port of Entry. A 60-foot-long system for reading passenger vehicles' license plates, for example, is mounted within the island leading up to those cars' primary inspection area. The readers are almost universally accurate, and allow vital information to appear on an inspector's computer screen without her having to enter data manually. The system also includes embedded radiation portal monitors, a technology mandated after 9/11, while the island features a separate

series of radio frequency identification readers that scan the accompanying chips found in newer passports and Western Hemisphere Travel Initiative documents. These technologies have sharply reduced the duration of a primary inspection, from as long as 2 minutes to an average of 30 seconds, reports assistant port director for trade Tim Donnell.

Although there is not enough consistency among cargo carriers' license plates to make electronic readers tenable, many trucks include transponders that converse with similar technology at the Calais Land Port of Entry—similarly speeding up their primary inspection. After initial inquiry and examination of paperwork, commercial drivers may be directed to a non-invasive inspection building; the building is located on a small loop road south of the port's southern wing, and inside that building gamma-ray technology can detect the entirety of a truck's cargo. Vehicles requiring closer inspection are directed to park at one of the Calais port's loading docks or garages, and in some cases their cargo can be moved to a refrigerated storeroom.

Moreover, the project team doubled the amount of necessary conduit to receive power or data, so technology upgrades and additions can be installed quickly and without disruption of existing operations. “Among the principles that guide my work on homeland security is the conviction that our borders must be closed to our enemies but always open to our friends,” Senator Susan Collins said at the port's dedication in November 2009. In addition to the service of highly trained individuals, that mission “requires the development and implementation of technology that will expedite the thorough and efficient processing of people and cargo at our ports of entry,” she said. The Calais facility is prepared for the kind of physical or neural expansion that such implementation entails.

In addition to its embedded technologies, the Calais Land Port of Entry includes amenities that enhance the work of the facility staff and improve the quality of their workplaces. CBP officers can fulfill their regular firearms qualifications in a state-of-the-art shooting range located in the eastern end of the non-commercial wing, for example; it includes baffles

that prevent stray bullets from damaging building components. The Food and Drug Administration operates an on-site lab where pharmaceuticals and food products can be evaluated, as well. And regarding a break room and adjacent outdoor courtyard, GSA project manager Frederick R. Amey says, “When you need to decompress, at a traditional port, what do you do—walk along the side of the highway? Here there's a place employees can relax, out of the public eye.”

As at every land port of entry, at Calais “We enforce laws for 60 different agencies,” Donnell explains. CBP officers' duties range from refusing U.S. entry to a traveler with a criminal record to determining cargo loads and ensuring that that shipper has paid all necessary fees and duties. Thanks to its technology and infrastructure, officers working at Calais can perform those duties efficiently and with peace of mind.

## DESIGN OF A SECOND SKIN

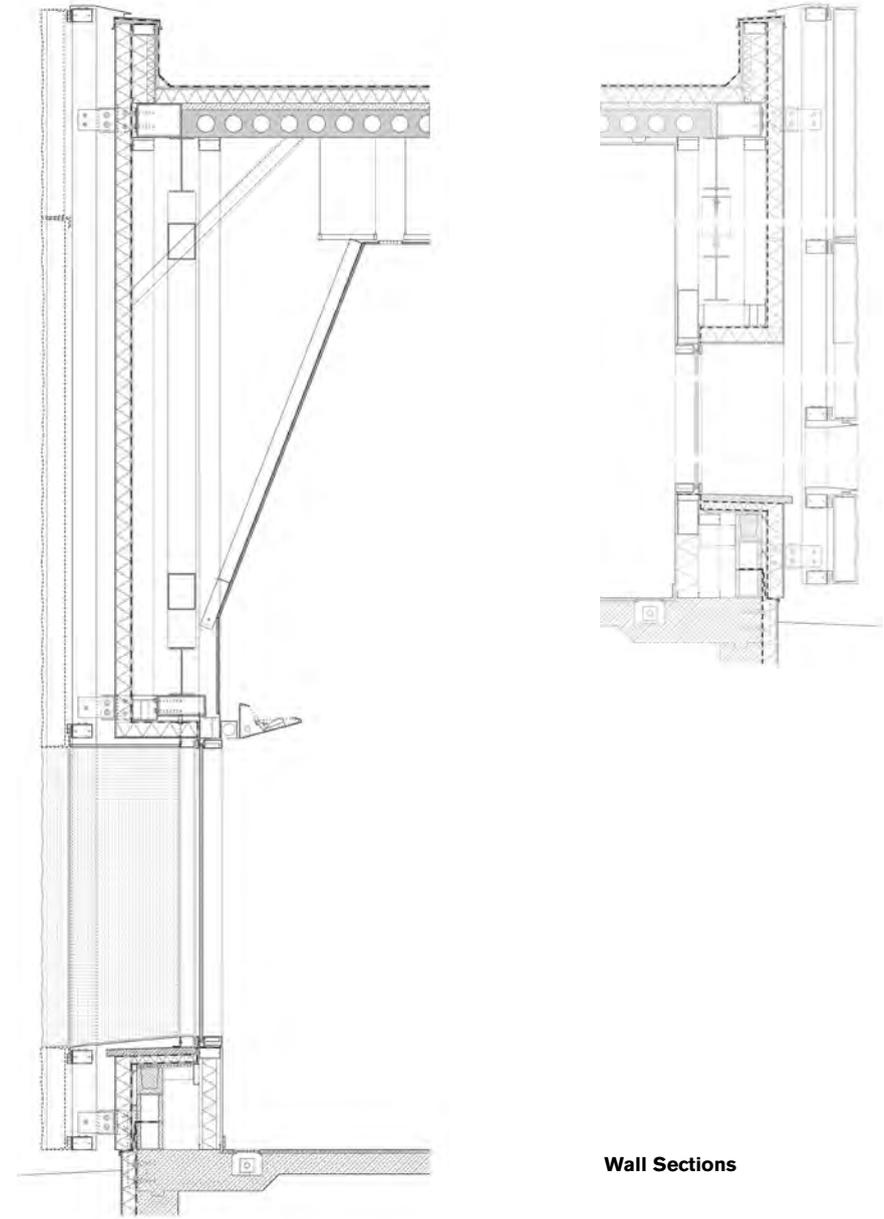
In the 1880s a Chicago company invented the expanded aluminum panel. Using steam-driven shear blades, fabricators perforated a solid metal sheet and then pulled it open like an accordion. Whereas die cutting creates similar perforations, that process' aluminum negatives fall out of the sheet like so many chads. Expanded aluminum creates no waste, and expansion yields a larger surface than the original sheet.

The process of making expanded aluminum has changed little over the course of its history. Largely, too, expanded aluminum has been produced only as a lath for accepting plaster. More recently it has been turned into factory catwalks and graded outdoor surfaces, which benefit from the material's traction. Even newer is the notion that this prosaic material could be put in the service of prodigious architecture. In opening its Herzog & de Meuron–designed expansion, in 2005 the Walker Art Center unveiled the first architectural application of expanded aluminum in the United States.

The Calais Land Port of Entry's expanded aluminum panels, designed by Robert Siegel Architects with the New York–based facade consultant Front, represent the third American instance of expanded aluminum's use for an architectural purpose. Its panels are produced by the Minnesota company M.G. McGrath, which made the panels for the Walker.

The two projects have traits in common, says McGrath senior project manager Mark LaSalle. A diamond-toothed shear blade pushed through both buildings' 2-millimeter-thick aluminum sheets according to the same pattern, resulting in diamond-shape openings measuring 12.7 millimeters and 6.5 millimeters at their widest points. The cutting motion stretched the metal apart: Siegel's panels expanded into 10-foot-long rectangles twice the length of each sheet's original 60-by-40-inch measurements.

Subsequently, the McGrath team placed the panels destined for Calais between two 500-ton presses. Each contained CNC-milled, solid tooled aluminum forms



Wall Sections

whose positive and negative shapes were generated from a three-dimensional digital file provided by Siegel's office. The presses sandwiched each pierced aluminum sheet to create the faceted final form; they also reshaped the panels' frames to this faceted profile, in order to ensure a snugger fit between the two. "The design was inspired by the fractal geometry of Maine granite," says Siegel. "We used a Cartesian grid with diagonals to generate peaks and valleys. By increasing the number of visible seams we could blur the scale of the building."

As the idea for the panels gained acceptance among the port's stakeholders, GSA built a mock-up section of metal mesh and hung it in Calais, where it remained exposed to the elements for almost two years. "Is it going to ice over? Is it going to be obscured by snow?" wondered GSA project manager Frederick R. Amey. In the end, "all the weather conditions that were thrown at it seemed to be no problem."

The Calais facility features steel-frame construction as well as concrete plank structure, with metal framing both the exterior and curtain wall. The expanded aluminum panels act as a second skin for the port. Preassembled in the factory, most of the stamped panels are placed in a frame in front of a flat piece of expanded aluminum. (Single panels, expanded only 25 percent, were designated for less conspicuous portions of the cladding.) The 7-inch distance between front and back panels effects a moiré pattern, and "gives the installation depth," LaSalle says. The modules mount to a grid of aluminum tubes, which connects to the building's structural steel via stainless-steel knife plates.



**BIOGRAPHIES: THE ARCHITECT,  
ENGINEER, AND LANDSCAPE ARCHITECT**

**Robert Siegel** is principal of Robert Siegel Architects. Siegel was born in 1963, and, while still a student of Levittown, New York, public schools, he apprenticed with a local architect. He earned academic scholarships to Syracuse University School of Architecture and to the Syracuse University Facolta Di Architettura in Florence, Italy. His undergraduate thesis was entitled “An Alternative to Suburbia,” and focused on using design to generate social cohesion in non-urban environments.

After practicing and teaching in Boston, Siegel won an academic scholarship to attend Columbia University Graduate School of Architecture, Planning and Preservation; in 1989 he went to Russia to participate in an exchange program with the Moscow Institute of Architecture. He returned to New York City and established his eponymous private practice in 1991.

Since that time Siegel has focused on cross-cultural design, which he has realized in a variety of building types. In addition to the Calais Land Port of Entry, institutional buildings include the Korean Embassy in Beijing; Siegel also has been involved in

feasibility studies, program development, and design for land ports of entry in Beebe Plain, Vermont, Coburn Gore, Maine, Otay Mesa East, California, and Van Buren, Maine. Academic commissions include new residence halls for Bard College and historic renovations to the Dance Conservatory at SUNY Purchase. Capital One’s auditorium in Virginia, Swissair First & Business Class Lounge at JFK Airport, and the Swissair/Switzerland Tourism Offices at Rockefeller Center count among his commercial projects. Moreover, Siegel has created additions and overseen renovations for buildings originally designed by The Architect’s Collaborative, Edward Larrabee Barnes, Gunnar Birkerts, and Edward Durell Stone.

Whenever possible, Siegel has applied sustainable principles to his design work. Further demonstrating a commitment to social responsibility in the building professions, he has chaired the AIA New York Chapter Committee on the Environment and served on the steering committee for The High Performance Building Initiative, a project funded by the Rockefeller Brothers Fund.

Siegel has taught at City College, New Jersey Institute of Technology, Parsons The New School for Design, Pratt Institute, and Syracuse University, and he is a frequent guest critic at New York–area architecture schools. His professional collaborators include Kallman McKinnel and Wood, Gwathmey Siegel & Associates Architects, and Polshek Partnership—on Columbia Law School, the Guggenheim Museum, and Carnegie Hall, respectively. He serves as a member of GSA’s National Registry of Peer Professionals.

**Tom Kennedy** is a principal of Arup, and head of its Chicago office. He has amassed 20 years of experience in a wide range of civil engineering and site-development projects, and his cross-disciplinary knowledge allows for a flexible approach to problem-solving. Kennedy’s body of work includes planning and delivery in education, residential, commercial, government, security, airport, and general transportation design, as well as public open space. He also is a Peer Reviewer for the Design Excellence Program.

Kennedy’s expertise of site development covers earthwork re-grading, internal

and external site access roads, high-pressure utility diversions, storm and sanitary water drainage, and utility supply and diversion. As Arup’s leader of site development for the East Coast, he was responsible for construction oversight for the renovation of an existing sports field at New York’s Hudson River Park; while working on Teardrop Park in Battery Park City, he managed a public space design that incorporated rainwater harvesting for irrigation, among other sustainable features. Kennedy is particularly well known, too, for brownfield reclamation.

Prior to moving to the USA, Kennedy worked on projects from Europe to East Asia, including the Pokrovsky Hills Development in Russia and the Reading Football Club Reclamation Works Contract in the United Kingdom. He has earned extensive credit internationally for the design, alignment, widening, and bypassing of roadways.

Recent work on open-space security includes feasibility, infrastructure design, and planning solutions for the United States Military Academy at West Point, the Federal Reserve, and the White House.

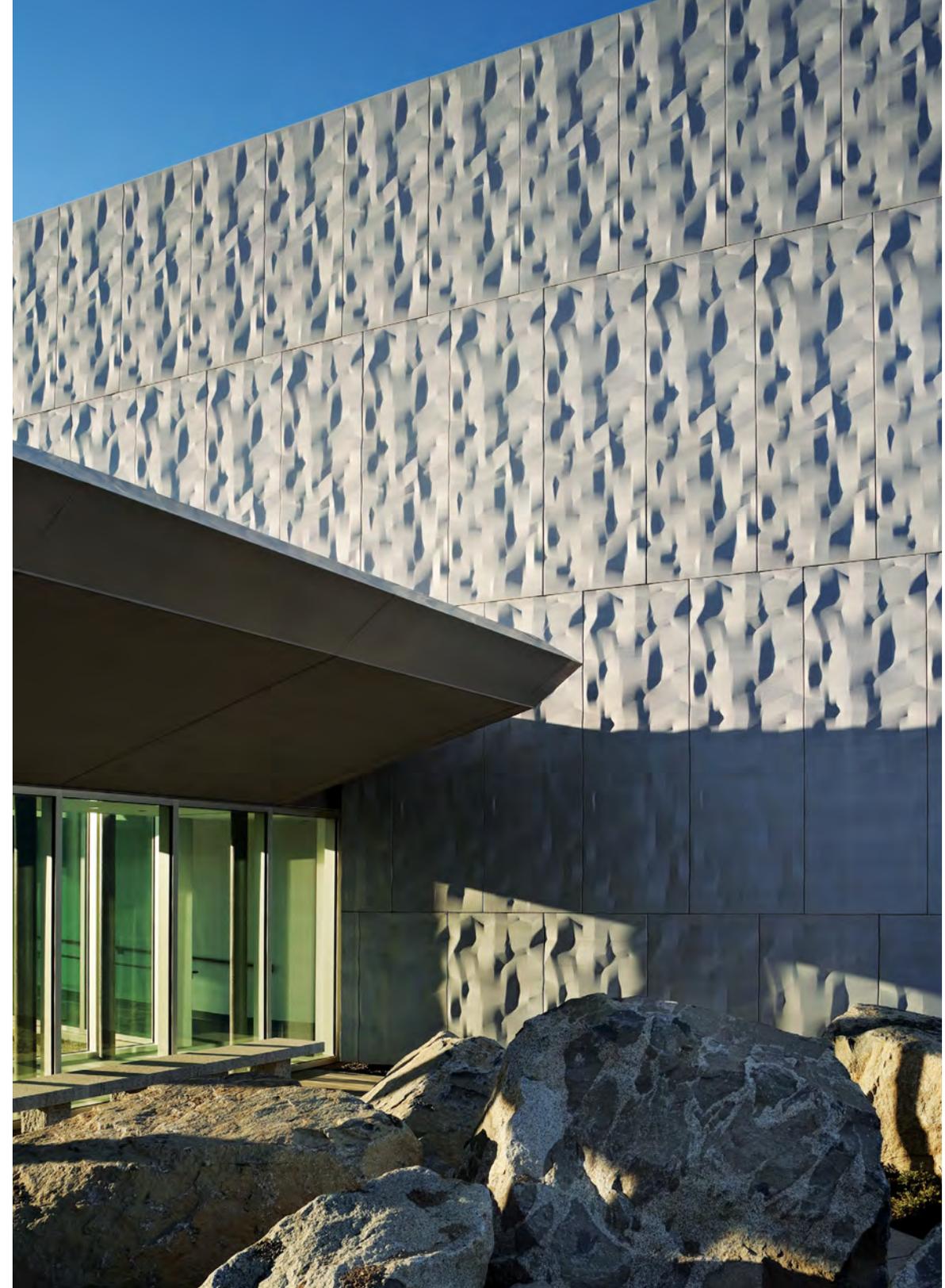
Kennedy is engaged in the design of the Hunter's Point development in New York; he is responsible for leading the project's site-wide civil engineering, design, and implementation. In addition, he leads Arup's Civil Engineering Practice for the Americas.

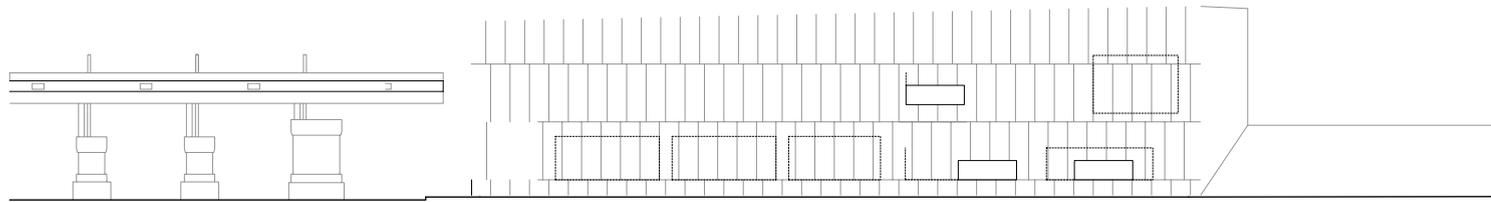
**Susannah Ross** is a senior associate at Sasaki; she is based in the multidisciplinary design firm's Boston studio. Ross joined Sasaki in 2001, where she has worked on all phases of design from master planning through construction documentation and administration. She is particularly interested in the design of open spaces in both public and private urban settings—projects that explore the potential of landscape design to enrich the daily life of city dwellers and to shape the identity of a place.

Ross recently managed the 18-month effort to master-plan and design the 90-acre River's Edge Park, located on the banks of the Missouri River in Council Bluffs, Iowa. The park design was recognized by the American Institute of Architects Central States Region for excellence in design and construction. The first phase of the project began in 2010, at a cost of \$11 million, and the park opens in 2012.

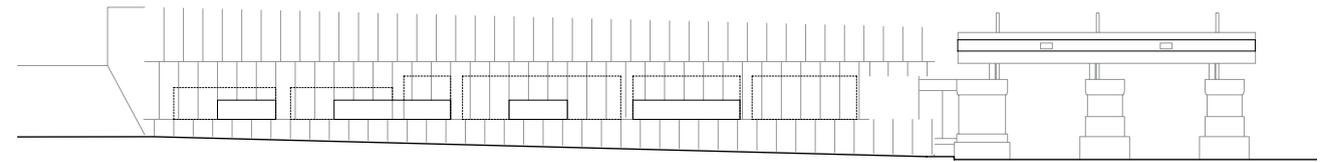
Like her work in redesigning Pittsburgh's Schenley Plaza or the Commons, in Ithaca, New York, Ross' undertaking in Council Bluffs reflects a passion for transforming unusable or deteriorating open spaces into beautiful, functional, and enduring places for people to engage with each other and with their environment. That mission stands at the core of all of Sasaki, where an interdisciplinary structure and strong collaborative nature come together to synthesize economic reality, sustainability goals, cultural awareness, and aesthetic quality for every project.

Prior to joining Sasaki, Ross worked as a user interface designer in the software industry. She also is a published photographer: The book *Maine: A Peopled Landscape: Salt Documentary Photography, 1978–1995* includes her documentation of several women in South Berwick, Maine, in summer 1992; Ross was born in Exeter, New Hampshire, and grew up on the shores of Sebago Lake, in Maine. She also shot regularly for *The Harvard Crimson*, the school newspaper of Harvard University, where she earned a bachelor's degree as well as a master's in landscape architecture from its Graduate School of Design.

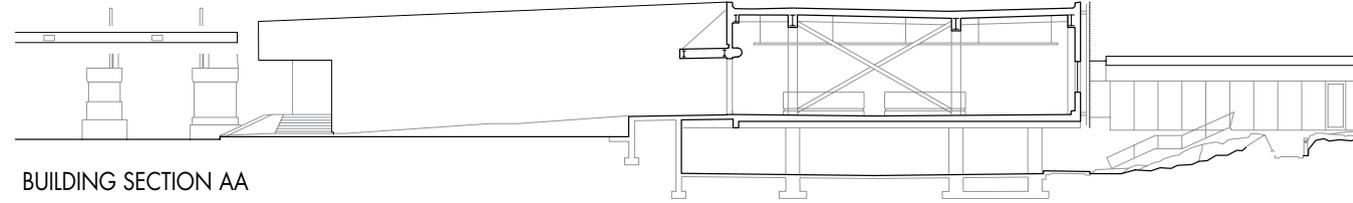




**West Elevation** (non-commercial wing)

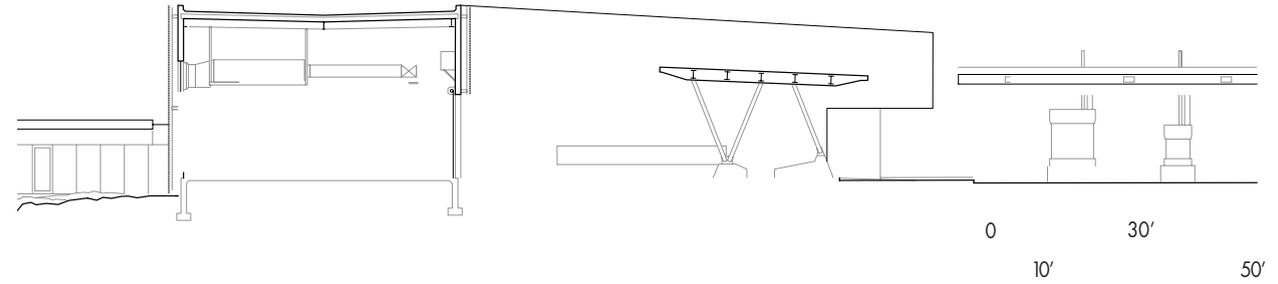


**West Elevation** (commercial wing)



BUILDING SECTION AA

**Rear Building Section** (commercial wing)



**Rear Building Section** (non-commercial wing)



## THE DESIGN AND CONSTRUCTION TEAM

### Owner

U.S. General Services Administration  
Public Buildings Service  
New England Region  
Glenn Rotondo, regional commissioner  
Frederick Amey, Michael Williamson,  
project managers  
Deborah Fournier, contracting officer  
Howard Bruce, William C. Caine,  
Kate Canepa-Stewart, Gianne Conard,  
Carl Dodge, Janice Ramsey, Ralph Scalise,  
Les Shepherd, Michele Valenza

### Tenant

U.S. Department of Homeland Security  
Tim Donnell, Keith Fleming, Tim Lacasse,  
David Lumbert, Joel Otero, Anthony  
Palazetti, Marc Reynolds, Cindy Ryan,  
Jackson Stephens, Kevin Weeks

### Architect

Robert Siegel Architects  
New York, New York  
Robert Siegel, principal designer  
Eduardo Ramos, project manager  
Brad Burns, Eva Hermosa, Fatmir Hodzic,  
Justin Huang, Julien Leysse, Heather  
Pfister, Scott Schwarzwald, Richard  
Tobias, Tomonori Tsujita, Wayne Walker,  
Holly Williams, Kelsy Yates

### Engineer

Arup  
New York, New York  
Tom Kennedy, design team lead  
Carl Mister, construction team lead  
Khalid Eid, Adam Friedberg,  
Victor Gomez, Vincent Lee,  
Michael O'Neill, Robert Otani,  
Ricardo Pittella, Mahadev Raman,  
Christopher Rush, Joshua Yacknowitz

### Landscape Architect

Sasaki Associates  
Boston, Massachusetts  
Mark Dawson, Susannah Ross

### General Contractor

J&J Contractors  
Lowell, Massachusetts  
Bimal Patel, project manager  
Larry Bronner, project superintendent  
Pamela Galeota, Brett King, Kamlesh Patel,  
James Robidoux, Derek Venne

### Construction Manager

Coast and Harbor Associates  
Boston, Massachusetts  
Andrew Herbine, resident engineer  
Craig Sandberg, resident inspector  
Rob Bailey, Libby Bryant, Norm Dineen,  
Claude Lancome, Marcella Lancome,  
Peg Zilinski

### Facade

Front  
New York, New York  
Brian Guerrero, Bruce Nichol

### Life Safety and Fire Protection Code

Rolf Jensen & Associates  
New York, New York  
Alex Castellanos, Carl Nelson,  
Michael Nicoletta

### Specifications

Construction Specifications  
Morganville, New Jersey  
Aaron Pine

### Cost Estimator

Pete & Company  
Hartsdale, New York  
Pete Federman

### Commissioning

SMRT  
Portland, Maine  
Greg Burgess

### Design Excellence National Peers

Thomas Balsley  
Thomas Balsley Associates  
New York, New York

Scott Marble  
Marble Fairbanks Architects  
New York, New York

Charles Rose  
Charles Rose Architects  
Boston, Massachusetts

Laurie Hawkinson  
Smith-Miller + Hawkinson Architects  
New York, New York

### Art in Architecture National Peers

Mark Bessire  
Portland Museum of Art  
Portland, Maine

Dana Miller  
Whitney Museum of American Art  
New York, New York

### Construction Excellence National Peers

Erik Bodholt  
EB Construction Consulting Services

Greg Cook  
Holabird & Root  
Chicago, Illinois

John Greenwell  
Grunley Construction  
Rockville, Maryland

Robert Williams  
Messer Construction  
Cincinnati, Ohio

K. Lamonte John  
GSA Office of the Chief Architect  
Washington, DC

### Conservation National Peer

Cameron Wilson  
Wilson Conservation  
Brooklyn, New York

**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 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:* (1) producing facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, by 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 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.



