

# **UNITED STATES COURTHOUSE**

Jackson, Mississippi



The United States Courthouse in Jackson, Mississippi, 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.

October 2011

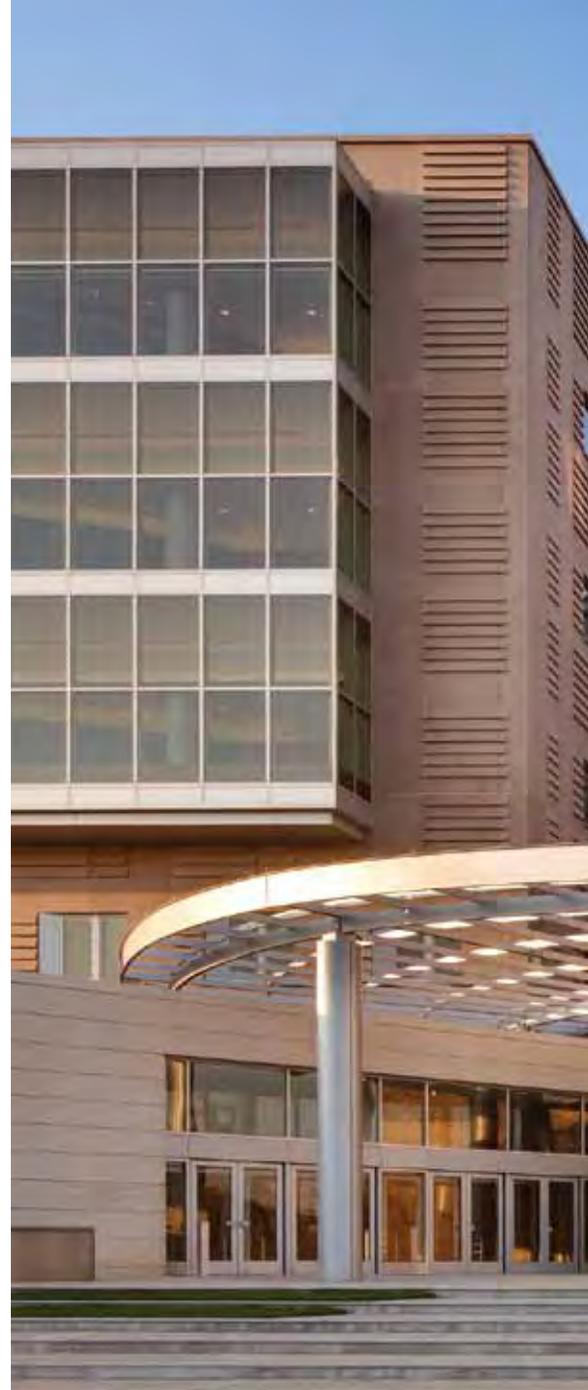
# **UNITED STATES COURTHOUSE**

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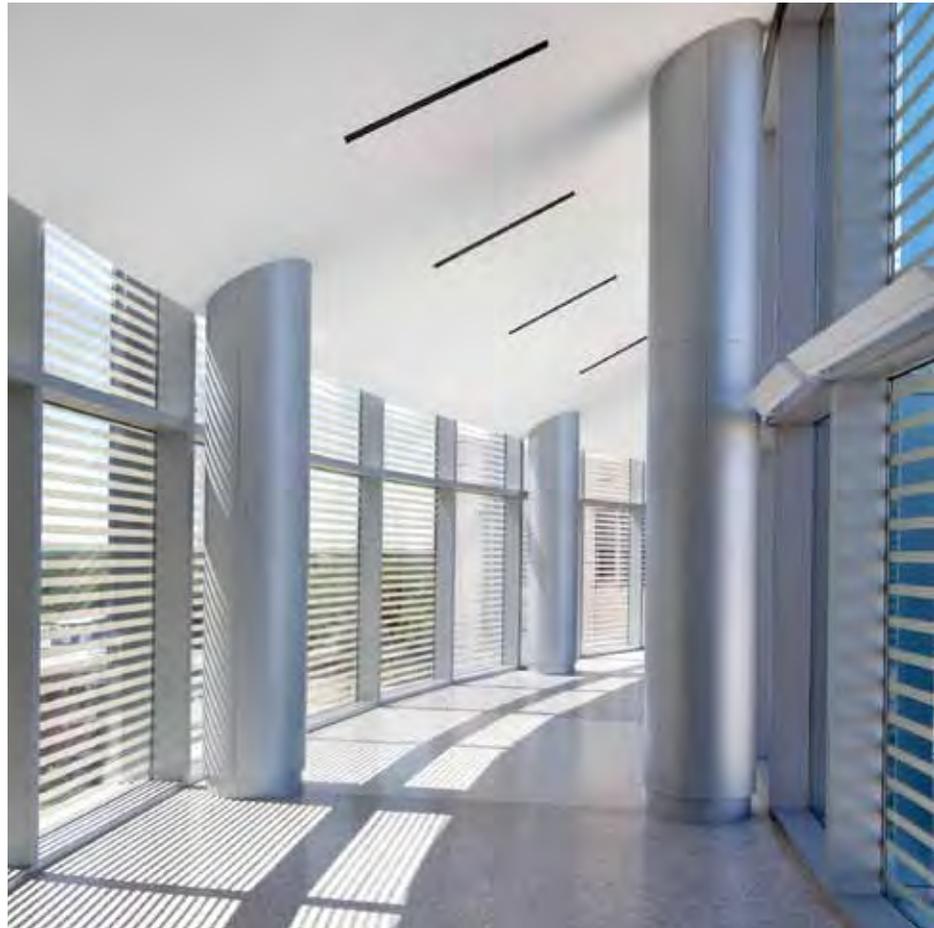
**Federal architecture should accommodate the needs of the government and express its authority, but ultimately it belongs to the public and it should respond to the needs of a changing society.**

Hugh Hardy  
Architect









## BACKGROUND

“If you asked all the judges what they expected of a new courthouse, they’d—”

In recounting his first discussions with the federal judges who would occupy a new United States Courthouse in Jackson, Mississippi, Hugh Hardy interrupts himself mid-sentence. The nationally renowned architect instead forms a triangle with his hands, immediately invoking the pediment accenting Jackson City Hall or the bold portico jutting from the governor’s residence. In a gesture, Hardy suggests that in a city steeped in traditional architecture, some of its most prominent citizens expected a thing of columns and finials.

Through the U.S. General Services Administration’s (GSA’s) Design Excellence Program, in 2002 Hardy’s New York–based architecture firm H3 Hardy Collaboration Architecture (then known as Hardy Holzman Pfeiffer Associates) was selected to design the new courthouse for the United States District Court for the Southern District of Mississippi. It would replace the James O. Eastland U.S. Courthouse, an elaborately decorated Art Deco building completed in 1934.

Functionally, the Eastland courthouse had failed to keep up with the times. Judges and jurors occasionally shared an elevator with prisoners. The older building lacked sheer capacity, too, forcing the bankruptcy and probation courts, attorneys, and marshals to lease space off site. “Ancillary functions were scattered throughout the city, which makes for a loss of efficiency,” says Laura Shadix, the regional project manager whom GSA assigned to coordinate design and construction of the new courthouse.

To accommodate the entire program and to safely decouple the pathways of judges, citizens, and prisoners, the building would become one of the largest in Jackson. The selected site encompasses 5.2 acres partly located within a flood plain in downtown Jackson, on axis with the Mississippi State Capitol. Judges and residents expressed concern that the forthcoming building’s scale would overwhelm the urban fabric. “Twelve courtrooms and 16 judges’ chambers could have made for a towering monstrosity of a building that said, ‘Look, we’re the federal government,’” Shadix concedes. “But H3 really wanted to design something that sympathized with the community.”

Of a prospective tower, Hardy adds, “Producing a signature high-rise on the city’s skyline would distract from the profile of the state capitol’s dome. Besides being one of the finest Beaux-Arts buildings in America, the capitol is highly symbolic to the people of Jackson.”

H3 instead began conceiving the new building as a trio of volumes, or what project coordinator and H3 partner Jack Martin calls an articulated scheme. “Think of it as breaking the courthouse into three smaller pieces,” he explains, continuing, “The bankruptcy and magistrate courts occupy one eight-story piece, the district courts and special proceedings courtroom are in another eight-story piece, and a rear volume for ancillary functions and public uses links them all together.”

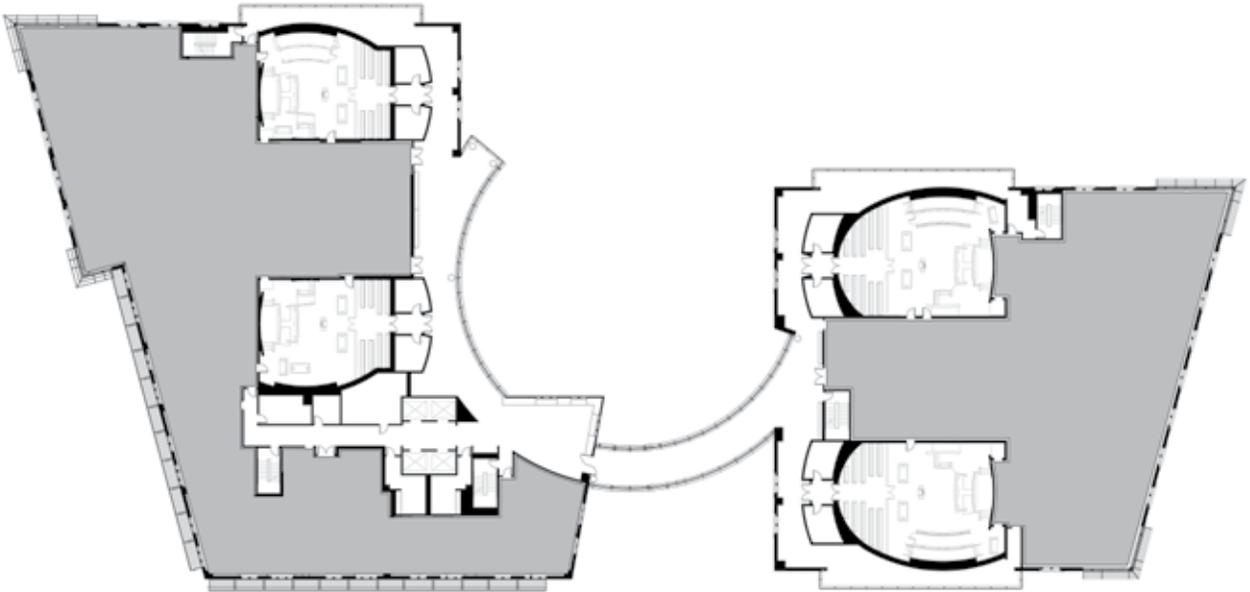
By 2002 Hardy had established a reputation for distinctive theater designs, and in the years since he has continued to do this work for highly visible performing arts institutions that include Lincoln Center Theater, the Brooklyn Academy of Music, and Santa Fe Opera.

Hardy won the commission for the new federal courthouse in Jackson partly on the strength of that experience. While interviewing with the GSA selection committee, he proposed treating individual courtrooms like theaters, commenting, “These must be rooms where people can clearly see and hear.” Diverting from a rectangular courtroom promised better views for the seated judge, jury, witnesses, and lawyers. Hardy also argued that a more theatrical treatment could elicit better service from jurors: They would focus more on participation than their own feelings of intimidation or inconvenience. “Instead of places that express the majesty and authority of the law, these are welcoming places in which to search for the truth.”

The ultimate design of the courthouse, then, would marry village-scale massing with the unique treatment of courtrooms as theaters. In giving form to the ideas, H3 also would have to address the expectation that this new building’s style derive from the pediment-adorned city hall or from the capitol itself.







**Floor Plan**

## RETHINKING TRADITION YET INVOKING PLACE

Written in 1962, the *Guiding Principles for Federal Architecture* is the vision statement of GSA's Public Buildings Service. The document outlines values—such as inclusion of public art, universal accessibility, economy of construction, and urbanistic planning—that characterize superlative buildings. Among its specifications, a section devoted to commissioning exemplary contemporary architecture announces, “attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located.”

In devising an overarching concept for the United States Courthouse, Hardy says he wanted the project to embody a modernistic spirit. “We believed that such a massive building should have a contemporary vocabulary.” Indeed, just as the size of the courthouse would have few precedents in the city, neither did its functions. None of Jackson's historic stock had been created with technology for judges to hear cases about digital white collar crime. None originally faced the threat of international terrorism, nor had

they required structural reinforcement to avoid progressive collapse. None was prepared to produce as much electricity as it consumes. “It becomes obvious that it is not possible to address any of these issues using only the language of traditional building techniques or mechanical systems,” Hardy says.

“When I began this project, I assumed we would have a traditional building with columns,” says Judge William Barbour, Jr., a senior United States District Court Judge for the Southern District of Mississippi whom then-Chief Judge Tom Lee tapped as the liaison to GSA. “However, after going through the design process, I became convinced that we were building a courthouse for the future, not for the past. In that regard, I reasoned that we had hired a nationally recognized architect and should rely on his vision and skills.”

In keeping with GSA's guiding principles, Hardy concurs that he also searched for a local antecedent for his design. And to that end, a beloved landmark provided inspiration. Specifically, since Hardy did not want to interfere with the Mississippi

State Capitol's profile in the Jackson skyline, he devised a different response to its prominent dome. The courthouse would be configured around a circular elevated courtyard, with the public lobby and hallway linking the masses together. That circulation forms a C shape in plan, as well as the perimeter of the raised courtyard; the design team refers to the scheme as the rotunda.

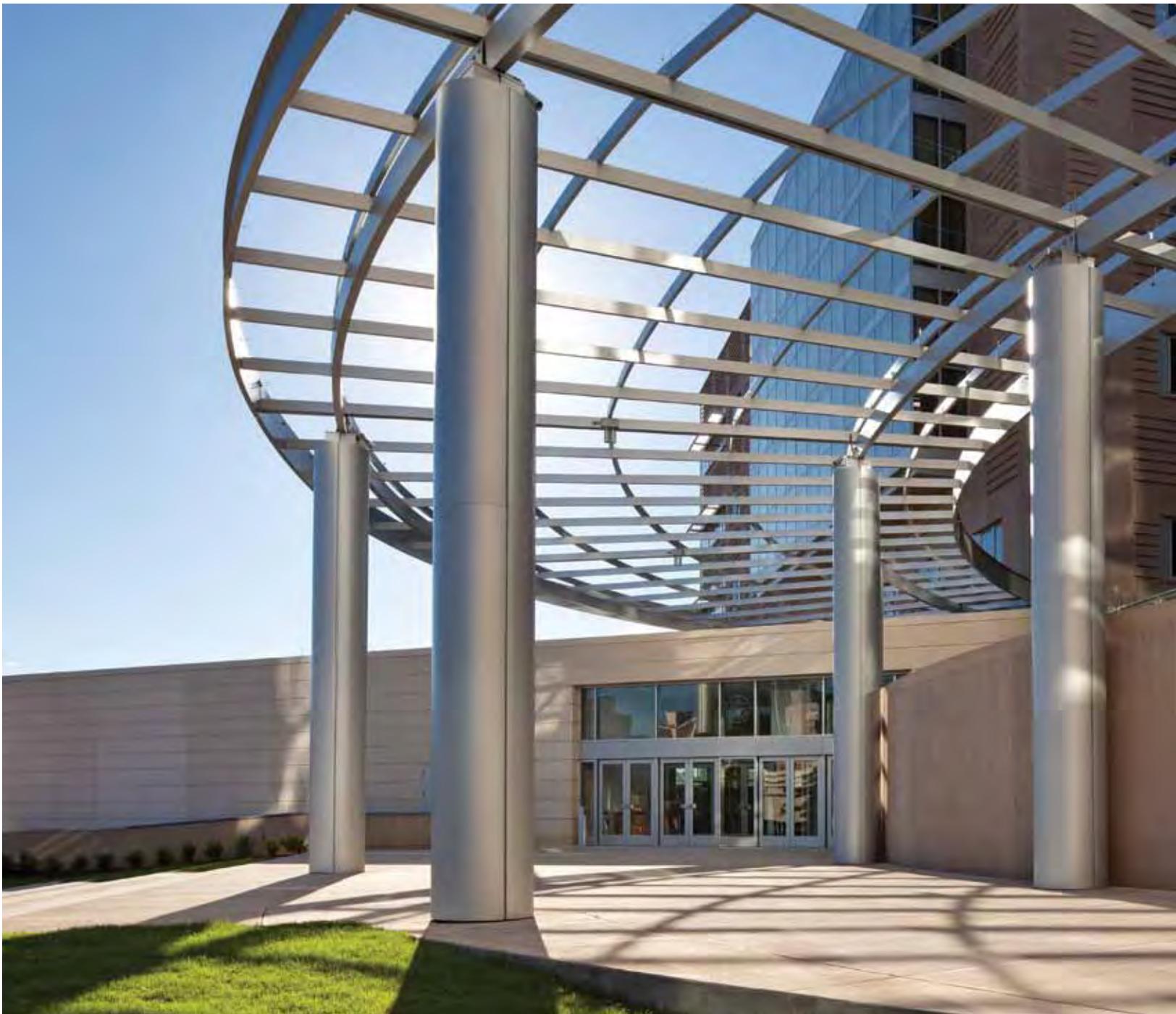
Hardy says the C shape is clearly a counterpoint to the dome, and treats the landmark feature as an "open embrace. Even a casual observer will quickly note that the rotunda pays respect to Jackson's prized historic building, and it invites the community to enter." From the elevated courtyard and lobby and from the curving interior walkways, too, visitors enjoy a vista to the capitol building better than any view glimpsed from street level.

Of this and Hardy's other references to the past, Barbour says, "I began to see and understand what he was attempting." To be sure, other judges still espoused traditionalism, and resisted the news their

intermediary was conveying to them. "It was not until the building was completed and occupied that the hesitant judges were able to see how well the building works on a day-to-day basis and began to like it."

Today the 413,000-square-foot United States Courthouse encompasses courtrooms with appropriate judges' chambers, libraries, and other support facilities; it also includes offices of Senator Roger Wicker and houses 18 tenant agencies affiliated with the United States District Court. Rather than a high-rise tower, the completed project features the two eight-story pieces that H3 conceived in its massing model. The elevator core is located in the larger of the two wedges. A three-story glass bay on each volume identifies the courtrooms' general location and accents the precast concrete elevations.

Visitors approach the building by broad outdoor stairs, passing under a steel trellis and entering through an enclosure that extends from the northeast face in the same arcing gesture as the rotunda's circular glass walkway. The enclosure is known as the courthouse's security pavilion, and beyond

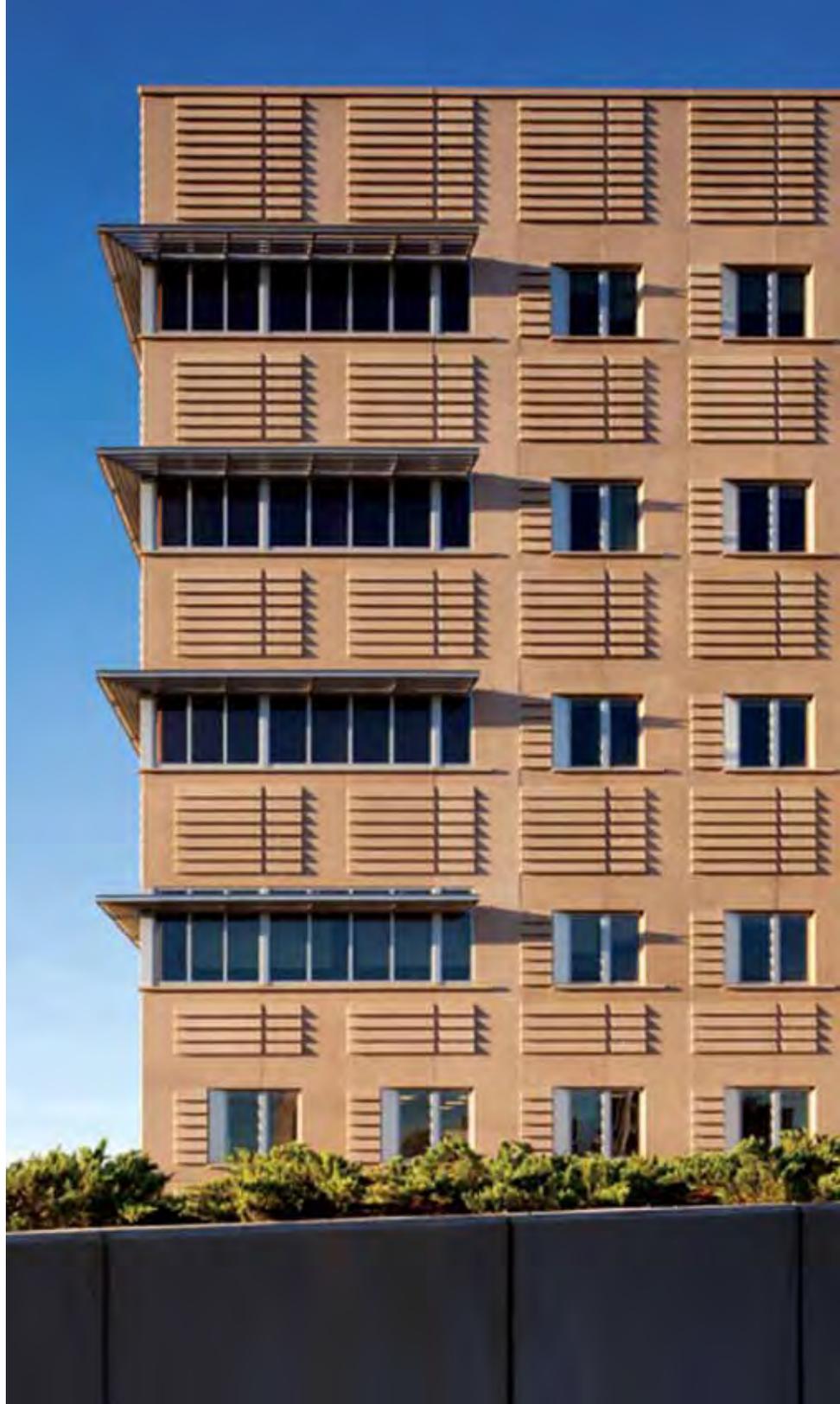


this checkpoint a curved and gently graded ramp concludes in the main lobby of the rotunda. As the only part of the building in which occupants are not yet screened for firearms or other threats, the security pavilion is the most vulnerable part of a courthouse, according to Shadix. Of this entry sequence, then, “The security pavilion is almost a separate entity from the other parts of the building. Those processes are completed before you have any real experience of the interior architecture,” notes H3 partner and project manager Daria Pizzetta.

The sequence not only creates a safe distance between newcomers and building occupants who have already passed through security, but also raises occupants to the elevated lobby and above the flood plain. Because the adjacent courtyard connects to berms on either side of the courthouse, it doubles again as a security measure. The United States Courthouse embraces the asymmetry, angles, and industrial materials of the current generation of architecture, and manifests the most up-to-date safety guidelines.

In addition to paying homage to the state capitol’s dome, the courthouse design gestures to regional vernacular architecture. “Early buildings used many methods to produce patterns of light: cornices, pediments, moldings, wood siding, shutters, and a host of hand-carved detail,” Hardy says. On the courthouse, for example, precast concrete panels recall wood clapboard and cast shadows to decorative effect.

Older shading devices also did the work of mitigating the heat of direct sun. Taking cues from indigenous techniques in both form and function, the courthouse’s fritted glass panels feature the horizontal lines of shutters and bris-soleil outriggers recall awnings and verandas. These elements work in tandem with the building’s north-south orientation, high-performance envelope, reflective roof, and efficient mechanical systems to meet GSA’s annual energy budget of 49,300 BTUs per gross square foot. The courthouse is intended to be certified through the LEED (Leadership in Energy and Environmental Design) program with a Silver rating, and its overall efficiency makes it possible to meet





all future energy needs in the event that renewable production is installed on site.

“The law is all about interpretation of tradition,” Hardy says. “Continuity isn’t a restriction, but it must be respected. And that was exactly the challenge of this project, to make a building that meets today’s needs but which belongs in Jackson.” Les Shepherd, chief architect of GSA, adds, “The courthouse’s rootedness is a means of conveying welcome. Regional expression also reminds federal employees and jurors that their work impacts their own communities.”

Artwork created for the United States Courthouse underscores the sense that the building is of its place. Through its acclaimed Art in Architecture program, GSA reserves some construction funds to commission project artists, who are nominated by a panel of art professionals, civic representatives, the lead architect, and GSA’s own professionals. For the Jackson courthouse, practitioners represent the region and their work embraces its landscape. Tougaloo, Mississippi-based

artist Fletcher Cox earned a commission to create wood panels for all 13 pairs of courtroom doors; the selection process also tapped Jeff Schmuki, who taught at William Carey College in Gulfport, Mississippi, between 1999 and 2005, to create a series of glazed terra cotta relief tiles that snake up the wall of the interior entry ramp. Cox hewed the doors from local pecan, some of which was salvaged from the construction site, and Schmuki cast his tiles from clay collected at the banks of the nearby Pearl River and installed them in a serpentine formation that replicates the river’s winding course.

From Seattle, Katy Stone fabricated a series of laser-cut aluminum pieces layered with blue oil paints to make *Horizon*. Stone then hand-mounted this artwork in the main lobby in patterns evocative of clouds or rippled water, representing Jackson’s dynamic cloudscape and multiple lakes. She adds, “It emphasizes the feeling of lightness and airiness that is already present in the architectural space.”









## FROM COMPUTERS, COMFORT

In addition to invoking place, the Art in Architecture installations make for a more pleasant environment inside the Jackson courthouse, about which Pizzetta says, “We were very concerned about the juror experience. Who likes being summoned to duty? Everybody involved in this project wanted to provide jurors, as well as all the building’s federal employees, with a comfortable setting.”

Multiple aspects of the courthouse, such as the demure placement of the security pavilion or the size and amenities of the juror assembly room, portray that determination. Daylight—which has been proven to maximize many kinds of human performance, from student achievement to worker productivity and even patient healing—plays another important role in enhancing the user experience. Sunshine reaches every interior space with the exception of those for which outdoor views could compromise the judicial process.

As he promised in his interview, Hardy made the courtrooms theatrical to occupants’ benefit. Located on the floors that include north-facing glass bays, the

courtrooms include clerestory windows that let in daylight. Meanwhile the courtrooms’ curved walls and configuration of fixtures establish wide and unencumbered sight lines from the judge’s bench and the court reporter’s seat, as well as from the counsel tables, jury box, lectern, spectator seating, and witness box.

The look and feel of Jackson’s new federal courtrooms depart from the normative. So does the process by which they were designed and modeled. Whereas GSA built plywood mockups of courtrooms in the past, H3 created a prototype in virtual reality. In two-dimensional drawings, the design team documented every feature of a proposed courtroom, from the curving shapes of the ceilings and walls to surface lighting and furniture. It then supplied that information to Walt Disney Imagineering Studios and the Center for Integrated Facility Engineering at Stanford University to create detailed mockups of the courtroom using sophisticated imaging technology. The collaborators prepared the simulation for life-size, real-time animation inside a cyclorama-style space known as a Computer Automatic Virtual Environment (CAVE).

Judges joined Hardy, lighting designers Paul Marantz and Enrique Garcia, and other colleagues in a warehouse in Burbank, California, to witness this transformation of data into the virtual environment. The three-dimensional simulation was projected onto CAVE's curved screen, and a lead technician operated the walkthrough, with directions from Hardy and the judges, by a twin-joystick interface. Seated in bleachers and wearing 3-D glasses, the audience experienced the courtroom from a first-person point of view, evaluating sight lines and lighting effects, as well as ease of movement and the dimensions and location of furniture.

The futuristic simulation allowed the client and other participants to understand materials, quality of illumination, and the overall spatial geometry, which, Barbour says, "gives the idea of a theater in the round." A resoundingly positive take on sight lines validated Hardy's original proposal of treating courtrooms like miniature theaters. Comments about the lighting plan were more numerous and critical.

In the setup witnessed in CAVE, daylight streaming through the clerestories and on the ceilings threw shadows that interfered with judges' view of the courtroom, so the group decided to overhaul electric illumination to compensate for the silhouettes. Programmers incorporated the modifications into virtual reality instantly, and later retrofitted those changes to the originating model, which it then sent back to the design team. "The two most outstanding features are the lighting and the acoustics," Barbour says of the final courtroom design.

To achieve that superior sound transmission, the acoustical equivalent of CAVE awaited the designers and clients in New York. The engineering firm Arup could accurately forecast the projection and reverberations of sound in a proposed courtroom according to its geometric and material properties, and then simulate that effect in a studio environment. After hearing a recitation of the Declaration of Independence in the mockup, additional acoustical absorption material was strategically integrated with the existing ceiling design.







## MULTIPLE LEGACIES

The new United States Courthouse in Jackson has clearly impacted the work of its resident judges, marshals, attorneys, and staff. The project also has shifted the way GSA does its own work. Based on the success of the virtual reality mockups, GSA selected the Jackson project to prove another technology called building information modeling. BIM is a three-dimensional model produced collaboratively: It is accessible to the multiple parties involved in design and construction, updates in real time, and illuminates the systems that mostly run through a building unseen.

Working with structural engineer Walter P Moore and Associates and consultant Ghafari Associates, the design team modeled approximately 75 percent of the building in BIM. It focused on the architecture, structure, and electrical and plumbing systems, and where they may clash in the spaces above ceilings. The exercise revealed 7,200 potential collisions; reviewing two-dimensional drawings would have turned up only one mistake. Likewise, more than 250 constructability issues were discovered via the model-based approach, compared with six on paper.

Virtually resolving mechanical conflicts saved the project \$900,000, and eliminating clashes of piping and ventilation prevented wasting another \$125,000 and \$750,000 in material and labor. Calling BIM “a proven tool for achieving the highest quality design and for spending money wisely,” regional chief architect Brian Kimsey reports that, in GSA’s Southeast Sunbelt Region, BIM “has almost completely replaced two-dimensional CAD technology.” It is employed on all major works and on many small projects and studies.

The United States Courthouse also has enacted a legacy for H3. Particularly, the architecture firm has strengthened its understanding of the federal realm. “Context should be an essential generator of form. I believe federal architecture has a greater responsibility to respond to local context in order to avoid the appearance of faceless bureaucracy,” Hardy comments. “Federal architecture should accommodate the needs of the government and express its authority, but ultimately it belongs to the public and it should respond to the needs of a changing society.”





**The courthouse's rootedness is  
a means of conveying welcome.  
Regional expression also reminds  
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Les Shepherd  
GSA Chief Architect

**BIOGRAPHIES:  
THE ARCHITECT AND ARTISTS**

**Hugh Hardy** has practiced as an architect for more than 40 years. His work spans museums, religious institutions, education and performance facilities, and residences. His book *Building Type Basics for Performing Arts Facilities* documents Hardy's special knowledge of theaters as participatory spaces. The architect also is particularly well known as an expert in relating new buildings to existing context. In addition to creating site-sensitive new construction, he has undertaken numerous major preservation commissions: Faithful restorations of the New Victory and New Amsterdam theaters are considered pivotal to the revitalization of New York's Times Square.

Hardy has been a fellow of the American Institute of Architects since 1976, and a member of the American Academy of Arts and Letters since 1993. Other honors include the Placemark Award from the Design History Foundation in 2001, and the AIA New York Chapter's Presidents Award and the Architectural League of New York's President's Medal in 2002 and 2010, respectively. He earned his bachelor and master degrees in architecture

from Princeton University and he has founded three firms in his career. Hugh Hardy & Associates was established in 1962; five years later Hardy launched Hardy Holzman Pfeiffer, which received the American Institute of Architects Architecture Firm Award in 1981; in 2004 part of the previous firm became H3 Hardy Collaboration Architecture.

According to **Fletcher Cox**, "wildness is domesticated" when a tree is transformed into a usable board. The artist tries to minimize the appearance of human intervention in natural materials. A native of Virginia and a graduate of Columbia College, Cox has been a Mississippi resident since 1972. With his wife Carol, he first exhibited at the Mississippi Art Association in 1975, and since then his work has appeared at the Smithsonian Institution's National Museum of American Art and Renwick Gallery, and nationally. Cox, who has taught at several schools of architecture, also fosters collaborations between artisans and architects. His own architectural work has been installed in the Mississippi Governor's Mansion and the Mississippi Museum of Art, among

numerous other places. For the United States Courthouse in Jackson, Cox created 13 pairs of courtroom doors, which he assembled in frame-and-panel construction from salvaged pecan wood, including one pecan tree from the courthouse site. In 2006 he was awarded the Mississippi Governor's Award for Artist Excellence.

**Jeff Schmuki** is a ceramist who creates laminated and compressed sculptural objects for site-specific artwork as well as clay drawings that represent the Mississippi landscape. This collection of floor and wall-mounted objects, installations, and drawings seeks to elevate common materials to a higher status. In 2005 Hurricane Katrina destroyed Schmuki's Gulfport, Mississippi, home and studio, and dislocated him from a professorship at William Carey College. Since then the artist's creative focus has expanded to include hydroponic growth systems, particularly mobile plantings, that represent unexpected uprooting. Schmuki completed studies at Alfred University and Northern Arizona University, and his work has been exhibited in South Korea and throughout the United States. *Pearl River*,

Schmuki's Jackson courthouse installation, is a textural 300-foot-long terra cotta relief that meanders along the entry ramp wall.

Seattle-based artist **Katy Stone** paints on multiple pieces of archival plastic film, paper, and metal, from which she creates large-scale assemblages. This work, she states, "captures a kind of monumentality and at the same time a feeling of fragility." Stone's installations are inspired by systems found in nature, and engage viewers with their complex fluidity: Animating the built environment, her artworks spill from walls to the floor or cascade from structural supports; moreover, these pieces question the boundaries between drawing, painting, and sculpture. Her installation for the Jackson courthouse is *Horizon*, a 65-by-10-foot relief comprising hundreds of laser-cut and hand-painted aluminum elements. Stone has exhibited her work nationally and internationally, and her public commissions have been installed in multiple American cities and in Taichung, Taiwan. Originally from Illinois and Iowa, she graduated from the University of Washington in 1994 with a master of fine arts in painting.





## THE DESIGN AND CONSTRUCTION TEAM

### Owner

U.S. General Services Administration  
Public Buildings Service  
Southeast Sunbelt Region  
Jim Weller, acting regional commissioner  
Laura Shadix, project manager  
Ronald Butler, Leslie Smalls,  
Valerie Riecke Smith, contracting officers  
Jon Adsit, Robert Andrukonis,  
Chandra Banks, Heather Bischoff,  
William Caine, Barbara Dransfield,  
Audrey Entorf, Robert Fay, Mike Fifty,  
John Fisher, William Guerin, Vijay Gupta,  
Frankie Guthrie, Stan Hall, Sheldon  
Hammond, Sam Harris, Ronald Hertwig,  
Brian Kimsey, Pam Lackey, Donna Lamb,  
Elizabeth Lloyd, Jonathan Lusk, Jeet  
Mahal, Paul Morris, Swindale Rhodes,  
Michael E. Roper, Mark Sears, Greg Segal,  
Mary Shearill-Thompson, Les Shepherd,  
Brian Singleton, Steven C. Smith, Floria  
Standifer, Gabriel Steinberg, Richard  
W. Stephenson, Thomas Walker, Ricko  
Washington, Brian Whelan, Carl Wiggins,  
Demetrice Wraggs, Phil Youngberg

### Tenant

United States District Court–  
Southern District of Mississippi  
Honorable William H. Barbour, Jr.  
J.T. Noblin, clerk of court  
Nelson H. Creath, Jr., project architect  
Melvin Sawyer, IT manager  
  
United States Bankruptcy Court–  
Southern District of Mississippi  
Danny Miller, clerk of court  
Charlene Kennedy, clerk of court (ret.)  
Mike Scales, IT manager  
Carmen Gibbs, property and procurement  
  
United States Probation Office–  
Southern District of Mississippi  
Carolyn Romano, chief probation officer  
Gary Mann, chief probation officer (ret.)  
Jerry W. Eichelberger, IT manager  
Sue P. Mills, property and procurement  
  
United States Court of Appeals–  
Fifth Judicial Circuit  
David Carlson, architect/project manager  
Sarah Carmon, Katherine Terrell,  
interior designers  
  
Administrative Office of the  
United States Courts  
Gary R. Lindensmith, program manager

**Architect**

H3 Hardy Collaboration  
Architecture  
New York, New York

Hugh Hardy, founding partner  
Jack Martin, Daria Pizzetta,  
partners

James Sines, construction architect  
Gabriel Hernandez, project architect

**Artists**

Fletcher Cox  
Jeff Schmuki  
Katy Stone

**Landscape Design**

Michelle Borst Lewis  
Madison, Mississippi

**Lighting Design**

Fisher Marantz Stone  
New York, New York

**Structural Engineering**

Walter P Moore  
Houston, Texas

**Mechanical & Plumbing Engineering**

Cooke Douglas Farr Lemmons  
Jackson, Mississippi

**Electrical Engineering**

Watkins O'Gwynn  
Jackson, Mississippi

**Progressive Collapse**

SidePlate Systems  
Laguna Hills, California

**Blast Consultant**

Hinman Associates,  
San Francisco, California

**Geotechnical Engineer**

Aquaterra Engineering  
Ridgeland, Mississippi

**Environmental Consultants**

Potomac Hudson Engineering  
Shrewsbury, New Jersey

Mississippi Department  
of Environmental Quality  
Jackson, Mississippi

**Construction Phase****Architectural Representation**

Canzaro Cawthon Davis  
Jackson, Mississippi

**Design Phase Detention Architect**

Dale and Associates  
Jackson, Mississippi

**Courts Planning Advisor**

Phillips Swagger Associates  
Peroria, Illinois

**Visual Simulation Consultants**

ARUP  
New York, New York

Center for Integrated Facility  
Engineering at Stanford University  
Palo Alto, California

Disney Imagineering  
Burbank, California

**BIM Consultant**

Ghafari Associates  
Dearborn, Michigan

**Courtroom Technology**

Electronic Interiors  
St. Paul, Minnesota

**Audiovisual Consultant**

Gracenote Consulting  
Meridian, Mississippi

**Millwork Consultant**

Wood Experts  
North Attleboro, Massachusetts



**Contractor**

W.G. Yates & Sons  
Jackson, Mississippi

Bill Yates, CEO

William Yates, President

Mark Smith, vice president

Amanda McDonner, Mickey  
Lane, Alberto Mamud, Allen  
Reitcheck, project managers

Lyles Holifield, Jasmeial Jackson,  
assistant project managers

Brian Talbot, scheduler

George Creel, Mike McDonner,  
Buddy Wesley, Donny Wynn,  
superintendents

Robin Wofford, safety

Amy Newell, assistant

**Commissioning Agent**

Honeywell Building Solutions  
Silver Spring, Maryland

**Construction Manager  
as Agent**

Jacobs  
Houston, Texas

Chris Talley, manager of projects

Timothy Madeira, senior project  
manager

Gary Chandler, Dana Eldridge,  
Steven W. Hartzog, Kendra  
McCoy, Jay Rapp, Dusty Rhodes,  
Wendell Tew

**Security Systems**

ADT  
Alexandria, Virginia

**Design Excellence  
National Peers**

Deborah Berke  
Deborah Berke & Partners  
Architects  
New York, New York

Eugene Kohn  
Kohn Pedersen Fox  
New York, New York

Thomas Phifer  
Thomas Phifer and Partners  
New York, New York

**Art in Architecture  
National Peers**

Rene Paul Barilleaux  
McNay Art Museum  
San Antonio, Texas

Kathryn Kanjo  
Museum of Contemporary Art  
San Diego, California

**Construction Excellence  
National Peers**

Gerald V. Anderson  
Anderson Construction  
Fort Gaines, Georgia

Geoff Eastburn  
Ryan Companies  
Cedar Rapids, Iowa

Steve Hamline  
JE Dunn Construction  
Denver, Colorado

Ralph W. Johnson  
Mason-Johnson  
Williamsburg, Virginia

Joseph Valerio  
Valerio Dewalt Train  
Chicago, Illinois

**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**

Public Buildings Service

Office of the Chief Architect

Design Excellence

1800 F Street NW

Washington, DC 20405

202-501-1888



**U.S. General Services Administration**