



**RICHARD SHEPPARD ARNOLD**  
**UNITED STATES**  
**COURTHOUSE ANNEX**

Little Rock, Arkansas

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The annex to the Richard Sheppard Arnold United States Courthouse in Little Rock, Arkansas, was designed and constructed under the U.S. General Services Administration's Design Excellence Program, an initiative to create and preserve a legacy of outstanding public buildings that will be used and enjoyed now and by future generations of Americans.

Special thanks to the Honorable Susan Webber Wright, Judge, United States District Court for the Arkansas Eastern District, for her commitment and dedication to a building of outstanding quality that is a tribute to the role of the judiciary in our democratic society and worthy of the American people.

September 2007

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**The annex gives Little Rock not only a proud landmark, but an important new public space on the axis to the state house, a contribution that, we hope, becomes a model and catalyst for future development.**

D. Rodman Henderer  
Architect, RTKL



## ON THE PROCESSION TO THE CAPITOL

A commercial, financial, and industrial center in the Southwest, Little Rock was settled in the early nineteenth century at a prominent stone outcropping on the Arkansas River where the delta meets the mountain foothills. The city saw considerable growth during the mid-twentieth century when a federal navigation project made it a strategic regional port.

Today, the community continues to thrive, and once again, a federal project is a catalyst for further development. Downtown Little Rock is framed by the river to the north, Interstate 30 to the east, and Interstate 630 to the south. At the western-most end of this core area rises the domed Beaux-Arts Capitol building. In its scale, style, and use, the architecture inside these boundaries is exceptionally diverse. The blend includes multistory warehouses, contemporary glass office towers ranging twenty to more than thirty stories tall, monumental government buildings, the occasional late-nineteenth century brick Gothic edifice, one- and two-story brick commercial buildings, as well as churches, and residences.

Filling a grid of streets that parallels the river, the ceremonial boulevard through this eclectic landscape is Capitol Avenue, a processional that brings visitors gently up hill to the great stairs leading into the home of the state's government. Appropriately, two federal landmarks have been constructed along this path. A revival neo-classical, five-story U.S. Post Office and Courthouse—now largely occupied by the courts and named the Richard Sheppard Arnold United States Courthouse—was built to adorn the Avenue in 1932. Four decades later, in 1962, the seven-story modern Federal Building rose on the next block west. Together, the pair represents a commitment, along with other private-sector investments, to line this important street with prominent architecture.

The latest federal contribution to this development is a courthouse annex. Originally envisioned as a project to infill the courtyards of the existing courthouse, it was reconceived as an independent addition, a strategy that is more effective from a functional and urban standpoint.

The city agreed to close and donate Arch Street between Capitol Avenue and 4<sup>th</sup> Street to the federal government. The block to the east was then purchased from private owners. On this property, the annex design extends the courthouse facilities to Broadway, an approach that streamlines internal circulation, provides a secure and dignified expression of the 12 courtrooms in the annex, and celebrates the role of the judiciary in American democracy. The addition also serves as a transition between the central business district and State Capitol building, with an inviting landscaped plaza marking the procession along Capitol Avenue.

The height and materials of the annex echo the features found in the original courthouse—five stories with a main façade detailed with a granite base and limestone walls. There is no doubt, however, about the contemporary identity of the latest project. A metal “eyebrow” marks the cornice line in the new building. Openings are hallmarked with boldly scaled details and clean lines. Out of respect for the older edifice and to grace the courthouse with a

public open space, the main façade of the annex is pulled back from the street. This sloping hillside is landscaped with Allee Lacebark Elm, Crape Myrtle, and Willow Oak trees, grass parterres, and a water feature—*Echo Dynamics*—by artist Mikyoung Kim. At the focal point where the neo-classical building and the annex meet, a new main entrance was created—a quarter circle glazed “rotunda” that reaches out to Capitol Avenue with a projecting canopy. This five-story atrium is open and inviting and appropriately announces the blending of old and new as an important public building.

Ultimately, the goal is to extend the blend of prominent buildings and landscaping exemplified in the annex further along the Avenue from the downtown core out to the Capitol itself. In this sense, what is begun with this project becomes a model for a three-quarter-mile-long procession of architecture and green space that ties the city center with the domed profile of the government center.



## A LAYERING OF INTERIOR AND EXTERIOR SPACES

A challenge in any design is the linking of interior and exterior space. The annex to the Richard Sheppard Arnold United States Courthouse addresses this issue with a particularly interesting and sophisticated strategy. Pulling the building back from Capitol Avenue puts the annex and new courthouse entrance on a landscaped plaza. Not only does this create a gracious approach—past the flowing water of *Echo Dynamics* and along tree-lined paths—but it also initiates a dynamic interaction between the architecture and the green space. The courthouse is now both landmark on the street and building in the garden.

A second juxtaposition of spaces is experienced from within the rotunda entrance itself. While this impressive and welcoming lobby is an interior volume, with its glass walls and the trees beyond, it feels like part of the plaza. It is a duality emphasized by detailing, where the stone façades of the historic courthouse and the annex continue from outside to inside to become the side and back walls and articulate the grand scale of the rotunda. In the historic building, five stories of limestone-framed windows look out over

this entry space, and interior “bridges” link the upper levels of both structures. In the new building, once walls are inside, façade openings are transformed into glass balconies with views of people coming and going as well as vistas across the landscaped plaza and Capitol Avenue. The design of the security station received special attention so that it did not detract from the the rotunda’s inspiring scale and openness. To the west, a monumental stair and ramp is the dignified entrance to the historic courthouse. A second staircase, faced with deep green terrazzo and detailed with pristine glass side panels and metal handrails, rises in a curve along the glazed wall of the rotunda to an expansive balcony and entry area to the Special Proceedings courtroom on the second floor.

On the first, second, and fourth floors of the annex, 16- to 18-foot glazed openings flood the public galleries with natural light and offer impressive views of the plaza, artwork, and landscaping. Furnished with benches, the galleries serve as waiting areas for the one Magistrate and three District courtrooms on each floor.



The annex courtrooms themselves are entirely interior spaces. A gentle arc in the ceiling—on axis with the entry—defines the judge’s bench and well. Adding further emphasis to these elements, a wall of verde marble with a seal of the court is the backdrop for the bench. Other walls are paneled in dark cherry complemented with courtroom furnishings of the same wood. A raised floor system allows the well to be reconfigured for different functions. In both District and Magistrate courtrooms, the jury box is located to the side. The Special Proceeding/District courtroom, on the second level, is slightly larger than the others because it does not have entry conference rooms. On the other hand, Magistrate courtrooms, the second courtroom on each floor, are slightly smaller. All courtrooms incorporate the latest audiovisual and computer technologies.

One last detail is a skylit glazed notch in the back, 4<sup>th</sup> Street façade of the annex. It is the point where the two buildings meet, illuminating the bridges connecting new and old and bringing light to what was formerly the exterior wall of the historic courthouse. Again, the design layers the perception of interior and exterior space.



## ART IN ARCHITECTURE

Art has always been an important feature of great architecture. The artwork for the Richard Sheppard Arnold United States Courthouse Annex in Little Rock is a stainless steel and water installation at the courthouse entrance.

### Echo Dynamics

Stainless Steel with Angel Hair Finish  
Water Feature 300 Feet Long on a Sloping Site  
*Front Plaza of the Courthouse Annex*

Mikyoung Kim

Blending the vocabularies of sculpture and landscape architecture, Mikyoun Kim has created an artwork that enhances the formality of the courthouse and its grounds while also establishing a human-scaled contemplative space. *Echo Dynamics*, a stainless steel and water piece, is neither traditional fountain nor sculpture, but rather reflects the artist's desire to transgress the boundaries of disciplines and forms.

Conceived in sculptural terms—Kim envisioned a pebble dropped in water with the rings emanating outward from a central point—the work shapes and is shaped by

its surroundings. The curved entry to the building generates the arcing lines that are echoed in the forms of the artwork and continue in the landforms across the lawn down to the corner of Capitol Avenue and Broadway.

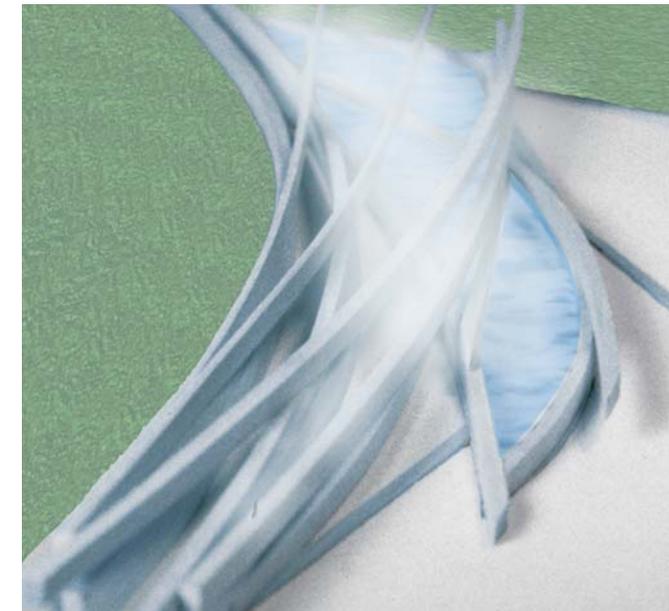
Thin sheets of water moving through the stainless steel troughs animate the plaza both visually and aurally. The surface of each trough contains diagonal shaped weirs, which direct the flow and create a ripple effect. The eight troughs interlace, making it possible to stand amidst them and hear the sound of water spilling from one level to the next.

Fabricated by the A. Zahner Company, the troughs are formed by a series of repetitive modules that are nested in one another to create long arcs that are 75 feet in length. The arcs interweave and create a multi-directional play of water that extends for a total of 300 feet. The height of the troughs, which slope with the ground plane, varies from 6 inches to 3 feet 6 inches, and the unit width ranges from 18 inches to 24 inches. The stainless steel has an “angel hair” finish, which has a low reflectivity and a non-directional surface design.

## ART IN ARCHITECTURE PROGRAM

Belying assumptions about contemporary design and materials, Echo Dynamics provides a poetic and cooling microclimate in the city's intense summer heat. The arching trees that surround the work and the nearby seating encourage people to stop, think, talk, and enjoy this new civic plaza in Little Rock.

GSA's Art in Architecture Program commissions American artists to create unique and publicly scaled artworks for new and renovated federal buildings nationwide. These permanent installations of contemporary art for the nation's most important civic buildings showcase the value of creative expression in a democratic society and extend the cultural legacy of the United States. GSA's review and selection process for commissioning artists follows guidelines developed over the past four decades. The agency reserves one-half of one percent of the estimated construction cost of new or substantially renovated federal buildings to fund works of art. For each project, GSA staff rely upon a panel of experts—composed of local and national art experts, the project's design architect, the client, and community representatives—to assist in the commissioning process.





**As it honors the memory of Judge Richard Sheppard Arnold's exemplary service to the judiciary, the beauty and dignity of this structure reminds us that we are a nation ruled by law. The annex is also a notable addition to downtown Little Rock, which is undergoing an exciting period of redevelopment.**

Susan Webber Wright  
Judge, United States District Court  
Arkansas Eastern District

## GENERAL FACTS ABOUT THE COURTHOUSE ANNEX

The annex at the Richard Sheppard Arnold United States Courthouse in Little Rock, Arkansas, was built off the east wall of the existing courthouse after the city agreed to close and donate Arch Street between Capitol Avenue and 4<sup>th</sup> Street. The adjoining block was purchased from multiple private owners. After buildings were removed as part of the purchase agreement, the General Services Administration had the site cleaned of contaminated soil in compliance with Environmental Protection Agency requirements.

The annex site, including the landscaped entrance plaza, is 3.12 acres and is bounded by Broadway to the east, Capitol Avenue to the south, and 4<sup>th</sup> Street to the north. The project is just beyond Little Rock's central business district along Capitol Avenue, a three-quarter-mile axis that links downtown and the state capitol.

The annex building fills 35 percent of the site. The project is composed of three major components. The main facility is five stories above grade with a partially underground garage level. It is a rectangular

volume that houses courtrooms, jury assembly spaces, chambers, and circulation with separate movement systems for the public, the judges, and prisoners. The second element is a quarter-circle glass "rotunda" atrium that moves out from the Annex to the east wall of the adjoining original neo-classical revival courthouse. This feature serves as a visual connection between the new and old structures and provides an inviting but secure public entrance to both facilities. The third element is a welcoming plaza that incorporates landscaping and artwork, fulfilling security requirements and enhancing the urban environment around the courthouse.

The rotunda atrium rises through all five stories of the annex. Its aluminum and insulated glass wall system is suspended on tiers of slender horizontal steel supports that articulate the curve of the exterior wall around six monumental steel-clad columns. Except at the ground level and the exterior columns to either side of the five-story entry bay, columns are on the inside of the atrium. This makes the annex façade appear

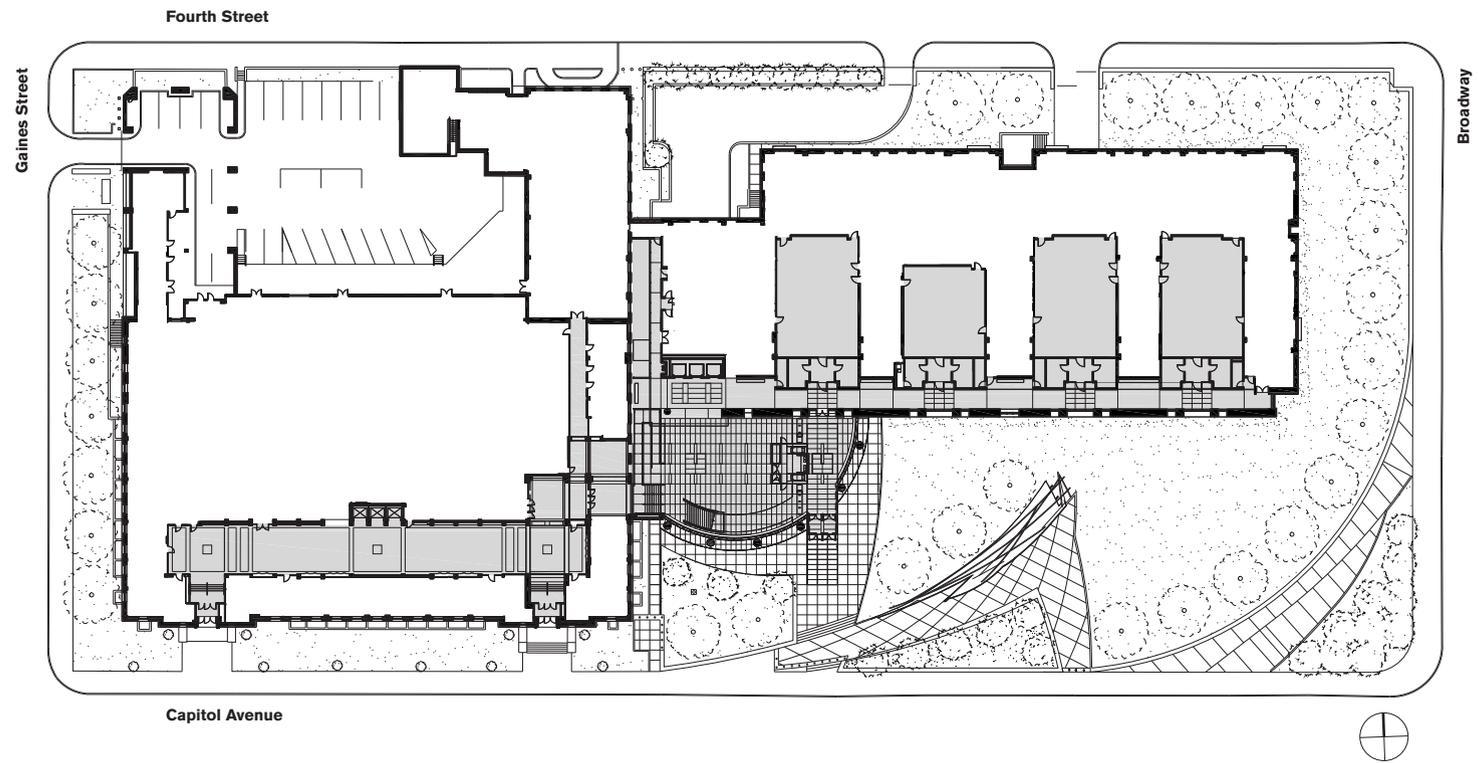
as a gently curved plane of faceted glass lifted off the ground. The openness is especially evident at night when lighting allows passersby to see the grand interior space.

The southern face of the annex has a granite base, a limestone wall, and a metal "eyebrow" cornice facing Capitol Street (the "eyebrow" also accents the rotunda). The granite base is also found on the east and north façades, but above the granite on these faces of the building, the walls are brick with a chastely detailed limestone cap.

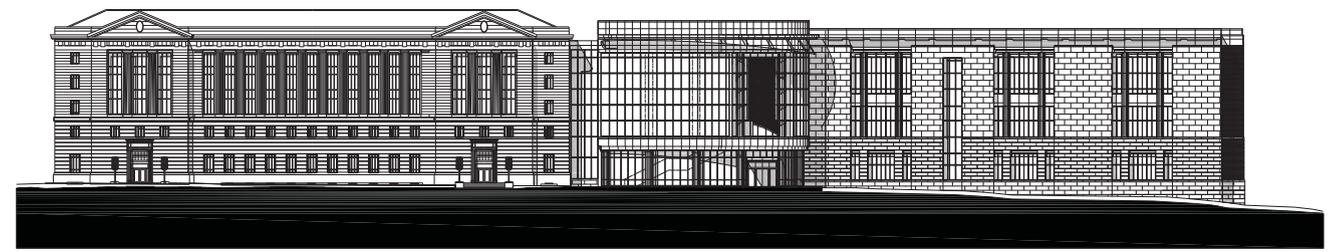
There are four (three District and one Magistrate) courtrooms and associated judges chambers per floor on levels one, two, and four. Major portions of levels three and five are given over to mechanical mezzanines. On the second floor, the District courtroom nearest the rotunda atrium is slightly larger (it does not have entry-area conference rooms) to serve, on occasion, as a Special Proceedings courtroom. From the entry level, this ceremonial venue can be accessed via elevators or a processional staircase that rises along the perimeter of the rotunda atrium's glass curved wall.

The public galleries that connect the courtrooms have monumental windows overlooking the entry plaza. The entry level floor is terrazzo, while upper story corridors are carpeted. As the limestone wall of the courtroom block moves into the rotunda atrium, upper floors are marked with cutouts and glass-railed balconies that look over that grand entrance.

The courtrooms are detailed with cherry paneling and verde marble behind the bench. In terms of form, a subtle arching of the ceiling defines the main volume of these spaces. Movable furniture in the well and state-of-the-art telecommunications and environmental systems concealed from view in access floors ensure flexibility. Beneath the removable floor tiles, power, telephones, computers, fiber optics, and other key support systems can all be adjusted, adapting easily to the needs of specific trials and evolving technologies. Low energy lighting, HVAC, and other high performance building, operating, and maintenance systems are the norm in the courthouse.



First Floor Plan



South Elevation

**Location**

A 3.12-acre block adjacent to the existing 1932 Richard Sheppard Arnold United States Courthouse including a one block closure of Arch Street, bounded by Broadway to the east, 4<sup>th</sup> Street to the north, and Capitol Avenue to the south.

**Size**

254,912 Gross Square Feet

**Time Frame**

Design Contract Award: December 1999  
Construction Begins: March 2004  
Substantial Completion: October 2006  
Dedication: September 28, 2007

**Major Building Components**

U.S. Courts: 135,902 Square Feet  
U.S. Marshals Service: 17,036 Square Feet

**Parking**

54 Secure Underground Spaces

**Foundation**

Concrete caps and foundation walls over a Geo-Pier™ substructure.

**Structure**

Steel column and beam system with a braced frame structure. Exterior perimeter CMU filled and reinforced back-up walls with stone or brick facing.

**Mechanical/Electrical Systems**

Design conserves energy.

Mechanical: maintenance and utility conservation through building automation system controls located in a central utility plant that serves the federal courthouse, the annex, and the federal office building. Equipment includes a CO<sub>2</sub> monitoring system, an atrium smoke evacuation system, free cooling heat exchangers, non-HCFC refrigerants, centrifugal liquid and helical rotary chillers, a gas fired boiler, and standard variable air volume delivery with hot water heat.

Electrical: energy efficient controlled fans, standard switchgear, and a 72 hour emergency generator package.

**Finishes****Exterior Façades**

Granite, limestone, brick, aluminum, and insulated glass curtainwalls.

**Roof**

Membrane roofing with a white reflective coating to achieve Energy Star performance.

**Courtrooms**

Ceilings: curved and flat acoustical fabric covered panels.

Walls: acoustical fabric covered upper wall panels, eight-foot cherry wall paneling, green marble behind the judge's bench.

Floor: carpet tile over a raised access floor.

Furnishings: cherry bench, witness box, jury box, lectern, seating, and tables.

**Public Areas**

Ceilings: painted gypsum wall board.

Walls: limestone, painted gypsum wallboard, stone benches, accent cherry paneling.

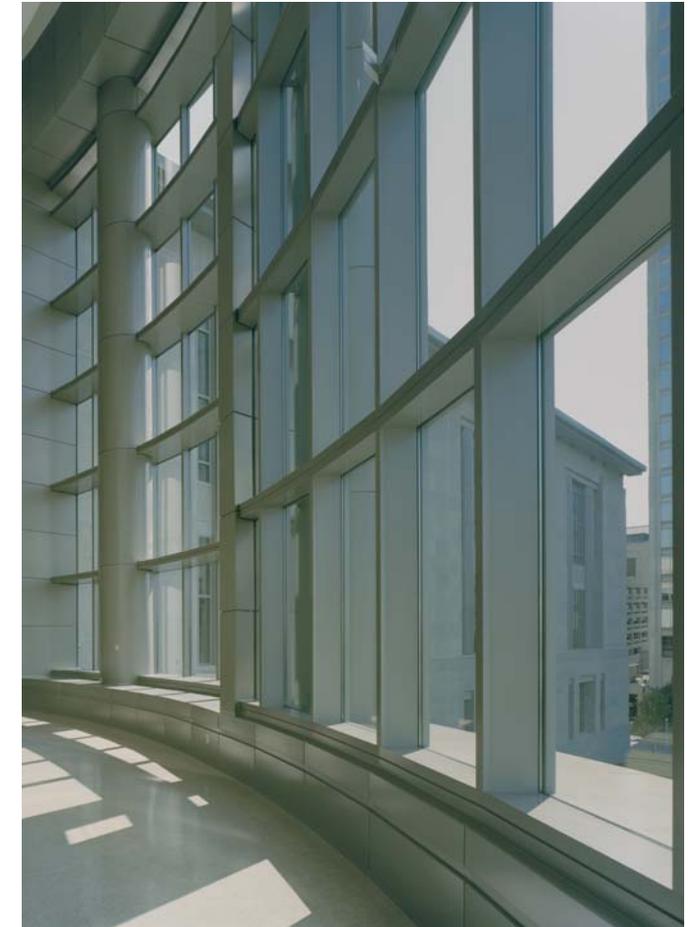
Floors: broadloom carpet and terrazzo.

**Chambers/Offices**

Ceilings: combination of painted gypsum wallboard and lay-in acoustical tile.

Walls: wall paper, one accent cherry-panel wall per chamber, cherry doors, baseboard, and picture rails.

Floors: carpet tile over a raised access floor.





#### PROFILE: RICHARD SHEPPARD ARNOLD

Born on March 26, 1936, in Texarkana, Texas, Richard Sheppard Arnold was the son of a lawyer, and all the men on both sides of his family were lawyers. He went to Yale University, where he majored in Latin and Greek, was president of the Yale Debating Association, a member of the Elizabethan Society, and elected to Phi Beta Kappa before graduating summa cum laude in 1957. He attended Harvard Law School, where he earned the Fay Diploma for being first academically in the graduating class of 1960.

His first year out of law school, he served as law clerk to Justice William J. Brennan, Jr., in the Supreme Court. From 1961 through 1964, he was an associate in the Washington, DC, office of Covington & Burling. In 1964, he accepted a partnership at Arnold & Arnold in Texarkana, where he established a reputation as a hard-working gentlemanly adversary, combining unwavering integrity and impeccable demeanor with great skill in law. While at Arnold & Arnold, he began working as a legislative secretary to Arkansas Governor Dale Bumpers. In 1974, when Bumpers was elected Senator, Arnold again moved to Washington, DC, to serve as the Senator's Legislative Assistant.

In 1978, Richard Arnold was nominated by President Jimmy Carter to serve as U.S. District Judge for the Eastern and Western Districts of Arkansas and was confirmed that same year. In 1980, President Carter again nominated Judge Arnold to a new seat on the U.S. Court of Appeals for the Eighth Circuit, where he served as chief judge from 1992 to 1998.

Judge Arnold was an active leader in many professional associations and a participant in civic, political, educational, and judicial committees and projects. Numerous awards recognize the value of these commitments, including the Award for Leadership in Support of Women in the Law (Women Lawyers Association of Greater St. Louis, 1996), the Edward J. Devitt Distinguished Service to Justice Award (American Judicature Society, 1999), and the Scribes Lifetime Achievement Award (2004).

Judge Arnold had a reputation for scholarly excellence in the law and a notably courteous demeanor. Supreme Court Justice William J. Brennan, Jr., once described his former law clerk as "one of the most gifted members of the federal judiciary." Judge Arnold died on September 23, 2004.



**BIOGRAPHIES:  
THE ARCHITECTS AND THE ARTIST**

**Rod Henderer** is a Senior Vice President with RTKL, one of the largest multi-disciplinary design firms in the world. As a generalist with more than 30 years of design experience, Henderer resolves complex architectural challenges by integrating aesthetics, function, sustainability, and economics. This strategy results in buildings that fulfill client needs and that are responsive to their culture and context.

Currently Henderer is the lead designer on the U.S. Capitol Visitor Center in Washington, DC, and the Food and Drug Administration Headquarters in White Oak, Maryland. The 580,000 square foot U.S. Capitol Visitor Center is designed to enhance the visitor reception experience and strengthen the building's security while preserving a general atmosphere of free public access for 3 million visitors annually. The FDA Headquarters is a 2.8 million square foot consolidation effort, creating a single home for 7,000 employees in one state-of-the-art campus.

Since joining RTKL in 1984, Henderer has guided successful designs for a diverse array of projects including many large

scale public projects, notable embassy work, and most of the international projects designed in the Washington, DC, office. These projects include the U.S. Embassy complexes in Bayan, Kuwait, and Kampala, Uganda, the Embassies of Singapore, Ethiopia, and Brunei in Washington, DC, as well as various high-end hotels such as the Mandarin Oriental in Miami, Florida.

Henderer has placed successfully in numerous domestic and international design competitions, notably the recipient of the First Award for the Center for Innovative Technology, an international competition published in *Progressive Architecture* and exhibited at the National Building Museum. He has also led the RTKL design teams chosen as finalists in competitions for NATO's new headquarters in Brussels, the World Wide Weather Building of the National Oceanic and Atmospheric Administration in College Park, Maryland, the Nassif Building Redevelopment in Washington, DC, and the Federal Bureau of Investigation's Northern Virginia Regional Field Office. Henderer's work has been widely recognized

by design awards and published in industry publications including *Architecture*, *Progressive Architecture*, *Nikkei Architecture*, *World Architecture*, *Hotels*, and *Urban Land*, as well as *The Washington Post*.

Henderer has lectured on design at the Harvard Graduate School of Design, Johns Hopkins University, Catholic University, the Philadelphia College of Art, and California Polytechnic University's Center in Alexandria, Virginia. He recently served as Juror for the National AIA Awards for Justice and the National Design Build Awards. Henderer earned a Bachelor of Architecture from Syracuse University in 1974 and studied at the Architectural Association School of Architecture in London. He is a registered architect in the District of Columbia, Delaware, Virginia, and Maryland, and is a member of the American Institute of Architects.



**Charles Witsell, Jr.**, is a native of Little Rock and a founding principal of Witsell and Evans, which later became Witsell Evans Rasco. He attended school in Little Rock and Sewanee, Tennessee, and obtained Bachelor of Science and Master of Architecture Degrees, in 1966 and 1968, from Washington University, St. Louis, Missouri. He returned to Little Rock and joined a large A/E firm, where he was project architect on a number of buildings, primarily banks and office buildings. In 1978, he and Don Evans joined forces in the creation of Witsell and Evans, initially established to specialize in historic preservation. As the firm grew, their work became much more diverse. Today, Witsell has broad professional experience almost equally divided between historic preservation and new construction.

In preservation, he has provided professional services on approximately 200 National Register buildings, including the Pulaski County Courthouse and the Old State House, both in Little Rock. He has been a member of 11 boards or commissions advocating and regulating historic properties and/or programs, and served three terms on

the Board of Advisors of the National Trust for Historic Preservation. In addition, he has co-authored two books, written numerous articles, and delivered many lectures on historic preservation topics.

He has maintained a public presence as an advocate for restoration and sensitive design issues with additions to a wide variety of historic buildings. In 1987 he was named a Fellow of the American Institute of Architects. In 2005, a preservation endowment fund was established in Becky and Charles Witsell's name honoring their accomplishments in historic preservation.

In new construction, Mr. Witsell is experienced in many building types, reflecting thirty-eight years of commitment to his profession. The majority of his design experience and design management in new construction is with schools, office buildings, banks, churches and residences.



**Mikyong Kim** is a Boston-based environmental artist and landscape architect whose award-winning work ranges from single sculptures to large-scale master plans. Using such natural resources as water and stone, as well as manmade materials such as steel and fiber optics, she creates environmental installations that explore multi-sensory experiences. Kim's background in sculpture, music, landscape architecture, and design have merged in her practice over the past 10 years, yielding unusual works for public and private environments in this country and abroad. Her projects include: a mile-long gateway to the SeaTAC airport in Seattle, Washington; a glass and light installation for the entrance of the U.S. Courthouse in Wheeling, West Virginia; the kaleidoscope project for the 14<sup>th</sup> Street Bridge Tenders House in Washington, DC; a CorTen FLEXfence for the Farrar Pond Project in Lincoln, Massachusetts; and an arts masterplan for the port redevelopment in Fort Lauderdale, Florida.

Kim is chair and professor of landscape architecture at the Rhode Island School of Design. She is a recipient of the Jacob Weidenmann Prize in landscape architecture

and was a Norman T. Newton Scholar at the Harvard Graduate School of Design. Widely published, Kim's work has won national awards from the U.S. General Services Administration, the American Institute of Architects, American Society of Landscape Architects, and the International Federation of Landscape Architects, as well as multiple awards from the Boston Society of Architects, the Connecticut Society of Architects, and the Boston Society of Landscape Architects.



**THE DESIGN AND CONSTRUCTION TEAM**

**Owner**  
U.S. General Services Administration  
Greater Southwest Region, Fort Worth, TX

**Design Architect**  
WER/RTKL, Joint Venture  
Little Rock, AR/Washington, DC

**Architect of Record**  
Witsell Evans Rasco  
Little Rock, AR

**Artist**  
Mikyong Kim  
Boston, MA

**GSA Project Team**  
Brent Mossbarger  
(Regional Project Manager)  
Tom Norman (On-Site Project Manager)  
Pamela Lackey (Contracting Officer)  
Pamela Browning (Senior Budget Analyst)

**Design Excellence National Peers**  
Randall L. Elliott  
Elliott + Associates Architects  
Oklahoma City, OK

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

Reed Kroloff (Security Charrette)  
New Orleans, LA

Roger Lewis (Security Charrette)  
Washington, DC

Gray Plosser, Jr.  
KPS Group  
Birmingham, AL

**Construction Excellence National Peers**  
Gerald V. Anderson  
Anderson Construction Company  
Eufaula, AL

William Calhoun  
Clark Construction  
Bethesda, MD

Michael Kenig  
Holder Construction  
Atlanta, GA

**Art in Architecture National Peer**  
Wendy Feuer  
Public Art Consultant  
Brooklyn, NY

**General Contractor**  
Caddell Construction Company, Inc.  
Montgomery, AL

**Construction Administration**  
Jacobs Facilities, Inc.  
Houston, TX

**Acoustics**  
Shen Misom & Wilke, Inc  
New York, NY

**Blast Design**  
Weidlinger Associates  
New York, NY

**Cost Estimating**  
Hanscomb Inc.  
Alexandria, VA

**Courts Technology/Audiovisual**  
Electronic Interiors, Inc.  
Mendota, MN

**Environmental Assessment**  
Ecological  
Little Rock, AR

**Fire Protection**  
Rolf Jensen & Associates  
Fairfax, VA

**Geotechnical**  
Grubs Hoskins Burton & Wyatt  
Little Rock, AR

**Hardware/Detention Equipment**  
Frank Erbschole  
Washington, DC

**Historical Consultant**  
Preservation Consulting  
Lexington, MA

**Landscape**  
Landscape Architecture, Inc.  
Little Rock, AR

Sasaki Associates  
Watertown, MA

Mikyong Kim  
Boston, MA

**MEP/Structural/Civil Engineers**  
Cromwell Architects & Engineers  
Little Rock, AR

**Vertical Transportation**  
Van Deusen & Associates  
Bel Air, MD



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

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

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

GSA established the Design Excellence Program in 1994 to change the course of public architecture in the federal government. Under this program, administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962 Guiding Principles for Federal Architecture:

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

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

The Design Excellence Program is the recipient of the a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, the 2004 Keystone Award from the American Architectural Foundation, and the 2007 Collaborative Achievement Award from the American Institute of Architects.

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**U.S. General Services Administration**

Public Buildings Service  
Office of the Chief Architect  
Design Excellence and the Arts  
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