

**CARL B. STOKES**

**UNITED STATES COURTHOUSE**

Cleveland, Ohio



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Cleveland, Ohio

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**The exciting possibility was to make a tall building a civic building, which a courthouse must be. We see it as a great gatepost to Cleveland that can be seen from afar, with a civic presence that is classical yet modern.**

N. Michael McKinnell  
Architect, Kallmann McKinnell & Wood Architects





## SYMBOLIC CONVENTION AND INVENTION

Cleveland has struggled over the past four decades with vast economic and social change. Once a mainly industrial port, it has been forced to remake itself into a modern hub of science, technology, and services. All the while, however, the city maintained a strong sense of identity due in good measure to its cultural assets, particularly its legacy of fine civic architecture and public spaces. The works of native firms such as Walker and Weeks, Lehman and Schmitt, and Hubbell and Benes helped to give the city a distinguished character.

The contemporary Carl B. Stokes United States Courthouse draws on and extends Cleveland's classical built traditions as a place that cherishes its past while looking forward. The courthouse, which serves the Northern District of Ohio, fuses two building archetypes: the government landmark, typically a dressed-stone structure that conveys the gravity of its mission in the way it hugs the ground; and the urban tower, which reaches skyward to announce the heights of human achievement.

The Stokes Courthouse combines the symbolism of these two architectural genres. It heeds the spirit of its functional predecessor, Arnold W. Brunner's 1905 Federal Building on downtown's Public Square, in the commodity with which it receives the average citizen, whether powerful or pitiful, into its finely crafted interiors. The courthouse also becomes a worthy stone companion to Cleveland's best-known historic skyscraper, the 1930 Terminal Tower rising three blocks to the east, adding to the skyline that reinforces the city's unique sense of place.

The courthouse reinterprets these antecedents with intelligence, yet departs from them to resolve complicated formal constraints on its tightly circumscribed site. Indeed, it transforms the site. The architects of an earlier era would never have introduced the broad curve of the Stokes Courthouse's southwestern face into their Beaux-Arts designs. But the architects of the Stokes Courthouse have deployed the curve with enormous confidence, transcending the divide between Classicism and Modernism.

The 5.8-acre site has a medieval feeling because it climbs a steep bluff between a bank of the winding Cuyahoga River to the south (on whose surface the building's image plays lyrically) and the intersection of Huron Road and Superior Avenue on the north. Located at the southwestern edge of the Central Business District, the building engages the bluff's 50-foot change in elevation to unite the river's industrial edge below with the urban streetscape above.

In this context, the courthouse tower stands as a dramatic portal to downtown Cleveland, rising adjacent to the commuter-rail line of the Greater Cleveland Rapid Transit Authority, which originates at Cleveland's Hopkins Airport and terminates just beyond the site at the Tower City Center retail and hotel complex. A new, enclosed pedestrian corridor links the courthouse to the terminal and the retail center, and also to a developing urban neighborhood in the warehouse district at the river's edge that will have a mix of hotels, housing, shops, and restaurants.

The building's deft positioning and placemaking potential advance multiple public- and private sector goals for renewal. It harks back to the old Cleveland while projecting a new image for the city as it reclaims a forgotten site. The building realizes our nation's ongoing commitment to judicial excellence while helping to reawaken the city it serves.





**Given the history of grand civic buildings, we wanted to produce a courthouse that would be worthy of that heritage. It's modern because we don't build Greek temples any more. Still, it conveys dignity and inspires awe, not for its own sake, but because this helps people take the judicial system seriously and reinforces the oath to tell the truth.**

Paul R. Matia  
Chief Judge  
U.S. District Court for the Northern District of Ohio







## A PILLAR OF JUSTICE

One of the architects' strong convictions was that the tower profile of the Stokes Courthouse also fulfill a symbolic role. Thus, one of the most compelling aspects of the building is the manner in which the slender limestone-clad mass is arranged so that it becomes a distinctive icon that fortifies the urban fabric around it.

At ground level, the plan is a perfect quarter-round shape, with one flat edge running parallel to Huron Road. This footprint rises to the sixth floor. At the seventh floor, which contains a spacious lobby and opens onto a large outdoor terrace, the tower's right-angled floor plates cut away leaving a wedge rounded on the west face and chamfered on the east. The parti essentially creates two buildings at once. At the ground level, the tower's orthogonal edges thoughtfully become part of Cleveland's downtown urban grid. Above the sixth floor, the tower presents a dramatic convex façade that welcomes people coming into the city from the west.

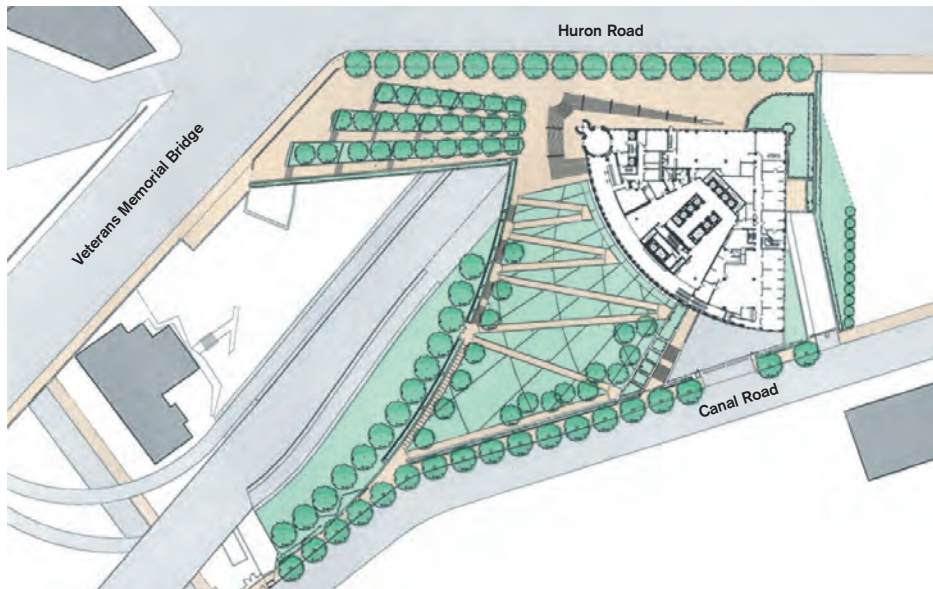
In a subtle, modern abstraction of classical forms, the rounded portion of the shaft resembles a Greek column and becomes a

figural icon of democracy. A dramatic, capital-like cornice clad in lead-coated copper completes the allusion. Rhythmic punched-windows—alternating between broad pairs and narrow triplet perforations—are pulled across the building's taut stone skin to suggest a fluted column and endow the massive curtain wall with transparency. Daylight fills the interiors—an apt metaphor of our judicial process. On the rounded side of the courthouse, quadruple-height windows illuminate the main lobby at the base of the building. This pattern recurs at the courthouse's midsection, from the eighth through the 10th floors, marking the zone that holds the Magistrate courtrooms and chambers, and again at the topmost three floors, which contain District court and library spaces.

If the rounded face of the building has been sculpted as a symbol, its opposite edges, facing north and east, deliberately conform to the Cleveland street grid. The tower's form merges into the largely orthogonal geometry of downtown, recognizing the junction of Huron Road and Superior Avenue near the latter's entrance to Veterans Memorial Bridge.

The vertical composition observes the time-honored tripartite architectural logic of base, middle, and top. The base effectively ends at the seventh floor, where an outsized trellis capped by a separate lead-coated-copper cornice wraps around the perimeter of the terrace. The tower's shaft continues above the generous terrace setback to the 21st floor. The top of the building reintroduces the expansive cornice motif, this time held high against the sky by the tall multi-story windows. At night, upward lighting turns the tower into a formidable pillar, a sentinel visible for miles.

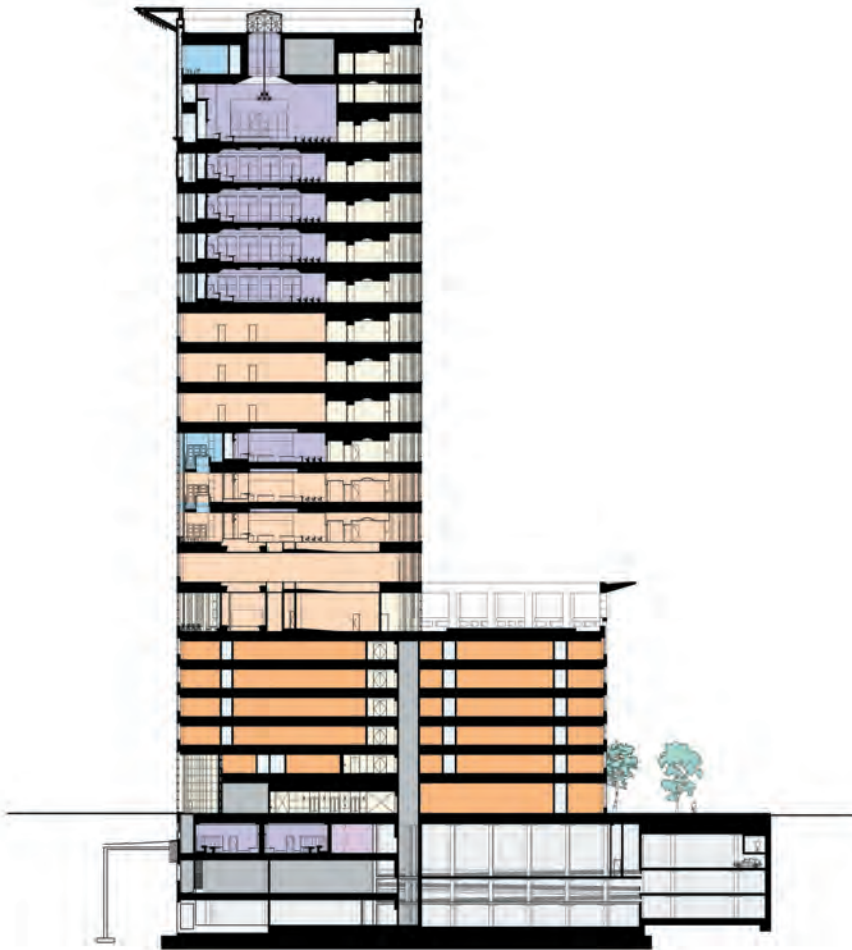
The courthouse steps, the timeless symbol of humbleness before justice, wrap the entrance corner as a triangular terrace. These steps rise from a 23,400-square-foot plaza, which lifts visitors to an entrance rotunda beneath a 37-foot-high bronze female figure—*Cleveland Venus*—by Ohio-born artist Jim Dine. Like the building's architecture, the sculpture ushers classical ideals into a modern milieu.



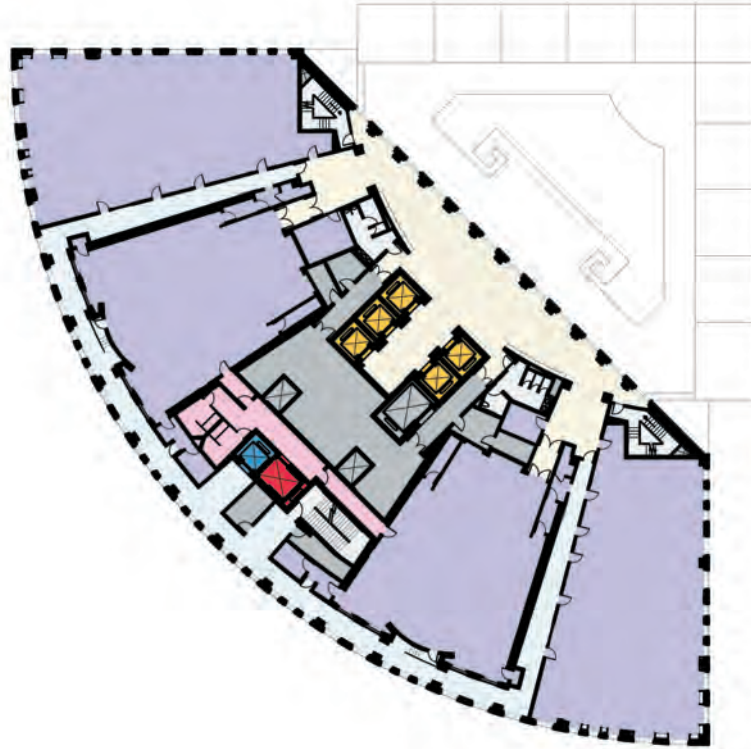
**Site Plan**







Section



Floor Plan, Levels 15-18

## COURTROOMS WITH A VIEW

Though the design of the Stokes Courthouse heeds time-honored precedents, it is a contemporary structure throughout—including its interiors. The building replicates many of the features that the judges and court staff admired about their previous quarters in the Old Federal Building, but the new courthouse adds one crucial element that its predecessor did not possess: copious daylight.

A low-rise courthouse would readily lend itself to public amenity and security, but a high-rise presents special challenges. Thus, the architects redoubled their efforts to ensure that the Stokes Courthouse would go beyond mere functionality and project a sense of judicial honor at every turn.

The public lobby at the street level welcomes visitors with appointments of the highest quality. Entrances from the street, the parking levels below, and the pedestrian walkway from the retail center converge on the rotunda, with its glass-tiled ceiling, chandelier of bronze and glass, and bronze niches in the walls. The rotunda opens into the lobby where walls of honed Wisconsin limestone rise to double height from the

edges of black terrazzo floors with inlaid brass tracery. The main lobby occupies the curving volume at the base of the building's western façade and leads to elevator banks and the offices of the Clerk of the Court.

Strategic stacking of floors and distribution of program spaces on each floor assure that the facility will operate efficiently and safely for all its users. The courthouse contains separate circulation systems for public visitors, the judges, and the defendants. The first six levels are reserved for Federal and court internal business operations. Jury members assemble on a lower level, where grand juries also convene in hearing rooms.

Most people will proceed to the sky lobby on the seventh floor, where elevators will bring them to all the levels above it. The seventh floor is a special level. It is where the low-rise portion of the building meets the high-rise. It includes a cafeteria, an auditorium, and the magnificent terrace with its roof garden and panoramic views of downtown Cleveland. Above this level, each floor's elevator lobby enjoys the east-facing view of downtown through heavily

framed floor-to-ceiling windows. In the public-oriented quarters of the building, nearly every space enjoys either direct or “borrowed” daylight. Security concerns preclude courtrooms from being at the building’s edge; therefore, the architects placed clerestories between courtrooms and the perimeter circulation spaces so that natural light penetrates the deepest interior of the building.

The courtrooms reflect the latest judicial technology—including the infrastructure required for electronic case filing and evidence presentation—and are programmed to support heavier use anticipated in the future. These high-tech features reside within a traditional palette of materials, such as wood paneling, wainscoting, ceiling coffers, heavy chandeliers, custom-designed carpets, vinyl wall coverings that resemble watered silk, and heavy draperies.

Judges benefit from a floor plan that places chambers adjacent to their courtrooms in secure corridors. The magistrate zone interconnects among levels eight to 11 via sets of switchback staircases that sweep theatrically along the curve of the outer

wall before triple-height windows. Directly behind this circulation space is the magistrates’ library, brightened by filtered daylight.

The restrained dignity of the courtrooms culminates at the ceremonial courtroom on the 19th floor, which holds a large central bench surrounded by tall, narrow windows that receive daylight through a corridor along the outer wall.

The interior logic of the building attests to the singularity of its design strategy. In every way, this courthouse is a site-specific building that will enhance the work of Ohio’s Northern District for decades to come.



**We wanted to make sure the building did not turn its back on downtown Cleveland. That is why all of the courtroom lobbies overlook downtown and the old Federal Courthouse.**

Paul R. Matia  
Chief Judge  
U.S. District Court for the Northern District of Ohio



## ART IN ARCHITECTURE

Art has always been an important feature of great architecture. For the Carl B. Stokes United States Courthouse in Cleveland, Ohio, Jim Dine created a monumental bronze sculpture located above the rotunda entrance on the exterior of the building.

### **Cleveland Venus**

*Located atop the rotunda entrance on the exterior of the building.*

Jim Dine

Jim Dine's *Cleveland Venus* and the Carl B. Stokes United States Courthouse forge a robust and uniquely postmodern pact, borrowing from the aesthetic tenets of Greek and Roman cultures.

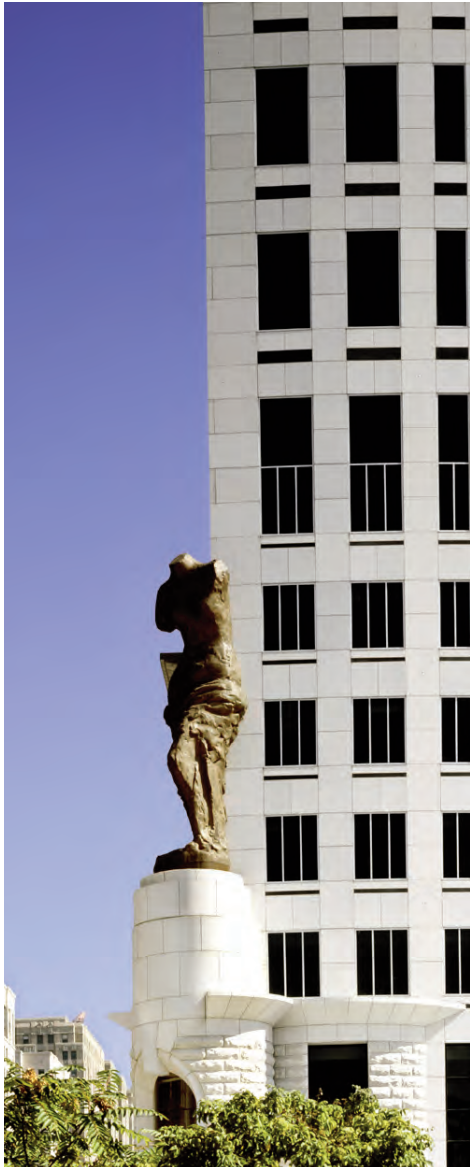
Dine, an internationally renowned sculptor with a reputation for successfully delving into a variety of artistic media, has often referenced one of the iconic achievements of the Classical era, the *Venus de Milo*, in exploring the value that gestural and material expression imparts on art objects.

The original *Venus de Milo*, long heralded as a universal symbol of beauty, has evolved into one of the most popularly recognized

images in art history. Dine's impetus to use the sculpture to pose questions about the essence of artmaking carefully plays off the original piece's iconographic notoriety.

Reworking the image of the original *Venus*, Dine engages the influence of history while combining it with the immediacy of the modern era. The application of a vastly textured surface recognizes the creative processes used to realize the 37-foot-tall cast bronze sculpture.

Scaled to formally complement the courthouse, *Cleveland Venus* participates as part of a dialogue between art and architecture. In tandem, the sculpture and the building honor the impact that history has on the present and future.



### **Art in Architecture Program**

GSA's Art in Architecture Program commissions artists, working in close consultation with project design teams, to create artwork that is appropriate to the diverse uses and architectural vocabularies of new Federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for promoting the integration of art and architecture, and facilitate a meaningful cultural dialogue between the American people and their government. A panel composed of an art professional from GSA's National Register of Peer Professionals, an art professional from the city or region, the project's lead design architect, and individuals representing the Federal client, the community, and GSA provides guidance in selecting the best artist for each project.



## GENERAL FACTS ABOUT THE COURTHOUSE

The Carl B. Stokes United States Courthouse, which serves the Northern District of Ohio, occupies a 5.8-acre site at 801 Superior Avenue, along the bank of the Cuyahoga River between Canal Road to the south, Huron Road to the north, and the Superior Avenue entrance to the Veterans Memorial Bridge to the west. The site lies directly southwest of Terminal Tower and its adjacent Terminal City light-rail station and retail complex, to which it connects via an enclosed pedestrian corridor.

Although the building rises 21 stories upon a seven-foot-thick concrete mat, its 430-foot height suggests a 40-story tower, given several double-height stories measuring 27 feet from floor to floor. A 23,400-square-foot plaza surrounds the public edges of the building and allows for an ample security perimeter between the courthouse and the street. Six levels of parking below grade provide secure spaces for 197 vehicles, with dedicated elevators traveling directly to levels housing judges' chambers.

The courthouse has 16 courtrooms for District judges, including one Special

Proceedings Courtroom and six courtrooms for Magistrate judges. Three of its 19 judicial chambers are reserved for judges of the Sixth Circuit Court of Appeals. Typical courtroom floors have courtrooms at their centers with secure judges' chambers clustered at either end. Each courtroom connects to a jury deliberation room and a small kitchen. The Court of Appeals law library is located on the 20th floor; a library for magistrates occupies three levels between floors 9 and 11.

The judge's bench is directly opposite the entrance, with the adjacent witness stand to the same side as the jury box. Attorneys use tables in the center, and there are seats for up to 55 spectators. Each courtroom is fully accessible to all visitors. Courtrooms have built-in Internet access, overhead projection screens, and televisions. Teleconferencing permits live remote video of witnesses, including those who are incarcerated.

The seventh floor has a 90-seat auditorium and a cafeteria that seats 65 people. The cafeteria opens onto the roof terrace overlooking Cleveland's Central Business

District. Thirty-two conference rooms are distributed throughout the courthouse.

Painstaking programming of public and restricted areas ensures that the Stokes Courthouse serves its function by seamlessly integrating optimum security with maximum amenity.



**Location**

A 5.8-acre parcel of land in downtown Cleveland, bounded by Superior Avenue, Huron Road, and Canal Road along the Cuyahoga River.

**Size**

830,500 Gross Square Feet  
430 Feet High  
21 Floors Above Huron Road  
3 Floors Below Huron Road  
6 Parking Levels Below Grade

**Time Frame**

Design Awarded: September 1995  
Construction Started: May 1997  
Occupancy: August 2002  
Dedication: September 24, 2002

**Major Building Components**

U.S. Courts: 311,539 Square Feet  
Tenant Office Space: 300,258 Square Feet  
Occupiable Area: 611,797 Square Feet

**Parking**

197 Spaces Below Grade

**Foundation**

Concrete Mat

**Structure**

Structural Steel and Concrete Shear Walls

**Mechanical**

Boiler/chiller plant on site provides chilled water for cooling, low-pressure steam for humidification, and domestic hot water. Dedicated air handling units for each floor provide outdoor air from penthouse intake units and controls indoor air quality with carbon dioxide sensors, high-efficiency filters, an outdoor air economizer, a chilled-water cooling coil, and variable-speed supply and return air fans. Stairwells pressurized for smoke control; smoke evacuation fans serve atrium.

**Exterior Walls**

White and gray honed limestone; gray-black granite base; glass-and-clear-anodized-aluminum curtain wall; lead-coated copper cornices.

**Public Area Interior Finishes**

**Entrance rotunda:** Polished black-and-white marble floor; white and gray honed limestone piers; bronze doors and window frames; bronze panel niches; domed ceiling of blue-gold glass mosaic tiles with gold-leaf border; bronze and frosted-glass sconces.

**Main lobby:** Black terrazzo floors; white and gray honed limestone piers and walls; bronze doors, window frames, and panel niches; bronze and frosted-glass sconces.

**Elevator lobbies, lower and entry levels one through six:** Black terrazzo floors; white and gray honed limestone trim; wainscoting with integral stone benches; painted gypsum board walls and ceilings; bronze and frosted-glass sconces.

**Sky Lobby and upper elevator lobbies:** White terrazzo floors; white and gray honed limestone trim; wainscoting with integral stone benches; painted gypsum board walls and ceilings; bronze and frosted-glass sconces.

**Courtrooms:** Walls of African mahogany wood paneling; fabric-wrapped acoustical panels; water-silk wall treatment. Coffered ceilings with fabric-wrapped acoustical panels. Bronze and frosted-glass chandeliers. Broadloom carpets.





## **PROFILE: CARL B. STOKES**

June 21, 1927 – April 3, 1996

The public-service career of the Honorable Carl Burton Stokes, a Cleveland native, marked many firsts for African Americans in the annals of American politics. After serving in the United States Army in the 1940s and earning his law degree at the Cleveland-Marshall School of Law at Cleveland State University in 1956, his rise to national prominence began when he was elected mayor of Cleveland in 1967. Stokes was the first African American to become mayor of a major American city.

Stokes' political conscience had its roots in his upbringing. After his father died when he was two, he lived with his mother, Louise, and brother, Louis, in Central, a poor section of Cleveland. When Stokes was 11, his family moved to one of the nation's first Federally subsidized housing projects. He dropped out of high school at age 17 and joined the Army a year later. The environs of his training post, at Fort McClellan, Alabama, exposed him to such bitter racism that he never left the base.

After being stationed in postwar Germany, Stokes returned home to finish high school. He attended a series of colleges while working as a state liquor enforcement

agent. When he passed the bar exam in 1957, Carl and Louis Stokes opened a law practice. In 1962, he became the first African American Democrat elected to the Ohio House of Representatives.

Stokes established an activist record as a representative, championing the causes of civil rights and urban affairs. Meanwhile, the mounting problems that plagued Cleveland in the mid-1960s prompted his successful run for mayor in 1967, the first African American elected to that office in a majority-white city. He won re-election in 1969.

Stokes did not run again for mayor in 1971. He left Cleveland and went to New York to work as a reporter and anchor for WNBC-TV, where his work won him awards. In 1980, he moved back to Cleveland and began practicing labor law. In 1983, he was elected to a presiding administrative judgeship in Cleveland's Municipal Court; three years later, he rose to become that court's chief judge. He held that post until 1994, when President Clinton appointed him ambassador to the Seychelles, capping off an illustrious life of public service.

## BIOGRAPHIES:

### THE ARCHITECT AND THE ARTIST

**N. Michael McKinnell**, FAIA, is the Design Director of Kallmann McKinnell & Wood Architects, Inc. in Boston, which he co-founded in 1962. He has built his career around both design and education. Besides his design of the Carl B. Stokes U.S. Courthouse, McKinnell has distinguished himself with a range of public commissions, including the U.S. Courthouse, Greeneville, Tennessee; Harvey W. Wiley Federal Building, Greenbelt, Maryland; U.S. embassies in Thailand and Bangladesh; headquarters of the Organization for the Prohibition of Chemical Weapons in the Netherlands; new state courthouse, Boston, Massachusetts; and Boston City Hall, which brought the firm early acclaim. McKinnell's teaching career includes serving as a critic at Harvard University's Graduate School of Design where he was the Nelson Robinson, Jr. Professor of Architecture (1983-1988). He was appointed the William Henry Bishop Visiting Professor at the School of Architecture at Yale University (1976), taught at the University of Manchester in England (1972-1974), at Columbia University (1976-1977), and was the Architect-in-Residence at the American

Academy in Rome (1989). Currently, McKinnell is the Professor of the Practice of Architecture at Massachusetts Institute of Technology.

Under McKinnell's leadership, Kallmann McKinnell & Wood has received numerous awards. Among them are a Design Excellence Award from the U.S. General Services Administration, eight Honor Awards from the American Institute of Architects (AIA), the AIA Firm of the Year Award (1984), and 12 design awards from the Boston Society of Architects (BSA). In 1994, McKinnell and his partner Gerhard Kallmann were co-recipients of the prestigious BSA Award of Honor.

McKinnell received his undergraduate degree from the University of Manchester, School of Architecture, England; and a Master of Science in Architecture from Columbia University in New York City. In 1969, he received the Arnold W. Brunner Prize from the National Institute of Arts and Letters.

**Jim Dine** was born in Cincinnati, Ohio. Before he finished high school, he studied during evenings at the Cincinnati Art Academy and then went on to the University of Cincinnati, the School of the Museum of Fine Arts in Boston, and Ohio University in Athens, where he received his Bachelor of Fine Arts. Dine moved to New York City in 1959 and became a pioneer creator of Happenings with Allan Kaprow, Claes Oldenburg, and Robert Whitman. At the same time, he created assemblages of found materials and is closely associated with the development of Pop art in the early 1960s. His early celebrated works were two-dimensional paintings that often incorporated autobiographical references by way of household items such as rope, a bathroom sink, or shoes. His bathrobe studies, for instances, are progressive self-portraits. In the years since, Dine has become known for his mastery of multiple media and techniques: painting, drawing, and sculpture, but also printmaking, theater design, and book illustration. He is noted for executing several works at once in disparate locations, working alone and in concert with fellow artists and craftspeople.

Dine has been an artist-in-residence at Oberlin College, Oberlin, Ohio; and a visiting artist at Cornell University, Ithaca, New York. He has had numerous solo shows in museums in Europe and the United States, including a retrospective of his work at the Whitney Museum of American Art in New York City and a retrospective of his etchings at the Museum of Modern Art in New York City. His works are in permanent collections of museums around the world.



## THE DESIGN AND CONSTRUCTION TEAM

### **Owner**

U.S. General Services Administration  
Regional Office: Chicago, IL

### **Architects**

Kallmann McKinnell and Wood  
Architects, Inc.  
Boston, MA

Karlsberger Architecture  
Columbus, OH

### **Artist**

Jim Dine  
New York, NY

### **Design Excellence National Peers**

Donald Stull  
Stull and Lee, Inc.  
Boston, MA

William Albinson  
Team Four  
St. Louis, MO

Roger Schluntz  
Dean, School of Architecture & Planning  
University of New Mexico  
Albuquerque, NM

### **Construction Manager**

3D/International + Turner  
Cleveland, OH

### **General Contractors**

Forest City Commercial Construction  
Cleveland, OH  
*Excavation/Remediation*

Precision Environmental  
Independence, OH  
*Phase I – Mat Foundation  
& Retaining Wall*

Dick Corporation Contractors and  
Construction Managers  
Pittsburgh, PA  
*Phase II – Core/Shell & Elevators*

The Albert M. Higley Company  
Cleveland, OH  
*Phase III Contractors*

### **Acoustical**

Cerami & Associates, Inc.  
New York, NY

### **Audio-Visual**

Shen Milsom & Wilke, Inc.  
New York, NY

**CADD**

Primary Group  
Boston, MA

**Civil Engineering**

Ralph C. Tyler, P.E., P.S., Inc.  
Cleveland, OH

**Court Consultant**

Walter H. Sobel, FAIA, & Associates  
Chicago, IL

**Elevator Consultant**

Jenkins & Huntington  
Avon, CT

**Engineering**

Korda/Nemeth Engineering, Inc.  
Columbus, OH

**Lighting**

Berg/Howland Associates  
Cambridge, MA

**Estimating**

Construction Cost Systems, Inc.  
Lombard, IL

**Security**

Ducibella Venter Santore Associates  
Bethany, CT

**Signage**

Shepard Quraeshi Associates, Inc.  
Boston, MA

**Affirmative Action Consultant**

Hard Hatted Women  
Cleveland, OH

**Electrical**

Doan/Lake Erie LLC  
Westlake, OH

**Fire Protection**

Grinnell Fire Protection Systems Co.  
Brecksville, OH

**HVAC and Plumbing**

Smith and Oby Company  
Cleveland, OH

**Millwork**

Marous Brothers Construction  
Willoughby, OH

**Omissions & Defects**

R.W. Clark Company  
Cleveland, OH

**Stone and Terrazzo**

Cleveland Marble and Mosaic Co.  
Cleveland, OH



**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 taxpayers. 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 Carl B. Stokes United States Courthouse in Cleveland, Ohio, was designed and constructed under the GSA Design Excellence Program.

