



The Constitution and the notion of the Bill of Rights, both so central to our judiciary system, must be given profound expression in the symbolism of the 21st-century courthouse. The federal courthouse should bridge the authority and order present in historical models with the pluralistic spirit of our time by creating an accessible place in the city that speaks both of community and authority.

Moshe Safdie
Architect, Moshe Safdie and Associates



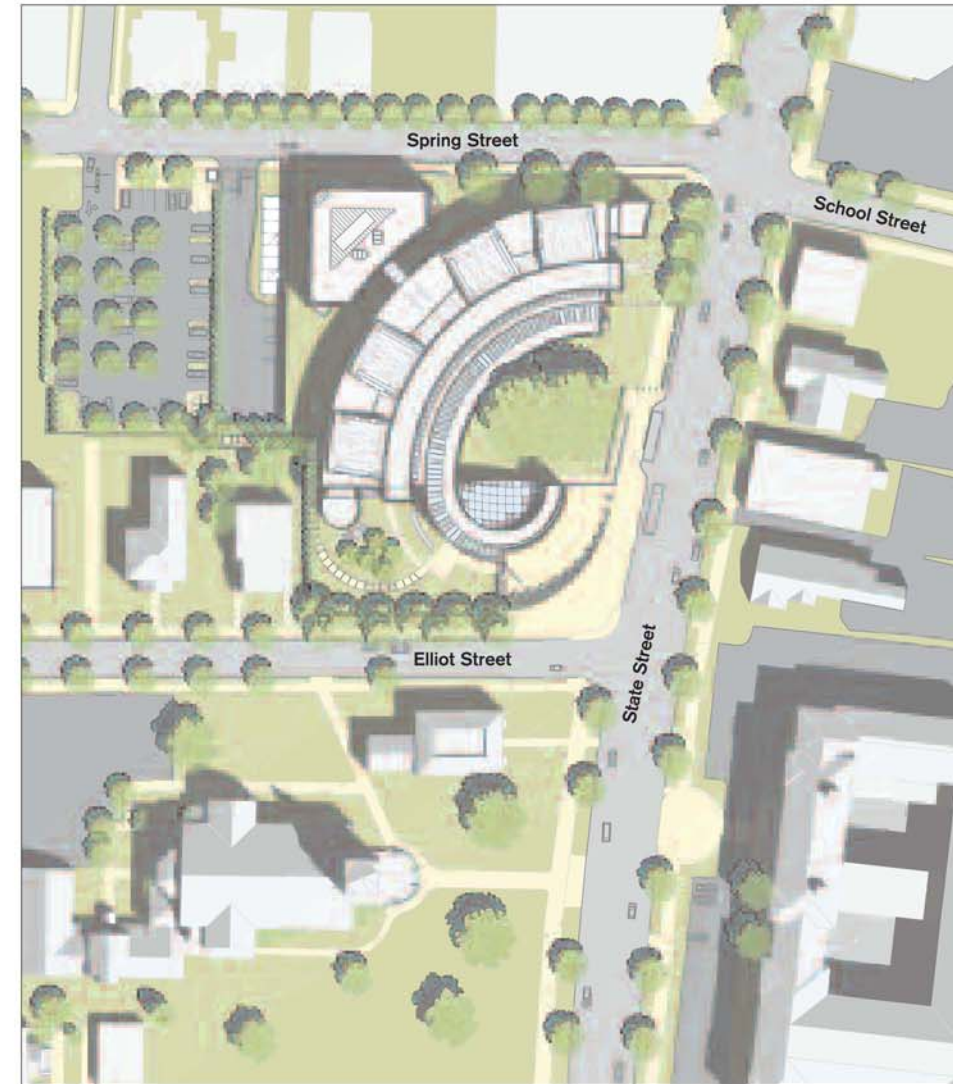
A SITE WITH CIVIC TRADITION

For nearly a century, an impressive collection of religious, civic, and institutional buildings has lined the sides of State Street in Springfield, Massachusetts. Now a new civic landmark takes its place along this prominent route that ascends a hill near the heart of downtown. The new United States Courthouse for the District of Massachusetts complements this larger composition of buildings, while adding a new sense of importance to an area of Springfield that has long been identified with the city's highest aspirations.

This rich architectural context includes the Springfield City Library, a monumental Italian Renaissance-style building that stretches broadly along the street, boasting an elaborate façade of marble, granite, and terra cotta. St. Michael's Cathedral, the mother church of the Roman Catholic Diocese of Springfield, anchors the adjacent corner. More important to the city's long tradition as a center of craftsmanship and mechanical know-how is the nearby Springfield Armory, which was founded in the 1770s when George Washington traveled here to select the strategic site on the brow of a hill overlooking the Connecticut River basin.

The new courthouse—a dignified edifice rendered in Indiana limestone, precast concrete, and glass—is envisioned as a catalyst for redevelopment in a part of the city that has lost economic momentum, bringing continuity, credibility, and renewed aspiration to this institutional district. Anchored at the intersection of State and Elliott streets, the courthouse extends into the public realm with a welcoming gesture—a curved colonnade that heightens interest in the building and signifies a place of entry. Tucked behind the columns is an open and inviting glass pavilion that introduces a new public space for Springfield, a venue for receptions, lectures, or small exhibitions. Its cascading, concave roof curves gracefully overhead, framing the space in a delicate shell of steel and glass.

Beyond these architectural markers, the courthouse recedes from State Street in a sweeping arc that embraces the most prominent feature of the site—a towering pair of historic trees. During the building's initial design, three species occupied the site, including a 500-year-old black walnut that predated by far the historic visit to



Site Plan



transparency to the building that is a fitting symbol for a democratic society. This combination of slender solids and large, transparent voids celebrates the openness of American society, while offering a nod to the formal iconic association of columns with American courthouses. The view they frame from the street into the building is paramount—the rituals of jurisprudence exposed in plain view as citizens move into and through the building. In addition, this sense of movement activates the courthouse, giving it the desired quality of extroversion.

In its materiality, the courthouse echoes the nearby civic buildings, its white precast columns similar in color to the white marble of the library and its Indiana limestone matching the museum complex. The curved, main façade is enriched by a layering of surfaces and materials—from the simple concrete columns that demark the outer edge, to the floating glass wall behind it, to the dense limestone screen wall that projects from both ends of the atrium. The last layer in the sequence—a solid wall with large openings at the third floor leading into the courtrooms—is the canvas on which artist Sol LeWitt's

monumental black-and-white mural is installed.

Judges' chambers are accommodated in a separate smaller structure, a parsonage-like annex located to the north of the main building and given an air of formality by its limestone cladding. The chambers building's small-scaled windows and projecting bays lend a residential scale to the complex that relates well to the brick apartment buildings immediately to the north. The remaining facades of the main courthouse building along Elliot Street on the southwest and Spring Street on the northeast are equally respectful of the surrounding context. Their studied surface articulations—made through subtle changes of material, the use of projecting, precast concrete window frames, and the introduction of small-scale conference and jury rooms on each end of the arc—contribute to the realization of a civic building whose sizeable program requirements are fit comfortably into a composition of forms that establish an appropriately monumental presence on State Street, a place of continued civic importance.

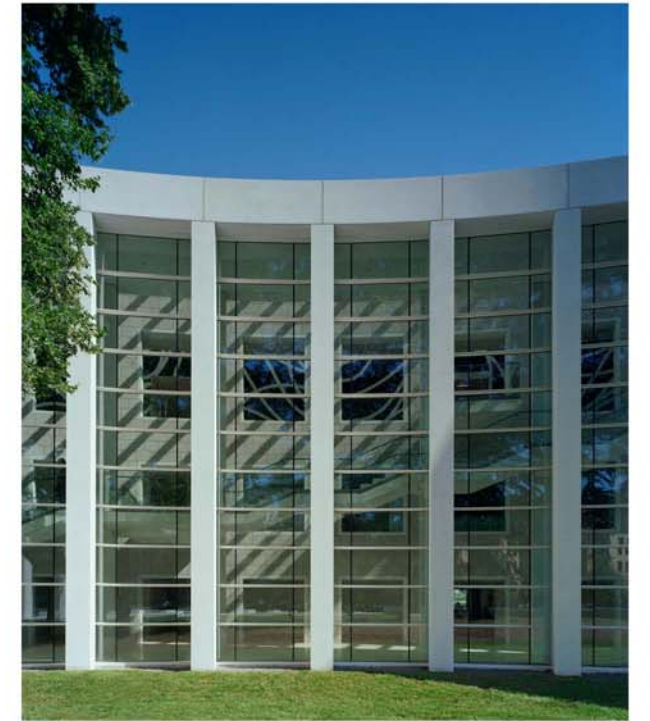
Springfield by George Washington, standing as a sentinel over the city's founding and evolution. The accompanying copper beech and linden trees completed an ensemble that was too precious to discard—and too powerful to ignore. Their preservation was a key element in the proposal that emerged as the winner of the three-way architectural competition for the courthouse commission.

The competition entry was the beginning of a process of exploration in the architect's studio. Working with horticultural experts, it became apparent that saving the trees would require more extensive areas of protection than the original scheme proposed. An extensive series of design studies was undertaken to explore building forms that would save and celebrate the trees, allowing them to be experienced inside and outside of the building. Originally conceived as a linear building form paralleling State Street, successive design studies resulted in a curve, almost spiral like, wrapping around the two centrally located trees, beginning with the entry pavilion and culminating at the top of the monumental staircase in a glass enclosed 'treehouse' set within the canopy of the historic walnut tree.

Ultimately the walnut was deemed too unhealthy to save, but the two remaining trees continued to serve as the focal point in the final courthouse design. The building's geometry bends gracefully to accommodate them, while turning a glass façade in their direction to make the change of seasons and passing of the day a part of the building occupants' experience. This gesture toward nature yields other aesthetic benefits to the building, particularly in terms of its scale. With only three primary floors, the Springfield courthouse tops out at 60 feet tall. Its relatively modest scale is further reduced by its soft, curvilinear form and the way it steps away from State Street.

Originally located at the northeast corner of the site along the building's State Street façade, the main entry was moved so as to be placed adjacent to the Cathedral and closer to the city's library, museum quadrangle, and downtown.

The building is distinguished by a framework of square precast concrete columns that march across its façade in an easy rhythm, lending an openness and



The building is a perfect combination of grace and efficiency.

Michael A. Ponsor
Judge, United States District Court
for the District of Massachusetts

PROCESSION AND LIGHT

The design of the Springfield courthouse celebrates the high ideals of the American justice system by ennobling the procession of citizens through its hallowed halls. In the architect's words, the building's carefully orchestrated entry sequence and circulation pattern serve as an expression of "the ritual of public life"—starting through a single, secure point of entry, slowed by a curved colonnade, and released into a soaring atrium with a grand staircase ascending to the courtroom level.

This ordered sequence of experiences—a recurring theme in civic buildings completed over the architect's long career, such as the National Gallery of Canada and Ottawa City Hall—begins on the landscaped plaza that makes a graceful transition from the sloped sidewalks to the building entrance. A series of curved steps eases visitors up to a podium level, where a bowed colonnade directs them to a double set of glass doors.

Beyond the threshold, one encounters the foyer, where both the public and staff enter the courthouse and pass through security. Adjacent to the foyer is a crystalline

pavilion—a new public space for the city that was expressly placed in the foreground for public visibility and ease of access. Semicircular in plan, the steel-and-glass pavilion opens visually toward the city skyline on one side and addresses the site's two towering trees on the other.

These spaces blend easily into the three-story-high atrium that caps the front of the courthouse. Accessible, transparent, open, and inviting, this bright sunlit space lifts the spirits and beckons people inside. Upon entering, one encounters the base of the grand stair, an elegant limestone promenade that winds between pairs of minimalist, precast concrete columns to the two upper floors. Along this staircase, citizens transition gracefully between the primary floors of the building.

Modern in its formal expression, with a transparent glass railing that lets light pass through, the staircase is a reinterpretation of the monumental steps that are synonymous with America's classically-inspired courthouses. Its rhythm purposely sets a deliberate pace—four steps then a landing, four steps then a landing, a

pattern that encourages visitors to pause while ascending to survey the majestic trees or marvel in the patterns of light and shadow on the limestone screen wall inside.

The pathway levels at the second floor, where offices of the bankruptcy clerks, U.S. Attorneys, U.S. Congressman, and Grand Jury room are located, and continues to the third level, the primary public floor that houses the courtrooms and jury suites. At the summit of the stair, a surprise awaits—a glass-enclosed balcony that cantilevers beyond the face of the building. Known whimsically as "the treehouse," the balcony allows visitors to step outside the shell of the building among the limbs of the venerable trees. The view also takes in the nearby civic and religious buildings of State Street, tying back symbolically to the courthouse's role as a complement to this institutional district.

Natural daylight is an important theme in the building—an unforced byproduct of the building's transparency and the architect's conviction that all the occupants should enjoy the benefits of daylight. Light penetrates the staff offices on the ground

level; it plunges deep into the chambers building; and it brightens the interior courtrooms. Making the procession self-evident, the impact of daylight is felt most fully in the atrium, which is flooded with light from the expansive glass façade, a continuous skylight above the limestone screen wall, and a second linear skylight positioned above the third-floor corridor. The beneficiary here is artist Sol LeWitt's immense wall drawing, which spans the entire length of the corridor wall. The powerful composition of intertwining white lines, contrasted by a field of black, references the complex judicial processes that will play out in the adjacent courtrooms.

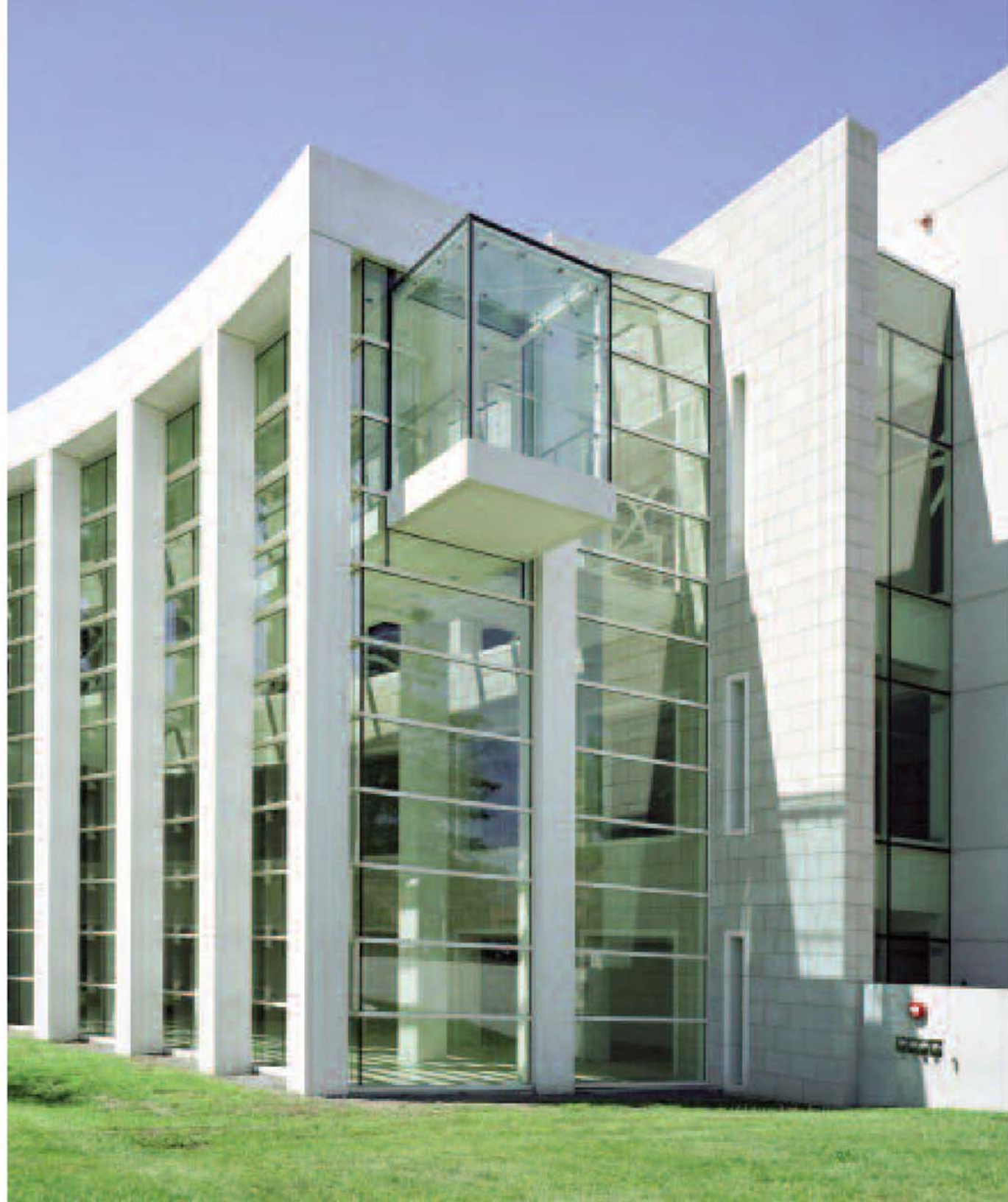
The courtrooms themselves have a curvilinear roof form that complements the overall composition of the building. Inside, their walls are finished in clear-stained, European steamed beech panels. Visitors enter to discover a traditional courtroom layout with the public entrance at the center point of the rear wall, the judge's bench on the central axis, a jury box along the wall to one side, and a witness stand opposite it. Daylight spills into the courtrooms through large strip skylights

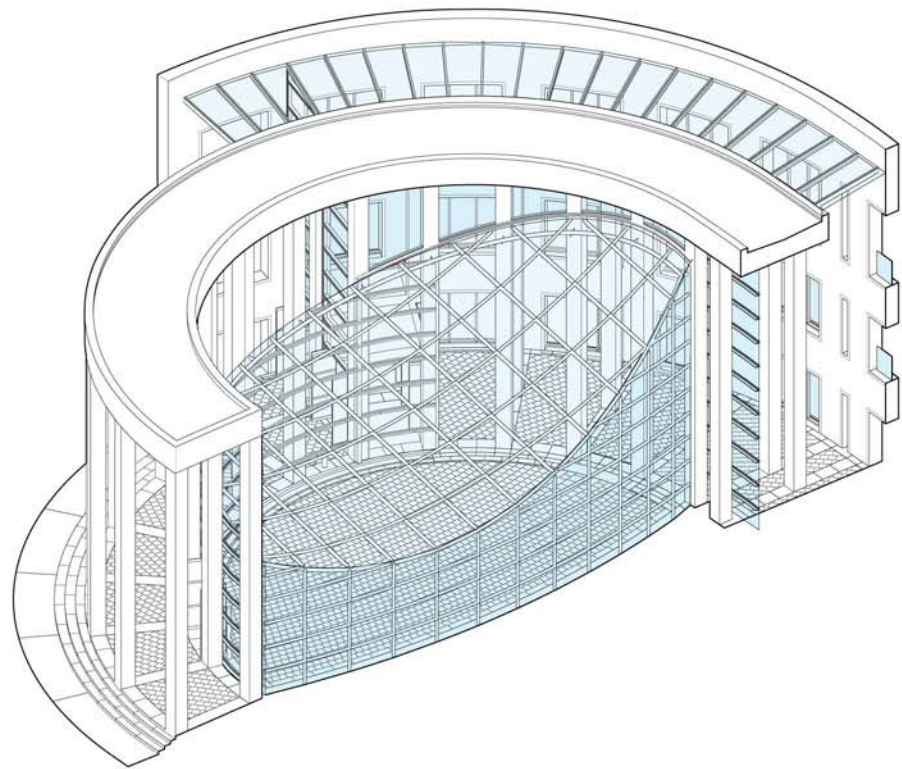
along the side walls, producing compelling shadow patterns as the day passes and allowing judicial proceedings to take place in a setting enhanced by natural light.

Acoustics are critical to the proper functioning of a courtroom, and the ceiling shape in these volumes was manipulated to enhance their acoustic performance. The continuous ceiling plane curves downward from the rear of each courtroom and flattens toward the bench, dispersing sound in many directions to prevent echoing. The ceiling's acoustic characteristics vary, as well, so that it is more reflective near the judge, attorneys, and witnesses—and more absorptive near the gallery.

Three quilts by fabric artist Ann Brauer grace the rear wall of each courtroom. Their designs incorporate colors that evoke the different counties for which the courtrooms are named. Of the four courtrooms provided for in the plan, three are being fitted out in the first phase of construction. The fourth is planned for completion as it is needed to serve future case loads.







Entry Pavilion Model



ART IN ARCHITECTURE

Art has always been an important feature of great architecture. The major civic artwork for the new United States Courthouse in Springfield is a wall drawing on the courtroom floor by Sol LeWitt. Additional artwork includes quilts by Ann Brauer in the courtrooms.

Wall Drawing #1259: Loopy Doopy (Springfield)

Acrylic paint on plaster, 2008

14 feet by 300 feet

Located on third floor public corridor leading in the courtrooms

Sol LeWitt

First drawn by: Carl Caivano, Jennifer Chain, Norman Coe, Jonathan Coe, Dana Gould, John Hogan, Gabriel Hurier, Augusta Joyce, Martha Martinez, Rory Parks, Patricia Parker, Nicole Patch, Connie S. Pogue, Caitlin Watt
First Installation: U.S. Courthouse, Springfield, Massachusetts.

Sol LeWitt was a pioneer of conceptual art, which he helped define in the 1960s and which still exerts wide influence

on many artists working today. In LeWitt's often cited *Paragraphs on Conceptual Art*, he described a method of art making that emphasizes the generative idea for the artwork over its physical creation. "The idea becomes a machine that makes the art," LeWitt wrote. He rejected the notion that artworks must be rare, unique objects hand-made by a solitary artist. For example, one of LeWitt's most celebrated forms of conceptual art is the wall drawing, which is rendered by collaborating assistants following the artist's instructions. Over the span of four decades, LeWitt conceived of more than 1,200 wall drawings, which range from spare pencil lines on white walls to complex geometries painted in vibrant, pulsating colors.

In April 2001, LeWitt composed an enormous wall drawing for the United States courthouse in Springfield. A pattern of undulating lines sweeps across the large, curved wall through which visitors enter the building's courtrooms. The pattern is derived from drawings that LeWitt made by holding two pencils together, in order to create parallel wavy lines. The spaces between the parallel pencil trails form the



white lines in the courthouse wall drawing. While the composition of the lines is dynamic, the palette is simple black and white. Some versions of LeWitt's other wall drawings that share the title *Loopy Doopy* are brightly colored: orange lines on a green background, blue lines on a red background, purple on yellow, and so forth. For the courthouse in Springfield, LeWitt thought the dignified white-on-black combination would be the most appropriate. The ebullient white lines communicate a sense of movement and energy, as the playful title *Loopy Doopy* suggests. The patterns are not meant to be symbolic or representative of anything, although viewers will create their own interpretations. The wall drawing might evoke water currents, sound waves, winding vines or countless other associations. This complete accessibility and openness of meaning are hallmarks of LeWitt's art and are also well-suited to the civic function of the courthouse.

**Hills, Fields, River and Two Trees:
Scenes from Western Massachusetts**

Cotton quilts, 2008

Triptych located in each of the four courtrooms

Ann Brauer

The four courtrooms of the United States courthouse in Springfield are named after the four counties of the federal court's western division: Berkshire, Franklin, Hampshire and Hampden. Inspired by the verdant landscapes of these Massachusetts counties, artist Ann Brauer created four groups of quilted triptychs for the courtrooms.

Each quilt relies on careful modulation of pattern and color to evoke elements of the natural settings that inspired Brauer. These quilts distill impressions of fleeting moments that she experienced in the western Massachusetts landscape, such as sun filtering through crimson autumn leaves, the blue haze on rolling hills in the heat of summer, and the subtle golden colors of a hayfield mowed and raked into rows.

Brauer drew upon the distinct character of each county to give each courtroom's quilts their own personalities. For the triad of quilts that represent Hampden County, where Springfield is located, Brauer drew upon three major elements: the Connecticut River that flows through the city, the sun as it rises and sets across the landscape, and the massive copper beech and linden trees around which the courthouse curves. Brauer referenced the rich farmland along the Connecticut River for the patterns and colors in

the Hampshire quilts. For the Berkshire quilts, Brauer was inspired by the majestic mountains that dominate this western-most county. Franklin County reflects all three of the other counties, with the river, its farms and the western hills. (Brauer's studio is in Franklin County, too—in Shelburne Falls, approximately 45 miles north of Springfield.) Together, Brauer's twelve quilts tell a simple story about the beauty of western Massachusetts, rendered as an impressionistic panorama across all four courtrooms.



Art in Architecture Program

GSA's Art in Architecture Program commissions American artists, working in close consultation with the lead design architect, to create artwork that is appropriate to the diverse uses and architectural vocabularies of 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 comprised 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 artists for each project.



GENERAL FACTS ABOUT THE COURTHOUSE

The United States Courthouse in Springfield, Massachusetts, is located on a 3.1-acre site along State Street, a historic passage through the city. The site is bounded on the northeast by Spring Street and on the southwest by Elliot Street. A large plot of land behind the courthouse includes the grounds of the former Springfield Technical High School, which is currently shuttered and awaiting a new use. The primary entry into the courthouse is from the south corner, which is on the lower end of the sloped site.

An elevated plaza in front of the building accommodates the change in grade between the sloped sidewalk and the building entrance. A level path originating at a higher point along the street doubles as an accessible entrance for people with physical limitations. A combination of curved steps, concrete bollards, and raised planters provides an unobtrusive, yet secure, perimeter for the courthouse.

The building encloses 162,000 square feet of space, which includes offices for non-court agencies including U.S. Attorneys, U.S. Marshals, and the U.S. Congressman for

the local district. Four courtrooms are graciously organized on the third floor, each named for one of the counties in the western division of Massachusetts: Franklin, Berkshire, Hampshire, and Hampden.

The building curves gracefully away from State Street to make room for two large heritage trees, a copper beech and linden, that loom over the three-story-high courts building and cast shadows into the southeast facing atrium. Curving from end to end, the courts building extends 290-foot-long on its State Street façade.

A smaller, three-story annex placed to the north of the main courts building houses the chambers for the District judges. Its small-scaled windows and projecting bays, which are sheathed in lead-coated copper, lend a residential scale to the building that relates well to the four- and five-story brick apartment buildings immediately to the north. Stacked, glass-enclosed corridors link the courts building to the chambers, which is clad in limestone.

A layered composition of columns and planes comprises the main façade, which is

made of precast concrete columns, a glass screen with minimal framing, and an Indiana limestone veneer wall. Much of the courts building exterior is clad in panels of acid-etched, precast concrete, which is installed in a large module that contrasts with the small-scale limestone blocks used elsewhere on the building. Lead-coated copper covers the roofs of the four courtrooms and the chambers annex.

Within the building, separate pedestrian circulation systems are designed to segregate the three major user groups: the public, judges and staff, and prisoners. Inside, the courtrooms are finished with walls of European steamed beech. These rooms are equipped with sophisticated audio-visual and digital technologies that can be readily updated because of the flexibility inherent in the rooms' raised-floor system. Daylight filters into the courtrooms through long skylights along the side walls, while the two end courtrooms benefit from additional windows that offer views to the outdoors.

Location

A 3.2 acre site in downtown Springfield along State Street, bounded on the northeast by Spring Street and on the southwest by Elliot Street.

Size

162,000 Gross Square Feet
56.5 Feet High
3 Floors Above Grade
1 Level Below Grade

Time Frame

Design Contract Award: March 2000
Design Completed: March 2005
Construction Started: April 2005
Dedication: October 2008

Parking

Underground parking spaces: 15
Surface parking spaces: 71

Foundation

Reinforced concrete foundation walls, footing slab with an underslab drainage system

Structure

Reinforced concrete slabs with structural steel frame, progressive collapse resistive design

Mechanical/Electrical

Mechanical system, AHU's chillers, boilers with BMS, electrical 480 3-phase, combination up and down lighting, with a power management system to control peak and off-peak usage

Finishes**Exterior**

Courthouse: White form finished precast concrete columns, painted steel and aluminum curtainwalls with cylindrical stainless steel anchors, Indiana limestone, acid etched precast concrete and lead coated copper panels

Chamber's Building: Indiana limestone, aluminum framed windows and form finished precast concrete frames

Roof: Batten seam lead coated copper, aluminum framed skylights and white PVC membrane

Plaza: Acid etched concrete stairs, precast concrete pavers and form finished white precast concrete bollards

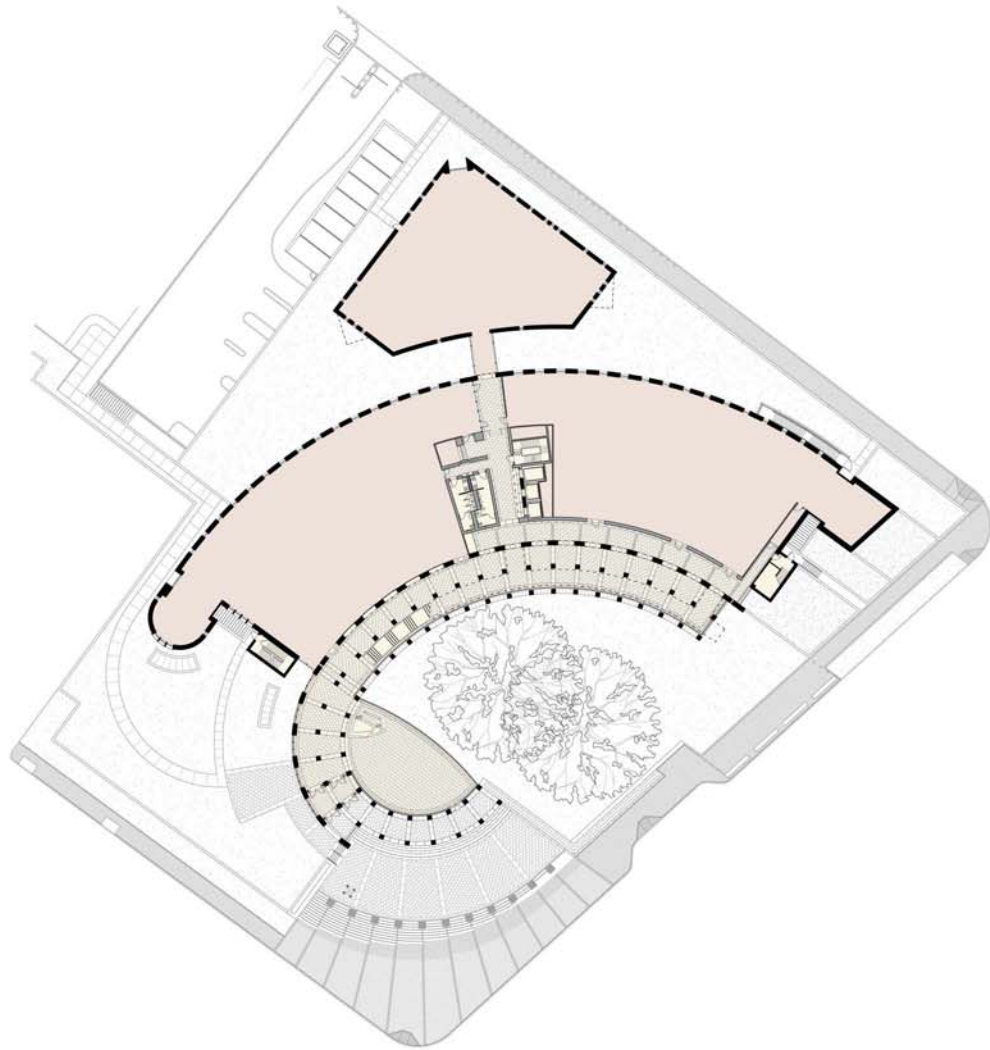
Main Lobby and Public Areas: Honed Rosal limestone flooring, Indiana limestone walls, gypsum board and stretched fabric ceilings

Courtrooms: European steamed beech millwork in the District courtroom, combined with warm white painted walls and acoustical fabric panels in the Magistrate and Bankruptcy courtrooms, seamless acoustical plaster ceilings, and deep blue carpet flooring

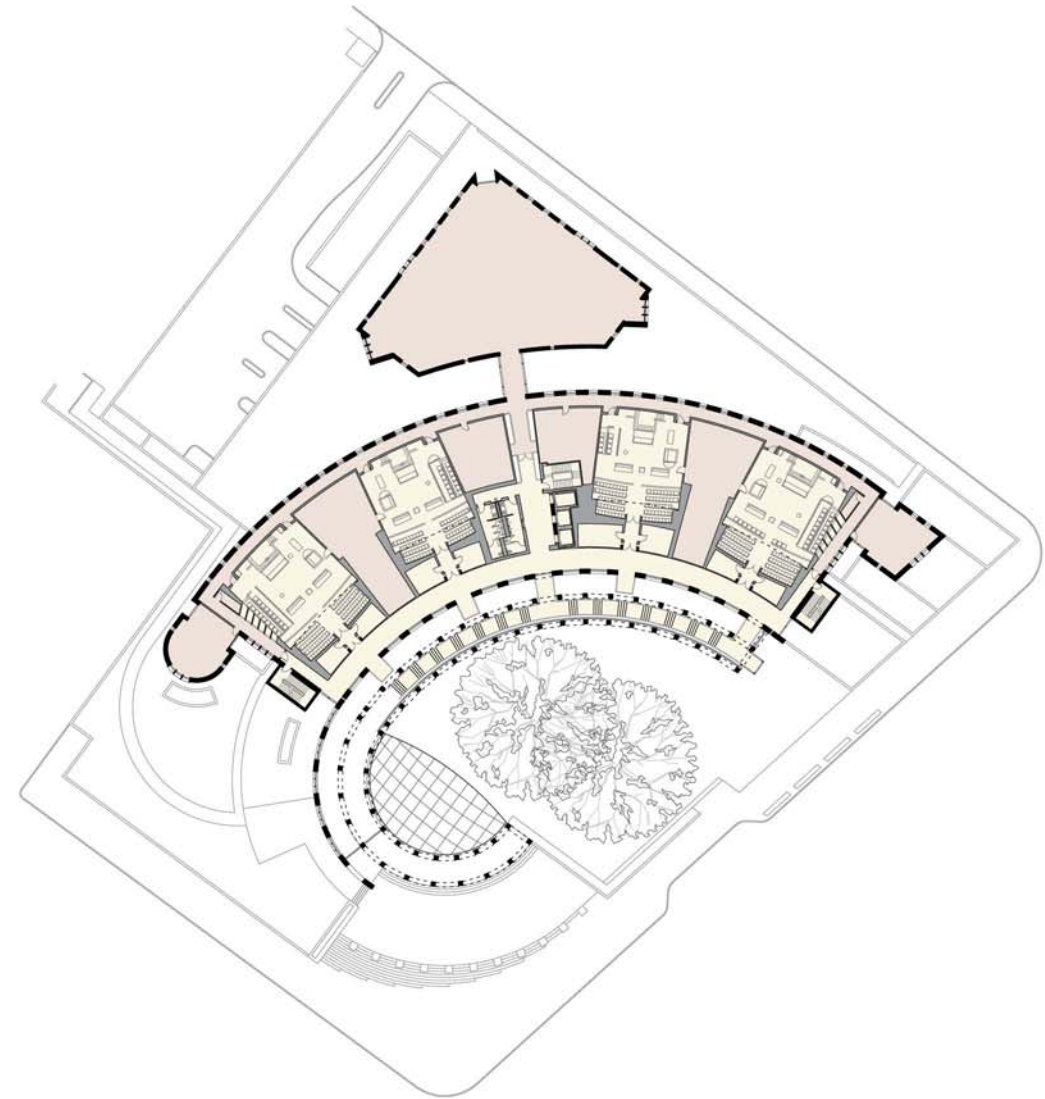
Judges' Chambers: European steamed beech millwork with white painted gypsum board walls and ceilings and warm grey carpeting

Offices: White painted gypsum board walls, accented in yellow along corridors, with grey painted doors and trim, gypsum board and acoustical ceilings and warm grey carpeting





Floor Plan, Level 1



Courts Floor Plan, Level 3



BIOGRAPHIES: THE ARCHITECT AND THE ARTISTS

Moshe Safdie, FAIA, was born in Haifa, Israel, in 1938. He later moved to Canada with his family, graduating from McGill University in 1961 with a degree in architecture. After apprenticing with Louis I. Kahn in Philadelphia, he returned to Montreal, taking charge of the master plan for the 1967 World Exhibition. It was there that he built Habitat '67, the central feature of the World's Fair.

In 1970, Safdie established a Jerusalem branch office, beginning an intense involvement with the city's rebuilding. He was responsible for major segments of the restoration of the Old City and the reconstruction of the new center, linking the two. His work included the new city of Modi'in, the new Yad Vashem Holocaust Museum, and the Rabin Memorial Center. During this period, Safdie also became involved in the developing world, working in Senegal, Iran, and Singapore.

In 1978, after teaching at Yale, McGill, and Ben Gurion universities, Safdie was named Director of the Urban Design Program at the Harvard University Graduate School of Design. He relocated his residence and

principal office to Boston at that time. In the following decade, he was responsible for the design of six of Canada's principal public institutions, including the Quebec Museum of Civilization, the National Gallery of Canada, and Vancouver Library Square.

In the past decade, Safdie's major cultural and educational commissions in the U.S. have included the United States Institute of Peace Headquarters in Washington, DC; the Skirball Cultural Center and Museum in Los Angeles, CA; and Exploration Place in Wichita, KS; educational facilities such as Eleanor Roosevelt College at the University of California, San Diego; civic buildings such as the U.S. Courthouses in Springfield, MA, and Mobile, AL; and performing arts centers such as the Kansas City, MO, Performing Arts Center. Recent completed buildings include the Telfair Museum of Art in Savannah, the Yad Vashem Museum in Jerusalem, the Lester B. Pearson International Airport in Toronto, the Ben Gurion International Airport in Tel Aviv, the Salt Lake City Main Public Library, and the Peabody Essex Museum.

In addition to numerous articles on the theory and practice of architecture, Safdie has written several books, including *Beyond Habitat* (1970), *For Everyone A Garden* (1974), *Form and Purpose* (1982), and *Jerusalem: The Future of the Past* (1989). Another volume, *The City After the Automobile* (1997), details Safdie's ideas about urbanism and city planning. A comprehensive monograph of his work, *Moshe Safdie*, was published in 1996. Safdie has been the recipient of numerous awards, honorary degrees, and civil honors, including the Companion Order of Canada and the Gold Medal of the Royal Architectural Institute of Canada. He has been a GSA national peer since 2002.

Sol LeWitt was born in Hartford, Connecticut, in 1928. He earned a bachelor of fine arts degree from Syracuse University in 1949 and then served in the United States Army. LeWitt moved to New York in 1953 and attended the School of Visual Arts. In 1955-56, he worked as a graphic artist for architect I.M. Pei, followed by jobs in the book shop and as a security guard at the Museum of Modern Art. While concentrating on his own work, LeWitt also began taking occasional teaching positions at a succession of New York art schools, including the Museum of Modern Art School, Cooper Union, the School of Visual Arts and New York University.

LeWitt's work was first exhibited publicly at St. Mark's Church in New York in 1963, followed by his first solo exhibition at the John Daniels Gallery in 1965. His influential *Paragraphs on Conceptual Art* was published in *ArtForum* magazine in June 1967. LeWitt exhibited his first wall drawing at the Paula Cooper Gallery in 1968. Additionally, his work was included in several of the early and consequential group exhibitions of Minimalist and Conceptual art, including

Primary Structures at the Jewish Museum in New York in 1966 and *When Attitude Becomes Form* at the Kunsthalle Bern in Switzerland in 1969.

The Museum of Modern Art in New York presented LeWitt's first museum retrospective in 1978. His work has been shown in hundreds of exhibitions around the world and is part of the permanent collections of every major art museum. A forty-year retrospective exhibition of LeWitt's voluminous work—which encompasses wall drawings, works on paper, sculpture, photography, books, posters and other objects—was organized by the San Francisco Museum of Modern Art in 2000, and traveled to the Museum of Contemporary Art in Chicago and the Whitney Museum of American Art in New York. Beginning in November 2008, *Sol LeWitt: A Wall Drawing Retrospective* will be on view for 25 years at the Massachusetts Museum of Contemporary Art in North Adams, approximately 75 miles northwest of Springfield. This landmark exhibition—organized in cooperation with the Yale University Art Gallery and the Williams College Museum of Art—will

feature more than 100 wall drawings created by LeWitt between 1968 and 2007.

LeWitt's two other GSA Art in Architecture commissions are *One, Two, Three* (1979), a painted aluminum sculpture for the James M. Hanley Federal Building in Syracuse, New York; and *Irregular Form* (2003) a 36 by 70 feet grey slate and black granite architectural wall relief for the Alfred A. Arraj U.S. Courthouse in Denver, Colorado. LeWitt died in 2007.

Ann Brauer grew up on her paternal grandmother's small family farm outside of Dixon, Illinois. When Brauer was born, her grandmother made for her a quilt from thousands of postage-stamp sized squares of fabric, which Brauer slept under during her childhood. She recalls waking up morning after morning to discover new details in the quilt.

While growing up, Brauer did plenty of sewing but never imagined making a quilt herself. Not until she was in law school and living with a roommate who made quilts was Brauer compelled to start sewing them herself. After graduating from

law school, Brauer started her own legal research business while living in Boston. Quilting remained her passion, though, and eventually she stopped working as a lawyer and in the early 1980s moved to western Massachusetts to devote herself to quilt-making full time. Brauer has been supporting herself as a quilt artist ever since.

Brauer's work is in the permanent collections of the Museum of Arts and Design in New York City, The People's Place Quilt Museum in Intercourse, Pennsylvania, and numerous public and private collections. Brauer is the recipient of grants from the National Endowment for the Arts and the Massachusetts Artists Foundation. In 2007, the Springfield Museum of Fine Arts presented an exhibition of her work titled *New England Landscapes in Fabric: The Quilts of Ann Brauer*.

THE DESIGN AND CONSTRUCTION TEAM

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Watertown, MA

Architect

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Artists

Sol Lewitt
New York, NY

Art in Architecture Peer

Lisa Corrin
Williams College Museum of Art
Williamstown, MA

Ann Brauer
Shelburne Falls, MA

Construction Excellence Peers

Joseph Lawton
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Frank Saviano (Project Manager)
Philip Burdick (Resident Supervisor)
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Structural Engineer

Weidlinger Associates, Inc.
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Protective Design Engineer

Weidlinger Associates, Inc.
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Mechanical Engineer

Cosentini Associates, Inc.
Cambridge, MA

Electrical/Plumbing Engineer

Cosentini Associates, Inc.
Cambridge, MA

Fire Protection Engineer

Cosentini Associates, Inc.
Cambridge, MA

Geotechnical Engineer

Haley & Aldrich, Inc.
Boston, MA

Civil Engineer

Vanasse Hangen Brustlin, Inc.
Springfield, MA

Code Consultant

Rolf Jensen and Associates, Inc.
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Sustainability Consultants

OPX
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McGuffey Hill
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Acoustical Engineer

Acentech
Cambridge, MA

Security Engineer

Kroll
Bastrop, TX

Landscape Architect

Brown Sardina, Inc.
Boston, MA

Lighting

SBLD Studio
New York, NY

Cost Estimating

Construction Cost Systems, Inc.
Fairfax, VA

Heery International
Lexington, MA

Audio Visual Consultant

Newcomb & Boyd
Atlanta, GA

Site Archaeologist

Public Archeology Laboratory
Pawtucket, RI

Arborist

Tree Specialists, Inc.
Holliston, MA

Specifications

Kalin Associates
Newton, MA

Signage Consultant

Roll Barresi & Associates
Cambridge, MA

Commissioning Consultant

Ralston Consulting
Ocean City, NJ

PWI

Philadelphia, PA

Hardware Consultant

Ingersoll Rand Security Technologies
Needham Heights, MA

Elevator Consultant

JSG Elevator Consultants
Aptos, CA





**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 and architectural thought; (2) avoiding an official style; and (3) incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

To find the 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, the 2004 Keystone Award from the American Architectural Foundation, and a 2007 Collaborative Achievement Award from the American Institute of Architects.