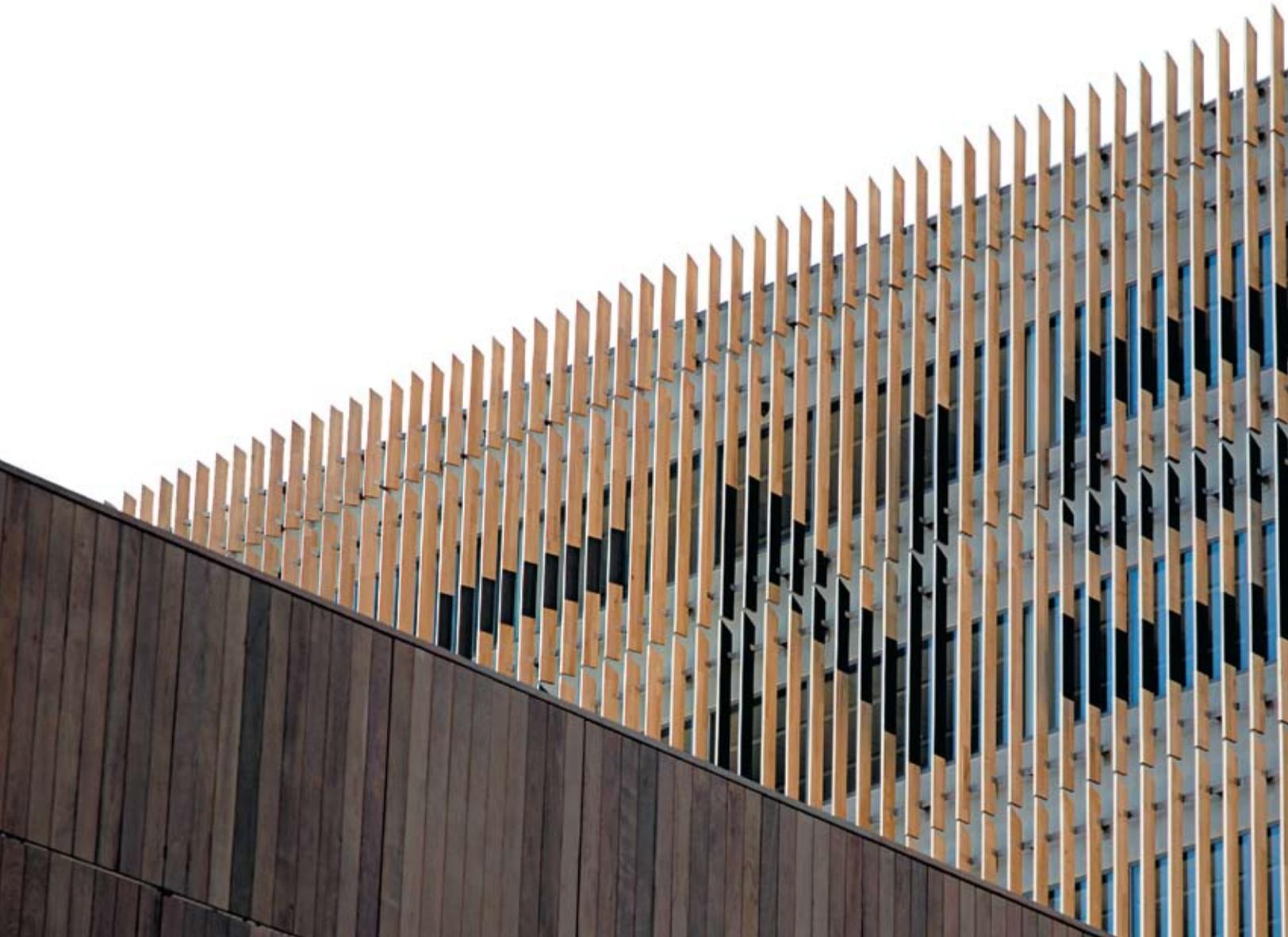


**UNITED STATES CENSUS
BUREAU HEADQUARTERS**

Suitland, Maryland





**The building is very porous and
conceived to be a part of the landscape.**

Gary P. Haney
Architect, Skidmore, Owings & Merrill

A COMPLEX AMONG THE TREES

Among federal agencies, the U.S. Census Bureau, part of the Department of Commerce, holds a special place in the government with a mission mandated by the Constitution to conduct a census every ten years. As the decades have passed, the Bureau has augmented this information by compiling statistics on many aspects of life in the nation, providing vital data to all levels of government and to the private sector as it tracks important demographic, social, and economic changes in American society.

In 2006, the agency counted the 300 millionth American, and it dedicated a new 1.5-million-square-foot headquarters in Suitland, Maryland, just outside the nation's capital. Architecturally, the design interprets and supports the agency's work with a progressive spirit. It is efficient and rational. Its layout emphasizes the everyday well-being of the Bureau staff. Interiors represent the latest thinking in workplace design with generous daylighting, a healthful indoor environment, and broad views into the surrounding wooded landscape.

Though the complex's footprint appears eccentric, it emerges from careful programming to mediate between the social space of offices and the ecological factors of the site. The building occupies an irregularly shaped 80-acre parcel within the wooded 226 acres of the Suitland Federal Center to the east and south of Washington, DC. A Metrorail station marks the southern edge of the property with residential areas to the north. The new complex replaces a group of buildings on the same site that have housed the Bureau's main operations since 1941. The subtle curves that define the general plan originated as a way to retain the older buildings until the new headquarters was completed.

Two large structures function as a single building. They have been likened to a pair of skyscrapers lying on their sides. Conceptually, they appear to have been cleaved from a larger whole along their 1,200-foot lengths. They are sized and situated to minimize their impact on the land. In places the structures hug the ground, but large portions float above it on raised columns. Their eight-story height keeps them from overshadowing the woodland setting.

The skin is one of the most salient aspects of the scheme. Across the outer façades is a unique "wood veil" comprising thousands of bent and straight blades of white oak. The blades filter daylight and help to integrate the building with the landscape. When observed from the offices, they are scaled to the human body and simulate the experience of standing in a forest. On the outside, the wood blades create a gigantic grass-like surface that enhances the visual relationship between the large, solid volumes, appearing to shift with changing perspectives.

In this context, the headquarters, with its primary skin of precast concrete tinted pale green beneath the wood blades, anchors a series of ancillary structures arrayed around its edges in a compact grouping. Skirting out from the building's northwestern edge are three smaller-scaled structures called "rest pods"—a cafeteria, a set of office lounges, and an auditorium. Large expanses of glass open views from these pods into the forest and admit tempered daylight deep into the interiors. The low-slung pods are clad in vertically affixed planks of warm-toned ipe

wood—a material raised and harvested in a certified sustainable fashion. They contrast with the main building and ground it in the landscape.

Just beyond the south end of the complex stands the Bureau's library, a small-scale pavilion surrounded on two sides by an L-shaped reflecting pool. Directly east of the main building stand two five-story parking garages whose simple structures are covered with a wire armature supporting ivy growing from irrigated planters positioned above the first level to the roof line.

Darkly tinted curtainwalls hallmark the façades where the two buildings face each other. The glazing has a ceramic frit mimicking the contours of the wood blades and their sheer, reflective surfaces hold a staggered series of outsized window bays framed in ipe wood that mark gathering spaces, or "support nodes," situated among sections of the office interior. Creating an architectural conversation, extruded bays correspond to deeply punched recesses in the wall opposite them, a variation on the dialogue the entire complex has with its wooded and landscaped site.



SUSTAINABLE DESIGN

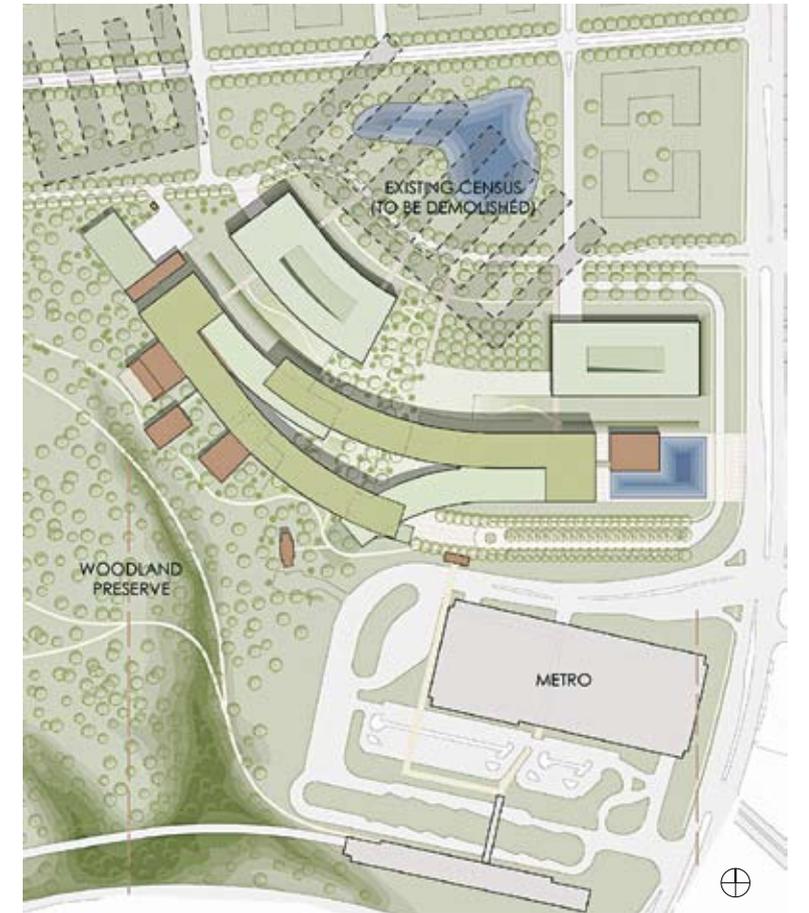
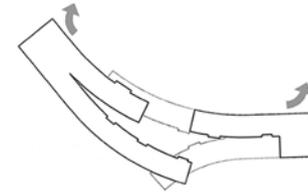
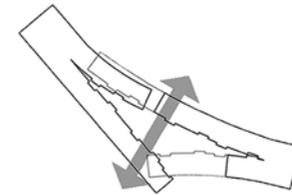
Sustainability was a priority in the development of the headquarters. From conception through completion, the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) program guided decisions ranging from siting and environmental quality to the conservation of resources and the use of recycled materials. Close adherence to these principles resulted in the building receiving a silver LEED rating—a major achievement for a 1.5 million square-foot complex with diverse functions and office space for 6,000 people.

The layout defers to the ecology of the area's delicate forested watershed. Major elements are lifted off the ground to minimize the footprint. There is a buffer of open space between the headquarters and the Metrorail station. Landscaping flows under, around, and into the facilities. The visitor's lobby has an extensive garden. Large groves of trees are preserved. The garages have ivy-covered façades. There are significant parts of the building with green roofs that help reduce heat gain, venues that are "parks" that can be used

as breakout spaces during the workday. Nestled between the two halves of the building is a linear garden extending into the surrounding landscape with footpaths and informal plantings. Also noteworthy is the fact that this central "courtyard" is defined by dark glazing, a detail that suggests the image of a canyon.

The approximately east-west orientation of the complex maximizes solar exposure, bringing filtered sunlight into the offices. The floor plate is only 41 feet wide so staff on either side of the corridor are, at most, three bays from a window. Corridors have clear site lines to the exterior that reinforce the close relationship to the site. Raised floors make it easier to shift workstations, a feature that will allow the headquarters to meet future needs for years to come. Construction materials, selected to minimize emissions, use recycled content, and the various woods on the exterior and interior of the building are harvested from sustainable forests.





A COLLABORATIVE ENVIRONMENT

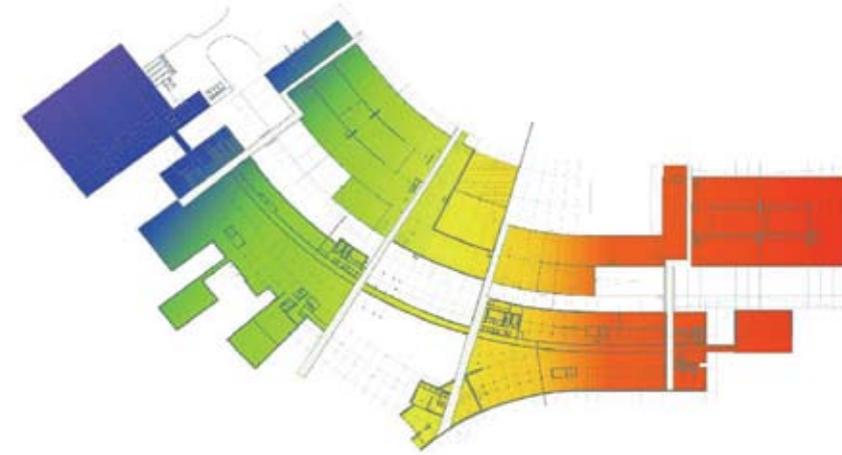
Among the Census Bureau's greatest challenges is hiring and retaining a highly skilled workforce, including collectors of field data and specialists such as statisticians and demographers. Competition from the private sector is intense. Responding to this situation, the new headquarters had to meet the highest standards of workplace comfort and productivity. It also had to address the Bureau's vacillating head count, which grows to about 6,000 for the decennial census and contracts in the off-years to about 4,500 people.

A vital element in the plan is "the Street," a circulation pathway running 600 feet through the ground floor of the building with the visitors' lobby. The Street has entry points from the parking garages and public transit and organizes key activities that attract people from throughout the Bureau: cafeteria, conference and training center, auditorium, fitness center, credit union, and library. The cafeteria, conference and training center, and auditorium cluster together near the north end of the complex as a social hub. Each includes a rich palette of inviting materials and offers views of the forest.

The cafeteria, which seats 620 people, has another 100 seats on an outdoor terrace. At the south end of the building, the library is set apart as a freestanding pavilion to signal its public purpose.

As staff and visitors move along the Street, the spatial dimensions, materials, and details change to enhance and give identity to the procession. The pathway widens and narrows dynamically; textured panels of sculptural molded fiberglass line a stretch of curving wall space; translucent glass planks partition certain areas to preserve daylight. Throughout the Street, interiors employ a natural palette to relate to the landscape outside with moments of saturated color finishes to create variety.

These playful accents hint at the larger and more important role color plays in organizing the building's considerable volume. Sections of the headquarters are identified by their place in spectrum of tones that have been superimposed on the floor plan, beginning with blue at the north end and progressing to green, yellow, orange, and finally red at the south end. In any given section, the



color grows lighter in hue as it progresses to higher floors. It is a system that graphically marks location and creates an episodic passage through the complex.

In the offices, there is a special emphasis on community. This workplace is open and collaborative with subdivisions that encourage teamwork and make a large facility more familiar and manageably sized. Workstations are no more than three deep from a window, ensuring access to views and tempered natural light. Enclosed workspaces have glass walls and line the center of the building along the corridor so as not to interfere with the expansive collegial environment.

To promote movement through the building, departmental groups are stacked vertically in a "cascade" of spaces clustered around team rooms, breakout areas, and

coffee stations. In addition, staggered "support nodes," two levels deep, occur at intervals up and down and along the office floors—corresponding to the wood-framed bays that punch through the exterior glass. These connect levels with stairs and contain areas for meetings and casual conversations. They are finished and furnished in colors associated with the organizational scheme for the headquarters.

By combining the latest thinking in corporate workplace design with amenities that help to engender community and a strong connection to the landscape, the interiors of this complex give the agency an appeal that few employers, public or private, can match. The design demonstrates a commitment to a thriving, engaging workplace that will help the Bureau maintain its world-renowned integrity and reliability.





FOCUS: THE LANDSCAPE

The U.S. Census Bureau headquarters is situated beside a woodland preserve and watershed. In these circumstances, the critical challenge was to site the 1.5-million-square-foot complex and its surrounding structures without overpowering the tall trees and the surrounding natural environment. Green space is preserved by building on only 50 percent of the available land. In addition, the silhouette of the headquarters is kept long and low. Further, by lifting sections of the office above the ground and designing green roofs, this facility actually creates a landscape within its footprint.

Immediately around the complex are three distinct green areas. The first is an “urban garden” marked by formal landscaping that follows the walkways and visitors’ approach to the building. Shade trees in regular rows line the path between the Silver Hill Road portal, near the Metrorail station, and the main public entrance, which, beyond the paving, is complemented by groundcover and reinforced turf. A “natural garden” delineates the edges of the complex, feathering into the extensive woodland that borders the building site. The third

set of spaces is called the “manufactured garden,” comprising four large green roofs that have been planted atop the headquarters building and parking garages at various levels. Green roofs absorb solar energy and reduce interior heat gain as well as deter the urban-heat-island effect of reflected sunlight. These roof gardens are planted in four varieties of sedum, a lightweight, shallow-growing plant that tolerates drought. The sedum creates vivid contrasts of greens, reds, and golds around inviting curving pathways.

Overall, the building is designed to actively engage the landscape. Interior views focus on nature, and the artwork, *Census Walk of Numbers*, places an informal, gently winding walkway through the heart of the complex, lined with small trees and plantings. Even the façades of the buildings incorporate the landscape theme. The outside walls are screened with wooden fins. Planks of wood frame windows and free-standing volumes that project from the building, and ivy grows as a living skin on the parking garages. Taken together, these gestures help integrate the natural surroundings with the architecture.



ART IN ARCHITECTURE

Art has always been an important feature of great civic architecture. The U.S. Census Bureau headquarters is currently the venue for three artworks.

Census Walk of Numbers

Exterior walkway that transverses the site

Anita Glesta
with Turf Landscape Architects

Responding to the Bureau's mission to collect data about people and the economy, Anita Glesta designed an artwork integrated with the landscape that is intended to draw attention to the history of numbers and to the nation's diversity. Among her goals was to provide a journey of numbers and to create spaces for employees to sit, meet, or enjoy their lunch outdoors.

The *Census Walk of Numbers* begins at "1" near the historic Suitland House on the site. A bench in the shape of the number "1" sits between two walls supported by grassy mounds. The walls are covered with tiles hand-painted with images that reflect the diversity of numerical representation

throughout history, as well as the many cultures that make up the population of the United States.

The journey continues along a winding walkway where overscaled numbers made of black and white pavers align with and sometimes intersect the sidewalk. Some of the numbers, such as "2," rise from the ground so that a portion provides seating. The path concludes near the parking garage at the "8." The circular forms are three-dimensional and rise out of the flat "8" to form two black and white striped stools.

On two sloping lawns visible from the corridor that is the spine of the building, Glesta installed walls made of hand-painted tiles set into the grade of the landscape. One is a large rectangle that refers to the history of census through the counting of people. The numbers "0" to "9" are superimposed over silhouettes of human figures. On the opposite slope, two long, narrow rectangles continue the theme of the history of numbers found at the beginning of the walk.







American Varietal

Painted steel, print embedded resin,
fluorescent lighting
Located in the mail lobby

Jason Salavon

Mounted between two columns in the main lobby of the U.S. Census Bureau headquarters building, Jason Salavon's *American Varietal* appears to be an abstract painting with no apparent content other than the ribbons of intersecting colors. The artist has, however, developed these forms based on over two centuries of data gathered by the Census Bureau.

Article 1, Section 2 of the U.S. Constitution requires that a census be carried out every ten years. The first was conducted in 1790 and a decennial census has taken place each decade since then. Intrigued with the notion of translating centuries of people counting into a visual format, Salavon began to enter the population records into his database—the Census Bureau had not computerized much of this information—with the goal of aestheticizing the data.

For him the challenge was how to “find a balance between truth-in-data and the pure joy of form.”

The artist then mapped county population data from the decennial censuses. The points traced over time for each county formed what Salavon calls “force lines.” He next developed a color palette, derived from state flags, in proportion to those numbers. Following a set of rules for handling the data that he had established at the outset, he manipulated the lines to unfurl the information in shifting waves of translucent colored bands. The result is the dynamic movement of color and form.

From the seemingly endless array of possible images, Salavon selected one for the finished mural. Realized in print-embedded resin and lit from behind so that it glows in the lobby, *American Varietal* is far from a simple abstract design. It is abstract dataform representation of the U.S. population from 1790 to 2000.

Census

Acrylic on wood, 15'3" x 11'7¼" x 2'
Located in the library

Sam Gilliam

Large, abstract, colorful, dynamic—these are a few of the words that could be used to describe Sam Gilliam's painting *Census*, which hangs in the library. Throughout his career, Gilliam has challenged the limits of traditional painting: a flat surface covered with pigment and framed on four straight sides. In the 1960s, he removed the stretchers, the support that holds a canvas taut, and allowed the colorfully painted fabric to unfurl. These draped works brought him much renown. The sensuous, billowing fields of color were attached to walls and suspended from ceilings, questioning the distinction between two-dimensional painting and three-dimensional sculpture.

Census continues that inquiry. Rather than unstructured fabric, the artwork consists of solid wood supports. First painting sheets of birch plywood, Gilliam then cut out individual pieces, joined some with piano hinges so that they fold, and

reassembled the various shapes to create the final composition. As a result, colorful, patterned surface can be glimpsed through the holes in an upper layer. Occasionally the wall itself is visible. The irregular edges and pieces jutting out from the wall reinforce the idea of the painting as an object occupying space rather than as a window into another world.

Throughout his career, Gilliam has explored painting as matter, as a physical object that has the potential to assume different forms. Narrative—the “story” that viewers usually expect in a painting—is not part of his dialogue. Nor does his art aim to portray anything. Instead, he asks us to look at the painting itself and to comprehend the echoing shapes, colors, and patterns that play before our eyes.





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
U.S. CENSUS BUREAU HEADQUARTERS**

The U.S. Census Bureau headquarters is located in Suitland, Maryland, in the 226-acre Suitland Federal Center, about two miles east and south of Washington, DC. The site borders Silver Hill Road on the southeast, Suitland Parkway on the southwest, and Suitland Road to the north. A Metrorail station at the southwest corner adjacent to the site provides subway service to the Washington, DC, metropolitan area.

The complex is expected to hold 6,000 people by 2010. It has a total of 1.5 million gross square feet in two buildings, each eight stories tall. Typical floor-to-floor heights measure slightly more than 13 feet. The building is organized into 23-foot modules for flexibility in space programming.

The building's first floor contains the lobby and amenities intended for all staff. Floors 2 through 8 are offices, with the capacity to hold up to 460 people per level. Each office floor contains division reception areas, a large employee lounge, a conference room for 30 or more people, three to four meeting rooms for up to 20 people, 10 to 12 teaming rooms for four

to six people, 16 to 20 shared PC stations, two large-volume copy rooms, and four to five coffee stations. In large, open work areas, a sound-masking system has been installed to counter unwanted noise.

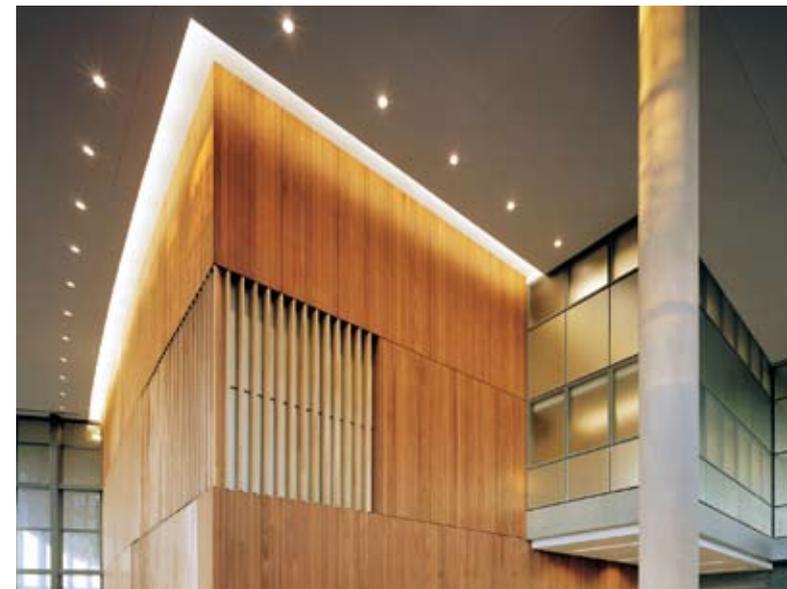
The cafeteria has indoor seating for 620 people in a skylit dining room, plus 100 seats on an adjacent outdoor terrace. A conference center contains one large column-free space that can be subdivided into four separate rooms. A training center located on the first and second floors (with an interconnecting stair) comprises 23 rooms seating 20 to 24 people each. A column-free auditorium has a retractable stage and theater-style seating for 500. Its layout can be altered for different types of events. An employee fitness center has locker rooms for men and women, a group exercise room, and exercise machine area; a juice bar; a shared conference room; and adjacent health unit. There is also a credit union in the headquarters.

The Bureau's library lies at the south end of the complex in a freestanding pavilion to make it easily available to the public. It maintains the corporate library and

special collections on the ground floor and international libraries on a mezzanine level. Its reading room and circulation area are double-height spaces containing workstations for library staff as well as study carrels and reading tables for patrons.

Several energy-efficient systems have been incorporated into the building. Occupied areas have raised access floors for distribution of telephone, data, and power lines as well as air-handling ducts. Ventilation is designed to keep the building at a constant temperature of 74 degrees Fahrenheit through low-pressure air delivery to perimeter slot vents and adjustable "swirl diffusers" placed among workstations. Bathrooms for men have waterless fixtures expected to save millions of gallons of water over the life of the building. Interior lighting relies on exterior light sensors measuring daylight levels entering the building; selected rows of lights dim to keep interior light levels constant. Some areas also have motion sensors to switch off lights when no one is present. Together, these systems dramatically reduce the use of energy and water.





Location

An 80-acre wooded site bounded by Silver Hill Road, Suitland Parkway, and Suitland Road in the 226-acre Suitland Federal Center, Suitland, MD

Size

1,508,013 Gross Square Feet
128 Feet High Above Grade
8 Stories

Time Frame

Design Awarded: January 2002
Construction Started: December 2002
Phase 1 Occupancy: March 2004
Completed: January 2007
Occupancy Completed: April 2007

Major Building Components

Census Bureau Offices:
1,173,987 Square Feet
Public/Mixed/Mechanical Uses:
334,026 Square Feet

Parking

1,000,000 Gross Square Feet
3,100 Spaces

Foundation

Concrete Spread Footings

Structure

Concrete slab on grade with composite concrete-and-metal decks, steel columns, beams and girders, special moment-resisting frame designed for earthquakes and progressive collapse

Mechanical

Two stand-alone central heating and cooling plants, one in each building, with distributed air-handling units (two per floor) and underfloor air-distribution system

Exterior Walls

Green-tinted precast concrete spandrels, glazed vision panels, oak wood fins, ipe wood panels

Interior Finishes

Cafeteria: Terrazzo and carpeted floors, fabric wall panels, glass tile, oak and walnut veneer wall finishes, metal and polycarbonate ceiling panels, oak and walnut millwork

Conference Center/Training/Auditorium:

Solid walnut plank and carpeted floors, channel glass walls, fabric wall panels, painted gypsum ceilings, flat-cut walnut veneer millwork, laminated glass fins

The Street: Terrazzo floors, custom-designed glass-fiber-reinforced wall panels, laminate column covers, painted gypsum ceilings

Credit Union: Terrazzo floors, painted gypsum walls, painted gypsum ceilings, fabric wall panels

Fitness Center: Carpeted floors, perforated vinyl fabric walls

Library: Solid walnut plank and carpeted floors, painted gypsum walls, channel-glass walls, Formica and walnut veneer millwork

Workplace: Carpet-tile floors, fritted glass and plastic laminate panel office fronts, painted gypsum walls, acoustical fiberglass ceiling panels, solar window shades, white plastic laminate millwork

Support Nodes: Carpeted floors, painted gypsum walls, acoustical fiberglass ceiling panels





**BIOGRAPHIES:
THE ARCHITECT AND THE ARTISTS**

Gary P. Haney, AIA, is a design partner of Skidmore, Owings & Merrill, based in the firm's New York office. He has designed corporate, commercial and residential projects and has focused on the design of civic and government projects. He served as senior designer of the United States Embassy in Ottawa, Canada, and also of the United States Courthouse in Charleston, Virginia. Haney also designed the United States Courthouse in White Plains, New York.

In New York City, Haney has worked as design partner on the New York Mercantile Exchange Headquarters at the World Financial Center, the world headquarters of the publisher Random House, and Eleven Metrotech Center in downtown Brooklyn.

Haney's design work in the Washington, DC, area includes a new headquarters for the Union Labor Life Insurance Company, the relocation of the U.S. Patent and Trademark Office in Alexandria, Virginia; the Qwest Telecommunication Headquarters in Arlington, Virginia;

and a new office building at 2001 K Street, NW, in downtown Washington.

As an expert in the design of complex, high-rise buildings, Haney has taught a studio on high-rise design at Ball State University and has served as a critic on architectural juries at Harvard University, Columbia University, The Catholic University of America, University of Maryland, New Jersey Institute of Technology, North Carolina State University, and Florida A&M.

His work has been published in *Architectural Record*, *Architecture*, *Metropolis* and the *New York Times Magazine*. Drawings and models by Haney have gone on exhibit at the Brooklyn Museum, the Jacob Javits Federal Building in New York City, and Miami University.

Haney holds a Master of Architecture degree from the Harvard Graduate School of Design and a bachelor's degree in environmental design from Miami University of Ohio.



Sam Gilliam was born in 1933 in Tupelo, Mississippi, and moved with his family to Louisville, Kentucky, in 1942. An elementary school teacher encouraged his interest in art. Following graduation from high school, he earned a BA in creative art and a MFA, both from the University of Louisville. His career as an art teacher began during this period and continued when he moved to Washington, DC, in 1962.

Over the years, Gilliam has taught at a number of universities, including the Maryland Institute, College of Art in Baltimore; Washington University, St. Louis; University of Maryland, College Park; and Carnegie-Mellon University, Pittsburgh. Many schools have awarded him an honorary doctorate, among them the University of Louisville, Memphis College of Art, Northwestern University, Corcoran College of Art and Design, and American University in Washington, DC.

His numerous other awards include a Guggenheim Fellowship, two National Endowment for the Arts Individual Artist Grants, and the Norman W. Harris Prize

from the Art Institute of Chicago. Gilliam's work is in permanent collections of the National Gallery of Art in Washington, DC; Tate Museum in London; and Whitney Museum of American Art, Museum of Modern Art and Metropolitan Museum of Art, all in New York City. He has simultaneously enjoyed great success with public commissions, including several for GSA.

Anita Glesta works primarily in the public realm, creating artwork that is intended to engage the surrounding community physically, intellectually, and emotionally. Her installations in both exhibition spaces and outdoor venues reflect her interest in understanding the essential historical aspects of a site or event and in conveying that understanding through objects, projections, sounds, and landscape elements.

Glesta was born and grew up in New York City, spending part of her teenage years in Spain. She studied at the Parsons School of Design, the New School, and the School of the Museum of Fine Arts in Boston. She has exhibited extensively in

New York since 1984. From 1994–2000, she lived in Sydney, Australia, where she completed several large-scale permanent projects, including a three-acre park in the center of the city, the Yurong Water Gardens of Cook and Phillip Park, which she created in collaboration with a team of landscape architects. She has other permanent installations in Italy and Spain, as well as the USA.

Glesta has taught at the School of Visual Arts in New York, and in Australia at the University of New South Wales, the Sydney College of the Arts, and the University of Wollongong. Among her awards are two grants from the Pollock-Krasner Foundation, a New York Foundation for the Arts Fellowship, and project grants from the New York Foundation for the Arts and the New York State Council for the Arts.

Jason Salavon has described himself as a conceptual artist who is concerned with the way things look. Combining his passion for art and information technology with a wry examination of commonplace sources such as movies, house sales,

and yearbook pictures, he creates a varied range of striking images. He has designed his own software that allows him to set the variables for the images and to manipulate thousands of bits of information. The result is work that at first seems to be decipherable but remains elusive. The face in the photo never quite solidifies but seems familiar nonetheless.

Born in Indiana, raised in Texas, and now based in Chicago, Salavon earned a BA from the University of Texas in Austin and an MFA at the School of the Art Institute of Chicago, where he also taught for several years. Immediately after graduation, he worked as a video game artist and programmer. He is now on the faculty of the University of Chicago.

Salavon has exhibited internationally. His work is in the permanent collections of the Whitney Museum of American Art in New York, the Art Institute of Chicago, the Los Angeles County Museum of Art, the Museum of Fine Arts in Houston, and the Museum of Contemporary Art, Chicago, among other institutions.

THE DESIGN AND CONSTRUCTION TEAM

The U.S. Census Bureau Headquarters was completed by a delivery method known as bridging. An initial team of architects and consultants (the “bridging” team) originates the preliminary design until it is fully developed. A second team (the “design/build” team) then oversees the project from the construction-documents phase through its completion.

Owner
U.S. General Services Administration
Regional Office: Washington, DC

Architect
Skidmore, Owings & Merrill
New York, NY

Architect of Record
HKS
Dallas, TX and Washington, DC

Design Excellence National Peers
Karen Bausman
Karen Bausman + Associates
New York, NY

Alex Krieger
Chan Krieger & Associates
Cambridge, MA

George Ranalli
George Ranalli Architects
New York, NY

Art in Architecture National Peers
George Ciscle
Maryland Institute College of Art
Baltimore, MD

Jeffrey Weiss
National Gallery of Art
Washington, DC

Construction Excellence National Peers
Blake Peck
McDonough Bolyard Peck, Inc.
Fairfax, VA

Edward Small
Tompkins Builders, Inc.
Washington, DC

Eddie Stewart
Caddell Construction Co., Inc.
Montgomery, AL

Construction Manager
DMJM/Heery, A Joint Venture
Washington, DC

Design/Build Contractor
HKS
Dallas, TX and Washington, DC

Skanska
Rockville, MD

Civil Engineering
Wiles Mensch Corporation
(now Edwards and Kelcey) (Bridging)
Reston, VA

A Morton Thomas (Design/Build)
Rockville, MD

Structural Engineering
Skidmore, Owings & Merrill (Bridging)
New York, NY

Walter P. Moore (Design/Build)
Houston, TX

Electrical
Skidmore, Owings & Merrill (Bridging)
New York, NY

Truland Systems (Design/Build)
Reston, VA

HVAC/Plumbing
Skidmore, Owings & Merrill (Bridging)
New York, NY

Southland Industries (Design/Build)
Irvine, CA

Landscape Architecture
EDAW Inc. (Bridging)
Alexandria, VA

Mahan Rykiel Associates (Design/Build)
Baltimore, MD

Exterior Cladding/Curtain Wall
Skidmore, Owings & Merrill (Bridging)
New York, NY

CDC Inc. (Design/Build)
Dallas, TX

Acoustical
Polysonics, Inc (Bridging)
Washington, DC

Acoustic Dimensions
(Design/Build)
Addison, TX and New Rochelle, NY

Geotechnical
Schnabel Engineering Associates
(Bridging)
Gaithersburg, MD

A Morton Thomas (Design/Build)
Rockville, MD

Fire Safety
Rolf Jensen & Associates (Bridging)
Fairfax, VA

HKS (Design/Build)
Dallas, TX and Washington, DC

Blast Consultant
Hinman Consulting Engineering
(Bridging)
San Francisco, CA

HKS (Design/Build)
Dallas, TX and Washington, DC

Security
Sako & Associates (Bridging)
Fairfax, VA

HKS (Design/Build)
Dallas, TX and Washington, DC

Cost Estimating
Project Management Services, Inc.
(Bridging)
Rockville, MD

Skanska (Design/Build)
Rockville, MD

Lighting
Domingo Gonzalez Associates (Bridging)
New York, NY

HKS (Design/Build)
Dallas, TX and Washington, DC

Signage/Graphics
Skidmore, Owings & Merrill (Bridging)
New York, NY

HKS (Design/Build)
Dallas, TX and Washington, DC

Audio/Visual
Polysonics, Inc. (Bridging)
Washington, DC

Acoustic Dimensions
(Design/Build)
Arlington, TX and New Rochelle, NY

Telecommunications
Shen Milsom Wilke (Bridging)
New York, NY

HKS (Design/Build)
Dallas, TX and Washington, DC

**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.

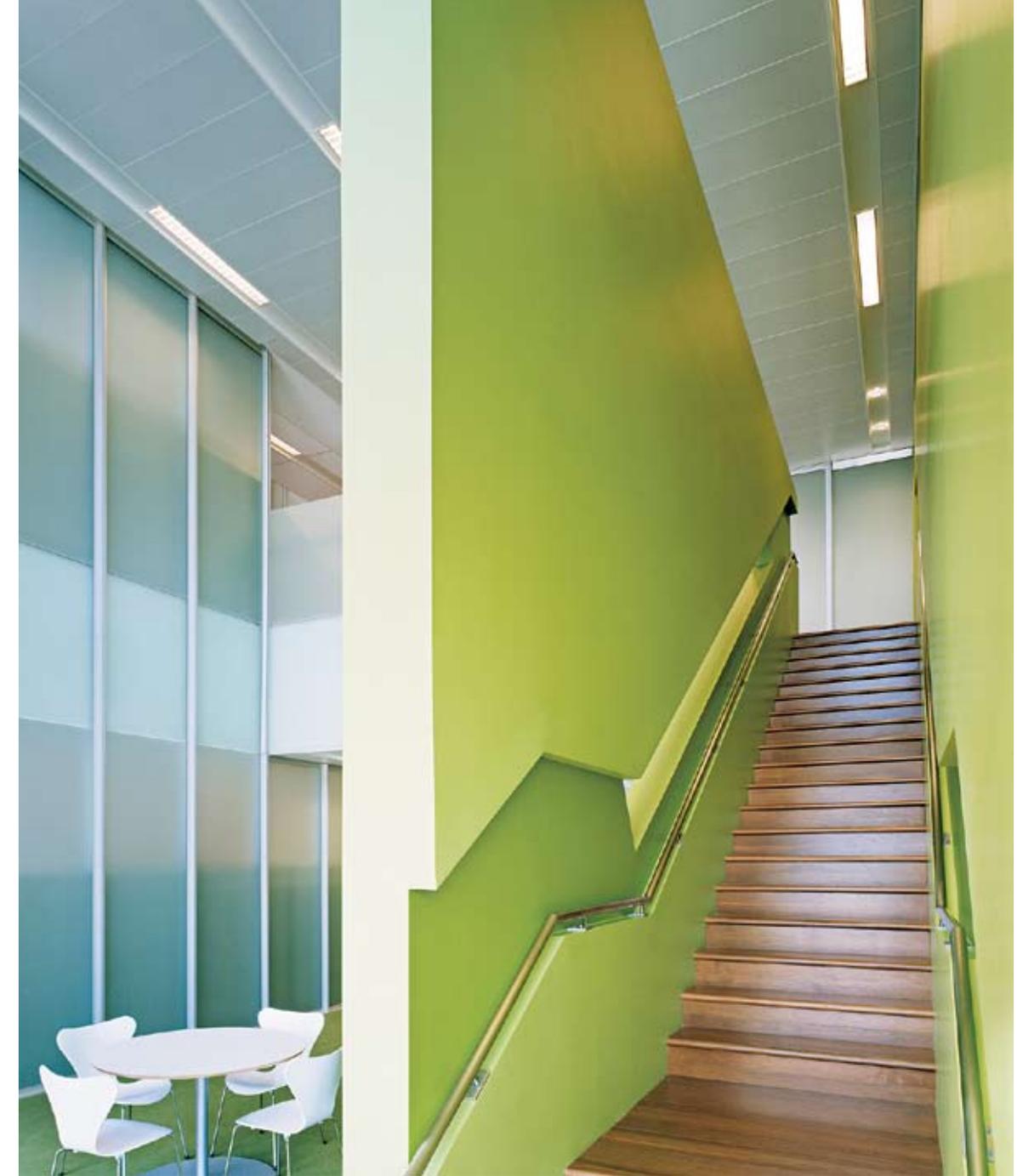
The U.S. General Services Administration (GSA) is responsible for providing work environments and all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for the American tax-payers. As builder for the federal civilian Government 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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