

UNITED STATES COURTHOUSE ANNEX

Wheeling, West Virginia

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

Special thanks to the Honorable Frederick P. Stamp, Jr., Judge, U.S. District Court for the Northern District of West Virginia, for his commitment and dedication to a building of outstanding quality that is a tribute to the role of the judiciary in our democratic society and worthy of the American people.

September 2005

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CONNECTING THE CIVIC PAST TO THE FUTURE

Wheeling, located on the Ohio River in the northern panhandle of West Virginia, was first settled as a stop along the path to the western frontier. The city was part of Virginia until the Civil War, when West Virginians, loyal to the Union, formed a separate state after Virginia became part of the Confederacy. It served as the capital of West Virginia from 1863 to 1870 and from 1875 to 1885.

During the 19th century, Wheeling became a major industrial center, known for its glass factories and iron foundries. In 1849, the city extended the National Road across the Ohio River with the nation's first suspension bridge. The arrival of the Baltimore & Ohio Railroad a few years later led to a dramatic increase in commerce and population. Steel, glass and textile manufacturing, chemical production, and coal shipping continued to fuel Wheeling's economy well into the 20th century. By the 1980s, however, many of these once-flourishing industries had declined or left, leading businesses to abandon the city.

In recent years, downtown Wheeling has begun to show new signs of life. GSA is

helping to spur this revitalization with the expansion of the Federal Building and U.S. Courthouse, which is located in the central business district. This block-long complex on Chapline Street, between 11th and 12th Streets, originated with a Beaux-Arts-style granite structure completed in 1905 that is listed on the National Register of Historic Places. That dignified classical building was enlarged in 1938 with an addition almost identical in style and materials to its historic host. With this expansion came a post office and a District courtroom renovated in the Art Deco style of the day. In 1999, a small, masonry-clad wing was extended along a portion of the alley at the rear of the property to accommodate a new sallyport, holding cells, and secure circulation system for prisoners.

Today, a 90,000-square-foot annex joins the Federal Building and U.S. Courthouse, reinvigorating the city with a striking new civic landmark. Built to house a second District courtroom and increase the spaces and the security required for court personnel and the public, this substantial addition weaves the historic courthouse and its subsequent additions

into a cohesive complex that reinforces the street edge. Its finely tailored architecture of stone, steel, and glass not only respects Wheeling's past but also clearly looks to the future with contemporary elements.

Connecting the new annex to its historic neighbors is an enclosed courtyard inserted into the middle of the block along Chapline Street. This large public lobby occupies a former parking area to the north of the 1938 addition that abuts the 1999 wing in front of the alley. Instead of being buried within the new building, the facades of these older buildings are preserved and incorporated into the design of a new atrium. This daylit public lobby now serves as the heart of the entire courthouse complex.

In contrast to the masonry of the older structures, a glassy, curved bay and portico projects from the face of the annex lobby to announce the entrance. Supported by stainless steel-clad columns and brackets, this transparent frontispiece provides views of the public lobby inside to create an open, accessible image reflective of our democratic government. Patterned on the glass panels over the entrance portico are

25 repeated images of the Great Seal of the United States, clustered within a grid, to signal the symbolic importance of the entrance and the building's federal identity.

Extending to the north of the entrance portico, the masonry mass of the annex reinterprets the classical exterior of the Beaux-Arts courthouse with a similar tripartite division. Its rusticated granite base, limestone mid-section, window openings, and cornice align with the neighboring historic landmark without replicating its classical details. Two-story glass bays, topped by projecting metal canopies, mirror the proportions of the old building's grand colonnade through a modern expression.

This composition was achieved through variations on the elevations that were reviewed by GSA private-sector peers during the Design Excellence concept review process. In response to peer comments, the design team explored alternatives that more boldly expressed Wheeling's steel and glass traditions through contemporary means while at the same time respected the scale of the old courthouse.



Great civic buildings teach us about our democratic society: a courthouse should express the dignity and the transparency of the judicial system. Our best civic buildings dignify their surroundings, and in the case of a federal courthouse, express the government's presence in a tangible way.

Joan E. Goody
Architect, Goody, Clancy & Associates

The past and the present are similarly balanced inside the public lobby where a dialogue between the old and the new structures is engaged. Overlooking this four-story space are the two District courtrooms on the second floor that form the heart of the federal complex. On the south side, the Art Deco-style courtroom within the 1938 addition is visible through tall windows in the preserved granite facade. On the opposite face of the atrium, a cherry-paneled bay is similarly carved with a tall opening to expose the new District courtroom to the atrium and to relate it to the older courtroom across the expanse. The articulation of the new courtroom is meant to refer to the archetypal one-room courthouse that forms the foundation of the American judicial tradition.

Clerestories, skylights, and the glassy exterior wall along Chapline Street filter daylight into the atrium to illuminate both old and new courtrooms. The airiness of this public room is accentuated by a double-vaulted ceiling, visibly supported by a tall column in one corner. Leading up through the space to bridges spanning the

atrium next to the glazed street wall is a grand staircase, paneled in cherry to mirror the wall flanking the new courtroom. The stairs are positioned next to the 1938 addition, offering a close-up view of its granite facade.

Extending from the limestone base of the staircase into the center of the lobby, an artwork is seamlessly integrated into the architecture to enliven the space. Glowing under its sheets of glass are strands of fiber-optic lighting that slowly change colors. A focal point within the atrium, the pulsing art installation symbolizes the historical importance of glass-making and river life to Wheeling.

The atrium serves as the central hub of activity for the entire courthouse complex. Accessible from its perimeter on the ground floor are such public functions as the jury assembly room, a U.S. Congressman's local office, and probation offices. The grand staircase flanking the south end and elevators tucked into the north side lead to District courtrooms on the second floor, a Bankruptcy courtroom on the third floor, and a Magistrate courtroom and grand jury

suite on the fourth floor. An open area near the entrance allows the public to enter the post office from the lobby.

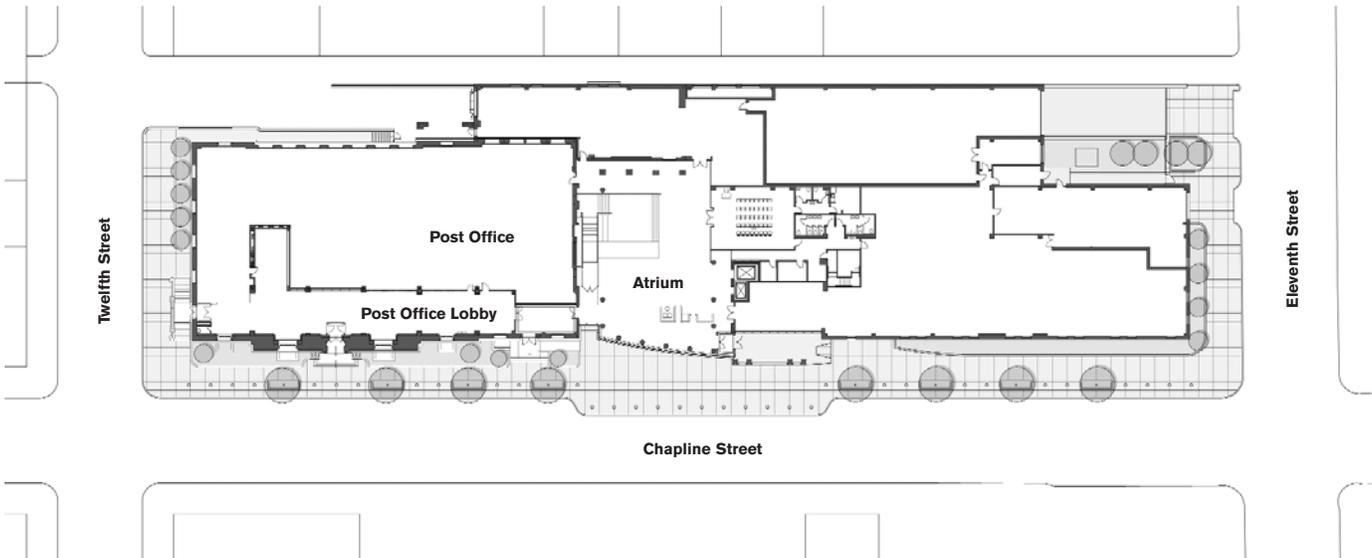
Within the new courtroom on the second floor, dark-stained wood paneling, simple pilasters, metal light fixtures, and wooden benches recall the Art Deco interiors of the older courtroom across the atrium. Linking the atrium to the older portions of the courthouse are new lobbies and hallways finished with terrazzo floors and pendant lighting to match the original interiors.

On the exterior, bollards, street trees, and plantings secure the site perimeter. Sidewalks are extended around the three streets bordering the property to promote street life. The paved area in front of the atrium was widened 8.2 feet, the dimension of a typical parking space, to provide a secure buffer.

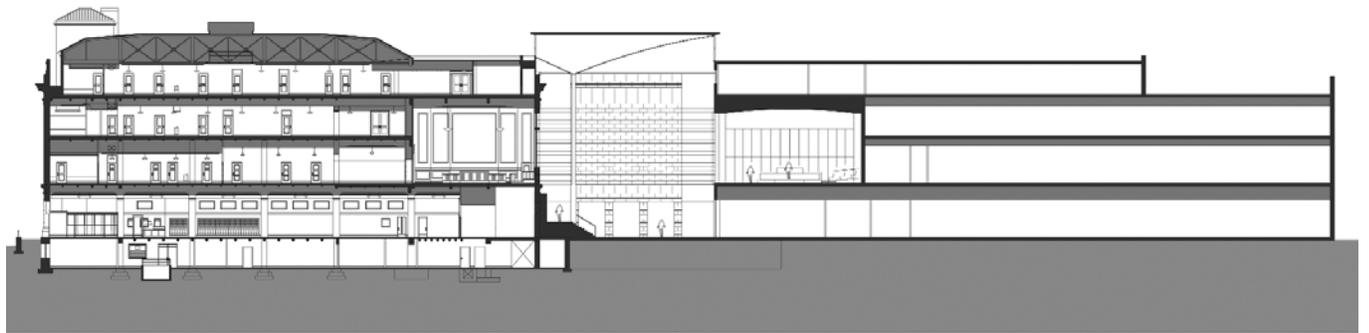
Future expansion of the courthouse is designed into the new annex so as to preserve the separate circulation systems for the public, employees, and prisoners. The floor plans allow a new two-story courtroom to be inserted into the second

and third floors to the north of the annex courtroom. Offices currently occupied by the U.S. Attorney on these levels would be moved to another location.

Flexible in design and formal in demeanor, the new annex sets a high mark for contemporary architecture in a city that has witnessed few new buildings in recent years. Its urban sensitive design is both a model for civic structures and infill buildings, ably linking Wheeling's past to its future with a symbol of dignity and hope.

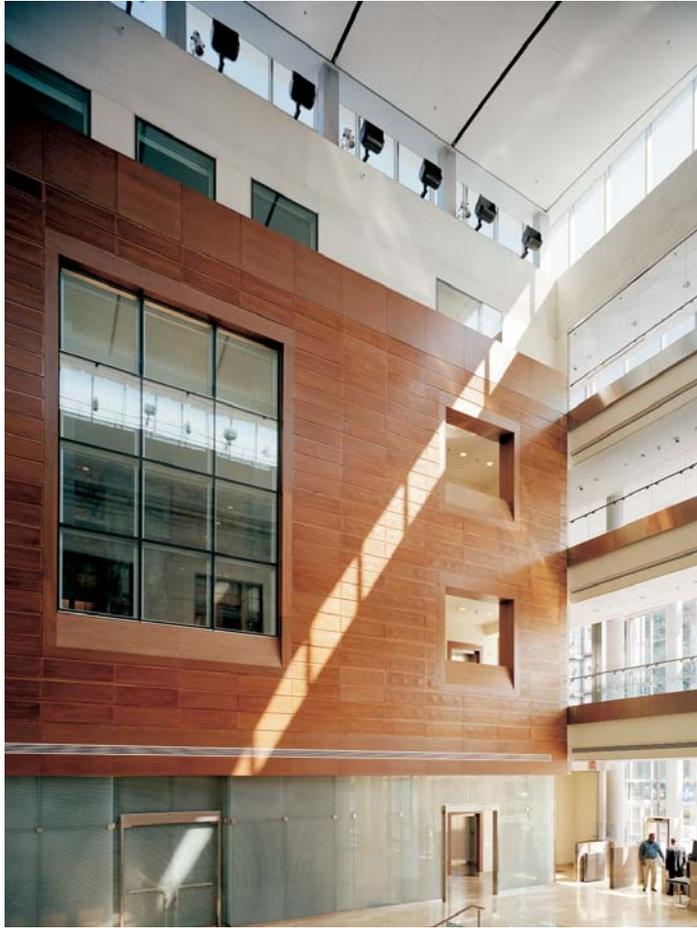


First Floor Plan



Longitudinal Section





ART IN ARCHITECTURE

Art has always been an important feature of great architecture. Two artworks were commissioned for the United States Courthouse Annex in Wheeling, West Virginia.

River of Light

Atrium Lobby Staircase

Mikyoung Kim

Resting on the staircase plinth in the courthouse annex, *River of Light* is an abstract image of a river, distilled to its essence. It consists of two parallel bands of glass layered to appear as though they cascade into the central atrium. The translucent glass is embedded with fiber optic cables that glow with an ever-shifting range of colors.

The contrast of the sculpture with the solidity of the stone surrounding it, combined with the fluidity of the light, evoke the flowing water of the Ohio River through the hilly West Virginia landscape. The river is an essential element of Wheeling's identity. Glass is another. It is one of the industrial products that led to the city's prosperity. In *River of Light*, the artist unites historical reference with

modern materials to depict the pulse and shimmer of moving water and to introduce an atmosphere of tranquility redolent of a contemplative garden.

View from Suspension Bridge

Second Floor Elevator Bank

Susan Poffenbarger

View from Suspension Bridge, painted in oil on linen, captures two essential elements of Wheeling—one seen and one implied. The artist has depicted the Ohio River as it flows downstream: the muted colors of the fall leaves cover the hillsides that rise from the riverbanks. The Wheeling Suspension Bridge, a National Historic Landmark, is the vantage point. While unseen in the painting, the suspension bridge, like the river, defines Wheeling. The river allowed commerce to thrive in the mountainous region and the bridge, spanning over 1,000 feet, formed an essential link in the National Road, reinforcing Wheeling's role as a gateway to the West. The painting, installed near the elevator bank on the second floor of the courthouse, reminds visitors of the city's importance as a center of trade and transit.







Art in Architecture Program

GSA's Art in Architecture Program commissions artists, working in close consultation with lead designers and their project teams, 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 the opportunity to explore the integration of art and architecture and foster 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(s) for each project.

The piece was really an exploration of creating a work that was constantly evolving with the choreography of light and color. We worked very closely with the team to design an integrated sculpture with the language of the stair system and podium. The stepped slabs of glass work in the same way as the layers of stone.

Mikyung Kim
Artist



GENERAL FACTS ABOUT THE COURTHOUSE ANNEX

The courthouse annex was completed in 2004 to serve the U.S. District Court for the Northern District of West Virginia. The building is an addition to the historic Federal Building and U.S. Courthouse in downtown Wheeling. The combined structures occupy a relatively flat site bounded by 11th, 12th, and Chapline Streets, and an alley at the rear.

The 89,600-square-foot annex is built on a parcel at the northern end of the site that was formerly occupied by four buildings, two garages, and a drive-through bank and parking lot. The new, four-story structure rises to a height of 75 feet and is supported by a conventional steel frame resting on concrete piles tied together with grade beams. It incorporates a reinforced concrete slab on grade and composite concrete floor slabs on the upper levels.

A 60-foot-high atrium joins the annex to the 1905 Federal Building and U.S. Courthouse, the 1938 addition to the north of the original structure, and the 1999 wing at the rear. This steel frame structure with linking bridges and curved, fiberglass-paneled ceilings is supported

independently of the existing courthouse and additions by a column and a truss system. Its exterior walls are clad in curtain walls composed of laminated insulating and fritted glass, and aluminum panels. Perimeter walls of the annex facing 11th and Chapline Streets are constructed of concrete masonry sheathed in stone. Rear walls along the alley are finished in brick.

Though most of the annex is built above grade, a small, partial basement along the alley, connected to the existing basement under the old courthouse, was inserted to provide a boiler room and space for incoming water service and pumps.

Opening to Chapline Street, the large, daylit atrium serves as the public entrance lobby with security checkpoint. At the southeast corner of this open space, an entrance leads to the U.S. Post Office within the old building. Access to ground-floor probation offices and the U.S. Marshals Service is provided in the southwest corner.

Extending along the upper stories of the north side of the lobby is a bay finished in cherry panels that contains a new,

two-story-high District courtroom within the new annex. A tall window within the wood-paneled wall allows views from the courtroom into the atrium. Two smaller openings provide views from elevator lobbies on the second and third levels. On the first floor of the new annex, below the courtroom, are the offices of the U.S. District Clerk and local Congressman. Prospective jurors also gather on this side in an assembly room located next to the public elevator lobby.

From the center of the atrium, a staircase rises to the base of the 1938 granite-clad addition and up to a new second-floor lobby in front of the old District courtroom, which was remodeled in the 1930s. A bridge extends from this space across the atrium to the new District courtroom on the second floor of the annex.

Behind the new courtroom at the rear of the annex, judges and court staff work in a suite of offices and library. Portions of the second floor facing Chapline Street as well as most of the third level house offices for the U.S. Attorney. On the fourth floor, above the two-story courtroom, is a Grand

Jury room that is adjacent to offices for the U.S. Marshals Service.

A fan room on the fourth floor contains air-handling units for circulating water to heat and cool the building. These units take in air from high above street level. Chilled water, generated using rotary screw chillers, cools the air that is supplied to each of the four floors. Excess heat from the return loop is extracted and rejected by means of a condensed water system that is connected to a pair of roof-mounted cooling towers.

To heat the building, hot water is circulated through a loop to air handling units in the fourth-floor fan room, VAV heating coils, and ancillary heating units distributed throughout the building. Hot water is generated using one water tube boiler that is cross-connected to the existing steam system in the original building through a shell and tube heat exchanger.

**Location**

Downtown Wheeling, between 11th and 12th, and Chapline Streets.

Size

89,600 Gross Square Feet
75 Feet High Above Ground
Four Floors Above Ground
and One Partial Floor Underground

Time Frame

Design Started: January 2000
Design Finished: December 2001
Construction Started: April 2002
Occupancy Began: April 2004

Major Building Components

District Courtroom and Support:
4,800 Square Feet
Judges' Chambers: 2,640 Square Feet
U.S. District Clerk Offices: 6,500 Square Feet
Jury Rooms: 3,175 Square Feet
U.S. Marshals Service: 5,700 Square Feet
U.S. Attorney: 26,250 Square Feet
Public Atrium: 3,500 Square Feet

Parking

Interior: 9 Spaces



Foundation

Augured concrete piles tied together with grade beams support reinforced concrete slab on grade.

Structure

Steel frame with concrete floors and walls.

Mechanical

Chilled and heated water system; roof-mounted, smoke removal system for atrium; 2 new passenger elevators (one also used for freight).

Exterior Walls

Granite base; limestone and brick cladding; curtain wall panels of aluminum and laminated insulated and fritted glass; aluminum canopies; stainless-steel columns and mullions.

Public Area Interior Finishes

Atrium: polished limestone floors; cherry-paneled north wall; glass-paneled east wall; fiberglass-paneled ceiling with acoustic finish.

Courtroom: Cherry wood paneling and pilasters; fabric-wrapped acoustic panels.

**BIOGRAPHIES:
THE ARCHITECT AND THE ARTISTS**

Joan E. Goody, FAIA, is a principal of Boston-based Goody, Clancy & Associates. Goody has earned a national reputation for combining civic responsibility and design excellence in the creation of multi-family housing and other urban buildings. Among her many accomplishments is the transformation of Boston's Harbor Point, a once decaying 50-acre public housing enclave, into a vibrant, mixed-income community. This project was honored with the prestigious Rudy Bruner Award for Excellence in the Urban Environment.

Under her direction, Goody, Clancy & Associates has been recognized by awards from the American Institute of Architects and the American Planning Association for its work in housing, academic buildings, and urban design. The firm has undertaken many significant preservation projects, including the award-winning restoration and rehabilitation of such significant Boston landmarks as Faneuil Hall, the Old State House, and Trinity Church. This preservation work, in turn, has led to a deep understanding of architectural tradition that informs the firm's new building designs.

An educator as well as an architect and urban designer, Goody taught architecture at the Harvard Graduate School of Design for many years and was appointed a Noyes Visiting Critic at Harvard. She currently combines an active practice with lecturing at architecture schools and professional organizations. As chair of the Boston Civic Design Commission, Goody reviews all major projects in that city for their impact on the public realm. She has been a GSA national peer since 1996.

Mikyong Kim is a Boston-based artist and landscape architect whose award-winning work ranges from single sculptures to large-scale master plans. Using such natural resources as water and stone, as well as manmade materials such as steel and fiber optics, she creates environmental installations that explore multi-sensory experiences. Kim's background in sculpture, music, landscape architecture, and design have merged in her practice over the past 10 years, yielding unusual works for public and private environments in this country and abroad. Her projects include a light gateway for Chinatown in Seattle, WA; a mist and stainless steel piece for the



U.S. Courthouse in Little Rock, AK; a playground at the Moylan Elementary School in Hartford, CT; a courtyard and roof garden at the LG Chemical Research Center in Seoul, South Korea; and a meditation labyrinth at Congregation Beth Shalom Rodfe Zedek in Chester, CT.

Kim is an associate professor of landscape architecture at the Rhode Island School of Design. She is a recipient of the Jacob Weidenmann Prize in landscape architecture and was a Norman T. Newton Scholar at the Harvard Graduate School of Design. Widely published, Kim's work has won national awards from the American Institute of Architects, American Society of Landscape Architects, and the International Federation of Landscape Architects, as well as multiple awards from the Boston Society of Architects, the Connecticut Society of Architects, and the Boston Society of Landscape Architects.

Susan Poffenbarger lives in Dunbar, WV. Her work focuses primarily on the lovely, untouched landscape of her home state of West Virginia. Poffenbarger's paintings balance the state's rugged topography with

the beauty of its setting. She often uses architectural elements to enhance the overall pictorial quality of the landscape. Poffenbarger received a Bachelor of Arts degree from West Virginia University and subsequently attended the Art Students League in New York City and Marshall University in West Virginia. Her works are in the collection of the Huntington Museum of Art in Charleston, WV, and other collections in the state. She has also completed a GSA Art in Architecture commission for the Internal Revenue Service's Martinsburg Computing Center in Kearnsville, WV.









THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office: Philadelphia, PA

Design Architect

Goody, Clancy & Associates
Boston, MA

Architect of Record

HLM Design
Bethesda, MD

Artists

Mikyoung Kim
Boston, MA

Susan Poffenbarger
Dunbar, WV

GSA Project Team

Michael Malane (Project Manager)
Bob Waring
Victor Low
Dorothy Grosick
Sean Kelly

Design Excellence National Peers

Fred Bland
Beyer Blinder Belle Architects and Planners
New York, NY

Milton Curry
Department of Architecture
Cornell University
Ithaca, NY

Stanton Eckstut
Ehrenkrantz, Eckstut & Kuhn Architects
New York, NY

John Wetenhall
John and Mable Ringling Museum of Art
Sarasota, FL

Construction Excellence National Peers

Robert K. Cooley
Cooley Construction
Oklahoma City, OK

Blake Peck
McDonough Bolyard Peck
Fairfax, VA

Derek Wright
Intermountain Construction, Inc.
Idaho Falls, ID

Construction Manager

URS Corporation
Pittsburgh, PA

General Contractor

Dick Corporation
Pittsburgh, PA

Structural, Mechanical, and Electrical Engineer

HLM Design
Bethesda, MD

Geotechnical Engineer

Triad Engineering
Morgantown, WV

Civil Engineer

Cerrone & Associates
Wheeling, WV

Environmental Engineer

Applied Environmental, Inc.
Reston, VA

Security and Acoustical Engineer

HLM Design
Bethesda, MD

Landscape Architect

Mahan Rykiel
Baltimore, MD

Lighting

C.M. Kling & Associates, Inc.
Alexandria, VA

Cost Estimating

Construction Cost Systems, Inc.
Bethesda, MD

Audio Visual

Newcomb & Boyd
Atlanta, GA

Site Archeologist

John Milner Associates
West Chester, PA





**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 Design Excellence Program is the recipient of a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, and the 2004 Keystone Award from the American Architectural Foundation.



U.S. General Services Administration

Public Buildings Service

Office of the Chief Architect

Design Excellence and the Arts

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U.S. General Services Administration