

**THOMAS F. EAGLETON
UNITED STATES COURTHOUSE**

St. Louis, Missouri



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UNITED STATES COURTHOUSE



In St. Louis, domes and columns are the icons of civic architecture. Looking back over more than two centuries of history, municipal buildings, state buildings, and Federal buildings have all used domes and columns to announce their stature and create a dignified public presence. In the Eagleton courthouse, we wanted to be contemporary, but we also believed it was important to carry forward the symbols and traditions of St. Louis civic design.

Gyo Obata
Hellmuth, Obata + Kassabaum

A COURTHOUSE ON THE SKYLINE

Studying the urban silhouette of St. Louis, it's not difficult to distinguish between the architecture of industry and commerce, and the architecture of the public realm. The former—from storefront to warehouse to skyscraper—express their efficiency and order in the grid and crisp horizontal cornices that separate building from sky. The latter—from the Old Courthouse, with its commanding dome, to the Old Post Office, with its wedding-cake-like façades and sculpted dormers, to the Gateway Arch, with its shimmering stainless steel skin—have a richer profile. In these structures, vaulting and curved lines, columns and pediments, carvings and quality materials predominate.

In this juxtaposition, there is no doubt about the place of the Thomas F. Eagleton United States Courthouse. Its main entrance is a grand, five-story rotunda. Its 567-foot tower is crowned with an expansive stainless steel dome. Its façades are graced with columns and expressive masonry details. This is a landmark, one that carries forward the traditions of St. Louis's civic architecture. There are

other skyscrapers nearby, including two that are taller than the courthouse, but none eclipse the dignity and significance of the Eagleton building, a perception reinforced in a view of the tower from the west on Interstate 64 where the Federal courthouse is framed under the Gateway Arch.

Beyond establishing itself on the skyline, the height of this structure conveys other meanings. In the 19th century, courthouses were often embellished with towers as emblems of their prominence in the public landscape. This building takes that imagery a step further as the courthouse actually becomes a tower, a conceptual link that was inevitable given a modest site—5.5 acres—security setbacks, and a program that called for 25 courtrooms and one million square feet of floor space. The result is a soaring elevation that—in addition to recalling courthouse towers—becomes a symbol of the westward expansion of America's democracy and St. Louis's position as the center of the 8th Circuit Court, a vast territory covering seven Midwestern states from North Dakota to Arkansas.

Locally, the Thomas F. Eagleton United States Courthouse has been a catalyst in downtown redevelopment. Nearby warehouse buildings, especially those in the adjacent Cupples Station District, have been renovated as hotels, commercial centers, and residences. Stimulated by this important Federal investment, the value and demand for building sites is on the rise, and the area is experiencing a renaissance of day and nighttime activities.

The courthouse also complements the city's urban design plans to connect different sectors of the city with open space. The Gateway Mall extends west from the Mississippi River past the Arch and Old Courthouse as a long, multi-block public green running through downtown St. Louis. Coming off this route and perpendicular to it, a "Federal Mall" is envisioned as an open space moving south to the proposed Lake District. The Federal Mall will occur along 10th Street, with this courthouse being the major architectural feature along the tree-lined promenade.

This urban park quality is already apparent in the landscaping of the courthouse block itself. A graceful staircase and balustraded ramps move down in an arc from the curved façade of the entry rotunda to the street. Trees and planters line these walkways and give this expansive plaza a human scale. On the sides of the building, there are more intimate gardens, and a second entrance on the back of the building is developed with sweeping stairs and landscaped terraces.

The Thomas F. Eagleton United States Courthouse is a noble Federal building and a proud addition to the St. Louis skyline. It reflects the sun, clouds, changing light, and stormy weather of the moody Midwest sky. It enhances the vitality and quality of the city's downtown, and it presents the judiciary, a cornerstone of our democratic system, as both dignified and approachable.









Downtown St. Louis is the heart of a vast metropolitan area straddling both sides of the Mississippi River. It is appropriate that the new Federal courthouse, as with previous ones, be at the heart of the community. This beautiful building will not only serve as a tribute to the architects who designed it and to the men and women who built it, but will also be a symbol of the rule of law as the eternal value of our great democracy.

Thomas F. Eagleton
Retired United States Senator from Missouri



Because of security, most modern courtrooms are windowless. It was a surprise, then, when the Federal judges in St. Louis unanimously insisted on courtrooms and offices with an abundance of natural light. With this mandate, we broke rules and designed some wonderful spaces.

Gyo Obata
Hellmuth, Obata + Kassabaum

SPACES RICH WITH LIGHT AND SPECIAL DETAILS

With 25 courtrooms, the Thomas F. Eagleton United States Courthouse is currently the largest Federal courthouse in the United States. There is one En Banc courtroom where all the 8th Circuit judges can gather to hear cases, one Special Proceedings courtroom for high-profile trials and ceremonial occasions, three Appellate courtrooms, eight District courtrooms, seven Magistrate courtrooms, four Bankruptcy courtrooms, and one Tax courtroom.

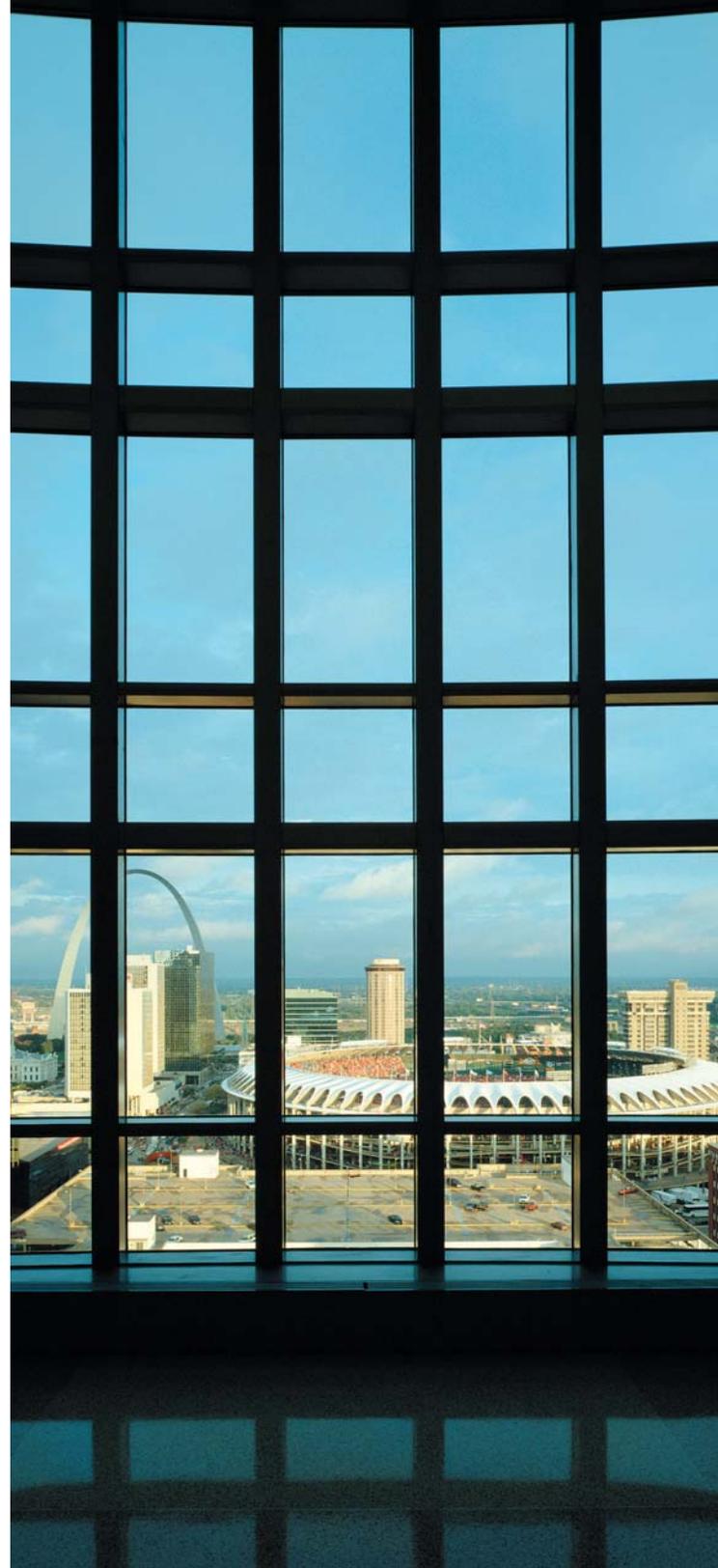
More impressive than the numbers, however, is the fact that all but one of these have large windows that bring light into the spaces and offer views of the city. The side wall of each courtroom is two-story, floor-to-ceiling glass framed in a grid of stainless steel. Monumental exterior columns add to the grandeur of this composition. Streaming through these layers, sunlight creates a shifting pattern of shadows on the courtroom floor and walls, and when the sheer draperies are drawn, the effect is shimmering and ethereal. In this scheme, light becomes a primary interior design motif as it plays on a variety of simply detailed furnishings, wall panels, and floors.

Light is an important feature in other spaces as well. The entire five-story height of the rotunda's plaza façade is glass supported on ascending layers of stainless steel shelves. More dramatically, above two-story marble columns, a series of progressively smaller oval balconies mark the floor levels on the interior of the rotunda, creating a vertical perspective that culminates in a round glass-covered oculus open to the sun and sky. The vestibule in front of each courtroom has a two-story window with grand views of the city. The offices of judges and staff also have vistas across St. Louis. The dining space in the first floor cafeteria looks out to a garden. And, the law library has a double-height entry and more intimate one-story study areas with floor-to-ceiling glass.

On the 28th floor, the elegant, 65-foot long En Banc courtroom is the only courtroom space that does not have windows. Paneled in black granite and cherry wood, the focus is on the curved back wall. There, a large curved bench, that accommodates 19 Federal judges, sits beneath the great seal of the court. Since only the most significant cases are heard in this venue, the room is appropriately formal and dignified.

Light, in this instance, is reserved for the lobby in front of the courtroom entrance. Here, a curved gallery extending the width of the building commands a view east to the Gateway Arch over the top of most of St. Louis's skyscrapers, across the cityscape and Busch Stadium, to the convergence of the Missouri and Mississippi Rivers and the plains beyond.

Thoughtful details and special materials enhance the impact and beauty of the building and its major spaces. There are allusions to Classicism: double- and triple-height columns on the façades and in key interior spaces including the Special Proceedings courtroom; and domes at the top of courthouse tower, over the rotunda, and as a ceiling element in District courtrooms. A compass star is laid into the floor of the main entrance symbolizing the far reaches of the 8th Circuit. A wave motif is found on courtroom furnishings, wall cornices, and room signage, a relief from the building's grid and a reference to the great rivers that come together in St. Louis and to waves of grain. The courtrooms have cherry wall panels and furniture. The main public lobbies are accented with polished granite and limestone surfaces.









The site was too small. The building was too big. That is, until we devised a strategy for staggering the courts and judges chambers. It was the key that unlocked a critical part of the design solution, after which, like completing a jigsaw puzzle, all the pieces fell in place.

Gyo Obata
Hellmuth, Obata + Kassabaum





AN INNOVATIVE SPATIAL ORGANIZATION

In new facilities, Federal judges generally have their own courtrooms with chambers adjacent to those courtrooms. Architecturally, this places two-story spaces—the courtrooms—next to one-story spaces—the chambers. It’s functional but not always efficient. This was particularly true in St. Louis. With a traditional layout of courtrooms and chambers placed side-by-side and stacked above each other, the building would have been taller than the Gateway Arch—the city’s icon and most prominent landmark. Obviously, this was unacceptable.

Not so obvious were approaches that, without sacrificing critical priorities, would yield a more compact design. Floors could be enlarged, but this would overwhelm the site and generate major spaces without access to natural light. Required functions could be reduced—and, to a certain extent, this did happen—but there were not enough cuts to solve the problem.

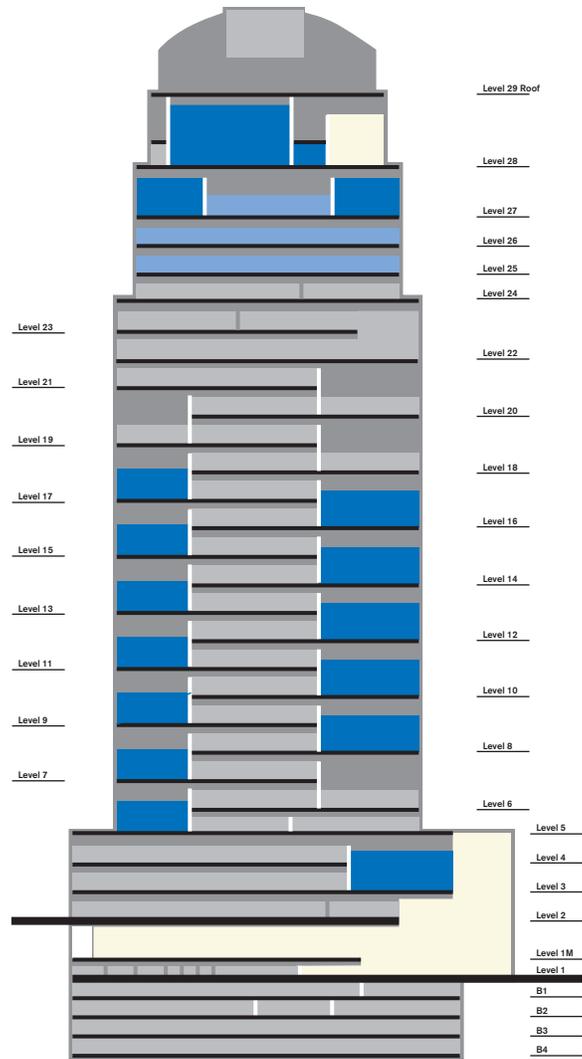
After evaluating many alternatives, the optimum solution was a system of “staggered” floors. In this arrangement, each courtroom level is adjacent to two levels

of support spaces—including chambers. This is very efficient. Rather than carving out offices within two-story courtroom floors, chambers are one-story tall. This keeps the building compact and reduces the overall height of the tower. Further, by staggering the courtroom levels on the east and west sides of the building, judges can go directly from their chambers into their own courtrooms. Circulation is streamlined, and spaces—courtrooms, chambers, offices, and lobbies—all have natural light. The staggering also facilitates the organization and orientation of courtrooms.

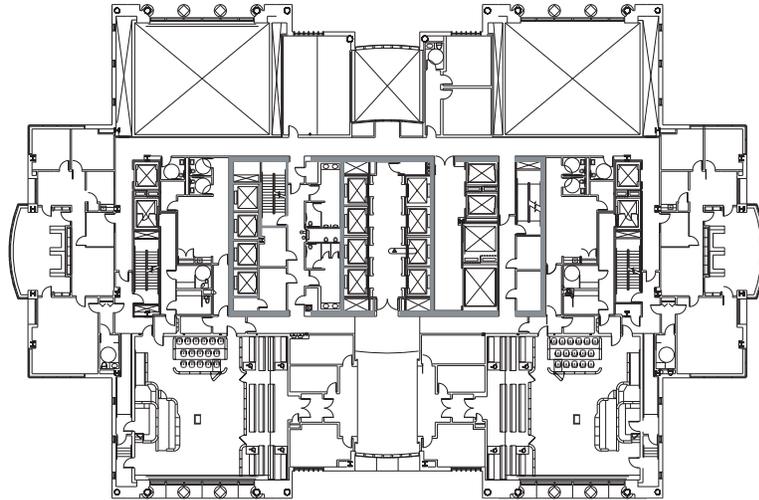
District courtrooms face the Mississippi River, while Magistrate and Bankruptcy courtrooms look west over the city.

This complex layering is expressed on the façades of the building. Single-story spaces are articulated with horizontal masonry bands on the edges and sides of the tower. Double-height columns announce the location of each courtroom, and curtain walls designate lobby and circulation spaces.

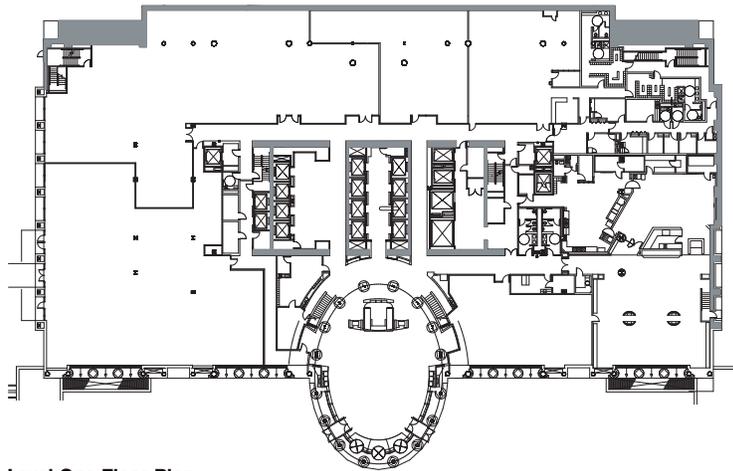




Section Diagram - Looking North



Level Ten Floor Plan



Level One Floor Plan

ART IN ARCHITECTURE

Art has always been an important feature of great architecture. For the Thomas F. Eagleton United States Courthouse in St. Louis, Missouri, environmental artist Mary Miss has designed a park.

Untitled Landscape Project

Across the Street from the Main Entrance

Mary Miss

This park provides a welcoming destination for visitors to downtown St. Louis. Always interested in the past and using it to inform her work, Mary Miss's design recalls the natural, rather than the man-made history of the area.

The site becomes an urban oasis—offering an inviting spot to meet, to talk, or to take a quiet break. Miss's elegant but informal design is a rectangular park along the front half of the block along Tenth Street.

The concept is to have visual interest in all seasons and at all times of day. At the center is a stone platform surrounded by an irregular bosk of columnar trees. Strips of water,

slowly flowing through stainless steel troughs, intersect the platform, walkways, and grassy areas. Other elements include fabricated logs that recall fallen trees, providing casual seating, and irregularly spaced lamps that emphasize the vertical quality of the design. The unpaved parts of the site are covered with mowed grass on the interior of these areas and taller, native grasses along the edges.

In the summer heat, the park provides a cool spot to sit beneath the trees and beside the gently flowing water. In the winter, the stainless steel troughs reflect the sky. At night, the lines of light create patterns that capture the attention of pedestrians and of people driving by.

Art in Architecture Program

GSA's Art in Architecture Program commissions artists, working in close consultation with project design teams, to create artwork that is appropriate to the diverse uses and architectural vocabularies of new Federal buildings. These permanent installations of contemporary art for the nation's civic buildings afford unique opportunities for exploring the integration of art and architecture, and facilitate a meaningful cultural dialogue between the American people and their government. A panel that includes the project architect, art professionals, the Federal client, and representatives of the community advises GSA in selecting the most suitable artist for each Art in Architecture commission.

GENERAL FACTS ABOUT THE COURTHOUSE

The Thomas F. Eagleton United States Courthouse in St. Louis, Missouri, is located on a 5.5-acre, full-block site between 10th and 11th Streets on the east and west and Walnut Street and Clark Avenue to the north and south. The main entrance is on 10th Street. The building is southwest of downtown near city hall and anchors what was once an undeveloped warehouse area.

The 29-story, 1,038,000 square-foot facility is 567 feet high and home to more than 1,000 employees. There are 25 courtrooms: one En Banc (28th floor), three Appellate (27th floor), eight District (even levels, floors ten through 16), seven Magistrate (odd levels, floors nine and 13 through 17), four Bankruptcy (floors five and seven), one Tax (ninth floor), and one Special Proceedings (third floor off the rotunda). The courthouse includes chambers for 39 judges (15 of them non-resident judges) and office space for various court-related and other Federal functions. In the future, spaces can be redesigned to accommodate 13 additional courtrooms. Funded by the courts and private contributors, the first floor houses an education

center with exhibits on Senator Eagleton, the courts, and artifacts discovered during the archeological excavation of the courthouse site.

Although equipped with the latest audio-visual and digital technologies, the configuration of courtrooms is traditional. The entry and public seating are opposite the judge's bench, and the jury box is to the side. The center of each ceiling is recessed with hidden lighting accenting this additional depth. Furnishings and doors are cherry with cherry panels gracing certain walls. Elevator lobbies are limestone with terrazzo floors and granite baseboards. Stainless steel is used for the exterior domes, window frames, and for detailing elevators.

The building is clad in pre-cast concrete, with expansive use of glass for floor-to-ceiling windows that run from the entry plaza to the building's dome. Thoughtful security makes this openness possible. Courtrooms and chambers are several floors above ground level. A low, concrete wall surrounds the building, and concrete balustrades, planters, benches, and bollards provide unobtrusive perimeter controls.

The building has 252 parking spaces below grade reserved exclusively for the use of tenants. Separate banks of elevators serve each of the courthouse's primary users—the public, judges, and prisoners. Mechanical functions have been fitted under the tower dome.



Location

A 5.5-acre parcel of land located southwest of downtown St. Louis, bounded by 10th and 11th Streets, Walnut Street and Clark Avenue.

Size

1,038,000 Gross Square Feet
567 Feet High
29 Floors plus Below-Grade Parking

Time Frame

Concept Design Initiated: October 1992
Construction Starts: July 1994
Occupancy: June 2000

Major Building Components

Total Rentable Space 866,600 Square Feet
U.S. Courts 595,000 Square Feet

Parking

Interior 252 Spaces

Foundation

Foundations are set on limestone bedrock 60 feet below street level using slurry-wall construction. In this process, a 60-foot deep trench was dug around the building perimeter and filled with reinforced concrete prior to the basement excavation.

Structure

The center core, with 30-inch thick reinforced concrete walls is anchored in bedrock to provide lateral resistance to wind and earthquakes. Steel tube columns, 30 inches in diameter and filled with concrete, support the perimeter of the tower. Steel beams link the perimeter columns to the center core. Radial beams fabricated from steel plate form the dome structure.

Mechanical

The cooling system is comprised of three 800 ton and one 400 ton chillers. The heating system is purchased district steam paired with three heat exchangers to convert the steam to hot water. The chilled

water and hot water are piped to 55 air handlers distributed throughout the building allowing greater flexibility and environmental control. Steam is also used to heat the domestic hot water. The courthouse has 19 elevators.

Exterior Walls

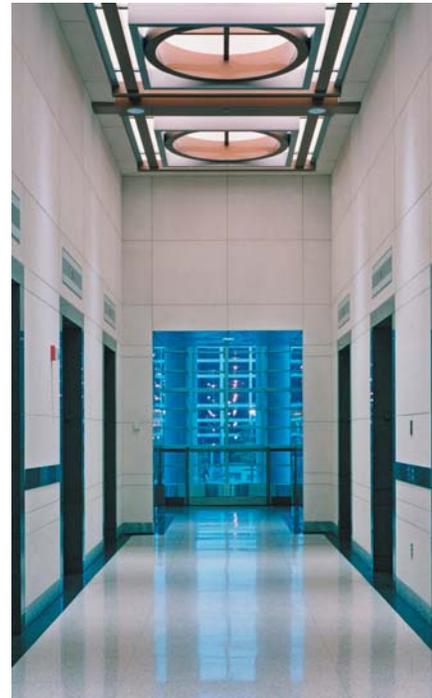
Architectural precast concrete with a glass and aluminum curtain wall topped by a stainless steel dome.

Public Area Interior Finishes

Rotunda: A five-story elliptical volume with terrazzo floors, a glass and aluminum curtain wall, polished limestone walls, and a domed ceiling with a skylight.

Elevator Lobbies: Terrazzo floors, polished limestone walls with luminous ceilings of backlit acrylic panels set in metal frames.

Courtrooms: Walls combine cherry wood paneling, fabric-wrapped panels, and painted gypsum board; acoustical panels are inset in domed gypsum board ceilings; floors are carpeted with broadloom.



PROFILE: THOMAS F. EAGLETON

Thomas F. Eagleton was born on September 4, 1929, and was raised in St. Louis, where his father, Mark Eagleton, was a legendary trial lawyer. After graduating from St. Louis Country Day School and serving in the United States Navy, Eagleton attended Amherst College and Harvard Law School, graduating with honors. He then returned to St. Louis, where he embarked upon a distinguished political career.

In 1956, Eagleton was elected the youngest-ever Circuit Attorney for the City of St. Louis, the community's chief prosecutor. In 1960, citizens voted him into his first state-wide office, Attorney General of Missouri, and he was elected Lieutenant Governor of Missouri in 1964.

In 1968, he won the first of three terms in the United States Senate. There, Eagleton was known for his work in the areas of foreign relations, intelligence, defense, education, the elderly, health care, the environment, and campaign finance reform. He chose not to run for a fourth term and returned to St. Louis in 1987.

Since leaving the Senate, Eagleton has been a partner in the law firm of Thompson Coburn LLP, University Professor of Public Affairs at Washington University, a member of the President's Foreign Intelligence Advisory Board, President of the Truman Library Institute, and President of FANS, Inc., the civic group that brought the NFL Rams to St. Louis. He is author of three books and the recipient of numerous honorary degrees and awards.

THOMAS F. EAGLETON





BIOGRAPHIES:
THE ARCHITECT AND THE ARTIST

Gyo Obata, who along with George Hellmuth and George Kassabaum founded HOK (Hellmuth, Obata + Kassabaum, Inc.) in 1955, is the partner responsible for design and the design strength behind one of the most diversified architectural practices in the country. Some of Obata's high profile projects include the National Air and Space Museum, Washington, DC; Levi's Plaza, San Francisco; Kellogg Company headquarters, Battle Creek, Michigan; and King Saud University, Riyadh, Saudi Arabia. His philosophy of design is to provide spaces that are not only functional but enhance the quality of life for those who live and work in them. He designs from the inside out and believes that the final evaluation of any building must be in terms of human values. He has a life-long commitment to downtown St. Louis and its continued development. It is the home of HOK's headquarters and the venue for many of its commissions including the America's Center, St. Louis Union Station, Metropolitan Square and Southwestern Bell's One Bell Center. In 1989, Obata received the Downtown St. Louis, Inc., Levee Stone Award recognizing his extraordinary leadership in the downtown's renewal.

Mary Miss, one of the leading environmental artists in the United States, has extensive experience in creating complex works that blur the lines among sculpture, architecture, and landscape architecture. Miss has completed numerous outdoor installations both in the United States and abroad, including South Cove at Battery City Park in New York City, a three and one half-acre waterfront park designed in collaboration with architect Stanton Eckstut and landscape architect Susan Child. Miss earned a Bachelor of Arts from the University of California at Santa Barbara and a Master of Fine Arts from the Rinehart School of Sculpture at the Maryland Institute of Art in Baltimore. Miss has received a number of awards, including: an honorary Doctor of Fine Arts from Washington University in St. Louis; a Medal of Honor from the American Institute of Architects; an Urban Design Award from Progressive Architecture; the Philip N. Winslow Landscape Design Award from the Parks Council in New York City; a John Simon Guggenheim Memorial Foundation Fellowship; and several additional fellowships from the National Endowment for the Arts.

THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Regional Office: Kansas City, MO

Design Architects

**(Including Structural, Mechanical and
Electrical Engineering, Lighting,
Landscape, and Graphics)**

Hellmuth, Obata + Kassabaum, Inc.
St. Louis, MO

Construction Manager

Jacobs Facilities Inc.
St. Louis, MO

Civil Engineer/Architecture

David Mason & Associates, Inc.
St. Louis, MO

Curtain Wall & Testing

Heitmann & Associates, Inc.
St. Louis, MO

Building Code/Life Safety

Rolf Jensen & Associates
Chicago, IL

Vertical Transportation

Lerch, Bates & Associates
Littleton, CO

Acoustical & Audio-Visual

Shen, Milsom & Wilke, Inc.
New York, NY

Security Electronics

Kroll Schiff & Associates
Bastrop, TX

Environmental

Woodward-Clyde Consultants
Maryland Heights, MO



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 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 Thomas F. Eagleton United States Courthouse in St. Louis, Missouri, was designed and constructed by GSA during the initial development of the Design Excellence Program.

