



DC STATE HISTORIC PRESERVATION OFFICE DETERMINATION OF ELIGIBILITY FORM

PROPERTY INFORMATION

Property Name(s): Federal Office Building (FOB) 6; Department of Education Building;
Lyndon Baines Johnson Building

Street Address(es): 400 Maryland Avenue, S.W. Washington, D.C. 20202

Square(s) and Lot(s): Square Number 492; Lots 110, 111, 112, 113, 114, 116, 819, 820, 823,
824, 833, 838

Property Owner(s): General Services Administration

The property/properties is/are being evaluated for potential historical significance as:

- ☒ An individual building or structure.
- ☐ A contributing element of a historic district (specify):
- ☐ A possible expansion of a historic district (specify):
- ☐ A previously unevaluated historic district to be known as (specify):
- ☐ An archaeological resource with site number(s) (specify):
- ☐ An object (e.g. statue, stone marker etc.) (specify):
- ☐ A new multiple property/thematic study regarding (specify):
- ☐ A contributing element of a multiple property/thematic study (specify):
- ☐ Other (specify):

Property description, rationale for determination & other pertinent information (enter text below):



Source: Bing Maps, Microsoft 2011

INTRODUCTION

The following report provides an evaluation of the eligibility of Federal Office Building No. 6 (FOB 6), now known as the Lyndon Baines Johnson Department of Education Building, for listing in the National Register of Historic Places. The evaluation has determined that the property is eligible. The evaluation was prepared in accordance with the National Register Criteria for Evaluation and the General Services Administration's Eligibility Assessment Tool.

FOB 6 is located at 400 Maryland Avenue in Southwest Washington, D.C. The trapezoidal site is bounded by Maryland Avenue to the north, C Street to the south, 6th Street to the west, and 4th Street to the east, occupying all of Square 492. The property is identified as UTM: 18/0324877/4305891 on the Washington West USGS quadrangle map (Figure 1). FOB 6 was the collaborative product of the Washington-based architecture firms of Faulkner, Kingsbury and Stenhouse and Chatelain, Gauger and Nolan. The site, including the hardscaped plaza and planned landscaping, was designed by the landscape architecture firm of Collins, Simonds and Simonds, who augmented the Modernist building and site designs proposed by the architects. The complex was constructed between 1959 and 1961 by the Philadelphia firm of McCloskey and Co. One of the first federal office buildings constructed by the newly created General Services Administration (GSA), FOB 6 was the result of an unprecedented cooperative effort amongst local and federal officials. Its Modernist design marked a dramatic stylistic change for federal government buildings and signaled the beginning of a significant shift towards the expression of mid-century architecture in the nation's capital. The building's long rectangular form anchored by granite-veneered pilotis, flat roof with setback top stories, and austere clean lines created by limestone panels and glass-curtain walls were designed to deliberately harmonize with the rigorous geometry of the granite and aggregate concrete hardscape and low-lying, light-tracery landscaping of the site. The union of building and site through materials and design is a hallmark of the Modern Movement that continues to be successfully expressed by FOB 6 as it augments the Monumental Core and Southwest Washington, D.C.

This Determination of Eligibility (DOE) includes a brief discussion of the project purpose, the methodology, and a historic context of the construction, site planning, and design of FOB 6. It provides a physical description of the building and site. A statement of significance and assessment of the property's integrity—location, design, setting, materials, workmanship, feeling, and association—follow. All figures, including historic and current photographs, drawings, and documentary images are at the end of the report.

Purpose

The Eisenhower Memorial Foundation proposes to construct a presidential memorial to President Dwight D. Eisenhower on the plaza of FOB 6, just south of Independence Avenue. The memorial will be managed by the National Park Service. The purpose of this DOE is to provide GSA with an objective and independent professional assessment of the eligibility of FOB 6 (building and site) for inclusion in the National Register of Historic Places, in compliance with Section 110 of the National Historic Preservation Act of 1966, as amended.

Methodology

Essential published sources were referenced and reviewed in order to properly assess the potential eligibility of FOB 6 and place it in the proper context. One such context utilized in the evaluation of this mid-century modern property was GSA's 2003 study, *Growth, Efficiency and Modernism: GSA's Buildings of the 1950s, 60s, and 70s*. Additionally, all documentation, analysis, and evaluation was completed in accordance with the National Register Bulletin, *How to Apply the National Register Criteria for Evaluation* (revised 1997). The bulletin was augmented by GSA's Eligibility Assessment Tool, which is an appendix to GSA's 2003 study. *DC Modern: A Context for Modernism in the District of Columbia, 1945-1976* was used to place FOB 6 within the context of other modern building in the District of Columbia and, thus, provide a context for its local significance. Finally, the *Southwest Washington, Urban Renewal Area* study by the Historic American Buildings Survey (HABS) provided an essential urban renewal context of Southwest Washington, where FOB 6 is located.

Existing primary and secondary documentation held by GSA, the National Capital Planning Commission (NCPD), and the U.S. Commission of Fine Arts (CFA) was collected. This process focused primarily on minutes and transcripts from formal commission meetings, as well as relevant correspondence. Repositories visited were the National Archives and Records Center (NARA), the Historical Society of Washington, D.C., and the Washingtoniana Division of the Martin Luther King, Jr. Library. Resources consulted included published histories, historic photographs and construction/alteration plans, newspaper articles, vertical files, and biographical information. The numerous intensive-level site visits to the property allowed for an examination of the interior and exterior of the building and its integral site and landscaping in order to assess physical integrity. These site visits included photographic surveys of existing conditions.

EHT Tracerics, Inc., a research and consulting firm that specializes in the study of architectural history and historic preservation, prepared this DOE for the GSA in January 2011. Dana Litowitz (Architectural Historian), Andrea Schoenfeld (Historian), and Molly McDonald (Project Assistant) performed the research and assisted with the preparation of the DOE form. The analysis and writing were undertaken by Emily Hotaling Eig, Principal, and Laura V. Trieschmann, Senior Architectural Historian. All staff qualifies under 36 CFR 61 as professionals in their respective disciplines.

HISTORIC CONTEXT

FOB 6 was a product of the immense growth of the federal government in the 1940s and 1950s that resulted in the creation of new government agencies, including the General Service Administration (GSA) and the Public Buildings Service (PBS), and the strong desire to rid the nation's capital of temporary office buildings on the National Mall. Constructed between 1959 and 1961, FOB 6 was originally proposed in 1956 as part of a ten-year GSA building campaign along with at four other federal office buildings to be constructed southwest of the United States Capitol. As the initial federal office building designed for and constructed in Washington, D.C. by the newly created GSA, the Modernist FOB 6 represents a dramatic shift in the federal government's approach to design and demonstrates the acceptance by the Commission of Fine Arts (CFA) of modern architecture for federal buildings. As the first building constructed in accordance with GSA's initial approach to master planning of federal office buildings, the *Construction Program, Federal Buildings, Washington, D.C., & Vicinity, 1956-1966*, FOB 6 not only manifests GSA's core principles of the period – growth, efficiency, and modernity – it also is a significant illustration of interagency cooperation. GSA worked with the National Capital Planning Commission (NCPC) to ensure that the location, siting, and construction of FOB 6 would adhere to the *1950 Comprehensive Plan for the District of Columbia*. Significantly, FOB 6 was a key component of the Southwest Urban Renewal Plan. As the first federal building constructed in the Southwest Urban Renewal Area under the auspices of that plan, FOB 6 represents the federal government's participation in the redevelopment of Southwest Washington, an important objective of President Dwight D. Eisenhower's administration.

GSA and the Public Buildings Administration

During the years immediately following the close of World War II in 1945, the United States moved to follow through on President Franklin D. Roosevelt's peacetime goal of transforming the federal government from a political to a managerial bureaucracy. The climb out of the Great Depression had stimulated enormous growth in the federal government, followed by the dramatic reorganization required by defense efforts during World War II. As peace prevailed, the plans made nearly a decade earlier as a result of the Reorganization Act of 1939 had been only partially implemented. Critical to the reorganization was the transformation of where and how the federal government would be housed.

The Public Buildings Administration (PBA), established within the Federal Works Agency, was originally created to allow for the judicious integration of the private architectural practitioner into a public buildings program that had previously been dominated by in-house architects. W.E. Reynolds, appointed in 1939 as the head of PBA, had sought to mitigate this lack of opportunity when he organized the agency. The institution of a permanent architectural advisory board, composed of private architects, meeting regularly to comment on the work of federally employed architects was to be a major step toward reconciling the ongoing dispute between these two design groups. However, this plan had been usurped by wartime exigencies and little progress had been made towards integrating the private sector into building design.

Now, during peacetime, because the enlarged workforce failed to return to its pre-war proportions, PBA was forced to redefine itself as a modern enterprise ready to manage the

country's federal buildings. Yet, despite the closing of defense agencies and re-shuffling of federal activities, the government remained woefully short of adequate office space. The wartime experience, with its massive de-centralization efforts and multiplication of functions, had brought attention to the price of scattering governmental services. Accordingly, the Commission on Organization of the Executive Branch of the Government, popularly known as the Hoover Commission, was created in 1947 by the 80th Congress to reorganize the Executive Branch. Its specific goals were to achieve economy, efficiency, and improve governmental services.¹ The consolidation of the agencies by the Hoover Commission was seen as the obvious solution for trimming expenditures, ending redundancy, and reducing administrative inefficiencies. In 1949, following more than a year of study, the commission reported that the U.S. Government, "the most gigantic business on earth," needed a centralized service in order to give the enterprise proper housekeeping support. The commission recommended that the "liquidating functions of the War Assets Administration, the expanding functions of the Bureau of Federal Supply of the Treasury Department, and the continuing functions of the Public Buildings Administration of the Federal Works Agency" should be united within a single agency.² The commission identified a variety of operational and maintenance needs associated with the country's public buildings, duties then associated with PBA, and recommended the establishment of a new central office with expanded authority to provide these services. The function of the proposed new bureau was, "(a) to prepare and issue standards of efficiency in the management of public buildings; (b) to supervise space allotments in Government buildings in towns where there are several large agencies...; (c) to maintain and operate Government buildings; [and] (d) to prepare standard forms of leases and deeds and maintain a record of leases and buildings owned by the Government."³ The commission's initial report focused on the management and administration associated with federal buildings, ignoring design and construction activities. It explicitly expressed "no opinion" on which agency should handle the design and construction of buildings and other functions that were at the time under the jurisdiction of the PBA.⁴

President Harry S Truman gave his vigorous support of the Hoover Commission's recommendations.⁵ Accordingly, the Federal Property and Administrative Services Act of 1949 established the General Services Administration (GSA) "to provide the resources needed by U.S. agencies to accomplish their missions."⁶ The 1949 law, enacted by a recently restored Democratic majority in the 81st Congress, called for the consolidation of federal government housekeeping and records management, the merging of property procurement functions with disposal functions, and the absorption of the Federal Works Agency and its divisions (including PBA) into GSA. Thus, it established GSA as the management arm of the Executive Branch.

¹ U.S. Commission on the Organization of the Executive Branch of the Government, *General Management of the Executive Branch, A Report to the Congress* (Washington, D.C.: Government Printing Office, February 1949). The establishment of the Hoover Commission was approved on July 7, 1947, *U.S. Statutes at Large* 61 (1947): 246.

² Office of Management, U.S. General Services Administration, *The Establishment of the General Services Administration: July 1, 1949-February 15, 1950*, vol. 1 (Washington, D.C.: Government Printing Office, 1950), 3.

³ Commission on the Organization of the Executive Branch, *General Management of the Executive Branch*, 11.

⁴ *General Management of the Executive Branch*, 11.

⁵ *General Management of the Executive Branch*, 11.; U.S. Commission on Organization of the Executive Branch, *Office of General Services, Supply Activities*, 11; President Harry S Truman, "Message to the House of Representatives" 80th Cong., 2nd Session, March 5, 1948, H. Doc. 558 (Washington, D.C.: Government Printing Office, 1949).

⁶ United States, Cong. House, *The Federal Property and Administrative Services Act of 1949*, *U.S. Statutes at Large* 63 (1949), 377.

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While the law itself actually did little more than consolidate and transfer the functions of a variety of pre-established agencies, it did vest GSA with two major roles. First, it became an advisory agency, providing logistical and administrative support with responsibility for assisting in the establishment of standards for space management, supplies, and record management requirements. Second, GSA was to serve as the arbiter of procurement policy and management, charged with furnishing supplies, office space, and records storage to the various departments and their agencies. Within GSA, the division entrusted with fulfilling the responsibilities associated with the country's federal buildings was given the name Public Buildings Service (PBS).

PBA was quickly transformed into the newly created PBS, immediately taking on GSA's duties as the federal government's property manager. W.E. Reynolds continued his duties, acting as the new Commissioner of Public Buildings, but now served under the auspices of GSA. PBS was organized with a series of divisions including the Office of Design and Construction, which was divided between the Offices of the Supervising Architect and Supervising Engineer. PBS officially inherited PBA's responsibility for buildings occupied by the Executive Branch (with exception of those directly related to the Office of the President), both in and outside of the District of Columbia. It also assumed responsibility for PBA's backlog of nearly 200 active renovation and construction projects funded under the Public Buildings Act of 1949.⁷ As a division of GSA, PBS administered buildings produced by PBA and its predecessors, those built by PBA but controlled by other agencies, and those under lease to the federal government. PBS outlined its goal for new federal buildings:

The design of future Federal buildings will be greatly simplified to achieve economy and maintenance costs. New materials and techniques developed during the war and new uses for older conventional types will find expression in the Federal buildings of the future. Simplicity, economy of construction and upkeep and full consideration for safety will keynote the building designs. Standard details have been developed for all types of fixtures and equipment. Special attention has been given to providing proper lighting for every class of work. The best arrangement for efficient, economical operation of the numerous activities of the agency which occupy the building will be analyzed and incorporated into the plan. Economy in initial cost will be sustained by economy in maintenance, through adequacy of facilities.

Such innovations in building design as removal of snow and ice by radiant heat, elimination of exterior steps, hollow metal and wood doors of lightweight construction, resilient floor coverings, and flush trim at doors and windows will be matched by simple office furniture.... Every precaution against accident will be embodied in the plans. A type of window that can be cleaned from inside is under experiment. Colors will be used functionally. Federal buildings will set the pace for, rather than pursue, modern architectural patterns.⁸

⁷ The Hoover Commission recommended (with one dissent) separating the management of the District of Columbia's federal buildings from that of the country at large; however, this division was not supported by Congress.

⁸ Office of Management, U.S. General Services Administration, *The Establishment of the General Services Administration: July 1, 1949-February 15, 1950*, vol. 1 (Washington, D.C.: Government Printing Office, 1950), 24.

For PBS, in 1949, federal policy regarding the integration of private architects into federal design took on an important new focus. When Congress passed the Public Buildings Act of 1949, it authorized the Commissioner “to employ...the services of established architectural or other professional or technical corporations, firms, or individuals, to such extent as he may require for any public building project which the Public Buildings Administration is authorized by Congress to construct.”⁹ Reynolds’ small pre-war overture was successful in the post-war era with the total embrace of the private sector as a design partner, provided that private firms were employed on a project-by-project basis. This new philosophy was in keeping with a pro-business environment of post-war America as well as with the growing power of the American Institute of Architects (AIA). As AIA’s ranks swelled, so did support for the idea that government should be run as a corporation, responsive to the same trends and incentives that determined the actions of the private sector.

Birth of the 1956 Construction Program

The strongest, or at least the most public, factor influencing the need for a formalized federal building plan in the 1950s was the existence of thirty-eight temporary office buildings, or “Tempos,” in central Washington, D.C. During World Wars I and II, temporary structures were erected on and around the National Mall to provide office space for expanding federal bureaus. At the conclusion of World War II, the demand for office space was critical due to overcrowding of these substandard buildings (Figure 5). Despite placement at key spaces within the District’s Monumental Core—a circumstance that many believed would ensure the quick removal of the temporary buildings—they remained in place into the 1950s. With the onset of the new peacetime decade, President Eisenhower personally championed the removal of the Tempos and the restoration of the grandeur of the capital city. The agencies housed in these Tempos, however, were still functioning, housing more than 43,000 federal office workers who needed to be relocated.¹⁰ As the 1949 Public Buildings Act limited GSA to the acquisition of sites for federal buildings within just four squares in the northwest quadrant of the District of Columbia, there simply was no downtown location available within the city’s boundaries.¹¹ Plans to decentralize the government workers by placing agencies outside the District were put forward as a solution, but this idea soon lost favor as the business community pressed of the placement of federal buildings in Washington’s downtown.¹² Without sufficient new, large, and permanent buildings within the District of Columbia, there was no place to house the workers associated

⁹ United States, Cong. House, *Public Buildings Act of 1949*, 81st Congress, 1st Session, H.R. 3662 and 3019 (Washington: Government Printing Office, 1949), 2.

¹⁰ Transcript, National Capital Planning Commission, December 15, 1955, p. 70; December 1955 to April 1956; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, Record Group 328; National Archives Building, Washington, D.C.

¹¹ United States, Cong. House, *Public Buildings Act of 1949*, 2. These four squares (11, 19, 20, and 32) were located south of Virginia Avenue and north of Constitution Avenue (B Street), along the Potomac, roughly where the Kennedy Center is located.

¹² This idea was coupled with Cold War fears of atomic bombing of Washington, D.C. Attitudes about the efficacy of the decentralization changed relatively quickly, but not before sites for the headquarters of five agencies were purchased. Headquarters for the Atomic Energy Commission, the Bureau of Standards, the Central Intelligence Agency, the Geological Survey, and the Coast and Geodetic Survey are all located outside of the District of Columbia. Minutes of the Commission of Fine Arts, August 1, 1957; CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57; Central Files, 1920-1986; General Records of the Commission of Fine Arts, Record Group 66; National Archives Building, Washington, D.C.

with the various expanded and new federal departments, and no way to justify the removal of the Tempos.

To address this problem, GSA proposed the idea of a public-private partnership to fund the construction of federal office buildings, thereby relieving the federal treasury of the jolt of large debt and its potential to risk reaching the government's debt ceiling. Previously, GSA approached the task of transitioning from temporary or obsolete government office space to new, permanent government office space within the District on a case-by-case basis. Each demolition or construction project went before the House of Representatives' Committee on Public Works as a motion to "Provide for the Construction of Certain Government Buildings," or to "Authorize the Administrator of General Services to Dispose of Certain Real Property."¹³ This process was disjointed and time consuming and required special appropriations from a Congress reluctant to commit funds for new buildings. The new program called for a private developer (referred to as a financing contractor) to pay for the construction of a building on federal land, and then to charge the United States an installment fee for an established period of time (ten to twenty-five years) after which the federal government would become the building's owner. Congress liked the new idea and, on July 22, 1954, passed an amendment to the Public Buildings Act of 1949 that allowed the GSA Administrator to acquire title to real property and to fund construction by entering into a lease-purchase agreement with a private developer. With the passage of this act, the United States was for the first time allowed to receive title of leased property at the completion of a lease period, essentially "permitting the federal government to buy buildings on the installment plan."¹⁴

By the summer of 1955, the press was reporting GSA's plan to amend the Public Buildings Act of 1949 to allow for the construction of federal office buildings south of the National Mall within the area defined for Southwest Urban Renewal. The discussion justified the construction of the new buildings as a means to demolish the Tempos and was called by *The Washington Post and Times Herald*, "the first concrete step Congress has taken since the war toward tearing down the temporary buildings that deface the Mall."¹⁵ Critical to H.R. 4841, one of several bills over the years that proposed to amend the Public Buildings Purchase Contract Act of 1954, was the recognition of the key role the federal office buildings would play in the redevelopment of the Southwest. The 1955 amendment called for GSA to propose buildings that would conform to the Southwest Redevelopment Plan, pursuant to the District of Columbia Redevelopment Act of 1945. It also expedited the construction of federal buildings within the redevelopment plan by making the terms of lease-purchase more lenient in the Southwest quadrant of the city and by allowing GSA to make even exchanges of land with the Redevelopment Land Agency (RLA), a congressionally mandated agency created to handle the purchase, transfer, and disposition of land to new developers who would implement the Southwest Redevelopment Plan. Finally, it tied demolition of the Tempos to the urban renewal by requiring that GSA match new construction in Southwest with demolition of equivalent temporary office space.¹⁶

¹³ United States. Cong. House, *Public Buildings Act of 1949*.

¹⁴ United States. Cong. House, *Public Buildings Purchase Contract Act of 1954*; Joseph F. Zimmerman, "Lease-Purchase Fails," in *National Civic Review*, Volume 48, Issue 5, pp.241-245, May 1959. Published on Wiley Online Library. Accessed February 11, 2011, <http://onlinelibrary.wiley.com/doi/10.1002/ncr.4100480506/abstract>.

¹⁵ "Move Against 'Tempos'" in *The Washington Post and Times Herald*, July 1, 1955, 30.

¹⁶ United States, Cong. House, *An Act to Amend the Public Buildings Purchase Contract Act of 1954*.

At the July 1955 hearing of the House Subcommittee on Buildings and Grounds of the Committee on Public Works on H.R. 4841, subcommittee chairman Robert E. Jones, Jr. (D-Alabama), addressed the inefficiencies of the proceedings. He requested that a change be made in the process for reviewing the acquisition or sale of buildings and sites. To remedy the “piecemeal fashion” with which they were approaching the subject, Jones asked:

That the General Services Administration, prior to January 1956, will come up with some comprehensive report to the committee showing the plans and expectations of the Department over a period of years, as to what their building requirements will be in the next decade so we can have some order and system to the planning for Federal buildings in the District of Columbia.¹⁷

GSA's 1956 Plan

On December 12, 1955, a month before the Public Works Committee's January deadline, GSA announced to the press that it had drafted a ten-year plan for federal government buildings. Still requiring review from the White House and the Office of Defense Mobilization, the plan called for sufficient permanent federal buildings to house a “Government of this size.” It included projects already funded by Congress and on the drawing boards, the long-anticipated completion of Federal Triangle, new buildings in Northwest and Southwest Washington, a “priority list of sorts for construction,” and a recommendation for “a floor as well as a ceiling” on the number of federal employees to be assigned to federal office buildings in downtown Washington. The plan was intended to be presented at an open meeting of NCPC for its review on December 14 but, according to the local press, the bureau had “clamped a lid of secrecy” and sent it back to the Public Works Committee.¹⁸ Although key bureau chiefs had met to discuss the plan on an emergency basis, the White House was responsible for shutting down the plan's public presentation, as it was concerned that the plan had not yet been presented to the Committee on Public Works. On the morning of December 15, the date scheduled for the NCPC review, the White House relented and agreed to allow the presentation, but only at a closed meeting unless Representative Jones agreed to a public review. With so little time available, Jones did not respond to the request, forcing GSA to make its presentation to NCPC at a closed session.

Fred S. Poorman, Deputy Public Buildings Commissioner, presented the plan to the commission. He explained the congressional request for a coordinated plan of action for constructing new public buildings in the District and immediate environs, and PBS's efforts to provide this by conforming to the NCPC *1950 Comprehensive Plan*. This included placing employees in the District's downtown, as well as in areas identified by NCPC in the metropolitan area (i.e. buildings in Southwest) in blocks of three to five thousand, buildings at sites outside the District (Virginia and Maryland), and buildings at sites that complied with the policies of the Office of Defense Mobilization. Speaking to what would soon be named Federal Office Building No. 6, Poorman told the commissioners, “We need a building that we can occupy at the earliest possible moment to get rid of some of the things that you folks and the rest of the town are

¹⁷ Hearing on H.R. 4841, before the Subcommittee on Public Buildings and Grounds of the Committee on Public Works. 84th Congress, 1st Session. July 8, 1955, p. 60.

¹⁸ “Budget Officials Will meet Today to Decide on Release of D.C. Plan” in *The Washington Post and Times Herald*, December 15, 1955, 25. GSA later claimed that it had decided against releasing the plan to the public until it could be presented to Congress.

raising cain [sic] about. So we are proposing this building. It is part of a complex here.”¹⁹ The lease-purchase program, he told them, would fund \$175,000 worth of construction in Stage One alone, and “if somebody were to pull the rug out of that one, it would take a whole new reading.”²⁰ Parking was a critical issue and one that was still unresolved, despite his statement that, “...the automobile is here to stay.”²¹

The commission was impressed by the plan. Addressing the removal of the Tempos, Commissioner Dr. Joseph D. Lohman stated, “This is the first concrete real plan which actually does envisage the removal of a building that I have seen.”²² It shifted the federal employees from the Tempos to new buildings consistent with NCPC’s goals for the employment levels of the District. Importantly, it complied with NCPC’s vision for the District, particularly the commission’s concept of a new Southwest.²³ Chairman Harland Bartholomew applauded PBS’s efforts when shared his reply to a question regarding NCPC’s difficulties and conflicts, “...if we had people approach these problems in the spirit of planning, and second, when they worked out in detail they attempted to make it harmonize with the general plan, it would reduce [the difficulties and conflicts].” PBS, he said, “had [its] representatives sit in our meetings and you have endeavored to follow the plan and it impresses me as a very effective observation of the plan – following of the plan.”²⁴

After acknowledging their subsequent role in making recommendations for “building lines and heights for key sites,” NCPC gave PBS its support:

RESOLVED, That the public building program cooperatively developed by Public Buildings and the National Capital Planning Commission and represented by Mr. POORMAN is given general approval, with the understanding that there may be some adjustments in individual items as the detailed studies proceed; that the cooperative manner in which Public Buildings Service has developed the program shows good planning; and that the staff be directed to bring back a report thereon at the next meeting of the Commission.²⁵

The following day, subsequent to NCPC’s “unanimous and enthusiastic approval” of the plan, and the acquiescence of the “higher authorities,” Deputy Commissioner Poorman described the plan’s key tenets to the press, including the construction of Federal Office Building No. 6 (FOB 6) in the first of three building campaigns.²⁶

¹⁹ Transcript, NCPC, December 15, 1955, p. 75; RG 328; NAB.

²⁰ Transcript, NCPC, December 15, 1955, p. 77; RG 328; NAB.

²¹ Transcript, NCPC, December 15, 1955, p. 80; RG 328; NAB.

²² Transcript, NCPC, December 15, 1955, p. 81; RG 328; NAB.

²³ Transcript, NCPC, December 15, 1955, p. 89; RG 328; NAB.

²⁴ Transcript, NCPC, December 15, 1955, p. 88; RG 328; NAB.

²⁵ Minutes, National Capital Planning Commission, December 15, 1955, p. 5; July-December 1955; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, Record Group 328; National Archives Building, Washington, D.C.

²⁶ Minutes, NCPC, December 15, 1955; RG 328; NAB. GSA held, as it does today, a seat on NCPC; “U.S. Building Master Plan Is Approved,” in *The Washington Post and Times Herald*, December 16, 1955, 1.

Soon thereafter, the Bureau of Budget offered its approval for the entire plan and GSA submitted budget reports that included the NCPC approved building program to the House Appropriations Committee in February 1956.²⁷

In July 1956, GSA formally submitted its initial *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, dated the previous month, to the Public Works Committee (Figure 8 Figure 8). F. Moran McConihe, who had been appointed Commissioner of Public Buildings by President Dwight D. Eisenhower in May 1956, declared it was “a comprehensive report showing plans and expectations of our building requirements for the next decade.”²⁸ The *1956 Plan* called for twenty-two buildings to be built in three stages in Washington, D.C. and the surrounding area. The initial stage, running from 1956 to 1960, intended to complete thirteen of the twenty-two buildings, some of which were to be located outside the District of Columbia. The second stage included additions to three existing federal buildings, and the third stage called for the construction of two new buildings and major extensions to four existing buildings. Of the initial thirteen buildings, five were already approved for direct congressional appropriations; eight, including FOB 6, would be financed through the lease-purchase program.²⁹ Six of the thirteen were office buildings that had not yet been assigned to an agency.³⁰ The House Public Works Committee, the first stop before proceeding to the Senate Committee, responded well to the plan and was quick to endorse the plan for the initial stage of construction. The committee voted a resolution to encourage GSA to demolish the Tempos as fast as possible. Enthusiasm for the plan was strong, buoyed significantly by the prospect of private funding for the eight yet unfunded buildings. Discussions in Congress followed that revised the plans somewhat: the Weather Bureau’s building was not approved and FOB 7 and the Geological Survey buildings only received conditional approvals.³¹

In August 1956, Commissioner McConihe went back to NCPC with the revised plan, the *Federal Buildings Construction Program, Washington and Vicinity, 1956-1962* (Figure 9). This version included an introduction by McConihe who, before taking on the PBS commissioner role, had led Eisenhower’s commission to rid Washington of the Tempos (Figure 5).³² Keenly aware of Eisenhower’s administrative objective to aid in the redevelopment of the Southwest, his introduction to the updated plan identified five goals for the program (Figure 6). These were: 1) to remove the temporary office buildings from downtown; 2) to fill in the gaps left by earlier construction programs; 3) to participate in the redevelopment of the city’s Southwest quadrant; 4) to weigh economic and traffic problems; and 5) to account for costs and financing to avoid a

²⁷ PBS returned to NCPC in February and gained approval for changes to the plan that affected the Northwest Rectangle/ Rawlins Park and Lafayette Park. The plan that went to Congress included these changes. “Capital Area To Get Five New Federal Structures,” *The Washington Post and Times Herald*, February 22, 1956, 25.

²⁸ *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, June 1956; RG 66; NAB.

²⁹ *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, General Services Administration, Public Buildings Service, Washington, D.C. August, 1956; Construction Program for Federal Buildings, 1956-57; CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57; Central Files, 1920-1986; General Records of the Commission of Fine Arts, Record Group 66; National Archives Building, Washington, D.C.

³⁰ *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, August 1956; RG 66; NAB.

³¹ FOB 7 was to be located at 17th Street and Pennsylvania Avenue. It was re-sited to Lafayette Square and was eventually designed by John Carl Warnecke to serve as the Executive Office Building.

³² In January 1956 President Eisenhower appointed F. Moran McConihe as his “personal representative” to lead the effort to eliminate the Tempos.

burdensome addition to the Federal debt.³³ A third version of the plan went further to establish the benefits of the plan, incorporating not only information on the demolition of Tempos, statistics on employees to be housed in the new buildings, arguments as to the benefits of new buildings over old, and ownership over rental, but also images of the buildings in the first construction stage. Issues of design aesthetic, participation in the redevelopment of Southwest Washington, economic and traffic problems, and financing, as well as its role in assisting the implementation of the NCPC *1950 Comprehensive Plan* were addressed, effectively providing a marketing tool to further gain support for GSA's plan. When asked details about the size of the buildings, McConihe responded that, "with respect to some, only preliminary work ha[s] been done and exact details would be worked out at a later date."³⁴

Soon, support for the GSA plan became public, with many seeing it as proof that the federal government had finally taken "a comprehensive look at the Government's housing needs over the next ten years and adopted a timetable for meeting those needs."³⁵ It also reduced concerns over the government's plans to locate more federal agency headquarters in the Maryland and Virginia suburbs. GSA was looked upon favorably for its concrete commitment to the Southwest Redevelopment Plan, which had been heavily publicized in the media and was the topic of great controversy. Its foray into planning seemed like a positive step for the growing agency.

FEDERAL OFFICE BUILDING NO. 6

The Funding

Once GSA received NCPC approval for its *1956 Plan*, even before it returned to the House Subcommittee on Buildings and Grounds to present the plan, the agency initiated the congressional approval process for some of the individual buildings. In March 1956, GSA requested the House and Senate Public Works Committees to approve construction of one new building, to be funded under the lease-purchase program, that would "replace some of the 'Tempos' built during the war"³⁶ Although not yet associated with a federal agency, the building to be known as FOB 6 was proposed to house 2,900 federal employees, at a site south of Independence Avenue, near the Health, Education, and Welfare Building. The multi-storied, air-conditioned building was planned to contain 633,000 square feet of gross floor area. GSA Administrator Franklin G. Floete was quoted as stating that the new project would be "a substantial Federal contribution to the success of the development of this area," and "another long step in the President's [Eisenhower] plans to beautify the National Capital."³⁷ In July, FOB 6 was one of the thirteen buildings that comprised Stage 1 of the *1956 Plan* that won congressional support. Plans were moving ahead as PBS sought private developers to compete for the chance to build FOB 6.

³³ F. Moran McConihe, "A Decade of Construction," *Federal Buildings Construction Program, Washington and Vicinity, 1956-62*. General Services Administration, Public Buildings Service, Washington, D.C. August, 1956.

³⁴ Minutes, NCPC, Appendix D, p. 9; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, Record Group 328; National Archives Building, Washington, D.C.

³⁵ "Future Federal Sites" *The Washington Post and Times Herald*, July 21, 1956, 16.

³⁶ "GSA Seeks Approval of SW Building," *The Washington Post and Times Herald*, March 17, 1956, 17

³⁷ "GSA Seeks Approval of SW Building," 17.

GSA, however, soon recognized that the terms of the lease-purchase program were not as attractive as initially perceived. The agency returned to Congress in December 1956, seeking new rules including among other improvements, the ability to place property titles in trust to allow pension funds or other financial institutions that were prohibited from owning property to invest in the program. GSA also sought an additional year of interest and simplified bidding, contracting, and tax features.³⁸ Meanwhile, GSA and RLA came to an agreement that allowed the latter to use its right of eminent domain and earmarked federal funding to purchase four privately owned sites in Southwest Washington. This included the site bounded by Maryland Avenue, 4th, 6th, and C Streets, which was the site planned for FOB 6 (Figure 3).³⁹ By February 1957, GSA was unable to get any satisfactory bids on the lease-purchase projects and Congress suspended the program, threatening the future of the District projects. Following intense negotiations, GSA was able to revive the program, on paper at least, in October 1957. A test run sought private investments for ten projects, including FOB 6. Yet, by March 1958, the program was considered unviable. Congress passed the Independent Offices Appropriations Act, which funded \$6.5 billion in direct appropriations in all the states and Hawaii, but none for the District.⁴⁰ This act solidified the end of the lease-purchase program, and left the District's four active office projects without a funding source.

Over the next four months, more intense negotiations led to a see-saw battle as GSA tried to save the District-based buildings. The House eliminated all five of the original lease-purchase projects, but the Senate pushed for FOB 6. On July 24, GSA announced that the Senate and House had agreed to provide a direct appropriation of \$14 million to construct FOB 6. GSA estimated that the final working plans would be ready for bid by September 15, 1958.⁴¹ The Senate concurred and the funding for FOB 6 was included in the \$6.5 billion Independent Offices Appropriations Bill when it was sent to President Eisenhower for his signature.⁴²

The purchase of the site, however, was delayed owing to a dispute over a requirement of the Housing and Home Finance Agency relating to the building's use and construction timetable. GSA "sidestepped the obstacle" by accepting the stipulations on a conditional basis, thus allowing them to buy the building site in December, 1958, for \$802,000 from the Redevelopment Land Agency (RLA).⁴³ Construction bids were opened on March 13, 1959, and in April, 1959, the contract was awarded to McCloskey and Company of Philadelphia.⁴⁴

The Designers

In its first year of operation, PBS proclaimed its independence from the pre-war federal architectural scene. The position of Supervising Architect remained, but the staff of in-house

³⁸ "Lease-Buying Building Plan Liberalized," *The Washington Post and Times Herald*, December 3, 1956, B1.

³⁹ "4 Federal Office Sites Planned in Southwest," *The Washington Post and Times Herald*, January 4, 1957, A1.

⁴⁰ United States, Cong. House, Independent Offices Appropriations Act (85th Congress, 2nd Session, March 1958). The act funded various federal agencies with the majority of the funding going to the Veterans Administration.

⁴¹ "Work May Begin in Spring on SW Federal Building," *The Washington Post*, July 24, 1958, C18.

⁴² "Senate Passes \$14 Million for Building in SW," *The Washington Post and Times Herald*, July 31, 1958, B1. The only other funding for a federal office building in the District to be added to Independent Offices Appropriations Act was \$1.2 million for planning the controversial executive office building on Jackson Place at Lafayette Square.

⁴³ Jack Eisen, "GSA Agrees to Pay \$802,000 for Site of \$14 Million Office Building in SW," *The Washington Post and Times Herald* (1954-1959); December 18, 1958, pg. A1.

⁴⁴ "SW Office Building Contract Is Awarded," *The Washington Post, Times Herald*; April 3, 1959.

architects was replaced by the private architecture and engineering firms competitively bidding for the chance to design a federal building. Not only was PBS expressing its new mission through a new regime, it also embraced modern aesthetics and construction methods. “As a result of studies conducted in recent years, the design of future Federal buildings will be greatly simplified to achieve economy in construction and maintenance costs. New materials and techniques developed during the war and new uses for older conventional types will find expression in the Federal buildings of the future. Simplicity, economy of construction and upkeep, and full consideration for safety will keynote the building designs.”⁴⁵ Private firms wishing to work with PBS were guided by its goal of economy in construction and maintenance, and its interest in exploring new, post-war materials and methods. PBS’s message was clear, “Federal buildings will set the pace for, rather than pursue, modern architectural patterns.”⁴⁶

The chosen firms of this period were typically sound, well-trained architects and engineers who ran their firms like businesses rather than studios. Design accountability was demanded and quantified by the number of square feet achieved on a site, the refrain from superfluous ornament or lavish materials, and the elimination of unnecessary spaces. The understanding of modern mechanical systems and modern office needs were a given.

As FOB 6’s funding drama unfolded, PBS was already working with the two well-known, Washington-based private architecture firms selected to take on the building’s design. Faulkner, Kingsbury and Stenhouse held “primary responsibility for preliminary drawings,” while Chatelain, Gauger and Nolan held “responsibility for working drawings.”⁴⁷ The firms joined with Collins, Simonds and Simonds, a nationally respected landscape architecture firm based in Pittsburgh with strong District connections, for the site, plaza, and landscape design.

Faulkner, Kingsbury and Stenhouse was established in Washington, D.C., in 1941 by Waldron Faulkner (1898-1979), and Slocum Kingsbury (1893-1987). John Warn Stenhouse (d. 1984) joined the practice by 1946. Faulkner worked in the greater Washington area for almost 35 years, and received national awards for his work on institutional buildings. His partner, Kingsbury, was an authority on hospital design, leading the firm on projects at Bethesda Suburban Hospital (1943), The George Washington University Hospital (1946), and Holy Cross Hospital (1963), among others. Faulkner, Kingsbury & Stenhouse designed for several high school and university campuses in and around Washington, including Procter Hall (1956) at the National Cathedral School, additions at St. Alban’s School, and numerous buildings at The George Washington and American Universities. Private commercial projects included the National Geographic Society building (16th and M Streets, NW, 1949) and the WTOP Broadcast House (40th and Brandywine Streets, NW, 1953). When the firm worked on FOB 6 in the late 1950s, Stenhouse was an active member of the design team, representing both architectural firms in extensive meetings with NCPC and CFA. Kingsbury retired in 1964, but Faulkner’s final project was at the Old Patent Office Building, transforming it into the National Portrait Gallery in 1968. Faulkner’s son, Avery C. Faulkner, was also a well-known Washington architect, and

⁴⁵ Office of Management, U.S. General Services Administration. *The Establishment of the General Services Administration, July 1, 1949 – February 15, 1950*. Washington, DC, 1949, 24.

⁴⁶ Office of Management, U.S. General Services Administration. *The Establishment of the General Services Administration*, 24.

⁴⁷ Letter: Faulkner, Kingsbury and Stenhouse, Chatelain, Gauger and Nolan by Earl V. Gauger to Collins, Simonds and Simonds, 10 April 1958. John O. Simonds Collection, University of Florida.

worked with FOB 6's landscape architect, Lester Collins, on several projects for the Smithsonian Institution, including the National Zoo.

The architectural and engineering firm of Chatelain, Gauger and Nolan was formed in 1956 by Leon Chatelain, Jr. (1902-1979) with partners Earl V. Gauger (1900-1986) and James A. Nolan, Jr. (1938-1976). Both Chatelain and Gauger were prominent local architects, who had practiced in the Washington, D.C. area for many years prior to creating the partnership. Nolan, who had worked with Chatelain since 1950, was a mechanical engineer, specializing in heating, ventilating, and air conditioning. The firm was known for its institutional buildings, especially those for Georgetown University, and commercial office buildings. They also worked on several churches and facilities for the armed services. Major projects in addition to FOB 6 in 1959 included the Equitable Life Insurance Company (subsequently FNMA Headquarters, 1957), the national headquarters of the Associated General Contractors of America (1958), the International Monetary Fund Bank Buildings (1960-61), the Retail Clerks International Association (Suffridge Building, 1969), and the Group Hospital Insurance Headquarters (1969). In 1970, after Gauger retired from the firm, Chatelain merged the firm with another Washington architectural firm under a new name. The new partnership, called Chatelain, Samperton and Nolan, specialized in institutional designs, such as banks, churches, hospitals, and office buildings.

Lester Collins, of the firm Collins, Simonds and Simonds, practiced in the Washington, D.C., area for nearly three decades and executed landscape designs that spanned the East Coast. Collins provided extensive garden and landscape design for residential clients, but also worked on public projects and large-scale designs with major architects. A student of Walter Gropius at Harvard University, where he received both his undergraduate and Master's degrees, Collins was named the Dean of Landscape Architecture at Harvard in 1950. Colleagues and clients were consistently complimentary of his skilled designs: AIA gold medalist Charles Moore called him "right up there" in the pantheon of landscape designers; Washington-based architect Hugh Newell Jacobsen, FAIA, said, "I always thought he was the best;" and Mark Simon, FAIA, shared, "I think he was the most important and unsung landscape architect of the late 20th century."⁴⁸

While Collins gave great attention to private residential gardens, especially in his own neighborhood of Georgetown, he also worked on designs for public squares and city centers in Rochester, NY, in Alexandria, VA, and McLean, VA. His large-scale work included an array of natural settings and uses: Innisfree Garden, covering 1,000 acres in Millbrook, NY; campus designs at The George Washington University, the U.S. Naval Academy, the Virginia Military Institute, and the Goddard Space Flight Center; and master plans for Roanoke, VA, and Miami Lakes, FL, his self-proclaimed *magnum opus*.⁴⁹

The Siting and the Design

In April 1957, PBS introduced the topic of the four new federal buildings, including FOB 6, planned for the Southwest Urban Renewal Area to both NCPC and CFA. NCPC took up the issue first, on April 4th, focusing on setbacks. NCPC Executive Director John Nolen reported to

⁴⁸ Patricia Dane Rogers, "Even Mother Nature Bowed to Lester Collins," *The Washington Post*, July 29, 1993, 10.

⁴⁹ Rogers, 10. "Landscape Architect Lester A. Collins Dies," *The Washington Post*, July 15, 1993, B7.

the commission of discussions with the architects of the four buildings regarding additional setbacks that were required by the Southwest plan. The view to the United States Capitol from the bridges coming into the federal city from Virginia had been addressed in the late 1930s when the Health, Education and Welfare (HEW) Building was designed and strict height regulations had been applied.⁵⁰ Further discussions were needed regarding the siting of the new buildings to avoid placing “one of the finest views of the Capitol” at risk. However, Nolen was satisfied that “we have had very constructive conferences with the architect on this and I don’t anticipate any major problems to arise.”⁵¹

Waldron Faulkner presented the preliminary scheme for FOB 6 to CFA two weeks later on April 18th. The drawings before CFA were the same as those seen by NCPC, being conceptual and as yet unresponsive to NCPC concerns for height and setbacks (Figure 10). The commission struggled with its review of FOB 6 and the other federal buildings (FOB 8 and FOB 9) on the agenda that day proposed for the Southwest Redevelopment Area. First, that they were intended as generic federal office buildings, rather than cultural institutions, fronting on the National Mall, and, second, that they were to be designed in some variation of Modernism. After some nudging, GSA agreed to return to CFA with a model denoting the entire site, rather than just the building, while the architects promised to “make a further study and present revised sketches and a model at the next meeting.”⁵² Although it was NCPC’s responsibility to approved site selection, CFA was troubled by the buildings’ proximity to the National Mall. They expressed their concern over the lack of information provided and their inability to control how the designs and the sites would relate. Despite PBS having been provided a copy of the *1956 Plan* two years previously, CFA had not fully appreciated its importance until this review cycle, and upon reflection determined that they were not especially pleased with proposed building sites and the type of buildings that had been selected to fill them. This concern over the incongruence between siting and architectural form and style, and their lack of a role in siting decisions, had been growing to the point that during the previous month CFA had met with NCPC’s Chairman Harland Bartholomew to discuss the issue. Bartholomew had responded by inviting CFA to send a representative to NCPC commission or committee meetings, including a permanent seat on NCPC’s Coordinating Committee, in an effort “to promote continuous close working relations and to coordinate action on matters in which there is mutual interest or concern.”⁵³ Chairman Finley accepted the offer.⁵⁴

Lenn L. Hunter, Supervising Architect for the PBS, and architect John Stenhouse presented the model of FOB 6 to CFA at its next meeting on May 27th (Figure 11). That design, Stenhouse told the commission, represented “revisions to bring the building into scale with its site.”⁵⁵ The concept model showed FOB 6 as an eight-story, horizontal rectangular set on pilotis, and sited at the southern end of the trapezoid site parallel to the Mall. The windows were shown as a field of alternating punched openings. A penthouse was centered on the roof. The model included the FOB 6 site and the HEW Building to the east, allowing CFA to see the relationship of height and scale between the two buildings, as well as their setbacks along C Street. Although no landscape

⁵⁰ The then-HEW Building, now known as the Wilbur J. Cohen Building, was constructed for the Social Security Administration. It opened in 1940.

⁵¹ Transcript, NCPC, April 4, 1957, p. 48; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, RG 328; NAB.

⁵² Minutes, Meeting of the Commission of Fine Arts, April 18, 1957, Index to Minutes, p. 4, CFA Archives.

⁵³ Minutes, CFA, April 18, 1957. Exhibit A: Letter from NCPC to CFA, April 18, 1957. CFA Archives.

⁵⁴ Minutes, CFA, April 18, 1957. Exhibit A: Letter from CFA to NCPC, April 24, 1957. CFA Archives.

⁵⁵ Minutes, CFA, May 23, 1957, p. 4. CFA Archives.

design was included, a pavilion overlooking a sunken court was located directly to the northeast corner of the building. The restriction of the building's footprint to the southern section of the site resulted in a substantive reduction of its size and scale. The triangular area of open space remaining on the site provided a strong buffer between the building and the Mall. Without benefit of a design for the space, CFA urged PBS and the architects to make the open space as "attractive as possible under budgetary limitations."⁵⁶ The next day, CFA Chairman David Finley sent a letter on behalf of the CFA to Commissioner McConihe complimenting Mr. Hunter and his "group of architects" for their work on both FOB 6 and FOB 10. "We were glad to commend the plans which have been made for developing this area," he wrote. Addressing the issue of siting, he went on, "The use of a model in studying the design was most helpful," adding, "and we hope that you can soon provide one large enough to show the relationship of all the proposed work in this part of the Southwest area." Further, he expressed the commission's strong recommendation that "funds be reserved to spend for the landscaping and decoration of the buildings with suitable sculpture and painting."⁵⁷

Acting Commissioner Poorman responded to Chairman Finley's May 24th letter on June 11th, stating that landscaping for both FOB 6 and FOB 10 would be paid for under the lease-purchase program. The planting plan, he added, would be prepared under the architects' contracts and would be presented to CFA for its review. Painting and sculpture to decorate the buildings were unlikely to be forthcoming, unless CFA "would sponsor, and GSA support, legislation to provide a lump-sum appropriate to embellish Federal buildings by the use of murals and sculpture."⁵⁸

C.F. Hageman, Section Chief Site Planner for PBS, joined Stenhouse before NCPC at its June 20th-21st meeting to present a revised scheme for FOB 6. Executive Director Nolen introduced the plans for FOB 6 as "part and parcel of the Southwest Urban Renewal Plan."⁵⁹ The scheme in front of NCPC had been "pretty well thrashed out" with the NCPC Coordinating Committee, with the result that the plan before NCPC had been "materially modified" (including a one-story reduction) in response to the committee's recommendations. The pre-meeting conferences and discussions were strongly aimed, Nolan related, at protecting the views of the United States Capitol, with the result that the plan called for the building to adhere to the height limits set for the HEW Building to avoid interfering with the views of the Capitol from bridges and approaches from Virginia. The building was now seven stories high and 106.2 feet above sea level (approximately 90 "some" feet above the curb) and set back 55 feet from C Street, which aligned it with the southern plane of the HEW Building to the east. The penthouse was acceptable because its location was off the line of sight. Budget allowing, the skin of the building was to be a limestone veneer. With support from Nolen and the Coordinating Committee, NCPC approved the Site Development Plan:

Site Development Plan

MOTION UNANIMOUSLY CARRIED approving in principle, except for provisions for parking which are to receive further study, the revised site

⁵⁶ Minutes, CFA, May 23, 1957, p. 5. CFA Archives.

⁵⁷ Minutes, CFA, May 24, 1957, Exhibit H: Letter from Commission of Fine Arts to F. Moran McConihe, 24 May 1957. CFA Archives.

⁵⁸ Letter from GSA; Public Buildings Service to David Finley, Chairman of Commission of Fine Arts, June 11, 1957; FAA, Public Buildings, Federal, FOB, #6, 4th & C Sts. S.W., 1957-58; RG 66; NAB.

⁵⁹ Transcript, NCPC, June 20-21, 1957, p. 3; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, RG 328; NAB. FOB 10 (FOB 10A and FOB 10B) was also presented that day.

development plan as submitted. for Federal Office Building No. 6 with a 55' setback of the main building wall on "C" Street, all as shown on NCPC File No. 1.17-97.⁶⁰

At this same meeting the elevation and grading plan was approved.

Elevation and Grade

MOTION UNANIMOUSLY CARRIED approving elevation and grades for Federal Office Building No. 6 as shown on NCPC Plan No. 1.17-96 as conforming substantially to the height of the HEW Building.⁶¹

CFA saw the new design at its June 27th meeting. Hunter and Stenhouse presented again. Although CFA expressed its position that "progress is being made in developing the designs of the plans and facades of the individual buildings," it was not enough progress. Chairman David Finley wrote Commissioner McConihe on July 11th that:

...considerably more effort will be required on the parts of all concerned, to give the three buildings in the Southwest a desirable uniformity of height, scale and architectural detail to order to prevent them from becoming merely a series of isolated modern office buildings. These buildings are, of course, a group that should be inherently related architecturally because they occupy a most important section of the monumental plan of the National Capital and they are counterparts of groups of buildings already constructed or contemplated on the North side of the Mall.... We will, of course, be glad to continue to work with you in trying to achieve the best possible solutions for the treatments of Federal Office Buildings 6, 8, and 10.⁶²

CFA's next formal meeting was not until September, but they held a special meeting on August 1, 1957 in New York City to discuss collective impact of the federal office buildings proposed in or adjacent to the National Mall. CFA wanted the new buildings to be as uniform as the buildings that formed the Federal Triangle or modern in a manner consistent with the National Archives and National Gallery of Art. They were troubled over the introduction of modern design, but more concerned that it be presented in a manner that was appropriate to the scale and cohesion expressed in the extant classical buildings. Their overall response to FOB 6 was favorable: its thin footprint set within a large open site was "infinitely better" than the proposal for FOB 10.⁶³ But they struggled with the relationship of the designs of the four Southwest buildings:

⁶⁰ Transcript, NCPC, June 20-21, 1957, p. 21; RG 328; NAB. The drawings referenced in this motion could not be located at NARA.

⁶¹ Transcript, NCPC, June 20-21, 1957, p. 21; RG 328; NAB. The drawings referenced in this motion could not be located at NARA.

⁶² Minutes, CFA, June 27, 1957. Exhibit G: Letter from CFA to PBS Commissioner F. Moran McConihe, July 11, 1957. CFA Archives.

⁶³ "The Position of the Commission of Fine Arts Regarding Certain Current and Projected Building Projects for the City of Washington," Transcript, CFA, August 1, 1957, p. 36-38; CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57; Central Files, 1920-1986; General Records of the Commission of Fine Arts, RG 66; NAB.

What is happening to those...three blocks here[?] ...it doesn't seem to be done in the same period. Personally, I would not mind if they carried a more modern arrangement here, if they kept it in good taste, as it should be, but it should be one uniform thing, it should not be a whole series of different kinds of things.⁶⁴

The August meeting was rife with sentiment in opposition to the PBS *1956 Plan*. By now, the commission members had seen all four of the federal office buildings (FOBs 6, 8, 9, and 10), as well as a newly proposed Air and Space Museum the so-called "Zeckendorf" federal buildings planned for the Southwest area, and were frustrated with what they believed was a lack of coordination of effort. Commissioner Douglas Orr expressed his colleagues' perspective on the problem, "Everyone is doing a little job on his own. It would seem to me that we ought to look at this area pretty hard because the future of Washington is certainly going to be greatly affected visually by what is done in these various operations that are now in the planning stage of which lease-purchase buildings are a very important part."⁶⁵ Chairman Finley continued, "I think they [PBS] are under the impression, and erroneously, I am sure, that we have given some sort of approval to this plan in the rough..."⁶⁶ The commissioners were adamant that they had not formally approved PBS's *1956 Plan*, but they admitted neither had they expressed their disapprobation. By limiting their discussions to architectural design, they had failed to object to the building sites, and by default, approved the site locations. In fact, site location approvals rested solely with NCPC, and NCPC had formally approved the *1956 Plan* in December 1955. The reality of this frustrated CFA enormously, "The thing that is not understood by most people is that land planning is just as much a part of the design of a project as the building itself. In other words [NCPC] cannot simply plan buildings and have us pass on the design, and be able to say that it is going to turn out a successful venture."⁶⁷ Commissioner Wallace K. Harrison expressed his concern, "I think the whole country considers us responsible for the appearance of the city of Washington."⁶⁸ Commissioner Perry spoke on behalf of fellow commissioners, "...for the protection of this place, and the development of it."

If this town is to be a Mecca...to many people seeking a cultural center, then this is a cultural center, and that positively we must have certain cultural institutions here.

The pressure of the modern office requirements created by the elimination of the wartime Tempos, has made it necessary to put up office buildings very promptly.

We regret that certain sites, which would have been far better used for the cultural purposes, have now been taken for office purposes, but beginning now at this point, we declare that this site be respected and that buildings of such enormous size be curbed regardless of purpose.

We now declare from this date on that this is our purpose, our hope, and our insistence.⁶⁹

⁶⁴ Transcript, CFA, August 1, 1957, p. 36-37.

⁶⁵ Transcript, CFA, August 1, 1957, p. 9.

⁶⁶ Transcript, CFA, August 1, 1957, p. 9.

⁶⁷ Transcript, CFA, August 1, 1957, p. 64.

⁶⁸ Transcript, CFA, August 1, 1957, p. 64.

⁶⁹ Transcript, CFA, August 1, 1957, p. 64-65.

The transcript from the meeting was titled, “The Position of the Commission of Fine Arts Regarding Certain Current and Projected Building Projects For the City of Washington.”⁷⁰

On August 13th, CFA held a second meeting in New York City to review the designs of FOB 6, FOB 10 (A and B), FOB 8, and FOB 9 (Figure 14). FOB 6 and both parts of FOB 10 were presented together so that the commission could review “building sizes, scale, height, land coverage, etc.” FOB 10 was “impossible in scale, character, and size.” Comments about FOB 6 were moderate, especially in comparison to the strong condemnation of FOB 10. The issue with FOB 6 was, first, length; “bothersome” was the adjective used. The plaza was perceived as having potential to be “helpful in the final design.” The issue of height, however, prompted CFA to request a study that omitted the concrete grilles at the upper story for a setback on all four elevations. The glass curtain walls of this story were to be exposed.⁷¹

Responding to CFA’s call for a distinct relationship between the Southwest buildings, Lenn Hunter presented models of FOB 6 and FOB 10 together to CFA at its September 1957 meeting back in Washington. As requested by CFA, the concrete grilles at the seventh story had been removed from the design and the uppermost story was set back as far as possible with “the objective of reducing apparent height of the building.”⁷² In an effort to retain 15 foot deep offices at the top floor, the architects also presented the scheme from August with the grilles omitted but the trabeated columns retained at their original location. A third scheme retained the full dimensions of the top story, but lowered the building’s height by five feet by reducing the height of the first story and changing the façade proportions. CFA was unanimous in its support for the first scheme; no grilles at the top story, a setback at the seventh story (Figure 15).⁷³

During the design review process, concern over parking for federal employees was a constant. In conjunction with planning for mass transit and a new highway system for the District, Virginia, and Maryland, NCPC gave intensive consideration to private parking at FOB 6. The commission conducted an in-depth study top project use of mass transportation, and ultimately recommended that the minimum number of off-street parking spaces at FOB 6 be forty-eight, with provision for an additional fifty spaces.

In November, PBS returned to NCPC to gain approval for an additional 18 inches in building height. This modification was needed to allow the setback that CFA approved the previous September. As approved by NCPC, building’s height was to be 107.87 feet.⁷⁴ The project then went back to CFA, where Stenhouse presented a scale model showing landscape and paving schemes for the plaza and sunken courtyard. CFA expressed its “satisfaction” with the work of the “landscape architect” and approved the preliminary plan.⁷⁵ CFA’s Secretary L.R. Wilson

⁷⁰ Transcript, CFA, August 1, 1957, p. 1.

⁷¹ Memorandum of Record, CFA, August 13, 1957; FAA, Public Buildings, Federal, Federal Office Building #6, 4th & C Sts., SW, 1957-58; Central Files, 1920-1986; Records of the CFA; RG 66; NAB.

⁷² Transcript, CFA, September 12, 1957, p. 49; FAA, Public Buildings, Federal, Federal Office Building #6, 4th & C Sts., SW, 1957-58; Central Files, 1920-1986; Records of the CFA; RG 66; NAB.

⁷³ The CFA transcript of the September meeting refers to the height of the building as 102 feet; however, the NCPC hearing in November states that NCPC approved the building’s design in September as 106.2 feet. The September 1957 NCPC transcripts were not available at NARA.

⁷⁴ Transcript, NCPC, September 19-20, 1957, p. 162-164; Transcripts of Proceedings and Minutes of Meetings, 1924-1999; Records of the National Capital Planning Commission, RG 328; NAB.

⁷⁵ Memorandum, Minutes of the Meeting of the Commission of Fine Arts, November 21, 1957, p. 4. CFA Archives.

wrote to Commissioner McConihe that the commissioners were “pleased with the care that had been shown in treating both the street level and sunken court...and look forward to seeing further development.”⁷⁶ At this time, Collins, Simonds and Simonds had not yet received a contract to begin work on the project, and the associated architects are named on the drawings’ title blocks.

In early 1958, the associated architects, represented by Earl Gauger, began negotiations with Collins, Simonds and Simonds for the Pittsburgh firm to take on the landscape design for FOB 6. Lester Collins wrote to his partner John Simonds on February 2, 1958 that the job had not yet “jelled” because the hearsay was that Waldron Faulkner was pushing for the firm, but Leon Chatelaine was interested in “economizing.” However, very soon thereafter, an agreement was made. A contract between the associated architects and the landscape firm was signed on April 25, 1958.

At the June 1958 CFA meeting, Lenn Hunter, now Assistant Commissioner for Design and Construction, presented the site model and final perspectives for FOB 6. He introduced Lester Collins, who presented the landscape plan. CFA approved the final design for building and site at this meeting. Official notice from Secretary Wilson to Commissioner McConihe followed on August 27th.⁷⁷

GSA announced on July 23, 1958, that construction of FOB 6, “the first of a quartet of Federal buildings planned to ornament the Southwest redevelopment area,” was expected to begin in early spring (Figure 16, Figure 20). *The Washington Post and Times Herald* reported that the building was “part of the first stage of GSA’s 10-year program to rid the Mall and downtown area of disfiguring Tempos.”⁷⁸ The following day, \$14 million in Federal funding was approved by direct appropriation.

Despite its use of limestone, a traditional Washington building material, the building expressed a modern vocabulary. It was in keeping with the growing interest in Modernism emerging since World War II on Washington’s streets beyond the federal core. Although FOB 6 was unsettlingly different in its form and presentation for a federal building, the commissioners recognized that it was time for them to change their attitude about the new aesthetic, and accepted the design. CFA wanted the new buildings to be as uniform as possible in appearance and scale with the adjacent cultural buildings of the Monumental Core so that they might be re-used for cultural purposes, or at the very least not look like commercial office buildings. FOB 6, with its deep setback from Maryland Avenue and public plaza, met the commission’s requirements. The building was not the focus of a lengthy discussion and, in contrast to the other proposals, particularly FOB 10, FOB 6 was considered a successful expression of the new style.⁷⁹

The commitment to build FOB 6 was announced to the public on February 3, 1959, through a rendering published in the *Washington Post and Times Herald* (Figure 21).⁸⁰ Its simple rectangular form set on pilotis and ornamented by a field of recessed and elongated windows

⁷⁶ Memorandum Minutes of the Meeting of the Commission of Fine Arts, November 21, 1957, Exhibit H: Letter from CFA to PBS Commissioner F. Moran McConihe, January 16, 1958. CFA Archives.

⁷⁷ Memorandum Minutes of meeting of the Commission of Fine Arts, June 26, 1958, 5, and Exhibit K: Letter from CFA to PBS Commissioner F. Moran McConihe, August 27, 1958. CFA Archives.

⁷⁸ Eisen, A1.

⁷⁹ “The Position of the Commission of Fine Arts Regarding Certain Current and Projected Building Projects for the City of Washington,” Transcript of CFA Meeting August 1, 1957; RG 66; NAB.

⁸⁰ “Office Building for Southwest,” in *The Washington Post and Times Herald*, February 3, 1959, A7.

within a landscaped site presented a dramatic departure from previous federal building designs and introduced Modernism into the federal vocabulary of Washington, D.C. Although somewhat restrained in its interpretation of Modernism, FOB 6 illustrates four of Le Corbusier's *Five Points of a New Architecture*, published in 1926.⁸¹ These include the 1) pilotis raising the building from the ground; 2) a free plan facilitated by a skeleton structure to allow for independent interior partitions; 3) a flat roof; and 4) a façade free from the structural skeleton (Figure 23). The building's overall design was consistent with the PBS's initial goals for new federal buildings in design, materials, techniques, and technologies. The building neared completion in August, 1961 and, by August 16th, some offices were already occupied by the HEW and NASA (Figure 22).⁸² The building was dedicated on December 7, 1961.⁸³

The siting of FOB 6 is representative of mid-century Modernist landscape design in its materials, its relationship to the building, and its rationalism. The site is a functional design element of the complex as a whole and was meant to be used as a space for social gathering where the public and private worlds of Washington, D.C. could intermingle. The landscape and building of this complex are firmly linked; each was designed with the other in mind and with the intent to maximize both components. The site, like the building, contains only linear, rectangular forms.

The site and building were also meant to be easily maintained and economically efficient. Plants were chosen that would flourish in the Washington, D.C. climate and that required minimal maintenance such as yews, oaks, and southern magnolia trees. Deciduous American hornbeam, honey locust, and star magnolia added to the summer and winter interest with their unusual forms and bark. Materials were readily available, relatively inexpensive, and had proven maintenance records. This was in keeping with GSA's notion that federal architecture should be economical and easy to care for as well (Figure 18).

The simple geometries, straight forward use of materials, natural colors, and variety of textures employed in the building and site created a new and Modernist form that made an important aesthetic statement for its time. As the first of similar buildings that would follow in the Southwest, FOB 6 offered a strong example of a thoroughly modern integration of building, site, and landscape (Figure 25 and Figure 24).

Description

Location

FOB 6 was constructed at 400 Maryland Avenue, S.W., between 1959 and 1961 (Figure 2). It spans the entire city block bounded by Maryland Avenue, S.W., to the north, C Street, S.W., to the south, 6th Street, S.W., to the west, and 4th Street, S.W., to the east. The property includes a tripartite plaza with sunken courtyard on the north side that unites the building with the site, Maryland Avenue, and the Monumental Core.

⁸¹ Marvin Trachtenberg and Isabel Hyman, *Architecture from Prehistory to Postmodernity, Second Edition* (Upper Saddle River, NJ: Prentice-Hall, 2002), 503.

⁸² "Architectural Tricks at No. 6," *The Washington Daily News*; Wednesday, August 16, 1961, pg. 5.

⁸³ "Federal Office Building No. 6 Dedicated," *The Washington Post, Times Herald (1959-1973)*; December 8, 1961, pg. A3.

FOB 6 is located two blocks south of the National Mall and approximately two blocks southeast of the Capitol building (Figure 3). The Smithsonian National Air and Space Museum and the Smithsonian National Museum of the American Indian are located north and northeast, respectively, across Independence Avenue. The Wilbur J. Cohen Federal Building is located east of FOB 6. The Federal Center Plaza is located to the south, while the Mary E. Switzer Memorial Federal Building (Railroad Retirement Board) and the Capital Gallery Building are located to the southeast and southwest, respectively. The Orville Wright Federal Aviation Administration (FOB 10A) and Department of Transportation (FOB 10B) Building are located to the northwest of the building.

Exterior

FOB 6 is a seven-story, 643,000 square-foot office building (Figure 37). The building has a rectangular plan and spans 534.78 feet from east to west and 134.5 feet from north to south. It is constructed of reinforced concrete and faced with limestone panels and metal coping. The panels are joined by a fillet molding at the corners of the building. The structure includes a basement with garage, sub-basement, and mechanical penthouse. The architectural design of the building is similar on the longer north and south elevations, and on the east and west elevations. The tripartite plaza, especially the hardscape and landscaping elements, signifies the north elevation as the primary façade.

The Modernist building is symmetrical in design with a flat roof framed by low parapet walls. The top six stories project over the first story and are visually supported by rectangular-shaped pilotis of concrete. The pilotis are faced with two different types of granite, which has been applied to create a channel on the shorter sides (Figure 42). Somewhat mimicking the first story, the seventh story of the building is set back. Not fully visible from ground level, it is composed of an aluminum-framed glass curtain wall with a limestone frieze (noted as “coping” on the 1959 construction drawings). The penthouse above the seventh story is set back even further; it is faced with limestone panels punctuated by fixed ribbon windows and double-leaf entry doors.

The recessed first story of FOB 6 is created by elongated, triple window walls (Figure 39). These window walls, framed in aluminum, have narrow glass-filled architraves and one-light, aluminum-sash transoms. Each set of triple windows has a continuous flush limestone sill and is flanked by limestone panels. The window openings of the upper stories (2nd to 6th) are regularly spaced and slightly recessed within the structure. Each opening holds an elongated, one-light window set over a smaller square, one-light window (referred to as a “transom” on the 1959 construction drawings). The fixed glass is framed by aluminum. The openings are finished with narrow, slightly projecting limestone sills and, as is typical of Modernist architecture, lack molded surrounds. The limestone panels veneering the structure read as pilasters and spandrels around the window openings.

There are eight primary entrances to the building: four on the façade (north elevation) and four on the rear (south) elevation that mirror the placement of those on the façade (Figure 27). The entrances consist of one-story glass and aluminum vestibules, which project from the first-story window walls, but not beyond the projecting upper stories (Figure 38). The vestibules on the north and south elevations each hold a double-leaf, aluminum-frame glass door flanked by single-leaf, aluminum-frame glass doors. The doors are capped by a two-light, aluminum-frame transom.

Like the triple window walls of the first story, elongated (single) aluminum-sash windows flank each vestibule. The one-light windows have narrow, aluminum architraves and fixed one-light, aluminum-sash transoms. The vestibules lead to interior doors that mimic the doors on the exterior. In 1977, solar film was installed on all the original windows.

Metal lettering that reads “U.S. Department of Education” is located on the limestone spandrels below the second-story window openings, at the center of the building on the façade and south elevation. This lettering was likely added in the 1980s. Two stone plaques on the first story of the façade read “Lyndon Baines Johnson Department of Education Building, 400 Maryland Ave, S.W.” Two more plaques, identical to those on the façade, are located on the south elevation. These plaques were added when the building was renamed in 2007. A smaller concrete plaque located beneath the western stone plaque on the façade reads “United States of America, Dwight D. Eisenhower, President, 1959” and marks the construction of the building.

Alterations

The original 1959 construction drawings indicate cast-in-place aggregate concrete screens were located between the pilotis on all four sides of the buildings, save for across the center entrance bays of the façade and south elevation (Figure 29). These multicolored concrete screens were set between the pilotis three feet from each elevation, creating a narrow promenade under the projecting upper stories (Figure 58, Figure 59). The concrete screens did not abut the pilotis and were pierced with a decorative pattern so as not to obstruct natural light and limit view to and from the windows of the building. NCPC approved the removal of the screens in 1995-1996 when the first story was being converted to public spaces with a cafeteria, “which would benefit from improved visibility into the building.”⁸⁴ Also, in 1996, all original single-pane glass windows were replaced with aluminum-frame, double-pane, grey-tinted windows.⁸⁵

Between 2005 and 2006, limestone panels on the façade were repaired or replaced.⁸⁶ This project included replacement of all spandrels in kind. All pilasters were anchored, many limestone panels were repaired, all joints and sills were caulked, and the entire façade was cleaned and sealed. Again, between 2006 and 2008, exterior limestone was repaired.⁸⁷

Interior

The interior of FOB 6 reflects its original construction and continued use as an open-planned office building dating from the mid-twentieth century. Elevator banks divide the plan into three parts, creating a west wing, a central core, and an east wing (Figure 30-Figure 32). The lobbies created by the elevator banks, which also include interior stairs, mechanical rooms, and some office space, are consistent on each floor. The offices layout is open and flexible, allowing for changes as needed.

⁸⁴ NCPC File No. 5432, “General Services Administration – Department of Education Headquarters (FOB 6) 4th and C Streets, SW – Modifications to Exterior Façade,” April 6, 1995, pg. 1. NCPC archives, Department of Education file.

⁸⁵ NCPC File No. 5432, 2.

⁸⁶ Singhal & Company, Inc. “Project Description: Federal Office Building 6 Façade Renovation Project.” www.singhalonline.com/fobfrp.php, accessed January 27, 2011.

⁸⁷ Grunley Construction, “FOB6 Exterior Limestone Façade Repair.” www.grunley.com/portfolio/federal/fob6.asp, accessed January 27, 2011.

The first floor, entered through the eight vestibules, was originally divided into three lobbies (Figure 27). As the construction drawings from 1959 indicate, the main lobby (Lobby One) was located on the north side of the building, further supporting the north elevation's status as the primary façade. The lobby extended nearly the full width of the building, physically joining the four entry vestibules of the north elevation. Lobbies Two and Three of the first floor marked only their respective entry vestibules on the south elevation. These lobbies were originally separated by four offices that have since been removed. Consequently, the south lobby now serves as one long space, mimicking Lobby One. Security checkpoints have been added at the two south entrances. The material of the lobbies complies with that of mid-century Modernist design and respects that use on the building's exterior. The floors are covered in the original terrazzo and the walls are faced in marble panels (Figure 62). Large cylindrical columns faced with stainless steel panels run the full height of the structure and provide definition to the building's open plan; these columns were originally square posts and were covered in marble (Figure 63).

The central core of the first floor holds an auditorium, the exterior of which has been faced with wood panels (Figure 63, Figure 64). The area where the auditorium currently is located was originally reserved as office space. The 1960 contract changes indicate the addition of a demonstration area, an auditorium/classroom area, and an educational materials library. The floors to the north and south of the auditorium have been recovered with slate tiles. Replacing offices and conference rooms in 1971, the cafeteria is now located in the northeast corner of the first floor and spans three quarters of the east wing from north to south (Figure 30). The training and development center is located on the south side of the west wing (Figure 32).

Floors two through six are identical in plan and mimic the layout of the first floor with the three areas separated by elevator lobbies (Figure 33, Figure 34). The walls of the elevator lobbies are faced with marble as on the first floor (Figure 65, Figure 66). The central cores on these floors hold flexible office space flanked by conference rooms to the east and west. Restrooms are located to the east and west of the elevator lobbies. The elevator banks house the interior stairs and mechanical rooms, and some have office space. The east and west wings feature individual offices on the perimeter and flexible office space on the interior. The 1959 drawings indicate an auditorium was located on the sixth floor.

The seventh floor is similar in layout to the lower floors but has a smaller area. The Department of Education Secretary has his office in the west wing of this floor. Individual offices are located on the perimeter of this floor as well as within the central core. The seventh floor originally held NASA (National Aeronautics and Space Administration) offices and Room 7002 served as the NASA Control Center. This space was renovated in 1976 and was removed from the building when it was transferred to the Department of Education.

The basement is similarly separated into thirds. This floor has a modified C-shaped plan and features an original garage in the west wing and to the south of the central core (Figure 73). The basement has been refinished with drywall and provides a fitness facility and locker rooms, which were renovated in 1980. The National Library of Education is located in the northeast corner of the basement (Figure 72). This space was originally the dining room and kitchen; it was rehabilitated in 1971 to serve as a day care center. As originally designed, the space in the northeast corner of the building included a dining room that stretched long the glass-curtain wall.

Mimicking the design created by the pierced concrete screens on the exterior of the building's first story, the serving area on the opposite interior wall was divided from the dining room by laminated panels raised 1'6" from the ground and suspended 2'6" from the ceiling. The dining room was an undivided space, save the plaster posts that stretched in two rooms at the center. Access to the courtyard was gained through double-leaf doors at either end of the room. A desk and counter for the libraries has been added to the southwest corner of the former dining room.

The sub-basement is accessed by the east elevator lobby only. The structure of the sub-basement is exposed concrete block with no exterior access or natural illumination (Figure 74). The National Library of Education archives rare books and textbooks in the central core of this floor. Originally, this space held the reproduction room. This floor, like the penthouse, is largely devoted to mechanical equipment and storage.

Alterations

Alterations to the interior of the building include the 1979 improvements in handicap access, the 1980 automatic door installation and building ramps, and an expansive 1995-1996 renovation. The 1995-1996 changes resulted in the upgrade of elevators, modern restroom facilities, enclosure of the square posts (originally marble clad) with stainless steel panels to create cylindrical columns, and the removal of the four offices on the first floor between Lobbies Two and Three. Alterations to the layout of the other floors have been minimal because of the original open and flexible design plan.

Site Description

FOB 6 is sited on a trapezoidal lot consisting of 168,000 square feet. The lot and the building are sited at an angle to Maryland Avenue on the north side, but run parallel to Independence Avenue (Figure 2). The primary elevation of FOB 6 fronts directly onto a triangular plaza paved with aggregate concrete pavers that cover the site from the building to the concrete sidewalk along Maryland Avenue, encompassing 96,000 square feet (Figure 28). The 1967-1969 New Paving Plan required the replacement in kind of approximately 708 original pavers. In total, between 1964 and 1996, at least 2,271 of the approximate 4,400 original concrete pavers were replaced, the majority with cast-in-place concrete.

The trapezoidal lot is encircled by a public concrete sidewalk on all four sides (Figure 46). A service road is located south of the building and now holds a parking area. Six of eight original Willow Oak trees border the south side of this access road. A secondary service road is located along Maryland Avenue at the northwest border of the property; this road also now serves as a parking area. Maryland Avenue was reconfigured in 1960, transforming the original road to the north of the building into a service road with parking and terminating it at 4th Street.

Like the interior plan, the plaza to the north of the building is separated into three distinct sections, referred to as terraces on the original 1959 site plan. These terraces, defined by granite curbs and coping, are divided by two parallel walkways that direct pedestrians to the entry vestibules (Figure 57). The plaza and walkways are comprised of aggregate concrete pavers (Figure 35). The walkways bisect the plaza and terminate at short flights of granite steps, connecting them to the sidewalk along Maryland Avenue (Figure 55, Figure 57). Metal handrails

complete the steps. Because the site slopes to the south and the plaza follows this slope, these walkways are built up to maintain a consistent level, acting as platforms. They are edged on the east and west sides by granite benches, which extend continuously north-south from the public sidewalk to steps at the sides of each entry vestibule (Figure 53). In 1973, the concrete pavers on the entrance platforms were replaced with new cast-in-place concrete pavers (Figure 52). The granite used to create the benches is the same type of granite that faces the shorter sides of the pilotis, which visually support the upper stories of the building. Seven aggregate concrete benches, originally interspersed within each of the terraces, have been removed. The rectangular bench surrounding a grate in the central section of the plaza is the only one of the eight original concrete benches remaining (Figure 54). Low granite planting boxes filled with shrubbery and trees complete the terraces.

The eastern terrace is bounded by a long planting area to the northwest that originally contained Dwarf Japanese Yews (see Table 1, Plantings, in integrity section); it now has alternating plantings of *Nandina* “Moonbay” (also known as Heavenly Bamboo) and *Ilex glabra* “shamrock” (inkberry).⁸⁸ Two original star magnolia trees are located in this planting area. The northeast corner of the eastern terrace was originally planted in the same fashion, but this section has since been paved with flagstone. Additionally, the eastern terrace is edged by concrete and granite coping to the east. The coping returns about five feet from the main public sidewalks to accommodate four (of six original) Littleleaf Linden trees. Continuous granite benches are located to the east of the coping. The northern portion of this terrace holds original planting boxes. Nine original Southern Magnolia trees and eleven original Saucer Magnolia trees have been replaced with *Nandina*. Two original Thornless Honeylocust trees remain.

A rectangular sunken courtyard is located in the southern end of the eastern terrace of the plaza and is one of the defining elements of the site (Figure 47-Figure 51). A ramp of aggregate concrete pavers interspersed with limestone steps leads from the southwest corner of the eastern terrace down along the west side of the sunken courtyard (Figure 47). The ramp returns along the north side of the courtyard, and then doubles back to provide access to the courtyard one story below grade. The aluminum balustrade is composed of square balusters and a square-edged rail; the original balustrade was composed of steel balusters with a bronze handrail and was replaced in 1990. It encircles the sunken courtyard on the plaza level and continues along one side of the ramp into the courtyard. A metal gate approximately six feet high and spanning the width of the ramp was installed ca. 1971 for security reasons. It is located approximately halfway down the ramp. The termination of the ramp, as well as the floor of the courtyard itself, is not currently visible because the site has been covered. The balustrade continues, however, indicating the location where the ramp meets the floor of the courtyard. An aluminum-frame window wall on the south side of the courtyard provides views to and from the current location of the National Library of Education. The other three sides of the courtyard are faced with aggregate concrete panels.

The sunken courtyard originally held a pool with seven jet fountains in the central concrete-covered area, according to the 1959 Planting Plan. The central pool was surrounded to the west, south, and east by a concrete platform holding 13 American Hornbeams with steps leading down to the pool. In 1971, during the transformation of the sunken courtyard into the playground for the daycare center, both levels of the concrete floor of the courtyard were covered with a gravel

⁸⁸ GSA, “Parking Ramp Safety Installation Project Description,” March 30, 2001. NCPC archives, Department of Education File.

bed and topped in areas with bark, topsoil, and bark and wood chips. In 1995-1996, when the space occupied by the daycare center was transformed into the National Library of Education, the playground equipment was removed. Today, dirt and grass are visible; the material and status of the original floor below is unknown. Two poured concrete slabs, located at the east and south edges of the courtyard, were added sometime after 1971. Macadam has also been added along the south edge of the space. The planting box for one of the original pink wisteria is located on the southeast edge of the courtyard; the planting box is presently empty. Six of seven original American Hornbeam trees are located on the west portion of the plaza but the planting boxes in which they are set are not presently visible; they are likely covered by the gravel added in 1971. Four boulders that were introduced to the space in 1971 are interspersed between the trees in the west end of the courtyard (Figure 50). The east end of the courtyard holds one American Hornbeam tree that is in its original planting box and four empty planting boxes. Four cylindrical concrete planters containing what is believed to be Dwarf Japanese Yews are located in the northeast end of the sunken courtyard (Figure 48). These planters were introduced during the 1971 alteration.

A walkway of aggregate concrete pavers is located north of the sunken courtyard and runs between it and the building. Granite steps with metal handrails connect the public sidewalk at the east of the building to the walkway, which leads to the eastern entry vestibules. Much of this walkway was replaced either with new aggregate concrete pavers from 1967 to 1969 or with smooth concrete pavers in later years (Figure 60).

The raised walkway platform leading from Maryland Avenue to the east entrance has three of the original Thornless Honeylocust trees. A metal handicap-accessible ramp with metal balustrade has also been added to the northern edge of this walkway (Figure 55). The walkway is accessed by the eastern and western terraces of the plaza by granite steps edged by a metal handrail.

The central terrace of the plaza retains all of its planting boxes, but only two original plants, the Thornless Honeylocusts (Figure 52, Figure 56). The original Star and Saucer Magnolia trees have been replaced with Crepe Myrtle trees. The plant in the southernmost planting box in the center of the plaza has been replaced by a school bell. Two plaques are located on the concrete plinth of the bell. The first reads, "Milford School Bell, Dedicated November 13, 1989 as an enduring symbol of the United States Department of Education's goal to educate every American to his or her fullest potential."—George Herbert Walker Bush, President of the United States of America, and Lauro F. Cavazos, U.S. Secretary of Education. The second reads, "I'd like to place an old fashioned school bell in every school in America. That bell would toll and say 'America, something important is about to happen. Send your sons and daughters prepared to learn.' We must heed the tolling of the school bell."—Lauro F. Cavazos, U.S. Secretary of Education, November 13, 1989. Granite steps with metal handrails lead to the western entry walkway. A second metal handicap-accessible ramp with metal balustrade has been added to the northeast corner of this terrace and provides access to the raised walkway. The western entry walkway retains its two original Thornless Honeylocust trees.

The western terrace of the plaza is bordered to the north and northwest by a long planting area that originally contained Dwarf Japanese Yews but has been replaced with Nandina. The western end of the planting area has been removed and covered with flagstone. This section of the plaza retains three of seven original Southern Magnolia trees and both original Thornless

Honeylocust trees. The remaining planting boxes now contain Nandina. Granite steps with metal handrails in the southeast corner of this terrace connect to the western entry walkway.

The building itself is bordered by long granite planting boxes along each elevation (Figure 45). These boxes originally held Stokes Holly. The exception is the planting box on the south side of the building between the pairs of entry vestibules, which held Heller Holly. These plants were replaced with yew hedges. However, all yew hedges on the property were removed in 2000 and 2001.⁸⁹ The raised planting boxes directly bordering the building have since been planted with American Arborvitae, mondo grass, and liriope. There is also possibly another flowering plant in the central boxes on the north and south elevations as suggested by photographs taken during the summer months.

Beyond the raised plating boxes on the west elevation is the public concrete sidewalk and five of six original willow oaks bordering 4th Street. On the building's west elevation, an original lawn area is present and has been planted with one small tree. A public concrete sidewalk with two of four original Willow Oak trees bounds the western edge of the property and adjoins 6th Street.

On the south side of the property, two concrete-paved ramps run parallel to C Street, providing access to the underground parking garage (Figure 43). Beginning at the southeast and southwest corners of the site, the ramps are angled downward as they move toward the center of the property. The area at which the ramps connect is covered by a concrete sidewalk that provides access to limestone steps with metal handrail at the southern entrances of the building. Large raised rectangular planting boxes are located at the east and west ends of this portion of the sidewalk (Figure 42). They originally held Angiojap Yew and Maple Queen Ivy, which have been removed and, at the time of 2011 survey, Catalpa trees had been recently added. These boxes have metal signs reading, "Lyndon Baines Johnson Department of Education Building." A third sign identical to these is located at the northwest edge of the eastern terrace of the tripartite plaza. The openings to the parking garage ramps are bordered by metal railings and metal bollards. Granite-faced security booths have been constructed at the southeast and southwest corners of the building, north of the parking garage ramps. These booths were added after 1973.⁹⁰

Statement of Significance

Federal Office Building No. 6 (FOB 6) holds significance under the National Register of Historic Places Criterion A and Criterion C. FOB 6 embodies the seminal efforts of the newly created General Services Administration (GSA) to implement the *Construction Program, Federal Buildings, Washington, D.C., & Vicinity, 1956-1966*, a master plan for the design, construction, and funding of federal office buildings in the District of Columbia. The location of FOB 6 was the result of the first cooperative response by the federal government to the National Capital Planning Commission's *1950 Comprehensive Plan for the District of Columbia* and the removal temporary federal office buildings from the National Mall. FOB 6 also reflects the direct participation of the federal government in the redevelopment plans for Southwest Washington, becoming the first federal office building constructed specifically as part of the Southwest Urban Renewal Plan. Its Modernist design, which represented a dramatic stylistic change for federal government buildings, prompted a significant shift towards the expression of modern

⁸⁹ GSA, "Parking Ramp Safety Installation Project Description," March 30, 2001. NCPC archives, Department of Education File.

⁹⁰ The security booths do not appear on the Architectural Plan & Details from November 1973, GSA drawing 3.2.

architecture and its placement in the Monumental Core. Furthermore, FOB 6 is significant because of its role as the most successful component of the Southwest Rectangle, a grouping of Modernist buildings at the southern edge of the National Mall. Constructed in 1959-1961, FOB 6 was designed jointly by the local architectural firms of Faulkner, Kingsbury and Stenhouse and Chatelain, Gauger and Nolan with landscape architecture by Lester Collins of Collins, Simonds and Simonds. Significant to its mid-century aesthetic is the holistic treatment (hardscape and landscape) of the trapezoidal site, a character-defining aspect of Modernist design. The tripartite plaza with sunken courtyard on the north unites the building to its planned site, respects the angle of Maryland Avenue (a L'Enfant Plan street), and acknowledges the hierarchy of the Monumental Core. With an historic period of significance reflecting its construction, FOB 6 is significant in the areas of politics/government, landscape architecture, architecture, and community planning/development.

Criterion A: properties that are associated or linked to events that have made a significant contribution to the broad patterns of our history.

A1: Significant Federal Program

FOB 6 is significant under Criterion A as the first building in the District of Columbia constructed under 1956 *Construction Program Federal Buildings Plan for Washington, D.C. & Vicinity (1956 Plan)*.⁹¹ This *1956 Plan* called for twenty-two buildings to be built in three stages in Washington, D.C. and the surrounding suburban area. The initial stage, running from 1956 to 1959, intended to complete thirteen of the buildings, some of which were to be located outside the District of Columbia. The second stage included additions to three existing federal buildings and the third stage called for the construction of two new buildings and major extensions to four existing buildings. FOB 6 was to be constructed as part of the initial stage.

FOB 6 was one of six buildings of the *1956 Plan* to be funded through the newly created Lease-Purchase Program, an innovative financing system based on public-private partnerships.⁹² This program represented the federal government's first effort to fund the design and construction of federal buildings without using direct appropriations from Congress. However, the private sectors response to the program failed to produce such partnerships, forcing GSA to return to the traditional method of Congressional appropriations. The dire need for FOB 6 led GSA to request an individual appropriation from Congress in 1958.⁹³ The idea behind the lease-purchase program was ultimately revived by GSA and today private-public partnerships fund the design and construction of many of the nation's federally occupied buildings.

A2: GSA Philosophy in Practice

The *1956 Plan*, under which FOB 6 was to be constructed, was developed as the first cooperative response to the National Capital Planning Commission's (NCPC) *1950 Comprehensive Plan for the District of Columbia*. The *1950 Comprehensive Plan* was a culmination of NCPC's twenty-five years of planning for the locations of federal buildings and the distribution of federal employment in the National Capital region. The *1956 Plan* included a complex of federal buildings to the south of the National Mall to be known as Southwest Rectangle. The site where

⁹¹ *Federal Properties and Administrative Act of 1949.*

⁹² *Public Buildings Purchase Contract Act of 1954.*

⁹³ *Military Construction Appropriation Act (PL 85-844, 85th Congress, August 28, 1958).*

FOB 6 was to be constructed within the Southwest Rectangle had been identified by NCPC as early as 1939 as the location of a federal building (Figure 4).⁹⁴

The Modernist design of FOB 6, which was substantively innovative for federal government buildings in the District of Columbia, was reviewed by the U.S. Commission of Fine Arts (CFA). This agency had authorization to comment on and provide advice related to the designs of federal buildings intended for construction in Washington, D.C. since 1910.⁹⁵ As a result of its review of FOB 6, CFA accepted the need to accommodate modern design within the context of the monumental character of the National Mall to maintain a centralized federal presence in the city. Therefore, FOB 6 represents a significant shift in CFA's leadership role towards modern architecture and its placement in the Monumental Core. Moreover, the review of FOB 6 and its location within the Southwest Rectangle brought about the universal understanding that the design of the building and its placement on the site could not be considered separately, which was a tenet of Modernism.

FOB 6 was the first large-scale federal building located to the south of Independence Avenue and served as a "dramatic northern boundary" for public buildings in NCPC's proposed Southwest Rectangle and the Southwest Urban Renewal Plan.⁹⁶ Further, the placement of the rectangular building on a trapezoidal-shaped site in juxtaposition to the triangular plaza allowed for the perception of a hierarchical relationship with the Mall.

A3: Embodies Social Goals

FOB 6 also reflects the direct participation of the federal government in the NCPC's redevelopment plans for Southwest Washington as part of the District of Columbia Redevelopment Act of 1945. Despite years of dueling plans calling for various types of uses, overall changes, and preservation in the southwest quadrant of Washington, NCPC's final approach retained the northernmost section to serve as a federal employment center for the redeveloped area. F. Moran McConihe, Commissioner of GSA's Public Buildings Service, stated that "the [1956] plan by placing four projects with seven buildings in the Southwest, [would] aid materially in the area's redevelopment."⁹⁷ FOB 6 was the first federal office building constructed as a part of the Southwest Urban Renewal Plan.

Criterion B: properties that are associated with the lives of persons significant in our past.

FOB 6 does not possess significance for its association with individuals whose specific contributions to history can be identified and documented.

Criterion C: properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic

⁹⁴ National Parks Service, "Timeline and Historic Plans: Illustrating the Evolution of the 'Monumental Core' of the Nation's Capital," National Mall Plan, History. <http://www.nps.gov/nationalmallplan/History.html>, Accessed February 18, 2011.

⁹⁵ William H. Taft, Executive Order 1259, October 25, 1910.

⁹⁶ "Work May Begin In Spring on SW Federal Building," *The Washington Post and Times Herald* (1954-1959); July 24, 1958, pg. C18. D.C. Redevelopment Land Agency. *Annual Report*. 1962.

⁹⁷ 1956 *Construction Program Federal Buildings Plan for Washington, D.C. & Vicinity*.

values, or the represent a significant and distinguishable entity whose components may lack individual distinction.

C5: Embodies Modern Design Values

FOB 6 meets Criterion C as an embodiment of modern design values, introducing Modernist architectural and landscape design aesthetics of the late 1950s into the federal vocabulary of Washington, D.C. The starkly mid-twentieth-century imagery of FOB 6 sets it apart from earlier federal buildings within Washington, D.C. Although using limestone, a traditional Washington building material, the building's rectangular structure raised on pilotis with a recessed curtain wall at the ground level introduced a new form of federal building to the nation's capital. The building's modern vocabulary, while new to federal design, was in keeping with the growing interest in Modernism emerging since World War II on Washington's streets beyond the federal core (Figure 35, Figure 37).

The design of FOB 6 was informed primarily by the International Style, which is hallmarked by its minimalist composition, utmost regularity and precision, and rejection of nonessential decoration and applied ornamentation. Although somewhat restrained in its interpretation of the International Style, FOB 6 illustrates four of Le Corbusier's *Five Points of a New Architecture*, published in 1926.⁹⁸ These include the 1) pilotis raising the building from the ground; 2) a free plan facilitated by a skeleton structure to allow for independent interior partitions; 3) a flat roof; and 4) a façade free from the structural skeleton. FOB 6 was the first federal office building in Washington, D.C. to exhibit these design principles. Its final design represents an amalgam of Modernist motifs, rather than a strict academic presentation. Its use of the Modernist vocabulary in Washington's Monumental Core represents a fundamental change in the federal government's attitude towards mid-century design.

FOB 6 is the first example where a Modernist landscape is integrated into the design of a federal office building in Washington, D.C. The property illustrates a significant connection between interior and exterior spaces, an essential component of Modernist landscape design. Plazas and gardens were designed in tandem with architecture, serving almost as exterior rooms (Figure 28). Inside and outside were visually integrated through the use of glass-curtain walls. The sunken courtyard in the plaza of FOB 6 is an excellent representation of this practice. The courtyard is visible through an extended glass-curtain wall at the lower level of the building, offering unobstructed views of a serene garden setting belying the urban character of the adjacent streets (Figure 49, Figure 51). The work of a master at FOB 6 is illustrated by the extensive use of hardscape, the integration of masonry as a defining compositional element, the carefully placed and selected specimen trees and shrubs, and the location of benches and steps to orchestrate views.

As the first of the buildings intended for NCPC's newly claimed Southwest Rectangle, FOB 6 holds an important role architecturally within this complex. The placement of the rectangular form to the edge of the trapezoidal site, allowing for a large plaza along Maryland Avenue, differentiates it from Washington's traditional approach to site planning. Rather than filling the site or conforming to the geometry, the building's design complements its site through the use of contrast. The landscape design establishes a clear relationship with Maryland Avenue in a

⁹⁸ Trachtenberg and Hyman, 503.

completely modern presentation. The building and plaza work in harmony as a three dimensional composition indicative of its time.

C1: Master Landscape Architect: Lester Collins

Lester Collins was a master landscape architect, practicing in the Washington, D.C., area for nearly three decades and executing landscape designs that spanned the east coast. Collins did extensive garden and landscape design for residential clients, but also worked on public projects and large-scale designs with major architects. A student of Walter Gropius at Harvard University, where he received both his undergraduate and Master's degrees, Collins was named the Dean of Landscape Architecture at Harvard in 1950. Colleagues and clients were consistently complimentary of his skilled designs: AIA gold medalist Charles Moore called him "right up there" in the pantheon of landscape designers; Washington-based architect Hugh Newell Jacobsen, FAIA, said, "I always thought he was the best;" and Mark Simon, FAIA, shared, "I think he was the most important and unsung landscape architect of the late 20th century."⁹⁹

Criterion D: properties that have yielded, or may be likely to yield, information important in prehistory or history.

FOB 6 was not evaluated for its potential significance under Criterion D, as the most common type of property nominated under this is an archeological site. The context of FOB 6 does not disclose any evidence of its significance as an archeological site.

Statement of Integrity

Based on the historic context and essential physical features, it has been determined that FOB 6 retains the integrity necessary to convey its historical and architectural significance under both Criterion A and Criterion C of the National Register of Historic Places.

The architecture of the property defined as FOB 6 encompasses the Modernist-designed building and, in the broadest sense, the landscape architecture and planning of the site. The assessment of integrity relies on an understanding of the integral relationship among the site, the building and its landscape design. Replacement of materials has occurred, although the vast majority was the result of deterioration, general maintenance, energy efficiency, and modernization. Importantly, most alterations have resulted in the replacement of materials in kind and without the loss of design, feeling or workmanship, while others have minimally diminished or eliminated the design intent. Further, because of the integrated nature of FOB 6, the integrity of each of the essential physical features bears heavily on the integrity of the others. The qualities necessary to defining integrity include location, design, setting, materials, workmanship, feeling, and association. Each has been evaluated based on the understood significance and current condition of FOB 6 to determine its overall assessment of integrity.

Essential Physical Features

⁹⁹ Rogers, 10.

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The Modernist design of FOB 6 represented a dramatic stylistic change for federal government buildings and prompted a significant shift towards the expression of modern architecture during the Modern Movement and its placement in the Monumental Core of Washington, D.C. The essential physical features of the building are:

- its Modernist design
- rectangular structure
- flat roof with low parapet
- rectangular, granite-veneered pilotis raising the first story
- recessed curtain walls on the first and seventh stories
- limestone veneer
- symmetrically placed fenestration created by slightly recessed elongated windows set in aluminum frames
- entry vestibules
- free plan facilitated by a skeleton structure to allow for independent interior partition
- terrazzo flooring and marble walls on the interior
- imposing square structural posts
- main and elevator lobbies

Significant to its mid-century aesthetic is the holistic treatment (hardscape and landscape) of FOB 6's trapezoidal site. The tripartite plaza with sunken courtyard on the north unites the building to its planned site, respects the angle of Maryland Avenue (a L'Enfant Plan street), and acknowledges the hierarchy of the Monumental Core. The essential physical features of the planned site are:

- trapezoidal lot
- tripartite plaza composed of terraces divided by walkways
- sunken courtyard with aggregate concrete walls and fountains
- pedestrian ramp to courtyard with metal balustrade
- aggregate concrete pavers
- pierced concrete screens
- granite curbs, coping, planting boxes, and stairs
- benches
- service roads and below-grade parking garage
- evergreen vegetation with light tracery
- views and vistas

Aspects of Integrity

Although all aspects of integrity are to be evaluated, the significance and the defined essential physical features of FOB 6 forecast which of those aspects are particularly vital to understanding the property. Therefore, it has been determined that the integrity of location, design, setting, feeling, and association are crucial to our understanding the historical and architectural context of FOB 6.

Location: the place where the historic property was constructed or the place where the historic event occurred.

The location of FOB 6 is essential to understanding its historic context and, thus, its identity. FOB 6 was constructed in a location reserved for a federal building as early as 1939. It was the first large-scale federal project located to the south of Independence Avenue and served as a “dramatic northern boundary” for public buildings in the Southwest Rectangle (Figure 3). Further, the placement of the rectangular building on the south side of a trapezoidal-shaped site in juxtaposition to the triangular plaza allowed for the perception of a hierarchical relationship with the National Mall (Figure 2). Moreover, the intentional location of FOB 6 reflects the direct participation of the federal government in the redevelopment plans for Southwest Washington as part of the District of Columbia Redevelopment Act of 1945. The Redevelopment Act called for the inclusion of a federal employment center at its northernmost border. F. Moran McConihe, Commissioner of GSA’s Public Buildings Service, stated that “the [1956] plan by placing four projects with seven buildings in the Southwest, [would] aid materially in the area’s redevelopment.”¹⁰⁰

Thus, the relationship between FOB 6 and its location is essential to understanding why and how this federal government office building was conceived, funded, designed, and constructed. The actual location of this property, complemented by its planned setting, is evocative of the development of federal government office buildings in the mid-twentieth century in the Southwest Redevelopment Area and the larger District of Columbia. Moreover, the location of FOB 6 within the context of the monumental character of the National Mall and the “pure modern” design intended for the Southwest Redevelopment Area had an effect on its Modernist architectural design, materials, and planned site design. The intentional landscape architecture was the direct result of the property’s location, requiring planned spatial organization and controlled circulation with views/vistas to the National Mall and United States Capitol (Figure 57). Finally, the complex (building and site) has not been moved from its original location.

Therefore, FOB 6 has sufficient integrity of location.

Design: the combination of elements that create the form, plan, space, structure, and style of a property.

The design of the complex as a whole was the conscious effort and decision of GSA, NCPC, and CFA during the original conception and planning of the property. It reflects the historic materials and construction technologies embraced by architecture and landscape architecture of the mid-twentieth century, the property’s use as a federal government office complex, and the mid-century aesthetic in the planning and development of the Southwest Redevelopment Area and the Monumental Core. Essential to understanding the mid-century Modernist design of the building is the rectangular structure with flat roof, low parapet, pilotis and glass-curtain walls, limestone veneer, symmetrically placed fenestration created by slightly recessed elongated windows, projecting entry vestibules, pierced concrete screens, and free plan facilitated by a skeleton structure to allow for independent interior partition (Figure 58). Similarly, essential features of the landscape design are the trapezoidal lot, tripartite plaza composed of terraces divided by elevated walkways, sunken courtyard with aggregate concrete walls and fountains, pedestrian ramp to courtyard with metal balustrade, aggregate “John J. Earley-like” concrete pavers, granite accents,

¹⁰⁰ 1956 *Construction Program Federal Buildings Plan for Washington, D.C. & Vicinity*.

benches, service roads and below-grade parking garage, evergreen vegetation, and intentional views and vistas (Figure 57).

As with historic districts, the design of FOB 6 concerns more than just the individual building or its landscaped site, but rather the way these resources are related. The land use, spatial organization, circulation, constructed water features, small-scale features, vegetation, and views/vistas are essential to understanding the design of both the building and its site. Although constructed to meet the tremendous demand for office space, the building at FOB 6 was relegated to the south side of the triangular-shaped lot rather than occupying the entire site as was traditional for federal buildings. This reinterpretation of land use allowed for a planned landscape that provided a significant connection between interior and exterior spaces, an essential component of Modernist design. Moreover, the land use design intentionally united the property with the landscaped National Mall and United States Capitol grounds.

Architecturally, the inside and outside of FOB 6 were visually integrated through the use of glass-curtain walls on the first and seventh stories of the building. This design intent also included a sunken courtyard in the plaza that is visible through an extended glass-curtain wall at the lower level of the building, offering unobstructed views of a serene garden setting belying the urban character of the adjacent streets. The 1959 construction drawings indicate an extensive system of fountains was constructed within the sunken courtyard (Figure 28). The raised walkways between the terraces were deemed by the landscape architect as essential to bridge the open plaza and sidewalk, thus creating “an approach consistent with the dignity and elegance of the building.”¹⁰¹ Also imperative to the design was the small-scale features, such as the granite curbing, coping, planter boxes, stairs, bronze railings, aggregate concrete pavers, and mosaic concrete screens (Figure 35). The design used in the landscape mimic and respect those used on the building, and as the landscape architect pointed out, “they are interdependent.”¹⁰² These features are similar in materials, finishes, and, most significantly, in their symmetrical and blocky forms. The low-lying nature of the designed features and the light tracery of the vegetation ensured unobstructed views and vistas to and from the building, the National Mall and Monumental Core, and the United States Capitol (Figure 53, Figure 57).

FOB 6 retains the essential features to make its historical character clearly recognizable as a product of mid-century Modernism, its use as a federal government office complex, and location within the Southwest Redevelopment Area and the Monumental Core of the District of Columbia. Some of the defined essential physical features have been replaced in-kind or with like materials, thus retaining the historic design intent. Design elements that are no longer extant or have not been replicated in-kind include the multicolored concrete screens, concrete benches, and the fountains in the sunken courtyard, which was subsequently covered with a gravel bed (Figure 59). Flagstone paving has been added minimally to the edges of the plaza and a school bell was placed in the center terrace.

The concrete screens, viewed as an architectural design element of the landscape, worked in concert with the special organization to direct circulation. Further, as part to the Modernist design aesthetic, the pierced screens allowed natural light to permeate the glass-curtain wall of the first story, while at the same time providing privacy and curb direct sunlight (Figure 59). In 1996, the concrete screens between the pilotis were removed when the first story of the building

¹⁰¹ Interoffice memo to Lester A. Collins, “Memorandum, Federal Office Building No. 6,” 12 December 1958, 2.

¹⁰² Interoffice memo, Lester A. Collins to John O. Simonds and Philip D. Simonds, 1 September 1958.

was rehabilitated for public use. Although a change in the design, the removal of the screens further connected the interior and exterior spaces as Modernist design prescribed.

Various designs for the fountains were proposed by the architects and landscape architects on models they created. The 1959 construction drawings called for the asymmetrical placement of fountains within recessed pool in the sunken courtyard (Figure 28). It is not completely known if the recessed pool and fountains were constructed; however, subsequent drawings and plans of the courtyard and plaza do not indicate it was not built as designed and instructed by the 1959 drawings. The plumbing for the fountains in the sunken courtyard may be intact underneath the gravel bed topped with bark, topsoil, and wood chips that tops the floor of this feature; there are no drawings calling for the demolition of the fountains. The gravel and topsoil are reversible design elements that, if removed, should reveal the intactness of the fountain and courtyard design.

Seven aggregate concrete benches that originally were interspersed within each of the terraces have been removed. The benches were replaced with wood benches, which have also since been removed. Flagstone paving has been laid on the over the planting beds at the northeast corner of the eastern terrace and the western end of the western terrace. A planter at the center of the plaza has been replaced by a bronze school bell that reflects the building's use by the Department of Education. It is placed on a concrete plinth.

Therefore, FOB 6 retains integrity of design.

Setting: the physical environment of a historic property.

The setting of FOB 6 continues to constitute the physical features with which it was built and under which functioned as a mid-century federal government office building. The property is framed on all four sides by streets laid out in Pierre L'Enfant's 1791 plan for the federal city (Figure 14). The diagonal axis of Maryland Avenue along the northern edge of the property creates the triangular-shaped square. Rather than constructing a triangular-shaped building that occupied the entire square, as was typical and necessary because of the federal government's burgeoning mid-century population, the structure has a rectangular form with strong horizontal massing. The building was by design placed at the southern edge of the property, allowing for a landscaped plaza on the north side. This low-lying plaza and the setback of the building on the square intentionally preserve and frame the views and vistas to the National Mall and the United States Capitol. The spatial organization of the hardscaped features of the property, especially those of the plaza, creates a Modernist setting indicative of the mid-twentieth century. Those features as designed and constructed include the terraces, raised walkways, geometric design, light-tracery vegetation, and materials such as granite and aggregate concrete (Figure 28). They respect and are consistent with the building itself, the Monumental Core, Southwest Rectangle, and the Capitol grounds. The tripartite plan of the plaza mimics that of the interior plan of the building, which is divided into three parts by two elevator lobbies.

Moreover, the setting of FOB 6 continues to refer to the character of Southwest Redevelopment Area, the National Mall and Monumental Core, and the grouping of public buildings in the Southwest Rectangle. The relationship of FOB 6 to surrounding features and open space has remained as planned and developed, composed wholly of federal government office buildings and museums of the Smithsonian Institution. Additionally, the spatial relationships, circulation

system, and boundaries of the property have not changed since construction of the building and hardscaped plaza between 1959 and 1961. Maryland Avenue was reconfigured in 1960, transforming the original road to the north of the building into a service road with parking and terminating at 4th Street. Yet, the diagonal axis and relationship of the road to the triangular square and FOB remains undisturbed. Security booths were added to the southwest and southeast corners of the property in 1973.

Therefore, FOB 6 has sufficient integrity of setting to support its historic context.

Materials: the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

The palette of materials for FOB 6 was a conscious effort of the architects and landscape architects, as well as GSA, NCPC, and CFA; the materials continue to reflect that design intent. The choice and combination of the materials reveal the preferences of these mid-century designers and the consulting government agencies in the design and construction of a Modernist property within the Monumental Core. These materials, especially the limestone and granite, respect those materials traditionally used in the construction and ornamentation of federal buildings in the District of Columbia from the late eighteenth century through to the first half of the twentieth century. The expansive use of aggregate concrete pavers and the technologies used in the application of the materials, even the traditional ones such as limestone, is expressive of mid-century Modernism. Thus, the materials used and their application define the property's sense of time and place.

Key exterior materials dating from the period of significance, which reflects the property's construction from 1959 to 1961, are substantially intact. On the 1959-1961 building, these include the limestone veneer, granite-veneered details, glass-curtain walls, aluminum-framed fixed windows, terrazzo flooring, and marble walls (Figure 49). For the contemporaneous site, these include aggregate concrete pavers and walls, fountains, balustrade, granite details such as curbs and coping, and evergreen vegetation (Figure 52).

Alterations and repairs to the historic materials have occurred; however, most were typically minimal replacements necessitated by deterioration, maintenance, energy efficiency, and/or modernization. Further, as the materials used in the construction of the building and its site were not new to the building industry, their application in some cases was technologically innovative, having been reinvented and adapted during World War II. This has caused unforeseen deterioration (primarily due to water damage) and maintenance issues, as well as the necessary abatement of hazard materials such as asbestos and polychlorinated biphenyls (PCB). As necessary since 1972, the limestone panels veneering the exterior of the building have been replaced in kind due to cracking and spalling. Similarly, the granite veneering the concrete pilotis was replaced and repaired as necessary in 1990. The building was reroofed with new aggregate that was replacement in kind in 1985. Also, the concrete floor and walls in the garage were repaired and replaced in kind. In 1986, the single-pane glass of the aluminum-framed windows and curtain walls was replaced with double-pane, insulated glass, which is a common replacement for energy efficiency and maintenance. The aluminum frames surrounding the glass have been replaced in kind.

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On the interior, office space and conference rooms on the first floor were altered to serve as a demonstration area, auditorium, and classroom. This work was completed in 1961, during the period of significance, and was performed by the original architectural firms of Faulkner, Kingsbury and Stenhouse, and Chatelain, Gauger and Nolan.

In 1971, the dining room and kitchen were renovated to serve first as a daycare and then, in 1996, as a library. This required removal of all serving counters, the laminated panels dividing the dining room from the kitchen, and the kitchen equipment. The relationship of the dining room with its laminated panels and glass-curtain wall overlooking the sunken courtyard was a character-defining feature of FOB 6's Modernist design (Figure 51). It is now used as a library, which is available to all occupants of the building just as the dining room was intended (Figure 72). Further, the glass-curtain wall and two double-leaf exterior entries are extant, continuing to provide unity with the sunken courtyard. A cafeteria was constructed on the first floor in an area historically devoted to office space and conference rooms. Beginning in 1979, the restrooms and elevators were upgraded and modernized. In 1989, all doors and thresholds, including the roll-up garage doors, were replaced in kind. Designed and constructed with a free plan that allowed for moveable partitions, the interior of the building was fully renovated in 1995-1996. This extensive interior renovation, typical for office buildings constructed in the middle part of the twentieth century, retained the terrazzo flooring and marble-facing on the walls; marble tiles have been added to the entry vestibules and main lobbies. The elevator lobbies remain intact, although Lobbies Two and Three were joined when partitions creating office space were removed. The supporting square posts of the structure were encased with stainless steel panels and thus became cylindrical in form.

Many of the aggregate concrete pavers of the plaza and surrounding landscape design have been replaced. This process, necessitated by breakage and water damage, began in 1964 with in-kind replacement. Replacement of the pavers has continued as deterioration of the materials and site required with cast-in-place concrete rather than aggregate concrete pavers; despite the alteration, the new material preserves the spirit of the original design. Similarly, the granite coping and curbing has been repaired and replaced in kind as necessary because of water damage and breakage. In 1990, the steel balusters and bronze handrail surrounding the sunken courtyard were replaced with an aluminum balustrade. The 1995-1996 renovation included removal of the concrete screens and covering of the courtyard floor, which may have resulted in obscuring the fountains (if they existed at the time). The boulders and cylindrical planters placed in the sunken courtyard during its use as a play area for the daycare remain. ADA ramps and curb cuts were added in 1960, 1979, and 1980.

One of the most character-defining features of FOB 6 is the vegetation, which was specified by the landscape architect as early as 1958. The designer intentionally chose vegetation that would not only preserve the views and vistas to the National Mall and United States Capitol, but would provide a light-tracery effect year round. Evaluation of the integrity of materials with regard to the vegetation considers the low-lying, light tracery, and evergreen aspects of the species chosen and planted. Moreover, it takes into account the survival, condition, and appropriateness of the vegetation, which are generally not stable.

The hardscape in which the vegetation was planted is intact and reflects the design intent of 1959-1961. The exiting vegetation has been placed in the granite-curbed planters as originally intended. A planter box in the center terrace has been replaced by a school bell; all other planters

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remain intact, some without vegetation. Original vegetation includes Thornless Honeylocust, Willow Oak, Southern and Star Magnolias, Littleleaf Linden, Pink Wisteria, American Hornbeam, and Dwarf Japanese Yew. Some of the original Dwarf Japanese Yews have been replaced with alternating plantings of Nandina “Moonbay” (also known as Heavenly Bamboo) and Ilex glabra “shamrock” (inkberry). Thirteen of the Southern Magnolia trees and eleven original Saucer Magnolia trees have been replaced with Nandina and Crepe Myrtle trees. The planting boxes along each elevation of the building originally held Stokes Holly. The exception is the planting box on the south side of the building between the pairs of entry vestibules, which held Heller Holly. These plants were replaced with yew hedges. However, all yew hedges on the property were removed in 2000 and 2001 because of health issues related to vermin, and since have been replaced with American Arborvitae, mondo grass, and liriopse. Large raised rectangular planting boxes on the south side of the property originally held Angiojap Yew and Maple Queen Ivy, which have been removed and, at the time of 2011 survey, two Catalpa trees were recently added.

Table 1: Plantings Original and Extant		
Common Name	Original Quantity	Extant Quantity
American Hornbeam	13	7
Thornless Honeylocust	13	11
Southern Magnolia	16	3
Saucer Magnolia	25	0
Star Magnolia	9	2
Littleleaf Linden	6	4
Willow Oak	24	18
Northern Red Oak	10	0
Heller Holly	300	0
Stokes Holly	3040	0
Angiojap Yew	132	0
Dwarf Japanese Yew	435	3
Pink Wisteria	3	1
Hahn’s Maple Queen Ivy	2325	0

Despite the changes due to maturation, pruning, removal, and other forces, the existing vegetation, both the original and replacement species, taken as a whole reinforce the spirit of the original design. The size, location and visual effect created by the plantings remains.

Therefore, FOB 6 presents adequate integrity of materials.

Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Physical evidence of the labor, skills, and workmanship of the original architectural firms and landscape architect is sufficiently present at FOB 6. Applied to the property as a whole, the workmanship of FOB 6 expresses the talents and insights of these mid-century designers and the consulting government agencies in the construction of a Modernist federal government office building within the Monumental Core. The workmanship furnishes evidence of the technology

and materials utilized in the 1959-1961 construction. Moreover, it illustrates the practices and aesthetic principles of the Modern Movement, as applied by the federal government for its mid-century office buildings. These include the smooth limestone and granite finishes, recessed windows that lack surrounds, window walls with aluminum frames, tripartite plaza with aggregate concrete pavers and granite details, tracery vegetation, pierced concrete screens, and terrazzo with aluminum grouting. Changes obscuring or altering the original workmanship have been necessitated by deterioration, general maintenance, and/or the building's continued use as a federal government office. These alterations have been respectful of the original workmanship and are typically in kind. The plantings are well manicured, free of disease and over maturity, and have not been subjected to excessive pruning or improper treatment such as extensive soil erosion. The concrete screens are no longer extant and the terrazzo flooring has been augmented with marble tiles.

Thus, FOB has sufficient integrity of workmanship to reflect its period of significance.

Feeling: a property's expression of the aesthetic or historic sense of a particular period.

FOB 6 continues to express its mid-century design intent, its role within the Southwest Redevelopment Area and Southwest Rectangle, and its function as a federal government office building and planned landscape. Indicative of the Modern Movement, the architectural expression, rectangular form, modern materials, pilotis with glass-curtain walls, recessed and elongated windows lacking the traditional molded surrounds, open interior plan, and geometrically designed landscape convey the property's historic character and significant role in mid-century federal government planning.

Thus, FOB 6 evokes integrity of feeling.

Association: the direct link between an important historic event or person and a historic property.

FOB 6 maintains a direct association with the federal government. The property is maintained and reviewed by GSA, NCPC, and CFA, all of which participated in its mid-century design. The physical features are present to reflect that association. These include the property's location within the Monumental Core, proximity to the National Mall and United States Capitol, and link to the Southwest Redevelopment Area and Southwest Rectangle. The design intent, materials, setting, and workmanship all work in concert to convey the property's historic character as a mid-century federal government office building. Moreover, FOB 6 continues to be occupied by the federal government as office space; it is currently home to the Department of Education, which has maintained offices at FOB 6 since its completion in 1961.

Therefore, FOB 6 has sufficient integrity of association.

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Accompanying Maps, Plans, and Photographs

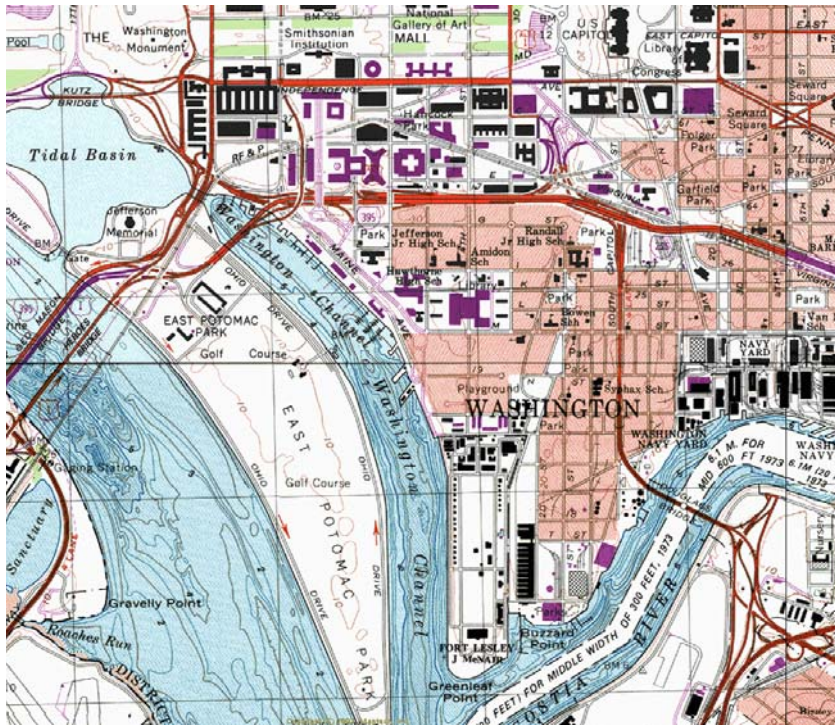


Figure 1
USGS Quad Map, Washington West



Figure 2
Aerial Photo showing the location of FOB 6 and surrounding area
Source: Google Earth, 2010

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Figure 3
Aerial Photo showing the location of FOB 6
Source: Google Earth, 2010

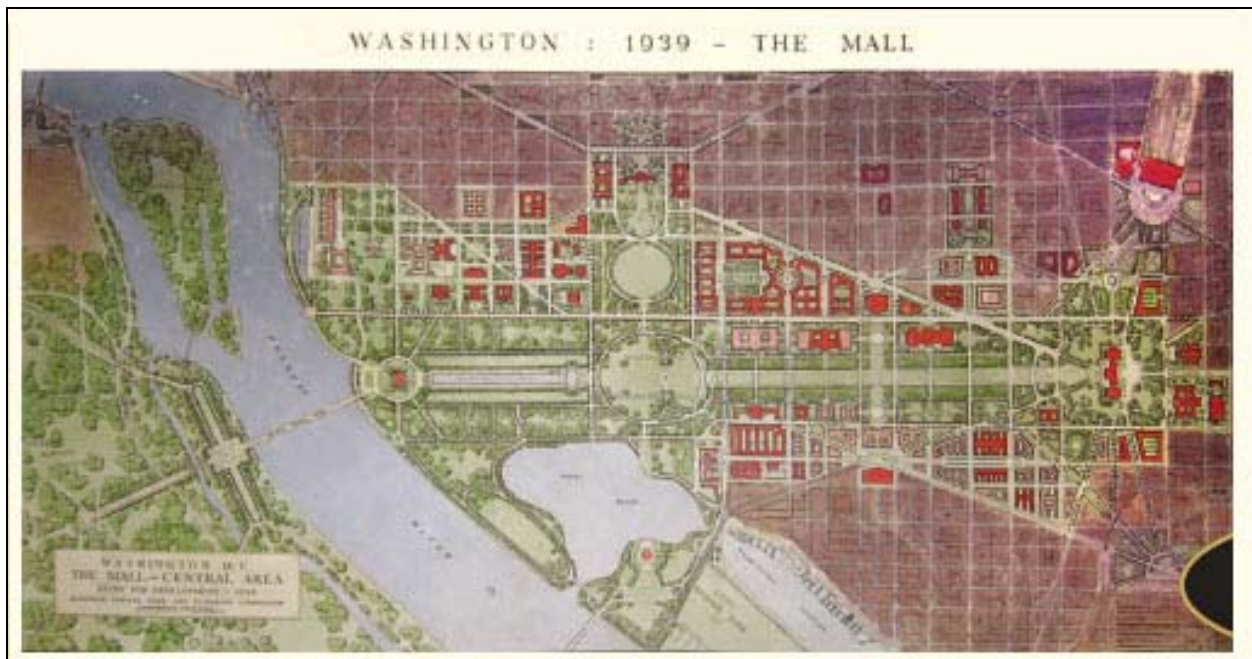


Figure 4
NCPC Plan for the National Mall, 1939
Source: National Parks Service, "Timeline and Historic Plans: Illustrating the Evolution of the 'Monumental Core' of the Nation's Capital," National Mall Plan, History. <http://www.nps.gov/nationalmallplan/History.html>, Accessed February 18, 2011.

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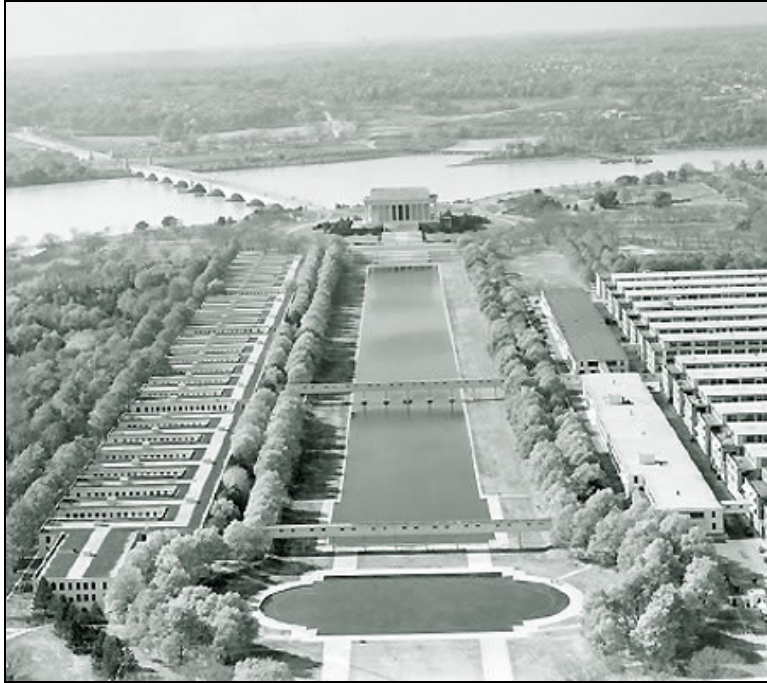


Figure 5

Temporary Federal Buildings on the Mall, 1943

Source: Library of Congress via NCPC website, "America's Front Yard,"

http://www.ncpc.gov/Images/Album_AmericasFrontYard/AFY/pages/AFY_MallTemps_jpg.htm, Accessed February 18, 2011.



Figure 6

Southwest Urban Renewal Area, 1955

Source: Vic Casamento, *The Washington Post* via "America's Front Yard"

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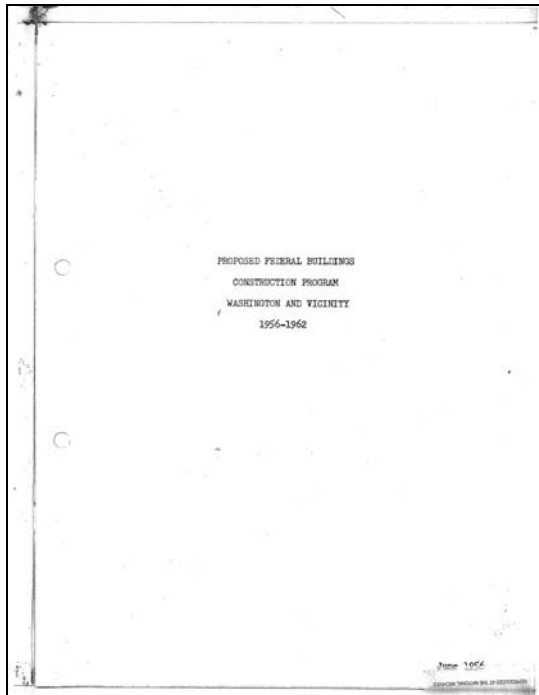


Figure 7

Cover Page, *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, June 1956. Source: *Construction Program for Federal Buildings, 1956-57*; *CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57*; *Central Files, 1920-1986*; *General Records of the Commission of Fine Arts, Record Group 66*; *National Archives Building, Washington, D.C.*



Figure 8

Map of GSA proposed building construction, June 1956

Source: *Proposed Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, GSA, PBS, Washington, D.C. June, 1956; *Construction Program for Federal Buildings, 1956-57*; *CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57*; *Central Files, 1920-1986*; *General Records of the CFA, RG 66*; *NAB*.

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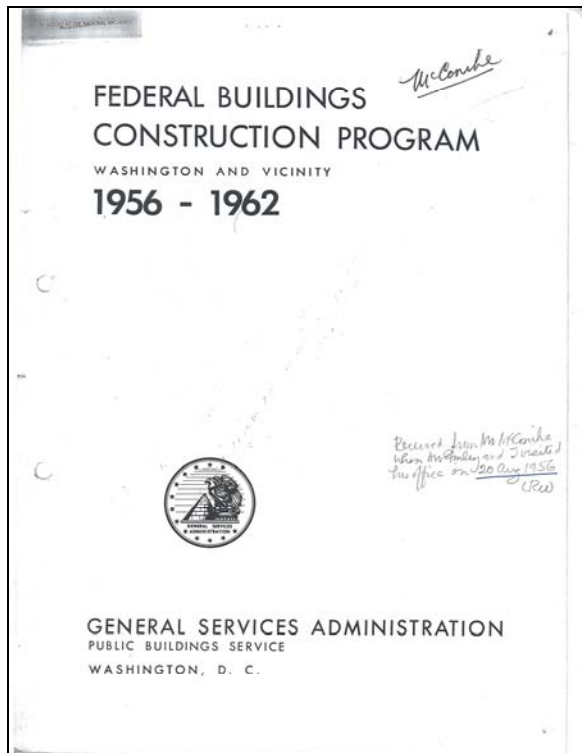


Figure 9

Cover Page, *Federal Buildings Construction Program, Washington and Vicinity, 1956-1962*, August 1956.

Source: *Construction Program for Federal Buildings, 1956-57*; CD, *Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57*; Central Files, 1920-1986; General Records of the CFA, RG 66; NAB.

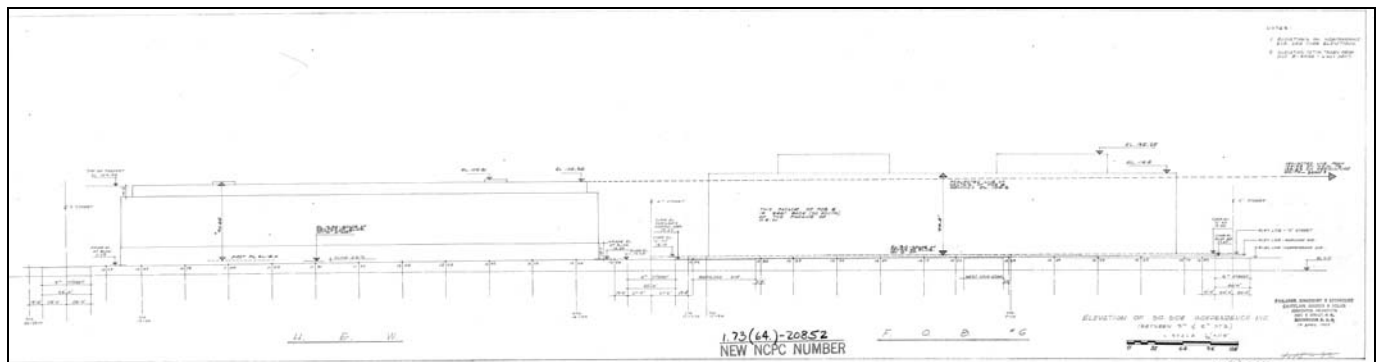


Figure 10

Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, HEW versus FOB 6 building height and setback, April 18, 1957. While this drawing is filed under NCPC, the date suggests that it was presented at the April 18 meeting of the CFA. The NCPC meeting occurred before the drawing's date on April 4.

Source: 1.73(64)-20852; *Cartographic and Architectural Records*; National Archives, College Park, MD.

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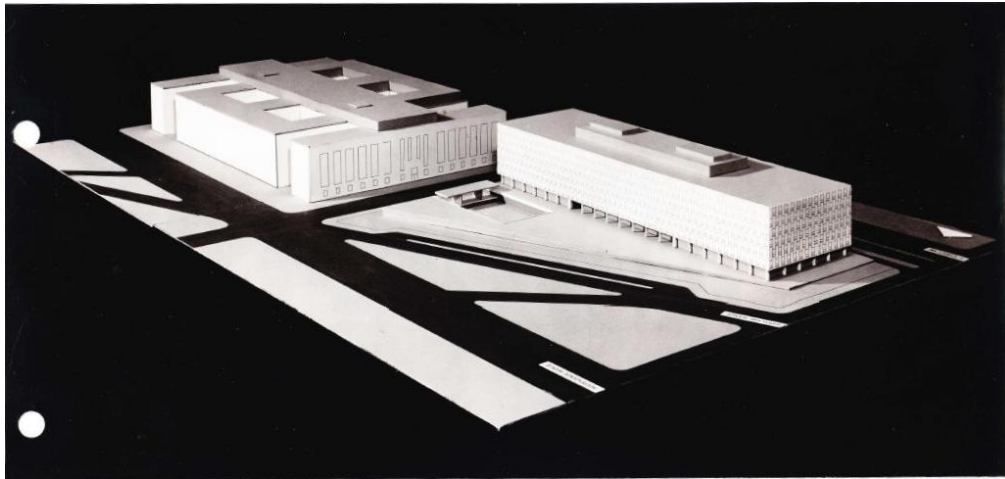


Figure 11

Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, Model of FOB 6 Presented to CFA May 27, 1957.
Source: Minutes, CFA, May 27, 1957. CFA Archives.

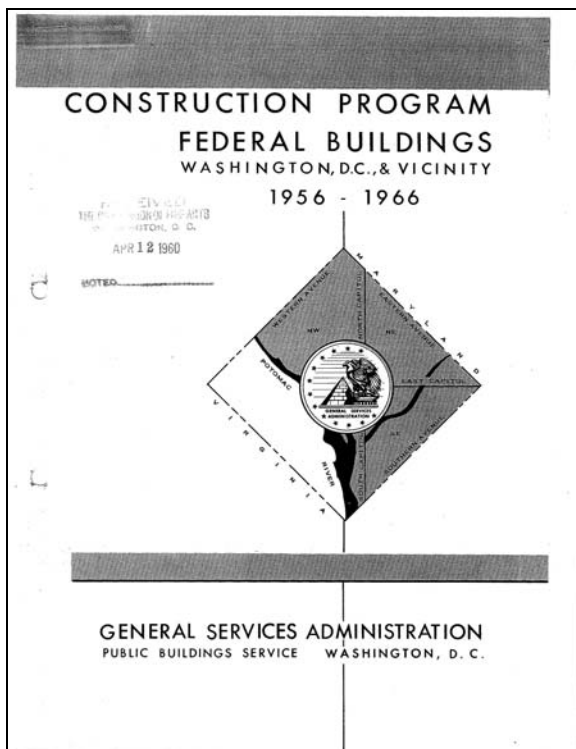


Figure 12

Cover Page, *Construction Program, Federal Buildings, Washington, D.C., & Vicinity, 1956-1966*, July 1957.
Source: Construction Program for Federal Buildings, 1956-57; CD, Buildings, Fed. Govt., Construction Program for Federal Buildings, 1956-57; Central Files, 1920-1986; General Records of the CFA, RG 66; NAB.

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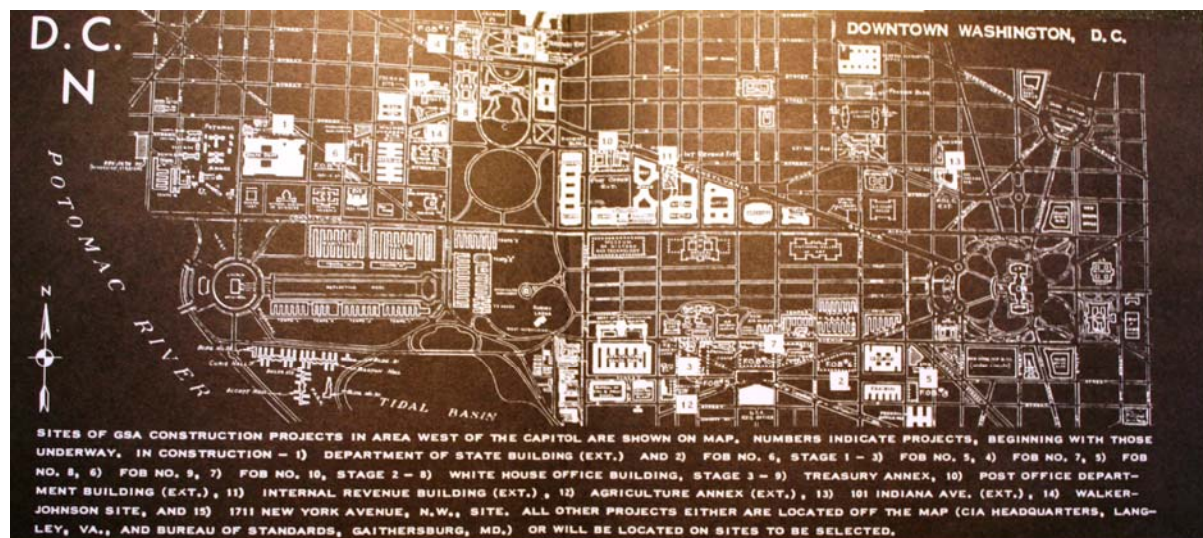


Figure 13

Map of GSA proposed and current building construction, July 1957

Source: *Construction Program, Federal Buildings, Washington, D.C., & Vicinity, 1956-1966*, General Services Administration, Public Buildings Service, Washington, D.C., July 1957; *Construction Program for Federal Buildings, 1956-57*; CD, *Buildings, Fed. Govt.*, *Construction Program for Federal Buildings, 1956-57*; *Central Files, 1920-1986*; *General Records of the CFA, RG 66*; NAB.

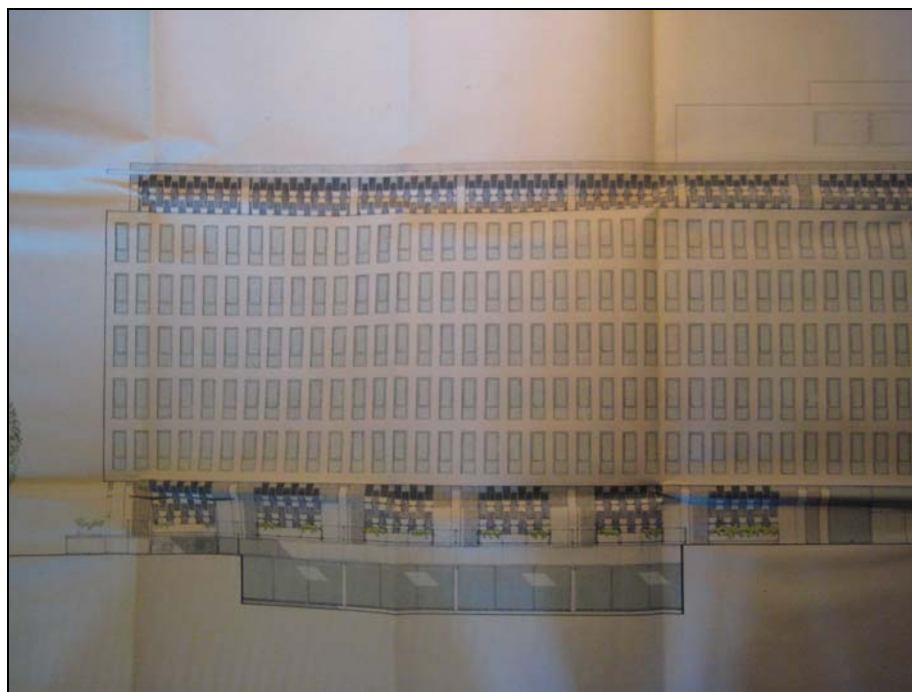


Figure 14

Portion of drawing of FOB 6, June 27, 1957. Presented to CFA on August 1, 1957.

Source: *Drawing, Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, June 27, 1957*; *Fine Arts Act, Public Buildings, Federal, Federal Office Building #6, 4th & C Sts., SW, 1957-58*; *Central Files, 1920-1986*; *Records of the CFA; RG 66*; NAB.

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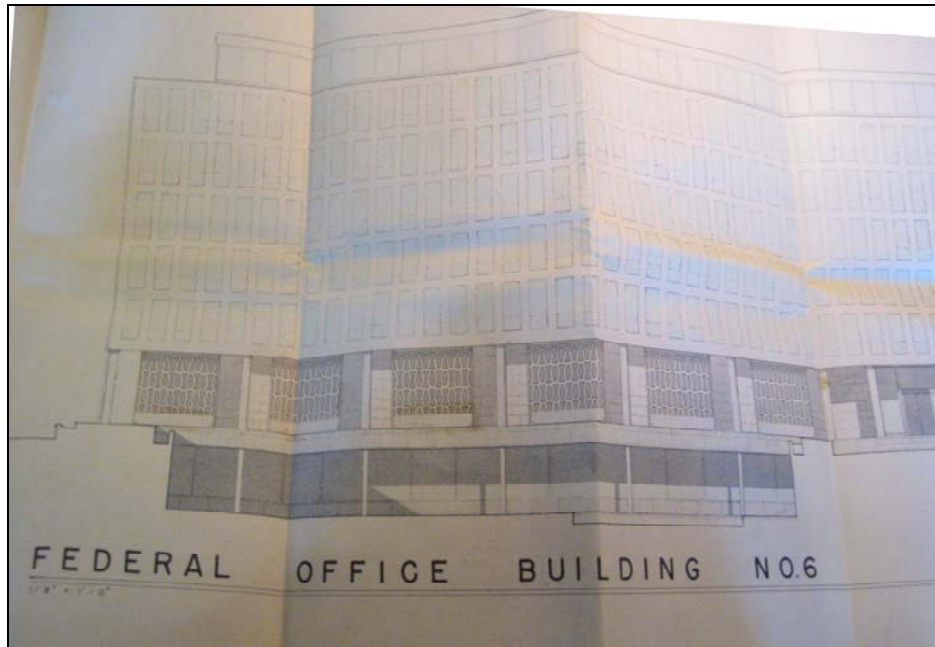


Figure 15

Portion of drawing of FOB 6, September 11, 1957. Presented to and approved by CFA on September 12, 1957. Note the absence of the concrete grilles on the uppermost story.

Source: Drawing, Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, September 11, 1957; FAA, Public Buildings, Federal, Federal Office Building #6, 4th & C Sts., SW, 1957-58; Central Files, 1920-1986; Records of the CFA; RG 66; NAB.



Figure 16

Undated drawing of FOB 6 and setting. This drawing, which is identified by the names of the associated architects and PBS/GSA, but does not include the name of the landscape architecture firm, appears to have been sent to Collins, Simonds, and Simonds in April 1958, right after the landscape architecture firm was retained for the site design. This drawing was also featured in the *Washington Post and Times Herald* article, "Work May Begin In Spring on SW Federal Building" from July 24, 1958.

Source: John Ormsbee Simonds Collection, Special and Area Studies Collections, Box 175, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

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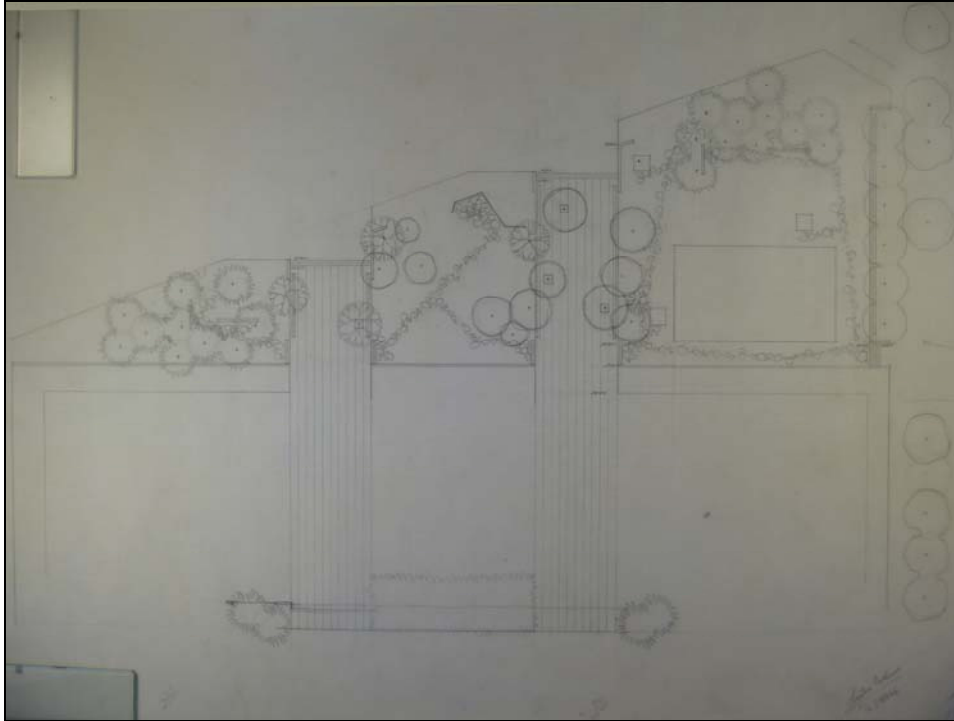


Figure 17
Lester Collins, undated sketch for FOB 6 setting.
Source: John Ormsbee Simonds Collection, Box 207.

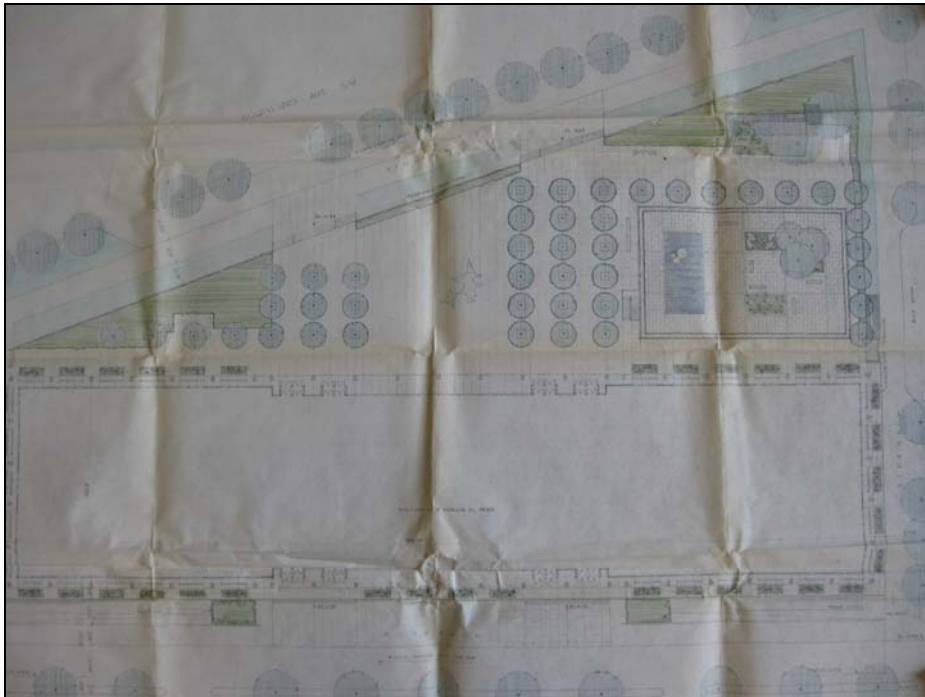


Figure 18
Site Development Plan – FOB 6, September 27, 1957. Presented to CFA November 21, 1957.
Source: Drawing, Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, September 27, 1957; FAA, Public Buildings, Federal, FOB, #6, 4th & C Sts. S.W., 1957-58; RG 66; NAB.

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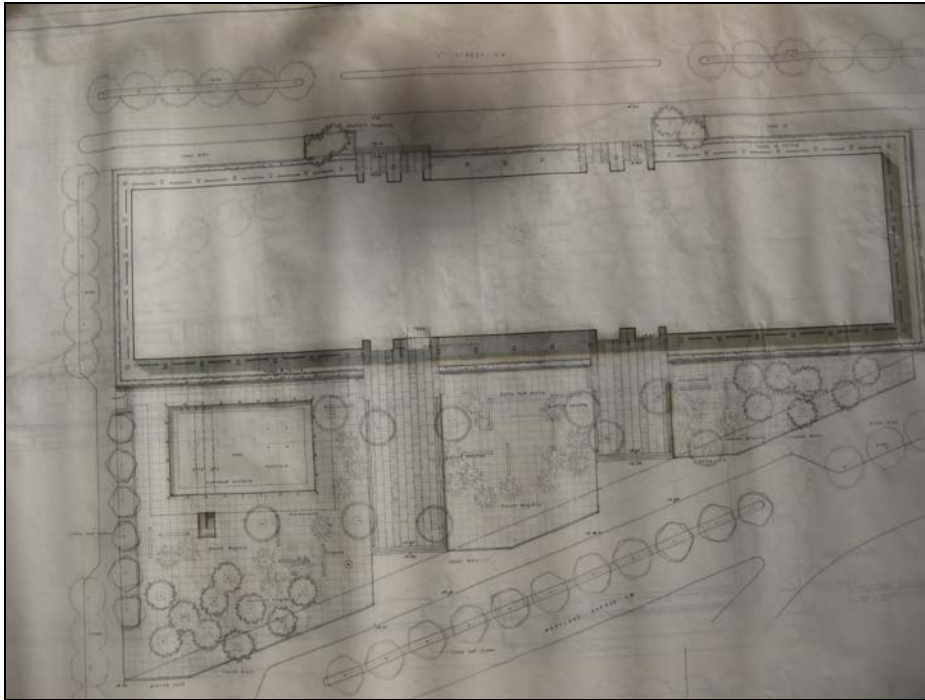


Figure 19

Landscape Plan, May 23, 1958; Revised June 3, 1958.

Source: Drawing, Faulkner, Kingsbury & Stenhouse, Chatelain, Gauger & Nolan, Collins, Simonds & Simonds Collaborating Landscape Architects. John Ormsbee Simonds Collection, Box 207.

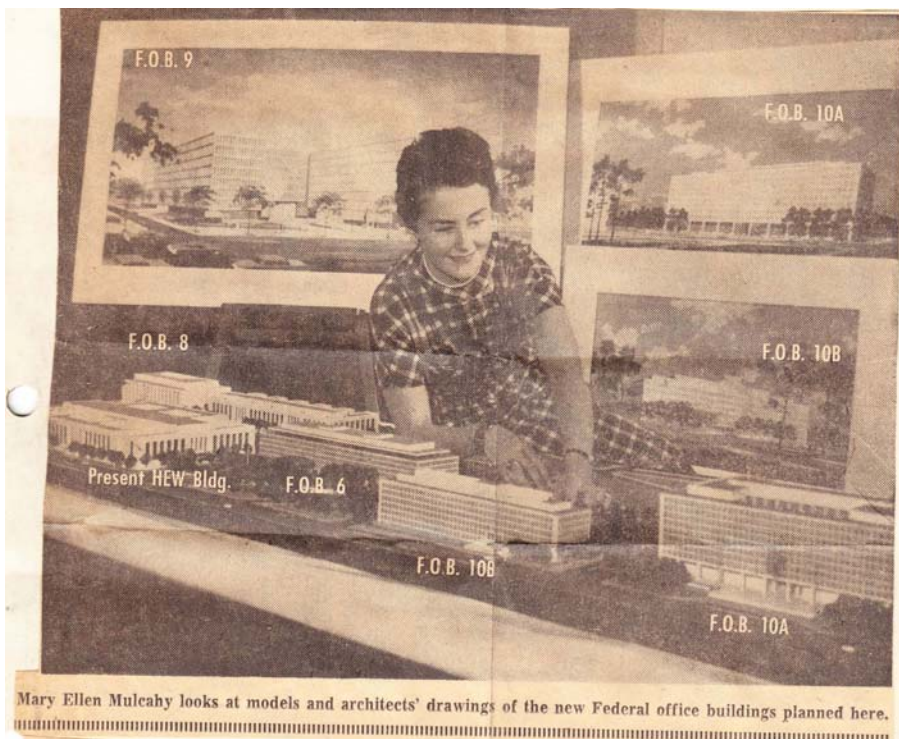
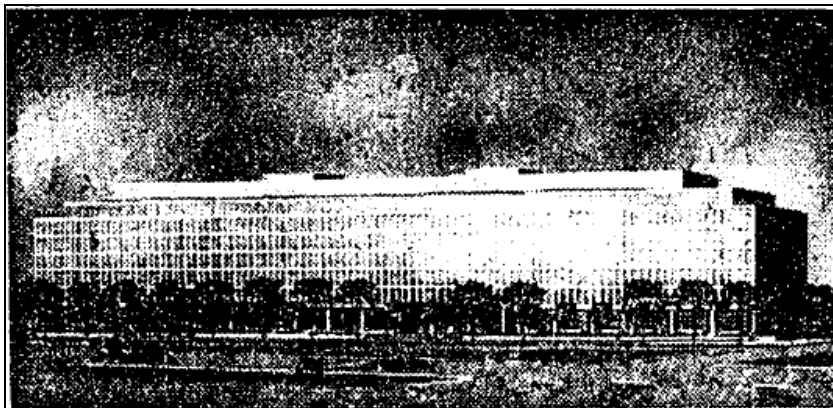


Figure 20

Models of Federal Office Buildings to be constructed in Southwest Washington

Source: "Work May Begin In Spring on SW Federal Building," *The Washington Post and Times Herald* (1954-1959); July 24, 1958; ProQuest Historical Newspapers, *The Washington Post* (1877-1993), p. C18.



Office Building for Southwest

This is a view of a new Federal Office Building to be located in Southwest Washington. Bids on the seven-story-and-basement building will be opened March 13 and construction begun shortly thereafter. It will contain 432,000 square feet of usable space. Ceiling for the over-all cost of the brick and stone building to be located on a triangular tract bounded by Maryland ave., Fourth, Sixth and C sts. sw., is set by Congress at \$15,593,000.

Figure 21

Source: "Office Building for Southwest," *The Washington Post and Times Herald* (1954-1959); February 3, 1959; ProQuest Historical Newspapers, *The Washington Post* (1877-1994), p. A7.



Figure 22

Photograph of FOB 6, 1961

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Source: Frank Hoy, "Number 6 Nears Completion," *The Washington Post, Times Herald* (1959-1973); Aug 2, 1961; ProQuest Historical Newspapers, *The Washington Post* (1877 - 1994), p. A4.

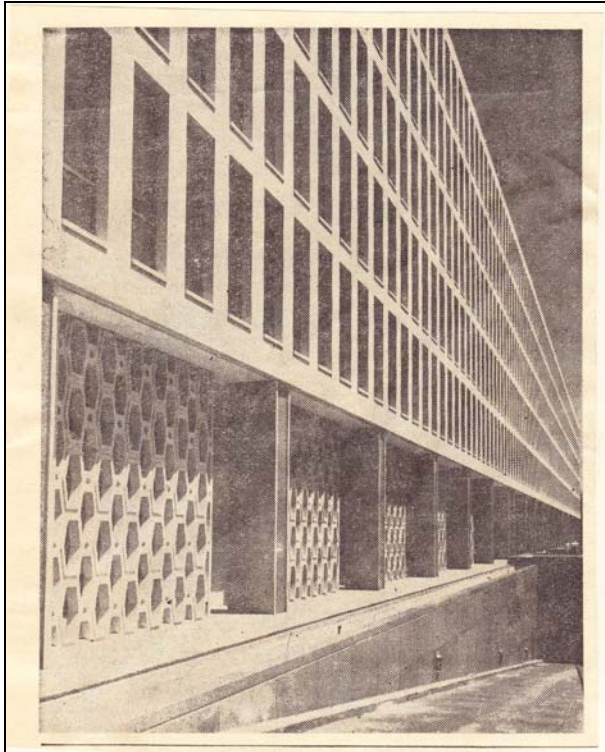


Figure 23

FOB 6, Rear Elevation Showing Original Concrete Screens, 1961

Source: Bill Beall, "Architectural Tricks at No. 6," *The Washington Daily News*, August 16, 1961, p. 5. FAA, Public Buildings, Federal, FOB, #6, 4th & C Sts. S.W., 1957-58; RG 66; NAB.



Figure 24

Former President Harry S Truman visited newly opened NASA Headquarters, Washington D.C., accompanied by former NASA Administrator James E. Webb, November 3, 1961

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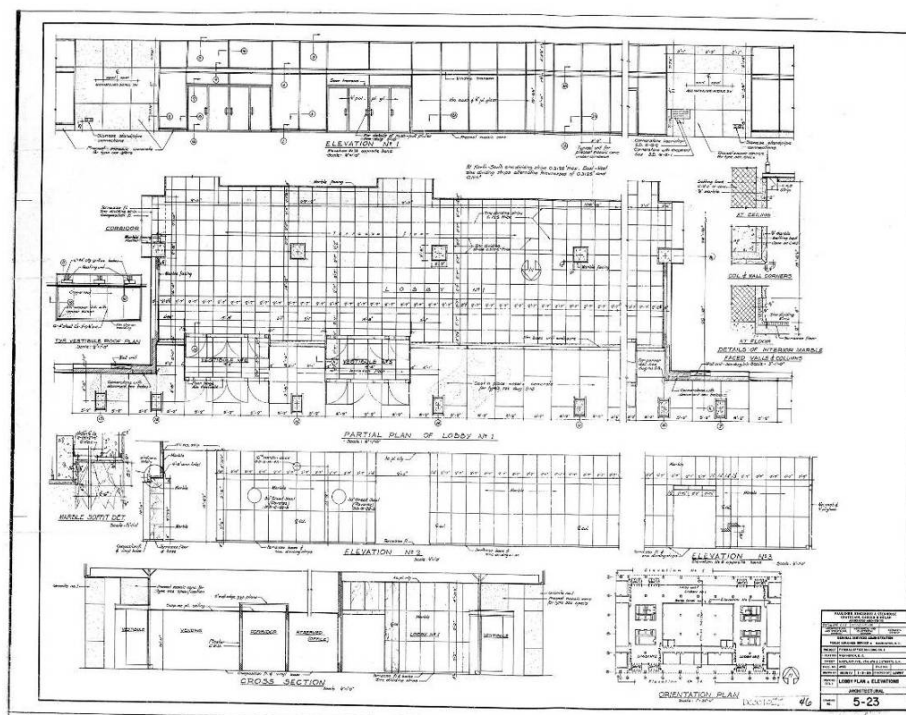
Source: "Truman and Webb at NASA Headquarters," *Great Images in NASA*,
<http://grin.hq.nasa.gov/ABSTRACTS/GPN-2000-001546.html>, Accessed February 18, 2011.



Figure 25

Historic Photograph, FOB 6, ca. 1961

Source: Suckow, Elizabeth and Chris Jedrey. *NASA Hidden Headquarters*,
http://hqoperations.hq.nasa.gov/docs/Hidden_Headquarters_March_24_2009.pdf. Presentation given March 24, 2009.



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Figure 26

Lobby Plan and Elevations, January 9, 1959

Source: GSA NCR Technical Library

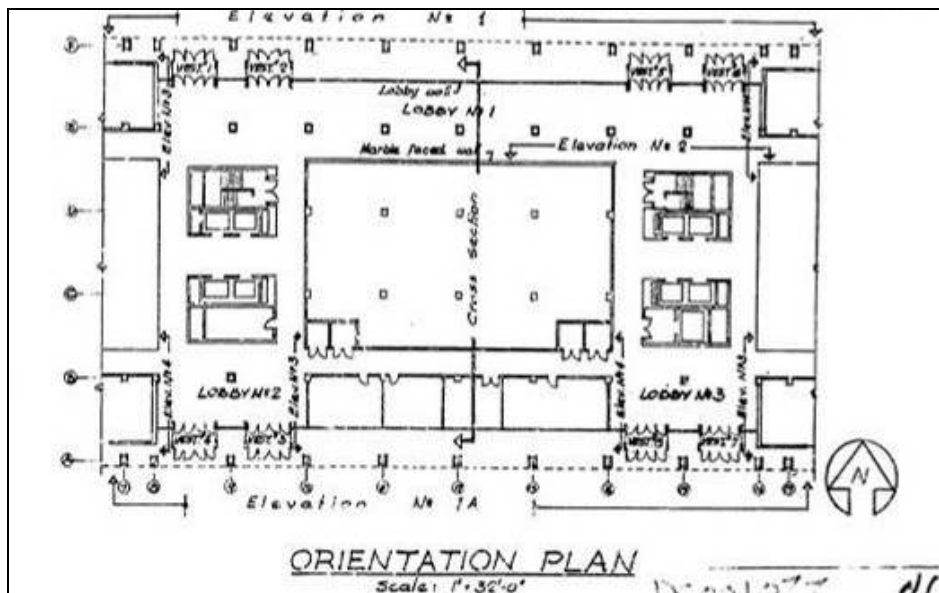


Figure 27

Orientation Plan, Lobby Plan and Elevations, January 9, 1959

Source: GSA NCR Technical Library

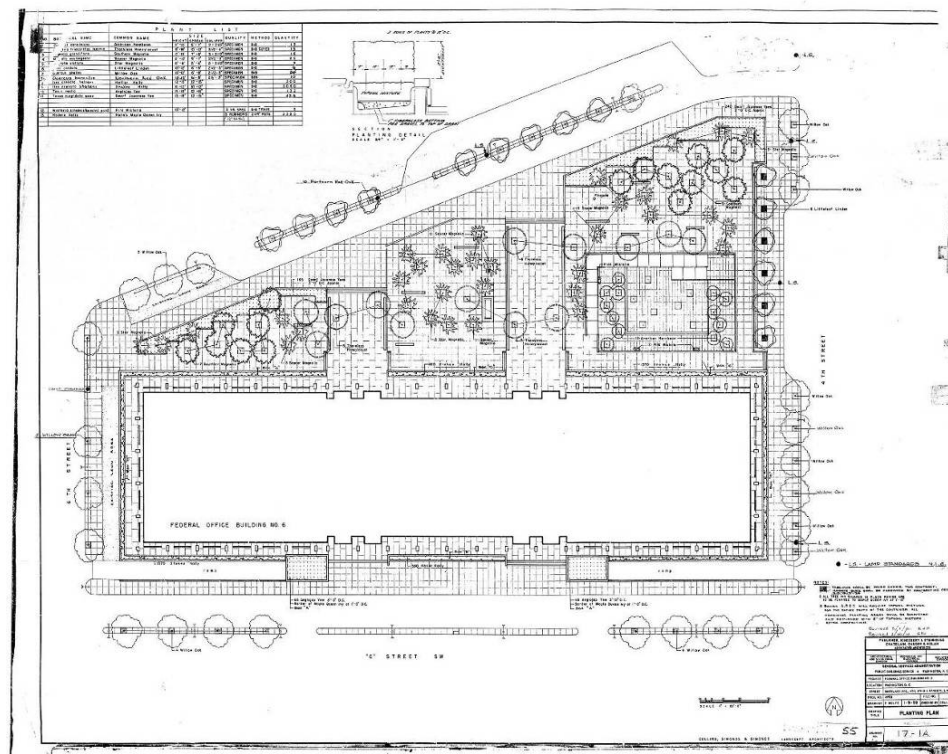


Figure 28

Planting Plan, January 9, 1959; revised January 10, 1961; revised May 1, 1961

Source: GSA NCR Technical Library

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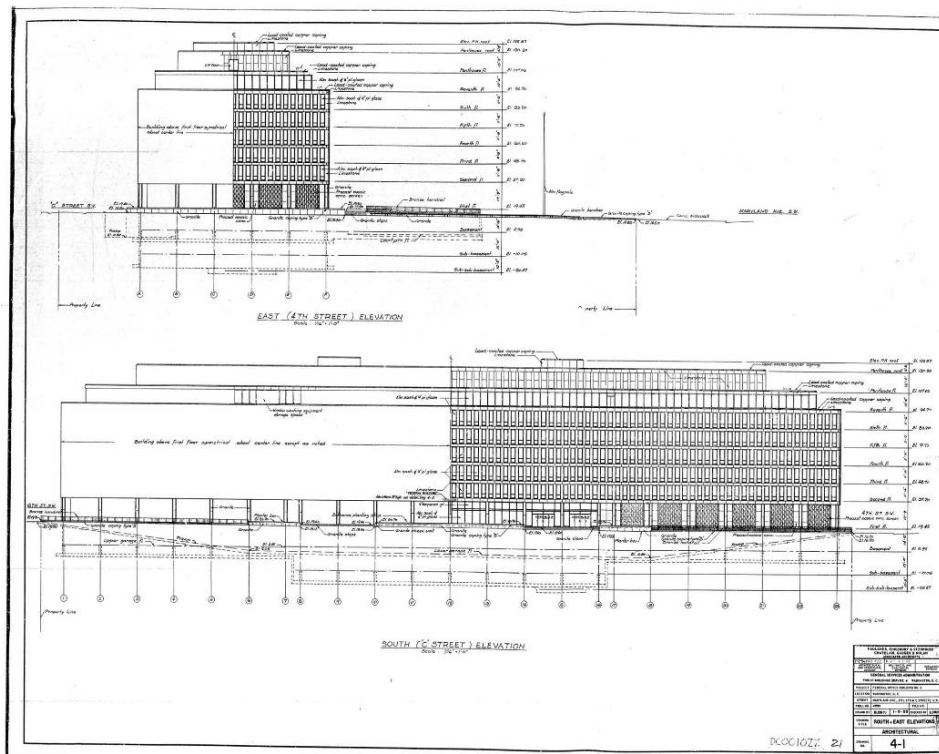


Figure 29
South and East Elevations, January 9, 1959
Source: GSA NCR Technical Library

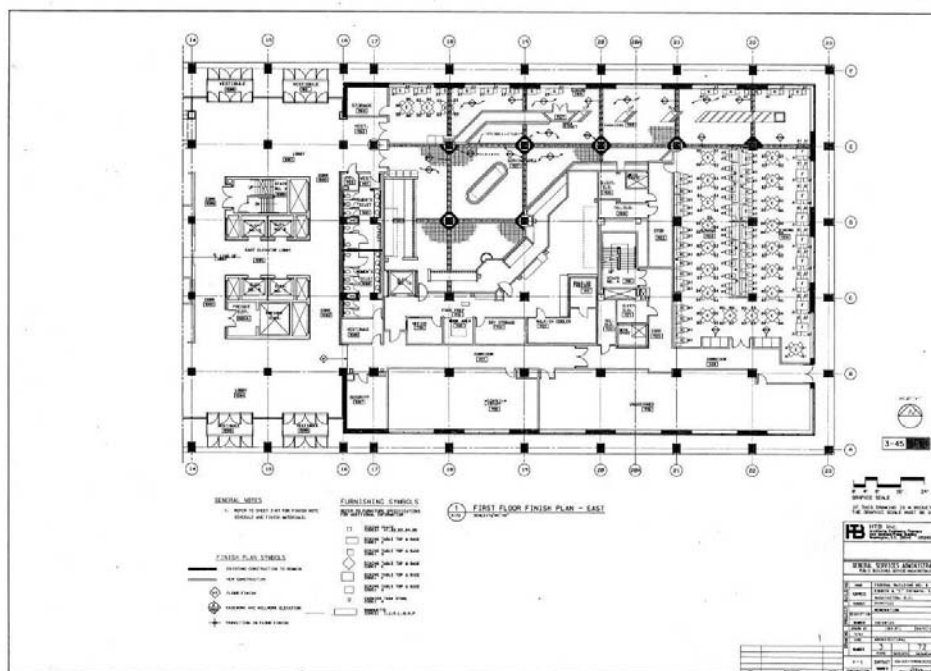


Figure 30
First Floor Finish Plan - East, May 1, 1995
Source: GSA NCR Technical Library

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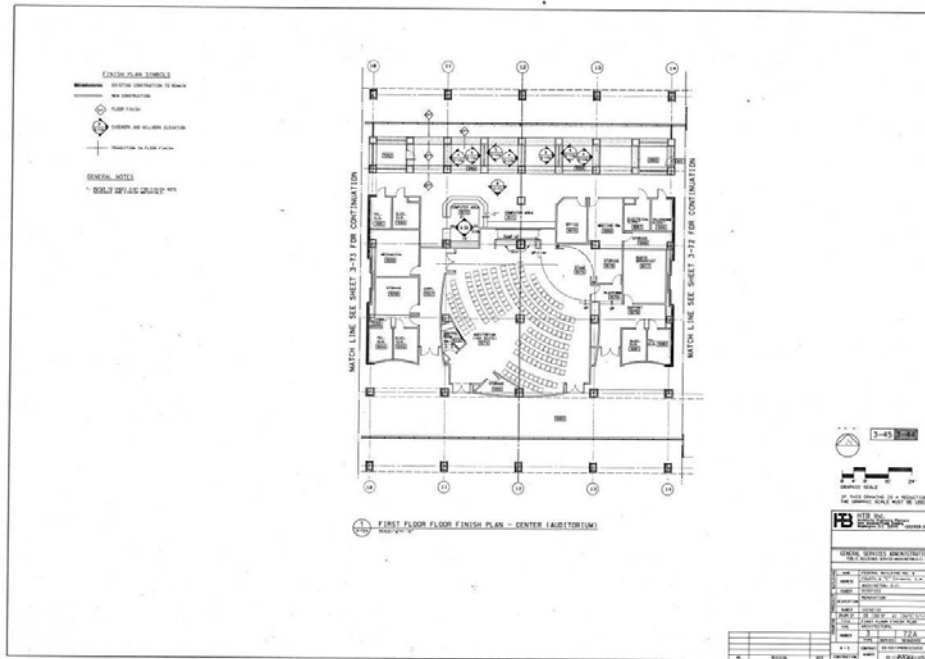


Figure 31
First Floor Finish Plan - Center (Auditorium), May 1, 1995
Source: GSA NCR Technical Library

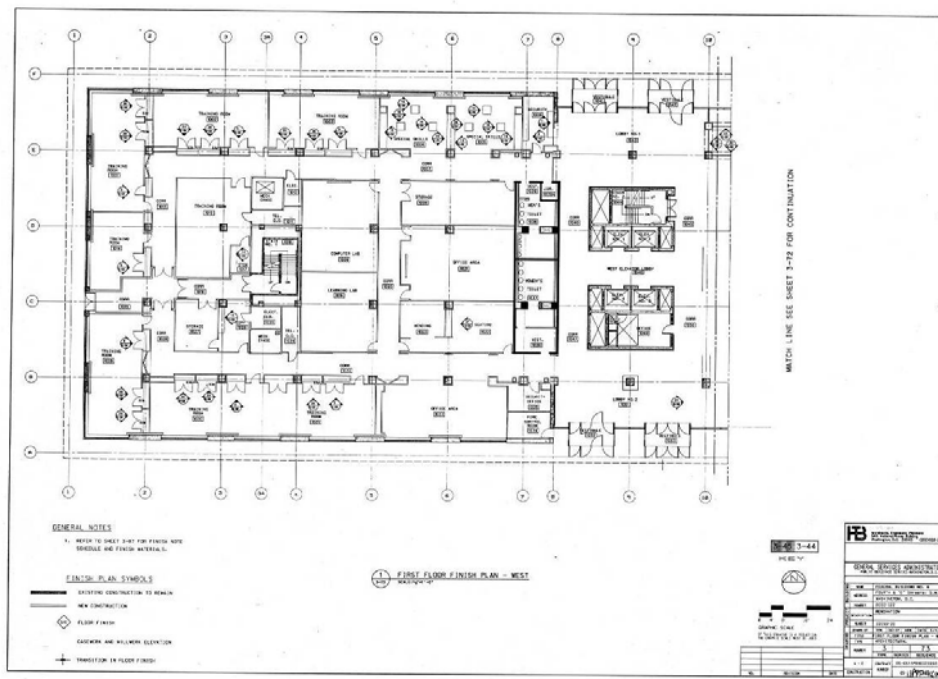


Figure 32
First Floor Finish Plan - West, May 1, 1995
Source: GSA NCR Technical Library

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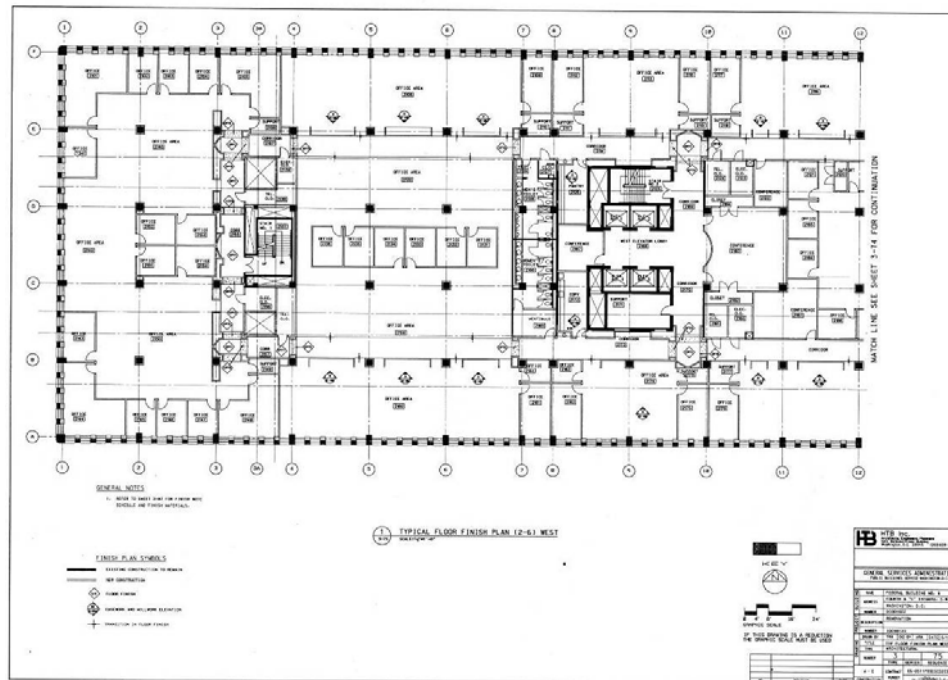


Figure 33
Typical Floor Finish Plan (2-6) West, May 1, 1995
Source: GSA NCR Technical Library

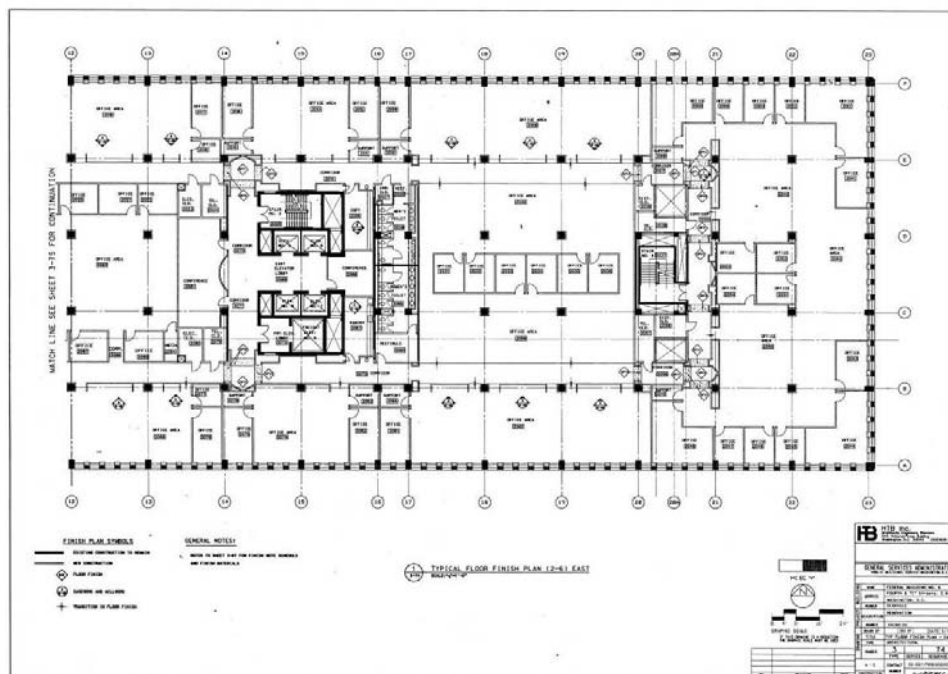


Figure 34
Typical Floor Finish Plan (2-6) East, May 1, 1995
Source: GSA NCR Technical Library

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Figure 35
Façade, looking southwest
Source: EHT Tracerics, January 2011



Figure 36
Façade, looking south
Source: EHT Tracerics, January 2011

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Figure 37
Façade, looking southeast
Source: EHT Traceries, January 2011



Figure 38
Façade, entry vestibule detail
Source: EHT Traceries, January 2011

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Figure 39
West elevation, looking southeast
Source: EHT Tracerics, January 2011



Figure 40
Rear, looking northeast
Source: EHT Tracerics, January 2011

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Figure 41
Rear, looking northwest
Source: EHT Tracerics, January 2011



Figure 42
Rear, east entry detail looking northwest

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DETERMINATION OF ELIGIBILITY FORM

Source: EHT Tracerics, January 2011



Figure 43
Parking Garage Entrance on Rear, looking west
Source: EHT Tracerics, January 2011



Figure 44
East Elevation, looking northwest
Source: EHT Tracerics, January 2011

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Figure 45
East Elevation, looking southwest
Source: EHT Tracerics, January 2011



Figure 46
East edge of façade and plaza, looking south
Source: EHT Tracerics, January 2011

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Figure 47
Sunken Courtyard, looking east
Source: EHT Tracerics, January 2011



Figure 48
Sunken Courtyard, looking southeast
Source: EHT Tracerics, January 2011

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Figure 49
Sunken Courtyard, looking south
Source: EHT Tracerics, January 2011



Figure 50
Sunken Courtyard, looking northwest
Source: EHT Tracerics, January 2011



Figure 51
Sunken Courtyard, view from interior, looking northeast
Source: EHT Tracerics, January 2011



Figure 52
Plaza, looking southwest
Source: EHT Tracerics, January 2011

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Figure 53
Plaza, looking northeast
Source: EHT Tracerics, January 2011



Figure 54
Plaza, looking northwest
Source: EHT Tracerics, January 2011

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Figure 55
Façade and Plaza, looking southwest
Source: EHT Tracerics, January 2011



Figure 56
Façade and Plaza showing non-original crepe myrtles in tree pits, looking southeast
Source: EHT Tracerics, January 2011

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Figure 57
Plaza, looking east
Source: EHT Tracerics, January 2011



Figure 58
Façade, looking SE, showing original concrete screens, January 6, 1995
Source: NCPC Archives, Department of Education File

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Figure 59
Original concrete screens, January 6, 1995
Source: NCPC Archives, Department of Education File



Figure 60
Plaza, looking southeast, showing replacement smooth concrete paving panels

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Source: EHT Traceries, January 2011



Figure 61
First Floor, Entrance on Façade looking northwest
Source: EHT Traceries, January 2011

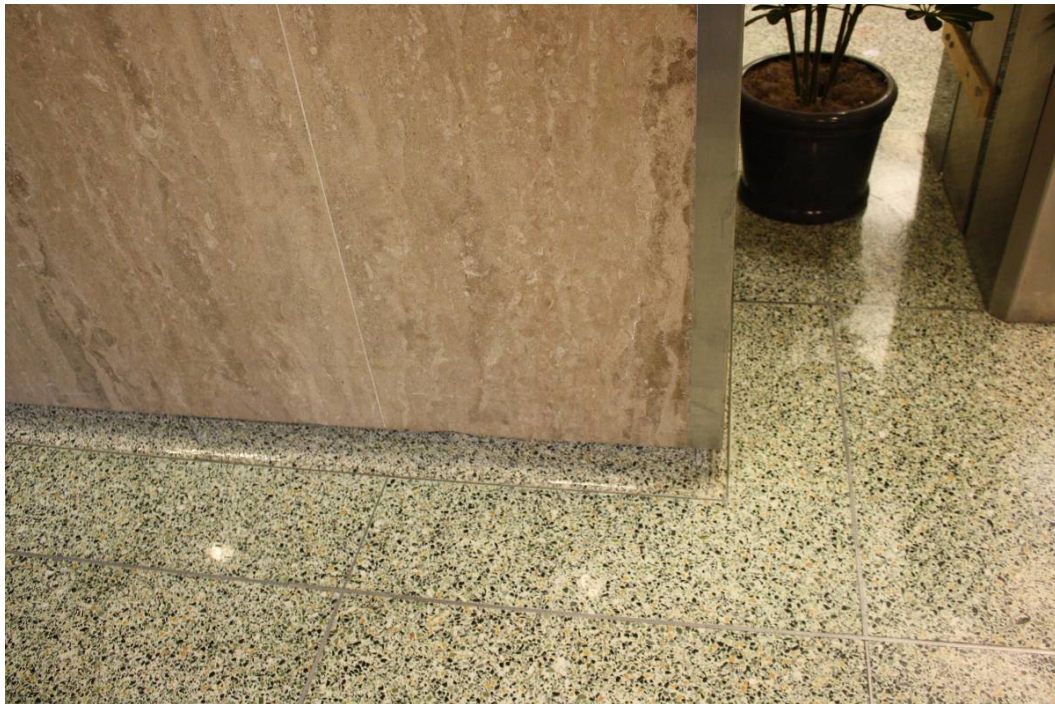


Figure 62
First Floor, original terrazzo floor and marble wall
Source: EHT Traceries, January 2011

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Figure 63
First Floor, Exterior of Auditorium
Source: EHT Traceries, January 2011



Figure 64
First Floor, Auditorium
Source: EHT Traceries, January 2011

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Figure 65
First Floor, Elevators
Source: EHT Traceries, January 2011



Figure 66
6th Floor, Elevator bay on right
Source: EHT Traceries, January 2011

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Figure 67
6th Floor Elevator Bay
Source: EHT Tracerics, January 2011

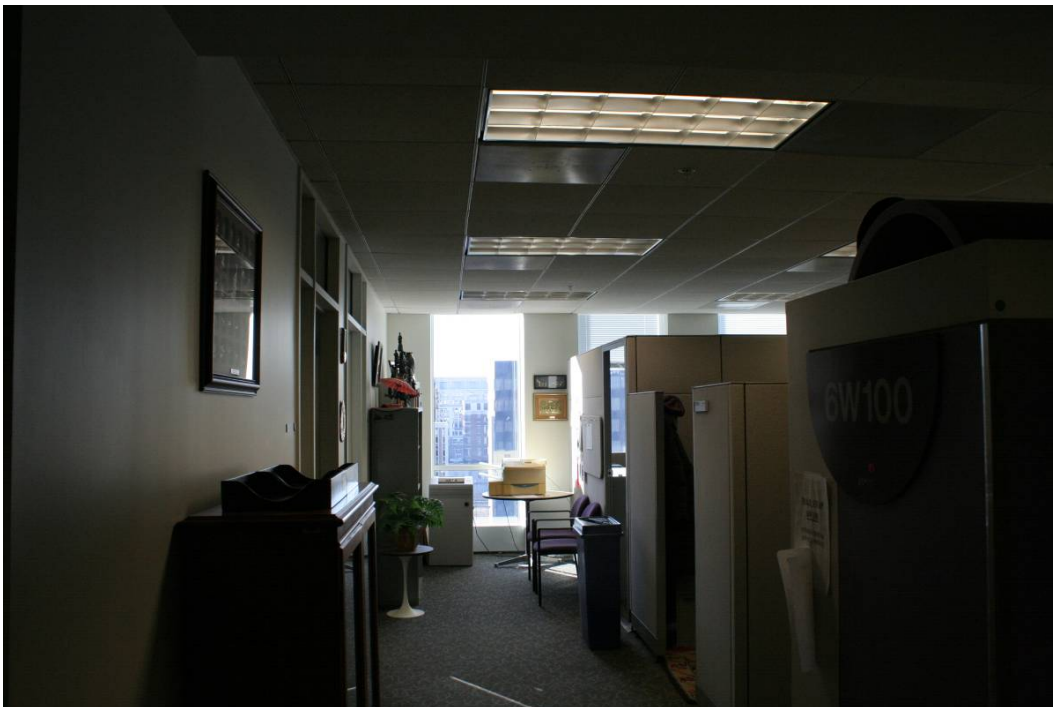


Figure 68
6th Floor Cubicles and Window
Source: EHT Tracerics, January 2011

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Figure 69
6th Floor Hallway
Source: EHT Traceries, January 2011



Figure 70
6th Floor Office
Source: EHT Traceries, January 2011

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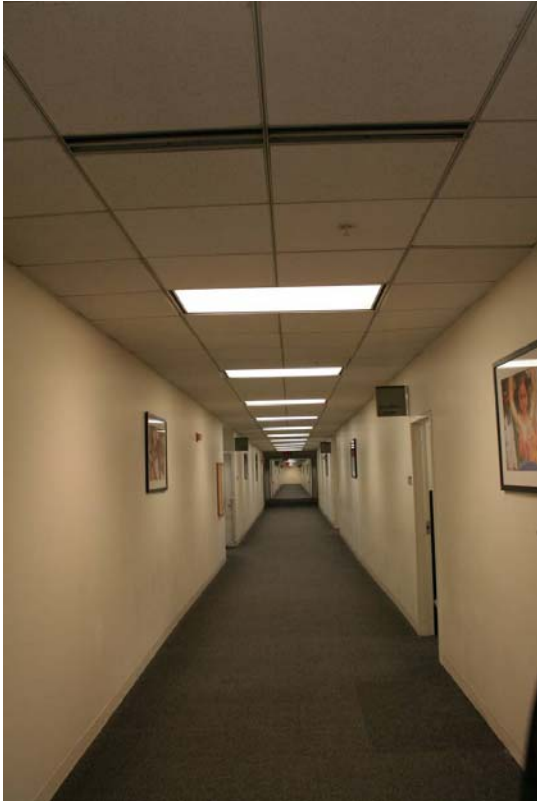


Figure 71
Basement Hallway
Source: EHT Traceries, January 2011



Figure 72
Basement Library
Source: EHT Traceries, January 2011

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Figure 73
Basement Parking Lot
Source: EHT Traceries, January 2011



Figure 74
Sub-Basement Hallway
Source: EHT Traceries, January 2011

DC STATE HISTORIC PRESERVATION OFFICE
DETERMINATION OF ELIGIBILITY FORM

PREPARER'S DETERMATION

Eligibility Recommended ☒

Eligibility Not Recommended ☐

Applicable National Register Criteria:

A ☒ B ☐ C ☒ D ☐

A ☐ B ☐

Applicable Considerations:

C ☐ D ☐ E ☐ F ☐ G ☐

Prepared By: Emily Eig and Laura Trieschmann
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Washington, DC 20001
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Date: 02-16-2011

DC SHPO DETERMINATION AND COMMENTS

Determined Eligible ☐

Determined Not Eligible ☐

Reviewed By (specify):

Date:

DC Government Project/Permit Project Log Number (if applicable): _____