

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation X
Amendment of a previous designation
Please summarize any amendment(s) _____

Property name Federal Home Loan Bank Board Building
If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 1700 G Street, NW Washington, DC 20552

Square and lot number(s) Square 169, Lot 832

Affected Advisory Neighborhood Commission 2A

Date of construction 1974-1977 Date of major alteration(s) N/A

Architect(s) Urbahn Associates, Sasaki Associates Architectural style(s) Brutalist, International

Original use Office Building/Commercial Present use Office Building/Commercial

Property owner Office of the Comptroller of the Currency (occ)

Legal address of property owner 400 7th St, SW Washington DC 20219

NAME OF APPLICANT(S) Consumer Financial Protection Bureau

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s) 1700 G Street, NW
Washington DC 20552

Name and title of authorized representative Kathy K. Murphy
Senior Deputy Comptroller for Management
and Chief Financial Officer, OCC

Signature of representative [Signature] Date 9-2-15

Name and telephone of author of application _____

Date received _____
H.P.O. staff _____

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Federal Home Loan Bank Board Building (FHLBB)

Other names/site number: Consumer Financial Protection Bureau (CFPB) Building

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)

N/A

2. Location

Street & number: 1700 G Street, NW

City or town: Washington State: D.C. County: _____

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

x national ___ statewide ___ local

Applicable National Register Criteria:

x A ___ B x C ___ D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u> </u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Government
Recreation and Culture

Current Functions

(Enter categories from instructions.)

Government
Recreation and Culture

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, Concrete, Brick

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Federal Home Loan Bank Board (FHLBB) Building is located at 1700 G Street, NW in Washington, D.C. Max Urbahn Associates (now Urbahn Architects) designed the building, which is currently occupied by the Consumer Financial Protection Bureau (CFPB). When completed in 1977, the FHLBB Building exemplified modern architectural design that blended elements of Brutalism and International Style architecture into the neighboring context, in an effort to ensure consistency with design features of important adjacent buildings. Design of the building included the integration of traditional architectural elements and modern design and materials blending outdoor and indoor space into a unified composition expressed consistently throughout both the exterior and interior of the building. The plan of the FHLBB Building is constructed as an L-shaped footprint consisting of adjoining east and south wings. Most of the first floor is dedicated commercial space occupied by various cafes, coffee shops, and retail businesses. The east end of the east wing contains the lobby that provides access to the office space on the upper floors of the building. Design for the interior of the office space incorporated the use of atriums and skylights, as well as ribbon windows on the exterior elevations, to provide natural lighting. The building borders the north and west ends of Liberty Plaza, which was part of the integrated design for the site when the FHLBB Building was completed in 1977.

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Narrative Description

FHLBB Building (Exterior)

The FHLBB Building is located in the northeast quarter of the block bounded by G Street, NW, F Street, NW, 17th Street NW and 18th Street NW. When completed in 1977, the building contained over 345,000 square feet of usable space. Brick paved sidewalks are located around the building which is set back approximately thirty feet from G and 17 Streets. Liberty Plaza is adjacent to the south end of the building, within the L-shaped footprint. The Winder Building, erected between 1847 and 1848, borders the south end of the plaza. The portion of the block west of the FHLBB Building contains another six-story commercial building located at 1776 G Street. The 1871 Second Empire styled Eisenhower Executive Office Building occupies the block on the opposite side of 17th Street east of the FHLBB Building.

The FHLBB Building is a six-story, reinforced concrete building with a flat roof located on an L-shaped footprint, with adjoining rectangular east and south wings. A seventh story pent-house level is set-back from the original massing. Exterior masonry surfaces of the building are faced with chat and shot-sawn finished, limestone-box panels. The limestone exterior is broken by five horizontal concrete courses. The first story is dedicated to mixed-use commercial space featuring glass curtain walls with steel framing set on brick knee walls. Individual commercial spaces on the south and north sides of the east wing and east side of the south wing are accessible through double-leaf glass doors. The entrances are located within recessed entry bays enframed by limestone piers supporting a flat concrete lintel. Red awnings have been added to storefronts on the south elevation of the east wing and east elevation of the south wing. A notable design element occurring at three locations of the first story are curved bays, which are located at the southeast corner of the east wing, facing Liberty Plaza on the southeast side of where the south and east wings join, and on the southeast corner of the south wing.

The heavy Brutalist massing of the elevations above the first story are interrupted by projecting pavilions extending from the second through the sixth stories. These pavilions contain horizontal concrete ledges that intersect limestone piers forming distinct bays. Elongated, metal-framed, plate glass ribbon windows are recessed inside the bays. Austere, cylindrical concrete columns extend vertically from the ground through to the vertical limit of each pavilion, passing through the concrete ledges. Many of the design details throughout the building have notable finishes and textures. The limestone box panels that adorn much of the exterior contain both chat and shot-sawn textured finishes. The exposed structural columns have a sonotube finish which creates horizontal scoring.

The north elevation of the east wing contains three pavilions. The pavilions at the west end and center of the elevation extend between the second and sixth stories. The second floor contains four bays while the third-through-sixth floors contain six bays, the extra bays being defined by an extra limestone vertical pier that extends through the end bays. The pavilion at the eastern end of the elevation extends between the second and fifth stories. Like the other two pavilions, the second stories contains four bays, while the stories above are divided into six bays with the

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extra bays being defined by an added pier located at both ends of the pavilion. The sixth floor above the pavilion has a solid concrete exterior that has no window or door openings.

The east elevation of the east wing features a five story façade. The sixth story is stepped back with the sixth floor terrace located at the eastern end of the building. The entire façade is broken into bays formed by horizontal concrete ledges intersected by limestone piers. Recessed within these bays are ribbon, metal-framed, elongated plate-glass windows. The first story contains three bays. The center bay in the second story is divided into two bays separated by a limestone pier that extends vertically between the second and fifth stories. The two central bays in the third through fifth stories contain balconies. Central columns which are hidden inside the first and second stories are exposed within the balconies. The third, fourth, and fifth stories are divided into a total of seven bays with an extra limestone pier extending vertically between these stories near both ends of the elevation.

The south elevation of the east wing facing Liberty Plaza contains two pavilions. The eastern-most pavilion extends between the second and fifth stories, while the pavilion to the west is taller, extending between the second and sixth story. Both pavilions contain four bays within the first two stories. An extra pier extends vertically between both ends of the third story dividing the upper stories into six bays. The central two bays of the upper stories contain balconies with exposed cylindrical concrete columns.

At the west end of the south elevation, located in the corner where the east wing joins the south wing, a series of aligned concrete ledges extends from the main building mass at the second through fifth floors. These ledges, located above a cylindrical concrete column located on the first story, contain plate-glass cube enclosures.

The south wing extends perpendicular from the west end of the east wing and contains six stories. The east elevation of the south wing contains one pavilion, which is identical in design to the central pavilion on the south elevation of the east wing. The first and second stories are divided into four bays by limestone piers extending vertically from the ground through the sixth story. Two additional limestone piers extend vertically from the third story, dividing the third, fourth, and fifth stories into six bays. The two center bays on the second, third, fourth, and fifth stories have balconies containing exposed concrete columns. The southern end of the east elevation contains paired columns extending vertically from the first to the sixth story. The columns pass through concrete ledges which continue from the south elevation and wrap around the southeast corner of the building.

The south elevation of the south wing contains five stories. The sixth story is set back from both the south and west elevations and has solid concrete massing. The first story of the east elevation is divided into six bays by limestone piers. The western half of the elevation contains vehicle entrances that provide access to lower level parking under the building. The second through fifth stories contains seven aligned bays comprised entirely of window arrangements alternating in patterns of 4-2-4-2-4-2-4. The windows are recessed within horizontal ledges that extend the full

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length of the elevation and wrap around the southeast corner of the building and the northwest corner of the building continuing through along the west elevation.

The west elevation of the south wing contains five stories. The first story is comprised of a solid limestone wall that contains one single-leaf metal door. The upper stories consist of four recessed bays formed by the intersection of the horizontal concrete ledges and the vertically orientated limestone piers. The façade between each bay is comprised of vertical plate glass windows.

FHLBB Building (Interior)

The interior of the FHLBB Building replicated much of the exterior expression and details of the building, as was intended in the design. Much of the design of the building integrates both interior and exterior spaces through such elements as balconies, terraces, and the atriums. The column design and sequence is replicated throughout the interior of the building in similar manor as exhibited throughout the exterior of the building. Other intricate exterior details, like the profile railings on the balconies are replicated on the main staircase in the lobby.

The main lobby is located at the eastern end of the building and is accessed through double-leaf glass doors on the north and south elevations. The walls consist of the same limestone finished walls as expressed on the smooth surfaces of the exterior façade. Landscape architects, Sasaki Associates are credited with the design of much of the interior plantings and details of the lobby, which integrates closely with their design for Liberty Plaza. The exterior brick paving as expressed in Liberty Plaza and the sidewalks around the building is also carried into the floor design of the lobby, which consists of brick pavers aligned in pairs in alternating patterns of stretcher bond. The flooring at the eastern part of the lobby near the windows contains hardwood floors flanked by pebbled-covered areas containing potted plants. The concrete coffered ceiling is hidden by a wood coffered drop ceiling that is suspended by metal rods. The wood texture provides the lobby with a more natural tone in contrast to the cold, textured concrete.

Behind the wood information kiosk in the center of the lobby is an area containing a raised ceiling covered by slatted-wood. A wood staircase extends to the second story within the center of this space. The staircase contains a flight of stairs leading to a semicircular landing before extending up in the opposite direction to the second story. Located west of the staircase is an elevator lobby with two banks of elevators on each side facing one another. The elevators contain double aluminum doors, which are original features as well as the bronze control panels. The west wall of the elevator lobby contains a large plate glass window that overlooks an outdoor breezeway passing under the building to providing access to Liberty Plaza.

The upper floors of the building are laid out as an open floor plan, designed to maximize natural lighting though the use of glass paneled exteriors and two atriums located in the center of the building. The open floor plans feature undivided unified spaces that are broken up by dedicated area for bathrooms, a kitchenette, and elevators and stairs located in enclosed rectangular cores

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on both sides of the atrium. Entrances to these areas contain narrow, single-leaf metal doors. Staircases consist of a single flight of brick stairs that wind their way up through the cores. Bathrooms and storage areas contain mosaic tile floors. The open floor spaces contain four aligned rows of the same concrete cylindrical columns that appear on the exterior of the building. The main interior ceilings originally consisted of coffered concrete, which were covered by a slatted-wood finished ceiling that extended through the central portions of the floor. The areas around the windows generally contain drop ceilings. All of the open floor spaces throughout the upper stories were subdivided by temporary partitioning at some point after initial construction.

The two atriums contain identical designs that were used to draw natural light into the center of the building. The atriums consist of rectangular shafts extending from the second floor to the roof of the building. The ceiling of the atriums consists of rectangular glazing within a grid created by concrete panels. The smooth plastered side walls of the atrium are interrupted by horizontal bands of concrete courses. The corners of the shaft near the ceiling are adorned with limestone columns that extend from concrete ledges extending from the wall surface. Areas around the atrium on each floor are open. A limestone retaining wall is located atop the concrete floor. Limestone piers are located between floors at all four corners of the atrium. Sasaki Associates provided the design for the planting boxes in the atrium.¹ Wood planter boxes are suspended on the side walls along the two shorter walls. The ground floor of the atriums, located on the building's second floor, contain rectangular wood planter boxes.

Notable spaces and features within the floor plan at various locations include the auditorium on the second floor, and the terrace and skylight on the sixth floor. The auditorium is located at the east end of the second floor in an area that looks out onto Seventeenth Street. The room contains a curved raised stage sunken into the floor that mimics a classical amphitheater with semi-circular seating facing the stage stepped up from the sunken area containing the stage. The stage is flanked by two round columns. The curved composition shared by various design elements in the room is carried to the end walls on either side of the columns, these curve back around and lead to entrances on both sides behind the stage. A roof terrace is located at the east end of the building on the sixth floor that extends around the north, east, and west sides of the sixth floor. The terrace steps back from the main elevation. The terrace is accessed by metal-frame sliding glass doors located at both ends of the east elevation of the sixth floor. Granite steps have been added outside these doors that provide a short step-down to the terrace. The terrace is paved with red stone and has a limestone retaining wall.

The sixth floor also contains a skylight to augment the natural lighting provided by the atriums. The skylight is located near the center of the floor where the two wings join and is identical in design as the skylights in the atrium.

The building contains three sub-floor levels, a basement, and two parking levels. The basement, located one floor below the first floor contains open areas along the periphery of the floor plan, much like the office space on the upper floor. The southeast side of the east wing and east side

¹ Sasaki Associates, Plan of Atrium Floor, East Core, 18 May 1977. On file at CFPB Building.

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of the south wing contains windows and doors that open onto the recessed wells located within Liberty Plaza. The center of the floor plan is partitioned with brick walls and contains both the elevator shaft and stairs and a series of smaller rooms. Two parking levels are located below the basement and are accessed through vehicular entrances on the north elevation of the east wing and south elevation of the south wing. Elevator shafts within the center of the building also provide access to these areas.

Liberty Plaza

Liberty Plaza, located immediately south of the FHLBB Building, is an integral component of the site design and the design and planning for the FHLBB Building as a whole. Sasaki Associates are credited with the design of the plaza which was conceived and constructed at the same time as the building.

Liberty Plaza is approximately five thousand square feet of programmed outdoor space bounded on its north and west sides by the FHLBB Building, the Winder Building to the south, and Seventeenth Street to the east. Liberty Plaza was intended to be an open area plaza containing a centrally located ice rink/pool surrounded by cafes and shops located within the first floor of the FHLBB Building.

The plaza is comprised of brick pavers throughout. The eastern portion of the plaza is elevated above Seventeenth Street. Brick steps provide access to this area on both sides of a recessed well containing slanted, brick retaining walls. The recessed well extends below grade to the basement of the FHLBB Building. Along the south wall at this location are four sandstone medallions that were originally decorative elements from the historic Riggs Bank Building that once stood on the site of the FHLBB Building. The medallions commemorating George Washington and Alexander Hamilton are flanked by medallions containing figures of classical mythology.

The portion of the plaza west of the recessed well is lined with brick pavers in a standard running bond pattern. A brick retaining wall borders the south end of the plaza where the Winder Building is located. The Galleria, an original design feature of Sasaki's plan, covers much of the southern side of the plaza. This steel-framed structure is comprised of rib vaulting covered with plate glass. Wood benches are located underneath the structure.

The center of the plaza north of the Galleria contains a sunken element. This area was originally used as an ice-skating rink in the winter and a reflecting pool in the summer, but much of this area was later filled in with brick pavers to provide more pedestrian space. The brickwork consists of areas of alternating patterns of regular running bond and areas with more intricate weaving-patterns of alternating aligned stretcher bond. Despite these changes, this area is still sunken and is stepped-down by two levels from the main plane of the Plaza. The initial step-down at the eastern end of the sunken area contains six circular brick planters. The north side of the sunken portion of the plaza is lined with four triangular planting beds, each containing a single tree.

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At the east end of the sunken plaza is a trapezoidal-shaped utilitarian building. The one-story building contains a limestone faced exterior that matches materials on the FHLBB Building and is capped by a flat roof. The building contains only one, one-light metal window and has a recessed entry bay on its west end with a single-leaf metal-framed, glass door. A single-leaf metal door is located on the southwest side of the building.

The west end of the plaza features a second rectangular, recessed subterranean well lined with brick walls. This lower level contains a reflecting pool with bronze-canon shaped fountains lining the east wall. A set of stairs at the north end provides access to the lower level.

Sasaki's plan ensured that Liberty Plaza contained access points from all sides. West and north access to the plaza was integrated into the design of the FHLBB Building. Two open pedestrian breezeways extend through the building north of the plaza and a single corridor is located through the building west of the plaza. All three of these open corridors are lined with brick pavers. Portions of the building covering these corridors contain a coffered concrete structural slab ceiling identical to the ceiling detail in the interior of the building. The south entrance into the plaza provides access from F Street between the FHLBB Building and the Winder Building.

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FHLBB Building, North and East Elevations of East Wing, Looking SW



FHLBB Building, East Elevation of East Wing, Looking West

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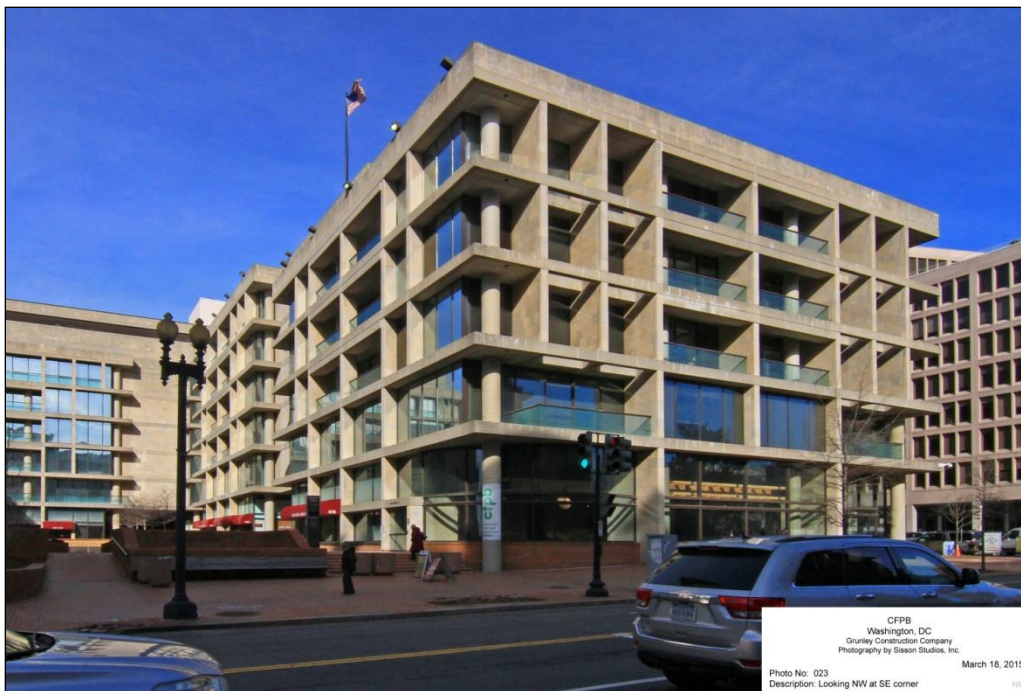
FHLBB Building, Detail Limestone Exterior, Looking North from F Street

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FHLBB Building, North Elevation of East Wing, Looking SE



FHLBB Building, North and South Elevations East Wing, Looking NW

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FHLBB Building, South Elevation of East Wing, Looking NE



FHLBB Building, Detail of Storefronts on South Elevation of East Wing, Looking NE

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FHLBB Building, East Elevation of South Wing, Looking West



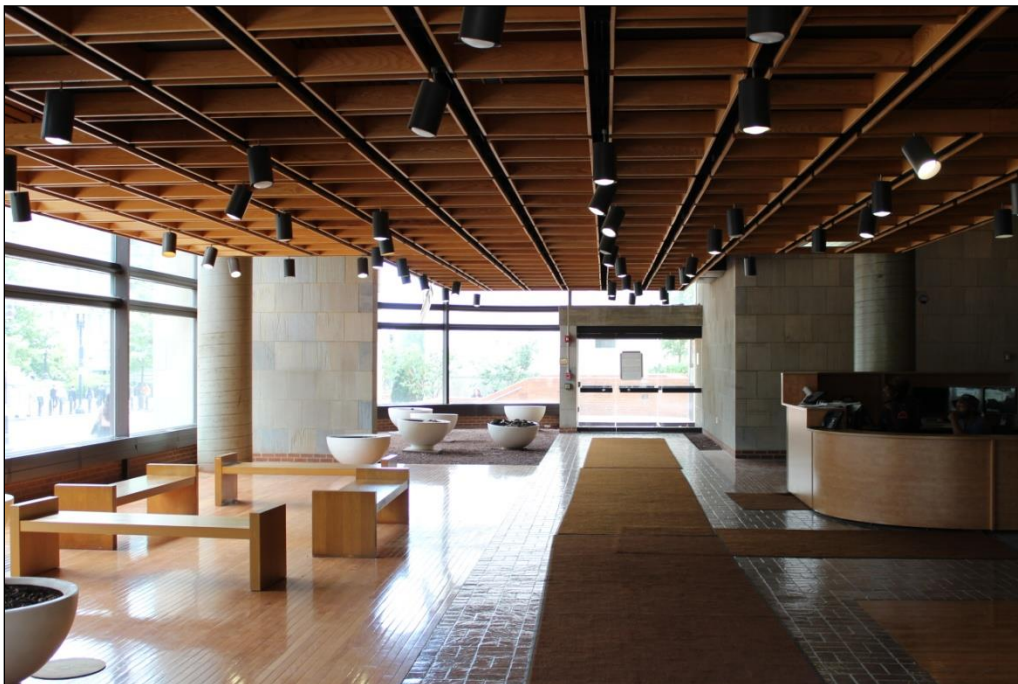
FHLBB Building, Circular Bay on East Elevation of South Wing, Looking West

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FHLBB Building, South Elevation of South Wing, Looking NE



FHLBB Building, Interior of Lobby, Looking South

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FHLBB Building, North Entrance into Lobby, Looking North



FHLBB Building Wood Drop Ceiling in Lobby, Looking NE

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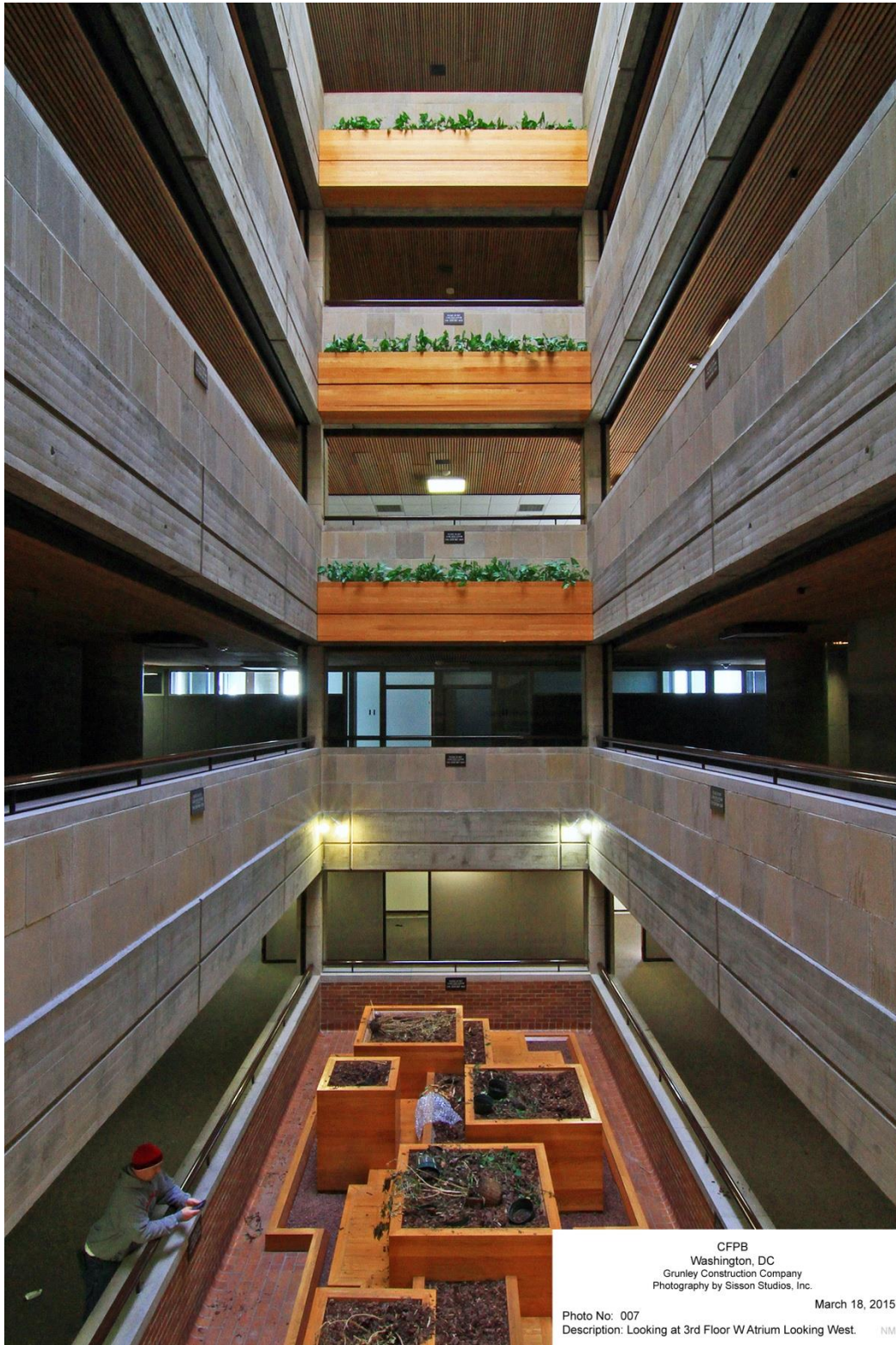
FHLBB Building, Elevator Shaft in East Lobby, Looking SW



FHLBB Building, Slot Wood Ceiling in High-Bay Portion of East Lobby, Looking North

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CFPB
Washington, DC
Grunley Construction Company
Photography by Sisson Studios, Inc.

March 18, 2015

Photo No: 007

Description: Looking at 3rd Floor W Atrium Looking West. NM

Atrium in South Wing, View from Third Floor

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6th Floor Atrium in South Wing



6th Floor Terrace, Looking Southeast

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Sixth Floor East Side of Building, Looking SE

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Fifth Floor, Looking Southeast



Detail of Wood Slotted Ceiling on Fifth Floor, Looking SW

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Balconies on Fifth Floor, Looking NE



2nd Floor Auditorium, Looking SW

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2nd Floor Janitor's Closet Tile

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Liberty Plaza, View from 6th Story of FHLBB Building, Looking East



Liberty Plaza View from 17th Street, Looking West

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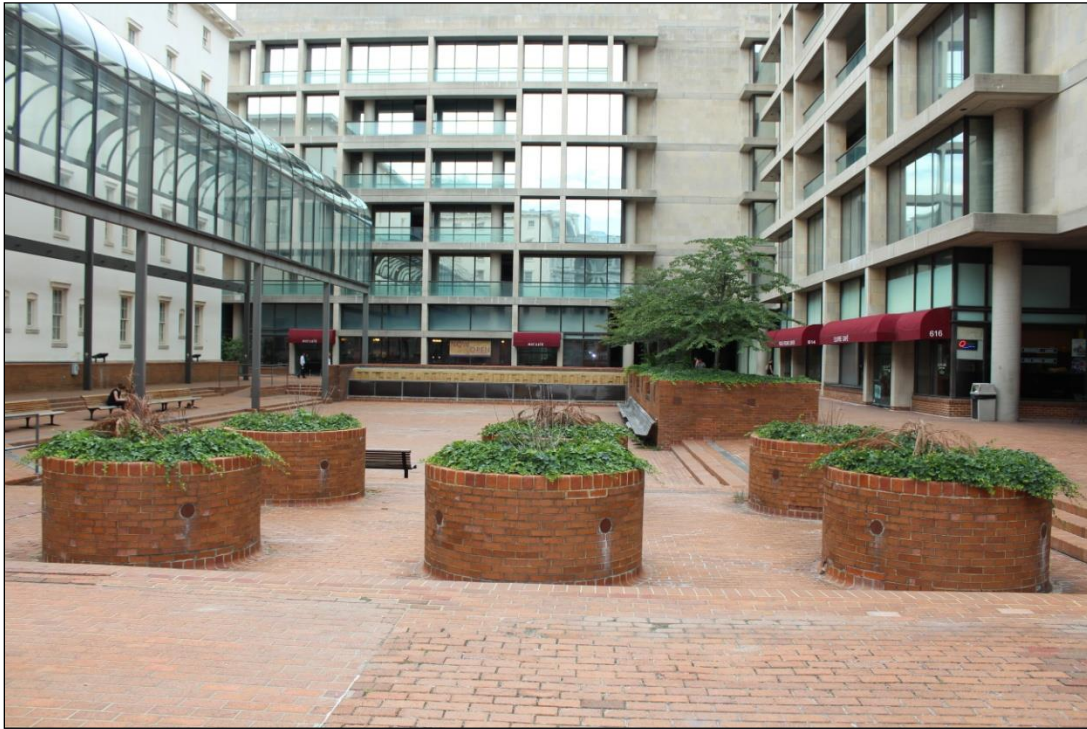
Liberty Plaza, Medallions in Recessed Well, Looking South



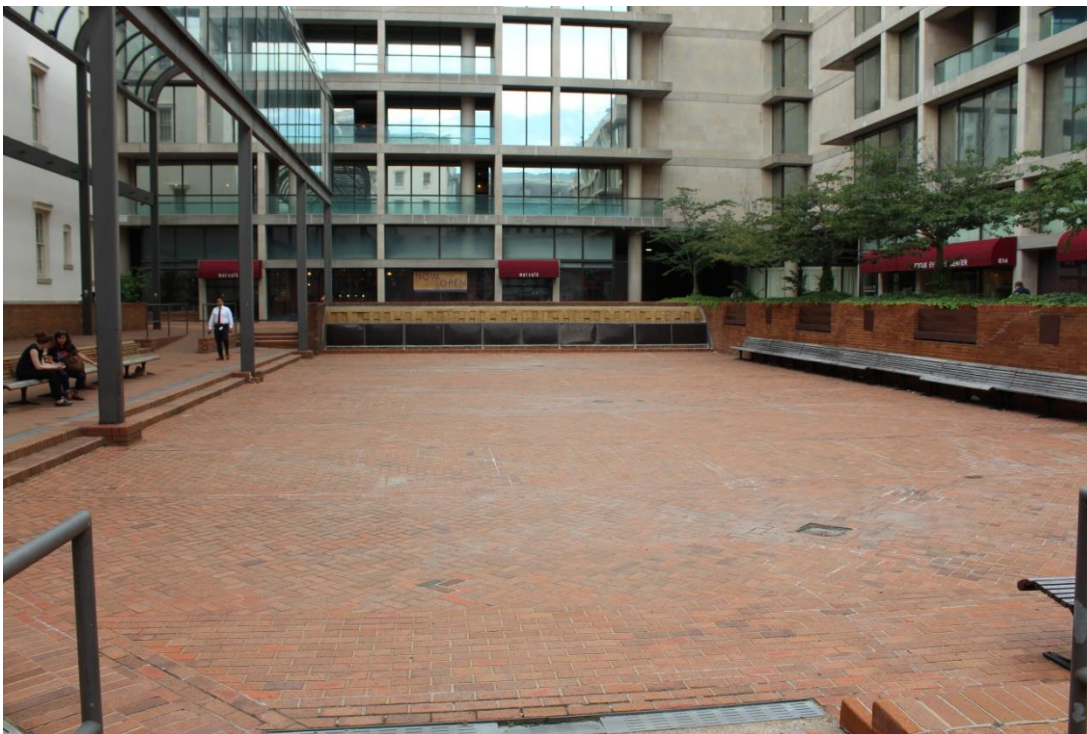
The Galleria, Looking SW

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Liberty Plaza, Circular Planters, Looking West



Liberty Plaza, Sunken Area, Looking West

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Liberty Plaza, Detail of Brick Work in Sunken Area



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Liberty Plaza, Triangular Planters on North End of Sunken Area, Looking SW



Liberty Plaza, Building at East End of Sunken Area, Looking SE



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Liberty Plaza, Fountain in Recessed Well at West End of Plaza, Looking SW



Liberty Plaza, North Entrance to Plaza under FHLBB Building, Looking North



Liberty Plaza, Detail of North Entrance to Plaza Under FHLBB Building, Looking West

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Politics/Government

Community Planning
and Development

Period of Significance

1974-1977

Significant Dates

1974-1977 (Original Construction)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Max Urbahan Associates

Sasaki Associates

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Constructed between 1974 and 1977, the Federal Home Loan Bank Board (FHLBB) Building is a fine example of Post-War office building construction by the General Services Administration

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(GSA), which was guided during the 1970s by initiatives to improve the quality of federal building design while enhancing the vitality of government-owned urban public space. The building was designed by the architecture firm of Max O. Urbahn Associates, with landscape design by Sasaki Associates. Architecturally, the FHLBB Building reflects the influence of both the prevailing mid-century International Style and the late-modernist Brutalist Style, placing it within the evolving aesthetic of the modern movement during the 1970s.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Narrative Statement of Significance

The FHLBB Building is significant under **National Register Criterion A** in the areas of **Community Planning and Development** and **Politics/Government**, as it is associated with a heightened period of federal office building construction that occurred in the United States after World War II, and a concomitant re-examination of federal architecture and the role of federal buildings within communities. The building was developed by the GSA, which was established in 1949 to provide procurement and facilities development support to a growing Post-War federal government. The agency's construction role was guided by initiatives that were developed during the Kennedy and Nixon administrations. Adopted in 1962, the Guiding Principles for Federal Architecture provided a framework for government design which dictated the character and aesthetic of federal office buildings. In addition, the 1976 Public Buildings Cooperative Use Act and the Living Buildings Program encouraged a mix of commercial and cultural uses in federal buildings as part of a program of community outreach and revitalization. The FHLBB Building was one of the first in the country constructed by the GSA under the 1976 act.

The building is also significant under **National Register Criteria C** in the areas of **Architecture** and **Landscape Architecture**. As the work of the New York-based modernist architecture firm Max O. Urbahn Associates, the building embodies the distinctive characteristics of both the International and Brutalist Styles, and represents a blending of twentieth-century architectural modernism and contextualism in an attempt to ensure consistency with the neighborhood and surrounding buildings. During the Post-War years, Urbahn Associates specialized in the design of large-scale office buildings and facilities for primarily government and private sector clients. The firm designed structures that ranged from massive NASA vehicle assembly buildings to corporate headquarters and hospitals. The FHLBB Building's Liberty Plaza was designed by the distinguished modernist landscape design firm of Sasaki Associates. The internationally-recognized firm was led by Hideo Sasaki, a preeminent figure in the field of landscape architecture and an instructor at the Harvard University Graduate School of Design from 1958-1968. The firm designed distinctive and enduring landscapes across the United States that ranged from urban parks to university campuses and corporate headquarters.

The FHLBB Building has achieved exceptional significance under National Register **Criteria Consideration G**. Its construction was viewed as an important local, and even national, early

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example of innovative government development under the 1976 Public Buildings Cooperative Use Act. Max Urbahn, who served as the president of the American Institute of Architects in 1972-1973, was regarded as one of the country's leading modernist architects, his firm working on projects of national importance that ranged from NASA facilities to the Fermi National Accelerator Laboratory. The FHLBB Building is also exceptionally significant for its outdoor plaza, which serves as an important Washington example of the work of Sasaki Associates, recognized as one of the pioneers in American landscape architecture during the Post-War period. The importance of the integration of uses including commercial, recreational and retail as well as the integration of exterior and interior spaces in a government facility was a critically important component of the FHLBB building program, and one that was expertly reflected in the designs of Max Urbahn and Sasaki.

The Federal Home Loan Bank Board

The office building at 1700 G Street, NW was constructed for the Federal Home Loan Bank Board, which was created by the Federal Home Loan Bank Act of 1932. Enacted during the administration of President Herbert Hoover in response to the housing crises of the Great Depression, the act was intended to lower the cost of home ownership for middle-class Americans and to stimulate development. Designed to provide greater liquidity for the country's network of savings and loans associations, the act created a system of Federal Home Loan Banks, managed by the Board, to distribute funding to farms, home-owners, and small businesses. The Board was abolished with the passage of the Financial Institutions Reform, Recovery, and Enforcement Act of 1989.²

The General Services Administration and Federal Office Construction in the Post-War Years

The Post-War Period was an era of growth for the federal government, resulting in an increase in funding, employees, and construction activity. The General Services Administration was created within this context in 1949 in order to provide building management and general procurement services for the federal government. The GSA was also charged with creating greater efficiency through the reconsolidation of government services and facilities, which had become geographically decentralized during the war. Guided by The Federal Property and Administrative Services Act of 1949, the GSA's construction and property management functions were placed within its Public Buildings Service division, which oversaw the design, construction, maintenance, and enlargement of federal buildings in the United States.³ Central to the GSA's early mission was the need for greater federal office space. The Public Buildings Act of 1959 was passed to provide order and guidance to these efforts. The act enhanced the capacity of the Public Building Service to undertake and manage federal building

² David L. Mason, *From Buildings and Loans to Bail-Outs: A History of the American Savings and Loan Industry, 1831-1995* (New York: Cambridge University Press, 2004), 78-86, 244-45.

³ Judith H. Robinson and Stephanie S. Foell, *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s*, Report prepared by Robinson and Associates for the General Services Administration, Washington, D.C., December 2005, 28-30.

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projects, and it allowed the GSA to receive a direct appropriation from Congress to fund its operations.⁴

Discouraged by slow progress in implementing the Public Buildings Act, and by the inadequate state of federal buildings in Washington, D.C., President John F. Kennedy created the Ad Hoc Committee on Federal Office Space in 1962. The Committee called for the construction of twelve new federal buildings in Washington over a ten year period. It also developed the Guiding Principles for Federal Architecture, which influenced and dictated the development of new federal buildings across the country. The document presented an architectural policy statement that embraced modern design, the incorporation of fine art into new buildings, and greater functionality. In addition, matters of style and design were to be the responsibility of private architects in an effort to obtain high quality design services, and as a way of avoiding uniformity or the creation of an official government architectural style. Finally, the principles placed great emphasis on the selection of building sites and integrated landscape design.⁵ While national in scope, these principles were especially influential in the District of Columbia with its extensive federal presence.⁶

The Public Buildings Cooperative Use Act of 1976

The Post-War period within which the GSA was created was one of architectural innovation and social and cultural ferment. As a result, federal buildings designed and constructed by the GSA during the 1950s, 60s, and 70s reflect the new creativity and building technologies that emerged during this period, as well as popular concerns over urban renewal, environmental conservation, transportation planning and historic preservation.⁷

The Nixon Administration addressed a number of these issues during the 1970s while seeking to inject a greater measure of architectural quality into new federal construction. At the president's request, the National Endowment for the Arts established the Task Force on Federal Architecture. In addition to exploring the reuse of historically significant federally-owned buildings, and improving the overall quality of new federal construction, the task force also considered ways in which to enhance the vitality of these public spaces. Its 1974 report, *Federal Architecture: Multiple Use Facilities* presented strategies for enhancing the public benefit of federal buildings. This and other studies resulted in the Public Buildings Cooperative Use Act of 1976, which required a greater mix of both cultural and commercial uses in new federal buildings.⁸

The Late Modern Movement

⁴ Robinson and Foell, 38-39.

⁵ Robinson and Foell, 42-45; Frederick Gutheim, *Worthy of the Nation: The History of Planning for the National Capital* (Washington, DC, Smithsonian Institution Press, 1977), 293.

⁶ Gutheim, 293.

⁷ Robinson and Foell, 6-9.

⁸ Robinson and Foell, 59-61.

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The FHLBB Building was developed during the 1970s, which was a period of architectural innovation as the modern movement in design continued to evolve in new directions. Architectural modernism began in northern Europe during the early twentieth century. Rejecting the elaborate exterior decorative treatment that characterized architecture during previous eras, the modern movement emphasized the role of materials and industrial technology, elevating functionality over ornament. These principles were disseminated through the work of Germany's Bauhaus school, established in 1919, and they later influenced the development of the International Style, which had emerged by the 1960s as the preferred aesthetic for the design of office buildings in the United States.⁹ Brutalism, a design trend within late modernism, first arose during the 1950s. Influenced by the plasticity of LeCorbusier's designs, the Brutalist style is known for its exaggeration of sculptural form, its extreme articulation of the building's structure, and its use of reinforced concrete forms. By the 1970s, Brutalism was in use as a leading style for the design of public buildings in the United States, Europe, and Japan.¹⁰ Well-known practitioners of the Brutalist style included architects Paul Rudolph, I. M. Pei, and Marcel Breuer.

Construction History

The FHLBB building was constructed between 1974 and 1977. Land acquisition for the project began in 1972 when the GSA purchased property in the eastern half of Square 169. The site contained a number of significant historic structures that included the 1847 Winder Building and annex, a Federal-period townhouse, and a bank building constructed by the Washington Loan and Trust Company in 1924.¹¹

Once the site was acquired, the GSA awarded a contract to the New York-based architecture firm of Max O. Urbahn Associates to design both the interior and exterior of the new building, and to Sasaki Associates to design the surrounding landscape.¹² Following recommendations in June of 1973 by the National Capital Planning Commission (NCPC), Urbahn Associates revised their original plans, incorporating height restrictions and façade treatment that were compatible and sympathetic to the neighboring Winder Building and the French Second Empire styled State, War and Navy Building (now the Eisenhower Executive Office Building), designed by Alfred B. Mullet and built between 1871 and 1888 and located just east of the FHLBB Building on

⁹ Claudia D. and George W. Kousoulas, *Contemporary Architecture in Washington, D.C.* (New York: John Wiley and Sons, 1995), 28-29; Hasan-Uddin Khan, *International Style: Modernist Architecture from 1925 to 1965* (Los Angeles: Taschen, 2009), 109-26.

¹⁰ Charles Jencks, *Architecture Today* (New York: Harry N. Abrams, 1982), 21-29.

¹¹ F. J. Shafer, Director of the U. S. General Accounting Office, to Hon. Fortney H. Stark, U. S. House of Representatives, May 13, 1973, Consumer Financial Protection Bureau, Washington, D.C.; "Local Joint Stock Land Bank to Market \$500,000 in Bonds," *Evening Star*, March 23, 1924, <http://infoweb.newsbank.com> (accessed June 16, 2015).

¹² General Accounting Office, Comptroller General of the United States, *Government Space Leased to Commercial Activities by Agencies Other Than the General Services Administration*, October 13, 1978, <http://www.gao.gov/products/LCD-78-337> (accessed June 16, 2015).

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Seventeenth Street. The plans also called for a mix of uses in the building's ground floor and an outdoor plaza, known as Liberty Plaza, situated between the new building and the Winder building. In discussing the plans, NCPC stated in 1973 that, "this design reflects the determination to provide a public amenity in the form of a spacious, vibrant plaza alive during the day and evening hours, which will revitalize this area in the city."¹³

In February of 1974, the GSA met with the Advisory Council on Historic Preservation, and the agency agreed to discuss possible steps to minimize adverse effects to the significant historic structures located within the project site. However, in March of 1974, the GSA proceeded with site clearance operations, compelling the Advisory Council to obtain a restraining order to halt the demolition. The controversy was heightened when Don't Tear it Down, a local historic preservation advocacy organization, attempted unsuccessfully to bring legal action against the GSA.¹⁴ Following this legal action, and at the recommendation of Don't Tear it Down, the FHLBB retained Hartman-Cox architects to devise a series of alternate designs that incorporated the 1924 bank building into the plan of the new office building. The Board chose to reject these design alternatives, however, instead choosing the revised Urbahn Associates design, which called for the removal of the bank building and Winder Building annex.¹⁵

In light of the preservation issues associated with the site, Urbahn Associates designed the FHLBB Building to contextualize with the neighboring historic surroundings. In a 1977 article published in *Savings and Loan News*, Martin Stein, project architect for the FHLBB Building and current managing partner for Max Urbahn Architects (formerly Associates), stated that the building was "not designed in isolation." In designing the structure, Stein "diminished the scale" and mass of the building by making its roofline slightly lower than the adjacent Winder Building. According to Stein, the FHLBB Building's soft grayish tan limestone cladding was selected in order to further contextualize with the materials and color scheme of the Winder Building. The design of the FHLBB Building was also intended to be sympathetic to the imposing Eisenhower Executive Office Building, located to its east.¹⁶ In 2013, Stein maintained that "the building design was essentially a modern-style copy of the building materials and character of the Eisenhower Executive Office Building." This is seen in the concrete columns and fully articulated bays of the FHLBB building, which mirror the projecting bays and defining pilasters of the Eisenhower Executive Office Building. The resulting design is regarded as a successful and significant early example of architectural contextualism. The AIA Guide to the Architecture

¹³ National Capital Planning Commission, "Report of the Federal Planning Commission, Federal Home Loan Bank Board Headquarters: 17th Street, NW., Between F and G Streets," NCPC File No. 0162, June 1973, Consumer Financial Protection Bureau Archives, Washington, D.C.; Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York: Oxford University Press, 1993), 151.

¹⁴ *Don't Tear it Down v. General Services Administration*, Civ. A. No. 74-381 (D.D.C. April 23, 1975), <http://elr.info/sites/default/files/litigation/6.20091.htm> (accessed June 16, 2015).

¹⁵ Wolf Von Eckhardt, "Choosing a Design to Bank On," *Washington Post*, June 29, 1974, <http://search.proquest.com> (accessed July 1, 2015).

¹⁶ "The Bank Board Builds Its Dream House," *Savings and Loan News*, 98 (June 1977), 28.

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of Washington, D.C. in 1994 referred to the FHLBB Building as a “truly valuable, artistically stimulating dialogue between times past and times present.”¹⁷

The design of the FHLBB Building and its landscape were also developed to engage the public. It was one of the first new federal buildings in the United States constructed under the 1976 Public Buildings Cooperative Use Act to incorporate public amenities and commercial space into its design.¹⁸ Its construction also coincided with the GSA’s Living Buildings program, designed to implement the public-use component of the 1976 act. When the building was completed in 1977, it was celebrated for its new public plaza, ice-skating rink, shops, and restaurants. Sasaki Associates further enhanced the courtyard with a two-story greenhouse-like galleria that extends along the full length of the courtyard. The project was also noted for its restoration of the historic Winder building, required as mitigation under Section 106 of the National Historic Preservation Act for the demolition of the historically-significant buildings in Square 169 during construction.¹⁹ Four sandstone medallions from the demolished 1924 bank building were incorporated into the plaza.

Urbahn Associates, along with the engineering firm, Syska and Hennessey, also designed the building to be environmentally sensitive. Its interior office space was lighted with a series of desk lamps rather than large overhead lighting. Unheated air was used in the parking garages during the winter months, and large windows were designed to capture maximum winter sunlight. These windows were either double glazed or contained insulated panels on the back. Finally, lukewarm water was provided in bathrooms instead of both hot and cold, and the building’s masonry walls were insulated.²⁰

Architect Max O. Urbahn, Associates (Principal designer for the project Martin Stein)

The FHLBB Building was designed in 1974 by the New York-based architectural firm of Max O. Urbahn Associates. Maximilian Otto Urbahn was born in Germany in 1912, and immigrated to Milwaukee, Wisconsin with his family in 1925.²¹ Urbahn attended the University of Illinois, where he graduated with a BS in architecture in 1935. He later went on to earn an MS degree in fine art from Yale University. In 1938, he went to work for the John Russell Pope architecture firm in New York. While working at the firm, Urbahn was a member of the project team that designed the National Gallery of Art in Washington (National Mall Historic District), and he was project architect for the Jefferson Memorial (National Register of Historic Places), producing several renderings for the monument. Urbahn also worked as chief designer in the New York

¹⁷ Christopher Weeks, *AIA Guide to the Architecture of Washington, D.C.* 3rd ed. Baltimore: Johns Hopkins University Press, 1994.

¹⁸ Robinson and Foell, 59-61.

¹⁹ Paul Hodge, “New GSA Building has Ice Rink, Cafe,” *Washington Post*, November 24, 1977, <http://search.proquest.com> (accessed June 15, 2015).

²⁰ Paul Hodge, “New GSA Building has Ice Rink, Cafe.”

²¹ “Boys’ Tech Graduate Moon Shot Architect,” *Milwaukee Sentinel*, December 19, 1962, <https://news.google.com> (accessed June 15, 2015).

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office of Chicago firm Holabird and Root. During World War II, Urbahn served with the Army Corps of Engineers, attaining the rank of Captain.²²

Following the war, Urbahn returned to architectural practice in New York. He partnered with fellow architect Jeffrey Reisner until 1954, when he joined with architects Richard M. Brayton and John S. Burrows in forming the firm of Urbahn, Brayton, and Burrows. The firm became known as the Office of Max O. Urbahn, Architects in 1960, and was later was renamed Max O. Urbahn Associates, Inc. Urbahn Associates designed buildings for a diverse range of clients that included federal, state, and local government agencies, local municipalities, the U.S. military, the National Aeronautics and Space Administration, private corporations, and institutions. In addition to practicing architecture, Urbahn taught at the Yale School of Architecture.²³

Urbahn Associates worked on large-scale design projects across the United States, often as part of joint ventures with various engineering firms. In 1962, Urbahn organized and led a joint venture which designed the Vertical Assembly Building at the Kennedy Space Center in Cape Canaveral, Florida (National Register of Historic Places). When completed, the massive building stood 525 feet in height, covered eight acres, and contained 128 million cubic feet of space. Urbahn, in 1965, described the facility as “the largest building in the world – certainly the free world – and very likely the most complex.”²⁴ In a 1969 joint venture, Urbahn’s firm co-designed the Department of Energy’s Fermi National Accelerator Laboratory in Batavia, Illinois. One of Urbahn Associates more well-known projects in New York is 909 Third Avenue. Built in 1967, the 42-story precast concrete and steel building features the Franklin D. Roosevelt postal station on its ground floor.²⁵ In 1968, Urbahn Associates produced a striking design in the Brutalist style for Berkner Hall (NRHP) at Brookhaven National Laboratory on Long Island, New York. The firm also designed the Brutalist-style Composite Medical Facility at Griffiss Air Force Base in Rome, New York in 1974.²⁶ Other notable projects undertaken by Urbahn Associates include the Veteran’s Administration Hospital in Wood, Wisconsin (1960), the Children’s Psychiatric Hospital in New York (1968), the Forest Biology Library and Lab at Syracuse University (1968), and an addition to the Hall of Science in New York (1968).²⁷

Recognized as a leading figure in mid-century American architecture, Max Urbahn received numerous awards for his work, and was a member of several organizations. He became a fellow of the American Institute of Architects in 1966, and served a term as national president of the AIA in 1971-1972. Urbahn was also an honorary fellow of the Royal Architectural Institute of

²² R. Randall Vosbeck, *A Legacy of Leadership: The Presidents of the American Institute of Architects, 1857-2007* (Washington, The American Institute of Architects, 2008), 124-26; “Max O. Urbahn is Dead at 83; Designed Vast NASA Building,” *New York Times*, July 13, 1995.

²³ Vosbeck, 126.

²⁴ Wolf Von Eckhardt, “Architects Assail Ugliness, See Model of Moonport,” *Washington Post*, June 17, 1965, <http://search.proquest.com> (accessed July 2, 2015).

²⁵ Vosbeck, 126; “Max O. Urbahn is Dead at 83; Designed Vast NASA Building,” *New York Times*, July 13, 1995.

²⁶ David W. Moore, Justin B. Edgington, and Emily T. Payne, *A Guide to Architecture and Engineering Firms of the Cold War Era*, Project 09-434, Department of Defense Legacy Resource Management Program, Report prepared March 2010, 379-80.

²⁷ Vosbeck, 126.

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Canada and the Society of Mexican Architects. He was a member of the Society of American Military Engineers, which in 1996 created the Urbahn Medal, which is awarded each year to recipients who have demonstrated notable contributions in the field of architecture.²⁸ In 1964, Urbahn was named architect of the year by the New York Construction Institute. His design for a lecture hall and cafeteria building in Upton, New York was recognized with an award of merit by the Concrete Industry Board of New York in 1964. In addition, the New York State Association of Architects (AIA) awarded Urbahn a certificate of merit for his design for the Hall of Science addition in 1969.²⁹ In 1974, Urbahn received an honorable mention from the Association for his design for the Composite Medical Facility at Griffiss Air Force Base.³⁰ Max Urbahn died in 1995.³¹

Longtime Urbahn architect Martin Stein is largely responsible for the design of the FHLBB Building. Stein received a Bachelor of Architecture degree from the Pennsylvania State University and joined the Urbahn firm in 1963. Upon his arrival, Stein assumed the role of principal designer on many of the firm's most notable projects, including the NASA vehicle assembly and launch control buildings. During the late 1960s, Stein was credited as being the principal designer of some of the firm's most notable health care projects, including the Veteran's Administration Hospital and Lincoln Medical Center, both located in the Bronx, New York. He would later be in charge of design for the FermiLab in Batavia, Illinois. His design leadership and work on the FHLBB Building in Washington D.C. is considered one of his most significant and successful design achievements³² Stein was long considered the heart of the Urbahn firm and after 1980 he continued this strong leadership role as President and CEO.

Landscape Architect Sasaki, Associates

Liberty Plaza and the lobbies and atrium of the FHLBB Building was designed by Sasaki Associates, an internationally recognized landscape design firm whose work influenced the direction of the discipline during the Post-War era. The firm was created and led by landscape architect Hideo Sasaki. Sasaki was born in 1919 in Reedley, California, the son of Japanese American farmers in the San Joachim Valley. Sasaki briefly studied planning at the University of California, Berkeley, but his education was interrupted when his family was detained and held at an internment camp for Japanese Americans during World War II. He went on to earn a BFA degree in landscape architecture at the University of Illinois in 1946, and then studied under Walter Gropius at the Harvard University Graduate School of Design, earning an MLA degree in Landscape Architecture in 1948. Following graduation, Sasaki worked in the New York and Chicago offices of Skidmore, Owings, and Merrill (SOM).³³

²⁸ Vosbeck, 126.

²⁹ John F. Gane and George S. Koyl, eds. *American Architects Directory*, 3rd ed. (New York: R. R. Bowker, 1970), 937.

³⁰ "Architects Select Buildings for Awards," *Post-Standard* (Syracuse, New York), October 12, 1974, <http://www.newspapers.com> (accessed June 16, 2015).

³¹ "Max O. Urbahn is Dead at 83; Designed Vast NASA Building," *New York Times*, July 13, 1995.

³² Urbahn Architects, Martin D. Stein profile. <http://www.urbahn.com/aboutus/partners/> (Accessed July 13, 2015).

³³ Melanie Simo, "Biography of Hideo Sasaki," The Cultural Landscape Foundation, published January 28, 2013, <https://tclf.org/pioneer/hideo-sasaki/biography-hideo-sasaki> (accessed June 16, 2015).

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In 1953, Hideo Sasaki established Sasaki Associates in Watertown, Massachusetts. The firm provided landscape design services for clients that included colleges and universities, corporations, and municipalities. Like Urbahn Associates, Sasaki collaborated with other architects and engineers on a range of projects. Between 1957 and 1961, Sasaki partnered with SOM in designing the Upjohn Corporation's world headquarters in Kalamazoo, Michigan. Similarly, he collaborated with architect Eero Saarinen in 1963 in designing the headquarters of the John Deere Company in Moline, Illinois. In addition to valuing a collaborative approach to design, Sasaki also strove to integrate buildings within their broader environmental setting, and to create meaningful urban public spaces. The firm designed Greenacre Park (1975) and the International Paper Plaza in New York (1983), Constitution Plaza in Hartford, Connecticut (1964), and Christopher Columbus Park in Boston (1976). Other principal Post-War works by the firm include landscape designs for Sea Pines Plantation in Hilton Head, South Carolina (1958-NRHP), Washington Square Village in New York (1958-determined eligible for NRHP, 2007), Bell Labs in Holmdel, New Jersey (1962), One Maritime Plaza in San Francisco (1964), and One Shell Plaza in Houston (1971). In addition, Sasaki was chairman of the landscape architecture department at Harvard University's Graduate School of Design from 1958 to 1968.

³⁴

Sasaki was an award-winning landscape architect, served as a juror in a number of design competitions, and was a member of several clubs and organizations. He was the first recipient of the American Society of Landscape Architects' medal in 1971. In 1973, he was awarded the Allied Professions Medal by the American Institute of Architects. In honoring his achievements in the field of landscape architecture, the Harvard Graduate School of Design awarded Sasaki the Centennial Medal in 2000. Sasaki was a juror for the design competition for the Vietnam Veterans Memorial in 1981 and the Astronaut's Memorial in 1988.³⁵ President John F. Kennedy appointed Sasaki to the United States Commission of Fine Arts in 1961, and he was again appointed to the commission by President Lyndon Johnson in 1965. Hideo Sasaki died in 2000.³⁶

Architectural Discussion

Urbahn Associate's design for the FHLBB Building reflects the influence of both the International and late-modern Brutalist Styles, and its structure, form, and exterior treatment recall a number of other significant institutional buildings constructed in Washington during the 1970s. In the 1950s, the International Style emerged as the prevailing aesthetic for office building design in the United States, and was characterized by its rejection of exterior styling, and its integration of form and function. The FHLBB Building's exterior, with its ordered rectangular-shaped bays, filled with glass and steel curtain wall, clearly communicate the

³⁴ Simo, "Biography of Hideo Sasaki."

³⁵ Simo, "Biography of Hideo Sasaki."

³⁶ Anne Raver, "Hideo Sasaki, 80, Influential Landscape Architect, Dies," *New York Times*, September 25, 2000, <http://www.nytimes.com> (accessed June 16, 2015).

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building's interior function, but lacks the exterior severity of Ludwig Mies Van der Rohe's Martin Luther King Library (1972), an iconic local example of the International Style. Similarly, the building exhibits the extreme articulation of its structure and the diagnostic use of heavy concrete forms associated with the Brutalist Style, but lacks the visual weight and spare exterior treatment of classic local examples of the style, such as I. M. Pei's Third Church of Christ Scientist (1972). Rather, the building represents a fusion of these design movements, and recalls other Washington office buildings from the 1970s. The National Permanent Building (1975), designed by Hartman-Cox, presents a similar articulation of its broad rectangular bays in heavy concrete, separated by rounded columnar forms. The FHLBB Building's combination of ordered rectangular bays and heavy concrete exterior treatment also recalls, to a lesser extent, that of C. F. Murphy's J. Edgar Hoover FBI Building (1975) and Marcel Breuer's Hubert H. Humphrey Federal Office Building (1976).

The design of the FHLBB Building also represented an attempt to ensure contextualism in harmonizing interior and exterior elements with surrounding architectural features. This most notably is done within the site itself, which integrated two distinct elements, the FHLBB Building and Liberty Plaza. Exterior elements in the plaza, such as the brick paving is reflected in interior spaces of the building, most notably the lobby with its brick paved flooring. The opposite is also true in that interior elements of the building are reflected as part of the integrated exterior design, most notably with the coffered ceilings that can be found both inside the building and within the passages to the plaza within the east wing and the concrete columns. The heavy concrete columns in the interior and exterior of the building were intended to mimic or harmonize the building with the Executive Office Building located on the opposite side of Seventeenth Street.

Conclusion

The Federal Home Loan Bank Board (FHLBB) Building was constructed between 1974 and 1977. It was developed by the General Services Administration, which was created to provide procurement and development services for a growing Post-War federal government. The building is significant in that it reflects this period of government expansion, as well as efforts to improve the architectural quality and community role of federal office buildings. The FHLBB Building was one of the first federal buildings to be constructed under the Public Buildings Cooperative Use Act, which was passed by the Nixon administration in 1976 in order to improve the quality of federal architecture while providing a mix of uses intended to promote urban revitalization and public engagement. Designed by the architecture firm of Max O. Urbahn Associates, with landscape design by Sasaki Associates, the FHLBB Building reflects cross currents which shaped the late modern movement, and the building reflects the influence of both the International and Brutalist Styles. For these reasons the building meets National Register Criterion A and C under Criterion Consideration G.

Designed as part of an integral site plan for the original development of the FHLBB Building, Liberty Plaza is a contributing resource to the property. Character defining features of the building and Liberty Plaza include the following:

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Character Defining Features

Element	Feature	Components/Location
Design/Planning	Mixed-Use Office/Commercial	1. First Floor dedicated commercial/retail space.
Design/Planning	Harmonizing between Exterior and Interior Spaces	1. Balconies 2. Concrete Columns 3. Atriums 4. Brickwork surrounding building and in Lobby
Exterior/Interior	Brutalism Design	1. Heavy Reinforced Concrete Construction 2. Limestone finished Panels. 3. Coffered Concrete Ceilings. 4. Recessed Window Elements.
Exterior	International Style	1. Projecting Pavilions with Ribbon Windows. 2. Flat Roof with Penthouse and Terrace.
Exterior	Curved Bays (First Story)	1. Southeast side of East Wing. 2. Facing Liberty Plaza where East and South Wings Meet. 3. Southeast Side of South Wing
Exterior	Storefront Areas (First Story)	1. Limestone Surrounded Entry Bays 2. Brick Knee Walls 3. Plate-Glass Walls and Glass Doors
Exterior /Interior	Cylindrical Columns	1. All Exterior Elevations 2. Throughout Interior
Exterior	Projecting Pavilions	1. Limestone Piers 2. Columns 3. Recessed Ribbon Windows 4. Balconies
Interior	First Floor Lobby	1. Brick paved floors 2. Hardwood floors. 3. Plate Glass Ribbon Windows 4. Glass Entry Doors 5. Concrete Coffered Ceiling 6. Wood coffered ceiling suspended from concrete ceiling. 7. Curved Glass Wall at southeast corner of lobby. 8. Wood staircase with semi-circular landing leading to second story. 9. Higher bay area behind lobby where staircase with wood slatted ceiling and limestone walls.
Interior	6th Floor	1. Skylight with concrete ledges capped with limestone lining the sidewalls and supported by limestone piers. 2. Terrace at East End of the building facing 17th

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		<p>Street with limestone retaining wall and stone pavers.</p> <p>3. Penthouse set-back along Terrace at east end of the building.</p>
Interior	6TH-2ND Floors	<p>1. Open Floor Plan with atriums in both wings located between enclosed square cores, one featuring an elevator bank and stairwells and the other containing a kitchen area and bathrooms.</p> <p>2. Regularly spaced columns through floors (four rows in north wing and 5 rows in south wing)</p> <p>3. Concrete coffered ceiling with Slatted wood textured finish</p> <p>4. Outdoor Spaces Balconies (2nd-5th floor) Terrace on 6th floor.</p> <p>5. Natural lighting elements - Plate glass ribbon windows with sliding ribbon glass doors to balconies and terrace and atriums and the skylight on the 6th floor.</p>
Interior	2nd floor Auditorium	<p>1. Open Floor Plan with exposed columns</p> <p>2. Sunken semi-circular seating around stage area</p> <p>3. Stage area between two columns</p> <p>4. Rounded ends walls extending beyond stage area.</p>
Interior	Elevator	<p>1. Elevator Lobbies</p> <p>2. Elevator Doors with Textured Finish</p> <p>3. Control Panel Hardware</p>
Interior	Atriums	<p>1. Skylight</p> <p>2. Concrete ledges capped with limestone walls supported by limestone piers.</p> <p>3. Wood planter boxes attached to side walls throughout all stories.</p> <p>4. Wood planter boxes at ground level of atrium.</p> <p>5. Plaster Interior Walls with Limestone Capping.</p>
Interior and Exterior	Finishes	<p>1. Sonotube Finish on Columns,</p> <p>2. Chat and Shot Sawn Finishes on Limestone</p> <p>3. Polished Brick Pavers in East Lobby</p>
Liberty Plaza	Open Recreation Design	<p>1. Brick Paving</p> <p>2. Benches</p>
Liberty Plaza	Recessed/Sunken	<p>1. East Recessed Well with Medallions</p>

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	Elements	<ol style="list-style-type: none"> 2. West Recessed Well with Fountain 3. Sunken Area (Old Ice Skating Rink)
Liberty Plaza	Brick Planters	<ol style="list-style-type: none"> 1. Circular Planters 2. Triangular Planters
Liberty Plaza	Galleria	<ol style="list-style-type: none"> 1. Steel Rib-Arched Frame 2. Plate Glass Enclosure
Liberty Plaza	Entrances to Plaza	<ol style="list-style-type: none"> 3. Brick Paving 4. Open Bays Under FHLBB Building with Columns and Coffered Concrete Ceilings

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9. Major Bibliographical References

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property _____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|------------------------|
| 1. Latitude: 38.898199° | Longitude: -77.040899° |
| 2. Latitude: 38.898274° | Longitude: -77.039575° |
| 3. Latitude: 38.897813° | Longitude: -77.039540° |
| 4. Latitude: 38.897816° | Longitude: -77.039803° |

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- | | |
|-------------------------|------------------------|
| 5. Latitude: 38.897682° | Longitude: -77.039815° |
| 6. Latitude: 38.897727° | Longitude: -77.040433° |
| 7. Latitude: 38.897413° | Longitude: -77.040440° |
| 8. Latitude: 38.897413° | Longitude: -77.040981° |

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

National Register boundaries include the entire footprint of the FHLBB Building at the corner of 17th and G Streets in NW Washington D.C. The boundary also includes surrounding sidewalks that provide access to retail space, all access point to Liberty Plaza, and all of Liberty Plaza located between the FHLBB Building and the Winder Building.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes all significant features that were part of the original building and site design constructed from plans developed by Max O. Urbahn Associates and Sasaki Associates. The site design intended to harmonize interior and exterior spaces into a mix-use design that incorporated government office space along with dedicated commercial spaces. All elements part of this design concept that remain intact today include the FHLBB Building, pedestrian access points into storefronts and Liberty Plaza, and Liberty Plaza.

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11. Form Prepared By

name/title: Eric Griffiths and John Gentry, Architectural Historians
organization: EHT Traceries
street & number: 1121 5th Street, NW
city or town: Washington state: DC zip code: 20001
e-mail eric.griffitts@traceries.com
telephone: 202-393-1199
date: June 22, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:

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City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of ____.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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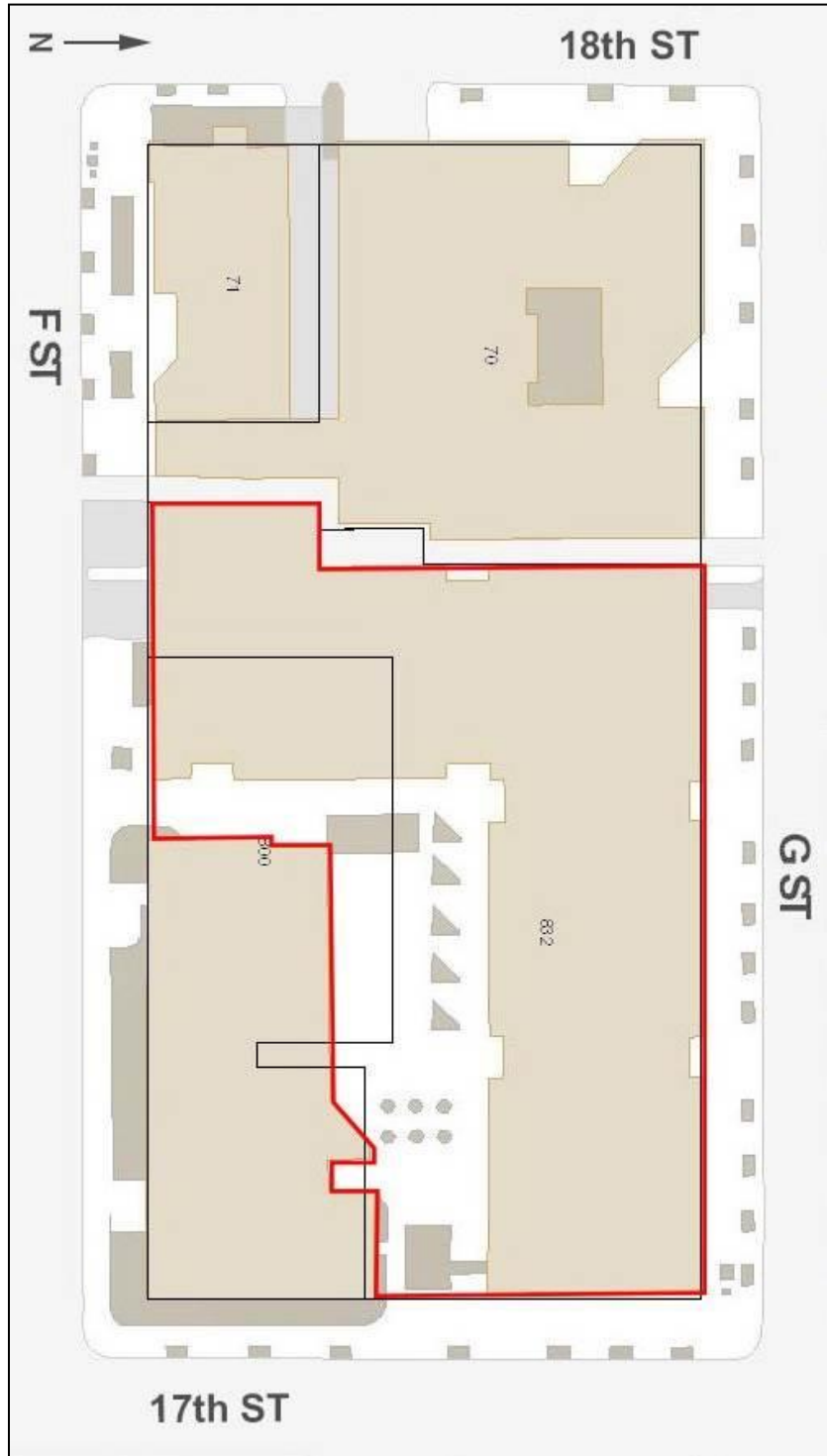
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Location of FHLBB Building (USGS 7.5 Minute Series, Washington West)

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National Register Boundaries (Red)