NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

169

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 Building
Other names/site number: Federal Aviation Administration (FAA) 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: 15000 Aviation Boulevard
City or town: Hawthorne State: California County: Los Angeles
Not For Publication: ☐ Vicinity: ☐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 X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide X local

Applicable National Register Criteria:

___A ___B X C ___D

Beth Savage 3/10/2015

Beth Savage, Federal Preservation Officer **Date**

General Services Administration

State or Federal agency/bureau or Tribal Government

In my opinion, the property X meets ___ does not meet the National Register criteria.

11/24/14

Jenan Saunders **Date**

Deputy State Historic Preservation Officer

California State Office of Historic Preservation

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:) _____

for Edson D. Beall 4-28-15

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	X

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐
Structure	☐
Object	☐

Federal Building | Los Angeles, California
Name of Property | County and State

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
GOVERNMENT/Government Office

Current Functions
(Enter categories from instructions.)
GOVERNMENT/Government Office

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT/Late Modernist

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Glass and metal: anodized aluminum

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 Building in Hawthorne, California, also known as the Federal Aviation Administration (FAA) Building after the agency that was its original primary tenant, was designed in 1966 by architects Cesar Pelli and Anthony Lumsden of Daniel Mann Johnson and Mendenhall (DMJM) and was completed in 1972.[1] (Figures A, B, C, D, and E) The 216,000 square foot building is located at 15000 Aviation Boulevard. It sits on a large rectangular lot on a block bounded by Aviation Boulevard to the west, Marine Avenue to the south, and residential developments to the north and east. (Figure F) The building is surrounded by landscaping and a large parking lot to the east, and stands out on its lot because it emerges from a large green lawn on two sides. (Figure G) Landscaped mounding is used to control views, develop enclosed courtyards, and screen the views to service areas and parking. (Figures H, I, J, and K) The property is an example of a Late Modern style commercial building and is constructed with a

[1] Architectural drawings found in the DMJM Archives show that the building was substantially designed in 1966. An unpublished thesis by Daniel Dereck Paul titled, *The Aesthetics of Efficiency: Contexts and the Early Development of Late-Modern Glass Skin Architecture*, lists 1966 as the design date and indicates that the building was designed collaboratively by Cesar Pelli and Anthony Lumsden.

reinforced concrete structure and a reflective glass and anodized aluminum exterior membrane. The Federal Building is capped by a flat roof. Mechanical equipment on the roof is concealed behind an aluminum screen that compliments the architecture of the building. It is one of the earliest known buildings to be designed with the concept of an exterior skin. In this type of construction, the glass curtain wall wraps around the structural system. The design broke away from other designs of the time that tended to articulate the structural system and curtain wall mullions, as typified in the work of Mies van der Rohe. In this new design approach, windows were not expressed as openings in the façade, but instead the glazing now acted as a membrane enclosing the building. While this type of architectural expression is common today, in the mid-1960s, when the Federal Building was designed, it was an exceptionally innovative method of enclosing a building in a skin that wraps around the building. The building retains a high degree of historic integrity and is in good condition.

Narrative Description

Site

The Federal Building it located in a commercial/industrials area approximately 15 miles southwest of the City of Los Angeles. The original site was approximately 500' x 1250' in size and the east half of the property contains a larger surface parking lot that serves the building. The property has been reduced slightly in size to eliminate the five furthest rows of parking on the east end of the parking lot. The west half of the property includes the Federal Building and its surrounding landscaped grounds. The layout retains a high degree of historical integrity and generally appears as shown in the original construction drawings with the exception that additional trees and plant material have been added to the property. (Photos 1 and 2)

The property to the north of the Federal Building was originally unimproved. It currently contains a large multi-family residential development which was recently constructed and directly abuts the nominated property. There is a smaller residential complex on the site directly to the east. The west and south sides of the property are defined by the adjacent streets, Aviation Boulevard and Marine Avenue (formerly Compton Boulevard).

There is a fenced loading/delivery yard on the northeast corner of the building. The area is surrounded by a tall free standing cast-in-place concrete wall that has curved corners matching the building walls. The interior of the yard is paved and there is a small aluminum mechanical equipment enclosure that is similar to the mechanical screens on the roof. The raised loading platform, stairs, and steel roll-up doors are also original.

Landscape and site plans included planting and grading plans from September 1973 as well as a planting plan dated June 1979 which shows a significantly more diverse planting palette and plant/tree density than the original design. The original 1973 plan shows a total of five different tree species, one shrub variety, and three types of ground cover. The 1979 plant list added several new tree and shrub varieties to the property. The 1979 plan appears to have been at least partially implemented although it does not reflect all of the plant material present at the time of

nomination. The original 1973 planting plan reflects the simplicity of the original design intent which included relatively few trees and simple expanses of low-growing ground cover.

The primary character defining feature of the original landscape design is the wide linear berms that are located on the southeast corner of the building and around the vehicle parking area on the southwest corner of the property. (Photos 3 and 4) These berms were originally planted with ground cover. Over time additional shrubs and trees have been added, especially along the interior side of the berm at the southeast corner of the building. The later planting plan from 1979 and all subsequent landscape modifications took place outside of the property's period of significance.

There is an original exterior courtyard at the southeast corner of the building adjacent to the south wing. The courtyard is defined on the north and east sides by the exterior walls of the building and on the south and west sides by the earthen berm. The courtyard was originally used as an outdoor seating and dining area for the adjacent cafeteria which was initially located in the south wing.

The parking lot on the east half of the property has a tree-lined planter along the west edge and a tree lined central aisle. In general, paved concrete walkways and vehicle access roads to and within this property are original and they match the original layout shown on the drawings. The only major exceptions to this are the paving layout in the courtyard, and the new paved patio on the east side of the building, as noted in ***Alterations***.

Exterior

The Federal Building is a six-story Late-Modern office building. The building is characterized by its glass and anodized aluminum curtain-wall skin and curved corners. (Photos 5, 6, 7, 8, and 9) The building is rectangular in form with simple massing. While most of the building is clad with reflective glass panels, the ground floor includes single-story wings on the east and north sides of the building with cast-in-place concrete walls. (Photos 10, 11, and 12) The building form, glass and aluminum curtain wall, and cast-in-place concrete walls are premier character defining elements of the building. The concrete walls on the ground floor have curved corners similar to the upper floors of the building.

The primary public entrance to the building is on the west façade, although the east entrance located opposite the main parking lot is more actively used by the employees. (Photos 13, 14, and 15) Public access to the building is limited due to stringent FAA security policies. The building is used primarily by FAA employees with offices in the building. The west entrance is recessed below the upper floors that overhang the ground floor at the southwest corner of the building as well as much of the south and west façades. The ceiling in these recessed areas is clad with aluminum panels that match the rest of the exterior aluminum features. The aluminum has been painted.

The structural system at the Hawthorne building consists of cast-in-place concrete floors supported by concrete columns inset from the exterior skin of the building and set on a 30-foot

by 35-foot grid. The building is clad with a curtain wall system that is hung from the concrete structure at each floor level.

A curtain wall system is generally defined as an outer skin that is nonstructural. These systems are typically designed with extruded aluminum members, although earlier curtain walls were frequently made of steel. The aluminum frame is generally in-filled with glass, stone veneer, or metal panels to create a pleasing façade treatment. The curtain wall at Hawthorne consists of an extruded aluminum frame with reflective glass infill panels. The spandrel panels have the same reflective glass panels as the windows creating a continuous glass skin around all sides of the building. The windows at the building corners are set in a facetted array creating rounded corners on all four corners of the building.

The aluminum curtain wall and panels originally had an anodized finish. The exterior side of these features has been painted with a silver-gray paint. The interior remains unpainted and in good condition. The painted finish on the exterior has deteriorated and flaked off in several locations on all sides of the building.

Roof

The roof of the Federal Building is flat. The edges of the roof have a 2'-5" tall parapet on all sides that is clad on the exterior side with curved aluminum panels that give the top of the building a rounded edge similar to all other exterior corners on the building.

Much of the building's mechanical equipment is housed on the roof. Several air handlers and ducts are concealed behind an original steel framed screen. The screen has aluminum panels with curved corners. The screen slopes up toward the center of the building and the tallest section has a curved top similar to the building parapet. At the center of the equipment area on the roof there is a one-story cast-in-place concrete penthouse that contains the building's elevator equipment. The penthouse has curved corners and a flat roof.

Windows

The original windows at the Federal Building include fixed reflective glass panels on the ground floor with operable vertically pivoting windows on the second through sixth floor office spaces. The operable windows have been fixed closed due to concerns about water intrusion. Based on early photographs and verbal feedback received from some of the building's long-time occupants, it appears that windows were never widely used by the building occupants. All of the existing windows and frames at the Federal Building appear to be original. The windows and fixed glass are dual pane glass panels. A label reading "Thermopane 1972" was visible on several of the fixed windows at the ground floor. There are some very slight variations in the color of the reflective glass panels indicating that some of the glass may have been replaced. The glass match is very close. All of the aluminum frames and panels and most of the glass appear to be original and are considered important character defining historic features.

Exterior Doors

Exterior doors at the Federal Building are generally aluminum framed with single glass panels. Most of the exterior doors are paired with single-leaf doors located only at smaller exits on the secondary façade s. Most of the exterior doors appear to be original and should be considered character defining elements of the building. The door on the south side of the building which is located between the existing cafeteria area and the main lobby was originally a primary building entrance. Due to interior modifications in the cafeteria this door is no longer available for use. All other exterior doors remain operational.

Building Dedication Plaque and Exterior Signage

There is an original cornerstone that is cast into the concrete wall on the northwest corner of the building. It has incised letters that say:

UNITED STATES OF AMERICA
RICHARD NIXON
PRESIDENT

GENERAL SERVICES ADMINISTRATION
ARTHUR F. SAMPSON
ADMINISTRATOR
1972

The cornerstone is a premier character defining feature. Additional building signage is located adjacent to the primary building entrance on the west side of the building. The signage says "FEDERAL BUILDING, 15000 AVIATION BOULEVARD." The text is comprised of individual metal letters that are mounted on the concrete wall with metal anchors that allow the letters to hover above the surface of the wall creating a shadow effect. This text does not exactly match the original drawings, and it is visible in early historic photographs. There are two circular seals cast into the concrete wall below the building address. The federal seal of the United States is the first seal and the second seal is the reverse side of the Great Seal of the United States featuring the layered pyramid below the Eye of Providence. The seals are noted on the original drawings, to be mounted in a different location. The existing mounting location appears to be original and the seals are visible in early photographs of the buildings.

Interior

The ground floor contains most of the building's primary public spaces, including the main lobby, cafeteria, child care center, credit union, and auditorium, formerly a library, as well as general support spaces such as security screening desks, utility and mechanical rooms, receiving area, and storage. The upper floors of the building, Floors 2 through 6, contain FAA offices. The original interior layout of the upper floors is fairly repetitive from floor to floor with a central core containing the stair, elevator, public restrooms, mechanical shafts, and a communal conference room. The perimeter of the upper floors, on all sides of the building, was generally occupied with open office space. There were slight variations from floor to floor with portions of the third, fourth, and sixth floors devoted to private office areas with full-height walls.

First Floor

The interior spaces on the first floor of the Federal Building generally retain a high degree of historical integrity. Although some of the finishes have been replaced, many of the original features and finishes in the primary public areas remain. Additionally, most of the original interior wall layout and spaces remain as they were constructed in 1972.

The lobby is the most significant interior space in the building. (Photos 16 and 17) It also retains the highest degree of historical integrity. One of the primary decorative features in the building is the Carrera marble cladding on the north wall. The cladding it comprised of 5'-0" x 3'-1" marble slabs set with thin stacked joints creating a monolithic appearance. The original 1970 drawings do not indicate marble, they show lathe and plaster. The marble appears to be original. It has a rounded corner on the east end which reflects the architecture of the building.

The lobby is the only space in the building with original terrazzo floors. The original drawings show a grid pattern in this space consistent with the pattern of the terrazzo joints. The terrazzo is off-white with light grey aggregate and stainless steel joints set in a 2'-6" square grid. There is an original 4" stainless steel base around each of the three concrete structural columns in the lobby.

The men's and ladies' restrooms on all floors retain a high degree of historical integrity including most of the original interior finishes such as the ceramic tile wall and floor finish, plaster ceiling, and recessed fluorescent lighting as well as some of the original stainless steel accessories such as the recessed soap and paper towel dispensers and wall-mounted light fixture above the lavatories. The existing powder-coated metal toilet partitions also appear to be original. Most of the interior finishes in other areas of the ground floor have been replaced.

Second through Sixth Floor

The second floor has a slightly smaller foot print than floors three through six. The third through sixth floors cantilever ten feet over the second floor on the east and part of the south façade and five feet over most of the west façade of the building. The central core areas, that include the elevator shafts, exit stairs, mechanical chases, public restrooms, and a conference room on each of the office floors, remain in their original configurations.

Alterations

Since its completion the building has undergone relatively few alterations. In 1990, the entire HVAC system for the building was remodeled and upgraded,[2] and, in the same year, all the aluminum on the exterior façade of the building was painted with a matte aluminum colored paint.[3] The paint has subsequently chipped and peeled in numerous locations around the building and, in 2009, all of the aluminum on the west façade was repainted. Other alterations include a cafeteria renovation in 1991, a renovation to create a new child care center in 1994, and the

[2] Renovation Drawings, HVAC Remodel, 1990.
[3] Federal Building Data Book, GSA Los Angeles Office.

addition of a new sprinkler system in 2002. In 2008, the Triangle Room, originally the library, was renovated and converted into an auditorium.[4]

A steel rolling gate was added at the entrance to the delivery yard at an unknown date.

Fairly early in the history of the building, the original dining area in the south wing was converted to office space. When the child care center was added the original outdoor courtyard dining area was converted to an outdoor play area for the children. The basic size of the courtyard remains, and new trees, play structures, and paving materials were added to support the new use. Additionally, a concrete seating bowl has been added at the southeast corner of the courtyard and raised Trex decks have been added on the slopes of the historic berms. The added features generally detract from the historical character of the courtyard, but they are not visible from the public right-of-way due to the berms. Chain-link fences have been added on both sides of the berm. The fence on the interior slope of the berm is only visible from the courtyard side. However, the fence on the exterior slope of the berm is visible from the public right-of-way and it significantly detracts from the historic character of the property.

The parking lot has been restriped and the original planters along the east, north, and south sides of the parking lot have been removed to provide additional parking. The original berm around the southeast corner of the building has been cut short to provide a flat paved patio adjacent to the east façade of the building. The patio has a metal framed canopy and built-in seating.

There are concrete bollards around the entire building perimeter that were added as a force protection measure at an unknown date. The bollards are not visible in any of the early photographs. Concrete masonry unit walls were installed at an unknown date on the the north and east sides of the property to separate the Federal Building property from the adjacent condominium developments.

The east wall of the south wing has been painted white. It is likely that this wall was painted because it was only unearthed when the adjacent berm was removed to create a flat patio next to the wall. The wall may have been stained or coated with waterproofing, eliminating the option of leaving the original concrete exposed. The wall is a premier character defining feature, but the existing paint finish is not original.

The building was re-roofed with a single-ply membrane in January 2013.

Additional interior walls have been added on all floors to reduce the amount of open office area and increase the number of private office suites. In general, all of the interior fixtures and finishes in the office areas have been replaced with the exception of the public restrooms on all floors.

[4] Information based on existing Construction Documents for various building renovations. Drawings are located at the Federal Building.

Integrity

The Federal Building maintains a high degree of architectural integrity on the exterior. The location of the building has not changed, and the setting remains similar to what can be seen surrounding the building in period photographs. The extant landscape berms and features remains the same with the exception of additional trees and shrubbery. The materials of the exterior are unchanged. Integrity of design is high. No major additions have been made. The workmanship of the exterior and interior first floor lobby remains intact as well. The historic feeling and association are also intact, since the building has retained its use and occupants throughout the years. The primary interior space, the lobby, retains the original configuration and most of the original finishes and features.

Other interior spaces on the ground floor retain their original layout but most of the original finishes have been replaced. Interior finishes have also been replaced on the upper building floors and numerous interior walls have been added to create private office suites in previously open areas.

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.
- [X] 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
- [X] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1972

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Pelli, Cesar, Architect, Daniel, Mann, Johnson and Mendenhall (DMJM)
Lumsden, Anthony, Architect, Daniel, Mann, Johnson and Mendenhall (DMJM)
Del W. Webb Corporation, General Contractor
Armstrong and Scharfman, Landscape Architects

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.)

The Federal Building is significant at the local level under Criterion C in the area of architecture with a 1972 period of significance, the year of its construction. The property satisfies Criterion Consideration G because of its exceptional importance in the nascent development of the glass skin curtain wall system and as a formative project in the development of the significant architectural careers of Cesar Pelli and Anthony Lumsden. The primary exterior façade s of the Federal Building retain a high degree of historical integrity. The original cast-in-place concrete walls and reflective glass curtain wall cladding remain intact and are a premier character defining feature of the building.

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

The Federal Building was originally constructed by the U.S. General Services Administration (GSA). GSA still owns and operates the building. The primary building tenant is the FAA.

Historic Context

The introduction of the Modern Movement in architecture to the United States begins before World War II with such publications and exhibitions such as Henry-Russell Hitchcock's "Modern Architecture: Romanticism and Reintegration" and the Museum of Modern Art's exhibit of 1932 "Modern Architecture: International Exhibition" curated by Henry-Russell Hitchcock with Philip Johnson and Lewis Mumford.[5] The companion book to the exhibit, *The International Style: Architecture Since 1922* was written by Hitchcock and Johnson. Subsequent exhibitions and publications at the Museum of Modern Art further document that the Modern Movement in architecture had arrived in the United States and was spreading across the nation.

In the 1932 publication by Hitchcock and Johnson, they include five projects designed and constructed in the United States as examples of the International Style: Richard Neutra, Lovell House, Los Angeles (1929); Mies van der Rohe, Apartment Study, New York (1930); Clauss & Daub, Filling Station, Standard Oil Company of Ohio, Cleveland (1931); Hood & Fouilhoux, McGraw-Hill Building, New York, (1931); Howe & Lescaze, Philadelphia Saving Fund Society, Philadelphia, (1931); A. Lawrence Kocher & Albert Frey, Harrison House, Syosset, NY, (1931); Tucker & Howell with Oscar Stonorov, Biological Laboratory of the Highlands Museum, Highlands, NC, 1931.[6]

[5] Henry-Russell Hitchcock, *Modern Architecture: Romanticism and Reintegration*. (New York: Payson & Clarke Ltd., 1929).
[6] Henry-Russell Hitchcock and Arthur Drexler, editors. *Built in USA: Post-War Architecture.* (New York: Simon & Schuster, 1952.)

As the movement continued to flourish throughout the 1950s and into the 1960s, modernism became the preferred architecture of corporate America across the country. Buildings such as the Seagram Building (1958) in New York City by Mies van der Rohe and Philip Johnson, the General Motors Technical Center by Eliel and Eero Saarinen (1955), as well as the Inland Steel Building (1957) in Chicago, Illinois by Bruce Graham and Walter Netsch of Skidmore, Owings and Merrill continued to push the envelope in modern design.[7]

Also during this time, college campuses became canvases for modern architects to build and showcase their works. Mies planned the entire Illinois Institute of Technology's campus in Chicago and designed a majority of its buildings including S. R. Crown Hall (1956) and Carr Memorial Chapel (1952). At Yale, Paul Rudolph's concrete, Brutalist Art and Architecture Building, was completed in 1963. Other modernist buildings there included the Ingalls Ice Rink (1958) designed by Saarinen and the Beineke Rare Book Library (1963) designed by Gordon Bunshaft of Skidmore, Owings, and Merrill. Furthermore, the Massachusetts Institute Technology added a number of buildings in the late 1950s and early 60s including works by Eero Saarinen, Alvar Aalto, and I. M. Pei.[8]

As the modern movement was growing around the country, so was the U.S. government's need for new modern facilities to house its various service organizations and departments that had originated and expanded during the Great Depression and World War II. In an effort to mitigate these needs, the General Services Administration (GSA) was established in 1949. It was formally instituted with the signing of the Federal Property and Administrative Services Act of 1949. Under the act, GSA was officially given authority to "operate, maintain, and protect federal buildings." The act also created the Public Buildings Service (PBS) within GSA to manage the properties and be responsible for constructing new federal buildings.[9] Prior to this time, federal buildings were constructed through the office of the Supervising Architect, which was within the Department of the Treasury.[10]

With the creation of GSA came a new commitment from the federal government to hire private architects to design its buildings. The PBS was still responsible for overseeing the projects, but did not use its own designers. With a new focus on efficiency and economy, the architects hired produced stripped-down, conservative designs with cheaper materials that in no way resembled the monumental architecture of the previous decades. This was the beginning of a shift towards modern design in federal architecture, but at the loss of the quality standards of the past.[11]

When John F. Kennedy assumed the presidency in 1961, he found that many federal buildings were lacking efficient office space and were inadequate for modern use. Many of these were located in Washington DC. As a result, he requested an Ad Hoc Committee on Federal Office

[7] Harboe Architects, PC, *Hawthorne Federal Building Determination of Eligibility for Listing in the National Register of Historic Places*, December 11, 2012.
[8] Ibid.
[9] Judith H. Robinson and Stephanie S. Foell. *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s and 70s* (U.S. General Services Administration, 2003), 28-29.
[10] Harboe Architects, PC.
[11] Robinson and Foell.

Space be formed to develop solutions for short and long term space needs in federal buildings. The committee issued its report in 1962, which included the "Guiding Principles for Federal Architecture." In the "Guiding Principles" the committee recommended new mandates for "high quality architectural designs" for all new federal buildings across the country and developed the following three-point system for federal architecture standards:

- *Designs should incorporate the finest in contemporary architectural thought. Including local and regional architectural traditions and influences of the area where the building is located is encouraged. Incorporating pieces of fine art, preferably by living American artists should be a top priority. Buildings should also be functional for users, including the disabled, and should incorporate materials, methods, and equipment of proven dependability, making them economical to build, operate, and maintain.*

- *The development of an official style should be avoided. The architectural profession should dictate the trend of government buildings, but the government should not dictate architectural trends. Costs will likely be slightly higher to obtain quality designs, and the government should be willing to pay more to avoid excessive uniformity of design for Federal buildings. Design competitions may be held, and the advice of prominent architects should be sought prior to awarding important design contracts.*

- *The choice and development of the building site should be considered the first step in the design process of Federal buildings, with special attention paid to nearby street layout and public places. Buildings should be located so as to permit a generous development of landscape.*[12]

The principles set forth by President Kennedy's Ad Hoc Committee changed the way GSA chose architects and managed design projects. They also encouraged modern principles of architecture through choice words within the standards, such as *contemporary*, *functional*, and *economical*. At the same time, however, quality of design was also stressed. With the adoption of the new principles, the monotonous architecture of the previous decade gave way to new innovative, quality design. Some of the most significant federal office buildings of the time include Marcel Breuer's Robert C. Weaver Federal Building (1968), C. F. Murphy's FBI Headquarters (1972), and Victor Lundy's U. S. Tax Court Building (1974) all in Washington DC; Walter Gropius's John F. Kennedy Federal Building in Boston, Massachusetts; The Jacob K. Javits Federal Building and James L. Watson U.S. Court of International Trade Building (1967) in New York City by architects Alfred Easton Poor, Kahn & Jacobs, and Eggers & Higgins; and Mies van der Rohe's Federal Center (1965-74) in Chicago.[13]

Mies' design for the Chicago Federal Center was one of the last architectural projects of his career and, while it was considered one of his most significant works, the curtain wall design for the building exhibited the same aesthetic he had been utilizing for years – first explored in the design of 860-880 Lake Shore Drive in 1951. This design aesthetic, which expressed the

[12] Robinson and Foell.
[13] Ibid.

building's vertical structure through mullions with deep exterior profiles continued to be emulated by many other architects throughout the middle of the twentieth century.

While Mies van der Rohe and others were continuing to develop an architecture that expressed the structure on the exterior of the building, architects like Cesar Pelli and Anthony Lumsden of Daniel, Mann, Johnson, and Mendenhall (DMJM) were experimenting with ways to encapsulate the structure of a building with the exterior cladding. Both Pelli and Lumsden had previously worked in the office of Eero Saarinen, where they were first introduced to an avant-garde approach to design. While employed there, Pelli and Lumsden both worked on a number of projects in the firm; however, they did not work directly with each other. Most notably, Pelli worked on the TWA Flight Center (1962) at Idlewild Airport in New York (renamed John F. Kennedy International Airport in 1963)[14], and Lumsden worked on the Bell Labs Complex (1962) in Holmdel, New Jersey.[15]

The projects they worked on in Saarinen's office would continue to influence both of their designs for years following their time there. In 1964, Pelli and Lumsden both accepted positions at DMJM in Los Angeles, California – Pelli as Director of Design and Lumsden as his lead designer. At DMJM, they collaborated to lead the development of a new architectural expression that emphasized the exterior cladding as a skin or membrane that wrapped around the building structure. This was done using flat surfaces of metal paneling and glass and by making the profile of the mullions on the exterior of the building as thin and shallow as possible in order to make the curtain wall appear as one continuous surface. This system became a matter of endless experimentation for both architects from the mid-1960s through the mid-1970s, even after Pelli left DMJM in 1968.[16]

Regional Context

The decades of the 1960s and 70s were very active periods in design and construction in Southern California, and DMJM, with Cesar Pelli and Anthony Lumsden, was at the forefront of modern architecture in the region. Modernism in the greater Los Angeles area had its roots in the 1930s – primarily in residential design – with architects such as Rudolph Schindler, Richard Neutra, Lloyd Wright, and John Lautner (Neutra, Wright, and Lautner would continue to design new buildings in Los Angeles and beyond well into the 1960s and 70s). Like the rest of the country, Southern California found itself in a building boom in the period following World War II and Modernism was the architectural vocabulary of choice.[17]

The most popular styles in Los Angeles at the time were the Corporate International Style, Brutalism, and New Formalism. Local firms such as Welton Becket Associates, Albert Martin Associates, Charles Luckman and Associates, and William Pereira and Associates became the

[14] Interview: Cesar Pelli, September 21, 2010.
[15] Interview: Anthony Lumsden, September 22, 2010.
[16] Michael Franklin Ross, "The Development of an Esthetic System at DMJM," *Architectural Record* (May 1975, 111).
[17] David Gebhard and Susan King. *A View of California Architecture: 1960-1976* (San Francisco: San Francisco Museum of Modern Art, 1976), 8-12.

leading proponents of these styles throughout the 1960s and early 1970s.[18] Welton Becket Associates is most well-known for its design for Music Center (1969) in downtown Los Angeles. Martin Associates designed such buildings as the Water and Power Building (1964) in Los Angeles, 1900 Avenue of the Stars Building (1969) in Century City, and the Union Bank Building (1968) in downtown Los Angeles. Charles Luckman and Associates designed the Wilshire Federal Office Building (1969), as well as the Wilshire West Plaza (1971) and Broadway Plaza (1973) in Los Angeles. William Pereira and Associates is best known for its master planning and terminal designs at the Los Angeles International Airport (1959-1962) and their academic buildings at both University of California Los Angeles (UCLA) and University of Southern California (USC).[19]

Another regional architect of the time, Craig Ellwood, became well known for his buildings in Southern California that faithfully followed the Miesian tradition as seen in his buildings for Scientific Data Systems (now Xerox) in Pomona and El Segundo (1966-68), Security Pacific Bank (1972), and his design for Art Center College of Design (Hillside Campus) in Pasadena, California (1976). Furthermore, other more nationally renowned architects, such as Skidmore, Owings, and Merrill (SOM), Minoru Yamasaki, and Edward Durrell Stone were actively pursuing and completing projects in Southern California throughout the 60s and 70s.[20]

The Federal Building reflects in many ways the practice and results of architecture in Los Angeles. Arthur Golding documented that DMJM was the dominant firm of the six large architectural firms in Los Angeles that had such a significant impact on architectural design with the post-World War II economic boom. The ethos of architecture in Los Angeles that came with the economic boom and growth in population was that,

> Everything was new in 1945. There were no prototypes. The architects had to invent what they designed and they had to invent how to construct it...They were competent and efficient because they had to be...they were nearly always pragmatic because their clients were, and they were fearless: they could design anything.[21]

John V. Mutlow wrote,

> This is the typology of architecture in Los Angeles, a theatrical scenic backdrop, a city of stage sets - stages that can set by the architect. Once one has become oriented to the urban lifestyle of Los Angeles, architecture begins to assume a different meaning. A "blue whale" adjacent to Spanish colonial houses, taut skin on a government office building, a mirror building gently sited in a park, houses assembled with component parts, a Miesian art college or a high art interior for attorneys: they are all stage sets, an integral and essential part of the Los Angeles scenery. Stage Set - Taut Skin Membrane.

[18] Ibid.
[19] David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles & Southern California* (Santa Barbara: Peregrine Smith, Inc., 1977).
[20] Ibid.
[21] Arthur Golding, "The Big Offices" in Derek Walker, ed. *AD/USC Look at Los Angeles: Architectural Design Portfolio* (London: Architectural Design, 1981), 88.

> On arriving in Los Angeles today, one heads immediately for the "blue whale" (Pacific Design Center), designed by Cesar Pelli of Gruen Associates. Aptly suited to its tenants and clientele, interior furnishing suppliers, its status as a landmark has preceded it. In 1967 that honor also went to the Teledyne Laboratories, a high-tech building, more sensitive to its surroundings, designed by Cesar Pelli and Tony Lumsden at DMJM.
>
> This type of architecture, a standard structural system with a rhythmic technologic membrane, received international recognition with the curtain wall of Lever House. Now more refined, more varied, and more responsive to the climate as well as to technological advances, the continued evolution of this stage set, especially by Anthony J. Lumsden, is clearly expressed in the crisp enclosure of the Federal Building at Hawthorne, in the aluminum sandwich panels of the Linder Plaza, and in the stainless steel, reflective skin of the Fluor Corporation.[22]

Architectural Significance

While other significant modern buildings were being designed and constructed in the 1960s and 70s, the works being produced by Pelli and Lumsden at DMJM were perhaps the most successful in changing the course in modern design. Daniel Dereck Paul, a graduate student in Art History at California State University, has conducted extensive research on the development of the glass skin curtain wall system. In his 2004 thesis titled, *The Aesthetics of Efficiency: Contexts and the Early Development of Late-Modern Glass Skin Architecture*, Paul documents that the "Late-Modern glass skin" originated in 1966 in the Los Angeles work of Cesar Pelli and Anthony Lumsden.[23] This system of wrapping a building in a flexible membrane that formed a continuous, uniform surface was a subject of constant experimentation for Pelli and Lumsden at DMJM.

According to essayist Arthur Golding,

> Engineering is the largest component of DMJM's billings, but architecture has been a significant element of the firm's practice since 1964, under Pelli and Lumsden. Their early collaboration produced two extraordinary designs that have had a very wide influence in Los Angeles and elsewhere, Sunset Mountain Park and [the Federal Building]....The [Federal Building], in which a taut membrane of mirror glass and aluminum is wrapped over and under and around the building, defining it as a fragile volume, was delayed some five years between design and construction. As built, it is the clearest LA statement of the ideal of technological romanticism.[24]

[22] John V. Mutlow, "Architecture in LA Today." In Derek Walker, ed. *AD/USC Look at Los Angeles: Architectural Design Portfolio* (London: Architectural Design, 1981), 96.
[23] Daniel Dereck Paul, *The Aesthetics of Efficiency: Contexts and the Early Development of Late-Modern Glass Skin Architecture* (Unpublished Master of Art History Thesis, California State University, Northridge, 2004).
[24] Golding, 89.

Pelli and Lumsden's first attempt in glass skin design to be completed was the Teledyne Labs in Northridge, California (1968). The curtain wall system at Teledyne Labs was designed with a "uniform mullion system," in which the horizontal and vertical members holding the glass in place were equal width and depth.[25] This was unlike many curtain wall designs of the time that were designed in the Miesian fashion with large vertical mullions.

The next step in creating a continuous glass skin came with Pelli and Lumsden's design for the Federal Building. The design for the Federal Building was one of the earliest experimentations in exterior skin designs by Pelli and Lumsden and continued to influence the advancement of curtain wall technologies of the time. It featured a concrete structural system that was wrapped in a reflective glass and aluminum curtain wall, and unlike other designs by Pelli and Lumsden that expressed the idea of skin but still had square corners and transparent glazing, such as the Century City Medical Plaza in Los Angeles, it had faceted corners and reflective glass that seemed to more clearly express the concept of wrapping the building in a continuous flexible membrane. According to Daniel Paul, the 1966 design for the Federal Building was the "earliest designed structure expressing the mirrored surface as a skin," and the "first attempt to wrap an entire building in a continuous glass membrane."[26]

While the building as executed clearly expressed the concept of a continuous glass membrane, the architects' true vision was somewhat limited by the glass technology of the time. According to Pelli, and verified by architectural drawings found in the DMJM Archives, the original design was to have curved corners with curved glass and use stainless steel at the edges instead of aluminum. This he believed would have enhanced the wrapping effect and given the building a more uniform surface appearance. Unfortunately, according to Pelli, GSA's project budget prevented the use of the more expensive curved glass and stainless steel. The building design as executed still had the intended aesthetic effect, just not as purely as the designers originally proposed it to be.[27]

In 1968, Cesar Pelli left to take a position as Principal for Design at Gruen Associates in Los Angeles.[28] Following Pelli's departure, Lumsden was elevated to Director of Design at DMJM and the design for the Federal Building was left solely to him.[29] Lumsden affirmed that the design did not begin until Pelli left, and the concept of the membrane wrapping the building as a continuous surface was exclusively his (Lumsden's) idea. Discussions with project manager, Tom Saeda, and correspondence found in the DMJM archives clearly indicate that design began in 1965 and that Pelli was involved.[30] A determination of the level of participation in the design process by both Pelli and Lumsden may never be definitively established. The influence of the ideas embodied in the original design for the building can be clearly linked to subsequent buildings designed by both architects.

[25] Ibid.
[26] Paul.
[27] Interview: Cesar Pelli, September 21, 2010.
[28] Ibid.
[29] Interview: Anthony Lumsden, September 22, 2010.
[30] Cesar Pelli was copied on project correspondence dating from 1965.

The skin concept used in the design of the Federal Building was emphasized by the use of a reverse mullion system. In this system, the mullion profile on the exterior is minimal with the larger structural portion of the mullion being located on the interior. This allowed the exterior surface to look more smooth and uniform. Lumsden believed that the Federal Building was one of the first in the country to use this type of mullion system. The idea of using mirrored glass came from working on Saarinen's Bell Labs. Mirrored glass was used for both the vision glass and spandrel panels. This way, from the exterior, the façade would be seen as one continuous skin material. According to Lumsden, other buildings of the time were designed with clear glass windows and solid metal spandrel panels, which clearly appeared as two different surfaces. Furthermore, the use of mirrored glass also concealed the interior blinds and other objects in the windows that would interrupt the continuity of the surface.[31]

While the design of the building itself was significant, the landscape was also equally important to the overall design scheme. According to Lumsden, the landscape design was integral to the design of the building from conception to completion. Lumsden worked closely with the landscape architects, Armstrong and Scharfman, to develop the design for the surrounding site. The earth berms, while having the practical purpose of concealing views of the street and the parking lot, were designed to extend the sculptural effect of the building into the surrounding landscape.[32] The building was carefully placed within the large landscaped site. While the landscape was specifically designed for the building and not a natural setting, the overall effect still resembled that of a "machine in the garden," a high-tech building with a futuristic form surrounded by a natural, pastoral landscape.[33]

The Federal Building was completed in 1972 and officially turned over to GSA on January 1, 1973. Following its completion, the building received a considerable amount of praise in architectural publications of the time. In a 1976 article in *Progressive Architecture* describing the Federal Building's design, Lumsden is quoted as saying that it was "the first building in the country, I believe, that tried to do a lightweight sculptural surface, where the building goes over the top,…under the bottom, and also goes around the corner."[34] The article continued on to state that the exterior cladding "forms a tight membrane over the surface of the structure in a way that makes one more aware of the building as an anti-gravitational mass, not unlike a dirigible airship, than as a weighted structure sitting heavily upon the earth."[35]

The building was also included in an article in *Architectural Record* from 1975 that stated, "The building concept implies a new direction for enclosing space. It is a distinct break with the architectural tradition of expressing gravitational forces."[36] These publications from shortly after the building's construction clearly illustrate the critical architectural thought of the time

[31] Interview: Anthony Lumsden, September 22, 2010.
[32] Ibid.
[33] Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964).
[34] "Anti-gravitational mass," *Progressive Architecture* (July 1976, 68).
[35] Ibid.
[36] Michael Franklin Ross, "The Development of an Esthetic System at DMJM," *Architectural Record* (May 1975, 117).

regarding the building's extraordinary ingenuity and progressive design. In 1975, the Federal Building's significant design was recognized with a Southern California AIA Honor Award.[37]

Comparative Study

The Federal Building was clearly a significant step in the exploration of continuous membranes and, as the concept continued to be tested, additional building designs were developed. Shortly after design for the Federal Building commenced, Pelli began working on the design for the COMSAT Laboratories complex in Clarksburg, Maryland, completed in 1969. The COMSAT Labs design included many of the same design concepts as the Federal Building, specifically the design of the exterior curtain wall. Like the Federal Building, the exterior skin of the COMSAT building was expressed as an enclosure, separated from the structure, and wrapping around the building exterior. Also, like the Federal Building, the exterior skin of aluminum and glass curved over the top and around the corners of the building mass, giving it a streamlined effect.[38] Furthermore, COMSAT Laboratories was set in a pastoral landscape, giving it, like the Federal Building, the effect of a "machine in the garden."[39]

In addition, several other architects were experimenting with glass skin buildings at the same time as Pelli and Lumsden. In 1963 the Phoenix Mutual Life Insurance Building, designed by Harrison & Abramovitz, was completed in Hartford, Connecticut. The glass curtain wall building was uniquely shaped with two curved sides in the form of a lenticular hyperboloid. While neither architect cited this as an influence, Pelli and Lumsden may have been familiar with this building when they began designing the Federal Building in the mid-1960s. They had both worked in Saarinen's office in Hamden, Connecticut and were likely aware of an important new building being constructed in nearby Hartford. While this building did achieve the effect of wrapping the building in a glass skin, its façade, unlike the Federal Building's, did not appear as one uniform surface because of a distinct difference between spandrel panels and vision glass.

Another building designed around the same time as the Federal Building was the John Hancock Tower in Boston, Massachusetts by Henry Cobb and I. M. Pei. The building was completed in 1976. Similarly to the Federal Building, the John Hancock Building was designed much earlier, in 1968, and not completed until 1976. This building also had an exterior skin of mirrored glass that gave it a uniform appearance. Its rectilinear form did not lend itself to the same wrapping quality that was achieved with Lumsden and Pelli's design for the Federal Building. Also completed in 1976 was John Portman's Los Angeles Bonaventure Hotel, a cluster of five round towers clad in bronze glass. This building continued to develop the study of monolithic rounded glass surfaces that Pelli and Lumsden began in the 1960s.

Influence on Pelli & Lumsden

[37] *1966-1975 Daniel, Mann, Johnson, & Mendenhall* (Manuscript released as part of a series celebrating the 50th anniversary of DMJM, 1996).
[38] Mario Gandelsonas and John Pastier. *Cesar Pelli: Buildings and Projects 1965-1990 (*New York: Rizolli Publications, 1991).
[39] Isabelle Gournay, Ph.D. and Mary Corbin Sies, Ph.D. *National Register Nomination for the COMSAT Laboratories* (Maryland Historical Trust, 2004).

The Federal Building was one of the first examples in the development of the flexible skin system for Pelli and Lumsden and, according to Lumsden, only the second mirrored building designed in the country following Saarinen's Bell Telephone Labs.[40] The building was also a significant influence on both architects' later projects. Both Pelli and Lumsden continued to experiment with and perfect their concept and aesthetic of the building skin as they advanced in their careers, and both went on to design a number of significant projects that highlighted concepts that were developed and based on key features and theories of the Federal Building design.

Lumsden further explored the ideas of a wrapped exterior membrane with a curving glass surface in his designs for two Los Angeles area office buildings, One Park Plaza (1971) and the Manufacturer's Bank (1974), and later in his design for the Tillman Water Reclamation Plant (1982) in Los Angeles.[41] The concept of a building with an enveloping, curving glass surface was perhaps best expressed by Lumsden in two of his unbuilt designs, the Lugano Convention Center (1972) and the Beverly Hills Hotel (1973).

Cesar Pelli also continued to expand on the skin concept with his designs for the Commons and Courthouse Center in Columbus, Indiana (1970), San Bernardino City Hall (1972), Oakland City Center (1976), and the Pacific Design Center (1975), which was designed with a skin of blue glass.[42] This building, also known as the "Blue Whale," took the concept of the skin even further. According to an article in *Architecture & Urbanism* about Cesar Pelli, the building was not designed with metal mullions and, instead, only neoprene gaskets were used between panes of glass, further enhancing the concept of a continuous skin.[43] The building still remains an architectural icon in Los Angeles.

PROJECT ARCHITECTS

The Federal Building was designed by the Los Angeles office of Daniel Mann Johnson and Mendenhall (DMJM). The lead design architects for the project were Cesar Pelli and Anthony Lumsden. Designed early in both architects' careers, the Federal Building was a catalyst that led to more prominent projects that have helped to define and shape the work of DMJM throughout the 1960s and 70s, as well as the careers of both architects.

Daniel Mann Johnson and Mendenhall (DMJM)

In 1946, the firm of Daniel, Mann & Johnson was founded in Santa Maria, California by three architects: Phil Daniel, Art Mann, and Ken Johnson. Later that year they opened an additional office in Los Angeles led by Ken Johnson. Following World War II, there was a building boom in domestic projects, especially in education facilities. The result was that much of the firm's early work was devoted to designing schools. Profits were slim in the beginning, but eventually the firm became successful. From its inception, Daniel, Mann & Johnson worked exclusively

[40] Robinson and Foell.
[41] Stephen Dobney. *A.J. Lumsden: Selected and Current Works, The Master Architect Series II* (Mulgrave, Victoria: Images Publishing, 1997, 10).
[42] Mario Gandelsonas and John Pastier, *Cesar Pelli: Buildings and Projects 1965-1990* (New York: Rizolli Publications, 1991).
[43] "Cesar Pelli," *Architecture & Urbanism* (November 1976, 52).

with one engineer, Irv Mendenhall, and in 1950, the two firms merged to form the Architecture and Engineering (A/E) firm of Daniel Mann Johnson and Mendenhall (DMJM).[44]

From its beginnings as a small California architectural practice, DMJM grew to one of the largest A/E firms in the world with dozens of domestic and international offices and thousands of projects ranging in type, scale, and location. During the early years, the firm continued to work on a number of school projects. The U.S. government became one of its largest clients in the 1950s, with projects at military bases at home and abroad. This led to the opening of additional offices overseas in Tokyo, Paris, and London. In the 1960s, the firm continued to expand into markets all over the world, including Europe, Southeast Asia, the Middle East, and South America. In Los Angeles the firm was focused on high quality design and began to take on more commercial projects. Their drive to compete with the top design firms of the era led to the hiring of architects Cesar Pelli and Anthony Lumsden in 1964. Together Pelli and Lumsden designed a number of DMJM's award winning buildings from their arrival until Pelli's departure in 1968, including the Federal Building.[45] After Pelli left, Lumsden continued to be DMJM's top designer for another 25 years and designed many iconic buildings of his own. Throughout the 1970s and 80s the firm continued to expand, with new branches and subsidiaries focusing on a range of projects from commercial, government, transportation, public works, education and high technology.[46]

In 1984 DMJM became part of Ashland Technology, Inc., which, in 1990, became part of the employee-owned AECOM.[47] In 2007, AECOM became a publicly traded company on the New York Stock Exchange.[48]

Cesar Pelli, FAIA (1926 –)

Cesar Pelli is a renowned architect who has designed many celebrated and award winning buildings all over the world. Pelli was born in Tucuman, Argentina, and educated in architecture at the Universidad Nacional de Tucuman. He worked briefly in Argentina before coming to the United States and earning a Master's degree in architecture from the University of Illinois at Urbana-Champaign. Following this, Pelli was hired by Eero Saarinen and worked in his offices in Bloomfield Hills, Michigan and Hamden, Connecticut. At Saarinen's office Pelli met and worked alongside Lumsden for the first time. When Saarinen died in 1961, Pelli remained on to work for Kevin Roche and John Dinkeloo, but soon accepted a position as Director of Design for Daniel Mann Johnson and Mendenhall (DMJM) in Los Angeles. He left DMJM in 1968 to become a Partner for Design at Gruen Associates also in Los Angeles. He remained with Gruen Associates until 1977, at which time he was named the new Dean of the School of Architecture

[44] *1946-1955 Daniel, Mann, Johnson, & Mendenhall* (Manuscript released as part of a series celebrating the 50th anniversary of DMJM, 1996).
[45] *1966-1975 Daniel, Mann, Johnson, & Mendenhall* (Manuscript released as part of a series celebrating the 50th anniversary of DMJM, 1996).
[46] *1976-1985 Daniel, Mann, Johnson, & Mendenhall* (Manuscript released as part of a series celebrating the 50th anniversary of DMJM, 1996).
[47] Ibid.
[48] AECOM History, http://www.aecom.com/About/History.

at Yale University. Shortly after that he formed his own firm, Cesar Pelli and Associates. In 2005 the firm officially changed its name to Pelli Clarke Pelli Architects.[49]

Mr. Pelli is a Fellow of the American Institute of Architects (AIA), and, in 1995, he was awarded the Gold Medal by the AIA for his lifetime achievements in architecture. He has also received over 200 awards for his architectural projects, including the Aga Khan Award for Architecture in 2004 for his design of the Petronas Towers in Kuala Lumpur, Malaysia, which were the tallest buildings in the world when completed in 1998.[50]

Still a practicing architect at the time of this Federal Building nomination, Mr. Pelli is in a different phase of his career than he was at the time he designed the Federal Building. He left DMJM four years before the project was completed, and his collaboration with Anthony J. Lumsden was never replicated. Sufficient scholarship and evidence of historical perspective exist to list this property associated with a living person.

Anthony J. Lumsden, FAIA (1928 – 2011)

Anthony J. Lumsden was also an accomplished and award-winning architect. He was born in England and raised in Sydney, Australia, where he attended the University of Sydney School of Architecture. After graduating he traveled throughout Europe for a year observing and studying architecture. He eventually left Europe and traveled to the United States where he took a position with Eero Saarinen. Similar to Pelli, Lumsden remained with Saarinen and subsequently Roche and Dinkeloo, except for a break from 1959 to 1962 when he returned to Australia. In 1964 he moved, along with Pelli, to join DMJM in Los Angeles. When Pelli left DMJM in 1968, Lumsden became Director of Design and remained in that position for 25 years. Following his tenure at DMJM, Lumsden started his own architectural practice, A. J. Lumsden and Associates.[51]

Mr. Lumsden was a Fellow of the American Institute of Architects who received over forty design awards including the AIA Gold Medal from AIA Los Angeles in 2003. In 1979 he had a prototypical design for a showroom for Best Products Inc. exhibited in the Museum of Modern Art in New York. He has completed numerous award-winning projects throughout the United States and abroad. Some of Lumsden's most well known works include the Tillman Water Reclamation Plant in Los Angeles and the Moscone Convention Center in San Francisco.[52]

[49] Pelli Clarke Pelli, http://www.pcparch.com.
[50] Ibid.
[51] Stephen Dobney. *A.J. Lumsden: Selected and Current Works, The Master Architect Series II* (Mulgrave, Victoria: Images Publishing, 1997, 9-13).
[52] Ibid.

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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
_X__ Federal agency
____ Local government
____ University
____ Other
Name of repository: __U.S. General Services Administration_____ _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property ____11.52_____

Latitude/Longitude Coordinates
Datum if other than WGS84:_____(enter coordinates to 6 decimal places)

1. Latitude: 33.896061 N Longitude: -118.375186 W

2. Latitude: 33.894758 N Longitude: -118.375186 W

3. Latitude: 33.894922 N Longitude: -118.378488 W

4. Latitude: 33.896061 N Longitude: -118.378488 W

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

The Federal Building is located at 15000 Aviation Boulevard in Hawthorne, Los Angeles County, California. The 501,811 square foot site is bounded by Aviation Boulevard on the west, Marine Avenue on the south, and residential parcels to the north and east. The boundary includes the primary parcel of land encompassing the Federal Building and its immediate surroundings and excludes 11,500 square feet along the southwest portion of the property line utilized as an access easement.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the immediate ground that have historically been associated with the property and that maintain historic integrity. The boundary excludes 11,500 square feet along the southwest portion of the property line utilized as an access easement.

---

11. Form Prepared By

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Upon receipt August 2014, revised by California State Office of Historic Preservation staff and GSA Regional Historic Preservation Office staff.

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: Federal Building

City or Vicinity: Hawthorne

County: Los Angeles

State: CA

Photographer: Stuart Sawasaki

Date Photographed: November 12-13, 2013

Number of Photographs: 17

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

1. South façade from the street facing north.

2. The south façade and portion of the west façade facing northeast.

3. Detail view showing the landscape walkways and berm facing northeast.
4. Detail view showing the circular drive and flagpole features at the southwest section of the site facing west.
5. Detail view showing south entry looking north.
6. Detail of portions of the south façade looking east.
7. Detail of aluminum panel wall along the south façade facing northwest.
8. Detail of the spandral and window panels at the south façade facing north.
9. Southeast corner detail facing northwest.
10. View of portion of the north façade and entry facing southeast.
11. View of portion of the north façade facing west.
12. Secondary entry at the east façade facing west.
13. View of the main entry at the west façade of the Hawthorne Federal Building facing east.
14. Detail showing the primary entry signage at the west façade facing east.
15. Detail of the primary entry at the west façade facing east.
16. First floor lobby looking east from the west entry.
17. First floor lobby looking southwest at the west and south exterior glass curtain walls.

Construction Chronology

The following chronology summarizes the development and construction of the Federal Building and alterations made to the buildings and site throughout the years.

1964 Daniel Mann Johnson and Mendenhall (DMJM) signed a contract with GSA to design a new Federal Building.

1965 GSA rejected the preliminary plans prepared by DMJM for the two-story building and issued a revised project description, contracting DMJM to design a six-story office building instead.

1966 DMJM completed "Tentative Sketches" for the building, that show the fundamental design of the building much as it appears at the time of nomination. Later that year, the project was put on hold by GSA.

1967 The project resumed. A full set of construction drawings was prepared by DMJM and submitted to GSA in December of 1967.

1968 On February 1, 1968 the plans were officially approved by GSA.

1968-1972 Numerous delays in the project schedule extended the construction period.

1973 Occupancy of the Federal Building began on January 1, 1973. The total construction cost was $13 million.

1990 A building renovation was completed including replacement of the entire HVAC system and other remodels. The aluminum surfaces on the exterior of the building were painted with a matte aluminum-colored paint.

1991 Interior cafeteria renovation was completed.

1994 Interior renovations to create a new child-care center were completed.

2002 A new fire sprinkler system was added to the building.

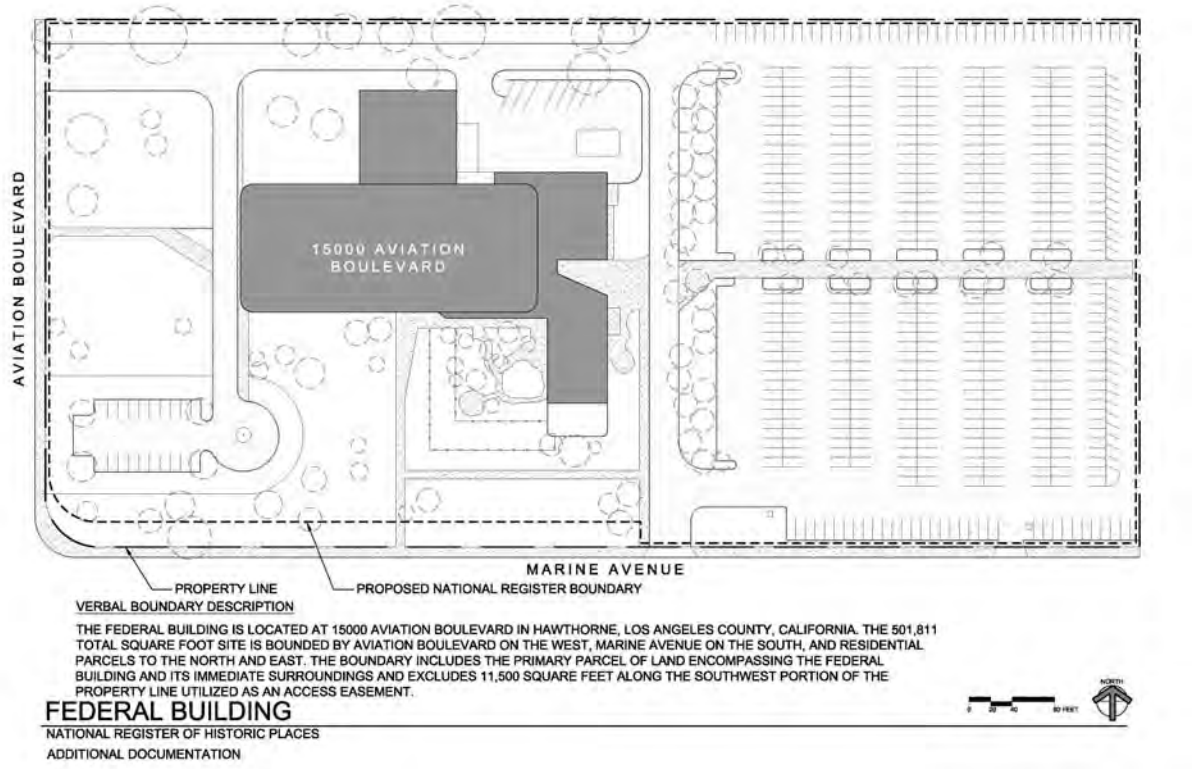
2008 Interior renovations were completed in the Triangle Room, originally a library, to convert the space into a large meeting room.

2009 The aluminum surfaces on the west façade of the building were repainted.

Federal Building
Name of Property

Los Angeles, California
County and State

Sketch Map



Federal Building
Name of Property

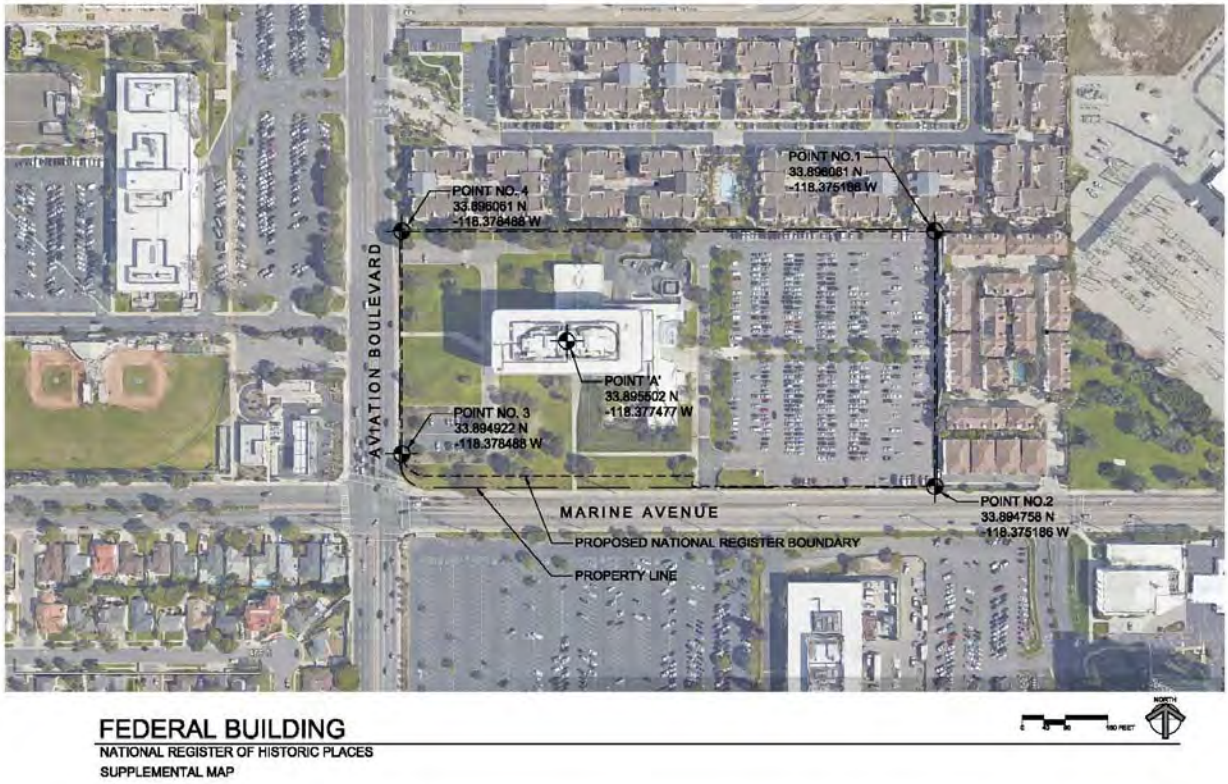
Los Angeles, California
County and State

Supplemental Map

FEDERAL BUILDING
NATIONAL REGISTER OF HISTORIC PLACES
SUPPLEMENTAL MAP

1. Latitude: 33.896061 N Longitude: -118.375186 W
2. Latitude: 33.894758 N Longitude: -118.375186 W
3. Latitude: 33.894922 N Longitude: -118.378488 W
4. Latitude: 33.896061 N Longitude: -118.378488 W

Supplemental Map



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2. Latitude: 33.894758 N Longitude: -118.375186 W
3. Latitude: 33.894922 N Longitude: -118.378488 W
4. Latitude: 33.896061 N Longitude: -118.378488 W

Photo Key

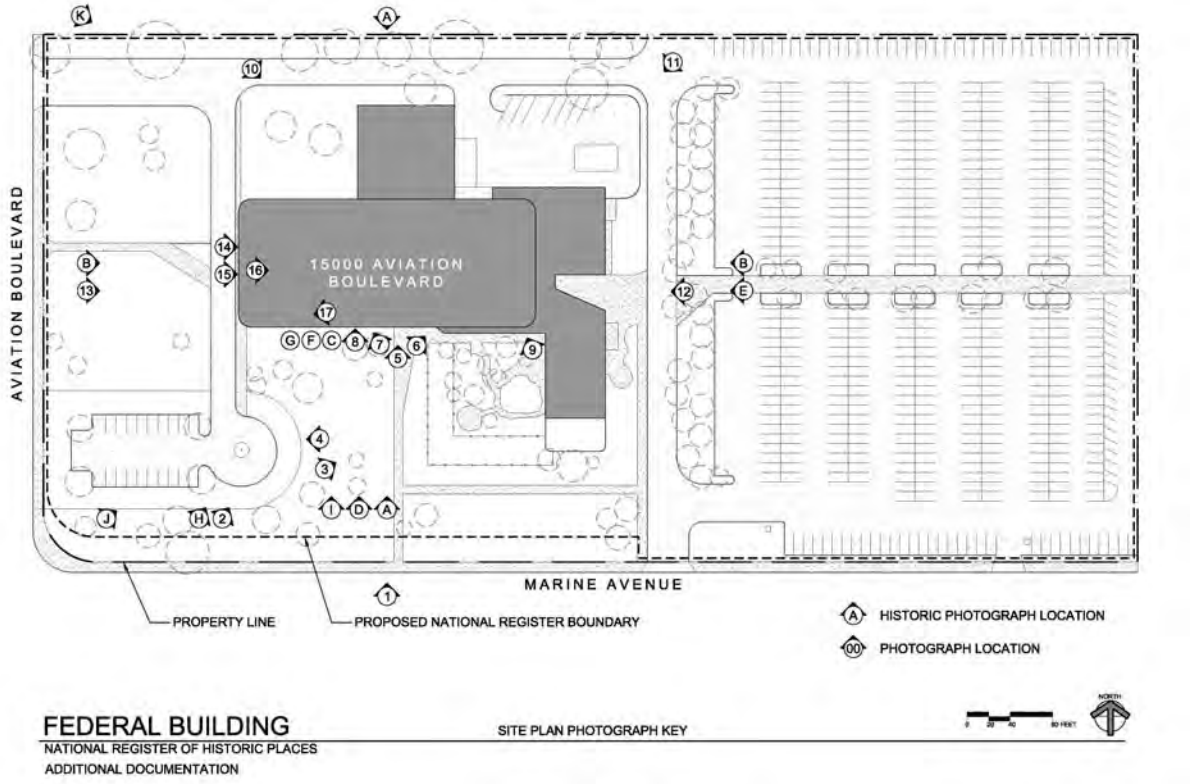
AVIATION BOULEVARD
15000 AVIATION BOULEVARD
MARINE AVENUE
PROPERTY LINE
PROPOSED NATIONAL REGISTER BOUNDARY
HISTORIC PHOTOGRAPH LOCATION
PHOTOGRAPH LOCATION
FEDERAL BUILDING
NATIONAL REGISTER OF HISTORIC PLACES
ADDITIONAL DOCUMENTATION
SITE PLAN PHOTOGRAPH KEY

Figure A. Drawings of the south and north elevations.
(Tentative Sketches, 1966, DMJM Archives)

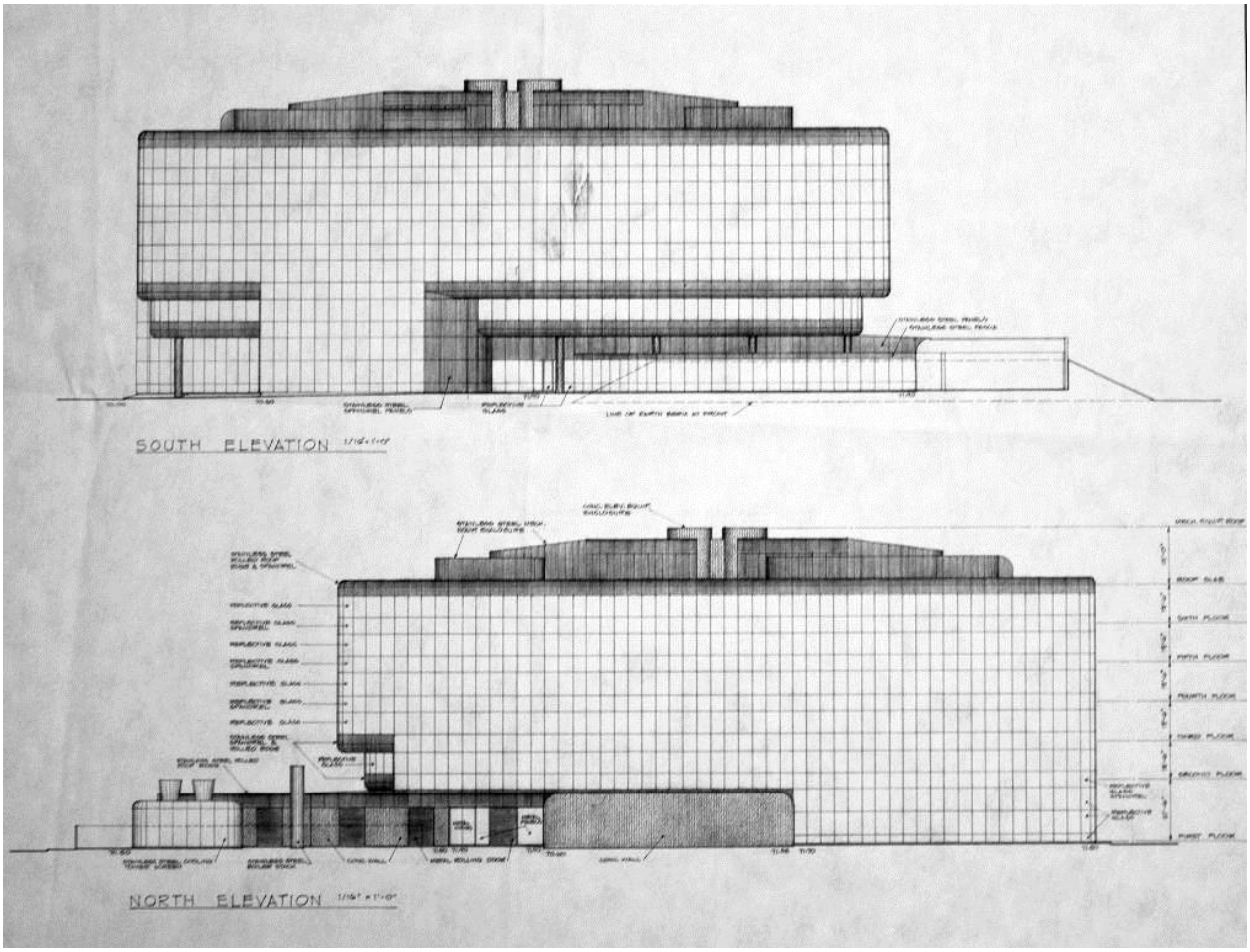

Figure B. Drawings of the west and east elevations.
(Tentative Sketches, 1966, DMJM Archives)

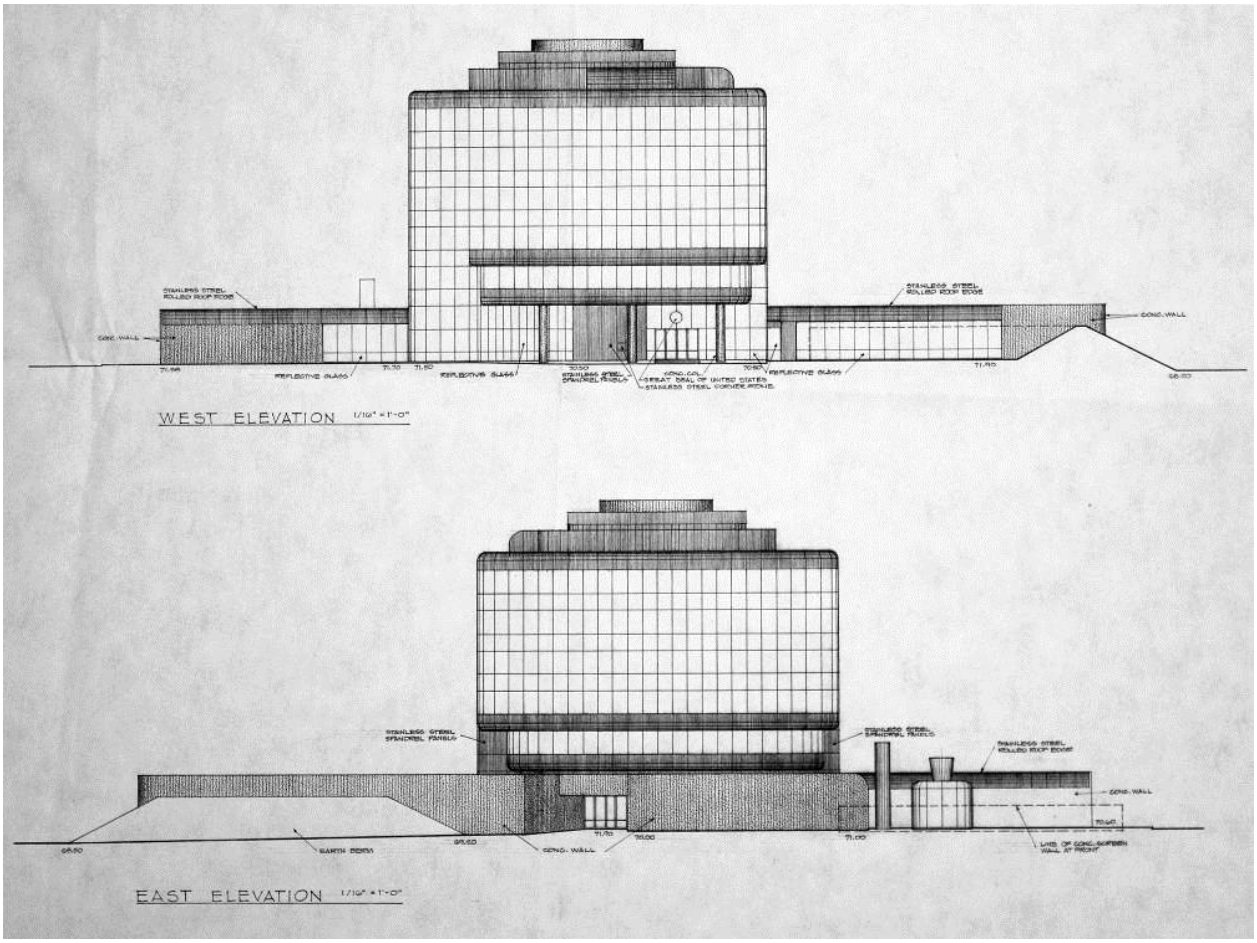

Figure C. Rendered site plan. (Image from *A.J. Lumsden: Selected and Current Works)*

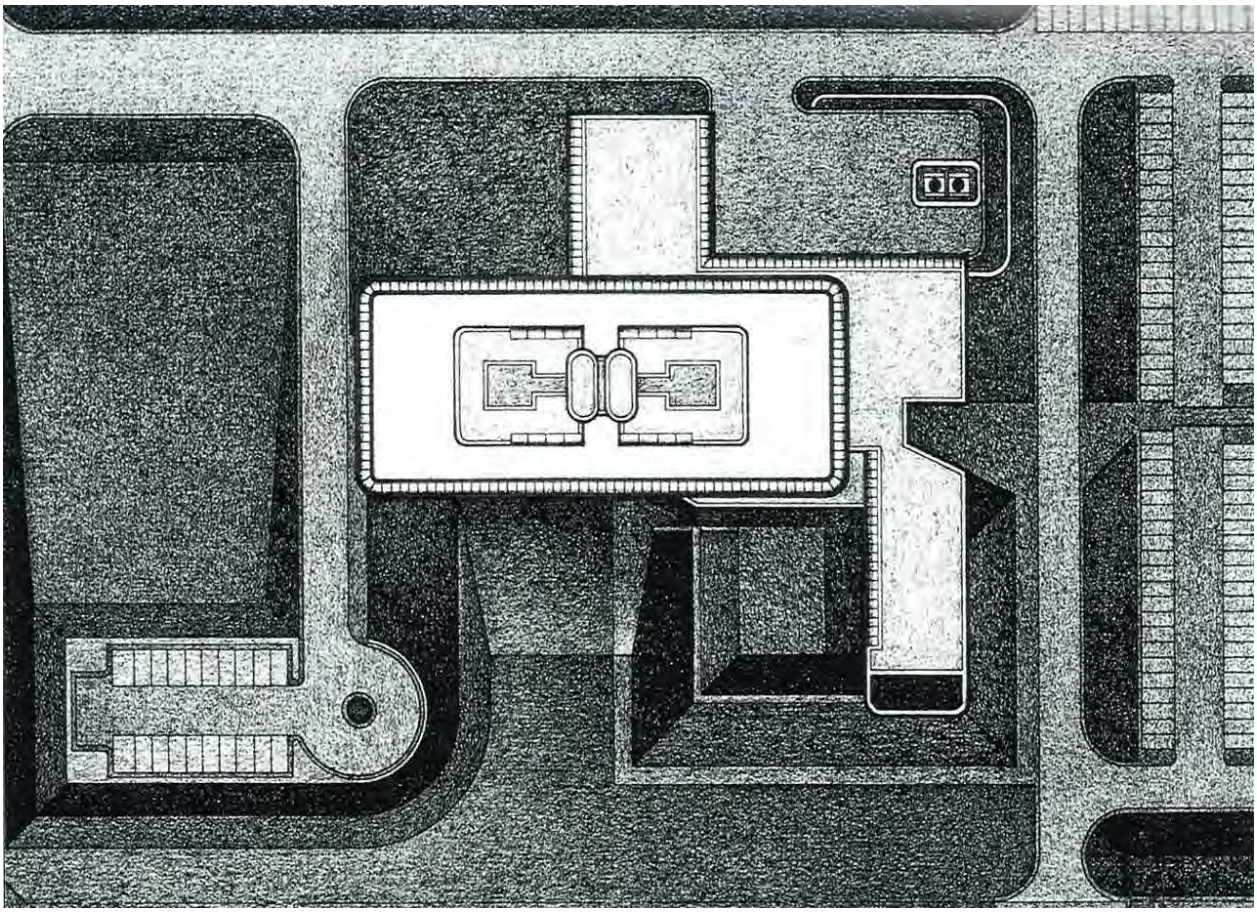

Figure D. Rendering of the south elevation.
(Image from *A.J. Lumsden: Selected and Current Works)*

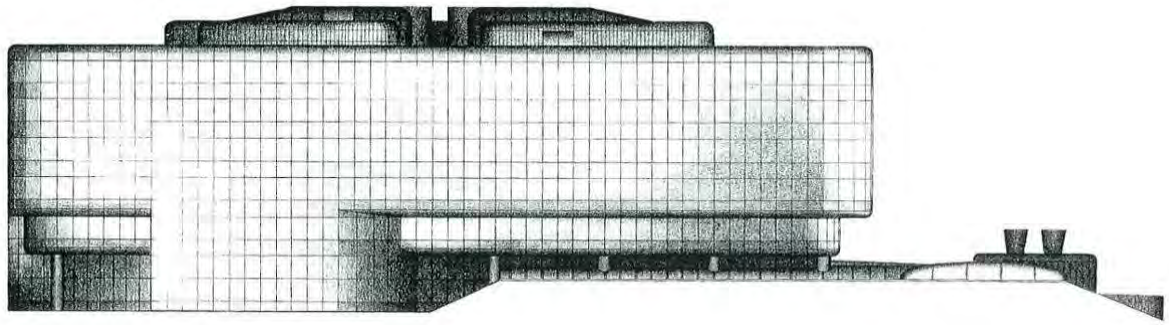

Figure E. Rendering of the east elevation.
(Image from *A.J. Lumsden: Selected and Current Works)*

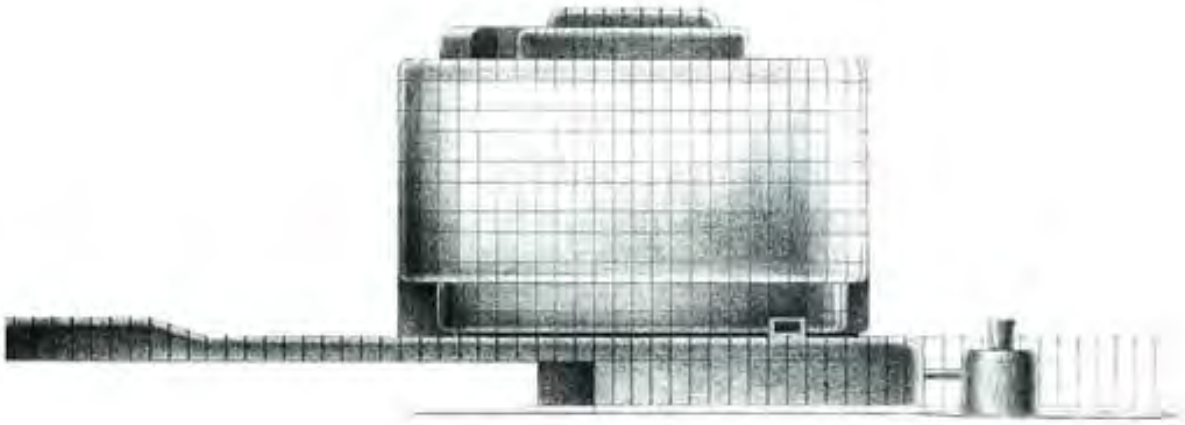

Figure F. Contextual aerial at 45°of the Federal Building and surrounding residential properties facing north. (Photograph courtesy of Google Maps)

Figure G. Contextual aerial of the Federal Building facing north. (Photograph courtesy of Google Maps)

Figure H. View of the south façade of the Federal Building, ca. 1973. (Image from *Cesar Pelli* by John Pastier*)*

Figure I. South façade of the Federal Building shortly after completion in 1973. (Image from *A.J. Lumsden: Selected and Current Works)*

Figure J. Aerial of the Federal Building facing northeast at portions of the south and west façades, circa 1975. (Photograph courtesy of GSA)

Figure K. Aerial of the Federal Building facing south at portions of the north and west façades, circa 1975. (Photograph courtesy of GSA*)*

Photograph 1 of 17: CA_Los Angeles County_Federal Building_0001

Photograph 2 of 17: CA_Los Angeles County_Federal Building_0002

Photograph 3 of 17: CA_Los Angeles County_Federal Building_0003

Photograph 4 of 17: CA_Los Angeles County_Federal Building_0004

Photograph 5 of 17: CA_Los Angeles County_Federal Building_0005

Photograph 6 of 17: CA_Los Angeles County_Federal Building_0006

Photograph 7 of 17: CA_Los Angeles County_Federal Building_0007

Photograph 8 of 17: CA_Los Angeles County_Federal Building_0008

Photograph 9 of 17: CA_Los Angeles County_Federal Building_0009

Photograph 10 of 17: CA_Los Angeles County_Federal Building_0010

Photograph 11 of 17: CA_Los Angeles County_Federal Building_0011

Photograph 12 of 17: CA_Los Angeles County_Federal Building_0012

Photograph 13 of 17: CA_Los Angeles County_Federal Building_0013

Photograph 14 of 17: CA_Los Angeles County_Federal Building_0014

Photograph 15 of 17: CA_Los Angeles County_Federal Building_0015

Photograph 16 of 17: CA_Los Angeles County_Federal Building_0016

Photograph 17 of 17: CA_Los Angeles County_Federal Building_0017

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Federal Building

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 3/13/15 DATE OF PENDING LIST: 4/08/15
DATE OF 16TH DAY: 4/23/15 DATE OF 45TH DAY: 4/28/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000169

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 4-28-15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

GSA

GSA Public Buildings Service

March 10, 2015

Mr. Paul Loether
Chief, NRHP & NHL Program
National Park Service
1201 Eye Street, NW (2280), 8th Floor
Washington, DC 20005

Dear Mr. Loether: Paul

The U.S. General Services Administration (GSA) is pleased to nominate the Federal Building located at 15000 Aviation Boulevard, Hawthorne, CA, for inclusion in the National Register of Historic Places. The nomination is hereby submitted on disk in accordance with the May 6, 2013 guidance and includes the following:

- Signed original first page of the National Register of Historic Places nomination form;
- Disk 1 - The enclosed disk contains the true and correct copy of the nomination for the Federal Building, located in Hawthorne, CA, to the National Register of Historic Place; and,
- Disk 2 – The enclosed disk contains the .tif image files for the above referenced nomination.

In accordance with 36 CFR Part 60.9(c), the appropriate local elected officials were notified of GSA's intent to nominate the above referenced property to the National Register of Historic Places by letters dated November 25, 2014.

If for any reason any nomination package that GSA submits needs to be returned, please do so by a delivery service as items returned to our offices via regular mail are irradiated and the materials severely damaged. Should you have any questions or concerns regarding this nomination package, please contact Elizabeth Hannold at (202) 501-2863 or elizabeth.hannold@gsa.gov.

Sincerely,

Beth L. Savage
Federal Preservation Officer
Director, Center for Historic Buildings

Enclosures
cc: Jane Lehman, Regional Historic Preservation Officer

1800 F Street, NW
Washington, DC 20405-0002

www.gsa.gov