THE NEED FOR ARCHITECTURAL IMPROVEMENT IN THE DESIGN OF FEDERAL BUILDINGS

HEARING

BEFORE THE

SUBCOMMITTEE ON BUILDINGS AND GROUNDS

OF THE

COMMITTEE ON PUBLIC WORKS

UNITED STATES SENATE

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THE NEED FOR ARCHITECTURAL IMPROVEMENT IN THE DESIGN OF FEDERAL BUILDINGS

MONDAY, JANUARY 24, 1977

U.S. SENATE,
COMMITTEE ON PUBLIC WORKS,
SUBCOMMITTEE ON BUILDINGS AND GROUNDS,
Washington, D.C.

The subcommittee met at 9:35 a.m., pursuant to call, in room 4200, Dirksen Senate Office Building, Hon. Robert Morgan, chairman of the subcommittee, presiding.

Present: Senator Morgan.

OPENING STATEMENT OF HON. ROBERT MORGAN, U.S. SENATOR FROM THE STATE OF NORTH CAROLINA

Senator MORGAN. Good morning. We first of all want to welcome all of you here and to thank you for coming, not only on behalf of the committee, but personally, because the subject we are going to talk about today has been one that I have had a longtime interest in. We want to talk about the need for improvement in the design of Federal buildings, and the idea of trying to make them more hospitable and inviting to the public. I have looked forward to this meeting for a long time, and I hope it will be productive. If we can have some impact at all, even the slightest bit, then I think it will have been well worthwhile.

During recent years the popular trend has been toward contemporary design, due to the development of new and more flexible building techniques, which have favored commercial construction generally. This also has applied to Federal buildings in many cases.

These, no doubt, do good service as a functional solution to critical space needs. But the truth is that look-alike clusters of uninspired concrete and glass box buildings are rapidly replacing old familiar skylines all across the country. Sometimes, in our own hometowns, these seem to suddenly spring up out of nowhere, and the first awareness of what is happening can be traumatic.

Now, I might digress for a moment from my prepared statement to say that my interest in this matter began many years ago, in my hometown where I was county school board attorney, and in that hometown we have two of the most beautiful old school buildings that one could ever hope to see. They are the two I went to school in; two-story, classical architecture, up on a high hill; just something the whole community could have been proud of forever.

But we needed a new cafeteria so our architect connected the two buildings with a flat-roof addition that had red and orange and

yellow panels in the front. He just destroyed the looks of two of the most beautiful buildings in the whole State, I think, and since that day I have been conscious of the architectural designs of public buildings around the country.

In addition to this is the fact that many of them seem to have been transplanted, next to or in the middle of communities having no visible relationship in terms of environmental compatibility, and too often they stick out like sore thumbs and become the objects of criticism or ridicule.

Although some look drab and barren, while others seem to flaunt spectacular expanses of glass set at odd angles, the impression conveyed most often is that of a lack of creativity.

Now, I am saying this as a layman, and most architects might not agree, but I hear other people express the same thought so there must be some reason for it. Perhaps it is because Americans are becoming more sophisticated, and beginning to rebel against sharp contrasty delineations in art and architecture, which many look upon as ugly.

Some believe modernistic extremes are a fad, and are concerned about how appealing they will seem in 20 or 30 years. I am sure there are many considerations which influence the cosmetics of a building, and a wide variety of opinions to defend them, but that is not what we are most interested in today.

It is the conviction of many that architecture comprises our most definitive legacy to future generations. They further feel that the design of a Federal building should reflect an appropriate measure of dignity, to be viewed with pride and recognized as symbolic of our national heritage. This does not imply that designs should resort to neoclassic concepts, but rather that new facets of artistic expression might be explored.

A Federal building doesn't have to be massive, or grand, or made of marble, to command respect and convey a feeling of permanence and integrity. Even simplicity of design is in order so long as a pleasant and harmonious atmosphere can be achieved.

There is nothing wrong with contemporary design or materials, provided their application is governed by genuine dedication and adherence to the principles of not only good taste but also a sense of national pride.

It is hoped that future designs will express more awareness of existing environmental factors which cannot be changed, and in addition convey a greater sense of accessibility to the public generally. I feel that not enough attention is being devoted to civic commitments by the Federal Government, and hope the new Public Buildings Cooperative Use Act of 1976 will go far toward correcting this situation.

There were people we had hoped to have here as witnesses today who could not come. Ada Louise Huxley, as an example, from the New York Times, and Nancy Hanks and Lois Craig from National Endowment for the Arts. Another is Bill Lacy, formerly with the National Endowment, who is now president of the American Academy in Rome. I am sorry they are not here, but we do have some impressive witnesses today and we thank all of you again for coming.

I would like to ask if Mr. John McGinty has come in?

Thank you. Good to have you here this morning.

Dr. Fitch? Dr. Fitch is professor of architecture from Columbia University, and apparently has not arrived yet.

Mr. Eckhardt from the National Museum for the Building Arts, and Mr. Knight from National Endowment is here. Prof. Vincent Skully hasn't come yet. I think he and Dr. Fitch must be on the same plane. We also have Mr. Nicholas Panuzio with us, from GSA.

Mr. McGinty, do you have a tight plane schedule to meet?

Mr. McGINTY. Somewhat. I need to leave by about 11.

Senator MORGAN. Mr. Panuzio, how long will your presentation last?

Mr. PANUZIO. No more than about 15 minutes, depending on the questions.

Senator MORGAN. What we would like to do, Mr. McGinty, and get you away from here by 11, is to open the meeting with Mr. Panuzio from GSA and sort of get an overview of his testimony.

Mr. McGINTY. That would be fine.

Senator MORGAN. We have a number of distinguished architects here this morning. They are distinguished not only in their profession, but more specially because they are from North Carolina. We are glad to have them with us, and I also thought I saw my former assistant attorney general here with them.

Well, Nick, if you will, please come forward then.

Mr. Nick Panuzio is the Commissioner of Public Buildings for General Services Administration. He is going to show us a slide presentation so any of you who would like to, come on up and make use of these seats so you can see what he is showing. Feel free to do so.

Mr. Panuzio, we are glad to have you.

STATEMENT OF NICHOLAS PANUZIO, COMMISSIONER, PUBLIC BUILDINGS SERVICE, GENERAL SERVICES ADMINISTRATION

Mr. PANUZIO. Senator, thank you very much. We are delighted you are having a hearing of this nature. The General Services Administration has sometimes been caught between some public views which consistently say why are we spending a good deal of money on Federal buildings and why aren't we building simple buildings like some of the speculative parts of the real estate business are and why are we going into the monumental building. We are sometimes caught up in that.

We think it is very important that design is a major consideration. We are delighted that you are thinking along this way. The concept of public buildings is evolving and has been evolving from the abstract monumental buildings we have seen before in most of Washington to try and fit in with some local environments and satisfy local needs.

We think we have come the full circle. We used to build monumental buildings. We now are trying, having gone through a certain period of modern architecture, to be more realistic. We are now in an era of resource conservation, in effect. Programs of energy conservation, adaptive reuse of existing facilities, preservation of historic structures, and quality-cost control in design and construction are now in effect and supply the guidelines by which we are working.

We are very much looking forward to implementation of the multi-use legislation to accommodate some commercial, cultural, educational, and recreational activities in these buildings so as to open them up to the general public and tell them they have a building there for them, as well as just being used for work to——

Senator MORGAN. Excuse me. Can you hear Mr. Panuzio in the back?

All right. I am sorry.

Mr. PANUZIO. We have put a high priority on integrating projects within communities and trying to tie them in on a case-by-case basis with the constituencies we are serving. Our preplanning, architect selection, design, and construction process which has evolved over a period of years is intended to accomplish that kind of integration.

Having been mayor of a local community myself, we think it is extremely important that maximum multiple participation take place. In regard to such things as site selection we have major considerations that we have to handle and deal with just as a part of the law. The first, of course, is the Executive Order 11512 which tells us, in effect, to look to the cities for location of buildings and sites, development and redevelopment of areas to be prime targets, development of new communities and improvement of social and economic conditions in the areas.

We have had an agreement with the Housing and Urban Development Department and with the Department of Transportation to give particular consideration to local areas for employment of low- and moderate-income persons, and to public transportation as a consideration for our site selections.

Site selection, of course, has a major impact on the type of architectural design you are using. After delineation of these general areas GSA regional offices investigate and evaluate all potential sites. We do seek the viewpoints of a number of people and the comments of planning agencies from both the State and local governments. We also have a responsibility to contact the mayor's office, the planning department, the community groups, and public and to hold public hearings within the communities in which we are going to construct buildings in order to get as much local input as possible.

Obviously, buildings can't be designed by a committee but we do have a desire and have pushed the last couple years for a major input from all of the local people involved so as to get not only the government officials' feeling at the local level but to try and get as much of the community feeling as well.

We do have a requirement under the Intergovernment Cooperative Act to notify State clearing houses through the office of the Governor, the regional planning commission, county planning commission, and city planning commission of our intentions.

Environmental impact statements are required and they are started at the outset of the projects. They have also become a consideration for site selections. We are required at the outset, as you know, to prepare an environmental impact statement. We have adopted new guidelines to improve their preparation but we also have found this requirement to be somewhat of a deterent that takes some time in the way we choose sites.

We do try to evaluate sites in two or three areas. One is the efficient performance of the tenants' missions. For instance, is a site necessary in the downtown section of the city when you are trying to serve your constituencies out in the agricultural areas?

Second is the impact of the site in accomplishing the social and economic goals of Executive Order 11512; and whether or not the conditions, both from a health standpoint and a safety standpoint would be good for Federal employees.

Other factors would certainly include the acquisition costs, the accessibility and configuration of the site, adequate parking and subsoil conditions. We also give preference to urban renewal areas because, as you know, I have been participating in a number of groundbreaking activities for new Federal buildings which I have found to be in some of the sections of town that may be considered the worst. But the local community has a desire to build that Federal building. They feel it would be a stimulant to the rest of that area and they go in and they try to have us locate in the site that would prompt the redevelopment of that area.

So we sometimes find ourselves limited to a site by local constraints. I discuss sites so much because I think it is important that if we are are going to have good architecture it should be blended in with the location. We shouldn't try to inject into a site the wrong type of architecture. We should try to blend, particularly with the older buildings; and, as you pointed out, we will try to get the name of that architect to be sure we don't hire him.

Senator MORGAN. I am not going to tell you.

Mr. PANUZIO. I tell you we certainly would not want that kind of situation to take place, and once we have the site we would hope our building design would conform somewhat to the general architecture of the area.

Now, obviously, we think that the best way to assure good design is by obtaining the best possible talent, and given the limitations of required Federal procedures that is what we have tried to do from the outset. Our selection of architects and engineers is by a procedure I am not sure all agencies use, but we do use the regional public advisory panel, consisting of nominees from architectural schools and universities, from architect/engineering societies and others. These regional public advisory panels are changed every year. They consist of independent experts nominated by their professional peers and one purpose is to gain familiarity from the community since they are from the area in which we are planning to build the building.

They give us assistance in the selection of architects, helping us to find the best possible. This eliminates some of the questions that have been raised in the past about the selection of architects and engineers.

We have been developing an evaluation format for architect-engineer firms which will be expanded. Subsequent elements will augment the basic number 254 and 255 standard forms, which are now used. We will have a next level in which we select and possibly pay architects to present concepts for specific locations, so that we can choose the best design.

We believe that a very well-articulated statement of what the usual needs are is probably the basis for the development of good architecture. Too often we don't employ the preplanning that is necessary

and we don't listen to what the people who are going to use the building actually need. We think that is extremely important, and we are trying to put more attention on it than we ever have in the past so that we can have a good, well-documented program communicating what the building is going to be used for.

We have recognized the necessity for review of the architect's concept by the Public Advisory Panel, local planning groups, fine arts commissions, local zoning, safety and building inspection people. They, as well as historic preservation authorities have become a part of our review process.

We think it is extremely important in our concern for historic preservation that we given consideration to the people who are responsible for that in the communities as well as to the established environmental organizations. Our planning and design process reflects the Federal policy established in the 1962 Guiding Principles for Federal Architecture, that "architecture flows from the profession to the Government." We believe very strongly that the government architecture should blend with the community and not swallow it up.

A recent event in Federal policy, the Public Buildings Cooperative Use Act of 1976, has resulted from our country's maturing attitude in its appreciation of older buildings as part of our national heritage. You will note in several prospectures that we have recently submitted, including the Old Post Office here in Washington and the Old Post Office in St. Louis we are proposing the adaptive reuse of architecturally significant buildings. We think it is extremely important, and I want to emphasize the use of older buildings and to continue that wherever possible as a means for providing space in Government buildings.

I think it is our first priority, because under the new act that is one of the considerations we must take into consideration before we even try and satisfy a need for any space in a community.

Recycling makes good planning sense from the community point of view because it retains recognized landmarks. It makes good conservation sense from the standpoint of economics because the current cost of quality construction would have to be tripled in many cases to match existing buildings. Certainly financial obligation to the taxpayers, which we think is important, limits us in being able to provide the classical architecture that many people would like to see. The ability to do that is just beyond us in cost.

We have a lot of costs problems. As I have indicated to you before, the cost problems stem from people who say, "You are building a Federal building. Why do you have to have monumental things? Why can't Federal officials and Federal employees work in simple buildings? If private buildings can be constructed at so much a foot then why can't you build Federal buildings like that and why should Federal buildings cost so much more?"

One of the interesting things that we have to consider in the Federal building program is that we build a wide variety, some 30 different types of buildings. None of them, even within the same type, are the same. When you get into the building of courts, custom houses, border stations and so many others you get such a wide variety in the architecture that your ability to build repetitiously at a reduced cost is lessened.

I personally happen to believe that Federal buildings should stand out. They should be something we are proud of in the community. We shouldn't go for cheap construction for several reasons. No. 1, the Federal Government is going to be around for a long time. We are not going away, and these buildings will be used for a long time.

No. 2, we are not looking for a speculative thing. We are looking for solid construction and we will find that in many instances when disasters strike, like floods, Federal buildings are less affected because basements aren't flooded out as they might be in less expensive buildings. The same is true in earthquake and high wind areas. We look for permanent construction as the Federal Government should. I personally think it is the way we should be going.

We attempt to respond to various local community concerns and we would like to talk to you about some examples. In one of our Nation's most important historic districts in Philadelphia the new U.S. Mint was recently completed. We attempted to blend it in with the open mall and some of the other buildings that are there and I think it has been successful. It is something we have tried very hard to do.

In the case of Jackson Place here in Washington you can see the Office of Management and Budget and court buildings on either side of Lafayette Park. An attempt was made to blend those two new brick buildings in with the buildings along Lafayette Park.

Another setting in Los Angeles where the Federal Aviation Administration building was built provides a good example of where you don't build a classical building but, rather where you try and blend in with a modern airport in an attempt to construct a building that ties in with its local community.

We have also done a series of studies on open space adjacent to and between public buildings to learn how such space can enjoyably and efficiently be used while blending in with walkways and plazas. Much of the space we supply for the Federal Government is acquired by various leasing agreements. Recently completed facilities of that type are the IRS building in Salt Lake City, Utah and the multiagency office building in Helena, Mont.

Supplying so many square feet of space at such and such a cost may seem to be our sole concern but in the long view our concern is matching sensible design solutions to complex problems so as to produce a lasting and positive impact on our national image and on the community we are affecting.

We would also like to point out that while GSA is, as I commented before, usually associated with government office buildings we do build courthouses, customhouses, laboratories, museums, border stations, libraries, exposition pavilions and zoos; and now we are going to be building an area for the Olympics, so we get involved in practically everything.

In conclusion let me show you just a few slides and try and tell you about the kind of design we have tried to prepare.

Senator MORGAN. Let me repeat again, if any of you in front would like to come up and occupy these chairs, please feel free to do so.

Mr. PANUZIO. This first building, of course, is the Federal building in Chicago blending in with its community. As you look around that building you see some of the other tall buildings. This is an attempt to tie in with the surroundings.

Senator MORGAN. Is that where we are going to put the judges' chambers that I fussed so much about last year?

Mr. PANUZIO. Yes, sir. The second one we have is Spokane, Wash., and you can see an attempt on our part to blend with the building next to it in its design. The design of this walkway and this plaza area tie in with the building next to it, which is an old building in Spokane.

The next one is the Seattle building and this building, on this site was, interestingly, something we worked out with the city. There was an old building there on that site, using brick. We have tried to blend in with the walkways and the stairs and we even have gone this far: In the next picture you will see the interior, the entrance to the cafeteria using some of the old brick and some of the salvaged architectural ornaments to try and hold to some the history that was a part of that area.

Senator MORGAN. When was that building constructed?

Mr. PANUZIO. I think it was completed in 1974.

The next one we have is the U.S. Mint in Philadelphia. This plaza goes down the full length of several city squares. If you know Philadelphia at all you will know that this plaza, or mall, has a series of different types of building fronting on it. We tried to blend our building into that and we particularly tried to relate to the plaza and its fountain.

The next one is the Federal Aviation Administration in Los Angeles, and if you are familiar with the Los Angeles airport, you know it is a very modern airport. Its buildings are very modern. It would be wrong to introduce some type of architecture in that area other than modern. So this building was constructed.

The Bureau of Mines School in West Virginia is completely isolated; no tie-in with any local urban area. But we would not use just any type of architecture. This modern architecture suits its open setting.

The Federal Youth Center in California is also completely by itself. We were trying to take advantage of the open space with the mountains in the background, and give as much open view and light as possible. In these residential areas you can see we tried blending with the mountains in the background.

This Federal Office Building is located in Winston-Salem. In front of this building, as you know, we have that big open plaza which is used by the community a great deal.

Senator MORGAN. That was a good job.

Mr. PANUZIO. It was. I think it blends in beautifully, with the new civic center or city hall next to it.

The next one is the restoration of the customhouse in Galveston, which we are certainly proud of. This is the type of thing you can do while still protecting the image, one of the things we have treasured for a long time.

Jackson Place in Washington, D.C. is another example of rehabilitation, but together with a new building that we built: The Office of Management and Budget. On the opposite side of Lafayette Park is a similar building just for the courts.

The Renwick Gallery renovation here in Washington is another good example. The Renwick Gallery project actually restored the building and returned it to its original use.

Of course this is the old post office building in Washington which I think is a very, very attractive building. We have now completely cleared it on the outside and I hope we move on quickly and provide and maintain great spaces inside. I think its architecture is one of the most attractive in Washington. Government buildings should be attractive, blend with the community, be dignified, and hold to what I think is important; that is, our history. And all this while being cost conscious.

We might like to build new buildings like the White House, the Capitol or the Federal Triangle in the future but I am afraid, unfortunately, that the cost of those types of buildings will force us into more re-use and rely more on existing local resources in the future.

That is about it, Senator. I will be glad to answer questions.

[The slides referred to follow:]

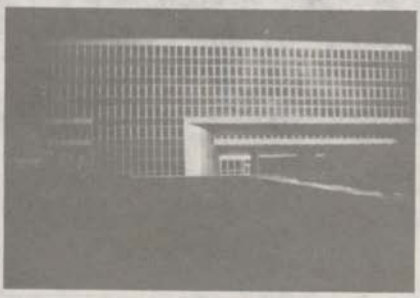
Dirksen Building, Chicago, Ill.

Federal Office Building, Spokane, Wash.

Federal Office Building, Seattle, Wash.

Federal Office Building Cafeteria, Seattle, Wash.

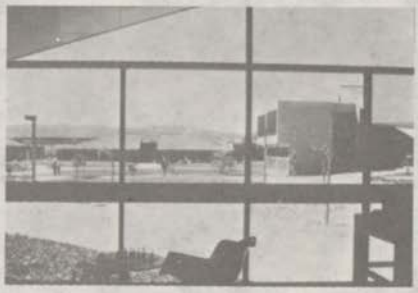
U.S. Mint, Philadelphia



Federal Office Building, Hawthorne, Calif.

Mine Health and Safety Academy, Beckley, W. Va.

Federal Youth Center, Pleasanton, Calif.



Federal Youth Center, Pleasanton, Calif.

Federal Office Building, Winston-Salem, N.C.

Federal Office Building, Galveston, Tex.

New Executive Office Building, Washington, D.C.

Renwick, Gallery, Washington, D.C.

Old Post Office, Washington, D.C.

Senator MORGAN. Thank you very much, Nick. Are you going to be able to stay with us?

Mr. PANUZIO. Sure. If you have got some questions——

Senator MORGAN. I would like to reserve the questions until we hear some of the other witnesses but I do want to express my appreciation for your presentation. One of the advantages of being a chairman is that I can digress and talk all I want to. I personally must have conducted 8 or 10 tours of the Capitol, Friday, with North Carolinians who were here for the inauguration. If I had not been convinced before, I certainly am now, that people look upon their public buildings as somewhat symbolic of the Government, and the democracy, and I cannot help but think it is money well spent.

For those of you who are not familiar with congressional hearings let me say I do have some colleagues on this committee, although they are not here this morning. They are attending other committee meetings, but staff are representing the minority here. Some had to go to the Intelligence Committee meeting, where I am also supposed to be. I do want you to know, even though I am the only member here, that we consider this a very important hearing. There will be a record made of this, and we are also going to prepare a special report on this hearing which will be submitted to the entire committee. We want you to know it is very important.

[Mr. Panuzio's prepared statement and responses to written questions follow:]

TESTIMONY OF

NICHOLAS A. PANUZIO

COMMISSIONER, PUBLIC BUILDINGS SERVICE

BEFORE THE

SUBCOMMITTEE ON BUILDINGS AND GROUNDS

COMMITTEE ON PUBLIC WORKS

UNITED STATES SENATE

January 24, 1977

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Mr. Chairman, I am pleased to have this opportunity to inform you of current directions in the planning and design of Federal buildings by the Public Buildings Service of the General Services Administration.

The concept of public buildings is evolving from abstract monumental symbols to structures that suit local environments and satisfy local needs.

The Public Buildings Service is now in an era of resource conservation. Programs of energy conservation, adaptive re-use of existing facilities, preservation of historic structures and quality-cost control in design and construction are already in effect. We are looking forward to implementation of multiple-uses which will accommodate commercial, cultural, educational and recreational activities in Federal buildings.

GSA puts a high priority on integrating projects, communities and constituencies on a case by case basis. Our pre-planning, architect selection, design and construction process which has evolved over a period of years is intended to accomplish that integration.

In regard to site selection-

- even before the consideration of specific sites, GSA is required by Executive Order 11512 to examine general areas of a city with respect to the need for:
  - development and redevelopment of areas,
  - development of new communities,
  - improvement of social and economic conditions in the areas.

An agreement with the Department of Housing and Urban Development requires that we consider areas for sites in relation to employment of low and moderate income persons, as well as access by public transportation.

After delineation of a general area, the appropriate GSA regional office investigates and evaluates all potential sites, starting with an announcement of intention in the local newspapers. That notice to the public offers to sell, exchange or donate property for a site.

Viewpoints and comments of planning agencies and local elected officials are requested in order to insure proper coordination of the sites for the public building with local, regional and state plans. We develop extensive lists of community representatives who must be interviewed, and whose views must be documented, before eliminating site selection possibilities. These vary from the Mayor or City Manager to representatives of neighborhood or special interest groups to individual, interested citizens. Public hearings are used as a vehicle for the expression of intentions, opinions and reactions. The Intergovernment Cooperative Act specifically requires that advance notice of our intentions be given to the:

- State Clearing House (through the Office of the Govenor)
- Regional Planning Commission
- County Planning Commission
- City Planning Commission

Environmental Impact Statements are required and they are started at the outset of the projects. GSA has adopted new guidelines to improve their preparation in order to assess more accurately the community impacts before final site selections are made.

When the investigation of potential sites is completed, a site investigation report is prepared by the appropriate GSA regional office. This report serves as the basis for the site selection by the Administrator of General Services or other designated officials.

Prospective sites are evaluated on the basis of various criteria:

- Will the site contribute to efficient performance of the missions and programs of the Federal agencies to be housed in the proposed building?
- What impact will the site have on accomplishing the social and economic goals of Executive Order 11512?
- Will the site assure safe, healthful working conditions for the employees?

Other factors considered include:

- acquisition costs
- accessibility and configuration of the site
- adequate parking
- subsoil conditions
- availability of utilities
- proximity to other public buildings

Preference is given to sites located in established Urban Renewal areas for which financing and development have been initiated and assured.

In regard to architect selection -

- How does GSA assure good design from the architects and engineers it

commissions?

. The best way to assure good design is by obtaining the best possible talent. Given the limitations of required Federal procedures, that is what GSA tries to do at the outset.

When we select architects for a project:

. A regional public advisory panel, consisting of independent experts nominated by the design professions, initially screens the firms to be considered.

. Familiarity with the community is always a selection criterion.

. Extensive interviews and investigations are conducted in order to match the best firms with the appropriate project.

. A new proposal format, the Standard Forms 254 and 255, have been developed to find the best firms for the particular project.

- What direction and support does GSA give the architect?

Once the AE is selected we employ the following by way of direction, support and critical review:

. a well articulated statement of user need requirements
. orientation and familiarization of the AE
. standards and criteria furnished and explained
. design review of AEs concepts by
  - Public Advisory Panel
  - Local Planning and Fine Arts Commissions (where applicable)
  - Local Zoning Safety and Building Inspection Departments (where applicable)

- Historic Preservation and Environmental Quality Councils (where applicable)

- GSA regional/national staff

- compliance with local and national codes
- proper inspection and supervision of construction
- periodic post-construction building and user evaluations
- feedback of information and experience

Our planning and design process reflects established Federal policy in the 1962 Guiding Principles for Federal Architecture, that "architecture flows from the profession to the government". That same policy discourages the adoption of an official "government style".

- A recent event in Federal policy has resulted from our country's maturing attidue in its appreciation of older buildings as part of our national heritage. Public Law 94-541, the Public Building Co-operative Use Act of 1976, will require us to re-use more builindgs of historical and architectural significance.

- This sort of re-cycling makes good planning sense from the community point of view because it retains recognized landmarks.

- It also makes for good conservation sense from the standpoint of economics because the current costs of quality construction would have to be tripled in many cases to match those existing buildings.

- Considering our financial obligations to the taxpayers, classical architectural detailing cannot be readily duplicated now because of cost, time and talent limitations.

- If a modern government office building is to be symbolic or monumental - and there may be good arguments for those attributes in some cases - the costs can be expected to be higher than typical construction on the commercial market. As it is, we find it extremely challenging to obtain quality construction at reasonable cost levels.

We attempt to respond to various local community concerns by doing that which is appropriate for places and people:

- In one of our nation's most important historic districts, on the fringe of Independence National Historic Park in Philadelphia, a new U.S. Mint was recently completed. There the Public Buildings Service was faced with the problem of building what is, in effect, a manufacturing plant with sufficient architectural distinction to be a near neighbor to Independence Hall.

- In the case of Jackson Place and the New Executive Office Building, here in Washington, a successful integration of long-established residential urban scale, in the form of nineteenth century townhouses and a modern high-rise office building has been accomplished.

- In quite another setting and style of architectural expression, a new office building for the Federal Aviation Administration integrates with its local environment - the Los Angeles Airport. The "high tech" character of that building has received very favorable notice in the press.

- Studies of open space adjacent to and between public buildings have been undertaken to learn why and how such spaces can be efficiently and enjoyably used.

- The design and construction program GSA manages for the Federal Bureau of Prisons is producing a series of correction centers across the country that incorporate a sense of dignity and hope through their human scale.

Much of the space we supply for Federal government use is acquired by various leasing arrangements. Examples of recently completed leased facilities are the Internal Revenue Service Building in Salt Lake City, Utah and the multi-agency office building in Helena, Montana.

Supplying so many square feet of space at such and such cost may seem to be the sole concern of the Public Buildings Service, but in the long view our concern for appropriately matching sensible design solutions to complex problem situations should produce a lasting and positive impact on our national image.

It also should be noted that while GSA and the Public Buildings Service are usually associated with government office buildings, we also have responsibilities in the design, construction and operation of some thirty different building types, including courthouses, custom houses, laboratories, museums, border stations, libraries, exposition pavilions and zoos.

In conclusion, I'd like to show some slides of a few Public Building Service concerns for site situation, proper design, community interest and impact upon occupants and environment:

1. Federal Center
   Chicago, Illinois

2. New Federal Building and Old Courthouse
   Spokane, Washington

3. Federal Building
   Seattle, Washington
   a. Exterior: elevated view
   b. Interior: arched entrance to cafeteria

4. United Stated Mint
   Philadelphia, Pennsylvania

5. Federal Aviation Administration Building
   Los Angeles, California

6. Bureau of Mines School
   Beckeley, West Virginia

7. Federal Youth Center
   Pleasanton, California
   a. Interior: view from dayroom
   b. Exterior: residential units

8. Federal Office Building
Winston-Salem, North Carolina

9. Restored 19th Century Custom House
Galveston, Texas

10. Jackson Place Rehabilitation
and New Executive Office Building
Washington, D.C.

11. Renwick Gallery Renovation
Washington, D.C.

12. Old Post Office
Washington, D.C.

UNITED STATES OF AMERICA
GENERAL SERVICES ADMINISTRATION
Public Buildings Service
Washington, DC 20405

FEB 7 1977

Honorable Robert Morgan
United States Senate
Washington, D.C. 20510

Dear Senator Morgan: Bob

It was a pleasure to appear before the Buildings and Grounds Subcommittee on January 24. I have attached answers to the questions given me at the conclusion of GSA's testimony.

I am also enclosing a copy of a paper, "The Public Building as Museum" which Mr. Walter Roth, who accompanied me at the January 24 hearing presented to the 1974 National Conference of the American Association of Museums. I believe Mr. Roth mentioned this to you at the close of the morning session.

Thank you most sincerely for your interest in quality Federal design. I feel sure that the involvement of your Subcommittee in this area will contribute much in this direction.

Please let me know if there is anything I or any member of my staff can do to be of further service.

Sincerely,

NICHOLAS A. PANUZIO
Commissioner

Enclosure

Footnote (Retained in Committee files.

QUESTIONS FOR MR. PANUZIO

GENERAL SERVICES ADMINISTRATION

1. IN YOUR TESTIMONY, YOU MENTIONED AN AGREEMENT WITH HUD, REQUIRING THAT GSA CONSIDER SITES IN RELATION TO EMPLOYMENT OF LOW AND MODERATE INCOME GROUPS, AND ALSO ACCESS BY PUBLIC TRANSPORTATION. DOES GSA ALWAYS ADHERE STRICTLY TO THIS, OR ARE THERE VARIATIONS?

2. YOU SAID "THE CONCEPT OF PUBLIC BUILDINGS IS EVOLVING FROM ABSTRACT MONUMENTAL SYMBOLS TO STRUCTURES THAT SUIT LOCAL ENVIRONMENTS AND SATISFY LOCAL NEEDS." WHAT DOES THAT MEAN? IS SYMBOLISM TO BE ELIMINATED ALTOGETHER FROM FEDERAL BUILDING DESIGN?

3. YOU DESCRIBED HOW YOU EVALUATE AND SCREEN BUILDING SITES, WORKING WITH ELECTED AND APPOINTED PLANNING GROUPS AND INDIVIDUALS, ALL THE WAY FROM FEDERAL DOWN TO CITY LEVEL. ARE ACTUAL BUILDING PLANS, OR EVEN A PICTURE TO SHOW HOW A BUILDING WILL LOOK, EVER AVAILABLE AT THIS TIME, SO PEOPLE WILL KNOW WHAT IS GOING UP?

4. WHY DO YOU NEVER SHOW THIS COMMITTEE ANY PICTURES OR SKETCHES OF NEW BUILDINGS THAT GSA PROPOSES, WHEN YOU COME IN FOR AUTHORIZATION AND FUNDING?

5. DO YOU CONDUCT PUBLIC HEARINGS, AND ARE SUCH PLANS OR SKETCHES ON DISPLAY OR AVAILABLE, FOR PEOPLE IN THE COMMUNITY OR THE PRESS TO SEE? ARE THE BUILDINGS ALREADY DESIGNED AT THAT TIME?

6. DO YOU BELIEVE IN PUBLIC HEARINGS, WHERE DESIGN OF A PROPOSED BUILDING COULD BE OPENLY DISCUSSED, OR CRITICIZED, AS THE CASE MAY BE? IS GSA INCLINED TO WELCOME CRITICISM OF THEIR DESIGNS AND PLANS, OR DO THEY FEEL IT ONLY COMPLICATES MATTERS ONCE A PLAN IS FIRMED UP?

7. YOU MENTIONED A "LIMITATION ON REQUIRED FEDERAL PROCEDURES" THAT GOVERNS GSA'S RELATIONSHIP WITH ARCHITECTS. WOULD YOU PLEASE GO INTO THAT A LITTLE MORE IN DETAIL?

8. WHAT IS GSA"S FEELING WITH RESPECT TO PUBLIC LAW 92-582, THE A/E SELECTION ACT OF 1972? IT HAS BEEN CRITICIZED, FOR RESTRICTING CONSIDERATION OF YOUNGER LESS WELL-ESTABLISHED FIRMS FROM COMPETITION IN GETTING GOVERNMENT DESIGN CONTRACTS. SHOULDN'T ALL HAVE AN EQUAL CHANCE?

9. DO YOU THINK THAT BOTH DESIGN AND CONSTRUCTION RESPONSIBILITIES SHOULD BE DELEGATED TO THE SAME OFFICE OR AGENCY? ISN'T MORE EMPHASIS PLACED ON THE BREAD AND BUTTER ASPECTS OF CONSTRUCTION ACTIVITY THAN ON GOOD ARCHITECTURAL DESIGN?

10. IN YOUR TESTIMONY YOU ALLUDED TO THE "GUIDING PRINCIPLES FOR FEDERAL ARCHITECTURE," WHICH WERE PART OF A REPORT PUBLISHED FOR PRESIDENT KENNEDY IN 1962, INTENDED BASICALLY TO UPGRADE THE QUALITY OF FEDERAL BUILDING DESIGN IN WASHINGTON. HAS GSA ADHERED STRICTLY TO THESE, AND ARE THEY CONSIDERED TO BE A DIRECTIVE?

11. WHY, WHEN GSA HAS STRESSED AND DEMONSTRATED INNOVATION IN SO MANY

OTHER AREAS, DO THEY STILL CLING TO GUIDELINES PROMULGATED BY ANOTHER ADMINISTRATION 15 YEARS AGO? HASN'T THERE BEEN ANY INCENTIVE OR INSPIRATION DURING THAT TIME TO TRY AND IMPROVE UPON THEM?

12. DOES GSA DO THE BUILDING DESIGNS FOR OTHER FEDERAL AGENCIES? ALL OF THEM? IF NOT, WHY NOT?

13. WHAT IS YOUR FEELING WITH RESPECT TO DESIGN COMPETITIONS FOR FEDERAL BUILDINGS?

14. WOULD YOU AGREE WITH THOSE WHO SAY THAT SOME FEDERAL BUILDINGS DO NOT SEEM TO REFLECT AN ADEQUATE MEASURE OF DIGNITY TO COMMAND UNIVERSAL PRIDE, OR BE REGARDED AS SYMBOLIC OF OUR NATIONAL HERITAGE? WOULD SUCH SYMBOLISM BE CONSTRUED AS AN "OFFICIAL GOVERNMENT STYLE?" WHAT COMPROMISES COULD YOU SUGGEST?

RESPONSES TO QUESTIONS FROM SENATOR MORGAN

1. The HUD agreement is not universally utilized. It is applied in the site selection of Federal buildings (both leased and new construction) when it is anticipated that a minimum of 100 low income persons may be employed.

   Accessibility by public transportation is always considered in broad planning; however, if fewer than 100 low income employees are involved, it is eliminated as a consideration in final site selection.

2. In the past, many government buildings typically followed design formulas that stressed mass and scale beyond any relation to the individual. They also frequently disregard their physical setting and no particular effort was made to relate to the character of surrounding or natural features. They also seldom made provision for the recognition, let alone the integration, of community activities, whether social or economic. That approach has not yet been completely turned around, but it is under way.

   Symbolism in terms of architectural dignity, warmth, stability and integrity are to be encouraged in Federal building design, as opposed to exclusive dependence upon official seals and similar devices in order to establish an image of character.

3. The buildings are typically designed after site acquisition, therefore, a precise picture at that point in the process does not exist. However, we do convey to the involved parties our general impressions of what direction the design may take.

4. For the reason given in our answer to Number 3, sketches of new buildings would be premature before acquiring a site or articulating a detailed program of design requirements. We could conceivably show pictures or scale models of recently completed similar buildings in order to gain the committee's response.

5. We do conduct public hearings in connection with site selection; and for Bureau of Prisons projects we have shown pictures of similar projects developed in other places. It has not been our practice in the past to conduct design concept reviews open to the general public, since we considered the members of our regional Public Advisory Panels to be representative. Still, that does not mean we have avoided public exposure and involvement. For example, in a current project for NOAA at Seattle our architects meet monthly with the Mayor's liaison committee of neighorhood representatives to review the progress of the design and to provide their input.

In Washington, D.C., our projects are reviewed at the National Capital Planning Commission meetings which are open public hearings and by the Commission of Fine Arts which had press in attendance but has not conducted truly open sessions.

As of March, 1977, all of our Public Advisory Panel functions will be announced as open to the public at large.

6. We believe in the idea of public design hearings as part of the democratic process, provided such sessions could produce constructive criticism and positive contributions to the project. That sort of input is especially helpful in the earliest phases of design, particularly in the formulation of what is professionally termed the "design program" - in effect a brief of user requirements. Complications could occur if this is done late in the design process. Contractual commitments might be affected, but that is life and some minor complications in the design phase could conceivably prevent major complications during construction or, worse yet, during occupancy.

7. Procedures require us to select firms based on a process that is, in fact, the opposite of the direct way most individuals and private corporate clients select architects, engineers and other professionals in order to obtain highly personalized services. We understand the reasons for those procedures and recognize the safeguards they are supposed to guarantee, but when critics of Federal architecture make comparisons with privately-commissioned projects, we feel this fact should be taken into account. We also feel that even within limitations the Federal design record compares quite favorably with the total body of private work.

8. We endorse Public Law 92-582 and in our selection process, we utilize evaluation factors, particularly in matters of creativity and innovation, that encourage the consideration of "younger, less well established firms". On the other hand, we are conscious of the responsibilities implied by multi-million dollar projects and, therefore, wish to consider firms or joint ventures that can assure execution and completion. We are not only dedicated to the consideration of new firms who would contribute to the success of our projects, but we are also bound to consider small businesses and minority organizations. Our affirmative action program targets a high percentage of our projects for the latter.

9. Yes, because it is not realistic to separate the authority of design from the responsibility of construction. GSA staff does not actually perform the design or the construction of most of its projects, but we do closely manage both parts of the process. We also see pre-planning with our client agencies and post-occupancy evaluation as integral

links in the same chain. Also, our implementation of "construction management" and "fast-track" techniques demonstrates that in the future design and construction phases might not exist as separate entities.

10. That 1962 document contained broad principles; fortunately, it did not define specific details of design. We, therefore, consider that GSA has strictly adhered to the spirit of the Guiding Principles for Federal Architecture, and, while we have not used it as a directive in the literal sense we have employed it to help direct our philosophy of design.

11. As indicated by our answer to Number 10, we consider the 1962 Guiding Principles a valid basic philosophy, providing good guidance. The fact that they are 15 years old and were issued under another administration does not diminish their worth. A good test of their validity is that they have permitted us to be innovative. There have been incentives to improve upon the 1962 Principles. For instance, GSA among other agencies has worked with the Federal Architectural Project since 1972 toward expanding the Principles in terms of their application and impact. As a result, publications were issued in April 1974 (Interim Report: Framework for Debate), November 1974 (Multiple-Use Facilities), and May 1975 (Adaptive-Use Facilities) embodying recommendations for such expansions.

12. GSA provides all their building design services for many agencies, occasional services for some agencies and none for several others. Various agencies are autonomous in their design and construction programs because of a variety of reasons: ownership of the land, foreign sites, defense security, and the like. Also, it must be said that the intent of the Federal Buildings Act of 1949 has been eroded over the years.

13. The basic idea of design competition is a good one. Some of this nation's best buildings in the past were the result of such competitions and many of the best architects practicing today were trained in the competitive design tradition of the Ecole des Beaux Arts. They can be a good way to discover design talent. Design competitions for major national and international projects have lost their appeal in recent years for a number of reasons: client dissatisfaction with design, public dissatisfaction, architect's inability to carry out concept, cost overruns, and so on. We feel that design competitions may be warranted under specific, highly controlled conditions for selected projects. We also feel that our forthcoming Level 3 phase ("competitive" proposals) of the architect-engineer selection process can provide a form of limited design competitions for the majority of GSA projects. We are happy to have this opportunity to respond, but we believe the question deserves a more expanded opportunity for discussion.

14. Yes; we would say that some Federal buildings unfortunately express a mis-ordering of values and priorities or too many compromises of principles. Then, too, some of our building types such as utilitarian or service structures may not satisfy everyone's subjective symbolic ideals. Also, many buildings occupied by Federal agencies are leased structures, representing the commercial design vernacular rather than symbolizing institutions of government. As we stated in our answer to Number 2, symbolism need not mean an official government stamp of identification; we suggest instead of a compromise of "styles" an emphasis on architectural expressions of worth, welcome, dignity and delight. These are abstracts, but they are also what make good design.

85-470 O - 77 - 3

FEB 7 1977

Honorable Robert T. Stafford
United States Senate
Washington, D.C. 20510

Dear Senator Stafford:

I am pleased to enclose answers to your questions related to the January 24, 1977 hearing of the Senate Public Works Subcommittee on Buildings and Grounds, focusing upon the need for improved architectural design of Federal buildings. Your interest is sincerely appreciated, as is the opportunity given this agency to testify on the subject.

Please let me know if there is anything I or any member of my staff can do to be of further service.

Sincerely,

(Signed) Nicholas A. Panuzio

NICHOLAS A. PANUZIO
Commissioner

Enclosure

QUESTIONS FROM SENATOR STAFFORD

1. Is legislation required or desireable to encourage better architectural style for Federal buildings?

2. What has GSA done since 1972 to carry out language of Section 12 (c) of Public Buildings Act requiring the "Administrator shall give due consideration to excellence of architecture and design"?

3. Should Congress have a more direct role in reviewing the design of major new Federal buildings?

4. What role do local citizens and officials have now in design decisions on a new Federal building?
Should local people have a greater say in design decisions?
How could they obtain a greater say?

5. Please tell us what GSA has done to begin to implement PL 94-541, the Public Buildings Cooperative Use Act of 1976?

6. Where do you think that the multiple-use recommendations in the Public Buildings Cooperative Use ACt might be tried first?

7. Is it possible that as part of the effort, some of the currently unused courtyards could be used in a program similar to that known as "Summer in the Parks" here in Washington?

8. Is GSA planning any changes in the procedures for providing space to Government agencies?

RESPONSES TO QUESTIONS FROM SENATOR STAFFORD

1. We believe that good design need not and cannot be legislated. It is up to the Government, as client, to provide the proper conditions and incentives for good design, and it is up to the design professions to understand the needs to be satisfied and to provide the best possible design in the fullest sense.

2. GSA has done much internally and externally to improve standards and intensify awareness of excellence in architecture and the entire field of design. Since 1972 we have:

   - instituted Public Advisory Panels in each region to make recommendations in the selection of architects and engineers and to review and criticize their design concepts
   - conducted two Biennial Design Awards programs to identify, commend and publicize projects that have made significant contributions to the environment
   - activated an extended art-in-architecture program within strict budget limitations
   - exchanged information and ideas with national and international governments, professional societies and institutions of higher learning
   - developed and incorporated advanced programs of safety, resource conservation, barrier-free design and life-cycle cost applications
   - participated with the National Endowment for the Arts in developing proposals for multiple-use of government buildings and adaptive-use of historic structures; and with the Civil Service Commission in developing and implementing a program to improve the design professions in the Federal government
   - extended the concept of design excellence to the finishes, furnishings and graphics in Federal buildings.

3. We would encourage any contribution that could improve the design of our projects, but we would be reluctant to recommend additional layers of formal design review procedures.

4. Public hearings are held in connection with site selection, and this has been especially productive in our Bureau of Prisons projects. Review of architects' design concepts have not previously been open

to the general public since we considered members of our regional Public Advisory Panels to be representative. We do not discourage responsible public involvement; for instance, the Mayor of Seattle has a liaison committee of neighborhood representatives that meets monthly with our regional office to provide input and review design progress on a current project there for the National Oceanic and Atmospheric Administration. We do believe local people should have full opportunity to constructively participate in the decision-making and design process; their participation is especially effective in the early stages of the process: pre-planning, site selection and definition of user requirements. The local public should also contribute to post-operational evaluations of the buildings. As of March 1977, all of our Public Advisory Panel functions will be announced as open to the public at large.

5. Two local instances may be cited: the Federal Home Loan Bank Board building which will soon be completed, and the renovation of the Old Post Office on Pennsylvania Avenue. The former will include commercial and recreational uses, as stipulated in Title I of PL 94-541; the latter will incorporate adaptive re-use of an historic structure as well. In both cases the accessibility to the physically handicapped required by Title II is incorporated.

6. The Old Post Office project referred to in Number 5 may be considered a "first". Our January 24 announcement in the Commerce Business Daily, soliciting professional design services, makes specific reference to that feature of PL 94-541 and required the architects/engineers to be responsive to it.

7. Use of Federal buildings and their adjacent open areas for cultural and recreational purposes is a matter of facility operation and building management. In the broad view that, too, is part of design because it is the continuing program of activities that makes a building viable. Yes, it is possible that currently unused courtyards (and other spaces) could be used in programs similar to "Summer in the Parks". An interior court of the Department of the Interior Building, displaying totem poles and other appropriate sculptures has been used for outdoor dining for years. Art exhibits and live entertainment, including a mariachi band, are frequent happenings on the plaza of the Federal Center in Chicago, and ethnic food fairs were held last summer on Police Plaza in New York City, opposite the Federal Building and adjacent to the United States Courts complex. This sort of activity, not unknown to GSA, deserves to be expanded and publicized.

8. GSA is giving greater attention to the retrofitting of existing facilities for energy conservation, and to the preservation and rehabilitation of historic structures. We are continuing to examine and evaluate our current practices in order to improve our methods of providing space.

Senator MORGAN. We will go now to Mr. McGinty, who is the president of the American Institute of Architects. Mr. McGinty, would you come forward and identify those who are with you for the record?

STATEMENT OF JOHN M. McGINTY, FAIA, PRESIDENT, AMERICAN INSTITUTE OF ARCHITECTS; ACCOMPANIED BY BRUCE SCHAFER, FEDERAL AGENCY LIAISON DIRECTOR, AND NICOLE GARA, CONGRESSIONAL LIAISON DIRECTOR

Mr. MCGINTY. Yes, sir. This is Nicole Gara, our director of congressional liaison at the American Institute of Architects, and Bruce Schafer, director of Federal agencies liaison with the American Institute of Architects.

I am certainly pleased for this opportunity to be here this morning and to present our views on the subject of the quality of Federal architecture.

I would also like to thank you, Senator Morgan, for your attention to this matter and in addition for the fact that you did participate in our public forum last April. We are very grateful for that and glad to continue this exchange.

The AIA believes that the Federal Government should be a leader in establishing high design standards and in exemplifying good design. Today the Federal Government, through more than 30 agencies and departments, constructs over 15 billion dollars' worth of facilities, ranging from military housing to veterans' hospitals, from general office buildings to recreational shelters.

In reflecting for a moment, one realizes that the Federal Government has created a heritage of great design—not just good design, but great design. Here in Washington, for example, there is the Old Patent Office, now the National Portrait Gallery; the Pension Building, whose future use has not yet been determined; that grand Victorian edifice, the Old Executive Office Building; and of course, the two greatest pieces of architecture in terms of our national heritage, the U.S. Capitol and the White House. Notable examples of more recent date include the Renwick Gallery and the replanning and adaptive use of the area surrounding Lafayette Park.

Throughout the United States there are great courthouses, impressive post offices, and outstanding civil works projects. The Federal Government has created structures and public works of high design quality. We must be conscious of this heritage as we continue to strive for excellence of design in future public buildings.

The past achievements of the Federal Government in attaining design excellence are carefully recorded. But we must move forward with our collaborative efforts toward achieving a built environment that is commensurate with the goals and needs of all citizens.

As set forth in 1962 by the Ad Hoc Committee on Federal Office Space, convened by President Kennedy and chaired by Arthur Goldberg, the U.S. Government adopted the "Guiding Principles for Federal Architecture." The American Institute of Architects fully supports the three-part "guiding principles."

We are committed to the concept as stated in principle 1 that "the policy shall be to provide requisite and adequate facilities in an archi-

tectural style and form which is distinguished and will reflect the dignity, enterprise, vigor, and stability of the American National Government."

Federal buildings must be representative of the finest achievement, the very best architectural expression as entries into our future heritage. Federal architecture must exist as the joining of the best design concepts with materials sited on the American landscape.

In this regard, the first principle called for, "designs that shall adhere to sound construction practices and utilize materials, methods, and equipment of proven dependability. Buildings shall be economical to build, operate and maintain, and should be accessible to the handicapped." For today and the future, we are aware that Federal buildings also must make efficient use of energy.

Principle 2 warns against the development of an official Federal style, recognizing that design must flow from the architectural profession to the Government and not vice versa. To this end Congress passed the Architect-Engineer Selection Act, Public Law 92–582, in October of 1972. The law gives to agency and department heads the authority to conduct negotiations with qualified members of the architectural profession in order to obtain the very best professional design services at a cost which is fair and reasonable to the taxpayer. It is important that this present method for procuring design services be maintained.

As stated in the third guiding principle, Federal architecture must fit into regional and city fabrics. If a public building is to have a prominent position and role within a community, it should be sited so as to enhance the community's plan and objectives and also the city's design quality. The site is particularly important as is the compatibility of the structure's design with its surrounding area.

On occasion this may mean paying more for a site than otherwise would be the case, but the goal should be to locate new Federal structures so as to aid the city and region in achieving their objectives. As the "guiding principles" stress, "The choice and development of the building site should be considered the first step of the design process."

Mr. Chairman, your committee is to be congratulated on the enactment of Public Law 94–541, the Public Buildings Cooperative Use Act of 1976. Great emphasis must now be placed on its implementation. This new law allows the rental of a limited amount of space on pedestrian levels of Federal buildings for commercial, cultural, educational, and recreational activities in order to encourage public use of buildings. It also allows the General Services Administration, when appropriate, to make available auditoriums, meeting rooms, courtyards, rooftops, and lobbies of public buildings for certain activities. This will add vitality to downtown areas and provide conveniences for Government employees as well as for the general public.

Also authorized by Public Law 94–541 is the acquisition and use of historically, architecturally, or culturally significant buildings for Federal office space. The concept of adaptive use is an important one, for it aids the preservation of our urban fabric, conserves energy and materials and increases awareness of our national heritage.

This new design impetus, if implemented effectively, can do much to improve the quality of Federal architecture, for it recognizes the very important role that Federal architecture plays as part of the built environment.

I would like to note that good design need not be more expensive or monumental. Architecture, buildings, simply enclose those activities which must be housed away from the natural elements. Architecture is space for people, whether the space is used for the day-to-day functioning of a Federal program or the setting for the performing and creative arts. Federal architecture, because it belongs to all of us, is especially significant.

It is regrettable that the "Guiding Principles," thrust briefly into the limelight by President Kennedy, have faded from public awareness. We believe, Mr. Chairman, that it would be beneficial for your committee to reinforce the Government's commitment to design excellence by focusing attention once again on the "Guiding Principles for Federal Architecture."

Coupled with the exercise of authority granted under the Public Buildings Cooperative Use Act, such action would do much to help improve the design quality and character of the built environment.

I would like to make one further comment, Mr. Chairman. Good architecture is subjective. It depends largely upon our individual experiences and education. And in addition to our personal opinions, we must be aware that there are other contributing, nonsubjective factors, such as budget limitations, space needs, and time schedules. These elements are real and valid constraints in the design process.

We must recognize that the design process is the result of many factors interwoven to produce a unified fabric. Congress has within its power to insure that a climate of openness, of receptivity to change, is maintained. This will do far more to encourage architectural excellence than would the promulgation of a single, prescriptive policy intended to insure "good architecture."

In closing, Mr. Chairman, I would like to thank you for this opportunity to discuss a subject which is of great personal interest to me. I believe through our discussion today we have made a contribution to the process by which design excellence is achieved, and for that, sir, we thank you.

Senator MORGAN. Thank you very much, Mr. McGinty. I would like to ask you a few questions. First, let me thank you and the other witnesses for bringing to my attention the report of the ad hoc committee, prepared back in 1962. Frankly, I had not seen it, but Mr. Purinton was able to dig up one copy. That should give us some indication that the guiding principles have sort of slipped into the background for some reason. There are some very good statements in that report, which I think the committee can and should use.

Let me ask you; do you feel that the Federal Government has been a leader in establishing high design standards, and in exemplifying good design in recent years?

Mr. MCGINTY. I think that it certainly has in terms of certain examples. I think the problem that is of more direct concern is the fact the Federal Government builds so much and they are so heavily involved that I think their leadership, although there are great singular examples, is probably not as deep and broad as it should be.

We need to elevate the quality of all our buildings because it is such a substantial part of our building industry today.

Senator MORGAN. In your statement you mentioned several old buildings as typical of a good and great Nation, such as the Old

Patent Office and Old Executive Office Building. Also the old Post Office and the Portrait Gallery. But how about the more recent ones, such as Labor, HEW, the FBI, and some of the newer buildings?

Mr. McGINTY. Well, these buildings——

Senator MORGAN. I didn't ask you to comment specificially on any particular building, but as a group.

Mr. McGINTY. I think you draw a good example because the old buildings are far easier to single out as having stood the test of time and history as continued use is, in fact, a testimonial to the quality of their good design.

The newer buildings, or principal problem I think with our new Federal architecture in some of the examples you have cited, is their relationship to the city. As individual examples of a building, they may not suit our subjective taste, but the fact that they are such monumental structures, that, in fact, separate themselves from the everyday life of the people of the city, I think is the real problem with these and I think that the new law of 1976 is attempting to address this.

What we need are more open buildings, more inviting buildings, buildings that speak to the streetscape they are on and conform to and help advance the purposes of the city plan that they are sited in. So I think the modern examples have their principal problem in terms of their urban design as opposed to their individual building design.

Senator MORGAN. What impact do you think the Kennedy report on "Guiding Principles for Federal Architecture" has had, if any, on Federal building design since 1962? Of course, you partially answered this in your statement by recognizing its importance to them.

Mr. McGINTY. Well, it is certainly hard to trace the exact cause and effect relationship. It is our opinion through that the "Guiding Principles of Federal Architecture" referred to have slipped away from our attention and I would hesitate to say they have had much influence either good or bad on what we have done. I think a lot of the thoughts and ideas of the principles have come from independent sources and they have, in fact, made themselves felt.

Certainly the Cooperative Use Act of 1976 reflects a concern for some of the things that were called for in the "Guiding Principles." I thought though, seriously, that the document itself has not achieved the purposes for which it was intended and we would like to be brought forth and focused upon much more directly.

Senator MORGAN. Do you attribute that to the unwillingness, or failure, or neglect of Government agencies, or that time just pushed them in the background?

Mr. McGINTY. I would think more time itself. It has been forgotten. It never did have the force of implementable law, just stated principles, and these things are easily forgotten and shoved aside.

Senator MORGAN. AIA supports these principles, presumably for buildings all over the country, even though they were intended primarily for new structures in Washington. How do you go about designing a building to reflect dignity and enterprise, vigor, and stability of the Government?

Mr. McGINTY. Well, there is certainly no pat formula. I would like to point out it is the relationship between the professional architect and the client who cares and it takes those two ingredients to produce

great architecure, whether it is in the public or the private sector. It is not easy to say if we follow certain steps, one, two, three, that good results will follow. It is simply the interplay and exchange and the working between talented, creative people and clients, people who have the responsibility to deliver this from the other side. It is a process.

Senator MORGAN. No single formula?

Mr. MCGINTY. There is no magic formula. If there were we certainly would be here recommending it.

Senator MORGAN. It seems to me you may have answered the question in a previous statement, when you discussed buildings here in Washington, and whether they fitted into the pattern of the city. The first of the principles states that design shall adhere to sound construction policies, utilizing methods, materials, and equipment of proven dependability. What of the new fast track procedure, and other methods developed since then, and the various systems concepts which are being implemented? Some of these, like solar energy, have no past history of large-scale dependable performance. Are architects today considering some of these designs, or systems, in their new designs?

Mr. MCGINTY. Are you speaking specifically of Federal design?

Senator MORGAN. Yes.

Mr. MCGINTY. Yes. I think to a great extent these sort of things are being used as they become proven. I don't think that necessarily we should be at the very leading edge of experimentation in terms of public architecture. However, many of the new techniques and technologies that you mentioned are, in fact, proven and I think it is a responsibility of the Federal Government to sometimes lead in demonstrating their potential.

Senator MORGAN. Well now let's talk about the systems concept for just a moment; a concept that I have been somewhat critical of. Isn't it true that the Government is the only group that could afford to experiment with this? It is a new area, but aren't they probably the only ones that could do it?

Mr. MCGINTY. The purpose of system building is not an end in itself. It is a way to achieve efficiency in time and cost in construction. It is a broad area. Systems building is not a certain style. It is the idea of using, systematically predesigned parts to achieve a result. It is neither good nor bad. It is only there to serve the purposes of time and economy, and if it meets those criteria I think the Federal Government certainly does have the responsibility to use it.

It is not to say it is the answer to everything or it is in itself an architectural purpose.

Senator MORGAN. Well, it seems to me that the Federal Government probably has some responsibility to experiment. I could talk about my objections to the system or concept for a long time, but it does seem like those would also tend to make for uniformity, or lack of imagination.

Mr. MCGINTY. It certainly has that risk and I would think the Federal Government also has the responsibility to experiment with good design as a total and with the aesthetics of the building. If any particular technology or technique is counterproductive, I think the Federal Government needs to recognize that and not experiment just for the sake of that.

Senator MORGAN. The first principle says that buildings shall be economical. How can this be reconciled with the kind of architectural improvements that we are talking about?

Mr. MCGINTY. Well, economical is a broad term. It does not mean cheap. We are talking about——

Senator MORGAN. Does that mean initial cost; what you are saying?

Mr. MCGINTY. No. It includes the entire cost over the life of the building in terms of its maintenance, its upkeep, in terms of its energy consumption, utility utilization, throughout the life of the building.

Senator MORGAN. Is that what we call life cycle costing?

Mr. MCGINTY. Life cycling cost is the buzz word that covers that particular type of economic service. The Federal Government operates, I think, in a better climate to really deal with these long-term cost issues than perhaps the private sector does, where there are the financial restraints of borrowed money and mortgages and things of this sort that have to be retired within a certain, set time frame.

The Federal Government I think needs to look at the life of its architecture over a much longer period and this often doesn't mean lowest first cost. It can, though, mean the lowest unit cost over the life of the building and good design, I think, must be economical. That is one of its best definitions.

Senator MORGAN. It is an important consideration too. You warned against, and the second principle warns against, establishing any particular style as an official Federal style. You say that architectural design should flow from the architectural community to the Government, and not vice versa. Now, in practice, has this worked in recent years, or have cost and other factors dictated the design?

Mr. MCGINTY. Well, of course, I don't think it has flowed that direction as rapidly and as fluidly as we would like to see but to some extent certainly new ideas, new thoughts, new developments from within the art and science of architecture do find their way into actual use, so that it is in that direction.

I don't think we have fallen into the trap of having a Federal style in recent years. I think that the variety of buildings that Mr. Panuzio showed, for instance, are evidence that new ideas are acceptable and that we are getting a wide variety of expression.

Senator MORGAN. In your testimony you referred to the Architect-Engineer Selection Act of 1972. You said it should be changed?

Mr. MCGINTY. No, sir; maintained.

Senator MORGAN. Maintained. Is that because you feel the fees can be negotiated, under the act, or because you think overall you achieve better designs and more for the money?

Mr. MCGINTY. The process, if I could briefly outline it, is to establish three firms or individuals for a particular project on the basis of their qualifications and then among these highly qualified ones, in the order of their qualifications, fees are then negotiated.

The fee issue is not the important one here. The point is it is selection of professional talent on the specific merit that they can bring to the job at hand. We feel that this process is important in bringing the best talent to bear on architectural projects and it is also a way for the small firms and the minority firms and young firms who can be some of our most creative people, to be involved in Federal architecture. We think that the results in terms of the new ideas and the breadth of ideas is much greater.

Senator MORGAN. In that connection what do you think of, in considering the selection of architects? What do you think of design competitions?

Mr. MCGINTY. Well, design competitions are certainly an exciting and challenging thing that have been within our profession for a long time and it is not to say they would be opposed. However, I think it should be understood that design competition is a very cumbersome and expensive method. It takes a great deal of time and money because the competition, if it is going to yield the kind of results that we would hope for, has to be very carefully planned.

The building itself has to be programed far in advance so that enough information is available to the competitors that their solutions do, in fact, address the problem. This requires a great deal of time and effort and expense. It is a cumbersome way and not practical for very widespread use.

Certainly in rare instances for extremely singular national projects it is worthy of consideration, but as a widespread form of selection of professionals we feel it is a mistaken direction. We feel that for instance, if you were to take three firms and pay them to submit ideas and design, preliminary designs as a basis for competition, that more architecture, better quality architecture would result from selecting the best professional you could and having them do three times as much work.

In other words, it is the amount of work that goes into it and not the singular shot that goes into a competition, we feel, that will produce the quality we want.

Senator MORGAN. When you do that aren't you pretty much stuck with the design that the architect you have selected comes up with?

Mr. MCGINTY. Not at all. Architects don't come up with a design and then hold to that steadfastly throughout the process. The design of a building is an evolutionary thing, with an architect and a client in a dynamic relationship, working on a project together. Architects go through many solutions in response to the input from their clients and the information that is developed and a single architect would develop many designs in the evolution of a particular building project.

Senator MORGAN. It has been my experience, as a member of the State building authority in North Carolina because of my position as Attorney General, that too often we selected the architect and then, from that point on, it was pretty much in his hands. It is true that his designs and plans were submitted to the public officials who had responsibility for it, but it was very seldom that changes were made.

I wonder if the originator of a design competition couldn't establish whatever rules that were necessary, or they thought were necessary, and then simplify or eliminate some of those that have normally given us so many problems? Like eliminating the building of models and that sort of thing?

Mr. MCGINTY. Well, the problem, as I say, is that for a design, an architectural design to be good, it has to be based on a tremendous amount of information. An architect simply can't submit a design without—of any quality—without a great deal of background knowledge about the user, about its needs, about the site, about all of these kinds of things and it is not always known at the beginning. These things come through a long period of working with the user of the

building, discovering how he operates. A design competition means that all of this information has to be developed up front without benefit of the architect who is doing the design, information must be presented to all competitors in order to maintain fairness and very often this information, because it has to be so carefully spelled out in advance, is superficial and therefore the designs are responding to a set of criteria that may, as you get into the problem, not really be the criteria that should be addressed.

So this is a problem, that the designs submitted in a competition often are superficial and don't address the problem. Then the selection is often made on the basis of an idea that probably is not the best one.

Senator MORGAN. I can see the problem you address, and understand the reluctance to become involved, but it still worries me that in building a $20 million art museum, and you select your architect first, it is pretty difficult to reject the first idea or plan. How long can you keep on rejecting them?

I understand some contracts provide for a complete change of architects. But it seems to me if you were selecting competent, professional architects, only considering those, then you could have some kind of design competition. It is an idea that maybe we should explore.

You mentioned that the third "Guiding Principle" specifies that Federal architecture must fit into regional and city fabrics. I take that to mean they must agree with what is being done and public hearings held. If so, we are not made aware of those here on the committee. Have public hearings been held as a matter of policy?

Mr. MCGINTY. Well, I think what we are addressing there are public hearings in the localities, and it is—there is no set formula for this. Every city has its own intentions and plans, and what I think this principle speaks to is that when the Federal Government builds a facility in a city that it ought to be subject to the same local review, whatever that review process is in that city, and it should be sympathetic and respond to the city plan and the intentions of the people that live there. This, of course, varies in every location.

Senator MORGAN. Moving on to another area, we talked about restoration of existing buildings and noted that the cost might be as much or more than constructing new Federal buildings. How should we go about making the decision, whether we should restore an old existing building or build a new one? Which do you think the AIA would prefer?

Mr. MCGINTY. Again, I don't think it is a policy view as much as it is an issue of professional analysis. Each building has to be looked at separately in terms of its physicial soundness, the problems of restoration, the suitability for its intended use, and then, of course, its historic significance and importance in the city. Sometimes that can be the overriding factor to where it justifies a greater economic expenditure, but it should be on a case-by-case basis.

It is not to say every old building should be kept, but sometimes this is not a cost factor.

Senator MORGAN. You don't just preserve them simply because they are old, but also if there is some historical or cultural significance attached? Is this your opinion?

Mr. MCGINTY. But even buildings that are not historical superstars are highly significant. They should be looked at and analyzed in terms

of their ability to be restored and renovated, if they are structurally sound, if they are well built, could be adapted well, then I think certainly they should be considered.

Senator MORGAN. I couldn't agree with you more. I think if you limit them to the superstars, as you say, we wouldn't have very many.

Mr. MCGINTY. That is very true.

Senator MORGAN. There are many substantial buildings that are old, which I think could be restored and used. Even if it cost a little more money, in the long run it might be worth it.

I liked your statement that good design need not be more expensive or monumental. Presumably, you are saying that it doesn't necessarily have to cost more, but just takes a little more planning and coordination. Interplay, as you called it.

Mr. MCGINTY. That is certainly true. In fact, as I said, economy, real true economy I think is a criteria for good design. I don't think good design, in fact, should cost less than poor design because it meets its requirements and it fills needs. It would be difficult to—of course, economics of any particular building differ one from another. They are not the same for the National Gallery of Art as they are for a post office in Texas. So it is the economics of the specific situation, of course, that have to be considered.

Senator MORGAN. I am glad you emphasized earlier, too, that economy doesn't necessarily mean initial cost.

Mr. McGinty, we thank you very much for coming.

Senator Stafford, who is the ranking minority member on this subcommittee, has some questions. As you know, he had to leave. One he wanted to ask you is this. What has GSA done, since 1972, to carry out the language of section 12C of the Public Buildings Act requiring that the administrator shall give due consideration to excellence of architecture and design? Another question is, what does GSA do to encourage excellence and variety of design?

Mr. MCGINTY. Well, I don't know at which level really to address that. We would be happy to prepare a very specific response in terms of the details of the implementation of the law that I am probably not prepared to just give off the cuff.

Senator MORGAN. I think that might be good, and you might also include any suggestions you might have, or that the AIA might have, on what GSA could or should do.

Mr. MCGINTY. We would be very pleased to do that, yes, sir.

Senator MORGAN. Thank you very much for coming.

Mr. MCGINTY. Thank you for the opportunity.

[Responses to written questions follow:]

Response by The American Institute of Architects to Senator Stafford's question posed at the January 24, 1977 hearing before the Subcommittee on Public Buildings and Grounds on the quality of Federal architecture.

Question

What has GSA done, in your opinion, since 1972 to carry out the language of Section 12 of the Public Buildings Act requiring the Administrator of GSA to give due consideration to excellence of architecture and design, and what has GSA done to encourage excellence and variety of design?

Response

The Public Buildings Service at GSA is charged with the responsibility of securing needed federal facilities. Since the passage of PL 92-313, Public Buildings Act Amendments of 1972, GSA has contributed to the improvement of federal design standards in three areas.

First, the General Services Administration has maintained an attitude of openness and flexibility toward changes in the building process. GSA is to be commended for having the boldness and strength to try the untested and the unknown. Exemplifying this creative searching is the current project "MegaStructure" which addresses the creation of a totally new concept for federal office space.

Second, GSA, in realizing that good architecture is the result of collaborative efforts between the design professional and the client, has strengthened its "client" role. GSA has been moving toward a project management structure which permits the effective coordination of building projects. Included in the administration process at GSA are new techniques for acquiring needed facilities, such as systems building, value management, construction management, phased construction, and the now-essential energy conservation analysis.

Each of these tools represents methods by which better designed solutions can be secured.

Third, in the last three years, GSA has strengthened the procedures by which architects and engineers are selected. Recognizing that the first step in the selection process is communication, GSA has presented in the Commerce Business Daily complete information on pending projects. In turn, GSA also has seen the need for the design professional to be provided with the best possible mechanism for responding to their CBD ads. GSA called together in 1975 an Interagency Committee to review the Standard Form 251. The result was a new set of documents, Standard Forms 254 and 255, to be used by architects and engineers. The result has been the submission of better, more current information leading to the selection of better qualified design professionals. Finally, GSA in 1974 convened a Special Study Committee on the Selection of Architects and Engineers to assess GSA's procedures. By opening the process to public scrutiny, GSA gained valuable insight into its programs' impact and future direction. This same public participation attitude continues at GSA with the on-going work of the GSA's Public Advisory Panels, the first step in screening architects and engineers. The panels also maintain an important link in the design professions.

GSA has also recognized that prior to final selection architects and engineers often must provide more detailed information specifically directed at the building type desired. Presently in the testing stages at GSA is the development of project proposal

levels which are points at which firms are asked to submit additional materials for consideration. Test results are inconclusive at this time but it is GSA's desire to find better mechanisms for arriving at better selections. In turn, by selecting the most qualified firm to perform the work, GSA stands one step closer to obtaining the very best possible design solution at a cost which is fair and reasonable to the taxpayer.

Finally, it must be noted that design excellence is not achievable at any one point in the design process or with the promulgation of any one policy. In the past few years GSA has created procedures by which better designed buildings can be procured. GSA is to be commended for its past efforts and encouraged to continue in this direction.

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Senator MORGAN. At this time we would like to hear from the Architect of the Capitol, Mr. George White. George, we are delighted to have you with us this morning.

STATEMENT OF GEORGE WHITE, ARCHITECT OF THE CAPITOL

Mr. WHITE. Thank you, Mr. Chairman. I don't have a prepared statement but I do have some notes and some comments that I would like to make. With your permission I will proceed and will try not to ramble.

Senator MORGAN. Go right ahead.

Mr. WHITE. There may be some of my comments that might be useful. First I would like to say that I want to associate myself with the remarks of both Mr. Panuzio and Mr. McGinty. They said a great many things which are of major importance in terms of how good design is achieved and how efforts have been exerted in the recent past to do just that.

As you know, the jurisdiction of the Architect of the Capitol is on Capitol Hill only so that our effect on Federal design is rather minimal.

Senator MORGAN. Is that what you call a disclaimer?

Mr. WHITE. I won't use it as a disclaimer, Mr. Chairman, but rather to point out that while our effect may be limited in that sense we have had some experiences here that I think may be useful for the committee to consider.

I would like to comment first just in general, if I may, about the whole question of design and what is good design and how is it achieved. If you ask how it is achieved, you have to ask what it is. Of course, that concept varies from time to time and from era to era. My own opinion is that we have had in the recent past a sort of confused period in design.

I refer, of course, to architectural design, but I think it is true in other areas as well. Starting sometime about 60 or 70 years ago, really in Europe, questions of design, not only in terms of architecture but in terms of modern art, of music, the so-called aesthetic portions of our human interest, began to change, probably associated with changes in our whole civilization.

I don't mean to be esoteric but there have been changes, social changes, economic changes, changes of an international nature in terms of politics and so on beginning 60 or 70 years ago and I think is a rather well-accepted principle that design is reflective of human endeavors at any particular period of history. So during this period of formation of perhaps a new phase of life for our civilization, as population increased and so on, the design concepts began to change.

There has been a period of confusion I believe on everyone's part, the designers, the public, everyone affected by the physical surroundings. As a result of that there have been a lot of experiments taking place and a lot of dissatisfaction.

If one picks a style of an ancient nature the good ones and the bad ones have already been selected over the years. We don't have that circumstance when we are in the period of development of a style or of a new concept concerning the way things should appear. I mentioned that to indicate that it isn't always appropriate, it seems to me,

to talk about good design or bad design, because that keeps changing. I think that is important in the light of one of the suggestions that I would like to make a little further on.

Design at the moment is, of course, affected, as you mentioned a little earlier, by a number of things, such as energy considerations, cost considerations, the use of systems construction and so forth. All of these things basically affect the design and appearance of a building. If there is a lot of glass, for example, we have a rather difficult time with energy and yet for a while that was a very popular thing to do. It has begun to change now.

In terms of the changing design characteristics I believe that most people who are concerned with it would agree that we are making efforts now—by we I mean we as a society—to humanize our designs to a greater degree. The concept of a building as a machine for living is one that was very popular 30 years ago and perhaps even today in some areas and yet human beings have found themselves uncomfortable with the stark glass boxes as being inhuman, and so texture has begun to return to design as well as color and scale.

One of the reasons I think that the adaptive use of so-called old buildings is or has become more popular—their are many reasons, of course—but one of them, and I believe an important one, is the human feeling of those old buildings. A building built with bricks, for example, is one in which everyone can visualize a man placing the bricks in the building one by one, instead of the use of impersonal fascia pieces being squirted out of a machine on an assembly line somewhere. It is a different feeling that I think reflects a desire on the part of human beings to recapture that human quality.

We come, of course, to the original question that you asked, namely, how do you achieve good design. The designer, that is the selection of the designer, is, of course, primary in that regard. Several methods were discussed. Do you have a competition? Do you narrow the selection to three and then finally select one? How do you find someone who is going to give you this so-called good design?

Senator MORGAN. Isn't that the way the Capitol was?

Mr. WHITE. The Capitol design was a result of a competition and, as you know, the jury was composed basically of President Washington and Thomas Jefferson, who was more knowledgeable about architecture than most people in the country at that time.

Senator MORGAN. He had an entry in it, didn't he?

Mr. WHITE. He had an entry for the White House. It is not clear he had one for the Capitol, but his concept was ultimately utilized in the selection. Small diagrams on the back of an envelope are still in existence that he made, which very closely resemble the Capitol as it was finally built.

In any event, that was a competition. I would venture the statement that it is not a simple thing to find good designers, no matter how hard one tries. I have thought of the instance where one sits in a schoolroom, either in grade school or in a university or in law school or wherever it might be and one knows who the top people are, who the best ones are because one listens to them and sees the grades coming back and hears the responses and so on. Yet professionals take State examinations of one kind or another in order to be able to place a label after their name stating whatever profession it is. The State examination is a rather minimum kind of a stand-

ard so that one never really knows after that whether the professional is someone who was at the top of the class or the bottom of the class.

I often think of that when I go to a physician. I think that when the surgeon stands poised over you with his knife, you hope that he was at the top of the class, but you are really not sure and that same truism, I believe, is applicable to the architect.

There is a spectrum of ability among professionals and in an effort to achieve the best design one needs to find a way to find the best designer. It may be that it is difficult, of course, to try and give too much advice to creative designers, but there is a constant balance necessary between not diminishing the creative capacities of people and at the same time giving them some constructive advice.

I think, for example, that a design committee advising Michaelangelo on how to paint the ceiling in the Sistine Chapel might not have achieved the same result. On the other hand, something can be done.

I would offer the example that was accomplished through the auspices of this committee about two and a half years ago with regard to the Phillip A. Hart Office Building, then called an extention to the Dirksen Building, which is now under construction. The design of that building was begun with reviews by the Senate Office Building Commission and the Senate Committee on Public Works. The full Committee on Public Works, as it turned out, was interested because each Senator was interested. It was decided that there ought to be a public hearing in order to see whether or not comments from the public would be comparable to those of the Senators who were reviewing it.

I say "the public" in quotes because it was decided, and I think appropriately so, that criticism should be made by those who have a sound basis for criticism. Otherwise you do have the risk of having so-called curbstone opinions, which are really not necessarily of value, although they do express the opinion of the individual. They are not necessarily of value in the long run though, for achieving good design.

Senator MORGAN. Is that the first time, to your knowledge, that public hearings had been held on the design of a public building?

Mr. WHITE. So far as I know that is the first time there was a public hearing of that nature held for the design of a public building.

Senator MORGAN. Did you find it useful?

Mr. WHITE. We found it extremely useful, and I must say that as a professional we had some anxieties about it initially. We wondered how that would result in better design. I believe it is important to find a way to be critical of the design while the designer still has an eraser and can do something about it rather than wait until the building is up and then be critical of it.

Senator MORGAN. Now George, the New Senate Office Building Extension, or Hart Building, will be a monumental building. It is on Capitol Square and adjoining other important buildings, but do you think this process might be adaptable to lesser Federal buildings across the country? Having public hearings in a local community?

Mr. WHITE. I do. I think it would be a very valuable thing to explore. It may need to be done somewhat differently than we did it here. On the other hand, it serves another useful purpose, and that is

to inform everyone who may be interested regarding what the plans are at a time when something can still be done about it.

Even the architectural critics, the professional critics, it seems to me, have a better opportunity to affect good design by being critical of the design before the building is built. After it is built you can only affect the next design, but the one that is built is already there. We found it to be a very valuable experience.

Suggestions were made by highly regarded professionals and by architectural critics. Some of them were useful and some of them were not, but on the other hand the whole process turned out to be a very worthwhile experience as far as we were concerned.

I would suggest that before such a procedure takes place, however, that certain planning be done in preparation for it. It seems to me that a design philosophy needs to be established, for example, so that there is a basis upon which to criticize. For example, we started here with the philosophy that the design, while it should be contemporary, ought to be based upon classical principles. That may be too broad a way to state it, but we wanted to be certain, for example, in the selection of the designers, of the associate architects, that they were schooled and grounded in the classics because this is a classical environment here, and therefore we planned that the contemporary design, while representative of today, would nevertheless be founded upon and blend as reasonably as possible with the surrounding classical designs.

Questions of quality of construction that you spoke about earlier are important. It is one thing to design a speculative office building to have an economic life of 20 or 30 years. The buildings that were built in Manhattan in the 1920's and 1930's are now mostly torn down, and new buildings have replaced them because their economic life has passed.

We believe a Government building ought to last a great deal longer than that and again, depending upon what its use is. We think that a Senate Office Building ought to have infinite life, which means it will last as long as people are willing to maintain it with reasonable cost.

If criteria such as these can be established and notice given so that the designer knows in advance that he will have to be prepared for a hearing. He knows what his program and design philosophy is and he prepares his design knowing that it is subject to criticism of a constructive nature. Maybe, for example—and this is merely thinking out loud, Mr. Chairman—but it may be that a sort of Fine Arts Commission with replaceable regional membership can be created for this kind of thing as a foundation for the criticism that takes place. That may not be workable, but we have one here locally and there are some in many communities. It may be that something of that nature needs to be done as a part of this process of "public" review.

I would like to touch on one other area and that has to do again with the selection of a designer. I want to associate myself again with Mr. McGinty's remarks in that regard. I believe that the GSA is, under the so-called Brooks bill, doing a responsible job of selecting good architects. I think that the proposals which have been made for injecting price as a criterion will result ultimately, if that should be adopted, in a trend toward mediocrity of design. That is not to say that spending a lot of money for high fees will guarantee good

design, but on the other hand I believe the reverse is true. If the designer who is willing to work for the least amount of money is awarded the contract I believe we will have mediocrity in our design, and it is difficult for a contracting officer working for the Federal Government, once price is a part of the selection process, to avoid making it the sole selection device because he, after all, has to justify his role to others in the Government and he is interested, of course, in protecting his personnel file and all of those kinds of things of which I am sure you are well aware.

So I believe that this question has a very marked effect on the achievement of good design and ought to be viewed very carefully when that subject arises.

I believe I have rambled on enough, Mr. Chairman. I will be glad to answer any questions.

Senator MORGAN. Thank you very much. With regard to the Brooks bill and the selection of architects, I notice that each witness this morning and those in the past have referred to it favorably. I think it is a good law that commends itself to many State governments, particularly those with no established procedure for selection of architects.

George, I think we have talked about all the things I had in mind, except for one. If you would please sum up for me how you determine good design in a building. We talked about the fact that contemporary architecture is considered by some to be a good design, while others prefer the classic. I know when you design a Federal building you can't please everyone. But how do you go about determining when a building has good design?

Mr. WHITE. I believe that the only reasonable way to make that determination is through the eyes of others who are concerned with that as a part of their whole life. For example, if I wanted someone to paint a portrait I would go to those who are critics of portrait painting and ask for their advice and counsel. That is one of the reasons I suggested such a thing as a so-called Fine Arts Commission. As someone said, beauty is in the eye of the beholder and that changes from time to time.

It seems to me it ought to be somewhat of a group decision, even though the group may say, for example, "Select this designer." Of course, even the great masters didn't always make a masterpiece. So you can occasionally get poor design even from a great designer, and I think everyone who is concerned with it can find examples of that. But I think one must turn to advice from others who have that as a part of their daily concern.

Senator MORGAN. I think you covered another important aspect of it too when you described the method by which you arrived at the design for the New Senate Office Building. It had to blend in with the buildings already on Capitol Hill, and yet you wanted some contemporary design in it. It seems to me that this is the most important facet of it. While I personally might not like contemporary design, I am sure that my views are not the views of many others. But it does seem to me, the most important thing is that it blend in and be harmonious with the area. It seems to me, also, that important Federal buildings ought to have something about them that would stand out and be symbolic of the purpose which it serves.

I don't know how you would build something of this nature into a contemporary design. I would be hard put to point out, to my constituents from down home, anything about the FBI building that I thought was outstanding or that might be interesting to them.

You made a very fine presentation and I appreciate it. I will say for the record that I have been working with Dr. White for over 2 years and am very much impressed with what he is trying to do here on Capitol Hill. Also with what he hopes to do to preserve our Capitol.

Among the things I recently pointed out to some visiting constituents were those big timber beams, fastened on the side of the Capitol Building that are holding up an exterior wall. I told them about some of your ideas on how to prevent the wall from failing and how much it will cost. Thank you again for coming.

Mr. WHITE. Thank you, Mr. Chairman.

Senator MORGAN. George, we have some questions from Senator Stafford for you and would like for you to submit answers in writing for the record.

Now, let's take a 10-minute recess and come back about 11. That will give us time to find out which witnesses are in the biggest hurry.

AFTER RECESS

[The subcommittee reconvened at 11:15 a.m., Senator Robert Morgan (chairman of the subcommittee) presiding.]

Senator MORGAN. Welcome back. We are delighted to have you here, Mr. Von Eckardt. We think we have had a right interesting session this morning.

For the record, Mr. Von Eckardt is on leave from his job at the Washington Post to work with the Committee for a National Museum of the Building Arts. Whenever you would like to proceed, we would be delighted to hear you. I think I should explain, as I did earlier, that even though my colleagues on the committee are not here now due to other commitments, they are very much interested. As you know, this is sort of typical for congressional hearings. But we are getting all this into the record. Also, we plan to prepare a special report on these hearings. We hope your time will not have been wasted and that this may have some impact on the future.

STATEMENT OF WOLF VON ECKARDT, COMMITTEE FOR A NATIONAL MUSEUM OF THE BUILDING ARTS

Mr. VON ECKARDT. Well, I am sure it will have, Senator. I am very delighted to be here because I consider public buildings a very important matter. There are more public buildings than most people realize and the quality of these buildings usually sets the quality, the "visual quality," of the whole environment and whole surroundings.

I qualify by saying "visual quality," but actually I do not need this modifier, because quality is inseparable. It consists of what one sees, hears, smells, feels, and everything else that affects the senses whether one is conscious of that or not. If you see a good building, a beautiful building, you feel good about it whether you know it or not. It is one of the things that contribute what we fashionably call the quality of life.

I feel pretty rotten if I pass the FBI Building on Pennsylvania Avenue. In fact, it sort of reminds me of what Senator Fullbright called arogance of power. It is an overbearing way for government to deal with people.

If I look across the avenue at the old post office, which has all the dignity that you would want and yet it is a human building. If that building were a person it would walk down Pennsylvania instead of riding in an armored limousine.

All of this is to say that public architecture has a tremendous influence on how the governed feel about their government. I think this is a point we have missed in the past. But perhaps we shouldn't feel too badly about it, but architecture as a whole has missed this point.

Federal architecture is generally pretty mediocre these days, often offensive, but private architecture is not very much better. As George White has pointed out, contemporary architecture is in a state of confusion, of crisis.

The modern movement has lost its way, I think. Since that movement began some 50 years ago with great architects like Mies van der Rohe, it has perpetually been in the vanguard, always experimenting, always ahead of people, way out in front. The troops never follow.

Modern architecture is, I believe, the only style of architecture that has totally lost its hold on the common culture. During the Renaissance period everything was Renaissance. During the gothic period everything was gothic. There was no question about the style. People took the style of theirs here for granted and concerned themselves with the quality and beauty of building within a given style. Today people leave their modern office buildings and get out as fast as they can into their pheudocolonial, Cinderella rambler. They watch television in a console that is made to look early American. It even has worm holes drilled into it to look "antique." People go to any length to evade modern. They seem almost repelled by the modern style.

That is pretty sad. We have an elite style, an elite conception of what our culture ought to be, and we have a popular style. The two are just way apart and almost antagonistic. Therefore I pity the poor architect who has to do a Government building. He has a mandate really to make his building somehow popular, but on the other hand he can't accommodate popular taste because then he loses the approval of his peer group. He won't get published in the architectural magazines. So architects are in a terrible bind; GSA is in a terrible bind.

However, I think there is hope. There are some signs of a beginning, a popular rebellion against the modern style. It is mostly expressed in a rather positively—they say, one manifestation is the slogna "Don't tear it down." What it mostly means is "don't build it up." It also indicates a growing recognition in this country that we have to preserve what is good. We have discovered history.

We have discovered that we have to know where we have been to see where we are going. It also indicates to me that we acknowledge at long last that America has reached the frontier. We have been turned back in the Mekong Delta. We can't escape west any more. We have to settle down and bring our house in order.

If you settle down in a house, you take a look at your old furniture and decide what you want to keep and dust off and maybe refurbish and what you throw away. As part of the process of settling down I

think architecture will soon become less sensational and more sensible. Architects will realize that they don't have to experiment all the time; that they don't have to reach new frontiers in technology or originality. They will find something we can live with for awhile and be calm about.

Up until now artists and architects felt they had to come up with something new every Monday morning. The criterion was not is it good, is it beautiful, but is it novel and is it original. I think we are passing that stage.

Another strong influence on architecture, in my view, is going to be the growing awareness that we are running out of natural resources. The energy crisis makes us realize that we have to make the best of what we have and save on the heating bills. So we will get back to windows that we can open again and to passageways and breezeways and some of the things, the natural things, that have made the architecture of the past so attractive.

Our trouble was that technically just about everything was possible and so we did just about everything that was possible. An architect could always find an engineer to figure out how to make his creation stand up and how to heat and air-condition the most impossible glass towers and architectural stunts. He didn't have to have any regard for nature or which way the wind blows or where the sun comes from. The engineer could fix everything—for a price. This kind of irresponsbility is over. We now have to be more responsive to nature. That, in turn, will make buildings more pleasing, more human, and more liveable.

What is also I think of great importance is the discovery that, as the economist E. F. Schumacker put it, "Small is beautiful". Megalopolis, megastructures, all super-big things are unmanageable and inhuman. The individual is lost. We have got to start making things small, making things manageable, creating communities where people know each other. We must organize society in integrated, small units.

The same is true of buildings, of course. I think we are going to stop building megastructures and learn that there is no efficiency in bigness. "The bigger the better" was a mistaken notion. The bigger the worse.

All this leads me to specific recommendations which this committee might want to consider. The first one is that we ought to start thinking about what the architects call "the building program" before we start thinking about a public building. Every administrator thinks that he is administering the important effort in the Nation and that it will obviously grow and grow. He will say that in 1950 his office had 300 people and in 1960 his office had 600 people and therefore if you follow that line of growth you are going to have 2,400 people in 1980 and therefore you need a building that is much larger than what you have, allowing for expansion.

That is a lot of nonsense. As we all know, we projected the population increase after World War II, but suddenly people decided they are not going to have that many more babies. The result is the whole country is littered with empty schools. We have way overbuilt 5, 6 years ago and all our population statistics and projections were wrong.

The fact of the matter is that offices are being automated. The Xerox machine and all these other machines are replacing people.

Good, bad, or indifferent, it is a fact. Office work is being miniaturized. There is also great virtue in decentralization and breaking things up into smaller units. There are totally new means of communication. In other words, you don't have to have thousands of square feet of storage space where land cost is very high. You can have your storage and documents 150 miles somewhere else and get the information faster than you could out of a file cabinet standing there.

These dangers, I feel, are insufficiently taken into consideration when we plan buildings. Planning should start earlier and it should not be left to people directly involved and used to the old ways of doing things. We need management committees of some kind, outside experts that evaluate the claims that are being made for office space and the need for facilities. I think these claims will unevitably be whittled down.

Another thought I feel very strongly about is this: George White said he didn't want a curbstone opinion. Well, I think we do want curbstone opinions because the people on the curbstone are the ones we are building for. I realize that peoples' participation, citizens' participation, in the planning of buildings and neighborhoods and of cities is a pain in the neck. People don't know what they are talking about. They spend an awful lot of time doing it and the experts are usually irritated and annoyed and delayed and have to change their plans. Bureaucrats don't like controversies and think curbstone opinions are a pain in the neck. But democracy is a pain in the neck. It is a very dangerous form of government. It takes a long time to work things out. But I think we get a better product in the end, politically as well as any other way.

It is high time that we begin to have environmental democracy as well as political democracy. As people start participating in the design decisions how we want to live and how we want to shape our place to live, they will learn more about it.

You were kind enough to mention that I am temporarily on leave of absence from the Washington Post and working on a program for a National Museum of the Building Arts. Museum is not quite the right word for what we have in mind. We are thinking of a popular education center to help this process of citizen participation and to give them more information about what they are to participate in and what the problems are.

I would very strongly urge that public buildings be subjected to review in the very initial stages. The review panel should include citizens of the neighborhood immediately affected by the building.

If nothing else, such comprehensive programs, siting and design review would teach the Government to follow its own policies, which very often it doesn't. As an example, I was very distressed that while our national policy stresses strengthening the central cities, when it came to finding a location for the Home Loan Bank Board in Washington, it was built west of the White House where there are already far too many financial institutions. The 2,000 employees of HLBB could have helped downtown. Locating it in the urban renewal area might have demonstrated that the Government has confidence in its own policies. It could have set an example for developers to follow.

Now, this is just one instance of thousands where the Government doesn't follow its own overall policies. It is also an instance, of which

we have thousands, of us taking full advantage of the tremendous potentials of a Government building in terms of enhancing a neighborhood, of providing employment, of showing confidence in America's inner cities.

A further point I would like to make is making public buildings public. You have heard this before. The public never really enters a Government building unless it has urgent business. One way to overcome this is to open the building to a variety of public uses.

I congratulate this committee for having taken the initiative in the Public Buildings Cooperative Use Act, which will revolutionize public buildings. It will help us to settle down, to make America liveable, to form neighborhoods and make our cities more beautiful and lively. You can do that best with a variety of activities such as you have in multiple use buildings and multiple use areas.

What has been so terribly wrong in the last 50 years in America is that everything has been segregated. I don't mean only racially segregated, I mean segregated into zones where people with an income of $20,000 a year live and zones where people with $10,000 a year live; zones where the old folks live and zones where the big families live. We have been segregating our urban areas to such an extent that our whole society is beginning to disintegrate.

We have to reintegrate again. That starts in the building. That starts in the neighborhood where folks of all ages and all income groups can get together. There has been a change that makes this possible. This is not abstract theory.

Just a few years ago it was still considered un-American to live over a candy store and it was considered un-American to sit in a sidewalk cafe. The FBI refused to permit stores and an arcade in its building because Mr. Hoover was afraid that his secretaries would get raped as they leave the office. He didn't have much confidence in his own protective forces.

But our attitude has changed now. We are becoming much more an urban nation in the sense of being more urbane and cosmopolitan. Multiple use, sidewalk cafes, these kinds of amenities, are becoming acceptable. The Government ought to take the lead and push this trend as far as it will go.

Implicit in what I am saying here is a further recommendation or suggestion that we consider public buildings not just as individual buildings but as an instrument of urban design. A post office in a small village can be the center and the focal point of that village. It is very, very relevant whether it is a good building or just a brick barn. The policy of leasing buildings for temporary use, adopted during the Eisenhower administration, was a bad idea in my opinion. You get a sense of corruption—I have no evidence of financial corruption, I mean moral corruption—if Government just leases any old shoddy, jerry-built building where the land is cheap and where someone makes a lot of money to serve the people. This lacks dignity. It lacks respect for both Government and those governed. It should be stopped.

The Government should not contribute to a vagrant, temporary society with no other aim than to get the most money out of our land and our buildings. That is not what building, architecture, cities—our place to live—is all about.

Senator MORGAN. You ought to see the post office building in my home town. It is a small town and the post office sets right on the sidewalk, like a box sitting there. It is an eyesore, built only in the last 15 years.

I didn't mean to interrupt, but you hit on a sensitive note.

Mr. VON ECKARDT. Thank you for giving further evidence of what I am saying. A post office can be and should be a community building. It should be the pride and joy of the community. To most people a post office helps determine what they feel and think about the Federal Government. If it is a jerry-built box, well, they won't have much confidence in the Government.

We often wring our hands about aesthetics: This facade is good and this is not so good. But that is not as important as what the building does for its surroundings and the total ensemble, as Jefferson called it, the grouping of the buildings and the spaces it creates and the atmosphere it creates with them. I think GSA and whoever does the public building should go much more into city planning rather than just individual building design. There should be more direct cooperation with private developers and Government should help urban developments which need it. The Federal new town policy, is, I think, very important. I don't want to take the time of this committee to go deeply into it, but the new towns could be helped greatly if the Federal Government were to place some of its buildings where planned communities are emerging to help prevent urban sprawl. GSA has not done that to the extent it should. The rest of the Government has just ignored HUD's attempts to help develop new communities.

Another point I would like to make concerns public art in public buildings. We are doing fairly well by spending one-half of 1 percent of the construction cost for art. Now I hear some bureaucrats in GSA want to whittle down that figure. Don't let them. The allowance for art should be raised to at least 1 percent of construction cost. Germany spends 2 percent for public art. We are a rich country and there is no reason why we can't afford the same. It isn't very much. Also, we should not blow all this money on one great, famous sculpture—the ubiquitous Henry Moore Calder or Picasso. Why don't we give local artists a chance? Why don't we try to please a variety of tastes in public buildings and places?

The trouble with modern architecture is that the leaders of the modern movement decided "ornament is crime." Most people don't seem to think so because they have ornaments all over. Some even tattoo their own skin because they like ornaments. Almost everyone somehow tries to compensate for the absence of ornaments in our modern buildings by adorning them somehow—with graffiti, if necessary. Needless to say, such popular ornamentation often defeats the purposes of the architect. If we want less vandalism—do-it-yourself ornamentation—we ought to adorn buildings in the first place.

A word about the selection of architects and engineers. I do not agree with my friend, George White, that the GAO proposals for selection of achitects is bad or that cost should not be considered. I think there is much to be said for the GAO recommendations. I don't think the Brooks bill is by any means perfect. Here again I feel that citizens ought to come into the act and that the procedures should be

much more designed to bring new talent to the fore. The present procedure precludes that by putting all the emphasis on past experience of an architect or engineer.

Well, the past experience, if we look back at our Government buildings, isn't so hot. They didn't do so very well. They didn't do very well on cost and they didn't do very well on efficiency or anything else. I think the Government almost has an obligation to help young people along, to help new ideas along. This can be done with caution, without being radical and wild about it.

But I think the architect selection procedures that have been tried by the National Endowment for the Arts for the design of Immigration Service border stations are impressive. Mr. Peck, I think, is going to testify about them and will give you some details about this.

I will also say that most of the best buildings in the world have been the result of competitions. The Capitol and the White House are examples. You name them. More recently we have had the famous Boston City Hall. The experts and bureaucrats will tell you that competitions are cumbersome and cost money. What's more they have to think about them and might find that somebody gets the job that they think should not get the job. But I don't think that should deter this committee from pressing for more competitions for public building design.

I don't think you need a competition for every little job. But if the Government is going to be more accessible to people, if this is going to be a more lively democracy, this will have to reflect itself in the buildings Government builds and in the way Government arrives at the design of its buildings, including the selection of architects.

We have to be more daring. More people ought to be able to contribute their ideas. Sure, that may be controversial, but I say again democracy is controversial and we shouldn't be afraid of criticism and controversy. We havet got to take risks to arrive at excellence.

Two more points. One is local review boards. Here in Washington the Fine Arts Commission functions quite well. It has made some mistakes, in my view. It has approved the FBI building, for instance. But on the whole the Commission, particularly under the chairmanship of William Walker, has done a great job upgrading municipal architecture here. Washington's school buildings are better buildings. The firehouses are better firehouses.

Again, review by outsiders and nonarchitects is a cumbersome process. But you get some feel for what the community wants and I think this is good. Citizens' review boards impart a community feeling into what ought to be a community building.

My last point is this: We all know that we are not as rich as we thought we were. We have to mind money and cost. But we should not be parsimonious but intelligent about this. I would welcome if this committee, perhaps with the help of outside experts, were to examine the whole notion of cost benefit analysis. I think we are taking much too narrow a view of what is cost and what is benefit. Cost, as we all know, is not just purchase cost but long-range cost, maintenance cost and so forth. Benefit is not just what benefits the bureaucrat who sits in the building but what benefits the community and many, many intangible things that are very hard to put into statistics and calculate on a computer. But they must, just the same, be taken into consideration.

In other words, let's look at public buildings not only as a machine to live in or to work in, a machine built for obsolescence to be discarded in 20 years, a machine that gives us the most efficient job for the least money. Let's look at public buildings as setting examples of excellence, as means to enhance their surroundings, as tools for building communities in the physical as well as metaphysical sense. A public building should be a joy to work in and a pleasure to visit.

As we heard the other day, we are a people determined not only to work together but also to laugh together. Thank you.

Senator MORGAN. Mr. Von Eckardt, I can't thank you enough for your appearance, and the time you have given us today. You have certainly said, very eloquently, things I have thought and have not been able to express.

John, I think if you look at our questions, I believe he has answered all of them. I had jotted down a note on art, when you started on the subject, and then you answered it when you said we shouldn't put all of our money in masterpieces but should encourage more local art. I would pursue that one step further, with a thought Peter Lawrence expressed to me this morning.

In doing that, what would you think of trying to encourage use of a public building for expressions of art and otherwise, through other areas such as using the courtyard? Some of these are beatuiful, and could be used for concerts. That would cost very little, except for the speaker or P.A. systems, and using it for things like this seems reasonable.

Mr. VON ECKARDT. I think that would be wonderful. I think it would provide more outlets for peoples' creative energy and the more outlets we provide, the happier the people in the community are going to be.

We need more places for artistic performances and ceremony for lay groups and for neighborhood groups. Second, such uses give people the feeling this is their building, because it is their Government and they can sing in it or give an amateur performance or have their lunch there. Nothing is worse than these lawns with signs saying "Don't step on the grass." Grass is there to be stepped on and public buildings are there to be used by the public.

So I am very much in favor of creative use of courtyards and why not have a cafe there or, you know—the National Gallery and Portrait Gallery has this wonderful court. Have you been there on a Sunday?

Senator MORGAN. Not on a Sunday.

Mr. VON ECKARDT. It is beautiful. They have a group that makes very nice sandwiches and people enjoy it and you feel good about museums and culture and Washington and everything else.

Senator MORGAN. I think sometimes nothing can be more intimidating than public buildings, as you say, where there are signs, "Don't step on the grass", "No entry here", or don't do this or that. As a good example, in the Russell Buildings there is a beautiful courtyard, and for 2 years we have been trying to get permission to use it for an outing, for some people back home; a small group. But no, they say, "We only permit use of it once per year, and that is for a staff party. It is a beautiful courtyard that the public never sees and nobody can use. We could probably get permission to use any other Federal building in the country quicker than the Senate Office Building.

Mr. VON ECKARDT. I might add, Senator, the reason the Government is so restrictive about its buildings is usually concern about security. That is a misconception of how security comes about.

Jane Jacobs enlightened us about this by telling us about "the eyes on the street." In her book "The Death and Life of Great American Cities" she points out that a busy street with bars and shops is safer than an empty street. The barkeeper and the shopkeeper look out the window and with their eyes on the street make sure no one is molested. People protect each other. The same thing that is true of building. If you have a lot of people going around you find fewer typewriters missing and better security in general because people watch each other.

Senator MORGAN. Some years ago, when I was attorney general in North Carolina, my State Bureau of Investigation had to arrest some youngsters for breaking into a public school gymnasium during the summer. The director of the bureau came to me and said, "You know, instead of indicting these youngsters we really ought to be indicting the public school officials for not having them open during the summer."

We have all the public facilities, but don't make use of them.

I have one other question. Do you see any danger to the quality of Federal buildings in what appears to be the increasing use of construction management techniques the way they go from planning right on through construction?

Mr. VON ECKARDT. No. I think on the contrary. As I understand management techniques, such as the critical path method and so forth, the are leading us on the right track to better building construction.

The Federal Government, along with almost everybody else, has pinned great hopes on industrializing the building process and prefabrication. I am afraid it doesn't work and I am glad it doesn't work because this is one area now where people are still involved and where the quality of bricklaying, as you pointed out before, still has some meaning.

I was never a great advocate of turning out buildings like automobiles and making them cheaper. It doesn't work. But the process of building, that is the sequence in which you employ different trades and subcontractors can be much improved. It is good to know that if it rains you can do something else in the meantime. It is good to have a computer tell you what to do if the electrician does not show up.

These management methods are going to help us a great deal reducing cost, building faster and using labor more efficiently. So I am in favor of them from what I understand about them.

Senator MORGAN. We again thank you for coming in. I told someone back in North Carolina that being a member of the Senate was somewhat like enrolling into one of the best institutions of higher learning in the world, where the classes are taught by some of the world's greatest scholars and the class size is very, very small, as you can see here this morning. I am learning a great deal and I appreciate it very much.

Mr. VON ECKARDT. You are very flattering. Thank you, sir.

Senator MORGAN. Has Professor Fitch come in yet, or Professor Skully?

Mr. Knight, how about you and Peter both walking up here just a minute.

We will run on a little later. Mr. Knight has to catch a 2 o'clock train. I have a caucus meeting at 12 but there probably won't be any business for a little while. So we will adjourn after Mr. Knight's testimony, and come back for the afternoon if Professor Fitch comes in. Professor Skully and Mr. Lawrence also have some testimony.

Mr. Knight, thank you for coming. Mr. Roy Knight, for the record, is the Acting Director of the Architecture and Environmental Arts Program, National Endowment for the Arts. He is accompanied by Mr. Robert Peck, Federal architecture project. Gentlemen, you may proceed.

STATEMENT OF ROY KNIGHT, ACTING DIRECTOR, ARCHITECTURE AND ENVIRONMENTAL ARTS PROGRAM, NATIONAL ENDOWMENT FOR THE ARTS, ACCOMPANIED BY ROBERT PECK, FEDERAL ARCHITECTURE PROJECT

Mr. KNIGHT. Thank you very much for inviting us here today because we are certainly delighted to have this opportunity to present to you some of the ideas that have grown out of the Federal design improvement program. Bob Peck, who is with me here, is the Assistant Director of the Federal architecture project, which is a part of that program.

This is a Federal design improvement program that has been conducted by the Endowment at Presidential request since 1972, and at the present also in my capacity as Acting Director of the Architecture and also executive of the Federal design improvement program.

As you may recall, Miss Hanks, Chairman of the National Endowment for the Arts, testified before this committee nearly 2 years ago on the Public Buildings Cooperative Use Act, now Public Law 94–541. I don't want to repeat her testimony. In fact, what I really intend today is to just highlight some of the points that have been covered with that and I will try to make it somewhat brief in acknowledgement of your need to move on.

Senator MORGAN. Don't worry about it.

Mr. KNIGHT. I have presented a text for the record, so what I will do at this point is just sort of wander from that and speak to several points, some of which have been raised. I think many of the points that have been raised are very much of interest in the context of the Federal design improvement program. The Federal design improvement program, in particular the Federal architecture project, has worked with a task force composed of private design professionals and public leaders, including Senator Baker.

They have come to a conclusion in their review of the questions affecting Federal architecture and it is not only what the building looks like that makes the difference but it is the building's effect, its use, and the way you go about arriving at building a building and the decisions of what kind of building it will be that make a difference.

It is even the operation of the building, of course, that has very much to do with the impression that it gives to people who use it. What we find is that it is sometimes a question of reception. Someone approaching a building, whether they like it or not, has very much to do with

the way they are permitted to approach the building. Even a pretty building is not a very nice building if you are not really treated very kindly in it.

We find this whole point of attitude is something that really pervades, really just goes right through the whole matter of how the building is managed.

Senator MORGAN. I want to interrupt you there to say that it couldn't be more true than at the U.S. Supreme Court Building. It is a beautiful building, but I was taking some guests up the steps one Saturday afternoon some time ago when we were approached by a great big guard who had a gun as big as he was, on his side, and in a very rude and abrupt manner wanted to know what we were doing there; what business we had there. It is this sort of attitude, I think, that turns people off about their government, as well as the building itself.

Mr. KNIGHT. It reminds me of the story I have heard about the building associated with the tax system in New Jersey. Apparently a very massive, monumental structure, and it was said by one of the people who was approaching to have his case reviewed, when he approached that building his comment was, "I have already lost my case." I think this conveys a very strong sense of the attitude that we are concerned about and what kind of an impact a building can have on people, public.

We are talking about buildings for the public and, of course, what part they can play in it.

Senator MORGAN. I am sorry to have interrupted you, but your comments hit home.

Mr. KNIGHT. I think it is a very important point.

To get on back to the work of the task force I really stressed several points and at this point I think it is important for us to express our appreciation. I don't think we have really had the chance to formally thank this committee for its work on the Public Buildings Cooperative Use Act because it embodies two of the principles that the Federal design improvement program has attempted to promote strongest, the principle of adaptive reuse of buildings and the idea of mixed use of facilities. We find that these offer important opportunities for the Federal Government in dealing with buildings.

Certainly the mixed use policy is a very strong one in terms of offering opportunity to give possibilities for bringing the public in for other reasons than the typical one of just conducting Federal business into Federal facilities.

Certainly by allowing for commercial space and for other kinds of activity, public activity, it allows people to come more regularly in contact with Federal buildings and therefore become more comfortable with it as part of their everyday lives.

At this point we have mentioned, I think several times I have heard mentioned, the FBI building. That is a case on point in terms of this question about possibility of mixed use. I think it was originally intended that there be some there but it was eliminated for the excuse of security. Now, it is a funny thing because this argument about security is a kind of self-defeating and circular one because as soon as you remove people from the scene you have also removed a kind of a built-in self-protection system. People are less likely to misbehave

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when there are a lot of people watching them than they are when they are there by themselves in a barren and desolate place.

The kinds of suggestions that one might consider in the case of the FBI building, which is itself a building already constructed but not necessarily one that can't be a little bit improved. For example, we find that the ground floor where the store space is considered a possibility, that simply the removal of a few panels—it is not an expensive matter—could allow for the opportunity of introducing this commercial space at the ground level and therefore a greater level of activity into that building.

Same thing goes for the use of the courtyards. We have talked about courtyards and certainly it is an opportunity for bringing the public into the environs of public buildings for activities that are pleasant, delightful and tend to celebrate the spirit of participation in community life.

There are other things, of course, other devices that can be used in some of the buildings and I think an interesting one that occurred just this last week—I don't know if you had the opportunity to observe or not—but there were some special banners placed over the Old Post Office Building. That kind of thing serves to give the building a life in the community that goes on with time, according to the seasons and the special events that take place and at the same time give that building an additional character in terms of a smaller scale of time, you might say.

The building, of course, stands there for many years but it also lives with the community day in and day out as events take place.

We have mentioned the point of building management and again I say it is often a matter of lots and it is a matter of the way staff and personnel treat you and so forth. There is also another question in terms of the matter of orienting oneself to buildings.

I have found in looking at this building when I came this morning that a typical problem that occurs in terms of monumental buildings is the one of how can you get in. Now, I happen to know how you get in and that was no problem for me, but as I looked down the street here I noticed that there was a very imposing impediment sort of pasted into the facade of the building and generally when you are talking about referring to this sort of classical style of architecture that this building tends to be, it isn't precisely—one expects that to be the entrance to the building. But if you go down there you will find out there is absolutely no way of getting in the building at that point. The entrance to the building is really kind of like at the corner.

Now, there are many buildings that have been built, both public and private sector, that share this problem and, of course, there are many devices that can be used that can be attractive, informative, and appealing in terms of applied graphics that can help to serve to remedy those problems.

Of course, it is better if we can anticipate those in the planning process and eliminate them from the beginning.

I have talked about a number of things that have sort of perhaps been felt to be skirting around the issue of style, but we do feel that that is an important consideration. There has been some discussion here today about contemporary architecture, whether you like it or

not and so forth. I think that as an architect I have a great deal of difficulty with some of the dialect that architects become involved in with the question about architecture must be contemporary.

Well, to say that is also to say that the building must be there and that really is not saying very much at all. I think Mr. Von Eckardt's remarks are very much to the point in terms of dealing with some of the possibilities that buildings offer for design opportunities and the interest that the public has shown in design as we have observed it at the National Endowment for the Arts as emerging from the movement in historic presrevation.

There are a lot of values and opportunities for buildings that are now being realized again because we don't get them very often in new buildings nowadays, that we can take, I think, in terms of future design.

I think one of the examples of what I am saying about contemporary architecture and what I hear other people in the field particularly, the public saying about contemporary architecture is perhaps best referred to in the pactice of the great architect Mies van der Rohe. He contributed very much to the profession of architecture and to the ideas of the design of buildings, but he did put his foot into his mouth. He said, "God is in the details," and then once he said that he proceeded for the rest of his life in practice to do all he could to eliminate details and I think this is a trend that has been followed often in contemporary practice of architecture.

On the one hand, in the hands of architects less masterful than Mies himself have led to a level of mediocracy with which we are all rather fed up, I think, at this point, and on the other hand simply led down some tracks that are not leading anywhere much at all.

Recent design competition—I noticed a publication that came from it was very interesting to see and also very disturbing at the same time. Everything represented there could have been called in the minds of some people by some definitions as machinery rather than architecture. Now, that is not to say that some—that I am here and can say what is the right way to design a building and what is the right style, but it is to say that it is an important issue and one that concerns you all and one which we should not, I think, avoid every opportunity to discuss because I think there has been some tendency to turn over responsibility to the professional on the part of the public and to feel well, it is kind of a high-priced good and there is nothing we can say about it. They must know what they are doing. They have been to school and have their registration and all the rest of it.

I am not blaming the profession for that. What I am saying is in a sense I am blaming the public for not having maintained its own responsibility in this regard because it has resulted in a problem for the profession because it has not had the information from the public side that it needs, I think, really to keep in touch with what the public needs and what the public senses.

This gets us, I think, to move on to a couple more points. I have been interested in the discussion about economy because I think we can see that cheap is not necessarily ugly nor is expensive necessarily beautiful, but we do see we pay for what we get. Sometimes we pay too much and this is where I think the question of constructive management is very important. We have to be careful that we don't pay any more than we need to get what we are looking for.

Finally I think we can always see we get what we deserve. That is really my way of saying I think this whole matter comes down to a question of simply being very careful about what we do and have thought, if you will, and be thorough at every stage of the way, from the selection of the designer and the architect and the establishment of the need of the building right down to the point of turning the key and opening the door when we are ready to use the building.

I might add one other point here. I think is an important statement of attitude and that is that it can be said that a building is never really—its design is never really finished. I think you can probably just looking around you find many instances of this. Of course, one of the most outstanding, monumental ones that is here is right around the corner in the form of the Capitol Building itself, and to my mind that is one of the most interesting and one of the most magnificent buildings that we have with us.

It is interesting to note that it began its life and its design evolution from a competition but it has gone through a number of stages which leave it—almost leave the original idea unrecognizable without some very careful scrutiny over the facade or setting.

But I think this serves to point out the kind of very lively process that the life of a building represents. To get back to another point, then, about "Guiding Principles" that was mentioned. I think that they are very important but only on one very limited level. It is important to say that our heart is in the right place because if we can't say that then we can't go anywhere at all. Still, if that is where we stop a great gap between setting "Guiding Principles" and constructing buildings exists.

There are still quite a few things that have to be looked at in terms of what it is we are going to build and what the specific problems are at hand and we are building a building, what the site possibilities are, what materials are available, what costs are, what budgets are available, et cetera, that have to be considered in this light.

We can't just glorify a set of standards that are as broad and as general as this and leave it at that and expect to be able to solve all the problems that we are confronted with in terms of actually building a good building.

I would like to point out one of the distinctions I think is very important to make in this regard. It is the distinction between the client and the user and then on the other hand its relationship to the design profession, the architect in terms of dealing with client and user. We see that certainly the work of a General Services Administration is as client, but what we also see is that many, many times when there is very little communication or opportunity for communication between the architect and the user the person who lives with and works in the building day by day, the people who live next door to the building, people coming in to do business, the people who work at the desk in the building, that all of these people are really removed from the designer of that building and separated from the designer of that building by the General Service Administration, by a program that it might prepare.

Somehow the means needs to be found to make the connection between those people who use the building and the ideas that the

designer develops. This goes all the way back to being a need at the point of preprograming, preplanning, and if I may simply reiterate the point that Mr. Panuzio made, that is a very important stage in the development of a building.

Another thing that can be considered at this point, I think, is that given the massive inventory of buildings of the General Services Administration there is also a tremendous opportunity to use even though it be a remote device in terms of communicating the needs of the users, it is an opportunity, and that is evaluation of the facilities that it has in terms of how well they work in order to be able to provide information for the next buildings that are built.

Now, we have talked a little bit about style. We have talked about Washington and Jefferson and building the Capitol Building and we are also, I think, talking about taking risks and being brave and we have been talking about mediocrity. I would like to just say that it would be nice if we could appeal for an opportunity for brilliance in Federal architecture and I think there is an opportunity for brilliance in Federal architecture, whether it be the post office in the small town or whether it be a major building for a Federal agency in Washington or a museum or whatever.

It goes back to the questions that have been raised about the selection of the architect. I think by no means has the question of competition been even scratched. It is just a very large area of opportunity about which in recent years I think relatively little exploration has been done.

The Brooks bill in 1972 is important in terms of expressing a concern for quality of design. It, I might add, also does not exclude the possibility for competition. I think this is an important thing to consider because I feel that that is really where the gap might lie is in the question of competition.

I think at this point I would like to, although I can't offer the words myself, I would like to appeal for a new word to be developed in place of competition, because there is a whole range of possibilities that exist in terms of the selection of the designed of a building that I think offer some promising opportunities.

The border station, the Federal design improvement staff worked with Immigration and Naturalization in selecting an art, not a design. This offers a suggestion as to in the question of cost and cumbersomeness and time consumed and all of these aspects that are often thrown up as being problems with competitions, but it is a question of what kind of competition and what the basis or criteria might be for making the determination as a result of the competition.

In this case what happened was that the general selection of a few competitors was made on the basis of submittals of work that architects that were interested in the project had done. It established some basic level of qualification, but then the next step was not to design the border station but to come to a meeting where they could be interviewed and questioned by people who knew the problems of border stations to get some sense of the attitudes of those architects and how they might go about approaching this problem.

This then formed I think very good basis of information upon which a good decision could be made as to what architect might be selected and what architect might have some good sense about what would be the right way of solving this problem.

I have, incidentally, a copy of Mr. Von Eckhardt's writeup of this experience with the Federal design improvement program with the border station entitled "New Federal Design: Tart Architectural Apple Pie," because it implies we get a little life into the system and we might be able to move forward in this regard.

Senator MORGAN. We would like to make that a part of the record of these hearings.

Mr. KNIGHT. It is from the Washington Post, Saturday, November 6, 1976. In any case, I would say it seems to me, that the questions of time, cumbersomeness, are ones that can be resolved if we think about it. We have been talking in terms of competition as the standard almost operating from time immemorial approached competition, which is massive and it is cumbersome and it is expensive and it does separate the designer from the project.

If you can focus on the selection of the designer, put him in touch with his clients and users, you can given him an opportunity to enter into a dialog with those people to develop the design which suits the problem best. If you do go into the standard way of approaching competitions that has often been used then you produce a situation where you are rather stuck with a given design that has had the benefit of very little conversation with either the user or the client of the building.

Finally, I think that another opportunity exists with the Federal Government for encouraging good design management and planning and basically to emphasize good design process, and that is an awards program, an awards program not the sort that could be termed a beauty contest that consists of some judges coming and looking at a building and seeing how brightly it shines, but instead a design jury that comes in and examines the procedures by which the building was built and can make some evaluation and some assessment of the effectiveness of that procedure relative to the quality of the building that results.

I think with those remarks I would like to conclude and certainly would be happy to answer any of your questions. I appreciate this opportunity, I say once again, to share some of the ideas from the Federal design improvement program.

Senator MORGAN. We thank you again, you and Mr. Peck, for being willing to come and give us so much of your time.

I do have a number of questions, but I wonder if in the interest of time, and the commitment that I have, you would be willing to provide the answers for us in writing after we review your testimony. You have answered some of our questions already. The first was about the border stations and we'll pass on the rest of these questions to you, and ask for your comments in writing, for the record.

Mr. KNIGHT. I just might mention this is a bright idea that fell out of the ceiling this morning, the question of art in public buildings. I think it might be extended one step further. It occurred to me that there are other art forms we have not talked about. We have not talked about dance and we have not talked about music. Some of the arts budget might go for speaker systems in the courtyards so it is possible for a group to come in and perform and be heard or it might be possible to pay for some program or bringing performing groups into a

courtyard or a public space that is a Federal property. Again, it seems to me that there are other alternatives in this question of public works of art that could go in to further enlighten public facilities.

I think that also another point that can be made is that there is a place for artists in terms of building in a more integral sense and that is there is no reason why artists cannot participate in the design process of a building itself, particularly when it comes to the question of some of the details like lighting or lighting fixtures or sound systems or any other number of kinds of parts of the building that really could be considered integral to the structure and enliven the situation expressly. There is plenty of precedence in the history of architecture so there is no problem there.

Senator MORGAN. It is interesting you made that remark, because one of the questions has to do with how we can use art in public buildings to enhance their image to the public.

Mr. KNIGHT. I will certainly be happy to take your questions and elaborate on them to whatever extent would be useful for you.

[Mr. Knight's prepared statement and responses to written questions follows:]

Statement of

Roy F. Knight

Acting Director, Architecture + Environmental Arts Program
National Endowment for the Arts

before the

Subcommittee on Buildings and Grounds
Committee on Public Works
United States Senate

January 24, 1977

Mr. Chairman, I am Roy Knight, acting director of the Architecture + Environmental Arts Program, National Endowment for the Arts. With me today is Robert Peck, assistant director of the Federal Architecture Project. The Federal Architecture Project is a component of the Federal Design Improvement Program which the Endowment has conducted at Presidential request since 1972. I am acting executive director of that program, too.

We appreciate the opportunity to speak to members of the Subcommittee on improving Federal architectural design. As you will recall, Miss Nancy Hanks, Chairman of the National Endowment for the Arts, testified before this subcommittee nearly two years ago on the Public Buildings Cooperative Use Act, now Public Law 94-541. I will try not to repeat her testimony, but we feel that much of what she said then is relevant to the subject of today's hearing.

In our studies of the Federal Government's building efforts, we have found that what Senator Morgan said in his announcement of this hearing is quite true: recently constructed Federal buildings are often not regarded fondly by their communities. People often say that these buildings create an image of a government remote from the people. It was precisely to the task of counteracting that image that the recommendations of our Federal Architecture Task Force were aimed. This Task Force, composed of private design professionals and public leaders, including Senator Baker, concluded that the image of remoteness is not altogether a matter of what Federal buildings look like. Rather, it is more a matter of the way they are used and operated. An unfriendly reception in the prettiest of buildings is still an unfriendly reception. Good design, no matter how defined, cannot erase the impression created by the imperious attitudes and policies of the people who run the buildings.

The Task Force, therefore, turned its attention to the impact that Federal buildings have on community life and on what architects and planners awkwardly refer to as the "built environment." Taking this approach led the Task Force to its recommendations that the Government utilize old, landmark buildings to satisfy its space requirements to the extent practical, and that Government buildings become "mixed-use" buildings, actively participating in the commercial and social life of their neighborhoods. This Subcommittee took the lead in turning these recommendations into legislation, and seeing to it that the legislation was enacted into law. We at the Endowment have not had an opportunity to thank you all in person for your efforts on behalf of that legislation, and I would like to do so now.

We believe that this new law provides the authority and the incentive to accomplish much of what needs to be done to improve the design of Federal buildings, to make them more inviting and accessible to the public. We would like to offer suggestions that apply not only to future building projects, but also to existing buildings. The current building program of the GSA is at a relatively low level and there are many actions that can be taken with the immense building inventory in existence.

For one thing, existing buildings can be converted to multiple-use. Ground floors that are now taken up with empty lobbies or with offices that do not need to be in constant touch with the public, can be made suitable for rental to the activities allowed under P.L. 94-541. A good example of the potential this holds for improving the image of government architecture exists right here in Washington. The Pennsylvania Avenue face of the J. Edgar Hoover FBI Building is a forbidding, monolithic wall at present. But the panels that make up this wall at ground level can be removed, leaving a series of spaces that could be filled with shops or cafes. This would be a change of face in the best sense of the phrase. It would provide needed commercial and restaurant services in the area and it would change the image of that much-criticized building.

Many recent Federal buildings have been provided with courtyards and plazas. These can be landscaped and furnished to make them inviting, comfortable places for people to sit or to eat. They can also be outfitted with mobile stages to accomodate local performing groups. The FBI Building, to take that example again, has a large, empty interior courtyard--and on its mezzanine, it even has a built-in amphitheater. That building could be a center of community activity on the renovated Pennsylvania Avenue.

Those empty lobbies can hold art exhibits, or display the work of the Federal agencies that occupy the building. Or, the open space could be rented to a cafe operator or made available to a local civic group for a book or cake sale. It is not a difficult matter in many cases to design spaces for these activities in such a way that they do not get in the way of, or pose a security threat to the employees who must use the upper floors of the building.

To convey a sense of welcome, we can hang banners on the building facades. They can advertise a display inside, or salute a local event, or simply celebrate a holiday. Whatever the occasion, they help soften the severe exteriors of monumental buildings. You may have noticed last week during the Inauguration the banners hanging from the Old Post Office Building on Pennsylvania Avenue. During the Bicentennial, many visitors were attracted to the Visitors Center in the Commerce Department building by the bright awnings and signs hung outside.

In many cases, all that needs to be done is to change a rule, or remove a lock. The courtyards of the New Post Office Department Building in the Federal Triangle contain grassy areas that many tourists notice as they pass by. But when they ask if they can go in and sit down with their lunches, they are told by the guards that the courtyard is closed to the public. The cafeteria in the new Labor Department Building is surrounded by a promenade that gives a very good view of the Mall. But all the doors to the promenade are locked.

In some cases, design mistakes need to be corrected before an inviting appearance can be created. The GSA has already begun a study of its many plazas and courtyards to see what makes some of them successful places for people and others urban deserts. We hope the GSA will also study the graphics and sign systems around and inside its buildings. At the present time, it seems that they frustrate citizens looking for services in a Federal building more often than they provide help. And it would not hurt to use less formal language on informational signs, and to use words like "please" and "thank you."

We do not mean to duck the issue of the actual style of Federal buildings, of the way they "look." What we are saying is that it is important to put this issue in perspective if our major concern is to assure that our Government buildings provide an appropriate image of democratic government.

Since at least the early 1960's, Federal office buildings, laboratories, and the like have been designed in styles generally typical of American architectural practice. While they rarely have been the leading examples of their styles, and that is to be regretted, they compare favorably, I believe, with contemporary building in the private sector. That should hardly be surprising, since the Federal Government uses the services of private architects who design both public and private buildings.

Unfortunately, many of the buildings that we in the design professions considered to be the "best" when they were built in the past twenty-five years are now considered, by critics and professionals alike, to be rather sterile in appearance and unfriendly in image. In other words, the problem with the style of these buildings as regards the Federal Government may not be that they lack dignity, but that they are overdignified, pompous and lacking in human warmth.

As you know, in 1962, an Ad Hoc Committee appointed by President Kennedy issued a set of "Guiding Principles for Federal Architecture." These principles exhorted the Government to avail itself of the best in contemporary American design and to strive for a diversity of styles. I think we can now say that the

Government did therafter follow the trends in American architecture. And as I said, for much of that period, the trends did not produce a humane or urbane architecture. American architecture did not even produce a variety of styles. In fact, in this period, we have seen a blurring of the old lines of regional styles, a homogenization of American architecture. Statements like the "Guiding Principles" are helpful to remind us of the continuing need to strive to do better, but they can do little more than that. In the two hundred year history of Federal building efforts, time and again, statements like the Guiding Principles have been issued, sometimes by Government architects defending their work and other times by outside observers critical of the very same work. Statements of design principles are very ambiguous things.

There are more specific, more manageable aspects of architectural design that we can change. We expect that implementation of the Public Buildings Cooperative Use Act will, of itself, force changes in Federal building design for the better. For one thing, of course, old buildings of great architectural merit will be acquired. The multiple-use provisions of the Act will also compel changes. Architects will have to give more thought to those building elements most important to the pedestrian. Doorways, lobbies and pedestrian circulation areas will have to be made attractive and inviting. In many modern office buildings, it is difficult to discover where the entrance is from more than a few feet away. That just will not do, if our goal is to entice people to come in and visit, or to shop at the ground-level stores. Ground level details will have to be scaled down to human size. Open spaces will have to be designed so that they contain intimate areas where people feel comfortable, and not be designed just to look uncluttered and symmetrical in an architect's drawing.

For these and other design improvements to take place, however, there needs to be improved communication between the architect and the Government client. The architect-client relationship is always a complex one. The architect has to follow the dictates of the client and interpret them into design. GSA is in an awkward position as a client, since it is not the ultimate user of the buildings for which it contracts. And even if GSA were the agency both contracting for and then later inhabiting a particular building, it might not adequately pass on to the architect the needs of other "users" of the building, such as business visitors, tourists, and people who live or work in the same neighborhood.

It is very important, then, for GSA to write building programs that make clear to the architect what elements of design he or she should stress. It is not easy to write a good architectural program. But GSA has the advantage of being able to

study its huge building inventory to see what elements are successful and what are not and to share that knowledge with the designers it hires. It is much more efficient to set out clearly what you are looking for in the building in the first place, than to conduct a series of design reviews as the architect's work progresses and to affix a patchwork of second-thoughts to the initial conception. A well-written program, based on studies of public and private buildings, can suggest to a designer elements that will lead to an efficient office building and a successful multiple-use center.

We believe that many Government agencies are insufficiently receptive to novel design concepts. In the early years of this country, men like Jefferson and Washington were not afraid to break with precedent. The Federal Government set the style for public building and introduced innovations both in building technology and design. While GSA is still a leader in building technology, the Government generally--in both the executive and legislative branches--has lost its nerve in the design field. We need to recover that courage. American architecture is now in a state of flux, and architects are re-discovering links to past traditions and re-learning the importance of symbolism in building and city design. We need to be flexible to encourage this process and take advantage of its lessons.

One way of gaining this flexibility is to change the system we use to select the architects who design our buildings. Although I understand that this policy is outside the ken of this subcommittee, I would like to suggest that we experiment with procedures that place less emphasis on past performance than our present procedures do. This present system rewards the safe, non-controversial designer. We should ask architects applying for public design jobs to give us some idea of the approach they would use for the job at hand. In some instances, we might use a full-blown design competition, the process that produced the original designs of the Capitol and the White House. We hear a lot about the pitfalls of competitions, but many of these are the result of rigid, dysfunctional rules that make them expensive, time-consuming, and subject to procedural irregularities. Modified forms of competition are being tried out in the United Kingdom that appear to resolve some of these problems.

Our Federal Design Improvement Program recently cooperated with the U.S. Immigration and Naturalization Service in a test of a procedure to select an architect for two border stations in the northwestern United States. Several architects were selected to present to a panel of architects their ideas for solving the design problem these stations posed. The procedure did not attempt to select a design, but rather a designer. The resulting border station design was praised by Wolf Von Eckardt in The Washington Post as being "fresh and suitable" and "touching

in its folksy simplicity." He also suggested that the procedure could "open the gates to better federal building design."

The advantage of asking the prospective designer to provide you with some idea of what he intends to design--aside from allowing you to select the most appropriate and original approach--is that it forces you to write a thorough program and allows the architect to engage in a dialogue with you about the content of the program. In some instances, the architects may be able to show that the program itself is defective. And the responses to the program may show the client that he is not adequately getting across the points that he thinks important.

We believe that there are ways that we can involve the public--and the Congress--in public building design without getting too many chefs in the design stew. At early stages of Federal projects, we could hold hearings that focus not on whether preliminary plans project a pretty building or not, but whether they promise a building that fits into its surrounding environment in terms of its scale and its materials, whether it will be welcoming to people, and whether plans for its use will enhance the commercial and social environment of its neighborhood. At various stages, hearings could be concerned with the selection of a specific site, the development of the architectural program (for instance, should multiple-use be programmed, should a performing amphitheater be built into a plaza fronting the building), and review of the architects' initial response to the program. For some projects, it might be desirable to form a "charette"--a working group--of local citizens to help Government officials devise the program.

Finally, we believe the time is ripe for the establishment of a Government-wide awards program, pitting all the Federal construction agencies against each other in a competition for recognition as clients of good design. Again, we would hope that such a program would not turn into a "beauty contest;" the architecture profession is rife with stories of buildings that were given awards based on their looks that are unworkable for their inhabitants. This program would acknowledge achievements in building management that result in more intensive use of Federal facilities by both Government and the public. It would emphasize the work of civil service designers who both supervise and carry out good work. And, above all, it would reward design and management initiatives that make Federal facilities standing symbols of the efficacy and openness of American government.

Thank you very much for giving me this opportunity to share with you some of the ideas of our Federal Design Improvement Program. I would be happy to try to answer any questions.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

Honorable Robert Morgan
Chairman, Subcommittee on Buildings
and Grounds
Committee on Public Works
United States Senate
Washington, D.C. 20510

Dear Mr. Chairman:

At the hearing of your subcommittee on January 24 on improving the design of Federal buildings, you and Senator Stafford asked a number of questions arising out of my testimony. Because time did not permit my answering at that time, I offered to reply in writing.

Enclosed is that response and some additional comments prompted by the questions. These answers and comments were prepared by Lois Craig, Robert Peck, and Hope Gray, the staff of the Federal Architecture Project. At the suggestion of your staff, our response is in a general, narrative form. The questions are appended separately.

We thank you for the opportunity afforded by your subcommittee to air our views on improving Federal architecture. We would be delighted to meet with you and your staff to discuss the findings and proposals of the Federal Architecture Project at greater length. With the new administration installed and just under way, we think this is a good time to contemplate new directions for our public buildings program.

Sincerely,

Roy Knight
Acting Director, Architecture +
Environmental Arts
Acting Executive Director,
Federal Design Improvement Program

Enclosure

QUESTIONS FROM SENATOR MORGAN

1. You mentioned working with the Immigration Service in selecting designers for two border stations in the northwest, and that their designs were praised in the press as being fresh and suitable. Can you tell us about them?

2. Was Immigration or GSA responsible for design?

The Federal Architecture Project and the U.S. Immigration and Naturalization Service tested a simplified competitive selection process last year. INS was seeking a design that would be suitable for two border inspection stations budgeted for construction at $150,000 each. (INS procures and supervises design and construction with its own staff on projects of $200,000 and less; GSA services INS on larger projects.) Registered architects in five northwestern border states were invited to submit standard government forms or their office brochures to apply for the project commission. The selection panel, composed of the chief INS architect, the director of the National Endowment for the Arts architecture program, and a distinguished private architect, first whittled down the 158 submissions to six. (The panel reported that, on a project of this size and nature, review of the firms' brochures, which are normally illustrated and indicative of the firms' design approaches, was more useful than reading the standard government forms 251, 254 or 255.) These six were paid to bring no more than two people apiece to Seattle. Once there, each firm had a brief opportunity to show slides of its work. The selection panel then explained what it was looking for, gave each firm a copy of a detailed building program, and then invited the designers to spend approximately three hours in private developing a response to the program. The panel specifically warned that it did not expect a design for the border station, but hoped that the program would allow the firm to discuss how it would tackle design of the station. The firm that won was selected because the panel felt that it demonstrated the best judgment of what portions of the program were most crucial to a successful design, and that it promised the most appropriate and imaginative solution to the problems the program presented. (These included providing comfortable quarters and efficient inspection facilities for the border patrolmen, and at the same time, presenting a welcoming image to visitors to the United States.) Based on submission of applications alone, and based on the initial interview on top of that, the panelists agreed they would not have selected the firm they eventually did--evidence that the actual solicitation of design proposals makes a difference. A questionnaire evoked favorable responses from all the finalists, several of whom had not before braved Federal selection procedures.

3. You said you believe that many government agencies are not receptive to novel design concepts. Can you cite any good examples?

4. You said in the early days the Federal Government set the style for public building design, but that now they have lost their nerve. What accounts for this?

In the early years of this country, the Federal Government was a leader in architectural quality. George Washington took a direct interest in architectural design, as did most cultured men in a day when professional architects were practically unknown. Jefferson started a tradition of placing the country's best architects--for a while, it's only professional architects--in full-time charge of Federal building efforts. These men--Benjamin Latrobe, Charles Bulfinch, and Robert Mills--established innovative design and technological standards that other public and private building followed.

Now, many of our building officials think that "design" is only a frill, something added on after the basic shape and function of a building is determined. Many of those in charge have backgrounds in administration, rather than design. They abdicate design responsibilities to private designers and opt for safe, middle-of-the-road design approaches. And these designers, cognizant of what's expected of them, usually offer the Government the least daring, least controversial design they can produce.

This is not to say that the most controversial design is necessarily the best. But it is a feeling that the Government is not a very enlightened, not a thoughtful architectural client, that discourages the country's outstanding architectural practices from seeking Federal jobs.

The exceptions to this general rule are instructive. Dulles International Airport, considered one of the outstanding American buildings of this century (and the only Federal structure to make the all-time American top ten in a poll conducted by the A.I.A. last year) was designed by Eero Saarinen. The airport is noted not only for the stylistic distinction of its terminal and tower, but also because it attempted a different approach to the basic architectural problem of the airport--how to funnel passengers efficiently from terminal to airplane. Saarinen was chosen by an FAA Administrator who took a special interest in design and together they fought a bureaucratic war of attrition waged against various aspects of the unconventional design.

The National Park Service is often singled out as the Federal agency maintaining the highest design standards. It has hired some of the country's outstanding firms--and, for a museum on the site of Benjamin Franklin's house in Philadelphia, hired one of our most controversial firms and got an unusual and popular design. The Park Service does a

substantial amount of its design work in-house with a staff of architects, planners and exhibits designers. This staff exudes a sense of pride in its own work, and a sense of confidence in selecting the work of others. When the Park Service reviews design proposals prepared by outside architects, it tends to focus its criticism on functional aspects and leaves questions of style alone. In its functional critiques, of course, the Service draws on a great store of accumulated in-house experience.

GSA performs almost none of its own design work. Even small projects are contracted out. Architect Walter Meisen, a former Acting Commissioner of the Public Buildings Service, once remarked that when a GSA project was received favorably, its private architects were acclaimed by the press; when a project was reviewed unfavorably, GSA was assigned the blame. It should not be surprising, then, if the morale of GSA's staff is not high. Mr. Meisen's remark also sums up the incentives operating on government officials to encourage "safe" design approaches -- not a fertile ground for a progressive, cooperative relationship between public official and private designer.

One recommendation we would make, therefore, is to allow GSA to prepare designs in-house for small projects. This would, at least, help GSA attract architects and other designers with design experience and an interest in "design table" work. It would also help GSA attract young architects. (At the present, employment at GSA does not even meet the criteria established by state registration boards for the design experience that is requisite to architectural licensing.)

For the Government to accomplish at least a portion of the design work on its major public buildings programs is not a break with our history. The current situation is rather the historical aberration. As already noted, the Federal government had practicing designers in its employ from the very beginning. In the 1850's an Office of Construction was established in the Treasury Department; it evolved into the Office of the Supervising Architect, a design and construction organization that survived right up until World War II, and furnished designs for most of the Federal buildings (including post offices) built during its existence. Many of our most distinguished old government buildings were designed by government architects: the Treasury, Old Post Office, Old Executive Office building and Patent Office (now the National Collection of Fine Arts) here in Washington alone.

Design and construction staffs should be directed by design professionals or administrators with experience in the design fields. There are currently very few design professionals in policy-making positions in the government. If we want to improve the performance of the government as a

client, we need administrators familiar with the design process who will demand and support thoughtful work by both private and public designers. This may require training designers in public administration skills and training administrators in the application of design skills. In addition, the Civil Service Commission could review its criteria for appointments to policy-making design and construction positions, with a view toward emphasizing experience in and knowledge of design management.

5. You recommend more flexibility in the way architects are selected by the Government. Do you advocate repealing or changing the Architect-Engineer Selection Act of 1972 (P.L. 92-582) and, if so, what should be changed?

6. You suggested design competitions. How could we go about this? What impact would that have on the present system?

The present system for selecting private architects for Government projects tends to reinforce the other pressures we noted that result in the Government opting for safe, unexceptional design. This selection system has rewarded those "safe" firms, both large and small in terms of the number of people employed, that have taken the time to fill out the proper forms, that have been likely not to challenge programs that give short shrift to a building's environs and the needs of employees and the public alike, and that have given promise of not embroiling the Government in internecine design controversies.

What the system does not allow is the presentation of competing approaches to satisfying the Government's architectural needs. In nearly every other major search for its needed materiel, for weapons, transit systems, electronic devices, etc., the Federal government adheres to policies that encourage selection from a range of proposals advanced by private enterprise that differ in approach to design, use of technology, and ultimate cost. Architects have long been familiar with a procedure that offers the advantages of the competitive system, but the Federal government has not taken significant advantage of it in nearly four decades.

Design competitions offer several distinct opportunities, not only to the government, but to the design community as a whole. They can provide suggestions of widely varying ways of meeting specified building needs--not just new ideas, but new combinations of the familiar, as well. They provide a sort of forum in which architects, responding to the competition's program, have a dialogue with the competition's promoter--and with each other. Competitions provoke public interest in the design process and in architecture. The public is drawn by the suspense involved and by the design "debate" represented in the various entries. Losing entries sometimes attract more

attention than the winners and provide ideas used in subsequent projects. (In some West German and Swiss competitions, provision is made for "purchasing" a second or third place design and using it instead of the adjudged winner, either for the project at hand, or for a subsequent one.)

Design competitions in Federal practice, like in-house design work, are as old as the Republic. The White House and Capitol building were both subjects of design competitions. (We may as well note right here that there were procedural irregularities in the Capitol competition that have recurred, with variations, down to the present. We will argue that these can be avoided.) So was the Washington Monument. In 1893, with forceful A.I.A. backing, the Tarsney Act became law and, until its repeal in 1912, provided for selection of private architects only through competitions. The Ellis Island Immigration Station and the acclaimed New York Custom House were both Tarsney Act products. (Its repeal was prompted by the findings of a Congressional committee that the work of the Supervising Architect's Office was less costly.) The impetus for A.I.A. support of the Tarsney Act seems to have been at least as much to induce the government to switch to designs of the classical, Beaux Arts school from its then-preferred Victorian eclectic, as to get work for private architects. In the 1930's, when private architects very much wanted government work, though, the A.I.A. gave very little support to competition as a selection procedure. However, a group of "modern" architects lobbied for a competitions bill in the apparent hope that it would lead to selection of designers of their school over the survivors of the Beaux Arts who still held sway over Federal design--and over the A.I.A. The bill did not pass, but several competitions for post offices were held in the late 1930's. In 1939, Congress funded a competition for design of a Smithsonian Gallery of Art on the Mall. Eliel and Eero Saarinen won with a design that some art historians now believe was one of the most-successful-ever accommodations of the "modern" style to a monumental building program. (That building was never built. The Hirshhorn Museum is its indirect descendant.)

The American architectural establishment does not favor competitions. A.I.A. spokesmen claim that they are costly, both to promoters and to architects; cumbersome and time-consuming; often become "beauty contests", with top honors going to the most spectacular rather than the most functional--or even "buildable"--design; and deprive architects of close rapport with the client. None of these objections hold up well under close scrutiny.

Architectural competitions are routinely promoted by public authorities throughout Scandinavia and in West Germany and Switzerland. The Royal Institute of British Architects actively encourages their use. The President of the RIBA

recently wrote, "If we want our architecture to flourish, to be relevant to today's needs and to be enjoyed [his emphasis] by the public, we need a constant flow of architectural competitions." (Foreword to Participating in Architectural Competitions, by Judith Strong, The Architectural Press, Ltd., London: 1976). The popular European and British competitions are conducted, however, under rules and safeguards that make them very different from those American architects think of when they dismiss the idea of competitions.

For over seventy-five years, American competitions have followed rules laid down and enforced by the A.I.A. Under study by the U.S. Justice Department for the anti-trust implications of the sanctions prescribed for violation of its competition code, the A.I.A. is reforming its competitions rules. At the very least, the revised rules will allow for a greater variety of competitions procedures. We believe that new procedures can also eliminate most of the objections to current competitions.

At present, American competitions are either "open" or "limited", and either "one-step" or "two-step". "Open" generally means that any registered architect may enter the competition. "Limited" means that specific architects (usually no more than ten) are invited to compete. In a two-step competition, five to ten initial entries are selected for further development by their authors, and the winners are named from these. In a one-step, there is only one stage of judging. Only second stage competitors in a two-step, and the winners in a one-step are given money awards. Judging is conducted by a jury composed of a majority of architects. A "professional adviser" is appointed to help prepare the program and organize the competition for the promoter. Under the old AIA rules, this adviser is supposed to be an architect drawn from outside the promoter's organization; he does not sit on the jury.

Architects are quite naturally concerned that a competition may require them to spend a great deal of time and work developing and illustrating their design with a relatively small change of getting any compensation at all. (Most foreign architects' associations publish a schedule of suggested award amounts, based on a percentage of project budget. The AIA has no such schedule, but recommends the first place amount be such as to compensate the winner for the time spent developing the design. This amount would normally be substantially larger than that recommended in the foreign schedules.) There are simple ways to cut the costs to the competing architects--and to equalize the differences in size and resources among them. A definite time period during which design development can occur may be set. In the large competitions that characterize the recent American experience, this period is typically several months. That time can be shortened substantially. Similarly, the amount of detail required in the entries can be limited, and presentation techniques restricted to inexpensive ones.

There is no good reason that competition entries need be complete designs. One criticism of competitions is that once a design has been adjudged the winner, everyone involved is afraid to change it, even if, on later thought, it appears to need revision. This attitude is a product of a misplaced emphasis in competitions. What one should search for through the competitive process is the designer who appears to best understand the client's needs and shows the greatest promise of fulfilling those needs. It is not necessary to require competitors to carry designs all the way to the stage that they are almost ready to be built to find this out. Our work with the Immigration and Naturalization Service indicated that the search can be ended long before that stage is reached; indeed, our JNS project did not require any sort of specific design at all.

Competitions have always been conducted so that the great majority of entrants wind up with no compensation, yet architects still flock to competitions when they are held. One reason is the publicity given winning designs. Many architects seem simply to enjoy the challenge of the competition. Young and unknown architects view competitions as a means of becoming known.

Architects risk their capital in other ways in the hope of securing commissions. They entertain potential clients. They fly to Washington and other cities to stalk corporate and government corridors in search of commissions. A former GSA Administrator remarked, "No people are more politically oriented in procuring federal commissions than architects. They contribute to both parties. Never a day passed that there was not at least one architect on my appointment list." As long as architects have speculative money to spend, it might be better spent designing than lobbying.

Competitions can be made less costly to their promoters as well. In the federal governemnt, the "professional adviser" could be a designated staff architect, or design team. The RIBA has experimented with a form of regional, "limited" competitions for government work. The tedious and time-consuming process of soliciting questions arising from the program from entrants and distributing answers in return is eliminated by substituting a conference at which all the competitors meet with the program's author. RIBA architects serve as judges for these short-term competitions (which also require only simple design sketches) for free. The costs of competition also decrease if provision is made for second and third place winners to receive commissions for subsequent projects. (This would appear to be legal under the Brooks Bill as long as the subsequent projects were designated in the competition announcement.)

The current system could also stand improvement in the means by which designs are judged. There have been instances in which promoters have not been pleased with the designs ranked first by juries--with the usual result that the "winners" are compensated, but the actual project commissions go to others. One way out of this dilemma is for the promoter to have a representative, or even a majority of representatives, on the jury. In a recent competition jury report, the jurors said they felt they could have done a better job had there been a promoter's representative present to help interpret his particular needs. Another method is to have the jury select three designs (or designers) for commendation and to leave the final choice up to the promoter. This alternative, too, is being tested by the RIBA and is close to the procedures widely prevalent in West German governmental competitions.

Juries do not have to be comprised solely of architects. Even the AIA rules require only a majority of architects. The Swiss routinely ask lay public officials and building managers to serve. In recent Canadian and French competitions, finalists' designs were put on display and the public was invited to vote on them, the public vote being counted as one vote in the ultimate jury selection.

However the jury is constituted, standards of fairness might be improved by the application of standards borrowed from the judicial system. For example, the jury could be required to write an opinion justifying its selections according to criteria established in the program. Competitors, by the same token, might be allowed to submit short briefs explaining their entries. Jurors and competitors could be prohibited from ex parte communication during the course of the competition. And we might then abandon the traditional anonymity of competitors, allowing the jurors to know the author of each design. But, again following legal precedents, the identity of the jurors would not be made known to the competitors until their entries were in. There is no a priori reason why we should assume architectural jurors are any more prejudiced than the judges and jurors of our legal system--and the establishment of explicit judgment criteria would restrict the possible effect of bias. With this system, competitors would be unable to attempt to "play" to what they assume to be the jurors' prejudices, too.

The judging criteria could be written in such a way to discourage jurors from turning the competition into a "beauty context." Some jurors now apparently feel a compulsion to vote for the most spectacular or startling design simply because there are so few competitions. They think if they uncover a groundbreaking design, it will help prove the value of the competition system. As the Sydney Opera House competition showed, the most spectacular design can also be nearly unbuildable, and at the very least, frightfully expensive. Many architects cite this as further "proof" that competitions are inherently imperfect. The more rational conclusion, of

course, is that there need to be cost and technical conditions laid out in the competition program. One can, for instance, stipulate a project budget and have cost consultants review submissions. Those entries that could not be built within the budget can be disqualified. This is a common feature of British and Swedish competitions. And, if the winning architect appeared to lack the experience needed to see the design through to working drawings, he or she can be required to affiliate with a more experienced firm. Some West German public competition winners move into government offices to work with experienced in-house staff.

The GSA is in the process of experimenting with a form of A-E selection that is, in effect, a limited design competition. The Stage 3 Project Proposal procedure to be used for the Old Post Office project here in Washington, will utilize GSA's existing public advisory panel and in-house evaluation board to select five architects for intensive interviewing. Three of these will then be asked to prepare designs and, out of these, a winner will be selected. Relatively explicit judging criteria have already been set out in the Commerce Business Daily announcement that invited applications. This procedure is an imaginative combination of existing mechanisms with a competitive procedure.

We believe that this, and other forms of competitive selection, could open architect selection to public view, just as the mixed-use provisions in the Public Buildings Cooperative Use Act can open buildings to public use. It could go a long way toward eliminating the taint of political interference in the selection process. The visibility of the selection and the design alternatives it produced might induce officials and the general public alike to take a greater interest in the government's building programs. And designers with fresh ideas might be attracted by the open challenge of meeting the government's architectural needs.

At least for the purpose of experimenting with various forms of design competition, it would not appear to be necessary to amend the Architect-Engineer Selection Act of 1972 (P.L. 92-582). Reports of the Senate and House Committees on Government Operations favorably reporting out the legislation that became P.L. 92-582 explicitly provided for the use of design competitions in "situations involving 'prestige' projects such as the design of memorials and structures of unusual national significance." (Senate Report No. 92-1219, p. 8, and House Report No. 92-1188, p. 10). At some later point, if competitive procedures prove to be advisable, the Act might require amendment in order to authorize their routine use.

7. You also advocate a government-wide awards program, putting all federal construction agencies against each other in a competition. How could this be done? Isn't GSA responsible for building design?

A design awards program not only recognizes past achievements, it also keeps the issue of design quality in the minds of those with the authority to influence it in the future. And by singling out specific aspects of design for commendation, an awards program may alter design procedures and concepts.

Most architectural awards programs have concentrated on building style, honoring those single buildings an awards jury considers the most aesthetically pleasing. Some of the buildings so honored have turned out, in actual use, to be barely functional for the purposes they were intended to serve. The most egregious example is the Pruitt-Igoe public housing project, widely praised in the late 1950's for the appearance of its high-rise apartment blocks, and demolished early in this decade when living conditions among its low-income population became untenable.

Awards categories in recent design awards programs have been expanded in an effort to counteract this; Progressive Architecture magazine presents awards for research into building programming and operation. The American Institute of Architects now separately honors adaptive-use projects. The Civic Trust awards in England require that nominated projects be visited by regional judges to assess how well they accommodate their surroundings and their functions.

GSA has gone farthest of all. In its second and most recent biennial design awards in 1975, GSA recognized work in historic preservation and adaptive-use, interior planning and design, research, the fine arts, and new construction. In presenting the awards, for work accomplished by both in-house professionals and private designers, GSA also honored, where appropriate, the Federal agencies that sponsored the projects and the GSA regions that carried them out.

We believe the GSA program is a good model for a government-wide awards program. In line with the objectives of the Public Buildings Cooperative Use Act, the main theme of such a program could be to recognize Federal and private designers, and government agencies and officials, whose work has created federal facilities that are accessible to the public, that enhance their surrounding physical and human environments, and that function efficiently for their federal occupants. The GSA categories could be expanded to include awards for multiple-use projects and for management initiatives. (As we noted above, building management initiatives might be particularly important in assuring the success of multiple-use projects. Another kind of management action was commended in the GSA awards: a program that required in-house staff to spend a day at their jobs in wheel chairs in order to acquaint them with the obstacles encountered by the handicapped.) A

full-fledged program might be expanded further to encompass other aspects of federal design, such as graphic design and photography in government publications, and clothing design in both military and civilian service.

A government-wide program could stimulate a healthy spirit of competition among the major design and construction agencies. Besides GSA, these include: the Army Corps of Engineers, Naval Facilities Engineering Command, Air Force Directorate of Civil Engineering, Veterans Administration, National Park Service, Department of Health, Education, and Welfare, Energy Research and Development Administration, State Department, NASA, Tennessee Valley Authority, Postal Service, Smithsonian Institution and Architect of the Capitol. All of these agencies carry on significant architect selection, design and construction supervision, or building management activities outside the jurisdiction of GSA. DOT, HUD, and Commerce administer large grant programs with great impacts on the design of our urban environment and an awards program might make provision for recognizing achievements in subsidized federal design and construction, too. (HUD, in its design awards, has already developed a system for grading the impact of subsidized projects on the urban environment.) Agencies that currently conduct their own awards program -- at present, the Department of Defense, Corps of Engineers, Naval Facilities Engineering Command, GSA, and HUD -- could be encouraged to continue them within the framework of the larger program.

Either the National Endowment for the Arts or the Council on Environmental Quality might logically be assigned the task of administering the awards program. CEQ could include the results of the awards judging in its annual report on the environment, but, in order to do an adequate job, CEQ would need to augment its staff with additional people with an interest in, and knowledge of, the built environment. In either case, it would be advantageous for the program to have the imprimatur of authorization in a presidential executive order and to be administered by a neutral, non-building agency.

8. In your statement you suggested that hearings be held in the early stages of design, to get public input. Don't agencies such as GSA do this already, as a matter of policy? What would you recommend public hearings be focused upon?

In only a few instances has the government provided a mechanism for the public to express opinions on building projects before they rise up out of the ground. This Committee did a few years ago, when it held hearings on the proposed design of the Dirksen Senate Office Building extension (now the Hart Senate Office Building). And GSA held a hearing in Baltimore a few months ago to solicit opinions on the design of a controversial sculpture.

Public hearings sometimes are scheduled in response to outcries over Environmental Impact Statements, but these hearings usually focus on site selection in one form or another: the issues raised deal with impacts on local traffic, employment, housing, urban services, and, of course, air and water quality. The EIS normally notes if historic buildings will be affected (but rarely considers their use for government purposes), and otherwise ignores issues of urban design. Often, a boilerplate statement about "aesthetics" is included, promising that the facility's design will be an appropriate and aesthetic one, or words to that effect.

Impact statements are issued before facility design is completed. But program development is usually well along when the EIS comes out, and, as we have stated, program development is really the crucial phase of project design. If the regulations for preparation of the EIS were revised to require attention to urban design issues, the Impact Statement could serve as the forum for discussion of the quality of the man-made as well as the natural environment. (We would hope that this new task for EIS authors would be accompanied by a general simplication of the EIS process. The issues we would like to add can be addressed concisely, in any event.)

Urban design issues would include the overall size of the facility, the predominant materials to be used in its construction, and proposed configuration and uses of its street level facilities, open spaces, and interior public areas. Interested citizens and officials could then compare these plans with the character of existing and projected development in the area to determine whether the federal facility would enhance its surroundings or not.

In the case of major projects ("major" being defined in terms of potential impact on the project area, not just as an absolute budget figure) in which the EIS comments indicate substantial local reservations, public hearings could be convened under the authority of either the Federal construction agency or of the Congressional public buildings subcommittee.

Opportunities exist for public and Congressional participation in the design process at even earlier stages. When GSA conducts a survey of government space needs in a geographical area, it might be feasible to conduct public hearings to gather information on real property availability (particularly of historic structures). GSA currently notifies local officials of the conduct of the survey. A hearing might produce information from other sources. Similarly, when the site selection process is initiated, a public hearing could air objections before expensive planning is undertaken. Of course, the desirability of public notice must be balanced against the need not to inflate specific neighborhood real estate values artifically and prematurely.

Congress could revise building prospectus requirements to include consideration of the urban design values we mentioned above, the use of historic and other existing structures, and provision of commercial and other public use facilities. The prospectus could also require the description of the facilities planned to enhance employee morale.

In selected instances of major urban design impact, public hearings could be held again when preliminary designs are completed. This process might be reserved for those cases mandated by Congress in response to demonstrated community objections to earlier programming presentations. Again, we believe that review should be restricted to matters of urban design and should not be opened to consideration of detailed aspects of building layout and exterior appearance. The latter sort of review has the potential of disrupting the integrity of the designer's scheme, rendering the final product a patchwork of ideas. This sort of review could also have a "chilling" effect on future projects, discouraging some architects from applying for federal commissions and frustrating the best efforts of others who are selected.

For similar reasons, we urge caution in acceding to the reviews of community design review boards. Many tend to concentrate on just those matters we described above as tending to frustrate the design process. Moreover, few such boards have established reviewable criteria for their decisions and many do not prescribe rules that guarantee the elements of due process in their deliberations.

The National Park Service has recently developed a citizen participation process that might be a model to follow when time and project size allow. In devising a master plan for Yosemite National Park, the Service prepared a package that could be sent to anyone with an interest in use of the park. The package was detailed, and required those wishing to advise the planners to study pertinent laws and regulations and to designate, area by area and for the Park as a whole, their choices from a list of up to 15 increasingly intensive land uses. Despite Park Service estimates that responses could take days to prepare, over 10,000 families, environmental groups and business concerns sent back complete replies.

Finally, we wish to point out again that design competitions, by their very nature, encourage public notice of architectural programming and design.

9. Do you think every construction agency should have its own designers, responsible for their own buildings?

10. Do you think that design and construction responsibility must necessarily be centralized in the same agency or office, such as the Public Buildings Service, or could they be separated?

Combining design and construction responsibilities in the same office can allow a flow of information useful to both processes. Technical and cost data from construction can be fed into subsequent design efforts, and new design approaches can be developed taking account of construction and cost constraints. In fact, building management and maintenance data should also flow freely into design offices and should include evaluations by those who actually occupy or visit Federal buildings. And interior design should be a part of the same building service staff and share in the general exchange of ideas and experience. The Public Buildings Service as currently constituted contains all these elements. The only significant building function separate from it is furniture procurement, which should be controlled by the interior design office.

Most agencies have no need for their own building design staffs. They should be able to make use of the central design service GSA was meant to provide. The active in-house design staff we have suggested would need a steady workload of small projects. In the past few years, other government agencies that formerly relied on the Public Buildings Service for design and construction have begun to form their own building services. HEW is a notable example. This competition over building work has not improved design noticeably. We believe competition is healthy, but recommend it be fostered in other ways.

At the same time, GSA could improve the service it provides to other agencies by designating some of its building design and management personnel to act as liaisons with each serviced agency. They could act much as commercial service representatives do, providing one point of contact within GSA for its customers. These representatives might be placed in an office of customer service, so that their performance would be evaluated at least in part by the quality of service they give to their "customers".

There are, nevertheless, situations that argue in favor of agencies other than GSA maintaining their own architectural or design staffs. Agencies that operate programs requiring a significant inventory of special needs buildings, like the Veterans Administration, the military services, and the National Park Service, can justify the expense of a full-fledged design and construction staff. Some other agencies with specialized needs but smaller construction programs, like the Customs and Immigration Services with their inspection stations and the Federal Aviation Administration with its air traffic control centers and towers, might need full-time staff to study, refine, and manage work-space requirements, while not directly furnishing their own design and construction services.

11. Do you think the cost factor alone is responsible for so many of the drab and uninteresting buildings we see today? Is it so much more expensive to combine a little brick or stone into an exterior concrete wall than to just leave it plain?

Costs alone are rarely the sole cause of unimaginative design. Down to some certain limits, architects can create buildings that function well, fit in with their surroundings, and serve public purposes--or buildings that do none of these--no matter what the budget. Structural concrete and steel and mechanical pipes can be used to create textured as well as monotonous surfaces, vibrant public spaces as well as "dead" ones.

However, costs can be reduced to the point where certain aspects of a public building program cannot be met. We believe that this happens, when it does, because, while our current analysis techniques provide an estimate of costs, they do not provide us with an estimate of corresponding benefits.

Life-cycle cost procedures, for example, provide an estimate of building costs over time. (And some of these estimates are subject to question, since the underlying assumptions are debatable, e.g., the number of years of the building's usable life, costs of energy sources in the future, and the relevant discount rate.) The life-cycle cost printout does not, however, estimate the benefits of functional public reception areas, or better interior design and other morale-enhancing expenditures, or the strengthened tax base produced by a federal development designed to stimulate commercial rehabilitation of a rundown area.

Because of this biased analysis, the tendency is to opt for the least-cost solution. When life-cycle cost analysis is applied to a defense system, the cost is compared to certain "benefits" the military have determined are essential. The least-cost system may not provide the requisite "benefits" of reliability or ease of operation. Until we can provide similarly defined goals for our public buildings, we should be careful in relying on cost estimates alone to get project budgets.

We should also recognize that some benefits may not ever be susceptible of analysis by mathematical computation. How does one estimate the dollar value of providing a town with a project that boosts civic pride? It would be hard to trace any particular business investment in an area directly to the fact that money was spent to make a federal building's plaza a catalyst for downtown activity. There is no substitute for subjective but rational policy-making in these cases. Decisions such as these have to be "political" in the best sense of the term.

The same problem inheres in value management and fast-track construction systems. They are useful management tools, but they can so come to dominate decision-making, that factors that are irrelevant to them may be overlooked entirely in making overall project choices. Some of the same cautions apply to the decision to adapt an old building or build a new one. Just looking at the comparative cost estimates does not inform one that adaptive use projects are more labor-intensive, and supply more employment opportunities. Nor do we know how to estimate the dollar benefits of saving landmarks that contribute to feelings of neighborhood cohesion. More fundamentally, the prices assigned to some construction resources may under-value the opportunity costs incurred in using them. (For example, the price of new steel may not reflect the costs to society of the air pollution incurred in its manufacture.)

12. What do you think about the idea of upgrading the outward appearance of existing federal buildings, to modernize or improve them?

13. What are your ideas concerning restoration of old buildings having historical or architectural significance? You pointed out that some appear over-dignified, pompous, and lacking in human warmth. Where do we draw the line here?

We believe that many American institutional buildings (and not just Federal buildings) designed in the last twenty-five years now appear over-dignified and sterile. While there certainly have been some architecturally significant buildings in those years, it is not to these that we presume the government will primarily look when seeking to comply with the adaptive use requirements of P.L. 94-541.

The outward appearance of most existing buildings, including those built in the last twenty-five years, could be improved by implementing the cooperative use aspects of P.L. 94-541. Active public use of lobbies, courtyards, and plazas would do much to dispel the forbidding image some of our federal buildings present. Festive banners draped on the sides of buildings or over entrances could add color and an aura of welcome while publicizing performances and exhibits taking place below or inside. Some blank walls might furnish a "canvas" for murals or mosaic designs. Generally, however, we would advocate concentrating energies and funds on turning existing federal buildings into active, friendly places rather than on remodeling the building facades.

14. Your comments, regarding the new Public Law 94-541 and how existing buildings can be changed, and converted to more active public use, were very interesting. Particularly the new FBI Building and other existing federal buildings. Have you discussed this with the FBI, GSA, or any other agency, and what are their reactions?

The renovation of the Old Post Office building on Pennsylvania Avenue will become the first GSA project to incorporate multiple-use leasing. Planners for the District of Columbia government have approached federal authorities about the possibility of incorporating multiple-use facilities in the J. Edgar Hoover FBI Building. We are aware of existing federal buildings in Seattle, Portland, and Chicago that could also be converted easily to multiple-use, and we presume there are numbers of others.

Public accessibility is not something that need be an element of design and management only in office buildings. The Bureau of Engraving and Printing hosts many Washington tourists. A gallery permits them to watch the presses in operation. Government laboratories and research installations not engaged in classified defense work could also provide for public tours, becoming an educational resource for local schools. Waste management and pollution control projects belonging to or supported by the government could have public observation facilities designed in, enhancing environmental awareness.

We have not discussed specific multiple-use projects with other agencies.

15. Where the cost of restoring an old building might approach or equal that of constructing a new one, offering greater benefits such as efficiency and flexibility, what would you recommend?

Comparisons of the efficiency of new buildings over old may be skewed. Large-scale new projects are sometimes justified on the ground that it is advantageous to "consolidate" all the federal employees in an area into one building. Since older buildings tend to be smaller-scale than the consolidation would seem to require, the old buildings are not considered adequate. We believe this policy should be reviewed and refined. While it is undoubtedly true that some federal activities now located in dispersed facilities could function more efficiently if collocated, it seems hard to believe, as Senator Buckley said nearly two years ago, that the Forest Service needs to be across the hall from the Secret Service. Surely some efficiencies can be realized merely by using available electronic communication devices or messenger services. Consolidation advantages should be analyzed on a case-by-case basis, with comparative physical relocation and alternative communication costs perhaps computed according to a general cost model.

Moreover, restoring an old building may generate benefits that are difficult to measure, such as improvements to other properties in the immediate neighborhood and conservation of construction resources. Restoration projects typically provide more jobs than new construction for a given outlay of money.

16. You mentioned the "Guiding Principles for Federal Architecture," published in President Kennedy's 1962 report, and indicated these had not influenced federal architecture to any great degree since then. Can you tell us why, and if these should be re-emphasized or strengthened as a matter of policy?

Declarations of government architectural principles are as old as the Republic. Each one characteristically asserts that the government has an obligation to erect distinguished buildings and that one style best symbolizes American democratic institutions. Under this mantle of symbolic fitness, Thomas Jefferson invoked the Roman temple form, Nicholas Biddle (head of the Second Bank of the United States) the Greek temple, James Renwick the Romanesque of the Smithsonian, the Supervising Architect in 1866 the Second Empire style (borrowed from France), the Supervising Architect in 1901 the Beaux-Arts, and the U.S. Public Building Commission in the 1920's a combination of the classical and what it called the "modern office-type."

In 1931, the A.I.A. Board of Directors enunciated design principles in a new form. The government was still exhorted to architectural excellence, but no particular style was invoked:

> We believe that the country is entitled to the services of the best architectural talent available....
>
> We affirm that our Federal buildings in all parts of the country should proclaim the highest standards of enduring architecture. The special requirements, customs, and traditions of the communities in which they are located should be recognized and met in their design.
>
> Such standards of excellence can be achieved only by enlisting the best ability in the architectural profession. Men capable of producing these results are not to be found in subordinate capacities in government bureaus....

The 1962 Guiding Principles for Federal Architecture read very much like the 1931 A.I.A. declaration. Both statements are valuable as calls for high design standards and in putting aside the endless and unwinnable debate over style. But neither suggests how high design standards can be attained, other than by following the lead of private architects. As we have noted before, this is no guarantee of good design.

We believe that improving the government's architectural undertakings can be accomplished better by plotting and following a course of specific actions, such as that we have outlined in our Federal architecture reports and in this statement. As a means of seeing that these actions are implemented, we would call attention to the concluding recommendation in the 1974 report of the Federal Architecture Task Force, established by the National Endowment for the Arts to advise the Federal Architecture Project in reviewing the 1962 Guiding Principles:

To give continuity to periodic initiatives for federal design achievement, government concern for the design quality of federal facilities should be formalized. An overall design advisory office should monitor all federal building activities with periodic reports measuring government progress and recommending changes in federal policies to raise the level of design achievement.

17. How could we use the art in public places program to enhance the image of public buildings?

Until the federal government embraced modern architecture in the late 1950's, and with the style, its idea that "ornament is crime," federal building design had long been a cooperative product of architects and artists in other fields. Classical pediments and Beaux-Arts rooflines and entrances were considered incomplete without sculptural embellishment. Early in his work on the Capitol, Benjamin Latrobe "americanized" classical design by topping columns with stone capitals carved in the form of tobacco leaves. In his preface to The Scarlet Letter, Nathaniel Hawthorne told of his duties in the Salem, Massachusetts customhouse and his apprehension over the carved wooden heraldic eagle poised over the entrance.

The large, neo-classical federal buildings of the 1930's, such as those in the Federal Triangle, bore a profusion of works of arts and crafts. Metalworkers fashioned chandeliers, gates, and monumental doors, muralists covered hallways, and sculptors carved reliefs and statues. We believe that it is possible to integrate the arts and crafts again into the design and life of a building.

GSA funds for fine arts in federal buildings have been concentrated in the purchase of one or two important pieces of art, usually sculpture. Fine arts funds could also be used to purchase a substantial number of smaller works of arts and crafts. Paintings and photo-murals could be hung on every floor, and smaller pieces of sculpture placed in plazas (where some could double as playground pieces for children), lobbies, and, perhaps where architects understand how to re-integrate sculpture and architecture, on building facades.

There has been a crafts revival in the United States and craftspeople can provide hand-crafted items of architectural hardware that are now ordered from mass production catalogues. Woodworkers, ceramicists, and metalworkers can make chandeliers. Metalworkers can make stairway railings, gates, fountains, and even elevator doors. Furniture makers can provide benches, chairs, tables and kiosks for plazas, lobbies, and waiting areas. These items could be purchased with regular construction funds.

The arts of stonecarving, stained glass windows, and weaving might also be utilized. A stained glass window on a lobby or auditorium can be placed so that the sun's rays trace the changing seasons on a floor or wall. Tapestries and banners can celebrate events going on in the building or its neighborhood and can serve as directional signs, as in the rotunda of the Smithsonian Museum of Natural History. Of course, signs can be carved out of wood also.

This kind of program would provide opportunities for local artists and craftspeople to place their work in some of their communities' most prominent places. The federal government could provide a market and source of support for many creative talents.

Program funds could be used to make federal buildings available to the performing arts. By purchasing a sound system and a mobile stage, a building manager could invite musical, dance and dramatic groups to perform at lunchtime, in the evenings and on weekends. This activity would help supply the clientele for multiple-use commercial concerns. With installation of a special lighting system and purchase of moveable panels, the building can house arts and information exhibits.

Many agencies generate exhibition materials in the course of their work. In the Pentagon, some of the hallways become galleries, hung with combat art work, models of military ships, planes and vehicles, and photographic biographies of some of our past military leaders. GSA itself has the entire National Archives to draw on for exhibit material. Agency exhibits could travel from one federal building to another.

Employees can participate in all of this, and be given a chance to put their mark on the building. At the Central Intelligence Agency, an employee committee oversees the placement of artwork to be displayed in and around the headquarters building. In some west coast post offices, designers were brought in to advise and help similar employee committees, and there, the postal workers created murals themselves.

California is experimenting with a system that does away with setting aside a certain percentage of a project's funds for the arts, realizing that when project costs escalate, the arts budget may be the first thing to go. And arts funds linked to new construction projects do not provide for the purchase of artwork for existing buildings. As we understand it, in California, the building agency will now operate a separate arts program, with local advisory committees guiding purchase and distribution of the works. This system recalls the Treasury Department's art program in the 1930's. A Section of Fine Arts and Painting commissioned the works, many through competition, and consulted with the Supervising Architect's Office to assure compatibility with building design. Most works were commissioned for specific buildings.

18. How could GSA become a better architectural client and write better programs for its buildings?

The first and most critical step in design is providing the architect with a good "program" for the building, a description of the functions the building will have to serve and the services it will have to provide. Government building program documents are traditionally over-stuffed with details concerning technical matters, such as mechanical and structural systems, paint and hardware, and somewhat terse about the work-day needs of the building's inhabitants and visitors, and the building's relation to its urban environment.

The reason usually given for this, so far as office buildings are concerned, is that the actual agencies that will occupy the building have not been determined when the program is drawn up. Moreover, it is asserted, the agency occupants will change over the years and all that can be said is that interior space needs to be flexible. This argument overlooks the fact that many facets of office life remain fixed no matter what the organizational structure--the need for conference rooms, visitor reception, pedestrian circulation, etc. Also ignored is the fact that those things that make a building inviting and accessible to the public at large do not vary with changing tenancies.

There is a great deal of research that needs to be done to improve the functioning of interior work-spaces, and the government has an unusually good data-base to support such research. GSA manages or builds a vast inventory of general office and special-use space (laboratories and detention facilities for example). It could conduct continuing studies of how well the needs of the various users of these buildings are being met under existing program guidelines. GSA, possibly working cooperatively with the Civil Service Commission, might study whether office efficiency could be increased by providing employee lounge areas or by any other manipulations of office space layout. Lounges, conference rooms, and reception areas might be built-in to new or renovated buildings. Under the Public Buildings Cooperative Use Act, GSA should study private mixed-use buildings and then monitor its own projects to develop design guidelines for successfully opening Federal buildings to public and commercial use.

On the other hand, GSA ought to work with various agencies to refine the standards for flexible, office work space. Too often now, space needs are expressed as a simple measure of square feet per person. Such an expression fails to take account of the vastly different individual and collective space needs of a budget office versus a design office, say.

All of this suggests that GSA needs a strong, in-house interior design staff with the ability to conduct sophisticated research -- and also the imagination to make the best out of

existing resources. The government cannot afford to revamp all of its office space, for example, every time a new interior design concept, such as action office units and office landscaping, sweeps the design world. A good interior design staff should be able to produce pleasant and functional -- and well-designed -- workspaces. And this staff should be trained to work with employees, to allow them to help shape their own work environments. The cause of good design is set back every time a designer imposes inflexible designs that cannot be adapted for personal use.

Where private architects are hired by direct selection, they ought to be hired early enough in the planning process to have some say in the writing of the building program. Otherwise, we cut them out of the genesis of the design, we lose the opportunity to learn from their experience, and we present them with a set of rules which will not elicit their best efforts. In the Washington Metro subway project, for example, architect Harry Weese was consulted early enough in the process to suggest vaulted stations in place of post-and-beam ones tentatively programmed by engineers. Not only is the resulting design impressive, it is more efficient from an engineering standpoint. A private architect selected by GSA, on the other hand, argued in vain for re-use of an historic building on the site of a new federal building. His appointment and his recommendation came long after the building program had been written.

Once the Government selects a private architect, it should allow flexibility within the agreed-upon program. Design reviews by agency staff should be restricted to matters of life-safety, budget, and work-space efficiency (assuming the agency has demonstrated experience and expertise in those areas).

QUESTIONS FROM SENATOR STAFFORD

1. Is federal architecture bad?

When we speak about the quality of design in the Federal government's public buildings program, people usually assume that we are referring to architectural beauty. That is not what we mean. Perhaps what we do mean has been best expressed by Reyner Banham, a British architectural historian and critic now teaching in the United States:

> The more we see of architecture the more we are forced to realize that the only real progress in the field is in making more fit environments for human activities, and that no building that can't offer this is really worth a second look as architecture, even though it may be a handsome sculpture....or the cleverest erector toy in the world....Architecture as an art is finger-painting compared to architecture as an art of environment.

When we speak of "safe" or "bad" versus "good design, we are not subjectively assigning the labels of "ugly" versus "pretty". We are speaking of the difference between un-thought-out, imitative drafting and a design process that steps back from a program, analyzes all the needs to be satisfied, and produces a design that satisfies those needs. This is not easy to do. The needs are often in conflict. The designer and construction officials work within a budget and must decide which needs are to be accorded priority. Improved design, if taken to mean a revolution in architectural style, comes about rarely. Improved design, if taken to mean finding ways to manipulate familiar architectural materials and concepts in order to satisfy human needs, comes about only slightly more often in the architecture of our times. It is this second meaning of design improvement that interests us. Good architecture, under this definition, is generally lacking in American architecture today. The problem is not unique to government building. We believe, though, that the government can take actions that will encourage designers to create better federal architecture.

2. Is legislation required or desirable to encourage better architectural style in federal buildings?

We see no present need for legislation to improve federal architecture. However, as we have noted in our answers, certain changes in federal design and construction procedures might be desirable. New techniques for public and congressional participation, design by in-house staffs, competitive selection of private architects, and smaller scale and performance and crafts-oriented arts-in-architecture products are examples of

initiatives that can be tested immediately under existing authorities. As experience is accumulated, it might become necessary to bolster some of these actions with legislative authority. In order for competitive selection to be used on a routine basis, for example, P.L. 92-582 would have to be amended.

3. Should Congress have a more direct role in reviewing the design of major new federal buildings?

4. What role do local citizens and officials have now in design decisions on the new federal buildings?

5. Should local people have a greater say in design decisions?

6. How could they obtain a greater say?

[The answers to these questions are included in our answer to question #8 from Senator Morgan, above.]

INTRODUCTION

The following paper is about the quality of design in the Federal government's public buildings program. People usually assume that, when we speak of the "quality of design", we are referring to architectural beauty. We cannot say emphatically enough or too many times that that is not what we mean. Perhaps what we intend has been best expressed by Reyner Banham, a British architectural historian and critic now teaching in the United States:

> The more we see of architecture the more we are forced to realize that the only real progress in the field is in making more fit environments for human activities, and that no building that can't offer this is really worth a second look as architecture, even though it may be a handsome sculpture.... or the cleverest erector toy in the world.... Architecture as an art is finger-painting compared to architecture as an art of environment.

That is why in our work, and in testimony before the subcommittee, we have concentrated on the roles of public buildings in their environments and as places to work and visit. In all that follows, we hope the reader will keep this attitude in mind. When we speak of "safe" versus "good" design, we are not subjectively assigning the labels of "ugly" versus "pretty". We are speaking of the difference between unthoughtout, imitative drafting and a design process that steps back from a program, analyzes all the needs to be satisfied, and produces a design that satisfies those needs. This is not easy to do. The needs are often in conflict. The designer and construction officials work within a budget

and must decide which needs are to be accorded priority. Innovation, if taken to mean a revolution in architectural style, comes about rarely. Innovation, if taken to mean finding ways to manipulate familiar architectural materials and concepts in order to satisfy human needs, comes about only slightly more often in the architecture of our times. It is this second meaning of innovation that we wish to promote. It is a form of innovation generally lacking in American architecture today. So the problem is not unique to government building and won't entirely be solved until the profession solves it. We believe, though, that the government can establish incentives to help the profession along.

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I. The Federal Government as Architectural Client

In the early years of this country, the Federal Government was a leader in architectural quality. George Washington took a direct interest in architectural design, as did most cultured men in a day when professional architects were practically unknown. Thomas Jefferson, himself one of America's distinguished architects, had even greater influence, both in Washington's administration and then in his own. Jefferson believed in the symbolic importance of architectural design and encouraged the Federal and state governments to adopt the classical style and thus recall the virtues of Republican Rome. Jefferson started a tradition of placing the country's best architects--for a while, it's only professional architects--in full-time charge of Federal building efforts. These men--Benjamin Latrobe, Charles Bulfinch, and Robert Mills--established innovative design and technological standards that other public and private building followed.

Now, many of our building officials think that "design" is only a frill, something added on after the basic shape and function of a building is determined. Many of those in charge have backgrounds in construction, rather than design. They abdicate design responsibilities to private designers and opt for safe, middle-of-the-road design approaches, generally presented by designers who represent the "followership" of the design profession. And these designers, cognizant of what's expected of them, usually offer the Government the least daring, least controversial design they can produce.

This is not to say that the most controversial design is necessarily the best. (As we tried to emphasize in testimony before the Subcommittee, the "best" in private American architecture of the 1950's and 1960's no longer seems very satisfactory. It very poorly discharges architecture's fundamental responsibility--to provide appropriate settings for human life.) But it is a feeling that the Government is not a very enlightened, not a thoughtful architectural client, that discourages the country's outstanding architectural practices from seeking Federal jobs.

The exceptions to this general rule are instructive. Dulles International Airport, considered one of the finest American buildings of this century (and the only Federal structure to make the all-time American top ten in a poll conducted by the A.I.A. last year) was designed by Eero Saarinen. The airport is noted not only for the stylistic distinction of its terminal and tower, but also because it attempted a different approach to the basic architectural problem of the airport--how to funnel passengers efficiently from terminal to airplane. Saarinen was chosen by an FAA Administrator who took a special interest in design and together they fought a bureaucratic war of attrition waged against various aspects of the unconventional design.

The National Park Service is often singled out as the Federal agency maintaining the highest design standards. It has hired some of the country's outstanding firms--and, for

a museum on the site of Benjamin Franklin's house in Philadelphia, hired one of our most controversial firms and got an unusual and popular design. The Park Service does a substantial amount of its design work in-house with a staff of architects, planners and exhibits designers. This staff exudes a sense of pride in its own work, and a sense of confidence in selecting the work of others. When the Park Service reviews design proposals prepared by outside architects, it tends to focus its criticism on functional aspects and leaves questions of style alone. In its functional critiques, of course, the Service draws on a great store of accumulated in-house experience.

GSA performs almost none of its own design work. Even small projects are contracted out. Architect Walter Meisen, a former Acting Commissioner of the Public Buildings Service, once remarked that when a GSA project was received favorably, its private architects were acclaimed by the press; when a project was reviewed unfavorably, GSA was assigned the blame. It should not be surprising, then, if the morale of GSA's staff is not high. Mr. Meisen's remark also sums up the incentives operating on government officials to encourage "safe" design approaches -- not a fertile ground for a progressive, cooperative relationship between public official and private designer.

One recommendation we would make, therefore, is to allow GSA to prepare designs in-house for small projects.

This would, at least, help GSA attract architects and other designers with design experience and an interest in "design table" work. It would also help GSA attract young architects. (At the present, it does not even meet the criteria established by employment at GSA state registration boards for the design experience that is requisite to architectural licensing.)

For the Government to accomplish at least a portion of the design work on its major public buildings programs is not a break with our history. The current situation is rather the historical aberration. As already noted, the Federal government had practicing designers in its employ from the very beginning. In the 1850's an Office of Construction was established in the Treasury Department; it evolved into the Office of the Supervising Architect, a design and construction organization that survived right up until World War II, and furnished designs for most of the Federal buildings (including post offices) built during its existence. Many of our most distinguished old government buildings were designed by government architects: the Treasury, Old Post Office, Old Executive Office building and Patent Office (now the National Collection of Fine Arts) here in Washington alone. (See the attached manuscript entitled, "Starved Architects", a section from a book on the history of federal architecture prepared by the Federal Architecture Project to be published in the fall of 1977. It describes the events leading up to the demise of the Supervising Architect's Office.)

The first and most critical step in design is providing the architect with a good "program" for the building, a description of the functions the building will have to serve and the services it will have to provide. Government building program documents are traditionally over-stuffed with details concerning technical matters, such as mechanical and structural systems, paint and hardware, and somewhat terse about the work-day needs of the building's inhabitants and visitors, and the building's relation to its urban environment.

The reason usually given for this, so far as office buildings are concerned, is that the actual agencies that will occupy the building have not been determined when the program is drawn up. Moreover, it is asserted, the agency occupants will change over the years and all that can be said is that interior space needs to be flexible. This argument overlooks the fact that many facets of office life remain fixed no matter what the organizational structure--the need for conference rooms, visitor reception, pedestrian circulation, etc. Also ignored is the fact that those things that make a building inviting and accessible to the public at large do not vary with changing tenancies.

There is a great deal of research that needs to be done to improve the functioning of interior work-spaces, and the government has the perfect data-base to support such research. GSA manages or builds a vast inventory of general office and special-use space (laboratories and detention facilities

for example). It could conduct continuing studies of how well the needs of the various users of these buildings are being met under existing program guidelines. GSA, possibly working cooperatively with the Civil Service Commission, might study whether office efficiency could be increased by providing employee lounge areas or by any other manipulations of office space layout. Lounges, conference rooms, and reception areas might be built-in to new or renovated buildings. Under the Public Buildings Cooperative Use Act, GSA should study private mixed-use buildings and then monitor its own projects to develop design guidelines for successfully opening Federal buildings to public and commercial use.

On the other hand, GSA ought to work with various agencies to refine the standards for flexible, office work space. Too often now, space needs are expressed as a simple measure of square feet per person. Such an expression fails to take account of the vastly different individual and collective space needs of a budget office versus an architecture section, say.

All of this suggests that GSA needs a strong, in-house interior design staff with the ability to conduct sophisticated research -- and also the imagination to make the best out of existing resources. The government cannot afford to revamp all of its office space, for example, every time a new interior design concept, such as action office

units and office landscaping, sweeps the design world. A good interior design staff should be able to produce pleasant and functional -- and well-designed -- workspaces. And this staff should be trained to work with employees, to allow them to help shape their own work environments. The cause of good design is set back every time a designer imposes inflexible designs that cannot be adapted for personal use.

Where private architects are hired by direct selection, they ought to be hired early enough in the planning process to have some say in the writing of the building program. Otherwise, we cut them out of the genesis of the design, we lose the opportunity to learn from their experience, and we present them with a set of rules which will not elicit their best efforts. In the Washington Metro subway project, for example, architect Harry Weese was consulted early enough in the process to suggest vaulted stations in place of the post-and-beam ones tentatively programmed by engineers. Not only is the resulting design impressive, it is more efficient from an engineering standpoint. A private architect selected by GSA, on the other hand, argued in vain for re-use of an historic building on the site of a new federal building. His appointment and his recommendation came long after the building program had been written.

Once the Government selects a private architect, it should allow flexibility within the agreed-upon program. Design

reviews by agency staff should be restricted to matters of life-safety, budget, and work-space efficiency (assuming the agency has demonstrated experience and expertise in those areas).

Combining design and construction responsibilities in the same office can allow a flow of information useful to both processes. Technical and cost data from construction can be fed into subsequent design efforts, and new design approaches can be developed taking account of construction and cost constraints. In fact, building management and maintenance data should also flow freely into design offices and should include evaluations by those who actually occupy or visit Federal buildings. And interior design should be a part of the same building service staff and share in the general exchange of ideas and experience. The Public Buildings Service as currently constituted contains all these elements. The only significant building function separate from it is furniture procurement, which should be controlled by the interior design office.

Most agencies have no need for their own building design staffs. They should be able to make use of the central design service GSA was meant to provide. The active in-house design staff we have suggested would need a steady workload of small projects. In the past few years, other government agencies that formerly relied on the Public Buildings Service for design and construction have begun to

form their own building services. HEW is a notable example. This competition over building work has not improved design noticeably. We believe competition is healthy, but recommend it be fostered in other ways.

At the same time, GSA could improve the service it provides to other agencies by designating some of its building design and management personnel to act as liaisons with each serviced agency. They could act much as commercial service representatives do, providing one point of contact within GSA for its customers. These representatives might be placed in an office of customer service, so that their performance would be evaluated at least in part by the quality of service they give to their "customers".

There are, nevertheless, situations that argue in favor of agencies other than GSA maintaining their own architectural or design staffs. Agencies that operate programs requiring a significant inventory of special needs buildings, like the Veterans Administration, the military services, and the National Park Service, can justify the expense of a full-fledged design and construction staff. Some other agencies with specialized needs but smaller construction programs, like the Customs and Immigration Services with their inspection stations and the Federal Aviation Administration with its air traffic control centers and towers, might need full-time staff to study, refine, and manage work-space requirements, while not directly furnishing their own design and construction services.

Design and construction staffs, regardless of location on government organization charts, should be directed by design professionals or administrators with experience in the design fields. There are currently very few design professionals in policy-making positions in the government. If we want to improve the performance of the government as a client, we need administrators familiar with the design process who will demand and support thoughtful work by both private and public designers. This may require training designers in public administration skills and training administrators in the application of design skills. In addition, the Civil Service Commission could review its criteria for appointments to policy-making design and construction positions, with a view toward emphasizing experience in and knowledge of design management.

II. Architect Selection

The present system for selecting private architects for Government projects tends to reinforce the other pressures we noted that result in the Government opting for safe, unexceptional design. This selection system has rewarded those "safe" firms, both large and small in terms of the number of people employed, that have taken the time to fill out the proper forms, that have been likely not to challenge programs that give short shrift to a building's environs and the needs of employees and the public alike, and that have given promise of not embroiling the Government in internecine design controversies.

What the system does not allow is the presentation of competing approaches to satisfying the Government's architectural needs. In nearly every other major search for its needed material, for weapons, transit systems, electronic devices, etc., the Federal government adheres to policies that encourage selection from a range of proposals advanced by private enterprise that differ in approach to design, use of technology, and ultimate cost. Architects have long been familiar with a procedure that offers the advantages of the competitive system, but the Federal government has not taken significant advantage of it in nearly four decades.

Design competitions offer several distinct opportunities, not only the government, but to the design community as a whole. They can provide suggestions of widely varying ways of meeting specified building needs--not just new ideas, but new combinations of the familiar, as well. They provide a sort of forum in which architects, responding to the competition's program, have a dialogue with the competition's promoter--and with each other. Competitions provoke public interest in the design process and in architecture. The public is drawn by the suspense involved and by the design "debate" represented in the various entries. Losing entries sometimes attract more attention than the winners and provide ideas used in subsequent projects. (In some West German and Swiss competitions, provision is made for "purchasing" a second or third place design and using it instead of the

adjudged winner, either for the project at hand, or for a subsequent one.)

Design competitions in Federal practice, like in-house design work, are as old as the Republic. The White House and Capitol building were both subjects of design competitions. (We may as well note right here that there were procedural irregularities in the Capitol competition that have recurred, with variations, down to the present. We will argue that these can be avoided.) So was the Washington Monument. In 1893, with forceful A.I.A. backing, the Tarsney Act became law and, until its repeal in 1912, provided for selection of private architects only through competitions. The Ellis Island Immigration Station and the acclaimed New York Custom House were both Tarsney Act products. (Its repeal was prompted by the findings of a Congressional committee that the work of the Supervising Architect's Office was less costly.) The impetus for A.I.A. support of the Tarsney Act seems to have been at least as much to induce the government to switch to designs of the classical, Beaux Arts school from its then-preferred Victorian eclectic, as to get work for private architects. In the 1930's, when private architects very much wanted government work, though, the A.I.A. gave very little support to competition as a selection procedure. However, a group of "modern" architects lobbied for a competitions bill in the apparent hope that it would lead to selection of designers of their school over the survivors of the Beaux

Arts who still held sway over Federal design--and over the A.I.A. The bill did not pass, but several competitions for post offices were held in the late 1930's. In 1939, Congress funded a competition for design of a Smithsonian Gallery of Art on the Mall. Eliel and Eero Saarinen won with a design that some art historians now believe was one of the most-successful-ever accommodations of the "modern" style to a monumental building program. (That building was never built. The Hirshhorn Museum is its indirect descendant.)

The American architectural establishment does not favor competitions. A.I.A. spokesmen claim that they are costly, both to promoters and to architects; cumbersome and time-consuming; often become "beauty contexts", with top honors going to the most spectacular rather than the most functional--or even "buildable"--design; and deprive architects of close rapport with the client. None of these objections hold up well under close scrutiny.

Architectural competitions are routinely promoted by public authorities throughout Scandinavia and in West Germany and Switzerland. The Royal Institute of British Architects actively encourages their use. The President of the RIBA recently wrote, "If we want our architecture to flourish, to be relevant to today's needs and to be enjoyed [his emphasis] by the public, we need a constant flow of architectural competitions." (Foreword to Participating in Architectural Competitions, by Judith Strong, The Architectural Press, Ltd.,

London: 1976). The popular European and British competitions are conducted, however, under rules and safeguards that make them very different from those American architects think of when they dismiss the idea of competitions.

For over seventy-five years, American competitions have followed rules laid down and enforced by the A.I.A. Under study by the U.S. Justice Department for the anti-trust implications of the sanctions prescribed for violation of its competition code, the A.I.A. is reforming its competitons rules. At the very least, the revised rules will allow for a greater variety of competitions procedures. We believe that new procedures can also eliminate most of the objections to current competitions.

At present, American competitions are either "open" or "limited", and either "one-step" or "two-step". "Open" generally means that any registered architect may enter the competition. "Limited" means that specific architects (usually no more than ten) are invited to compete. In a two-step competition, five to ten initial entries are selected for further development by their authors, and the winners are named from these. In a one-step, there is only one stage of judging. Only second stage competitions in a two-step, and the winners in a one-step are given money awards. Judging is conducted by a jury composed of a majority of architects. A "professional adviser" is appointed to help prepare the program and organize the competition for the promoter. Under

the old AIA rules, this adviser is supposed to be an architect drawn from outside the promoter's organization; he does not sit on the jury.

Architects are quite naturally concerned that a competition may require them to spend a great deal of time and work developing and illustrating their design with a relatively small chance of getting any compensation at all. (Most foreign architects' associations publish a schedule of suggested award amounts, based on a percentage of project budget. The AIA has no such schedule, but recommends the first place amount be such as to compensate the winner for the time spent developing the design. This amount would normally be substantially larger than that recommended in the foreign schedules.) There are simple ways to cut the costs to the competing architects--and to equalize the differences in size and resources among them. A definite time period during which design development can occur may be set. In the large competitions that characterize the recent American experience, this period is typically several months. That time can be shortened substantially. Similarly, the amount of detail required in the entries can be limited, and presentation techniques restricted to inexpensive ones.

There is no good reason that competition entries need be complete designs. One criticism of competitions is that once a design has been adjudged the winner, everyone involved is afraid to change it, even if, on later thought, it appears

to best understand the client's needs and shows the greatest promise of fulfilling those needs. It is not necessary to require competitors to carry designs all the way to the stage that they are almost ready to be built to find this out. Our work with the Immigration and Naturalization Service indicated that the search can be ended long before that stage is reached; indeed, our INS project did not require any sort of specific design at all.

Competitions have always been conducted so that the great majority of entrants wind up with no compensation, yet architects still flock to competitions when they are held. One reason is the publicity given winning designs. Many architects seem simply to enjoy the challenge of the competition. Young and unknown architects view competitions as a means of becoming known.

Architects risk their capital in other ways in the hope of securing commissions. They entertain potential clients. They fly to Washington and other cities to stalk corporate and government corridors in search of commissions. A former GSA Administrator remarked, "No people are more politically oriented in procuring federal commissions than architects. They contribute to both parties. Never a day passed that there was not at least one architect on my appointment list." As long as architects have speculative money to spend, it might be better spent designing than lobbying.

Competitions can be made less costly to their promoters

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as well. In the federal government, the "professional adviser" could be a designated staff architect, or design team. The RIBA has experimented with a form of regional, "limited" competitions for government work. The tedious and time-consuming process of soliciting questions arising from the program from entrants and distributing answers in return is eliminated by substituting a conference at which all the competitors meet with the program's author. RIBA architects serve as judges for these short-term competitions (which also require only simple design sketches) for free. The costs of competition also decrease if provision is made for second and third place winners to receive commissions for subsequent projects. (This would appear to be legal under the Brooks Bill as long as the subsequent projects were designated in the competition announcement.)

The current system could also stand improvement in the means by which designs are judged. There have been instances in which promoters have not been pleased with the designs ranked first by juries--with the usual result that the "winners" are compensated, but the actual project commissions go to others. One way out of this dilemma is for the promoter to have a representative, or even a majority of representatives, on the jury. In a recent competition jury report, the jurors said they felt they could have done a better job had there been a promoter's representative present to help interpret his particular needs. Another method is to have the jury select

three designs (or designers) for commendation and to leave the final choice up to the promoter. This alternative, too, is being tested by the RIBA and is close to the procedures widely prevalent in West German governmental competitions.

Juries do not have to be comprised solely of architects. Even the AIA rules require only a majority of architects. The Swiss routinely ask lay public officials and building managers to serve. In recent Canadian and French competitions, finalists' designs were put on display and the public was invited to vote on them, the public vote being counted as one vote in the ultimate jury selection.

However the jury is constituted, standards of fairness might be improved by the application of standards borrowed from the judicial system. For example, the jury could be required to write an opinion justifying its selections according to criteria established in the program. Competitors, by the same token, might be allowed to submit short briefs explaining their entries. Jurors and competitors could be prohibited from ex parte communication during the course of the competition. And we might then abandon the traditional anonymity of competitors, allowing the jurors to know the author of each design. But, again following legal precedents, the identity of the jurors would not be made known to the competitors until their entries were in. There is no a priori reason why we should assume architectural jurors are any more prejudiced than the judges and jurors of our legal system--and the

establishment of explicit judgment criteria would restrict the possible effect of bias. With this system, competitors would be unable to attempt to "play" to what they assume to be the jurors' prejudices, too.

The judging criteria could be written in such a way to discourage jurors from turning the competition into a "beauty contest." Some jurors now apparently feel a compulsion to vote for the most spectacular or startling design simply because there are so few competitions. They think if they uncover a groundbreaking design, it will help prove the value of the competition system. As the Sydney Opera House competition showed, the most spectacular design can also be nearly unbuildable, and at the very least, frightfully expensive. Many architects cite this as further "proof" that competitions are inherently imperfect. The more rational conclusion, of course, is that there need to be cost and technical conditions laid out in the competition program. One can, for instance, stipulate a project budget and have cost consultants review submissions. Those entries that could not be built within the budget can be disqualified. This is a common feature of British and Swedish competitions. And, if the winning architect appeared to lack the experience needed to see the design through to working drawings, he or she can be required to affiliate with a more experienced firm. Some West German public competition winners move into government offices to work with experienced in-house staff.

The GSA is in the process of experimenting with a form of A-E selection that is, in effect, a limited design competition. The Stage 3 Project Proposal procedure to be used for the Old Post Office project here in Washington, will utilize GSA's existing public advisory panel and in-house evaluation board to select five architects for intensive interviewing. Three of these will then be asked to prepare designs and, out of these, a winner will be selected. Relatively explicit judging criteria have already been set out in the Commerce Business Daily announcement that invited applications. This procedure is an imaginative combination of existing mechanisms with a competitive procedure.

As mentioned earlier, the Federal Architecture Project and the U.S. Immigration and Naturalization Service tested a simplified competitive selection process last year. INS was seeking a design that would be suitable for two border inspection stations budgeted for construction at $150,000 each. (INS procures and supervises design and construction with its own staff on projects of $200,000 and less; GSA services INS on larger projects.) Registered architects in five northwestern border states were invited to submit standard government forms or their office brochures to apply for the project commission. The selection panel, composed of the chief INS architect, the director of the National Endowment for the Arts architecture program, and a distinguished private architect, first whittled down the 158 submissions to six. (The panel reported that,

on a project of this size and nature, review of the firms' brochures, which are normally illustrated and indication of the firms' design approaches, was more useful than reading the standard government forms 251, 254, or 255.) These six were paid to bring no more than two people apièce to Seattle. Once there, each firm had a brief opportunity to show slides of its work. The selection panel then detailed building program, and then invited the designers to spend approximately three hours in private developing a response to the program. The panel specifically warned that it did not expect a design for the border station, but hoped that the program would allow the firm to discuss how it would tackle design of the station. The firm that won was selected because the panel felt that it demonstrated the best judgment of what portions of the program were most crucial to a successful design, and that it promised the most appropriate and imaginative solution to the problems the program presented. (These included providing comfortable quarters and efficient inspection facilities for the border patrolmen, and at the same time, presenting a welcoming image to visitors to the United States.) Based on submission of applications alone, and based on the initial interview on top of that, the panelists agreed they would not have selected the firm they eventually did--evidence that the actual solicitation of design proposals makes a difference. A questionnaire evoked favorable responses from all the finalists, several of whom had not before braved Federal selection

procedures.

We believe that this, and other forms of competitive selection, could open architect selection to public view, just as the mixed-use provisions in the Public Buildings Cooperative Use Act can open buildings to public use. It could go a long way toward eliminating the taint of political interference in the selection process. The visibility of the selection and the design alternatives it produced might induce officials and the general public alike to take a greater interest in the government's building programs. And designers with fresh ideas might be attracted by the open challenge of meeting the government's architectural needs.

III. Public and Congressional Participation

In only a few instances has the government provided a mechanism for the public to express opinions on building projects before they rise up out of the ground. This Committee did a few years ago, when it held hearings on the proposed design of the Dirksen Senate Office Building extension (now the Hart Senate Office Building). And GSA held a hearing in Baltimore a few months ago to solicit opinions on the design of a controversial sculpture.

Public hearings sometimes are scheduled in response to outcries over Environmental Impact Statements, but these hearings usually focus on site selection in one form or another: the issues raised deal with impacts on local traffic,

employment, housing, urban services, and, of course, air and water quality. The EIS normally notes if historic buildings will be affected (but rarely considers their use for government purposes), and otherwise ignores issues of urban design. Often, a boilerplate statement about "aesthetics" is included, promising that the facility's design will be an appropriate and aesthetic one, or words to that effect.

Impact statements are issued before facility design is completed. But program development is usually well along when the EIS comes out, and, as we have stated, program development is really the crucial phase of project design. It would be possible, therefore, to turn the Impact Statement into a useful means of public participation in design development. State and local officials and interested citizens groups are accustomed to EIS commenting procedures. If the regulations for preparation of the EIS were revised to require attention to urban design issues, the Impact Statement could serve as the forum for discussion of the quality of the man-made as well as the natural environment. (We would hope that this new task for EIS authors would be accompanied by a general simplication of the EIS process. The issues we would like to add can be addressed concisely, in any event.)

Urban design issues would include the overall size of the facility, the predominant materials to be used in its construction, and proposed configuration and uses of its street level facilities, open spaces, and interior public

areas. Interested citizens and officials could then compare these plans with the character of existing and projected development in the area to determine whether the federal facility would enhance its surroundings or not.

In the case of major projects ("major" being defined in terms of potential impact on the project area, not just as an absolute budget figure) in which the EIS comments indicate substantial local reservations, public hearings could be convened under the authority of either the Federal construction agency or of the Congressional public buildings subcommittee.

In some instances, citizen and possibly employee participation in program and design development might be facilitated by setting up a "charette." Charettes are groups of laymen and designers meeting together in intensive working sessions to discuss project requirements and design solutions. They are particularly useful where it is possible to identify representatives of the eventual building occupants as well as responsible community representatives. At the moment, there are only a few designers in the country who have had the extensive experience that seems to be necessary to work successfully with such groups. GSA's in-house designers could have ample opportunities to develop the expertise to act as charette leaders. Charettes have been notably successful in injecting community concern over uses of public areas into the planning process, and could be helpful in fashioning responses to the requirements of the Public Buildings Cooperative Use Act.

Opportunities exist for public and Congressional participation in the design process at even earlier stages. When GSA conducts a survey of government space needs in a geographical area, it might be feasible to conduct public hearings to gather information on real property availability (particularly of historic structures). GSA currently notifies local officials of the conduct of the survey. A hearing might produce information from other sources. Similarly, when the site selection process is initiated, a public hearing could air objections before expensive planning is undertaken. Of course, the desirability of public notice must be balanced against the need not to inflate specific neighborhood real estate values artificially and prematurely.

Congress could revise building prospectus requirements to include consideration of the urban design values we mentioned above, the use of historic and other existing structures, and provision of commercial and other public use facilities. The prospectus could also require the description of the facilities planned to enhance employee morale and productivity.

In selected instances of major urban design impact, public hearings could be held again when preliminary designs are completed. This process might be reserved for those cases mandated by Congress in response to demonstrated community objections to earlier programming presentations. Again, we believe that review should be restricted to matters of

urban design and should not be opened to consideration of detailed aspects of building layout and exterior appearance. The latter sort of review has the potential of disrupting the integrity of the designer's scheme, rendering the final product a patchwork of ideas. This sort of review could also have a "chilling" effect on future projects, discouraging some architects from applying for federal commissions and frustrating the best efforts of others who are selected.

For similar reasons, we urge caution in acceding to the reviews of community design review boards. Many tend to concentrate on just those matters we described above as tending to frustrate the design process. Moreover, few such boards have established reviewable criteria for their decisions and many do not prescribe rules that guarantee the elements of due process of their deliberations.

The National Park Service has recently developed a citizen participation process that might be a model to follow when time and project size allow. In devising a master plan for Yosemite National Park, the Service prepared a package that could be sent to anyone with an interest in use of the park. The package was detailed, and required those wishing to advise the planners to study pertinent laws and regulations and to designate, area by area and for the Park as a whole, their choices from a list of up to 15 increasingly intensive land uses. Despite Park Service estimates that responses could take days to prepare, over 10,000 families, environmental

groups and business concerns sent back complete replies.

Finally, we wish to point out again that design competitions, by their very nature, encourage public notice of architectural programming and design. Jury membership, and the possibility of public polls counting in competition judging, increase the opportunities for public and Congressional participation.

IV. Costs

Costs alone are rarely the sole cause of unimaginative design. Down to some certain limits, architects can create buildings that function well, fit in with their surroundings, and serve public purposes--or buildings that do none of these--no matter what the budget. Structural concrete and steel and mechanical pipes can be used to create textured as well as monotonous surfaces, vibrant public spaces as well as "dead" ones. (The new office building at 18th and Pennsylvania Avenue illustrates an imaginative use of structural and mechanical materials.)

However, costs can be reduced to the point where certain aspects of a public building program cannot be met. We believe that this happens, when it does, because, while our current analysis techniques provide estimate of costs, they do not provide us with an estimate of corresponding benefits.

Life-cycle cost procedures, for example, provide an estimate of building costs over time. (And some of these estimates are subject to question, since the underlying

assumptions are debatable, e.g., the number of years of the building's usable life, costs of energy sources in the future, and the relevant discount rate.) The life-cycle cost printout does not, however, estimate the benefits functional public reception areas, or better interior design and other morale-enhancing expenditures, or the strengthened tax base produced by a federal development designed to stimulate commercial rehabilitation of a rundown area.

Because of this biased analysis, the tendency is to opt for the least-cost solution. When life-cycle cost analysis is applied to a defense system, the cost is compared to certain "benefits" the military have determined are essential. The least-cost system may not provide the requisite "benefits" of reliability or ease of operation. Until we can provide similarly defined goals for our public buildings, we should be careful in relying on cost estimates alone to set project budgets.

We should also recognize that some benefits may not ever be susceptible of analysis by mathematical computation. How does one estimate the dollar value of providing a town with a project that boosts civic pride: It would be hard to trace any particular business investment in an area directly to the fact that money was spent to make a federal building's plaza a catalyst for downtown activity. There is no substitute for subjective but rational policy-making in these cases. Decisions such as these have to be "political" in the best sense of the term.

The same problem inheres in value management and fast-track construction systems. They are useful management tools, but they can so come to dominate decision-making, that factors that are irrelevant to them may not be overlooked entirely in making overall project choices. Some of the same cautions apply to the decision to adapt an old building or build a new one. Just looking at the comparative cost estimates does not inform one that adaptive use projects are more labor-intensive, and supply more employment opportunities. Nor do we know how to estimate the dollar benefits of saving landmarks that contribute to feelings of neighborhood cohesion. More fundamentally, the prices assigned to some construction resources may under-value the opportunity costs incurred in using them. (For example, the price of new steel may not reflect the costs to society of the air pollution incurred in its manufacture.)

Comparisons of the efficiency of new buildings over old may also be skewed. Large-scale new projects are sometimes justified on the ground that it is advantageous to "consolidate" all the federal employees in an area into one building. Since older buildings tend to be smaller-scale than the consolidation would seem to require, the old buildings are not considered adequate. We believe this policy should be reviewed and refined. While it is undoubtedly true that some federal activities now located in dispersed facilities could function more efficiently if collocated, it seems hard to believe, as Senator Buckley said nearly two years ago, that the Forest

Service needs to be across the hall from the Secret Service. Surely some efficiencies can be realized merely by using available electronic communication devices or messenger services. Consolidation advantages should be analyzed on a case-by-case basis, with comparative physical relocation and alternative communication costs perhaps computed according to a general cost model.

V. Multiple-Use and Public Access

In the report of the Federal Architecture Project entitled, Federal Architecture: Multiple-Use Facilities, we discussed several of the factors that go into making a successful multiple-use facility. We called attention to multiple-use experience in the private sector in this country and in governments in Canada and Sweden. We believe GSA should undertake immediately a study to determine the best means of organizing and operating the multiple-use program authorized under the Public Buildings Cooperative Use Act.

Successful multiple-use facilities will not result from hanging out a "for rent" sign on ground floor space and signing leases on a first-come, first-served basis. In order to attract people during workdays and at nights and on weekends, private experience shows that certain combinations of businesses have to be present. Some commercial concerns traditionally stay open only during weekday business hours; others are particularly successful at drawing customers in off the street, to the benefit of other stores in a complex.

The Canadian federal government established a space marketing office within its equivalent of GSA to manage its multiple-use leasing program. The office hired people with experience in private multiple-use projects. GSA might consider a similar organization. Building managers could take other actions to encourage patronage of the multiple-use facilities and use of other public areas. They can invite local performing groups to give concerts, readings, or recitals in the plazas and lobbies. Art and other exhibits can be mounted in the same areas. Managers can insure that signs are worded courteously and placed to help visitors find shops, eating areas, and public offices. Banners can invite passers-by to visit.

Few GSA building managers at present have the training or experience to carry out these functions. GSA could organize building management conferences at which these and other proposals for opening federal buildings to the public are discussed by GSA and outside representatives.

The Old Post Office building on Pennsylvania Avenue may become the first renovation project to incorporate multiple-use leasing. Planners for the District of Columbia government have approached federal authorities about the possibility of incorporating multiple-use facilities in the J. Edgar Hoover FBI Building. We are aware of existing federal buildings in Seattle, Portland, and Chicago that could also be converted easily to multiple-use, and we presume there are numbers of others.

Public accessibility is not something that need be an element of design and management only in office buildings. The Bureau of Engraving and Printing hosts many Washington tourists. A gallery permits them to watch the presses in operation. Government laboratories and research installations not engaged in classified defense work could also provide for public tours, becoming an educational resource for local schools. Waste management and pollution control projects belonging to or supported by the government could have public observation facilities designed in, enhancing environmental awareness.

If sufficient funding resources and staff become available, the Federal Architecture Project would be willing to work with GSA in developing and demonstrating multiple-use programs.

VI. Arts in Architecture

Until the federal government embraced modern architecture in the late 1950's, and with the style, its idea that "ornament is crime," federal building design had long been a cooperative product of architects and artists in other fields. Classical pediments and Beaux-Arts rooflines and entrances were considered incomplete without sculptural embellishment. Early in his work on the Capitol, Benjamin Latrobe "americanized" classical design by topping columns with stone capitals carved in the form of tobacco leaves. In his preface to The Scarlet Letter, Nathaniel Hawthorne told of his apprehension over the carved wooden heraldic eagle poised over the entrance.

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The large, neo-classical federal buildings of the 1930's, such as those in the Federal Triangle, were brought down to human scale with a profusion of works of arts and crafts. Metalworkers fashioned chandeliers, gates, and monumental doors, muralists covered hallways, and sculptors carved reliefs and statues.

Without these touches, the severe, monumental buildings of the past twenty-five years or so have appeared pompous and over-dignified. Placing monumental sculptures in front of them has, in many cases, only made them appear more so. We believe that it is possible to integrate the arts and crafts again into the design and life of a building.

The GSA has made considerable sums of money available for the purchase of fine arts for federal buildings. Generally, the funds for any one building have been concentrated in the purchase of one or two important pieces of art, usually sculpture. If the fine arts funds were used instead of purchase a substantial number of smaller works of arts and crafts, the humanizing effects of this money could be diffused throughout government buildings. Paintings and photo-murals could be hung on every floor, and smaller pieces of sculpture placed in plazas (where some could double as playground pieces for children), lobbies, and, perhaps if architects rediscover how to re-integrate sculpture and architecture, on building facades.

There has been a crafts revival in the United States and craftspeople can provide hand-crafted items of architectural

hardware that are now ordered from mass production catalogues. Woodworkers, ceramicists, and metalworkers can make chandeliers. Metalworkers can make stairway railings, gates, fountains, and even elevator doors. Furniture makers can provide benches, chairs, tables and kiosks for plazas, lobbies, and waiting areas.

We have people who have taken up the arts of stonecarving, stained glass windows, and weaving. A stained glass window on a lobby or auditorium can be placed so that the sun's rays trace the changing seasons on a floor or wall. Tapestries and banners can celebrate events going on in the building or its neighborhood and can serve as directional signs, as in the rotunda of the Smithsonian Museum of Natural History. Of course, signs can be carved out of wood also.

Use of fine arts funds in this way would provide opportunities for local artists and craftspeople to place their work in some of their communities' most prominent places. The federal government could provide a market and source of support for many creative talents.

Some arts funds could be used to make federal buildings available to the performing arts. By purchasing a sound system and a mobile stage, a building manager could invite musical, dance and dramatic groups to perform at lunchtime, in the evenings and on weekends. This activity would help supply the clientele for multiple-use commercial concerns. With installation of a special lighting system and purchase

of moveable panels, the building can house arts and information exhibits.

Many agencies generate exhibition materials in the course of their work. In the Pentagon, some of the hallways become galleries, hung with combat art work, models of military ships, planes and vehicles, and photographic biographies of some of our past military leaders. GSA itself has the entire National Archives to draw on for exhibit material. Agency exhibits could travel from one federal building to another.

Employees can participate in all of this, and be given a chance to put their mark on the building. At the Central Intelligence Agency, an employee committee oversees the borrowing and purchase of artwork to be displayed in and around the headquarters building. In some west coast post offices, designers were brought in to advise and help similar employee committees, and there, the postal workers created some murals themselves.

California is experimenting with a system that does away with setting aside a certain percentage of a project's funds for the arts, realizing that when project costs escalate, the arts budget may be the first thing to go. And arts funds linked to new construction projects do not provide for the purchase of artwork for existing buildings. As we understand it, in California, the building agency will now operate a separate arts program, with local advisory committees guiding purchase and distribution of the works. This system recalls the Treasury Department's art program in the 1930's. A Section of Fine Arts and Painting commissioned the works, many through competition, and consulted with the Supervising Architect's Office to assure compatibility with building design. Most works were commissioned for specific buildings.

Senator MORGAN. Thank you again, very much. Now we will adjourn until 2, when we will then hear from Peter Lawrence, Professor Skully, and Professor Fitch, provided they are here. Thank you very much.

AFTER RECESS

[The subcommittee reconvened at 2 p.m., Senator Robert Morgan, (chairman of the subcommittee) presiding.]

Senator MORGAN. We will call the committee back to order. For the record, at this time we have Mr. Peter G. Lawrence, consultant program director to the Harvard Graduate School of Design. Also, for the record, I would like to say that Mr. Lawrence has been a great deal of help to this committee during the last 2 years, and we appreciate it. As you point out in your prepared remarks, you have been very active in a couple of programs which I think have been or will be helpful in trying to improve the architectural designs of Federal buildings. So we welcome you, and thank you, and we will let you proceed in any way that you would like.

I might suggest that, although I have read your written presentation, it might be well if we run through it and then carry on a dialog concerning anything you think would be helpful, for the record.

STATEMENT OF PETER G. LAWRENCE, CONSULTANT PROGRAM DIRECTOR, HARVARD GRADUATE SCHOOL OF DESIGN

Mr. LAWRENCE. Thank you, Mr. Chairman. It is a pleasure to be here to testify about improving the design of Federal buildings. As the director of two projects which seek to improve Federal design, this topic is particularly close and important to me. I have been working with the National Endowment for the Arts developing a program on design for Federal assistant secretaries for administration, and also been working with this subcommittee on a seminar on architecture for the members and staff of the Senate and House Subcommittees on Buildings and Grounds.

As you reminded us earlier this month in a press release, Mr. Chairman, the design process that produces Federal and, in fact, most buildings, is an exclusive one. There is far too little participation by those who will use and be shaped by these buildings. The result is often a building whose appearance shows the designer's effort at being contemporary, yet fails to provide the service it was built for.

The modern movement in architecture within which much of the mediocrity of Federal buildings has been built has been justifiably criticized by a number of people from Jane Jacobs in "The Death and Life of Great American Cities," [1] 16 years ago, to Brent Brolin's recent book "The Failure of Modern Architecture." [2] This criticism attacks, among other things, the modern movement's ironic failure to provide truly functional buildings. Although "functionalism" was the credo of the modern movement, the movement's disciples eventually made it into an esthetic that continues to be applied to the design of buildings without solving the problem of what the building is to do.

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[1] "The Death and Life of Great American Cities," Jane Jacobs, Vintage Books (Random House, Inc.), 1961.

[2] "The Failure of Modern Architecture," Brent C. Brolin. Van Nostrand Reinhold Co., New York, 1976.

A large part of improving the design of Federal buildings lies in the application of different criteria within the design process. The design of the building must be shaped by the function that the building will perform, by the people who will perform that function, and those who live in the building's neighborhood, and finally, by the physical context within which the building will be located. This concept of architecture is not merely being written about, but is practiced by a number of architects and their clients throughout this country.

When asked whether Federal design was inferior Gerald Hines, a very successful Houston developer, stated:

> It's poorly managed design. I think that the cost criteria and the methods we set in the private sector are much more demanding than they are in the public sector . . . when we have a problem, we don't say "Design a building" to an architect. We say, "This is our problem."

This more rational approach to architecture is not, however, wholly confined to the private sector. A number of current projects by the Public Building Service of the General Services Administration are seeking to provide better office space for Federal workers. Meg II, short for megastructure environment group II, is a research and development project looking at a large air-supported roof structure as a possible means of providing bettter office space at lower costs. GSA is also evaluating a number of existing offices, including the recently completed HUD regional office in Manchester, N.H., office systems at HEW, and the office needs of the Agriculture Department.

Mr. Panuzio pointed out this morning that they consider this user input something that they should pay more attention to, and I think that they are doing this.

The Architect of the Capitol has for a number of years been working on a similar project. Senator Hatfield's office was carefully evaluated and redesigned. This project is now in its second phase, which will include evaluation and redesign of five Senate offices and two committee rooms.

Projects like these and others, which are looking hard at providing the most effective space possible, can provide information that will not only shape the office itself but will eventually, I think, shape the building as a whole.

Beyond the idea of solving the problem that the building is intended to solve, the context in which the building is located is itself very important. The context of the other existing buildings, the existing services and the people of the community in which the building is being placed, this context must be used as a source for the generation of the final design.

We heard considerable comment about this this morning and I think it is very valid. The increased use of existing buildings and the large number of buildings that are being placed underground both show that some architects and clients are no longer insisting on a new structure as the solution for their need for space.

A growing number of universities throughout the country have put libraries and bookstores underground in an effort to remain in harmony with older structures, to preserve the amenity of open space and to gain the insulation, and resulting energy savings, that the ground provides.

In order to minimize the impact of the structure on a natural site, a large number of people are building their houses into the sides of hills or underground, and parks are building facilities into hills and below grade. The extensive public and professional interest in the use of existing buildings is well known to those of us here today.

As this approach to design is changing, the problem becomes how can the long-established procedures and regulations also be changed? I think that there are many possibilities that are being considered by the AIA, the Public Building Service, and others. I have a few that I would like to offer you today.

First, bringing the design and delivery processes together has provided a solution. What is called construction management, and project management, has provided a mechanism by which all parties involved in the design and delivery of a building can work together toward that goal—the design and delivery of the building resulting from the cooperation and expertise of all the parties involved, including the contractor, subcontractor, engineering and management people, and the architect.

I commend to you a booklet entitled "Project Delivery Approaches, an A.I.A. Guide" [3] as an excellent source of information on this topic. Also, as a more general source of background information in answer to your desire for information about the design process there is a workbook currently being developed by David Haviland of Rensselaer Polytechnic Institute, entitled "The Building Process: A Resource Workbook."

The predesign phase of a building project provides another opportunity for improving the quality of Federal buildings. First, a number of architects are now, after evaluating the client's needs and resources, recommending that no building be done. Or, that existing buildings be used; not always that a new building be built. In order to ensure that all these options are given active consideration, an architect might, as you suggested in your remarks during the Public Forum on Architecture last April, be given a fixed fee for providing these predesign or feasibility services and not allowed to continue working on the project or the client might have the option to hire another architect after this early design evaluation if the design was not acceptable or feasible.

Design competitions provide another effective vehicle for obtaining a number of early solutions for a specific project, allowing an early chance for review before moving on to the final design construction process. They also allow small, less well-known design firms a chance to do Federal projects and possibly provide fresh ideas.

The Denver Service Center of the National Park Service provides yet another approach to achieving design excellence and improving Federal architectural design. The service center is responsible for the master planning and the design of all of the buildings in the national parks. The staff at the service center designs a large number of these buildings themselves while a number of others have been designed by individual private firms. This balance of inhouse designers doing some of the work and the rest being done by those outside allows the Service Center to combine its own detailed knowledge of what works for park visitor centers and other facilities with the new idea of outside architects. An extensive evaluation of twelve National Park Service

[3] "Project Delivery Approaches, an AIA Guides," David S. Haviland, Editor, the American Institute of Architects, 1976.

visitors' centers has been recently completed for the Denver Service Center and they will use this evaluation as a basis for generating criteria for future designs.

Finally, Mr. Chairman, I would like to offer a few remarks on whether changes in the approach to the design of Federal buildings are likely to occur. I think they are. I, as you know, have been working on the two projects we mentioned which address this topic. I have spent a considerable amount of time working with Assistant Secretaries for Administration of a number of Federal agencies discussing how design can be used as a management resource to accomplish management objectives. They are very willing to work in this area, to get together, to discuss how design disciplines could be helpful to them in accomplishing the objectives of the agency. They feel that these are areas that they have not paid as much attention as they should have and are willing to get together to discuss how they might improve the situation. Also many people at GSA, including Mr. Jack Eckerd, the Administrator; Mr. Panuzio, the Commissioner of Public Building Service, who was here today, and a number of others have been very supportive in this effort to get a dialog going and have expressed interest in participating.

Finally, I would like to commend you for your efforts toward improving Federal design by cosponsoring the Public Buildings Cooperative Use Act which passed last year, supporting the idea of a seminar for the Senate and House subcommittees about architecture and for holding this and other hearings.

With this interest by all of those involved I think there is considerable potential for change in the system that has not maliciously produced inferior buildings, but has unwisely allowed complexities to stand in the way of communication that would allow successful buildings. This situation can change with the cooperation of the agencies and individuals involved.

Thank you for giving me this opportunity to share this with you and I would be happy to answer any questions that you have.

Senator MORGAN. Thank you very much, Peter. I think you and I have discussed a number of things, in the offices which I would like to go over again, for the record.

You mentioned construction management techniques. I believe you called them project management. Do you see any danger to the quality of Federal buildings, arising out of this? We asked that this morning, also.

Mr. LAWRENCE. I think that the techniques are very useful, Senator, but I thing that caution needs to be taken that the effective delivery of a building doesn't overcome the purpose the building is to serve and that the cost criteria and the construction management techniques shouldn't be allowed to drive the process entirely. I think it is possible for that to happen.

Senator MORGAN. Do you see any danger that this concept might eliminate competition and thereby increase cost? Where one person is dealing with architecture, construction, and management, all the way through?

Mr. LAWRENCE. No. Do you mean that if construction management techniques are emphasized that possibly smaller firms might be less likely to respond?

Senator MORGAN. That's right.

Mr. LAWRENCE. I don't think so. I think that some small firms are reluctant to get involved. There is an article on this topic by Dick Jacques in the AIA Journal. I can give you the reference later if you would like.

Senator MORGAN. I wish you would, so we can include it in the record.

Mr. LAWRENCE. I think that he deals very well with that particular question, and I think it would be useful to you.

Senator MORGAN. I am glad to hear that someone has written about it. At least I am not the only one the idea might have occurred to.

This morning George White, the Architect of the Capitol, and Mr. Von Eckardt, both discussed the design competition concept. I was interested that they both came up with different ideas. I believe too that Mr. McGinty, the president of the American Institute of Architects, also discussed it. What do you think of design competitions?

Mr. LAWRENCE. I think it can be very effective. One comment that Mr. McGinty made, that a great deal of effort has to go into preparing preliminary material on the sort of program that has to be addressed by the architect, is true. However, a great deal of this has to be done in any case. So that putting together a program, a lot of that work is going to have to be accomplished regardless of how you approach the design of the building in question, whether you have a competition or don't.

I also think that as you brought up, that the rules of a competition can be established by the organization that originates this effort and that they can be simplified to avoid some of the problems that people have had in the past.

Senator MORGAN. Reduce the cost to the participating architect?

Mr. LAWRENCE. Exactly.

Senator MORGAN. It seems to me that in some cases; in special cases where we are building special purpose structures, such as art museums, et cetera, even if we had to pay an initial cost to some of the participating architects, it might be money well spent. To illustrate what I am saying, in North Carolina we are building a new museum of art, and I suspect that it is going to cost at least $20 million if not more before it is all over. It seems to me that under the normal process we go through to select the architect, saying simply "Build us a building" if we are not pretty much stuck with his ideas. Now, it is true he comes up, and presents his idea to us, and maybe we don't like it. Maybe the building authority doesn't like it. So they say, "Go back and try it again." Human nature being what it is, you won't do that more than a couple of times before you say, "Well, let's try to make out here." I wonder, under those circumstances, if we aren't pretty much stuck with the ideas of the architect we select.

It seems to me, for a structure of that magnitude, if we have to underwrite some of the expense of a design competition, we should reduce requirements down to a simpler process that would be more attractive and worthwhile to the people of the State. Do you agree with that?

Mr. LAWRENCE. You are using the idea of a competition to help solve this particular problem?

Senator MORGAN. Right. To come up with a building design that we would be proud of, and one that we wouldn't be caught unaware with, like we were with the FBI building downtown.

Mr. LAWRENCE. I think it can be a solution and it has been in the past.

Senator MORGAN. Do you know of any cases where the customer or client has underwritten part of the cost of a design competition? In other words, it is not unusual or not original?

Mr. LAWRENCE. Yes; I think this can be attacked in two ways. You can underwrite part of the cost or you can reduce the requirements for a submission to the competition.

Senator MORGAN. In what way?

Mr. LAWRENCE. Possibly eliminating models, having a simpler form of responding to the competition so that the concept could be communicated but that the cost to the design firm is less.

Senator MORGAN. Would you also establish limitations on what could or should be presented, so as to prevent the architects from going all out and making a formal full scale presentation? Some firms might be expecting to submit only a preliminary plan, but when they come in to present theirs, would find themselves on the short end of the stick, because they didn't have something as elaborate to offer. It seems to me you need some kind of limitation.

Mr. LAWRENCE. Yes.

Senator MORGAN. Would you comment on the views of Mr. White and Mr. Von Eckardt, with regard to public hearings? They both think that public hearings serve a good purpose, but I believe Mr. White feels they should be a little more restricted than Mr. Von Eckardt does.

Mr. LAWRENCE. I would side with Mr. Von Eckardt in that argument. I think that there is very definitely a need for public participation in the process and, as he very eloquently pointed out, it is an uncertain process but I think that if you are going to approach design without having a preconception of what the final product is going to be that you are taking a risk right there. There really needs to be more public participation in the process and there doesn't need to be an assumption that all that is going to be received will be
to be an assumption that all that is going to be received will be uninformed commentary. Quite often it has been very useful.

Senator MORGAN. Sometimes I think that some of the best ideas come from people who are not professionals in public hearings. We had a discussion earlier, with regard to how we can encourage the arts, using Federal buildings to promote them in communities.

I think other members of the committee will be interested in your ideas, some of which were previously expressed by others this morning.

Mr. LAWRENCE. Well, Senator, the question that you asked relative to using the courtyards, using public spaces for programs such as performing are programs, dance, music, this kind of thing, I think could very appropriately be pursued, and possibly under the art and public places program.

Roy Knight commented on this and I believe he felt that this could be done, similar to the programs that you have here in Washington in some of the parks during the summer. Some of the courtyard spaces and the spaces close to buildings, especially some of the older ones, are certainly ideal for greater use than they are receiving now.

You mentioned one that is used only once a year. The possibility of spending some public arts money to facilitate performance in those

spaces, such as amplifying equipment, speakers, maybe some seats that would allow programs to happen in some of these public spaces, could be pursued and possibly the overall effect would reach a great deal more people than a limited number of people wo might see a particular piece of sculpture or a painting.

Senator MORGAN. I take it you agree with the observations we heard this morning, that instead of spending the small amount of money we now do to encourage the arts on a few masterpieces, we might do better to sperad it out and use is for less expensive projects, but those that would encourage wider participation?

Mr. LAWRENCE. Yes, Mr. Von Echardt's example of what they are doing at the Post is an excellent example of a possibility in that direction.

Senator MORGAN. I think in reviewing the report, the other members of the committee, and staff, would be interested in your efforts to work with the Federal Government on projects to improve the design of public buildings. Would you please describe for us your efforts, and work to date with the assistant secretaries for administration, and tell us what you hope to accomplish by this?

Mr. LAWRENCE. Well, Senator, I have been, during the past year, developing a program with funding from the National Endowment for the Arts entitled "Design for Management." The objective of the program is to communicate to assistant secretaries for administration the management implications of a commitment to design, specifically graphic design, office design, and architecture. These areas are areas they feel particularly close to, especially office design and graphic design through the use case studies, both private sector and public sector examples, companies such as Deere & Co., IBM, and then the Denver Service Center and work at the Department of Agriculture, we will illustrate where the design process has been particularly effective in solving the problems that the company wished to have solved.

Bill Hewitt chairman of Deere & Co., considers his commitment to design part of his management strategy, and one of the reasons the company is as successful as it is. We would use this kind of argument to further develop other commitments toward design as a resource to accomplish the objectives that the agencies wish to accomplish.

Traditionally design doesn't have a reputation for being a source for solutions to management problems. Yet a senior administrator in one agency, recently had the offices extensively redesigned and then used the same design team for their graphics programs because he felt the designer understood this particular organization. I asked him what he felt about the design process now that he had been through this. He said it was "management consulting, pure and simple." Now, if management begins to feel that the designer or the architect can offer the kinds of services that management uses management consultants for I think you have raised the expectations appropriately and I think we might, through that method, improve a great deal of the design.

Senator MORGAN. You said you have had good cooperation from the Federal agencies. Is this going to be hampered by the change of administration?

Mr. LAWRENCE. I don't think so. I think that the objectives that the new administration has outlined for improving the efficiency of the Federal Government are exactly what we are talking about.

Senator MORGAN. Well, will you have to take the time to go back and orient them?

Mr. LAWRENCE. To a certain extent, yes, but a number of the assistant secretaries for administration will remain. Not all of them, but some of them will and they have been very helpful in making suggestions and recommending that I talk to others as they come in.

Senator MORGAN. I am impressed with the program, and think it is one way of doing something about the problems we face. It would be good if this committee encourages it.

Mr. LAWRENCE. Thank you.

Senator MORGAN. Peter, in the seminar which you propose for staff members of the House and Senate committees, what do you hope to accomplish and how do you think it will help?

Mr. LAWRENCE. We discussed a seminar in Cambridge on the design delivery process of buildings for the staff and the members of both the Senate and House Subcommittees on Buildings and Grounds.

Both House and Senate members of the Subcommittee on Buildings and Grounds expressd interest in pursuing this.

The objective was to offer you an opportunity to discuss and learn more about the design delivery process of buildings outside the atmosphere of testimony relative to specific projects. This would allow you more time to get into more detail on what was involved and to answer some of the questions that you raised in your press release announcing these hearings. The seminar, which might last for 2 days, would include a number of practicing professionals; architects, contractors, developers, who could help in this discussion, come up with ideas of ways the process could be improved and also answer questions that you and the staff have concerning how this could be accomplished.

Senator MORGAN. I think it would be a real service to the staff, and the community as well, if you were able to bring together this kind of expertise and information, perhaps some time this year.

Mr. LAWRENCE. Well, I definitely would like to pursue the idea. Senator, and see if we can find a time when we can get people away from Washington, which I realize is difficult.

Senator MORGAN. It might be a welcome treat.

Peter, let me ask you one other question, which I had planned to to ask Mr. Panuzio, and will ask him later on. You referred to the multiple-use bill that passed the Congress last session. Do you yourself have any notions, or ideas, where this might be tried or have you given any thought to it?

Mr. LAWRENCE. I haven't any specific ideas, Senator.

Senator MORGAN. It will be difficult, I know. I just wondered.

I will also ask Mr. Panuzio this question.

Mr. LAWRENCE. I think this should be tried with existing buildings. The concept shouldn't be limited to new buildings as they come on stream but should go back and look at buildings that now have been completed around the country and see if there are—and I certainly think there are—opportunities for using the ground floor level in a way that generates more activity and promotes some of the activity that has been mentioned here and that Jane Jacobs talks about in that book that was referenced.

Senator MORGAN. I think there are some good opportunities here in Washington, and maybe we might also correct some of the less desirable things that have already been done. I was interested to hear Mr. Von Eckardt refer to that possibility this morning, with regard to the FBI building downtown.

Peter, thank you very much for taking the time to come down to present your views, and also for your encouragement in carrying out these hearings.

I don't know what happened to Professor Skully or Professor Fitch, but I assume we will be in touch with them again. I think we have compiled an excellent record today. When we review it we may need to fill in some voids here and there. But for now, unless there is something else, we stand adjourned. Thank you.

[Whereupon, at 2:50 p.m. the subcommittee recessed, to reconvene subject to call of the Chair.]

[Articles supplied by Mr. Lawrence follows:]

The Usefulness of New Delivery Methods To the Smaller Firm

Richard G. Jacques, AIA

Although much has been published during the past five years on a variety of so-called "nontraditional building delivery approaches," the guide summarized on the previous pages represents the first effort to bring these techniques together in a way that is meaningful to the smaller architectural firms—that group of organizations which constitutes over 80 percent of the membership firms in AIA.

During the course of developing the guide, it became evident that considerable amounts of mysticism surround most of the nontraditional techniques, and that these improved approaches to planning, design and construction are more often used only by very large professional organizations. If this new guide is to be of greatest and most immediate use to the AIA membership at large, then it is essential to strip these techniques of their mystical flavor and to clearly demonstrate that the application of these approaches is indeed within the grasp of even the smallest firms in the country.

Another myth which tends to surround nontraditional delivery techniques is that these approaches invariably produce a building of unacceptable design quality. In actual fact, it is probably out of a fear of these techniques caused by a lack of understanding of their real significance that many architects have chosen to not consider using them in their practices. A careful analysis of the techniques explored in the new AIA guide indicates that the successful use of these approaches is not so much dependent upon the sheer size of an organization applying them, but rather on the basic philosophy of the particular organization.

Since our own firm was established in the late 1960s, we have been intrigued by the notion of applying widely different delivery approaches as an integral part of our practice. We were deeply committed to the idea that a smaller organization (fluctuating somewhere between five and 20 professionals) could utilize these delivery approaches in order to allow the firm to undertake large and complex projects that were traditionally viewed as the domain of the largest firms. As do the vast majority of architectural offices practicing today, we felt that certain clients, given the option, would prefer to work with a smaller, more intimate, more responsive organization in undertaking a building program.

Based on our early assessment of client attitudes, it was clear to us that our objectives would not be achieved if we could not demonstrate a capacity to effectively manage the complex project elements of time, quality and cost. In the course of our own development, we found that whereas most clients would agree that even massive projects can be designed well by smaller organizations, they felt that these firms generally did not have the capability to effectively manage the overall delivery of the project from inception to completion. It was therefore our decision to explore ways in which, as a smaller office, we could in fact develop the ability to effect this overall project management control.

In order to reach this goal, we developed an organization of professionals with diverse backgrounds in design, planning, research and management. We sought people who were deeply committed to quality design, but who also had the interest and capacity to explore more effective ways of producing this design within the confines of the changing marketplace.

As our organization developed, the composition of skills and areas of responsibility tended to diverge from those in firms that practice architecture in a "traditional way." For example, we found a higher proportion of senior staff was required and a corresponding decrease in the technical staff normally engaged in the activities of document production and drafting. During this period, much of our effort was concentrated on the design of improved communication tools that would lead to significant reductions in the amount of documentation required for building construction.

The increased utilization of performance documents, the utilization of detail books and the use of simplified tape graphics on mylar sheets for the larger-scale drawings and plans not only resulted in substantial reduction time, but also led to improved communications with the building industry, which in itself reduced the time requirements of both our own organization and the contractor in bidding and in field operations.

One of the most promising project delivery approaches we have utilized is a combination of phased design and construction (fast-track scheduling) and construction management. In addition to having the advantages of time and cost savings to the client, these methods have enabled our firm to undertake large and complex projects with a moderate-sized staff. A case in point is the New Albany High School project.

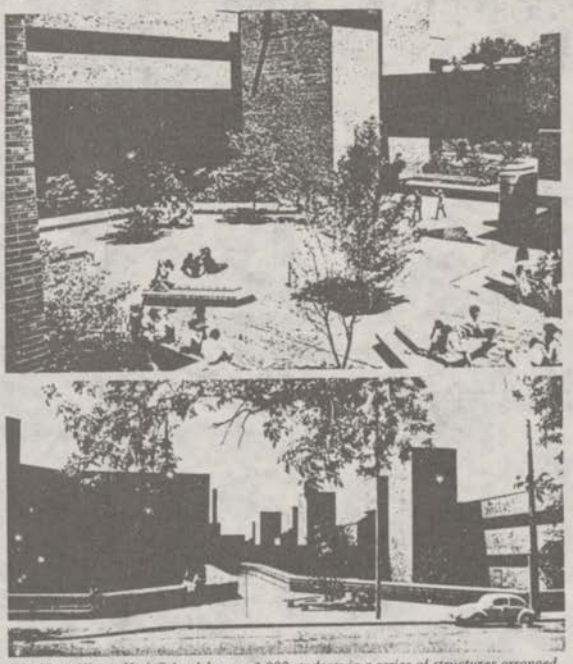
If this project had been done in a traditional way (that is by the linear design-bid-construction process), we would have required very large-scale staff efforts at several points in the project: for the production of bidding documents, for the handling of shop drawings and related data and for final close-out of the project. The selection of the phased approach allowed us to break the project into smaller discrete packages, each having its own production, shop drawing and close-out schedule.

The result was that our manpower requirements were leveled out in such a way that the entire project effort could be handled by a significantly smaller staff than is customary for this size project.

In addition to enabling a smaller organization to handle the complex problems of the New Albany High School, the reduction of manpower produced other benefits to both our organization and the client group. Most significant, by avoiding the usual "production crunch" before a project goes to bid, we were in a position to make careful and timely decisions which is usually not possible when the final phases of a large project are ground out.

In a further effort to ensure the highest quality building performance for our client and to make most efficient use of our own resources, we chose to utilize performance

Mr. Jacques is a partner in Richard G. Jacques Associates of Albany, N.Y., and chairman of the AIA project management systems task force. He was formerly director of research and development of the New York State University Construction Fund.



The New Albany High School houses 3,000 students in a series of structures arranged around a large open courtyard used by the community as well as the school.

specifications as a basis for bidding a number of building systems. Through the use of performance specifications we were able to draw on the greatest potential skills and experience of the building industry at-large. The effect of this approach was to significantly "multiply" the technical capability of our firm.

In retrospect, although we achieved savings of staff on the New Albany High School in areas such as production, there was not a reduction in overall manhours allocated to the project. The real payoff (and a benefit to both owner and architect) was that we were able to allocate a greater proportion of our scarce resources to the essential tasks of the project—the continuous management of design quality, cost and time.

The example of the New Albany High School (a $17 million project delivered in 29 months from start of planning to occupancy) should not suggest that the use of improved delivery methods are limited to projects of this magnitude. A variety of techniques may be used on projects of varying size, scope and complexity. We have, in fact, successfully applied these methods on renovation work and projects less than $250,000 in cost.

Another area of activity of our firm which shows great promise and should be of significant encouragement to the smaller architectural firms is that of playing the role of "building delivery consultant." As an example, we are currently working as primary consultants to the joint venture of Davis-Brody Associates/Large & Moger for the new Federal Correctional Facility at Otisville, N.Y. For this project (which is still in the preliminary initiation stage by the Federal Bureau of Prisons and General Services Administration/Public Building Service), the role defined for our firm is one of consultation in the areas of evaluating the most efficient way of delivering the project in order to achieve the highest quality in terms of design and program innovation and in terms of cost and time.

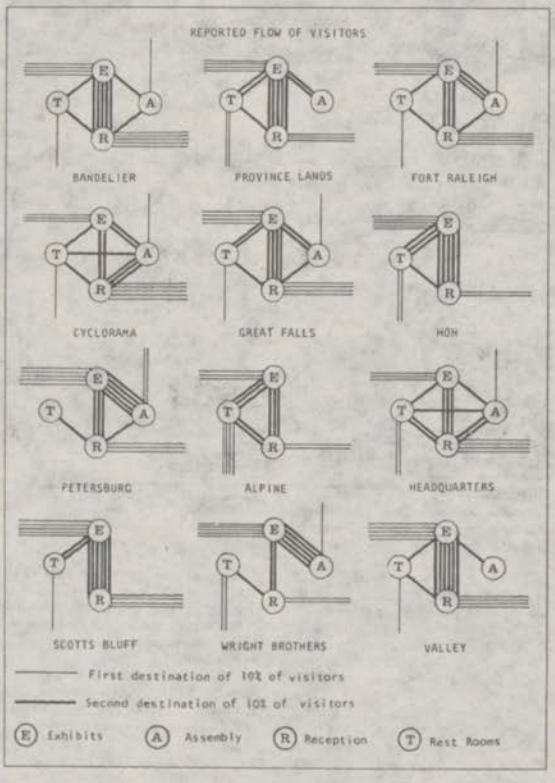
Although this kind of consultation may be attractive to a limited number of firms, it again allows a smaller organization to become involved in large and significant building efforts.

It is our experience that apart from having practice, organizational and staffing implications, alternative project delivery approaches also bring about some realignment of the traditional separation of design and production activities of the firm. The successful implementation of these techniques requires the highest degree of interaction between the planning, design and construction technology skills right from the inception of each project.

Although the term is overused and worn-out, this interactive process may best be described as a "team approach." One of the implications of this approach is that the traditional role of the omnipotent designer is blurred and the design becomes a much more significant contribution on the part of the primary members of the team and the organization.

But don't forget the most significant participant in the team—the owner—for without the client's commitment to and support of improved delivery techniques, their use will become impossible at worst and a nightmare at best. □

Ervin H. Zube, Joseph H. Crystal, James F. Palmer



The Visitor Center Design Evaluation was commissioned by the National Park Service to examine its own facilities.

This research study, prepared for the Denver Service Center of the National Park Service, comparatively evaluates 12 National Park Visitor Centers. It is for the purpose of developing information that can contribute to more enlightened and informed visitor center design decisions in the future. To determine what constitutes a successful center, certain aspects were analyzed, such as spatial and functional relationships, maintenance issues, safety and security, the relationship of the center to its surroundings, visitor and staff perceptions of quality of the center, visitor patterns of use, building site selection procedures, and team design responsibilities.

The study employed a conceptual evaluation model consisting of the setting, including the structure and its immediate surrounding; the context, including the broader physical and thematic environment; the users, including visitors and park staff; and the design activity, including how and by whom design decisions are made.

The kinds of information available to designers as a result of this study include the importance of design policies relating to site selection procedures and multi-disciplinary design teams; changing program and maintenance requirements as evidenced by the systematic analysis of building renovations and alterations over time; and empirical data on building users, their patterns of movement and residency time.

Jury comments

Ostrander: The thing that impressed us about this is that it is really a group of post-occupancy/post-construction evaluations based on feedback from some 3000 people. It was commendable of the Park Service to let it all hang out and be judged. Enough data and sites were analyzed to provide generalizations that would probably hold true to this particular building type. The research is very tight, competent, with lots of data; it's very substantial and it sounds like it's going somewhere. And it already exists in a form that can be directly used. It isn't a one-shot deal; the name of the game is "we want to learn from this so we can make a difference," so it's pragmatic research from the word go.

Green: It's not explicitly spelled out that the findings will be used to fine-tune existing facilities, but if it were, it would make us even more positive about this. We realize this is really the researchers' report to the client, but we would feel more positive if it had more evidence that the client would indeed act upon this information.

Credits

Research team: Ervin H. Zube, Joseph H. Crystal, James F. Palmer, University of Mass., Amherst.
Graphics: William Menke.
Client: Denver Service Center, National Park Service