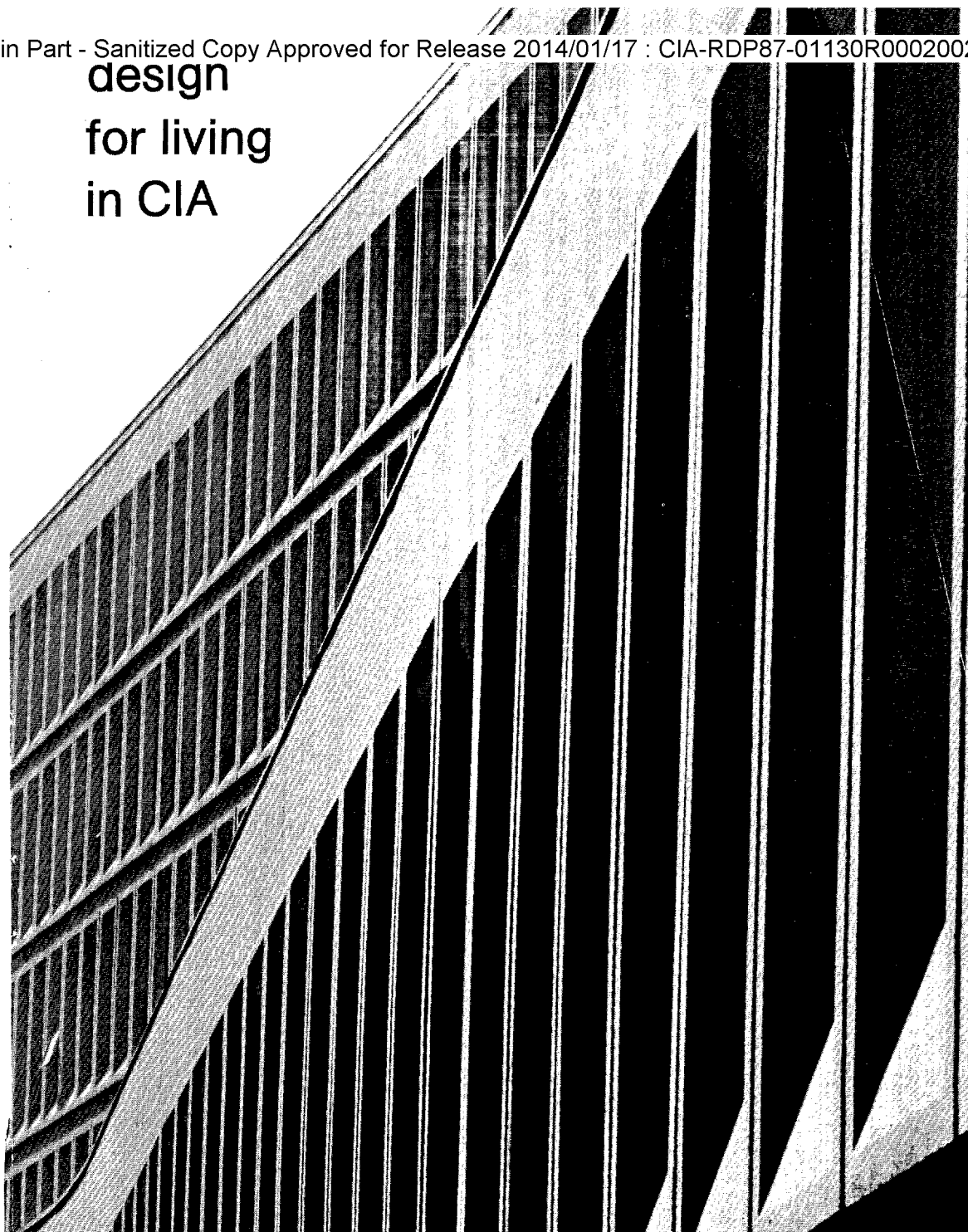


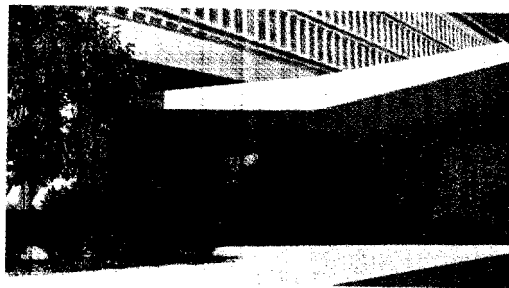
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design
for living
in CIA



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to all CIA employees

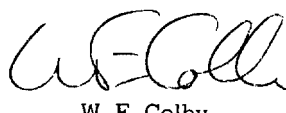
We are fortunate in having a headquarters building and campus which rank among the most attractive and interesting of all federal establishments.

Allen Dulles, the Director of Central Intelligence from February 1953 to November 1961, was the moving force in all aspects of its creation. He was, for instance, keenly interested in a wooded campus, and personally marked those trees to be saved during construction.

The use, upkeep, and improvement of our buildings are important parts of our stewardship of this property for our government and our fellow citizens. This booklet has been prepared to help us carry out this trust. It seeks to tell you about the environment in which we spend so much of our lives, and how we can all help preserve it. An attractive environment contributes to our well-being.

As good stewards, we should also note that in the long run a good environment costs less than an ill-conceived or poorly-maintained one. Avoiding needless expenses and waste of materials is a part of our stewardship. Our concern for our place of work and our cooperation with the General Services Administration, which manages our buildings, is imperative to success in our endeavor.

This booklet is part of a comprehensive and continuing environmental plan. Following such a plan means we can more wisely spend the limited funds available to us to make our building and campus more pleasant, habitable, and enjoyable.


W. E. Colby
Director

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what
is
design?

Design is a purpose, a plan which sets out to achieve a specific goal. Design takes individual parts and works them together so that the total is greater than the sum of parts.

The basis for a successful institutional environment is planned and integrated design. Our headquarters building and campus are part of the design planned by the original architects. The sharp lines of the building are softened by the trees and shrubbery that surround it. Inside, the predominant whiteness of the walls is complemented by the colored doors and accent panels.

An important thing about design is that, once it has been defined and is successful, it should not be altered indiscriminately. Change of a basic design component should be the subject of careful study. If it is not, the integrity of the entire design could be threatened.

Let's look first at the design of a part of the building we all know most about: the first—and most public—floor.

where it's at:
the
first floor

Our first floor and the adjoining campus have been developed to provide services, areas of special interest, and areas for relaxation.

Our main indoor quadrangle—with its spacious color-accented, well-lighted corridor vistas—is an area of movement for most of us. Bright contemporary paintings hang on

the walls. Our history is in part reflected in the portrait gallery of previous Directors.

The Exhibit Corridor has to date housed some fifty cultural events: traveling art exhibits, employee art shows, a pictorial recital of our part in the Cuban missile crisis, and special displays, such as the Escher print collection, the property of a fellow employee.

Also located on the first floor quadrangle are our Credit Union, insurance office, and employees' store, as well as an Employee Information Board with items of current and general interest to all employees. Corridors off the quadrangle lead us to the North and South cafeterias with their vaulted ceilings, long draperies, and expanses of glass looking out on the campus.

The ticket office and the Rendezvous Room are in the North Concourse. The Rendezvous Room provides a buffet in a relaxing atmosphere of attractive contemporary design. It is open to employees and guests. Receptions which formerly had to be held outside the building can be held in the Rendezvous Room.

In the tunnel leading from the first floor to the auditorium and bus stop is a self-service postal center. It has postal scales, stamp vending machines, letter and package drops and a direct telephone line to the Postal Service.

Multiple exits from the first floor encourage noontime strolling on the campus or outdoor eating on rustic tables in the shaded area outside the cafeterias.

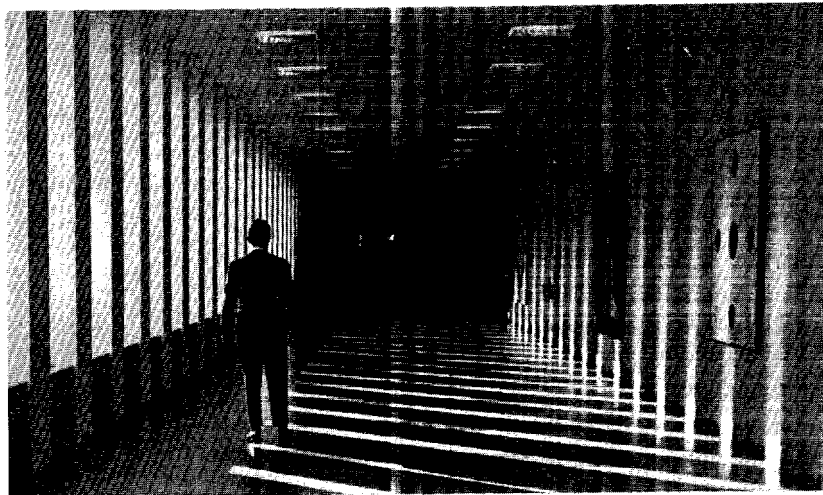
From the foregoing paragraphs you can see we have developed on our first floor an arcade effect where, without leaving the building, you have easy access to services planned to relate to our handsome corridors. The aim is to give you a sense of change from a purely office environment as you move through the building.

In general, we have been more successful with our design for public spaces—such as the first floor quadrangle—than for private offices. One reason for this is that public spaces are more readily subject to an overall discipline.

public order
and
private clutter

Our problems in preserving our design in public spaces relate principally to the way we use them and keep them up. Coffee stains, litter on floors, and soil marks from leaning against walls—we can prevent all these blemishes by our private discipline.

Unlike earlier federal buildings, our headquarters building has relatively few permanent inside masonry walls. This lets us shift office walls in accordance with our needs for different-sized spaces. Although in the short run these moveable partitions are less expensive than masonry walls, they create a problem: nothing is permanent. This leads to a continuing need for re-establishing order in our offices.



the key
is
"order"

Order is the key to design. Lack of visual order in our offices, caused by overcrowding and our inability to establish and keep standards of order, has led to discomfort, a sense of frustration, or even depression.

Why don't we have order? The answer in part is our penchant for covering our walls with assorted objects, from cartoons and calendars to maps. They may be fun, but they're more than vaguely distracting. You may not realize what it is that's bothering you, but most of us are ill-at-ease in a visually *disorderly* atmosphere.

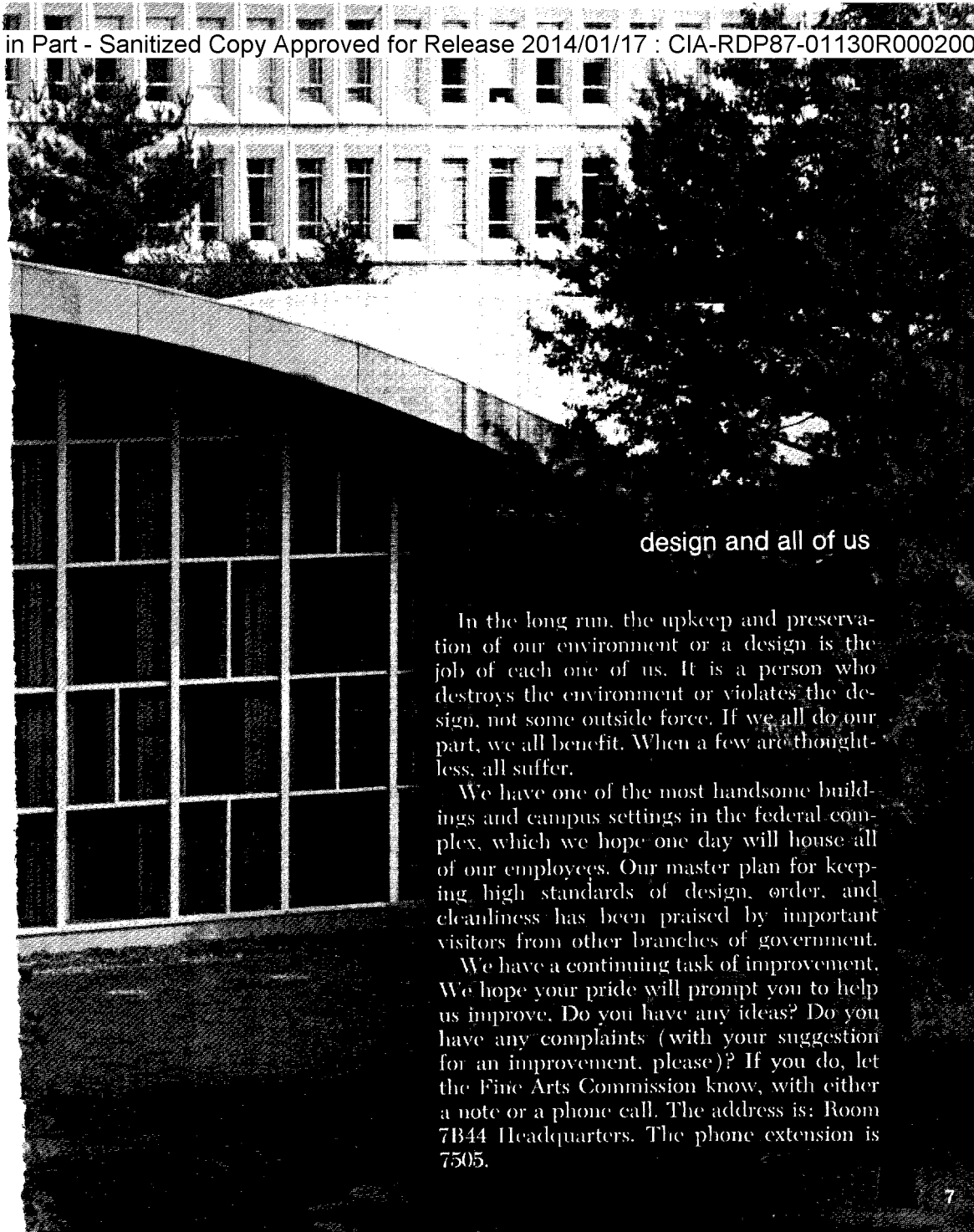
We should also think beyond the mish-mash of assorted things stuck on the walls or on safes—just the plain old idea of keeping a clean house. At CIA, to really keep house we'd have to have a bigger char force than funds have ever permitted, and no relief on this score is in sight. We're not the Navy: we can't all roll up our bell-bottoms and man our brooms, but we *can* all do a bit of do-it-yourself. We can each be tidy in our own offices and in the public corridors.

Many of our offices have too much furniture. This may give you, subconsciously, a feeling of congestion. In your office, how often are the extra chairs—especially the big ones—used? If seldom, have them taken away. The breathing space will astonish you.

At CIA, an office safe is to our offices what a stove is to a kitchen—big and bulky, but necessary for the job. If we remove cartoons taped to them, and the junk stacked on top of them, we call less attention to them.

But ramrod sameness is not the answer: an office or work area is a private place. You spend a large portion of your life there. You want to surround yourself with your own things which make you feel more comfortable: go ahead. Just remember that when you overdo it, the result may be clutter. Clutter is the enemy of good design. It makes space smaller: it lacks a center of interest to invite the eye. Don't be a clutterbug.

If you have collected things abroad which mean something special to you and you'd like to use them as wall hangings, do so. Don't bring in *everything*—just a few. Test them out for a few days. If you seem to get that cluttered feeling, take a couple back to the attic.



design and all of us

In the long run, the upkeep and preservation of our environment or a design is the job of each one of us. It is a person who destroys the environment or violates the design, not some outside force. If we all do our part, we all benefit. When a few are thoughtless, all suffer.

We have one of the most handsome buildings and campus settings in the federal complex, which we hope one day will house all of our employees. Our master plan for keeping high standards of design, order, and cleanliness has been praised by important visitors from other branches of government.

We have a continuing task of improvement. We hope your pride will prompt you to help us improve. Do you have any ideas? Do you have any complaints (with your suggestion for an improvement, please)? If you do, let the Fine Arts Commission know, with either a note or a phone call. The address is: Room 7B44 Headquarters. The phone extension is 7505.

ROUTING AND TRANSMITTAL SLIP

15 November 1984

TO: (Name, office symbol, room number, building, Agency/Post)	Initials	Date
1. EO/DDA		16 Nov
2. ADDA		11/16
3. DDA		
4.		
5.		

STAT

Action	File	Note and Return
Approval	For Clearance	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	

REMARKS

Attached handcarried to O/DDA for DDA review.

I suggest now is not the time to raise or publish this brochure. DDCI's last words (15 Aug 84) were: Don't want it printed; believe it would subject us to ridicule, criticism from Congress, etc. Draft is lovely but best for 1986.

STAT

"Into the valley of death go the DDA!" Give it a go mate.

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

FROM: (Name, org. symbol, Agency/Post)

Room No.—Bldg.

Phone No.

Quality of Life at CIA

Few government agencies have the good fortune to be located in a rural, woodland setting such as ours, where the passing of nature's seasons can be observed close at hand. The Northern Virginia countryside is noted for its beauty, and the George Washington Parkway is one of the area's most scenic drives.

For the Headquarters employee these surroundings are part of an atmosphere that is unique to the Agency and unparalleled in official Washington. The care and tastefulness that governed the site selection and design of the building are obvious to visitor and employee alike. The Parkway on one side and Dolley Madison Highway on the other serve the two entrances, yet no traffic can be seen or heard from the grounds. Carefully trimmed grass and trees border roadways that curve easily through the compound with a minimum of corners or signs. Shrub and flower plantings, professionally designed and tended, provide changing vistas year-round. Even a nature walk wends its way quietly through one of the wooded areas for those who prefer a closer touch with the untrimmed and untrammelled.

The Headquarters Building, designed by Harrison and Abramowitz and completed in 1959, was carefully designed to fit comfortably into these natural surroundings. The repeating

lines of the recessed windows are broken only by the cantilevered portico at the front and the low arches of the cafeteria in back. The rectangular expanse of the upper floors sits comfortably on the curving form of the enlarged first floor. Natural light enters offices not only along the facade but through three major courtyards, providing a maximum of exterior rooms.

Inside the building, the size and spaciousness of the exterior setting is immediately obvious in the design of the front hall, where the glass doors of the entrance face the central courtyard windows. The corridors surrounding the courtyard have been hung with a series of oil portraits of former directors and a selection of Washington Color School art generously loaned by Mr. Vincent Melzac, a noted collector. These are placed to take best advantage of the natural light from the inner windows.

In addition to the artwork in these corridors, the Exhibit Corridor (1D) serves as a permanent display area for a rotating series of shows and collections. These are loaned by organizations such as the Smithsonian, as well as by individual employees. The annual exhibits of employee art and employee photography are shown here.

An interesting decor surrounds each of the first floor elevator wells. Due largely to employee effort, early maps of Rome, London, St. Petersburg-Leningrad and Paris have been enlarged and mounted on these walls. Also, each level of many stairwells is marked with numerals in different languages. For those interested, the languages, starting from the first floor, are: Cambodian, Amharic, Arabic, pseudo-French, Cyrillic, Mandarin and Thai.

Bulletin boards and showcases of announcements and awards are placed in the hallway around the public service area of the first floor. Additional displays of posters are carefully limited to specific spaces in entries and elevator areas.

The Work Environment

As one moves from the public areas of the building into work areas the sense of unified design is maintained by the introduction of brightly colored doors and accent panels complimenting the off-white walls. Signs which utilize photographic film for easy updating identify the offices.

Those familiar with the Headquarters Building are well aware of the great variety of style and decor with which Agency personnel surround themselves. They are also aware of the difficulties involved in creating a pleasant environment in

what are often crowded conditions. While it is impossible to address the specifics of each work area, there are certain tips that can contribute much to improving the space we have.

To the extent possible, the clean lines and open space which are the predominant features of the building's design should be reflected in the arrangement of each office. Because many rooms and work areas are small, it is particularly important that they be free from clutter.

The first step toward designing the best work environment is to make a critical inventory of the furniture, eliminating all but the most necessary. Passageways should be cleared, bookcases cleaned out of outdated or unused material and file and safetops cleared of unnecessary items.

A common office practice is to hang papers on walls and partitions where they are available for ready reference. Although this is often useful information, the result can look chaotic. To the maximum extent possible, these papers should be removed and consolidated into readily available notebooks. This step by itself can contribute significantly to a sense of added space and restful surroundings.

Although the Agency's limited supply of wall hangings is used to good advantage in many offices, employees can provide additional variety and interest by supplementing these with their own reproductions or originals. A tasteful collection of these, carefully hung, can add an element of depth and personality to the surroundings.

Unlike furniture or posted notices, an office rarely has too many plants. They add warmth to large and small rooms alike and are inexpensive to buy and maintain. Most house plants will thrive under fluorescent lights and few, if any, need a green thumb to survive. They are a sure way to provide color and depth. However, for the most part plants must be supplied and cared for by employees.

The building and grounds of CIA reflect the quality and professionalism of its employees. Each office space can and should reflect those same standards. The use of open space, clean lines and tasteful, imaginative decoration can add new dimensions to the atmosphere of the work environment.

Headquarters Expansion

For the next few years the normally tranquil Headquarters area will be disturbed by a major construction project. Smith, Hinchman & Grylls has designed an annex to our building which will compliment and extend the lines of the original structure

and preserve much of the wooded environment. It will be built into the hillside west of the existing cafeteria and will consist of two low towers connected by an atrium. The outer surface of the office towers will consist of horizontally and vertically divided green tinted glass, designed to be compatible with the existing Headquarters facade. The atrium itself will contain an employee services concourse and will lead to an exit to the new parking building. The main entrance to the complex will remain in the original building.

The design of the courtyard space between the two buildings preserves the existing large trees near the cafeteria. Its plantings, park benches, tables, and pathways will be in full view of the atrium of the new building as well as the existing cafeteria and provide an attractive space for employees' use.

In the relatively few years of its existence, CIA has established itself as being among the better, if not the best government agencies. The quality of work and the quality of life expected by its employees is unsurpassed in the US Government. And because CIA employees participate to the extent they do in the management of the Agency, these expectations are realized to an unusual degree.

The pursuit of excellence is not a new idea at CIA, it is a tradition; a tradition carried on by those hired to manage and those who take part voluntarily by their suggestions, their membership in activity clubs and participation on committees such as the Fine Arts Commission. The purpose of this book is to strengthen and sustain those traditions and to maintain our reputation as the best place in town to work. It is also to encourage the ideas and participation of all employees in creating a work environment worthy of the intelligence profession.