Office Design Project: Ocean Futures Society Regional Headquarters

North Dakota State University
ADHM 253 Interior Design Studio II:
Small Scale Contract
Spring 2020

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Mission Statement

The mission of Ocean Futures Society is to explore our global ocean, inspiring and educating people throughout the world to act responsibly for its protection, documenting the critical connection between humanity and nature, and celebrating the ocean's vital importance to the survival of all life on our planet.

User/Client Description

The Ocean Future's Society is comprised of several important team members. The first member is the Regional Executive Director, one person, who is in charge of everything from budgeting, to marketing to serving on various committees and task forces. This team member also spends time fundraising.

The Regional Board Secretary is one person, who assumes responsibilities of the chair in the absence of the board chair, chair-elect, and vie chair. They maintain all board records and ensure their accuracy and safety.

The Regional Finance Director is one person, who assists the corporate office with month end general ledger close, prepares many account reconciliations and reports, analyzes balance sheet accounts, performs various analysis, and records recurring monthly journals.

The Regional Human Resources Director is one person, who guides and manages the overall provision of Human Resources services, policies, and programs for the entire organization. They work to ensure the employee safety, welfare, wellness and health in the workplace.

The Regional Development Officer is one person, who solicits and secures donations.

The Regional Communications Officer is one person, who works with preparing, planning and project managing the publication of all publicity material to maximize brand promotion.

The Regional Program Officer is one person who is responsible for all aspects of the evaluation and distribution of the organizations grants.

The Grant Writer is one person who is responsible for all aspects of developing, writing and submitting grants.

The Information Systems Specialist is one person, who oversees the implementation of network security, they anticipate future network needs, and identify proactive solutions to satisfy needs.

The Marketing Staff consists of paid and volunteer workers, typically one staff member working at once and they oversee the marketing for the organization and work closely with the Regional Communications Officer.

The Development Staff consists of paid and volunteer workers, typically one staff member working at once and they assist the regional Development Officer.

The Communications Staff consists of paid and volunteer workers, typically one staff member working at once and they assist the Regional Communications Officer.

The Program Staff consists of paid and volunteer workers, typically one staff members at once and they assist the Regional Program Officer.

Scope of Work

The responsibilities as the interior designer for this specific project consist of creating a safe and comfortable environment for The Ocean Future's Society staff, designing an open concept that feels inviting for everyone while using glass walls to endorse collaborating in the work space, as well as, creating an enviroment that reminds the staff of the great work they have done in the past and what they are continuing to do on the day-to-day basis.

Goals & Objectives

Goal: Creating an enviroment that reminds the staff of their accomplishments.
Objectives:
a. Design a statement wall with a mural of a shark in the ocean, as well as utilizing a quote by the founder of the Ocean Future's Society.
b. When walking through the front door, the first thing they will see is a beautiful blue glass, water feature wall representing the ocean, reminding them of what they come to work daily.
c. Use a wall in one of the hallways to display photos of accomplishments.

Goal: Utilize sustainable furnishings, finishes, and materials when creating the office space.
a. Bringing in local materials that were made in the Fargo area as well as close by states.
b. Making use of refurbished or recycled materials for carpets, glass, etc.
c. Designing the collaboration areas in a way that they can be used for multiple/flexible purposes.

Goal: Designing an office space that all guests feel welcome to enter.
a. All door openings will be at least 36 inches wide.
b. Walkways will allow for wheelchair clearance and have clear floor spaces throughout.
c. Utilizing flexible seating to allow getting out of a chair to be easier.

Goal: Create a space that utilizes translucent material to spread natural light.

a. The front wall of all private offices will be glass.
b. The board room interior walls will be a blue- glass, water wall.
c. The open office workstations will have a glass partition material between workstations.

Design Concept Statement

A monochromatic color scheme will inspire the creativity within the Ocean Future's Society. The reception area and lobby area will showcase a blue glass, water feature wall directly in across from the front entry door. The receptionist desk will be placed in front of the feature wall, with a logo showcasing the Ocean Future's Society logo. The receptionist desk will utilize a recycled sea glass countertop, a recycled driftwood, and a meltdown glass white material. In the lobby area and a collaboration area there will be a wallcovering with a beachy white and blue pattern. In the lobby, the goal is for you to feel like you are in a city near the ocean, with a variety of sustainable materials. The driftwood you will notice throughout is from a local lumber company that repurposes wood. The break room will showcase a mural of a shark in the ocean with a quote by the founder of the organization. All private offices will have a glass wall to bring in light from the opposite end of the office space. The glass walls will aid in inducing collaboration in the workplace as well as spreading light throughout. All light fixtures will be using LED bulbs. To create a personal, familiar feel throughout, entourage will be added to assist in the beach feel in the space. The space will have several reminders of the ocean, including places natural shells throughout. Each wall along the perimeters of the entire space will be a soothing grey-blue color. I will be sticking to a monochromatic color scheme, using shades and tones of blue. The office workstations will be a light blue color, to mimic the color of the ocean, and appearances of white. Wall coverings and a variety of wall details will add texture. The countertop for the collaboration and workspaces will showcase a beautiful, glossy, recycled sea glass material. The floors will be a light grey, concrete mimicking material to maintain the theme of natural materials throughout. A few wall coverings will be custom to the organization, by bringing in photos from their website.

Accessibility Analysis:

401.5.1 Clear Width- the clear width of walking surfaces need to be, at the minimum, of 36 inches in width. The design will abide by this guideline in all instances, maintaining an accessible route at all times. The reception desk will have a 3-foot wide transaction surface with a 12-inch overhang for accessibility. The entire reception desk will have a 9-inch-high, 6-inch-deep toe kick.

404.2.3 Clear Width-

Accessibility is crucial is the design of any space. In the office that is designed specifically for The Ocean Future's Society, as stated in the ADA guidelines under all door openings will be wider than the minimum requirement of 32". To provide more than enough of an opening, each doorway will be 42" in width.

404.2.4 Maneuvering Clearances-

Minimum maneuvering clearances at doors must extend the full width of the doorway and the required latch side or hinge side clearance.

403.5.2 Clear Width at Turn-

It is stated that a clear width of 42 inches minimum is required for approaching the turn of the wheelchair, 48 inches at the turn, and 42 inches at the end of the turn. Although, there is an exception, and this is when the clear width at a turn is 60 inches. The layout for the office design complies to this guideline for accessible routes.

(2010). Retrieved from https://www.ada.gov/regs2010/201n.d.AStandards/2010ADAstandards.htm

Information Gathering Summary

While researching the nonprofit, Ocean Future's Society, I discovered how much passion the organization has for what they do daily. With that much passion for what they do, they deserve a workspace that drives their creativity and mind. The annotated bibliographies I completed were all based on articles to further my knowledge while completing this project. One of the three articles mentioned that office design is mainly concerned with inspiring creativity in the workplace. One thing that is extremely crucial is creating a mix of open and closed meeting areas, making some formal and informal. Decreasing the abundance of hallways in a work setting, helps to support the social trend. Implementing spaces throughout that make you feel energized, make you want to *work* and working does not feel *forced*, in a sense.

While creating a welcoming space, it is important to remember, "Universal design does not mean helping only a certain amount of people. It is for parents with strollers, children, the elderly, and so much more" (Babcock, 2020). This will be implemented by creating walkways, entrances, and all high traffic areas to be accessible to every person to walk through the space at all times. Behind every workstation in the open office, there is an abundance of room for traffic and the staff member to feel comfortable.

With that being said, there is multiple collaboration areas in the office space. One collaboration area consists of a beach inspired "hangout" area with a couch, tv, bar height table and stools. The second collaboration area is a large counter with stools, next to a booth seating area. Lastly, near the

entrance to the board room is a collaboration area that is tucked into the corner. This area is meant for

taking meetings, taking phone calls outside of the board room, or an extension to the lobby as a

seating area.

The positions held at the nonprofit consist of multiple staff members. The executive director is

Jean Michel Cousteau, also known as, the founder of the Ocean Future's Society. With Cousteau's

passion and the hard work of every employee at the nonprofit, the design ideas created themselves.

Cousteau founded the organization in 1999. The Ocean Future's Society works every day to educate

the public on the importance of our oceans. They work to protect the oceans and every living organism

within. It is important for them to "find sustainable solutions to protect our ocean planet" (Ocean

Futures Society, 2020). Cousteau finds it important to teach people how the quality of the ocean truly

impacts the quality of our lives. Connecting this with the office design, custom wall coverings of sharks

in the ocean and coral reefs will represent what they work so hard to protect. A monochromatic color

scheme and sustainable materials like sea glass countertops promote an ocean themed design

statement.

Each employee plays their key role to the team. The regional board secretary works closely with

the receptionist, so it was crucial to put them near one another. Each of the private offices contain the

regional executive director, regional human resources director, and the regional finance director.

These 3 have offices along the perimeter of the north wall of the office space so they can be easily

reached by donors, and staff who work within the open office. All staff in the open office, like the grant

writer and programs staff, are both placed there strategically to be able to easily access each others

workstation. The marketing staff, regional communications officer, and communications staff are all

within 10 feet of one another. In the design process it is important to "Place the workstations in a way

that facilitates cooperation between co-workers. In other words, workers who cooperate closely

should be placed near each other…" (Margaritis, P.7). The annotated bibliographies, the non-profits

website, reviewing job descriptions all added up to help create the perfect office space for the Ocean

Future's Society.

Branding Analysis

The Ocean Futures Society focuses on educating the public of the importance of our oceans. To assist them in maintaining their goals, the design will focus on the ocean for the overall design of the office space. The company's logo will be incorporated by placing it on the blue-glass, water wall, that is a focal point in the lobby. The monochromatic color scheme, inspired by the Ocean Future's Society logo, throughout will mimic tones of the blue ocean, the blue sky, and natural tones. The company's brand focuses on teamwork, so to induce collaboration throughout the space, it will have an open and welcoming feel with glass walls throughout.

A large, vibrant mural of a shark swimming in the ocean will cover the wall above the kitchen area of the break room. Sharks, to the Ocean Future's Society, mean so much more than just being a dangerous species. As the founder, Jean Michel Cousteau once said "One, sharks are not predators, nor sinister man-eaters, two, the oceans are not full of sharks" (Cousteau). This mural will remind them day-to-day what they are so proudly working for and defending. Along with the shark wall covering, there will be two other custom wall coverings designed with photos from the organizations website. The design will include small important details like incorporating wave-like features on the receptionist desk. The countertops throughout will be made from recycled sea-glass and will continue the monochromatic color scheme.

The floor will be a concrete mimicking material to reflect the idea of a blank slate, like the ocean. The floor will be neutral, as all walls will be a very light blue color that was inspired by the Ocean Future's Society logo. The private office spaces will have a grey-blue paint color to carry out the color scheme in a toned-down fashion. To balance the neutral, bare floor, the textured wall covering in

the lobby will help to balance the bare and neutral feeling of the space. The texture throughout is inspired by the ocean waves and sand that the company works so hard to protect and care for.

Wayfinding Analysis

In the office space of the Ocean Future's Society, the layout itself aids in wayfinding. Other than the receptionist guiding you, there are design implementations to guide a person through the space. The way the walls are layed out, form a path naturally, creating a pathway to aid in the comfort of knowing where to go. As you exit the lobby into the open office, the main pathway of the space contains a straight line of recessed lighting creating a pathway along the perimeter of the private offices.

The open concept aids in wayfinding in several aspects. Having an open concept allows you to see each door of the private offices, as well as everything in the open office and collaboration spaces. The wayfinding throughout the office space begins in the lobby. Behind the reception desk is a large, legible logo of the organization. Next to the lobby and reception area is a sitting area with a view into the board room. This sitting area has lights staggered in a line, going toward the reception area. Entering through the front door gives guests a direct view of the board room with the glass walls, and a view of the boardroom doors as you exit the lobby. Guests will have a positive experience as they make there way through the space with ease.
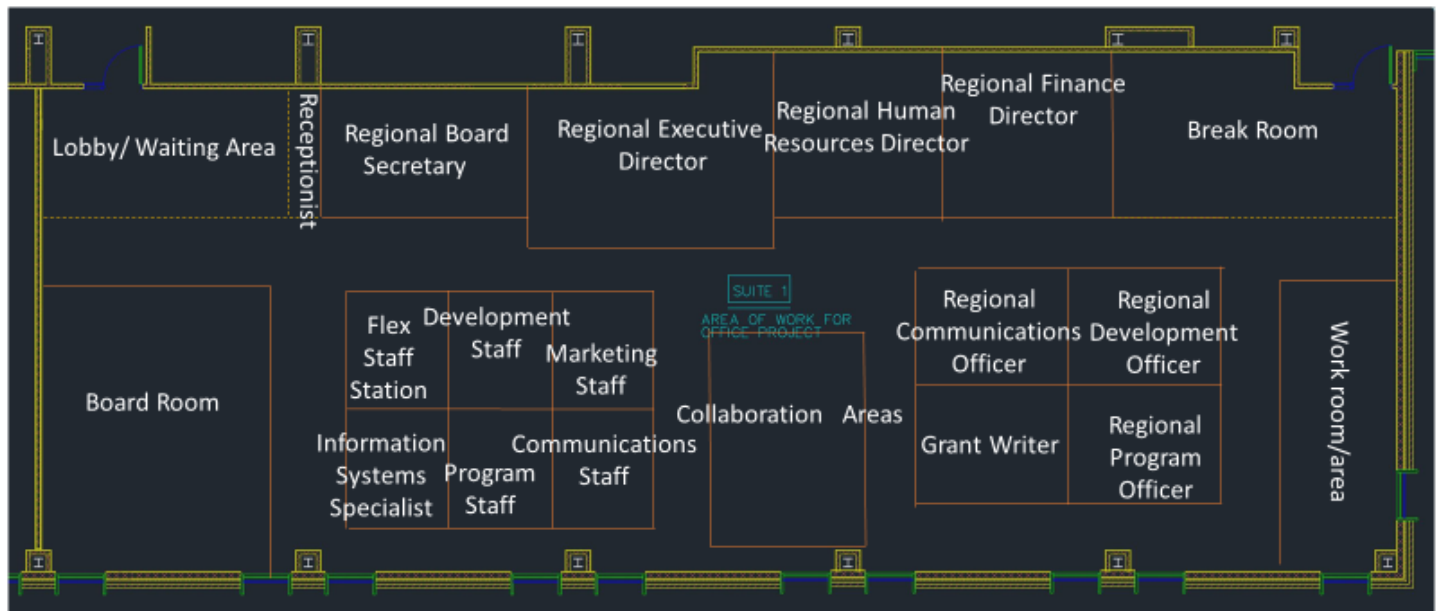
Adjacency Matrix

	Regional Executive Director	Regional Board Secretary	Regional Finance Director	Regional Human Resources Director	Regional Development Officer	Regional Communications Officer	Regional Program Officer	Grant Writer	Information Systems Specialist	Marketing Staff	Development Staff	Lobby/waiting	Program Staff	Board Room	Receptionist	Communications Staff	Flex Staff Station	Collaboration Areas	Break Room	Work Room/Area
Regional Executive Director																				
Regional Board Secretary	Primary																			
Regional Finance Director	Secondary																			
Regional Human Resources Director	Primary	Secondary																		
Regional Development Officer	Secondary	Secondary	Secondary																	
Regional Communications Officer	Secondary	Secondary			Primary															
Regional Program Officer	Secondary	Secondary			Primary															
Grant Writer					Primary		Primary													
Information Systems Specialist																				
Marketing Staff						Secondary			Primary											
Development Staff			Secondary			Secondary			Primary	Primary										
Communications Staff									Primary	Primary										
Program Staff							Secondary		Primary	Primary										
Flex Staff Station									Primary	Primary										
Receptionist		Primary										Primary		Primary						
Lobby Waiting														Primary	Primary					
Board Room	Undesirable																			
Collaboration Areas																				
Break Room	Undesirable																			
Work Room	Undesirable																			

KEY	
Primary/Mandatory	(red)
Secondary/Desirable	(blue)
Undesirable	(tan)
Neutral	(white)

Bubble Diagrams

Blocking Diagram

Circulation Diagram
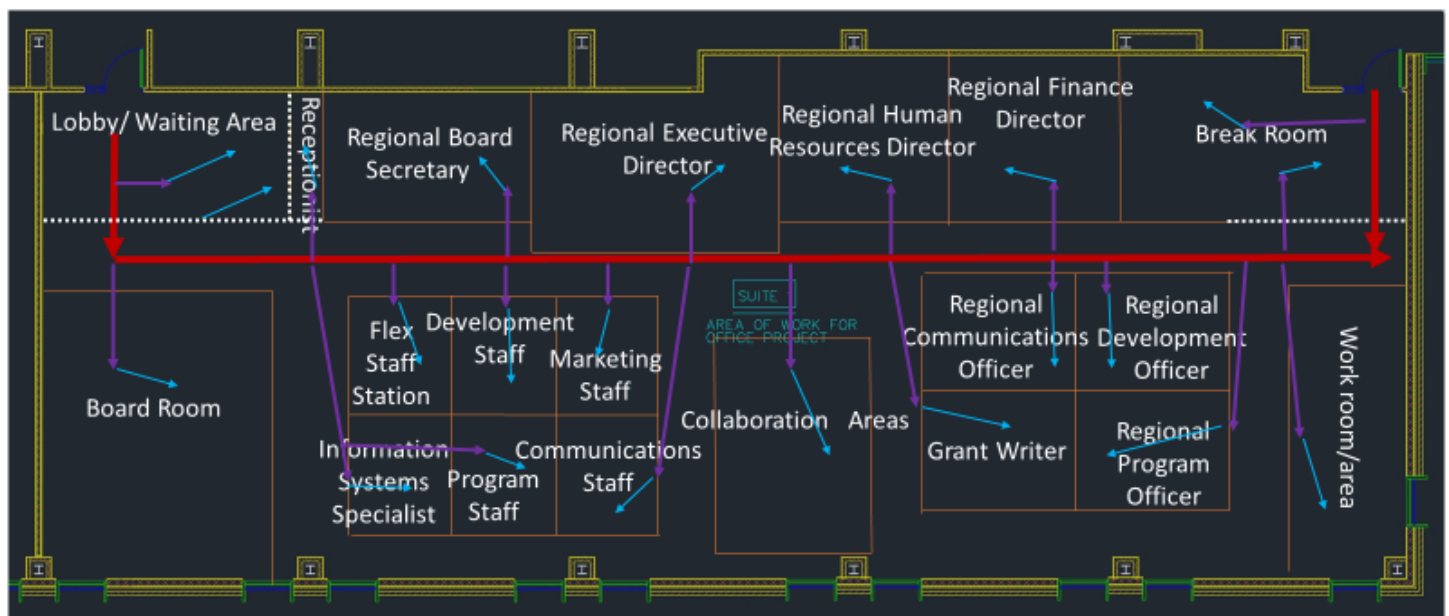
FF & E Schedule

FF&E Schedule		
Code	BT-1	
Description	Bar table	
Manufacturer	Magnuson Group	
Item/Model Name	Step Outdoor Table	
Item/Model Number	STEP-01	
Dimension/Size	43 1/2" H x 47 1/4" W x 19 3/4" D	
Quantity	1	
Finish/Color	Frame and legs: white Top finish: white	
Fabric Pattern/Name, Number	N/A	
Fabric Color/Name, Number	N/A	
Description	N/A	
Location	Collaboration area	
Notes	--	

FF&E Schedule

Code	BO-1
Description	Booth
Manufacturer	Naughtone
Item/Model Name	Cloud – Quilt Booth – 3 seat
Item/Model Number	N/A
Dimension/Size	82.5" W x 86.5 D x 51" H
Quantity	1
Finish/Color	pastel blue RAL 5024
Fabric Pattern/Name, Number	Quilted
Fabric Color/Name, Number	--
Description	--
Location	Collaboration area (1)
Notes	naughtone is FISP and ISO14001 certified • naughtone is FSC® certified. • 53% Recyclable (steel frame, polypropylene, steel legs, brackets, foam, fixings and feet) • 38.5% Reusable (desk top) • 26.4% Recycled content (steel frame, steel legs, brackets and fixings) • Indoor Advantage™ Gold ANSI/BIFMA Furniture Emissions

FF&E Schedule	
Code	BO-2
Description	Booth
Manufacturer	Naughtone
Item/Model Name	Cloud Quilt Sofa–High Back–3 Seat
Item/Model Number	
Dimension/Size	82.5" W x 29.5" D x 51" H
Quantity	2
Finish/Color	pastel blue RAL 5024
Fabric Pattern/Name, Number	Quilted
Fabric Color/Name, Number	--
Description	--
Location	Collaboration area (2)
Notes	naughtone is FISP and ISO14001 certified • naughtone is FSC® certified. • 53% Recyclable (steel frame, polypropylene, steel legs, brackets, foam, fixings and feet) • 38.5% Reusable (desk top) • 26.4% Recycled content (steel frame, steel legs, brackets and

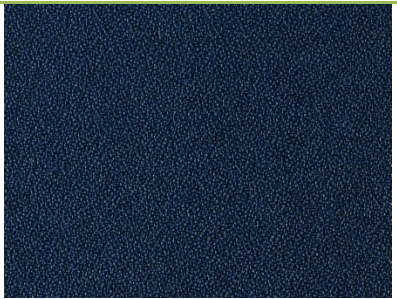| fixings) • Indoor Advantage™ Gold ANSI/BIFMA Furniture Emissions	

FF&E Schedule		
Code	C-1	
Description	Task chair	
Manufacturer	Studio 7.5	
Item/Model Name	High Back Cosm Chairs	
Item/Model Number	FLC362SFPDB3DB3DB3O2B84505	
Dimension/Size	26.7" – 29.3" W x 26.7" D x 45" – 51.6" H	
Quantity	14	
Finish/Color	Glacier finish DB3	*Finishes shown above*
Fabric Pattern/Name, Number	Glacier 84505	
Fabric Color/Name, Number	Intercept	
Description	60% elastomeric, 40% polyester : Abrasion, colorfastness to light, flammability, wet & dry crocking	
Location	Regional Board Secretary (1), Regional Executive Director (1), Regional Human Resources Director (1), Regional Finance Director (1), Open Office (10)	

Notes	Cradle to Cradle Certified, Level Certified, Indoor Advantage Gold. 34% recycled content and 22% post consumer	

FF&E Schedule		
Code	C-2	
Description	Task Chair	
Manufacturer	Aluminum Group	
Item/Model Name	Eames Aluminum Group Chairs	
Item/Model Number	EA335MDLL2109	
Dimension/Size	20.75" W x 18" D x 34" H	
Quantity	11	
Finish/Color	Polished Aluminum	*Finishes shown above*
Fabric Pattern/Name, Number	MCL leather	
Fabric Color/Name, Number	Pearl 1R01	
Description	100% leather. Lightfastness grade 4	
Location	Board room (10), receptionist (1)	
Notes	Indoor Air Quality Certified to SCS-EC10.3-2014 v4.0	

FF&E Schedule		
Code	C-3	

Description	Side chair	
Manufacturer	Geiger	
Item/Model Name	Nessel Chair – With Arms	
Item/Model Number		
Dimension/Size	20.75" W x 23.25" D x 31.5 H	
Quantity	4	
Finish/Color	Platinum Ash 6A2	
Fabric Pattern/Name, Number	Stitches	
Fabric Color/Name, Number	Slate blue 8U09	
Description	54% polyester, 46% recycled polyester.	
Location	Lobby (2)	
Notes	Indoor Air Quality Certified to SCS-EC10.3-2014 v4.0	

FF&E Schedule		
Code	C-4	
Description	Side chair	
Manufacturer	Herman Miller	
Item/Model Name	Sayl Side Chair – 4 leg base	
Item/Model Number	N/A	
Dimension/Size	24.50" W x 16" to 18" D x 33.75 to 40.75 H	
Quantity	14	
Finish/Color	Studio White 98	
Fabric Pattern/Name, Number	Crepe	
Fabric Color/Name, Number	Cadet 9223	
Description	100% recycled polysester	
Location	Regional Board Secretary (2), Regional Executive Director (4), Regional Human Resources Director (2), Regional Finance Director (2), Open office (4)	
Notes	Recyclability 91%	

Greenguard Gold Global Green Tag Green Rate- Level A	

FF&E Schedule	
Code	C-5
Description	Stool
Manufacturer	Hay
Item/Model Name	About a Stool – Counter Height – Metal Base – Optional Seating Upholstery
Item/Model Number	AAS32
Dimension/Size	18.5" W x 17.7" D x 29.9" H
Quantity	3
Finish/Color	White polypropylene seat
Fabric Pattern/Name, Number	N/A
Fabric Color/Name, Number	N/A
Description	--
Location	Collaboration area
Notes	--

FF&E Schedule	
Code	C-6
Description	Stool
Manufacturer	Magis
Item/Model Name	Magis Deja-vu Stool
Item/Model Number	N/A
Dimension/Size	20" Dia x 30" H
Quantity	3
Finish/Color	Polished aluminum YFD
Fabric Pattern/Name, Number	--
Fabric Color/Name, Number	--
Description	--
Location	Collaboration area
Notes	67% recycled content

FF&E Schedule	
Code	C-7
Description	Chair
Manufacturer	Herman Miller
Item/Model Name	Eames Wire Chair With Seat Pad

Item/Model Number	EWC_LI_15669_20160624100206897
Dimension/Size	18.75" W x 21.5" D x 31.75" H
Quantity	8
Finish/Color	White polished chrome
Fabric Pattern/Name, Number	---
Fabric Color/Name, Number	--
Description	--
Location	Break room (8)
Notes	--

FF&E Schedule	
Code	SF-1
Description	Sofa
Manufacturer	Naughtone
Item/Model Name	Herman Miller
Item/Model Number	Portion Modular Seating – Left Arm – 3 Seat
Dimension/Size	74.5" W x 34" D x 24" H
Quantity	1
Finish/Color	Polished chrome
Fabric Pattern/Name, Number	Oyster
Fabric Color/Name, Number	2v02 Chain
Description	100% Polyster
Location	Collaboration Area

Notes	Lightfastness: Grade 4, 40 hours Flammability: ASTM E 84	

FF&E Schedule		
Code	T-1	
Description	Side table	
Manufacturer	HAY	
Item/Model Name	Tray Side Table	
Item/Model Number	1025031509000	
Dimension/Size	40" L x 40" W x 44" H	
Quantity	2	
Finish/Color	Powder coated steel	*Finishes shown above*
Fabric Pattern/Name, Number	N/A	
Fabric Color/Name, Number	N/A	
Description	N/A	
Location	Lobby (2)	
Notes	N/A	

FF&E Schedule		
Code	T-1	
Description	Coffee table	
Manufacturer	Herman Miller	
Item/Model Name	Eames Coffee Table - Sqaure	
Item/Model Number	N/A	
Dimension/Size	30" W x 30" D x 15'2 H	
Quantity	2	

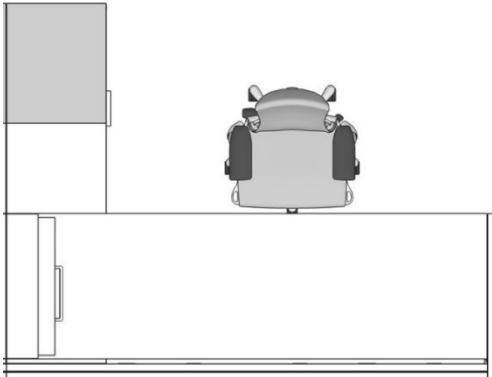| Finish/Color	White ash A2 wood veneer top, white ash A2 wood dowels, white 91 wire base finish
Fabric Pattern/Name, Number	N/A
Fabric Color/Name, Number	N/A
Description	N/A
Location	Collaboration area (1), Collaboration area (1)
Notes	--

FF&E Schedule	
Code	T-2
Description	Table
Manufacturer	Nevers
Item/Model Name	Americano
Item/Model Number	N/A
Dimension/Size	12' L x 5' W x 29" H
Quantity	1
Finish/Color	NA Natural Ash
Fabric Pattern/Name, Number	N/A
Fabric Color/Name, Number	N/A
Description	N/A
Location	Board room (1)
Notes	N/A
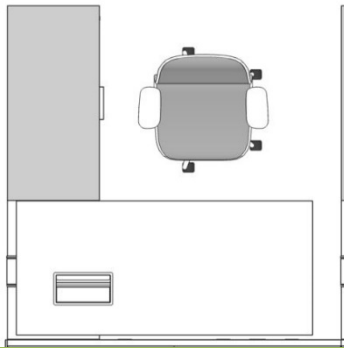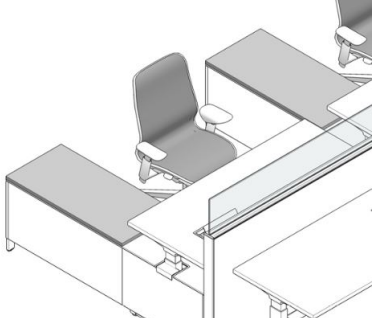
FF&E Schedule	
Code	T-3
Description	Table
Manufacturer	Nevers
Item/Model Name	Staende Community Tables
Item/Model Number	N/A
Dimension/Size	108" L x 48" W x 36" H
Quantity	1
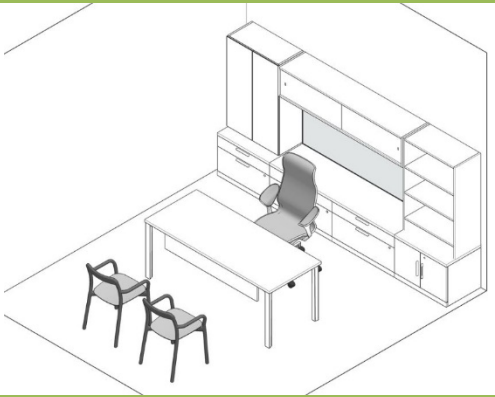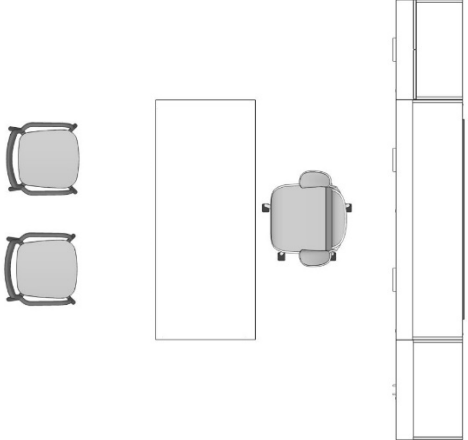
Finish/Color	White laminate
Fabric Pattern/Name, Number	N/A
Fabric Color/Name, Number	N/A
Description	--
Location	Collaboration area (1)
Notes	--
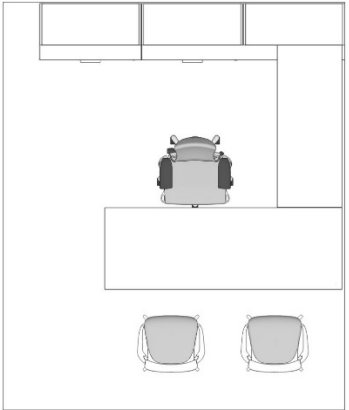
FF&E Schedule		
Code	T-4	
Description	Table	
Manufacturer	Herman Miller	
Item/Model Name	Mattiazzi Facile Table	
Item/Model Number	N/A	
Dimension/Size	71"L x 35.5W x 29.25" H	
Quantity	1	
Finish/Color	Natural Ash	*Finish shown above*
Fabric Pattern/Name, Number	N/A	
Fabric Color/Name, Number	N/A	
Description	--	
Location	Break Room	
Notes	--	

FF&E Schedule		
Code	WS-1	
Description	Typical Layout 2	
Manufacturer	Herman Miller	
Item/Model Name	Canvas Office	
Item/Model Number	Hive 098	
Dimension/Size	6' x 8'	

Quantity	4
Finish/Color	--
Fabric Pattern/Name, Number	--
Fabric Color/Name, Number	--
Description	Workstation
Location	Open office
Notes	Adjustable Desk

FF&E Schedule		
Code	WS-2	
Description	Typical Layout 3	
Manufacturer	Herman Miller	
Item/Model Name	Canvas Office	
Item/Model Number	Hive 111	
Dimension/Size	6' x 6'	
Quantity	6	
Finish/Color	--	
Fabric Pattern/Name, Number	--	
Fabric Color/Name, Number	--	
Description	Workstation	
Location	Open office	
Notes	Adjustable desk	
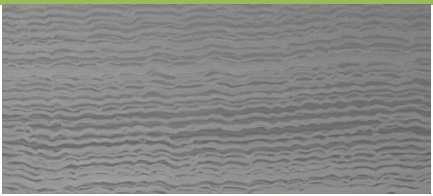
FF&E Schedule		
Code	WS-3	
Description	Typical layout 4	
Manufacturer	Herman Miller	
Item/Model Name	Canvas Office	
Item/Model Number	Haven 024	
Dimension/Size	8' x 8'	
Quantity	3	
Finish/Color	--	
Fabric Pattern/Name, Number	--	
Fabric Color/Name, Number	--	
Description	--	
Location	Regional Human Resources Director (1), Regional Finance Director (1), Regional Board Secretary	
Notes	--	
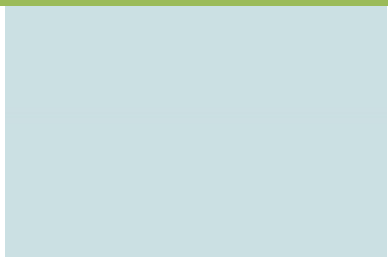
FF&E Schedule		
Code	WS-4	
Description	Typical Layout 1	
Manufacturer	Herman Miller	
Item/Model Name	Canvas Office	
Item/Model Number	Haven 005	
Dimension/Size	8' x 8'	
Quantity	1	
Finish/Color	--	
Fabric Pattern/Name, Number	--	
Fabric Color/Name, Number	--	
Description	--	
Location	Regional Executive Director	
Notes	--	
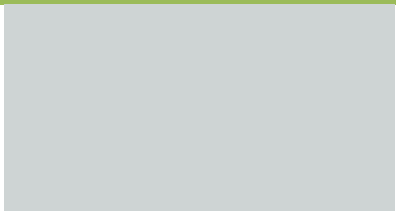
FF&E Schedule		
Code	WW-1	
Description	Water wall	
Manufacturer	Harmonic Environments	
Item/Model Name	Translucence Series	
Item/Model Number	N/A	
Dimension/Size	15' 8-15/16" W x 10' H	
Quantity	1	
Finish/Color	Glass	
Fabric Pattern/Name, Number	N/A	
Fabric Color/Name, Number	N/A	
Description	N/A	
Location	Lobby (1), Board room (1)	
Notes	Recycled glass	
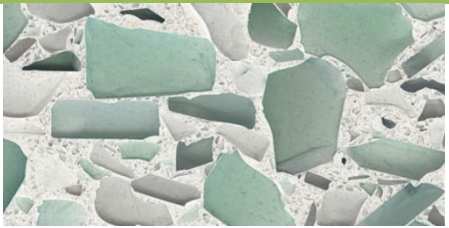
Room Finish Schedule

Finish Schedule		
Code	ACT-1	
Description	Ceiling material	
Manufacturer	Ecophon	
Product/Style Name	Ecophon Focus A, E	
Product Number	N/A	
Product Finish/Color	White	
Dimension/Size	2' x 2'	
Location	Entire office space	
Notes	Leed Certified. 71% recycled content	

Finish Schedule		
Code	G-1	
Description	Glass wall	
Manufacturer	Berman Glass	
Product/Style Name	NUV'EAU + SHADOW	
Product Number	N/A	
Product Finish/Color	Kiln Clast Glass	
Dimension/Size	N/A	
Location	Work room (1), Private offices (4)	
Notes	(Include sustainability features/ characteristics)	

Finish Schedule		
Code	PT-1	
Description	Paint	
Manufacturer	Sherwin Williams	
Product/Style Name	Bathe	
Product Number	SW 6771	
Product Finish/Color	N/A	
Dimension/Size	N/A	
Location	Reception, Lobby, Board Room, Collaboration perimeter walls, Open Office, Breakroom, Secondary Entry	
Notes	--	

Finish Schedule

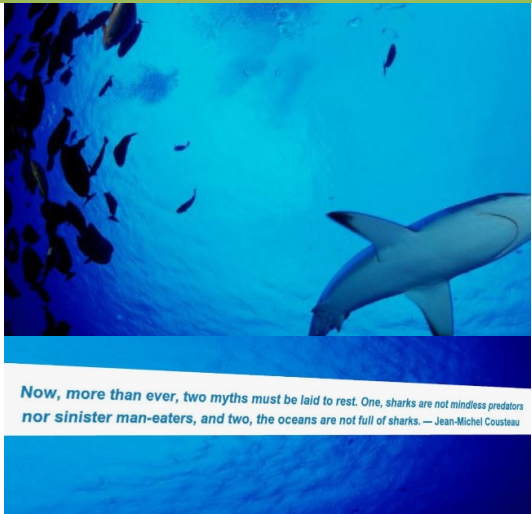|	
Code	PT-2
Description	Paint
Manufacturer	Sherwin Williams
Product/Style Name	Lullaby
Product Number	SW 9136
Product Finish/Color	N/A
Dimension/Size	N/A
Location	Private Offices
Notes	--

Finish Schedule

Code	CT-1
Description	Countertop
Manufacturer	Vertrazzo
Product/Style Name	Aqua Current
Product Number	N/A
Product Finish/Color	Recycled glass, resin
Dimension/Size	8' x 1' , 7' x 2', 4' 8 x 1', 4' 10 x 1'
Location	Reception
Notes	Recycled car window glass, mirror glass

Finish Schedule

Code	CT-2
Description	Countertop
Manufacturer	Vertrazzo
Product/Style Name	Floating Blue
Product Number	N/A
Product Finish/Color	Recycled glass
Dimension/Size	3' 11 x 2', 1' 6 x 2'
Location	Break room, Board room
Notes	Recycled glass, resin

Finish Schedule	
Code	WC-1
Description	Wall covering
Manufacturer	Koroseal
Product/Style Name	APPALACHIA Pochuck crossing
Product Number	APPL-03
Product Finish/Color	Vinyl
Dimension/Size	**Roll Width[1]:** 52-54 in (132-137 cm)
Location	Lobby
Notes	--

Finish Schedule	
Code	WC-2
Description	Wall covering
Manufacturer	DL Couch
Product/Style Name	Custom
Product Number	--
Product Finish/Color	--
Dimension/Size	
Location	Work Room
Notes	--

Finish Schedule	
Code	WC-3
Description	Wallcovering
Manufacturer	DL Couch
Product/Style Name	Custom
Product Number	--
Product Finish/Color	--
Dimension/Size	
Location	Break Room
Notes	--

Now, more than ever, two myths must be laid to rest. One, sharks are not mindless predators nor sinister man-eaters, and two, the oceans are not full of sharks. — Jean-Michel Cousteau

Finish Schedule		
Code	WC-4	
Description	Wall covering	
Manufacturer	DL Couch	
Product/Style Name	Custom	
Product Number	--	
Product Finish/Color	--	
Dimension/Size		
Location	Regional Executive Officer	
Notes	--	

Lighting Schedule

Lighting Schedule		
Code	P-1	
Fixture Type	Pendant	
Manufacturer	Boyd Lighting	
Item/Model Number	10701	
Description	Ghost Pendant Rectangle	
Dimension/Size	25¼" x H 1" x L 49¼"	
Quantity	1	
Lamp Source	LED	
Location	Reception	
Notes	LED light	

Lighting Schedule		
Code	R-2	
Fixture Type	Recessed 2x4	
Manufacturer	Lithonia Lighting	
Item/Model Number	BLT Series	
Description	Low-profile recessed LED luminaire	
Dimension/Size	2' x 4'	
Quantity	--	
Lamp Source	LED	
Location	Entire office space	
Notes	LED	

Lighting Schedule		
Code	R-1	
Fixture Type	Recessed can	
Manufacturer	Juno	
Item/Model Number	Juno AI™ LED 6 in Retrofit Downlight with Integrated JBL®	
Description	Smart home downlight	
Dimension/Size	6" dia	
Quantity	9	
Lamp Source	LED	
Location	Open office (3), Break Room (6)	
Notes	Comparable light output to 65W BR30 incandescent while consuming 21W	

Schematic Sketches
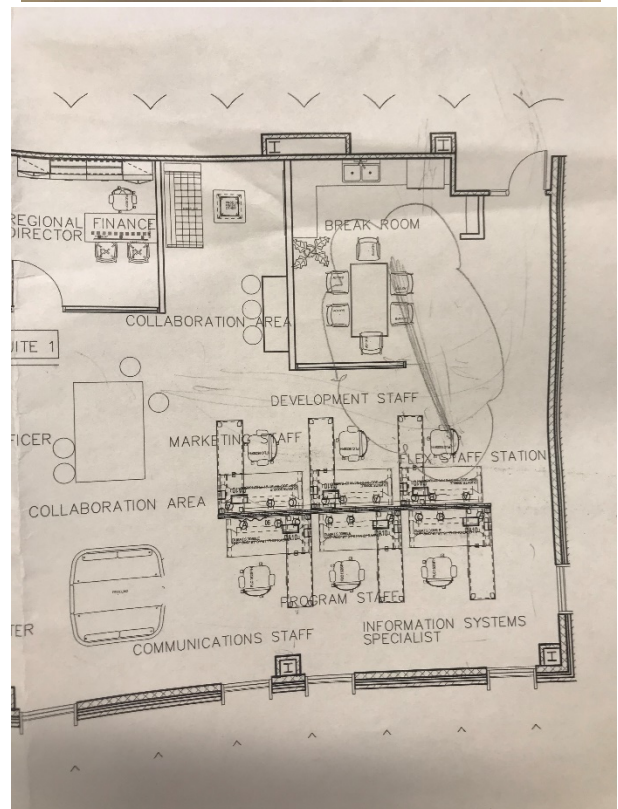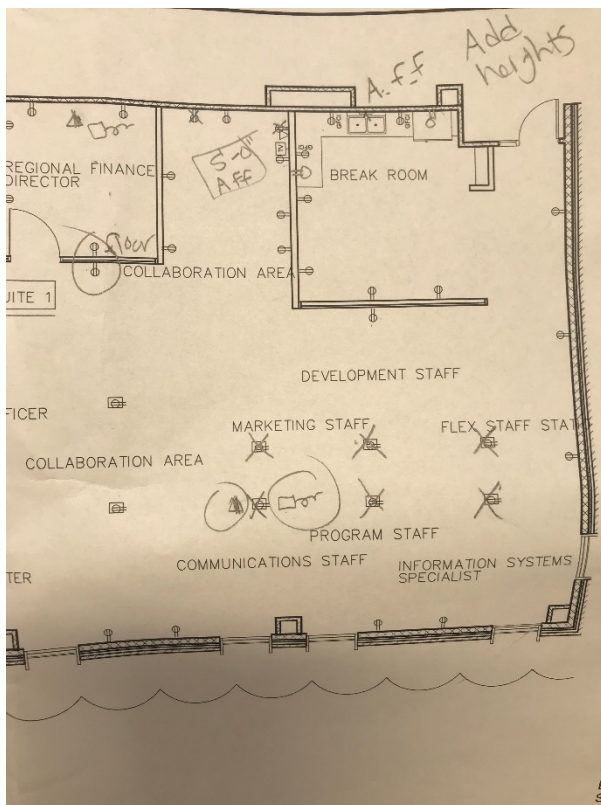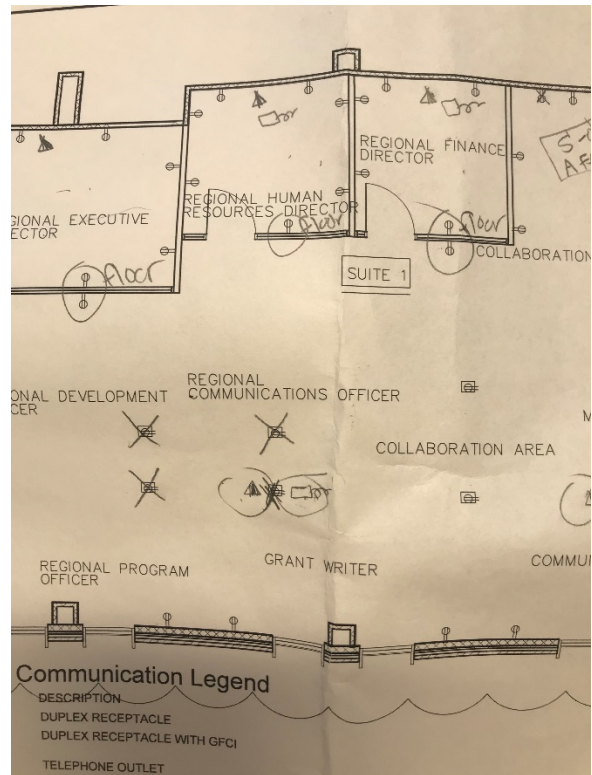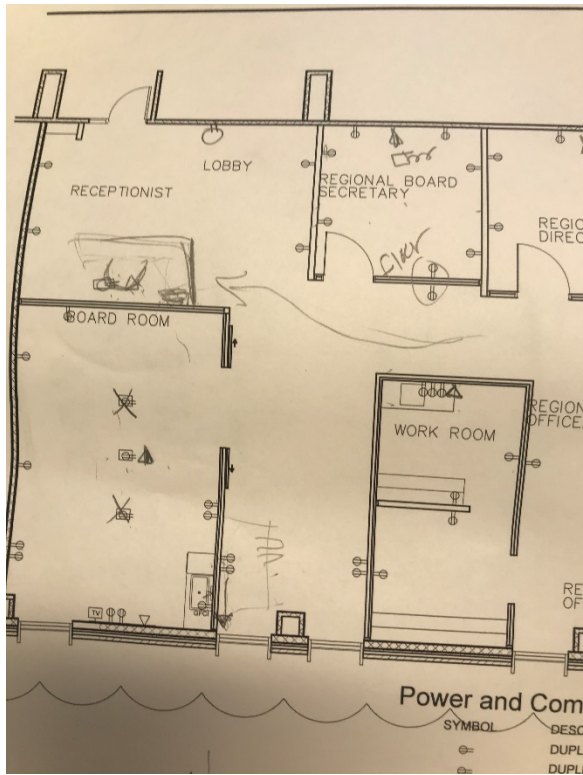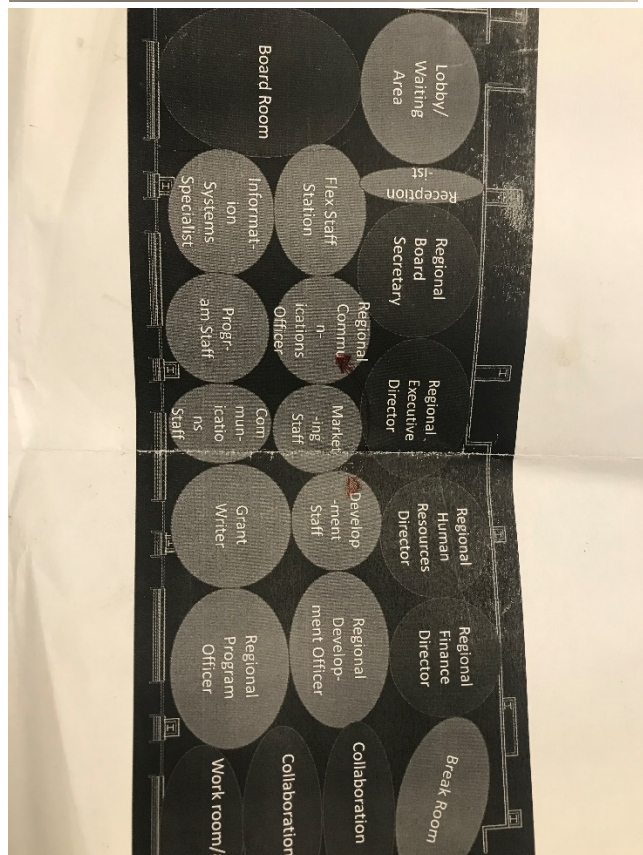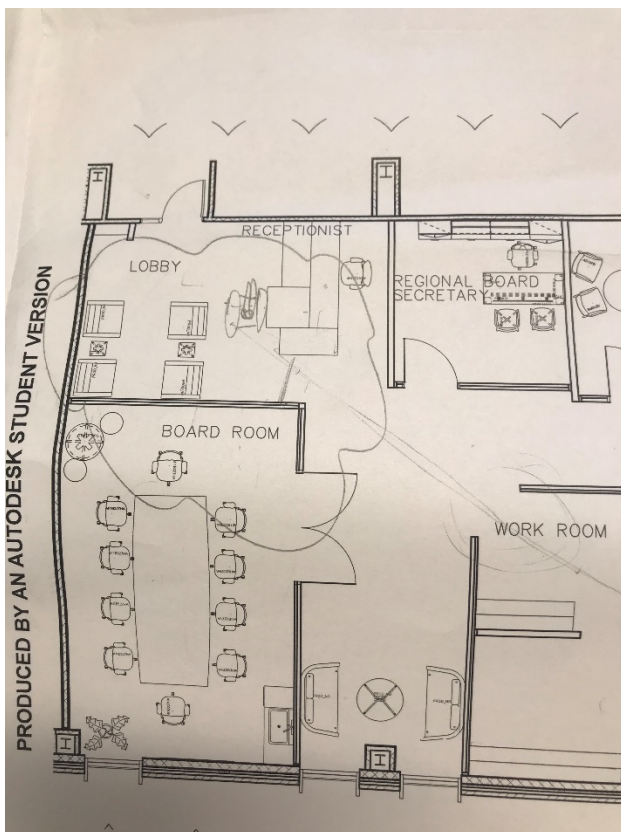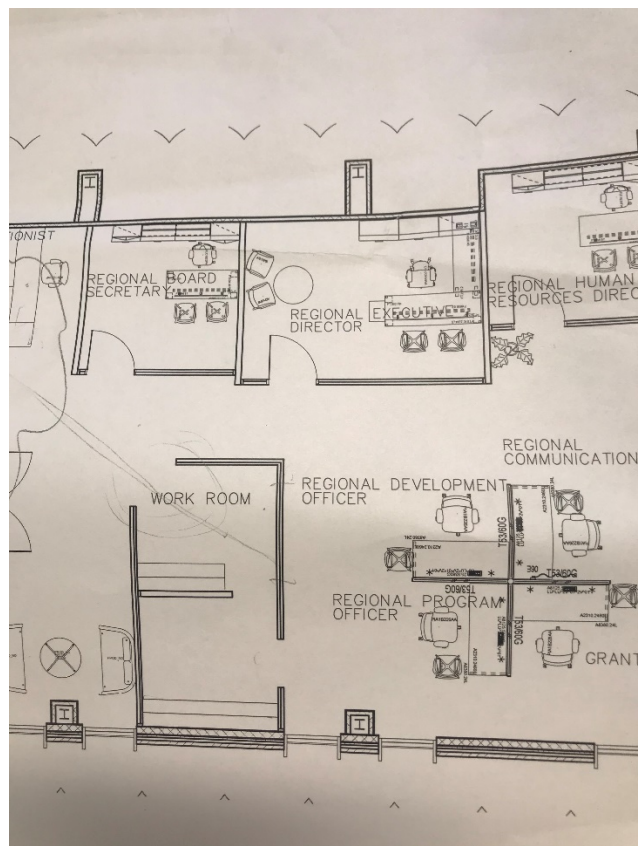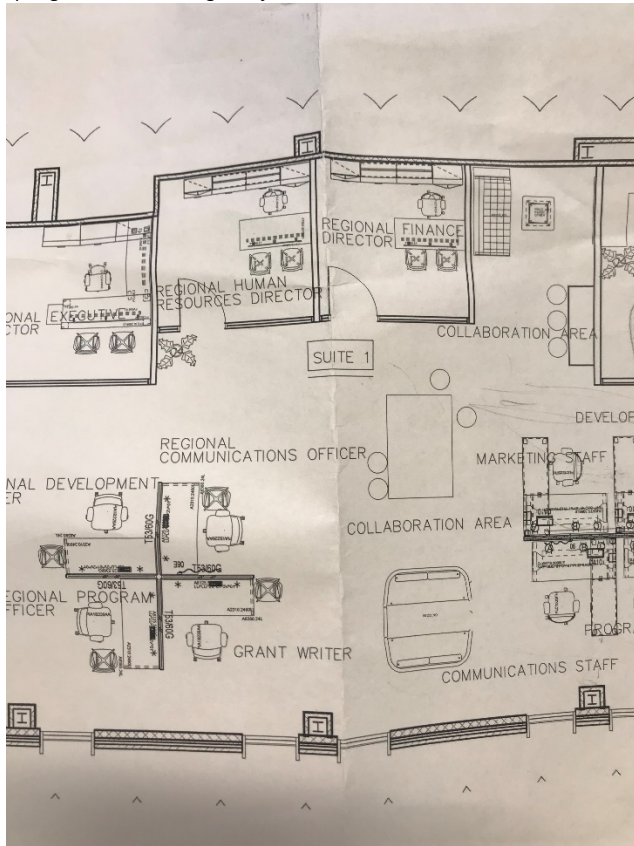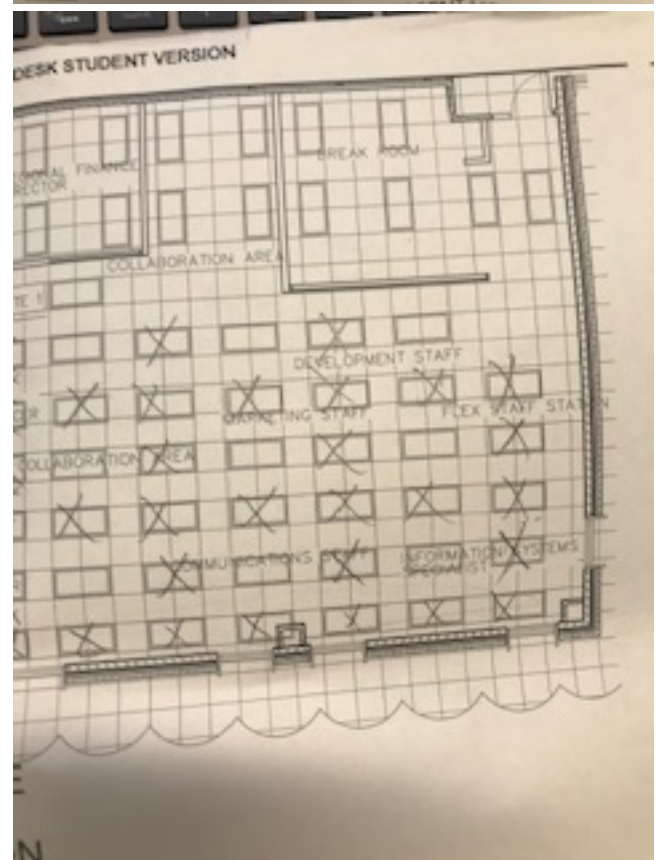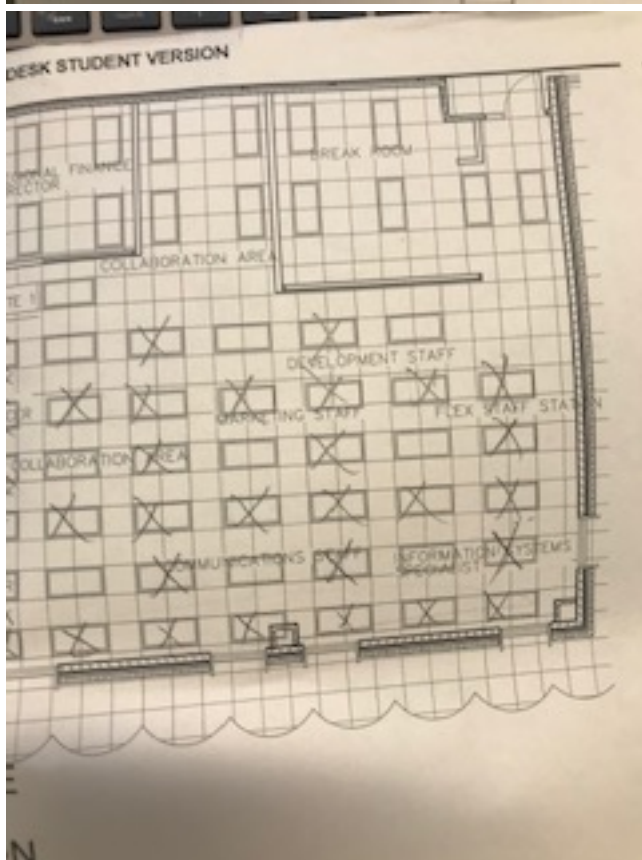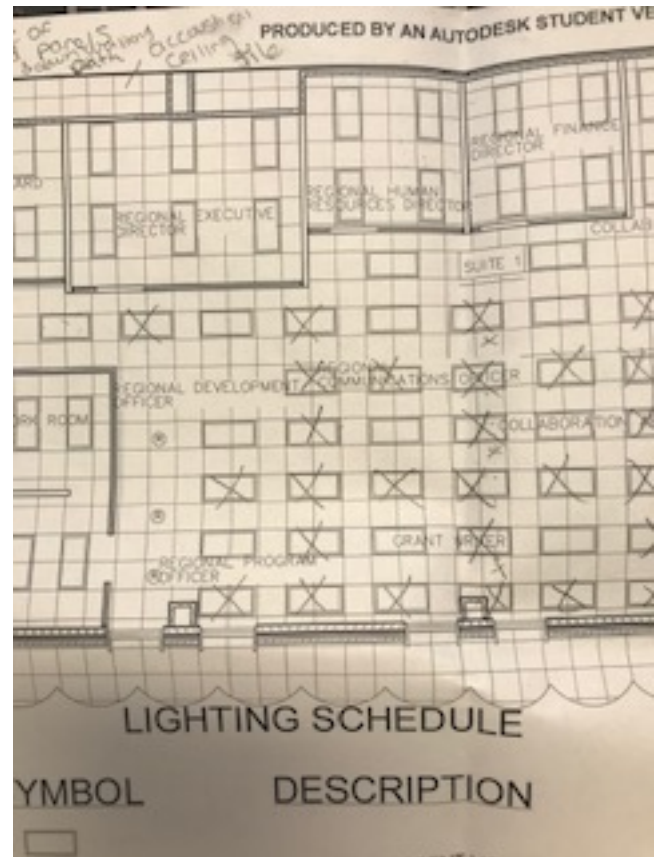
Presentation: PowerPoint

Reaction Papers

Bell Bank-

Sarah, an interior designer with Bell Bank, came to speak with our class. She had a lot of great information for us regarding workstations in the past 10 or 20 years, versus the present styles of workstations. New concepts of workstation design that she mentioned, are the ability to have height adjustability, lower walls, more glass (natural lighting), and a palette of posture.

Something important Sarah spoke about is the importance of lessening the amount of storage options within the workplace for multiple reasons. Employees in the past and even currently, have the tendency to store things that are unneeded and forgot about. Upper storage options are slowly disappearing, and we are slowly switching to only lower storage. Sarah also discussed that in some offices she's designed, they have done one small drawer for pens, paperclips, and pencils. In private offices, they have stuck with one self-contained tower with a height adjustable desk.

For lower panel heights, 40 inches high is the new norm to be able to see everyone and feel comfortable in your office space. For personal storage, rather than at your desk, she mentioned lower lockers for personal storage under a counter for collaboration and meetings. Something they have done in recent projects, is pulling the main offices to the center, with all glass walls, to share light with everyone.

Bell Bank uses DIRTT wall systems, and they either use 3 or 5mm glass. Sarah was asked if glass walls effect acoustics and she answered that the ceiling and floor both affect acoustics way more than the walls do. Bell Bank offices have a phone booth area to give employees a room for conversations that is acoustically sound. Along with comfortable options for employees, they created multiple types of collaboration areas. One that stuck out to me in

the living room with a fireplace and tv set up, to give almost a "homey" kind of comfort to the

employees.

Interoffice-

Aubrey, the president of Interoffice, gave us a tour and informed us of the differences between action office and canvas workstations. Interoffice is a Herman Miller dealership and has Stickley residential furniture. Interoffice had inspiration by the local railyard, so they placed a picture in the lobby area to show where their inspiration came from. Throughout the space was scattered railyard inspired art and color schemes.

The highlight of the tour to me, was seeing the innovative and modern design ideas. I was inspired by the glass walls around the perimeter, along the private office's spaces, board rooms, and collaboration spaces. Interoffice did not want to waste space. For example, they incorporated a booth area below the stairs in a small alcove. Seeing the standing height, adjustable tables helped to give a visual of how to incorporate this technology into my project design. The collaboration spaces, or jump spaces, had an innovative twist. The open floor plan throughout was able to be slightly separated using planters, to create designated areas. The "break room" or hangout area, was separated by a group of planters. The hangout area had board games, a tv, and tables with booths. The booths were at a height that helped with acoustics while sitting in the booth. The booth seating was a way of helping noise while in the hangout space that has no walls.

The jump space in the center of the open office was used for multiple tasks. This jump space was long counter area with garbage cans and locks below. Aubrey mentioned the reasoning for the garbage can placement was actually for exercise. I found this very clever to aid in fitness and wellbeing in the workplace. Plants and natural lighting were important to the design of Interoffice. Not only do they encourage standing up and walking around as much as possible, they also have a small meditation and wellness room. Aubrey mentioned this room can also be used for quick phone calls or just to have a quick minute for alone time.

Annotated Bibliographies

Annotated Bibliography 1

Title: Inspiring Offices: Office Design That Drives Creativity

Author(s): Jay W. Schneider, Senior Editor

Magazine: Building Design and Construction

Number: Issue 3

Date: Mar. 1, 2007

Pages: 3

Volume: 48

The design issues related to commercial office design:

In today's world, office design is mainly concerned with inspiring creativity in the workplace. In order to be inspired and spark creativity, experiences play a key role. Reducing distractions throughout and creating collaboration areas throughout helps to show respect for the whole team within the organization. With additional creativity being involved, it is likely for a firm's success and image to be pushed forward in the business world. One thing that is extremely crucial is creating a mix of open and closed meeting areas, making some formal and informal. Decreasing the abundance of hallways in a work setting, helps to support the social trend. Implementing spaces throughout that make you feel energized, make you want to *work* and working does not feel *forced*, in a sense.

Significant quotations:

"We found that wide hallways allowed employees to ignore each other as they passed,' says Bell. For the Monitor Group's main street, Bell designed an alcove to encourage people to step out of the foot traffic and talk or sit down together." (P.2)

"…So Chou included a mix of collaboration and meeting spaces that allow formal, informal, and spontaneous encounters. 'There are meeting areas everywhere…" (P.2)

"If office design and business outcome are so closely linked, why aren't more office environments designed to influence and inspire creativity?" (P.1)

Key words:

Productivity

Conversation

Versatile

Creativity

Why was the reading of significance to you and how will you use what you have learned from this article to enhance your commercial office design project for this course?

In the office design project for The Ocean Future's Society, something I took from this article is ensuring the use of both formal and informal meeting spaces. Communication and collaboration is a huge part of this organization, so limiting hallways and making use of 'open office' areas is key for this project. To inspire creativity, many of the organizations accomplishments and reminders of why they do what they do, will be spread throughout the space. The monochromatic blue color scheme will be used in order to induce creativity and remind them of the ocean that is near and dear to their hearts.

Annotated Bibliography 2

Title: Supporting the design of office layout meeting ergonomics requirements

Author(s): Spyros Margaritis, Nicolas Marmaras

Magazine: Elsevier

Number: 781-790

Date: June 2, 2005

Pages: 10

Volume: 38

The design issues related to commercial office design:

This article supports the ergonomics layout of the individual workstations in an office space. Every workstation is beyond important to be able to conform to the tasks' needs within each specific station. On a similar note, the importance of walkways is crucial for safety. Access to workstations should, always, be unobstructed. Access to privacy should be reachable, when and if necessary. This article touches on 5 key aspects that work collectivity as a team to have a successful work performance. These include, working persons, task requirements, physical enviroment, building characteristics, and workplace components. Results including fixing the issues with light glares on computers screens is one of the many focuses of this article.

Significant quotations:

"Consider, for example, a person working in a computerized office. If behind the worker there is a window causing glare on the computer screen (characteristic of the physical environment), s/he will probably bend sideways to see what is presented on the screen (task requirement); this will result in augmented workload and finally will decrease work performance…" (P.2).

"Place the workstations in a way that facilitates cooperation between co-workers. In other words, workers who cooperate closely should be placed near each other…" (P.7).

"Open-plan offices offer flexibility in changing organizational needs and facilitate cooperation between co-workers, but tend to suffer from environmental annoyances such as noise and…" (P.4).

Why was the reading of significance to you and how will you use what you have learned from this article to enhance your commercial office design project for this course?

This article assisted with tips on how to think about proximity between spaces in the office design. An open plan will be implanted throughout the design for collaboration and conversation within the Ocean Futures Society. Along with the layout of the space, lighting play a major role in employee performance so creating a substantial amount of lighting for each team member throughout the organization will create a comfortable environment. Considering the way light coming in from the windows, and glare on computer screens will be a main focus to add to the comfort of employees along with the lighting design.

Annotated Bibliography 3

Title: One Design Fits All

Author(s): Regina Raiford Babcock

Magazine: Defining Universal Design

Number: N/A

Date: Nov. 2002

Pages: 4

Volume: N/A

The design issues related to commercial office design:

Universal design is greatly linked to commercial office design. Universal design assures to create a comfortable, welcoming, and accessible enviroment for every person that walks into the door. Key factors that are made sure of being suitable to every user, include lighting, entrances, and flooring. Wayfinding and easy-to-use doors are just two things that can easily be implemented into a commercial office design. Universal design does not mean helping only a certain amount of people. It is for parents with strollers, children, the elderly, and so much more.

Significant quotations:

"Universal design is building design and management that is accessible, comfortable, and welcoming to all people. Lighting, entrances, flooring – every aspect of the enviroment is designed to suit every possible end-user." (P.1)

"Think about human-centered design as the hallmark of a quality company. It is not about the rules; it is about thinking; it is about framing your choices with the user experience in mind" (P.2)

""Visibility" is the ability to use a space fully and effortlessly" (P.3)

Why was the reading of significance to you and how will you use what you have learned from this article to enhance your commercial office design project for this course?

While designing the office space for The Ocean Future's Society, many decisions will be focused on the comfort of every person that walks through the door, no matter who they are. The flooring will be chosen specifically for everyone to feel safe, the lighting will be designed to welcome all, and the entrances to all rooms will feel welcoming. When a parent with a stroller walks through the door, the goal is for them to stroll through the space with their child and not feel like she cannot maneuver her way around. Wayfinding will be implemented throughout to help guide each person to feel comfortable and move about with ease.

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Article 3-

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01&volume=96&issue=11&spage=36&au=Regina+Raiford+Babcock&isbn=&jtitle=Buildings&btitle=&rft_id=info:eric/&rft_id=info:doi/

Abstract

Universal design is building design and management that is accessible, comfortable, and welcoming to all people. The Interwork Institute at San Diego State University was formed to create environments and opportunities for the inclusion of all individuals, including those with disabilities. The institute is expanding its headquarters, and the new addition will be planned under the principles of universal design. It will allow the organization to reach out to the facilities management community and widen its focus on adapting workplaces to suit all people. Adaptive Environments provides consultation for the building community, offering education for the features that are the best practices in each environment. The group is collaborating on the redesign of three subway stations in Boston, helping to incorporate universal design into Boston's first new neighborhood in 150 years, and working to revitalize some of the city's historic and waterfront properties. Equal Access, an ADA consulting architecture, is reviewing the design drawings of self-service ticket machines for several airports utilizing universal design principles.

Full text

Headnote

Headnote

Defining universal design

Headnote

Allegedly, literary critic and writer Dorothy Parker always answered the telephone with the tart quip, "What fresh Hell is this?" Many facilities managers and building owners have felt that same sense of dread when it comes to universal design. However, the fears and concerns surrounding accessibility are unfounded. Facilities professionals that have embraced the principles of universal design are creating buildings that suit a diverse range of end-users.

What is universal design? Though often linked with the Americans with Disabilities Act (ADA), universal design is a much broader concept. Universal design is building design and management that is accessible, comfortable, and welcoming to all people. Lighting, entrances, flooring-- every aspect of the environment is designed to suit every possible end-user.

Applying the Principles

San Diego-based Interwork Institute within the College of Education at San Diego State University was formed to create environments and opportunities for the inclusion of all individuals, including those with disabilities, within its community. The institute is expanding its headquarters, and the new addition will be planned under the principles of universal design. "I want to learn the physical aspects related to universal design that include retrofitting of existing space, adding new space, and making sure it is fully integrated," says Fred McFarlane, professor, San Diego State University, and co-director at Interwork Institute.

Founded in 1989, Interwork Institute originally focused on assisted technology for people with disabilities and its graduate education program, which prepared students to work in the field of rehabilitation. "Based on what our learning is as an educational institution, we want to do more with regard to the general public and the building community," says McFarlane. The institute's new addition will allow the organization to reach out to the facilities management community and widen its focus on adapting workplaces to suit all people. Its existing building, built in the 1970s, is 14,000 square feet, and as part of a modernization, 12,000 square feet will be added.

"Universal design is not just about physical access. It is fully integrated throughout the building," says McFarlane. The newly integrated headquarters will feature elevator access to all floors, restrooms that accommodate a diverse community, lighting and signage to aid in wayfinding and orientation, and easy-to-use doors.

The term universal design was first used in the 1970s, and the concept of design for all became more common in the late 1980s. In small pockets around the world, the movement of universal design took root. In western Europe, Japan, and the United States, building planners and professionals first recognized the benefits of barrier-free designs and the growing needs of an aging population. Traditional building design could be an impediment to equality by limiting access. Instead of having special accommodations for people with disabilities, such as alternative entrances, progressive facilities and design professionals desired buildings that could be designed with equal access for all.

"I am beginning to appreciate that the ongoing decision-makers are the ones that really make the difference," says Valerie Fletcher, executive director, Adaptive Environments, Boston. Adaptive Environments, a non-profit agency based in Boston, studies the role of design in social equity. Ranging from urban design to the design of information, the agency serves as a clearinghouse for building professionals.

The group, founded in 1978, recognizes the critical influence of facilities management leadership. It will expand its role among facilities managers, including tracking progressive facilities management programs that focus on universal design. Currently, the group is in the midst of raising funding to improve its website in order to provide models of successful projects and details for spec writing.

Educational Outreach

Seaport Hotel, Boston, MA

Educational Outreach

Adaptive Environments provides consultation for the building community, offering education for the features that are the best practices in each environment. "Our mission is to advocate for design what works for everyone and to provide information and assistance, where appropriate, for anyone who is interested in pursuing this goal," says Fletcher. The organization has a wide array of images of successful projects that have been created under the principles of universal design for education purposes. Adds Fletcher, "People are still in need of convincing that [universal design] doesn't look unattractive or odd."

For example, the group is collaborating on the redesign of three subway stations in Boston, as well as working with government agencies and the development community to incorporate universal design into Boston's first new neighborhood in 150 years. Adjacent to Boston Harbor, the commercial neighborhood will feature the new convention center, an art museum, hotels, and office facilities - all designed for maximum access. Adaptive Environments is also in negotiation with Boston's Equity Office to work on the revitalization of some of the city's most historic and beautiful waterfront properties.

Tokyo Narita Airport International

"We would love to engage the facilities management world in thinking about human-centered design as the hallmark of a quality company," says Fletcher, "It is not about rules; it is about thinking; it is about framing your choices with the user experience in mind."

Born with cerebral palsy, San Diego architect W. Stephen McCarthy has had a lifetime of experience with disability and his experience has inspired him to create environments accessible to everyone. With his partner, architect Bob Evans, McCarthy formed Equal Access, an ADA consulting architecture firm six years ago. "We created a practice that works exclusively in the area of accessibility consulting and it lead us to the broader issues of universal design, which is now just starting to take hold in the industry," says McCarthy.

"Sometimes, we have a hard time getting owners and facilities managers to think beyond meeting the minimum requirements of the law," adds McCarthy. The biggest issue the firm grapples with is that the concept of universal design is harder to understand than simply following a building standard. "If properly done, you are not aware of it," he notes. Classic examples are lever hardware and ramps, which are accessible to everyone.

Space Use - Fully, Effortlessly

"Over the last five years there has been much more awareness of what [universal design] can do for the broad range of people and they can see it is not a terrible thing," adds Evans. He believes the concerns that universal design will increase building costs are beginning to dissipate, and facilities professionals are beginning to educate themselves about the benefits of universal design. One of the main benefits of universal design, also known as lifespan design, is accommodating our aging population in the coming years.

Currently, Equal Access is reviewing the design drawings of self-service ticket machines for several airports. "It has been a struggle, but now universal design is being used in more projects. We are getting many more questions from building owners and designers on how to incorporate it," says Evans.

McFarlane equates the concept of universal design with the term, "visitability," the ability to use a space fully and effortlessly. "Create your environment for all the individuals who will be accessing the space. Universal design is for kids, for parents with strollers, for older people, for someone with a short-term injury using crutches," he explains.

As the education process continues among building owners and facilities managers, more facilities will be built or retrofitted with the end-users in mind. At Harvard University, for example, several historic buildings have been modified to make the university more welcoming. The growing acceptance of universal design marks increased innovation in the future of user-friendly spaces.

Article 2-

To solve the work related problems encountered by office workers, ergonomics has produced a great amount of requirements concerning appropriate design of the various components of the work system. These requirements can be found in handbooks such as Çakir et al. (1980), Grandjean (1987), Helander (1988), Sauter et al. (1990), Kroemer and Kroemer (2001), in collective books and proceedings or in articles published in ergonomics journals. Furthermore, this knowledge has been transformed into regulating texts such as health and safety or design standards, legislation, etc. See, for example, Stewart (2000) and Çakir (2000) for reviews of ISO ergonomics standards concerning work with computers, the Council Directive 90/270/EEC (1990) "on the minimum safety and health requirements for work with display screen equipment" which is mandatory for all member states of the European Union, as well as the ANSI/HFES 100-1988 for human factors engineering of visual display terminal (VDT) workstations.

The ergonomic requirements concerning the design of computerized offices address four main elements of the work system:

(i) *the office equipment*, comprising of requirements for the monitor/screen, the keyboard, the desk/work surface and the seat,

(ii) *the environmental conditions*, comprising of requirements for the work space, the lighting, the noise, the thermal environment and the static electricity,

(iii) *the software*, comprising of usability-related issues,

(iv) *the work organization,* comprising of macro-ergonomics issues.

To meet these requirements, appropriate design of the elements composing a workstation is not sufficient; appropriate workstation layout is also needed (Marmaras and Papadopoulos, 2003). In fact, the following requirements are mainly dependent on the placement and the orientation of individual workstations (Marmaras and Nathanael 2006):

- there should be no annoying reflections or glare in the working area;

- there should be appropriate lighting, conforming to the task's needs;

- the lighting should be uniform throughout the working person's visual field;

- there should be no annoying hot or cold draughts in the workplace;

- the access to the workstation should be unobstructed and safe;

- the work flow should be facilitated;

- the cooperation (both between the personnel and between the personnel and the external persons) should be facilitated;

- there should be conformance between the organizational structure and the placement of the workstations;

- privacy should be ensured, if required;

- there should be ease of access to elements such as windows, cooling/heating devices, etc. for manipulation and maintenance purposes.

Designing the layout of office workstations meeting the ergonomics principles is a complex task, as one should consider an important number of interacting and variable elements, and try to meet an important number of requirements, some of which may be contradictory. In fact, there is interdependence between the workplace components, the working persons, their task requirements, the physical environment, the building characteristics and work performance (Fig. 1).
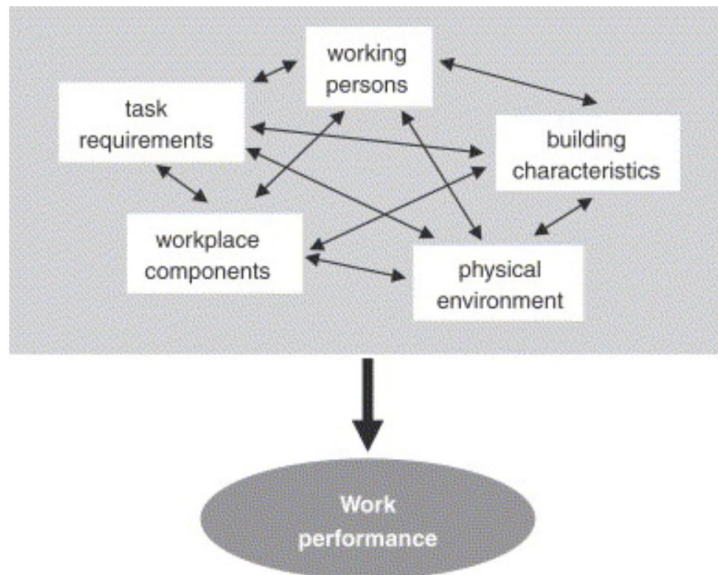
Consider, for example, a person working in a computerized office. If behind the worker there is a window causing glare on the computer screen (characteristic of the physical environment), s/he will probably bend sideways to see what is presented on the screen (task requirement); this will result in augmented workload and finally will decrease work performance. On the other hand, there is research evidence that ergonomic design of office workplaces increases the work performance (see, for example, Kroemer and Kroemer, 2001; Francis and Dressel, 1990; Dainoff, 1990; Ong, 1990).

This paper proposes a method and an information technology tool aiming to support the ergonomic layout design of individual workstations in a given space (building). The proposed method shares common ideas with previous generic methods for office layout (see, for example, Wrennall, 1992). However, it goes a step forward and deals with the cognitive tasks that have to be carried out by the designer or the design team trying to alleviate them. This is achieved by decomposing the layout design problem to a number of stages, during which only a limited number of variables and requirements are considered, as well as by converting the ergonomic requirements to functional design guidelines.

The development of the proposed method and tool has been also suggested by a previous study investigating the extent to which ergonomic requirements are met in offices (Marmaras and Papadopoulos, 2003). That study showed that the ergonomics requirements that are independent of the specific characteristics of the work spaces

The development of the proposed method and tool has been also suggested by a previous study investigating the extent to which ergonomic requirements are met in offices (Marmaras and Papadopoulos, 2003). That study showed that the ergonomics requirements that are independent of the specific characteristics of the work spaces and environments (e.g., design standards for seats, monitors and input devices) are more or less adequately met. On the contrary, the ergonomics requirements that should take into consideration the specific characteristics and constraints of the work content, the work spaces and environments (i.e., requirements mainly dealing with the workplace layout) are inadequately met.

2. Methodology

To develop the proposed method and information technology tool, we adopted a problem-driven approach (Marmaras and Pavard, 2000). At the beginning, we addressed the biggest Greek manufacturer of office furniture, which provides also office layout solutions. Four interior designers develop workstation layouts for the customers, considering the ground plans of their space, the furniture they will procure, as well as the organizational structure of their firm. The four designers use the AutoCad 2000® and an electronic library containing the available furniture as tools. A cognitive work analysis through systematic observation and a posteriori verbalization showed that the designers simplify the search for layout solutions by considering a small number of design requirements. In fact, they mainly focus their effort on how to get into the available space the required number of furniture,

3. The office layout method and the tool

3.1. Required data and preliminary decisions

Before starting the layout design, the design team should collect data concerning the activities that will be performed in the designed workplace and the needs of the workers. More specifically, the following information should be gathered:

- The number of people who will work permanently or occasionally.

- The organizational structure and the organizational units it comprises.

- The activities carried out by each organizational unit; of particular interest are the needs for cooperation among the various units (and consequently the desired relative proximity between them), the need for reception of external visitors (and consequently the need to provide easy access to them), as well as any other need related to the particularities of the unit (e.g., security requirements).

- The activities carried out by each worker; of particular interest are the need for cooperation with other workers, the privacy needs, the reception of external visitors, the specific needs for lighting, etc.

- The equipment required for each work activity (e.g., computer, printer, storage).

At this stage, the design team should also request detailed ground plan drawings of

- The equipment required for each work activity (e.g., computer, printer, storage).

At this stage, the design team should also request detailed ground plan drawings of the space concerned. The drawings should include all elements that should be considered as fixed (e.g., structural walls, windows, doors, heating/cooling systems).

Finally, a decision about the generic type of the layout should be taken, before starting the layout design. There are a number of generic types of office layouts (Shoshkes, 1976; Zelinsky, 1998); the two extremes are the "private office" where each worker has a personal closed space/room, and the "open-plan office", where all the workstations are placed in a common open space. In between are a multitude of combinations of private offices with open plans. A recent layout philosophy is the "flexible office", where the furniture and the equipment are designed to be easily movable in order to be able to modify the workstation arrangement, depending on the number of the people present in the office, as well as the running projects or work schemes themselves (Brunnberg, 2000). Finally, to respond to the current needs for flexibility in organizations and structuring of the enterprises, as well as to reduce costs, a new trend in office management is the "free address office" or "nonterritorial offices", where workers do not have a proper workstation, but whenever at the office use the workstation they find free.

Each type of layout has strengths and weaknesses. Private offices offer increased privacy and better control of environmental conditions, being easily fitted to the

Article 1-

Abstract

Several leading architects were interviewed about offices that they designed to support and influence creativity. When a new image required new ideas, Grip Ltd's partners hired architect Johnson Chou, principal at his eponymous Toronto design firm, to create an office that would inspire creativity on the part of their staff. Johnson Chou's design for Grip Limited's office influences creativity by following these principles: 1. Inspire but don't distract. 2. Create inventive collaboration spaces. 3. Let the client's clients serve as inspiration. When Continuum of West Newton, MA, decided to expand its two-story office in an old shoe factory to 45,000 sf, they asked Sasaki to open up the office and connect people as much as possible. Sasaki Associates' design for Continuum influences creativity with open studios and a neutral environment.

Full Text

With office design linked to business outcome, designers need to understand the importance of creating workspaces that get people's juices flowing.

Office design has always been linked to productivity--how many workers can be reasonably squeezed into a given space--but why isn't it more frequently linked to creativity?

"In general, I don't think enough people link the design of space to business outcome," says Janice Linster, partner with the Minneapolis design firm Studio Hive. "Encounters and activities that happen in creative spaces outside a structured environment are important and can spark ideas that can make a project more successful."

If office design and business outcome are so closely linked, why aren't more office environments designed to influence and inspire creativity?

According to Linster, it's because a lot of people approach creative office design incorrectly: "It isn't about a creative desk or a creative conference room or bright paint. It's about the whole experience of being in this workplace and thinking through every step of a daily routine."

BD+C interviewed several leading architects about offices that they designed to support and influence creativity. Perhaps the special features they worked into their designs will serve as a source of inspiration for your next office project.

BD+C interviewed several leading architects about offices that they designed to support and influence creativity. Perhaps the special features they worked into their designs will serve as a source of inspiration for your next office project.

Architect: Johnson Chou

Project: Grip Limited

For years, beer paid the bills at Grip Limited, a Toronto-based advertising agency known for creating memorable campaigns for such clients as Labatt Breweries of Canada and InBev, whose many beer brands include Bass, Beck's, and St. Pauli Girl. The ad firm's partners, however, worried they were being typecast as "beer guys" when they wanted to be seen as a sophisticated agency that's versatile enough to land blue-chip clients and still enjoy success with their bread-and-butter beer accounts.

A new image required new ideas, so Grip's partners hired architect Johnson Chou, principal at his eponymous Toronto design firm, to create an office that would inspire creativity on the part of their staff. "The environment itself had to be inspiring, and to be inspiring and creative, you have to have experiences," says Chou, who transformed 21,500 sf of unfinished downtown office space into the agency's new creative studio, complete with a bright orange slide, a fire pole, and a "hot tub" conversation pit with an adjacent beer tap (Labatt is still a key client).

The firm's three-story office space, completed for under $2 million in May 2006, has succeeded in inspiring Grip's nearly 100 employees to think differently and creatively--and successfully pushed the firm's image forward in the corporate world. Grip Limited's client roster now includes automakers Honda and Acura, as well as pharmaceutical giant GlaxoSmithKline. You can't get more blue chip than that.

How architect Johnson Chou's design for Grip Limited's office influences creativity:

1. Inspire but don't distract. The Grip office has a slide and a fire pole connecting the main two floors, but they don't distract from the work environment because they're located in the entry atrium. "I wanted to create a sense of energy and I wanted the space itself to be inspiring, but obviously I wasn't going to have a hot tub conversation pit in a quiet area," says Chou. "You have to strike a balance and put things where they belong."

Chou also made sure to reduce distractions in the open workstation areas by enclosing nearby meeting spaces. "You have to respect the people around you, and collaboration space in private areas just can't be as open," says Chou. Of course a *little* noise is perfectly acceptable in such environments because it signifies the hum of excitement and creativity.

2. Inventive collaboration spaces. Creative thinkers often work in teams and are inspired by one another, so Chou included a mix of collaboration and meeting spaces that allow formal, informal, and spontaneous encounters. "There are meeting areas everywhere," says Chou. They include a formal

2. Inventive collaboration spaces. Creative thinkers often work in teams and are inspired by one another, so Chou included a mix of collaboration and meeting spaces that allow formal, informal, and spontaneous encounters. "There are meeting areas everywhere," says Chou. They include a formal boardroom called "The Fridge" (the room's outer walls are clad in stainless steel and its inner walls in white synthetic grass to suggest frost); multiple small meeting rooms (with the same white synthetic grass) are called "Ice Cubes."

The 10-person hot tub conversation pit is often used to inspire--and disarm--the firm's clients. The atrium circulation space has versatile soft seating to encourage employees to stop for ad hoc conversations. Presentations are given in the atrium, whose white walls double as a projection screen; permanent bleacher seating can accommodate the entire staff.

3. Let the client's clients serve as inspiration. "If you're concerned about being creative and imbuing that on your clients, you have to be very conscious of image," says Chou. "Use ideas they already have and reinterpret them into the space. Be inspired by the client's work."

Thus, Grip's reception desk is clad in black rubber, a nod to the firm's automotive clients. The fridge and frost motifs are nods to beer clients. The slide's orange color is borrowed from the Grip Limited logo. "Details are what's really important to the creative environment, and it's what always gets lost because of budget issues or burnout on a project," says Chou. "But it's the details that inspire people the most."

Architect: Sasaki Associates

Project: Monitor Group

Sasaki Associates, based in Watertown, Mass., recently completed offices for two different clients who had a similar request: Give us office spaces that would inspire creativity in employees and collaboration among colleagues.

Sasaki's design for the new 100-person San Francisco office of Monitor Group, a business consulting firm, encompassed 28,374 sf in an SOM-designed high-rise, but the firm's insistence on an all-private office environment (a company recruiting strategy: prospective hires are told they will get a shared office rather than a cubicle) proved nettlesome to the design team.

How Sasaki Associates' design for Monitor Group's office influences creativity:

1. The piazza and the sandbox. "Insight often comes to employees when they get out of their office, go to another space, and interact with colleagues," says Cathy Bell, principal at Sasaki Associates. The piazza and sandbox are those spaces. Bell designed a floor plan consisting of a grid of cross streets intersected by a diagonal main street, with the elliptical piazza sitting at one end and the sandbox on the other.

S. Miller 54

1. The piazza and the sandbox. "Insight often comes to employees when they get out of their office, go to another space, and interact with colleagues," says Cathy Bell, principal at Sasaki Associates. The piazza and sandbox are those spaces. Bell designed a floor plan consisting of a grid of cross streets intersected by a diagonal main street, with the elliptical piazza sitting at one end and the sandbox on the other.

The piazza serves as the hub of the office, part coffee bar, part library, part meeting area, and part mailroom. (With square footage at such a premium, many offices can't afford to have single-purpose lunchrooms, so spaces are evolving into these types of multipurpose centers.) "There are lots of things that make people have to go there, so it's the perfect creative space because it allows impromptu interactions," says Bell. However, Bell advises against going overboard with such spaces. "You don't want too many because the whole point is to provide chances to run into someone you wouldn't ordinarily run into," she says. "If there are too many, you might never run into them."

The sandbox, a touchdown space just off the lobby, is designed mostly for interaction with clients. Several meeting rooms connect to this space, which also has a computer alcove and a library niche displaying publications authored by Monitor Group employees.

2. Main Street. Hallways are great spaces for spontaneous interactions, and architects at Sasaki originally thought that employees would reap the benefits of wide hallways. Wrong! "We found that wide hallways allowed employees to ignore each other as they passed," says Bell. For the Monitor Group's main street, Bell designed an alcove to encourage people to step our of the foot traffic and talk or sit down together.

3. Cockpits. Maintaining privacy while cutting down on distracting noise can be a huge problem in offices with open elements--even those with private offices--so Bell designed small 80-sf enclosed spaces called cockpits, which are scattered throughout the office for employees who need short-term privacy and isolation from noise.

Architect: Hixson Architecture, Engineering, and Interiors

Project: Ethicon Endo-Surgery

The 17,954-sf Ethicon Endo-Surgery research and development center in Cincinnati, Ohio, was designed by local firm Hixson Architecture, Engineering, and Interiors to be a place where out-of-the-box thinkers could create new medical devices free from the confines of the firm's corporate headquarters.

Purposely located about a mile from the company's main offices, this converted warehouse space was conceived of as a kind of creative "skunkworks," where new ideas could flourish apart from too much corporate influence. "For this space, the client wanted organized chaos," says Colleen McCafferty, interior design lead and workplace strategist at Hixson.

How Hixson's design for Ethicon Endo-Surgery influences creativity:

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marker boards--one huge band, six feet high, running around the building. Most of the office is open studio space. "We took away a lot of real estate from the individual and gave it back to the communal," says McCafferty, who suggests that when planning such open areas, create buffer zones between the various activities.

2. Coffee bar extraordinaire. The office has very few designated meeting areas--only the one conference room--and no hallways to facilitate spontaneous conversation, so the design team expanded on the idea of the coffee counter as the common area, similar to how Sasaki created a piazza for the Monitor Group. Located front and center, the communal coffee bar is not large but it's prominent, hip, and enticing--perfect for encouraging serendipitous encounters. "We're creating areas that just happen to support social interaction even if those interactions aren't sought out," says McCafferty. Bryon Sutherly, senior project architect at Hixson, adds, "The trend is to create that type of space where people can just run into someone else they may not interact with frequently and as a result, the interaction can result in the most creative things coming about."

Architect: Sasaki Associates

Project: Continuum

The Swiffer sweeper, Reebok's "pump" sneaker, and a host of other iconic consumer products were designed by Continuum of West Newton, Mass. When the firm decided to expand its two-story office in an old shoe factory to 45,000 sf, they asked Sasaki to open up the office and connect people as much as possible. "This office had to be entirely about creativity, collaboration, and process," says Victor Vizgaitis, senior associate at Sasaki.

How Sasaki Associates' design for Continuum influences creativity:

1. Open studios. There are a few private rooms to keep brand and product development confidential, but otherwise the bulk of the office is open collaborative studio space, with some informal meeting spaces and few fixed walls. Almost all workstations are open desks, a concept that first worried Continuum employees who previously had private workspaces before the expansion. "They were worried their productivity would go down and that earnings would go down," says Nancy Harrod, interior designer at Sasaki. But during the six-month renovation, everyone was moved to open desks, and earnings went up. "Everyone works better because of the interconnections," says Vizgaitis. "The space, as much as anything else they use, has become a tool to facilitate them to do their work."

Vizaitis has a simple tip for placating employees who want more privacy or quiet: just locate their desk to the quietest areas, such as the back of the office or at the end of a run of desks. However, Harrod says, "These offices are quieter than you think. It all has to do with what someone's perception of noise is."

2. Neutral environment. Frequently, people associate bright colors and snazzy materials with creative environments, but decoration doesn't make the space; in Continuum's office, bright colors would prove overwhelming and become a detriment to the employees' creative process. "They work with color and

Sidebar
Six tips for designing offices that inspire creativity

Jay W. Schneider

Design multiple meeting areas, both formal and informal

Balance open collaboration spaces with quiet work areas

Expand the break room so it can serve multiple uses

Think inspiration, not distraction, as one aesthetic doesn't fit all

Right-size "main street" hallways

Sweat the details

Word count: **2039**

Branding Board

JEAN-MICHEL COUSTEAU'S
OCEAN FUTURES SOCIETY

Our mission is to explore our global ocean, inspiring and educating people throughout the world to act responsibly for its protection, documenting the critical connection between humanity and nature, and celebrating the ocean's vital importance to the survival of all life on our planet.

Savana Miller
ADHM 253
Spring 2019
Concept

FREE WILLY
ESCAPE FROM PIRATE'S COVE
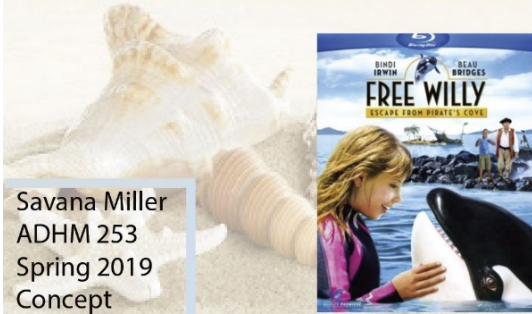
"Now, more than ever, two myths must be laid to rest. One, sharks are not mindless predators nor sinister man-eaters, and two, the oceans are not full of sharks."

•Jean-Michel Cousteau founded the Ocean Futures Society in 1999.

•The organization is committed to educating the public on marine conservation and finding sustainable solutions to protect our ocean planet.

•The team took part in the first attempt to rehabilitate Keiko, the star of the movie "Free Willy" and to return him home to the ocean.

•Helping people fall in love with nature.

•Inspire people to act responsibly by protecting our oceans.

Concept Board

Savana Miller
ADHM 253
Spring 2019
Concept

Leathers

Reflective finishes

Texture

Monochromatic color scheme

Countertop

Driftwood

Wallcovering

Paint

Carpet tile

Glass walls

Office chair