2013

Coworking

Theodora Doulamis

Virginia Commonwealth University

Follow this and additional works at: https://scholarscompass.vcu.edu/etd

Part of the Art and Design Commons

© The Author

Downloaded from

https://scholarscompass.vcu.edu/etd/3038

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.
Coworking spaces have proliferated in the last several years¹. They reflect a change in how we work, how we learn and how we connect.

Coworking is a story of change.

There is a large spectrum of types of coworking spaces. Some are minimal offering only an open room with desks and chairs, while others function as mini-cities¹¹. Regardless of the size or scope of a coworking facility, what drives the success is the community. This is an exploration on how design creates community.

Through my research, I discovered the importance of the 3rd place in supporting the success of a community. The places where we linger, where we reflect, where an introduction is made. It is the informal meeting areas, the coffee shops and water coolers¹⁹. It is where we look away from a screen and let our minds wander. As a designer, it is important to design a space which operates efficiently AND create spaces for impromptu conversations to occur.

Base upon my research, case studies and design explorations, I designed BUILD, a coworking space where people can gather together to work and learn from each other. Providing the city of Richmond with a creative and entrepreneurial hub. Where an architect sits next to a programmer, next to a journalist and graphic designer. A space of progress and education. In a sense, a new type of university. It is about building brands, building businesses and building networks. BUILD RVA.

¹ Commonwealth of Virginia
¹¹ American Society of Interior Designers (ASID) 2015
¹⁹ Walnut Street Capital, 2016
Technology has changed the way we work. There is no longer a need to be in an office everyday. No need to have a permanent phoneline. No need for manual filing. While the way we work has changed, the spaces in which we work have not evolved at the same speed or capacity. Companies still spend thousands, or millions of dollars leasing spaces that may only be half full. Coworking spaces provide not only a desk, but a supportive community, without the hefty financial commitment of leasing an office space\(^1\). While the financial gain can be quantified, the gain of knowledge, skills and supportive network are unquantifiable.

BUILD is a coworking space that explores how design creates a community while supporting individual goals. It is located in the old Reynolds Tobacco factory, which was the source of economic growth in the 1900s; the site will be revitalized to be the source of economic growth in Richmond for the 21st century.
what is coworking?

Unlike most spacial environments, coworking has yet to be defined. Most office spaces follow a model that caters to a specific industry. But what happens when you take people from different industries and put them together? How can the space encourage cross collaboration? This chapter explores how coworking has evolved in its first 5 years of existence.
Coworking is a style of work that is defined by a shared working environment. However, unlike most working environments this community is not employed by the same organization. What the community does share, is the same values: community, openness and independence.

The proliferation in coworking spaces has been a response to the growing freelance, technology and entrepreneur community. Busy coffee shops, basements and garages did not provide the ideal working environment. This community was seeking a space where they could be productive, meet other similar individuals, have a client meeting, all at an affordable price and without a long-term contract.

Coworking is also a reflection of the future office. Gone are the days where we sit at the same cubicle everyday. The flexible memberships reflect the mobility of today's economy.

**Coworker Statistics**

- Average Age: 34
- 66% Male
- 54% live in cities with population of 1M or more
- 90% have monthly membership plans
- 66% have flexible desks
If you are in an industry that allows you to work remotely, then coworking is for you. Programmers, graphic designers, consultants, writers and start-ups - while all have different business goals, they can all operate with a laptop and high speed internet connection. It is technology that brings industries together. In the 1800s a 3rd place was anywhere that served caffeine or alcohol. Today a 3rd place includes anyplace with an internet connection.

People are drawn to coworking because of the flexibility. Flexible work time, flexible contracts and flexible spaces. It allows individuals to work, how they want to, when they want to. It also provides a social environment and access to other curious individuals. For the most part, coworkers are curious. They want to know who is sitting next to them, what they are working on and what they can learn from you. They want to share. Share information, share networks, share ideas.

86% responded flexible worktime is important.

82% want the ability to share knowledge.

86% believe interaction with other people is important.

ABILITY TO SHARE KNOWLEDGE

INTERACTION

FLEXIBILITY
There are many coworking models that exist around the country. As a result, the scope of facilities within coworking spaces vary. Some have game rooms and libraries while others provide the basics. Surveys have shown extra activities are not important to most coworkers.

### COWORKING Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>Location</th>
<th>Facilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projective Spaces</td>
<td>NYC</td>
<td>🔄 🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>WeWorks</td>
<td>NYC</td>
<td>🔄 🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>CreateNYC</td>
<td>NYC</td>
<td>🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>Open Spaces</td>
<td>Charlottesville, VA</td>
<td>🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>Independent Hall</td>
<td>Philadelphia, PA</td>
<td>🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>Next Space</td>
<td>San Francisco, CA</td>
<td>🔄 🔄 🔄 🔄</td>
</tr>
<tr>
<td>3rd Ward</td>
<td>Brooklyn, NY</td>
<td>🔄 🔄 🔄</td>
</tr>
<tr>
<td>Galvanize</td>
<td>Denver, CO</td>
<td>🔄 🔄 🔄</td>
</tr>
<tr>
<td>1871</td>
<td>Chicago, IL</td>
<td>🔄 🔄 🔄</td>
</tr>
</tbody>
</table>
804RVA is the only true coworking space that exists in Richmond. Offering a range of open desk space to private offices. They host classes and events that go beyond its coworking community to create a center for creative entrepreneurs in RVA.

Corrugated Box offers office space for small companies as opposed to entrepreneurs in the early stages of growth. They do not offer flexible leasing.

Art Works provides studio space to artists in Richmond. While leasing is flexible, they target artists as opposed to young entrepreneurs.

Richmond is a buzzing creative and entrepreneurial hub with a population of 1.2 million. With only one coworking facility, there is a huge opportunity for another to coexist.

Within the Richmond community, there are groups of programmers, developers, entrepreneurs and creatives that already exist. What if these groups came together for the common cause they are already working towards? What if they shared knowledge and developed the RVA community together?
The site for BUILD is an old aluminum distribution center, which was built for the Reynolds Tobacco company. It is located in downtown Richmond on the Haxall Canal. The site was chosen due to its proximity to downtown activity, including hotels, restaurants, cafes and other businesses. Surveys have shown that proximity to these facilities is important to coworkers.
WITHIN 1 KILOMETER

James River/Canal Walk
I-195, 95, route 60
Downtown businesses
Hotels
Restaurants
Bars
Cafes

SITE Reynolds Tobacco Factory
301 South 11th Street

*Currently under construction

A Site
B Apartments*
C Mixed Use*
D Mixed Use
E Vacant Power Plant
F Apartment
The Canal Walk (Image A), runs parallel to the site. It receives foot traffic daily from tourists and Richmonders. South of the walking path are two mixed-use buildings, part of Riverside on the James. Offices, residences and retail exist in both of these buildings. Most of the buildings, including the site, are currently under construction as part of the last phase of the Canal Walk rehabilitation.

Across the canal basin is a graffiti mural created by artists in Richmond. This wall is symbolic to what is happening in the city. The surge of a new Richmond, that values the arts and craftsmanship. Designers and entrepreneurs are seeking ways for the city to unite and move forward; appropriately, at the same site where the city was founded.
At the front of the building there is 36' between the site and the canal. This allows ample room to consider an outdoor space or additional entrances.
Historical Significance

1910
R.J. Reynolds Cigarette Company commissioned Charles Robinson to build a warehouse.

Charles was known for elaborate buildings such as University of Richmond’s Canon Chapel, Thomas Jefferson High School and First English Lutheran Church.

1938
R.J. Reynolds nephew, RS Reynolds, moves headquarters to Richmond, and uses the factory to make aluminum.

The company was known as Reynolds Metals Company. The company started out making aluminum foil for cigarette packages.

2000
Alcoa (aluminum-manufacturing company) was the last owner of the buildings after a merger with the Reynolds Metal Company in 2008.

2009
Buildings between 10th - 12th street were used to package aluminum foil and operated until mid-2009 by Reynolds Metal Company.
**SITE**

**Building Structure**

12,500 sq feet

- Level 1
- Level 2
- Level 3
- Level 4
- Level 5

2 rows of 19 concrete columns

Foundation is cast concrete with simple cap

Floor thickness is 1 ft, which rests on concrete beams

- 250 ft
- 58 ft

1st Floor
2nd Floor
3rd Floor
4th Floor
5th Floor

Area proposed for renovation 12,000 sq ft
This building is nearly symmetrical. The exception being the first floor as part of it is below ground level. The strong symmetry is emphasized through the column grid and windows. This allows for an open working environment.

The site is composed of only structural load barring walls. The inside of the building has concrete floors, exposed brick on the outer walls and black steel framed windows.
SITE

Lighting Study

Concrete Columns
Concrete Beams
Concrete frame with piers clad in stretcher bond brick

Noon sun hits the south east corner directly while the north east corner receives only indirect light.

2 pm - The sun moves west a shadow begins to cast on the site.

4 pm - The shadow progresses to the south corner while the south east corner receives only indirect light.
In learning about my program and the site, I have determined the parameters which will be important in the success of the project: flexible spaces, light as material, privacy in a public space, transitions between spaces and 3rd places. This chapter analyzes how some of the world’s greatest designers have overcome similar challenges.
SHOULD WORK BE MORE LIKE SCHOOL?

History
The Stanford design school started in 1958 based on the principle that design should be human-centered.

“Design Thinking”
It describes itself as a hub of innovators. Students and faculty across multiple disciplines, including engineering, medicine, business, law, the humanities, sciences and education collaborate to solve problems through design solutions. The process is called “design thinking”, which draws on methods from engineering and design, and combines them with ideas from the arts, tools from social sciences and insights from the business world.

How different is this from a coworking community? Both are based on the sharing of knowledge from different disciplines. This begs the question, what can we learn from the design of schools? Both demand spaces that are flexible, enable the sharing of ideas and support a diverse culture.

The Stanford D School is located in Building 550. It is one of the original 1900 sandstone buildings on campus. The building was originally a narrow rectangular building, but through the years was transformed into an “L” shape, then a “U” with a courtyard at the center. In creating the design school, the courtyard space was replaced with a two story atrium to flood the building with natural light. A strategy seen in several of my other case studies.

SHOULD WORK BE MORE LIKE SCHOOL?

History
The Stanford design school started in 1958 based on the principle that design should be human-centered.

“Design Thinking”
It describes itself as a hub of innovators. Students and faculty across multiple disciplines, including engineering, medicine, business, law, the humanities, sciences and education collaborate to solve problems through design solutions. The process is called “design thinking”, which draws on methods from engineering and design, and combines them with ideas from the arts, tools from social sciences and insights from the business world.

How different is this from a coworking community? Both are based on the sharing of knowledge from different disciplines. This begs the question, what can we learn from the design of schools? Both demand spaces that are flexible, enable the sharing of ideas and support a diverse culture.

The Stanford D School is located in Building 550. It is one of the original 1900 sandstone buildings on campus. The building was originally a narrow rectangular building, but through the years was transformed into an “L” shape, then a “U” with a courtyard at the center. In creating the design school, the courtyard space was replaced with a two story atrium to flood the building with natural light. A strategy seen in several of my other case studies.
What made the Stanford design school a successful story is the flexibility and interactive nature of the furnishings and equipment. They reflect the way we work. Writing surfaces are everywhere. White boards slide across rooms, pivot on corners and fold into smaller spaces.

It is also the story of the wheel. Stools on wheels, white boards on wheels, storage cabinets and desks on wheels. It is about allowing things to move to where they are needed.

The design is minimal for supporting the creative activities taking place.

**LESSONS FROM SCHOOL**

Movable whiteboards. You will never be walking around looking for someplace to write down or share an idea.

Hiding places. They are often overlooked but offer a crucial place for reflection and to escape from the noise of an open, collaborative environment. A place one can step away from the bright fluorescent lights, the activity and noise of their environment. Many open spaces don’t offer areas to escape. If we as designers don’t create it, then the user will go find it elsewhere.

The brainstorm spaces offer flexibility ideal for problem solving. They are designed for groups to interact in new ways. They foster creativity and inspiration by providing a colorful, playful and flexible environment.

The use of furniture that promotes active participation; such as benches. Grab one sit down and participate.

Glass fronts facing corridors are an effective way to share with the community what you are working on. And you never know what you will learn from your own community.
EXETER LIBRARY Louis Kahn

“A man with a book goes to the light. A library begins that way. He will not go fifty feet away to an electric light.” - Louis Kahn

The Exeter Library was built in 1945 by Louis Kahn in the shape of a square, 111 x 111 feet. From the outside of the building it looks as if there are only 5 floors, however there are 9. This is attributed to a basement, rooftop and several mezzanines within the building.

The library was constructed as 3 square rings. The exterior ring, is the load bearing brick which houses the carrels. The middle square ring is made of reinforced concrete, which holds the heavy book stacks. The inner concrete ring is the atrium.

The symmetrical shape and relationship of the books stacks to the windows allows for natural light to filter through the space. It also provides the user with two views to the outside at all times. As my building replicates the design feature of windows running parallel, I want to use light as an organizing principle.
The Exeter library organizes the space with the outer square ring being the most private, for individual work. The middle ring is for groups, which suggests a semi-private space. The core around the atrium is filled with book stacks. On the mezzanine levels there are no tables for groups and the carrels are adjacent to the book stacks. This provides users with floors that are quieter than others. The inner corners are used for vertical circulation, restrooms and offices.
These diagrams analyze the relationships between the 3 square rings which make up the Exeter library. Each square ring defines the type of activity in the space. The outer red ring is for users to read. The green ring houses the book stacks while the inner ring represents the atrium.

One beautiful feature of this symmetrical building, is when one sits in a carrel, and looks toward the atrium, one can see directly across outside the far window. It creates a feeling of lightness and openness even though the building and its contents are solid and heavy.
This series of watercolors explores the relationship between spaces. As I was developing them, I thought about transitions from one space to the next. Kahn used the edge of his square rings as the main circulation paths. These watercolors kept a linear form of paths and geometric shapes. The layers represent public and private and the spaces of transition.
A sliding wood panel at each study carrel window can be closed to block sunlight entirely.

Exeter Library daylight

The level of light at the center of the Library’s atrium remains even and at a very low level of illumination irrespective of time of year and direction of sunlight. The daylighting in the central space is very subdued and diffused, independent of sun angle. Illumination is provided as much by lateral daylighting and electric lighting as by the overhead daylighting.
The appeal to studying the Schroder House was the dynamic, changeable open floor plan of the 2nd floor. Walls are stored in a tight, clean fashion so they blend in seamlessly with the space. When privacy or a defined space is needed, they are easily accessible and can change the space. The 2nd floor contains bedrooms, storage space, kitchen and dining areas. The first floor rooms are static. They include a kitchen, dining area, living area, studio space and a spare bedroom. This area was meant for visitors while the upstairs was meant solely for the family members.

The flexibility of the 2nd floor suggests that there is no hierarchical arrangement of rooms. The moveable walls upstairs are positioned around a central staircase. The owner had several children so the idea of moveable walls allowed for an open play space during the day and private bedrooms at night.

This begs the question, is there a need for hierarchy in a coworking space? What if there were moveable walls around a central shared public space that allowed privacy when needed?
All the rooms are easily accessible from the center corridor. The reading room was designed to be a secluded corner and only receive diffused light as there is a balcony located above the one window in this room. The downstairs provides all the facilities the client’s guests would need, as the client wanted to give her guests no reason to go upstairs. The skylight above the staircase prevents the center of the house from being too dark.

The 2nd floor has the main living room space, which was and still is, unconventional. This location was chosen to optimize the view of the surrounding countryside. The 2nd floor is a large open space (as seen in plan view 3) and can transform into a series of rooms. Its ability to adapt is accomplished through a series of sliding and rotating partition walls. The bathroom is centrally located between two bedrooms, adjacent to the stairwell.

This open concept is also seen in Le Corbusier’s work, as it is one of his five-points of architecture. Both architects also used the golden ratio to proportion the spaces they designed. Rietveld’s belief in design principles of the De Stijl movement, colors, geometry and proportion, are also realized in the Schroder house.
These diagrams illustrate Rietveld’s belief in the design principles of the De Stijl movement, colors, geometry and proportion. In studying the Schroder house I began exploring how I can create space that seamlessly expands and contracts. I believe that Rietveld did this successfully by accounting for the space of the partitions within the exterior walls.
“Architecture is the masterly, correct and magnificent play of masses brought together in light. Our eyes are made to see forms in light; light and shade reveal these forms; cubes, cones, spheres, cylinders or pyramids are the great primary forms which light reveals to advantage; the image of these is distinct and tangible within us without ambiguity. It is for this reason that these are beautiful forms, the most beautiful forms.”

- Le Corbusier
Ronchamp is arguably the most unique building in Le Corbusier’s work. It was designed shortly after WWII. His client, the church, wanted a space that was pure and void of extravagant detail and ornamentation. Therefore, the purity of the space became Le Corbusier’s main focus. He wanted the space to be meditative and reflective in purpose. As a result, the space was designed with minimal materiality, white walls and light. The effect of the light on the white walls evokes expressive and emotional qualities.

The program of the chapel includes two entrances, an altar and three chapels. The walls are 4’ - 12’ thick and serve as acoustic amplifiers, particularly on the eastern exterior wall that reflects sound from the outdoor altar. Corbusier creates a sense of lightness by puncturing apertures on the facade that amplify the lighting within the chapel by tapering the window well in the wall cavity. These openings are spaced out sporadically, creating a feeling of natural movement.

Two aspects of this project intrigued me. First, how Le Corbusier used light to inspire but also knew when shade was needed. And how he manipulated the building to create spaces that allow for noise to be amplified and other where it is absorbed.
Pixar’s office design was lead by the meticulous Steve Jobs. A man who knew what he wanted. When designing this office, he knew he wanted people from every department to cross paths. He wanted illustrators to know the engineers, even though they may not be working on the same project. To ensure that everyone would cross paths, he focused on creating a 3rd place. The place where two people can have a relaxed conversation. Where an idea can spark and relationships can build.
The atrium is the central artery of Pixar. Everyone walks in and out those doors. Adjacent to the atrium is the kitchen/cafe area. It is the only kitchen in the 3-floor building. It was strategically located at the front of the building, away from office activity. Inherently, it become a destination. In fact, the atrium is filled with and lined with 3rd places. Places for employees to gather and have informal conversations. The goal was for employees on different floors and different departments to cross paths. Also note, that there are semi-private informal meeting areas within each office group. Steve Jobs believed that the best ideas came from informal conversations.\(^{20}\)
Design is about connections. Connecting place, purpose and people. We create connections through listening. Listening to the cues of the building, the needs of the client and the goals of the program. All these factors influence design decisions. As we design, we create a language of connections that allow the place, purpose and people to have a conversation.
Based upon the identified target, this chapter develops the type of spaces which will exist in the selected site. It will also share research regarding types of office layouts and moments for collaboration and reflection.
WHAT do coworkers want in a space?

Coworkers aren’t looking for ping pong tables and foosball. They are looking for a serious place where they can work efficiently, have private meetings and be in close proximity to cafes and restaurants. This is important as coworking occurs all hours of the day. Having spaces where one can walk away from the work is as important as an efficient work space. One question which was not asked in the study was proximity to parks. As most coworking spaces exist in large cities, green space may not be available.

*2nd Annual Global Coworking Survey by DeskMag
FUNCTION of the space

to meet
to brainstorm
to collaborate
to learn
to build network
to be inspired
to be motivated

USERS of the space

the coworker
These are the primary users of the space. Some members will use the space only for a week, others for years. Access will be available 24/7.

the guest
These are clients, potential investors or new business leads. Guests are to be hosted in a conference room or the lounge to prevent overcrowding in the working zone.

the staff
The staff is the backbone of the coworking community. They are the curators of events, the problem solvers and the network managers. They are the support system for the coworking community.
Program of the Space

Transient Desks
These desks will be for individuals who just need a space to work. There will be a task lamp, trash and several outlets for digital needs. Storage will not be provided, however, locker space can be rented for users to leave items overnight. Access to all facilities will be available at a reduced rate.

Permanent Desks
These desks will be available for monthly and annual contracts. Storage will be provided, as well as pin-up space. Desks can be rearranged as the users’ needs change.

Brainstorm Rooms
Informal meeting areas where individuals can gather, pin-up work, write on walls and share ideas with each other.

Conference Rooms/Huddle Rooms
There will be 2 sizes of conference rooms available. The large, seating 6-8 people, will be for larger, more formal conference meetings. There will be Apple TVs, whiteboard space and conference phones available in all rooms.

Phone Booths
Phone booths will be scattered throughout the space to allow individuals in different areas to escape for a private phone call.

Lounge
This will provide a relaxing and open atmosphere for individuals who want to get away from their desk. Also a great space for casual meetings and to grab a bite. This space will also be transformed to hold larger events and classes.

Kitchen
Kitchens will be provided on each floor, giving users a fridge to store their lunches, warm them up or make a fresh pot of coffee.

Reception
The main reception will exist upon entering the building and smaller waiting areas will exist right outside the elevator on each floor.

Restrooms
Restrooms will be located on each floor.
This project is about community. It is about supporting individual goals by allowing the user to interpret their surroundings. Giving the user the power to interpret the space, allows them to customize it for their needs, at that moment. It is flexible and able to permanently adapt. When a person is enable to influence their surroundings, they become invested in it, and inherently, invested in the community.
Through the concept development process, I kept in mind questioning the ways design creates community. How does it inspire collaboration? It became all about flexibility. A place that supports many different working styles has to be able to adapt and change. It needs to allow for spontaneous meetings and the ability to create privacy—both visually and acoustically. These models explore modularity ideas. How can parts fit inside each other and expand to become something bigger.
As I began to think of ways to define permanence and transient places, I realized there were two factors which impacted these places. First, the level of privacy throughout the program. Sometimes one needs complete silence to work, while other times, having conversation fill the background provides a sense of comfort. Also, depending on the space use, different levels of flexibility are needed.

The space in between is key in eliminating the division between the two types of members. The space inbetween is the unity. It is the atrium, the staircase, the kitchen and hallways. They are the 3rd places.
SPACE PLANNING
light as organizing principle

During my visit to the Exeter Library, I was really inspired by the way Kahn was able to make a concrete building feel open through light. He was able to accomplish this by having the windows run parallel on all four sides. What made this design decision so powerful was organizing the book stacks perpendicular to the windows so light filters in around them to the center. As I began space planning I wanted to achieve the same feeling of openness in my main space.

With the private spaces in the corners of the space, it allows for the core of the space to remain open, allowing light to penetrate the space from both sides. Similar to what Kahn accomplished in the Exeter library.
Based on my research of 3rd places, I felt the center of my space needed to be the most public. Not only would it serve as a meeting point, it would also be the location of the kitchen. Similar to Pixar, there would be only one kitchen location which would be a destination. I created an atrium above the kitchen so members on the 2nd floor can see the activity below.

Permanence and trancience describe the two types of members within the community. Those who use the facility for a week vs those who have yearly memberships. Therefore, the atrium became crucial in connecting the two types of members in the community. I designed a staircase for the atrium which represents how trancience and permanence meet. It is based around a 24’ high bookcase where the treads of the stairs align with the shelf of the bookcase. The bookcase representing permanence, and the treads of the stairs trancience. Having the two components align became a symbol of how the two blend together to form a community.
The last major component of my design addresses how we work. For a community based on the idea of sharing, I needed to create surfaces where ideas can be shared, work pinned up and introductions made. Therefore, I created a system of moveable wall panels. Similar to the Schrader house, the panels would be stored within the walls. The walls that were added to the space stayed true to my designing principle and were placed perpendicular to the windows. These panels create useable surface space and can be used to add privacy.
With light as my organizing principle, the walls which were created in the floor plan are perpendicular to the windows. In addition, private spaces, such as conference rooms, huddle rooms and phone booths, are on the perimeter of the space, allowing light to penetrate through the public and semi-public spaces. Within the most public space, an atrium brings together permanence and transience through a feature staircase.
the atrium

Through my research and precedent studies I realized that creating an atrium to join the two floors would be crucial in designing a space driven by community. The atrium is located in the center of the workspace and provides views of the kitchen. There is only one kitchen in the two floors. The goal was to create a space that regardless of desk location, users of the space would eventually cross paths.
“Eco-diversity, activity settings, the new office landscape—all these terms refer to providing different places to work and allowing the worker to choose the place in which he can be most effective, given the work he needs to do right then”.

-Herman Miller
View of permanent workspace with L shaped walls storing moveable panels.
“Installing atriums and escalators, which are effective ways to provide visual contact between floors and allow for ‘people browsing.’ Research has shown that the longer the site line, the better connected a group is and the more face-to-face interaction will result." [2]

-Herman Miller
Transcien space with moveable panels being used

“Provide a variety of partition-like options for individual workspaces, e.g., moveable screens, or even plants, which can be strategically placed. While these won’t provide total privacy, they do allow others to see if the occupant is busy or available, and they help workers feel in control of their privacy”

-Herman Miller
“Providing areas for socializing has become more important than ever, and the idea of programming these areas around food or the water cooler is very much inspired by residential interiors. ‘In your house, people typically gather around the kitchen—it tends to get the most use,’ says Tom Price of Pittsburgh-based design firm Strada.”

- Interiors and Sources
LOUNGE

EXCEL FLOOR LAMP
designer: Rich Brilliant and Writing
distributor: Roll and Hill

TAKE A LINE FOR A WALK
designer: Lievore Altherr Molina
manufacturer: Moroso

TREX
designer: Casa1974
manufacturer: Miniforms

POLDER SOFA
designer: Hella Jongerius
manufacturer: Vitra

ALCOVE
designer: Ronan & Erwan Bouroullec
manufacturer: Vitra

CAREEM CHAIR
designer: Karim Rashid
manufacturer: Council

GRID
designer: Takarmaturer
manufacturer: Zerolight

WORKSPACE

JOYN
designer: Ronan and Erwan Bouroullec
manufacturer: Vitra

SETU
designer: Studio 7.5
manufacturer: Herman Miller

TRAPETS
designer: Note Design Studio
manufacturer: Zero Lighting

HEAVY DESK LAMP
designer: Grafunkt
manufacturer: Grafunkt
**Huddle Room**

- **Shadow Table**
  - Designer: Joel Karlsson
  - Manufacturer: Mitab

- **Boet**
  - Designer: Note Design Studio
  - Manufacturer: Mitab

- **Criolo**
  - Designer: Giovanni Minelli
  - Manufacturer: Fabbian

- **Magnetic Market Glass**
  - Manufacturer: Skydesign

**Conference Room**

- **Tense**
  - Designer: Piergiorgio and Michele Cazzaniga
  - Manufacturer: Mfd Italia

- **Flow Chair**
  - Designer: Piergiorgio and Michele Cazzaniga
  - Manufacturer: Mfd Italia

- **Tam Tam**
  - Designer: Fabien Dumas
  - Manufacturer: Marset
FF&E
BRAINSTORM ROOM

KIKI COFFEE TABLE
designer: Ilmari Tapiovaara
manufacturer: artek

SUPERORDIANTE ANTLER CHANDELIER - 24 ANTLERS
designer: Jason Miller
manufacturer: Roll and Hill

SIDE TABLE
designer: Jonathan Sabine
manufacturer: Jonathan Sabine

PROUVE ANTONY CHAIR
designer: Jean Prouve
manufacturer: vitra

FAWN SOFA
designer: Jamie Hayon
manufacturer: Fritz Hansen

BJÖRK STOOL
designer: Thomas Bernstrand
manufacturer: Design House Stockholm

PRIVATE ROOM

WING BACK CHAIR
designer: BDDW
manufacturer: BDDW

BALLPOINT PEN
designer: Alissia Melka-Teichroew (byAMT Inc)
manufacturer: ROLLOUT

TRIPOD LAMP
designer: BDDW
manufacturer: BDDW
Gallery Space

Site Model

Detail Model of Stairs in Atrium
Presentation of Thesis Work at Andersen Gallery
presentation
boards
works cited