

THE OFFICE BUILDING

A study of the nature of the workplace



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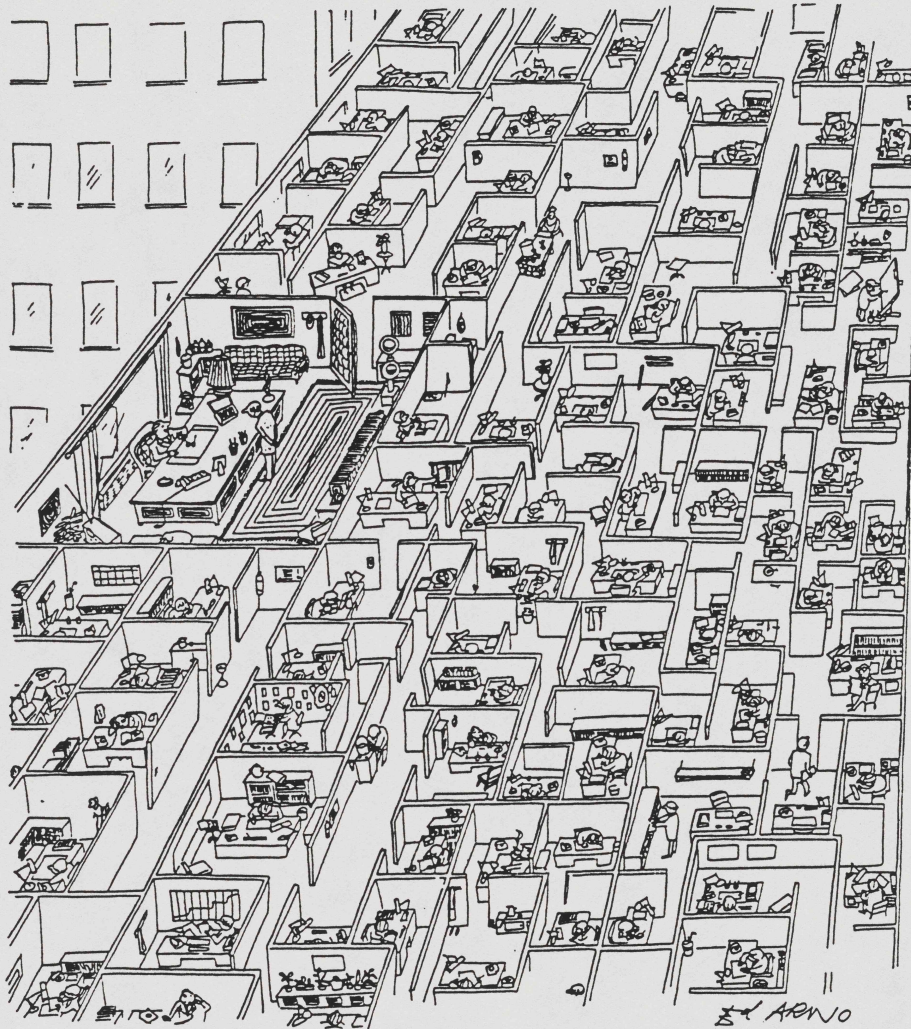
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"I'm afraid a raise is out of the question, Benton, but in view of your sixteen years of service we are advancing you two spaces."

THE PROBLEM

Many people seem to be aware that there is a problem with office buildings. They seem restrictive, unpleasant, geared more to the efficiency of business, or to the image they represent, than to the real needs of those working in them.

Because so many people spend so much time in office buildings, day after day, year after year, it seems very worthwhile to examine them closely and see if it's possible to improve them. A group of us, graduate students working with Christopher Alexander and Eleni Coromvli at UC Berkeley, undertook this investigation. This paper is a report on the results, as seen from my own viewpoint.

THE PROCESS

The main goal of our study was to discover the features of a really good work environment, and then try to design a building which had those features, in a realistic plan worked out for a real site.

We asked ourselves, is this a building I would really love to work in. Could I bear to work there for 40 years? What would I want to change if I thought of it that way?

We approached the question from different angles. First we made sketches of our "ideal workplace", and listed the important features. Then we worked together as a group, analysing the issues, and produced a document based on our findings.

We built prototype massing models, trying to create buildings that were capable of being good work environments. We evaluated these models --all together we produced about 100-- and each chose a prototype to use as inspiration for our individual building.

We each started developing a building to provide the best possible place to work. After dealing with the overall organization of the building, we built larger-scale models of the interior of the workplace layout. We made sure that the exterior form of the building allowed the individual workplaces to develop into what they needed to be, as this is really the heart of the whole problem.

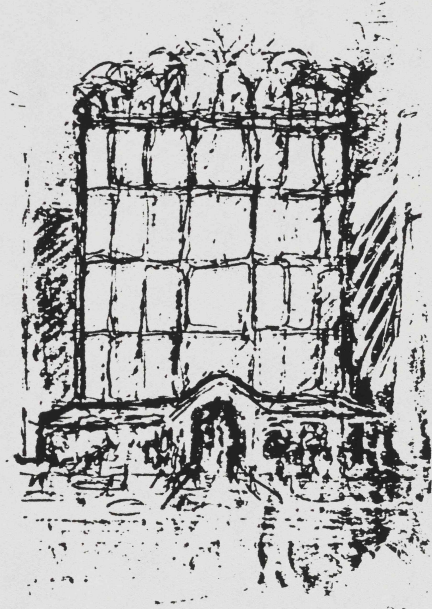
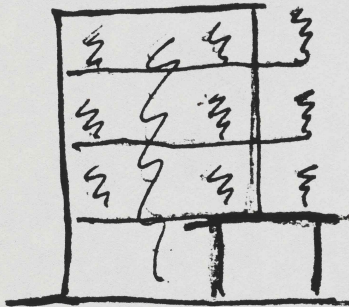
Finally we arrived at the present buildings. Although adapted to specific sites, they all provide examples of the features we feel are necessary in a good work environment, as far as we were able to work them out. The following is a summary of what I myself have learned about office buildings so far, and how I arrived at these conclusions.

IDENTIFIABLE ENTITY

The first generally applicable truth I learned about office buildings is that each should be perceivable as a single, identifiable entity--even though composed of elements that reflect what happens inside. Somehow, the parts of the building must be able to join together as one being. There is a need to be able to say "I work at the _____ Building", and feel that it is a unified territory that in some way "belongs" to you.

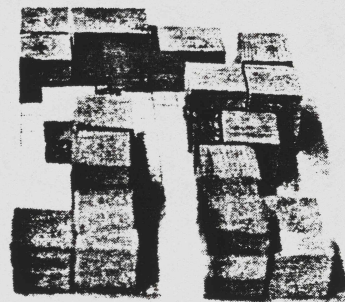
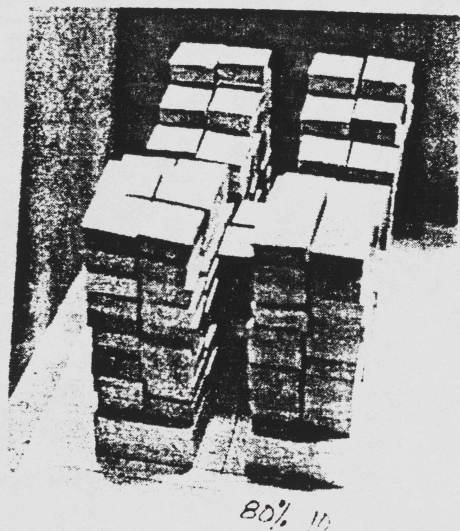
This is strengthened by the building having only one Main entrance, which funnels all the people who work there through the same area. [smaller auxiliary entrances are all right, as long as the main entrance is strong enough].

Also the building must be an entity you can feel good about, and wouldn't mind seeing repeated on a street.

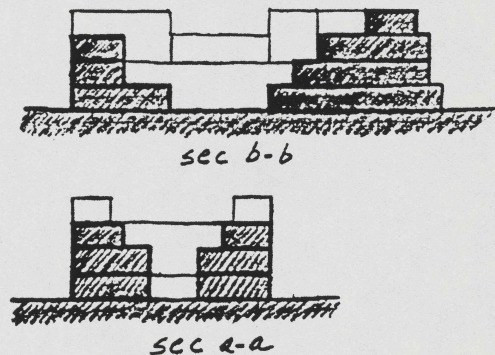
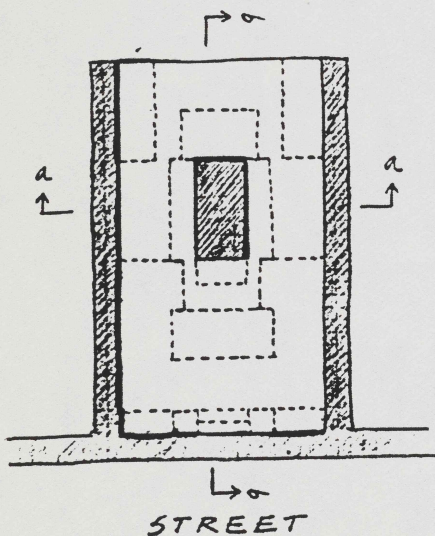


The early sketches I made of my ideal workplace showed a solid, unified entity with one main entrance. It seemed like the right approach to me, but I didn't yet realize it was essential. I did know that I wanted to work in a building I could name, a place that had a unique personality.

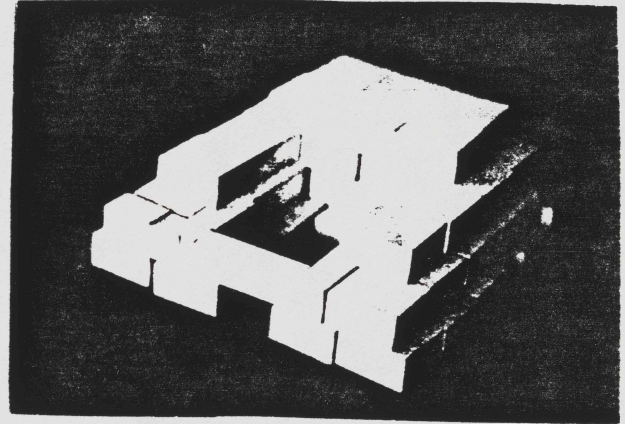
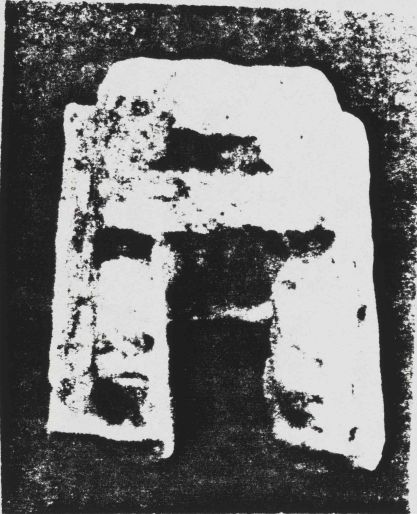
When I started to work on massing models, many of the first ones lacked this quality entirely. As I divided the building up to admit natural light, it generated buildings composed of a collection of forms. I could feel something was lacking, but I didn't know what. They just felt weak-- as if, working there, I wouldn't have felt part of something real.



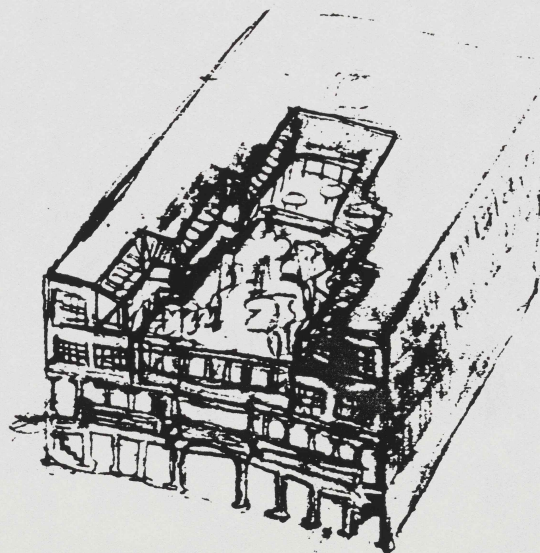
Then I realized that the only model I wanted to work in had the quality of having a coherent identity--it clearly forms a strong "place". I started to realize how important this issue was, to my actual well-being as an office worker. Of course, this prototype had other problems --it was too closed and inward-looking, as you can see by the model.



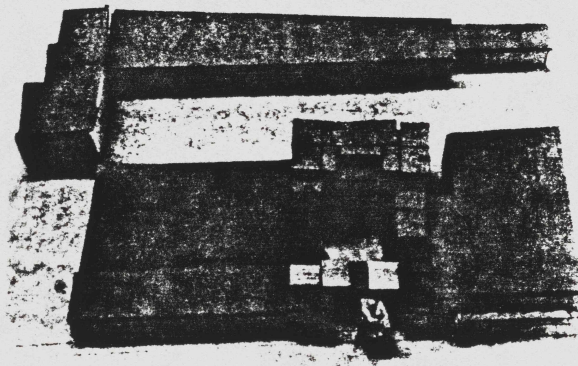
In dealing with these problems I developed a version which was a different kind of entity. This one had a strange character, almost animal-like, and I couldn't imagine a whole row of them anywhere. Still, if I worked there, I would belong to something definite.



Working on paper I developed a U-shaped form around a central court, with a thin gallery connecting the arms at the street. Although this had a strong central focus, it didn't feel that good. I realized it was more like a lot of material wrapped around a patio. Anyplace you were in it, was just another part of it. There was no way of feeling where the really important places were. But I didn't know what was needed.



Finally I started to realize that to feel like a real entity, the parts the building was composed of needed to be real entities also, joined as one, but still identifiable in themselves. What helped in seeing this was working on a massing model for my real site. The forms started to emerge in a hierarchy, with one most important mass, and others arranged in relation to it.



I spent a long time playing with all the aspects of this, and at last it felt like a place that had a real identity. All the parts have different feelings, yet relate around the central court as if they are all one being. Finally it was a place I could imagine working in.



THE HEART

Within this entity, there needs to be one place which is perceived as the heart of the whole building or group of buildings. This "heart" must be accessible to everyone, and fairly centrally located, so most people have a reason to go through or by it each day. It should probably house the circulation, which in an office building is the most common function shared by all the users. Exact location is important--while a public place, it should feel like it belongs to the building more than to the street.

From the start I didn't like the thought of working in a building in which everyplace felt pretty much alike, which can easily happen in large buildings. When I asked myself how I would like it to be, I felt I wanted there to be one special place with more intensity, that was clearly at the center of what was happening in the building. This was not analytical thinking, it was just a strong feeling I had when I thought about working in a building.

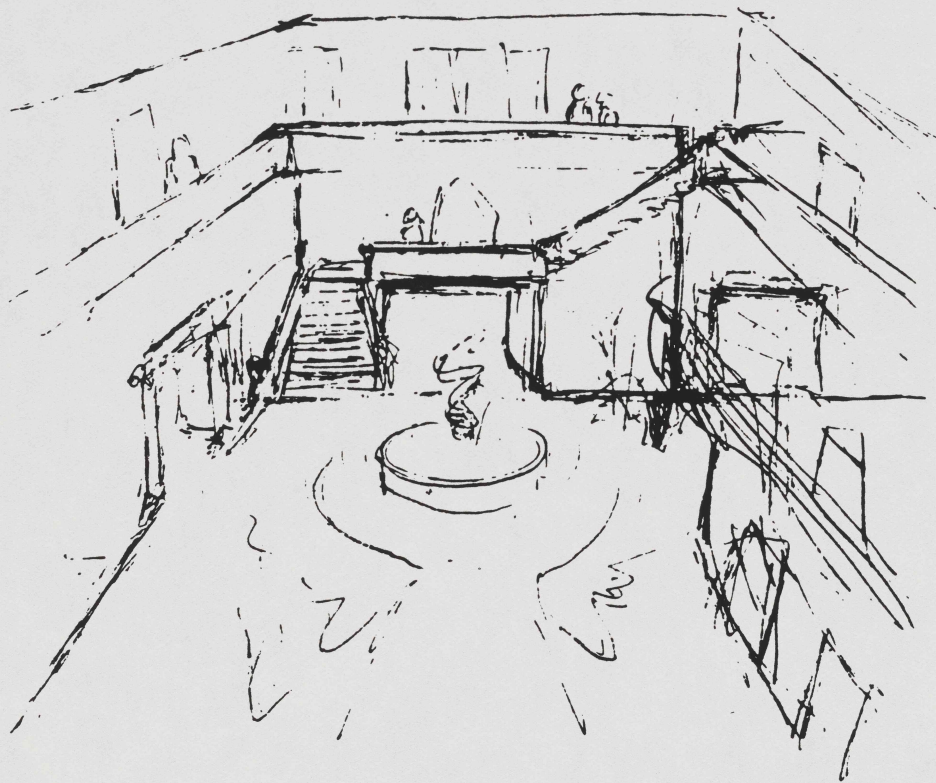
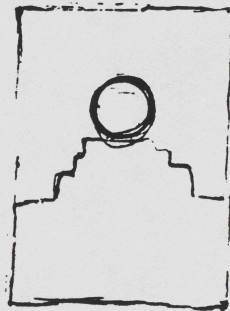
However, it makes practical sense also, to provide a place like this to increase the feeling of cohesion among all the people working there. If there is no strong central place, how can they all feel connected? I imagined it containing archetypal elements--water, fire, perhaps something tall. Here is an early sketch showing the heart of the building.



CENTER AS
HEART
of PLACE

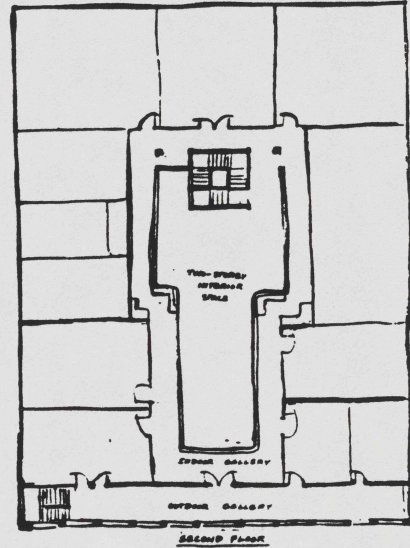
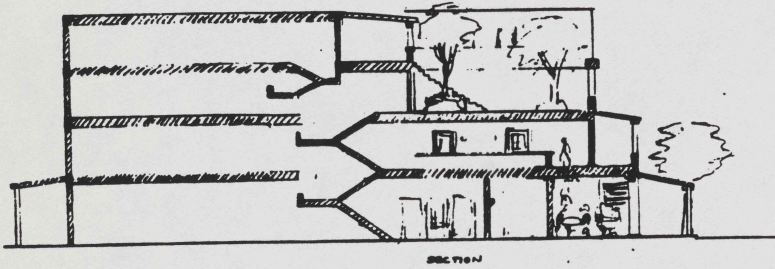
FEELS SPECIAL,
IMPORTANT, PROFOUND

When I tried to do quick sketches of the overall layout of how the building felt, this is what came out, which reaffirmed the importance of this issue. Again and again, my pencil shaped the feeling of a strong core in the building. This heart appeared fairly far back in, reached through layers of access.

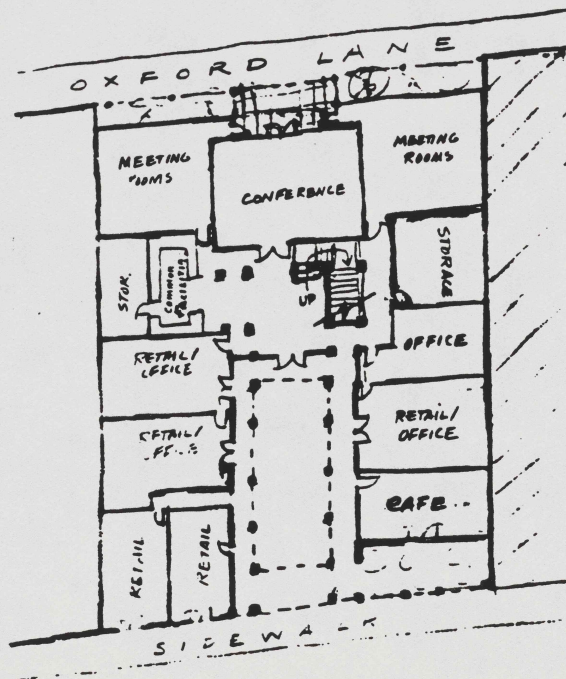


So I tried developing it as an interior space, and thought it might be a lobby with stairs and galleries wrapped around it.

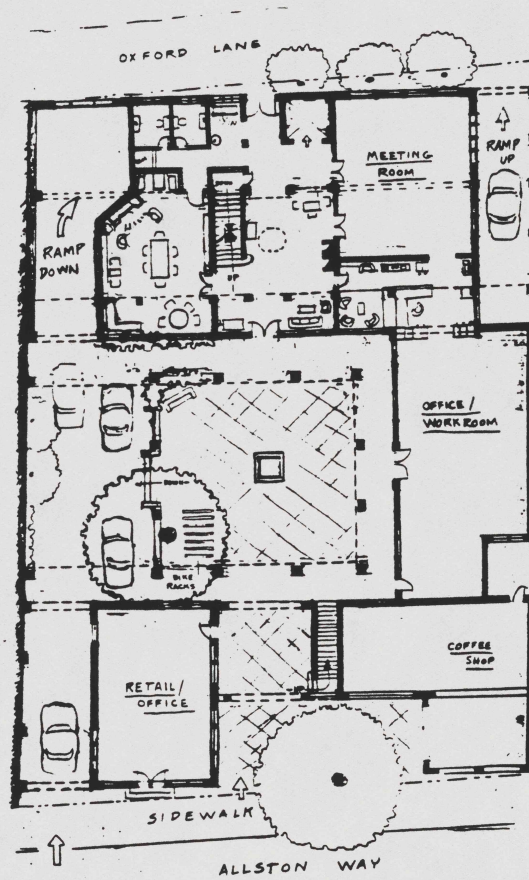
When I did some plans and sections, it felt like it would be gloomy and lifeless there. This version shows a two-story interior lobby as the heart.



I started thinking more about the problem of getting light inside. The daylight issue suggested a courtyard as the central place, so I tried that, keeping the lobby at the rear, as the heart of internal circulation. This seemed better, but now neither one felt very strong.



I let the issue go for a while, and eventually as the building forms developed for other reasons, the court came to be the heart of the whole building complex, linking together the masses around it, and the lobby became the heart of the main building mass at the rear.



The thing I still wonder is if there is a conflict here--have I really created a strong heart for this building, even though in two parts? Since the two are somewhat continuous, perhaps this is the natural form for the heart to take in this particular building.

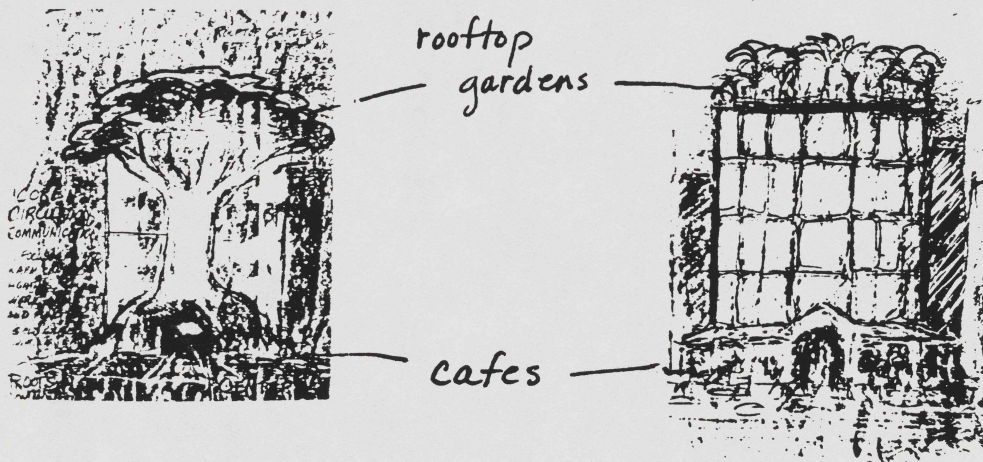
CONNECTION WITH OUTDOORS

As a whole entity, the building itself has a better feeling if there are a few main outdoor areas that everyone can use--it helps increase cohesion as a group.

The workday can be greatly enlivened if there are frequent chances to go outdoors, for a good reason. This can be done by having some circulation within various parts of the building be outside, on galleries, open stairs, or through a courtyard. It creates a special sense of freedom if people can get to the street directly from different parts of the building.

Another valuable connection with the outdoors is through small balconies or terraces, connected directly to the workgroup areas. People could keep the doors open in nice weather, step outside briefly to feel the air, have a cigarette, and if there is room, eat lunch or have meetings. There is no reason, for certain kinds of task, why someone could not occasionally work outside.

When I first imagined myself working in an office, the thing that felt worst was being stuck indoors all day. In early sketches I tried to deal with this by making the whole rooftop into a garden, and having an outdoor cafe at street level.

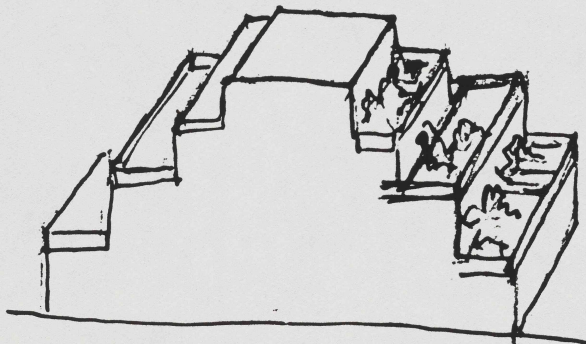
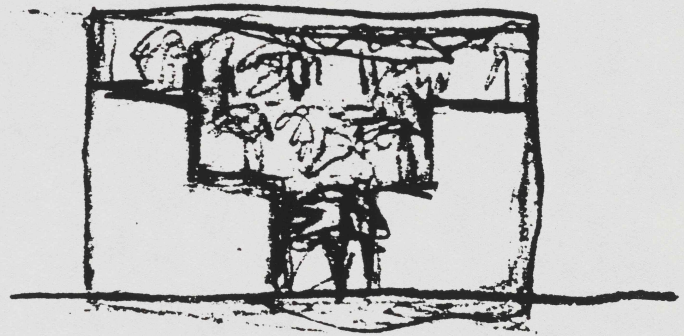
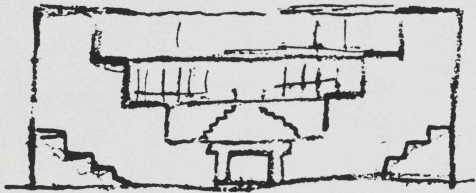


Then I realized that it might be too much trouble to go up to the roof, when you were really supposed to be working. And a huge garden up there might be strange, maybe a bit desolate sometimes. The cafe lets you be outdoors but it's right in the activity flow and isn't relaxing enough.

It seemed that there needed to be several outdoor areas, accessible from various parts of the building. I went through different versions of terraces and raised patios. In some of these I gave each work area a very large terrace, so everyone could work outdoors when they wanted to.

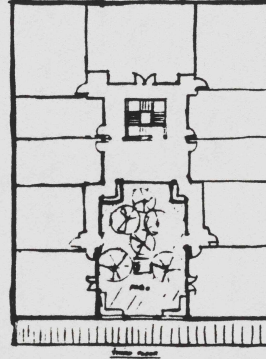
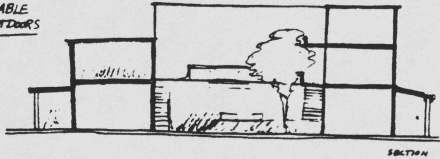
This started seeming pretty extreme, for several reasons.

1. If people didn't work outside, it didn't justify all that space.
2. With so much terrace area, it would have been hard for them ever to be crowded enough to feel alive.
3. The real nature of most businesses must be conducted largely indoors--the outdoors can provide relief from this but can't really substitute.



It seemed that a few large places, part of circulation, where people went anyway, would be more useful. I tried one plan with a raised patio, and one with a central courtyard.

USABLE
OUTDOORS



These helped make it realistic but didn't address the needs of people located far from them, or provide any semi-private places to be. I thought it would be good if there were some small balcony gardens, so people could briefly step outside to be in the fresh air.



OPEN
SPACE
PARTLY
RECESSED
INTO
BUILDING

ABOUT 50% OPEN,
WITH OPENINGS AT
EYE LEVEL WHEN
SEATED.

GOOD RAILING
TO PLACE PLANT



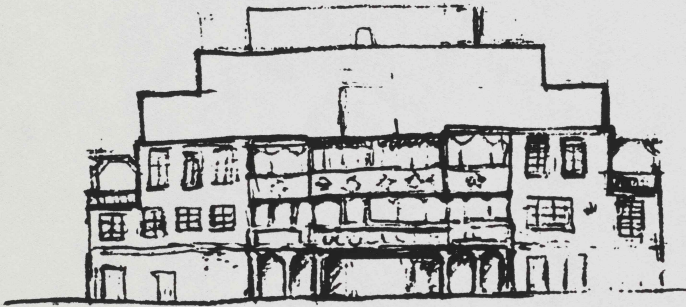
4' TOP RAIL,
GOOD HEIGHT FOR
LEANING

CORNERS SOLID

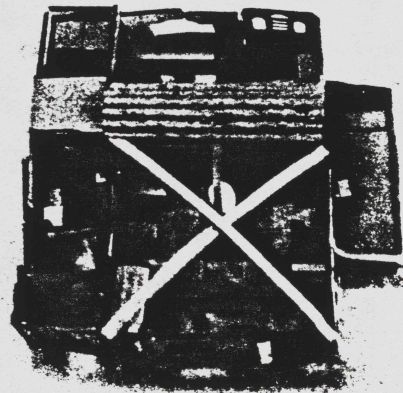


Also, at this time I visited the Maybeck Building in San Francisco and was struck by the fact that many of the offices connect only through outside stairs and walkways, and a central court. The people who worked there seemed not to find it inconvenient. In fact they spoke of the building with affection, and said it was a pleasant place to work. One man, who had worked in that building for 27 years, urged us to go look at more modern buildings to get ideas about office design, "where they have everything really nice. Of course I'm happy working here," he added.

Back in my building, I added galleries and stairs that connected directly to the street. I also added open walkways around a central court, joining the upper levels together. This started getting a bit much, galleries everywhere you looked! The roofs caused so much shading of the windows, that it almost made it necessary to step the building back at each level.



I let the outdoor issue go for a while and worked on other things. Much later, when I was visualising my ideal workplace layout, I saw each workgroup with a balcony opening directly from it, at the end.



Interestingly, the very first sketches I had done, at the start of the study, showed this basic configuration--a small garden attached to each workgroup--but I really hadn't thought of it since.



To complicate things even further, at some point when visualising the entire cycle of a workday, I realized there was a need for some tiny hidden, seldom-used outdoor places, where a person could go to literally get away from everything else, without having to hide in the restroom. I felt they should be on the north side, perhaps connected with the fire escape. Not someplace you would go usually, but there to provide a feeling of freedom.

Finally, I assessed all these ideas about outdoor areas, and decided that this much was necessary, for this particular building:

A. Whole building

1. Central court
2. Street cafe
3. Medium-size rooftop garden

B. Intermediate level

1. Special gardens to serve areas with no other garden access.
2. Outside stairs and galleries only where it made sense.
3. Small "escape" balconies near fire escapes.

C. Workgroup level

1. Where possible, a small balcony for each workgroup.
2. If not possible, access to another type of outdoor area very close by.

example: the middle wing has access to the court and arcade at ground level; to the outdoor terrace, gallery and stair on the second level; a special balcony off the hall on the third level. The fourth level has their own private balcony.

It sounds like a huge amount of outdoor space, but if you look at the finished building, it all seems pretty normal.



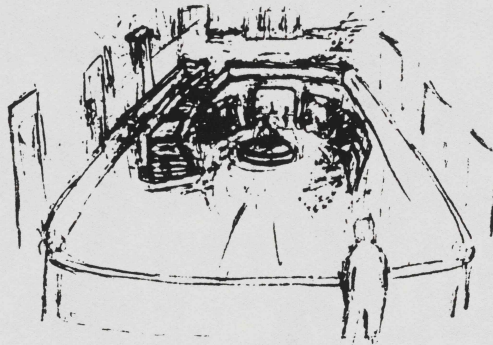
CLEAR CIRCULATION

Circulation and orientation are especially important in office buildings, which may house a bewildering mix of offices. The circulation should be fairly central and easy to understand. From the main circulation areas you should be able to tell where you are in the building--windows can help with this.

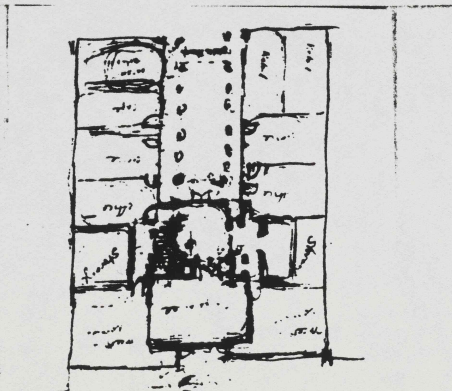
Also, you walk to and from the office areas so frequently that it deserves to be a beautiful and interesting experience. Sunlight, views, higher spaces--all can make it a pleasure to move around in the building. Perhaps most important is that it feels comfortable to pause there, so you can linger talking with someone **you run into**.

When I first started thinking about the circulation, I thought it needed to be central in the building. I imagined the work areas arranged around it, along the outside perimeter.

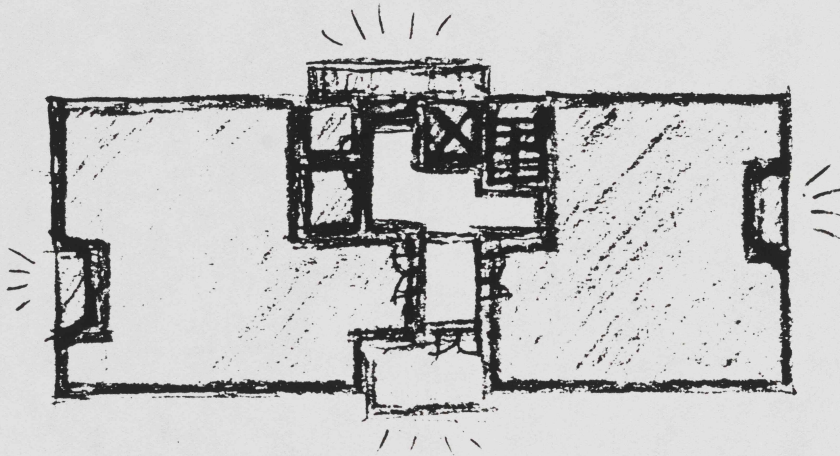
However, interior hallways can be pretty dead places, claustrophobic, and I knew they needed to feel open. An early idea I tried was open galleries around an interior circulation space. This was not really very pleasant. The light wouldn't have been good, and all the areas faced each other too much.



Then I tried having all the circulation outdoors. I realized this might be kind of boring too, and not very practical. I tried a mix of indoor and outdoor circulation. My only long interior hall was a passage completely lined with windows, which we had seen a good example of. This was better, but something about it wasn't right yet.



I looked at places and observed what was happening when the circulation felt best. It seemed to be connected with light and views--for example, a long hall isn't quite as bad when there is a view out at the far end, to walk toward. I wondered if the interior of the building could open at key points, to provide views to walk toward, and to help people know where they were in the building, even in relation to the world outside.



This became a general rule that I tried: "when you enter a circulation space, you should be able to see across it, ideally out a window, but at least to the next main circulation space. This helps you understand the building, and where you are in relation to it."

I did this in my building. From the center of each main floor, you can see out of the building in both directions. It also evolved that from the entrance to each workgroup cluster, you can see out the far side of it.

I thought this felt good, and developed it in my final version. I am not yet sure how universal this principle is--it seems very direct, almost simplistic. I only know that in my work I was unable to come up with anything that felt as good.

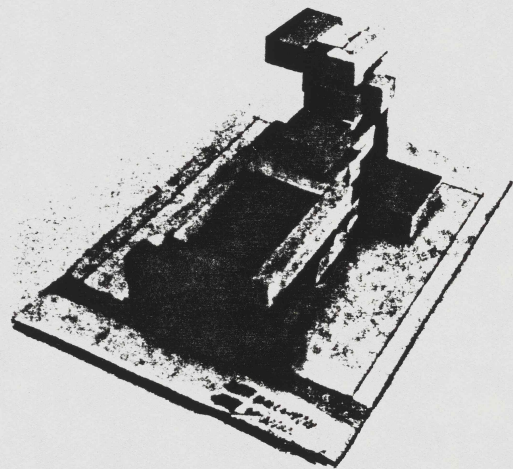
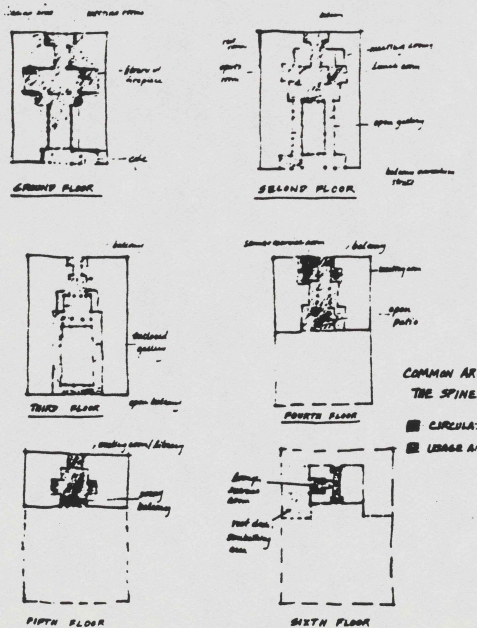
PLACES TO SOCIALIZE

People go to offices to work, but socializing is still a vital part of the experience, and is probably one of the main comforts and pleasures of the workday. The stairs and hallways should be natural places to stop and talk, and each workgroup should have areas to relax in, without having to go outside the office to a special place [often people won't take the trouble, or feel they cannot leave the office area].

Also the building as a whole needs one or more places for relaxing and socializing--a cafe, a clubroom/lounge, a sports or exercise room perhaps, so people from various offices can do things together without having to go somewhere else. These places are better not too large, or too numerous, or there won't be enough people at any one time to give them life.

Early on we discussed social connections as one of the key issues in decreasing alienation in office workers. Some places seem natural to stand and talk in, others feel like you need to keep moving. Or else they're entirely passive, where everyone has to sit down.

At first I imagined various types of "socializing places" scattered throughout the building--libraries, lounges, lunchrooms and different sports rooms, balconies, a courtyard, a cafe, as well as all the circulation places.



model showing all the common and circulation spaces (shown as solid masses)

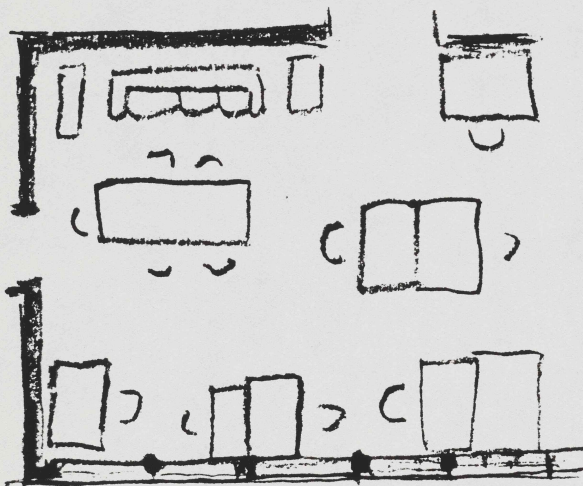
diagram showing the common and circulation spaces on each floor

It just seemed like too much. And I thought there wouldn't be enough people at any one place to make it feel alive [after all, this is basically a workplace, and people do spend most of their time working.]

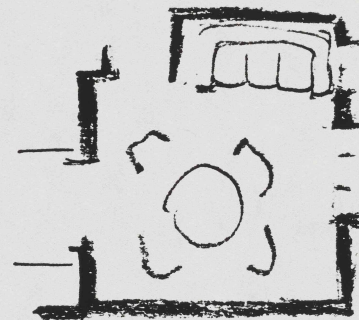
Through a series of changes I realized three main "special places" would be enough for this size building:

1. Street cafe--opening right on the sidewalk
2. "Club room"--with fireplace and carpets, soft couches and a meeting table--directly off the main lobby
3. Mini "health club"--exercise machines and table tennis, near top floor terrace for sunbathing at lunch hour.

On the workgroup level, I have always assumed people would socialize most around each others' work areas, and at common work tables. But when I visualised the ideal workplace layout, I felt the need for a small area to sit, eat and talk together--mostly used for socializing but could be a workspace at times. I also wanted a couch there, to occasionally stretch out and relax on. The couch-table arrangement we introduced to our own studio work area, while this study was underway, confirmed the importance of this.

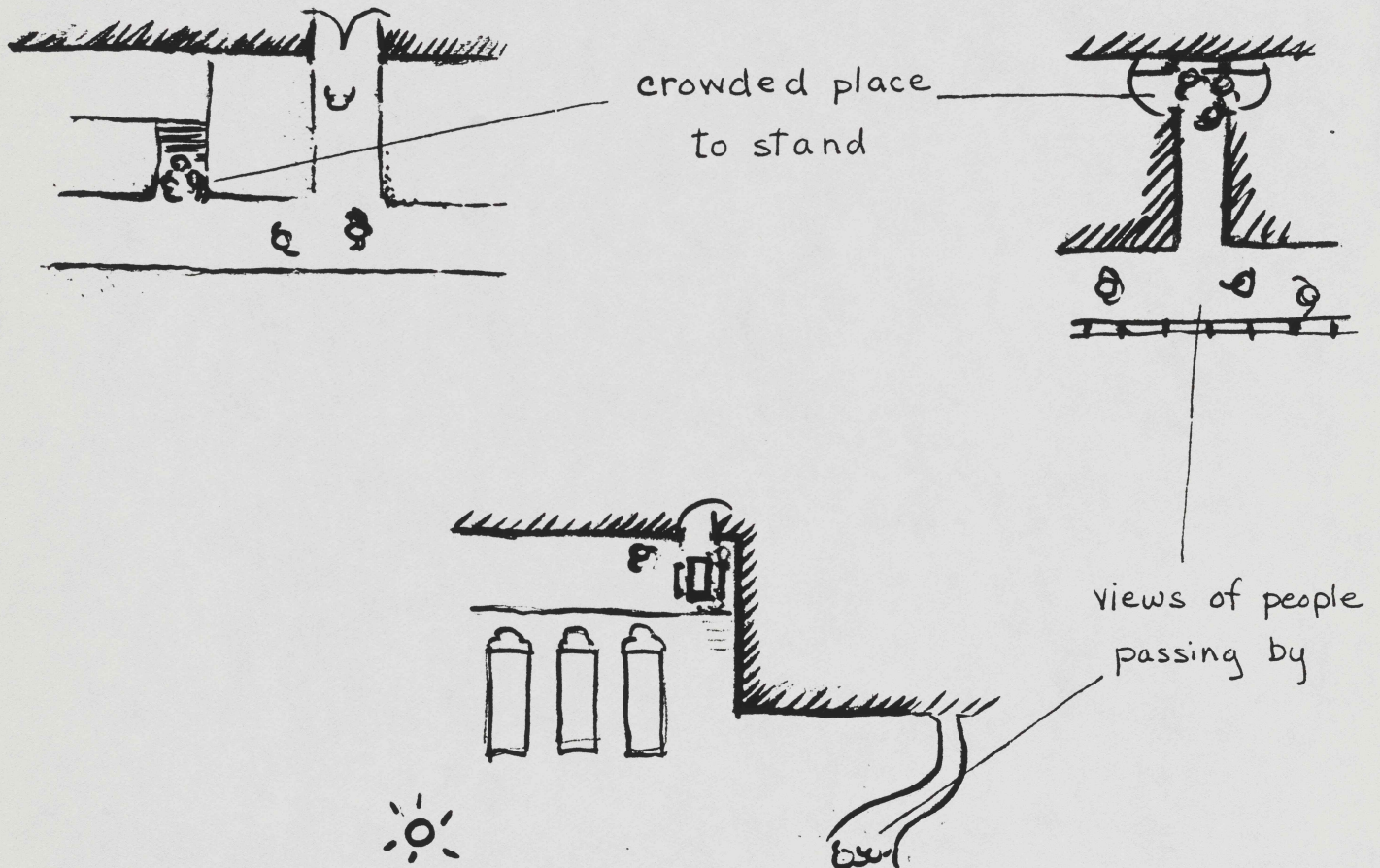


couch-table arrangement
from our workplace



lounge from ideal
workplace

The next level of socializing areas, the stairs and passages, also needed to be comfortable places to linger. I thought of putting little nooks here and there, but it seemed random and I wasn't sure they would really work. When I studied people socializing I was surprised to see it most intensely happening at odd places: the edge of a loading dock; an old wooden ramp near a formal building; a tiny crossroads in a back hall, between two rooms.



What I could see that these spaces had in common was a somewhat tight, cramped quality, at the edge of a larger space. All were a bit funky, and had good views of people going past, not too close. None were designed to be "socialized" in.

I want to have places like this along the circulation of my building, but don't understand the structure well enough to be sure I've created them. I'm not even certain the basic potential is there, or if it's drastically off. It seems to me that the aliveness of circulation space is one of the most subtle and crucial aspects of office building design, and merits further study.

INDIVIDUAL WORKPLACE

Each person needs a clearly defined territory--not necessarily large. Most likely it is part of a common workspace, but partly separate, with the degree of privacy to be adjusted by each individual worker. This can be done with portable furniture, filing cabinets, bookcases, shelves, extra tables, plants, etc., until it feels just right to the person using it.

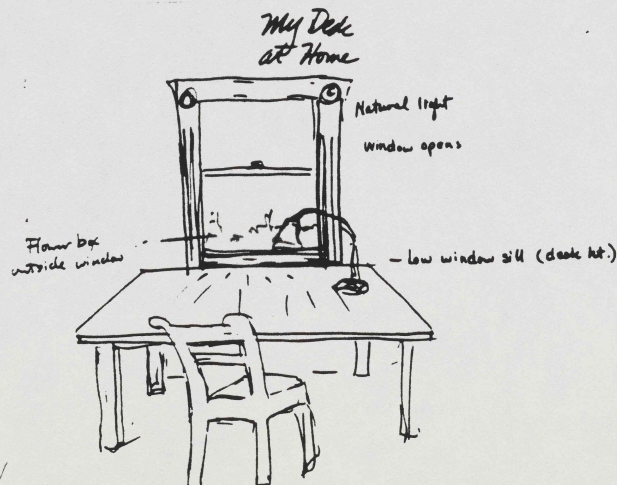
Each permanent workplace should be adjacent to an openable window if possible; or at least be located so the person can see out a window, preferably across a common area, not past another worker.

The degree of territoriality was one of the least agreed-upon issues in our initial group discussions. Some saw the need for almost-private rooms for each person or team of two. Others felt they could do without claiming a personal workplace, but would move from project to project, in different task areas, taking their things with them or keeping them in a personal locker. There did seem to be a lot of agreement that people should be able to personalize some place in the office, but it was very unclear what that space was.

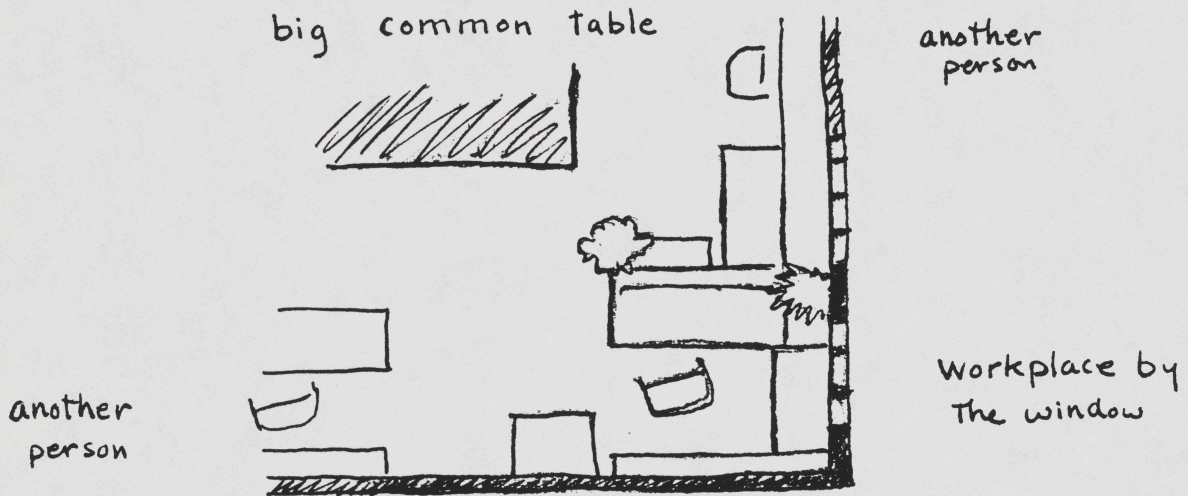
When I first tried to imagine myself intensely, happily working somewhere, I had a glimpse of being at a work surface, pressed up against a window, with others not too far away, and a common table behind. I made this diagram, not sure what it meant.



I did a sketch of my workplace at home--window sill level with the desk, so the two are continuous, and flowers growing right there. I open the window to water them. This is a place where one person works.



Then I tried visualising myself working with other people, and asked, what is it like. Who is near me, and where? Where are the windows, and what else is in the room? I could vaguely see myself in the corner of a room. I had two work surfaces, so I could arrange my work in a sequence: CENTER, left and right. There were people not too far away in both directions, and a large table in the middle of the room. My work area was slightly set apart--I could retreat and be private there, yet still feel like part of the group. Here is a diagram of what I saw.



Being next to the window seems important in this layout, but there is another arrangement I've experienced which is pleasant--to be at the back of an area, facing across a common space toward windows. The important thing seems to be that you can raise your eyes, and see out.

I have been wondering if being able to see out through the window might be even more important than the fact that it's natural light. I think it has to do with being able to feel in touch with the world outside while you are "stuck" at your desk. It helps you feel your spirit is still free. The view doesn't have to be distant or dramatic--a patch of sunlight on some vines, an interesting view of a nearby building, might do. But it must be essentially pleasant--not gloomy and dreary as some deep light wells are. I've observed that even very narrow spaces can be drastically improved by plants growing there--the difference is enormous, as if the plants add depth to the space.

WORKGROUP CLUSTERS

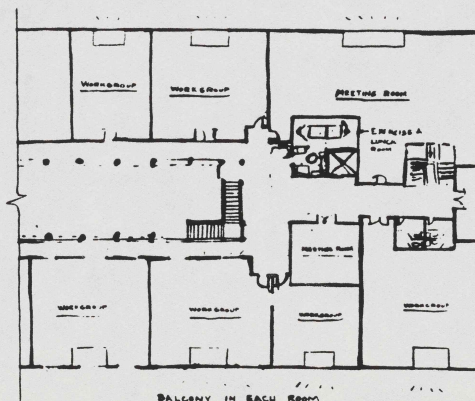
The best work situation is for a small group to share a well-defined area, which acts as territory for them. The ideal number is perhaps 4 to 8 people, depending on the type of work. With too many, it doesn't feel like a single group; with too few, there are a lot of times when only one or two are present, and it feels a bit lonely. This workgroup cluster should be somewhat complete in itself, with a good range of different spaces to inhabit. It needs to contain private and common work areas, access to the outdoors, a place to relax, and a transition zone at the entrance.

In addition to other spaces, each workgroup cluster contains one largest room with a common work area in the middle, and some semi-private workspaces clustered around the edges, up against the windows. This area probably houses the main activity of the group.

However large the company is, it can be broken into "teams" of this size. There may be other ways of handling the need for coherent-size groups. But the basic structure of small workgroups seems to be essential.

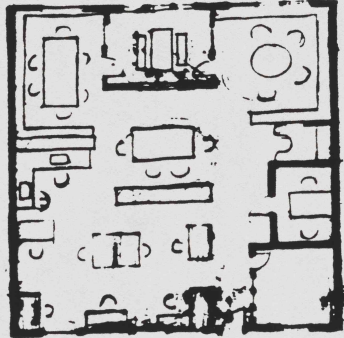
In the initial phase of this study we agreed that one of the most effective antidotes to alienation is for everyone to feel like they are part of a coherent group. Then I observed some workplaces that were organized as large rooms with strong thresholds, each shared by five or six workers. There was a very healthy atmosphere, and quite a lot of personalization in the work areas. I started thinking that this might be a good model.

I did a sketch of a floor divided into different size workrooms, joined by a hall. This was the start of the basic structure, but laying them out like classrooms along a corridor was pretty lifeless. Then I imagined they could be joined also by connecting doors, like a string of rooms. It seemed that this would have to be done very carefully, so the traffic didn't disrupt the feeling of territory. Later as the overall form of the building evolved, the workgroup clusters fell naturally into different wings, and their layout seemed all right.

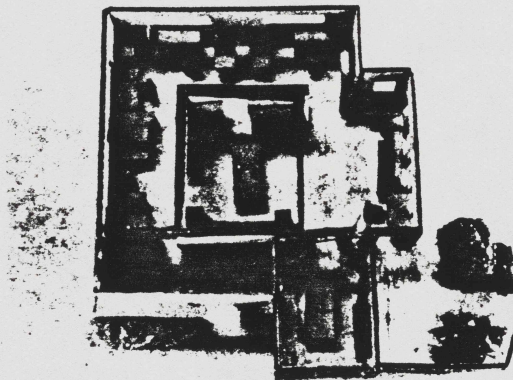


When I started working out the actual form and content of each cluster, I had a hard time imagining them as different from those I was used to seeing. My first attempts at layout had no feeling in them--they were mere arrangements of desks and chairs. I threw away the sketches.

A second attempt incorporated common areas in a more meaningful way, with a small balcony and group work tables near the windows. It made more sense but still wasn't very meaningful.



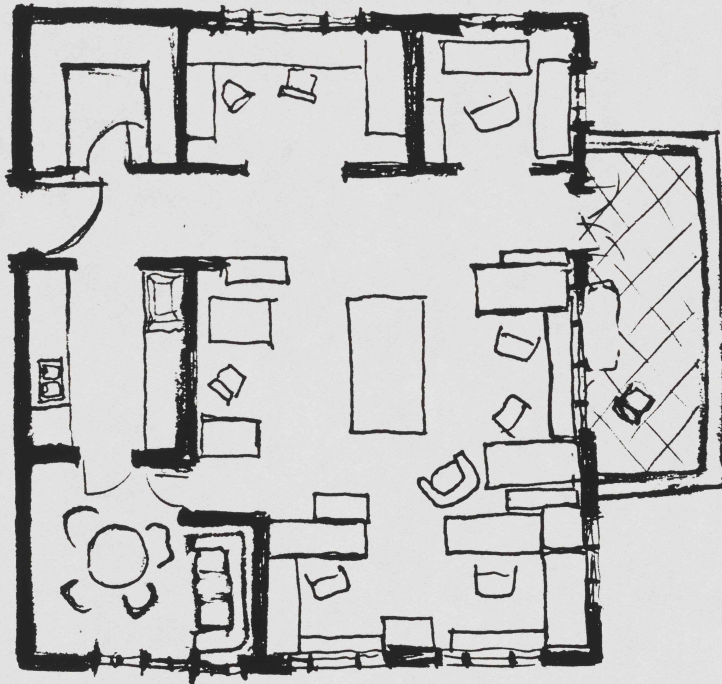
Working in model form, I started seeing the issues with more reality. This version has a main workroom with semi-private spaces around the edges, and a few other work areas. In spite of some good features, it didn't really feel that good to be in.



Finally I spent a long time concentrating on the feeling. I asked myself "I am going now to a place I really love to work. I feel good there, and people will be happy to see me. I am arriving there right now."

Without thinking, I saw myself come up to a landing and turn to the door. I opened it inward, and found myself in a small entry space, with a narrow room opening off to one side. Ahead of me the path stretched out, ending in bright windows and a door to the outside. Past the narrow room I could "feel" the space opening up to a big light workroom. As I walked into it, there was a good place to lay out work, up against the window. On the left, opposite this big room, there seemed to be other, smaller work areas, but I didn't see them clearly.

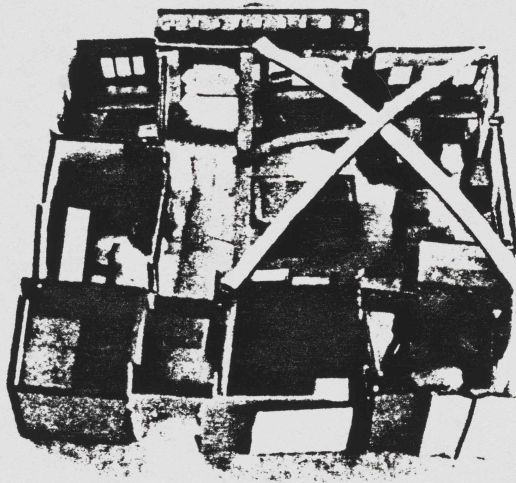
All this happened in the space of five seconds--a vivid, momentary flash. Well, that's interesting, I thought. I spent the whole rest of the day concentrating, trying to see something different, but nothing else came. Finally, out of desperation, I built a model of exactly what I had "seen". I had no idea if this would be a good workplace or not. But the interesting thing that happened is that the areas I had seen clearly in my "vision", seemed like useful pleasant places when built in model form, and the areas that had been vague didn't turn out nearly as well. They took a lot of playing with before their character became clear.



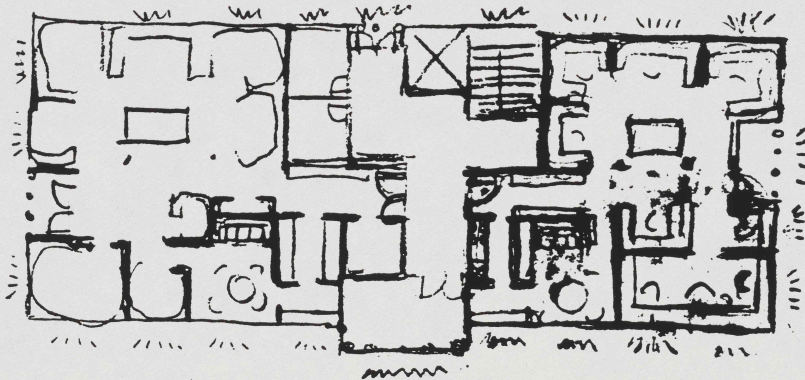
As I worked on the model, I realized that the function of the small entry space, and the narrow room on the right, were to give a person arriving at work the chance to make a transition from their life outside, rather than just arriving in the main workroom, where everyone looks up and sees you. It also feels like a place you could linger, talking about last-minute things as you're going out the door. This space evolved into a kind of kitchen/storage area, with a small lounge/workroom adjacent to it.

The large room, with a common center, felt like a natural resolution to the group coherence issue I had been dealing with. It was clearly a group space, yet was enlivened by individual work areas around it. It has light on both sides and is unquestionably the most important room.

The other smaller rooms provided a feeling that there were a variety of places to work, and the narrow room and lounge gave places you could escape to, without actually leaving. The balcony provided a chance to feel you are still part of the real world "out there", even in your workplace. Overall, when I looked at this model, I felt I finally had a workplace I could love to work in.



Incorporating it into my real building design was not too difficult, as I had already been thinking of individual workgroup clusters. Now that I could understand the elements and character of these places, I could finally make the smaller changes in the building that helped these make sense--like adding balconies at the right places, adjusting the circulation, and doing whatever was possible to give each group a sense of identity within the building.



CIRCULARITY AND FREEDOM

The circulation within a workgroup can have more feeling of freedom if there are alternative paths and you have choices which way to go. It helps to have someplace in the common area where you can complete a "round trip". You might not be able to leave the office, but at least you can choose which way to go within the office. This also can help keep social relations in good shape, by giving people more choice in avoiding each other or seeking each other out.

This issue didn't become clear to me until I was working on the final set of drawings of the office building, I realized that each workgroup felt somewhat better to be in if it had this feature. It seemed to add a new dimension to the experience of working there--a subtle but definitely increased sense of freedom. In my building it happens in each workgroup common area, where generally the kitchen and lounge area can be entered from either side. It also happens around the common table in the large room.

CONCLUSION

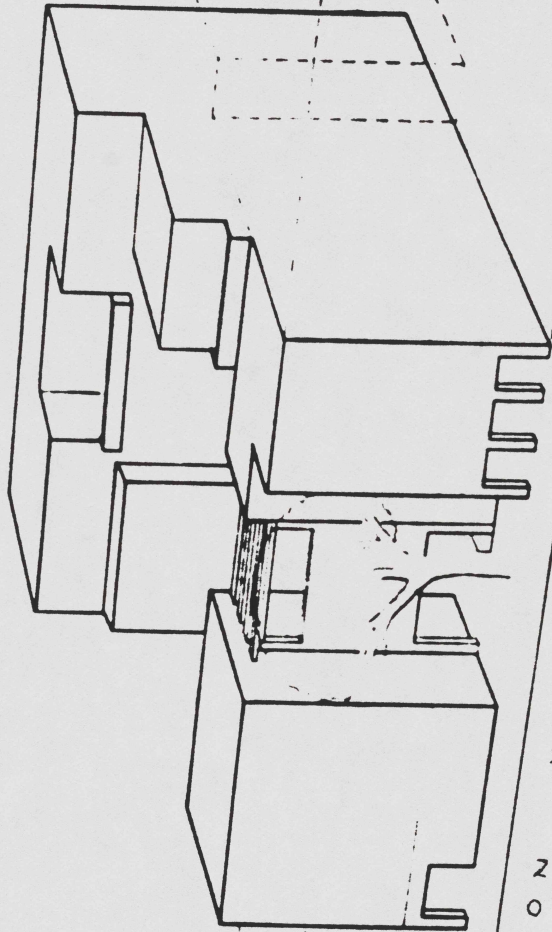
What is really important and perhaps unusual about this study, is the way we assessed what we came up with. Instead of using preconceived ideas and logical constructs to determine the validity of an element, we managed each time to find some way to ask ourselves, how does this really feel? Could I actually look forward to going there each day? Would I be willing to have an apartment in this building. In all parts of this building?

We used a lot of different questions to examine the issues, but always were looking for the same basic thing--because if it isn't really going to feel good when you build it and use it, then you haven't got anything. We imagined ourselves having to be there day after day. What kind of relief would we want? What kinds of places could provide that for us, so we always felt we had some alternative, some way to be happy. And what kind of place would keep us feeling dead and frustrated all the time?

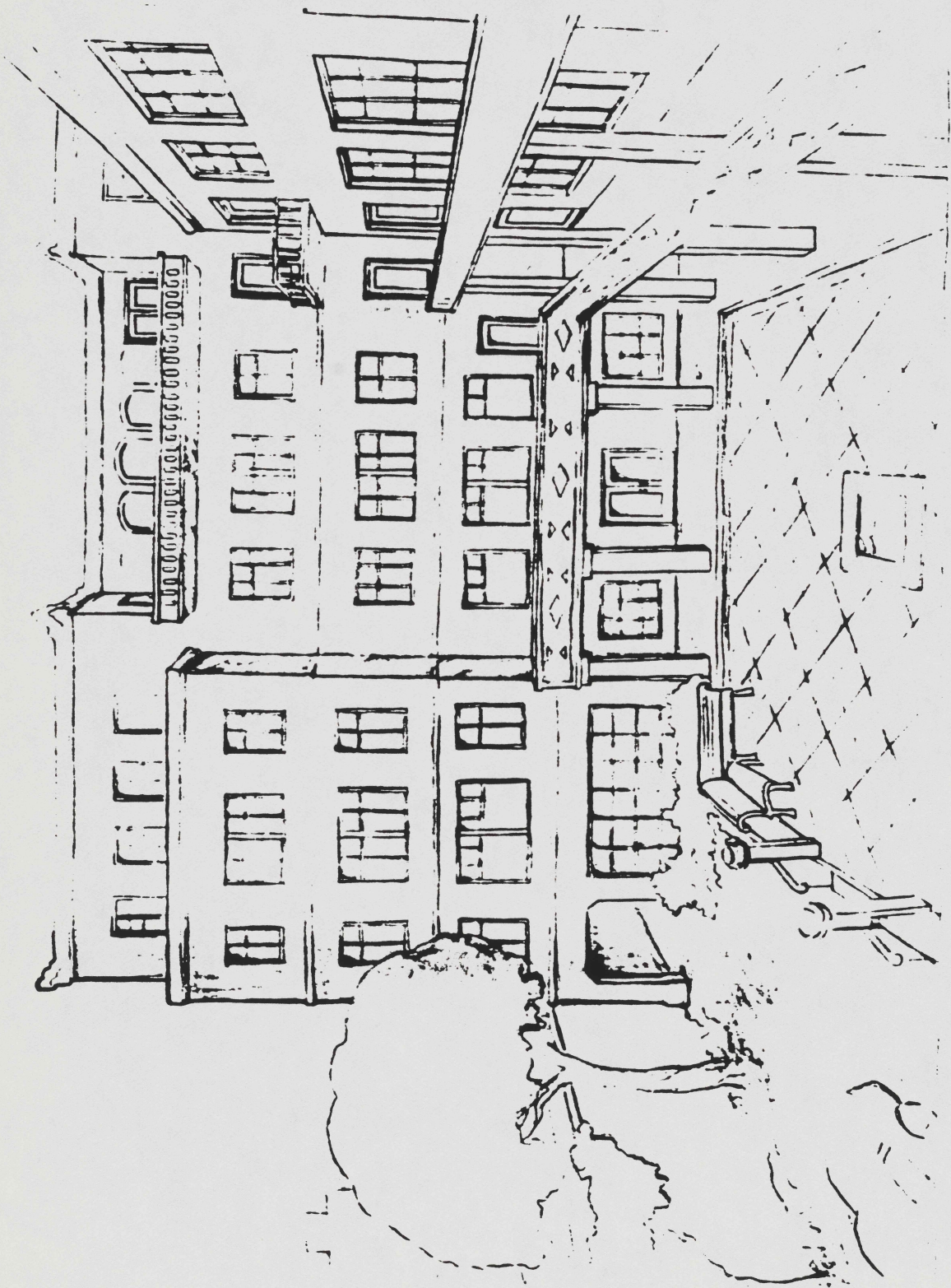
These things can be obvious, like the presence or absence of a balcony you can use. Or they can be subtle, like, does the balcony really allow you to relax there and be refreshed, or is it just a "token balcony" that also makes you uncomfortable in some ways? Size isn't necessarily the issue, or even sun, though these both are usually important. There are so many factors involved, it seems impossible to take everything into account, let alone make it work in a building!

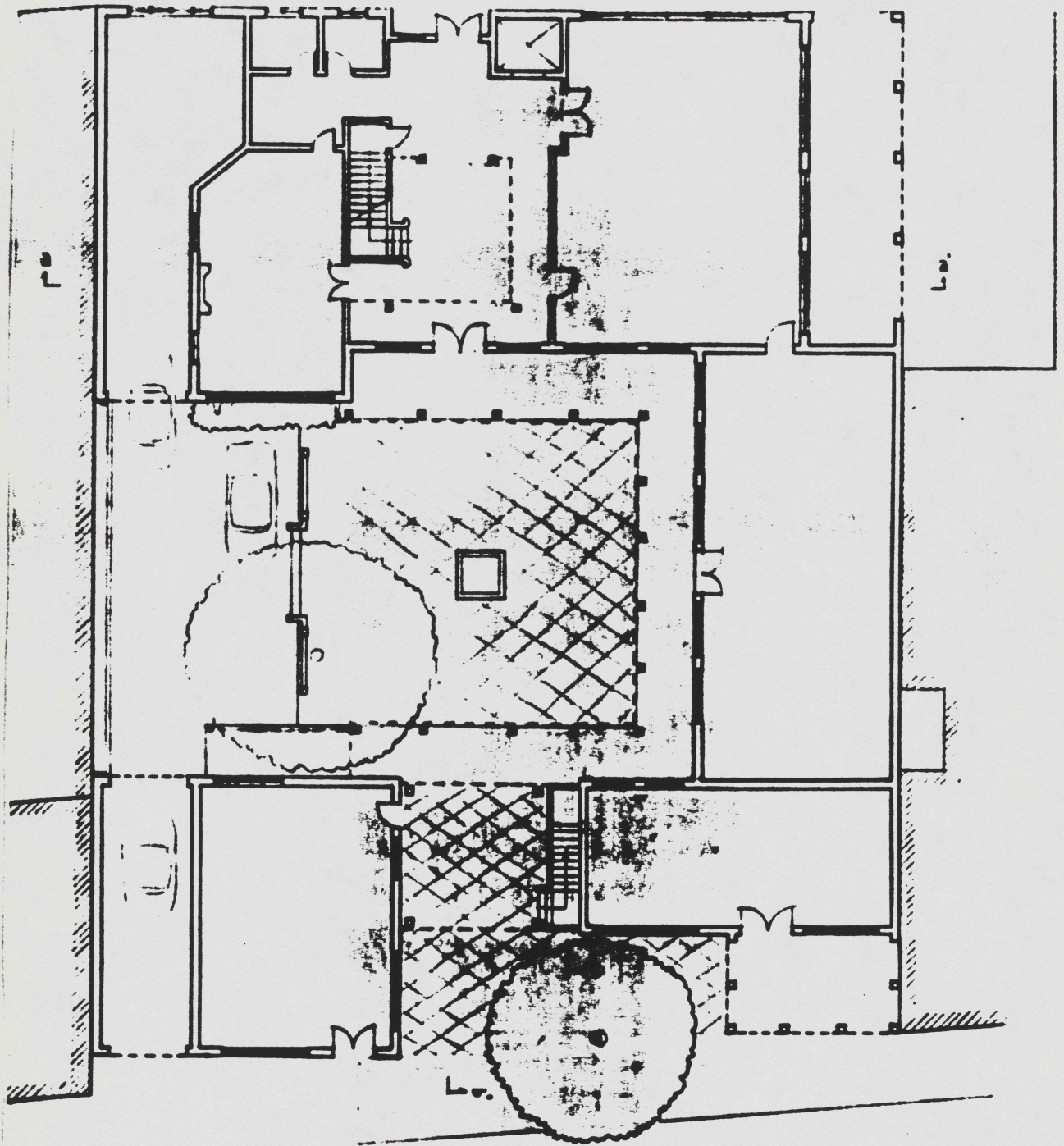
Ultimately, the only thing that worked for me was to force myself to let go of my intellectual grasp on things, and take a more right-brain approach. In this way I could see more openmindedly the potential for a different type of office environment, instead of just imagining ways that existing offices could be improved. This is the only method I used that I could trust to tell me what elements could be like existing office buildings, and what needed to be quite different.

I feel that many of the issues we investigated need to be explored in much greater depth, and our conclusions tested in real situations. It seems entirely possible to me, that if these issues are taken seriously, it is feasible to create an office environment that stimulates creativity instead of dampening it, and allows us to feel more alive and integrated while working, instead of having to shut down so much of our selves.

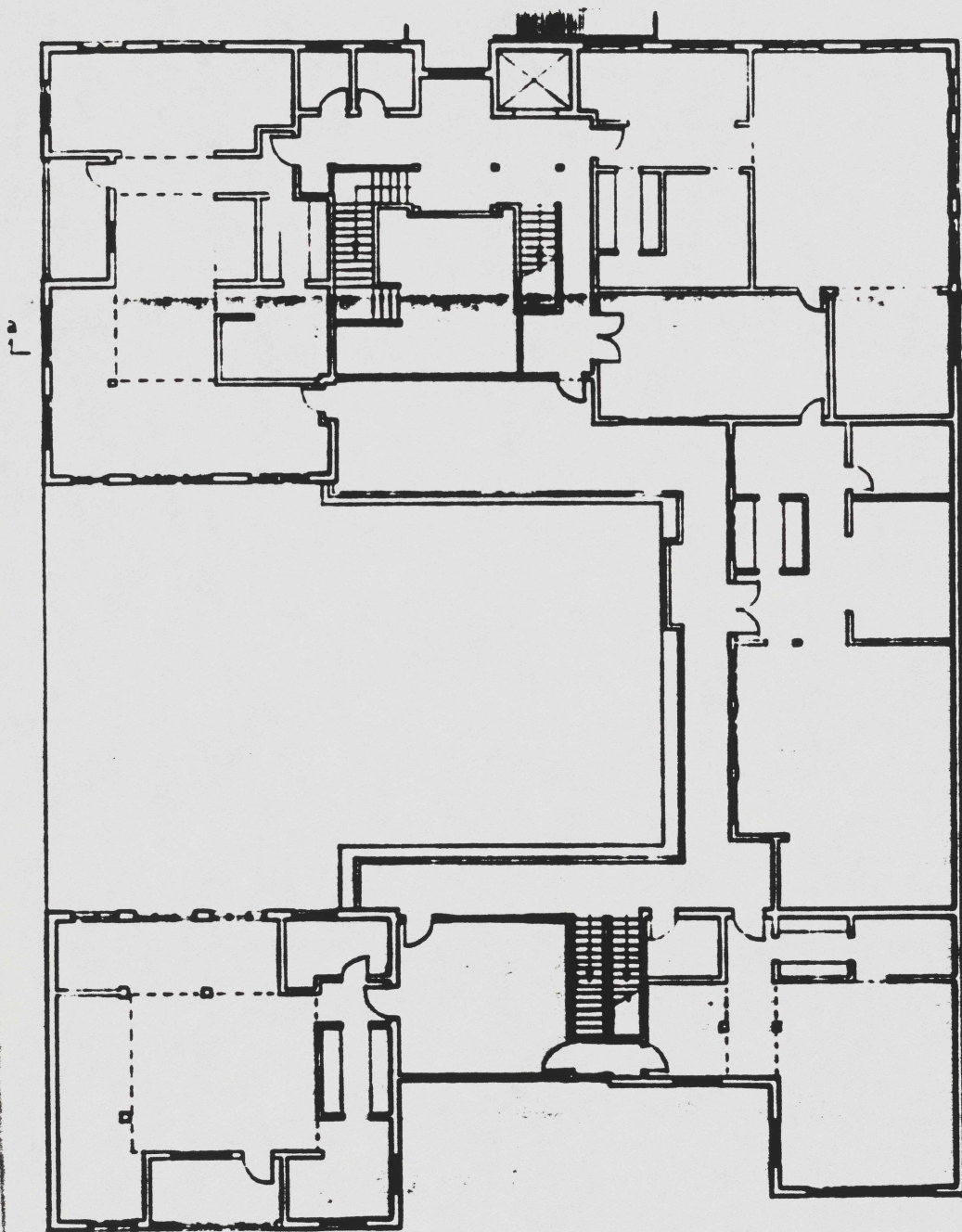


ALLSTON WAY



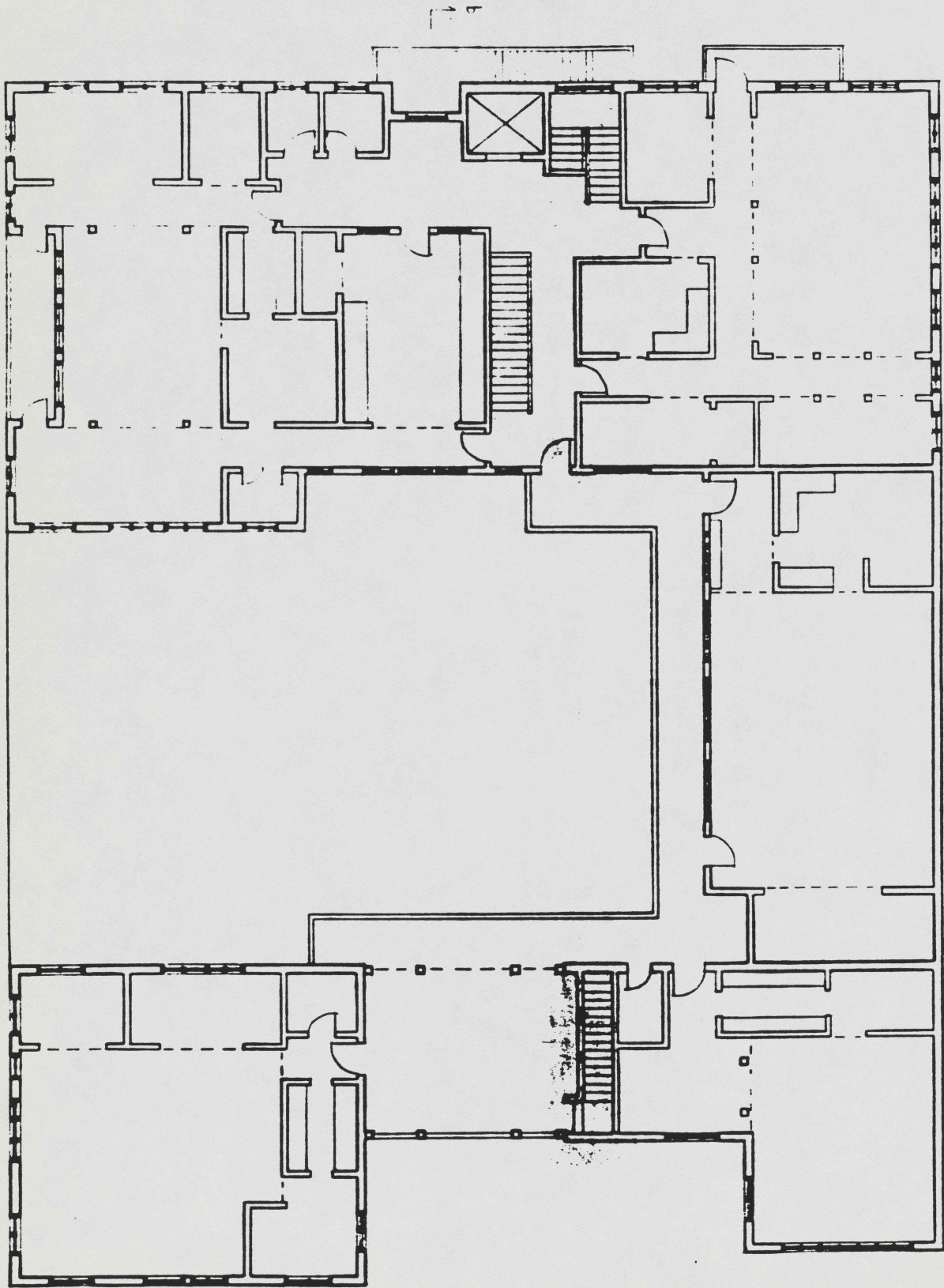


first floor

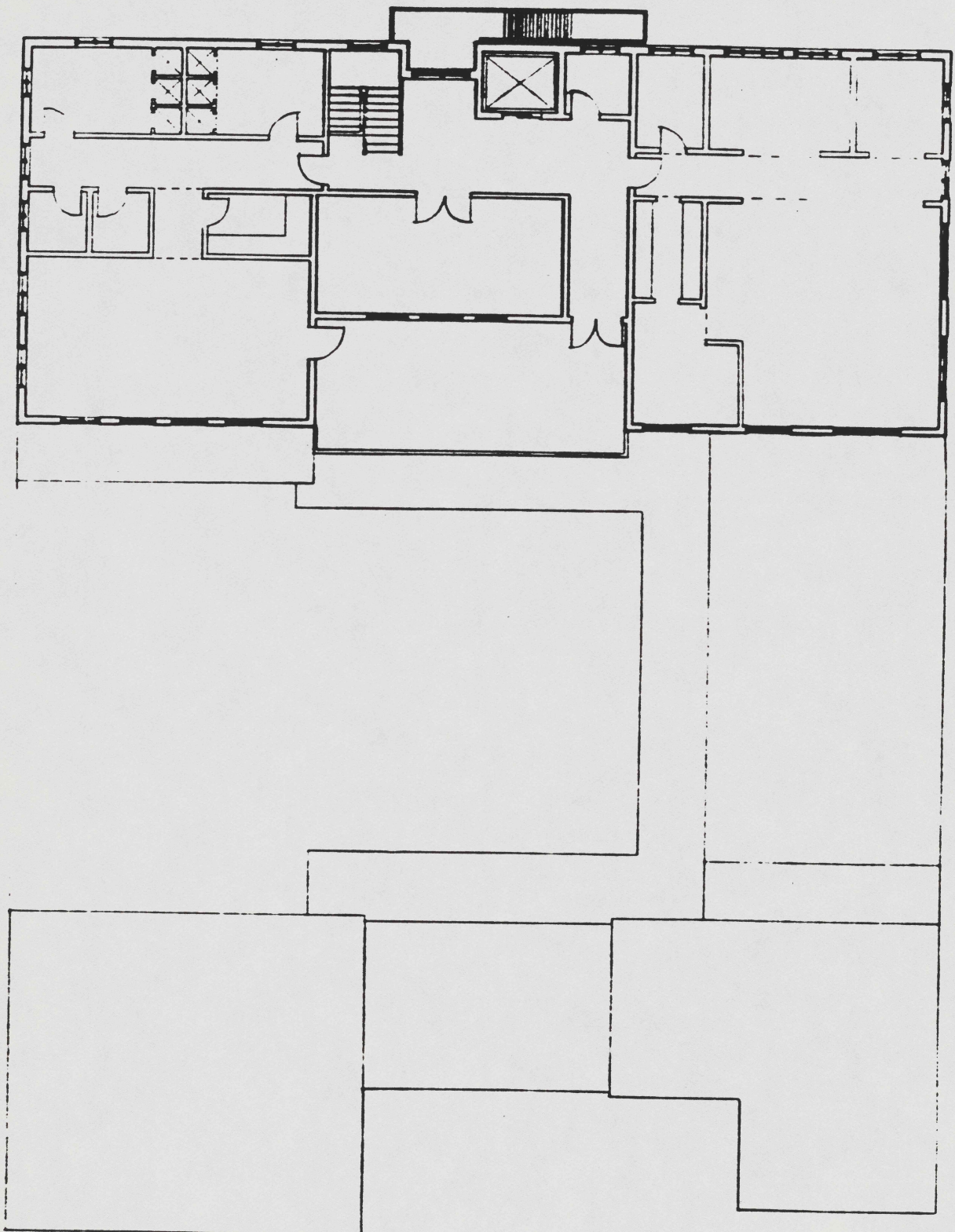


Lv.

second floor



third floor



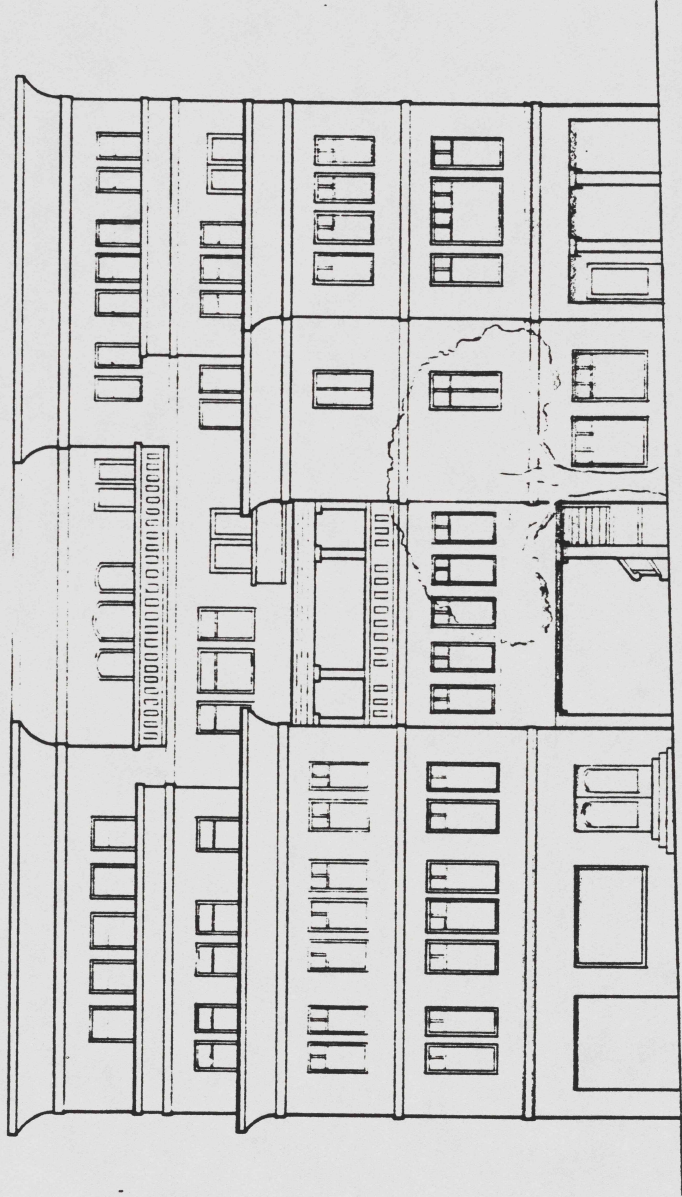
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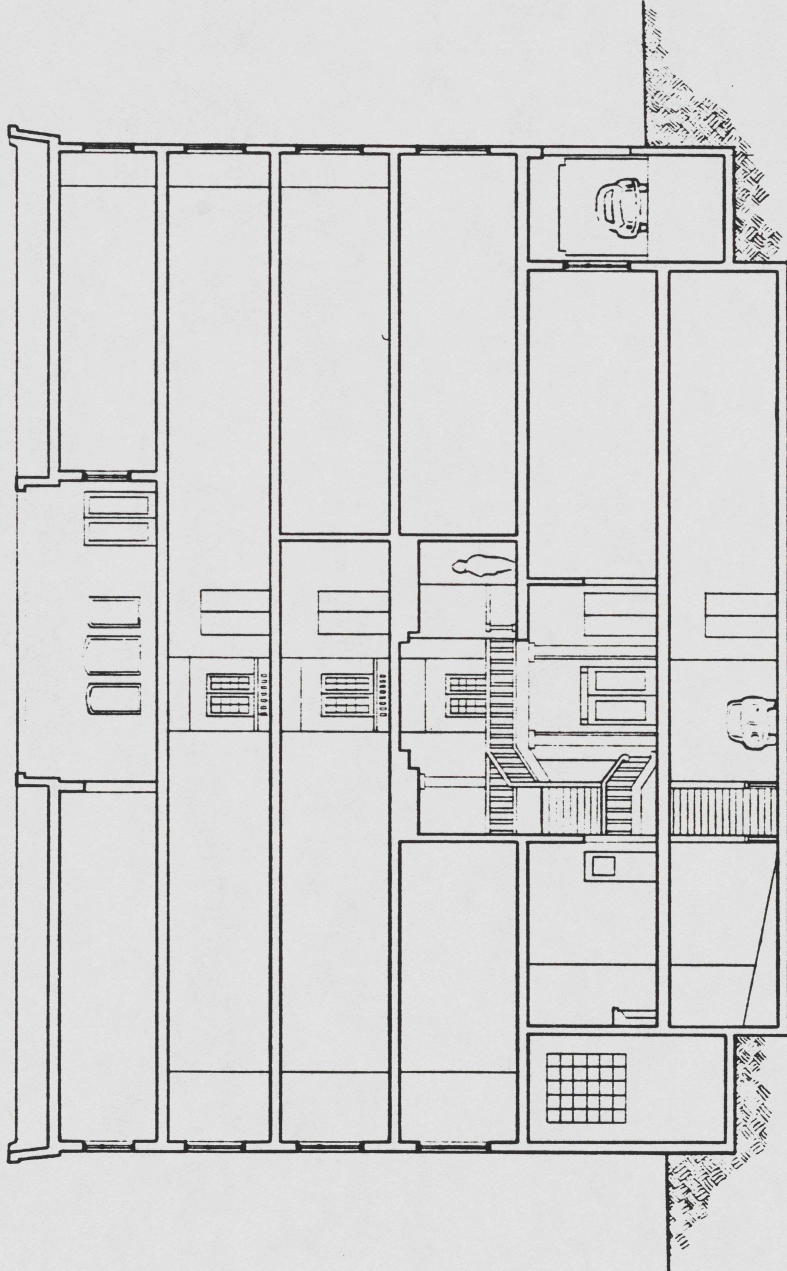
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fifth floor

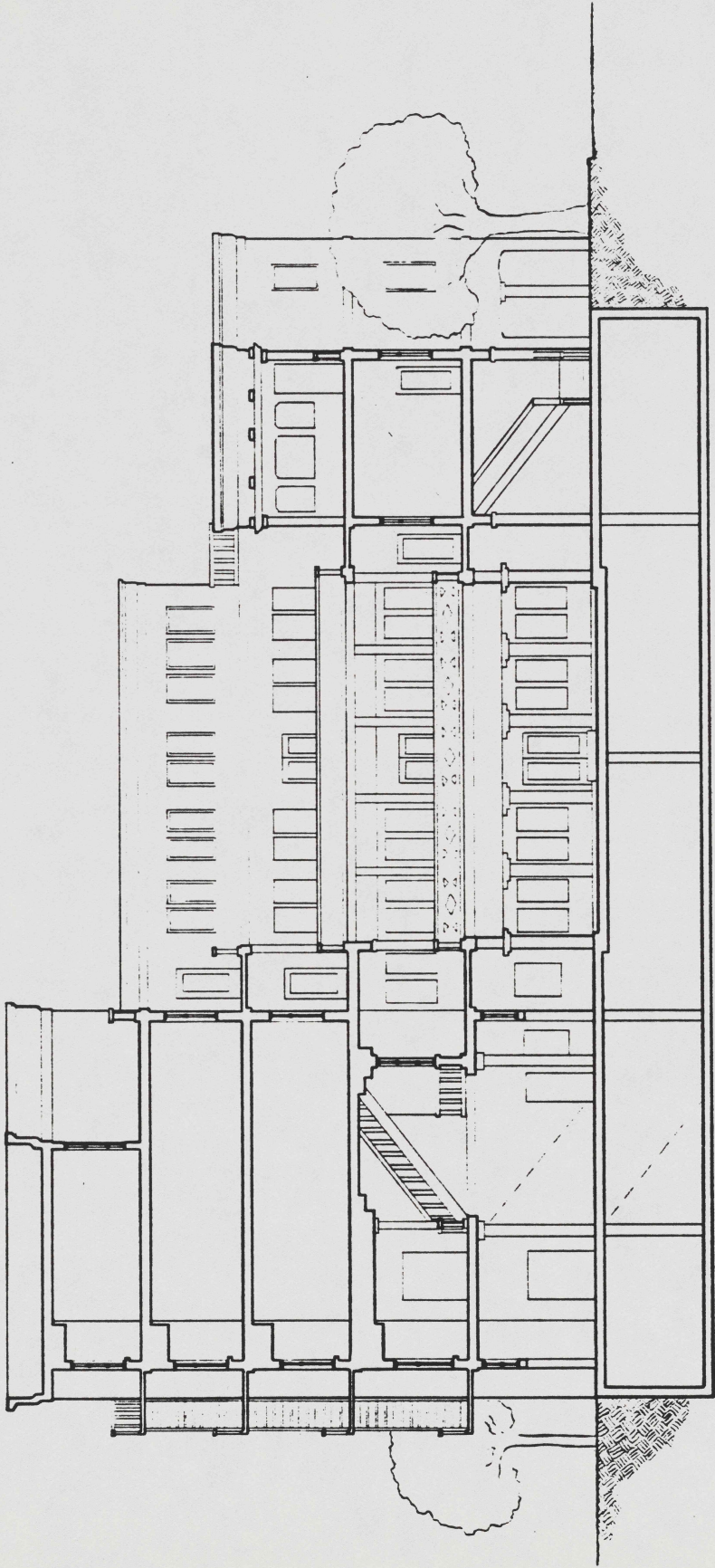




street elevation



section 'a-a'



section b-b'