

**EARLY DRAFT**

# **THE PERSONAL WORKPLACE**

**A system of office furniture designed for  
comfort**

**VOLUME NUMBER**

**7**

## **OFFICE BUILDINGS**

**THE NATURE OF THE BUILDINGS WHICH WILL EXTEND THE  
QUALITIES OF THE PERSONAL WORKPLACE TO THE WHOLE WORK  
ENVIRONMENT**

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## **1. A NEW HERMAN MILLER SERVICE**

We propose that CES offer a new planning service to its customers. In this service CES would either design buildings for users and entrepreneurs, or provide consultation for design and planning offices.

The same service can be provided both for new buildings, and for remodeling of old buildings.

We propose that it be offered as an extension of the service area of CES workplace, to provide clients with the most up-to-date information about good layout of work places, in a service that extends from the very small to the very large.

## 2. INTRODUCTION

In order to supplement the personal workplace, this manual will offer a supplementary service which guides the construction of office buildings, in such a way that work-places can be comfortable and efficient.

This is not because the personal workplace system furniture requires a special environment in which to function. As it stands the system can be used in any environment, and will improve the qualities of that environment as a place of work.

However, the furniture of the personal workplace is based on a series of functional insights which may *also* be carried beyond the scope of the office furniture, and into the design of office buildings. The functional insights on which the personal workplace is based, not only teach us how furniture should be laid out and made, for comfort and efficiency. They also give corresponding insights about the design, layout and construction of office buildings. If incorporated into office buildings, these insights will lead to a new generation of office buildings which are — in their functional efficiency and comfort — the counterparts or complements of the furniture system. Thus, for those clients who happen to be in a position to design their own office buildings, or to influence the design of office buildings they intend to occupy, there is an opportunity to have an office *building* whose layout and organization complements and extends the character of the office *furniture* of the personal workplace system.

We recommend that CES clients, if they ever have occasion to plan, or build, new office buildings, may benefit from these insights and would do well to incorporate them in the design.

These insights are also useful, when used as criteria in the selection of office buildings. Even those clients who are merely renting office space, will do well to be guided by these insights. There is a strong chance that the well being of their employees, and the consequent level of productivity and efficiency, will increase. Above all, the spirit of the office, the human bonds among the people working, will almost certainly improve... and, as every officer manager knows, this is the key to improved work and productivity.

### 3. CRITERIA FOR EVALUATION

The following criteria summarize our conclusions about the office building form. We believe that any workable office building should get a score of 70 or more, to qualify as a viable office building. These criteria are based on the problems and patterns which are defined in the sections that follow. Detailed discussion of these criteria, and explanation, together with refinements about the use and application of these criteria, will be found in those sections.

#### I. MACROSCOPIC CRITERIA

The macroscopic criteria are those which concern the overall volume of the building, building height, building mass, parking, and relation to the street or public land. Most important of these is the overall volumetric form of the building.

<b>MACROSCOPIC CRITERIA</b>			
<b>ITEM #</b>	<b>CRITERION</b>	<b>MAXIMUM NO OF POINTS</b>	<b>SCORE FOR YOUR BUILDING</b>
1	The building volume creates an atmosphere of a center	20	
2	The building wings are designed to allow daylight within 15' of 90% of all work places	25	
3	There is a single recognizable place where people can gather in comfort to have discussion or do work. It is a room or rooms comfortable enough to use .. i.e. not a gigantic lobby	10	
4	Some parking is related to the interior of the building	10	
5	There is the possibility of car drop off and service access to the building	5	
6	Members of the public are able to walk through the building	3	
7	There are gardens which have good sun and partial enclosure and privacy. These gardens have a total area at least 30% of the total footprint of the building	15	
8	There are individual entrances leading directly to individual work areas from the street	10	
9	There is a single major main entrance	2	
<b>TOTAL SCORE</b>		<b>100</b>	

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### II. MIDDLE SIZED CRITERIA

The middle sized criteria are those which affect the interior disposition of spaces and functions in the building, organization of floors, elevators, main corridors, and major differentiation of space and departments, relation of different companies to one another, possibility of access to outdoors.

<b>MIDDLE SIZED CRITERIA</b>			
<b>ITEM #</b>	<b>CRITERION</b>	<b>MAXIMUM NO OF POINTS</b>	<b>SCORE FOR YOUR BUILDING</b>
1	There is a linked chain of public spaces on each floor and these spaces are about 30% of the floor area	20	
2	These public spaces are beautiful rooms with good daylight	8	
3	The public spaces have access to gardens which can also function as work areas	3	
4	Stairs are useful and beautiful places	3	
5	At least 70% of all individual work areas for departments or project zones are dead ends in dead end positions with no pedestrian traffic through them	8	
6	The building includes places which have direct communication with the street	4	
7	The permanent staff in each project area are located in a position which is especially pleasant and which gives them a back zone for their own privacy	5	
8	The managers are located in a position so that they pass through major work areas on their way in and out of the building. They must actually pass through work areas where people are working	4	
9	There is a sports facility (swimming ping-pong squash etc) available to all people who work in the building	8	
10	The arrangement of circulation spaces meets the criteria for circulation realms	8	
11	Passages have good daylight and have places where people are likely to linger and/or meet	5	
12	All spaces of a public nature have the quality of being positive space	8	
13	The building falls naturally into areas which may become departments or individual businesses. Each of these departments is recognizable and has its own identity	18	
<b>TOTAL SCORE</b>		<b>100</b>	

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### III. LOCAL CRITERIA

The local criteria are those which arise within a radius of 50-80 feet. These are the qualities of the immediate environment, they are those factors which concern the actual quality of the work environment as one experiences it day by day and hour by hour while working. This affects location of partitions, sizes of rooms, disposition of rooms.

<b>LOCAL CRITERIA</b>			
<b>ITEM #</b>	<b>CRITERION</b>	<b>MAXIMUM NO OF POINTS</b>	<b>SCORE FOR YOUR BUILDING</b>
1	Each worker has a place by a window which has a view out of the window and a partial enclosure	20	
2	Behind each group of workers there is a common table with sofa and variety of chairs where they can work together	10	
3	Local work areas are made up of rooms roughly 15' by 30' which have good location with regard to daylight	10	
4	All workers have individual rooms or booths where they can leave their own belongings	5	
5	The rooms which are available have a rich mixture of rooms sizes ranging from very small to very large	10	
6	The project rooms have the character that all workstations can be different and individual	10	
7	The project rooms are designed so that the group of people who work there can give it a unique and individual character	10	
8	Major work areas are defined by the structural elements of the building	10	
9	Partitions which define rooms are semi structural	10	
10	Half-enclosure partitions are integrated with the structure. This affects location of partitions sizes of rooms disposition of rooms	5	
<b>TOTAL SCORE</b>		<b>100</b>	

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**APPENDIX  
ROUGH MATERIAL**

**NOTE: THE FOLLOWING MATERIAL IS EXTREMELY ROUGH, AND IN PROCESS OF ANALYSIS**



## 4. MOST IMPORTANT PROBLEMS OF THE OFFICE BUILDING

The problems of the office building falls into three main categories, according to the size of impact on the building design.

### I. MACROSCOPIC PROBLEMS

What we call macroscopic problems, are those problems which concern the overall volume of the building, building height, building mass, parking, and relation to the street or public land. Most important of these is the overall volumetric form of the building.

### II. MIDDLE SIZED PROBLEMS

What we call middle sized problems, are those problems which affect the interior disposition of spaces and functions in the building, organization of floors, elevators, main corridors, and major differentiation of space and departments, relation of different companies to one another, possibility of access to outdoors.

### III. LOCAL PROBLEMS

What we call local problems, are those problems which arise within a radius of 50-80 feet. These are the qualities of the immediate environment, they are those factors which concern the actual quality of the work environment as one experiences it day by day and hour by hour while working. This affects location of partitions, sizes of rooms, disposition of rooms.

More detailed study of these problems includes the following:

1. An impersonal character. The alienated character of work.
2. You don't feel it belongs to you.
3. Lack of privacy.
4. Lack of genuine group feeling.
5. Flexibility — must be easy to change.

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6. Daylight.
7. Access to outdoors.
8. Parking: the island quality.
9. Relation to the boss, or top managers.
10. Secretaries and others feel at home.
11. Recreation and sport.
12. Size of groups and size of space.
12. Proper level of enclosure in work stations
13. Circulation realms: main places, gathering places.
14. Hierarchy of permanence.
15. Is the work meaningful.
16. Your work belongs to you.
17. Rough and ready scrawny character of work, and loss of image quality.
18. The dead quality of light.
19. Common land and gardens at the center.

## **5. PHYSICAL PATTERNS: AN OVER-ALL DESCRIPTION OF THE BUILDING TYPE**

The patterns give specifications for features of the building. Although no one building probably require all these patterns, they describe the major features which are indicated by our analysis of problems. Any given building will probably require 80-85% of these patterns in order to function well.

Like the problems, these patterns fall into three major categories, according to scale.

**I. MACROSCOPIC PATTERNS.** These are patterns which define the overall form and volume of the building.

**II. MIDDLE SIZED PATTERNS.** These are patterns which define the interior hierarchy of the building's major divisions and spaces and zones, together with circulation, and access to outdoors.

**III. LOCAL PATTERNS.** These are patterns which define the character of the work areas themselves. These patterns most strongly effect the day to day nature and character of work.

## **I. MACROSCOPIC PATTERNS. These are patterns which define the overall form and volume of the building.**

### **1. THE BUILDING AS A CENTER**

The building forms which are most successful at any given level of FAR, are the ones which most clearly exist as a center. This means, which of them, as a whole, forms a center of life, and has a character where we can most easily imagine a human community, and human life taking place in the building.

The center will be formed by a focus in the middle — not necessarily indoor, nor necessarily outdoor, but something where one imagines experiencing the life of the whole. It implies also, a hierarchy of smaller centers, building up to form this largest center: not only in physical terms, but in real terms of life.

The centeredness or life of the building will be visible as a whole, and will be visible in the formal physical structure of the building.

At the same time, it must be emphasized that the purely physical structure of the building, *alone* — ie,.. if taken by itself as an empty formal quality — would be utterly meaningless. The centeredness, or life we are looking for, must be visible, and felt, in the social and human atmosphere of the building, and in the mode of functioning which can be envisaged there.

### **2. TOTAL BUILDING VOLUME AT DIFFERENT DENSITIES**

Choose an overall building configuration for the building, from the following archetypes, according to size, density, and position.

For any given site, the financial feasibility, and the possible building form will be determined most by the FAR: ratio of built square feet to site area. This may also be calculated as a function of site coverage, and number of stories.

Total parking required or provided on site is the other factor which has the most dramatic effect.

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Possible combinations:

Site coverage: 30% 50% 80% 100%

Stories: 2 3 4 6 8 10

The following table shows building area for different heights, and % land coverage on a standard site of 100' by 150'.

COVERAGE	30%	50%	80%
10 stories	45000 sf	75000 sf	120000 sf
8 stories	36000 sf	60000 sf	96000 sf
6 stories	27000 sf	45000 sf	72000 sf
4 stories	18000 sf	30000 sf	48000 sf
3 stories	14000 sf	22000 sf	36000 sf
2 stories	9000 sf	15000 sf	24000 sf

### 3. OFFICE BUILDING AS A COMMUNITY

Office building is a community of some kind, on a real human level.

This is felt necessary not only when the building is occupied by a single corporation, but also when office space is leased out to various independent companies.

There is a physical core of some kind, where the whole of the building is perceived and the feeling of community is built. The core is the largest physical center in the building, easily accessible, busy with *ordinary* activity. It is the first and main thing that comes to mind when one thinks of the building.

Ordinary activity possibly happening at the core:

Horizontal cross circulation.

Vertical circulation stairs, elevators, escalators)

Parking (?,!)

Casual communication (visual, spoken).

Getting some sense of weather.

Standing for a while, inside or on the edge, of a really large space.

Hotel lobby — work meetings, tea, drinks etc.

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Give the building a key lobby which is an indoor space, large enough to be a useful room-like thing, place so that all entering and existing passes through it.

There is an importance to the singleness of the building, that its main entrance is not merely a channel, but a useful place — a place where you can do work, meet people, spend time thinking...

### 4. APPROACH TO THE BUILDING

How many entrances.

Do different departments have different entrances.

Do all entrances into the building converge into the main center — the community core?

How does the approach to the building present itself from outside, from the street, from parking.

### 5. PARKING GOES THROUGH BUILDING

### 6. WINGS OF LIGHT

Make the building up of narrow wings which are, for the most part 20'-25' wide, and may occasionally be wider if necessary.

Because daylight is essential, we recommend that the buildings be composed, as far as possible, from wings that are no more than 20' wide. This seems very small, especially when compared with typical current building widths of 60'. As a result there will be a temptation to inch upwards in width, and try to make do with widths of 25' or 30'. This is an understandable effort at compromise. However, our observations show that the sense of being near a window, and

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quality of light available, change drastically and very fast as building width increases. In order to solve this problem, it is necessary to rethink the problem of building configuration dramatically, and recognize that most parts of the building should be 12 to 20 feet wide, and 20 feet wide at the most.

This will require a kind of comb plan for the building, or a multiple-hole donut plan. Best size and shape for light wells between the buildings is described under light wells.

Some authors and observers believe that the daylight rule can be formulated: no person should be more than 25' from a window: this would lead to a building wing thickness of 50'. It is hard to be objective about this issue, but nevertheless fairly clear that when we ask people "where would you like to sit" almost everyone, almost without exception, wants to be *next to* — *not merely within sight of*— a window. This implies that 10 feet is a more reasonable distance than 25', if we seriously take peoples wishes into account.

Very narrow buildings of this kind have been observed, both large and small. One such building in Oakland is 20' wide and 160' long. It is extremely comfortable. Others in London are like conglomerations of houses. Herzberger's building in Holland also follows this rule, though the wings are short and stubby. Empirically these buildings do turn out to create the most comfortable working environments from the point of view of daylight. The increase of wall area will have a slight effect on cost per square foot.

### 7. BUILDING ORIENTATION

To reduce problems of overheating, make main building wings face north and south, not east and west. However, where building wings do face east or west, the overheating problem can be solved nicely by an eight foot gallery which shades the wall from the sun, and provides a volume of cool air next to the building volume.

It is not clear if this issue is "big" enough to warrant placing the building according to the first rule, or whether it should be solved by means of the second rule, and allow building location to be determined by more important factors. I am inclined to think the former.

## 8. GARDENS

Place small gardens in any places facing south, where they can be fitted in. They need sunlight, and they need a partial sense of enclosure or privacy in order to work. There is no point at all putting them to the north.

There is general agreement that gardens are desirable. People like some contact with living things and plants. Most people appreciate a chance to go outdoors, for a break, or when trying to work out a difficult problem — perhaps also when having a difficult discussion.

These gardens are useless if they don't really work. What matters is not that there are formal, or garden-like on plan, but that they have a shape, size, and location, which really allows a garden to be there. This means, plenty of sun, and some protection from wind. The requirement for sun, (essential both for plants, and to stimulate real use of the garden) means that the position of the garden must be very carefully calculated in respect to orientation and height of the surrounding building.

There is also a sense that small gardens will often work better than large ones. The larger and more formal gardens are not so useful. However, any garden, small or large, must be in a position where people naturally pass through it, or near it. For example, roof gardens are usually not used if they can only be approached from the floor below. People go out horizontally to gardens, but will rarely take the trouble to climb a flight of stairs. This means that the use of roof space requires that there is other indoor space, also at roof level, and that it is something which naturally brings activity to it.

In some situations very small outdoor space — even a simple stair, facing the street, may be very useful, if it is sunny, and accessible, and easily reached, and has a view of something interesting.

Because the sunshine is so critical, it is necessary to study the nature of multi-story buildings very carefully from this point of view. Essentially the gardens cannot be in the middle, but only towards the outer surface of the building surface.



**II. MIDDLE SIZED PATTERNS. These are patterns which define the interior hierarchy of the building's major divisions and spaces and zones, together with circulation, and access to outdoors.**

**9. INTERIOR LEVELS AND STAIRS**

Use stairs as active connectors between floors, not only as fire escapes. Use the general principle that every third floor is a horizontal movement floor, and that one floor up and one floor down, connect with this access floor through local stairs. The areas on the one floor up and one floor down from the main floor, are treated as islands of relative calm and quiet without much through access.

Stairs are beautiful, and useful. Not only in themselves, as places of social intercourse — but as delineators of privacy, and protectors of realms.

One of the most negative things about contemporary office space, is the feeling of *endlessness* that exists on a typical office floor. It has an entirely different scale, from the normal human size which we are used to. The size of work area which a person typically associates with, or can relate to, is no more than a few hundred square feet — perhaps 1000, or 2000. Even when these areas are delineated in a hierarchy of walled off sections, they still tend to feel homogeneous.

It is possible to change this effect by allowing stairs which communicate up and down from a central floor that permits free horizontal circulation.

This we might have three floors, A,B,C. B is a continuous horizontal floor. A and C are made of small 2000 sf sections, reached by stairs from B (up and down respectively): but the different sections on floor A cannot be reached from one another. This kind of arrangement would make 2/3 of the building feel more private.

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### 10. LIGHT WELLS, SHAPE AND SIZE

A light well only works if it has a certain useful height to diameter ratio. If it is too narrow, and too deep, then windows opening into it at the bottom get no useful light. Our observations show, as one limit, an overall width of about 4 meters (13 feet). This can serve up to about 6 stories deep.

It is surprisingly narrow, and allows a very small hole in the building fabric, to introduce useful light for interior spaces.

### 11. MOVING AROUND AND STAYING PUT

The reality of office life is different from the popular image, in one absolutely essential sense.

In the popular image, each person has his/her workstation: and is working there all the time like a busy little bee. This is reflected in the typical architects diagram which shows a standard desk and workspace for each person, laid out in regular modules. The same repetitive module arrangement is typical in furniture manufacturer's catalogs.

These diagrams imply that each person is working within their standard space.

The actual reality of work is utterly different. At any given moment, when you go into a n office, most of the workstations are empty. This is not because people are lazy, or because their is chronic absenteeism. It is because the real nature of work is simply not that which is implied in the standard desk, workstation format.

A large part of the time people are moving about. They are meeting other people, in different places. They are visiting sites, projects, groups, customers, managers etc.

A rough and ready statistical picture of the work day for different typical office workers is given below:

**TOP MANAGER, 25% AT OWN DESK, 75% AWAY FROM OWN DESK**

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<b>AT OWN DESK</b>	<b>10 HRS</b>
Meeting in own room	1
One-on-one discussion in own office	3
Actual work (i.e. private work at desk)	2
Work on computer or other equipment at own workstation	0
Calculation writing drafting layout work at own workstation	1
On the phone	3
<b>AWAY FROM OWN DESK</b>	<b>30 HRS</b>
Out of town	8
One-on-one discussion in other places in the office area but not at own workstation	5
Meeting in home office area but not in own room	5
Lunch visits and meetings outside home office	5
Walking about garden reflection sports etc	3
On the phone	4

### MIDDLE MANAGER, 35% AT OWN DESK, 65% AWAY FROM OWN DESK

<b>AT OWN DESK</b>	<b>14 HRS</b>
Meeting in own room	2
One-on-one discussion in own office	3
Actual work (i.e. private work at desk)	2
Work on computer or other equipment at own workstation	3
Calculation writing drafting layout work at own workstation	1
On the phone	3
<b>AWAY FROM OWN DESK</b>	<b>26 HRS</b>
Out of town	6
One-on-one discussion in other places in the office area but not at own workstation	6
Meeting in home office area but not in own room	4
Lunch visits and meetings outside home office	3
Walking about garden reflection sports etc	3
On the phone	4

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### ADMINISTRATOR/SECRETARY, 55% AT OWN DESK, 45% AWAY FROM OWN DESK

<b>AT OWN DESK</b>	<b>26 HRS</b>
Meeting in own room	4
One-on-one discussion in own office	3
Actual work (i.e. private work at desk)	6
Work on computer or other equipment at own workstation	4
Calculation writing drafting layout work at own workstation	4
On the phone	5
<b>AWAY FROM OWN DESK</b>	<b>14 HRS</b>
Out of town	2
One-on-one discussion in other places in the office area but not at own workstation	2
Meeting in home office area but not in own room	2
Lunch visits and meetings outside home office	2
Walking about garden reflection sports etc	1
On the phone	1
Xeroxing	2
Supplies	errands

## 12. 30% OF FLOOR AREA DEVOTED TO CENTRAL AREAS ON DIFFERENT FLOORS

The spine of key common areas, that are usable for private work, forms the backbone of the organization. There is a chain of rooms — big, small, intimate, public, including library, coffee shop, lounge, lunch room, sports (table tennis). This spine forms the core of each office floor.

The individual departments and projects rooms open off this spine.

Could some of these common areas be small areas like private offices, assigned for a few hours, or a day, to anybody who might need one for a meeting, or some kind of work.

From empirical studies, we know that this spine of common areas must occupy about 30% of total floor area on each floor, in order to be meaningful.

**III. LOCAL PATTERNS. These are patterns which define the character of the work areas themselves. These patterns most strongly effect the day to day nature and character of work.**

**13. PROJECT-BASED V TASK-BASED WORK**

The work is organized in project rooms. These project rooms may conform to the ideal size mentioned earlier. People are not expected to stay in any one project area for more than a limited amount of time.

The people who form a project teams, have this space for themselves, and take it on when the project starts.

You may participate in two or three projects simultaneously. This means that you have two or three places of work set at different project rooms ,and move from one to another according to the needs of the project and your schedule.

Private work which actually requires privacy, can be done in a communal room which has the character of being quiet and not disturbed (i.e. library, etc mentioned in previous pattern).

There may be private space available, but it is more like a place to leave stuff... private work which actually requires privacy, can be done in a communal room which has the character of being quiet and not disturbed (i.e. library etc).

**14. STATISTICS OF GROUP SIZES**

**15. STATISTICS OF ROOM SIZES**

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### MIX OF SPACE SIZES

Rooms of about 15' by 30'. A general, and useful typical room size which is recurrent throughout the building, are long narrow rooms, typically a 2:1 rectangle, which appear again and again, with slight variations of size, as the basic group space inhabited by groups of 2-6 people.

### 16. PERMANENT STAFF

The permanent staff (secretaries and non roving administrators) who are there all the time, live (work) in one or more central areas which is like "home" for the office. These are places where food, drink, and a very comfortable spot with good light.

The homes which exists, also have back areas, so that the secretaries and administrators have a chance to o back into inaccessible space, where they are in their own realm and territory, to get away from the intensely vulnerable situation usually faced by receptionists and secretaries under normal working conditions.

This special space, for permanent staff, needs to be placed in identifiable pockets, fairly near access points, with its own back space, with good windows (not in the stereotype of the secretary's space in the worst lit interior area). The rhythm of these places should be studied in the building.

### 17. LOCATION OF TOP MANAGERS

Places for top managers should be positioned in such a way that these individuals pass through as much of the work area, and as much of the work force as possible, as they go in and out of the building — so that casual contact (How are you, Tom) is happening by chance every day.

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### 18. TABLE BEHIND EVERY GROUP

Each work-group is organized in such a way that people have a view, work at a window, and that somewhere behind them, there is a common table for group work, group discussion etc.

It is essential that the individual work station which looks out of the window, is private, and protected .. possibly by big elements which are part of the building structure.

At least one common table per project.

Other comfortable tables (i.e. layout tables) also available through the project area.

There are tables everywhere: big comfortable tables, both in peoples individual workspace, and in group space .. so that the fundamental human activity of sitting around a table trying to work things out, or discuss something, is as natural to the environment as the floor or windows. It is not placed in special "meeting" rooms.

Special private meeting spaces need only be provided for the rare confidential discussions, held by people who do not have access to a private office where a door can close it off.

### 19. WHERE IS YOUR STUFF

Tools and supplies can be kept in more than one place.. only for your use .. if you work in more than one project.

Personal stuff can be kept in one little secure place,

A locker might be enough

You should not be required to carry anything around, as you move from workplace to workplace.

These lockers or other smaller areas for private stuff are permanent furniture in the project rooms — or very small carrels or rooms.

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### **20. CONTROL OF PHYSICAL ENVIRONMENT**

It is important that each person can control the physical conditions of the environment, locally, and by each person separately.

This requires provision of a general system which can be adjusted individually, by simple mechanisms.

Control should include:

Lighting (general ambient light, and task light).

Heat

Air movement (windows, fans, or ducts or blowers).

Acoustics.

Simple ways to make the building locally adjustable:

Channels which run vertically, instead of horizontally, in the building — probably associated with bearing structure (columns etc walls), so that each individual workstations has direct access to controls and ducts.

Solid walls, absorptive surfaces. No parallel hard surfaces??.(careful with this one, is it a trip).

Opening windows.

### **21. THE SUBTLE QUALITY OF LIGHT**

### **22. ACOUSTICS, SOLID WALLS AND ABSORPTIVE SURFACES**

### **23. EASY GOING NOT IMAGE RIDDEN**



## THE PERSONAL WORKPLACE

We don't know how to do this yet, but all agree it is essential.

Shirtsleeve working atmosphere.

### **24. PERSONAL CHARACTER OF EACH PROJECT AREA**

When we look at the "ideal workstation for each person, the necessary areas will vary enormously in size and character.

This means that the overall array of workstations will not look like the architects drawings, drawn with a stencil, in which the same basic L is repeated hundreds of times. Instead we shall have a situation, where, first of all, the workstations vary in size from 50 sf to 300 sf, and this random mix of sizes is arranged to form the work areas. This mix of sizes will look like a gravel mix in good concrete — not like a homogeneous array of marbles. In addition, within each size, the actual layout will be different each time. Thus the overall effect will be a granular, ever changing array of somewhat similar areas, in which each part is unique, and has its own character — not from some artificial uniqueness, but merely because the actual mix of sizes in any one place is unique, and produces a unique configuration.

### **25. BUILDING CONSTRUCTION CHARACTER**

The way the building structure works together with all this. Character of ceilings, floors, walls and columns.

we have not yet discussed how, but somehow building structure must be congruent with the rest of the archetype.