
Office Design Project:
Audubon Society
Regional Headquarters

North Dakota State University
ID 253 Interior Design Studio II:
Small Scale Contract
Spring 2024

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Mission Statement

“The National Audubon Society protects birds and the places they need, today and tomorrow, throughout the Americas using science, advocacy, education, and on-the-ground conservation.”

About Us. Audubon. (2022, December 20). <https://www.audubon.org/about>

User/Client Description

- **(1) Regional Executive Director-** The executive director is involved in diverse activities, including budgeting, marketing, committee participation, task force involvement, and fundraising efforts.
- **(1) Regional Board Secretary-** Duties include attending board meetings, serving on the executive committee, reviewing minutes, and assuming the chair's responsibilities in the absence of key board members.
- **(1) Regional Finance Director-** Responsibilities include budget preparation, contribute to fundraising plans, and ensure financial information is accessible to both board members and the public.
- **(1) Regional Human Resources Director-** The Human Resources Director oversees the comprehensive provision of HR services, policies, and programs across the entire organization.
- **(1) Regional Development Officer-** The Development Officer plays a crucial role in enhancing the organization's financial health by actively seeking and securing donations, commonly referred to as 'gifts.'
- **(1) Regional Communications Officer-** The Publicity Coordinator oversees the preparation, planning, and project management of all publicity material to optimize brand promotion, including various public relations tasks and publishing organizational information.
- **(1) Regional Program Officer-** The Programming Officer oversees the evaluation and distribution of the organization's grants, supporting program research, grant administration, and managing outreach efforts for special programs.
- **(1) Grant Writer-** The Grant Writer is tasked with developing, writing, and submitting grants, and they also play a role in researching potential granting organizations, including private and federal entities.
- **(1) Information Systems Specialist-** Collaborating with the National Information Technology Director, the individual oversees the implementation of network security and proactively identifies solutions to meet future network needs.
- **(1) Marketing staff-** Staff members may consist of paid and volunteer workers.
- **(1) Development Staff-** Staff members may consist of paid and volunteer workers.
- **(1) Communications Staff-** Staff members may consist of paid and volunteer workers.
- **(1) Program Staff-** Staff members may consist of paid and volunteer workers.
- **(1) Flex Staff Station-** Staff members may consist of paid and volunteer workers.
- **(1) Receptionist-** The receptionist answers phones, takes calls, greets and directs visitors, monitors access for security, provides general administrative support, and handles tasks such as preparing messages, sorting mail, and managing deliveries.

Scope of Work

The interior designer's job for this project was to create an office space for Audubon Society's regional office that represents their goals and mission as an organization. The layouts, materials used, art and decorations, lighting, and furniture speak for Audubon's aims of preserving birds and their habitats. The designs of the spaces were made considering the needs of each employee, as well as clients and visitors.

Goals & Objectives

Goal: Use sustainable concepts throughout the space.

- Objective: Use LEED rated and sustainable materials
- Objective: Incorporate energy saving lighting throughout the space
- Objective: Include durable furniture that will not need frequent replacing
- Objective: Use recycled building materials where possible

Goal: Boost employee morale and productivity.

- Objective: Include solo work station for concentration
- Objective: Create inviting break areas for socialization
- Objective: Display company branding throughout the space
- Objective: Incorporate different options for group collaboration

Goal: Display Audubon Society's goals and mission as a company.

- Objective: Create a history and accomplishments wall mural
- Objective: Use Audubon's logo as a design statement
- Objective: Include a color palate that uses blue, green, and brown to represent bird habitats
- Objective: Create an open concept floor plan to create a sense of freedom

Goal: Create an inclusive and diverse design that keeps everyone safe and happy.

- Objective: Adhere to ADA guidelines and safety regulations
- Objective: Utilize ergonomic furniture and layout to ensure the health of employees
- Objective: Include fixtures that are easier for people with disabilities to use
- Objective: Add comfortable and calming lighting to decrease stress

Goal: Include biophilia and symbols that represent birds and their habitats.

- Objective: Add hanging plants to the ceiling
- Objective: Decorate areas with easy to care for plants
- Objective: Include lighting and décor that represents birds
- Objective: Place partitions that look like tall grass

Design Concept Statement

The new regional office for The Audubon Society is housed on the third floor of the A. Glenn Hill Center at NDSU. Audubon is a non-profit working for the conservation of birds and their habitat; therefore, the space is designed while working to conserve the well-being of its occupants and the surrounding environment. To emulate the presence of birds and their lifestyle, there is an open floorplan where possible, inclusion of biophilia and hanging ceiling plants, and symbolization of birds with hanging fixtures. The color palette includes light blues and greens accompanied by neutral wood tones to give the employees a fresh feeling while working. Environmentally friendly finishes and furniture as well as sustainable construction methods are utilized. This workplace environment welcomes guests and inspires employees by creating dynamic spaces and incorporating Audubon's missions and goals in the design.

Accessibility Analysis

The design of the Audubon Society's regional headquarters is a welcoming workspace to all employees and guests; therefore, ADA standards must be implemented to be able to welcome people of any ability. Following these fundamental guidelines only creates a more comfortable workspace environment.

For ease of passage throughout a space there have to be 5 feet turning spaces where an individual of any ability could move round unobstructed according to 304.3.1. The non-major passage walking surfaces have to be a minimum of 36 inches wide according to 403.5.1. Because of the nature of certain rooms, a circular turning space may not be applicable, so t-shape turn spaces can be used instead by 304.3.2. Being able to move around in a space is a basic necessity for all guests and employees.

For individuals in wheelchairs, counter and table heights and depths must also be accessible for them to reach and use items. The maximum height for high forward reach is 48 inches above the finished floor, and a minimum of 15 inches. If the reach depth is more than 20 inches, such as reaching a counter, the maximum height forward is reduced to 44 inches. Side reaches are unobstructed at a height of 48 inches and a low height of 15 inches according to 308.2.1. Any sinks must be no higher than 34 inches for 606.3. Toe clearance should measure 9 inches in height and extend no further than 25 inches deep, with a minimum depth of 17 inches for the 306.2 Toe Clearance. Knee clearance requires an 11-inch depth at a height of 9 inches and an 8-inch depth at a height of 27 inches in accordance with 306.3 Knee Clearance.

Sometimes finishes can impede someone's movement if they are not properly installed to safety specifications. The carpet should have a pile height of half an inch or lower to allow wheelchair motility. By standard 302.2, the carpet should be without a carpet pad beneath it, as this would increase resistance to rolling. Furthermore, the differences between floors must not exceed a height of half an inch to ensure smooth transitions in accordance with 404.2.5. Another element that would aid the movement of a disabled individual is the inclusion of braille signage. Signage for braille users should be positioned adjacent to the door on the latch side, with a recommended height ranging from 48 to 60 inches above the floor to comply with 703.3.

Ensuring accessibility in the design of the Audubon Society's regional headquarters is crucial to creating a welcoming and inclusive workspace for all individuals. Including all these elements ensures that users of all abilities can navigate the space comfortably and safely. By integrating these considerations into the design process, the Audubon Society's regional office exemplifies a commitment to creating an environment where everyone can thrive, just like what they do for birds.

Source: *2010 ADA Standards for Accessible Design*. ADA.gov. (n.d.). <https://www.ada.gov/law-and-regs/design-standards/2010-stds/>

Information Gathering Summary

At the beginning of my research for this project, I went to the Audubon website to learn about the organization and its goals. Since this is a design for their office, learning about their mission and values was important in implementing them into the design concept of the space. Audubon Society's mission is to conserve bird species and habitats along with the rest of the world and be a uniting force the way birds have no borders (Audubon, 2022). For all employees to feel more "borderless", all the private offices have curtain walls so as to not isolate upper management from the other workers. Because of their mission, I wanted to implement ergonomic and anthropometric concepts to preserve the well-being of the people inside the office, as they do for birds, and use products that have environmental certifications.

While researching the actions Audubon takes to protect birds and their habitats, I learned that they strive to create bird-friendly communities, advocate for action on climate change and conservation policies, and conduct research on bird migration and climate science. Since they do so much to be proud of, applying some of this information to the design solution through branding was important. I added some informational posters throughout the space to remind employees of the work they do, and to raise awareness of visitors on the importance of sustaining our environment.

The incorporation of biophilia was very important to me, so I took inspiration from an office in Paris designed by KHS Design, a Ukrainian-based design firm. Their use of biophilia was very strategic in the placement, there were ceiling-suspended hanging plants within lighting fixtures and potted plants integrated into the storage furniture. Although the ceiling-suspended plants I implemented were faux plants due to difficulty in maintenance, including smaller and easy to manage real plants freshens up the office design.

Birds often represent freedom and happiness, so I included lots of representations of birds to match the focus of the organization and a liberating feeling to all employees. Since birds are always in Qarni. A

the sky, I wanted to include a bold ceiling-suspended element that represents this point. I found a contemporary pendant light in the form of bird wings and lined them in the hallway at different heights to represent a flock of flying birds. I also used these lights as a form of wayfinding as they are lined in the direction of travel for a visitor/ client. Representations of birds and their habitats (often trees) are embodied through wallcoverings and artwork. Implementing subtle yet noticeable symbols of birds also acts as a form of company branding.

The Inter Office tour was a great opportunity for me to get an idea of how Herman Miller workstations work and how customizable they are. Learning that these workstations can be customized in shape and accessories allowed me to gain a better understanding of the project. For the implementation of a waste management system, I took inspiration from the integrated trash drawer in their collaboration table at InterOffice instead of individual trash cans. This makes it so that people are required to get up and walk around, as well as drawing them to a collaboration space for more employee interaction.

There were many design components that I was able to connect with their intentions for a sustainable future, while also being able to inspire people as they work. All the supporting photos in my presentation were taken from the Audubon Photography Awards where they have many beautiful images. Being able to represent Audubon's goals for the future of birds was interesting and exciting.

About Us. Audubonact024, January). <https://www.audubon.org/about>

Leiser, A., Semanko, S. (2024, January 17). *InterOffice Class Tour*

Branding Analysis

The Audubon Society's regional office is a collaborative space for people of all titles and backgrounds to come together and work for the protection of birds and their habitats. The design of the space emulates this goal by having an open floor plan and a color scheme with soft greens and blues supported by wood accents. This simple yet timeless look will allow people to customize their own spaces to fit their identity and feel more relaxed in the office. It also allows for ease of change in this ever-evolving world. Since Audubon works for the conservation of birds, there are lighting fixtures that represent birds and hanging plants to represent their habitat.

For a freeing feeling, organic fluid shapes and fixtures were placed throughout the space, from the soffit in the entry way, to the way-finding carpet trail. Although workstations can sometimes feel boxy, adding elements of spontaneous flow allow people to feel less constricted. Audubon believes birds are a uniting force as they cross borders and all kinds of landscapes, and to represent their beliefs, wall art to represent the company have been included throughout the space.

As an environmental non-profit, the concept of sustainability and conserving the environment and the wildlife around, the use of environmentally friendly furniture and finishes were used. Herman Miller work areas were used throughout the space, they make a point to use recycled material within their products and materials. The flooring material from Interface are all Green Circle Certified and are PFAS free. Many other finishes like wallcoverings and upholstery are either low emitting, recyclable, or carbon neutral. By being mindful of the negative effects of the production and life cycle of goods, the environment of many bird species can be protected, and the decreasing biodiversity of birds can be restored.

Wayfinding Analysis

Wayfinding is important in the Audubon office to be able to easily navigate through a space. When developing the floorplan, I kept the private offices and closed off rooms together and closer to the reception so that visitors could more easily find or be directed to their destination. Keeping the hallway clear of any furniture makes it easier for people to find where they need to go. The open office furniture is placed closer to the walls in order to keep an unobstructed path and straightforward circulation flow. All rooms and areas are easy to spot and find since there are no hidden areas or blind spots.

Within the carpet design, I added a carpeted pathway that goes through the primary path of movement from one exit to the other. There are pendant lights along the hallway that subtly lead a person through the space. All rooms have proper signage with tactile lettering for visually impaired individuals and exit signs for both doors. Incorporating Universal Design also helps all individuals in navigating around the office, which is present in the Audubon office.

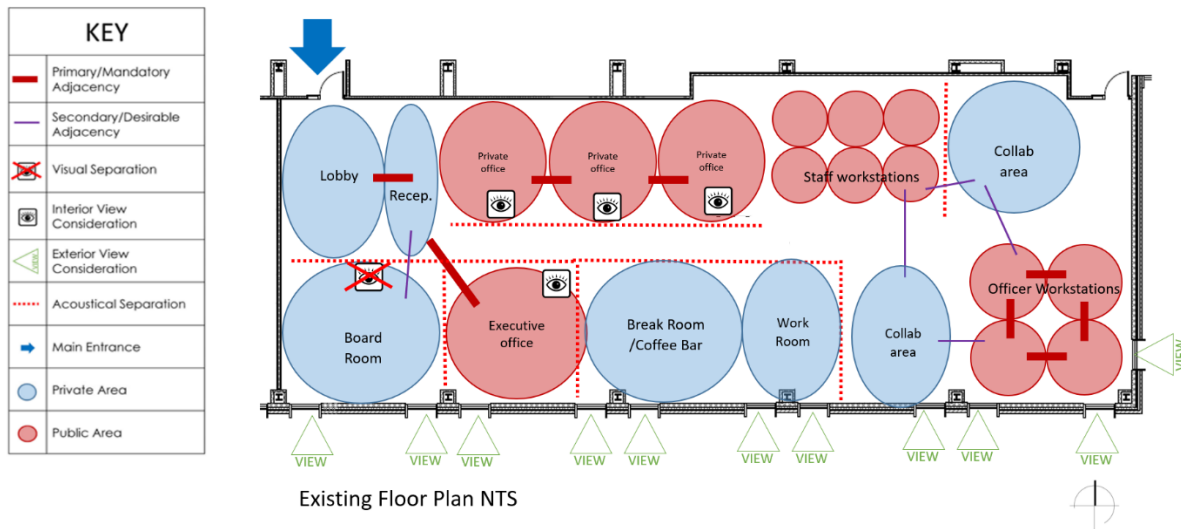
Apelt, R., Crawford, J., & Hogan, D. J. (2007). Wayfinding design guidelines. CRC for Construction Innovation.

Adjacency Matrix

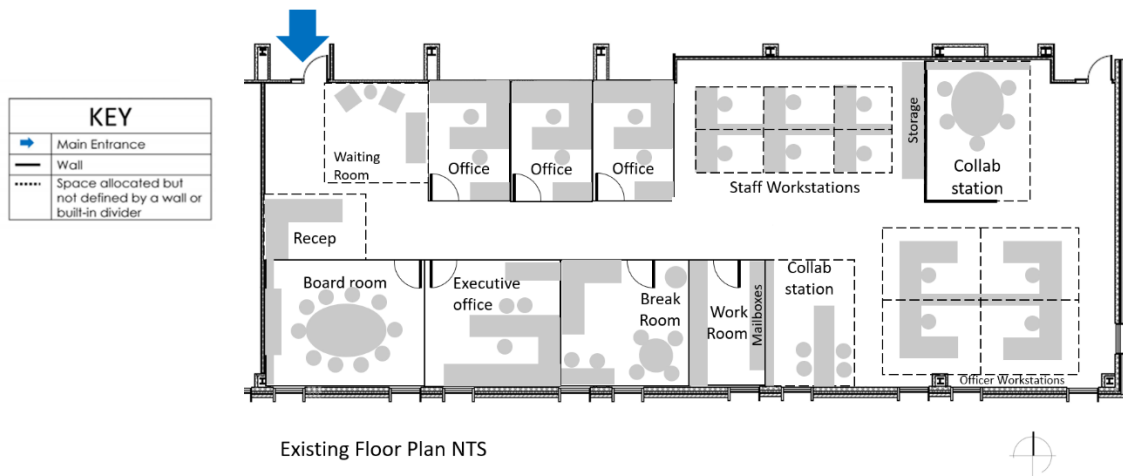
Position/ Space	Department/ Positions that work closely with each other on a weekly basis				
Regional Executive Director					
Regional Board Secretary					
Regional Finance Director					
Regional Human Resources Director					
Regional Development Officer					
Regional Communications Officer					
Regional Program Officer					
Grant Writer					
Information Systems Specialist					
Marketing Staff					
Development Staff					
Communications Staff					
Program Staff					
Flex Staff Station					
Reception					
Board Room					
Collaboration Area					
Collaboration Area					
Break Room					
Work Room					
Waiting Area/ Lobby	Primary Users: Visitors/ Guests				

Departments	Departments that Collaborate
Administration Department - Regional Executive Director - Regional Board Secretary - Regional HR Director	Administration and Finance Information Technologies
Communications Department - Regional Communications Officer - Marketing Staff - Communications Staff	Information Technologies
Finance Department - Regional Finance Director - Regional Development Officer - Development staff	Communications & Programs Information Technologies
Programs Department - Regional Programs Officer - Grant Writer - Programs Staff	Information Technologies
Information Technologies Department Information Systems Specialist	

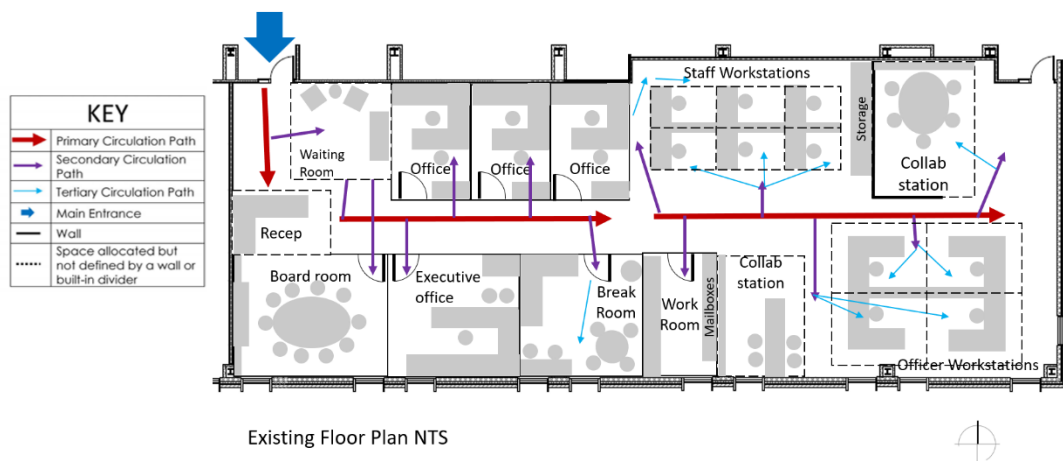
Bubble Diagrams



Blocking Diagrams

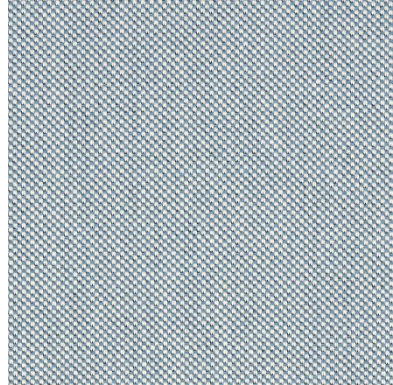


Circulation Diagrams

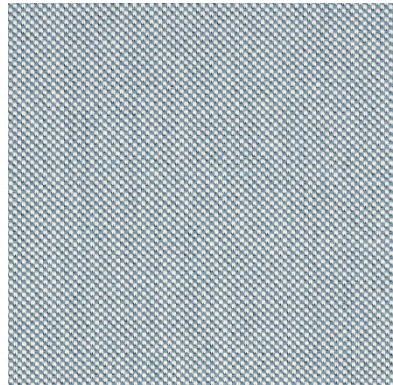


FF & E Schedule

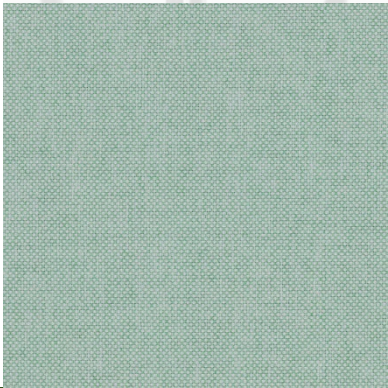
FF&E Schedule	
Code	BO-1
Description	Booth Seating corner
Manufacturer	West Elm
Item/Model Name	Novak Banquette - Vertical Channel Tufting
Item/Model Number	7810656
Dimension/Size	52" sq. 36.5" H
Quantity	2
Finish/Color	Blue upholstery, wood legs
Fabric Pattern/Name, Number	Felix 466625
Fabric Color/Name, Number	018 Geyser
Description	Fabric: Content: 85% Wool, 15% Nylon Abrasion: ASTM D4966, 100,000 cycles Environmental: Greenguard Gold Certified Booth: Cushions are high-resiliency foam with a firmer feel. 100% polyester padding.
Location	RM 308, Break Room
Notes	



FF&E Schedule	
Code	BO-2
Description	Booth Seating long
Manufacturer	West Elm
Item/Model Name	Novak Banquette - Vertical Channel Tufting
Item/Model Number	375244
Dimension/Size	75" W 26.5" D 36.5" H
Quantity	1
Finish/Color	Blue upholstery, wood legs
Fabric Pattern/Name, Number	Felix 466625
Fabric Color/Name, Number	018 Geyser
Description	Fabric: Content: 85% Wool, 15% Nylon Abrasion: ASTM D4966, 100,000 cycles Environmental: Greenguard Gold Certified Booth: Cushions are high-resiliency foam with a firmer feel.



	100% polyester padding.	
Location	RM 308, Break Room	
Notes		

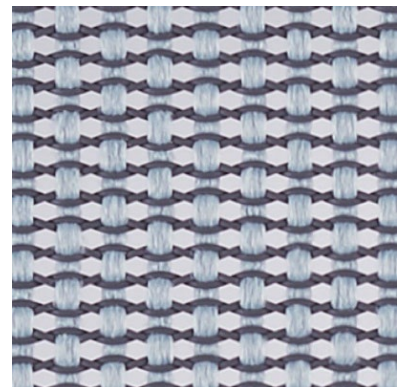
FF&E Schedule		
Code	CH-1	 
Description	Dining Chair	
Manufacturer	Herman Miller	
Item/Model Name	Eames Molded Plywood Dining Chair Wood Base (DCW)	
Item/Model Number	100099020	
Dimension/Size	28.75" H 19.5" W 21.75"	
Quantity	4	
Finish/Color	Green upholstery, walnut wood	
Fabric Pattern/Name, Number	Mode	
Fabric Color/Name, Number	Eucalyptus, ZMD39	
Description	Content: 80% post-consumer recycled polyester, 20% polyester Abrasion*: Wyzenbeek, 100,000 double rubs Lightfastness: Grade 4 Sustainability: PVC Free, Recycled Content, Greenguard Certified, FR Free	
Location	RM 306, Break Room	
Notes		

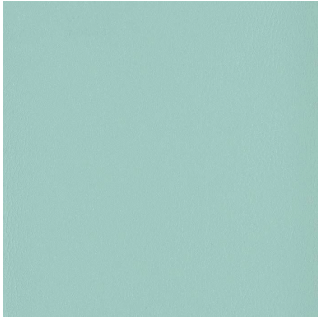
FF&E Schedule		
Code	CO-1	
Description	Coffee table	
Manufacturer	Herman Miller	
Item/Model Name	Cyclade Table, low-mid-tall	
Item/Model Number	100438294	
Dimension/Size	16" H 26.5" W 15.5"	
Quantity	1	
Finish/Color	Wood, marble	
Description		
Location	RM 301	
Notes		

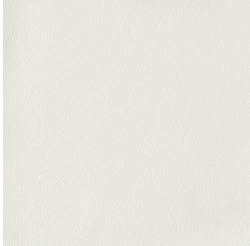
FF&E Schedule	
Code	CO-2
Description	Side table
Manufacturer	MillerKnoll
Item/Model Name	Rebar Side Table
Item/Model Number	HAY_REB_7
Dimension/Size	16" H 17.8" W 17.8"
Quantity	3
Finish/Color	Black, metal, wood
Description	Sleek side table with marble top or metal tray top. Reinforced steel frame.
Location	RM 301
Notes	



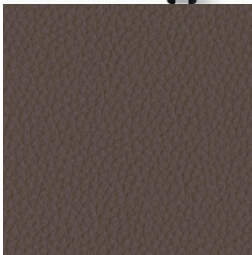
FF&E Schedule	
Code	DC-1
Description	Desk Chair
Manufacturer	Herman Miller
Item/Model Name	Cosm Chair, Mid Back
Item/Model Number	100114979
Dimension/Size	45" H 29" W 26¾" D
Quantity	6
Finish/Color	Textile, metal, blue
Fabric Pattern/Name, Number	Intercept
Fabric Color/Name, Number	Glacier, 84505
Description	Content: 60% elastomeric, 40% polyester Abrasion*: Wyzenbeek, 200,000 double rubs Flammability: CA TB 117-2013, NFPA 260 Sustainability: PFAS-Free Textile, PVC Free
Location	RM 309, Flex staff station (1), Program Staff (1), Communications Staff (1), Development Staff (1), Marketing staff (1), Information system specialist (1)
Notes	Rotating Arm rests, adjustable height



FF&E Schedule		 
Code	DC-2	
Description	Desk Chair	
Manufacturer	Herman Miller	
Item/Model Name	Mirra 2 Chair	
Item/Model Number	100171042	
Dimension/Size	42.75" H 30" W 18.5" D	
Quantity	4	
Finish/Color	Metal, plastic	
Fabric Pattern/Name, Number	Finish	
Fabric Color/Name, Number	Beachglass, 3D	
Description	Sustainability: PVC Free, Phthalate Free, Healthier Hospitals Compliant, FR Free, No Prop 65 Warning, Low Emitting	
Location	Regional Development Officer, Regional communication officer, regional program officer, Grant Writer	
Notes	Unique Loop Spine provides torsional flex. Breathable seat materials allow for maximum airflow. Ergonomic technology lets you stretch, reach, and recline smoothly.	

FF&E Schedule		 
Code	DC-3	
Description	Office Chair	
Manufacturer	Herman Miller	
Item/Model Name	Eames Executive Chair	
Item/Model Number	465038	
Dimension/Size	37" H 26.5" W 19.5" D	
Quantity	3	
Finish/Color	Leather, metal	
Fabric Pattern/Name, Number	Bristol Leather	
Fabric Color/Name, Number	Pure, 5-597	
Description	Leather or fabric upholstery. Two base finishes. Content: 100% leather Width: 54" Abrasion*: Wyzenbeek, 100,000 double rubs Lightfastness: Grade 4, 40 hours Flammability: CAL TB 117-2013, NFPA 260	

Location	Regional Board Secretary, Regional finance director, Regional Human Resources Director	
Notes		

FF&E Schedule		
Code	DC-4	 
Description	Office chair	
Manufacturer	Herman Miller	
Item/Model Name	Eames Soft Pad Chair, Executive Height	
Item/Model Number	100316184	
Dimension/Size	42.5" H 23 W" 16.5" D	
Quantity	1	
Finish/Color	Leather, metal	
Fabric Pattern/Name, Number	Stow Leather	
Fabric Color/Name, Number	Gaucho, ZSV20	
Description	Content: 100% leather Finish: Silicone Lightfastness: Grade 4 Flammability: CAL TB 117-2013 Sustainability: PFAS-Free Textile, Greenguard Certified, Targeted Chemical Elimination, FR Free, LBC Red List Compliant	
Location	Executive Office, RM 303	
Notes	Constructed of 67% recycled materials and is 90% recyclable Smooth swivel seat Height-adjustable with pneumatic or manual lift	

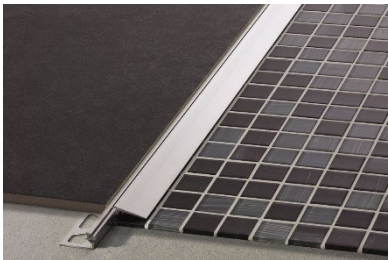
FF&E Schedule		
Code	DC-5	
Description	Office Chair	
Manufacturer	Herman Miller	
Item/Model Name	Eames Soft Pad Chair, Executive Height	
Item/Model Number	100315811	
Dimension/Size	42.5" H 23" W 16.5" D	
Quantity	10	
Finish/Color	Blue upholstery, metal	
Fabric Pattern/Name, Number	Pecora	
Fabric Color/Name, Number	Blue	
Description	Constructed of 67% recycled materials and is 90% recyclable	

	Smooth swivel seat Height-adjustable with pneumatic or manual lift Five-star base with casters	
Location	Board Room, RM 302	
Notes		

FF&E Schedule	
Code	E-1
Description	Acoustic wall partition
Manufacturer	Miran
Item/Model Name	Focal- group
Dimension/Size	42.5" H 23" W 16.5" D
Quantity	10
Finish/Color	 Driftwood, B1  Midnight Blue, DB-26
Description	The Group configuration is designed to identify the boundaries in which a team resides. Group configurations also accent and divide space when used to frame an entrance. Whiteboards and corkboards can be attached and easily moved anywhere along a Group wall.
Location	Collab Area, RM 309
Notes	

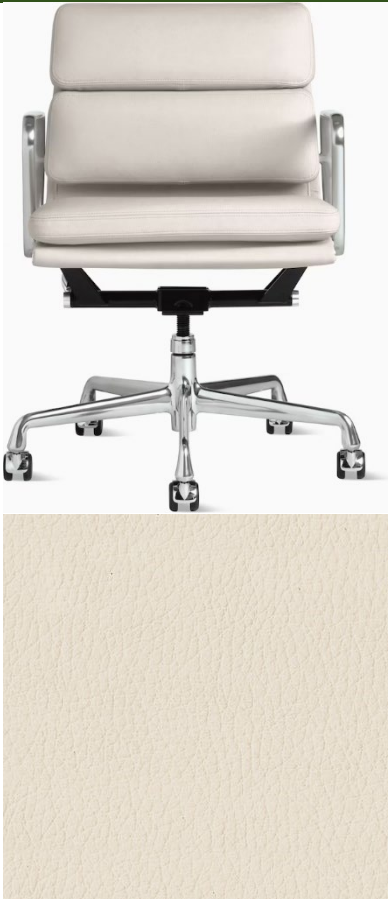


FF&E Schedule		
Code	F-1	
Description	File Cabinet	
Manufacturer	Geiger	
Item/Model Name	Sled Base Pedestal	
Item/Model Number		
Dimension/Size	26.624" H 19.5" W 18.5" D	
Quantity	10	
Finish/Color	Metal, wood veneers	
Fabric Name, Number	COM- Herman Miller Clear on Ash, LBA	
	 White, 91 	
Description		
Location	Board Room, RM 302	
Notes		

FF&E Schedule		
Code	FT-1	
Description	Floor Transition	
Manufacturer	Schluter	
Item/Model Name	Schluter®-RENO-V	
Item/Model Number	AEVT 80 B20	
Quantity	2	
Finish/Color	Satin anodized aluminum	
Notes	See construction documents for installation	

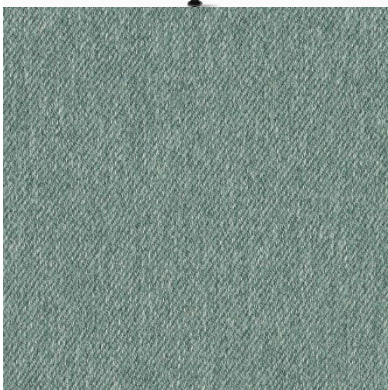
FF&E Schedule		
Code	FT-2	
Description	Floor Transition	
Manufacturer	Schluter	
Item/Model Name	Schluter®-RENO-T	
Item/Model Number	T 9/14 AE	
Quantity	1	
Finish/Color	Satin anodized aluminum	
Notes	See construction documents for installation	

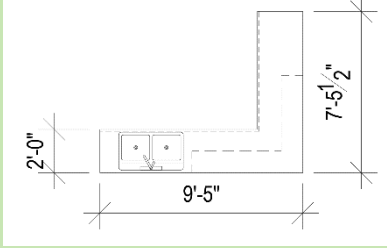
FF&E Schedule		 
Code	GC-1	
Description	Guest chair	
Manufacturer	Herman Miller	
Item/Model Name	Eames Aluminum Group Chair, Management	
Item/Model Number	100317118	
Dimension/Size	37" H 23" W 23" D	
Quantity	10	
Finish/Color	As seen in image, Pecora- Peony	
Description	Content: 75% Australian Wool, 19% Polyamide, 6% Peruvian Alpaca Wool Durability: 100,000 Double Rubs Flammability: CAL 117-2013 FR Free Maintenance: Professional cleaning recommended. Spot-clean with mild spray detergent. Do not use bleach or other harsh chemicals	
Location	RM 302, RM 305, RM 307, RM 309 (Regional Development Officer, Regional communication officer, regional program officer, Grant Writer)	
Notes		

FF&E Schedule		
Code	GC-2	
Description	Guest chair	
Manufacturer	Herman miller	
Item/Model Name	Eames Soft Pad Chair, Management Height	
Item/Model Number	100316097	
Dimension/Size	36" H 23" W 16.5" D	
Quantity	2	
Finish/Color	Leather, metal	
Fabric Pattern/Name, Number	Prone leather	
Fabric Color/Name, Number	Lotus	
Description	Grade: Full Grain Finish: Semi-Aniline Thickness: 1.1–1.3mm Flammability: CAL 117-2013 FR Free Environmental: GREENGUARD Gold Certified.	
Location	Executive Office, RM 303	
Notes	Constructed of 67% recycled materials and is 90% recyclable Smooth swivel seat Height-adjustable with pneumatic or manual lift Five-star base with casters	

FF&E Schedule		
Code	GC-3	
Description	Guest seating	
Manufacturer	Herman Miller	
Item/Model Name	Nemschoff Valor Multiple Seating	
Dimension/Size	34.8" H 66.4" W 24.8" D	
Quantity	1	
Finish/Color	As seen in image	
Description	Contoured Arms: The shape and position of armrests allow easy movement in and out of chair. Clean-Out Design: Gap between seat and back allows debris to be cleaned out. Upholstered: Seat and back are available in same or different upholstery.	
Location	Reception, RM 301	
Notes		

FF&E Schedule		
Code	GC-4	
Description	Lounge Seating	
Manufacturer	Herman Miller	
Item/Model Name	Swoop Plywood Lounge Chair	
Dimension/Size	31" H 32" W 27" D	
Quantity	8	
Finish/Color	As seen in image	
Description		
Location	Reception, RM 301	
Notes		

FF&E Schedule		 
Code	LC-1	
Description	Lounge Chair	
Manufacturer	Herman Miller	
Item/Model Name	Striad Lounge Chair	
Item/Model Number	100192500	
Dimension/Size	35" H 33" W 35" D	
Quantity	2	
Finish/Color	Wire, green upholstery	
Fabric Pattern/Name, Number	Whisper	
Fabric Color/Name, Number	Sea Grass, 1WS13	
Description	Content: 73% recycled polyester, 27% polyester, 11.3% ocean bound plastic Weight: 15.2 ounces/linear yard Abrasion*: Wyzenbeek, 100,000 double rubs Flammability: CAL TB 117-2013, NFPA 260, ASTM E 84 Sustainability: PFAS-Free Textile, PVC Free, Recycled Content, Ocean Bound or Reclaimed Content, SCS Indoor Advantage Gold, Targeted Chemical Elimination, No Prop 65 Warning, FR Free, LBC Red List Compliant Performance: 12 Year Warranty, 100,000+ double rubs	
Location	Executive Office, RM 303	
Notes	Swivel base automatically returns to original resting position after use. Flexible inner shell is made of a natural fiber composite material.	

FF&E Schedule	
Code	OFS-1
Description	Cabinetry system
Manufacturer	OFS
Item/Model Name	Base and upper cabinets
Dimension/Size	 34" H
Fabric Color/Name, Number	COM - SW 6265, Quixotic Plum 
Description	OFS Mile Marker Cabinetry typical
Location	Break Room, RM 306
Notes	



FF&E Schedule		 
Code	ST-1	
Description	Bar stool	
Manufacturer	Herman Miller	
Item/Model Name	Eames Molded Wood Stool-Bar Height-Upholstered Seat Pad	
Item/Model Number	100412566	
Dimension/Size	45" H 18.5" W 21.75" D	
Quantity	2	
Finish/Color	White ash wood, blue upholstery	
Fabric Pattern/Name, Number	Metaphor	
Fabric Color/Name, Number	Bathe, ZMA13	
Description	Content: 100% polyester Flammability: CAL TB 117-2013 Sustainability: PFAS-Free Textile, PVC Free, Greenguard Certified, Targeted Chemical Elimination, FR Free, LBC Red List Compliant Performance: 100,000+ double rubs, Bleach Cleanable	
Location	RM 306, break room	
Notes		

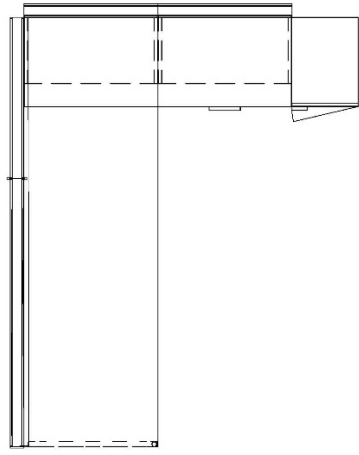
FF&E Schedule		
Code	ST-2	
Description	Desk Chair	
Manufacturer	Herman Miller	
Item/Model Name	Cosm Stool, low Back	
Item/Model Number	100189819	
Dimension/Size	50.5" H 26.75" W 26.75" D	
Quantity	5	
Finish/Color	Textile, metal, blue	
Fabric Pattern/Name, Number	Intercept	
Fabric Color/Name, Number	Glacier, 84505	
Description	Content: 60% elastomeric, 40% polyester Abrasion*: Wyzenbeek, 200,000 double rubs Flammability: CA TB 117-2013, NFPA 260 Sustainability: PFAS-Free Textile, PVC Free	
Location	RM 309, Flex staff station (1), Program Staff (1), Communications Staff (1), Development Staff (1), Marketing staff (1), Information system specialist (1)	
Notes	Rotating Arm rests, adjustable height	

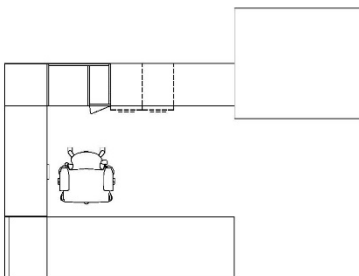
FF&E Schedule		
Code	ST-3	
Description	Stool	
Manufacturer	Miller Knoll	
Item/Model Name	Viv Wood Stool	
Dimension/Size	39.5" H 22" W 22" D	
Quantity	4	
Finish/Color	As shown in image	
Description	Range of chairs, counter height stools and barstools 100% recyclable seat shell molded from polypropylene Seat shell available in eight standard RAL colors Base available in solid oak or walnut	
Location		
Notes		

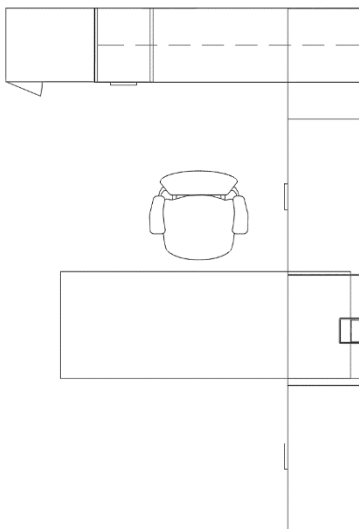
FF&E Schedule		
Code	TB-1	
Description	Dining table	
Manufacturer	Herman Miller	
Item/Model Name	Nelson X-Leg Table	
Item/Model Number	NX100.3060WOUBK	
Dimension/Size	28.5" H 60" W 30" D	
Quantity	2	
Finish/Color	Walnut wood veneer, Black steel legs	
Fabric Pattern/Name, Number	As seen in image	
Fabric Color/Name, Number		
Description	Design for the Environment Laminate and Veneer top: Range from 69–73% recycled content; 15–22% recyclable Stone top range from 1–2% recycled content; 100% recyclable	
Location	RM 306, break room	
Notes		

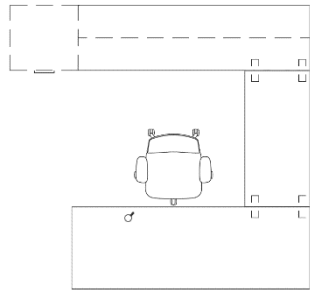
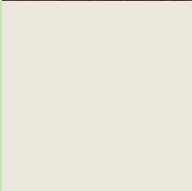
FF&E Schedule		
Code	TB-2	
Description	Conference table	
Manufacturer	Herman Miller	
Item/Model Name	Headway Conference Table, Boat Y Base with Trough	
Dimension/Size	42" H 96" W 48" D	
Quantity	1	
Finish/Color	Wood, metal, as seen in image	
Description	Cable Routing: Hollow legs and spanners route cables from the floor to the table surface. Tech Accommodation: Cabinet legs house a variety of tech components. Surface Access: Cut-outs in the table surface provide easy access to power, data, and cable retractor units.	
Location	Board room, RM 302	
Notes		

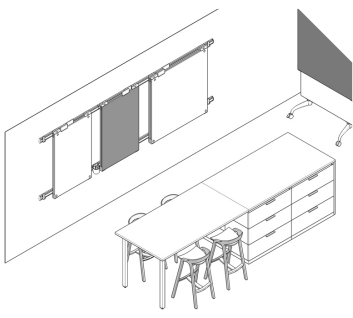
FF&E Schedule		
Code	TB-3	
Description	Conference table	
Manufacturer	Herman Miller	
Item/Model Name	Headway Conference Table, Tapered Y Base	
Dimension/Size	42" H	
Quantity		
Finish/Color		
Fabric Pattern/Name, Number		
Fabric Color/Name, Number		
Description		
Location		
Notes		

FF&E Schedule		
Code	TYP-1	
Description	Typical workstation 1	
Manufacturer	Herman Miller	
Quantity	6	
Finish/Color		
Description	50 sq.ft.	
Location	Room 309, (Flex staff station, Program Staff, Communications Staff, Development Staff, Marketing staff, Information system specialist)	
Notes	Workstation derived from Hive 133	

FF&E Schedule		
Code	TYP-2	
Description	Typical workstation 2	
Manufacturer	Herman Miller	
Quantity	4	
Finish/Color		
Description	100 sq.ft.	
Location	RM 309, DT (Regional Development Officer, Regional communication officer, regional program officer, Grant Writer)	
Notes		

FF&E Schedule		
Code	TYP-3	
Description	Typical workstation 3	
Manufacturer	Herman Miller	
Quantity	3	
Finish/Color		
Description	130 sq.ft	
Location	RM 304, RM 305, RM 307 (Regional Board Secretary, Regional Finance Director, Regional Human Resources Director)	
Notes		

FF&E Schedule		 
Code	TYP-4	
Description	Typical workstation 4	
Manufacturer	Herman Miller	
Quantity	1	
Finish/Color	 	
Description	200 sq.ft	
Location	RM 303, (Regional Executive Director)	
Notes		

FF&E Schedule		
Code	W-1	
Description	Work area typical	
Manufacturer	Herman Miller	
Item/Model Name	Meridian storage	
Finish/Color	 COM-SW 6265, Quixotic Plum 	
Description	150 sq.ft.	
Location		
Notes		

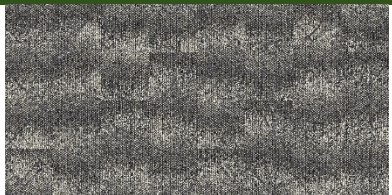
FF&E Schedule		
Code	X-1	
Description	Presentation system	
Manufacturer	Herman Miller	
Item/Model Name	Exclave	
Finish/Color	As shown in image	
Description	Small Boards Stacked, Small Eco Board, Media Tile with Single Screen	
Location	Collab Areas, RM 309	
Quantity	2	
Notes		

FF&E Schedule		
Code	X-2	
Description	Presentation system	
Manufacturer	Herman Miller	
Item/Model Name	Exclave	
Finish/Color	As shown in image	
Description	2 Stowage with Tackboard, Media Tile with Single Screen	
Location	Board room, RM 302	
Quantity	1	
Notes		

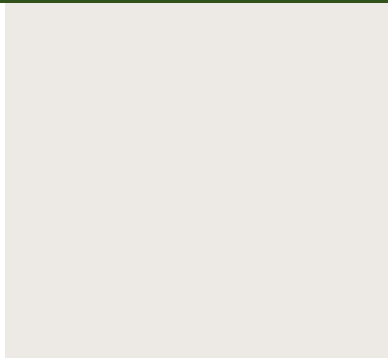
Room Finish Schedule

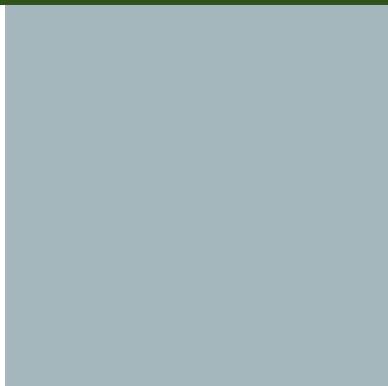
Finish Schedule		
Code	CPT-1	
Description	Modular Carpet	
Manufacturer	Interface	
Product/Style Name	Stitch In Time	
Product Number	105599	
Product Finish/Color	Charcoal Stitch	
Dimension/Size	0.13" H 9.85" W 39.38" L	
Location	Room 309	
Notes	LEED: Contributes to multiple IEQ and MR credits. Environmental Certifications: Green Circle Certified Environmental Facts NSF/ANSI 140 Gold End of Life: Carpet to Carpet Recycling through ReEntry®	

Finish Schedule		
Code	CPT-2	
Description	Carpet tile	
Manufacturer	Interface	
Product/Style Name	Whole earth collection WE152	
Product Number	125520AK00	
Product Finish/Color	104430 Slate	
Dimension/Size	0.13" H 9.845" W 39.38" L	
Location	RM 306	
Notes		

Finish Schedule		
Code	CPT-3	
Description	Carpet tile	
Manufacturer	Interface	
Product/Style Name	Rising signs collection Angle up	
Product Number	147600AK00	
Product Finish/Color	107206 Selenium	
Dimension/Size	0.16" H 9.845" W 39.38" L	
Location	RM 303, RM 302, RM 305, RM 306	
Notes		

Finish Schedule		
Code	PT-1	
Description	Interior Paint	
Manufacturer	Sherwin Williams	
Product/Style Name	ProMar 200 Zero VOC Interior Latex	

Product Number	B31W02651	
Product Finish/Color	SW 7004, Snowbound – Semi-gloss	
Dimension/Size		
Location		
Notes		

Finish Schedule		
Code	PT-2	
Description	Interior Paint	
Manufacturer	Sherwin Williams	
Product/Style Name	ProMar 200 Zero VOC Interior Latex	
Product Number	B31W02651	
Product Finish/Color	SW 6226, Languid Blue	
Dimension/Size		
Location	Open office, RM 309	
Notes	Anti-microbial agents inhibit the growth of mold and mildew on the paint surface. Outstanding touch-up reduces repaint costs. Zero VOCs meets the most stringent environments. Complies with LEED, MPI, GREENGUARD, Environmental Institute (GEI) and other green guidelines and regulations.	

Finish Schedule		
Code	V-1	
Description	LVT flooring	
Manufacturer	Armstrong Flooring	
Product/Style Name	Coalesce Geome	
Product Number	ST834	
Product Finish/Color	Slate	
Dimension/Size	18" x 36" x 0.1"	
Location	Collab Areas, Room 309	
Notes	Construction - Solid Vinyl Tile (Luxury Vinyl Tile / LVT) International Specifications - ASTM F 1700, Class III, Type B embossed surface Overall Thickness - 0.100 in. (2.5 mm)	

	Wear Layer Thickness - 0.020 in. (0.5 mm) Factory Finish - Diamond 10® Technology Installation - Adhesives: S-995, S-319 Roll Strong™, S-1000	
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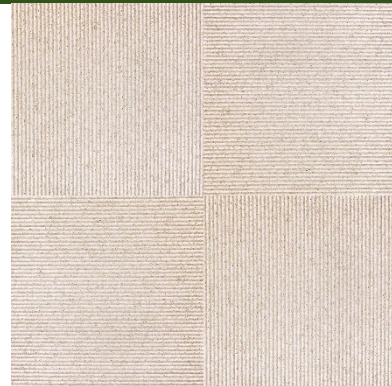
Finish Schedule		
Code	V-2	
Description	LVT flooring	
Manufacturer	Interface	
Product/Style Name	Level Set Collection, Natural Woodgrains	
Product Number	A002	
Product Finish/Color	A00211 Washed Maple	
Dimension/Size	9.845" x 39.38"	
Location	Room 301, Room 302, Room 306, Room 308	
Notes		

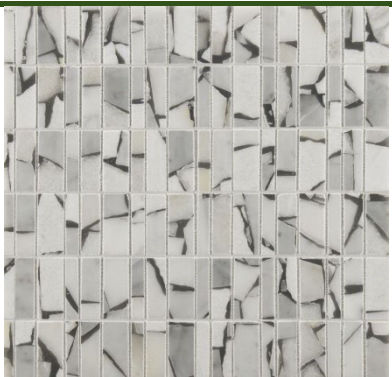
Finish Schedule		
Code	WC-1	
Description	3D wallcovering	
Manufacturer	Karen Pearce Global Direct	
Product/Style Name	Flowers	
Product Number	4306 GYP 02 00004-S	
Product Finish/Color	White	
Dimension/Size	48" x 35"	
Location	Room 301, reception	
Notes	Places inside soffit ceiling	

Finish Schedule		
Code	WC-2	
Description	Wallcovering	
Manufacturer	Coordonne	
Product/Style Name	Botanika	
Product Number	7800995	
Product Finish/Color	Woods Natural	
Dimension/Size	157" W 110" H	
Location	Open office, RM 309	
Notes	Quality: Non-woven / Vinyl Certifications: Bs2-d0, Class A Vinyl, Bs1-d0, A+, Class A Non-woven, Greenguard Made in: Spain	

Finish Schedule		
Code	WC-3	
Description	Wallcovering	
Manufacturer	Spoonflower	
Product/Style Name	Cranes	
Product Finish/Color	AS seen in image	
Dimension/Size	24" W 27' H roll	
Location	Break Room, RM 306	
Notes		

Finish Schedule		
Code	WC-4	
Description	Branding poster	
Manufacturer	-	
Product/Style Name	-	
Product Number	-	
Product Finish/Color	-	
Dimension/Size	127" W 49" H	
Location	Collab Area, RM 309	
Notes		

Finish Schedule		
Code	WC-5	
Description	Textures wallcovering	
Manufacturer	Capri Collections	
Product/Style Name	Capri Muro Studio	
Product Number	MWT101	
Product Finish/Color		
Dimension/Size	24" H 24" W	
Location	Open office, RM 309	
Notes		

Finish Schedule		
Code		
Description	Counter top	
Manufacturer	Ann Sacks	
Product/Style Name	Selvaggio Safari	
Product Number	AS8743-09	
Location	RM 306, RM 302	
Notes	Installation Install per industry standards for natural stone; It is recommended to seal natural stone with a penetrating sealer; Periodic cleaning and resealing is	

	recommended using products formulated for natural stone	
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Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Song	
Name	First light	
Medium	Acrylic on canvas	
Date	2020	
Dimension/Size	6" x 6"	
Location	RM 303, RM 302, RM 305, RM 306	
Notes		

Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Seng	
Name	Summer's Cascading Shadows	
Medium	Acrylic on canvas	
Date	2019	
Dimension/Size	10" x 20"	
Location	RM 307	
Notes		

Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Seng	
Name	Hooded Warblers On The Horizon	
Medium	Acrylic on canvas	
Date	2021	
Dimension/Size	15" x 30"	
Location	RM 305	
Notes		

Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Seng	
Name	Where I Belong (Tom Petty Was Here)	
Medium	Acrylic on canvas	
Date	2022	
Dimension/Size	24" x 36"	
Location	RM 304	
Notes		

Notes		
Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Seng	
Name	Madeline's Favorite	
Medium	Acrylic on canvas	
Date	2019	
Dimension/Size	24" x 12"	
Location	RM 306	
Notes		

Finish Schedule		
Code		
Description	Painting	
Artist	Hannah Seng	
Name	The Drum of the Forest	
Medium	Acrylic on canvas	
Date	2019	
Dimension/Size	36" x 36"	
Location	RM 303	
Notes		

Lighting Schedule

Lighting Schedule		
Code	ACT-1	
Fixture Type	Integrated ceiling light	
Manufacturer	Armstrong World Industries	
Item/Model Number	Diffused White Lens (DW)	
Description	Integrated lighting in acoustic ceiling tile	
Dimension/Size	2'x2'	
Quantity	54	
Lamp Source	LED	
Location	RM 302, RM 303, RM 304, RM 305, RM 307, RM 309	
Notes	Horizontal lights formed into a 2'x2'square	

Lighting Schedule		
Code	CD-1	
Fixture Type	Chandelier	
Manufacturer	Sienna	
Item/Model Number	DF-202211221743-1	
Description	Sienna Bird Chandelier Lamp	
Dimension/Size	31.4" L 3.3" H	
Quantity	2	
Lamp Source	LED – AC 110-240 Volts	
Location	Break Room, RM 306	
Notes		

Lighting Schedule		
Code	CD-2	
Fixture Type		
Manufacturer	BuzziPleat	
Item/Model Number	Light Edel Long Quintet BuzziSol Quintet	
Description		
Dimension/Size	72" W 39" D	
Quantity	1	
Lamp Source	LED, 90 wattage	
Location	Board Room, RM 302	
Notes		

Lighting Schedule		
Code	LP-1	
Fixture Type	Table Lamp	
Manufacturer	Brokis	

Item/Model Number	PC950
Description	Flute Personal Light
Dimension/Size	14" H 6" W
Quantity	4
Lamp Source	LED, 2.5 Wattage
Location	Room 309, Regional Development Officer (1), Regional Communications Officer (1), Regional Program officer (1), Grant Writer (1)
Notes	The light comprises a glass shade, metal body, and tubular LED light source with triplex opal glass diffuser. The glass shade and LED light source assembly are secured with wooden endcaps. The electronics are housed in the body of the light.



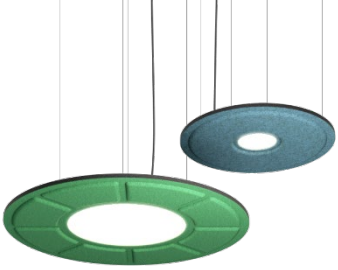
Lighting Schedule	
Code	P-1
Fixture Type	Pendant Light
Manufacturer	Brokis
Item/Model Number	PC962
Description	Night Bird Ceiling suspended light
Dimension/Size	14" H 6" W
Quantity	14
Lamp Source	LED- 5 Wattage
Location	Room 309, Open office
Notes	The base material used in making the lights is the waste glass generated in the production of other BROKIS collections. The recycled glass material is subjected to several stages of processing. At the center of the Night Birds lights is an adjustable, hand-lathed aluminum body that serves to house the light source.



Lighting Schedule	
Code	P-2
Fixture Type	Pendant
Manufacturer	Dezaart
Item/Model Number	SKU_DEZ_PL_1006
Description	Wood Pendant Light BIRD
Dimension/Size	20" D 24" H
Quantity	1
Lamp Source	LED – 60 Wattage

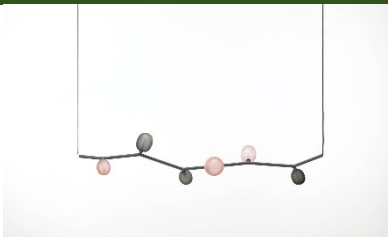


Location	Collab Area, RM 309	
Notes		

Lighting Schedule		
Code	P-3	
Fixture Type	Pendant	
Manufacturer	luxxbox	
Item/Model Number	LX-WPD	
Description	Waffle Pendant Downlit	
Dimension/Size	Donut Medium pendant- 23" Dim Orange X-large pendant- 45.3" Dim	
Quantity	1	
Lamp Source	Dimmable LED light source (Direct) – 24 Wattage	
Location	Work Room, RM 308	
Notes		

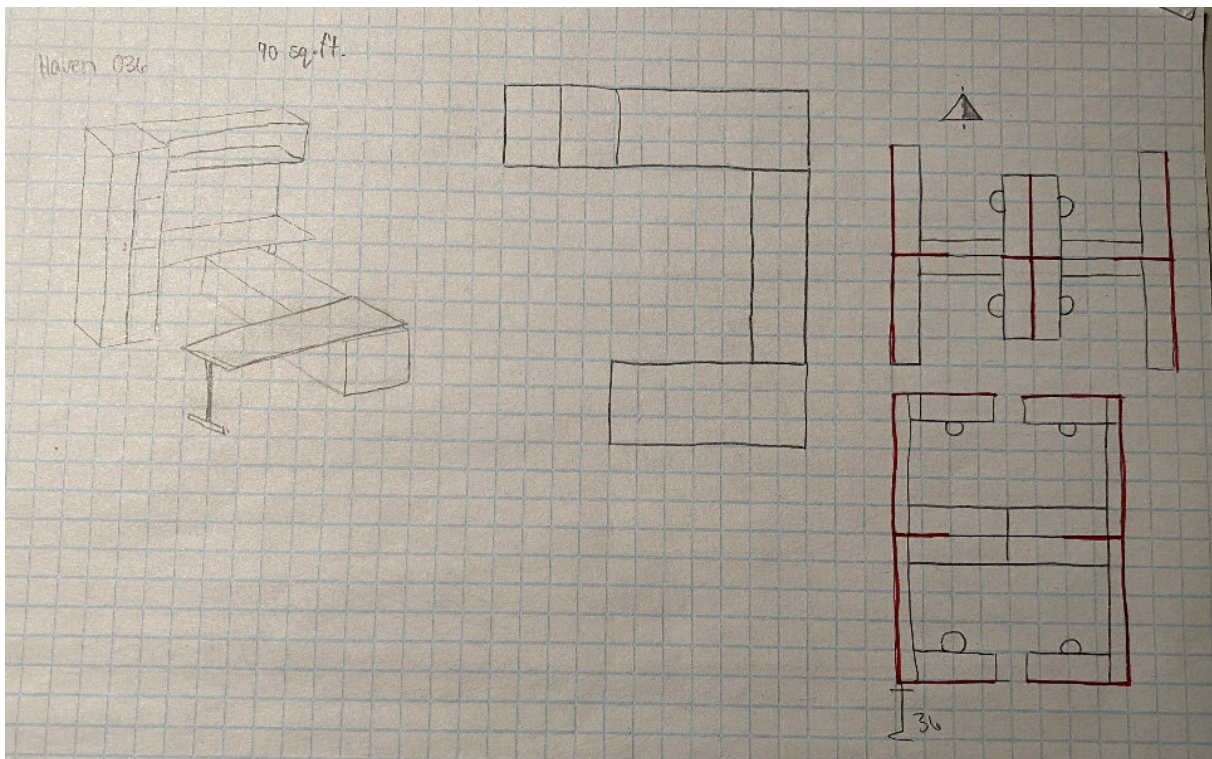
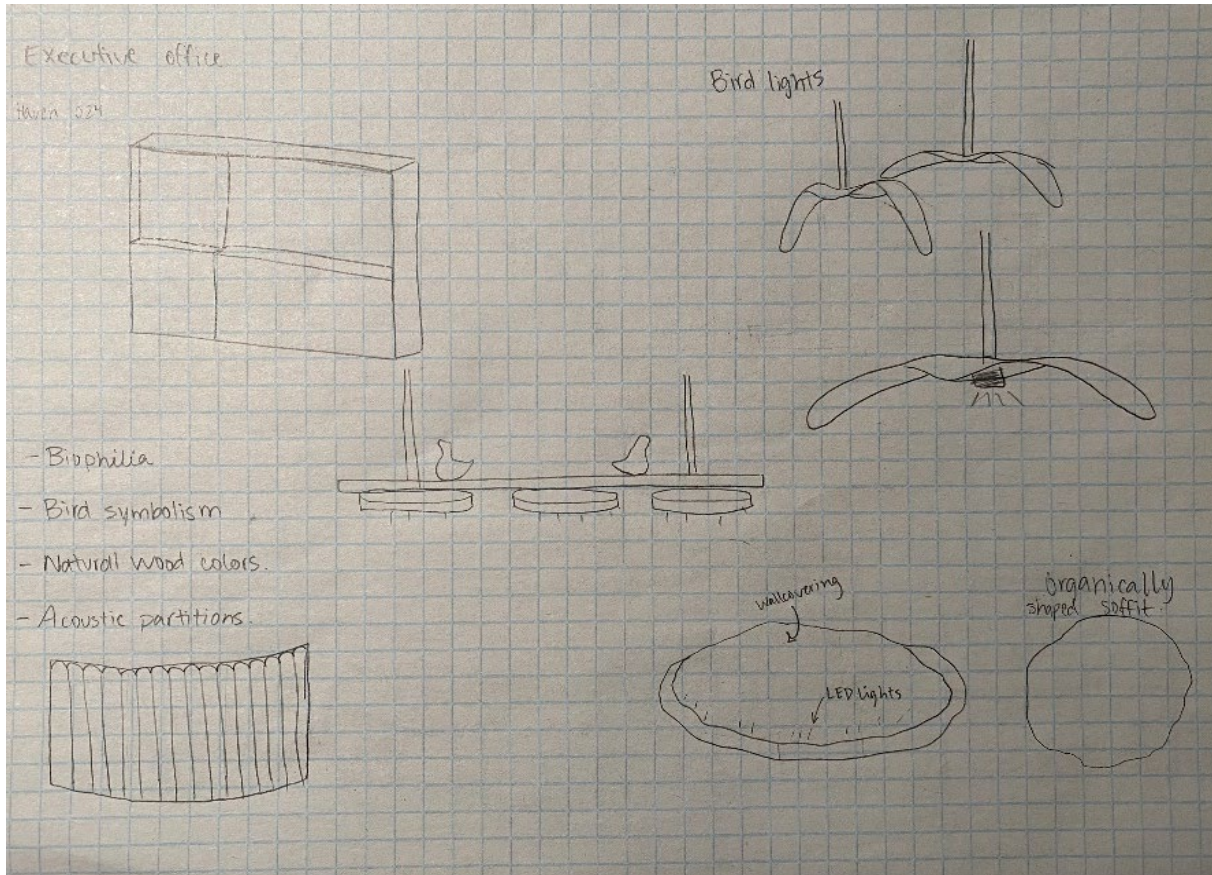
Lighting Schedule		
Code	P-4	
Fixture Type	Pendant lamp	
Manufacturer	Brokis	
Item/Model Number	PC938	
Description	Mona Large	
Dimension/Size	15" Dim	
Quantity	1	
Lamp Source	LED- 13 Wattage	
Location	Executive Office, RM 303	
Notes		

Lighting Schedule	
Code	P-5
Fixture Type	Pendant
Manufacturer	Brokis
Item/Model Number	PC1070
Description	Ivy Horizontal
Dimension/Size	15" H 78" W
Quantity	1
Lamp Source	LED 240 Wattage
Location	Reception, RM 301
Notes	The main body of the light comprises a dural frame and glass shades fitted with G4 sockets. The frame is connected to the power cable by means of an integrated Brokis connector and is hung from a steel rope on the opposite end. The power cable is hung from the ceiling canopy, which also houses the electronics.

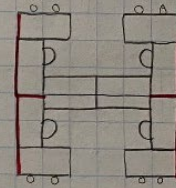
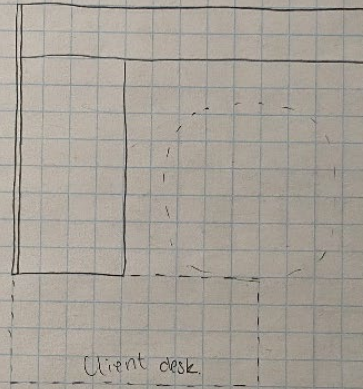
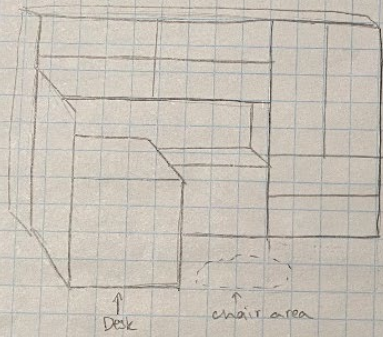


Ceiling Schedule		
Code	M-1	
Fixture Type	Plant Hanger	
Manufacturer	PlantScape Commercial Silk	
Item/Model Number	BIO-HGP-001	
Description	Macrame hanging Planter	
Dimension/Size	24" H 24" D	
Quantity	7	
Location	Open office RM306	
Notes		

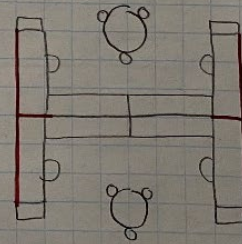
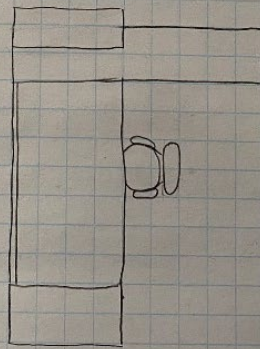
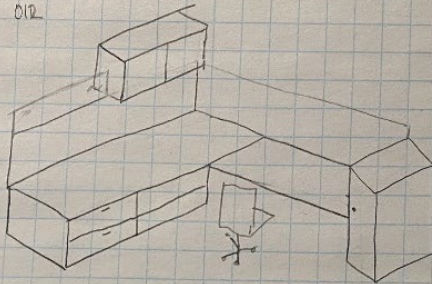
Schematic Sketches



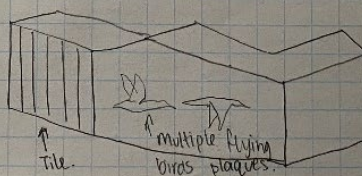
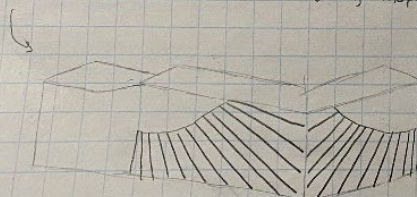
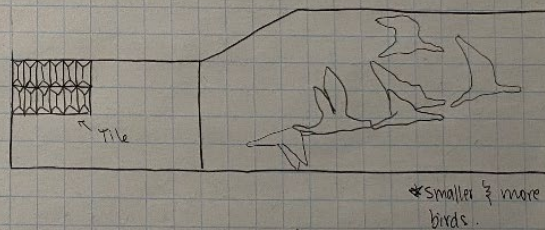
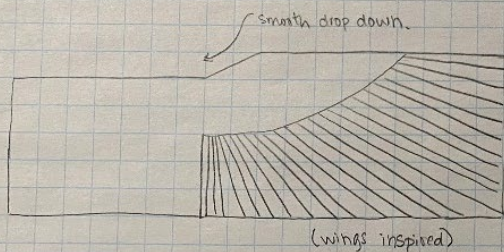
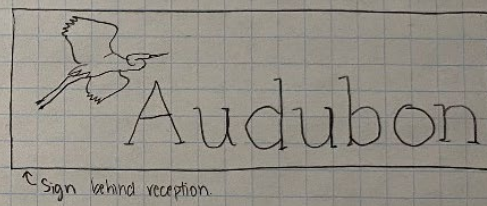
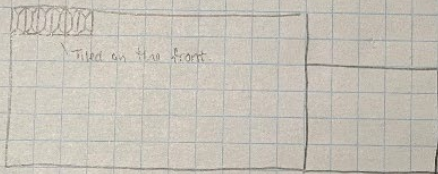
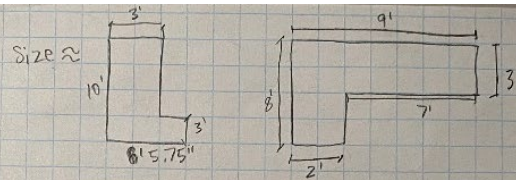
Officer Workstations.



100¢
Haven 012



Custom Reception Desk



Custom Reception

Appendix

Reaction Paper

Inter Office Tour

The interior design industry is constantly evolving to include the latest ideas and innovative approaches to meet the diverse and evolving needs of clients. Students must get a firsthand experience of the industry's dynamics, gain insights into practical applications, and build connections that can strengthen their knowledge of the career. The tour at Inter Office was an opportunity for us to gain a direct understanding of commercial office design.

For our small-scale contract studio course, we toured the Inter Office on January 17th, 2024. Aubree Leiser, the owner and president of Inter Office, and Sophie Semanko, a recent NDSU graduate, started the tour by showing us a presentation on how work environments and design have changed since COVID-19. This information was interesting to me because I did not know how different the workplace was before COVID-19. Today, people want more flexibility in their work location and hours, while still wanting time for peer collaboration and mentorship. This new way of working seems to be more focused on how a person can be efficient in their own way, and it gives more creative access to a designer.

Aubree and Sophie displayed three keywords that describe what an innovative workplace focuses on: well-being, connection, and change. As interior design students, we are hyper-aware of the fact that the design of your environment affects your well-being. Implementing a holistic ergonomic workplace keeps the health and safety of employees a priority. This point resonates with me because I like to have different spaces to work, and the environment where I am working can help my concentration if it is designed properly. Connection within the workplace is not only preferred but required depending on the profession, therefore having an engaging and inviting collaboration space is vital for a better work culture. Lastly, flexibility, or change in the workplace is now essential. With the amount of change that happened just within a few years, people are seeing that it is necessary and environmentally important to start implementing adaptable workstations. Looking at these three topics will help us design an efficient and long-lasting Office Design project.

After dividing into two groups, Aubree took us around the showroom to talk about different spaces. Some companies like to include a “plaza” at the front of their business, this area creates a welcoming feel for guests. Plazas usually have many diverse levels of seating to create a cohesive separation so the space can be used to meet with clients or even relax. Branding is also often included at the entrance of a building to maintain the company image. This type of branding can also be carried throughout the space, which is important to consider for the Office Design project. When it comes to furniture, durable commercial-grade products are necessary so that they can support higher traffic. In some cases, residential-grade furniture can be used with commercial-grade finishes. Aubree walked us through the different Herman Miller workstations and dynamic office furniture. Canvas Vista by Herman Millar is a line of workstations that are very customizable and come in a variety of shapes and Qarni. A

sizes. These workstations can be organized into groups, private offices, and even at-home offices and can include movable storage with each desk. Multifunctional jump spaces, with built-in electrical, lighting, and storage can also be implemented to encourage collaboration among employees. Quiet spaces or huddle rooms can be useful for people who want to have individual work time and may even be necessary for privacy in some professions. In smaller offices where separate huddle rooms are not possible, stand-alone soundproof office pods are efficient ways to include quiet workspaces.

In conclusion, the Inter Office tour gave us insight into the evolving field of commercial office design. Aubree Leiser and Sophie Semanko highlighted the aspects of adaptability, health, and collaboration in innovative workplace designs. The presentation on the changing dynamics of work environments in a post-pandemic world underscored the changing values and priorities of workers. Going through this tour as interior design students not only expands our knowledge but also deepens our understanding of the practical considerations and decisions when designing efficient and long-lasting office spaces.

Annotated Bibliographies

Thesis Statement: The integration of ergonomic principles in office environments aims to create spaces that are comfortable, accessible, and inclusive for all users. By utilizing ergonomic solutions in furniture, fixtures and layouts, interiors can enhance functionality, promote well-being, and accommodate the diverse needs of the users.

Reference Citation (APA style required)	Löffler, D., Wallmann-Sperlich, B., Wan, J., Knött, J., Vogel, A., & Hurtienne, J. (2015). Office ergonomics driven by contextual design. <i>Ergonomics in Design</i> , 23(3), 31–35. https://doi.org/10.1177/1064804615585409
Summary: create a logical summary of the information presented in the source	Through contextual design, they investigated the motivational, social, and environmental factors influencing sedentary behavior in desk-based office workplaces. Detailed data from a 10-day observations revealed information about workers' sitting habits and workplace layouts favoring prolonged sitting. Strategies such as fostering social motivations for standing and walking, rearranging frequently used items to promote movement, and decreasing the appeal of sitting were identified as crucial for reducing and interrupting sedentary behavior.
Credibility: create a logical analysis of the credibility of the source's author (if no author listed, evaluate the credibility of the publication)	This piece is from the <i>Ergonomics in Design: The Quarterly of Human Factors Applications</i> which is comprised of many different qualified authors, who all have individual research and achievements in ergonomic studies. This source is also peer review on the NDSU resource library.
Relevance: analyze the relevance of each source to your chosen topic	This article looks at the real-life behavioral habits of people in the workplace. By learning about the way people naturally want to move, they have come up with a few design solutions that will help me in my design considerations.

Thesis Statement: The crucial role Universal Design is vital in creating workplace inclusion and fighting discrimination. By emphasizing the importance of accommodating diverse needs beyond physical accessibility, the article stresses the priority of incorporating Universal Design for fair workplaces and the valued involvement of people with disabilities.

Reference Citation (APA style required)	Doussard, C., Garbe, E., Morales, J., & Billion, J. (2024). Universal design for the workplace: Ethical considerations regarding the inclusion of workers with disabilities. <i>Journal of Business Ethics</i> . https://doi.org/10.1007/s10551-023-05582-y
Summary: create a logical summary of the information presented in the source	Universal Design presents a powerful strategy for combating discrimination in the work place and promoting inclusion by challenging unfair practices and embracing the diversity of those round. Universal Design shifts the focus from individual shortfalls to creating inclusive environments that accommodate the diverse needs of all workers, including disabilities beyond physical accessibility such as communication, technology, policies, and attitudes. Universal Design offers a compelling approach to adopting fair practices and a more ethical society where individuals with disabilities are valued contributors in the workplace.
Credibility: create a logical analysis of the	One of the writers is Claire Doussard, she has a PhD in landscape engineering and urban designing. The three other writers of this article are all highly educated professionals who have work and research experience

<i>credibility of the source's author (if no author listed, evaluate the credibility of the publication)</i>	in the world of Universal Design. This source has been peer reviewed on the NDSU resource library.
Relevance: <i>analyze the relevance of each source to your chosen topic</i>	This piece not only talks about the Universal Design solutions, but also what the negative effects of not including it are. Though many students know about the general ADA guidelines, we often do not think about why they are implemented in the first place. This article helps identify some accessibility issues and their solutions for my office design.



Office Ergonomics Driven by Contextual Design

By Diana Löffler, Birgit Wallmann-Sperlich, Juri Wan, Jennifer Knött, Anna Vogel, & Jörn Hurtienne

FEATURE AT A GLANCE:

Following contextual design, we identified motivational and social aspects, as well as environmental factors of desk-based office workplaces, that contribute to sedentary behavior in the workplace. Through 10 full-day work observations, we gathered detailed qualitative data on why and when workers sit and unveiled tacit knowledge about habits and physical workplace layouts that favor prolonged sitting, complementing the mostly quantitative research done in the field. Developing social motivations for standing and walking, distributing frequently used objects to require more walking, and reducing the attractiveness of sitting turned out to be key drivers for reducing and interrupting sedentary behavior.

KEYWORDS:

user-centered design, design thinking, user research, workplace ergonomics, sedentary lifestyle

A large body of evidence indicates that prolonged time spent sitting is an emerging health concern and increases the risk of all-cause mortality (Dunstan et al., 2010; Thorp, Owen, Neuhaus, & Dunstan, 2011) and of numerous other negative health conditions. However, sitting is ubiquitous for most adults in developed countries. Sitting is prevalent in three life situations: in the workplace, during transport, and during leisure time.

In the last few decades, far-reaching alterations in workplace environments and work practices have occurred, which are mostly driven by technological innovations such as computers and other labor-saving devices. These modifications and the tertiarization of occupations contribute to a sedentary work life for many of us. Simple workplace interventions that induce workers to interrupt prolonged sitting times for just minutes or reduce overall sitting time during work appear to have considerable benefits for health.

For developing workplace interventions, we consider a socioecological approach, which recognizes the individual, social, and environmental-setting aspects of sitting behavior (Owen, Salmon, Koohsari, Turrell, & Giles-Corti, 2014). However, very little is known about which factors actually influence and determine sitting time in a workplace. Although researchers have begun to quantitatively examine the associations of different correlates associated with work-related sitting time in most cross-sectional designs, to our knowledge, the only qualitative approach involved investigating the acceptability, feasibility, and perceptions of using sit-stand workstations (Chau et al., 2014).

Observation of 10 office workers resulted in design recommendations aimed at reducing sitting time, including office design, social interaction, and education about the hazards of prolonged sitting.

Hence, to better understand why and when people sit and what factors make people interrupt sitting time in a workplace setting, we followed a contextual design process (Holtzblatt, Wendell, & Wood, 2004) to collect real-world data through interviews and field observations. The findings enabled us to explore motivations, strategies, artifacts, and aspects of the physical layout of the workplace that influence sitting behavior. On the basis of our data, we developed concepts focused on a change in workplace layout to combat prolonged sitting time.

FIELD OBSERVATION IN DESK-BASED OFFICES AND DATA ANALYSIS

We conducted full-day contextual inquiry interviews of 10 office workers (8 males, 2 females recruited through flyer advertisement and personal contact) to identify the personal and social motivations behind performing work in a certain style and to identify environmental factors that keep workers from changing their posture as well as factors that lead to a change of posture. Contextual inquiry is an ethnographic research method in the form of one-on-one work observations and unstructured interviews, targeted on open-ended, real-life problem settings. Contextual inquiry reveals tacit knowledge, knowledge about working habits, and environmental factors that participants themselves are not consciously aware of (Holtzblatt, Wendell, & Wood, 2004).

All 10 participants were employees with comparable job titles and responsibilities in different types of office facilities in a midwestern German city (50% university, 50% service sector). Two participants had a private office, six shared an office with

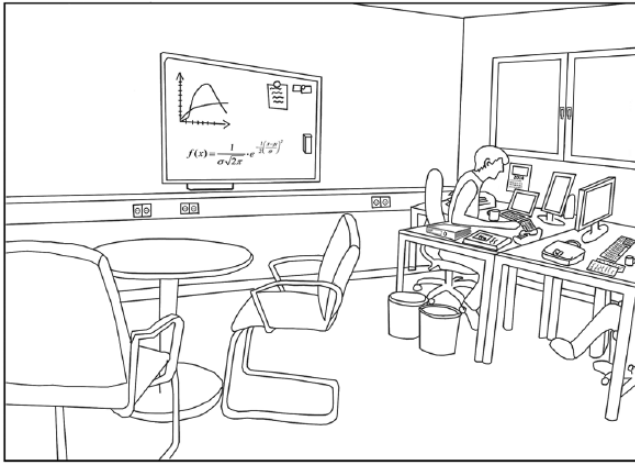


Figure 1. Typical office of our participants. Kitchen, printer, and meeting rooms are located on the same floor as the workers' office and are reached within less than 20 m (70 feet) walking distance in the same direction.

two or three colleagues, and two participants worked in an open-plan office with 5 to 11 colleagues (see Figure 1 for “the typical office”). The participants were between 24 and 56 years old. All participants gave written informed consent. The whole contextual design process was conducted within 3 months and involved about 100 hr of field research, 33 hr of data aggregation and analysis, and 9 hr for developing design concepts.

In the participants' offices, the interviewer observed them performing their daily, mainly desk-based work; took notes and photos; and queried the participants as they worked. Each visit took as long as the participant worked on the day of the observation, which was between 4 and 10 hr (8.4 hr on average), including breaks (0.6 hr on average). In addition, the interviewer gathered data on the following:

- number of steps a participant walked during working hours as well as the distance (the data were measured by individually calibrated pedometers on the participants' hips),
- observed cumulated periods of sitting and standing/walking (time stamps were documented in the observation protocol),
- how many times the participants stood up,
- participants' subjective estimation of sitting time (data of 7 of 10 participants were available because we missed to ask the first three participants), and
- participants' observed sitting posture.

Within 48 hr after each work observation, the design team met for about 2 hr to analyze the data generated by contextual inquiry and to capture key issues and insights relevant for the design problem. The procedure for each interpretation session was as follows: The interviewer told the story of the work observation, and two team members wrote down the

participants' intents, strategies, and motivations that control sitting behavior on sticky notes. Demographic data and objective and subjective data on sitting times and steps were entered into an Excel sheet. Revealing participant comments and sketches of workplace layouts were captured on sticky notes as well. After the data of all work observations were represented on sticky notes, the team consolidated the data by organizing the sticky notes, based on similarity, into an affinity diagram that brought together general aspects of the target population without losing individual variation.

KEY INSIGHTS

Sitting time, steps, and standing time varied across the 10 participants (Table 1). Key insights from the contextual inquiry data analysis clustered into the following topics: reasons why participants sat, triggers that interrupted sitting, participants' sitting posture, and beliefs about adverse health outcomes of prolonged sedentary activities and compensation. We refer to the derived design recommendation in parentheses.

Reasons for sedentary work. For our participants, the majority of the work is cognitive (e.g., programming, reading, writing). They said that concentrating on it requires them to sit, as all resources are then free for the cognitive task itself and they are not distracted by posture control. (Design Recommendation 1)

Standing as an alternative is physically uncomfortable. Four participants said that they *cannot stand still* and have to constantly shift their weight from one leg to the other. According to them, working while standing can be performed only for about 30 min. Five participants expressed doubts about sit-stand workstations (comfort, fear of adverse health effects due to false posture). (Design Recommendation 1)

The work environment promotes sitting. One participant said he could stand up for some tasks but doesn't. All the office chairs were equipped with casters, so participants preferred to roll to the waste bin or whiteboard instead of standing up. Meeting rooms are set up with chairs and tables, and it would require a lot of effort to put them away. The telephone is linked by cable and does not allow workers to take it with them. Taking the elevator is faster than using the stairs. Since many documents are digitally available, there is no need to walk to the cabinet anymore. (Design Recommendation 4)

Reasons for interrupting sedentary work. A participant said, “Without social interaction, I would barely stand up.” Indeed, social interaction was the major trigger for interrupting sitting (e.g., for helping a colleague, chatting with someone, leaving the room when talking on the cell phone to avoid disturbing others). (Design Recommendation 5)

Many tasks cannot be accomplished at the desk, or objects cannot be reached from the desk. These include, for example,

Table 1. Cumulated Quantitative Data Collected During the Full-Day Working Observations (number of cases in parentheses)

Variable	Individual Office (n = 2)	Shared Office With 2 to 3 Workers (n = 6)	Open-Plan Office With 6 or More Workers (n = 2)	Total (n = 10)
Working time (hours)	8.6 (0.3)	7.5 (2.1)	7.7 (1.0)	7.8 (1.8)
Break time (hours)	0.7 (0.3)	0.7 (0.4)	0.4 (0.1)	0.6 (0.4)
Steps	4,474 (2,078)	2,707 (314)	762 (529)	2,824 (2,238)
Walking distance (km)	3.3 (1.6)	2.1 (0.2)	0.5 (0.4)	2.2 (1.7)
Sitting time (hours)	5.1 (0.4)	6.9 (1.8)	7.3 (0.2)	6.6 (1.6)
Estimated sitting time (hours)	6.3 (0.4)	7.0 (2.1)	8.1 (1.9)	7.1 (1.9)
Standing time (hours)	4.2 (0.3)	1.2 (0.5)	1.8 (0.2)	1.9 (1.2)
Stand up	15 (0)	15 (3.2)	19.5 (10.5)	16 (6)
Average length of the three longest sitting periods (minutes)	41 (18)	64 (27)	50 (18)	52 (21)

Note. Group means are reported with standard deviations in parentheses.

changes in the environment. Participants stand up when they want or need to operate environmental controls; for example, turning the light on or off or opening or closing the window and door. Sometimes colleagues are asked to help when they are closer to the object or the object is not easy to reach for the participants (e.g., a desk in front of the window makes the window not easily accessible).

Fetching objects from outside one's own office (such as printed documents), accessing devices that are not available in one's own office (e.g., printers and fax machines), and waste disposal (if the waste bin is out of throwing range) are triggers for standing up as well. Also, fulfilling basic needs interrupts sedentary work, such as walking to the toilet, preparing coffee, going out for lunch, or smoking a cigarette. Notably, the participants "collected" tasks that require standing up and carried them out in one trip. One participant said, "I try to obtain the optimum benefit when I stand up." (Design Recommendations 2 and 3)

Six participants experienced physical discomfort after long periods of sitting. Seven participants told us that when their concentration starts to fade and they get tired, they need to stand up and walk to clear their head. (Design Recommendation 1)

Some participants prefer to carry out tasks while walking. Six participants told us that they prefer to walk when they have to make long and/or demanding phone calls, because walking improves their conversation performance. For seven participants, physical activity, such as going out for a walk, is a very useful tool when they get stuck with a cognitive task. (Design Recommendation 1)

Participants' sitting posture. The intervals in which participants altered their sitting posture (leaning forward or backward, changing the position of the legs) differed greatly. Whereas six participants did change their sitting posture every 10 to 12 min, four participants barely moved for 1 up to 3 hr.

Four participants mentioned that they cannot customize their desk (because it is not height adjustable) and office chair (because they never figured out how all the different levers work). As a result, they experience slight but constant physical discomfort during work because the furniture is not optimally adjusted to their body size. They compensate, for example, by moving the chair very close to the desk to be able to maintain an upright position. Participants reported not knowing much about a healthy body posture at the workplace. (Design Recommendation 4)

Beliefs about adverse health outcomes of prolonged sedentary activities and compensation. Prolonged sitting has only a mild and temporary influence on office work. Four participants said that their cognitive performance declines with prolonged sedentary work, and three reported slight permanent physical effects. The full range of negative health outcomes was not known by the participants, who mentioned only muscular tension (8 of 10), posture (7 of 10), overweight (6 of 10), and cardiovascular problems (4 of 10). (Design Recommendation 7)

Five participants did not report any negative consequences of prolonged sedentary work at all and thus did nothing to compensate for long periods of sitting in their free time, whereas the other five hold the belief that they can fully



Figure 2. Office that supports sedentary work (worst-case scenario). Everything is within reach – the worker does not need to stand up anymore. The social contact with other colleagues is hampered through dividing walls. Kitchen, printer, and meeting rooms are located on the same floor as the participants' office and are reached within a few steps.

compensate for their sedentary work by physical activity outside of work. The activities of physically active participants included sports (6 of 10), walking (6 of 10), using stairs instead of the elevator (4 of 10), and walking detours (3 of 10). One participant mentioned, "I appreciate the long footway from the bus stop to the office." (Design Recommendation 6)

At the end of the full-day observations, we asked participants if they could think of any improvements to their workplace that would result in less sedentary work. In general, participants answered that they were quite satisfied with the amount of sitting times, so they could not think of how to improve the current situation. However, when we asked them if they could tell us instead how to make them sit even more, they came up with some ideas (e.g., everything is within reach, huge offices, dividing walls between workplaces that hamper social interaction). Their ideas inspired the "worst-case" scenario office in Figure 2.

DESIGN RECOMMENDATIONS FOR CONCEPTS TO COMBAT PROLONGED SITTING TIMES

From the affinity diagram, the design team came up with 60 design ideas. We discussed promising ideas and overarching concepts and considered their technical feasibility. All design ideas addressed design requirements we identified from the key issues, with the first four depicted in a sketch of the "minimal-sitting workplace" (Figure 3).

1. When designing a working environment that reduces and interrupts sedentary work, designers should bear in mind that although the majority of cognitive tasks require sitting, some tasks are preferably done during walking (talking on the phone, problem solving) – and the workplace design should support this.

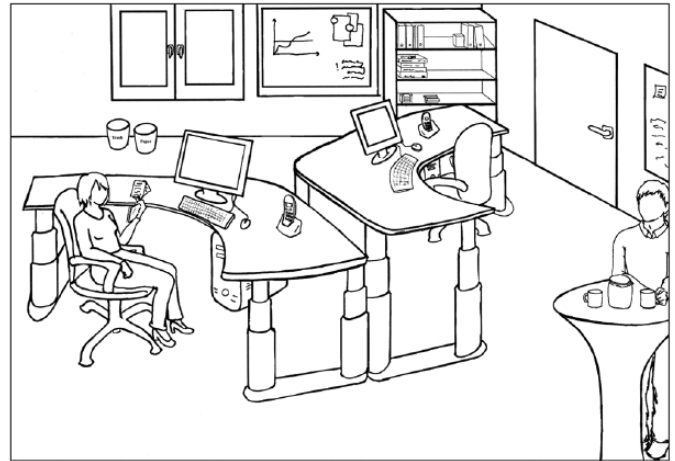


Figure 3. Office that reduces and interrupts sedentary work. There are height-adjustable tables (sitting for cognitive tasks, standing for talking on the phone) and chairs without casters, and workers have to stand up to reach other objects in their office. Kitchen, printer, and meeting rooms are located on a different floor from the workers' office, are in different directions, or can be reached in 50 to 100 m (170–330 feet).

2. Prolonged sedentary work can be interrupted by placing frequently used objects (e.g., the printer) out of the workers' reach to provoke standing up and short distances to walk, but the objects should be easily accessible.
3. Another recommendation is to consciously design or plan work to distribute standing up – rather than having office workers "collect" all tasks that require standing up and carrying them out in one trip.
4. Office furniture can be designed to make standing more attractive, for example, by increasing the resistance of office chair casters (or getting rid of them) and offering height-adjustable or sit-stand desks and conference tables.
5. In general, office workers need a reason to stand up – participants mentioned that they would not stand up just for the sake of standing up. Social interaction provides a good reason to interrupt sitting, and thus the workplace environment should be designed to support social interactions and short joint breaks so that coworkers can engage in collaborative activities; for example, in recreation rooms or even for a small chat in the kitchen.
6. The very nature of office work does not seem ideal for fixed events that involve many workers, because interruptions in the work flow dramatically increase the time needed to fulfill their tasks and increases their work burden. Rather, designers should seek subtle environmental changes and interventions that remind and engage workers in small exercises, smoothly integrating into their individual working style.
7. Finally, given that many office workers describe themselves as health conscious, they desire more education about adverse health outcomes of sedentary work and how to combat it.

CONCLUSION

The contextual design approach elicited rich information about work practices, social and personal motivations, and the physical workplace environment regarding sedentary behavior and approaches to combat the sedentary workplace. The resulting design recommendations are very likely to be accepted by desk-based office workers and thus effectively reduce and interrupt prolonged sedentary work. However, the derived design ideas need to be subjected to subsequent user and efficacy studies.

Because the interviewers were in participants' work spaces for the entire work day, it cannot be ruled out that this presence may have altered the participants' behavior. However, they reported that after a short period, they barely noticed the presence of the interviewer. In addition, our small sample size may not be representative of the general population. Also, our findings are highly dependent on the individuals we observed and interviewed. These data (Table 1) can also be biased by infrequent activities the participants did on the day of the observation, for example, walking to a nearby building to hold a lecture.

We hope that through our exploratory study, we have shed light on what desk-based office workers want, complementing quantitative research and suggesting design ideas that can reduce prolonged sitting times in the workplace.

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Branding & Concept Board



Audubon Society

Mission:

“The National Audubon Society protects birds and the places they need, today and tomorrow, throughout the Americas using science, advocacy, education, and on-the-ground conservation.” – Audubon, About Us

Our History:

Protecting waterbird populations has been part of Audubon’s mission even before the official establishment of the National Audubon Society. Outrage over the slaughter of millions of waterbirds, particularly egrets and other waders, for the millinery trade led to the foundation, by Harriet Hemenway and Minna B. Hall, of the Massachusetts Audubon Society in 1896. By 1898, state-level Audubon Societies had been established in Pennsylvania, New York, New Hampshire, Illinois, Maine, Wisconsin, New Jersey, Rhode Island, Connecticut, the District of Columbia, Ohio, Indiana, Tennessee, Minnesota, Texas, and California



Our Success:



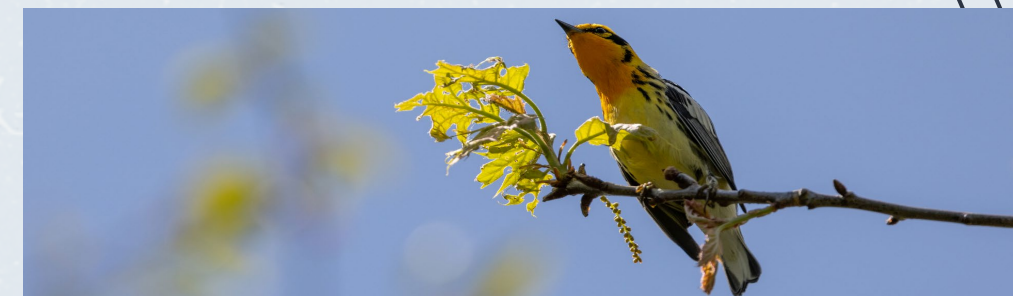
Protection of the Arctic National Wildlife Refuge and other fragile habitats



The ongoing recovery of the imperiled California Condor and Brown Pelican.



Adoption of innovative policies that balance habitat protection with green energy development on millions of acres
Continuing restoration of the Everglades and Long Island Sound



Abeera Qarni
ID 253
Spring 24
Branding

Audubon Society

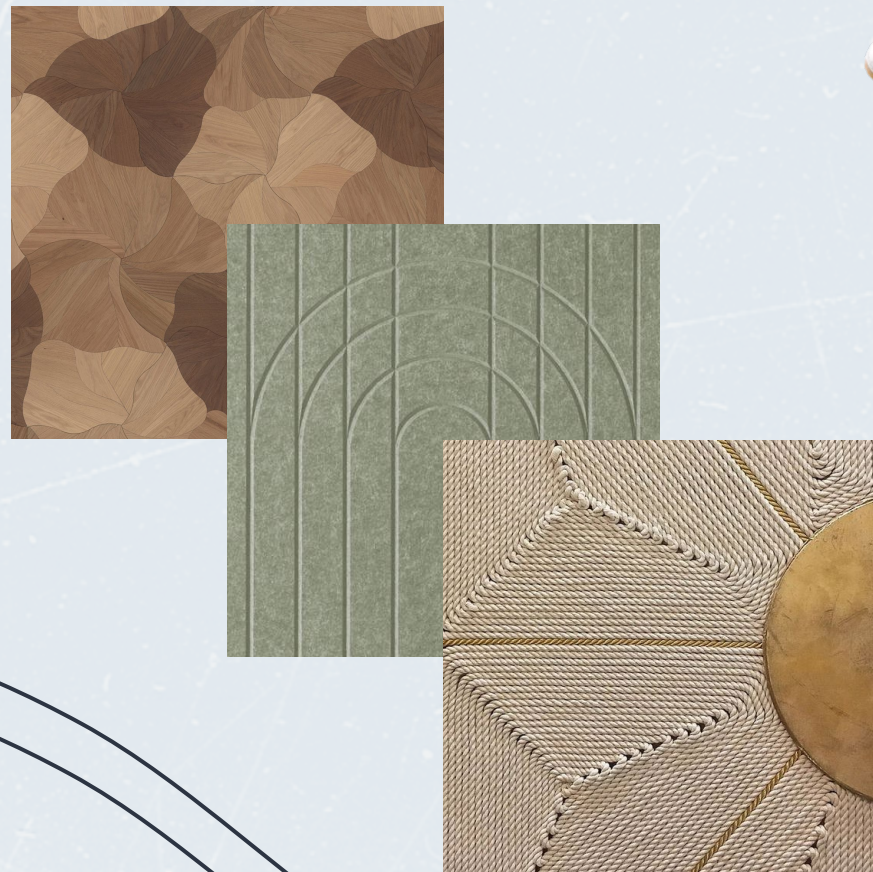


Inviting Workspaces

Ergonomic Furniture



Organic Shapes & Finishes



Modular Workspaces



Symbolize Birds in Lighting & Art



Hanging Plants & Indoor Vegetation



Abeera Qarni
ID 253
Spring 24
Concept

Power Point Presentation

Aududon Society

Office Design Project

Abeera Qarni

ID 253



About Audubon



Mission

Audubon protects birds and the places they need, today and tomorrow. Across aisles. Across landscapes. Across borders. When it comes to our environment, birds are a uniting force. Birds cross borders, from neighborhoods to states and beyond, migrating tens of thousands of miles across multiple countries from one tip of the planet to the other. And so do we. Audubon's hemispheric approach recognizes that the majority of bird species in the Americas migrate annually between Canada, the United States, Latin America, and the Caribbean. Audubon's programs are like the birds—unencumbered by political boundaries and seamlessly integrated across the Western Hemisphere.



**Founded
1905**



**510+
Communities**



**Over 10
Countries**



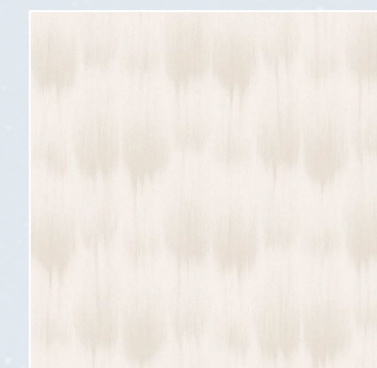
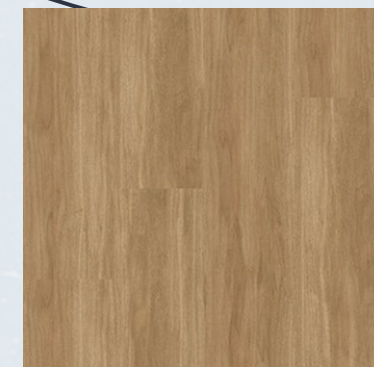
Rendered FF&E Plan



- 🐦 Wayfinding carpet design
- 🐦 Optimized natural lighting

- 🐦 Strategic collab areas
- 🐦 Welcoming layout

Reception/ Lobby



Custom reception desk

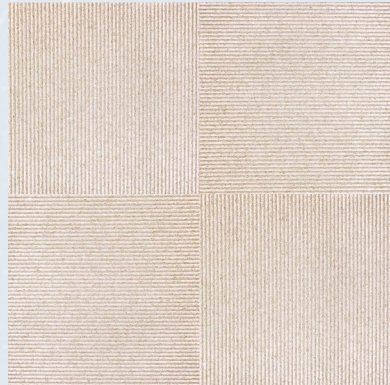


Company branding



Variety of seating

Board Room



Natural lighting



Natural lighting



Wet bar

Typical Workstation 1



Personal storage



Ergonomic seating



Greenery

Flex Staff Station, Program Staff, Communications Staff, Development Staff, Marketing staff, Information System Specialist

Typical Workstation 2



Regional Development
Officer, Regional
Communication Officer,
Regional Program Officer,
Grant Writer



Ample workspace

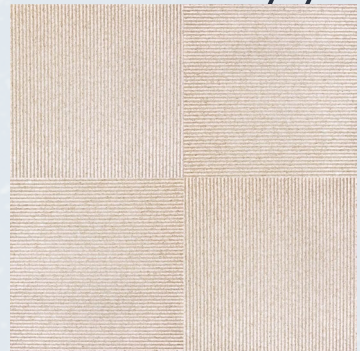
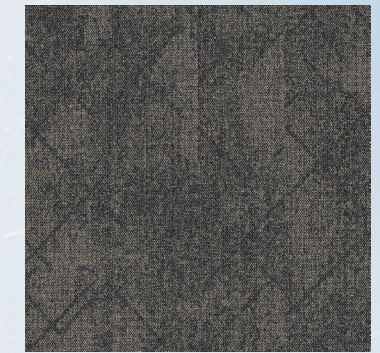


Guest seating



Company branding

Typical Private Office 3



Ample storage



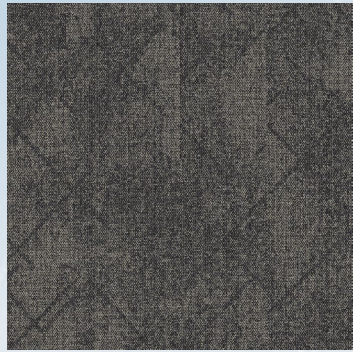
Guest seating



Bird symbolism

Regional Board Secretary,
Regional Finance Director,
Regional Human
Resources Director

Typical Private Office 4



Regional Executive
Director



Natural lighting



Separate seating



File storage

Collaboration Areas

🐦 Inviting collaboration

🐦 Stool seating

🐦 Acoustic separation



Break Room

🕊 Booth seating

🕊 Accent colors



Work Room



Mailboxes



Office storage



Printing/ copying

Special Features



Biophilic ceiling fixtures



Integrated ACT lighting



Company branding

Special Features

🐦 Organic shape soffit

🐦 Branch lights

🐦 Bird lights



Thank you!



ADA STANDARD MOUNTING HEIGHTS

GENERAL NOTES:
SEE PROGRAMING BINDER FOR REFERENCED INFORMATION

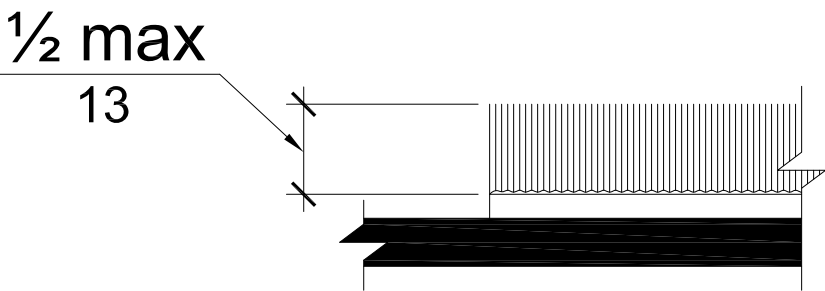


FIGURE 302.2
CARPET

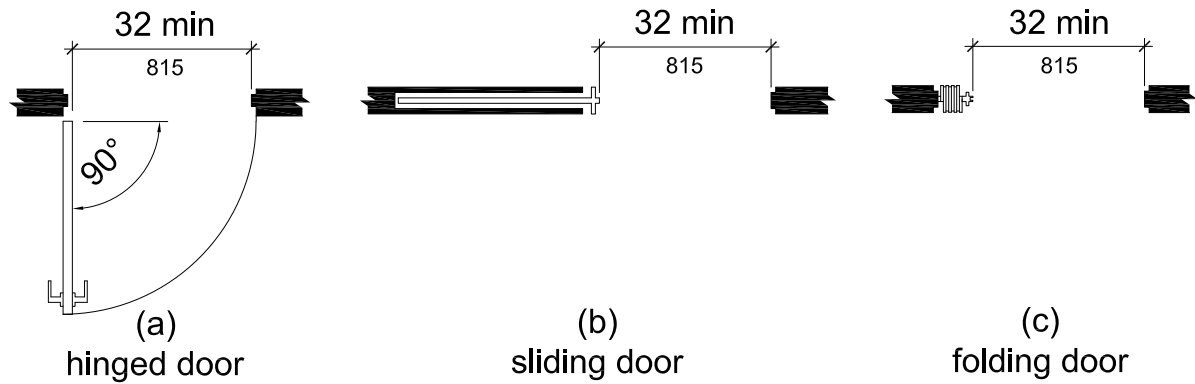


FIGURE 404.2.3
CLEAR WIDTH OF DOORWAYS

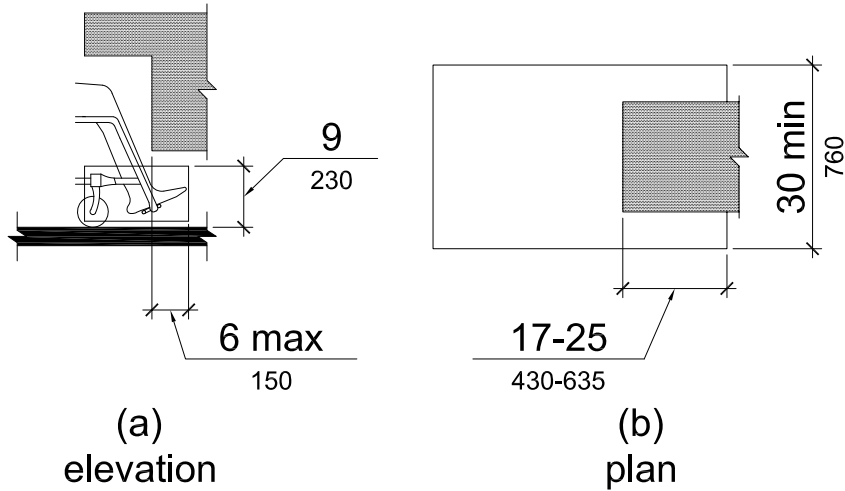


FIGURE 306.2
TOE CLEARANCE

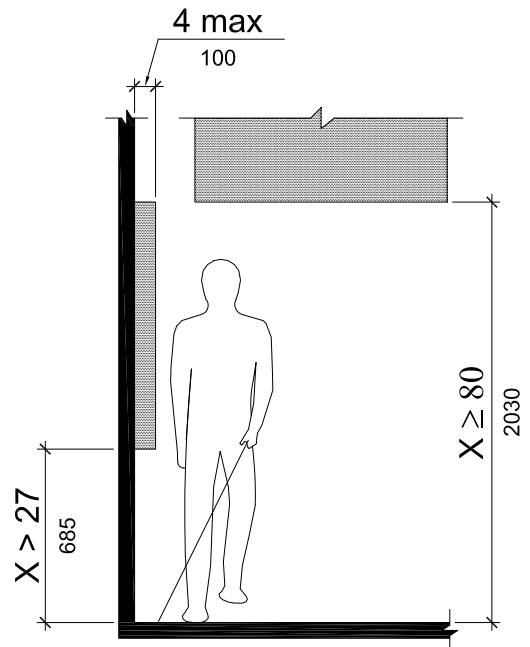


FIGURE 307.2
LIMITS OF PROTRUDING OBJECTS

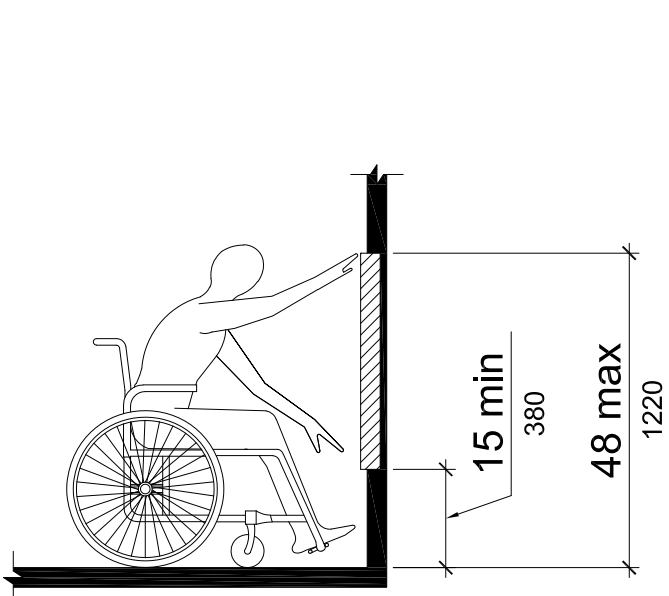


FIGURE 308.2.1
UNOBSTRUCTED FORWARD REACH

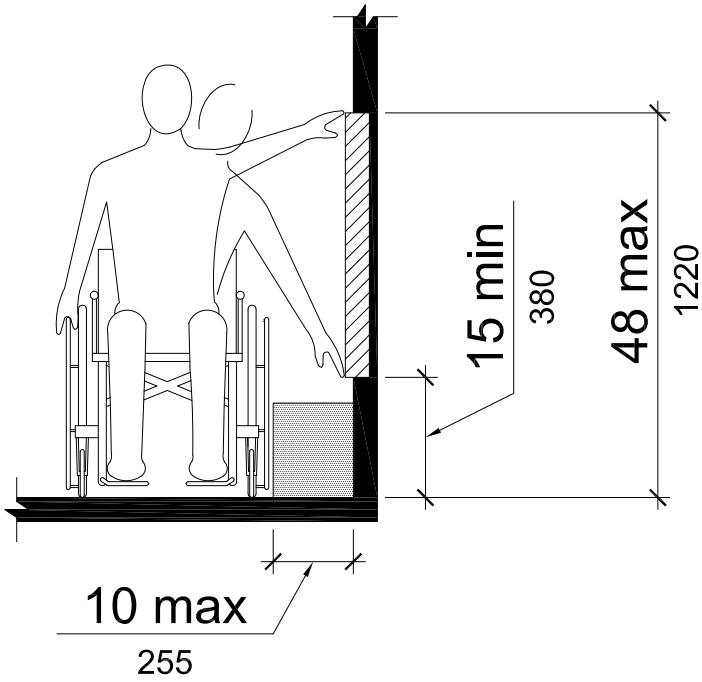


FIGURE 308.3.1
UNOBSTRUCTED SIDE REACH

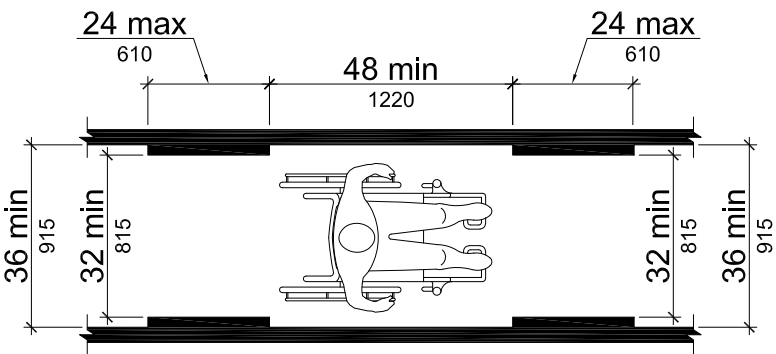
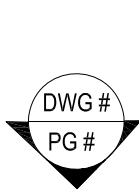


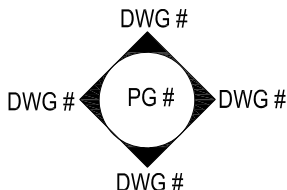
FIGURE 403.5.1
CLEAR WIDTH OF ACCESSIBLE ROUTE

DRAWING INDEX:
A3.0 Dimensioned Floor Plan
A3.1 Furniture Fixture and Equipment Plan
A3.2 Room Finish Plan
A5.0 Reflected Ceiling Plan
A7.1 Interior Elevation
A8.1.0 Custom Elements
A8.1.1 Custom Elements
A9.1.0 Large Scale Plans
A9.1.1 Large Scale Plans
A9.1.2 Large Scale Plans
E2.1 Power & Communication Plan

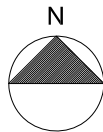
DRAWING SYMBOLS & MATERIAL INDEX



SINGLE ELEVATION SYMBOL



MULTIPLE ELEVATION SYMBOL



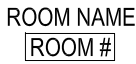
NORTH SYMBOL



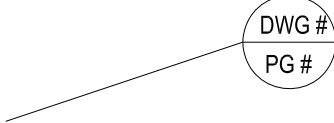
SECTION CUT SYMBOL SYMBOL



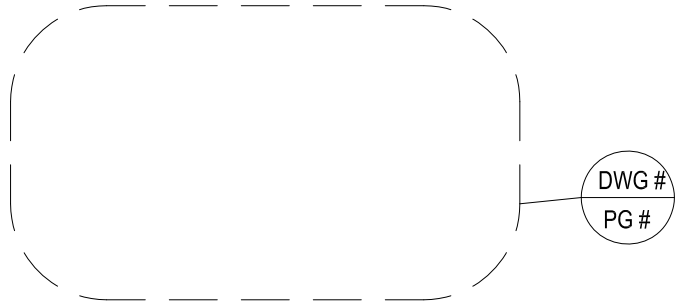
DRAWING LABEL



ROOM LABEL



DETAIL SYMBOL



LARGE SCALE PLAN SYMBOL

ABBREVIATIONS

GYP - Gypsum Board
WC- Wallcovering
AFF- Above Finished Floor
RM - Room

BUILDING CODE SUMMARY

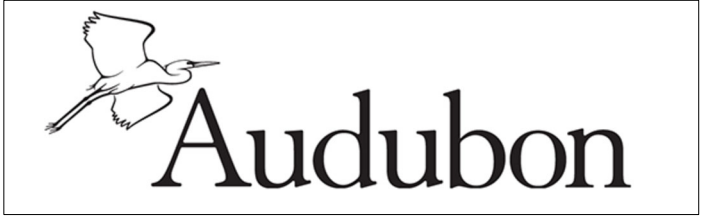
ADOPTED JURISDICTIONAL BUILDING CODES
International Building Code 2021

OCCUPANT LOAD
Total OL 114

SQUARE FOOTAGE
4,200 Total Square Feet

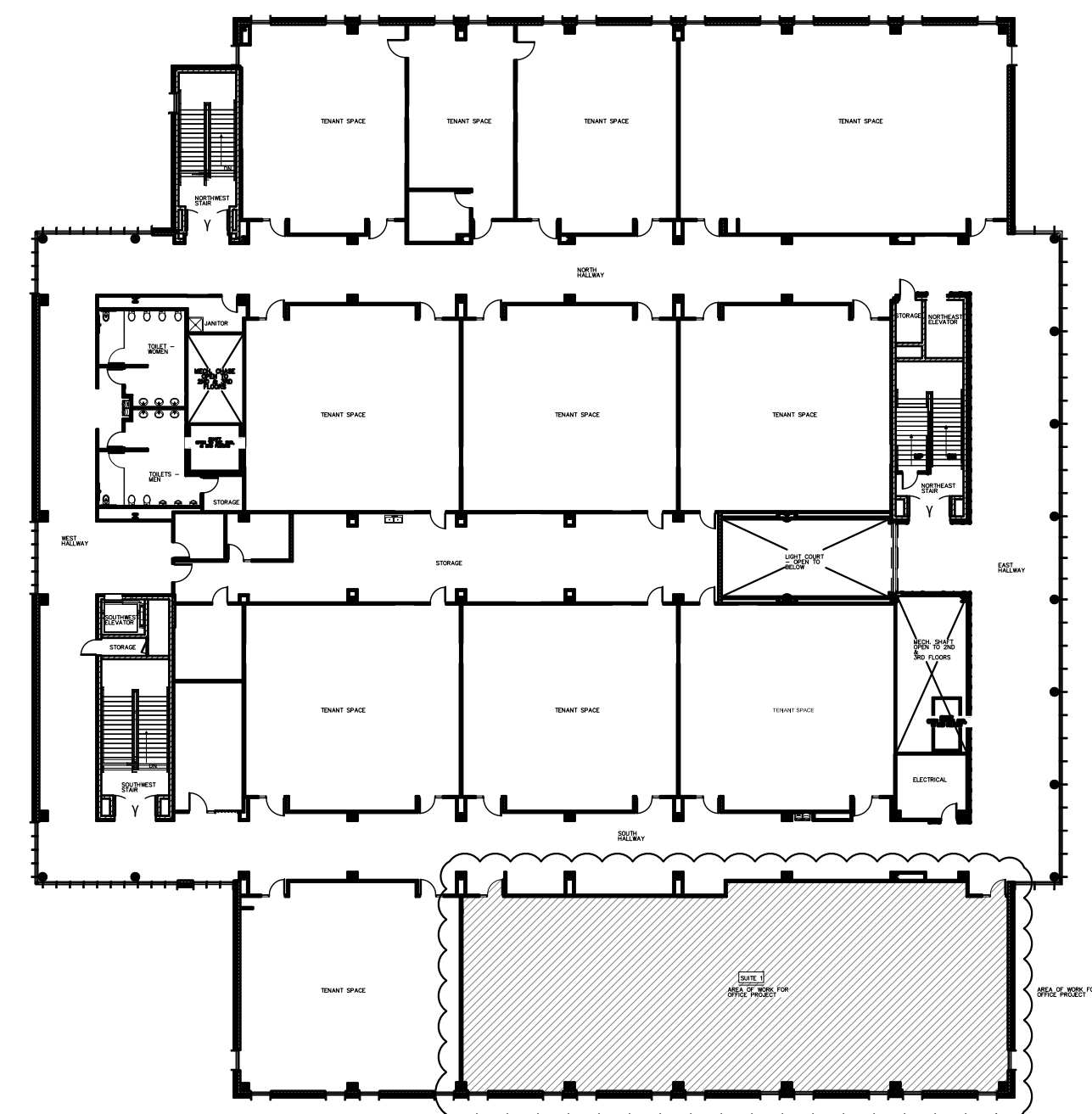
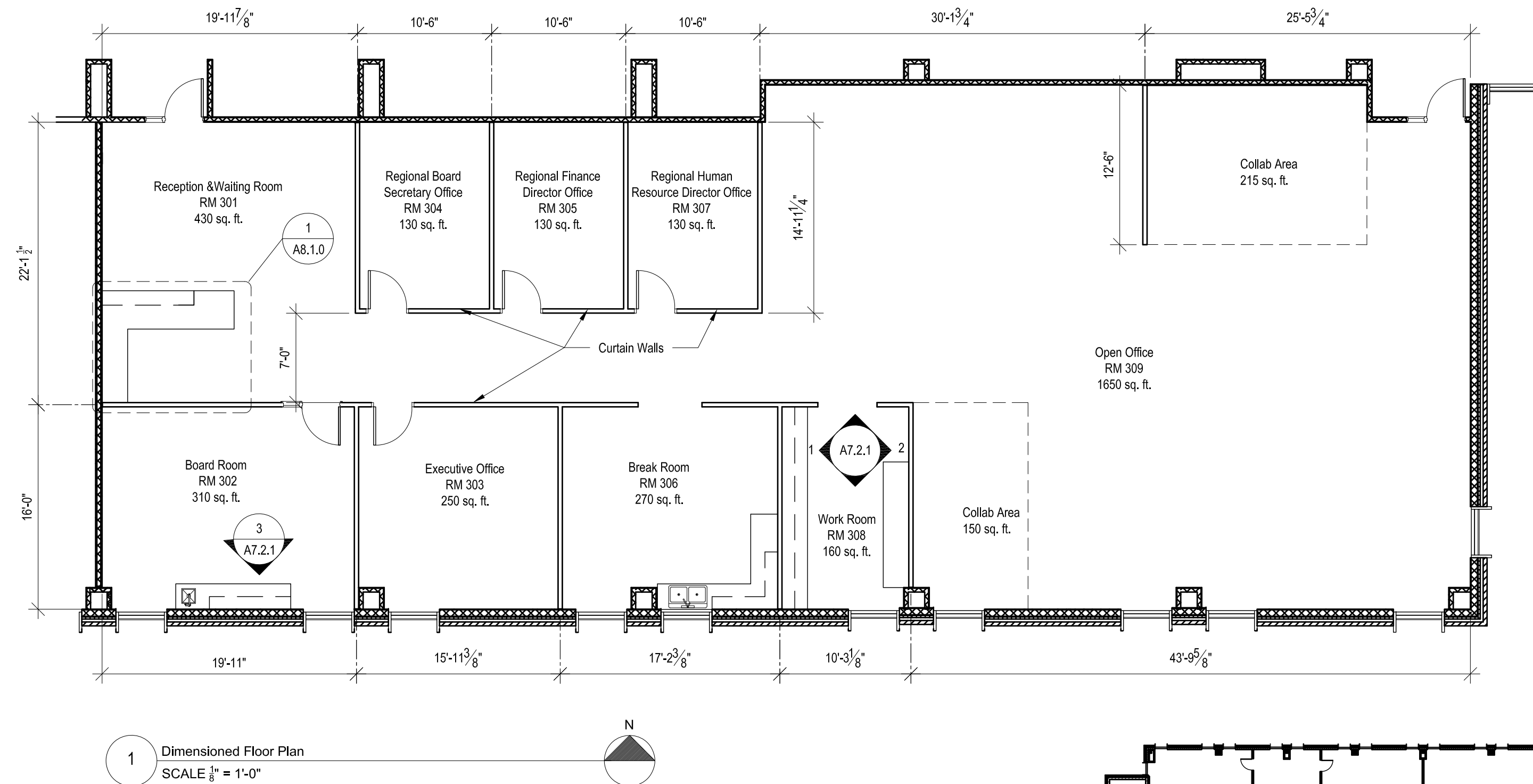
OCCUPANCY CLASSIFICATION
Group B - Business

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DATE: SPRING 2024
CLASS: ID 253



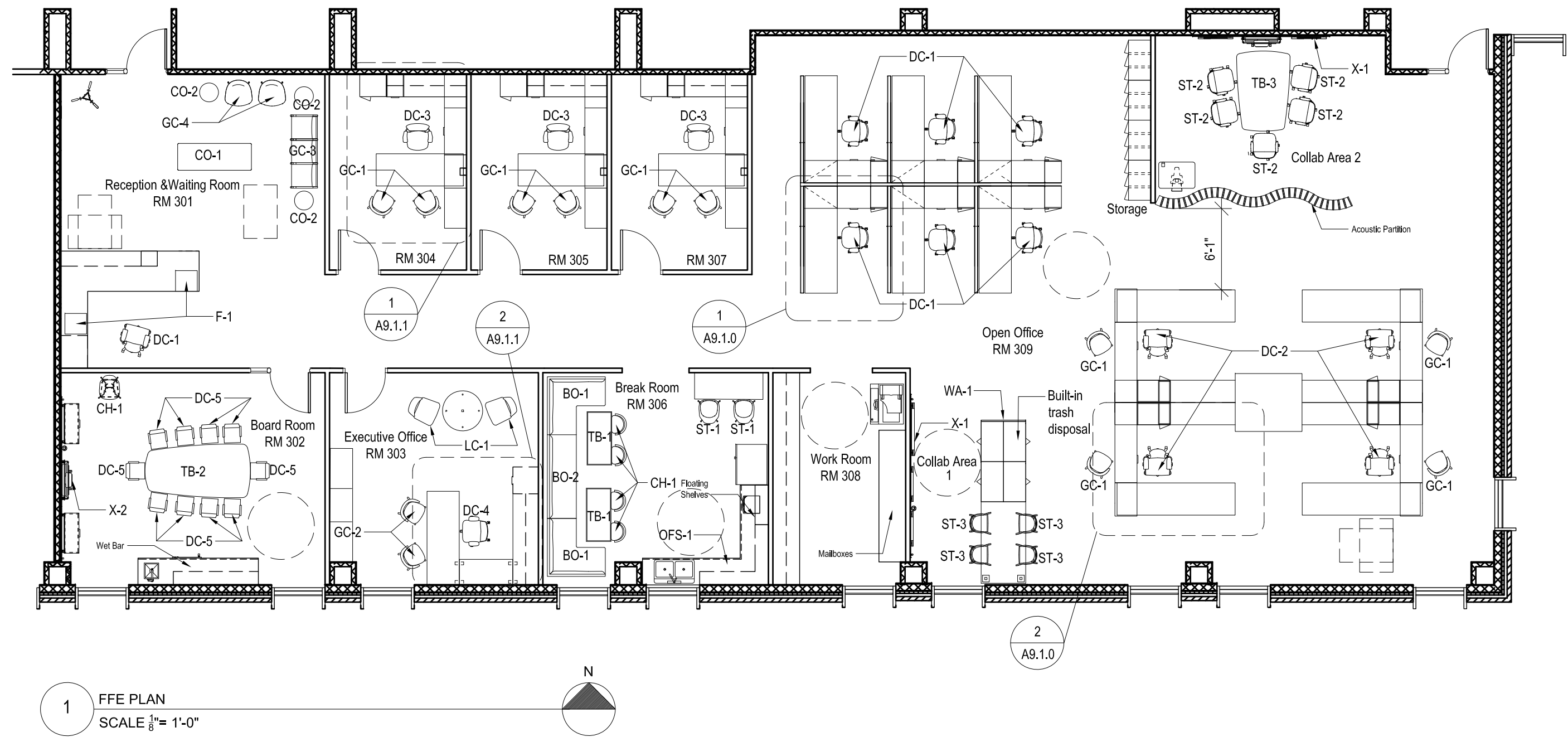
DIMENSIONED FLOOR PLAN

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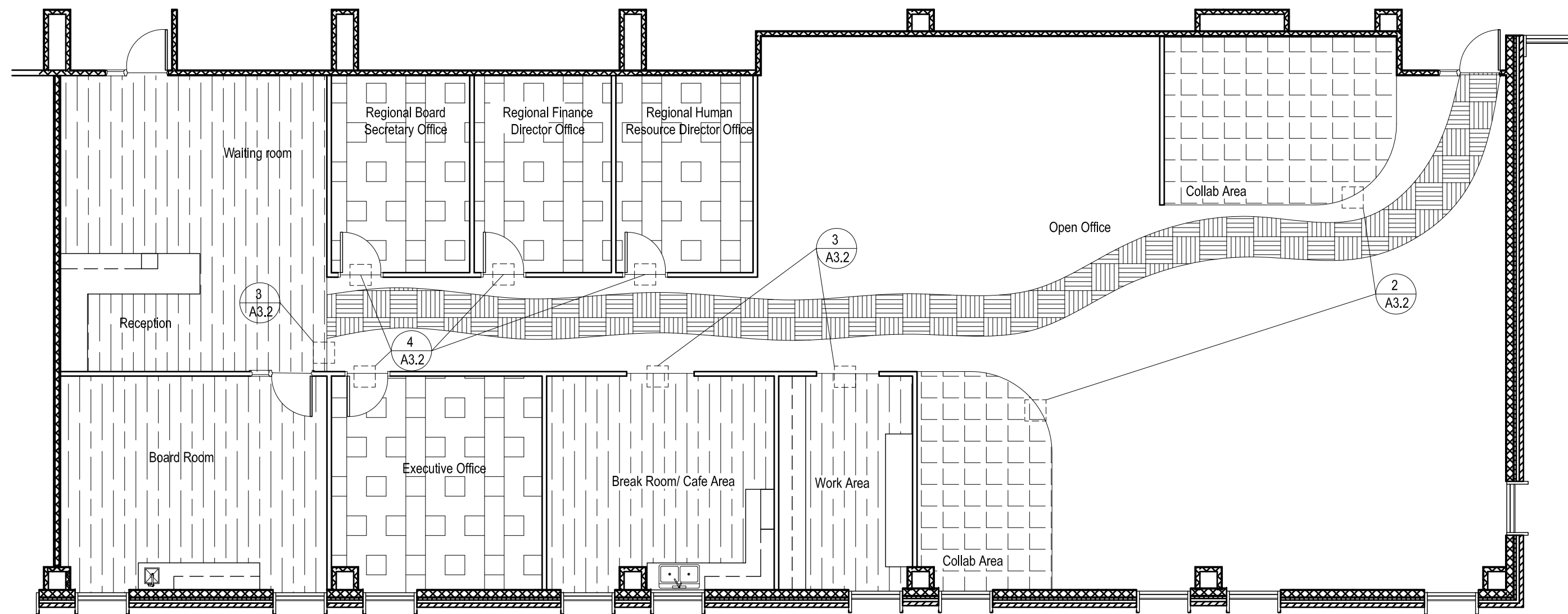
FURNITURE, FIXTURE &
EQUIPMENT PLAN

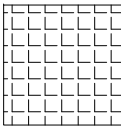
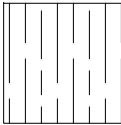
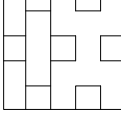
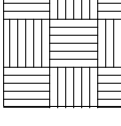
OFFICE DESIGN PROJECT



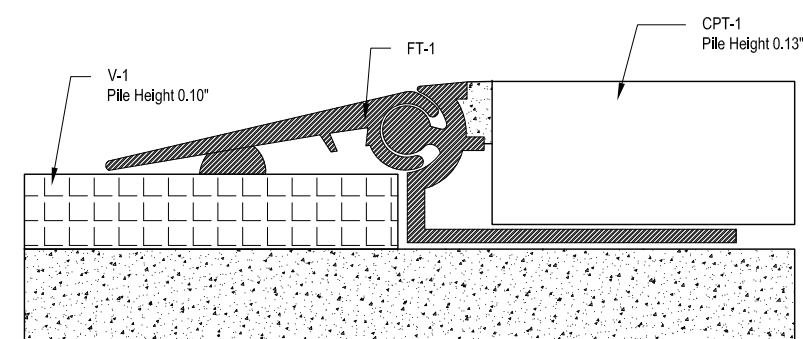
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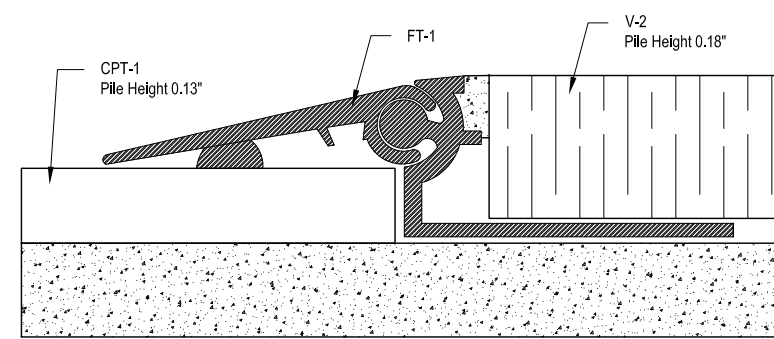


FLOORING LEGEND	
	V-1
	V-2
	CP-1
	CP-2
	CP-3

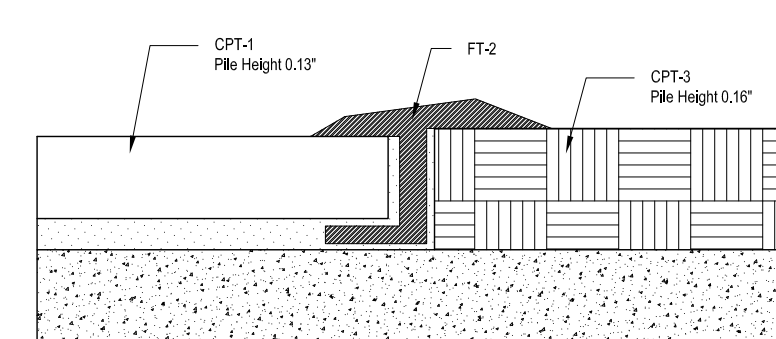
1 FLOOR PATTERN PLAN
SCALE: $\frac{1}{8}" = 1'-0"$



2 FLOOR TRANSITION DETAIL
SCALE: NTS



3 FLOOR TRANSITION DETAIL
SCALE: NTS



4 FLOOR TRANSITION DETAIL
SCALE: NTS

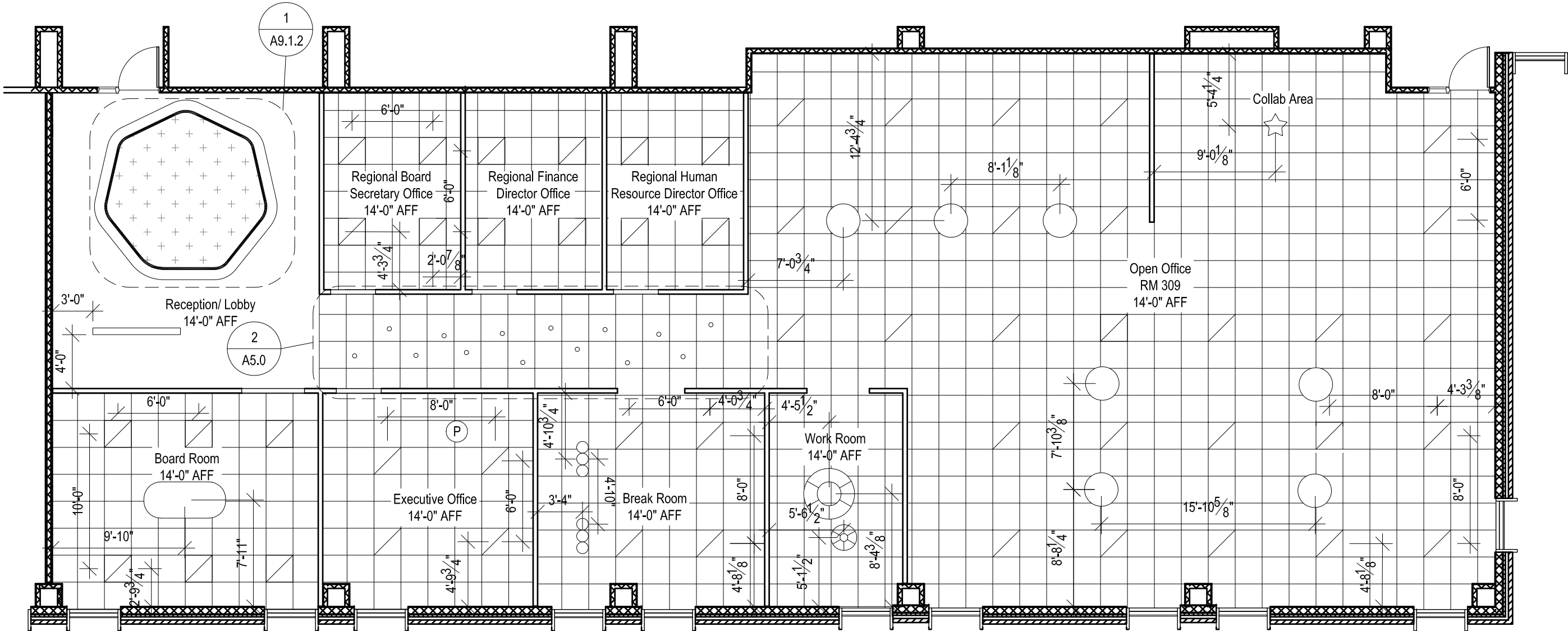
FLOOR PATTERN PLAN

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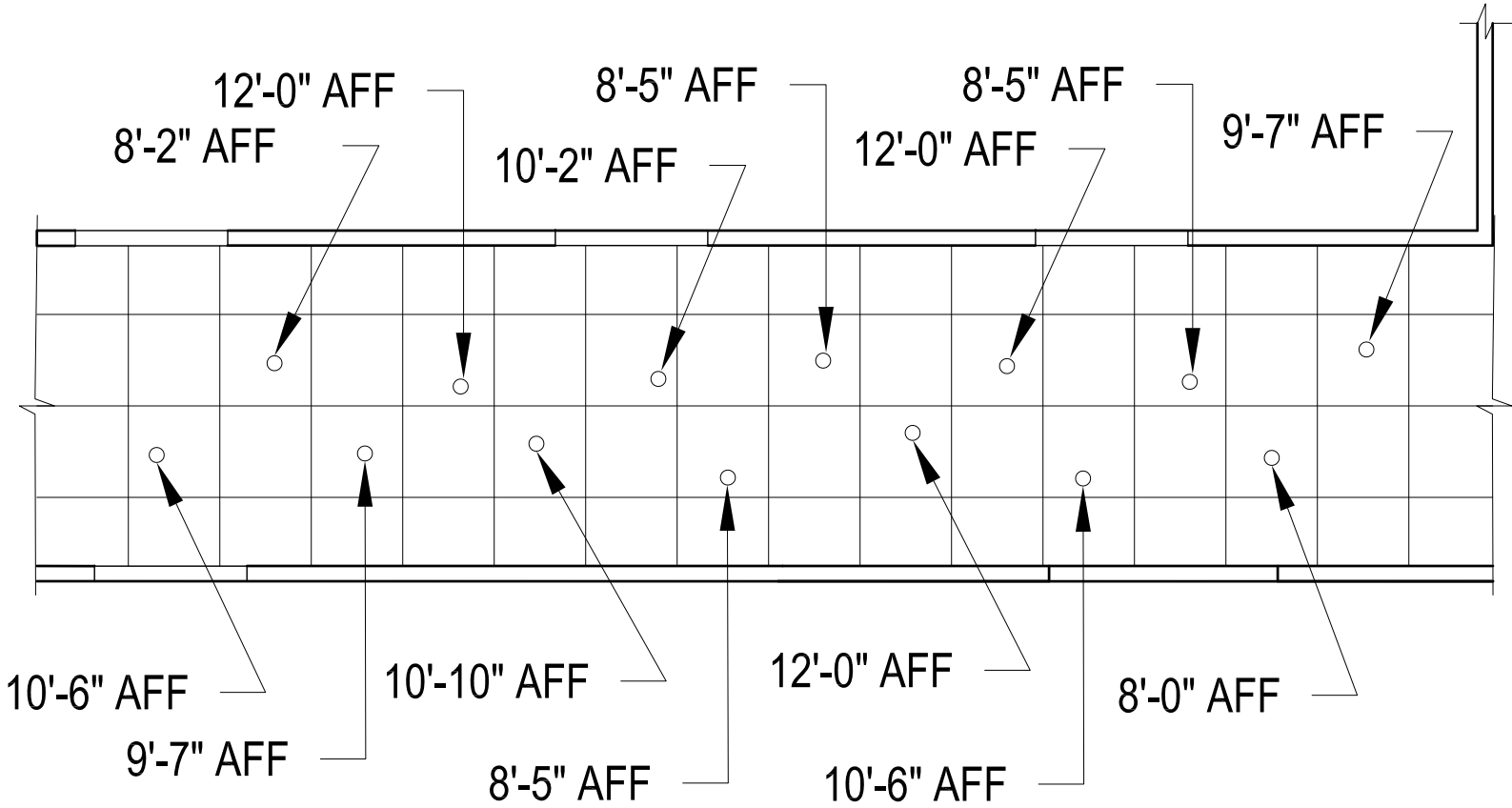
DATE: SPRING 24
CLASS: ID 253



1 REFLECTED CEILING PLAN
SCALE: $\frac{1}{8}" = 1'-0"$

LIGHTING LEGEND		
P-1		BIRD PENDANTS - 8' to 12' AFF
P-2		WOODEN BIRD PENDANT - 8'-4" AFF
P-3		DOWNLIT PENDANT SET - 9'-9" AFF
CD-1		LED CHANDELIER - 7'-0" AFF
P-4		19" LED PENDANT - 6'-6" AFF
P-4		72" CHANDELIER - 8'-7" AFF
CD-2		19" LED PENDANT - 8'-7" AFF
ACT-1		ACT INTEGRATED LIGHT - 14'-0" AFF

CEILING LEGEND		
M-1		CEILING MOUNTED PLANT HANGER 10'-0" AFF
ACT		ACT- ACOUSTIC CEILING TILE
WC-1		CEILING WALL COVERING



2 P-1 LARGE SCALE PLAN
SCALE: $\frac{1}{4}" = 1'-0"$

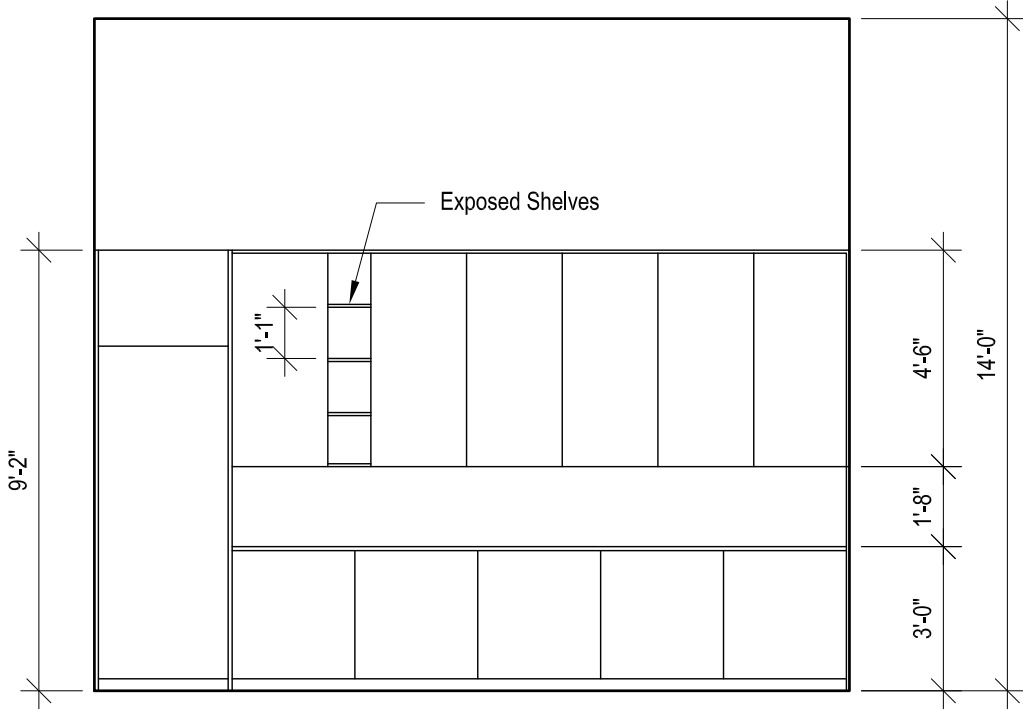
REFLECTED CEILING PLAN

OFFICE DESIGN PROJECT



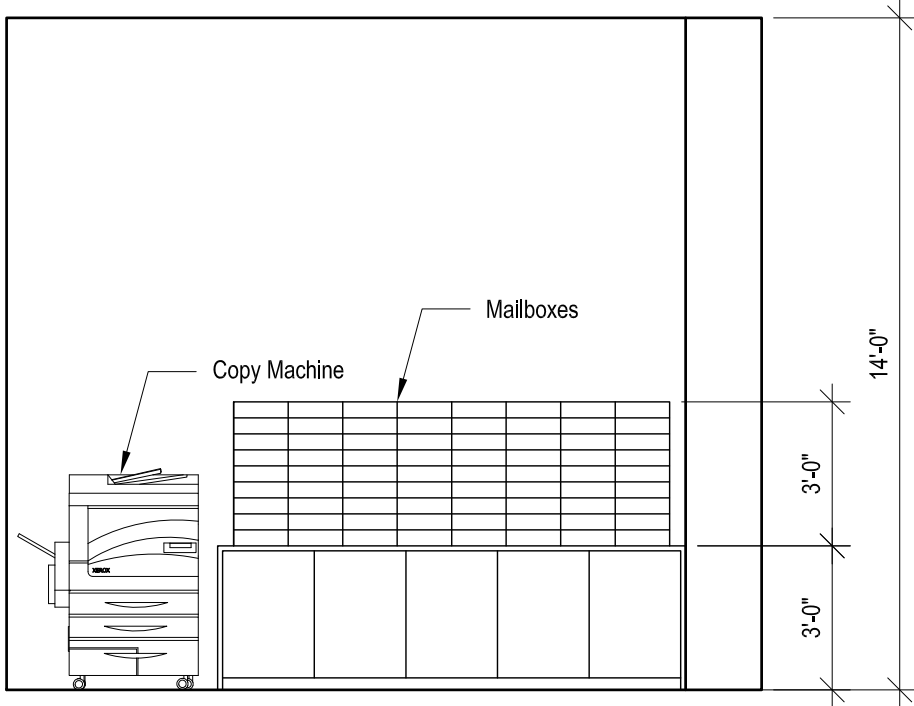
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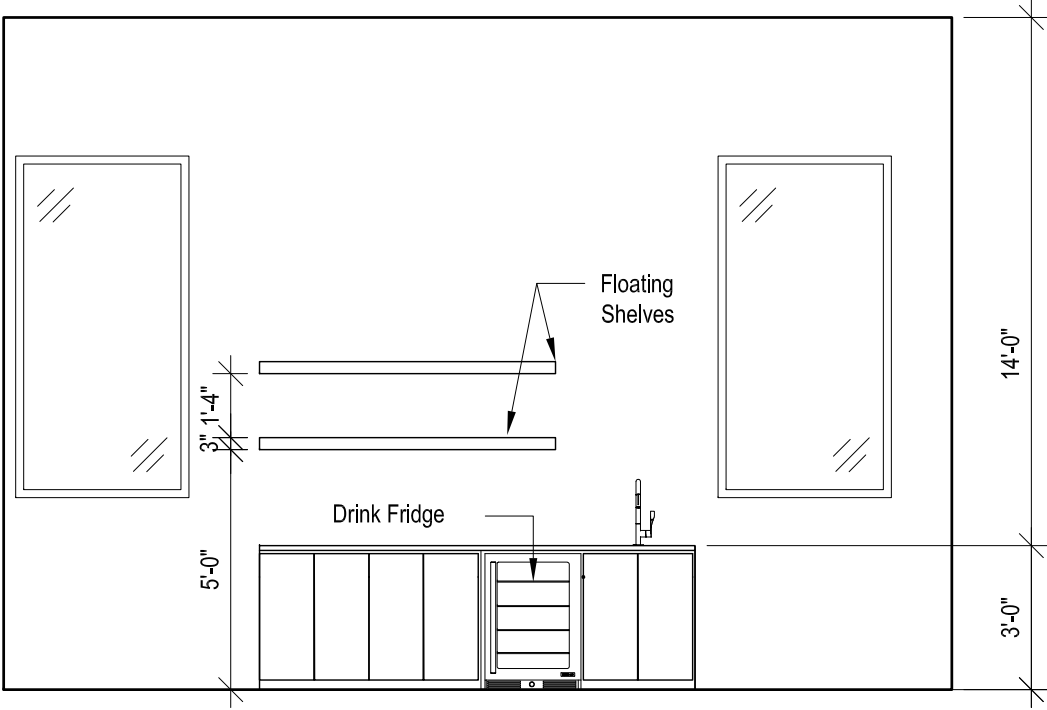
1

WORK ROOM WEST INTERIOR ELEVATION
SCALE: $\frac{1}{4}$ " = 1'-0"



2

WORK ROOM EAST INTERIOR ELEVATION
SCALE: $\frac{1}{4}$ " = 1'-0"



3

BOARD ROOM SOUTH INTERIOR ELEVATION
SCALE: $\frac{1}{4}$ " = 1'-0"

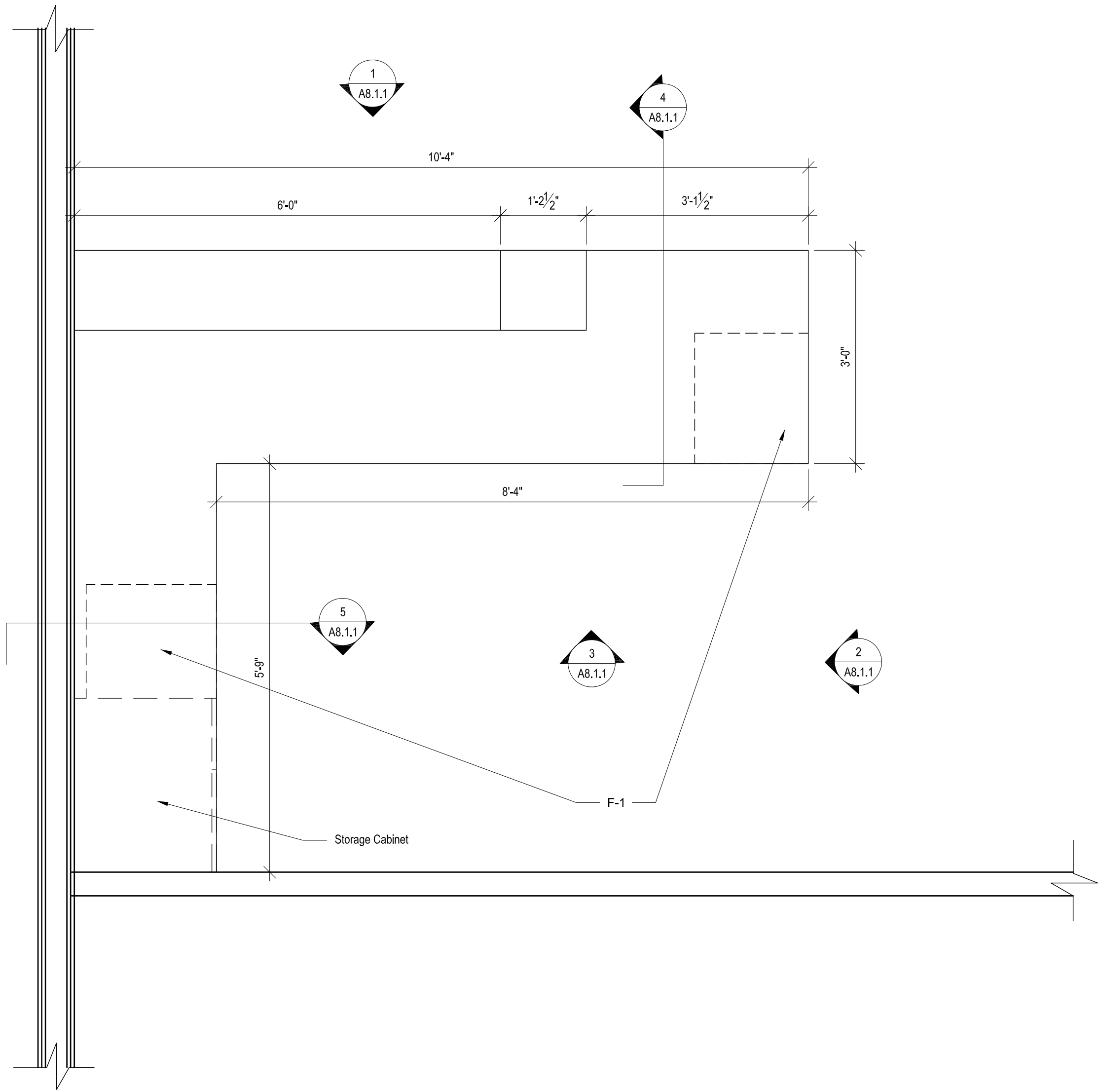
INTERIOR ELEVATIONS

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1 CUSTOM RECEPTION LARGE SCALE PLAN
SCALE: $\frac{3}{4}$ " = 1'-0"

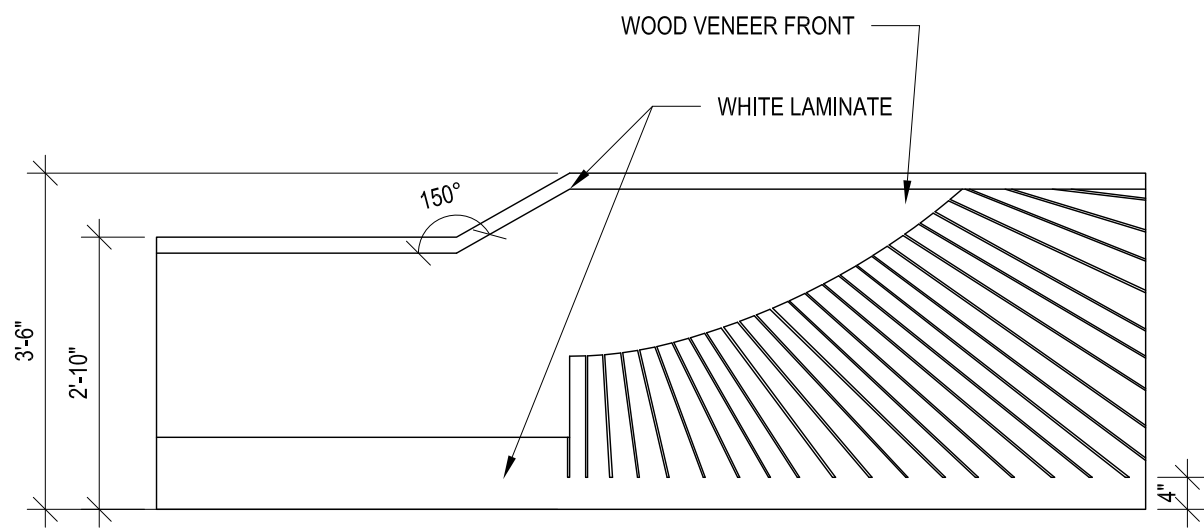
LARGE SCALE PLAN

OFFICE
DESIGN
PROJECT

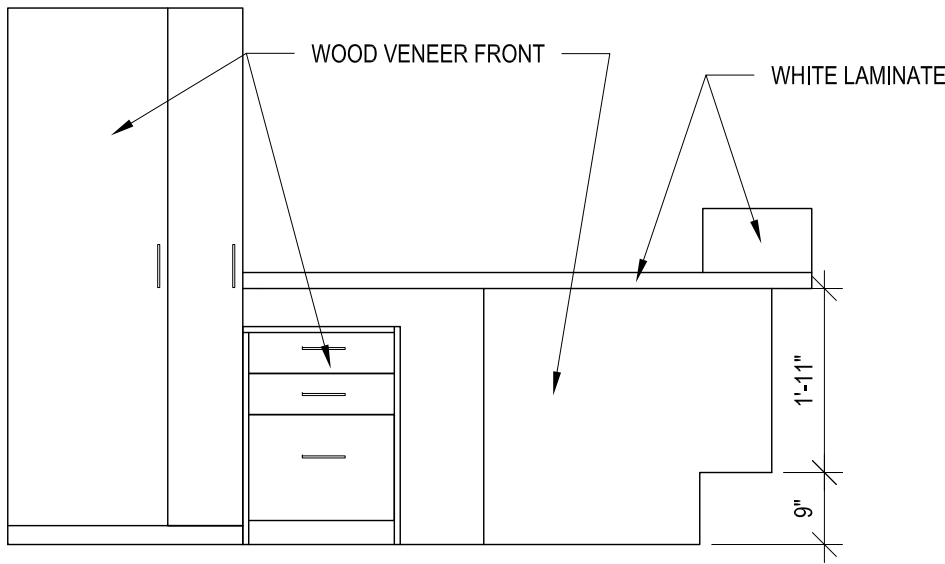


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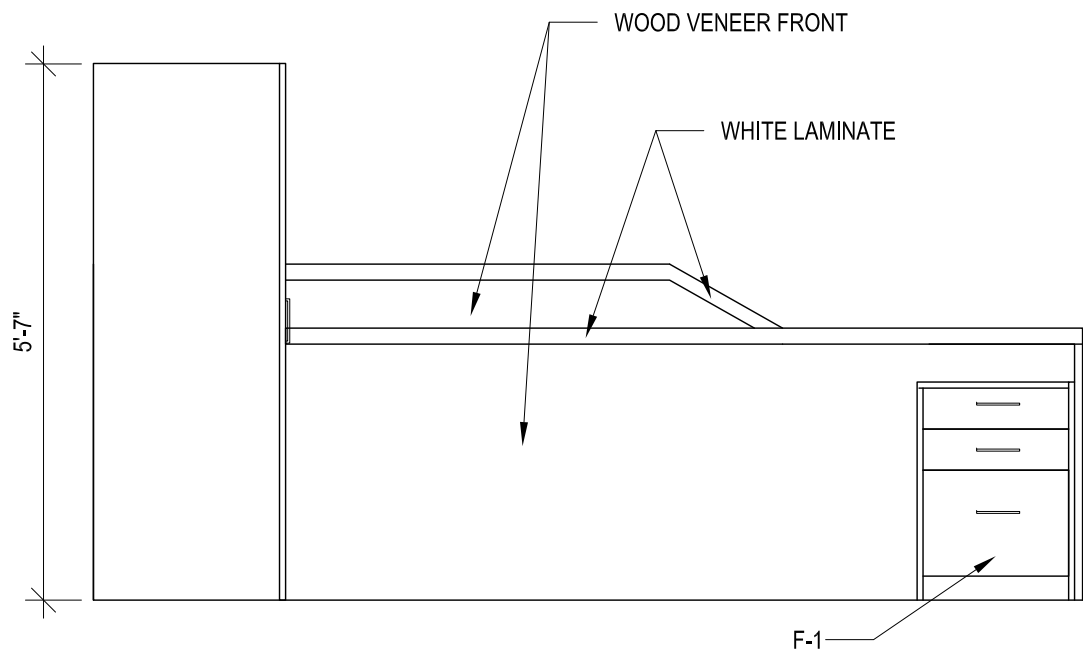
DATE: SPRING 24
CLASS: ID 253



1 CUSTOM RECEPTION NORTH ELEVATION
SCALE: $\frac{1}{2}" = 1'-0"$



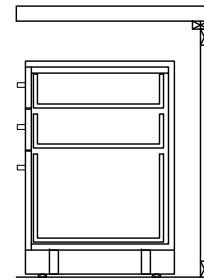
2 CUSTOM RECEPTION WEST ELEVATION
SCALE: $\frac{1}{2}" = 1'-0"$



3 CUSTOM RECEPTION SOUTH ELEVATION
SCALE: $\frac{1}{2}" = 1'-0"$



4 CUSTOM RECEPTION WEST SECTION CUT
SCALE: $\frac{1}{2}" = 1'-0"$



5 CUSTOM RECEPTION NORTH SECTION CUT
SCALE: $\frac{1}{2}" = 1'-0"$

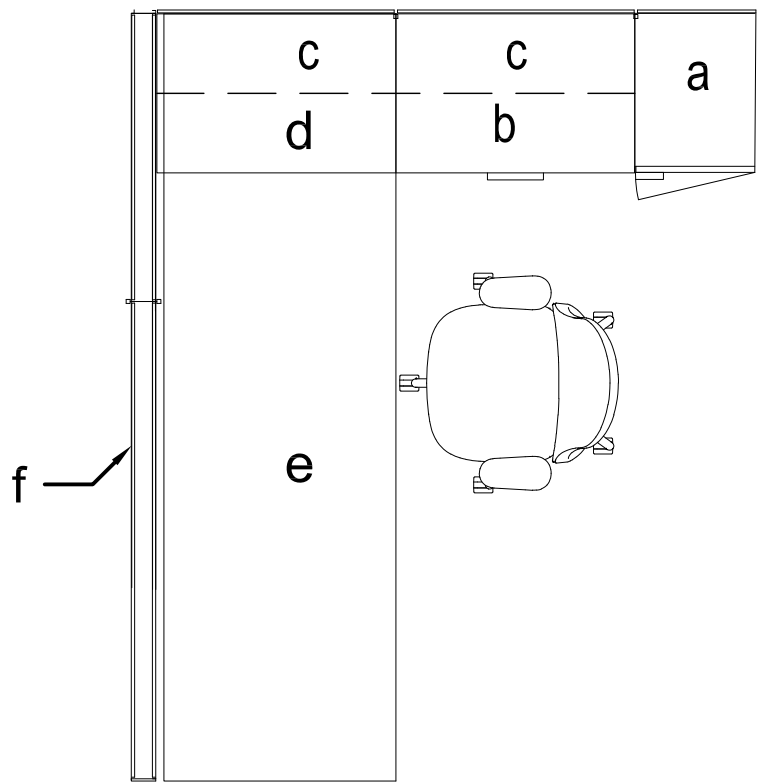
CUSTOM ELEVATIONS AND SECTION
CUTS

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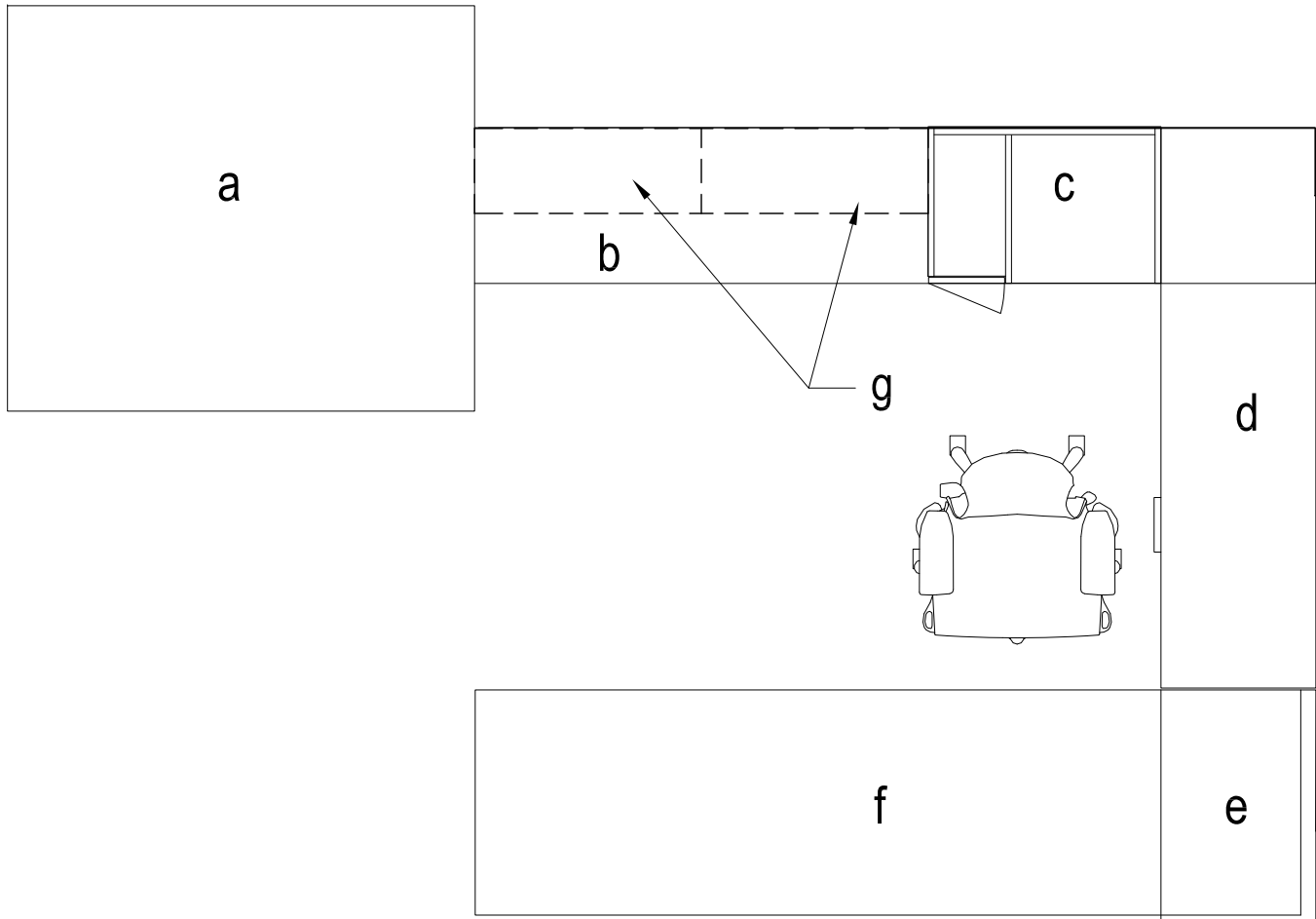
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DATE: SPRING 24
CLASS: ID 263



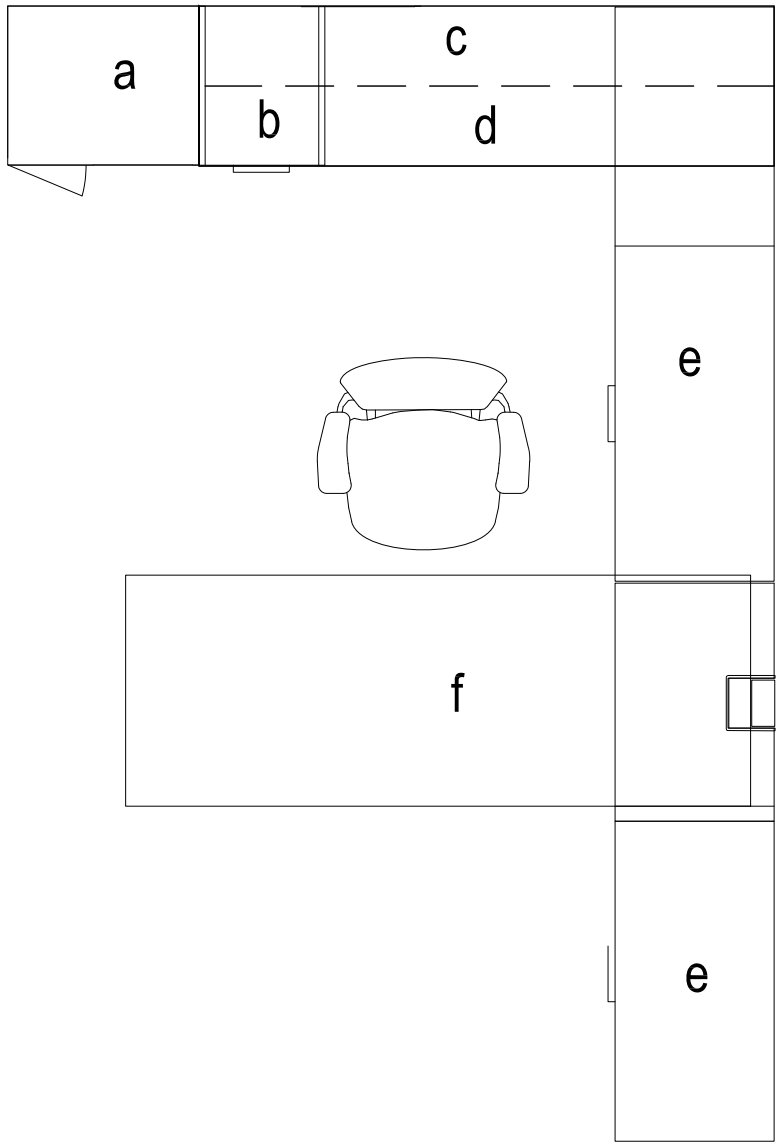
1 Large Scale Typical Layout #1
SCALE: $\frac{1}{2}$ " = 1'-0"

Typical 1 Schedule		
Code	Description	Dimensions
a	Tall storage and file cabinet	55" H 15" W 20" D
b	Lower file cabinet	34 $\frac{1}{8}$ " H 29 $\frac{3}{4}$ " W 31 $\frac{3}{4}$ " D
c	Overhead storage	26 $\frac{3}{4}$ " H 29 $\frac{3}{4}$ " W 10" D
d	Lower shelf storage	34 $\frac{1}{8}$ " H 29 $\frac{3}{4}$ " W 31 $\frac{3}{4}$ " D
e	Work surface	28 $\frac{1}{2}$ " H 95 $\frac{3}{4}$ " W 29" D
f	Divider screen	44 $\frac{1}{2}$ " H 95 $\frac{3}{4}$ " W 3" D



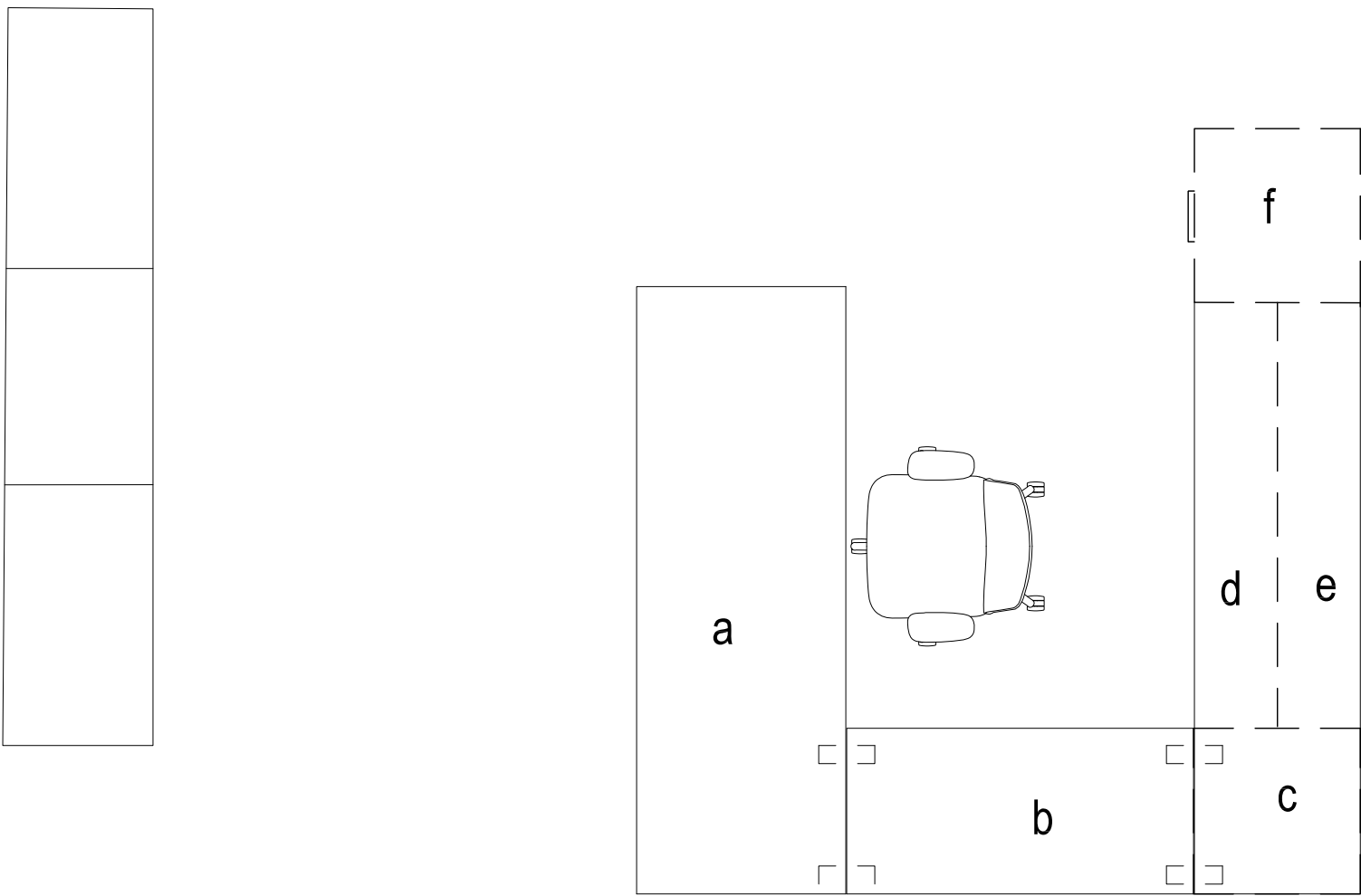
2 Large Scale Typical Layout #2
SCALE: $\frac{1}{2}$ " = 1'-0"

Typical 2 Schedule		
Code	Description	Dimensions
a	Collaboration table	29" H 60" W 52" D
b	File and shelf storage	29" H 60" W 52" D
c	Coat and file storage	41" H 29 $\frac{3}{4}$ " W 52" D
d	Work surface	30" H 82 $\frac{1}{2}$ " W 32" D
e	File and shelf storage	21 $\frac{3}{8}$ " H 29 $\frac{3}{4}$ " W 19 $\frac{7}{8}$ " D
f	Work surface	30" H 107 $\frac{7}{8}$ " W 28 $\frac{7}{8}$ " D
g	Overhead storage	14 $\frac{1}{2}$ " H 29 $\frac{1}{8}$ " W 11" D



1 Large Scale Typical Layout #3
SCALE: $\frac{1}{2}$ " = 1'-0"

Typical 3 Schedule		
Code	Description	Dimensions
a	Coat storage	67 $\frac{1}{2}$ " H 24" W 20" D
b	File Cabinet	28" H 15 $\frac{3}{4}$ " W 20" D
c	Overhead storage	15 $\frac{1}{8}$ " H 16 $\frac{7}{8}$ " W 14 $\frac{3}{4}$ " D
d	Work surface	27 $\frac{1}{8}$ " H 16 $\frac{7}{8}$ " W 20" D
e	File cabinet	20 $\frac{1}{2}$ " H 71" W 20" D
f	Work surface	27 $\frac{1}{8}$ " H 81" W 28 $\frac{7}{8}$ " D



2 Large Scale Typical Layout #4
SCALE: $\frac{1}{2}$ " = 1'-0"

Typical 4 Schedule		
Code	Description	Dimensions
a	Work surfaces	29 $\frac{1}{4}$ " H 15" W 20" D
b	File cabinet	20 $\frac{3}{8}$ " H 48" W 22 $\frac{7}{8}$ " D
c	Shelf storage	42 $\frac{1}{2}$ " H 22 $\frac{7}{8}$ " W 23" D
d	File cabinets	21 $\frac{1}{4}$ " H 48" W 22 $\frac{7}{8}$ " D
e	Overhead storage	26 $\frac{1}{2}$ " H 58 $\frac{3}{4}$ " W 12" D
f	Coat storage	66 $\frac{3}{4}$ " H 24" W 22 $\frac{7}{8}$ " D

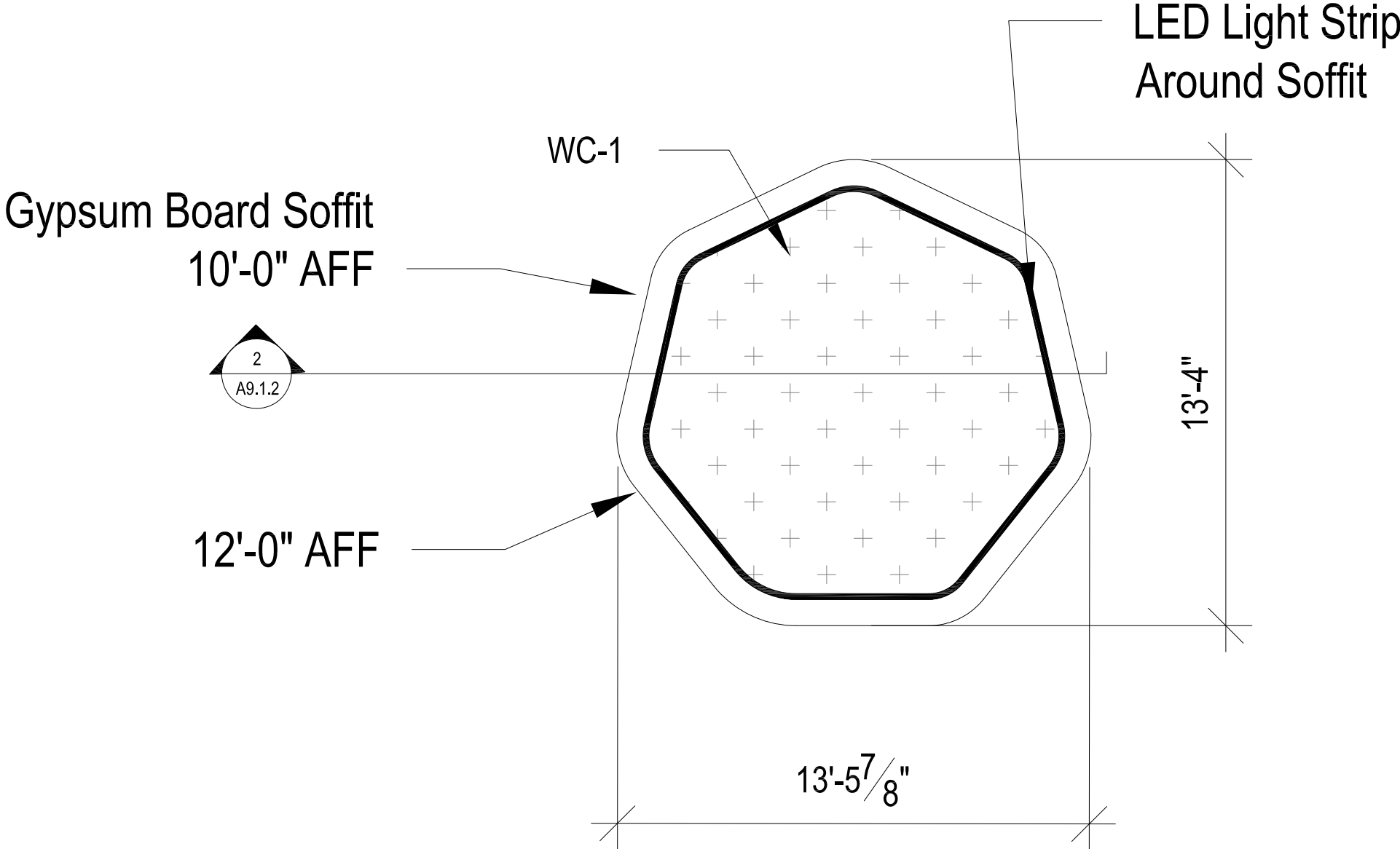
WORKSTATION LARGE SCALE
PLANS

OFFICE DESIGN PROJECT

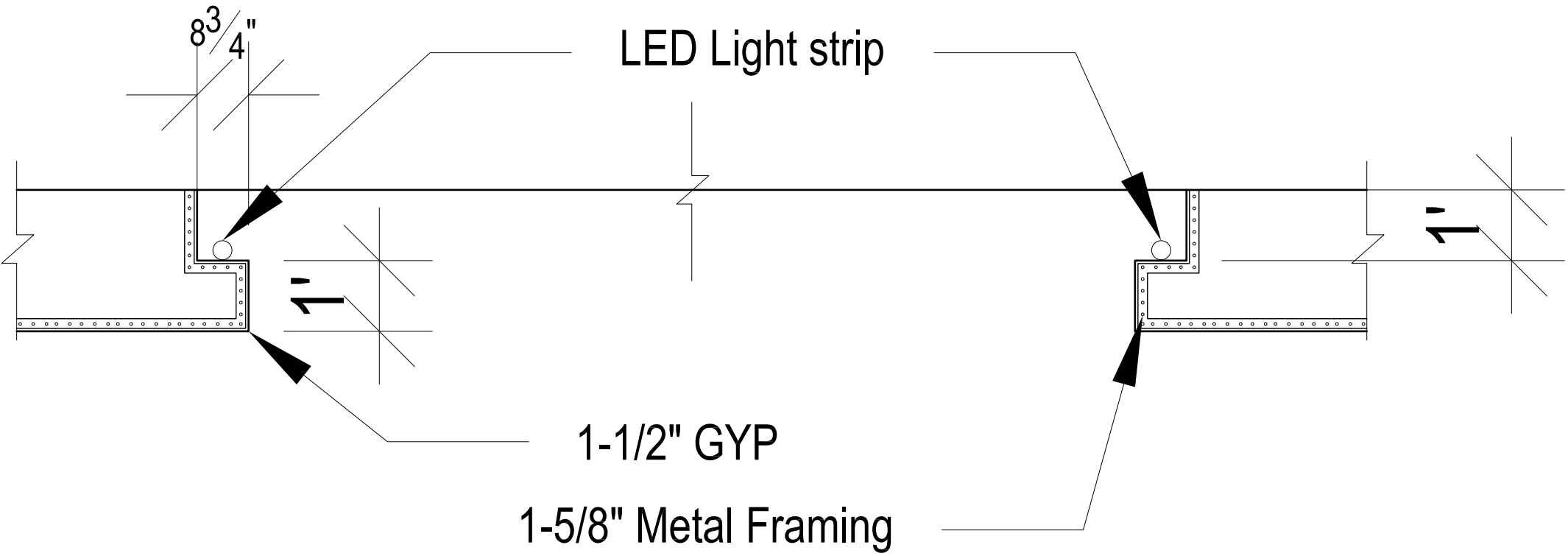


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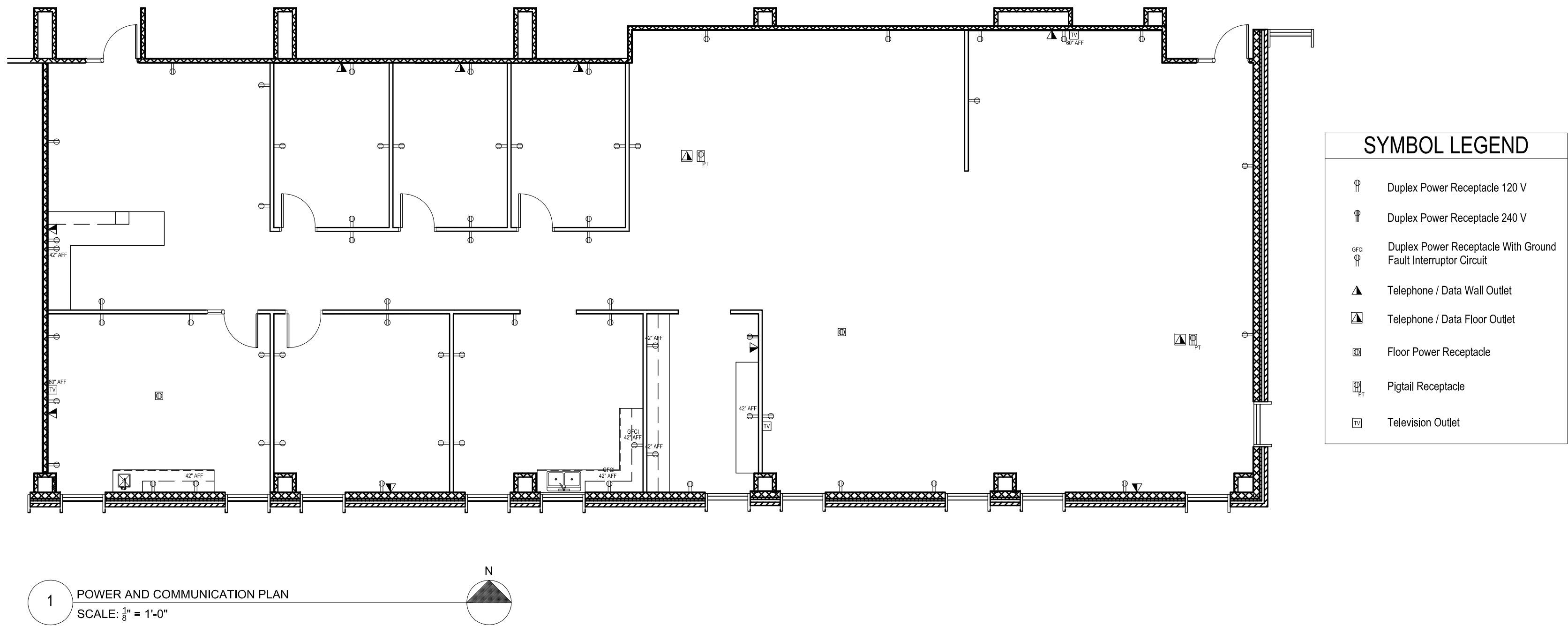
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CLASS: ID 253



1 SOFFIT LARGE SCALE PLAN
SCALE: 1/4" = 1'-0"



2 SOFFIT SECTION DETAIL
SCALE: 1/2" = 1'-0"



POWER AND COMMUNICATION
PLAN

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