

WORK

IN

PRO

GRESS

WORK IN PROGRESS

Eilaria Maryousef
San José State University
BFA Graphic Design Program
Senior Thesis

A SPECIAL THANKS,

To my family, friends, professors, and advisors, thank you for your unwavering support, assistance, and encouragement throughout this journey. Your guidance and belief in me has been instrumental in helping me achieve my goals. I am eternally grateful for all the time and effort you have put into my ambitious idea because without you this project would not be possible. Thank you for being my pillars of strength throughout this journey.

THESIS ADVISORS

Connie Hwang

Graphic Design Professor
Program Coordinator

Diana Seah

Interior Design Professor
Program Coordinator

Primo Orpilla

Co-founder, O+A Studio

TABLE OF CONTENTS

INTRODUCTION **01**

Locating Thesis Range
Thesis Abstract and Statement
People, Places, and Things

RESEARCH **09**

Research Questions
Importance of Creative Workspaces
Framing Reference
Survey and Results
Repository of Insight
Manifesto

PROCESS **21**

Initial Ideas
Look and Feel
First Prototype
Second Prototype
Third Prototype
The Process in Documentation

FINAL OUTCOME **35**

The Model
The Booklet
Tier 1
Tier 2
Tier 3

CONCLUSION **61**

Reflections
Annotated Bibliography

INTRO

DUC

TION

LOCATING THESIS RANGE

Starting with three topics of interests, we are tasked with understanding these interests in a broader sense through research and writing. By doing so we can be confident in choosing a topic that is both exciting to us and holds significance.

They are linked by formal, historical, and conceptual qualities.

They could related to paper engineering or model building, practice in art and design. Or, they can relate to the meaning of heritage and tradition in the broader culture.

Ideas that connect to these interests include what have shaped us based on the past decisions made or how our understanding and experience with these topics foster new innovations for our communities.

Referencing books and articles on behavior, architecture, placemaking, art history, paper engineering methods, and East Asian craft of paper making and paper arts.

Leading with the conceptual qualities of these topics could generate interesting outcomes that push beyond the hard core facts and numbers to challenge philosophical ideas or beliefs.

CHOOSING A TOPIC

I chose architecture out of my three interests because I'm especially curious about exploring how our spaces shape us. Our emotions, behaviors, and identities are all linked to the places that we inhabit which peaked my interest more than my other topics.

PERSONAL REFLECTIONS

In my presentation, my intention was to communicate my idea of an exploration of how spaces shape our behaviors, emotions, and identity. Initially, I wanted to focus on a broad set of examples of common spaces and have an underlying theme of behavior and emotional reactions that linked those spaces together, almost like a storyline of human identity defined by these spaces. Although, I believe they understood my ideology for the project, they still encouraged me to narrow down on my approach. They felt it would be too broad to consider all spaces. So, it was suggested to choose one and create a model of a physical space and behavior while also posing design solutions.

My primary idea for this project was to have something digital as the final output, however, it was unexpected when the professors suggested making a physical 3D model of a space. What Professor Kim said about proposing different conditions of an environment solidified my ideas of using comparison as a tool to present my findings. As much as I wanted to take my broader approach to this topic, I think it would be much more beneficial to my time and to the outcome of the project if I did narrow down to one singular space and how that shapes people. With the narrowed down approach, I can still use comparison and behavior themes among a series of spaces. So, the feedback from the professors was helpful in that sense. From now, I will continue my research and understanding of my topic to narrow down on one space that I find is the most significant and that I'm passionate about exploring.

“WE LIVE IN A WORLD MASSIVELY ALTERED BY PREVIOUS GENERATIONS. AND JUST AS OUR DESIGNS HAVE ALTERED OUR BUILT ENVIRONMENTS, SO LIVING, DAY-AFTER-DAY AND YEAR-AFTER-YEAR, IN THOSE ENVIRONMENTS, HAS RECONFIGURED EACH OF US.”

LILY BERNHEIMER

ABSTRACT

A space can be defined as an architectural building, outdoor structures, and natural environments. These spaces have composed our lives for centuries, transforming and developing to meet our needs, they give meaning to the human experience, a meaning that can only be defined by our interpretation of the environments we inhabit. By exploring the environment of creative workspaces, specifically, I hope to visualize and contextualize how and why our behaviors and emotions are shaped by the places we work in.

To understand the reasoning behind how we are related to our workplaces, we dive into behavioral design, experience design, and psychology which can present insights to how and why we operate the way that we do and the ways we can make informed decisions for the future. In work environments, there are inputs like layouts, noise, lighting, or temperature that affect outputs like individual efficiency, creativity, productivity, or collaboration. Those output behavioral and emotional responses are different for everyone. What one person finds as the ideal working situation may not be the same for others. Similarly, for creatives, understanding what fosters creativity vs hindering it can motivate design solutions to generate a variety of solutions.

Cultivating productive and flourishing workplaces is linked to how individuals perform on their own and within a group which is determined by physical, functional, and psychological factors of working environments. Within a layered and modular physical model, drawing on the physical space of the primary graphic design studio at SJSU, I hope to learn more about how the space affects the students focus, productivity, and creativity in class. The goal is to create an ideal environment for the creative individual within this proposed model while using research findings, user experience methods, and understanding of fundamental design principles.

THESIS STATEMENT

The built and natural spaces we inhabit shape who we are as individuals. Over time, changes in our behavior and emotions start to surface that tell the story of our environments and inherently define our identities. Exploring these narratives within creative workplace environments will shed light to how we are influenced as individuals and shape our surroundings as a result.

PEOPLE, PLACES, AND THINGS

A collection of elements, topics, and categories that relate to my thesis topic. The purpose of this is to offer a variety of options and ideas that can generate an interesting outcome in my thesis.

WHAT FITS MY THESIS THINKING

Blue Collar Jobs

- Custodian
- Landscaper
- Construction

Small Objects

- Pencil
- Pen
- USB Drive

Grocery Store Items

- Energy Drink
- Snacks
- Small Plant

Large Objects

- Desk
- Chair
- Window



Office Space
At home Office
Classroom



The Devil Wears Prada



Playtime

The Internship



Larkin Admin Building



Buralandschaft



1980's Cubicle Era

Designs that can offer advice

- Frank Lloyd Wright
- Fennie + Mehl Architecture
- Flynn Architecture

Organizations and foundations that would support

- Architects Foundation
- Branin & Behavior Research Foundation
- American Society of Interior Designers

Three recent news articles about my thesis

- Rolling Stones: "Are Flexible Workspaces the Way of the Future?"
- Benefit News: "Workspace updates to maximize productivity"
- Business News Daily: "The End of a Controversial Era, Is the Open Office Dying?"



Layout
Lighting
Socialization

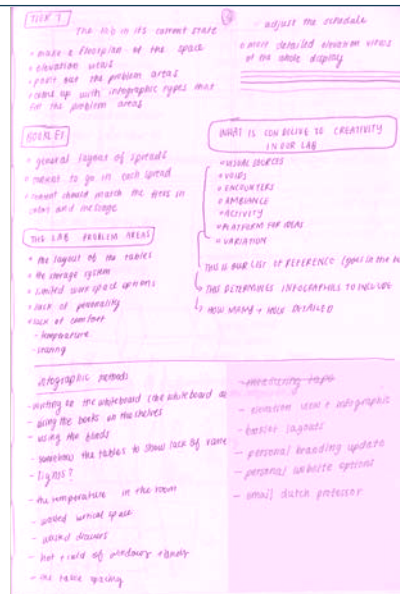


Creativity
Productivity
Focus



RE

SEARCH



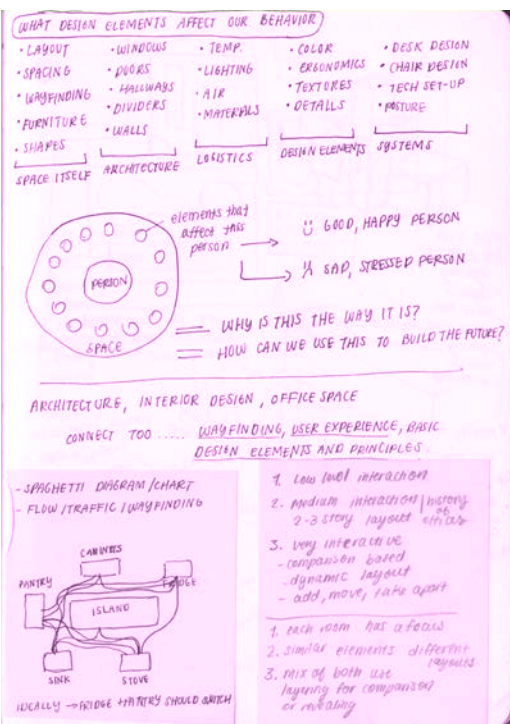
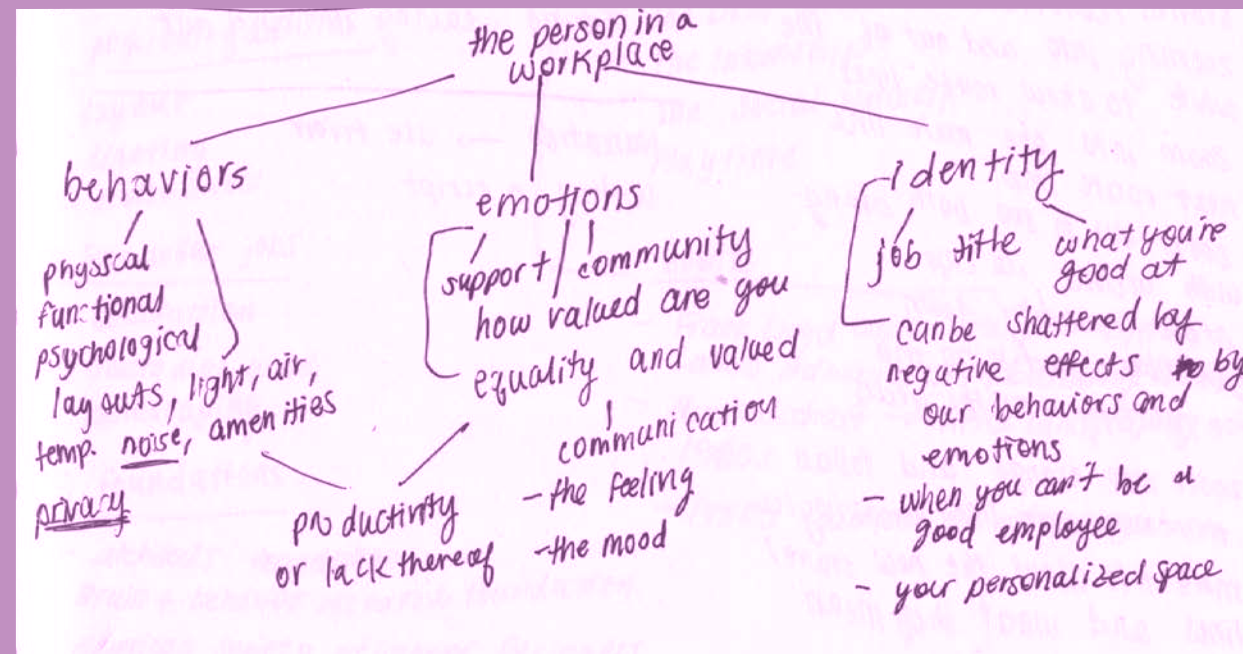
Contextualizing the final outcome

RESEARCH QUESTIONS

How are our behaviors defined by our creative workplaces?
How are these workplaces defined by our behaviors?

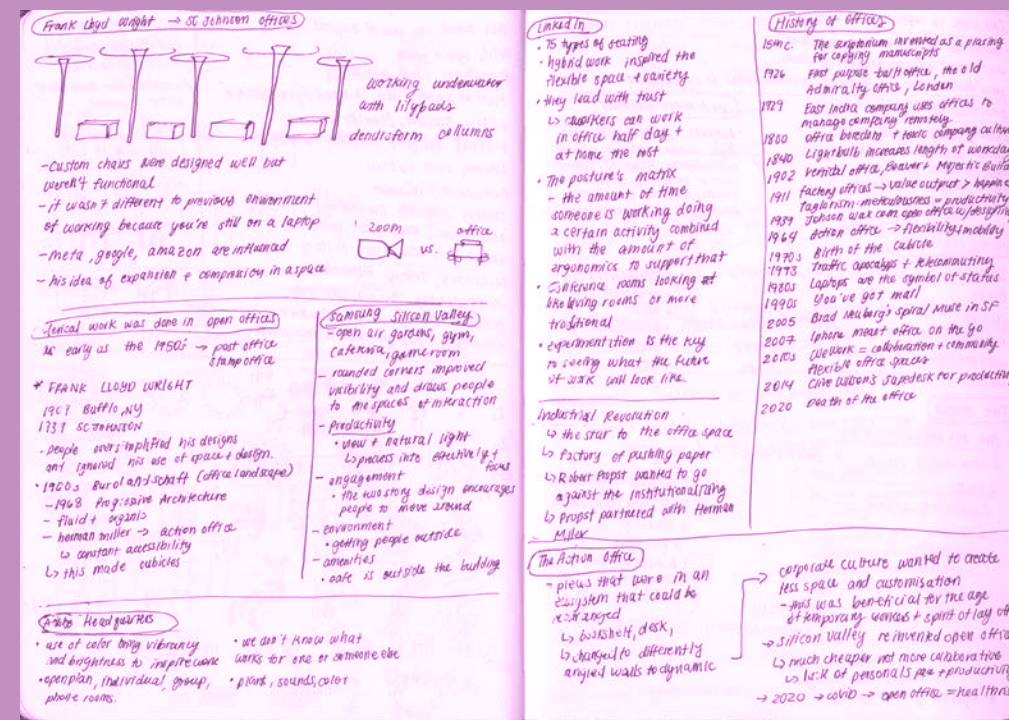
What are the factors that define our emotional response to our creative workplace?

How do the workplaces we occupy determine our identities as future creative professionals?



B biophilia: natural, view, patterns
A atmosphere: light, air, temp., smell, quality
L layout: wayfinding, spacing, circulation
A amenities: fitness, nutrition, ergonomics
N noise: noise levels, friction points, design flaws
C cohesion: community, communication, control
E energy: reduce energy use, resources, waste
D design: color, shape, layout, material, detail

• activity based working
 • the Five Factor Model
 ↳ openness, conscientiousness, extraversion, agreeableness, & neuroticism
 ↳ lowe seek spaces of refuge or prospect when we work



Before I settled on focusing creative workplaces, specifically for design students, I was researching office spaces.

BFA GD STUDENT SURVEY

BFA ADVANTAGE

For a space that is just for a select group of students, it doesn't show. Bringing more personality into the room will help it feel more comfortable.

CLEANLINESS

Along with the floors being really dirty, many spots around the lab are messy. There's no designated spots for overflow of materials.

TEMPERATURE

It's either too cold or too hot. The heater is helpful in the winter but nothing for the summer heat.

LEISURE AREAS

For the sake of convenience, the and long work hours, having a small kitchette or lounging space would be beneficial.

KEY FINDINGS

Based on my first-hand research and academic research I found that people gravitate towards balance for their workspaces. Having harmony among all the amenities, qualities, and elements of a space is required for many people to comfortably operate in working environments. Whether that's something as small as chair comfort and as large as adding designated spaces for leisure, they all matter to the experience. Creativity strikes in a various and unexpected, thus having a space that prioritizes an environment built around generating creativity can reap positive results.

ENVIRONMENT

space and layout
lighting
sounds levels
air quality
temperature
colors
textures
materials
atmosphere

affect



BEHAVIORS

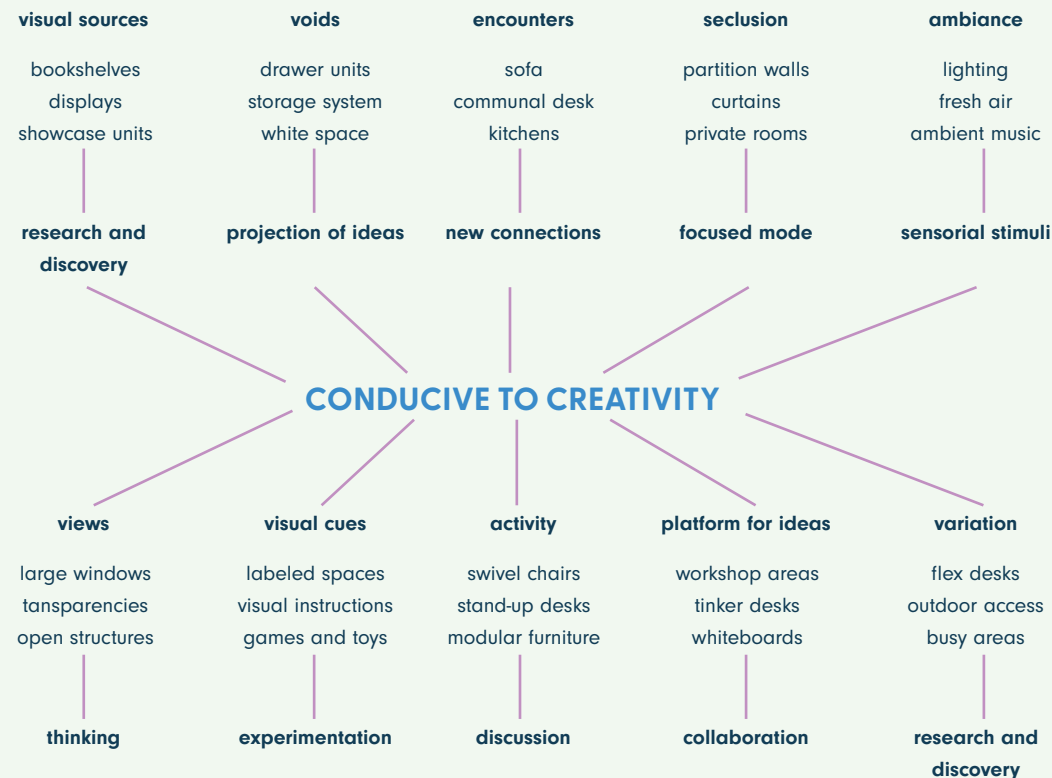
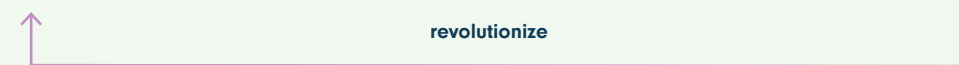
productivity
creativity
efficiency
focus
confidence
functionality
engagement
comfort
achievement

determine



NEEDS

belonging
autonomy
community
structure
organization
diversity
originality



FRAMING REFERENCE

Throughout the research process, it's important to gather information from professionals in the field to aid in the construction of the thesis.

Primo Orpilla
O+A Studio
Co-Founder

For the interviewee I hope to either interview my tertiary advisor, Primo Orpilla, who is an expert in designing spaces for work and designing experiences. He will provide really interesting feedback in regards to the process of design and the connection with the people that will use and interact with his designs. Or, Sarah Lorenzen, who was an architecture professor but also co-owns her own architecture firm. She will be really helpful in providing me with first hand experience of designing a graphic design studio space. Her firm designed the studio space for CalArts.

Since I don't have a lot of technical knowledge of the design process for architecture projects, I would like to ask the interviewees about their experiences to gauge how to go about mine. Model building is something I have limited experience in, so help in where to start, what to look out for, and how to prevent major mistakes would be great. I'm also unsure about how detailed I need to be in the model, as a graphic design student. With this I'm just generally unsure of what to expect, so general guidance in terms of how to go about designing this project would be greatly appreciated.

I would like to conduct the interview over email because I feel that would give the interviewee more time to answer the questions thoughtfully, with more consideration and depth. In terms of the schedule, I hope to send out an email within the next week which would give enough time for the interviewee to respond.

1. WHAT DID YOUR DESIGN PROCESS LOOK LIKE, START TO FINISH, INCLUDING IDEATION, RESEARCH, EXPLORATION, EXECUTION, ETC., FOR (FILL IN PROJECT THEN BUILDING SCALE MODEL)?

Depending on the project, usually between 8 to 12 weeks, our process goes through all the steps you mentioned. This all depends on the size and complexity of the project.

2. IS THERE ANY ADVICE YOU CAN OFFER OF WHERE TO START, WHAT TO LOOK OUT FOR, OR PREVENTING MAJOR MISTAKES?

When starting a model of anything its most important to start at the very with the wall locations. The dimensioning needs to be accurate so you don't run into strangely dimensioned halls or door entrances. It's easy to build the walls around the room and something creep ever so slightly.

3. IN REGARDS TO A CREATIVE WORKSPACE, WHAT WOULD YOU SAY ARE THE MOST IMPORTANT FACTORS THAT DETERMINE A SUCCESSFUL DESIGN?

I would say the as most people like open work areas with fun lounges and such we often miss phone rooms and conference rooms ratio. Making sure we don't miss actually enclosed office that are necessary for a functioning office.

4. WHAT IS SOMETHING THAT WAS THE MOST UNEXPECTED OR LIKE A BLESSING IN DISGUISE WHEN WORKING ON (INSERT PROJECT NAME)?

I think when we actually don't know a office type well is when we learn the most. Like we do mostly tech. When were asked to imagine Law offices of the future we learned a lot about how a new office type is similar and not so similar. So those are good examples of expanding your knowledge base of another office type.

INTERVIEW QUESTIONS

With these questions I hope I can gather helpful information by asking the interviewee to tell stories of their experiences. What better way to learn than to observe where others failed or succeeded and apply that to your own process. The email formatting will leave room for the interviewee to go more in depth with answers, taking their time to respond.

REPOSITORY OF INSIGHT

Some of the most meaningful quotes are gathered from all my resources of this project. This overview allows one to see the range of resources and topics that were researched for this project.

HOW BUILDINGS SHAPE US

“We live in a world massively altered by previous generations. And just as our designs have altered our built environments, so living, day-after-day and year-after-year, in those environments, has reconfigured each of us.”

ARCHITECTURE & UX

“When the point of contact between the product [or building] and the people becomes a point of friction, then the designer has failed. On the other hand, if people are made safer, more comfortable, more eager to purchase, more efficient — or just plain happier — by contact with the product [or building], then the designer has succeeded.”

— Henry Dreyfuss, Industrial Designer

WHAT IS PLACEMAKING?

“A great public space cannot be measured by its physical attributes alone; it must also serve people as a vital community resource in which function always trumps form.”

EMOTIONAL DESIGN

“The fact is that the emotional design of a product or service affects its success—and thus the bottom line.”

“Everything has a personality: everything sends an emotional signal. Even where this was not the intention of the designer, the people who view the website infer personalities and experience emotions.”

THE ARCHITECTURE OF CREATIVITY

“we argue that the ten propositions for creative workspace design presented in this paper can be of relevance to design practitioners because they may contribute to a better understanding of the possible influence of spatial design on creativity.”

LIVING OFFICE, PLACEMAKING

“A place for every purpose, a purpose for every place.”

“We all share fundamental needs: security, autonomy, belonging, achievement, status, and purpose.”

PSYCHOLOGY OF ARCHITECTURE

“A well-designed space will make a person feel safe and connected to others, have the ability to freely move around offer an appropriate amount of sensory stimulation.”

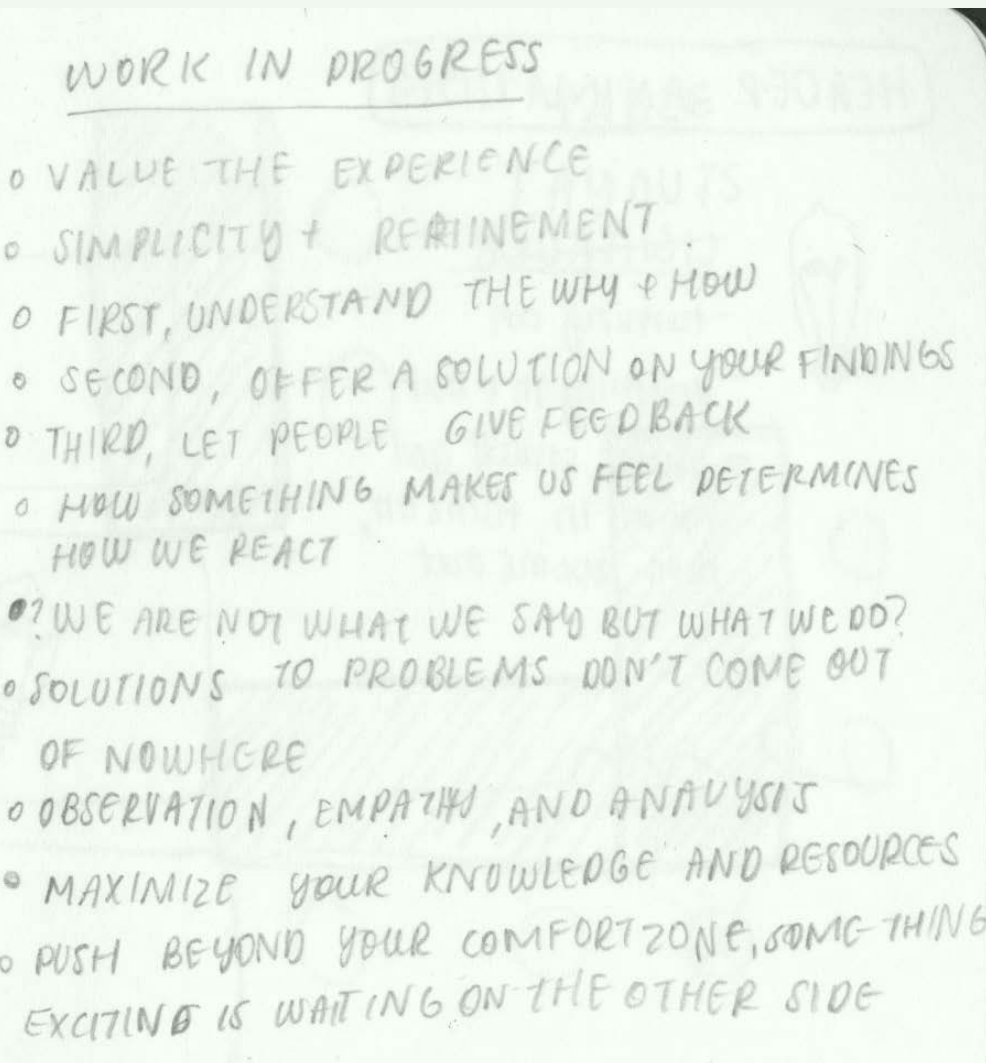
“Architecture can evoke a sense of awe, well-being or instill the desire to leave a space if it makes us feel unwelcome or uncomfortable. Places, where people feel safe and self-assured, are Ideal Environments. These are the spaces where they are comfortable and familiar and are engaging.”

CREATIVE ENVIRONMENTS FOR DESIGN EDUCATION AND PRACTICE

“The actual design and the characteristics of the particular space types and qualities might differ according to the needs of the different stakeholders and to personal preferences, but the space types and qualities as suggested by the typology are relevant for any design process and warrant careful consideration when planning a creative space.”

THE SHAPING OF US

“We can’t change behavior without changing the culture, and products, and buildings that are part of it. We have to address the conditions which encourage and constrain action, as much as the actions themselves.”



MANIFESTO

A generalized and simplified summary of my design thinking is outlined in this manifesto. It expresses my motives, ideas, hopes, and goals.

A WORK

To create with a process you're unfamiliar with, it's foolish to seek creating a masterpiece on the first try.

FIRST Understand the why and how behind everything. Analyze the environment, observe the human experience, and empathize with the user's needs.

Value the knowledge you gain in collecting data, because that is the driving force for your solutions.

SECOND To propose a solution, maximize on your own knowledge and resources. Inspiration and ideas can come from anything.

Push beyond your comfort zone, sometimes that's where you will find the best solutions.

THIRD Allow people to sit with your ideas and offer their feedback. With more exposure come unexpected ideas.

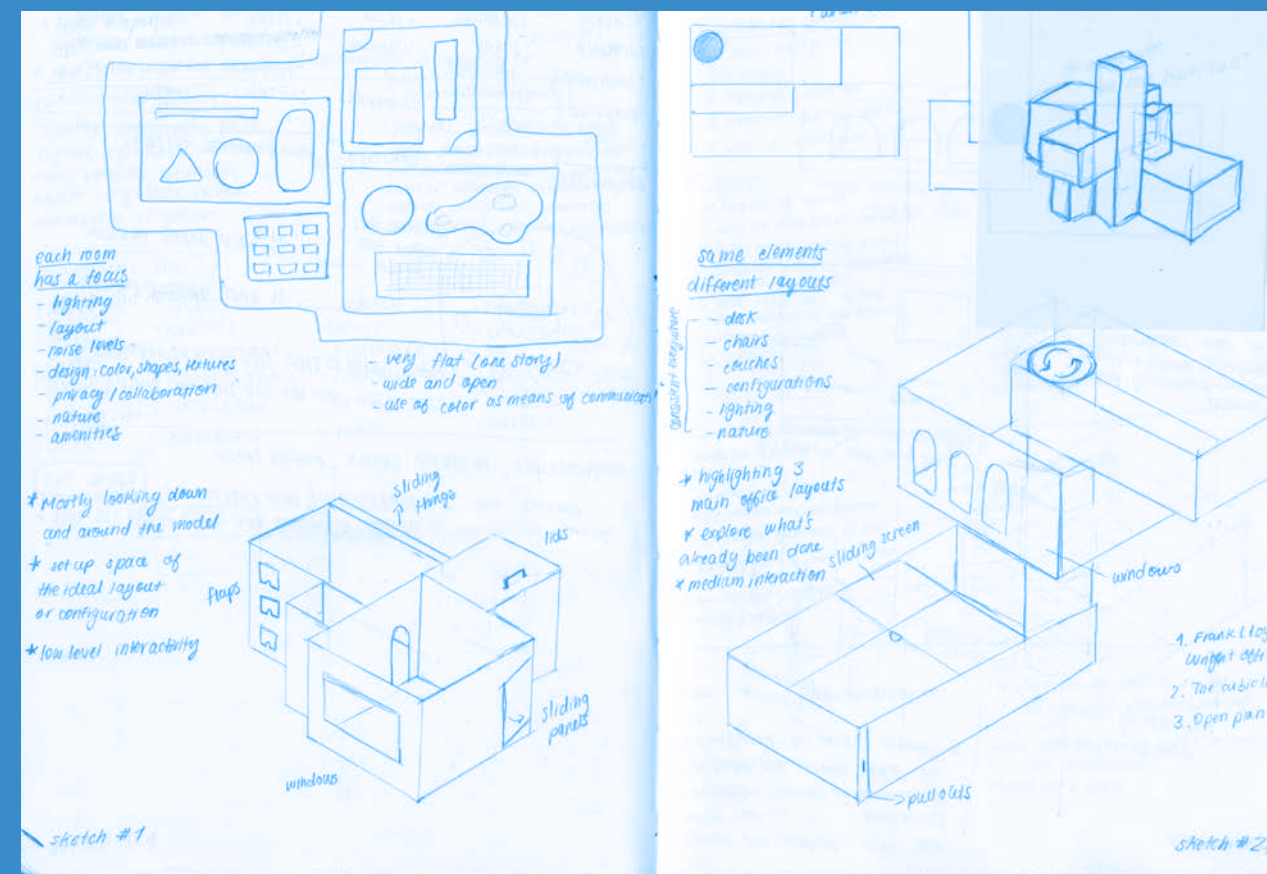
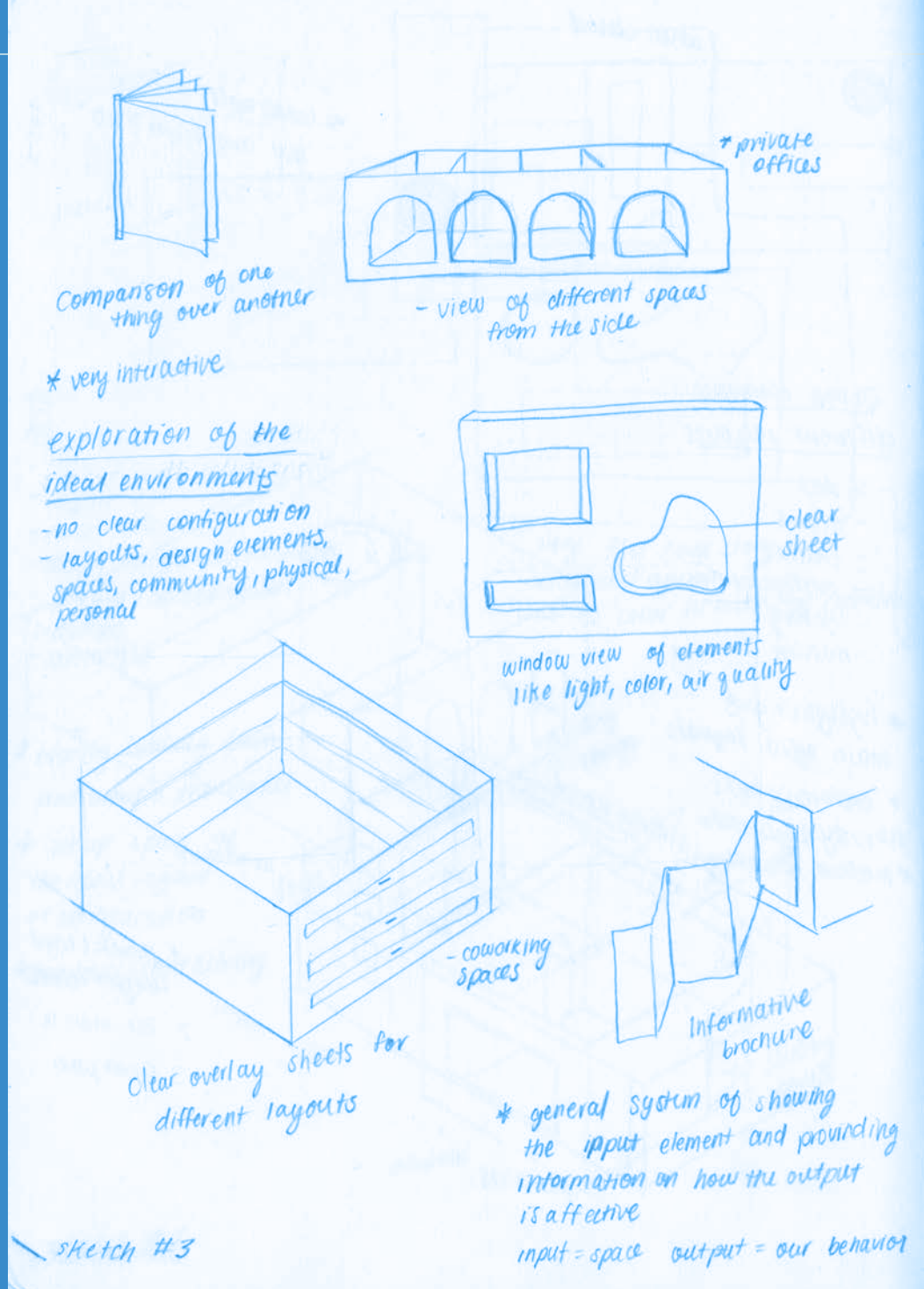
Embrace the mindset that perfection does not exist. There is always perpetual change in people's values and preferences.

That's why the final outcome should sit in the comfort of being a constant work in progress.

IN PROGRESS

PRO

CESS



INITIAL IDEAS

Three different model ideas were sketched out with the initial goal of creating something that would be more interactive in mechanisms and engineering.

INITIAL IDEAS

- TIER 1**

This is the first thing the viewer will see. Here will be displayed the title either from the front or top view depending on how tall the model is. The entire model will be closed when it's first interacted with and the aim is to get the viewer to open each layer as if they were reading a book.
- TIER 2**

The second level does a brief introduction to the project and the explanations behind behaviors in workplaces. This level will use diagrams and icons to explain the inputs we receive in a space and how they determine our outputs of behavioral responses.
- TIER 3**

Level three will showcase the research. This will include surveys, examples of existing and successful creative workplaces, and my own research findings. Showing this data will help the viewer understand where my inspiration comes from and where the biggest problems lie within workplaces. Especially, IS 226.
- TIER 4**

This level is a physical scale model of IS 226 in its current state. In this layout, I will use color, transparent papers, and pointers that indicate the problem areas. I will use data visualization methods to show the areas that were most popular as one in need of improvement.
- TIER 5**

The last tier is the final proposed scale model of the ideal working environment for IS 226 based on my research and feedback from the students that have studied and worked in the space. This will be the most interactive tier with blinds that come down sharing information about lighting or floor tiles that raise to share information on cleanliness. The adjacent slides of this tier will detach and lay flat where one can open flaps to read more about the layout of the tables.
- TAKEAWAYS**

The viewer should have a better understanding of how our workplaces affect our behaviors and having a creative workplace with ideal conditions will help our focus, productivity, creativity, and communication.



The initial ideas were ambitious in how much I planned to achieve within a small and physically challenging model.

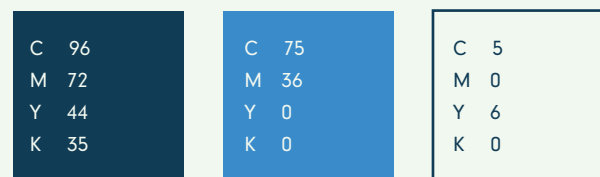


Many of the initial ideas remained but they were condensed into a smaller, more manageable structure.

LOOK AND FEEL



PRIMARY COLORS



ACCENT COLORS



WORK IN PROGRESS

Greycliff CF Medium

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz

Greycliff CF Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz**

CREATIVE WORKPLACES

Neuzeit Grotesk Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz

Neuzeit Grotesk Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz**

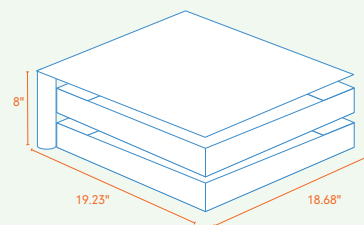
SECOND PROTOTYPE

After meeting with my advisors, we collectively agreed to compressing the previous tiered model into something that's physically bigger but simplified in the way information will be displayed.

Feb. 23, 2023
Second Prototype
Preparations for
Midterm Review



This prototype would have a cylindrical rod at one corner. This would hold the tiers together and also allow them to swivel out to view both tier's at the same time.



This model would include all information in a booklet that goes on the top, the infographic analysis is the first tier, and the proposed model outcome is the second tier.

The model is at 1:25 scale of the BFA GD Lab.

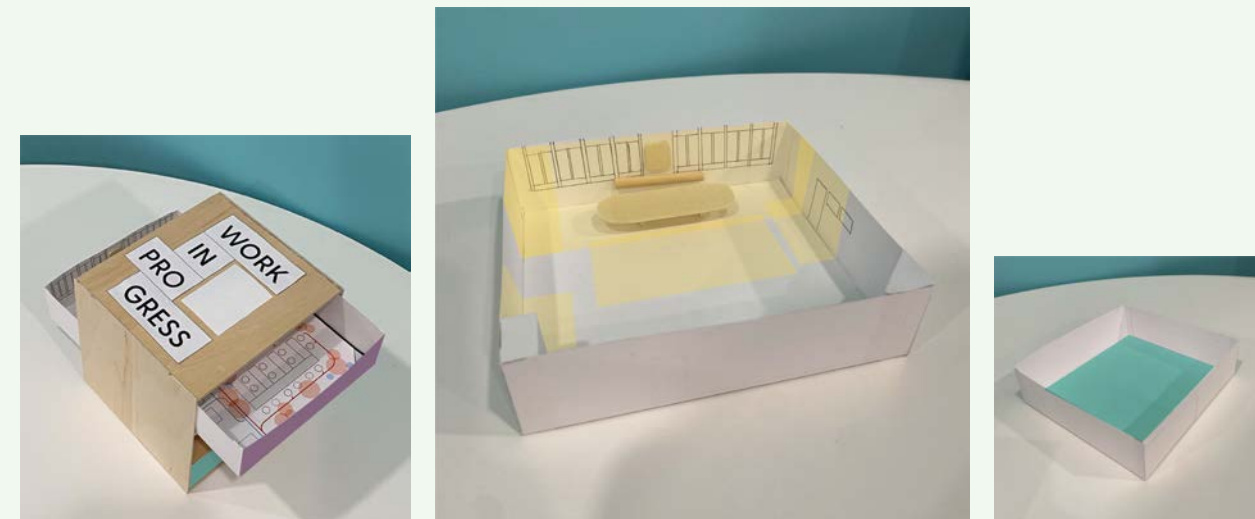


In theory, this model is successful, yet the physics of the swiveling would not work.

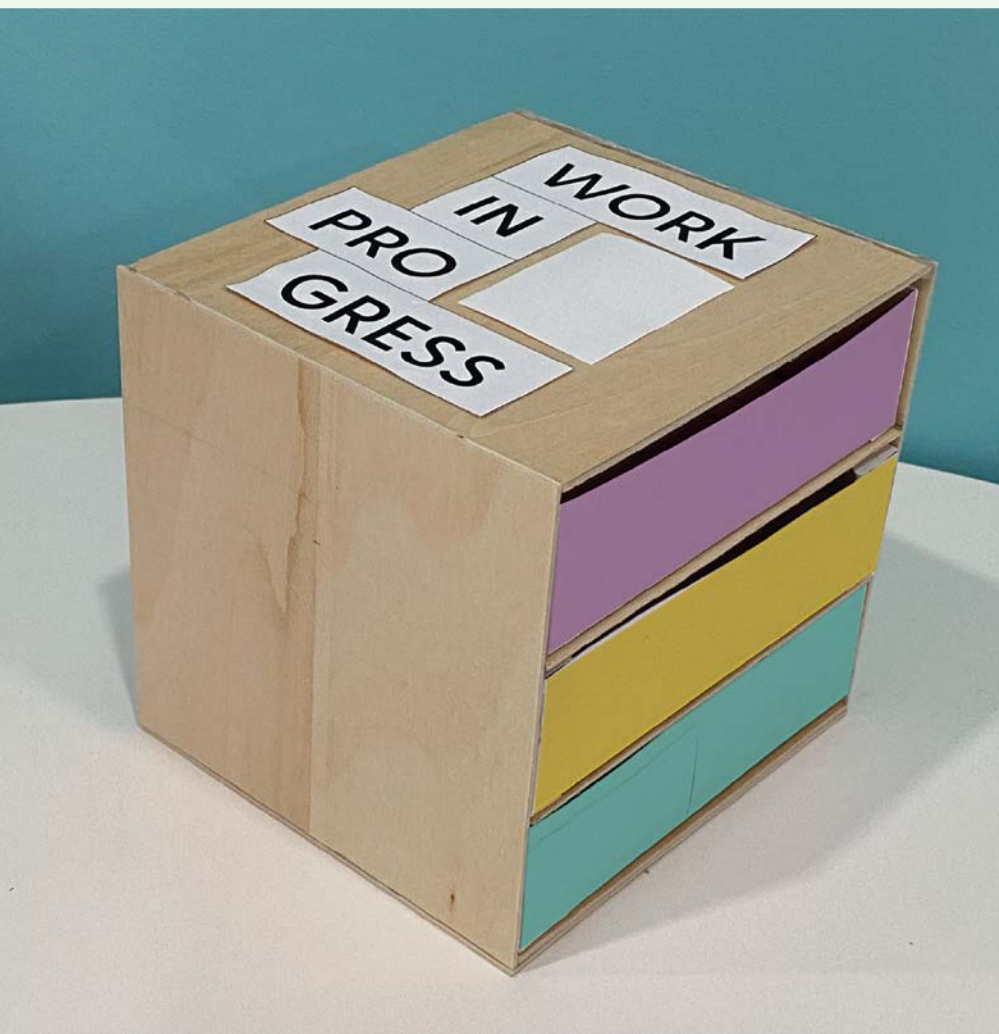
THIRD PROTOTYPE

In preparation of showing a close to final iteration of my model at the midterm review to the faculty, creating a small version of what the full size model would look like did a good job of getting my ideas across.

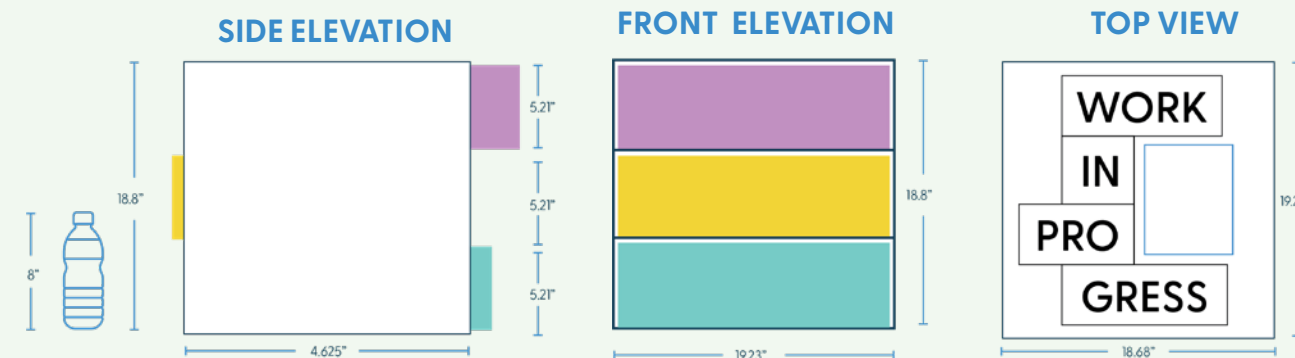
Feb. 28, 2023
Third Prototype
Preparations for
Midterm Review



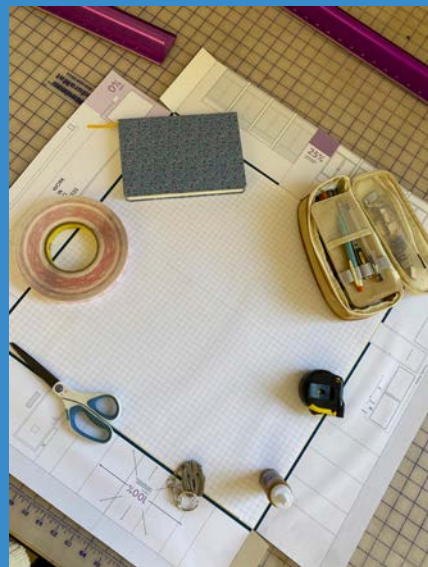
This model is at 1:100 scale of the BFA GD Lab, whereas the full scale model will be 1:25.



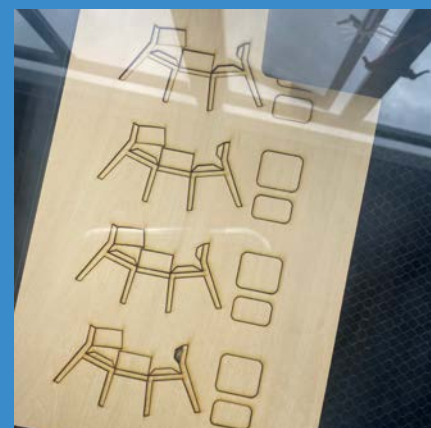
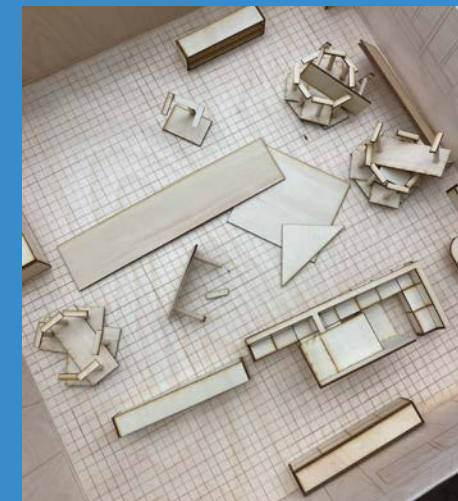
This model showcases three tiers with a booklet that matches the storyline. First tier is the infographic of the current layout, tier 2 is my proposed layout, and tier 3 is the same layout as tier 2 but viewers can move the furniture to make their own layouts.



Week of March 23, 2023
Before Spring Break



The excitement of building the model quickly died down as many parts didn't end up aligning leading to many hours and days of sanding.



All full scale prototype models and laser cutting was completed before spring break to spend the entire week constructing the final model outcome.



The final stretch consisted of a lot of wood glue, paper glue, sanding, and cutting.

FINAL

OUT

COME



WORK IN PROGRESS

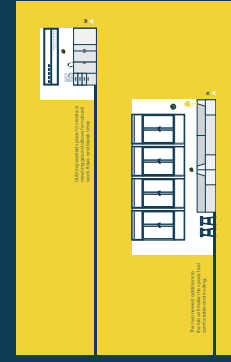
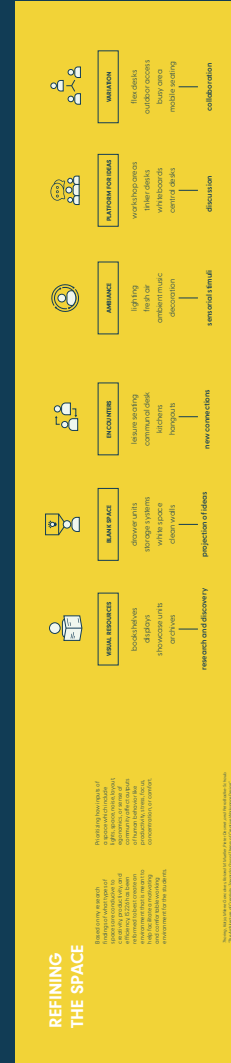
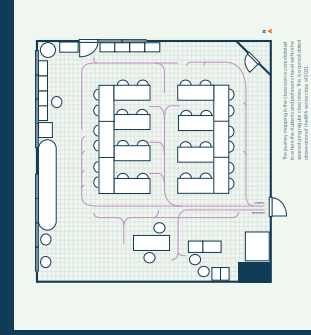
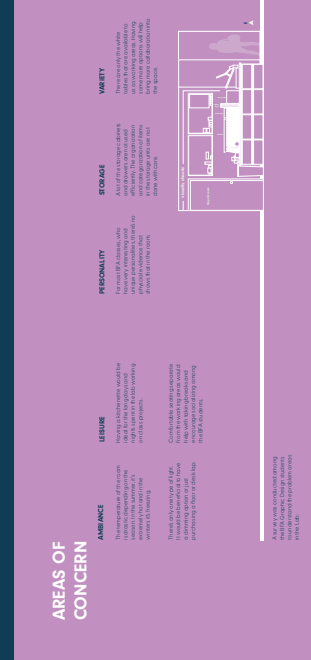
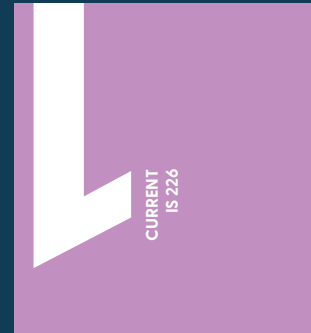
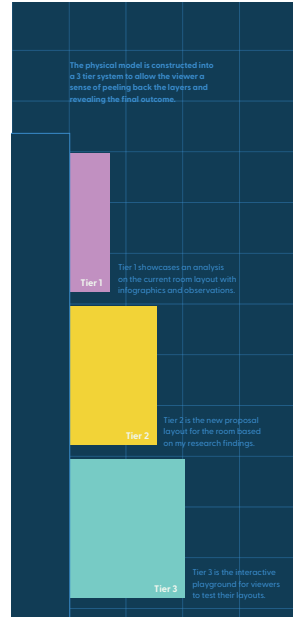
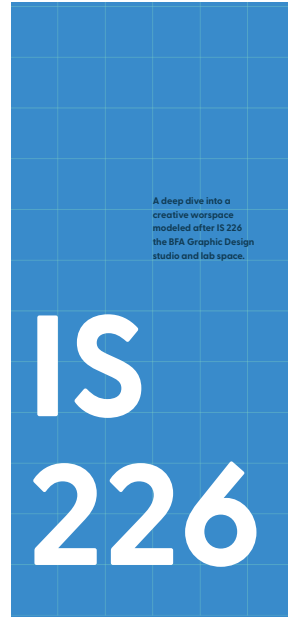
WORK IN PROGRESS is a three tiered architectural model that analyzes and contextualizes the SJSU BFA Graphic Design Lab. The first tier visualizes the GD Lab in it's current state through infographics of personal observations and surveys. The second tier offers a proposed ideal layout of the space based on analysis of previous tier and academic

research. The third tier is similar to the second tier but the furniture can be moved by viewers and potential future GD Lab users. The purpose of this is to help offer a solution to a workspace used by future creative professionals by offering ways a workspace can elevate and promote creativity, productivity, and collaboration.

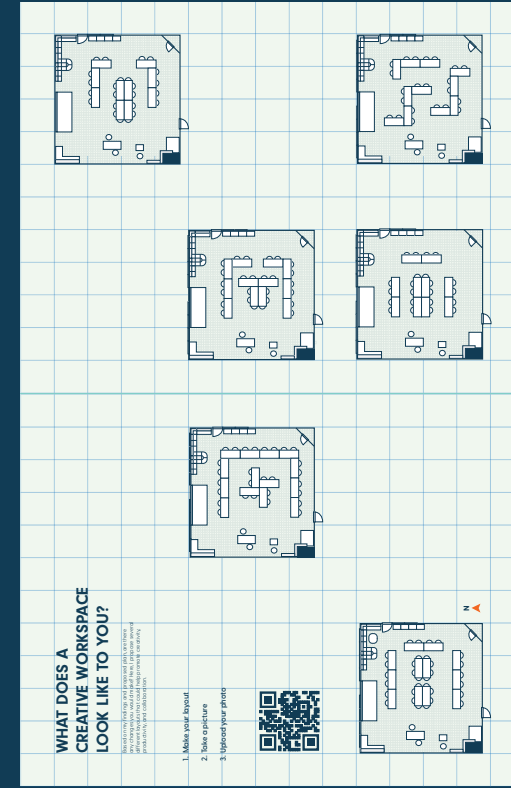


THE BOOKLET

The booklet follows the same journey as one would take to view the scale models of the BFA GD Lab. Each mini chapter of the booklet corresponds to each tier. The booklet offers more information about the tiers and motivations behind why the decision making.



The icons in the booklet correspond with the icons in the model with descriptions to give more context.



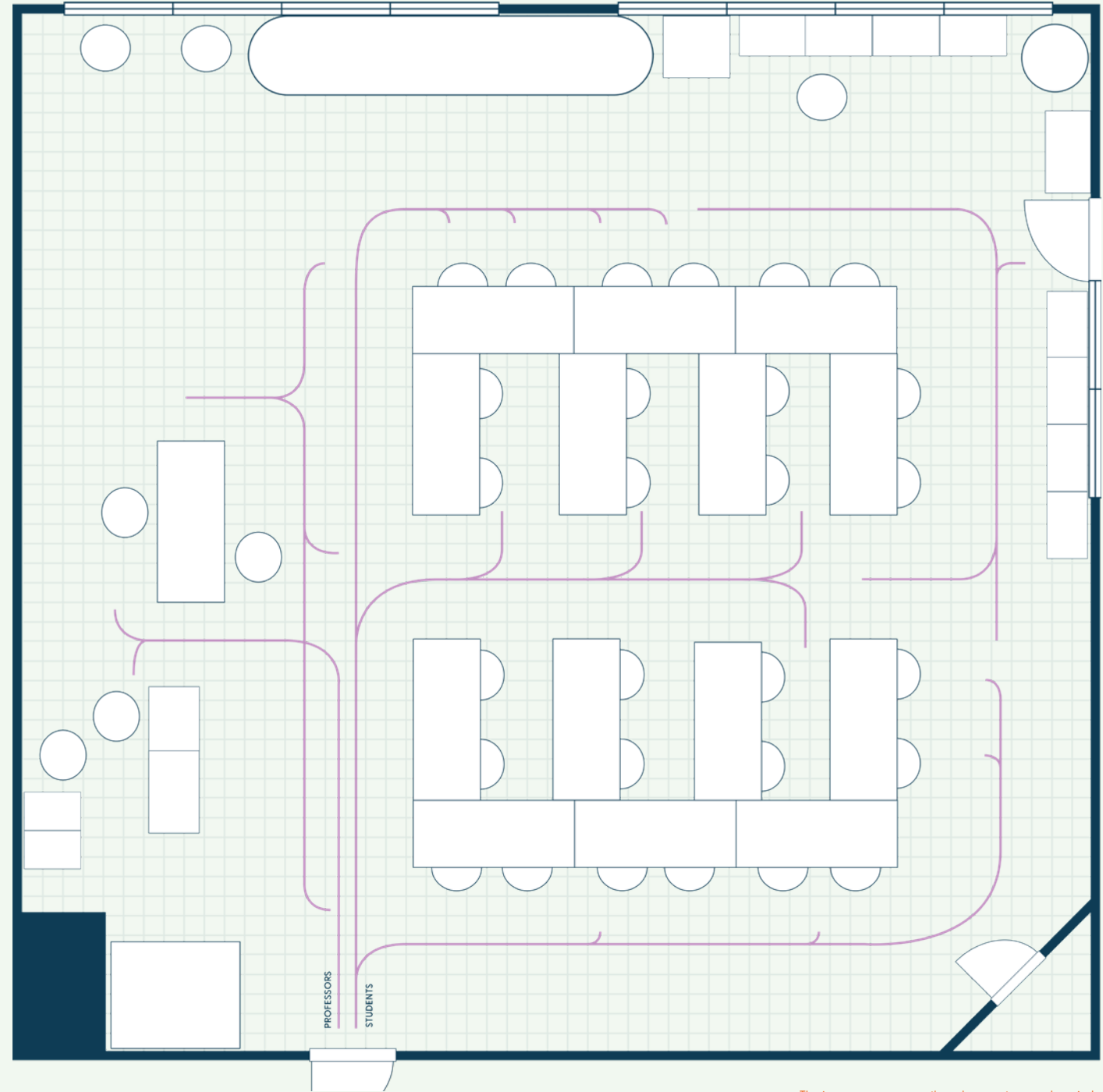
The QR code leads to a Google Form where viewers can submit their ideal workspace layout.

TIER 1

Tier 1 is the infographic, paper model. This model is a replica of the BFA GD Lab in its current condition. Showing the user journey map of our lab, most used areas, least used areas, dead space, and chaotic space through infographics and statistics to help show the nature of the space.



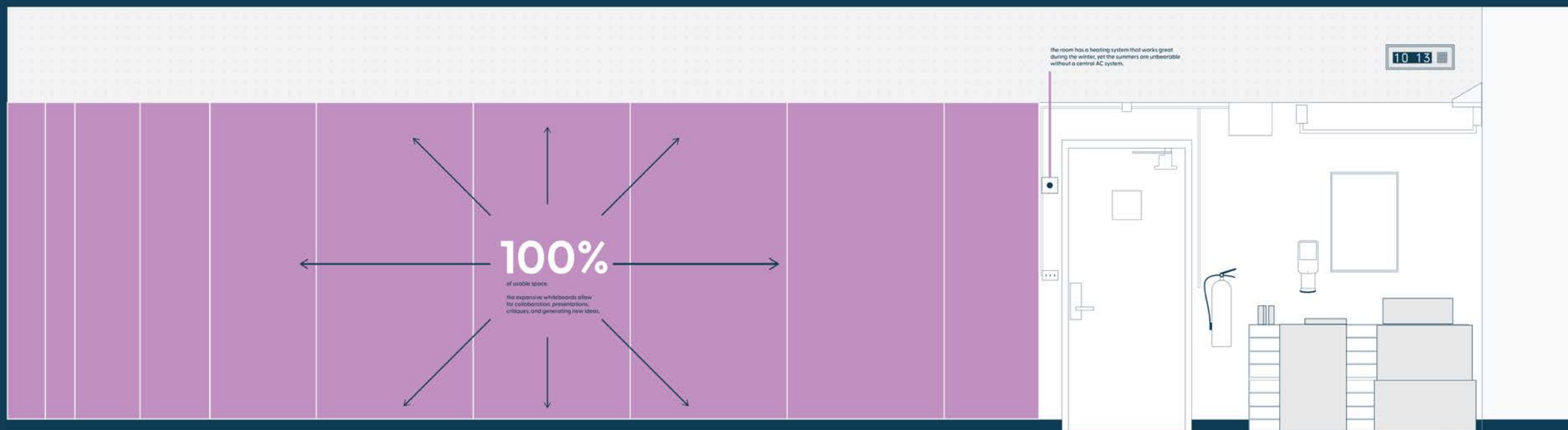
The motivation to have this tier in paper was to lean into it feeling like a Work in Progress model. It also makes the transition to the next two tiers more impactful.

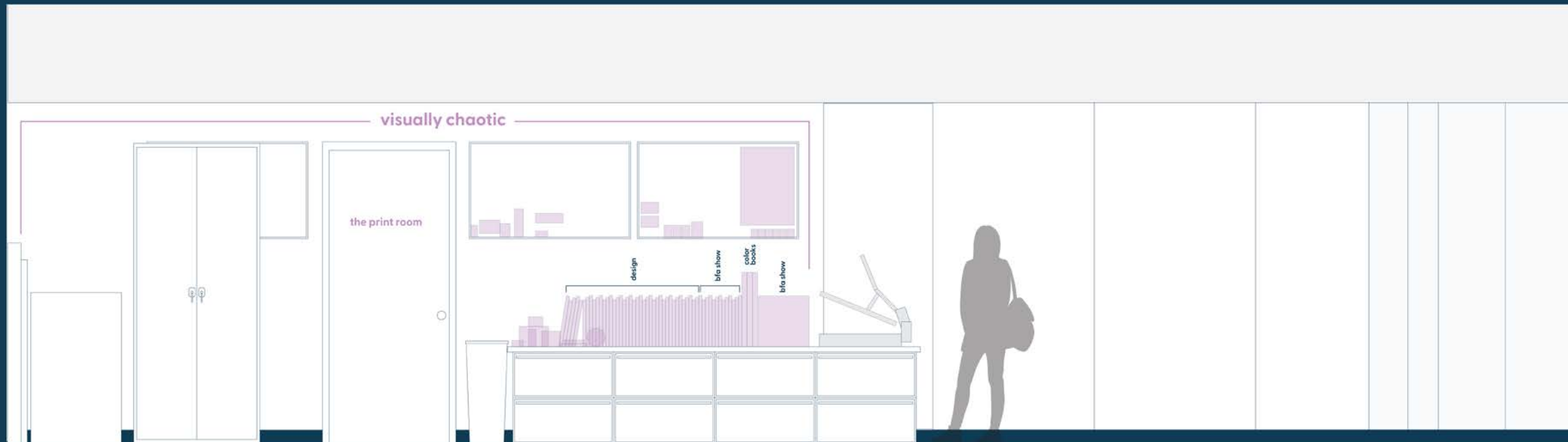


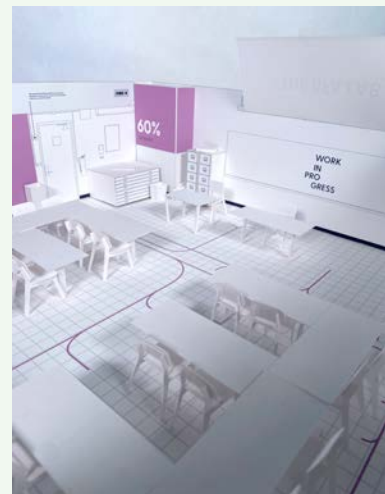
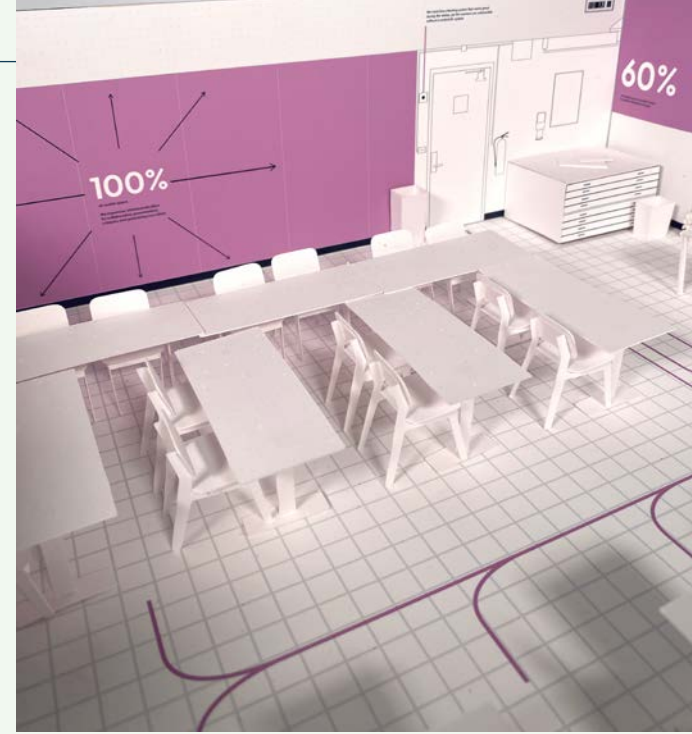
The journey map was gathered over a two week period of the BFA GD Senior class and professors. The trends mainly show interaction with tables and print room.

TIER 1 ELEVATION VIEWS

In the elevation views the infographics used in the tier can be seen using the purple color as the data visualization element throughout.

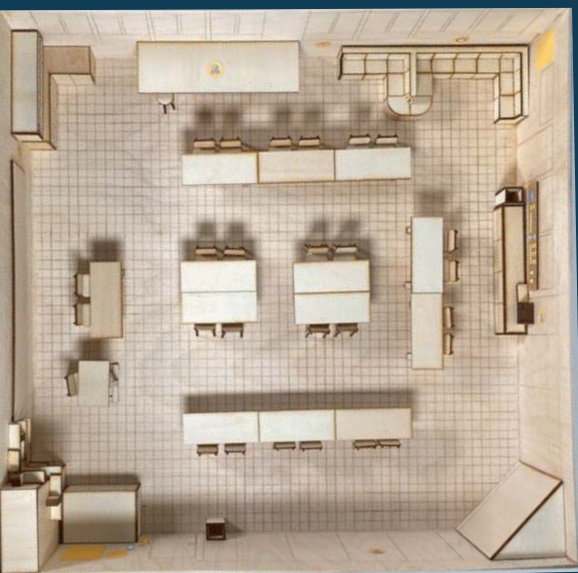




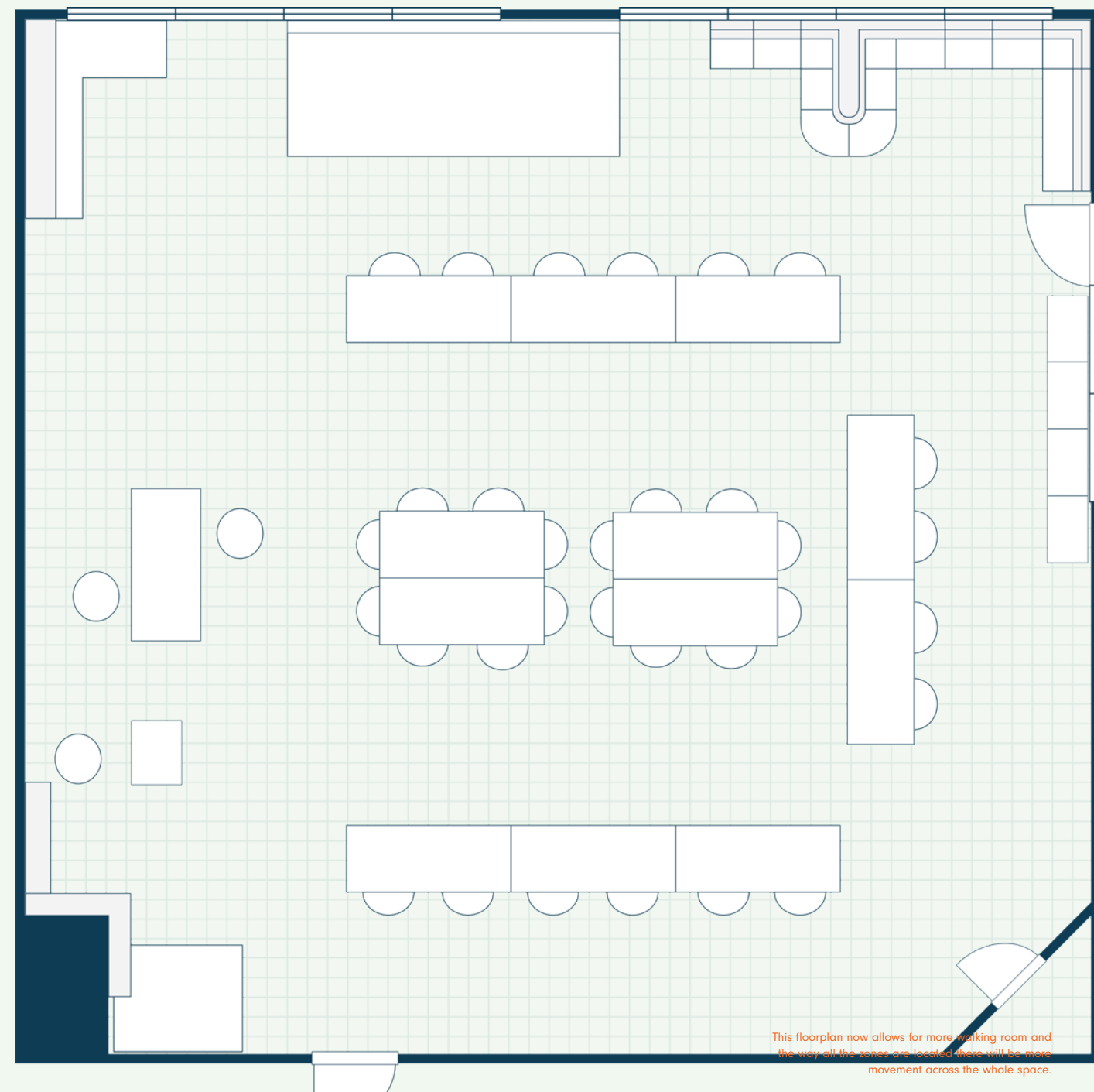
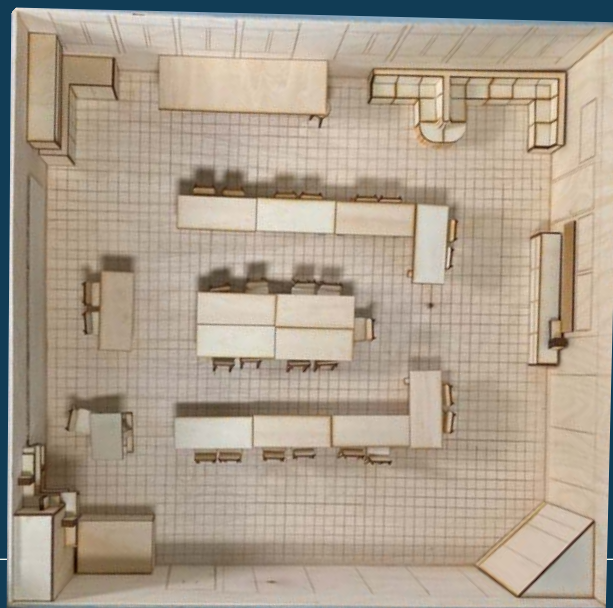


TIER 2 + 3

Tier 2 is the ideal, proposed layout made out of basswood. This tier showcases the reformed layout of the room but also iconography that provide explanation to the reasoning behind the decision made. Tier 3 is the playground for the viewer to test out their preferred layouts.



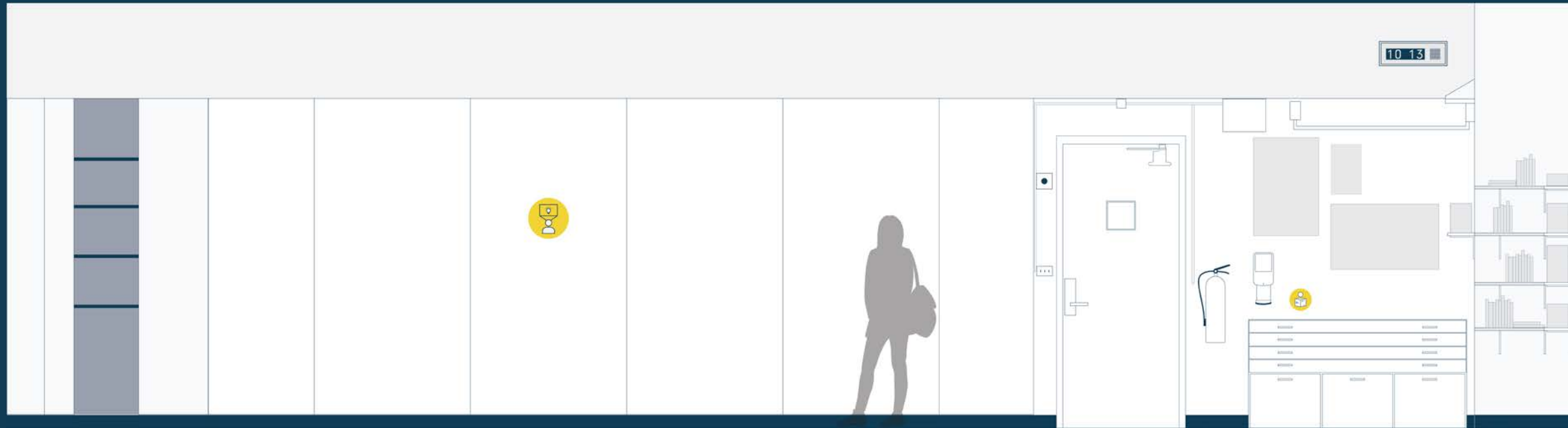
The 2 tiers use lasercut basswood as the base of the model. Tier 2 features yellow icon stickers that match the booklet information.



This floorplan now allows for more walking room and the way all the zones are located there will be more movement across the whole space.

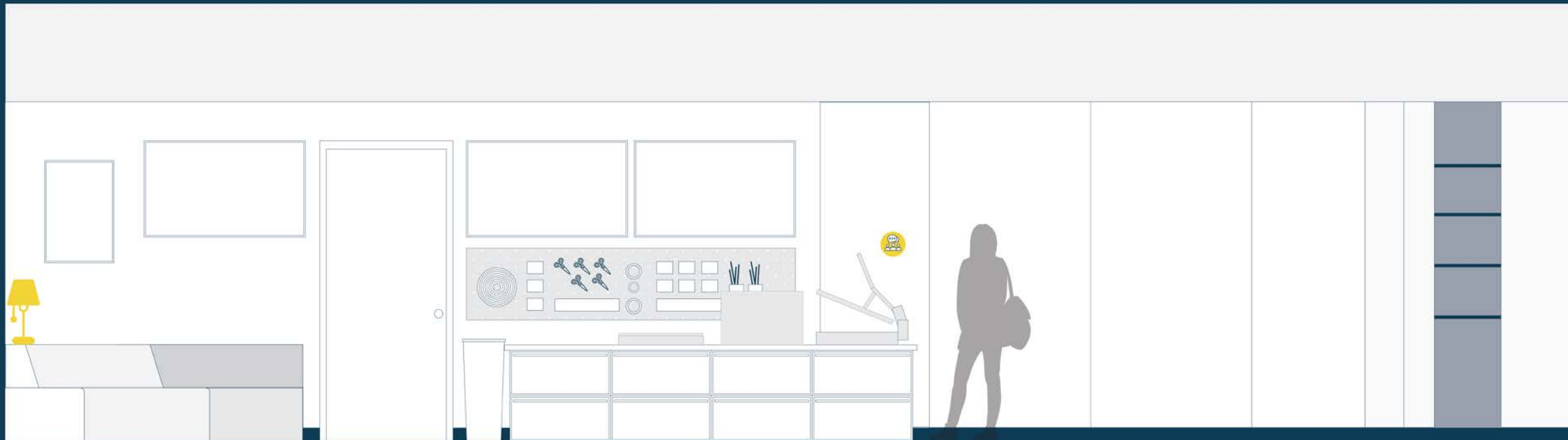
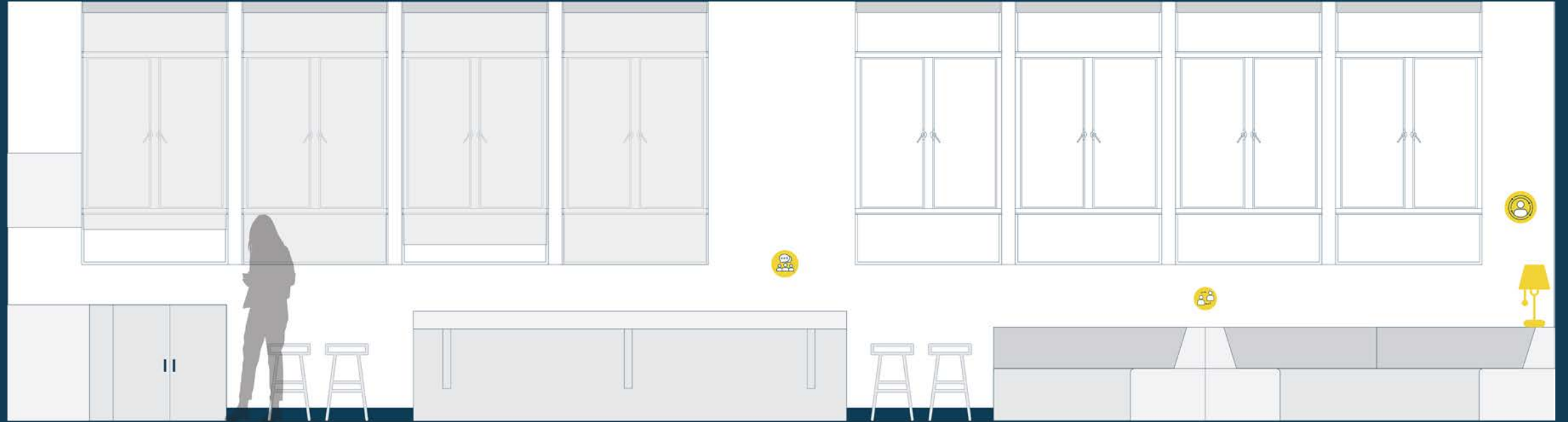
This floorplan is the same for the second and third tiers.

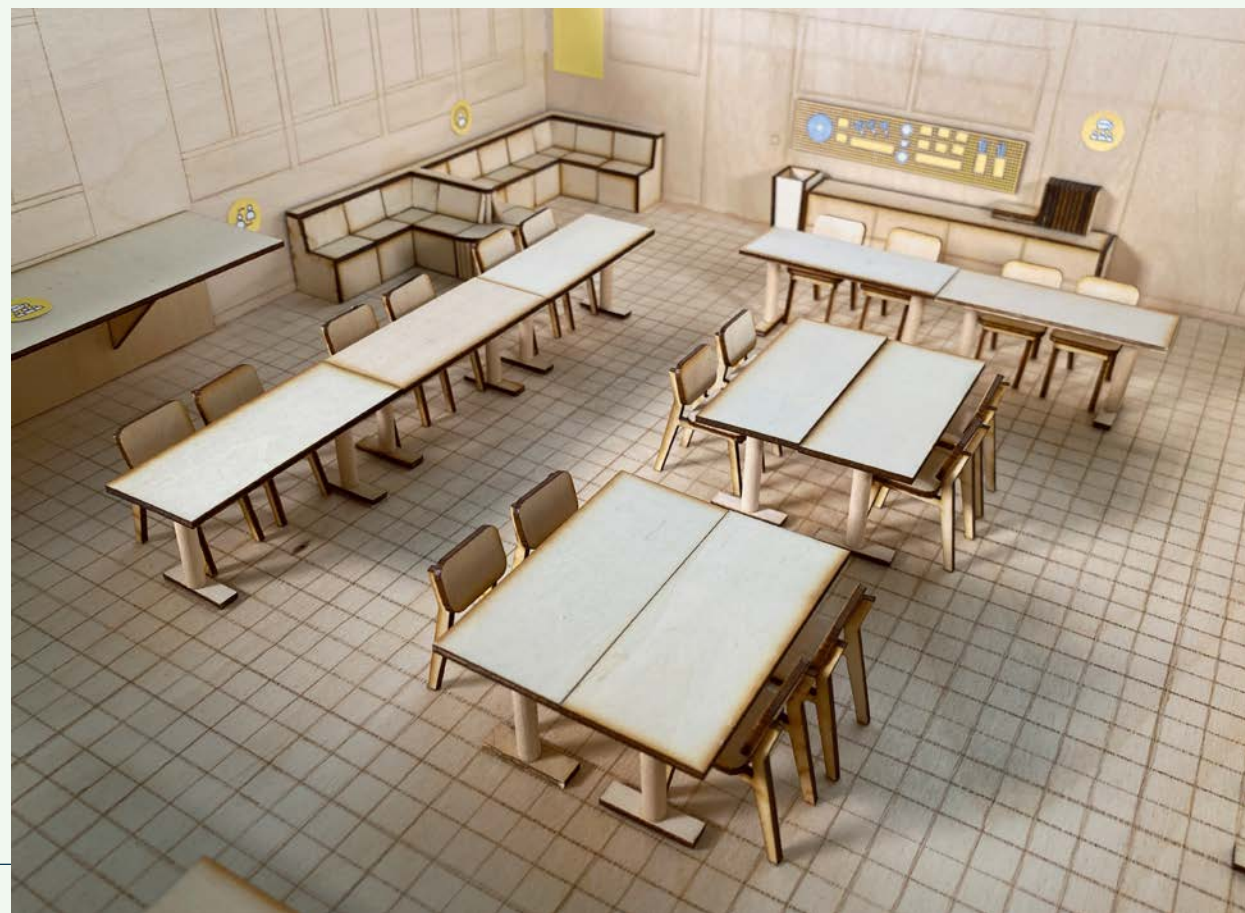
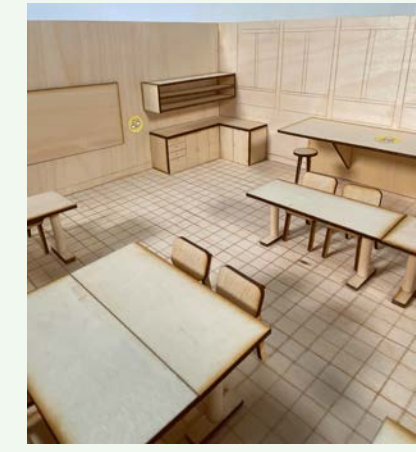
TIER 2 + 3 ELEVATION VIEWS



For the two wood models the elevation views are the same as they show the reformed layout and placement of new and old furniture pieces.







THE LAYOUT

The tables in the GD Lab were rearranged to match my proposed layout and they were tested among the BFA Juniors and Seniors to get their feedback.

MIXED REVIEWS

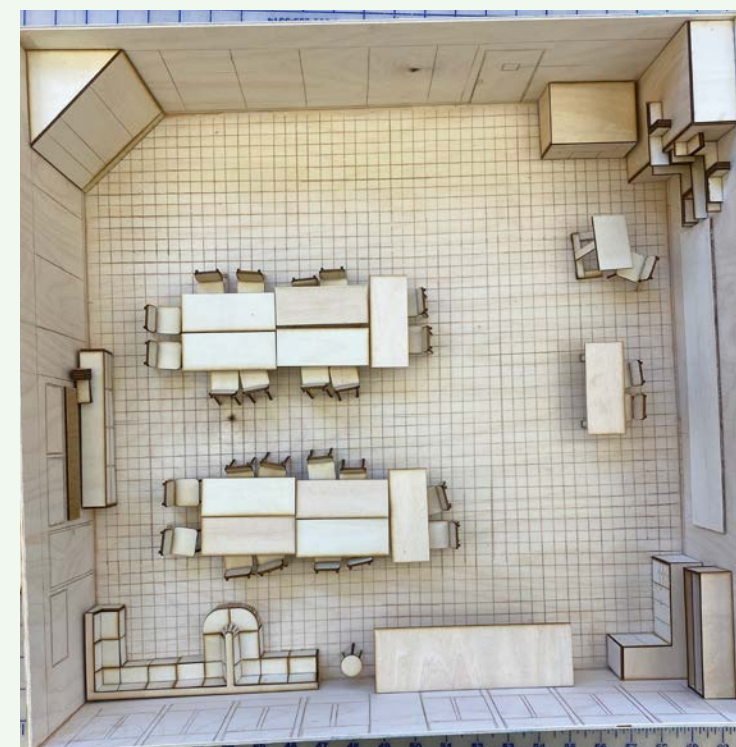
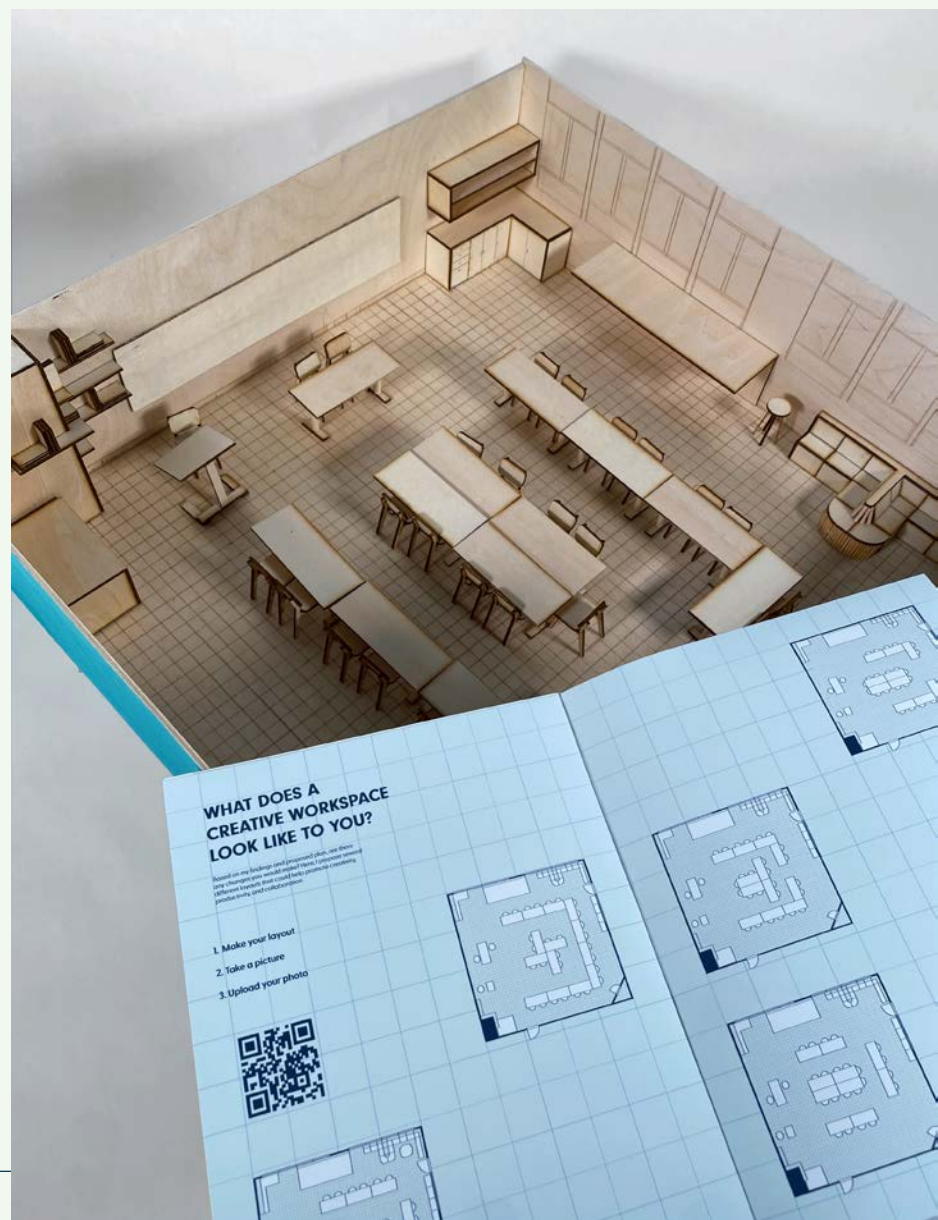
Many felt there was more room to walk around and interact with their classmates while other felt it was restricting their conversations especially if they were not sitting in the middle section.

This layout prompted the people sitting in the middle to speak to one another while the surrounding tables were more silent which is ideal for those working on group projects or wish to work individually.



THE PLAYGROUND

The viewer can use one of the offered layouts or make their own, take a photo, and upload it to a Google Form submission. This interactive element allows for this project to be used and experienced beyond it's original scope.



CON

CLU

SION

REFLECTIONS

After many months of difficulties, trial and error, frustration, and stress, I was able to complete my highly ambitious thesis project. Like anything else, there are many parts of the project outcome that I wished I was able to refine or redo. Yet, within a three month period to have achieved a completed piece of work as such is an accomplishment to be proud of, regardless of flaws or unfinished details.

Beyond anything else, the topic and communicating my research is the most significant aspect of this project. Coming to the conclusion that our spaces do ultimately have an effect on us and our creativity. This project exposed me to the types of spaces that I want to work in in the future and hopefully it does the same other people as well.

MOVING FORWARD

This thesis topic presents significance not just for creatives at university that are moving into the workforce but generally for creative workspaces. As more work-from-home options are accessible, the future of work culture is changing. Having these conversations is helpful in generating new solutions for the best types of workspaces that are centered around our needs.

COLOPHON

PRINTER

Blurb.com

COVER

Hardcover, Image-wrapped

PAPER

Premium Matte (100# Text)

TYPEFACE

Greycliff CF

Designed by Connary Fagen

From Connary Fagen Foundry

Neuzeit Grotesk

Designed by Wilhelm Pischner

From D. Stempel Foundry

HART, ROBERT LAMB. “HOW BUILDINGS SHAPE US.” COMMON EDGE. THE COMMON EDGE, SEPTEMBER 21, 2020. [HTTPS://COMMONEDGE.ORG/HOW-BUILDINGS-SHAPE-US/](https://commonedge.org/how-buildings-shape-us/).

In this reading, Robert Lamb Hart takes a stance against an essay, “We Shape Buildings, But Do Buildings Really Shape Us?” In that essay, the author argues that architecture can influence us and our decisions but not lead to any significant changes in

behavior, beliefs, intentions, and attitudes. Conversely, Hart argues that architecture does affect our behaviors, cultures, and intentions significantly and over the course of many generations. I found credibility in this because it aligned with many other

publications that were justifying the same claim. Hart presents architecture as a mirror of ourselves. The spaces that we inhabit are shaped by our understanding usage of them, and vice versa.

NAJJAR, REEM. “ARCHITECTURE & UX: DRAWING PARALLELS AND IDENTIFYING OPPORTUNITIES.” WEB LOG. MEDIUM (BLOG), FEBRUARY 1, 2020. [HTTPS://UXDESIGN.CC/ARCHITECTURE-AND-USER-EXPERIENCE-DESIGN-DRAWING-PARALLELS-AND-IDENTIFYING-OPPORTUNITIES-B30A9E6694F0](https://uxdesign.cc/architecture-and-user-experience-design-drawing-parallels-and-identifying-opportunities-b30a9e6694f0)

My goal and design approach with my thesis was to use design thinking and user experience design principles as the backbone of my project. Design processes across all disciplines have a link and commonality in a variety of ways which

is the case between architecture and UI/UX design. Between the two, similarities are present in the steps taken to reach a final outcome and the series of trials and error that their designers have to go through. Having the knowledge of how the

UI/UX process works, this article helped me validate the link between that and architecture. I was able to understand how both design systems worked which helped me refine my own design process for my thesis.

“WHAT IS PLACEMAKING?” PPS. PROJECT FOR PUBLIC SPACES, 2007. [HTTPS://WWW.PPS.ORG/ARTICLE/WHAT-IS-PLACEMAKING](https://www.pps.org/article/what-is-placemaking).

In Project for Public Spaces, the definition of what placemaking helped me understand the concept and apply it to my own approach in design. It’s about connected public spaces with the communities that live and work in them. Many of these

communities rely on the people in these spaces to keep them afloat, so offering the option for them have control of what these spaces look like is important. Placemaking inspired my deep dive into how much control the people in these spaces should

have. From here I was able to solidify my final concept of giving the viewer a sense of participation.

MILLER, HERMAN. “HERMAN MILLER LIVING OFFICE - PLACEMAKING.” LIVING OFFICE – PLACEMAKING – HERMAN MILLER. HERMAN MILLER, INC., 2023. [HTTPS://WWW.HERMANMILLER.COM/SOLUTIONS/LIVING-OFFICE/PLACEMAKING/](https://www.hermanmiller.com/solutions/living-office/placemaking/).

The Herman Miller philosophy of placemaking is designing for purpose and the human experience. Related to the comparison between user experience and architecture, placemaking prioritize the people and the reasonings behind their actions

and reactions. More than just a space that houses people, workspaces are a vessel for our experiences and ideas. Creating these spaces catered to the purposes of the people within them vital to creating engaging and impactful environments.

DIX, ALAN. “EMOTIONAL DESIGN.” WEB LOG. INTERACTION DESIGN FOUNDATION (BLOG), JUNE 18, 2016. [HTTPS://WWW.INTERACTION-DESIGN.ORG/LITERATURE/TOPICS/EMOTIONAL-DESIGN](https://www.interaction-design.org/literature/topics/emotional-design).

Emotional design is the concept of how to create designs that evoke emotional responses on a visceral, behavioral, and reflective level. With emotional design things like personalities, the power of storytelling, and characteristics of the design can drive

the user’s experience and reactions. With workspaces, emotions are consistently triggered based on the exterior experience someone has in the their environment or with the people they work with and that translates internally and governs their

response to these triggers. Understanding how people react emotionally to workplaces can expose avenues of improvement and growth.

CHINURKAR , KSHITIJA. “PSYCHOLOGY OF ARCHITECTURE: IT’S SURPRISINGLY INTERESTING IMPACT ON HUMAN BEHAVIOR.” WEB LOG. THE DESIGN GESTURE (BLOG), AUGUST 18, 2021. [HTTPS://THEDESINGGESTURE.COM/PSYCHOLOGY-OF-ARCHITECTURE-AND-ITS-IMPACT/](https://thedesinggesture.com/psychology-of-architecture-and-its-impact/)

This article generalizes what architectural psychology is and the ways it affects people interacting with built spaces in a succinct way. At the core of the topic, psychology of architecture explains and contextualizes why we act the way that we

in our environments. This architecture is there for credibility of all the concepts that I’m touching in my thesis. The decisions I made for improvements within the design classroom are validated with this article. The topics that I touch and are mentioned

here include, safety, connection, legibility, balance and unity, environment stressors and indicators, and emotional responses that stem from physical spaces.

THORING, KATJA, MILENE GONCALVES, ROLAND M. MUELLER, PIETER DESMET, AND PETRA BADKE-SCHAUB. “THE ARCHITECTURE OF CREATIVITY: TOWARD A CAUSAL THEORY OF CREATIVE WORKSPACE DESIGN.” INTERNATIONAL JOURNAL OF DESIGN 15, NO. 2 (AUGUST 31, 2021): 17–36.

As I’ve solidified my understanding of workspaces as places that define our behaviors and emotions, I wanted to dig deeper into the what that means for IS 226, the graphic design lab. Creativity, exploration, ideation, and experimentation

are the heart of a lot of our projects in this program so having a space that can motivate and support those practices is ideal. In this journal, I found the work they put in to categorizing creative workspaces in what the specific spaces were, how they

would appear physically, and what type of work or creativity they would help develop. It was through this paper I was able to categorize the classroom space and what was important to the design students.

THORING, KATJA, PIETER DESMET, AND PETRA BADKE-SCHAUB. “CREATIVE ENVIRONMENTS FOR DESIGN EDUCATION AND PRACTICE: A TYPOLOGY OF CREATIVE SPACES.” DESIGN STUDIES 56 (2018): 54–83. [HTTPS://DOI.ORG/10.1016/J.DESTUD.2018.02.001](https://doi.org/10.1016/j.destud.2018.02.001).

This paper written by the same authors as the previous one but here they discuss creative workspaces that are specific to education. They separate the space types into 5 different categories: personal, collaborative, presentation, making, and intermission space. For each of those types

there are 5 qualities that define what those spaces offer: knowledge processor, indicator of culture, process enabler, social dimension, and source of stimulation. A combination of these space types and the ones from the previous article, I am

able to create my own categories that are inspired by these ones. For the space I’m designing, these types of parameters make the most sense to specifically give purpose to each space which would allow the best use of the environment.

BERNHEIMER, LILY. THE SHAPING OF US: HOW EVERYDAY SPACES STRUCTURE OUR LIVES, BEHAVIOR, AND WELL-BEING. SAN ANTONIO, TEXAS: TRINITY UNIVERSITY PRESS, 2017.

The Shaping of Us is the most generalized publication of how buildings shapes us in the context of providing examples and real stories. This book sheds a light on a variety of spaces including our cities, our homes, and our offices. We are taken on a journey of anecdotes and real experi-

ences that expose the truth of these spaces which gives us room to learn and grow. The most defining aspect of this book was the explanation of what workspaces need which was an anagram for BALANCED, Biophilia, Atmosphere, Layout, Amenities, Noise, Cohesion, Energy, Design. This

helped me understand what is important in a space both statistically and through human experiences.

WORK IN PROGRESS

Whether it's a piece of work that is in progress or it's the act of work that is in progress, embodying this statement is liberating to know that not everything has to be 100% complete or perfect. Allowing things to be consistently a work in progress allows for new ideas and unexpected outcomes to emerge.