



# 办 公 室 内

Corporate Interiors  
CHIC design series

贝思出版有限公司汇编  
compiled by pace publishing limited

江西科学技术出版社



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清亮

斑斓

点睛

形式

- 地点 Location
- 建筑面积 Gross floor area
- 客户 Client
- 建筑 / 设计师事务所  
Architectural / Design firm

# 关于本书

## About this book.....

办公室内是 CHIC design series 的第一册。全书收录了 37 个美加案例。

CHIC 这个字带有时尚别致的气质。室内空间也是一种潮流,虽不换季,但却随需要改变。本书以色彩为主轴:第一部分简洁皓白的设计清亮舒畅;第二部分姹紫嫣红的着色则斑斓丰富;第三部分延续第二部分以色彩点睛,示范五花八门的色彩运用;第四部分除了以木色为主外也展示了不同形式在空间的运用。

在此谨对所有提供作品的设计师和建筑师致谢。特别感谢金·威廉姆斯、迈克尔·布克和劳伦·罗泰特富启发作用的序言。最后,必须感谢黎国良,一位热心的室内设计师,他为封面所作的插图,充分表现了本书所展示的现代办公文化。

Corporate Interiors is the first volume of CHIC design series. It showcased 37 office interiors from US and Canada.

The word CHIC implies a fashionable sophisticated quality. Interior is also a fashion that changes according to use, if not the seasons. With colors leading the way, the first part of this book finds cool and bright design with controlled use of colors; the second part occupies us with bold colors that speak strong design languages; the third part continues the second part with colors as highlights; and the fourth part features woody color with outstanding forms.

I would like to take this opportunity to thank all the architects and designers who made contribution to this book. Special thanks are dedicated to Kimberly Williams, Michael Bourque, and Lauren Rottet who wrote the inspiring preface. Last but not least, thanks to Vincent Lai, a devoted interior designer who created the illustrations for the cover that presented the essence of modern office culture as perceived in this book.



# Let there be light

Just as air is the essence of life, so is light the essence of design. Light is the most evasive of design elements, having no mass, form, or color of its own, yet only through light can we see the mass, form, or color of any other element.

Without light we cannot perceive.

Natural light, changed constantly by nature's forces, causes space and object to change constantly with it, infusing dynamism into the environment, an ebb and flow of light to dark, and all the shadowy regions in between. Natural light is our paradigm, nurturing, enhancing, and honing our human senses.

Our own ingenuity, our innate desire to gain control, and our ever advancing technological knowledge, has allowed us to replace far too easily the natural with the artificial, the controlled, and the static, often forgetting that the sublime dynamic quality of the natural environment is our habitat, our evolutionary womb.

The world we inhabit dictates that we, as responsible designers, embrace the artificial, but our endeavor to achieve the essence of the natural force of light in our work must be primary. Our work must acknowledge our primal roots.

The assemblages of form, mass, and color that meet our functional needs are not complete, are missing life, without the forces that nurture our singular emotions and collective memory: The essence: The light.

Whether bright and cool, or mysterious and warm: It's all about the light.

Kimberly Williams  
Principal, Director of Interior Design Services  
Kling

## 要有光

正如生命离不开空气，光与设计也息息相关，密不可分。光是设计中最不确定的因素，无固定的体积、形状、色彩。然而，只有通过光，我们才能看到其他元素的体积、形状和色彩。

无光，则无法感知世界。

受自然界力量的影响，自然光在不断变化的同时也促使空间和物体发生变化，给环境增加动感，给黑暗带来消长的光明及阴影。自然光是我们的典范。它培养人类的感觉，使它更加敏锐，强烈。

人类的创造精神、天生的控制欲和最先进的技术知识使人类可以很轻易地用人造材料、可控制及静态物品取代自然。在做这一切时，我们忘记了最具活力的自然环境是人类的栖息地和进化源头。

作为负责的设计师，我们所赖以生存的世界要求我们充分利用人造产品，但我们必先努力在作品中实现光的自然表现力。我们的作品必须承认其本源。

形式、体积与颜色的结合虽能满足我们的功能需要，但并不足够，没有孕育人类个人情感和集体回忆的力量，似是有所欠缺的：而当中的精华，就是光。

无论是光还是酷，神秘还是温暖：都与光有关。

金·威廉姆斯  
克林公司负责人，室内设计服务总监

## A Philosophy for color

Early in my design education I was influenced by the Bauhaus and the spin-off architectural firms in the United States. I am a believer that **form follows function** and function is paramount in all of my design work. I studied and worked in New York City amongst the skyscrapers that are the cathedrals to architecture. I learned that within these towering structures there needed to be rules for the application of color and that color also served a function.

Color has become a fourth dimension for me in design. Beyond the three dimensions, color adds a sensory messaging to a space. This sensory layering requires logic in the establishment of a color concept. **Logic is the basis for the application of color** in all of my projects.

More and more, I am pursuing an experiential component in my design of business spaces. I believe that every business space is an opportunity for some form of architectural messaging about that company. Form, color and graphics are tools to infuse functional workspace with an experiential content. The application of color carries the highest sensory content.

For me, adjacencies and workflow are the drivers of function. Then, the function of a space offers the opportunity to develop architectural form. The architectural forms in turn become an opportunity for the application of color.

A color concept, however, needs to be grounded in logic. For example: a color concept might identify the paths of primary circulation, denote nodes of work process or create an element of surprise. The actual color selection, however, can make sensory statements about energy, values, feelings and identity.

Color is a designer's most inexpensive design tool. There is usually no increase in cost to select one color over another. Developing a logical color concept will help a designer to select the right color. A strong concept is also important in conveying the basis of color selection to the client. Clients will often interfere with whim but they are much less likely to oppose logic.

Color can be a designer's best design tool.

早年学习设计时，我深受美国包豪斯及其衍生建筑公司的影响。我坚信形式服务于功能，功能是我所有设计的主旨。我在纽约城的高楼大厦间学习和工作，这些高楼大厦是建筑界的权威。我知道在这些高耸的建筑群中色彩的运用要有规则，色彩本身也是一种功能。

颜色已成为我设计中的第四维空间。除了原有的三维，色彩给空间增加了感官资讯。这个感官层要求色彩概念符合逻辑。在我所有的专案中，逻辑是运用色彩的基础。

在商业空间里，我越来越追求一种经验的构成。我相信每个商业空间都为该公司带出某种建筑讯息的机会。形式、颜色和平面对设计都是为功能性强的工作间引入经验元素的工具。当中色彩的运用就带有最高的感官内容。

对我而言，邻接物和工作流程是功能的驱动力。而这空间的功能为建筑形式提供了机会。建筑形式又给色彩运用提供机会。

色彩概念必须符合逻辑。例如：色彩可以用来定义一道主要流通路径，阐释工作流程的节点或创造惊喜。而实际的色彩选择其实能对能量、价值、感觉和身份作出感官阐述。

色彩是设计师最廉价的设计工具，选择颜色不会增加成本。形成色彩概念逻辑会帮助设计师选择适当的颜色。向客户传达色彩选择基本原则时，强烈的概念感也很重要。客户经常会有一些怪念头，但他们不太可能反对逻辑。

色彩可以是设计师最好的设计工具。

迈克尔·布克，国际室内设计师协会会员  
佐佐木事务所主负责人

Michael Bourque, FIIDA  
Principal  
Sasaki Associates



# The ultimate form

Interior Architecture is the ultimate canvas - a three dimensional volume that can be viewed from a distance while surrounding you simultaneously. Creating an interior environment is like a sculptor carving from the inside out - the final product cannot be perceived until it is completely finished. And then, every object, influence or person that coincides with the space has a visual impact on the overall composition.

Therefore, visualizing how a space will not only look, but feel as it surrounds is the most challenging and rewarding aspect of interior architecture. Often commercial work environments are confined within large footprints with relatively low ceilings. Achieving a sense of architecture within such confines is also challenging. Using the spatial relationships of forms and planes to manipulate the eye and create a perception of extended space is a tool I have used for a number of years. Also, the method by which the forms are created can determine the overall ambience of an interior space.

Irregularly curved walls and bright colors may convey youthful energy for an animation studio, whereas formal planes and symmetrical volumes may convey a more formal environment for a law firm. Dramatic shifts in planes, high volumes and an abundance of natural light may lead to appear progressive and forward thinking.

The ultimate form of space is defined by not only the shapes but also materials, textures, reflections, lighting and views. It is inspiring that often environments can be places of great influence and beauty. We have seen the power of a well-designed space that positively stimulates interaction, communication and productivity in the workplace. As architects and designers, we strive to create such a positive impact on people's lives and hopefully leave a lasting impression.

Lauren Rottet, FAIA  
Principal  
DMJM Rottet

## 最终形式

室内建筑是最极致的作品——一个身处其间时又可从远处观看的三维立体。创造室内环境就如同雕塑师从内部往外雕刻作品一样——最终的结果要等到完工以后才能看出。到那时，每件物体，每份影响力或每个人，只要他们和这个空间相合就会对整体结构产生视觉影响。

因此，不但想像一个空间的外观，还要想像它所在环境的感觉，对于室内建筑来说，这是最具挑战性又最有益的方面了。商业工作环境一般面积较大而天花板相对低矮。在这样的环境束缚下制造出建筑的感觉同样具有挑战性。通过使用形式和平面的空间关系来操纵视觉并创造出延伸的空间效果，这是我使用多年的方法。同时，创造形式的方法能够决定一个内部空间的整体气氛。

不规则的曲形墙和明亮的颜色可以为动画工作室传递一种青春活力，而规矩的平面和对称的空间可以为法律公司创造一个更加正式的工作环境。平面的大转移，高空间和大量自然光表现出积极和前瞻性思考的倾向。

空间最终的形式不但决定于外形还决定于材料，质地，反射，照明和景观。令人鼓舞的是通常环境可以成为有巨大影响和美感的地方。我们都知道一个设计精湛的空间所带给人的力量，这种力量激励人们在工作场所相互交流和沟通并迸发新的创造力。作为建筑师和设计师，我们努力为人们的生活创造这样的一种影响力并希望这种影响力长久地保持下去。

劳伦·罗泰特，美国建筑师协会会员  
DMJM 罗泰特主负责人

清亮







bright & cool







# ethereal quality of space

■ 美国加利福尼亚州·洛杉矶

■ 一万七千六百五十一平方米

■ 保罗·希斯廷斯·贾因奥夫斯基与

沃克律师事务所

■ DMJM 罗泰特

律师行新总部的设计风格体现了年轻有为、充满活力的经营伙伴所创办的文化。这些经营伙伴寻求一种能体现他们开拓、创新、进取精神的设计。

设计理念以现代柔和的中色调和有角平面的无浆墙为主，充分体现和提升了空间上的自然光。主接待大厅体现了设计方法：两层楼的中央大厅充满了自然的光线和色泽，是欣赏洛杉矶景色的绝妙窗口。大厅的轻盈设计给人以沉着之感，恰恰是保罗希斯廷斯的经营理念的缩影；然而，质地考究的材料和精心设计的细节与大厅的轻盈形成对比，突显出事务所的力度和深度。

私人办公室的设计遵循惯例，采用半透明的墙壁和采光窗，使光线能深入空间，从而最大程度上利用自然光。工作室之间是一条主走廊，为人员进出提供足够的空间。行政部门所在楼层在原先存在的基础上改变很小。这一楼层半封闭式的办公环境只要求一些微小变化，从而造价也小。新的工作室、地面的铺设、隔墙的刷新和挑檐天花板使人力支持部、人力资源部、市场营销部所在的楼层生色不少。

楼梯入口处的亮点是前台后面两层楼高的 Cippolino 大理石墙。大理石条纹以蓝色为主，在柔和的中色调的映衬下，分外绚丽。

A major highlight to the entry is a double-height Cippolino marble wall behind the front desk. The blue veins that dominate this stone adds a splash of color to the neutral palette.









走廊加强的视角，倾斜的墙壁，玻璃的使用，使大楼的条纹板显得更长。

Forced perspectives, canted walls, and the use of glass helps accentuate the length of the building's floor plate.

- Los Angeles, California, US
- 17651 sq. m.
- Paul, Hastings, Janofsky & Walker, LLP
- DMJM Rottet

The new Paul Hastings' Los Angeles headquarters was designed in keeping with the culture established by the law firm's young, vibrant managing partners. The partners sought a design that would reflect their commitment to an expanding enterprise, innovative solutions, and a progressive environment.

The concept was based on a modern, neutral palette and angled planes of drywall that reflect and enhance natural light throughout the 17651 sq. m. space. The main reception exemplifies the design approach - the two-story atrium space is filled with natural light and color, providing a perfect backdrop for dramatic views of Los Angeles. The ethereal quality of the space is calming and epitomizes Paul Hastings' business approach; however, richly textured materials and careful detailing offer a counterpoint to the lightness of the space and reinforce the law firm's strength and depth.

Private offices were designed with custom, opaque glass walls and clerestories, which makes the most of natural light by drawing it deeper into the space. Custom workstations define the major corridor space and provide easily accessed, ample filing. An administrative floor was created with minimal changes to the pre-existing space. The open office environment for this floor required minor changes, which resulted in lower costs for the client. New workstations, flooring, refurbished partition walls and ceiling soffits were some of the details used to enhance the floor for support staff, human resources, and the firm's marketing department.





1

依据客户要求设计的工作室，以背面油漆的玻璃表面和不锈钢为特色，采用上方照明，给人以自然采光的印象。

Custom-designed workstations, featuring back-painted glass transaction surfaces with stainless steel details, are treated with a series of uplighting, providing the allusion of natural light.

2

会议室以thasos marble plynths和边缘变薄的桌面为特色，体现一种流动感。

Conference rooms feature thasos marble plynths and table surfaces with tapered edges that provide the allusion of a floating plane.

3

典型的办公室，箱橱由劳伦罗泰特为伯恩哈特而设计。塑料玻璃的门和采光窗既吸收周围墙壁的自然光，又为律师提供私人工作空间。

Typical offices feature casegoods designed by Lauren Rottet for Bernhardt. Laminated glass clerestories and doors imbues natural light from the perimeter wall while still providing privacy for the individual attorneys.

4

主接待大厅的闲坐区的设计亮点体现在两层楼高的中庭大厅，anigre 木工制品，锥形有角的平面和充足的自然光线。

The main reception seating area's contemporary design is complimented with a double height atrium space, anigre wood millwork, tapered and angled planes, and an abundance of natural light.



穆如轻风



