

TOP OFFICE II

顶级办公 II

大型办公 创意办公 居家办公

DAM工作室 主编



DESIGN OFFICES
HIGHLIGHT TOWERS



华中科技大学出版社

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CONTENTS 目录

1 Large Office Space 大型办公

010	科灵国际商学院“创新工厂”	IBC Innovation Factory
016	BarentsKrans 律师事务所	BarentsKrans Law and Notary Firm
026	Accesolab 办公室	Accesolab Office
032	ICADE 总理府新办公楼	ICADE Premier House New Office
038	FEDA 总部办公楼	FEDA Headquarters
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060	Badoo 办公室	Badoo Development Office
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076	Coolblue 办公室	Coolblue Office
082	费尔王子美好大舞台	Fiona's Prince
090	Bic Banco 总部	Bic Banco Headquarters
096	Transformadora Ciel 联合工作室	Transformadora Ciel
102	花王株式会社	Kao Corporation
110	Grundig 临时办公室	Grundig Temporary Office
116	高光塔设计办公室	Design Offices Highlight Towers

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172	金典铭筑办公中心	Golden & Famous Office Center



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|------------|-------------------|---|
| 184 | Yandex 圣彼得堡第三办公室 | Yandex St. Petersburg Office III |
| 192 | 新风貌总部办公空间 | New Look HQ Office |
| 198 | Klique Desk 办公室 | Klique Desk Office |
| 204 | 星野集团东京办公室 | Hoshino Resort Tokyo Office |
| 210 | 会议空间 | Conference Space |
| 214 | 2天语言学校办公室 | 2Day Languages School Office |
| 220 | Red Rock 悉尼总部 | Red Rock HQ Sydney |
| 228 | UXUS 总部 | UXUS HQ |
| 234 | 广州大富时办公室 | Guangzhou Dafushi Office |
| 242 | BY 办公室 | BY Office |
| 246 | Panta Rhei 学校办公室 | Panta Rhei School Office |
| 250 | 菲舶数位办公室 | Finpo Office |
| 256 | Barra & Barra 办公室 | Barra & Barra Office |
| 262 | Casa Rex 办公室 | Casa Rex Office |
| 268 | Barrilito 办公室 | Barrilito Office |
| 272 | 太合南方建筑设计办公室 | Taihe Nanfang Architectural Design Office |

3 Home Office Space 居家办公

- | | | |
|------------|-----------------|--|
| 280 | Agbar 办公室 | Agbar Office |
| 288 | Apostrophys 办公室 | Apostrophys Office |
| 296 | 采荷设计办公室 | Color-Lotus Design Office |
| 302 | 观堂设计办公空间 | Guan Interior Design Co., Ltd. Office |
| 310 | 冯振勇国际创意设计办公室 | Feng Zhenyong International Creative Design Office |
| 314 | 中德英伦联邦 Loft 办公室 | British Ville Loft Office |

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Preface 序言

In the films where the action takes place in the era of the design "golden decades" – 1950–60s, decorators use a common set of attributes filling the offices with bright furniture and table photogenic "Valentine" typewriters. Such offices created on the screen, have been more of a dream than a reality. Still we can see such endless open space in large companies – the room stuffed with the cheapest tables and chairs. Fortunately, the trend has changed, and even small companies try to create comfortable, almost home conditions for their employees. Generally all this started about 30 years when personal computers appeared.

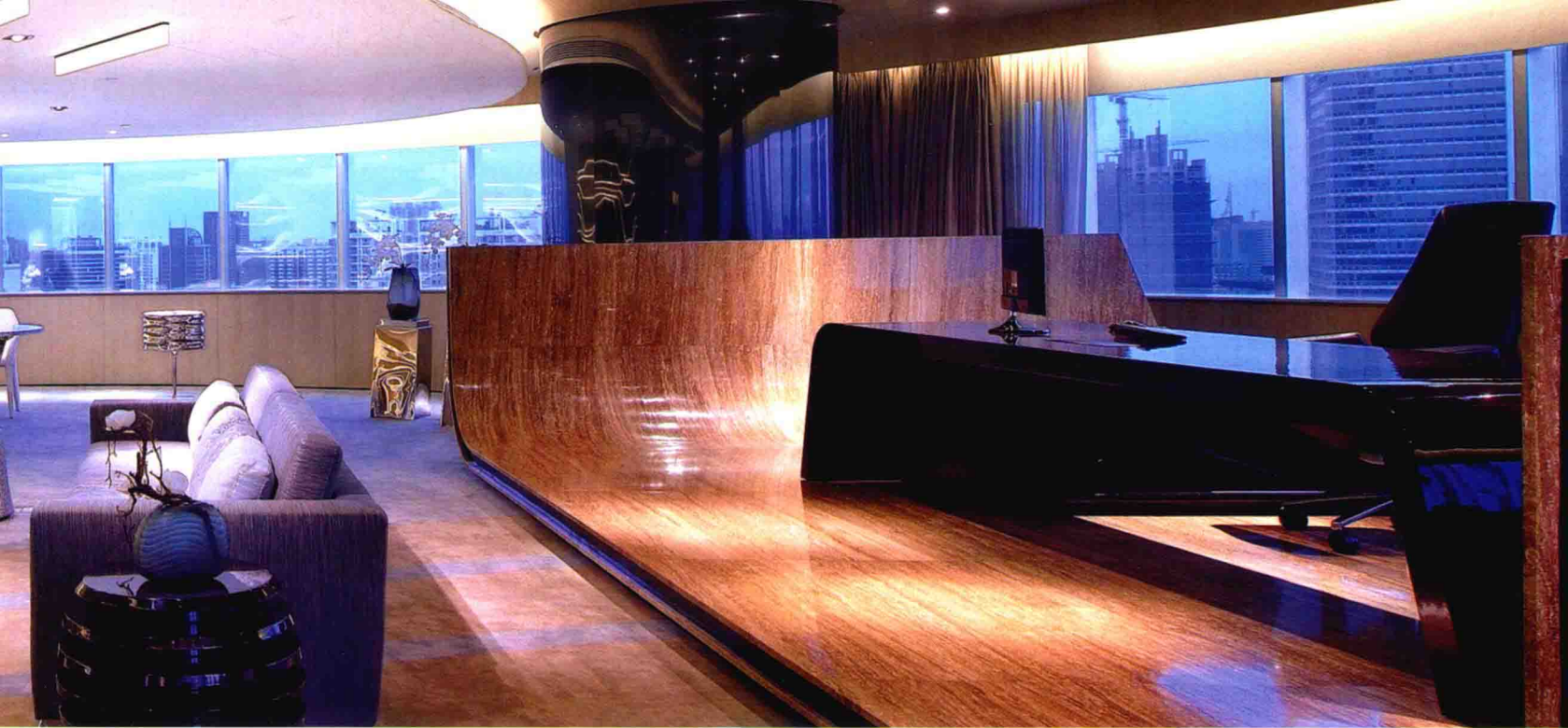
Since then we can say offices began to change fast as IT has given a power kick-start to various branches of human activity, which resulted in dozens of previously unthinkable professions. All those professions have one trend in common they all are creative, focused on the intelligent, virtual product. These changes embodied in a new type of workspaces offices for creative people. This kind of workspace expects lack of hard dress code and standard working day, the ability to switch from work to rest and vice versa. Employers had to revise their views on how workspace should look, which areas in the office are exactly required, which corporate values it should represent. Another challenge was to attract highly skilled employees, for which, as it turned out not only the location of the office was an important factor in particular, but its usability, ergonomics, recreational opportunities, visual appeal as well. Noteworthy – soon conservative finance and industry companies began to use such principles this was a matter of prestige. Today, bright objects and designer furniture can be easily found in their workspace. Their customers make the connection between "innovations" and non-trivial and smart office design.

The architecture is still based on the three Vitruvian's principles as it was two thousand years ago—durability, utility and beauty. Beauty, no wonder,

is in the last place, so while creating a modern office, one should not forget the fact beauty is important, but its role is secondary to functionality and comfort.

We are one of the few companies in our country known primarily due to our innovative approaches in workspace construction. Our clients are companies that come to us for "an unusual bright office". Every time it's a complex, but exciting challenge – because it often happens that we have to use unusual methods and materials to achieve a certain visual effect or a non-trivial design, let the offices are filled with bright colours. As architects we should keep in mind that such a powerful "visual range" is a kind of responsibility. This responsibility extends far beyond the customer and his wishes—because there are hundreds or even thousands of employees who will stay in this workspace the most of part of the day. Therefore, I would generally expand Vitruvian triad in reference to the office design, and add to it the concept of "humanity" as one of the most important criteria of the contemporary workspace.

Peter Zaytsev / co-owner of za bor architects
Moscow, Russia



在 20 世纪 50 年代到 60 年代这个设计“黄金年月”上映的电影里，室内设计师演绎出了一个个拥有色彩明亮的家具与 Valentine 牌打字机的办公空间。屏幕上的办公空间，梦幻多于现实。如今，我们仍旧可以在一些大公司里看到这样乏味的开放空间——塞满最廉价桌椅的房间。幸运的是，这一趋势正逐步改变，甚至小公司也尝试着为员工打造一个如家般温馨、舒适的办公环境。这一现象在近 30 年来，特别是个人电脑出现后变得更为普遍。

我们可以说，因 IT 业对人类各种活动强有力的推动，衍生出了许多以前难以想象的职业。所有这些职业有一个共同的特点——富有创造性、专注于智能和虚拟产品。职业的变化固然会使办公空间发生变化，这些变化体现于一种新型的空间——为富有创造力的人才设计的办公空间。这种办公空间没有硬性的着装规范和工作时间限制，员工可以在工作与休息之间自由转换。在办公空间的布局、办公区域的设置及企业价值观的体现方面，企业不得不有所改变。正因为如此，办公空间更注重实用性与人性化。

而今天的建筑仍是基于两千多年前维特鲁威三原则——坚固、实用和美观。美观，毫无疑问，摆在最后一位，所以打造现代办公空间时，也不应该忘记这样一个事实——美观很重要，但它的重要性次于空间的功能性和舒适性。

我们是国内少有的以办公空间设计闻名的一家设计公司。对于我们而言，每一次设计都是一个复杂而令人兴奋的挑战，所以我们不得使用非同寻常的设计手法和材料来达到某种视觉效果或完成一个非凡的设计，使室内洋溢着明快的色调。作为一名设计师我们应该记住：为员工设计一个兼具实用性和人性化的办公空间是我们的责任，这一责任远远超出了客户的期望——因为有成百上千的员工将花费一天中大部分的时间在这个工作空间里。因此，我通常会在办公空间设计中发展维特鲁威三原则，并加入“人性化”的理念，以此作为现代办公空间设计最重要的标准之一。

Peter Zaytsev / za bor architects 创始人
俄国莫斯科



Foreword 前言



"Inside the city people want to escape, outside people want to rush in; so are the desirerment towards marriage or carrer in life." A small siege, trapped not only the person himself, but also his love, career and dreams. Three feet square, sometimes imprison the ambition to fly up high.

The city is more and more prosperous, while the space is more and more narrow. How can the builders break this small city and three feet square, to create a spiritual city for dreams and spirit? It calls for the fantastic works of designers.

The design of office space is not so easy, which needs to consider many factors, such as science, technology, humanities, arts, and so on. It needs to base on simple space to build a human-centered active state commercial space. It may be a magical color, or a three-dimensional visual sense, or concise office furniture...Office space gives a person cheerful soul experience.

In this space where we stay too long, we also should have more visual enjoyment and work experience. In the non-stop journey, show more different scenery for our heart, a beautiful mind and a peaceful life is all the meaning of the life. Live and work, the pleasant time journey, the pride of the workplace, all is precipitated here. In here, looking around, one cannot help wondering how a provoking and surprising space come into being. May be in the first time, the space builders will be lost, thinking, imagining, and exporing the rule of the aesthetics, gradually discovering a vista afar which is as rich and broad as a dream world. Small squares, large space, hold the pomp, enjoy endless glory. All the aura, is the expression and symbol of the whole space's spirit connotation, is the spirit analysis of the kingdom, which achieves the perfect. Just like a piece of wonderful music, perfectly showing the art of the space and the spirit temperament of the square's master in the break and continuity.

The creation of art space environment is related to the cultural connotation of the architect and the owners, which is spiritually mixed together to show the creation and the culture rather than a hollow space without soul. A fantastic space, possesses not only the most fashionable sense, but also more new and peculiar personality. It

may be the handpainting in the ceiling, or the creative plants in the corner and balcony, or the application of the metope color, every visual impact is a visual center here which is as of the corner, the roof green plant, perhaps is metope color is applied, each visual impact point here is a visua center which is aesthetic, spiritual and artistic.

“围在城里的人想逃出来，城外的人想冲进去，对婚姻也罢，职业也罢，人生的愿望大都如此。”小小围城，困住的不仅仅是一己之躯，更有爱情、事业与梦想。三尺之方格，有时也会禁锢住梦想翱翔万丈的雄心。

城市越来越繁华，空间越来越狭小。麦城的建设者们要如何才能打破这小小围城与三尺方格，打造一个个精神大麦城，守望着梦想与精神？这便需要设计师们的鼎力协作。

办公空间的设计并不是那么容易的，它需要考虑众多因素，诸如科学、技术、人文、艺术等等。需要以简易空间为依托，打造一个以人为核心的商务空间。或许是魔幻的色彩，或许是立体的视觉感，或许只是简约的办公家具陈设……办公空间给人的都会是愉悦的心灵体验。

在这个空间我们停留了太长的时间，我们也应有更多的视觉享受与办公体验。在不停歇的旅程中，让不迟缓的心看到更多不同的风景，内心美好，生活安然，这便是一切。生活中，工作中，享受的时光慢旅，享受的职场骄傲，都在这里沉淀。身处于此，环望四周，如此一个让人思考与惊喜的空间又是如何达到的呢？或许在最初的时候，麦城的建设者们也会迷惘，思考着，幻想着，并在模糊、无序与不确定之中窥探美学的规律，慢慢地便在远远的前方有了一幅如梦幻世界般丰富与广阔的景象。小方格，大麦城，守得住的繁华，享不尽的荣耀。种种震撼人心的气场，是整个空间精神内涵的表达与象征，是这座麦城王国的精神所在，更成就了它的完美。犹如一曲韶乐般，起承转合之间完美地展示了空间的艺术性与每一个方格主人的精神气质。

办公空间氛围的营造离不开建设者与企业所有者，两者精神的共通，是创意与文化的展现。一座优秀的麦城，不仅有时尚的潮流感，更有新颖而奇特的个性。或许是天花随意的涂鸦，或许是墙角、天台的创意绿植，或许是墙面色彩的运用，每一个视觉冲击点在这里便是一个视觉焦点，是美的，更是精神与艺术的。



CONTENTS 目录

1 Large Office Space 大型办公

010	科灵国际商学院“创新工厂”	IBC Innovation Factory
016	BarentsKrans 律师事务所	BarentsKrans Law and Notary Firm
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138	DK 办公室及展示厅	DK Office-Showroom
144	智威汤逊阿姆斯特丹办公室	JWT Amsterdam Office
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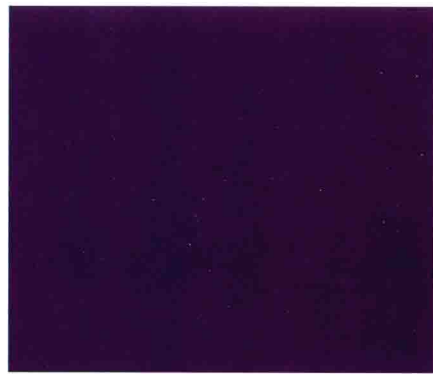
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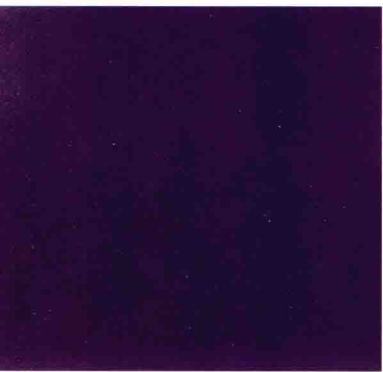
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314	中德英伦联邦 Loft 办公室	British Ville Loft Office

010 - 123



1 Large Office Space 大型办公



IBC Innovation Factory

科灵国际商学院“创新工厂”

Design Company: Schmidt Hammer Lassen Architects
Photographer: Adam Mork
Area: 12,800 m²
Location: Kolding, Denmark

设计公司: Schmidt Hammer Lassen Architects
摄影师: Adam Mork
面积: 12 800 m²
地点: 丹麦科灵

The IBC Innovation Factory is designed to support new ways of learning. In the spirit of the original factory, Schmidt Hammer Lassen Architects, in collaboration with International Business College (IBC) Kolding, has created the settings for a ground-breaking and creative learning environment, aiming to become the world's best. The ambition is to be a training camp for future innovators.

With the acquisition of the GORI factory in the summer of 2010, the IBC gained access to a unique physical environment characterized by an impressive pioneering spirit and vision. It was the first factory plant in Denmark to unite production and management in one large room, allowing visual connection between the two. The

large paint tanks were decorated by the French artist Jean Dewasne, in the conviction that art in the workplace would inspire employees and provide a better working environment.

The main task for Schmidt Hammer Lassen Architects has been to preserve and emphasize the building's existing qualities and transform the facilities into an innovative learning environment. By using six elements—fire, water, greenery, light, sound and air—the concept for the new innovation factory was developed with an emphasis on stimulating the users' senses. A central teaching facility in the shape of an indoor "landscape furniture" designed in Douglas pine wood incorporates a variety of learning spaces and experiences.



