

CORPORATE INTERIORS No.5

世界建筑空间设计 办公空间 5

[美] 罗杰·易 编著

中国建筑工业出版社

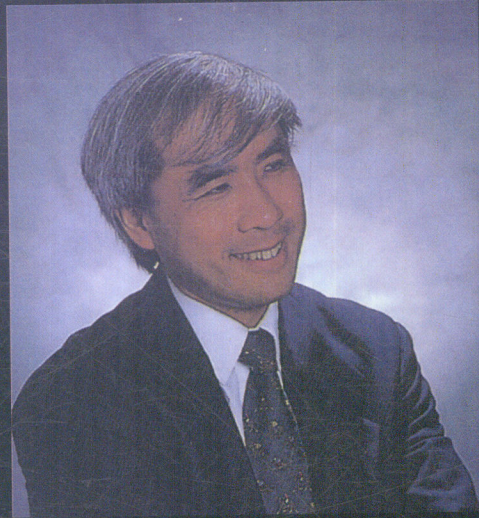
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Corporate Interiors No. 5 showcases superb new work by some of the leading architects and interior designers serving the nation's top businesses and institutions. Its beautifully reproduced, four-color pages are like a personal guided tour of corporate America, depicting close to 200 projects with some 800 color images from 50 design firms. Corporate executives and their architects and interior designers will find this an excellent way to assess how blue-chip corporations, leading professional firms and entrepreneurial organizations are successfully putting their people and other resources to work in facilities that meet the challenges of a global economy confronting fierce competition, political conflict and public scrutiny.

Where are America's businesses and institutions going to work at the dawn of the 21st century? The variety among today's offices can be breathtaking. A new Chicago headquarters for Quaker Oats, for example, encourages employees to circulate among curvilinear "work pods" established for individual tasks and "interactive zones" where such company products as Gatorade can be sampled. Palmer & Dodge, an eminent Boston law firm, has moved from traditional quarters in the stately Financial District to a dynamic, high-tech workplace in lively Back Bay. Atlanta-based Equant, a leading global data and IP network services provider for businesses in over 220 countries, believes the right environment for its people looks like an airy, open space with "centralized nodes" that include cafes. There's room for surprises as well. The interior of a Boeing 757 gives readers a rare glimpse of a one-of-a-kind "office" housing the Dallas Mavericks en route to and from NBA games, an interior with elbow room for passengers like Shawn Bradley, a 7-foot, 6-inch tall center.

Organized alphabetically by design firm, *Corporate Interiors No. 5* is user friendly, with each project indexed for easy reference. Corporate executives and architects and interior designers serving the corporate and institutional world will find exciting new ways to approach their work in its pages. From a stylish, restaurant-style corporate cafeteria to a futuristic, technology-savvy headquarters and demonstration center, this book shows how closely professional designers can match organizations with appropriate physical environments for productive, stimulating and profitable work.

About the Editor Roger Yee

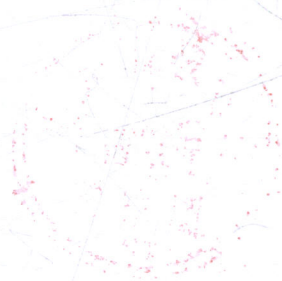


Roger Yee, an architecture graduate of Yale School of Architecture, has received honors for his work in the field from such organizations as the American Institute of Architects, The American Society of Interior Designers and the Association of Business Publishers. He has been editor-in-chief of *Corporate Design & Reality*, *Contract Design*, and author of *Hospitality & Restaurant Design No. 2*, *Healthcare Spaces No. 1* and *Corporate Interiors No. 4*.

His other activities in the field have included being marketing advisor to Cushman & Wakefield, a national real estate firm, serving as draftsman and designer to architecture firms, most notably Philip Johnson and John Burgee, and lecturing on design at institutions of higher education including Dartmouth College and Columbia University. He is a consultant on editorial, public relations and marketing issues to numerous organizations in the design community.

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How is Corporate America preparing for economic recovery? Look at its workplaces.

This is the fifth annual volume of a book that was conceived to answer three critical questions: What does Corporate America look like? Who makes it look that way? Why does it look that way? A bumper crop of books and magazines keeps everyone well informed on what's happening in residential design. By contrast, there has been no annual reference volume—until this book made its debut—offering a timely, diverse and comprehensive overview of the latest developments in the design of office environments for businesses and institutions.

But we're living in uncertain times, some might say. Who can think about new office space in the face of economic stagnation, political instability, and public health scares? Why not wait for better days?

Good times or bad, corporate executives appreciate this book the moment they discover the needs of their organizations are no longer being met by their facilities. Since few executives know how to develop office interiors, much less entire corporate campuses, they quickly acknowledge the risks of creating a new work environment by searching for an appropriate architect or interior designer. Which design firm will most effectively promote the corporate interests? How are the best design firms identified, where do they practice, and what is the nature of their work?

Executives should keep in mind that there is more than meets the eye in the 186 projects chosen for publication by the 49 participating firms in *Corporate Interiors No. 5*. Yes, these installations are exceptional in appearance. Nevertheless, efficient space plans, state-of-the-art power, voice and data services, high quality lighting, acoustics, air quality and ergonomics, and versatile workplace furnishings and total environments are

what make them truly outstanding. Good design is good business because it allows people to perform at their best.

Of course, good design is also subject to the shifting cultural tastes of the moment. The post-dot-com, post-September 11, post-Iraqi war world has taken us to a far more risk-averse and serious-minded place than readers might recall from the first four volumes of *Corporate Interiors*. Yet the projects that appear on the following pages should reassure us that corporate America has learned some vital lessons from the dot-com boom years about how workplaces really function. For example, status and hierarchy are natural sources of expression in office design, but job tasks are more practical and cost-effective. Or creative exchanges of ideas are likely to occur in informal meeting places, so facilities like cappuccino bars should be provided along with conference rooms and the like.

To give you an idea of the resources available for your project, the book furnishes a project-by-project listing of the manufacturers whose products have been specified for their clients by the architects and interior designers in *Corporate Interiors No. 5*. This is followed by additional information from companies whose products may merit serious consideration by you and your design firm. As you prepare to develop new facilities for your organization, remember that you can truly achieve as much as you are willing to devote to your project in terms of time, resources and serious involvement between the people of your organization and the consultants of your design team.

Lester Dundes
Publisher

AREA



550 South Hope Street
18th Floor
Los Angeles
California 90071
213.623.8909
213.623.4275 (Fax)
info@areaarchitecture.com

AREA

Beacon Pictures
Santa Monica, California



Spectacular Pacific Ocean views represent just one reason for Beacon Pictures's recent move from Hollywood to Santa Monica's Ocean Boulevard. Nevertheless, the sea's presence is felt in the new, 18,000-square foot facility, designed by AREA, for 30 employees of the independent motion picture company founded in 1990 by producer Armyan Bernstein to make such films as *Spy Game*, *Bring It On*, *The Hurricane*, and *Air Force One*. From the reception area, a broad, curved and canted wall directs the flow of traffic to the office wing,

containing private and open-plan offices and the executive suite, or the public wing, which accommodates meetings and receptions. To acknowledge the client's wish for a "rough and ready" image of filmmaking and timeless sophistication, exposed building systems are dramatically juxtaposed with elegant materials and furnishings—and the sea.



Above left: Private office.

Above right: View from reception to offices.

Left: Open-plan work area.

Opposite: Reception.

Photography: Jon Miller/
Hedrich Blessing.



AREA

Lichter, Grossman, Nichols, Adler & Goodman
Los Angeles, California



Right: Conference room.

Below left: Reception.

Below right: Open work stations.

Photography: Jon Miller/
Hedrich Blessing.



Making high-profile show business clients feel comfortable is a legitimate concern for the entertainment law firm of Lichter, Grossman, Nichols, Adler & Goodman that extends throughout its new, 10,000-square foot Los Angeles office, designed by AREA. The space overlooks a splendid view of

the Hollywood Hills. Accordingly, the interior design extends the deep indoors to benefit company employees and their clients through such means as translucent glass panels set below clear glass clerestories in corridor walls, and indirectly illuminated light shelves that project a soft

glow on ceilings, motifs that shape the conference rooms, private attorneys' offices and open assistants' work stations. It's a unique workplace, fulfilling partner Peter Nichols's demanding goals.



AREA

O'Melveny & Myers LLP
Irvine, California



Above: Reception.

Left: Open secretarial area.

Opposite: Conference room.

Photography: Jon Miller/
Hedrich Blessing.

How do you convey the rich history of the oldest Los Angeles-based law firm, one of the region's largest, in a satellite location serving the growing, high-tech economy of Orange County? For O'Melveny & Myers, the development of its new, 12,000-square foot Irvine office for 30 employees, designed by AREA, can be seen as a bold look forward in time and a fond evocation of southern California culture. The front area of a space divided by an exit corridor

includes conference rooms with advanced audio-visual systems, an interactive library with flat screen monitors and wireless keyboards, lounge-style conferencing rooms, and an open area with movable glass screens that can be reconfigured for various public functions. By contrast, the back area resembles a Beverly Hills talent agency designed by AREA and toured by representatives of O'Melveny & Myers—a setting that's advanced in its organization-