

The image shows a modern office space. A long, bright green desk runs across the foreground and middle ground. On the desk, there are several white, adjustable desk lamps with silver-colored metal bases and arms. Some lamps are turned on, casting a warm glow. To the left, a black computer keyboard and mouse are visible. In the background, the white wall is decorated with three large, irregularly shaped pieces of green moss or artificial foliage. The ceiling has recessed lighting fixtures. The overall aesthetic is clean, minimalist, and eco-friendly.

HIP OFFICE

HIP 办公

辽宁科学技术出版社

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编

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前言

Preface

FINMECCANICA

ANSALDO STS
SELEX Communications
SELEX Service Management
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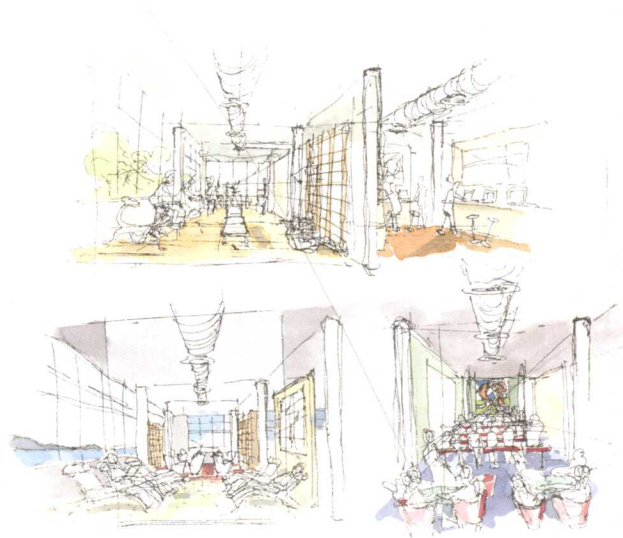


Massimo Roj

Architect, Progetto CMR's Managing Director

马西莫·罗伊 (马达利)

设计师, 波捷特 总裁



"I take a Neo-Humanistic approach to Architecture; my philosophy is to design for the client, with a view to satisfying their needs. My job consists in making the dreams of the future users of the spaces I design come true".

Massimo Roj, born on September 4th 1960, attended the Polytechnic University of Milan, where he graduated in Architecture. He became a Registered Architect in 1986.

In 1994 in Milan he founded Progetto CMR, today the Italian leading company in the field. He holds the position of Managing Director, providing consultancies in the fields of Space Planning, Interior design and Architecture. The Company's Client portfolio includes large multinationals such as Gillette, Coca Cola, Canon, Nokia, Fila, Siemens.

After joining the HOK European Architects Network, the most important European network of its kind, Progetto CMR turned their attention to China, where they now have two offices (in Beijing and Tianjin) and a network of cooperators, gaining the Company the 2006 China Award for the most active SME on the Chinese market.

Massimo Roj regularly participates as speaker in conferences, symposiums and training courses; his published works include "Workspace/Workspace. New Office Environments" (published by Skira, Milan, 2000), as well as "Work Wide Words" (2006), and "Design on a Human Scale" (2007),

both translated and published in China by Tongji University Press and Tianjin University Press respectively.

He recently received the 2007 Excellence Real Estate Award, Professional Category, promoted by Quotidiano Immobiliare, with the following motivation:

"he bravely stepped forward and went beyond Italy's boundaries, looking for spaces and projects, confronting himself with high-level international competitors. Being a great sportsman... he proved that competition on the market is the first instrument of professional growth and entrepreneurial success. His cooperativeness and openness to dialogue, allowing to perfectly combine the architect's inventiveness and the customer's needs, are widely recognized and appreciated".

"我将新人文主义的方式用在设计中。我的哲学是为客户而设计，满足他们的需求。设计师的任务是能够让用户的梦想在规划好的空间内得以实现。"

马西莫·罗伊，生于1960年9月4日，于米兰理工大学学习并毕业于建筑系，1986年成为注册设计师。

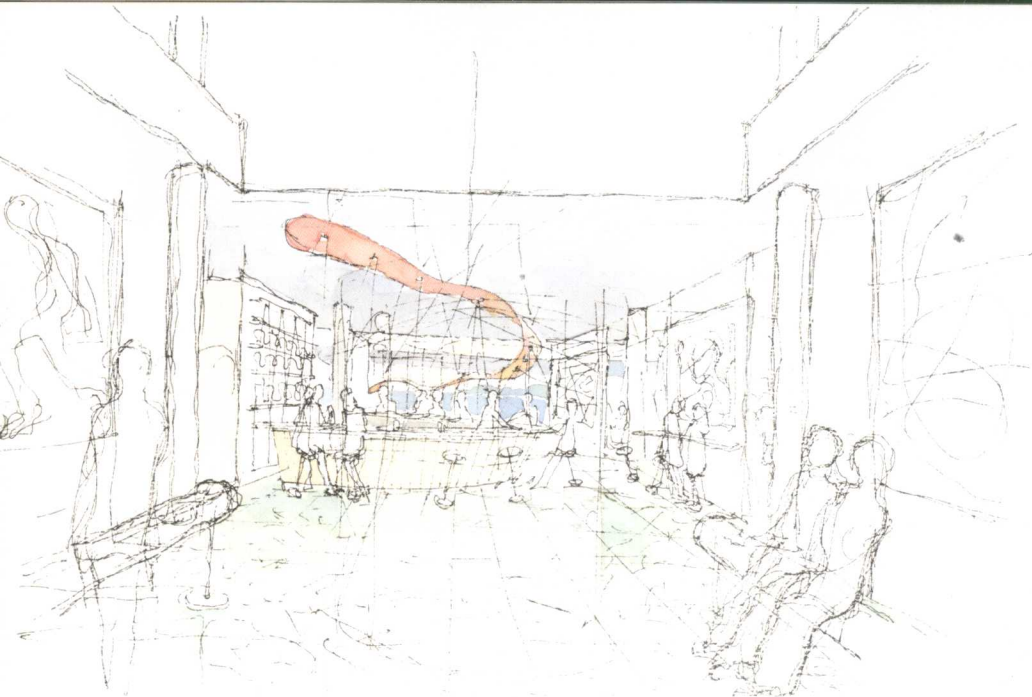
1994年于米兰创办了波捷特公司，公司现已成为意大利综合设计领域的先锋。他任公司常务董事，并在空间规划、室内设计和建筑设计等领域提供咨询。公司的客户包括宝洁、可口可乐、佳能、诺基亚、费拉、西门子等大型跨国企业。

在加入该领域最重要的欧洲网络机构——HOK欧洲设计师网络后，波捷特公司将注意力转向了中国。如今他们在北京和天津设有办公室，拥有来自全国各地的合作伙伴，并获得了2006年度中国市场最活跃的意大利中小企业奖。

马西莫·罗伊经常作为演讲嘉宾参加会议、专题研讨以及培训班。他的作品包括《工作空间/工作环境》(2000年由米兰的Skira出版)、《设计的语言》(2006年由同济大学出版社翻译出版)以及《以人为本的设计》(2007年由天津大学出版社翻译出版)。

马西莫·罗伊于2007年获意大利《房地产日报》颁发的杰出房地产奖(专家组)，评委感言如下：

"他勇往直前，即使国界也无法让他止步；他自己勇敢地面对极具实力的国际竞争者，探寻空间与设计项目……作为一名伟大的勇士，他证明了市场的竞争是职业成长与企业成功的第一驱动力。他广开言路，使得设计师的创造性和客户需求完美结合，得到了广泛的认可与好评。"



INNOVATION & INDIVIDUALITY: NEW TRENDS IN OFFICE DESIGN

创新与个性：办公空间设计的新趋势

The word “office” comes from the Latin word officium, in turn derived from opus facere, literally “to perform a task, a duty”. Over the centuries the word evolved into indicating no longer the action but the object, that is, the task (or work) being performed; only in the 19th Century, with the Industrial Revolution, the word acquired the present meaning of “a place where duties are performed”, that is, where work is carried out.

With the economic and social transformations brought about by modern information technology, new working scenarios have emerged, and the office is no longer necessarily the only place where work is carried out: today it is possible to work virtually everywhere, and there are almost infinite possibilities to produce information – and therefore profit – in a variety of places. Consequently, working hours are more flexible, often longer; travel and increased mobility create spaces and times that all the more often are filled up working, on the phone or on a laptop computer, and the distinction between professional and private life is often blurred.

These transformations in the organisation of work have in turn resulted in a series of transformations also in the spatial organisation of the workspace. People today use office spaces in a different,

more heterogeneous way, no longer spending long hours stuck to their desks – the size of which indicates the status within the company – but moving around and performing various tasks, each one requiring differentiated environments, also as concerns furniture and technological equipment. New professional roles emerge – such as that of consultants – that no longer necessarily occupy a defined physical space within the office, but need to communicate as fast and efficiently as possible with the rest of the organisation upon their arrival at the office.

As designers, They feel an urge to “free” employees from the traditional time and space constraints that prevent them from fully expressing their creativity and productivity, creating a mix of physical and virtual spaces and, above all, a series of auxiliary and support spaces to be used temporarily, according to needs, also including relax areas, when the time for relax is no longer fixed within the long, flexible working day.

“办公室 (office)” 这个单词源于拉丁语 “officium”，它是由动宾短语opus facere 衍生而来的，意为“执行任务或责任”。几百年后，这个单词指的不再是动作本身，而是动作实施的对象，即“所执行的任务或工作”；到了19世纪，随着工业革命的进行，这个词才有了现在的意思——“履行职责的地方”，即工作地点。

现代化信息技术带来了经济和社会的巨大转变，新的工作模式也随之产生，办公室不再是工作的唯一场所。如今，随时随地工作成为可能，而且也几乎可以在各种各样的地方提供信息——从而赢利。因此，工作时间变得更加灵活，往往更长；出差和不断增加的流动性使得工作往往只依靠电话和手提电脑，这样就产生了新型的空间和时间概念，工作和业余生活之间的区分往往也变得很模糊。工作结构上的转变也使得工作地点在空间结构上发生一系列转变。如今，人们用一种不同的、更加个性化的方式利用办公空间，他们不再花很长的时间“粘”在办公桌上（办公桌的大小代表了公司内部员工地位的高低），而是不停地移动、执行各种各样的任务，每一项任务都需要不同的环境、办公家具和技术设备。新的职业角色随之产生——例如顾问——不再需要占据办公室里特定的物理空间，而是需要他们一到办公室就能尽可能快并且有效地与公司其他人进行沟通。

作为设计师的他们感到了一种迫切的需求，要通过建立一个物理和虚拟空间的混合，来使员工脱离传统时间和空间上的束缚，这种束缚阻止他们充分发挥自己的创造力和工作效率。而且最重要的是，根据需求创造一系列可暂时使用的辅助和支持空间，也包括休息区，因为放松的时间在又长又灵活的工作日里变得不再固定。



The challenge that Progetto CMR and space planning face today is therefore to create an ad hoc space, organised according to existing needs. In order to do so, the design process must start from the identification of the different activities being carried out within a working day; from the concentration activities such as thinking, reading, writing, or phoning, that require individual spaces, to the elaboration and routine activities, that require open areas to facilitate communication among people; last but not least, the team activities such as meetings or presentations, that require open spaces. A functional approach is therefore needed, always answering the fundamental question of how much and which kind of space is needed for the different activities to be carried out within it; the goal of such approach is to create different spaces for different activities, complete with the necessary equipment and components to satisfy existing needs. Within this approach, furniture – often the only working tool apart from technical equipment – takes on a more central role, with design trends focusing on maximum flexibility and mobility. Increasingly modifiable spaces and operators constantly moving and evolving create a need for designers (and manufacturers) to create increasingly simple, light and easily modifiable components. Along with systems, designers choose smaller objects and pieces of furniture that can be moved

around and used in various situations, even accommodating different users within the same working day.

This innovative design approach, aiming at the personalisation of design solutions based on the Customer's functional as well as stylistic requirements, begins from a detailed analysis of the organisational and spatial structure of the recipient Company. This fundamental analytical process focuses on the work habits, functional and operational needs, as well as development trends of each department within the Company, identifying the typology of users and the activities they carry out daily with a view to rationalising space, finally aiming to improve the quality of the service and reduce costs.

因此，如今空间规划面临的挑战是为了满足现行的需求而创造特定的个性化空间。为了做到这一点，设计流程必须从识别一个工作日中要开展哪些不同的活动开始；包括集中精力的活动，比如思考、阅读、写作或者打电话，这些都需要个人安静的空间；还有操作和日常活动，需要开放的区域以便人们互相交流，最后也有小组活动，例如会议或汇报，就需要开放的空间。因此，要制定一个功能性的方案，总是要考虑到怎样的活动、需要怎样的空间以及多少空间这些基本的问题。这种方案的目的在于为不同的活动创造不同的空间，并配以必要的设备和元素来满足现行的需求。在这个方案里，家具——往往是除技术设备以外唯一的办公工具——起到了更加重要的作用；设计潮流也随之逐渐关注最大程度的灵活性与可移动性。日益灵活的空间和不停移动、不断改变的员工需要设计师（和生产者）创造更加简洁、轻便、易于修改的因素。设计师们选择小的物品和家具来搭配主要的设备，这些东西能够移动，可以用在多种场合，甚至可以在同一个工作日内满足不同使用者的需求。

办公设计理念：创新的设计方法以客户的功能及风格的要求为基础，着眼于设计方案的个性化，从对客户公司的组织和空间结构的详细分析开始。这个基本的分析过程侧重于公司内部各个部门的工作习惯、功能和运作上的需要，以及发展趋势，确定用户的类型和他们日常进行的活动，以便合理利用空间，最终达到改善服务质量和降低成本的目的。



Together with the optimisation and rationalisation of space, however, designers at Progetto CMR believe it is crucial to always keep in mind the human dimension of the working space; the work environment must not only satisfy the needs of the Company, but first and foremost respect individuals as well as the environment. To this end, designers now focus both on environmental comfort (qualitative factors such as lighting, microclimate, acoustics, ergonomics, and the possibility of individual control and regulation) and psychological comfort, that is, a series of behavioral components previously ignored that have an impact on the creativity – and therefore productivity – of individuals. As people work longer hours, they require better working conditions, not only achieving higher levels of environmental comfort, but also satisfying their needs, expectations and desires for a diverse work environment able to respond to diverse working conditions; above all, they require the possibility to manage their own time according to personal needs and biorhythms. Simultaneously, in their design they always use natural materials which are recyclable, non-toxic and non-polluting, with a view to bringing environmental conditions closer to the natural and domestic ones they are used to, thus sensibly increasing workers' satisfaction. In this context, planning becomes a strategic act of the Company towards their employees, and therefore an

added value that translates into an increase in quality and efficiency.

The foundation of this professional approach is therefore the awareness that at the centre of design is a man, with their requirements and preferences and need for concentration and comfort. Work activities are increasingly focused on the production of knowledge rather than material items; therefore the need to create spaces that encourage and stimulate creativity, promoting and enabling maximum concentration for intellectual production. Simultaneously, we believe it is necessary to contrast the sense of disorientation often experienced by modern man when faced with the constant transformations of work modes and spaces, exploiting the creative potential of design to support corporate culture, and creating office spaces that are unique, strongly characterised and tailor-made to satisfy the customer's requirements, also in terms of image.

然而，除了空间的优化及合理化以外，工作空间中人的因素是非常关键的；工作环境不仅要满足公司的需求，最重要的是首先尊重个人、保护环境。为此，现在设计师们从环境舒适和心理安慰两方面给予关注：环境舒适的质量因素包括照明、微气候、声学、人体工程学以及个人控制和调节的可能性；心理安慰即一系列从前被忽视的行为元素，对个人的创造力进而对工作效率产生影响。随着人们工作的时间越来越长，他们需要更好的工作条件，不仅

能达到环境舒适的更高水平，还要满足他们对适应不同工作条件的多元化工作环境的需求和期望；最重要的是，他们想要有可能根据个人的需求和作息习惯支配自己的时间。同时，设计中总是使用可回收的、无毒、无污染的天然材料，以使得环境条件更能符合大家所习惯的自然舒适的要求，从而明智地提高员工的满意度。在这种情况下，设计就成为公司对员工的一种战略行为，也是一种提高质量和效率的增值行为。

因此，专业方案的基础都是设计以人为本的意识，还有他们对于集中度和舒适度的需求和偏好。工作活动越来越集中于知识的创造，而非物质方面，因此需要创造能够鼓励和激发创造力的空间，使之最大限度地集中于知识创造。同时，当现代人面对工作模式和空间上的不断转变时，会产生迷茫感，因此有必要对比这种感觉，挖掘设计的创新潜力，支持企业文化，创造独特的、有强烈特点的、量身打造的办公空间，以满足客户的需求，在形象上也个性十足。

空间规划必须是面向客户的活动，如今比以往任何时候更是如此，要以人和他们的行为为中心，来创造舒适的环境，坦然接受改变，工程要根据未来的发展有能力采取不同的措施。必须在第四维空间，即时间的基础上对建筑物和空间作出决策，这就需要创造一种空间，能够适应公司所有可能的功能上、组织上和技术上的转变，即使修改初始条件也要确保最终的质量。生活在当今社会就意味着要适应各种改变，对于设计师来说这就意味着建筑和规划的办公室不再一成不变，而是灵活不断地适应目前的各种需要。



In Progetto CMR's mind, space planning, today more than ever, must therefore be a customer-oriented activity that places at its centre Man and their activities to create a fertile environment, open to change, with projects that are able to take different directions according to future developments. Decision-making processes on buildings and the spaces within them must be taken based on the fourth dimension, that of time; this entails creating spaces that can be adapted to all the possible functional, organisational and technological transformations of the Company, ensuring returns in terms of quality even when the starting conditions are modified. Living in the present age means embracing change; for designers, this means an office no longer planned to last, but planned (and built) to change, constantly adapting to present needs.

The design culture that is emerging in today's "global village" is therefore a culture of difference, variety, experimentation, promoted also by the incredible possibilities offered by technology, which has a marked impact on building techniques. It is evident that a traditional approach to office design can no longer satisfy the needs of modern, global organisations, constantly evolving from both an organisational and spatial point of view. The Office of the Future must be a mobile structure that integrates People, Processes and Working Places,

designed and built based on the awareness that there are different views of work and its spaces, and ever diversified needs to be satisfied. In a world dominated by virtual communications and increasingly oriented towards globalisation, there is a need for new spatial models, new working processes and new ways to manage the office environment, where access to information technologies, speed and flexibility are the criteria for corporate success.

The office – the place in which people spend at least one third of their life – is the infrastructure stimulating change, a container for new ideas and projects. When identifying the possible scenarios of the new office environment, the goal – for designers, but not only – is to create an ideal space: an irresistible space to work, invest, learn and communicate with others. Ultimately, a space to live a valuable experience.

Massimo Roj

如今的“地球村”所涌现出来的设计文化是一种有差异的、多样化的、试验性的文化，科学技术带来的各种难以置信的可能性很大程度地促进了这一文化的发展，这一点对于建筑技术也有着深刻的影响。很明显，无论从管理还是空间的角度来看，办公设计的传统模式都已经不能满足现代化、国际化组织的需求。“未来办公室”应该是可移动的结构，能够将员工、事务与工作地点融合在一起，应该意识到不同种类的工作需要不同的空间，任何时候都必须满足其多样化的需求，设计和建造应该以这种意识为基础。在这个由虚拟交流主导的、日益趋向全球化的世界，企业成功取决于信息技术、速度以及灵活性等。因此，必须拥有新的空间模式、新的工作流程以及新的办公环境的管理方式。

办公室——我们一生最少三分之一的时间都要待的地方——是刺激改变的基础结构，是产生新思路和新项目的摇篮。当设计师考虑新办公环境可能的发展模式的时候，他们的目标就是要创造一个理想化的空间：一个可以使人安心工作、投资、学习和互相交流的完美空间。总而言之，一个给生活增光添彩、为经历提升价值的空间。

马西莫·罗伊



Angus OH

何国礼

Angus has worked in the interior design industry since 1992. Before he started his profession, he studied interior design in Canada and Construction Project Management in UK. He started his own business in 1999 and established Concept AT Design Consultants Limited. Since 2007, he was invited to be the lecturer of interior design course at UniArt College in HK.

Angus gained valuable experience through the participation in various kinds of design & construction projects in both residential field and commercial field e.g. offices, retail shops, restaurants and shopping malls. He has obtained extensive knowledge of the business and exposure to the world of design.

凭着16年丰富的经验，及在加拿大修读室内设计课程和英国大学完成建筑项目管理课程，何国礼先生怀着对原创设计信念的坚持，在1999年与其他合伙人共同创建了室内设计工程顾问公司——汇骏设计工程有限公司(Concept AT Design Consultants Ltd.)。在短短数年间，公司业务快速成长，其服务已推广至亚太地区各大城市。而公司设计的服务更得到业界的认同，并于2007年获香港软硬件美术设计学院邀请担任室内设计专业文凭课程主讲师。

何国礼先生的设计才华是多方面的，他曾参与的设计项目包括住宅、商业、会所、样板房，甚至是大规模的建筑工程。通过处理大小不同的工程项目，不但能扩展他的眼界，而且把他的设计技巧提升至世界级。





Angus's goal is to delineate style for everyone who desires it. His trade expertise and passion for fashion are influential in creating a space inspired by the ever changing world while incorporating timeless tradition.

Design is a technique to optimise the living quality of people's daily life. The basis criterion for a piece of good design work has to achieve this goal.

People may think that they spent most of their time in bed. In fact people in modern life spend more than one-third of their time at workplace! People spend most of their golden time at workplace and therefore the office design is a very crucial for improving the quality of life. It is not a matter to just simply re-organise the desks and chairs, but also take into account team spirit and personal privacy at workplace. A good

office design can improve the creativity thought of staff and enhance their work efficiency. The use of environmentally-friendly materials and natural light can shape a more humane and harmonious working environment.

Nowadays, the ever changing high tech world does change the workplace in life. In order to save time and transportation cost, some people work at home via internet instead of going to the office. But why many enterprises still need to set up an office? A sophisticated interior designer must take this into consideration and grasp the real needs of their clients.

何国礼先生的目标是描绘出每个人所期待的风格。他的专业知识和创作热情，将这个日新月异的时代时尚与传统相结合，融合在他的作品中。

设计是将人类的生活质量优化的技巧，只要能达到这个目标，便是好的设计！而通过办公室的设计，更容易使人明白设计如何优化人类的生活空间！

人们认为花于睡觉的时间是一生最多的，但其实现代人花在工作中的时间，已超过每日三分之一！一个人每天精力最旺盛的时间都待在办公室里，所以办公室的设计很重要，不只是单纯地桌椅摆放，还要兼顾团队精神和个人的隐私的一个生活环境，为此增加员工思考的空间，提升工作效率。多用环保材质和多采用自然光照明，便能塑造出更人性化的工作环境。

随着时代的改变，工作多半能在家中通过计算机、网络完成。但为何企业仍需要设置办公空间呢？设计师着手处理每一项办公室项目，都应想想这一点，基于这一点出发，便更容易掌握客户的真正需要。





The space planning of office in old days was more corporate-driven, that is, the line of authority contributes most in the design. The CEO and high level staff would be arranged to the places which are highly ventilated and get the most of nature light source. And the general staff would be arranged to the inferior positions. After the 20th century, Bauhaus became the mainstream of design. By that time, architectural standardisation and open space concept gradually formed and shaped in the design stream. Coupled with changing times and the increase in office workload, open space (Open office) and office landscaping are widely adopted! It becomes popular that more general staff are arranged in the prime positions at the workplace. In fact, the number of general staff is always the largest in an enterprise. Therefore, a good working environment created for the general staff can not only boost their working morale but also improve their work productivity.

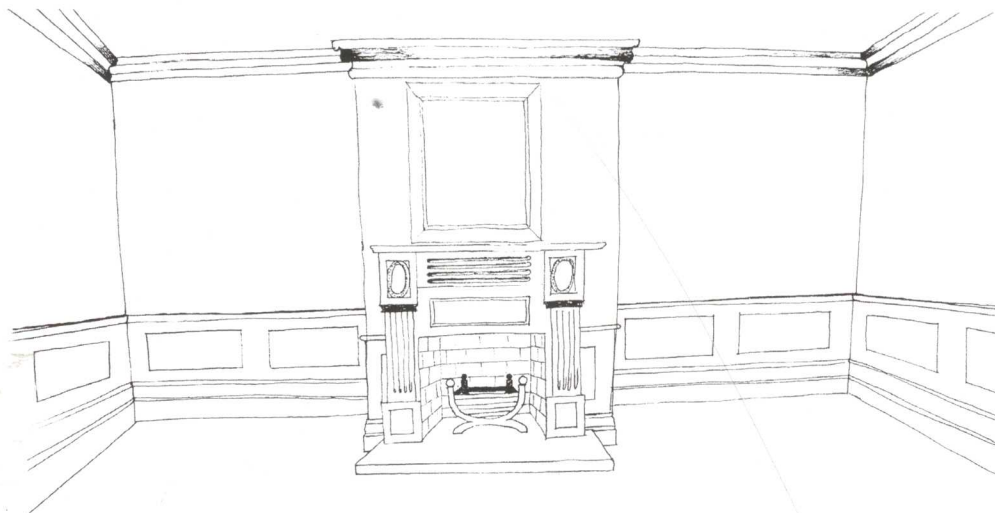
With the rapid development of science and technology, portable computers and wireless networks are rife and their use

从前的办公室的空间安排是以企业架构为主导的，深受权威、地位影响，这些办公室型态的阶级制度极为鲜明。权力地位越高的人员，其工作室多被放置于采光及通风均较好的地方，而一般员工便被安排于次等位置。但20世纪以后，包豪斯（Bauhaus）成为现代设计的源流，建筑标准化及开放空间逐渐成型。加上时代变迁，为应付日益繁重且专业的办公环境，开放式空间(Open office)结构及办公室景观化(Office landscaping)便越来越受欢迎！一般员工也因此被安排在采光和通风良好的地方。试想想，一般员工是企业内人数最多的一群，良好的工作环境能激发员工潜在的动力，大大提升生产能力。

随着科学技术快速发展，手提电脑及无线网络盛行，不限时间、不限地点的一种新工作型态也快速形成。传统的办公设计将会过时，因为在办公室以外的任何地方，如旅途中的车上、飞机上，或是休

do not limit to time and location. A new working pattern is rapidly emerging. The traditional space planning in office will fade out because any place outside the office can be workplace. That is, people would work during a trip on board the plane, at the places of vacation, hotels, public space or at home. The office in future may only provide a place for meeting with human touch (actually remote conferences have widely been adopted nowadays). From the design point of view, although the physical state of the office is diminishing, the resources become more concentrated and be used more effectively. The new trend for design of office will focus more on the reception area, the resting area and the conference room etc. The new design will highlight the unique image of enterprises. After all, the new design will create a team workgroup environment and improve the mobility and flexibility of the layout of walls and furniture. The workplace will put interpersonal communication function as the focal point. In consideration of the above elements, new concept of office design will be formed in the near future.

闲度假中的场所，如旅馆、公共空间、家中等，都可以继续处理公务。未来的办公室将成为只提供开会及交流的场所，有形的办公室规模无疑正在日益缩减中——正因为面积被精简了，资源将能更加有效利用。新一代的办公空间，如接待处、休闲区及会议室等，设计及装潢上将更为考究。新的设计把目标集中在突显企业独特的形象，建构团队工作环境，关注墙壁间隔及家私摆设的动机性及弹性、人与人沟通等。通过以上的元素，相信新一代的办公室设计概念将会另有一番风貌。



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In 2005 he moved back to Ireland and opened his own interior design business. In 2006 he did TV show called "SHOWHOUSE" and won his section. In 2007 he had his work published in magazines 3 times. In 2008 he currently worked in South America, Cannes in the south of France, south of Spain and here in Ireland.

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In 1993 he went to Grennan Mill art & craft school here in Ireland (gaining a place of 30 students out of 600 applicants). In 1994 he moved to Cork city to study full-time Interior design in Saint Johns College for 2 years. In 1996 he worked for large furniture company for 10 years in Cork city as in-house interior designer. In 2003 he moved to New Zealand and worked in visual merchandising. In 2004 he moved to Sydney and worked in window display.

1993年, 在爱尔兰的Grennan Mill艺术工艺学校就读(在600名申请者中荣获前30名的优异成绩, 获得在本学校就读的机会)。1994年到科克市, 在圣约翰大学进修为期两年的室内设计课程。从1996年开始, 在科克市的一家大型家具公司从事室内设计师工作, 为期10年。2003年移居到新西兰, 从事视觉陈列员工作。2004年移居澳大利亚的悉尼, 从事橱窗展示工作。2005年回到爱尔兰, 创建了自己的室内设计公司。2006年, 在一个名称为“剧院”的电视节目播出了部分作品。2007年, 他的作品在杂志上发表了3次。2008年, 目前作为设计师就职于南美、戛纳(法国东南部港市)、西班牙南部以及这里——爱尔兰!

What is the image of "The Office" today?

当今“办公”象征什么呢?

Well one thing for sure is that it has gone through a metaphor and is still going through it today and always will be.

Look back at the history of "The Office" and you will see what I mean. Offices are places to which one must work, they need only consist of a desk and chair, then customised

those two items with accessories required for the changing times, for instance the telephone propped on the side of the desk or the manual typewriter positioned dead centre of all desks. Just think about it now-a-days and one can practically carry one's office in a brief case or laptop carrier.

“办公”一词的来源是对办公空间的象征隐喻, 此词不胫而走, 成为脍炙人口的称谓沿袭至今。

回首办公的历史, 脉络清晰。办公空间顾名思义是人们进行办公的处所, 它最初的构成仅需一张桌子和一把椅子, 随着时间的推移和需求的与日俱增, 电话在不知不觉中出现于办公桌上, 手动打印机也悄然而至。对比当今, 一台笔记本电脑和一份文件