

OFFICE HOUR

A photograph of a modern office space. In the foreground, a black leather lounge chair with a curved metal frame is positioned on the right. The office has large windows on the right side, letting in bright light. In the background, there is a white desk with two black office chairs. A white cabinet is mounted on the wall above the desk. A silver trash can is on the left. The floor is a light gray.

Fresh
Corporate
Environments
from Around
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PREFACE

Jaspar Jansen
Jeroen Dellensen
i29 | interior architects

In a book full of amazing projects it is easy to celebrate the creativity of architects and designers and the powerful images that are produced, but maybe we should start at the beginning.

When designing an office, more than with other spaces, functionality and efficiency seem to be of importance. After all it is where business is done. Work is largely about producing something (whether it is a service or a product) and making a profit with it. And as we all know you only make a profit if there is a good balance between time and money invested and the quality and price of the result. Functionality and efficiency are important tools to reach this.

One way to approach this functionality is to think of the route and the positioning of different areas. For instance you can arrange it in a way so that there is very little social space and therefore people stay at their desks and work harder. Or you can choose to arrange the space in a way that encourages people to meet so creative interaction is encouraged. An example of efficiency could be to spend as little money as possible on the interior and get cheap or recycled furniture so the company can stay financially and geographically flexible. On the other hand if you really invest in the interior you may retain your employees longer. If you get nice furniture people will be more likely to spend longer, more comfortable hours using that furniture.

These are obviously black and white examples and often we strive for the best of both worlds. Nevertheless practical decisions like this have to be carefully made. You could argue that these decisions are not made solely by the architect but rather by the client, and this is certainly true, since the client should be the source from which objectives are received. But it is our experience that not many clients have a strict, written-down program of how the physical "business" should be organized. They enter a new building, or have one built for them, and they are exposed to endless possibilities. Making decisions is basically a creative process where trained creatives can be of help. And even when we have this program it doesn't tell us how things will look! Materials, color, and the spatial experience are all defined by organizational choices. During this process, the company identity is refined.

The amazing thing is that often when we start to answer questions about what this experience should be and what the theme or underlying pattern is, problems that were first only practical and functional get solved in a very natural way. To our great satisfaction often we see that all details organically fall into place and become an inseparable whole. We look for choices that solve multiple challenges at the same time. They have to tell a conceptual story about the company, the space and the users of the space. Decisions about specific functional issues need to be integrated into a final result. A smart architectural design not only serves a practical purpose, but also advertises the company as a powerful image.

An individual is defined by his characteristics, but sometimes different unique individuals have characteristics in common. This is how we view design. No characteristics are exclusive, but in combination they create a personality. And as with people's personalities, the more clearly just one or a few details stand out, the more powerful the personality. In order to create a strong design, a strong image has to be envisioned. People need to be able to identify with this image in a positive way – especially the people who work in the space. The goal is for people to feel happy and proud working in their designed environment.

Within these pages, you will encounter a selection of the finest designed offices and work spaces all around the world.

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Design | FORM US WITH LOVE
design studio
Client | FORM US WITH LOVE
design studio
Photography | Jonas Lindström
Area | 200 sqm
Location | Stockholm, Sweden

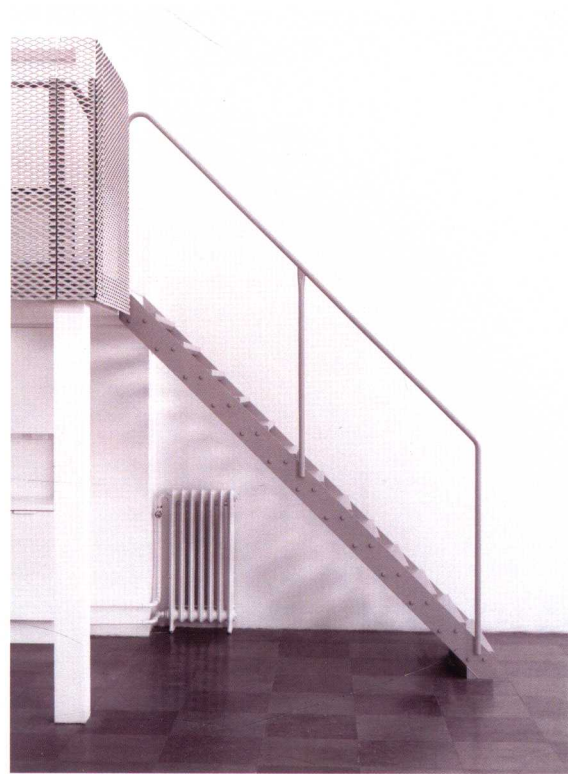
FUWL STUDIO

With the new studio at Sankt Eriksgatan 106, FORM US WITH LOVE design studio intends to create a vibrant space for design in Stockholm. FUWL plans for exhibitions, lectures and a pop-up shop.

The design studio is divided into three levels: office, studio and workshop. The interior will be completed in October 2011 and is inspired by the gallery world mixed with industrial facilities and Lego.

The effort has been made possible with the help of partners within the design and architecture sector.





Design | studioquint and Jos Roodbol
Client | University Amsterdam
Photography | Mark Weemen
Area | 275 sqm
Location | Amsterdam, the Netherlands

nextdoor

Nextdoor is a temporary interior design for the Centre of Amsterdam School of Entrepreneurship (CASE). CASE is a part of the University of Amsterdam. Following a new educational program students of different fields get the opportunity here to start up their own business and develop a business concept and market strategy with the support of the university. The brief contained 10 permanent work-units and 40 flexible work areas. The budget for renovating this 275 sqm office space

was extremely tight. Therefore, all furniture and work-units have been assembled by low cost standard door elements. By taking out the ceiling the structure of the existing building has been made visible. The starting point of the spatial intervention was based on the specific programmatic conditions. Every student has to develop his own business identity and at the same time has to orient himself in a complex economical network. The work-units are white cubes. Differentiation has been achieved

by adding different interior elements made by black plywood, offering the necessary storage spaces and stabilizing the units and introducing a new layer of scale. By a linear placing of the units a long-drawn working object appears, creating a spatial zoning. The interior of the working object turns into a kaleidoscopic inner world that enables concentrated work possibilities.





