



# THE LATEST OFFICE SPACE

## DESIGN OF THE WORLD

全球最新办公空间

深圳市创扬文化传播有限公司 编



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# PREFACE

## 前言

与中国经济高速发展相适应，人们对现代办公空间的需求也不断提高。量的变化中，同时伴随着质的追求。办公空间设计已然成了专门的设计领域。

20世纪80年代初，办公空间逐步从封闭的小办公空间到大空间形式的转变，这不仅仅是一种空间形式的转化，更是对体现企业文化，改变工作作风，提升工作效率产生积极影响。进入新世纪以后，随着IT技术运用越来越普及，人性化企业管理模式的推进，“亚健康”概念的提出等，人们重新关注办公空间，并以人性化为切入点，提出了一些新的设想并付诸实践。

现代企业都把树立企业形象作为企业发展战略的一项核心内容，而企业办公空间正是展示企业形象与企业文化的一个重要载体。当代办公空间室内设计崇尚个性，激烈的市场竞争使得企业必须有鲜明的形象才能从众多的同类企业中脱颖而出，这也直接导致办公空间的个性化需求。营造个性化办公空间往往从空间形态出发，一改以往方正、拘谨的空间形态，更多地采用弧形、自由形甚至异形空间，使空间给人留下较为深刻的印象。其次是色彩，作为人类视觉的第一要素，色彩同样是塑造个性化的重要手段，个性化办公空间往往拒绝使用传统办公空间“标准色彩”——灰色，而大胆地使用一些高明度和高纯度的色彩，令人愉悦而彰显个性。另一重要要素是材质，材质作为塑造空间形象的语言，是设计师将设计理念物化的素材，设计师将以往很少或不可能用于办公空间的材料巧妙地运用于空间各个节点。

本书精选了40个全球著名设计师最新设计的办公空间案例。这些案例中，空间如何被有效利用，怎样体现空间的品质及树立高水准的视觉效果，如何营造出与企业相匹配的工作环境，设计师都进行了整体策划，使之成为新世纪办公空间的典范。

本书旨在为读者提供一个开放、新颖、前卫的办公空间设计案例，欣赏性及参考性兼具。

Along with the speeding development of China's economy, people are asking more about the modern office space, both in terms of quantity and quality. Office design hence has become a special design area.

In the early 80s, 20th century, office space is changing from closed small office into bigger ones. This is not just a transformation of space form, but a positive effect to reflect the enterprise culture, to change style of work and to promote the work efficiency. When the new century arrives, the usage of IT is getting more and more popular; along with the boosting of humanization business management model, the concept of "sub-healthy", people start to pay new attention of the office space and put forward some new ideas and practices with humanization as the entry point.

Modern enterprises take "build up enterprise image" as one core content of their development strategy. And office space is exactly a very important carrier for showing the enterprise image and enterprise culture. Modern office interior design upholds the individuality. Intensive market competition forces the enterprises to build their own lively image in order to stand out like a camel in a flock of sheep, which leads directly to the requirements of office individuality. To create a unique office space, we should start with the space form. Arc, freestyle, even hetero-type are taking place of the traditional square, restrained space type to bring deeper impression. What follows right after is color. As the first element into human's eyesight, color is also a key strategy. Individuation space is never about a traditional "standard color-gray", but about some colors of high brightness and purity, pleasant and unique. Material is another key element. It is a language for building the space image, through which the designer materializes the design concept. The designer uses skillfully those materials rarely seen before in office space to every node of the space.

This book contains 40 well-chosen, latest office designs of world famous designers. In these cases, the designer considers thoroughly how to use the space efficiently, how to reflect the space quality and establish high level visual effect, how to create a working environment that goes with the enterprise. They have become outstanding examples of office design in the new century.

The book is to provide open, original, and advanced design cases of office space to the readers, for reference and appreciation.





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# Studio Ippolito Fleitz Group

工作室在斯图加特的西部，前身为工厂，这栋五层楼的大厦原本是用工业洗涤的。4米高的天花被铁铸的柱子支撑着，赋予空间一种怀旧的情愫，这在斯图加特是不多见的。近500平方米的面积，为自由创新的思维提供了必要的空间。受原先各个会议室都围绕天井的设计方式的启发，每个区域都有自己独立的身份，合起来共同讲述了一个完整的故事。

办公楼的入口刻意分段，先是较暗沉的楼梯，穿过厚重的金属门，参观者进入到了一个白色接待区。一幅艺术家Robert Steng的艺术作品悬挂在对面墙上。两个大的灯光圆盘下白色的立体接待台与白色空间贴得天衣无缝。两个元素融解了空间简洁的性质：入口墙的抽象图案直指创意部门的方向；与白墙构成强烈反差的是地板铺设的紫色地毯，地毯上是设计师自己设计的图案。这些使这个接待区变得更加柔和、舒适。

The studio found new premises in a former factory for control technology in the west of Stuttgart. The five-storey Gr\*nderzeit building was originally built at the turn of the last century to house an industrial laundry. The four-metre high ceiling is supported by cast-iron pillars, a feature rarely found in Stuttgart, giving the space a nostalgic feel. With a floor area of almost 500 m<sup>2</sup>, the studio provides the necessary space for free, creative thinking. Inspired by the building's original design of individual rooms assembled around a stairwell, each area was given its own separate identity, the sum of which tells a coherent story.

The entrance to the office is consciously staged. From a tiled and rather sombre staircase, through a heavy metal door, the visitor enters a luminescent, white reception area. A work by the artist Robert Steng hangs on the opposite wall. The cubic, white reception desk located beneath two large light disks fits seamlessly into the white space. Two elements dissolve the reductionist nature of this space: An abstract wall graphic on the entrance wall to the studio points the way towards the creative department. In striking contrast to the white walls, the floor is fitted with a violet carpet displaying a check pattern of our own design. This effectively adds a softer, more cosy note to the precise clarity of the reception area.



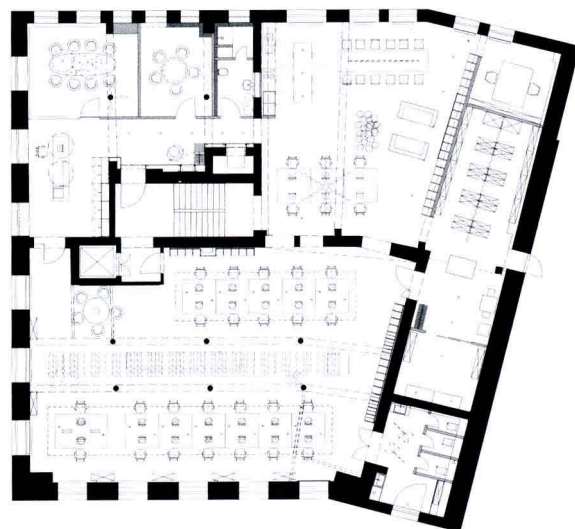






紧邻接待区的是一个大的会议室。房间两侧的大窗户确保了充足的自然光，透过通透的白色窗帘照射进来。一大片精致的白色球状灯吊在会议桌上方。铁铸柱子、暴露的管道及原先的天花板都被涂成白色的，以保留原有工业建筑的魅力。隔壁的小会议室则为私下讨论提供了一个完美的空间。圆形白色桌子放置在房间中间，呈深紫色。桌子上方悬挂有超大的贝尔灯。墙面贴满了工作室项目的照片。客用卫生间的门是一扇背光镜面门，提供了一个新的反射视野。

Adjacent to the reception area is a large conference room. Large windows on two sides of the room ensure sufficient daylight, which filters into the room through diaphanous, white curtains. A cloud of delicate, white, spherical lights hangs suspended above the oval conference table. A cast-iron pillar, the exposed service pipes and the original ceiling have simply been painted white to retain the charm of the original industrial architecture. The small conference room next door is stylistically contrapuntal, offering the perfect setting for private, focused discussion. A round, white table stands in the centre of a room that is painted a deep violet. Above the table hangs an oversized bell light. The walls are chequered floor-to-ceiling with framed images of studio projects. A window that once opened to the outside in the guest WC is now back-lit and mirrored to offer a new reflective horizon.















办公楼的核心是工作室。这个地方反映了Ippolito Fleitz Group的设计哲学和原则。在这里，有着不同设计规程的设计师们同心协力完成项目。特别选用开放式空间来鼓励“异花传粉”及“创意交配”，哺育出各学科间的一个设计流程。

工作站沿着三个工作台间隔开来。工作室的两个常务董事在第一个较小的工作台。为了保证透明度及扁平型结构，带有12个工作站的最长工作台只有一臂之宽。与该工作台并列的是带有10个工作站的第二长工作台。天花板的吊灯为工作台提供了独立的灯光。每盏灯都是通过织带材料来控制。每一条织带都是过去40多年收藏的，独一无二。工作站背后摆设着带有磁性面的柜子。这里所使用的材料、图案和概念都是一种在工作室内呈现项目的途径，为团体讨论提供了一个起点。

The nucleus of the office is the studio. This space evinces the philosophy and principles of Ippolito Fleitz Group. Here people from different design disciplines work on projects in concert. The open-plan interior was specifically selected to encourage cross-pollination and creative intercourse, fostering an interdisciplinary design process.

The workstations are positioned at intervals along three work benches. The studio's two managing directors work at the first, smaller bench. To engender greater transparency and flat hierarchies, the longest work bench with 12 workstations is but an arm's length away. Parallel to this long bench stands a second long work bench offering a further 10 stations. A pendant luminaire suspended from the ceiling hangs over each workstation to provide individual lighting. Each luminaire can be operated using the adjacent ribbon of material. Each of the unique ribbons originates from a collection of decorative material collected over the past 40 years. Behind the workstations are shelving units with magnetic fronts. The materials, sketches and concepts posted here are a means of presenting projects within the studio, providing a starting point for collegial discussion.









为了支持这种合作的氛围，工作室整体如一，提供了很多不同的讨论区。在工作室内部有个小小的会议角落，配备花园长椅，还有我们最喜欢的旧办公室带过来的“mittelmöbel”，并重新装修了一下。这个单位作为一个低调的会议空间，并保留了一个最受欢迎的场所，供闲谈或者生日聚会。

一个大的公共工作空间表达了一个有趣的听觉挑战。作为回应，深色地毯确保了一个绝妙的听觉氛围。长条纹的数码印花地毯，小鸟天堂的设计装饰了工作台上方的天花板。在两根纵梁之间设有一排白色消声器，同时在自然光条件允许的情况下扮演虚拟天窗的角色。消声器缝隙之间安装有日光灯。

To support a climate of collaboration, the studio as a whole offers many, very different zones for discussion. Within the studio space itself is a small conference corner equipped with garden chairs, as well as our favourite "mittelmöbel" from the old office, newly veneered for its new home. This unit serves as a low-key meeting place and has remained a favourite spot for short, informal chats or for a birthday glass of champagne ever since the studio was first founded. A large, communal workspace presented an interesting acoustic challenge. In response, deep-pile carpets ensure excellent acoustics and a relaxed atmosphere. Long strips of digitally printed carpet sporting a bird of paradise design decorate the ceiling above the work benches. Between the two longitudinal girders that transverse the central axis of the room is mounted a ladder of white sound absorbers, which also function as a virtual skylight thanks to daylight-quality, fluorescent tubes installed in the gaps between.





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