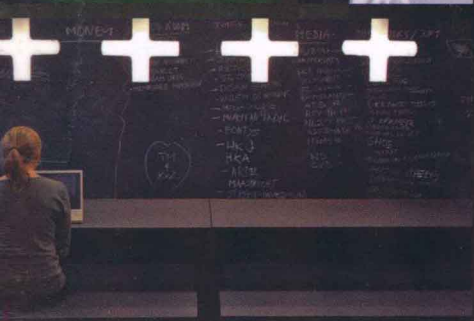


创意

办公空间

Creative Office Space

DAM工作室主編



华中科技大学出版社

<http://www.hustp.com>

图书在版编目 (CIP) 数据

创意办公空间 / DAM 工作室 主编. - 武汉: 华中科技大学出版社, 2013.3

ISBN 978-7-5609-8729-3

I. ①创… II. ①D… III. ①办公室 - 室内装饰设计 IV. ①TU243

中国版本图书馆 CIP 数据核字 (2013) 第 040653 号

创意办公空间

DAM 工作室 主编

出版发行: 华中科技大学出版社 (中国·武汉)

地 址: 武汉市武昌珞喻路1037号 (邮编: 430074)

出 版 人: 阮海洪

责任编辑: 王莎莎

责任监印: 秦英

责任校对: 熊纯

装帧设计: 许兰操

印 刷: 深圳市建融印刷包装有限公司

开 本: 965 mm × 1270 mm 1/16

印 张: 19.75

字 数: 158千字

版 次: 2013年5月第1版 第1次印刷

定 价: 338.00元 (USD 69.99)



投稿热线: (020) 36218949 1275336759@qq.com

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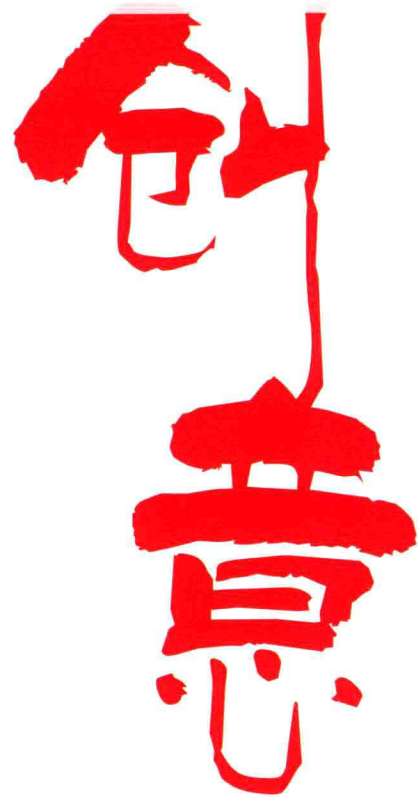
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PREFACE 序

There's no soul in a design if there's no ideology involved

What's the ideology of design? There are different understandings among different designers with different experiences. It is a kind of knowledge that can be reflected in the works designed. Generally the ideology of design is the wisdom expressed through the elements that designers adopted. The decision that designers make is of a special purpose or an act without purpose, the former is a kind of art. The works that bestowed with the designers' ideas can echo with the audience, which is a wholesome expression of the design ideology, and incarnates designers' understanding of the design purpose and the ability of tackling application of space. To some extent, only with soul can the profundity of design can be reflected.

The more ampler of the ideology, the more profounder of the works

Where does the ideology come from? It comes from the designer's recognition towards aesthetics, the apperception towards life, and the understanding towards humanity. Every single thing and all attentions about events affect the way of thinking and logic in the design of the designer, and is the source of it. Innovation binds with daily life. Since "people oriented" concept is the purpose of interior design, it shall concern about people's feelings, the feelings of beauty, comfort, convenience and satisfaction.

There, interior design is the art not only about aesthetic, but also about practice and life. What one sees, hears and thinks affects the profundity of the ideology, which in turn affects the profundity of a good work. A splendid work embodies the designer's ideology comprehensively. The ampler of the ideology, the more profounder of the works, and the deeper it leaves the impression on the audience. These contributes to a first-class work.

Be the foregoer of the ideology of design

When has a goal, one should test its ideology by practice. Only by this, can it truly gains the reward. We should keep our adventure to the

world and live in a more multiple way, so that we are qualified to judge whether it is good, beautiful, comfortable or not. For example, only the people who work in an office can really know whether it is good or not.

Office design is the division of its layout structure, and physical-and-psychological fit space. Office design require multiple elements taking into consideration, including science, technology, culture and art, etc. The biggest goal is to create a comfortable, convenient, clean, safe and efficient working environment, which can improve the working efficiency as much as possible.

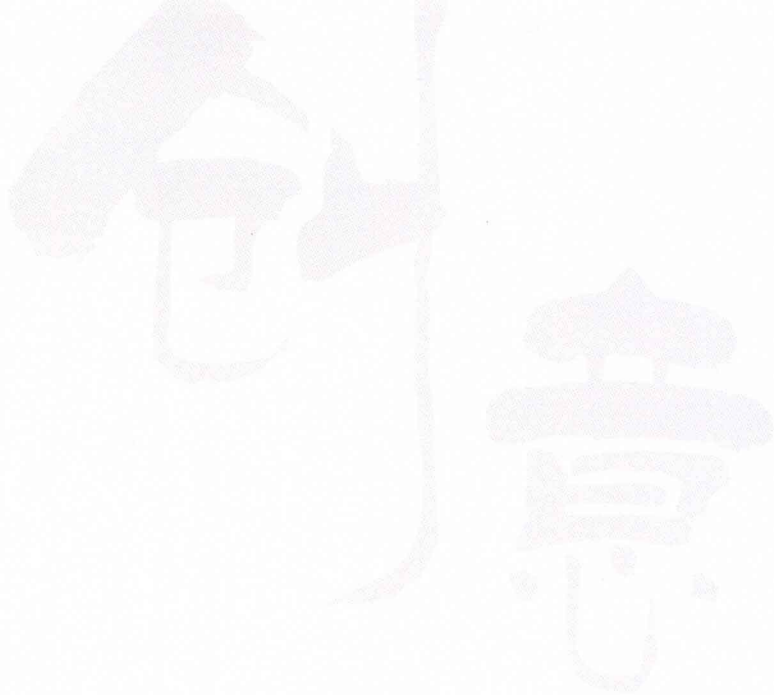
This goal is becoming more and more important in the fierce commercial competition, it is the base as well as the primary goal of office design. Offices at present go for more characteristics, glamour and vividness. A good office is always worth cheer, and people's desire to work in it. Therefore, a designer should be a foregoer of the design ideology.

Closing

It is hard to produce a creative work by a conservative indoor designer, for they are bounded by some so-called reality. A real designer can only bring surprise and receive applause with its work by gaining plenty experience from life. All in all, it is the mind of the designer that decides the profundity of the work designed.

Laogui

The famous designer Laogui(primitive name: Yang Xuguang) is also well-known as Chinese interior architect, calligrapher and painter. He is deeply influenced by traditional Chinese culture and is a fun of calligraphy since childhood. He started to devote in oil paintings in 1998 and many of his works are of good reputation by experts. In 2002, he began to be engaged in interior design, and is addressed respectfully as "the master of interior design with affection", for his idea of people oriented, work based on emotion, style of modern culture of a nation, as well as his seeking for the combination of applicable technique and environmental aesthetics.



没有思想的设计是没有灵魂的

设计思想是什么？不同的设计师可能会有不同的理解，因为设计师们都有不同的实践经历。设计思想是一门学问，但它可以通过具体的设计作品来体现。设计思想广义上指的是设计师用设计元素体现出来的智慧。设计师的设计行为是有意识的，还是无意识的？有意识的设计行为，具有艺术性的特征。设计师用设计方案表达出自己的思想，与观众在感官意识上产生共鸣，是设计思想的良好表达，体现出设计师对项目意图的理解和对空间的处理能力。从某种程度上来说，倘若设计师没有找到想要表达的主题，设计出的作品是没有思想的，设计元素也只不过是材料上的堆砌。只有有灵魂的设计，才能体现设计的深度。

思想越丰富，作品越有深度

设计思想来自哪里？设计思想来自设计师对审美的认知，对生活的感悟，对人性的理解。生活中的点点滴滴，都影响着设计师在方案创作时的思维方式和逻辑方式，也是设计创意的源泉。创新，不应脱离生活的需求。在室内设计过程中，是以“以人为本”的理念为策划目的的，所以它一定要与人的感受有关。感受什么才是美？什么才是舒适？什么才是方便？什么才是满意？

由此可见，室内设计不仅仅是美学的艺术，它也是实践性艺术，生活性艺术。一个人的所见所闻所想，都在影响着思想的深度，而思想的深度决定着一个作品的深度。一个优秀的设计作品，是设计师设计思想的综合体现。思想越丰富，作品越有深度，反映到观众眼里就越深刻，这样的作品才是真正的好作品。

做设计思想的先行者

当一个人有了目标以后，就应该通过自己的实践来验证自己的思想正确与否，只有通过自己的实际行动，才能真正获得属于自己的劳动果实。我们要不断地进行自己从未有过的生活实践，体验更多样化的生活方式，只有拥有更多不一样的经历，我们才更有资格去判断好不好、美不美、舒不舒服、方不方便！举一个例子，一个办公空间的环境好不好，只有在这个空间办公的人才能真正体会到。

办公空间设计是指对布局、格局、空间的物理和心理分割。办公空间设计需

要考虑多方面的因素，涉及科学、技术、人文、艺术各个方面。办公空间室内设计的最大目标就是要为工作人员创造一个舒适、方便、卫生、安全、高效的工作环境，以便更最大限度地提高员工的工作效率。

这一目标在当前商业竞争日益激烈的情况下显得更加重要，它是办公空间设计的基础，更是办公空间设计的首要目标。今天的办公空间追求个性、彰显魅力、生动有趣……好的办公空间，总能引得一片惊呼，让人蠢蠢欲动，期待自己能享在其中。所以说，作为一名设计师我们应该成为设计思想的先行者。

结束语

只在室内设计实践中认真工作的保守之人难以做出有创意的作品因为他们常常会被一些所谓的现实条件束缚。一名真正的设计师只有从生活中获取足够的经验，才能在作品上给观众带来惊喜，才能为自己获得掌声。因此说，设计师的思想决定设计的深度。

著名设计师——老鬼（本名：杨旭光），中国著名室内建筑设计师、书法家、画家。自幼爱好书法，深受中国传统文化熏陶。1998年，从事油画工作，多幅作品获得业界好评；2002年开始从事室内设计，因其作品以人为本，以情为根，走民族现代文化艺术之路，寻求时代应用技术与环境美学情感，被尊称为“空间情感设计大师”。



INTERVIEW WITH EXPERTS 专家访谈录

1. Do you think what kind of office the staff need?

Li Jing'an: With the speed up of working pace and lengthened of working hours arouses more attention about a more humanized office design.

Liang Zhaoxin: One that can stimulate staff's mind.

Tang Zhonghan: "A second home" that meets staff's emotion and affection.

2. What's your design principle for office space?

Li Jing'an: The rationality and comfort of the space are the primary principle.

Liang Zhaoxin: Less concern on fitment and more on ornament, the principle focuses on the flexibility and sustainability.

Tang Zhonghan: The first problem to solve in a office space design is to meet the functional needs, and among them the most primary problem is its "interactivity". The interactivity between "human and objects" and "human and human" along with the so-called structure in a group are in a subtle relationship with the design. That's why the core of the principle lies in the meet of functional needs and the interactivity.

3. What elements are of great importance in the office space design, and how to coordinate the relationship between each other?

Li Jing'an: The corporate image is very important, it connects every aspects of office space design.

Liang Zhaoxin: It is of key importance that the elements are long-lasting and able to endure observance, and the best coordination is satisfy most people's preferences.

Tang Zhonghan: Among all the elements, the light comes first. Besides the comfort, how to make the indoor light interact with the outdoor light well should also be considered. The corporate image and spirit can decide the place and the way of the meetings, the mode of its staffs' communication, etc. Consequently, the "brand" is the core of the coordinating relationship.

4. Could you talk about the details of the design works that are embodied in this book, and which specific part are you most

satisfied with? If reevaluate it, which part do you want to improve?

Li Jing'an: The most satisfactory detail is the use of the lens, they have widen the psychological space to some extent. As for the tackling of the light, some more warmth would be better.

Liang Zhaoxin: There are no favorite design details, because every details connects with another, they don't exist as an individual. If reevaluate it, I would demand our clients provide a better construction team.

Tang Zhonghan: In the book we published the "1919 Outlets in Shanghai", in whose details that we changed the comparatively weak layer into grating. The interweave fabrics from cotton textile mill are abstracted and turned into a grating element in space. This incarnates a significant spirit in space that respect and merge of old constructions. We tried our best to keep the original structure which shows our respect towards old constructions when bring in new designs to them. If pay more attention to the furnitures inside, I believe the design of the space would be more perfect.

5. How to tackle the relationship between traditional and modern office space design?

Li Jing'an: Traditional and Modern designs are not contradictory to each other. The modern designs are the results changed from traditional ones, and are bestowed with the features of the times, which merge well with modern civilization.

Liang Zhaoxin: Modern office space focuses on high efficient computerized internet, which represents the outward space of corporate culture image. Traditional office space is people oriented, and focuses on the comfort and convenience of its staffs. And an ideal office space should combine the two.

Tang Zhonghan: Traditional office space is under the principle of "make full use of the space", and is crowded with people, that's all. But in a new ideology of design, the interactivity is one of the reasons that bind people. In a modern office space, the exquisite degree of the quality, the improvement of efficiency and the expression of interactivity, along with the specialty of the corporate image are all the principles that an office space design should combine.



一、您认为员工需要一个什么样的办公空间？

李景安：随着工作节奏的加快和办公时间的延长，人们对办公空间的人性化设计越来越关注。

梁兆新：一个能刺激大脑的空间。

唐忠汉：舒适且能满足情感、喜好等各个层面需求的“第二个家”。

二、请您谈谈办公空间的设计原则。

李景安：空间的合理性、舒适性是首要原则。

梁兆新：轻装修，重装饰，灵活及可持续性的原则。

唐忠汉：在设计办公空间时，首先要解决的是满足机能性需求的问题，而其中最为重要的是“互动性”。“人与物”、“人与人”之间的互动性，以及所谓的团队性的组织架构，这些都与设计有微妙的关联性，所以在办公空间的设计原则中机能上的满足与互动性的整合是设计的核心所在。

三、在办公空间设计中，哪些元素是非常重要的？如何协调各种元素之间的关系？

李景安：公司的企业形象是比较重要的，这个元素联系着办公空间设计的各个层面。

梁兆新：一种持久、耐看的元素是非常重要的，能满足大多数人的喜好是最好的协调。

唐忠汉：在众多设计元素中，照明元素最为重要，除了灯光照明必须明亮且使人感到舒适外，如何引入室外光线，让内部空间与外部空间相连接并且让内外关系更为紧密也应考虑在内。企业形象、品牌精神可以决定其办公的场域、会议的召开方式、彼此沟通的模式等在这个空间下进行的各种关系，因此“品牌”便成为协调关系的核心。

四、能否详细谈谈本书所收录的贵公司的设计作品，对该作品最满意的设计细节是什么？再审视一次，有没有哪些地方是想要完善的？

李景安：本次收录的作品中最满意的细节是镜片的运用，它在一定程度上拓宽了心理空间。而在灯光的处理上，能更温馨一点或许会更好。

梁兆新：并没有特别喜欢的设计细节，因为每一个设计细节都是互相联系的，并非单独存在的。如再审视一次，会要求客户提供更好的施工队。

唐忠汉：本书中收录的作品有“上海 1919 门市”，此作品的设计细节中，我们将较为弱化的皮层转化为格栅。从棉织厂的经纬交织带入纺织的概念，

转化成为空间中的格栅元素，这也成为了空间中很重要的精神。这个新作品表现出了对旧建筑的尊重与融合，我们尽可能地保留了原始的架构。如果对里面的家具陈列能更多些关注，我想此空间的设计将更为完美。

五、如何处理传统与现代办公空间设计之间的关系？

李景安：传统和现代并不是对立的，现代就是在传统的基础上发生一定的变化，赋予它时代的特征，并与现代文明相融合。

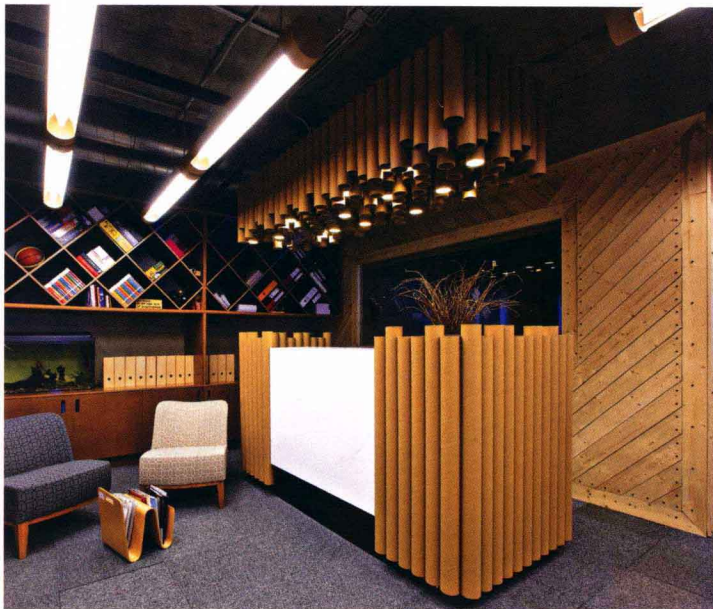
梁兆新：现代办公空间以高效电脑化讯息网络为主，是代表企业文化形象的外向型空间。传统的办公空间是以人为本，以员工舒适、方便为主的内向型空间。而理想的办公空间应为两者并存，相互包容。

唐忠汉：传统的办公空间以“填满空间”为设计理念，在一个矩阵中布满了“人”，仅此而已。但是新的设计思维中，互动性成了维系人与人之间关系的线索之一。在现代办公空间设计中，如何把握品质的精致度与效率的提升并且把互动性显现出来，如何进一步反映企业品牌形象的独特性等都是办公空间设计必须兼顾的原则。

① 李景安 朝辉设计事务所 设计总监

② 梁兆新 新贤维思设计有限公司 董事长

③ 唐忠汉 近境制作设计有限公司 设计总监



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GORGULLON 社区中心

SKYPE OFFICE

斯盖普公司办公室

Location: Munich Brewery, Stockholm, Sweden
Design Company: PS Arkitektur
Designer: Peter Sahlin, Mette Larsson-Wedborn, Beata Denton, Thérèse Svalling, Erika Janunger
Photographer: Jason Strong
Area: 1,680 square meters

项目地点: 瑞典斯德哥尔摩慕尼黑啤酒厂
设计公司: PS Arkitektur
设计师: Peter Sahlin, Mette Larsson-Wedborn, Beata Denton, Thérèse Svalling, Erika Janunger
摄影师: Jason Strong
建筑面积: 1 680 平方米

The Stockholm based architectural firm "PS Arkitektur" has designed the Swedish new office for Skype. The project consists of audio and video studios, work space can accommodate 100 people to manage application, meeting rooms and social areas for staff. The Skype interior design concept reflected the Skype's enterprise spirit that Skype is a useful and wonderful application that allows chats, voice and video calls.

A pattern has been derived from an idea, the idea has been used in the design of the floor. The idea of the bubbly furniture has evolved from the skype's logo. The Skype cloud known from the Skype logo, has literally been reinterpreted as a cloud-shaped lighting fixture, shining throughout the chill out space. The lighting fixture, one of its kind, is created by a cluster of lit up translucent globes of various sizes.

The carpet of the office is a triangle or a rhombus, work stations, desk and bar like interconnected nodes constituting a network. The environment of the office inspired collision of ideas and creativity of the staff. Space layout optimization communicate between the different functions, in the office without general corporates' calm and quiet, only large comfortable bench, the staff not only be able to move around freely, speak with others, and also increase the opportunities for communication between the different functions of work.

The ebullient atmosphere and the vibrant colors are a direct translation from the graphics of the Skype brand. The contemporary interior office not only an eye-pleasing working environment but also an inspiring working place. Instead of the old fashioned office with cubicles, this new office creates a playful atmosphere.

斯德哥尔摩的建筑设计事务所“PS Arkitektur”为斯盖普设计了瑞典的新办公室。该项目包括音频工作室和视频工作室，工作空间容纳了管理应用程序的100人，会议室和社会领域的工作人员。Skype新办公室的内部设计理念反映出了斯盖普公司的企业精神。斯盖普软件是一个精彩的应用程序，允许聊天、语音和视频呼叫。

一种模式来自于一个抽象的想法，这个抽象的想法被运用在了地板的设计上。气泡家具的想法亦融入了斯盖普公司的标志。斯盖普公司的云已经因斯盖普公司的标志而出名，并在无形中被重新解释为一个云状的灯具，照耀着整个空间。照明灯具采用的是独特的、大小不同的、半透明的地球仪系列。

办公室的地毯是三角形或菱形的，工作位、桌子、吧台等如同相互连接的节点一般，构成一道网络。办公室的环境激发了员工的思想碰撞和创造力。空间布局优化了不同职能部门之间的交流，办公室没有一般企业的沉闷、安静，有的只是大片舒适的工作台，员工不仅可以随意走动、各自对话，还增加了不同部门的职员之间交流的机会。

热情洋溢的气氛和充满活力的颜色是直接来自斯盖普公司品牌的图形中翻译而来的。当代的室内办公空间不仅是一个赏心悦目的工作环境，也是一个鼓舞人心的工作场所。老式的办公室、小隔间被取代，这个新的办公室营造出一种俏皮的气氛。







