

# 阿拉丁

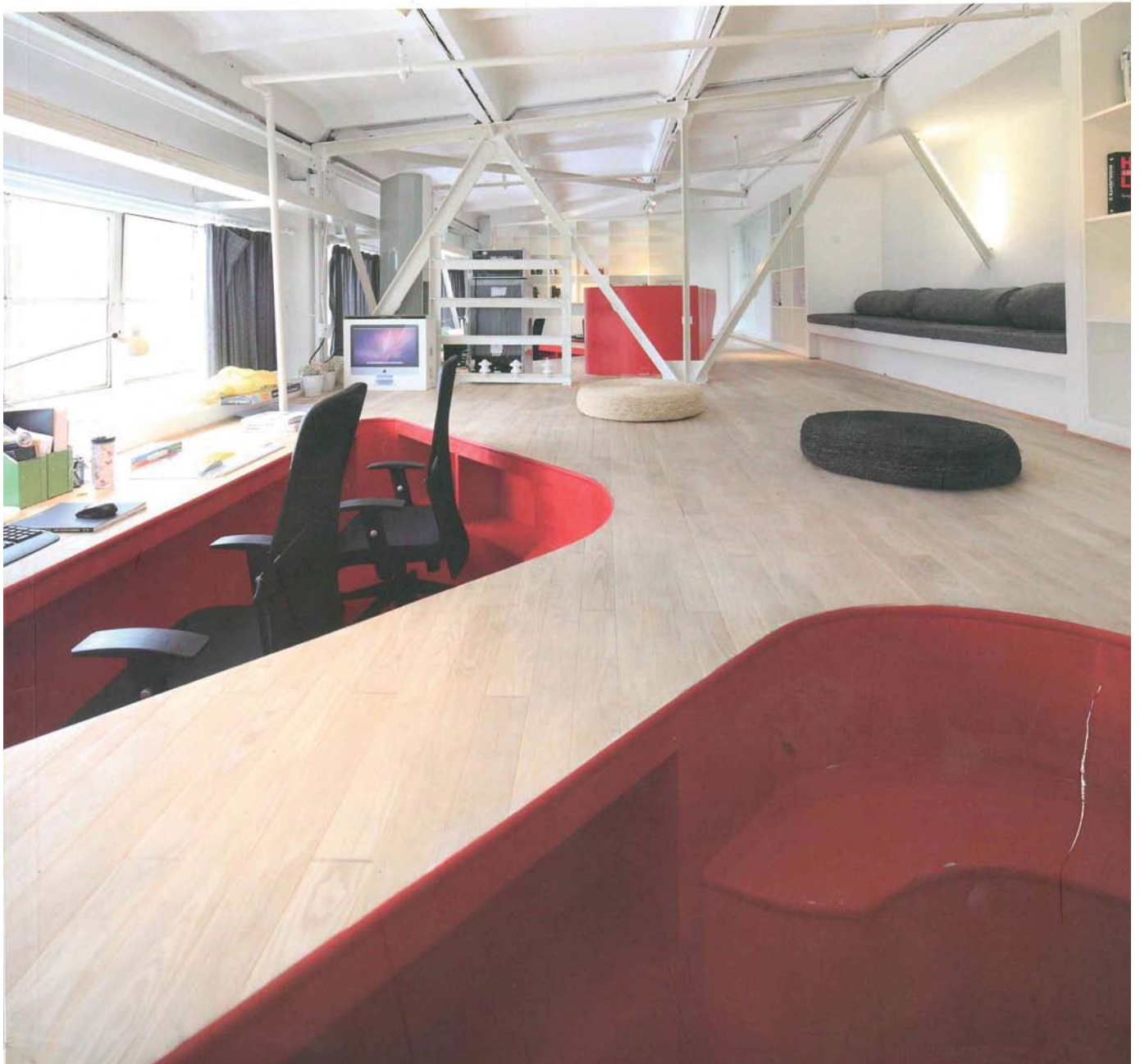
光·影·空间

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● 主题案例：办公光环境 ● 特别报道：2011 广州国际设计周 ● 专题访谈：2012 照明行业怕不怕？



# RED TOWN OFFICE

## 红纺办公室

Location: Red Town Sculpture Park, Shanghai, China.

Built area 120 sqm.

Project year: 2010

地址：红纺城市雕塑艺术中心

面积：120 平方米

时间：2010 年

### Enrico Taranta

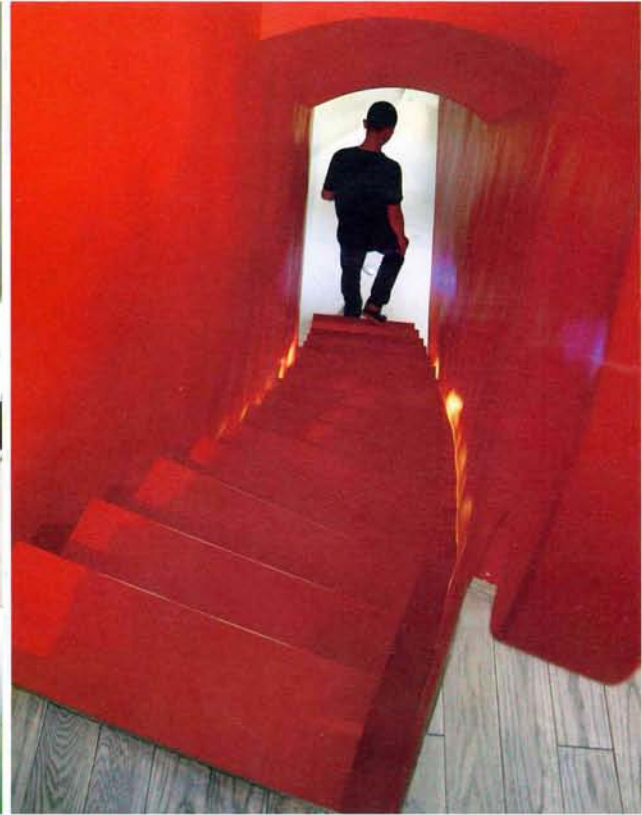
Enrico 是意大利设计师，毕业于罗马建筑学院，有着国际化的工作经验，在意大利、纽约、迈阿密、哥本哈根、尼日利亚和中国有多个设计项目。2003-2004 年参与了著名欧元区会议中心“云朵”的设计；参与合作设计过 2008 年北京奥林匹克游泳中心“水立方”项目；参与设计 2010 年上海世博园区内景观建筑项目；2010 年 9 月开始北京鸟巢艺术酒店 HOW HOTEL 的设计。

Enrico 在上海已经生活了六年，是 Tarnanta Creations 的设计总监，同时也是这家公司的创始人。Tarnanta Creations 是一家国际性的建筑设计公司，由 Enrico Taranta 在 2007 年创建，公司位于上海的红纺城市雕塑艺术中心。红纺是一个具有创意的大熔炉，这里有艺术画廊、工作室和小型图书馆，形成了一个完美的办公设计氛围。公司设计领域跨越建筑、城市规划、室内和艺术设计，针对的项目为高端酒店、高端别墅、商业综合体等。

Enrico 多次被邀请在中国各地发表演讲，并且曾被上海东华大学建筑系聘为永久讲师，目前在设计圈和媒体界都有一定的关注度。







Shanghai based practice Taranta Creations has designed its own studio located in Shanghai, China. The design is a reflection of the ongoing creative process within the studio. The intervention seeks to provide an adaptable space that supports a range of informal functions.

这是 Taranta Creations 工作室为自己设计的位于上海红坊创意园区的办公室。设计反映了工作中的创意进程。并通过一系列的非正式功能为工作人员提供了一个适应性极强的空间。

The office is situated in a former metal factory. The exciting diagonal steel structure was causing difficulties to fulfill the wish of the studio to create two floors. The distance between the structure and ceiling was too less for a traditional office layout of floor and tables. Therefore a floor is created just above the steel structure. Four working stations

are placed in the space between the steel profiles. This way the floor is transformed to one continuous desk, while the four recessed stations provide a more traditional workspace. The large 'work floor' invites the designers to use the open space for thinking, sketching, meeting, drafting, modeling, sitting and relaxing. This informal interpretation of office space encourages cross-pollination between the different projects and disciplines occurring within the studio.

工作室的前身是一个五金厂房，厂房呈对角线形状的钢结构使得办公室建立两个楼层比较困难，同时导致层高较低，因此在一个楼层正中建立一个极具雕塑感，宛如大水滴的醒目钢梯，而工作空间就围绕这个钢梯。二层地板转化为连续的办公桌，凹陷处为工作区域。巨大的“工作平台”是设计师们思考、讨论、绘图、建模、休闲放松的地方。各种非正式功能设定鼓励和

加强不同学科和项目间的交流，从而活跃整个事务所的氛围。

On the lower floor the individual workstations are placed along the window. A green sculptural table can be used for communal activities. Informal and contoured, the central staircase is reminiscent of a large droplet of water ready to fall from the ceiling. Upon entering the stairway, a highly saturated environment of bright red engulfs and surrounds the individual, starkly marking the transition between the contrasting office areas. The color is repeated on the second floor as an accent to highlight the recessed work areas.

一楼的工作区域岩床布置，绿色的雕塑桌用于公共活动，水滴形楼梯“滴”在了这个空间中，内涂层是鲜亮的大红色，形成一层与二层之间的明确过度区域。



will emphasize the beauty and creativity of the space.

《阿拉丁》：您认为办公环境下的照明应该具备哪些特征和要素？

Enrico：首先，所有的照明对空间的塑造起到很强的功能性作用，特别是在夜晚，功能性的照明不要让设计师们的眼睛太累；其次，照明能定义空间的美。因此，在设计中采用灯光突出空间将强调空间的美感和创造力。

《ALIGHTING》：What was your expectation after lighting design was added to the original design for Shanghai Studio?

Enrico：I wanted with the LED color pointing on the outer structure of the stairs painted in silver color being able to create shining and dynamic reflection also to communicate from the people outside the office that there is something special in this office inside(as there are many visitor in the red town building coming to see the sculpture at the ground floor).

Second the light inside the stairs can make the red color even stronger and give a special emotion when people go inside.

《阿拉丁》：针对上海办公室项目，您希望通过照明为原有的设计带来哪些不同？

Enrico：我希望随着LED色灯指向银色楼梯外层结构，能够创造出一种明媚、能动的反映，同时能与办公室外的人进行交流，告诉他们，我们办公室内别有乾坤（因为有红纺区有很多游客参观楼下的雕塑）。

其次，我希望通过楼梯内的光线设置可以使原有的红色更强，走进的时候，能给人特别的

感受。

《ALIGHTING》：How do you balance natural daylight and artificial lighting in the Shanghai Studio project?

Enrico：The office itself is not very exposed to sunshine although there are big window on the longer side of the office. It was important to find the right balance between natural light and artificial one especially in different season, summer, winter, daytime and nighttime.

《阿拉丁》：针对上海办公室项目，您如何在自然的日光与人工照明中取得平衡？

Enrico：虽然办公室有很大的窗，却没有完全暴露在阳光下。重要的是要寻找自然采光与人造灯光之间适当的平衡，尤其是在不同的季节，如夏季和冬季，以及不同的时节，如白天和夜晚。

《ALIGHTING》：You used very bright colors in different areas as decoration in Shanghai Studio, how do you use lighting to express colors and match the colors?

Enrico：Personally I really like colors and looking at colors gives me energy and inspiration.

《阿拉丁》：上海办公室项目中不同区间有大块点缀性的亮色，您如何用灯光来表达以及配合色彩？

Enrico：我个人很喜欢色彩，色彩可以给我能量与灵感。

《ALIGHTING》：How do you deal with the relationship between light and shadow in the Shanghai Studio project?

Enrico：Shadows are in the point which are empty or not important in the design. It is always nice to have a contrast in a space between light and shadow to give you a deeper perception of the space.

《阿拉丁》：针对上海办公室项目，您是如何处理光与影的关系的？

Enrico：某种意义上来说，影在设计上是空的。在空间上采用光与影的对比能让人加深空间感。

《ALIGHTING》：Have you use any special lighting products in the Shanghai Studio project?

Enrico：I used the saving energy lights to be more sustainable.

《阿拉丁》：针对上海办公室项目，您有采用特别的灯具吗？

Enrico：我用节能灯，这样更具可持续性。

《ALIGHTING》：Have you find any difficulties in meeting the requirements of lighting design during the process of the Shanghai Studio project's implementation?

Enrico：Not really. As Italian designer we have a very good knowledge of how to use light in a space.

《阿拉丁》：上海办公室项目实施过程中，有没有哪些环节，让您觉得无法达到照明设计要求的？

Enrico：没有。作为意大利设计师，我们对照明在空间的运用有非常好的认识。