

当代中国室内设计师丛书/第二辑

周家斌 主编

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SHENLEI SUNYUN YAOLU

沈雷、孙云、姚路

暨内建筑室内工作室作品集

INTERIOR ARCHITECTURE DESIGN STUDIO
SELECTED AND CURRENT WORKS

中国建筑工业出版社

沈雷、孙云、姚路
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当前是中国室内设计行业发展最为繁荣的时期，在这样的形式下，中国建筑工业出版社首次组织出版《当代中国室内设计师丛书》，这一举措具有深刻的历史意义和重大的学术价值。

《当代中国室内设计师丛书》的出版意味着中国结束了盲目崇拜和抄袭国外设计师的时代，经过20多年的实践摸索和孜孜努力，我们的本土设计师已经成长起来，他们在吸收外来文化的同时，逐渐树立了自己的设计理念和设计手法，形成了自己的个性和风格。他们向世界证明了中国设计师的创造力和生命力。

《当代中国室内设计师丛书》所选录的虽然只是设计师群体中的寥寥几个佼佼者，但是从他们的作品中可以看到中国室内设计的发展历程，他们的作品浓缩和见证了中国室内设计的辉煌成果。他们只是中国室内设计师的典范，他们的成就是在无数前辈努力的基础上所取得的。

希望本丛书的出版能对中国室内设计的发展有所推动和促进，希望有更多的优秀室内设计师出现在中国。

中国建筑学会副秘书长
室内设计分会副会长兼秘书长





沈雷、孙云、姚璐（排名按我认识的先后顺序）三人都是设计界的奇侠才俊。在共同成立“内建筑”室内设计事务所之前，沈雷在国营设计院里红火过，又去了英国爱丁堡艺术学院继续深造了三年，回国后开始他特殊的非常“结构主义”的设计实践，兼任《ID+C》杂志的执行主编，在任时完成了杂志脱胎换骨的改版，为室内设计界建立了一个有声有色的专业平台；孙云出道颇早，若干年前就名满杭州，不仅设计作品广为人知，其收藏也令人称道，加上雅人多逸事，很多人见面之前早已闻名，以至于我第一次看到“满陇桂雨”的路牌，就不合适地联想到孙云的名声；姚璐早先工于艺术广告及平面设计，又是出了名的极速玩家，对各种电子玩宠、名车艺术品等等认识收集颇有心得，每每奇思妙想多转化成旺盛的生产力，步入室内设计领域，亦是水到渠成。三位行业中的佼佼者，竟能聚到一起深入这个“刁钻古怪”的室内设计工作，不能不说是一件让人既讶异又欣喜的事情。

大部分中国人把“室内设计”又称为“室内装修”，王朔说，他送张艺谋同志“装修大师”的称号，因为他“确实能把破破烂烂的东西装裱得金碧辉煌”，可见装修之流于表象和欲盖弥彰已深得人心。有人擅长贴贴补补，捏捏弄弄，确实可以成就某些所谓的“形象工程”，然而室内设计却更应该是有“内部”的、有情境的，它可能并不像建筑那样可以被后人讴歌有“从土地里生长出来”的联系，但它绝对也是结构、环境和情感的产物。我猜沈孙姚三人可能早年也经历过些许“装修”的迷思，但却很早就从中抽剥出来。这种意识在更早的时候显得有些反叛，其实今天仍不断的被人反解。在“内建筑”的作品中，我们可以清晰地看到他们的长处——虽幻变型色，却不落“物”的窠穴；更强调结构的要素，而不是花哨的符号；擅长线与面的整合和嬉戏，而不是工于划分和拼贴；追求空间的组成和意义，而不是过分依赖材料的成色；研究感知的形成和变化，而不是裁剪让人心动的杂志图片。

这些品质让他们的作品天真洗练，又成熟活跃，对事物和空间本质的探索和呈现让他们远离了“破破烂烂”和“金碧辉煌”的装修工作，让客体成为一个可以独自成长的有机体。设计本是赋予物体生命的过程，他们三人命名其工作“内建筑”的名称，就是想摆脱那种逼仄的命题环境吧。

设计师，特别是室内设计师是一个特殊的群体，他们要有不管外面黑水黄烟，仍独赏瓶盖花事的精神，要有置饿穷腹诽于罔然，自恋于小楼琴棋书画的勇气，这都是庞大坚韧的生活审美的体现。沈孙姚三人绝对是那样超脱世俗，专注自我精神感受的人，在杭州的暖风熏香下，能把现实的俗调变成飘逸的雅音。倘要具备这种能力，

一是需要高超的审美能力，二是需要强大的心理承受能力——这两处也是我最为欣赏的三人的共同点。在充满了大量眼低手低，眼比手低的设计师，而导致整体社会审美堕落的今天，在全世界都以为中国艺术就是桃红柳绿的满族地主式装饰，而忘记了明朝文人水墨素远真谛的今天，这种真实的审美趣味早被蒙灰。这也可以解释为什么有些设计师扒下国外的设计图片依样画葫芦，却找寻不到原物风采的遗憾——大众对“器”的追求无法弥补“道”的缺课。

也是必然，沈孙姚三人走到一起，因为这种理解力和品位的彼此认同，因为对设计世界规律的共同认知和经验把握，他们的作品令人惊羨，或让人愉悦、或让人沉醉。沈雷手法熟畅，大感兴趣；孙云认知丰富，擅寻意境；姚璐造型感强，尤善搭配，然而三人作品都带有一点让人难以把握的逃遁和慵懒，少了让人苛责的兢业，既不把“文化”神秘化，又不把“西方”神圣化，没有所谓解释和意义的负重，却散发着天才的狡猾和自然的优越。

在设计行业中，除了服装设计之外，最能体现潮流和时尚的莫过于室内设计。时尚之“尚”，含有“上”、“高”的意思，沈、孙、姚三人都是个中高手，作品永远带着超乎寻常的对时间和变化的敏感，反映在自身衣食住行上，三人都时眉尚骨，都可称得上时尚领袖：孙云一直是“杭州时尚人士榜”上的名字，其庄墅“三亩田”尤负盛名；姚璐很早就开始推广ALESSI等著名设计品牌，并“衣不惊人死不休”；沈雷更是众多fashion场合的坐上嘉宾。当年内建筑工作室LOFT49开幕时场内名流比肩，场外大秀行为艺术的场面至今仍令人难忘。

也有初次接触“内建筑”三人的羡慕或质疑他们悠游调侃，其实，三位公子都是非常努力非常敬业的人，设计本就算是件含笑的苦差，除了日日躬亲案头，还要奔波现场，常常在外，如果要对自己有一些要求，就需要大量的体力和脑力劳动作为回应。短短几年，内建筑积累的这许多优秀的作品背后是三人及其整个团队的不懈努力。再加上三人对国内外设计案例和知识流派的博闻强识，及其对施工技术和材料更新的敏感探索，甚为鲜见。

我认为“内建筑”三人行，在目力所及之中，应该是最好的室内设计师组合，当然，说这话的时候，我也要亮出我勇敢的私心。他们的真趣味，以及趣味背后的真性情，足以让他们成就让我们先羡慕也瞠目的未来，他们纵然年轻，却早已没有精力和经验矛盾下的惶恐，他们纵然名声渐远，却没有沉浸在会议、宣传和商业活动里中老年的隔宿的气味，这是一种多好的状态啊。

Foreword

Shen Lei, Sun Yun, Yao Lu (in the order I came to know them) are three big names in the field of design. Before creating Office-Interior Architecture Design, Shen Lei had enjoyed a high reputation in large-scale state-owned design institute and afterwards pursued his further study at Edinburgh collage of art (ECA) for 3 years. After coming back, he began to engage in the special design practice of structurism and also be the main editor of Interior ID+C, realizing a dramatic change of the magazine and creating a remarkable professional platform for the field of interior design. Sun Yun came to this field a bit earlier and had become famous in Hangzhou many years ago. Not only his design works but also his collections have won a good popularity. Moreover, due to his so many anecdotes, his name has been more popular than himself, making me unreasonably associate him with the guidepost: "Manlongguiyu" which means sweet Osmanthus rain at Manjuelong village when I first saw it. Yao Lu has ever devoted himself to the artistic advertisement and graphic design in his early time and he is also a well-known high-speed player with some knowledge of various electronic game machines and famous cars and art works, etc. Many creative ideas have been converted to be the energetic productivity, so it's natural that he then came to the field of interior design. Isn't it a surprising and rejoicing thing that these three elites join common efforts to go deep into such a wily and weird career of interior design?

"Interior Design" has always been called "Interior Fitting-out" by most Chinese people. Wang Shuo, a famous Chinese writer, had ever given the name 'Fitting-out Master' to a well-known director Zhang Yimou for his capability to decorate the shabby things into glorious golden ones, suggesting that people have deeply accepted the superficial ornaments and the fact that the more one tries to cover up, the better-known it will become. Many people are good at creating some so-called "Image Project" by doing some making-up here and there, but the interior design has more internal meanings. Although it will not be associated with the growing plants as architecture does, however, it also has its own associations with structure, environment, and emotions. I guess they three may also be confused in 'fitting-out' in their early time, but what counts is that they then jump out of the mess immediately. Such a kind of consciousness appeared a bit rebellious in the past and until today has continuously been misunderstood. In their work of interior design, we can clearly see that they have never fallen into the mess of "objects", being creative on a basis of structure, improving the integrity and interaction between lines and plan but not single-mindedly parting and piecing up together again, pursuing the organization and meaning of space but not over-dependence on the quality of material, researching the shaping and changing of perception rather than cutting out the moving magazine photos.

These characters make their works innocent and simple, mature and vivid. Their discovery and display of the essence of objects and space drive them away from the shabby and glorious fitting-out, but making the object become an individual but complete organic one. The design is originally a process which gives life to objects. The reason why they name their office "Interior Architecture Design" is that they want to be far away from the overwhelmingly stuffy topic environment.

Designer, especially the interior ones, is a special group with the spirit of appreciating the flower by their own no matter how dark, rainy and smoky the outside is, the unconsciousness of hunger and poverty, the courage of working hard to be an accomplished one by staying away from the outside world, all of which express the overwhelmingly strong esthetic attitude to life. Shen, Sun, and Yao, absolutely free from mere conventionality, stick to their own spiritual world in the warm breeze and sweet flavor of Hangzhou,

verting the earthly crude to graceful tunes, which is based on the good abilities of esthetics and psychology, both of which are the common points of these 3 ones I deeply appreciate. Today when the esthetic ability of the whole society is declining with a large number of unrealistic designer who cannot put their thoughts into practice and when the whole world has regarded Chinese art as the colorful ornaments by the nobility of Man nationality, but forgetting the simple and graceful elements by scholars in Ming Dynasty, the real appreciation of beauty has been fading away in our sight. It explains why some designers copy the design option from other countries but with the pity of failing to find out the original charms—the mass cannot make up the deep philosophy by pursuing the superficial ones.

Because of their common understanding and tastes, as well as their common recognition of the world laws and experience, Shen, Sun and Yao naturally come together. Their works have always brought us surprise and admiration, joys and intoxication, with ShenLei's fluent and interesting style, Sun Yun's abundant knowledge and artistic conception, and Yao Lu's intense sense of modeling and good command of matching. Nevertheless, there are some intangible elusive and lazy elements in the works of these three, in which neither the culture turns mysterious, nor the western appears holy. With the absence of the over-devotion to work and the burden of so-called explain and meaning, their works, however, have given people a deep impression of the cunning of genius and the strengths of nature.

Besides fashion design, nothing else in the design field can express the up-to-date trends and fashion better than the interior design. According to the Chinese characters, the word "fashion" has the meaning of both "first-class", and "high-level". And as for their own clothes and shelter, they three are no doubt ahead in the road of fashion. Their works have always suggested the sensibility to time and change; Sun Yun, famous for the villa "Sanmutian", has always been on the list of the citizens in fashion at Hangzhou; Yao Lu, whose clothes have never failed to make people feel breath-taking, began to put forward the well-known designer such as ALEWSSI long time ago; and Shen Lei has always been the distinguished guest at numerous Fashion Shows. At the opening of Interior Architecture Design-LOFT49, the competing among the celebrities inside and the big-scale show of performance art outside have left us an unforgettable impression.

They have sometimes been admired or doubted for their leisure and care-free style, but actually they three are very devoted and hardworking men. Design work itself is the sweet painstaking one. Besides working on the desk day after day, they also have to work outside such as studying at the site, in which, abundant preparation both in body and mind should be necessary for the strict self-requirement. In such a few years, Interior Architecture Design has accumulated many excellent works, behind which is their continuous endeavor. In addition, their wide knowledge and insight of the home and abroad design case and schools of thought, as well as the sensitive discovery of construction technology and updated material have made this aspect become more obvious.

In my opinion, as far as we can see, they three are the best team in the field of interior design. Of course, I have to bravely admit my selfishness on this topic. They have intense interests and sense of humor, the disposition behind which is enough for them to create the admirable future. They are young, but the terror under the contradiction between energy and experience has gone away from them. Their names have been known by more and more people, but they have never immersed in the conference, advocating and commercial activities with the thick overnight smell. What a good state it is!

**LOFT
49**

占地 3.5hm^2 的杭印路49号，原为创建于1958年的杭州化纤厂，随着时代变迁，工厂已搬离，只剩下几幢空旷萧瑟的厂房。自2002年美国DI设计库中国公司第一家进驻以来，目前旧厂房的出租面积已达2万多平方米，吸纳了20多家单位，其中包括一所学校和17家艺术机构，涉及工业设计、室内设计、广告策划、服装设计等多个创意领域，聚集了上百位设计、创作人员。新的入驻者为这些昔日的废弃车间注入活力，经过改造，LOFT高大的空间特性被充分利用，在使用者的不同需求下，呈现出多样的可能性。



LOFT49居者：

- A. 杭州内建筑设计事务所
 - B. 美国DI设计库-中国公司
 - C. 杭州智汇堂广告有限公司
 - D. 杭州大金商业展示设计公司
 - E. 凡人传播
 - F. 中国美院常青工作室
- 明清源古家私
杭州天堂鸟花卉园艺设计公司
杭州二号仓库服饰公司
杭州名仕广告设计公司

肉
建
集

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改造通过钢架结构在原厂房空间中架出夹层来增加使用面积，同时利用界面高差分隔定义各功能区域，并营造出错落有致的空间格局。

入口以酒吧休息区作为内外过渡空间，由楼梯直接与上层空间相连。为避免空间平铺直叙带来的单调感，设计以高低落差将二层区域划分为两部分，用出挑的玻璃盒子打破建筑立面，沿钢架结构撑起的玻璃台面建立起上下两层的空间联系。一层为工作和会议空间，两区域间用样以一块加高的地面相阻隔，丰富空间层次性。散落在空间内古家具、古建筑构件与原厂房的工业管道一起使办公空间页呈现出一定的戏剧化表现。

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工程面积 700m²
设计日期 2002年9月
竣工日期 2003年3月
摄影 潘杰 陈乙













