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M Architecture

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前言 Preface

有关兰闽

- 1987 年考入清华大学建筑系，成绩位列北京第三。当过系足球队长。有一次跳高跳过一米九。
 - 1992 年读硕士研究生，师从冯钟平先生。
 - 1995 年进入原建设部建筑设计院，发现所学和所用的巨大差距。
 - 1996 年与傅宁共同创办原景公司，一心画画，不问设计。作品曾获第一、第二届全国电脑建筑画大赛一等奖。
 - 2000 年始，研究建筑动画和影视语言。后报考电影学院导演系未果。
 - 2002 年赴美，深有感触。自此重回设计之路，成立原景建筑工作室。
 - 2007 年始，从事极限运动单板滑雪至今，每年用在雪场的时间接近 100 天。
 - 2010 年，工作室更名为兰闽建筑师事务所。
- 对于建筑师而言，这是一条可以很直、实际上很弯的路。

有关事务所

2003 年，我们完成了第一件设计作品 CLASS。受其影响，在最初的几年里，我们承接的任务以住宅项目的立面设计和一些小型另类风格建筑为主，其后逐渐扩展到办公、商业、学校等多种领域，设计范畴也涵盖了从规划到单体方案的各个阶段。设计深度到建筑扩初，施工图几乎全部由其他设计单位完成。我们的工作，由对设计最原始的兴趣所驱动。直到今日，我们仍然在避免成为一个“以设计为生”的公司。这样的想法，使我们获得了一点宝贵的自由。另一方面，我们又逐渐远离了狭小的学术圈，希望运用这有限的自由，为大众建筑服务。几年来，我们完成的项目总是与我们的规模严重不成比例。为此，我感谢那些在茫茫人海中发现我们，并在我们默默无闻的时候，把欣赏和工程一起交给我们的。同时，我认为我们能做的，远不止于此。

有关本书

这本书的编排以设计时间为序。所有案例均为实施项目，图片以建成后的照片为主，个别在建项目以效果图代替。大部分的案例介绍是当时所作，其中不乏慷慨激昂不当之辞，并未修正，因为建筑本身就无可挽回了。我从来都不认为这些作品，有任何一件可以和曾经感动过我的那些经典之作相提并论，这让我非常郁闷。但我们仍然将之罗列并出版，对我们而言，它们不仅是建筑的影像记录，还记录着创作时的所有心路历程。

About Lan Min

- I was enrolled into School of Architecture, Tsinghua University in 1987 with a Beijing's third highest grade; once served as head of sports department and captain of a football team; won the champion of Group B's high jump at the three successive school sports meetings with a best result of 1.9 m.
 - I became a graduate student in 1992 and was tutored by Mr. Feng Zhongping.
 - I worked in Architecture Design Institute under the Ministry of Construction in 1995, during which, I found out that what I had learnt was greatly different from the actual demands.
 - I founded Beijing Yuanjing Architectural Design & Consulting Co. Ltd with Fu Ning at the end of 1996; obsessed with drawing, I paid not attention to design; my works won the first prize both in the 1st and 2nd National Computer-Generated Architectural Image.
 - I engaged in the researches on building animation and audio-visual language since 2000; later I registered for examination of department of directing of film academy but failed.
 - I went to America in 2002, where I was strongly touched. So I engaged in design again and founded Yuanjing Architecture Studio.
 - I have been participated in extreme sports of one-board skiing since 2007, and spent almost 100 days a year in the snow pack.
 - I changed the studio name to Lanmin Architect's Office in 2010.
- For an architect, it is a winding road that could be perfectly straight.

About the Architect's Office

We completed our first design works CLASS in 2003. Influenced by the works, the projects we undertook in the first few years were mainly about the residence's facade design and some small-sized alternative architectures. Later, our design work gradually expanded to office, business and school, and the design category also covered all stages ranging from planning to single program. In terms of design depth, the construction drawings were almost completed by other design units in the extended preliminary design of architectures.

Our works are driven by primitive interest in design. Even today, we still avoid becoming a company that "design for a living". This idea allows us to have a little precious freedom. On the other hand, we also gradually moved away from academic experimental small circle, hoping to use this limited freedom to serve in public construction. The projects we have completed in recent years are always disproportionately exceeded our scale. For this reason, I would like to thank those who have found us and gave us their appreciation and projects when we were unknown to fame. At the same time, I believe we can do much more than what we have done.

About this book

This book was compiled based on the time order of designs. All cases concern the projects implemented by us. The pictures are mainly based on photos for completed projects and supported by the renderings for some projects under construction. Most of the introductions to the cases were written at the time when the projects were carried out, some of which included impassioned and inappropriate words. But they were not corrected for the building itself can't be changed.

I don't think any of these works can be compared to the classic works that once moved me, which makes me very depressed. However, we still list them in this book, because for us they are not only image records of buildings, but also records of our mental journey during the creation.

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CLASS

建于果岭的上层建筑

CLASS

LM

NO.1 建于果岭的上层建筑 Class

业主：北京世纪春天房地产开发有限公司 ▶ Owner: Beijing Century Spring Real Estate Development Co., Ltd. 地点：北京 ▶ Location: Beijing
设计时间：2003 ▶ Design: 2003 竣工时间：2003 ▶ Completion: 2003 规划设计：翌德国际设计机构 ▶ Planning and Design: Ete Lee Associates Architects Urbanistes
立面设计：LMA ▶ Facade design: LMA 园林设计：翌德国际设计机构 ▶ Landscape design: Ete Lee Associates Architects Urbanistes
室内设计（售楼处、住宅大堂）：LMA ▶ Interior Design (sales offices, office lobby): LMA
施工图：北京中天元工程设计有限责任公司 ▶ Construction plans: ZhongTianyuan Architects & Engineers Ltd
LMA设计师：兰闽、钟志怡 ▶ LMA Designer: Lan Min, Zhong Zhiyi

■ 纯粹

风格对于建筑与人都是个毫无意义的词汇。没人会以为住在被称作北美风格的社区里就感觉生活在美国，也没人会因为买了一件简约风格的家具自己也变得简约了。有意义的是形式本身，它使建筑通过视觉被感知后成为情感的一部分。形式通过手法来塑造，手法是否纯粹成为衡量建筑精神的物化标尺。纯粹不排除变化，但拒绝任何一点多余的变化。纯粹不代表简单，纯粹可以有繁密的细节，因而纯粹超越了古典与现代的分界。纯粹是高贵的，拒绝任何谄媚、故意、哗众取宠；纯粹是理性的，它使建筑师不断而痛苦地问自己“为什么”；纯粹又是感性的，使一个天才的创作得以屏蔽恶俗的干扰。

■ 尺度

尺度是人们对某一物体所应有的大小的判断，因而尺度仅仅是一种习惯。蓄意地改变某些尺度是一种手法，以此创造特别的形式。大尺度令人震撼，在错愕中产生激动和崇拜。大尺度不同于等比放大，须在以常用道具提示其比例的同时，减少附加元素对主体的干扰。

■ 砖

作为一种结构材料，陶土砖已被人们习惯性地使用了上千年，想不到今天已经不能再陶土砖盖房子了（或许千年的视觉烙印已经成为了我们基因的一部分）。砖对我们而言具有某些与其结构属性毫无关联的意味，比如亲切，自然，传统，历史，厚重，文化……面砖不是砖，只是砖的一层皮，目的在于模仿，形式独立于内容的存在。砖有砖的特征，面砖虽然可以烧制成任意颜色，也因此毁掉了自己的名声。砖有自己的语言，通过砌筑的方法；面砖既然缘于模仿，就应该很好地学习这些方法虽然不再出于构造的需要。作为一种材质，砖的使用本身已表达了丰富的含义，设计的目的仅仅在于把砖要说的话，以它自己的语言表述而已。砖也有它的个性，喜欢或不喜欢和谁在一起以及怎样在一起。流行思潮偏爱材质间最直接的碰撞而非过渡，人们由此为看似的“简单”而付出高昂代价。

■ 阳台

封阳台不是阳台，而是室内空间的一部分。对于集合住宅而言，阳台是最人性化的一个空间单元，使人得以方便地获得户外的体验。除了堆东西和晾衣服之外，阳台应被更有价值地利用，比如闲坐、交流，以及丰富室内的视觉空间。为此须对各部位阳台作不同考虑：上下层阳台错位可减小顶盖的心理暗示而多一些凌云之意；阳台外增加隔板从而提供了一个半私密的空间，使人有可能在此闲坐而不觉过于暴露；上小下大的阳台使一家人多了一种户外“立体化”交流的乐趣；口字形半封闭的设计使阳台成为半室内半室外的过渡空间，在剪裁户外景致的时候，外观上又像错落的舞台，里面上演着属于主人的戏剧。

■ Purity

Style is a meaningless word to people and buildings. No one will think he or she seems to live in America if he or she lives in a North American style community nor if will regard himself or herself as a simple man if he or she buys furniture with a simple style. What is meaningful is the style itself, which makes the building become a part of emotion after it is perceived by vision. Technique models style. Whether the technique is pure or not is the materialized ruler used to judge the spirit of architecture. Purity does not go against change but it refuses any superfluous change. Purity does not stand for simplicity and it may have massive details. Thus, purity transcends the boundary of classical style and modern style. Purity is noble, refusing any flattery, intention and sensationalism. Purity is rational, triggering the architect to painfully ask himself why. Purity is emotional, causing a talented creation to escape from the disturbance of bad custom. Purity may or may not be amiable, it emphasizes the style and helps buildings tell its powerful and touching story in a clear way.

■ Dimension

Dimension is a judge of people given to an object's size, so dimension is just a custom. Deliberate change of some dimension is a technique so as to create a special style. Large scale shocks people and makes them feel excited and have worship in surprise. Large scale is not equal to geometric proportion amplification. The interference of additional elements to the main body shall be reduced while using common props to indicate its proportion.





■ Brick

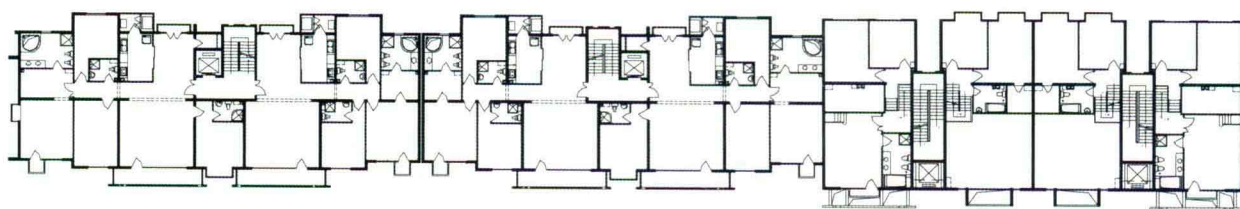
As a material of construction, brick has been used for thousands of years. But at the present, clay brick can not be used for construction any more. The visual imprint of thousands of years has been a part of our genes. For us, brick possesses some meaning unrelated to its structural nature, such as kindness, integrity, tradition, history, grain and culture. Here, brick and has just the surface of brick for imitation. Style is isolated from details. Brick has its own character. While it can be made with any color, it still damages its reputation for this. Brick creates its own language through the play with brick. Since originating from imitation, we shall learn these methods well, although not for the purpose of construction any more. As a kind of material, the use of brick has expressed abundant connotations. The aim of design is only to express what the brick desires to talk about in its own language. Brick has its own personalities that is, what and how to match with others. Popular trend prefers to the direct collision between different materials than transition. People pay a high price for a seeming simplicity.

■ Balcony

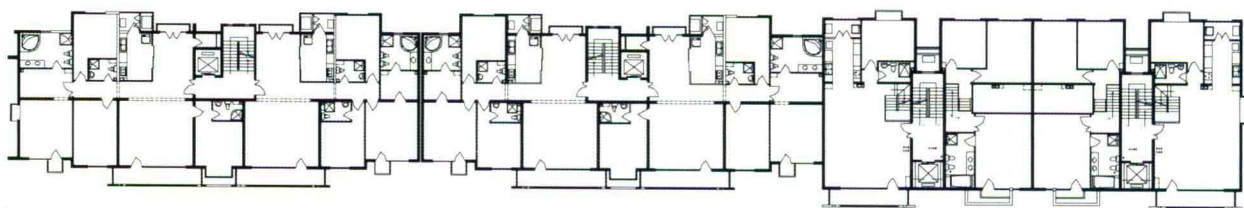
The closed balcony is not a balcony but is a part of indoor space. As for amalgamated dwelling, balcony is the most humanized space unit, providing convenience for people to acquire outdoor experience. Besides piling up things and drying clothes, balcony shall be used valuably, such as sitting at leisure, communication and enriching the indoor visual space. Therefore, different considerations shall be made for balconies in different parts: dislocating the upper and lower balconies can decrease the psychological implications of top cover and add a sense of soaring; increasing the number of dummy plate provides a semi private space, making people not feel too exposed while sitting here; small top and big bottom balcony makes the family enjoy a three-dimensional conversation; mouth-shaped semi-closed design makes balcony become a semi-indoor and semi-outdoor transition space, which looks like a stage where the master plays his role while cutting the outdoor scenery.







标准层上层平面 standard plan\ upper floor



标准层下层平面 standard plan\ down floor



南立面 south elevation



