

中国建筑设计研究院设计与研究丛书

北京市人民检察院新办公楼

The People's Procuratorate of Beijing

清华大学出版社

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图书在版编目(CIP)数据

北京市人民检察院新办公楼 / 中国建筑设计研究院编著. —北京：清华大学出版社，2007.3

(中国建筑设计研究院设计与研究丛书)

ISBN 978-7-302-14856-2

I.北… II.中… III.北京市人民检察院—行政建筑—建筑设计 IV.TU243.1

中国版本图书馆CIP数据核字(2007)第033662号

责任编辑：徐晓飞 李 嫒

责任校对：赵丽敏

责任印制：孟凡玉



出 版 者：清华大学出版社

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社 总 机：010-62770175

邮购热线：010-62776544

投稿咨询：010-62772015

客户服务：010-62776969

印 装 者：北京雅昌彩色印刷有限公司

经 销：全国新华书店

开 本：210×210

印张：8 字数：200千字

版 次：2007年3月第1版

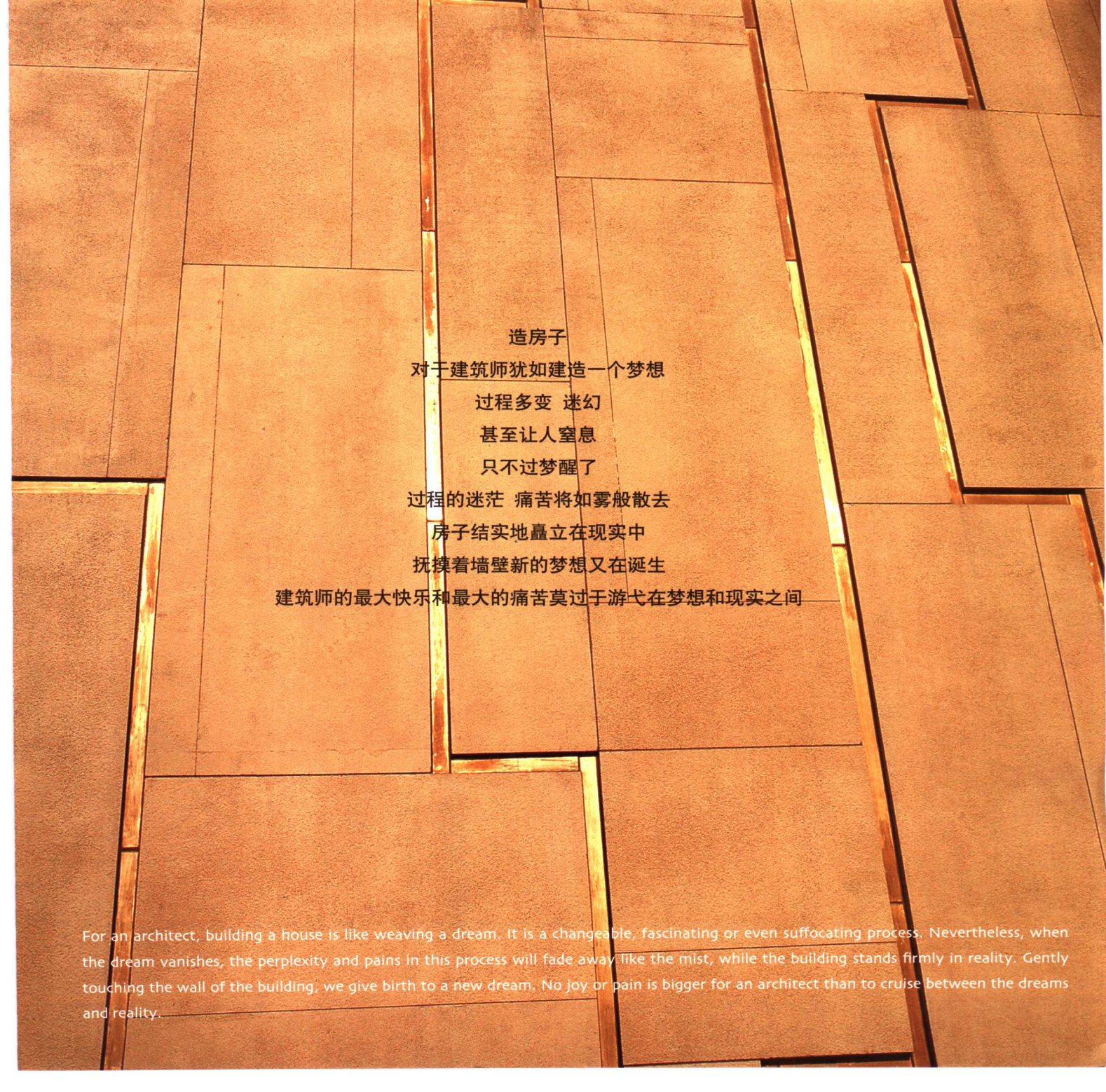
印次：2007年3月第1次印刷

印 数：1~2500

定 价：48.00元

本书如存在文字不清、漏印、缺页、倒页、脱页等印装质量问题，请与清华大学出版社出版部联系调换。

联系电话：010-62770177转3103 产品编号：025432-01



造房子
对于建筑师犹如建造一个梦想
过程多变 迷幻
甚至让人窒息
只不过梦醒了
过程的迷茫 痛苦将如雾般散去
房子结实地矗立在现实中
抚摸着墙壁新的梦想又在诞生
建筑师的最大快乐和最大的痛苦莫过于游弋在梦想和现实之间

For an architect, building a house is like weaving a dream. It is a changeable, fascinating or even suffocating process. Nevertheless, when the dream vanishes, the perplexity and pains in this process will fade away like the mist, while the building stands firmly in reality. Gently touching the wall of the building, we give birth to a new dream. No joy or pain is bigger for an architect than to cruise between the dreams and reality.

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业 主：北京市人民检察院

设计单位：中国建筑设计研究院

施工总承包：中建一局建设发展公司

建筑师：曹晓昕 肖晓丽 朱荷蒂 詹 红 曹 莹

位 置：北京市建国门桥西北角，北起东总布胡同

南临中国社科院北墙，东至东二环，西至贡院东街头条

建筑用地面积：13594m²

建筑总面积：57748m²

建筑层数：地上 12 层，地下 2 层

容积率：3.1

建筑高度：59.30m（檐口距地面）

绿化率：30%

停车数：275 辆，其中地上 44 辆，地下 231 辆

设计时间：2003.7 — 2004.7

竣工时间：2005.12

4 Introduction

Architecture is difficulties. Only the difficulties are unconditional while the other related factors happen conditionally.

It seems that architects are urged to make decisions in the way of being realistic to deal with the difficulties in Chinese context. Nevertheless, since the founding of P.R.China, two concrete ways of expression are profoundly adopted: romantic realism and critical realism.

Frankly speaking, these are complimentary strategies frequently applied and switched quickly from one to another by the so-called smart people—looping and straightforward.

One could learn similar phenomena when he or she encounters rush-hour circulation which resembles evaporation and re-infilling in distillation test in Ring Line while in Line One likes rat being blown up and down in wind chest.

Another coincidence is that the New Headquarters of the People's Procuratorate of Beijing right locates on the cross point of Line One and Ring Line. Designed by Cao Xiaoxin, this new building's form can be easily identified that it iconically represents the feature of the site where two lines interweave each other. By doing so, the relatively dynamic shape encodes the formulation of its function as well as fundamentally challenges the conventional setup of governmental office building. Having defaulted the typical "only thinking half" in the symmetrical buildings, the architect launches discovery of experimenting possibilities in a self-criticizing way. In spite of the fact that the architect finally gets on the track after hard searching in the foresty difficulties, all efforts documented in this book have been blurred. Meanwhile if it is expected to improve oneself and become smarter by systemizing all of experience in this book, as for me it is merely a Dutch comfort. Architects are doomed to live with difficulties. The more one could afford, the more difficulties are imposed.

Readers will witness many difficulties dealt with by architect Cao Xiaoxin and his team during the phases of construction. Happiness comes along shortly with solutions. New difficulties come one after another, hardly to say any celebration. On this occasion, all architects are so unanimous, although they have adopted different therapies to release and liberate themselves.

Seemingly this book assembles lessons and experience with knowledge and criticism during the realization of a grand project. Actually, more importantly readers could imitate difficulties and challenges as well as courage and even embarrassment and panic by integrating all specimens including drawings, models and sketches documented in the book. This precious atmosphere is not so much covered although it is not revealed always in an explicit way. All of these are suggesting readers to harvest more valuable experience encountering difficulties rather than some notes of knowledge. In the book, one can exercise interactively on how to maintain one's ideology and strive for it and how to reach a clear solution strategically.

建筑就是困难。其他的因素都是相对的存在，只有困难是无条件的。

应对与建筑相伴而生的困难，在中国文化背景下工作的建筑师选择现实主义道路似乎是不得已而为之。从建国初期就已经盛行两种不同的具体方式：浪漫的现实主义和批判的现实主义。说白了就是两种表达手段：兜圈子和硬碰硬。

在北京的环线和一线地铁中我们碰巧可以领略到这两种方式反映出的不同效果。每天上下班高峰期，环线地铁中的人流就像是蒸馏试验玻璃管中的液体一段接一段地挥发和再补充；而一线地铁中的人流活像风箱里的老鼠从这头被吹到那一头。

另一个碰巧发生的是，曹晓昕设计的北京市人民检察院新办公楼就坐落在环线和一线地铁东面交汇点的西北角。如果我们一眼就可以看出这个新建筑形象地再现了一线和环线地铁相互穿越从而表达出基地的特点，那么这样做的深层含义在于其相对动态的构成方式在巧妙结合了功能组织的同时挑战了不假思索的四平八稳的传统政府办公建筑形象。摒弃了此类对称建筑常有的“只思考一半”问题的弊病，建筑师以自讨苦吃的方式探索过各种的可能性。在困难的密林里，建筑师能够最终走出来的那条曲折的道路及其所花费的心力在这本书中其实已经无法完全辨认。同时期望通过此书对过程之中所经历的一切进行总结，使我们在以后的项目中更聪明，但这在我看来不过是自我安慰。建筑师与这些困难注定是共生共存的。越能干，困难越大！

本书所要呈现给读者的就是曹晓昕和他的设计团队在各阶段实施这个办公楼项目所遭遇的种种困难。迎刃而解后的喜悦是短暂的，甚至都来不及庆祝一下，新的困难又接踵而至——虽然每个建筑师自我解脱和放松的方式不尽相同，可在这一点上大家却是惊人的相似。

这本书看起来是记录了一个重大项目实施过程中的经验和教训，心得和反思。但更重要的是，读者可以通过背景材料、图纸、工作模型、草图等“标本”，在自己的心中“模拟”建筑师在各个时期所面临的困难和挑战以及应战时的勇气、胆略，甚至窘迫、焦虑。这些宝贵的东西虽然在书中的表达上有所保留，但未必不可知。所有这些建议，无非是为了读者能够在阅读中不仅获得一些知识，而且获得应对困难时的经验。在时而高歌猛进、时而艰难匍匐的过程中，如何保持清醒和不遗余力，如何通过兜圈子和硬碰硬逼近解决之道，才是读者应该严肃思考的问题。

9 Author's Words

Working in the architectural design circle, we may, nevertheless, need to participate in a bidding, which is sometimes called “design scheme competition”.

This project is no exception. After two rounds of competitions, our design finally won out and got delivered. It is known to all the architects in this circle that bidding is not the only measure of a good design. The bidding is intended to select the best. More often than not, however, the design scheme that wins the bid is not the best or most suitable one, and sometimes it even turns out to be “abnormal embryo” or “trash” building in the city. The reason is simple: to win the bid, the design has to be impressive, aggressive and readable. It is easy for a grand, exaggerative and flamboyant design to win the bid. Some design schemes usually fail to consider the rational factors embodied in the building and are not backed up by environmental, technological and economical factors. Due to the divorce of economy from technologies, materials from form, buildings are bound to betray the original design in construction and turn out to be naïve and superficial. The basic elements of buildings such as efficiency, dimension and facilities are neglected, not to mention the description on humanism in the preliminary scheme. Bidding dominates the architectural market. In the brutal competitions governed by the rule that legitimacy always belongs to the victor, more and more Chinese buildings are losing sincerity, restraint and profound reflections on social implications. Superficially, this reveals the waste of design resources in the rendering drawing and model competition, and in a deeper sense, reflects the negligence to technological and construction research. When a building shown in modes, rendering drawings and appraised by the evaluation committee is turned into a real poor-quality building a few years later, the architect and evaluation committee have already bulged their purse and been engaged in another cycle of bidding, leaving only the clients venting their anger in curses inside the buildings.

Throughout the project of the People’s Procuratorate of Beijing, we were always maintaining a sincere attitude. We objectively studied the city and analyzed the site, and paid more attention to the basic factors such as construction cost, ventilation, daylighting, sight and efficiency, which served as the starting point for construction. I believe that it is our sincerity that has rendered us lucky enough to win the bid. And we have been even luckier enough to have such a client as the People’s Procuratorate of Beijing. Through communications, we established mutual trust, which allowed us to share the common goal- to build a high-quality building. This luck has been enhanced by the joining of constructor-China Construction First Building Corporation Limited. Till now, I still cherish the memory of those days when we were working hard day and night on the construction site. The hardship and happiness we have experienced have become the spiritual asset which encourages me to go ahead. They gave their support to the architects from design to construction stage, which allowed the spiritual essence of the initial scheme to be delivered throughout every detail in construction.

As this article was written three years after the competition, I am likely to be accused of showing off here. However, all I have written is the real expression of my feelings, which, I believe, may get respect.

— Cao Xiaoxin

引子

在建筑设计圈工作，总是要投标的，当然这种投标有时也叫方案竞赛。

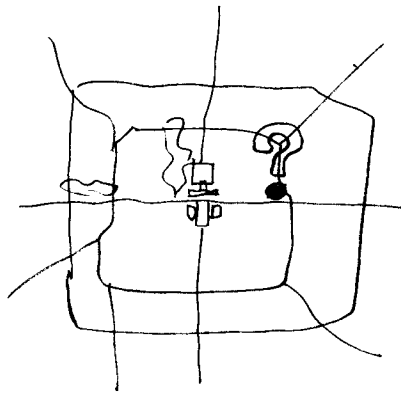
本项目也不例外，经过两轮方案竞赛最终中选后才得以实施。建筑师都明白，投标并非是检验真理的惟一手段：投标的目的就是要选最好的，但结果胜出的方案往往不是最好的、最适合的方案，而且有时还会成为城市的怪胎和垃圾。道理简单：要中选就一定被瞩目。因此，张扬、易读的方案“夺人眼球”，宏大、充满虚荣心的设计容易中选。投标的方案往往不会真诚地考虑建筑本体存在的理性因素，方案之中缺乏环境、技术、材料和经济因素的支撑，经济和技术脱节、材料和形式脱节，实施阶段自然会走型，建筑必然幼稚、肤浅。房子最基本的要素诸如效率、尺度、场所等最基本的要素都已缺失，更不用提最初方案文本那段关于人文精神的叙述了。无处不在的投标充斥着建筑市场，在残酷的竞争游戏规则中，越来越多的中国建筑正在失去真诚、内敛和对社会意义的深度思考，其表象不仅在于设计资源在效果图和模型大赛中的浪费，更体现在对技术和建造研究的漠视。当模型建筑、效果图建筑、评委建筑在几年后变为矗立在现实中的低劣建筑时，建筑师、评委们早已在收完各自的费用后，投身于其他新项目的轮回中，只剩下业主在楼里极端不满地抒发自己被愚弄的心情了。

但在检察院项目中，我们自始至终地让自己保持着诚恳的心态，客观地研究城市、分析地段，更关注诸如造价、通风、采光、视线、效率等这些建筑最基本的问题，使这些最基本问题成为建构形式的原点。我想，是因为我们的诚恳让幸运最终光顾了我们。更为幸运的是我们遇到了北京市人民检察院这样的建设方，虽然过程中分歧不断，但由沟通而产生的更多信任，让我们拥有了一个共同的目标：造一个好房子。这样的幸运一直延伸到后来的中建一局建设发展公司等施工单位的加入。时至今日，我依旧怀念和他们同舟共济、夜以继日奋战在工地的日子，那段辛苦而快乐的经历已成为我继续前行的精神财富，他们从做方案到实施阶段一直给予建筑师坚强的支持，使得最初方案的精神、气质在施工的细节中得以贯彻。

以上的文字写在方案中标三年后的今天，颇有点儿捡便宜卖乖的嫌疑，然而对于我个人皆是真情实意，不吐不快。我想真诚总应受到尊重吧。

——曹晓昕

城市 | Environment



信息时代伴随着全球经济一体化的到来，物质资源的流动性使全球趋于资源均质，这大大动摇了以地区资源作为本土化本原动力的根基。在审美价值呈现出趋同的表象下，依旧隐藏着特定人群的行为方式、价值取向的多样化。发掘人的行为方式和价值取向的不同，并以此作为新的本土化的根据点，才能使建筑的本土化更具有实际意义和社会价值。With the advent of information era and economic globalization, the mobility of the material resources leads to homogeneity of resources across the globe, greatly undermining the foundation of regional resources as the original driving force to localization. Under the disguise of overlapping aesthetic values still lies the diversity of behaviors and values of specific group of people. Only when the diverse behaviors and values of different people are explored and taken as the new stronghold of localization, can localization of building convey more practical implications and social values.

我们问自己：封建制度下的北京城和紫禁城是什么？

是千万人为一个人建造的城市和宫殿，严格对称和帝王才能通行的轴线成为皇权至上制度的现实表述，通过建筑强化人的等级是对人性的压制，如此的建筑和城市只为一个人的存在而存在！

从三皇五帝到现代化的信息时代，帝王专制被人民民主制度的取代并没有动摇固有的建筑审美观，建筑表达永恒的同时掺杂着权力欲望有增无减，几乎所有的国家政府机构大楼依旧采用威严的对称形式。欲有所作为的官员们依旧把他们的执政情结寄托在帝王时代的形式上，这无疑损害了建筑本体的根本属性——效率和舒适。政府的职能从建国初巩固政权的人民民主专政已经向服务于社会转变，但随之带来的具有亲和力的人性的光芒，却在千篇一律的巨大的大柱廊和大台阶面前暗淡了。

在这个项目上我们试图找寻一个新的答案：建筑效率和人性化的办公环境，以及由分析城市进而引发对建筑城市性的思考。设计在两块比邻的不同的城市限高场地上进行，工作从联系两块场地、整合建国门桥周边的环境开始，由此分析和推导的结果很自然地成为了固有的政府机关办公楼模式的叛逆。设计将内部造园看作整个建筑设计展开的引子，形成室内、外及屋顶的一系列景观互动。园林中，植草、卵石、透水砖、防腐木板和条形石凳，组成东、西方向延伸并错动的肌理，将建筑巨大的城市尺度化解成园林尺度，形成了为人存在的景观带；竹雾、松林、翘梅、孤杉的景观片断，是中国传统园林意境最好的回应。

We ask ourselves: what is the nature of the Beijing City and the Forbidden City built in Feudal Society?

Constructed by millions and thousands of people, they are built only for a single person. It was entirely symmetrical, and no one besides the emperors' could step on the axes. Buildings are used to depress the humans' nature. Such buildings and cities existed only for the one!

From the mythic age to the information age, although monarchy has been taken place by democracy, people's tastes of architecture have not changed as much as the development of society. Men still want to show their desire for eternal by buildings. Most of the governmental buildings are still symmetrically built, and some officials still want to express their heroic dream on the form of buildings. All of these inevitably sacrifice the essence of architecture – efficiency and comfort. The glory of modern governments, which have turned its function to serve society, is faded facing to the repeated large colonnades and grand steps.

In this project, we try to reestablish the essence of architecture: efficiency and comfort are emphasized in the office space, and the context of urban is respected under the consideration of architects. The site consists of two parts with different height. To connect the two parts and integrate the complicated urban space around Jianguomen Bridge, the design spontaneously became a subversion of traditional symmetrical office building. Gardening, which used to be the origin of traditional Chinese garden, is conceived as the introduction of the whole design. The landscapes inside and outside the building arise a series of interaction.

21 Not far outside the house, a dog is frisking around his owner, barking constantly. No one could understand what the dog was saying. Perhaps it was nothing more than a casual barking, but it did not blur our perception of his joy.

In the house, my daughter dropped several pellets of fish food into the fish jar beside the dining table. The hungry fishes scrambled for the food without making any sound, not to mention uttering any language; however I could still feel the heated atmosphere in the fish jar.

Why?

Because they all have life, and life endows them with mood, which can be perceived even without language.

Buildings can also revive the mind and soul; an architect builds the cold materials into vigorous living organisms where the architectural moods are concealed: narration, questioning, rejoicing, resistance, obedience... all can be experienced.

Does a building need to be immortal? If a building had life, how could life remain indefinite? Building is only a transient traveler of life, if measured by time. Even the so-called immortal Parthenon Temple finally broke down into tumbled walls.

I find that what is immortal is not the building itself but the mood conveyed through the building.

—Cao Xiaoxin

屋外，不远处，一只狗在向主人撒欢，叫声时断时续。没有人能听懂狗在说什么，也许它什么都没说，只是随意地叫，但这并不妨碍别人感受它的欢愉。

屋内，女儿把几粒鱼食投向餐桌旁的鱼缸，饥



饿的鱼们疯狂地争抢食物，没有声音，更没有语言，我依然可以感受到鱼缸里沸腾的气氛。为什么？

因为它们都具有生命，生命让他们拥有情绪，情绪不需要言语一样能被感知。

房子有时也会让思想灵魂附体。建筑师将冰冷的材料组合成鲜活的生命机体，建筑的情绪就在里面诉说、疑问、欢畅、抗拒、顺从……一切皆可体验。

建筑真的需要永恒吗？如果建筑是有生命的，生命哪里来的什么永恒，它只是时间度量下的匆匆过客。不朽的帕提农神庙，如今不也是断壁残垣？

我发现：不朽的不是建筑本身，而是隐藏在其中的情绪体验。

——曹晓昕

基地位置 ●

