



WANG SHUO

## META-PROJECT

## 王硕 Wang Shuo

王硕毕业于清华大学并在美国莱斯大学取得建筑学硕士学位，曾在纽约、鹿特丹、北京多家国际知名的设计事务所从事建筑设计及城市研究。META-工作室的创立合伙人，建筑师、城市研究学者、策展人。

Wang Shuo received B. Arch. degree from Tsinghua University in Beijing and M. Arch. Degree from Rice University. He is the founding principal of META-Project (Beijing), an architect, urban researcher and curator based in Beijing.

**META-Project**  
www.meta-project.org

## EMBRACE DIVERSITY AND SPECIFICITY GENERATED IN THE CONTINUUM OF TIME-SPACE THROUGH ARCHITECTURE

## 拥抱多样性，并践行建筑在特定时空中的展开

王硕在北京大院长大，在清华建筑系毕业后到美国学习，曾于纽约与荷兰工作过，对于文化与建筑有其独特的见解，并能以一种很实在和负责任的方法论去实现自己的建筑梦想。

Wang Shuo was raised in a work-unit campus in Beijing. After graduation from Tsinghua University, he received further education in America and then worked in New York and the Netherlands, which helps form his understanding of culture and architecture. He pursues his architectural dream in a down-to-earth and responsible methodology.

**Pro. Design:** 建筑师是您一直的梦想吗？

王硕（以下简称王）：也不算吧。小时候绘画好，也很擅长理科，就报了建筑学专业。建筑学不受学科局限，有许多的可能性，有很强的自主性，同时脉络非常清晰，学科内的也有专门的自主的评价系统，这个是我对建筑学最感兴趣的地方。

**Pro. Design:** 您在北京长大，也在美国、荷兰工作和生活过。当一个人处于不同的文化环境中，能够对自己的文化有更清晰的觉察和更深刻的理解。现在的你是如何理解中国文化的？你认为建筑如何反映这样一种文化？在设计文化建筑的时候，你更多会考虑什么呢？

王：近年来建筑更多涉及到的是城市。我认为建筑是解读文化的一个角度，文化也可以做建筑的一个切入点。另外，一个建筑师的经历构成了他的价值观、文化观、建筑观，而他的建筑实践则是在这样的指引下展开的。我先就建筑文化这个角度简单谈一下。

个人的游历也影响了我如何看待北京以及其他的亚洲城市。如果没有跳出这个地方也许你就并不了解什么才是这个地方的文化内核。我最早在美国休斯敦上学，后来又到了纽约工作，石油城市的休斯敦与纽约体现的是两种不同的生活方式，我随后还去了欧洲工作，欧洲城市历史文化积淀比较多，人们的生活方式有与美国相异。对于城市所能提供的种种生活方式，美国的不同的城市、美国与欧洲都有不同的体现。后来我回到了北京，对于北京比原来有了不一样的理解。我回国以来一直在做北京的研究，以前在国外也做过，但更多的是关于外围拓展的、新生的东西。我从国外回来北京后，我更关注的是，北京原来的生活方式蕴含的一些东西是很好的，譬如城中村、胡同等，都是北京特有的，但是现在受全球环境的影响，正在逐渐淡去。这些需要我们来研究以及保护和发展的。因为是在大院长大的，我小时候对于胡同没有过多的好感，而且以前的胡同蛮乱的。也许没有离开过的话，我就不会想要去保留这样一种生活方式。这就是一个建筑师的经历对其建筑观和文化观的影响。

而当设计一个文化建筑的时候，这些建筑观、文化观只能作为一个背景，更多地应是从项目所在的地点，综合它的历史、现状以及未来的发展，寻找一个契合点，将其自身的文化用建筑体现出来。例如我们之前做的一个项目，沈阳一个军工厂的水塔改造项目。该军工厂是被万科收购了要建成一个住宅综合体。当时就考虑要不要拆除这个水塔。研究之后，我们用很低的造价把它改造成一个小型的画廊，可以办展览、放电影、演话剧，甚

至可以有约会和拍结婚照等的日常生活在里面展开。

**Pro. Design:** 你认为北京的文化独特性？

王：我理解的文化的独特性不应是社会所定型的简单文化符号，即英语所说的“stereotype”，比如说地方特产。我们更注重的不是一个普世的文化，而是特定的文化。我们回应的是一个项目所在的小气候形成的文化，非常具体的内容。

**Pro. Design:** 但是相对于全世界、全国，北京可以说是一个特定的城市，您所说的普世与特殊是用什么样的参照呢？

王：我如果要为北京做一个大的规划，那我会考虑北京相较于其他的城市所具有的的特殊性，但如果我现在做的是是一所房子，那么我就会考虑房子所在周围环境包括其业主的一个文化特殊性。譬如，我们试过给一个年轻人设计一个房子，它原本是一个60多平方米的开间。他希望房子的格局是可变的：当客人来的时候可变成客厅，睡觉时是卧室，放电影时可充当一个影院，他有很多收藏品，所以如果办展览的话，房子可以是一个展厅。我们就根据他的特殊需求设计了一套活动性的家具，可以按照不同的用途来组装成不同情景。在这种情况下，我们是回应他的一个特殊的生活和文化方式，他是一个北京人还是一个美国人就没那么相关了。

**Pro. Design:** 如果是一个大型的文化项目，譬如说北京的一个大型音乐厅，你会怎么去表现文化呢？

王：一个指代文化表象的物件其实是不包含历史的，譬如不能说北京的灰砖灰瓦就是历史。这些提取出来的文化符号，是没有时间性的，在不同阶段，灰砖对于老百姓的意义也是在变化的。我认为对于一个城市，你不能抓住没有时间生命力的固化的东西，反而应该注重那些一直在变的元素。无论是大的还是小的文化建筑项目，应着眼于它时间和空间上改变。又回到我们之前做的沈阳水塔改造项目，我们接手时，它是一个废弃的建筑，而在此之前它是沈阳军工厂的水塔。沈阳现已不再是一个重工业城市，它正在向居住型综合城市转变，在这样的转折点，现在这个水塔的作用和意义是什么？水塔的一边依旧是军工厂，但另一边将要发展成居住小区和各种商业综合体等。在空间的位置上也是挺微妙的边界位置，于是改造项目应该要呈现这样一种微妙的时空关系。现在还是一个水塔，只不过我们将其改造成一个文化场所，一个小型的博物馆、一个展厅，未来还能够为其他文化活动场所。





© water tower

这样的思考，无论是小型的还是大型的文化建筑项目都是不可回避的。当然时代的不同阶段主导项目的人会有不同的想法。现在我们大型的文化项目都是邀请很有名望的国外建筑师设计，这个也许是时代、政府所需的一个强有力的姿态向外界展示中国的变革和前瞻性的精神的一个最直接的方法。但是实话说，国外的设计师所能带来的只能是对本地文化用外部眼光进行另类解读的建筑，对于当地文化剖析的深度以及当地文化在连续时空的变化则基本不可能很好地体现出来。但这个情况也一直在发生改变，也许以前国内的独立建筑师只能做一些几百到几千多平的小清新的建筑项目，但正是这些国内的独立建筑师反而更能够找到恰当的文化契合点，通过建筑体现出来。例如，上海新落成的龙美术馆就不是简单的飞来之物，建筑本身跟上海西岸的工业文化背景以及展出艺术品藏品之间都有很微妙的关系。

**Pro. Design:** 那现代的城市，单单从建筑来看的话，是趋同了。你怎么看待这样的问题？

王：中国城市为什么趋同呢？一方面，还未放弃历史，所以都想去模仿历史；另一方面，技术和材料已经现代化了，所以技术手段确是在趋同。你可以经常看到用现代材料来仿造历史建筑的情况。我们的城市还不能“现代性”去评价，她更是“当代性”城市，因为人们总是追逐当下的一些东西，而没有考虑整体应如何回应历史与未来的问题。而现代性的意义则不一样，玻璃、混凝土和钢筋不代表现代性，它们只是现代化之后所带来的新材料。现代性指的是，首先你需要跟过去决裂，然后要重新看待历史，并以一种全新的角度解读历史，实现一种有跳跃性的时空延续性。

**Pro. Design:** 葫芦岛海滨展示中心可以说是一个相当成功的项目。我很好奇，作为一个商业项目，其结果展示了甚至是一些公共项目所难以企及的公共性。这样的呈现是经过怎样的考虑呢？

王：这是我们一直与甲方沟通的一件事。相对于国外，在中国做项目有一个好处是，很多情况下，只要你能沟通好，你能跟甲方有一个理念的契合点，是可以不按惯常的逻辑来做的，可以有一定的特定性。甲方（首创集团）是一个综合性的企业，他们对于这个项目也不是纯粹的商业性目的考虑，他们也希望以积极的形象介入一个地方，给当地带来有益的变化。所以从选址开始我们就一起讨论，最初有想过在路口等比较商业的地点，后来改成了在公共海滩旁边。葫芦岛有许多军方的设施，也在建全运会的场馆，所以土地的选择也是相当不容易的。他们最初计划是建造围起来的封闭功能，但是我们认为这个与他们最初的开放姿态不相符。我们从建筑的角度做了引导，最后我们放弃围墙，采取了悬挑的方式，建筑底下有了600平米的公共休闲空间，形成了一个更开放的建筑。

**Pro. Design:** 你喜欢怎样的生活方式？

王：建筑师的生活方式可能相对比较枯燥，因为建筑师大部分时间是非常忙碌的，甚至与孩子一起的时候都有可能在思考项目的事情。之所以建筑师在项目中之能够实

现许多细节，也是因为我们花很多的时间，甚至是生活的时间在思考。我认为这样的状态不是问题，只要我们有收获，譬如我们的设计实现得很好，人们喜欢使用这样的设计，我们也能够获得作为建筑师的尊重对待。

现在有些建筑师会去到山清水秀的地方，追求建筑梦想，建造房子。而我则希望能够深刻体验当代城市的变化以及这样的变化给人们带来的生活方式上各种新的可能性。作为建筑师很好的一点是，我们能够无时无刻都有意识地主动去感受城市的各种意料之外的变化。我真实地认为，中国的大城市正在经历的变化是世界别的地方的城市所不具有的，每天有新的事物产生，我们应该珍惜这样的体验机会。去美国、欧洲呆了一段时间之后，我们会感叹：“这个地方真的可以一点变化都没有！”呆两三年都不会改变，连喝的咖啡、咖啡店都是一样的，而在北京，可能你昨天坐车经过的地方，今天就不存在了。

**Pro. Design:** 这个跟你的信仰或者你相信的东西有关吗？你相信变化？

王：我相信多样性。生物的多样性有其道理所在，为什么会有马牛羊，不然就只需要一种马就够了。现在城市正在进一步往多样性发展。我认为，相信跟宗教的信仰不太一样，宗教信仰是因为你认为可能这样事情就不会变得更坏，所以你选择信仰一种宗教；而相信是因为你认为你相信的事物能够带来美好的未来的可能性。

**Pro. Design:** 你最喜欢的建筑类型是？

王：好的建筑能够给你带来惊喜，这样的惊喜不一定是外观的，更多是体现某种特定性的巧妙构思。

例如，西扎（Alvaro Siza）设计的1998年里斯本世界博览会葡萄牙馆。它由两个脱离的建筑体量结合而成，两部分中间为跨度极大而又被极度拉伸的混凝土“薄膜”，这一层混凝土只有十几厘米厚，让原本应该很厚重的混凝土显得无比轻薄，仿佛风一吹就会飘动。我觉得是一个出乎意料的巧妙构思。

另外一个比较喜欢的是库哈斯设计的韩国首尔Prada Transformer项目，是可转换的一个空间四面体，设计师根据Prada的具体需求，创造性地赋予每一面不同的特定性功能，这样在展览的不同时期，将建筑物吊起来转换一下方向，就实现了功能的巧妙转换。

**Pro. Design:** 你喜欢什么书和音乐？

王：我喜欢读的书种类比较多，哲学、科学理论书籍会读，科幻小说也常读。最近对日本文化感兴趣，在读日本一位高僧的书，鸭长明的《方丈记》，还有谷崎润一郎的《阴翳礼赞》，还有另外一本是库哈斯的《Project Japan》是讲日本新陈代谢派历史的。

音乐比较爱听无歌词的（non-lyric）比如后摇（post-rock）。

**Pro. Design:** 建筑师常常需要穿梭于不同的城市，能

说说哪个城市或者哪一段旅程让你印象深刻吗？

王：我还是比较喜欢纽约。纽约是一个惊喜不断的城市，有着丰富多样的文化活动，可以保持一种非常充实紧凑的生活。另一方面，我也很喜欢西藏。我去西藏一呆一个月，那是一种很简单没有过多想法的生活。但这样的生活我会觉得一年一次就足够。

**Pro. Design:** Do you always wanted to be an architect?

Wang Shuo (Wang for short): Not really. I have been drawing well since I was a child and I excelled in science. So I went to study architecture in college. Architecture is not bound by discipline, with many possibilities and initiatives, and in the meantime, the lines are very clear and each discipline has their own criteria. This is what I like architecture the most.

**Pro. Design:** You were raised in Beijing, have been to America and the Netherlands. It is said that when one has been in a foreign culture, he would become more acute to his own culture. How to you perceive Chinese culture now? How can architecture reflect such culture? What do you consider when designing cultural architecture?

Wang: When talking about architecture, it is city that is more involved. I think architecture is one of the many angles to read culture, and on the other hand, culture can be seen as an approach to make architecture. An architect's experience contributes to the way in which he values things, how he sees culture and architecture.

My own experience influences my way of seeing Beijing and other Asian countries. If you haven't been out of one culture, you wouldn't truly understand the core of the culture. I studied in Houston of the US, and I worked in New York. Life in these two cities are different. And I also worked in the European countries, where there are more historic heritages and thus life there are rather different. When I got back, my understanding of Beijing changed a lot. I have been doing research about Beijing city. I used to do it while I was abroad, but that was more about how to develop the outskirts, how to expand the city. Now I concentrate on the unique life style and things about it, like urban village and hutong, which are disappearing in the globalization process. I used to dislike hutong because I was raised in the courtyard, hutong seemed rather chaotic to me at that time. Therefore, I believe if I had not been away, I would not dream to preserve such life style and the things it contains. So this is how an architect's experience changes his ways of seeing architecture and culture.

When doing a cultural architecture, an architect's

ways of seeing architecture and culture should be treated as background, and he should focus on the specific condition of location, trying to seek a linking point between its history, its current status and its future development and express that in architecture. For example, when we did this renovation project of a water tower of an army plant, while trying to decide whether it should be demolished, we considered that the tower locates between an existing army plant and a future residence. So we renovated it into a small gallery where people can enjoy exhibition, plays or take wedding photos.

**Pro. Design:** What do you think is Beijing's unique cultural characteristics?

My understanding of the uniqueness of culture is not the so-called "stereotype", such as specialty. I pay more attention to specific culture not general one. We should respond to the specifics.

**Pro. Design:** Compared to the world or the nation, Beijing could be specific. So what is your reference between general and specific?

Wang: If I am to design a large program for Beijing, I would consider its unique characteristics different from other cities. However, if I am to design a resident house, I would consider the condition of the location as well as the client's cultural needs. For instance, we had this client who had bought a house of about 60 square meters. He wanted the house to be flexible in pattern and structure: when there is guest, it can be a living room, when he wants to sleep, it can be a bedroom, when he plays movies, it can be a theater... So we designed a set of flexible furniture to respond to the different needs. So in this case, it would not matter that much whether he is an American or a Chinese.

**Pro. Design:** If it is a large cultural project, such as a grand theater in Beijing, what would you reflect its culture in design?

Wang: I think, a culture phenomenon per se is meaningless, say the grey bricks and tiles of Beijing. These taken cultural symbols are lifeless. And the meaning of grey bricks to normal people's life has changed. So I think, we should grab those changing elements. Whatever size of the projects, you should be able to see the culture's changes in time and space. For example, when we first took over the project of the water tower, it was an abandoned building. Considering that Shenyang is no longer a heavy industrial city. Its aim is to be a living city. Hence, at this point, the water tower's meaning changes. And with one side is developing into a residence area, the other side remaining an army plant, the water tower holds a special place. So we should reflect this special feature in our design. That's why it was not demolished, but renovated as a small gallery.

Such considerations are avoidable whether you are dealing with large or small cultural projects. Of course, the people in charge of projects would have different thinking in different times. Nowadays, large cultural projects are designed

by prestigious foreign architects. I understand this is the way of displaying China's determination of drastic reforms. However, I don't think these designs reflect the local culture's changes through time and space. Chinese independent architects used to design only small scale housing projects. But I think we are the ones who can find that linking point of culture and express it in architecture. The newly built Long museum in Shanghai is a good example. It reflects Shanghai's west coast cultural background and the design connects to the exhibits.

**Pro. Design:** Cities are more similar judged from architecture. How do you see this?

Wang: Why are Chinese cities becoming similar? First, they haven't abandoned their history. Second, the technology and material are modern. You can see people imitate old buildings with new material. Our cities are not modernized. We are only contemporary, because people keep chasing the moment thing, without consideration of the overall development. Modern city has different meaning. I tried to interpret modernness. In my opinion, glass, concrete and steel do not represent modernness. They are only new material brought by modernization. Modernness refers to the banishment of history and to interpret history in a brand new way and to make a leaping continuation.

**Pro. Design:** The Huludao Beach Exhibit Center project is a huge success. I am curious about how this commercial project can display such publicness even some public projects would not have. What kind of considerations have you been through?

Wang: This is what had been an important issue in our communication with the client. Doing projects in China gives you the advantage of jumping out of the box as long as you win the approval of the clients. The client we were dealing with is a comprehensive enterprise. They did not intend to be purely commercial. They wished to enter the place with a positive image. They hoped to bring benefits to the local society. We talked about the location together. At first, it was thought to be by the road which is more commercial. Then we changed to a site near the public beach. It was not easy since there are a lot of army facilities and the National Sports Games facilities being built. The client wanted a closed structure of their own but we did not think it contribute to their original intention of being public. So we kind of led them in the architectural sense, and built what we see today a public building.

**Pro. Design:** What kind of lifestyle do you prefer?

Wang: Architects' life could be very boring, since we work most of the time, even we are with our children. This is also the reason why architects are capable of realizing many specific details in their designs. We keep thinking about our work, which is just fine as long as we gain rewards, such as solving problems elegantly

and that people like to use our designs and we are respected as architects.

These days some architects might go to remote area where there is beautiful scenery to build houses to pursue their dreams, while I prefer to experience the changes of cities and how it changes our lifestyle. I truly believe that the changes Chinese major cities are undergoing are unprecedented. We should cherish such experience. When we first went to the US, European countries, we always said: "wow, this place really doesn't change!" You would stay in the place, without seeing any change in a year or two, the coffee neither the café... While in Beijing, you might not find the place you pass the day before.

**Pro. Design:** Does that have something to do with your belief? You believe in changes?

Wang: I believe in diversity. I think there is a point of species diversity. If not, why do we need horse, cattle and sheep... We might as well just need horse! I think cities should be more diverse.

I think there is a difference between belief and religion. You believe in something because you think it might bring new possibilities of better life. However, you choose a religion because you think it might not worsen the situation.

**Pro. Design:** What is your favourite type of architecture? Why?

Wang: Good architecture brings you delightful surprises. It might not necessarily be the appearance; it is more about some specific brilliant thinking of design. For example, the Portuguese Pavilion for the 1998 Lisbon World's Fair designed by Alvaro Siza. It consists of two independent parts connected by a curved concrete roof of only 4 cm thick, which I think is very brilliant.

Another example is the Prada Transformer project designed by Rem Koolhaas. The architects designed a temporary structure picked up by cranes and rotated to accommodate a variety of cultural events.

**Pro. Design:** What kind of books/music do you like?

Wang: I read different kinds of books. I also read science fiction. I have been very interested in Japanese culture. I am reading works of two Japanese prestigious monks, one of which is Hōjōki (variously translated as An Account of My Hut or The Ten Foot Square Hut). I am also reading Rem Koolhaas's Project Japan.

I like listening to non-lyric and post-rock.

**Pro. Design:** As an architect, you need to travel to many cities. Could you tell us which city or journey impressed you the most?

Wang: I like New York. It is a city full of surprises with plenty of cultural events. The life intensity is amazing. On the other hand, I also like Tibet. I would spend a month there without too much thoughts. But once a year is enough.



# HULUDAO BEACH EXHIBIT CENTER

## META-Project

Location: Huludao, Liaoning, North-east China  
Program: Reception, Exhibition area, Meeting rooms, Gallery, Cinema, Café/Bar, Covered event space and Beach-sport field  
Site Area: 13,000 m<sup>2</sup>  
Client: Capital Group Development Co., LTD  
Architect: META-Project ([www.meta-project.org](http://www.meta-project.org))  
Design Team: Wang Shuo, Zhang Jing, Zhou Zhimin, Mei Fupeng, Yang Cheng, Lai Yuchen, Lin Changyan.  
Photo by: Chen Su

项目地点: 辽宁葫芦岛  
项目功能: 展示空间、接待区、洽谈区、水吧、办公区  
基地面积: 13 000 平方米  
业主: 首创实业发展有限公司  
建筑师: META-工作室 ([www.meta-project.org](http://www.meta-project.org))  
设计团队: 王硕、张婧、周志敏、梅富鹏、阳成、赖钰辰、林昌炎、汤恒  
摄影: 摄影师 陈溯

META-Project, a Beijing based research-practice studio has designed an exhibit center on the beach of Huludao, northeast of China, a project which re-established the relationship between the cultural activities and its natural environment.

Previous a fishing village protected by the surrounding hills, a river running through the center, the Dragon Bay is the essence of Northeast-Chinese coastal idyll. Yet still scattered with fishing boats and nets, now it is facing the city's upcoming development: situated on the west coast of Bohai Sea rim, with only 3 hours of traffic from Beijing, the site offers a natural resource that is so rare across the north of China due to its climate – "the beach", which attracts tens of millions of people from Beijing and Northeast-China to spend their summer here. As the first building on the beach, META-Project's Exhibit Center will vitalize the Dragon Bay into a new resort and residential hub for the Liaoning Province of China.

### Public Stage

The Exhibit Center is about creating a common base for the bay area, that not only absorb the reserved visitors', but also attract the public attention and generate more topics. In this currently deserted land, with only a few gigantic infrastructural construction sites, we choose to located the building next to the public beach activity zone – 100 meters from the waterline, so as to set the building as a "Public Stage", turning each event into a public show. Thus, the center contains exhibition space, gallery, cinema, meeting rooms, café/bar, covered event space and even a beach-sport field in front, offering all sorts of activities for the visitors of the bay. While elevating their expectations, it also activates the cultural life of the entire city.







### Simplified Dynamics

META-Project's design is rather a clear deduction process, than a generalized solution. The panoramic sea view is of prime importance for the building, so the concept had to be decongested and cleared, emptied of any symbolic content, so as to stimulate a new reality, which enhances the experience of the sea.

Experiencing the sea horizon from multiple levels becomes the building's own demand, such concept is deducted to a key section: to float the front 2/3 of the building – creating a cantilevered floor for the “stage” to catch more public attention, at the same time offering a covered space for outdoor event; and additionally, a roof-top viewing deck opening to the entire surroundings.

Visitors entering the building, elevated to the cantilevered floor through the inclined stair-cube, then totally engulfed by the panoramic sea view, this simplified sectional dynamics is actually controlling the entire building, and to let the spatial experience unfold around the different level of views.

### Spatial Complexity

The main volume of the building is a floating box of 35m x 35m, perpendicular to the seashore, with floor to ceiling glass curtain on the south side maximizing the panoramic view.

The cast-in-place concrete stair-cube, which links the three levels of circulation, also functions as the structural support for the cantilever. It bluntly penetrates the floating box with a 25-degree inclination. To augment this conflict, 150 random eclipse holes are perforated through the concrete wall.

In shear contrast, the double-height exhibition space under the other side of the cantilever is totally transparent, with full-height glass on 3 sides to maximize the beach view. It does not collide into the floating box, but rather carved out a space from it.

Between the two cubes, where it supposed to be the center of the plan, the massing is unexpectedly empty, allowing light casting into the back of the building, at the same time adding another layer of nature into the complexity of space.

Other program includes ground-floor reception bar protruding out of the north facade, steel meeting-room box floating between the floor and ceiling, linear gallery and sky-bridge linking the model space to the west - Each program forms a clear defined volume that collides with one another in an almost “unresolved” manner. Such “collision” lead to rough but vital tension, through which a space of unexpected complexity emerges.

The building as a whole is a result of the clear deduction and programmatic-volumetric combination. Through this speculation, META-Project tries to demonstrate how to catalyze spatial complexity based upon a simplified dynamics, and how to address concerns for the public in a commercial-based project.

环渤海地区在中国海岸线中占有特殊的地位：以辽东半岛和山东半岛为拱卫，环抱形成了中国最大尺度的内海，为整个沿海地区提供了广泛的、跨区域的公共联系空间。同时从北京经天津和唐山向沿海辐射的布局，正成为国家政治经济的重要“门户”。这一战略正重新改变着环渤海经济圈，而由于其毗邻首都的战略位置，这种变化又注定是不同于珠三角以及长三角地区的…

### 公共舞台（Public Stage）

葫芦岛位于辽东湾的西侧，距离北京仅3小时车程。本项目基地位于该市以南一个尚未开发的海湾。由于这里拥有整个渤海地区所稀有的资源—海滩，因此，作为华北地区和东北地区的交汇点，每年吸引数以千万的人流前来度假。这一海湾处于两山环抱之间，曾是当地渔民捕鱼的一个避风港；而即将建成的全运会体育场、游泳馆将会成为整个海湾的重心。业主希望在海滩附近建立一个展示中心，作为他们进入这片区域开发的第一步。

这座建筑旨在吸引公众的注意，成为葫芦岛市甚至整

个沿海地区热议的话题。在这个目前一片荒芜，只有几个巨型工地的环境里，项目试图开拓出一个具有“公共舞台”性质的空间—不仅能够吸引前来参观的特定客户，更能引起整个海滩上的公众关注这里发生的每一个事件。因此，建筑选择了一个邻近公共活动海滩西侧的位置，距离涨潮线只有100米。最初确定基地位置的时候，附近的海滩上散布着废弃的渔船、临时的棚屋、还有渔民们晾晒的渔网。由于没有明确的场地限制条件，要求建筑师必须冷静：是寻找线索，让建筑受到更多的限制？还是尽量让它变得更加公共、开放？

### 简化的动势（simplified dynamics）

META-工作室最终的选择与其说是一种高度概括的解决方案，不如说是一个简洁明确的推理过程。对于这个项目来说最有利的资源是海湾的景色，实现不同标高层次上观看海景成为建筑自身的要求。通过对海滩地形的研究，剖面上显示临近岸边的沙滩由于潮汐堆积起一道四、五米高的“沙坝”，而退在其后的基地其实处于一片相对略低的洼地中；功能所需的面积如果平放在基地上，则会使得从公共海滩几乎看不到整个建筑。由此推导出关键的剖面：建筑的主体需要成为一个“悬浮的盒体”，而为了最大化景观优势，参观人流从背海一侧进入建筑随即上到二层的观海空间，同时盒体下面覆盖的部分则完全向海滩公共人流开放—控制整个建筑的实际上是这一剖面，以及由这一剖面所带来空间特征。

建筑空间围绕着不同高度层次朝向大海的景观展开：首层，悬挑下创造了600平米的公共休闲空间，海滩

上的人流可以自由出入；二层，作为主体功能1000平米的洽谈空间，让“开放的舞台”更好的引人注目；在此之上还有屋顶的观景平台，三个层次的景观体验各不相同。

建筑主体为一个35米x35米的悬挑盒体，垂直指向海岸，在南侧可以透过巨大的通高玻璃幕看到整个海湾的全景。而控制建筑的剖面在东立面（朝向公共海滩）上直接呈现为悬挑形式，通过建筑内部的公开化，将孤立的事件转化为持续的“面向公众的展示”。背向大海的北侧面向旧的住宅区，由于建筑这一侧都是私密性功能，因此北立面上并没有明显的开窗，只在首层主入口和二层东北角朝向未来的开发区增加了突出的体量。西侧是环抱海湾的山脉，建筑在这一侧设置了可以眺望远山的露台，每天下午西斜的阳光都会从倾斜的屋顶射入通高的展示空间。

在展示中心的西侧，业主主要元建筑能够为他们正在开发的项目增加另一个临时的空间，以便在项目初始进行样板间展示。我们将样板空间作为另一个压缩的单元化体块，脱离主体并在二层通过一个连廊连接，以便之后对其进行修改或整体拆除。同时两个体量之间形成被遮蔽的长条形内院，设置温泉池，使得来访者即使在这一地区寒冷的冬天也可以感受海边的乐趣。

### 意外的复杂性（unexpected complexity）

主体逻辑上的简化，是否会导致空间上过于简单而缺乏丰富性，是META-工作室一直关注的问题。本项目尝试如何在一个简化的剖面策略上，以体量自身的组合方式达成空间上的复杂性。

建筑内部主要划分为首层的接待区，包括大堂和办公室，以及二层的演示洽谈区。各个层次及朝向不同的空间通过一个处于建筑中央的楼梯间联系在一起。但这并不是简单意义上的楼梯间—它既是所有流线的交汇点，也是整个体量的重心，悬挑结构最重要的两品桁架在此相交。在剖面上，倾斜25度的方形盒体以一种坚决而略显“生硬”的方式贯穿建筑的首层、二层和屋顶，在每一层的空间内现浇混凝土盒体的转角都直接暴露，呈现出一种形体上的冲突。同时为了给这个封闭的承重结构增加通透性，楼梯盒子的混凝土围合面上设置了150个贯通壁厚的，大小方向不一的椭圆形洞口。

楼梯盒子西侧突出于悬挑下方的，是通高的展示空间。虽然也起到结构上的承载作用，但与楼梯盒子截然不同的，这一玻璃立方体完全透明，这就意味着，在展示空间首层可以向三个方向上欣赏海湾的全景，同时在二层各个方向都可以通过挑空俯瞰空间内巨大的沙盘。

楼梯盒子与展示空间之间，是一个露天的内院。整个建筑平面最中心的部位出人意料的空间，而事实上它可以很好的将自然光线引入建筑的后部，给建筑室内添加了另一种层次的自然。

位于二层东北侧的VIP洽谈室是脱离主体的又一个钢质盒子，漂浮于地板与天花之间，并在北立面上形成一个隆起的巨大开洞。而在二层西侧，25米长的架空连廊从建筑内部直接穿越另一侧临时建筑挑空的大堂，让参观人流便捷的进入到样板空间内。

