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建筑与废物

Architecture and Junk

Wang Yun

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建设项目的支持

建筑是时代象征物, 其身上
凝聚有诸多时代的信息和相应时
代技术、艺术所赋予的烙印。由
于建筑自身在时代发展过程中的
相对滞后性, 当一种科技的结晶
物成为时代特征的一瞬间, 其实作
为科技产品的本身已经是一个落
后的产品了, 本书将这些似乎已
经过时并是以“垃圾”和“废
品”的面貌来呈现的物品再次重
生, 将其作为建筑的摹本, 并将
一组组全新的建筑的视觉图景加
以呈现是本书的立论, 也是本书
所提示的一种全新的思考与设计
方法论。本书适合建筑、艺术、
设计相关专业师生和建筑师、学
术研究者阅读。

Abstract

Architecture, as representation of times, is not only condensed with huge time-related information but also marked by respective technology and art. Due to relative lagging nature of architecture compared to development of times, once a technology crystallizes into a feature of time, the technology product itself actually already becomes an obsolete product. This book intends to regenerate these objects, which seem to be obsoleted and appeared in the form of "rubbish" and "junk", use them as the prototype of architecture and the display sets of brand-new architectural visual scenes. This book, proposing a brand-new way of thinking and designing methodology, is suitable for teachers and students majoring in architecture, art, design and relevant majors as well as architects, researchers.

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序 Preface

《建筑与废物》这本书中所涉及的一系列我所设计的未建成的作品，是笔者于20世纪90年代中期所开始进行的一系列关于未来建筑思考的展示。起因是伴随我学习外语的小录音机出现了卡带的故障，我试图对其修理的初衷却成为将其变成了废品的行为过程。然而当对这个“废品”进行“解剖”的瞬间，猛然意识到眼前这个“废品”与建筑之间的关联。建筑是时代的产物，建筑反映相应时代判断的本身，表明建筑在进行构思和搭建的过程中眼前已经摆放着时代的“摹本”或“样本”，技术是一个时代的表征，由技术所产生的一系列的水晶体也会瞬间地由于技术的再发展而成为之前技术条件下的废品和垃圾。而所谓建筑反映相应时代的命题也就只能是面对已经完成的结晶体。而不幸的是当你面对这些技术的结晶体时，这些结晶体已经被真正的技术所超越，而建筑所反映的也不过是相应时代的遗弃品。我们这个时代的周边充满了多种结晶体，可这些结晶体对我们来讲还仍然没有企及，或许它们已经成为了时代技术的“垃圾”，但是如同那个曾经给我带来便利的小录音机那样，它也曾是一个新技术的结晶体。但它在新技术的发展过程中，的确地已经成为了“废品”和“垃圾”，但是这个“垃圾”却可以转而成为建筑的“摹本”。正是在这样的一种思考的前提下，在我们还在关注着或者不断地将几千年以前的技术的“垃圾”作为我们今天“摹本”的时代，能否让我们关注一下离我们最近的这些“垃圾”所带给我们的新的感受、新的体验和新的视觉是这本书的终极意图，由于每一个过往的结晶体一定曾凝聚过相应时代的尖端技术，从这个意义上说今天的“垃圾”就是明天的传统。

给本书起名叫《建筑与废物》完全是由于一个纠结的过程。“建筑与垃圾”这个名字可能更符合这本书的性格，然而建筑和垃圾的提法引来了诸多的理解上的歧义。而最终采用了现在这本书的命名。我想重申的一点是：我所说的“垃圾”的概念，并不是一个日常生活中所理解的垃圾的意思，是指那些被时代扔掉的并可以从中寻找到视觉含义的“结晶体”要素。在我看来：看似没有用的东西，甚至垃圾，都有可能直接地指向建筑。

The book *Architecture and Junk* touches on a series of unestablished architecture works I designed, which demonstrates a series of contemplation on future architecture I started at the first half of the 1990s. The origin is the action process as I tried in vain to repair a malfunctioning tape recorder that accompanied my foreign language study but only turned it into a damaged junk. But when I was "disassembling" this "junk", I suddenly realized the relation between architecture and this "junk" at hand. Architecture, as product of times, reflects judgment of the respective time itself and indicates that the "prototype" or "sample" of the time is already before one's eyes when designing and constructing the architecture. As technology is the representation of a certain time, a series of crystallized objects resulted from technology will instantaneously turn into junk and rubbish of the previous technology due to further technology development. The statement that architecture reflects respective time is only applicable on crystallized objects already completed. Unfortunately when you are facing such crystallized objects of technology, they are already transcended by real technology, leaving architecture only to reflect derelict of respective time. There are various crystallized objects around us in this age, but they are not within our reach yet, or they have already become "rubbish" of respective technology. However, similar to that small tape recorder that once brought convenience to me, it was once a crystallized object of a new technology then. During the development process of new technology, it indeed became "junk" and "rubbish", yet this "rubbish" can be transformed into "prototype" of architecture. With precondition of such a thinking, while we still pay attention to or keep transforming technology "rubbish" thousands of years ago into our "prototype" today, it is the ultimate intention of this book for us to focus on new feelings, new experience and new vision brought by these "rubbish" most close to us. As each past crystallized object definitely once concentrated cutting-edge technology of respective ages, from this sense, "rubbish" of today is tradition of tomorrow.

To give this book the name of *Architecture and Junk* is purely due to an entangled procedure. The name of "Architecture and Rubbish" may better comply with the nature of this book, but the wording of architecture and rubbish results in many ambiguous meanings in understanding. Therefore this book is named as it is now. I want to reiterate that my concept of "rubbish", unlike the rubbish commonly we understood in daily life, refers to elements of "crystallized objects" discarded by ages and marked with visual meanings that can be found from within. In my opinion, those objects seemingly of no use, or even rubbish, may directly point to architecture.

王昀
WangYun
2016年01月

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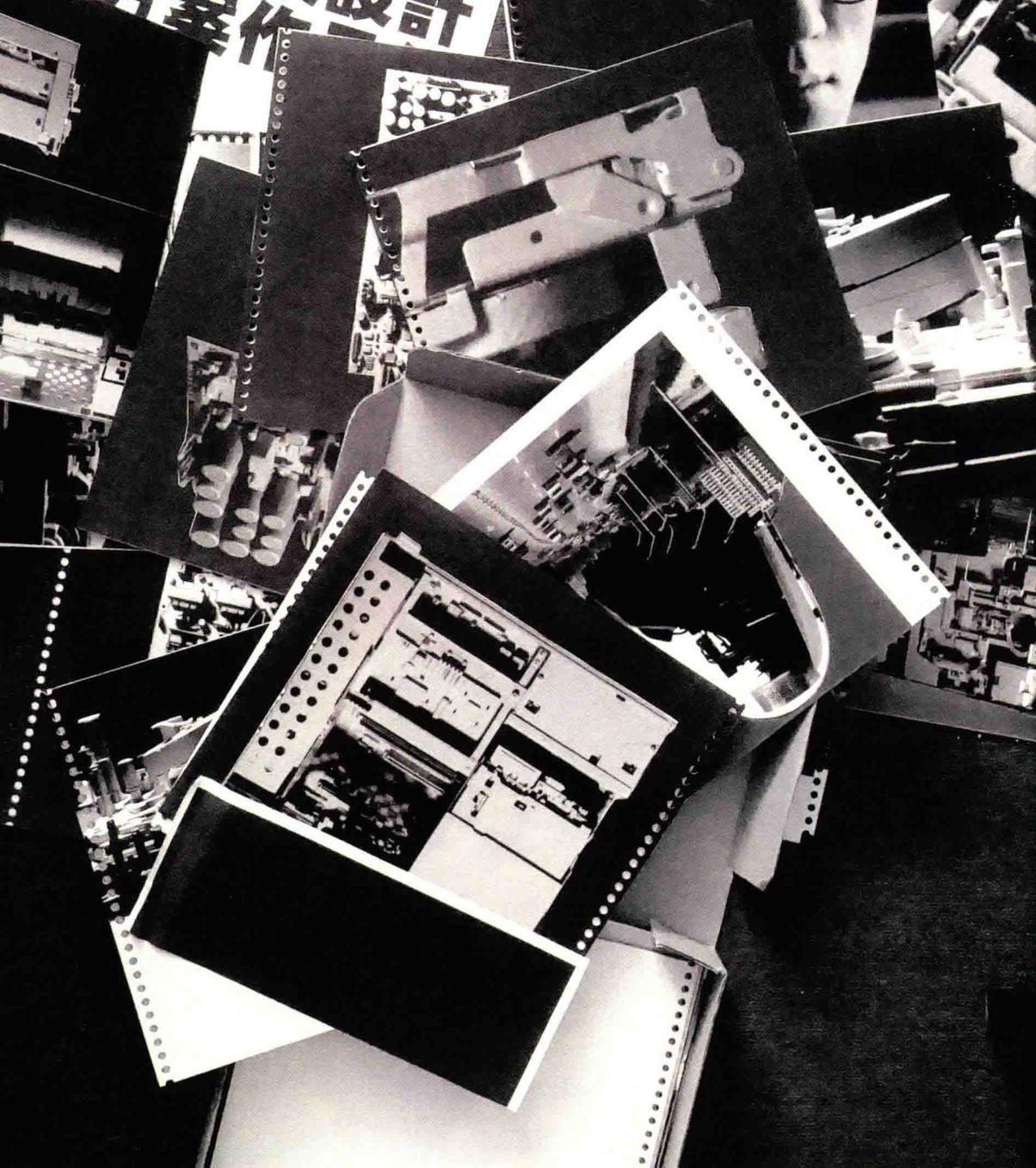
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看似没有用的东西，有可能称为建筑

Those seemingly useless objects may be called architecture

左图：这不是一组废物
Left figure: these are not junk

2009年北京 十大建筑设计 方案作



导读 Introduction

本质上讲，这本小册子中所呈现的每一个“场景”均是以“置换”作为概念而引发的一系列与建筑关联的设计展示，以自由的眼睛去审视和关注当代生活周边的“场景”“结晶体”（甚至“垃圾”），能够获得自由与开放的未来图景。书中所罗列的18个未建成的相关案例，均为个人自1995年始，对自己“修坏”的物品进行肢解观察时萌发的设计结果，有时为了能尽早地看到某种景象，更期待新买回来的新科技的结晶体能够尽快坏掉，如此这样“变态”的逻辑一直持续到这本书的编辑结束。为了本书的出版，家里的一台尚未用坏的电视机在它完成了最后的“任务”的瞬间成为了本书的“未来城”。书中每一个场景的背后都有一段由“新”到“旧”再到“置换”和“重生”的过程：“国家大剧院”的未建成项目是1996年用坏掉的一台录像机重生后所得到的结果；“现代美术馆”是上面所谈到的1995年被自己修坏的录音机……

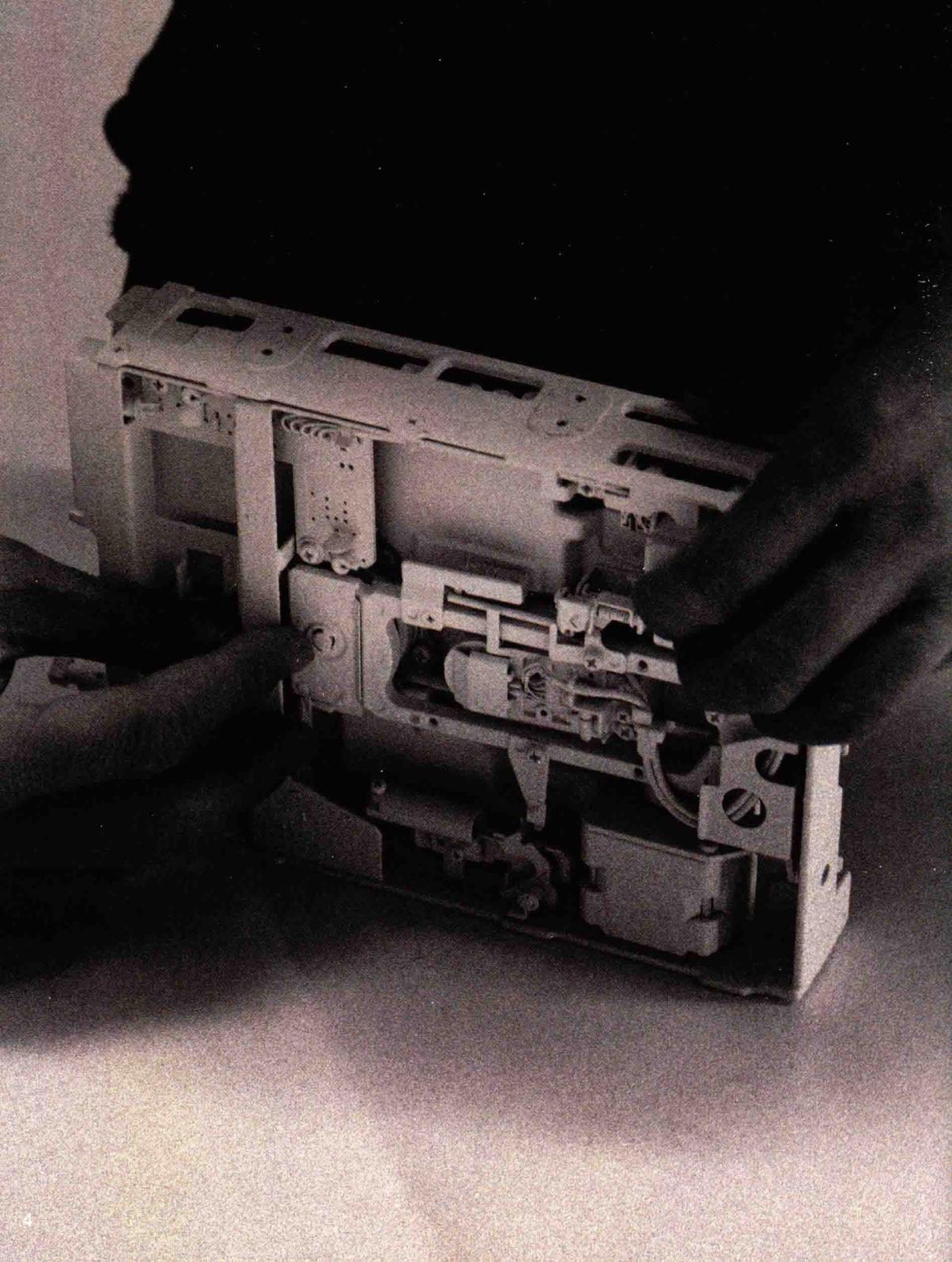
1999年从当时积攒的十几个重生的结晶体中，选出了10个希望能够在2009年在国内完成真正的设计，并冠以“2009年北京十大建筑设计方案”。而今，距离完成这些方案已经过去了6年，其中些许“意向”也因“间断”有所变迁，书中的18个相关设计是在之前所思考的基础上重新增加项目所进行的整体呈现。

In essence, every "scene" appeared in this book uses "transformation" as a concept to trigger a series of design display related to architecture. Using eyes of freedom to examine and notice surrounding "scenes" and "crystallized objects" (even "rubbish"), one can obtain future vision of freedom and openness. The 18 related cases of unestablished architecture projects listed in this book are all design results when I disassembled and observed objects damaged by myself in repair since 1995. Sometimes I even expected newly purchased crystallized objects of new technology may break down as soon as possible so that I could quickly see a certain scene. Such an "abnormal" logic stayed on until the completion of editing this book. For the purpose of publishing this book, a television set still functioning at home, upon completing its last "mission", instantaneously became "Future City" in this book. Behind every scene in this book, there is a procedure from "new" to "old" and then to "transformation" and "regeneration": the unestablished project of "National Grand Theatre" is the regeneration result of a VCR broken in 1996, while "Modern Art Gallery" is the tape recorder damaged by myself during repair in 1995 mentioned above.

In 1999, from over a dozen regenerated crystallized objects I accumulated by then, I picked out 10 objects that I hoped to finish real design in China by 2009 and entitled them as "2009 Ten Great Architecture Design Plans in Beijing". Now six years elapsed since I completed these plans, and some "intentions" change due to "interruptions". The 18 related designs are overall representation based on previous thinking with newly added items.

左图：1998年制作的《2009年北京十大建筑设计方案作品集》

Left figure: 2009 Ten Great Architecture Design Plans in Beijing, made in 1998



从科技晶体、废物和垃圾中发现与建筑相关的18个未建成案例
18 unestablished cases related to architecture, discovered from crystallized objects of
science and technology, junk and rubbish

以下将以视觉呈现的方式逐一列出未建成的18个案例：现代美术馆、当代博物馆、新世纪传媒中心、科技大厦、CBD国际城、都会广场、大剧院、图书馆、光宅、文化宫、大木仓密集城市、希望小学、大观园规划、数学家住宅、贸易市场、公园住宅、摄影家沙龙、未来城。

The following 18 cases of unestablished projects are listed in a visualized way one by one: Modern Art Gallery, Contemporary Museum, New Century Media Center, Science Mansion, CBD International City, City Plaza, Grand Theatre, The Library, House of Light, Cultural Palace, Damucang Intensive City, Hope Primary School, Grand View Garden Plan, Mathematicians Residence, Trade Market, Park Residence, Photographers Saloon, Future City.



现代美术馆

Modern Art Gallery



现代美术馆的设计犹如未知的器具降临在城市边缘的荒漠上。

The design of Modern Art Gallery is like an unknown objects descending on desert of urban fringes.

