

“Can you tell me why all new buildings are so boring?”

One question that architect Bjarke Ingels is being asked in an Archdaily interview from 2014, while trying to explain what his profession is and what he wants to accomplish with his designed buildings. He answers that the bored view on the architecture of the 21st century is based on the history of constructing and designing buildings. Architecture was decorated with many kinds of aesthetically pleasing gargoyles, arches and ornaments, in order to make the building more appealing to its viewers.

The problem of continuing this method nowadays, is that we live in a constantly developing environment, where we need buildings to be built cheaply, easily, efficiently and quickly. Due to mass production of materials, where concrete, drywall and steel is cost-effective, and the local building codes making rules and boundaries, the architects are kept from trying something new. Which is why the contemporary architecture exists of almost similar facades, forms and inner key structures. The **“creeping sameness is besetting the planet”**, as Vishaan Chakrabarti provocatively notes in his TED talk about the alikeness of many cities in the world.

However, this problem of boring architecture also occurs in the very first stage of the design process, as the architects develop ideas and concepts. By starting with an initial idea and looking up references, that are as well used by many others, the new and different concept starts to look the same as everyone else's.

“Repetition of formats and lack of atmosphere are killing architecture, making it terribly tedious. [...] Boredom reigns in contemporary architecture, and it has two faces”,

as the architect Italo Rota addresses in the Interni Design Journal. We know what to expect and what to find in practically every building. For example, after entering a living complex and using an elevator to get to the preferred level, we will find a long hallway with apartments lined up after each other. The overuse of those common building elements direct to a boredom of architecture, which itself starts to become a boredom of experience.

The as well cheap and easy way for developers to build architecture is not only creating a physical sameness, but a social sameness, which furthermore results in a lack of atmosphere inside and outside a building and its surrounding community. This is described as a moment where architecture doesn't have a good story to tell and present. In order to escape a boredom, architects have to start looking at a different way of designing buildings:

“If documentary is to document our world as it already is, fiction is to fantasize about how it could be, [...] [and therefore] architecture is the fiction of the real world, so turning dreams into concrete reality. [...] Architecture is the story of our real life” – *Bjarke Ingels Archdaily Interview 2014*

According to this principle, our real life should have the opportunity to tell a good story, representing the architects and their client's dreams. The purpose of having fun and the willingness of exploring new ways must come back into the architectural life, in order to change the system of designing similar key structures and buildings. As a result, the thrill of creativity needs to be rediscovered and focused on solutions of escaping the contemporary boredom.

Hybrid architecture stands for combining different ideas that might not fit together to create one new concept. By stepping out of the method of using already existing references, hybridity is realized within conceptual ideas of something new and different. This kind of conceptual architecture is representing visions of buildings and cities that were never constructed. They are identified by an introduction of ideas or concepts from outside the architectural field, expanding their discipline in order to push the limits with the help of blending different topics together.

Conceptualism is in every building. There is no building without a concept. Some buildings leave a stronger or little impression on and some a feeling of strangeness behind its viewers.

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The key to stimulate its observers is to realize this kind of architecture within conceptual ideas of design and limitless activity of dogma - which is pure research and speculations.

“Merge them together into a new genre [...], literally marry two ideas into promiscuous hybrids, [where] [...]architecture allows you to alter the facts [...], you can turn pure fiction into hard fact [...]” - Bjarke Ingels Archdaily 2014

But is this kind of architecture really the way architects must go in order to escape the boredom of contemporary architecture and lack of experience? Or is this solution not suiting for the nowadays circumstances ...

Following the rule of the Pritzker Prize winner Rem Koolhaas, architecture should be seen more like an intersection of art and commerce: **“Both art and architecture are dedicated to the political correctness and are therefore pretty intolerant in terms of engaging “.**

Facing the point of the fast-growing population, the limit number of fossil resources, as well as living spaces need to be built quickly, easily and affordably, architects often don't have the time, energy and financial support to make something outstanding and different.

“People outside the profession of architecture perhaps often lack the understanding of how their physical environment comes into being. What are the processes, the concerns and considerations?” - Bjarke Ingels Archdaily 2014.

Seeing the city as a place that is never completed and a puzzle where architects are adding their part, the time for experiencing with something new is short. Everything in our society, especially buildings have a time and cost limit. Hybrid architecture doesn't quite fit this scheme, according to construction costs often being higher.

Today the field of hybridism is still new to the building sector and not a widely explored method of designing and constructing. If architects want to build a divergent and out of the norm construction, they firstly have to find a client that is willing to pay for that.

Secondly, they must hire a construction team that is capable of fulfilling their vision.

Finding a fitting construction office, whilst the nowadays construction boom, could be a problem. Everything that steps outside the field of normal is more expensive and therefore pertains to a reason of hybrid architecture not being popular. With high buildings costs, the chances of higher rental charges are bigger and the society tends to make the architects responsible for designing those expensive buildings. **“The society dislikes architects”**, as David Chipperfield talks about the missing dialogue between the profession of architecture and the public, in one of his TED talks. Consequently, this makes architects always fighting the expectations and norms.

But maybe this is a risk and challenge that the boredom of architecture and its designers must face in order to prove otherwise.

Hybrid architecture is on the one hand expensive and difficult to build but might be the worth the challenge. Finding the balance between the old buildings being an art piece and new buildings being only a container of space, the combination and merging of both ideas is the challenge itself. Hybridity and BIGAMY, the concept of Hybrid buildings, is something new, different and challenging.

What Roberto Venturi also already said in 1977 in his publication Complexity and Contradiction in Architecture:

“I like elements which are hybrid rather than ‘pure’, compromising rather than ‘clean’ [...] I am for messy vitality over obvious unity”,

proves a point of designing in the architectural profession and answers the question of how to escape the boredom of architecture.

So how to hybrid in architecture and where to get the inspiration of?

Maybe by starting to create an unlikely fusion of what seems to be two mutually exclusive typologies and begin the process of escaping the boredom of architecture. Become a good storyteller and transfer the lack of atmosphere, the repetition of formats, the boredom of experience and therefore the boredom of architecture into something new, exciting, messy and compromising.

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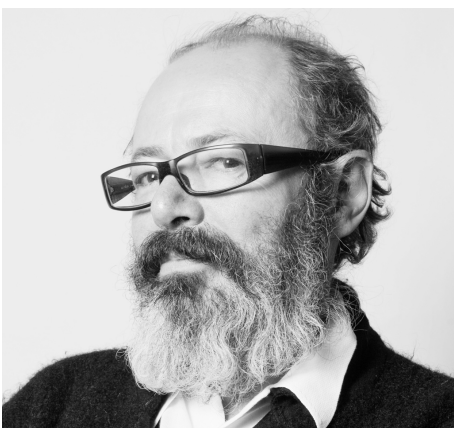
BJARKE INGELS



REM KOOLHAAS



ROBERTO VENTURI



ITALO ROTA

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