Despite what many think, architecture is not about new. Architecture is beyond surface. All architecture is boring. They are cursed to stand for decades and be adored, despised or, worse yet, ignored by lookers. Best architecture lodges itself into our memory and become memorised. Thus, best architecture is boring. The best architecture is bored, too, for it knows exactly what it is. No deceptions, no tricks, just being. The followings are my best attempt at making bored architecture that is boring. The future is boring, and our lives are just blissful boredom. Let us aspire to become boring.
...are you bored yet?
LA WATER
ARTS PARK PARK
To gaze and wander, to give and wonder...

LOCATION
Sepulveda Basin, Los Angeles, California

BENEFACTOR
People of San Fernando Valley

PROGRAMMES
Public arts park, Masterplan and architecture

- Landscaped park: 2,135,000 sqft
- Wilded park: 8,821,000 sqft
- Paver/pocket gallery: 90,000 sqft
- Everyday activities: 261,000 sqft
- New water perimeter: 23,000 feet
- Gallery: 12,000 sqft
- Amphitheatre: 43,000 sqft

THEME
Bringing art to everyday pedestrians and dogs

TEAMS
Jason Young

PROFESSOR
Laurie Ann Hawkinson
Point Lookout, 5,500 sqft.

Ampitheatre, 43,000 sqft.
Within the park, there are friction between the built architecture and existing hills and valleys. The slopes of the amphitheatre and the point lookout are gentle. More they try to blend into the landscape, more visible they are, and more obtrusive. The blurred boundaries between the nature and architecture invites parkgoers unknowingly, and make them experience rigid views. The second time around, the architecture is old news. The trees not only provide shades, but also hides the intruding architecture through their natural beauty. The architecture knows its place in the gray zone between the nature and built obstruction. There is no explanation required. It has existed like we have existed.
Gallery, 12,000 sqft.
Walk through the paths, the walls, the ramps, the windows, the stairs. All static, and the only thing that is moving is the water. It slowly washes away the plaster walls, and the concrete pavers. Maybe when you come back in 50 years, there will be something to be excited about. But for now, just enjoy the coolness of water in your wet socks, and the strangled light coming through the windows. They are all too real, all too boring.
The site plan is much less boring. There is more speculation, and maybe even fantasy. Unless the words tell us what to think.
The absence of words liberates the drawing. But it can get better.
The vagary creates excitement.
But, we can’t always hide our drawings from prying eyes...
The end product is always most boring. We try so very desperately to make it exciting by using trickery. Here, cute little people, dogs, trees, and more distract the viewers from the actual architecture, which there is not much. The deep blue catches the eyes, creating an allure of charm, cutting and crossing through giant people, different hatches and lines. The line break into little pockets and buildings shoot out into the artificial lake. The disturbed and tranquil landscape collide. A tempest in a teapot.
THERE IS LIBERATION IN NOT KNOWING WHAT YOU ARE LOOKING AT.
THE IMAGE REPEATS, BUT IT IS NEVER THE SAME. THE IMAGES REPEAT, BUT THEY ARE DIFFERENT. HERE AND THERE, SAME IMAGES ARE ABOUND, YET THEY ARE SURROUNDED BY OTHER REPEATED IMAGES. THE MEANING WE GIVES TO THESE REPEATED IMAGES ALWAYS CHANGE, AND WE ARE FOREVER CURSED TO SEE DIFFERENT THINGS IN THESE PIXELATED IMAGES.
In the beginning, however, the boredom does not have time to set in. Ideas flow from hand to paper freely. Things are messy and exciting. The completion is far away, and there is no prison of pressure or presentation. It is deeply intimate, instantaneous, and fun. But it is also nothing. The lines are amorphous to the point of meaninglessness. The **drawings are spineless**, unable to stand up for themself, pleasing or disgusting every onlookers with bespoke experiences. The lines, the drawings have not grown up yet...
MEANINGLESS.
AT LEAST IT'S NOT BORING.
REMIX
(EDUCATION)
To walk past the great knowledge with ease...

LOCATION
Jackson Heights, Queens, New York

BENEFACTOR
People of Jackson Heights, MTA users

PROGRAMMES
- Hallway, pop up classrooms, open air library
  - Conduit: 27 800 sqft
  - Dynamic classrooms: (24) x 600 sqft
  - Plaza: 16 000 sqft
  - Subway platform: 10 000 sqft
  - Bleacher: 5 500 sqft
  - Kiosks: 96 sqft
  - Charging pods: 320 sqft

THEME
True public education

TEAMS
Jason Young, Ece Cetin

PROFESSOR
Eric B bang, Mimi Hoang
The fear of losing the expression of the original moment... The call of the stagnant stillness that is easy and safe... And the brilliant compromise that lies in between.
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To be seduced by sketches is to be seduced by sirens. The beauty emanating is a trick. The excitement is a falsehood that brings only misery. Better the sketch, bigger the lies.

The sketch are easy, the working it to reality is the tricky part. The finished product is exact and unforgiving, unlike the wavering lines of my hand. The lines are simply too wild.

As Narcissus was seduced by his own reflection, critics love sketches because they see themselves in them, and fall in love with themselves all over again. It is their opiod.

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The hand creates excitement on paper. It is the excitement that needs to be guarded and broken down. We do not want unruled lines any more than it wants architecture.

The fear of losing the expression of the original moment... The call of the stagnant stillness that is easy and safe... And the brilliant compromise that lies in between.
The final drawings do not need to be explained. The simplicity of the lines, the unsophisticated way this architecture sits on the urbanscape, it is instantly recognisable. It is soon marked, remembered and becomes boring.

Let’s go back to something more complex.
It all started with an idea about a crystal classroom.
But the idea was too boring. When the idea is boring itself, the result is a brain-dead architecture. And that is what we got.

A new idea is needed.
The walls peel away, and create natural classroom, mechanical, and architectural spaces in the cozy nooks.

Architecture of peeling, in between.
In this version, the passer-by is lured into the in-between spaces for lessons.
PUBLIC HOUSING

POLO GROUNDS

To rebuild the American Dream with housing...

LOCATION  Bradhurst, Manhattan, New York

BENEFACOR  Working class of North Manhattan

PROGRAMMES  Residential, commercial, communal

- Residential  1 145 units
- Parking  621 lots
- Commercial  83 000 sqft
- Communal  21 500 sqft
- Open plaza  25 000 sqft
- Community Hall  73 000 sqft
- Street levels  2

THEME  Sustainable housing

TEAMS  Jason Young, Sungyun Kim

PROFESSOR  Richard Plunz, Victor Baby-Lawson
As architects, we like to solve problems with creativity. However, when faced with a real problem, such as housing, you have to be standard, and actually solve the problems instead of playing an artist-philosopher.
The existing is simply not good enough.

No displacement, just more. More dreams.
A meagre collection of programmes for over 4,000 residents of Polo Grounds.

The existing is simply not good enough.
No displacement, just more. More dreams.
simplicity ...
colours and lights.
...are you bored yet?
ordinary people flowing through like silt in river...
 Despite what many think, architecture is not about new. Architecture is beyond surface. All architecture is boring. They are cursed to stand for decades and years, ignored by us, and despised by the world. Yet, they stand in our memory and our lives. The future is boring. The architecture is bored, too. It is exactly what it is. No tricks, no illusions, no new constructions. It is making bored. The future is boring. The architecture is bored. 

Let us aspire to become bored. To become bored is to become architecture.