

Question 1.

An architect working on historic buildings faces difficult philosophical choices - restoration, renovation, refurbishment? You have been commissioned to work on an historic Grade 1 listed Chapel in South Wales with a brief to make proposals to secure its long term future. Discuss how you would approach such a challenge given these philosophical choices?

As an architect, we must take into account many circumstances related to the possible difficulties of historic buildings. Restoration, renovation and refurbishment are important aspects that we can take, but we must also refer to certain legal provisions that enable us to do this. In my speech I would like to discuss problems and my observations regarding my choices.

We know well that historic buildings are inscribed into Grade Listed Building in UK. Checking this information is a must. It is forbidden to demolish, extend or modify a given building without the permission of the local planning authority. Such an organization consults with a central government agency. Starting with any changes in the building. We need to think about what is important for the building and the environment, which can completely change the perception

of given place. Often historical buildings are a symbol of a given area of residence and reconstructions can simply cause a total change that would not necessarily lead to a better change. William Morris believed that ancient buildings should be repaired and not renovated. According to him, all heritage is a cultural history. As a result, the ~~Society~~ Society for the Protection of Ancient Buildings was created and still accepted today. It is beautiful initiative fighting for the cultural good of historic buildings. However, can't some changes affect historical buildings?

~~Personally~~ Personally, I think that even these little things play an important role. Being in a place surrounded by old historic buildings, I like to feel the aura surrounding us. Touch what was once done and feel the place being in those times. In my opinion, following the spirit of the times is an important aspect, because people do not necessarily like what is old, often such buildings are overlooked and stop being visited, especially when it is a place not very touristic. Renewing the architecture of the building that has been destroyed is very obvious to me. Historical aspects in our civilization, the opportunity to learn and the opportunity to experience what is now is very important and

contributes to understanding what was once. Adding something that can ~~be~~ serve the benefit of ecology is equally important and looking at the times I would like to ~~take~~ introduce some basic changes. Heating of historical buildings through the use of new technologies is an important integral part that can bring a lot, and little changes in terms of visual aspect. Such buildings tend to have a cold interior that is hard to insulate and the use of ~~this~~ this would probably lead to more visitors. Giving a possible example which may be Chapel Tabernacle in Morriston, Swansea. A beautiful building that gives a historical reference to Morriston but little visited. Due to various aspects, but an example can be even heating. I had the opportunity to go and see the outside and inside of the Chapel. Being inside I felt this place spiritually. However, a possible longer time spent there was associated with a feeling of cold. Another building that I think is a symbol of Great Britain is Buckingham Palace, ~~with~~ which brought renovations gained additional splendour and ~~to~~ become a beautiful object that we can admire today.

③ In my project I would definitely make some changes going to

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to the future, but not ~~threaten~~ threatening
the visual part. Improvements are
important and history too. I would
definitely try to encourage people
to visit the chapel more often, by
adding accents that are not too
bright but eye-catching. The
most important thing is to give
time ~~to the~~ and heart to the
architecture of historic buildings.

Question 2. ⁽³⁾

Discuss the origins and characteristic of 'organic architecture'?

Is the term 'organic architecture' relevant today?

Organic architecture is quite widely understood. In my opinion it is a combination of harmony with nature. This means that the coherence of buildings and landscape is uniting. It is an environmental game using natural materials that blend in with the whole landscape. This is the concept of an inseparable bond with nature.

An important person who in my opinion was a symbol of organic architecture is Frank Lloyd Wright. He created ~~a structure~~ among buildings that were perfectly integrated into the landscape, harmonizing with the surroundings and made of natural building materials. One example is Falling Water 1939 which shows the relationship between the environment and the building. Wright erected a structure over the waterfall so that you could feel the sound of the waterfall inside. He also had an aspiration for technology for ~~every~~ energy-saving and environmentally friendly solutions. This type of architecture ~~means today and~~

~~is it the same as it~~ is to restore balance in the environment and not disturb the development of industrial civilization, which is why local materials are used. But what does organic architecture mean today? And is it the same as it used to be? According to me, looking to the future, we must always take some steps to follow what is better. Now architecture using greenery is an ideal example as organic architecture today. The technologies used are conducive to the environment. The buildings on which ~~plants~~ plants are located contribute, for example, to natural energy uptake from these plants. Of which other harmful raw materials are forgotten. It is a method that builds and designs with the environment in mind. You can name this organic form of design in our time. Going with the times, energy saving is important for the environment. Also taking into account the fact that such buildings, beautifully blend in with the surroundings, including the high ones. Living in ~~as~~ such a building, we definitely experience close contact with ~~the~~ nature, which additionally refers to organic landscape ~~and~~ architecture. I would like to give some examples of buildings that

②.

In my opinion, despite the materials used which are not necessarily natural, will blend in with organic architecture, even reminding it ~~with~~ with its shape and otherness. Frank Gehry has created an unusual project Louis Vuitton, which presents the unusual forms that I associate with a flying cloud combined in its entirety. The beautiful and massive building is a reflection of modernity and the great changes we have made over the past 100 years, and showing what path we are following.

Organic architecture exists and still surrounds us, but we run with the times and ~~with~~ we will combine what we know with what is new. Creating modern organic architecture does not mean that it will be worse, but it will not be improved. According to me, looking at what surrounds us, we are not able to stop the changes that occur. It is important to know that what may be better will not interfere with our landscape and the environment.

Question 3 ⁽⁴⁾

Is ornament and embellishment architecturally important for a bystander, to understand the language of a building? Discuss.

Ornament in architecture is a decoration that is used to decorate certain parts of buildings. ~~Decorating and~~ Embellishment and ornamentation is very important part, it help identify, located, tell stories that you want to be told in front of architecture. These buildings are designed ~~to~~ to attract the eyes of others. In my ~~statement~~ statement I would like to prove that ornament and embellishment are a very important part for us future architects and for ordinary people whose architecture is just a hobby, or for those who are not interested.

The beauty of details surrounds us everywhere. When specifying you look at what surrounds us and what was created. Every vacation person also admires architecture. We see it in more tourist cities, where we can experience and feel architecture. The proportions and details of buildings play a ~~big~~ huge role of feelings. The outstanding person who showed the ornament perfectly is Sullivan, he was revolu-

tionary in his decoration, as well as in the use of smooth surfaces and cubic forms. Also Gaudi ~~and~~ creating the famous Sagrada Família and Park Güell showed that architecture is ornaments. He showed another fanciful way of connecting elements.

Combination of almost abstract colors, equal forms that give a sense of imagination and something completely different. Ornament is usually not necessary element for buildings, but used as an additional element. Ornament and embellishment is also a play of light, shadows that created and materials that blend together.

For me, architecture in a buildings is to show first and foremost that the thing is here. I believe that through ornaments and embellishment we mark a given building so that it speaks for itself. That everyone who passes would see him. It is a will and a request to notice how much heart and magic have been put into them. I think that ~~everyone~~ every person will appreciate and delight with the ornament and embellishment in the buildings.

Question 4⁽⁵⁾

In what ways did the work Alvar Alto and Jorn Utzon demonstrate the idea of 'critical regionalism' in their work by briefly describing the commonalities and distinctive qualities of the architecture and design approach of both architects?

In your opinion, give examples of buildings that best display their work in this regard?

Let me start to explaining what critical regionalism means is to try to ~~con~~ counteract impartiality and the lack of identity of the international style. He also rejects individualism and ornament. It is a design approach that mediates between the global and local architecture language. Alvar Alto and Jorn Utzon are an ideal example of the concept of architecture by critical regionalism.

Alvar Alto, a Finnish architect, designed Saynatsalo, combined a modernist buildings with the surrounding forest. Elements such as brick, wood, wooden floors and smooth irregular surfaces were found in the town hall. He made ideas from nature.

By showing a different style, Finland has discovered its own

architectural expression. The town hall represents regional critics and refers to folk tradition. The fascination with Mediterranean architecture and the traditional market is evident in this design.

Jørn Utzon and his Church Bagsvaerd. Building appearance, exterior and interior, layout of the building and ceiling. I think this example is an ideal example of critical regionalism. The concrete vault is unique in Western religious architecture. It is a built of concrete and aluminium with glazed section. It does not resemble the Church from the outside. He showed how to combine building technique and art.

These architects created the foundation for associating them and the places where their works were built. This is an example of the role that architecture plays around the world. In my opinion the building is determined by the places where they are. They consider the Sydney Opera House created by Jørn Utzon and show the world where this beautiful and organic building is. This building is a symbol of Australia. Another other noteworthy is the Eiffel Tower located in Paris, which we associate with a small child.

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The symbols that give the place meaning are important, the buildings are to show us the strength of the place.