

2.) WHAT, OR WHO, DO YOU THINK ARCHITECTURE AWARDS ARE FOR? ARE ARCHITECTURE AWARDS IMPORTANT? (25 MARKS)

ARCHITECTURAL AWARDS IS IMPORTANT, IN TERMS OF DEVELOPMENT, EXPERIENCE AND IMPROVEMENTS. IT ALSO ACTS AS AN INSPIRATION FOR YOUNGER GENERATION OF ARCHITECTURE STUDENTS.

THE TOP 5 ARCHITECTURAL PRIZES ARE THE FOLLOWING:

- 1) AIA GOLD MEDAL (AMERICAN INSTITUTE OF ARCHITECTS)
- IT WAS ESTABLISHED IN 1907 + IS AWARDED EVERY YEAR
- 2) RIBA ~~SEER~~ MEDAL (ROYAL INSTITUTE OF BRITISH ARCHITECTS)
- MOST PRESTIGIOUS AWARD AND THERE IS BRONZE, SILVER + GOLD
- IT WAS ESTABLISHED IN 1844 + IS AWARDED EVERY YEAR
- 3) UIA GOLD MEDAL (UNION INTERNATIONALE UNION ARCHITECTS)
- RECOGNISES OUTSTANDING ARCHITECTURAL ACHIEVEMENT BY AN ARCHITECT OR GROUP OF ARCHITECTS, TAKING INTO ACCOUNT ALL ASPECTS OF A BODY OF WORK CONSTRUCTED OVER AN EXTENDED PERIOD.
- ESTABLISHED IN 1984 + IS AWARDED EVERY 3 YEARS, WITHOUT EXCEPTION.
- 4) PRITZKER PRIZE
- WHEN IN 1978, YVONNE FARREZ AND SHELLY MCNARA FOUNDED THEIR ARCHITECTURE STUDIO, THE GRATON ARCHITECTS, THE PRITZKER PRIZE DID NOT YET EXIST. IT WOULD GO ON TO BECOME ONE OF THE MOST PRESTIGIOUS AND RECOGNITION FOR ARCHITECTURE PROFESSIONALS WORLDWIDE THAT HAS BEEN AWARDED BY THE HYATT FOUNDATION SINCE 1979
- ESTABLISHED IN 1980 + IS AWARDED EVERY YEAR.
- 5) PRAEMIUM IMPERIALE
- IT IS A GLOBAL ART PRIZE AWARDED ANNUALLY BY THE JAPAN ART ASSOCIATION.
- 6 NOMINATION COMMITTEES, EACH CHAIRED BY AN INTERNATIONAL ADVISOR, PROPOSED CANDIDATES IN PAINTING, SCULPTURE, ARCHITECTURE, MUSIC AND THEATRE/FILM.
- ESTABLISHED IN 1989 + IS AWARDED EVERY YEAR

THESE AWARDS ARE BASED ON THE JUDGEMENT OF PEERS. AS A RESULT OF BUILDING VISITS, WILL BE OFFERED ADDITIONAL SUPPORT AND A CHANCE TO BE FEATURED AND IMPROVE ON WORK AND SITE. TO BE ELIGIBLE FOR THESE AWARDS NEED TO BE:

- A CURRENT RIBA, RSAW, RIAS, RSUA (CHARTER MEMBER OF RIBA INTERNATIONAL FELLOW)
- HAVE COMPLETED THE BUILDING, WHICH HAVE BEEN OCCUPIED.
- HAVE THE CLIENT'S PERMISSION TO SUBMIT THE BUILDING.

IT VARIES TO WHOM THE ARCHITECTURE AWARDS ARE FOR, HOWEVER THE NEGATIVE FACTORS OF THESE AWARDS, IS THAT THERE IS A GENDER IMBALANCE OF ARCHITECTURAL AWARDS WINNERS ACROSS THE AGE AND HOW THIS CAN BE ADDRESSED. STATISTICS SHOW THAT ONLY 4% OF FEMALE WIN THE AWARDS, WHERE MOST OF IT IS 96% OF MALES. THIS RESULTS IN A BAD AFTERMATH AS THE MALES WOULD FEEL MORE DOMINANT IN WORK, WHILE THE WOMEN ARE CONTINUINGLY SUPPRESSED IN THE WORK PLACE.

OVERALL, I BELIEVE THAT THE ARCHITECTURE AWARDS IS A SYMBOL OF SOLIDARITY WITHIN THE COMMUNITY AS IT BRINGS ALL ARCHITECTS, STUDENTS, AND MANY MORE TO SHARE AND GET INSPIRED. IT GIVES THE OPPORTUNITY TO ~~DISSEMINATE~~ DISPLAY THEIR WORK, WHETHER THEIR LATEST PROJECT OR THE SUM TOTAL OF THEIR CAREER TO DATE. TO SEE A NEW BUILDING, OR A RENOVATED OLDER BUILDING, OR SOMEONE'S INTERIOR, OR THE USE OF OUTDOOR SPACE IS SOMETHING WHICH SHOULD NEVER BE TAKEN FOR GRANTED.

3) DISCUSS THE ORIGINS + VARIOUS INTERPRETATIONS OF ORGANIC ARCHITECTURE (10 MARKS)

IN TERMS OF OR THE ORIGINS OF ORGANIC ARCHITECTURE, LOUIS SULLIVAN FIRST DEFINED THE CONCEPT OF AN 'ORGANIC' AS A RELATIONSHIP BETWEEN THE CONCEPTS OF ORGANISM, STRUCTURE, FUNCTION, GROWTH, ~~DEVELOPMENT~~ AND FORM. THE KEY CONCEPT OF ORGANIC DESIGN IS DERIVED FROM SULLIVAN'S "FORM FOLLOWS FUNCTION" AXIOM, MEANING THAT IF THE WORK IS TO BE ORGANIC, THE FUNCTION OF THE PART MUST HAVE THE SAME QUALITY AS THE FUNCTION OF THE WHOLE. HOWEVER, THE ORIGINS OF ORGANIC ARCHITECTURE STARTED FROM VIOLET-LE-DUC AND RUSKIN WHERE THEY BELIEVE TO NOT IMITATE NATURE BUT TO EMULATE ITS LAWS, IN TERMS OF USING AN HONEST DISPLAY OF MATERIAL AND CONSTRUCTION. VIOLET-LE-DUC SOUGHT INSPIRATION IN THE STUDY OF ORGANIC SHAPES SUCH AS LEAVES AND ANIMAL SKELETONS SUCH AS BAT WINGS. THE LAWS OF NATURE SIMPLY STAND IN A COMPLEX OF MATHEMATICS, PHYSICAL AND FUNCTIONAL IN DEPENDENCE CULMINATING IN UNITY. OVERALL, HE INSISTED THE MATERIALS MUST BE USED ~~HONESTLY~~ HONESTLY AND THAT BUILDING EXTERIOR SHOULD REFLECT RATIONAL CONSTRUCTION.

JOHN RUSKIN ~~AND~~ EXPLAINED THAT BUILDINGS SHOULD EXPRESS THE POWER OF NATURE, AND ORNAMENTATION SHOULD DRAW ON NATURE AND ITS CREATIONS. EXPLAINED IN HIS 'THE SEVEN LAMPS OF ARCHITECTURE'. HE ALSO BELIEVED THAT BEAUTY SHOULD STEM FROM NATURE AND BE DESIGNED TO FIT MANKIND. ARCHITECTURE CAN BE PUT INTO DIFFERENT INTERPRETATION AND COULD BE ARGUED THAT THE ENTIRE HISTORY OF SHADES IS FOUND IN NATURE.

ANOTHER INTERPRETATION IS FROM FRANK LLOYD WRIGHT, WHERE HE CLAIMS THAT FORMS SHOULD EXPLORE THEIR GENETIC PRINCIPLE, IN OTHER WORDS TO BE COHERENT WITH NATURE. HIS UNDERSTANDING CAME FROM JAPANESE ARCHITECTS DUE TO THE DEMAND TO REDETECT THE NATURAL BUILDING MATERIALS. ALTHOUGH FRANK LLOYD WRIGHT BEGAN UNDERSTANDING ORGANIC ARCHITECTURE, HE FAILED TO PULL VERBALLY DEFINE IT, BUT HE EXPRESSED IT THROUGH PRINCIPLES. WRIGHT HIMSELF SIMPLY PUT IT "NO HOUSE SHOULD EVER BE ON A HILL OR ON ANYTHING. IT SHOULD BE OF THE HILL. IN ONE OF HIS PRINCIPLES, HE EXPLAINS THAT THE RELATIONSHIP BETWEEN THE BUILDING AND SITE IN ORGANIC ARCHITECTURE. THE SITE SHOULD BE ENHANCED BY THE BUILDING, AND THE BUILDING DERIVES THE FORM PARTIALLY FROM THE NATURE OF THE SITE. THIS IS SHOWN THROUGH HIS WORK, FALLING WATER IN PENNSYLVANIA (1936) AND THE PRAIRIE STYLE, WHERE THE PLAINS OF THE PRAIRIE LANDSCAPE IS THROUGH THE ORGANIC CONNECTION BETWEEN THE BUILDING AND ITS SURROUNDINGS.

ANOTHER INTERPRETATION OF ORGANIC ARCHITECTURE IS PROFOUNDLY DIFFERENT FROM FRANK LLOYD WRIGHT'S. INSTEAD ^{ANTHONY GARDINER} HE ADOPTED RUSKIN'S IDEA THAT ORNAMENT IS THE ORIGIN OF ARCHITECTURE ALONG WITH VIOLET-LE-DUC'S INFLUENCE, ~~WHERE~~ WHERE HE RECOGNISED THAT GOTHIC AS THE ONLY TRUE ACCEPTABLE STYLE OF ARCHITECTURE. AN EXAMPLE OF LARA MILA (1906), WHERE THE GOTHIC FORM WAS SEEN AS FUNCTIONAL AND AESTHETIC, SUCH AS A BALCONY, VIEW TO WAKE UP OR TO RELAX. FROM THIS HE WAS ABLE TO DISCOVER HOW TO ADAPT THE LANGUAGE OF NATURE TO THE STRUCTURAL FORMS OF ARCHITECTURE, WHERE HE WAS INSPIRED BY THE ORGANIC SHAPES OF NATURE, AN EXAMPLE OF THESE WERE IN RUSHES, REEDS AND BONES. OVERALL GARDINER DID NOT INTEGRATE A BUILDING'S NATURAL SURROUNDINGS BY CONNECTING IT WITH THE INTERIOR. INSTEAD, HE EXPLORES THE STATIC FORCES OF NATURE AND KEEPS ITS PRINCIPLES IN THE STRUCTURE OF THE BUILDING. IN OTHER WORDS, DENYING THE UNIFORMITY OF COLOUR AND ORNAMENTATION.

HOWEVER, ACCORDING TO THOMPSON, FORM IS A MATHEMATIC PROBLEM OR ITS GROWTH IS A PHYSICAL PROBLEM. HIS BOOK BECAME AN INSTANT CLASSIC FOR THE UNDERSTANDING OF NATURE'S GEOMETRY IN THE DYNAMISM OF GROWTH + PHYSICAL PROBLEMS. AN EXAMPLE OF THIS IS THE SCHMINKS HOUSE (1930) MERTHA HAMMERBACHER DESIGNED THE GARDEN AS A DYNAMIC CONNECTION BETWEEN ARCHITECTURE AND LANDSCAPE. THIS EXAMPLE SHOWS THE ORGANIC AND INORGANIC ELEMENTS CONTINUED INTO THE GARDEN IN ORDER TO GENERATE A COMPOSITION OF BOTH ORGANIC + INORGANIC.

3) IS THE TERM 'ORGANIC ARCHITECTURE' RELEVANT TODAY? (15 MARKS)

ANSWER:

THE ORGANIC ARCHITECTURE TODAY FACES MANY CHALLENGES, MANY OF WHICH MAINLY FOCUSES ON THE NON-ORTHOGONAL FORMS DUE TO THE DESIGN POTENTIAL OF DIGITAL TOOLS. HOWEVER THE PRINCIPLES OF SUSTAINABILITY IN ARCHITECTURE ARE IN DEMAND THAT BUILDINGS ARE CONNECTED WITH THEIR SURROUNDINGS AS MUCH AS POSSIBLE. THIS IS IMPORTANT DUE TO THE INCREASE OF CLIMATE CHANGE. THE KEY CONCEPT IS THAT BUILDINGS MUST BE ABLE TO GROW WITHIN ITS ENVIRONMENT AND ADAPT TO IT. NOWADAYS THE IDEA BEHIND ORGANIC ARCHITECTURE IS TO PUT HUMAN LIFE, NATURE AND THE BUILT ENVIRONMENT ON THE SAME LEVEL AND BUILD A SUSTAINABLE ENVIRONMENT WHERE ALL COMPONENTS SUPPORT ONE ANOTHER AND THRIVE AS A RESULT. AN EXAMPLE IS THE BOSCO VERTICALE, MILAN, ITALY. WHICH IS A PROTOTYPE BUILDING FOR A NEW FORMAT OF ARCHITECTURAL BIODIVERSITY WHICH FOCUSES NOT ONLY ON HUMAN BEINGS BUT ALSO ON THE RELATIONSHIP BETWEEN HUMANS AND OTHER LIVING SPECIES.

ANOTHER TYPE OF ARCHITECTURE SIMILAR TO ORGANIC ARCHITECTURE, IS BIOMIMICRY WHICH IS INSPIRED BY NATURE. AN EXAMPLE OF THIS IS A HONEYCOMB STRUCTURE, AND DUE TO ITS EFFICIENT HEXAGONAL CONFIGURATION, WHERE WALLS SUPPORT EACH OTHER, AND ITS COMPRESSION STRENGTH OF HONEYCOMB CORES IS HIGHLY COMPARED TO OTHER SANDWICH CORE STRUCTURES SUCH AS FOAM CORES AND CORRUGATED.

AN EXAMPLE OF ORGANIC ARCHITECTURE THAT STILL STANDS TODAY IS THE TABADA FAMILY, BARCELONA (1914) WHERE EACH LEVEL OF GAUDI'S MASTERWORK, INCREASES IN FANTASY, MOVING TOWARDS, AND BEYOND ART NOUVEAU. GAUDI CREATED A DYNAMIC TENSION BETWEEN THE RATIONALISM OF BARCELONA'S GRID + HIS ALMOST METAPHYSICAL ARCHITECTURE.

OVERALL, ARCHITECTS ARE CREATING BUILDINGS WITH MINIMAL ENVIRONMENTAL IMPACT AND MAXIMUM BENEFIT FOR THE OCCUPIERS. FOR EXAMPLE IN TERMS OF MATERIALITY IT IS IMPORTANT TO USE THE NATURAL MATERIALS WHICH ENHANCE THEIR INNATE CHARACTER AND OPTIMIZE THEIR INDIVIDUAL COLOR, TEXTURE AND STRENGTH. WRIGHT USED THE MATERIALS FROM THE SURROUNDINGS BOTH INSIDE AND OUTSIDE. I BELIEVE THAT WRIGHT'S PRINCIPLES OF ORGANIC ARCHITECTURE IS USED AND INCORPORATED INTO BUILDING.

ANOTHER ONE OF WRIGHT'S PRINCIPLES USED TODAY, IS THE SHELTER, HOW A BUILDING SHOULD CONVEY A SENSE OF SHELTER, REFUGE OR PROTECTION AGAINST THE ELEMENTS. ITS INHABITANTS SHOULD NEVER FEEL PRIVATE AND UNPROTECTED. ANOTHER PROPORTION AND SCALE, IN TERMS OF THE 'INTEGRAL HARMONY' OF PROPORTION TO THE HUMAN FIGURE, IN OTHER WORDS TO HAVE ALL DESIGNS AND DETAILS TO MAKE A HUMAN RELATIONSHIP TO ARCHITECTURE.

4) IS ORNAMENTATION AND EMBELLISHMENT ARCHITECTURALLY IMPORTANT FOR A BYSTANDER, TO UNDERSTAND THE LANGUAGE OF A BUILDING? DISCUSS

THE DEFINITION OF ORNAMENTATION IS A DECORATION THAT IS USED TO EMBELLISH PARTS OF A BUILDING OR OBJECT. THE RELATIONSHIP BETWEEN ORNAMENTATION AND ARCHITECTURE HAS CHANGED OVER TIME FROM CAVE CARVINGS TO DIGITAL METHODS. SOME MAY SAY THAT THERE IS A STRONGER RELATIONSHIP BETWEEN THE TWO IN TERMS OF THE METHODS DEVELOPED TODAY SUCH AS 3D PRINTING, PROGRAMS IN TERMS OF ARCHITECTURE, ORNAMENTATION EXPRESSES DIFFERENT TYPES OF PICTURES WITH THE USE OF MATERIALS. VITRUVIUS EXPLAINS THIS THEORY MORE THOROUGHLY IN "TEN BOOKS ON ARCHITECTURE", WHERE HE EXPLAINS THE TRUTH BEHIND ORNAMENTATION. FROM ANCIENT TIMES, WHEN A SYMBOLIC LAYER COVERED THE SURFACE OF BUILDINGS OF ITS FUNCTIONALITY, TO THE HIGH GOTHIC ARCHITECTURAL TIMES, WHEN ARCHITECTURE WAS EXPRESSED IN THE FOREGROUND AS THE JOSE SHAPE + FUNCTIONALITY OF THE STONE MATERIAL. GOTHIC ARCHITECTURE BECAME AN UNCHANGING POINT FOR THE FUTURE OF ORNAMENTATION IN ARCHITECTURE.

"WHEN MODERN ARCHITECTS RIGHTFULLY ABANDONED ORNAMENT ON BUILDINGS, THEY UNCONSCIOUSLY DESIGNED BUILDINGS THAT WERE ORNAMENT."
(ROBERT VENTURI, 1972)

IN EARLY ARCHITECTURE SUCH AS EARLY CELTIC AND EGYPTIAN, THEY WED AND STUDIED NATURAL FORMS AND THE BODY, AND ABSTRACTED THEM AS GEOMETRY. BACK THEN, IN TERMS OF MATERIALITY, ORNAMENT WAS SEEN THROUGH THE USE OF ORGANIC FORMS OF TREES, PLANTS, WATER AND EARTH. AN EXAMPLE OF THIS IS THE TEMPLE OF HORUS AT EDFU, WHICH IS A STONE BUILT NEOLITHIC SETTLEMENT IN 3100 BCE. HOWEVER, IT INCREASINGLY BECAME POPULAR IN EGYPTIAN ART AND ARCHITECTURE AS THEY USED ORNAMENTATION IN ARCHITECTURE TO PROMOTE HARMONY BETWEEN THEMSELVES + THEIR ELEMENTAL GODS + SPIRITS OF EARTH + COSMOS, THIS IS SHOWN IN THE TEMPLE OF HORUS AT EDFU, EGYPT (237 BCE).

MOVING ONTO ROMAN ARCHITECTURE, MADE A CHANGE FROM PHILOSOPHY TO PRACTICE AND TO DEVELOP ARCHES, VAULTS AND DOME. THEY DEVELOPED A THE ASCENDENCY OF GEOMETRY, WHERE PLATO BELIEVED THAT ALL THINGS FLOW AND CHANGE IN NATURE, BUT ARE DIRECTED BY EXTERNAL AND IMMUTABLE PATTERNS, FORMS OR IDEAS THAT ARE THE TRUE REALITY, THEY DEVELOPED THIS FROM EGYPTIAN AND WED IT TO DEVELOP BASIC SHAPES, SUCH AS EXPANDING IN A INTO THE DOME IN PARTITION. ORNAMENTATION CAN ALSO BE SEEN IN TERMS OF FLOOR PLANS, SUCH AS THE HAGIA SOPHA, ISTANBUL (547 CE) WHERE IT WAS DEVELOPED FROM THE ROMAN TEMPLE FORM OF DOME, PLACED ON A SQUARE TO CREATE A TYPICAL BYZANTINE CROSS IN SQUARE CHURCH PLAN. FROM THIS ORNAMENT WAS PERCEIVED BEAUTIFUL IN THE SENSE OF AN OBJECT / FURNITURE IN BAROQUE AND ROCOCO ARCHITECTURE, WHERE THEY USED FURNITURE AS A CHARACTERISTIC OF ELABORATE ORNAMENTATION IN THE LATE BAROQUE - WITH ASYMMETRICAL PATTERNS INVOLVING MOTIFS AND SCROLLWORK. AN EXAMPLE OF THIS IS THE JOHANN MICHAEL FISCHER, MTHSREHN ABBEY (1787-1766 CE).

AN IMPORTANT FIGURE IN TERMS OF ORNAMENT IS JOHN RUIKIN WHO BELIEVES THAT ORNAMENT IS ABOUT THE CRAFT OF ARCHITECTURE RATHER THAN BEING A ROSE PUT ON FROM THE OUTSIDE, AND IT REVEALS THE DIRECT RELATIONSHIP WITH HUMANITY AND GOD, WHICH REFLECTS THE INTERNAL BEAUTY OF ARCHITECTURE. TO HIM, ORNAMENT IS SIMPLY A PRIMARY PART OF ARCHITECTURAL CONSTRUCTION. IN OTHER WORDS, THE GRANDEUR OF A BUILDING DOES NOT SHOWN BY ITS CONSTRUCTIVE PERFECTION BUT BY THE QUALITY OF ITS ORNAMENT AND FINISHING. FROM THIS, HE MENTIONS ABOUT GOTHIC ARCHITECTURE WHERE DEVELOPED INTO 3 STAGES DURING ITS PERIOD: CANON, DECORATED AND PERPENDICULAR. THIS ALLOW BUILDERS IN THE 14TH CENTURY TO EXPERIMENT WITH BUILDING TECHNIQUES, AND IMPROVEMENTS IN CONSTRUCTION WAS MATCHED WITH A GREATER FREEDOM IN DECORATION AND SCULPTURE. FOR EXAMPLE THE DECORATED PERIOD WAS BROUGHT DUE TO THE MORE ORNAMENTAL DESIGN OF WINDOWS. ESPECIALLY IN THE LATER PART OF THE 15TH CENTURY, THERE WAS A BOOM IN CHURCH BUILDING, THE PERIOD KNOWN AS PERPENDICULAR. INCREASED HEIGHT. DURING THIS TIME, EXISTING CHURCHES WERE GREATLY EXTENDED AND PARTLY REBUILT AND SPECTACULAR CHURCHES. IN THE NORTH, WERE CREATED A POPULAR FORM OF REBUILDING IN THE NORTH EAST WAS THE ADDITION OF A WIDE AISLE EQUAL IN LENGTH AND WIDTH, AND THE HEIGHT TO THE BODY OF THE CHURCH, RESULTING IN A DOUBLE NAVE CHURCH. A GOOD EXAMPLE OF ORNAMENTATION IN GOTHIC ARCHITECTURE IS ST DAVIDS CATHEDRAL, WHERE THE NAVE ROOF WAS AN OPEN TIMBER ROOF OF WOODEN PITCH, OF ELABORATE CONSTRUCTION, OFTEN WITH HAMMER BEAMS, RICHLY ORNAMENTED WITH MOULDED TIMBERS, CARVED FIGURES OF ANGELS AND WITH DISTICED TRACERY IN SPANSEL. DURING THIS PERIOD THE MORE WEALTHY YOU HAD THE MORE DECORATED AND MORE COMPLEX CARVINGS YOU HAD, IN THIS SENSE ORNAMENTATION COULD ALSO

BE PERCEIVED AS A REPUTATION IN A SOCIETY. THIS IS ALSO SHOWN IN TODAY'S SOCIETY WHERE IN DUBAI, IT IS KNOWN FOR ITS SKYSCRAPERS AND ITS COUNTRY'S GOD. HOWEVER LOUIS SULLIVAN TOOK A DIFFERENT APPROACH FROM RUSKIN AND SUGGESTED THAT ORNAMENT ADDED LIVENESS AND INDIVIDUALITY TO BUILDINGS. IN OTHER WORDS "FORM FOLLOWS FUNCTION". THIS APPROACH ALONE IS ENOUGH TO INDICATE HOW IMPORTANT A ROLE HAS ORNAMENT IN THE CONSTRUCTION OF BUILDING.

IN CONCLUSION, ORNAMENTATION IS ALL AROUND US AND HAS SIGNIFICANT IMPORTANCE IN TERMS OF MATERIALS, STYLES, TECHNOLOGY, LOCATION, CONSTRUCTION AND MASS. FRANK LLOYD WRIGHT, MENTIONS HOW ORNAMENT "IS AN ABSTRACT RHYTHM OF STRUCTURE" AND IT BELONGS TO THE INTERIOR WORLD OF CONSTRUCTIVE ELEMENTS. IN TODAY'S SOCIETY OF FAST PACE DEVELOPMENT IN METHODS, TECHNIQUES AND IDEAS OF OUR DAILY LIVES HAVE ALWAYS BROUGHT A NEW CONCEPT OF AESTHETICS AND BEAUTY IN TERMS OF ARCHITECTURE. HOWEVER, SOME MAY SAY NOW THERE IS A LACK OF ORNAMENTATION IN MODERN BUILDINGS, SUCH AS THE FRANKENHOF (1951) BY MIES VAN DER ROE, WHERE HE BELIEVES THAT "LESS IS MORE", WHEN VENTURI ARGUES "THAT LESS IS A BORE". IN THE END THERE ARE ALWAYS DIFFERENT VIEWS AND BELIEFS IN THE TERMS OF THE IMPORTANCE OF A BUILDING THROUGH ORNAMENTATION. NOWADAYS, THE ART OF ORNAMENTATION IS ARGUED TO BE MOVING INTO DIVERSE DIRECTION, STARTING WITH ITS DESIGN TO ITS PRODUCTION, IN A MORE CONCEPTUAL AND MORE ABSTRACT WAY AS AN EVOLUTIONARY PRODUCT OF DIGITAL TECHNOLOGIES.

5.) WHAT IS YOUR UNDERSTANDING OF THE IDEA OF 'CRITICAL REGIONALISM' IN ARCHITECTURE? IN WHAT WAY DID THE WORK OF ALVARO SOTO & JORN UTSON DEMONSTRATE THIS IDEA IN THEIR WORK BY BRIEFLY DESCRIBING THE COMMONALITIES AND DISTINCTIVE QUALITIES OF THE ARCHITECTURE AND DESIGN APPROACH OF BOTH ARCHITECTS. (15 MARKS)

CRITICAL REGIONALISM IS A APPROACH TO ARCHITECTURE THAT CONSCIOUSLY SUPPLANTS THE INTERNATIONAL STYLE OF MODERN ARCHITECTURE BY THE DESIGNER RESPONDING IN A PLACE SPECIFIC WAY TO THE CONTEXT OF THE IMMEDIATE PHYSICAL AND CULTURAL CONTEXT OF THE PROJECT SO AS TO PRODUCE A PROJECT THAT HAS A SENSE OF PLACE AND MEANING.

ALVARO SOTO USES REGIONAL AND NATURAL MATERIALS, AND IS REGARDED AS A NATURE ORIENTED ROMANTIC AMONG THE GREAT MODERN ARCHITECTS. HE SAW ARCHITECTURE MORE AS A SCHEME OF LIGHT, SURFACES, ACOUSTICS, CLIMATIC CONDITIONS WHICH COMBINE AND INTERACT AS IN NATURE. BOUNDARIES BETWEEN NATURE AND ARTIFICIALITY BETWEEN INTERIOR AND EXTERIOR OF ARCHITECTURE AND BROUGHT IN TO FOCUS IN TERMS OF CRITICAL REGIONALISM, HIS BUILDINGS AIM TO RESPOND SENSITIVELY TO THEIR SURROUNDINGS (THUS FITTING TO REGIONAL AND NATURAL CULTURES OF BUILDING). IN MANY OF SOTO'S WORK, A SINGLE ROOM IS DESIGNED TO CARRY THE ESSENTIAL ARCHITECTURAL IDEA FOR THE WHOLE COLLECTION OF ROOMS IN THE BUILDING.

A GOOD EXAMPLE OF HOW ALVARO SOTO USES CRITICAL REGIONALISM IN HIS BUILDINGS IS SHOWN IN FINLAND, LIBRARY ROVANIEMI (1963-68) WHERE HE USES THE SCHEME OF LIGHT, SURFACES, ACOUSTICS, CLIMATIC CONDITIONS. IN OTHER WORDS, HE TAKES ADVANTAGE OF THE NATURAL LIGHTING WHICH WOULD REFLECT ONTO THE BOOKS.

OVERALL, SOTO'S POETIC ROOM IS USUALLY THE CARRIER OF THE ESSENTIAL IDEA OF THE WHOLE. IT IS MORE ELABORATED, IN CONTRAST TO THE CONVENTIONAL ROOMS, IT ALSO RELATES TO THE LANDSCAPE THROUGH CONCEPTUAL INTERDEPENDENCE. AND MADE WITH A SIMPLE PLAN CONFIGURATION, FOR EXAMPLE A SQUARE. AND LASTLY DESIGNED TO RECALL ETERNAL HUMAN ACTIONS THROUGH THE USE OF AN ANCIENT ENDURING FORM.

ANOTHER ARCHITECT WHO DEMONSTRATES CRITICAL REGIONALISM IN A DIFFERENT SETTING, IS JORN UTSON, WHERE HE EXPRESSES THE NORDIC CONCERN FOR NATURE, THROUGH FORM, MATERIAL AND FUNCTION FOR SOCIAL VALUES. HE DEMONSTRATES THIS APPROACH THROUGH A RAISED PLATFORM WHICH IS ESSENTIALLY A PLACE THAT SETS APART FROM THE COMMON LEVEL OF THE EARTH, THE GROUND PLANE OF EVERYDAY LIFE. THIS IS SHOWN IN HIS WORK THE JUDNEY OPERA HOUSE, WHICH IS A STEPPED PLATFORM WITH A FLOATING ROOF. THE 'UNDERWORLD' PLAT

- 5.) IN YOUR OPINION, GIVE EXAMPLES OF THE BUILDINGS THAT BEST BETTER DISPLAY THEIR WORK IN THIS REGARD?
(10 MARKS)

JORN UTSON ONCE SAID 'IF IT GROWS NATURALLY, THE ARCHITECTURE WILL LOOK AFTER ITSELF'. AND HE USED THIS APPROACH IN BABYFARO CHURCH, WHERE THE PLATFORM BY THE SEA AT PORTO PETRO, REVEALS THE USE OF THIS ANCIENT GATHERING FORM IN THE PUBLIC, INSTITUTIONAL AND PRIVATE DOMAINS. THE CHURCH INTERIOR IS COVERED BY AN ARCHITECTURAL CONCRETE SHELL EXTENDING BETWEEN THE TWO SIDES. UTSON CAPTURED HIS IDEA BY SHOWING THE TRANSFORMATION FROM A GATHERING ON A BEACH TO A CONGREGATION FRAMED BY AN ABSTRACTED LANDSCAPE OF TREE-LIKE COLUMNS AND 'CLOUD-VOLTS' SEEN AS A THIN SHELL CONCRETE STRUCTURE, WHERE HE TOOK INSPIRATION BY A REGULAR, TRADE WIND DRIVEN CLOUDS HE SAW IN HAWAII.

AN EXAMPLE OF ALVARO SIZA OF WHICH LINKS TO HIS CONCEPT OF SPACES AND LIGHTING THROUGH THE USE OF WINDOWS. AN EXAMPLE OF THIS IS THE THEATRE ROOM, WHICH TAKES UP THE FORM OF THE CLASSICAL AMPHITHEATRE. THE SEAT AROUND THE BUILDING TAKES ADVANTAGE OF THE LIGHTING AT DIFFERENT ANGLES THROUGHOUT THE DAY. AND HOW THE LANDSCAPING IS DESIGNED AND INTEGRATED WITH THE BUILDING. THE SLOPING ROOF GIVES AN AESTHETIC AS WELL AS MORE USE OF SPACE.

BOTH ARCHITECTS HAVE INCORPORATED DIFFERENT APPROACHES THIS STYLE OF DESIGN ONE BEING ON LAND AND THE OTHER ABOVE THE WATER. OVERALL THEY BOTH USE NATURAL MATERIALS IN THEIR BUILDINGS. IT CAN BE SAID THAT REGIONALISM IS RELATED TO CONSERVATISM AS IT SEEKS ARCHITECTURAL TRADITIONS WITHIN THE CONTEXT OF THE BUILDING. IT DOES NOT STRIVE TO IMPROVE MODERNISM, BUT IT PROMOTES THE UNIQUENESS OF THE SITE AND LOCATION, WHICH CAN RELY ON ORGANIC AND CLIMATIC ELEMENTS THAT CAN BE USED IN MODERN DESIGN, WITHOUT HARMING CULTURAL AND TRADITIONAL ASPECTS.

- 1) ANOTHER EXAMPLE IS ALVARO SIZA "JAYVATIAO TOWN HALL", WHICH USES VINE AND TATILE ELEMENTS TO MEDIATE AMONG MODERN DESIGN NEEDS AND CULTURAL IDENTITY. THE BUILDING'S DESIGN EMPHASISES ON FUNCTIONALITY AS A TYPICAL MODERNIST BUILDING, YET IT DRAWS INFLUENCE FROM TRADITIONAL STYLES AND LOCAL MATERIALS SUCH AS BRICK AND NATO, USED FOR ACCENTS TO REFLECT AND COMPLEMENT THAT HEAVILY FORESTED SURROUNDINGS. BY USING GRASS AS A NATURAL COMPONENT OF THE DESIGN ~~FOR THE STAIRS AND COURTYARD~~ FOR THE STAIRS AND COURTYARD, IN THIS SENSE, ARCHITECTURE APPEARS IN A TATILE SENSE AND ENTERS "DIALECTICAL RELATION WITH NATURE" AS EXPLAINED BY THE FRAMING'S IMPY, AND COEXIST WITH ITS TOPOGRAPHIC CONTEXT.