

Similarly to music, architecture can convey various emotions, like passion or solitude, with the help of forms or structural characteristics. These elements are frozen in time by plaster and steel. Thus, architecture creates value in an aesthetic sense. A building, however, also has a functional and symbolic value: it provides housing or spaces for public activities and also represents ideas about how people view society. These values are where the true essence of architecture lies. By studying architecture, I hope to create buildings that are not only aesthetically and symbolically pleasing but also help uplift the standards of building functionality and shape the future of architecture.

My interest in architecture stems from an exhibition focusing on the Bauhaus movement. There I saw pictures of Napraforgo Street, which is an experimental estate in Budapest with over 20 Bauhaus houses. The estate aimed to respond to the demand for housing by experimenting with modern design concepts, the potential of mass production of housing elements, and the use of concrete. The playful and elegantly effortless compositions of the houses inspired me when I designed a cultural centre for an academic project. Since this project focused on the revival of a vacant plot, I began to wonder about what makes buildings valuable. I read 'Valuing Architecture' by Paine, Holden, and Macarthur. The book showed me how complex architectural value is. Each detail is the result of efforts to achieve a design symphony. This is embodied in the intrinsic worth of the profession and the aesthetic value of a building. Then comes the use value, which has a perpetual discourse with society about providing facilities or adequate spaces for shelter. Lastly, the symbolic value reflects the contemporary concepts of society by expressing them with ornaments or shapes.

Napraforgo Street is also a notable example of experimental urbanism. To learn about this phenomenon, I read Federico Cugurullo's 'Frankenstein Urbanism', which emphasises how the purpose of a newly built city is often promoted by economic agents and not by the need for new housing, job opportunities, etc. To explore this topic more deeply, I wrote an article with a peer for Jakobsleiter, a peer-reviewed journal curated by the Milestone Institute of Advanced Studies. We analysed Ciudad Lineal, the Hundred Mile City, Ville Radieuse, and Broadacre City and assessed the feasibility of The Line and the Smart Forest City based on the concepts drawn from our analysis. By exploring the conflict between profit-seeking economic powers and the diversity of experiences in a city, we concluded that the two contemporary projects are likely to turn into dystopias, due to their failed governments and their layouts creating social polarisation. Moreover, these projects in a sense symbolised the authoritarian endeavours of the contractors.

By interning at Banati+Hartvig Architecture Studio for five months now, I have learnt about 3D modelling, maquette making, and rendering. I have attended meetings and observed how buildings are developed to achieve symphony and create a discourse

with the surroundings. Moreover, I learnt about Csomopont Art School where I began to develop my portfolio and improve my drawing skills and visual understanding of various forms and structures. Teamworking and explaining ideas also proved to be great of importance at the studio. To exercise these skills, I led a team and earned 8th place at the National Problem-Solving Competition, where we provided solutions to historical scenarios. There I practiced presenting concepts in intense situations and solved complex economic and political cases.

My aunt's experiences as a student in the UK ushered me to continue my studies there. The emphasis on personal and professional development in the British higher education system would allow me to further explore what makes the profession of architecture valuable and to create musicality with my work.