List of Building Names for Slide Identification

1. Cathedral, Chartres, France
2. S. Andrea, Mantua, Italy
3. St. Peter's, Rome
4. Chateau, Chenonceaux, France
5. Villa Rotunda, Vicenza, Italy
6. S. Carlo alla Quattro Fontane, Rome
7. Chateau, Vaux-le-Vicomte, France
8. Newton's Cenotaph
9. Bishop's Palace, Galveston, Texas
10. Castel Beranger, Paris, France
11. Casa Mila, Barcelona, Spain
12. Schroeder House, Utrect, Holland
13. Farnsworth House, Plano, Illinois
14. Chapel, Ronchamps, France
15. Guggenheim Museum, New York
16. Dulles Airport, Washington, D.C
17. Capitol Buildings, Dacca, Bangladesh
18. Mother's House, Chestnut Hill, Pennsylvania
19. "Dipoli" Student Union, Otanieni, Finland
20. Kimbell Art Museum, Fort Worth, Texas
21. Central Beheer Offices, Apeldoorn, Holland
22. Centre Pompideau, Paris
23. Sydney Opera House
24. Dormitory, Bryn Mawr
25. Library in Stockholm
26. Guggenheim, Bilbao
27. TWA Airport
28. Disney Concert Hall

List of Architects Slide Identification

A. Nicholas John Clayton
B. Le Vau, Le Notre, Le Brun
C. Alberti
D. Antonio Gaudi
E. Frank Lloyd Wright
F. Robert Venturi
G. Gerritt Rietveld
H. Alvar Aalto
I. Hector Guimard
J. Mies van der Rohe
K. Le Corbusier
L. Borromini
M. Bramante, Sangalo, Michelangelo, Della Porta, Maderno, Bernini, et al.
N. Eero Saarinen
O. Louis Kahn
P. Palladio
Q. Peter Eisenman
R. Reima Pietila
S. Herman Hertzberger
T. Piano and Rogers
U. Gunnar Asplund
V. Frank Gehry

PART I. IDENTIFICATION (20 points)

From the attached lists select the appropriate building name and architect for each of the slide pairs shown. Write the number or letter of the description beside the number of the slide pair.

Building Name	Architect	
_____	_____	slide #1
_____	_____	slide #2
_____	_____	slide #3
_____	_____	slide #4
_____	_____	slide #5
_____	_____	slide #6
_____	_____	slide #7
_____	_____	slide #8
_____	_____	slide #9
_____	_____	slide #10

PART II. OBJECTIVE (30 points)

Mark the best selection in the space provided to the left of the number.

_____   1. In the first few pages of the initial chapter of Experiencing Architecture, Rasmussen discusses the way a group of "youngsters" were experiencing S. Maria Maggiore in Rome when he visited. Which of the following makes an accurate connection between his observations and a similar point made in class?

  a. They were completely oblivious to the building. They walked right by without even noticing this great edifice. The point was made in class that most people are really never affected much by architecture because they know nothing about it.
  b. They were being taken on a tour of this important work of architecture by their teachers and were learning architectural terminology. The point was made in class that correct terminology is the key to really understanding architecture.
  c. They were experiencing certain basic elements of architecture "unconsciously," and they learned to play with these elements. The same point was made in class—that much of our experience of architecture is unconscious.
  d. They were going to church to participate in a ritual proscribed by the building. The point was made in class that our primary experience of architecture is as a vehicle to accomplish very specific functions.

_____ 2. Rasmussen uses the Leonardo da Vinci drawing of the ideal man (which we discussed at length in class) as an illustration in his chapter on "Scale and Proportion", comparing and contrasting it with a similar drawing of a man by Le Corbusier called Le Modulor. Which of the following is an observation he makes about them?

    a. Both of them represent a very literal depiction of a perfectly proportioned male body.

    b. Both of them represent rational clarity and modern thought without a hint of religious mysticism or artistic intuition.

    c. Le Corbusier, like Leonardo, found proportional relationships in the human body like the golden section that inspired his work.

    d. Le Corbusier, like Leonardo, found geometrical shapes like the circle and square in the human body that inspired his work.

_____ 3. In his chapter on "Scale and Proportion" Rasmussen uses as a primary example the Villa Foscari by Palladio. Which of the following best describes his observations about it in relation to Palladio's Villa Rotunda that we looked at in class.

    a. The Villa Rotunda has strong axes, dominant symmetry, prominent use of the square and harmonious numerical proportioning of various rooms. The Villa Foscari is asymmetrical in general composition and much looser and responsive to functional needs in the proportioning of individual rooms.

    b. Just the opposite—the Villa Foscari is symmetrical and harmoniously proportioned, the Villa Rotunda is asymmetrical and responsive to functional needs of each room.

    c. Both are symmetrical and harmoniously proportioned.

    d. Both are asymmetrical and responsive to functional needs of each room.

_____ 4. Rasmussen looks at several buildings in Experiencing Architecture by Le Corbusier. Which of the following is not an accurate reflection of comments made on Le Corbusier in the book?

    a. Le Corbusier's Houses in Pessac represent the utmost that can be done to give the illusion of absolutely weightless elements.

    b. Le Corbusier's Marseille block is like a mammoth box placed on an enormous trestle. It is like gigantic sculpture with a robust textural quality.

    c. Le Corbusier's church interior in Ronchamps has an emotional appeal based on the shadowed dimness of indirect lighting, in which form is only vaguely revealed.

    d. Le Corbusier's Baker House Dormitory at M.I.T. has a flowing, sinuous wall on the south face animated by a richly textured "clinker" brick.

_____   5. In the first few pages of his chapter on "Solids and Cavities in Architecture," Rasmussen makes a point about the relationship of nature and designed objects that was similar to one made in class. Which of the following best describes his observations in this regard?

a. The various parts of a chair are given the same designations that are applied to human and animal members—legs, arms, seat, and back. We find natural forms incorporated in many designed objects, not only literally, but also "organically" where they neither resemble nor represent anything specifically found in nature.
b. The only appropriate role of nature in inspiring designed objects comes from a literal depiction of natural materials and employing them in a way that expresses their intrinsic characteristics.
c. Natural and man-made objects should be clearly distinct from each other. Nature follows rules of the physical work. Man-made objects should reflect order, clarity, and intellectual analysis unique to humans.
d. When humans try to draw from nature or emulate it they often produce a kind of second-rate natural form. As the great poet Rudyard Kipling noted, "Only God can make a tree."

_____   6. Which of the following best describes Antonio Gaudi's inspiration for forms as noted in the lecture on "Nature/Biology/Organisms"?

a. As a keen observer of landscape, Gaudi was inspired by the shapes of mountains (like Montserrat) and other land forms.
b. Gaudi drew forms from the coastal condition of his region—the shapes of rocks eroded by the sea, the rhythms of waves and the shapes of the shoreline.
c. Gaudi actually mimicked rather literally some forms in nature he admired (like the delicate seaweed or some particular lizard-like creatures) for details in his buildings.
d. All of the above.

_____   7. In the lecture on "Nature/Biology/Organisms" as sources of form we discussed several contexts from which organic forms can be grown. Which of the following is the best pairing of an example we looked at as the provocation of organic form we discussed for it in class?

a. The TWA Terminal at Kennedy airport grows from a very sensitive response to its natural site.
b. Casa Mila in Barcelona grows from a very sensitive response to the geography, climate, and character of its region.
c. "Dipoli" Student Union in Finland grows from a very sensitive response to its programmatic functions.
d. None of the above.

_____   8.   The U.S. Pavilion at Expo in Montréal by Buckminster Fuller was noted in the lecture as "Mathematics/Geometry" for the fact that:

    a.   Its plan incorporates a circle inscribed in a square and is based on geometries developed by Leonardo da Vinci from studies of the human body.

    b.   Its complex combination of concrete geometric solids with windows in circles, squares, and triangles is based on the patterns of ancient mandalas.

    c.   Its abstract spiral shape, though fascinating as geometry is not very good for exhibition—the primary purpose of the building.

    d.   Its spherical form made up of many linear pieces assembled in polygonal modules achieves notable structural feats using pure geometries.

_____   9.   In the lecture on "Order and Systems" we discussed the grid as an ordering device that has been very influential in the development of Savannah, Georgia. Which of the following is not an observation made about the Savannah plan?

    a.   It is made up of "wards," each of which contains a green square at its center and forms a social unit that could be multiplied as the city grew.

    b.   It implies a street grid where some streets work naturally as direct traffic routes; some work better as retail streets; others are good for more leisurely strolling.

    c.   The grid responds to the very strong local topography. Bluffs frame the town and a hill acts as a focal point in the center of the city.

    d.   It provides a range of block types that imply excellent locations for civic structures, special houses, everyday houses, commercial buildings, etc.

_____   10.   In an early lecture of the course an architectural design problem was compared to an indeterminate equation in mathematics to make the point that:

    a.   Numbers/mathematics/geometry should be a major source of inspiration in any design problem.

    b.   Even with all of the hard data—climate, site, topography, soil conditions, activities, organization, economics, technology, etc.—known, there is not a single determinate solution to the problem.

    c.   Architecture is an exact science. If you plug in all the data, you get a single solution.

    d.   Architecture and mathematics have nothing to do with each other.

PART III. ESSAYS (50 points)

1. Compare and contrast the east façade of Battle hall (BTL) and the west façade of Garrison Hall (GAR), which are across the Main Plaza from each other, in terms of their visual beauty. Use the five most cogent of the twelve elements of form discussed in the lecture on "Sensual/Visual Form" in your analysis. Which façade is more beautiful? Why?

2. We discussed in class the use of a grid as an organizing system in the development of central Austin. Analyze, in a similar way, the organizing system(s) used in the central part of the UT campus (Guadalupe to Speedway, 21st Street to Dean Keaton Street). Comment on the appropriateness of the choice of system to the functions of the campus and the physical features of the site.