

List of Architects Slide Identification

- A. Kallman, McKinnell and Knowles
- B. Pietro Belluschi and Pier Luigi Nervi
- C. Le Corbusier
- D. Erik Bryggman
- E. Louis Kahn
- F. H. H. Richardson
- G. Robert Venturi
- H. Ragnar Ostberg
- I. Ralph Erskine
- J. Alvar Aalto
- K. James Stirling
- L. Jose Luis Sert
- M. Charles Moore
- N. Philip Webb
- O. Thomas Jefferson
- P. Michelangelo

List of Building Names for Slide Identification

- 1. Stoughton House, Cambridge, Massachusetts
- 2. Glessner House, Chicago, Illinois
- 3. History Faculty, Cambridge, England
- 4. Exeter Library, Exeter, N.H.
- 5. Indian Institute of Management, Ahmedabad, India
- 6. Baker House Dormitory, M.I.T., Cambridge, Massachusetts
- 7. Undergraduate Dormitory, M.I.T., Cambridge, Massachusetts
- 8. La Tourette Monastery, Lyon, France
- 9. "Red House," Bexley Heath, England
- 10. Paimio Sanatorium, Paimio, Finland
- 11. Library, Viipuri, Finland (now Russia)
- 12. Resurrection Chapel, Turku, Finland
- 13. Kresge College, University of Santa Cruz, California
- 14. Tapiola New Town, Finland
- 15. Byker, Newcastle-upon-Tyne, England
- 16. Bill-Ding board, Football Hall of Fame
- 17. The Pantheon, Rome
- 18. University of Virginia, Charlottesville
- 19. Doge's Palace, Venice
- 20. Campidoglio, Rome
- 21. Town Hall, Stockholm, Sweden
- 22. City Hall, Boston, Massachusetts
- 23. St. Mary's Cathedral, San Francisco

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 pair #1
_____	_____	slide pair #2
_____	_____	slide pair #3
_____	_____	slide pair #4
_____	_____	slide pair #5
_____	_____	slide pair #6
_____	_____	slide pair #7
_____	_____	slide pair #8
_____	_____	slide pair #9
_____	_____	slide pair #10

PART II. MULTIPLE CHOICE (30 points)

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

- _____ 1. In the lecture on “Designation and Organization of Use” we discussed the History Faculty in Cambridge at some length. Which of the following is *not* an observation made in that discussion?
- a. Each part or function of the building is explained visually on the exterior resulting in an image that seems to be an assembly of distinct parts.
 - b. The library reading room with its cascading glass roof is clearly the central focus of the composition.
 - c. Individual elements are subservient to the whole. Its cohesive external appearance belies its internal complexity.
 - d. It contains a wide range of functions including library, classrooms, seminar rooms, and faculty offices.

- _____ 2. In the lecture on “Architectural Determinism” the term “accommodated use” was used to describe:
- Those uses for which the space was designed—the primary function to be accommodated like burying people for a coffin or bathing/shaving/putting on make-up etc. in a dorm bathroom.
 - Those uses which might naturally be inferred by the primary function—like a body rising from a coffin in a horror movie or informal socializing in a dorm bathroom.
 - Those uses which are possible, but probably not predictable—like using a coffin for a planter box or a dorm bathroom for a party space.
 - All of above.
- _____ 3. In the lecture on “Humanism at a Personal Scale” which of the following was *not* noted as an example of 19th century American humanism?
- The Shaker community of Canterbury Village in New Hampshire.
 - The writing of Ralph Waldo Emerson, Walt Whitman, and Henry David Thoreau.
 - The elegant mansions of John D. Rockefeller and Andrew Mellon in New York.
 - All of above.
- _____ 4. In the lecture on “Humanism at the Scale of Neighborhoods/Communities/Bureaucracies,” which of the following characteristics was *not* attributed to the Byker community in Newcastle-upon-Tyne in England.
- Its rapid transformation of a run-down neighborhood into a new community over a short five-year time frame became a model for other social housing projects in Britain.
 - The architects’ efforts to relocate an office in the community allowed residents to make direct input in the design process.
 - Landmark features like churches, a Bath House and a Bowling Green were preserved in the renovation of the community
 - Its budget was very low and most residents were from lower income groups.

- _____ 5. In the lecture on “Meaning in Architecture” which of the following was *not* a point made about the way we communicate visually in popular culture?
- a. Clothing and grooming have become so uniform in contemporary culture that they have lost their former role in communicating attitudes, values, and personality.
 - b. Corporations are careful in the way they portray themselves visually in logos and advertisement.
 - c. How people decorate their personal spaces conveys messages about their interests, lifestyle, and personality.
 - d. We are an increasing visual culture communicating powerful messages through images in television, movies, print media, websites, video games, etc.
- _____ 6. In the chapter titled “Four More Houses” near the end of *The Place of Houses* there is an extensive description of Charles Moore’s own house in Austin. Which of the following is an observation made about it?
- a. Building it, unfortunately, required the total demolition of a distinguished existing home in the neighborhood.
 - b. Like most famous architects’ houses it kind of “sticks out” in the neighborhood—very prominent and quite different from its surroundings.
 - c. Though the plan of the compound organized internally by an ellipse that joins the two houses and the office around a lap pool, the ellipse is barely discernable outside Moore’s own house.
 - d. The “less is more” aesthetic of the interiors is spare, elegant, and minimal. There is nothing but the essential necessities for living here.
- _____ 7. Which of the following is *not* one of the “ways to fit a house to the land” described in *The Place of Houses*?
- a. *Merging* the house quietly into its surroundings.
 - b. *Claiming* the territory around it as its own by standing out prominently.
 - c. *Enfronting* a particular piece of the outdoors.
 - d. *Recreating* the landscape by changing the character of the land around entirely.

- _____ 8. In the chapter on "Collecting" in *The Place of Houses* several pages are devoted to a description of Sir John Soane's house in London. Which of the following most accurately characterizes the authors' observations about that house?
- Soane collected everything. His interests knew no limits. That is what makes the house and its contents so compelling.
 - The house and its collection are inseparable. The rooms are filled with artifacts that bespeak the romantic classicism that characterized Soane's work as an architect.
 - Though both house and artifacts are focused in terms of their interests, their focus is very different. The artifacts are ancient and classical. The building is a modern foil to its contents.
 - What is remarkable in the house is the great restraint of the architect. A few very precious objects are displayed in an open, spare environment that focuses all of one's attention on an isolated artifact.
- _____ 9. In the chapter on "Assembling the Rooms" in *The Place of Houses* the houses of Andrea Palladio are discussed in terms of the way their rooms are arranged. (The Villa Rotunda which we discussed in an earlier lecture fits their description perfectly.) Which of the following best describes the observations made there?
- Palladio's villa plans are frequently organized around a Great Room onto which other rooms open. This room provides the basis for arranging everything else.
 - Palladio's villas generally consist of rooms loosely bunched informally along a winding passageway.
 - Palladio's villas are always long thin buildings which enfront the street on their long side. All rooms look out on the street.
- _____ 10. In the chapter titled "Ours" in *The Place of Houses* the authors describe some of their works as "aedicular houses" by which they mean:
- houses that have the shape and form of insects—which are almost biological in their assembly of amorphous organic shapes.
 - houses based on a four poster form with roof added which symbolizes a spiritual center.
 - houses which make historical reference to a particular period in the late 19th century.
 - houses of very solid stone and concrete construction which makes them massive and permanent.

