ARCH 352: History of Modern Architecture. Mid Term: Take Home Exam

Open Book. Open Notes. To be done individually.

DUE: In-class Friday 6 May 2016 (250 points)

ASSIGNMENT
Select and answer only two of the six following essay questions (see list of questions on attached page). Write a two-page answer for each question. (Each essay is worth 125 points, for a total of 250 points, which is worth 25% of your total grade for the course.)

This is an open-book exam. Any source of information (textbooks, lecture notes, books on reserve, web sites (other than Wikipedia), etc.) may be used. **Answers must be written in your own words. Do not plagiarize. Plagiarism is a major violation of the University Code and will be dealt with harshly.** (A few brief quotations may be appropriate, but must be in quotation marks and must be completely footnoted.) If web sites are used for reference, you must give the complete URL.

FORMAT OF PAPER (or, WHAT TO TURN IN)
You may submit up to 6 pages, which include:
4 pages of written copy (2 pages per question) – This is required.
1 page of bibliography – This is optional. See notes below for more information.
1 page of images – This is optional. See notes below for more information.

On every page you must include your name and student number in the top, right-hand corner. Write or print on one side of each page only. Staple the sheets together in the top left-hand corner only. Margins must be at least 3/4” at the top and both sides of every sheet, at least 1” at the bottom. Provide page numbers.

For consistency in length, it is suggested that answers be printed using a word-processing program, using 10 point Times New Roman or similar type, double-spaced (double-spacing is required). Other typefaces and sizes may be used, but for your answers, type smaller than 10 point must not be used.

Do not waste paper on a cover sheet. Do not use plastic report covers or binders.

Print a short summary of the first question you choose at the top of the first page and a short summary of the second question you choose at the top of the third page. These summaries should be printed single-spaced and in small type (9 point) to save more room for your answers.

**Notes on Bibliography:** If you consult sources other than the textbooks and class notes, indicate with endnotes or bibliography or both. (It is not required to consult other sources, but if you do, we would like to give credit for this.) The endnotes or bibliography should be submitted on a 5th page.

**Notes on Images:** You may include one (1) extra page with images. You may have up to two (2) illustrations for each of your two essays—no more than four (4) illustrations total are allowed. If you include illustrations, you must include a caption identifying each illustration. Also you must refer to the illustration[s] in the text—otherwise the link between your essay and the illustration[s] may not be evident. Be sure to indicate the source from which the illustration was reproduced. If you include an illustration page, it must be the last page (the 5th page, or, if you have a page with bibliography or endnotes, the illustrations will be on the 6th page).

**TIPS**
These questions are about more than simple description. The answers should include analyses and ideas, not just descriptions of the buildings.

(Note: To improve your writing, we suggest consulting A Short Guide to Writing about Art by Sylvan Barnet.)

Return in class Friday 6 May 2016.
Papers turned in later than in class Friday 6 May will lose 25 points; later than in class Monday 9 May will lose 50 points. No papers will be accepted after class, Wednesday 11 May.
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QUESTIONS

1. Architecture and urbanism in the age of the Enlightenment are increasingly shaped by the geometry and platonic forms, particularly in the works of Boulée, Ledoux, Adam, Soane, Nash and Wood (elder and younger). Select one building and one urban building scheme (from key works covered in Arch 352) and discuss each in detail in how geometry guides the plan, building form, and experience in relationship to the building functions/program and building site/topography. Compare and contrast the two designs and consider how might two-dimensional representations differ from three-dimensional experiences.

2. Along with the development of the printing press and movable type, the library emerges as a new building type of the Enlightenment to house books. Select two libraries presented in lecture and discuss in precise detail how the architect of each addressed the design problem to house books and provide reading spaces in their respective contexts? What are elements of this building type and how do these libraries convey the character of their inherent functions internally and externally. What materials and structures do they rely upon. Develop clear comparisons and contrasts of the individual buildings that address the issue of character versus type.

3. Throughout history architects have designed houses as “total works of art,” aspiring to shape the experience of everyday life. Select two different architects/houses from the 352 lectures and discuss each example in precise detail about how they created such integrated, all encompassing designs in their respective historic contexts. After discussing each house individually, compare and contrast the two houses to reach broader conclusions about the nature of architectural design and its everyday experience.

4. In the second half of the 19th century, architecture in Europe and in the U.S. reflected various approaches. In France, the Second Empire style became influential, whereas in England, John Ruskin’s theories informed High Victorian Gothic architecture. The U.S. was influenced by both France and England. Select two buildings, one from France and one from England, compare and contrast them and discuss their influence on architecture in the U.S. and the evolution of this influence in the U.S. referring to at least two specific examples found in the U.S. Be precise in citing and discussing each building in detail. Develop clear comparisons and contrasts of the buildings in Europe and in the U.S.

5. The logic of structure and materials, as advocated by individuals including Laugier, Pugin, Ruskin, and Viollet-le-duc have shaped spaces in which structure is artfully assembled. Drawing from the writings and theories of at least two of these figures, concretely discuss their notions of structural rationalism. Then compare and contrast in concrete detail how two “key works” from 352 lectures illuminate the issues raised in the first part. Be precise in citing and discussing each architect’s approach and discuss the building by each architect in detail.

6. The Art Nouveau of Belgium and France developed slightly later than the Arts & Crafts Movement in England but it was nearly contemporary to the Arts & Crafts Movement in the United States. Consider the work of one Art Nouveau architect (for example Horta or Guimard) and the work of one Arts & Crafts architect (for example, Webb, Voysey, Greene & Greene, or F.L. Wright). Select one (1) work by one Art Nouveau architect and select one (1) work by one Arts & Crafts architect, and discuss the two (2) specific buildings in comparison to each other. Discuss each building in detail and show how each shows the similarities and/or differences between the Art Nouveau and the Arts & Crafts. Be very precise in your discussion of each building. Show clearly how Art Nouveau ideas or Arts & Crafts ideas and are embodied in the interiors, the furnishings and the forms of the two buildings. Discuss how the two movements are different and/or similar.