

Architectural History

23CVA059

Semester 2 2024

Online Short-window Exam paper

This is an online short-window examination, meaning you have a total of **2 hours plus an additional 30 minutes** to complete and submit this paper. The additional 30 minutes are for downloading the paper and uploading your answers when you have finished. If you have extra time or rest breaks as part of a Reasonable Adjustment, you will have further additional time as indicated on your exam timetable.

It is your responsibility to submit your work by the deadline for this examination. You must make sure you leave yourself enough time to do so.

It is also your responsibility to check that you have submitted the correct file.

Exam Help

If you are experiencing difficulties in accessing or uploading files during the exam period, you should contact the Exam Helpline. For urgent queries please call **01509 222900**.

For other queries email examhelp@lboro.ac.uk

You may handwrite and/or word process your answers, as you see fit.

The exam has THREE COMPULSORY SECTIONS

SECTION A (HISTORICAL QUESTIONS: 30 marks)

SECTION B (TEXTUAL ANALYSIS: 40 marks)

SECTION C (IMAGES AND CRITICISM: 30 marks)

Continues/...

.../continued

SECTION A (HISTORICAL QUESTIONS: 30 marks)

These answers should be done fairly quickly, commenting briefly on key points. They are not intended to be essays.

1. **The Profession.** The concept of the 'architect' as a profession has changed throughout history, with each change involving new and different assumptions about *what the architect is* and *what the architect does*. Identify and briefly discuss **three characteristic features** (e.g. professional values, design practices, collaborative practices with other 'stakeholders', conceptual approaches, etc.) that defined the architectural profession in the following periods:
 - a) **Medieval.** The 'architect' was characterised by:
 - i) [3 marks]
 - ii) [3 marks]
 - iii) [3 marks]
 - b) **Post-Modernist.** The 'architect' was characterised by:
 - i) [3 marks]
 - ii) [3 marks]
 - iii) [3 marks]

[18 marks]
2. **Internationalisation.** Modernist architecture and planning had strong and clear international ambitions, often at the expense of regional values. Discuss the attempt to realise an international agenda in relation to the controversial case-study of Chandigarh in India. **[6 marks]** In your answer you should refer to the contradictory views expressed by Madhu Sarin **[2 marks]**, Charles Correa **[2 marks]**, and Le Corbusier in his India sketchbooks **[2 marks]**. (On CVA059 LEARN: Sem 2 wk 5).

[12 marks]

Continues/...

.../continued

SECTION B (TEXTUAL ANALYSIS: 40 marks)

These questions should be more discursive and composed than the quick-fire answers in Section A. Think of them as mini-essays.

You should have the texts and your notes with you, and any quotations that you use *must* be referenced to the relevant pages in the texts.

Only the texts provided to you on Learn are valid: the use/incorporation of any other, internet-sourced versions of these texts *will render your answer void* (i.e., zero marks).

1. Denise Scott Brown and Robert Venturi, *Learning from Las Vegas* (1968/72).
(On CVA059 LEARN: Sem 2 wk 6).

In *Learning from Las Vegas* (1968/72) Denise Scott Brown and Robert Venturi explored how the dominant model of architecture and urban space in the west was shifting to one based on automobiles, spectacle, populism and consumerism. Discuss the architectural consequences of this shift in terms of the following: (1) the reasons for their preference for an architecture of complexity and contradiction over an architecture of simplicity and purity **[5 marks]**; (2) the way they apply these ideas to a reading of Las Vegas casino interiors **[5 marks]**; (3) whether you personally sympathise and see value in the kind of architecture they advocate **[10 marks]**.

[20 marks]

2. William Morris, 'The Aims of Art' (1886)
(On CVA059 LEARN: Sem 1 wk 10).

William Morris was a leading Arts and Crafts designer and architect, and in his essay 'The Aims of Art' (1886) he argued for a *partial* return to the values and approaches of medieval times. Explain what he admired about medieval approaches to design and craft, and why he thought it was better and more beneficial than modern mass production **[10 marks]**. Discuss whether you think Morris' views have value in our contemporary era, where digital design, automated manufacture and AI are increasingly prominent **[10 marks]**.

[20 marks]

Continues/...

.../continued

SECTION C (IMAGES AND CRITICISM: 30 marks)

These answers should be done fairly quickly, commenting briefly on key points. They are not intended to be essays.

Tackle the questions (i. and ii.) for each building in sequence (A, B, C).

1. Below are two photographs and one illustration of three buildings (A, B, C). You need to identify, describe and appraise them:
 - i) Identify the buildings and describe their material, structural, spatial and massing characteristics, as well as key decorative schemes and motifs **[5 marks]**.
 - ii) Appraise their overall compositional quality (i.e., what do you personally think of them?) in light of what we understand of their design intentions and priorities, which will be related to their place and historical period **[5 marks]**.

[30 marks total (10 marks per building)]

A)



Continues/...

.../continued

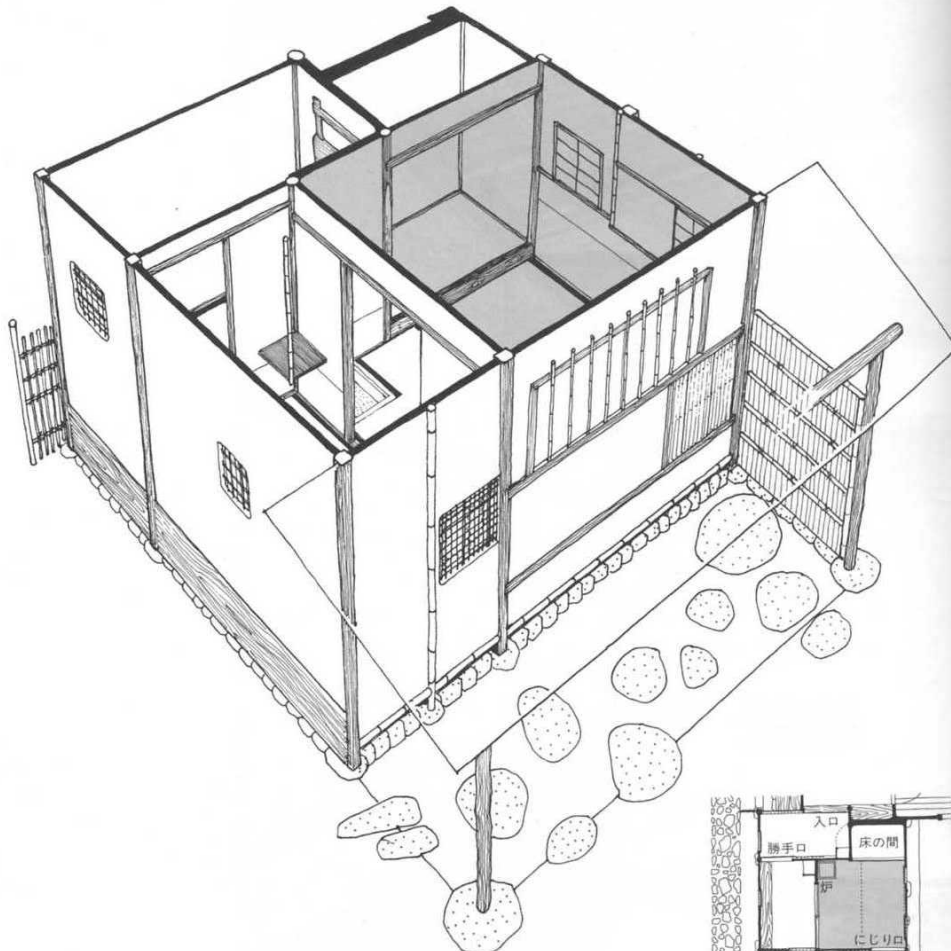
B)



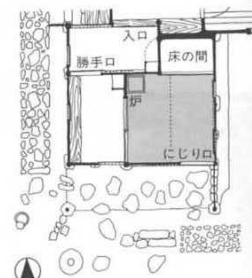
Continues/...

.../continued

C)



起し絵図は床に壁面の下端を糊付けし、壁面ごとに立て起こして組み立てるものである。ここでは床と天井は残念ながら作れないが、折込みを図のようにして、起し絵図の雰囲気を感じたりとも味わっていただきたい。98・103頁が外壁、97頁が次の間との境の横をしめた外側、99・100と101・102が2畳の茶室の内部である。床は本当は奥へ引込んである。100・101両頁の境目は途切れとなっていて柱は見えない。平面図を参考に2畳の床を作って下に置けば室内の感じがつかめるし、にじり口を切抜いてそこから室内を覗くのも一興である。



妙喜庵待庵 等角透視図・平面