

**NATIONAL UNIVERSITY OF SCIENCE AND TECHNOLOGY**  
**FACULTY OF ARCHITECTURE AND QUANTITY SURVEYING**

**DEPARTMENT OF ARCHITECTURE**  
**BACHELOR OF ARCHITECTURE (HONOURS) DEGREE**

**PART III – SECOND SEMESTER EXAMINATIONS – MAY 2005**  
**AAR3204 – CONTEMPORARY HISTORY AND THEORY OF ARCHITECTURE II**

Instructions

*Time:3 hours*

*You are to answer all four (4) questions.*

*All questions carry equal marks.*

*Sketches should accompany all answers where appropriate.*

*Do not repeat the same parts of answers for different questions.*

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Questions

1. Using sketches to illustrate some of their works, briefly discuss the influences on the architectural development of ten (10) of the following architects or groups:

- |                             |                          |                                 |
|-----------------------------|--------------------------|---------------------------------|
| i) Alvar Aalto,             | ii) Geoffrey Bawa        | iii) Hendrik Petrus Berlage,    |
| iv) Coop Himmelblau,        | v) Peter Eisenman,       | vi) Richard Buckminster Fuller, |
| vii) Michael Graves,        | viii) Walter Gropius,    | ix) Philip Cortelyon Johnson,   |
| x) Charles Correa,          | xi) Leon & Robert Krier, | xii) Adolf Loos,                |
| xiii) Kazimir Malevich,     | xiv) Richard Alan Meier, | xv) Erich Mendelsohn,           |
| xvi) Charles Willard Moore, | xvii) Pier Luigi Nervi,  | xviii) Oscar Niemeyer,          |
| xix) Frei Otto,             | xx) Auguste Perret,      | xxi) Aldo Rossi,                |
| xxii) Antonio Sant'Elia,    | xxiii) Albert Speer,     | xxiv) James Stirling,           |
| xxv) Louis Sullivan,        | xxvi) Bruno Taut,        | xxvii) Giuseppe Terragni,       |
| xxviii) Bernard Tschumi,    | xxix) Joern Utzon,       | xxx) Robert Venturi,            |
| xxxi) Otto Koloman Wagner.  |                          |                                 |

2. Discuss the following statement

“The main justification for honky-tonk elements in architectural order is their very existence. They are what we have. Architects can bemoan or try to ignore them or even try to abolish them, but they will not go away. Or they will not go away for a long time, because architects do not have the power to replace them (nor do they know what to replace them with), and because these commonplace elements accommodate existing needs for variety and communication. The old clichés involving both banality and mess will still be the context of our new architecture, and our new architecture significantly will be the context for them. I am taking the limited view, I admit, but the limited view, which architects have tended to belittle, is as important as the visionary view, which they have tended to glorify but have not brought about. The short-term plan, which expediently combines the old and the new, must accompany the long-term plan. Architecture is evolutionary as well

as revolutionary. As an art it will acknowledge what is and what ought to be the immediate and the speculative” (Robert Venturi, an American architect, 1966).

3. Describe in detail three (3) of the following buildings or groups, and explain their significance in the development of contemporary architecture:

- |                                   |  |
|-----------------------------------|--|
| i) The Crystal Palace, London;    | ii) Eiffel Tower, Paris;                 |
| iii) School of Art, Glasgow;      | iv) Bauhaus, Dessau;                     |
| v) Weissenhofsiedlung, Stuttgart; | vi) “Fallingwater”, Bear Run;            |
| vii) Villa Tugendhat, Brno;       | viii) Unite d’Habitation, Marseille;     |
| ix) Seagram Building, New York.   | x) Schocken Department Store, Stuttgart; |

4. Briefly discuss three (3) of the following architectural styles and terms, and explain their contribution to the development of contemporary architecture, using sketches to illustrate selected buildings:

- |                 |                         |                     |
|-----------------|-------------------------|---------------------|
| i) Art Nouveau, | ii) Arts and Crafts,    | iii) Bauhaus,       |
| iv) Brutalism,  | v) Chicago School,      | vi) Constructivism, |
| vii) Cubism,    | viii) Deconstructivism, | ix) High Tech.      |