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Q1 Circle the correct answer

1: Augustus

2: Burne-Jones

3: Futurist

4: Leather

5: Asymmetrical

Q2 Fill in the blanks

1: Stephan Tschudi-Madsen

2: Louis Henry Sullivan

3: Bauhaus

4: facade of this factory

5: Flat

Q3 Attempt all short questions

1: Describe four architectural styles describe by Stephan Tschudi Madsen.

ANS

1 An abstract, structural style with a strong symbolic and dynamic tendency  
( France and Belgium )

2 Floral appearance focusing on organic plant forms

3 The linear flat approach with a heavy symbolic element

4 A structured geometric style

2 Define characteristics of Arts and crafts movement.

ANS

The core characteristics of the Arts and Crafts movement are a belief in craftsmanship which stresses the inherent beauty of the material, the importance of nature as inspiration, and the value of simplicity, utility, and beauty.

Q4: Attempt long question

1:

Red House

In the heart of a suburb just east of London stands an incongruous red brick villa. With its pointed arched window frames and towering chimneys, the house was designed to appear like a relic of the Middle Ages. In reality, its vintage dates to the 1860's. This is Red House, the Arts and Crafts home of artist William Morris and his family. Built as a rebuttal to an increasingly industrialized age, Red House's message has been both diminished by the passage of time and, over the course of the centuries, been cast in greater relief against its context. Morris was one of a formal group of people in the mid-19th Century who grew increasingly concerned about the far-reaching effects of the Industrial Revolution. While the mass-production of household objects made them affordable, critics in the vein of John Ruskin felt that modern manufacturing processes deprived workers of the satisfaction of handcrafting, and that consumers were surrounding themselves with soulless products. This impression aligned poorly with the contemporary notion that the home should serve as a spiritual and moral respite from the chaos of the cities, a philosophy termed the "Cult of Domesticity." The perceived solution was a revival of the medieval "Guild" mode of production, in which craftsmen were directly involved in the entire manufacturing process.

