| Mama |  |
|------|--|
| Name |  |

### Architecture 100--Fall 1978

#### FINAL EXAMINATION

Answer all questions. Questions are arranged according to the lecture. A maximum of a 3 or 4 line answer should be enough; in many cases only a few words should suffice. You must be as specific as possible, within the framework of the question.

# The quality without a name

1. Why was the picture of the dead child included in this lecture?

2. Can the quality without a name appear in a place where there have never been any people? Explain.

### Patterns as structure

3. Explain how a pattern is a relationship between relationships rather than a relationship between parts.

| 4. | How is it  | possible  | for sucl | h a s | small n | number  | of p | atterns  | to c | omplete | 1y |
|----|------------|-----------|----------|-------|---------|---------|------|----------|------|---------|----|
|    | describe t | he world, | which :  | is so | o varie | ed that | no   | two part | s of | it are  |    |
|    | alike?     |           |          | •     |         |         |      |          |      |         |    |

## Pattern languages

5. How are patterns like rules of grammar?

6. What would happen if good pattern languages were limited to architects and planners, and why?

### Good and bad patterns

7. Why does a courtyard need to have a covered veranda?

| 8.  | How do good and bad patterns operate physiologically?  |
|-----|--|
|     |  |
|     |  |
|     |  |
| 9.  | Give the name of a bad physical pattern which has contributed to the need for the women's liberation movement.   |
|     |  |
|     |  |
|     | Of course the atoms in a metallic crystal possess a very high degree of repetition and regularity, and yet the crystal is "alright." In view of statements made about the importance of variety, how could this be so? |
|     |  |
| 11. | Why do well-adapted environments have a balance between repetition and variety? Give a specific example.   |
|     |  |

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|  | The | design | of a | a bui | lding |
|--|-----|--------|------|-------|-------|
|--|-----|--------|------|-------|-------|

12. What is the difference between "user participation" as it is generally practiced today, and "user participation" as it applies to this theory?

13. Why are drawings an unnecessary aid to memory when designing with the pattern language?

# User design

14. What is the main thing wrong with master plans?

15. What distribution of money flow into the environment is required, to achieve organic order? Why? Example of Oregon may be helpful.

| Discovery | of | new | patterns |
|-----------|----|-----|----------|
|-----------|----|-----|----------|

16. If the goal is the creation of buildings with the quality of great traditional cultures of the past, how can a pattern like CAR CONNECTION, which deals with adapting to modern technology, be a good pattern?

17. How is a pattern like a scientific hypothesis?

18. State three ways of gathering data in the process of discovering new patterns.

# Mexicali project

19. Was the role of manufacturing essential to the success of the Mexicali project? Explain.

20. Speculate on the reasons for the fact that the builders' yard in Mexicali, was more orderly in its design, than the five houses designed by the families.

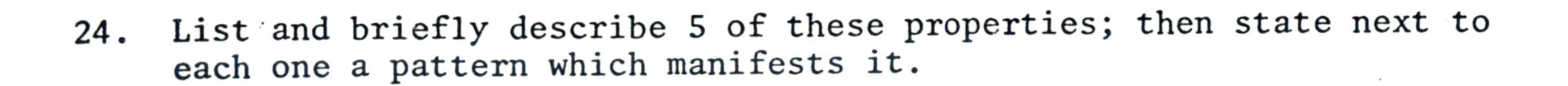
### Value in geometry

21. What empirical criterion has been found to distinguish works which have a deep spiritual character?

22. What is the empirical significance of the fact that most of the buildings we now regard as "great" were built within a religious tradition?

### Geometric properties

23. What is the main operational difference between the patterns and the geometric properties discussed in class?



## Centering

25. Briefly describe the process of centering.

26. Give a concrete example of the centering process.

#### Modern architecture

27. Give a concrete example of the way in which the form of a modern building is a reflection of the production process which created it.

| 28. | State tw | o r | easons  | why | present- | -day | zonin | g legislation | makes | it |
|-----|----------|-----|---------|-----|----------|------|-------|---------------|-------|----|
|     | impossib | 1e  | to achi | eve | organic  | orde | r in  | cities.       |       |    |

#### Production

29. State one way in which the structure of the architectural profession today is inconsistent with the implementation of good pattern languages (not including separation of architect and builder).

30. State two major problems with building mortgages.

#### The architect-builder

31. State two advantages of the architect-builder over the conventional architect and contractor working separately.

| 32. | What is t | he ratio of | architects to | construction   | workers in  | California? |
|-----|-----------|-------------|---------------|----------------|-------------|-------------|
|     | State the | implication | for the evol  | lution of arch | itect-build | ers.        |

## Construction principles

33. Why does a column need to have a capital?

34. Why should a building system be based on a generative process rather than an assembly of components?

#### Rebuilding Berkeley

35. In a properly functioning community would the people on a block own the common land or street collectively, or would it be better for it to be owned by the city or state government? Explain.

36. Give an example of a statement which might appear on a diagnosis, and what might be done to repair it.

### Israel project

37. What is the essential difference between a pattern as defined in A Pattern Language, and a generative rule as defined in the Israeli project?

38. Explain how the discipline of rules gives an artist more freedom rather than less.

# The coherence of the theory

39. A certain body of fact, theory and practice has been presented in this course. What makes it science, rather than philosophy or style?

40. What does it mean to say that a theory is a "nice theory"?

11/30/78 CA:klp