

COMPREHENSIVE QUESTIONS, SPRING, 1979ANSWER TWO (2) OF THE FOLLOWING QUESTIONS IN ESSAY

1. Light, natural and artificial, is a directive force in architecture, and can be manipulated to create significant form and space with symbolic meaning for people. Discuss this and cite examples you are familiar with including those you have actually experienced as well as relating to the work in your portfolio.
2. What is the nature of professionalism in architecture? Illustrate your position on this matter with a number of situational examples covering different aspects of architectural activity, - social, aesthetic, ethical, practical, etc.
3. "A house (or a building) is a machine for living (or working) in" - it is also "a machine for looking at." Discuss the meaning, truth or otherwise of these two statements, and their relationship to each other, if any.
4. In the course of polemic attacks on the derivative Beaux-Arts "style" of the early 20th century, many claims to the correct approach to architecture and design were advanced. Among these dogmas functionalism arose to some prominence and was the announced foundation of the work of many architects. How "functional" was "functional" architecture? What were its successes and failures? If a new functionalist theory were to be developed, what would it claim and advocate?
5. Each decade since the end of the First World War has seen an acceleration in the progress of medical science, the results of which have been an increase in the survival rate of victims of accident, disease and disability, plus an extension of the life span of the elderly and infirm. Current technology can enable disabled persons to be productive members of society. However, the vast majority of these people are denied the benefits of many resources because society is often unaware of the needs of the handicapped and the methods available to fulfill these needs. Much of our physical environment, including transportation, remains inaccessible to many citizens, despite state and federal legislation aimed at relieving the problems.

(Answer #1 and #2)

- 1) Describe the official orientation of the State of California toward architectural design for accessibility over the past 2 decades.
 - 2) What impact does the new legislation have on the practice of architecture?
6. Discuss the visual, physical and social boundaries that define spaces (or places).
7. In the last ten years what have we learned about the possibilities, impossibilities and problems of user participation in architectural design? Cite examples to illustrate your discussion.

8. Much discussion of the impact of energy concerns on building design seems to focus either on building features that are energy inefficient, or on building features and forms as preconceived solutions that are determined solely by energy considerations. Little, if any, discussion addresses the complex interaction of energy concerns with formal concerns. The evolution of formal design issues and other architectural issues over the past 50 years is largely ignored, and energy is treated as a "new", separate, even revolutionary approach to design.

Present a case for the "real" impact of energy scarcity on formal design issues and trends. Support the argument with examples (illustrative figures as required) of recent or earlier modern buildings or urban plans.

9. Dean William Porter of the School of Architecture and Planning at MIT writes in the February 1979 issue of the Journal of Architectural Education the following concepts regarding the social commitment of an architectural education:

"One would expect an eloquent sensitivity to societal problems within the department. Issues of racism, sexism, and of class distinction cannot be solved within an architecture department, for they are pervasive in our society. But there can be a sensitivity to them, a constant willingness to deal with them, and a heightening of them in the minds of the members of that department. Not to deal with these issues in school carries the implicit lesson that they should not be dealt with later on after graduation. It is a lesson which much of society is only too glad to reinforce."

Could you elaborate on that statement now that you are finishing your architectural education?

10. What are the purposes of the profession/discipline of architecture? Included in your answer please comment on the following:

- a) Architecture as science and/or art
- b) Objective standards for evaluating architecture
- c) Moral imperatives in architecture

11. Describe as accurately as possible the design process in architecture. Use two or three buildings in your portfolio as examples. You should deal with questions such as - -1) How do you go about designing a building? Where do your images come from? 2) To what extent do you visualize the reality of the buildings? . . . 3) and to what extent are you dealing in abstractions? 4) Why? 5) Where does your intuition come from? 6) How are design decisions coordinated? 7) How do judgements of value occur? 8) How does the building get its character? Note that the description of the design process in general is not at all the same as the description of the buildings alone - - the buildings should be used only to provide examples which illustrate your main points. Be as specific as possible, but within the framework of a coherent essay.

THE COMPREHENSIVE EXAMINATION - SPRING QUARTER, 1979INSTRUCTION SHEET GIVEN OUT MAY 11, 1979, GRADUATE OFFICE, ROOM 370 WURSTER

The Comprehensive Examination consists of two written essays and a portfolio of your work done in the graduate program (design work and/or written work). It is intended to examine your knowledge as demonstrated by your answers to two questions and your portfolio exhibit. You are expected to have gained knowledge in the field during the Master of Architecture Program and have the ability to clearly express this knowledge along with your own views and opinions. You should show your understanding of the concepts and literature in the field covered by the question as well as your own informed judgements on these issues as they have evolved through your graduate work.

Whenever possible or appropriate, use examples from your own work. You may use your portfolio as illustrative material in support of your essays.

CRITERIA FOR EVALUATION

Your examination will be reviewed by your advisor and the essay on each question you choose to answer will be reviewed by another faculty member familiar with the area covered by the questions. The assessment will be based in part on the following:

1. The ability to express yourself clearly and accurately and to write grammatically correct text.
2. The ability to collect relevant information on the topic.
3. The ability to synthesize information into a coherent statement.
4. The ability to critically analyze information and to formulate a reasoned response to the questions.

INSTRUCTIONS

Choose two questions, and answer them in essay form. Each answer should be approximately 1500-2500 words.

The answers should be typed and double-spaced. The question should be stated at the beginning (single spaced). Your name should be at the top right-hand corner along with the name of your advisor.

Submit two copies of the essays separately bound for each question, and one copy of a portfolio of work produced in the program (design and/or written work) to the Graduate Office (Room 370) by May 25, 1979, no later than 4:00 p.m. Since the evaluators may write comments on the papers you should retain one copy for yourself if you want to keep an unmarked version.

RESULTS

The examinations will be graded by the end of the quarter. If you have not passed, a re-examination may be required, additional coursework may be required or both. It should not be assumed that passing grades in coursework from which the portfolio has evolved will necessarily result in passing the examination.