

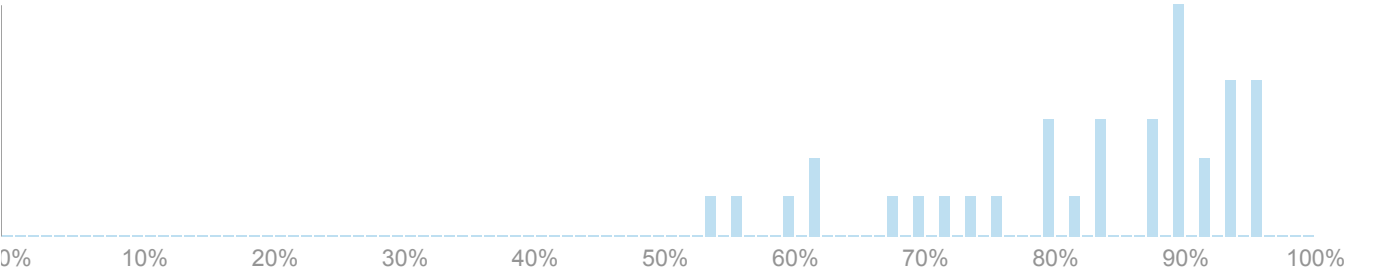
# Quiz Summary

Section Filter ▾

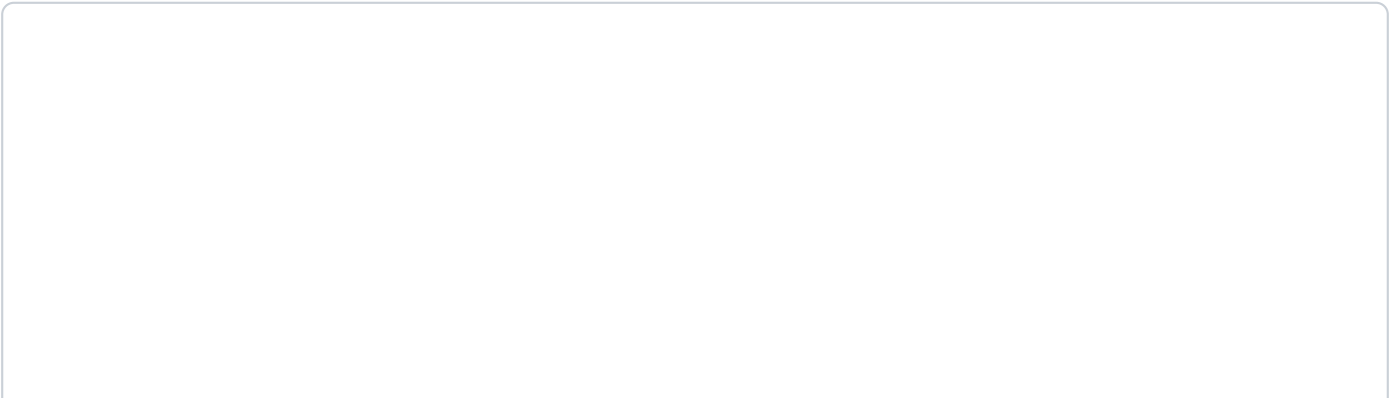
Student Analysis

Item Analysis

Ⓜ Average Score	⤴ High Score	⤵ Low Score	Ⓢ Standard Deviation	⌚ Average Time
83%	96%	54%	12.18	01:11:03



## Question Breakdown



Attempts: 36 out of 36

Did the Italian Renaissance and Baroque architects share a preference for inert compositions and static harmonies?

**+0.31**

Discrimination

Index (?)

Yes, they shared a preference for inert compositions and static harmonies.

1  
respondents

3 %

**No, whereas Italian Renaissance architects did, their Baroque counterparts did not.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Was the Italian Baroque preference for the elliptical rather than the circular plans a deliberate homage to Kepler's discovery of the elliptical orbit of the planets around the sun?

**+0.63**

Discrimination

Index (?)

Yes, the preferred elliptical plan was a deliberate homage to Kepler's discovery of the elliptical orbit of the planets around the sun.

7  
respondents

19 %

**No, the preference had to do with the dynamic nature of the ellipse as compared to the static nature of circle. The preference hadn't to do with Kepler's discovery, which the church was actively refuting.**

29  
respondents

81 %



81%  
answered  
correctly

Attempts: 36 out of 36

Was the intent behind the open, aisleless, barrel vaulted interior of Counter reformation churches, such as Il Gesu, to avoid distraction and focus the worshipers' attention on the pulpit and the altar?

**+0.04**

Discrimination  
Index (?)

No, the intention behind the removal of the aisles was to give the structures greater stability and reduce the construction costs.

1  
respondents

3 %

**Yes, the intent behind the open, aisleless, barrel vaulted interior of Counter reformation churches, such as Il Gesu, was to avoid distraction and focus the worshipers' attention on the pulpit and the altar.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Did the Italian Baroque churches deliberately dissociate themselves from the urban context and focus entirely on the interior in response to counter-reformation edicts?

**+0.15**

Discrimination  
Index (?)

**No, contrary to earlier counter-reformation churches, the Italian Baroque churches, by way of invitation to the faithful, deliberately reached out to effect a dialogue between the church interior and the urban exterior.**

34  
respondents

**94 %**



Yes, in response to counter-reformation edicts the Italian Baroque churches deliberately dissociated themselves from the urban context and focused entirely on the interior.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Did the kind of movement created by the cavities and excursions of Sta. Susanna's vigorous surface displace the cool equipoise of Renaissance buildings with a clarity that supplanted the ambiguities and complexities of late-sixteenth-century architecture?

**+0.21**

Discrimination  
Index ?

**Yes, the visual movement created by the cavities and excursions of Sta. Susanna's vigorous surface displaced the cool equipoise of Renaissance buildings with a clarity that supplanted the ambiguities and complexities of late-sixteenth-century architecture.**

33  
respondents

**92 %**



No, the visual movement created by the cavities and excursions of Sta. Susanna's vigorous surface was merely the continuation of a Renaissance tradition.

3  
respondents

8 %

92%  
answered  
correctly

Attempts: 36 out of 36

Was the propensity to combine and dissolve architecture, painting, and sculpture into one indissociable emotional drama an important feature of the Italian Baroque architecture, intended to dazzle and persuade the faithful?

**+0.37**

Discrimination  
Index (?)

No, the propensity to combine and dissolve architecture, painting, and sculpture into one indissociable emotional drama was an important feature of the Italian Renaissance and not Baroque architecture.

1  
respondents

3 %

**Yes, the propensity to combine and dissolve architecture, painting, and sculpture into one indissociable emotional drama was an important feature of the Italian Baroque architecture, intended to dazzle and persuade the faithful.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Was Baroque Architecture's fascination with expressions of dynamic motion in inert matter and infinite expansion of perceptual space a reflection of a changing worldview brought about by the scientific discoveries of the 16th and 17th centuries?

**+0.5**

Discrimination  
Index (?)

No, the Baroque Architecture's fascination with expressions of dynamic motion in inert matter and infinite expansion of perceptual space was not ideological in nature.

6  
respondents

17 %

**Yes, the Baroque Architecture's fascination with expressions of dynamic motion in inert matter and infinite expansion of perceptual space was a reflection of a change worldview brought about by the scientific discoveries of the 16th and 17th centuries.**

30  
respondents

**83 %**



83%  
answered  
correctly

Attempts: 36 out of 36

Did the Italian Baroque architecture demand of the viewer analytical observation and contemplative reflection from a distance, in place of visceral, participatory engagement?

**+0.23**

Discrimination  
Index (?)

Yes, the Italian Baroque architecture demanded of the viewer analytical observation and contemplative reflection from a distance.

2  
respondents

6 %

**No, the Italian Baroque architecture demanded of the viewer visceral, participatory engagement, in place of analytical observation and contemplative reflection from a distance characteristic of Renaissance architecture.**

34  
respondents

**94 %**



94%  
answered  
correctly

Attempts: 35 out of 36

Although the Baroque architecture was spectacular and theatrical, did the Baroque architects intentionally avoid devices of stagecraft or illusionism for heightened dramatic impact, in order to maintain the integrity and autonomy of architecture as a unique discipline?

**+0.4**

Discrimination  
Index ?

**No, the Baroque architects intentionally incorporated devices of stagecraft or illusionism for the sake of heightened dramatic impact.**

31  
respondents

**86 %**



Yes, the Baroque architects intentionally avoided devices of stagecraft or illusionism for heightened dramatic impact, in order to maintain the integrity and autonomy of architecture as a unique discipline.

4  
respondents

11 %

No Answer

1  
respondents

3 %

86%  
answered  
correctly

Attempts: 35 out of 36

Was the emphatic three-dimensional layering and undulating surfaces of Italian Baroque church facades meant to create a deliberately dynamic and multifaceted dialogue between the interior and the exterior spaces?

**-0.03**

Discrimination  
Index (?)

**Yes, the emphatic three-dimensional layering and undulating surfaces of Italian Baroque church facades were meant to create a deliberately dynamic and multifaceted dialogue between the interior and the exterior spaces.**

28  
respondents

**78 %**



No, the emphatic three-dimensional layering and undulating surfaces of Italian Baroque church facades were meant to create a forceful separation between the interior and the exterior spaces.

7  
respondents

19 %

No Answer

1  
respondents

3 %

78%  
answered  
correctly

Attempts: 36 out of 36

Are there at least two strains reflected in Bernini's versatility – classicism and "architecture as theater" – the former exemplified by the Piazza of St. Peter's, the latter by S. Andrea al Quirinale?

**+0.19**

Discrimination  
Index (?)

**Yes, there are at least two strains reflected in Bernini's versatility – classicism and "architecture as theater" – the former exemplified by the Piazza of St. Peter's, the latter by S. Andrea al Quirinal.**

34  
respondents

**94 %**



No, there was only a single strain in Bernini's work.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Did Borromini's transformation of architectural space into an active rather than a passive entity become a salient feature of late seventeenth and early eighteenth century architectural design in Italy and Germany?

**+0.15**

Discrimination  
Index ?

No, Borromini's transformation of architectural space into an active rather than a passive entity did not become a salient feature of late seventeenth and early eighteenth century architectural design in Italy and Germany.

2  
respondents

6 %

**Yes, Borromini's transformation of architectural space into an active rather than a passive entity became a salient feature of late seventeenth and early eighteenth century architectural design in Italy and Germany.**

34  
respondents

**94 %**



94%  
answered  
correctly

Attempts: 36 out of 36

Did the French Baroque architecture share its penchant for five-partite compositions with Italian Baroque Architecture?

**+0.53**

Discrimination  
Index (?)

**No, the penchant for five-partite compositions was primarily characteristic of the French Baroque architecture.**

32  
respondents

**89 %**



Yes, the French Baroque architecture shared the penchant for five-partite compositions with Italian Baroque Architecture.

4  
respondents

**11 %**

89%  
answered  
correctly

Attempts: 36 out of 36

Was the impetus behind the development of French Baroque Architecture the ideals and ambitions of an absolutist, bureaucratic state and not, as it was in Italy, the theological prerogatives and aspirations of the Catholic church hierarchy.

**+0.16**

Discrimination  
Index ?

No, the impetus behind the development of French Baroque Architecture was the theological prerogatives and aspirations of the Catholic church hierarchy.

4  
respondents

11 %

**Yes, the impetus behind the development of French Baroque Architecture was the ideals and ambitions of an absolutist, bureaucratic state.**

32  
respondents

**89 %**



89%  
answered  
correctly

Attempts: 36 out of 36

Was the questioning and subsequent breakdown of the classical rules of proportion already underway in the 17th Century France, as exemplified by the academic debates of the Ancients and the Moderns?

**+0.33**

Discrimination  
Index (?)

**Yes, the questioning and subsequent breakdown of the classical rules of proportion was already underway in the 17th Century France, as exemplified by the academic debates of the Ancients and the Moderns.**

28  
respondents **78 %**



No, the questioning and subsequent breakdown of the classical rules of proportion did not happen in France.

8  
respondents 22 %

78%  
answered  
correctly

Attempts: 36 out of 36

Was the articulation of the individual programmatic components of the building on its exterior façade an important characteristic of the French Baroque architecture, as evidenced by the façade of the Versailles palace?

**+0.3**

Discrimination  
Index ?

**No, the articulation of the individual programmatic components of the building on its exterior façade was not characteristic of the French Baroque architecture as best evidenced by the façade of the Versailles palace.**

22  
respondents

**61 %**



Yes, the articulation of the individual programmatic components of the building on its exterior façade was an important characteristic of the French Baroque architecture.

14  
respondents

39 %

61%  
answered  
correctly

Attempts: 36 out of 36

Was the hierarchic organization of parts around a well-defined center and the predominance of the whole over the parts characteristic not only of the French Baroque architecture, but other aspects of the French Baroque culture as well?

**+0.55**

Discrimination  
Index (?)

No, the hierarchic organization of parts around a well-defined center and the predominance of the whole over the parts was not characteristic of any other aspect of the French Baroque culture.

2  
respondents

6 %

**Yes, the hierarchic organization of parts around a well-defined center and the predominance of the whole over the parts was characteristic not only of the French Baroque architecture, but other aspects of the French Baroque culture as well.**

34  
respondents

**94 %**



94%  
answered  
correctly

Attempts: 36 out of 36

Did the preoccupation of the French Baroque architects with infinity have more to do with the expression of power and control over the landscape than it did with the expression of infinity per se?

**-0.05**

Discrimination  
Index (?)

**Yes, the preoccupation of the French Baroque architects with infinity had more to do with the expression of power and control over the landscape than it did with the expression of infinity per se.**

34  
respondents

**94 %**



No, the preoccupation of the French Baroque architects with infinity had nothing to do with the expression of power and control.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Was the use of meandering and free-flowing paths leading to picturesque vistas an important characteristic of the French Baroque landscape design?

**+0.25**

Discrimination  
Index (?)

Yes, the use of meandering and free-flowing paths leading to picturesque vistas was an important characteristic of the French Baroque landscape design.

9  
respondents

25 %

**No, the French Baroque landscape designers had no interest in the use of meandering and free-flowing paths leading to picturesque vistas.**

27  
respondents

**75 %**



75%  
answered  
correctly

Attempts: 36 out of 36

As compared to the Italian Baroque Architects who placed their emphasis on creation of dynamic and flowing spaces that seemingly extended from the interior to infinity, did the German Baroque architects prefer well bounded, delineated, and individuated spaces?

**+0.34**

Discrimination  
Index (?)

Yes, as compared to the Italian Baroque Architects who placed their emphasis on creation of dynamic and flowing spaces, the German Baroque architects preferred well bounded, delineated, and individuated spaces

5  
respondents

14 %

**No, The Italian and German Baroque Architects shared the emphasis on creation of dynamic and flowing spaces that seemingly extended from the interior to infinity.**

31  
respondents

86 %



86%  
answered  
correctly

Attempts: 36 out of 36

Did the facade and exterior articulation of German Baroque churches deliberately give little indication of the visual complexities and spatial flows of the church interiors, in order to heighten the dramatic effect and seeming infinite expansion of the interior space?

**+0.33**

Discrimination

Index ?

No, the facade and exterior articulation of German Baroque churches deliberately give a clear indication of the visual complexities and spatial flows of the church interiors.

2  
respondents

6 %

**Yes, the facade and exterior articulation of German Baroque churches deliberately give little indication of the visual complexities and spatial flows of the church interiors.**

34  
respondents

**94 %**



94%  
answered  
correctly

Attempts: 36 out of 36

Is the use of simple geometric forms to produce complex spatial effects a characteristic that the German and the Italian Baroque architecture share in common?

**+0.28**

Discrimination  
Index ?

**Yes, the use of simple geometric forms to produce complex spatial effects is a characteristic of both the German and the Italian Baroque architecture.**

32  
respondents

**89 %**



No, the use of simple geometric forms to produce complex spatial effects is unique to the Italian Baroque architecture alone.

4  
respondents

**11 %**

89%  
answered  
correctly

Attempts: 36 out of 36

Was the interior surface articulation of the German Baroque churches - though emphatic and visually overpowering in its complexity, color and richness of material - a significant contributor to the perceived flows and spatial complexities of the interior spaces?

**+0.29**

Discrimination  
Index ?

**Yes, the interior surface articulation of the German Baroque churches is a significant contributor to the perceived flows and spatial complexities of the interior spaces.**

30  
respondents

**83 %**



No, the interior surface articulation of the German Baroque churches do not contribute to the perceived flows and spatial complexities of the interior spaces.

6  
respondents

17 %

83%  
answered  
correctly

Attempts: 36 out of 36

For the design of St. Paul Cathedral, did Christopher Wren draw on numerous Italian Renaissance and Baroque examples because of Wren's many trips to Italy and his firsthand knowledge of Italian Architecture?

**+0.35**

Discrimination  
Index (?)

**No, Christopher Wren did not have firsthand knowledge of the Italian Architecture because he never visited Italy.**

25  
respondents

**69 %**



Yes, Christopher Wren drew on numerous Italian Renaissance and Baroque examples because of his many trips to Italy and his firsthand knowledge of Italian Architecture.

11  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 36 out of 36

Did James Gibbs' separation and articulation of parts in relation to the whole in the design of St. Martin-in-the-Fields mark a significant departure from the then current design practices?

**+0.09**

Discrimination  
Index (?)

No, James Gibbs' separation and articulation of parts in relation to the whole in the design of St. Martin-in-the-Fields was very much in line with the then current design practices.

4  
respondents

11 %

**Yes, James Gibbs' separation and articulation of parts in relation to the whole in the design of St. Martin-in-the-Fields marked a significant departure from the then current design practices.**

32  
respondents

**89 %**



89%  
answered  
correctly

Attempts: 36 out of 36

Was the Palladian Manner first imported to England by Inigo Jones as a vehicle of absolutist Stuart pretensions?

**+0.14**

Discrimination  
Index (?)

**Yes, the Palladian Manner was first imported to England by Inigo Jones as a vehicle of absolutist Stuart pretensions.**

32  
respondents

**89 %**



No, the Palladian Manner was first imported to England by Inigo Jones because of its ecclesiastical connotations.

4  
respondents

**11 %**

89%  
answered  
correctly

Attempts: 36 out of 36

Was a strict and faithful adherence to Palladio's works a distinguishing characteristic of the Neo-Palladian Architecture, as evidenced by the strict adherence of the Chiswick House to the Villa Rotonda's design?

**+0.35**

Discrimination  
Index (?)

Yes, a strict and faithful adherence to Palladio's works is a distinguishing characteristic of the Neo-Palladian Architecture, as evidence by the strict adherence of the Chiswick House to the Villa Rotonda's design

5  
respondents

14 %

**No, though inspired by Palladio's works, the Neo-Palladian Architecture took distinct liberties and often departed considerably from Palladio's works, as evidence by the distinct differences between the Chiswick House and the Villa Rotonda.**

31  
respondents

86 %



86%  
answered  
correctly

Attempts: 36 out of 36

Did the Neo-Palladian Architects look back to the work of Inigo Jones and Palladio in order to forestall what they considered to be the excesses of English Baroque architecture?

**+0.53**

Discrimination  
Index (?)

**Yes, the Neo-Palladian Architects looked back to the work of Inigo Jones and Palladio in order to forestall what they considered to be the excesses of English Baroque architecture.**

33  
respondents

**92 %**



No, the Neo-Palladian Architects had no regard for the work of Inigo Jones.

3  
respondents

**8 %**

92%  
answered  
correctly

Attempts: 36 out of 36

Did the emphasis on the individuality of parts in Neo-Palladian Architecture present a compositional challenge to the articulation of a unified whole that the Neo-Palladian architects met through division and discreet articulation of wall surfaces with pilasters and columns?

**+0.49**

Discrimination  
Index (?)

**No, the challenge was met through strict bilateral symmetry and the use of string courses and the horizontal continuity of materials across the composition.**

27  
respondents

**75 %**



Yes, challenge was met through division and discreet articulation of wall surfaces with pilasters and columns.

9  
respondents

25 %

75%  
answered  
correctly

Attempts: 35 out of 36

Concomitant with the new ideas about the physical world in the 18th century, was there an equally radical reformulation of the nature of the humanity that inhabits it, leading in turn to a radical reevaluation of the normative principles of architecture?

**+0.55**

Discrimination  
Index ?

**Yes, concomitant with the new ideas about the physical world in the 18th century, there was an equally radical reformulation of the nature of the humanity that inhabits it, leading in turn to a radical reevaluation of the normative principles of architecture.**

33  
respondents

**92 %**



No, concomitant with the new ideas about the physical world in the 18th century, there wasn't an equally radical reformulation of the nature of the humanity that inhabits it, and consequently no radical reevaluation of the normative principles of architecture.

2  
respondents

6 %

No Answer

1  
respondents

3 %

92%  
answered  
correctly

Attempts: 36 out of 36

Although the Neo-Classical architecture and the Baroque Architecture are very different, do they share the same approach to the articulation of space?

**+0.59**

Discrimination

Index (?)

**No, the Neo-Classical architecture and the Baroque Architecture had distinctly different approaches to the articulation of space.**

28  
respondents

**78 %**



Yes, the Neo-Classical architecture and the Baroque Architecture had the same approach to the articulation of space.

8  
respondents

**22 %**

78%  
answered  
correctly

Attempts: 36 out of 36

Did the Neo-Classical architecture demand visceral, participatory engagement with the building as opposed to contemplative reflection from an observatory distance?

**+0.18**

Discrimination

Index (?)

Yes, the Neo-Classical architecture demanded visceral, participatory engagement with the building as opposed to contemplative reflection from an observatory distance.

4  
respondents

11 %

**No, the Neo-Classical architecture demand contemplative reflection from an observatory distance as opposed to visceral, participatory engagement with the building.**

32  
respondents

**89 %**



89%  
answered  
correctly

Attempts: 36 out of 36

Did the French Neo-Classical Architects uphold Greek Architecture as a model of perfection primarily because of the latter's precise proportions and meticulous execution?

**+0.52**

Discrimination

Index (?)

**No, the French Neo-Classical Architects uphold Greek Architecture as a model of perfection primarily because of the latter's Structural honesty and truth in expression.**

20  
respondents

**56 %**



Yes, the French Neo-Classical Architects upheld Greek Architecture as a model of perfection primarily because of the latter's precise proportions and meticulous execution.

16  
respondents

**44 %**

56%  
answered  
correctly

Attempts: 36 out of 36

Was Laugier's proposed return to the past and ultimately the origin of architecture motivated by an ardent emphasis on truth in expression, which he believed was exclusively in evidence at the beginnings of architecture?

**+0.2**

Discrimination

Index (?)

**Yes, Laugier's proposed return to the past and ultimately the origin of architecture was motivated by an ardent emphasis on truth in expression, which he believed was exclusively in evidence at the beginnings of architecture.**

25  
respondents

**69 %**



No, Laugier's proposed return to the past and ultimately the origin of architecture was motivated by an ardent emphasis on mathematical proportions, which he believed was exclusively in evidence at the beginnings of architecture.

11  
respondents

31 %

69%  
answered  
correctly

Attempts: 36 out of 36

Despite allegiances to the Classical Architecture, did the Neo-Classical Architecture mark a major break with the past, specifically with reference to the definition and test of beauty in architecture?

**+0.36**

Discrimination

Index (?)

No, the Neo-Classical Architecture did not mark a major break with the past, specifically with reference to the definition and test of beauty in architecture.

9  
respondents

25 %

**Yes, despite allegiances to the Classical Architecture, the Neo-Classical Architecture marked a major break with the past, specifically with reference to the definition and test of beauty in architecture.**

27  
respondents

**75 %**



75%  
answered  
correctly

Attempts: 36 out of 36

For the French Neo-Classical Architects was the measure of a building's aesthetic worth the appropriateness of its formal expression to the purpose for which the building was intended, i.e., the extent to which the building spoke simply and truthfully of its purpose?

**+0.53**

Discrimination

Index (?)

**Yes, for the French Neo-Classical Architects the measure of a building's aesthetic worth was the appropriateness of its formal expression to the purpose for which the building was intended.**

27  
respondents

**75 %**

No, for the French Neo-Classical Architects the measure of a building's aesthetic worth was the clarity and simplicity of its proportions.

9  
respondents

25 %

75%  
answered  
correctly

Attempts: 35 out of 36

Was a complete dispensation with the Classical Orders a distinguishing characteristic of the French Radical Neo-Classicism?

**+0.16**

Discrimination

Index (?)

Yes, a complete dispensation with the Classical Orders was a distinguishing characteristic of the French Radical Neo-Classicism.

11  
respondents 31 %

**No, the French Radical Neo-Classicism did not dispense with the Classical Orders.**

24  
respondents **67 %**

No Answer

1  
respondents 3 %

67%  
answered  
correctly



Attempts: 36 out of 36

Was the proliferation of building-types in the 18th century a direct reflection of vastly improving economic conditions owed to the proliferation of colonialism in the 17th century?

**+0.22**

Discrimination

Index (?)

**No, the proliferation of building-types in the 18th century was a reflection of the differentiated and specialized demands of a bureaucratic mercantile state.**

24  
respondents

**67 %**



Yes, the proliferation of building-types in the 18th century was a direct reflection of vastly improving economic conditions owed to the proliferation of colonialism in the 17th century.

12  
respondents

33 %

67%  
answered  
correctly

Attempts: 36 out of 36

Whereas the Italian Architects, such as Piranesi, argued for the supremacy of Roman Architecture, did the English Architects, such as Robert Adam, argue for the supremacy of Greek Architecture?

**+0.4**

Discrimination

Index (?)

Yes, whereas the Italian Architects argued for the supremacy of Roman Architecture, English Architects argued for the supremacy of Greek Architecture.

10  
respondents

28 %

**No, a number of English Architects argued for the supremacy of Roman Architecture as well.**

26  
respondents

**72 %**



72%  
answered  
correctly

Attempts: 36 out of 36

Did Jacques Gondoin's École de Médecine defy the entire French classical tradition, as exemplified by the Louvre, because he neither divided the massing into pavilions, nor broke the line of the entablature in a sculptural buildup at ends and center?

**+0.41**

Discrimination

Index (?)

No, Jacques Gondoin's École de Médecine strictly adhered to the French classical tradition exemplified by the Louvre.

2	6 %
respondents	

**Yes, Jacques Gondoin's École de Médecine defied the entire French classical tradition exemplified by the Louvre.**

34	<b>94 %</b>
respondents	

94%  
answered  
correctly



Attempts: 36 out of 36

Was the early Gothic Revival movement in England intended to be more evocative of the Gothic architecture of the Middle Ages than archeologically faithful and accurate.

**+0.38**

Discrimination

Index (?)

No, the early Gothic Revival movement in England was intended to be archeologically faithful and accurate rather than evocative of the Gothic architecture of the Middle Ages.

8

respondents

22 %

**Yes, the early Gothic Revival movement in England was intended to be evocative of the Gothic architecture of the Middle Ages rather than archeologically faithful and accurate.**

28

respondents

**78 %**

78%

answered

correctly



Attempts: 36 out of 36

Was Piranesi a strong advocate of the supremacy of Greek Architecture?

**+0.66**

Discrimination

Index (?)

**No, Piranesi was a strong advocate of the supremacy of Roman Architecture.**

29  
respondents

**81 %**



Yes, Piranesi was a strong advocate of the supremacy of Greek Architecture.

7  
respondents

19 %

81%  
answered  
correctly

Attempts: 36 out of 36

Is a distinguishing characteristic of a picturesque building a strict adherence to the symmetrical composition of parts?

**+0.55**

Discrimination

Index (?)

**No, a distinguishing characteristic of a picturesque building is an asymmetrical composition of parts, meant, in part, to imply accretion and change over time, as exemplified by Horace Walpole's Strawberry Hill Mansion in Twickenham, England.**

29  
respondents

**81 %**



Yes, a distinguishing characteristic of a picturesque building is a strict adherence to the symmetrical composition of parts, as exemplified by Horace Walpole's Strawberry Hill Mansion in Twickenham, England.

7  
respondents

**19 %**

81%  
answered  
correctly

Attempts: 36 out of 36

Is a strict adherence to Classical precedent - in particular Greek architecture - the distinguishing characteristic of Revolutionary Neoclassicism?

**+0.64**

Discrimination  
Index (?)

**No, Revolutionary Neoclassicism interpreted Classical precedent in an abstract and open-ended manner.**

25  
respondents

**69 %**



Yes, a strict adherence to Classical precedent - in particular Greek architecture - is the distinguishing characteristic of Revolutionary Neoclassicism.

11  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 36 out of 36

Did Revolutionary Neoclassicism's allegiance to the Greco-Roman tradition have more to do with the abstract volumetric qualities and expressive potential of the classical vocabulary than any interest in either structural expressionism or mathematical exactness?

**+0.42**

Discrimination  
Index ?

**Yes, Revolutionary Neoclassicism's allegiance to the Greco-Roman tradition have more to do with the abstract volumetric qualities and expressive potential of the classical vocabulary than any interest in either structural expressionism or mathematical exactness.**

28  
respondents

**78 %**



No, Revolutionary Neoclassicism's allegiance to the Greco-Roman tradition stemmed from an interest in both the structural expressionism and the mathematical exactness of the ancient models.

8  
respondents

**22 %**

78%  
answered  
correctly

Attempts: 36 out of 36

Did the ever-increasing use of pure geometric volumes, bereft of Classical details and articulated surfaces in the evolution of Ledoux's work stem from his ardent disdain for Classical Architecture?

**+0.47**

Discrimination  
Index (?)

**No, the ever-increasing use of pure geometric volumes, bereft of Classical details and articulated surfaces in the evolution of Ledoux's work stem from his attempt to return to what he believed were the roots of Classical Architecture in pure and simple geometric volumes.**

32  
respondents

**89 %**



Yes, the ever-increasing use of pure geometric volumes, bereft of Classical details and articulated surfaces in the evolution of Ledoux's work stem from his ardent disdain for Classical Architecture.

4  
respondents

11 %

89%  
answered  
correctly

Attempts: 36 out of 36

Did Boullée believe that the appropriate "character" for a funerary monument was melancholy achieved through a flat surface, bare and unadorned, made of a light-absorbent material, absolutely stripped of detail, its decoration consisting of a play of shadows, outlined by still deeper shadows?

**-0.07**

Discrimination

Index (?)

No, Boullée believed that was the appropriate "character" for a hospital. 2 respondents 6 %

**Yes, Boullée believed that the appropriate "character" for a funerary monument was melancholy achieved through a flat surface, bare and unadorned, made of a light-absorbent material, absolutely stripped of detail, its decoration consisting of a play of shadows, outlined by still deeper shadows.** 34 respondents **94 %**

94%  
answered  
correctly

Attempts: 36 out of 36

Did Boullée believe the beauty of art can be demonstrated like a mathematical truth?

**+0.06**

Discrimination

Index (?)

Yes, Boullée believed the beauty of art can be demonstrated like a mathematical truth.

21  
respondents

58 %

**No, he believed it cannot.**

15  
respondents

**42 %**



42%  
answered  
correctly

Attempts: 36 out of 36

Did Boullée and Ledoux share the belief that the impression buildings make on us should arouse in us sensations that correspond to the function of the building in question?

**+0.34**

Discrimination

Index (?)

No, only Ledoux believed that the impression buildings make on us should arouse in us sensations that correspond to the function of the building in question.

5  
respondents

14 %

**Yes, Boullée and Ledoux shared the belief that the impression buildings make on us should arouse in us sensations that correspond to the function of the building in question.**

31  
respondents

86 %



86%  
answered  
correctly

Attempts: 36 out of 36

Did Piranesi and Boullée share the belief that to give a building character meant making judicious use of every means of producing no other sensations than those related to the subject, e.g., a prison and the sensation of incarceration?

**+0.5**

Discrimination  
Index (?)

No, only Boullée believed that to give a building character meant making judicial use of every means of producing no other sensations than those related to the subject.

7  
respondents

19 %

**Yes, Piranesi and Boullée shared the belief that to give a building character meant making judicial use of every means of producing no other sensations than those related to the subject.**

29  
respondents

**81 %**



81%  
answered  
correctly