

Quiz Summary

Section Filter ▾

Student Analysis

Item Analysis

Average Score

84%

High Score

100%

Low Score

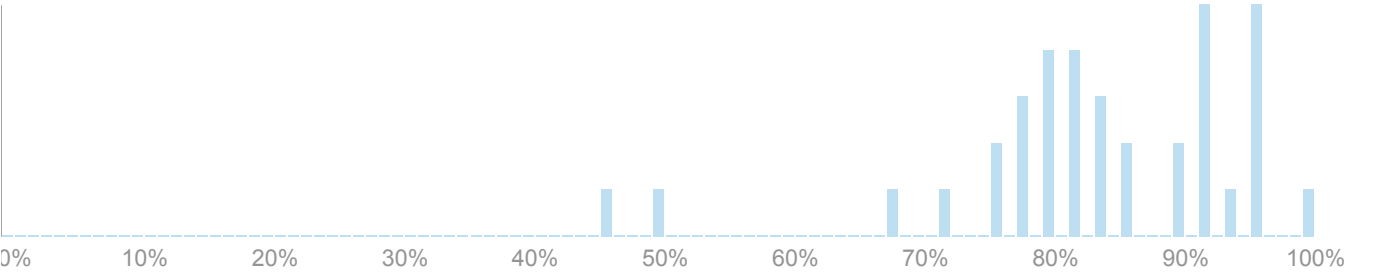
46%

Standard Deviation

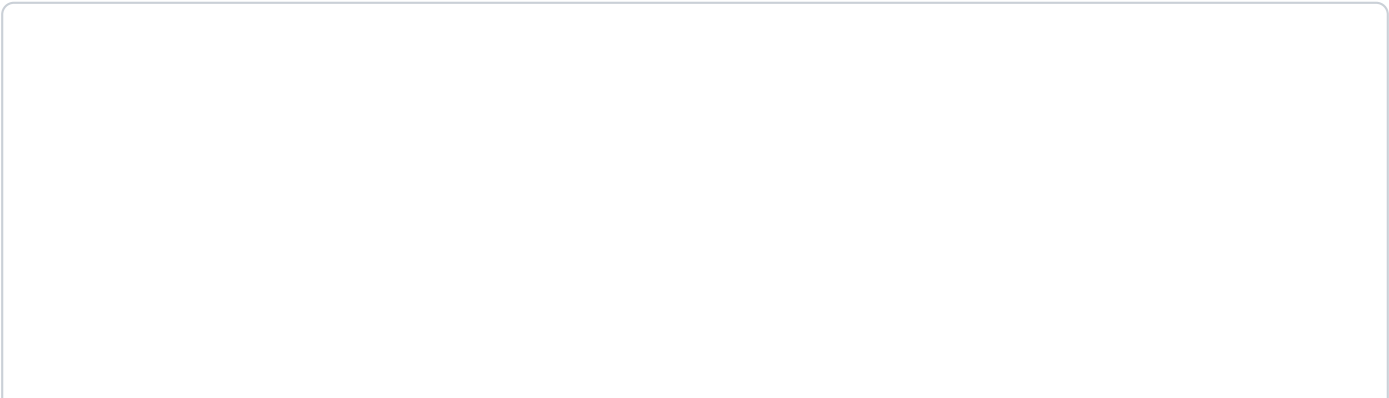
11.53

Average Time

01:10:31



Question Breakdown



Attempts: 36 out of 36

For their houses, did the early colonial settlers in New England and Virginia colonies borrow extensively from the indigenous domestic architecture of the new continent?

+0.28

Discrimination

Index (?)

No, they did not. The early colonial dwellings in New England and Virginia colonies were exclusively based on English domestic architecture.

30
respondents

83 %



Yes, the early colonial settlers in New England and Virginia colonies borrowed extensively from the indigenous domestic architecture of the new continent.

6
respondents

17 %

83%
answered
correctly

Attempts: 36 out of 36

Were there fewer differences between the domestic architecture of the New England and Virginia colonies in the 18th century, than there were in the 17th century?

+0.16

Discrimination
Index (?)

Yes, there were fewer differences between the domestic architecture of the New England and Virginia colonies in the 18th century, than there were in the 17th century.

28
respondents

78 %



No, they remained the same.

8
respondents

22 %

78%
answered
correctly

Attempts: 36 out of 36

Was Thomas Jefferson's plan for University of Virginia a quintessential Neoclassical design in its division and articulation of parts?

+0.75

Discrimination

Index (?)

Yes, Thomas Jefferson's plan for University of Virginia was a quintessential Neoclassical design in its division and articulation of parts.

34
respondents

94 %



No, Thomas Jefferson's plan for University of Virginia was a quintessential Baroque design in its unification and incorporation of parts.

2
respondents

6 %

94%
answered
correctly

Attempts: 36 out of 36

Was the Greek Revival movement in America a rationalist movement that grew out of the continental Neoclassicism and its admiration for structural rationalism of Greek Architecture?

+0.32

Discrimination

Index (?)

Yes, the Greek Revival movement in America was a rationalist movement that grew out of the continental Neoclassicism and its admiration for structural rationalism of Greek Architecture.

5
respondents

14 %

No, the Greek Revival movement in America was a Romantic movement that sought to express democracy by association.

31
respondents

86 %



86%
answered
correctly

Attempts: 36 out of 36

Is a distinguishing characteristic of Eclecticism strict adherence to the classical idiom (Greco-Roman)?

+0.63

Discrimination

Index (?)

Yes, a distinguishing characteristic of Eclecticism is strict adherence to the classical idiom (Greco-Roman).

3
respondents

8 %

No, Eclecticism borrows freely from various periods and stylistic idioms.

33
respondents

92 %



92%
answered
correctly

Attempts: 36 out of 36

Was Schinkel's objective in the design of the Schauspielhaus and the Altes Museum to create a building that was "Greek" by appearance and reference, and not structural rationalism per se?

-0.04

Discrimination

Index (?)

No, Schinkel's objective in the design of the Schauspielhaus and the Altes Museum was to create a building that was "Greek" by virtue of its structural rationalism.

15
respondents

42 %

Yes, Schinkel's objective in the design of the Schauspielhaus and the Altes Museum was to create a building that was "Greek" by appearance and reference, and not structural rationalism per se.

21
respondents

58 %



58%
answered
correctly

Attempts: 36 out of 36

Were the Greek Revival buildings in the United States meant to denote an architecture of democracy (by association), whereas in Europe Greek Revival buildings were meant to denote national history and cultural roots?

+0.02

Discrimination
Index (?)

Yes, the Greek Revival buildings in the United States were meant to denote an architecture of democracy (by association), whereas in Europe Greek Revival buildings were meant to denote national history and cultural roots.

35
respondents

97 %



No, the Greek Revival buildings in the United States were meant to denote national history and cultural roots, whereas in Europe Greek Revival buildings were meant to denote an architecture of democracy (by association).

1
respondents

3 %

97%
answered
correctly

Attempts: 36 out of 36

Did the state sponsorship of theaters, museums, schools and universities in the 19th century have much to do with state cultivation of nationalism and an ethos of citizenship?

+0.11

Discrimination
Index (?)

Yes, the state sponsorship of theaters, museums, schools and universities in the 19th century had much to do with state cultivation of nationalism and an ethos of citizenship.

35
respondents

97 %



No, the state sponsorship of theaters, museums, schools and universities in the 19th century had nothing to do with state cultivation of nationalism and an ethos of citizenship.

1
respondents

3 %

97%
answered
correctly

Attempts: 36 out of 36

Was a distinct feature of the early 19th century Eclecticism the selection of style based on its historic associations?

+0.59

Discrimination
Index (?)

No, a distinct feature of the early 19th century Eclecticism was a preoccupation with the idea of character and the sensations the building was meant to arouse in the viewer.

17
respondents 47 %

Yes, a distinct feature of the early 19th century Eclecticism was the selection of style based on its historic associations.

19
respondents 53 %



53%
answered
correctly

Attempts: 36 out of 36

Was the acute knowledge and conscious worship of the past in the nineteenth century in reverse proportion to its ever-increasing technological distance from the past?

+0.29

Discrimination
Index ?

Yes, the acute knowledge and conscious worship of the past in the nineteenth century was in reverse proportion to its ever-increasing technological distance from the past.

34
respondents

94 %



No, the acute knowledge and conscious worship of the past in the nineteenth century hadn't to do with its ever-increasing technological distance from the past.

2
respondents

6 %

94%
answered
correctly

Attempts: 36 out of 36

Did the tumultuous competition between historical revivals that persisted through most of the nineteenth century, involve not only the contest between Classical and Medieval partisans but also embittered infighting within the two camps?

+0.1

Discrimination
Index (?)

No, the tumultuous competition between historical revivals that persisted through most of the nineteenth century did not involve an embittered infighting within the partisan camps.

7
respondents 19 %

Yes, the tumultuous competition between historical revivals that persisted through most of the nineteenth century involved not only the contest between Classical and Medieval partisans but also embittered infighting within the two camps.

29
respondents 81 %



81%
answered
correctly

Attempts: 36 out of 36

In its rationale, did Pugin's defense of Gothic Architecture bear a startling resemblance to Laugier's defense of Greek Architecture?

+0.24

Discrimination
Index (?)

No, Pugin's defense of Gothic

Architecture bore no resemblance to

Laugier's defense of Greek

Architecture.

5

respondents

14 %

**Yes, in its rationale, Pugin's
defense of Gothic Architecture
bore a startling resemblance to
Laugier's defense of Greek
Architecture.**

31

respondents

86 %



86%

answered

correctly

Attempts: 36 out of 36

Did Pugin adamantly refute the doctrine that "the great test of Architectural beauty is the fitness of the design to the purpose for which it is intended?"

+0.32

Discrimination

Index (?)

Yes, Pugin adamantly refuted the doctrine that “the great test of Architectural beauty is the fitness of the design to the purpose for which it is intended.”

4
respondents

11 %

No, Pugin adamantly advanced the doctrine that “the great test of Architectural beauty is the fitness of the design to the purpose for which it is intended.”

32
respondents

89 %



89%
answered
correctly

Attempts: 36 out of 36

Did Pugin believe that there should be no features about a building which are not necessary for convenience, construction, or propriety, and therefore it was not only acceptable, but preferable to use ornament for the enrichment of the essential construction of the building?

+0.2

Discrimination
Index (?)

Yes, Pugin believed that there should be no features about a building which are not necessary for convenience, construction, or propriety, and therefore it was not only acceptable, but preferable to use ornament for the enrichment of the essential construction of the building.

34
respondents

94 %



No, Pugin believed that there could be features about a building which are not necessary for convenience, construction, or propriety.

2
respondents

6 %

94%
answered
correctly

Attempts: 36 out of 36

Did Pugin believe that to adapt Gothic architecture of the Middle Ages for contemporary use, it is necessary to deviate from the strict principles on which Gothic architecture was originally founded?

+0.38

Discrimination
Index (?)

No, Pugin believed that in adapting Gothic architecture of the Middle Ages for contemporary use, there could be no deviation from the principles on which Gothic architecture was originally founded.

22
respondents

61 %



Yes, Pugin believed that to adapt Gothic architecture of the Middle Ages for contemporary use, it is necessary to deviate from the strict principles on which Gothic architecture was originally founded.

14
respondents

39 %

61%
answered
correctly

Attempts: 36 out of 36

Were the planning and design of École des Beaux-Arts buildings founded on two principles: one abstract and conceptual – the building's ordered scheme; the other functional and experiential – the movement of the human participant through the building?

+0.41

Discrimination
Index (?)

No, the planning and design of École des Beaux-Arts buildings were founded on a single principle: the building's ordered scheme.

3
respondents

8 %

Yes, the planning and design of École des Beaux-Arts buildings were founded on two principles: one abstract and conceptual – the building's ordered scheme; the other functional and experiential – the movement of the human participant through the building

33
respondents

92 %



92%
answered
correctly

Attempts: 36 out of 36

Much as the focus of the École des Beaux-Arts education was the development of the parti, the distribution and the disposition of the elements, circulations, mosaïque and the marche of the building – none of which was rooted in any particular style – did the school nonetheless advocate a strict adherence to the High Victorian Gothic style?

+0.4

Discrimination
Index (?)

No, École des Beaux-Arts

**advocated a strict adherence to
the Classical idiom and its Second
Empire variant.**

31
respondents

86 %



Yes, École des Beaux-Arts

advocated a strict adherence to the
High Victorian Gothic style.

5
respondents

14 %

86%

answered

correctly

Attempts: 36 out of 36

Is William Butterfield's All Saints' Church remarkable for its strict adherence to Pugin's Principles of Pointed or Christian Architecture?

+0.37

Discrimination

Index (?)

Yes, William Butterfield's All Saints' Church is remarkable for its strict adherence to Pugin's Principles of Pointed or Christian Architecture.

7
respondents

19 %

No, William Butterfield's All Saints' Church is remarkable for its affinities with Ruskin's ideas.

29
respondents

81 %



81%
answered
correctly

Attempts: 36 out of 36

Was nationalism a primary motivation behind the choice of Perpendicular Gothic style for the House of Parliament in London, even though Pugin believed it to be a “false” Gothic of the time of the Reformation and the decline of the Church?

+0.49

Discrimination
Index (?)

No, nationalism had nothing to do with the choice of Perpendicular Gothic style for the House of Parliament in London.

4
respondents

11 %

Yes, nationalism was a primary motivation behind the choice of Perpendicular Gothic style for the House of Parliament in London.

32
respondents

89 %



89%
answered
correctly

Attempts: 36 out of 36

Though Ruskin and Pugin had little else in common, did they both rage bitterly against the modern age – against its worship of money, its factory system, machine production, and against iron itself?

+0.22

Discrimination
Index (?)

Yes, both Ruskin and Pugin raged bitterly against the modern age – against its worship of money, its factory system, machine production, and against iron itself.

31
respondents

86 %



No, only Ruskin raged bitterly against the modern age – against its worship of money, its factory system, machine production, and against iron itself?

5
respondents

14 %

86%
answered
correctly

Attempts: 36 out of 36

Does H. H. Richardson's Crane Memorial Library effectively conjoin Ruskin's Seven Lamps of architecture to Beaux-Art design principles?

+0.33

Discrimination
Index (?)

No, H. H. Richardson's Crane Memorial Library does not conjoin Ruskin's Seven Lamps of architecture to Beaux-Art design principles.

5
respondents

14 %

Yes, H. H. Richardson's Crane Memorial Library effectively conjoins Ruskin's Seven Lamps of architecture to Beaux-Art design principles.

31
respondents

86 %



86%
answered
correctly

Attempts: 36 out of 36

For the architects of the second half of nineteenth century were the measures of Architecture, as distinct from mere building, rational planning and structural efficacy?

+0.48

Discrimination
Index (?)

Yes, for the architects of the second half of nineteenth century the measures of Architecture, as distinct from mere building, were rational planning and structural efficacy.

14
respondents

39 %

No, for the architects of the second half of nineteenth century the measures of Architecture, as distinct from mere building, were not rational planning and structural efficacy. It was the strength of the ideas formally conveyed by the building.

22
respondents

61 %



61%
answered
correctly

Attempts: 36 out of 36

According to Ruskin, were the means of transforming building into Architecture those characters venerable or beautiful, but otherwise unnecessary, that are impressed on its form?

+0.64

Discrimination
Index (?)

No, according to Ruskin, the means of transforming building into Architecture were rational planning and functional efficacy.

5
respondents

14 %

Yes, according to Ruskin, the means of transforming building into Architecture were those characters venerable or beautiful, but otherwise unnecessary, that are impressed on its form.

31
respondents

86 %



86%
answered
correctly

Attempts: 36 out of 36

Did the architects who strictly adhered to Ruskin's design principles, e.g. Frank Furness, focus on the expressive qualities of architecture - in particular, expressions of Beauty and Power - at the expense of convenient planning and sound structure?

+0.59

Discrimination
Index ?

Yes, the architects who strictly adhered to Ruskin's design principles, e.g. Frank Furness, focused on the expressive qualities of architecture - in particular, expressions of Beauty and Power - at the expense of convenient planning and sound structure.

9
respondents

25 %

No, the architects who strictly adhered to Ruskin's design principles, e.g. Frank Furness, focused on the expressive qualities of architecture - in particular, expressions of Beauty and Power. However, they did not do so at the expense of convenient planning and sound structure.

27
respondents

75 %



75%
answered
correctly

Attempts: 36 out of 36

Was the Second Empire Style considered the appropriate style for university buildings in the second-half of nineteenth century because of the style's ecclesiastical connotations and association with early collegiate institutions?

+0.2

Discrimination

Index (?)

No, it was the High Victorian Gothic Style that was considered the appropriate style for university buildings in the second-half of nineteenth century because of the style's ecclesiastical connotations and association with early collegiate institutions.

27
respondents

75 %



Yes, the Second Empire Style was considered the appropriate style for university buildings in the second-half of nineteenth century because of the style's ecclesiastical connotations and association with early collegiate institutions.

9
respondents

25 %

75%
answered
correctly

Attempts: 36 out of 36

Does Charles Garnier's Paris Opera House epitomize the Architecture of the second-half of nineteenth century in its merger of tradition and innovation through multiple historic references in a building whose style is, nevertheless, unique and new?

+0.41

Discrimination

Index (?)

Yes, Charles Garnier's Paris Opera House epitomizes the Architecture of the second-half of nineteenth century in its merger of tradition and innovation.

33
respondents

92 %



No, Charles Garnier's Paris Opera House does not epitomize the Architecture of the second-half of nineteenth century in its merger of tradition and innovation.

3
respondents

8 %

92%
answered
correctly

Attempts: 36 out of 36

Although the majority of architects of the second-half of nineteenth century considered the visible use of iron and steel contemptible and in bad taste, did they, nevertheless, readily and abundantly use disguised iron and steel armature behind their historicized facades (Philadelphia City Hall being a case in point)?

+0.27

Discrimination

Index (?)

Yes, although the majority of architects in the second-half of nineteenth century considered the visible use of iron and steel contemptible and in bad taste, they did, nevertheless, readily and abundantly use disguised iron and steel armature behind their historicized facades.

29
respondents

81 %



No, the majority of architects in the second-half of nineteenth century considered the visible use of iron and steel as contemptible as the use of disguised iron and steel armature behind the facade.

7
respondents

19 %

81%

answered
correctly

Attempts: 36 out of 36

Was the facilitation of troop movement through the city for the purpose of riot control and suppression of popular revolt one of the many intentions behind the Baron Haussmann's urban renewal of Paris?

+0.26

Discrimination
Index (?)

Yes, the facilitation of troop movement through the city for the purpose of riot control and suppression of popular revolt was one of the many intentions behind the Baron Haussmann's urban renewal of Paris.

31
respondents

86 %



No, the facilitation of troop movement through the city for the purpose of riot control and suppression of popular revolt wasn't one of Baron Haussmann's intentions for the urban renewal of Paris.

5
respondents

14 %

86%
answered
correctly

Attempts: 36 out of 36

Unlike other building types, did the architects of late nineteenth century train stations dispense with all historic references on the exterior of the building and focus solely on the rational expression of its multiple and unique functional demands?

+0.44

Discrimination

Index (?)

Yes, the architects of late nineteenth century train stations dispensed with all historic references on the exterior of the station.

7

respondents

19 %

No, the architects of late nineteenth century train stations did not dispense with historic references on the exterior of the station.

29

respondents

81 %



81%

answered

correctly

Attempts: 36 out of 36

Was one of the most demanding of Crystal palace's many challenges to the mid 19th century architectural sensibilities a new experience of space that significantly challenged traditional distinctions between interior and exterior spaces?

-0

Discrimination

Index (?)

Yes, one of the most demanding of Crystal palace's many challenges to the mid 19th century architectural sensibilities was a new experience of space that significantly challenged traditional distinctions between interior and exterior spaces.

36
respondents

100 %



No, one of the most demanding of Crystal palace's many challenges to mid 19th century architectural sensibilities wasn't a new experience of space.

0 %

100%
answered
correctly

Attempts: 36 out of 36

Despite Crystal Palace's many technological advances, were its historicizing overtures to medieval bay system and the English Cathedral format unmistakable?

+0.6

Discrimination

Index (?)

No, there were no historicizing overtures to medieval bay system and the English Cathedral format in the Crystal Palace. 5 respondents 14 %

Yes, Crystal Palace's historicizing overtures to medieval bay system and the English Cathedral format were unmistakable. 31 respondents **86 %**

86%
answered
correctly



Attempts: 36 out of 36

For his Galerie des Machines, did Dutert draw on the sophisticated structural system of the mid 19th century bridges to effectively challenge traditional assumptions about load and support, weight and structure?

+0.3

Discrimination

Index (?)

No, Dutert did not draw on the structural system of mid 19th century bridges in the design of his Galerie des Machines.

3

respondents

8 %

Yes, for his Galerie des Machines, Dutert drew on the sophisticated structural system of the mid 19th century bridges to effectively challenge traditional assumptions about load and support, weight and structure.

33

respondents

92 %



92%

answered
correctly

Attempts: 36 out of 36

Did Henry Labrouste use iron columns and arches to support the roof of Bibliothèque Ste. –Genneviève's reading room, not because the width of the reading room could not have been vaulted with traditional techniques or that the use of iron entailed significant economies, but primarily for symbolic and associational purposes?

+0.54

Discrimination

Index (?)

Yes, Henry Labrouste used iron columns and arches to support the roof of Bibliothèque Ste. – Genneviève's reading room, not because the width of the reading room could not have been vaulted with traditional techniques or that the use of iron entailed significant economies, but primarily for symbolic and associational purposes.

32
respondents

89 %



No, Henry Labrouste used iron columns and arches to support the roof of Bibliothèque Ste. – Genneviève's reading room, because the width of the reading room could not have been vaulted with traditional techniques.

4
respondents

11 %

89%
answered
correctly

Attempts: 36 out of 36

Was one of the most significant and challenging aspects of Eiffel Tower the totalizing view of an urban context that transformed the viewers' temporal experience of continuity in the city into a spatial experience of continuity?

+0.17

Discrimination

Index (?)

No, the view from Eiffel Tower did not transform the viewers' temporal experience of continuity in the city into a spatial experience of continuity.

1
respondents 3 %

Yes, one of the most significant and challenging aspects of Eiffel Tower was the totalizing view of an urban context that transformed the viewers' temporal experience of continuity in the city into a spatial experience of continuity.

35
respondents 97 %



97%
answered
correctly

Attempts: 36 out of 36

Are the iron exhibition buildings, train sheds, and bridges of the late 19th century significant not only on account of their structural and engineering achievements, but also for creating new experiences of space and time?

+0.29

Discrimination
Index (?)

Yes, the iron exhibition buildings, train sheds, and bridges of the late 19th century are significant not only on account of their structural and engineering achievements, but also for creating new experiences of space and time.

34
respondents

94 %



No, the iron exhibition buildings, train sheds, and bridges of the late 19th century are significant solely on account of their structural and engineering achievements.

2
respondents

6 %

94%
answered
correctly

Attempts: 36 out of 36

Was the challenge tall office building design presented the architects of the late 19th century as much compositional in nature as it was technological?

+0.65

Discrimination

Index (?)

Yes, the challenge tall office building design presented the architects of the late 19th century was as much compositional in nature as it was technological.

33
respondents

92 %



No, the challenge tall office building design presented the architects of the late 19th century was technological and not compositional in nature.

3
respondents

8 %

92%
answered
correctly

Attempts: 36 out of 36

Was the development of tall office buildings contingent on three technological developments: the elevator, steel frame construction, and central heating?

+0.34

Discrimination

Index (?)

Yes, the development of tall office buildings was contingent on these three technological developments: the elevator, steel frame construction, and central heating.

20
respondents

56 %

No, the development of tall office buildings was contingent on the technological developments of the elevator, steel frame construction, and structural fire-proofing.

16
respondents

44 %



44%
answered
correctly

Attempts: 36 out of 36

Was the most significant contribution of Henry Hobson Richardson to the development of tall office building the compositional division of the tall office building facade into a discrete series of three to four story buildings placed one on top of the other?

+0.05

Discrimination

Index (?)

Yes, the most significant contribution of Henry Hobson Richardson to the development of tall office building was the compositional division of the tall office building facade into a discrete series of three to four story buildings placed one on top of the other.

6

respondents

17 %

No, the most significant contribution of Henry Hobson Richardson to the development of tall office building was the compositional integration of the tall office building facade into a wholistic, unified design.

30

respondents

83 %

83%

answered
correctly



Attempts: 36 out of 36

Was Chicago's World's Columbian Exposition of 1893 decisive in the establishment of Eclectic Classicism as the dominant mode of design in the United States for decades to come?

+0.54

Discrimination

Index (?)

No, Chicago's World's Columbian Exposition of 1893 did not play a role in the establishment of Eclectic Classicism as the dominant mode of design in the United States in the ensuing decades.

5

respondents

14 %

Yes, Chicago's World's Columbian Exposition of 1893 was decisive in the establishment of Eclectic Classicism as the dominant mode of design in the United States for decades to come.

31

respondents

86 %



86%

answered

correctly

Attempts: 36 out of 36

Although Reliance building was not the first building to use steel frame construction, is it notable for having its glass curtain wall at some distance behind the structural frame, thereby giving the building a decisive vertical emphasis?

+0.25

Discrimination

Index (?)

Yes, the Reliance building is notable for having its glass curtain wall at some distance behind the structural frame, thereby giving the building a decisive vertical emphasis.

8
respondents 22 %

No, the Reliance building is notable for having its glass curtain wall at a distance in front of the structural frame, thereby giving the building a decisive horizontal emphasis.

28
respondents 78 %



78%
answered
correctly

Attempts: 36 out of 36

Was the Monadnock building one of the first tall office buildings to deploy non-load bearing exterior walls with classical detailing?

+0.75

Discrimination

Index (?)

Yes, the Monadnock building was one of the first tall office buildings to deploy non-load bearing exterior walls with classical detailing.

2

respondents

6 %

No, the Monadnock building was one of the first tall office buildings to deploy virtually no ornamentation on its load-bearing exterior walls.

34

respondents

94 %



94%

answered
correctly

Attempts: 36 out of 36

Despite the contributions of the Chicago School to the development of steel frame construction in the 1880's and 90's, were the overwhelming majority of tall buildings built in the ensuing two decades not only stylistically eclectic, but structurally regressive for their reliance on load-bearing exterior walls?

+0.35

Discrimination

Index (?)

Yes, the overwhelming majority of tall buildings built in the ensuing two decades were not only stylistically eclectic, but structurally regressive for their reliance on load-bearing exterior walls.

13
respondents

36 %

No, the overwhelming majority of tall buildings built in the ensuing two decades, though stylistically eclectic, were structurally progressive in their use of curtain-walls.

23
respondents

64 %

64%
answered
correctly

Attempts: 36 out of 36

Did Sullivan attribute the soaring verticality of his tall office buildings to the imperative voice of emotion that demands the building to be lofty and tall?

+0.33

Discrimination

Index (?)

No, Sullivan did not attribute the soaring verticality of his tall office buildings to the imperative voice of emotion.

6

respondents

17 %

Yes, Sullivan attributed the soaring verticality of his tall office buildings to the imperative voice of emotion that demands the building to be lofty and tall.

30

respondents

83 %



83%

answered
correctly

Attempts: 36 out of 36

Did Sullivan justify the three-partite composition of his tall office buildings not in simple functional terms, but as being in the nature of a logical statement; having a beginning, a middle, and an ending?

+0.13

Discrimination

Index (?)

No, Sullivan justified the three-partite composition of his tall office buildings in simple functional terms, i.e., form following function.

26
respondents

72 %



Yes, Sullivan justified the three-partite composition of his tall office buildings as being in the nature of a logical statement; having a beginning, a middle, and an ending.

10
respondents

28 %

72%
answered
correctly

Attempts: 36 out of 36

Did Sullivan, faithful to his dictum, form ever follows function, locate the vertical circulation of the Carson Pirie Scott building above the building's corner entry and express the function of that corner space through the verticality of the building's corner façade?

+0.19

Discrimination

Index (?)

No, the vertical circulation of the Carson Pirie Scott building was not located above the building's corner entry, even though the verticality of the building's corner façade was an indicator of vertical movement.

26
respondents

72 %



Yes, Sullivan, faithful to his dictum, form ever follows function, located the vertical circulation of the Carson Pirie Scott building above the building's corner entry and express the function of that corner space through the verticality of the building's corner façade.

10
respondents

28 %

72%
answered
correctly

Attempts: 36 out of 36

Whereas Sullivan was postulating a biological evolutionary rationale for building design, were many of his European counterparts substituting biomorphic forms for historic forms in their buildings?

+0.52

Discrimination
Index (?)

Yes, whereas Sullivan was postulating a biological evolutionary rationale for building design, many of his European counterparts were substituting biomorphic forms for historic forms in their buildings.

29
respondents

81 %



No, Sullivan's European counterparts were postulating the same biological evolutionary rationale for building design.

7
respondents

19 %

81%
answered
correctly

Attempts: 36 out of 36

Was the birth of modern architecture hinged on the recognition of a deep historical discontinuity from past to present?

+0.04

Discrimination

Index (?)

No, the birth of modern architecture did not hinge on the recognition of a deep historical discontinuity from past to present.

3

respondents

8 %

Yes, the birth of modern architecture was hinged on the recognition of a deep historical discontinuity from past to present.

33

respondents

92 %



92%

answered
correctly

Attempts: 36 out of 36

Was Art Nouveau one of the terms used to describe the international vogue for biomorphic fantasy in design that had originated in the decorative arts of the 1880's and appeared in architecture by the early nineties?

+0.39

Discrimination

Index (?)

Yes, Art Nouveau was one of the terms used to describe the international vogue for biomorphic fantasy in design that had originated in the decorative arts of the 1880's and appeared in architecture by the early nineties.

33
respondents

92 %



No, although Art Nouveau was one of the terms used to describe the international vogue for biomorphic fantasy in in the decorative arts of the 1880's, the vogue had no architectural application.

3
respondents

8 %

92%
answered
correctly

Attempts: 36 out of 36

Is the exploitation of the malleability of cast and wrought iron to produce flowing organic forms that are seemingly imbued with life and energy what distinguishes Victor Horta and Hector Guimard's use of iron from their predecessors?

-0

Discrimination

Index (?)

Yes, what distinguishes Victor Horta and Hector Guimard's use of iron is the exploitation of the malleability of cast and wrought iron to produce flowing organic forms that are seemingly imbued with life and energy.

36
respondents

100 %



No, Victor Horta and Hector Guimard shared that approach to iron with their predecessors.

0 %

100%
answered
correctly

Attempts: 36 out of 36

Was Horta's use of skeletal metal frame and glass in Maison du people meant, in part, to introduce into the building the very elements that had been missing for so long from the working-class slums: Light and Air?

+0.43

Discrimination

Index (?)

Yes, Horta's use of skeletal metal frame and glass in Maison du people was meant, in part, to introduce into the building the very elements that had been missing for so long from the working-class slums: Light and Air.

31
respondents

86 %



No, Horta's use of skeletal metal frame and glass in Maison du people was meant to be a contemporary fashion statement.

5
respondents

14 %

86%
answered
correctly