

# Quiz Summary

Section Filter ▾

Student Analysis

Item Analysis

Average Score

86%

High Score

100%

Low Score

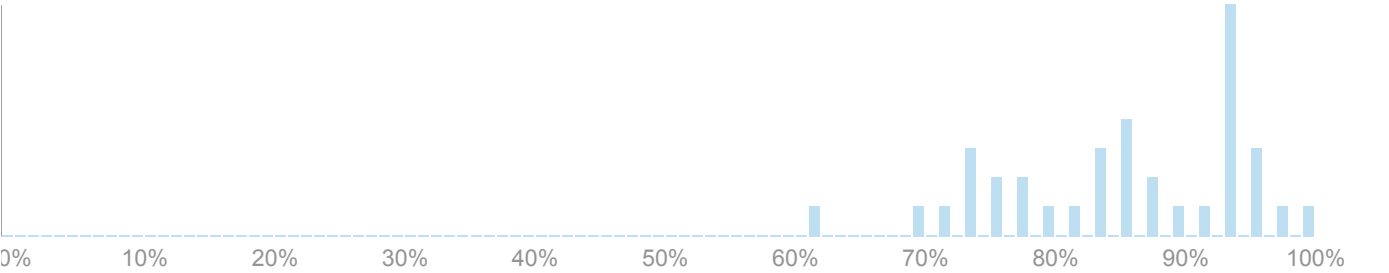
62%

Standard Deviation

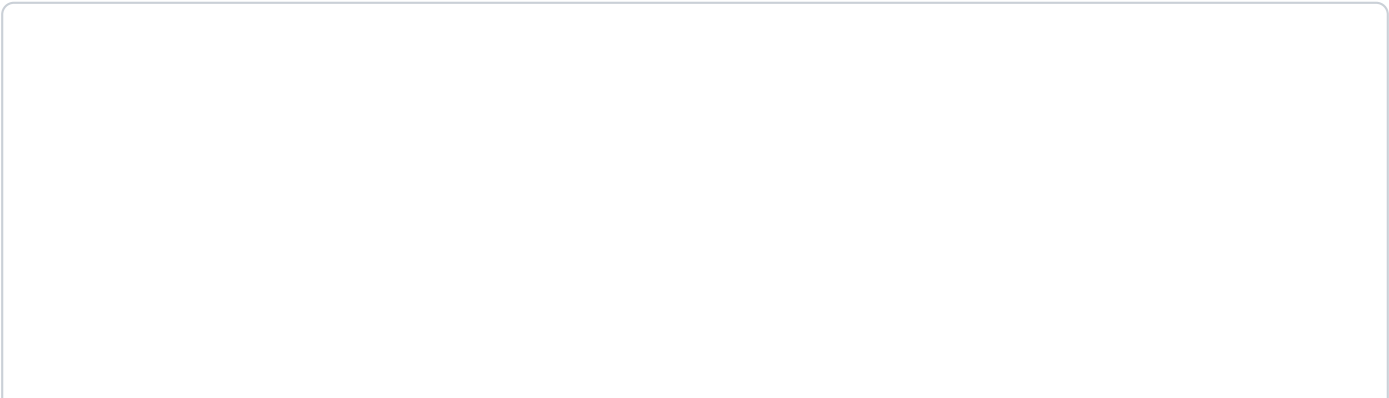
9.22

Average Time

01:15:.5



# Question Breakdown



Attempts: 36 out of 36

Much as Gaudi's work presented an inimitable alternative to historic eclecticism, did it also evidence the influence of Ruskin's theories, in particular, Lamps of Life, Truth and Sacrifice?

**+0.57**

Discrimination

Index (?)

**Yes, Gaudi's work does**

**evidence the influence of Ruskin's theories, in particular, Lamps of Life, Truth and Sacrifice.**

28  
respondents

**78 %**

No, there is no evidence of such influence in Gaudi's work.

8  
respondents

**22 %**

78%

answered  
correctly



Attempts: 36 out of 36

Did Charles Rennie Mackintosh's Glasgow School of Art and Josef Maria Olbrich's Secession building share in common the attempt to create a modern style that was based on abstraction and reinterpretation of historic styles, conjoined to an emphasis on rational planning?

**-0.15**

Discrimination

Index (?)

No, whereas Mackintosh attempted to create a modern style that was based on abstraction and reinterpretation of historic styles, Olbrich did not.

1  
respondents

3 %

**Yes, Mackintosh's Glasgow School of Art and Olbrich's Secession building share the attempt to create a modern style based on abstraction and reinterpretation of historic styles, conjoined to an emphasis on rational planning.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Was a primary drive behind the various experiments in European and American architecture at the turn of the 20th century the unwavering belief that theirs was a distinct and different “Modern” age, characterized by new methods of construction, new materials, new human tasks and viewpoints collectively demanding a new “Modern” architecture expressive of a new reality?

**-0**

Discrimination

Index ?

No, the various experiments in European and American architecture at the turn of the 20th century were not driven by a belief in a distinct and different “Modern” age, characterized by new methods of construction, new materials, new human tasks and viewpoints collectively demanding a new “Modern” architecture expressive of a new reality.

0 %

**Yes, a primary drive behind the various experiments in European and American architecture at the turn of the 20th century was the unwavering belief that theirs was a distinct and different “Modern” age, characterized by new methods of construction, new materials, new human tasks and viewpoints collectively demanding a new “Modern” architecture expressive of a new reality.**

36  
respondents

100 %



100%  
answered  
correctly

Attempts: 36 out of 36

Was the primary contribution of Josef Hoffmann's Palais Stoclet to the development of European Modernism the building's emphasis on structural expressionism and the mechanomorphic decoration of construction?

**+0.15**

Discrimination

Index (?)

Yes, the primary contribution of Josef Hoffmann's Palais Stoclet to the development of European Modernism was the building's emphasis on structural expressionism and the mechanomorphic decoration of construction.

6

respondents

17 %

**No, the primary contribution of Josef Hoffmann's Palais Stoclet was the elimination of ornamentation from the building exterior and the dynamic asymmetrical composition of the building's parts into a tensely balanced whole.**

30

respondents

**83 %**



83%

answered  
correctly

Attempts: 36 out of 36

Unlike Antoni Gaudi and Hector Guimard, were the primary drives behind Otto Wagner and Joseph Hoffmann's works nationalism and the search for a new national style?

**+0.34**

Discrimination  
Index (?)

**No, nationalism and the search for a new national style were the drives behind Antoni Gaudi and Hector Guimard's works.**

30  
respondents

**83 %**



Yes, unlike Antoni Gaudi and Hector Guimard, the primary drive behind Otto Wagner and Joseph Hoffmann's works were nationalism and the search for a new national style.

6  
respondents

17 %

83%  
answered  
correctly

Attempts: 36 out of 36

Despite their distinct differences, did the various European and American Avant-Garde architects share in common the ardent conviction that the history of architecture (as distinct from historic styles) had no lesson to offer the modern age (Perret's design for Ponthieu Garage being a case in point)?

**+0.57**

Discrimination

Index (?)

Yes, despite their distinct differences, the various European and American Avant-Garde architects shared the ardent conviction that the history of architecture (as distinct from historic styles) had no lesson to offer the modern age.

14  
respondents

39 %

**No, despite their distinct differences, the various European and American Avant-Garde architects shared the ardent conviction that historic styles (as distinct from the history of architecture) were of no relevance to the modern age.**

22  
respondents

**61 %**



61%  
answered  
correctly



Attempts: 36 out of 36

Were the primary contributions of Otto Wagner's Post Office Savings Bank to the development of European Modernism the elimination of all ornamentation from the building and the dynamic asymmetrical composition of the building's parts into a tensely balanced whole?

+0.3

Discrimination  
Index (?)

**No, the primary contributions of Otto Wagner's Post Office Savings Bank was the building's emphasis on structural expressionism and the mechanomorphic decoration of construction.**

33  
respondents

92 %



Yes, the primary contributions of Otto Wagner's Post Office Savings Bank was the elimination of all ornamentation from the building and the dynamic asymmetrical composition of the building's parts into a tensely balanced whole.

3  
respondents

8 %

92%  
answered  
correctly

Attempts: 36 out of 36

Did Otto Wagner believe that an “impractical” building can be “beautiful,” so long as it embodies new methods of construction and new materials?

**+0.14**

Discrimination

Index (?)

Yes, Otto Wagner believe that an “impractical” building can be “beautiful,” so long as it embodies new methods of construction and new materials.

4  
respondents

11 %

**No, Otto Wagner believed that only a “practical” building can be “beautiful.”**

32  
respondents

**89 %**



89%  
answered  
correctly

Attempts: 36 out of 36

Was the early Modernist rejection of historic styles based not on a belief in an inherent formal or theoretical flaw to historic styles, but on the belief that historic styles, though appropriate for their time, were inappropriate for “modern” times?

-0

Discrimination

Index (?)

No, the early Modernist rejection of historic styles was based on a belief in an inherent formal and theoretical flaw to historic styles.

1  
respondents

3 %

**Yes, the early Modernist rejection of historic styles was based on the belief that historic styles, though appropriate for their time, were inappropriate for “modern” times.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Whereas Loos rejected ornamenation in principle, did his contemporaries reject only its unnecessary or inappropriate use, i.e., construction of decoration as opposed to decoration of construction?

**+0.28**

Discrimination

Index (?)

**Yes, whereas Loos rejected ornamenation in principle, his contemporaries rejected only its unnecessary or inappropriate use, i.e., construction of decoration as opposed to decoration of construction.**

34  
respondents

**94 %**



No, all of Loos's contemporaries vehemently rejected ornamentation as he did.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Was Loos's primary contribution to the development of Modern Architecture not so much the equation of ornament to crime on evolutionary grounds, as it was the sharp contrast between the exterior and the interior articulation of his houses, e.g., Steiner House?

**+0.4**

Discrimination

Index (?)

**No, Loos's primary contribution to the development of Modern Architecture was the equation of ornament to crime on evolutionary grounds.**

27  
respondents

**75 %**



Yes, Loos's primary contribution to the development of Modern Architecture was not so much the equation of ornament to crime on evolutionary grounds, as it was the sharp contrast between the exterior and the interior articulation of his houses, e.g., Steiner House?

9  
respondents

25 %

75%  
answered  
correctly

Attempts: 36 out of 36

Just as the Chicago School translated Jenney's steel skeleton into a viable skyscraper aesthetic in the 1890's, did August Perret, a decade later, make Hennebique's invention of ferroconcrete slab and beam construction aesthetically viable in Ponthieu garage and other buildings.

**+0.17**

Discrimination

Index (?)

**Yes, August**

**Perret made Hennebique's invention of ferroconcrete slab and beam construction aesthetically viable in Ponthieu garage and other buildings.**

33  
respondents

**92 %**



No, August Perret translated the steel skeleton into a viable skyscraper aesthetic in France.

3  
respondents

8 %

92%  
answered  
correctly

Attempts: 36 out of 36

By Organic Architecture, did Wright mean an architecture that is applied from without, as distinguished from one that develops from within outward?

**+0.18**

Discrimination

Index (?)

**No, by Organic Architecture, Wright meant an architecture that is developed from within outward.**

30  
respondents

**83 %**



Yes, by Organic Architecture, Wright meant an architecture that is applied from without.

6  
respondents

17 %

83%  
answered  
correctly

Attempts: 36 out of 36

Did Wright believe that to be aesthetically pleasing (beautiful) a building had to not only serve utilitarian ends, but express the nature of that service in the form it took as a building?

-0

Discrimination

Index (?)

No, Wright believed that to be aesthetically pleasing a building had to only serve utilitarian ends.

0 %

**Yes, Wright believe that to be aesthetically pleasing a building had to not only serve utilitarian ends, but express the nature of that service in the form it took as a building.**

36  
respondents

**100 %**



100%  
answered  
correctly



Attempts: 36 out of 36

In much of his early work, in particular Robie House, did Frank Lloyd Wright try to make each separate portion of the building devoted to a special purpose assert itself as an individual factor in the whole?

**+0.3**

Discrimination

Index (?)

No, Frank Lloyd Wright tried to subsume each separate portion of the building devoted to a special purpose into a complete and overriding whole.

12  
respondents

33 %

**Yes, Frank Lloyd Wright tried to make each separate portion of the building devoted to a special purpose assert itself as an individual factor in the whole.**

24  
respondents

**67 %**



67%  
answered  
correctly

Attempts: 36 out of 36

Whereas Sullivan believed form should ever follow function, did Wright believe that form should not *follow* function, rather form and function should be made one?

**+0.43**

Discrimination

Index (?)

No, like Sullivan, Wright believe that form should ever follow function.

5  
respondents

14 %

**Yes, whereas Sullivan believed form should ever follow function, Wright believe that form should not follow function, rather form and function should be made one.**

31  
respondents

**86 %**



86%  
answered  
correctly

Attempts: 36 out of 36

In Wright's "organic architecture," was the third dimension never to be understood as weight or mere thickness, but always as depth understood to be an element of space, expressed through spatial interpenetration and continuity from the exterior to the interior and vice versa?

-0

Discrimination

Index (?)

**Yes, in Wright's "organic architecture," the third dimension was never to be understood as weight or mere thickness, but always as depth understood to be an element of space, expressed through spatial interpenetration and continuity from the exterior to the interior and vice versa.**

36  
respondents

**100 %**



No, in Wright's "organic architecture," the third dimension was to be understood in terms of weight and thickness of the wall.

0 %

100%  
answered  
correctly

Attempts: 36 out of 36

Do the thick concrete walls of Frank Lloyd Wright's Unity Temple effectively reflect his emphasis on "*depth*," and "continuity" as principal characteristics of "Organic Architecture?"

**+0.23**

Discrimination

Index (?)

**No, for Wright**

**"depth" and "continuity" were spatial principles, not formal or material characteristics.**

20  
respondents

**56 %**



Yes, the thick concrete walls of Frank Lloyd Wright's Unity Temple effectively reflect his emphasis on "depth" and "continuity" as principal characteristics of "Organic Architecture."

16  
respondents

**44 %**

56%  
answered  
correctly

Attempts: 36 out of 36

In the AEG Turbinenfabrik, did Peter Behrens convert the factory shed into a noble architectural monument inspired by the structural prowess of Gothic architecture?

**-0.03**

Discrimination

Index (?)

Yes, he was inspired by the structural prowess of Gothic architecture. 2 respondents 6 %

**No, the inspiration came from Greek Architecture, not Gothic.** 34 respondents **94 %**



94%  
answered  
correctly

Attempts: 36 out of 36

Was the aim of Deutsche Werkbund, according to Hermann Muthesius, to bring together the best representatives of art, industry, crafts, and trades, to combine all efforts toward high quality in industrial work?

**+0.28**

Discrimination

Index (?)

**Yes, the aim was to bring together the best representatives of art, industry, crafts, and trades, to combine all efforts toward high quality in industrial work.**

34  
respondents

**94 %**



No, the aim was to bring together the best representatives of art, industry, crafts, and trades, to combine all efforts toward greater industrial output.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Did Hermann Muthesius, the founder of Deutsche Werkbund, believe it was the destiny of Germany to restore to the world and their age the benefits of an architectonic culture: a sober, new style distilled from Schinkelesque Classicism to succeed the nineteenth-century saga of architectural decay?

**+0.45**

Discrimination

Index (?)

No, Muthesius believed it was the destiny of Germany to restore to the world and their age the benefits of a true and tried classical architecture.

3  
respondents

8 %

**Yes, Muthesius believed it was the destiny of Germany to restore to the world and their age the benefits of an architectonic culture.**

33  
respondents

**92 %**



92%  
answered  
correctly

Attempts: 36 out of 36

Did Bruno Taut, along with many proponents of Modern Architecture, share Paul Scheerbart's ardent belief that our culture is in a sense a product of our architecture. If we wish to raise our culture to a higher level, we are forced for better or for worse to transform our architecture?

**+0.29**

Discrimination

Index (?)

No, only Bruno Taut believed that our culture is in a sense a product of our architecture. If we wish to raise our culture to a higher level, we are forced for better or for worse to transform our architecture.

1  
respondents  
3 %

**Yes, they shared Paul Scheerbart's ardent belief that our culture is in a sense a product of our architecture. If we wish to raise our culture to a higher level, we are forced for better or for worse to transform our architecture.**

35  
respondents  
**97 %**



97%  
answered  
correctly



Attempts: 36 out of 36

Did Sant'Elia believe the Futurist architecture is the architecture of calculation, of audacity and simplicity; the architecture of reinforced concrete, of iron, of glass, of pasteboard, of textile fibre, and of all those substitutes for wood, stone, and brick which make possible maximum elasticity and lightness?

**-0**

Discrimination

Index ?

No, Sant'Elia believed Art Nouveau is the architecture of calculation, of audacity and simplicity; the architecture of reinforced concrete, of iron, of glass, of pasteboard, of textile fibre, and of all those substitutes for wood, stone, and brick which make possible maximum elasticity and lightness.

1  
respondents

3 %

**Yes, Sant'Elia believed the Futurist architecture is the architecture of calculation, of audacity and simplicity; the architecture of reinforced concrete, of iron, of glass, of pasteboard, of textile fibre, and of all those substitutes for wood, stone, and brick which make possible maximum elasticity and lightness.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Did Sant'Elia believe Futurist Architecture should not be an arid combination of the practical and utilitarian, that it must remain art, that is to say, synthesis and expression?

**+0.63**

Discrimination

Index (?)

**Yes, Sant'Elia believed Futurist Architecture should not be an arid combination of the practical and utilitarian, that it must remain art, that is to say, synthesis and expression.**

27  
respondents

**75 %**



No, Sant'Elia believe Futurist Architecture should be the opposite.

9  
respondents

25 %

75%  
answered  
correctly

Attempts: 36 out of 36

Does Rietveld's Schroeder House effectively realize the formal principles Piet Mondrian had articulated in his paintings, i.e., the use of primary and universal elements of expression organized according to a new harmony?

**+0.44**

Discrimination

Index (?)

No, it effectively realized the formal principles Picasso had articulated in his paintings.

1  
respondents

3 %

**Yes, Rietveld's Schroeder House effectively realized the formal principles Piet Mondrian had articulated in his paintings.**

35  
respondents

**97 %**



97%  
answered  
correctly

Attempts: 36 out of 36

Was the quintessence of the new architectural unity, according to Mondrian, the balance of tensions in a new composition, where the multiplicity of contrasts produces enormous tensions which, by canceling each other out, create a balance and a feeling of restfulness?

**+0.04**

Discrimination

Index (?)

**Yes, the quintessence of the new architectural unity, according to Mondrian, was the balance of tensions in a new composition.**

33  
respondents

**92 %**



No, the quintessence of the new architectural unity, according to Mondrian, was irresolute tensions in a new composition.

3  
respondents

8 %

92%  
answered  
correctly

Attempts: 36 out of 36

Did the Proponents of Modern architecture at the outset of the First World War assume an important distinction between a new consciousness directed at the individual and an old consciousness directed at the universal?

**+0.25**

Discrimination

Index (?)

**No, the new was, they believed, directed at the universal, whereas the old was directed at the individual.**

31  
respondents

**86 %**



Yes, the Proponents of Modern architecture at the outset of the First World War assumed an important distinction between a new consciousness directed at the individual and an old consciousness directed at the universal.

5  
respondents

**14 %**

86%  
answered  
correctly

Attempts: 36 out of 36

At its founding, was one of De Stijl's primary objectives the formation of an international unity in life, art, and culture?

**+0.29**

Discrimination

Index (?)

**Yes, at its founding, one of De Stijl's primary objectives was the formation of an international unity in life, art, and culture.**

35  
respondents

**97 %**



No, at its founding, one of De Stijl's primary objectives was the formation of a closer tie between art and industry in Netherlands.

1  
respondents

**3 %**

97%  
answered  
correctly

Attempts: 36 out of 36

Was the formal vocabulary of Rietveld's Schröder House directly derived from Wright's Robie house?

**+0.48**

Discrimination

Index (?)

**No, the two houses had the same spatial characteristics, while employing different formal vocabularies.**

31  
respondents

**86 %**



Yes, the formal vocabulary of Rietveld's Schröder House was directly derived from Wright's Robie house.

5  
respondents

**14 %**

86%  
answered  
correctly



Attempts: 36 out of 36

For all its professing of impersonality and functionalism, was High Modernism a style infused with humanistic values and idealism?

**+0.54**

Discrimination

Index (?)

No, because of its focus on universality and functionalism, High Modernism was not a style infused with humanistic values and idealism.

3  
respondents

8 %

**Yes, for all its professing of impersonality and functionalism, High Modernism was a style infused with humanistic values and idealism.**

33  
respondents

**92 %**



92%  
answered  
correctly

Attempts: 36 out of 36

Whereas Early Modernism experimented freely in its search for a viable new architectural style, did High Modernism give the firm impression of having found one?

**+0.14**

Discrimination

Index (?)

**Yes, whereas Early Modernism experimented freely in its search for a viable new architectural style, High Modernism gave the firm impression of having found one.**

35  
respondents

**97 %**



No, it was the other way around.

1  
respondents

3 %

97%  
answered  
correctly

Attempts: 36 out of 36

Whereas the Fagus Factory building rests firmly on the ground, did Gropius lift the Bauhaus workshop building above a setback half-basement zone to give it the appearance of a pure quadratic volume of glass, suspended weightlessly in midair?

**+0.18**

Discrimination

Index (?)

No, it was the other way around. 1  
respondents 3 %

**Yes, whereas the Fagus Factory building rests firmly on the ground, Gropius lifted the Bauhaus workshop building above a setback half-basement zone to give it the appearance of a pure quadratic volume of glass, suspended weightlessly in midair.** 35  
respondents **97 %**

97%  
answered  
correctly

Attempts: 36 out of 36

Was the Bauhaus building at Dessau a direct translation into physical terms of the complex organization of the school and a projection of its spirit into the new architectural language it was instrumental in creating?

**+0.28**

Discrimination

Index (?)

No, even though the Bauhaus building at Dessau was a direct translation into physical terms of the complex organization of the school, it was not instrumental in creating a new architectural language.

2 respondents 6 %

**Yes, the Bauhaus building at Dessau was a direct translation into physical terms of the complex organization of the school and a projection of its spirit into the new architectural language it was instrumental in creating.**

34 respondents **94 %**

94%  
answered  
correctly



Attempts: 36 out of 36

Did the Bauhaus fuse previously divergent, disorganized tendencies into a compelling new architectural ideal, shared for a brief time by the leading artists and architects of the Modern movement?

-0

Discrimination

Index (?)

No, even though the Bauhaus fused previously divergent, disorganized tendencies into a compelling new architectural ideal, this ideal was not shared by the leading artists and architects of the Modern movement.

0 %

**Yes, the Bauhaus fused previously divergent, disorganized tendencies into a compelling new architectural ideal, shared for a brief time by the leading artists and architects of the Modern movement.**

36  
respondents

**100 %**



100%  
answered  
correctly

Attempts: 36 out of 36

Did Theo van Doesburg's phrase “the new architecture is *anti-cubic*” mean that the new architecture did not attempt to fit all the functional space cells together into a closed cube, rather it projected functional space-cells (as well as overhanging surfaces, balconies, etc.) centrifugally from the center of the cube outwards?

**+0.44**

Discrimination

Index (?)

No, it meant that the new architecture attempted to fit all the functional space cells together into oblique and curvilinear volumes.

1

respondents

3 %

**Yes, Theo van Doesburg's phrase “the new architecture is anti-cubic” meant that the new architecture did not attempt to fit all the functional space cells together into a closed cube.**

35

respondents

**97 %**



97%

answered  
correctly

Attempts: 36 out of 36

Did Theo van Doesburg's phrase "the new architecture is *anti-decorative*" mean that the new architecture does not use traditional decorative elements, but instead uses inventive modern decorative elements?

**+0.12**

Discrimination

Index (?)

**No, he meant that the new**

**architecture did not use**

**either traditional or new decorative elements.**

28

respondents

**78 %**



Yes, Theo van Doesburg's phrase

"the new architecture is anti-

decorative" meant that the new

architecture did not use traditional

decorative elements, but instead

uses inventive modern decorative

elements.

8

respondents

22 %

78%

answered

correctly

Attempts: 36 out of 36

Did Gropius believe structures created by practical requirements and necessity alone can satisfy the longing for a world of beauty built anew from the bottom up?

**+0.4**

Discrimination

Index (?)

**No, he thought practical requirements and necessity alone could not satisfy the longing for a world of beauty built anew from the bottom up.**

26  
respondents

**72 %**



Yes, Gropius believed structures created by practical requirements and necessity alone can satisfy the longing for a world of beauty built anew from the bottom up.

10  
respondents

28 %

72%  
answered  
correctly



Attempts: 36 out of 36

Was the Bauhaus set up as a state school in which fine arts, crafts, industrial design, and architecture were taught as parts of an all-embracing aesthetic discipline, bridging the gap between the artistic and industrial realms in pursuit of an ideal machine-age environment?

**+0.52**

Discrimination

Index (?)

No, it was set up to offer separate curricula in fine arts, crafts, industrial design, and architecture, whereby the individual strengths of each would help bridge the gap between the artistic and industrial realms in pursuit of an ideal machine-age environment.

2

respondents

6 %

**Yes, the Bauhaus was set up as a state school in which fine arts, crafts, industrial design, and architecture were taught as parts of an all-embracing aesthetic discipline, bridging the gap between the artistic and industrial realms in pursuit of an ideal machine-age environment.**

34

respondents

**94 %**



94%

answered

correctly

Attempts: 36 out of 36

Was the Bauhaus founded on the fundamental assumption that the character of an epoch is epitomized in its buildings, and in them, its spiritual and material resources find concrete expression?

**+0.31**

Discrimination

Index (?)

No, even though the Bauhaus was founded on the fundamental assumption that the character of an epoch is epitomized in its buildings, it did not assume that in buildings, the spiritual and material resources of the age find concrete expression.

6  
respondents

17 %

**Yes, the Bauhaus was founded on the fundamental assumption that the character of an epoch is epitomized in its buildings, and in them, its spiritual and material resources find concrete expression.**

30  
respondents

**83 %**



83%  
answered  
correctly

Attempts: 36 out of 36

Was a primary objective of the Bauhaus to create a clear, organic architecture, whose inner logic was radiant and naked, unencumbered by lying façades and trickeries?

**+0.29**

Discrimination

Index (?)

No, that was Frank Loyd Wright's objective alone.	15 respondents	42 %
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<b>Yes, a primary objective of the Bauhaus was to create a clear, organic architecture, whose inner logic was radiant and naked, unencumbered by lying façades and trickeries.</b>	21 respondents	<b>58 %</b>
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58%  
answered  
correctly



Attempts: 36 out of 36

At Gropius' Bauhaus buildings, was the new esthetic of the Horizontal - developed in an endeavor to counteract the effect of gravity - complemented with a symmetrical relationship of the parts and their orientation toward a central axis?

**+0.49**

Discrimination

Index (?)

Yes, At Gropius' Bauhaus buildings, the new esthetic of the Horizontal - developed in an endeavor to counteract the effect of gravity - was complemented with a symmetrical relationship of the parts and their orientation toward a central axis.

12  
respondents

33 %

**No, the parts were not symmetrically related, nor were they oriented toward a central axis.**

24  
respondents

**67 %**



67%  
answered  
correctly

Attempts: 36 out of 36

Did Le Corbusier believe, as did most proponents of modernism, that primary forms are beautiful forms because they are simple, clear, and readily understood and appreciated by all?

**+0.41**

Discrimination

Index (?)

**Yes, Le Corbusier believed that primary forms are beautiful forms because they are simple, clear, and readily understood and appreciated by all.**

34  
respondents

**94 %**



No, Le Corbusier believed that primary forms are beautiful forms because they can be built easily and economically.

2  
respondents

6 %

94%  
answered  
correctly

Attempts: 36 out of 36

Did Le Corbusier believe architecture should have no other meaning and ends to pursue than showing construction and responding to needs (i.e., utility, comfort and practical arrangement) because when a thing responds to a need, it is beautiful?

**+0.27**

Discrimination

Index (?)

**No, he believed when a thing responds to a need, it is not beautiful merely on that count.**

23  
respondents

**64 %**



Yes, Le Corbusier believed architecture should have no other meaning and ends to pursue than showing construction and responding to needs.

13  
respondents

36 %

64%  
answered  
correctly

Attempts: 36 out of 36

Was the lesson of the airplane for Le Corbusier the beauty of its bird-like form?

**+0.01**

Discrimination

Index (?)

**No, the lesson was in the logical link between the statement of the problem (flight) and the solution.**

30  
respondents

**83 %**



Yes. the lesson of the airplane for Le Corbusier was the beauty of its bird-like form.

6  
respondents

17 %

83%  
answered  
correctly

Attempts: 36 out of 36

Was what was most remarkable about the seminal Weissenhofsiedlung exhibition the uniformity of house plans and the diversity of formal vocabularies used by the 16 architects who were invited to participate?

**+0.3**

Discrimination

Index (?)

**No, It was the other way, i.e., the uniformity of the formal vocabulary and the diversity of the plans.**

31  
respondents

**86 %**



Yes, most remarkable about the Weissenhofsiedlung exhibition was the uniformity of house plans and the diversity of formal vocabularies used by the 16 architects who were invited to participate.

5  
respondents

**14 %**

86%  
answered  
correctly



Attempts: 36 out of 36

Did Mies van der Rohe's use of diverse array of surface materials in Barcelona Pavilion mark a departure from the established white surfaces of High Modernism and usher a new phase in Modern Architecture?

**+0.31**

Discrimination

Index (?)

No, the use of a diverse array of surface materials was a common practice among Modernist architects in the 1920's.

2

respondents

6 %

**Yes, Mies van der Rohe's use of a diverse array of surface materials in Barcelona Pavilion marked a departure from the established white surfaces of High Modernism and usher a new phase in Modern Architecture.**

34

respondents

**94 %**



94%

answered  
correctly

Attempts: 36 out of 36

In Barcelona Pavilion, did Mies van der Rohe fuse the De Stijl-Elementarist open-form aesthetic of overlapping planes floating in space with the Domino principle of Le Corbusier to articulate a space that though clearly defined was, nevertheless, diffused and seemingly infinite?

**+0.28**

Discrimination

Index (?)

**Yes, in Barcelona Pavilion, Mies van der Rohe fused the De Stijl-Elementarist open-form aesthetic of overlapping planes floating in space with the Domino principle of Le Corbusier to articulate a space that though clearly defined was, nevertheless, diffused and seemingly infinite.**

28  
respondents

**78 %**



No, in Barcelona Pavilion, Mies van der Rohe fused Frank Lloyd Wright's open-form aesthetic of overlapping planes floating in space with the Domino principle of Le Corbusier to articulate a space that though clearly defined was, nevertheless, diffused and seemingly infinite.

8  
respondents

22 %

78%  
answered  
correctly

Attempts: 36 out of 36

Was the Design of Minoru Yamasaki's Pruitt-Igoe project of 1950 based on Frank Lloyd Wright's Broadacre City proposal of 1930's with its high-rise residential buildings located in acres of greenery?

**+0.22**

Discrimination

Index (?)

**No, the Design of Minoru**

**Yamasaki's Pruitt-Igoe project of 1950 was based on Le Corbusier's urban proposals.**

31  
respondents

**86 %**



Yes, the Design of Minoru Yamasaki's Pruitt-Igoe project of 1950 was based on Frank Lloyd Wright's Broadacre City proposal of 1930's with its high-rise residential buildings located in acres of greenery.

5  
respondents

**14 %**

86%  
answered  
correctly

Attempts: 36 out of 36

Although the formal vocabulary of Modern Architecture would undergo a profound transformation in the United States during the 1950's and 60's, did the ideas and the ideals of the Modern movement remain unchanged from what they were in the 1920's and 30's?

**+0.52**

Discrimination

Index (?)

**No, the ideas and ideals were also profoundly transformed.**

23  
respondents

**64 %**



Yes, although the formal vocabulary of Modern Architecture underwent a profound transformation in the United States during the 1950's and 60's, the ideas and the ideals of the Modern movement remained unchanged from what they were in the 1920's and 30's.

13  
respondents

36 %

64%  
answered  
correctly

Attempts: 36 out of 36

Was the greater impact of Modern architecture in the post World War II era on residential architecture rather than corporate and commercial architecture?

**+0.32**

Discrimination

Index (?)

**No, the greater impact of Modern architecture in the post World War II era was on corporate and commercial architecture.**

24  
respondents

**67 %**



Yes, the greater impact of Modern architecture in the post World War II era was on residential architecture, rather than corporate and commercial architecture.

12  
respondents

33 %

67%  
answered  
correctly