

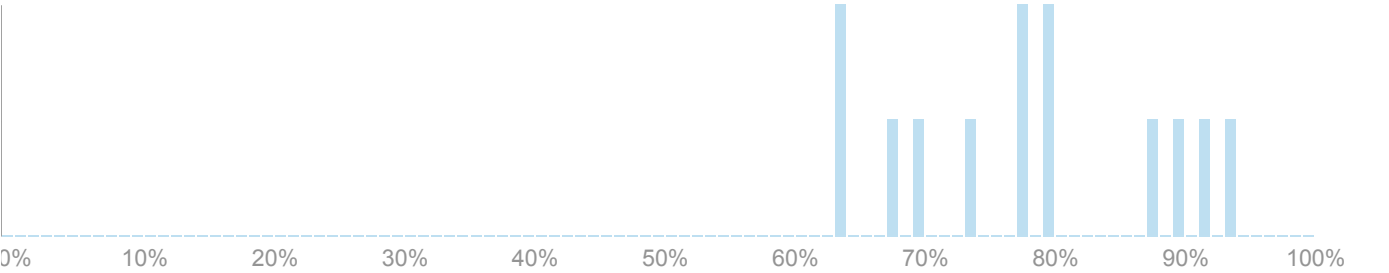
Quiz Summary

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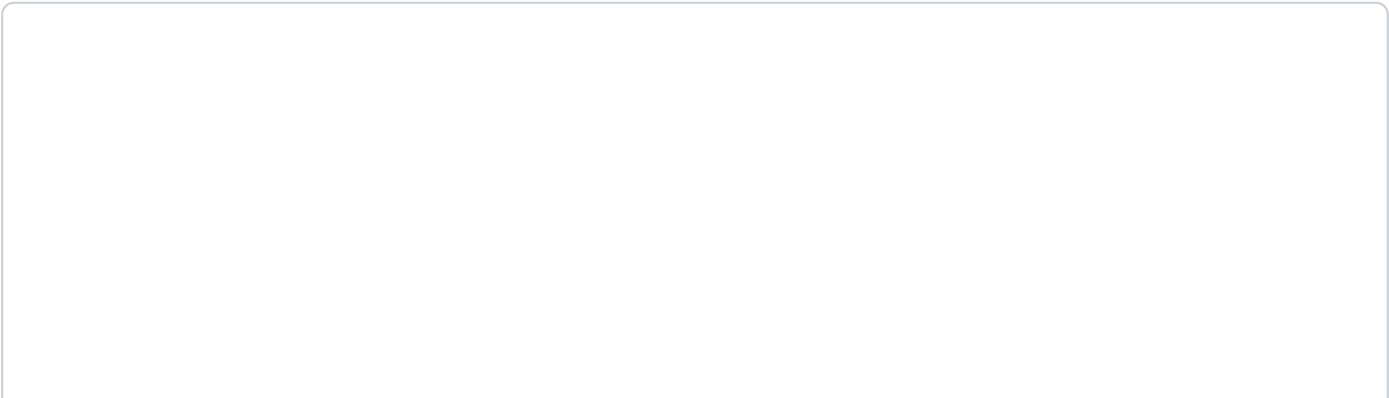
Student Analysis

Item Analysis

Ⓜ Average Score	⤴ High Score	⤵ Low Score	Ⓢ Standard Deviation	⌚ Average Time
78%	94%	64%	9.9	58:23



Question Breakdown



Attempts: 13 out of 13

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?

-0.14

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.

4
respondents

31 %

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.

9
respondents

69 %



69%
answered
correctly

Attempts: 13 out of 13

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?

-0.34

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.

12
respondents

92 %



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

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

+0.54

Discrimination

Index (?)

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.

3
respondents

23 %

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.

10
respondents

77 %



77%
answered
correctly

Attempts: 13 out of 13

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?

+0.41

Discrimination

Index (?)

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.

11
respondents

85 %



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.

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.17

Discrimination
Index (?)

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.

6
respondents

46 %

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.

7
respondents

54 %



54%
answered
correctly

Attempts: 13 out of 13

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?

-0.28

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.

12
respondents

92 %



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

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

-0.17

Discrimination
Index (?)

No, for the architects of the second half of nineteenth century the measures of Architecture, as distinct from mere building, was the strength of the ideas formally conveyed by the building.

6
respondents

46 %



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.

7
respondents

54 %

46%
answered
correctly

Attempts: 13 out of 13

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?

+0.54

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.

10
respondents

77 %



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.

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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?

+0.31

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.

12
respondents

92 %



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.

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

-0.32

Discrimination

Index (?)

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.

2
respondents

15 %

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

11
respondents

85 %



85%
answered
correctly

Attempts: 13 out of 13

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?

+0.54

Discrimination

Index (?)

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

10
respondents

77 %



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

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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

-0.02

Discrimination

Index (?)

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

11
respondents

85 %



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

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.31

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.

12
respondents

92 %



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.

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

+0.01

Discrimination

Index (?)

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

1

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.

12

respondents

92 %



92%

answered
correctly

Attempts: 13 out of 13

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

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.

0 %

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.

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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?

+0.62

Discrimination
Index (?)

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

15 %

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.

11
respondents

85 %



85%
answered
correctly

Attempts: 13 out of 13

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

+0.19

Discrimination

Index (?)

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

2
respondents

15 %

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.

11
respondents

85 %



85%
answered
correctly

Attempts: 13 out of 13

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

-0

Discrimination

Index (?)

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

0 %

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

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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?

+0.47

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.

4

respondents

31 %

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.

9

respondents

69 %

69%
answered
correctly



Attempts: 13 out of 13

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?

+0.2

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.

4
respondents

31 %

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.

9
respondents

69 %



69%
answered
correctly

Attempts: 13 out of 13

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

-0

Discrimination

Index (?)

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

0 %

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

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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?

-0.08

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.

6
respondents 46 %

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.

7
respondents **54 %**

54%
answered
correctly

Attempts: 13 out of 13

Did the Chicago World's Columbian Exposition introduce a new model of urbanism combining axes, boulevards, focal points, and the full panoply of classical rhetoric for civic spaces and public institutions.

-0.32

Discrimination

Index (?)

Yes, the Chicago World's Columbian Exposition introduced a new model of urbanism combining axes, boulevards, focal points, and the full panoply of classical rhetoric for civic spaces and public institutions.

11
respondents

85 %



No, the Chicago World's Columbian Exposition relied on the traditional grid and only introduced a full panoply of classical rhetoric for civic spaces and public institutions.

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.23

Discrimination

Index (?)

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.

8
respondents

62 %



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

38 %

62%
answered
correctly

Attempts: 13 out of 13

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?

+0.3

Discrimination

Index (?)

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.

4
respondents 31 %

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

9
respondents 69 %



69%
answered
correctly

Attempts: 13 out of 13

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?

+0.43

Discrimination

Index (?)

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.

10
respondents

77 %



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

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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?

+0.49

Discrimination

Index (?)

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.

7

respondents

54 %

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.

6

respondents

46 %



46%

answered
correctly

Attempts: 13 out of 13

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?

+0.58

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.

8
respondents

62 %



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

5
respondents

38 %

62%
answered
correctly

Attempts: 13 out of 13

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

+0.39

Discrimination

Index (?)

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

10
respondents

77 %



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

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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?

+0.42

Discrimination

Index (?)

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

1

respondents

8 %

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.

12

respondents

92 %



92%

answered
correctly

Attempts: 13 out of 13

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?

-0.02

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.

11
respondents

85 %



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

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.62

Discrimination

Index (?)

No, Horta's use of skeletal metal frame and glass in Maison du People was meant to be a contemporary fashion statement. 2 respondents 15 %

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. 11 respondents **85 %** ✓

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.7

Discrimination

Index (?)

No, there is no evidence of such influence in Gaudi's work.	4 respondents	31 %
---	---------------	------

Yes, Gaudi's work does evidence the influence of Ruskin's theories, in particular, Lamps of Life, Truth and Sacrifice.	9 respondents	69 %
---	---------------	-------------

69%
answered
correctly



Attempts: 13 out of 13

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?

+0.06

Discrimination

Index (?)

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

2
respondents

15 %

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.

11
respondents

85 %



85%
answered
correctly

Attempts: 13 out of 13

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?

-0.04

Discrimination

Index (?)

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.

12
respondents

92 %



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.

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

+0.44

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.

4

respondents

31 %

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.

9

respondents

69 %



69%

answered
correctly

Attempts: 13 out of 13

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?

+0.36

Discrimination
Index (?)

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

10
respondents

77 %



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.

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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)?

+0.06

Discrimination

Index (?)

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.

9
respondents

69 %



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.

4
respondents

31 %

69%

answered
correctly

Attempts: 13 out of 13

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?

+0.47

Discrimination
Index (?)

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 23 %

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.

10
respondents 77 %

77%
answered
correctly



Attempts: 13 out of 13

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

+0.47

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.

3
respondents 23 %

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

10
respondents **77 %**



77%
answered
correctly

Attempts: 13 out of 13

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?

+0.62

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.

2

respondents

15 %

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.

11

respondents

85 %



85%

answered

correctly

Attempts: 13 out of 13

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?

+0.25

Discrimination

Index (?)

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

1
respondents

8 %

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

12
respondents

92 %



92%
answered
correctly

Attempts: 13 out of 13

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?

+0.74

Discrimination

Index (?)

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?

7
respondents 54 %

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

6
respondents 46 %



46%
answered
correctly

Attempts: 13 out of 13

Did August Perret make Hennebique's invention of ferroconcrete post and beam construction aesthetically viable in Ponthieu garage and other buildings?

+0.31

Discrimination

Index (?)

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

1
respondents

8 %

Yes, August Perret made Hennebique's invention of ferroconcrete post and beam construction aesthetically viable in Ponthieu garage and other buildings.

12
respondents

92 %



92%
answered
correctly

Attempts: 13 out of 13

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

+0.61

Discrimination
Index (?)

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

5
respondents

38 %

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

8
respondents

62 %



62%
answered
correctly

Attempts: 13 out of 13

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.

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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?

-0.18

Discrimination

Index (?)

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.

7
respondents

54 %



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

6
respondents

46 %

54%
answered
correctly

Attempts: 13 out of 13

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?

+0.62

Discrimination

Index (?)

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

2
respondents

15 %

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.

11
respondents

85 %



85%
answered
correctly

Attempts: 13 out of 13

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.

13
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: 13 out of 13

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?"

+0.28

Discrimination

Index (?)

No, for Wright "depth" and "continuity" were spatial principles, not formal or material characteristics.

10
respondents

77 %



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."

3
respondents

23 %

77%
answered
correctly