

Quiz Summary

Section Filter ▾

Student Analysis

Item Analysis

Average Score

82%

High Score

98%

Low Score

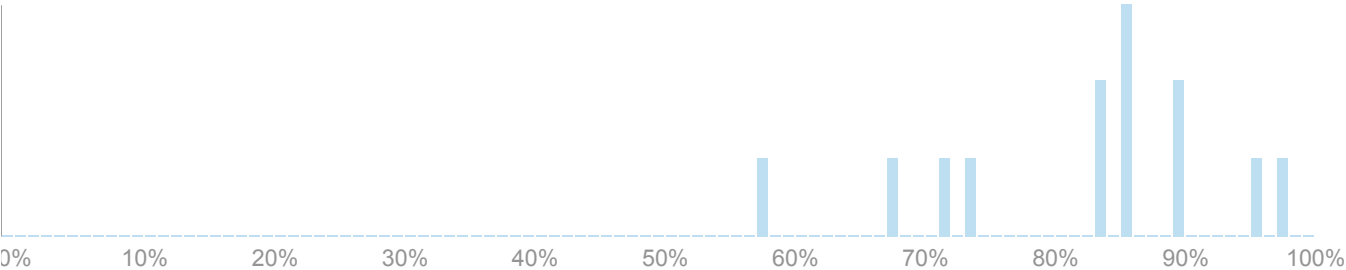
58%

Standard Deviation

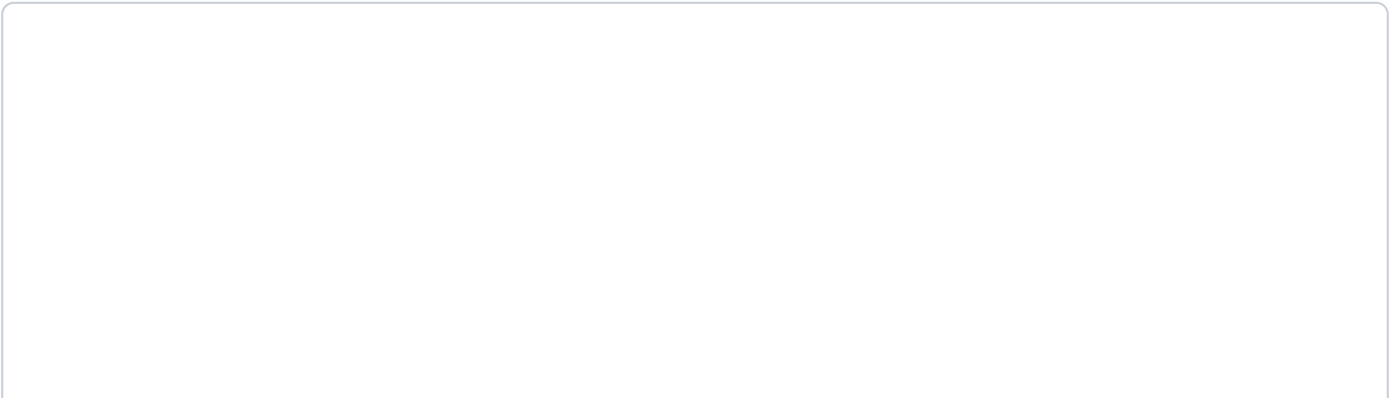
10.99

Average Time

57:49



Question Breakdown



Attempts: 13 out of 13

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

-0.14

Discrimination

Index (?)

**No, the inspiration came from
Greek Architecture, not Gothic.**

11
respondents

85 %

Yes, he was inspired by the structural
prowess of Gothic architecture.

2
respondents

15 %

85%
answered
correctly



Attempts: 13 out of 13

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?

+0.22

Discrimination

Index (?)

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

1
respondents

8 %

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.

12
respondents

92 %



92%
answered
correctly

Attempts: 13 out of 13

Was it a core belief of the Deutscher Werkbund that the artist had to function as a sort of mediator between formal invention and standardization, between personal style and the appropriate form for the Zeitgeist or 'spirit of the times,' between a sense of the contemporary world and reliance on age-old artistic principles?

| | | |
|------------------|-------------|-----------------|
| 6 respondents | 46 % | 54% answered |
| 7 respondents | 54 % | ✓ correctly |

Attempts: 13 out of 13

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?

+0.32

Discrimination
Index (?)

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.

10
respondents

77 %



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.

3
respondents

23 %

77%
answered
correctly

Attempts: 13 out of 13

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?

+0.22

Discrimination
Index (?)

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.

12
respondents

92 %



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

8 %

92%
answered
correctly

Attempts: 13 out of 13

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?

+0.21

Discrimination

Index (?)

| | | |
|---|---------------|------|
| No, Sant'Elia believe Futurist Architecture should be the opposite. | 4 respondents | 31 % |
|---|---------------|------|

| | | |
|---|---------------|-------------|
| 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. | 9 respondents | 69 % |
|---|---------------|-------------|

69%
answered
correctly



Attempts: 13 out of 13

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?

+0.27

Discrimination

Index (?)

Yes, they believed the new consciousness was directed at the individual, whereas the old was directed at the universal.

| | |
|-------------|-----|
| 1 | 8 % |
| respondents | |

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

| | |
|-------------|-------------|
| 12 | 92 % |
| respondents | |

92%
answered
correctly



Attempts: 13 out of 13

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?

+0.68

Discrimination

Index (?)

No, the quintessence of the new architectural unity was, according to Mondrian, a symmetrically balanced composition.

2

respondents

15 %

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

11

respondents

85 %



85%

answered
correctly

Attempts: 13 out of 13

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

+0.44

Discrimination

Index (?)

No, at its founding, one of De Stijl's primary objectives was the formation of a closer tie between art and industry in Netherlands. 2 respondents 15 %

Yes, at its founding, one of De Stijl's primary objectives was the formation of an international unity in life, art, and culture. 11 respondents **85 %**

85%
answered
correctly



Attempts: 13 out of 13

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

Discrimination

Index (?)

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

13
respondents

100 %



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

0 %

100%
answered
correctly

Attempts: 13 out of 13

In looking to Frank Lloyd Wright's work, did the proponents of the De Stijl movement ignore his suburban and naturalistic imagery as well as his sometime lavish use of materials, and concentrated on the spatial character and the vocabulary of hovering and intersecting planes?

| | | |
|-------------|--------------|-------------|
| | 0 % | 100% |
| 13 | 100 % | answered |
| respondents | | ✓ correctly |

Attempts: 13 out of 13

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

+0.17

Discrimination
Index (?)

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

11
respondents

85 %



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

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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

Discrimination
Index (?)

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

0 %

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.

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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?

+0.81

Discrimination
Index ?

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.

5
respondents 38 %

No, he meant that the new architecture did not use either traditional or new decorative elements.

8
respondents 62 %



62%
answered
correctly

Attempts: 13 out of 13

Was it a common stance in the early 20's that to be modern required one to return to the fundamentals of one's art and rethink it from the ground up in order then to make the spirit of the modern age visible in the art?

9
respondents

69 %

✓ 69%
answered
correctly

4
respondents

31 %

Attempts: 13 out of 13

Whereas the proponents of Modernism before the first world war experimented freely in the search for a viable new architectural style, did the Modernists of the 1920's give the firm impression of having found one?

+0.33

Discrimination

Index (?)

Yes, whereas the proponents of Modernism before the first world war experimented freely in the search for a viable new architectural style, the Modernists of the 1920's gave the firm impression of having found one.

9
respondents

69 %



No, it was the other way around.

4
respondents

31 %

69%
answered
correctly

Attempts: 13 out of 13

For all its professing of impersonality and functionalism, was the Modernism of the 1920's a style infused with humanistic values and idealism?

+0.15

Discrimination

Index (?)

Yes, for all its professing of impersonality and functionalism, the Modernism of the 1920's was a style infused with humanistic values and idealism.

9
respondents

69 %



No, because of its focus on universality and functionalism, the Modernism of the 1920's was not a style infused with humanistic values and idealism.

4
respondents

31 %

69%
answered
correctly

Attempts: 13 out of 13

In contrast to a plurality of approaches prior to the first world war, did the various pre-war strands of Modern architecture converge in the post-war period, culminating in the broadly shared qualities of the International modern movement?

| | | |
|------------------|------|-----------------|
| 5 respondents | 38 % | 62% answered |
| 8 respondents | 62 % | ✓ correctly |

Attempts: 13 out of 13

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?

+0.55

Discrimination
Index (?)

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.

5
respondents

38 %

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

8
respondents

62 %



62%
answered
correctly

Attempts: 13 out of 13

Did Gropius believe that his architecture was an attempt not only at accommodating the functions of the modern world, but at symbolizing that world as well?

13
respondents

100 %
0 %

✓ 100%
answered
correctly

Attempts: 13 out of 13

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

Discrimination

Index (?)

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.

13
respondents

100 %



No, it was the other way around.

0 %

100%
answered
correctly

Attempts: 13 out of 13

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

Discrimination

Index (?)

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.

13
respondents

100 %



No, it was set up to offer distinct and separate curricula in fine arts, crafts, industrial design, and architecture.

0 %

100%
answered
correctly

Attempts: 13 out of 13

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?

+0.38

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.

1 respondents 8 %

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.

12 respondents **92 %**

92%
answered
correctly



Attempts: 13 out of 13

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?

+0.64

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.

1
respondents

8 %

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.

12
respondents

92 %



92%
answered
correctly

Attempts: 13 out of 13

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?

+0.33

Discrimination

Index (?)

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.

11
respondents

85 %



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.

2
respondents

15 %

85%
answered
correctly

Attempts: 13 out of 13

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?

+0.64

Discrimination

Index (?)

| | | |
|---|---------------|------|
| No, that was Frank Loyd Wright's objective alone. | 2 respondents | 15 % |
|---|---------------|------|

| | | |
|--|----------------|-------------|
| 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. | 11 respondents | 85 % |
|--|----------------|-------------|

85%
answered
correctly



Attempts: 13 out of 13

At Gropius' Bauhaus buildings, was the new aesthetic 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?

+0.72

Discrimination

Index (?)

Yes, At Gropius' Bauhaus buildings, the new aesthetic 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.

3
respondents

23 %

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

10
respondents

77 %



77%
answered
correctly

Attempts: 13 out of 13

Was there significant dialogue between the faculty at the Bauhaus and their counterparts at the Russian state art and technical school - Vkhutemas?

| | | |
|------------------|-------------|--------------------------------|
| 8 respondents | 62 % | ✓ 62% answered correctly |
| 5 respondents | 38 % | |

Attempts: 13 out of 13

Was an essential dilemma confronting the Russian Constructivist Architects how to treat individual buildings both as neutral solutions to carefully analyzed programs with the stress on practicality, as well as provocative expressions of the visions and the ideals of the socialist revolution.

| | | |
|-------------------|-------------|------------------------------|
| 2 respondents | 15 % | 85% answered correctly |
| 11 respondents | 85 % | |

Attempts: 13 out of 13

Did Ivan Leonidov's architecture in general and his Lenin Institute of Librarianship in particular effectively transcend the division between formal expression and functional necessity that was central to the divisive debates between the OSA and the ASNOVA groups?

3
respondents

23 %

77%
answered

10
respondents

77 %

✓ correctly

Attempts: 13 out of 13

Was Ginsburg's Narkomfin building, with its F-type and K-type family units and extensive communal spaces, an effective embodiment of the OSA group's comprehensive housing studies, intent on promoting social values of co-operation and collectivist dwelling?

11
respondents

85 %

✓ 85%
answered
correctly

2
respondents

15 %

Attempts: 13 out of 13

Can the prevailing machine-aesthetics of the Russian Constructivist Architecture be traced back to the Italian Futurist movement?

5

respondents

38 %

62%

answered

8

respondents

62 %

✓ correctly

Attempts: 13 out of 13

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?

-0.04

Discrimination

Index (?)

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

12
respondents

92 %



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

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

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 only responds to a need, it is beautiful?

+0.24

Discrimination
Index ?

No, he believed when a thing only responds to a need and nothing more, it is not beautiful.

9
respondents

69 %



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

4
respondents

31 %

69%
answered
correctly

Attempts: 13 out of 13

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

-0

Discrimination
Index ?

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

0 %

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

13
respondents

100 %



100%
answered
correctly

Attempts: 13 out of 13

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

+0.63

Discrimination

Index (?)

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

4
respondents 31 %

No, what was most remarkable about the Weissenhofsiedlung exhibition was the uniformity of the formal vocabulary and the diversity of the house plans by the 16 architects who were invited to participate.

9
respondents **69 %**



69%
answered
correctly

Attempts: 13 out of 13

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

-0

Discrimination
Index (?)

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

13
respondents

100 %



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

0 %

100%
answered
correctly

Attempts: 13 out of 13

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?

+0.64

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.

12
respondents

92 %



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.

1
respondents

8 %

92%
answered
correctly

Attempts: 13 out of 13

Was a primary challenge of the skyscraper design to the post World War I generation of architects in the United States the skyscraper's stylistic clothing and the symbolic function of the building in the cityscape as institutional and corporate image?

| | | |
|-------------------|-------------|--------------------------------|
| 10 respondents | 77 % | ✓ 77% answered correctly |
| 3 respondents | 23 % | |

Attempts: 13 out of 13

Did Rudolph Schindler's outlook lay closer to Wright's organic philosophy than to the mechanistic abstractions of the European avant-garde?

| | | |
|-------------------|-------------|------------------------------|
| 2 respondents | 15 % | 85% answered correctly |
| 11 respondents | 85 % | ✓ |

Attempts: 13 out of 13

Is Hood's design for the McGraw-Hill building with its appliqué of strip windows and its plain volumetric forms, a good example of how images of the modern movement could be reduced to mere motifs?

| | | |
|-------------------|-------------|--------------------------------|
| 10 respondents | 77 % | ✓ 77% answered correctly |
| 3 respondents | 23 % | |

Attempts: 13 out of 13

Was the design of the PSFS building in Philadelphia an outward expression of a rigorous architectural philosophy that embraced notions of 'space/time' appropriate to modern life, as well as a deep concern for the touchstones of functional design?

1
respondents

8 %

92%
answered

12
respondents

92 %

✓ correctly

Attempts: 13 out of 13

Did the eventual 'victory' of the modern movement in the United States ran the risk of producing just another style, even a commercial fashion, and thereby become the outward expression of a corporate status quo?

1
respondents

8 %

92%
answered

13
respondents

100 %

✓ correctly

Attempts: 13 out of 13

Did the numerous ideal city plans of the 1920s, including Le Corbusier's various plans, suggest an ambition to build the world anew, to rid future of all the vestiges of the past, and to base city design on rational division, stratification, and organization of its re-conceptualized constituent parts?

| | | |
|-------------------|-------------|-----------------|
| 1 respondents | 8 % | 92% answered |
| 12 respondents | 92 % | ✓ correctly |

Attempts: 13 out of 13

By the early 1930's, had modern architecture become a major force and public presence in the culture of the West, and its lessons were being adapted by countless new followers?

| | | |
|------------------|-------------|-------------------|
| 8 respondents | 62 % | ✓ 62% answered |
| 5 respondents | 38 % | correctly |

Attempts: 13 out of 13

Did the Modern architecture of the 1930's become more responsive to climatic and site conditions?

| | | |
|------------------|-------------|--------------------------------|
| 9 respondents | 69 % | ✓ 69% answered correctly |
| 4 respondents | 31 % | |

Attempts: 13 out of 13

Was Mies van der Rohe's Tugendhat house essentially a successful extension and application of the vocabulary he used in the Barcelona Pavilion?

| | | |
|-------------------|--------------|---------------------------------|
| 13 respondents | 100 % | ✓ 100% answered correctly |
| | 0 % | |

Attempts: 13 out of 13

Does Frank Lloyd Wright's Fallingwater mark a next step in the evolution of the design ideas and principles at work in his Robie House?

| | | |
|-------------------|------|-----------------|
| 3 respondents | 23 % | 77% answered |
| 11 respondents | 85 % | ✓ correctly |

Attempts: 13 out of 13

Did Frank Lloyd Wright's Johnson Wax Building share its streamlined curvilinear aesthetic with the streamlined 'Moderne' style of Raymond Loewy's contemporary industrial designs for household objects?

| | | |
|-------------------|------|-------------------|
| 12 respondents | 92 % | ✓ 92% answered |
| 1 respondents | 8 % | correctly |

Attempts: 13 out of 13

Was Wright's Broadacre city proposal an extension of Le Corbusier's Ville Radieuse (radian city) proposal?

| | | |
|-------------------|------|-------------------|
| 10 respondents | 77 % | ✓ 77% answered |
| 3 respondents | 23 % | correctly |

