

# Quiz Summary

Section Filter ▾

Student Analysis

Item Analysis

Average Score

82%

High Score

92%

Low Score

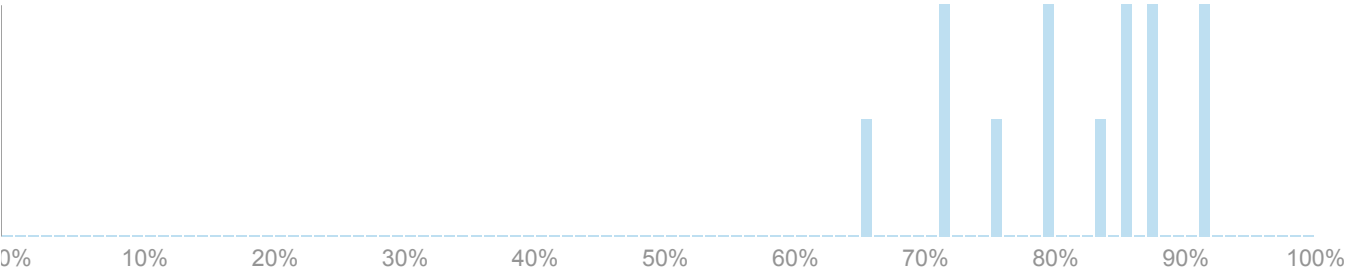
66%

Standard Deviation

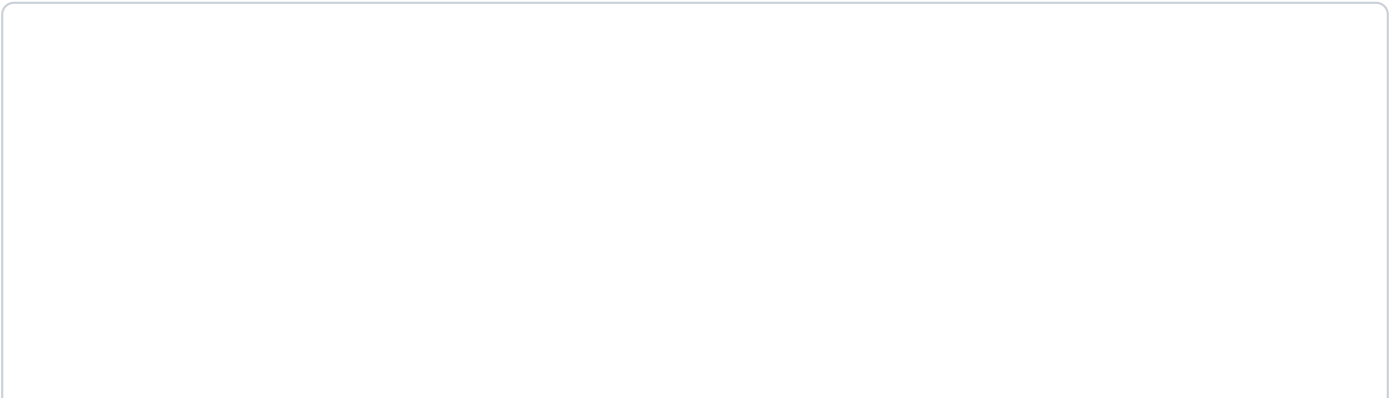
7.88

Average Time

47:41



# Question Breakdown



Attempts: 13 out of 13

Did the Modern Movement encounter strong resistance from the traditionalists in England and remained somewhat marginal as a cosmopolitan import from the continent throughout the 1930's?

**+0.36**

Discrimination

Index (?)

No, the Modern Movement did not encounter any resistance from the traditionalists in England and remained a welcomed cosmopolitan import from the continent through the 1930's.

1

respondents

8 %

**Yes, the Modern Movement encountered strong resistance from the traditionalists in England and remained somewhat marginal as a cosmopolitan import from the continent throughout the 1930's.**

12

respondents

**92 %**



92%

answered

correctly

Attempts: 13 out of 13

Did Aalto's Villa Mairea mark a new stage in the development of the Modern movement, because while resting on the collective discoveries of the 'heroic period,' it transcended them through close attention to human psychology, local conditions, and a rich mix of materials?

-0

Discrimination

Index (?)

**Yes, Aalto's Villa Mairea marked a new stage in the development of the Modern movement, because while resting on the collective discoveries of the 'heroic period,' it transcended them through close attention to human psychology, local conditions, and a rich mix of materials.**

13  
respondents

100 %



No, Aalto's Villa Mairea didn't mark a new stage in the development of the Modern movement, because it solely rested on the collective discoveries of the 'heroic period.'

0 %

100%  
answered  
correctly

Attempts: 13 out of 13

Was Finland's receptive attitude toward the Modern movement in the 1920's related to a broader desire to leave an agrarian, colonized past behind for greater urbanization and industrialization?

**+0.63**

Discrimination

Index (?)

**Yes Finland's receptive attitude toward the Modern movement in the 1920's was related to a broader desire to leave an agrarian, colonized past behind for greater urbanization and industrialization.**

10  
respondents

**77 %**



No, Finland was not receptive to the Modern movement in the 1920's.

3  
respondents

**23 %**

77%  
answered  
correctly

Attempts: 13 out of 13

Did the Nazi regime in Germany occasionally tolerate Modern architecture only so long as it was restricted to 'lower' buildings in the hierarchy: factories, warehouses, gas stations, etc?

**+0.4**

Discrimination

Index (?)

**Yes, the Nazi regime in Germany tolerated Modern architecture only so long as it was restricted to 'lower' buildings in the hierarchy: factories, warehouses, gas stations, etc.**

10  
respondents

**77 %**



No, Modern architecture was acceptable to the Nazi regime in Germany for all building types.

3  
respondents

23 %

77%  
answered  
correctly

Attempts: 13 out of 13

Was the receptive attitude of the fascist regime in Italy toward Modern architecture partly due to the fact that it had no automatic identification with a previous and suspect, socialist ideology, as was the case in Nazi Germany?

**+0.41**

Discrimination

Index (?)

No, the receptive attitude of the fascist regime in Italy toward Modern architecture was due to the fact that modern buildings were simple and inexpensive to build.

5  
respondents

38 %

**Yes, the receptive attitude of the fascist regime in Italy toward Modern architecture was partly due to the fact that there was no automatic identification with a previous and suspect socialist ideology, as was the case in Germany?**

8  
respondents

**62 %**



62%  
answered  
correctly

Attempts: 13 out of 13

Was an important feature of Italian Modern movement that it minimized 'functionalist' and 'machine-age' rhetoric, playing up instead an abstract aestheticism deliberately evocative of classical precedents, as exemplified by Palazzo della Civiltà Italiana?

**+0.36**

Discrimination

Index (?)

No, the Italian Modern movement did not minimize 'functionalist' and 'machine-age' rhetoric, or play up an abstract aestheticism deliberately evocative of classical precedents.

1  
respondents

8 %

**Yes, an important feature of Italian Modern movement was that it minimized 'functionalist' and 'machine-age' rhetoric, playing up instead an abstract aestheticism deliberately evocative of classical precedents.**

12  
respondents

**92 %**



92%  
answered  
correctly

Attempts: 13 out of 13

Was Terragni a traditionalist in much the same way Le Corbusier was, in that he too believed that 'essential' architectural values could be rethought and successfully incorporated into a Modern mode of expression, as evidenced by Casa del Fascio?

**+0.15**

Discrimination

Index (?)

**Yes, Terragni was a traditionalist in much the same way Le Corbusier was, in that he too believed that 'essential' architectural values could be rethought and successfully incorporated into a Modern mode of expression, as evidenced by Casa del Fascio.**

11  
respondents

**85 %**



No, Terragni was not a traditionalist in much the same way Le Corbusier was.

2  
respondents

15 %

85%  
answered  
correctly

Attempts: 13 out of 13

With its international dissemination in the 1930's, was adaptation to local climates one of the great modifiers of the language of International Modern architecture, as exemplified by Oscar Neimeyer's Brazilian Ministry of Education project?

**+0.78**

Discrimination

Index (?)

**Yes, with its international dissemination in the 1930's, adaptation to local climates was one of the great modifiers of the language of International Modern architecture.**

9  
respondents

**69 %**



No, with its international dissemination in the 1930's, adaptation to local climates was not one of the great modifiers of the language of International Modern architecture.

4  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 13 out of 13

Was one of the striking features of the years between the end of the war and the 60's a battle between factions intent on an established international formula, and factions seeking a revitalization on the basis of a new post-war state of mind?

**+0.06**

Discrimination


Index (?)

No, one of the striking features of the years between the end of the war and the 60's is that there were no factional divisions.

1	8 %
respondents	

**Yes, one of the striking features of the years between the end of the war and the 60's was a battle between factions intent on an established international formula, and factions seeking a revitalization on the basis of a new post-war state of mind.**

12	<b>92 %</b>
respondents	



92%  
answered  
correctly

Attempts: 13 out of 13

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?

**+0.58**

Discrimination

Index (?)

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.

7

respondents

54 %

**No, along with the formal vocabulary of Modern Architecture undergoing a profound transformation in the United States during the 1950's and 60's, the ideas and ideals of Modern architecture were also profoundly transformed.**

6

respondents

**46 %**



46%

answered  
correctly

Attempts: 13 out of 13

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

**+0.19**

Discrimination  
Index ?

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

9  
respondents

**69 %**



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

4  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 13 out of 13

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?

**+0.53**

Discrimination

Index (?)

**No, the Design of Minoru Yamasaki's Pruitt-Igoe project of 1950 was based on Le Corbusier's urban proposals.**

10  
respondents

**77 %**



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.

3  
respondents

**23 %**

77%  
answered  
correctly

Attempts: 13 out of 13

Was Mies van der Rohe's success in reshaping corporate architecture in the post-war US owing in part to his emphasis on the 'how' rather than the 'what' of architecture?

**+0.15**

Discrimination

Index (?)

**Yes, Mies van der Rohe's success in reshaping corporate architecture in the post-war US was owing in part to his emphasis on the 'how' rather than the 'what' of architecture.**

11  
respondents

**85 %**



No, Mies van der Rohe's success in reshaping corporate architecture in the post-war US was owing in part to his emphasis on the 'what' rather than the 'how' of architecture.

2  
respondents

15 %

85%  
answered  
correctly

Attempts: 13 out of 13

Was Mies van der Rohe's deployment of i-beams on the facade of the Lake Shore Drive Apartments for structural reasons?

**-0.18**

Discrimination

Index (?)

Yes, they were deployed for structural reasons.	2 respondents	15 %
<b>No, they were ornamental and not structural.</b>	11 respondents	<b>85 %</b>

85%  
answered  
correctly



Attempts: 13 out of 13

By 'less is more' did Mies van der Rohe mean the use of less costly materials translates into more maintenance cost in the long term?

**-0**

Discrimination

Index (?)

**No, he meant fewer elements should be deployed to maximum effect.**

13  
respondents

**100 %**



Yes, he meant the use of less costly materials translates into more maintenance cost in the long term.

0 %

100%  
answered  
correctly

Attempts: 13 out of 13

Did Mies van der Rohe believe that architecture has little or nothing to do with the invention of interesting forms or with personal inclinations, and that true architecture is always objective and is the expression of the inner structure of our time?

**+0.09**

Discrimination  
Index (?)

No, that was Philip Johnson's position.

2  
respondents

15 %

**Yes, Mies van der Rohe believed that architecture has little or nothing to do with the invention of interesting forms or with personal inclinations, and that true architecture is always objective and is the expression of the inner structure of our time.**

11  
respondents

85 %



85%  
answered  
correctly

Attempts: 13 out of 13

Was a primary aim of the Case Study house experiment to provide an affordable alternative to traditional housing using many war-born techniques and materials best suited to the expression of life in the modern world?

**+0.06**

Discrimination  
Index (?)

No, a primary aim of the Case Study house experiment was to provide a model for affordable traditional housing using many war-born techniques and materials.

1  
respondents

8 %

**Yes, a primary aim of the Case Study house experiment was to provide an affordable alternative to traditional housing using many war-born techniques and materials best suited to the expression of life in the modern world.**

12  
respondents

**92 %**



92%  
answered  
correctly

Attempts: 13 out of 13

Did suburban America take over the image of Wright's Usonian house in the 50's and turn it into a popular cliché of overhanging roof, extending decks, and eat-in kitchens?

**+0.1**

Discrimination  
Index ?

No, suburban America took over the image of Mies's Farnsworth house in the 50's.

4  
respondents

31 %

**Yes, suburban America took over the image of Wright's Usonian house in the 50's and turned it into a popular cliché of overhanging roof, extending decks, and eat-in kitchens.**

9  
respondents

**69 %**



69%  
answered  
correctly

Attempts: 13 out of 13

Was Guggenheim Museum an apotheosis of Wright's organic philosophy, in which plan, section, and elevation ideas of his earlier experimentation were brought together in a cogent, three-dimensional expression of both structural and spatial 'continuity?'

**+0.21**

Discrimination  
Index ?

No, the design of the Guggenheim Museum was entirely new and unrelated to Wright's earlier experimentations.

1  
respondents

8 %

**Yes, Guggenheim Museum was an apotheosis of Wright's organic philosophy, in which plan, section, and elevation ideas of his earlier experimentation were brought together in a cogent, three-dimensional expression of both structural and spatial 'continuity.'**

12  
respondents

**92 %**



92%  
answered  
correctly

Attempts: 13 out of 13

Although the Ronchamp chapel points to a radical formal departure in Le Corbusier's post-war architecture, does it share its spatial continuities and perceptual ambiguities in common with his pre-war work?

**+0.47**

Discrimination  
Index ?

No, the Ronchamp chapel does not share its spatial continuities and perceptual ambiguities with Le Corbusier's pre-war work.

2  
respondents

15 %

**Yes, although the Ronchamp chapel points to a radical formal departure in Le Corbusier's post-war architecture, it shares its spatial continuities and perceptual ambiguities in common with his pre-war work.**

11  
respondents

85 %



85%  
answered  
correctly

Attempts: 13 out of 13

Are Le Corbusier's the five-points of architecture still readily perceptible at La Tourette monastery, though modified and adapted to a new formal and material approach?

**-0**

Discrimination  
Index ?

No, at La Tourette monastery Le Corbusier completely discarded the five-points of architecture.

0 %

**Yes, Le Corbusier's the five-points of architecture are still readily perceptible at La Tourette monastery, though modified and adapted to a new formal and material approach.**

13  
respondents

100 %



100%  
answered  
correctly

Attempts: 13 out of 13

At Chandigarh, did Le Corbusier reference a number of traditional Indian architectural elements such as the portico, the parasol, and the various shading devices, even though he thoroughly reinterpreted and modified them?

**-0.16**

Discrimination  
Index ?

No, Le Corbusier did not reference any traditional Indian architectural elements at Chandigarh.

3  
respondents

23 %

**Yes, at Chandigarh, Le Corbusier attempted to reference a number of traditional Indian architectural elements such as the portico, the parasol, and the various shading devices, even though he thoroughly reinterpreted and modified them.**

10  
respondents

77 %



77%  
answered  
correctly

Attempts: 13 out of 13

Was Le Corbusier's use of the interlocking F-Type arrangement of the apartment units at Unité d'Habitation inspired by a similar arrangement at Ginzburg's Narkomfin Building of 1928?

**-0.19**

Discrimination  
Index (?)

No, Le Corbusier's use of the interlocking F-Type arrangement of the apartment units at Unité d'Habitation was inspired by a similar arrangement at the Swiss Pavilion Building.

5  
respondents

38 %

**Yes, Le Corbusier's use of the interlocking F-Type arrangement of the apartment units at Unité d'Habitation was inspired by a similar arrangement at Ginzburg's Narkomfin Building of 1928.**

8  
respondents

62 %



62%  
answered  
correctly

Attempts: 13 out of 13

Was the Alison and Peter Smithson's 'Street-Deck' scheme for the Golden Lane housing proposal intended to encourage chance encounters by approximating traditional working-class doorstep life in the air?

**-0**

Discrimination  
Index (?)

**Yes, the Alison and Peter Smithson's 'Street-Deck' scheme for the Golden Lane housing proposal was intended to encourage chance encounters by approximating traditional working-class doorstep life in the air.**

13  
respondents

**100 %**



No the Alison and Peter Smithson's 'Street-Deck' scheme for the Golden Lane housing proposal was intended to cut down the construction costs of working-class housing.

0 %

100%  
answered  
correctly

Attempts: 13 out of 13

Did the demolition of the Pruitt-Igoe housing project offer a significant challenge to the belief in environmental determinism, and in architecture as an agent of social and cultural change?

**+0.33**

Discrimination  
Index ?

No, the demolition of the Pruitt-Igoe housing project reinforced the belief in environmental determinism, and in architecture as an agent of social and cultural change.

5  
respondents

38 %

**Yes, the demolition of the Pruitt-Igoe housing project offered a significant challenge to the belief in environmental determinism, and in architecture as an agent of social and cultural change.**

8  
respondents

62 %



62%  
answered  
correctly

Attempts: 13 out of 13

Did Luis Barragán take a firm stance against functionalism and spoke of the need for an 'emotional architecture?'

**+0.2**

Discrimination  
Index (?)

No, Luis Barragán argued for functionalism and took a firm stance against the need for an 'emotional architecture.'

2  
respondents

15 %

**Yes, Luis Barragán took a firm stance against functionalism and spoke of the need for an 'emotional architecture.'**

11  
respondents

**85 %**



85%  
answered  
correctly

Attempts: 13 out of 13

From Brasilia to Chandigarh to Dacca, was the formal language of Modern architecture deployed to mark a break with the past, and to symbolize progress and a commitment to industrial development?

**-0.38**

Discrimination  
Index (?)

**Yes, from Brasilia to Chandigarh to Dacca, the formal language of modern architecture was deployed to mark a break with the past, and to symbolize progress and a commitment to industrial development.**

12  
respondents

**92 %**



No, from Brasilia to Chandigarh to Dacca, the formal language of modern architecture was solely deployed to express the power of the state in monumental terms.

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 13 out of 13

Did Le Corbusier's Ronchamp chapel serve as a rationale for an expressionist strand in the post-war Modern architecture that culminated in such examples as the TWA terminal and the Sydney Opera House?

**-0.38**

Discrimination  
Index ?

**Yes, Le Corbusier's Ronchamp chapel served as a rationale for an expressionist strand in the post-war Modern architecture that culminated in such examples as the TWA terminal and the Sydney Opera House.**

12  
respondents

**92 %**



No, Le Corbusier's Ronchamp chapel served as a rationale for a functionalist strand in the post-war Modern architecture.

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 13 out of 13

Did Louis Kahn believe that any architectural problem had an 'essential' meaning which far transcended a mere functional diagram?

**+0.4**

Discrimination  
Index (?)

No, Louis Kahn believed that any architectural problem had an 'essential' form that was discovered through a functional diagram.

4  
respondents

31 %

**Yes, Louis Kahn believed that any architectural problem had an 'essential' meaning which far transcended a mere functional diagram.**

9  
respondents

**69 %**



69%  
answered  
correctly

Attempts: 13 out of 13

Did Louis Kahn believe that architecture is a thoughtful making of spaces that evoke a feeling of use?

**+0.15**

Discrimination  
Index (?)

No, Louis Kahn believed that architecture is a thoughtful making of masses that evoke a feeling of use.

2  
respondents

15 %

**Yes, Louis Kahn believed that architecture is a thoughtful making of spaces that evoke a feeling of use.**

11  
respondents

**85 %**



85%  
answered  
correctly

Attempts: 13 out of 13

Did Venturi and Scott Brown criticize Modern architecture for the 'construction of decoration' and argued instead for the 'decoration of construction?'

**+0.27**

Discrimination  
Index (?)

**Yes, Venturi and Scott Brown criticized Modern architecture for the 'construction of decoration' and argued instead for the 'decoration of construction.'**

9  
respondents

**69 %**



No, Venturi and Scott Brown criticized Modern architecture for the 'decoration of construction' and argued instead for the "construction of decoration.'

4  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 13 out of 13

Did Norman Foster adopt Buckminster Fuller's ideals of sustainability through technological innovation, as well as his disregard for historical precedence?

**+0.2**

Discrimination  
Index (?)

**No, Foster only adopted the ideals of technocracy and sustainability. Unlike Buckminster Fuller, he held historical precedence in high regard.**

7  
respondents **54 %**



Yes, Norman Foster adopted Buckminster Fuller's ideals of sustainability through technological innovation, as well as his disregard for historical precedence.

6  
respondents 46 %

54%  
answered  
correctly

Attempts: 13 out of 13

Does the structural shell of the Hong Kong and Shanghai Banking Headquarters reflect the programmatic layout of the building?

**+0.11**

Discrimination  
Index (?)

Yes, the structural shell of the Hong Kong and Shanghai Banking headquarters reflects the programmatic layout of the building.

9  
respondents

69 %

**No, the structural shell stands apart from the inner program of the Hong Kong and Shanghai Banking Headquarters.**

4  
respondents

31 %



31%  
answered  
correctly

Attempts: 13 out of 13

Was the goal of Foster's Reichstag Parliament Building to create a sense of transparency of democracy for the German people?

**-0**

Discrimination  
Index ?

**Yes, the goal of Foster's Reichstag Parliament Building was to create a sense of transparency of democracy for the German people.**

13  
respondents

**100 %**



No, Foster's goal was to increase the level of privacy within the seat of government in Germany.

0 %

100%  
answered  
correctly

Attempts: 13 out of 13

Did Modern architecture in the eyes of Norman Foster begin with Gothic architecture?

**-0.07**

Discrimination  
Index (?)

**No, Modern architecture in the eyes of Norman Foster began with the design of the Crystal Palace.**

11  
respondents

**85 %**



Yes, Modern architecture in the eyes of Norman Foster began with Gothic architecture.

2  
respondents

15 %

85%  
answered  
correctly

Attempts: 13 out of 13

Did Norman Foster believe that form follows function, but with flexibility for the future in mind?

**-0.16**

Discrimination  
Index (?)

**Yes, Norman Foster believes that form follows function, but with flexibility for the future in mind.**

12  
respondents

**92 %**



No, Foster believes that form follows function for the present programmatic needs of the building.

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 13 out of 13

Does Ando's Water temple in Hyogo follow the ancient Buddhist ways of building temples?

**+0.33**

Discrimination  
Index (?)

Yes, Ando's Water temple in Hyogo follows the ancient Buddhist ways of building temples.

5  
respondents

38 %

**No, Ando's Water temple in Hyogo does not follow the ancient Buddhist ways of building temples.**

8  
respondents

**62 %**



62%  
answered  
correctly

Attempts: 13 out of 13

Was Le Corbusier the architect who had the greatest influence on Tadao Ando's work?

**-0.16**

Discrimination  
Index (?)

**Yes, Le Corbusier was the architect who had the greatest influence on Tadao Ando work.**

12  
respondents

**92 %**



No, Louis Kahn was the architect who had the greatest influence on Tadao Ando work.

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 13 out of 13

Are the three recurring themes in Tadao Ando's work the blending of architecture with natural surroundings, playfulness with light, and connection to spirituality.

**+0.72**

Discrimination  
Index ?

**Yes, the three recurring themes in Tadao Ando's work are the blending of architecture with natural surroundings, playfulness with light, and connection to spirituality.**

10  
respondents **77 %**



No, the three recurring themes in Tadao Ando's work are the blending of architecture with natural surroundings, playfulness with light, and the use of rough-cast concrete.

3  
respondents **23 %**

77%  
answered  
correctly

Attempts: 12 out of 13

Can Frank Gehry's Design philosophy be broken down into these 4 categories: art, humanity, Time, and movement?

**-0**

Discrimination  
Index (?)

No, Frank Gehry's Design

Philosophy can be broken down into  
deconstructivism, postmodernism,  
curves, and junk.

0 %

**Yes, Frank Gehry's Design**

**Philosophy can be broken down  
into art, humanity, Time, and  
movement.**

12  
respondents

**92 %**



No Answer

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 12 out of 13

What is the most important thing that Frank Gehry wanted to bring  
back to architecture that modernism had lost?

**-0**

Discrimination

Index (?)

Art is the most important thing that Frank Gehry wanted to bring back to architecture.		0 %
Humanity is the most important thing that Frank Gehry wanted to bring back to architecture.	12 respondents	92 %
No Answer	1 respondents	8 %



92% answered correctly

Attempts: 12 out of 13

Does Frank Ghery Believe that real democracy is depicted by chaos in architecture?

-0

Discrimination Index ?

**Yes, Frank Gehry believes that real democracy is depicted by chaos in architecture.**

12  
respondents

**92 %**



No, Frank Gehry believes that real democracy is depicted by simplicity in architecture.

0 %

No Answer

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 12 out of 13

Does Rem Koolhaas often use the section to organize the programmatic functions of a building?

**+0.31**

Discrimination

Index (?)

**Yes, Rem Koolhaas often uses the section to organize the programmatic functions of a building.**

11  
respondents **85 %**



No, Rem Koolhaas relies on the floor plan to organize the programmatic functions of a building.

1  
respondents 8 %

No Answer

1  
respondents 8 %

85%  
answered  
correctly

Attempts: 13 out of 13

Has Rem Koolhaas continued to refine a singular aesthetic architectural vision over the course of his career.

**+0.12**

Discrimination

Index (?)

**No, Rem Koolhaas draws on a seemingly endless pool of ideas and aesthetics in his projects.**

10  
respondents

**77 %**



Yes, Rem Koolhaas has continued to refine a singular aesthetic architectural vision over the course of his career.

3  
respondents

**23 %**

77%  
answered  
correctly

Attempts: 13 out of 13

Did Zaha Hadid variously identify with Deconstructivist, Parametricist, and Abstractionist architectural styles?

**-0.23**

Discrimination  
Index (?)

**No, although the labels Deconstructivist, Parametricist, and Abstractionist have been variously applied to her work, Zaha Hadid did not identify with any one architectural style.**

12  
respondents

**92 %**



Yes, Zaha Hadid variously identified with Deconstructivist, Parametricist, and Abstractionist architectural styles.

1  
respondents

8 %

92%  
answered  
correctly

Attempts: 13 out of 13

Is The Hungerford Bridge on the River Thames in London, known as the Malevich Tektonik, Zaha Hadid's first completed built project that gained her recognition and helped launch her career?

**-0.07**

Discrimination  
Index (?)

Yes, the Hungerford Bridge on the River Thames in London, known as the Malevich Tektonik, is Zaha Hadid's first completed built project that gained her recognition and helped launch her career.

3  
respondents

23 %

**No, the Vitra Fire Station in Weil am Rhein, Germany, is Zaha Hadid's first completed built project that gained her recognition and helped launch her career.**

10  
respondents

77 %



77%  
answered  
correctly

Attempts: 13 out of 13

Did Zaha Hadid believe the connection that exists between the person and space explains how architecture and art are related?

**-0.11**

Discrimination  
Index (?)

Yes, Zaha Hadid believed the connection that exists between the person and space explains how architecture and art are related.

5  
respondents

38 %

**No, Zaha Hadid believed the connection that exists between the person and space explains how architecture and fashion are related.**

8  
respondents

**62 %**



62%  
answered  
correctly

Attempts: 13 out of 13

Did Herzog and de Meuron use common materials to create new perceptions and experiences?

**+0.4**

Discrimination

Index (?)

**Yes, they used common materials to create new perceptions and experiences.**

9  
respondents

**69 %**



No, they used unique and unconventional materials to create common contemporary architectural experiences.

4  
respondents

**31 %**

69%  
answered  
correctly

Attempts: 13 out of 13

In the Ricola Storage Building renovation, did Herzog and de Meuron use the façade to express a uniquely Swiss view of the world?

**+0.4**

Discrimination  
Index (?)

**No, they used the façade to express the nature of the site, program, and construction, while creating a new perceptual experience.**

9  
respondents

**69 %**



Yes, Herzog and de Meuron used the façade to express a uniquely swiss view of the world.

4  
respondents

31 %

69%  
answered  
correctly

Attempts: 12 out of 13

Though the gabion façade of Herzog and de Meuron's Dominus Winery reads as a wholistic form, does it perform many different functions related to transparency and insulation.

**-0**

Discrimination  
Index (?)

**Yes, the gabion façade performs many different functions related to transparency and insulation.**

12  
respondents

**92 %**



No, the gabion façade solely performs the function of letting light into the structure.

0 %

No Answer

1  
respondents

8 %

92%  
answered  
correctly