

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.



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## **2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS**

6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

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**Question 5**

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

**Scoring Criteria**

<b>Task</b>		<b>Points</b>
<b>1</b>	Correctly attributes the work shown to the architect who designed it.	1 point
<b>2</b>	Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
<b>3</b>	Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
<b>4</b>	Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
<b>5</b>	Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
<b>Total Possible Score</b>		<b>5 points</b>

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**Question 5 (continued)**

**Scoring Information**

***Correctly attributes the work shown to the architect who designed it.***

Le Corbusier designed the work shown, the Weissenhofsiedlung (the Weissenhof Estate), as an exemplar of modern housing for the *Die Wohnung* (The Home) exhibition in Stuttgart, Germany, in 1927 C.E. It is a two-family structure that is now the Museum Weissenhof. Le Corbusier is also the architect of the Villa Savoye located in Poissy-sur-Seine, France, completed in 1929.

***Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.***

The Museum Weissenhof is similar to Le Corbusier's Villa Savoye in that both buildings have strict geometric forms and broad planes that dominate their designs. This can be seen in the flat roofs and box-like shapes of the overall forms, as well as in the smooth white wall surfaces, which are punctuated by long ribbons of horizontal strip windows. In both structures Le Corbusier included a roof garden and terrace.

Similar to the Villa Savoye, the primary building materials at the Museum Weissenhof are concrete and steel. In both the infrastructure is visible through Le Corbusier's use of pilotis: slender supporting columns that elevate the structure from the ground. These pilotis make each structure look, in the words of Le Corbusier, like "a box in the air."

***Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.***

In 1926 Le Corbusier distilled the essential tenets of his modern architectural aesthetic into his manifesto "Five Points of a New Architecture." These tenets — which are demonstrated in the architectural designs of both the Villa Savoye and the Museum Weissenhof — include the use of ground-level pilotis to elevate the structure and to extend garden space beneath; a functional roof acting as a garden and terrace in order to reclaim space lost to the building's footprint on the land below; a floor plan that is conceived as a flexible open space, able to be subdivided by sliding temporary walls (as seen in his earlier concept for what he called Dom-Ino construction); horizontal windows for maximum illumination and ventilation; and a freely designed facade, whose nonload bearing curtain walls act only as the building's skin.

In his earlier treatise *Towards an Architecture*, Le Corbusier had compared these signature elements of his design forms to those of classical antiquity, specifically his emphasis on geometric shapes, precise ratios and alignments, and overall visual clarity. Le Corbusier had an interest in what he called "type forms," universal elements of design that he found in many cultures and historical periods, ranging from ancient Greek temples to contemporary automobiles, airplanes, and ocean liners. Le Corbusier included these forms because he considered them to be the building blocks of modern architecture, grounded in history but with a unique expression appropriate to the modern age of technology.

It was in *Towards an Architecture* that Le Corbusier also articulated his much-quoted dictum that "a house is a machine for living in." By this, Le Corbusier meant that it was important to bring this same concern for fundamental forms into the conception and design of modern domestic architecture. Specifically, Le Corbusier advocated for an emphasis on functionality, and he stipulated that modern ideas of efficiency should drive innovation and advances in architectural design. These were not just houses that Le Corbusier was designing; he was creating through architecture a whole new vision of how people should live in modern society.

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**Question 5 (continued)**

Central to Le Corbusier’s vision was promoting healthy living by integrating indoor and outdoor spaces. He believed that spending time in nature was an essential component of modern life and, even more, modern leisure. Part of the purpose of the pilotis, for instance, is to promote air circulation, while the windows, terraces, and roof gardens of the structures bring the outside in.

With regard to the Villa Savoye, Le Corbusier’s interest in modern machine forms found its most perfect expression in the automobile, which he saw as a symbol of mobility and efficiency as well as evidence of the possibilities for modern forms of beauty that could be expressed through design and materials. Many of Le Corbusier’s design decisions at Villa Savoye were specifically conceived with the automobile in mind, including elevating living space above the ground to create space for automobiles below and designing sleek, curved walls that accommodate the needs of parking and turning vehicles.

Many of these characteristics — as well as the use of lightweight, industrial materials, the rejection of ornament, and the use of modular forms — are associated with the International Style. These characteristics also exemplify an emphasis on abstraction, innovation, and materials consistent with the aesthetic of modernism.

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**Question 5 (continued)**

**Scoring Notes**

<b>1</b>	<p><b>Correctly attributes the work shown to the architect who designed it.</b></p> <p><b>Le Corbusier.</b> Also acceptable: <b>the architect who designed the Villa Savoye</b> (with no other architect listed).</p>
<b>2</b>	<p><b>Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</b></p> <p>The work shown is the Museum Weissenhof, which shares the following similarities with the Villa Savoye:</p> <ul style="list-style-type: none"><li>• <b>Strict geometric forms</b></li><li>• <b>Broad planes</b></li><li>• <b>Flat roofs</b></li><li>• <b>Box-like shapes (“box in the air”)</b></li><li>• <b>Smooth white wall surfaces/lack of exterior decoration</b></li><li>• <b>Long ribbons of horizontal strip windows</b></li><li>• <b>Roof gardens and terraces</b></li><li>• <b>Pilotis</b> (slender supporting columns that elevate the structure from the ground)</li><li>• <b>Use of concrete and steel</b></li></ul>
<b>3</b>	<p><b>Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</b></p> <p>See above.</p>
<b>4</b>	<p><b>Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect’s work.</b></p> <ul style="list-style-type: none"><li>• <b>“Five Points of a New Architecture”</b> explains Le Corbusier’s design: (1) ground-level pilotis <b>elevate the structure</b> and <b>extend garden space beneath</b>; (2) a functional roof acts as a garden and terrace to <b>reclaim space lost to the building’s footprint</b>; (3) an open plan <b>acts as a flexible space</b>; (4) horizontal windows add <b>maximum illumination and ventilation</b>; and (5) a freely designed facade, <b>allows for formal experimentation</b>.</li><li>• In <b>Towards an Architecture</b>, Le Corbusier <b>compared these elements to those of classical antiquity</b>.</li><li>• In <i>Towards an Architecture</i> Le Corbusier also articulated that “<b>a house is a machine for living in</b>,” meaning it was important to <b>bring this concern for fundamental forms into modern domestic architecture</b>. Le Corbusier was creating a whole <b>new vision of how people should live in modern society</b>.</li><li>• Central to Le Corbusier’s vision was <b>promoting healthy living by integrating indoor and outdoor spaces</b>. He believed that <b>spending time in nature</b> was an essential component of modern life. The <b>pilotis promote air circulation</b>. The <b>windows, terraces, and roof gardens bring the outside in</b>.</li><li>• With regard to the Villa Savoye, Le Corbusier’s interest in modern machine forms found <b>its most perfect expression in the automobile</b>. Many of Le Corbusier’s design decisions were specifically conceived with the automobile in mind, including elevating living space to <b>create space for automobiles below</b> and designing sleek, <b>curved walls</b> that accommodate the needs of <b>parking and turning vehicles</b>.</li><li>• <b>Exemplifies International Style/modernism</b> as part of Le Corbusier’s aesthetic and the tendency toward innovation, abstraction, and attention to materials evident during this period.</li></ul>

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**Question 5 (continued)**

- 5** Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.

See above.