

Chapter 1 : American Architecture: Origins, History, Characteristics

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See Article History Latin American architecture, history of architecture in Mesoamerica, Central America, South America , and the Caribbean beginning after contact with the Spanish and Portuguese in and , respectively, and continuing to the present. For centuries before about , indigenous American peoples had civilizations with unique architectural traditions; for these traditions, which continue to the present day, see Native American arts. After about , these traditions often became intertwined with those of Europe and North America ; for these European and North American histories, see Western architecture. The technical and theoretical aspects of architecture are treated elsewhere; see architecture. For a thorough treatment of the often-related visual art traditions of Latin America after about , see Latin American art. The colonial period, c. Over the course of the next 30 years, Spanish explorers encountered several Native American cities as large and as complex as any in Europe. The voyages of Christopher Columbus. The Santa Maria , being no longer seaworthy, was turned upside down on the beach, dragged up the coast, and recycled into a fort housing the first Spanish settlers. Though political governance was absolute and centralized in Madridâ€™ via Sevilla â€™ the cultural landscape of the New World remained decentralized and open to influence from Flanders , Germany , and Italy. In some cases Jesuit, Dominican, and Franciscan priests and architects imported knowledge from Europe to the Americas even before it reached Spain. Architectural and artistic production in the New World emerged as a creative product of this new cultural and geographical freedom. There are in the city many large and beautiful houses. These people live almost like those in Spain and in as much harmony and order as there, and considering that they are barbarous and so far from the knowledge of God and cut off from all civilized nations, it is truly remarkable to see what they have achieved in all things. The first Spanish viceroalties and their capitals Spain initially organized its management and governance of the New World according to viceroaltiesâ€™ geographical regions administered by a viceroy , a direct representative of the Spanish crown vested with executive, legislative, judicial, military, and ecclesiastical power. This transformation established Mexico City as a continuing locus of power for the Viceroyalty of New Spain. Cuzco , the ancient capital of the Inca empire, and Lima , a new city founded by the Spanish in , functioned as the two great cities of colonial Peru, and governance shifted between them. The original layout of the Inca city was also preserved. The city has long wide streets and very large squares. For Cuzco, with regard to the Inca Empire, was another Rome and the one city may be well compared to the other. Its rectilinear plan, with three naves of equal height, is Renaissance in its spatial characteristics, but the stone reinforcements in the vaults are similar to those of late Gothic Spanish churches. The austere character of the almost fortresslike walls of the exterior is reinforced by symmetrical bell towers on the corners and an elaborately articulated entrance portal. It was the first new city in Spanish America to apply a regular orthogonal grid system , an urban design model that became the norm for all the Americas. Origins of this grid-based urban plan had previously been found in varied sources dating back to the colonies of the Greek empire and then in Renaissance treaties. Such sources may have been relevant, but it is also important to understand that the orthogonal grid was used in pre-Columbian America long before these sources were known. By the end of the 16th century, many of the major cities now existing in Latin America had been established. Spanish and Portuguese settlers created and developed Amerindian cities according to the preestablished Renaissance grid system. Generally speaking, these cities shared a grid plan featuring large, open squares defined by a cathedral and other institutional buildings. By contrast, architects and planners in European cities were often limited by the existing medieval urban fabric in the application of this model. The application of this grid system in Latin America was eventually enforced by the Laws of the Indies , a series of guidelines formulated by Spain for the planning and development of all new American cities as well as for the adaptation of the old Amerindian capitals. These laws promoted the ideal of the pure geometry of the Renaissance city. This strategy was reinforced by the

architecture of cathedrals that adapted prevailing innovations by European Renaissance and Mannerist architects see below to the vernacular and local conditions found in the New World. The founding of new towns and the construction of large monasteries in Mexico provided an opportunity for enlightened European settlers to realize some of the utopian ideals of Renaissance planning. Antonio de Mendoza, the first viceroy of New Spain, oversaw the creation of mission establishments. Representing different religious orders, these missions were inspired by the theories of Europeans such as Leon Battista Alberti, Erasmus, and Sir Thomas More. The plan usually included a single nave church, a convent around a patio, a large walled atrium or churchyard with an open-air chapel for outdoor masses, and small corner chapels called posas. By more than churches had been built in Mexico alone. The transmission of this influence from Spain was catalyzed by the publication in Toledo of the first Spanish translation of the treatises of the Italian Mannerist architect Sebastiano Serlio. As evidenced by their extensive use of these treatises, local architects in the New World were undoubtedly aware of developments in European architecture. The ability of these New World architects to combine elements from Italian, Flemish, German, and Spanish sources with the local craft traditions and materials would result in an architecture that was unique to the Americas. It is estimated that 15, churches were built in Latin America between and Works inspired by the doorway designs of Italian architect Giacomo da Vignola or the forms of Andrea Palladio, Michelangelo, Alberti, Bramante, and, in particular, Serlio, appeared from Mexico to Argentina from the 16th to the 18th century. The influence of Italian Mannerism is evident in the facade of the cathedral of Santo Domingo Dominican Republic, completed in and probably built by the first bishop of Santo Domingo, Alessandro Geraldini. The circular cloister of the College of Saint Thomas in Lima, built beginning in, makes reference to both the Cloister of St. Military architecture By the 17th century the principal ports of the Caribbean were protected by military fortifications, which became necessary because of widespread piracy and the colonial ambitions of the Netherlands, England, and France for the territories controlled by Spain and Portugal. These fortifications can be classified into five categories: Philip II, the king of Spain, commissioned Tiburcio Spanoqui and Bautista Antonelli to design and execute a defensive system that would protect the Spanish fleet. This entailed the building of forts from the coast of Florida to the Strait of Magellan. Castillo de San Marcos, St. Augustine Castillo de San Marcos, a massive stone fortification built by the Spanish between and in St. This style is characterized by the transformation of Renaissance rectilinear spaces that were clearly defined and modulated toward more-complex curvilinear geometries based on the circle, oval, or spiral. These Baroque elements were primarily limited to planar decorative treatments on facades or interiors. This influence emerged in numerous buildings throughout Latin America. It was installed in the new cathedral of Puebla in The use of the twisted column became emblematic of Baroque facades and altarpieces of 17th-century Mexican churches. The cathedral of Cuzco, built in the mids, includes a complex and ornate portal applied to an austere surface flanked by two bell towers. The project, which was attributed to Juan Bautista Egidiano, a Flemish Jesuit active in Cuzco from to, created a typology that was the origin of what was later designated the Cuzco style. This style is defined by the placement of twin bell towers on an austere square base that frames the elaborately articulated central portal and by the interior space being organized by three rectilinear naves, with elaborate Baroque decoration only on the altarpiece. In this case, it is important to note that, although the architects were indigenous, their artistic character was European. It was built on the site of the Inca palace of Viracocha Huiracocha, which had suffered extensive damage in an earthquake in, and was consecrated in While this influence in Mexico and Peru remained limited to planar decorative treatments, Pucallpa instead presents a complex interweaving of Baroque spaces much like the work of Italian architect Francesco Borromini. This chapel and the Church of Santa Teresa of Cochabamba, an unfinished project begun in in Bolivia, present rare examples of Baroque spaces built in colonial Spain. Seventeenth- and 18th-century architecture in Ecuador, Colombia, and Cuba In addition to importing formal and decorative aspects of European architecture, the ecclesiastical architecture of the New World also borrowed European construction methods, specifically adopting a phased approach to building that often spanned decades or even centuries. The interior shows a decorative exuberance in the elaborate carving of the altars, pulpits, and chapels that is typical of the Quito school. The Mannerist elements taken from Serlio and others that were prevalent in Latin American architecture—where columns, friezes,

arches, bases, and other elements once used to convey a sense of gravity were transformed into decorative elements—reflect both modernization and the continuation of the Renaissance. The Chapel of Rosario c. 1600. In both chapels the space itself is not complex, yet the perception of these highly articulated surfaces creates a unique sensation that overwhelms the original space, collapsing the floors, walls, and ceilings into a single tapestry-like surface. In the Caribbean the Cathedral of Havana 1763—the old church of St. Three columns that are turned outward from the centre give the facade structure, creating concave and convex rhythms reminiscent of the work of Borromini. The facade is centred on an intimate square that is regarded as one of the best-proportioned urban spaces in the Americas. Eighteenth-century architecture in Mexico The Metropolitan Cathedral of Mexico in Mexico City, begun in the 16th century by Claudio de Arciniega, is Classical in its layout, with extraordinary fragments of an exuberant Baroque decoration applied on the surface. The altar, which covers the entire end of the central nave of the cathedral, is a vertical composition that is framed by the use of foreshortened columns called estipes and a profuse use of small-scale decorative elements that create an unreal appearance meant to elicit a trancelike effect that would enable a worshipper to imagine the glory of heaven. The Ultrabaroque decorative style was for the most part a surface treatment that did not propose a new spatial organization but rather worked best when the spaces were straightforward. This Baroque sensibility had two fields of intervention: Metropolitan Cathedral, Mexico City. These local craftsmen interpreted the European tradition for the express purpose of creating a total environment that was at once Baroque and animistic. This decorative excess was instrumental in creating a sense of rupture from the vernacular to a new, marvelous realm. The two elongated towers of Santa Prisca are the most impressive expression of this new verticality. Indigenous influences The influence of the local indigenous cultures on Latin American architecture is most notable in the craftsmanship of the decorative carving and plasterwork. The violence of the conquest was such that there could not be a synthesis of the pre-Columbian cultures with the new European-Christian model. Yet the pervasiveness of the original cultures is manifest in the spirit of the decorative planar relief and the animistic renderings of vegetation and Classical motifs that are closer in spirit to early Romanesque carving. The stone for this latter church was cut by the mason Eugenio de Mota in Portugal and then shipped to Brazil. The most extraordinary Baroque churches in all of the Americas were built in the region of Minas Gerais beginning in the 18th century. The discovery of gold and diamonds in these highlands created an economic force that was independent of the coasts and that produced a unique culture. The exterior of the church is rectilinear, while the interior is polygonal—a faceted oval that is the precursor of the oval plan. This church was the first of a group of extraordinary Baroque churches designed by the Lisboa clan. He suffered from what may have been leprosy as a youth, and, after a time, in order to work he was forced to have his sculpting tools strapped to his forearms. He sculpted, did carpentry, and created complete architectural designs. In the latter church the towers are bowed from each corner and visually interact with a facade that is both convex and concave. Of these two, the most harmonious is the Church of St. The front elevation is bowed in such a way as to incorporate the two towers into this curvilinear structure and to create a transition to the side elevation. The new institutions of government Although some municipal palaces were built as early as the Municipal Palace of Tlaxcala c. 1600. Customs houses, hospitals, prisons, treasuries, and post offices were built at the initiative of the military engineers and architects of the Neoclassical movement. One of the most-refined examples of this new building type, with its symmetrical plan organized around courtyards, is the Casa de Moneda Royal Mint; c. 1800. The Neoclassical academic architecture of the cabildo applies the language of Renaissance architecture i. Page 1 of 2.

Chapter 2 : Styles in American Architecture

Georgian Architecture in America (c) During the 18th century, up until the American Revolution, the basic architectural style (or more accurately 'styles') used in the English colonies in America was labelled Georgian, after the three English Monarchs George I, II, and III.

With its Moorestown location housed in two local architecture highlights that are also part of the National Register of Historic Places, Perkins Center for the Arts realizes and appreciates the art of architecture and history as a proponent of all types of creative expression. The rambling picturesque house, abounding in nooks, changes of floor levels and unexpected features will be chosen by those in whose hearts is a vestige of the Gothic spirit. The stately and symmetrical house devoid of mystery or complexity will be adopted by those who love the sedate, Classic or Renaissance. Buildings in the community were both inspired by the past with gambrel roofs a roof with two slopes, a steeper lower and a flatter upper and gable roofs a two-sided roof that forms a top peak as well as looking forward in simple modern styles. The Victorian architectural style was inspired by advances made in the industrial revolution. Mass production of tools, materials, hardware and building supplies made these items readily available and affordable. This availability resulted in the emergence of intricate architectural and design forms and techniques in England and America; symmetry was frowned upon bold colors and elaborate exteriors were embraced. Two of the styles included in this tour are Gothic Revival and Queen Anne. Gothic Revival Gothic Revival is part of the Victorian style and usually drew its inspiration from medieval buildings and forms. Common features to look for when trying to identify the Gothic Revival Style are: Occasionally you can also find vergebord also known as gingerbread accenting areas around the roof or windows. Common features include multiple steep roofs, porches with decorated gables, octagonal or circular towers, vergeboard or gingerbread details, stained glass, wall shingles and bay windows. Arts and Crafts Movement As with all art movements, when a specific style of art reaches a certain level of prominence, there usually is a direct reaction to it and a new style emerges. The Arts and Crafts Movement called to return to the ideals of the honest use of materials and craftsmanship that characterized past eras especially the Middle Ages and evolved as a reaction to the increasing industrialization of the Victorian era. Unlike the Victorian buildings featuring intricate, elaborate designs and bold colors, Arts and Crafts buildings feature muted colors and decorations with more emphasis placed on the quality and craftsmanship of the structure. Tudor Revival Tudor Revival is an architecture style inspired by the Arts and Crafts movement that typically focused on brown, white and black color schemes and sometimes were combined with red brick. Exposed framing, thatch or shingle roofs and stone work are also key features. Colonial Revival Colonial Revival is the first architectural revival style that was based on American architecture. This style favors simplicity and symmetry and buildings created in this style sought to follow the American colonial architecture of the period around the Revolutionary War. A Foursquare house is typically a two-story house with a symmetrical square floor plan consisting of four square rooms on each floor, one in each corner. It often has a full-width porch supported by three or four columns.

Chapter 3 : Welcome - American College of the Building Arts in Charleston, SC

The architecture of the United States demonstrates a broad variety of architectural styles and built forms over the country's history of over four centuries of independence and former Spanish and British rule.

But Wright also had a rare nonarchitectural passion that set him apart from his mentor, Louis Sullivan, and his peers: Wright first became interested in his early 20s, and within a decade, he was an internationally known collector of Japanese woodblock prints. It was an unusual turn of events for a young college dropout from rural Wisconsin. Because Wright was never actually formally trained as an architect, the inspiration he found in Japanese art and design arguably changed the trajectory of his career and, with it, modern American architecture. Space over substance It might all have been very different had it not been for a personal connection. While there, he became enchanted by traditional Japanese art, and returned to the United States in to become the first curator of Japanese art at the Museum of Fine Arts in Boston. From left to right: So on his return to America in , Fenollosa embarked on a campaign to convince his countrymen of its unique ability to express formal ideas, rather than realistically representing subjects. The content of the image mattered little. But we do know that Wright admired his views, and seems to have obtained his first Japanese woodblock prints from him. At that time Ernest Fenollosa was doing his best to persuade the Japanese people not to wantonly destroy their works of art. Fenollosa, the American, did more than anyone else to stem the tide of this folly. Another of his favorite woodblock print artists, Ando Hiroshige , often employed foreground vegetation to frame the main subjects of his prints. Wright used the same device in many of his perspective renderings of his own buildings. Unlike conventional plain glass windows, Wright installed patterns over the glass, reducing the distinction between the external view through the window and the surrounding frame. The goal was to blur the normal hard line between interior and exterior space, and to suggest the continuity of buildings and nature. Author provided This breaking of the three-dimensional frame gave Wright the means of creating an architecture that was visibly integrated with nature. He made no secret of the directly architectural debt he owed to the prints. Happenstance, it seems, can change lives, and even entire cultures. This article was originally published on The Conversation. Kevin Nute is a professor of architecture, University of Oregon Like this article?

Chapter 4 : Museum of American Architecture and Decorative Arts – Museums

The American College of the Building Arts educates and trains artisans in the traditional building arts to foster exceptional craftsmanship and encourage the preservation, enrichment, and understanding of the world's architectural heritage through a liberal arts education.

The origin design by William Thornton called for a large neoclassical building with large wings and a dominant dome. When still uncompleted it was burned by the British in 1781. Latrobe was hired to restore it, and in doing so reworked it, especially inside. Each group of immigrants brought with them the style and building practices of their mother country, adapting it to the conditions of their new homeland, as exemplified by the North European medieval Gothic design for village houses and barns. In all, there were about seven basic colonial designs, including: The French also introduced the so-called Quebec style to their settlements around the Great Lakes and the Mississippi region. Down in the deep south, another distinctive French building style was prevalent in Louisiana and its capital New Orleans. Georgian Architecture in America c. American Georgian architecture encompassed three distinct styles: See below for more details. Examples of Georgian architecture in America include: Neoclassical Architecture in America c. Both were modelled on the architectural principles invented and perfected by ancient Greek and Roman civilization, which were deemed to be the most appropriate models for the fledgling democracy of the United States. It is characterized by the addition of new antique features - including Greek and Byzantine elements - to the symmetrical Georgian style. Other characteristics included bright interiors with large windows, and a decorative but restrained appearance. Notable American architects who produced Federal Style designs included: Examples of Federal architecture in America include: Greek Revival Style of Neoclassicism Revivalist Greek architecture involved closer adherence to the values and stylistic models of Greek art c. The widespread use of neoclassicism in American as well as French architecture, contributed to an association between Neoclassicism and republicanism, which flourished until the fall of Napoleon Bonaparte. Conversely, the 19th century Gothic Revival can be interpreted as a monarchist or conservative reaction to neoclassical republicanism. Late 19th century Neoclassical architecture was an expression of the American Renaissance movement c. Thomas Jefferson, the third President of the United States was also a fine architect. Among his architectural masterpieces was the Virginia State Capitol in Richmond. In his design of this prototype of the American public building, Jefferson used simplifications of French Neoclassicism, replacing the original Corinthian style with the more sober Ionic order, a symbolic reference to the spirit of the ancient republics. In this building he gave a clear indication of the architectural signals the young American republic intended to send. Its classical white portico with four Tuscan columns stands out sharply against the red fabric of brickwork of which the entire building is composed. A dome on the top of an octagonal drum indicates the heart of the building, an ample central hall illuminated from above by circular windows. Benjamin Latrobe, trained in England by the innovative architect Samuel Pepys Cockerell, was a leading exponent of the Greek revival style of Neoclassical architecture, and was a strong advocate of stylistic purity. It was an austere building modelled on a Greek Ionic temple with porticoes around a central domed space. He also completed a number of houses, including: Modelled on the Greek Corinthian order, the most ornate Greek style complete with slender columns decorated with acanthus leaves and scrolls, its exterior is made entirely out of marble. The Statue of Freedom was erected on the top of the dome in 1862. Robert Mills designed the Patent Office and the Treasury in Washington DC, as well as the Washington Monument in Baltimore, which was based on a massive Doric column, the first such structure in America. Thomas Walter collaborated on the U. Capitol building and was responsible for the elegant Corinthian temple design of Girard College. Countless other public buildings across the United States continued to be modelled on Greco-Roman prototypes, well into the 20th century. Davis was one of the foremost architects of the Greek-temple house, a design exemplified by the Bowers House in Northampton, Massachusetts. Strongly influenced also by Renaissance art, he specialized in designing luxurious homes for wealthy clients like the Astors and the Vanderbilts, such as The Breakers, an opulent neo-Renaissance mansion built in Newport, for Cornelius Vanderbilt II. Hunt was also one of the

founders of the American Institute of Architects, and was elected its president in 1857. The firm produced a stream of classical buildings to rival anything seen since the heyday of Roman art and engineering. Standing approximately 100 feet metres tall, it was finished in 1827 and opened to the public in 1828. Eggers and Daniel P. Higgins, and inspired by the Pantheon in Rome, the monument features a unique round dome, a circular colonnade, and Corinthian order.

Gothic Revival Architecture in America

c. Based on principles of medieval Gothic architecture, the first recorded Gothic style building in America - a mansion called Sedgely - was built in 1843 by the Neoclassical architect Benjamin Latrobe on the outskirts of Philadelphia. The first Gothic Revival church was St. Andrew's in Philadelphia, 1846. Compare these ecclesiastical buildings with the series of intricately carved Gothic-style timber churches like St. Gothic Art and Gothic Sculpture. The innovative architect of the next phase of the Gothic Revival was Richard Upjohn who was noted for his red sandstone church architecture, based on European 16th-century forms. Trinity Church in New York City, was his first major success, and was followed by numerous other churches, whose uninspiring exteriors were more than compensated for by the beautiful timber arcading and trussing of their interiors: Indeed, in terms of numbers, this type of domestic architecture was the main occupation of Gothic Revival during the mid-19th century. In 1842 he published his seminal work "A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America", which contained a long section on rural architecture. This, together with "The Architecture of Country Houses" and his essays in "The Horticulturalist" which he edited since its inception in 1842, established Downing as the arbiter of good design, at least until his untimely death in a steamboat explosion in 1852.

The Carpenter Gothic style of the mid-19th century led into the "Stick Style" of timber architecture, based on wooden rod trusswork. Buildings have high roofs with steep slopes and decorated gables. It was often employed in the building of train stations and schools, as well as private houses. The most decorative variants of the "Stick Style" are often referred to as Eastlake. An example of a "Stick Style" design is John N. The design declined from about 1860 onwards, before evolving into the Queen Anne style in the 1880s. The Queen Anne Style had several features in common with the "Stick Style", such as overlapping roof planes, wrap-around porches, and decorative gable peaks.

Late Gothic Revival

onwards Influenced by early Victorian architecture, a more serious period of Gothic Revival movement began in 1840, following the construction of St. Wight; and the more refined St. Other building designers from this particular phase of Gothic Revival architecture include John H. Richardson, who used Romanesque designs as a basis for his distinctive personal style of Gothic: As with Neoclassicism, the Gothic Revival movement lasted well into the 20th century, thanks to designers like Ralph Adams Cram and his partners, Bertram G. Goodhue and Frank W. Ferguson, who considered the style as being especially appropriate for college and university buildings.

Second Empire Architecture

c. The most obvious characteristic of Second Empire design is the mansard roof - named after Francois Mansart - one of the architectural features of the reign of Louis XIV, which had returned to fashion in mid-19th century Paris. Second Empire architecture was also characterized by dormer windows, square towers and paired columns to enhance height. Famous Second Empire buildings in America include: The Chicago School In 1889, in one of the worst disasters in US history, the city of Chicago - then constructed almost exclusively of wood - was destroyed almost entirely by a great fire. The rebuilding of the city in stone and steel marked a revolutionary turning point in the history of architecture: In fact, the tall office building had already been made necessary in America by the high density of banks, offices, railroad terminals, and warehouses in small-size sections of growing cities. And following the invention of the safety elevator by Elisha Otis in 1852, pushing skywards was the only feasible option to maximize space and rental income. In addition, such buildings would provide mutual proximity for businesses to expedite communications, as well as a visible prestigious commercial emblem. They faced certain very specific problems: He proposed a new, multistorey building - the skyscraper - in which vertical height, made possible by the invention of the elevator, increased exponentially the use of the building lot. The structure was made technically possible thanks to the use of a metal skeleton framework. For the Home Insurance Company Building, for instance, Jenney designed a metal skeleton of cast-iron columns - wrapped in masonry - and wrought-iron beams, which carried the masonry walls and windows at each floor level. Soon many architects were actively involved in the drive to establish a building model suitable for the evolution of the tall commercial building. Among the most important members of the Chicago school were Dankmar Adler and

Louis Sullivan , and they soon became the leaders; in twelve years of activity they made numerous buildings in which the technical-constructive and typological demands were placed side by side with the constant effort to elaborate decorative and structural elements in a new language. Advances in industrial technologies and the use of steel frameworks allowed Sullivan to make the first skyscrapers in which the supporting skeleton was left visible; even so, he did not eliminate the decorations, which he used to emphasize the vertical-support elements, the entrances, and the outline of the lower floors of these otherwise spare and rational buildings. Sullivan also worked out a method for designing skyscrapers by dividing them into three functional areas: His buildings make plain the principles that were to revolutionize architecture, and not only American architecture, during the 20th century. His most famous building designs include those for: Twentieth century skyscrapers have employed a range of differing aesthetics , designs and building materials. Some have gained prominence through their classicism; others because of their Renaissance features. Famous 20th-century architects involved in American skyscraper-design include: This incentive stimulated a pattern of isolated farmsteads across the Midwest and West, instead of the villages and small towns prevalent in the east, and most of Europe. Settlers and farmers used local materials to build their homes, including sod, logs, cobble, stone and adobe bricks. Using vernacular designs, they built log cabins in wooded areas and sod houses on the treeless plains and prairies. Further west and southwest, settlers used widely available clay to make adobe bricks and roof tiles. With the greater availability of milled wood, ranch-style dwellings became more common, along with frontier designs like Monterey Colonial architecture. In all, roughly 1. In lumber-rich areas of California, late 19th-century domestic architecture used various timber designs, including the Queen Anne style, the most famous example of which was the Carson Mansion, in Old Town Eureka on Humboldt Bay, designed by Samuel and Joseph Cather Newsom. On the east coast, Queen Anne developed into Shingle Style architecture, marked by a more relaxed rustic image. Frank Lloyd Wright With the emergence of Frank Lloyd Wright , Chicago maintained its reputation as the creative centre of American architecture. He became one of the most fecund and productive architects of the 20th century:

Latin American architecture, history of architecture in Mesoamerica, Central America, South America, and the Caribbean beginning after contact with the Spanish and Portuguese in and , respectively, and continuing to the present.

Adam style In the s the Federal style of architecture began to diverge bit-by-bit from the Georgian style and became a uniquely American genre. At the time of the War of Independence , houses stretched out along a strictly rectangular plan, adopting curved lines and favoring decorative details such as garlands and urns. Certain openings were ellipsoidal in form, one or several pieces were oval or circular. He worked on the construction of several houses in Louisburg Square of the Beacon Hill quarter in Boston. With Palladio as inspiration, he linked the buildings with a semi-circular column supported portico. The Federal style of architecture was popular along the Atlantic coast from to Characteristics of this style include neoclassical elements, bright interiors with large windows and white walls and ceilings, and a decorative yet restrained appearance that emphasized rational elements. Significant federal style architects at the time include: Thomas Jefferson[edit] Plan ca. Jeffersonian architecture Thomas Jefferson , who was the third president of the United States between and , was a scholar in many domains, including architecture. Having journeyed several times in Europe, he hoped to apply the formal rules of palladianism and of antiquity in public and private architecture and master planning. He contributed to the plans for the University of Virginia , which began construction in The university library is situated under a The Rotunda covered by a dome inspired by the Pantheon of Rome. The combination created a uniformity thanks to the use of brick and wood painted white. A man of the Age of Enlightenment , Thomas Jefferson had participated in the emancipation of New World architecture by expressing his vision of an art-form in service of democracy. He contributed to developing the Federal style in his country by combining European Neoclassical architecture and American democracy. Thomas Jefferson also designed the buildings for his plantation Monticello , near Charlottesville, Virginia. Work on Monticello commenced in and modifications continued until This American variation on Palladian architecture borrowed from British and Irish models and revived the tetrastyle portico with Doric columns. This interest in Roman elements appealed in a political climate that looked to the ancient Roman Republic as a model New capital city[edit] Further information: Neoclassical architecture Early buildings of the U. Federal Government in Washington, D. Study of the south facade of the White House, ca. United States Capitol, Washington, D. This ideal of the monumental city and neoclassicism. Several cities wanted to apply this concept, which is part of the reason why Washington, D. The White House was constructed after the creation of Washington, D. After a contest, James Hoban , an Irish American, was chosen and the construction began in October The building that he had conceived was modeled upon the first and second floors of the Leinster House, a ducal palace in Dublin , Ireland which is now the seat of the Irish Parliament. But during the War of , a large part of the city was burned, and the White House was ravaged. Only the exterior walls remained standing, but it was reconstructed. The walls were painted white to hide the damage caused by the fire. At the beginning of the 20th century, two new wings were added to support the development of the government. The United States Capitol was constructed in successive stages starting in Shortly after the completion of its construction, it was partially burned by the British during the War of Its reconstruction began in and did not end until During the s, the building was greatly expanded by Thomas U. In , the imposing Statue of Freedom ", was placed on the top of the current new at the time dome. It was Robert Mills who had designed it originally in There is a perceivable color difference towards the bottom of the monument, which is because its construction was put on hiatus for lack of money. South[edit] In the Deep South the colonial houses sometimes support a neoclassical pediment with columns, as at Belle Meade Plantation in Tennessee , with a symmetrical columned porch and narrow windows. The domestic architecture in the South adapted the classic model by supporting a mid-height balcony on the front without a pediment or entrance portico, such as at Oak Alley Plantation , in St. These houses adapted to the regional climate and into the economy of a plantation with slave labor for construction.

Chapter 6 : American Architectural Foundation | Americans for the Arts

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At about the same time, the Spanish settled in Florida and in the Southwest. All of these groups brought their own artistic traditions, which they adapted to life in the new land. For example, early missions in the Southwest combined elements of Spanish design with the building techniques of the Pueblo Indians. However, most permanent settlements in North America were English, and England became the main influence on early American painting, sculpture, and building styles. Colonial Period No art schools existed in America for about years after the first settlements. Artists in the colonies were usually trained in Europe, and they worked in European styles. In England, the portrait had been popular for many years, and portrait painting became the most important type of painting in the colonies. But while English artists flattered their subjects, the Americans did not. They painted more realistic likenesses. This was quite different from the formal poses favored in England. Peale, an inventor and craftsman as well as an artist, painted many portraits of George Washington. Much colonial art was created by people who had no formal artistic training. These folk artists produced many decorative objects, including painted shop signs, wooden toys and figures, metal weathervanes, and carved tombstones. They also painted portraits that were unsophisticated but honest. Most early buildings in the colonies were made of wood--first logs and later wooden frames with clapboard siding. Houses had massive chimneys and steeply pitched roofs. By the end of the colonial period, however, many buildings were made of brick or stone. Federal Period America won independence from England in , and the colonies became the United States. The early years of independence, from to about , are known as the Federal period. From the very beginning, enthusiasm for the new nation ran high. Strong patriotic feelings were expressed in all the arts. Many artists compared the ideals of the young American republic with those of ancient Rome. They often modeled their works on classical Roman art and architecture. One of the leading Federal architects was Thomas Jefferson , who became the third president of the United States. His design for the state capitol in Richmond, Virginia, completed in , is based on a famous Roman temple. Another important architect was Charles Bulfinch , who lived and worked mainly in Boston. One of his most famous buildings is the State House in Boston , which has a high dome much like those the ancient Romans built. For a time, Bulfinch supervised construction of the U. Capitol in Washington, D. Much of the design of the Capitol, however, was created by another architect, Benjamin Latrobe In , Latrobe designed the Cathedral of the Assumption in Baltimore, Maryland, which has been called the most beautiful building in North America. Sculptors of the Federal period also were influenced by the art of ancient Rome. For example, a gigantic marble statue of George Washington by Horatio Greenough portrays the president as a Roman leader dressed in a toga. It was placed in the Capitol rotunda circular central room in Painters, too, were proud of the new nation. Some, such as John Trumbull , made historical paintings depicting important events of the Revolutionary War. Others continued the tradition of portrait painting. Gilbert Stuart painted hundreds of portraits of American statesmen, especially George Washington. Its boundaries gradually stretched westward all the way to the Pacific Ocean. One influential group of landscape artists was known as the Hudson River School because they painted scenes in and around the Hudson Valley in New York. As the frontier moved west, artists portrayed subjects and scenes unique to the American wilderness. John James Audubon painted the birds of America. His detailed watercolors are valuable scientific records as well as works of art. George Catlin documented the customs of American Indians in portraits and scenes of tribal life. Other artists depicted life in the pioneer villages that sprang up along the Missouri and Mississippi rivers. In architecture, interest continued in styles of the past. Just as Federal architects had used the buildings of ancient Rome as models, architects now turned to ancient Greece for inspiration. Banks, churches, and homes were given the simple, balanced design of Greek temples, with rows of tall columns. This style is called the Greek Revival. Another popular building style, known as the Gothic Revival, was patterned after Gothic architecture of the Middle

Ages. Gothic Revival buildings featured steeply pitched roofs, pointed arched windows, and sometimes towers or turrets. Many other styles appeared--so many that architecture of the period is often described as a "battle of the styles. More and more artists studied extensively in Europe. This led to higher standards for American painting, sculpture, and architecture. Painting and Sculpture Although many painters of the period studied in Europe, most did not try to imitate European styles. Instead, their art expressed their individual tastes. There was a strong interest in realism, that is, representing scenes and people with strict accuracy. Homer painted scenes of nature, first in oils and later in watercolors. Eakins studied anatomy in order to portray the human body accurately. The frank realism of his painting *The Gross Clinic* , which showed a doctor performing surgery, was shocking to people of his day. The western artists Frederic Remington and Charles Marion Russell specialized in action-packed scenes of cowboy and Indian life. One artist who rejected a realistic approach was Albert Pinkham Ryder His small paintings of boats sailing on dark seas have a mysterious, dreamlike quality. Many American artists lived abroad, especially in England and France. He became famous for his portraits of fashionable society. Later, Sargent was recognized for his brilliant watercolors. Whistler also lived in England. Whistler experimented with color tones, attempting to harmonize them the way sounds harmonize in music. He often titled his paintings "symphonies" or "nocturnes," as if they were musical compositions. Another American artist, Mary Cassatt , lived in Paris and was a member of the impressionist group. Like other impressionists, Cassatt used bright colors applied to the canvas in small daubs. She was known especially for her portraits showing the tender affection of mothers for their young children. One important American sculptor was Augustus Saint-Gaudens Another notable sculptor was Daniel Chester French Richardson began to design large buildings in a style known as the Romanesque Revival. The buildings were constructed of massive stone blocks. They had many wide windows, which allowed ample light and air to reach the interiors. One was Louis Sullivan Sullivan became the leader of a group of Chicago architects who developed a new kind of architecture. Chicago had become a center of business and commerce, and this created a need for many large buildings. Because land was limited and very costly, buildings were made taller to save space and money. With the development of the elevator, it became practical to design structures of more than four or five stories. At first the taller buildings were constructed using existing materials and techniques. But soon a method of construction was developed that used a metal framework, or skeleton, enclosed with glass or other lightweight material. This method, which is still used today, allowed buildings to be very high--so high that they seemed to touch the sky. People began calling the new buildings skyscrapers. Other skyscrapers soon appeared in cities throughout the country. Many were designed by Louis Sullivan. His best-known skyscraper is the Wainwright Building in St. Not all architects of the period were as progressive as Louis Sullivan. Many continued to design buildings that imitated architectural styles of the past. Their style is called the Beaux-arts style. Beaux-arts means "fine arts" and comes from the name of the school in Paris where many artists studied. They designed elegant buildings such as the Boston Public Library Another Beaux-arts architect was Richard Morris Hunt , who built luxurious mansions for wealthy clients. Gradually, however, signs of a new movement, called modernism, appeared. Painting and Sculpture Some early 20th-century painters carried further the realist tradition of Thomas Eakins. The earliest group of such painters, led by Robert Henri , was known as "The Eight. Because of their choice of subject matter, some people called this group the "Ashcan School.

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Spring Arts and Culture Why, in , would anyone want to build a classical building? This impulse, more common today than in several generations, reflects an irony of the architectural world: But the buildings that most Americans know best and cherish reflect the ideas and values of the classical tradition, and its revival is cause for celebration. In the mids, coauthor Allan Greenberg changed the direction of his architectural work after becoming entranced by the lives of George Washington and Thomas Jefferson. Our first and third presidents not only helped found our nation but also helped forge a uniquely American form of classical architecture. Smaller buildings, both public and private, though typically built of wood, were self-consciously classical. Even before the Revolution, our houses were the basis for our public buildings: Later, through the architecture of Washington and Jefferson, this vision evolved into a more classical foundation of ancient Roman—the first Republic—and Palladian precedents. Until World War II, our dominant architectural style, especially for public buildings, continued in this tradition, as exemplified by the National Gallery of Art and the Jefferson Memorial In order to make history in architecture, one now had to divorce oneself from the history of architecture. The pursuit of the new and different became the focus of the academy. Symbolism, precedent, human scale, and context were all jettisoned as baggage from the past. After World War II, the dominant American architectural style was typified by the use of steel or concrete frame buildings with an independent skin of metal and glass-curtain walls. The use of repetitive forms, with a lack of ornamentation and hierarchy, suggested the antibourgeois sentiments imported from the Bauhaus. In the United States, the style took a softer left-leaning orientation. The European avant-garde produced only a few buildings between the two world wars, yet its influence was so great that it completely changed the character of American postwar architecture. From the United States, this Harvard-Bauhaus style has spread to almost every country in the world. The new approach, combined with the sculptural liberation introduced by building materials such as structural steel and reinforced concrete, exploded architectural conventions, paving the way for architects to become the philosopher kings of our physical surroundings. Most of the newer buildings in such cities could be lifted by skyhook and dropped into Moscow, Jidda, Rio de Janeiro, or London, and fit easily alongside recent construction. We are left with a legacy of increasingly characterless city streets and the new parts of our university campuses; a worldwide sameness is the result. The last decade, however, has seen the reemergence of architects who have studied classical architecture, and new classical buildings are once again being constructed. Steeped in the study of classical architecture, the four architects whose work we present here—which ranges from a U. Their growing body of work is driven by client and marketplace demands, not the ideology propounded by the academy. Their buildings represent not so much a reaction to modernism as a re-embrace of our uniquely American democratic ideals of architecture and urbanism. What happened to the once-beautiful American courthouse? Before , such buildings, built of brick or limestone, with eloquent classical temple fronts and noble interiors, were prominent in our cities and towns. Seeing or entering one, citizens knew intuitively that this was a physical embodiment of the majesty of the law. But the contemporary American courthouse usually looks like a mundane office building, with banal interiors and no suggestion of the importance of the courts to our democratic system. A new federal courthouse in Tuscaloosa, Alabama, rejects this facelessness. The judges demanded that they preside in a traditionally designed courthouse. Beeby, a former dean of the Yale School of Architecture, a classicist, and a student of the most classical modernist, Mies van der Rohe, had the right credentials for the job. In , the ,square-foot, two-story limestone courthouse was completed, with a dominant center structure and two smaller side wings. Its bold temple front is inspired by the ancient Temple of Zeus at Nemea. The experience is serene and seamless, ideal for a weekend afternoon. In , when the school was founded, American architects were arguing the merits of brutalist concrete buildings versus postmodernism and neo-modernism. It was a bravely unfashionable choice. The president

wanted a traditional cruciform church with an interior of columns and arches and a dome. It also establishes a classical architectural presence that enriches the entire campus. Inside, a columnar arcade supports a barrel-vaulted ceiling and separates the nave from the side aisles. The reaction to the church has been overwhelmingly positive. It has become the center of campus life for this Catholic college, a welcoming place in which to pray or ponder the mysteries and challenges of life. Partly as a result of its success, Stroik made it to the second round in a competition to design the new Greek Orthodox church at Ground Zero in New York, a project ultimately awarded to Santiago Calatrava. Also known as Mundelein Seminary, the school serves as the principal seminary of the Archdiocese of Chicago. Notable campus buildings include a church with a steeple patterned after one of the first Congregational churches in Old Lyme, Connecticut, and a residence modeled after Mount Vernon. The campus core, built between and , consists of a terraced topography denoting a hierarchy of buildings. The founder chose an architectural language that recalled that of a New England town, where American self-government was born. After a proposal for a contemporary, underground building met with an unenthusiastic response, the university retained Franck Lohsen McCrery Architects to design the new library wing. Five arched doorways open onto a manicured courtyard framed by two long covered walkways. In New York, prewar apartment buildings remain coveted. New condominiums of steel and glass, while modern and sleek, are too often built to mediocre standards and resemble the office buildings in which many residents already spend much of their days. There is something about the idea of a home rooted in the past but designed for living in the present that attracts people raising a family. They enjoy returning home to time-tested architectural forms and spaces with a sense of memory. Yet developers have only recently made the transition to constructing new ground-up classical apartment buildings. With its success, we will likely see many more opportunities for classically minded apartment buildings. For their new building at East 78th Street, Spruce Capital Partners hired architect Peter Pennoyer, former president of the Institute of Classical Architecture and author of several important books on New York architecture. Because of advancements in heating and air-conditioning systems, the windows are considerably larger than in most prewar apartments. Instead of isolated kitchens and formal dining rooms, layouts feature open kitchen and dining areas to accommodate modern family dynamics. Setbacks, required by code, provide luxurious garden spaces for residents of the top floors and give the building a romantic silhouette. It does not damage the business model of these buildings. Today, most developers get design drawings from one firm and the construction documents from another, but Pennoyer saw an opportunity to ensure the type of quality control that has become signature to his residential practice. For Pennoyer, the commission was also a chance to put some ornamentation back into the New York City landscape—“in contrast with many buildings in New York, which are being stripped of theirs. But lasting institutions can be built only on strong foundations. Allan Greenberg is an American architect, a former professor of architecture at Yale, and the author of *Architecture of Democracy* and *George Washington, Architect*.

Chapter 8 : Architecture Award Winners – American Academy of Arts and Letters

The Museum of American Architecture and Decorative Arts contains items relating to the social history and material culture of people settling in Texas between and

His father, William Cary Wright – , [2] was an orator, music teacher, occasional lawyer, and itinerant minister. The blocks, known as Froebel Gifts , were the foundation of his innovative kindergarten curriculum. Anna, a trained teacher, was excited by the program and bought a set with which young Wright spent much time playing. The blocks in the set were geometrically shaped and could be assembled in various combinations to form three-dimensional compositions. In his autobiography, Wright described the influence of these exercises on his approach to design: The Wright family struggled financially in Weymouth and returned to Spring Green, where the supportive Lloyd Jones clan could help William find employment. They settled in Madison , where William taught music lessons and served as the secretary to the newly formed Unitarian society. Although William was a distant parent, he shared his love of music, especially the works of Johann Sebastian Bach , with his children. Soon after Wright turned 14, his parents separated. The divorce was finalized in after William sued Anna for lack of physical affection. William left Wisconsin after the divorce, and Wright claimed he never saw his father again. Education – [edit] Wright attended Madison High School; it is unknown if he graduated. While there, Wright joined Phi Delta Theta fraternity , [7] took classes part-time for two semesters, and worked with Allan D. Conover, a professor of civil engineering. As a result of the devastating Great Chicago Fire of and a population boom, new development was plentiful. Wright later recalled that while his first impressions of Chicago were that of grimy neighborhoods, crowded streets, and disappointing architecture, he was determined to find work. Within days, and after interviews with several prominent firms, he was hired as a draftsman with the architectural firm of Joseph Lyman Silsbee. Maher , and George G. Wright soon befriended Corwin, with whom he lived until he found a permanent home. However, Wright soon realized that he was not ready to handle building design by himself; he left his new job to return to Joseph Silsbee’s this time with a raise in salary. For that matter, Sullivan showed very little respect for his employees, as well. Wright later engaged Mueller to build several of his public and commercial buildings between and The two had met around a year earlier during activities at All Souls Church. Sullivan did his part to facilitate the financial success of the young couple by granting Wright a five-year employment contract. Wright made one more request: The existing Gothic Revival house was given to his mother, while a compact shingle style house was built alongside for Wright and Catherine. Wright admitted that his poor finances were likely due to his expensive tastes in wardrobe and vehicles, and the extra luxuries he designed into his house. To supplement his income and repay his debts, Wright accepted independent commissions for at least nine houses. These "bootlegged" houses, as he later called them, were conservatively designed in variations of the fashionable Queen Anne and Colonial Revival styles. Nevertheless, unlike the prevailing architecture of the period, each house emphasized simple geometric massing and contained features such as bands of horizontal windows, occasional cantilevers , and open floor plans, which would become hallmarks of his later work. Sullivan knew nothing of the independent works until , when he recognized that one of the houses was unmistakably a Frank Lloyd Wright design. In An Autobiography, Wright claimed that he was unaware that his side ventures were a breach of his contract. When Sullivan learned of them, he was angered and offended; he prohibited any further outside commissions and refused to issue Wright the deed to his Oak Park house until after he completed his five years. Wright could not bear the new hostility from his master and thought the situation was unjust. Tafel also recounted that Wright had Cecil Corwin sign several of the bootleg jobs, indicating that Wright was aware of their illegal nature. Although Cecil Corwin followed Wright and set up his architecture practice in the same office, the two worked independently and did not consider themselves partners. The loft space was shared with Robert C. Mahony, the third woman to be licensed as an architect in Illinois and one of the first licensed female architects in the U. His first independent commission, the Winslow House , combined Sullivan-esque ornamentation with the emphasis on simple geometry and horizontal lines. For his more conservative clients, Wright designed more traditional dwellings. In spite of guaranteed success

and support of his family, Wright declined the offer. The birth of three more children prompted Wright to sacrifice his original home studio space for additional bedrooms and necessitated his design and construction of an expansive studio addition to the north of the main house. As his son John Lloyd Wright wrote: Five men, two women. They wore flowing ties, and smocks suitable to the realm. I know that each one of them was then making valuable contributions to the pioneering of the modern American architecture for which my father gets the full glory, headaches, and recognition today! The articles were in response to an invitation from the president of Curtis Publishing Company, Edward Bok, as part of a project to improve modern house design. Although neither of the affordable house plans was ever constructed, Wright received increased requests for similar designs in following years. Martin House in The Robie House, with its soaring, cantilevered roof lines, supported by a foot-long channel of steel, is the most dramatic. Its living and dining areas form virtually one uninterrupted space. It is sometimes called the "cornerstone of modernism". Prairie-style houses often have a combination of these features: One or two-stories with one-story projections, an open floor plan, low-pitched roofs with broad, overhanging eaves, strong horizontal lines, ribbons of windows often casements, a prominent central chimney, built-in stylized cabinetry, and a wide use of natural materials—especially stone and wood. Wright first used his textile block system on the Millard House in Pasadena, California, in 1923. The Ennis house is now used in films, television, and print media to represent the future. As a lifelong Unitarian and member of Unity Temple, Wright offered his services to the congregation after their church burned down, working on the building from 1905 to 1908. Wright later said that Unity Temple was the edifice in which he ceased to be an architect of structure, and became an architect of space.

Chapter 9 : Museum History | Smithsonian American Art Museum

Combining classical Greek and Roman architecture with Renaissance ideas, Beaux Arts architecture was a favored style for grand public buildings and opulent mansions. to "Neo-Gothic The Neo-Gothic Tribune Tower in Chicago.