

Architectural Styles

1. **Adirondack/ Great Camp Architecture:** 1850s (New York, US)

This is generally associated with the Great Camps within the Adirondack Mountains area in New York. Elements such as whole, split, or peeled logs, bark, roots, and burls, along with native granite fieldstone were used to build interior and exterior components. Massive fireplaces and chimneys built of cut stone are also common within the Great Camp architecture. Architect: Robert Henderson Robertson



2. **American Craftsman/ American Arts and Crafts:** 1890s–1930 (US)

Features low-pitched roof lines, gabled or hipped roof, deeply overhanging eaves, exposed rafters or decorative brackets under eaves front porch beneath extension of main roof tapered, square columns supporting roof 4-over-1 or 6-over-1 double-hung windows, hand-crafted stone or woodwork and mixed materials throughout structure. Architectural Firm: Greene and Greene



3. **Amsterdam School/ German Brick Expressionism:** 1912–1924 (Europe)

Characterized by brick construction with complicated masonry with a rounded or organic appearance, relatively traditional massing, and the integration of an elaborate scheme of building elements inside and out: decorative masonry, art glass, wrought ironwork, spires or "ladder" windows (with horizontal bars), and integrated architectural sculpture. The aim was to create a total architectural experience, interior and exterior. Architect: Michel de Klerk



4. **Art Deco:** 1925–1940s

The style emphasizes geometric forms: spheres, polygons, rectangles, trapezoids, zigzags, chevrons, and sunburst motifs. Elements are often arranged in symmetrical patterns. Modern materials such as aluminum, stainless steel, Bakelite, chrome, and plastics are frequently used. Stained glass, inlays, and lacquer are also common. Colors tend to be vivid and high-contrast. Architect: William Van Alen



5. **Art Nouveau:** 1885–1910

The decorative "whiplash" motifs, formed by dynamic, undulating, and flowing lines in a syncopated rhythm, are found throughout the architecture, painting, sculpture, and other forms of Art Nouveau design. Hyperbolas and parabolas in windows, arches, and doors are common, and decorative mouldings 'grow' into organic forms. Architect: Victor Horta



6. **Baroque/ Rococo:** 1600-1800, up to 1900

Features of this style can include broader naves and oval forms, dramatic use of light; either strong light-and-shade contrasts, opulent use of color and ornaments large-scale ceiling frescoes, an external façade often characterized by a dramatic central projection, the interior is a shell for painting, sculpture and stucco, illusory effects like trompe l'oeil,

and the blending of painting and architecture. *Includes: English Baroque, French Baroque, Spanish Baroque, Dutch Baroque, Sicilian Baroque, Portuguese Joanine Baroque, Russian Baroque & Rococo.* Architect: Gianlorenzo Bernini



7. **Blobitecture** : 2003+

Blob architecture, blobism or blobismus are terms for a movement in architecture in which buildings have an organic, amoeba-shaped, bulging form. Despite it seeming organic, blob architecture is unthinkable without computer-aided design programs. Architect: Greg Lynn



8. **Brutalist**: 1950s–1970s

Usually are formed with striking repetitive angular geometries, and, where concrete is used, often revealing the texture of the wooden forms used for the in-situ casting.. Instead, a building may achieve its Brutalist quality through a rough, blocky appearance, and the expression of its structural materials, forms, and services on its exterior. Architect: Alison and Peter Smithson



9. **Byzantine**: 527 - 1520

Characterized by geometric complexity, brick and plaster were used in addition to stone in the decoration of important public structures, classical orders were used more freely,

mosaics replaced carved decoration, complex domes rested upon massive piers, and windows filtered light through thin sheets of alabaster to softly illuminate interiors.

Commissioned by: Emperor Justinian



10. Carpenter Gothic: 1870+ (US)

This is characterized by pointed arches, steep gables, towers and traditional American light-frame construction. Carpenter Gothic is largely confined to small domestic buildings and outbuildings and small churches. It is characterized by its profusion of jig-sawn details and a common feature is board and batten siding. Architect: Alexander Jackson Davis



11. Deconstructivism 1982+ (Europe, US, Far East):

Characterized by fragmentation, an interest in manipulating a structure's surface or skin, non-rectilinear shapes which appear to distort and dislocate elements of architecture, such as structure and envelope. The finished visual appearance of buildings that exhibit deconstructivist "styles" is characterized by unpredictability and controlled chaos.

Architect: Zaha Hadid



12. Dutch Colonial: 1615-1674 (Treaty of Westminster) (New England)

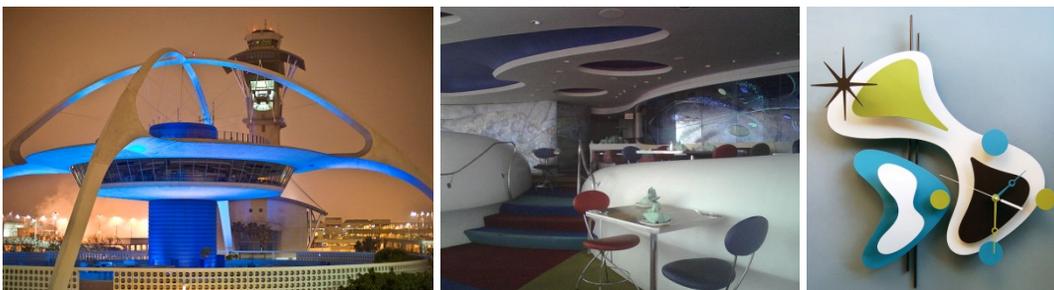
The modern use of the term is to indicate a broad gambrel roof with flaring eaves that extend over the long sides, resembling a barn in construction. The early houses built by settlers were often a single room, with additions added to either end (or short side) and very often a porch along both long sides. Typically, walls were made of stone and a chimney was located on one or both ends. Common were double-hung sash windows with outward swinging wood shutters and a central double Dutch door. Dutch settlers in New York, Delaware, New Jersey, and western Connecticut built Dutch Colonial homes.



13. **Egyptian Revival:** 1809–1820s, 1840s, 1920s, 1980s+ (Europe, US)
An architectural style that uses the motifs and imagery of ancient Egypt. Architect:
Thomas Somerville Stewart



14. **Googie:** 1950s (US)
A subdivision of futurist architecture influenced by car culture, jets, the Space Age, and the Atomic Age. Architect: John Lautner



15. **Gothic:** 1140-1520
The Gothic style, when applied to an ecclesiastical building, emphasizes verticality and light. This appearance was achieved by the development of certain architectural

features, which together provided an engineering solution. The structural parts of the building ceased to be its solid walls, and became a stone skeleton comprising clustered columns, pointed ribbed vaults and flying buttresses. *Includes: Early English Period, Decorated Period, Perpendicular Period, Rayonnant Gothic, Venetian Gothic, Spanish Gothic, Flamboyant Gothic, Brick Gothic and Manueline.* Architect: Abbot Suger



16. Hindu Temple

A Hindu temple design follows a geometrical design called *vastu-purusha-mandala*. The name is a composite Sanskrit word with three of the most important components of the plan. *Mandala* means circle, *Purusha* is universal essence at the core of Hindu tradition, while *Vastu* means the dwelling structure.^[38] Vastupurushamandala is a [yantra](#).^[22] The design lays out a Hindu temple in a symmetrical, self-repeating structure derived from central beliefs, myths, cardinality and mathematical principles.



17. International Style: 1930+ (Europe, US)

Characterized by the expression of volume rather than mass, the emphasis on balance rather than preconceived symmetry, and the expulsion of applied ornament. *Includes: Bauhaus* Architect: Walter Gropius



18. **Islamic:** 691-present

Decorated with calligraphy bands, glazed tile work, geometric designs and horseshoe arches. *Includes: Ottoman and Moorish Architecture.* Architect: Al-Walid I



19. **Japanese/ Shinto Architecture:** 700- 1657 (Japan)

Posts and lintels support a large and gently curved roof, while the walls are paper-thin, often movable and in any case non-carrying. The roof is the most visually impressive component, often constituting half the size of the whole edifice. The slightly curved eaves extend far beyond the walls, covering verandas, and their weight must therefore be supported by complex bracket systems called tokyō. The oversize eaves give the interior a characteristic dimness and normally consists of a single room at the center called moya, from which depart any other less important spaces.



20. **Mid-century Modern:** 1950s (California, etc.)

Characterized by clean lines, the geometric decorative elements, the seamless blending of indoor and outdoor space. Also, sometimes featuring open ledges, elements inspired by nature (fire, water & air) and floating stairs. Architect: Richard Neutra



21. Neoclassical Architecture: 1715-1820

Emphasizes the wall rather than chiaroscuro and maintains separate identities to each of its parts. Techniques employed in the style included flatter, lighter motifs, sculpted in low frieze-like relief or painted in monotonous en camaïeu ("like cameos"), isolated medallions or vases or busts or bucrania or other motifs, suspended on swags of laurel or ribbon, with slender arabesques against backgrounds, perhaps, of "Pompeian red" or pale tints, or stone colors. *Includes: Beaux-Arts, Georgian, American Colonial, Pombaline Style, Adam Style, Federal, Empire, Regency, Palazzo Style & Greek Revival.* Architect: John Carr



22. Palladian: 1516-1580

Strongly based on the symmetry, perspective and values of the formal classical temple architecture of the Ancient Greeks and Romans. Architect: Andrea Palladio



23. Queen Anne (American): 1880 to 1910 (US)

Includes asymmetrical façades; dominant front-facing gable, often cantilevered out beyond the plane of the wall below; overhanging eaves; round, square, or polygonal tower(s); shaped and Dutch gables; a porch covering part or all of the front facade, including the primary entrance area; a second-story porch or balconies; pediment porches; differing wall textures, patterned wood shingles shaped into varying designs, including resembling fish scales, terra cotta tiles, relief panels, or wooden shingles over brickwork; dentils; classical columns; spindle work; oriel and bay windows; horizontal bands of leaded windows; monumental chimneys; painted balustrades; and wooden or slate roofs. *Includes: Shingle Style, Australian Queen Anne/ Federation Style.* Architect: Sidney V. Stratton



24. **Romanesque:** 1000-1300

Romanesque architecture is known by its massive quality, thick walls, round arches, sturdy piers, groin vaults, large towers and decorative arcading. Each building has clearly defined forms, frequently of very regular, symmetrical plan; the overall appearance is one of simplicity.



25. **Rumah Gadang:** (Indonesia)

Characteristics include: gonjong, hornlike roof structure; singkok, triangular wall under the ends of gonjong; pereng, shelf under the singkok; anjuang, raised floor at the end of one style of rumah gadang; dindiang ari, the walls on the side elevations; dindiang tapi, the walls on the front and back elevations; papan banyak, front façade; papan sakapiang, a shelf or middle band on the periphery of the house; salangko, wall enclosing space under a house that has been built on stilt. Shuttered windows are built into walls incised with profuse painted floral carvings. The term rumah gadang usually refers to the larger communal homes, however, smaller single residences share many of its architectural elements. Constructed by: Minangkabau People



26. Spanish Colonial Revival/ Mediterranean Revival/ Mission Revival/ Hacienda:
1915+

Characterized by a combination of detail from several eras of Spanish Baroque, Spanish Colonial, Moorish Revival and Mexican Churrigueresque architecture, the style is marked by the prodigious use of stucco wall and chimney finishes, low-pitched clay tile, shed, or flat roofs, and terracotta or cast concrete ornaments. Other characteristics typically include small porches or balconies, Roman or semi-circular arcades and fenestration, wood casement or tall, double-hung windows, canvas awnings, and decorative iron trim. Architect: William Templeton Johnson



27. Victorian:

The styles often included interpretations and eclectic revivals of historic styles mixed with the introduction of middle east and Asian influences.

