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- campus boundary
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- new construction
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ARCHITECTURAL PERIODS & FEATURES

CLASSICAL ARCHITECTURE
650 BCE - present
- Expresses idealism, reason, moderation, power and authority
- Characterized by refinement and precision; each element developed, expressed, sub-ordinated to unity of whole; details are of critical importance
- Clarity of articulation and expressiveness of order helps observer relate to size, composition, proportion, way of building
- Precedent permits flexibility, encourages fresh approach and response to changing times and architectural norms

MODERN ARCHITECTURE
1890 CE - present
- Expresses freedom from bounds of tradition
- A new age is expressed by architecture based on rigorous analysis of function and bold expression of new materials and technologies
- Cleanliness, flat surfaces, simple geometric shapes
- Meaning established through lack of ornament
- Innovation, freedom, flexibility

GEORGIAN
1700-1760 (1830) CE
Dominant Colonial-period style for both public buildings and private residences, developed from Italian Renaissance by Jones, Wren and others, brought to New World through pattern-books, declined in popularity after 1780 due to changing tastes (Adam, Early Classical and Greek Revivals) and political allegiances

Features
- Simple multi-story box massing
- Dependencies as separate connected dependences more common in Georgian
- Southern examples usually brick, some with raised foundations; decorative quoins and belt courses (to mark separation of floors) common after 1750
- Side-gable, gambrel, or hip roofed, sometimes with center gable over pavilion; dormers and cupolas common

ADAM
1780-1820 (1840) CE
Lighter and more delicate-appearing, the Adam style was a refinement of the Georgian based on ancient Greek and Roman examples rather than the Italian Renaissance. Dominant style of the new United States. Adam was formerly called the Federal style and was contemporaneous with the Early Classical Revival; practitioners included Bufînich and Latrobe.

Features
- Simple multi-story box massing
- Projecting wings or separate connected dependences more common than in Georgian
- Southern examples usually brick; decorative quoins, two-story pilasters and belt courses (to mark separation of floors) common; splayed entry stairway common; windows may be recessed into shallow arches on façade; graceful decorative elements (frizes, panels, shutters) on façade
- Side-gable, gambrel, or hip roofed, sometimes with center gable over pavilion; dormers with arched windows common
- Decorative emphasized broad cornice with modillions/dentils
- Pared-end chimneys common (Southern Colonies)

ACCENTUATED DOORWAY
- Decorative shallow cornice with mouldings (usually dentils) at roof
- Paired (and sometimes doubled) end chimneys common (Middle and Southern Colonies)
- Doorway with elaborately decorated crown (entablature) supported by pilasters or small porch/portico, unpedimented and full triangular or segmental-arched pediments common
- Pared door with sidelights and semicircular or elliptical fanlight
- Vertical rectangular single double-hung windows with 6-pane sashes; true-divided light with thin muntins; flat or keystone lintels and prominent sills (often stone)
- Windows aligned vertically and horizontally in symmetrical rows

GREEK REVIVAL
1825-1860 CE
Called the National Style due to its popularity, the Greek Revival was developed by Latrobe, Mills, Walther, Town, and Davis and focused on Greece as the first Democratic state.

Features
- Simple multi-story box massing
- Recessed wings or separate dependencies
- Brick, stone, or plastered; full-height pilasters accentuating corners common; cupolas uncommon
- Low-pitched gable or hip roofed; front gable common; dormers rare
- Decorative cornice with wide band entablature of Friee and Architrave
- Interior chimneys common
- Center-gabled entry portico/porch dominating front façade common; usually full-height; often full-width; flat-roofed porticoes also common; Classically-inspired (Greek Doric, Ionic or Corinthian) or square columns
- Doorway with elaborate decorative crown (entablature) supported by pilasters, unpedimented and full triangular or segmental-arched pediments common
- Pared door with sidelights and semi-circular or elliptical fanlight
- Vertical rectangular single double-hung windows with 6-pane sashes; true-divided light with thin muntins; flat or keystone lintels and prominent sills (often stone)
- Windows aligned vertically and horizontally in symmetrical rows
- Palladian, round or oval windows common

EARLY CLASSICAL REVIVAL
1760-1785 (1850) CE
Modelled on Roman precedents by Jefferson, Latrobe, Mills, Thornton and others (influenced by Republican ideology), this relatively uncommon style has several prominent examples in Maryland, Virginia and the District of Columbia. It was quickly supplanted by the Greek Revival style, but influenced all subsequent Classical movements.

Features
- Simple multi-story box massing
- Recessed wings or separate connected dependences
- Southern examples usually brick; graceful decorative elements (frizes, panels, shutters) on façade are rare
- Side-gable, hip, or “flat” (concealed behind balustrades) roofed; dormers rare
- Decorative cornice with narrow modillions/dentils but usually without wide band entablature per Greek Revival (entablature may occur at portico and have triglyphs)
- Interior chimneys common
- Center-gabled entry portico/porch dominating front façade common; usually full-height; Classically-inspired (Roman Doric or Tuscan) columns; portico in antis (recessed inward) occasionally; lunette window in tympanum common
- Accentuated doorway with elaborate decorative crown (entablature) supported by pilasters, unpedimented and full triangular or segmental-arched pediments common
- Pared door with sidelights and semi-circular or elliptical fanlight
- Vertical rectangular single double-hung windows with 6-pane sashes; true-divided light with thin muntins; flat or keystone lintels and prominent sills (often stone)
- Windows aligned vertically and horizontally in symmetrical rows
- Palladian, round or oval windows common

1825-1860 CE
Called the National Style due to its popularity, the Greek Revival was developed by Latrobe, Mills, Walther, Town, and Davis and focused on Greece as the first Democratic state.

Features
- Simple multi-story box massing
- Recessed wings or separate dependencies
- Brick, stone, or plastered; full-height pilasters accentuating corners common; cupolas uncommon
- Low-pitched gable or hip roofed; front gable common; dormers rare
- Decorative cornice with wide band entablature of Friee and Architrave
- Interior chimneys common
- Center-gabled entry portico/porch dominating front façade common; usually full-height; often full-width; flat-roofed porticoes also common; Classically-inspired (Greek Doric, Ionic or Corinthian) or square columns
- Doorway with elaborate decorative crown (entablature) supported by pilasters, unpedimented and full triangular or segmental-arched pediments common
- Pared door with sidelights and semi-circular or elliptical fanlight
- Vertical rectangular single double-hung windows with 6-pane sashes; true-divided light with thin muntins; flat or keystone lintels and prominent sills (often stone)
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GREEK REVIVAL
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Features
- Simple multi-story box massing
- Recessed wings or separate dependencies
- Brick, stone, or plastered; full-height pilasters accentuating corners common; cupolas uncommon
- Low-pitched gable or hip roofed; front gable common; dormers rare
- Decorative cornice with wide band entablature of Friee and Architrave
- Interior chimneys common
- Center-gabled entry portico/porch dominating front façade common; usually full-height; Classically-inspired (Greek Doric, Ionic or Corinthian) or square columns
- Doorway with elaborate decorative crown (entablature) supported by pilasters, unpedimented and full triangular or segmental-arched pediments common
- Pared door with sidelights and semi-circular or elliptical fanlight
- Vertical rectangular single double-hung windows with 6-pane sashes; true-divided light with thin muntins; flat or keystone lintels and prominent sills (often stone)
- Windows aligned vertically and horizontally in symmetrical rows
- Palladian, round or oval windows common
### Architectural Periods & Features

#### Second Empire
1855-1885 CE

- Popularized through exhibitions extolling France’s Second Empire (1852-70); the usable attic space and distinctive roofline are primary characteristics of this picturesque style.

**Features**
- Simple multi-story box massing common; often with accretions of bays and towers
- Brick, stone and plastered examples; decorative quoins common
- Mansard (dual-pitch hip) roof; towers, heavily-hooded dormers and cupolas common; roof material color, texture, and patterns prominent
- Decorative deep cornice with mouldings (usually dentils) and brackets (rare) at roof
- Interior chimneys common
- Elaborate porches common but subsidiary to massing; carved posts and railings in lieu of Classically-correct columns
- Paneled door with integral large-paneled glazing as well as transoms and sidelights
- Doorway with elaborate decorative crown (entablature) common; full- and segmental-arched, pediments common
- Vertical rectangular single, paired or triple double-hung windows with 1- or 2-pane sashes; full- or segmental-arched, and round windows common; elaborate surrounds and bases distinctive and related to doorways
- Windows aligned vertically and horizontally in symmetrical rows

#### Colonial Revival — Georgian, Adam
1880-1940 CE

- Georgian and Adam prototypes influenced this style, developed following the 1876 Centennial. Careful reproductions, (such as in Williamsburg, Va) with correct proportions and details, gave way to free combination and simplification which suggest, not mirror, the originals. Pattern-books popularized the style and disseminated regional variations throughout the country. Campus buildings evidence a free combination of elements from various prototypes, and are categorized accordingly.

**Features**
- Simple multi-story box massing
- Symmetrical or asymmetrical wings subordinate to main massing
- Usually brick; full-height pilasters, decorative quoins, and belt courses (to mark separation of floors) common; Flemish and Common bond (Running bond with header every 7th course) predominates on Campus
- Side-gable, gambrel, or hip roofed, sometimes with center gable over pavilion; dormers common
- Decorative shallow cornice with mouldings (usually dentils) and brackets (rare) at roof
- Single chimneys common
- Asymmetrical façades (especially entries) rarely seen on Georgian or Adam prototypes
- Single-story porches with slender columns common; full-width porches occur frequently; stoops (without roofs) at secondary entrances and on some dormitories
- Accentuated doorway with decorative crown (entablature) supported by pilastres (typical), unpainted, full and broken triangular or segmental-arched pediments common; usually centered in façade
- Paneled door with transoms and sidelights
- Vertical rectangular single, paired, or triple double-hung windows with multi-pane sashes; flat or keystone lintels and prominent sills (often stone); bays, transomed or arched windows not present in original styles
- Windows aligned vertically and horizontally in symmetrical rows
- Palladian, round or oval windows common

#### Neo-Classical / Neo-Classic — Greek
1895-1950 CE

- The Columbian World Exposition of 1893 brought Classical design to the forefront. This style combined the earlier Early Classical and Greek Revival styles with Colonial Revival detailing. The major difference from Colonial Revival styles lay in the full-height porch. Two subsets of this style developed: Neo-Classical — Greek (with prominent Greek Revival elements) and Stripped Classic.

**Features**
- Simple multi-story box massing
- Symmetrical or asymmetrical wings or porches subordinate to main massing
- Brick; decorative elements (friezes, panels, shutters) on façade are developed from a variety of prototypes
- Side-gable, hip, or “flat” (concealed behind bus window or hooded) roofed; dormers common
- Decorative cornice with moderate overhang and modillions/dentils; sometimes with wide band entablature per Greek Revival
- Interior chimneys common; paired end-chimneys less common
- Center-gabled full-height entry portico/porch dominates front façade; ornate Classically-inspired (Ionic or Corinthian) columns; curved or semi-circular flat-roofed porch occasionally; round window in tympanum common
- Accentuated doorway with elaborate decorative crown (entablature) supported by pilastres, unpainted and full triangular or segmental-arched pediments common
- Paneled door with sidelights and semi-circular or elliptical fanlight
- Vertical rectangular single, paired or triple double-hung windows with multi-pane sashes; flat or keystone lintels and prominent sills (often stone); bay, transomed or arched windows not present in original styles
- Windows aligned vertically and horizontally in symmetrical rows
- Palladian, round or oval windows common

#### Beaux Arts
1865-1930 CE

- A Classical style derived from renaissance prototypes developed under studies at the École des Beaux Arts in Paris. Though usually associated with elaborate flourishes and decoration, this style also includes more direct appropriation of historic styles.

**Features**
- Simple multi-story box massing
- Wings subordinate to main massing
- Brick or stone; rustication, decorative quoins, two-story paired pilasters or columns, and belt courses (to mark separation of floors) common; graceful decorative elements (friezes, panels, garlands) on façade
- “Flat” (low-pitched hip) or mansard roofed, sometimes with center gable over pavilion; heavily-hooded dormers with arched windows common
- Decorative emphasized broad cornice with modillions/dentils
- Chimneys common
- Accentuated doorway with elaborate decorative crown (entablature) protected by porch or small portico, unpedimented, full and broken triangular or segmental-arched pediments common
- Glazed paneled door with sidelights and transoms
- Vertical rectangular single or paired casement or double-hung windows with multi-pane sashes; flat or keystne lintels and prominent sills (often stone); bay, transomed or arched windows not present in original styles
- Windows aligned vertically and horizontally in symmetrical rows
ARCHITECTURAL PERIODS & FEATURES

INTERNATIONAL
1920-1965 CE
Departure from historic precedent and exploitation of new materials and technology led to the development of the Modern Movement. Industrial-produced materials and finishes preferred to hand-made or craftsman-produced ones.

Features
- Bold, free-standing, eloquent
- Expression of structural frame; exterior wall materials are expressed as non-structural cladding
- Simplicity equates to functionality
- Glass used for transparency or reflectivity; surface in lieu of mass is emphasized; lightness emphasized over heavy mass

NEO-COLONIAL
1950 CE-present
Little concern for replicating Georgian and Adam prototypes: less reliance on precise detailing; more free interpretation / combination of elements from Colonial Revival motifs. Masonry façade serves as skin with no structural capabilities; divorced from actual structure.

Features
- Simple multi-story box massing
- Symmetrical or asymmetrical wings subordinated to main massing
- Usual brick; little ornamentation common; Flemish and Common bond
- Side-gable or hip roofed, sometimes with center gable over pavilion; dormers common
- Decorative shallow cornice with mouldings (usually dentils) at roof
- Single chimneys common, often concealed; false gable ends on some versions
- Single-story porches with slender columns common; stoops (without roofs) at secondary entrances
- Accented doorway with decorative crown (entablature) pediments common; usually centered in façade
- Paneled door with transoms and sidelights
- Vertical rectangular single, paired, or triple double-hung windows

SHED
1960 CE-present
Developed during the 1960’s from varying influences and forms by Moore and Venturi, this style had the distinctive feature of a multi-directional shed roof.

Features
- Multiple massing with counter pointed shapes
- Multi-directional shed roof with smooth, simple roof-wall connections and minimal overhangs
- Entrance is simple and recessed or obscured
- Windows are small and usually asymmetrically located

ANTI-MONUMENTAL
1975 CE-present
A response to the authoritarian and rigid approaches of earlier Modernist design, practitioners of this style sought to be sensitive, non-imposing by relating to the context / neighbors and to human scale with an exuberant, cheerful, friendly approach.

Features
- Agglomerative massing; project changes colors or form when seen from different viewpoints; asymmetrical
- Transparency expresses function and allows view to activity within building / complex
- Use of common materials

CONTEMPORARY / MINIMALIST
1980 CE-present
Recognition that current construction, while developing from a variety of sources, does not always fit into previously established categories. The Minimalist subset refers to construction (usually for storage or utility buildings) that is stripped of ornament or detail, but is fabricated of materials common to the campus.

Features
- Simple block shapes, usually single-story
- Materials common to previous buildings: red brick, gray pitched roofs,
- Recent construction, not fitting recognizable styles
- “Punched” openings, but little ornamentation

TRADITIONAL / POST-MODERNIST
1990 CE-present
Rejection of universal concepts in favor of regional or vernacular, this style is a mix of Modern strategy and Classical sensitivity. Use artist’s license, inspiration in free-style adaptations.

Features
- Simple multi-story massing, or combination of simple masses
- Rhythm, mass, ornamental vocabulary from Classical precedents

Note: These styles have been developed from observation at the Campus, and influenced by: A Field Guide to American Houses by Virginia & Lee McAlester, 1984, and A Field’s Guide to Contemporary American Architecture by Carole Ritland, 1988

aesthetic guidelines for campus development
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