

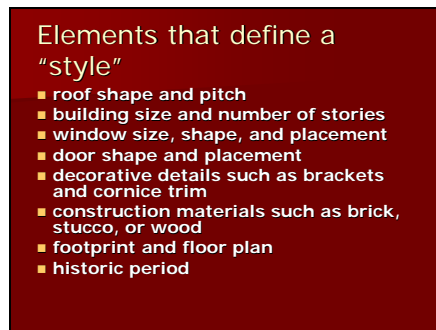
Slide 1



What do we mean when we say "house style" or "architectural style"? Why do we call some houses "Cape Cod" and others "Bungalow"? Is "Victorian" a style? Do some buildings have "no style"?

If you've ever tried to define the style of your own home, you know that "style" is a vague and confusing term. Architects, home builders, and real estate professionals often don't agree on what they mean when they describe a style.

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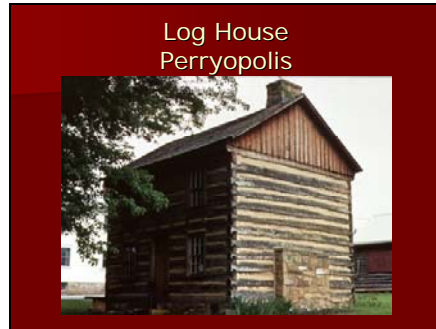


In general, however, style is the vocabulary we use when we classify buildings according to their appearance, structure, materials, and historic period. Buildings are said to belong to the same classification (or style) when they share many of the same characteristics. Here's a quick checklist:

roof shape and pitch
building size and number of stories
window size, shape, and placement
door shape and placement
decorative details such as brackets and cornice trim
construction materials such as brick, stucco, or wood
footprint and floor plan
historic period

Many (if not most) buildings represent a combination of several different styles.

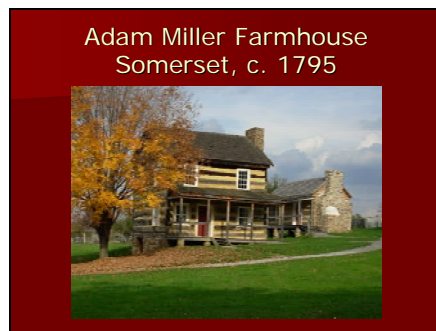
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Log House, Perryopolis

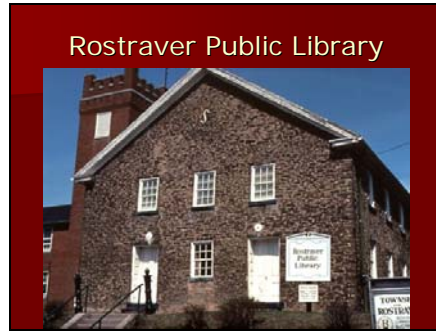
The European settlers who began to move into western PA around 1750, built shelters out of materials they had at hand. PA was almost completely forest at the time so settlers took advantage of the abundant trees by building log cabins, which were made of loosely stacked round logs. After fields were cleared and crops were planted, settlers could take the time to build more substantial log houses – like this log house in Perryopolis. The older cabin was then demoted to serve as a barn. Unlike cabins, log houses were made of logs trimmed flat and cut to fit tightly together.

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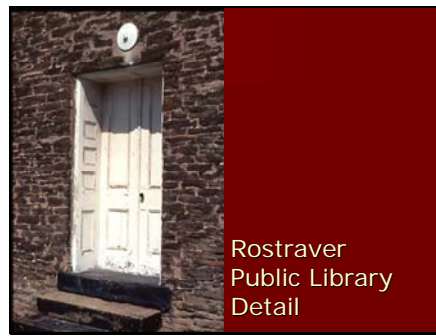
A log house also had added “luxuries” like stone chimneys and hearths and windows with wooden shutters. After 1800, the windows might even be filled with glass rather than oiled paper.

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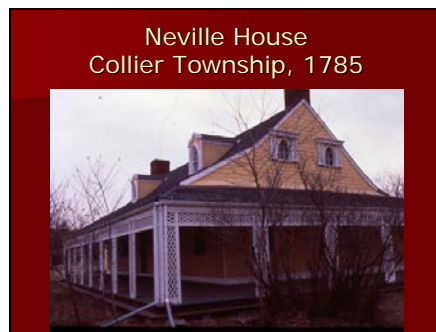
In Western Pennsylvania's more mountainous areas, stone might be used in construction, but the VERNACULAR style would remain as simple as the log house. Vernacular log or stone houses were not specialized structures and might serve many uses on the frontier – houses, courthouses, churches, schools, or stores.

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The frame around the doorway of this building in Rostraver is a clue to the great wall thickness necessary in a large masonry building.

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Neville House

Log houses were often added to and remodeled many times, so it can be difficult to see how they looked originally. This Allegheny County country house of Virginian John Neville began in 1785 as a small log house that was later covered with clapboards. The house was remodeled several more times before the end of the 1800s. The main part shows the steep gable roof preferred by the Virginians.

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Georgian farm house outside
Scottsdale

German settlers from eastern Pennsylvania brought a very different type of house with them when they moved across the mountains. Architecture can serve as a clue to the paths settlers took as they migrated throughout the nation.

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Meason House, Fayette County,
1802

Once their farms were established and basic survival needs were met, some western Pennsylvanians invested more time and energy constructing homes and public buildings that reflected styles popular on the East Coast or in England. GEORGIAN, the first actual style to be found in Western Pennsylvania, was an English style named after King George II, the famous British king whose policies the Colonials protested during the the Revolutionary War.

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Elements of Georgian Style

- Square, symmetrical shape
- Paneled front door at center
- Decorative crown over front door
- Flattened columns on each side of door
- Five windows across front
- Paired chimneys
- Medium pitched roof
- Minimal roof overhang

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Mount Washington Tavern
Ft. Necessity National Battlefield
Farmington




Mt Washington Tavern

Georgian buildings were basic, block-like constructions with gabled roofs and relatively large glass windows arranged symmetrically. Details like triangle-shaped pediments and fanlight transoms decorated the doorways. The whole effect was one of order and good taste.

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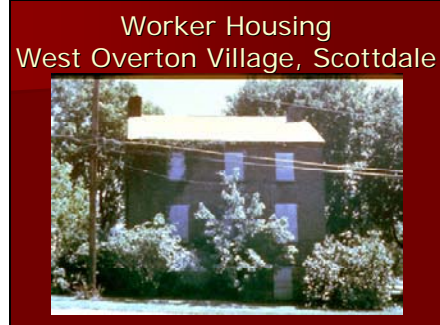
Distillery and Gristmill
West Overton Village, Scottdale



The Georgian style had advantages for newly settled regions, since even without a professional architect, almost anyone could build a good-looking building by obeying simple, orderly traditions.

Even western Pennsylvania's early factories were able to adapt the Georgian style to its needs. Extra produce from area farms was manufactured into whiskey and flour in this grist mill at West Overton, then shipped to other parts of the country for sale.

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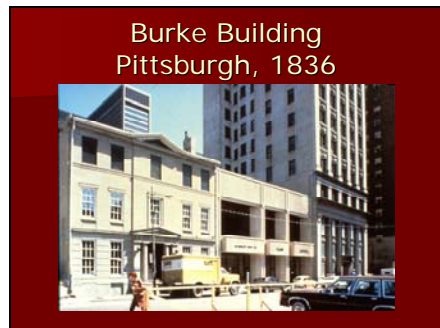
These early factories were located in rural areas where the factory owner built houses nearby for the few skilled laborers who performed all the jobs in the mill.

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The factory owners even opened "company stores" for workers to shop. The Georgian style was flexible enough to be used for the entire company town.

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The GREEK REVIVAL style followed Georgian when the first professional architects began to appear in western Pennsylvania. When simplified, Greek Revival emphasized flat, rectangular forms and shallow pediment-shaped roofs. Block-like decorations called dentils often appear under the eaves. In more formal buildings, the style borrow columns and pediments from ancient Greece. Downtown Pittsburgh's Burke Building – an office building of the 1830s – was designed in the Greek Doric order by Pittsburgh's first resident architect, John Chislett.

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Elements of Greek Revival

- Pedimented gable
- Symmetrical shape
- Heavy Cornice
- Wide, plain frieze
- Simple Molding



The diagram shows two architectural details. The top one is a pedimented gable with a triangular roof supported by two columns. The bottom one is a close-up of a heavy cornice and a wide, plain frieze.


A pediment is a low-pitched triangular gable on the front of some buildings in the Grecian or Greek Revival style of architecture.

The cornice is the uppermost section of moldings along the top of a wall or just below a roof.

A frieze is a horizontal band which runs above doorways and windows or below the cornice. The frieze may be decorated with designs or carvings.

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Brownsville Public Library




A photograph of the Brownsville Public Library, a brick building with a classical facade featuring four columns and a pedimented entrance.

Greek Revival's simplicity allowed it to be adapted to inexpensive townhouses, churches, commercial, and public buildings. The style remained popular into the 1930s for institutional buildings, like this library in Brownsville, that wanted to give an impression of a Greek temple's dignity.

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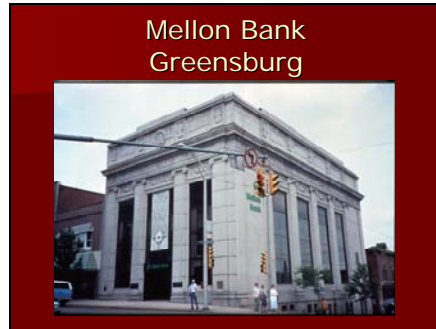
Gallatin School
Uniontown



A photograph of the Gallatin School in Uniontown, a large, light-colored building with a prominent classical facade featuring a pediment and columns.

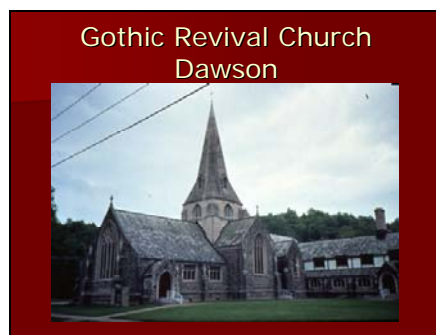
With Greek Revival, schools became temples of learning...

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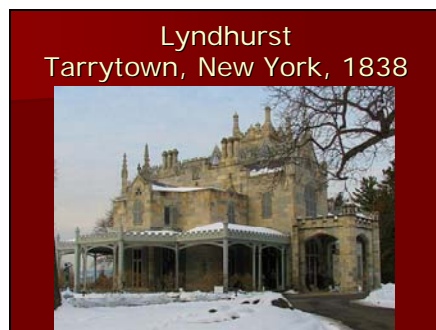
...and banks became temples of finance.

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Beginning in the 1840s, styles began to make a big change from the simple symmetrical Georgian and Greek Revival styles to fancier, more decorative styles.

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The first decorative style to become popular in this region was GOTHIC, which originated in the majestic churches of medieval Europe. Gothic's towers, steeply pitched roofs, and pointed arch windows, was a natural for churches, which were the highest and most monumental buildings in a town. The earliest and most famous example of masonry Gothic Revival architecture in the United States is Lyndhurst, an all-marble estate in Tarrytown, New York. The architect, Alexander Jackson Davis, published a book that inspired other Americans to build in the Gothic Revival style.

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Elements of Gothic Revival Style

- Pointed windows
- Grouped chimneys
- Pinnacles
- Gable roofs with parapets
- Leaded glass

(A parapet is a low wall projecting from the edge of a platform, terrace, or roof.)

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Brick Gothic Church



Gothic was simplified for less expensive brick churches and could even be adapted to wood for tiny churches in the country. The towers and spires of Gothic churches were also a visible reminder to turn people's attention upward toward God.

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Gothic House



In the mid-1800s, the Gothic style was also used in buildings other than churches, breaking away from the single rectangular shape of previous styles. Gothic houses shared the churches' cross-shaped floorplan, pointed-arch windows, and steep-pitched roofs.

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Cheaper sawed wooden decorations were used on houses instead of carved stone, giving them the nickname "gingerbread houses." "Carpenter's lace" – another nickname for wooden Gothic decorations – could be mass-produced by machine and shipped anywhere by the new railroads.

Trains also allowed people freedom to live a bit of a distance from their work. Gothic became a favorite housing style in the first suburbs built by these pioneer commuters.

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After the popularity of decorative Gothic, the style pendulum started to swing back to simplicity again. ITALIANATE appeared around the time of the Civil War. The Italianate style more or less imitated Italian architecture and featured low roof-lines and rounded or segmental – partially rounded – window and door arches. Almost always doors and windows were capped by hoods and decorative brackets supported the eaves.

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- Low-pitched or flat roof
- Balanced, symmetrical rectangular shape
- Tall appearance, with 2, 3, or 4 stories
- Wide, overhanging eaves brackets and cornices
- Tall, narrow, double-paned windows with hood moldings
- Side bay window
- Heavily molded double doors
- Roman or segmented arches above windows and doors

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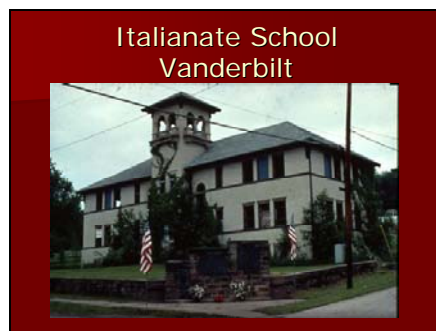
Italianate is one of the so-called Victorian styles, since it was popular during the reign of Queen Victoria of England. Italianate became very popular in the area because, like Greek Revival, it was easily adapted to a wide range of building types from public buildings to rowhouses in the city to rural farmhouses.

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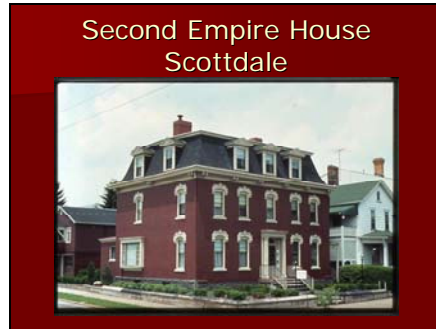
Earlier Georgian farmhouses were sometimes remodeled to keep up with the latest Italianate style. The owners of this house added a big front porch, brackets, and hoods over the windows to give an illusion of segmented arches.

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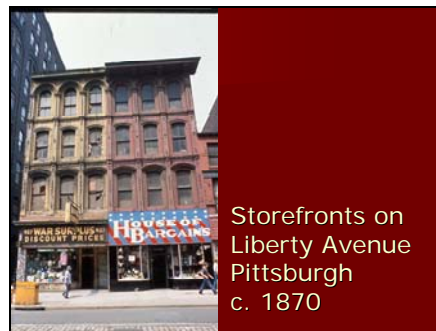
Italianate was also a favorite style for the new larger schools being built to serve the growing population in western Pennsylvania's towns. Its symmetrical design fit boxy classroom shapes, Italianate arches and hipped or pedimented roofs lent themselves to bell towers, which were needed to call kids to class on time. Italianate was also inexpensive compared to other Victorian styles, which appealed to school boards.

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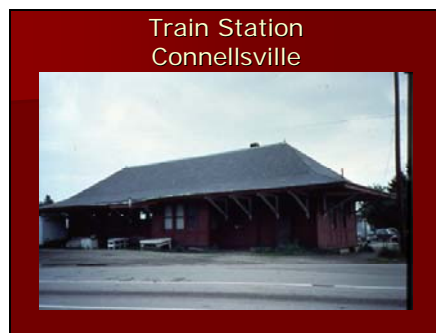
The SECOND EMPIRE style followed close on the heels of the Italianate, and was almost identical to it in everything but the steep mansard roof. Both Italianate and Second Empire houses tend to be square in shape, and both can have U-shaped window crowns, decorative brackets, and single story porches. But, Italianate houses have much wider eaves... and they do not have the distinctive mansard roof characteristic of the Second Empire style.

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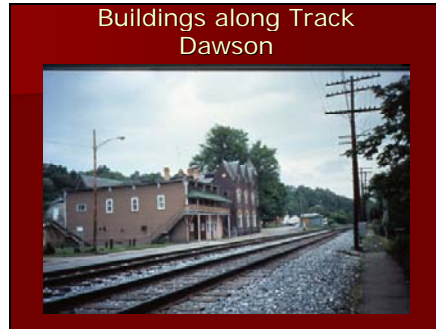
Stone – or even wood – carving was very expensive. Around 1850, a method of manufacturing decorative parts or even whole building fronts out of cast iron was developed, inexpensively filling the Italianate and Second Empire styles' need for carved hoods and brackets. These building parts, which were often manufactured right here in western PA's iron factories, could be shipped by train to any part of the nation.

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Special architecture developed to serve needs of the new railroad technology. Train stations could be immediately recognized by their wide overhanging roofs, which kept passengers and freight safe from rain, flying sparks, and soot from the locomotives.

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The railroad had an even greater impact on architecture. Businesses like shops, taverns, and hotels clustered around the railroad stops. Now that the railroads are mostly gone, you may see deserted railroad "ghost towns" within your town, like this one in Dawson.

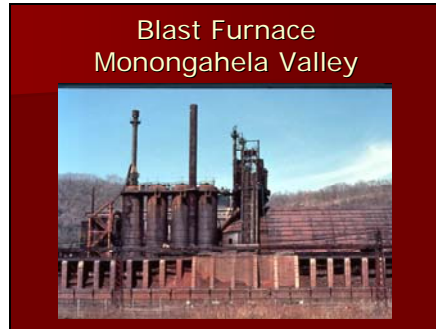
The railroad created many new jobs to run the trains, mine the coal, make steel tracks and trains, and run the services. The people who worked these jobs sometimes lived in whole new towns created almost overnight.

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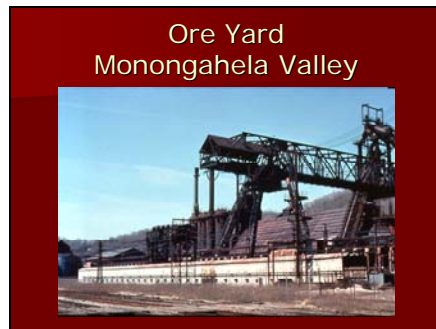
Industry was making other changes in the architecture of towns. As industries grew from small privately held companies to huge corporations owned by shareholders, they needed larger and more specialized buildings. In older factories, manufacturing, managing, and selling all happened at the same place. The new companies required whole buildings just for each function. The Frick Coal Company office building shown here was located in Scottdale to be near other places of business, but its mines were located all over Westmoreland and Fayette Counties. This building has been demolished.

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Factories requiring cheap river and rail transportation were built along the Monongahela and other rivers. Much of their machinery was so huge and powerful that no buildings were even needed to protect them. This blast furnace...

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...and its ore yard are specialized architecture in themselves.

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Instead of all living near the factory, the different types of corporate workers lived in completely different neighborhoods or towns, depending upon what they could afford.

The factory workers and miners lived in inexpensive houses built by the company within walking distance to work. Locally, those communities of houses were known as "patch towns," or patches.

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Middle Class Neighborhood
Greensburg, late 1800s



The office workers who managed the factories or sold its products from offices in the cities made more money and could afford to ride the new streetcars out of the city to larger houses in the suburbs.

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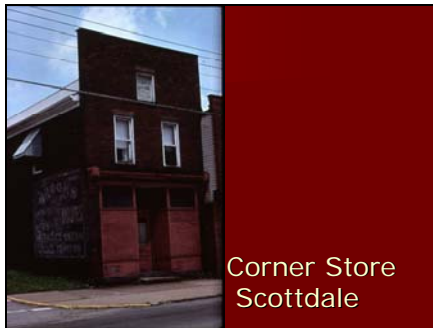
Linden Hall
Dawson



Upper class mill owners lived in large estates away from mills entirely. Gone was hands-on management style of earlier factory owners who lived within walking distance of the mill and its workers.

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Corner Store
Scottdale



Other businesses developed to serve the new industrial society's needs. In the working class neighborhoods, corner grocery stores, butcher shops, and taverns served the workers whose only means of transportation was walking everywhere they went.

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Commercial Storefront
District Scottsdale



In the middle class management neighborhoods, shopping districts clustered around the train and streetcar routes they took commuting to work. The middle class had much more income to spend in the stores on non-necessities than factory workers.

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Department Store
Greensburg



The department store grew from the general store. Factory mass-production methods could be used to bring the price down on clothes and other household goods, making them more affordable to more people. Bringing all the store "departments" under one roof lowered prices even more. Middle class town-dwellers rode the streetcar downtown to shop at the department stores. Rural areas could buy from department stores by mail-ordering from the Sears catalog.

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Queen Anne
House
Greensburg
c. 1880

The Victorian era saw the birth of a rash of decorative styles, but none was more decorative than the QUEEN ANNE style that appeared in the last part of the 1800s. This style mixed decorations from the sixteenth through eighteenth centuries and broke up houses into many small parts. Queen Anne Homes often have towers, turrets, wrap-around porches, and other fanciful details

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Elements of Queen Anne Style

- Steep roof
- Complicated, asymmetrical shape
- Front-facing gable
- One-story porch that extends across one or two sides of the house
- Round or square towers
- Wall surfaces textured with decorative shingles, patterned masonry, or half-timbering
- Ornamental spindles and brackets
- Bay windows

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House Detail
Dawson



Stained-glass windows, corbelled brick, and fancy woodwork were common. The style is often called romantic and feminine, yet it is the product of a most unromantic era -- the machine age. Also, widely-published pattern books touted spindles and towers and other flourishes we associate with Queen Anne architecture.

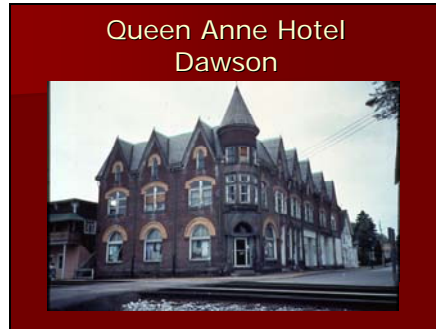
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Queen Anne House
Scottdale



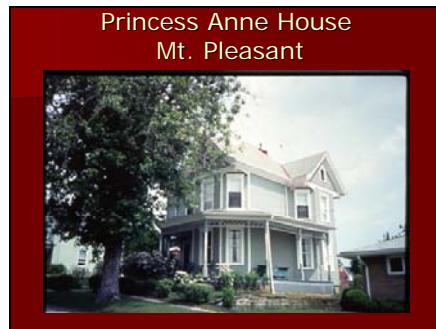
Queen Anne is the most irregular, elaborate, and picturesque of the Victorian styles, involving any possible combination of conspicuous roofs, porches, bays, towers, materials, and details.

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The Queen Anne style was mainly used for houses, but sometimes it would be used in commercial architecture like this hotel along the railroad.

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The very qualities that made Queen Anne architecture so regal also made it fragile. These expansive and expressive buildings proved expensive and difficult to maintain. By the turn of the century, Queen Anne's had fallen out of favor. In the early 1900s, architects favored smaller Edwardian ("Princess Anne") and more austere Colonial Revival styles. The Queen Anne was then simplified into the Princess Anne style for farmhouses or suburbs.

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Architects rebelled against Victorian fussiness when they designed rustic Shingle Style homes, popular in the area between 1874 and 1910. Henry Hobson Richardson, Charles McKim, Stanford White and even Frank Lloyd Wright began to experiment with shingle siding. They used shingles or wooden boards to create elaborate textures on outside walls.

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Elements of Shingle or Stick Style

- Continuous wood shingles on siding and roof
- Irregular roof line
- Cross gables
- Eaves on several levels
- Porches
- Asymmetrical floor plan

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The last Victorian style was introduced to southwest Pennsylvania in the 1880s by Henry Hobson Richardson in the Allegheny County Courthouse. It was called "Romanesque" because it had wide, rounded arches like buildings in ancient Rome. Henry Hobson Richardson became so famous for his Romanesque designs that the style is often called *Richardsonian Romanesque*.

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Elements of Richardson Romanesque Style

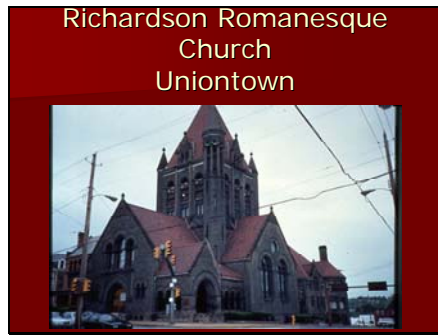
- Constructed of rough-faced, square stones
- Round towers with cone-shaped roofs
- Columns and pilasters with spirals and leaf designs
- Low, broad "Roman" arches over arcades and doorways
- Patterned masonry arches over windows

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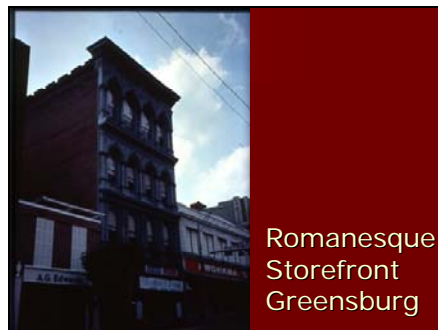
The Fayette County Courthouse in these images was built soon after and adopted many of its features. The heavy Romanesque style was especially suited for grand public buildings.

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Architecture is subject to fads like clothes. The period of the late 1880s and early 1890s saw a ten-year fad when almost everything except houses was built in the Romanesque style. It became even more popular for church architecture than the long-favored Gothic style.

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Romanesque's massiveness particularly suited larger commercial buildings, libraries, or schools. It was used for storefronts....

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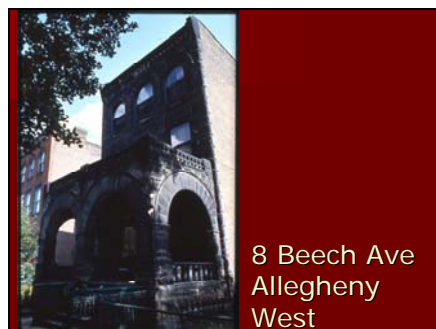
And it was transformed into smooth stone.

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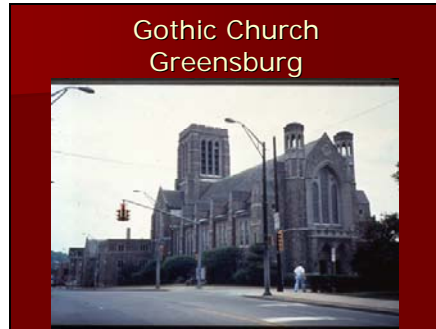
Not everyone had the money to build with stone, but that did not prevent people from adapting the Romanesque style to cheaper building materials.

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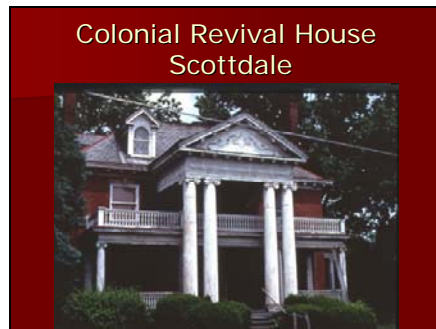
There were a few Romanesque houses, too. The style was well-suited to the large mansions of the wealthy factory owners, but smaller rowhouses where most working townspeople lived were overwhelmed by its massiveness.

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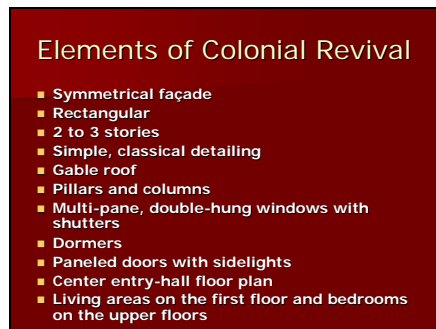
Like most fads, Romanesque burned itself out when people grew tired of it. Churches returned to Gothic style, this time more massive and with more expensive decorations.

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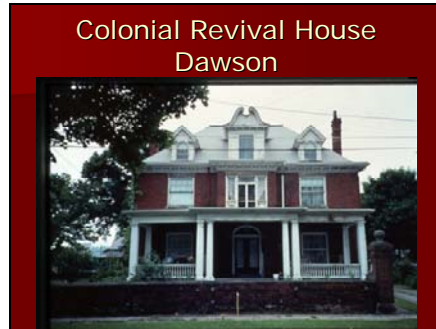


Houses returned to simpler styles after so many years of highly decorated Victorian styles. COLONIAL REVIVAL reverted to the symmetry of Georgian and Greek Revival architecture, but kept large scale and some of the fancy decoration of the Victorian styles. The third story on this middle class suburban house might have been used to house a servant or two from one of the new eastern European immigrant groups.

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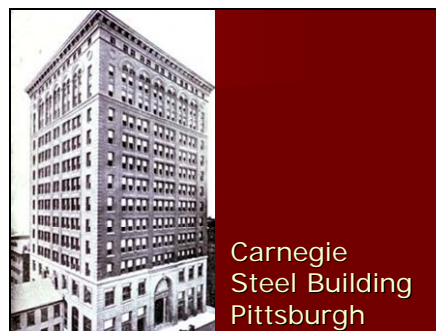


The big front porch was also a useful leftover from Victorian architecture. In the summer, it could serve as a cool extra room, a place for kids to play safely and for grown-ups to catch up with their neighbors.

Colonial Revival houses are usually symmetrically balanced with an accentuated front door flanked by columns and crowned with a pediment. Windows and doors often have sidelights and overhead fanlights or transoms.

Colonial roofs can be gable, hipped, or gambrel. Reflecting American patriotism and a desire for simplicity, this popular style survived two world wars to remain as popular today as ever, even though it has been adapted to many technological and social changes.

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The people who lived in the new Colonial Revival houses in the suburbs usually commuted to work on the streetcar to their offices in a downtown central business district. Here Colonial Revival was too quaint to match the images of giant fast-growing new industries. These corporations needed new types of architecture to serve their needs – lots of office space packed into cities where real estate values were high. Luckily the new steel industry was also providing the technology to solve the problem.

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The Monongahela River became known as the Steel Valley. An integrated plant both made steel and fabricated it. The coke supplied by the barges and iron ore brought by train all belonged to the corporation.

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The steel-frame skyscraper and the elevator made it possible to build buildings taller than ever before. The steel frame could stand the weight of all those extra stories while the walls simply protected the building's interior from the elements. Steel columns and beams were made in Monongahela and Ohio Valley factories and shipped on railroads to be built into skyscrapers all over the country.

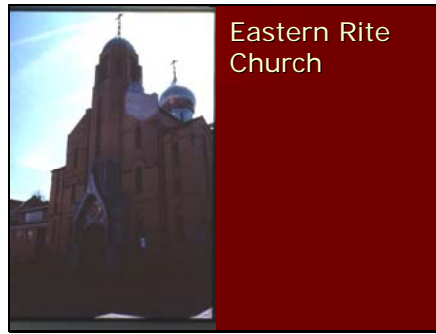
Pioneering skyscraper architects designed these early skyscrapers to look like one giant column. The entry and the first floors were designed as a base with a horizontal look. The main part of the building rose with a vertical emphasis like the shaft of a column. It was then topped with a flourish of more decorative floors, like a column's capital.

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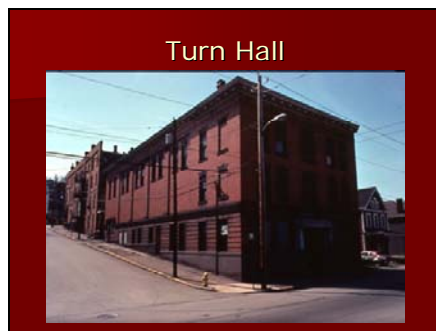
New technology at the turn of the century brought about other brand-new forms of architecture. Motion pictures were a marvelous new invention that inspired fancy “picture palace” theatre architecture. People who could afford it would go to the movies every week.

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The people who worked in the factories that produced all the steel and the mines that fueled the factories built architecture of their own. Immigrants from eastern Europe built their own churches after working a long day in the factory. Instead of using architects, they worked from memory of the Romanesque churches they left behind. Domes instead of towers pointed people’s attention toward God.

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New immigrants also built social clubs and “beneficial unions” to provide community support for new arrivals far away from home. These fraternal halls also provided basic survival needs if someone was injured or died on the job, back in the days before insurance.

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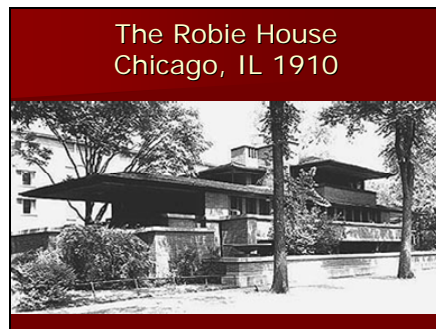
Germans called their clubs Turnvereins or Turn Halls.

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The PRAIRIE style was America's first totally original style of architecture. Frank Lloyd Wright revolutionized the American home when he began to design "Prairie" style houses with low horizontal lines and open interior spaces as a response to Victorian era homes which he felt were boxed-in and confining. These homes were called *prairie style* after Wright's 1901 *Ladies Home Journal* plan titled, "A Home in a Prairie Town."

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Prairie houses were designed to blend in with the flat, prairie landscape. The first Prairie houses were usually plaster with wood trim or sided with horizontal board and batten. Later Prairie homes used concrete block. Prairie homes can have many shapes: Square, L-shaped, T-shaped, Y-shaped, and even pinwheel-shaped.

Many other architects designed Prairie homes and the style was popularized by pattern books.

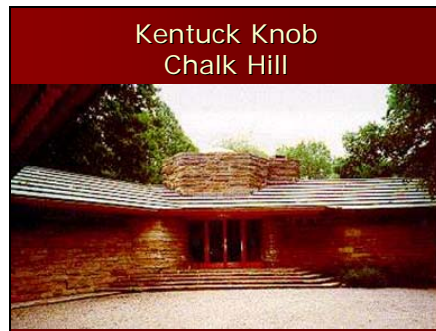
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The Prairie Style migrated east, adapting itself to popular house styles already here. Buildings influenced by the Prairie School featured low-pitched, usually hipped roofs with widely overhanging eaves, massive square porch supports, and detailing that emphasized low-lying horizontal lines.

Much later during the building boom after WWII, ranch and split-level houses would grow from the Prairie style.

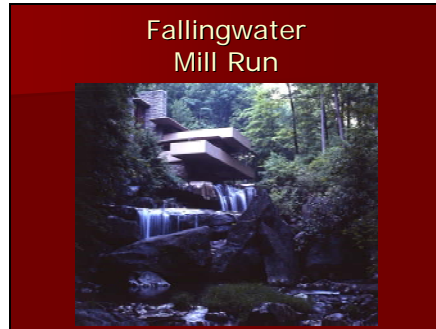
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In 1936, during the Depression, Wright developed a simplified version of Prairie architecture called Usonian. Wright believed these stripped-down houses represented the democratic ideals of the United States

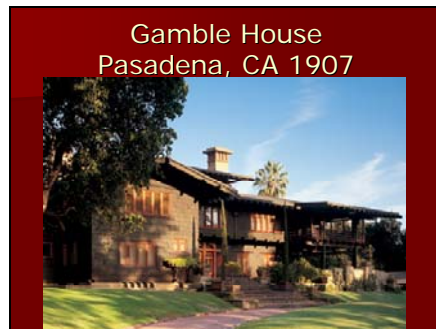
Kentuck Knob is deluxe Usonian designed by Frank Lloyd Wright in the last decade of his career for I.N. and Bernardine Hagan. Constructed of tidewater red cypress, glass, and 800 tons of native sandstone, with a copper roof, the home embodies Mr. Wright's principles of organic architecture.

Slide 75



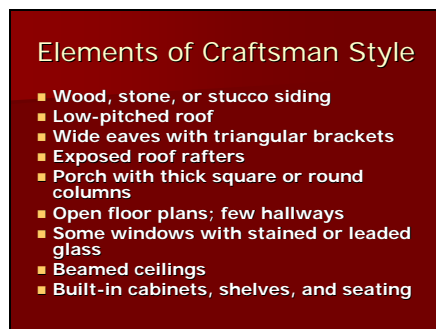
Although not a Prairie Style, or even any style, Frank Lloyd Wright's Fallingwater is the most famous house located in Southwest PA. Wright's response to the Modern style, it was designed in 1935 for the Kaufmann family of Pittsburgh as a vacation home.

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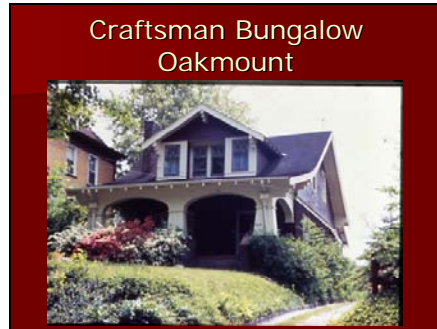


During the 1880s, English designers and thinkers launched the Arts and Crafts Movement, which celebrated handicrafts and encouraged the use of simple forms and natural materials. In the United States, two California brothers, Charles Sumner Greene and Henry Mather Green, began to design houses that combined Arts and Crafts ideas with a fascination for the simple wooden architecture of China and Japan.

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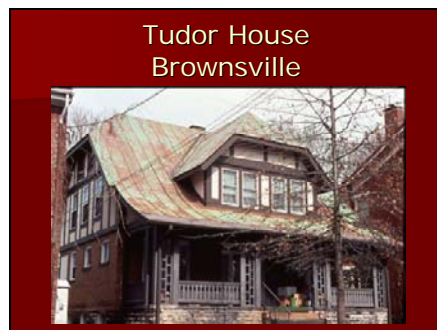
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CRAFTSMAN or BUNGALOW style was not directly related to the Prairie style, but shared some of its features – wide overhangs, stocky columns, and very often hipped roofs. But the Craftsman Style was smaller in scale and “cozy” with exposed rafters and brackets for decoration. The people who originated this style were members of the Arts and Crafts Movement who were dedicated to the idea that everyone should be able to own a well-designed house.

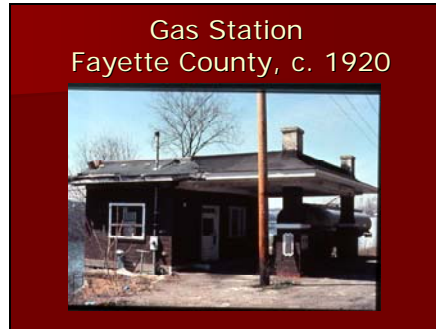
Sears-Roebuck Co. helped to make this dream come true for many people by selling bungalows like this one through their mail-order catalog! People would order the house they wanted, Sears would ship them the parts by train, and the homeowners put the house together themselves or hired a carpenter to do it for them.

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From the turn of the century to the 1940s, the TUDOR style, which actually bears little resemblance to English Tudor architecture, became very popular – second only to Colonial Revival – for houses springing up in the suburbs. Steeply pitched roofs, front-facing cross gables, narrow windows, and massive chimneys mark this style. Tudor houses usually have stucco, brick, or stone walls and often, but not always, “timbered” decoration.

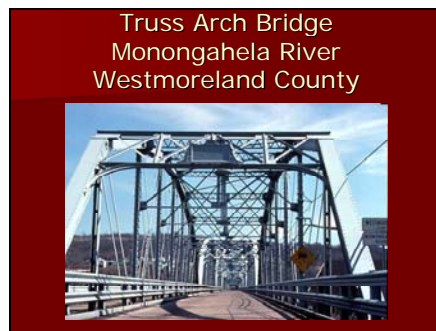
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Once again in the 1910s and 1920s, technology demanded new architecture. While houses reverted to traditional styles to create a cozy feeling, new transportation systems like the automobile inspired other building types and styles.

Gas station architecture originally adapted the train station's wide overhangs to keep car and attendant dry.

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New paved roads had to be built to serve automobiles, since the railroad had taken over most traffic, leaving old wagon roads like the National Road in disrepair. Many new truss bridges like this one were ordered from the area's steel companies to cross western Pennsylvania's many streams and valleys.

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High speed roads made new advertising necessary that could be seen from far away. Billboards and neon signs replaced large store picture windows as the major way of attracting customers passing by.

Slide 83



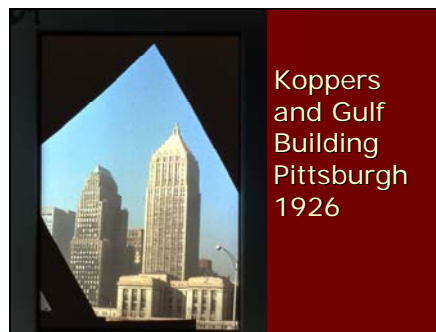
Some businesses made signs part of the architecture of the building itself.

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Autos and trucks made a totally new building type – the mobile home – possible. Like the simple rectangular vernacular buildings of many years ago, mobile homes could be adapted to many uses. This one is serving as a bank.

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During the 1920s, Americans were in love with the idea of machines. The Machine Age was celebrated in architecture with a style called MODERNE. Although Moderne never became popular for houses in this area of the country, its streamlined, machine look inspired the “Golden Age of Skyscrapers” here and especially in larger cities like New York. The upward thrust of skyscrapers like the Koppers and Gulf Building was emphasized by vertical lines and a stepped-in profile.


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Elements of Art Moderne

- Asymmetrical
- Horizontal orientation
- Flat roof
- Sleek, streamlined appearance
- Rounded corners highlighted by wraparound windows
- Glass block windows
- Aluminum and stainless steel window and door trim
- Suggestion of speed and movement: Horizontal rows of windows or stripes
- Little or no ornamentation
- Open floor plans

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Art Moderne House
Uniontown



Art Moderne truly reflected the spirit of the early twentieth century. Expressing excitement over technological advancements, high speed transportation, and innovative new construction techniques, Art Modern design was highlighted at the 1933 World Fair Chicago. For homeowners, Art Moderne also proved to be a pragmatic style because these simple dwellings were so easy and economical to build.

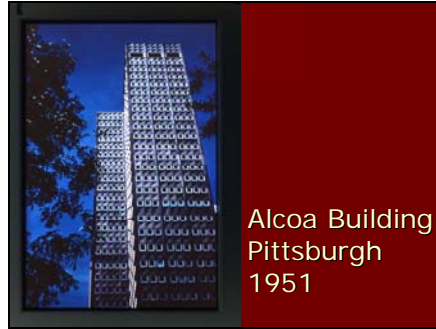
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Post Office
Scottsdale



The flat surfaces and zigzags and chevron patterns of Moderne could be produced cheaply by machine, so it became a popular style for the gas stations, diners, and roadside architecture needed by automobile traffic.

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Alcoa Building
Pittsburgh
1951

The Depression and World War II interrupted new building projects and the development of new styles of architecture. After the war, architects did not pick up where they had left off at Moderne, but adopted the INTERNATIONAL style. This style came to the US in the 1930s with German architects who were fleeing Nazi Germany. They were trying to provide the twentieth century with architecture that used modern materials and technology to their best advantage. Buildings were constructed of steel covered by a thin, non-structural skin. In Pittsburgh, this idea was used to showcase the products of manufacturers – the Alcoa Building is clad in aluminum, the USX Tower in steel. Other buildings in this style have stainless steel or glass cladding.

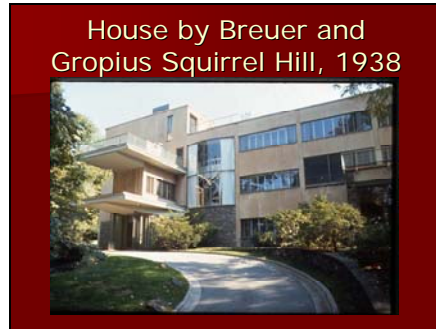
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School

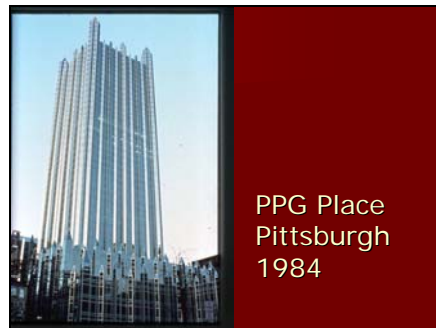
Since it considered functionalism, not appearance, most important, the International Style's impact on commercial and public architecture has been overwhelming. Every community has some International Style public building...

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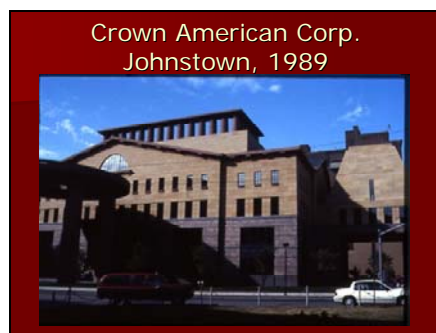
...but probably few houses, since most people considered the style too functional and cold to live in. There are a few such houses, however. This one in Pittsburgh's Squirrel Hill was designed by two of the originators of the International Style – Walter Gropius and Marcel Breuer – in 1938.

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POST-MODERN was a reaction to the strict functionalism of the International Style, which has prevailed since World War II. Post-Modern architects looked back to traditional architecture for ornamentation and detailing to reinterpret in modern structural materials. Often an entire building takes on the form of a single traditional architectural element as it does in the Gothic towers of PPG Place.

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The history of architectural styles in our area has been like a pendulum swinging between contrasting styles. Back and forth they swing between orderly and dignified, irregular and playful. As building continues in our area, modern architects will also feel that pendulum swing as they try to balance our need for familiar surroundings and a tie to the past with our modern life-style and desire for something new. That tension has kept the history of architecture full of variety in the past and will keep it full of surprises in the future.

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