

# HISTORY THESIS

AMERICAN INFLUENCE ON HENDRIK PETRUS BERLAGE



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# Contents

<b>Introduction</b> .....	2
<b>Methodology</b> .....	3
<b>Thesis structure</b> .....	3
<b>Chapter 1: Connection between Berlage and American Architecture</b> .....	5
<b>Influence of American Architecture in The Netherlands and Europe</b> .....	5
<b>Thoughts of style and its response</b> .....	5
<b>Richardson's Principles</b> .....	6
<b>Chapter 2: 1911 Trip to USA</b> .....	8
<b>Itinerary</b> .....	8
<b>Buildings he visited</b> .....	9
<b>Lecture teachings</b> .....	10
<b>Concluding thoughts on the trip</b> .....	11
<b>Chapter 3: Analysis of Beurs van Berlage</b> .....	12
<b>Introduction</b> .....	12
<b>Structural expression</b> .....	13
<b>Use of proportion</b> .....	14
<b>Spatial organization</b> .....	16
<b>Ornamentation</b> .....	17
<b>Materiality</b> .....	18
<b>Building response</b> .....	19
<b>Conclusion</b> .....	21
<b>Bibliography</b> .....	22

## Introduction

Hendrik Petrus Berlage (1856-1934) is a Dutch architect who is an influential figure to Dutch architecture in the late 19<sup>th</sup>- early 20<sup>th</sup> century, providing the foundation for impactful movements such as Nieuwe Kunst and the Amsterdam School. His design principles revolve around rationalism and integrating ornamentation with the design rather than adding it to building elements, and his buildings have a structural focus unlike other forms of Art Nouveau with an ornamentation focus. However, these styles are not unique to Berlage, as they have also been found in late 19<sup>th</sup> century American architecture.

This style travelled internationally at the end of the 19<sup>th</sup> century, spreading its principles and appeal through Europe and influencing local styles and architects, including Berlage. A common principle that spread is the structural necessity and Neo-Romanesque aspect of the style, with Henry Hobson Richardson as the main inspiration and contributor to American architecture at the time and Louis Sullivan as one of Berlage's inspirations. A common example of this effect is Berlage's Beurs van Berlage, which has a style that is considered his reinterpretation of Art Nouveau, as well as contain American principles in the design. Furthermore, beyond the American style spreading through Europe, this interest from Berlage manifests into a 1911 trip to the United States. During his time abroad, he visited multiple cities and further studied American architecture, including participating in lectures in New York and Chicago and meeting American architects. In addition, his documentation of the trip through photos and memoirs highlights what part of American architecture he relates to and draws inspiration from into his projects. Linking back to Beurs, this inspiration goes back well before his 1911 trip, thus demonstrating that American architecture has played a part in his architectural career.

Furthermore, this thesis will further elaborate on how American architecture affected H.P. Berlage's design approaches, and how the style has influenced his design principles and approaches: Furthermore, the research question goes as follows

*How has American architecture influence the works of H.P Berlage and how is it present in Beurs van Berlage?*

In this thesis, the main theme that will be explored is the idea of inspiration in architecture and the domino effect it can have on design approaches. Berlage has been inspired by American architecture well before his trip, studying the works of prolific architectural figures of the Chicago School of Architecture, with the notable name of Henry Hobson Richardson. In addition, his work has been previously criticized to present such principles, thus the correlation is certainly present.

## Methodology

In this thesis, it will be approached as a piece of history writing, as I will be investigating the events around his travels to the United States in 1911 and the design process behind Beurs van Berlage. Before the trip, it is important to understand the thoughts of style of Berlage and his connection to American Architecture, understanding his exposure and the architects he was inspired by. Thus, this thesis will analyze his translated written works regarding style and looking into notable names that influenced it. In this case, Henry Hobson Richardson will be the architect whose principles will be investigated, as it has been criticized that Beurs carries a lot of elements from his so-called “Richardsonian Romanesque” style. Because Richardson was not a writer, his principles will be investigated through scholar’s writings and analytical studies of his style.

Looking further into his American interest, this thesis will explore the details regarding the 1911 trip to United States. This chapter will investigate this journey through sources detailing the events as well as his own written work of *Amerikaansche Reisherinneringen* by H.P. Berlage himself elaborating on his thoughts. Furthermore, regarding his lecture teachings, the archive provides texts regarding writings and transcripts surrounding the lecture he gave during his trip. Lastly, focusing on the building he visited, they will be overviewed in regards to architectural approaches and the local impact they had, in this case to Chicago School of Architecture.

Based on this, the case study chosen is the Beurs van Berlage (1898-1903), which is one of his signature works and a project that has been criticized for expressing American principles. Furthermore, this project will go through image analysis, as well as investigating the concept and aligning principles with the American style principles. This will also provide insight in his overall thinking and approach to architecture and how his design principles align with that of American architecture, further elaborating on his inspirations in the industry and how that affected his work and approaches.

## Thesis structure

This thesis is structured into 3 main chapters, divided into Berlage’s connection American architecture, his United States trip, and the analytical study of Beurs van Berlage. The first chapter presents the connection of Berlage with the American style, elaborating on the influence of the style in The Netherlands and Europe, his thoughts of style and Richardson’s principles. The influence of the style will elaborate further on his exposure of American architecture pre-trip and how that has influenced him to study American architects, with notable names mentioned in his writings regarding thoughts of style. Furthermore, it will also elaborate and such as well as Richardson’s principles, in order to

gain perspective on his design approaches and that of an American architect he studied as was inspired by.

The second chapter elaborates on his 1911 United States trip. This chapter provides overview on the events around the trip, including the timeline, anticipations before the trip, buildings he visited, lecture teachings, and overall thoughts. Combined, this chapter will give insight into his first-hand exposure to American architecture and how his encounter has shaped his thoughts and inspirations.

The last chapter is the case study of Beurs van Berlage; thus, it will cover various elements of the design such as structural expression, use of proportion, ornamentation, and so on. These sub-categories further elaborate the relationship between Berlage and the American style, and how there are similarities between the two and strengthening the correlation. Furthermore, it is important to note the building response after realization, because, as previously mentioned, Beurs has been criticized for presenting such principles, thus establishing a different perspective in how this building is similarly view with the American style in mind.

# Chapter 1: Connection between Berlage and American Architecture

## Influence of American Architecture in The Netherlands and Europe

American architecture has posed an influential role in European and British architecture in the 19<sup>th</sup> century. Henry Hobson Richardson is a notable figure during this period, as his work has made it to the United Kingdom through published sketches and photographs, attracting the locals into his style. Furthermore, it escalated into Richardson being commissioned to design an elevation for a home, marking it as one of the first projects of American architectural principles abroad. The exposure to American architecture in the UK has led Englishmen to travel to the United States for the contemporary art and architecture and the opportunity to see it first-hand (Koch, 1959).

Beyond UK, European architects began partaking in this journey and witness the art, including French art dealer Samuel Bing who documented his travel to later publish a book regarding the style. In his book, he found similarities between American ornamentation and that of Art Nouveau in France and England, indicating European influences behind the American style (Koch, 1959).

Looking into The Netherlands, American architecture initiated the phenomenon of Dutch Americana, representing Dutch traditional architecture with influences of the American style (Koch, 1959). This style had a widespread impact in the country, as there were many publications circulating through the Dutch press in late 19<sup>th</sup> century. Furthermore, the style gained its popularity through its advertising of unlimited construction opportunities (Fulton, 1973).

Berlage is one of the architects who was influenced by the style, and the Beurs, also known as Amsterdam Stock Exchange, has been criticized for reflecting this influence. Regarding the style, however, there are multiple derivations from European styles, specially of Romanesque architecture leading to the “American Romanesque” style. Richardson is one of these architects that took the original historical style and adapting it into the American context, resulting in his “Richardsonian Romanesque” style, which is one of the style behind Berlage’s architectural inspirations (Fulton, 1973).

## Thoughts of style and its response

In the translated work of *Hendrick Petrus Berlage; Thoughts of Style*, Berlage elaborates on his stance on architecture as a practice and his reflection on style. Regarding the practice, the field is not purely aesthetic, as construction is fundamental and the main focus.

Architecture is a combination of artistic endeavors and technical skills, as all elements of a space should be integrated with one another and create a coherent whole. Therefore, there should be a balance between aesthetics and function.

For Berlage, aesthetics come from the tension between rational principles and expression of a building's purpose; furthermore, architecture is derived from a building's purpose. At one end of the spectrum, a monument is often purely symbolic, as their purpose is usually religious or artistic, meaning that the aesthetics of the monument is what serves the purpose. However, when structure transitions into practical, space-enclosing purposes, they transition from symbolic to "serving architecture", as ornamentation become incorporated with structure (Berlage & Boyd Whyte, 1996). He defines architecture in its fundamental sense of the enclosure of space through material construction, approaching it more as technical service-oriented art than a visual art. Thus, there are three main purposes to architecture: the individual, the societal, and the cultural, and these are achieved by structure. In his perspective, he believes that the beauty of architecture is achieved by the expression and clarity of structure and spatial harmony (Berlage & Boyd Whyte, 1996), indicating how structure becomes the decoration and serves aesthetic purposes.

It is important to mention that Berlage is an architect who has been influenced by many architects, styles, and theories before him that resonate with his principles. In the book, he has mentioned multiple architects and theorists that shared similar views with his styles, thus implying that he has been inspired by them (Berlage & Boyd Whyte, 1996). Furthermore, in the case of Beurs, he has been criticized for integrating principles inspired Henry Hobson Richardson, an important 18<sup>th</sup> century American architect who contributed to the style (Fulton, 1973).

## **Richardson's Principles**

H.H. Richardson's style originates from France, as he studied and worked there for some time. Furthermore, his principles are often derived from French architecture principles of medieval approaches and theoretical traditions ("Henry Hobson Richardson," 1886).

A defining principle in his work is his approach to structure, as it is seen in his use of broad low arches, lintel-covered openings, and massive walls (Hitchcock, 1936). His treatment of walls, mainly paired with masonry, was considered "mural architecture", where every element is accounted for in terms of scale, depth and rhythm, ensuring a strong relationship between solid and void. In addition, his structural approach was also technical, taking into account the force distribution of the wall. Instead of allowing all forces to push downwards, he disperses them across the wall. Focusing on arches, which

is a very present tool in his work, “presented a certain amount of elasticity”, referring to forces in multiple directions asides from solely downwards forces applied in an arch (Grossman, 2008).

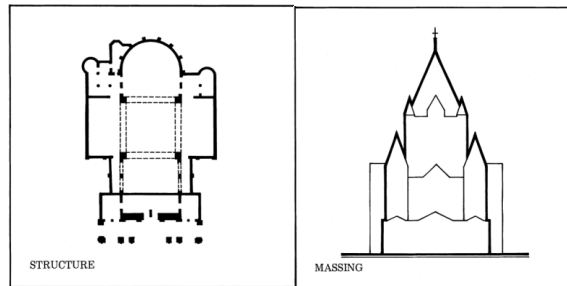


Figure 1: Analytical diagrams of structure (left) and massing (right) of Trinity Church (Clark & Pause, 2012)

Regarding ornamentation, it ties back to structural logic, as it is the delicate part of the relationship between strength and delicacy (Van Rensselaer, 2018). With Richardson, ornamentation is a supporting tool to the structural aspects, where “ornament accentuate the meaning of constructional lines (Grossman, 2008). His overall style was simple in that regard, as his expression relied more on massiveness. Ornamentation is treated as part of an ensemble, where there is a “mutual interdependence” relationship between decoration and the rest of the elements that compose the design (Culvahouse, 1988). As part of an ensemble, changing one element can disrupt the whole rhythm, thus Richardson takes into careful consideration the proportions, distribution, and number of ornamental features in order to create a harmonious relationship between ornamentation and structure (Van Rensselaer, 2018).

Lastly, Richardson’s application of geometry is derived from French Beaux-Arts and its application of geometry, where it implements proportion and modular planning for the planning. Multiple of his projects display a layout that is determined by triangles, squares and circles, where it determined the scale, depth, and distribution of rooms and façade elements (Clark & Pause, 2012). In Trinity Church, for instance, he used a combination of squares and equilateral triangles to determine the width and height of the building (Clark & Pause, 2012).

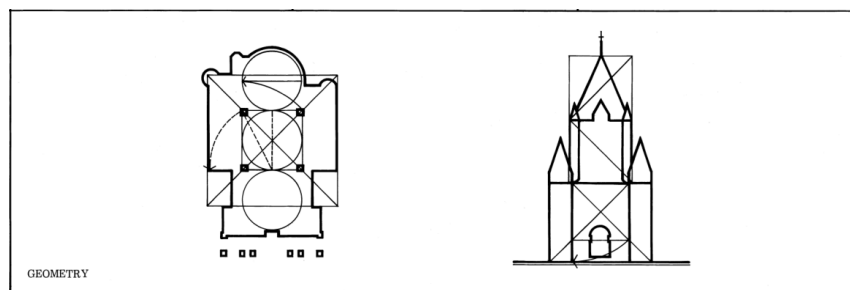


Figure 2: Analytical diagrams of geometry application (Clark & Pause, 2012)

## Chapter 2: 1911 Trip to USA

In November of 1911, Berlage made a month-long trip to United States, making it his first-hand exposure to American architecture. Prior to the trip, his interest for American architecture is present for many years before, as publications of American architecture, notably of H.H. Richardson, Adler and Sullivan, were made in the Dutch press in 1890s, making it his first contact to the style. Through his career, he studied the works of various American architects and applied similar principles in his works, resulting in Beurs van Berlage gaining American recognition including of Sullivan, who encouraged architect William Purcell to travel to The Netherlands in 1906 and meet Berlage. Purcell impressed on him that he should visit the United States and see the realized works of Sullivan and Wright himself, which Berlage accepted. Due to scheduling complications, the trip did not happen until 1911 (Berlage the Prairie School).

### Itinerary

Over the course of a month, Berlage travelled on the northeastern part of United States, visiting multiple cities including New York, Chicago, Minneapolis, and so on. Across the whole journey, his activities revolved around giving lectures, meeting American architects, and visiting notable buildings of interest (Molema et al., 1996).

His first location was New York, where he stayed from November 7<sup>th</sup> to November 17<sup>th</sup>. During this stint, he directed a lecture at the New York's League for Political Science (Molema et al., 1996). On arrival, he was apprehended by the press asking him to give his architectural opinion and inviting him to the Metropolitan Tower (Berlage, 1913). His American popularity originated from Beurs being at 1904 St. Louis Exposition, where it gained a great impression from the jury earning him a 'bronze medal' in the competition (Molema et al., 1996). Nevertheless, his New York impression revolved around the urban planning design and skyscrapers, stating that the ratio of the height of buildings to the width of the street creates "some very narrow streets into hellish passages" (Berlage, 1913).

After New York, Berlage travelled to Chicago on November 18<sup>th</sup>, which is the city where his interests peak. During this stint, he gave a lecture at the Art Institute of Chicago to multiple architect organizations (Molema et al., 1996). Regarding urban design, he considers Chicago to be "the true type of the American city" over New York, as its rectangular street plan works best on a flat terrain. Furthermore, he met Louis Sullivan and Frank Lloyd Wright, which are two prolific American architects he has studied and been inspired by. These meeting gave insight to Berlage on what their architectural philosophy is. With Sullivan, "every building is a social act", where the intention/function behind a building is

always expressed. With Wright, on the other hand, his manifesto states that “there was no boundary between the arts of their time”, where admiration for works of art does not stop because of a different standard of art of the time (Berlage, 1913).

After Chicago, his trip continued to Minneapolis, where he conducted a lecture at the Handicraft Guild Hall for multiple architectural organizations, and to many other cities until his return to New York before departing back to The Netherlands (Molema et al., 1996). While this stint is less documented, he shares his thoughts about Boston and Washington DC, both of which he comments on the architecture of the monuments of each city. In Boston, he shows admiration for the Dutch colonial style of the city, however, he criticized Richardson’s Trinity Church for being a copy of Romanesque architecture. In Washington, however, his comments varies on the city’s monuments, as the White House is admired for its simplicity, while the Capitol lack architectural value (Berlage, 1913).

### Buildings he visited



Figure 3: CA Wightman building in Evanston, exterior entrance (Het Nieuwe Instituut, 2026)

Regarding Berlage’s documentation of the trip, he took a set of photographs in Evanston, Illinois of CA Wightman Building and Northwestern University, which highlight a clear essence of structure and the balance of structure and ornamentation as seen in the entrance hall (Het Nieuwe Instituut, 2026).



Figure 4: Northwestern University in Evanston (Het Nieuwe Instituut, 2026)

Furthermore, during his Chicago stint, he visited the Auditorium Building and the Marshall



Figure 5: Marshall Field Warehouse by H.H. Richardson (G. R. Larson, 2021)

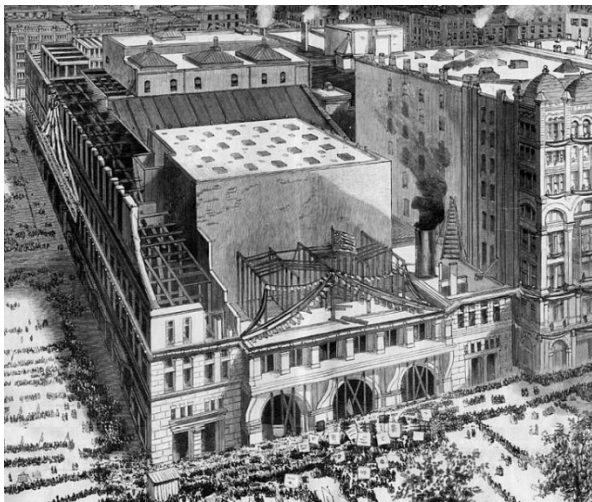


Figure 6: Auditorium Building by Adler and Sullivan (J. Larson, 2021)

Field Warehouse, which are important buildings of Chicago School architecture. Although these building visits were not photographed, it is important to note the design approach of the buildings and their reception by critics, as they carry importance in where Berlage’s architectural interests lie in American buildings. The Auditorium Building is one of their successful projects as a demonstration of materiality and balance between structure and ornamentalations, with one critic stating that “the three low arches of the Lake front are of Roman largeness – true vomitoria – and their effectiveness is increased by the simplicity of their treatment ... a very impressive feature” (Charernbhak, 1978). Furthermore, regarding the Marshall Field Warehouse, it is considered monumental by its massiveness and durability, with a critic stating that “its bigness is made apparent by the simplicity of its treatment” (Charernbhak, 1978), relating to its lack of use of ornamentation.

## Lecture teachings

During the trip, he directed a lecture titled "Modern Architecture", where the roots of the subject come from his writings of *The Foundations and Development* (Berlage & Boyd Whyte, 1996).

In these writings, the main takeaway regards the application of geometry in determining proportions of a design, as Berlage believes that nature follows a set of mathematical laws. Thus, according to Hegel, “Art, far from being the highest spiritual form, finds its highest confirmation in science”, meaning that art follows geometry and proportions in order to achieve such artistic perception. This counteracts the idea of the “picturesque”, because

art follows an order based on a set of laws rather than being free, ensuring harmony and coherence (Het Nieuwe Instituut, 2026).

In his lecture transcript, he mentions examples of historical buildings that apply such geometrical laws in spatial organization and ornamentation. A notable example is the Cathedral of Reims, where the triangular system is used to determine the proportions of the façade. Other examples like the Cologne cathedral serve as counter points for the application of ornamentation, as it is more picturesque. Overall, “the mathematical laws,... govern the proportions of the whole and the details” (Het Nieuwe Instituut, 2026).

### **Concluding thoughts on the trip**

Overall, the United States trip provided Berlage with deeper insights into the essence of American architecture. In his writing, he states that there is a dependance on the use of European forms, as many of the buildings he visited presented historical style principles of European origin. However, he envisions the potential in the developing style and how American architecture can gain its own authentic form.

# Chapter 3: Analysis of Beurs van Berlage

## Introduction

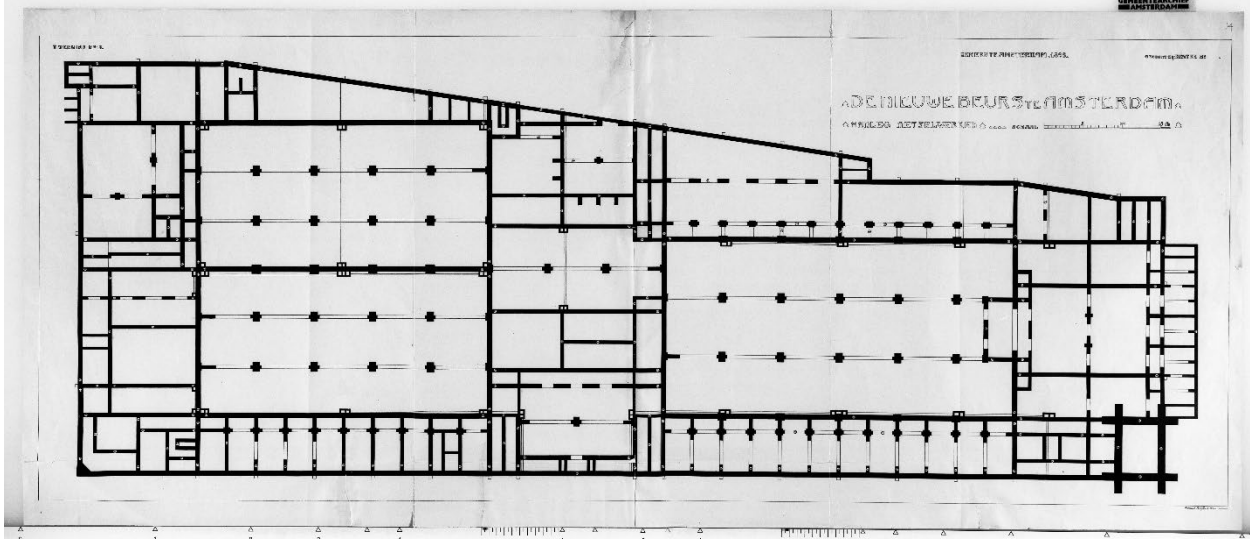


*Figure 7: street view image of Beurs van Berlage (Amsterdam Conference Center, 2025)*

This analytical study of Beurs van Berlage will unravel the design principles integrated and the working progress Berlage took to achieve the final result. Furthermore, it will give insight in any similarities found that link back to American architecture, with Richardson as a marker point.

This chapter uses image analysis from archival drawings, as well as photos of the building on the exterior and interior, providing multiple angles to the building and its design principles. At the end, the building's response will be discussed, elaborating on the positive and negative critics it received.

## Structural expression



*Figure 8: Basement plan (Gemeente Amsterdam, 2018)*

As mentioned, Berlage's thoughts of style center around the structural aspect of a design, where the expression of massiveness and use of structural elements as part of the aesthetics exude a sense of monumentality in the building. Furthermore, Beurs uses a combination of traditional techniques and modern, creating a contrast between the two. Figure 8 demonstrates the use of masonry walls as the primary load system, which serves as the traditional side of the structure (Molema, 1999). Unfortunately, due to thin or perforated walls, the structural integrity decreases, as these walls are viewed over an aesthetic lens over a technical one.

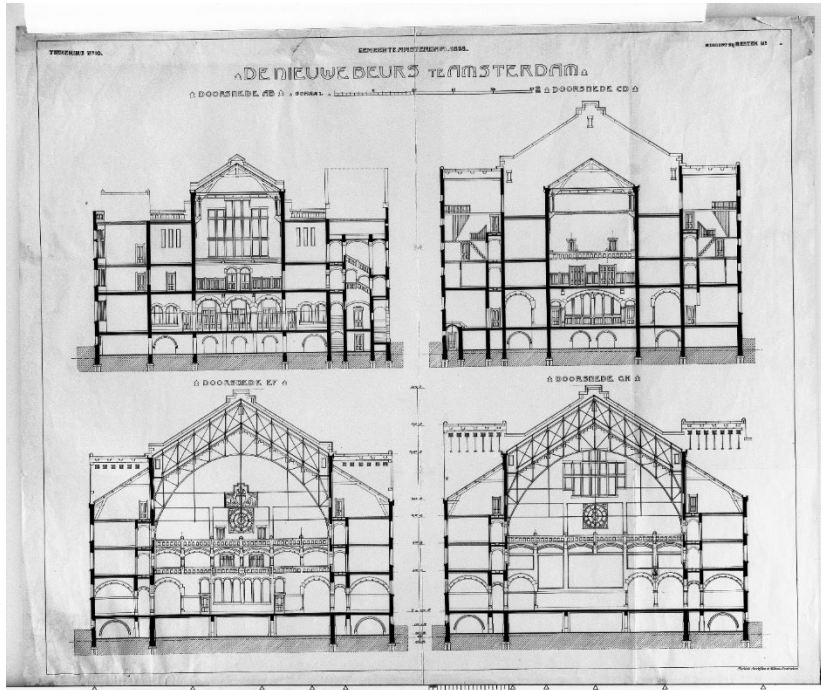


Figure 9: Section (Gemeente Amsterdam, 2018)

On the modern end, the use of iron trusses applies a sleek, modern visual to the central halls, contrasting the traditional brick with the modern metal. Furthermore, these trusses allow for high ceilings and open spaces, further interlocking with the sense of monumentality of the building. There is also a technical implication regarding the trusses, as they exude tension over compression. On the contrary, similar to the brick walls, the structural integrity

was not fully realized, thus these structural elements serve a visual purpose (Molema, 1999).

In Richardsonian Romanesque, the concept of monumentality carries a visual weight in the design approach, where it uses structural elements outside of its technical intention. Furthermore, the use of masonry walls and iron trusses, despite not meeting its structural requirements, emit a sense of monumentality due to its impression of mass and strength.

### Use of proportion

The use of proportion and geometry is expressed in many aspects of the building, demonstrating a complete integration of mathematical systems in the design approach. The modular grid is 3.8m by 3.8m with a subunit of 1.9 m, thus it creates a proportional relationship between the different functions, implicating an order. Furthermore, tied with the grid is the use of the double square (1:2) In Figure 10, it demonstrates how the ratio determines the layout and size of the rooms, indicating a certain hierarchy of functions. In this instance, the order from largest to smallest is the main hall, smaller halls, and office units for the Beurs (Molema, 1999).

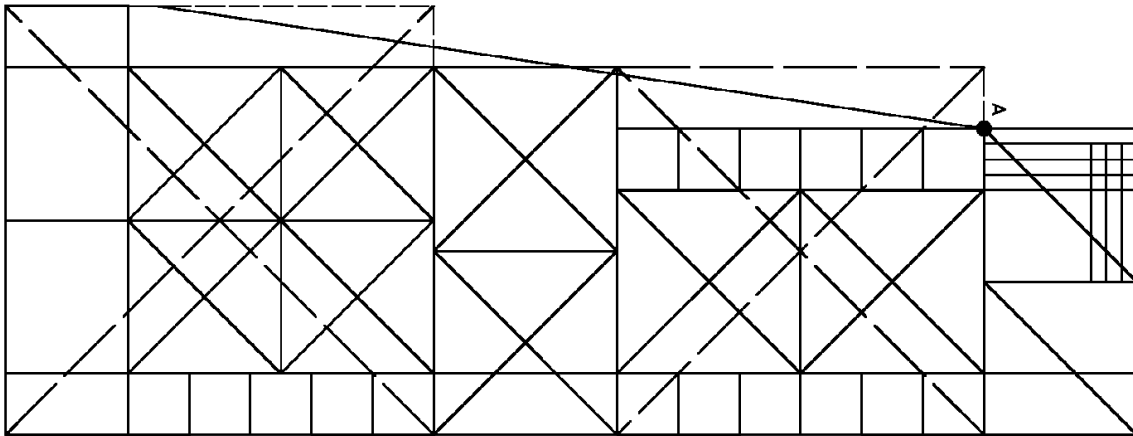


Figure 10: Application of squares on the plan (Molema, 1999)

One key geometrical system, which is prominent in the façade composition, is the Egyptian triangle with a 5:8 ratio. Figure 11 demonstrates its integration to the façade, enforcing a sense of order and visual harmony through mathematical systems. Furthermore, its application extends to the brick as it also is a marker for the dimensions of 17 headers by

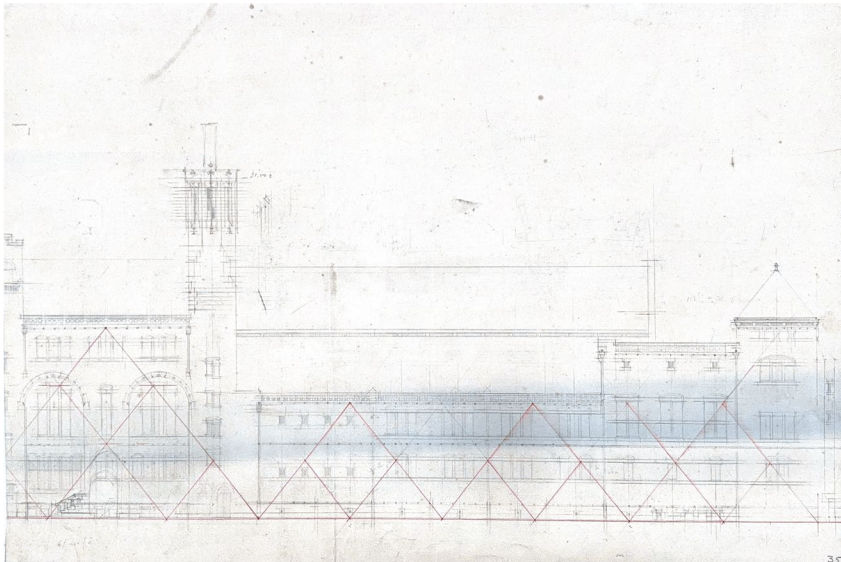


Figure 11: Application of the Egyptian triangle (Het Nieuwe Instituut, 2026)

19 courses, further implying the aspect of aesthetics via mathematics (Molema, 1999). As mentioned, the Egyptian triangle is an ancient tool that Richardson has been known for to use in his work, however, he ensures to modernize it for the context, like how Berlage applied it to Beurs.

Overall, these systems provide a sense of “unity in diversity”, which is one of Berlage’s quote to captivate his design principles. During his trip, he mentioned this particular integration of geometrical systems in his façade in a lecture, elaborating further on how a sense of order accomplishes visual harmony and contributes to the aesthetic aspects of the design.



## Ornamentation

Regarding Berlage's style, his use of ornamentation is limited to maintain simplicity; however, each ornament is integrated into the design and is part of the ensemble. In the exterior, there are 4 notable ornaments that are incorporated into the walls of the building, which are the main entrance relief and the corner statues in Figure 13. The relief, for instance, features symbolism regarding international trade, as there are, for example, boats present. In addition, the ethnicity variety amongst all figures represents a sense of brotherhood across the world (*Decorations - Beurs van Berlage, 2024*). This means that each ornamentation goes through its own design process in order to determine each scale, size, etc., making sure the harmonious ensemble with all elements involved.



Figure 13: ornamentation of Beurs; entrance relief (left) and corner statues (right) (*Decorations - Beurs van Berlage, 2024*)

Inside, ornamentation is applied similarly; however, there is more variety in the application of the element. One of these methods is carving, and these motifs can be seen in various forms, for instance a bench armrest as seen in Figure 14. In addition, the use of color in the

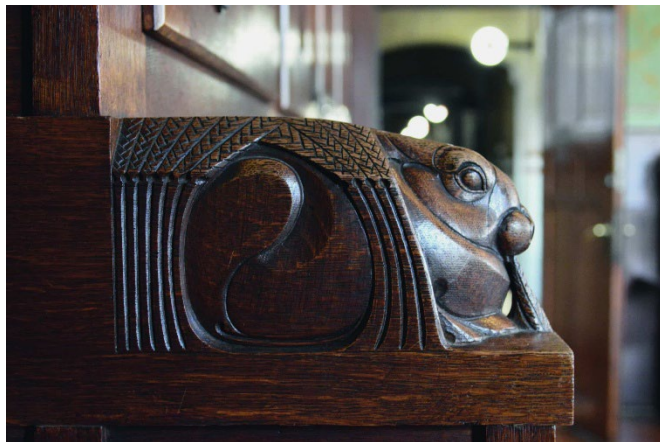


Figure 14: Photograph of wood carving on armrest (*Hidden Treasures - Beurs van Berlage, 2025*)

rooms is vibrant using paint and tiles in different patterns and layouts (*Hidden Treasures - Beurs van Berlage, 2025*). Combined, these elements work together in an ensemble, ensuring the visitor gains a pleasant experience from walking through space. This principle can be found in Richardson's work, as he was an architect of simplistic exteriors, as his focus lied on the structural expression of a design.

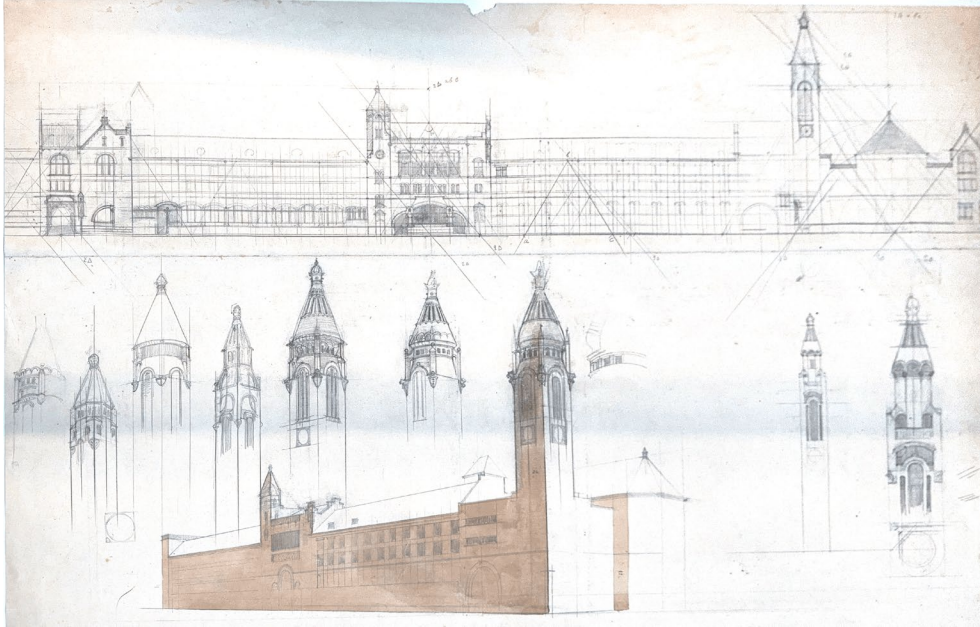


Figure 15: Sketches of variants of bell tower top (Het Nieuwe Instituut, 2026)

During the design process, there were many variants of the bell tower made, with these early versions with a medieval-style cone top. These variants demonstrate that the ornate tops may look nice at first glance, however, the

building as a whole should be taken into consideration. The decision to not include the ornated cone top at the bell tower was deliberate in order to maintain the essence of unity of the building.

## Materiality



Figure 16: Photograph of stone relief (Flickr, 2026)

This building utilizes a variety of materials that play their own expressive role in the design. Brick is the most prominent material used and expressed, tying back to the structural expression of the building and its sense of monumentality (Molema, 1999). In addition, it ties back to Dutch tradition, as it is the traditional side to the contrasting relationship between modern and tradition.

Furthermore, the use of natural stone is both structural and decorative. This material is used in load bearing elements, representing strength and compression and the structural logic behind the building's expression (Molema, 1999). On the other hand, it is used in ornamentation via stone carvings and statues, creating a sense of delicacy to a naturally rough material and contrast between strength and delicacy, tying back to Richardson's principles of ornamentation.

On the modern side, iron is the material used for the trusses, representing the industrial era and modern engineering. Furthermore, this choice of material ties back to the structural expression of tensile forces, thus strengthening the structural logic that is integrated with the design (Molema, 1999). Iron, in a way, is used to adapt to its context, as the industrial construction methods has been spreading through Europe around this time. Furthermore, the use of iron is a form of modern adaptation to traditional methods of massive brick walls.

Lastly, the use of tile is present in the interior in a decorative sense, as there are varied uses of the material throughout the interior of the building. Figure 17 is one of the tile tableaux found inside Bistro Berlage, and it represents the modern era of trade. This tableaux comes in a pair with the other one demonstrating the past of trade (Iamsterdam, 2024). Tying back to ornamentation, the design is relevant to the current function of the building, further emphasizing on the concept of ornamentation and other elements as an ensemble.



Figure 17: Photograph of Bistro Berlage interior with focus to the tile tableaux (Iamsterdam, 2024)

## Building response

Criticism around this building is mixed, as this building was a pivotal point in Dutch and international architecture in the early 20<sup>th</sup> century. In United States, Beurs was exhibited at the St. Louis World's Fair in 1904, earning it an American audience. Because of its popularity at this moment, it reached Sullivan, one of Berlage's architectural inspirations, starting a chain of events leading to the 1911 trip. Furthermore, this positive reception to Beurs in the United States prompted Berlage to include more American architecture principles in his later works, further spreading the influence of the international style in Europe (Fulton, 1973).

It is undeniable that Beurs is a cultural phenomenon in The Netherlands and is one of the most notable works of European architecture in the 20<sup>th</sup> century. However, critics have noticed inconsistencies in the structural integrity of the building. The foundation materials of

this building is wooden piles, which is not very supportive of the heavy building on Dutch soft soil. Furthermore, the visual structural components, such as the walls and trusses, are not integral to the technicality of the structure, as they are weakened by the focus in visual harmony (Bock, 1983).

## Conclusion

Based on the research and analysis, this thesis concludes that Berlage was influenced by American architecture. Regarding Beurs, this was designed years before the trip, thus it is interesting to see how Berlage interpreted and studied published works of American architecture before visiting the country and seeing the style first-hand. Many of the design principles found in American architecture, with a focus to Richardson, are found in Berlage's design and written works. He has studied Richardson's work amongst many other architects and theorists from various backgrounds, and he has been criticized for being an architect who is constantly influenced by others. Thus, it is not a surprise that these American principles are found in his work.

Regarding the trip, it provides a lot of insight into what the reasoning behind his thoughts or decisions on doing certain activities. Each building he visited correlates to a certain extent with his design principles; thus, these can be potential examples for what he is inspired by or what he rejects. Furthermore, his meetings with Sullivan and Wright marks a point between his thoughts of the architects before and after. He has studied their work, thus, he had a certain view on them based on his analysis of the designs and written works. However, it is a different experience when talking with them and being able to ask them questions first-hand.

For future research, it would be insightful how Berlage's style changed after the trip. This month-long trip exposed him to many variations of American architecture, as he visited New York, Boston, Washington, etc. Furthermore, looking at projects post-trip may be able to evaluate the extend of these American influences on the Dutch architect.

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