

# Late 20<sup>th</sup> Century

- **Globalization**
  - **Media**
    - **Media from every country is available**
    - **Ability to get everyone's point of view**
  - **Immigration**
    - **People change nations in greater numbers than ever before.**
    - **Cultures begin to diversify**
    - **Look for opportunity and better way of life**
  - **Mass transit**
    - **Planes Trains Automobiles**
      - **People can go faster & farther then ever before**
  - **The Internet**
    - **Information about virtually any topic at a moments notice**
    - **Video Conferencing, tele-commuting**

## Late 20<sup>th</sup> Century

- **Attention span**
  - **The average attention span of people is so much shorter today**
    - **Media, Internet, TV – immediate gratification of Entertainment**
    - **Processes have been systematized to be more efficient**
    - **Monumental gains in the ability to produce.**
  - **Styles & Trends**
    - **Colors – The “in” color – Color Forecasting**
    - **Fashion changes every 2-3 years**
    - **Efforts to achieve timeless designs**
    - **Interiors is no different**

# Late 20<sup>th</sup> Century

- **Loss of Ownership**
  - **Litigious Society**
    - **In USA there are more lawsuits than ever before**
    - **Reaction - People & Companies look to minimize their risk**
  - **Rise of the Developer / Broker**
    - **Outside company that owns & represents property for lease**
      - **They take the risks**
      - **Land is the most solid investment**
    - **Companies do not have to take on responsibilities of ownership**
    - **Limited term leases**
      - **In the industry most lease run in the 7-10 year range**
      - **Companies have the ability to walk away**
      - **Reaction – Interiors change at a rapid pace.**
        - **Loss of permanence**
        - **Subject to trends**

## Late 20<sup>th</sup> Century

- **Charles & Ray Eames**
  - **Eames House, Santa Monica, California, 1948**

This husband and wife time are better known for their work with Molded plastic and Plywood furniture. This house was designed of industrial parts. The idea was to create something that was beautiful but easily mass producible. The exposed ceiling and structure gave it more of an industrial feel. All components were designed to be thin and compartmentalized. Its simplicity and “techy” nature are what makes this project timeless.



Eames House - Interior



**Charles and Ray  
Eames house,  
Santa Monica,  
California, 1948**

## Richard Neutra

- Kaufmann House, 1947, Palm Springs, California



This later work by Neutra helped to establish the Palm Springs aesthetic. This aesthetic became synonymous with such stars as Frank Sinatra, Dean Martin, Sammy Davis Jr., & Bob Hope. The house was developed to afford views to the owner of the California Desert. This gave the opportunity for the design to have sliding glass walls to allow natural ventilation with the dry desert air. The floors were of sandstone. The surfaces of the space were very simple. The lines that were created were sleek. It's this level of minimalism that became the frame for the desert views.

## Richard Neutra

- Miller House, 1937, Palm Springs, California



## Craig Ellwood

- Rozen House, 1963, West Los Angeles, California





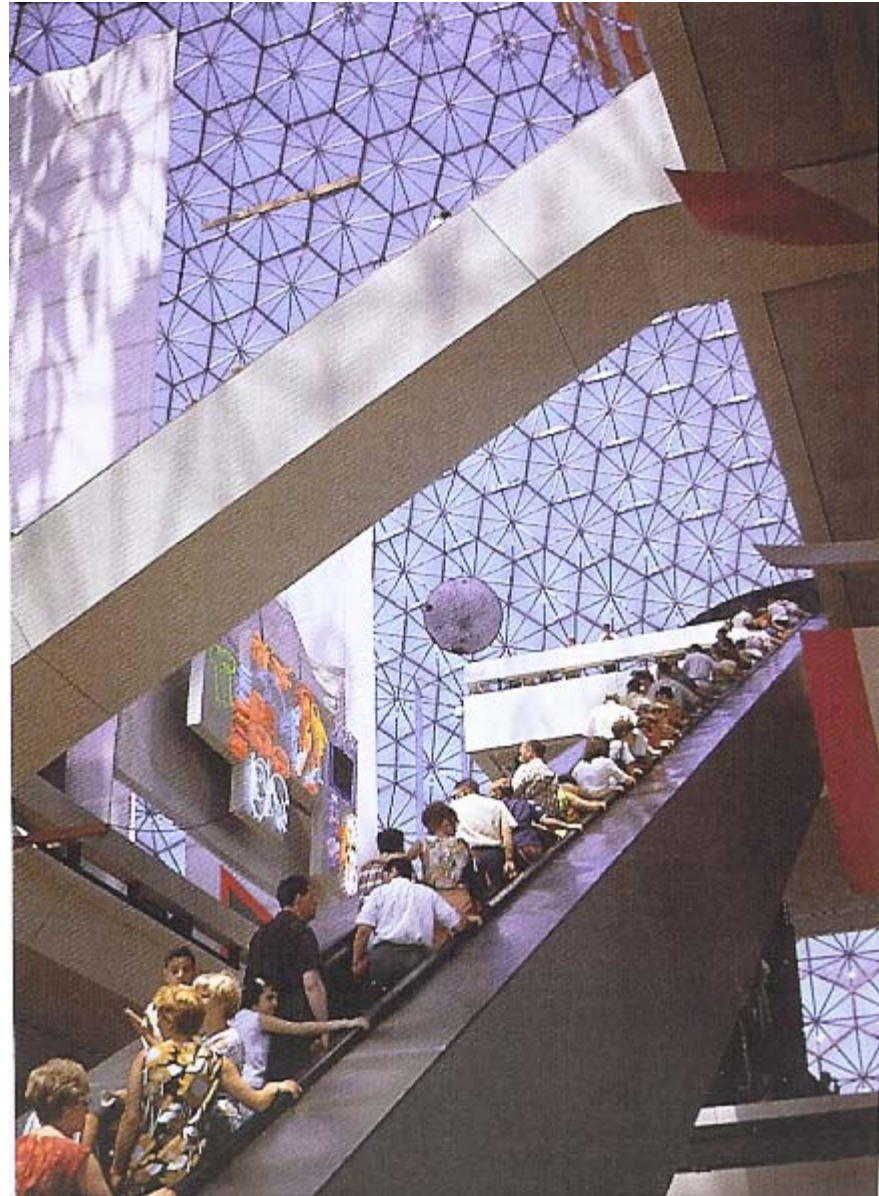
## Late 20<sup>th</sup> Century

- Buckminster Fuller
  - German Exhibit Pavilion, Montreal World's Fair, 1967



## Late 20<sup>th</sup> Century

- **Buckminster Fuller**
  - **United States Exhibit Pavilion, Montreal World's Fair, 1967**



## Late 20<sup>th</sup> Century

- Renzo Piano and Richard Rogers
- Centre Pompidou, Paris, 1977



## Late 20<sup>th</sup> Century

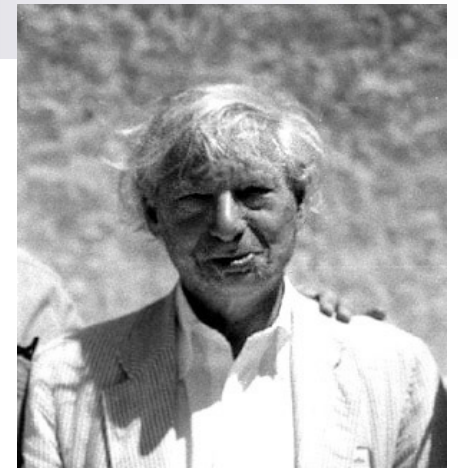
- Renzo Piano and Richard Rogers
- Centre Pompidou, Paris, 1977



## Late 20<sup>th</sup> Century

- Louis Kahn

- Yale Art Gallery, 1954



# Late 20<sup>th</sup> Century

- Louis Kahn
  - Saulk Institute, La Jolla, California, 1966



# Late 20<sup>th</sup> Century

- Louis Kahn
  - **Saulk Institute, La Jolla, California, 1966**



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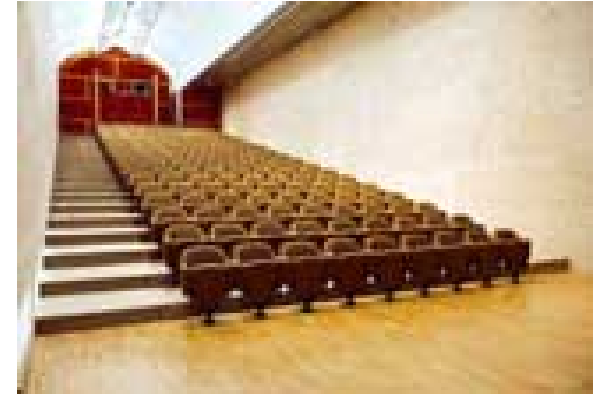


# Late 20<sup>th</sup> Century

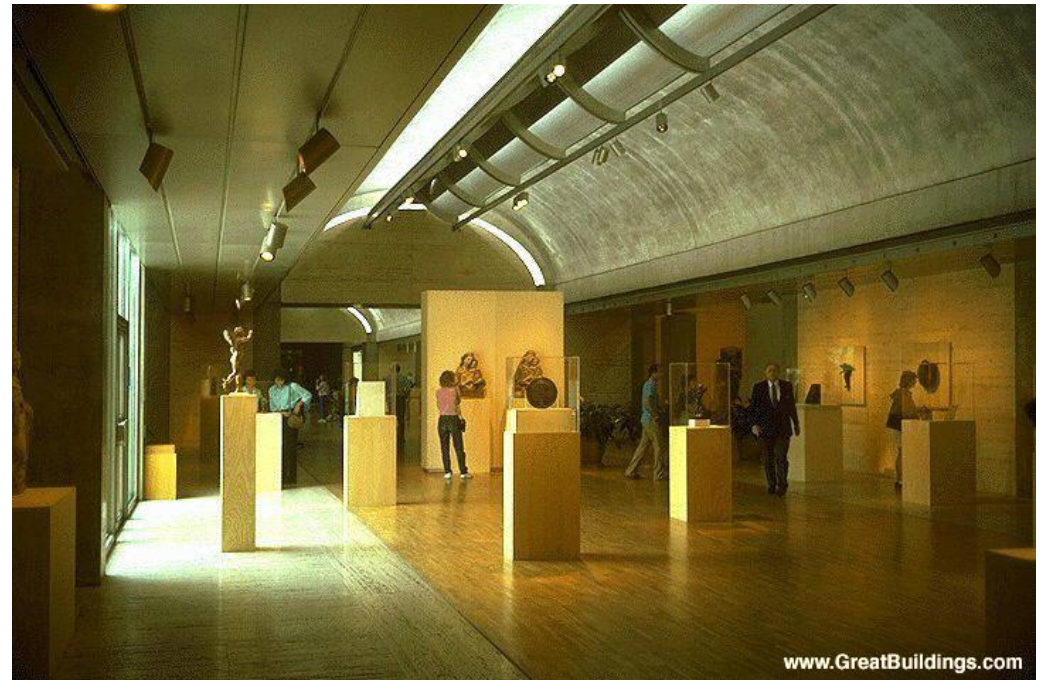
- Louis Kahn

- Kimball Art Museum 1966-1972

Kahn developed a series of barrel vaulted galleries in a series of structural bays. The design harkens back to Roman times. At the center of each vault, Kahn used a skylight/indirect light fixture to provide a gentle glow in the space. Moveable walls are used on the inside to display various pieces of art.



Kimball Museum - exterior



Kimball Museum - Interior

## Late 20<sup>th</sup> Century

- Louis Kahn

To express is to drive.

And when you want to give something presence,  
you have to consult nature.

And there is where Design comes in.

And if you think of Brick, for instance,  
and you say to Brick,

"What do you want Brick?"

And Brick says to you

"I like an Arch."

And if you say to Brick

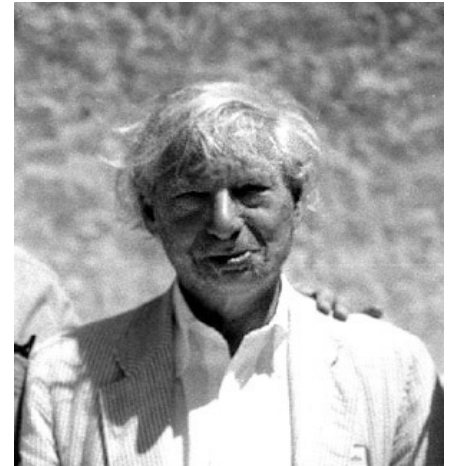
"Look, arches are expensive,  
and I can use a concrete lintel over you.

What do you think of that?"

"Brick?"

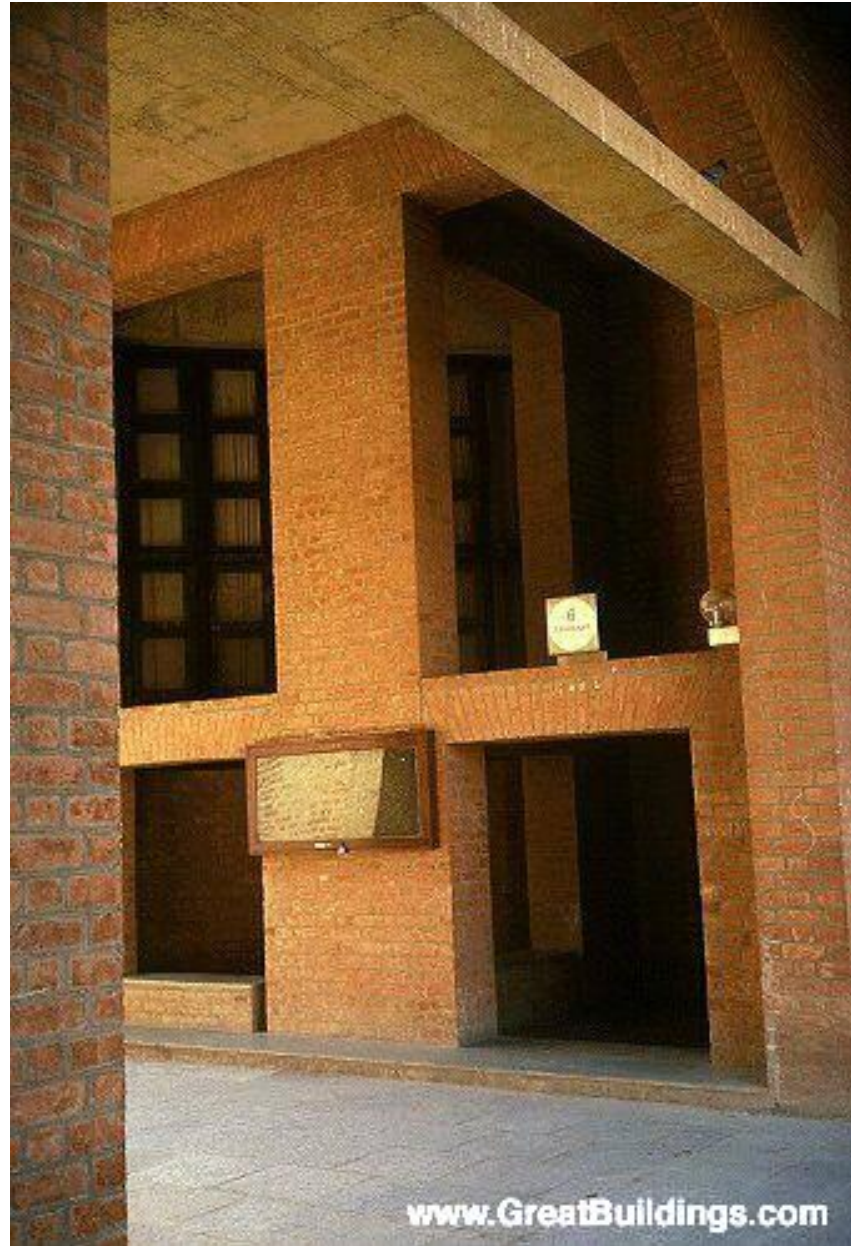
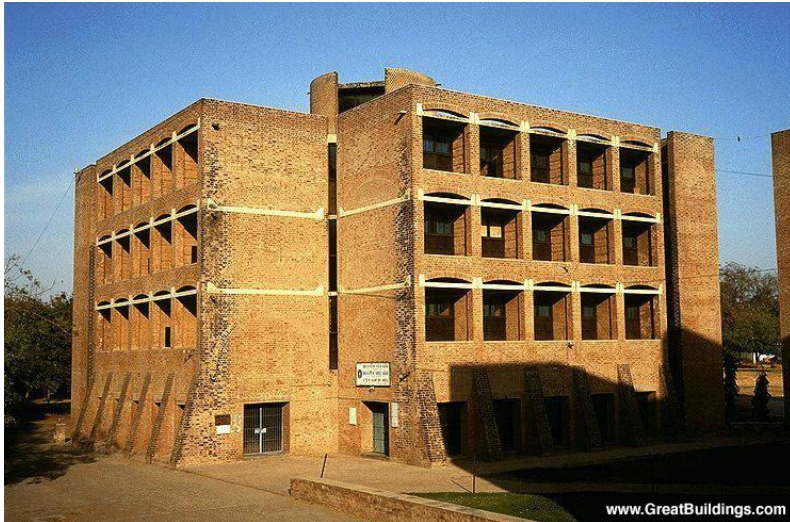
Brick says:

"... I like an Arch"



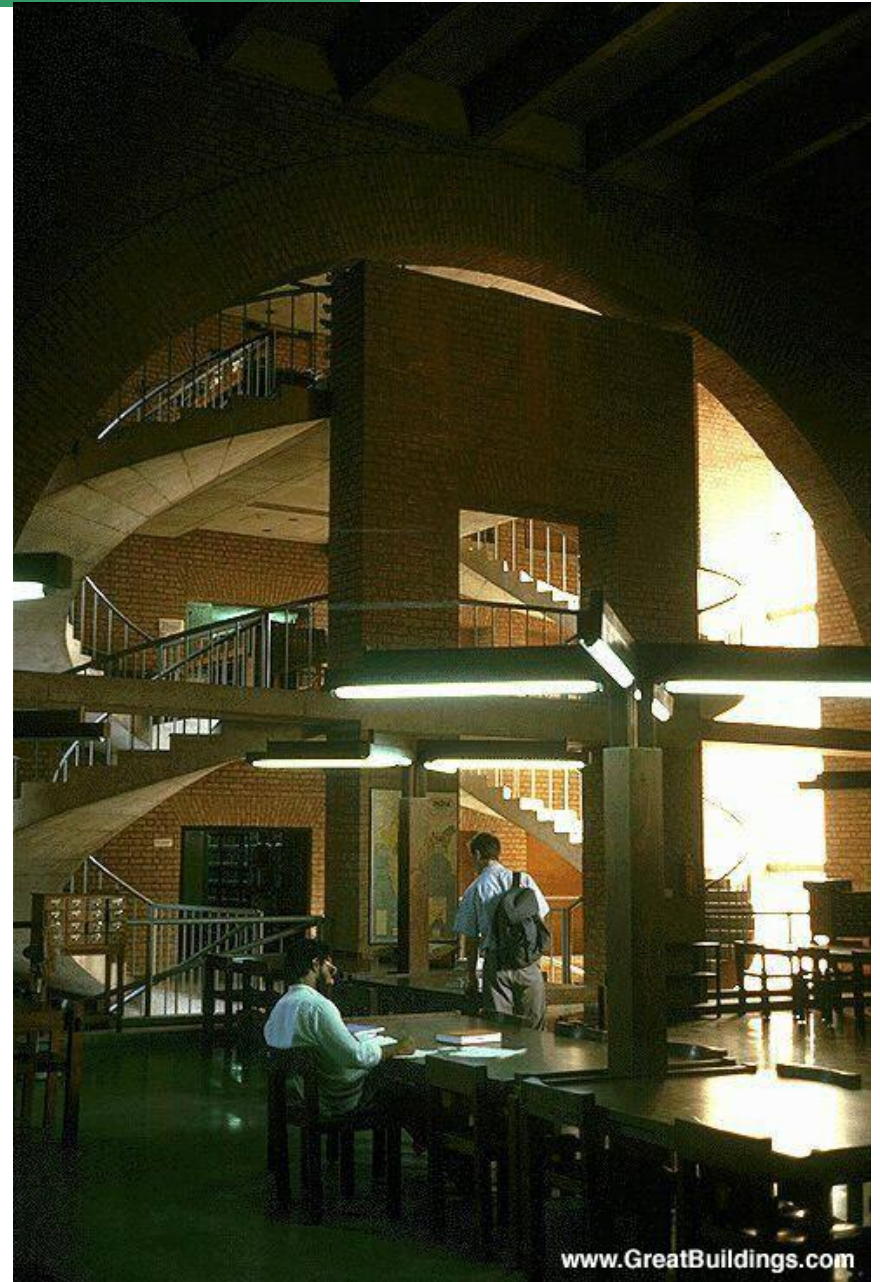
# Late 20<sup>th</sup> Century

- Louis Kahn
  - School of Government, Ahmedabad, India, 1963



## Late 20<sup>th</sup> Century

- Louis Kahn
  - School of Government, Ahmedabad, India, 1963



## Late 20<sup>th</sup> Century

- Louis Kahn
  - Yale University Library, 1974



## Late 20<sup>th</sup> Century

- Louis Kahn
  - National Assembly of Bangladesh, 1962 - 1983



## Late 20<sup>th</sup> Century

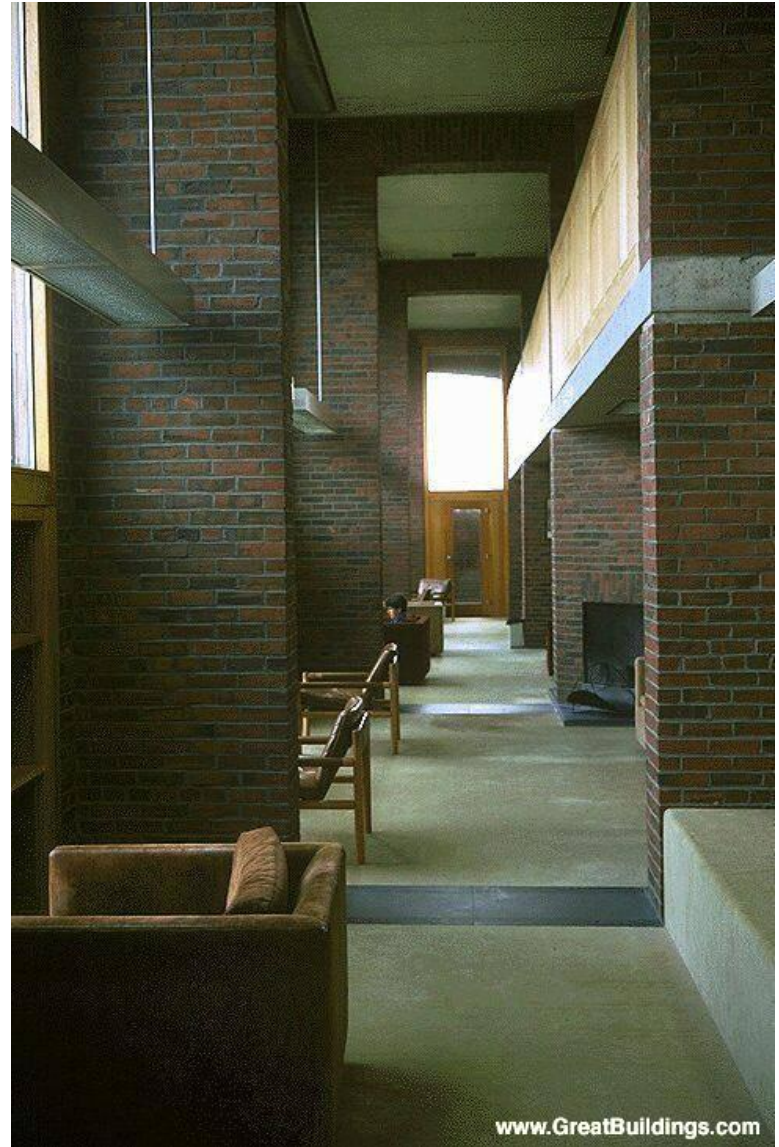
- Louis Kahn
  - National Assembly of Bangladesh, 1962 - 1983





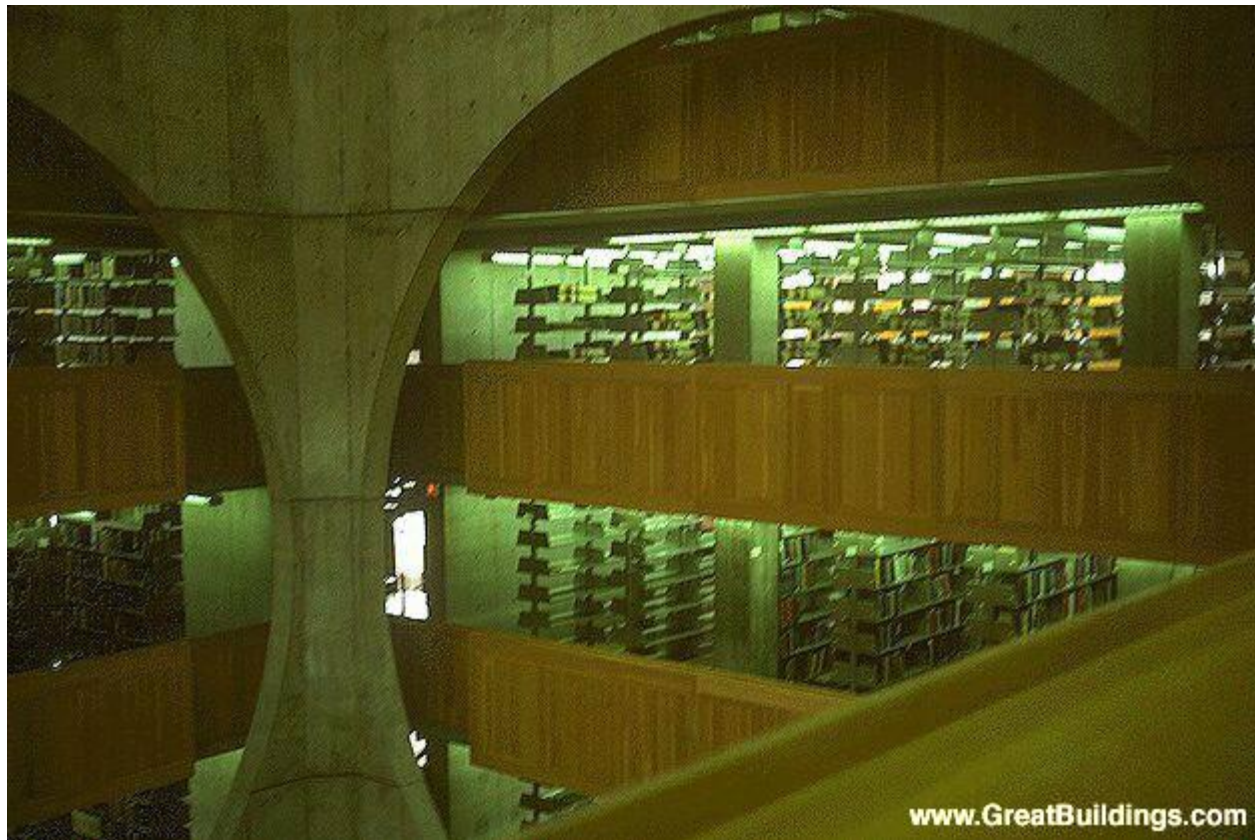
# Late 20<sup>th</sup> Century

- Louis Kahn
  - Phillips Exeter Academy, 1972



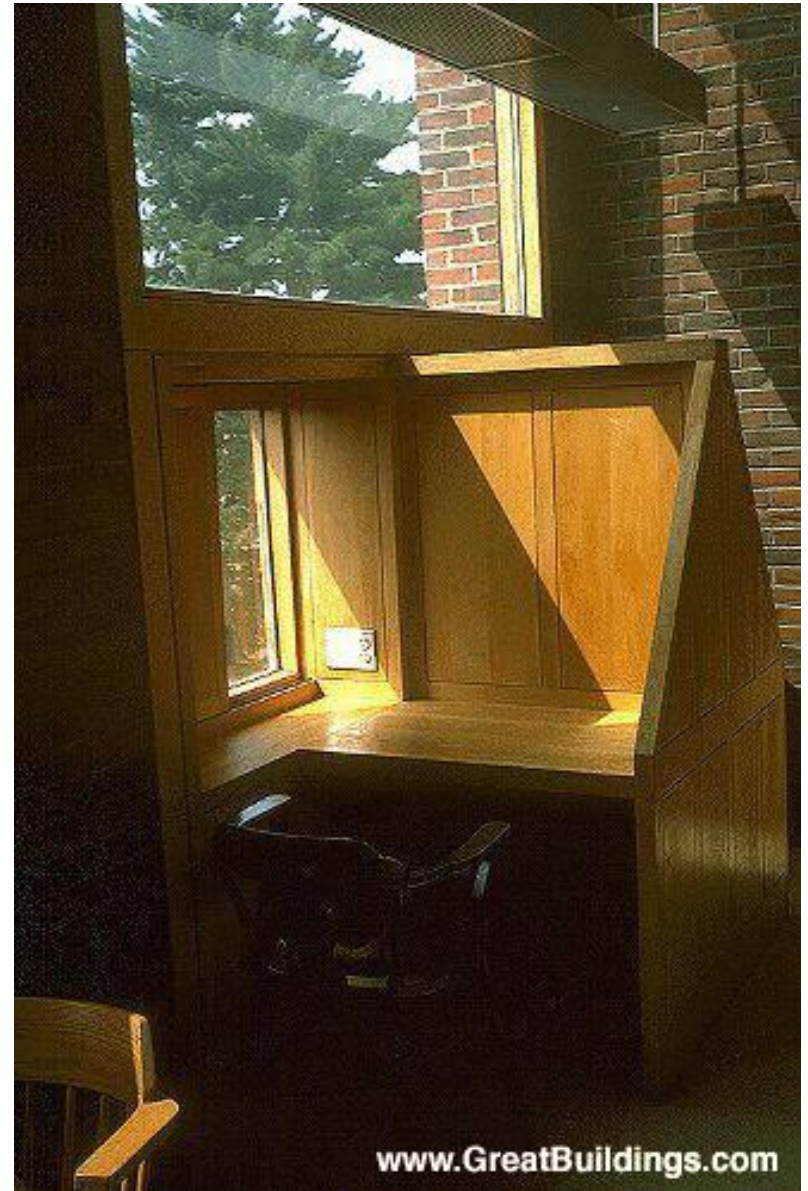
## Late 20<sup>th</sup> Century

- Louis Kahn
  - Phillips Exeter Academy, 1972



## Late 20<sup>th</sup> Century

- Louis Kahn
  - Phillips Exeter Academy, 1972



## Late 20<sup>th</sup> Century

- Tadao Ando
  - Kidosaki House, 1986

Reminiscent of the work of Louis Kahn, the Kidosaki house makes a statement with its minimalist nature. The massive concrete forms offset by delicately designed furniture and railings. The house opens it self to an enclosed garden and the sky above. Ando's work is a lesson in detailing. The joinery and crispness of lines are key in a very simple environment since they are what's noticeable.



Kidosaki house – living room

## Late 20<sup>th</sup> Century

- I. M. Pei
  - National Gallery of Art – East Gallery, 1978



Chinese-born I. M. Pei, is known for his strict use of simple geometries and his superbly clean lines and detailing. The National Gallery of Art in Washington, DC is the epitome of his work. The forms of the building are triangular. The triangular atrium has a series of bridges and balconies that connect the various wings scissoring across the space. The atrium itself is fully lit from above by skylights.

## Late 20<sup>th</sup> Century

- I. M. Pei
  - National Gallery of Art – East Gallery, 1978



## Late 20<sup>th</sup> Century

- I. M. Pei
  - National Gallery of Art – East Gallery, 1978



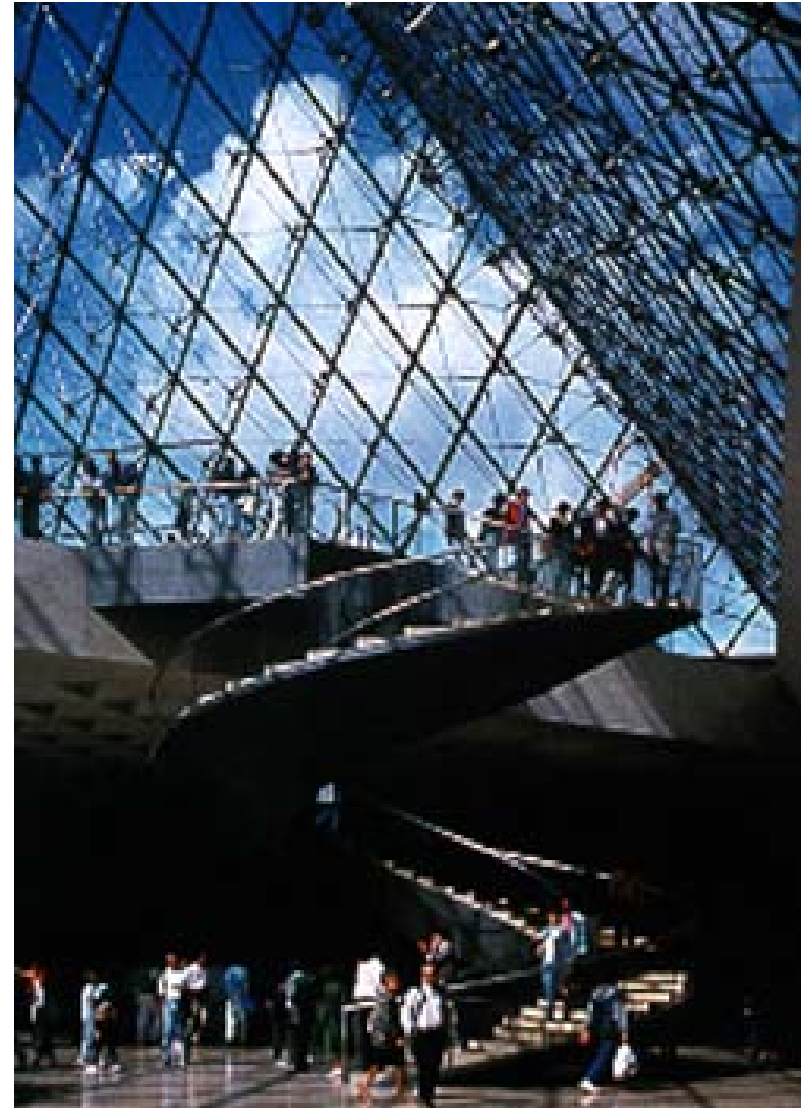
## Late 20<sup>th</sup> Century

- I. M. Pei

- Pyramid Louvre, 1989

In this addition, Pei chose triangles once again to create the entry hall for the lower galleries of the Louvre. The Pyramid itself, is constructed of suspended glass panels. The lightness of the structure counteracts the massive concrete waffle slab roof of this wing of the gallery.

Pei in his partnership with James Freed and Henry Cobb have built some of the most monumental structures of the 20<sup>th</sup> Century. Their work is typified by the quality of the detail and it's simplicity of form. Pei, now in his 80's still is actively practicing today.

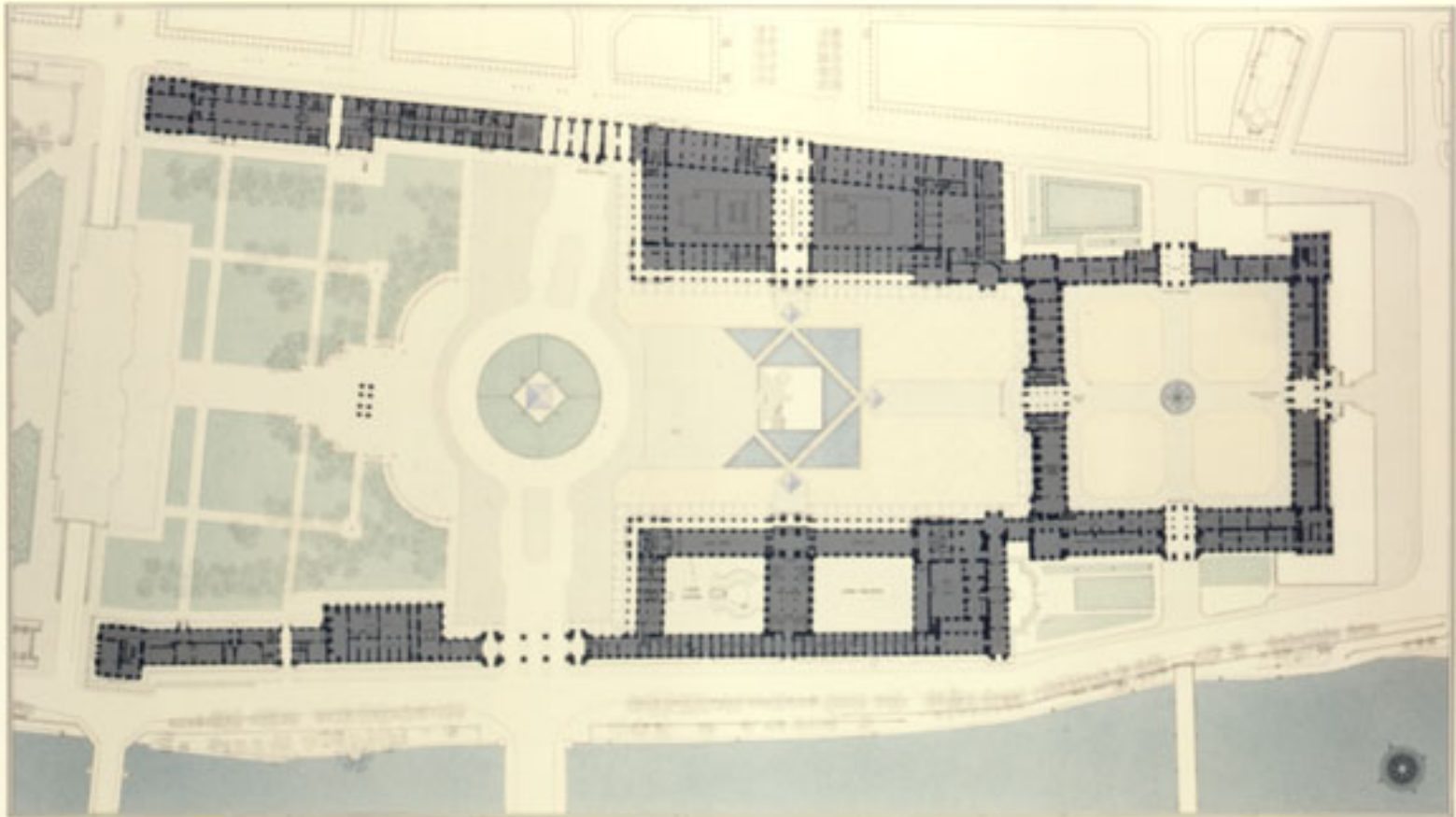


Pyramid Louvre – Atrium



# Late 20<sup>th</sup> Century

- I. M. Pei
  - Pyramid Louvre, 1989



## Late 20<sup>th</sup> Century

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  - Pyramid Louvre, 1989



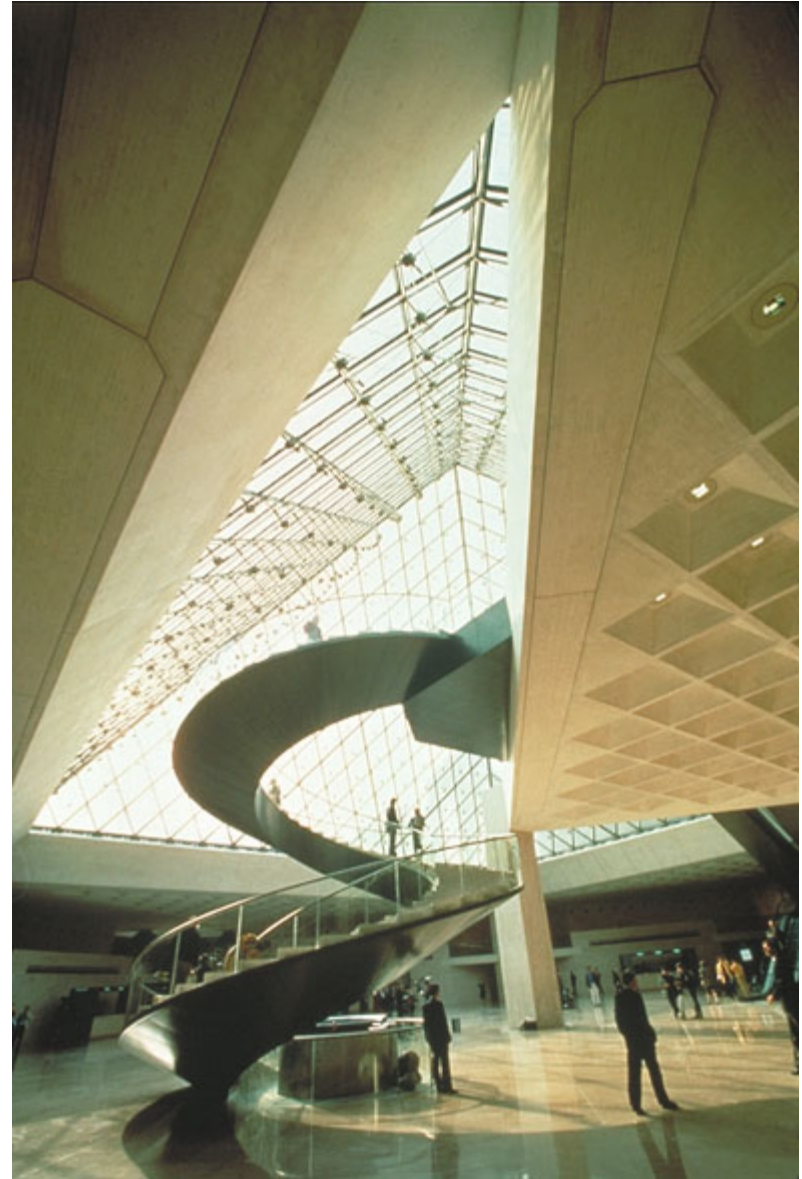
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  - Pyramid Louvre, 1989



## Late 20<sup>th</sup> Century

- I. M. Pei
  - The Morton Myerson Symphony Center, Dallas, Texas, 1989



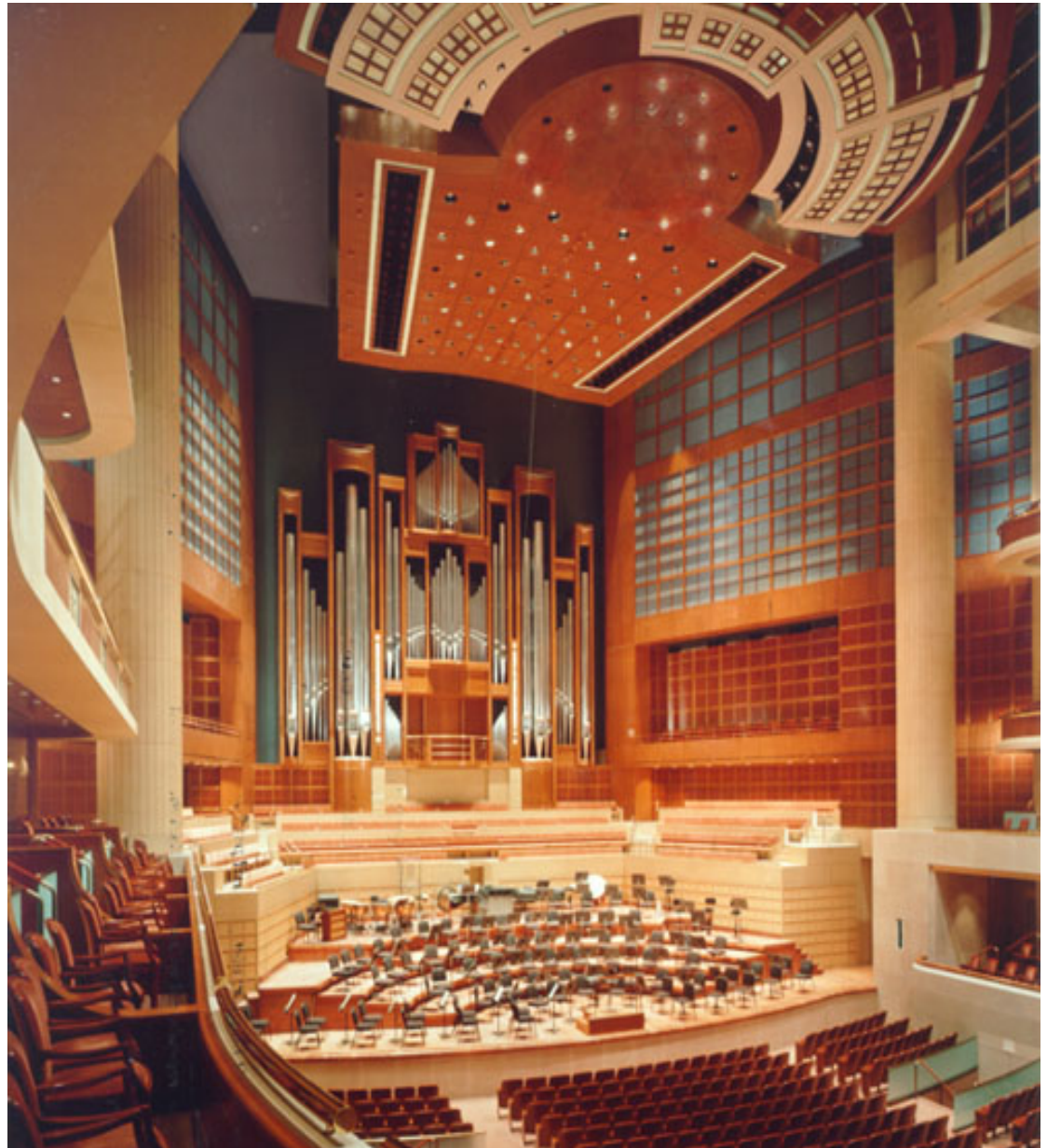
## Late 20<sup>th</sup> Century

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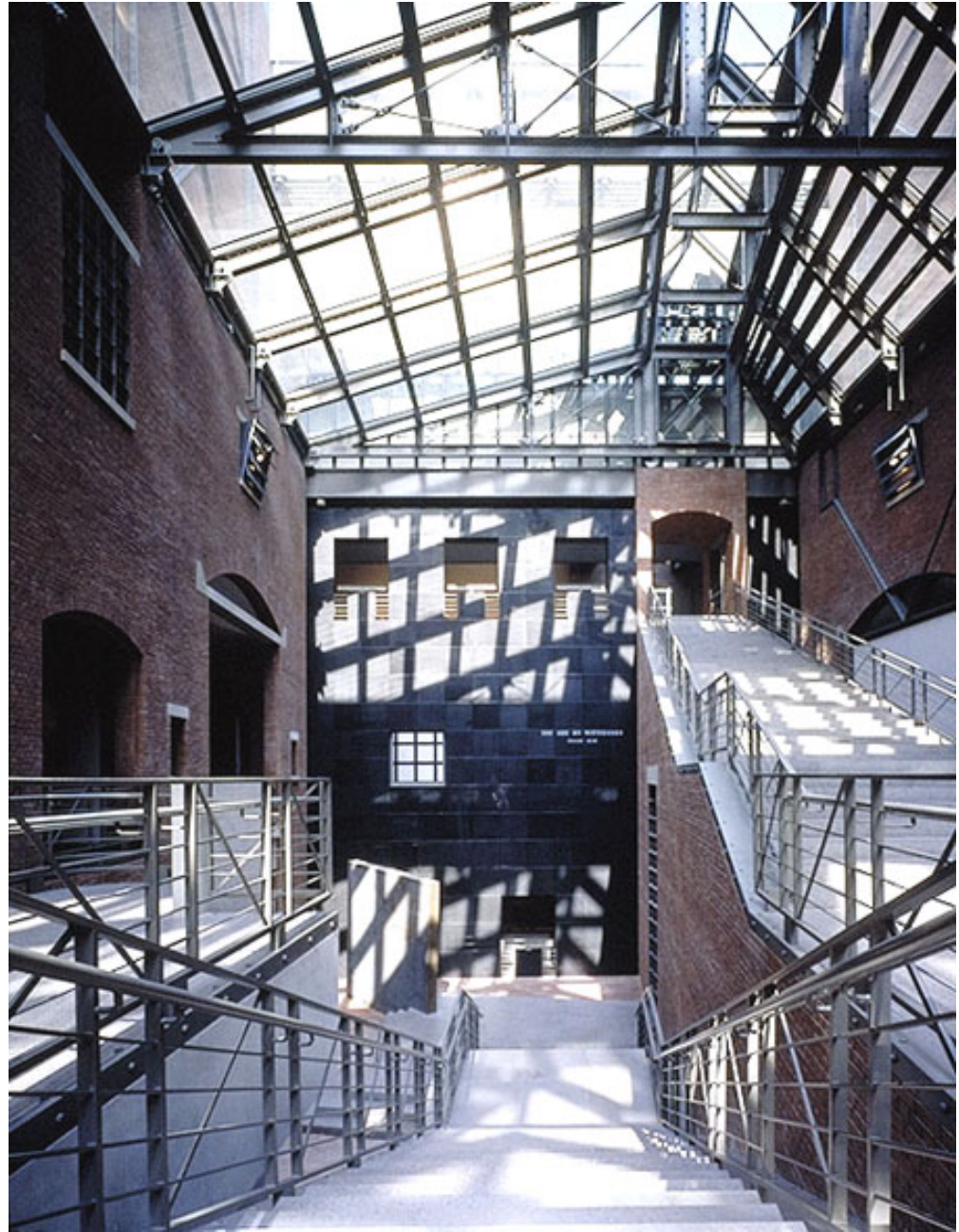
- I. M. Pei
  - The United States Holocaust Museum, Washington, DC, 1993





## Late 20<sup>th</sup> Century

- I. M. Pei
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- I. M. Pei
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## Late 20<sup>th</sup> Century

- The New York Five

**Peter Eisenman**

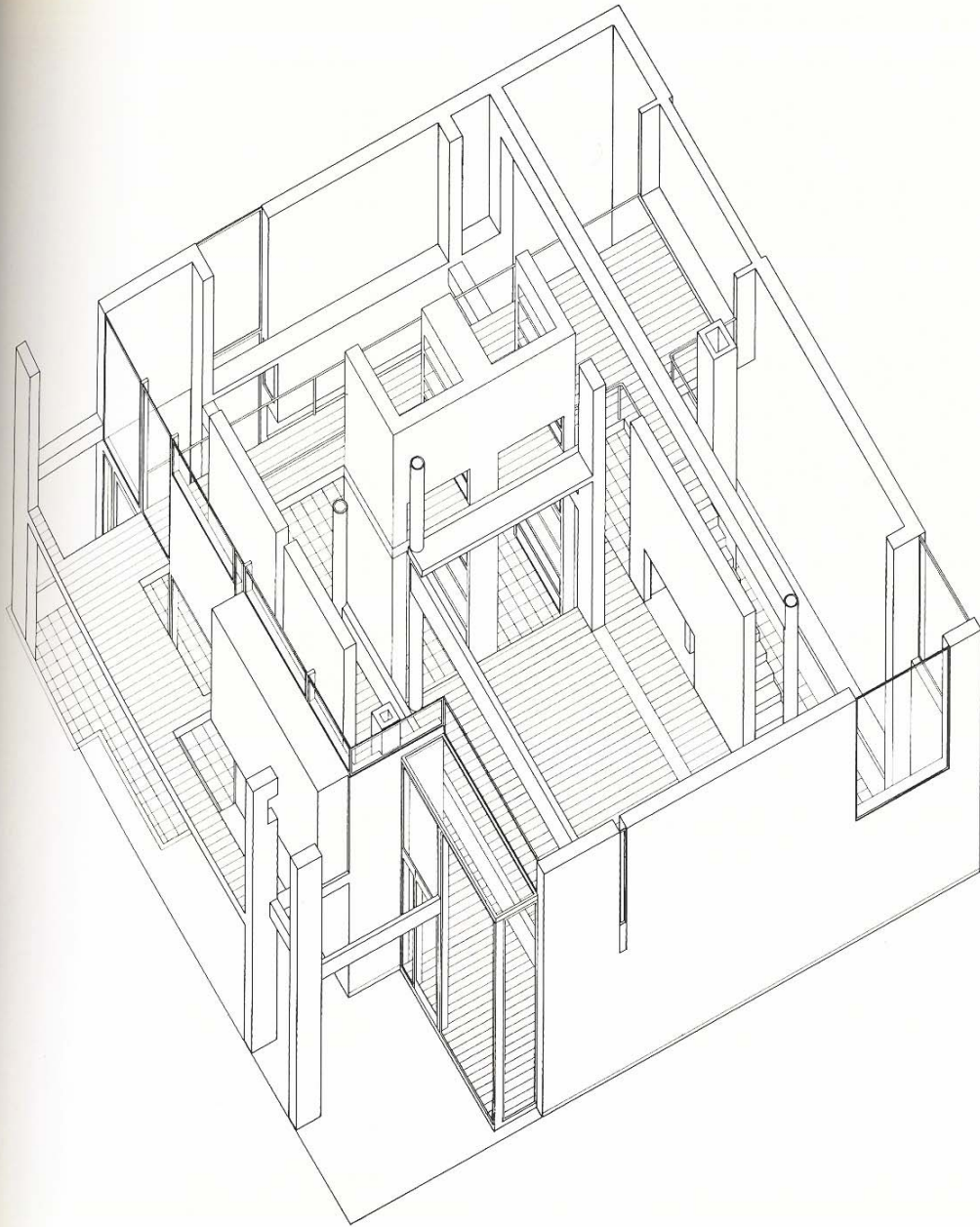
**Michael Graves**

**Charles Gwathmey**

**John Hedjuk**

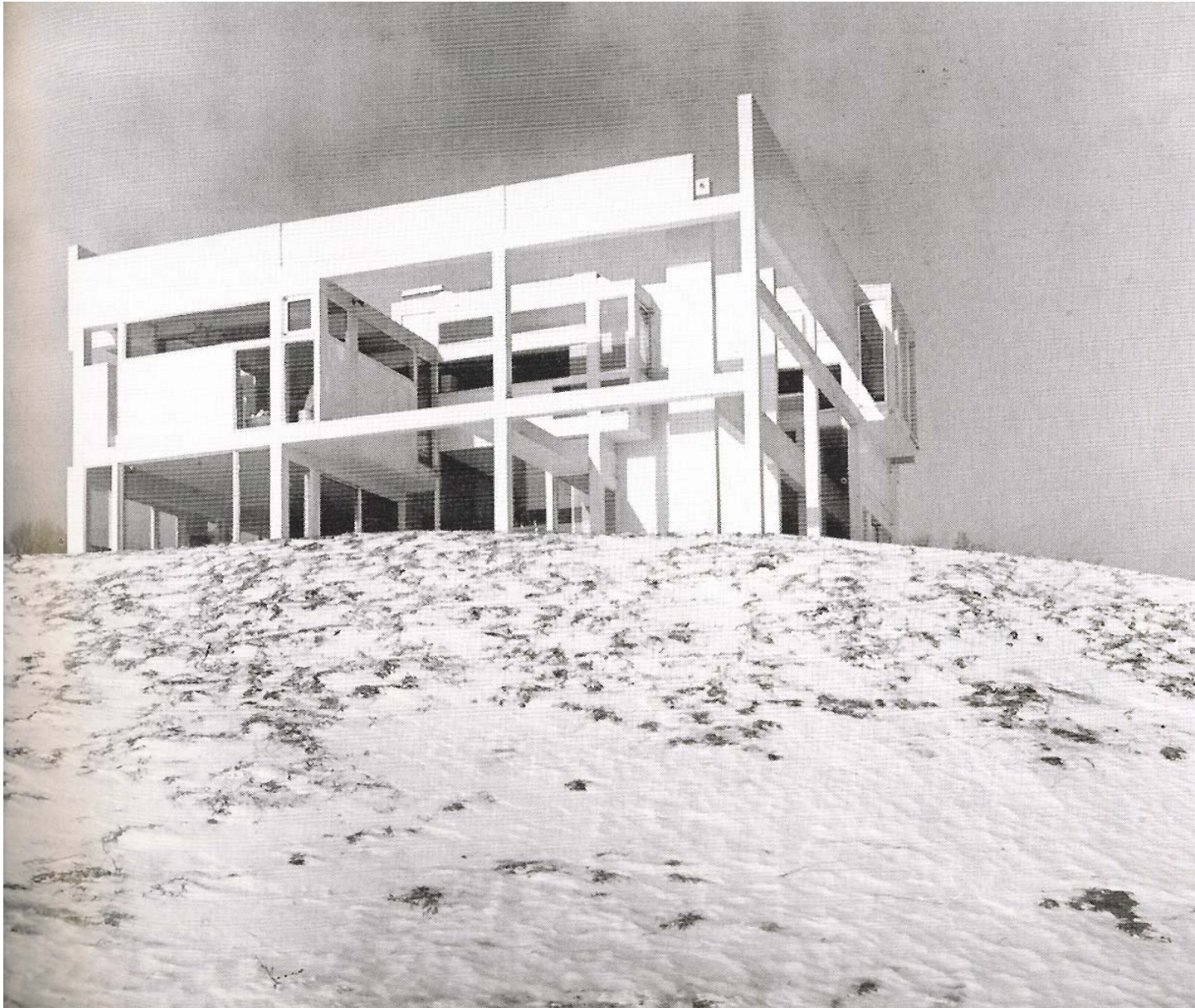
**Richard Meier**

# Late 20<sup>th</sup> Century



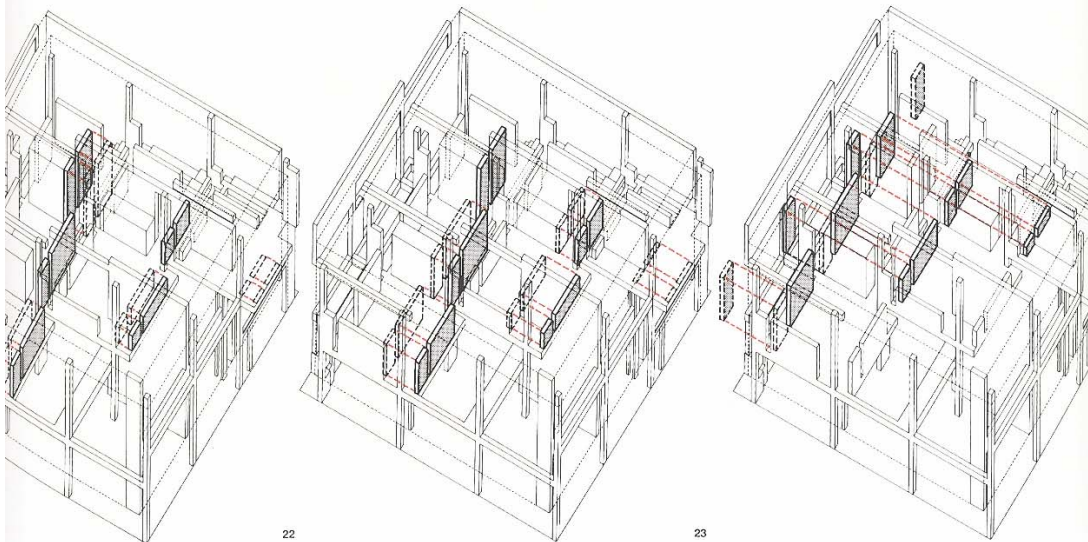
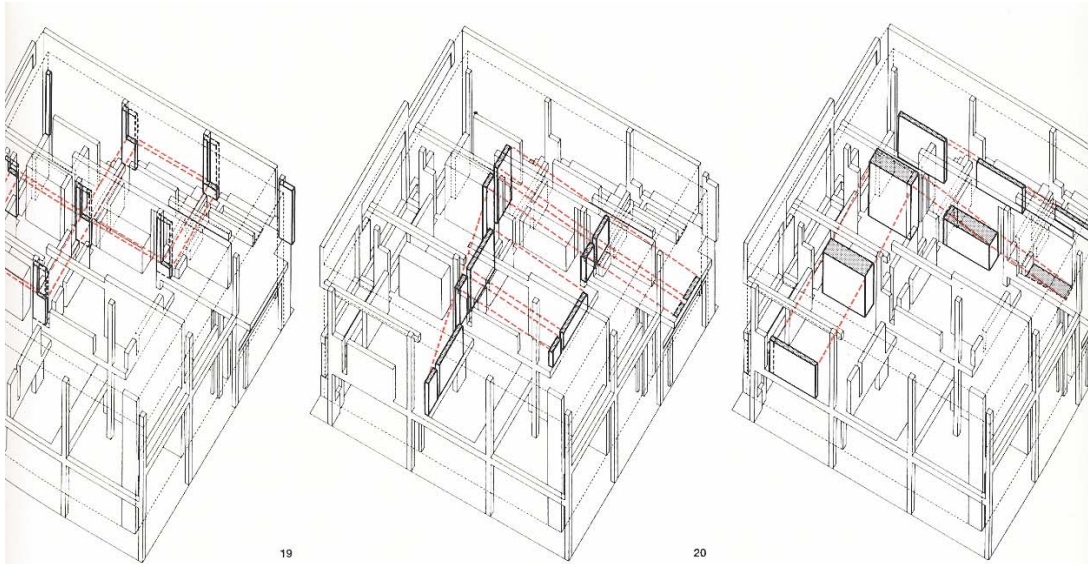
**Peter Eisenman,  
House 1, 1967**

## Late 20<sup>th</sup> Century

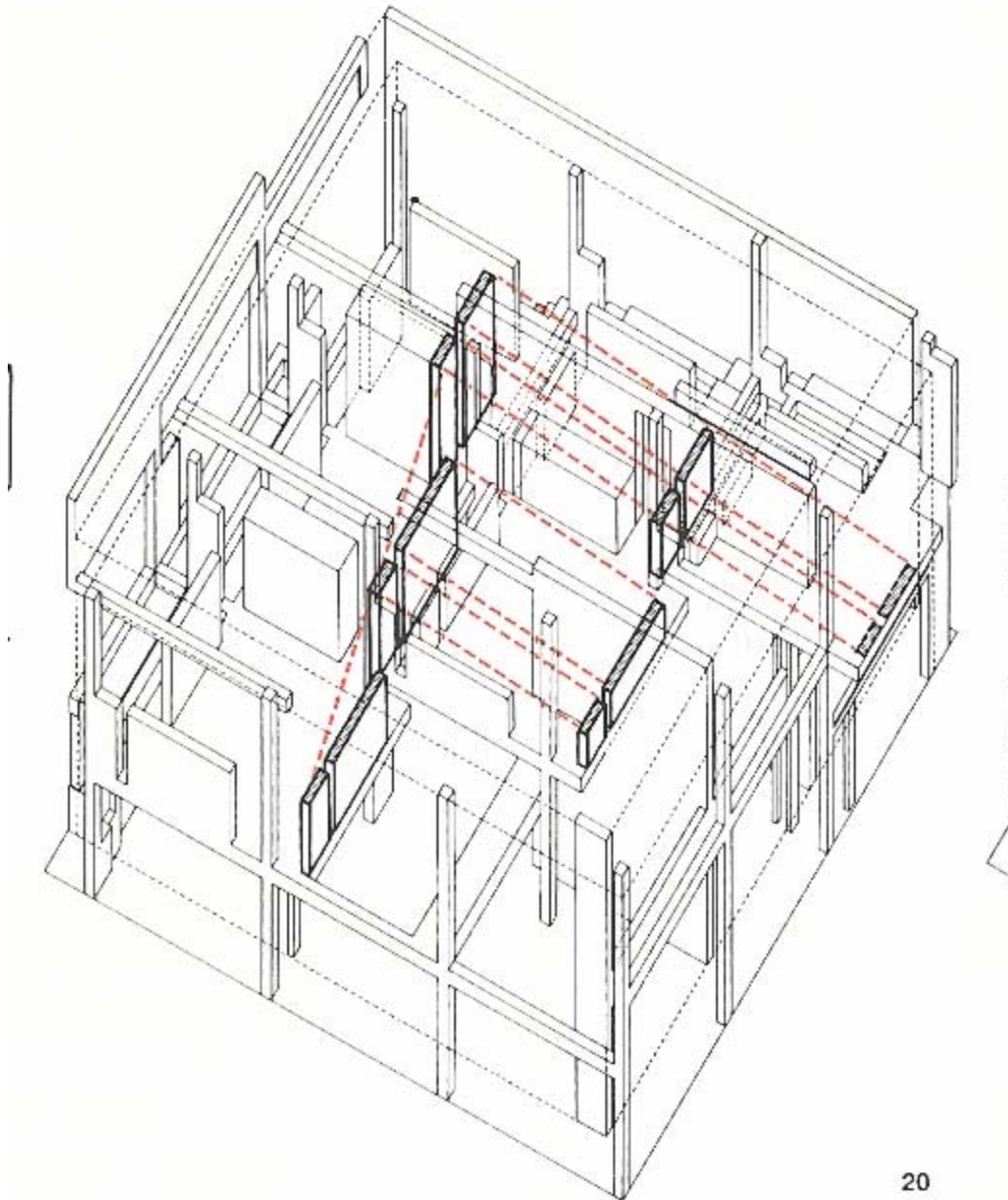


**Peter Eisenman, House 1, 1967**

# Late 20<sup>th</sup> Century



**Peter Eisenman,  
House 2, 1969**



**Peter Eisenman,  
House 2, 1969**

## Late 20<sup>th</sup> Century



**Richard Meier  
Smith House,  
1965**

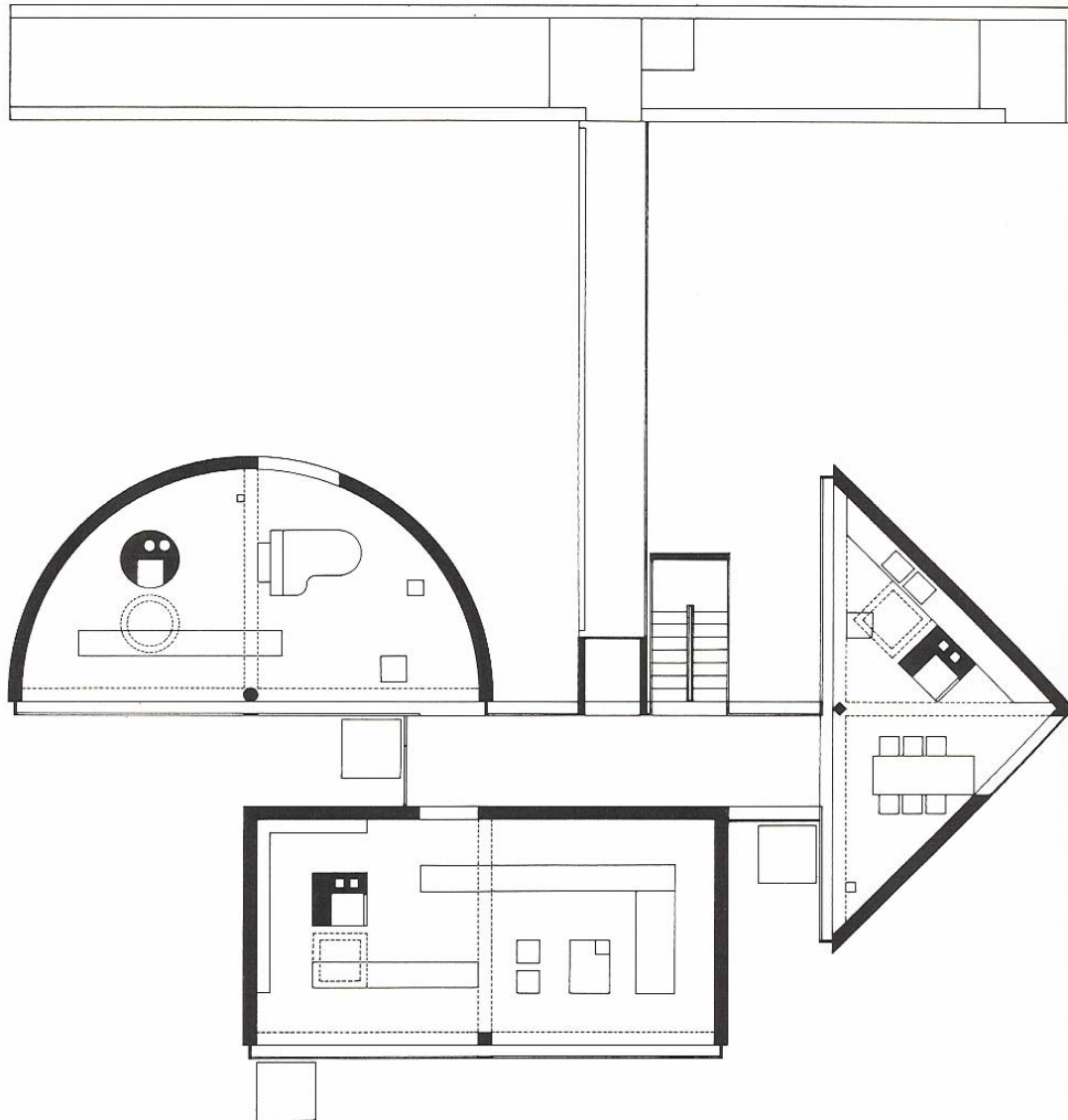


## Late 20<sup>th</sup> Century



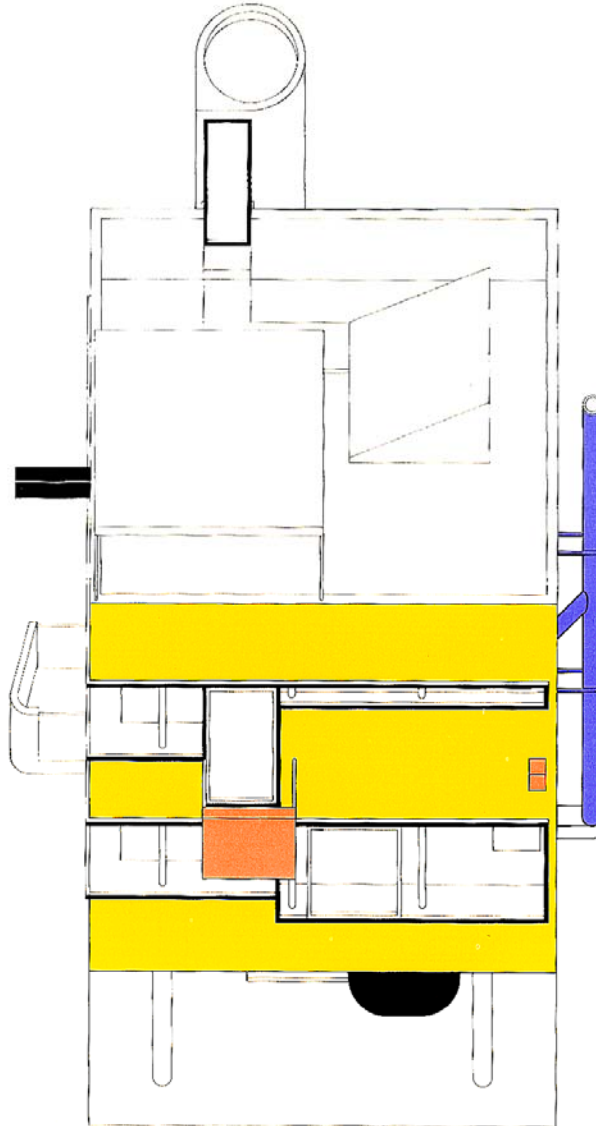
**Richard Meier  
Smith House,  
1965**

# Late 20<sup>th</sup> Century



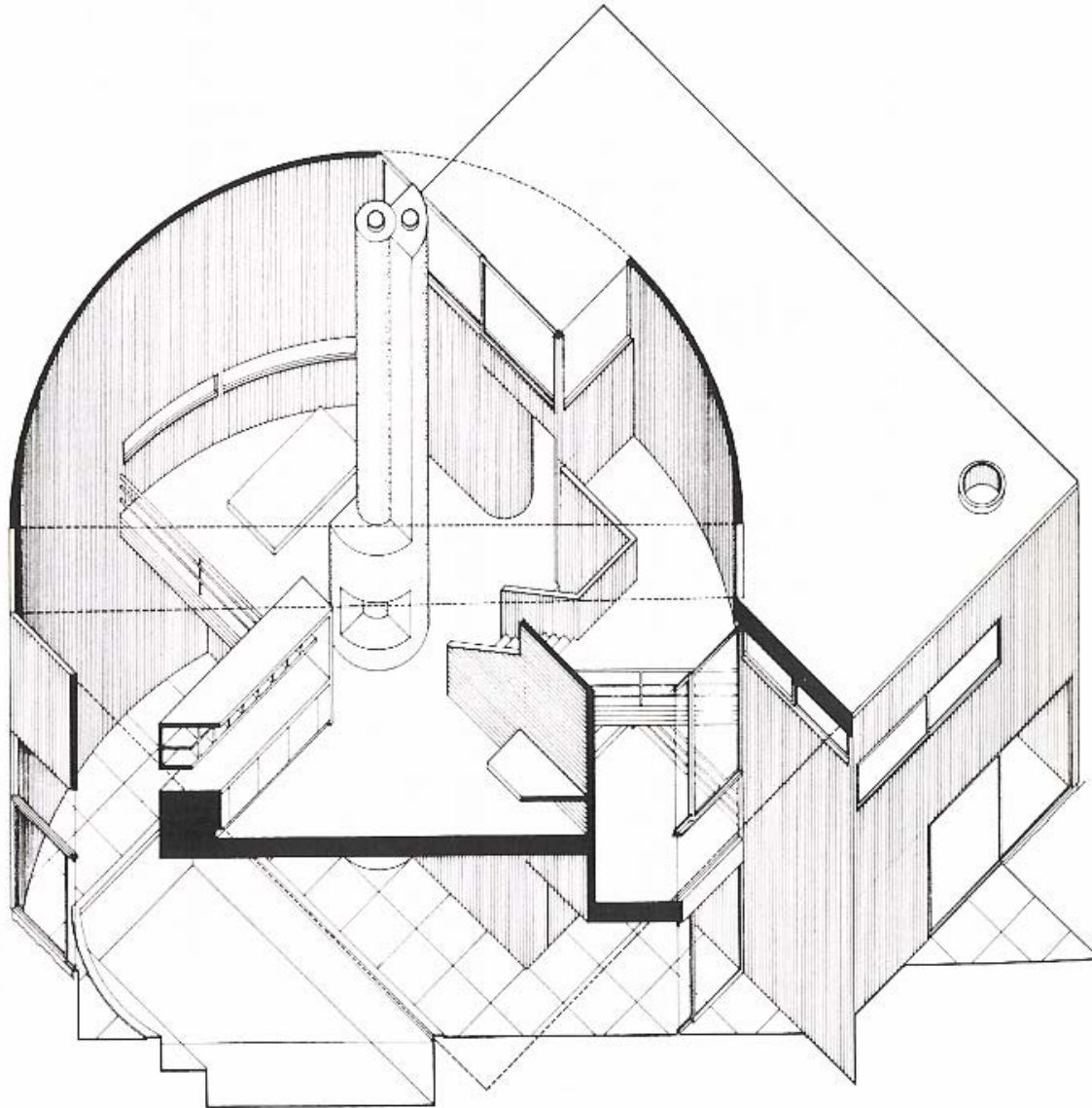
**John Hedjuk**  
**One Half House,**  
**1966**

# Late 20<sup>th</sup> Century



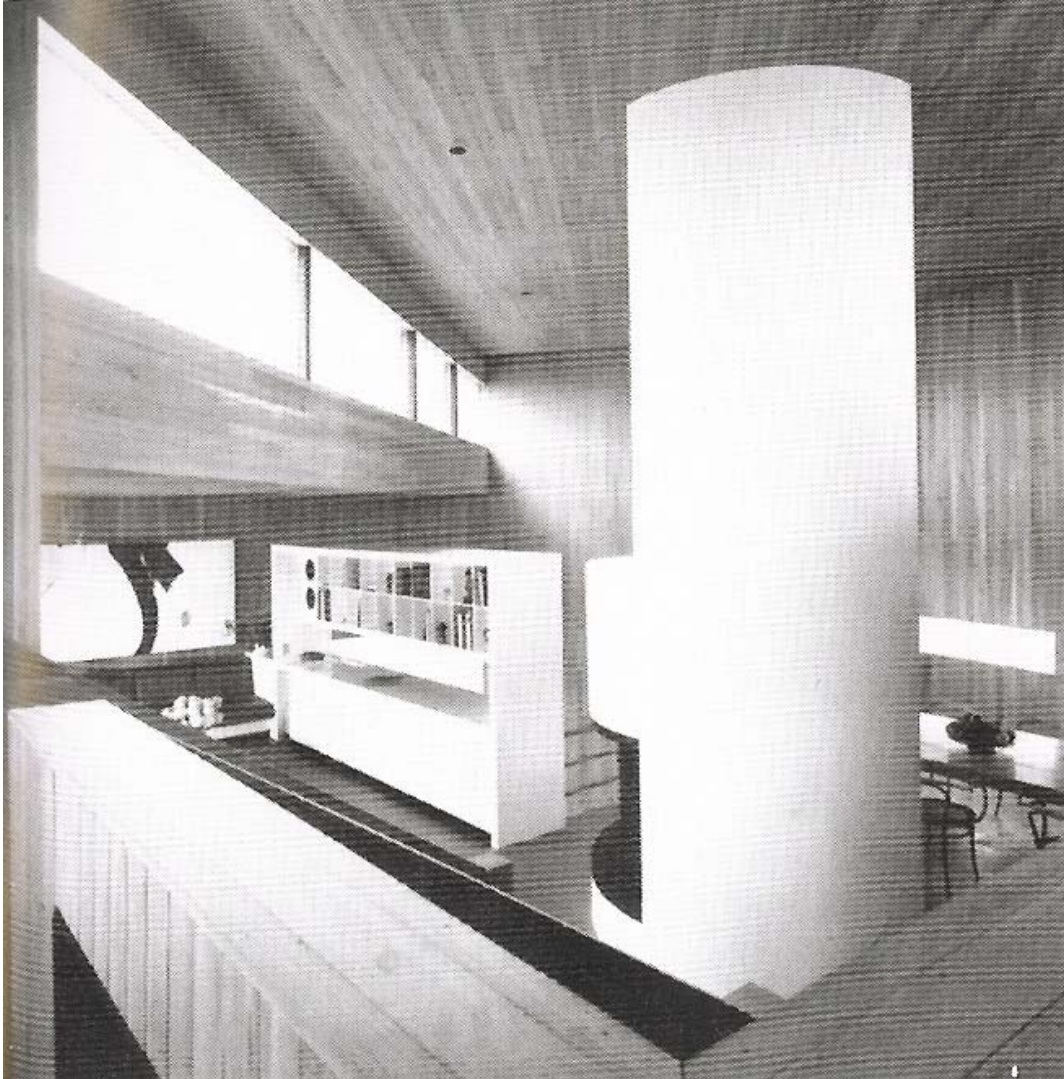
**John Hedjuk  
Bernstein House,  
1968**

# Late 20<sup>th</sup> Century



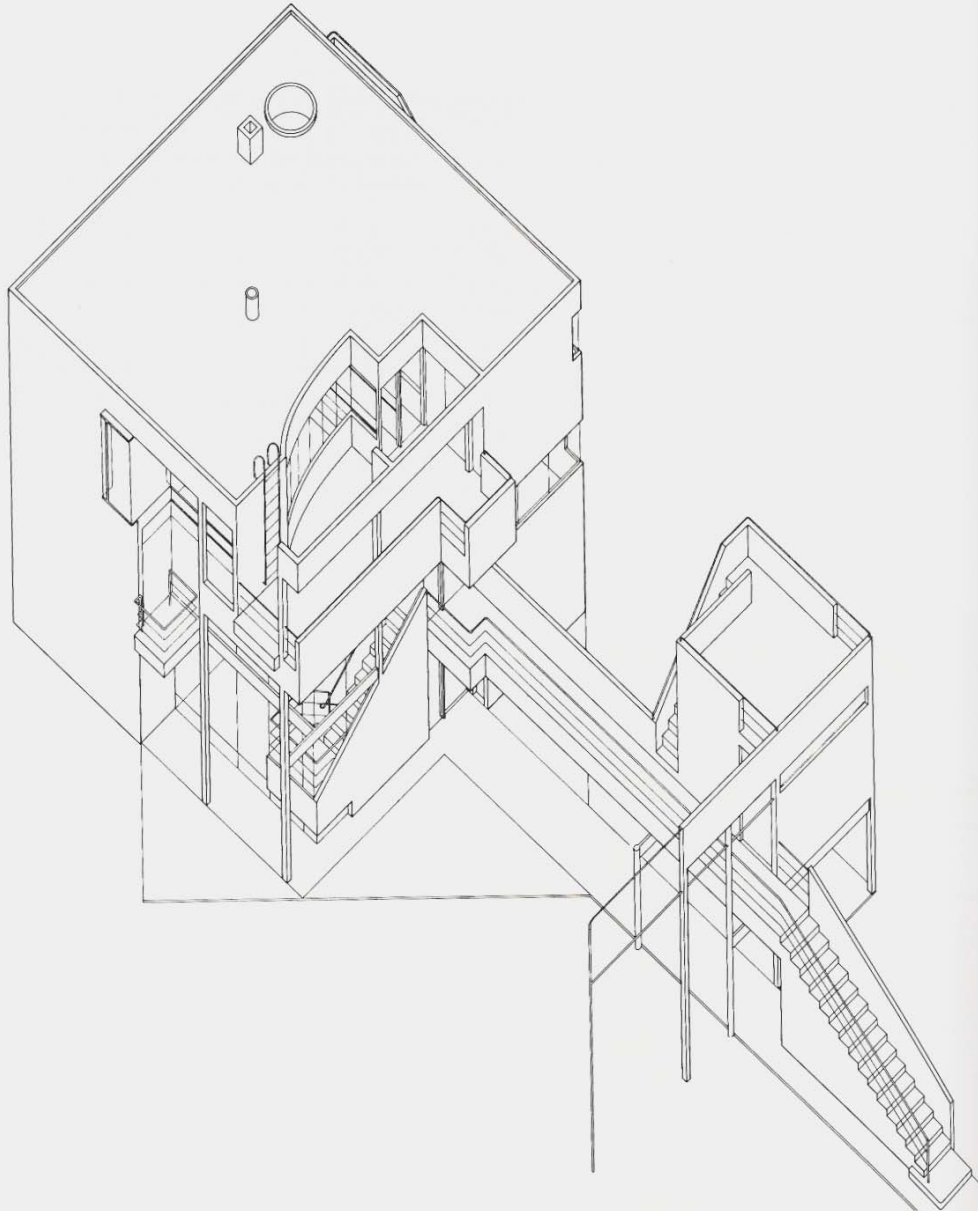
**Charles Gwathmey,  
Bridgehampton  
Residence, 1970**

## Late 20<sup>th</sup> Century



**Charles Gwathmey,  
Bridgehampton  
Residence, 1970**

# Late 20<sup>th</sup> Century



**Michael Graves,  
Hanselmann House,  
1967**

# Late 20<sup>th</sup> Century



**Michael Graves,  
Hanselmann House,  
1967**

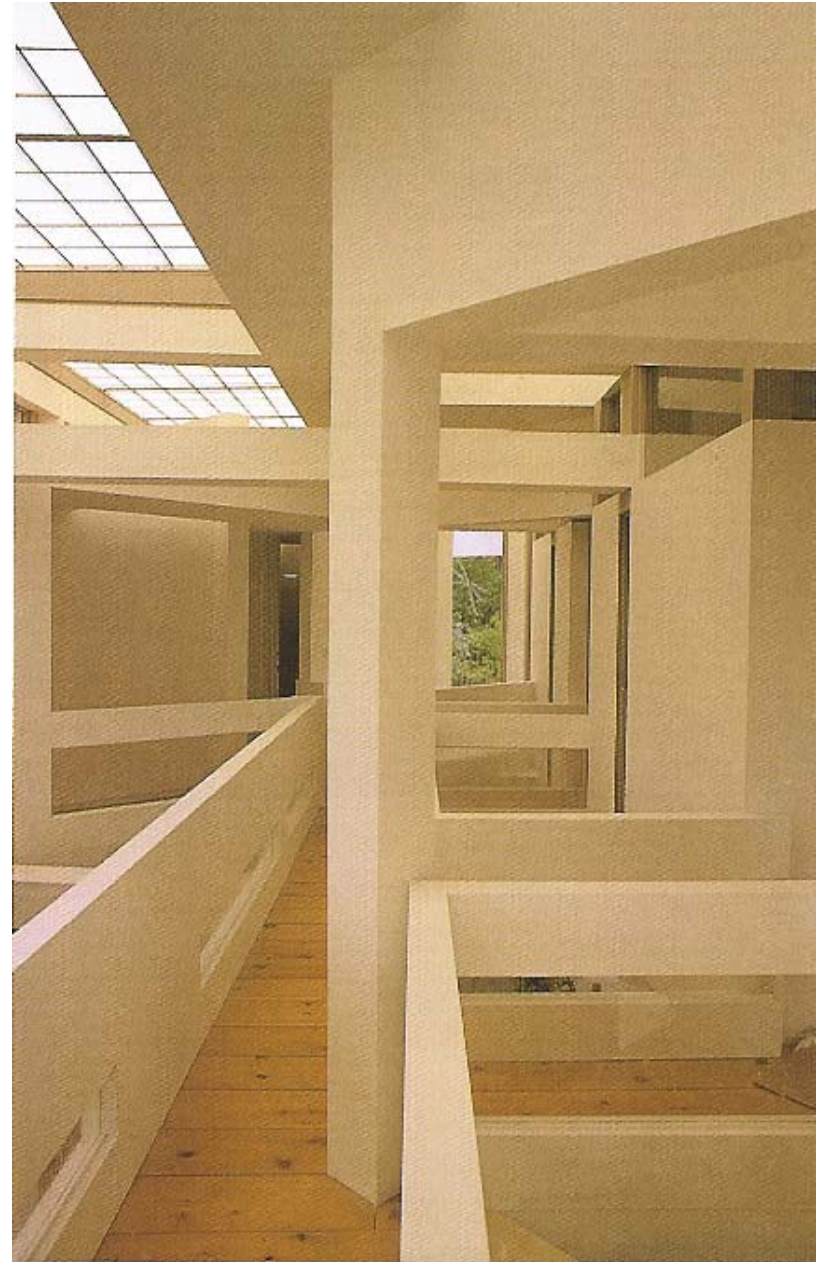
# Late 20<sup>th</sup> Century

- Peter Eisenman

- Miller House, 1970

Another of the “New York Five” group, Peter Eisenman’s early work was consistent with the White Movement. Unlike some of the other “White” Designers, Eisenman used angles which broke from the strict geometries. “white” Designs were typically very open to the outside world which allowed the colors of nature to contrast with the internal aesthetic.

The house was two cubes that overlapped each other. One cube was at 45 degrees to the other. The area where the two cubes overlapped was created as a void that was skylit from above. This created a large central space that acted as a datum from which all other rooms were organized.





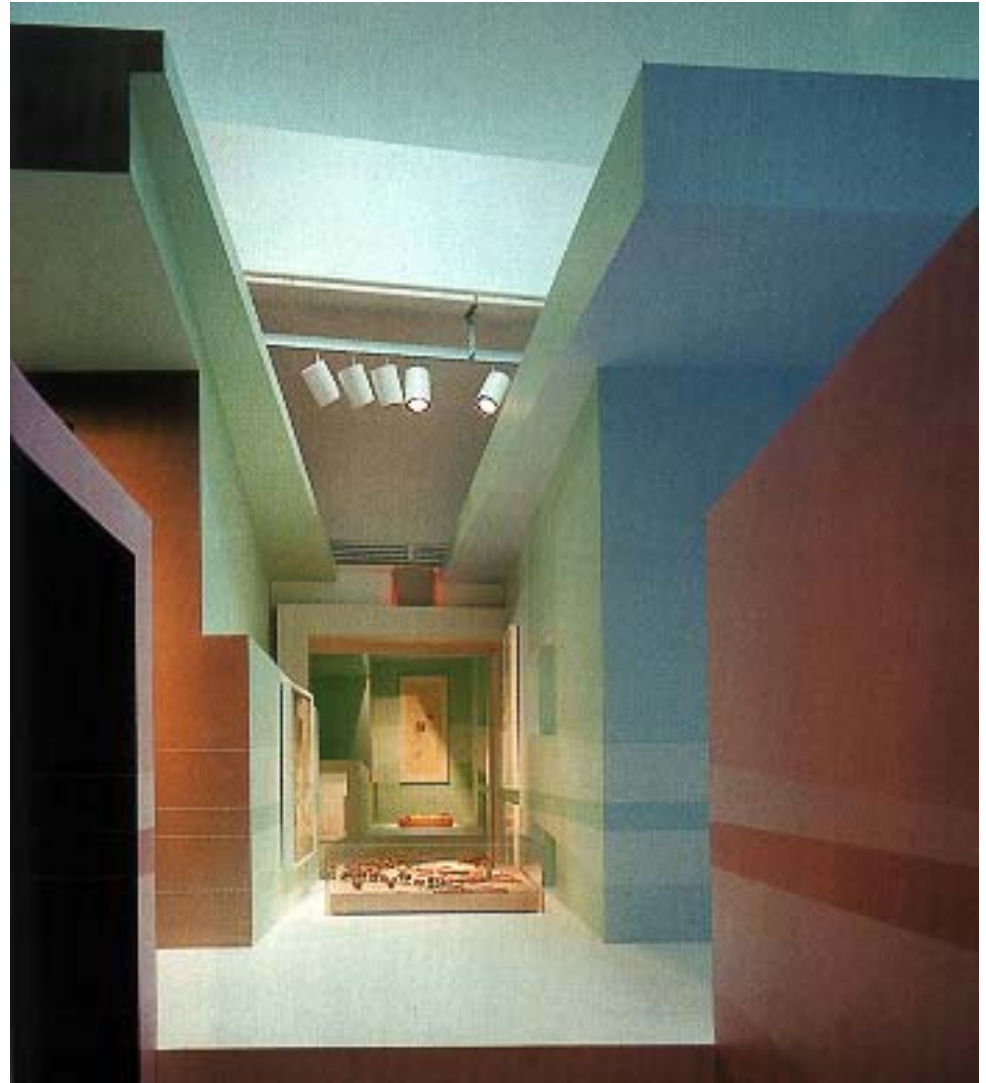
# Late 20<sup>th</sup> Century

- Peter Eisenman

- Museum Installation, 1994

As Eisenman progressed through his career he began to develop these geometrical relationships he first experimented on in his earlier work. In this installation into an existing classical building in Montreal, Eisenman uses overlapping Greek Crosses to define the exhibition. Each color represents a City. Within each color, Eisenman used materials of similar color to offset on another on a particular wall and create visual interest. By alternating from Gypsum to tile (flush mounted) the wall began to have character and break up the plans within a single color.

The overlapping geometries of Eisenman's work rings true in most of his work. These complex geometries afford Eisenman the "In-between" space where they coincide that allow him to create something special.



Museum Installation - interior

# Late 20<sup>th</sup> Century

- **Richard Meier**

- **Stadhaus, 1993**

The New York Five movement was based on simple geometric forms similar to that of the DeStijl. The difference occurred in that everything was white. The simple geometries based upon square proportion, also grew from the earlier Rational Movement in Europe popularized by Terragni. Earlier in his career the geometries and color were very strict to the principles. But as Richard Meier has matured, he has incorporated curves and color into his designs. Meier is considered one of the greatest contemporary American designers.



Stadhaus - interior

# Late 20<sup>th</sup> Century

- **Michael Graves**
  - **Furniture Showroom 1980**

Michael Graves had become the leader of the classical revival branch of Postmodern movement (“PoMo”). The movement copied classical elements, exaggerated their proportions, used new materials and deconstructed original uses to create spaces full of color and whimsy. In this space for a furniture showroom, Graves uses oversized stuffed red leather chairs to act as the focal grouping between the paired aluminum columns. The capitals of the columns are gypsum board and house light fixtures casting light onto the ceiling.



Furniture Showroom - Interior

# Late 20<sup>th</sup> Century

- **Michael Graves**

- **Portland Municipal Building, 1983**

This work is the epitome of the Postmodern movement. This building in Portland was designed to be a large column engaged upon a pediment. The exaggerated nature of the column highlights the design. The Interior space is made up of a series of offices. In the lobby, the two story space is ringed with a portico a la Italian Palazzo designs. The columns themselves on the interior are exaggerated with partial capitals oversized and housing fluorescent downlight.



Portland Municipal building - EXTERIOR



Portland Municipal building - interior

## Late 20<sup>th</sup> Century

- **Michael Graves**
  - **Dolphin Hotel, Disney World, Florida, 1987**



## Late 20<sup>th</sup> Century

- Michael Graves
- Dolphin Hotel, Disney World, Florida, 1987



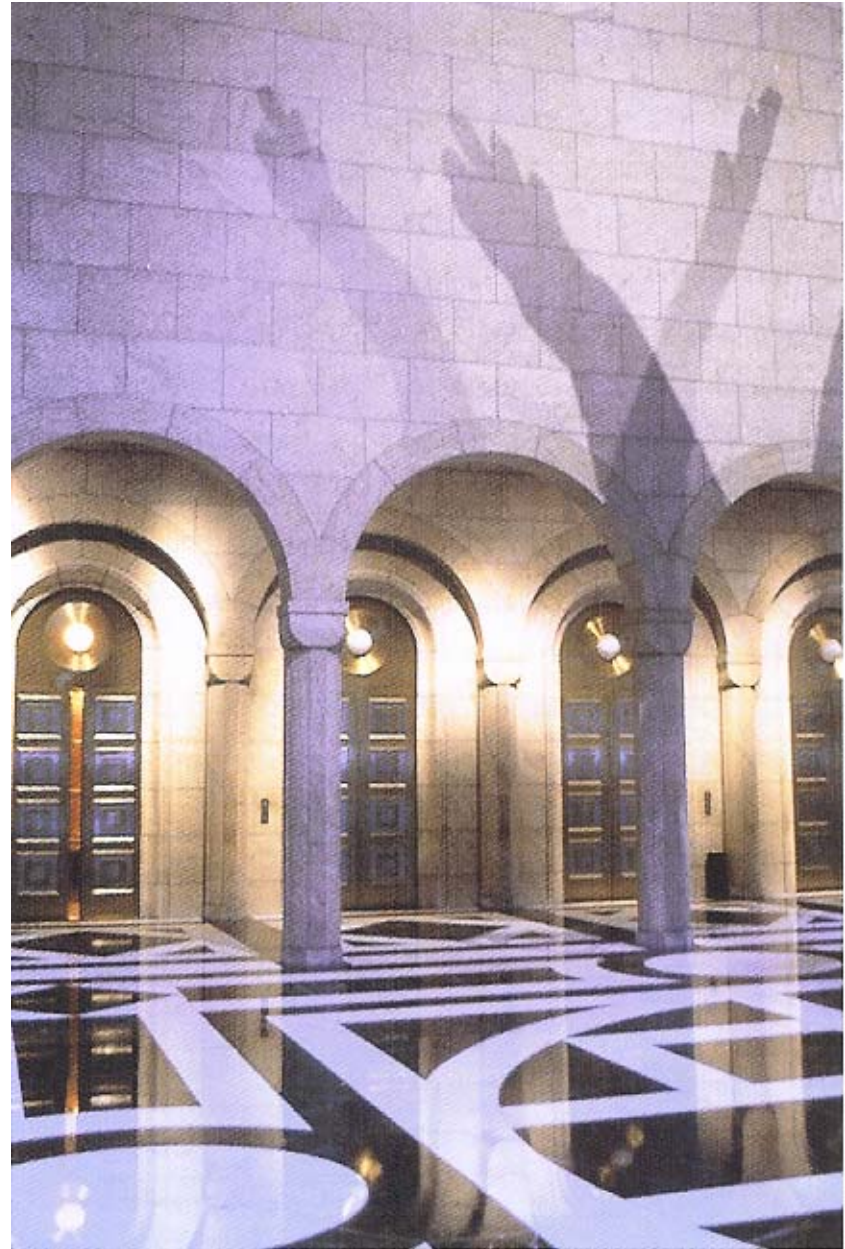
## Late 20<sup>th</sup> Century

- **Michael Graves**
  - **Swan Hotel, Disney World, Florida, 1987**



## Late 20<sup>th</sup> Century

- Philip Johnson
  - AT&T Building, New York, 1984





# Late 20<sup>th</sup> Century

- Robert Venturi
- Venturi House, Philadelphia, 1980s



## Late 20<sup>th</sup> Century

- Robert Venturi
- Queen Ann Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
- Chippendale Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
- Sheraton Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
  - Gothic Revival Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
- Empire Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
- Art Deco Chair, 1984



## Late 20<sup>th</sup> Century

- Robert Venturi
- Cabriole Leg Table, 1984





# What is "Kitsch"

Kitsch is sentimentality or vulgar, often pretentious bad taste, especially in the arts.

or

Design that is deliberately foolish and tasteless in an effort to reflect the human appetite for mischief.



**Kitsch**



Caesar's Palace Casino, Los Vegas, Nevada

**Kitsch**




Corn Palace, Mitchell, South Dakota

Kitsch



# What is “Camp”

Camp is banality, vulgarity, or artificiality when deliberately affected or when appreciated for its humor: “Camp is popularity plus vulgarity plus innocence”



The essence of Camp is its love of the unnatural: of artifice and exaggeration. And Camp is esoteric -- something of a private code, a badge of identity even, among small urban cliques.

**Camp** is good – it is **Kitsch** turned upside down.

## Examples of “Camp:”

Tiffany lamps

The Brown Derby restaurant on Sunset Boulevard in LA

The *National Enquirer*, headlines and stories

Certain turn-of-the-century picture postcards

King Kong

Flash Gordon comics

Women's clothes of the twenties (feather boas, fringed and beaded dresses, etc.)



Brown Derby • Los Angeles, California • 1932

Camp



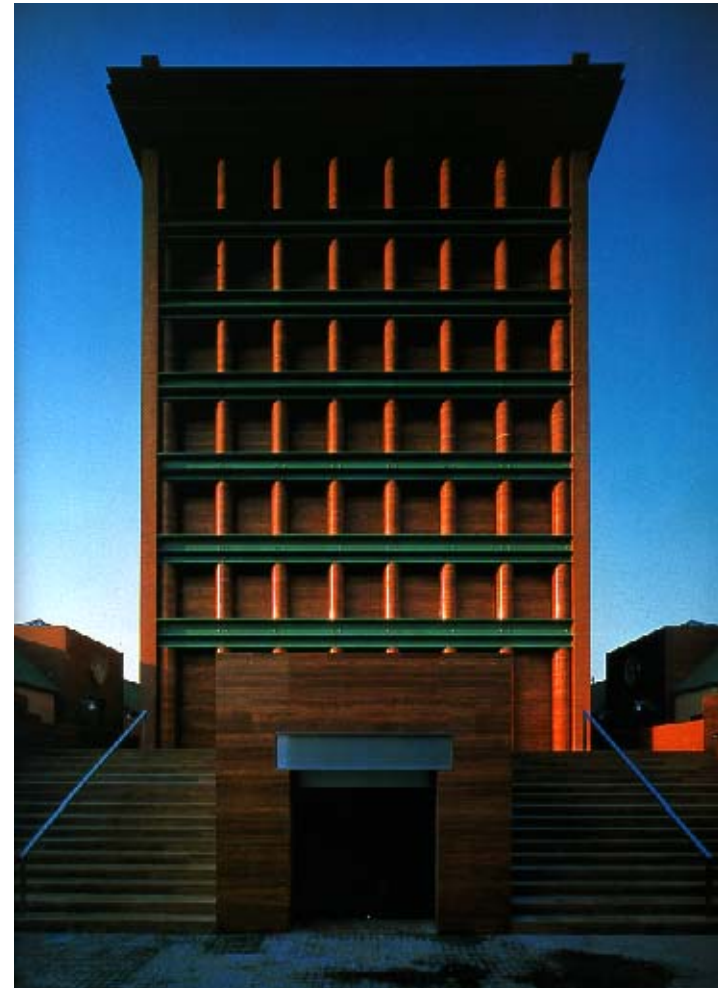
# Late 20<sup>th</sup> Century

- Aldo Rossi

- Hotel, 1983

Rossi's work combined many different styles. His geometries are influenced by the work of Terragni yet there is a level of Post-Modernism that shines through.

For this hotel, Rossi mimicked the Architecture of ancient Rome with abstracted columns and entablatures. The austere front is based on square proportions and is based on the golden section.



Hotel – Exterior

# Late 20<sup>th</sup> Century

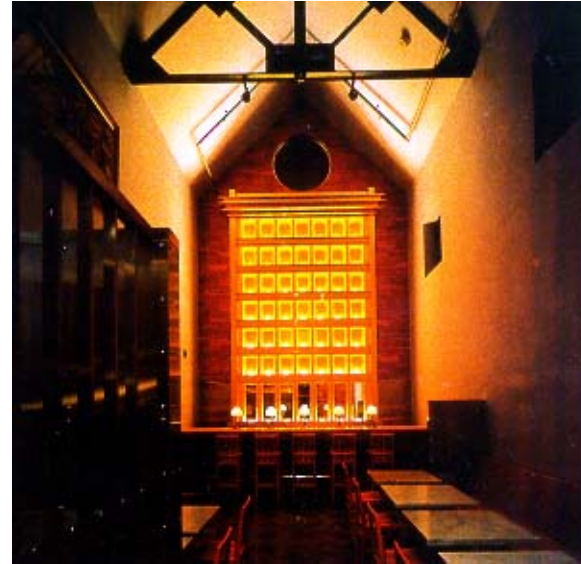
- Aldo Rossi

- Hotel, 1983

Rossi brings the same geometries inward. The floors are comprised of different colored terrazzo strips that are based on the spacing for the abstracted square columns. The columns are made to appear as if the lintels that spanned between have fallen into decay.

The bar of the hotel mimics the exterior for its backdrop. The proportions of the place are based on the square.

This work is a prime example of Postmodernism.



Hotel – Bar



Hotel – Lobby

## Late 20<sup>th</sup> Century

- **Cesar Pelli**
  - **World Financial Center Winter Garden, 1988**

Cesar Pelli's practice stretches across the globe. The Argentinean born architect is best known for his tall buildings.

In this complex developed in New York, Pelli designed the atrium of the buildings to be a large winter garden with lush planting. The large central space houses retail stores as well as the elevator lobbies for the adjoining buildings. This space was designed to be a destination. The glass superstructure and its spider web like framing of set the multicolored marble & granite floor. The columns and framing were all kept simple to not take away from the external views.

The winter garden was destroyed in the September 11<sup>th</sup> attack on the World Trade Center, but was rebuilt last year.



Asahi Building – interior Stair

# Late 20<sup>th</sup> Century

- **Sir Norman Foster**

- **Stackler Museum, 1983**

Foster built this addition between two existing museum buildings. The existing buildings were built in the early to mid 19<sup>th</sup> Century. His addition is strictly modern. The Addition is the juxtaposition of Neo-classicism and Modernism. In that proper attention had to be had in the connection to the existing buildings as to not damage their aesthetic.

Foster is widely known for his detail. Foster is quite successful in his practice as an architect, Interior Designer and Industrial Designer. His office has all of these components. In effort to build his forms, Foster needs to design whole new elements to construct them.



**Museum – Entrance**

# Late 20<sup>th</sup> Century

- **Sir Norman Foster**

- **Stackler Museum, 1983**

Within the new galleries, Foster designed them to be simple barrel vaulted rooms with skylights (top floors only). This provides a soft glow of light from above along with direction lights to highlight the art. The floors consist of a light maple, providing a level of warmth to the space.

As the two buildings join, Foster has designed the floors to reach toward the existing building lightly. At the perimeter of each floor, Foster has a glass perimeter with simple framing touching the existing building. This allows the existing building to be viewed vertically still.



**Museum – juxtaposition**



**Museum – Gallery**

## Late 20<sup>th</sup> Century

- Sir Norman Foster
  - Stackler Museum, 1983

The atrium in this narrow addition is considerably open. Foster uses a simple glass guard rail to allow light into as many spaces as it can. This juxtaposition of different styles couldn't be more apparent here. The Stair is comprised of translucent cast glass treads with an open riser. This too allows natural light to flood the space.



Museum – atrium



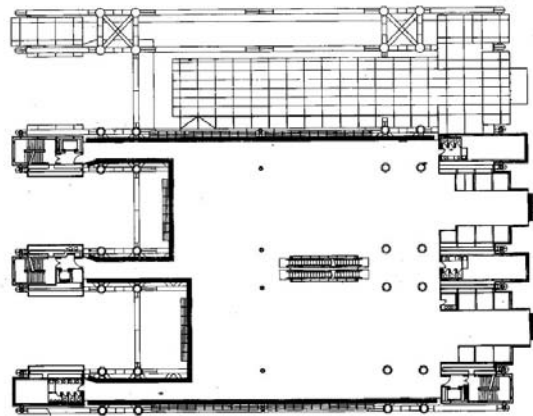
Museum – stair

# Late 20<sup>th</sup> Century

- Sir Norman Foster

- Bank of Hong Kong, 1986

This is the most expensive commercial building in the world. The building front was designed to hang off the back of the structure. This allows for the entrance to be column-less. Ideally the building was supposed to be an icon to the city of Hong Kong due to the stature of the bank. But now it's a monument to the excesses of the 1980's



Bank - Plan



Bank – exterior

## Late 20<sup>th</sup> Century

- Sir Norman Foster
  - Bank of Hong Kong, 1986



Bank – help desk



Bank – chairman's office



## Late 20<sup>th</sup> Century

- **Sir Norman Foster**

- **Bank of Hong Kong, 1986**

The atrium of the bank is separated from the entrance via a glass ceiling. The floors open to the atrium. A series of escalators pierce the glass ceiling and bring employees to the work floors. The materials used are aluminum panels, glass, & stone tile.



Bank – atrium

## Late 20<sup>th</sup> Century

- Sir Norman Foster
  - Le Carree d'Art Gallery, Nimes, France, 1993



## Late 20<sup>th</sup> Century



**Sir Norman Foster, Queen Elizabeth II Great Court, British Museum, London, 2001**

## Late 20<sup>th</sup> Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004



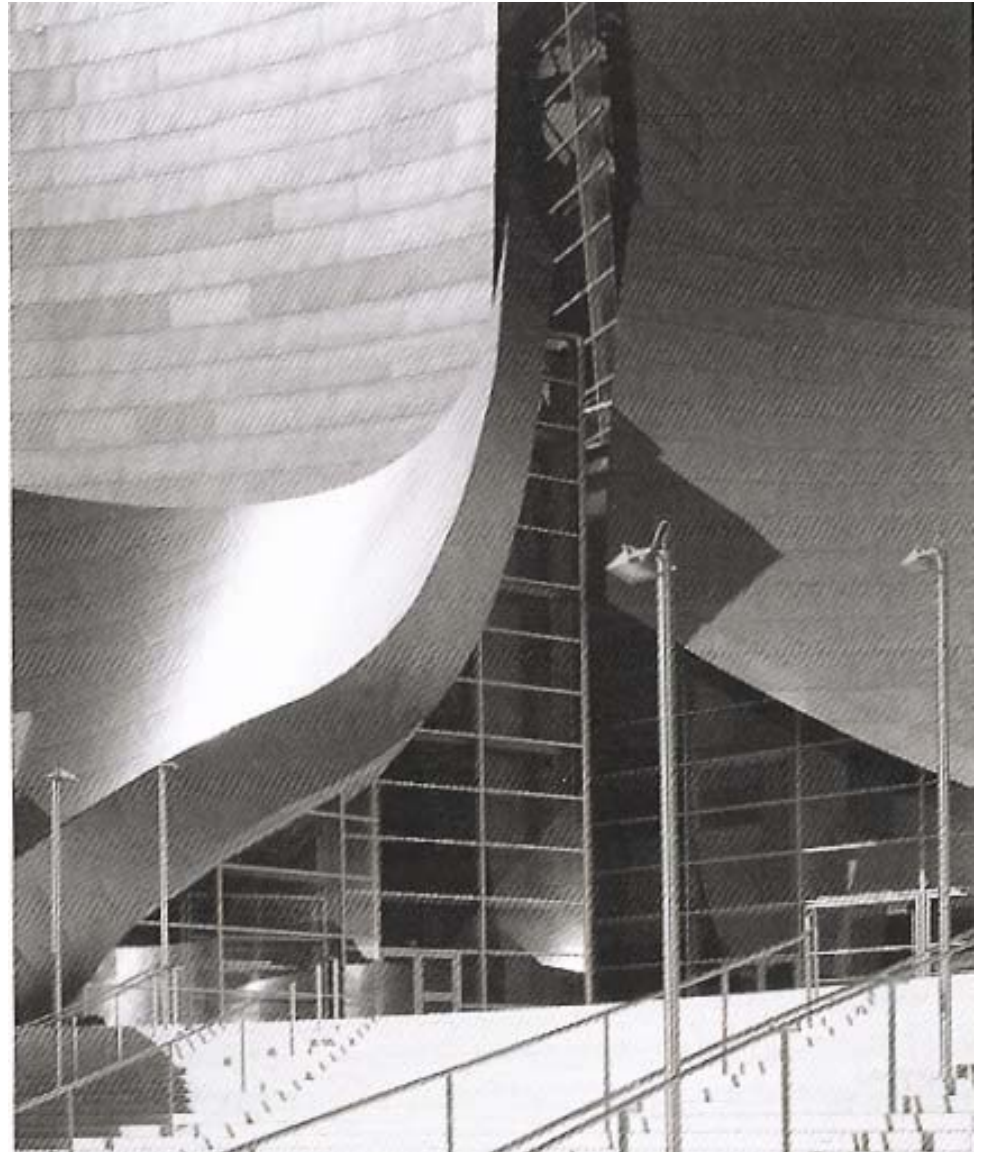
## Late 20<sup>th</sup> Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004



## Late 20<sup>th</sup> Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004



## Late 20<sup>th</sup> Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004



## Late 20<sup>th</sup> Century

- Frank Gehry
  - Pritzker Music Pavilion,  
Millennium Park, Chicago,  
2004





## Late 20<sup>th</sup> Century

- Frank Gehry
  - Crosscheck Chair, 1991



## Late 20<sup>th</sup> Century

- Frank Gehry
  - Bubbles Chaise Lounge, 1987



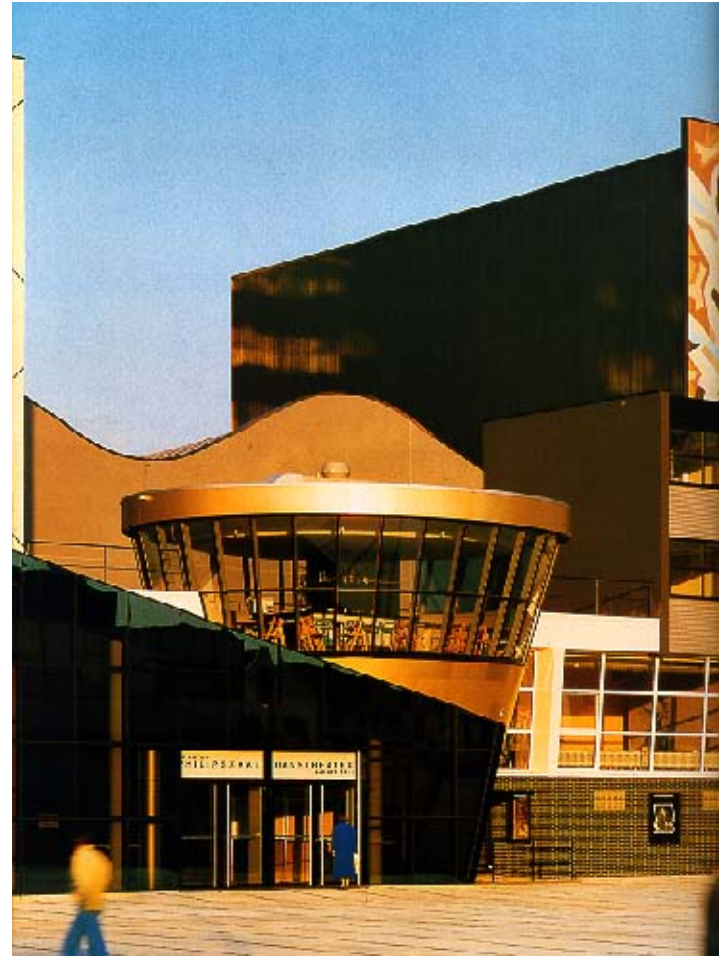
# Late 20<sup>th</sup> Century

- **Rem Koolhaas**

- **School of Dance, 1989**

The building itself is a series of forms whose composition together offer unique spaces for the school of dance. The entrance is a trapezoidal wing that attaches to the inverted conical lounge area.

Koolhaus is one of the design professions most active theoreticians. His practice stretches across the globe. He has produced many books as well as teaches at universities. He is one of the few architects to achieve such a balance.



# Late 20<sup>th</sup> Century

- Rem Koolhaas

- School of Dance, 1989

The interior is comprised of wood and carpet floors. The ceilings are gypsum board or metal. Koolhaas used the primary colors within the space. Where the forms of the building come together is where the unique opportunities of spatial design occur.



School of dance – lobby



School of dance – upper lobby

## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - McCormick Pavilion, IIT, Chicago, 2004



## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - McCormick Pavilion, IIT, Chicago, 2004



## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - Prada Flagship store, New York, 2001



## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - Prada Flagship store, New York, 2001





## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - Prada Flagship store, New York, 2001



## Late 20<sup>th</sup> Century

- Rem Koolhaas
  - Mison Bordeaux, France, 1998



## Late 20<sup>th</sup> Century

- Zaha Hadid

- Vitra Fire Station, Weil am Rhein, Germany, 1993



## Late 20<sup>th</sup> Century

- Zaha Hadid
- Cincinnati Arts Center, 2003



## Late 20<sup>th</sup> Century

- **Ettore Sottsass**
  - **Esprit Showroom, Hamburg, Germany, 1986**



## Late 20<sup>th</sup> Century

- **Ettore Sottsass**
  - **Memphis Furniture, 1981**



## Late 20<sup>th</sup> Century

• **Ettore Sottsass**

• **Memphis Furniture, 1981**



## Late 20<sup>th</sup> Century

- **Ettore Sottsass**
  - **Memphis Furniture, 1981**





## Late 20<sup>th</sup> Century

• Ettore Sottsass

• Memphis Furniture, 1981



# Late 20<sup>th</sup> Century

- **Philippe Starck**

- **Asahi Building, 1994**

Starck, better known for his furniture and product design has become a modern icon in design. He's works are very stylistic and flamboyant. His designs typically use plastic forms or forms that almost seem to come to a razor sharp edge. His furniture designs are as much sculpture as they are functional.

In the design of the Asahi Building, Starck used tapering forms offset with high gloss finishes to give them more of a machined feel. The tapering stair uses complex hyperboloids offset by rectilinear planes and light. These forms invite user to touch. The finishes are high gloss so the forms almost seem plastic.

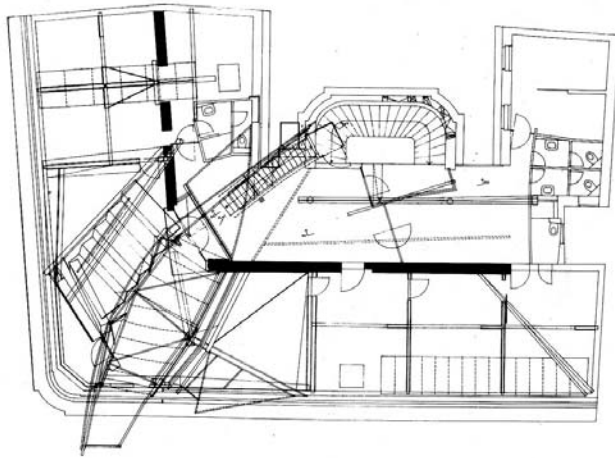


Asahi Building – interior Stair

# Late 20<sup>th</sup> Century

- Coop Himmelblau
  - Office Addition, 1990

This office addition onto an existing 19<sup>th</sup> Century building, shocked all of Vienna at the time. This Deconstructive addition houses conference functions and executive offices. The exterior is a mixture of steel and glass. The forms are completely foreign. The juxtaposition of forms are what establishes the character of the installation.



office – plan



office – exterior

# Late 20<sup>th</sup> Century

- Coop Himmelblau
  - Office Addition, 1990

The interior office space is a mix of translucent glass and stone floors. The use of light is to be noted. There are direct downlights. The individual planes of glass are edge lit to cast a halo of light on the edge. To provide a level of privacy, accordian shades were added. At night they catch light and provide visual interest.



office – ceiling



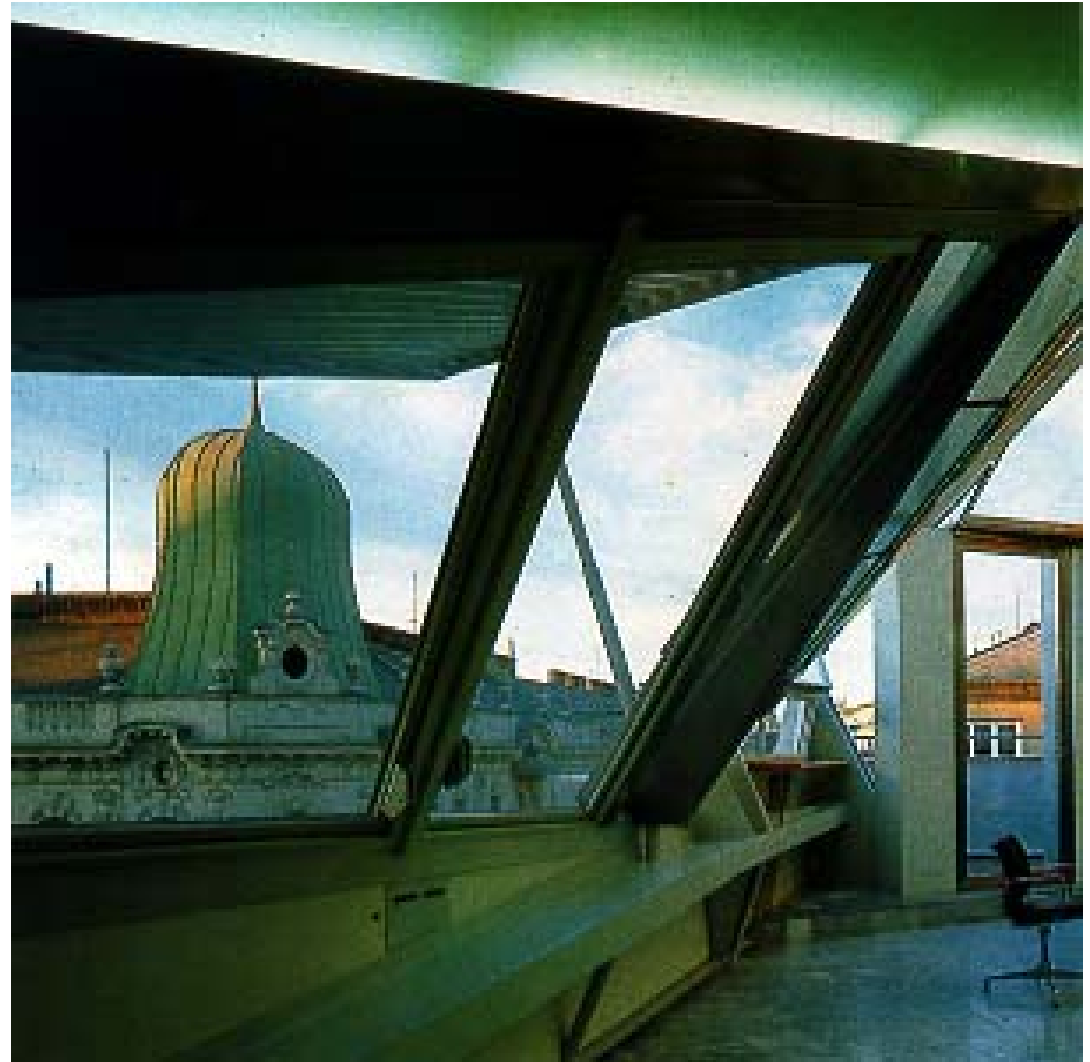
office – conference room

## Late 20<sup>th</sup> Century

- Coop Himmelblau

- Office Addition, 1990

The addition affords better views of Vienna and its historic buildings. The chaotic forms of the addition combined with the regimented forms of the buildings create a level of visual tension that give the project its prominence. Wolf Prix, the lead designer, was influenced by the work of Archigram and the Russian Constructivist movement.



office – conference room

# Late 20<sup>th</sup> Century

- Frank Israel

- **Limelight Studios, 1994**

Built in Suburban Los Angeles, this production studio uses simple materials in complex ways to create dynamic space. The studio was an interior fit out of an existing warehouse building. The existing wood truss structure and concrete floors allowed much flexibility in design.



Studio – Reception

# Late 20<sup>th</sup> Century

- Frank Israel

- **Limelight Studios, 1994**

Israel designed all the spaces as well as the plywood furniture. Being a new company, they could not afford furniture systems nor did they want the aesthetic. Israel designed plywood furniture that was flexible and open. The edgy quality of the furniture is very much in line with the space.

Israel took full advantage of the skylights as a means of lighting. He built structures to help capture the light and bring it into the space.



Studio – open office

# Late 20<sup>th</sup> Century

- **Frank Israel**

- **Limelight Studios, 1994**

Israel was very good at defining the overhead planes. He often used saturated colors to give the spaces an exaggerated sense of being.

Israel was one of the leaders of the “Santa Monica School” Other designers of the movement are Thom Mayne, Mike Rotondi, Eric Owen Moss, Billie Tsien, Todd Williams and the father figure of the group – Frank Gehry. They all look at using new materials and in ways that reinvent meaning of standard design elements.

Unfortunately, Frank Israel passed away after a long struggle with Aids. His firm dissolved but still the work is very influential.



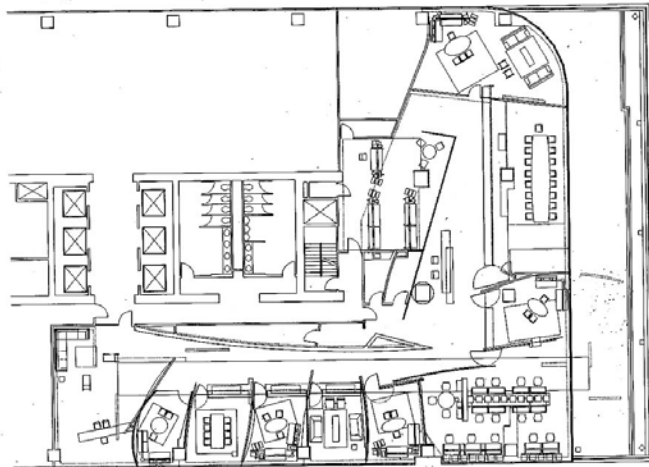
Studio – open office



# Late 20<sup>th</sup> Century

- Carlos Zapata
  - JMBT Offices, 1994

Zapata is relatively unheard of but extremely expressive. For this 8000 square foot office, Zapata was able to break from the standard office layout. By using angled and curvilinear forms together the spaces have an exaggerated sense of tension.



JMBT – open office

# Late 20<sup>th</sup> Century

- **Carlos Zapata**

- **JMBT Offices, 1994**

Zapata uses cherry wood, marcuba stone floors, stainless steel and glass to develop the forms. The wood panels are used to provide privacy. They are hung from above or floor mounted. Rather than use standard fluorescent light fixtures, Zapata uses recessed cans. This affords simple pools of light and keeps the overall levels low within the space.



JMBT – open office

## Late 20<sup>th</sup> Century

- Carlos Zapata
  - JMBT Offices, 1996

Zapata uses translucent ceiling hung curved sandblasted glass panels to provide privacy for the offices. The butt jointed glass walls are parcelled off with the plans of cherry wood that extend over the Marcuba stone floors. Opposite the offices is the curved stainless steel wall. It is accented from above by a fluorescent cove light with a blue gel.



JMBT – open office



JMBT – open office

## Late 20<sup>th</sup> Century

- Carlos Zapata
  - JMBT Offices, 1996

The reception desk is a simple stainless steel plane suspended of a set of paired columns. The butt jointed glass is offset by cove lights from above to give the ceiling more visual interest. This is an expensive space. The important ideas to pull from this space are the details of how the materials come together, the forms, and the use of light.



JMBT – Reception

## Late 20<sup>th</sup> Century

- **Carlos Zapata (Wood and Zapata)**
  - **Soldier Field, Chicago, 2004**



## Late 20<sup>th</sup> Century

- **Carlos Zapata (Wood and Zapata)**
  - **Soldier Field, Chicago, 2004**



## Late 20<sup>th</sup> Century

- **Carlos Zapata (Wood and Zapata)**
  - **Soldier Field, Chicago, 2004**



# Late 20<sup>th</sup> Century

- **Santiago Calatrava**
  - **Milwaukee Art Museum, 2001**





## Late 20<sup>th</sup> Century

- **Santiago Calatrava**
  - **Milwaukee Art Museum, 2001**



## Late 20<sup>th</sup> Century

- **Santiago Calatrava**
  - **Milwaukee Art Museum, 2001**



## Late 20<sup>th</sup> Century

- **Santiago Calatrava**
  - **Tenerife Concert Hall, Santa Cruz de Tenerife, Canary Islands, Spain, 2004**



## Late 20<sup>th</sup> Century

- **Santiago Calatrava**
  - **Tenerife Concert Hall, Santa Cruz de Tenerife, Canary Islands, Spain, 2004**



## Late 20<sup>th</sup> Century

- Elizabeth Portzemparc
  - Les Grandes Marches Restaurant, Paris, 2000



## Late 20<sup>th</sup> Century

- Elizabeth Portzemparc
  - Les Grandes Marches Restaurant, Paris, 2000



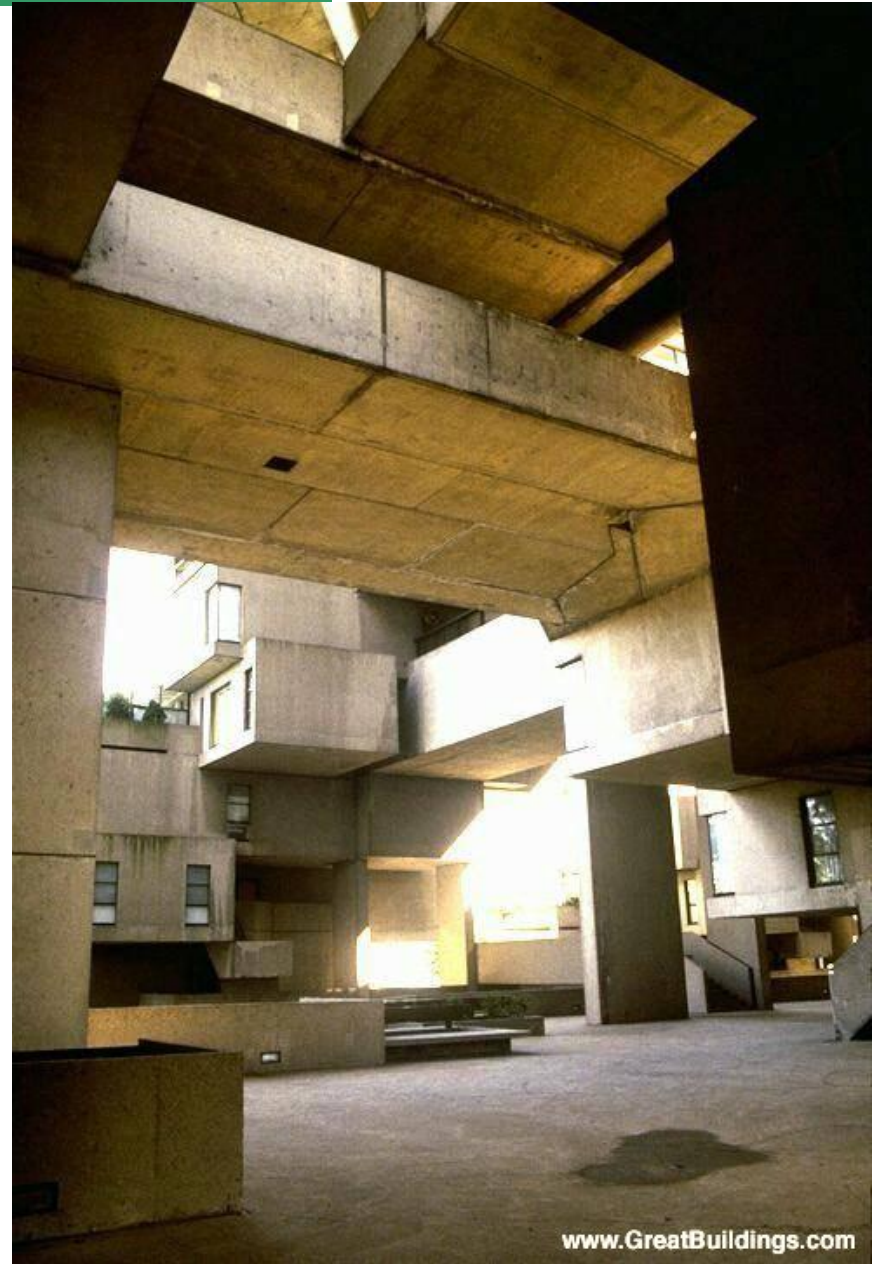
## Late 20<sup>th</sup> Century

- **Moshe Safdie**
  - **Habitat 67, Montreal**



# Late 20<sup>th</sup> Century

- Moshe Safdie
  - Habitat 67, Montreal





# Late 20<sup>th</sup> Century

- **Moshe Safdie**
  - **Habitat 67, Montreal**



# Late 20<sup>th</sup> Century

- **Moshe Safdie**
  - **Habitat 67, Montreal**



## Late 20<sup>th</sup> Century

- **Moshe Safdie**
  - **Peabody Essex Museum, Salem, Massachusetts, 2003**



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- **Peabody Essex Museum, Salem, Massachusetts, 2003**



## Late 20<sup>th</sup> Century

- **Richard Meier**
  - **The Getty Museum,  
Los Angeles, 1997**



## Late 20<sup>th</sup> Century

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  - The Getty Museum, Los Angeles, 1997





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  - The Getty Museum, Los Angeles, 1997



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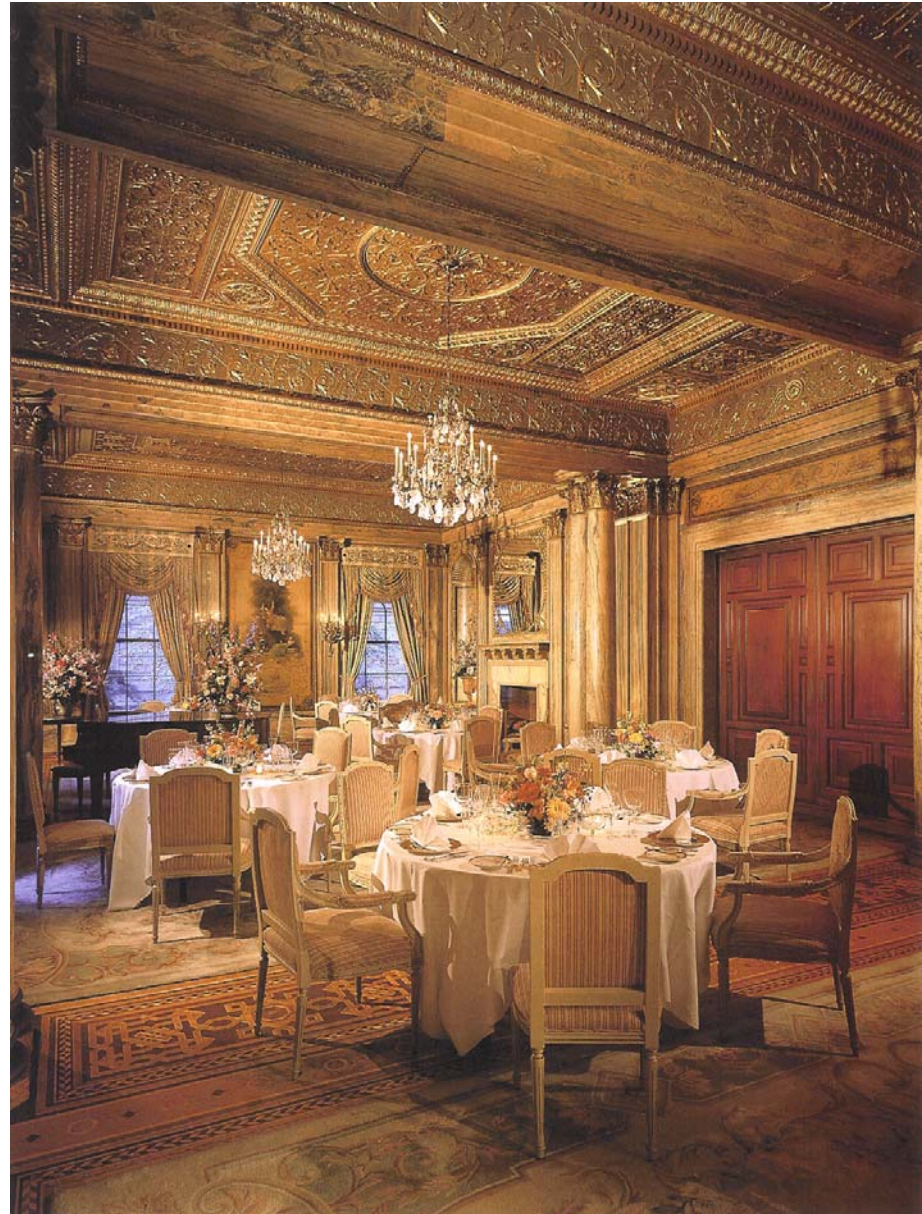
- **Richard Meier**
  - **The Getty Museum,  
Los Angeles, 1997**



# Historic Preservation

## Late 20<sup>th</sup> Century

- Sarah Tomerlin
  - Helmsley Palace Hotel, New York, 1980



## Late 20<sup>th</sup> Century

•Gai Aulenti

• Musee d'Orsay, Paris, 1986





## Late 20<sup>th</sup> Century

- Herzog and de Meuron

- Tate Gallery, London, 2000

Turbine Hall of the former London Power Plant, recycled as a museum



# Historic Reproduction

## Late 20<sup>th</sup> Century

- **Allan Greenberg**
  - **Farm House, Connecticut, 1979**



## Late 20<sup>th</sup> Century

- **Quinlan Terry**
  - **Ionic Villa, Regents Park, London, 1990**

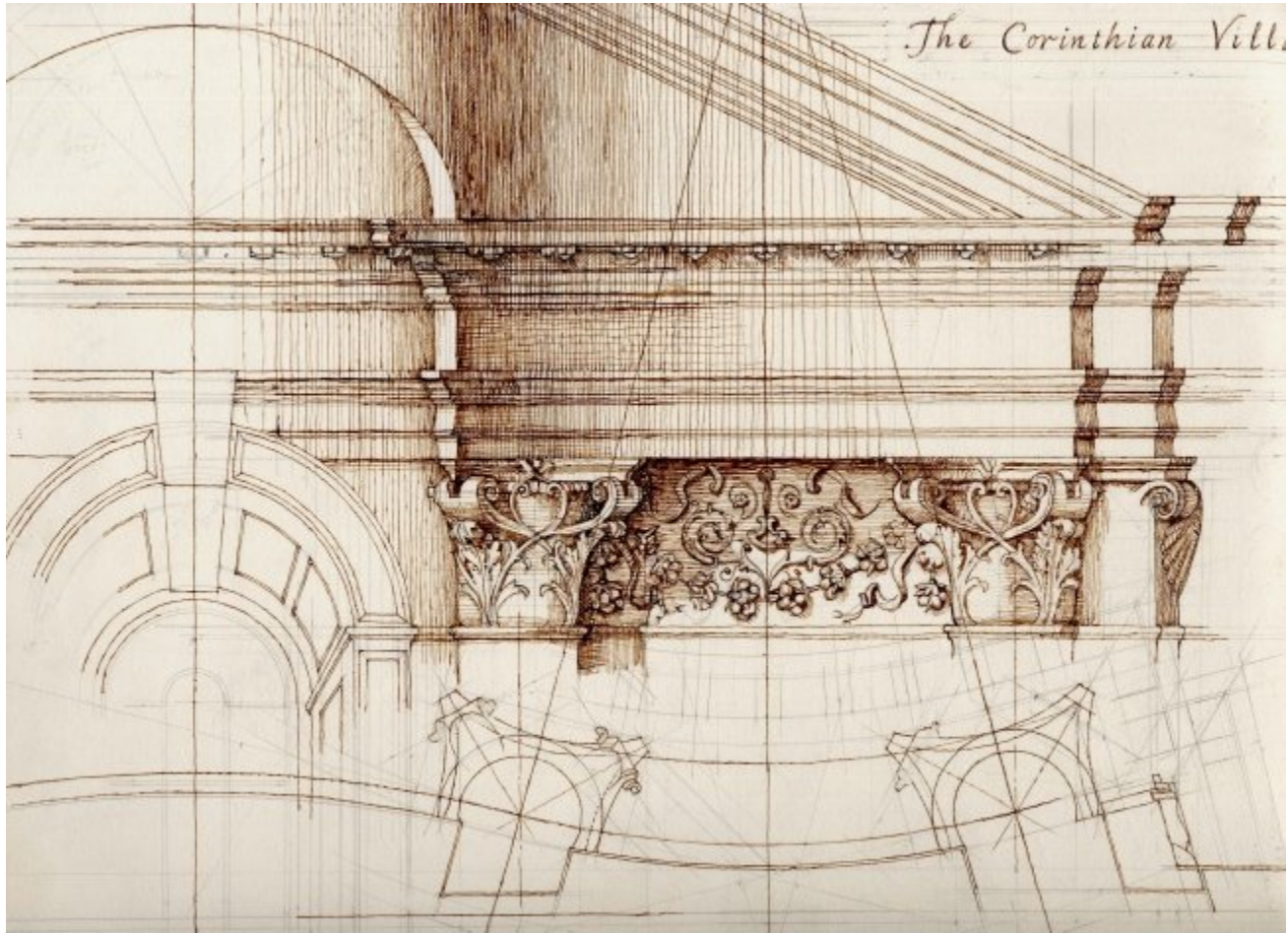


IONIC VILLA

ERITH & TERRY ARCHITECTS

# Late 20<sup>th</sup> Century

- Quinlan Terry
  - Drawings for the Corinthian Villa. 1998



DRAWN BY FRANCIS TERRY

Q & F TERRY ARCHITECTS