Late 20th 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 20th 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 20th 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 20th 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.
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. Its 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 20th Century

- Buckminster Fuller
  - German Exhibit Pavilion, Montreal World’s Fair, 1967
Late 20th Century

• Buckminster Fuller
  • United States Exhibit Pavilion, Montreal World’s Fair, 1967
Late 20th Century

- Renzo Piano and Richard Rogers
  - Centre Pompidou, Paris, 1977
Late 20th Century

- Renzo Piano and Richard Rogers
  - Centre Pompidou, Paris, 1977
Late 20th Century

- Louis Kahn
  - Yale Art Gallery, 1954
Late 20th Century

- Louis Kahn
  - Saulk Institute, La Jolla, California, 1966
Late 20th Century

• Louis Kahn
  • Saulk Institute, La Jolla, California, 1966
Late 20th Century

• Louis Kahn
  • Saulk Institute, La Jolla, California, 1966
Late 20th Century

- Louis Kahn
  - Salk Institute, La Jolla, California, 1966
• 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.
Late 20th 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 20th Century

• Louis Kahn
  • School of Government, Ahmedabad, India, 1963
Late 20th Century

- Louis Kahn
  - School of Government,
    Ahmedabad, India, 1963
Late 20th Century

- Louis Kahn
  - Yale University Library, 1974
Late 20th Century

• Louis Kahn
  • National Assembly of Bangladesh, 1962 - 1983
Late 20th Century

- Louis Kahn
  - National Assembly of Bangladesh, 1962 - 1983
Late 20th Century

- Louis Kahn
  - Phillips Exeter Academy, 1972
Late 20th Century

- Louis Kahn
  - Phillips Exeter Academy, 1972
Late 20th Century

- Louis Kahn
  - Phillips Exeter Academy, 1972
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 itself 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.
Late 20th 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 20th Century

- I. M. Pei
  - National Gallery of Art – East Gallery, 1978
Late 20th Century

• I. M. Pei
  • National Gallery of Art – East Gallery, 1978
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 20th 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.
Late 20th Century

- I. M. Pei
  - Pyramid Louvre, 1989
Late 20th Century

• I. M. Pei
  • Pyramid Louvre, 1989
Late 20th Century

• I. M. Pei
  • Pyramid Louvre, 1989
Late 20th Century

• I. M. Pei
  • Pyramid Louvre, 1989
Late 20th Century

- I. M. Pei
  - The Morton Myerson Symphony Center, Dallas, Texas, 1989
Late 20th Century

- I. M. Pei
  - The Morton Myerson Symphony Center, Dallas, Texas, 1989
Late 20th Century

• I. M. Pei
  • The Morton Myerson Symphony Center, Dallas, Texas, 1989
Late 20th Century

• I. M. Pei
  • The United States Holocaust Museum, Washington, DC, 1993
• I. M. Pei
  • The United States Holocaust Museum, Washington, DC, 1993
Late 20th Century

- I. M. Pei
  - The United States Holocaust Museum, Washington, DC, 1993
Late 20th Century

• The New York Five

Peter Eisenman
Michael Graves
Charles Gwathmey
John Hedjuk
Richard Meier
Late 20th Century

Peter Eisenman,
House 1, 1967
Late 20th Century

Peter Eisenman, House 1, 1967
Late 20th Century

Peter Eisenman, 
House 2, 1969
Late 20th Century

Richard Meier
Smith House, 1965
Late 20th Century

Richard Meier
Smith House, 1965
Late 20th Century

John Hedjuk
Bernstein House, 1968
Late 20th Century

Charles Gwathmey,
Bridgehampton Residence, 1970
Late 20th Century

Charles Gwathmey, Bridgehampton Residence, 1970
Michael Graves, Hanselmann House, 1967
Late 20th Century

Michael Graves,
Hanselmann House,
1967
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.
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.
• 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.
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.
Late 20th 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.
Late 20th Century

- Michael Graves
  - Dolphin Hotel, Disney World, Florida, 1987
Late 20th Century

- Michael Graves
  - Dolphin Hotel, Disney World, Florida, 1987
Late 20th Century

- Michael Graves
  - Swan Hotel, Disney World, Florida, 1987
Late 20th Century

- Philip Johnson
  - AT&T Building, New York, 1984
Late 20th Century

- Robert Venturi
  - Venturi House, Philadelphia, 1980s
Late 20th Century

- Robert Venturi
  - Queen Ann Chair, 1984
Late 20th Century

- Robert Venturi
  - Chippendale Chair, 1984
Late 20th Century

- Robert Venturi
  - Sheraton Chair, 1984
Late 20th Century

- Robert Venturi
  - Gothic Revival Chair, 1984
Late 20th Century

- Robert Venturi
  - Empire Chair, 1984
Late 20th Century

• Robert Venturi
  • Art Deco Chair, 1984
Late 20th 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.)
Late 20th 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.
Late 20th 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.
Late 20th 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 11th attack on the World Trade Center, but was rebuilt last year.
Late 20th 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 19th Century. His addition is strictly modern. The addition is the juxtaposition of Neoclassicism 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.
Late 20th 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.
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.
Late 20th 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
Late 20th Century

- Sir Norman Foster
  - Bank of Hong Kong, 1986

Bank – help desk

Bank – chairman’s office
Late 20th 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.
Late 20th Century

- Sir Norman Foster
  - Le Carree d’Art Gallery, Nimes, France, 1993
Sir Norman Foster, Queen Elizabeth II Great Court, British Museum, London, 2001
Late 20th Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004
Late 20th Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004
Late 20th Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004
Late 20th Century

- Frank Gehry
  - Walt Disney Concert Hall, Los Angeles, 2004
Late 20th Century

- Frank Gehry
  - Pritzker Music Pavilion, Millennium Park, Chicago, 2004
Late 20th Century

- Frank Gehry
  - Crosscheck Chair, 1991
Late 20th Century

- Frank Gehry
  - Bubbles Chaise Lounge, 1987
Late 20th 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 trapazoidal 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 20th Century

• Rem Koolhaas

• School of Dance, 1989

The interior is comprised of wood and carpet floors. The ceilings are gypsum board or metal. Koolhaus used the primary colors within the space. Where the forms of the building come together is where the unique opportunities of spatial design occur.
Late 20th Century

- Rem Koolhaas
  - McCormick Pavilion, IIT, Chicago, 2004
Late 20th Century

• Rem Koolhaas

  • McCormick Pavilion, IIT, Chicago, 2004
Late 20th Century

- Rem Koolhaas
  - Prada Flagship store, New York, 2001
Late 20th Century

• Rem Koolhaas
  • Prada Flagship store, New York, 2001
Late 20th Century

- Rem Koolhaas
  - Prada Flagship store, New York, 2001
Late 20th Century

- Rem Koolhaas
  - Maison Bordeaux, France, 1998
Late 20th Century

• Zaha Hadid
  • Vitra Fire Station, Weil am Rhein, Germany, 1993
Late 20th Century

- Zaha Hadid
  - Cincinnati Arts Center, 2003
• Ettore Sottsass
  • Esprit Showroom, Hamburg, Germany, 1986
Late 20th Century

• Ettore Sottsass
  • Memphis Furniture, 1981
Late 20th Century

- Ettore Sottsass
  - Memphis Furniture, 1981
Late 20th Century

- Ettore Sottsass
  - Memphis Furniture, 1981

![Image of Memphis Furniture, 1981](image_url)
Late 20th Century

• Ettore Sottsass
  • Memphis Furniture, 1981
• 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.
Late 20th Century

- Coop Himmelblau
  - Office Addition, 1990

This office addition onto an existing 19th 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 20th 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.
• 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.
Late 20th 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.
Late 20th 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.
Late 20th 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 20th 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 curvelinear forms together the spaces have an exaggerated sense of tension.
• 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.
Late 20th 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.
Late 20th 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.
Late 20th Century

• Carlos Zapata (Wood and Zapata)
  • Soldier Field, Chicago, 2004
Late 20\textsuperscript{th} Century

- Carlos Zapata (Wood and Zapata)
  - Soldier Field, Chicago, 2004
Late 20th Century

- Carlos Zapata (Wood and Zapata)
  - Soldier Field, Chicago, 2004
Late 20\textsuperscript{th} Century

- Santiago Calatrava
  - Milwaukee Art Museum, 2001
Late 20th Century

- Santiago Calatrava
  - Milwaukee Art Museum, 2001
Late 20th Century

• Santiago Calatrava
  • Milwaukee Art Museum, 2001
Late 20th Century

- Santiago Calatrava
  - Tenerife Concert Hall, Santa Cruz de Tenerife, Canary Islands, Spain, 2004
• Santiago Calatrava
  • Tenerife Concert Hall, Santa Cruz de Tenerife, Canary Islands, Spain, 2004
Late 20th Century

- Elizabeth Portzemparc
Late 20th Century

- Elizabeth Portzemparc
Late 20th Century

- Moshe Safdie
  - Habitat 67, Montreal
Late 20th Century

- Moshe Safdie
  - Habitat 67, Montreal
Late 20th Century

- Moshe Safdie
  - Habitat 67, Montreal
Late 20th Century

- Moshe Safdie
  - Habitat 67, Montreal
Late 20th Century

- Moshe Safdie
  - Peabody Essex Museum, Salem, Massachusetts, 2003
• Moshe Safdie
  • Peabody Essex Museum, Salem, Massachusetts, 2003
Late 20th Century

• Moshe Safdie
  • Peabody Essex Museum, Salem, Massachusetts, 2003
Late 20th Century

• Moshe Safdie
  • Peabody Essex Museum, Salem, Massachusetts, 2003
Late 20\textsuperscript{th} Century

- Richard Meier
  - The Getty Museum,
    Los Angeles, 1997
Late 20th Century

• Richard Meier
  • The Getty Museum, Los Angeles, 1997
Late 20th Century

- Richard Meier
  - The Getty Museum,
    Los Angeles, 1997
Late 20th Century

• Richard Meier
  • The Getty Museum, Los Angeles, 1997
Late 20th Century

- Richard Meier
  - The Getty Museum, Los Angeles, 1997
Late 20th Century

- Richard Meier
  - The Getty Museum,
    Los Angeles, 1997
Late 20th Century

- Richard Meier
  - The Getty Museum,
    Los Angeles, 1997
Late 20th Century

Historic Preservation
Late 20th Century

• Sarah Tomerlin
  • Helmsley Palace
    Hotel, New York, 1980
Late 20th Century

• Gai Aulenti
  • Musée d’Orsay, Paris, 1986
Late 20th Century

- Herzog and de Meuron
  - Tate Gallery, London, 2000

Turbine Hall of the former London Power Plant, recycled as a museum
Historic Reproduction
• Allan Greenberg
  • Farm House, Connecticut, 1979
Late 20\textsuperscript{th} Century

- Quinlan Terry
Late 20th Century

- Quinlan Terry
  - Drawings for the Corinthian Villa. 1998