



PRESERVATION BULLETIN

ARCHITECTURAL PERIODS AND STYLES IN SAN FRANCISCO

San Francisco has a unique and varied architectural history, with many architectural styles and building forms represented. While this Preservation Bulletin discusses the foremost architectural periods and styles found in the City, it is not intended to be a comprehensive listing of architecture in San Francisco. Information is presented in roughly chronological order. Examples of the architectural styles, both in high-style and vernacular iterations, are dispersed throughout the Bulletin. Further information on architectural styles can be found in the [Citywide Historic Context Statement](#).

San Francisco's Principal Architectural Periods and Styles

EARLY SETTLEMENT ERA (1848-1906)

Between the Gold Rush years of 1848 to 1852, San Francisco experienced substantial levels of growth and urban change. The Gold Rush brought tens of thousands of people, and with them, a new architectural vocabulary from the Atlantic and beyond that redefined the city's built environment. The arrival of new styles in California corresponded with the founding of The San Francisco Homestead Union in 1861, which was the first development-oriented association in San Francisco and ushered in a new period of tract development. Further information about the period and its popular architectural styles will soon be available in the *Early Settlement Era Styles Historic Context Statement*.

Greek Revival (1848-1906): The style, based on the architecture and decoration of Greek temples, is characterized by flat-arched openings, columns, low-pitched roofs with pedimented gables, and other classically inspired details. The style was frequently employed for institutional, commercial, and residential buildings. See *Figures 1 and 2.*



Figure 1. Stanyan House, 2006 Bush Street (Landmark #66)



Figure 2. Tanforan Cottage 2, 214 Dolores Street

Gothic Revival (1840-1880): Popular at the same time as the Greek Revival and partially in response to the austerity of that style, the Gothic Revival style has deep roots in the romantic ideals of the 17th century. The chief characteristics of the style are pointed arched openings for both doors and windows, asymmetrical massing, steeply pitched gable roofs, bargeboards at the eaves, and label or drip moldings over doors and windows. See *Figures 3 and 4.*



Figure 3. Abner Phelps House, 1111 Oak Street (Landmark #32)



Figure 4. 2891 Vallejo Street

Victorian Gothic (1880-1899): A sub-style of the traditional Gothic Revival is Victorian Gothic, also called High Gothic. Like Gothic Revival architecture, Victorian Gothic designs were inspired by English medieval elements, but drew from medieval French and German building traditions as well. The style is similar to the earlier Gothic Revival, but is often more elaborate and exaggerated, in massing, form, and detail. Victorian Gothic architecture was commonly employed for large scale public buildings like schools, churches, and government offices. *See Figure 5.*



Figure 5. 1020 Pierce Street

Folk Victorian (1870-1906): Folk Victorian architecture was a unique departure from the preceding Greek and Gothic Revivals, as unlike these styles, it was not rooted in established European culture and design language. The style had its roots in the prevailing Queen Anne and Italianate styles of the late 1870s, but unlike those houses, which were usually defined by their complex forms, abundance of towers, and ornate detailing, Folk Victorian designs offered something in reach of the average citizen. Their profiles were typically symmetrical with only one front-facing gable. Edwardian-era embellishments were added to this basic form, which set the house apart as a folk Victorian. *See Figure 6.*



Figure 6. Stanyan House, 2006 Bush St. (Landmark #66)

VICTORIAN AGE (1870-1910)

During this period, San Francisco’s architectural styles evolved from Mission-inspired and vernacular designs to styles of classicism and ornamentation. During the last decades of Britain’s Queen Victoria’s reign, a number of architectural styles were popularized in the United States. Loosely based on medieval prototypes, these styles are exemplified through multi-textured or multi-colored walls, asymmetrical facades, and steeply pitched roofs. The use of wood, false fronts, and raised basements differentiate San Francisco Victorians from other nationwide examples. During this period, advances in technology resulted in the mass-production of housing materials such as doors, windows, and siding, as well as the construction of complex shapes and elaborate detailing. Further information about the period and its popular architectural styles can be found in the [Victorian Styles Historic Context Statement](#).

Italianate (1865-1885): The Italianate style incorporated elements of Roman or Italian classical decoration and is characterized by straight rooflines, bracketed cornices, and picturesque asymmetry. Entrance windows are typically balustraded, and doors are paired and capped by a hood. False fronts are also a distinguishing feature. Walls can be stone or brick but are most commonly of rustic wood siding, especially for residential examples. In San Francisco, the style appeared in two versions: the flat-front Italianate, popular during the 1860s and the 1870s bay window Italianate, which featured a dominant two-story bay window. *See Figures 7 and 8.*



Figure 7. Madame C. J. Walker House, 2066 Pine Street (Landmark #211)



Figure 8. 301 Divisadero Street

Stick/Eastlake (1880-1900): As with many styles of the time, Stick/Eastlake architecture was greatly influenced by pattern books and mass-produced ornament, both of which contributed to the style’s affordability and proliferation. The most distinctive feature of the style is its stickwork, used as a decorative element to enliven a building’s wall surface. Other features include flat or low-pitched gable or hipped roofs, vertical emphases, elongated brackets at the cornice, and box-bay windows. *See Figure 9.*

Queen Anne (1885-1910): The style is characterized by open facing gable roofs, asymmetrical arrangement of massing and openings, and a variety of siding surface treatments and window shapes. Square, round, and octagonal towers became popular in the later 1880s. Wall surfaces feature imbricated shingles, plaster, wood paneling and rustic siding, sometimes all on one building. The open facing gables have decorated verge



Figure 9. Oakley Residence, 200-202 Fair Oaks Street (Landmark #191)

boards and sometimes sunburst or floral patterns in wood. Porches feature round, square, or small-scale classical columns. *See Figures 10 and 11.*



Figure 10. Edward Coleman House, 1701 Franklin Street (Landmark #54)



Figure 11. 2517-2529 Harrison Street

Second Empire (1855-1885): The most recognizable element of the Second Empire style is the mansard roof, a dual-pitched hipped roof, often with dormer windows in the steep lower slope. Beneath this characteristic roofline, Second Empire buildings often have detailing quite similar to Italianate architecture. High-style examples, particularly largescale commercial and institutional buildings, have symmetrical and axial plans, while residential examples are more likely to be asymmetrical in plan. *See Figure 12.*



Figure 12. Notre Dame School, 347 Dolores Street (Landmark #137)

Richardsonian Romanesque (1885-1900): While not extremely popular in San Francisco, buildings of this style are characterized by their visual strength, with masonry construction and bold asymmetrical massing and forms. Hipped roofs with cross gables, wide, rounded arches above windows and doors, deeply recessed windows, and detailing such as belt courses, corbel tables, and arch surrounds are common. Despite its national popularity, the style was never widely used in San Francisco as it could not be reinterpreted with wood frame construction. *See Figure 13.*



Figure 13. Saint Brigid Church, 2151 Van Ness Avenue (Landmark #252)

20TH CENTURY REVIVAL STYLES (1890-1930)

Commencing at the turn of the century and picking up steam in the 1920s, 20th Century Revival architecture occurred amidst several great building booms. Increasing globalization was exemplified during this period where both Western and globally-inspired styles found acceptance. Further information about the period and its popular architectural styles will soon be available in the *20th Century Revival Styles Historic Context Statement*. In the meantime, information on French Provincial Revival, Storybook, Spanish Colonial Revival, and Mediterranean Revival styles can be found in the [Sunset District Residential Builders \(1925-1950\) Historic Context Statement](#).

Moorish Revival (1900-1940): Inspired by architecture in Northern Africa, Spain, and Portugal, Moorish Revival architecture grew in popularity during the Romanticist Orientalism movement. Structures using the style are often designed with an exuberance of ornamentation and motifs. Common features include decorative tile and terra cotta, floral ornamentation, geometrical moldings, friezes, latticework, arches, domes, and balconies. *See Figure 14.*

Islamic Revival (1900-1940): Islamic Revival architecture is closely related to Moorish Revival architecture and similarly uses exuberant ornamentation. Key features include geometric designs, pointed arches, domes, and rhythmic patterns. *See Figure 15.*



Figure 14. Alhambra Theater, 2320-2336 Polk Street (Landmark #217)



Figure 15. Islam Temple, 650 Geary Street (Landmark #195)

Pueblo Revival (1910-1945): The Pueblo Revival style was developed in California around 1910, drawing on the American Indian pueblo architecture of the American southwest. Pueblo Revival buildings mimic the appearance of adobe brick construction with earth-colored, rough-textured stucco cladding. The massing is typically boxy with blunted or rounded corners. Other features include parapeted walls, wooden roof beams, vigas, and window lentils. *See Figure 16.*

Spanish Colonial Revival (1915-1935): After the Panama-California Exposition took place in San Diego in 1915, the Spanish Colonial Revival style boomed in popularity. The style is characterized by smooth stucco walls and red tile roofs and features elaborate molded ornament around doors and windows, polychrome tile at entries, and wrought iron grilles and balconies. The style was popular for commercial buildings, institutions, apartments, and houses. *See Figure 17.*

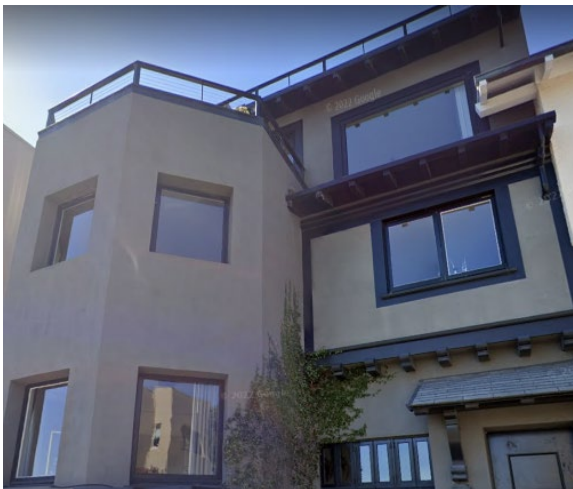


Figure 16. 35 Florence Street



Figure 17. 1722 30th Avenue

Churrigueresque (1915-1940): While not extremely popular in San Francisco, Churrigueresque is a variation of the Spanish Colonial Revival style, primarily referencing Baroque and North African detailing. It is notable for its highly decorative stucco work surrounding windows and entryways. Common motifs include spiral and inverted columns, scalloped arches, shells, cherubs, and garlands. *See Figure 18.*

Mediterranean Revival (1920-1940): The Mediterranean Revival style is extremely popular in San Francisco. In fact, the majority of residences constructed west of Twin Peaks post-1920 are a derivative of the style. Defining characteristics include red tile roofs and parapets, white- or pastel-colored stucco walls, ornate doors and door surrounds, and unique window patterns. *See Figure 19.*



Figure 18. El Capitan Theatre and Hotel, 2353 Mission Street (Landmark #214)



Figure 19. 1434 and 1438 48th Avenue

Monterey Revival (1925-1940): Monterey Revival architecture is another variation on the Spanish Colonial Revival style. This version was only applied to residential typologies. The style’s most identifiable feature is a cantilevered full or partial width second-story balcony beneath the principal roof slope. Often, simple wood columns are used as posts. Other features include low-pitched gable or hipped roofs; stucco, brick, and wood cladding; and false shutters. *See Figure 20.*



Figure 20. 130 San Buenaventura Way

Storybook (1930-1935): Storybook is an exuberant style inspired by medieval European vernacular forms. Emblematic features such as turrets, dovecotes, and the meandering transition from masonry to stucco attempted to evoke picturesque, aging European buildings. The primary hallmarks of the Storybook style are exaggerated, often cartoonish interpretation of medieval forms, the use of artificial means to suggest age and weathering, and whimsical designs. Examples are largely limited to residential tracts in the Sunset District. *See Figure 21.*

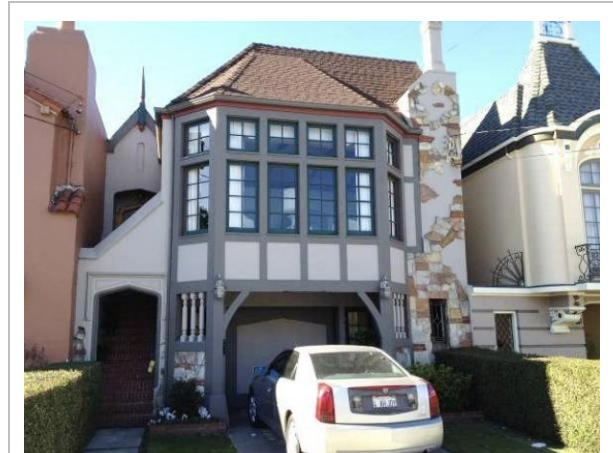


Figure 21. 2659 17th Avenue

French Provincial Revival (1935-1950): Unlike other revival styles, French Provincial houses often appear in identical forms with minimal variation. The most distinctive feature in these residences is a mansard roof, and other common features include stucco siding (often scored at the ground story), balconettes, decorative railings, and quoins. *See Figure 22.*

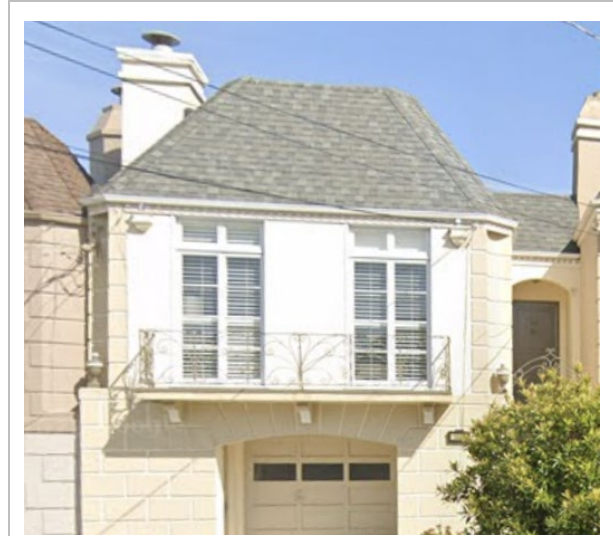


Figure 22. 1462 32nd Avenue

PROGRESSIVE ERA AND EARLY 20TH CENTURY REVIVAL STYLES (1895-1935)

After an estimated seventy-five percent of the city’s housing stock burned in the 1906 Earthquake and Fire, many buildings were replaced in new, fashionable styles of the Progressive Era. The styles continued to be widely used throughout building booms in the 1920s. Architecture of this time period can be read as a response to the country’s social, economic, and political disarray. Classicism and revival styles, some of the leading trends of the Progressive Era, offered rationality and clarity in a time of financial distress, social inequality, rapid industrialization, environmental deterioration, and political corruption. Further information about the period and its popular architectural styles can be found in the [Progressive Era & Early Revival Styles \(1890-1930\) Historic Context Statement](#).

Beaux Arts Classicism (1890-1925): The style became extremely popular after the Chicago World's Columbian Exposition of 1893. The stylistic elements are derived from the classical architecture of Greece and Rome with an architectural vocabulary that includes columns with Doric, Ionic and Corinthian capitals, egg and dart molding, and Greek key fretwork and cornices with modillions and dentils. Commonly

associated with institutions such as banks, it was also popular for public buildings, schools, and occasionally houses. *See Figure 23.*

Chicago School (1890-1915): In the late 19th century, advancements in fireproofing, wind bracing, framing, and foundation technology gave way to the Chicago School, the style associated with the birth of the American skyscraper. Notable features of the style include steel frames, large expanses of glass, masonry cladding, and a tripartite composition. *See Figure 24.*



Figure 23. 1224 Taylor Street



Figure 24. Mills Building, 220 Montgomery Street/220 Bush Street (Landmark #76)

Mission Revival (1890-1915): Drawing inspiration from early Spanish missions in California, this style placed the exterior features of missions onto contemporary building types. One of the most easily recognizable elements of the style is the shaped parapet roofline or dormer on the front elevation. Roofs are often low-pitched and covered in red tile. In some cases, buildings display towers, imitating the bell towers of California missions. *See Figure 25.*

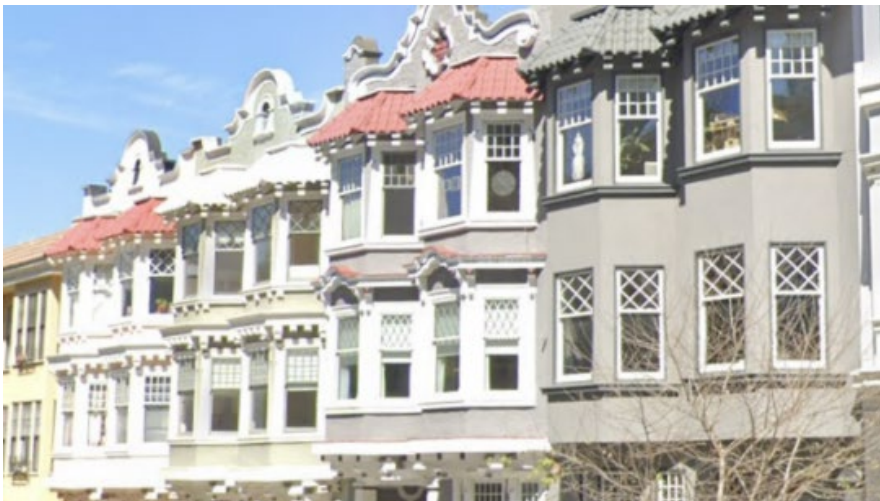


Figure 25. 1310-1330 Taylor Street

Early 20th Century American Commercial (1890-1918): The Early 20th Century American Commercial style is an architectural style and construction method seen on American commercial and manufacturing buildings between 1890 and 1920. Trademarks of the style include an internal heavy timber, iron, or steel frame; a brick exterior volume with punched window and door openings; minimal ornament; open floor plans; and a flat roof. While the buildings convey an industrial feeling, they typically feature ornamentation such as Renaissance-Baroque motifs and molded brick or carved stone door and window casings and hoods. See [Figure 26](#).

Classical Revival (1890-1925): Classical Revival architecture is ubiquitous among the streets of San Francisco. Here, it was most commonly applied to multi-family residential buildings, especially flats. The style derives inspiration from a variety of Classical sources – ancient Greece, ancient Rome, and the Renaissance and Baroque periods of Italy. Key features include symmetry, columns, capitals, pediments, decorative cornices, colonnades, classical molding, and façade ornamentation such as egg-and-dart, dentils, and garlands. See [Figure 27](#).



Figure 26. R. N. Nason & Co. Paint Factory, 198 Utah Street



Figure 27. 4676-4680 18th Street

Tudor Revival (1890-1935): Tudor Revival structures are typically represented by steeply pitched, side-gabled roofs with prominent cross gables all clad with slate, clay tiles, and shake shingles. Decorative half timbering, parapeted gables, and vergeboards are also evident. Walls are typically clad with several materials including smooth or textured stucco, brick and/or stone and wood clapboard or shingles. Windows are tall, narrow casement windows in multiple groups with multi-paned glazing. See [Figures 28 and 29](#).



Figure 28. Engine Company No. 31, 1088 Green Street (Landmark #220)



Figure 29. 1641 31st Avenue

Colonial Revival (1895-1925): This style takes inspiration from East Coast residences from the 17th and 18th centuries. Though closely inspired by Colonial architecture, Colonial Revival architecture is not a completely faithful representation of the historic style, but instead borrows certain characteristics such as symmetric facades, sash windows, gabled or hopped roofs, Palladian or oval windows, porticos, and other Classical detailing. *See Figure 30.*

Dutch Colonial Revival (1900-1920): This style drew on East Coast buildings designed by early Dutch settlers from the mid-1600s through the mid-1800s. Features most closely associated with Dutch Colonial revival buildings include the gambrel roof, use of brick or stone, sash windows, shutters, porticos, side porches, dormers, and prominent chimneys. *See Figure 31.*

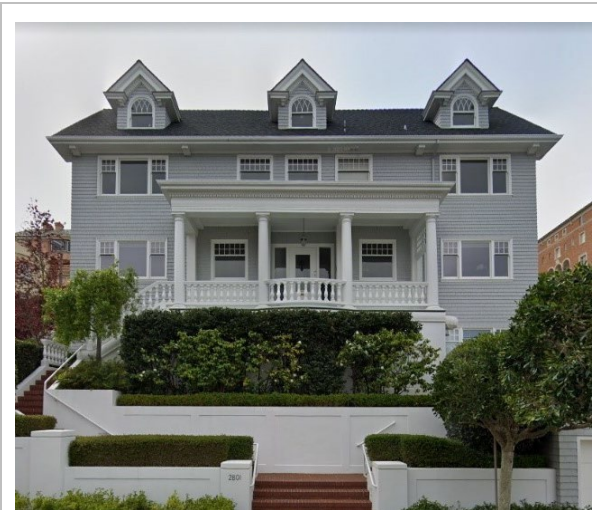


Figure 30. 2801 Green Street

Georgian Revival (1900-1925): Georgian Revival architecture was based on architecture from the Georgian Period in England. This revival style was more faithful to its precedents than other revival styles of the time. Key characteristics include symmetry, brick cladding, an axial entrance with a pediment or columns, geometric proportions, sash windows, Palladian or Venetian windows, cornice molding, dormers, and window pediments. In San Francisco, red brick cladding is a particularly distinctive feature of the style. *See Figure 32.*



Figure 31. 1267 42nd Avenue



Figure 32. Bourne Mansion, 2550 Webster Street
(Landmark #38)

Craftsman (1906-1930): Craftsman structures feature projecting eaves with structural wood elements used as simple ornamentation. Windows are often irregular in pattern; horizontal windows are paired with upper sash windows featuring multiple lights. Craftsman structures are typically of natural wood construction and siding with shingles or clapboard siding. A concrete block or stone foundation and porch piers are typically associated with this style. *See Figure 33.*



Figure 33.
Joseph Leonard-Cecil F. Poole
House, 90 Cedro Avenue
(Landmark #213)

BAY AREA TRADITION (1880-1980)

Coined in 1947 by architecture critic Lewis Mumford, the Bay Area Tradition is a regional vernacular architecture endemic to the San Francisco Bay Area. The Bay Area Tradition evolved over nearly 100 years and has since been categorized into First, Second, and Third traditions, spanning from the 1880s to the 1980s. Further information about these architectural styles will soon be available in the Bay Tradition Historic Context Statement.

First Bay Tradition (1880-1920): Eschewing the highly ornamented Victorian styles also popular at this time, First Bay Tradition architects developed a building vernacular linked to nature, site, and locally sourced materials. The style emphasized volume, form, and asymmetry. Characteristics of the First Bay Tradition include the use of local materials, particularly redwood; an emphasis on craftsmanship and the Arts and Crafts movement; the use of unpainted wood shingle cladding; and a sensitivity to site and climate. Along with natural wood, shingle, and clinker brick, materials such as field stone and river stone were popular for cladding the wood frame structural systems. *See Figure 34.*



Figure 34. 2419-2421 Green Street

Second Bay Tradition (1937-1964): The next iteration of the San Francisco Bay Tradition was the Second Bay, a unique regional Modern vernacular style developed in the San Francisco Bay Area. The style fused the rustic, hand-crafted, woodsy aesthetic of First Bay Tradition architects (Bernard Maybeck, Julia Morgan, Ernest Coxhead, et. al), with the sleek functional design and cubic, rectilinear forms associated with European Modernism. The resultant buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climactic conditions, and that were often built of locally sourced redwood. *See Figure 35.*



Figure 35. 3074 Pacific Avenue

Third Bay Tradition (1964-1980): The Third Bay Tradition coincided with a rise in mass-housing and condominium home ownership. Highly influenced by the writing of architect Charles Moore, design elements associated with the Third Bay Tradition include wood shingle cladding, plain wood siding, square bay windows, asymmetrical massing, ribbon windows, and shed roof forms. *See Figure 36.*



Figure 36. 281-289 Gold Mine Drive

MODERNISTIC (1925-1950)

Beginning with the Art Deco style, the Modernistic period represented a radical departure in architectural expression. Art Deco was followed by Streamline Moderne, which, like its predecessor, was expressed through smooth surfaces, curved corners, and the horizontality of structures. Further information about the period and its popular architectural styles can be found in the [Modernistic Styles Historic Context Statement](#).

Art Deco (1925-1936): Popularized by the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris, Art Deco was known for its wedding of modern design with detailed craftsmanship and opulent materials. Influences on the style includes Mayan, Chinese, Japanese, and Egyptian art and architecture. Trademarks of the style include ziggurat forms, bold geometric elements, beveled and fluted piers, stepped building facades, shaped parapets, speed lines, floral decoration, and transom windows. See Figures 37 and 38.



Figure 37. 200-216 Powell Street



Figure 38. 1487 31st Avenue

Streamline Moderne (1935-1950): The Streamline Moderne style was a conscious architectural expression of the speed and sleekness of the Machine Age. The style referenced the aerodynamic forms of airplanes, ships, and automobiles of the period with sleek, streamline rounded corners and curves, and evokes a machine-made quality. Common features include rounded corners and curved surfaces, curved railings and overhangs, speed lines, curved glass windows, porthole windows, metal balconettes and railings, and horizontal orientation. *See Figure 39.*



Figure 39. 3600 25th Street

MODERN (1935-1970)

The Modern era in San Francisco was characterized by booms in both residential and commercial construction spurred by population growth after World War II, changes in the mortgage industry, and the widespread adoption of the automobile, among other factors. Approximately 51,000 buildings – more than a third of San Francisco’s building stock – were constructed between 1935 and 1970. New typologies emerged like shopping centers, retail strips, motels, and drive-ins. Further information about the period and its popular architectural styles can be found in the [San Francisco Modern Architecture and Landscape Design \(1935-1970\) Historic Context Statement](#).

International Style (1935-1965): The International Style was an iconic iteration of Modern architecture characterized by a rejection of historically derived ornament and an emphasis on new architectural vocabulary. Horizontal bands of ribbon windows are a key identifier of the style. Other characteristic design elements include cantilevered planes, walls of glass, stucco or concrete walls (often painted white), and an emphasis on the horizontal line. International style architects were known for experimenting with space and volume. *See Figure 40.*

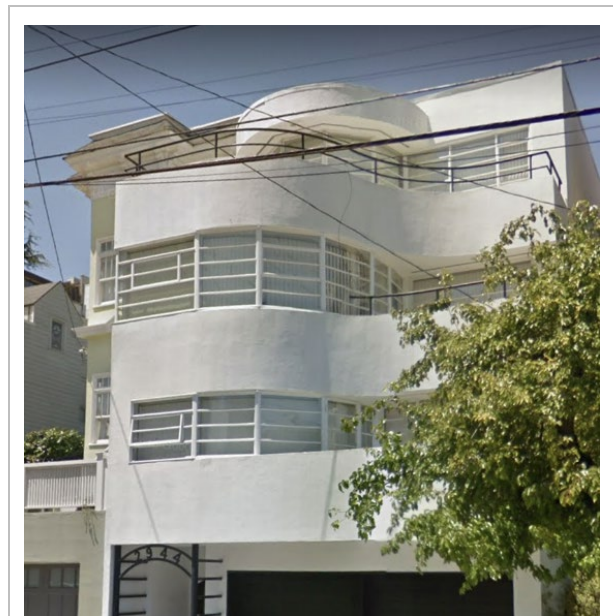


Figure 40. 2944 Jackson Street

Midcentury Modern (1945-1965): Midcentury Modern is a term used to describe an expressive, often exuberant style that emerged in the decades following World War II. Influenced by the International Style and the Second Bay Tradition, Midcentury Modern was a casual, more organic and expressive style, and was readily applied to a wide range of property types. The style incorporates an array of design elements including cantilevered overhangs, projecting eaves, canted windows, projecting boxes that frame the upper stories, stucco siding, the use of bright or contrasting colors, spandrel glass, large expanses of windows, flat or shed roof forms, stacked brick veneer, asymmetrical facades, and occasionally, vertical wood siding. *See Figure 41.*



Figure 41. 45 San Marcos Avenue

Miesian International Style & Corporate Modern (1950-1975): Buildings designed in the Corporate Modern and Miesian International Style drastically changed the appearance and skyline of downtown San Francisco. The style was most commonly adopted for corporate offices and high-rises, though mid-rise buildings also incorporate elements of the style. Features of these buildings include plazas, curtain wall technology, rectilinear forms, sharp right corner angles, and the use of “pilotis” or stilts. *See Figure 42.*

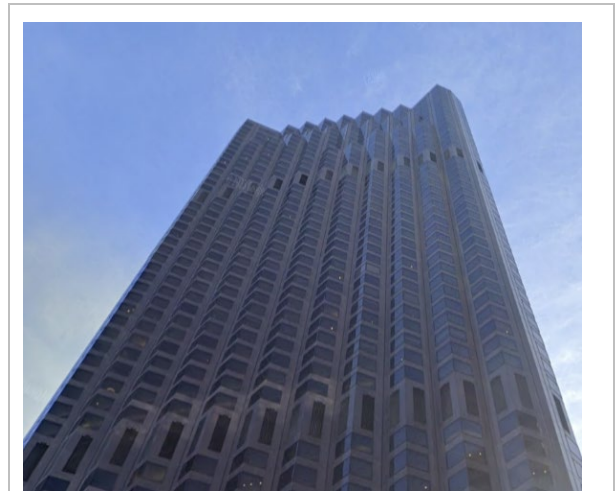


Figure 42. 555 California Street

Brutalism (1960-1970): Brutalist buildings in San Francisco are massive in scale, often imposing, and represent a short-lived exploration of the expressive qualities of reinforced concrete. Brutalist buildings often incorporate large expanses of glass; however, fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids. The plasticity of reinforced concrete allows for a myriad of shapes and forms, though repetitive angled geometries predominate. *See Figure 43.*



Figure 43. Glen Park Bart Station

Contractor Modern (1935-1970): Contractor Modern, occasionally referred to as Vernacular Modern, is not a style per se; rather it denotes the absence of style. The term is used to identify buildings that selectively borrow from the basic design tenets of Modern design, particularly the lack of exterior ornament, in the pursuit of inexpensive construction costs. Simple box-like forms, flat exterior surfaces, and inexpensive construction materials typify Contractor Modern buildings. *See Figure 44.*

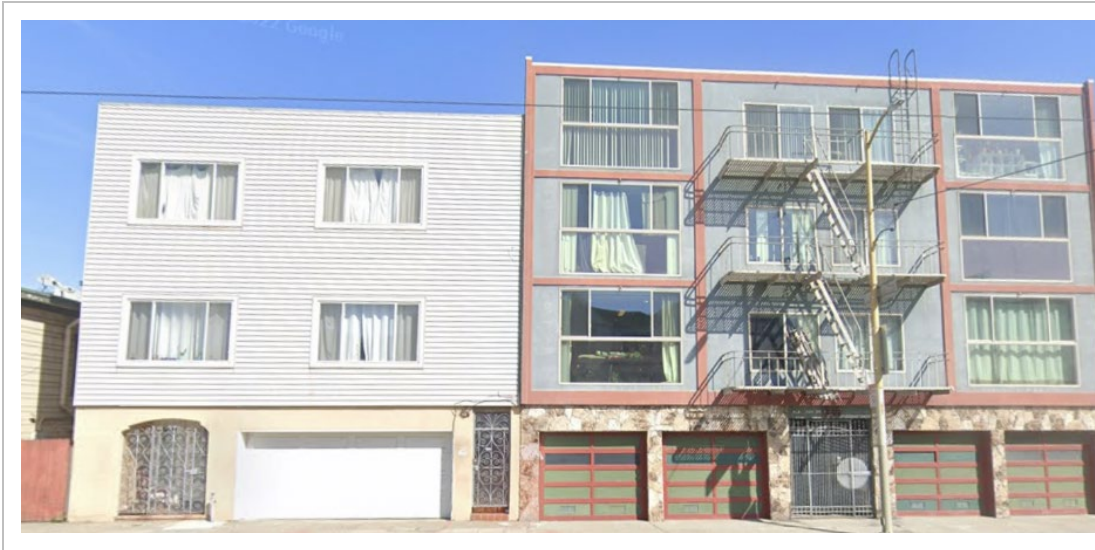


Figure 44.
1346 Irving Street
(left) and 1336
Irving Street
(right)

POSTMODERN (1960-2000)

Throughout the Post-Modern era, San Francisco continued to grow as a nexus of international commerce. This identity was reflected in the built environment; large-scale development and plans such as the Golden Gateway (led by the Redevelopment Agency) and the Downtown Plan characterized the architectural and planning terrain of the time. Further information about the period and its popular architectural styles will soon be available in the *Modern Addendum: Modern Architecture & Landscape Design (1960-2000) Historic Context Statement*.

New Formalism (1960-1975): New Formalism wed Classical architectural precedents with material innovations of the Modern era. The style was often applied to institutional and public buildings, where it could truly embrace the dramatic proportions and scale of Classical buildings. Notable characteristics include the use of podiums, arches, colonnades, and classical columns. *See Figure 45.*

Expressionism (1960-1980): This style is associated with emotion and symbolism rather than the rationality of its Modern counterparts. Often, dramatic volumes and curved forms are employed. *See Figure 46.*



Figure 45. 1490 Mason Street

Postmodernism (1960-2000): Postmodernism arose in response to the severity of its modern precedents such as the International Style and Corporate Modernism. It is an extremely symbolic form of architecture that includes architectural features such as historical elements, playfulness, and decorative classicism. See [Figure 47](#).



Figure 46. 1111 Gough Street



Figure 47. 151 3rd Street

Late Corporate Modernism (1970-1985): Late Corporate Modernism continued to advance the tenets of the earlier Corporate Modern style and impacted the built environment of downtown cores of American cities. Popular features of the style include columns, singular materials, dramatic interiors, glass skins, and strong, geometrical volumes. [Figure 48](#).

Contemporary (1990-present): “Contemporary” is a term that refers to buildings from the 1990s until today. It includes the internationally acclaimed “starchitecture” designs of architects such as Zaha Hadid, Renzo Piano, Daniel Libeskind, and Herzog & de Meuron, as well as other buildings that generally employ innovative materials, eco-friendly features, and unconventional volumes. Rather than being associated with a specific architectural vocabulary, buildings of the present moment are often known for their avant-garde and cosmopolitan qualities and their use of novel technological advancements. [Figure 49](#).

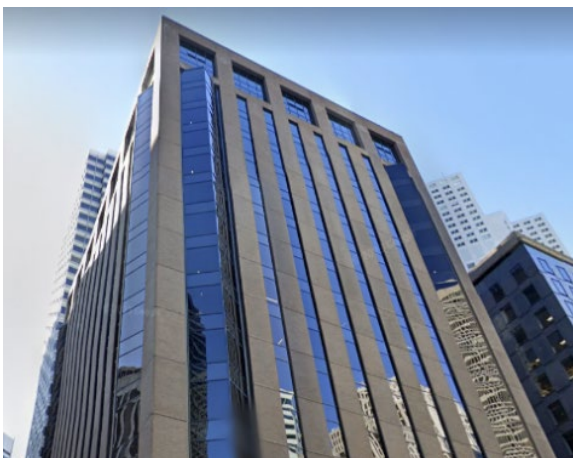


Figure 48. 201 California Street

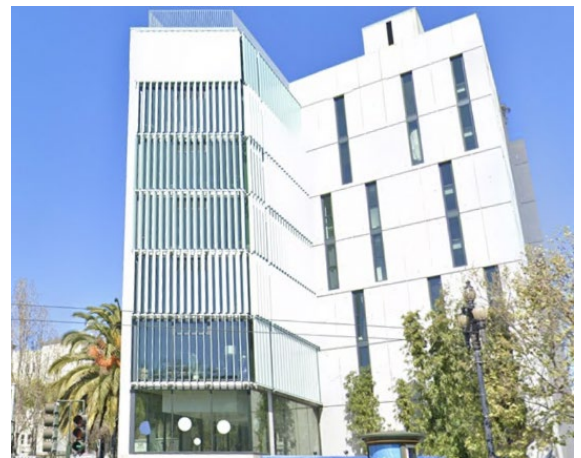


Figure 49. 801 Octavia Street