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## The White Album Restaurant

Kalee Hartman

*Virginia Commonwealth University*

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**WHITE  
ALBUM**  

---

**RESTAURANT**





## The White Album Restaurant

Kalee Hartman  
M.F.A. Interior Environments  
2012

# Table of Contents

04	Manifesto
06	Site
28	Programming
34	Case Studies
52	Design Development: Combining Program And Concept
72	Final Design
94	Anderson Gallery Exhibit
102	References

04

Manifesto


Design lives outside of our comfort zone and inspiration strikes when our defenses are down. Allowing ourselves to become open and receptive to this creative process is a skill that must be honed. Comfort is a safety net, a reason not to stray far from the nest. Knowing when to take the leap is the beginning of great design.

06 Site

	Location of Building
	History of the WRVA Station
	Childsavers: Current Occupants
	Existing Plans
	Exterior Elevations
HISTORY	Understanding the Site
ANALYSIS	Edges of the Site

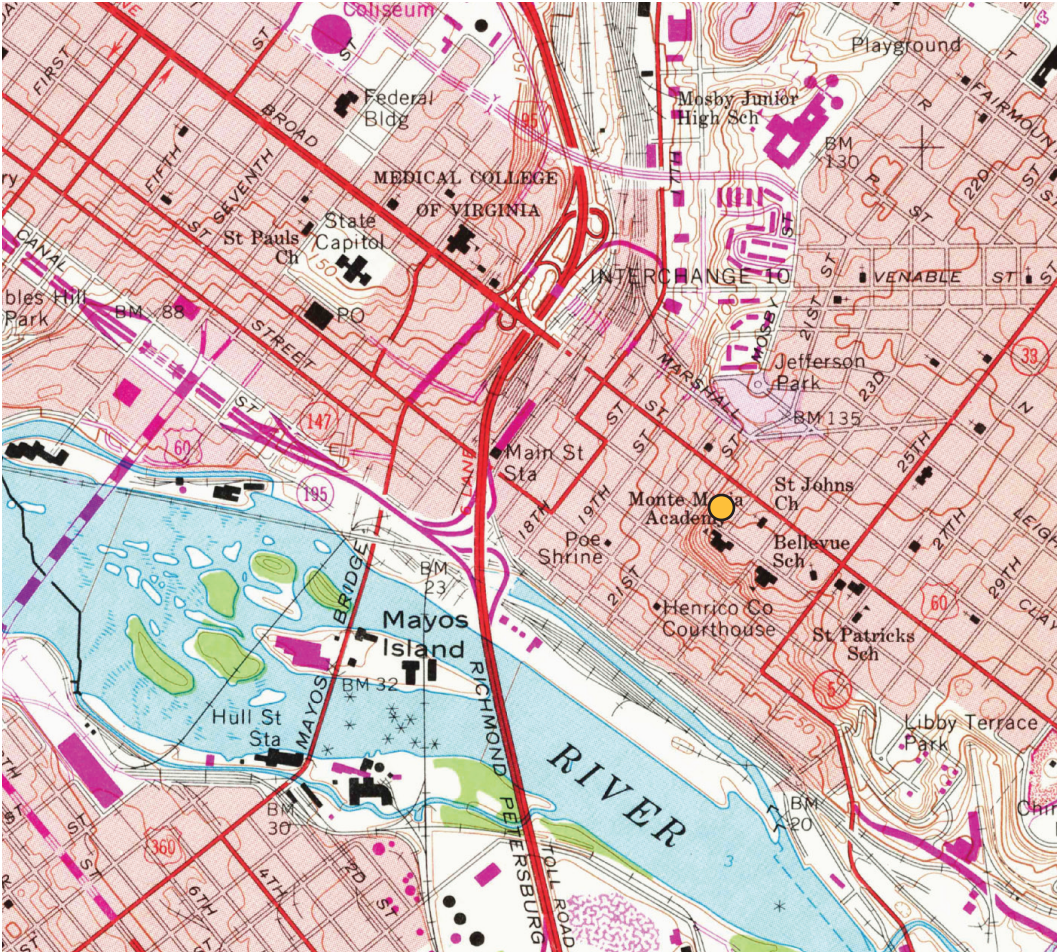


LOCATION OF BUILDING

  
200 22nd Street  
Richmond, Virginia

RIGHT Map of Church Hill.  
(U.S. Department of the  
Interior, 1996)

OPPOSITE PAGE  
Photograph from the lawn,  
overlooking downtown  
Richmond.



The WRVA building sits on top of Church Hill overlooking the downtown Richmond area. Standing on the lawn beside the old radio tower, I-95 cuts across the horizon in the far distance. To the left, the Main Street Train Station peaks out between buildings, and to the right, runs the eastern section of Broad Street.



HISTORY OF THE WRVA

Construction of the WRVA building, designed by world renown architect Philip Johnson was completed in 1968. The dedication of the building occurred on May 29, 1968; in celebration of Patrick Henry's birth.

In years prior, William T. Reed and his wife contacted Johnson about the project. The building was to capture the presence and status of the radio station across Richmond.

Johnson referred to Church Hill as "the best example of the nineteenth-century cityscape still standing in the United States." He designed the building to be "a good neighbor, not overshadow the historic zone; a low building that would seem to float on top of the hill."

Johnson collaborated with the local firm Budina and Freeman on fittings and interior arrangements.



OPPOSITE PAGE Front entrance facing 22nd Street. (MIT Libraries' Dome, 2009)

LEFT Entrance of WRVA with the radio tower in the background. (MIT Libraries' Dome, 2009)



CHILDSAVERS:  
CURRENT OCCUPANTS

In 2000, the WRVA station moved to its current location on Broad Street. The building remained vacant until 2005 when ChildSavers, a pediatric mental health clinic, purchased the property. The building opened in 2007 after renovations took place under the local architecture firm Baskervill.

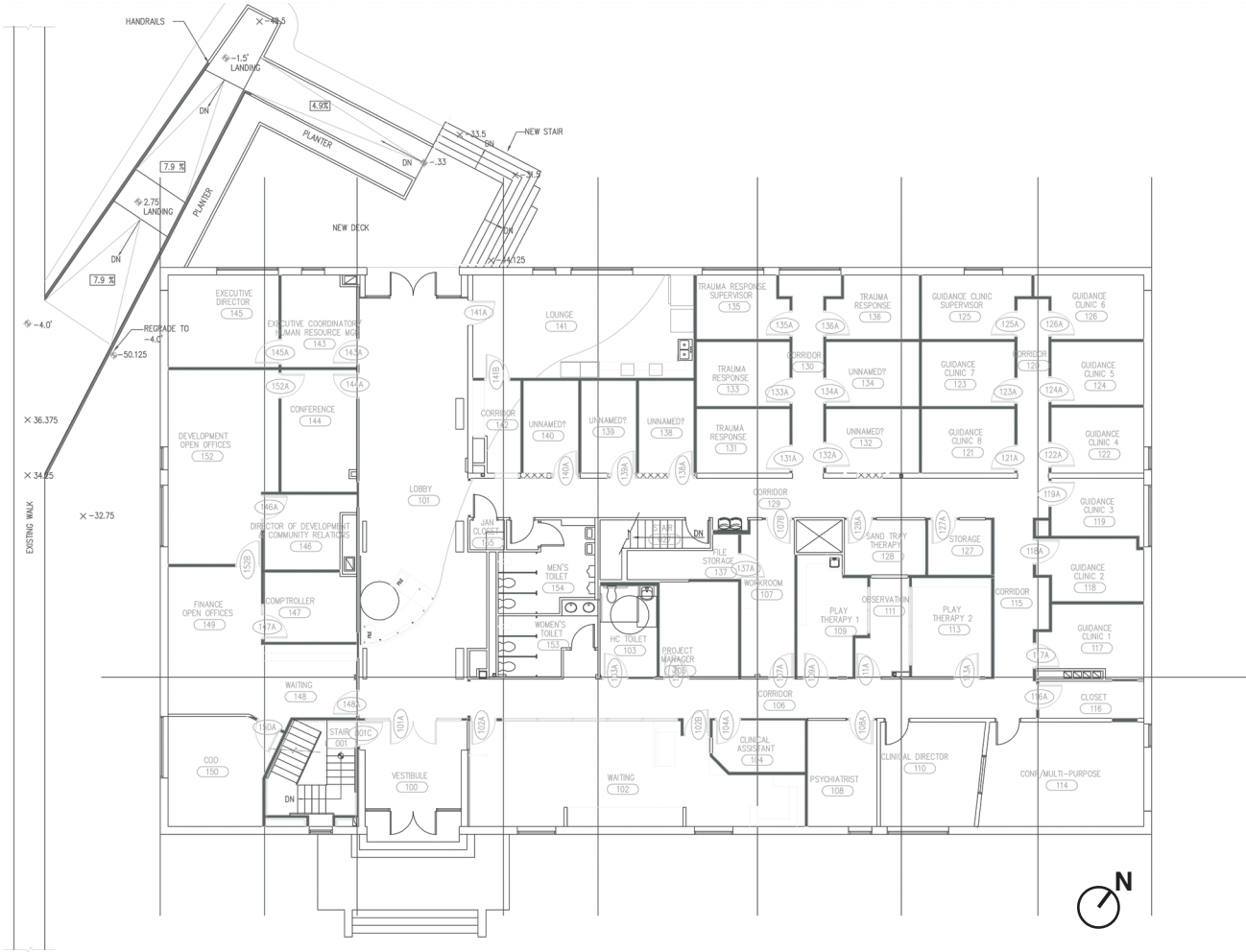
The goal of the renovation was to centralize all of Childsavers' programs in one location and to create a child-friendly environment. The design was based on the theme of "My neighborhood, My City, My World". The concept incorporated places from the Richmond area to enhance a sense of familiarity for children visiting the clinic. Corridors named after prominent streets and mailboxes for treatment rooms allowed children to relate to the space and gave them a level of comfort to process their feelings.

OPPOSITE PAGE The front desk of the clinic.  
(Baskervill, 2005)

BELOW Patient Waiting Area, Corridor named "Monument Ave" and Staff Conference Room. (Baskervill, 2005)

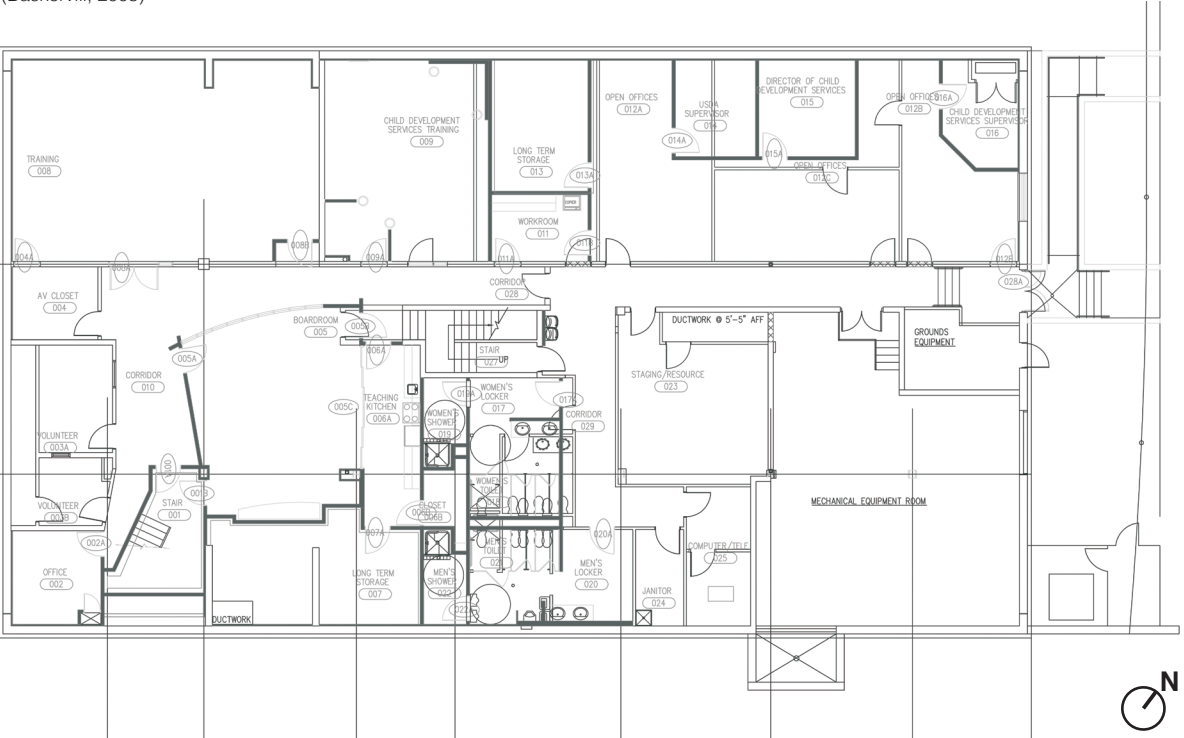


CHILDSAVERS  
FLOOR PLANS



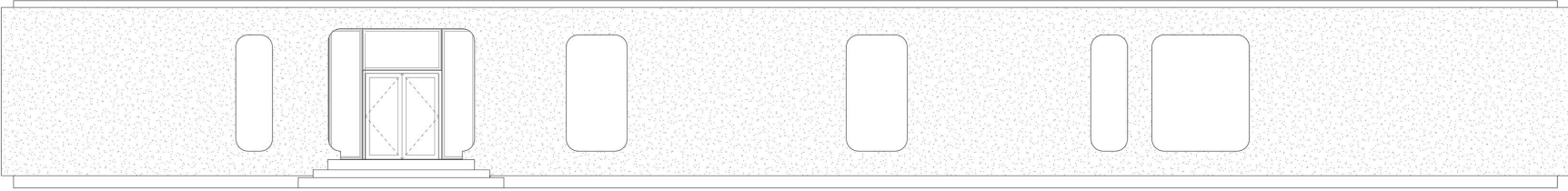
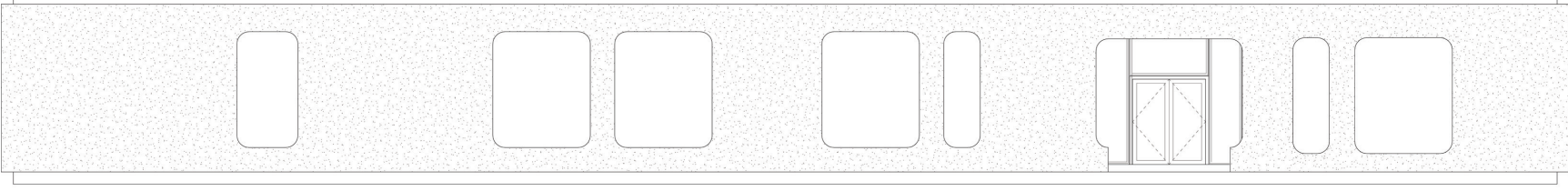
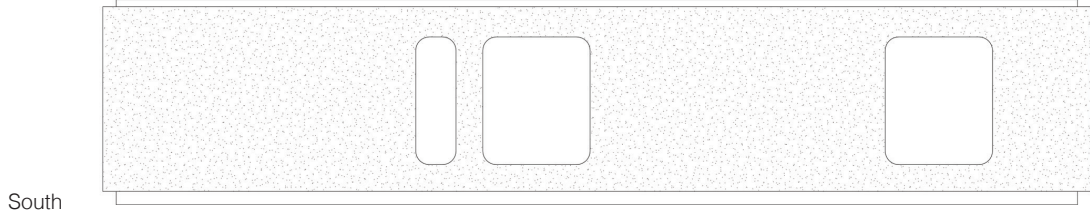
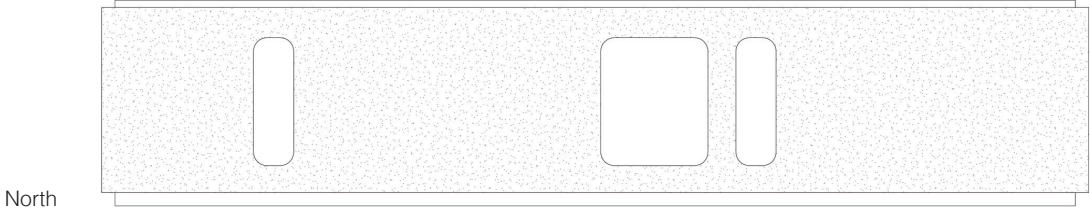
OPPOSITE PAGE Upper level renovation plan by Baskervill.  
(Baskervill, 2005)

BELOW Lower level renovation plan by Baskervill.  
(Baskervill, 2005)



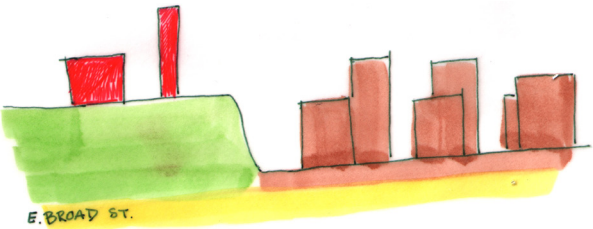
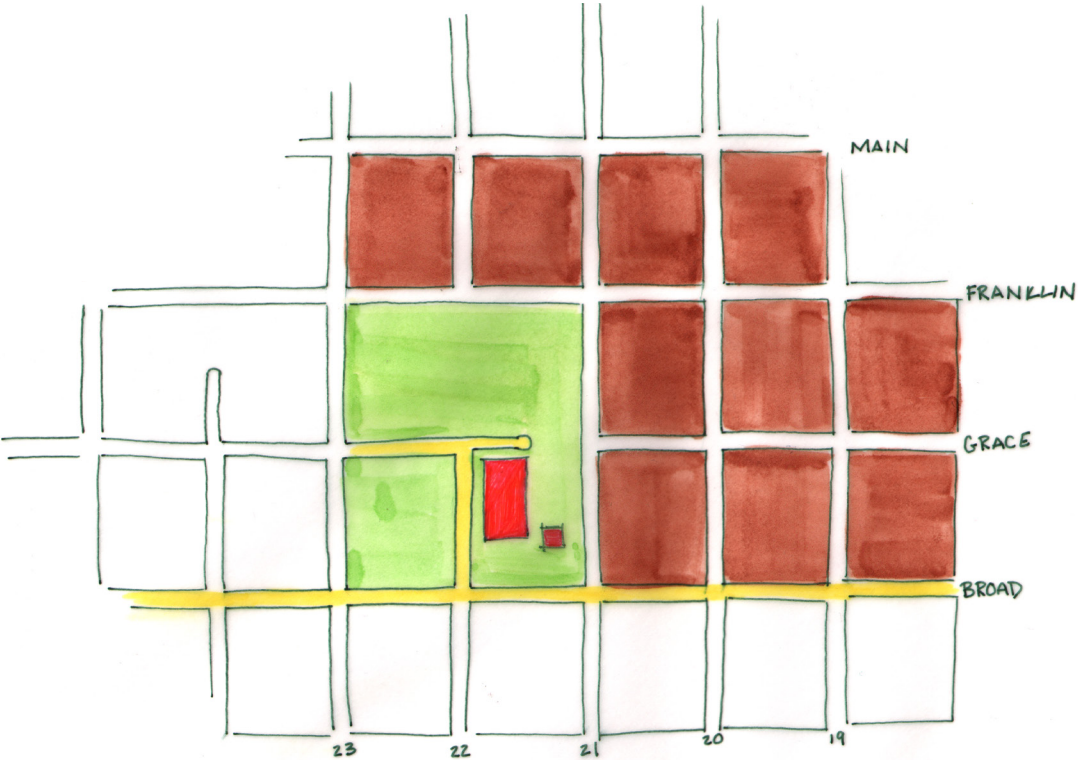
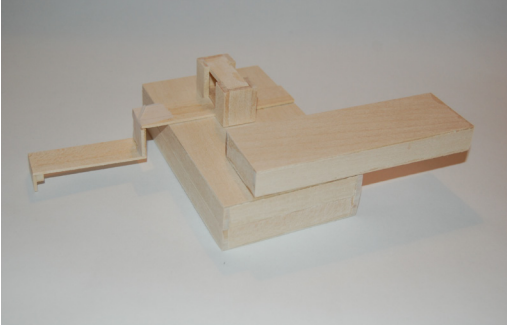
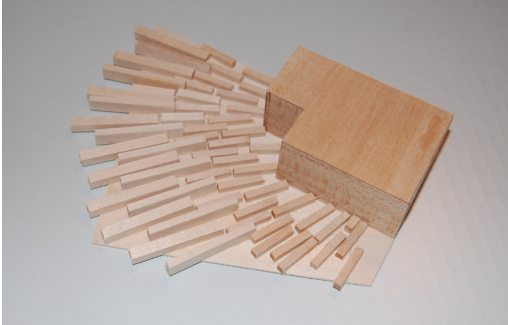
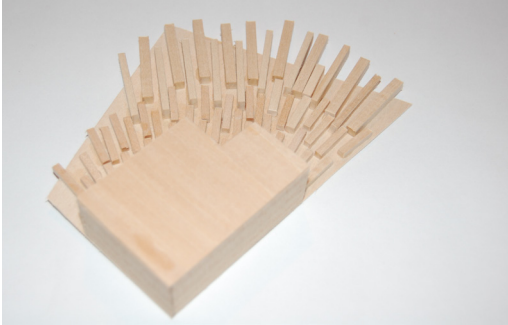
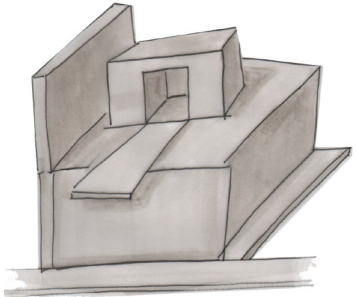
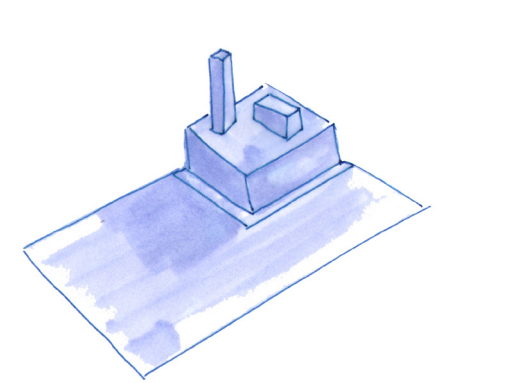


EXISTING EXTERIOR  
ELEVATIONS



UNDERSTANDING THE SITE

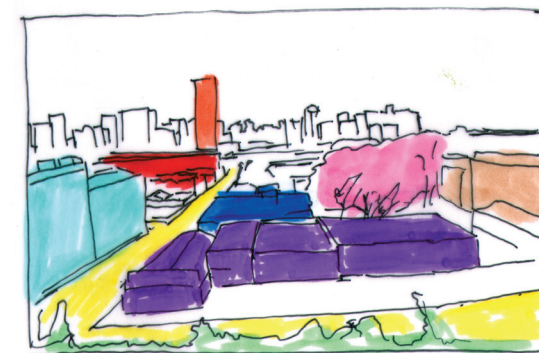
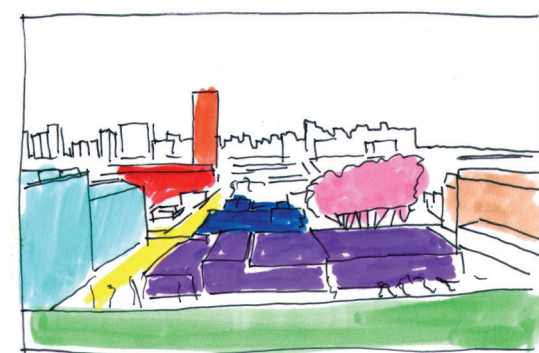
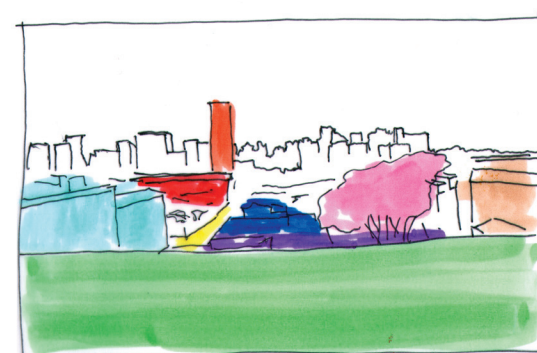
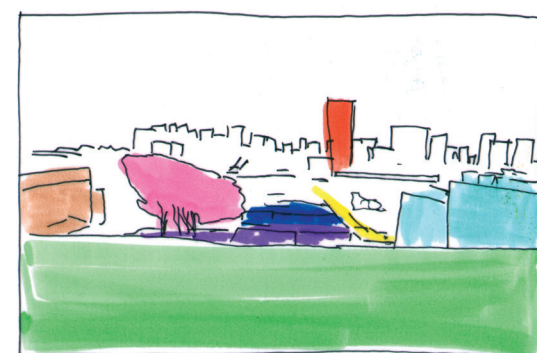
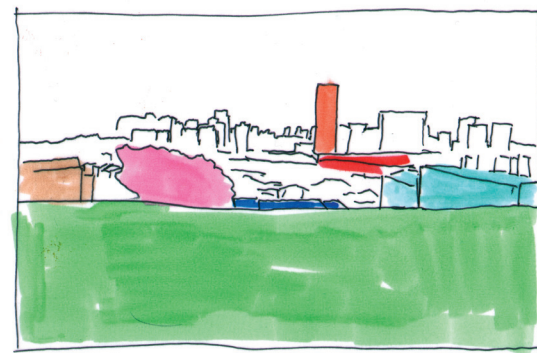
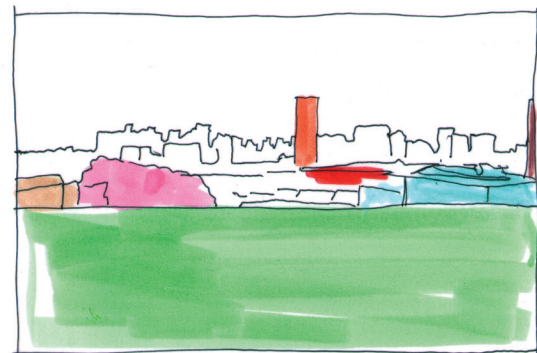
The WRVA building's location personified the prominence and status the radio station had over the city of Richmond. The site captures a unique and very rare view across the downtown area. The lawn of the building acts as an open platform allowing an exclusive and vast scene of the city.



OPPOSITE PAGE Drawings and models diagramming the building's location on Church Hill overlooking downtown streets and buildings.

LEFT Map of the site.

ABOVE Elevation of the site.



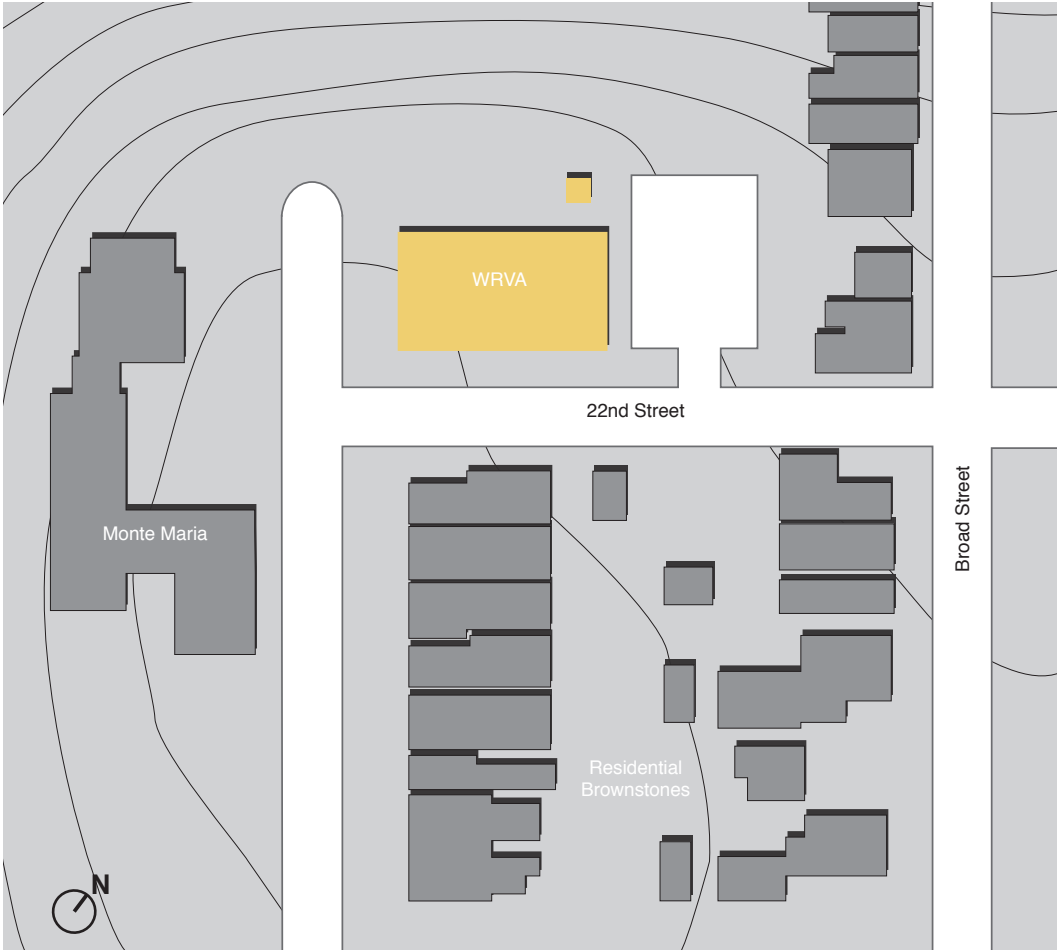


EDGES OF THE SITE

An interesting aspect of the site is the stark contrast between the existing buildings of the neighborhood and the radio station. The brownstones located across the street uphold the traditional look of brick row houses found throughout the historical areas of Richmond. On the south side of the site, sits Monte Maria. The brick facade and bordering wall exemplify the historical presence within Church Hill.

RIGHT Map of neighboring buildings.

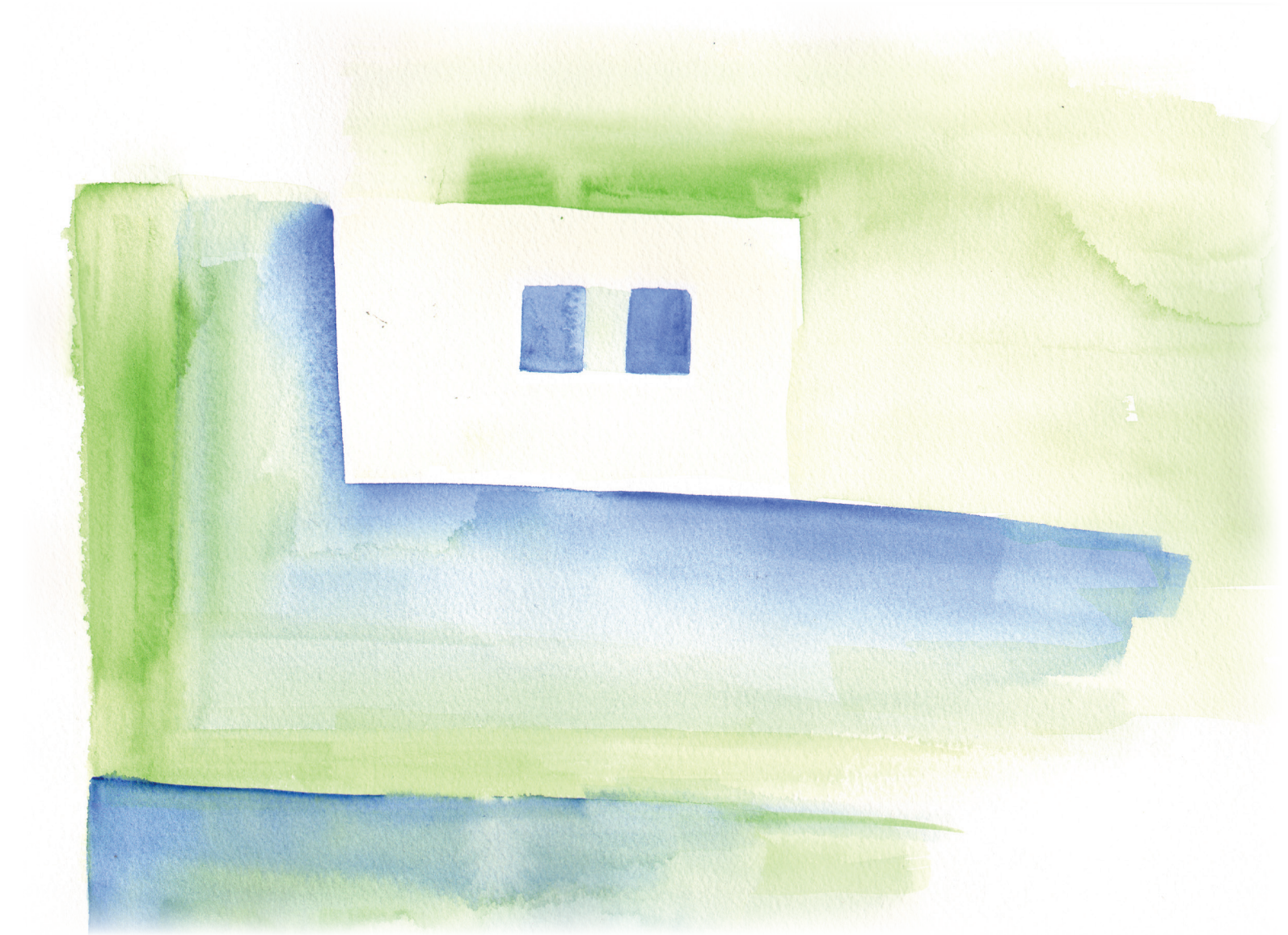
OPPOSITE PAGE Photos of Monte Maria taken on the south side of the WRVA building. View of homes on Grace Street across from the front entrance of the WRVA building.





## WATERCOLOR ANALYSIS

The watercolor paintings to the right investigate the relationship and proximity of existing structures to the site. A defined border exists between Monte Maria and the neighborhood. The brick wall acts as a physical and visual separation between the religious buildings and the rest of Church Hill. In contrast, the row houses act as an inter-connected unit with narrowly defined borders between the homes. The WRVA building also acts in contrast to Monte Maria through the large windows in the facade; giving visual freedom into and out of the structure.







# Programming

RESTAURANT  
PLANNING

Required Restaurant Spaces

Relationship of Spaces

Work Flow + Circulation

REQUIRED RESTAURANT SPACES

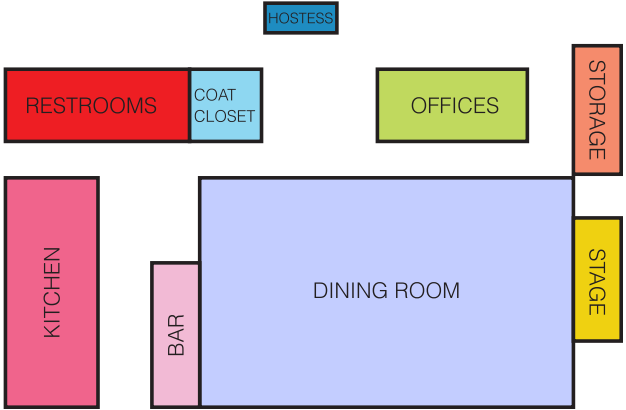
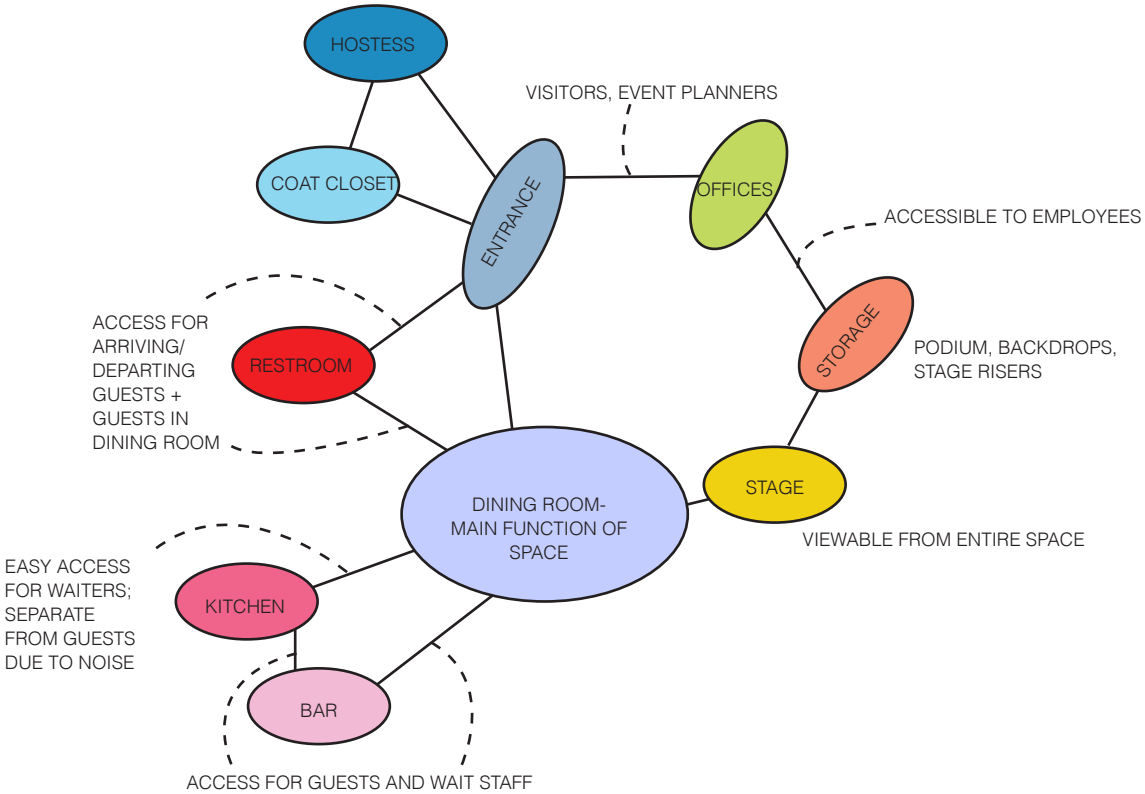
My initial idea for the space was a restaurant and banquet hall. The views from the site, overlooking the city, made it an ideal place for a restaurant. The large lawn to the back of the restaurant brought me to the idea of a banquet hall. I imagined the lawn turning into the perfect outdoor dining area where large groups of people could gather to celebrate a special event.

In the development of a program for the space, I started with the general areas of a restaurant and worked into the specifics. My initial approach to the program was through the perspective of a customer. As my research developed, my focus shifted to the functional needs of a restaurant; taking on the perspective of the chef and wait staff.

KITCHEN	DINING	ENTRY	BAR	STAFF	STORAGE
Appliances	Tables	Hostess stand	Counter	Storage	Event Storage
Prep Area	Chairs	Coat closet	Ice Machine	Offices	Stage Storage
Food Runner Area	Server Trays	Computer	Beer Taps	Meeting Room	
Sink	Lighting	Seating	Bottle Storage		
Dishwasher	Computer		Wine Storage		
Storage	Cash Register		Refrigerator		
Freezer	Stage		Seating		
Refrigerator			Sink		
Trash			Cash Register		
Food storage					

LEFT The table shows my preliminary look at the areas required in a restaurant.

RIGHT The two diagrams depict the relationship of the required spaces.

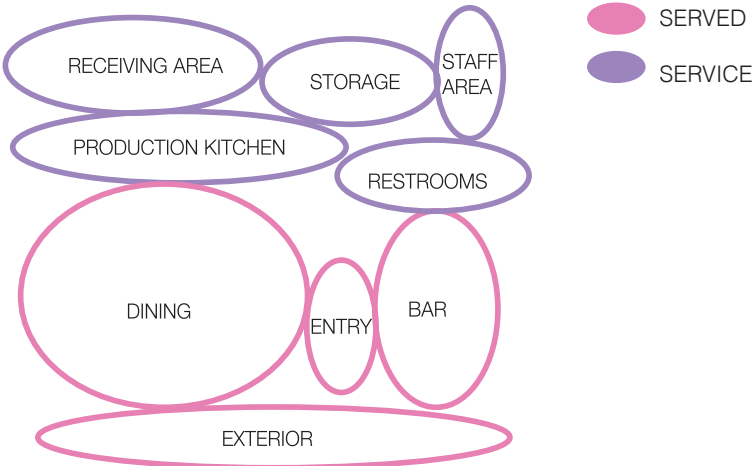


RELATIONSHIP OF SPACES



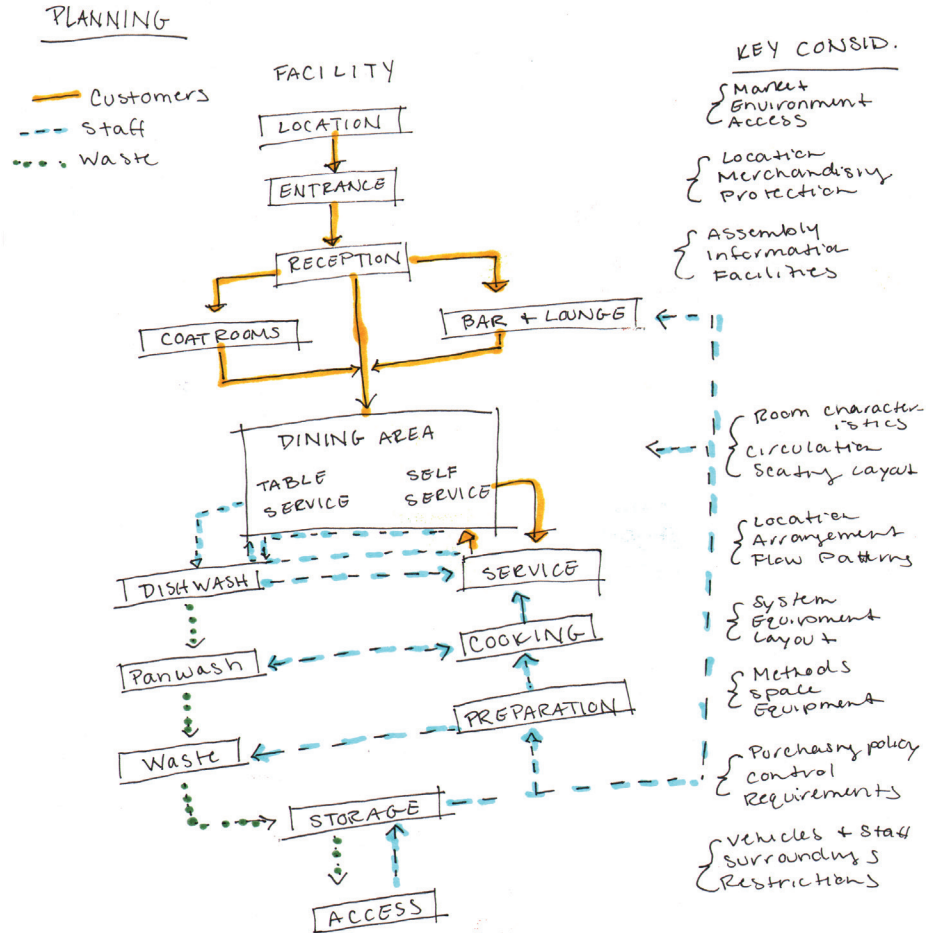
WORK FLOW AND CIRCULATION

To properly understand the work flow and circulation of a restaurant, I examined the needs of restaurant employees and customers, and the relationship between the two groups of occupants. The size and type of restaurant play a large role in relationship and circulation patterns of the employees and the customers. The following diagrams depict the various interactions between the tasks occurring within a restaurant and the space required to carry out those tasks.



	Receiving	Dry Storage	Refrigerated Storage	Pre-preparation	Final preparation	Service	Warewashing	Trash Holding	Offices	Customer Entrance
Receiving										
Dry Storage	1									
Refrigerated Storage	0	1								
Pre-preparation	0	2	3							
Final preparation	0	0	2	3						
Service	0	0	0	1	3					
Warewashing	0	0	0	1	1	3				
Trash Holding	3	0	0	0	0	0	0			
Offices	1	0	0	2	2	1	0	0		
Customer Entrance	0	0	0	0	0	0	0	0	0	

ADJACENCY MATRIX The numbers rank the level of importance between the space with 3 as the highest need of adjacency (Birchfield, 2008)



FLOW PATTERN CONSIDERATIONS:

Overall numbers per day

Peak demands; concentrated arrival rates, times of day, duration

Superimposed requirements for special events, take-away sales, changes in style of operation (morning, midday, evening)

# Case Studies

SITE    The Getty Center

PROGRAM    Renovation of Americus Restaurant

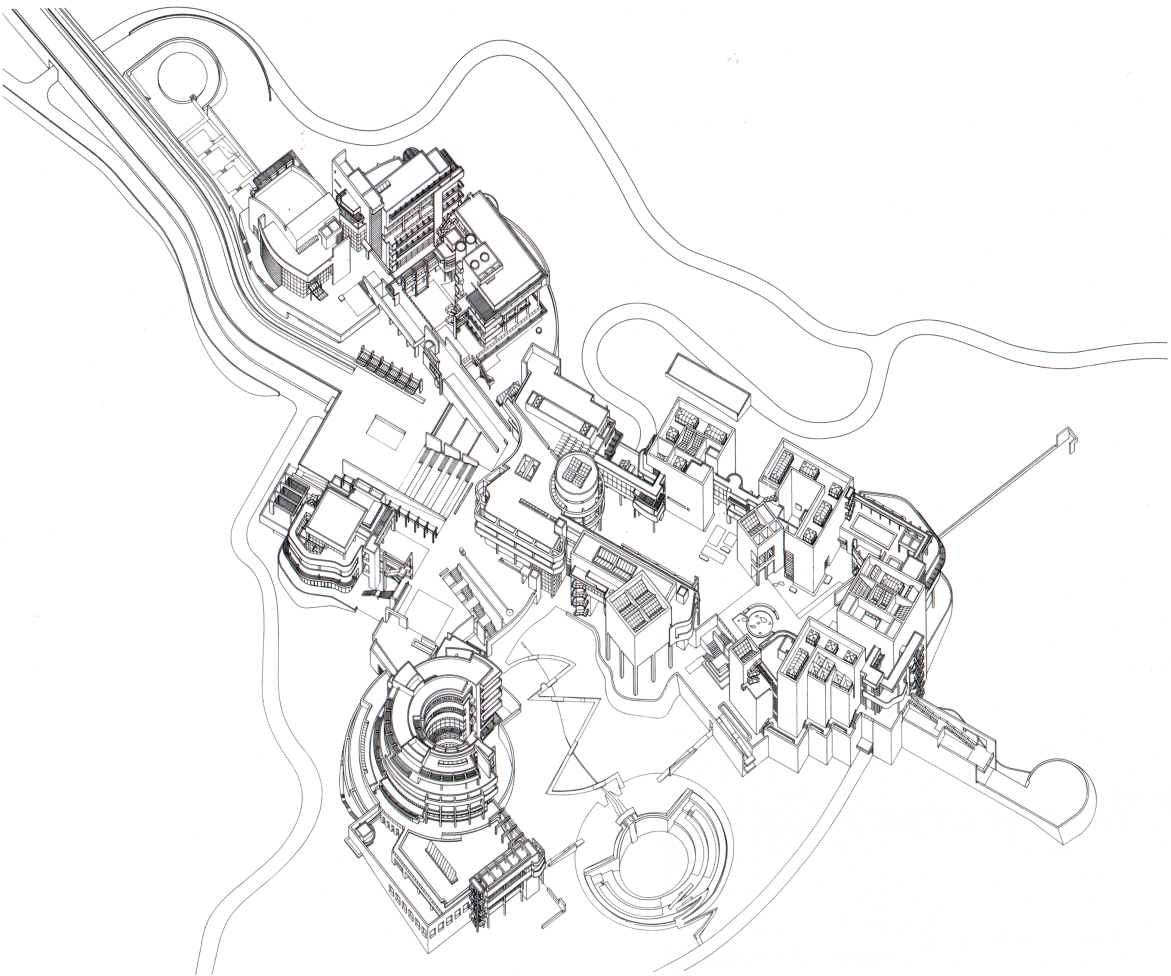
The Lincoln Restaurant

Space Planning Comparisons

THE GETTY CENTER

1200 Getty Center Drive  
Los Angeles, California 90049

The Getty Center located off the San Diego Freeway holds similar site qualities to the WRVA. The Getty Center sits on top of a hill over looking the suburbs surrounding Los Angeles. The site for the center was chosen due to its astonishing views and lines of the land. These elements of the site influenced the design of the buildings. The building also holds social and visual significance to the surrounding area.



ABOVE Paraline drawing of the Getty Center and site.  
(Brawne, 1998)

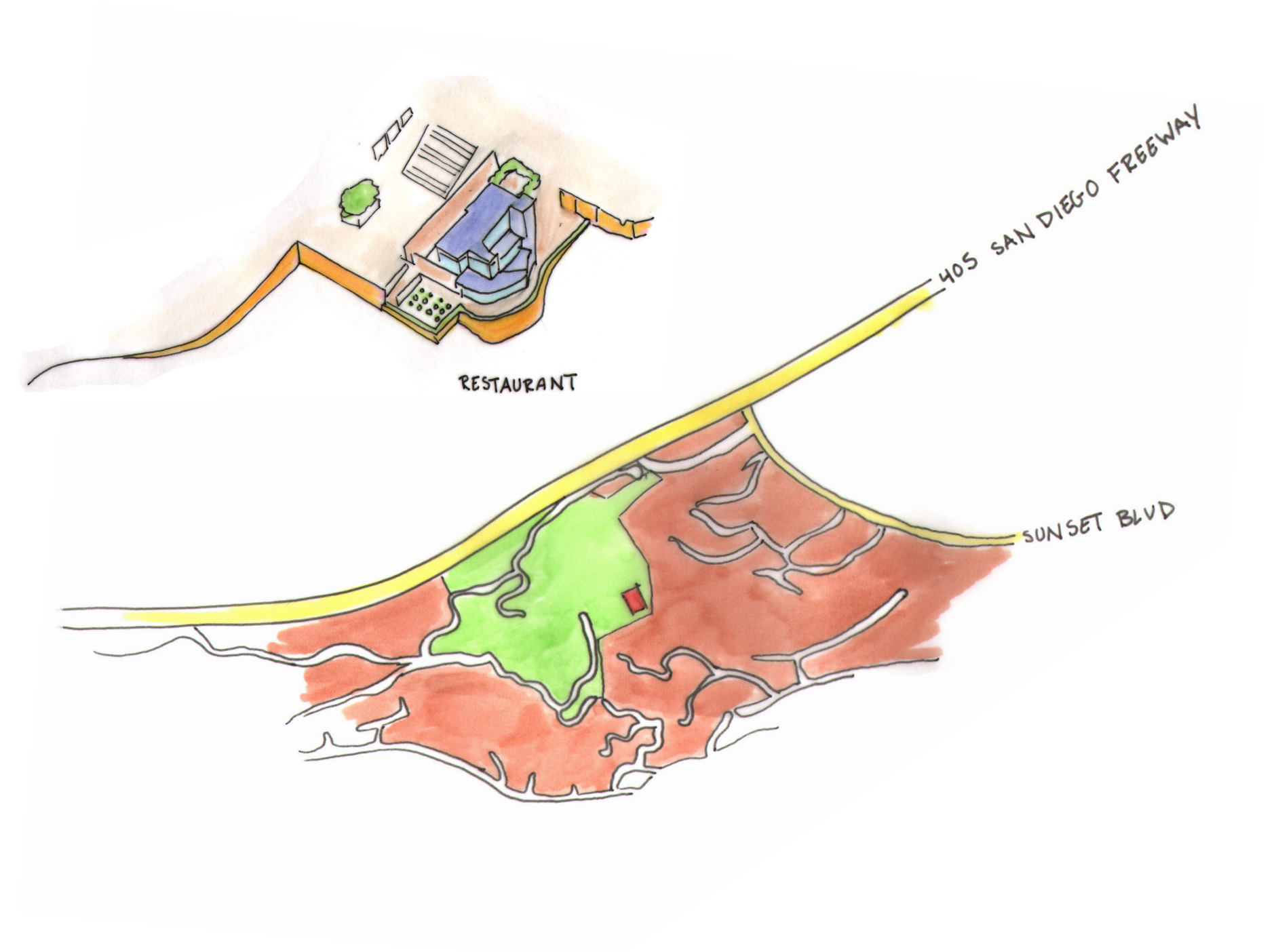
OPPOSITE PAGE Images of the entrance stairs.  
(The Getty, 2012)





RIGHT Richard Meier's model facing south.  
(Brawne, 1998)

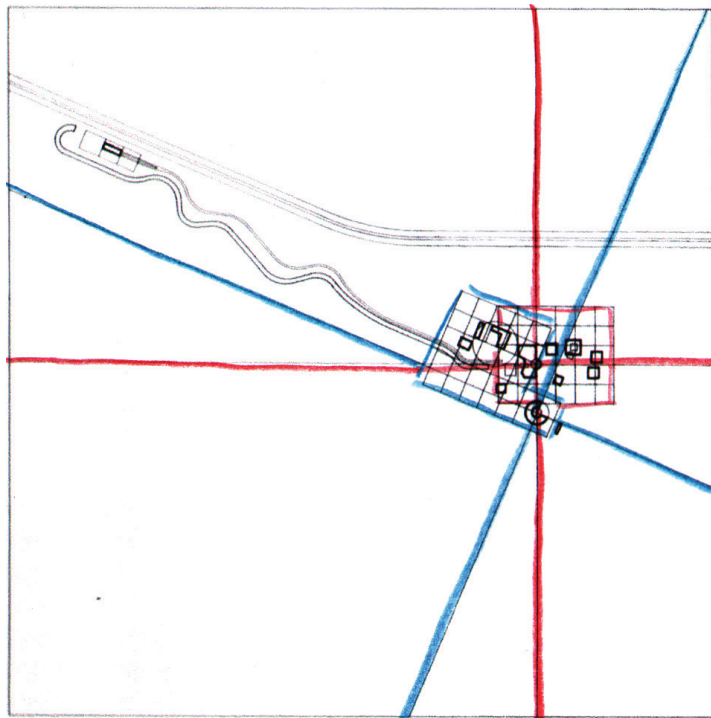
OPPOSITE PAGE Sketch of map and restaurant in  
relationship to the land contours.



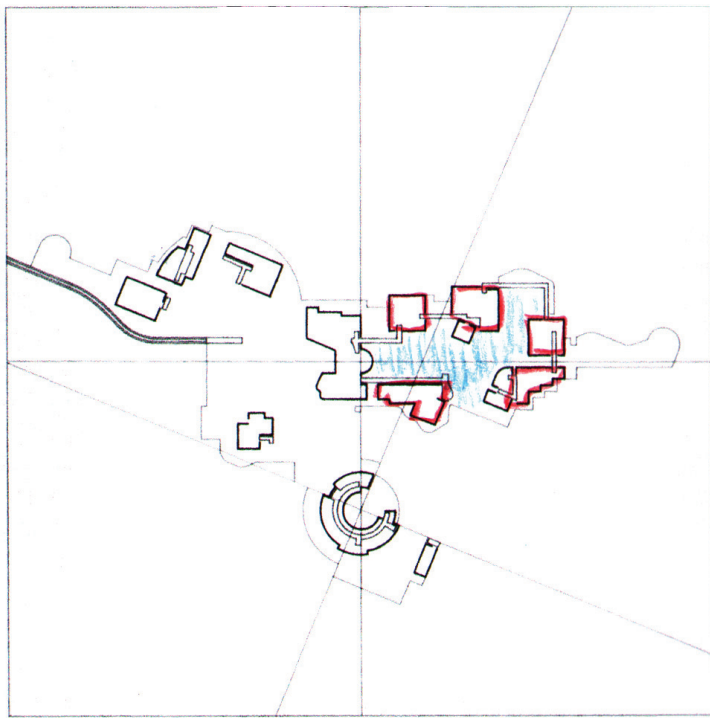




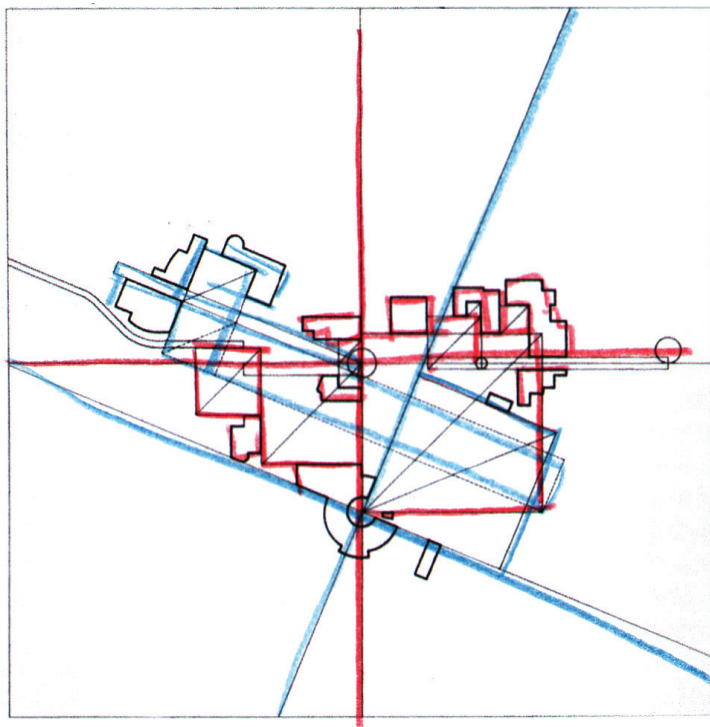
Site analysis based on the axes of downtown Los Angeles's street grid.



Axes from street grid overlaid on axes of the San Diego Freeway and the intersection with Sunset Boulevard.

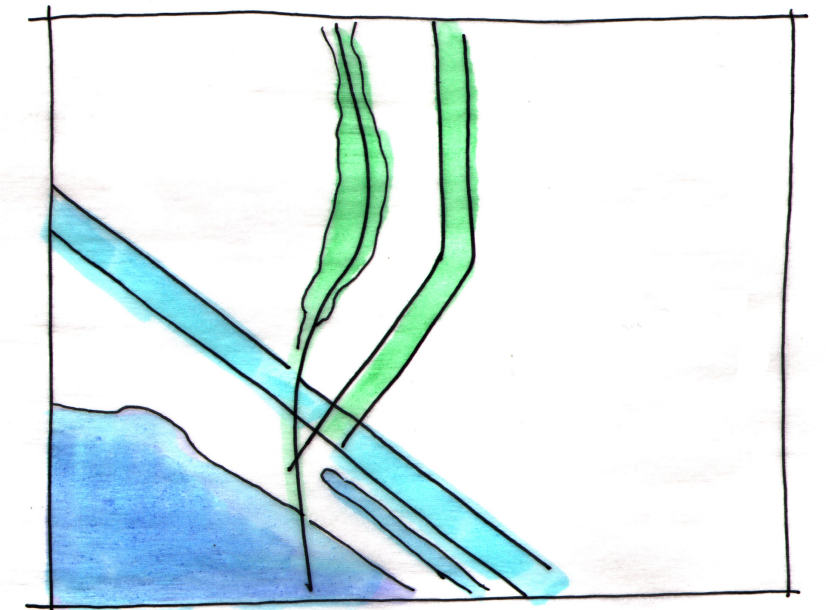
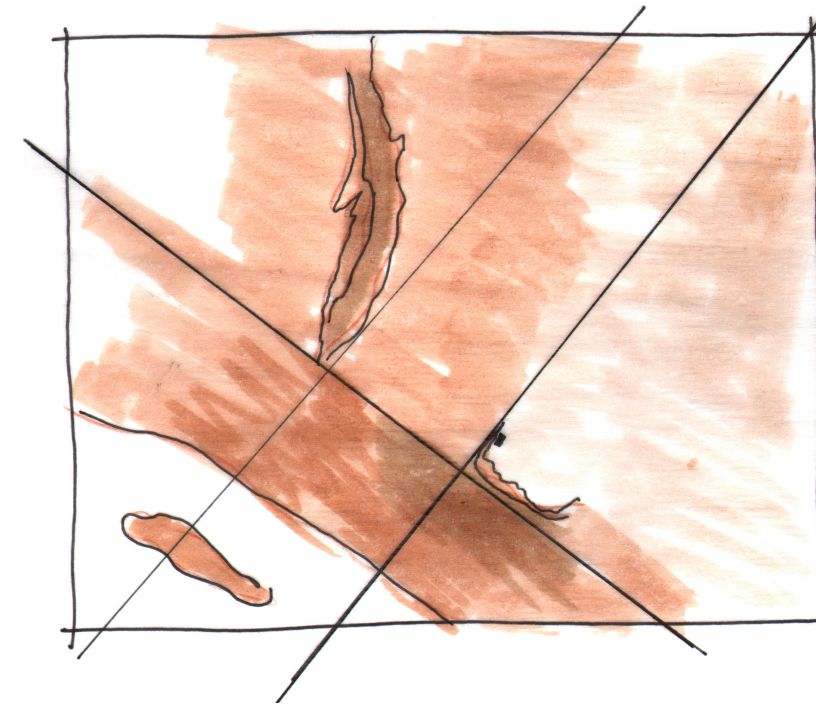
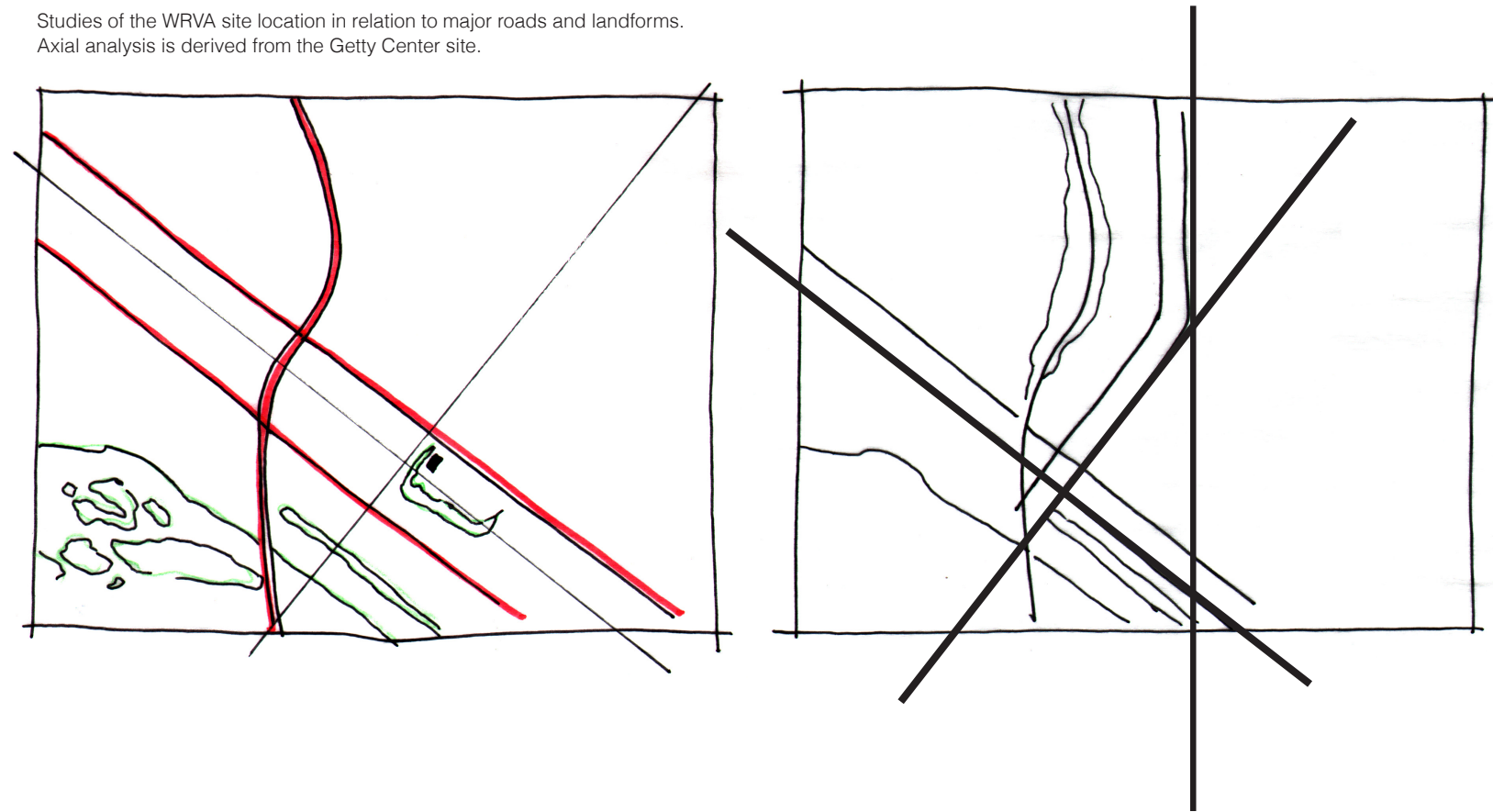


Main gallery buildings and plaza are aligned with the axes taken from the San Diego Freeway and intersection of Sunset Boulevard.



Building alignment based on the overlapping of the two axes studies. The exterior walls fall on either of the four axes.

Studies of the WRVA site location in relation to major roads and landforms.  
Axial analysis is derived from the Getty Center site.





THE LINCOLN RESTAURANT

Lincoln Center Plaza  
New York, NY 10023

I chose to research the Lincoln Restaurant due to its layout. Similar to my own restaurant design, the program is divided between two levels. My focus was to examine the placement of spaces and the relationship between them.



THIS PAGE Upper dining room of the Lincoln Restaurant. (Baan, 2011)

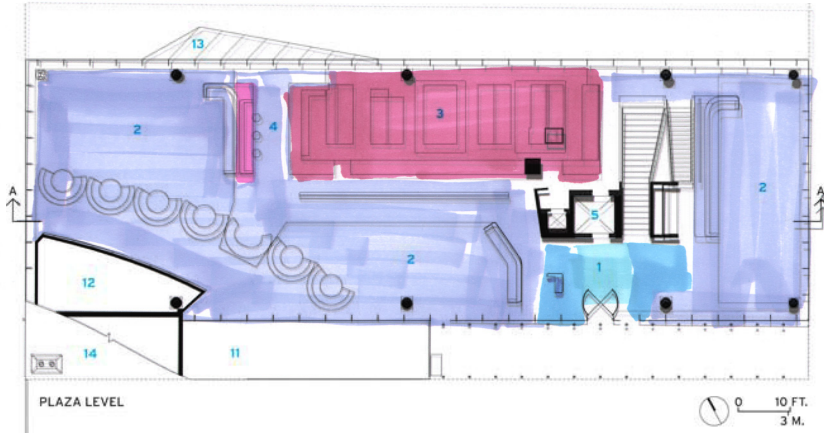
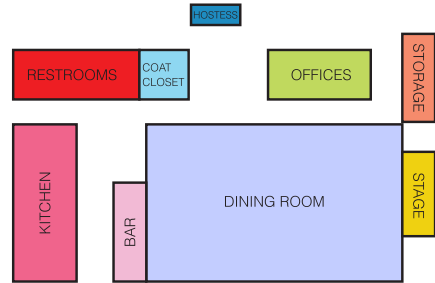
OPPOSITE PAGE Exterior views of the Lincoln Center and Restaurant. (Suzan Tillotson Associates, 2012)





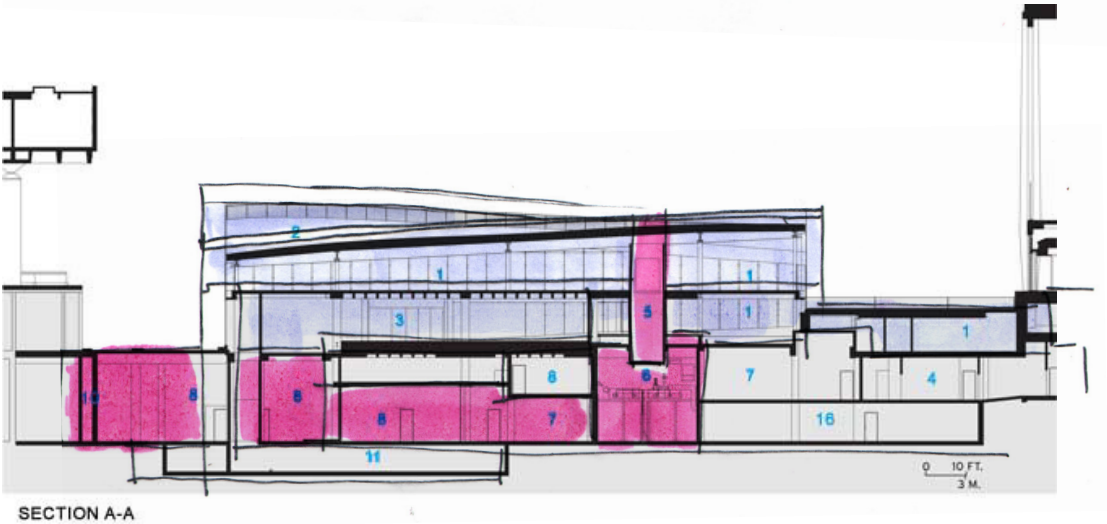
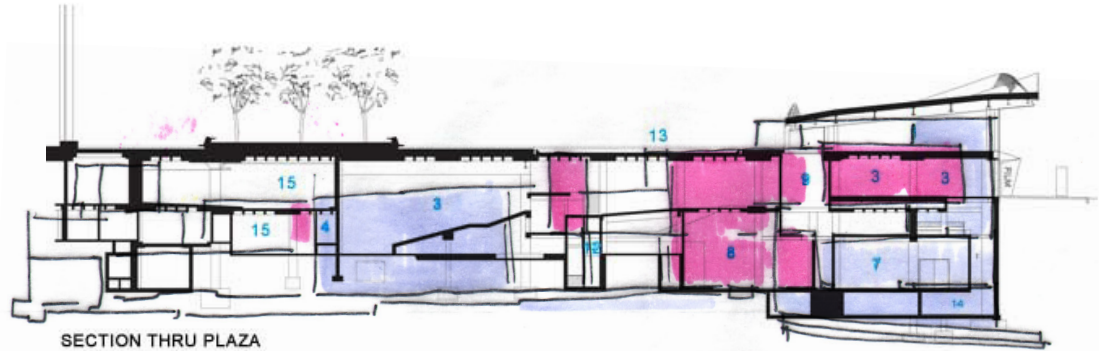
THE LINCOLN RESTAURANT-  
SPACE ANALYSIS

Using a diagram from my programming process work, I mapped out the various areas in effort to examine the adjacencies between space and how they may or may not match my original diagram. (Floor plans and sections provided by Diller Scofidio + Renfro in collaboration with FXFOWLE)



SERVED VS SERVICE ANALYSIS

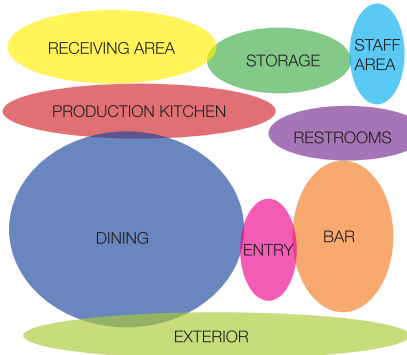
- Served
- Service





SPACE PLANNING ANALYSIS

Using a bubble diagram of space adjacencies, I mapped out and compared the relationship of space between two separate restaurants. The restaurant on the left is more consistent with the massing of space in my diagram, while the other restaurant breaks apart the various areas, but stays relatively consistent with the adjacencies of space.



- Vis-à-Vis Restaurant, Des Peres, Missouri**  
Vis-à-Vis has been designed to seat 140 diners in five seating areas which allow intimate grouping without restriction in service or visual interest. A central bar provides a link between a café-style lower level dining area and an upper dining area, symmetrically balancing each side. The focal point is a large carved glass wall Erte figure indirectly lit to highlight the design at night.  
Vis-à-Vis showcases wine and serves moderately priced continental cuisine.
- Food preparation and service**  
1 Office  
2 Cold storage  
3 Food storage and preparation  
4 Food cooking  
5 Hot food service counter  
6 Beverage stands  
7 Cold food service counter  
8 Dishwashing  
9 Staff room
- Restaurant**  
10 Main entrance  
11 Dining areas  
12 Bar  
13 Toilets: female male

**Post House, Ipswich**  
Plan showing the layout of the restaurants. Constructed 1971/2.



(Lawson, 1994)

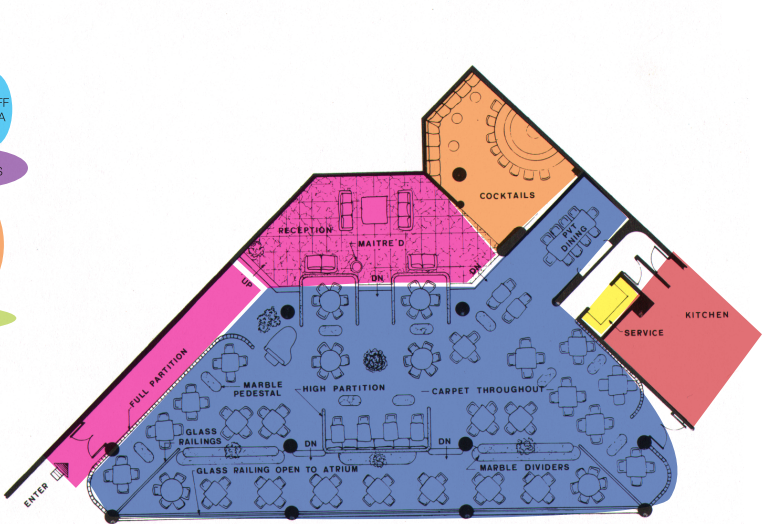
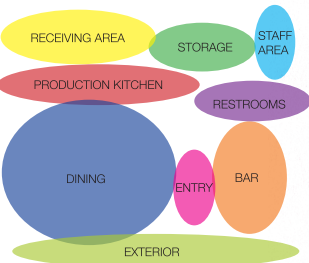
RENOVATION OF AMERICUS RESTAURANT

Sheraton Hotel  
Washington, D.C.

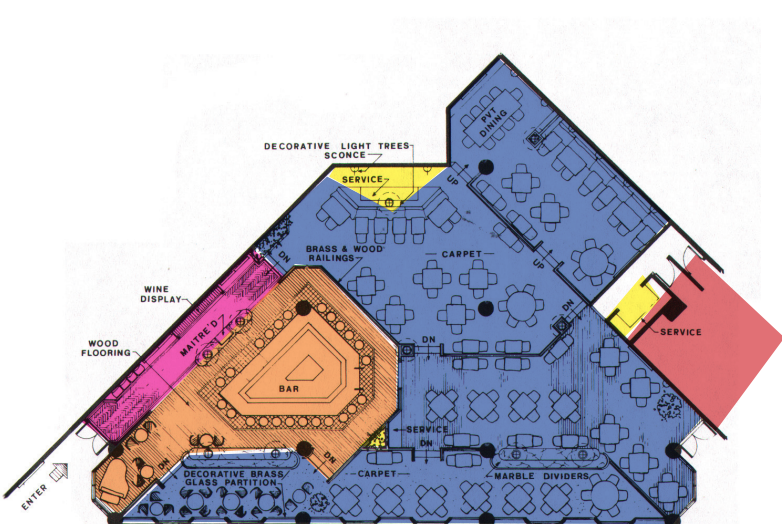
The Americus Restaurant located within the Sheraton Hotel in Washington D.C. was lacking in business due to space planning. One of the major issues of the space was the long 20 yard corridor leading into the restaurant. The distance from the entrance of the restaurant to the maitre'd was too far. Hotel guests could not see well enough into the restaurant to get a sense of the space. The lack of a bar at the entrance deterred many people from entering the restaurant. In travel settings, the bar area is an inviting dining space to people traveling alone or who may be in a hurry and need to grab a quick meal.



ABOVE Photos of the restaurant bar and dining area before and after the renovation.

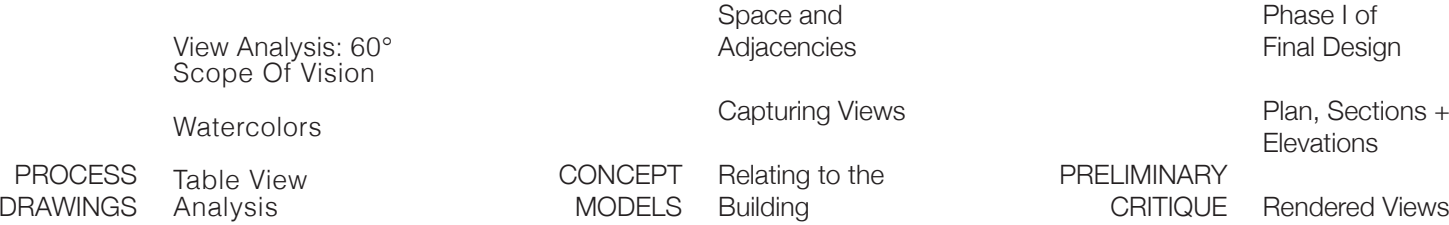


Existing Floor Plan (Lawson, 1994)



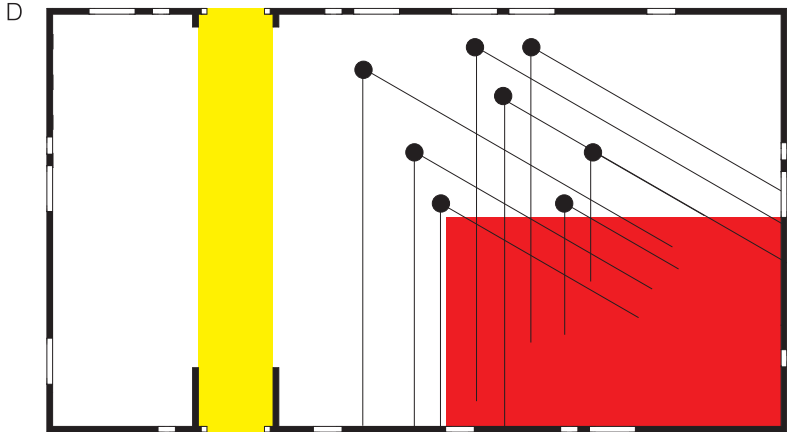
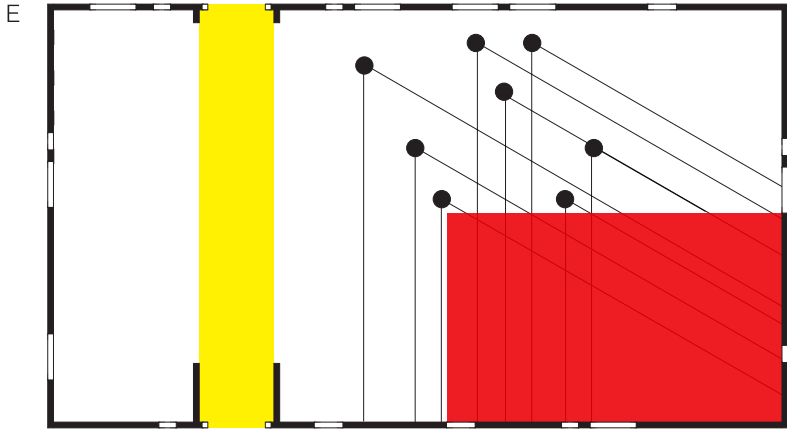
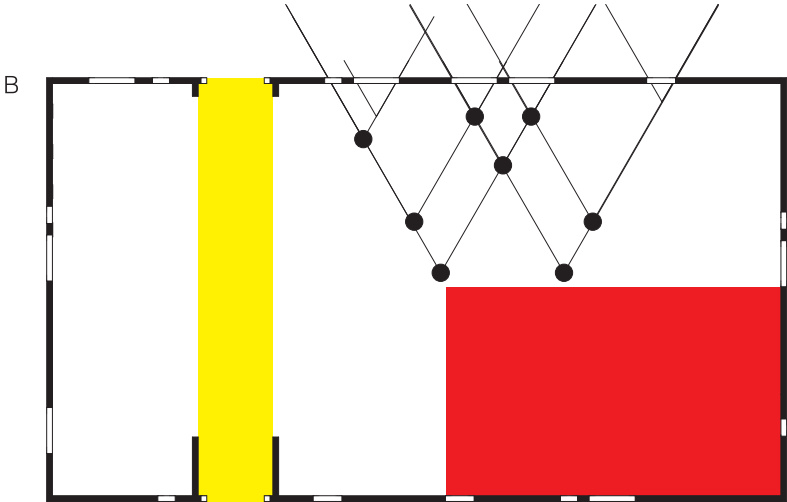
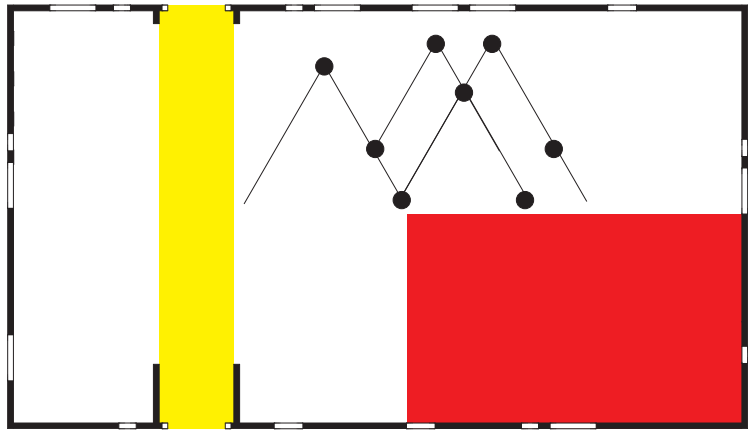
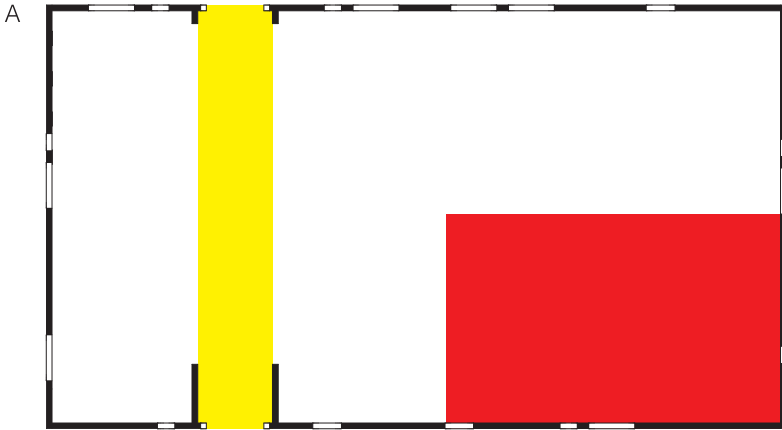
Revised Floor Plan (Lawson, 1994)

# Design Development

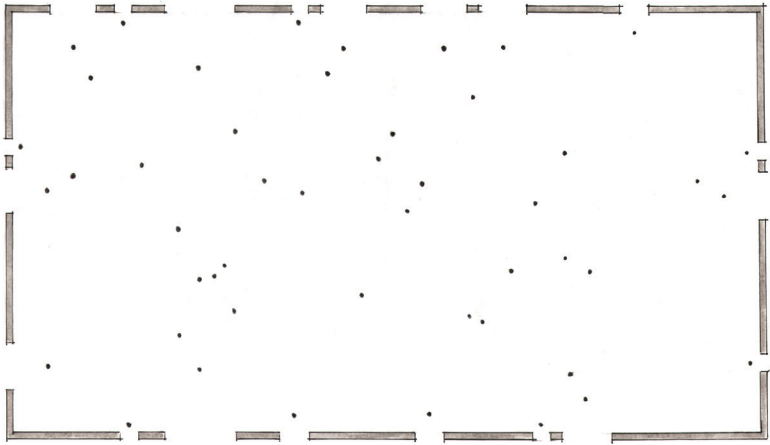
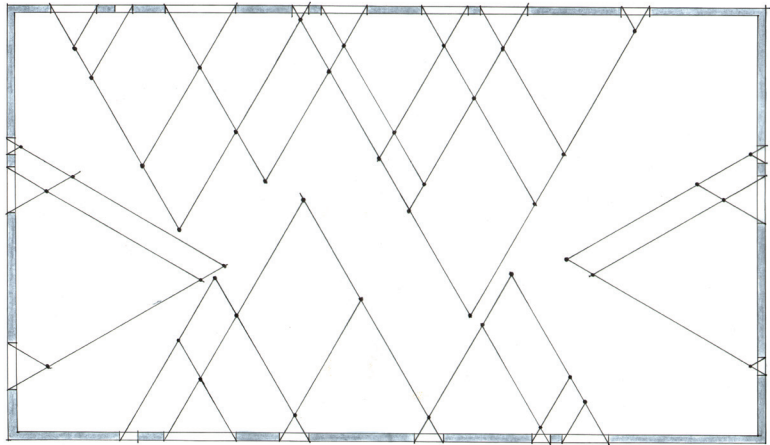


VIEW ANALYSIS: 60° SCOPE OF VISION

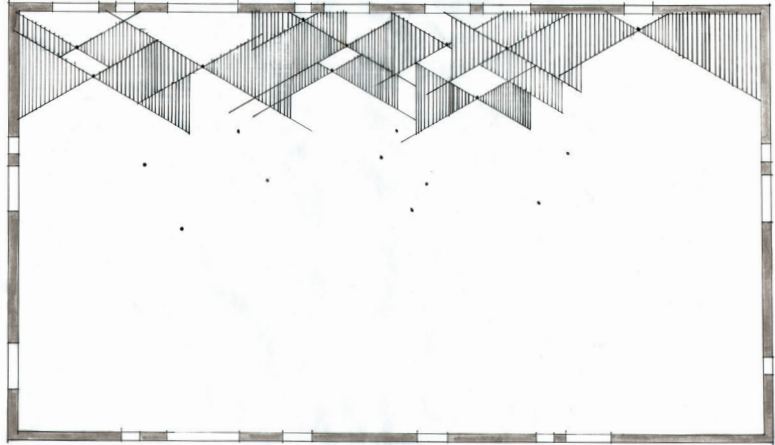
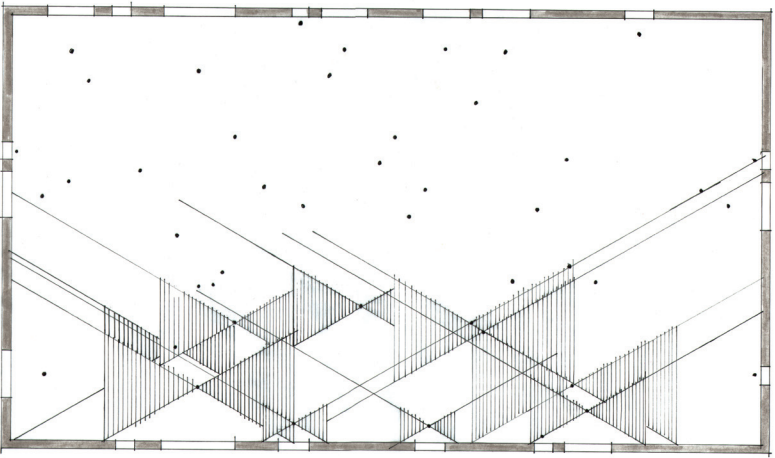
- A. The yellow area represents the main path from front to rear entrances. This path is to remain unobstructed. The red rectangle represents the kitchen.
- B. Based on 60° scope of vision, projection lines through the windows.
- C. Projection lines rotated in the opposite direction.
- D. Projection lines rotated 30° to capture views into the kitchen.
- E. Projection lines extended into entire kitchen space.



VIEW ANALYSIS: 60° SCOPE OF VISION



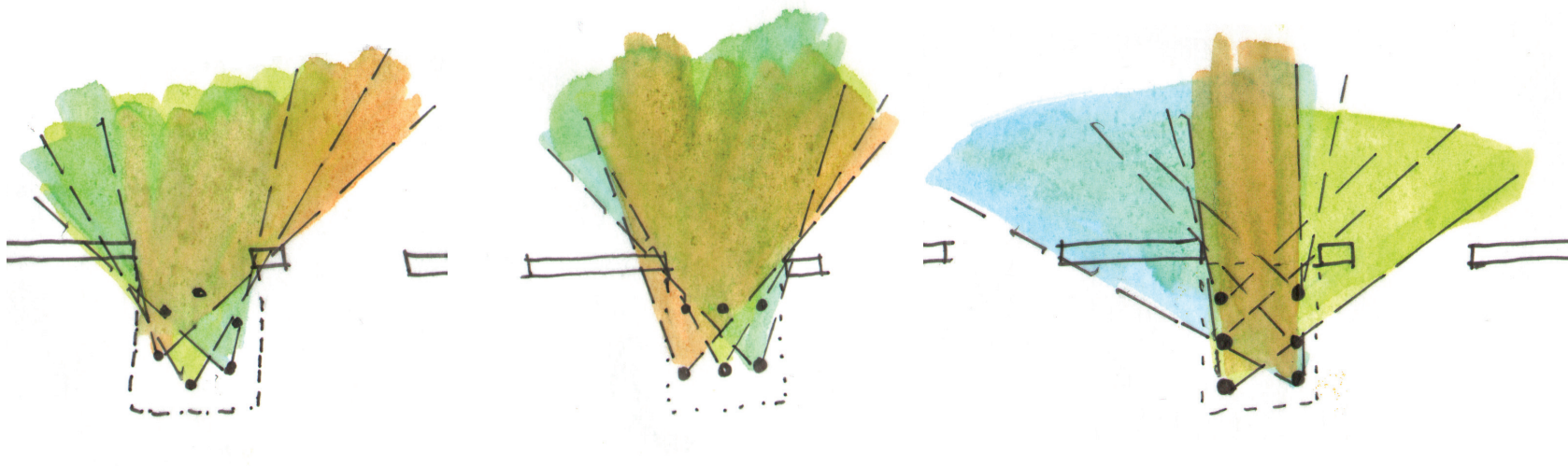
Using the windows as a frame of sight, 30° lines are projected from the sides of the opening. Projection lines from singular windows and multiple windows create moments in the plan showing optimal view points.



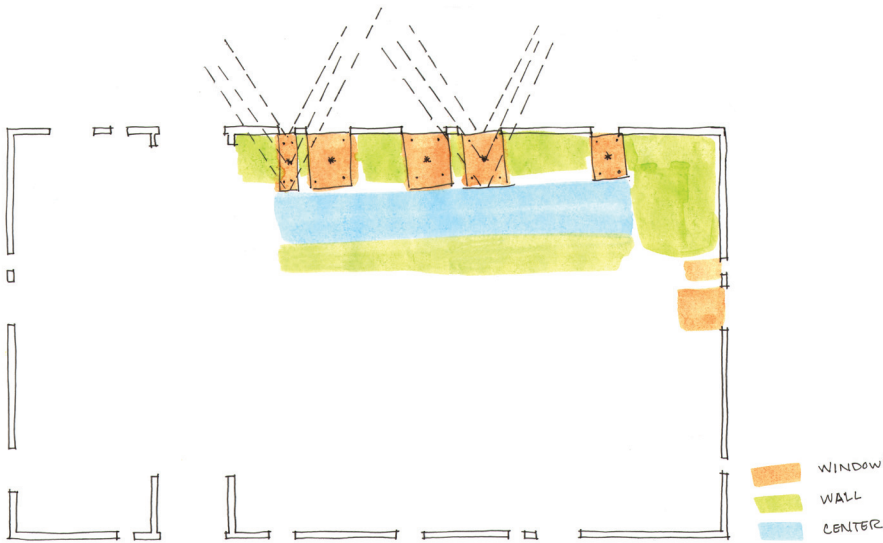
From the points of optimal view out the windows, the 60° scope of vision is turned perpendicular to the original position. Overlapping views and moments of intersection are shown in the diagram.



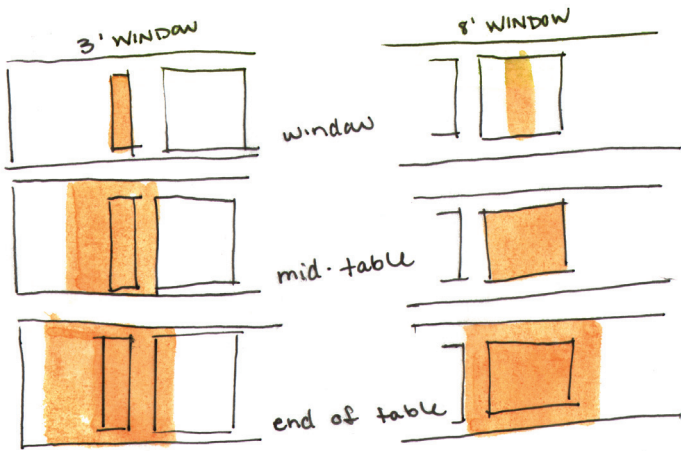
TABLE VIEW ANALYSIS



The third table study allows each guest to have a view out the window. The circular and parallel rectangular table only allow a few guest seated at the table to have a view of the city. If guests were positioned without a view, a secondary view within the restaurant would need to be created.



Highlighting the three types of table placement; by the window, wall, or located in the center of the space.

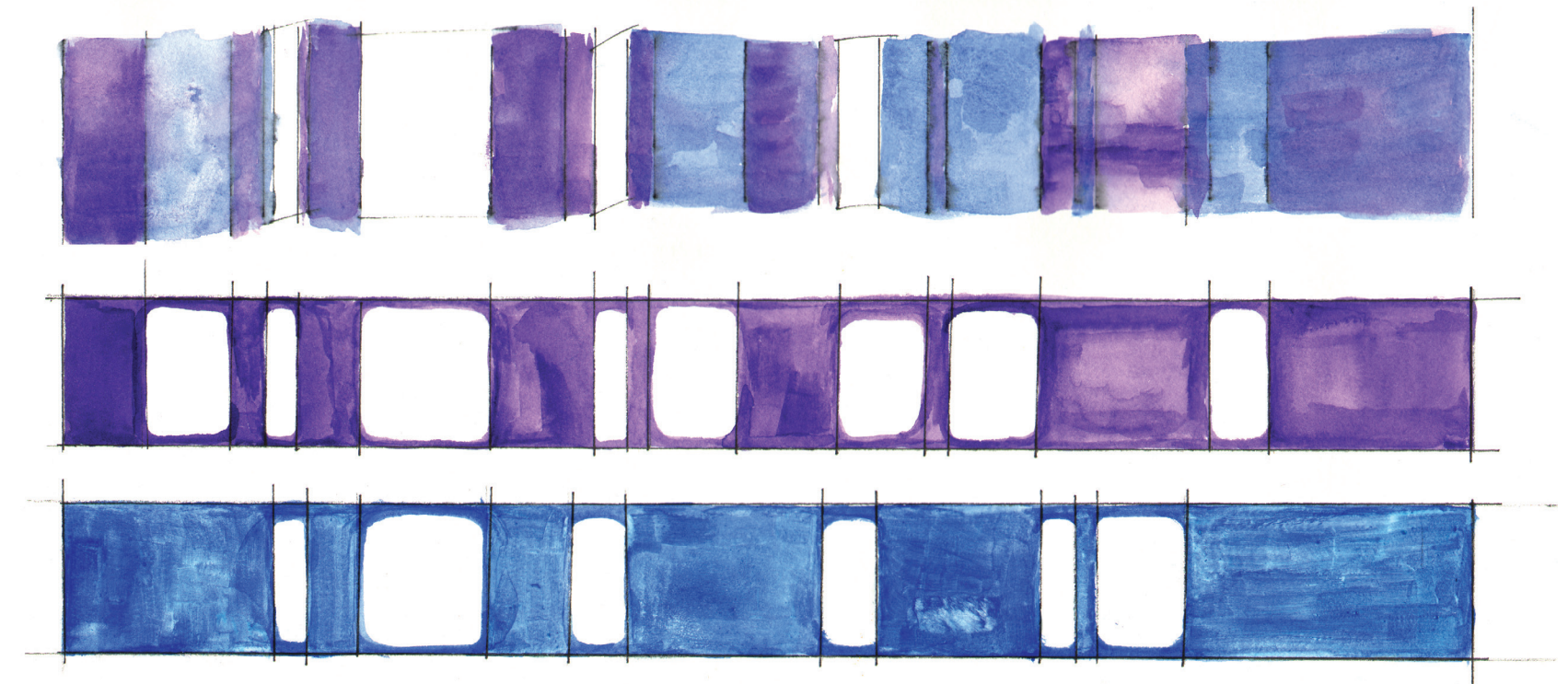


Elevation of view out the window based on the position of the guest at the front, middle, and end of table.



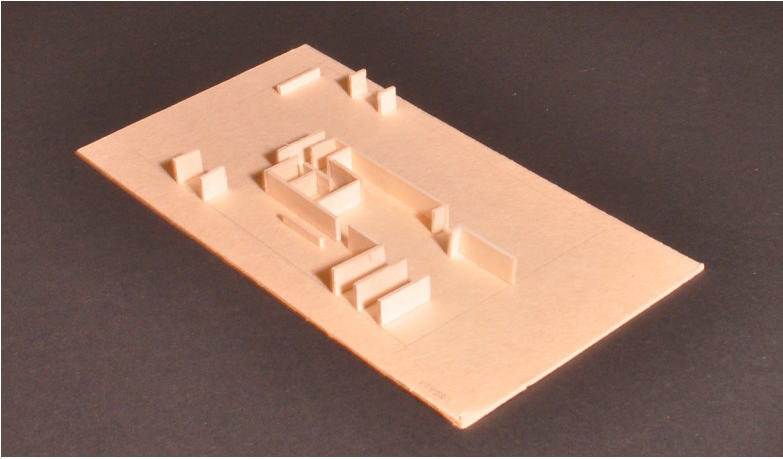
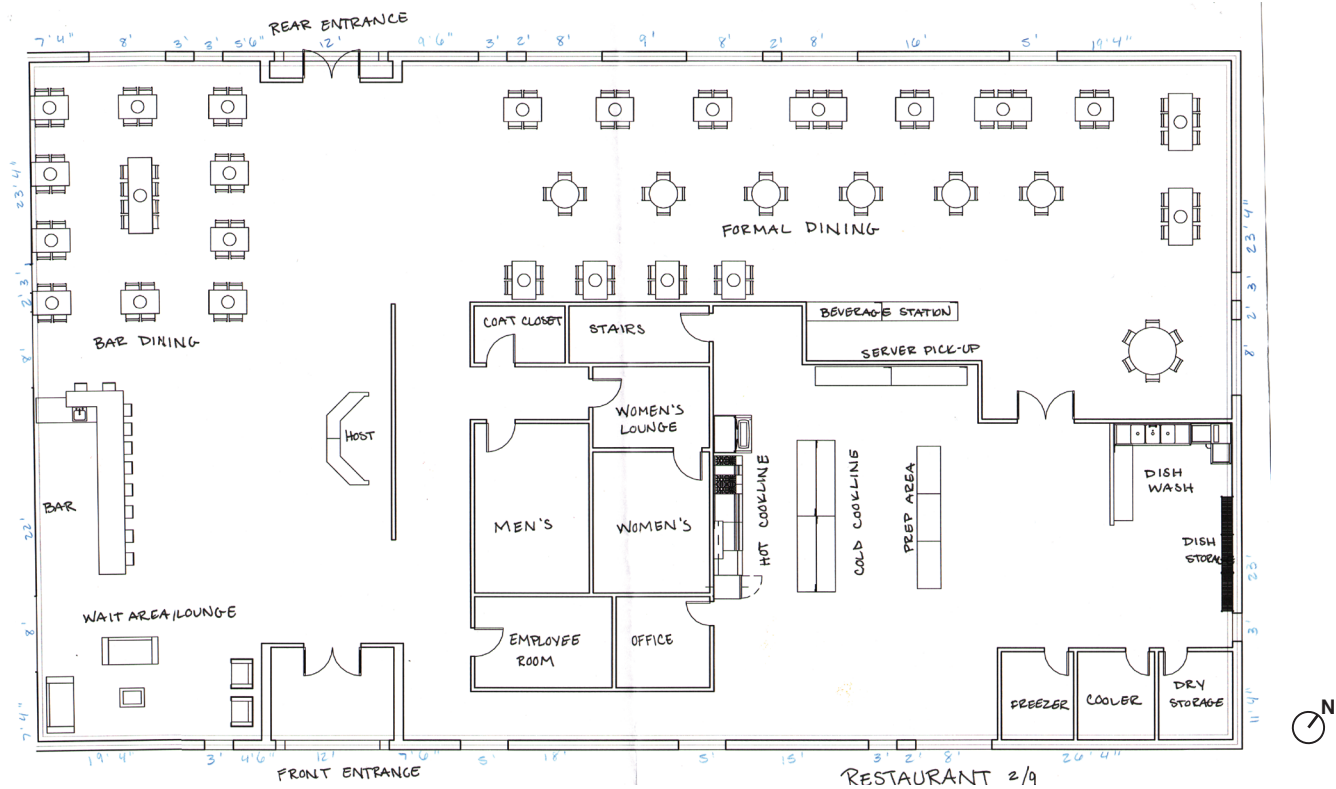
Watercolor of the lawn and city skyline.

Study of the alignment of the windows on the west and east facades. From the street, looking through the building, there are four instances where the windows align.

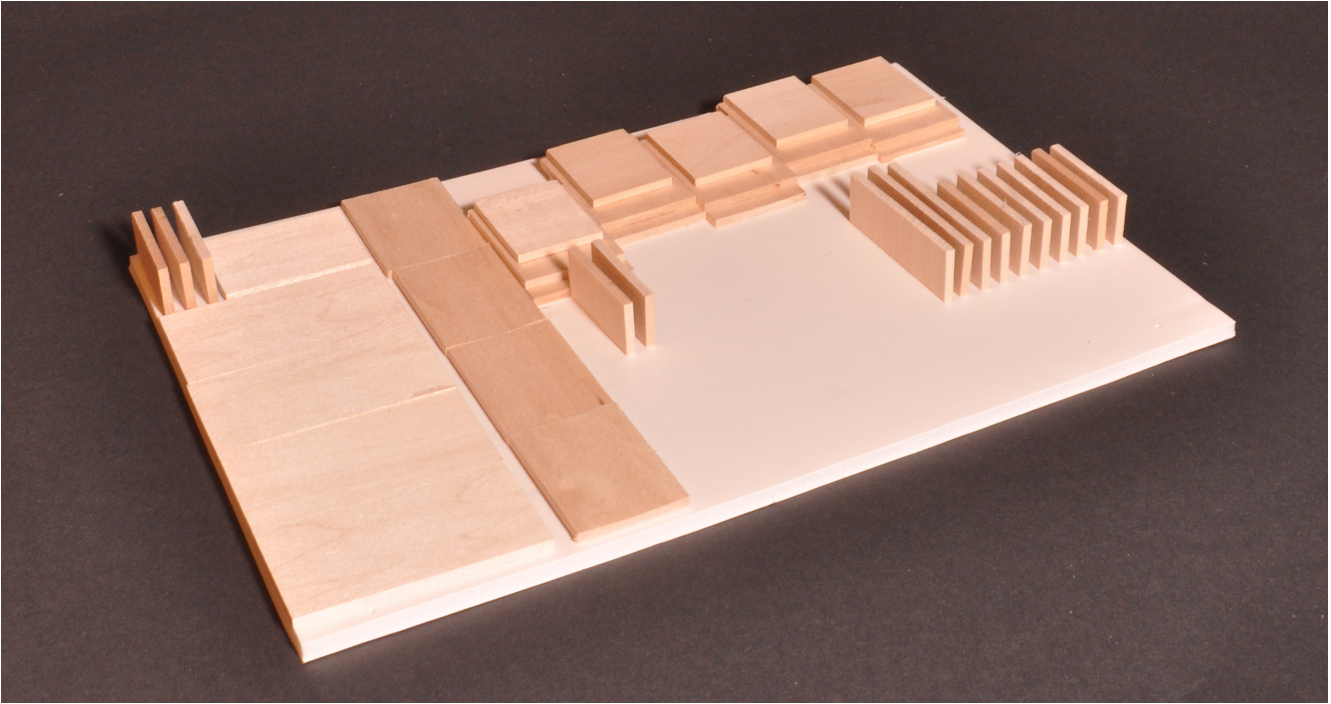




SPACE AND ADJACENCIES

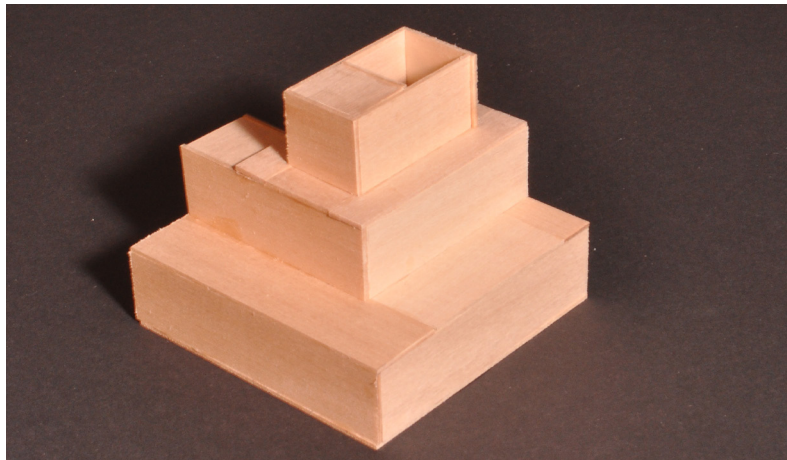


LEFT The model show the massing of space within the restaurant.

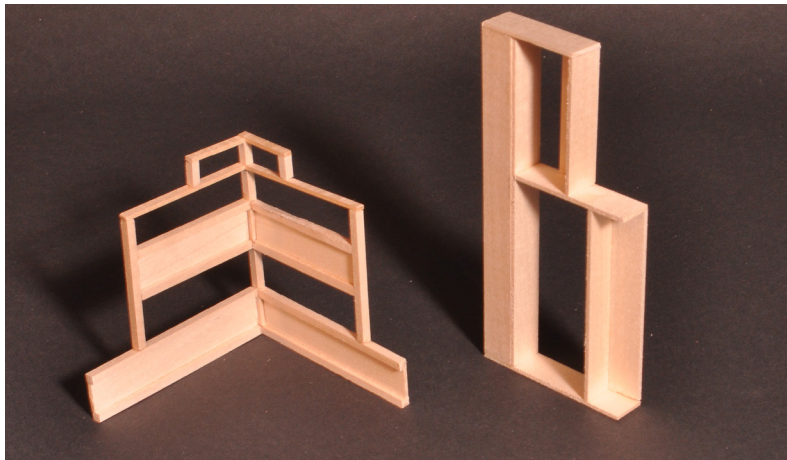


BELOW The model shows the types of spaces within the building. The horizontal pieces represent areas occupied by guests and the vertical pieces represent areas occupied by the staff.

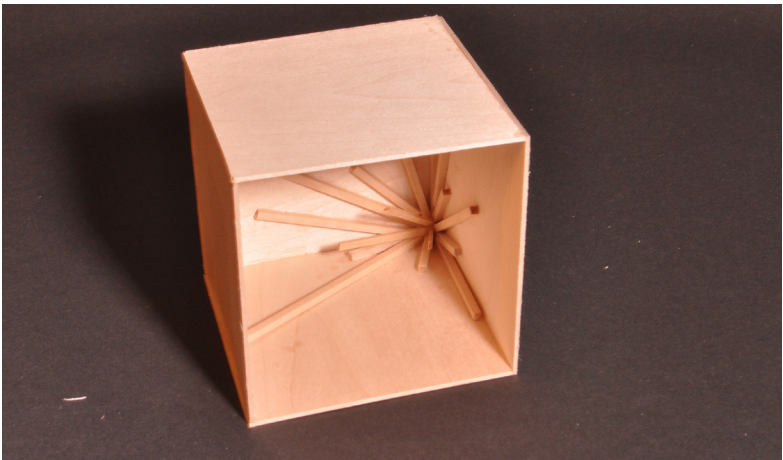




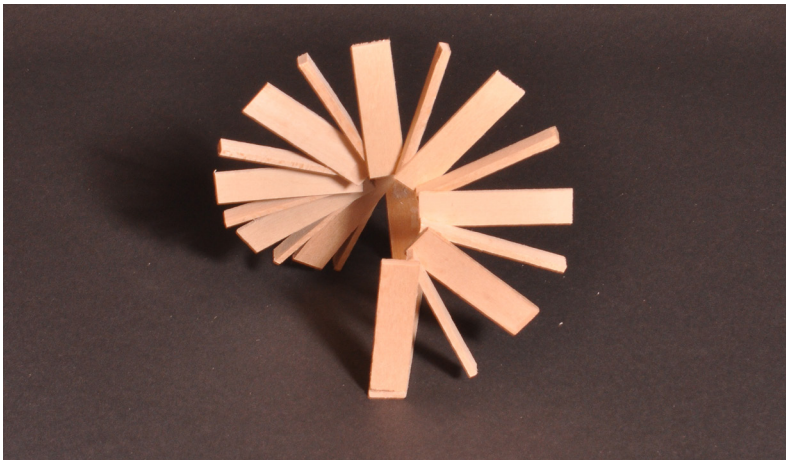
The opening at the top of the model acts as an eyehole. The interior of the box has three lines running through it, depending on the angle of the box the viewer can only see one line at a time.



Beginning attempts to make a visual barrier while framing views and keeping moments of interest.

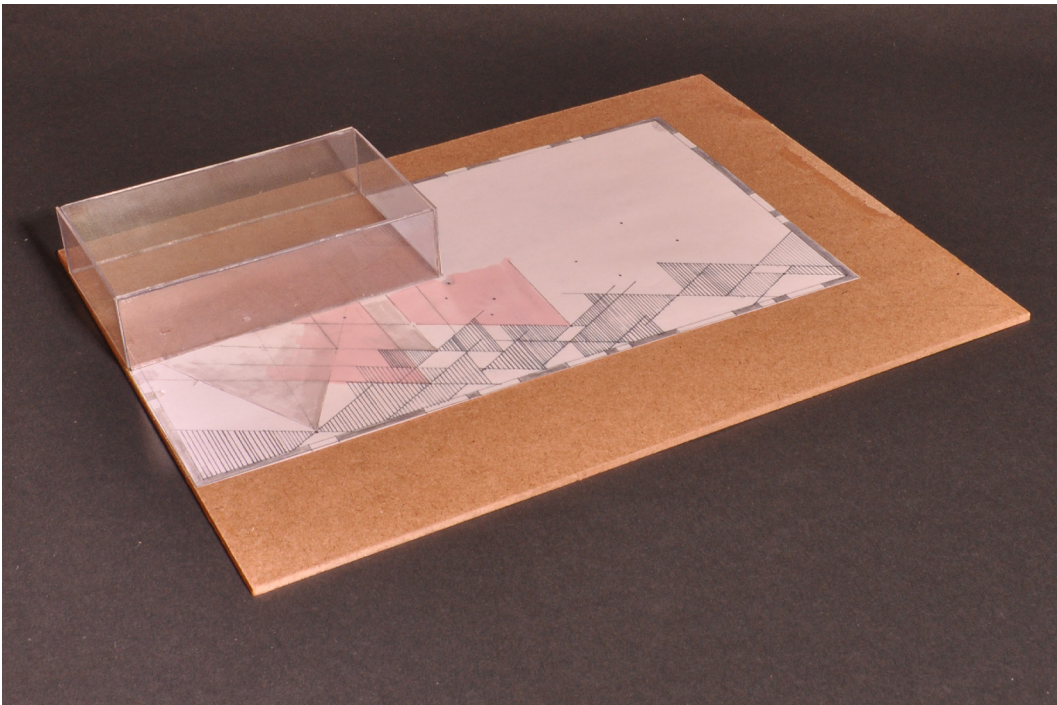
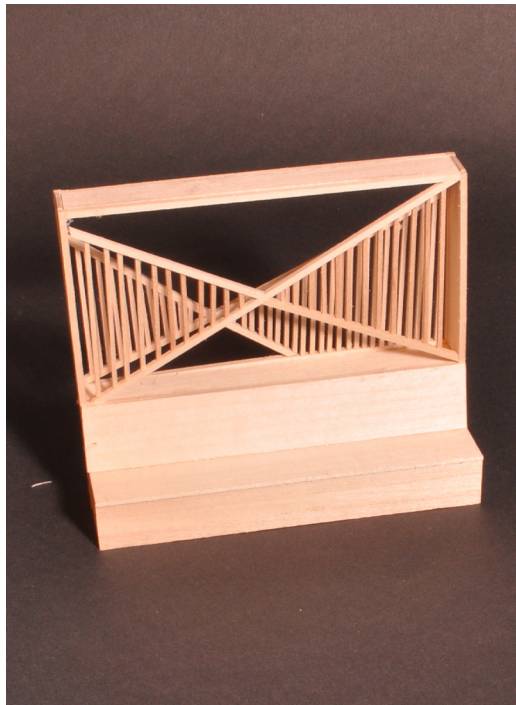


Creating interior moments with in an ordinary object.



Another attempt to create visual interest while also serving as a visual boundary.



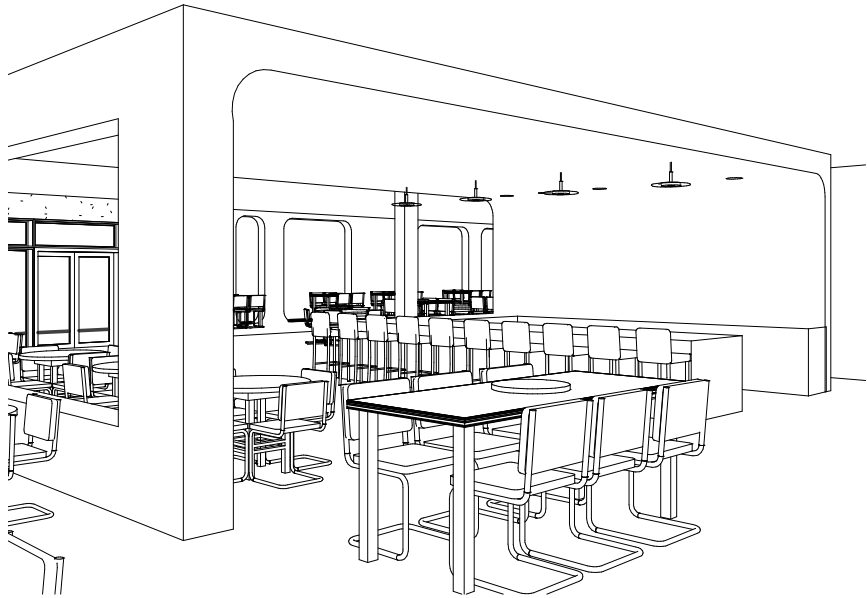
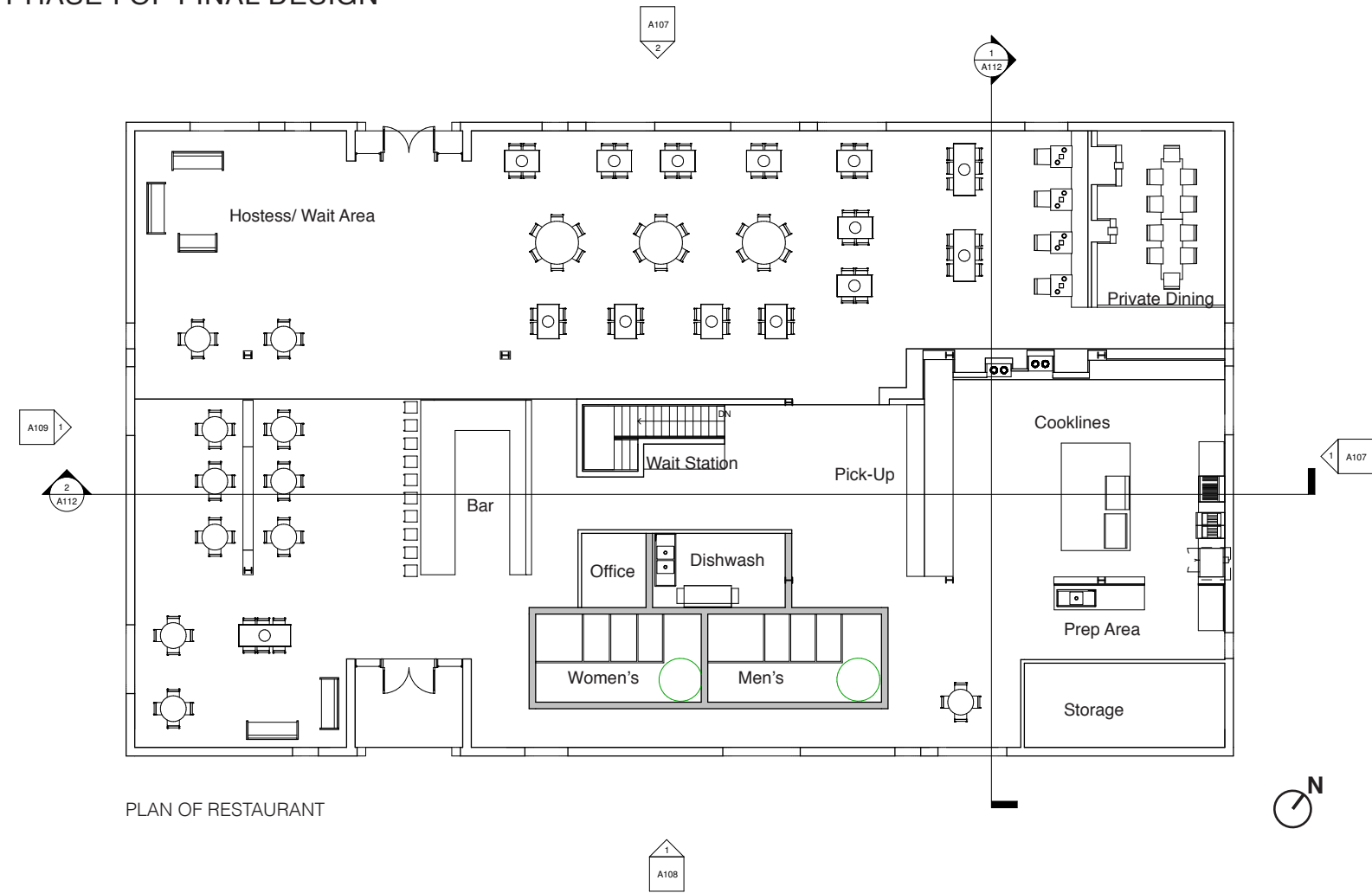


**LEFT** The bench placed within the model gives an idea of scale and allows for additional examination of sight lines.

**OPPOSITE PAGE** The glass box represent the kitchen. The kitchen is to be the focus of the interior views. The kitchen displays the talent and artistry of food making. The bench is designed based on the 60° window studies. The openings at as frames to capture views while the vertical bars act as a screen.



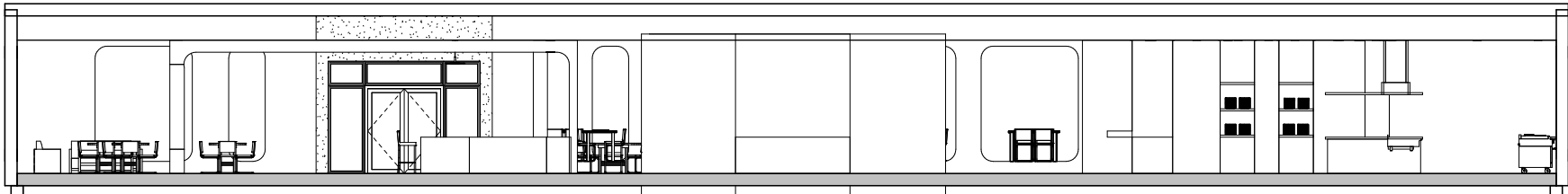
PRELIMINARY CRITIQUE  
PHASE I OF FINAL DESIGN



LINE DRAWING OF BAR AREA



RENDERED VIEW OF BAR AREA



SECTION 2





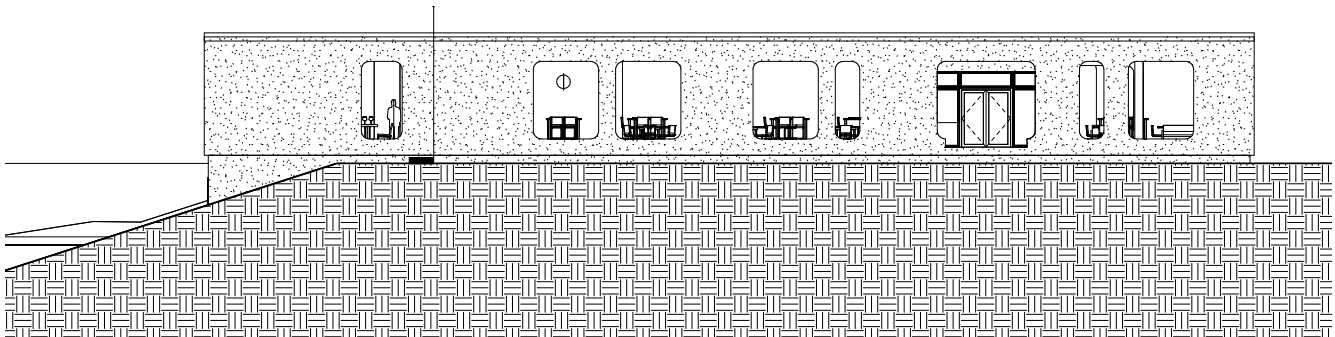
RENDERED VIEW OF BANQUETTE SEATING



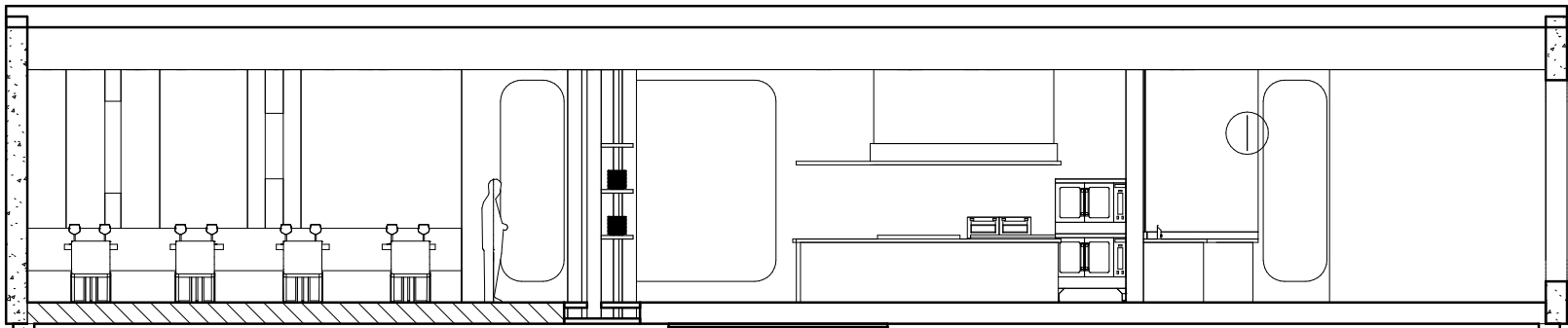
RENDERED VIEW INTO KITCHEN



RENDERED VIEW OF KITCHEN PANELS



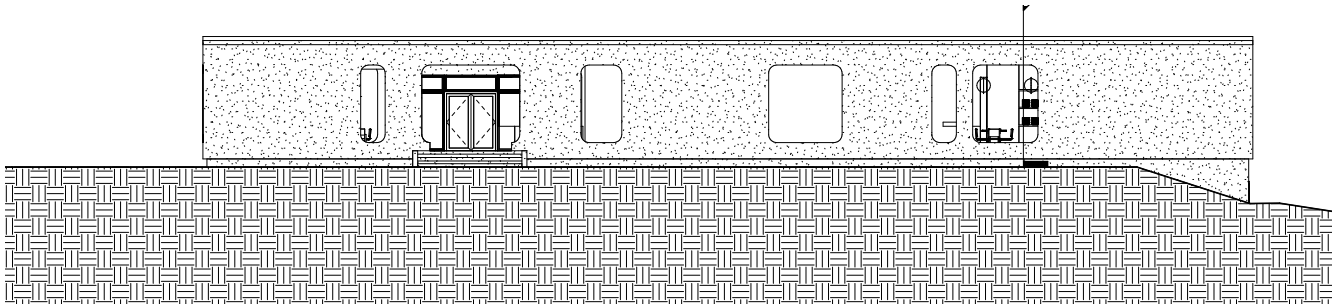
EXTERIOR WEST ELEVATION



SECTION 2



RENDERED VIEW OF RESTROOM WALL



EXTERIOR EAST ELEVATION

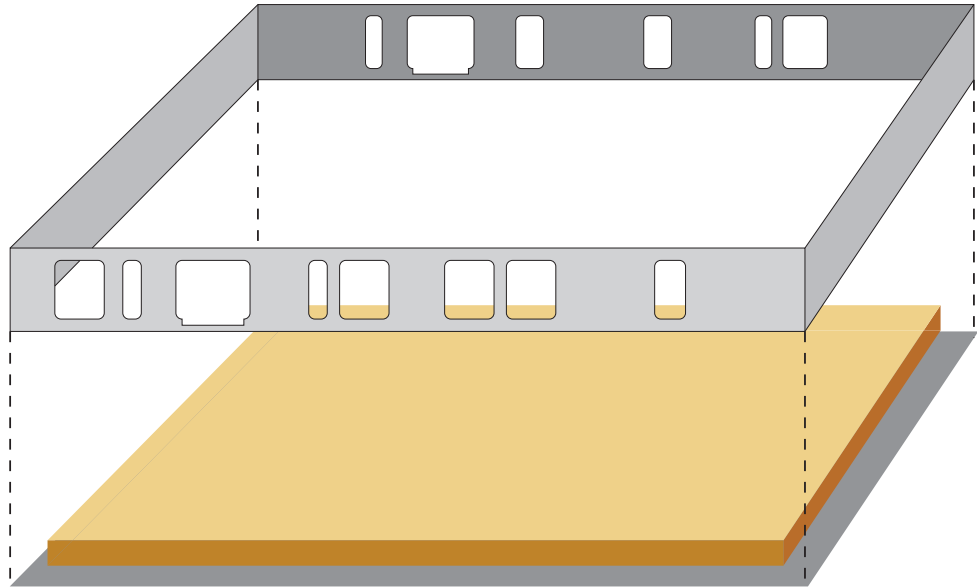
# Final Design

CONCEPT + PROGRAM	PLANS, SECTIONS + DETAILS	Restaurant Plan	
		Additional Plans	
		Wooden Panels	Private Dining
		Booth Seating	Bar + Lounge
		Metal Curtains	Formal Dining
		RENDERED VIEWS	



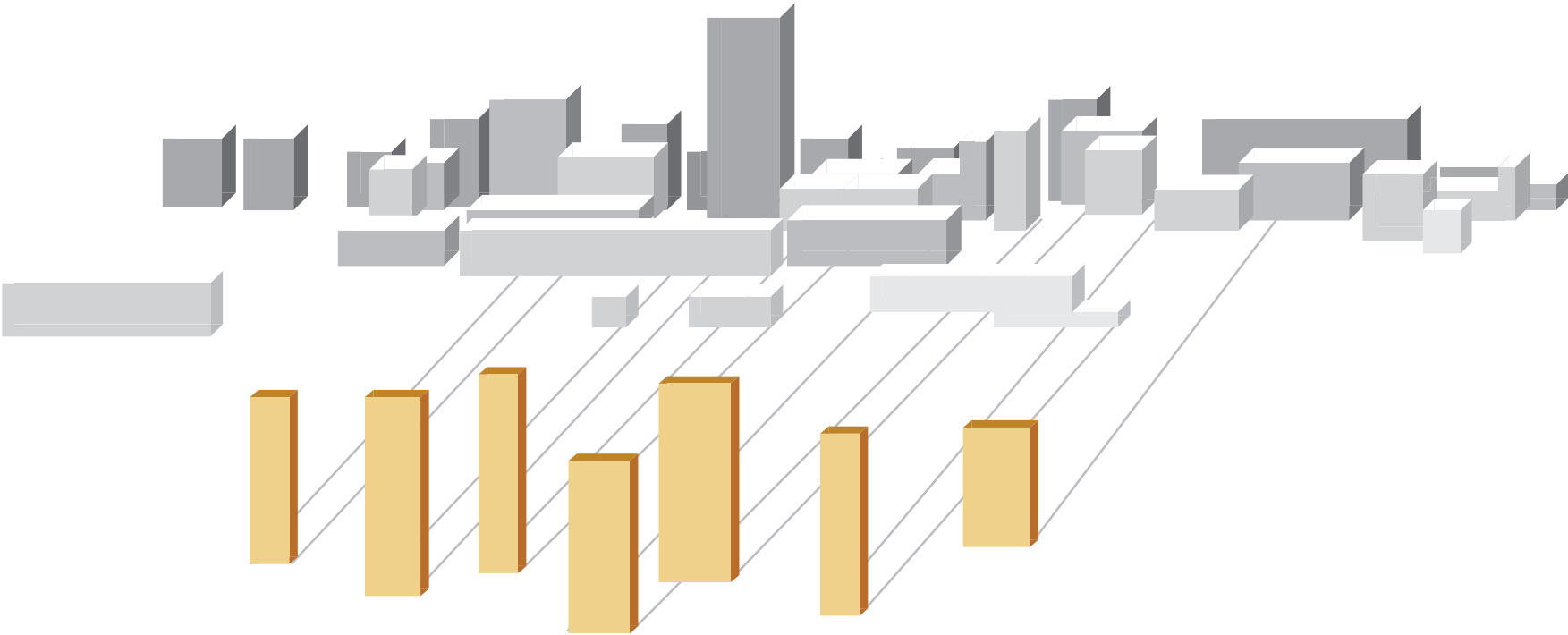
CONCEPT + PROGRAM

My final concept for the restaurant came through at the preliminary critique. I decided to allow my design to be a separate entity from the existing building. Through the removal of floor where it met with the existing building allowed my design to stand alone. The idea of separation also allowed my design to act as its own vehicle in creating interior views.



SEPARATION OF INTERIOR VS EXTERIOR VIEWS

Existing walls become the shell of the new design.  
The new floor plan is essentially floating inside the exterior walls.

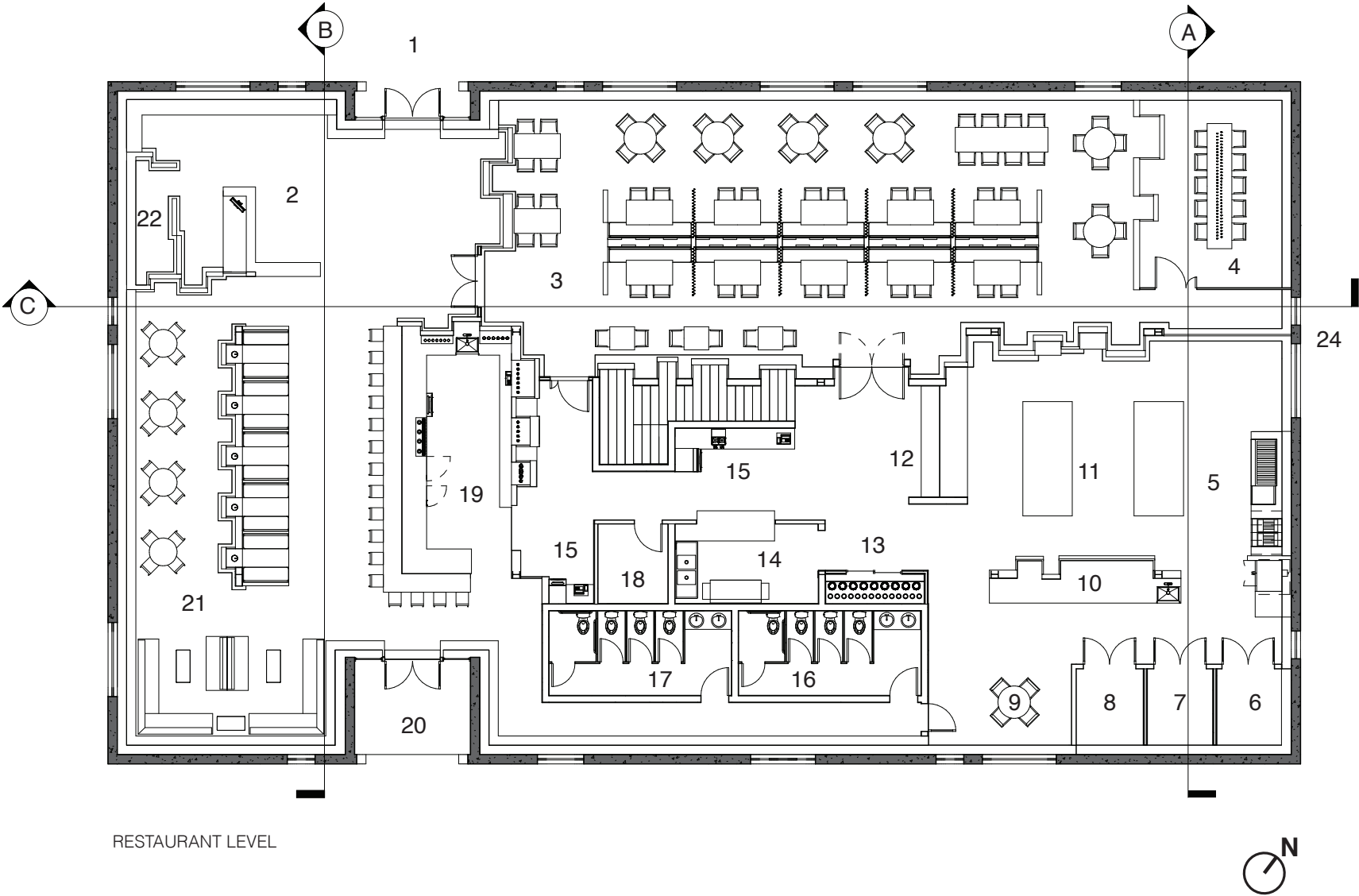


PLANAR VIEWS OF THE CITY      →      ORGANIZING PRINCIPLE OF INTERIOR VIEWS

The idea of the planar wood partitions came through the abstraction of the city view. The facades of the buildings with streets cutting in between gave me the organizing principle for staggering the panels.

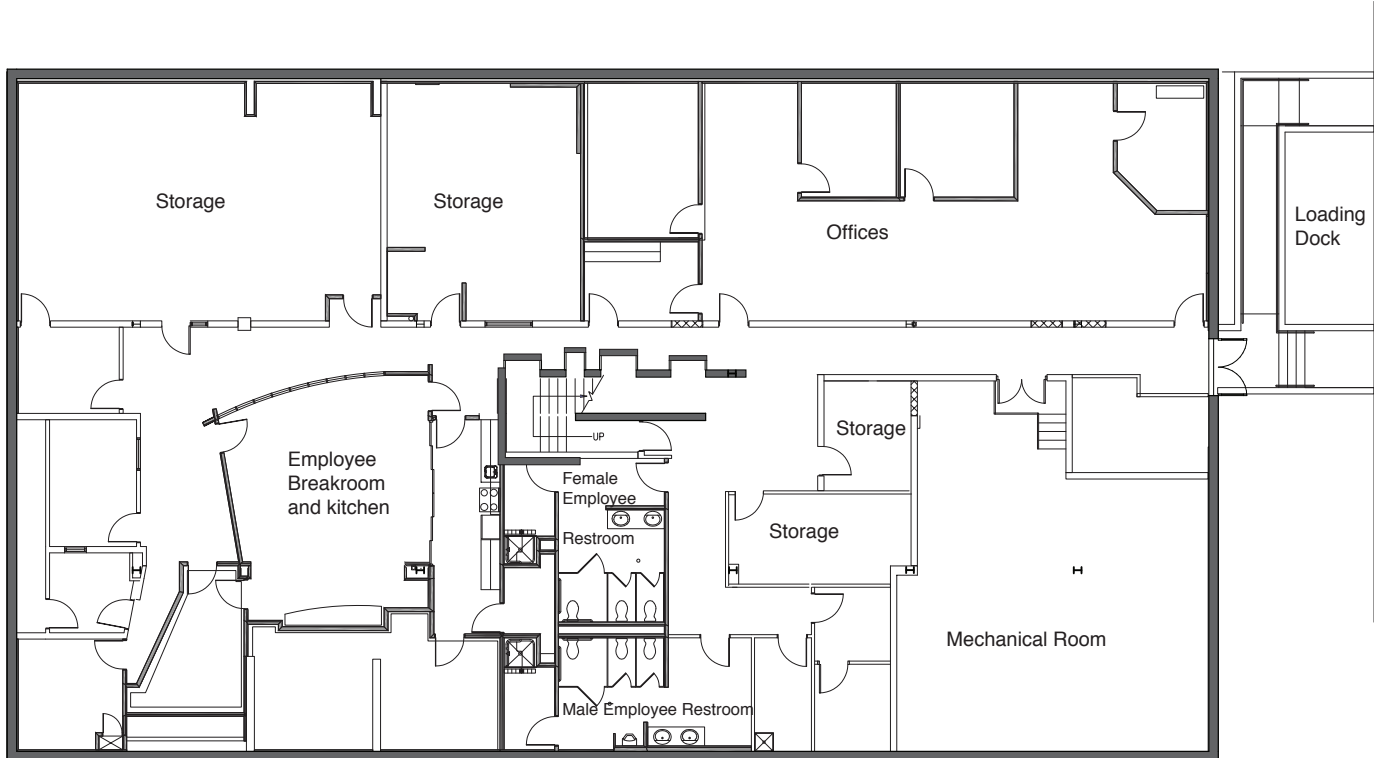
RESTAURANT PLAN

- 1 Entrance from Valet
- 2 Hostess/ Waiting Area
- 3 Dining Room
- 4 Private Dining Room
- 5 Hot Cookline
- 6 Frozen Storage
- 7 Cold Storage
- 8 Dry Storage
- 9 Chef's Table
- 10 Prep Area
- 11 Cold Cookline
- 12 Server Pick-up
- 13 Storage
- 14 Dishwash
- 15 Wait Stand
- 16 Male Restroom
- 17 Female Restroom
- 18 Office
- 19 Bar
- 20 22nd Street Entrance
- 21 Lounge/ Bar
- 22 Coat Closet
- 23 Radio Tower
- 24 Lower Parking Lot/ Loading Dock

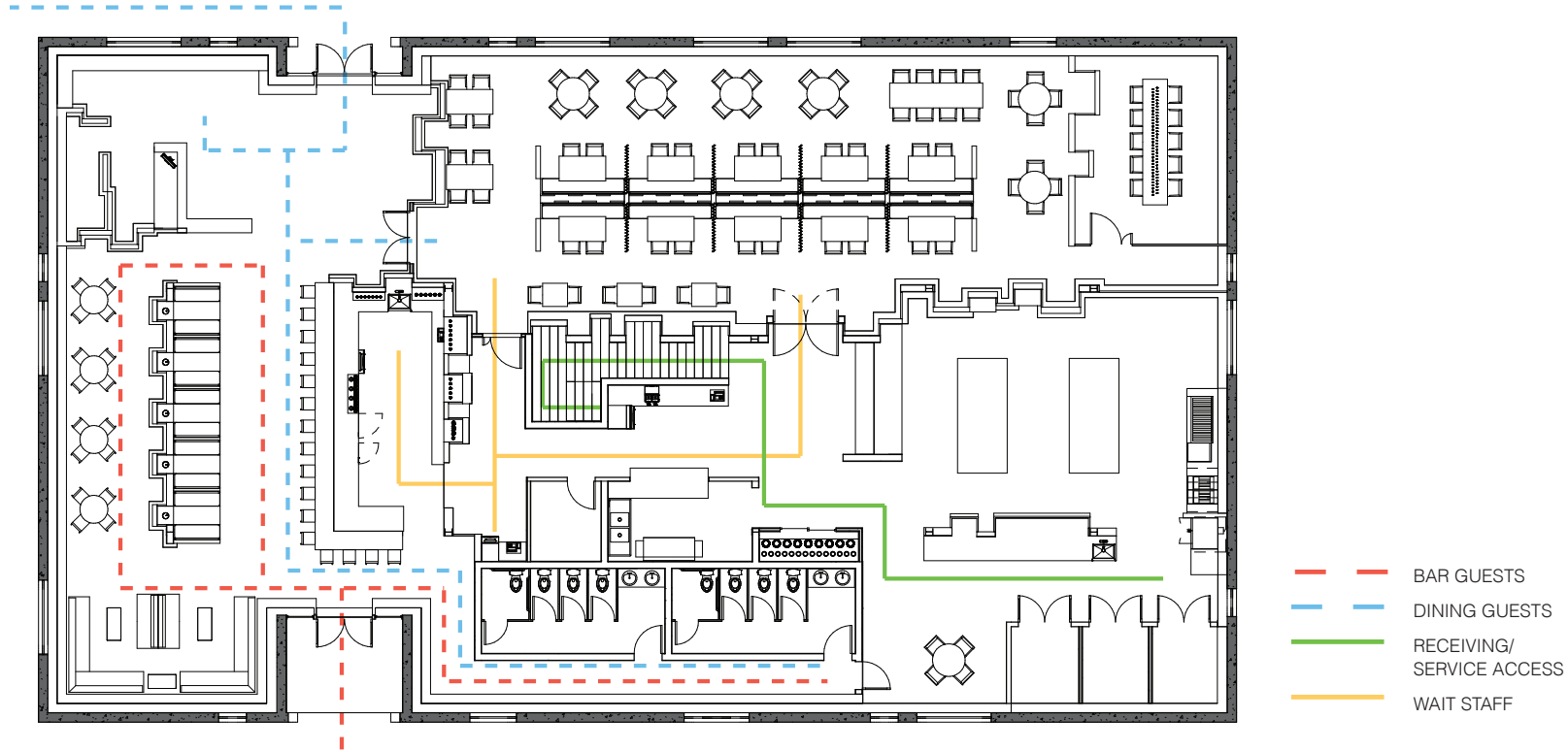




ADDITIONAL PLANS

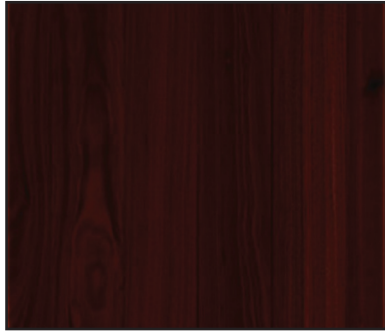


LOWER LEVEL (USE OF EXISTING CONDITIONS)



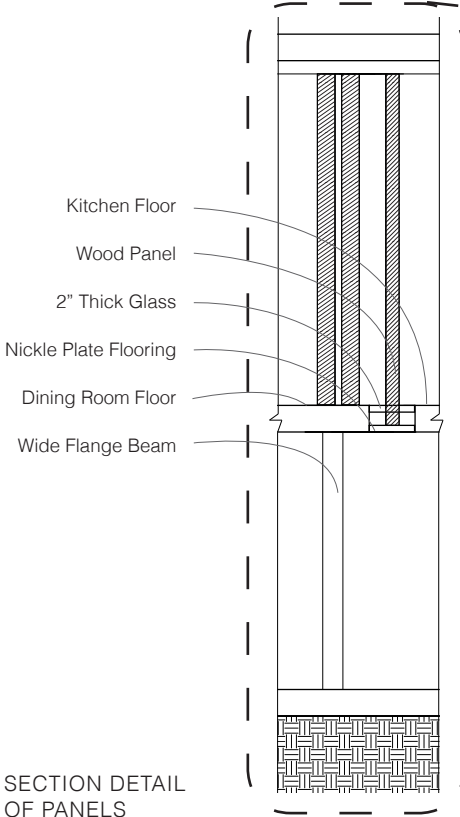
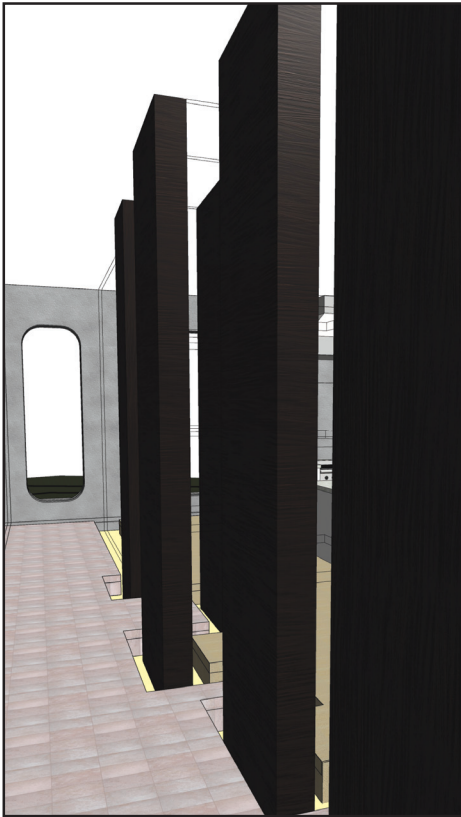
PLAN OF CIRCULATION

DETAILS OF WOODEN PANELS

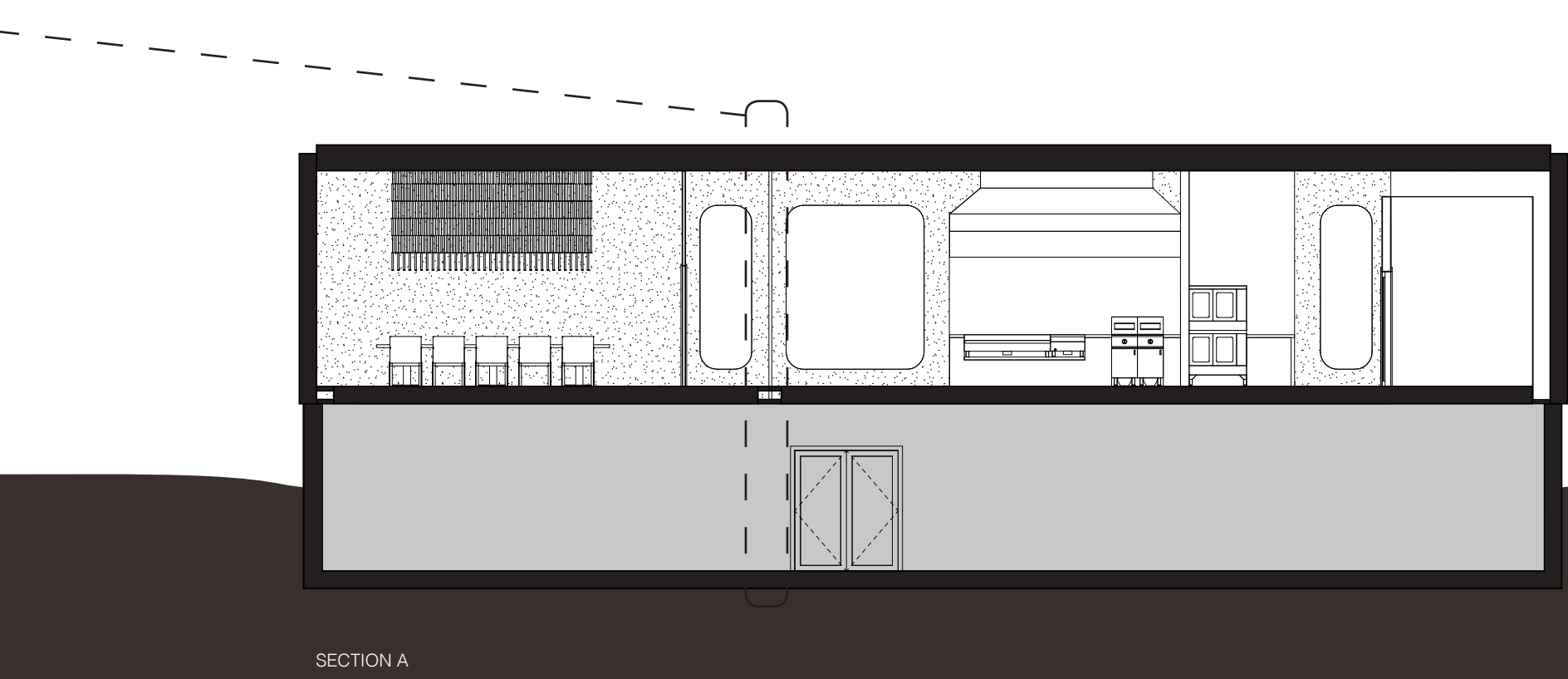


MAHOGANY MATERIAL SAMPLE  
FOR PANELS

GRAPHIC RENDER  
OF PANELS



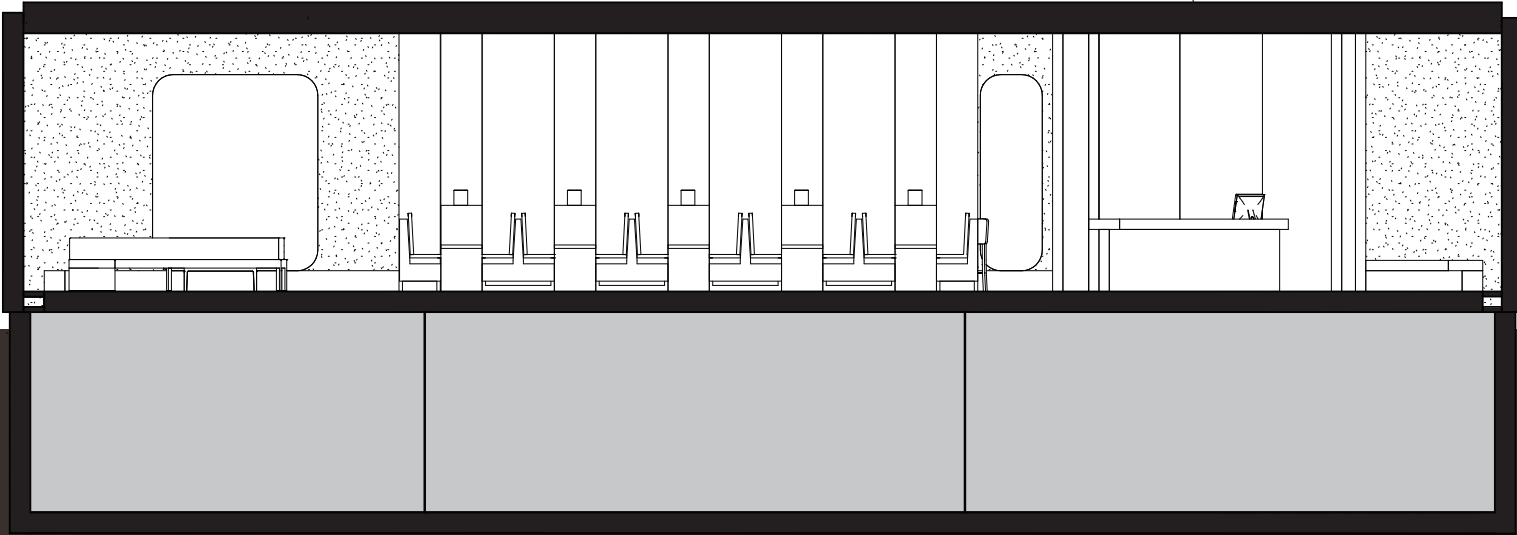
SECTION DETAIL  
OF PANELS



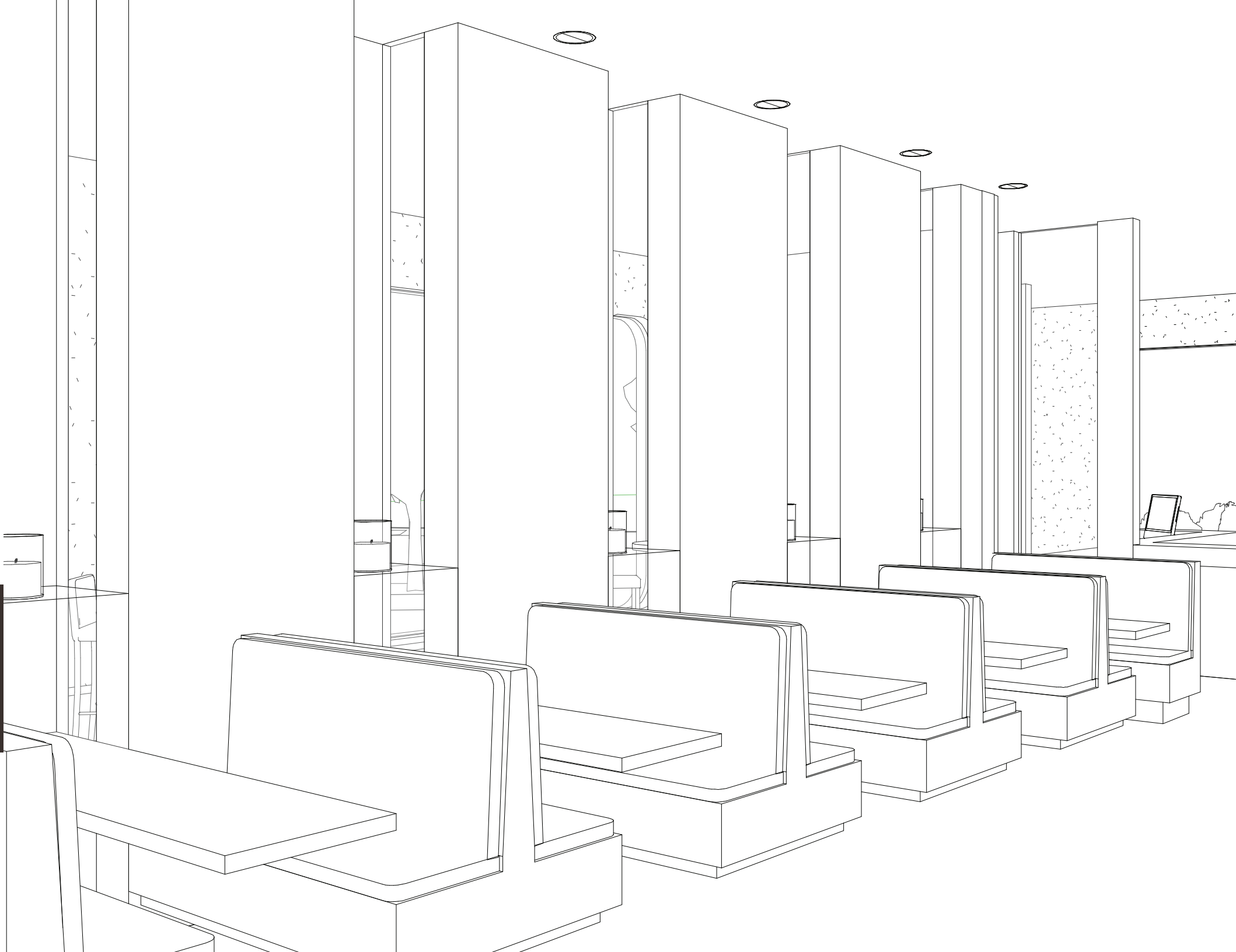
SECTION A



BOOTH SEATING AT THE BAR



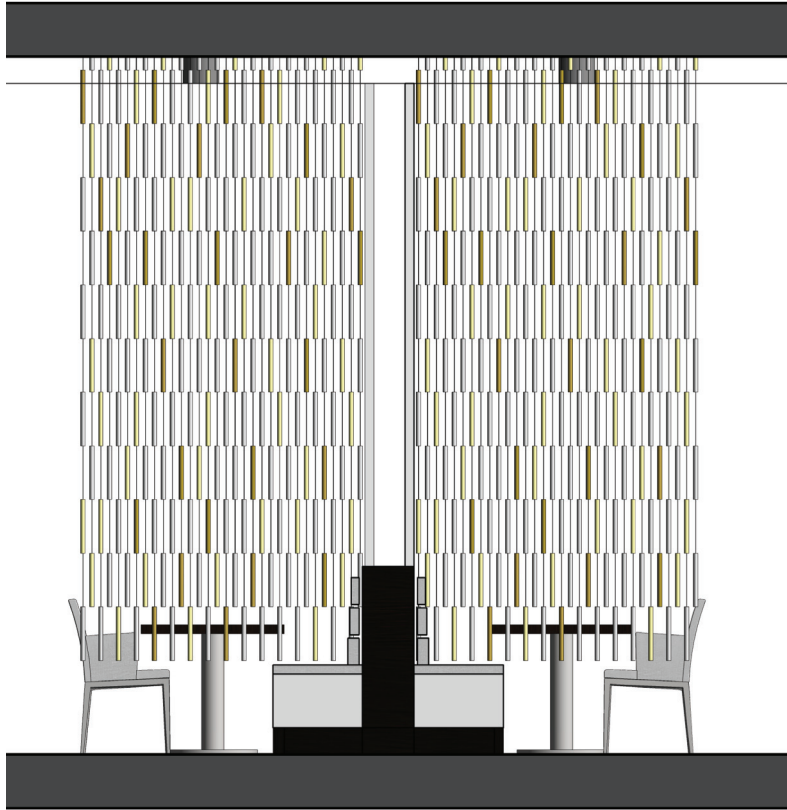
SECTION B



DETAILS OF METAL CURTAINS



LONGITUDINAL SECTION OF BANQUETTE

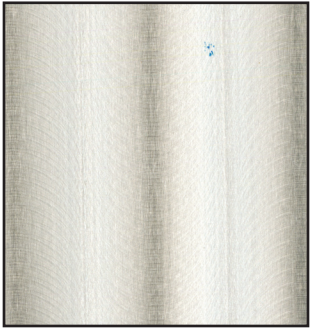


TRANSVERSE SECTION OF BANQUETTE

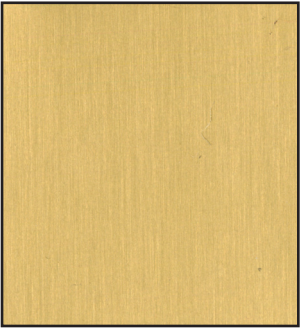
CURTAIN MATERIALS



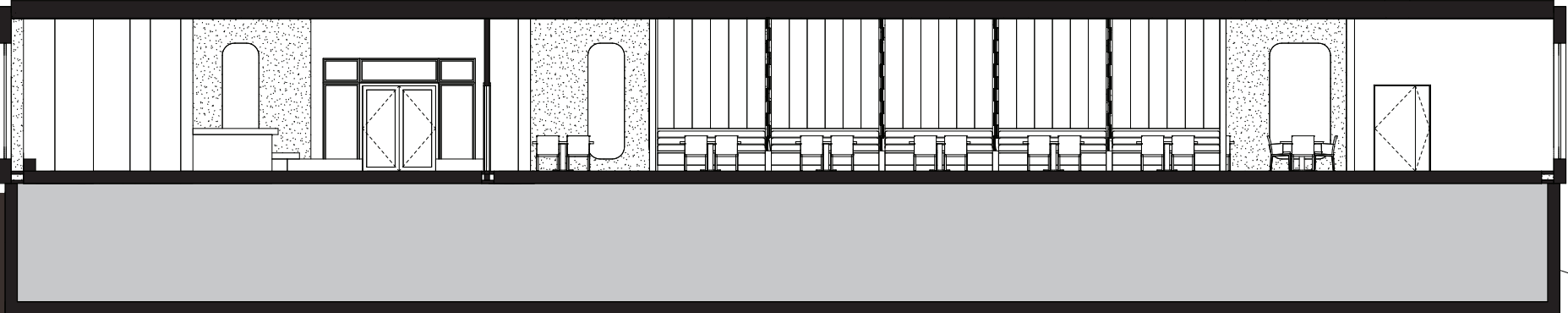
Copper



Aluminum



Gold



SECTION C





PRIVATE DINING



BAR + LOUNGE





FORMAL DINING ROOM



# Anderson Gallery Exhibit

	
interior	environments
<p><b>Class of 2012 Thesis Exhibit Opening Reception</b></p> <p>April 20, 2012</p> <p>Anderson Gallery 907 1/2 W Franklin Street Richmond 5 - 7p</p>	<p>KALEE HARTMAN MELINDA HARVEY ANNA KREYLING LI-WEN LIN WILLIAM POOLE MEREDITH SALLEY EMILY SMITH JACQUELINE TUGMAN LEE WATERS</p>



BOARDS FOR THESIS EXHIBIT  
IN THE ANDERSON GALLERY

WHITE  
ALBUM  
RESTAURANT

**LOCATION  
OF THE WRVA**

200 22ND STREET  
RICHMOND, VIRGINIA

The WRVA building sits on top of Church Hill overlooking the downtown Richmond area. Standing on the lawn beside the old radio tower, K95 cuts across the horizon in the far distance. To the left, the Main Street Train Station peeks out between buildings, and to the right, runs the eastern section of Broad Street.

**HISTORY OF THE BUILDING**

Construction of the WRVA building, designed by world-renowned architect Philip Johnson was completed in 1969. The dedication of the building occurred on May 29, 1969, the celebration of Patrick Henry's birth.

In years prior, William T. Reed and his wife contacted Johnson about the project. The building was to capture the presence and status of the radio station across Richmond.

*Johnson designed the building to be "a good neighbor, not overshadow the historic zone, a low building that would seem to float on top of the hill."*

PROGRAM + CONCEPT

**PHILOSOPHY  
OF CULINARY ART**

The White Album's cuisine conveys much with few elements. When creating the dishes we like to remove everything that is not essential, while not losing the poetry. It is a light and essential style, purified but generous. It conveys sincerity, balance, austerity and naturalness, in an authentic and emotive way, with imagination, intuition and sensuality. It's a cuisine of the landscape and seasonality, of the non-travelled food. A sustainable cuisine, in a globalized world, more and more lacked of authenticity.

*BALANCED, SINCERE, INTUITIVE,  
ESSENTIAL, GENEROUS*

**PLANAR VIEWS OF THE CITY** → **ORGANIZING PRINCIPLE OF INTERIOR VIEWS**

**SEPARATION OF INTERIOR  
VS EXTERIOR VIEWS**

Existing walls become the shell of the new design

The new floor plan is essentially floating in side the exterior walls

RESTAURANT PLANS

**PLAN OF CIRCULATION**

--- MAJ. GUESTS  
--- DINING GUESTS  
--- RECEIVING SERVICE ACCESS  
--- WAIT STAFF

**RESTAURANT LEVEL**  
SCALE = 1/8" = 1'-0"

1	Entrance from Valet	9	Chef's Table	17	Female Restroom
2	Homeside Waiting Area	10	Prep Area	18	Office
3	Dining Room	11	Cold Cookline	19	Bar
4	Private Dining Room	12	Server Pick-up	20	22nd Street Entrance
5	Hot Cookline	13	Storage	21	Lounge Bar
6	Frozen Storage	14	Dishwash	22	Coat Closet
7	Cold Storage	15	Wait Stand	23	Radio Tower
8	Dry Storage	16	Male Restroom	24	Lower Parking Lot Loading Dock

PRIVATE DINING

**DETAIL OF PANELS**  
SCALE = 1/8" = 1'-0"

Kitchen Floor  
Wood Panel  
2" Thick Glass  
Radio Tower Floor  
Dining Room Floor  
White Change Screen

**SECTION A**  
SCALE = 1/4" = 1'-0"

BAR + LOUNGE

**SECTION B**  
SCALE = 1/4" = 1'-0"

DINING ROOM

**DETAIL OF METAL CURTAINS**  
SCALE = 3/8" = 1'-0"

**SECTION C**  
SCALE = 1/4" = 1'-0"



THESIS EXHIBIT IN THE  
ANDERSON GALLERY



CLOSE-UP OF LEFT WALL

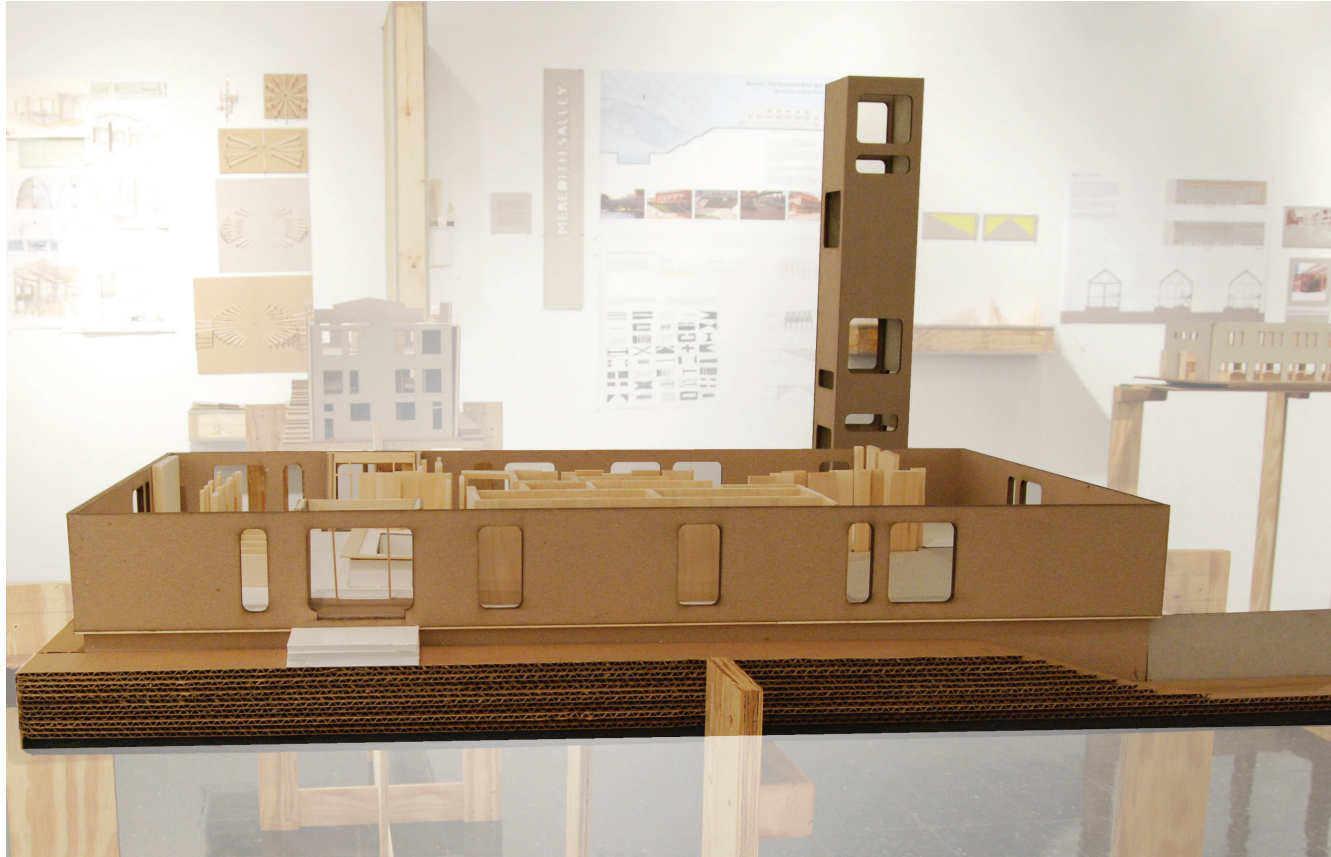


MODELS AND PROCESS RENDERINGS ON RIGHT WALL



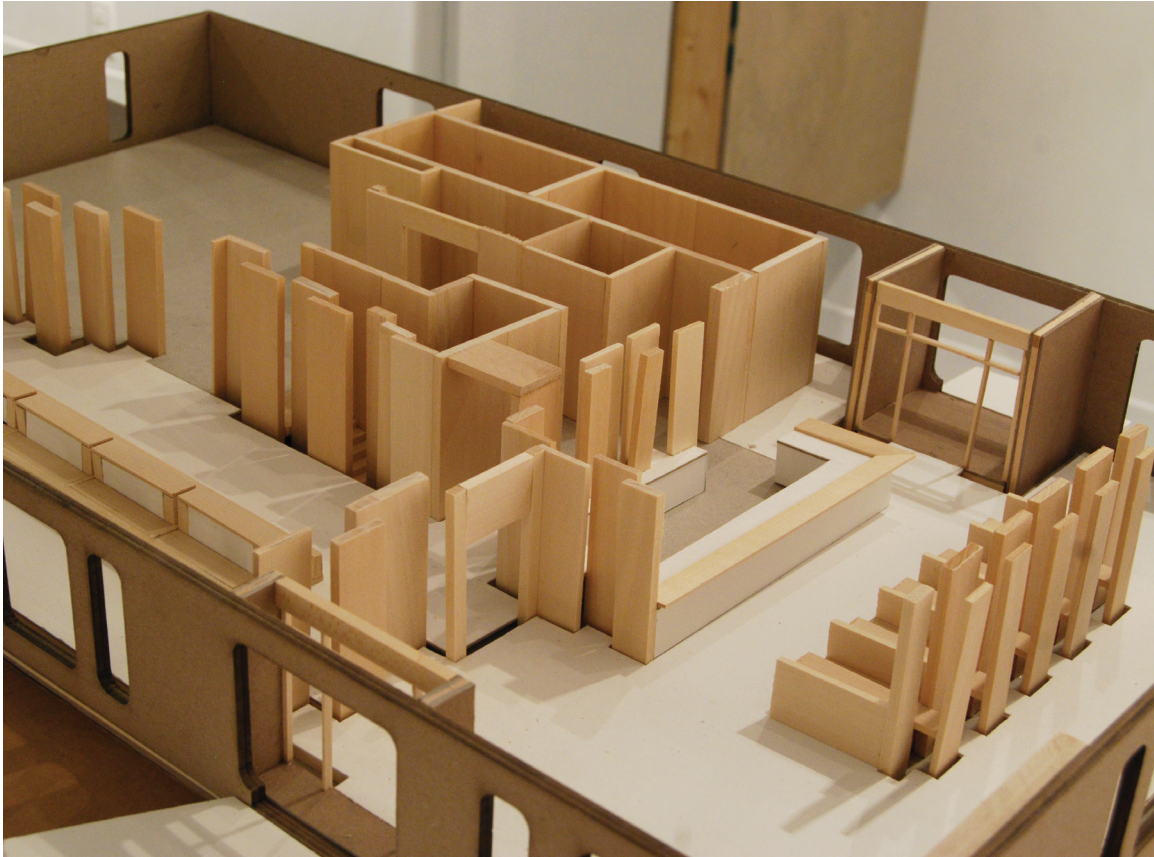
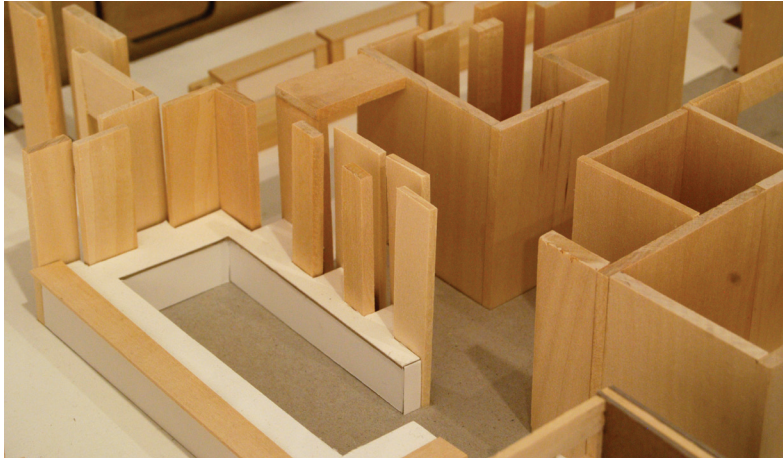
OVERVIEW OF EXHIBIT





**THIS PAGE** East facade of the building with the radio tower in the background.

**OPPOSITE PAGE** Detail of the bar, view from rear entrance, and an overview of panels within the restaurant.



Baan, I. (Photographer). (2011). Untitled. [Web Photo]. Retrieved from <http://archrecord.construction.com/projects/portfolio/2011/06/lincoln-restaurant.asp>

Birchfield, J. C. (2008). Design and layout of foodservice facilities. (3rd ed.). Hoboken, NJ: John Wiley & Sons, Inc.

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Diller Scofidio & Renfro in collaboration with FXFOWLE. (Designer). (2011). Architectural plans. [Web Drawing]. Retrieved from Baan, I. (Photographer). (2011). Untitled. [Web Photo]. Retrieved from <http://archrecord.construction.com/projects/portfolio/2011/06/lincoln-restaurant.asp>

Evans, R. (1995). The projective cast: architecture and its three geometries. Boston: Massachusetts Institute of Technology.

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Guthrie, P. (2004). Interior designer's portable handbook. New York, NY: McGraw-Hill.

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Lawson, F. (1994). Restaurants, clubs and bars: Planning, design and investment for food service facilities. Boston: Butterworth Architecture

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Suzan Tillotson Associates. (Photographer). (2012). Q & A: Susan Tillotson. [Web Photo]. Retrieved from <http://www.metropolismag.com/pov/tag/lighting>