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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

WANPLEX AND WATER CANYON

By

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Date: December 3, 1991

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Table of Contents

Preface	ii
The Client's Requirements	1
The Establishment of Program and Code Requirements	4
The Organization of Spatial Functions	12
Concept Approach and Transformation	17
The Final Design Description	23
Conclusion	32
List of Figures	35
Bibliography	58

Preface

It has been a dream of mine for a long time to create a personified and integrated architectural and interior design. I am using "personified" to mean a building that exhibits the characteristics of human species. The chief characteristic of the human species is a degree of individuality within its species that is not approached by any other species or category of things. Humans react in a distinctly individual manner to any given situation. For example, consider how two individuals deal with the basic ability to survive. If one's life is threatened, one individual may choose to flee, another to fight, neither of which in itself is a predominant choice in the species. The choice is made dependent upon the circumstances, such as the ease of escape. In this same way, I perceive that buildings can respond and react in a similar way. For instance, if we transfer the human ability of survival onto a building, the building will react and develop according to environmental influences. In this way, the character and style of the building will evolve and present itself.

By combining architectural design and interior design, the designer can present his ideas and concepts more clearly and completely. I regret that during my tenure as an architect I did not have the opportunity and have not been able to develop my ideas for buildings designed as strong individuals that are externally and internally integrated.

I have, therefore, developed my Master's Thesis in Interior Design as an expression of my personal desire to create usable space that reflects individuality unique to a building whose interior design is integrated with its architectural design.

I would like to express my appreciation to Macon/Chaintreuil Associates Architects, for providing me with an actual building program and the opportunity to develop my alternative design to their completed building, Eastman Place. I would also like to thank my professors, at R.I.T., Nancy Chwiecko, Charles F. Lewis and Douglas Cleminshaw. They gave me a great deal of help and many suggestions that helped me develop my project. I also must thank my mother, whose love, support and encouragement were indispensable during the time it took me to develop this project.

The Client's Requirements

From time to time, the requirements may be both the solution and the direction for a design.

Eastman Cultural Commission commissioned the architectural firm of Macon/Chaintreuil to design a multi-use building to house the Sibley Music Library of the Eastman School of Music and commercial space. The Eastman School of Music needed a new library for students in the downtown area for the following three reasons. First, the space of the old library was not sufficient and there was no space around the old library on Swan Street for expansion. The second reason was the new student dormitory of Eastman School of Music, close to the Eastman Theater, was scheduled to be built downtown. The last was, due to the student performance classes in the Eastman building, it would be convenient for the students of Eastman School of Music to have a music library close to the Eastman building. Therefore, the site chosen beside the Eastman building was very logical. The commissioning committee wanted a dramatic and expressive exterior, well defined library space, and simple and flexible spaces for various future tenants for office and commercial space.

The site is an irregular quadrilateral bounded by the straight city streets, Gibbs, Main and East Avenue, and one curved street, Chestnut. The Main Street view of the site is such that the Eastman

Theater, commissioned by George Eastman, is located to the east.

George Eastman (1854-1932) gave the Eastman Theater to the University of Rochester "For the enrichment of Community Life."¹ The Eastman Theater was opened on the night of September 4, 1922, Labor Day. The plan (of this building) called for a music school building and theater which were structurally independent, but which would share a common facade.² *As donor of the theater, George Eastman wished to develop within the community a deep appreciation of the art of music. "Incidentally, in the pursuance of that ideal" Eastman added, "I should like to see Rochester become a great musical center, known throughout the world. There is no reason to prevent this city from getting the sort of fame which comes for the possession of institutions which are foremost in developing gifted musicians and which are distinguished in the stimulation of the musical appreciation of the great body of citizens."*³

Because of George Eastman's generous gift of the theater, hundreds of thousands of people enjoy cultural entertainment.⁴ For the above reasons, the commissioning committee insisted that the new building not compete or detract from a respectful Main Street view of the older Eastman building.

The client's basic requirements for a multi-use space designed and

¹ Lenti, Vincent *A History of the Eastman Theater*, page 2

² Lenti, Vincent *A History of the Eastman Theater*, page 8

³ Lenti, Vincent *A History of the Eastman Theater*, page 17

⁴ Lenti, Vincent *A history of the Eastman Theater*, page 17

sited to complement the older Eastman building provided a primary structural and design direction.

The Establishment of Program and Code Requirements

The investigation of the scene as well as the analysis of the environment helps designers to establish a reasonable and effective (architectural) program, and to give the client an intelligent solution.

The 38,658 square foot site is bounded by Main Street, Chestnut Street, East Avenue and Gibbs Street (see figure 1). There are five important buildings around this site: the Eastman Theater and adjoining school of music located at the corner of Main Street and Gibbs Street (see figure 2); Lincoln-Hunt Building along Gibbs Street (see figure 3); R.G.& E. Building along East Avenue (see figure 4); and the Y.M.C.A. at the northeast corner of Gibbs Street and Main Street. The dormitory of the Eastman School of Music is north of the Y.M.C.A.. It is not really contiguous to this site but, visually, it is very close to this site and, as the tallest building, is a landmark in this area (see figure 5).

The environmental study indicates that there are many people around East Avenue in the daytime because this region is a commercial district. At night, due to the performance programs and classes in the Eastman building, many people come and go on Gibbs Street. The Y.M.C.A. also draws people to this eastern end of the core area of Main Street. At present, this site along Main Street

faces a parking lot located on the other side of the Main Street, but, in the future a multi-use commercial building will be built on the parking lot site. Along Chestnut Street, this site also faces a parking lot and some old, low-rise buildings, and, for this area, the future plan is unknown. Therefore, if the planned building consisted of shops, offices and restaurants, it would enhance the economic value not only of the building itself, but also of the surrounding area.

Consequently, according to the above environmental analysis and the existent library program provided by Macon/Chaintreuil Associates Architects, I developed my program as follows:

- A: Shops
- B: Restaurant
- C: Cafe
- D: Offices
- E: Sibley Music Library

These shops, offices, cafe and restaurant are part of the commercial space and will be rented. The shop and office space should be large and flexible. The restaurant space should be designed during the overall interior design of the building. This would insure aesthetic and practical integration with the rest of the building.

In the library design, the requirements of Sibley Music Library were followed. The space requirements for the library are as follows:

SIBLEY MUSIC LIBRARY
ALLOCATED SPACE STUDY

Function	READER SPACE Proposed Square Foot	STAFF SPACE Proposed Square Foot	BOOK SPACE Proposed Square Foot	TOTAL ASSIGNED SPACE Proposed Square Foot
----------	---	--	---------------------------------------	---

PUBLIC SERVICES

Circulation

Charge/Return Desk	180			
Detection System	100			
Supervisor	100			
Assistant	48			
Surge Shelving			27	
Hold Shelf, etc.				
Book Trucks (4)			16	
		428	43	471

Reserves

Charge/Return Desk	82			
Circulation Assistants	48			
Shelving			116	
		130	116	246

Interlibrary Loan

Library Assistants	80			
Student Assistants	20			
		100		100

SIBLEY MUSIC LIBRARY
ALLOCATED SPACE STUDY

Function	READER SPACE Proposed Square Foot	STAFF SPACE Proposed Square Foot	BOOK SPACE Proposed Square Foot	TOTAL ASSIGNED SPACE Proposed Square Foot
----------	---	--	---------------------------------------	---

PUBLIC SERVICES

Reference

Reference/Information Desk		108		
Reference/Office		100		
Reference				
/Collection	800		634	
- Card Catalogs			990	
Newspapers			64	
Vertical File			27	
- New Books			18	
- Periodicals	235		176	
- Microforms	70		195	
- College Catalogs			42	
Microcomputers (4)	140			

	1245	208	2146	3599
--	------	-----	------	------

Rare Books

Reading Room	500		277	
Librarian		140		
Library Assistants				
/Archivists				
/Student Assistants		100		
Workroom		200	150	
Collections			1844	

	500	440	2271	3211
--	-----	-----	------	------

- Function currently elsewhere

SIBLEY MUSIC LIBRARY
ALLOCATED SPACE STUDY

Function	READER SPACE Proposed Square Foot	STAFF SPACE Proposed Square Foot	BOOK SPACE Proposed Square Foot	TOTAL ASSIGNED SPACE Proposed Square Foot
----------	---	--	---------------------------------------	---

PUBLIC SERVICES

Special Collections

Reading Room				
Librarian				
In-process			1097	
Storage			245	
Sheet Music			324	
Eastman School of Music "Archives"			438	
Programs			13	
Catalogs, Publishing/Dealers			65	
Other			43	
Institute of American Music				
Ensemble Library (historical)			355	
Boxed/Unsorted			270	

			2850	2850
--	--	--	------	------

Audio Visual Area

Listening Room	1455			
Office/Storage				
/Workroom		240	165	

	1455	240	165	1860
--	------	-----	-----	------

SIBLEY MUSIC LIBRARY
 ALLOCATED SPACE STUDY

Function	READER SPACE Proposed Square Foot	STAFF SPACE Proposed Square Foot	BOOK SPACE Proposed Square Foot	TOTAL ASSIGNED SPACE Proposed Square Foot
----------	---	--	---------------------------------------	---

PUBLIC SERVICES

MISCELLANEOUS

Graduate carrels
 58@35 square foot 2030
 Undergraduate carrels
 28@25 square foot 700
 Microfilm reading
 4@35 square foot 140
 Copying 100
 Lobby, Exhibitions*

2970

2970

Total Public Services

1670

1546

7591

15307

SIBLEY MUSIC LIBRARY
ALLOCATED SPACE STUDY

Function	READER SPACE Proposed Square Foot	STAFF SPACE Proposed Square Foot	BOOK SPACE Proposed Square Foot	TOTAL ASSIGNED SPACE Proposed Square Foot
----------	---	--	---------------------------------------	---

TECHNICAL SERVICES

Acquisitions	335			
Serials	100			
Cataloguing	2324		603	
Conservation/ Shelf Preparation	1020			
Microform Laboratory	425			
		4204	603	4807

ADMINISTRATION

Librarian	180			
Library Secretary	60			
Reception	40			
Staff Conference Room				
Lounge	625			
Mail/Supplies	150			
		1055		1055

SEMINAR ROOM

	450			450
--	-----	--	--	-----

<u>Grand Total of All</u>	6620	6805	23759	37184
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After the entire program was established, the State Building Code and the City Zoning Code were consulted as the next steps for research. According to the New York State Uniform Fire Prevention and Building Code, and the Zoning Code of Rochester New York State, I determined that the office section and the Sibley Library would each require three enclosed firestairs.⁵ I also determined that no off-street parking was required.⁶

⁵ *New York State Uniform Fire Prevention and Building Code*, page 156

⁶ *Zoning Code of Rochester New York State*, the chapter 115 section 90 B.(2)

The Organization of Spatial Functions

Based on the result of site analysis and the general and technical consideration for the spaces, the detailed space organization was determined.

After synthesizing the environmental analysis and the client's requirements, I came to a general solution (see figure 6 and figure 7). The first floor would consist of shops, a cafe and restaurant. The second, third and fourth floors would be divided into two parts; one is for the library and the other is for the office spaces. The functions on each floor are as follows:

On the first floor:

A. Shop

1. Shop area (1)
2. Shop area (2)
3. Circulation
4. Men's restroom
5. Women's restroom

B. Restaurant

1. Dining area
2. Bar area
3. Waiting space
4. Reception Desk

5. Kitchen
6. Men's restroom
7. Women's restroom

C. Cafe

1. Dining area
2. Counter
3. Kitchen
4. Men's restroom
5. Women's restroom

D. Sibley Music Library - entry

E. Office Building - entry

On the second floor:

A. Office

1. Office space (1)
2. Office space (2)
3. Men's room
4. Women's restroom

B. Sibley Music Library

1. Entry
2. Charge/Return desk
3. Detection system

4. Supervisor
5. Interlibrary loan
6. Reserves
7. Circulation assistant
8. Audio visual area
9. Reference/information desk
10. Reference office
11. Reference/collection
12. Newspaper & rest area
13. Copying space
14. Card catalogs, college catalogs & microcomputer
15. Microfilm space
16. Periodicals
17. Seminar room
18. Men's restroom
19. Women's restroom
20. Storage

On the third floor:

A. Office

1. Office space (1)
2. Office space (2)
3. Men's restroom
4. Women's restroom

B. Sibley Music Library

1. Administration library
2. Secretary
3. Reception
4. Mail supplies
5. Staff conference room/lounge
6. Eastman School of Music 'archives'
7. Special collection
8. Graduate/undergraduate carrels
9. Book space
10. Acquisition
11. Microform laboratory
12. Men's restroom
13. Women's restroom
14. Storage

On the fourth floor:

A. Office

1. Office space (1)
2. Office space (2)
3. Men's restroom
4. Women's restroom

B. Sibley Music Library

1. Rare books/reading room
2. Rare books/collection
3. Rare books/workroom

4. Library archivists/assistants/students
5. Librarian office
6. Conservation/shelf preparation
7. Book space
8. Graduate/undergraduate carrels
9. Cataloging
10. Serials
11. Men's restroom
12. Women's restroom

Concept Approach and Transformation

Function and technology may be the first consideration in the initial design, but it is by no means the only one.

On the floor plans:

Since I started studying design, it has always been my desire to try to transform the client's requirements into the source of design concepts. During the design process, my biggest wish and goal were to plan for concretion of my design concepts and endow them with vitality and character.

One of the primary parameters set by the Eastman Cultural Commission was that the new building could not compete with or detract from the Eastman Theater building. The new building itself must conform to the site and respect the character of the neighborhood, but it should also become a new and dramatic focal point in this area.

From the environmental analysis, Main Street, a six-lane street, is the widest road and has the heaviest traffic of the four streets bordering this site. The economic value of the building could be maximized by locating the facade of the building on Main Street. But, if the new building were built along Main Street, it would obscure the main facade of the Eastman Theater building, which would violate the Eastman Cultural Commission's requirements (see figure 8).

Consequently, I elected to contract or turn the building at an angle from Main Street, so it would not interfere with the view of the theater's principal facade.

In my imagination, I transformed the Eastman Cultural Commission into an invisible power, strong and irresistible as the earthquake, coming from the opposite side of Main Street and "striking" against the building on this site. The power breaks through the site and the building, and makes the ground "rip", and the building "disintegrate". In order to avoid being struck by the power once more, the "re-formed" building contracts and turns at an angle to Gibbs Street. Based on the above process, four concepts, "Conflict", "Rip", "Disintegrate" and "Re-form", are developed in this design.

After these four concepts were defined, the design evolved gradually. The building form was also the synthetic result of the four concepts.

Concept 1. --- Conflict

The power is invisible. The ripped ground and broken walls of the building present an appearance of power. The strength of this imagery conveys a sense of power to the observer.

Concept 2. --- Rip

The power strikes against the site and makes the ground rip, exposing the water underneath the ground. The ripped ground and the water

then become a “canyon” and “stream” that are represented in the interior design of the restaurant.

Concept 3. --- Disintegrate

The building was broken down into parts by the power and disintegrated. Some broken walls remained on the ripped ground and some remained as part of the building and became a part of the “re-formed” building.

Concept 4. --- Re-form

Struggling under the power, the building, like a flexible object, survived. Contractibility and change of direction helped to avoid the conflict, and the building could be reorganized and survive well. The curved shape of the facade is a function of the building’s flexibility. The building turns at an angle away from Main Street because it avoided the power after reformation (see figure 9).

After synthesizing the concepts, the new-born building contracted, yielded and turned at an angle to Main Street. It was in accord with the demands of the Eastman Cultural Commission committee. In the field of vision from Main Street, the new building will not cover up the Eastman Theater (see figure 10). From another view point, this building is vital and tells people its own story.

On the elevations: --- *The “emotion” of the exterior*

From time to time, an art work or design reflects the inside heart of

the artist or designer.

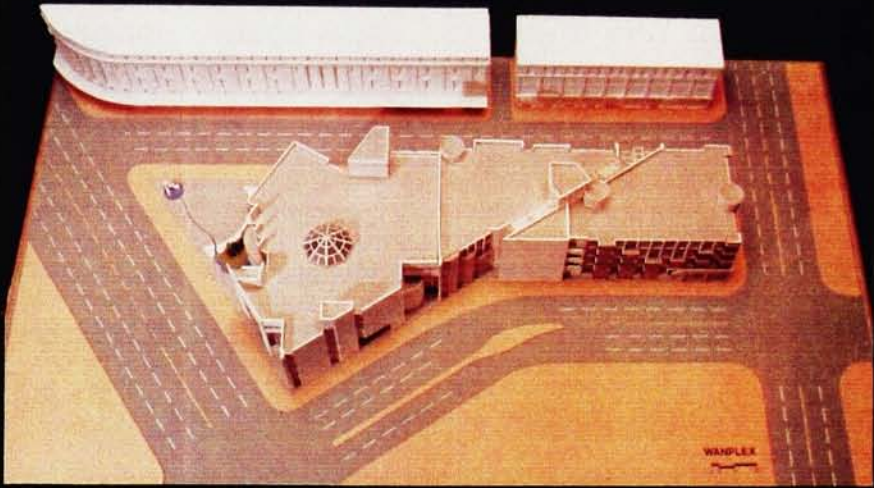
Even though contemporary technology provides convenience and comfort for us; oppositely, our knowledge of historical precedent controls our thought and behavior invisibly and voicelessly.

Under such a condition, do we still feel free and comfortable? Are the feelings, confusions, paradoxes and struggles always turning over in our minds? I have pondered these thoughts for some time. Usually, I ask myself why is it that the more knowledge I have learned and received, the more confusing and paradoxical things seemed? I transferred my personal thoughts and feelings about these problems to this design. Maybe these feelings and view points applied to the design are remote and hard to understand, but they were a part of my reactions and provided vitality to the design.

By continuing the former concepts, disintegration and re-form, the broken wall on the north elevation represents a kind of destruction and the re-formed building represents a sort of construction. As to the entire building, the broken walls are a part of the new building --- the construction and the destruction are combined together. Is this building really new or not completed yet ---or *con-fused*?

On the eastern elevation, I applied the reflective effect of the mirror-glass curtain wall which is a step-shape that declines to the middle from both sides to reflect details of the Lincoln-Hunt Building

and the Eastman Theater. The reflective images of the old buildings act like a "broken shell" on the new building. The new building is trying to slough off the "shell" and present its own "face". Oppositely, it tries to put on the "shell" and let itself coincide with the old buildings. This unsure "attitude" symbolizes the feelings of *paradox* and *struggle*.



The Final Design Description

If there really is a “Neo-Modern” architecture, as many architects and critics have been quick to claim, then it must rest on a new theory and practice of Modernism. The only such development to have emerged in the last 20 years - known as Deconstruction or Post-Structuralism - takes Modernist elitism and abstraction to an extreme and exaggerates ,⁷

Architectural Design --- Wanplex

A kind of new “renaissance” is thus being outlined which intends to recover certain aspects of the past, not to interrupt history, but to arrest its paralysis.⁸

On the floor plans:

The floor plans developed from the client’s requirements and the four concepts. It was clear that on the first floor (see figure 11), the entrances for shops as well as offices, Sibley Music Library, cafe and restaurant should be individual, and the service circulation should be located along Chestnut Street. The “creek” on the exterior plaza penetrates the inside space of the restaurant.

People can enter the shops and offices from two entrances, one from Gibbs Street and the other from Chestnut Street. The entrances

⁷ Academy Editions-London/st. Martin’s Press-New York, *Deconstruction in Architecture*, page 17

⁸ Rizzoli International Publications, INC. Translated into English by Dr. Ellen Shapiro, *Postmodern. The Architecture of the Postindustrial Society*, page 8

are located at opposite ends of a skylight atrium which rises the full four stories of the building (see figure 12). The light and shadows from the skylight create a sense of outdoors for the offices opening into this area.

The entrance for the library is on the first floor. The main functions of the library begin on the second floor (see figures 13, 14 and 15). The spiral stairwell starts at the second floor and rises for the next two stories. The stairwell forms the nucleus of the traffic flow for the library. The spaces that open onto the stairwell and atrium have an informal and leisurely atmosphere (see figure 16).

The elevations

The eastern elevation is more complicated than the other three because it faces Eastman Theater, Lincoln-Hunt Building and a pedestrian walkway between these two buildings which leads to an existing parking garage. In order to acknowledge those existing buildings and pay attention to my elevation concepts of *confusion* and *paradox*, I modified the elevation design many times by using mirror-glass curtain walls to completely reflect the two old buildings (see figures 17, 18 and 19) and by using step-shape mirror-glass curtain walls to partially reflect those two buildings (see figure 20). From the above design process, it is easy to discover that the concepts are concretized step by step. Next, let us go around and look at this building's other elevations.

When turning onto Gibbs Street from East Avenue, you are able to notice the classical atmosphere of this street. The two buildings, Wanplex and Lincoln-Hunt Building on opposite sides of Gibbs Street, are similar to each other. They are similar to each other because the building, Wanplex, partially reflects the Lincoln-Hunt Building. The sidewalk elevation which I designed on Gibbs Street has a "column-corridor" at the ground level (see figure 21) that is classical in style. In addition, the bays between columns are the same dimension as the Lincoln-Hunt Building's. The above architectural "language" collectively creates the classical atmosphere and brings one back to the beginning of the twentieth century.

While moving along Gibbs Street to Main Street, you will discover that the classical-style corridor is inserted into a modern-style new wall which is partially broken and faces the walkway to the parking garage (see figure 22). The facade in front of you is a totally modern-style building. In this transformation between classic and modern, does the classic really smash against and destroy the modern or the modern try to cover up the classic? Let viewers themselves decide.

When getting closer to Main Street, you will see a plaza in front of the contracted building. While standing on the plaza and looking at this new building, you will see a partial image of Eastman Theater on the mirror-glass curtain wall. This image will create a sense that Eastman Theater is combined with the new building (see figure 23).



On the plaza, the ripped ground turns into a "creek", and the water flows from the waterfall area on the ripped wall. The waterfall also becomes a part of inside space in the restaurant (see figure 24). The "creek" extends into the inside space in the restaurant, and becomes a part of the "canyon".

Interior Design --- Water Canyon (restaurant design)

May I take you to the shores of a mountain lake? The sky is blue, the water is green, and everything is at peace. The mountains and the clouds are reflected in the lake, as are the houses, farms and chapels. They stand there as if they had never been built by human hands. They look as if they have come from God's own workshops, just like the mountains and the trees, the clouds and the blue sky . And everything radiates beauty and quiet.⁹

The power smashes onto the earth and makes the ground's surface rip. This is just one of the ways that creeks and canyons are formed in nature (see figure 25). I applied this natural image into the restaurant design.

I extend one architectural concept, *rip*, from the exterior to the interior space and transform it into a natural phenomenon, *creek* and *canyon*. Creation of a natural environment induces people to sit down, feel relaxed and forget the pressures of the outside world. It is

⁹ Hanjanselijn, Janbrand *Architecture and Imagination*, page 24

my intention that this restaurant design recall a “natural” environment where people can sit down and look at the “blue sky” and “mountains”, watch the “river”, listen to the water sounds, and enjoy a rich and delicious meal.

The restaurant is divided into two parts. One is the dining area and the other is the bar area (see figure 26). When entering the restaurant, the dining area is on the left and the bar area is on the right. By using the different level of the floor, the dining space is also divided into a “canyon” area and a “forest” area that mimic nature. In the bar area, the fluid-shaped bar counter (see figure 27) naturally leads people to the bar space. Between the dining area and the bar area, I created a piano platform to be a transitional space. This piano platform is in the center of the restaurant and close to the entrance.

The walls on opposite sides of the entrance are made of rough limestone (see figure 28). The rough limestone will provide people with a semi-natural feeling and also give people a hint that nature may lie ahead.

After entering the restaurant, you see that the space on your right is the waiting area. The wall space behind the three feet high platform in the seating area is for exhibiting artwork. The platform space can also be used for exhibiting sculpture (see figure 29). As you move along, you will see the semi-ordered, short and rough limestone wall

and a small “lake” beside it. The music flowing into your ears is from the piano on the platform that is behind the short wall, which can only be seen indistinctly. This limestone wall turns at an angle and leads people in the direction of the dining area (see figure 30). Along the direction of the angle, you will see the dining area, “canyon” and “forest”.

In the canyon area, the little “creek” flows through the Rosso Levanto marble floor (see figure 31), the water comes from the “waterfall” which is in the corner at the end of the restaurant (see figures 24 and 32). While standing on the piano platform area and looking toward the entire “canyon” space, you will see the blue sky, the clouds, the winding creek and the mountains, layer after layer, in front of you.

In order to create the above effects, I used the semi-refined rough limestone to offer the sense of the mountains close to you, and the semi-transparent screen, clear glass with translucent glass, to give the feeling of the mountains far away. Combining the rough limestone and the screen with fine glass will present the effect of layers of mountains (see figure 33). On the Rosso Levanto marble floor, there is a long winding crevice with running water. It creates the illusion of the creek. The “creek” is covered with clear glass so that customers can walk safely on the floor. I used blue spotlights focused on the curved white dropped ceiling to give the feeling of sky and clouds (see figure 34).

The booth area, between the canyon space and the forest area (see figure 35), is the transitional space from the canyon to the forest. The booth panels are made of birdseye maple with one-foot wide rough limestone on the panel edge. The seating in the booths is covered with dark green leather that reminds one of the grass and bushes. Taking advantage of wood, stone and a dark green color, one realizes the transforming effect from the canyon to the forest.

In the forest area, the wooden floor is made of cherry wood. The real trees planted on both sides of the seating increase the “forest” atmosphere. The “waterfall” is the water source for the “creek”. Between the water and the wooden floor, I used one-foot wide exposed aggregate concrete to recall the sand and stones on the river shores.

The bar area is the “plain” area at the end of the canyon. It turns into a more artificial environment. The delicate bar counter, the standing tables and the shining glasses hung under the dropped ceiling in the bar counter area add radiance and beauty to each other. It shows the man-made environment, and it is also the ending point for the restaurant design.

All the materials (see figure 36) that I chose and used in the restaurant give the feeling of natural things as closely as possible. I did not entirely imitate nature because, after all, this environment was created by humans and is man-made. It is more interesting to let

people sense nature from impressional images, than to feel it directly.

Conclusion

Art, ornament and symbolism have been essential to architecture because they heighten its meaning, make it clear, and give it greater resonance.¹⁰

What is the difference between architectural design and interior design? From my point of view, both of them are two sides of one thing and should be symbiotic. *The interior is usually understood to be a clear-cut area within architecture, and as to the arrangement of furniture and utilitarian objects and the decoration of space. But the space of the interior is more than geometric space alone.¹¹ It is a separate and individual atmosphere. The space between "shell" and furniture is taken up and manipulated by interior designers. As soon as man appears in the interior, the number of meanings increases.¹² The interior provides shelter to the body against the outside world, but is also a refuge for the mind and soul. In symbolism, the "room" stands for individuality and private thoughts. Man creates his own environment or responds to it in his own way; he lives in continual interaction with his interior.¹³*

Similarly, architecture is the extension of the interior space. It is not only monumental, entirely functional and aesthetic but also wild, exciting and spiritual. Even though architecture is built to be suited

¹⁰ Jencks, Charles *The Language of Post-Modern Architecture*, page 7

¹¹ Hanjanselijn, Janbrand *Architecture and Imagination*, page 17

¹² Hanjanselijn, Janbrand *Architecture and Imagination*, page 17

¹³ Hanjanselijn, Janbrand *Architecture and Imagination*, page 17

for humans, it has its own "power" provided from designer and turns the "passive" life into an "active" life.

On the other hand, by listening to the users' requirements and combining the designer's concepts and ideas, the design can be given a strong "vitality" and spread an "active spirit" to live forever. Architectural design and interior design should not be separated because by taking advantage of combining architectural and interior design the designer can develop his concepts and ideas more clearly and completely. These are the thoughts that are demonstrated in my thesis.



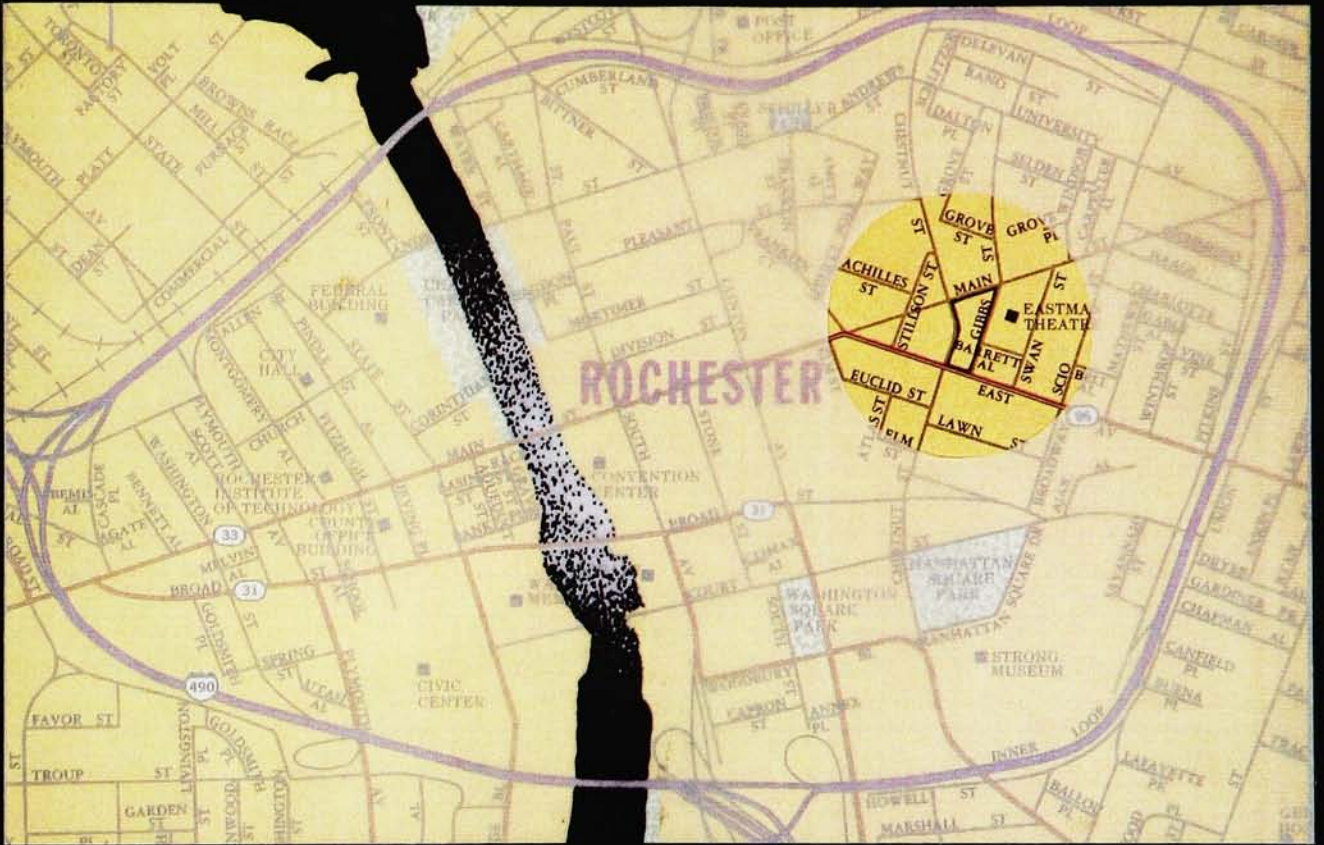
List of Figures

- Figure 1. Site location
- Figure 2. Eastman Theater
- Figure 3. Lincoln-Hunt Building
- Figure 4. R.G. & E. Building
- Figure 5. The dormitory of the Eastman School of Music
- Figure 6. General solution diagram
- Figure 7. General solution diagram
- Figure 8. Diagram
- Figure 9. Wanplex and Eastman Theater
- Figure 10. Wanplex, viewed from Main Street
- Figure 11. The first floor plan of Wanplex
- Figure 12. Perspective of shop and office entrance
- Figure 13. The second floor plan of Wanplex
- Figure 14. The third floor plan of Wanplex
- Figure 15. The fourth floor plan of Wanplex
- Figure 16. Perspective of library rest area
- Figure 17. Sketch of the eastern elevation of Wanplex
- Figure 18. Sketch of the eastern elevation of Wanplex
- Figure 19. Sketch of the eastern elevation of Wanplex
- Figure 20. The final design of the eastern elevation of Wanplex
- Figure 21. Wanplex, viewed from East Avenue
- Figure 22. Wanplex, viewed from the pedestrian walkway between Lincoln-Hunt Building and Eastman Theater
- Figure 23. The reflective image of Eastman Theater on Wanplex

- Figure 24. The exterior and interior waterfall area
- Figure 25. Canyon De Chelly Nation Monument, Arizona
- Figure 26. The restaurant floor plan
- Figure 27. The bar area of the restaurant
- Figure 28. The restaurant entrance
- Figure 29. The waiting space of the restaurant
- Figure 30. The piano platform and the limestone wall, viewed from the restaurant entrance

- Figure 31. The creek and the marble floor in the restaurant
- Figure 32. The waterfall area and the "forest" space in the restaurant

- Figure 33. The mountain image, viewed from the piano platform
- Figure 34. Perspective of the dining area in the restaurant
- Figure 35. The booth area of the restaurant
- Figure 36. Material board



1



2



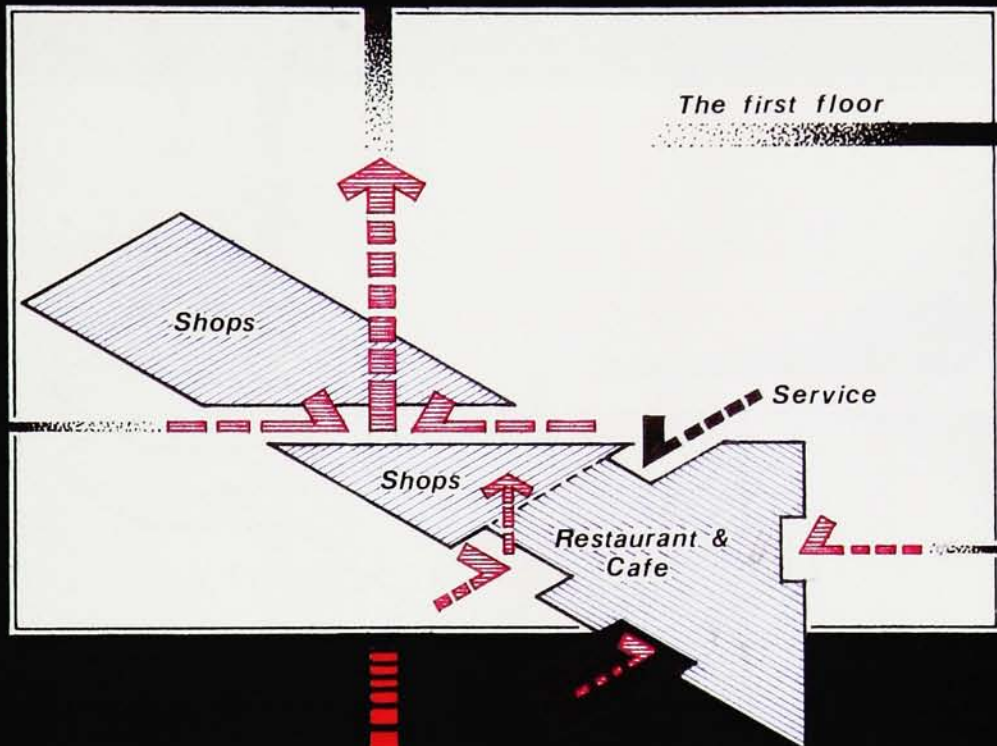
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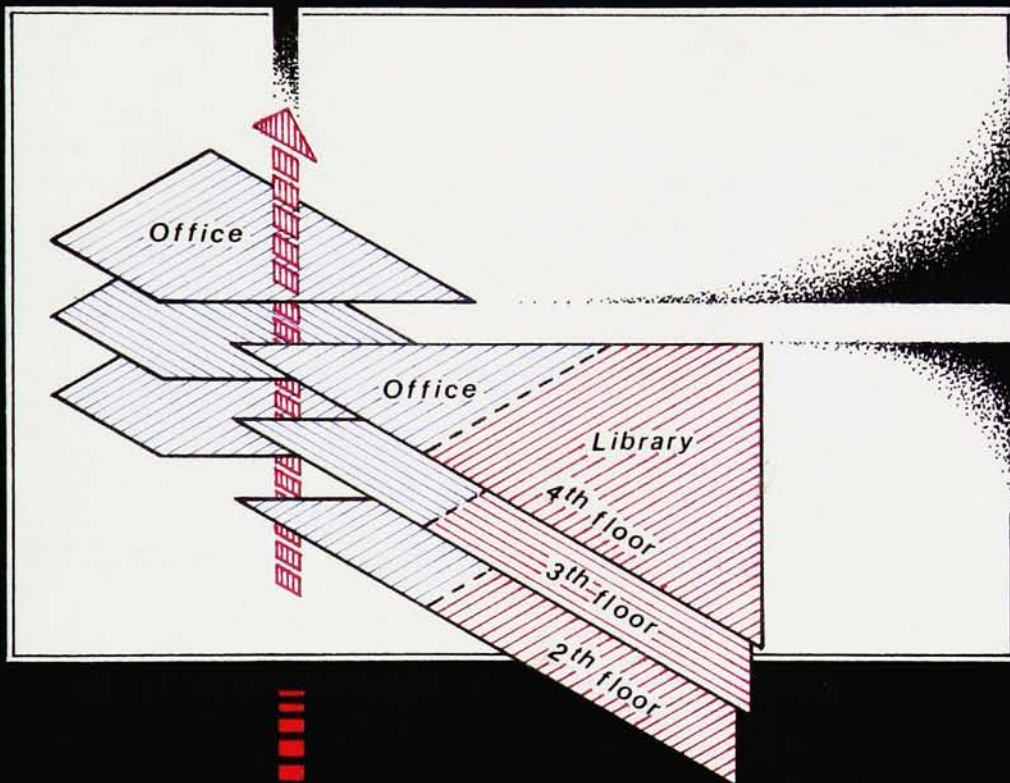
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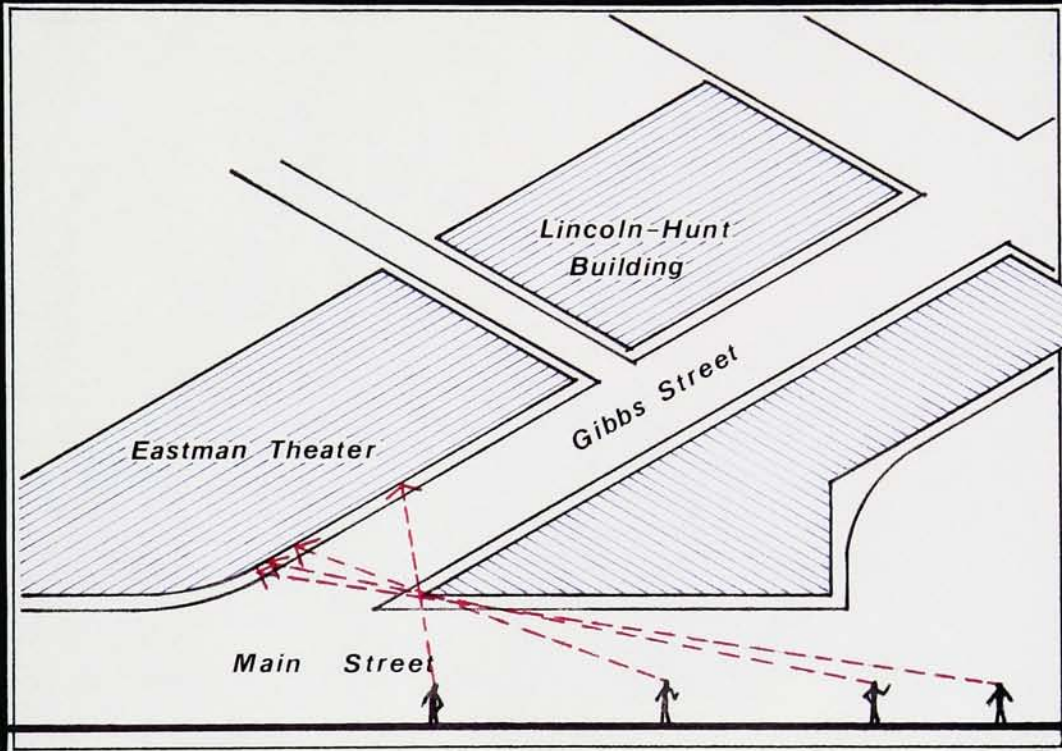
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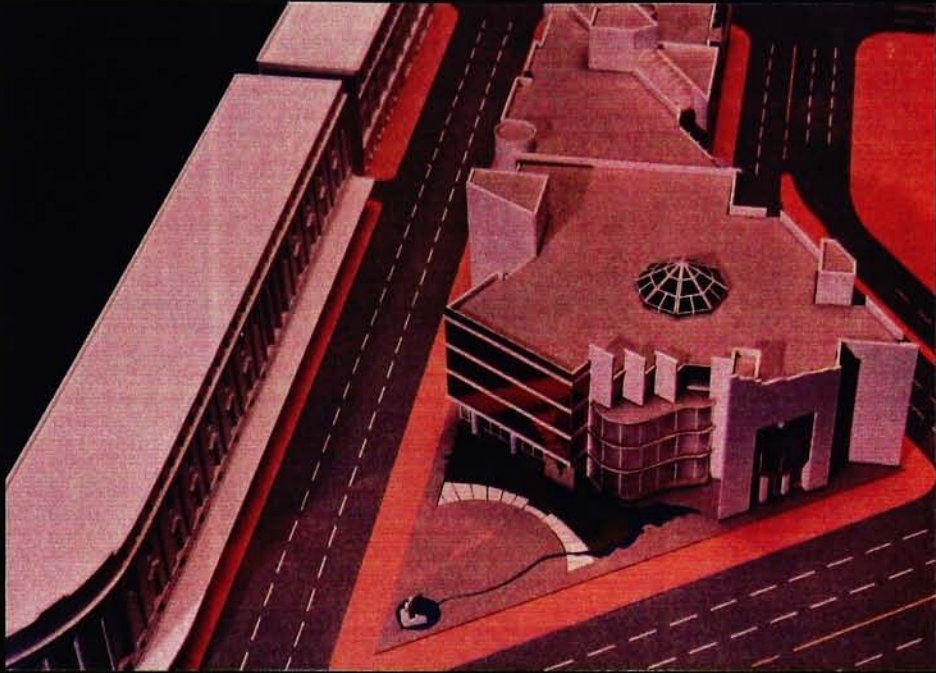
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9



10

A SHOP

- 1 Shop area
- 2 Shop area
- 3 Shop area
- 4 Men
- 5 Ladies

B RESTAURANT

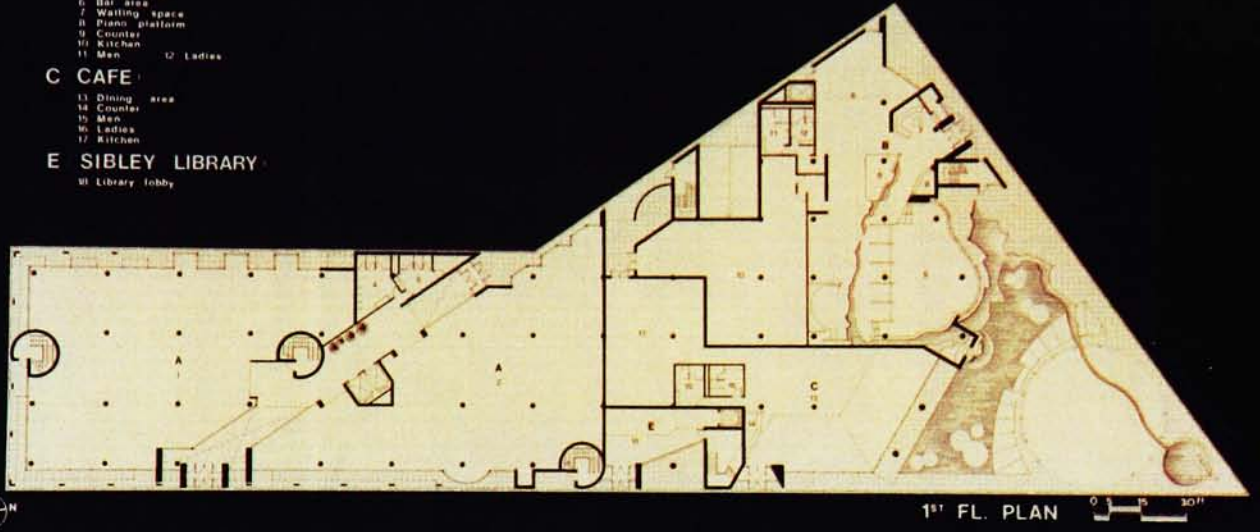
- 5 Dining area
- 6 Bar area
- 7 Waiting space
- 8 Piano platform
- 9 Counter
- 10 Kitchen
- 11 Men
- 12 Ladies

C CAFE

- 13 Dining area
- 14 Counter
- 15 Men
- 16 Ladies
- 17 Kitchen

E SIBLEY LIBRARY

- 18 Library lobby



1ST FL. PLAN 0 15 30'

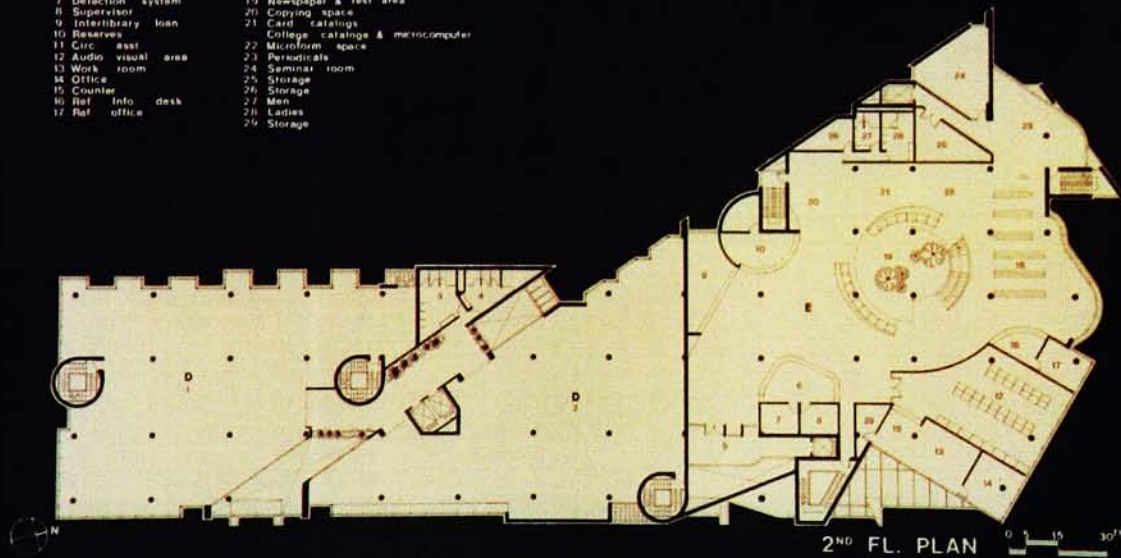
11

D OFFICES

- 1 Office space
- 2 Office space
- 3 Men
- 4 Ladies

E SIBLEY LIBRARY

- 5 Entrance
- 6 Chrg. in. desk
- 7 Detection system
- 8 Supervisor
- 9 Interlibrary loan
- 10 Reserves
- 11 Circ. desk
- 12 Audio visual area
- 13 Work room
- 14 Office
- 15 Counter
- 16 Ref. info. desk
- 17 Ref. office
- 18 Ref. Collection
- 19 Newspaper & rest area
- 20 Copying space
- 21 Card catalogs
- 22 College catalogs & microcomputer
- 23 Microfilm space
- 24 Seminar room
- 25 Storage
- 26 Storage
- 27 Men
- 28 Ladies
- 29 Storage



2ND FL. PLAN 0 15 30'

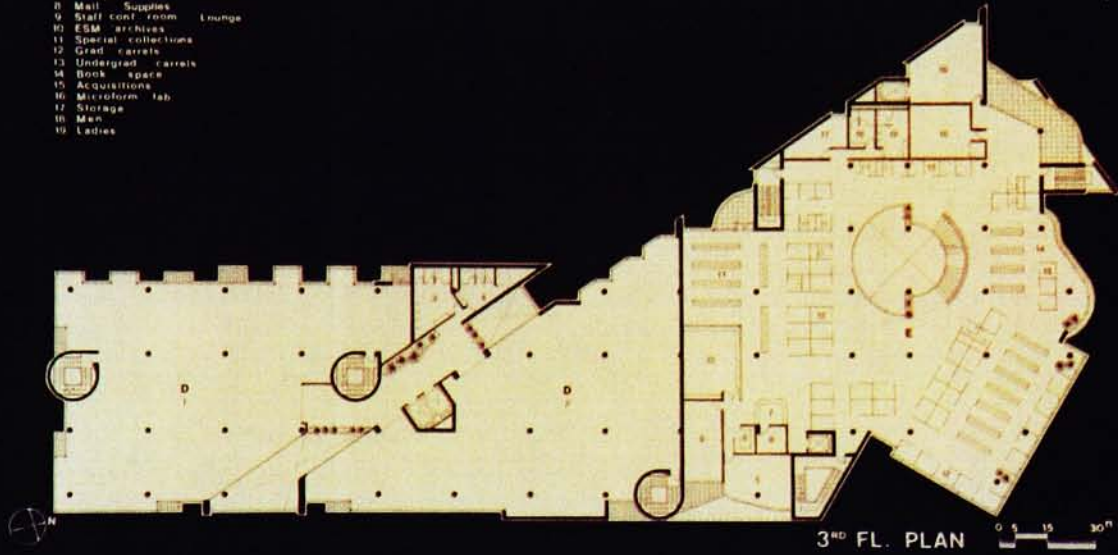
13

D OFFICES:

- 1 Office space
- 2 Office space
- 3 Men
- 4 Ladies

E SIBLEY LIBRARY:

- 5 Administration library
- 6 Secretary
- 7 Reception
- 8 Mail Supplies
- 9 Staff conf room Lounge
- 10 ESM archives
- 11 Special collections
- 12 Grad carrels
- 13 Undergrad carrels
- 14 Book space
- 15 Acquisitions
- 16 Microform lab
- 17 Storage
- 18 Men
- 19 Ladies



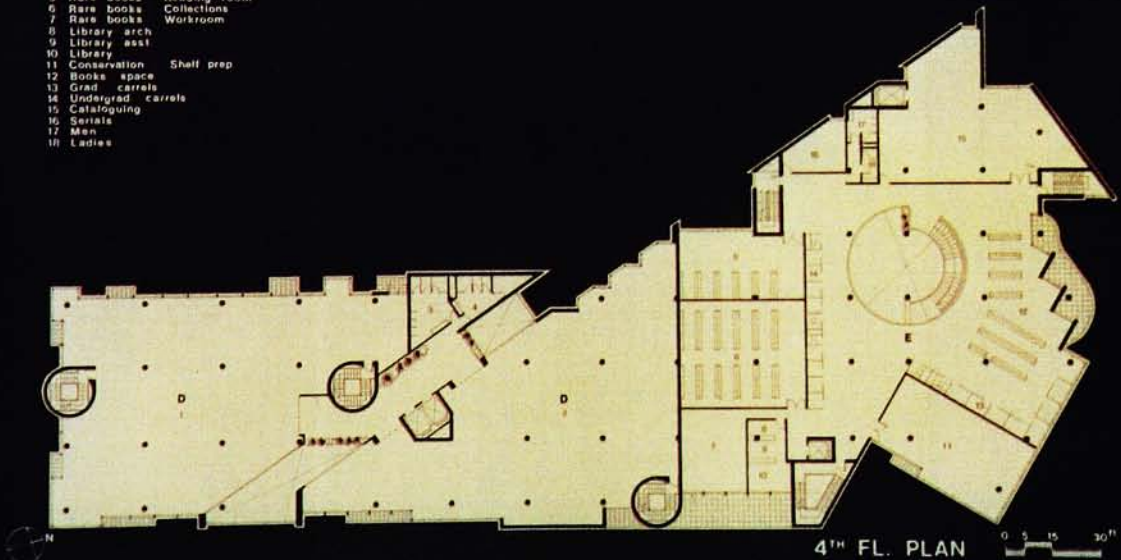
3RD FL. PLAN 0 5 15 30'

D OFFICES:

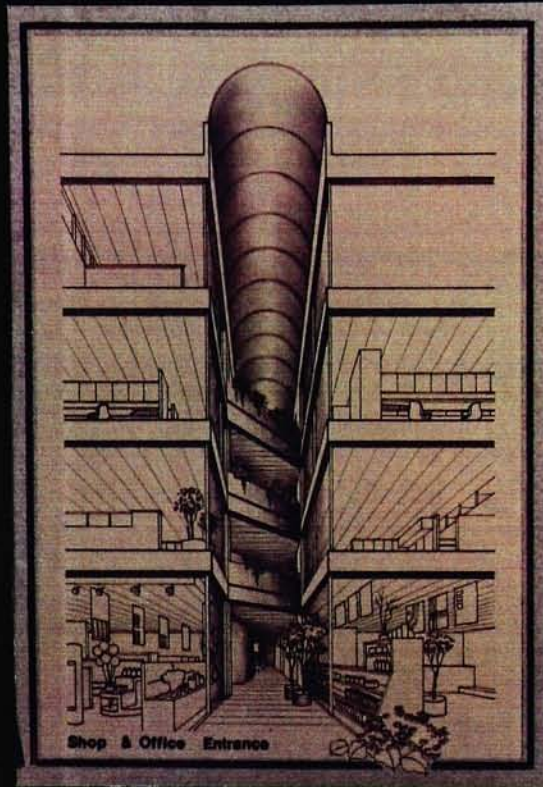
- 1 Office space
- 2 Office space
- 3 Men
- 4 Ladies

E SIBLEY LIBRARY:

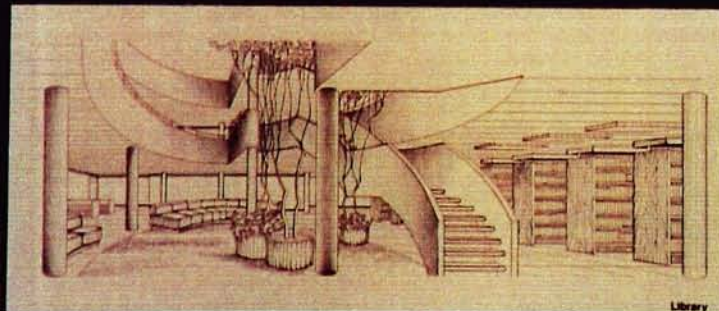
- 5 Rare books Reading room
- 6 Rare books Collections
- 7 Rare books Workroom
- 8 Library arch
- 9 Library asst
- 10 Library
- 11 Conservation Shelf prep
- 12 Books space
- 13 Grad carrels
- 14 Undergrad carrels
- 15 Cataloguing
- 16 Serials
- 17 Men
- 18 Ladies



4TH FL. PLAN 0 5 15 30'

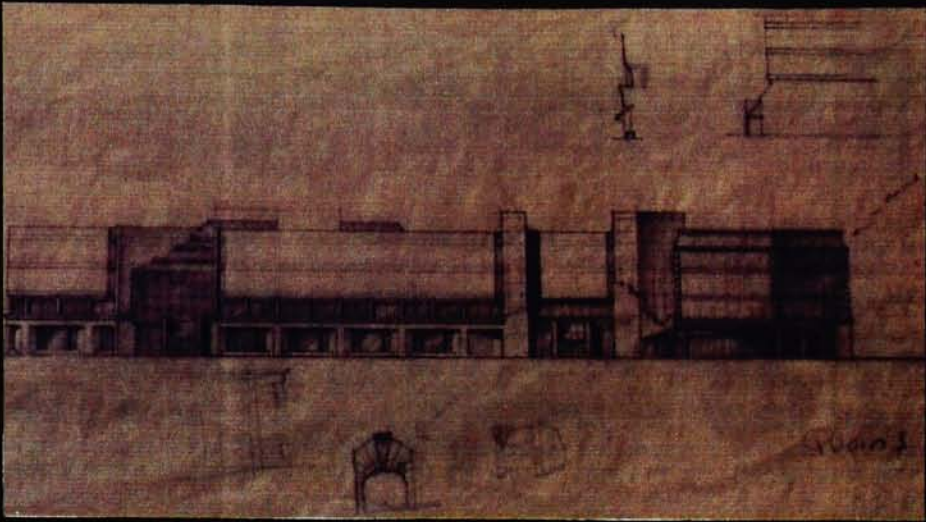


12

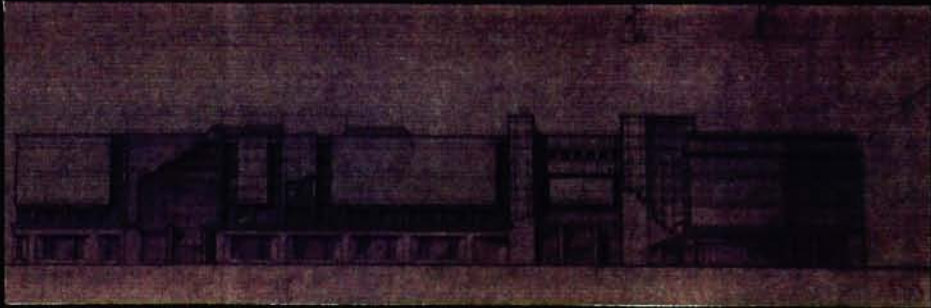


Library

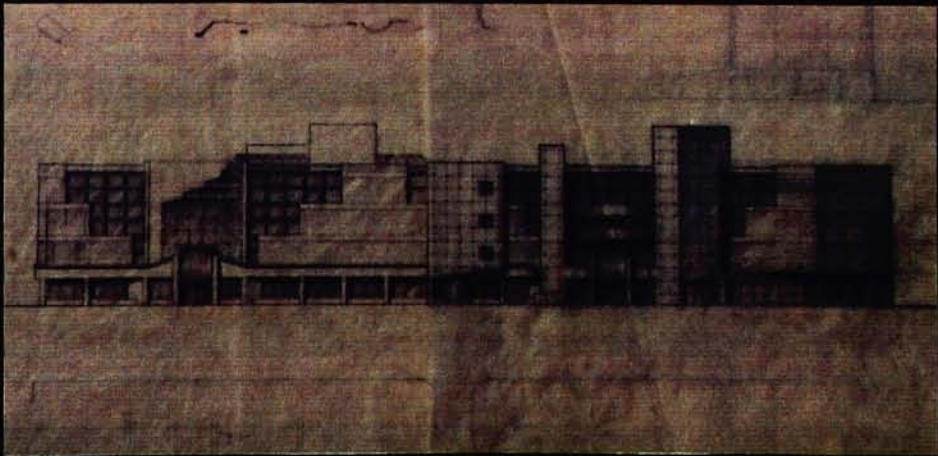
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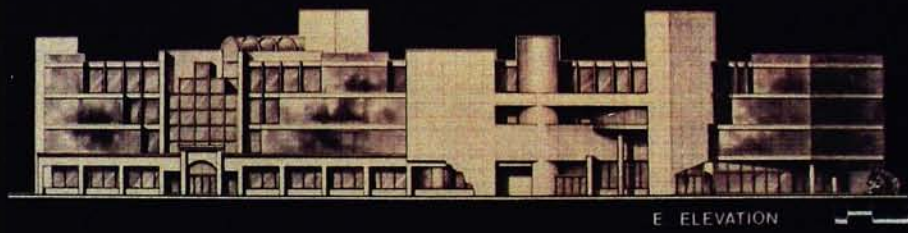
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18



19



E ELEVATION



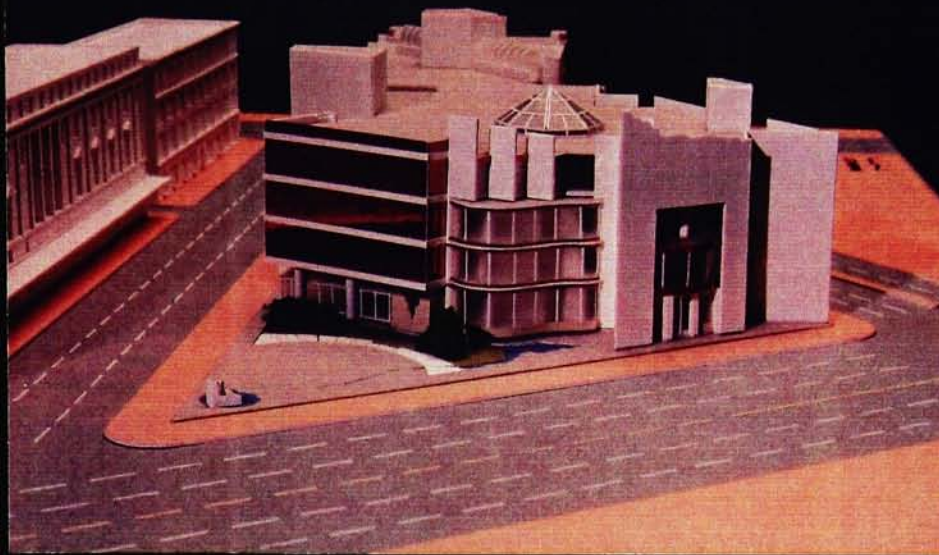
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21



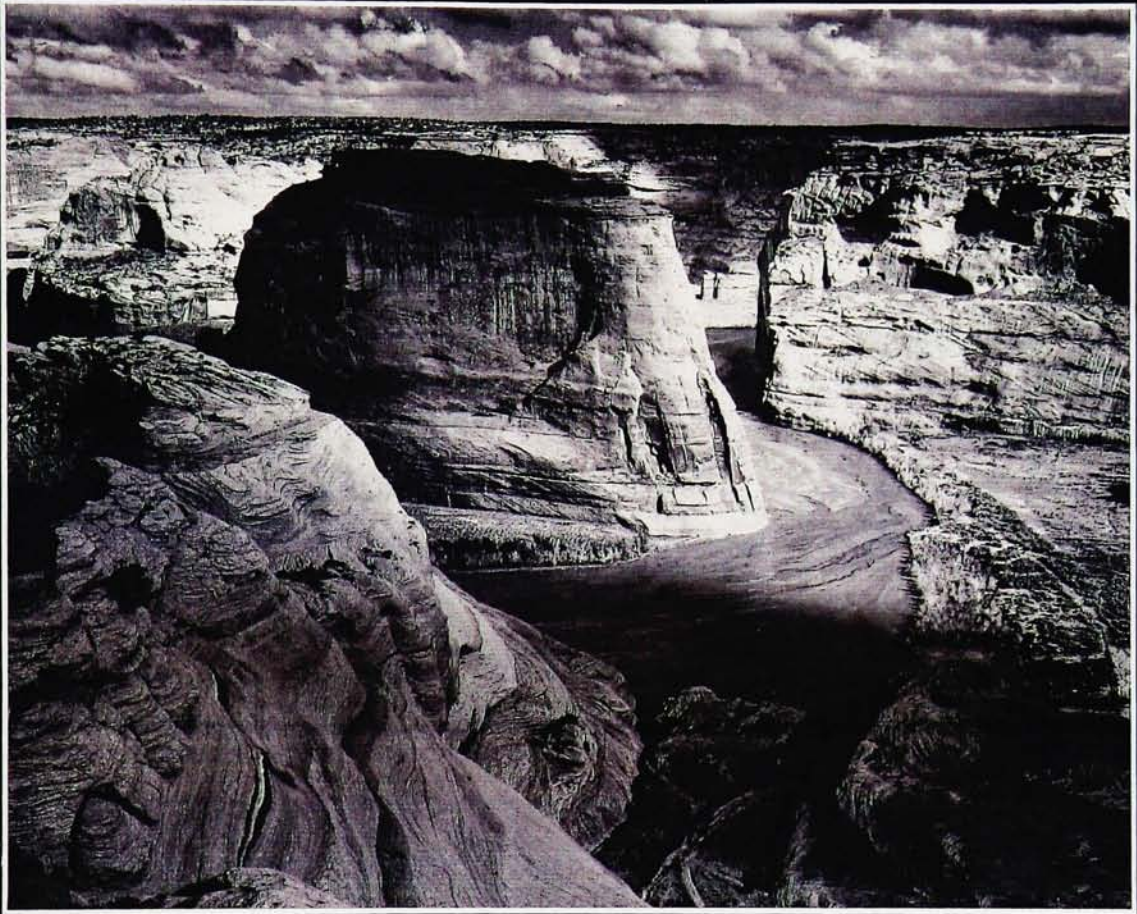
22



23



24



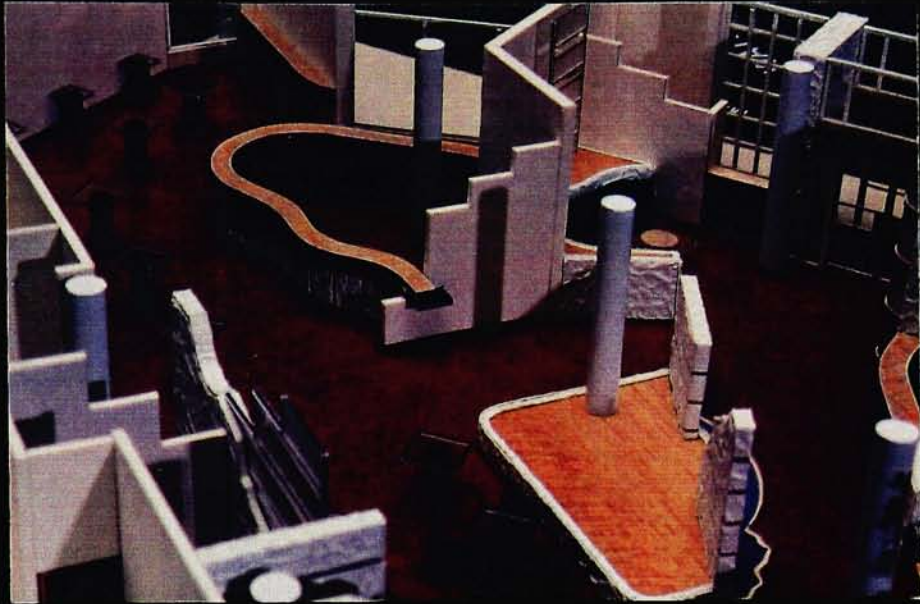
CANYON DE CHELLY NATIONAL MONUMENT, ARIZONA, 1942

Photograph by Ansel Adams • Courtesy of the Trustees of the Ansel Adams Publishing Rights Trust. All rights reserved.



26

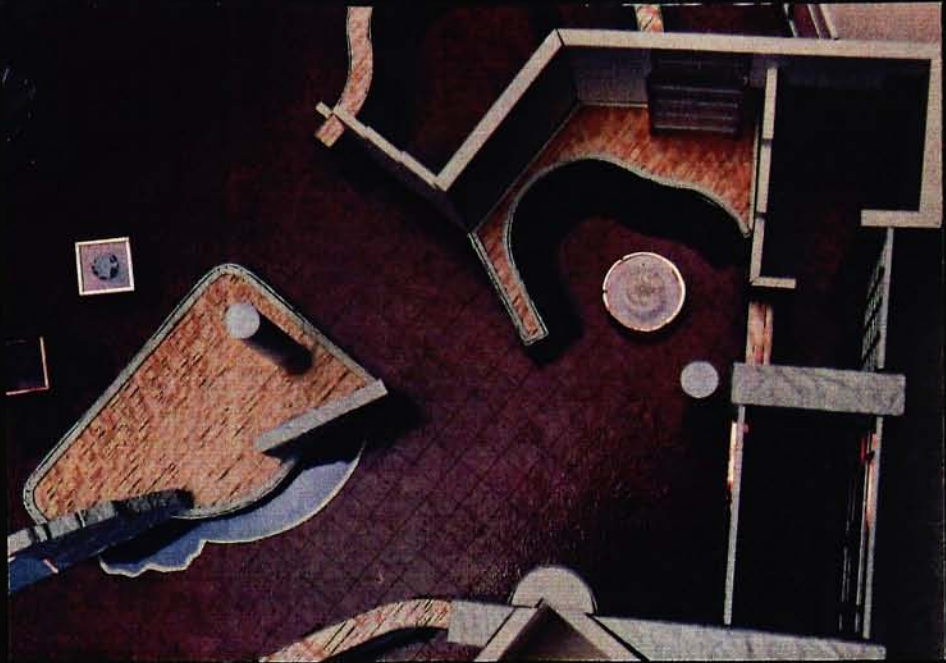
1. Entrance
2. Waiting space
3. Coat room
4. Counter
5. Bar area
6. Piano platform
7. Dining area
8. Kitchen
9. Men's restroom
10. Women's restroom



27



28



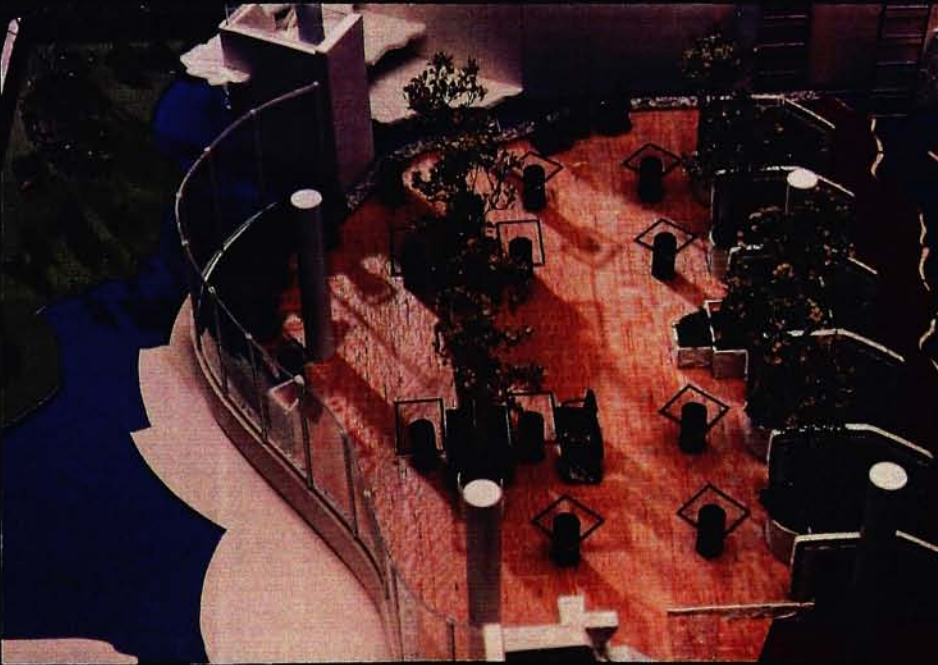
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30



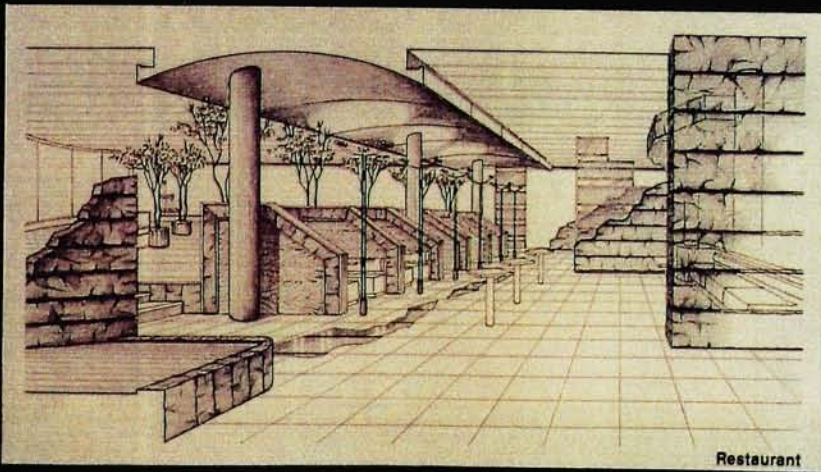
31



32

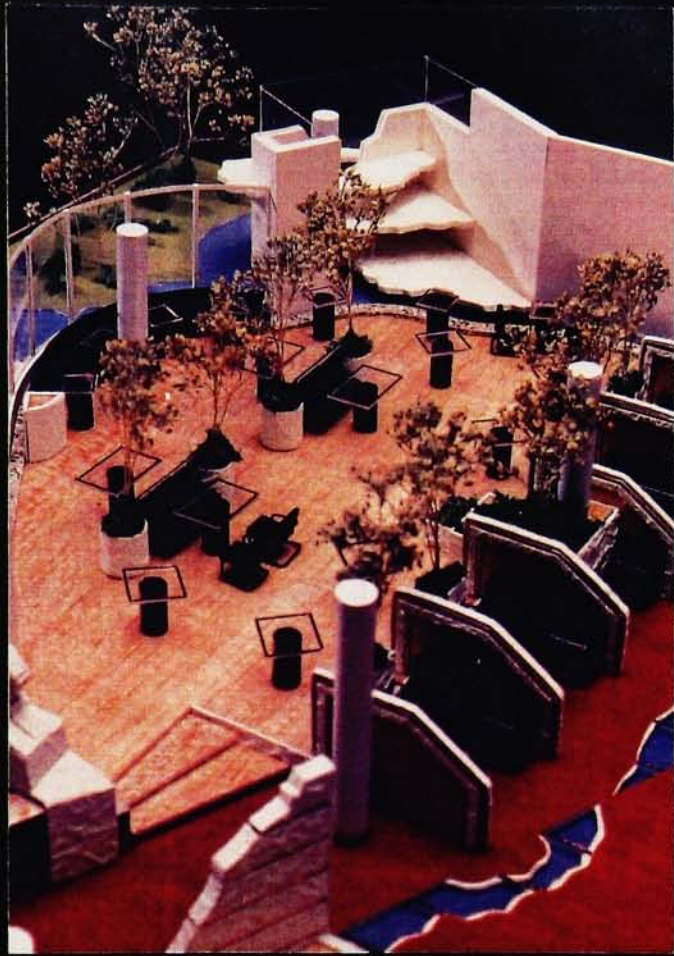


33



Restaurant

34



35



36

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