

THEME AND EXPERIENCE IN RESTAURANT DESIGN:  
A THEORY

By

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To the Faculty of Washington State University:

The members of the Committee appointed to examine the thesis of RUHAMA JOANNE SIMPSON find it satisfactory and recommend that it be accepted.

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THEME AND EXPERIENCE IN RESTAURANT DESIGN:  
A THEORY

Abstract

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Within the past fifteen years, the United States of America has seen an increasing number of examples of what has become known as “theme” and “entertainment” design within a new “experience economy” (Pine & Gilmore, 1999). As stated by Ada Louise Huxtable, more people “prefer to seek entertainment and escape from the disturbing or humdrum aspects of urban and suburban life.” With the apparent desire for amusement and experiences among the American population, “theme” and “entertainment” design have “become a dominant factor influencing design and real estate development decisions...It is reshaping our expectations of what places can do for people” (Beck, 1999). The expansion of these design concepts are a remarkable and apparent design direction that warrants investigation and understanding. Theme and experiential entertainment design are often seen as very similar areas and are both loosely defined. However, these two areas of design are becoming two different types of experiences. What differentiates “theme” and “experiential entertainment” design and what design definitions and attributes encompass them?

This thesis investigates the concept and definition of “theme” and “experiential entertainment” design, their components and attributes in present applications. A literature review of past and present applications provides insight into the historical use and purpose of entertainment environments, the theoretical emergence of theme and entertainment design, and the psychological role of these two areas in historical and modern day societies. Ten physical case studies along with the analysis of published case studies provide an understanding of the spectrum from self-referential to theme to experiential entertainment restaurant design. These case studies provide insight into the design methodologies of theme and experiential entertainment type spaces.

The result of this research is a compilation of an overall knowledge base and a theory explaining the difference between “theme” and “experiential entertainment” design for future designers and pursuers of entertainment environments. The overall knowledge base provides information about the history of entertainment environments into modern day “theme” and “experiential entertainment” design along with a theoretical background. The theory proposes to provide an explanation of the relationship between self-referential, theme and experiential entertainment restaurant design in 21<sup>st</sup> Century North America.

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# Chapter One

## 1.1 Introduction

*“Theming is ...[a] word for evocative design that is narrative and transports you to another time and place.” -David Rockwell in an interview by Kaplan.*

Today’s society has become all about the other “time and place” through escapism. “Players [in reference to architects and designers] see powerful forces at work, particularly a growing public appetite for fantasy and escape from life’s increasingly mundane reality” (Russell, 1997). Today’s idea of escapism is being provided with another time, space, place, atmosphere or environment that transcends one’s every day experience within any given medium. These mediums range from the privacy of one’s own home to a crowded theme park, or from a television show or commercial to an entertainment venue or rock concert. These mediums can be anything that provides some degree of escapism, large or small. A variety of mediums for escapism have become popular because of their therapeutic properties.

Approaches for escapism have also been provided throughout history. The Romans escaped through their Coliseum events, some of which portrayed battles in faraway lands. The medieval streets had many distractions, such as storytellers and street actors, to take attention away from the every day filth they lived in. During the renaissance, people of all status types escaped through Shakespearean plays.

In our modern society, a popular form of escapism occurs frequently with dining out. More and more restaurants are being designed or are changing their designs to provide another time, space, place, atmosphere or environment for

everyday users. In 1997, “according to Michael Rubin of MRA International, Philadelphia, which consults and does venture development in entertainment retail, ‘themed and theatrical dining represents one or two percent of restaurants, and will go to maybe 10 percent by early next century’” (Russell, 1997). Dining out has either become the easily affordable, quick little escape that releases the tensions of the day or the entertainment desired by those living an unstressful, mundane life.

Theme and experiential entertainment restaurants have become one of the more popular areas of design that users like to “escape” to. Theme and experiential entertainment restaurants provide not only another time, space, place, atmosphere or environment, but also a memorable experience for the user to take away with them. All restaurants provide an experience to any user; however, theme and experiential entertainment restaurants use design concepts, along with marketing strategies, to create an “out of the ordinary” environment.

To further explain the idea of a themed environment, I would like to provide the reader with a foundation of understanding the subject, and to understand the numerous sensual aspects involved with theme design. Therefore I would like to immerse the reader into an intentionally themed environment and allow the space to be thought of as a physical experience as much as possible.

Imagine yourself entering a rainforest themed restaurant; you become enveloped by the over abundance of lush foliage and vines forming solid walls of greenery. The temperature changes and the humidity of the rainforest starts to

envelope you. Passing through the dense vegetation brushing against your arms and legs, a clearing opens. All of sudden there is the sound of a high pitched shriek—a chimpanzee screams above you. Below him, a gorilla turns his head in your direction. Looking at you the gorilla blinks twice then turns his head the other way. Continuing on your journey, there is a smell of rain. Lightning suddenly strikes overhead and thunder starts to roar. Crash!!! Lightning strikes again and the sound of rain starts to pour all around you. Finding a large mushroom cap, you seek shelter from the raindrops as they bounce off nearby mossy covered rocks. The deep roars of thunder and the bright flashes of lightning are still seen and heard in the distance as you wait out the storm. After the brief monsoon shower, the sun appears and creates shafts of hazy light through the canopy. A vine-swinging toucan seems to guide you in the right direction when all of a sudden the sounds of a jaguar can be heard off to your left. You turn your head to hear where the sound is coming from only to realize that there is a jaguar perched in a branch just a few feet away, swinging its tale. As it turns its head in your direction, readying itself to attack, the hostess announces “here’s your table. Your waitress will be right with you.”

## **1.2 Background and History**

*“Eating out has a long history. Taverns existed as early as 1700 BC. The record of a public dining place in ancient Egypt in 572 BC shows a limited menu” (Lundberg 1989).*

While dining out has had a long history, the actual place to attend to eat has varied from a tavern to an inn to a restaurant. Up until the Roman Empire,

taverns and inns were the only locations to go to that provided a warm meal away from home. Facing the streets, the thermopolium, which “sold wine from a ‘hot drink and food counter’...[only] held snacks such as olives, dried vegetables, and probably pickled appetizers” (Lundberg, 1989). During the same time period, the “popina, the predecessor of our modern restaurant...sold hot restaurant food” also along the streets, yet provided a place for people to sit while eating (Lundberg, 1989). “After the fall of Rome, eating usually took place once again in an inn or tavern, but by 1200 there were cooking houses in London, Paris and elsewhere in Europe, where cooked food could be purchased but with no seating” (Lundberg, 1989).

“Centuries before a restaurant was a place to eat,...a *restaurant* was a thing to eat, a restorative broth” (Spang, 2000). It wasn’t until the mid 1700’s that the birth of the restaurant as we know it today took place. In 1765, a Monsieur Boulanger opened an establishment that served what was known as a restorative broth, or soup. He called the soup that he served “le restaurant divin” or “divine restorative,” claiming that his soups would restore the spirit of any who consumed it. His restaurant was so successful that he “lost no time enlarging his menu, and thus was this new business born. Soon the word *restaurant* was established, and chefs of repute who had worked only for private families either opened their own restaurants or were employed by a new group of small businessmen—the *restaurateurs*” (Lundberg, 1989). However, with this new restaurant business being so successful, many other restaurants opened, and soon the idea spread to other countries.

Less than thirty years later, in 1794, the “word restaurant came to America...via a French refugee from the guillotine, Jean Baptiste Gilbert Paypalt. Paypalt set up what must have been the first French restaurant in this country, Jutien’s Restorator in Boston” (Lundberg, 1989). Thus, America received its first restaurant, which happened to have a French cuisine, also classifying it as America’s first themed restaurant. 200 years later, numerous restaurants exists with ethnic cuisine’s, however the design of the main dining space has evolved from a simple soup serving restaurant into themes such as a romantic Tuscan villa, an ancient Chinese courtyard or even a spicy adobe hacienda. Restaurants without an ethnic cuisine are also being designed with themes to provide a form of escapism that is accessible and affordable. “Increasingly, consumers are appreciating the value of dining in surroundings that delight their senses, engage their emotions, and excite their imaginations” (ITEC Entertainment Corporation, 2001). Because of this more and more businesses, especially restaurants, are responding to this by designing and promoting restaurants that provide a heightened sensorial type of escape.

### **1.3 Overview**

In the process of researching restaurants, entertainment design, escapism, modern stressors and performing case studies, I have written and am presenting a new theoretical framework that clarifies “theme” restaurants. This theory pertains to the modern forms and accompanying experiences with which theme restaurants are being designed. In addition to these findings, I am also

presenting a new category of restaurant design that has emerged through the analysis of existing literature: experiential entertainment restaurant design.

#### **1.4 Justification**

The justification that this research should be accomplished relies on the simple fact that this thesis proposes a new theoretical framework along with the definitions of a new category of theme design. I have also found little to no collective source of information on theme design, experiential entertainment design and the emotional experiences involved with both types of spaces. With little to no information on theme and experiential entertainment design, this theory will begin to provide answers to future designers about the differentiation between these two types of environments. It is proposed that interior designers and restaurant developers will benefit from a work filling this gap.

#### **1.5 Limitations**

The following limitations of the study should be noted. This study was limited to the literature research and physically conducted case studies performed by the researcher. Information collected was also limited to that pertaining to restaurant design and experiences related to theme spaces. Surveys from designers, owners or end users of existing theme spaces are not included. The research also does not include statistics on the success or failure of themed spaces.



## **Chapter Two**

### **Review of Existing Literature**

All styles of design can be traced through hundreds of years of history and seen how their modern counterpart came to be. However, theme design was not officially coined as an area of design until the 1950's with the opening of Disneyland in California. "The modern theme park was born during the 1950's at Disneyland Park in Anaheim, California. Filmmaker Walt Disney's attraction was a quantum leap from its contemporary attractions," (Beck, 1999). Where did this new area of design come from? What type or types of environments were precursors to theme and experiential entertainment environments? Why are theme and experiential entertainment environments such popular destinations? The following chapter, Review of Existing Literature, provides a historical, theoretical and social understanding of the background of theme and experiential entertainment spaces.

#### **2.1 The Escaping of America**

Man's whole evolution seems to have been an exploration of the concepts of reality and the unreal, (Evans, 2001). What is real in our minds is often escaped from to something that is unreal and more pleasing, such as reading a favorite book, going to a new movie or dining out in a tropical themed restaurant. "As we head into the 21<sup>st</sup> century, escapism has come to take on many new and often dangerous meanings. It is, in fact, a profound and largely unaddressed

subject,” (Sadowitz, 2001). For the purpose of this thesis, escapism will be discussed in relation to restaurants and dining out. “Increasingly, consumers are appreciating the value of dining in surroundings that delight their senses, engage their emotions, and excite their imaginations” (ITEC Entertainment Corporation, 2001). Because of this more and more businesses, especially restaurants, are responding to this by designing and promoting spaces that provide a heightened sensorial type of experience. But why are these types of spaces so appreciated and increasing in numbers?

The concept of escape itself has been an animal instinct, even a human tendency, since the beginnings of predator and prey. The concept of escape in the animal world requires the reaction to be of the physical type. This used to be true for humans; however, the concept of escape in our modern world has become more psychological. “We are not obliged to spend large quantities of time hunting and grazing like most animals, neither are we obliged to remain in a state of constant vigilance against predators. We have time on our hands, time that we can spend...in activities only peripherally related to basic survival needs. And this is particularly true if our environment or ‘perceived reality’ is difficult, stressful or just plain boring” (Evans, 2001). We have had time on our hands for thousands of years.

Escapism is an ancient tradition of vicarious experiences that can be traced back to the ancient Greeks with their acted out comedies and dramas. Greek theaters were built to provide a place for gatherers to break away from their daily lives to watch plays and listen to poetry. The plays “lift the reader or

spectator, they kindle the imagination, open the gates to a divine pity, light up the soul, exalt the emotions in sorrow—and leave one cleansed,” (Cheney, 1929).

The Romans also used forms of theater for escapism along with two new forms: the Coliseum and the Circus Maximus. Both places allowed viewers to vicariously experience a historical battle or high speed chariot race without being placed in danger themselves. Fifteen hundred years later, English crowds escaped the dirty, everyday streets to experience a Shakespearean play of two lovers, a betrayed prince, a strange faraway land and many more.

Modern forms of escapism began a hundred years ago with Coney Island, “a beach resort that provided carefree entertainment and thrilling amusement park rides” (Stanton, 1997). These thrill rides provided a safe form of a thrilling experience that immersed the individual into an environment unlike centuries before where individuals viewed them from an audience. This shift from an audience type experience to a more individualized one became more and more popular throughout the 1900’s. Once Disneyland was built, a new form of vicarious experiences began and exploded during the latter half of the 20<sup>th</sup> century: themed spaces. The movement toward this form of design “has exploded in the last 10 years, influencing the look and feel of many commercial, leisure, cultural, and educational projects,” (Beck, 1999). Theme spaces provide a wider range of vicarious experiences that allows individuals to feel as if they really are in another place, yet still within the safety of their hometown or country. Las Vegas has become a boomtown of vicarious experiences. Individuals can travel to Paris, Rome, Egypt and the tropics all within one day and never have to

leave the safety of our country or learn a foreign language to get around. Las Vegas's success can be attributed to America's, and many other countries, desire to escape and experience thrilling activities without placing themselves in harms way. American's feel the need to frequently "get away from it all" in order to relax and ease their mind of everyday stressors.

These modern forms of escapism deal with the avoidance of stress or anxiety, both psychological issues. "The construct of escapism implies that the individual uses activities as a way of avoiding current unhappy events or getting away from anxieties. Hence, the characteristics found associated with escapism may have been similarly associated with high anxiety levels and/or the inability to cope with emotional stress," (Hirschman, 1983). Emotional stress and high anxiety have become common in our advanced world that we've created. Many people perceive reality in our world through individualized human perceptions, whether it be a true reality or a perceived reality. Depending on a persons personality and their perception of reality, they will have a low or high stress level. To counteract the higher levels of stress and anxiety, our society has created means of escape to counteract stressors. These forms of escape include activities that cover the entire spectrum of mental and physical abilities. The simplicity of sitting and reading a book immerses a reader into a whole new world, whereas the mental and physical focus is highly demanding for an avid rock climber, both being forms of escapism. Travelers love to take off time from work to tour exotic, lush and new locations. However, if an entire getaway is out

of the budget, a night of dining out can affordably accomplish the same task of “getting away.”

Due to the technological advances and societal pressures that have arisen in our society over the past 200 years, today’s society craves forms of escapism. In response to this, more and more businesses are providing forms of entertainment and memorable experiences that the business can profit from.

## **2.2 The Theming of America**

According to Mark Gottdiener in his book *The Theming of America*, in the late nineteenth and early twentieth centuries, symbols were used almost exclusively for religious groups or institutions. Since the 1960’s, a new trend developed that greatly contrasts this traditional usage. More and more symbols and motifs are being used to characterize entire spaces or even experiences in our everyday life, in both the city and the suburb. These symbols and motifs are being applied to spaces as a design or marketing concept. For example, more restaurants are being designed with additionally programmed spaces, include gift shops, thrill rides, and/or casinos. All of these types of spaces add to the restaurant experience and sell coordinating merchandise with the restaurants symbol or logo on them. This increased use of symbols and motifs is what Gottdiener states as the theming of America. “Whether people live in the central city or suburbs, themed experiences increasingly characterize their daily life,” (Gottdiener, 1997). This new trend has gradually developed into a social change that has been a part of this theming of America. Since the 1960’s, increasing

numbers of Americans have dined out or gone on family vacations to destinations that provide a fun and desirable get away, whether short or long term. With the increase of this trend, more destination type establishments have emerged, thus competition has grown. A main purpose for the increase of the use of symbols and motifs is in providing the increasing number of establishments with identities. With an increasing amount of competition for almost any type of business, establishments are turning to a simple symbol or motif to represent the experience attached to that business. For example, the typical roadside diner in the 1930's and 1940's were few and far between and depended upon traffic and travelers for business. They did not really have to worry about neighboring competition. In 1955, the McDonald brothers "embellished their simple diner with a golden logo in the shape of a large 'M.' Over the years, as the original stand grew into the [franchise]...this arched logo would undergo many stylistic transformations as it melded with the *theme* of the 'McDonald's' experience." (Gottdiener, 1997) These symbols and motifs are also being applied to merchandise or small items to provide clients with physical memorabilia to take away from the experience with them. "Themes are direct marketing appeals. They reduce the product to its image and the consumer experience to its symbolic content," (Gottdiener, 1997).

While Gottdiener discusses theming as a social trend and marketing strategy, a more architectural form and defining of theming was beginning with Disneyland. Walt Disney's Imagineers, or Walt Disney's idea design team, created physical environments that briefly removed the everyday participants

mind away from the everyday aspects of life. This submersion was accomplished by designing areas of the theme park with different themes that did not exist in the Los Angeles area at the time, such as Fantasyland, Tomorrowland and Adventureland. When a participant entered into a particular area of the park, they were surrounded by structures, symbols, signs, “characters,” attractions and even merchandise that related to that area’s theme. For example, Disneyland’s Adventureland is themed similar to a wild jungle adventure. This area of the park is overgrown with real and fake foliage, the structural facades appear to be built of bamboo with thatched roofs, gift shops supply cartoon characters in safari type clothing and other safari-like merchandise, the attractions consist of a Jungle Cruise, a Tiki Lounge housing a short show, and the recently introduced Indiana Jones ride. An adventurous jungle atmosphere did not naturally exist in California and still does not to this day, other than at Disneyland and any other spaces designed with similar themes. The idea of designing a space whether it be an amusement turned theme park, restaurant or shopping mall with a theme quickly became a popular American phenomenon. Soon after, in 1971, began the popular restaurant chain the Hard Rock Café, also known as the pioneer of themed restaurants (Beck, 1999). Themed as a hard rock diner with rock-n-roll memorabilia, the Hard Rock Café provides an atmosphere with items on display that are not ordinarily seen on an everyday basis, thus making it a destination for eating and viewing rock-n-roll memorabilia.

Along with being physical examples of theming, Disneyland and The Hard Rock Cafe also a part of Gottdiener's notion of a social trend and marketing strategy. Both spaces have become popular destinations due to their themes and the type of environment that they provide. However they also use a significant amount of symbolism for marketing which greatly adds to their success. Both Disneyland and The Hard Rock Café contain some type of simplified logo that most American's can associate an experience with. While many American's have not physically experienced one place or the other, when an individual sees a shirt or sign that shows The Hard Rock Café's classic guitar with words printed on it, or Disneyland's Mickey Mouse, it is known and understood that these two symbols represent locations with a theme and experience that many desire. "We are moving into an 'Experience Economy,' where the value of buildings objects and services is measured by the quality of the personal interaction they provide us," (Beck, 1999).

### **2.3 The Experiencing of America**

Joseph Pines and James Gilmore discuss similar ideas in their article "Welcome to the Experience Economy." Pines and Gilmore have explained the emerging experience economy using the example of the birthday cake. What first began with mothers cooking a birthday cake from scratch ingredients, then became a box full of the same dry ingredients, which then moved on to a cake from the bakery, and finally has now become an entire trip to a Chuck E. Cheese with the cake thrown in for free. "Consumers unquestionably desire experiences,



and more and more businesses are responding by explicitly designing and promoting them,” (Pines & Gilmore, 1998). Experiential spaces have spread from theme parks and amusements parks to restaurants, retail stores and even entire shopping malls and hotels. Disney’s Pleasure Island and Downtown Disney have an overall “Disneyfied” exterior, while Las Vegas’s Forum Shops have the same theme as Caesar’s Palace. Both shopping malls have an overall theme while the individual stores use this theme to modify their exterior façade yet maintain their own identity within the store itself. Las Vegas, Nevada is known for its hotel resorts themed with exotic places such as ancient Egypt, ancient Rome and Paris. Las Vegas also contains other themes that are not native to Nevada itself but are designed with an exotic flare, such as New York, New York, the MGM Grand with all its movie making memorabilia and The Rio with its Mardi Gras type atmosphere. All of these spaces mix retail and dining in with a hotel and promote it as a single experience for consumers.

A part of promoting the business relies on the remembered symbol or motif they have used for marketing purposes.

These experiences are a key element in keeping most establishments in business. Therefore Pines and Gilmore have five key experience-design principles for establishments to use. The first step is to theme the experience. “The theme must drive all the design elements and staged events of the experience toward a unified story line that wholly captivates the customer,” (Pines & Gilmore, 1998). The second step is to harmonize impressions with positive cues. Impressions are the memories a customer takes away from the

experience. The positive cues are what make the lasting impressions on the customers' mind because they have maintained a positive experience throughout the time the individual was experiencing the space. The next step is to eliminate negative cues or to "eliminate anything that diminishes, contradicts, or distracts from the theme" (Pines & Gilmore, 1998). Negative cues can leave an unhappy impression or memory that the customer would take away with them. It is also a good idea to mix in memorabilia, the fourth experience-design principle.

Consumers make many purchases while on vacations because they are provided with physical reminders of the time or experience they had.

Establishments design symbols or motifs as a part of their marketing theme to provide for those consumers who purchase memorabilia. A good example of this is the Rainforest Café. The restaurant is designed with such an experiential type of theme, with wild animals and thunder and lightning storms, that they have also designed these restaurants with an adjacent gift shop providing all the proper merchandise sporting the Rainforest Café logo on them. Finally, the last experience-design principle is to engage all five senses. "The sensory stimulants that accompany an experience should support and enhance its theme. The more senses an experience engages, the more effective and memorable it can be" (Pines & Gilmore, 1998). These five design principles are no guarantee to success. They do, however, provide a retail oriented view into the theming of America and show how our economy has evolved into one of themes and experiences.

Michael Rubin or MRA International, Philadelphia has trademarked a term called “bundle retail,” or “uniting outlets from several categories with a themed glue of entertainment,” just like Disney’s Downtown Disney and Caesar’s Forum shops have done, (Russell, 1997). This concept along with Pines’ and Gilmore’s “Experiencing Economy” have aided in the restoration and salvation of older buildings, failing retail malls and revitalization of downtowns. “The explosion of themed outlets in Times Square has convinced other cities that entertainment retail means salvation for downtown,” (Russell, 1997). With this, more and more non-theme or non-entertainment types of spaces have converted to ones with thematic experiences due to the demand for these types of spaces and the economic success that they bring.

## **2.4 Summary of Literature Review**

The predecessors to theme design have developed over thousands of years, while theme design itself has developed over the past fifty years. From as early as the ancient Greeks, entertainment environments and restaurants have slowly merged together to create a single entertainment experience within a restaurant as we see it today. The number of theme and experiential entertainment environments have especially evolved and increased within the past fifteen years. The increase of these spaces can partially be contributed to by the modern psychological and social aspects, both which have played a major role in pushing the design of these types of spaces. Because of this, theme and experiential entertainment design have expanded their types of designs used to

include technological advances that allow for animatronics, scale manipulation to exaggerate details or even the replication of existing places. “Entertainment has become a dominant factor influencing design and real estate development decisions...It is reshaping our expectations of what places can do for people, and it has raised the public’s estimation of the value of the designed environment” (Beck, 1999).

Despite the fact that theme restaurants have increasingly popped up within the past thirty years, as we move into the twenty-first century, more and more themes are being replaced or added on to with entertainment types of spaces that provide an experience along with the theme and dining. For example, Quark’s Bar located at Las Vegas Hilton in Las Vegas, Nevada is a small part to “three-dimensional, one-of-a-kind entertainment experience” (Paramount Pictures, 2003). Quark’s Bar is part of the Las Vegas Hilton’s 88,000 square foot expansion, including a “22,000 square-foot space-themed casino, [serving] as the gateway to the [Star Trek the Experience] attraction,” (Paramount Pictures, 2002) along with the 200 seat Quark’s Bar restaurant. Not only did the Las Vegas Hilton add a themed restaurant, but they also added an attraction, a museum, numerous gift shops along with an addition to the main casino, all themed as Star Trek. This expansion was done to give the Las Vegas Hilton an experiential edge that they did not previously have. This emerging area of experiential design is due to society’s demand for experiences and escape and businesses desire to stay in business. “Consumers unquestionably desire

experiences, and more and more businesses are responding by explicitly designing and promoting them” (Pine & Gilmore, 1998).

These designs are resulting in a new form of design that I have termed as experiential entertainment design, or numerous programmed spaces designed with an overall theme and a memorable experience that touches all five senses. “The more complete the experience...the more we can let go temporarily of one reality and become immersed in another” (Sutherland, 1993). No longer is the average American satisfied with just a burger and fries, but desire the burger and fries within a full-scale log cabin, lush tropical rainforest or competitive jousting tournament.

In the book Hospitality Marketing, the second reason listed that people eat out is to escape, or to “get away from it all. Whether it is the home, the office, a difficult situation or person, we are all familiar with the need for a haven or retreat,” (Wearne, 1994). People have been “eating out” and escaping since before the birth of the current day restaurant in 1765. During the Roman Empire, the Romans provided popinas, the predecessor to the restaurant. Popinas sold hot restaurant food and provided a place for people to sit while they eat, and were located outdoors near marketplaces and entertainment structures. However, the difference now is that restaurants are being designed as mini-dining-vacations with a memorable experience around every corner. More and more restaurants are being designed with a theme or with additionally programmed entertainment spaces other than just a dining space, in order to meet the demand society now has for escapism. With this new area of

restaurant design having emerged, a total of three areas of design, self-referential, theme and experiential entertainment restaurant design, begin to appear as distinct areas of restaurant design. These three areas of restaurant design are further explained in the following chapter as a theory followed by an emphasis on experiential entertainment restaurant design.

## **Chapter Three**

### **Restaurant Design Theory**

Upon completion of the literature review, case studies were performed to obtain an understanding of the modern day counterparts to historical entertainment environments and restaurants. These case studies were performed in Spokane, Washington and Las Vegas, Nevada, and added to the research of published case studies of theme restaurants in numerous books. Once these spaces were analyzed for their design components and attributes, a matrix was developed in order to reveal similarities and develop terminology and definitions of theme and experiential entertainment spaces. These terms and definitions then aided in the following section, the restaurant design theory followed by an explanation of experiential entertainment restaurant design components and attributes.

#### **3.1 Theory Definitions**

The following section, in alphabetical order, are technical terms that I've developed in order to provide the reader definitions for terms used within the restaurant design theory and experiential entertainment restaurant design section.

## **Attractant**

Experiential entertainment spaces contain an initial attractant, or façade, to gain the attention of future participants as they pass by. This attractant, along with the experiential entertainment space, is designed with a different concept than the main space that it is housed in.

## **D.E.M.O. Detail (Ornamentation)**

**D**etails are

**E**xaggerated

**M**anipulated

**O**rnamentation

Experiential entertainment spaces exaggerate and manipulate the most apparent or the faintest specific details from the chosen setting that the theme is based on. They also include anomalies taken from other settings that may not historically relate to the original chosen setting of the theme.

## **Environmental Ambiance**

Experiential entertainment spaces consist of some type of conceived physical environment whether it is from Earth, another planet, or the imagination. These spaces use a large amount of actual size or exaggerated, scale manipulated water features, live or fake plants and/or animals, or physical environmental objects to enhance the theme in ways familiar, and in some cases tangible, to the observer.



## **Sensory Stimulants**

Experiential entertainment spaces trigger all five senses. They use luminaries, electrical and mechanical devices, water systems, sound systems, fog machines and other forms of technology to increase the sensory experience of the participant and make them feel as if they were located in that particular setting.

## **Transition Space**

Experiential entertainment spaces contain one or all of three transition spaces. The first type of transition space is the main entrance into dining. This type of transition takes the participant directly to the dining destination or hostess. The second type of transition space is a bar and/or a gift shop. Bars and gift shops are located directly in front, with their own entrance and connecting to the main dining area or are located directly in the line of vision upon entering through the main entrance. The third type of transition space are forms of entertainment. These spaces consist of, but not limited to, rides, games, arcades, or some other type of interactive entertainment. The second and third type of transition is used to initially attract participants and provide an entertaining-type waiting space while the participants wait for a dinner table.

### 3.2 Theory on Restaurant Design

Restaurant design can take on many different forms. Restaurants range from your fast food “in-n-out” type of interior all the way to an elegant evening dining at the top of an 1100-foot building within a rotating restaurant. Restaurant interiors also range from your typical Denny’s or International House of Pancakes to an elaborately themed interior duplicating the rainforest or an ancient Japanese market place. With such a wide variety of restaurants existing, categories begin to become noticeable about each restaurants design.

<u>RESTAURANT TYPE</u>	<u>ROLE OF GRAPHICS</u>	<u>ROLE OF INDIVIDUAL</u>	<u>PERCEIVED EXPERIENCE</u>
Self-Referential	To identify the individual restaurant or restaurant chain as a distinctive restaurant. Then use this identity as a primary marketing strategy for the restaurant or chain.	The individual is merely a customer. (Observer)	The experience is mainly to satisfy hunger. (Taste)
Theme	The restaurant experience causes the graphics to become a memory. The graphics become a secondary marketing strategy next to marketing the experience.	The individual is a customer yet immersed within a setting. (Accessory, Prop)	The experience becomes a vicarious experience. The individual becomes immersed within another setting. (Taste, Sight, Sound)
Experiential Entertainment	The graphics become a tertiary marketing strategy next to marketing the experience (primary) and the additionally programmed spaces, such as gift shop, thrill ride, etc. (secondary).	The individual becomes a participant <i>within</i> the setting. (Participant)	The restaurant IS the experience and engages all five senses through the design and programmed spaces.

Figure 1. Restaurant Characteristics Chart.

Based on an analysis of restaurants graphic design, a customer’s role within a dining atmosphere and their perceived experience, restaurant design

can be separated into three generalized categories: self-referential restaurants, theme restaurants and experiential entertainment restaurants. See Figure 1: Restaurant Characteristics Chart. The chart shown on page 24 provides a quick breakdown of each type of restaurants attributes. Out of the three types of restaurant design, self-referential restaurant design is the most basic and functional for the purpose of the restaurant. As a generalization, these types of interiors are designed as simple as possible to perform the basic functions of a restaurant: to feed customers and satisfy hunger. However basic these types of restaurants may be, each restaurant maintains an individual identity. The design concept is developed more as a means for marketing its identity. For example, one well-known restaurant chain, Denny's, provides a cozy atmosphere with simple decorations of wall art or plants. Most American's know what to expect before they enter the main dining space and expect to satisfy there hunger in a familiar and comfortable environment. "Denny's® is the most recognized name in family dining... Denny's is the largest full-service family restaurant chain in the United States" (DFO, Inc., 2003). Some self-referential restaurants provide a type of dining space that is comfortable and inviting to the average American, while other self-referential restaurants, such as fast food restaurants, are designed to be uncomfortable to decrease the length of stay of the customer; yet at the same time both types of self-referential restaurants are individualized enough to maintain an individual identity. Design features of self-referential restaurant design includes a hostess/waiting area or ordering counter, beyond which there is seating, followed by a kitchen with all its basic functions.

Decorations are minimal, with the typical piece of art on the wall or plant in the corner. Other examples of this type of restaurant include some buffets, many pizza parlors, and many fast food restaurants.

Theme restaurants are one step above self-referential restaurants.

Theme restaurants are designed with a certain style of motif in mind, which is then applied down to almost every last detail. Theme restaurants also provide a higher level of experience for the individual. These types of spaces provide a visual experience of a type of atmosphere that is not encountered on a daily basis. For example, the Olive Garden is designed with a Tuscan theme and serves an Italian cuisine. Olive Garden restaurants are designed to immerse the individual into a Tuscan farmhouse with a “tile roof, rustic stone walls, stucco exterior and trellised patio [which] are reminiscent of a farmhouse in the Italian countryside. ‘This design is the embodiment of Olive Garden’s Italian spirit and heritage,’ said Paul Counter, general manager of the Olive Garden in Frisco [Texas]. ‘Our guests can take part in the wonderful experience of traveling to Italy for just a few hours at the Olive Garden,’” (Darden Corporation, 2001).

Olive Garden and other theme spaces intentionally create either another time, space, place, atmosphere or environment, such as the Italian countryside, to engage and transcend the participants every day experience within the dining spaces. The dining space is the main type of programmed space within the restaurants environment that contains the theme. Other examples of this type of restaurant include many ethnic restaurants, such as restaurants that serve

Chinese or Mexican food, or restaurants with an eclectic theme such as Applebee's, Cyrus O'Leary's or TGIFriday's.

Experiential entertainment restaurants are even one more step above theme restaurants. Experiential entertainment restaurants are designed with a theme, yet they are also designed with a memorable experience in mind. This memorable experience is encouraged by the highest level of engagement possible within a restaurant by provoking all five senses. The Rainforest Café, shown in Appendix A-8, is themed as a lush tropical rainforest fully equipped with animated exotic animals, large scaled saltwater aquariums, the night sky along with an occasional thunder storm. The Rainforest Café, along with the dining space, contains a mushroom cap bar, gift shop and occasionally display live parrots. Experiential entertainment spaces use additional programmed spaces, such as retail, bars, rides, and/or games, along with a restaurant, as experiential cultivators in attracting users for initial visits, keeping them within the space and attracting them for return visits. These additionally programmed spaces are designed to quickly grab the attention of passersby in order to keep them interested as they wait for further entertainment from their primary destination, such as dining, a movie, or a thrill ride. The restaurant, Quarks Bar, as shown in Appendix A-7, is but one entity within an entire section of the Las Vegas Hilton's gambling floor. Quark's Bar is part of the Las Vegas Hilton's 88,000 square foot expansion, including a "22,000 square-foot space-themed casino, [serving] as the gateway to the attraction," (Paramount Pictures, 2002) Star Trek the Experience the attraction, along with the 200 seat Quark's Bar restaurant. The

restaurant and the additionally programmed spaces are all designed specifically to coincide with one another all as one theme, thus combining them into one entertaining destination that provides all the basic needs. These additional spaces extend the length of the visitors' stay by keeping them interested and entertained to encourage money spending. Other examples of experiential entertainment restaurants include the House of Blues and Hard Rock Café.

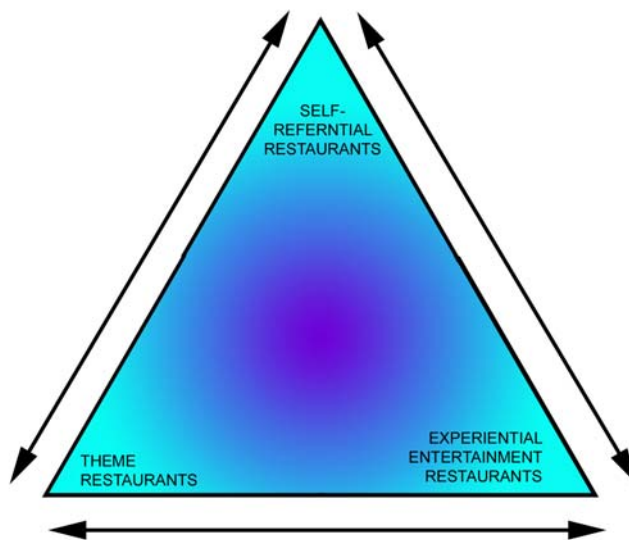


Figure 2. Restaurant theory diagram showing the three areas of restaurant design and how they relate to one another.

These three types of restaurant design form a triangular spectrum that can encompass every restaurant, as shown in Figure 2. Somewhere within this triangular spectrum, each restaurant lies within range of one, two or all three design categories, each consisting of various degrees of one form of restaurant

design or another. Some restaurants provide a type of experience without a theme, and can be located between self-referential and experiential entertainment restaurant design on the spectrum. Other restaurants provide a theme without an experience, and can be located between self-referential and theme restaurant design on the spectrum. Some restaurants simply provide more of a themed experience than others, and can be located between theme and experiential entertainment restaurant design on the triangular spectrum in Figure 2.

For example, a restaurant with Indian/Moroccan cuisine may design their interior with Indian/Moroccan motifs, thus making it somewhat a theme restaurant. However, they may also occasionally include some live belly dancing or live magic at each table, which is also providing an experience. Thus, an Indian/Moroccan restaurant would be located between theme restaurant and experiential entertainment design on the triangular spectrum. As shown in Figure 3, another example consisting of a self-referential restaurant design with a mild theme would be the Olive Garden. Early designs of the Olive Garden consisted of a slight form of an Italian feel while serving Italian dishes. However, this restaurant does not provide any special experiences other than that of dining. Thus, the Olive Garden would be located between self-referential restaurant and theme restaurant design on the triangular spectrum. Restaurant styles that can be found between self-referential and experiential entertainment restaurant design would be eclectic restaurants, such as Applebee's and Red Robin, or designer restaurants, such as Olio! (See case study in Appendix A-6). These

restaurants provide the basic functions of the restaurant without immersing the individual into another time, space, place, atmosphere or environment, yet they provide a type of experience through the memorabilia-type décor, such as Red Robin, or even the overall design, such as Olio!.

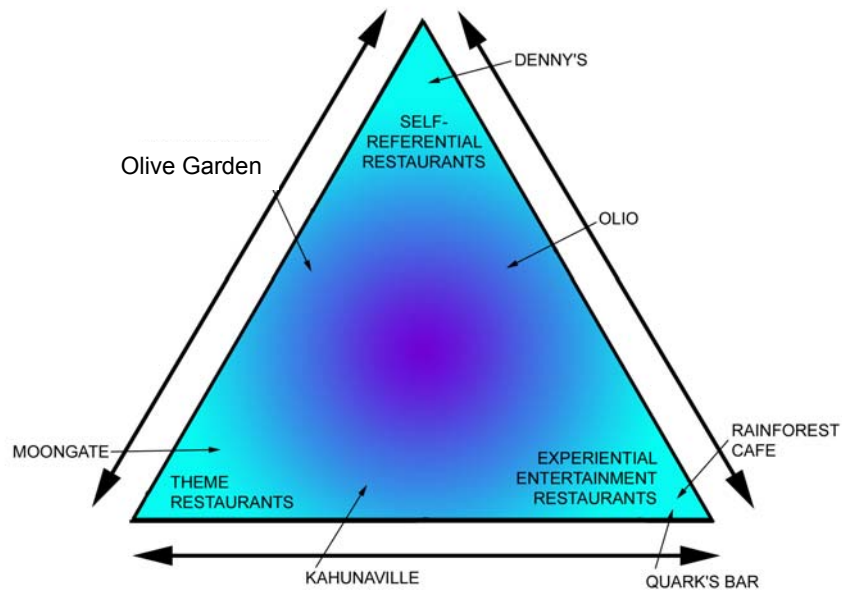


Figure 3. Figure of triangular spectrum with examples of restaurants located within.

### 3.3 Experiential Entertainment Restaurant Design

Experiential entertainment design consists of a list of physical and psychological attributes and definitions that compose these types of spaces.



These attributes aid in the differentiation of experiential entertainment design from self-referential and theme restaurant design.

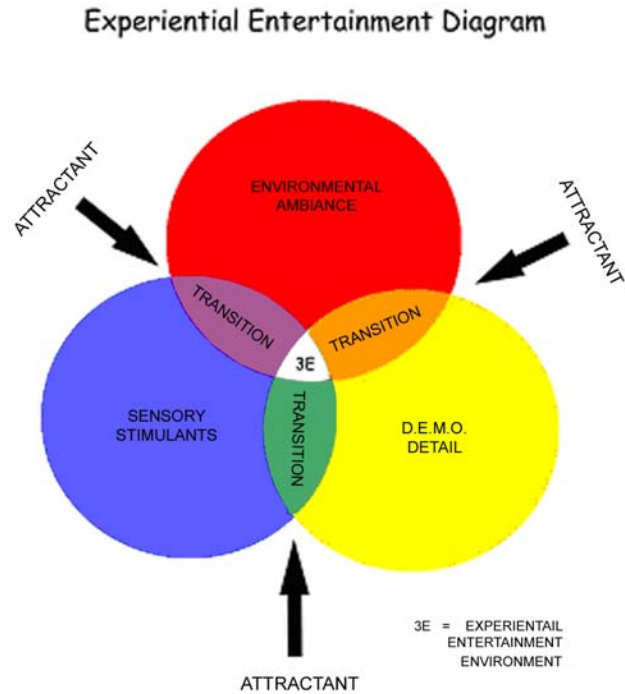


Figure 4. 3E Diagram of design attributes.

The above 3E Diagram is an aid in the explanation of the sequence of spaces and events the participant experiences as they enter an experiential entertainment environment. The first attribute the participant encounters is the initial attractant. This attractant consists of the façade and views into the main space, the restaurant, gift shop, bar or other form of entertainment. This initial attractant attracts the attention of future participants. One restaurant/nightclub, Rumjungle (See Appendix A-9) located in Las Vegas, Nevada, contains an exterior metal firewall back dropped with a water wall as its façade. See figure 5. The light and flicker of the flame against the glass and metal surfaces attracts the

eye and entices the user to wander closer and figure out what is occurring. Occasionally, the main entry is designed with a large enough opening to provide glimpses of the dining atmosphere or nightclub dancing for outside viewers.



Figure 5. Rumjungles exterior metal façade is practically a wall of fire. Within the wall at the corner of each piece of metal is a single flame burning, back dropped by the interiors water fall wall.

In many cases, an experiential entertainment's initial attractant, along with the experiential entertainment space, is designed with a different concept than the main space that it is housed in. For example, as shown in Appendix A-2, the House of Blues, located in Las Vegas's Mandalay Bay, has a concept design relating to the Louisiana bayou, while the Mandalay Bay's design concept consists of a tropical paradise. As one encounters the location of the House of Blues, it becomes apparent that there is another atmosphere or type of space within the main hotel/casino. See figure 22.

As a participant enters into an experiential entertainment space, they pass through a transition space. This transition space changes the participants setting from present day to another time, place or both. This transition prepares the participant to leave reality and enter into the unreal or themed space. There are

three possible transition routes the individual can take from their exterior location. The first type of route is directly through the main entrance into the dining space. This type of route takes the participant directly from the point of origin, such as a casino floor, mall corridor or even sidewalk, into either the dining destination or hostess. This direct route could be as short as a threshold designed relating to the theme or as long as a series of spaces. The Sawtooth Grill located in Spokane, Washington, transitions the individual from a mall hallway into a log cabin themed front porch, with wicker seating and polished wood stump side tables, then into the foyer of the mountain lodge restaurant where the hostess is located. See Figure 6 and 7.



Figure 6. Sawtooth Grill's entry from the shopping malls corridor. A women's clothing store is visible to the left of the "front porch."



Figure 7. Sawtooth Grill's view to the hostess stand upon entering the "front porch."

The second type of route is through a bar and/or a gift shop. Bars and gift shops are programmed to be located directly in front by the main entry.

Sometimes they are located to allow their own entrance and then connecting to the main dining space or are located directly in the line of vision upon entering through the main entrance. Las Vegas' Treasure Island Resort is home to a tropical paradise themed restaurant chain, Kahunaville. Kahunaville takes the participant from the casino's shopping promenade directly into a large tropical themed sports bar. The participant then must continue through another threshold, designed as a grass hut with a doorway leading them into the main dining space which contains a light and water show for entertainment. See

Figures 8 and 9. The House of Blues also uses this form of transition through the

House of Blues gift shop as a secondary route into the main dining space, along with their main entrance directly into the dining space. See figure 22.



Figure 8. The main entry into Kahunaville is directly into the bar. The hostess and hostess stand are located on the left side of the picture near the bamboo column.



Figure 9. Upon entering Kahunaville's bar, the transition into the main dining space is through this thatched threshold.

The third type of route is through forms of entertainment. These spaces consist of, but are not limited to, casinos, rides, games, arcades, or some other type of interactive entertainment. Quark's Bar & Grill at Las Vegas's Hilton is buried deep within a Star Trek themed remodel of an entire section of the casino. The participant must travel through the Star Trek themed casino floor, or through Star Trek the Experience, a live action/simulator ride before getting to the hostess stand at the main entry of the restaurant. Once the participant has arrived at the hostess stand, they are then taken either directly to the dining area, or through the bar to a second dining area. Quark's Bar & Grill contains all three types of transition routes.

The second and third type of transition route is also used as an initial attractant. These two types of spaces provide an entertaining-type waiting space while the participants wait for a dinner table. Experiential entertainment spaces contain one, two or all of three types of transition routes. Upon passage through the space warp, the participant then becomes surrounded by three design attributes that all work together to create an experiential entertainment atmosphere. These three design attributes, environmental ambiance, D.E.M.O. detail (Details are Exaggerated, Manipulated Ornamentation) and sensory stimulants, are all physical properties that enhance the chosen theme and the perceived experience of an experiential entertainment restaurant.

Experiential entertainment spaces consist of some type of conceived physical environment, or setting, whether it is from Earth, another planet, or the imagination. This setting makes up the environmental ambiance, the first design

attribute, or the overall feeling or spirit of the individuals surrounding environment. These environments want to be exotic or non-native settings that provide the individual with a freedom or escape safely within a controlled atmosphere. Part of the ambiance of these spaces is the freedom they provide to the individual. For example, the Rainforest Café uses the rainforest as a setting. The average American does not travel to South America or Africa to tour the dangers of the rainforest, with the wild animals, abundant foliage and diseases. The average American can travel to the Rainforest Café and feel the rainforest without the worries of actually being in one. Experiential entertainment environments provide an escape to the individual through its controlled and protective environmental ambiance.

The second design attribute, D.E.M.O. details, stands for Details are Exaggerated, Manipulated Ornamentation. These details are the physical objects that add to the overall feeling of experiential entertainment environments. Some details are exaggerated and manipulated while others are life-size or full scale. Kahunaville, in Las Vegas, Nevada, uses bamboo in many details such as columns and thatched structures. Some of the bamboo is exaggerated, such as those in Figure 10, while the others are full-scale, such as those in Figure 11. Other details include artifacts throughout the entirety of the space. The Sawtooth Grill in Spokane, WA, uses a lot of antique mountain sport equipment throughout the space to add to the theme of being a mountain lodge. (See Figure 12).

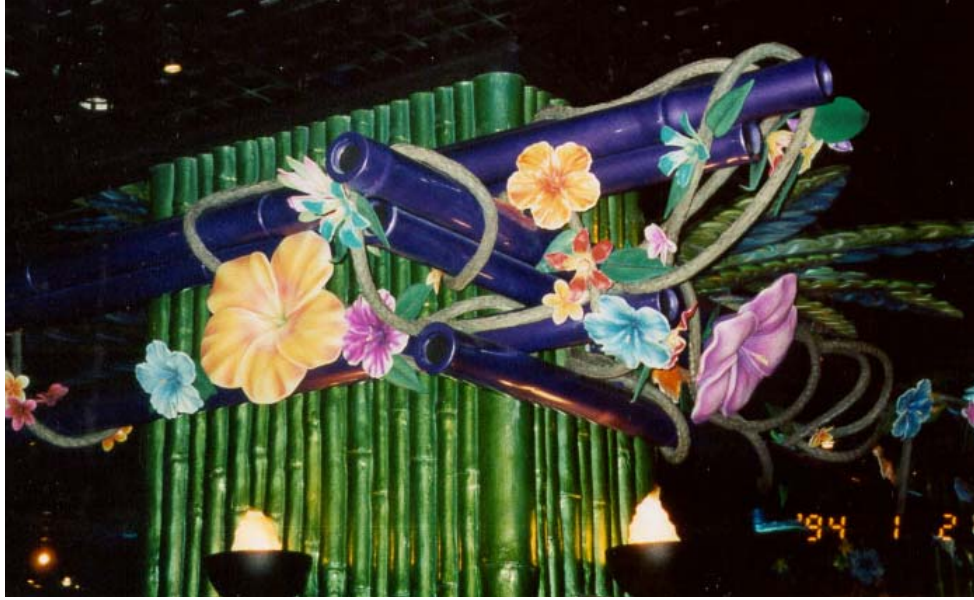


Figure 10. One of Kahunaville's applications of bamboo is exaggerated as shown here on the upper portions of this column.



Figure 11. Another application of bamboo in Kahunaville uses actual bamboo to create this thatched dining area.



Figure 12. Sawtooth Grill uses a lot of outdoor recreational equipment as D.E.M.O. details to add to the mountain lodge setting.



The third design attribute, sensory stimulants, are the sensorial aspect of experiential entertainment environments. An individual's five senses are triggered by technological equipment whose functions produce a product that touches one or all five of the senses, such as spraying mist, flashing a bolt of lightning in a night sky or playing the sounds of a ship hovering in space. Benihana in Las Vegas, NV, adds a rain shower during certain intervals of the day to their centrally located garden with koi pond. See Figures 13 and 14. The rain falling from the ceiling can be heard falling into the water by individuals walking nearby, for those who are closest, it can even be touched or felt through a hovering mist and coolness in the air. Quarks Bar & Restaurant creates a scene from one of the Star Trek TV shows and uses surround sound and localized sounds to add to the setting. An individual within the space is surrounded by the humming sound of a space ship flying or moving through space, along with many other sound effects commonly heard on the Star Trek TV series, such as the opening and closing of doors.



Figure 13. Benihana's centrally located koi pond shows the ripples in the water where the rain from the ceilings technological equipment lands.



Figure 14. This ceiling view shows the technological equipment that allows rain to fall throughout timed intervals of the day.

Combining these three attributes creates an experiential entertainment environment using the overall feeling (environmental ambiance), the physical objects (D.E.M.O. detail) and the five senses (sensory stimulants). The individual is immersed within a separate environment than the reality of the world that they have arrived from. However, the one sense that is not immediately experienced, yet is usually the original reason for the visit, is the sense of taste. Along with the sights, sounds, and smells, the food is an important part of the experience and consumes a good amount of the dining experience time. While dining within this experiential entertainment environment, the individual sees another atmosphere, hears relating sounds, physically touches the details within,

and smells the aroma of the food or humidity, having thus given in to the desire of escape.



Figure 15. This example of an Experiential Entertainment Environment, the Rainforest Café, was also the inspiration for the research of this thesis.

## Chapter Four

### Conclusions

The original purpose of this research was to write a theory on general theme design and record a source of information about theme and entertainment history. Being such a huge area of design, I picked one area of theme design to focus on: restaurants. As the research progressed and the case studies were performed, I began to distinguish a distinct difference between theme restaurants and theme restaurants with forms of entertainment not related to the dining experience. The restaurants with forms of entertainment were later termed experiential entertainment restaurants. The purpose then became to write a theory about restaurant design with an emphasis on experiential entertainment restaurants. A goal for this purpose was to introduce the history of restaurants and entertainment environments, along with the psychological roles of these types of environments, prior to discussion of the theory, in order to build the “theme” and “experiential entertainment” vocabulary and show the history of each prior to their individual emergence.

From this literature search, I found the Western history of entertainment environments, beginning with the ancient Greeks, and how these forms of entertainment evolved into present day American examples. The modern examples of themed restaurants are part of the long evolution of the restaurant in history that began before the Ancient Greeks and continued to the present day

American examples. I also found the history of restaurants beginning before the Ancient Greeks along with a continuing evolution to present day.

From this literature research on entertainment environments, I found a change in the way a person experiences entertainment. A shift from observer to participant slowly took place over the centuries as entertainment environments transformed from a “viewing” experience, such as a Greek tragedy or Shakespearean play, to a “participating” experience, such as Coney Island or Star Trek the Experience. During ancient times up until about 150 years ago, individuals mostly viewed their forms of entertainment from an audience. They experienced the performance as a viewer among a crowd of other viewers that were on the outside of the activity looking in. The Greek and Roman theaters had a distinct separation between the seated audience and the performing stage. During Queen Elizabeth I’s reign and 200 years preceding during King Louis XIV’s reign, individuals continued to be observers from an audience standpoint. Beginning with Coney Island, audiences begin the shift from an observer to a participant. As a participant, the individual became immersed within the entertainment environment and viewed the experience from within rather than from an outside audience. Individuals at Coney Island experienced thrill rides and other forms of entertainment while immersed within a larger amusement park. The ultimate form of immersion began with Walt Disney’s Disneyland, where the individual was immersed into a completely different environment, thus experiencing the entertainment environment as a participant among many other participants within the theme park. This trend of participation within

entertainment environments continued over the next fifty years and is still in existence today; however it has become even more immersive and experiential.

Having conducted the research for literature review, restaurants became a more prominent focused way to analyze present day experiential entertainment environments. Restaurant case studies were performed following a restaurant case study checklist (See Appendix C). I found, upon analysis of the case studies, that there are three categories of restaurant design. The first type of restaurant design simply being self-referential restaurant design or the design of a restaurant in a basic form and using its identity, or logo, as a primary marketing strategy. The second type of restaurant design found was theme design, or the design of a restaurant that intentionally creates another time, space, place, atmosphere or environment to transcend the participants every day experience within the dining space. This second type of restaurant design uses marketing as a secondary marketing strategy, and uses the experience of the theme as a primary form of marketing. The third type of restaurant design found was experiential entertainment restaurant design, or the design of a theme restaurant with additionally programmed spaces, such as retail, bars, rides, and/or games, along with a restaurant, as experiential cultivators in attracting users for initial visits, keeping them within the space and attracting them for return visits based on the positive experience perceived. Experiential entertainment design uses this entire experience as a primary marketing strategy, with the theme and the identity or logo as a tertiary marketing strategy. These three categories of restaurant design aided in the discovery and defining of the restaurant design

theory. Another vital part which aided in this discovery involved a matrix. (See Appendix B, Figure 59.) This matrix added to the organization, analysis and definition of each of these three categories of restaurant design prior to their formation into a theory.

This restaurant theory explains the difference and relationships between self-referential, theme and experiential entertainment restaurant design. This theory slowly emerged through rigorous investigation and analysis of several components and shows that there is a difference between theme and experiential entertainment restaurant design, thus answering the question in the abstract, “What differentiates ‘theme’ and ‘experiential entertainment’ design and what definitions and attributes encompass them?” However, a theory regarding restaurant design should be inclusive of all areas of restaurant design, therefore, self-referential restaurant design was added to the research. These findings also show that there is definable and distinguishable criteria that describe the design of any type of restaurant. The components that comprise a themed or experiential entertainment restaurant include: an attractant, a transition space, an environment ambiance, a D.E.M.O. detail and sensory stimulant. (See Chapter Three for definitions.) The design criteria within the theory define the type of experience within any particular restaurant.

The revised purpose of this thesis, to write a theory regarding theme and experiential entertainment restaurant design, was successfully completed with the finished results located in Chapter Three of this thesis. The other purpose, to write a collective source of historical and theoretical information regarding the

history of entertainment environments and restaurants, past to present, was also successfully completed with the finished results located in Chapter Two of this thesis. From this thesis, I was able to discern the many differences that comprise theme and experiential entertainment restaurant components. I found that there is a significant difference between self-referential, theme and experiential entertainment restaurants and am able to identify any one of these types of spaces.

For further research, the topic of theme design could be explored in relation to other types of entertainment environments. These could range in scale from the private residence to the several square mile theme park. This theory could be used as a research guide to aid in the analysis of one or many of the other types of theme or entertainment types of spaces for an improved understanding of their design components and experiences. This information will benefit future students and designers with an interest in theme and/or experiential entertainment restaurant design by providing them with a collective source of information about the history of restaurants and entertainment environments, along with an aid in the understanding of the designed components that comprise theme and experiential entertainment restaurants.



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**Appendix A:**  
**Restaurant Case Studies**

The following case studies are listed in alphabetical order. If applicable, each case study contains the restaurants information, a background followed by a listing of the design attributes: attractant, transition space, environmental ambiance, D.E.M.O. detail and sensory stimulants. Not all case studies were experiential entertainment restaurants, therefore will not contain all design attributes. The case studies that do contain design attributes show that some restaurants are stronger in some design areas more than others.

### **1. Benihana Village**

Benihana Village (Las Vegas Hilton)  
3000 Paradise Road  
Las Vegas, NV 89109  
(702) 732-5334  
Theme: life-size Japanese village  
Opened: approximately 1972

**Background:** Benihana, located in the Las Vegas Hilton in Las Vegas, Nevada is only one of more than seventy restaurants worldwide. The first Benihana opened in 1964 in New York's Westside (Benihana Inc., 2001). From there the idea of having a chef prepare the meal in front of guests was a success and has grown into an international business. Benihana Village was introduced to Las Vegas approximately in the 1970's. It was then remodeled by ITEC Productions in 1993 with an assignment to "completely re-theme an existing restaurant space, creating a series of evocative environments that bring the images and customs of traditional Japan to life" (ITEC Entertainment Corp., 1999). The theme designed was a life-size Japanese village with market place.



Figure 16. Hibachi tables where the chef prepare meals in front of guests.

**Attractant:** Benihana's initial attractant is very subtle. The order of the lounge and restaurant facades are reversed in importance. The first façade encountered is that of the lounge, along with an entire view into the lounge and central garden area of the restaurant. The façade to the restaurant and hostess is located behind a structural column and is not as grand in scale. See Figure 12.



Figure 17. Entry into Benihana Lounge with entry into restaurant behind structural column on left.





Figure 18. Entry into Benihana Village after passing structural column.

**Transition Space:** Benihana Village contains two out of the three types of transition spaces. This restaurant contains a direct path to the hostess along with a path through the lounge. The direct path to the hostess is through a threshold with a lowered ceiling containing Japanese artifacts for viewing.

**Environmental Ambiance & D.E.M.O. Detail:** The D.E.M.O. details that it contains includes a koi pond, with koi, rocks, sand and live plants, and a couple of aquariums. Benihana Village does not exaggerate or manipulate the size or scale or most details. These details, along with the black painted ceiling, create a nighttime garden ambiance in the central garden where the Torii arch is located. The structural details, being similar to traditional Japanese architecture, along with the central garden, creates a general Japanese ambiance throughout the entirety of the space.

**Sensory Stimulants:** For sensory stimulants, Benihana Village uses technology to create an occasional rain shower or fog in the central garden, light effects to

create different hours out of the day, along with animatronic kabuki masks and crated chickens.



Figure 19. Central rock garden with torii arch.



Figure 20. Central rock gardens koi pond.

## 2. House of Blues

House of Blues (Mandalay Bay)  
3950 Las Vegas Boulevard South  
Las Vegas, NV 89119  
(702) 632-7600  
Theme: “down home juke joint” theme  
Opened: 1999

**Background:** House of Blues, located in Mandalay Bay Resort & Casino in Las Vegas, Nevada is one of eight House of Blues nationwide. House of Blues, Las Vegas is the seventh out of eight restaurant venues in the United States today.

“In 1992, Isaac Tigrett converted a historic colonial house in Cambridge, Massachusetts into the original House of Blues. Isaac envisioned a home for live music and southern-inspired cuisine in an environment celebrating the African American cultural contributions of blues music and folk art,” (HOB Entertainment, Inc., 2003). Since the restaurant venues, along with House of Blues Entertainment, Inc.’s other forms of entertainment, are all located in numerous locations, different designers have been used for each project designed and built.

**Attractant:** House of Blues façade extends around the majority of the perimeter of the restaurant while also serving as an initial attractant. It consists of a collection of shapes and forms made out of bottle caps all intermixed with a rock form and vegetation.



Figure 21. One of House of Blues attractants is this window into the main dining space back dropped by the sparkle lights within the overgrown dining room tree. Passersby receive sounds of the live bands playing within or hints of aromatic incense.

**Transition Space:** Several entrances allow for more than one type of transition. The main entry proceeds directly in to the dining space. A second entry occurs through the House of Blues company store which contains an arched threshold into the store followed by a set of double doors directly into the dining space. See Figure 22.



Figure 22. House of Blues entry into gift shop.

**Environmental Ambiance:** The environmental ambiance of the House of Blues is one similar to a laid back southern tavern. The details that add to this include the façades use of miscellaneous foliage, including a tree and low tropical plants all within a rock formation. Another feature occurs in the main dining space with the placement of a large centrally located faux tree. The main dining space is also designed with lots of wood planking to create an outdoors-like feeling, similar to hanging out on a porch in the Louisiana bayou.

**D.E.M.O. Detail:** D.E.M.O. detail includes the use of bottle caps grouped together to form larger objects such as animals, statuettes and chairs, along with the mosaic walls decorated with miscellaneous items.

**Sensory Stimulants:** Sensory stimulants include the daily booking of a live band and the frequent burning of incense.

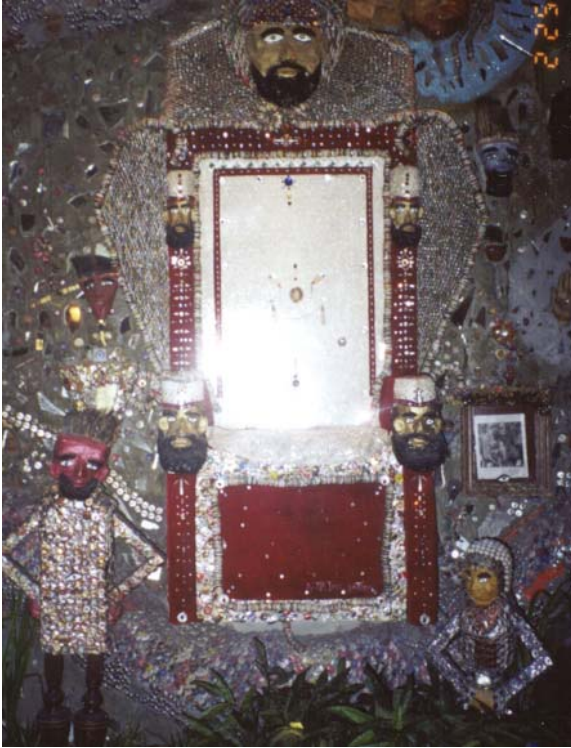


Figure 23. Exterior House of Blues D.E.M.O detail of chair and men.

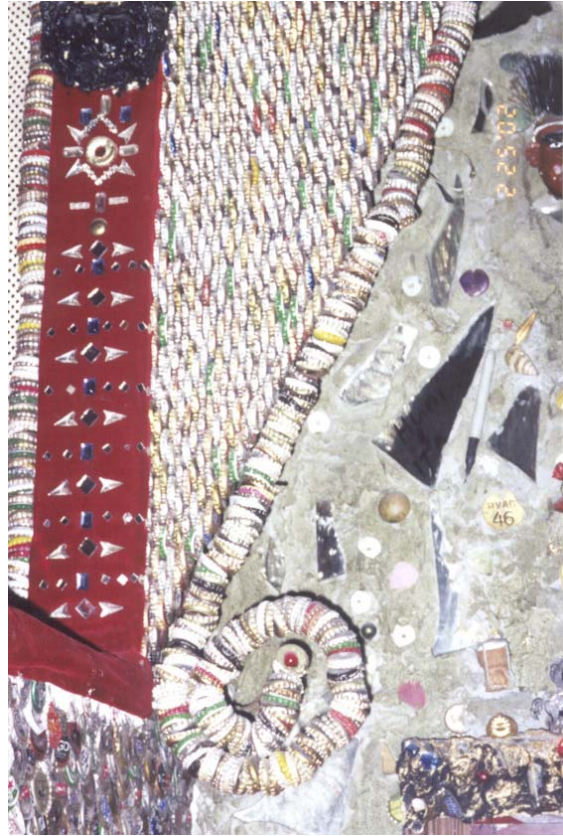


Figure 24. Close up detail of chair. Part of the chair is made up of recycled bottle caps.

### 3. Kahunaville

Kahunaville (Treasure Island)  
3300 Las Vegas Blvd.  
Las Vegas, NV  
(702) 894-7390  
Theme: Tropical Oasis  
Opened: August 27, 2001



Figure 25. Kahunaville's main entrance.

**Background:** Kahunaville, located in the Treasure Island Resort & Casino in Las Vegas, Nevada is one out of a chain of ten restaurants. This Kahunaville was designed by Lucchesi, Galati Architects, Inc., also of Las Vegas, and opened on August 27, 2001 after Treasure Island did a two year remodel in this section of their interior (Kahunaville Management, Inc., 2002). Kahunaville features “regional cuisine with tropical influences and a lively bar atmosphere,” and “is highlighted by lush tropical gardens and magical dancing waters” (Kahunaville Management, Inc., 2002).

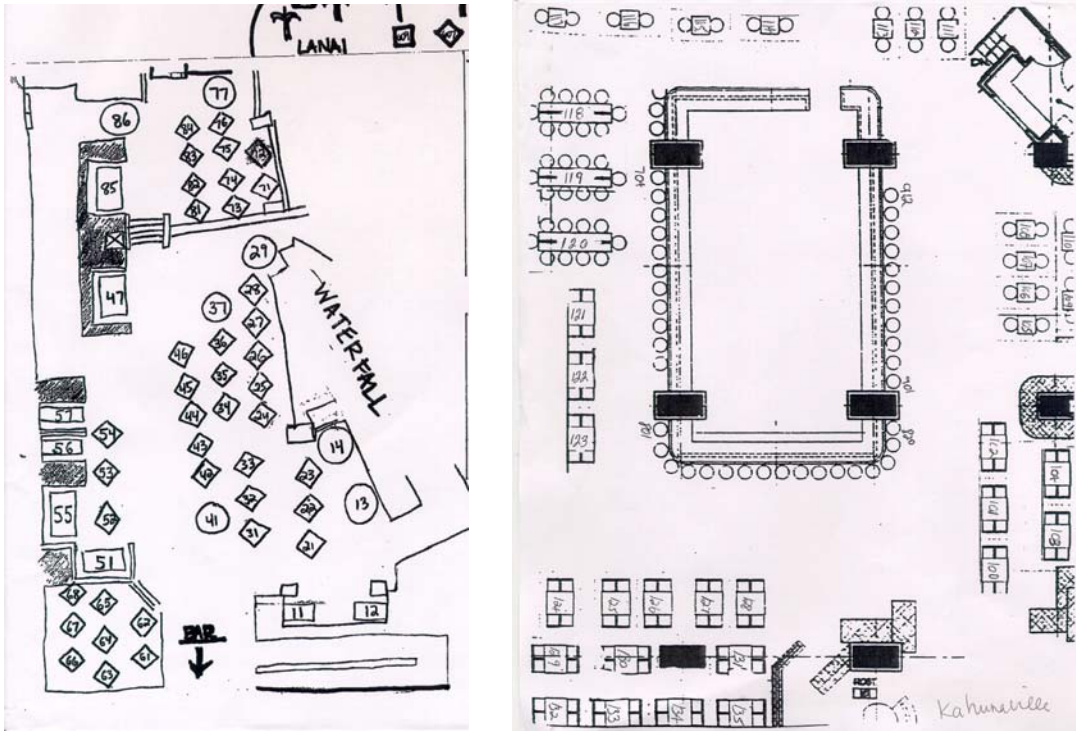


Figure 26. Kahunaville's main dining and bar floor plans.

**Attractant:** Kahunaville's initial attractant appears to grow out of the designed space and into the casino hallway. See Figure 25. This façade is made up of a scale manipulated, plastic-like foliage and flowers.

**Transition Space:** Kahunaville contains one route to the main dining area which includes two out of the three types of transition spaces. It contains the direct route to the hostess through a very brief threshold back dropped by the views of the bar. Upon entering with the hostess, the route to the main dining area is through the bar.





Figure 27. View of bar from main entrance.



Figure 28. Entrance into main dining space from the bar.

**Environmental Ambiance:** The environmental ambiance Kahunaville contains is one of tropical fun. Details that aid in this ambiance include live and/or fake foliage along with scale manipulated fake foliage, sectioned off areas within the dining space using bamboo structures and a water feature consisting of a stone block wall leaking water into a pool.

**D.E.M.O. Detail:** Kahunavilles D.E.M.O. detail include the same scale manipulated foliage, along with scale manipulated bamboo and stone columns.

**Sensory Stimulants:** The sensory stimulants existing include the same water feature, however, on regular intervals, it turns into a light and water jet show choreographed to tropical themed music and colored light. Thus, the light and water show includes a water effect, light effects, sound effects and mechanical machines being the water jets. Some light effects include the use of black light on some of the scale manipulated fake foliage, while the bar uses a floral design lit upon the floor along with motion.



Figure 29. Detail of upper part of column showing exaggerated and manipulated bamboo and flowers with a “cartoonish” look.



Figure 30. Kahunaville's water jets, or sensory stimulants, behind their light and water show are located within this pool of water.

#### **4. Moongate**

Moongate (Mirage)  
P.O. Box 7777  
Las Vegas, NV 89177-0777  
(702) 791-7352  
Theme: Chinese courtyard  
Opened: 1989

**Background:** Moongate, located at the Mirage in Las Vegas, Nevada is owned and operated by the owners of the Mirage. Along with several other Mirage owned restaurants, Moongate was designed by Gustav Mauler, “President and CEO of Gustav International Chartered, a restaurant, hospitality, management and consulting company specializing in multi-themed designs based in Las Vegas, Nevada” (Gustav International, 2001-2002). Moongate opened with the theme of an elegant nighttime life-size Chinese courtyard the same time the Mirage opened in 1989.

Moongate contains very few of the design attributes of an experiential entertainment space. For this reason, Moongate is strictly a themed restaurant used in this study as a means of comparison for differentiating between theme and experiential entertainment spaces. This restaurant does not contain a bar, gift shop, or other forms of entertainment.

**Attractant:** Moongate’s façade is very subtle and somewhat hidden. Its entry, which shape symbolizes the moon, sits between two other restaurant entries. The “moon shape [door] symbolizes perfection, family unity and abundance” (Tram Design Multimedia, 2002).

**Transition Space:** This restaurant contains only one route to the main dining space which is the direct route to the hostess and dining. The moongate

entrance creates a brief threshold between Moongate and the Mirage's casino floor.

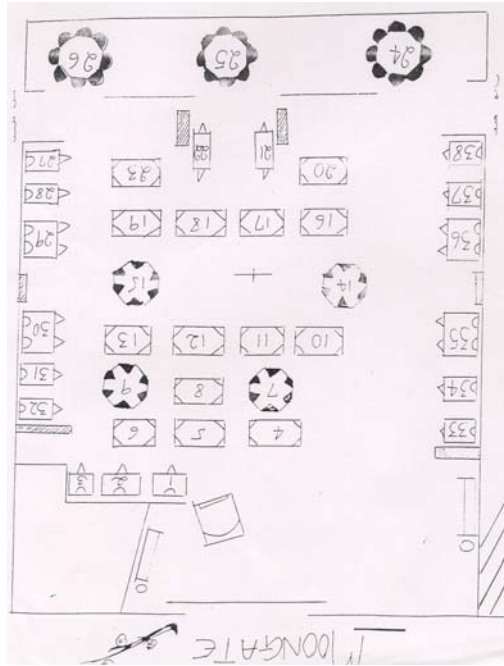


Figure 31. Moongates floor plan



Figure 32. Entry into Moongate includes ramp up over a water feature with foliage. Ramp right and left lead to other restaurants.

**Environmental Ambiance:** The environmental ambiance within Moongate is very serene and peaceful, just as a Chinese courtyard would feel. The details that it contains that add to this ambiance are the Chinese style facades located along the perimeter of the room with a single lotus blossom tree centrally located within the dining space.

**Sensory Stimulants:** It also contains a lighting effect in the form of a night sky. The night sky consists of a black painted ceiling with lights for stars. The effect comes in the form of mirrors placed above the buildings in order to create the illusion of continuance in the night sky and of the building facades. See Figure 33.



Figure 33. Mirrors above building façade create illusion of continuing night sky and complete building. Arrow shows the mirrors seam and where the roof ends at the wall.



Figure 34. Example of a D.E.M.O. detail, however, this lotus tree is not exaggerated or manipulated but is made to be a life-size replica.

## 5. Neila

Neila (MGM Grand)  
Las Vegas, NV  
Theme: Mediterranean

**Background:** Neila, located in MGM Grand Hotel & Casino in Las Vegas, Nevada is subtly themed with a Mediterranean flair. By the time this thesis was completed, this restaurant had been demolished and replaced.



Figure 35. Neila's main entrance.

**Attractant:** Neila's initial attractant consist of the location of the bar, being that it is located in front before entering into the restaurant.

**Transition Space:** The transition into the main dining space is directly off of the main walking space at MGM Grand and somewhat through the bar which is to the side. There is no threshold to aid in the transition, since the main entry is a rather large opening to MGM's corridor. See Figure 35.



**Environmental Ambiance:** The environmental ambiance is serene and peaceful with a Mediterranean flair within the main dining space. The details that contribute to this are the foliage in the forms of several trees, a soft white fabric draped between the columns, and the water features that line three of the restaurants walls (See Figure 37), with the rocks at their base for the water to fall into.

**D.E.M.O. Detail & Sensory Stimulants:** Neila's D.E.M.O. detail and sensory stimulants are minimal which thus place this restaurant closer on the triangular spectrum to a themed restaurant.



Figure 36. One of the few D.E.M.O. details, a folding screen, hides a back hallway.



Figure 37. Neila's environmental ambiance shown without the flash of a camera. Lighting within the water wall and flooring create certain features to glow within the space.

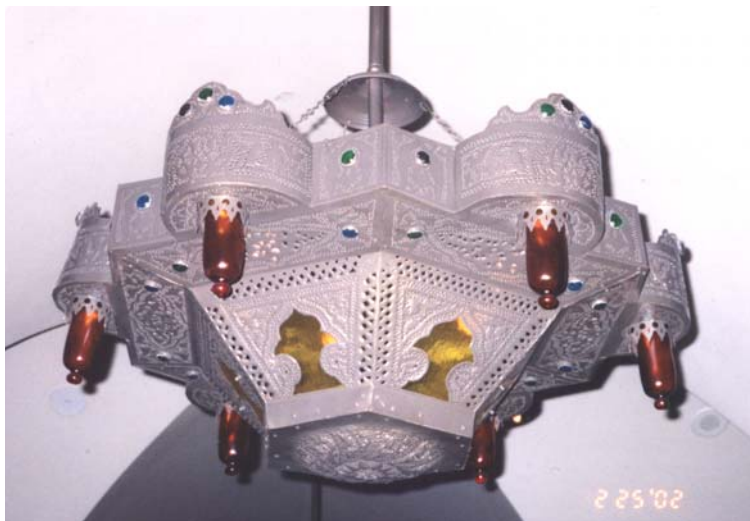


Figure 38. A Mediterranean-like chandelier.

## 6. Olio

Olio (MGM Grand)

Las Vegas, NV

Theme: none

**Background:** Olio! located at MGM Grand Hotel & Casino in Las Vegas, Nevada was designed by Jeffrey Beers International. Olio! was found to be more of a self-referential restaurant than a themed or experiential entertainment restaurant. While it did contain some of the elements of a theme or experiential entertainment restaurant, it did not create another time, space, place, atmosphere or environment.



Figure 39. Olio!'s main entrance with a moving logo lit onto the floor.



Figure 40. Panorama of one of Oliol's two dining spaces.



Figure 41. Detail of one of Oliol's booths and columns.

## 7. Quark's Bar

Quark's Bar (Las Vegas Hilton)  
3000 Paradise Road  
Las Vegas, NV 89109  
Theme: Quark's Bar from Star Trek (series)  
Opened: 1998

**Background:** Quark's Bar located at Las Vegas Hilton in Las Vegas, Nevada is a small part to "three-dimensional, one-of-a-kind entertainment experience" (Paramount Pictures, 2003). Quark's Bar is part of the Las Vegas Hilton's 88,000 square foot expansion, including a "22,000 square-foot space-themed casino, [serving] as the gateway to the attraction," (Paramount Pictures, 2002). Star Trek the Experience the attraction, along with the 200 seat Quark's Bar restaurant. This entire expansion was designed by Cuningham Group, the same firm that designed several Rainforest Cafes.



Figure 42. Part of the entry and transition through the casino floor to Quark's Bar & Restaurant is under these three starships back dropped with an image of a galaxy.

**Attractant:** Quark's Bar initial attractant includes Las Vegas Hilton's section of their casino that is themed as Star Trek. This entire area before reaching the restaurant includes occasional life forms dressed in Star Trek attire, a couple of

bars, a gift shop, a museum and the sounds within the entire space which are those off of Star Trek the TV series.

**Transition Space:** The transition to the actual restaurant area include traveling through the casino area or after visiting Star Trek the Experience, a ride, which exits the user into one of the gift shops. Once one has passed through these initial spaces, the transition then into the restaurant from the hostess include a direct route into the restaurant, along with a transition from the hostess through the bar to additional dining spaces.



Figure 43. This “galactic” plant was one of the few D.E.M.O. details within the restaurant.



Figure 44. Another detail at Quarks Bar & Restaurant is the crossing of the knife and fork and meals served on triangular plates.

**Environmental Ambiance:** Quark’s Bar contained a very futuristic environmental ambiance due to its Star Trek setting. The physical elements that

contributed to this were the structural details within the space along with the detailing on the walls. The space was very “hard” all around, having either a plastic or metal surface.

**Sensory Stimulants:** Sensory stimulants include many forms of lighting effects within the bar area such as a laser light on the bar surface itself, sound effects which were as background noises and periodically sounded throughout the space simulating the Enterprise being in space.



Figure 45. Part of the Quark's Bar & Restaurant sensory stimulants are the frequent appearance of the “Ferengi owners” and the in-costume restaurant staff, both who interact with the “human” customers.

## 8. Rainforest Café

Rainforest Café (MGM Grand)  
3795 S. Las Vegas Blvd.  
Las Vegas, NV  
(702) 891-8580  
Theme: rainforest  
Opened: December 1997



Figure 46. Main entrance into Rainforest Café showing the mushroom bar on the left and the gift shop on the right.

**Background:** The Rainforest Café located in the MGM Grand Hotel & Casino in Las Vegas, Nevada is only one of over a dozen restaurants. This particular restaurant was opened in December of 1997 with the obvious theme of a rainforest. The Rainforest Café chain of restaurants have been designed by more than one design firm. This particular location was designed by Cuningham Group along with seventeen other locations nationwide and one international location. "Rainforest Café creatively integrates today's most advanced



entertainment technology with live aquatic and avian tropical wildlife”  
(Cunningham Group, 2002).

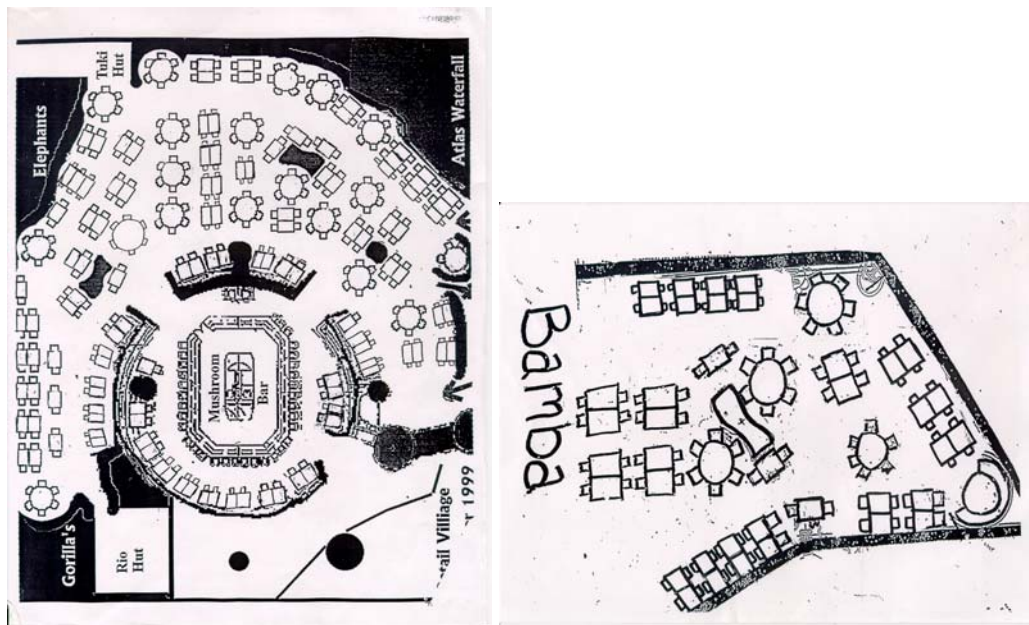


Figure 47. First and second floor plans of dining spaces.

**Attractant:** The façade, or initial attractant, made of an overabundance of fake foliage, appears to grow out of the designated space and into the casino. See Figure 46. On all possible sides, foliage sprouts out through even the smallest of spaces, revealing the idea of a separate type of space within the MGM.

**Transition Space:** This restaurant contains two out of the three types of transition spaces. It contains the direct path to the hostess through an arched aquarium, along with paths through both a bar and a gift shop.



Figure 48. Entry into dining under arched aquarium.

**Environmental Ambiance:** The environmental ambiance within the Rainforest Café is very lush and tropical. The foliage simulates a very dense type of growth creating the feeling of having been there for along time. Other design elements that contribute to this tropical rainforest ambiance include a fountain, fake rock structures, and several aquariums with fresh and salt water fish.

**D.E.M.O. Details:** The Rainforest Café is overabundant with D.E.M.O. details. Examples of D.E.M.O. details include an approximate two foot butterfly, a plastic-looking monkey with a glossy finish, a “mushroom” bar, and barstools with animal legs as legs. See Figure 49.

**Sensory Stimulants:** The Rainforest Café also contains numerous examples of sensory stimulants. Animatronics include a group of gorillas, a group of elephants, an alligator, scattered butterflies, a toucan and a couple of solitary leopards. Each animal or group of animals animate and make their sounds at certain intervals. Another sensory stimulant is the thunder and lighting storm

throughout which consumes the entire space, including the bar and gift shop. People can see the flashes of lighting, hear the thunder roaring and feel and smell the rain falling in designated areas.



Figure 49. Two examples of sensory stimulants and D.E.M.O. Detail.

## 9. Rumjungle

Rumjungle (Mandalay Bay)  
3950 Las Vegas Boulevard South  
Las Vegas, NV 89119  
(702) 632-7408  
Theme: Fountain of Rum  
Opened: 1999

**Background:** Rumjungle, located in Mandalay Bay Resort & Casino in Las Vegas, Nevada is an individually designed restaurant by the design firm Jeffrey Beers International located in New York, New York. Rumjungle opened in 1999 with a theme of rum. “A fire wall with 160 flaming torches, water walls cascading from ceiling to floor, ‘rain chandeliers’ and a Mountain of Rum all combine to create a bold, hedonistic, sexy dining, drinking and dancing experience like no other” (Jeffrey Beers International, 2001). Rumjungle contains a restaurant in the early evening which then turns into a nightclub with music and dancing later in the evening.

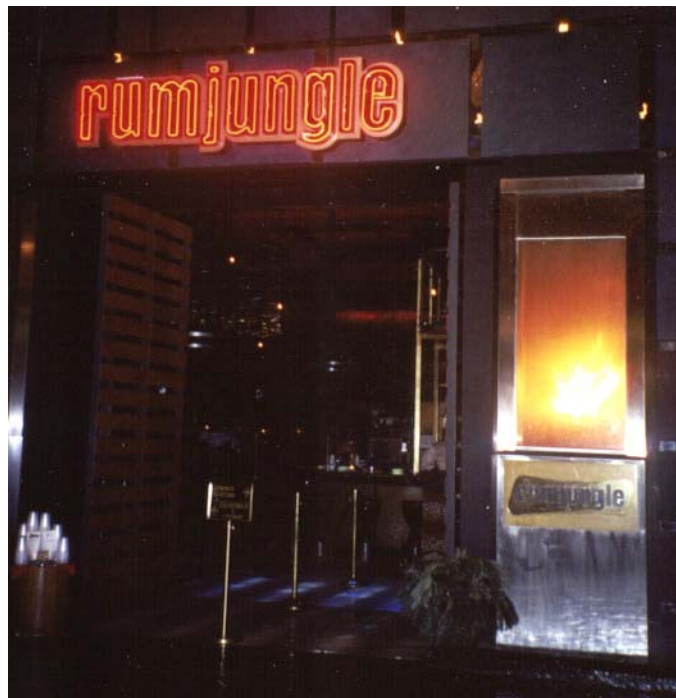


Figure 50. Entry into the bar next to a closed in

**Attractants:** Rumjungles contains several initial attractants. It contains life forms in the form of the hostess and waiters/waitresses dressed in “skimpy” zebra fur outfits along with dancers on a catwalk above the bar in similar outfits. Rumjungle also contains a bar and entertainment later in the evening in the form of a nightclub with a dance floor. The façade design could also be considered an initial attractant with its use of a metal fire wall back dropped with a water wall.



Figure 51. View of main bar upon entering through the main entrance with hostess stand to the right. The top of the bar is a catwalk for employed dancers dressed in zebra fur.

**Transition Space:** Rumjungle contains two types of transition spaces, depending on the hour of the evening. As a restaurant, rumjungle contains the direct route to the dining spaces and a route past or to the bar, but not through it. Later in the evening, in the form of a nightclub, rumjungle does not provide the direct route to the dining spaces due to the fact that dining is not available. The transition route changes to the form of a line to the side of the main entry with participants having to go through a bouncer getting there ages checked and paying a cover charge.

**Environmental Ambiance:** The environmental ambiance is one of fire and spice. The physical elements rumjungle contains that create this ambiance include a water feature in the form of a water wall and pond area backdropped with the wall of fire, the ceiling high bar display of rum behind the bar and a wall filled with exaggerated, leopard printed, sculptures. See Figure 52.

**Sensory Stimulants:** The sensory stimulants include light effects on one wall in the form of large leopard colored lights along with the mechanical machines in the form of the flaming torches all along the flame wall façade. Other sensory stimulants include the occasional live band or the beating of the oversized bongo drums.



Figure 52. D.E.M.O. detail of leopard painted shapes on wall.



Figure 53. D.E.M.O. detail wood carved chairs.

## 10. Sawtooth Grill

Sawtooth Grill (Riverpark Square)  
808 West Main Avenue  
Spokane, WA 99201  
(509) 363-1100  
Theme: mountain lodge  
Opened: August 2000

**Background:** Sawtooth Grill, located at the Riverpark Square in Spokane, Washington is individually owned and operated. It opened on August 7, 2002 with a theme of being a mountain lodge. “As hinted at before, the dining room at the Sawtooth is a different animal. Cozy and comfortable, it looks like a mountain lodge, complete with a stone fireplace, log beams and comfy overstuffed chairs in the nonsmoking lounge” (Kelley, L).

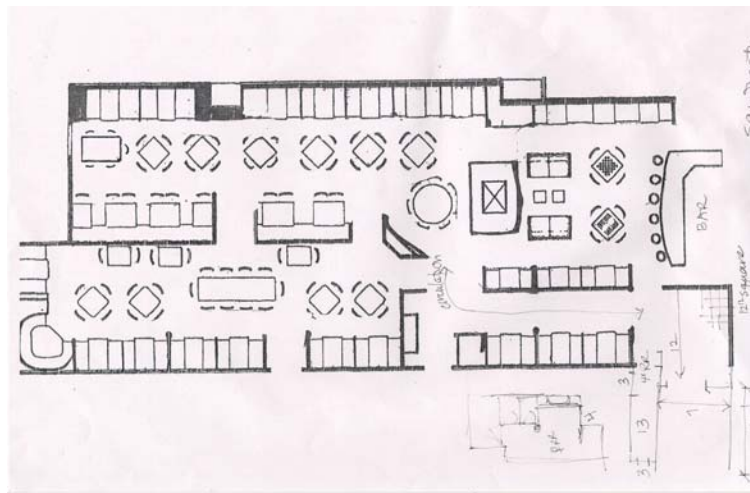


Figure 54. Floor plan of Sawtooth Grill with foyer penced in on lower left corner.

**Attractant:** Sawtooth Grills initial attractant includes an exterior façade designed along the mall corridor looking like a log cabin with a covered patio and seating. An invisible exterior attractant is the smell of the kitchen grill pumped out to the sidewalk to allow passersby to get good smell of the hamburgers they are grilling.





Figure 55. Front entry into the Sawtooth Grill. Individuals transition through a “rustic” front porch before being greeted by the hostess.

**Transition Space:** Upon entering through the patio and the set of double doors, the transition occurs through some dining room seating with a direct view of the bar on the right.

**Environmental Ambiance:** Sawtooth Grill environmental ambiance is warm, cozy and relaxing. The physical elements that add to this include the wood structures, the centrally located fireplace and the twinkle or Christmas lights, creating points of interest, all reminders of a warm cozy lodge on a winters day.

**D.E.M.O. Detail:** The D.E.M.O. detail includes the use of wooden logs throughout the space as an architectural structure along with a centrally located fireplace. Sawtooth Grill is considered a life size reproduction of a mountain lodge therefore few details are exaggerated. Another detail is the addition of authentic, rustic, winter sport equipment, such as old skis, wooden sleds and ice-skates.



Figure 56. View upon entry from the foyer and hostess. Sawtooth Grill contains a lot of wood columns and beam as non-structural details adding to the overall ambiance of a mountain lodge.

**Sensory Stimulant:** The Sawtooth Grill contains few sensory stimulants. A few examples include the occasional scent of a charbroiled burger and the glitter of twinkle lights within the garlands.



Figure 57. The full-scale centrally located fireplace creates an added warmth to the space during the colder seasons. The added warmth and the glow of the fire also create a sensory stimulant to those nearby.



Figure 58. D.E.M.O. detail of a table showing a game board used as a table top.

**Appendix B:**  
**Matrix & Matrix Definitions**

Type of Dining: Restaurant:	T		T		T		EE		EE		EE		R
	Kahunaville	Sawtooth Grill	Moongate	Neila	Rainforest Café	Star Trek	Benihana	House of Blues	rumjungle	Olio			
<b>Design Elements:</b>													
<b>Attractant</b>													
Life form	x							x				x	
Video/audio													
Bar/gift shop	x	x		x				x				x	x
Façade design								x				x	
<b>Transition Space</b>													
direct route		x	x	x				x				x	x
bar/gift shop	x	x		x				x				x	x
entertainment								x				x	
<b>Physical Environmental Elements</b>													
Life form (human, animal, alien)								x				x	
Foliage	x	x	x	x				x				x	
Inanimate objects (rock, dirt)								x					
Water feature	x			x				x				x	
<b>Sensory Stimulants</b>													
Water effect	x							x					
Animatronics/Robotic								x					
Light effects	x		x	x				x				x	x
Sound effects	x							x					
Mechanical Machines	x							x				x	
<b>D.E.M.O. Detail</b>													
Scale manipulation	x							x				x	
Natural elements	x	x		x				x				x	x
(wood, stone, fire)													
Life size reproduction		x	x										

Figure 59. Matrix as process to developing the restaurant design theory and terminology.

## Matrix Definitions

The following list provides a definition of each term used in the matrix. Following the definition of each term, an example or a specific example of the term is provided. An example consists of a basic example used in the design of any themed restaurant. A specific example consists of a basic example used in a specific restaurant that is mentioned.

### Attractant/Transition

**Life forms** used as attractants include any animal, human, or human dressed as an animal or alien, either alive or animatronic, located on the exterior or exterior perimeter of the restaurant for the purpose attracting passersby. Specific examples include Rainforest Cafes use of parrots and Rumjungles use of catwalk dancers.

**Video/audio** used as attractants are any form of television or sound systems with special sounds use to advertise the theme or attract passersby. Examples include sounds of the themes natural setting being played through speakers incognito within the exterior perimeter of the restaurant.

**Bars or gift shops** used as attractants are located along the exterior perimeter or within sightline of the exterior to attract passersby. Specific examples include Rainforest Cafés and Star Treks gift shops and Kahunavilles bar location (See Figure 26 & 47 for floorplans.)

**Entertainment** used as attractants are viewed from the exterior through sightlines and are usually accompanied by some form of sound system. Examples include a live band, dance floor, casinos, arcade or rides. Specific examples include House of Blues stage frequented by bands and Las Vegas Hilton's casino portion themed as Star Trek.

**Façade design** used as attractants comes in the form of large facades that extend the length of the exterior perimeter of the restaurant and appear to “grow” into the hall. Specific examples include Rainforest Cafes “overgrowth” into the casino hall and House of Blues design extending into the casino on all sides.

### Physical Environmental Elements

**Life forms** are live elements within the space that contribute to the setting of the space. Examples include animals or humans dressed in costume relating to the setting. Specific examples include Star Trek's employees, dressed in Star Trek uniforms, with some even as Star Trek aliens.

**Foliage** as a physical environmental element are live or fake plants within the space displayed as either an individual plant or as an entire foliage design on a wall. Specific examples include Rainforest Café's use of foliage on the entire rear wall of the dining space and Moongates use of a single lotus tree in the center of the dining space.

**Inanimate objects** as a physical environmental element are physical objects that pertain to the chosen themes planet environment. Examples include

rocks and dirt yet these examples vary from planet to planet, such as Earth to Mars to some other galaxy. Specific examples include Benihana's use of stone, stone tile and gravel in their central koi pond.

**Water features** as a physical environmental element are any feature that uses water but does not mechanically show it off. Examples include aquariums (which also cross categories with life forms), fountains, ponds, streams, etc. Specific examples include Neila's and rumjungle's use of a water wall and Rainforest Café's and Benihana's use of aquariums.

### Sensory Stimulants

**Water effects** as a sensory stimulant are any designed feature that uses water with the aid of mechanical systems, as a form of entertainment. Examples include water jets or rain makers. Specific examples include Kahunaville's light and water show (with the use of water jets) and Rainforest Café's and Benihana's rain makers (with the use of ceiling mounted hydromechanical machines).

**Animatronics and robotics** as a sensory stimulant are any type of man made life form (or robot) created to make movement and sound in order to mimic life, whose mechanical structural components are hidden underneath a "skin." Examples include the animation of humans, animals and/or aliens, that relate to the designed setting. Specific examples include Rainforest Café's use of animatronics in the form of gorillas, elephants, cheetahs, toucans, butterflies, alligators, etc.



**Light effects** as a sensory stimulant are any form of lighting used as an additional effect for a form of entertainment. Examples include but are not limited to black lights, dimming light bulbs, and fiber optics. Specific examples include Rainforest Café's use of fiber optics in the night sky, Kahunaville's use of black lights and colored lights directed towards the water show.

**Sound effects** as a sensory stimulant are any form of sound added as additional stimuli in a space, not including background music. Examples include the sounds of animals, the local sounds of the designated setting, sounds of nature and/or a live band. Specific examples include House of Blues use of live bands on scheduled evenings, or Rainforest Café's use of animal sounds coordinated with their animatronics and thunder sounds coordinated with the thunder and lightning storm.

**Mechanical machines** as a sensory stimulant are any additional mechanical machines that enhance the atmosphere of a setting. Examples include but are not limited to fog machines, mist makers, and/or fans. Specific examples include Benihana's use of a fog machine in the central garden/koi pond.

#### D.E.M.O. Detail

**Scale manipulation** as a D.E.M.O. detail is the intentional manipulation of the scale of an existing object by either making it larger or smaller than actual size. Specific examples include Kahunaville's scale manipulation of flowers and

foliage on the ceiling and façade and rumjungles enlarging the size of two bongo drums that sit at the end of the bar.

**Natural elements** as a D.E.M.O. detail are the use of natural elements in their natural state. Examples include but are not limited to wood, stone as rocks or boulders or even tile, or fire, such as a fire place or other form of designed detail using fire. Specific examples include Olio's and Sawtooth Grill's use of a fire place.

**Life size reproductions** as a D.E.M.O. detail are details designed to be a life size replica of an existing form or space. Specific examples include Moongates reproduction of a Chinese courtyard and Sawtooth Grill's reproduction of a log cabin porch setting at their entry.

Appendix C:  
Restaurant Case Study Checklist

Restaurant Checklist

Date\_\_\_\_\_

Time\_\_\_\_\_

Name\_\_\_\_\_

Address\_\_\_\_\_

Location\_\_\_\_\_

Phone\_\_\_\_\_

Fax\_\_\_\_\_

Manager/Owner/Supervisor\_\_\_\_\_

Designed by\_\_\_\_\_

Address\_\_\_\_\_

Phone\_\_\_\_\_

Fax\_\_\_\_\_

Contact\_\_\_\_\_

Theme\_\_\_\_\_

Opened\_\_\_\_\_

Notes on discussion with Manager/Owner/Supervisor:

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Entry Measurements

Length \_\_\_\_\_  
Width \_\_\_\_\_  
Height \_\_\_\_\_  
Other \_\_\_\_\_

Notes:

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Is there any focal points or special perspectives upon entry?

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Sketches:

**Sequence of Spaces**

**Volume/Scale**

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

How are the spaces divided?

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**Additional Spaces**

Bar \_\_\_\_\_

Gift Shop \_\_\_\_\_

Ride \_\_\_\_\_

Other Attraction \_\_\_\_\_ If so, what: \_\_\_\_\_

Other \_\_\_\_\_ If so, what: \_\_\_\_\_

**Ceiling Heights/Colors/Effects:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Notes on Ceiling Heights

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Flooring**

What type is used where?

Entry \_\_\_\_\_

Foyer \_\_\_\_\_

Circulation \_\_\_\_\_

Dining \_\_\_\_\_

Bar \_\_\_\_\_

Gift Shop \_\_\_\_\_

Other \_\_\_\_\_

Notes on Flooring

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Lighting**

Used throughout the space:      Ambient              Focal              Task              Other

Lumens:

Outside entry              \_\_\_\_\_

Entry                              \_\_\_\_\_

Circulation              \_\_\_\_\_      location of circulation \_\_\_\_\_

Bar                                      \_\_\_\_\_

Central Dinner table      \_\_\_\_\_

Perimeter table              \_\_\_\_\_

Furthest Point from Entry      \_\_\_\_\_      Approx. feet      \_\_\_\_\_

Restroom                              \_\_\_\_\_

Other Spaces (gift shop, etc.)      \_\_\_\_\_      what space? \_\_\_\_\_

Notes on Lumens:

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**Technology**

Music (see sounds) \_\_\_\_\_

Animatronics \_\_\_\_\_

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TV/Video \_\_\_\_\_

Lazer/Light Effect \_\_\_\_\_

Other \_\_\_\_\_

Notes on Technology:

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**Sounds**

Noise Level:

Low                      Medium                      High

Type of Noise:

Conversation                      Background Music                      White Noise                      Other \_\_\_\_\_  
Type \_\_\_\_\_                      Type \_\_\_\_\_                      Type \_\_\_\_\_

Notes on Sounds:

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**Cuisine**

Type                      \_\_\_\_\_  
Meal                      \_\_\_\_\_  
Quality                      \_\_\_\_\_  
Price range                      \_\_\_\_\_

Notes on cuisine:

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**Restroom**

Type of Experience:

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**Other Features (notes and drawings)**

Notes: (Ex.: Aquariums, stages, displays, etc.)

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Was the space interacting with customers?

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Do architectural elements have any historical qualities?

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Analyzation of any abstract elements.

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What words come to mind?

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What feelings does the space provoke?

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Where did I want to be?

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Where there any perspectives within the space while circulating or dining?

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Quick sketch of floor plan, perspectives, other