

RESTAURANT INTYPES:  
CONTEMPORARY INTERIOR DESIGN  
AND THEORY STUDY

A Thesis

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Master of Arts

by

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## ABSTRACT

The focus of this thesis research is the identification, development and naming of a series of archetypical practices for restaurant designs for the on-going Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 this project creates a typology of contemporary design practices that are derived from reiterative historical designs that span time and style and cross cultural boundaries. Research regarding designing of restaurant spaces in terms of creating spatial experiences through interior design elements hardly exists, whereas numerous books featuring “hip restaurants” or restaurants designed by celebrity architects or designers abound. This thesis developed theoretical studies based on restaurant design from those examples that have been recognized and published in significant architectural and interior design trade journals.

Previous graduate students have developed Intypes for other practice types, including retail store, art museum, boutique hotel, as well as elements, such as materials. However, the body of knowledge being developed by the Intypes project lacked practices about restaurant design, one of the major hospitality practice areas. This thesis resulted in the development of fourteen Restaurant Intypes according to color schemes, seating arrangements, display aesthetics, lighting strategies, wall treatments, and materials. These Intypes are identified and classified based on a comprehensive survey of contemporary trade magazines and scholarly articles, secondary sources, and site visits of significant recently completed restaurant interiors. Each typology was developed by describing their characteristic qualities, and tracing its reiterations back historically.

The Restaurant Intypes developed in this study will be uploaded to the new Inypes website—[Intypes.Cornell.edu](http://Intypes.Cornell.edu)—a web-based research and teaching site that makes design history and contemporary practice accessible to academics, professionals and students. The web site will open in June 2009 as a free site.

## BIOGRAPHICAL SKETCH



Soomin Cho received a Bachelor of Science degree in May 2007 from Cornell University of Ithaca, NY. At Cornell, she studied interior design within the department of Design and Environmental Analysis.

For my family,  
For their endless support

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## **Chapter One [Basis for the Study]**

### **1.1 The Study**

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The focus of this thesis research is the development of a series of Restaurant archetypes for the on-going Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 this project creates a typology of contemporary design practices that are derived from reiterative historical designs that span time and style and cross cultural boundaries. Research regarding designing of restaurant spaces in terms of creating spatial experiences through interior design elements hardly exists whereas numerous books featuring “hip restaurants” or restaurants designed by celebrity architects or designers abound. This thesis developed theoretical studies based on restaurant design from those examples that have been recognized and published in significant architectural and interior design trade journals.

### **1.2 Importance of the Study**

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#### Introduction

Along with clothing and shelter, food is one of the three basic necessities that human beings need in order to live. Although food was considered only as a mean of survival during long periods of human history, people have been demanding more sophisticated food and a food culture has emerged. Beginning in the 20th century ethnic cuisine from all continents, gourmet foods, organic and home-grown foods and food art reflect how far food has evolved from fare that fulfills hunger. Within a food culture, restaurants became more than just a place to eat. The author of *Café & Restaurant Design*, Joachim Fischer, believes that “in the 21<sup>st</sup> century, eating out has as much to

do with entertainment as with food.”<sup>1</sup> Guests who are willing to go to an expensive restaurant expect high quality food, five-star hotel quality service, high-end design features and an elegant dining experience. People go to restaurants to see and to be seen and to become part of the idea of the place.<sup>2</sup>

A restaurant is often compared to a theatre, an analogy deemed appropriate by Lorraine Farrelly, the author of *Bar and Restaurant Interior Structures*. She argues that a restaurant is a function-based activity. Cooking is carried out “back stage” in a sanitized, controlled environment. Front-stage, or what Farrelly calls the “arena” is meant for entertainment. There the product is beautifully and carefully presented in a pleasant non-functional environment that is formal in terms of both of its layout and of the social codes that control it.<sup>3</sup> The function of each space is distinct; therefore, Farrelly believes that the design of each space should be clearly identified.

A house analogy is also useful in defining the separate functions of a restaurant. Regardless of its setting, the kitchen is referred to as “back of the house,” the non-public space that includes the preparation area. Obviously, the “front of the house” is the dining room that increasingly serves as an entertainment area. This relationship between front and back is hierarchical, a structure that has existed historically. In houses from Palladian villas forward, servant spaces such as kitchens and bathrooms were hidden; the “served” spaces, dining room and sitting room, were celebrated areas, large and theatrical in terms of space and decoration.<sup>4</sup> Dissolution of this hierarchy is

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<sup>1</sup> Joachim Fischer and Martin Nicholas Kunz, *Café & Restaurant Design* (Kempen, New York: teNeues Verlag GmbH, 2007), 8.

<sup>2</sup> Lorraine Farrelly, *Bar and Restaurant Interior Structures* (Chichester, England: Wiley-Academy, 2003), 12.

<sup>3</sup> Farrelly, *Bar and Restaurant Interior Structures*, 10.

<sup>4</sup> Farrelly, *Bar and Restaurant Interior Structures*, 10.

also evident in both home and restaurant design. As the cultural process and home dining room locations change, so do the trends in restaurant design.

### **1.2.1 A Brief Overview of Restaurant Design**

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Beginning with the grand banquets of Greek and Roman times, eating with others in public has been associated with entertainment and the performing arts such as music and dance. The Greeks and Romans reclined on chairs and couches to eat, a tradition that Christians forbade for moral reasons. In 16<sup>th</sup> century London, “hot nourishing meals and ready-to-eat foods were provided by inns, ale-houses and cookshops, the forerunners of modern hotels, restaurants, pubs and snack bars. For many Londoners the Livery Company Hall was an important venue for convivial dining and corporate entertaining.”<sup>5</sup>

The term restaurant, a mid-18<sup>th</sup> century French invention, was documented in 1826 by gastronome Jean-Anthelme Brillat-Savarin in *The Physiology of Taste*.<sup>6</sup> Until well after the middle of the 19<sup>th</sup> century, restaurants remained an almost exclusively Parisian phenomenon, one rarely encountered outside the French capital. American and English travelers marveled at Paris restaurants, finding them “most peculiar” and “most remarkable.”<sup>7</sup>

London quickly followed Paris fashion, and during the 18<sup>th</sup> century the general emphasis on pleasure changed the whole attitude of eating out in London to follow the

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<sup>5</sup> Edwina Erhman, Hazel Forsyth, Jacqui Pearce, et al, *London Eats Out: 500 Years of Capital Dining* (London: Philip Wilson, 1999), 60-72.

<sup>6</sup> Bethan Ryder, *Restaurant Design* (New York: Abbeville Press, 2004), 7.

<sup>7</sup> Rebecca Spang, *The Invention of the Restaurant: Paris and Modern Gastronomic Culture* (Cambridge, Mass.: Harvard University Press, 2000), 34-63.

social phenomena of spending money on fashion, leisure and entertainment. At this stage, design, or at least comfort, became one of the advertised attractions.<sup>8</sup> During the 19<sup>th</sup> century, after the Revolution in France, restaurants became relatively democratized, and elaborate restaurants were increasingly accessible. Hotels in London and New York reiterated restaurants as grand establishments offering entertainment.<sup>9</sup>

During the 20<sup>th</sup> century dining out became an ordinary and familiar experience in many cultures. In the United States, inexpensive lunch rooms, city diners, small town cafes and fast food restaurants became increasingly popular. In the same period, restaurant development continued toward grandiose interiors. The “open kitchen” or “display kitchen” emerged in the late 1970s as a departure from the strict division between kitchen and dining. Their significance is that the functioning of the kitchen is within view of the customer.<sup>10</sup>

The idea of an open kitchen emerged from traditional American diners. In diners patrons sit on counter stools to order and eat the dishes while they watch the cooking process. When fast food businesses started in the 1940s the production open kitchen expanded into another type of restaurant. Open kitchens are well suited to quality, service, cleanliness (QSC) mandate of fast-food restaurants; when the kitchen is in full view of the customers, production and service workers are compelled to keep it clean and properly handle food products.<sup>11</sup> Today, the open kitchen is integral to many restaurant types. Guests are willing to pay a premium for the privilege of sitting at the

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<sup>8</sup> Ryder, *Restaurant Design*, 9.

<sup>9</sup> Ryder, *Restaurant Design*, 10.

<sup>10</sup> Regina S. Baraban and Joseph F. Durocher, *Successful Restaurant Design* (New York, N.Y.: John Wiley & Sons, 2001), 160-161.

<sup>11</sup> Baraban and Durocher, *Successful Restaurant Design*, 161-162.

chef's table – cooking as a performance art is the concept of open kitchen.

### **1.2.2 Importance of Archetypical Practices in Restaurant Design**

The hospitality industry accounts for a large market share of interior design and architectural services. A 1997 article in *World Architecture* estimated 80,000 restaurants in Tokyo; 15,000 in New York and 10,000 in London.<sup>12</sup>

Compared to other practice types, the hospitality industry is subject to more frequent interior renovations than other types, such as the workplace or residential design. Because restaurants serve as entertainment destinations, many advertise themselves as styled or themed in some manner. These thematic trends grow old in five to seven years, and restaurants reinvent themselves—“seemingly subject to the dictates of high fashion in Paris, Milan or New York. Each season brings new references, interpretations, suggestions. Nothing is fixed.”<sup>13</sup>

Restaurants are now tourist destinations, particularly in large international cities. In the early part of the 21<sup>st</sup> century Las Vegas, Nevada also became known for cutting edge designs from firms, such as Yabu Pushelburg. Las Vegas restaurant designers in the 2000 to 2008 period employed high-end materials and avant-garde, “over-the-top” designs, worthy of Las Vegas casinos, hotels and resorts.

Books about restaurant design abound but none use typology of design practices as a methodological approach. Most books list recently designed restaurants and show

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<sup>12</sup> *World Architecture* 60 (Oct. 1997): 132-139.

<sup>13</sup> Farrelly, *Bar and Restaurant Interior Structures*, 17.

pictures and floor plans of the space, but none of them analytically examine design elements. This thesis adds archetypal practices of restaurant design to the expanding and continuous development of the Intypes (Interior Archetypes) Research and Teaching Project.

### **1.3 The Intypes (Interior Archetypes) Research and Teaching Project**

The Intypes (Interior Archetypes) Research and Teaching Project at Cornell University creates a typology of contemporary interior design practices that are derived from reiterative historical designs that span time and style and cross cultural boundaries. The argument for the significance of a typology of historic and contemporary interior design practices is based on eleven years of experiments that has already produced approximately seventy-five archetypes developed by the principal investigators and graduate students. Intypes identify contemporary design practices that have not been named, thereby providing designers with an interior-specific, history and contemporary design vocabulary. The project also offers an innovative approach to further design criticism and design sustainability. The Intypes Project produces a new knowledge base for the creative dimension of design. It is the first project of its kind to assemble contemporary design theory in a searchable database using primary source imagery. The key deliverable is its web site—[www.intypes.cornell.edu](http://www.intypes.cornell.edu).<sup>14</sup>

Intypes represent ideal examples of a historical and culturally determined practice of design internationally; identify contemporary design practices that have not been

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<sup>14</sup> This description of the Intype Project is quoted from the web site's description and derived from Jan Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," *Journal of Interior Design* 32, no. 3 (2007): 56. See <http://new.designexchange.cornell.edu>.

named; provide designers with an interior-specific, history-specific, contemporary design-specific vocabulary; provide a new knowledge base for the creative dimension of design; and offer an innovative approach to further design criticism and sustainability studies.<sup>15</sup>

There are few research studies that examine how restaurant interiors have been designed in terms of creating spatial experiences through color, display aesthetic, lighting, material, seating arrangement and spatial composition. There are no interpretive works or theoretical studies that have been written about interior design precedents for contemporary restaurant design.<sup>16</sup>

Contemporary design should be examined in ways other than style. The premise is that contemporary interior design practices have historical underpinnings that can be examined as a series of traits, suggesting continuities and sequences within the practice of restaurant design. This study will examine restaurant interior environments by summarizing discourses about patterns, typologies, practices and/or paradigms in contemporary design usage and provide a comprehensive argument about various precedents in restaurant design. This research is an original theoretical study for interior design. It is systematic and comprehensive and explores primary source material from trade journals. No scholar has published a critical survey of this trade literature.<sup>17</sup>

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<sup>15</sup> Jennings, "A Case for a Typology of Design," 48.

<sup>16</sup> Jennings, "A Case for a Typology of Design," 49.

<sup>17</sup> Jennings, "A Case for a Typology of Design," 48-50.



## **1.4 Methodological Approaches and Protocol**

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The Intypes Project's methodological structure produces the first typology of interior design—a grouping of design productions in which some inherent characteristics make them similar. Initially, the project derives types from the published work of designers. To discover that body of knowledge the principal investigator and graduate student researchers undertake seven different approaches:

- 1) A content review and analysis of approximately 1,100 issues of trade magazines (primary sources) and secondary source materials. Research begins with tracing a series of design practices by conducting content surveys in primary sources, such as *Interior Design*, *Architectural Record* and *Hospitality Design*.
- 2) Identifying composites of traits that typify (through time) a dominant characteristic that has been used repeatedly by designers as interior architecture or design;
- 3) Isolating these traits by naming and defining them and illustrating examples chronologically;
- 4) Preliminary development and proposal (draft stage) of specific Intypes;
- 5) On-site field studies to various cities to test the Intypes developed from photographs in trade magazines against built projects;
- 6) Revising the Intypes based on observational evidence;
- 7) Developing the Intypes in the web-based format.<sup>18</sup>

The methodological approach of the thesis is historical, theoretical, and critical. Thinking about design precedents as a continuum, or a series of replications, owes much to George Kubler's *The Shape of Time*. Kubler believes that every important

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<sup>18</sup> Jennings, "A Case for a Typology of Design," 53-55.

work can be regarded both as historical event and as a hard-won solution to some problem. To him, every solution links to a problem to which there have been other solutions. As the solutions accumulate, a conception of a sequence forms. The boundaries of a sequence are marked out by the linked solutions describing early and late stages of effort upon a problem. In the long run, a sequence may serve as scaffolding for new design.<sup>19</sup> Other theorists, such as Robert Maxwell approach design history similarly. According to Maxwell, the dialectic of the new and old is a complex one, “for within the new there is something of the old, which precisely renders the new recognizable; and within the old the new is already pregnant.”<sup>20</sup>

The structure of Kubler and Maxwell’s methodological approach proves useful for modeling interior design precedents. Some sequences of historical or theoretical solutions may come and go over time but many become so powerful that they represent continuity. The Archetypes become the basis for understanding the relationship between contemporary design and historic precedents in interior design.<sup>21</sup>

An Intypes researcher may begin looking for design traits historically, moving to present, or examining traits from the present backwards. I used the latter approach, beginning with contemporary interiors and tracing them back in time. Initial image groupings went through many transformations throughout the process. The images collected either reinforced earlier hypotheses or led to the shifting, combining, and discarding of others. The restaurant research produced several elements categories,

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<sup>19</sup> George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven, Conn.: Yale University Press, 1962), 31-82 in Jennings, “A Case for a Typology of Design,” 49.

<sup>20</sup> Robert Maxwell, *Polemics. The Two Way Stretch: Modernism: Tradition and Innovation* (London: Academy Editions, 1996), 12 in Jennings, “A Case for a Typology of Design,” 48-68.

<sup>21</sup> Jan Jennings, “Dialectic of New and Old: Theory Investigations in Studio Design,” *Interiors and Sources* (March 2003): 74-77.

such as lighting, spatial arrangement, display aesthetics, and color.

#### **1.4.1 Analysis of Restaurant Design in Trade Literature from 1940 to 2008**

Research began with tracing a series of design practices by conducting content surveys in primary sources, such as *Interior Design*, *Architectural Record* and *Hospitality Design* from 1940 to the present. *Interior Design* and *Architectural Record* were the most comprehensive trade magazines in terms of examining the evolution of restaurant interiors. *Interiors* and *Hospitality Design* were predominately photographic with few textual explanations. Approximately 850 issues of *Interior Design*, 320 issues of *Architectural Record*, 460 issues of *Interiors*, and 80 issues of *Hospitality Design* were reviewed. They offered detailed information on design practice in restaurants throughout time, as well as providing significant evidences of recurrences of traits and design trends.

The analysis of trade magazines was compared with secondary sources, such as trade books from the same period. These books were largely photographic works that contained few critical or interpretive treatments. Trade books, such as *World Restaurants and Bars* by Kei Murakami, provided many photographic images with little discussion on design features. Books such as *Bar and Restaurant Interior Structure* and *Restaurant and Café Design*, helped me examine the relationship between design elements and overall spaces, and how details contribute to the overall spatial experience.

The literature review was most productive at the primary source level, because the photographs from these sources contributed to constructing a typological category of

common traits, as well as the establishment of chronological sequences.

Examination methods used to establish the identification and development of an Intype included analysis of photographs, interpretive sketches, descriptive documentation analysis, and charting a timeline.

Naming the Intypes is one of the most important parts of the research process. Intype names must mean something to those who recollect them. Cornell interior design and theatre lighting design students spontaneously recall most of the terms, because they are mnemonic. Naming often evokes human characteristics or behaviors. The intype Naked, effectively describes not just the aesthetic of some boutique hotels, but how one feels in a space without walls (or glass walls) dividing bathroom from bedroom. Lonely Couple describes the generations' old practice of isolating a pair of chairs in proximity of a conversational grouping. When an intype term is used without explanation or translation or gloss, it is considered an accepted part of design language. A designer in one of Gensler's offices reports that when she uses an Intype in a discussion, she hears the term being used later and in new contexts by her colleagues.<sup>22</sup>

In March 2008 I conducted field studies in Las Vegas, because so many Las Vegas restaurant designs had been published in design trade magazines. I visited restaurants in large hotels on the strip, concentrating on the MGM Grand's Shibuya and Fiamma Trattoria (Yabu Pushelberg); Bellagio's FIN (Yabu Pushelberg) and STACK (LIGHT Group); Caesar's Palace's Bradley Ogden (Engstrom Design Group); and Mandalay Bay Hotel and Casino's MIX (Patrick Jouin) and Stripsteak (Super Potato). There I

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<sup>22</sup> Jan Jennings, interviewed by author (Ithaca, NY), Oct. 2007.

photographically documented Intypes in restaurants. My field study confirmed the traits that I had developed from print sources.

For the web site, each Intype includes a definition, a graphic icon representing the Intype, the narrative description taken directly from the thesis, and an image gallery representing chronological sequences. The research is available to be used in various ways for a variety of people.

#### **1.4.2 Restaurant Designers**

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Content analysis of interior design and architecture trade magazines revealed the importance of internationally recognized restaurant designers and firms, such as Tony Chi (New York City), Adam Tihany (New York City); Jeffrey Beers (New York City) and Yabu Pushelburg (Toronto and New York City). These designers created high-end single and multiple restaurants. Researcher Jie Huang defined these categories thusly: “High-end singles are stand-alone entities that are usually superior in all aspects. High-end multiples are restaurants that were once successful single entities, which have expanded to a few more locations while retaining their unique dishes and environments.”<sup>23</sup>

Jeffrey Beers International, established in 1986, designed China Grill (Las Vegas), Fiamma (New York City), Japonais (Chicago), and OHO (New York City). Beers believes that successful restaurant designs should be entertaining, creating a festive and celebratory atmosphere. To Beers, these designs have elements that support,

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<sup>23</sup> Jie Huang, “A Critique of Contemporary Chinese Restaurants” (Cornell University, M.A. 2002), 19.

enhance, and embrace the food concept and operational component.<sup>24</sup>

Tony Chi founded his New York design firm, Tony Chi & Associates in 1984; Chi has been in high demand across the globe with his signature restaurants from New York to Singapore. He has designed upwards of 500 to 600 restaurants, including the popular Aqua (Las Vegas) and Harley-Davidson Café (New York City). Chi influenced designers to consider a restaurant as a work of art that also functioned well.

In 1999 Adam Tihany, an internationally known hospitality designer, published *Tihany Design*, a 300-page tome of designs such as the restaurant Spago Chicago. In an integrated design approach, Tihany designs the architecture, interior design, graphics, furniture, and tableware design himself. Since 1993, Tihany conceived seven Las Vegas restaurants, including Aureole at the Mandalay Bay. He also designed Cravings, the all-you-can-eat buffet at The Mirage.

## **1.5 Summary of Restaurant Intypes**


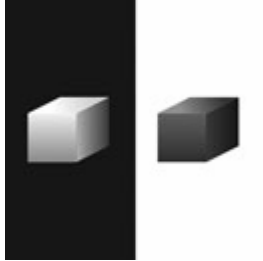
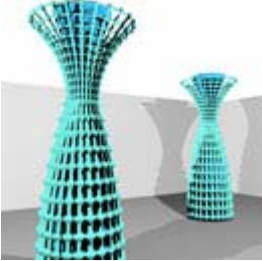




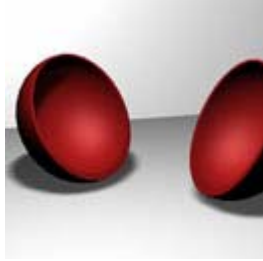
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From this research twelve Restaurant Intypes were developed. Initially I proposed twenty-four restaurant types, but discarded half, because historical evidence proved too weak or too elusive. Two of these discards, Waterfall and Wavy, are included in this thesis in the hope that others may use the research to develop them further. These twelve Intypes will be uploaded on the [intypes.cornell.edu](http://intypes.cornell.edu) website for dissemination.





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<sup>24</sup> Baraban and Durocher, *Successful Restaurant Design*, 264.

**Table 1. Restaurant Intypes**

<p><b>Billboard</b> describes a treatment for an entire planar surface as a blank canvas for art, text, graffiti or photography. In some cases Billboard encompasses more than one plane.</p>		<p><b>Black White</b> describes an interior space that is limited to a black white palette for the floor, wall, ceiling planes and for furnishings.</p>	
<p><b>Dressed Column</b> describes structural or non-structural columns that are “dressed” by decorative or ornamental means; altogether the columns act as multiple repetitious showcase features.</p>		<p><b>Exaggerate</b> is a display aesthetic in which the size of an object is over-scaled to dramatize the spatial experience.</p>	
<p><b>Padded Perimeter</b> is a long upholstered banquette back that encompasses one or more walls of a restaurant, in effect, acting as a low three-dimensional wall.</p>		<p><b>Pendant Play</b> describes the intentional articulation of the ceiling plane with a multitude of lighting fixtures to create a spatial event.</p>	
<p><b>Perforate</b> is a regular pattern of consistently shaped and spaced holes that have been cut into a material.</p>		<p><b>Pouch</b> is an oval- or round-shaped lounge chair that provides an all-enclosing form for the human body.</p>	




**Table 1. (Continued)**

<p><b>Red Room</b>          one of the oldest European archetypes, is a room in which all walls are rendered in a monochromatic red, a technique often used to create contrast and autonomy between one room and another.</p>		<p><b>Soft Room</b>          is a space enclosed on two or more of its sides with soft hanging materials, typically draped textile, instead of solid walls. Soft walls provide a supple complement to rigid architectural elements.</p>	
<p><b>White Out</b>          describes a space in which all planar surfaces (wall, ceiling, floor), as well as furnishings and furniture are a bleached, bright white.</p>		<p><b>Wunderkammer</b>          describes an historic installation aesthetic in which entire walls or ceilings were covered by a multitude of artifacts arranged by taxonomy. Contemporarily, the term refers to assemblages that cover entire interior planes of related or disparate objects.</p>	

Three of the Intypes that could not be fully developed include Double Decker, Wavy and Waterfall. These may yet prove to be archetypical practices in other practice types. Wavy and Waterfall were compelling, but in restaurant use they were initiated by Yabu Pushelberg in 2000. Double Decker was dropped from development, because there was not a preponderance of evidence of its use in restaurants.



**Table 2. Practices Not Developed Due to Lack of Historical Evidence**

<p><b>Double Decker</b> describes the dining space on the mezzanine, as well as the space below the mezzanine.</p>	
<p><b>Wavy</b> describes a three-dimensional wall or ceiling treatment that creates an irregular wavy pattern.</p>	
<p><b>Waterfall</b></p>	

Examining the results of the research by interior elements, at least one archetypical practice was developed for each element category with the exception of circulation and view. About one-third of the Restaurant Intypes is categorized as furnishings—exaggerate, padded perimeter and pouch.

**Table 3. Archetypical Interior Design Practices in Restaurants by Element**

element	intype	intype	intype
circulation			
color	black white	red room	white out
display system	dressed column	<i>wunderkammer</i>	
furnishing	exaggerate	padded perimeter	pouch
lighting	pendant play		
material	perforate		
seating arrangement	padded perimeter		
space	red room	soft wall	

**Table 3. (Continued)**

<b>wall</b>	billboard	padded perimeter	
<b>view</b>			

Of the twelve restaurant Intypes, five of these appear in other practice types. It is not a surprise that the other practice types fall under the hospitality umbrella. The Intype, Soft Room, is the only restaurant Intype that is also prevalent in two additional practice types, boutique hotels and houses.

**Table 4. Restaurant Intypes That Occur in Other Practice Types**

<b>intype</b>	<b>practice type</b>	<b>practice type</b>	<b>practice type</b>
<b>Billboard</b>	restaurant	boutique hotel	
<b>Black White</b>	restaurant	resort & spa	
<b>Dressed Column</b>	restaurant		
<b>Exaggerate</b>	restaurant		
<b>Padded Perimeter</b>	restaurant		
<b>Pendant Play</b>	restaurant		
<b>Perforate</b>	restaurant		
<b>Pouch</b>	restaurant		
<b>Red Room</b>	restaurant		
<b>Soft Room</b>	restaurant	boutique hotel	house
<b>White Out</b>	restaurant	resort & spa	
<b>Wunderkammer</b>	restaurant	art museum	

## **Chapter Two [Restaurant Intypes]**

Each Intype defines a theoretical concept relating to the restaurant environment and traces the element through several historic time periods. Each Intype was analyzed as a separate entity, and also compared with previously identified Intypes to examine the relationships among different areas of design practices and interior design typologies.

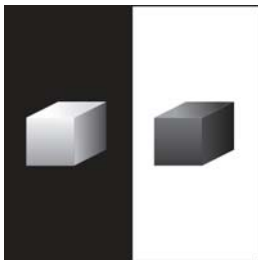
### **2.1 COLOR**

#### **2.1.1 Black | White**

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##### **intype**

Black | White



##### **elements**

Color

**definition**

Black | White describes an interior space that is limited to a black and white palette for the floor, wall, ceiling planes and furnishings. In many instances Black | White is accented with one color.

**application definition**

Black | white in restaurant interiors refers to the extensive use of a black and white scheme, although in the 21<sup>st</sup> century, black is sometimes a dark chocolate. An accent color is sometimes achieved with lighting.

**description**

Historically Black | White has been used cross-culturally in several periods and by various designers to produce high-contrast interiors, especially for restaurants.

Charles Rennie Mackintosh, a Scottish architect, designer, and artist, produced several black and white interiors. For the interior of his most important building, the Glasgow School of Art (1896-1909) Mackintosh used simple materials like timber and masonry constructional elements set off by unusual furniture and details of lighting and metalwork.<sup>25</sup> Color is a very prominent feature in the interior spaces of the School. Most of the furniture is painted dark or black and the floors and ceilings are usually white. The combination of black and white, with Mackintosh's geometric lines, make the interior spaces rectilinear, but with sensuous details. Mackintosh's Tea Rooms are also good examples of the juxtaposition of black and white colors with delicate details. (Figures 2.1.1.A & B)

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<sup>25</sup> John Pile, *A History of Interior Design* (Hoboken, N.J.: J. Wiley & Sons, 2005), 275.



**Figure 2.1.1.A**



**Figure 2.1.1.A**

**Figure 2.1.1.A**

Director's Room, Glasgow School of Art [1896-1909] Charles Rennie Mackintosh; Glasgow, Scotland

PhotoCrd: Glasgow Museums

PublicationCrd: Wendy Kaplan, *Charles Rennie Mackintosh* (Glasgow: Glasgow Museums & New York: Abbeville Press, 1996), 160.

**Figure 2.1.1.B**

Ladies' Luncheon Room, Ingram Street Tea Rooms [1896-1909] Charles Rennie Mackintosh; Reconstructed by Glasgow Museums; Glasgow, Scotland

PhotoCrd: Glasgow Museums.

PublicationCrd: Wendy Kaplan, *Charles Rennie Mackintosh* (Glasgow: Glasgow Museums & New York: Abbeville Press, 1996), 192.

The American decorator, Dorothy Draper, invented in 1923 what she called a “Modern-Baroque” style, fusing exaggerated ornament and vibrant, bright colors in never-before-seen combinations, such as aubergine and pink with a splash of chartreuse and a touch of turquoise blue. One of her favorite palettes was dull white and shiny black, a combination that became her signature, particularly for a harlequin floor. For the complete remodel of the Hampshire House apartment hotel on Central Park South in New York City, Draper added “bold 2-foot-square black and white marble floors, lavish wall reliefs and sconces that rendered the Baroque style of Grinling Gibbons in overscaled plaster and massive double doors surrounded by glass frames”. In designing the interiors of the Drake Hotel in Chicago, Draper added dramatic effects using the color scheme of camellia pink, green and black for finishes and furniture. Dining chairs were upholstered in white leather with fuchsia-colored

veins, as if they were made of marble. Although Draper died in 1969, her firm, Dorothy Draper and Company, continues to draw on her color schemes. In 1991 the company executed a McDonald's restaurant in Ontario, California using black and white for floor, wall and ceiling planes, as well as furniture.<sup>26</sup> (Figures 2.1.1.C&D)



**Figure 2.1.1.C**



**Figure 2.1.1.C**

**Figure 2.1.1.C**

Greenbrier Hotel [1948] Dorothy Draper & Company Inc.; West Virginia  
 PhotoCrd: Carleton Varney, *In the pink: Dorothy Draper, America's most fabulous decorator* (New York, NY: Pointed Leaf Press, 2006), 17.

**Figure 2.1.1.D**

Dining Area, McDonald's restaurant [1991] Dorothy Draper & Company Inc.; Ontario, California  
 PhotoCrd: Dorothy Draper & Company Inc., <http://www.dorothydraper.com/dd.htm>

For the Restaurant Chikuyoutei (1989) in Tokyo, Izue Kan Architect and Associates employed a Black | White scheme in homage to the Sukiya style tea ceremony, a traditional Japanese architecture requiring minimal materials and colors. Kan transformed traditional elements into new shapes, introducing a westernized dining table and chairs in black and white. Wall and ceiling planes are finished with black and white industrialized construction materials. Black and dark grays substitute for the traditional use of a yellowish terra-cotta. White polished surfaces produce light

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<sup>26</sup> Donald Albrecht, *The High Style of Dorothy Draper: Exhibition Catalog of the Museum of the City of New York* (New York: Museum of the City of New York and Pointed Leaf Press, 2006), 37, 38, 42, 60; Dorothy Draper & Company Inc., "Dorothy Draper," Dorothy Draper Company Inc, <http://www.dorothydraper.com/dd.htm>.

reflections.<sup>27</sup> (Figures 2.1.1.E&F)



**Figure 2.1.1.E & F**

Western Style Room 4, Restaurant Chikuyoutei [1989] Izue Kan Architect & Associates; Tokyo, Japan

PhotoCrd: Murai Osamu

PublicationCrd: Saitoh Hideo and Joao Rodolfo Stroeter, *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 37.

Contemporary restaurants, such as Almerigo Hotel's restaurant (2006) in Alicante, Spain, began as a preservation project. The designer, Elvira Blanco, was challenged to keep the historic interior and to also render it modern. Blanco preserved the original stone and ogival arches. She created a clean, minimalist interior environment of white marble and plastered walls contrasted with dark oak wood and leather, creating in effect a black and white restaurant.<sup>28</sup> (Figures 2.1.1.G)



**Figure 2.1.1.G**

Restaurant in Almerigo Hotel [2006] VOA Associates, Alicante, Spain

PhotoCrd: Hospes Hotel

PublicationCrd: Stacy Shoemaker, "Divine Inspiration," *Hospitality Design* 28, no. 1 (Jan./Feb. 2006): 66.

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<sup>27</sup> Saitoh Hideo and Joao Rodolfo Stroeter, *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 32.

<sup>28</sup> Stacy Shoemaker, "Divine Inspiration," *Hospitality Design* 28, no. 1 (Jan./Feb. 2006): 64-69.

The designers of the Blueprint restaurant (2007) in Chicago executed a casual dining room and bar area in a dark and white palette using shiny and glossy materials— plastic laminate for tables and chairs, a corrugated glass partition and leather banquettes. Reflections from glass doors and partitions, as well as the polished surfaces of furniture, dramatize the color contrasts. Playing on the restaurant’s name, Blueprint, and its location in the Merchandise Mart, the accent color is cobalt blue.<sup>29</sup>



**Figure 2.1.1.H**

Private Dining Room & Communal Dining Area, Blueprint [2007] VOA Associates; Merchandise Mart, Chicago  
Project Team: Don Dorsch, Ewa Kolacz, Ed Maczka, Jennifer Eng  
PhotoCrd: Nick Merrick/Hedrich Blessing  
PublicationCrd: Bradley Lincoln, “Dining in Style,” *Interior Design* 78, no. 12 (Oct. 2007): 288.

Lighting is an important factor when using two colors that have only values, but no hues. The color or intensity of lighting can turn into an inviting place or a threatening place. “Black or near-black walls close in on you like the night. They can suggest intimacy, enclosure, mystery, seduction, or may be considered threatening or depressing unless relieved by contrast of lost of windows. Whites with no transition ingredient to soften its impact or to relate it to other colors, to people, or to the environment, it is neutral, bold, assertive, and inclined toward coldness. At full strength pure white makes an extremely strong statement, and provides value contrast

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<sup>29</sup> Bradley Lincoln, “Dining in Style,” *Interior Design* 78, no. 12 (Oct. 2007): 284-289.



with other colors.”<sup>30</sup>

Limited colors of interior finishes and furnishings make lighting effects more dramatic. In recent years, due to the development of LED light and other advanced technologies, hundreds of different lighting solutions can be installed in restaurants. Restaurant Veil (2006) in Seattle, designed by Arai Jackson Ellison Murakami, is a dark and white space whose ceilings are treated a wash of pink gelled fluorescent lighting,<sup>31</sup> the color scheme a contemporary take on Dorothy Draper. (Figure 2.1.1.I)



**Figure 2.1.1.I**

Veil [2006] Arai Jackson Ellison Murakami, Seattle

PhotoCrd: Benjamin Benschneider

PublicationCrd: John Peter Radulski, “Veil,” *Architectural Record* 194, no. 6 (June 2006): 311.

Black | White as a scheme for restaurant interiors emerges in the design trade magazines in the 1980 decade, and it has remained strong throughout the end of the 20<sup>th</sup> century. The image sequence illustrates reiterations of hard-edged industrial aesthetics, as well as historic preservation rehabilitation projects. In the 21<sup>st</sup> century Black | White has become lighter, the ratio of white is larger than black.

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<sup>30</sup> Mary C. Miller, *Color for Interior Architecture* (New York: J. Wiley, 1997), 105-109.

<sup>31</sup> John Peter Radulski, “Veil,” *Architectural Record* 194, no. 6 (June 2006), 310-312.



Figure 2.1.1.J Photographic Timeline Black|White

Figure 2.1.1.J (Continued)

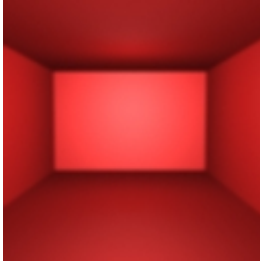
1896-1909		1980		1987			
<p>Wendy Kaplan, <i>Charles Rennie Mackintosh</i> (Glasgow: Glasgow Museums &amp; New York: Abbeville Press, 1996), 192.</p>		<p>Geroge's [1980] Chicago Art &amp; Architecture; Chicago, IL in Richard W. Planck, "Undulating Rhythm," <i>Interior Design</i> 51, no. 12 (Dec. 1980): 165.</p>		<p>Remi [1987] Adam Tihany; New York City in Edie Lee Cohen, "Remi, New York," <i>Interior Design</i> 58, no. 10 (Oct. 1987): 291.</p>			
1988		1990		1991		1999	
<p>Shin-A [1988] Suzuki; Tokyo, Japan in Jerry Cooper, "Shin-A," <i>Interior Design</i> 59, no. 4 (Apr. 1988): 222.</p>		<p>Legends [1990] Eva Jiricna; London, U.K. in Monica Geran, "Legends, London," <i>Interior Design</i> 61, no. 8 (Aug. 1990): 141.</p>		<p>McDonald's restaurant [1991] Dorothy Draper &amp; Company Inc.; Ontario, California in Dorothy Draper &amp; Company Inc., <a href="http://www.dorothydraper.com/dd.htm">http://www.dorothydraper.com/dd.htm</a>.</p>		<p>Fressen [1999] Jed Johnson &amp; Associates; New York City in Julie Lewis, "Healthy Glow," <i>Interior Design</i> 70, no. 11 (Sept. 1999): 209.</p>	
2001		2002		2004		2005	
<p>Temple [2001] Nardi+Corsini Associates LLP/Architram Design Group; Beverly Hills, CA in Abby Bussel, "The Right Angle," <i>Interior Design</i> 72, no. 9 (July 2001): 175.</p>		<p>Max Masa's [2002] Orlando Diaz-Azcuy; San Francisco, CA in Leslie Brenner, "Max Masa's," <i>Interior Design</i> 73, no. 3 (March 2002): 178.</p>		<p>Soba [2004] Kengo Kuma; Nagano, Japan in Clifford A. Pearson, "Soba Restaurant," <i>Architectural Record</i> 192, no. 4 (April 2004): 149.</p>		<p>East Hotel Restaurant [2005] Jordan Mozer; Hamburg, Germany in Farhad Heydari, "East hotel Restaurant," <i>Architectural Record</i> 193, no. 11 (Nov. 2005): 147.</p>	
2006		2006		2007			
<p>Restaurant in Amerigo Hotel [2006] Elvira Blanco; Alicante, Spain in Stacy Shoemaker, "Divine Inspiration," <i>Hospitality Design</i> 28, no. 1 (Jan./Feb. 2006): 66.</p>		<p>Veil [2006] Arai Jackson Ellison Murakami; Seattle, WA in John Peter Radulski, "Veil," <i>Architectural Record</i> 194, no. 6 (June 2006): 310.</p>		<p>Stratus Vineyards [2007] Burdifilek, Toronto; Ontario, Canada in "Stratus Vineyards", <i>Hospitality Design</i> 29, no. 5 (May/June 2007): 119.</p>			
2007		2008					
<p>Mart [2007] VOA Associates; Chicago, IL in Bradley Lincoln, "Dining in Style," <i>Interior Design</i> 78, no. 12 (Oct. 2007): 288.</p>		<p>Blanc [2008] Meyer Davis Studio; New York City in Audrey Jaynes, "Open Restaurant Bar Blanc," <i>Architects Newspaper</i> 4, no. 3 (March 2008): 5.</p>					

## **2.1.2 Red Room**

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### **intype**

Red Room



### **elements**

Color

Room

### **definition**

Red Room, one of the oldest European archetypes, defines a room in which all walls are rendered in a monochromatic red, a technique often used to create contrast and autonomy between one room and another.

### **application definition**

In restaurants, Red Room describes a monochromatic red treatment of wall, floor and furnishings, and increasingly, the use of lighting.

## description

Red is both bright and deep, a color that has been used throughout history as a representation of sacredness in many cultures. A Red Room is often symbolic—of royalty, romance, love, heroic virtue. Red symbolizing romantic quality is apparent in the Moulin Rouge cabaret (1889) owned by Josep Oller and Charles Zidler and built by an architect, Willette, in the district of Montmartre, Paris.<sup>32</sup> The cabaret offered a provocative musical entertainment for adult visitors.

Red also demands attention. “Red has been appropriated for exhibition spaces in museums throughout time, especially when the objects were associated with 14<sup>th</sup> to 18<sup>th</sup> century European paintings, such as English, French, Dutch, and Italian drawings. Thierry Despont, a gallery designer for the Getty Center in Los Angeles, created red rooms for the exhibition of Italian paintings from 1500 to 1600 and French Decorative Arts from 1660 to 1710. The Fogg Museum of Art in Boston has many red rooms of 14<sup>th</sup> to 18<sup>th</sup> century Dutch, French, and Italian paintings. In these Red Rooms, the color red conveys a noble, imperial quality of each painting.”<sup>33</sup> Apart from royalty and romantic properties, red demands attention and creates excitement in exhibition spaces. This provocative and energizing quality has often been used in children's museums and science museums. In contemporary art museums, however, designers or artists sometimes employ this provocative, expressive quality of red for their contemporary installations.<sup>34</sup>

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<sup>32</sup> Jacques Pessis and Jacques Crépinean, *The Moulin Rouge* (New York : St. Martin's Press, 1990), 11.

<sup>33</sup> Joori Suh, “Theory Briefs: Contemporary Interior Design in Museums and Exhibition Spaces.” (M.A. Thesis, Cornell University, 2004), 24. For color symbolism, see Robert F. Ladau, Brent K. Smith, and Jennifer Place, *Color in Interior Design and Architecture* (New York: Van Nostrand Reinhold, 1989), 69 and M. Luckiesh, *The Language of Color* (New York: Dodd, Mead and Company, 1918), 103.

<sup>34</sup> Joori Suh, “Theory Briefs: Contemporary Interior Design in Museums and Exhibition Spaces,” 24.

The English Victorians displayed pictures against deep red backgrounds, making gold frames appear especially rich. Henri Matisse's *Red Room* is the first usage in 20<sup>th</sup> century paintings. This painting portrays a woman in a red dining room consisting of the same tone of red wall paper and the table cloth juxtaposed with an outside scene of green and blue. Curvy lines and warm colors make the red symbolize romance and love in this painting.

In the 21<sup>st</sup> century, many artists, such as Hans Hofmann, Josef Albers and Kartwig Kompa studied color, and they produced works using monochromatic red. In a 2003 exhibition titled "Seeing Red" held at Bertha and Karl Leubsdort Art Gallery in New York City, more than fifty artists presented approximately 100 works on contemporary nonobjective paintings that are produced only with color red. (Figure 2.1.2.A) These artists influenced succeeding generations of artists towards understanding the significance of color experience for painting.<sup>35</sup>



**Figure 2.1.2.A**

Exhibition Seeing Red [2003] New York, N.Y.

PhotoCrd: Gil and Steve Amiaga

PublicationCrd: Michael Fehr and Sanford Wurmfeld, ed., *Seeing Red: On Nonobjective Painting and Color Theory* (Cologne: Salon Verlag, 2004), 36.

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<sup>35</sup> Michael Fehr, Sanford Wurmfeld, ed., *Seeing Red: On Nonobjective Painting and Color Theory* (Cologne: Salon Verlag, 2004), 36.

Interest in red extends beyond the field of art. The Red Velvet Room in Chiswick House, England, designed in 1729 by William Kent, may be the first instance of its use in a house. However, Chiswick's Red Room also served a gallery room in proximity of the Blue Velvet room. The walls in the Red Velvet room were hung with crimson velvet and the twenty eight pictures were arranged in a clearly defined pattern. Half of the pictures were a religious nature, either portraits of clerics or paintings of the Holy Family, and others were portraits or mythological subjects. Around the walls were eight hilt back stools, upholstered to match the wall hangings.<sup>36</sup>

One of three parlors in the White House, the Red Room, was a place for Senators and Congressmen invited by Dolley Madison for a regular Wednesday night social occasion in 1809. The Red Room was furnished in the Empire style of 1810-30 with rich crimson furniture. The room was the favorite sitting room of Mrs. Lincoln; it was where she received private calls every evening in the week when in town, and where the President usually met his friends socially after dinner.<sup>37</sup> The Red Room has undergone a renovation in 1962, and recently the wall covering has changed to broadly patterned flat damask in a rich tone of red.<sup>38</sup>

In China colors were important factors in establishing Chinese society. For example, the region of Huang Di Dynasty, better known as Yellow Emperor (2697BC – 2598BC), worshiped yellow, the symbol of farming. The color red represents happiness and luck. During the years of the Communist's takeover red was a symbolic

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<sup>36</sup> T. S. Rosoman, "The Decoration and Use of the Principal Apartments of Chiswick House, 1727-70," *The Burlington Magazine* 127, no. 991 (1985), 668.

<sup>37</sup> WhiteHouseMuseum, "Red Room," WhiteHouseMuseum.org, <http://www.whitehousemuseum.org/floor1/red-room.htm>.

<sup>38</sup> Ethel Lewis, *The White House: An Informal History of its Architecture, Interiors and Gardens* (New York, Dodd, Mead & Company, 1937), 314.

color for blood and death. However, after the Communist period, red has been China's most popular color for its meaning of prosperity and good luck. In the west, many Chinese restaurants use red for this reason.<sup>39</sup> Madam Wu's Garden (1970) designed by Guy Moore in Santa Monica, California illustrates the use of Chinese red (vivid red to red-orange) for walls, floor and chairs in a contemporary interior. Randomly placed white squares on the wall surface, and white tablecloths, break the color intensity. (Figure 2.1.2.B) Were it not for the Chinese-motif chargers on the table tops, one might not recognize the interior as Chinese.<sup>40</sup>



**Figure 2.1.2.B**

Madam Wu's Garden [1970] Guy Moore, Santa Monica, California

PhotoCrd: Leland Y. Lee

PublicationCrd: "For Exotic Chinese Dining," *Interior Design* 41, no. 4 (April 1970): 147.

From 1960 through the 1980 decade, deep reds, including burgundy, ruled as popular colors for both high-style and ordinary restaurants. The Steer Palace (1969) in New York City<sup>41</sup> (Figure 2.1.3.C) and other steak houses across the United States appear to

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<sup>39</sup> Maurice Freedman, ed., *Family and kinship in Chinese society* (Stanford, Calif., Stanford University Press, 1970), 177.

<sup>40</sup> Madam Wu's Garden [1970] Guy Moore, Santa Monica, California in "For Exotic Chinese Dining," *Interior Design* 41, no. 4 (April 1970): 147.

<sup>41</sup> The Steer Palace [1969] John B. Maurer, AID; New York City in "Frisco 1890," *Interior Design* 40, no. 4 (April 1969): 201.



have been inspired by Victorian parlors, especially in their use of red flower printed wallpapers (including flocked papers), deep red carpets, and velvet upholstery. These interiors tended to be dark, lit by a central chandelier, and they were acoustically muted due to soft materials.



**Figure 2.1.2.C**

The Steer Palace [1969] John B. Maurer, AID; New York City

PhotoCrd: Not Provided

PublicationCrd: “Frisco 1890,” *Interior Design* 40, no. 4 (April 1969): 201.

Another reason why designers choose red for restaurant environments is because they believe that “people look good there.” Red is thought to compliment all skin tones. The dining/disco space of Doubles (1980) could aptly be called “red-out,” in that designer Valerian Rybar finished all planar surfaces and all furnishings in brilliant saturated reds. Reflective wall surfaces and a large ceiling panel enables the interior to glow with intensity.<sup>42</sup> (Figure 2.1.2.D)

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<sup>42</sup> Doubles [1980] Valerian Rybar; New York City in Edie Lee Cohen, “Doubles,” *Interior Design* 51, no. 4 (April 1980): 235.



**Figure 2.1.2.D**

Doubles [1980] Valerian Rybar; New York City

PhotoCrd: Jamie Ardiles-Arce

PublicationCrd: Edie Lee Cohen, "Doubles," *Interior Design* 51, no. 4 (April 1980): 235.

In the 21<sup>st</sup> century restaurants Red Room is achieved through unique techniques, such as new lighting techniques, as well as new and unexpected materials. In Georges Restaurant (2000) in Paris, designers Dominique Jakob and Brendan MacFarlane created "blobular" forms of sculpted aluminum shells which effectively blur the boundaries between planes and break down a massive open space. Removing planar edges and corners disrupts perceptions; the interior is no longer a traditional room, but a red grotto.<sup>43</sup> (Figure 2.1.2.E)



**Figure 2.1.2.E**

Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Paris, France

PhotoCrd: ArchiPress

PublicationCrd: Claire Downey, "Georges Paris," *Architectural Record* 188, no. 9 (Sept. 2000): 135.

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<sup>43</sup> Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Paris, France in Claire Downey, "Georges Paris," *Architectural Record* 188, no. 9 (Sept. 2000): 135.

Using new lighting technologies Stephane Dupoux designed the Pearl Restaurant and Lounge (2000) in Miami, Florida by creating a white space and then infusing the blank canvas with colored light.<sup>44</sup> Using orange neon lighting at the top, and purple at the bottom, the space is swathed in red and amethyst light. This is an example of White Out transformed into a surrealistic Red Room solely with the use of lighting. (Figure 2.1.2.F)



**Figure 2.1.2.F**

Pearl Restaurant & Champagne Lounge [2000] Stephane Dupou;, Miami, Florida  
PhotoCrd: Michael Webb  
PublicationCrd: Michael Webb, “Fuchsia Shock,” *Hospitality Design* 24, no.1  
(Jan/Feb, 2002): 61.

The Red Room & Cocktail Lounge designed by Fun Display in San Francisco (2003) is appointed with contrasting textures and materials ranging from smooth and shiny (glass, polished floor) to opaque and heavy (velvet, leather seating). (Figures 2.1.2.G&H)

However, it is the lighting that contributes the most to the spatial experience. Exposed lamps, suspended as pendants, are distributed unevenly where they reflect off the

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<sup>44</sup> Pearl Restaurant & Champagne Lounge [2000] Stephane Dupou;, Miami, Florida in Michael Webb, “Fuchsia Shock,” *Hospitality Design* 24, no. 1 (Jan/Feb, 2002): 61; Bethan Ryder, *Restaurant Design* (New York : Abbeville Press, 2004), 80.

tinted-red glass of the window panes.<sup>45</sup> The saturation of color and deeply upholstered booths and chairs is a contemporary reiteration of Chinese Red restaurants, steak house reds, and 1940s supper clubs.

The evidence that Red Room is a deeply engrained design practice in western restaurants is strong, and the typology can be traced to various cultural influences. From the 1960s to the present trade magazines offer a wide array of applications.



**Figure 2.1.2.G & H**

Red Room & Cocktail Lounge [2003] Fun Display; San Francisco, California

PhotoCrd: Cesar Rubio Photography

PublicationCrd: Charles Doell and Lorraine Farrelly, *Bar and Restaurant Interior Structures* (Chichester: Wiley-Academy, 2003), 166-169.

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<sup>45</sup> Charles Doell and Lorraine Farrelly, *Bar and Restaurant Interior Structures* (Chichester: Wiley-Academy, 2003), 166-169.



Figure 2.1.2.I Photographic Timeline Red Room

Figure 2.1.2.I (Continued)

<p style="text-align: center;">1969</p> <p>Circus Circus Casino [1969] Rissman &amp; Rissman Associates; Las Vegas, NV in "Circus Circus," <i>Interior Design</i> 40, no. 3 (Mar. 1969): 99.</p>	<p style="text-align: center;">1969</p> <p>The Steer Palace [1969] John B. Maurer; New York, NY in "Frisco 1890," <i>Interior Design</i> 40, no. 4 (Apr. 1969): 201.</p>	<p style="text-align: center;">1970</p> <p>Gatsby's Restaurant [1970] Joseph Braswell; New York, NY in "The Greats at Gatsby's," <i>Interior Design</i> 41, no. 4 (Apr. 1970): 137.</p>	<p style="text-align: center;">1970</p> <p>Madam Wu's Garden [1970] Guy Moore; Santa Monica, CA in "For Exotic Chinese Dining," <i>Interior Design</i> 41, no. 4 (Apr. 1970): 147.</p>
<p style="text-align: center;">1971</p> <p>Cooky's Steak Pubs [1971] David Laurence Roth; Yonkers, NY in "Cooky's Steak Pubs," <i>Interior Design</i> 42, no. 4 (Apr. 1971): 132.</p>	<p style="text-align: center;">1972</p> <p>Anthony's Bar, Restaurant, and Coffee Shop [1972] HOK; St.Louis, MI in "HOK," <i>Interior Design</i> 43, no. 9 (Sept. 1972): 137.</p>	<p style="text-align: center;">1980</p> <p>Doubles [1980] Valerian Rybar; New York, NY in Edie Lee Cohen, "The Greats at Gatsby's," <i>Interior Design</i> 51, no. 4 (Apr. 1980): 235.</p>	<p style="text-align: center;">1996</p> <p>Taxim Nightpark [1996] Branson and Coates; Istanbul, Turkey in Olivier Boissière, ed., <i>Outstanding Bar and Restaurant Designs</i> (Paris: Telleri, 1998), 36.</p>
<p style="text-align: center;">1999</p> <p>Tizi Melloul [1999] Suhail Design Studio; Chicago, IL in Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 93.</p>	<p style="text-align: center;">2000</p> <p>Georges [2000] Jakob+MacFarlane; Paris, France in Claire Downey, "Georges, Paris," <i>Architectural Record</i> 188, no.9 (Sept. 2000), 135.</p>	<p style="text-align: center;">2001</p> <p>Strip House [2001] Rockwell Group; New York, NY in Claire Downey, "Strip House," <i>Interior Design</i> 72, no.14 (Nov. 2001), 114.</p>	
<p style="text-align: center;">2002</p> <p>Astro [2002] Michael Young; Reykjavik, Iceland in Clifford A. Pearson, "ASTRO," <i>Architectural Record</i> 188, no.9 (Nov. 2002), 174.</p>	<p style="text-align: center;">2002</p> <p>Spoon Byblos [2002] Patrick Jouin; St. Tropez, France in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 212.</p>	<p style="text-align: center;">2002</p> <p>Pearl [2002] Stephane Dupoux; Miami, FL in Michael Webb, "Fuchsia Shock," <i>Hospitality Design</i> 24, no.1 (Jan./Feb. 2002), 61.</p>	<p style="text-align: center;">2003</p> <p>Azumitei [2003]   Hashimoto Yukio Design Studio INC.; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 144.</p>
<p style="text-align: center;">2007</p> <p>Auberge [2007] Patrick Jouin; Alsace, France in Ian Phillips, "A Feast for the Eyes," <i>Interior Design</i> 78, no.9 (July 2007), 211.</p>	<p style="text-align: center;">2008</p> <p>Paperfish [2008] Clive Wilkinson Architects; Los Angeles, CA in Edie Cohen, "No Reservations," <i>Interior Design</i> 79, no.9 (Mar. 2008), 280.</p>	<p style="text-align: center;">2008</p> <p>Red Prime Steak [2008] Elliott + Associates Architects; Oklahoma City in Mark McMennamin, "Dinner for Seven," <i>Interior Design</i> 79, no.9 (July 2008), 261.</p>	

### **2.1.3 White Out**

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#### **intype**

White Out



#### **elements**

Color

Space

#### **definition**

White Out describes a space in which all planar surfaces (wall, ceiling, floor), furnishings and furniture are a bleached, bright white.

#### **application definition**

In restaurants Whiteout makes the dining space akin to a gallery space in which the food and the patrons become the art.

#### **similar but different**

White Out describes a space in which all planar surfaces, furnishings and furniture are a bleached, bright white. White Box describes the use of white on walls and ceiling planes, but the floor and the furnishings are not all white.

## description

White Out may prove to be a reiteration of the White Box, which originated as a “clean envelope” in a 1927 German housing exposition that called for a bare white architecture. White Box as a museum aesthetic began with the influential 1930 Museum of Modern Art exhibition in New York City. White Box has been adapted as a practice in retail and luxury apartment design.<sup>46</sup>

A White Out interior evokes the same effect as White Box—an “unshadowed, white, clean, artificial” space in which time and reality are suspended. Art work is exhibited without context and in isolation from anything that would detract from it.<sup>47</sup> For now, however, the inclusion of furnishings, furniture and white floors makes White Out a distinctive category. White Out is an archetypical practice in resorts and spas and boutique hotels.<sup>48</sup> This study establishes White Out as a practice in restaurant design in which materials allow the interior “to recede into the background and direct the focus to the energy and activity within the space.”<sup>49</sup>

Today’s Restaurant (1979) is an early example of White Out published in a trade magazine. The restaurant served fresh fruits and vegetables and nutritious soups, healthy foods and preparations that were celebrated in a pure white setting of “visual sophistication”.<sup>50</sup> White Out coupled with California’s bleached white sunlight, made

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<sup>46</sup> Marta R. Méndez, “Theory Studies: Archetypical Practices of Contemporary House Design” (MA Thesis, Cornell University, 2008), 130-33; Leah Scolere, “Theory Studies: Contemporary Retail Design” (MA Thesis, Cornell University, 2004), 28-33; Joori Suh, “Theory Studies: Contemporary Museum and Exhibition Spaces” (MA Thesis, Cornell University, 2003), 94-98.

<sup>47</sup> Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Santa Monica: The Lapis Press, 1986), 14, 15.

<sup>48</sup> White Box in Julie Yang, “Theory Studies: Contemporary Boutique Hotel Designs” (MA Thesis, Cornell University, 2005), 9-11; White Out in Rachel Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design,” M.A. Thesis, Cornell University, 2008), 9-11.

<sup>49</sup> O’Doherty, *Inside the White Cube*, 15.

<sup>50</sup> Today’s Restaurant [1979] Gary Hutton of Orientations; San Francisco, California in Lois Wagner Green, “Health Food in High Style,” *Interior Design* 50, no. 6 (June 1979): 164-165.



the food, the occasional floral arrangement and the clientele the only sources of color in the space. (Figure 2.1.3.A) If Today's restaurant evoked wholesomeness, Pomme Fritz (1986) expressed cleanliness. This fast-food restaurant's all white elements included ceramic tile, plastic laminate and paint. (Figure 2.1.3.B) The minimalist envelope lacked tables and chairs, opting instead for stand-up eating counters created with skewed, geometric inverted pyramids.<sup>51</sup>



**Figure 2.1.3.A**

Today's Restaurant [1979] Gary Hutton of Orientations; San Francisco, California

PhotoCrd: Jaime Ardiles-Arce

PublicationCrd: Lois Wagner Green, "Health Food in High Style," *Interior Design* 50, no. 6 (June 1979): 165.



**Figure 2.1.3.B**

Pomme Fritz [1986] Rolf and Rolf; Cologne, Germany

PhotoCrd: Rainer Mader

PublicationCrd: John G. Tucker, "Pomme Fritz, Cologne," *Interior Design* 57, no. 5 (May 1986): 291.

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<sup>51</sup> Pomme Fritz [1986] Rolf und Rolf, Cologne, Germany in John G. Tucker, "Pomme Fritz, Cologne: Rolf und Rolf Create a Playful Geometry in Germany," *Interior Design* 57, no. 5 (May 1986): 290-291.

Nil bar and restaurant (1998) in Rome, Italy offers another iteration of White Out, one where electrically controlled Soft Walls of fabric become digital canvases for dramatic color variations. A video-projector system floods the interior with moving colors. “The space can become pink or blue; optical or polka dot, water; fire or forest or be covered in images of magnetic waves, television interferences, or images from the biological world.” Video art works by artists Paolo Canevari and Adrian Tranquilli have also been exhibited.<sup>52</sup> In one of the four rooms, a continuous round banquette with a padded seat and back, white tables with smooth tops and Bertioia chairs flank the perimeter of the space, leaving the center floor area open for display of the various lighting and color effects. The clientele who sit on the banquette seat with their backs to the fabric soft wall also become part of the canvas.



**Figure 2.1.3.C**

NIL Bar [1998] Claudi Lazzarini and Carl Pickering; Rome, Italy

PhotoCrd: Matteo Piazza

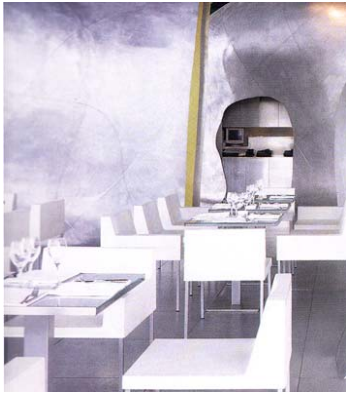
PublicationCrd: Arian Mostaedi, *Bars & Restaurants* (Barcelona: Carles Broto i Comerma; Instituto Monsa de Ediciones S.A., 1999), 103.

Architects Dominique Jakob and Brendan MacFarlane called on the practice of White Out to create the Georges (2000) in Paris. Experimenting with spatial forms and

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<sup>52</sup> NIL Bar [1998] Claudi Lazzarini and Carl Pickering; Rome, Italy in Arian Mostaedi, *Bars & restaurants* (Barcelona: Carles Broto i Comerma ; Instituto Monsa de Ediciones, S.A., 1999), 94-103.

volumes, innovative materials and new technologies, the restaurant has become almost as iconic as the building in which it resides, the Pompidou Center designed in 1977 by Renzo Piano and Richard Rogers. The dining space is populated with amorphously shaped blobs finished in aluminum panels for their exterior and rubber for the interior. The floors are also aluminum panels; both the walls and floors are finished with a smooth wax. The interior walls of each organic pod are brightly colored (light green for the coat check room and restaurants, yellow for a multimedia room, gray for the kitchen and red (Red Room) for the VIP Lounge). Glass topped white tables were paired with injection-molded polyurethane chairs.<sup>53</sup>



**Figure 2.1.3.D**

Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Paris, France  
PhotoCrd: ArchiPress  
PublicationCrd: Claire Downey, “Georges Paris,” *Architectural Record* 188, no. 9  
(Sept. 2000): 136.

The Restaurant in the Hospes Amerigo Hotel also has a unique setting. The 59-room boutique hotel is located in a former Dominican convent in the center of the old city of Alicante, Spain. The restaurant, designed in 2006 by interior designer Elvira Blanco, is a formal space of thick-walls where one can have a meal with proper service. Lighting of this restaurant is very soft with yellow ambient fixtures. The entire setting is based

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<sup>53</sup> Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Jacob + MacFarlane; Paris, France in Claire Downey, “Georges Paris,” *Architectural Record* 188, no. 9 (Sept. 2000): 136.

on the White Out practice; tables and chairs are covered with white cloths to allow color to arise from the dishes and the patrons.<sup>54</sup> The chair black legs provide the only accent.



**Figure 2.1.3.E**

Restaurant, Amerigo Hotel [2006] Elvira Blanco; Alicante, Spain

PhotoCrd: Hospes Hotel

PublicationCrd: Stacy Shoemaker, “Divine Inspiration,” *Hospitality Design* 28, no. 1 (Jan./Feb. 2006): 67.

White Out has many expressions, from icy white to creams. The examples of the archetypical practice in upscale restaurants illustrates that designers draw from White Out’s various cultural and architectural connotations—purity, cleanliness, wholesomeness, formality. Like White Box, White Out demands high maintenance to preserve its pristine appearance.

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<sup>54</sup> Restaurant, Amerigo Hotel [2006] Elvira Blanco; Alicante, Spain in Stacy Shoemaker, “Divine Inspiration,” *Hospitality Design* 28, no. 1 (Jan./Feb. 2006): 67.



Figure 2.1.3.F Photographic Timeline White Out

Figure 2.1.3.F (Continued)

1979	1985	1986	
<p>Today's Restaurant [1979] Gary Hutton of Orientations; San Francisco, CA in Lois Wagner Green, "Health Food in High Style," <i>Interior Design</i> 50, no. 6 (June 1979): 164-165.</p>	<p>West Hollywood [1985] Diane Gourdal; John G. Tucker, "Good Risk," <i>Interior Design</i> 56, no. 5 (May 1985): 314-315.</p>	<p>Pomme Fritz [1986] Rolf und Rolf, Cologne, Germany in John G. Tucker, "Pomme Fritz, Cologne: Rolf und Rolf Create a Playful Geometry in Germany," <i>Interior Design</i> 57, no. 5 (May 1986): 290-291.</p>	
1998	2000	2000	2003
<p>NIL Bar [1998] Claudi Lazzarini and Carl Pickering; Rome, Italy in Arian Mostaedi, <i>Bars &amp; Restaurants</i> (Barcelona: Carles Broto i Comerma; Instituto Monsa de Ediciones S.A., 1999), 103.</p>	<p>St. Martins Lane [2000] Philippe Starck &amp; Anda Andrei; London in Melissa Rhodes, "Room with a Hue," <i>Interior Design</i> 71, no. 1 (Jan. 2000): 122-131.</p>	<p>Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Paris, France in Claire Downey, "Georges Paris," <i>Architectural Record</i> 188 no. 9 (Sept. 2000): 136.</p>	<p>Sketch [2003] Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 284-285.</p>
2005	2006		
<p>Mix [2005] Patrick Jouin; Las Vegas, NV in David Kaufman, "Cloud Nine," <i>Interior Design</i> 76, no. 3 (March 2005): 168-172.</p>	<p>Restaurant, Amerigo Hotel [2006] Elvira Blanco; Alicante, Spain in Stacy Shoemaker, "Divine Inspiration," <i>Hospitality Design</i> 28 no. 1 (Jan./Feb. 2006): 64-69.</p>		

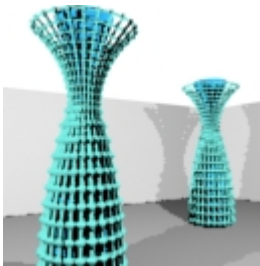
## 2.2 DISPLAY SYSTEM

### 2.2.1 Dressed Column

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#### **intype**

Dressed Column



#### **elements**

Display

#### **definition**

Dressed column describes structural or non-structural columns that are “dressed” by decorative or ornamental means; altogether the columns act as multiple repetitious showcase features.

#### **application definition**

The execution of Dressed Column in restaurant interiors is almost always flamboyant or over-scaled. Multiple columns fill up spaces so that few other showcase elements are necessary.

## **description**

The notion of a Dressed Column may originate with two contemporaneous 19<sup>th</sup> century architects, American architect Frank Furness (1839-1912), the designer of Pennsylvania Academy of the Fine Arts, and Austrian architect Otto Wagner (1841-1918).

Furness achieved architectural character through varied forms, combinations of materials, and striking proportions that also expressed function, and he also believed in ornamentation in architecture. He regarded ornament as encompassing “another role, for it hints at the metaphors of creation central to every art.”<sup>55</sup> His was influenced by American symbols, such as the railroad (the “magician’s rod” that transformed American culture), and from the natural environment, including Philadelphia’s rich botanical tradition. For example, Furness’ chimneys resemble the flaring smoke stacks of early locomotives; short columns appear from pistons of trains. Critics believe his architectural details were rooted in the forms of the railroad industry. Furness “changed the character of ornament subservient to composition, denoting structure and filling voids.” When Frank Lloyd Wright visited Philadelphia in the 1950s, it was Frank Furness’s work that he found of interest – proclaiming it the “work of an artist”.<sup>56</sup>

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<sup>55</sup> George E. Thomas, Michael J. Lewis, and Jeffrey A Cohen, *Frank Furness The Complete Works* (New York, N.Y.: Princeton Architectural Press, 1996), 44.

<sup>56</sup> Thomas, *Frank Furness.*, 45, 51.





**Figure 2.2.1.A**

Painting Gallery, Pennsylvania Academy of Fine Arts [1872] Philadelphia, P.E.

PhotoCrd: Cervin Robinson

PublicationCrd: James F. O’Gorman, *The Architecture of Frank Furness* (Philadelphia, P.E.: Philadelphia Museum of art, 1980), 85.



**Figure 2.2.1.B**

Stair Hall, Pennsylvania Academy of Fine Arts [1872] Philadelphia, P.E.

PhotoCrd: Cervin Robinson

PublicationCrd: George E. Thomas., *Frank Furness The Complete Works* (New York, N.Y.: Princeton Architectural Press, 1996), 137.

Architectural historian Vincent Scully characterized Furness’ columns in the Painting Gallery, Pennsylvania of Fine Arts (1872) as “driven like brass pistons into rupturing cylinders, screeching with heat.”<sup>57</sup> The shaft of the column is composed of four small botanical-motif columns; the capital is heavily ornamented with a symbolic form of

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<sup>57</sup> Thomas, *Frank Furness.*, 104.

railroad's clock and machine parts; and the base is dressed with the repeated form from the capital. Among the three different parts of a column, the capital is the most heavily dressed, whereas the shaft is minimally decorated. Furness's columns, dressed with organic representations, effectively blur the line between man, nature, and machine, and celebrate the machine even more overtly.<sup>58</sup>

Like Furness, Austrian Otto Wagner defied a traditional vocabulary and created a "new, very personal architectural language."<sup>59</sup> Wagner, an architect of the Viennese late-historicism period, regarded architecture as art, and like Furness, he valued ornamentation which he employed economically. "The arts, of course, did not consist solely of the inclusion of ornamentation on facades for Otto Wagner, but included the whole theory of architecture and all its complexities in its entirety."<sup>60</sup>

One of Wagner's most famous buildings, the Austrian Postal Savings Bank *Postsparkasse* (1906) illustrates his use of new materials such as metal and glass with new construction methods. The columns in the main hall on the first floor were revolutionary. Each column of polished steel sheets is fastened together by turned bolts, fabrication as ornament. (See the Intype Rivet) Light fixtures, attached to each column's shaft, also provide additional decoration. Wagner believed that "utter simplicity of conception and an energetic emphasis on construction and materials would predominate in the new art forms of the future." He reinterpreted the traditional in a functionalist manner.<sup>61</sup>

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<sup>58</sup> Edward R. Bosley, *University of Pennsylvania Library: Frank Furness* (London: Phaidon, 1996), 21.

<sup>59</sup> Zednicek, *Otto Wagner*, 26.

<sup>60</sup> Walter Zednicek, *Otto Wagner* (Wien: Edition Tusch, 1994), 26.

<sup>61</sup> Zednicek, *Otto Wagner*, 25.



**Figure 2.2.1.C**

South Entrance, Postsparkassenamt, [1906] Vienna, Austria

PhotoCrd: Not Provided

PublicationCrd: Walter Zednicek, *Otto Wagner* (Wien: Edition Tusch, 1994), 127.

In the 20<sup>th</sup> century and the early part of the 21<sup>st</sup> century, Dressed Columns became primary design features in restaurants, and they have been executed variously. In the 1960s Dressed Columns tended toward rectilinear shapes, and they were often dressed with frames and posters. In the 1970s, exaggerated-sized capitals were heavily ornamented with gold, and sometimes experimental materials, such as beads and fabrics that encased an entire column. However, a column's capital was treated more often than the shaft or base.

In the 1980s and 1990s further experimentations took place, particularly of newly developed materials, such as cast concrete. Organic forms also emerged. For the restaurant *LA Flamme d'Or* (The Golden Flame) (1989) in Tokyo, Philippe Starck sculpted columns into huge flames: "It seems these columns refuse to perform their supporting function and, given the opportunity, would rather choose to be free-standing monuments, each with an individual personality."<sup>62</sup> (see the Intype

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<sup>62</sup> Saitoh Hideo and Joao Rodolfo Stroeter, *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 14, 15, 18.

Exaggerate).

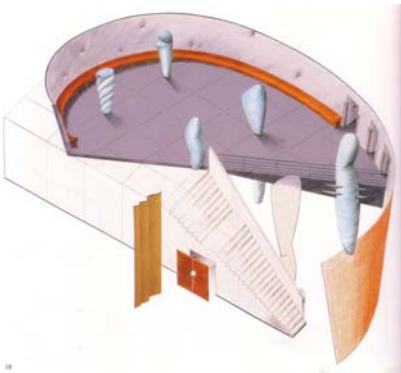


**Figure 2.2.1.D**

First Floor Dining, *La Flamme d'Or* [1989] Philippe Starck, Tokyo, Japan

PhotoCrd: Nacasa & Partners Inc.

PublicationCrd: Saitoh Hideo and Joao Rodolfo Stroeter *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 15.



**Figure 2.2.1.E**

First floor concept drawing, *La Flamme d'Or* [1989] Philippe Starck, Tokyo, Japan

PublicationCrd: Saitoh Hideo and Joao Rodolfo Stroeter, *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 18.

By installing lighting fixtures inside the column, a Dressed Column can become more dynamic. Animator's Palate (1999), Disney Cruise Line's restaurant, expressed columns as paint brushes; the capital of each column, the tip of a brush, changes its

color with fiber optic filaments inside. Columns in this restaurant play an important role of the design concept of the restaurant.<sup>63</sup>



**Figure 2.2.1.F**

Animator's Palate, Disney Cruise Line's Restaurant [1999] Rockwell Group, Cruise Ship

PhotoCr: Mary Nichols

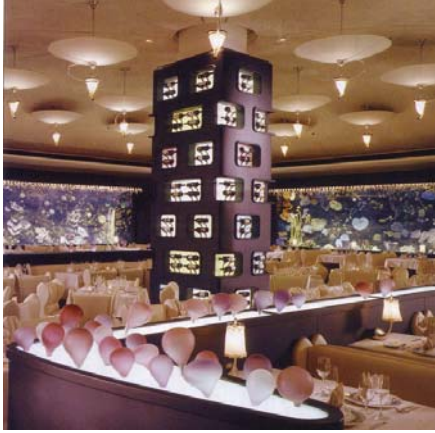
PublicationCr: Elana Frankel, "Toon It Up," *Interior Design* 70, no. 14 (1999 Nov.), 188.

In the early part of the 21<sup>st</sup> century, lighting columns is emerging as an important feature. Different solutions have developed, such as down-lighting, up-lighting, and lighting fixtures inside a column, such as the Mikado Restaurant's columns (see the Intype Light Box). These lighting devices contribute to new and different spatial perceptions.<sup>64</sup> For example, when Dressed Columns are up-lit on columns with textured materials, such as pieces of rough stones, the restaurant interior immediately becomes more rustic. And, in some cases columns are treated as display cases with light fixtures installed inside the column to light displayed artifacts.

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<sup>63</sup> Elana Frankel, "Toon It Up," *Interior Design* 70, no. 14 (1999 Nov.), 188.

<sup>64</sup> Mikado's Dining Room [2004] Jordan Mozer; Biloxi, Mississippi in Kelly Beamon, "Southern Comfort," *Hospitality Design* 26, no. 6 (July 2004): 68.



**Figure 2.2.1.G**

Mikado's Dining Room [2004] Jordan Mozer; Biloxi, Mississippi.

PhotoCrd: Doug Snower

PublicationCrd: Kelly Beamon, "Southern Comfort," *Hospitality Design* (July 2004): 68.

The archetypical practice of Dressed Column for restaurant interiors had begun by the end of the 20<sup>th</sup> century, and it continues as a strong component of restaurant design. Its emergence in design trade magazines begins in the 1960s. In all cases, a Dressed Column is rarely singular; its transformative power lies in multiples. The chronological sequence illustrates fantastic, sometimes absurd, and usually astonishing columns that convert banal spaces into extraordinary ones.



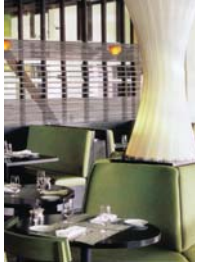
Figure 2.2.1.H Photographic Timeline Dressed

Figure 2.2.1.H (Continued)

1906	1967	1970	1971
South Entrance, Postsparkassenamt, [1906] <i>Otto Wagner</i> ; Vienna, Austria in Walter Zednicek, <i>Otto Wagner</i> (Wien: Edition Tusch, 1994), 127.	Café de l'Auberge [1962] Tom Lee Ltd; Toronto, Canada in "Restaurants," <i>Interior Design</i> 38, no. 4 (Apr. 1962): 162.	The Ben Jonson Restaurant & Pub [1970] Ron Mann Architectural Coordination; San Francisco, CA in "The Ben Jonson Restaurant & Pub," <i>Interior Design</i> 41, no. 8 (July 1970): 112.	Waldorf Astoria Hotel [1971] Ellen L. McCluskey; New York City in "Ellen L. McCluskey," <i>Interior Design</i> 42, no. 8 (Aug. 1971): 146.
1974	1976	1979	1986
Valentine [1974] Warren Platner Associates Architects; Kansas City in "Warren Platner's Valentine to Kansas City," <i>Interior Design</i> 45, no. 6 (June 1974): 85.	Windows on the World [1976] Warren Platner Associates; New York City in "Windows on the World," <i>Interior Design</i> 47, no. 12 (Dec. 1976): 116.	Tuttles Restaurant [1979] Carson Bennett Wright, AIA; Miami, FL in "Tuttles Restaurant," <i>Interior Design</i> 50, no. 1 (Jan. 1979): 209.	Winnetka Grill [1986] Cannon/Davis Interiors; Chicago, IL in Susan Colgan, ed., <i>Restaurant Design: Ninety-five Spaces that Work</i> (New York : Whitney Library of Design, 1987), 57.
1987	1989	1990	1993
Kiiroi-hana [1987] Amick Harrison Architects; San Francisco, CA in Susan Colgan, ed., <i>Restaurant Design: Ninety-five Spaces that Work</i> (New York : Whitney Library of Design, 1987), 145.	La Flamme d'Or [1989] Philippe Starck; Tokyo, Japan in Saitoh Hideo and Joao Rodolfo Stroeter <i>Interior Design in Cafes and Restaurants</i> (Tokyo: Bijutsu Shuppansha, 1992), 15.	Vivere [1990] Jordan Mozer & Associates Ltd.; Chicago, IL in Judi Radice, <i>Restaurant Design 3</i> (Glen Cove, NY: Architecture & Interior Design Library, 1992), 214.	Sheng Villa [1993] Edward Suzuki Arch.; Shanghai, China in Shotenkenchiku-sha, <i>International restaurants &amp; bars : 46 outstanding restaurants, cafes, bars &amp; discos</i> (Tokyo : Shotenkenchiku-sha, 1996), 77.
1994	1995	1997	
Restaurant & Bar Teatriz [1994] Philippe Starck; Madrid, Spain in Shotenkenchiku-sha, <i>International restaurants &amp; bars : 46 outstanding restaurants, cafes, bars &amp; discos</i> (Tokyo : Shotenkenchiku-sha, 1996), 62.	Nobu [1995] David Rockwell; New York City in Shotenkenchiku-sha, <i>International restaurants &amp; bars : 46 outstanding restaurants, cafes, bars &amp; discos</i> (Tokyo : Shotenkenchiku-sha, 1996), 34.	Cocteleria Zsa-Zsa [1997] Daniel Freixes and Vicente Miranda; Barcelona, Spain in : Olivier Boissière, ed., <i>Outstanding Bar and Restaurant Designs</i> (Paris: Telleri, 1998), 111.	
1999	1999	2000	2003
Red Sea Star [1999] Ayala Serfaty; Eilat, Israel in Edie Cohen, "Under the Sea," <i>Interior Design</i> 70, no. 9 (July 1999): 147.	Animator's Palate [1999] Rockwell Group; Disney Cruise Line in Elana Frankel, "Toon It Up," <i>Interior Design</i> 70, no. 14 (Nov. 1999): 188.	St Martins Lane [2000] Philippe Starck; London, UK in Melissa Rhodes, "Room with a Hue," <i>Interior Design</i> 71, no. 1 (Jan. 2000): 131.	Nectar [2003] Jordan Mozer Associates; Chicago, IL in: Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 116.



Figure 2.2.1.H (Continued)

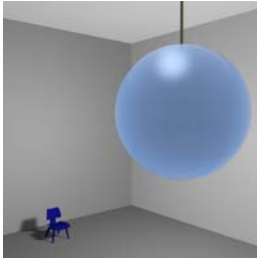
 <p>2003</p>	 <p>2003</p>	 <p>2004</p>	 <p>2004</p>
 <p>2004</p>	 <p>2006</p>	 <p>2008</p>	
<p>2003</p> <p>Dragonfly [2003] Core, Washington DC; Harrisburg, PA in: Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 161.</p>	<p>2003</p> <p>Le Meridien [2003] Yabu Pushelburg; Minneapolis in Kendall Cronstrom, "Wonder Twin Power," <i>Interior Design</i> 74, no. 12 (Oct. 2003): 244.</p>	<p>2004</p> <p>Opaline [2004] Nicholas.Budd.Dutton; Los Angeles, CA in Kathryn Harris, "Shine On," <i>Interior Design</i> 75, no. 2 (Feb. 2004): 169.</p>	<p>2004</p> <p>Crustacean Restaurant/Prana Lounge [2004] Holt Hinshaw Architects; Las Vegas, NV in David Kaufman, "Light fare," <i>Hospitality Design</i> 26, no. 2 (Mar. 2004): 51.</p>
<p>2004</p> <p>Mikado's dining room [2004] Jordan Mozer; Biloxi, MS in Kelly Beamon, "Southern comfort," <i>Hospitality Design</i> 26, no. 6 (July 2004): 68.</p>	<p>2006</p> <p>Coconut Groove [2006] Architect Unknown; Miami, FL in Joachim Fischer, ed., <i>Café and Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 93.</p>	<p>2008</p> <p>Blackstone [2008] David Collins; Prague, Czech in David Sokol, "Forged Czech," <i>Metropolis</i> 139, no. 4 (Apr. 2008): 56.</p>	

## **2.2.2 Exaggerate**

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### **intype**

Exaggerate



### **elements**

Display

### **definition**

Exaggerate is a display aesthetic in which the size of an element is over-scaled in order to dramatize the brand experience of an interior.

### **application definition**

Exaggerate in restaurant design appears frequently as an object-oriented focal point in an entry or a dining area, and in some cases, it becomes a spectacle.

### **description**

Exaggerate was first identified as an archetypical lighting and display practice in art museums where overstatement becomes a component of a visitor's spatial experience. "Design can be used to visually accentuate size and quality by manipulating

proportion and scale, important design elements that also become significant.”<sup>65</sup> In retail design the practice introduces an unexpected manipulation of scale or form that contributes to engaging consumers in the retail experience. When exaggeration is used in retail window displays, it is akin to installation art.<sup>66</sup> In boutique hotel design the exaggerated elements include furniture in lobby areas and lighting fixtures.<sup>67</sup>

Exaggerate is a practice used in expensive, as well as vernacular or themed restaurants, and often, it is the exaggerated feature that becomes an icon or a branding device for the restaurant. However, high-end restaurants, such as those published in trade magazines tend to be vast spaces in which the intervention of a massive object is appropriate.

Exaggerate as a restaurant design practice is introduced in trade magazines beginning in the mid-1960s. One early example is the Siamese Starlight Roof restaurant [1964] which featured outsized sculptural objects located between tables, and an abstracted umbrella accentuating a round table capable of seating about ten patrons. (Figure 2.2.2.A)

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<sup>65</sup> Joori Suh, “Contemporary Museum Design; Museum Briefs: Exaggeration.” (M.A. Cornell University, 2004), 54-56; John H. Falk and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning* (New York: Altamira Press, 2000), 126-127.

<sup>66</sup> Leah M. Scolere, “Theory Studies: Contemporary Retail Design” (M.A. Cornell University, 2004), 91-95.

<sup>67</sup> Julie Yang, “Theory Studies: Contemporary Boutique Hotel Designs” (M.A. Cornell University, 2005), 54-56.



**Figure 2.2.2.A**

Siamese Starlight Roof [1964] William Pahlmann Assoc.; Hong Kong

PhotoCrd: Julius Shulman

PublicationCrd: “Interior Design at the League,” *Interior Design* (June 1964): 112.

Exaggerate in restaurant design sometimes becomes a spectacle—“an emphasis on an image that dazzles and deceives, seducing or stunning the spectator into submission.”<sup>68</sup> Designer Philippe Stark is often credited with designing restaurants as theatrical events where the guest becomes both actor and spectator. The experiential aspect has been described as an “eerie ritual in a décor as stunning as it was subtle.” Stark’s inspiration for the design of the Theatron restaurant in Mexico City, resulted from the building’s former use as Tèatriz (theater). One enters the restaurant via the former stage, whose full height has been preserved. In *Outstanding Bar and Restaurant Designs* Olivier Boissière credits the Theatron design as one in which the “patrons are onstage in a game that the little society of the night is so fond of, that of seeing and being seen, and alternation of voyeurism and exhibitionism. Boissiere continues the metaphor, casting Stark as creating a puppet-theater in which he “pulls the strings from afar” by playing with fantasies and fears of the dark and of the unknown, as well as claustrophobia and agoraphobia.<sup>69</sup> Upon entry guests encounter an oversized, framed portrait of a distorted face. This exaggerated feature introduces

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<sup>68</sup> Spectacle defined in Emma Barker, *Contemporary Cultures of Display* (New Heaven, Conn.: Yale University Press, 1999), 17.

<sup>69</sup> Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 7, 45.

other bizarre components of the interior experience. (Figures 2.2.2.B&C)

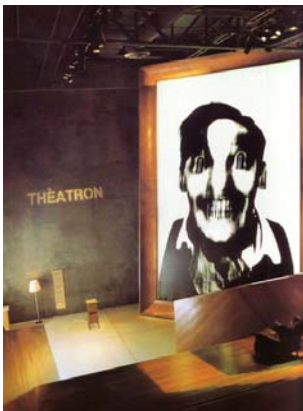


**Figure 2.2.2.B**

The staircase rises dramatically upward. Theatron Restaurant [1997] Philippe Starck, Mexico City

PhotoCrd: Dito Jacob

PublicationCrd: Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 47.



**Figure 2.2.2.C**

Entrance. One enters the Theatron via what was once the stage, whose entire height the architect has preserved. Theatron Restaurant [1997] Philippe Starck, Mexico City

PhotoCrd: Dito Jacob

PublicationCrd: Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 47.

Designers Tony Chi and Jeffrey Beers use exaggerated elements as focal points in restaurants. In Shanghai Lilly (1999) Tony Chi suspended a row of over-scaled

pendants from the twenty-foot height ceiling of the main dining area.<sup>70</sup> The pendants are translucent, countering the hard materials, wood and marble. The size and location of the pendants draws patrons' eyes upward in order for them to appreciate the vastness of the interior. Upon entry to the dining area Exaggerate is used again. Large Chinese statuary on marble pedestals act as columns, framing the view. (Figure 2.2.2.D)



**Figure 2.2.2.D**

Shanghai Lilly [1999] Tony Chi & Associates; Las Vegas

PhotoCrd: Paul Warchol

PublicationCrd: Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivoltò, 2003), 171.

A seated Buddha more than two floors in height is the exaggerated element in the TAO restaurant in Las Vegas designed by Studio Gaia and Thomas Schoos Design. In this example, the tables and chairs are organized around the Buddha, and its overwhelming presence makes the tables and chairs appear Lilliputian, no doubt creating a spatial experience for diners.<sup>71</sup> (Figure 2.2.2.E)

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<sup>70</sup> Jie Huang, "A Critique of Contemporary Chinese Restaurants" (M.A. Cornell University, 2002), 110-115.

<sup>71</sup> Debra Scott, "The Tao of Vegas," *Interior Design* (April 2006), 269.



**Figure 2.2.2.E**

The TAO of Vegas, Venetian Hotel & Resort [2006] Studio Gaia | Architecture and Interiors & Thomas Schoos Design, Las Vegas, N.V.

PhotoCrd: Warren Jagger

PublicationCrd: Debra Scott, “The Tao of Vegas,” *Interior Design* (April 2006), 269.

2005 Exaggerate as an archetypical practice in restaurant design is object-oriented, achieved in various modes, including a single oversized object placed against a wall or hung from the ceiling. Over-scaled objects are also used in multiples, scattered randomly across the floor, as in the W Hotel in Seoul, Korea. (Figure 2.2.2.F) And, in some examples, all of these techniques are combined.



**Figure 2.2.2.F**

W Hotel [2005] Studio Gaia, Tony Chi, and Rad, Seoul, Korea.

PhotoCrd: Seung Hoon Yum

PublicationCrd: Raul Barreneche, “W Hotel,” *Architectural Record* (Nov. 2005), 159.

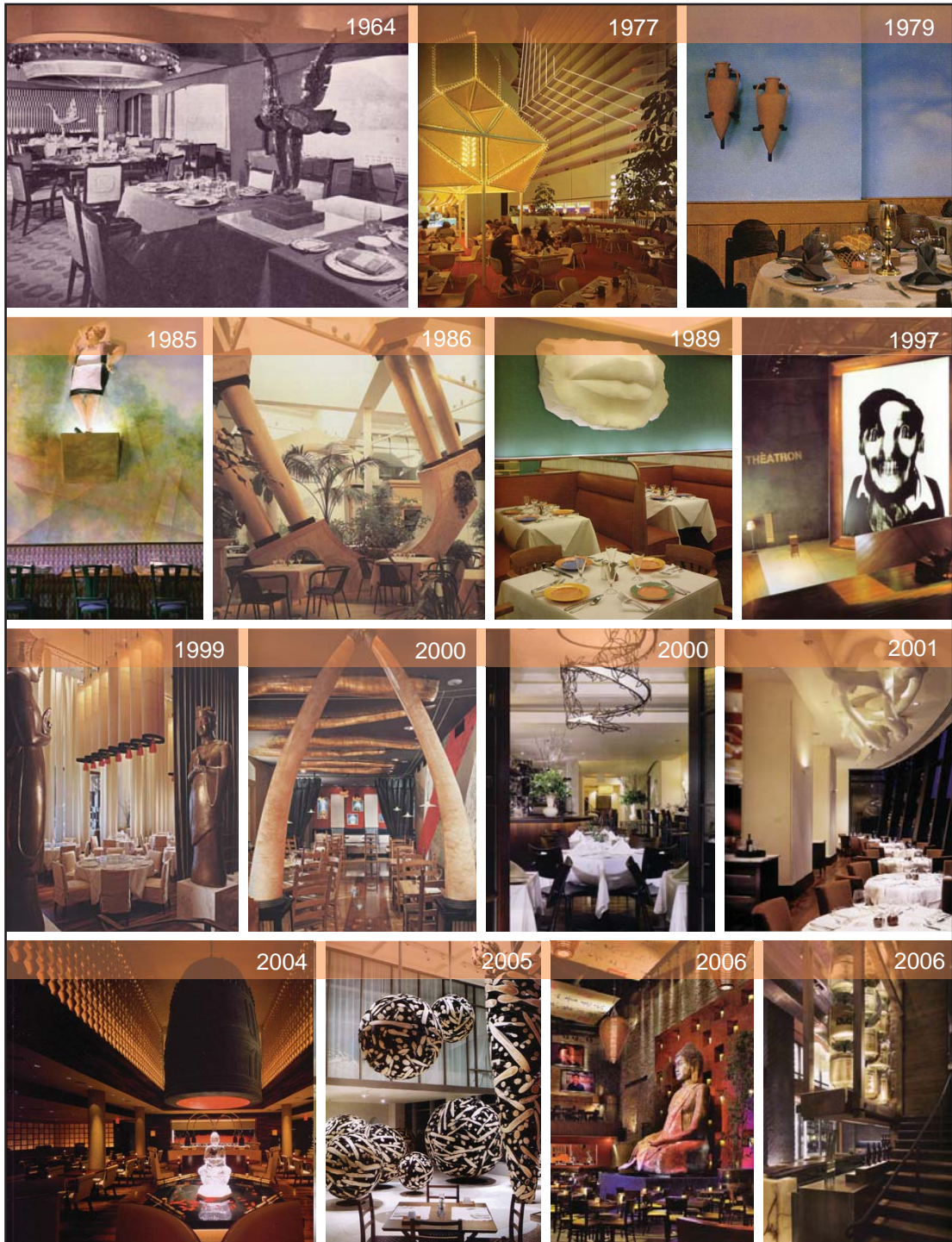


Figure 2.2.2.G Photographic Timeline Exagger-



Figure 2.2.2.G (Continued)

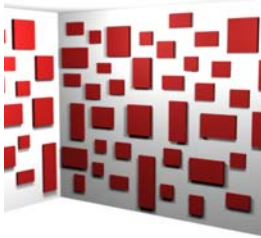
<p style="text-align: center;">1964</p> <p>Siamese Starlight Roof [1964] William Pahlmann Assoc.; Hong Kong in "Interior Design at the League," <i>Interior Design</i> 35, no. 6 (June 1964): 112.</p>	<p style="text-align: center;">1977</p> <p>Restaurant in Americana Hotel [1977] Koetter Tharp Cowell &amp; Bartlett; Indianapolis, MN in "Americana in the Midwest," <i>Interior Design</i> 48, no. 11 (Nov. 1977): 149.</p>	<p style="text-align: center;">1979</p> <p>Don Nunzio's [1979] Lambert Woods; San Francisco, CA in Lois Wagner Green, "A Classical Restaurant Mood," <i>Interior Design</i> 50, no. 8 (Aug. 1979): 216.</p>	
<p style="text-align: center;">1985</p> <p>Alo Alo [1985] Adam Tihany; New York, NY in Edie Lee Cohen, "Alo Alo," <i>Interior Design</i> 56, no. 9 (Sept. 1985): 281.</p>	<p style="text-align: center;">1986</p> <p>Le Triangle [1986] Adam Tihany; Beverly Hills, CA in Susan Colgan, <i>Restaurant design: ninety-five spaces that work</i> (New York: Whitney Library of Design, 1987), 16.</p>	<p style="text-align: center;">1989</p> <p>Trattoria dell'Arte [1989] Milton Glaser; New York, NY in Edie Lee Cohen, "Trattoria dell'Arte," <i>Interior Design</i> 60, no. 6 (Jun. 1989): 251.</p>	<p style="text-align: center;">1997</p> <p>Theatron [1997] Philippe Starck; Mexico City, Mexico in Olivier Boissière, ed., <i>Outstanding Bar and Restaurant Designs</i> (Paris: Telleri, 1998), 44.</p>
<p style="text-align: center;">1999</p> <p>Shanghai Lilly [1999] Tony Chi &amp; Associates; Las Vegas, NV in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivolto, 2003) 171.</p>	<p style="text-align: center;">2000</p> <p>Wild Ginger [2000] Haverson Architect and Design; Greenwich, CT in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivolto, 2003), 203.</p>	<p style="text-align: center;">2000</p> <p>Matisse Cafe Restaurant [2000] Milton Glaser; Washington D.C in Melissa Rhodes, "Room with a Hue," <i>Interior Design</i> 71, no. 1 (Jan. 2000): 172.</p>	<p style="text-align: center;">2001</p> <p>Restaurant in Park Hyatt [2001] Toni Chi &amp; Associates; Chicago, IL in Jen Renzi, "Home Cooking," <i>Interior Design</i> 72, no. 1 (Jan. 2001): 229.</p>
<p style="text-align: center;">2004</p> <p>Megu [2004] Yasumichi Morita; New York, NY in Clifford A. Pearson, "Megu," <i>Architectural Record</i> 192, no. 5 (Apr. 2004): 138.</p>	<p style="text-align: center;">2005</p> <p>Restaurant in W Hotel [2005] Studio Gaia, Tony Chi, and Rad; Seoul, Korea in Raul Barreneche, "W Hotel," <i>Architectural Record</i> 193, no. 11 (Nov. 2005): 159.</p>	<p style="text-align: center;">2006</p> <p>Tao of Vegas [2006] Studio Gaia &amp; Thomas Schoos Design; Las Vegas, NE in Debra Scott, "The Tao of Vegas," <i>Interior Design</i> 77, no. 4 (Apr. 2006): 269.</p>	<p style="text-align: center;">2006</p> <p>Nobu 57 [2006] Rockwell Group; New York, NY in "Fine Dining Restaurant: Nobu 57," <i>Hospitality Design</i> 28, no. 5 (July 2006): 106.</p>

### ***2.2.3 Wunderkammer***

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#### **intype**

*Wunderkammer*



#### **elements**

Display

#### **definition**

*Wunderkammer* is an assemblage, arrangement and juxtaposition of a diverse collection of variously sized and shaped objects that cover entire walls. In the 16<sup>th</sup> century, when *Wunderkammer* was introduced, the display lacked regularity in classification or organization.

#### **application definition**

In the 20<sup>th</sup> century *Wunderkammer* installations in restaurants convey chronological histories or thematic concepts. These displays often include framed photographs arranged in a grid encompassing one or more walls.

## **description**

It is important to note that the installation method of *Wunderkammer* in many of the restaurant environments is different from *Wunderkammer* in art museums. Originally European and British museums lacked “rational classifications;” instead there was a “bizarre sense of accumulation and juxtaposition” that made the *Wunderkammer* aesthetic system “so appealing.”<sup>72</sup> *Wunderkammer* in art museums is defined as an assemblage, arrangement and juxtaposition of a diverse collection of objects.<sup>73</sup> Contemporary restaurant designs that have been published in trade magazines illustrate objects and images that are not visually chaotic; most confirm to a grid.

### *Wunderkammer* and Theming

Some restaurants in 20<sup>th</sup> century America became nationally famous, because of their displays of celebrities’ autographed photographs or caricatures. These framed images were arranged variously, but the displays encompassed entire walls. Among the most well known of the celebrity restaurant types are: Sardi’s restaurant, which opened in 1927 in New York City’s theater district, known for the hundreds of caricatures of show-business celebrities that adorn its walls; and the Brown Derby, the Los Angeles restaurant and nightclub that opened in 1926 and was frequented by Hollywood celebrities. The first restaurant in the Brown Derby group was shaped like a derby hat. By 1941, there were three additional restaurants with one at Hollywood and Vine in 1929, Beverly Hills in 1931, and finally Los Feliz in 1941. People flocked to the restaurants to view the caricatures of celebrities that were drawn between 1947 and

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<sup>72</sup> James Putnam, *Art and Artifact: The Museum as Medium* (London, New York: Thames & Hudson, 2001), 8-10.

<sup>73</sup> Joori Suh, “Theory Briefs: Contemporary Interior Design in Museums and Exhibition Spaces.” (M.A. Thesis, Cornell University, 2004), 117-119; Putnam, *Art and Artifact*, 8.

1985 by Jack Lane and to eat the Cobb salad that originated with one of the owners.<sup>74</sup> The Al and Dick Restaurant (1949) in New York City also featured a *Wunderkammer* display of photographs of famous people that represented the restaurant's clientele.<sup>75</sup> There may be dozens of examples of this restaurant type across the United States.



**Figure 2.2.3.A**

Al and Dick Restaurant [1949] Nemeny and Geller; New York City

PhotoCrd: Ezra Stoller, Pictorial Services

PublicationCrd: "Stone, Brick, and Wood," *Interiors* 8, no. 3 (March 1949): 114.

After 1950 *Wunderkammer* displays fade in use by well-known designers until Robert Venturi (Venturi, Scott Brown and Associates) renovated the Tiger Bar and Grill (1992) in the New York City Princeton Club. Venturi's reiteration of the celebrity restaurant and *Wunderkammer* display included university memorabilia and black and white photographs provided by the university archives. These objects and images of campus activities dominate three walls, providing a chronological history of the school.<sup>76</sup>

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<sup>74</sup> For information about the historic preservation efforts on behalf of the Hollywood Brown Derby restaurant chain, see PreserveLA.com.

<sup>75</sup> "Stone, Brick, and Wood," *Interiors* 8, no. 3 (March 1949): 114.

<sup>76</sup> Karen Maserjian, "Venturi, Scott Brown," *Interior Design* 63, no. 10 (Oct. 1992): 184-187.



**Figure 2.2.3.B**

Tiger Bar and Grill, Princeton Club [1992] Robert Venturi for Venturi, Scott Brown and Associates; New York City

PhotoCr: Matt Wargo

PublicationCr: Karen Maserjian, “Venturi, Scott Brown,” *Interior Design* 63, no. 14 (Oct. 1992), 184.

For the Shanghai Lilly (1999) in Las Vegas Tony Chi installed *Wunderakmmer* to express the restaurant’s main theme—the high-society courtesan, Shanghai Lilly. This woman and the unique style she established in the 1930s in Shanghai provide the thematic inspiration for this restaurant located in the food court of the Mandalay Bay Resort in Las Vegas.<sup>77</sup> The entire restaurant is contrived in homage to Lilly; black and white photographs taken during her entertainment career portray her in all poses and guises. Each photograph is framed with a thin black frame and a large white mat; arranged on a tight grid, the objects cover the walls of the foyer and the private dining rooms. (Figure 2.2.3.C)

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<sup>77</sup> Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L’archivoltto, 2003), 164-173.



**Figure 2.2.3.C**

Shanghai Lilly [1999] Tony Chi & Associates; Las Vegas

PhotoCrd: Paul Warchol

PublicationCrd: Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivoltò, 2003), 170.

*Wunderkammer* in Petterino's Chicago restaurant (2002) may be the closest reiteration of the 1930 and 1940 celebrity restaurants. In order to fit within the historic surroundings in Chicago's expanded and renovated Goodman Theatre building, the designer (Design Development Company) and the owner of the restaurant (Richard Melman), worked together to tie the restaurant and the theater together.<sup>78</sup> The same sized framed-celebrity-caricatures in Petterino's dominate every wall and column.



**Figure 2.2.3.D**

Petterino's Chicago [2002], Design Development Company, Chicago

PhotoCrd: Mark Ballogg

PublicationCrd: Kelly Beamon, "Class Act," *Hospitality Design* 24, no. 2 (March 2002): 56.

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<sup>78</sup> Kelly Beamon, "Class Act," *Hospitality Design* 24, no. 2 (March, 2002): 55-57.

There are a modest number of examples of *Wunderkammer* internationally. One is the China Club (2004) in Berlin; its walls are covered with large paintings of historically famous Chinese people. Colorful paintings and photographs of Mao Tse-Tung are hung in the entrance and in the dining room. The array of paintings is not as grid-like as Shanghai Lily or Petterino's, but they create a visual order.



**Figure 2.2.3.E**

China Club [2004] AMJ Design; Berlin, Germany

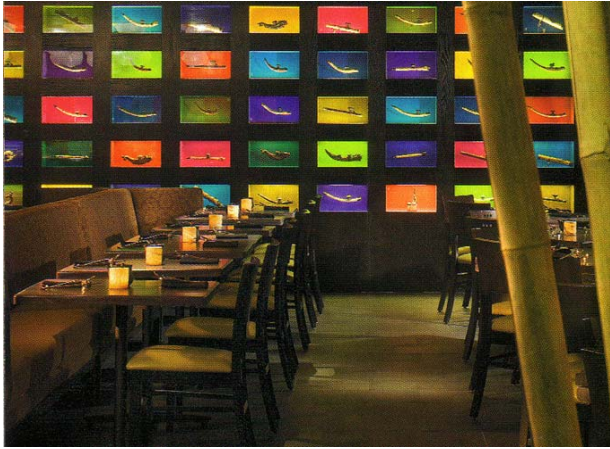
PhotoCrd: Ken Hayden

PublicationCrd: Otto Pohl, "Bling Dynasty," *Interior Design* 75, no. 8 (June 2004): 132.

Another reiteration of *Wunderkammer* is used in the TAO of Vegas bistro, nightclub and lounge (2006) located in the Venetian Hotel and Resort in Las Vegas. An entire wall of various brightly colored glazed cases display antique opium pipes. Taxonomy is the driving force of the display; each pipe, in multicolored Thai silk, becomes precious in its own vitrine. A grid is the organizing agent for vitrines in the main dining room, tubs filled with water at the entrance tunnel, and numerous monk statues in the bar area. Originally the artifacts for Tao were to be snuff bottles, but instead the more provocative vintage drug paraphernalia were chosen.<sup>79</sup>

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<sup>79</sup> Debra Scott, "The TAO of Vegas," *Interior Design* 77, no. 4 (Apr. 2006), 270.



**Figure 2.2.3.F**

The TAO of Vegas, Venetian Hotel & Resort [2006] Studio Gaia & Thomas Schoos Design; Las Vegas

PhotoCrđ: Warren Jagger

PublicationCrđ: Debra Scott, "The TAO of Vegas," *Interior Design* 77, no. 4 (Apr. 2006): 270.

Because *Wunderkammer* emphasizes composition, it may also facilitate the mixing together of artifacts appropriated from a variety of cultures. The Polynesian theme restaurant was one of the first, and perhaps most successful, of the theme restaurants in mid-20<sup>th</sup> century America. The Polynesian restaurant depended on *Wunderkammer* to represent exotic island cultures, borne out by a saturation of effects and furnishings. Such an atmosphere relied heavily on authenticity of design—whether actual or apparent—in effect, stage setting.<sup>80</sup>

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<sup>80</sup> Minor L. Bishop, "Atmosphere for Gourmets," *Interiors* 125 (March 1966): 125-127 in Jan Jennings, "Kon-Tiki, Kahiki and Wan: Landscapes for Dining," (paper presented at Cornell University Department of Architecture's Conference, Landscapes: Sublime Popular Ruined Surreal, Ithaca, New York, Sept. 2001). For the design history of Polynesian theme restaurants and specific artifacts and cultures, see Mercer, Jeanne Elaine. "The Polynesian Theme in American Restaurants: A Case Study of Cultural and Design Appropriations," M.A. Thesis, Cornell University, 1997.



The restaurants of Victor Bergeron (better known as Trader Vic) in San Francisco, Oakland, Beverly Hills, Seattle, and Denver, were described in 1957 as a combination of "Oriental splendor and . . . of Pacific Island primitive designs and Oriental cultural patterns. When he takes on a job, there is nothing pseudo about the results. He goes to the source for original materials and works only with authentic articles."<sup>81</sup> In the restaurant these "authentic" materials and goods were combined into a cultural collage, a unified design in which the assemblage of elements became more important than the individual parts. The overall effect depended on mixing, blending and combining to create a composition that removed the objects' hierarchical status, original context or meaning. Objects became ethnographic by virtue of being defined, segmented, detached, and carried away. And it was the accumulation of parts that became recognized as representative of a Polynesian restaurant in the United States. "The material concerns of everyday life intersected with the agencies of display as objects and *made* exotic. The emphasis on making is important, for display not only shows and speaks, it also *does*."<sup>82</sup> In other words, when objects from a variety of Polynesian cultures were appropriated and mixed together in a *Wunderkammer* inappropriate appropriation occurred.

A 2006 example of a culturally problematic *Wunderkammer* is the Tao bistro in which elements of Taoism and Buddhism are combined to suggest that they are the same. Tao (道) refers to a variety of philosophical and religious traditions and concepts;

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<sup>81</sup> Edward J. Mayland, "Dine in Tropical Splendor at the Traders," *Cooking for Profit* 26 (July 1957): 9-11, 18.

<sup>82</sup> Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998), 18, 128. (Emphasis in original).

Taoism is not considered by many to be a unified religion. Conversely Buddhism is a family of beliefs and practices considered by many to be a religion. Together Taoism and Buddhism have shaped Chinese life and thought for nearly twenty-five hundred years.

The use of *Wunderkammer* by designers and architects in American theme restaurants began about 1940 and continues as a viable interior design practice. *Wunderkammer*, developed as a vernacular display, began in the 1930 decade; it is probably the most used technique for any theme restaurant. The T.G.I.Friday's restaurant chain, founded in 1961 in New York City, includes over 800 restaurants in 50 countries. All use *Wunderkammer* to exhibit American material culture objects that range from antiques to canoes and airplane propellers. T.G.I.Friday's *Wunderkammer* of Americana has been widely reiterated by other chains, casual dining and fast-food and restaurants, such as Uno's Chicago Grill.



Figure 2.2.3.G Photographic Timeline Wunderkam-

Figure 2.2.3.G (Continued)

1946		1949		1968	
<p>Imperial House [1946] Mabel Schamberg; Chicago, IL in "Suggestions of three kings," <i>Interiors</i> 3, no. 10 (Oct. 1946): 103.</p>		<p>Al and Dick Restaurant [1949] Nemeny and Geller, New York City in "Stone, Brick, and Wood," <i>Interiors</i> 8, no. 3 (Mar. 1949), 114.</p>		<p>The Cousins Club [1968] Norman De Haan Associates; Chicago, IL in "Restaurant by Day Club by Night," <i>Interior Design</i> 39, no. 4 (Apr. 1968): 181.</p>	
1990		1992		1999	
<p>St. Paul Grill [1990] Hammel Green and Abrahamson, Inc., St. Paul, MN in Judi Radice, <i>Restaurant Design</i> 3 (Glen Cove, NY: Architecture &amp; Interior Design Library, 1992), 186.</p>		<p>Tiger Bar and Grill at the Princeton Club [1992] Venturi, Scott Brown and Associates, New York City in Karen Maserjian, "Venturi, Scott Brown," <i>Interior Design</i> 63, no. 14 (Oct. 1992), 184.</p>		<p>Shanghai Lilly [1999] Tony Chi &amp; Associates, Las Vegas in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivoltò, 2003), 170.</p>	
2000		2001		2002	
<p>Le Cocon [2000] Hideo Horikawa Architect &amp; Associates; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 154.</p>		<p>Strip House [2001] Rockwell Group; New York City in "Strip House," <i>Interior Design</i> 72, no. 14 (Nov. 2001): 114.</p>		<p>Petterino's Chicago [2002], Design Development Company, Chicago, IL in Kelly Beamon, "Class Act," <i>Hospitality Design</i> 24, no. 2 (Mar., 2002), 56.</p>	
2004		2006		2006	
<p>China Club [2004], AMJ Design, Berlin, Germany in Otto Pohl, "Bling Dynasty," <i>Interior Design</i> 75, no. 8 (June 2004), 132.</p>		<p>Buddakan [2006] Christian Liaigre; New York City in Craig Kellogg, "Chow Fun," <i>Interior Design</i> 77, no. 4 (Apr. 2006): 242.</p>		<p>The TAO of Vegas, Venetian Hotel &amp; Resort [2006] Studio Gaia &amp; Thomas Schoos Design; Las Vegas, NV in Debra Scott, "The TAO of Vegas," <i>Interior Design</i> 77, no. 4 (Apr. 2006), 270.</p>	
2007		2007			
<p>Chinatown Brasserie [2007] William T. Georgis Architect; New York City in Jana Schiowitz, "Imperial Comfort," <i>Hospitality Design</i> 29, no. 2 (Mar. 2007): 110.</p>		<p>Auberge [2007] Patrick Jouin; Alsace, France in Ian Phillips, "A Feast for the Eyes," <i>Interior Design</i> 78, no. 9 (July 2007): 211.</p>			

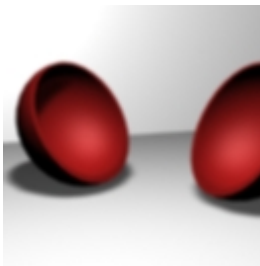
## 2.3 FURNISHING

### 2.3.1 Pouch

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#### **intype**

Pouch



#### **elements**

Furniture

#### **elements**

Furniture

#### **definition**

Pouch is an oval- or round-shaped lounge chair that provides an all-enclosing form for the human body. The chairs integrate seat and back in a single form. Finn Juhl's "Pelican" (1940) may prove to be the earliest type in this chronological sequence, but Arne Jacobson's "Egg" and Eero Aarnio's "Bubble" are the best known.

### **application definition**

Pouches are used in restaurant design, especially as lounge chairs and in open spaces with high ceilings. They are sometimes used as side chairs for two-top arrangements.

### **description**

“Pelican” designed in 1940 by Finn Juhl (1912-1989), a Danish designer and architect, may prove to be the earliest type in this chronological sequence.<sup>83</sup> The Pelican presents an organic form as the body of the chair. It is as if the back, arms and seat were cut from whole cloth in one seamless gesture. Only the stubby round wooden legs appear incongruous. The Pelican does not have arms in so much as it has an upper body. Conventional chair arms serve as armrests, but the Pelican offers no place to put one’s arms except within the upholstered confines of the chair. A distinguishing feature of the reiterative designs for the Pouch series is the sense of being almost totally enclosed by the chair.



**Figure 2.3.1.A**

Fully upholstered seating section with maple legs, Pelican [1940] Finn Juhl  
PhotoCrd: Kohseki Co. Ltd., Kyoto, Japan  
PublicationCrd: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 285.

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<sup>83</sup> Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 285.

Wing Chairs of the 17<sup>th</sup> through the 19<sup>th</sup> centuries have some similarities with the Pouch. Wings are also lounge chairs that exhibit a high back and a “wing” that encloses the head. Carlo Mollino’s Armchair for Minola House (1944) and Hans Wegner’s OX (1958) appear as contemporary versions of Wing chairs.<sup>84</sup> Unlike Pouch, Wing types do not fully envelop the human body, and wing chairs have traditional armrests.



**Figure 2.3.1.B**

Ebonized wood frame with velvet-covered upholstery, Armchair for Minola House [1944] Carlo Mollino

PhotoCrd: Christina & Bruno Bischofberger Collection, Zurich

PublicationCrd: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 282.



**Figure 2.3.1.C**

Fabric-covered, foam upholstered molded fiberglass seat shell on a swiveling cast aluminum base with loose seat cushion, OX [1957-8] Hans J. Wegner

PhotoCrd: Paul Chave

PublicationCrd: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 346.

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<sup>84</sup> Fiell, *1000 Chairs*, 282, 346.

Arne Jacobson's Egg and Swan chairs (1958), designed for the lounge areas of the lobby of the Royal Hotel, Copenhagen, are the most recognized of this reiterative sequence of Pouch designs. Jacobsen (1902-1971), a Danish architect and furniture designer, adapted new materials, such as metals and plastics to produce organic forms for furniture. The Egg and Swan chairs integrate the seat and back in a single piece.<sup>85</sup> Seated in Jacobsen's Egg Chair, one experiences a sense of protection.



**Figure 2.3.1.D**

Fabric-covered, foam upholstered molded fiberglass seat shell on a swiveling cast aluminum base with loose seat cushion, Egg [1957-1958] Arne Jacobson

PhotoCr: Fritz Hansen, Allerød

PublicationCr: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 346.

The Ball Chair (1963) and the Bubble Chair (1968) designed by Eero Aarnio (1932- ), a Finish interior designer, express the pop culture of the 1960s decade. Like the Scandinavian designers before him, Eero Aarnio began experimenting with plastics, bright colors and organic forms, breaking away from traditional design conventions. Both chairs provide a pouch in which one sits deep in the chair; upon drawing one's legs up and into the round form, there is an almost complete sense of enclosure. The

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<sup>85</sup> Carsten Thau and Kjeld Vindum, *Arne Jacobsen* (Copenhagen: Arketektens forlag / Danish Architectural Press, 2001), 142; Fiell, *1000 Chairs*, 346.



outer shell is hard and the inside soft (padded and upholstered). The Ball sits on an oval pedestal low to the floor plane. The Bubble Chair reiterates the Ball, but the Bubble is transparent and suspended from an overhead plane. Both chairs have special acoustic effects.<sup>86</sup>



**Figure 2.3.1.E**

Molded fiberglass reinforced polyester seating section on painted base with internal fabric-covered foam upholstery, Ball [1963-5] Eero Aarnio

PhotoCrd: Richard P. Goodbody

PublicationCrd: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 429.



**Figure 2.3.1.F**

Molded fiberglass reinforced polyester seating section on painted base with internal fabric-covered foam upholstery, Bubble [1968] Eero Aarnio

PhotoCrd: Adelta, Dinslaken

PublicationCrd: Charlotte and Peter Fiell, *1000 Chairs* (New York: Taschen, 1997), 429.

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<sup>86</sup> Eero Aarnio, Finland, "Eero Aarnio—Finland", <http://www.eeroaarnio.com/>; Fiell, *1000 Chairs*, 429.

Henrik Thor-Larsen (1932- ), also a Danish designer, created the Ovalia Chair in 1968. Ovalia reiterates Aarnio's Ball Chair in all but the form; Ovalia is egg-shaped. It too has a hard outer shell of glass fiber-reinforced polyester painted shiny white and a soft cushioned interior of polyester and synthetic padding. Its painted or polished aluminum base, also on a low stand, rotates or can be removed. Like the Ball Chair, pop culture embraced the Ovalia; it has appeared in several futuristic films, television commercials and print advertisements, as well as the movie, *Men In Black* (1997). Unlike the Ball Chair, however, its form restricts the body from curling up in it comfortably.<sup>87</sup>



**Figure 2.3.1.G & H**

Ovalia Chair, by Henrik Thor-Larsen [1968] | [2005]

PhotoCrd: unknown

Publication Crd: "Olivia Egg Chair," [http://www.ovalia.com/eng\\_ovalia.htm](http://www.ovalia.com/eng_ovalia.htm) (accessed July 21, 2008).



**Figure 2.3.1.I**

A scene from *Men In Black* [1997] science fiction comedy action film

PhotoCrd: <http://the-egg-chair.com/1970s-egg-chair-ball-bubble-stereo-pod>.

<sup>87</sup> Olivia Egg Chair, [http://www.ovalia.com/eng\\_ovalia.htm](http://www.ovalia.com/eng_ovalia.htm) (accessed July 21, 2008).

### Pouches in Restaurants

In 1971, Jacobsen's Egg chairs were installed in the lounge of Alfie's Restaurant lounge in Chicago. Despite the chair's modern sensibility, the designer, Brock Arms, chose it because of its high back in order to accommodate an older clientele who preferred few distractions for conversation. The designer also added a fireplace, bookshelves, wood wall paneling, and a plaid carpet to place the chairs in a traditional setting.<sup>88</sup>



**Figure 2.3.1.J**

Alfie's Restaurant and Lounge [1971] Brock Arms, Chicago, Illinois

PhotoCrd: Idaka

PublicationCrd: "Work by AID Members: Brock Arms," *Interior Design* 42, no. 8 (Aug. 1971): 126.

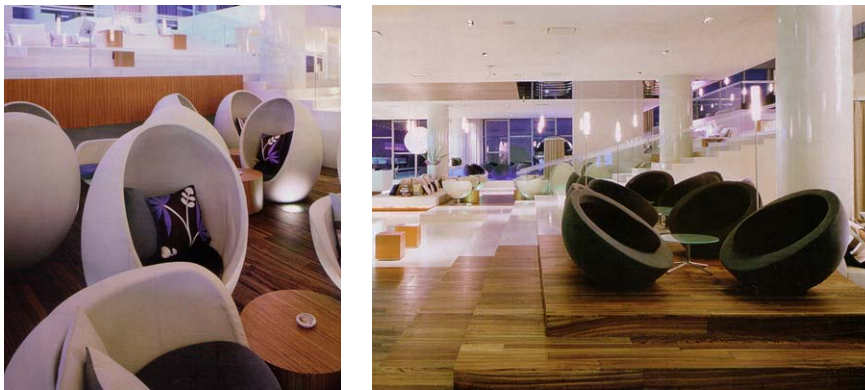
Although the Pouch typology was not popular during the 1980s and 1990s, it has been used frequently in 21<sup>st</sup> century restaurants. At the W Hotel in Seoul, Korea (2005), two different types of Pouches are installed in the dining/lounge area. One is shaped like a half-cut egg, and the other is more like a half-cut avocado. These cell-like chairs without a raised base, designed by Studio Gaia, define dining spaces, rather than walls or partitions.<sup>89</sup> The sound quality inside the Pouch is unique as well; sound is easily

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<sup>88</sup> Sherman R. Emery, "Work by AID Members: Brock Arms," *Interior Design* 42 no. 8 (Aug. 1971): 126.

<sup>89</sup> Raul Barreneche, "W Hotel," *Architectural Record* 193, no. 11 (Nov. 2005): 157.

captured inside because of the enclosure, and it also amplifies the sound coming from the person sitting on the chair.



**Figure 2.3.1.K&L**

W Hotel [2005] Studio Gaia, Tony Chi, and Rad, Seoul, Korea

PhotoCrd: Seung Hoon Yum

PublicationCrd: Raul Barreneche, “W Hotel,” *Architectural Record* 193, no. 11 (Nov. 2005): 155, 157.

Another pouch-like chair, possibly inspired by French Louis XV Bergere chairs, appeared first in a 1960 *Interior Design* advertisement for Meyer-Gunther-Martini chair, designed by Constantin Carroll.<sup>90</sup> In design trade magazines, the chair type does not emerge again until 2006 in *Interior Design*. They are shown as side chairs in Bergdorf Goodman’s cafeteria, designed by the interior designer Kelly Wearstler, in New York City. Although placed in an open lounge space, these chairs give a person visual privacy. The acoustical experience is comparable to Jacobson’s Egg chairs in the W Hotel, Seoul, Korea. On a site visit to the W Hotel in Seoul and the Bergdorf Goodman store in New York City, this researcher sat in the chair and talked to a companion. In both instances, I experienced an echo inside the chair that adds a distinctive quality to the sense of enclosure.<sup>91</sup>

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<sup>90</sup> “Advertisement for Meyer-Gunther-Martini,” *Interior Design* 31, no. 9 (Sept. 1960): 144.

<sup>91</sup> Jasmin Cho, Field Study to New York City, March 22, 2008.



**Figure 2.3.1.M**

Advertisement Meyer-Gunther-Martini chair [1960] *Interior Design* magazine

PhotoCrd: Not Provided

PublicationCrd: Unidentified Author, *Interior Design* 31, no. 9 (Sept. 1960): 144.



**Figure 2.3.1.N**

Bergdorf Goodman [2006] Kelly Wearstler, New York City

PhotoCrd: Aric Chen

PublicationCrd: Annie Schlechter, "Dining on Seven," *Interior Design* 77, no. 4 (Apr. 2006): 261.

Pouches in restaurants create special spatial qualities to dining spaces. The forms act as main architectural elements, and the experience of patrons using these chairs is visually and acoustically dynamic.

<p>1940</p> 	<p>1957-8</p> 	<p>1957-8</p> 	<p>1960</p> 
<p>1965</p> 	<p>1968</p> 	<p>1968</p> 	
<p>1940</p> <p>Pelican design   Finn Juhl photo   Kohseki Co. Ltd., Kyoto ciation   Charlotte and Peter Fiell, <i>1000 Chairs</i> (New York: Taschen, 1997), 285</p>	<p>1957-8</p> <p>Egg design   Arne Jacobsen photo   Fritz Hansen, Allerod ciation   Charlotte and Peter Fiell, <i>1000 Chairs</i> (New York: Taschen, 1997), 346</p>	<p>1957-8</p> <p>Egg design   Arne Jacobsen photo   Fritz Hansen, Allerod ciation   Charlotte and Peter Fiell, <i>1000 Chairs</i> (New York: Taschen, 1997), 347</p>	<p>1960</p> <p>Meyer - Gunther - Martini design   Constantin Carroll photo   Not Provided ciation   <i>Interior Design</i> (Sept. 1960), 144</p>
<p>1965</p> <p>Ball (or Globe) design   Eero Aarnio photo   Musee des Arts Decoratifs, Montreal ciation   Charlotte and Peter Fiell, <i>1000 Chairs</i> (New York: Taschen, 1997), 429</p>	<p>1968</p> <p>Bubble design   Eero Aarnio photo   Adelta, Dinslaken ciation   Charlotte and Peter Fiell, <i>1000 Chairs</i> (New York: Taschen, 1997), 429</p>	<p>1968</p> <p>Ovalia design   Henrik Thor-Larsen photo   Not Provided ciation   <a href="http://www.ovalia.com/eng_ovalia.htm">http://www.ovalia.com/eng_ovalia.htm</a></p>	

Figure 2.3.1.O Photographic Timeline Egg (Chairs)



Figure 2.3.1.P Photographic Timeline Egg (Restaurants)

## 2.4 LIGHTING

### 2.4.1 Pendant Play

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#### **intype**

Pendant Play



#### **elements**

Lighting

#### **definition**

Pendant Play describes the practice of suspending from the ceiling a multitude of single lamps or single fixtures in a composition.

#### **application definition**

In restaurant environments Pendant Play is exploited to create visual interest. Various lighting qualities are achieved by varying the type of illumination, the number of fixtures, the distance between fixtures, the length and regularity or irregularity of suspension from the ceiling, and their placements in spaces.



## **description**

The interior archetype, Pendant Play, was first identified as a practice in retail spaces, and later in boutique hotel design. Initially it was named Animated Field to describe the sparkling and energetic nature of its spatial effect. In retail the lights were employed as a display technique.<sup>92</sup> The term Animated Field lacked memorability; this thesis renames the practice as Pendant Play.

The publication of the restaurant design practice of Pendant Play emerges in the 1960 and 1970 decades. Simple shades or incandescent lamps (light bulbs) were arranged in grids, and used for general illumination. In Café at The Cavalieri Hilton (1963) in Rome more than 200 simply designed pendants, designed by Leslie Wheel, were suspended about three feet from the ceiling; the array of pendants made the high ceiling visually lower, and created a spectacle in the air of the dining room. (Figure 2.4.1. A) The pendants in the Café at The Cavalieri Hilton cover the entire ceiling. In comparison, the Concourse Restaurant (1971) in San Francisco illustrates an example of a gridded Pendant Play in a portion of the ceiling area—and on a wall. The larger-size pendants in the café at The Cavalieri Hilton create a very different quality of light and a variant spatial experience than the smaller fixtures used in The Concourse. (Figures 2.4.1.A&B)

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<sup>92</sup> Leah Scolere, “Theory Studies: Contemporary Retail Design,” (M.A. Thesis, Cornell University, 2004), 120-122; Mijin Juliet Yang, “Contemporary Boutique Hotel Design (M.A. Thesis, Cornell University, 2005), 77-78.



**Figure 2.4.1.A**

Cafe at The Cavalieri Hilton [1963] Luccichenti, Pifferi, and Ressa; Rome

PhotoCrd: Not Provided

PublicationCrd: "ROME," *Interior Design* (Nov. 1963.): 127.



**Figure 2.4.1.B**

Concourse Restaurant [1971] Edwar Brimm and Associatees; San Francisco

PhotoCrd: Not Provided

PublicationCrd: "Concourse Restaurant," *Interior Design* (April 1971): 128.

New York City restaurant designer Jeffrey Beers ushered in a new reiteration of Pendant Play in 1988 for the China Grill. Large, randomly scattered pendants cover the entire ceiling of the dining space. Because Beers also chose to vary the angle of the pendants, they resemble space ships floating in the air, as if they are capable of moving around the dining space.<sup>93</sup> (Figure 2.4.1.C) Throughout the 1990 decade designers tried a range of reiterations with the design of Pendant Play, varying the size of pendants from bulb-size to chandelier-scale and obscuring a ceiling grid.

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<sup>93</sup> Andrea Loukin, "China Grill," *Interior Design* (Sept. 1988): 256-259.



**Figure 2.4.1.C**

China Grill [1988] Jeffrey G. Beers, New York City

PhotoCrd: Paul Warchol

PublicationCrd: Andrea Loukin, "China Grill," *Interior Design* (Sept. 1988): 257.

The Tizi Melloul Restaurant and Lounge (1999) in Chicago exhibits two different varieties of Pendant Play. In the bar area, elliptical shaped pendants, suggesting the tops of nomadic tents, covers almost the entire ceiling and creates a three-dimensional plane. In the lounge area, Pendant Play is executed with small group of Moroccan lamps that establish a central focal point in the space. By using pendants that differ in size, color and decoration, and fluctuations of the pendant drop from the ceiling, Pendant Play in the lounge area creates a vibrant, chandelier effect.<sup>94</sup>

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<sup>94</sup> Martin M. Pegler, *Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 92-93.



**Figure 2.4.1.D & E**

Tizi Melloul Restaurant and Lounge [1999] Suhail Design Studio; Chicago

PhotoCrd: Doug Fogelson

PublicationCrd: Martin M. Pegler, *Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 92-93.

In the 21<sup>st</sup> century, Pendant Play continues as a popular practice for dining environments. Although the designs have become more diverse, the pendant size has grown smaller than a regular lamp (light bulb). LED light fixtures are used increasingly to create diverse lighting colors, as well as to reduce heat and electric energy consumption.

In the dining room of the restaurant Maimon Nishiazabu (2003) in Tokyo, an array of small LED light fixture-pendants is covered with white feathers. This Pendant Play contributes to the illumination of the space as a secondary lighting source. Also in Tokyo, Pendant Play in the restaurant Dazzle (2006) becomes a significant spatial feature. Located on the eighth floor of the pearl jewelry boutique (Mikimoto building), Dazzle features a constellation of twinkling crystal-studded LED-lit pendant globes. These pendants, suspended mid-way between the ceiling and floor plane, visually lower the ceiling.



**Figure 2.4.1.F**

Maimon Nishiazabu [2003] Hashimoto Yukio Design Studio, Tokyo

PhotoCrd: Roland Bauer

PublicationCrd: Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 154.



**Figure 2.4.1.G**

Dazzle [2006] Nacasa & Partners, Tokyo

PhotoCrd: Not Provided

PublicationCrd: Kanae Hasegawa, "So Dazzling," *Interior Design* (Sept. 2006), S28.

Increasingly in hospitality spaces, designers are using to create special dramatic and theatrical effects. In restaurants Pendant Play continues as an archetypical practice.



Figure 2.4.1.H Photographic Timeline Pendant Play

Figure 2.4.1.H (Continued)

<p style="text-align: center;">1963</p> <p>Cafe at The Cavalieri Hilton [1963] Luccichenti, Pifferi, and Ressa; Rome, Italy in "Rome," <i>Interior Design</i> 34, no. 11 (Nov. 1963): 127.</p>	<p style="text-align: center;">1971</p> <p>Concourse Restaurant [1971] Edwar Brimm and Associates; San Francisco, Cal. in "Concourse Restaurant," <i>Interior Design</i> 42, no. 4 (Apr. 1971): 128.</p>	<p style="text-align: center;">1973</p> <p>Tower Suite [1973] Fred B. Shrallow; New York City in "Five Restaurant Interiors," <i>Interior Design</i> 44, no. 10 (Oct. 1973): 176.</p>	
<p style="text-align: center;">1979</p> <p>Tuttles Restaurant [1979] Carson Bennett Wright; Miami, Florida in "Tuttles Restaurant," <i>Interior Design</i> 50, no.1 (Jan. 1979): 209.</p>	<p style="text-align: center;">1985</p> <p>Alo Alo [1985] Adam Tihany; New York City in Edie Lee Cohen, "Alo Alo," <i>Interior Design</i> 56, no. 9 (Sept. 1985) 280.</p>	<p style="text-align: center;">1988</p> <p>China Grill [1988] Jeffrey G. Beers; New York City in Andrea Loukin, "China Grill," <i>Interior Design</i> 59, no. 9 (Sept. 1988) 257.</p>	<p style="text-align: center;">1990</p> <p>Pomodoro [1990] Adam Tihany; Beverly Hills, CA in "Pomodoro," <i>Interior Design</i> 61, no. 4 (Apr. 1990): 189.</p>
<p style="text-align: center;">1999</p> <p>Tizi Melloul [1999] Suhail Design Studio; Chicago in Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 93.</p>	<p style="text-align: center;">1999</p> <p>China Grill [1999] Jeffrey Beers; Las Vegas, Nevada in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivolto, 2003) 22-23.</p>	<p style="text-align: center;">2001</p> <p>Daidaiya Ginza [1999] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004) 146.</p>	<p style="text-align: center;">2001</p> <p>Tradgar'n [2001] Studio Gron; Gothenburg, Germany in Nicholas Adams, "Tradgar'n," <i>Architectural Record</i> 189, no. 7 (July 2001): 97.</p>
<p style="text-align: center;">2001</p> <p>China Grill [2001] Jeffrey G. Beers; New York City in Henry Urbach, "Gear Shift," <i>Interior Design</i> 72, no.11 (Sept. 2001): 115.</p>	<p style="text-align: center;">2002</p> <p>Compass Rose [2002] HHPA; Singapore in Kelley Demon, "Storied Redesign," <i>Hospitality Design</i> 24, no. 7 (Oct. 2002): 61.</p>	<p style="text-align: center;">2003</p> <p>Maimon Nishiazabu [2003] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 154.</p>	<p style="text-align: center;">2004</p> <p>Riingo [2004] Glen Coben; New York City in Stacy Shoemaker, "The Big Apple," <i>Hospitality Design</i> 26, no. 4 (May/June 2004) 54.</p>
<p style="text-align: center;">2005</p> <p>Fluff Bakery Café [2005] Lewis Tsurmaki Lewis; NYC in Tara Mastrelli, "Horizontal Vertigo," <i>Hospitality Design</i> 27, no. 3 (Apr. 2005): 162.</p>	<p style="text-align: center;">2006</p> <p>Dazzle [2006] Nacasa &amp; Partners; Tokyo, Japan in Kanae Hasegawa, "So Dazzling," <i>Interior Design</i> 77, no. 11 (Sept. 2006): S28-S29.</p>	<p style="text-align: center;">2008</p> <p>Dolder Grand [2008] Foster + Partners and United Designers; Zurich, Switzerland in Craig Kellogg, "The Dolder, Bolder," <i>Interior Design</i> 79, no. 6 (June 2008): 266.</p>	

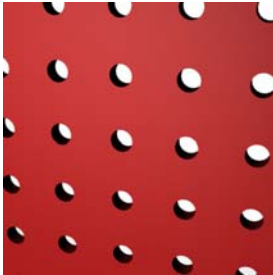
## 2.5 MATERIAL

### 2.5.1 Perforate

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#### **intype**

Perforate



#### **elements**

Material

#### **definition**

Perforated materials are sheet goods in which a regular pattern of consistently shaped and space holes have been cut. Smaller perforation cut from metal are formed by stamping, while larger perforations require laser cutting. The nature of the sheet material varies considerably simply by changing the size and concentration of perforations.

#### **application definition**

In restaurants Perforate is primarily used for partitions between different dining areas to create visual privacy and as a decorative element to support the design concept of the space.



## **description**

Although Perforate is evident in traditional Islamic art, western countries did not appropriate it until the 20<sup>th</sup> century. However, for a brief period in the 1960s Moroccan-inspired décor became fashionable in restaurants, primarily in the form of perforated screens.<sup>95</sup> An early example is the Detroit restaurant, McGuire's. Its modular wrought iron grille, designed by Julius Blum, separates the lounge from the main dining area. Restaurant interiors of this time period are strikingly plain in surface finishes and furnishings, and decorative screens gave these spaces some character.

(Figure 2.5.1.A)



**Figure 2.5.1.A**

McGuire's Restaurant [1961] Kenneth A. Hopkins; Detroit, Michigan

PhotoCrd: Not Provided

PublicationCrd: "Restaurants," *Interior Design* 32, no. 4 (April 1961): 148.

During the 1970 and 1980 decades Perforate fades from use, but it emerges again in the 1990s as an archetypical practice in retail, education, healthcare and restaurants in the form of metal and wooden screening.

In 1990 the Shunju in Tokyo employed Perforate to express the restaurant's cultural

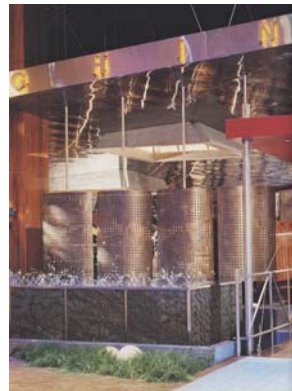
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<sup>95</sup> Elizabeth O'Brien identified and named "Perforated" as a material in Elizabeth O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study" (M.A. Thesis, Cornell University, 2006), 11, 14.

design concept, *shinju*. The word is comprised of two characters that signify spring and autumn, seasons that in Japan are marked by pleasant temperatures, diaphanous light, perfumed air. The restaurant’s designer also drew from the traditional Japanese Sukiya style of teahouse construction (light, delicate, fragile) to divide two dining areas by a wooden screen in a hexagonal pattern.<sup>96</sup> (Figure 2.5.2.B) Nine years later, in 1999, Jeffrey Beers used perforated elements in the China Grill in Las Vegas. In Beers’ hands, Perforate becomes an entrance device of four panels that are industrial and whimsical—square perforations in sheet metal. The same metal sheeting in the form of large, recessed illuminating cones punctuate the ceiling plane. The reflection of the elements below creates undulating patterns on the ceiling.<sup>97</sup> (Figure 2.5.1.C)



**Figure 2.5.1.B**



**Figure 2.5.1.C**

**Figure 2.5.1.B**

Shunju Restaurant [1990] Super Potato; Tokyo, Japan.

PhotoCrd: Anne Todoroki Chikao

PublicationCrd: Saitoh Hideo and Joao Rodolfo Stroeter *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 70.

**Figure 2.5.1.C**

China Grill [1999] Jeffrey Beers; Las Vegas, Nevada

PhotoCrd: Paul Warchol

PublicationCrd: Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L’archivoltto, 2003), 14.

<sup>96</sup> Saitoh Hideo and Joao Rodolfo Stroeter *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 64-73.

<sup>97</sup> Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L’archivoltto, 2003), 12-25.

The 21<sup>st</sup> century restaurants LOTUS in New York City and the Koi in Los Angeles illustrate the differences between Perforate executed as a fine mesh screen and as an exaggerated screen. In the LOTUS a curved full-height screen visually separates a round booth in the dining area from the hallway. The size of the perforations is small enough to give the dining side autonomy. (Figure 2.5.1.D) Conversely, the perforations in Lionel Ohayon's over-scaled screen accentuate its openings. In fact, it is difficult to read it as a screen, because it is more decorative partition than a visual hindrance. The out-sized screen itself becomes more prominent than the furniture and the diners. (Figure 2.5.1.E)



**Figure 2.5.1.D**



**Figure 2.5.1.E**

**Figure 2.5.1.D**

LOTUS Restaurant [2001] Nancy Mah & Scott Kester; New York City

PhotoCrd: Anne Katrine Senstad

PublicationCrd: Pilar Guzman, "Eat, Drink, Man, Woman," *Interiors* 160, no. 3 (2001 March): 88.

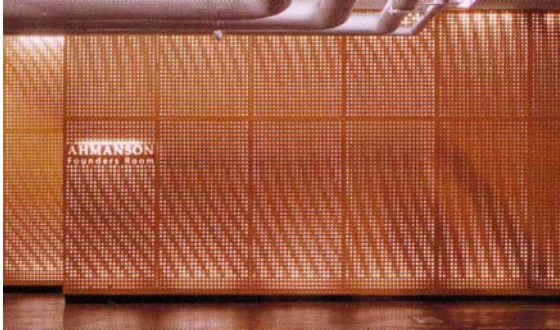
**Figure 2.5.1.E**

Koi Restaurant [2005] Lionel Ohayon; Los Angeles

PhotoCrd: Frank Oudeman

PublicationCrd: Stacy Shoemaker, "Found in Translation," *Hospitality Design* 27, no. 4 (May/June 2005): 60.

Some restaurant screens are dramatically lit by the installation of LEDs behind the perforations, a technique that displays texture. With the use of different colors of lighting, screens become dynamic pixilated digital walls. (Figure 2.5.1.F)



**Figure 2.5.1.F**

Ahmanson Founders Room [2007] Belzberg Architects; Los Angeles, CA

PhotoCrd: Benny Chan

PublicationCrd: Michael Webb, “Musical Chairs,” *Hospitality Design* 27, no. 4 (Nov. 2007): 112.

The chronological image sequence demonstrates how Perforate can be static, inert, like a plain wall that offers some texture, but recedes into the background. In most instances though, Perforate adds energy or vigor to interiors by manipulating the shape of the screen, the size and shape of the openings, materials and accent lighting.



Figure 2.5.1.G Photographic Timeline Perforate

Figure 2.5.1.G (Continued)

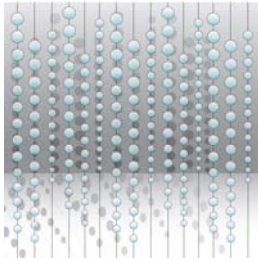
1961	1990	1992	1999
McGuire's Restaurant [1961] Lawrence H. Wilson Associates; Detroit, Mich in "Restaurants," <i>Interior Design</i> 32, no. 4 (Apr. 1961): 148.	Shunju Restaurant [1990] Super Potato; Tokyo, Japan in Saitoh Hideo and Joao Rodolfo Stroeter <i>Interior Design in Cafés and Restaurants</i> (Tokyo: Bijutsu Shuppansha, 1992), 70.	Bistro Garden [1992] Janet Polizzi; Los Angeles, CA in Andrea Loukin, "Bistro Garden," <i>Interior Design</i> 63, no. 2 (Feb. 1992): 135.	China Grill [1999] Jeffrey Beers; Las Vegas, NV in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivoltò, 2003), 14.
2000	2001	2001	2001
MOD [2000] Suhail Design Studio; Chicago, IL in Lisa Skolnik, "MOD is in the Details," <i>Interiors</i> 159, no. 8 (Aug. 2000), 67.	Mikazuki [2001] Suppose Design Office; Noino, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 342.	Daidaiya Ginza [2001] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 150.	LOTUS Restaurant [2001] Nancy Mah & Scott Kester; New York City in Pilar Guzman, "Eat, Drink, Man, Woman," <i>Interiors</i> 160, no. 3 (2001 March): 88.
2003	2003	2005	2005
Lever Hous [2003] Mark Newson; New York City in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 302.	The Loft [2003] Dale Jones-Evans PTY LTD Architects; Sydney, Australia in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 97.	Juan Valdez Café [2005] Hariri & Hariri Architecture; New York City in Michael Webb, "Perking Up," <i>Hospitality Design</i> 27, no. 3 (Apr. 2005), 175.	Koi Restaurant [2005] Lionel Ohayon; Los Angeles; Stacy Shoemaker, "Found in Translation," <i>Hospitality Design</i> 27, no. 4 (May/June 2005): 60.
2005	2007	2007	2007
Frisson [2005] Scott Kester and Architecture TM; San Francisco, CA in Zahid Sardar, "Bon Voyage," <i>Interior Design</i> 76, no. 2 (Feb. 2005), 172.	Ahmanson Founders Room [2007] Belzberg Architects; Los Angeles, CA in Michael Webb, "Musical Chairs," <i>Hospitality Design</i> 27, no. 4 (Nov. 2007): 112.	Stripsteak [2007] Super Potato; Las Vegas, NV in Kurt Handlbauer, "Meat and Potato," <i>Interior Design</i> 78, no. 2 (Feb. 2007), 150.	
2007	2008		
Blue Velvet [2007] Mandi and Mehdi Rafaty; Los Angeles, CA in Edie Cohen, "Into the Blue," <i>Interior Design</i> 78, no. 9 (July 2007), 58.	Eiffel tower-LeJules Verne [2008] Patrick Jouin; Paris, France in Ian Phillips, "Tower of Power," <i>Interior Design</i> 79, no. 3 (March 2008), 231.		

## **2.5.2 Waterfall**

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### **Intype**

Waterfall



### **elements**

Material

### **definition**

Waterfall describes a grouping of vertical three-dimensional elements that when grouped together create the effect of movement.

### **application definition**

In restaurant design, Waterfall creates a transparent or translucent partition between one spatial area and another.

### **description**

Waterfall is a relative recent design practice in restaurants, and its appearance varies according to materials, lighting effects, forms, colors, and installation methods. In all treatments, however, the grouping of the vertical elements creates an effect of

movement, such as bobbing up and down, moving together rhythmically, or floating in space. In the seven examples published from 2000 to 2007, Waterfall is the primary design feature of a restaurant spaces. Waterfall is installed in large, high-ceilinged spaces to create smaller spaces, breaking up views, but not completely blocking them. Materials include glass balls, wooden strips, Plexiglas and metal rods. Numerous single strands of glass are characteristic of a waterfall.

Mikazuki restaurant (2001) displays multiple partitions in its dining room with strings made of tiny glass spheres. As a patron moves through the space, uniformly sized spheres sparkle according to the angle of light sources. With pure white floor, dining tables and chairs, Waterfall in this dining space creates a jewel-like atmosphere.



**Figure 2.5.2.A**

Mikazuki [2001] Suppose Design Office; Hiroshima, Japan

PhotoCrd: Nacasa & Partners Inc.

PublicationCrd: Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 346.

For the Fin Restaurant (2006) in the Bellagio Hotel and Resort in Las Vegas, Yabu Pushelberg and artist Helen Poon created screens of resin spheres that divide the main dining room into various spaces. Approximately ten panels of spheres are installed



throughout the long dining space. Different sizes of spheres are randomly spaced and a metal rod is threaded through spheres. At a distance the partitions appear diaphanous and as if they are floating in the air.<sup>98</sup> (Figure 2.5.2.B & C)



**Figure 2.5.2.B**



**Figure 2.5.2.C**

**Figure 2.5.2.B**

Main dining area with rows of resin sphere partitions. FIN Restaurant [2006] Yabu Pushelberg and Helen Poon; Las Vegas

PhotoCrd: Evan Dion

PublicationCrd: Sheila Kim-Jamet, “Fin,” *Interior Design* 77, no. 12 (Oct. 2006): 202.

**Figure 2.5.2.C**

Detailed view of resin spheres. FIN Restaurant [2006] Yabu Pushelberg and Helen Poon; Las Vegas

PhotoCrd: Evan Dion

PublicationCrd: Sheila Kim-Jamet, “Fin,” *Interior Design* 77, no. 12 (Oct. 2006): 203.

Restaurant designer Jeffrey Beers has criticized entertainment restaurants as flashy and superficial with two-dimensional surface treatments that lack depth and richness.<sup>99</sup> Conversely Waterfall provides an interesting visual effect that often provides spatial depth.

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<sup>98</sup> Sheila Kim-Jamet, “Fin,” *Interior Design* 77, no. 12 (Oct. 2006): 202.

<sup>99</sup> Regina S. Baraban and Joseph F. Durocher, *Successful Restaurant Design* (New York, N.Y.: John Wiley & Sons Inc., 2001), 264.

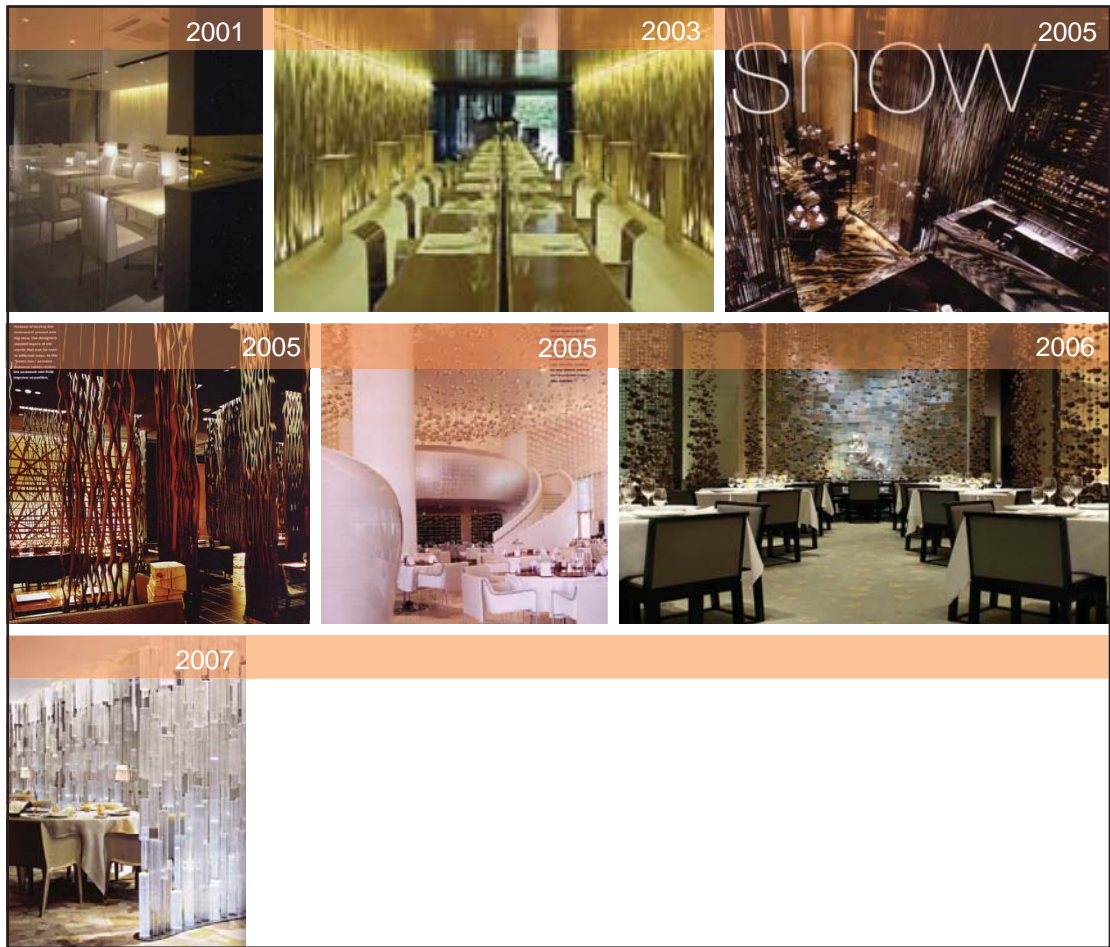


Figure 2.5.2.D Photographic Timeline Waterfall

Figure 2.5.2.D (Continued)

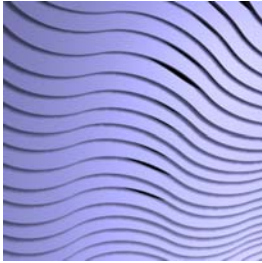
2001	2003	2005
<p>Mikazuki [2001] Suppose Design Office; Hiroshima, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 346.</p>	<p>Les Cols [2003] RCR Arquitectos; Catalonia, Spain in David Cohn, "Restaurante Les Cols," <i>Architectural Record</i> 191, no. 9 (Sept. 2003): 138.</p>	<p>Maimon Wine and Grill [2005] Yabu Pushelberg; Tokyo, Japan in "Fine Dining Restaurant: Maimon Wine &amp; Grill," <i>Hospitality Design</i> 27, no. 5 (July 2005): 85.</p>
2005	2005	2006
<p>Shibuya [2005] Yabu Pushelberg in Clifford A. Pearson, "Shibuya," <i>Architectural Record</i> 193, no. 11 (Nov. 2005): 145.</p>	<p>Mix [2005] Patrick Jouin; Las Vegas, NV in Clifford A. Pearson, "Mix," <i>Architectural Record</i> 193, no. 11 (Nov. 2005): 151.</p>	<p>Fin [2006] Yabu Pushelberg; Las Vegas, NV in Sheila Kim-Jamet, "Fin," <i>Interior Design</i> 77, no. 12 (Oct. 2006): 202.</p>
2007		
<p>Auberge [2007] Patrick Jouin; Alsace, France in Ian Phillips, "A Feast for the Eyes," <i>Interior Design</i> 78, no. 9 (July 2007): 212.</p>		

### **2.5.3 Wavy**

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#### **intype**

Wavy



#### **elements**

Material

#### **definition**

Wavy describes a three-dimensional wall or ceiling treatment that creates an irregular wavy pattern.

#### **application definition**

In restaurants and bars Wavy creates irregular curvilinear patterns and three-dimensional textures that undulate on a wall and/or ceiling. Wavy comes to life with lighting effects; adding depth or movement.

#### **description**

The establishment of an Intype is based on a preponderance of evidence of the historical existence of an interior design practice. In other words, a typical practice

becomes archetypical through a lengthy period of reiterative uses. Wavy does not meet this criterion, because the seminal installation of Wavy in restaurants was designed by Toronto artists working in collaboration with Yabu Pushelburg for Blue Fin (2002), an 8,200 square foot seafood restaurant in the W Hotel Times Square in New York City. The restaurant seats about 375 people and operates on two levels that are complimentary in character. A monumental sculpted plaster wall comprised of large off-white wavy patterns integrates the two stories. Their three-dimensionality is emphasized by grazing from adjustable 50W MR 16 downlights. At the top of the stair an abstract mobile by Japanese artist Hirotooshi Sawada represents a school of fish. A Showcase Stair of glass paneled terrazzo steps floats alongside the wall.<sup>100</sup> (Figure 2.5.3.A)

In 2004 Yabu Pushelberg reiterated Wavy for the Fiamma Trattoria restaurant (2004) in the MGM Grand Hotel Las Vegas.<sup>101</sup> In this installation the pattern becomes more three-dimensional and more abstract than Blue Fin. The wall is confined to the dining area; a long banquette seat (see also Padded Perimeter) is placed against the wall. Lighting, from the bottom and top, provides deep shadows that accentuate various curvatures of the Wavy wall. (Figure 2.5.3.B) The application of Wavy in Blue Fin suggests tranquil ripples; in Fiamma Trattoria the scale of the pattern and lighting techniques create ocean waves.

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<sup>100</sup> Sheila Kim, "On the Town," *Interior Design* 73, no. 9 (Sept. 2002): 230-235.

<sup>101</sup> Sheila Kim-Jamet, "Gold Key," *Interior Design* 75, no. 12 (Oct. 2004): 170.



**Figure 2.5.3.A**

Blue Fin Restaurant, W Hotel New York [2002] Yabu Pushelburg; New York City

PhotoCrd: Eric Laignel

PublicationCrd: Sheila Kim, "On the Town," *Interior Design* 73, no. 9 (Sept. 2002): 233.



**Figure 2.5.3.B**

Fiamma Trattoria, MGM Grand [2004] Yabu Pushelburg; Las Vegas, N.V.

PhotoCrd: Not Provided

PublicationCrd: Sheila Kim-Jamet, "Gold Key," *Interior Design* 75, no. 12 (Oct. 2004): 170.

Wavy in the Boston restaurant BANQ (2008) differs dramatically from Yabu Pushelberg's installations in the Blue Fin and Fiamma Trattoria.

Designers Monica Ponce de Leon and Nader Tehrani from Office dA used birch wood cut in curvaceous ribs that integrate the walls and ceiling into one entity. The design springs from columns that begin on the floor plane and curve up into a swelling

organic form on the ceiling plane. Because there is no delineation between the walls and the ceiling, the interior form conjures metaphors, from a cave to a desert landscape to a skeleton of a giant whale.<sup>102</sup>



**Figure 2.5.3.C**

BANQ [2008] Office dA; Boston

PhotoCrd: Shulman Photography Archive (Catie Newman)

PublicationCrd: Donna Paul, "METRO Travel," *Metropolitan Home* 40, no. 6, (July/Aug. 2008): 34.

Wavy in restaurants is usually created with plaster, but different kinds of wooden panels or strips are often used as well. Three-dimensional treatment of two-dimensional planes makes the dining space eye-catching and creates a much more engaging dining experience.

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<sup>102</sup> Donna Paul, "METRO Travel," *Metropolitan Home* 40, no. 6, (July/Aug. 2008): 34.

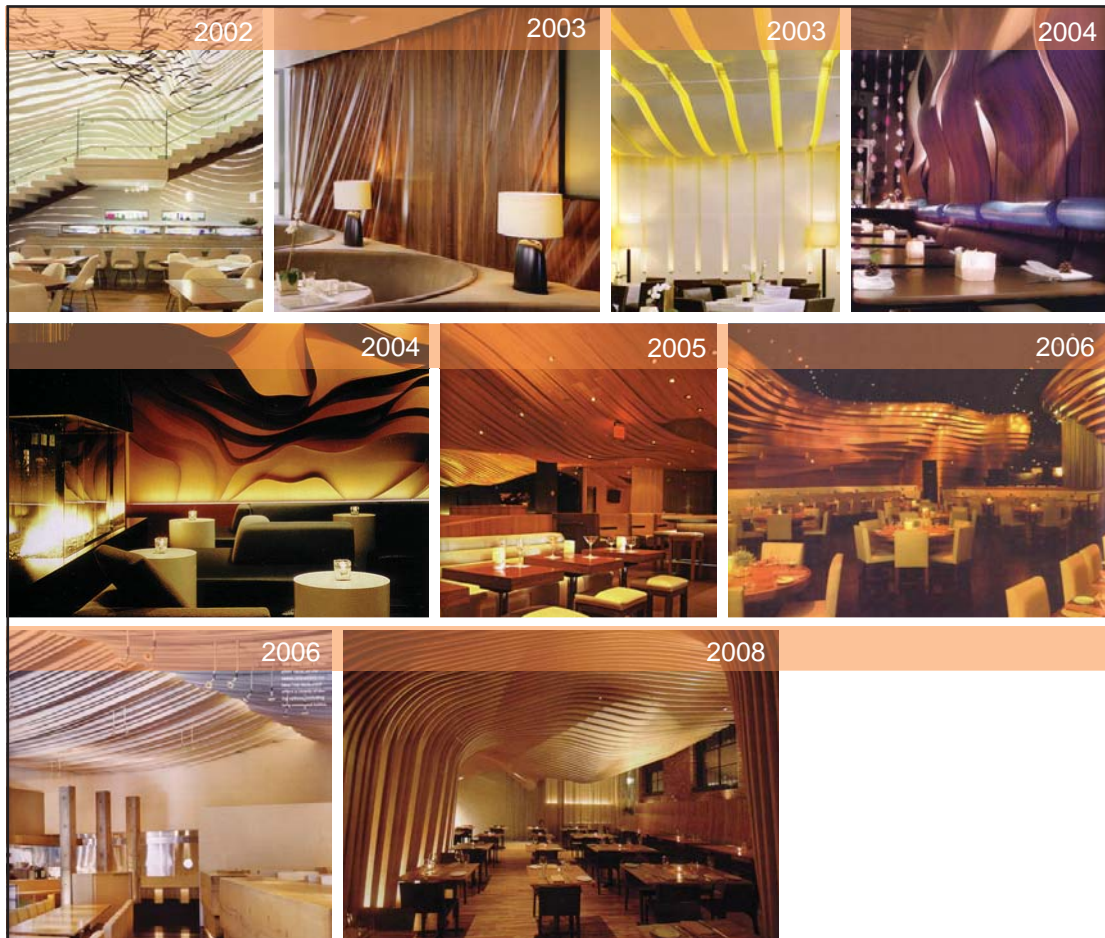


Figure 2.5.3.D Photographic Timeline Wavy



Figure 2.5.3.D (Continued)

2002	2003	2003	2004
<p>Blue Fin [2002] Yabu Pushelburg; New York City in Sheila Kim, "On the Town," <i>Interior Design</i> 73, no. 9 (Spt. 2002): 233.</p>	<p>Patina Restaurant [2003] Yabu Pushelburg; Los Angeles, CA in Joseph Giovannini, "Patina Restaurant," <i>Architectural Record</i> 193, no. 12 (Dec. 2003): 102.</p>	<p>Patina Restaurant [2003] Yabu Pushelburg; Los Angeles, CA in Joseph Giovannini, "Patina Restaurant," <i>Architectural Record</i> 193, no. 12 (Dec. 2003): 103.</p>	<p>O-Bar [2004] Thomas Schoos Design; Los Angeles, CA in "hollywood high," <i>Hospitality Design</i> 26, no. 4 (May/June 2004): 48.</p>
2004	2005	2006	
<p>Fiamma Trattoria [2004] Yabu Pushelburg; Las Vegas, NV in "Gold Key," <i>Interior Design</i> 75, no. 12 (Oct. 2004): 170.</p>	<p>FIX [2005] Graft; Las Vegas, NV in Donna Paul, "Ride the Wave," <i>Interior Design</i> 76, no. 3 (March 2005): 201.</p>	<p>Stack [2006] Graft; Las Vegas, NV in Stacy Shoemaker, "stacked up," <i>Hospitality Design</i> 28, no. 3 (Apr. 2006): 140.</p>	
2006	2008		
<p>Morimoto New York [2006] Tadao Ando Architects and Associates; New York City in Sarah Amelar, "Morimoto New York," <i>Architectural Record</i> 194, no. 9 (Sept. 2006): 99.</p>	<p>BANQ [2008] Office dA; Boston, MA in Donna Paul, "METRO [Travel]," <i>Metropolitan Home</i> 40, no. 6 (July/Aug. 2008): 34.</p>		

## 2.6 SEATING ARRANGEMENT

### 2.6.1 Padded Perimeter

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#### **intype**

Padded Perimeter



#### **elements**

Seating Arrangement

#### **cluster**

Padded Perimeter + Billboard

#### **definition**

A Padded Perimeter is a long upholstered banquette back that encompasses one or more walls of a restaurant, in effect, acting as a low three-dimensional wall.

#### **description**

The Padded Perimeter appeared as an interior archetypical practice at the turn-of-the-

twentieth century. Surprisingly booth or banquette seating was adopted first in residential dining rooms at about the same time as in bars and restaurants. Padded Perimeter became an often-used treatment for wall organization and as a defining architectural element.

In 1903, the architect Adolf Loos designed his own apartment and the American Bar in Vienna. Both included booth seating, with padded upholstered seats and high backs. The apartment's square booth, tucked in a corner of the room, was U-shaped. The padded upholstered back was twice the height of the seat, and it was crowned with a wooden frame. The entire booth and back are well integrated with a symmetrically placed fireplace. The American bar (1903) is also dependent on booth seating. The back of the booth was raised to be the same height as the bar counter, creating a long upholstered back that encompassed two walls, and in effect, acted as a low three-dimensional wall.<sup>103</sup>

In the 1911 Salon of the Lisbeth Steckelberg Apartment Josef Hoffmann located a U-shape booth in one corner of the room. The height of the padded and upholstered back is approximately double the seat height.<sup>104</sup> By 1912, however, Hoffman's idea of a high booth back that serves as a wall element (a Padded Perimeter) took shape in the Graben Café, Vienna.<sup>105</sup> In this instance, the back wrapped around two walls, effectively elongating the horizontal effect. The back height was also been adjusted higher on the wall.

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<sup>103</sup> Adolf Loos Apartment and American Bar [1903] Adolf Loos; Vienna in Roff Toman, ed., *Vienna Art and Architecture* (Cologne, Germany: Konemann, 1999), 312-313.

<sup>104</sup> Salon, Lisbeth Steckelberg Apartment [1911] Josef Hoffmann; Vienna in Peter Noever, ed. *Yearning for Beauty: The Wiener Werkstatte and the Stoclet House* (Brussels, Belgium: MAK Vienna and the Centre of Fine Arts Brussels, 2006, 94.

<sup>105</sup> Graben Café [1912] Joseph Hoffman, Vienna in Peter Noever, ed. *Yearning for Beauty: The Wiener Werkstatte and the Stoclet House* (Brussels, Belgium: MAK Vienna and the Centre of Fine Arts Brussels, 2006), 100.



**Figure 2.6.1.A**

Salon of the Lisbeth Steckelberg Apartment [1911] Josef Hoffmann; Vienna

PhotoCrd: Not Provided

PublicationCrd: Josef Hoffmann; Vienna in Peter Noever, ed. *Yearning for Beauty: The Wiener Werkstatte and the Stoclet House* (Brussels, Belgium: MAK Vienna and the Centre of Fine Arts Brussels, 2006, 94.



**Figure 2.6.1.B**

Graben Cafe [1912] Josef Hoffmann; Vienna

PhotoCrd: Not Provided

PublicationCrd: Joseph Hoffman, Vienna in Peter Noever, ed. *Yearning for Beauty: The Wiener Werkstatte and the Stoclet House* (Brussels, Belgium: MAK Vienna and the Centre of Fine Arts Brussels, 2006, 100.

In the 1930 decade the linear booth, comprised of a rectangular table between two booths facing each other, was the first booth configuration used in American diners. Early diners with narrow interiors included long counters and stools, and clientele was comprised almost exclusively to males. Booth seating made its appearance about 1929 in efforts to cater to women clientele. As the range of patrons grew from men to women and then families, upholstered booths provided more comfortable seating.

Early booths were constructed of wood with matching benches. By the 1940 and 1950 decades, booths were made of tubular steel and upholstered in Naugahyde, a trade name widely used to describe all brands of artificial leather made from polymer vinyl and coated plastic.<sup>106</sup> Booth seating for restaurants also included round booths that could seat five to seven people at a round table. Linear diner booths and round booths created more enclosure than tables and chairs which enhanced the privacy and intimacy of the dining experience for patrons in diners, cafes or restaurants.



**Figure 2.6.1.C**  
Linear Booths



**Figure 2.6.1.D**  
Boulevard Diner [1936] Worcester, N.Y.  
PhotoCrd: Collection of Richard J.S. Gutman  
PublicationCrd: Richard J.S. Gutman, *American Diner Then and Now* (New York: HarperPerennial, 1993), 99.

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<sup>106</sup> Larry Cultrera, American diner expert, e-mail message to author, July 25, 2008.



**Figure 2.6.1.E**  
Round Booths



**Figure 2.6.1.F**  
Beaudry's Restaurant [1977] John Portman & Associates; Los Angeles  
PhotoCrd: Alexandre Georges  
PublicationCrd: "The Los Angeles Bonaventure Hotel," *Interior Design* (Dec. 1977 Dec.): 117.

Fine dining restaurants in the 1940s were the first to incorporate a banquette, an upholstered couch fixed to the wall with a table placed in front of it. Most often, the banquette configuration seats four people using the bench for two and two chairs. Banquettes maximize seating by filling up corners and allowing more guests to be seated than would fit at tables with individual chairs.<sup>107</sup> The button-tufted Padded Perimeter in the Monte Carlo Cinema restaurant (1946) in Chicago is one of the earliest examples. The Monte Carlo Padded Perimeter integrates three walls of the U-shaped dining area. The Padded Perimeter balances elaborate ceiling and wall

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<sup>107</sup> Costas Katsigris, *Design and Equipment for Restaurants and Foodservice: A Management View* (Hoboken, N.J.: John Wiley, 2006), 44.

treatments. By the 1960s and 1970s reiterations of Padded Perimeter were in common use in fine restaurants as lengthy low walls.



**Figure 2.6.1.G**

The Monte Carlo Cinema [1946] Suhail Design Studio, Chicago, I.L

PhotoCrd: Douglas Fogelson

PublicationCrd: Lisa Skolnik, "MOD is in the Details," *Interiors* 1, no. 8 (Aug. 1946): 96.



**Figure 2.6.1.H**

President's Walk Restaurant [1961] Idea Associates; Chicago

PhotoCrd: Hedrich-Blessing

PublicationCrd: "President's Walk," *Interior Design* 32, no. 6 (June 1961): 135.



**Figure 2.6.1.I**

The Gallery Dining Room [1974] John Craft & Dorothy Lacy, Atlanta, Georgia

PhotoCr: Alexandre George

PublicationCr: "Atlanta's Young Designers," *Interior Design* 45, no. 1 (Jan. 1974): 117.

During the 1980 decade Padded Perimeters most often appeared with Billboard in the form of mirrors or murals. For example, the design for the Woods Gramercy restaurant (1985) featured a black Padded Perimeter above which were hung four-foot-high mirror planes. The Square One restaurant design (1990) offers another reiteration of a Padded Perimeter paired with a Billboard, In this example, the muralist, Carlo Marchiori, painted "Il Paese della Cuccagna" (a veritable Canaletto of edibles) on the wall above the long banquet seat.



**Figure 2.6.1.J**

Woods Gramercy [1985] James D'Auria Associates; New York City

PhotoCr: Norman McGrath

PublicationCr: "Prepared to Order," *Interior Design* 45, no. 1 (Jan. 1985): 265.





**Figure 2.6.1.K**

Square One [1990] Andrew Belschner, Joseph Vincent; San Francisco

PhotoCrd: John Vaughan

PublicationCrd: "Square One Recombinant," *Interior Design* 45, no. 1 (Apr. 1990): 163.

In the twenty-first century, Padded Perimeter has been featured in various ways. The Chez Es Saadda restaurant (2004) in New York City paired Padded Perimeter with a back wall as an abstract work by artist Izhar Patkin. He treated the space as a canvas or, more accurately, a three-dimensional sculpture on which stories would be layered.<sup>108</sup> The upholstery pattern and the mural blend together, effectively camouflaging the Padded Perimeter. The main concept for the Washington Square restaurant (2005) by Rockwell Group was inspired by a new 2,400 square-foot courtyard; the interior is divided into three contiguous garden-facing dining rooms. Behind the cream-colored back of Padded Perimeter in the dining area, a dematerialized steel screen adds an aesthetic quality of the restaurant concept.

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<sup>108</sup> Donna Paul, "Rock the Casbah," *Interior Design* 75, no. 3 (Mar. 2004): 268.



**Figure 2.6.1.L**

Chez Es Saadda [2004] Patkin, New York City

PhotoCrd: Eric Laignel

PublicationCrd: Donna Paul, "Rock the Casbah," *Interior Design* 75, no. 3 (March 2004): 268.



**Figure 2.6.1.M**

Washington Square [2005] Rockwell Group, Philadelphia

PhotoCrd: Eric Laignel

PublicationCrd: Jorge S. Arango, "The Secret Garden," *Interior Design* 76, no. 8 (June 2005): 206.

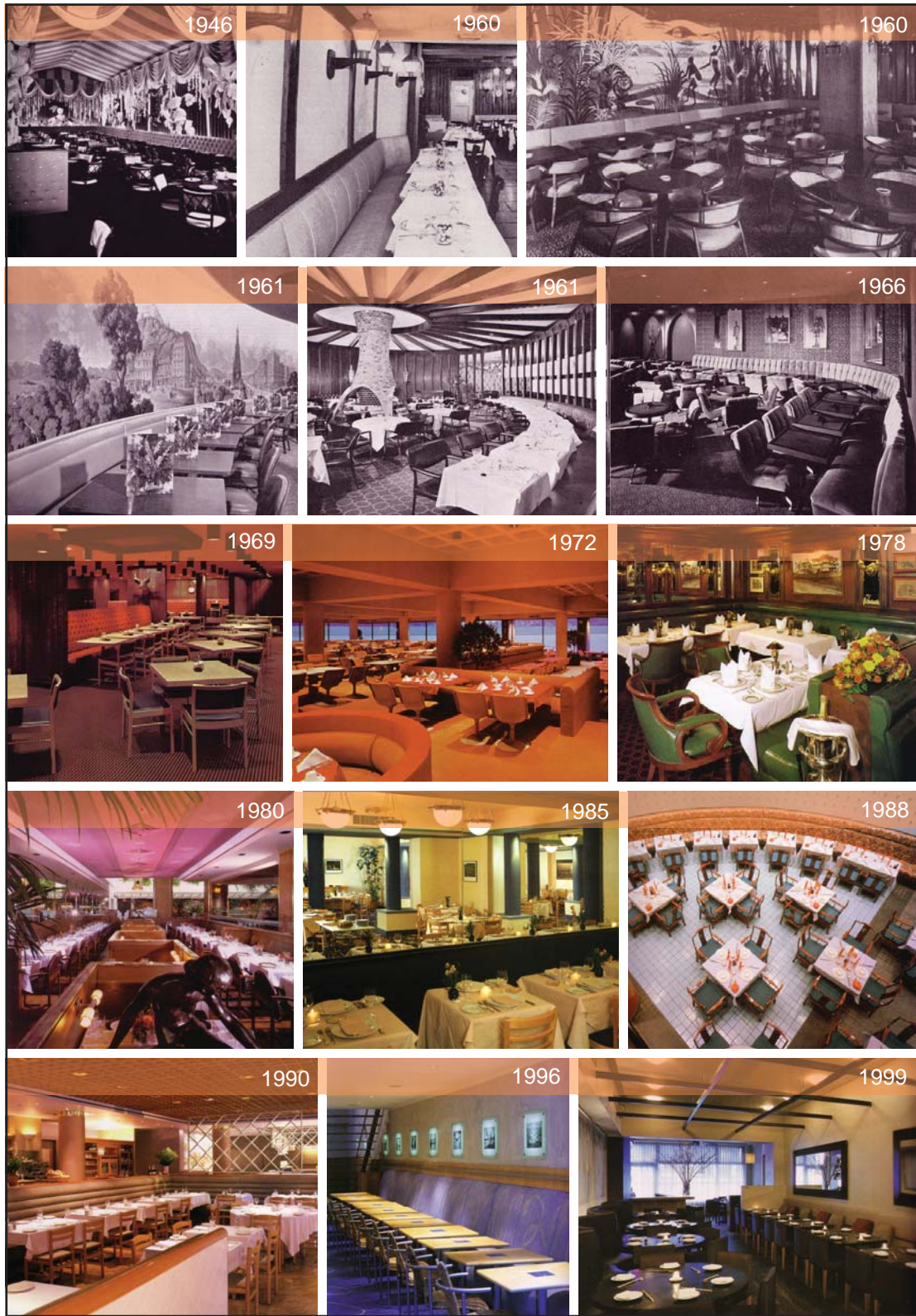


Figure 2.6.1.N Photographic Timeline Padded Perimeter

Figure 2.6.1.N (Continued)

<p style="text-align: center;">1946</p> <p>The Monte Carlo Cinema [1946] Suhail Design Studio; Chicago, IL in Lisa Skolnik, "MOD is in the Details," <i>Interiors</i> 1, no. 8 (Aug. 1946): 96.</p>	<p style="text-align: center;">1960</p> <p>Restaurant Vasata [1960] Norbert L. Troller; New York City in "Restaurants," <i>Interior Design</i> 31, no. 4 (Apr. 1960): 149.</p>	<p style="text-align: center;">1960</p> <p>Paul Young's Restaurant [1960] William Pahlmann Associates; Washington D.C in "Restaurants," <i>Interior Design</i> 31, no. 10 (Oct. 1960): 163.</p>
<p style="text-align: center;">1961</p> <p>Heather House Restaurant [1961] Carson, Pirie, Scott &amp; Co.; Chicago, IL in "Restaurants," <i>Interior Design</i> 32, no. 4 (Apr. 1961): 149.</p>	<p style="text-align: center;">1961</p> <p>President's Walk Restaurant [1961] Idea Associates; Chicago, IL in "President's Walk," <i>Interior Design</i> 32, no. 6 (June, 1961): 135.</p>	<p style="text-align: center;">1966</p> <p>Chateau Fleur de Lis Restaurant [1966] Alan L. Ferry &amp; Hugh Latta; Atlanta, Georgia in "Restaurants," <i>Interior Design</i> 37, no. 4 (Apr. 1966): 190.</p>
<p style="text-align: center;">1969</p> <p>Walnut Mall Shopping Center [1969] Brock Arms, AIA, NSID; Petersburg, VA in "Cater to the Busy Shopper," <i>Interior Design</i> 40, no. 5 (May 1969):153.</p>	<p style="text-align: center;">1972</p> <p>Anthony's Bar, Restaurant, and Coffee Shop [1972] HOK; St.Louis, MI in "HOK," <i>Interior Design</i> 43, no. 9 (Sept. 1972): 137.</p>	<p style="text-align: center;">1978</p> <p>The Big Four Restaurant [1978] Anthony Hail; San Francisco, CA in "The Big Four on Nob Hill", <i>Interior Design</i> 49, no. 4 (Apr. 1978): 233.</p>
<p style="text-align: center;">1980</p> <p>Clyde's at Tysons Corner [1980] John Richards Andrews; Fairfax County, VA in Monica Geran, "Clyde's at Tysons Corner," <i>Interior Design</i> 51, no. 12 (Dec. 1980): 159.</p>	<p style="text-align: center;">1985</p> <p>Woods Gramercy [1985] James D'Auria Associates; New York City in Monica Geran, "Prepared to Order," <i>Interior Design</i> 56, no.1 (Jan. 1985): 265.</p>	<p style="text-align: center;">1988</p> <p>Tiger, Tiger Teahouse [1988] Joyce/Snweiss Design Group; Miami, FL in Monica Geran, "Tiger, tiger," <i>Interior Design</i> 59, no.10 (Oct. 1988): 233.</p>
<p style="text-align: center;">1990</p> <p>Square One [1990] Andrew Belschner Joseph Vincent, San Francisco, C.A in "Square One Recombinant," <i>Interior Design</i> 45, no. 1 (Apr. 1990): 163.</p>	<p style="text-align: center;">1996</p> <p>Yello Giraffe [1996] Arthur de Mattos Casas; Sao Paulo, Brazil in "Jungle Fever," <i>Interior Design</i> 67, no. 14 (Nov. 1996): 96.</p>	<p style="text-align: center;">1999</p> <p>Bondst [1999] Studio Gaia; New York City in David M. Joseph, "Zen and the Art of Dining," <i>Interior Design</i> 70, no. 11 (Sept. 1999): 210.</p>

Figure 2.6.1.N (Continued)



Figure 2.6.1.N (Continued)

2000	2001	2004
<p>Kosushi Bar [2000] Arthur de Mattos Casaa; Sao Paulo, Brazil in Monica Geran, "Sushi e Sake," <i>Interior Design</i> 71, no. 8: 167.</p>	<p>Sushi Jones [2001] Mark Oller &amp; Victoria Kirk of MOVK; New York City in Jen Renzi, "A Clean Palette," <i>Interior Design</i> 72, no. 11 (Sept. 2001): 118.</p>	<p>Opaline [2004] Nicholas.Budd.Dutton; Los Angeles, CA in Kathryn Harris, "Shine On," <i>Interior Design</i> 75, no. 2 (Feb. 2004): 168.</p>
2004	2005	2007
<p>Chez Es Saadda [2004] Patkin; New York City in Donna Paul, "Rock the Casbah," <i>Interior Design</i> 75, no. 3 (Mar. 2004): 268.</p>	<p>Washington Square [2005] Rockwell Group, Philadelphia, PE in Jorge S. Arango, "The Secret Garden," <i>Interior Design</i> 76, no. 8 (June 2005): 206.</p>	<p>Blue Velvet [2007] Mandi and Mehdi Rafaty; Los Angeles, CA in Edie Cohen, "Into the Blue," <i>Interior Design</i> 78, no. 9 (July 2007): 60.</p>
2008		
<p>Dolder Grand [2008] Foster + Partners and United Designers; Zurich, Switzerland in Craig Kellogg, "The Dolder, Bolder," <i>Interior Design</i> 79, no. 8 (June 2008): 269.</p>		

## 2.7 SPACE

### 2.7.1 Soft Room

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#### **intype**

Soft Room



#### **elements**

space

#### **definition**

Soft Room is a space enclosed on two or more of its sides with soft hanging materials, typically draped textile, instead of solid walls. Soft walls provide a supple complement to rigid architectural elements.

Soft Room allows flexibility to integrate or separate one space from another, and to accommodate different functions and needs.

#### **application definition**

In restaurants Soft Room is used to create the illusion of an intimate dining experience

for patrons. The space exhibits aspects of visual exclusiveness, but it often lacks acoustical privacy and thermal regulation.

### **description**

In restaurant design Soft Room has beneficial qualities aesthetically, functionally, and economically, but rarely acoustically.<sup>109</sup> Artificial lighting has the capacity to transform Soft Room's fluid walls into a dramatic space with the use of shadow, light level, and color. Functionally restaurant designers use Soft Room to soften a rigid plan of right angled spaces. Soft Room also permits flexibility, in that spaces can be used in more than one way. Soft Rooms may also be economical, because the soft walls can be easily replaced.

The chronological sequence of Soft Room begins with several examples of soft walls. At the National Hotel Exposition held in New York in 1962, the use of Soft Room was showcased as a device to separate the dining area from the bar. A vinyl curtain blurred the activities behind the soft wall and made the dining experience more intimate.<sup>110</sup>

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<sup>109</sup> Mijin Juliet Yang named the archetype "Fluid Wall" in Mijin Juliet Yang, "Theory Studies: Contemporary Boutique Hotel Design." (M.A. Thesis, Cornell University, 2005), 60; Marta Mendes named the type "Soft Room" in Marta Mendes, "Theory Studies: Archetypical Practices of Contemporary House Design." (M.A. Thesis, Cornell University, 2008), 141-150.

<sup>110</sup> National Hotel Exposition [1962] Walter M. Ballard Corp., New York City in "National Hotel Exposition: NY," *Interior Design* (Oct. 1962): 208.





**Figure 2.7.1.A**

National Hotel Exposition [1962] Walter M. Ballard Corp., New York City

PhotoCrd: Rouis Reens

PublicationCrd: "National Hotel Exposition: NY," *Interior Design* (Oct. 1962): 208.

In the 1970 decade Soft Room applications in restaurants made booths less public by visually separating them from a row of booths. In the Glamour of the South Seas restaurant (1970) in New York City sheer curtains were hung from a single rod; a pair of tied-back curtains hung beside each diner-type booth.<sup>111</sup> When the curtain was closed it created some visual privacy, but the curtain's most important effect made an ordinary space special.

Beaudry's Restaurant (1977) in the John Portman designed Bonaventure Hotel in Los Angeles illustrates a much more sophisticated use of diaphanous curtains than the Glamour of the Seas example. The Soft Room in Beaudry's achieves the perception of a special space, because of unique architectural elements. Beaudry's booths are three-quarters round and sumptuously upholstered in velvet. From a round ceiling slightly lower than the main dining area are suspended wire mesh screens. Pleated abric panels suspended from the ceiling buffer sound from the main dining room, and. pinwheel chandeliers in each booth supply lighting separate from the larger area.<sup>112</sup> Beaudry's

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<sup>111</sup> Diner booths are those with straight, rather than slightly reclined, backs and seats with little depth. Diner booths are upholstered in textiles that are easily cleaned, such as vinyl.

<sup>112</sup> "The Los Angeles Bonaventure Hotel," *Interior Design* 48 (Dec. 1977), 121.

is the first example in this chronological sequence that actually makes a Soft Room.



**Figure 2.7.1.B**

South Pacific Ports Restaurant [1970] Fred Brush; New York City

PhotoCrd: B&G International

PublicationCrd: “The Glamour of the South Seas,” *Interior Design* (April 1970): 169.



**Figure 2.7.1.C**

Beaudry's Restaurant [1977] John Portman & Associates; Los Angeles

PhotoCrd: Alexandre Georges

PublicationCrd: “The Los Angeles Bonaventure Hotel,” *Interior Design* (Dec. 1977): 121.

Twenty years after the Soft Room installation in Beaudry's, Philippe Starck reiterated soft wall for the Restaurant Tèatriz (theater). Starck designed an outsized entrance with exaggerated elements – upon entry guests encounter an oversized, framed portrait of a distorted face. This exaggerated feature introduces other bizarre components of the interior experience. (see Intype Exaggerate). From the vast entry space one was brought back to human-scale in the dining area, where gossamer textiles panels

provide a quieting effect in the space. The yellow cast of artificial lighting accentuates the softness of the curtains. The curtains do not touch the floor; rather they stop about 1.5 feet from the floor, so as not to break up the fluidity of the space.



**Figure 2.7.1.D**

Diaphanous curtains lend in the vast dining area. Theatron Restaurant [1997] Philippe Starck; Mexico City, Mexico  
PhotoCrd: Dito Jacob  
PublicationCrd: Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris : Telleri, 1998), 48.

The restaurant and bar AdegA, designed by Semple Brown in Denver, also incorporates soft walls of sheer translucent curtains that control the views of the wine bar, dining room, and the wine room. The thin, translucent and light-toned curtains contrast with massive columns and dark color choices for floor, wall, ceiling, and furniture. Floor lighting fixtures are installed underneath the curtain, and the lighting effect dramatizes the fluidity of the material. Lighting from the floor transforms the curtain from a room divider into a shimmering wall, because the textiles catch the light like a conduit. Light walls in the ADEGA create contrast within its darkness.



**Figure 2.7.1.E & F & G**

Curtain partitions between dining room, wine room, and private dining room.  
ADEGA Restaurant [2003] Semple Brown; Denver, Colorado

PhotoCrd: Ron Pollard

PublicationCrd: Martin M. Pegler, *Contemporary Restaurants and Bars*. (New York: Visual Reference Publications, 2004), 16-19.

In Asian cultures Soft Room has been in almost continuous use in houses, restaurants, hospitals and hotels. Materials for Soft Room varied, such as bamboo blinds, paper doors, folding screens, twigs and leaves from the natural environment. As Soft Room was adopted in modern design and architecture, the variety of materials broadened. Restaurant designers use various materials, including sheer nylon, opaque velvet, metal screen, and wooden strips. By varying materials, colors, luster, and lighting effects, designers can manipulate spatial perceptions of the dining experience.

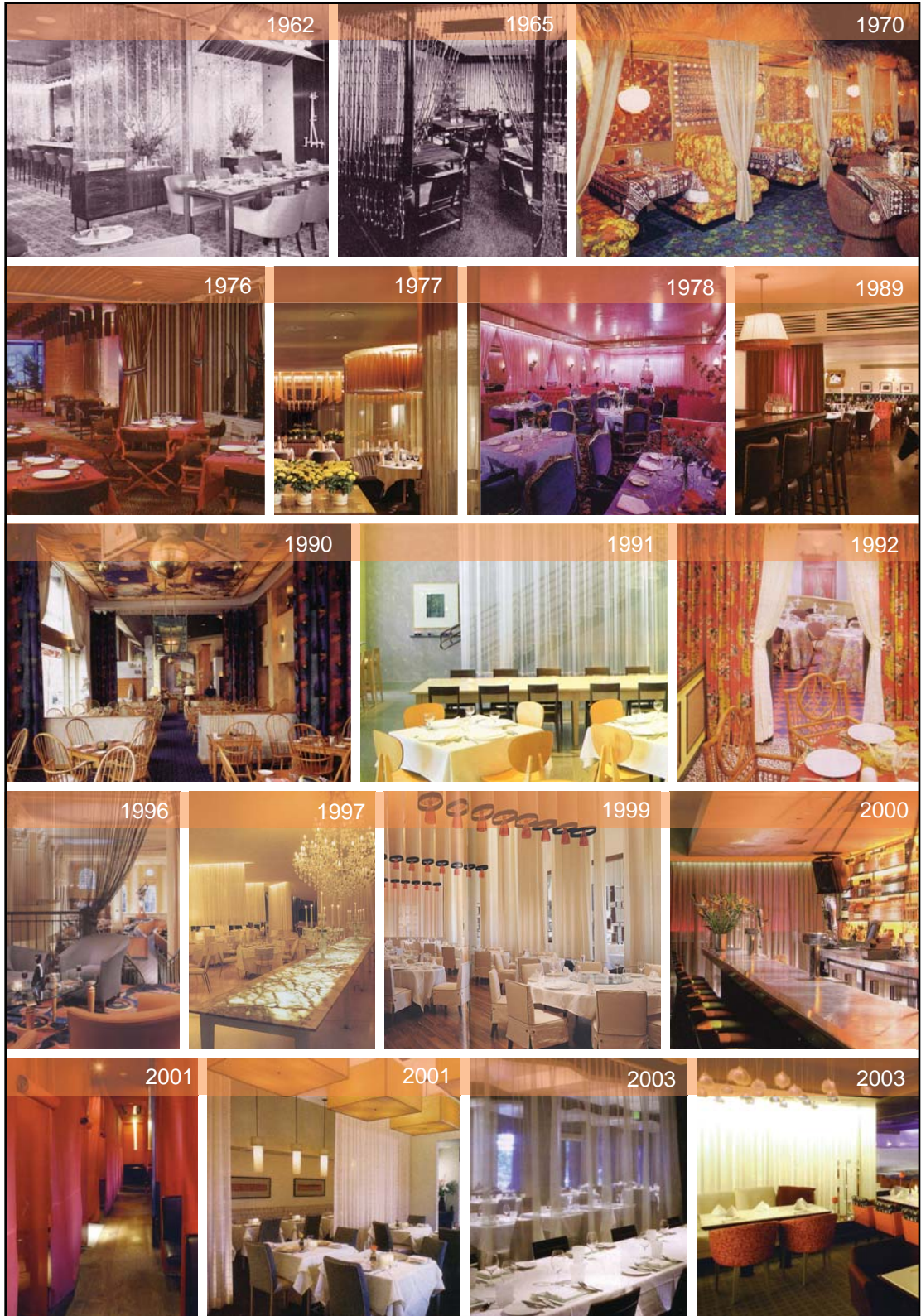


Figure 2.7.1.H Photographic Timeline Soft Room

Figure 2.7.1.H (Continued)

1962	1965	1970	
National Hotel Exposition [1962] Walter M. Ballard Corp.; New York City in "Restaurants," <i>Interior Design</i> 33, no. 10 (Oct. 1962): 208.	Hawaiian Village Restaurant [1965] Kenneth Sanders; Myrtle Beach, SC in "Dining Polynesian Style," <i>Interior Design</i> 36, no. 10 (Oct. 1965): 215.	South Pacific Ports Restaurant [1970] Fred Brush; New York City in "The Glamour of the South Seas," <i>Interior Design</i> (April 1970): 169.	
1976	1977	1978	1989
The Atrium Club [1976] Ellen L. McCluskey; New York City in "The Atrium Club," <i>Interior Design</i> 47, no. 4 (Apr. 1976): 126.	Beaudry's Restaurant [1977] John Portman & Associates; Los Angeles, CA in "The Los Angeles Bonaventure Hotel," <i>Interior Design</i> 48, no. 12 (Dec. 1977): 121.	Giorgio's [1978] Joseph Villano; New York City in "Disco Drama and Dining a la Directoire," <i>Interior Design</i> 49, no. 4 (Apr. 1978): 238.	Jane's Bar & Grill [1989] Bob Patino; New York City in Edie Lee Cohen, "Jane's Bar & Grill," <i>Interior Design</i> 60, no. 6 (June 1989): 225.
1990	1991		1992
Rocco's [1990] Ahearn-Schopfer & Associates; Boston, MA in "Rocco's in Boston," <i>Interior Design</i> 61, no. 6 (June 1990): 207.	Angelo Pietro [1991] Lembo Bohn; Japan in Edie Cohen, "Angelo Pietro," <i>Interior Design</i> 62, no. 12 (Dec. 1991): 79.		August Moon [1992] Fong&Miyagawa Design Associates; Irvine, CA in "August Moon," <i>Interior Design</i> 63, no. 6 (June 1992): 143.
1996	1997	1999	2000
Rococo [1996] Floss Barber, Inc.,; Philadelphia, PE in Christy Casamas-sima, <i>Restaurant 2000: dining design III</i> (Glen Cove, NY : PBC International, 1998), 90.	Theatron Restaurant [1997] Philippe Starck; Mexico City, Mexico in Olivier Boissière, ed., <i>Outstanding Bar and Restaurant Designs</i> (Paris : Telleri, 1998), 48.	Shanghai Lilly [1999] Tony Chi & Associates; Las Vegas in Matteo Vercelloni, <i>New Restaurants in USA 2</i> (Milano: L'archivoltto, 2003), 171.	Chino Latino [2000] Steven Harris Architect; Minneapolis in Henry Urbach, "Dinner Theater," <i>Interior Design</i> 71, no. 12 (Oct. 2000): 205.
2001	2001	2003	2003
Daidaiya Ginza [2001] Hashimoto Yukio Design Studio Inc.; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 153.	Tamarind [2001] Chapman&Chapman Architecture; New York City in Sheila Kim, "Taste of India," <i>Interior Design</i> 72, no. 12 (Oct. 2001): 100.	ADEGA Restaurant [2003] Semple Brown; Denver, Colorado in Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 19.	Maimon Nishiazabu [2003] Hashimoto Yukio Design Studio Inc.; Tokyo, Japan in Joachim Fischer, ed., <i>Restaurant Design</i> (Stuttgart, Germany: Daab Press, 2004), 160.

Figure 2.7.1.H (Continued)



Figure 2.7.1.H (Continued)

2003	2003	2004
<p>Sushi Samba [2003] The Rockwell Group; Chicago, IL in Martin M. Pegler, <i>Contemporary Restaurants and Bars</i> (New York: Visual Reference Publications, 2004), 106.</p>	<p>Le Meridien [2003] Yabu Pushelburg; Minneapolis in “Wonder Twin Power,” <i>Interior Design</i> 74, no. 12 (Oct. 2003): 245.</p>	<p>O-Bar [2004] Thomas Schoos Design; Los Angeles, CA in Michael Adams, “Hollywood high,” <i>Hospitality Design</i> 26, no. 4 (May/June 2004): 51.</p>
2004	2005	2006
<p>Le Drugstore [2004] Michele Saece; Paris, France in “American in Paris,” <i>Hospitality Design</i> 26, no. 8 (Sept./Oct. 2004): 108.</p>	<p>Toque [2005] Jean-Pierre Viau; Montreal, Canada in Michael Webb, “Seriously sensual,” <i>Hospitality Design</i> 27, no. 4 (May/June 2005): 80.</p>	<p>Au Pied de Cochon [2006] TVS; Atlanta, GA in Andrea Toochem, “Local lure,” <i>Hospitality Design</i> 28, no.3 (Apr. 2006): 217.</p>
2006	2006	2007
<p>Bergdorf Goodman [2006] Kelly Wearstler; New York City in Aric Chen, “Dining on Seven,” <i>Interior Design</i> 77, no. 4 (Apr. 2006): 262.</p>	<p>Morimoto New York [2006] Tadao Ando Architects and Associates; New York City in Sarah Amelar, “Morimoto New York,” <i>Architectural Record</i> 194, no. 9 (Sept. 2006): 104.</p>	<p>The Penthouse [2007] RTK Associates; Santa Monica, CA in David Tyda, “Penthouse perfection,” <i>Hospitality Design</i> 29, no. 3 (Apr. 2007): 238.</p>
2007	2007	2007
<p>Chinatown Brasserie [2007] William T. Georgis Architect; New York City in Jana Schiowitz, “Imperial comfort,” <i>Hospitality Design</i> 29, no. 2 (Mar. 2007): 110.</p>	<p>Queenie [2007] Michael Malapert, Paris; Paris, France in Stacy Shoemaker Rauren, “French kiss,” <i>Hospitality Design</i> 29, no. 6 (Aug. 2007): 125.</p>	<p>Wakiya at Gramercy Park Hotel [2007] Anda Andrei, Ian Schragar Company; New York City in Stacy Shoemaker Rauren, “Imperial design,” <i>Hospitality Design</i> 29, no. 8 (Nov. 2007): 107.</p>



## 2.8 WALL

### 2.8.1 Billboard

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#### **intype**

Billboard



#### **elements**

Wall

#### **cluster**

billboard + padded perimeter

#### **definition**

Billboard describes a treatment for an entire planar surface as a blank canvas for art, text, graffiti or photography. In some cases, a billboard encompasses more than one plane.

#### **application definition**

In a restaurant Billboard is used to tell stories about a restaurant's history or to convey

a concept.

### **description**

A supergraphic is one treatment of a billboard in which a large graphic expression covers an entire interior plane and may incorporate figurative elements, abstract geometries, and/or text.<sup>113</sup> Supergraphic can be interpreted in three similar but different approaches: text / language, abstract geometry, and murals. In all three approaches of Billboard, artists such as surrealists and pop artists contributed to the development of this concept.

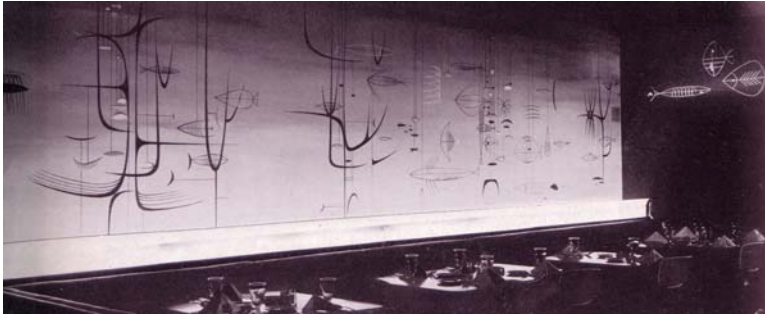
Billboard has a relatively long history as a wall treatment in restaurant settings. Geometric abstractions or murals of human figures and landscapes were more popular than text and language forms. Prior to the 1970s, the most popular type of Billboard in restaurants was natural and landscape scenes. The restaurant, Well of the Sea (1949) in Chicago, featured a mural located on the wall behind a Padded Perimeter (upholstered banquette seating). Artist Richard Koppe delineated skeletal sea creatures in sharp black against a background glowing with fluorescent paint; at night the mural was lit with black light.<sup>114</sup>

In 1960 the restaurant in the Carson, Pirie, Scott department store in Washington, D.C. replaced a large abstract art piece that acted as a focal point of the restaurant with a more realistic panorama of buildings and landscape. The mural was located above a Padded Perimeter (upholstered banquette seating) in a circular dining space. Designers imagined that the diners would imagine themselves as a part of a real landscape.

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<sup>113</sup> Elizabeth O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study", (MA, Cornell University, 2006), 109.

<sup>114</sup> "Down to the Sea in Tips," *Interiors* (May 1949): 126.



**Figure 2.8.1.A**

The Well of the Sea [1949], Robert E. Lederer; Chicago  
PhotoCrd: Chicago Architectural Photographing Company  
PublicationCrd: “Down to the Sea in Tips,” *Interiors* 10, no. 5 (May 1949): 126.



**Figure 2.8.1.B**

Heather House [1960] Carson, Pirie, Scott & Co.; Washington, D.C.  
PhotoCrd: Ikada  
PublicationCrd: “Restaurants,” *Interior Design* 32, no. 4 (Apr. 1961): 149.

During the 1970s and 1980 decades, the subject matter of Billboard restaurants published in design trade magazines varied widely and included stylized human figures, realistic human faces, abstract forms and landscapes. The Chateau D’Vie restaurant (1973), who targeted the under-40 age groups as its clientele, commissioned Environmental Graphics to produce a Billboard of young faces in black and white. (Figure 2.8.1.C) The faces are larger than life-size, and they display the popular hairstyles and caps of the time period.

For the dining area of New York Delicatessen restaurant (1983) Hirsch Bedner Associates retained an artist/muralist to depict the Busby Berkley movie era with an added touch of Radio City Music Hall.<sup>115</sup> The Billboard conveyed the restaurant's theatrical theme. (Figure 2.8.1.D)



**Figure 2.8.1.C**

Cahteau D'Vie [1973] Fred B. Shralow; Spring Valley, NY

PhotoCrd: Not Provided

PublicationCrd: "Five Restaurant Interiors," *Interior Design* 44, no. 10 (Oct. 1973), 176.



**Figure 2.8.1.D**

New York Delicatessen [1983] Hirsch Bedner Associates; New York City

PhotoCrd: Peter Paige

PublicationCrd: Monica Geran, "Deco de Novo," *Interior Design* 54, no. 10 (Oct. 1983), 209.

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<sup>115</sup> Monica Geran, "Deco de Novo," *Interior Design* 54, no. 10 (Oct. 1983): 202.

As the end of the 20<sup>th</sup> century approached, abstract geometric forms emerged as the popular subject matter for Billboards. In the dining room of The Border Grill (1991) local artists created a 14-foot mural of abstract forms including the head of a howling green coyote. Using simple shapes and primary colors throughout the restaurant, the mural created a dynamic space meant to challenge the visual senses of its clientele. The Border Grill's Billboard also matched the restaurant's design concept. (Figure 2.8.1.E)



**Figure 2.8.1.E**

The Border Grill [1991] Maritz Architects and Ann Sheehan-Lipton Interiors; St. Louis, MI

PhotoCrd: David W. Stradal

PublicationCrd: Judi Radice, *Restaurant Design 3* (Glen Cove, NY: Architecture & Interior Design Library, 1992), 29.

In Rikki Rikki, “an authentic Japanese restaurant” (1991), a billboard was executed in manga, a comic book style of illustration popular in Japan. Manga was chosen to provide both an unusual graphic for wall décor and as a recognizable and entertaining element for patrons.<sup>116</sup> The banquette wall consists of loosely sketched and painted wall with text. (Figure 2.8.1.F)

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<sup>116</sup> Judi Radice, *Restaurant Design 3* (Glen Cove, NY: Architecture & Interior Design Library, 1992), 162-165.



**Figure 2.8.1.F**

Rikki Rikki [1991] Mesher Shing & Associates; Kirkland, WA

PhotoCrd: Dick Busher

PublicationCrd: Judi Radice, *Restaurant Design 3* (Glen Cove, NY: Architecture & Interior Design Library, 1992), 164.

With the rapid improvement of animation and cartoon industries in the 21<sup>st</sup> century, abstract drawings, photographic-quality figures, human faces and animated cartoons have become widespread reiterations of Billboard. Sometimes concise texts or language are incorporated with abstract images, and when these two forms are combined, the Billboard conveys a message about the restaurant's beliefs, values or concepts.

In Sushi Jones Restaurant (2001) in New York City, Billboard is achieved with almost floor to ceiling padded wall panels of Xorel.<sup>117</sup> The wall panels define a Padded Perimeter backrest to the banquette seating below.<sup>118</sup> To achieve the design concept simple graphics are meant to convey the harmony between East and West. (Figure 2.8.1.G) Lively cartoon characters are depicted on the Billboard of MX restaurant (2006) in Hong Kong. As a casual and fast-service restaurant, the design of the dining area had to be eye-catching, but also simple. By encasing the Billboard in a lighted

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<sup>117</sup> Xorel is a sustainable finish that can be used as for wall covering, panels, upholstery. It is made of a continuous monofilament polyethelence that is durable, cleanable and colorfast.

<sup>118</sup> Jen Renzi, "Clean Palette," *Interior Design* 72, no. 11 (Sept. 2001): 118.

glass case, the graphics become reminiscent of an art object. (Figure 2.8.1.H)



**Figure 2.8.1.G**



**Figure 2.8.1.H**

**Figure 2.8.1.G**

Sushi Jones Restaurant [2001] New York, N.Y.

PhotoCrd: Mark Ross

PublicationCrd: Jen Renzi, "Clean Palette," *Interior Design* 72, no. 11 (Sept. 2001): 118.

**Figure 2.8.1.H**

MX restaurant [2001] Steve Leung Designers Ltd. HongKong, North Point, Hong Kong

PhotoCrd: Ulso Tsang

PublicationCrd: "Casual or Quickservice Restaurant: MX," *Hospitality Design* 28, no. 5 (July 2006): 104.

The restaurant business is highly susceptible to popular culture, and they are accommodating technologically savvy environments. For many years now, restaurants have incorporated television screens and advanced sound systems, and the number and size of television screens keep increasing. Nowadays restaurants install entire walls of screens (see the Intype Pulsating Wall) for either entertainment or conceptual purposes. With Techno-Billboard a restaurant can send numerous messages to guests, using images, sound, movement, and texts. The use of Billboard in restaurants is limitless. From simple geometric expressions to digital messages, designers can achieve a wide-range of design solutions with cost-effective ways to redefine space.



Figure 2.8.1.I Photographic Timeline Billboard



Figure 2.8.1.I (Continued)

1949		1960	
<p>The Well of the Sea [1949], Robert E. Lederer; Chicago in "Down to the Sea in Tips," <i>Interiors</i> 10, no. 5 (May 1949): 126.</p>		<p>Paul Young's Restaurant [1961] William Pahlmann Associates; Washington, D.C in "Restaurants," <i>Interior Design</i> 31, no. 10 (Oct. 1961): 163.</p>	
1961	1967	1970	
<p>Heather House [1960] Carson, Pirie, Scott &amp; Co.; Washington, D.C. in "Restaurants," <i>Interior Design</i> 32, no. 4 (Apr. 1961): 149.</p>	<p>Installation Work [1967] Chandler Cudlipp Associates; National Hotel &amp; Motel Exposition in "Restaurants," <i>Interior Design</i> 38, no. 10 (Oct. 1967): 153.</p>	<p>1970 Fairmont Hotel [1970] Barbra Dorn; Dallas, TX in "The New Fairmont: Merely Fabulous," <i>Interior Design</i> 41, no. 8 (Aug. 1970): 92.</p>	
1971	1973	1975	
<p>Cooky's Steak Pubs [1971] David Laurence Roth; Yonkers, NY in "Designing a Successful Restaurant," <i>Interior Design</i> 42, no. 4 (Apr. 1971): 133.</p>	<p>Tower Suite [1973] Fred B. Shrallow; New York City in "Five Restaurant Interiors," <i>Interior Design</i> 44, no. 10 (Oct. 1973): 176.</p>	<p>Tango [1975] Tony &amp; Karen Barone; Chicago, IL in "Rest and Relaxation," <i>Interior Design</i> 46, no. 11 (Nov. 1975): 93.</p>	
1976	1976	1977	1978
<p>The Libs [1976] Carleton Varney; New York City in "The Libs," <i>Interior Design</i> 47, no. 4 (Apr. 1976): 145.</p>	<p>The Grand Café [1976] Joseph Villano; New York City in "The Grand Café," <i>Interior Design</i> 47, no. 10 (Oct. 1976): 127.</p>	<p>Windows on the World [1977] Warren Platner Associates in New York City in "Warren Platner Associates," <i>Interior Design</i> 48, no. 9 (Sept. 1977): 165.</p>	<p>Giorgio's [1978] Joseph Villano; New York City in "Disco Drama and Dining a la Directoire," <i>Interior Design</i> 49, no. 4 (Apr. 1978): 237.</p>
1978	1979	1980	1983
<p>Washington Hilton [1978] Ellen L. McCluskey Associates; Washington DC in "At the Washington Hilton," <i>Interior Design</i> 49, no. 7 (July 1978): 112.</p>	<p>Panache [1979] D&amp;D Center by Design Group Ltd.; Miami, FL in "Panache," <i>Interior Design</i> 50, no. 1 (Jan. 1979): 219.</p>	<p>Clyde's [1980] John Richards Andrews; Fairfax County, VA in Monica Geran, "Clyde's at Tysons Corner," <i>Interior Design</i> 51, no. 12 (Dec. 1980): 157.</p>	<p>Club A [1983] Adam Tihany; New York City in Edie Lee Cohen, "Club A," <i>Interior Design</i> 54, no. 3 (Mar. 1983): 214.</p>

Figure 2.8.1.I (Continued)



Figure 2.8.1.I (Continued)

<p style="text-align: center;">1985</p> <p>Alo Alo [1985] Adam Tihany; New York City in Edie Lee Cohen, "Alo Alo," <i>Interior Design</i> 56, no. 9 (Spet. 1985): 279.</p>	<p style="text-align: center;">1989</p> <p>Bolido [1989] Massimo Iosa-Ghini; New York City in Edie Lee Cohen, "Bolido," <i>Interior Design</i> 60, no. 6 (June 1989): 235.</p>	<p style="text-align: center;">1989</p> <p>Beau Geste [1989] Tom Lee Ltd.; New York City in Monica Geran, "Beau Geste," <i>Interior Design</i> 60, no. 9 (Sept. 1989): 242.</p>	
<p style="text-align: center;">1990</p> <p>Kachina Grill [1990] David Kellen Architect; Los Angeles, CA in Judi Radice, <i>Restaurant Design</i> 3 (Glen Cove, NY: Architecture &amp; Interior Design Library, 1992), 89.</p>	<p style="text-align: center;">1990</p> <p>Square One [1990] Andrew Belschner Joseph Vincent; San Francisco, CA in "Square One Recombinant," <i>Interior Design</i> 61, no. 4 (Apr. 1990): 163.</p>	<p style="text-align: center;">1990</p> <p>Remi Redux [1990] Adam Tihany; New York City in "Remi Redux," <i>Interior Design</i> 61, no. 9 (Sept. 1990): 185.</p>	
<p style="text-align: center;">1991</p> <p>Rikki Rikki [1991] Mesher Shing &amp; Associates; Kirkland, WA in Judi Radice, <i>Restaurant Design</i> 3 (Glen Cove, NY: Architecture &amp; Interior Design Library, 1992), 164.</p>	<p style="text-align: center;">1991</p> <p>The Border Grill [1991] Maritz Architects and Ann Sheehan-Lipton Interiors; St. Louis, MI in Judi Radice, <i>Restaurant Design</i> 3 (Glen Cove, NY: Architecture &amp; Interior Design Library, 1992), 29.</p>	<p style="text-align: center;">1992</p> <p>Eureka Restaurant [1992] Barry Design Associates; Tokyo, Japan in Judi Radice, <i>Restaurant Design</i> 3 (Glen Cove, NY: Architecture &amp; Interior Design Library, 1992), 87.</p>	<p style="text-align: center;">2000</p> <p>Kosushi Bar [2000] Arthur de Mattos Casaa; Sao Paulo, Brazil in Monica Geran, "Sushi e Sake," <i>Interior Design</i> 71, no. 8 (Jun. 2000): 164.</p>
<p style="text-align: center;">2000</p> <p>Matsuri Restaurant [2000] Babey Moulton Jue &amp; Booth Designers; Santiago, South America in Edie Cohen, "Sushi in Santiago," <i>Interior Design</i> 71, no. 12 (Oct. 2000): 204.</p>	<p style="text-align: center;">2001</p> <p>Dub Rogers [2001] Engstrom Design Group; San Jose, CA in Kelly Beamon, "Shopper Chic," <i>Hospitality Design</i> 23, no. 4 (May/June. 2001): 37.</p>	<p style="text-align: center;">2001</p> <p>Sushi Jones [2001] Mark Oller &amp; Victoria Kirk of MOVK; New York City in Jen Renzi, "A Clean Palette," <i>Interior Design</i> 72, no. 11 (Sept. 2001): 118.</p>	<p style="text-align: center;">2003</p> <p>Jones [2003] David Schefer Design; Philadelphia, PE in Stacy Shoemaker, "Happy-days," <i>Hospitality Design</i> 25, no. 4 (May/June. 2003): 54.</p>
<p style="text-align: center;">2003</p> <p>Café Zoe [2003] Tony Chi; Athens in Stacy Shoemaker, "Café Zoe," <i>Hospitality Design</i> 25, no. 9 (Nov. 2003): 82.</p>	<p style="text-align: center;">2003</p> <p>Ming Dynasty House [2003] Toni Chi &amp; Associates; Shanghai, China in Monica Geran, "The Twain Shall Meet," <i>Interior Design</i> 74, no. 1 (Jan. 2003): 256.</p>	<p style="text-align: center;">2004</p> <p>Chlosterli [2004] Patrick Jouin; Gstaad, Switzerland in Philip Jodidio, "Chlosterli," <i>Architectural Record</i> 192, no. 4 (Apr. 2004): 142.</p>	

Figure 2.8.1.I (Continued)

 <p style="text-align: right;">2006</p>	 <p style="text-align: right;">2007</p>	 <p style="text-align: right;">2007</p>	 <p style="text-align: right;">2007</p>
<p style="text-align: center;">2006</p> <p>MX [2006] Steve Leung Designers Ltd. HongKong; North Point HongKong in “Casual or Quick-service Restaurant: MX,” <i>Hospitality Design</i> 28, no. 5 (Jul. 2004): 104.</p>	<p style="text-align: center;">2007</p> <p>Stand [2007] Studio Gaia; New York City in Glenn Haussman, “Back to Basics,” <i>Hospitality Design</i> 29, no. 3 (Apr. 2007): 213.</p>	<p style="text-align: center;">2007</p> <p>Katsuya Brentwood [2007] Starck Network, Paris; Los Angeles, CA in “Katsuya Brentwood,” <i>Hospitality Design</i> 29, no. 4 (May/Jun. 2007): 166.</p>	<p style="text-align: center;">2007</p> <p>Sakae [2007] The PLAN, Seoul; Busan, Korea in Stacy Shoemaker Rauren, “Gift Wrapped,” <i>Hospitality Design</i> 29, no. 9 (Nov. 2007): 126.</p>

## 2.9 Conclusion

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Restaurants have been dramatically transformed since the first restaurant settings became standard—customers seated with individual portions at individual tables and selecting food from menus during fixed opening hours. There were less visible distinctions among restaurants regarding what types of food they served, compared to today where restaurants specifically serve American, Chinese, French, Japanese, Vietnamese, and so on. Patrons were used to aesthetic preconceptions about different types of restaurants, such as the color red and gold in Chinese restaurants, and a tatami mat in Japanese restaurants. Recently, however, more and more designers brought out their own design concepts without such presumptions. Restaurants serving fusion foods have influenced many of these changes.

The associations between color and culture have existed for a long time. **Red Room** for Chinese dining spaces became de rigour, because in Chinese culture red and gold, symbolize happiness and good luck. Red is also a popular color for contemporary restaurants, a color now achieved using different media, such as LED light fixtures, tinted glass and textiles. **White Out** has been used in dining environments where food is treated as an art form with the environment as its canvas. The association of white's purity, honesty, and simplicity makes the color fit well within fine dining environments. Historically the colors black and white have been prominently used in interiors, architecture, and even fashion. One can often find usage of **Black White** in restaurants seeking dramatic contrasts by using different materials with lighting fixtures.

Along with aesthetics, a dining space should also satisfy an ease of function. One way

a designer can do this is by carefully manipulating seating within the dining space. Relative to the goals the restaurant wants to achieve, different types of seating can be chosen and depending on what type of seating is used, the comfort level of patrons can change and the number of accommodated patrons can differ. **Padded Perimeter** provides a comfortable area to seat a number of people. Although highly functional, this seating solution is often used to express an aesthetic quality or concept of the interior space. On the other hand, **Egg** provides a very private seating space for an individual patron, but it consumes a large amount of space. The use of **Egg** primarily occurs in lounge areas where patrons desire intimate conversations in a more comfortable and private environment.

Although **Exaggerate** is an archetypical practice in contemporary museums, boutique hotels, and spa and resort settings, examples of **Exaggerate** in restaurants indicate that the type is most often used as an icon of the restaurant's design concept. For example, Megu restaurant in New York City placed a giant Buddha statue made of an ice in the center of the entire dining space. The restaurant changes the ice statue daily. Patrons and staff alike are encouraged to pour water with rose petals onto the Buddha, thus providing an interactive and memorable experience of the restaurant. In other cases, **Exaggerate** is used for over-sized dining elements or furnishings, such as staircases, chairs or tables.

Although structural columns in space are typically regarded as obstructions to interior design and restaurant service, this study revealed that columns have become elements for ornamentation and decoration. A **Dressed Column** makes a stronger impact.

**Wunderkammer** is another display aesthetic employed by restaurants since the early 20<sup>th</sup> century, especially in the United States. **Wunderkammer** in restaurants is often

organized orderly, and the installation materials have two different purposes; one is about telling the history of the restaurant, and the other is about the concept of the dining experience.

Illumination is one of the most important design elements to set a mood and to articulate space in a dining environment. **Pendant Play** is used in contemporary restaurants either in the whole dining area or in one or two particular areas. Its dramatic and energetic nature effectively scatters lighting points around the space.

Application of the right materials is one of the keys to a successful restaurant design. Material selection not only affects visual aesthetics, but can also work as a visual and sometimes even physical circulation mechanism. **Soft Room** freely makes one space into multiples enabling physical circulation in various ways, whereas **Perforate** visually opens up the view within the interior space, but it is not flexible.

Breaking the two-dimensionality of planes, such as walls, ceilings and floors, and making them into three-dimensional entities emerged as an archetypical practice in restaurants. Architect Frank Gehry reiterates the movements of fish to become architectural, and Yabu Pushelberg features dramatic sculptural wall and ceiling planes. **Wavy** and **Waterfall** are design archetypes that are used in order to transform two-dimensional interior elements into three-dimensional ones. These qualities tend to be dramatic, enhancing the overall dining experience.

As a result of this research, I gained a better understanding of the practices used in restaurant design through the decades of the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Interior design in the hospitality industry, and restaurants in particular, are not meant to endure.

Rather, designs change quickly; in a good economy, a design may last only three years before the restaurant retools its food, its dining concept and its interior design and décor. Therefore, it is vitally important that archetypical practices for restaurants, such as the ones I have identified here, are executed with great care in terms of their environmental impact.

Through this study, I also learned more about the history of restaurants and how some practices, such as Padded Perimeter, had their start in the late 19<sup>th</sup> century. Kubler's theory about chronological sequencing of like traits served this study well; I was able to see linkages through time. That is, while materials and colors changed, basic interior elements and types remained primarily the same, reiterated because of their functionality, their aesthetic impact, or because of their ability to impart a concept.



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Nacasa & Partners Inc.; **1990** Vivere [1990] Jordan Mozer & Associates Ltd.; Chicago, IL in Judi Radice, *Restaurant Design 3* (Glen Cove, NY: Architecture & Interior Design Library, 1992), 214; PhotoCrd: N/A; Sheng Villa [1993] Edward Suzuki Arch.; Shanghai, China in Shotenkenchiku-sha, *International restaurants & bars : 46 outstanding restaurants, cafes, bars & discos* (Tokyo : Shotenkenchiku-sha, 1996), 77; PhotoCrd: N/A; Restaurant & Bar Teatríz [1994] Philippe Starck; Madrid, Spain in Shotenkenchiku-sha, *International restaurants & bars : 46 outstanding restaurants, cafes, bars & discos* (Tokyo : Shotenkenchiku-sha, 1996), 62; PhotoCrd: N/A; Nobu [1995] David Rockwell; New York City in Shotenkenchiku-sha, *International restaurants & bars : 46 outstanding restaurants, cafes, bars & discos* (Tokyo : Shotenkenchiku-sha, 1996), 34; PhotoCrd: N/A; Cocteleria Zsa-Zsa [1997] Daniel Freixes and Vicente Miranda; Barcelona, Spain in : Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 111; PhotoCrd: N/A; Red Sea Star [1999] Ayala Serfaty; Eilat, Israel in Edie Cohen, "Under the Sea," *Interior Design* 70, no. 9 (July 1999): 147; PhotoCrd: Albi Serfaty; Animator's Palate [1999] Rockwell Group; Disney Cruise Line in Elana Frankel, "Toon It Up," *Interior Design* 70, no. 14 (Nov. 1999): 188; PhotoCrd: Mary Nichols; **2000** St Martins Lane [2000] Philippe Starck; London, UK in Melissa Rhodes, "Room with a Hue," *Interior Design* 71, no. 1 (Jan. 2000): 131; PhotoCrd: Todd Eberle; Nectar [2003] Jordan Mozer Associates; Chicago, IL in: Martin M. Pegler, *Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 116; PhotoCrd: Paul Warchol; Dragonfly [2003] Core, Washington DC; Harrisburg, PA in: Martin M. Pegler, *Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 161; PhotoCrd: Paul Warchol; Le Meridien [2003] Yabu Pushelburg; Minneapolis in Kendell Cronstrom, "Wonder Twin Power," *Interior Design* 74, no. 12 (Oct. 2003): 244; PhotoCrd: David Joseph; Opaline [2004] Nicholas.Budd.Dutton; Los Angeles, CA in Kathryn Harris, "Shine On," *Interior Design* 75, no. 2 (Feb. 2004): 169; PhotoCrd: Eric Laignel; Crustacean Restaurant/Prana Lounge [2004] Holt Hinshaw Architects; Las Vegas, NV in David Kaufman, "Light fare," *Hospitality Design* 26, no. 2 (Mar. 2004): 51; PhotoCrd: Troy Hornung; Mikado's dining room [2004] Jordan Mozer; Biloxi, MS in Kelly Beamon, "Southern comfort," *Hospitality Design* 26, no. 6 (July 2004): 68; PhotoCrd: Doug Snower; Coconut Groove [2006] Architect Unknown; Miami, FL in Joachim Fischer, ed., *Café and Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 93; PhotoCrd: N/A; Blackstone [2008] David Collins; Prague, Czech in David Sokol, "Forged Czech," *Metropolis* 139, no. 4 (Apr. 2008): 56; PhotoCrd: N/A.

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**1960** Siamese Starlight Roof [1964] William Pahlmann Assoc.; Hong Kong in "Interior Design at the League," *Interior Design* 35, no. 6 (June 1964): 112; PhotoCrd: Julius Shulman; **1970** Restaurant in Americana Hotel [1977] Koetter Tharp Cowell & Bartlett; Indianapolis, MN in "Americana in the Midwest," *Interior Design* 48, no. 11 (Nov. 1977): 149; PhotoCrd: Alexandre Georges; Don Nunzio's [1979] Lambert Woods; San Francisco, CA in Lois Wagner Green, "A Classical Restaurant Mood,"

*Interior Design* 50, no. 8 (Aug. 1979): 216; PhotoCrd: Russell MacMasters; **1980** Alo Alo [1985] Adam Tihany; New York, NY in Edie Lee Cohen, "Alo Alo," *Interior Design* 56, no. 9 (Sept. 1985): 281; PhotoCrd: Peter Paige; Le Triangle [1986] Adam Tihany; Beverly Hills, CA in Susan Colgan, *Restaurant Design: Ninety-Five Spaces that Work* (New York: Whitney Library of Design, 1987), 16; PhotoCrd: N/A; Trattoria dell'Arte [1989] Milton Glaser; New York City in Edie Lee Cohen, "Trattoria dell'Arte," *Interior Design* 60, no. 6 (Jun. 1989): 215; PhotoCrd: Peter Mauss/Esto; **1990** Theatron [1997] Philippe Starck; Mexico City, Mexico in Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 44; PhotoCrd: N/A; Shanghai Lilly [1999] Tony Chi & Associates; Las Vegas, NV in Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivolto, 2003) 171; PhotoCrd: Paul Warchol; **2000** Wild Ginger [2000] Haverson Architect and Design; Greenwich, CT in Vercelloni, *New Restaurants in USA 2*, 203; PhotoCrd: Paul Warchol; Matisse Cafe Restaurant [2000] Milton Glaser; Washington D.C in Melissa Rhodes, "Room with a Hue," *Interior Design* 71, no. 1 (Jan. 2000): 172; PhotoCre: Todd Eberle; Restaurant in Park Hyatt [2001] Toni Chi & Associates; Chicago in Jen Renzi, "Home Cooking," *Interior Design* 72, no. 1 (Jan. 2001): 229; PhotoCrd: Doug Snower; Megu [2004] Yasumichi Morita; New York, NY in Clifford A. Pearson, "Megu," *Architectural Record* 192, no. 5 (Apr. 2004): 138; PhotoCrd: Nacasa & Partners; Restaurant in W Hotel [2005] Studio Gaia, Tony Chi, and Rad; Seoul, Korea in Raul Barreneche, "W Hotel," *Architectural Record* 193, no. 11 (Nov. 2005):159; PhotoCrd: Seung Hoon Yum; Tao of Vegas [2006] Studio Gaia & Thomas Schoos Design; Las Vegas in Debra Scott, "The Tao of Vegas," *Interior Design* 77, no. 4 (Apr. 2006): 269; PhotoCrd: Warren Jagger; Nobu 57 [2006] Rockwell Group; New York City in "Fine Dining Restaurant: Nobu 57," *Hospitality Design* 28, no.5 (July 2006): 106; PhotoCrd: Scott Frances.

### **Primary & Secondary Sources—Padded Perimeter**

**1940** The Monte Carlo Cinema [1946] Suhail Design Studio; Chicago, IL in Lisa Skolnik, "MOD is in the Details," *Interiors* 1, no. 8 (Aug. 1946): 96; PhotoCrd: N/A; **1960** Restaurant Vasata [1960] Norbert L. Troller; New York City in "Restaurants," *Interior Design* 31, no. 4 (Apr. 1960): 149; PhotoCrd: N/A; Paul Young's Restaurant [1960] William Pahlmann Associates; Washington D.C in "Restaurants," *Interior Design* 31, no. 10 (Oct. 1960): 163; PhotoCrd: N/A; Heather House Restaurant [1961] Carson, Pirie, Scott & Co.; Chicago, IL in "Restaurants," *Interior Design* 32, no. 4 (Apr. 1961): 149; PhotoCrd: N/A; President's Walk Restaurant [1961] Idea Associates; Chicago, IL in "President's Walk," *Interior Design* 32, no. 6 (June, 1961): 135; PhotoCrd: Hedrich-Blessing; Chateau Fleur de Lis Restaurant [1966] Alan L. Ferry & Hugh Latta; Atlanta, Georgia in "Restaurants," *Interior Design* 37, no. 4 (Apr. 1966): 190; PhotoCrd: Alexandre Georges; Walnut Mall Shopping Center [1969] Brock Arms, AIA, NSID; Petersburg, VA in "Cater to the Busy Shopper," *Interior Design* 40, no. 5 (May 1969):153; PhotoCrd: N/A; **1970** Anthony's Bar, Restaurant, and Coffee Shop [1972] HOK; St.Louis, MI in "HOK," *Interior Design* 43, no. 9 (Sept. 1972): 137; PhotoCrd: N/A; The Big Four Restaurant [1978] Anthony Hail; San

Francisco, CA in “The Big Four on Nob Hill”, *Interior Design* 49, no. 4 (Apr. 1978): 233; PhotoCrd: William A. Porter; **1980** Clyde's at Tysons Corner [1980] John Richards Andrews; Fairfax County, VA in Monica Geran, “Clyde's at Tysons Corner,” *Interior Design* 51, no. 12 (Dec. 1980): 159; PhotoCrd: Mark Ross; Woods Gramercy [1985] James D'Auria Associates; New York City in Monica Geran, “Prepared to Order,” *Interior Design* 56, no.1 (Jan. 1985): 265; PhotoCrd: Norman McGrath; Tiger, Tiger Teahouse [1988] Joyce/Snweiss Design Group; Miami, FL in Monica Geran, “Tiger, tiger,” *Interior Design* 59, no.10 (Oct. 1988): 233; PhotoCrd: Steven Brooke; **1990** Square One [1990] Andrew Belschner Joseph Vincent, San Francisco, C.A in “Square One Recombinant,” *Interior Design* 45, no. 1 (Apr. 1990): 163; PhotoCrd: John Vaughan; Yello Giraffe [1996] Arthur de Mattos Casas; Sao Paulo, Brazil in “Jungle Fever,” *Interior Design* 67, no. 14 (Nov. 1996): 96; PhotoCrd: Tuca Reines; Bondst [1999] Studio Gaia; New York City in David M. Joseph, “Zen and the Art of Dining,” *Interior Design* 70, no. 11 (Sept. 1999): 210; PhotoCrd: David M. Joseph; **2000** Kosushi Bar [2000] Arthur de Mattos Casaa; Sao Paulo, Brazil in Monica Geran, “Sushi e Sake,” *Interior Design* 71, no. 8 (Apr. 2000): 167; PhotoCrd: Tuca Reines; Sushi Jones [2001] Mark Oller & Victoria Kirk of MOVK; New York City in Jen Renzi, “A Clean Palette,” *Interior Design* 72, no. 11 (Sept. 2001): 118; PhotoCrd: Mark Ross; Opaline [2004] Nicholas.Budd.Dutton; Los Angeles, CA in Kathryn Harris, “Shine On,” *Interior Design* 75, no. 2 (Feb. 2004): 168; PhotoCrd: Eric Laignel; Chez Es Saadda [2004] Patkin; New York City in Donna Paul, “Rock the Casbah,” *Interior Design* 75, no. 3 (Mar. 2004): 268; PhotoCrd: Eric Laignel; Washington Square [2005] Rockwell Group, Philadelphia, PE in Jorge S. Arango, “The Secret Garden,” *Interior Design* 76, no. 8 (June 2005): 206; PhotoCrd: Eric Laignel; Blue Velvet [2007] Mandi and Mehdi Rafaty; Los Angeles, CA in Edie Cohen, “Into the Blue,” *Interior Design* 78, no. 9 (July 2007): 60; PhotoCrd: Eric Axene; Dolder Grand [2008] Foster + Partners and United Designers; Zurich, Switzerland in Craig Kellogg, “The Dolder, Bolder,” *Interior Design* 79, no. 8 (June 2008): 269; PhotoCrd: Edmund Sumner.

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**1960** Cafe at The Cavalieri Hilton [1963] Luccichenti, Pifferi, and Ressa; Rome, Italy in “Rome,” *Interior Design* 34, no. 11 (Nov. 1963): 127; PhotoCrd: N/A; **1970** Concourse Restaurant [1971] Edwar Brimm and Associates; San Francisco, Cal. in “Concourse Restaurant,” *Interior Design* 42, no. 4 (Apr. 1971): 128; PhotoCrd: N/A; Tower Suite [1973] Fred B. Shrallow; New York City in “Five Restaurant Interiors,” *Interior Design* 44, no. 10 (Oct. 1973): 176; PhotoCrd: N/A; Tuttle's Restaurant [1979] Carson Bennett Wright; Miami, Florida in “Tuttle's Restaurant,” *Interior Design* 50, no.1 (Jan. 1979): 209; PhotoCrd: Bill Hedrich, Hedrich-Blessing; **1980** Alo Alo [1985] Adam Tihany; New York City in Edie Lee Cohen, “Alo Alo,” *Interior Design* 56, no. 9 (Sept. 1985) 280; PhotoCrd: Peter Paige; China Grill [1988] Jeffrey G. Beers; New York City in Andrea Loukin, “China Grill,” *Interior Design* 59, no. 9 (Sept. 1988) 257; PhotoCrd: Paul Warchol; **1990** Pomodoro [1990] Adam Tihany; Beverly Hills, CA in “Pomodoro,” *Interior Design* 61, no. 4 (Apr. 1990): 189; PhotoCrd: Toshi Yoshimi; Tizi Melloul [1999] Suhail Design Studio; Chicago in Martin M. Pegler,

*Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 93; PhotoCrd: Doug Fogelson; China Grill [1999] Jeffrey Beers; Las Vegas, Nevada in Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivoltò, 2003) 22-23; PhotoCrd: Paul Warchol; Daidaiya Ginza [1999] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004) 146; PhotoCrd: Paul Warchol; **2000** Daidaiya Ginza [1999] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004) 146; PhotoCrd: Martin Nicholas Kunz; Tradgar'n [2001] Studio Gron; Gothenburg, Germany in Nicholas Adams, "Tradgar'n," *Architectural Record* 189, no. 7 (July 2001): 97; PhotoCrd: Hans Wretling; China Grill [2001] Jeffrey G. Beers; New York City in Henry Urbach, "Gear Shift," *Interior Design* 72, no.11 (Sept. 2001): 115; PhotoCrd: Paul Warchol; Compass Rose [2002] HHPA; Singapore in Kelley Demon, "Storied Redesign," *Hospitality Design* 24, no. 7 (Oct. 2002): 61; PhotoCrd: Tim Nolan/Lim Ai Meun; Maimon Nishiazabu [2003] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 154; PhotoCrd: Roland Bauer; Riingo [2004] Glen Coben; New York City in Stacy Shoemaker, "The Big Apple," *Hospitality Design* 26, no. 4 (May/June 2004) 54; PhotoCrd: Lydia Gould Bessler; Fluff Bakery Café [2005] Lewis Tsurmaki Lewis; NYC in Tara Mastrelli, "Horizontal Vertigo," *Hospitality Design* 27, no. 3 (Apr. 2005): 162; PhotoCrd: Michael Moran; Dazzle [2006] Nacasa & Partners; Tokyo, Japan in Kanae Hasegawa, "So Dazzling," *Interior Design* 77, no. 11 (Sept. 2006): S28-S29; PhotoCrd: N/A; Dolder Grand [2008] Foster + Partners and United Designers; Zurich, Switzerland in Craig Kellogg, "The Dolder, Bolder," *Interior Design* 79, no. 6 (June 2008): 266; PhotoCrd: Edmund Sumner.

### **Primary & Secondary Sources—Perforate Intype**

**1960** McGuire's Restaurant [1961] Lawrence H. Wilson Associates; Detroit, Mich in "Restaurants," *Interior Design* 32, no. 4 (Apr. 1961): 148; PhotoCrd: N/A; **1990** Shunju Restaurant [1990] Super Potato; Tokyo, Japan in Saitoh Hideo and Joao Rodolfo Stroeter *Interior Design in Cafes and Restaurants* (Tokyo: Bijutsu Shuppansha, 1992), 70; PhotoCrd: N/A; Bistro Garden [1992] Janet Polizzi; Los Angeles, CA in Andrea Loukin, "Bistro Garden," *Interior Design* 63, no. 2 (Feb. 1992): 135; PhotoCrd: Charles White; China Grill [1999] Jeffrey Beers; Las Vegas, NV in Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivoltò, 2003), 14; PhotoCrd: Paul Warchol; **2000** MOD [2000] Suhail Design Studio; Chicago, IL in Lisa Skolnik, "MOD is in the Details," *Interiors* 159, no. 8 (Aug. 2000), 67; PhotoCrd: Douglas Fogelson; Mikazuki [2001] Suppose Design Office; Noino, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 342; PhotoCrd: N/A; Daidaiya Ginza [2001] Hashimoto Yukio Design Studio; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 150; PhotoCrd: N/A; LOTUS Restaurant [2001] Nancy Mah & Scott Kester; New York City in Pilar Guzman, "Eat, Drink, Man, Woman," *Interiors* 160, no. 3 (2001 March): 88; PhotoCrd: Anne Katrine Senstad; Lever Hous [2003] Mark

Newson; New York City in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 302; PhotoCrd: N/A; The Loft [2003] Dale Jones-Evans PTY LTD Architects; Sydney, Australia in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 97; PhotoCrd: N/A; Juan Valdez Café [2005] Hariri & Hariri Architecture; New York City in Michael Webb, “Perking Up,” *Hospitality Design* 27, no. 3 (Apr. 2005), 175; PhotoCrd: Doug Warchol; Koi Restaurant [2005] Lionel Ohayon; Los Angeles; Stacy Shoemaker, “Found in Translation,” *Hospitality Design* 27, no. 4 (May/June 2005): 60; PhotoCrd: Frank Oudeman; Frisson [2005] Scott Kester and Architecture TM; San Francisco, CA in Zahid Sardar, “Bon Voyage,” *Interior Design* 76, no. 2 (Feb. 2005), 172; PhotoCrd: David Wakely; Ahmanson Founders Room [2007] Belzberg Architects; Los Angeles, CA in Michael Webb, “Musical Chairs,” *Hospitality Design* 27, no. 4 (Nov. 2007): 112; PhotoCrd: Benny Chan; Stripsteak [2007] Super Potato; Las Vegas, NV in Kurt Handlbauer, “Meat and Potato,” *Interior Design* 78, no. 2 (Feb. 2007), 150; PhotoCrd: Eric Laignel; Blue Velvet [2007] Mandi and Mehdi Rafaty; Los Angeles, CA in Edie Cohen, “Into the Blue,” *Interior Design* 78, no. 9 (July 2007), 58; PhotoCrd: Eric Axene; Eiffel tower-LeJules Verne [2008] Patrick Jouin; Paris, France in Ian Phillips, “Tower of Power,” *Interior Design* 79, no. 3 (March 2008), 231; PhotoCrd: Eric Laignel.

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**1970** Alfie’s [1971] Arms/Addkison Environmental Designers; Chicago in “Brock Arms,” *Interior Design* 42, no. 8 (Aug. 1971): 126; PhotoCrd: N/A; **2000** Glass [2001] Leeser Architecture; New York City in Cynthia Davidson, “Glass Bar, Bot, Pod Restaurant,” *Architectural Record* 189, no. 9 (Sept. 2001): 135; PhotoCrd: athu Placek Photo Design; Restaurant in W Hotel [2005] Studio Gaia, Tony Chi, and Rad; Seoul, Korea in Raul Barreneche, “W Hotel,” *Architectural Record* 193, no. 11 (Nov. 2005): 155-157; PhotoCrd: Seung Hoon Yum; Restaurant in Bergdorf Goodman [2006] Kelly Wearstler; New York City in Aric Chen, “Dining on Seven,” *Interior Design* 77, no. 4 (Apr. 2006): 261; PhotoCrd: Annie Schlechter; NYLO Hotel [2008] Stephane Dupoux; Plano, TX in Stacy Shoemaker, “Lofty Ideals,” *Hospitality Design* 30, no. 2 (March 2008): 124; PhotoCrd: MK Photography.

#### **Primary & Secondary Sources—Red Room Intype**

**1960** Circus Circus Casino [1969] Rissman & Rissman Associates; Las Vegas, NV in “Circus Circus,” *Interior Design* 40, no. 3 (Mar. 1969): 99; PhotoCrd: N/A; The Steer Palace [1969] John B. Maurer; New York, NY in “Frisco 1890,” *Interior Design* 40, no. 4 (Apr. 1969): 201; PhotoCrd: N/A; **1970** Gatsby’s Restaurant [1970] Joseph Braswell; New York, NY in “The Greats at Gatsby’s,” *Interior Design* 41, no. 4 (Apr. 1970): 137; PhotoCrd: N/A; Madam Wu’s Garden [1970] Guy Moore; Santa Monica, CA in “For Exotic Chinese Dining,” *Interior Design* 41, no. 4 (Apr. 1970): 147; PhotoCrd: Leland Y. Lee; Cooky’s Steak Pubs [1971] David Laurence Roth; Yonkers, NY in “Cooky’s Steak Pubs,” *Interior Design* 42, no. 4 (Apr. 1971): 132; PhotoCrd:



N/A; Anthony's Bar, Restaurant, and Coffee Shop [1972] HOK; St. Louis, MI in "HOK," *Interior Design* 43, no. 9 (Sept. 1972): 137; PhotoCrd: N/A; **1980** Doubles [1980] Valerian Rybar; New York, NY in Edie Lee Cohen, "The Greats at Gatsby's," *Interior Design* 51, no. 4 (Apr. 1980): 235; PhotoCrd: Jamie Ardiles-Arce; **1990** Taxim Nightpark [1996] Branson and Coates; Istanbul, Turkey in Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris: Telleri, 1998), 36; PhotoCrd: Shinkentiku; Tizi Melloul [1999] Suhail Design Studio; Chicago, IL in Martin M. Pegler, *Contemporary Restaurants and Bars* (New York: Visual Reference Publications, 2004), 93; PhotoCrd: Doug Fogelson; **2000** Georges [2000] Jakob+MacFarlane; Paris, France in Claire Downey, "Georges, Paris," *Architectural Record* 188, no.9 (Sept. 2000), 135; PhotoCrd: ArchiPress; Strip House [2001] Rockwell Group; New York, NY in Claire Downey, "Strip House," *Interior Design* 72, no.14 (Nov. 2001), 114; PhotoCrd: Paul Warchol; Astro [2002] Michael Young; Reykjavik, Iceland in Clifford A. Pearson, "ASTRO," *Architectural Record* 188, no.9 (Nov. 2002), 174; PhotoCrd: Ari Magg; Spoon Byblos [2002] Patrick Jouin; St. Tropez, France in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 212; PhotoCrd: Romeo Balancourt; Pearl [2002] Stephane Dupoux; Miami, FL in Michael Webb, "Fuchsia Shock," *Hospitality Design* 24, no.1 (Jan./Feb. 2002), 61; PhotoCrd: Mike Butler; Azumitei [2003] | Hashimoto Yukio Design Studio INC.; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 144; PhotoCrd: Martin Nicholas Kunz; Auberge [2007] Patrick Jouin; Alsace, France in Ian Phillips, "A Feast for the Eyes," *Interior Design* 78, no.9 (July 2007), 211; PhotoCrd: Eric Laignel; Paperfish [2008] Clive Wilkinson Architects; Los Angeles, CA in Edie Cohen, "No Reservations," *Interior Design* 79, no.9 (Mar. 2008), 280; PhotoCrd: Benny Chan/Fotoworks; Red Prime Steak [2008] Elliott + Associates Architects; Oklahoma City in Mark McMenamain, "Dinner for Seven," *Interior Design* 79, no.9 (July 2008), 261; Scott McDonald/Hedrich Blessing.

### **Primary & Secondary Sources—Soft Room Intype**

**1960** National Hotel Exposition [1962] Walter M. Ballard Corp.; New York City in "Restaurants," *Interior Design* 33, no. 10 (Oct. 1962): 208; PhotoCrd: Louis Reens; Hawaiian Village Restaurant [1965] Kenneth Sanders; Myrtle Beach, SC in "Dining Polynesian Style," *Interior Design* 36, no. 10 (Oct. 1965): 215; PhotoCrd: Alexandre Georges; **1970** South Pacific Ports Restaurant [1970] Fred Brush; New York City in "The Glamour of the South Seas," *Interior Design* (April 1970): 169; PhotoCrd: B&G International; The Atrium Club [1976] Ellen L. McCluskey; New York City in "The Atrium Club," *Interior Design* 47, no. 4 (Apr. 1976): 126; PhotoCrd: Jamie Ardiles-Arce; Beaudry's Restaurant [1977] John Portman & Associates; Los Angeles, CA in "The Los Angeles Bonaventure Hotel," *Interior Design* 48, no. 12 (Dec. 1977): 121; PhotoCrd: Alexandre Georges; Giorgio's [1978] Joseph Villano; New York City in "Disco Drama and Dining a la Directoire," *Interior Design* 49, no. 4 (Apr. 1978): 238; PhotoCrd: Jamie Ardiles-Arce; **1980** Jane's Bar & Grill [1989] Bob Patino; New York City in Edie Lee Cohen, "Jane's Bar & Grill," *Interior Design* 60, no. 6 (June 1989): 225; PhotoCrd: Peter Vitale; **1990** Rocco's [1990] Ahearn-Schopfer &

Associates; Boston, MA in "Rocco's in Boston," *Interior Design* 61, no. 6 (June 1990): 207; PhotoCrd: Peter Vanderwarker; Angelo Pietro [1991] Lembo Bohn; Japan in Edie Cohen, "Angelo Pietro," *Interior Design* 62, no. 12 (Dec. 1991): 79; PhotoCrd: Masaki Ono; August Moon [1992] Fong&Miyagawa Design Associates; Irvine, CA in "August Moon," *Interior Design* 63, no. 6 (June 1992): 143; PhotoCrd: Chris Eden; Rococo [1996] Floss Barber, Inc.,; Philadelphia, PE in Christy Casamassima, *Restaurant 2000: dining design III* (Glen Cove, NY : PBC International, 1998), 90; PhotoCrd: N/A; Theatron Restaurant [1997] Philippe Starck; Mexico City, Mexico in Olivier Boissière, ed., *Outstanding Bar and Restaurant Designs* (Paris : Telleri, 1998), 48; PhotoCrd: N/A; Shanghai Lilly [1999] Tony Chi & Associates; Las Vegas in Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivolto, 2003), 171; PhotoCrd: Paul Warchol; **2000** Chino Latino [2000] Steven Harris Architect; Minneapolis in Henry Urbach, "Dinner Theater," *Interior Design* 71, no. 12 (Oct. 2000): 205; PhotoCrd: Scott Frances; Daidaiya Ginza [2001] Hashimoto Yukio Design Studio Inc.; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 153; PhotoCrd: N/A; Tamarind [2001] Chapman&Chapman Architecture; New York City in Sheila Kim, "Taste of India," *Interior Design* 72, no. 12 (Oct. 2001): 100; PhotoCrd: Mark Ross; ADEGA Restaurant [2003] Semple Brown; Denver, Colorado in Martin M. Pegler, *Contemporary Restaurants and Bars*. (New York: Visual Reference Publications, 2004), 19; PhotoCrd: N/A; Maimon Nishiazabu [2003] Hashimoto Yukio Design Studio Inc.; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 160; PhotoCrd: N/A; Sushi Samba [2003] The Rockwell Group; Chicago, IL in Martin M. Pegler, *Contemporary Restaurants and Bars*. (New York: Visual Reference Publications, 2004), 106; PhotoCrd: N/A; Le Meridien [2003] Yabu Pushelburg; Minneapolis in "Wonder Twin Power," *Interior Design* 74, no. 12 (Oct. 2003): 245; PhotoCrd: David Joseph; O-Bar [2004] Thomas Schoos Design; Los Angeles, CA in Michael Adams, "Hollywood high," *Hospitality Design* 26, no. 4 (May/June 2004): 51; PhotoCrd: Kund Villand; Le Drugstore [2004] Michele Sae; Paris, France in "American in Paris," *Hospitality Design* 26, no. 8 (Sept./Oct. 2004): 108; PhotoCrd: Luc Boegly; Toque [2005] Jean-Pierre Viau; Montreal, Canada in Michael Webb, "Seriously sensual," *Hospitality Design* 27, no. 4 (May/June 2005): 80; PhotoCrd: Marc Cramer; Au Pied de Cochon [2006] TVS; Atlanta, GA in Andrea Toochim, "Local lure," *Hospitality Design* 28, no.3 (Apr. 2006): 217; PhotoCrd: Raul Vega; Bergdorf Goodman [2006] Kelly Wearstler; New York City in Aric Chen, "Dining on Seven," *Interior Design* 77, no. 4 (Apr. 2006): 262; PhotoCrd: Annie Schlechter; Morimoto New York [2006] Tadao Ando Architects and Associates; New York City in Sarah Amelar, "Morimoto New York," *Architectural Record* 194, no. 9 (Sept. 2006): 104; PhotoCrd: Richard Pare; The Penthouse [2007] RTK Associates; Santa Monica, CA in David Tyda, "Penthouse perfection," *Hospitality Design* 29, no. 3 (Apr. 2007): 238; PhotoCrd: Jonathan Rouse; Chinatown Brasserie [2007] William T. Georgis Architect; New York City in Jana Schiowitz, "Imperial comfort," *Hospitality Design* 29, no. 2 (Mar. 2007): 110; PhotoCrd: Roberto D'Addona; Queenie [2007] Michael Malapert, Paris; Paris, France in Stacy Shoemaker Rauren, "French kiss," *Hospitality Design* 29, no. 6 (Aug. 2007): 125; PhotoCrd: Queenie Restaurant;

Wakiya at Gramercy Park Hotel [2007] Anda Andrei, Ian Schrager Company; New York City in Stacy Shoemaker Rauren, “Imperial design,” *Hospitality Design* 29, no. 8 (Nov. 2007): 107; PhotoCrd: Gramercy Park Hotel.

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**2000** Mikazuki [2001] Suppose Design Office; Hiroshima, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 346; PhotoCrd: N/A; Les Cols [2003] RCR Arquitectos; Catalonia, Spain in David Cohn, “Restaurante Les Cols,” *Architectural Record* 191, no. 9 (Sept. 2003): 138; PhotoCrd: Eugeni Pons; Maimon Wine and Grill [2005] Yabu Pushelberg; Tokyo, Japan in “Fine Dining Restaurant: Maimon Wine & Gril,” *Hospitality Design* 27, no. 5 (July 2005): 85; PhotoCrd: Masaya Yoshimura; Shibuya [2005] Yabu Pushelberg in Clifford A. Pearson, “Shibuya,” *Architectural Record* 193, no. 11 (Nov. 2005): 145; PhotoCrd: David M. Joseph; Mix [2005] Patrick Jouin; Las Vegas, NV in Clifford A. Pearson, “Mix,” *Architectural Record* 193, no. 11 (Nov. 2005): 151; PhotoCrd: Thomas Duval; Fin [2006] Yabu Pushelburg; Las Vegas, NV in Sheila Kim-Jamet, “Fin,” *Interior Design* 77, no. 12 (Oct. 2006): 202; PhotoCrd: Evan Dion; Auberge [2007] Patrick Jouin; Alsace, France in Ian Phillips, “A Feast for the Eyes,” *Interior Design* 78, no. 9 (July 2007): 212; PhotoCrd: Eric Laignel.

### **Primary & Secondary Sources—Wavy**

**2000** Blue Fin [2002] Yabu Pushelburg; New York City in Sheila Kim, “On the Town,” *Interior Design* 73, no. 9 (Spet. 2002): 233; PhotoCrd: Eric Laignel; Patina Restaurant [2003] Yabu Pushelburg; Los Angeles, CA in Joseph Giovannini, “Patina Restaurant,” *Architectural Record* 193, no. 12 (Dec. 2003): 102; PhotoCrd: Tom Bonner; Patina Restaurant [2003] Yabu Pushelburg; Los Angeles, CA in Joseph Giovannini, “Patina Restaurant,” *Architectural Record* 193, no. 12 (Dec. 2003): 103; PhotoCrd: Tom Bonner; O-Bar [2004] Thomas Schoos Design; Los Angeles, CA in “hollywood high,” *Hospitality Design* 26, no. 4 (May/June 2004): 48; PhotoCrd: Kund Villand; Fiamma Trattoria [2004] Yabu Pushelburg; Las Vegas, NV in “Gold Key,” *Interior Design* 75, no. 12 (Oct. 2004): 170; PhotoCrd: N/A; FIX [2005] Graft; Las Vegas, NV in Donna Paul, “Ride the Wave,” *Interior Design* 76, no. 3 (March 2005): 201; PhotoCrd: Ricky Ridecos; Stack [2006] Graft; Las Vegas, NV in Stacy Shoemaker, “stacked up,” *Hospitality Design* 28, no. 3 (Apr. 2006): 140; PhotoCrd: Ricky Ridecos; Morimoto New York [2006] Tadao Ando Architects and Associates; New York City in Sarah Amelar, “Morimoto New York,” *Architectural Record* 194, no. 9 (Sept. 2006): 99; PhotoCrd: Richard Pare; BANQ [2008] Office dA; Boston, MA in Donna Paul, “METRO [Travel],” *Metropolitan Home* 40, no. 6 (July/Aug. 2008): 34; PhotoCrd: Shulman Photography Archive.

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**1970** Today’s Restaurant [1979] Gary Hutton of Orientations; San Francisco, CA in

Lois Wagner Green, "Health Food in High Style," *Interior Design* 50, no. 6 (June 1979): 164-165; PhotoCrd: Jamie Ardiles-Arce; **1980** West Hollywood [1985] Diane Gourdal; John G. Tucker, "Good Risk," *Interior Design* 56, no. 5 (May 1985): 314-315; PhotoCrd: Wayne Shimabukuro; Pomme Fritz [1986] Rolf und Rolf, Cologne, Germany in John G. Tucker, "Pomme Fritz, Cologne: Rolf und Rolf Create a Playful Geometry in Germany," *Interior Design* 57, no. 5 (May 1986): 290-291; PhotoCrd: Rainer Mader; **1990** NIL Bar [1998] Claudi Lazzarini and Carl Pickering; Rome, Italy in Arian Mostaedi, *Bars & Restaurants* (Barcelona: Carles Broto i Comerma; Instituto Monsa de Ediciones S.A., 1999), 103; PhotoCrd: N/A; **2000** St. Martins Lane [2000] Philippe Starck & Anda Andrei; London in Melissa Rhodes, "Room with a Hue," *Interior Design* 71, no. 1 (Jan. 2000): 122-131; PhotoCrd: Todd Eberle; Georges Restaurant [2000] Dominique Jakob and Brendan MacFarlane; Paris, France in Claire Downey, "Georges Paris," *Architectural Record* 188 no. 9 (Sept. 2000): 136; PhotoCrd: ArchiPress; Sketch [2003] Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 284-285; PhotoCrd: N/A; Mix [2005] Patrick Jouin; Las Vegas, NV in David Kaufman, "Cloud Nine," *Interior Design* 76, no. 3 (March 2005): 168-172; PhotoCrd: Eric Laignel; Restaurant, Amerigo Hotel [2006] Elvira Blanco; Alicante, Spain in Stacy Shoemaker, "Divine Inspiration," *Hospitality Design* 28 no. 1 (Jan./Feb. 2006): 64-69; PhotoCrd: Hospes Hotel.

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**1940** Imperial House [1946] Mabel Schamberg; Chicago, IL in "Suggestions of three kings," *Interiors* 3, no. 10 (Oct. 1946): 103; PhotoCrd: Hedrich-Blessing Studio; Al and Dick Restaurant [1949] Nemeny and Geller, New York City in "Stone, Brick, and Wood," *Interiors* 8, no. 3 (Mar. 1949), 114; PhotoCrd: Ezra Stoller: Pictorial Services; **1960** The Cousins Club [1968] Norman De Haan Associates; Chicago, IL in "Restaurant by Day Club by Night," *Interior Design* 39, no. 4 (Apr. 1968): 181; PhotoCrd: Philip A. Turner; **1990** St. Paul Grill [1990] Hammel Green and Abrahamson, Inc., St. Paul, MN in Judi Radice, *Restaurant Design 3* (Glen Cove, NY: Architecture & Interior Design Library, 1992), 186; PhotoCrd: N/A; Tiger Bar and Grill at the Princeton Club [1992] Venturi, Scott Brown and Associates, New York City in Karen Maserjian, "Venturi, Scott Brown," *Interior Design* 63, no. 14 (Oct. 1992), 184; PhotoCrd: Matt Wargo; Shanghai Lilly [1999] Tony Chi & Associates, Las Vegas in Matteo Vercelloni, *New Restaurants in USA 2* (Milano: L'archivoltò, 2003), 170; PhotoCrd: Paul Warchol; **2000** St Martins Lane [2000] Philippe Starck; London, UK in Melissa Rhodes, "Room with a Hue," *Interior Design* 71, no. 1 (Jan. 2000): 131; PhotoCrd: Todd Eberle; Le Cocon [2000] Hideo Horikawa Architect & Associates; Tokyo, Japan in Joachim Fischer, ed., *Restaurant Design* (Stuttgart, Germany: Daab Press, 2004), 154; PhotoCrd: N/A; Strip House [2001] Rockwell Group; New York City in "Strip House," *Interior Design* 72, no. 14 (Nov. 2001): 114; PhotoCrd: Paul Warchol; Petherino's Chicago [2002], Design Development Company, Chicago, IL in Kelly Beamon, "Class Act," *Hospitality Design* 24, no. 2 (Mar., 2002), 56; PhotoCrd: Mark Ballogg; China Club [2004], AMJ Design, Berlin, Germany in Otto Pohl, "Bling Dynasty," *Interior Design* 75, no. 8 (June 2004), 132; PhotoCrd:

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