

La Petit Boulangerie:
An Original Walk Through Tasting Adventure

A Thesis Submitted to the Faculty of the Themed Entertainment Design Department in Partial Fulfillment of the Requirements for the Degree of Master of Fine Arts in Themed Entertainment Design at The Savannah College of Art and Design

Pana Thitaram
Savannah, GA
© June 2017

Charlie Otte, Committee Chair
Richard Tyler Tunney, Committee Member
Hsu-Jen Huang, Committee Member

Dedication

This thesis is dedicated my parents Pojai and Somphong Thitaram. They have never stopped believing in all the wonders that I can create whether it be in visual arts, culinary arts, or music. I also want to dedicate this in part to my two older brothers, Pat, and Nat. Without them I would have probably been less of a dreamer and end up as some kind of scientist in a fancy lab coat or a computer programmer. Luckily those two positions were already filled.

Acknowledgement

Many thanks to the faculty of both the Production Design department and the Themed Entertainment Department. In particular, I wanted to thank George Head, Ruth Hutson, Richard Tyler Tunney, and Charlie Otte.

Thank you, George, for imparting years and years of wisdom down to us. Though I may not have finished this program with you, I started with you and for that I am thankful for all your wisdom. Thank you to Ruth for being the den mother to us seemingly random group of ragtags. Your guidance always keeps us on track. Thank you to Tyler for your “oh so special” brand of tough love and helping me put out the best work that I can. And thank you to Charlie for always asking me what it is I actually see because sometimes we find we are standing way too close to recognize things.

I would also like to thank committee member, Professor Hsu-Jen Huang of the architecture department mainly for showing me that architecture doesn't have to be some cold lifeless thing. It can be art in every sense of the word.

Finally, I want to thank my classmates. My ten caballeros. How I will miss the banter in class and the life lessons on the white board and of course, Taco Tuesday. This past two years has been a one for the ages but now we will move on to bigger and better things. Hats off to us, my friends. We made it.

Table of Contents

| | |
|--|----|
| THESIS ABSTRACT..... | 1 |
| INTRODUCTION | 2 |
| INSPIRATION..... | 3 |
| THE STORY OF BENIGN..... | 4 |
| SUBSCRIPTION BOX..... | 16 |
| WHY FOOD..... | 18 |
| THE SETTINGS | |
| SCENE 1: THE ABANDONED BAKERY..... | 21 |
| SCENE 2: THE GROTTA..... | 21 |
| SCENE 3: THE RATS, THE FOX, AND THE EGG..... | 22 |
| SCENE 4: THE CAVE..... | 23 |
| SCENE 5: THE ROOT CELLAR..... | 24 |
| SCENE 6: THE SERVANT’S QUARTERS..... | 26 |
| SCENE 7: THE ROYAL BEDCHAMBER..... | 27 |
| SCENE 8: THE BAKERY ANEW..... | 27 |
| CONCLUSION..... | 29 |
| LIST OF FIGURES..... | 30 |
| FIGURES..... | 31 |
| APPENDIX A: SUPPLEMENTAL IMAGES..... | 40 |
| WORKS CITED | 43 |

Abstract

La Petit Boulangerie An Original Walk Through Tasting Adventure

Pana Thitaram

June 2017

This thesis seeks to explore the utilization of the senses beyond the visual to create a more lasting and concrete experience for the guest. The original story is presented through visuals as a concept package for an original walkthrough experience. Taking elements from existing walk through attractions and my own culinary experience into consideration, I seek to create something altogether unique. The story follows the guest as they delve deep into the fantastical fairy tale world within the young mind of an introvert. Along the way guests are encouraged to smell and taste the culinary clues within a series of environments pulled from French fairytales. La Petit Boulangerie is, at its core, a linear walkthrough attraction that incorporates food as a storytelling device. The goal of the attraction is to be able to affect the guest on a psychological level within a controlled environment utilizing senses beyond that of sight.

Keywords: Themed Dining, Walkthrough attraction, food, sensory, attraction design

Introduction

Most of the time when people go to an attraction they expect to experience the world through sight. And even with just sight most of the time guests create strong memories affiliated with the experience. But what if we could take that guest experience and offer something richer for the guest to build upon? There is no reason why we shouldn't be enticing guests with other sensory stimuli. Separately the senses have been used extensively in themed settings. James Vlahos of Popular Science says of his trip to Disneyland "...we walk down "Main Street USA," tantalized by the aromas of chocolate, caramel apple and waffle cone. The odors could be real or they could be fake, blasted by the hidden scent cannons that Disney calls Smellitizers" (Vlahos). Disney was one of the first pioneers of utilizing this technology to alter the psyches of park guests. His experiment worked and, in turn, he revolutionized how Theme park food was marketed to the masses.

Being a chef has given me much insight on how people perceive food. In the food industry, there is a saying, "people eat first with their eyes". This means that within the mind of the diner, the food already tastes good just by seeing it presented. Though even before being visually presented a diner typically will start forming mental judgments based upon the aromas of the establishment. The second phrase often heard in the industry is "Eating fulfills a physiological need and dining fulfills a social need". Why not create an attraction in which dining does fulfill the social need as well as the desire to adventure and explore? If presented with a means to entertain as well as dine in a group setting, people will bond over food and the experience.

This thesis is the proposed concept for a walk-through attraction that is built around food and not entirely a dining experience. It combines elements of immersive theater in that guests will interact with characters while on a quest to save a man from himself. Guests will engage in puzzles and full immersion in a series of French fairytale themed locales. By the end the guest

will have lived out a fairytale experience of their own. They will have formed thoughts based around the senses and created lasting memories of them.

Inspiration

I come from a long line of restaurateurs. I grew up in a commercial kitchen helping my mother in the first Thai restaurant in Atlanta. I grew to love the different smells encountered throughout the day and could usually identify any menu item based on smell alone. Usually around Spring Break, my family would take a trip to Walt Disney World in Orlando, Florida. It is here that I found my love for theme parks and theme park food. In many ways, the story I wrote for this attraction came from an autobiographical aspect. Food and memory have a long history together. Jon Holzman of Western Michigan University made an observation that the people on “the Greek isle of Kalymnos frequently remember far off events through food – for instance, the apricots they were eating while exploring an abandoned synagogue during the Nazi occupation”(Holzman). It does not come as a surprise that people can be made to recall familiar feelings and emotions through taste and smell.

As an adult, I still enjoy going to theme parks. And in the summer of 2016 I walked through the Poseidon’s Fury attraction at Universal Islands of Adventure in Orlando, Florida. Afterwards I became hungry and it occurred to me that I have never encountered an attraction that incorporated food and the visual sumptuousness of a traditional dark ride. This inspired me to create something that offered the best of both worlds. It would serve another purpose as well. I wanted to create something that would not only recall those feelings and memories but also have them stay. It is my hypothesis that if we stimulate more than just one sense we can create stronger, more concrete, lasting memories.

To go about doing this I had to rely on what I already knew about food psychology and what I have come to learn about the immersive theme park experience. When at a theme park, people want to be subconsciously told where to go. It might be visually through a “weenie”, typically a large towering landscape icon. It might also be auditory as you struggle to find your way to

where the music is playing or where you hear the crowd growing louder. You might find yourself following the billowing fragrance of waffle cones to find that ice cream vendor. Make no mistake, when you are at a theme park this is not coincidental. It is all a part of a well-orchestrated psychological machine designed to move people from place to place within a highly-controlled environment. But what happens if the act of finding these things became the attraction itself? There are no reasons why sensory clues would not work in an attraction on a smaller scale.

The Story of Benign

Our story begins in the small hamlet of Champignon in France. There, just off the center of town past the boot cobbler is the patisserie. Many cakes and pastries are enjoyed here daily and the woman responsible was Clarisse, a shapely but plain woman with a pale complexion and a constant far off gaze. She would bake the fine breads into fanciful braids and knots and create pastries that could only come from the mind of someone who buried their head in books of fantastic tales, for they were ornate and adorned with fruits and flowers as if created by fairies themselves. As the bread proofs, she reads her books over and over.

Meanwhile below the bakery Clarisse's husband tinkers fixing all manner of things. The dark haired man who sits at the workbench is Henry. Jewelers loupes fastened to his broken lensed spectacles, he analyzes and rummages through a box of gears, cogs, and assorted spare parts. The way things worked had fascinated him. He had spent the days taking apart watches and tin soldiers and creating new clockwork things that seemed to run autonomously. This was his routine every day. Sort the parts. Rinse and repeat

In the 5th year of their marriage the couple was blessed with a child. Born oddly silent except when the physician had lightly spanked his bottom had he cried only for a brief moment before falling silent once again. They named the boy Benign. An odd name but fitting considering his gentle, quiet nature. He had dark unyielding hair like his father and the pale complexion of his mother. He was a blessing to the young couple as they imparted their lives onto him.

Benign grew into a skinny but healthy boy, not sickly or frail, but not particularly athletic. His quiet nature grew with him. His dark brown hair shaggily laid over his brow hiding his eyes. Each day after his studies he would meet with his mother by the large stone hearth where the bread was proofing. Clarisse would read to him from her large book of fairy tales. He listened intently losing himself in the story as the gentle yeasty aroma wafted through the warm kitchen.

At other times, he would find himself in the workshop with his father with his apron on and tinkering away under the faintly glowing lamplight. His father would teach him the science behind tinkering and engineering. Benign absorbed all of it like a sponge.

As he grew into a man the people of Champignon ridiculed Benign. He was an awkward man. Seen as a hopeless dreamer lost in his own world. He wasn't dumb, but he had no desire for business and the affairs of money and coin. A constant day dreamer, Benign could often be found under the large poplar tree in a small park near the center of town, staring up at the clouds. Silently he would take note of the shapes the clouds made. Absolutely still, he would lay with only the occasional movement being a nibble of some fresh bread from the bakery and homemade blackberry jam. When evening would fall, he would get excited and tell the passing townsfolk of the stories in his head. They were fanciful tales of princes and princesses, fairies and wizards and he had seamlessly associated them with what he was eating that day incorporating them into the story. Some townsfolk would laugh. Others merely shook their head as they walked on by. Still others simply muttered under their breath.

Some years later Clarisse and Henry perished in an automobile accident on the way to Paris. Benign had survived as he agreed to stay behind and mind the bakery. As news got back to him his world turned to black and not much was heard from him for a long while. The bakery eventually fell into shambles and shut down. Gone were the smells of yeast breads and rich brioche and warm aromas of cooking caramel in great copper pots. And for a long time, no one heard anything from Benign or the bakery save for a faint light from the basement window deep into the late hours of the evening coupled with mechanical sounds banging and clanging.

For years, no one heard from Benign. The bakery remained abandoned. The local newspaper had reported that Benign had actually been driven mad by the death of his parents and had left town to be a recluse. The truth is he was merely waiting. One fine spring day the local newspaper got a call from a man claiming to be Benign. The familiar voice said that he had never left. Instead the world had built up around him so he began building his own below.

He went on to say that he wanted to invite the poets and the dreamers to experience this world. His world. The world of La Boulangerie.

The Entrance.

As you enter the empty bakery the light goes once again to dimness as you enter a wood floor room. Assorted pans, Kitchen tools, and drying herbs line the walls. Through the dim light, you can see the horizontal timbers on the ceiling and old plaster that is chipped in places. The smell of freshly baked bread is still strong in the air despite the bakery not having been used in quite some time. In the corner of the room is an old prep table. Upon it sits a teapot, a teacup and saucer. Without warning, the coals in the oven stoke up giving a faint orange glow. The lantern hanging above the table begins to gently glow. The teapot is hot still as steam wafts from the spout. As you pour yourself a cup of the warm soothing lavender tea and bring it to your lips, nothing happens. Only until you stir the tea with the given teaspoon does the adjacent pantry cabinet door begin glowing and slowly creeps open into a passageway that beckons you to enter.

The Grotto: Enter the Centaur, Lyras

As you pass into the enchanted wooded grotto you notice the brightly colored leaves illuminated by the light. The smell of lilacs and leaves embolden the air. A large light colored stone is positioned just off the path. On it is marks gouged into the stone as if made by a set of claws that begin glowing as you walk past. A majestic centaur greets you standing in a bright pool of light. She tells you her name is Lyras and that she has been expecting you. She explains that Benign created the portal to this world and shaped it from his mind. But now Benign has deviated from the story and slowly the world is being changed. One must never deviate from the story. Benign is now trapped in the world of his own creation as it runs

rampant corrupting the image of his former dreams and memories. You must find him and bring him back to the realm of reality. Lyras will join you on your quest as a guardian.

A little further down the path just in front of the wooden door in the tree, the sound of croaking frogs is audible. Upon further investigation we find a large frog wearing a very ornate black velvet captain's coat. In a deep baritone he addresses you "You there! Yes you adventurer! If you are to proceed further you must drink of the magic elixir. A light suddenly shines upon a rock formation that forms a natural shelf. upon it are small jade vessels filled with a liquid. As you touch the cup it seems to glow slightly as you imbibe. Lyras explains that they are in quite a rush to find benign and asks the frog if he knows where he's been. "Why yes, of course I do, and I shall tell you further down the path". He says his name is Robert and that he is the local bard. Moving forward, the doorway carved into the trunk of the large tree audibly creaks open.

The Rats and the Fox

You step through into a room where immediately you recognize everything is larger than life. You've shrank down to the size of a common mouse. This is even more evident when two rats as big as you are seen trying to roll an egg almost as large as they are. It is very apparent that they are struggling with it. Meekly a large shape appears from behind some very large leaves. It is a fox, a trickster. With gleaming eyes the fox offers advice to the rats on how to move the egg which they do not follow. Finally, the fox addresses you and asks that you help them as it is the only way the dumb rats will ever get the egg. Lyras reminds you that you should be wary of trickster foxes and scoffs in the general direction of the fox. There is no way to move the egg off the platform without breaking it. On the floor is a wheeled dolly. The solution lies in the fairy tale from the subscription boxes. The guest moves the enormous egg over to the edge and ask one rat to lay on the dolly belly up. Then the egg is rolled off the platform and onto the belly on of the rat. The other rat can then come down off the platform and drag the rat and egg back inside the hole to be prepared. The rats follow inside the hole on all fours telling you to wait.

The scent sweet peaches and vanilla waft through the air. When they emerge again they carry a tray of treats made from the egg as a reward. They address you:

With Lyras you will never be alone

So, go forth and bring benign home.

Take with you this golden treat

Beware the Lion Fairy if you should meet

Along the way, the road is tough

And we honestly can't thank enough.

The rat moves a large scrap of paper leaned up against the wall to reveal a hole that looks like rodent teeth have made it. The scrap of paper looks like the torn page from a story book. The scrap of paper reads "the Two Rats, The Fox, and The Egg". The opening leads to curved tunnel with a light just around the corner.

The cave

As you continue on the tunnel opens up into a dark cave. Stepping into the cave entrance you notice it is dark. Very dark. There is sounds of dripping water somewhere in the distance. The path is faintly lit by small glowing mushrooms in tiny clusters of three or four. The path takes a sharp turn and opens into a small subterranean chamber. Immediately you notice that there are sharp stalactites and stalagmites jutting from the cave ceiling and floor. Strings of lights are strewn about and wrapped tightly around some of them. A short set of stairs leads up to a large mineral deposit that had been hollowed out. Inside it is a box. The sound of metallic clanking causes Lyras to turn about wildly. Three metal men appear from a darkened corner. One of the three mentions the story of the snake head and tail only to have Robert chime in and explain the story. The metal man continues that if you can figure out the puzzle the box will open revealing the prize.

After completing the puzzle the box opens to reveal small plates of chilled strawberry salad topped with Bayonne ham with honey vinaigrette and chevre crumbles. Lyras recalls that there was another story of The Three Dwarves and the little girl in search of strawberries. She goes on to mention that benign was a tinkerer and that he must have made these little metal dwarves so they must be on the right path. And just as she was about to turn and bid farewell to the metallic automatons the lights in their eyes goes dim and they stand still and lifeless.

The band of heroes find a passage surrounded by more glowing mushrooms. They go through the passage and find themselves in a very tight dark room. There seems to be a door that is closed in front of them with the light from the other side seeping through the edges.

The Root cellar:

You open the door to find yourself in the root cellar of what appears to be some sort of old tavern. There are aged oak barrels placed along the walls in clusters of 3. Its dank and dusty. In the corner is a wood burning stove and a curing cabinet. The room is filled with the scent of salty cured fish, savory roasting meat, crusty loaves of rustic bread, and herbed root vegetables. One section of wall is caved in and tree roots have taken over the surrounding wall and floor. A large ornate wooden pantry door sits stoically in the wall. A sign above it clearly is labeled "stockage à sec". Next to it is another wooden door that is unlabeled and worn and weathered. The lighting is dim save for the orange glow from the wood burning stove and candles on the tables. Light from the room up above shines down through the cracks in the floor boards. As you walk in and explore the room you notice that the pantry door is shaking ever so slightly. When you go to open them a slight middle aged man stumbles out. He quickly gets his bearings and dusts off his maroon colored sweater. "Benny, my old friend" exclaims Lyras. Rushing forth to give the man a hug. He is startled at first but then returns the embrace. "I've been holed up here for a while now." he explains. "This is the cellar for an abandoned tavern". He turns to look at you "and who are these people? Are these my guests"? Lyras replies with

hesitation "...yes Benny. They've come to experience your world". Benign invites you to sit and have a bite to eat. He goes to the curing cabinet and rustles things around and returns with small cedar planks of smoked fish and meats and chutney, a loaf of warm bread, and a platter of savory roasted vegetables and a pitcher of cold honey sweetened herbal tea. you sit and enjoy the meal. nearing the end of the meal Benign asks you if you got his messages he sent. Lyras interrupts exclaiming that you got them and here to take him home. "You've lost control of this place...Your world is out of control Benny! you deviated from the story by creating this tavern...you NEVER deviate from the story" she exclaims. Benign stands up abruptly knocking over the barrel he was sitting on. "NO! This place is mine! I created you...brought you here"! Lyras approaches Benign as he begins to back away to a wooden door. He swings the door open and rushes through. Lyras approaches the door and turns around to exclaim that Benign is gone. Robert, oddly silent up until now, spies a part of a fairy tale page that has been pinned to the wall. It simply reads "... and The Lion Fairy". "I know where he is...He has gone to the castle".

The Book:

Just then Lyras goes over to set of stacked barrels off to the side and finds a book with a heavy latch shaped like a bent fork placed into a clasp shaped from a bent knife. there is no lock and there is no key. in the cover is a small indentation. On the back is a small inscription that simply reads:

The key to the end is the key to the beginning and drinks from the cup of royalty

As Lyras reads this aloud everyone seems to be perplexed. Robert reminds everyone that they are pressed for time. "The cup of Royalty..." Lyras says silently. Repeating it several times.

You think back and remember the spoon. The spoon was stirred in the lavender Tea. Lavender blossoms are purple. Purple is the color of royalty. As you place the teaspoon into the indentation the Clasp unhooks and the book opens. inside is a series of pages of drawings and

notes scrawled out on pages along with the stories of the experiences you have just gone through. as you turn the pages to the drawing of the root cellar you turn to find the page with the torn out page missing. On it is short passage from the story. Robert reminds you that you have drank of the magical elixir that he knew would come into play. He tells everyone to close their eyes and read the short passage aloud:

‘Oh, don’t be afraid; you are still alive, and perhaps, after all, you may be sorry for it. I am the Lion Fairy, and you are going to spend the rest of your days with me in my palace, which is quite near this. So, come along.’ ~ the Lion Fairy

After reading the passage the same pantry door that Benign went through emits an eerie green glow from behind it. A mist comes from under the door spilling out into the main room. The door slowly swings open and Lyras says “This is the way. There is no time to lose”. She steps into the mist. Robert quietly says “don't worry, friends, I'll be right behind you. Go with Lyras. She will keep you safe”. As you step through the mist you feel your way along the wall and feel it turn from plaster to smooth stone walls. emerging from the mist you find into a small medieval castle servant’s chambers. Lyras signals you to remain quiet with a gesture of her finger to her lips.

The Servant’s Chambers:

The room is sparsely decorated. Upon a vanity is a basin and a small ceramic pitcher and some candles. Green stones adorn the rim of the basin. A small bed sits against directly in the way of the way in. It is cushioned with nothing more than layers of straw. and covered with furs. A great wooden door stands on the wall adjacent to where you entered the room is cold. you stand in the room and Robert is nowhere to be found. He said he would be right behind you. Suddenly you hear Benign’s voice in the next chamber followed by the voice of Robert. One last time Lyras says “we must drink an elixir. One of my people that we take with us into battle to steel our resolve against any foe If we are to prevail”. She pulls out a silver gourd from which she pours a minty green concoction into small the small cups resting on the vanity and

sprinkles upon them some sort of powder from a pouch. the serum is minty to the taste and emboldens you. warming your cheeks and settling your stomach. You feel strong and empowered. "This is it. This is why we are here".

The Lion Fairy

Lyras opens the wooden door and everyone enters. You clutch the book tightly. The scene laid before you is one of fear. The room is ornate, befitting of a queen. The large canopied bed is a monolith placed next to the servant's quarters door. On the far side of the room is another set of large ornate doors partially hidden by some curtains to either side. There is Robert seemingly pinned to the wall by an unseen force. Nearby a raven is perched keeping a close eye on the poor helpless frog. and Benign on his knees begging. The Lion Fairy stands in the center of the room just under a large chandelier, her right arm outstretched to Robert. She is a beauty with tawny skin and a mane of dirty blonde hair. The pelt of a lion is draped around her shoulders and silver rings resembling claws adorn her fingers. "Please... Please I'll stay. Just let him go." pleads Benign. "His insolence has brought about my demise once before. It will not happen again" she replies. Upon seeing that you are holding the book Benign yells out "Find her...In the book! FIND HER!". The Lion Fairy looks to you and begins walking towards Benign, her claws raised over her head for an imminent slash. you quickly turn the pages to one that has her illustration in the exact pose she is standing in. "Tear it out and destroy it!" benign yells, his voice shaking with fear. You tear the page out and rip it into pieces. The lion Fairy falls to her knees, a look of horror frozen upon her face. She clutches at her chest and falls over lying still upon the stone floor. Benign Crawls away from her and stands up. "we must leave...now!". Everyone heads over to the main door of the chamber when Benign abruptly says "wait...let me see that book". As you hand him the book he reaches into his pocket and pulls out a pen and flips to a blank page. He draws something in the book quickly and shuts it just as a golden glow emits from the door. Reluctantly you walk through.

The Bakery anew:

You find yourself back in the bakery. Except things are different. It is alive with flavors and aromas. The familiar smells of baked goods, spiced apples, and fresh brewed coffee. Benign is looking around bewildered. The bakery is as he remembered from his childhood. Suddenly a movement. An older woman emerges from behind the baker's cart. "Bon Jour, son." Benign is stunned... tears welling up in his eyes as he goes in for an embrace. "Mama, how i've missed you." he whispers as he hugs her tightly. "tell your...uh...friends to have a seat. I've just brewed a pot of coffee. Henry! Benny is home" She serves you a cup of strong French roast coffee with fresh sweet cream and a slice of tarte tatin. as you finish, Benign approaches you. "The moment you leave and cross the threshold the portal will close to this world. Go now and take the book. and Thank you for coming for me. Bonjour Mon ami!". Lyras waves goodbye from the magic portal and Robert can be heard laughing boisterously in the background as they disappear into the darkness of the corridor and the door closes behind them. As you exit the bakery the store lights go out immediately when the book crosses the threshold. you look back one more time as the bakery falls silent.

The end.

Subscription

Upon booking the experience, unbeknownst to the guest, things will already be set in motion to help immerse them in this fictional world. The experience doesn't begin with the physical location, it begins with the arrival of a series of packages that contain artifacts meant to aid the guest on their upcoming adventure. It also starts a sort of correspondence with the main character of the story to further allow guests to get inside of his mind and see what types of things are important to him.

To get guests into the mood of anticipation for the experience, they will receive subscription boxes 1 month prior to their scheduled time of event. Guests would receive, via mail, artifacts and notes pertaining to the story. These items are imperative if the guests are to advance within the set storyline. The items will come 1 box per week with the following schedule

Week 1: Box one contains a photograph of the main character and his mother at the wood prep table, with a page from the Rats, the Fox, and the Egg fairytale book from his childhood. It also contains a newspaper clipping of the newspaper headline where the town had made fun of Benign.

Week 2: Box two contains a page from The Three Dwarves fairytale book, a page from the main character's father's journal detailing the creation of clockwork men. And a small champagne flute.

Week 3: contains the story of the Lion Fairy and the Frog in its entirety in an old tattered small format booklet, a box of lavender tea, a lone silver teaspoon belonging to the main character's mother, and a list of the items that the guest needs to bring.

Disney has attempted this subscription model already with a box themed to The Haunted Mansion. The idea behind it was a premium upcharge that allowed guests to receive items that would enhance their experience in the Haunted Mansion attraction. This type of immersion is similar to a category of gaming called Alternate Reality Gaming. This type of gaming often immerses the guest in a game where they are sent clues to piece together that allows them to solve a mystery that, more or less, is part of a real world fictional universe. The most popular of these games is the Mysterious Package Company which sets up a series of puzzles based on actual historic people and events. Per argology.org, a website dedicated to Alternate Reality Gaming, "Instead of requiring the player to enter a fictional game world, ARG designers attempt to enmesh the game within the fabric of the player's real world by harnessing as many media technologies and interfaces as possible. By doing so, ARGs expand the frame for the game beyond the computer monitor or television screen, effectively making the entire world the "game board." (ARGology). The idea is to create an immersive story involving the world around you. In the case of my thesis it is to provide the means to succeed in the experience. The purpose of the subscription boxes is to build interest. It keeps the guest engaged with the idea of the attraction even before experiencing it. It helps as a primer to the actual event to retain that thought of what they are expecting when they attend. In short, it acts as an appetizer to whet the palette before the main course.

WHY FOOD

Food is flavor. Flavor is comprised of the two senses of smell and taste working in perfect synchronicity (see figure 1). The primary of these two, surprisingly, is the sense of smell. Smell is the primary sensation that recalls memories due to its close connection to both the amygdala, the center of emotional learning, and the hippocampus, the part of the brain responsible for memories (Richardson). By using familiar aromas, we can effectively take people back to a familiar part of their memories that they can associate the environment with. This aids in the connection the guest has with the setting and environment much more than when visuals are used alone. It is the basis for creating a deeper, longer lasting memory and experience.

The use of food is a tradition in many ways. It finds its way into many stories, playing a key role in the great oral traditions in human history and I use food in this attraction to connect it to those universal traditions and ideas. The bakery setting in my story is a rustic bread bakery, a Boulangerie. It is an old Normandy style bakery that has been in the family for generations and still operates in this traditional style until the accident of Clarisse and Henry (see figure 2). It is important that we understand the importance of such a place within French culture and food culture. Bread is the identity of France and as a food represents the nation. While this idea may seem farfetched, it is seen in an example from the French revolution where bread was provided as a public service to prevent rioting amongst the general public (Bramen). As a symbolic reference, since the time of Louis XIV, known as the Sun King, bread has been an item that bound not only spiritual connection but also as a source of nourishment for peasants and nobility alike. Even the act of the breaking of bread was a sacred gesture signifying the beginning of the meal (Olver). Thus, this is how we begin our experience in a place where bread is broken. This is how important something as simple as bread is to the French. It is imperative that we see the importance of starting here. It is the base camp of our journey.

The Lavender Tea that is consumed at the beginning is part of a long-standing tradition of rituals in the tea drinking process. The use of lavender has a meaning. Lavender has long since been a symbol for purity and devotion and has been used as a treatment for depression (flower meaning). The tea is light and vibrant in direct contrast to the heaviness of the environment. It adds elements of smell and introduces taste to the scene. Taking a cue from Asian tea culture, the act of stirring the artifact spoon in the lavender tea to unlock and open the door is a ritual unto itself. The tea also represents the start of an effort to cure the world of the darkness and depression that ails it. In many ways, the smell of the bread and the tea are, at this point, the only things alive and symbolize the things that will bring life back.

Throughout the adventure I have chosen ingredients based on their symbolic meaning as well as the usage of proper flavor profiles. Items such as the Strawberry salad found in the cave are used in context to the actual story. Where as in scenes like the root cellar, that has been made up by Benign, the food only makes sense in context to the environment. These menu decisions were created to relate to the actual story. In a sense the food tells its own story. Production Design professor Richard Tyler Tunney of the Savannah College of Art and Design relayed a story to me where he ate at a restaurant and he had a sensation he had never felt before. He then proceeded to tell the waiter that the chef “was having a conversation with me”. This is no coincidence. Many times, chefs will refer to a meal as an open dialog with the guest. It can be a celebration or a solemn memorial. We perceive food as something that tastes good, but do we truly ever ask ourselves why.

One day I was reading Joseph Campbell's “Hero's Journey” and made an important correlation. The steps of the hero's journey in many ways match the Courses of a formal meal (see figure 3). So, I set forth to design an attraction about food where the food is received at various parts of the hero's journey storyline. I could craft the story around the food and reverse engineer the menu to match the story. This idea doesn't make the food an open dialog. It

makes the food the voice of the narrator or guide. We can then use flavors as accessories the story, as rewards within the story, or as weenies to draw attention to parts of the story.

The Setting

Scene 1: The Abandoned Bakery

In the creation of the environment, the decision was made to create a cozy space that was once the heart of all things. In the First portion of the experience the guests enter the abandoned bakery (see figure 4). The inclusion of this scene serves a few purposes. First it sets the environment in the real world. It creates a familiar place for the guest to begin the journey before the grand reveal. The bakery also in many ways acts a time machine. Though the guests are modern, they are taken back to a time when such places existed quite regularly. Aesthetically it is meant to look like a rustic bakery in a small village environment. The great stone hearth where bread was made and where love existed and the well-used wooden bread peels used to insert the bread into the oven sit unused and cold. Empty bread baskets line the shelves and the cups and stools on the single small seating table are in disarray. When that love died with the accident that took the lives of Benign's parents, the bakery died. It left behind the memories of what transpired within in the form of the smell of bread, lavender and dried herbs on the wall. These lingering senses is the vehicle in which the experience begins to tap into the mind of the guest by utilizing visuals, smells, and tastes.

Scene 2: The Grotto

The design of the enchanted grotto was to ease the guest to a more supernatural world (see figure 5,6). The thickly forested grotto is comprised of hawthorne and silver birch trees. The Celts believed that hawthorne symbolized love and protection and silver birch represented new beginnings. Additionally, hawthorne is also believed by the Celts to be trees that fairies commonly dwell (The Present Tree) adding to the already supernatural feel. The environment is covered in small edelweiss blossoms and rosemary shrubs. These represent courage and

remembrance, respectively (Flower Meanings: Language of Flowers). In addition, the rosemary adds a aromatic component to the environment. The enchanted grotto would also utilize small areas of faint gold lighting present as rays shining through the tree canopy and as twinkles up in the foliage. The use of these golden rays is to simulate the quality of light at golden hour. This makes the introduction of the character Lyras something that is more peaceful and tranquil and not something jarring and frightening. It creates trust on a subconscious level.

In a crucial portion of the scene, the guest is introduced to Lyras, the guardian. Lyras is a bipedal centaur (see figure 7). Dreamicus.com states that centaurs are half man half horse and that they represent an integration of the unconscious psyche into the conscious world. Mirroring this sentiment, Lyras joins your experience with the hopes that you can bring Benign back from the lost world of his own creation.

For the creation of this environment I have looked to the aesthetic quality of the forest is inspired by Brocéliande forest in Bretagne, France with its lush greenery and look of an enchanted forest. The forest shares its location with many stories depicted in Arthurian Legend and is supposedly where the Lady of the Lake imprisoned Merlin after learning all the secrets of his magic (Melodieuse). Also, I have taken a case study from The World of Beatrix Potter in the United Kingdom which creates mood and association with the story but also utilizes natural barriers that separate the guest from those parts of the environment they need to avoid. I personally believe that if guests are given an environment lush with visuals as well as aromatic cues they are more likely to lose themselves in what they want to believe.

Scene 3: The Rats, The Fox, and the Egg

Upon entering the tree there is a trick of scale in the next environment. Because the main interaction is with animal characters, the environmental objects have been scaled up. In this scene from the fairytale The Rats, The Fox, and The Egg, guests come upon their first puzzle to

solve (see figure 9). This area acts as a primer to the rest of the experience. It also marks the second time that the items from the subscription box will give you the answer to the puzzle.

Scene 4: The Cave

The cave is the first otherworldly environment presented to the guest (see figure 10, 11). Caves have long since been used in mythology as a passage to an underworld usually with the promise of returning to the light. Psychologists say that caves symbolize the return to the womb or the impregnability of the human unconscious. They also symbolize where the self and the ego unite (umich.edu). It is with this knowledge that this environment is created. It is the beginning to the return to light. It is the self, represented in the guest, entering the world of the unconscious of Benign's mind. The cave is the typical gateway to the rest of the adventure. It is the impregnable gate that opens only when you complete a puzzle where the answer wasn't already given to the guest in the form of subscription box clues.

The cave also houses the side of Benign that isn't directly in any fairy tale. This scene highlights the paternal side of Benign's family in conjunction with the fairy tale aspect. Also, being a tinkerer, Benign has created the automaton dwarves from the fairy tale of the same name (see figure 12). While seemingly coincidental, the decision to include robot dwarves makes sense. In dream interpretation robots symbolize the inability to express feelings and the loss of humanity (Hamilton-Parker). To further bolster this point, the puzzle box introduced by the dwarves features a puzzle in the form of a snake which is involved with a separate short story of the snake head and tail. The snake is a symbol of hidden fears and worries (Hamilton-Parker). In a sense, Benign is fully aware of his losing the ability to express how he felt by normal means and that he was fearful of the result.

When I designed the cave, I looked at the artist installation in Santa Fe, New Mexico called Meow Wolf: House of Eternal Return (Meow Wolf). After watching the video on the website, it

struck me that they have created an artificial world, and what they have used very effectively is luminescent colors in darkened environments. According to professor Stephen Knudsen of the Savannah College of Art and Design, people perceive colors to be more vibrant when placed against a darkened background. In some cases, they seem to create their own luminosity. This, of course, is merely a trick of the eye created by high contrast. This effect can be used in darkened situations to showcase areas or objects that are meant to be seen. These colors in both light and paint draw attention by contrasting against a primarily black background. With this in mind, the creators of Meow Wolf encourage people to explore the space by intuitive wayfinding. In fact, a map of the installation is not even available to guests. There is a realism to it to lead you in and expose you to the fantastic gradually. The point is that the combination of visuals and the willingness of the guest creates a suspension of disbelief.

The cave is a representation of the approach in the Hero's Journey, by Joseph Campbell. This is where the Hero and his newfound allies prepare for the upcoming challenges leading to a climax (Hero's Journey). The cave is also where the guest has the salad course of a meal. Typically served prior to the main entree', it serves as a preparation for the main course. In Europe, particularly in France or Italy, the salad can be eaten as the main or post dinner, or is sometimes customary to have the salad eaten before the main entree if in a small group or informal gathering as is the norm in the United States and is as such with this group.

Scene 5" The Root Cellar

The root cellar is the next setting that the guests are transported to after the cave (see figure 13). This marks the completion of the first task of the adventure, to find Benign. The symbolism behind the use of a root cellar is that typically a root cellar is used as a storage space. Benign uses it similarly as a holding cell for himself. A root cellar functions as a means to keep food fresh by keeping it cool and at a moderate even humidity. It is also a symbol of a good harvest

and fertile land. The tastes found within this setting are rich and earthy. The meal is comfort and is meant to bolster the feeling of celebration upon being reunited with Benign.

This area is meant to be something familiar visually. The root cellar is warmly lit and Benign has turned it into a makeshift domicile. For this one scene, it doesn't seem like anyone is in a hurry. Time appears to slow down as the experience allows the guest to enjoy the moment. David Eagleman wrote an article for EDGE magazine in which he states "Duration distortions are not the same as a unified time slowing down, as it does in movies. Like vision, time perception is underpinned by a collaboration of separate neural mechanisms that usually work in concert but can be teased apart under the right circumstances" (Eagleman). According to Eagleman time perception can be distorted under the right circumstances. It all comes down to how the brain processes the data it is presented because each sense is processed by the brain at different speeds.

As we transition from the root cellar to the servant's quarters the guests navigate through a narrow pantry with limited visibility (see figure 14). They are encouraged to use their fingers to feel the smooth mud walls to guide them. They feel the dried mud wall turn to cobblestone, briefly introducing even briefly a tactile sensation. Athanasios Koutsoklenis wrote an article pertaining to wayfinding for individuals with visual impairment. He stated "The following haptic cues were calculated to be the most significant for outdoor wayfinding by individuals with visual impairments: changes in the texture of walking surface, sidewalks, bus stops, slopes, curb ramps, walls, parking posts, traffic lights, flower beds, and potholes. Participants use these haptic cues as points of reference, to determine their position in an environment, and to collect information about other objects in the environment" (Koutsoklenis). By limiting sight, the guests are forced to feel their way and committing that data to their mind to interpret it. It becomes part of the memory.

Scene 6: The Servant's Quarters

Once we reach the servant's quarters it carries over the theme of a homey feel but much darker (see figure 15). There is a sense of comfort but with impending doom. The servant's quarters acts as a transition point. In the hero's journey, it is known as the transformation. By now the guest has the book that was found left in the root cellar and is aware of the power that it wields. The guest assumes the mantle of hero as we continue where Benign had left off on his own quest.

The Room itself is lit in a more peculiar way than the others with a green light coming from the doorway and a red colored light coming from the other side of the room. In an article by Metzel, Schucker, Hagemann, and Strauss published on the website *Frontiers in Psychology*, it is stated that "The color red has been shown to alter emotions, physiology, psychology, and behavior. Research has suggested that these alterations could possibly be due to a link between red and perceived dominance". In contrast to this, the green light that we enter the servant's quarters from has a different meaning. According to the website *bourncreative.com*, green is "the color of life, renewal, nature, and energy, is associated with meanings of growth, harmony, freshness, safety, fertility, and environment" (Bourne). Together red and green also form one of the most volatile color combination vibrations. Professor Stephen Knudsen of the Savannah College of Art and Design once told me that these two colors together have the ability to make people uneasy and even physically unstable. These colors on their own represent good and evil and together represent the impending conflict. To come to this conclusion, I studied the confrontation between Darth Vader and Luke Skywalker in *The Empire Strikes Back*. Mike Klimo of *Starwarsringtheory.com* makes the observation "You'll also notice that Lucas uses a symbolic red color scheme for Anakin's sequence and a blue one for Luke's" (Klimo). During the epic duel, the room is always lit in half with either red or blue in the

background or from the color of their weapons. While the colors I used are not the same, they still represent the conflict looming in the next room and is clearly meant to distinguish the conflict and uneasiness.

Scene 7: The Royal Bedchamber

The main conflict of the story comes to a head in the Royal Bed Chamber (see figure 16). The guest witnesses the Lion Fairy torturing Robert, the frog, and Benign pleading with her. The choice of a bedroom for this scene is deliberate. It is meant to convey a sense of royalty and opulence. The heavy walls and trim are designed to look solid and heavy, much like a fortress. The color purple shows up in the materials of the surroundings as well as the lighting scheme. Patti Bellantoni says in her book, *If It's Purple Someone's Gonna die*, "We found purple is a color that inspires associations with the nonphysical. It sends a signal that someone or something is going to be transformed...The death may not always be literal. It may not always be someone but something that will die or be lost when purple appears onscreen. It might be love or youth or dream or illusion" (Bellentoni). In this scene there are two deaths. The first one is the literal death of the Lion Fairy after the guest defeats her with help from Benign. The second is with Benign, though it is more figurative. Benign's revelation is that this is his story and he can alter it as he sees fit. Thus, his transformation is from being depressed about his family's loss, to being ecstatic that he can will their return.

Scene 8: The Bakery Anew

In the final scene, we return to the bakery which is now alive and well as if nothing has happened (see figure 17, 18). It is warm and well-lit as opposed to the original state of the bakery at the beginning of the journey. It is filled with items invented by Henry. Upon closer inspection, there are artifacts from each of the prior scenes in the new bakery. This is much like the end scene in the 1986 fantasy film *Labyrinth*, directed by Jim Henson. The end scene involves the character of Sarah Williams (played by Jennifer Connelly) back in her bedroom as she realizes that the characters from her adventures are nothing but the toys and stuffed creatures in her room.

In the comparison to the hero's journey the return to the bakery is compared to the event known as the road back. The Road back is often about whether or not "the hero decides whether to stay in the special world or go back to the ordinary world" (Petersen). This is where the Hero's journey for Benign ends as he decides to stay in the fantasy realm and with the guest taking it one step further by leaving the bakery to complete their own journey as they take the Gastronomicon in what is known as returning with the elixir.

Conclusion

La Petit Boulangerie harkens back to something that is inherent in just about all of us. The willingness to adventure. The story of La Petit Boulangerie is something that I worked on for a very long time. I made sure to build it into something not superficial but instead into something deep and extraordinarily complex. Yet at the same time, it is quite simple to understand.

Everyone knows how Benign feels. Even if to a miniscule degree, we can all associate with some of how he reacts and feels within the context of this story. This was the most challenging part of the creation experience. I had to create a compelling story to act as a vehicle for the sensory aspect of the experience as well as tie it in with the literary Hero's Journey portion. For me the story had to be fleshed out and realized before anything else because it would dictate the characters and experiences. Only after the story and the characters had been realized could I work on creating each individual unique environment.

I created twelve pieces of environmental concept art, character artwork and profiles, story chart, timing chart, and a bird's eye drawing for my digital portion of my deliverables. I have also created a physical version of the Gastronomicon with pages and foam insert for artifact storage.

La Petit Boulangerie for me is a milestone. After getting reviewed by peers and industry veterans it was clear to me that something of this nature had not been tried within the industry. It justifies for the creation of a smaller boutique experience that can dedicate the time necessary to create a truly unique experience.

List of figures

- Figure 1. The Science behind flavor page 31
- Figure 2. La Petit Boulangerie façade elevation page 31
- Figure 3. The Diner's Journey page 32
- Figure 4. The Abandoned Bakery page 32
- Figure 5. The Enchanted Grotto Entrance page 33
- Figure 6. The Enchanted Grotto Exit page 33
- Figure 7. Lyras and gear page 34
- Figure 8. Robert and Aperatif Rock page 34
- Figure 9. The Rats, The Fox, and The Egg page 35
- Figure 10. The Cave approach page 35
- Figure 11. The Cave Exit page 36
- Figure 12. The Automatons page 36
- Figure 13. The Root Cellar page 37
- Figure 14. Inside the Pantry page 37
- Figure 15. The Servant's Quarters page 38
- Figure 16. The Royal Bed Chamber page 38
- Figure 17. Entering the Revived Bakery page 39
- Figure 18. The revived bakery page 39

: Figures

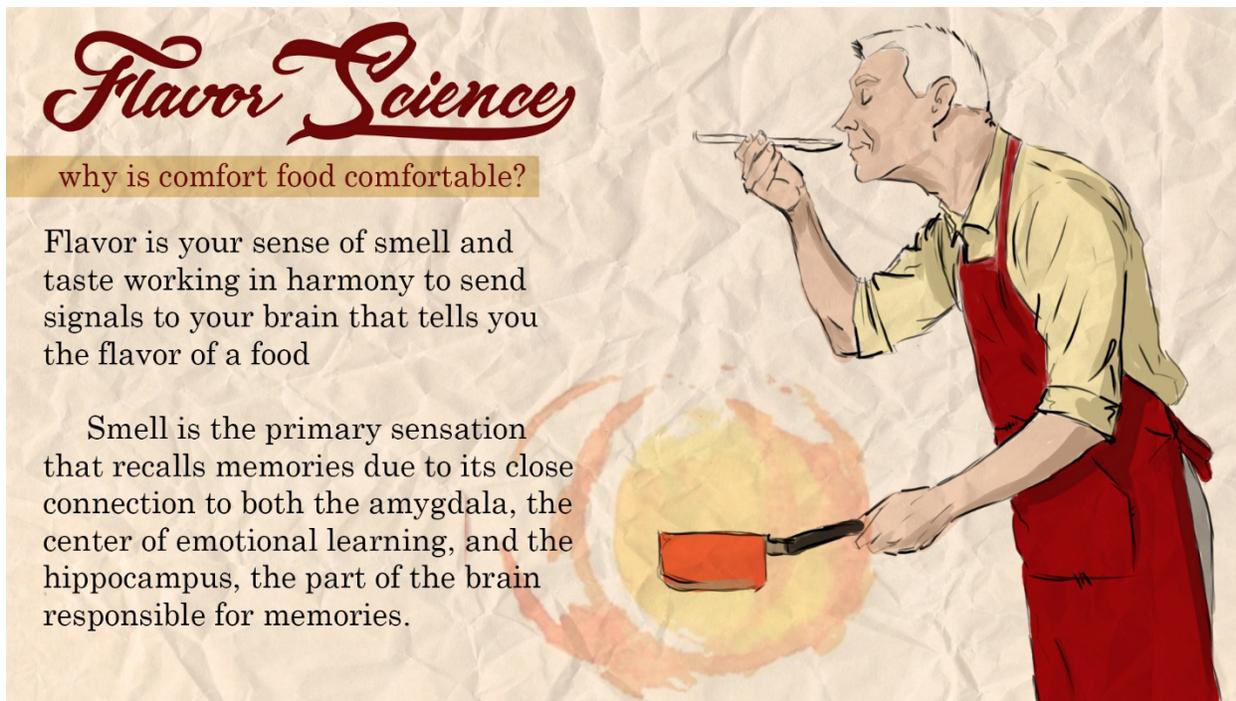


Figure 1. The Science behind flavor

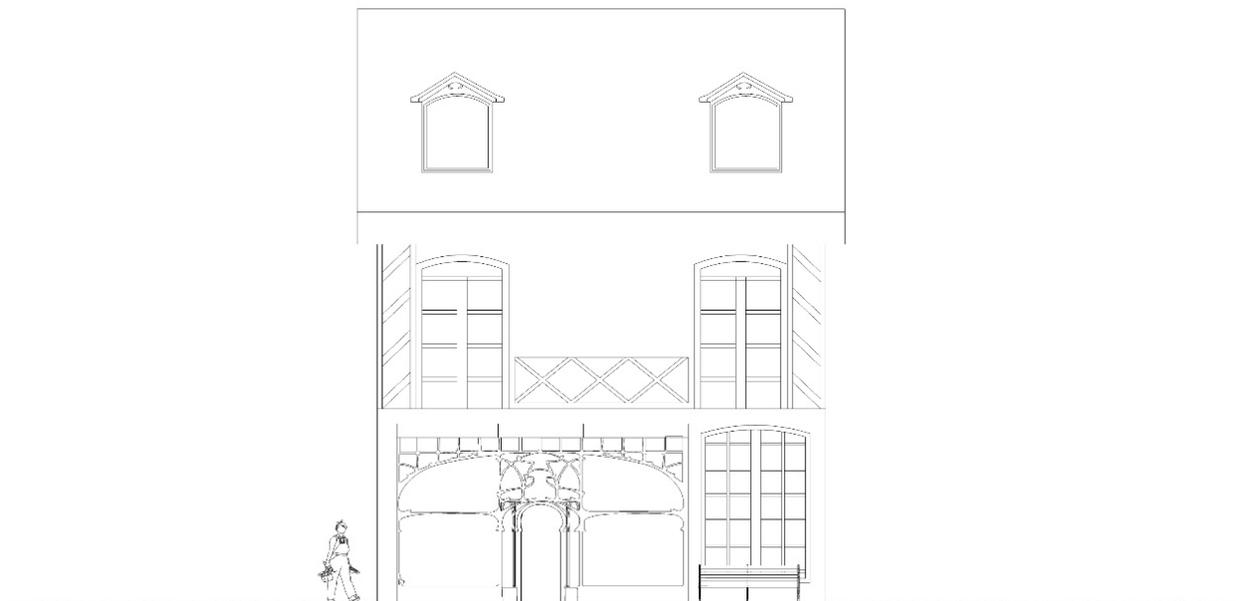


Figure 2. La Petit Boulangerie façade elevation

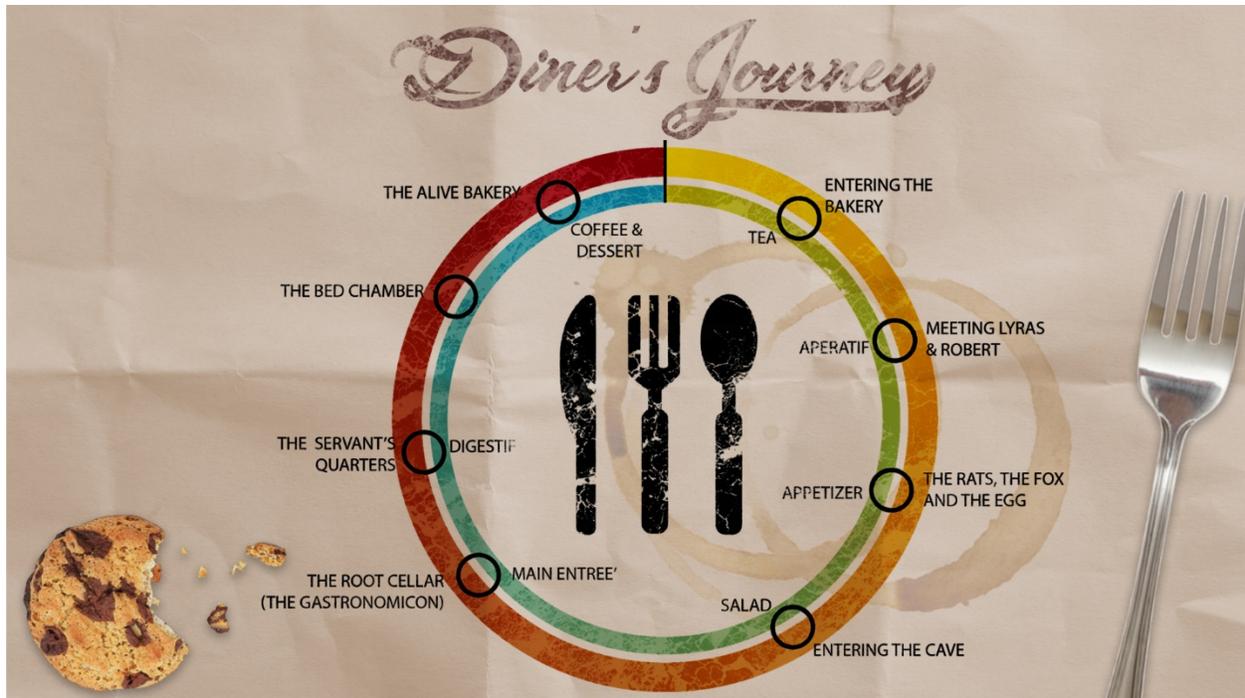


Figure 3. The Diner's Journey



Figure 4. The Abandoned Bakery

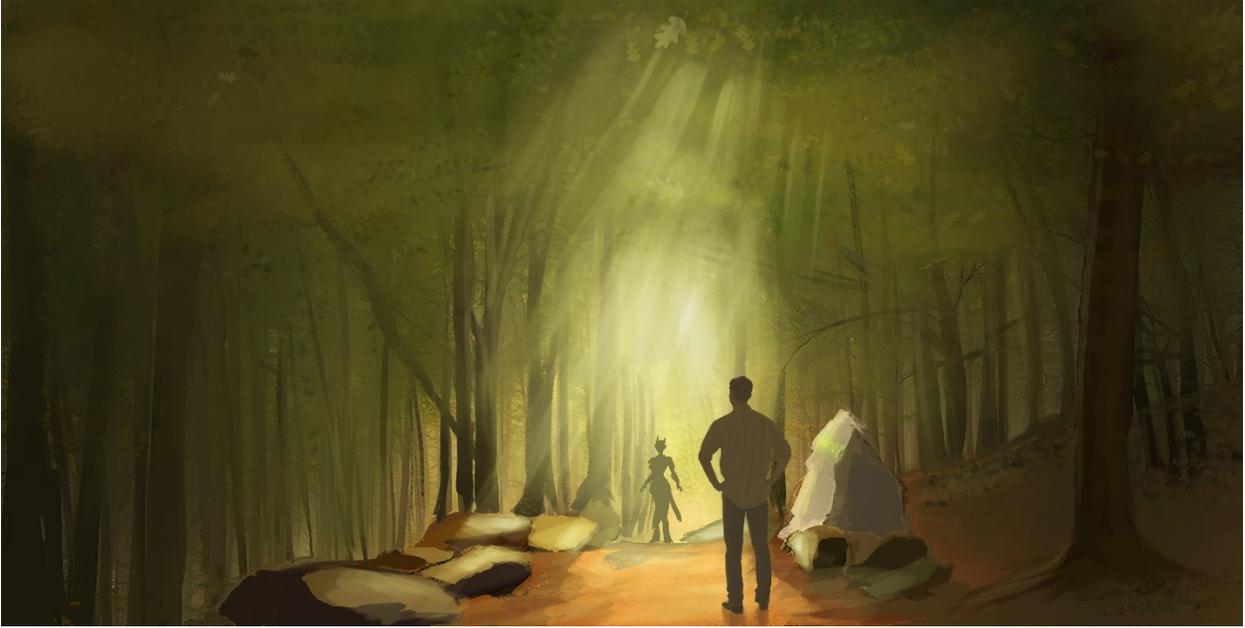


Figure 5. The Enchanted Grotto Entrance

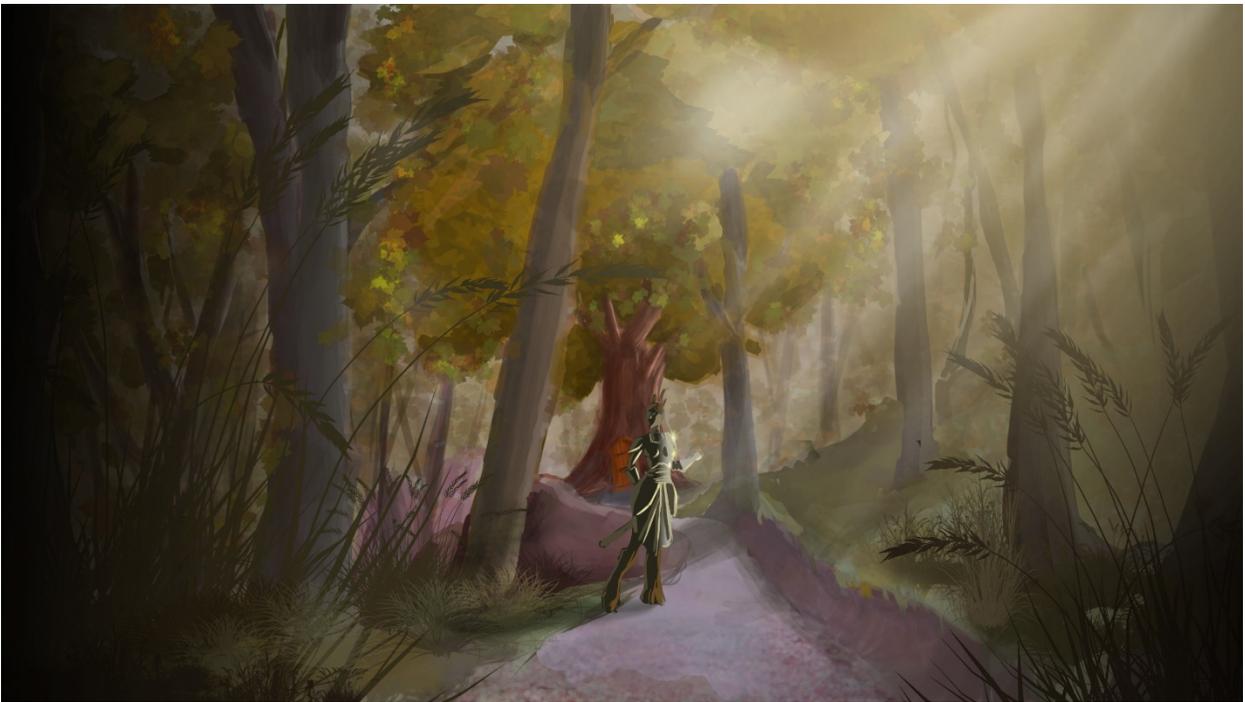


Figure 6. The Enchanted Grotto Exit



Figure 7. Lyras and gear



Figure 8. Robert and Aperatif Rock



Figure 9. The Rats, The Fox, and The Egg



Figure 10. The Cave approach



Figure 11. The Cave Exit



Figure 12. The Automatons



Figure 13. The Root Cellar



Figure 14. Inside the Pantry



Figure 15. The Servant's Quarters



Figure 16. The Royal Bed Chamber



Figure 17. Entering the Revived Bakery



Figure 18. The revived bakery

Appendix A - List of Supporting Images

| | |
|-------------|--------|
| Story Chart | Pg. 41 |
| Timing | Pg. 41 |
| Menu | Pg. 42 |
| Axon view | Pg. 42 |

Supplemental Images



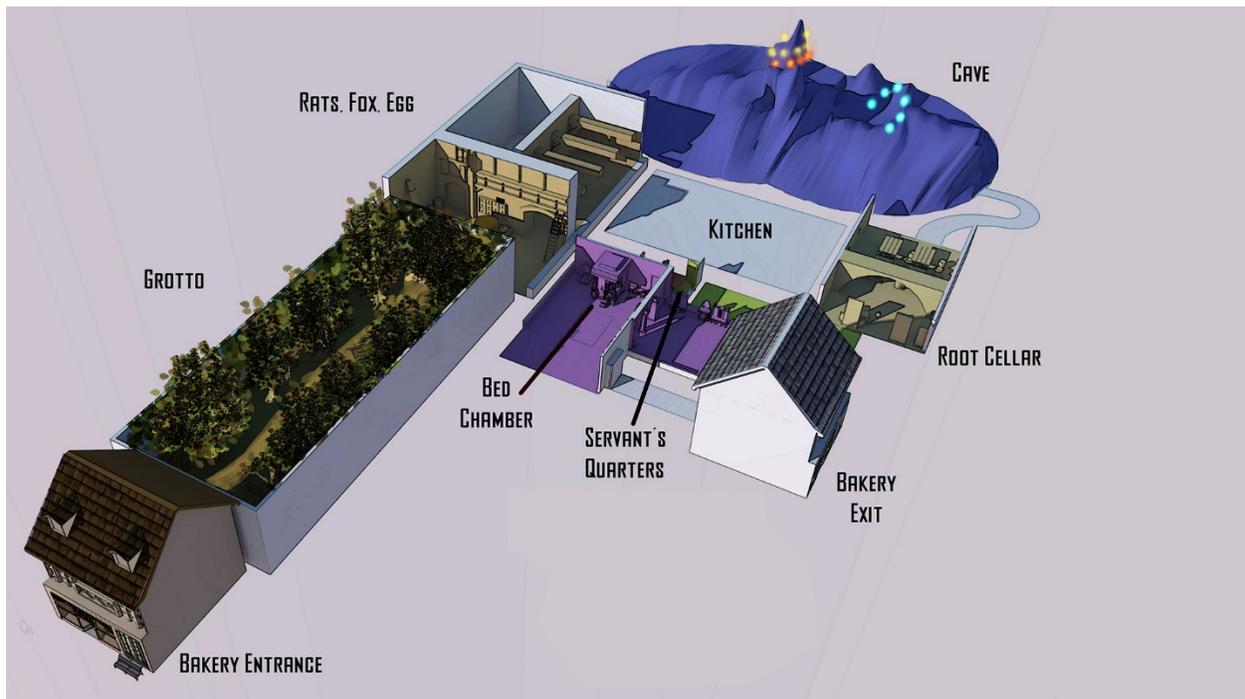
Story Chart



Timing Chart



Menu



Axon view

Works Cited

-
- Almanac, Old Farmer's. "Flower Meanings: Language of Flowers." *Old Farmer's Almanac*, www.almanac.com/content/flower-meanings-language-flowers. Accessed 31 Mar. 2017.
- "The Ancient Symbolism of Our Trees." *The Present Tree*, thepresenttree.com/pages/tree-symbolism. Accessed 31 Mar. 2017.
- Bellantoni, Patti. *If Its Purple Someone's Gonna Die*. Burlington, Elsevier/Focal Press, 2005.
- Bourn, Jennifer. "Meaning of The Color Green |." *Bourn Creative*, 3 June 2016, www.bourncreative.com/meaning-of-the-color-green/. Accessed 5 May 2017.
- Bramen, Lisa. "When Food Changed History: The French Revolution." *Smithsonian.com*, Smithsonian Institution, 14 July 2010, www.smithsonianmag.com/arts-culture/when-food-changed-history-the-french-revolution-93598442/. Accessed 31 Mar. 2017.
- "Cave." *Cave*, umich.edu/~umfandsf/symbolismproject/symbolism.html/C/cave.html. Accessed 3 Apr. 2017.
- Cre8veonline.com. "Fox Animal Symbolism and Fox Meanings." *Www.whats-Your-Sign.com*, www.whats-your-sign.com/fox-animal-symbolism.html. Accessed 3 Apr. 2017.
- Dreamicus.com. "The Meaning of the Dream Symbol: Centaur." *The Meaning and Symbolism of the Word - Centaur*, dreamicus.com/centaur.html. Accessed 31 Mar. 2017.
- Hamilton-Parker, Craig. "Robot Dream: Interpretation Dictionary." *Robot Dream: Interpretation Dictionary*, www.dreamsleep.net/robot-dream-meaning.html. Accessed 3 Apr. 2017.
- Henson, Jim, director. *Labyrinth*. Sony Pictures Entertainment, 2009.
- Holzman, Jon D. "Food and Memory." *Annual Review of Anthropolgy*, 2006, 0-
www.jstor.org.library.scad.edu/stable/25064929?pq-origsite. Accessed 4 May 2017pp. 361–378.

- Ian C. Mills, c/o The Wharton Group, P.O. Box 310185, Newington, CT 06131-0185 --
 grafixxpro@aol.com. "French Cuisine, Dining, Food." *French Cuisine, Dining, Food*,
 www.discoverfrance.net/France/Food/DF_cuisine.shtml. Accessed 31 Mar. 2017.
- "INTRODUCTION." *Hero's Journey*, www.thewritersjourney.com/hero's_journey.htm. Accessed
 4 Apr. 2017.
- Klimo, Mike. "The Hidden Artistry of the Prequels." *Star Wars Ring Theory*, 8 Feb. 2016,
 www.starwarsringtheory.com/ring-composition-chiasmus-hidden-artistry-star-wars-
 prequels/4/. Accessed 6 May 2017.
- Koutsoklenis, Athanasios, and Konstantinos Papadopoulos. "Haptic Cues Used for Outdoor
 Wayfinding by Individuals with Visual Impairments." *Journal of Visual Impairment &
 Blindness*, vol. 108, no. 1, 2014, pp. 43–53., Accessed 5 May 2017.
- "La Fontaine." *FairyTalez*, fairytalez.com/author/la-fontaine/. Accessed 3 Apr. 2017.
- "Lavender Flower Meaning." *Flower Meaning*, www.flowermeaning.com/lavender-flower-
 meaning/. Accessed 31 Mar. 2017.
- "Learn About Meow Wolf | Immersive Arts Company | Santa Fe New Mexico." *Meow Wolf*,
 meowwolf.com/about/. Accessed 11 May 2017.
- "Make Your Readers Invest." *Make Your Readers Invest - Creative Writing Series (Part 6 of 8) ::
 Language Foundry*, 2010, www.thinctanc.co.uk/words/creative_writing_advice_06.html.
 Accessed 3 Apr. 2017.
- Melodieuse, Linotte. "The Forest of Paimpont: The Broceliande of Arthurian Legend."
Persephone Magazine, 20 May 2012, persephonemagazine.com/2012/05/the-forest-of-
 paimpont-the-broceliande-of-arthurian-legend/. Accessed 31 Mar. 2017.
- Mentzel, Stijn V., et al. "Emotionality of Colors: An Implicit Link between Red and Dominance."
Frontiers in Psychology, Frontiers, 20 Feb. 2017,
 journal.frontiersin.org/article/10.3389/fpsyg.2017.00317/full. Accessed 5 May 2017.

- Olver, Lynne. "The Food Timeline: History Notes--Colonial America and 17th & 18th Century France." *The Food Timeline: History Notes--Colonial America and 17th & 18th Century France*, www.foodtimeline.org/foodcolonial.html. Accessed 31 Mar. 2017.
- Peterson, Deb. "The Hero's Journey - The Reward and the Road Back." *ThoughtCo*, www.thoughtco.com/heros-journey-reward-and-road-back-31351. Accessed 6 May 2017.
- Richardson, Michael W. "Savor the Moment: The Peculiar Connection Between Taste and Memory." *Http://Www.brainfacts.org*, 6 Aug. 2015, www.brainfacts.org/sensing-thinking-behaving/learning-and-memory/articles/2015/taste-and-memory/. Accessed 31 Mar. 2017.
- Vlahos, James. "THE SMELL OF WAR." *Popular Science*, Aug. 2006, pp. 72–95, 0-
web.a.ebscohost.com.library.scad.edu/ehost/detail/detail?sid=e97e2542-bfaa-447b-8aba-3beb92545310@sessionmgr4009&vid=0&hid=4002&bdata=JnNpdGU9ZWWhvc3QtbGl2ZSZzY29wZT1zaXRI#AN=21661943&db=aph.
- "* What Is an ARG?" * *What Is an ARG? : ARGology*, www.argology.org/_what-is-an-arg/. Accessed 8 May 2017.