Theme Based Restaurant Design:
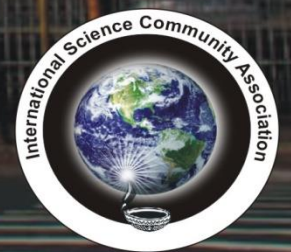# Colonial Theme Reflecting the British Era Of Kolkata

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International Science Community Association

Theme Based Restaurant Design: Colonial Theme Reflecting the British Era Of Kolkata

By

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International **E** - Publication

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PREFACE

This book provides information regarding designing theme based restaurant reflecting the British Colonial era of Kolkata. The readers will get a chance to know about the colonial furniture, furnishing, accessories, walls, ceiling, floors, architecture and the design elements that the designer used in the theme restaurant.

The main purpose of this book is to impart awareness about interior design field. The design aspects of this book will help not only students but also teaching professionals. This book will provide teaching professionals with the additional information base to be passed on their students. This book will disseminate knowledge to students and teaching professionals about incorporation of the colonial features of British era in restaurant interiors.

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INTRODUCTION

Cooking has been basic to human life. Any cooking ultimately requires eating. So kitchen also required a serving or dinning area beside it. When such areas were used commercially, the restaurant and café originated. These were broadly divided into two types: Restaurant and cafeteria. Restaurants provided waiters for service whereas cafeterias were self-serviced establishments (Kasu, 2005).

The evidence of the past several centuries indicates that restaurants may serve many different functions (www.answer.com/library/wikipedia-cid-68732, 2009.). Besides dining the restaurant is increasingly being used for business discussions on lunch/dinner, socializing, celebration, relaxation and for meeting and other purpose (Kasu, 2005). It seems paradoxical, but food is rarely the only reason that people go out to eat.

People who want to go out to eat with friends and family always prefer a perfect and memorable dinner. Today, restaurant industry is developing rapidly. One can find a restaurant near the home easily because every city has large number of restaurants. These restaurants mainly focus not only on food but also on over all ambience, look and interiors. It is quite natural that the human nature likes changes. This has led to noticeable changes in the restaurant industry.

Emergence of Restaurant in the World

Throughout much of recorded history, eating away from home and in a public place was experienced as a burden rather than a pleasure. The emergence of restaurant going as an enjoyable, leisure time activity and of restaurants as spaces clearly distinct from cafés, taverns, inns or brothels is a comparatively recent development. In the West, restaurant culture is no more than 250 years old in many localities, it is still younger. In Southeastern China, restaurants were already part of urban culture in the thirteenth century. Regional cuisines such as "Szechwan" and "Honan" were readily available to eat at that time. Some cultures had a century long history of public, commercial, gastronomy, many others do

not. In many other parts of the world which were undeveloped, businesses clearly identifiable as restaurants had developed only in the past fifty years. They were the products of post 1945 developments in travel and trade, such as the emergence of global tourism and the spread of multinational corporations.

The first self-styled "restaurateurs" was opened for business in Paris during the 1760's. For many years, a man named "Boulanger" had been credited with having been the first to sell a wide variety of dishes to choose and had served them at small, oil cloth-covered tables in his shop. His special dish, "sheep's feet in sauce" broke the monopoly of the sale of dishes cooked in a sauce by cook caterers in Paris. The existences of restaurants were largely impossible until the French Revolution in 1789. But there after that time the restaurant culture was developed in Paris under social and cultural framework. The first self-defined restaurant was built on "Enlightenment ideas" about science and sentiments. In doing so, the cultural institutions were created that were distinct from the eating houses and inns of earlier periods. Within the fashionable culture of the day, the inability or reluctance to eat a full meal was a sign of emotional and intellectual, as well as physical, sensitivity of the client. (www.answer.com/library/wikipedia-cid-68732, 2009.)

The first restaurateurs did not cater to customers who were hungry; rather they provided the environment in which people could make public show of their private sensibility. Opulent furnishings, mirrored walls, and porcelain consommé dishes, all ensured an environment distinctly different from the chaos of the tavern or inns. The old styled food had vanished from most restaurant menus by the 1820's but, the basic features of restaurant service remained. These included seating groups of patrons at their own tables, serving meals at unspecified times, and providing a menu from which customers made their own choices. All these elements created the impression that restaurants provided individual and personalized service. Restaurants were the places, which had neither membership fees nor admission requirements, but they were public places where people went for privacy.

In ancient India, most of the travelling made for religious purpose such as teerth yatra, darshan of some deity or visiting the four dhams. The travelers stayed in dharm-shalas or temple premises. The religious clergy had their own monastery and the students had their gurukul. The secular and fancy free tourist for business or pleasure had their own place in inns called "sarai", for a bit of fun and games which they could not obtain in religious grounds.

During the mughal reign, "Sarais" were prospering. "Dhabas" were already established, and another eating establishment known commonly as "Bhatiar Khana", which was more elaborate than dhabas and served better fare than them, flourished. "Dhabas" and "Bhatiar Khana" still continue as poor man's restaurant.

The British transplanted their institution in India, and with them inns, hotels and restaurants and rest houses which were the temporary seats of the British power and supremacy. Initially, all the hotel business was established by the British and for them. Indians took initiative there after first, Tata established the Taj Mahal Hotel, and later so many Indian-owned hotels sprang up in India and abroad, notably Oberois.

Today the conditions prevailing in the East and West are same. A shorter working day, increase in urban population, increasing separation between one's home and place, of work/study, increasing prosperity and leisure and spurt in tourism has made restaurant business develop at an enormous rate. A restaurant exemplifies all commercially used dining and cooking areas (Kasu, 2005.).

"Restaurant" Defined

Restaurant is a place where people pay to sit and eat meals that are cooked on the premises" (Oxford Dictionary, 2004). According to Kasu, (2005), "Restaurant is a place that prepares and serves food and drink to customers". Generally meals are served and eaten at restaurant premises, but many restaurants also offer take-out and food delivery services. Restaurants vary greatly in

appearance, offerings, including a wide variety of cuisines and service models. Restaurants industry may include waiter staff, counter service staff and some buffet style service staff in the restaurant (www.wikipedia.org/definition/restaurant, 2009.) A restaurant is normally called a hotel subcontinent, in French it means a place to restore and refresh. In its Indian equivalents it is called "vishranti griha", "vishramalaya", "refreshment house", etc. (Kasu, 2005)

Trends in Restaurant Culture

The idea of voluntarily going out to eat clashed with the teachings of many religions. People who obeyed Jewish, Muslim, Jain, or Hindu dietary laws found it not easier to eat outside the home. Brahmans, members of the highest Hindu caste, were forbidden to eat or drink anything prepared by a member of another caste. In addition, only other Brahmans were supposed to cook for them. Many orthodox Hindu of all castes were highly reluctant to consume food (or even drink water) prepared and brought by unknown hands, even while traveling long distances. None of these dietary laws were obeyed in a restaurant where the cook remained unknown to the diner.

In such a context, a restaurant meal was only an ordeal under such religions. British middle-class culture, with its emphasis on domesticity, was slow to adopt the custom of eating out. In the late 1800's, the famous grill-room, "Simpsons" in the Strand, tried to attend to cultural norms by offering separate dining rooms for men and women. Lower down the social scale, working-class Britons in the early twentieth century relied on takeout from local fish-and-chip businesses, but the association of restaurants with upper-class meant that they, too, were unlikely to go out to eat. In many respects, then, it was not until the 1950's and 1960's that restaurant culture became a significant part of people's life.

Classification of the Restaurants

On the basis of time of stay services, specific group of people and design, the restaurants can be classified into four broader classifications. Firstly based on the duration of time of the consumer stays or spends in the restaurant, they can be categorized as, a) Longer duration restaurant where a consumer stays for an hour or more than one hour in the restaurant. All classy type of restaurant falls under this category, b) Short duration restaurant that are normally used by the passer by and the travelers. Most Irani, Udipi and common restaurants fall under this type of restaurant, and c) Very short duration restaurant that includes snack bars, tea stalls, take-away stall, etc, where patrons do not sit.

Secondly, on the basis of type of service provided they can be divided into two as, a) Waiter serviced restaurant that have waiter staff to help the cook to serve the food to the customers. Most of the restaurants are waiter serviced type and b) Self-serviced restaurant that do not have waiter staff to work in the restaurant, the consumer serve themselves in the restaurant. Most cafeteria, in-house restaurants for employees and short duration restaurants like snack bars, fast-food joints, take-away stalls, are self-serviced type,

Thirdly, on the basis of serving groups, they can be categorized as, a) Serving a specific group of people like the employees of the company or b) Serving general public, i.e. in-house and general restaurants. Most canteens, cafeterias, and restaurants run by the hotels for their guest's fall under this type. (Kasu, 2005)

Lastly, on the basis of their design specialization, they can be divided into   a) theme design restaurants that are based on a specific theme, have specific cuisine and style of serving and specific interiors suiting the theme. Another category for types of restaurant falls under two types theme based restaurants and b) general design restaurants restaurant that serves multi-cuisine food and have general interior décor.

Design of the Restaurant

Restaurant design always starts with a "bright idea." These bright restaurant design ideas come from varied sources. Successful restaurant design ideas are bred with an understanding of the types of experiences the customer is looking for, and the type of menu items the consumer craved. The restaurant design ideas create an atmosphere that welcomes the consumer time and time again. (www.quantifiedmarketing.com/restaurant ideas, 2009.)

Everything from entertainment to flavors has sparked restaurant design trends over the years. Restaurant design trends are shifting to consider not only the visual presentation, but also the emotional reactions to the visual presentation. Implementing restaurant design trends should be considered in the light of the target market, the unique selling points and the budget. Theme restaurants are the restaurants in which the concept of the restaurant takes priority over everything else, influencing the architecture, food, music, and overall 'feel' of the restaurant. The food usually takes a backseat to the presentation of the theme, and the restaurant attract customers solely on the premise of the theme itself. (www.quantifiedmarketing.com/restaurant ideas, 2009.)

Most successful restaurants are designed around a theme. The design is worked out from architectural features and interior design point of view to furniture, to layout, to materials employed, to cutlery and crockery used, to graphic design (like sign board, signage, interior graphics, menu cards, visiting cards, table cards and cash memo, etc). For successful accomplishment in this direction, color and light are very significant factors (Kasu, 2005).

The present design project is an effort to develop a colonial theme of British era of Kolkata in a selected restaurant of Vadodara city. Kolkata was ruled by the Britishers for 150 years since 1643 and 1947. Being the capital city during their rule in India, they had developed it very beautifully and magnificently. The city still owns some of the old buildings Victoria memorial, National Library in a good condition. These buildings reflect the royal grandeur of British period still today.

Being the origin of Britishers while colonizing India, great influence of the colonial era is seen on the buildings constructed during that time in Kolkata. This became one of the reasons for Kolkata to be renowned as the "colonial city" of India in the present time too. The British colonial era of Kolkata had witnessed monuments with many colonial interior features which the designer has tried to utilize them for designing a restaurant based on a similar theme.

Justification of the study

Like other industries, restaurant industry too aspires to make more profits. In order to attract a large number of consumers, clientele the restaurants are ready to use every gimmick they can. The consumer not only eats in the restaurant but they want their complete experience more delightful, pleasant, memorable, everlasting, interesting and relax able, that brings them again and again to it. For being noticed in today's time such attempts are required by the restaurateurs. Thus, they are going one step further. They are drawn to the concept of "theme restaurants". To lure more customers theme restaurants are necessary in the present times.

Due to globalization, Vadodara city too has become a small place. The city is popular for its cosmopolitan culture. The visit of people from different nationalities within India and outside India has become a common feature in Vadodara. More over, being an industry friendly city many multinational companies have established their roots in Vadodara. Their employees holding white collar jobs have migrated from overseas and have made their permanent abode in the city.

The prestigious university in the city, The Maharaja Sayajirao University of Vadodara also host many foreign students from varied nationalities. Baroda is also known for its multicuisine food served at different prestigious hotels and restaurants. The survey conducted by the researcher has highlighted that there existed few theme restaurant in Vadodara. They were "Mirch Masala", "Rural" (Punjabi theme), "Aamantran" (Rajasthani theme), "Mayra" (Gujarati theme), "Haveli" (Rajvadi theme), "Kala Patther" (Beach theme), "Sankalp" (South Indian

theme), "Chung Fa" (Chinese theme), "Sizzlers" (Continental theme), "Tapi" (Gujarati theme), "Khatti Imli" (Village theme), "Gokul" (Kathiavadi Theme), "Barbeque Mansion" (Out-door Barbeque theme) and "Little Italiano" (Italian theme). The investigator did not come across a theme restaurant based on colonial theme reflecting British era of Kolkata, in vadodara.

The idea generated to develop a restaurant with British colonial theme was thus initiated with a motive to provide a familiar environment to the British population residing in Vadodara, a home away from their home. The present project would be unique in its design as it would be first of its kind in Vadodara Moreover, it would provide an inimitable experience for the others too in making them familiar with the British culture and environment.

Besides the style of the restaurant which is based on colonial theme of British culture, the other minute aspects for its designing were also incorporated with precision. The Furniture, accessories, finishes are all important elements that are included while giving a colonial environment. Other interior features included the existing floor, wall and ceiling and their treatment were prevalent in that period, were also used in the present design project. Heavy ornamentations, accessories also used in the interiors of the restaurant. The Restaurant design aspects were also taken into consideration where designing the project. The elements of design such as line, color, form, texture, and pattern were also given due consideration. The designing was also based keeping in mind the principles of design.

The findings of the present design project would make the general public to get acquainted with the British culture while visiting the restaurant. The designer in specific on same line will get inspired to develop similar projects or with other ethnic backgrounds of different community of India and outside India. This would also serve as a platform for the new designers, who wish to utilize historical elements with the modern interiors and arrive at a blend of new interiors. This would also provide a base to design other new interiors. While promoting a base

to design other new interiors it would also assist to create the same in other commercial as well as residential interiors.

The present project will also be useful for the student of Home Management with both the specializations i.e. Interior design and Hospitality design and other student too was are and will be pursuing education related to interior as it will disseminate knowledge to them about the colonial features of British era of Kolkata. The findings of the study would also enrich the data base of the existing design project.

Objectives of the study

1. To design a restaurant on a colonial theme reflecting the British era of Kolkata in Vadodara city.

2. To estimate the cost of the design developed for the theme project.

Delimitations of the study

The proposed Project was limited:

1. to the designing on paper only.

2. for a selected restaurant of Vadodara city only.

3. on the available information derived from case studies of the famous historical monuments of British era of Kolkata city.

Limitations of the study

I.   The focused illustrations detailing the highlights of furniture, flooring, ceiling, walls and accessories of the colonial monument could not be obtained due to the limitation imposed by the authorities because of the recent blasts held in India.

II.   The 3D image of the furniture drawings might look odd in some illustration due to the limitation of the software used in making these drawings.

Review

Of

Literature

CHAPTER II

REVIEW OF LITERATURE

This chapter provides the literature related to the present project topic of designing. An effort has been made to collect the review, related to the present design project by referring various secondary sources. These references included books on restaurant and interior design, furniture design and history of furniture. The review was also gathered from the internet and the personal visit made by the investigator to the selected historical monuments of British Colonial theme at Kolkata. For ease of understanding the reviewed literature for the present design project it have been organized under the following sections:

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❖ Functional Relationship of Dining and Kitchen

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❖ Seating Requirements

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  ▪ Types of Furniture

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  ▪ Texture and Pattern

    - Pattern in the Restaurant

    - Texture in the Restaurant

    - Effect of the texture on the sound in the Restaurant

  ▪ Color and Light

    - Effect of Light and Color

    - Effect of color in the restaurant Appearance

    - Effect of color on Food Appearance

    - Visual Temperature

    - Fashion Color

- Lighting

- Amount of Light

- Location of Light

- Types of Light Sources

❖ Music in the Restaurant

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- Availability of good cooks

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▪   Menu

▪   Service

▪   Location

▪   Ambience

▪   Price

Section 1

Theoretical Orientation of the Restaurant

1. Theoretical Orientation

The present section of the review highlights the theoretical aspects on the concept and the historical review of the restaurant in china, Islamic world, western world and Europe. The types of restaurant along with a detailed planning consideration of the restaurant is also presented exhaustively in the section. The various factors that affect restaurant business are also discussed in the section. The section also covers the criteria to be used for selecting the restaurant by the consumers.

1.1.   Concept of Restaurant

Restaurants are unpretentious lunching or dining places catering to people working nearby, with simple food served in simple settings at low prices, to expensive establishments serving refined food and wines in a formal setting. In the former case, customers usually wear casual clothing. In the latter case, depending on culture and local traditions, customers might wear semi-casual, semi-formal, or even formal wear.

The customers sit at tables, their orders are taken by a waiter, who brings the food when it is ready, and the customers pay the bill before leaving. In finer restaurants there will be a host or hostess to welcome customers and to seat them.

Restaurants often specialize in certain types of food or present a certain unifying, and often entertaining theme. For example, there are seafood restaurants, vegetarian restaurants or ethnic restaurants. Generally speaking, restaurants selling "local" food are simply called restaurants, while restaurants selling food of foreign origin are named accordingly, for example, a Chinese restaurant or a French restaurant. Depending on local customs and the establishment, restaurants may or may not serve alcoholic beverages. Restaurants are often prohibited from selling alcohol without a meal by alcohol sale laws, such sale is considered to be activity for bars, which are meant to have more severe restrictions (http://www.dieselniteclub.com/types_of_restaurants.php, 2008).

1.2. History of restaurant

China: Food catering establishments which may be described as restaurants were known since the 11th century in Kaifeng, China's northern capital during the first half of the Song Dynasty (960–1279). With a population of over 1 million people, a culture of hospitality and a paper currency, Kaifeng was ripe for the development of restaurants. Probably growing out of the tea houses and taverns that catered to travelers, Kaifeng's restaurants blossomed into an industry catering to locals as well as people from other regions of China. According to Stephen H. West, "there was a direct correlation between the growth of

restaurant businesses and institutions of theatrical stage drama, gambling, and prostitution which served the burgeoning merchant middle class during the Song".

Restaurants catered to different styles of cuisine, price brackets, and religious requirements. Even within a single restaurant much choice was available, and people ordered food from written menus. The restaurants in Hangzhou also catered to many northern Chinese who had fled, south from Kaifeng during the Jurchen invasion of the 1120s, while it is also known that many restaurants were run by families formerly from Kaifeng. "Ma Yu Ching's Bucket Chicken House" was established in Kaifeng in 1153 AD during the Jurchen-controlled Jin Dynasty and is still serving meals today.

Islamic world: Restaurants came into existence throughout the medieval Islamic world from roughly around the same time as China. These restaurants were Al-Muqaddasi (born 945) in the late 10th century, mentioned that the Islamic world had restaurants where one could purchase all sorts of prepared dishes.Restaurants in medieval Islamic Spain served three-course meals, which was earlier introduced in the 9th century by Ziryab, who insisted that meals should be served in three separate courses consisting of soup, the main course, and dessert.

The concept of the take-away restaurant was later developed by the Bengali muslim entrepreneur Sheikh Deen Mohammad (1759–1851). After migrating to England, he founded the Hindoostanee Coffee House in 1810. It was the Indian Coffee house that operated on George Street, Central London.

Western world: In the West, while inns and taverns were known from antiquity, these were establishments aimed at travelers. In general locals would rarely eat in the restaurant. Restaurants, as businesses dedicated to the serving of food, and where specific dishes were ordered by the guest and generally prepared according to this order, emerged only in the 18th century. According to the Guinness Book of Records, the Sobrino de Botin in Madrid, Spain, is the oldest

restaurant in existence today. The restaurant opened in 1725. Another claim to be the world's oldest restaurant is made by Stiftskeller St. Peter in Salzburg, which has been in existence since 803 AD, since the time of emperor Charlemagne.

The term restaurant first appeared in the 16th century, meaning "a food which restores", and referred specifically to a rich, highly flavored soup. It was first applied to an eating establishment in around 1765 founded by a Parisian soup-seller named Boulanger. The first restaurant in the form that became standard (customers sitting down with individual portions at individual tables, selecting food from menus, during fixed opening hours) was the "Grand Taverne de Londres" (the "Great Tavern of London"), founded in Paris in 1782 by a man named Antoine Beauvilliers, a leading culinary writer and gastronomic authority who achieved a reputation as a successful restaurateur. Beauvillers wrote a standard cook book named, "L'Art du cuisiniers" 1814.

France: Restaurants became common place in France after the French Revolution broke up catering guilds and forced the aristocracy to flee, leaving a retinue of servants with the skills to cook excellent food. Whilst at the same time numerous provincials arrived in Paris with no family to cook for them. Restaurants were the means by which these two could be brought together, and thus the French tradition of dining out was born.

A leading restaurant of the Napoleonic era was the "Vefore", which was lavishly decorated and boasted a menu with extensive choices of soups, fish and meat dishes, and scores of side dishes. Balzac often dined there. Although absorbed by a neighboring business in 1869, the resulting establishment "Le Grand Véfour" is still in business.

Paris: The restaurant described by Britannica as the most illustrious of all those in Paris in the 19th century was the "Café Anglia's" (the English coffee-shop) on the Boulevard des Italians, showing the high regard that Parisians evidently had

for London, England, and the English, at least when it came to naming their restaurants.

United States: Restaurants then spread rapidly across the world, with the first in the United States (Jullien's Restaurateurs) opening in Boston in 1794. The oldest restaurant with continuous operation in the United States, "Union Oyster House" is also in Boston and has been open since 1826. Most restaurants continued on the standard approach of providing a shared meal on the table to which customers would then help themselves (Service à la franchise, commonly called "family style" restaurants), something which encouraged them to eat rather quickly.

Another formal style of dining, where waiters carry platters of food around the table and diners serve themselves, is known as Service "à la russe", as it is said to have been introduced to France by the Russian Prince Kurakin in the 1810s, from where it spread rapidly to England and beyond. The familiar pattern of service where customers are given a plate with the food already arranged on it is called "American Service," though it surely did not originate in America.

Europe: There were no restaurants in Europe or North America until the mid-eighteenth century, but food was often eaten away from home. In a time when people had neither running water nor refrigeration nor gas nor electricity, and when journeying between cities was a matter of weeks rather than hours, people often ate away from their places of residence. Yet, they did not rely on restaurants. Travelers expected either to carry their own food or to depend on private hospitality, public eating establishments were viewed largely with suspicion and disgust. Since antiquity, numerous writers have accused innkeepers of fraudulent trade practices and unsanitary preparations, the classical medical authority, Galen, claimed that the innkeepers of Rome substituted human meat for pork. In a less spectacular vein, countless patrons over the past two millennia have complained of being served vinegar mixed with water rather than the wine for which they had paid. Affluent travelers therefore

preferred to stay with friends along the way or to purchase raw ingredients and have meals prepared by the servants who accompanied them. This was the case even when traveling great distances, such as from London to Scotland during the Middle Ages. In the eighteenth and nineteenth centuries, the existence of many recipes for traveling sauces and portable soups attests to the continued disrepute of public eateries.

Throughout antiquity and the medieval period, shops or stalls selling hot food therefore catered not to the gastronomically adventurous but to the urban poor, whose rudimentary living arrangements made food preparation nearly impossible. In the southern Italian city of Pompeii (destroyed by volcano in 79 C.E.), taverns and inn(food selling establishments) clustered around the baths and gladiators' dormitories but were not to be found in the more prosperous parts of the city.

Members of the Roman elite preferred to recline on couches while eating, but most food-retailing establishments were furnished only with tables and chairs. Ceremonial meals of many sorts played a significant role in the political and social life of Greece and Rome, but these were always held in private residences. Moreover, women were prohibited from these exclusively male events. In these and other ways, the food culture of Mediterranean antiquity was very different from that of the West today, in which restaurants play such a major role.

During the middle ages, the large numbers of religious pilgrims who traveled across Europe and into the Near East sought food and shelter in monasteries and in the hostels and hospices run by religious orders. In some areas, inns and taverns provided commercial hospitality but such establishments were rare and outside the cities. Nor did even the most reputable inns fully escape stigma and suspicion. Taverns and alehouses were also common in much of western Europe, but these drinking places served only a few foods to soak up the alcohol. The association of public sociability with riotous drinking meant that these were also largely male institutions, at least in theory and imagery. In the seventeenth

and eighteenth centuries, they were increasingly avoided by social and cultural elites of both sexes.

Well into the 1800s, inns and cook shops primarily served meals at a single large table, known in English as an "ordinary" and in French as a *table d'hôte* (literally, "host's table"). These shared meals provided travelers with the opportunity (not always desired) to meet each other, but they were better suited to the regular habits of local patrons than to the erratic schedules and varied preferences of passing voyagers. Service was "French style," that is, all the different dishes were placed on the table at once and customers were expected to help themselves to whatever was in front of them. This arrangement worked well for any assertive patrons seated near the roast at the middle of the table, but it could be frustrating for shy or foreign-language-speaking guests positioned with the condiments at the far corners. Given that the food was all placed on the table simultaneously, it was also inconvenient for travelers who arrived fifteen minutes after the meal had begun.

England: In British English, the term restaurant almost always means an eating establishment with table service, so the "sit-down" qualification is not usually necessary. Fast food and takeaway outlets with counter service are not normally referred to as restaurants.

1.3. Types of restaurants

Historically, restaurant referred only to places which provide tables where one sits down to eat the meal, typically served by waiter-staff. Following the rise of fast food and take-out restaurants, a retronym for the older "standard" restaurant was created, "sit-down restaurant". Most commonly, "sit-down restaurant" refers to a casual dining restaurant with table service rather than a fast-food restaurant where one orders food at a counter. Sit-down restaurants are often further categorized as "family-style" or "formal". Fast food is food prepared and served quickly at a fast-food restaurant or shop at low cost.   Take-out, carry-out (in

American English) or take-away (in British English) is food purchased at a restaurant but eaten elsewhere. Broadly it can be categorized as:

- **Fast-food restaurants** emphasize speed of service and low cost over all other considerations. A common feature of newer fast-food restaurants. That distinguishes them from traditional cafeteria is a lack of cutlery or crockery. The customer is expected to eat the food directly from the disposable container it was served in using their fingers. A fast-food restaurant is a restaurant characterized both by food which is supplied quickly after ordering, and by minimal service. In United States, fast-food restaurants have become so widespread that the traditional standard type is now sometimes referred to as a sit-down restaurant (a retronym). Despite this terminology, most fast-food restaurants offer some form of seating for diners to eat on-site. One collects food from a counter and pays, then sits down and starts eating (as in a self-service restaurant or cafeteria). It can be further divided as:
  - One collects ready portions,
  - One serves oneself from containers,
  - One is served at the counter,
  - A special procedure is that one first pays at the cash desk, collects a ticket and then goes to the food counter, where one gets the food in exchange for the ticket,
  - One orders at the counter; after preparation the food is brought to one's table, paying may be on ordering or after eating.
  - A drive-through is a type of fast-food restaurant without seating; diners receive their food in their cars and drive away to eat.

    Most fast-food restaurants offer take-out, ready-to-eat hot food in disposable packaging for the customer to eat off-site. One of a number of cafeterias at Electronic City campus, Infosys Technologies Ltd. Take-out, carry-out (in American English) or take-away (in British English) is food purchased at a restaurant but eaten elsewhere.

- **Cafeterias:** is a restaurant serving mostly ready-cooked food arranged behind a food-serving counter. There is little or no table service. Typically, a patron takes a tray and pushes it along a track in front of the counter. Depending on the establishment, servings may be ordered from attendants, selected as ready-made portions already on plates, or self-serve their own portions. In some establishments a few items, such as steaks, may be ordered specially prepared from the attendants. The patron waits for those items to be prepared or is given a number and they are brought to the table. Beverages may be filled from self-service dispensers or ordered from the attendants. At the end of the line a cashier rings up the purchases. At some self-service cafeterias, purchases are priced by weight, rather than by individual item.

  The trays are taken to a table to eat. Institutional cafeterias may have common tables, but upscale cafeterias provide individual tables as in sit-down restaurants. Upscale cafeterias have traditional cutlery and crockery, and some have servers to carry the trays from the line to the consumer tables.

  A cafeteria differs from a "fast food" restaurant in that it will have a wider variety of prepared foods. For example, it may have a variety of roasts (beef, ham, turkey) ready for carving by a server, as well as other cooked entries, rather than simply an offering of hamburgers or fried chicken.

- **Casual restaurants: a) Casual dining** type of restaurant caters to almost all kinds of people. People go here to be able to have a lot of food choices and enjoy the relaxed kind of atmosphere. The prices in casual dining restaurants are usually not that high. A casual dining restaurant is a restaurant that serves moderately-priced food in a casual atmosphere. Except for buffet-style restaurants, casual dining restaurants typically provide table service. Casual dining comprises a market segment between fast food establishments and fine dining restaurants. A Chinese buffet restaurant in the U.S. A buffet is a meal-serving system where patrons serve themselves. Fine dining is often used to describe a restaurant that creates a dining experience. A fast casual restaurant is a type of restaurant which is similar to a fast-food restaurant in that it does not

offer full table service, but promises a somewhat higher quality of food and atmosphere. (http://ezinearticles.com/?Types-of-Restaurant&id=261692, 2008). Family-style restaurant is often a synonym for a casual-dining restaurant, particularly used for chains such as Denny's and IHOP that serve mild breakfast-style foods around the clock. A diner is a specific casual-dining restaurant in the United States that emphasize traditional food such as hamburgers and sandwiches.

b) Fast casual-dining restaurants A fast casual restaurant is similar to a fast-food restaurant in that it does not offer full table service, but promises a somewhat higher quality of food and atmosphere. Average prices charged are higher than fast-food prices and non-disposable plates and cutlery are usually offered. This category is a growing concept that fills the space between fast food and casual dining. A fast-food restaurant is a restaurant characterized both by food which is supplied quickly after ordering, and by minimal service. Table service is a form of service in restaurants, pubs, and bars where food or drinks are served to the customers on table.

Counter service accompanied by handmade food (often visible via an open kitchen) is typical. Alcohol may be served. Dishes like steak, which require experience on the part of the cook to get right, may be offered. The menu is usually limited to an extended over-counter display, and options in the way the food is prepared are emphasized. Many fast casual-dining restaurants are marketed as health-conscious, healthful items may have a larger than normal portion of the menu and high-quality ingredients such as free-range chicken and freshly made salsas may be advertised. Overall, the quality of the food is presented as much higher than conventional factory-made fast food. An obvious ethnic theme may or may not be present in the menu. The moderate volume music and nontraditional decor pioneered by Starbucks are fully embraced by fast casual restaurants with details such as couches and a fire place in some Panera Bread locations for example approximately half of the customers eat in the establishment, compared with a quarter of fast food customers.

c) Other types: Most of these establishments can be considered subtypes of fast casual-dining restaurants or casual-dining restaurants. **1). Café** is a term used for a casual restaurant, sometimes interchangeable with the word "bistro". A café typically serves both hot plates like pastas and pizzas and cold dishes like sandwiches and salads. In some countries, cafes have limited menus and are very similar, if not identical, to coffee houses. Cafés and coffee shops are informal restaurants offering a range of hot meals and made-to-order sandwiches. Cafés offer table service. Many cafés are open for breakfast and serve full hot breakfasts. In some areas cafés offer outdoor seating. **2).Coffeehouse** is an establishment serving a variety of special coffee. Many modern coffee houses also sell food, but menus are often limited. Coffee houses are casual restaurants without table service that emphasize coffee and other beverages, typically a limited selection of cold foods such as pastries and perhaps sandwiches are offered as well. Their distinguishing feature is that they allow patrons to relax and socialize on their premises for long periods of time without pressure to leave promptly after eating. More and more people are being enticed to go to coffeehouses. These coffeehouses offer the coziest atmospheres for small talk and coffee conversations. **3). Pub** Mainly in the UK and other countries influenced by British culture, a pub (short for public house) is a bar that serves simple food fare. Traditionally, pubs were primarily drinking establishments with food in a decidedly secondary position, whereas the modern pub business relies on food as well, to the point where gastro pubs are known for their high-quality pub food. A typical pub has a large selection of beers and ales on tap. A public house, usually known as a pub, is a drinking establishment found mainly in the United Kingdom, Ireland and Canada. **4). Steakhouses** is a restaurant serving many types of meat but specializing in beef steaks. These restaurants usually cater to the middle and upper class markets. These are also usually oriented towards families and have a very relaxed and homey atmosphere. The meals in steakhouses are usually deemed as good buys. There are also the high-end steakhouses which concentrate more on the quality of the meat which they serve. **d). Bistros and brasserie** In France, a brasserie is a

café doubling as a restaurant and serving single dishes and other meals in a relaxed setting. A bistro is a familiar name for a café serving moderately priced simple meals in an unpretentious setting, especially in Paris; bistros have become increasingly popular with tourists. When used in English, the term *bistro* usually indicates either a fast casual-dining restaurant with a European-influenced menu or a cafés with a larger menu of food. (http://ezinearticles.com/?Types-of-Restaurant&id=261692, 2008).

- **Family style** are restaurants that have a fixed menu and fixed price, usually with diners seated at a communal table such as on bench seats. More common in the 19th and early 20th century, they can still be found in rural communities, or as theme restaurants, or in vacation lodges. There is no menu to choose from, rather food is brought out in courses, usually with communal serving dishes, like at a family meal. Typical examples can include crab houses, German-style beer halls, BBQ restaurants, hunting lodges. Some normal restaurants will mix elements of family style, such as a table salad or bread bowl that is included as part of the meal. In a restaurant, a menu is the list of options for a diner to select.
  Fultons Crab house is a riverboat restaurant at Walt Disney Worlds Marketplace shopping complex. A more modern execution of this is big plates of food being delivered to the table and as above everyone helps themselves to as much or as little as they want. This is common with Chinese food. China has one of the richest culinary heritages on Earth. In American usage, family-style restaurant is usually a synonym for a casual-dining restaurant.

- **Destination restaurant** is one that has a strong enough appeal to draw customers from beyond its community.

- **Expensive restaurants** Restaurant ratings identify restaurants according to quality, using various notations such as stars or other symbols, or numbers most expensive restaurants have five star rating. These restaurants are the most expensive of all other restaurants. (http://www.nationmaster.com/encyclopedia/Types-of-restaurants).
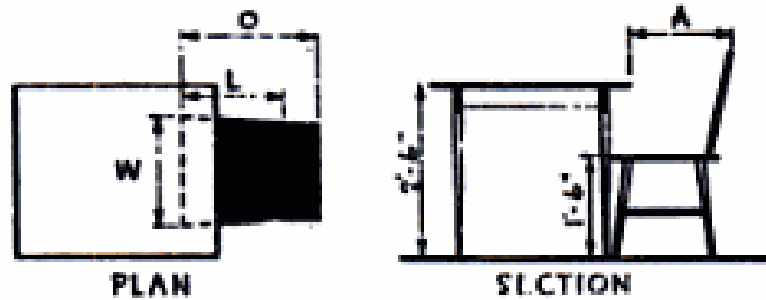
	O	L	W	A
LUXURIOUS	22"	18"	18"-20"	18"
INTERMEDIATE	19"-20"	16"	16"	18"
ECONOMICAL	17"-18"	15"	14"	18"

CHAIR DIMENSIONS

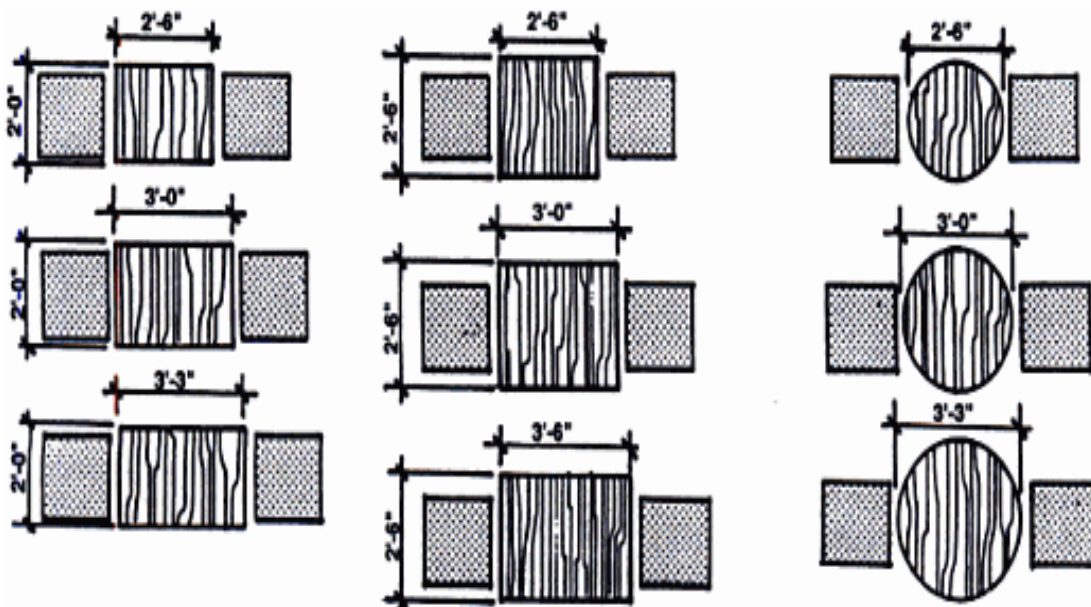Illustration 1 : Dimensions of seating chairs for one

Illustration 2 : Seating for two in different sizes and shape of tables
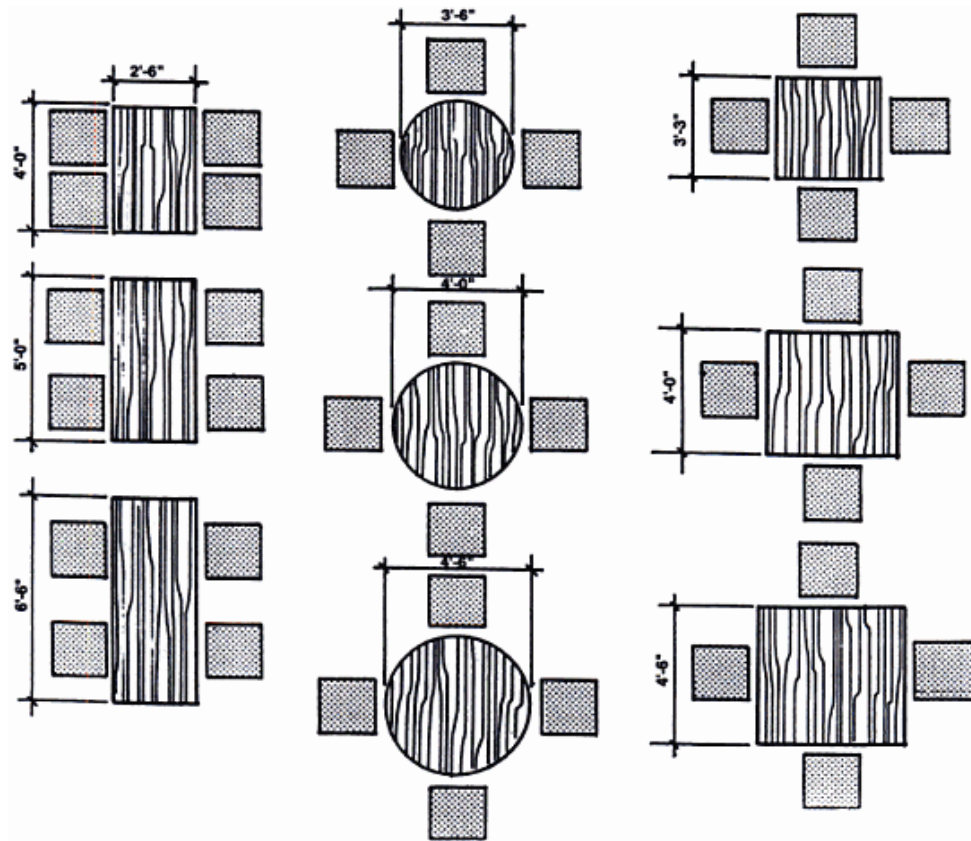
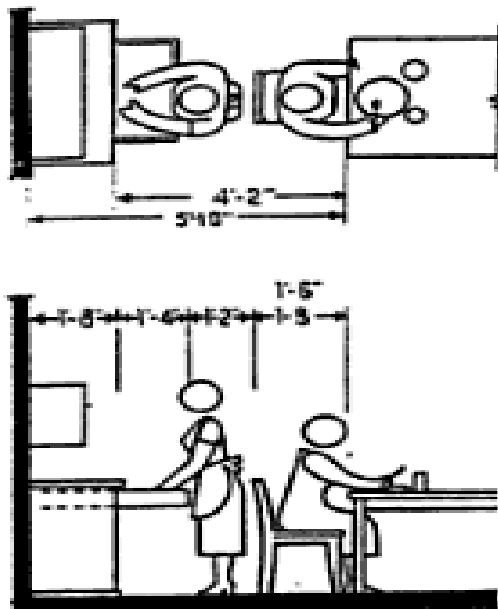Illustration 3 : Seating for four in different sizes and shape of tables

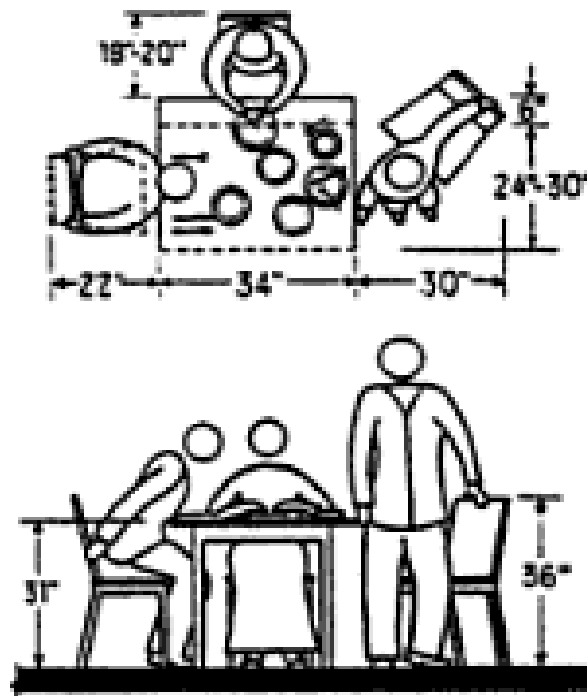Illustration 4 : Space required for waitress to serve in the restaurant

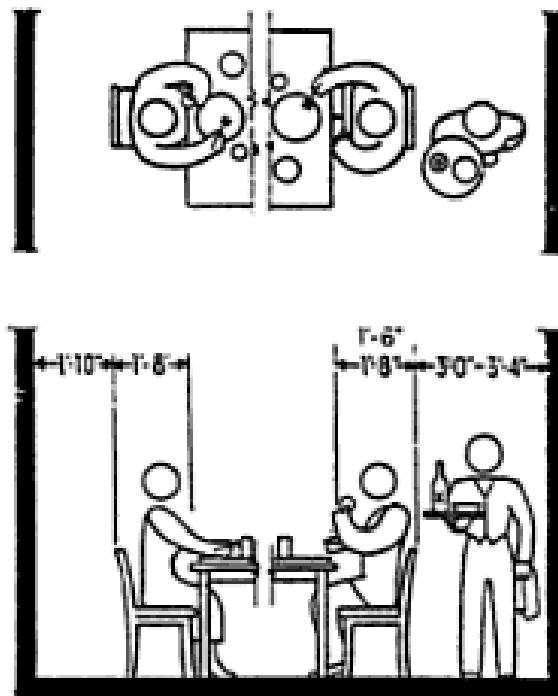Illustration 5 : Standard dimensions for three diners

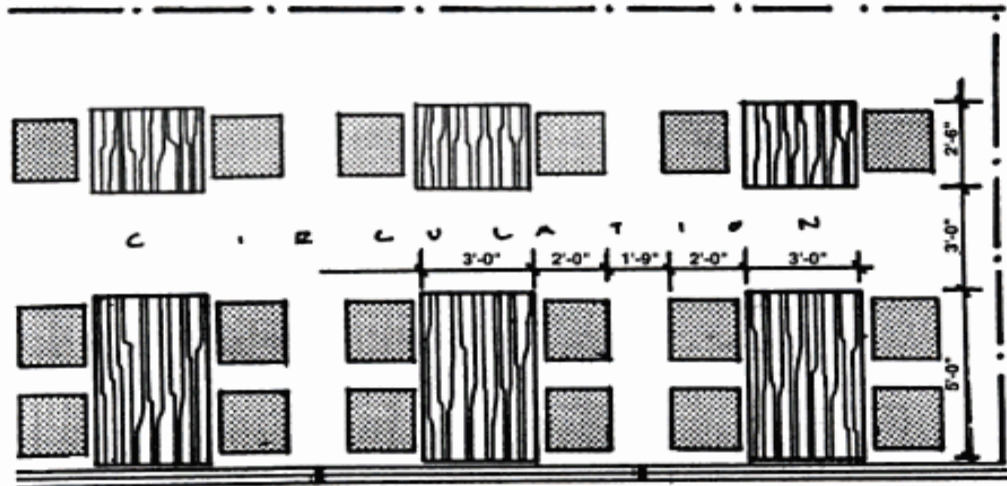Illustration 6 : Standard dimensions for two diners

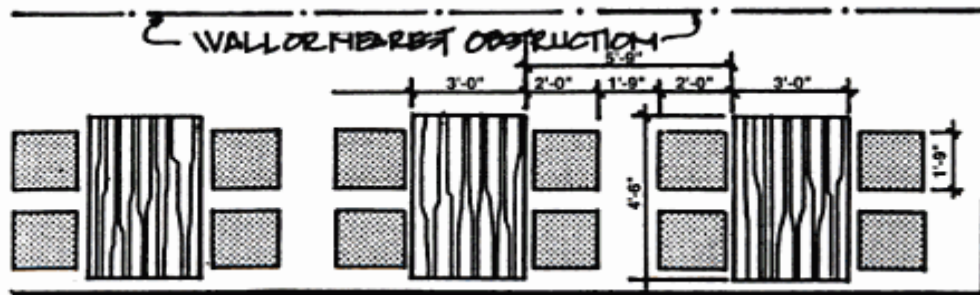Fig. 5   13 ft × 27 ft, 351 ft², seats 18

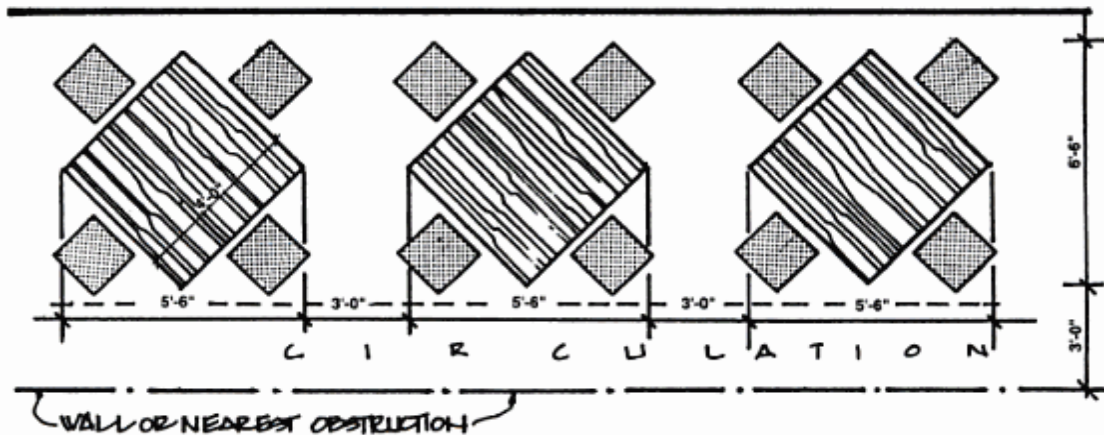Fig. 6   8 ft × 27 ft, 216 ft², seats 12

Fig. 7   33 ft × 11 ft, 363 ft², seats 12

Illustration 7 : Standard space between seating arrangement and circulation around it.

1.4. Planning of the restaurant

- **Basic Divisions of a Restaurant:** The restaurants based on their activities have two general purposes cooking and eating. For cooking a restaurant has one specific area and for eating or dinning the restaurant have an individual area also. A restaurant can be divided into two basic units, i.e. the cooking area or the kitchen and the eating area or dinning area.

  - ➢ **Kitchen** A large kitchen necessitates division of labor, organization of work space, defining the relation of the work area to one another and the service organization and the flow of the goods. The solution to most of these problems can still be found in the well-planned family kitchen.

  - ➢ **Dining** is perhaps aim and culmination of all human activities, and still evokes the conviviality of the old time milieu. Traffic movements should be given proper thought.

- **Functional Relationship of the Dining and Kitchen:** In a single restaurant operation the storage, preparation, service and dining are usually adjacent. For snack bars and bistro-type restaurants operating a limited menu, where space may be at a premium, cooking and service may be carried out within the dining area using counter and back-bar equipment as a feature of the design.

  Many restaurants, such as those in hotels, hospitals and entertainment complexes, are operated on a multi-choice system, each offering a different style of service with an appropriate menu and price range. To facilitate multi-outlet operations, the layout may provide

  -Central location of the main kitchen allowing direct service to adjacent restaurants. The kitchen may include storage at the same level or be supplied by elevators from basement stores.

  -Centralization of main production with distribution of the prepared food to smaller finishing kitchens in other parts of the premises-including pantries for room or ward service.

  Central production may be based on: a) Cook-chill-central production of food which is then chilled for use within two to three days and b) assembly-serve-food

supplied to the premises ready prepared (convenience foods) for finishing and service (Lawson, 1987).
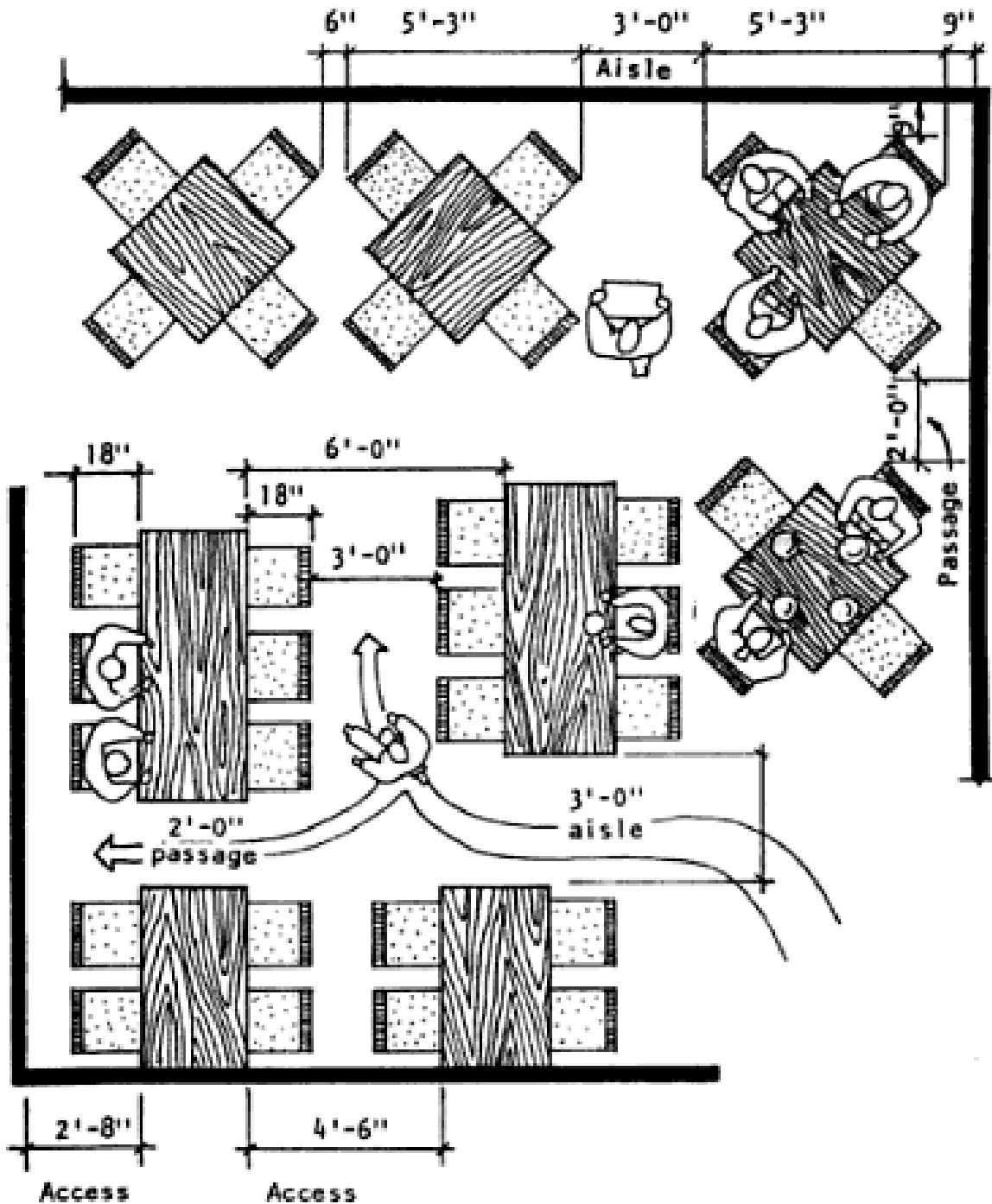

Illustration 8 : Standard space between seating and circulation space

- **Layout and Space requirements**

First impressions are important. This is particularly true when customers enter a restaurant. So be sure that there is adequate space available in the area where customers wait to be seated. While the customer waiting area does not produce direct income, this space can allow customers to wait in comfortable surroundings, thus reducing "walkways." The number of diners that can be accommodated in a given space is always a primary consideration. Whether to use "two-top" or "four-top", round or rectangular, tables, as well as the type and kind of chairs, must be decided for each individual space and type of restaurant.

Plan on several table-chair configurations to accommodate different size groups as well as different types of dining, for example, lunch vs. dinner. Project and plan ways of adapting and combining chairs and tables as seating needs change. Otherwise, initial traffic patterns may be altered in ways that inhibit or even prohibit customer movement as well as efficient service. Regardless of meal or seating arrangements, retain easy access to and fro from the kitchen and wait stations. The type of restaurant will help determine distances and spaces between tables, chairs, and diners, but there are some general observations and "rules" that should be remembered.

Chairs: Armchairs take up more space than chairs without arms. Avoid chairs with legs that protrude beyond the chair seats, chair legs should be fairly vertical to lessen the chance of tripping over them. Be especially selective with stackable chairs. Chairs should be sturdy, but not so heavy that they cannot be shifted easily.

Tables: It should be solid and unbreakable. Although many restaurant tables have pedestal bases (one center support). These must be heavily weighted for stability. If the customers include senior citizens or people with disabilities, consider tables with four legs. Allow a minimum of 24 inches for each seated diner; up to 30 inches is better. Also allow about 16 to 18 inches in front of each diner for the place setting. Too narrow or too shallow tables can cause unnecessary accidents and crowded conditions.

Space between tables: Minimum space around each table varies. Allow a minimum of 24 inches behind a seated guest, or 36 to 42 inches between the edge of the table and the wall or other physical obstruction to permit limited access and circulation. A space of 48 inches between the table and the wall is necessary if there is more than minimal movement behind the seated diner. Between diners seated at adjacent tables allow at least 24 inches. Wider aisles should be established for major service personnel movement; allow at least 50 to 54 inches. A minimum of 72 inches is needed if an aisle is used by many diners, such as one approaching a salad or buffet table. Larger spaces will usually be desired in "tablecloth dining" establishments. (Illustration 8)

Chair seat/table top ratio is very important: Chair seats vary from 15 to 18 inches in height and dining tables are from 26 to 30 inches high. Use lower table heights for lower chair seats. Measure when seated in upholstered chairs to allow for spring depression. It is better to have tables a little too low than too high for diner comfort. However, be sure the chair arms and the person's fingers can be accommodated under the table apron and that there is enough room for diners' legs.

Handicap access: Even the smallest differences in floor level must be ramped for wheelchair access. This includes entrances, the dining area, restrooms, and emergency exits. If a diner is confined to a wheelchair, or uses crutches or a walker, space at and approaching the table must be larger.

Space requirements for disabled guests vary but here are a few typical measurements: Wheelchairs are 25 inches wide and 42 inches deep. At a table a wheelchair will extend back about 30 inches (the back of the chair of the average diner is about 18 to 20 inches from the table edge). A complete turnaround requires 63 inches. Walkers are 28 inches wide.

Guests on crutches need a 4 by 4 foot space for a crutch swing and a space 36 inches wide when standing. The cane of a blind person extends in front about 32 inches when the person is walking. An absolute minimum width of 30 inches is required when the blind person has a Seeing Eye dog. (http://web1.msue.msu.edu/imp/modtd/33310406.html, 2008) (Illustration 4).

Overall areas

The areas required for food service establishments are normally dictated by the peak period of use, i.e. the main meal period. In any particular premises the area per seat will also depend on the type of operation and standards provided. This can be illustrated by the following examples which show the range of variation.

- **Service Requirements of Dining area**

Self-service: As a rule the tables and chairs need to be in orderly lines with wide aisles which allow easy circulation. Seating plans are usually in parallel rows or booths but diagonal and indented layouts add interest and variety. The plan must provide for information, self-service and self-help facilities (tray, utensil and condiment stands) as part of the overall design.

Waited service:

A more flexible arrangement is possible with greater variety in table sizes and shapes and in the types of seating or chairs used. Key requirements include: a) the circulations of customers and serving staff must not cross where the flows are concentrated (near entrances, serving stations, dispense bars.) b) inflow and outflow routes for service must both be planned to avoid congestion, accidents and disturbance and c) service stations, sideboards, trolley parks, cash desks, and counters must be positioned to allow screening and adequate space (for use and circulation).

Counter service: generally take up more space than tables since seating is only on one side. To increase space capacity counters may be extended into loops around service corridors, Supplementary table or side counter seating may be provided, if the counter is used for cocktail bars, wine bars, taverns, inns and pubs, etc, to allow seating, standing and congregating around a focal point, for snack bars, sandwich bars, sashimi and sushi counters, steak bars, etc, where food is prepared to order at or behind the counter in front of the customer.

- **Seating Requirements**

➢ **Seating and table arrangements** depends on following points:

There are usually significant differences in the arrangement of seating areas, depending on: **a). Circumstances**- the circulation in the dining area depends on

the type of food and dining style like, leisure dining, basic meal providing and refreshment available in the restaurant, **b). table service**- according to the services like, the self-service, waited service and counter seating, **c). grouping**-table sharing, flexibility in arrangement is one of the factors for seating arrangement. If the consumers are having more number of members in a single group then the table should be easily moved and put together to make bigger tables, **d). room characteristics**- dimensions, windows, obstructions existing in the dining area gives the designer the idea where to put the seating and dining arrangement. The range of seating capacities is based on average requirements.

> **Sizes and dimensions:**

Furniture selection is dictated by a number of requirements. The dimensions must be related to: a). Anthropometric data- the representative body dimensions of the people expected to use the establishment, b). Anthropometric factors-Body dimensions vary with sex, age, and the racial characteristics of the population. Most standard ranges of furniture are designed to suit the middle 75 per cent of users. To some extent furniture can be adjusted to size and posture with the use of upholstery, padding and springing or flexing. Adjustability is essential in high-class establishments. In high-turnover operations, particularly with younger age groups, durability, capacity and maintenance of a restaurant may take precedence over comfort and more restrictive dimensions may be used, c). Room dimensions- the area, shape and limiting dimensions of room, to determine seating layout and densities, table seating modules may be used. Modules allow for the size of seats and tables plus access, service and circulation space. Booth or alcove seating may be used for maximum capacity but restrict flexibility in table sizes and groupings. Banquette seating enables seats to be placed against walls and partitions.

Customer and operational needs: Customer needs- uses of the room, standards expected, time taken over meals, groupings of customers and Operational needs- place settings, length of reach and space for service, seat turnover, changes in layout.

Design considerations: Furniture must be in keeping with the style and décor of the room. Consistency and harmony in design are critical in establishing a suitable ambience.

The style of design may be: Traditional based on a period of time or style created by a particular school or movement, Hybrid are influenced by traditional designs but incorporate modem adaptations, Contemporary uses current materials and ideas to create new interpretations.

As a rule, any mixing of styles requires careful balancing of color, texture and form to retain the unity. Elegant sophisticated styles or materials (fine grained wood, brocades and velour) should not be used with rustic forms. Traditional furniture is invariably reproduction or a modern interpretation but antiques may be featured to enhance the effect. This also applies in ethnic and specialty restaurants.

Restaurant design tends to reflect particular periods with which a particular style of living (elegant, homely and functional) is often associated. The ambience created by design is an important part of the overall meal experience.

Practical considerations

Key requirements in selecting or specifying furniture and equipment are summarized below:

Requirements	Considerations
Durability	Intensity of use, covering, cleanliness, retention of appearance
Individuality	Design requirements, availability, manufacturing specifications, replacements, comparisons with standard ranges.

▪ **Types of furniture**

Restaurant furniture falls broadly into four main types: a) Fitted counters or bars, with working and serving surfaces, b) fixed tables usually with pedestal or cantilevered support, c) movable tables with legs or pedestal support and stackable tables having folding or detachable legs. In each case the related

seats, chairs or counter stools may also be: a). fixed in place with cantilevered or pedestal support, b). fitted as banquette, bench or booth seating, c). movable with legs or pedestals and d). stackable in columns or collapsible.

Furniture of Dining Area: Dining table, chairs, sideboard and trolley are the basic items of furniture for dining.

A. **Dining Table** has to be relatively spacious for the crockery/cutlery used and the diners. It can be of any shape. It should not be big enough to create difficulty in passing things to one another, or to converse, or small enough not to be able to accommodate crockery/cutlery needed. Legs/base of table should not come in the way. Top should have the same qualities as the kitchen platform. A dining table requires these dimensions like average width for an individual - 65cm and the average height for an individual - 76cm.

B. **Dining Chair** should be light-weight for easy maneuver and of average size to accommodate varying sizes of diners. It should preferably have straight back and no arm-rests as dining is performed sitting erect. It should be designed in a way as to get sliding under the table when not in use, without obstruction legs/base of the table.

Types of tables and seating:

Alternative arrangements include the loose or free-standing tables legged or pedestal types with fixed or interchangeable tops which may also be linked together and fixed tables legged, pedestal or cantilevered types with fixed or adjustable tops. For the loose chairs, legged or pedestal types and fixed chairs. For booth or banquette seating, all fixed or all loose furniture, or combinations to provide flexibility in choice and arrangement.

Counter design: In determining the optimum dimensions for counters and counter stools reference must be made to representative body measurements of the intended users (anthropometric data) and the work related operations involved in preparing and serving food and drink and in using the counters.

The main dimensions are dictated by the: average height and forward reach of staff serving behind the counter, b) counter space needed for displaying,

preparing and serving food, c) for customer eating and drinking space and d) convenient height for customers seated (or standing) at the counter end, Space and provision for comfortable seating and support, access and use the design requirements may be summarized as under:

- Working height for reaching forward less strain - 900 mm (36 inch).

- Working height for reaching forward higher strain - 1080 mm (42 ½ inch).

- Options: two levels- higher front section for service-lower rear section for working intermediate 970 mm (38 inch).

- **Other Design Elements**

▪ **Textures and Patterns:** Surface textures (rough and/or smooth) and patterns (printed surface designs) are often after thoughts when designing a restaurant or other food service facility. Patterns help create a mood. If all surfaces are hard and smooth, regardless of the colors used, the effect will often be cold and uninviting, especially if the area is brightly lit. A restaurant must not only be clean-it must look clean. Textures and patterns can significantly affect visual cleanliness--the impression of cleanliness that the customer expects.

Patterns- A patterned surface can camouflage objects upon it. Thus richly patterned china can detract from the image of the food. Tablecloths and wall and floor coverings, on the other hand, may benefit from a patterned surface. Patterned floor coverings, especially, will hide accidents, stains and spills, but should not replace proper maintenance. For safety, avoid patterned hard and soft floor coverings that appear three-dimensional or when the pattern may conceal steps and other surface irregularities.

Texture of floors- A rough or heavily textured surface such as carpet, regardless of its pattern, will be harder to clean than a smooth surface such as quarry tile, vinyl, wood, or smooth concrete, but it will show soil as much. A rough surface will also appear darker than a smooth one, because of the shades and shadows of the texture. A smooth-surfaced floor may become slick and cause accidents, especially if water or grease are allowed to remain on it. Some non-ceramic tiles, such as rubber or synthetic plastic, may be adversely affected by

grease tracked in from the kitchen, so, when selecting hard surface floor coverings, be particularly careful to select materials that grease and oils will not deteriorate. Carpeting should not have thick padding under it in a restaurant setting. Not only will a thick pad absorb spilled liquids, but walking and moving chairs will be more difficult, for both the diners and the service personnel.

Effects of texture on sound- When considering texture, consider also the inherent sound-deadening and reflective qualities of surfaces. Hard, smooth surfaces reflect sounds; rough and soft ones absorb them. A softer surface will reduce the noise and breakage of dropped dishes and glassware but will make it harder to clean up the breakage. Changing some of the surface textures can alter sound levels. Incidentally, higher noise levels are more acceptable today, diners consider noise an indication of a restaurant's popularity.

- **Color and Light:**

Our senses-taste, touch, smell, sound, and sight affect us in many ways. Not only do they impart a physical sensation, but there is often an accompanying emotional or aesthetic experience. For example, if you touch something hot, you feel not only the physical warmth but also perhaps a sense of comfort-or of discomfort. Of all the senses, sight is the most important, even in a restaurant, where a major goal is for the customer to taste and smell the food, eighty per cent or more of all impressions are acquired through one's eyes. We are greatly affected by the visual appearance of ourselves and others, of our surroundings, and of our food. The old food service saying that "people eat with their eyes" continues to be true. The appearance of food on a plate can be significantly altered by light and color. So can the appearance of the restaurant. Indeed, the light and color in a restaurant can even make one's dinner companion look different. Consequently, it is very important to create a restaurant atmosphere that enhances the color and appearance of both the food and the diners.

Lighting: is very important in a restaurant interior as it should present the restaurant itself, and the patrons to one another, in a favorable way. The light should be dim to reduce the harshness of features, and it should be in orange-

brown tones to show the complexion favorably. So mercury and fluorescent lamps are out.

Another point to remember is that the food served should look delectable. Fortunately, most food items fall in orange-brown category and so look fine under the lights meant for people. As dim light is employed, the bright colors can be used for they would darken; and glossy surfaces can be used as they would subdue under it. Another important factor to remember is creation of a certain mood. Light helps to produce various emotions. A restaurant interior should evoke pleasant, soothing, cool and intimate environment.

Effects of light and color: Without light there can be no color. Humans see color because of the absorption and reflection of light waves. The color that the eye sees is composed of the colored light rays reflected from the surface. Moreover, the color of an object changes in different kinds of light. For example, in a white light (which contains all the colors of the rainbow or spectrum), an apple will look red-all the colors except red are absorbed and only the color red is reflected back into the eye. But if the light does not contain any red rays (such as a green or blue light), then no red rays can be reflected and the apple will appear gray or even black. If all the rays are red, then the apple will appear very light or even white. Strong red or blue lights, often seen in supper clubs and cocktail lounges and in other restaurants during the Christmas season, will cause images to vibrate and become indistinct. If no other light rays are available, the appearance of food may be affected. For example, if a rare steak and a green salad are served in a dining room illuminated with only red neon and candles in dark red holders, the salad greens may appear an unappetizing dark gray or black and the rare steak may look whitish.

Human eyes, minds, and palates are sensitive to any change from accepted color norms--milk is expected to be white, lettuce green, and coffee brown. Studies have been done in which the color of food was changed. For example, in one study steak were colored whitish-gray, celery pink, lettuce blue (the least liked food color, by the way), pea's black, and milk red. The diners served this

meal lost their appetites and some became violently ill. Therefore, always be alert to how light can affect food appearance.

Types of light sources:

Because of these possibly unappetizing effects, a light source that is color-balanced is generally preferred. However, there are certain settings where the color balance can vary somewhat to add interest or warmth to a restaurant's interior space. Here are some examples: For a warm effect, use warm white fluorescent or incandescent light sources, and introduce pinks, reds, peaches, and corals in the tablecloths, wall coverings, and other decorations to provide direct and reflected light that has an abundance of red/orange rays, the color of skin tone. Customer and service personnel appearance will be improved. There are many foods that fall in the red/orange range meats, many fruits, non-green vegetables- and their color will also be enhanced.

The more common cool white fluorescent light sources, which contain an abundance of green and blue light rays, create a cool effect. While the light from cool white fluorescents does not enhance skin tones or foods in the red/ orange range, it does brighten the color of green vegetables, salads, and blue and green furnishings. Interiors illuminated with cool white fluorescent lighting will appear much colder to customers and employees than an interior lighted with warm white fluorescent or incandescent light sources.

Location of light sources: In many supermarkets special light sources are used over different areas, for example, lights with more red rays are used above meat cases, greenish lights are used over lettuces, and specially balanced fluorescent lights are used for enhancing all colors. Often the location of different departments can easily be determined by the color of the light emanating from the ceiling. The same conditions should be considered for lighting above a restaurant's buffet table or salad bar. Down lights (spotlights directed straight down) are frequently used in restaurants, sometimes with unflattering results. When used without additional sidelights, strong shadows are created on diners'

faces, accenting all lines and wrinkles. Reflecting surfaces on walls and light tablecloths will help soften shadows. If Down lights are used without other light sources, the tables will seem like pools of bright light surrounded by dark, shadowy spaces. The strong contrast between the brightly lighted, reflective tables and tableware and the dark spaces beyond can cause eye fatigue.

Amount of light: The amount of light will also affect sight and actions. Extremely bright interiors will cause diners to eat faster (and talk faster and louder), while lower light levels will slow them down (and also cause them to talk softly). Consequently, low light levels are not encountered in fast food outlets nor do we usually find expensive restaurants brightly lit. When incandescent light sources are dimmed by a rheostat, their color will become more yellow, taking on the coloration of candlelight. The colors you choose for the surroundings will also affect the appearance of food and diners. In this case, it is not the abundance of a certain light ray, but contrast. For example, it has been reported that "a lettuce salad on a green plate can be smaller than one on a plate of another color, but not look it."

Effect of color on food appearance: Since restaurants frequently display food in special cases, in buffets, and in salad bars, it is important that food items be enhanced and presented in the best possible setting. Light-colored dishes that hold food are preferred by most people. The effect of cleanliness imparted by white or near white is undoubtedly a factor. Darker service dishes a acceptable, particularly when combined with white or with white tablecloths. Turquoise and blue backgrounds and fixtures will make meats and red foods look brighter. Lavender and brownish dishes detract from food colors. Brown dishes, especially, make food hard to see because many of our foods are brownish (this is the same concept as the green salad plate, but it creates a negative reaction). In a dark restaurant, it may be especially hard to pour coffee into a dark cup without an overflow or a partially filled cup. Dark dishes enhance only light colored foods. Also, dark dishes show water spots more.

Effect of color on restaurant appearance: An interior space painted light, dull blue will appear more spacious than one painted dark, bright red. This is a simple example of how spatial effects can be created by the use of hue (the name of a color), value (the lightness or darkness of a color) and intensity (the brightness or dullness of a color).

Hue- Different colors can affect the apparent size of an object or space. Certain colors seem to advance or come nearer than others. Reds, oranges, and yellows seem to advance while greens, blues, and violets seem to recede. Consequently, if a restaurant or retail food service business interior is painted red it will appear to be smaller than if it were painted blue.

Value- The lightness and darkness of walls, floors, tables, and dishes can also affect how we react to a restaurant space. Light walls will give the illusion of a larger and more airy interior than if the walls are dark. Therefore, if a more spacious atmosphere is desired, use lighter colors in the space, but if you want a more intimate space, paint the walls darker. Adjusting the light levels can often accomplish the same effect. A brightly lit space will appear larger than one in which the lights are dimmed. By contrasting or minimizing the values of objects and backgrounds, certain architectural and furniture details can be emphasized or reduced. For example, if there are structural elements that are necessary but unsightly, such as plumbing pipes, paint them to match the wall and they will virtually disappear. However, if important furniture display pieces exist, let them contrast with their backgrounds for greater importance.

Intensity of color- The intensity of a color also affects visual space. Bright colors will seem to draw objects and surfaces nearer while dull, grayish colors will visually expand the space.

Visual temperature- Restaurant and food should remember that certain colors suggest different temperatures. The reds, oranges, and yellows are called the warm hues. Greens, blues, and violets are the cool hues. Consequently, the visual temperature of an interior, display area, or even a food item can be affected by the surrounding color. Although the greens of lettuce would theoretically be enhanced if surrounded by a bright red background, the

temperature of the red would certainly negate the coolness implied by the lettuce. The actual temperature of interior spaces may not differ, but if one room is basically red or brown and another green or blue, the green/blue room will seem cooler-a consideration when determining heating and air conditioning requirements. In greenhouse dining spaces, for example, to counter the visual warmth of excessive sunlight, consider introducing blues and greens into the decor.

Fashion colors- Although color is very important in a restaurant, the use of "fashion" colors, that is, colors following current clothing trends such as mauve, pale peach, earlier favorites, olive green and gold, should be avoided for major surfaces and equipment. Fashion is fleeting. When purchasing long-lasting (and expensive) items, such as carpeting, wall surfaces, upholstery, and china it is strongly recommended that you choose less temporary fashion colors. Introduce the current color favorites in more expendable items such as flowers, napekins, and other accessories.

- **Music in the Restaurant:** The way in which people speak in public places is often a reflection of how comfortable they feel and how at ease they are with their surroundings. If customers are speaking in hushed tones, it's an indication that they don't feel fully at ease. It may be that the music level in your restaurant is too low. Some people will lower their voice if they don't feel comfortable with the level of acoustic privacy in a room. If the level is too low, they may feel inhibited at the thought of other customers being able to listen in on their conversations, and therefore speak in hushed tones. Playing the music a little louder will provide them with a greater sense of acoustic privacy and should encourage them to talk normally.

The knack is to find the level of music that provides acoustic privacy without forcing clients to raise their voices too much. Try gradually raising the level of music and note the response. If customers start talking at a normal volume, then you've found the appropriate level. It's also possible that the style of music might also be influencing their behavior. The light classical music may be creating too

much of a "concert hall" atmosphere. This might encourage customers to be quiet and therefore reluctant to talk.

Second, you should consider the volume and type of music being played. These two factors affect guests' behavior. You could also try playing no music at all and see if this changes the ambience for the better. A different style of music such as "dinner jazz" might create a more relaxed and convivial ambience. It would be worthwhile trying out some different styles, listening to the response and getting feedback from customers on whether they prefer the new music style. (www.hepworth-acoustics.co.uk, February, 2009).

1.5. Factors Affecting Restaurant Business

Restaurants are generally seen as good business ventures because people are always looking for food. There are different types of restaurants decision regarding what type of restaurant or what style to put up is based on different factors. The decision regarding the general concept of a restaurant business will be dependent on different major factors such as:

- **Location:** The style of the restaurant will be dependent on the location of the restaurant. For example, if someone is thinking about putting up a Chinese-style restaurant in a place where this type of restaurant abounds, to pull some details about the restaurant to be able to have a competitive advantage against the other Chinese restaurants in the area. Perhaps he would stick with the general concept of having a Chinese restaurant because the place is popular for this type of food but he might want to add different types of cuisine as well, perhaps go into fusion cooking.

- **Target Market:** The target market is very important in determining what style of restaurant to put up. A busy place where class B society thrives maybe an optimum location to put up a midscale fast food restaurant. Different restaurants cater to different types of people and no one restaurant aims at capturing the whole of the market because it would just end up in confusion.

- **Availability of Materials:** If a person is thinking of putting up a restaurant, he might want to look closely at the availability of the materials in the area. For

example, a seafood restaurant will depend greatly on the availability of fresh ingredients and seafood in the local market. If not, the owner will have to look for other alternatives which can cost him additional money.

- **Availability of good cooks:** There are more than enough restaurants in many areas today. The only thing that separates the good ones from the normal ones is based on the type of cooks. The style of the restaurant should match the skills of the hired chef. There are good chefs who can easily adjust to styles which they aren't really accommodated with but these chefs are very hard to find and perhaps, they will ask for a very hefty salary.

- **Personal Preference:** Every business is built upon vision and the personal preference of the owner which ultimately determine the style of restaurant that he will start. There are ways to beat the normal odds which go against the success of new restaurants. (http://ezinearticles.com/?Types-of-Restaurant&id=261692, February, 2009).

1.6. The Consumer criteria for selecting a restaurant

When it comes to eating out, these days, there is so much choice that it can be hard to know where to begin. The problem is not so much struggling to find a great restaurant, but rather trying to narrow the choice. There is something for everyone in a restaurant from light lunches or cream teas or fine cuisine for that really special occasion for the consumer. The consumers should consider the under listed criteria to select a restaurant for designing.

1. Menu: Look out for somewhere with a wide variety of beautifully prepared dishes that will tempt the consumer, and make them come back again.

2. Service: Staff that is warm and welcoming will make all the difference to the whole experience. Look out for those extra little touches that make the consumer feel that the staff is not only aware of their needs but willing to put themselves out for them.

3. Location: Where the restaurant is located may be just a matter of convenience to the consumer, but perhaps it is something more - from a modern

setting in the heart of the city to a place of tranquility with beautiful views - the consumer has the choice.

4. Ambience: The occasion the consumer is celebrating will determine what kind of atmosphere they are wanting. These days the consumer can get a glimpse inside a restaurant via the Internet, making it possible to choose just the right setting to suit the occasion.

5. Price: Most of us would prefer not to have to think about the price. Like it or not, it is one of the main factors that affect the consumer as they make their choice. The wide variety of restaurants in English cities, towns and villages, ensures that there is something for those on a tighter budget as well as the opportunity to splash out on something really special.

Section II

Theme Restaurants- Abroad and In India

Theme restaurants have an instantly recognizable, easily articulate concept that can be summed up in a few words at most, an almost identical exaggeration of an idea. These restaurants often depend on tourist business, since the theme soon becomes stale to locals, and the focus is not necessarily placed on good food and service.

The father of the theme restaurant, credited as being the pioneer of the genre, was David Tallichet, a Texan who served as a bomber pilot in World War II. In 1960s, he decorated restaurants as Polynesian islands, New England fishing villages and French farm houses. His Proud Bird Restaurant at the Los Angeles International Airport had headphones at each table so that diners could listen to control-tower chatter. Almost all of his restaurants were in Southern California. His company, Specialty Restaurants, grew to revenues of $185 million at its peak in 1980. (http://www.thinklocal.com/Articles/PopularTypesofRestaurants.html).

The literature reviewed has highlighted some of the well renowned theme restaurants prevalent in different parts of the world. The highlighting characteristics of each of them alone with their name and location are presented as follows.

A. Abroad:

1. Name of the Restaurant: "Medieval Times Restaurant Theater"
   Location: California, America.
   Style used: "Medieval Theme"
   This restaurant on the Medieval Times dinner theater is part of a chain restaurants. The structure of the restaurant is like a "castle". The historical time period and Medieval Times Dinner & Tournament stages tournaments in the old original style used in the High Middle Ages. The original Medieval Times Restaurant was opened in Spain, and was a huge success. Later it was imported

to America in December 1983 at Florida. Since then, there existed the chain of such theaters in eight additional locations primarily in suburban areas of North America. The horses featured in the combat shows are raised and trained at the restaurant's own Chapel Creek Ranch in Sanger, Texas.

The visitor customers pay for the dinner and for the show on a single ticket. The venue is at a "castle". Each castle has a seating capacity of 1,000 to 1,500 consumers. The consumers sit around the tables encircling a large indoor arena. The knights engage in sword fighting and individual and group skill games. The restaurant is divided into six sections, each assigned a different color, and the audience consumers are encouraged to cheer for knights who wear the same color.

The dinner is served in courses, the audience has to eat with their hands as prevalent in "medieval times" (historically, knives and spoons were customary; forks and knives are available at the show for those who desire). There is no menu to choose from. A typical meal served in the restaurant consists of soup, garlic bread, bone chicken, a potato, a rib, varied pastries, Pepsi, iced tea, beer and/or coffee. A vegetarian dish is served to the consumers who make request for it. The dinner and show together is designed to last for two hours.

2. Name of the Restaurant: "The Jekyll & Hyde Club"

Location: Manhattan, New York.

Style used: "Spooky horror" with an emphasis on "English Gothic theme."

The Jekyll & Hyde Club is a themed restaurant owned by Eerie World Entertainment in New York City, Manhattan. It derives its name and theme from Scottish author Robert Louis Stevenson's 1886 Victorian gothic novel titled "The Strange case of Dr. Jekyll and Mr. Hyde". The restaurant's theme is spooky horror, with detailed decorations, set pieces, and actors who roam the restaurant and entertain consumers.

Illustration 9 : View of the restaurent "The Jekyll & Hyde Club" with "Spooky horror" theme, New York.

All the characters belonging to horror movie with their presence scare and thrill the consumers. In addition to the live characters, there are a number of audio-animatronics props, sounds, and special effects, which contribute to the overall atmosphere of the club. The animatronics creatures visit from the "spirit world" to clever respond and thrill the consumers. The whole theme makes the consumer thrilled, scared and screamed at the same time.

3. Name of the Restaurant: "Bubba Gump Shrimp Company"

Location: Bubba Gump Shrimp Co., Times Square, New York.

Style used: The movie "Forrest Gump" theme.

The Bubba Gump Shrimp Co. Restaurant and Market is a chain of seafood restaurants inspired by the 1994 film Forrest Gump. Launched in 1996 by Viacom Consumer Products and the Rusty Pelican Company, Bubba Gump Shrimp Co. became the first theme restaurant inspired by a film. Till 2007, it had

28 locations in United States, Mexico, and Eastern countries of Asia. The first one was opened up in Monterey, CA.

Illustration 10 : View of "The Bubba Gump Shrimp Company" restaurant based on the movie "Forrest Gump" theme, New York.

The menu consists mostly of shrimp dishes, along with other seafood, as well as Southern and Cajun cuisine. A variety of sea foods are served in this restaurant. The restaurant is also famous for its unique page system consisting of two license plates on the tables marked "Run Forrest Run" from Jenny's famous quote and "Stop Forrest Stop" based on the signs used to help Forrest when he played football at the University of Alabama. The red "Stop Forrest Stop" sign is used to signal that a table needs service and the blue "Run Forrest Run" means that all is well. Bubba Gump's is also known for its gift shop full of all sorts of Forrest Gump memorabilia. The whole interior is based on the film's moments. Overjoyed with the whole experience, the consumers feel happy every moment passed in there.

4. Name of the Restaurant: "Rainforest Cafe"

Location: Houston, Texas.

Style used: "Cartoonish Rainforest Theme"

Rainforest Cafe is a themed restaurant chain owned by Landry's Restaurants, Inc. of Houston, Texas. The restaurant is decorated to depict some features of a generic rainforest including plant growth, mist, waterfalls, robotic animals and insects. Large marine aquariums are the part of the restaurants.

Illustration 11 : Name plate of the "Rainforest Café"

Automated water sprinklers, with specific patterns are utilized to depict the rain to the consumers. In harmony to this synchronized lights are also featured in the restaurant. A simulated thunderstorm occurs in every thirty minutes. It not only simulates rain, but also lightning and thunder by flashing lights and thunder effects played through high-powered subwoofers.

Illustration 12 : The Dining area of the "Rainforest Café" with "cartoonish Rainforest theme", Texas.

The consumers can hear all the robotic animals panic in the forest. The restaurant is partitioned into several rooms by means of rain curtains, which fall into basins running along the top of partition walls and booths. The flow rate of these rain curtains intensifies during the simulated thunderstorms. The restaurant presents a perfect rain forest storm for their consumers to enjoy.

5. Name of the Restaurant: "Colonial Tramcar"

Location: Melbourne, Australia.

Style used: "Colonial Theme"

The Colonial Tramcar Mobile Restaurant operates from a converted fleet of three vintage trams in Melbourne, Victoria and Australia. The Colonial Tramcar Restaurant Company limited was formed in 1981 to operate restaurant trams, with 1927 W2 class tram number 442 was acquired for conversion after 55 years of service. Work is done at the Preston Workshops, to drop the centre floor rise to give a level floor throughout. It had single entry door provided on one side of the tram. Two areas are provided on either side of a central kitchen and washroom, one saloon seating accommodate 12 consumers while the other side

accommodate 24 consumers. The whole interior design reflects colonial environment.

Illustration 13   Illustration 14

Illustration 13, 14 : Outer and Inside View of the Colonial Tramcar Restaurant, with "Colonial Theme", Austrilia.

The restaurant services started in August 1983 with the single tram. The legal permission was sought to serve alcohol on a mobile restaurant. The driver and conductor were provided by the Metropolitan Transit Authority while the onboard staffs are the employees of Colonial Tramcar Restaurant. The consumers in the restaurant feel as if they are in another era.

6. Name of the Restaurant: Café Jungles
   Location: Barbados.
   Style used: "Tree-house"
   Simila Café Jungles Tree House is one of Barbados most authentic theme based restaurant. The theme is very well reflected in the attention grabbing decor, menu and entertainment.

Illustration 15 : Patry photograph at "Café Jungles" Restaurant, with "Tree-house" as a theme, Barbados.

The chef takes the consumers on a wildly luxurious adventure filled with jungle delicacies. The food dish includes seafood, tender steaks, pork tenderloins, sizzling fajitas and three cheese pasta dishes. The consumers can choose to dine on romantic decks with panoramic views of the Gap arena as well as sit inside their lounges and enjoy music. The "Café Jungle Tree House" is located in the lively St. Lawrence Gap area. It offers a dynamic entertainment package featuring live music, tribal dancers, and exciting DJ's as well.

7. Name of the Restaurant: "Cafe Paradiso"
    Location: 199 Banks, ON K2P1W7, Ottawa, Canada.
    Style used: "An intriguing mix of the luxury"
    The "Cafe Paradiso" is a part of New World Bistro, part Jazz lounge, part Martini bar, and part Comfy eatery. All of these parts combined in the restaurant to make a unique dining experience for the consumers. The "Café Paradiso" is a charming reproduction of textures, colors, and mirrors. It is stylish but not overdone, and modern without being stark. The restaurant's art-deco interior is

highlighted by large windows that are left open during warmer weather to create a patio feel to the consumers.

Illustration 16 : View of the dinning area at "Cafe Paradiso", (Theme

used - An intriguing mix of the luxury, Canada.).

The element of fusion in Café Paradiso's interior design was echoed by its cuisine. The menu brings together Asian, Mediterranean and vegetarian dishes. All the food was being presented in a creative and attractive manner to the consumers. Café Paradiso were pleased to provide an extensive wine list and a selection of desserts to complement the meal. The consumers who like have music with their meals, the restaurant also had venue for jazz performances. They feature a Jazz Jam Session, different jazz artist's plays and a DJ takes over after until closing time.

8. Name of the Restaurant: "The Hoxton Grille"
    Location: London.
    Style used: "Urban lodge and the Grille experience blended together"

The concept behind the restaurant of the above theme is an idea to merge a busy "Brasserie" and "Informal Bistro" into the recognized comfort of a classic Grille room. For this purpose the designer has provided a "Banquette and Booth seating", and incorporated the long bar with the open kitchen. The trips made by

the designer to Paris and New York, determined the operational and design features of the restaurant needed to achieve the brand experience. The idea was to create the comfort of a classic hotel grille room.

The graphics and brand reflected the designer's concept "The overall theme of the hotel is "Urban lodge and the Grille experience blended directly into an Urban room". To express this situation the designer selected materials like rough welded zinc bar, simple mirrors were used in the restaurant, hanging glass lights, fair faced brick work, industrial open ceilings, exposed duct work and air conditioning, black ash and dark timber furniture with mustard and tan leather seats.

The renaissance furniture was selected to express the surrounding area. The leather clad Louis XIV chairs, the buffalo chair designed by Matthew Hilton and the chair designed by Konstantin Grcic to express the contemporary character. The designer worked with an artist named Ben Allen, to produce commissioned pieces and a gallery space, bringing the urban art of the area to the interior. The customized lights were used in the restaurant. Studio 48, a designing firm developed the concept, the name, and the interiors of the restaurant.

9. Name of the Restaurant: "Nescafe (Millennium Cafe)"

   Location: Gulberg, Pakistan.

   Style used: "Devil's Inn" theme.

   The exterior of the restaurant depicts the face of a devil. The entrance door is adorned with horns. The huge entrance door is made with a buff stainless steel. The right side of the entrance has a terrazzo ramp used as a divider to separate out the sitting area with that of a reception. The ramp used as a partition of sitting area gives the look of a bridge. On the right side next to the entrance is a large sitting area. On both sides of the door there are two rose windows. The wall is textured in bright and soft orange color. On the right hand column, two bull faces hung that depicts the evil. The total numbers of tables in the restaurant are not more than 8, with one large sitting area.

   The first thing that catches the eye of consumers, when the door opened, is the front wall with perforations that serves as windows in strong shapes. The wall

treatment of salad bar is in red color, with cement taping in brick shape. There is a bar at the end of the restaurant. The chairs hang upside down from the ceiling to the reception table of the restaurant. The ceiling gives a different and an interesting look. Some irregular spray painted circles in three layers are also used in. The ceiling also has crushed Pepsi cans attached to it as a decor, with a minimum but right amount of light. The materials used in the restaurant are very rough and raw but they create a soft and to some extent lifeless feeling in the restaurant.

10. Name of the Restaurant: "Village"

    Location: M. M. Alam road, Gulberg. Lahore, Pakistan.

    Style used: "A typical Village environment"

    The exterior is a total hit, the food; the interior is related to theme of the restaurant. When the consumer enters the restaurant they see the clay textured wall reminding them of a village. The furniture use in the reception area, everything is related to the village. The waiters are dressed in dhoti, and kurtas, a village dressing style. The bar-be-queue is a break. The tandoor is typical village styled. The small posters are used for the partitions in the restaurant. Old and dull furniture and mud floorings are used. The entire interior reminds the consumers of a village surrounding. The exterior is very well taken care to relate to the theme.

11. Name of the Restaurant: "Cafe Zouk"

    Location: Lahore, Pakistan.

    Style used: "Contemporary Ambience"

    Establish and design a new upscale restaurant with highly contemporary ambience. To introduce the concept of theme restaurants, transform the concept of dinning and give the word "New Dinning'', a real New meaning. For the design project new contemporary materials were used in a contemporary manner such as cast aluminum, chiseled and colored terrazzo with material inlay, perforated metal, And cable lighting. Everything in the restaurant was custom designed and

custom fabricated. From the cutlery and crockery to the tables, chairs and booths to the lamps, hanging above tables are all custom designed. Tapered and vertically curved walls give the contemporary character to the restaurant. The decor of the restaurant is sophisticated and sober yet the same time quite hip and loud. The overall color scheme leaves a very deep and welcoming impact on the consumers. The colors r used very aesthetically. The consumer while entering the restaurant feels instantly part of the restaurant.

12. Name of the Restaurant: "Caru' Cu Bere"

Location: Stavropoulos Street, Bucharest, Romania.

Style used: "Old colonial theme restored restaurant"

It is an old restaurant. The restaurant reflects an "Old Colonial" theme. The interior of the restaurant is trapping tourists with elegant facade and lavish interior since 1879. The Romanian restaurant stands alone with its balconies, chandeliers, stands glass, frescoes, skirted waitresses and traditional music.

This is the place to learn interesting facts about the "savory" past. Caru' cu Bere, a true living legend and one of the oldest beerhouse in Bucharest. The restaurant is a traditional place, where each object has its own story.

Illustration 17 : View of the dinning area of "Caru' Cu Bere" Restaurant"Old colonial theme, Romania.

This is one of the few places in Bucharest where nothing has changed. The architecture reminds the old historic beer house. The mural paintings, the stained glasses and the carved cross-beams are distinctive elements of the beerhouse.

Illustration 18 : A close view of inside of "Caru' Cu Bere" restaurant with old colonial theme

The consumer when enter in the restaurant get a feeling as if they had entered in an old golden era. It still feels like little Paris to the consumers.

B. In India:

1) Name of the Restaurant: "Chor Bizarre"
Location: Hotel Broadway, 4/15-A Asaf Ali Road, New Delhi – 110 002.
Style used: "Chor Bazzar"

The restaurant with the above theme serves the finest Indian cuisines. The food is served on a stolen single king sized royal bed accommodating four people at a time. The varieties of salads are displayed for serving in a Vintage Ford of 1936 model. The dessert in the restaurant is served on a sawing machine. The restaurant does not have any identical pieces of furniture to be arranged in a

group for serving the meals to the consumers. The other items included an old Indian style dagger, old paintings, lamp stands and other items. At a time the restaurant can accommodate 40 consumers.

2) Name of the Restaurant: "Samarkand"

Location: Bangalore.

Style used: "Afghanistan theme"

The tourists are bound to discover a few hidden gems in unexpected places in the most mystical and magical circumstances. One such foodie destination is the 'Samarkand", a theme based north-west frontier restaurant. It is launched by the BJN group of hotels of the Museum Inn fame. The restaurant, a first of its kind in the city, has sought to recreate the rustic ambience of Samarkand, a place known for legendary personalities, culture and lavish delicacies.

According to Prakash B Nichani, managing director, Museum Inn.(2008) :

> "The crowd in Bangalore is always open to change and very experimental, when it comes to trying out new cuisines. The ambience in the restaurant has been created keeping in mind the rough arid terrain of Afghanistan. The response has been terrific and we intend to launch more such restaurants in the near future."

Exquisitely designed by Shiraj, a renowned architect, Samarkand features 4 different divisions, which can accommodate around 140 people at any given time. The interior of the restaurant incorporates a unique combination of subtle elegance and sumptuous luxury deeply influenced by the northwest frontier provinces. The dim lit surroundings, rough stony floorings and walls, aesthetically designed low-seating tables and wooden chairs suitable insights in to the glory of the Afghan era. To add to the ethnicity of the restaurant, a portion of the roof is tastefully adorned with decorative shiny objects giving it a sparkling blue sky look and making it an ideal place to sit, relax and unwind after a hard day's work. This apart, the glory of Afghan is well depicted on the rugged walls through classy paintings, ethnic paraphernalia used by men.

Illustration 19 : View of the dining area of "Samarkand" Restaurant with "Afghanistan theme", Bangalore.

Further, accentuating the finesse of interiors is the flame like torches mounted on the walls giving it rather a romantic look. Being a theme based restaurant, the Samarkand offers a wide variety of rare Afghani and Peshawari delicacies. This is further complemented by exotic tandoors, kebabs and other drinks from the Central Asian regions.

3) Name of the Restaurant: Serengeti

Location: Ohri's, Level 3 the Total Mall,

Madivala, Koramangala, Bangalore.

Style used: "Rainforest"

Serengeti is a theme-based restaurant inspired by a "rainforest". It houses a jungle with beautiful trees, flowers and rainforest animals. The jungle environment to another world with its rustic surroundings. The moment the consumer enters in the restaurant place, you feel you are in a jungle amidst some waterfall and hear the chirping of birds and other animals. Walk thru inside and you would find the waiters all dressed in the Shikari Style.

Illustration 20 : Serengeti Restaurant with Rainforest Theme, Bangalore.

They could notice some kinda cave in some corners where the tables were placed and the food was served. For a jungle experience, Serengeti is a must visit The Lucknowi and Peshawari cuisine with mouthwatering dishes.

Illustration 21 : Celing of the Serengeti restaurant with Rainforest theme, Bangalore.

The enjoy their leisurely meal with the authentic Lucknowi Gilawat Kebab or legendary Nihari, They will enjoy the sounds of the gentle rain or a far off tropical storm. Vegetarians can eat the Hara Tava Kebab, Tiranga Paneer Tikka, Amritsari Tandoori Broccoli. Enjoy finger licking entrees like Murgh Handi Masala, Lahori masala paneer, Channa pindi and Ohris signature dal - Dal Serengeti. The consumer will find authentic Indian bread like Sheermal and Taftaan just like the Lucknowis make it.

4) Name of the Restaurant: "Road Trip"

   Location: Indiranagar area, Bangalore.

   Style used: "Motorcycle" theme

   "Road Trip is a 50+ seated restaurant located in Bangalore's up market Indiranagar area. Road Trip is a first of its kind concept restaurant that features motorcycles as a theme. Pictures of bickers are put on walls. Table created as roads for bikes to drive on them. Silver color is the main shade of the restaurant.

Illustration 22 : Table design of Road Trip restaurant with "Motorcycle theme", Bangalore.

Road Trip started operations in July of 2003. It had become a place to go. Eating for bike Road Trip boasts an eclectic menu comprising Italian and Continental cuisine. Road Trip is stylish, elegant look interior.

5) Name of the Restaurant: "Rajwadu / Madhurya"

Location: Ahemadabad.

Style used: "Traditional ancient Guajarati Village" theme.

"Rajwadu", a theme based restaurant spread over 12,000 sq. yards represents ancient culture and lifestyle of villages in India. It Began in August 1998, when Mr. Paresh Patel, Mr. Rajesh patel and Mr. Manish Patel together planted a promising idea. They wanted to provide the city people the taste of their very own culture. "RAJWADU", thus came into existence.

The name itself echoes of royalty and tradition. The restaurant had a tranquil environment. The Rajwadi Khatla (Sofa) and Traditional Gujarati & Rajasthani food right under the open sky. Rajwadu provides authentic food to the costermers. Madhurya is a part Rajwadu's ethic restaurant famous for the well-catered Gujarati & Rajasthani food. Madhurya offers food to the costermers in traditional Indian way by using highly organic and hygienic rituals of cooking.

The staff at Madhurya had mostly of people from neighboring villages. For dinner, the staff guides the consumer to the waiting area where they serves the consumers variety of juice and starters. The staff informed the consumers when their table will be ready. The consumers were seated at their table right away during lunch. The food was served in a kansa thali. The meal starts with a choice of Indian breads and ends with rice. Servings were unlimited. The restaurant brings alive the traditional Indian and Gujarati culture and the need to preserve the same for future generations.

They welcome the consumers with warmth and traditional manners. The client walks on the lush green surrounds along lantern lit pathways. The courtyard had a temple with four idols. The ambience, the decor, the surrounds, the cuisine, the environment regale both the mind soul and leaves a lasting impression. The consumers wonder by themselves in the village restaurant they take a glimpse of

the lives and times of yesteryears. The restaurant owners had organised a puppet show, a traditional Gujarati and Rajasthani dance through rendering of bhajans and gavais. So the consumer were given a total body, mind and soul experience their.

6) Name of the Restaurant: "Baujee Ka Dhaba",

Location: The Metropolitan MGF Mall, M G Road, Gurgaon- 122002.

Style used: "Punjabi and Sindhi folk" theme

Baujee ka Dhaba is based on Punjabi and Sindhi folk themes. The walls are mud-textured and adorned with folk paintings, Murals and other rural and folk artifacts. The lower level is painted, with tree trunks to step on. And with attendants dressed in traditional attire, the whole atmosphere is very carefully created. The food served to the consumers is delicious. The Murgh Makhani, Saag Ghost Salan and Heeng Zeera Wali Matar are specialty of the restaurant.

7) Name of the Restaurant: "Village - The Soul of India"

Location: 1st Floor, Raghuleela Mall, Behind Poisar Depot,

Kandivali west, Bombay.

Style used: "Traditional Village"

A rural village comes alive in Mumbai with minute details found only in rural India. The consumer had the options of dining on a truck back or in rickshaw. They could eat meals in the traditional low sitting diwans or have feast on the dhaba styles benches. "Village", the soul of India theme was promoted by Kambala Hospitality Private Limited (KHPL). Village promotes the lesser known heritage of our cultural treasures and make it one of the most unique restaurant.

Illustration 23: View of the waiting area of "Village - The Soul of India" with "Traditional Village theme", Bombay.

The mud plastered walls of the restaurant reflects the characteristics of rural finery. The consumers enjoy the food with a colorful "Rajasthan folk troupe" or "a garba", or "a vibrant Bhangra" or a traditional "lavani". The restaurant provides cuisines of India ranging from Kashmir to Kanyakumari made by traditional chefs. The consumers can order refreshing sugarcane juices to lassie, chaats to Amritsari kulchas, dosas to appams, chole bathure to hyderabadi biryanis, kulfis etc.

Illustration 24 : Salad counter of Traditional Village theme, Bombay.

The menu changes with rotation showcasing all the traditional cuisines of India. The consumer can join garba and dance with a colourful Rajasthani folk troupes. The Detailed interiors representing village theme gives the feel as if the consumer has entered into a mystical land.

The lavish verandah is reminiscent of a "Thakur's haveli" with a "Munimji". The elements like the two "trucks" and "auto rickshaws" were imaginatively converted into dining tables. The consumers can choose between a traditional chair and a princely diwan to sit for dinning. There are no prior table reservations or appointments.The consumers enjoy the rajasthan singers, dance troupes, kutchi ghodis and bhangra performances while eating in the restaurant.

Illustration 25 : View of the dinning area of Traditional Village Restaurant, Bombay.

The consumers can join the sangeet mandali after the meals. The village restaurant is truly a mirror image of the village.

Illustration 26 : The counter design of the Traditional village Restaurant, Bombay.

The consumer can join in the sangeet mandali after the meals. The village restaurant is truly a mirror image of the village. There are no prior table reservations or appointments.

Conclusion

The empirical data on the theme restaurant highlighted that there existed theme restaurants in India as well as outside India too. In India the trend of theme restaurant still in infancy stage prominent since the last decade only. Where as outside India their existence was marked since 1950's, almost six decades earlier than India. There was mixture of theme found in the restaurant designed outside India from horror to devil, cartoonish to film characters, village to contemporary, colonial themes and nature loving themes. The themes found in the restaurant of India were different from the restaurants located outside India. In Indian restaurant folk themes of different communities and traditions were more prevalent. The "motorcycle theme" and "chor bazzar theme", one of its kinds was not found in the restaurant situated outside India. The "Colonial theme reflecting the British era of Kolkata" proposed by the designer in the present design project was unique and first of its own kind in vadodara. The designer did not come across the similar theme in any of the restaurant of India, which inspired her to undertake the present design project

Methodology

CHAPTER III

METHODOLOGY

One of the main focus of the present design project was to gain an insight about the interiors of the restaurant. Another, focus of the study was to design a restaurant with a colonial theme reflecting the British Era of Kolkata in Vadodara city.

The present chapter contains information on the various methodological aspects adopted to carry out the project. In order to fulfill the set objectives, the work was carried out in two phases. Section included the information sought by the client regarding his specific needs and preferences if any to be for designing the present theme project. It also involved the development of the design based on the information collected from the interiors of the famous historical colonial monuments of British Era of Kolkata city.

PHASE I : RESEARCH COMPONENTS

The methodological procedure adopted to carry out the research work has been described under the following heads:

1) Research design

2) Operational definition

3) Tool for Data collection

4) Analysis of Data

1. **Research Design**

   The present research is descriptive in nature because it describes the different features of the existing interiors of the selected colonial monuments of British era of Kolkata. The case study method was utilized to collect the needed information.

2. **Operational Definitions**

   Certain terms in the project are operationally defined so as to make their meaning clear. They are:

   2.1.   **Restaurant** for the present study is operationally defined as the commercial establishment where meals are served.

   2.2.   "**The Colonial theme reflecting the British Era of Kolkata**" was based on the interior features of the selected colonial monuments of British era of Kolkata.

3. **Tool for Data Collection**

   In the light of the objectives framed for the present design project, the primary data was collected by the observation method.

4. **Analysis of Data**

   The qualitative data gathered from the primary and secondary sources were meaningfully organized. The data were then utilized for developing the colonial theme restaurant based on British era of Kolkata.

PHASE 2 : DESIGN DEVELOPMENT

The study covers the methodological procedures adopted for the design development of the selected restaurant based on British colonial theme of Kolkata in Vadodara city. The design procedures proceeded in the following manner:

Site Selection

Client's Profile

Design development of the Selected site

Cost estimation of the proposed design project

1)   Site Selection

In search of the site for designing a theme restaurant based on British colonial monuments of Kolkata, the researcher visited number of hotels and restaurants in Vadodara. During the search process, when the researcher contacted the manager of the hotel "Revival Lord's Inn", the management showed their willingness and agreed upon to convert one of their restaurants named "Trident" into a theme restaurant. The continued meetings with the management and the presentation made by the researcher on colonial theme of British era of Kolkata finally got approved by them.

The restaurant already housed one more theme restaurant named, "Kala Patthar" which emphasizes the outdoor beach location. The best part of the restaurant was that its reception area had similar features with that of colonial theme as suggested by the designer. The management was fascinated with the idea of British colonial theme restaurant with a vision that this would be a unique theme for Vadodara city that would fetch monetary returns to them.   The restaurant is located on the University road, next to Sayaji gardens, near Kala Ghoda circle.

2) Client's Profile

Client's profile was used as a tool in executing the design project at phase II level. The objectives of the tool were to gather the basic requirements needed in the restaurants regarding the desired budget, the groupings, the needed seating capacity, the circulation in the restaurant and any specific preference or requirement of the client if any.

3) Design development in the selected restaurant

The general "restaurant designing aspects" along with the information gathered through the case studies on the interior features of the selected British colonial monument of Kolkata was used in designing the restaurant named "Trident" in Revival Lords Inn. The care was taken to create an ambience matching with the colonial theme by incorporating changes in the entrance, walls, floor, ceiling,

furnitures, furnishings, accessories and lightings of the restaurant. The proposed project included the following schedule of two dimensional drawings made manually and also with the support of "AUTO CAD" version 2005-06.The three dimensional drawings were created from new software called "Autodesk Inventor" version 2009. The architectural scale in default is used for the proposed drawings.

Table 1: Schedule of Proposed drawings for the theme restaurant

No.	Drawings titles:	No. of Drawing
1.	Proposed Entrance Door Design	01
2.	Floor Plan of the Existing Restaurant	01
3.	Proposed Floor Plan of the Restaurant Option-1	01
4.	Proposed Floor Plan of the Restaurant Option-2	01
5.	Existing Ceiling and Lighting Plan of the Restaurant	01
6.	Proposed False Ceiling Plan of the Restaurant Option-1	01
7.	Proposed False Ceiling Plan of the Restaurant Option-2	01
8.	Front Elevation of the Proposed wall with wall mounted lights Option-1	01
9.	Front Elevation of the Proposed wall with wall mounted lights Option-2	01
10.	Proposed Lighting and Wring Plan of the approved False Ceiling	01
11.	Proposed Design of wall mounted lighting Fixture, Option-1 and 2	01
12.	Existing Seating Arrangement of the Restaurant without Flooring Details	01
13.	Proposed Seating Arrangement of the Restaurant without Flooring Details Design option-1	01
14.	Proposed Seating Arrangement of the Restaurant without Flooring Details Design option-2	01
15.	Proposed Design of Chair 1	01
16.	Isometric View of the Chair 1	01

17.	Proposed Design of Chair 2	01
18.	Isometric View of the Chair 2	01
19.	Proposed Design of Dining Table 1 (6 seater)	01
20.	Isometric View of the Dining Table 1	01
21.	Proposed Design of Dining Table 2 (4seater)	01
22.	Isometric View of the Dining Table 2	01
23.	Proposed Design of Dining Table 3 (6 seater)	01
24.	Isometric View of the Dining Table 3	01
25.	Proposed Design of Dining Table 4 (2 seater)	01
26.	Isometric View of the Dining Table 4	01
27.	3D Views of Proposed Chair 1 and 2	02
28.	3D Views of Proposed Dining Table 1, 2, 3 and 4	04
29.	3D Views of Grouping of 4 Sheraton Style Table and Chippendale Style Chair	02
30.	3D Views of Grouping of 6 Sheraton Style Table and Chippendale Style Chair	02
31.	3D Views of Grouping of 2 Sheraton Style Table and Chippendale Style Chair	01
32.	Front Wall Elevation of the Seating Arrangement of Eastern wall	01
33.	3D View of Wall Mounted Lighting Fixture	01
34.	3D View of the Proposed Theme Based restaurant (Wire - Frame)	01
35.	3D View of the Proposed Theme Based restaurant	04
	Total Number Of Drawings	**44**

4) Cost estimation of the proposed design project

In the successful implementation of any interior design project, the finance plays a vital role. The cost estimation was arrived at by calculating the cost of each item along with the material used and the labor cost involved. These items were related to the walls (Paint, POP work, stone work), floor (Marble and Granite used with the polish), ceiling (False ceiling, lighting fixtures and light wiring), furniture (Dining table and Chair), furnishings (Napkins, curtains with its accessories), accessories (Framed painting, Grand Father Clock, Statue, Marble pot) and lightings (Wall mounted fixtures and lightings) proposed in the present design project.

Findings

And

Discussion

FINDINGS AND DISCUSSION

One of the important chapter in any research is the 'findings and discussion' chapter. It is so because it highlights the outcome on the results of the research undertaken with relevant discussions. Moreover the detailed presentation of the empirical data makes the understanding more scientific and specific. An effort has been made by the investigator in the chapter to present the findings of the design project under the four broad sections in compliance with the set objectives.

SECTION 1: Design Development of the theme restaurant reflecting British Era of Kolkata.

SECTION 2: Cost Estimation of the proposed design project

Section I

Design Development

Design development of the present theme project mainly focuses the detailing of the designs incorporated in the selected site. The designing of the restaurant was based on the client's needs and requirements and the specific theme related interior features as well as the principles of restaurant designing. An effort has been made by the designer to propose a unique theme based design to the client that would boost commercial gains for him. The theme reflecting the British Era of Kolkata was proposed and was selected by the client to be applied in one of his existing restaurant.

Design Concept

The Design concept of present project was to create an ambience and environment in the selected restaurant that would reflect colonial theme reflecting the British Era of Kolkata. In order to make the theme project valuable, planning of the interior was done in a manner that has incorporated the similar designs, materials, objects, colors and style that were used in colonial monument of Kolkata during the British Era. Moreover, care has also been taken to take into consideration the designing principles of the restaurant including circulation, arrangement, lighting and many alike. The designing details about the specific areas and the interior features in the restaurant are discussed in detail here with.

1. The Entrance

Existing The entrance of the restaurant was just as ordinary one with a door of 7'x 3'-10" on the north east of the restaurant. (Illustration 27).

Proposed The door size of the restaurant is proposed to be of 10' x 7' with a purpose of giving it a grandeur appearance as found in all colonial

Illustration 27 : Existing entrance of the Restaurant

Illustration 28 : Existing buffet table on the north west corner of the Restaurant
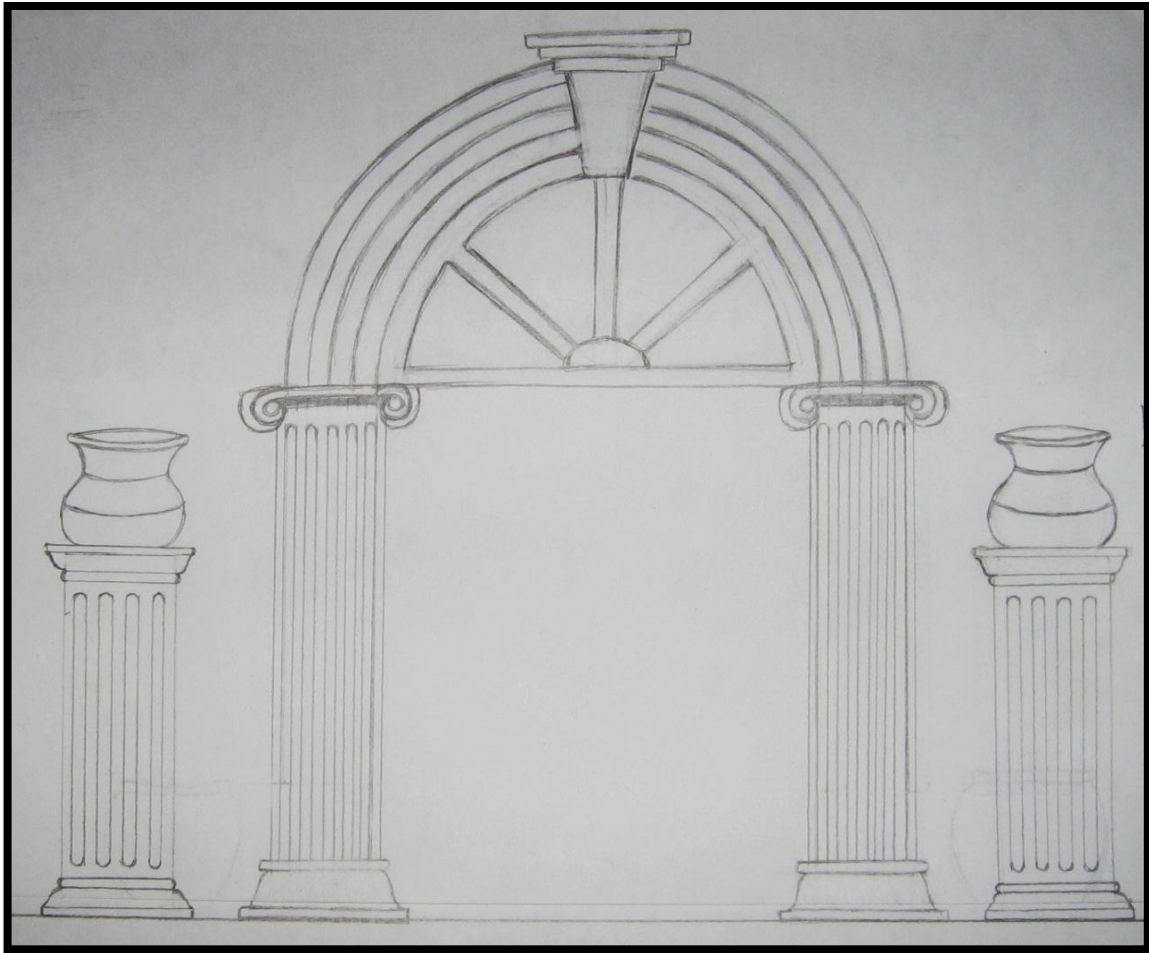
Figure 1: The Proposed Entrance Door Design

monuments of British Era. The designer proposed to have two round 4' high movable pillars on the either side of the door with a flat rectangular base at the top. These pillars will have concrete as a base material and will be finished with white colored plaster of Paris giving an illusion of white marble. A white marble pot will be placed on these pillars which will have 'Arica palms" placed in them. The four small lion statues will be placed on each corner of the rectangular top base. The pillar will have vertical moldings on it, running from bottom to the top (Illustration 28). The base of the pillar will have floral urns similar to the ones, present in the courtyard of marble palace.

2. The Dining Area

The dining area of the restaurant 38'x24' included the crockery storage area and the dining space. The designer has given more than one design option for all the interior features and the furniture arrangement of the restaurant. The design options were discussed in detail with the client. The description of only the approved design option by client then described in succeeding paragraphs. The detailed discussion about its existing and proposed selection designs option tune with the proposed theme follows:

2.1. Connecting Areas

Connecting areas in the restaurant were two in number. One was the entrance which was serving both for the entrance and exit as well. It was situated on the north east side corner of the restaurant. The other connecting to the restaurant was the door 7' x 4'-3", located at the south east corner of the restaurant, parallel to the entrance. This door was mainly connected to the kitchen of the restaurant and the ordered meals and necessary crockery and cutlery was to arrive from this end. Even the same connectivity area was also being used for carrying the solid dished of the restaurant.

2.2. Floors and Floor treatment

Existing Floor treatment

Pattern used: Geometric pattern

Material and colors used: Yellow occurred ceramic tiles and Dark green

Marble

The rectangle floor (figure 2) with a curved edge on the south west corner was divided into two rectangles. The outer rectangle and the inner rectangle, both of them were having 6 inches thick border made up of yellow colored ceramic tile. The distance between the two rectangles was 4'. The dark green marble cut in to

Illustration 29 : A view of circular table from the south west corner

Illustration 30 : Existing view of the Restaurant from the north east corner with False ceiling details
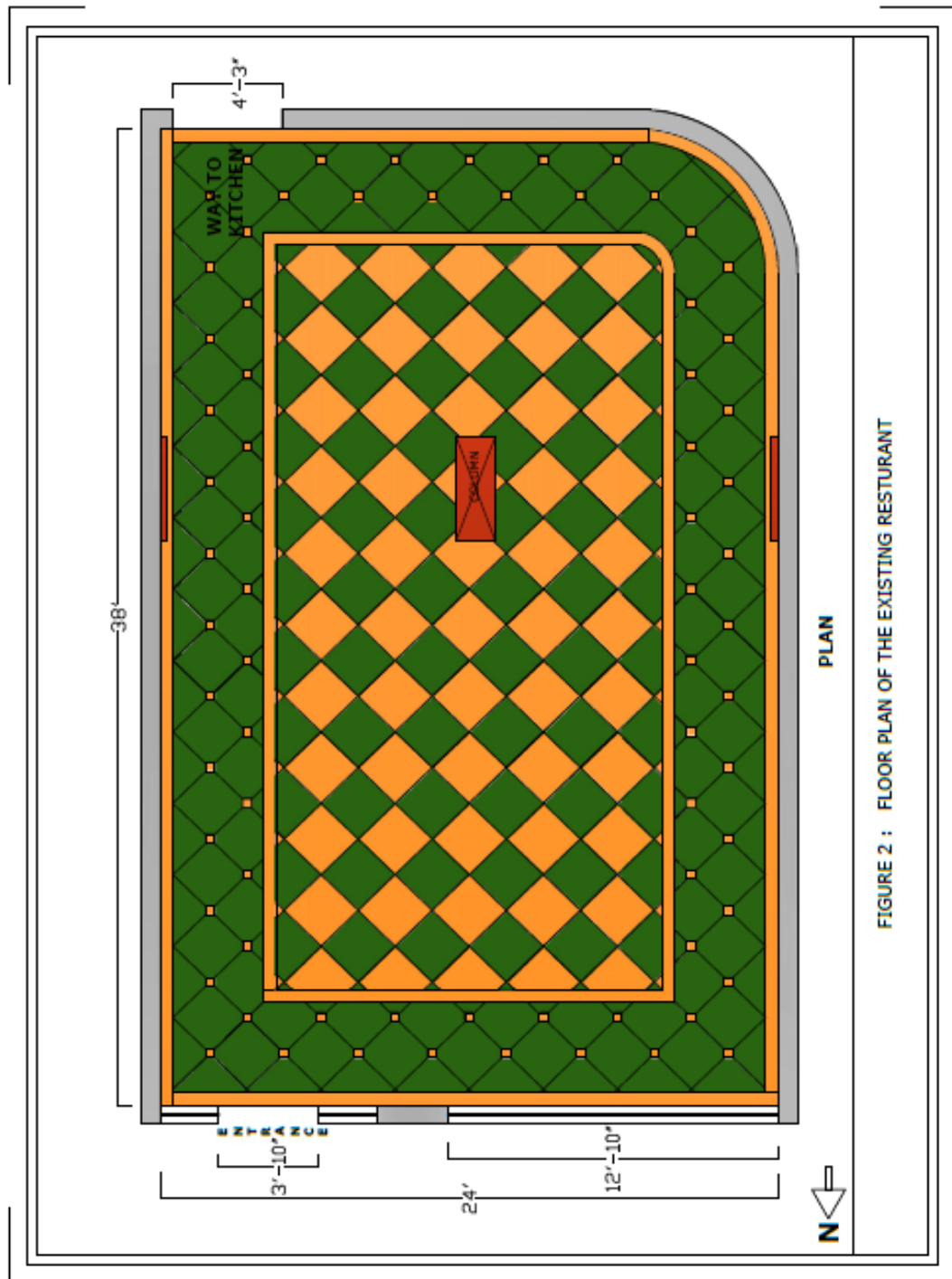
FIGURE 2 : FLOOR PLAN OF THE EXISTING RESTURANT

WAY TO
KITCHEN

4'-3"

6"

38'

GOTHIC WITH ISLAMIC INFLUENCE
(CIRCULAR DESIGN)

COLUMN

PLAN

ENTRANCE

7'

24'

12'-10"

N
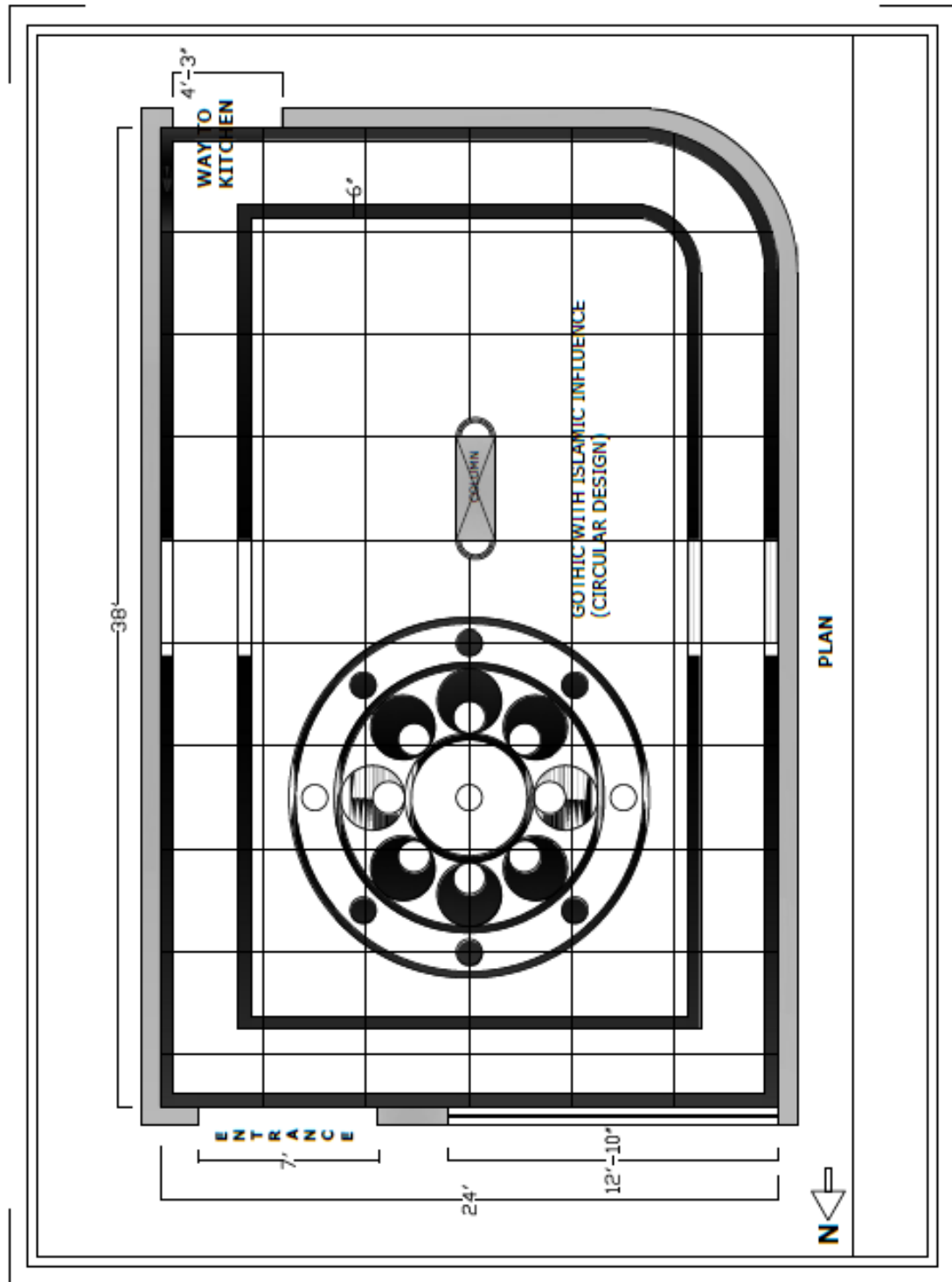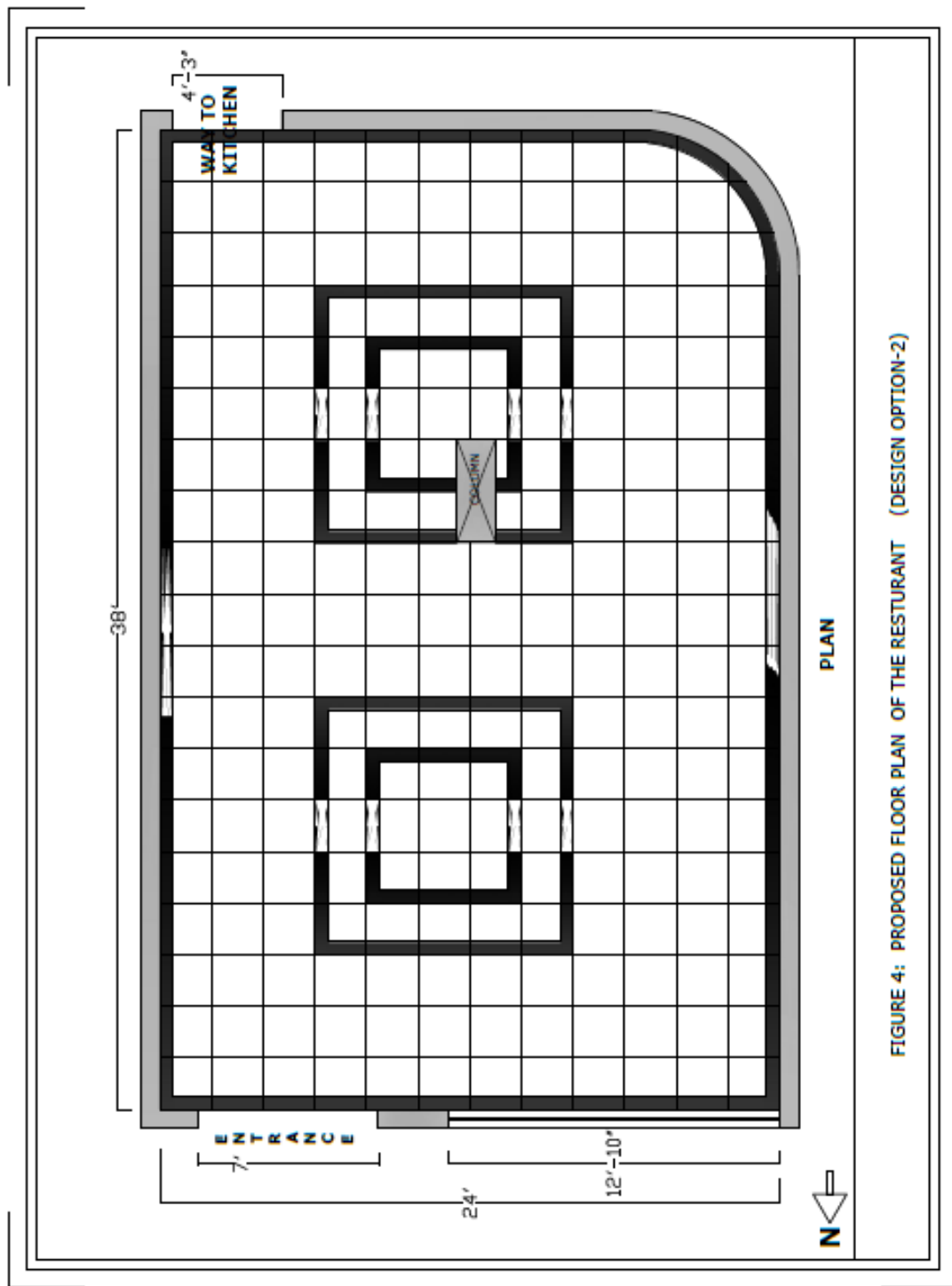
FIGURE 4: PROPOSED FLOOR PLAN OF THE RESTURANT (DESIGN OPTION-2)

PLAN

the square of 2' x 2' was laid diagonally in the outer rectangle of the floor. At the junction corners of the tile a 3" x 3" small yellow colored tiles were laid to improve the aesthetic appearance of the floor. The squares of green marble with a dimension of 2' x 2' were also laid diagonally inside the smaller inner rectangle of the existing floor. The finish used on the floor was an ordinary marble polish with use of dark green colored marble the restaurant space was giving an illusion of crowdedness and moreover it was absorbing much of the light too.

Proposed Floor treatment

Pattern used: Geometric pattern

Material and Color used: White colored Marble and Black colored Granite.

Description of design: The client gave the permission to change the whole flooring of the restaurant keeping in mind the present theme of the restaurant. In order to give a historical look to the interior of the restaurant, the designer proposed marble and granite flooring. The marble and granite flooring were chosen because during the visit to the historical monuments of British era of Kolkata, similar flooring was found. The floors in the colonial monument had utilized varied variety of marbles imported from different regions of the world and different parts of India. These were used in combination of different geometric pattern vise straight lines in combination of curved lines or curved lines or squares and rectangles combined with circles.

The designer has proposed a geometric design combining circles with that of straight lines (figure 3). Though a second option of floor design was also proposed (figure 4) but design option one was approved by the client. It show cases a circular design on the floor, some what similar as present in the flooring of the Central Hall of Victoria Memorial. The use of white colored marble is more in existence on the proposed floor as compared to black granite. The latter will be used in border and inside the circles as a highlighting feature for creating centre of interest. The use of white marble in abundance in the floor of the restaurant will also have an added advantage of creating an illusion of spaciousness in the dining area and at the same time it would serve as an energy saver too. In order
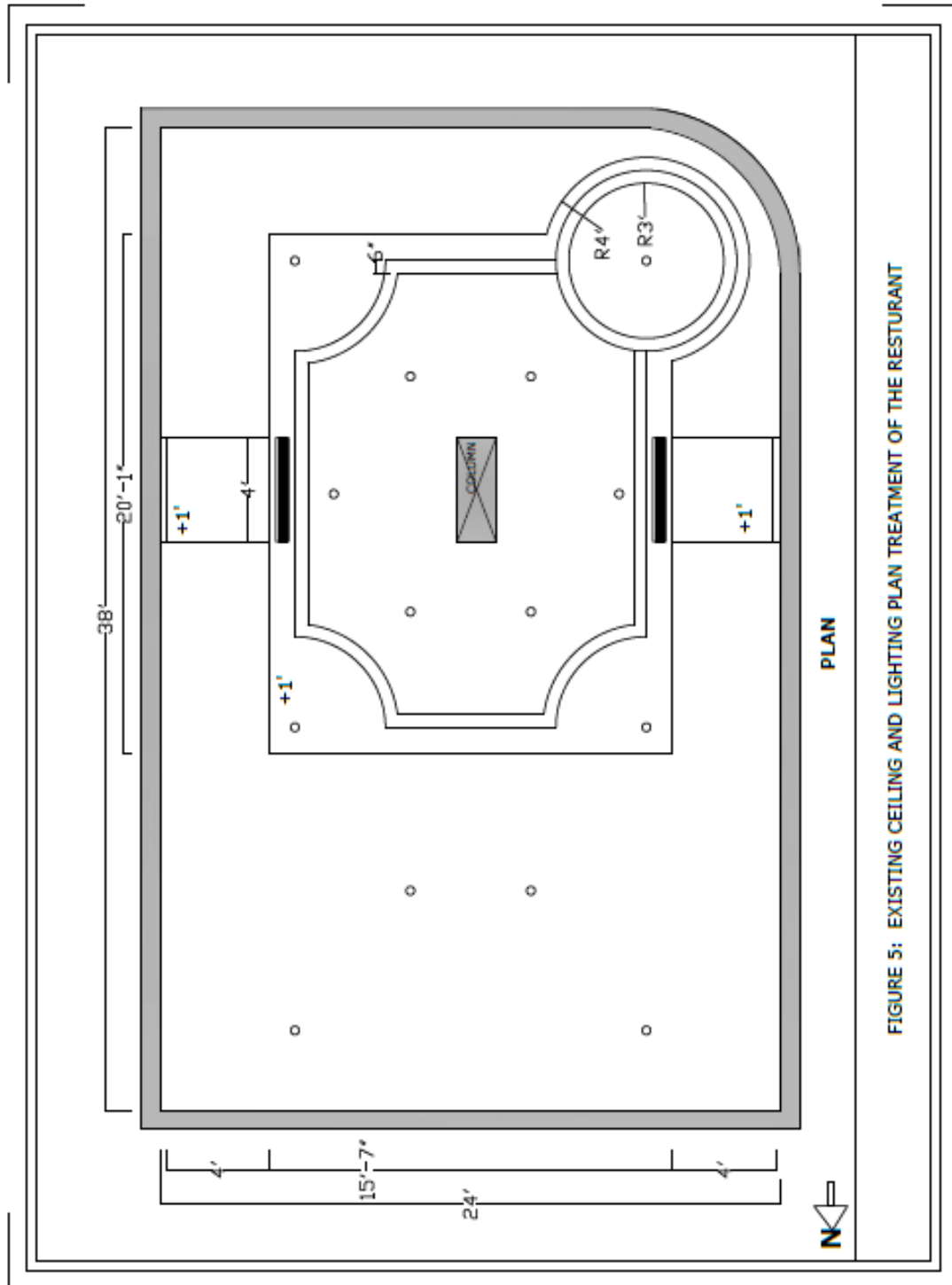
PLAN

FIGURE 5: EXISTING CEILING AND LIGHTING PLAN TREATMENT OF THE RESTURANT

to give a formal look, the mirror polish is suggested on the marbles flooring. The circular design could not be located in the center of the restaurant due to the obstruction created by the presence of load baring column situated on the southern side of the restaurant.

2.3. Ceiling

Existing False ceiling

Pattern used: Geometrical design.

Color: White color

Material used: Plaster of Paris

Description of design: The restaurant had false ceiling of plaster of Paris. The design was plain and simple. A 6 inches thick runner was moving through out the ceiling. The ceiling was dropped down by 12 inches in a rectangular shape. Parallel to the shape of the restaurant the false ceiling design of the restaurant covered an area of 18' x 30'. At the south west corner of the ceiling, a circular pattern of 6' diameter was existing. It matched very well with the curved edge of the wall of the restaurant. Two squares with a dimension of 4' x 4' existed as part of the false ceiling design on eastern and western side of the dropped rectangular ceiling (figure 5). The ceiling had few surface mounted lights. The whole design was too sharp and life less (Illustration 30). The designer was given complete liberty to redesign false ceiling in tune with the theme.

Proposed False Ceiling

Pattern suggested: Geometrical

Color suggested: White color.

Material Proposed: Plaster of Paris.

Design style proposed: Gothic and Islamic

Description of design: The designer has proposed two ceiling plans for the theme restaurant (figure 6 and figure 7). The owner of the restaurant referred ceiling design option – 1 for the restaurant. The proposed false ceiling plan had two subsequent levels with a drop of 6 inch. Overall there was a drop of 12 inch from
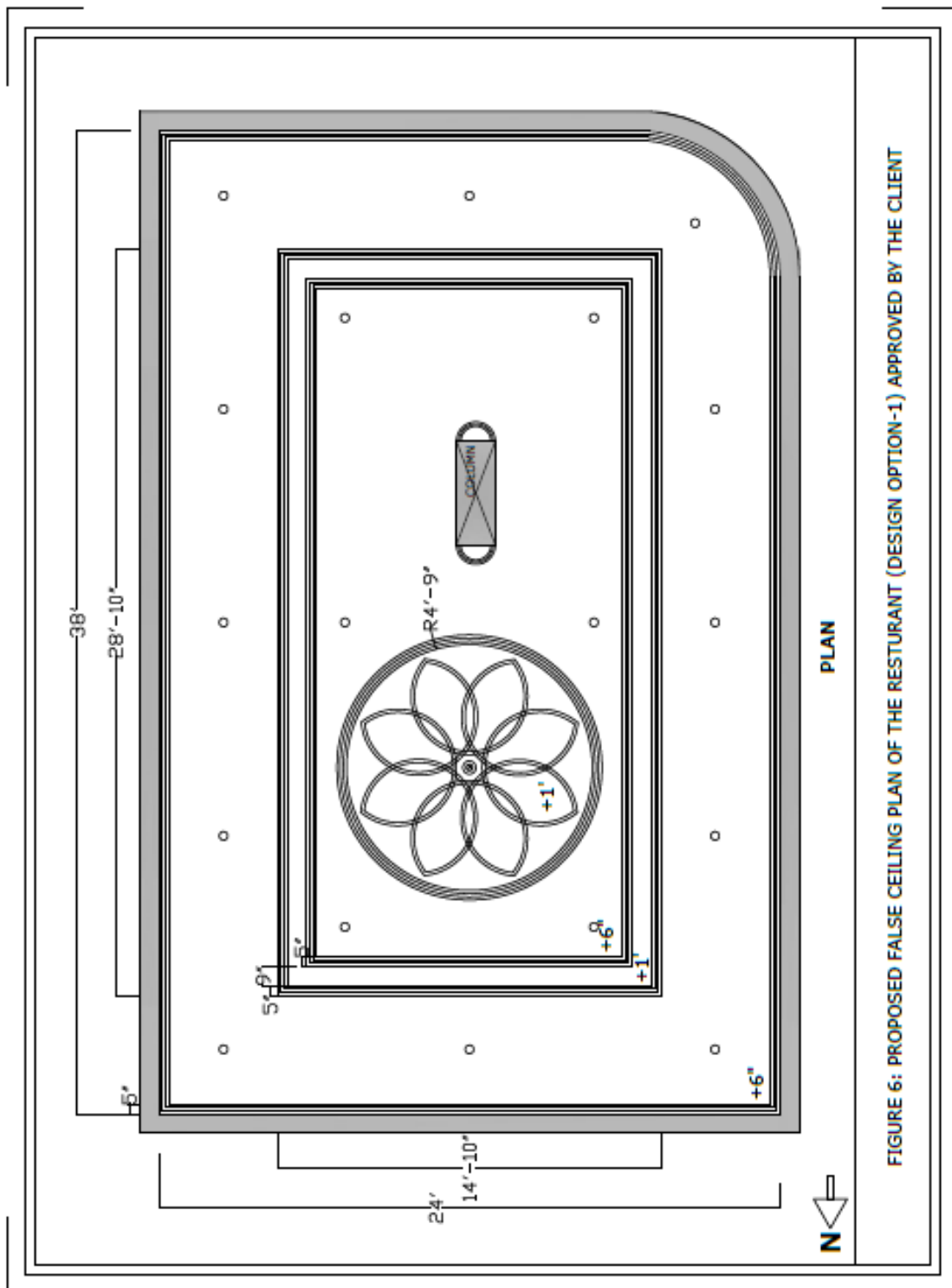
FIGURE 6: PROPOSED FALSE CEILING PLAN OF THE RESTURANT (DESIGN OPTION-1) APPROVED BY THE CLIENT
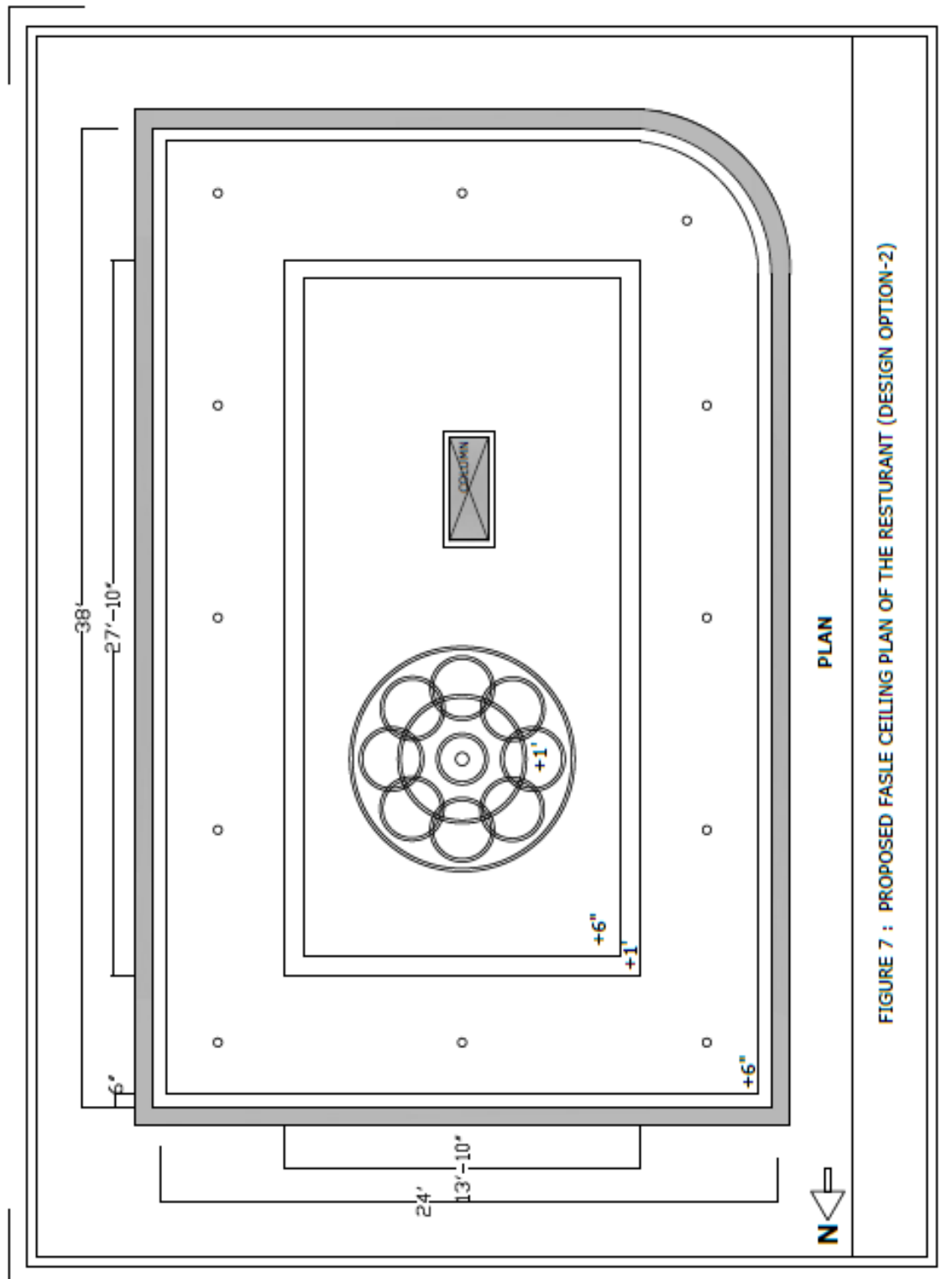
PLAN

FIGURE 7 : PROPOSED FASLE CEILING PLAN OF THE RESTURANT (DESIGN OPTION-2)

Illustration 31: Existing status of the walls of the Restaurant

Illustration 32 : Existing arrangement of grouping of four on the west wall

the ceiling. The design of the false ceiling was divided into two. The first design was characterized by the combination of vertical and horizontal lines giving it a rectangular shape. Two rectangles were designed in the ceiling plan, the outer one and the inner one, with a distance of 12 inch thick border in between (figure 6). The 3 inch thick cornice moulding runs throughout all the four edges of the outer and inner rectangular.

The second design of the false ceiling was characterized by curve line and circles giving an outcome of floral stylized design. It has eight overlapping petals with 3 inch moulding on their edges circle in the center of the petals. A small circle in the center of the petals too has the cornice moulding of similar thickness as its outer edge. The outer circle too has 3 inch thick cornice moulding on its edge. The complete big circle has a drop of +6 ". The 3" thick leaf design runner is on this dropped plane. The complete design will be created by plaster of Paris. The design is creative and it will attract the eye of the customers visiting the restaurant. The false ceiling design will be located exactly above the circular floor design.

The purpose of using this design was to create a colonial environment in the restaurant. Instead of Plaster of Paris the colonial monuments at Kolkata had geometrical design with multilevel mouldings made with cement and then painted in white color. The floral geometrical patterns with cornices as a piece of decoration and for aesthetics reasons was also found in he ceiling of selected colonial buildings of British Era at Kolkata. The chandeliers in the ceiling are replaced by concealed lighting in the proposed design owing to the budgetary and maintenance reasons.

2.4. Walls and Walls treatment
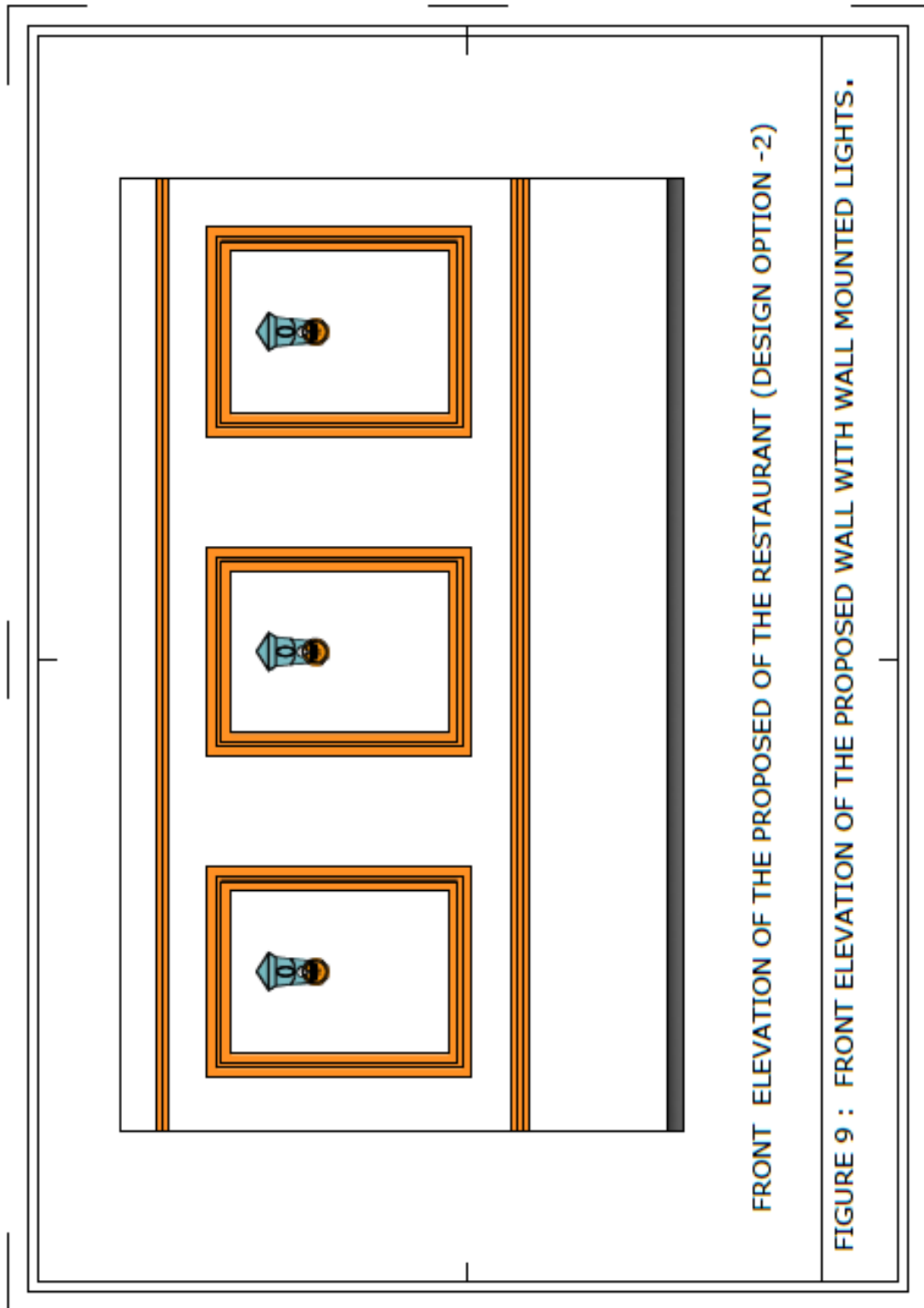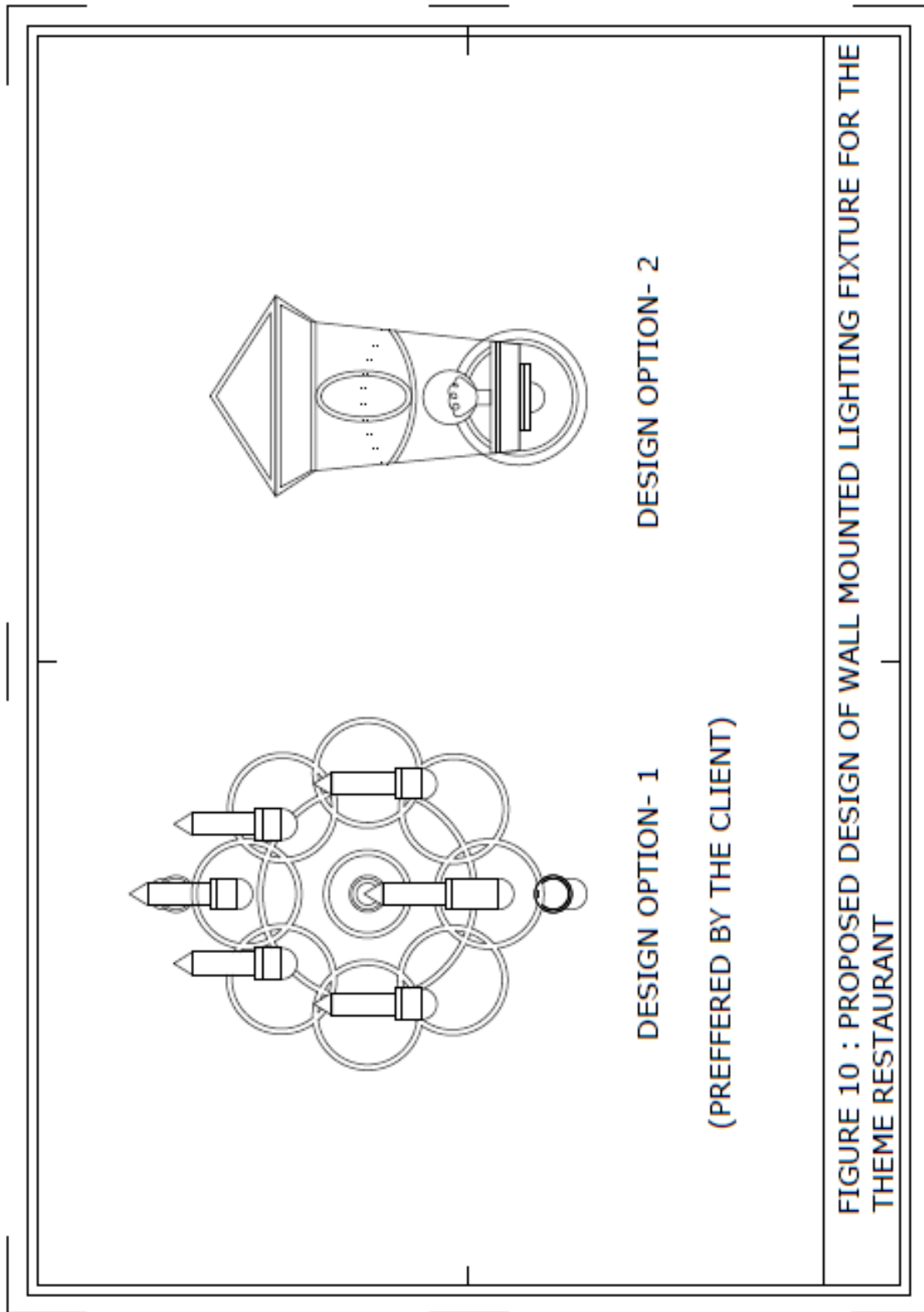
Existing Wall treatment

Wall Pattern: Exposed Brick-work

FRONT ELEVATION OF THE PROPOSED OF THE RESTAURANT (DESIGN OPTION -1)

FIGURE 8: FRONT ELEVATION OF THE PROPOSED WALL WITH WALL MOUNTED LIGHTS.

FRONT ELEVATION OF THE PROPOSED OF THE RESTAURANT (DESIGN OPTION -2)

FIGURE 9 : FRONT ELEVATION OF THE PROPOSED WALL WITH WALL MOUNTED LIGHTS.
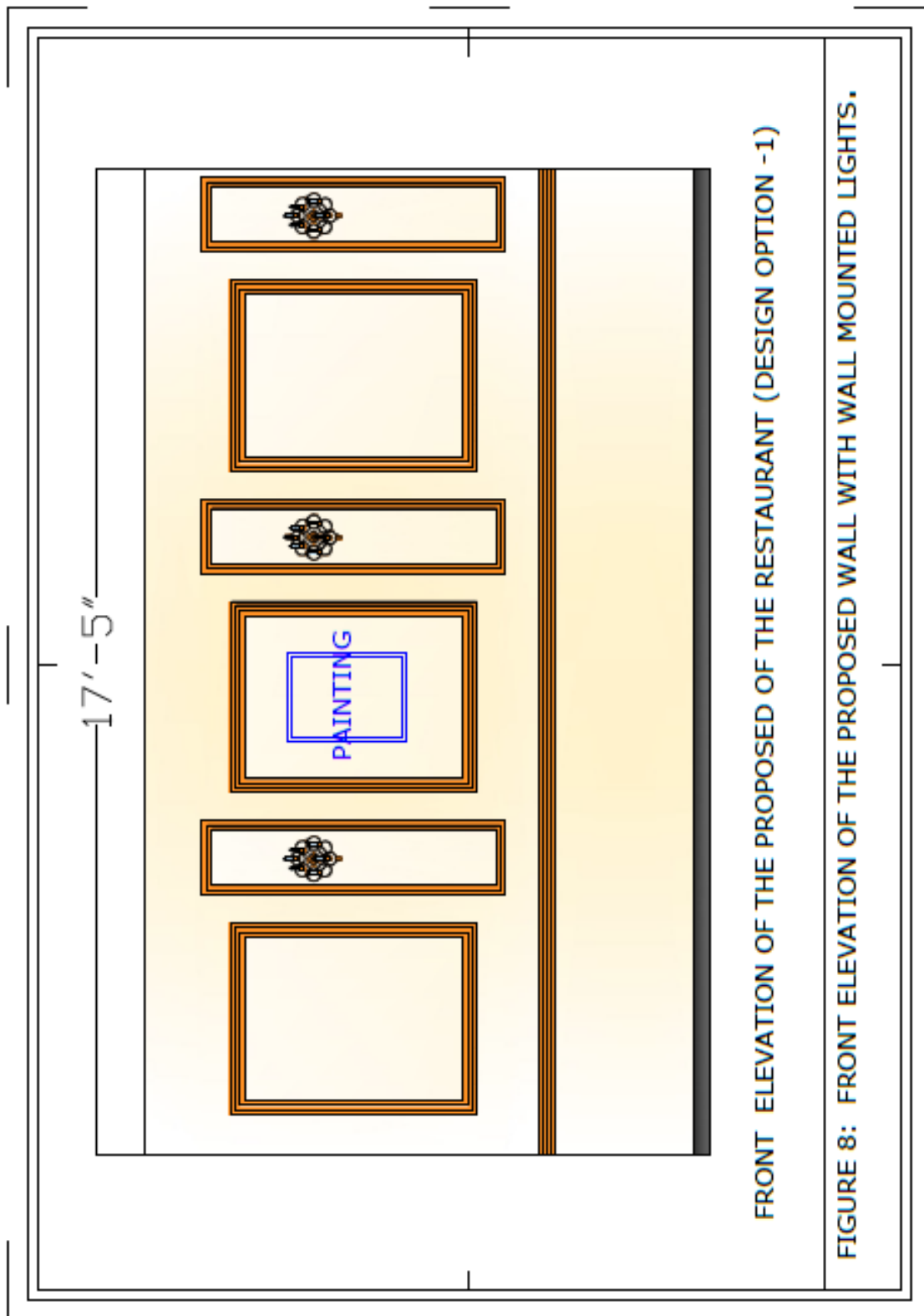
Illustration 33 : Existing grouping of two near the column

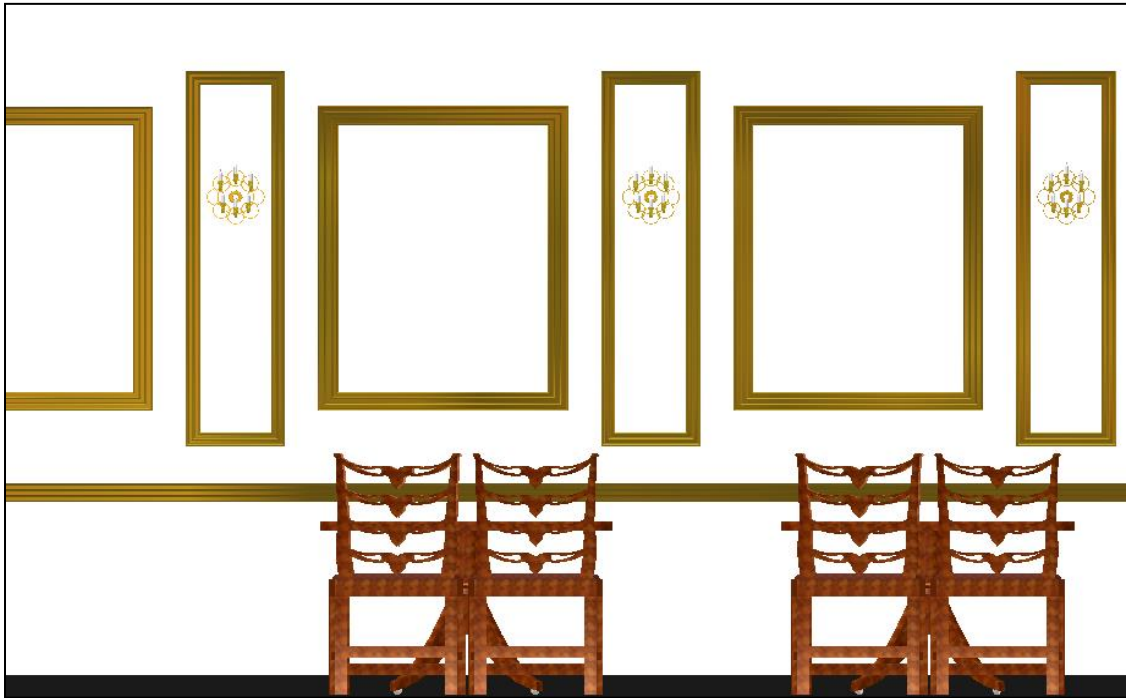Illustration 34 : Existing Furniture arrangement on the eastern wall

DESIGN OPTION- 2

DESIGN OPTION- 1

(PREFFERED BY THE CLIENT)

FIGURE 10 : PROPOSED DESIGN OF WALL MOUNTED LIGHTING FIXTURE FOR THE THEME RESTAURANT

Illustration 35 : Front Wall Elevation of the Seating Arrangement of Eastern Wall
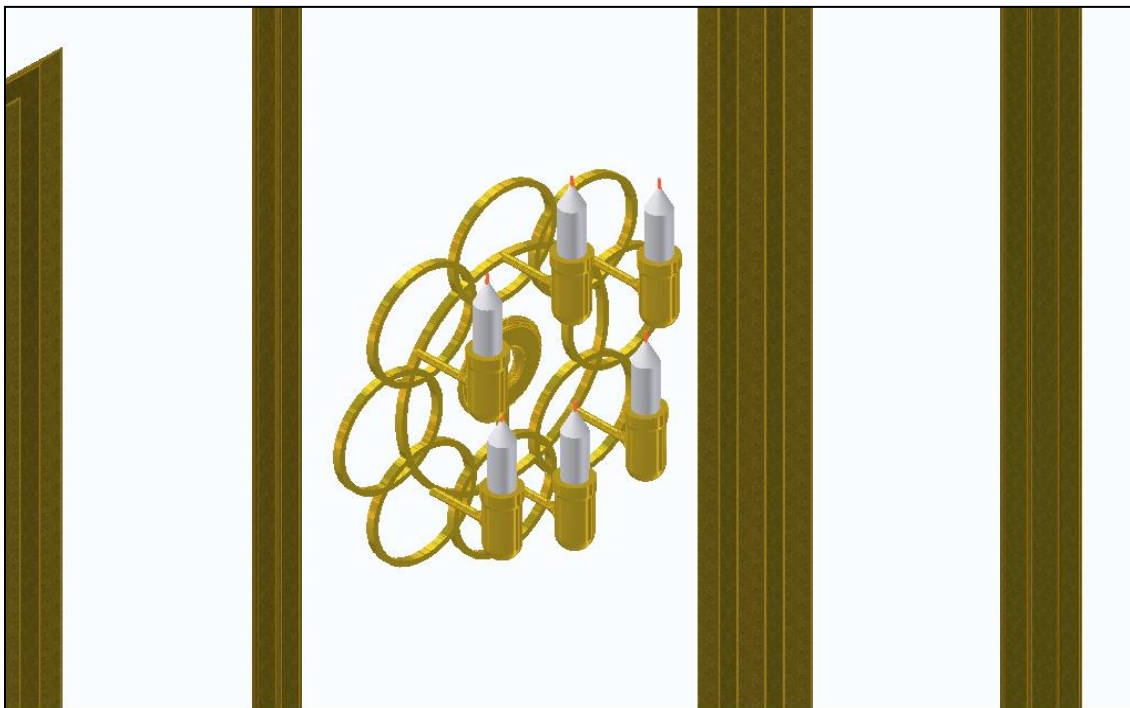
Illustration 36 : 3D View of Wall Mounted Lighting Fixture

Color and Material: White color was used on the plain walls and the exposed Brick design was red in color and the effect was created by using Plaster of Paris.

Description of design: The owner did not give any suggestion, any preferences or any special requirements regarding the wall treatment. The designer had the liberty to design and to treat the walls with the texture, pattern, color and accessories that reflected the colonial theme of British era.

The walls were plain and simple. The wall area was painted in white color. The walls had smooth finish. The east and west side walls had exposed brick work done on them in a 4'4" wider area (Illustration 31). The brick work was having ruff finish. The column too had the same type of treatment done on it. A 6" thick border made of plaster of Paris covered the top and bottom edge of the brick work. The 4'x4' size of exposed brick design had 3'x6" of cut mirror fixed on it (Illustration 32). The dirt was accommodating between the edges of the exposed bricks. The mirror fixed on the brick work area had become old and quit dull. The similar wall treatment given to the column was still the emphasis point of the existing restaurant. The column was 4'-4" size having same design as applied to walls. The column was 1'6" thick and same mirror work was done on it (Illustration 33).

Proposed Walls treatment

Wall pattern: Geometric

Color: white and Golden

Material used on walls: Plaster of Paris on the existing wall

Descriptions of design: The wall were applied design all over. The designer had the chance to recreate a whole palace look of the British era monument in a restaurant dining area. The designer had observer walls having moldings creating rectangular shape in Kolkata located monuments. The designer has proposed to create repetitive three sized moldings on walls of the selected restaurant. The moldings will be created by the use of Plaster of Paris on walls.

LEVEL 1

LEVEL 2

GOTHIC STYLE POINTED EDGES

COLUMN

-38'-

24'

N
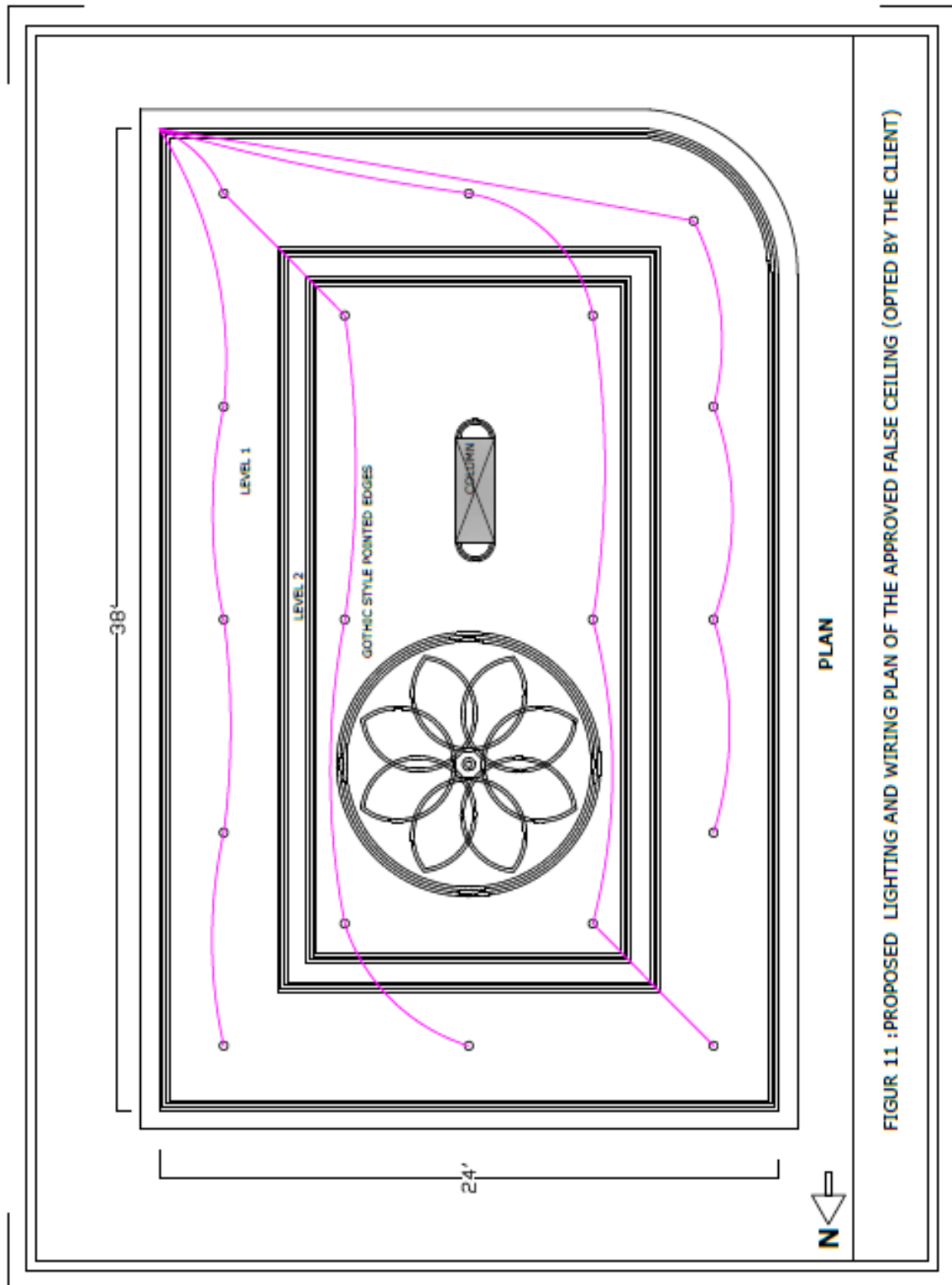
PLAN

FIGUR 11 : PROPOSED LIGHTING AND WIRING PLAN OF THE APPROVED FALSE CEILING (OPTED BY THE CLIENT)

Illustration 37 : Existing Furniture arrangement on the west wall

Illustration 38 : Existing view of north east side furniture arrangement

The designer had presented two different wall design option to the owner of the restaurant (Figure 8) (Figure 9).   Design option 1 got approved by the client. The walls will be painted in white. The 3", 2" and 1" thick moldings will outline the rectangle of two different sizes on the walls of the restaurant. The first rectangle will be of 5'-4" x 3'-4" and the second rectangle will be of 4'-4" x 1'-4". These rectangles will be placed alternately one after another. The 4 inch thick moulding will be placed horizontally at a 2'-6" from the floor (Figure 9) will continue on all the four walls of the colonial theme restaurant.

The mouldings on the edges of two different sized rectangles and the horizontal placed moulding will be painted in golden color to give an effect of richness and royalty as found in some of the colonial monument of British era at Kolkata. The 4" thick golden colored moulding will also outline the inner side of the entrance door too. The broader rectangle on the wall will have ethinic oil painted or hand sketched paintings as accessories, portraying the Queen and the ethnic building of British era to create a colonial environment (Illustrations 35 and 36). The longer rectangles on the walls will have well mounted lighting fixtures designed by the designer and approved by the clients.

2.5. Lighting

The lighting in any interior should fulfill two important aspects that are beauty and functionality. The designer has designed and proposed wall mounted lighting lamps keeping these two aspects in mind.

Existing lighting in the dining area

Concealed light were used in the restaurant. The existed lighting in the dining area was not sufficient as they were less in numbers. The lights were not falling on the table. There was no provision of extra lights. All the lights were placed and fixed in the false ceiling.

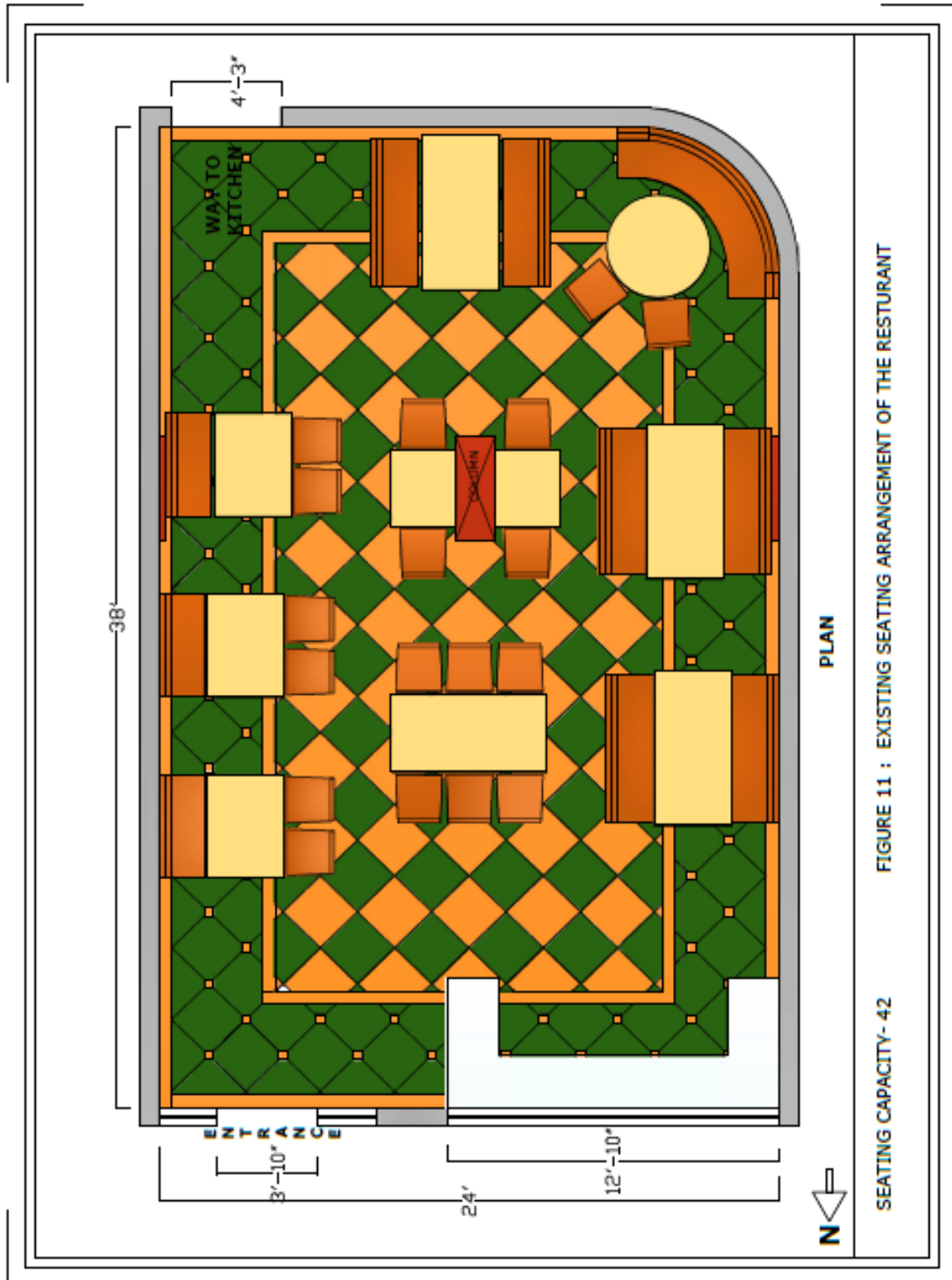Illustration 39 : Existing grouping of four on the eastern wall

Illustration 40 : Existing grouping of two near the column

Illustration 41 : A close view of grouping of 4 on circular table in the restaurant

Illustration 42 : Existing buffet arrangement in the restaurant

FIGURE 11 : EXISTING SEATING ARRANGEMENT OF THE RESTURANT

PLAN

SEATING CAPACITY- 42

Proposed lighting in the dining area

The designer has increased the number of lighting from 14 to 18 and has placed them evenly them on the false ceiling. The lights with4"diameters were proposed. Lights will be of pure white in color. Proposed lighting placement will light to every part of dining area. The lights will be placed at a height of 9'-6". The lighting wiring is all done under the false ceiling (Figure 9). The switches will be placed at the south wall near the kitchen door. The wall mounted lighting lamps will accommodate low watts of white light bulbs in them (Figure 10).

This will lit area even on the wall (Illustration 36). The column will also have wall mounted lighting lamps on either side of it to make it look aesthetically appealing. CFL's tubes of 13 watts will be used in ceiling and 11 watts on the walls. The spot light will also be used to emphasize the hung paintings on the walls. The focused lights emphasizing the beauty of the design engraved on the top of the entrance (Illustration 36). The entrance will have light on the either side to give emphasized on the plants put below.

## 2.6. Seating arrangement in the Dining Area

Existing

Presently the dining area of the restaurant had the seating capacity of 42 consumers. For the case of disruption seating arrangement is divided into three parts i.e. arrangement next to the eastern wall (Illustration 34), central portion of the restaurant and against the western wall of the restaurant (Illustration 37). It can be seen in Figure11.

There were three grouping of four sitting each arranged next to the eastern wall of the restaurant. The central portion wall of the restaurant had two six seating capacity grouping and two, 2 seating grouping on either side of the column. The seating arrangements against the western wall were characterized by two six seater horizontal grouping and one five seater semicircular grouping.

PLAN
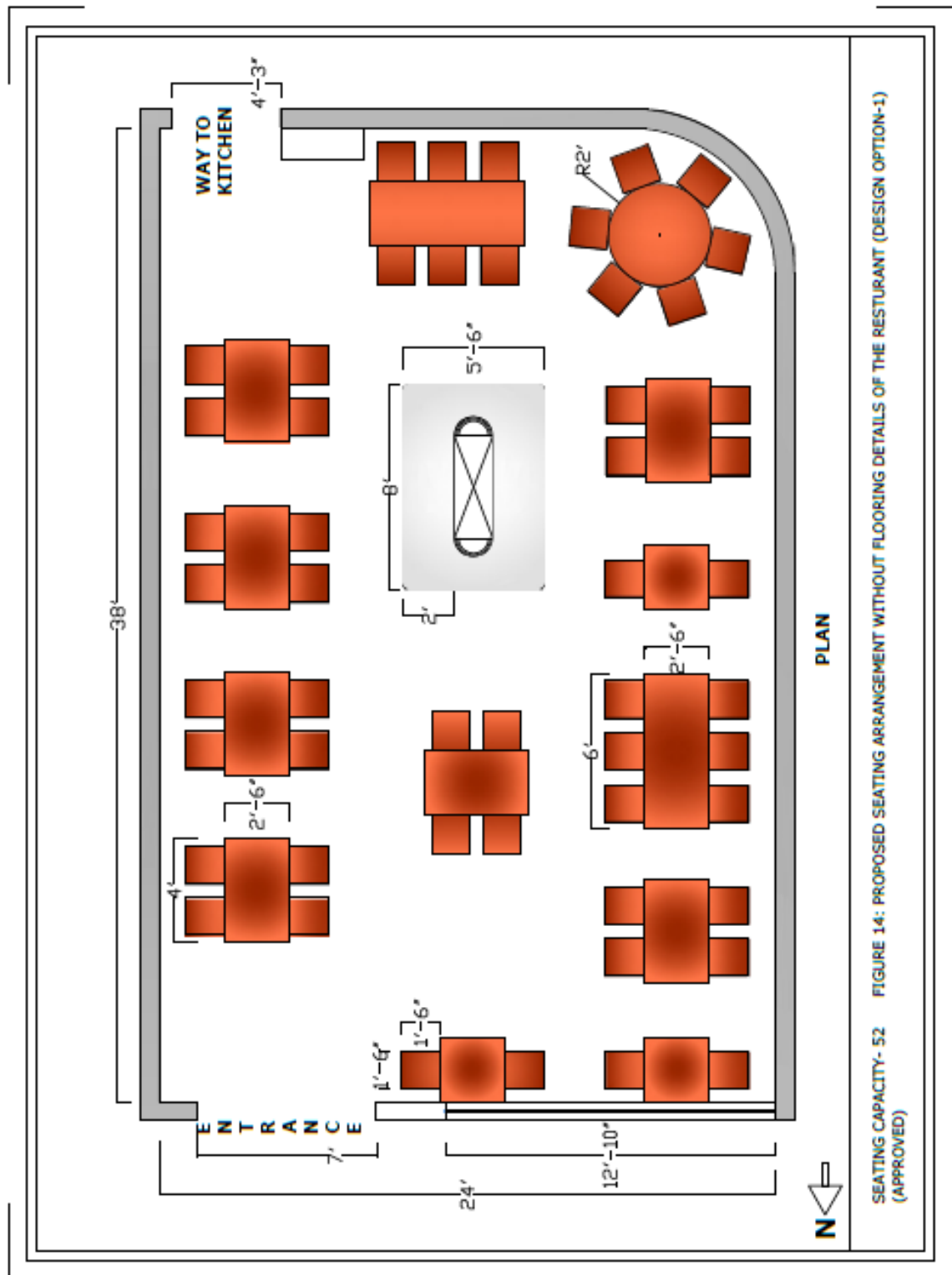
SEATING CAPACITY- 52   FIGURE 14: PROPOSED SEATING ARRANGEMENT WITHOUT FLOORING DETAILS OF THE RESTURANT (DESIGN OPTION-1)
(APPROVED)
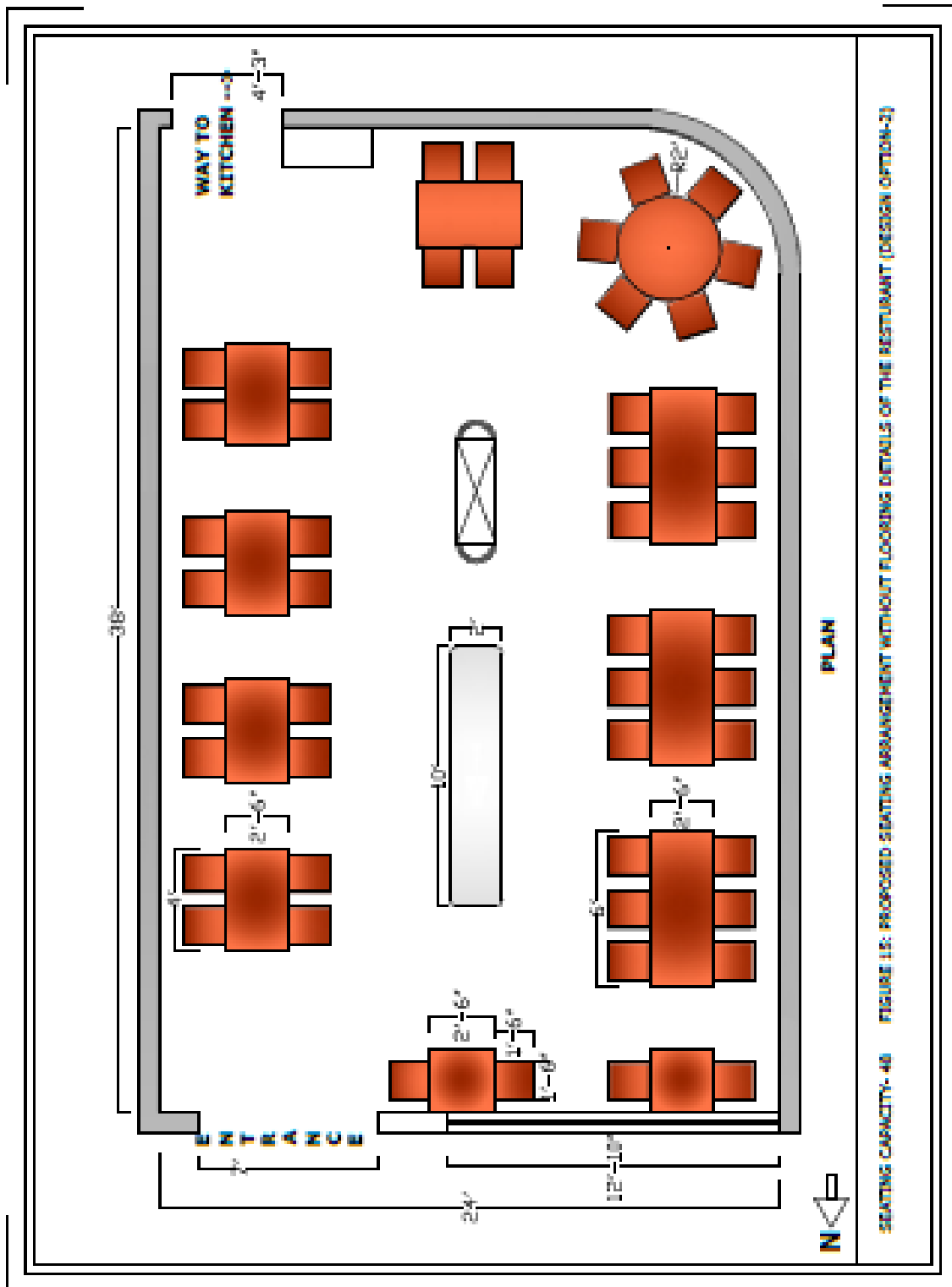
FIGURE 15: PROPOSED SEATING ARRANGEMENT WITHOUT FLOORING DETAILS OF THE RESTAURANT (DESIGN OPTION-3)
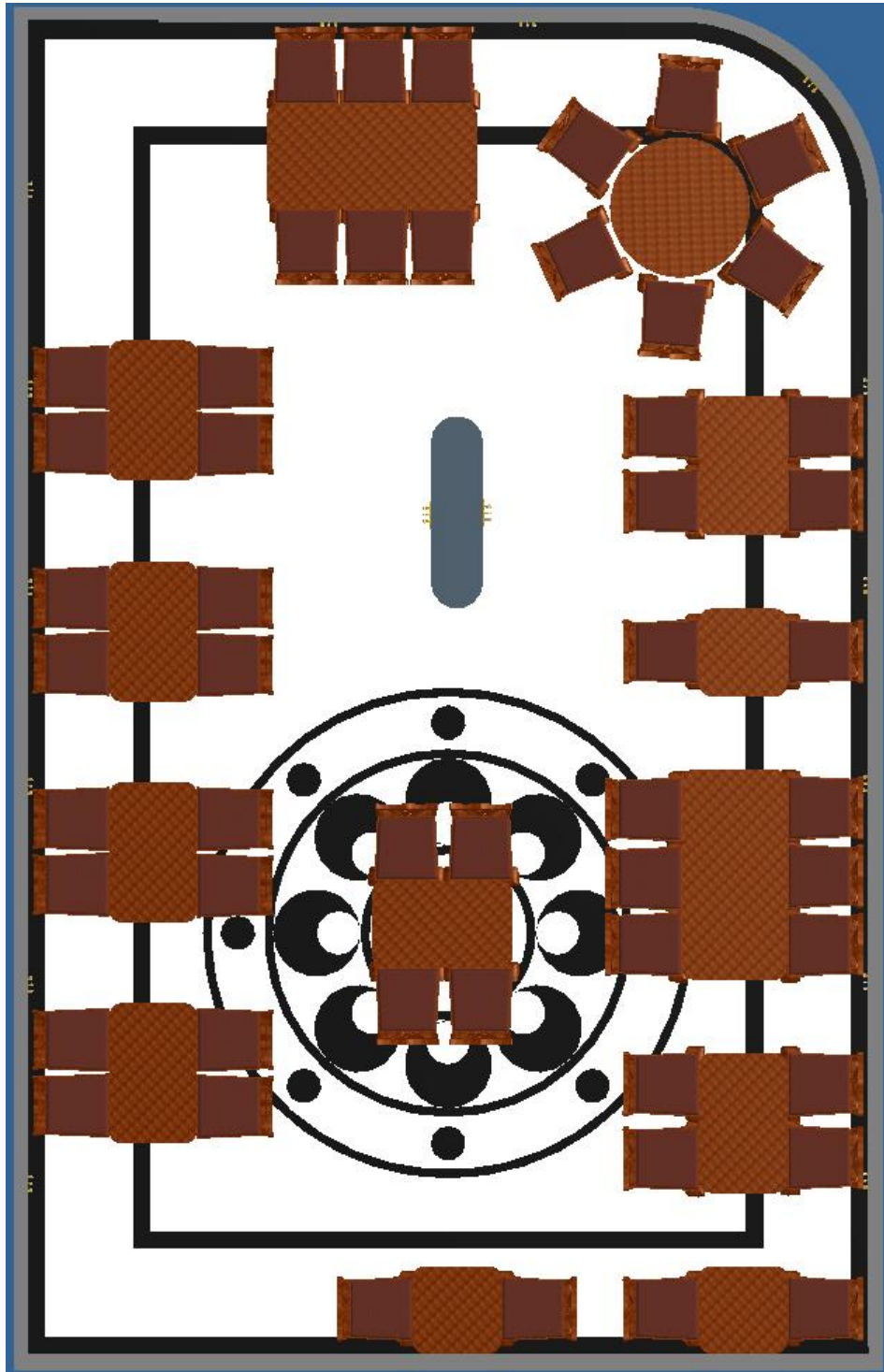
SEATING CAPACITY: 48

PLAN

Figure 14 : Top View of The Proposed Theme Restaurant

The four foldable tables were arranged on the north wall of the restaurant for buffet purpose (Illustration 28). The furnitures in the existing dining area were less in number. There was sufficient clearance space around it for movement. The client wanted to increase the seating capacity to accommodate more consumers. The traffic lanes in the restaurant were clear without any obstacles or inconvenience. There was more then enough space than required for the waiters to move and serve to the consumers.

Proposed

The three divisions made in the existing dining areas remain the same in the proposed dining area plan too. The designer had prepared two design options for the seating arrangement of the selected restaurant. The design option-1 can accommodate 52 diners (Figure 12).and the design option-2 accommodating 48 dinners at a time. The client selected the design option-1 (Figure 13). The designer has proposed four grouping of 4-seater each next to the eastern wall of the theme restaurant with a plan to accommodate 42 dinners at one time only (Illustration 44). The second area against the west side wall of the restaurant will have six tables one after the other accommodating 24 diners in number together. It will have 2 six seater, 2 two-seater, and 2 four seater groupings in one row. (Illustration 45.1, 45.2, 46 and 47). The seating area in the two center portion of the restaurant will accommodate 3 two seater groupings accommodating 6 consumers at a time. A plan is made to accommodate the foldable buffet tables at the central row surrounding the column if required. The seating arrangement was planned keeping in mind the clearance space as an important factor. The designer has left clearance space of 2'6" for the easy movement of the waiters as well as the consumers between the groupings. The proposed seating arrangements in the theme restaurant will accommodate 52 consumers in this design. An increase of 10 seatings from the existing ones (Figure 12) was achieved.

Illustration 43 : Existing chair '1' of the Restaurant

Illustration 44 : Existing chair '2' of the Restaurant

3. Furniture in the Restaurant

Existing

There were mainly two types of furniture being used in the existing restaurant, the tables and the chairs only.

Table: in three dimensions vise 5' x 2'-6" for accommodating six diners (Illustration 37), 4' x 2'-6" suitable for four diners(Illustration 39) and 2'-6" x 2'-6" for accommodating two diners(Illustration 40) were in existence in the dining area of the restaurant. Besides the above tables, a circular table of 4' diameter suitable for six diners also exists in the restaurant (Illustration 41). The height of all existing table was in compliance with the standard dining table height of 2'-6".

The width of the table was also appropriate to accommodate two dining plates opposite to each other along with a sufficient space to accommodate serving bowls in la-carte style of food service. The foldable tables were 4 in number and 4' x 2' in dimension also existed in the dining area (Illustration 42). They were made up of metal and were specifically used for the buffet arrangements. The corner of rectangle and square shaped dining table were sharp. It was the cause of injury or accidents any time. The consumers with children had to keep an eye on their children to avoid any type of accidents.

While evaluating the tables from the point of view of their strength and mobility, the designer observed that the existing tables were moderately strong since they were made up of moulded plastic during. During the course of their use, the joints of the table had become slightly weak. The old tables of the existing restaurant were black in color and were covered table cloth. Since all the tables in the existing restaurant were made up of moulded plastic there was ease of mobility for them to re-arrange them as per the needs of the clients. There was an urgent demand of wooden tables in the restaurant as expressed by the client.
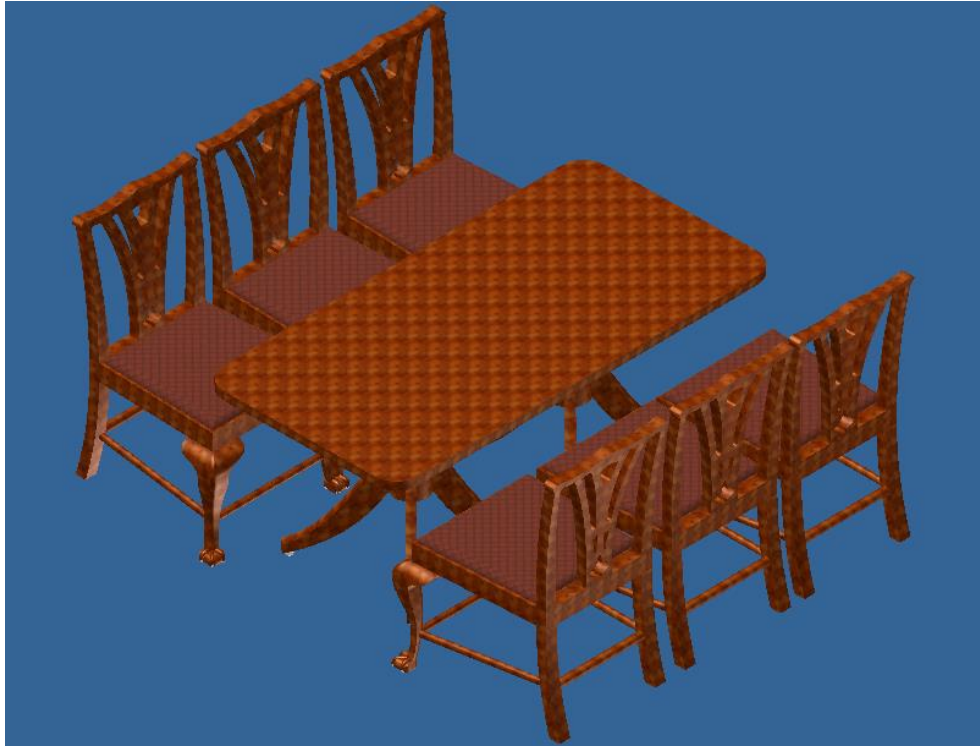
Illustration 45.1 : 3D View of Grouping of six Sheraton Style Table and Chippendale Philadelphia Chair
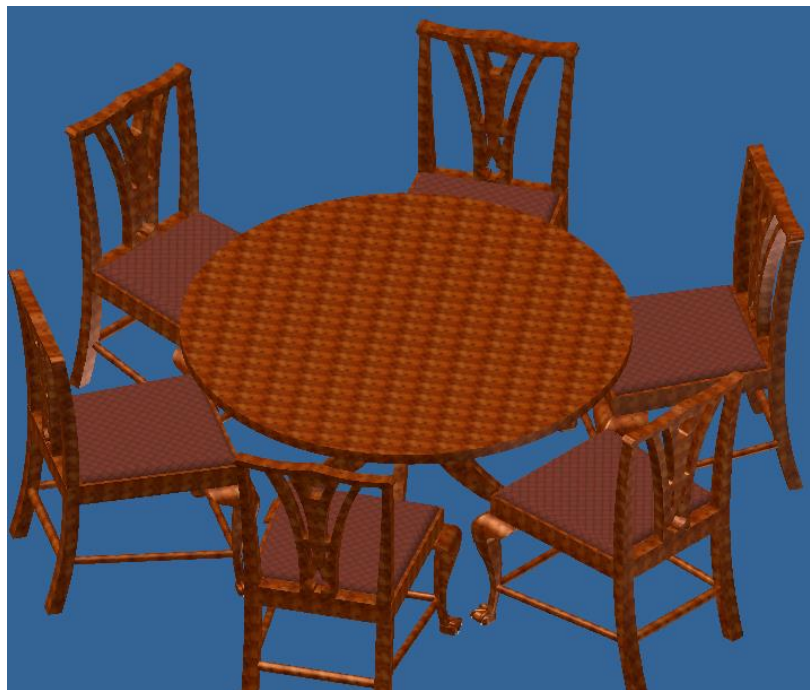

Illustration 45.2 : 3D View of Grouping of six Sheraton Style Table and Chippendale Philadelphia Chair

Illustration 46 : 3D View of Grouping of 2 Sheraton Style Dining Table and Chippendale Philadelphia Chair
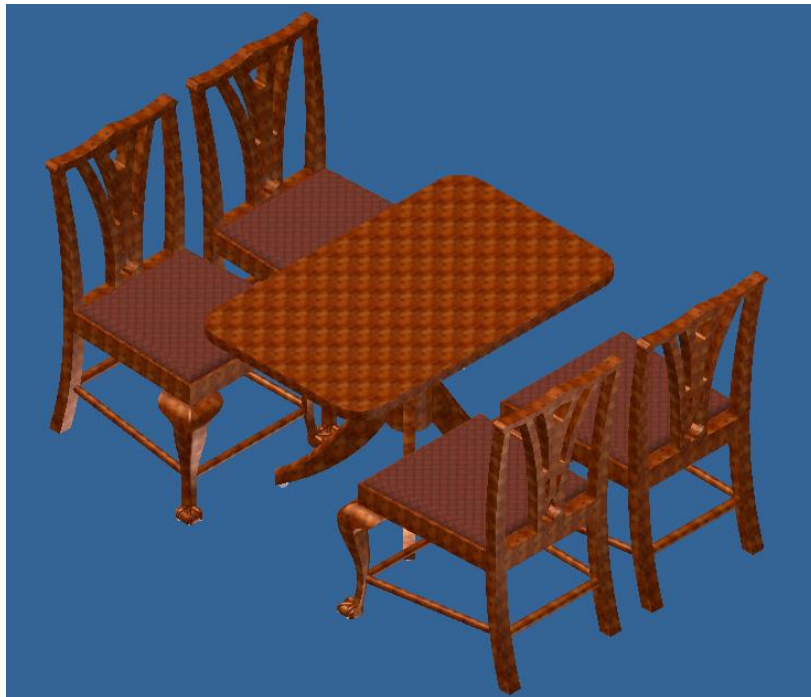

Illustration 47 : 3D View of Grouping of Four

Chairs: Basically two types of chairs were in the existing restaurant, the single seated wooden chair and the upholstered without arm restaurant sofas. Single seater wooden chair had its seat height 1'-6". The seat width of chair was 1'-6"x1'-6". It had arm rest at the comfortable 8" high. The angle of the back, rest watts positioned at 95 degrees. The chairs were quite sturdy and well maintained (Illustration 43). The upholstered inbuilt cushion was there on the seat of the chair. The Upholstered sofas were without arm rest varied in their dimensions and accordingly their seating capacity.

The first type (4'x1'-6"x2'-9") had the seating capacity of two diners only. Where as the second type (5'x1'-6"x2'-9) accommodated three diners at a time. Both of them were rectangle in shape. The third upholstered sofa was semi circular in shape with a seating capacity of three or four diners (Illustration 44). Since the cloth used in the upholstered was quite old, it was giving a dull and unpleasant appearance. The upholstered cloth had the checks of blue and pink color. Since these sofas were quite bulky, they were immovable.

Proposed

The present design focuses in the dining area are on furniture and its arrangement in the restaurant. The selection of the furniture and its arrangement play an important role in creating a memorable, comfortable and enjoying environment in the dining area of the restaurant. The furniture is an important component of interiors.

Chairs: The designer has designed two types of chairs for the present theme design project. The four seater four groupings next to the eastern wall will accommodate the chairs of design-1. These chairs will have ladder back design on their back which is one of the Chippendale styles of furniture design found in the Prince suite of Raj Bhavan. The chair designs are nearly an interpretation of the famous style of designs used in colonial era in 18th century during British rule in Kolkata. The designer has designed chairs from inspiration from the Chippendale style and Sheraton style.

Illustration 48 : 3D View of Proposed Chair 2
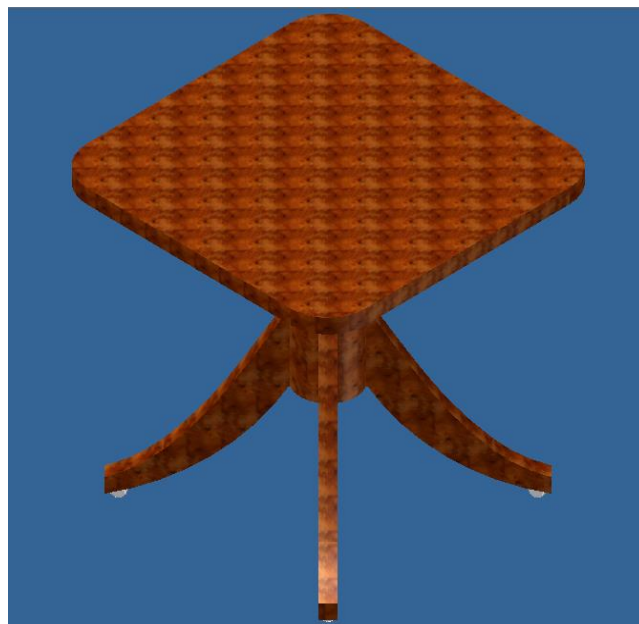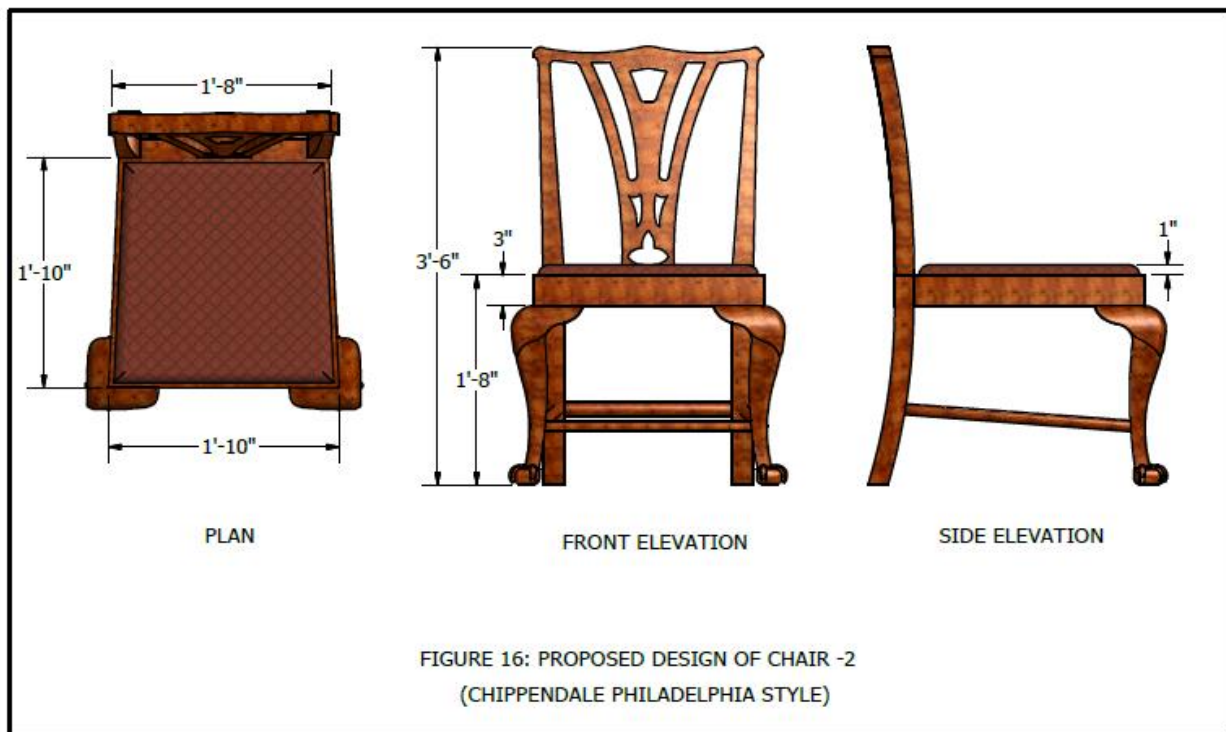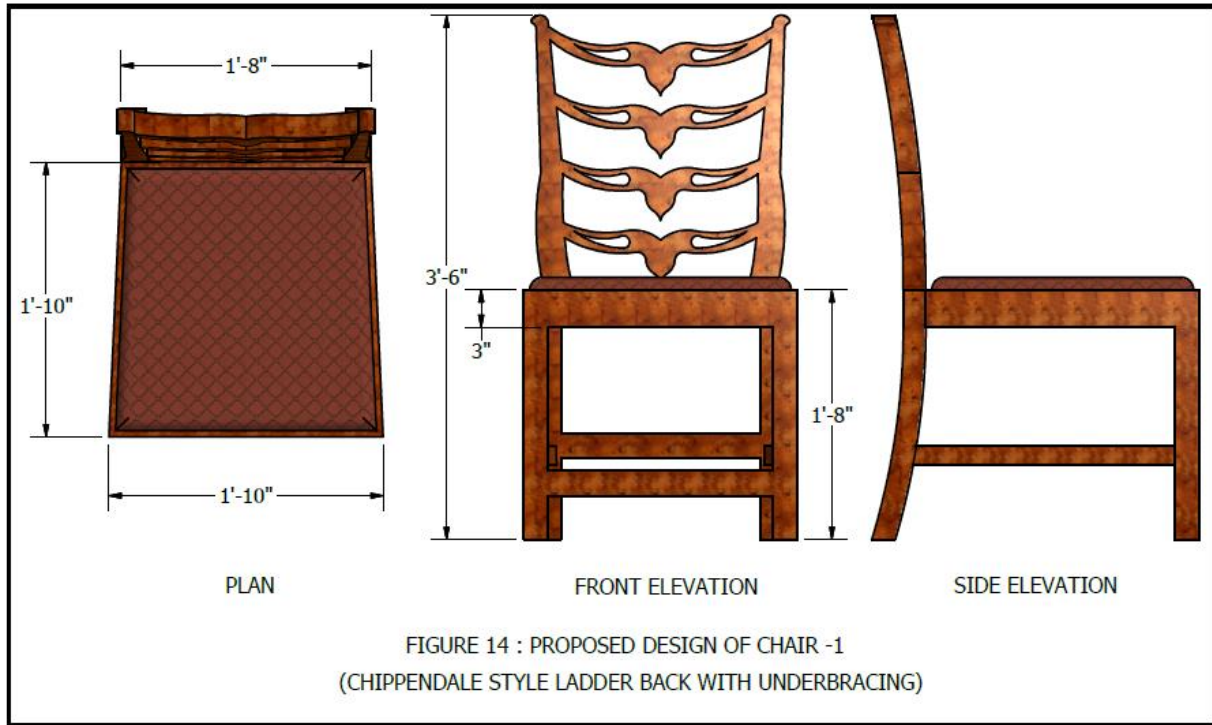
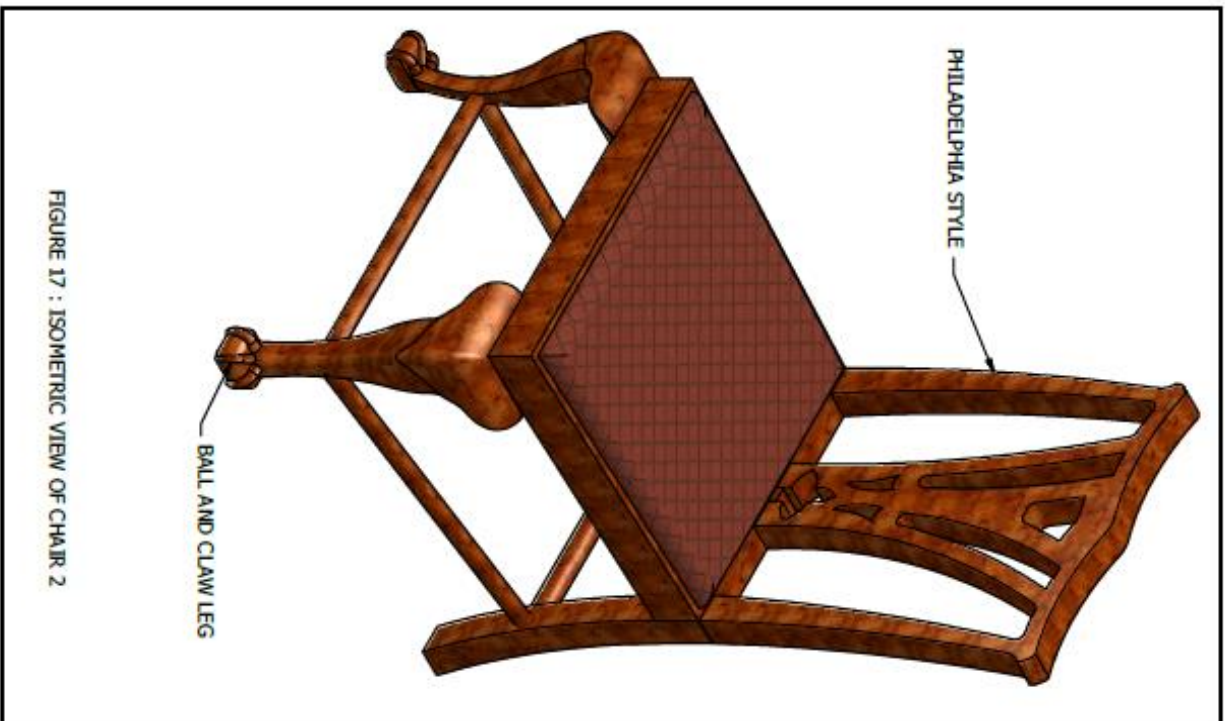Illustration 49 : 3D View of Proposed Chair 1

Illustration 50 : 3D View of Proposed Dining Table 4

PLAN   FRONT ELEVATION   SIDE ELEVATION

FIGURE 14 : PROPOSED DESIGN OF CHAIR -1
(CHIPPENDALE STYLE LADDER BACK WITH UNDERBRACING)

PLAN   FRONT ELEVATION   SIDE ELEVATION

FIGURE 16: PROPOSED DESIGN OF CHAIR -2
(CHIPPENDALE PHILADELPHIA STYLE)

LADDER BACK

UNDER BRACING

FIGURE 15 : ISOMETRIC VIEW OF CHAIR 1

PHILADELPHIA STYLE

BALL AND CLAW LEG

FIGURE 17 : ISOMETRIC VIEW OF CHAIR 2
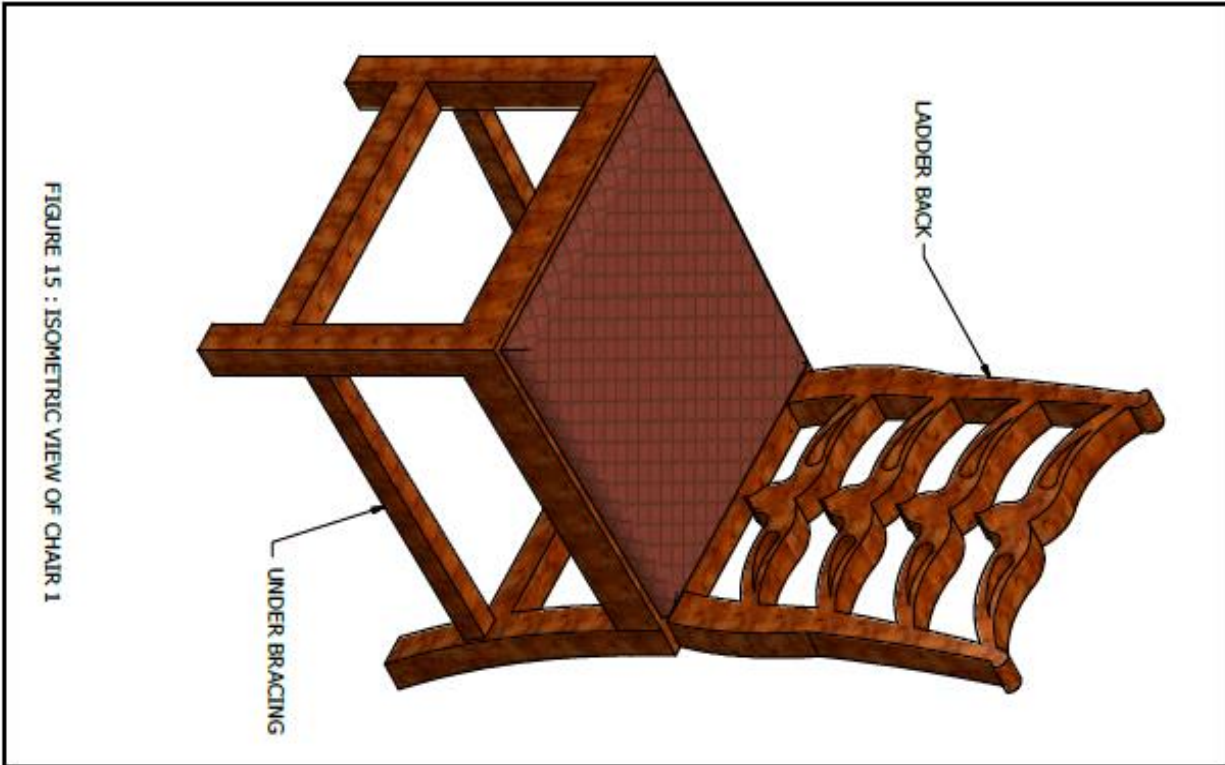
They both were the famous furniture and craftsman of that era. The aspects like economy, strength and design are given due consideration while designing the chairs.

Chair '1' (The ladder back Chippendale style of chair)

The dimensions of the chairs will be 1'10" X 1'10" X 3'-6". The chair will have sturdy and firm seat. There will be foam of 1" on the seat to give the comfort while sitting on it. The chair has ladder like steps on the back, so thus formally known as ladder back chair. The back of the chair was tilted 10 degrees to the outside of the chair to give some comfort while eating. For strength purpose the chair will have under bracing to support the whole chair. This chair has straight legs (Figure 14), (Figure 15), (Illustration 48).
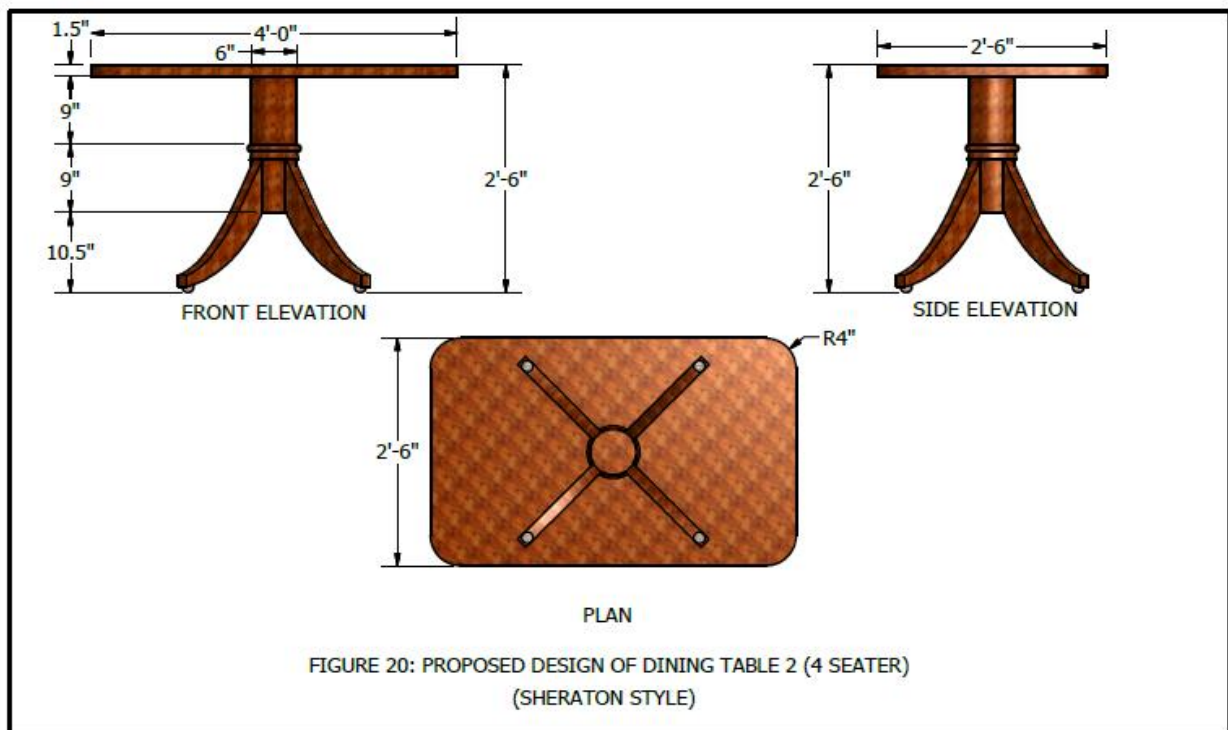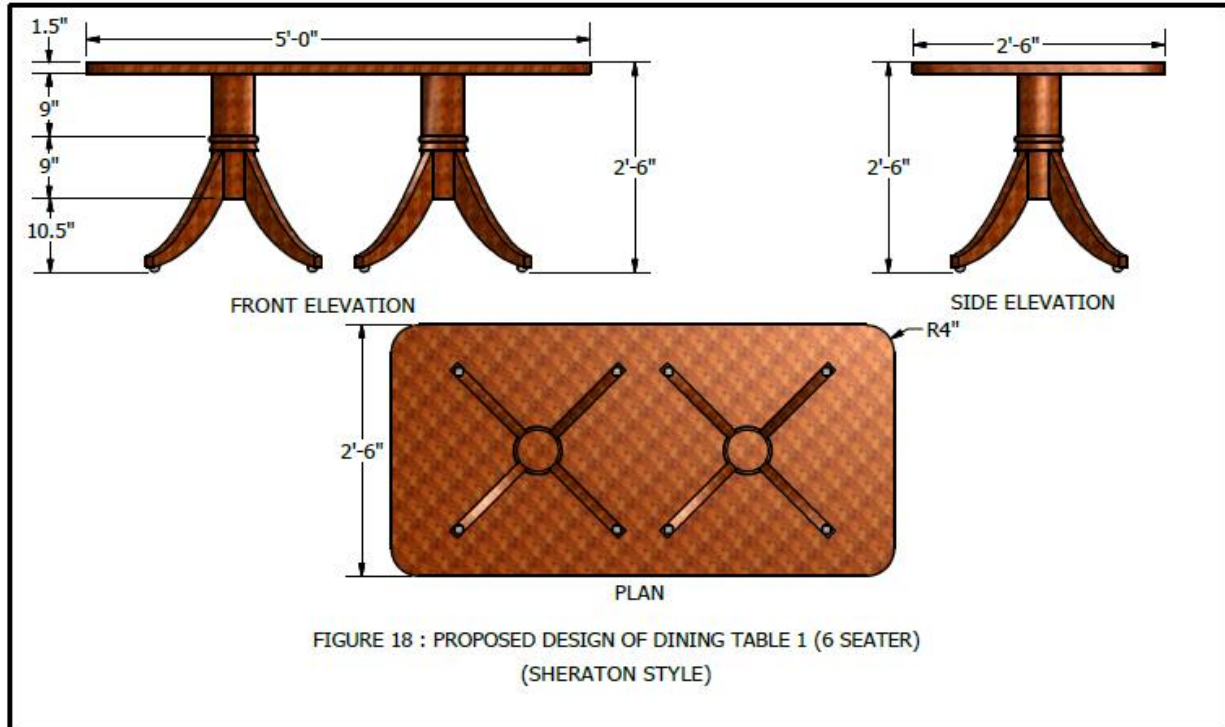
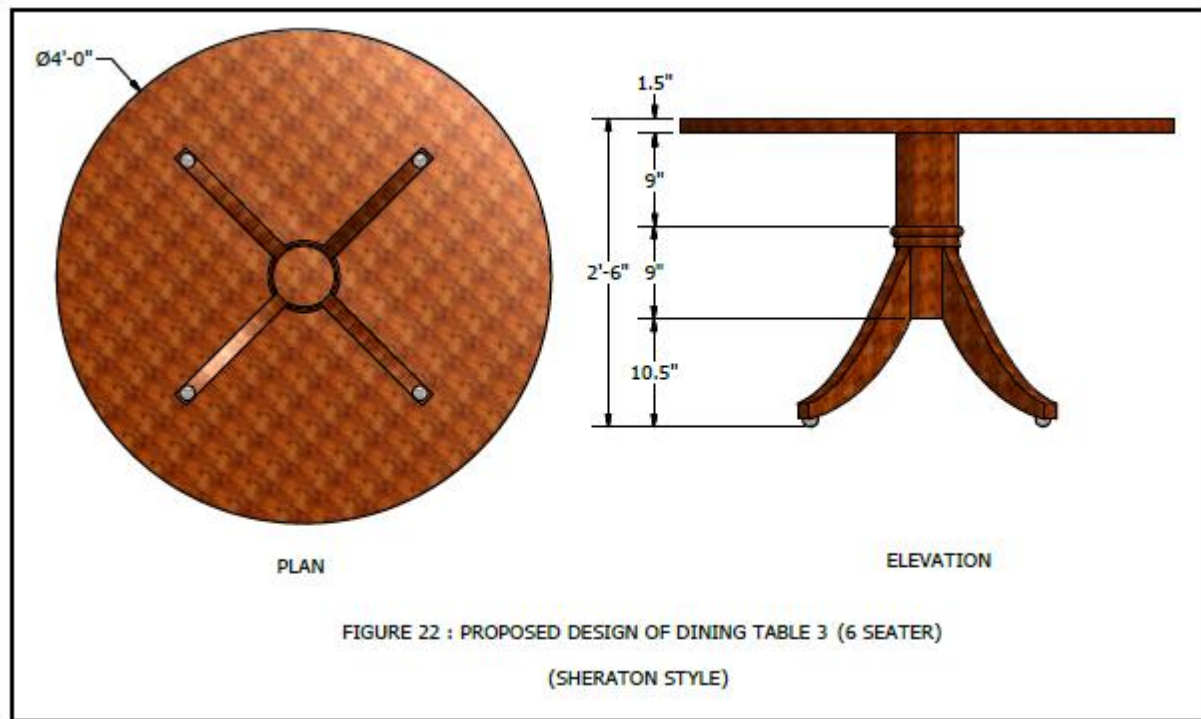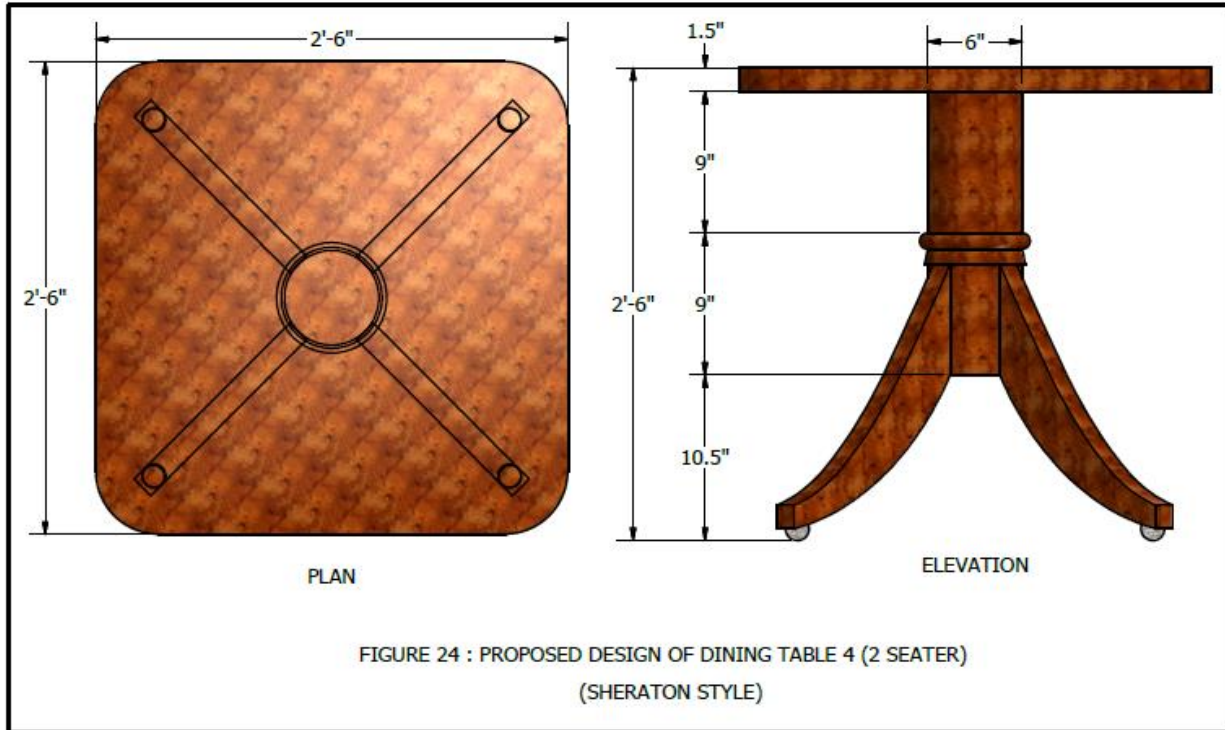**Chair '2' (Philadelphia style Chippendale chair)**

The chair type is also known as Philadelphia style chair. The dimensions of the chairs will be 1'10" X 1'10" X 3'-6". There will be 1" thick foam on the seat to give comfort to the consumers. The back of the chair is tilted 10 degrees out side to give some comfort while eating. The front bottom legs of the chair has claw and boll like structure. The intricate claw design is the specialty of this type of chair. The chair is heavy. The chair has a designed back as if the strips coming out of the seat (Figure 16), (Figure 17), (Illustration 49).
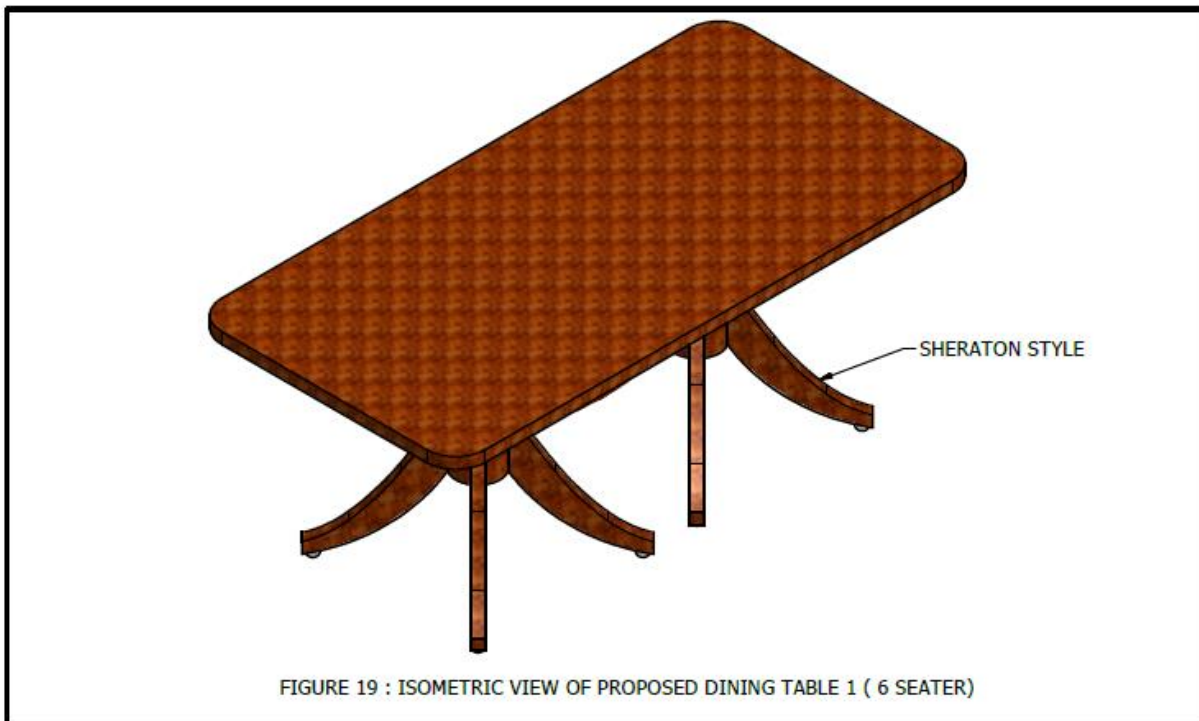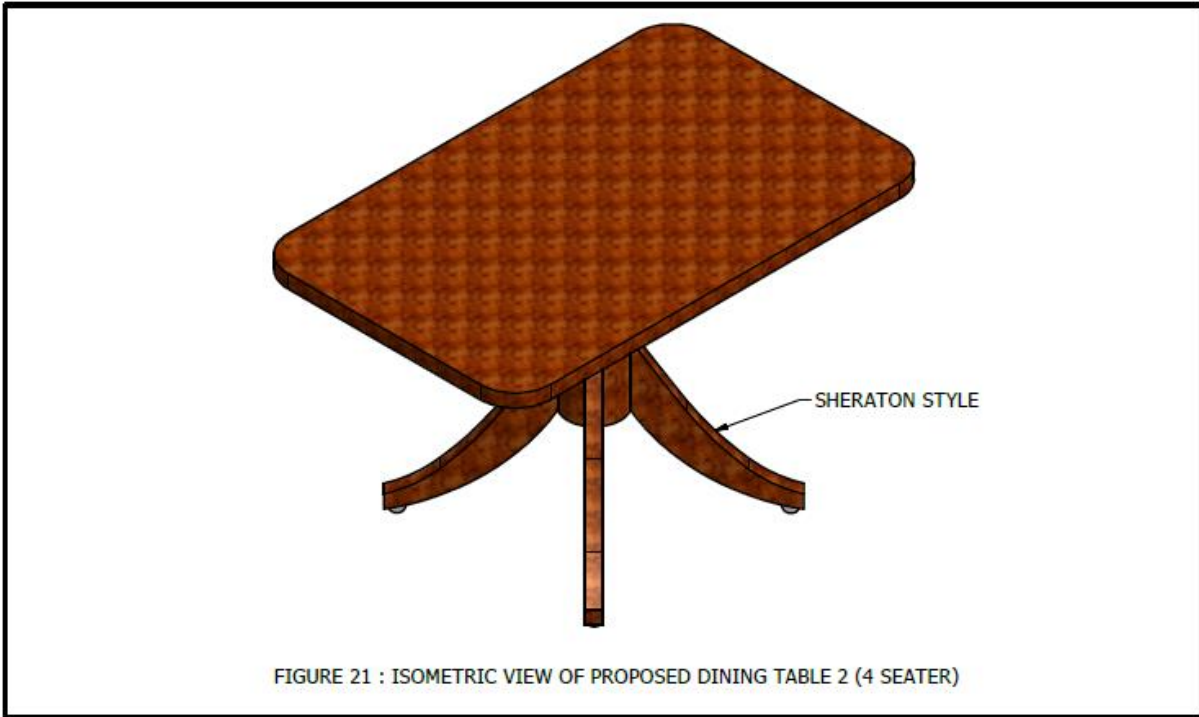
Tables: Four types of tables are designed for the dining area. These included two-seater, four-seater and two designs of six-seater tables to be placed in the dining area of the proposed theme restaurant.

Table '1' (six-seater),Table '2' (four-seater) and Table '3' (two-seater)

Table 1, a six seater table is 2'-6" high, 2'-6" wide and 5' long with 1.5" thickness of its table top. It will be rectangle in shape (Figure 18, 19), (Illustration 51). The second six seater table is round with a diameter of 4'. It is also 2'-6" high and has the same thickness of 1.5" of its table top (Figure 20, 21) (Illustration 52). Table 3, will be the rectangle table with diameter of 4'x2'-6"x2'-6"and its table top

FRONT ELEVATION

SIDE ELEVATION

PLAN

FIGURE 18 : PROPOSED DESIGN OF DINING TABLE 1 (6 SEATER)
(SHERATON STYLE)

FRONT ELEVATION

SIDE ELEVATION

PLAN

FIGURE 20: PROPOSED DESIGN OF DINING TABLE 2 (4 SEATER)
(SHERATON STYLE)

FIGURE 24 : PROPOSED DESIGN OF DINING TABLE 4 (2 SEATER)
(SHERATON STYLE)

FIGURE 22 : PROPOSED DESIGN OF DINING TABLE 3 (6 SEATER)
(SHERATON STYLE)

FIGURE 21 : ISOMETRIC VIEW OF PROPOSED DINING TABLE 2 (4 SEATER)

SHERATON STYLE

FIGURE 19 : ISOMETRIC VIEW OF PROPOSED DINING TABLE 1 (6 SEATER)

SHERATON STYLE

FIGURE 25 : ISOMETRIC VIEW OF PROPOSED DINING TABLE 4 (2 SEATER)

SHERATON STYLE

FIGURE 23 : ISOMETRIC VIEW OF PROPOSED DINING TABLE 3 (6 SEATER)
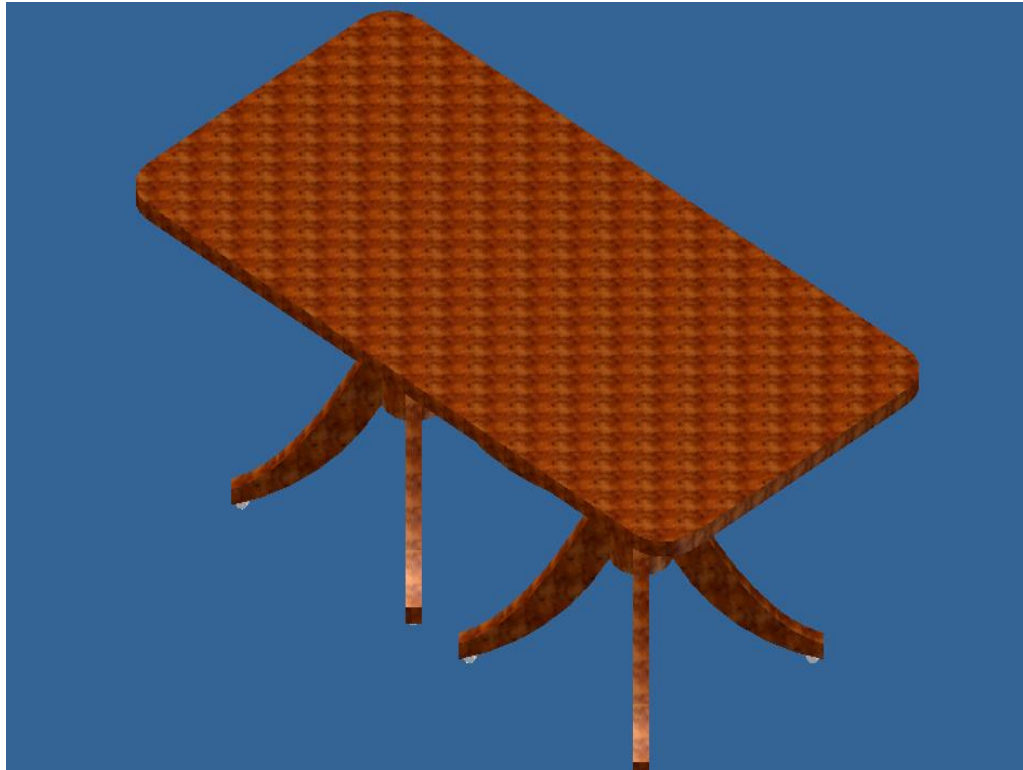
SHERATON STYLE

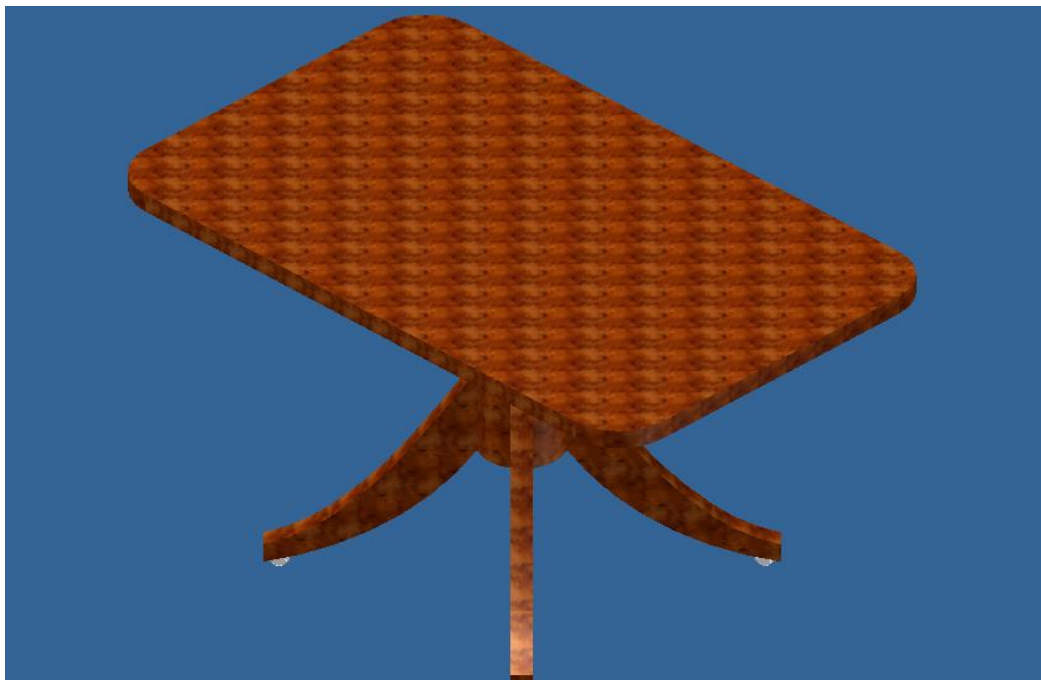Illustration 95.1 : 3D View of Proposed Dining Table 1 For 6

Illustration 96 : 3D View of Proposed Dining Table 2

thickness as 1.5". It will accommodate four sitting a time (Figure 22, 23), (Illustration 53). The consumer when comes alone of with only one person wishes to sit on a small table for privacy. The consumers comfort and safety while having food is very important. The designer has designed table for two which is having 2'-6" height, 2'-6" of width and 2'-6" length. The table has a table top which is 1.5" thick, it is having good weight (Figure 24, 25), (Illustration 50).

All the fore types of tables will in general have smooth edges. The top of the table will be supported by a 6" thick cylindrical solid wooden base extended 10" at the bottom. The 1.5" thick 'S' shaped four legs are placed crossing each other in 'X' shape on the wooden cylindrical base. The legs have metal coasters for the ease of mobility. A 5' long six seater table will have two cylindrical base with legs equally positioned on the central axis of the tables. Whereas all other type of tables will have only one. The designer has chosen this design because during the visit to British colonial monument of Kolkata (Raj bhavan) similar type was found of design on the dining table. The design of such traditional type of dining is known as "Sheraton style".

Material, Finish and Other features

The proposed furniture will be made in teak wood. The furniture will have smooth surface and will be polished in dark reddish brown colored polish. With the application of the red colored polish it will give the elusion of mahogany wood furniture. The British era monument of Kolkata had mahogany wood used in all their furniture. It was popular in that era. The designer chose teak wood because it is easily available, maintenance free, strong and economical. The 6" thick heavy duty cylindrical cut wood will hold the load of the furniture.

The designer has also considered the flexibility of the furniture groupings. This is one of the important aspects in any restaurant design. As if need arises the four seater can be joined together and make one big eight-seater for the consumer. Since the table can be moved easily with metal based coasters any type of grouping can be done.

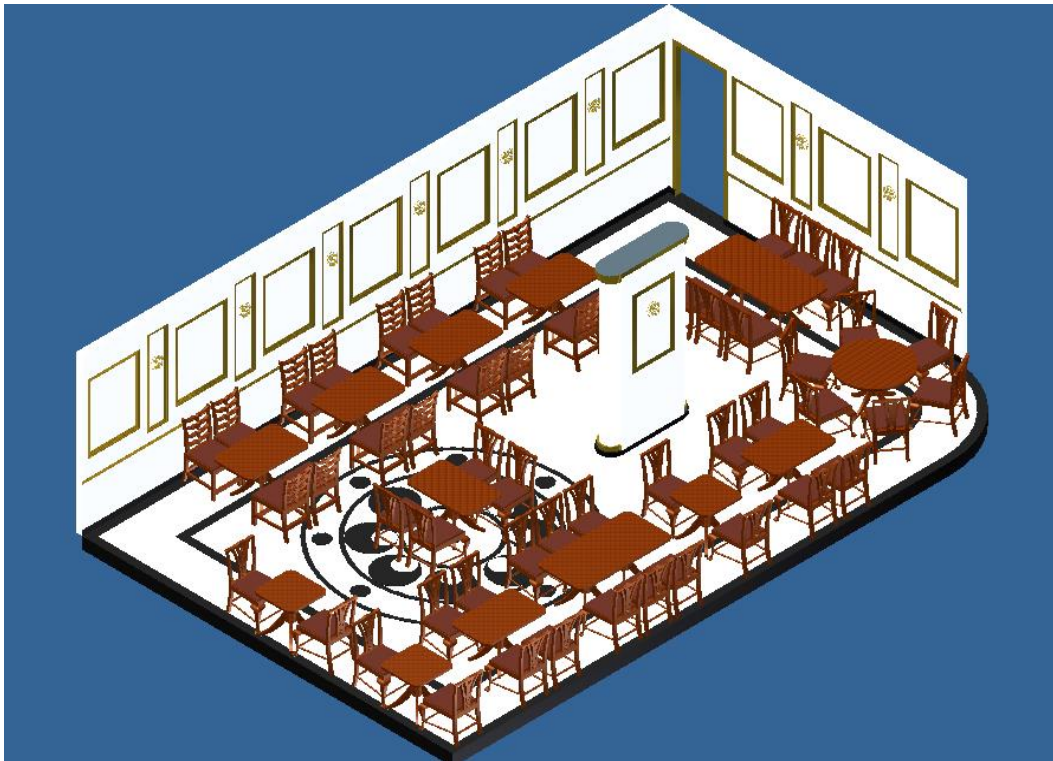Illustration 53: 3D View of Proposed Dining Table 3 for 6

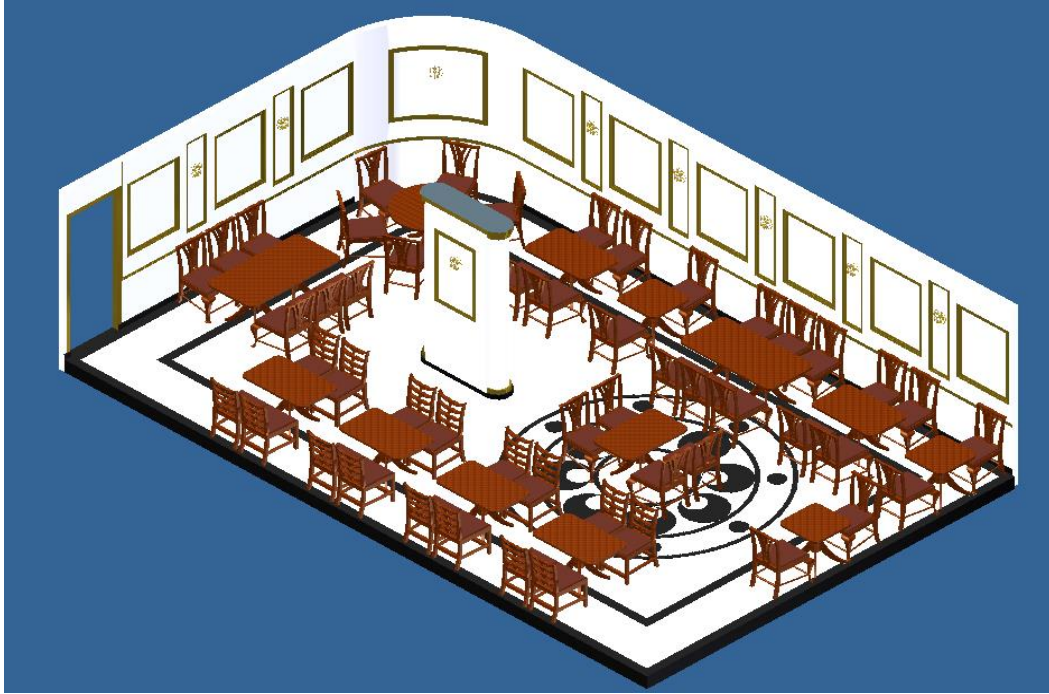Illustration 54 : North- East View of Proposed Theme Restaurant

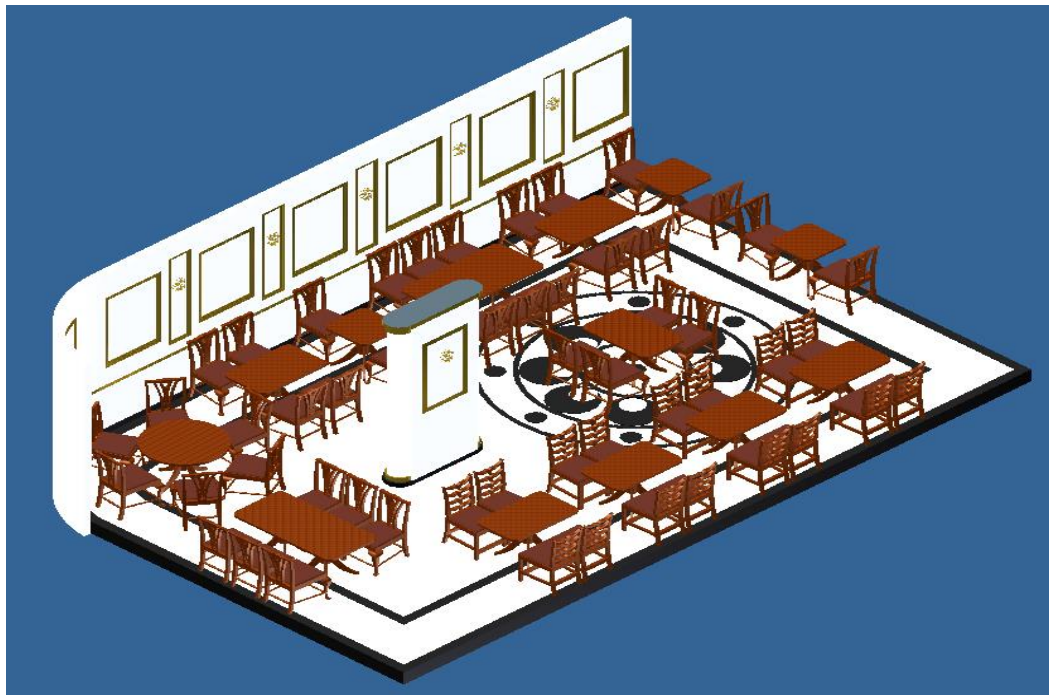Illustration 55 : North-East View of Proposed Theme Restaurant

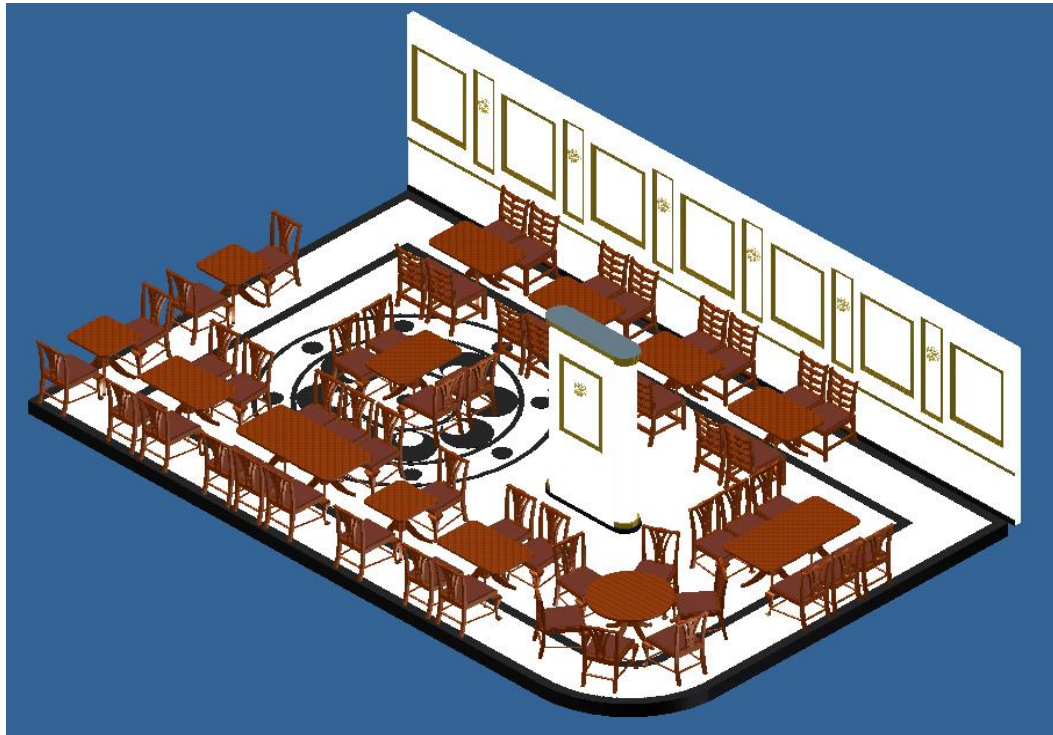Illustration 56 : South - East View of Proposed Theme Restaurant

Illustration 57 : South – West View of Proposed Theme Restaurant
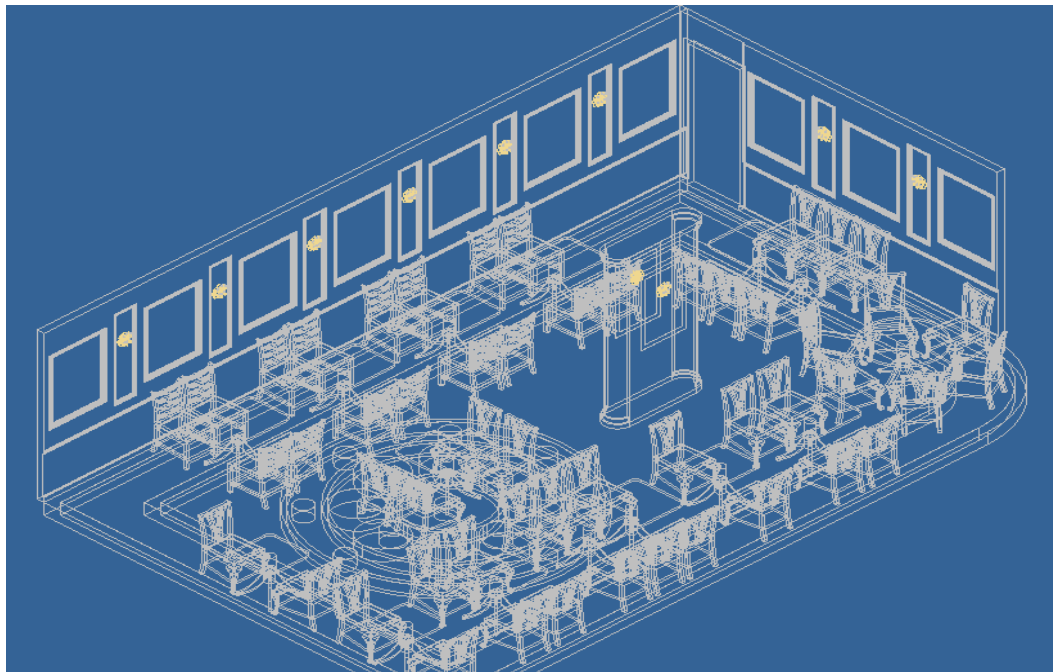
Illustration 58 : 3D View of The Proposed Theme Restaurant

4. Furnishings

Existing:

The table clothes on the dining table and the napkins were the major table linens being used in the existing restaurant. The single seater chairs had the cushioned seates (Illustration 43) and the two seater and three seater sofas were upholstered with two colored checked cloth (Illustration 44). The foldable buffet tables located on the north wall of the restaurant were covered with white colored satin cloth fabric.

Proposed:

The designer has proposed a dark red colored smooth and silky fabric to cover the foam that will be used on the chairs of the theme restaurant. The designer has also proposed white net curtains with golden colored valance. The tie back suggested by the designer will be golden colored cord.

5. Proposed accessories for the theme based restaurant design

The existing restaurant was having few pictures hung on their walls. The designer has proposed to use few accessories to help to create a British colonial era environment in a restaurant. The accessories included paintings, statues, wall mounted lighting lamp and big grandfather clock.

Illustration 59 : Portrait of Princess (Oil Painting)

Illustration 60 : Portrait of Queen Victoria (sketch)

Illustration 61 : Portrait of Queen Victoria

Illustration 62 : Painting of High Court of Kolkata (Oil Painting)

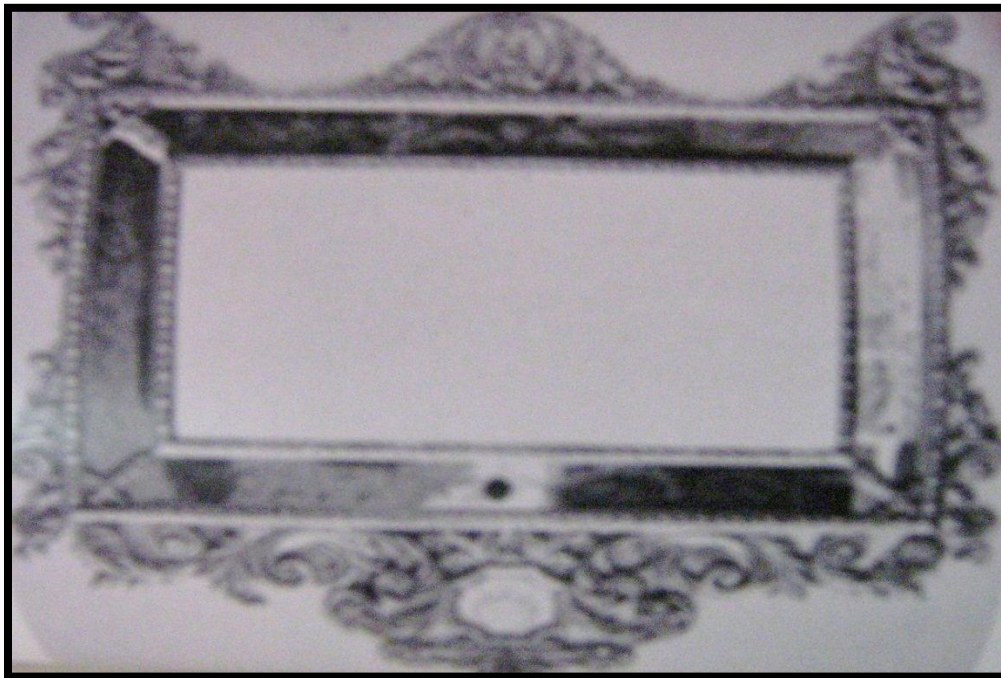Illustration 63 : Painting of old buildings of Kolkata (Oil Painting)

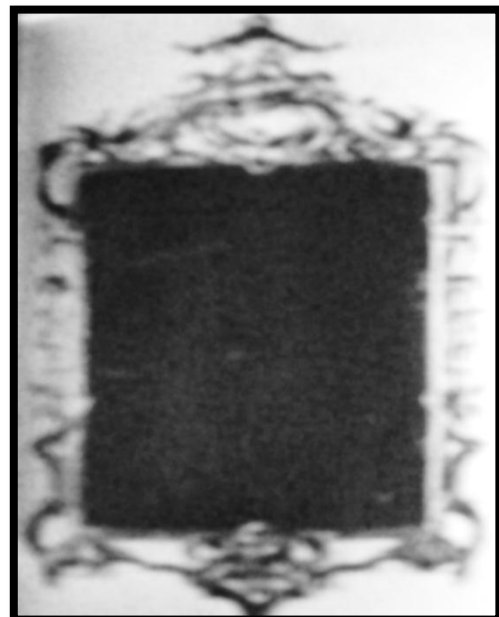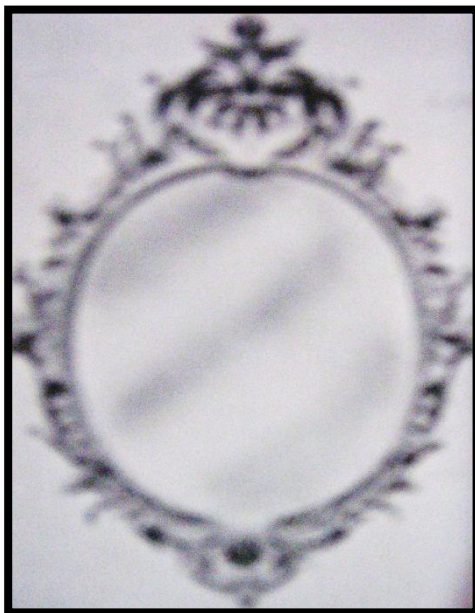Illustration 64 : Ornamental Frame to be used for Painting
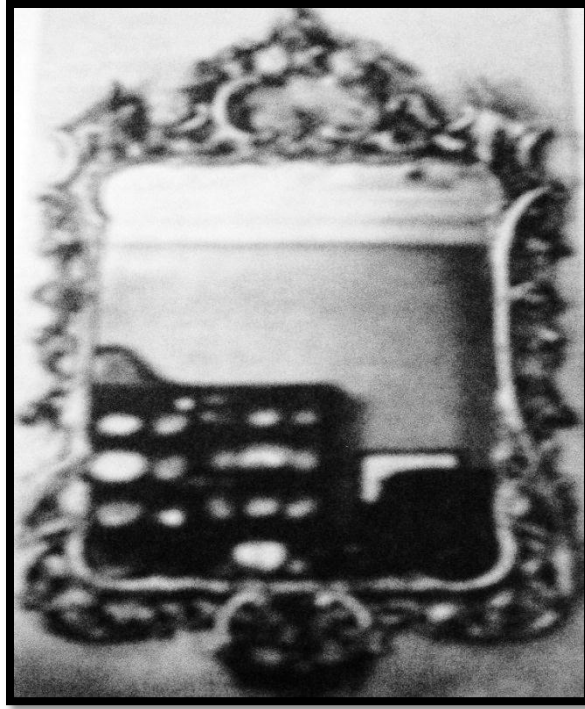
Illustration 65 : Carved Frames to be used for Paintings

Paintings

The painting will include portrays of kings, queens, prince and princess and pictures of colonial monuments. These paintings will have golden colored carved frames made up of wood or metal. The paintings will be put up on the walls of the selected theme restaurant (Illustration 59, 60, 61, 62, 63).

Statues

The statues were the sign of royalty in British era. The designer when visited the famous historical British colonial monuments of Kolkata had noticed that all monuments had big and small sized statues in it. The statues found were mainly of animals specifically lions and the ruling kings and queens of British era. The designer too has proposed to place four small sized lions statues surrounding the pillars situated outside the entrance. A 5' tall statue of Queen Victoria made with plaster of Paris will also be placed at one side of the entrance.

Wall mounted Lighting lamp stands

The designer has proposed the wall mounted lighting lamps made up of metal with golden polish. Each lighting fixture will hold six CFL straight tubes inside the glass candles. Though the traditional lighting fixtures were found to be replaced by the modern ones in all the colonial monuments listed by the designer the designs of the present design fixture was created on her own.

Grand Father Clock

In the British era giant sized clocks were also found in the rooms. These clocks were known as the Grand father clock. The clocks had big cabinet like structure with carvings on the wooden box. They were made-up of mahogany wood and had polish on it. The designer has proposed to place one 6' Grand Father Clock against the north wall of the restaurant next to the entrance. The similar type of clock was placed in the Marble Palace of Kolkat. (Illustration 66).
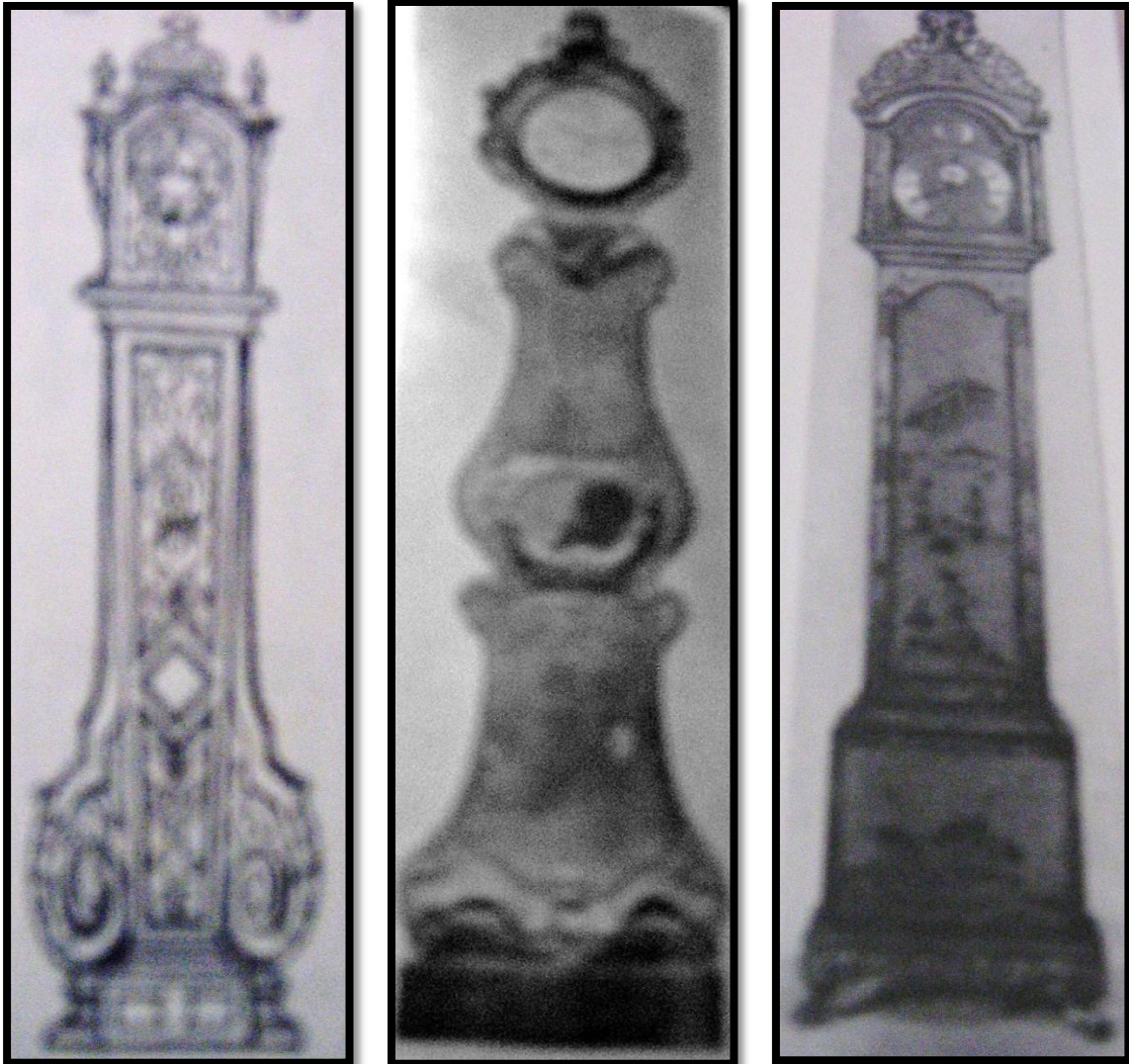
Illustration 66 : The Grand Father Clocks

6. Food and Other things

The existing restaurant was already serving the cuisines in tune with the proposed colonial theme of the restaurant. Thus, the client was not keen in introducing the food. The client showed his unwillingness to make changes in the sign board, menu card, cash memo, crockery and the attires of the waiters of the restaurant. The crockery and the attires of the waiters already matched with the theme of the restaurant. The existing music in the restaurant was purely instrumental which included piano, violin, saxophone etc. which went with the theme of the restaurant.

SECTION 2

Cost Estimation of the proposed design project

A successful execution of any design project of commercial or residential type, the finance plays an important role. The cost estimation was done for the present design project. The maximum budget promoted by the client to design the theme restaurant was Rs. 10 Lakhs. The cost estimation was carried out for the entrance and the dining area of the restaurant that included the door, floor treatment, ceiling treatment, wall treatment, furnitures, furnishings, lighting and accessories. The total cost of the proposed project was **Rs.7,10,979** (Table 1, 2, 3, 4, 5, 6).

Table 1: Cost estimation of the design project

Sr.No.	Item Names	Total cost in Rs.
1.	Ceiling, Walls and Flooring treatment	Rs.2,69,034
2.	Furniture	Rs.3,17,900
3.	Furnishings	Rs.18,200
4.	Lights	Rs.31,240
5.	Accessories	Rs.89,000
6.	**Total**	**Rs.7,25,374**
7.	Designer's fees (5%)	Rs.36,268
8.	Extra 5%	Rs.36,268
9.	**Total Cost**	**Rs.7,97,910**
10.	**Cost Per Sq. Ft.**	**Rs.875**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Table 2: Cost estimation for Ceiling, Walls and Flooring treatment of the selected theme based Restaurant

Component	Total Area	Company	Material	Color	Cost per unit (material + labor)	Total cost In Rs.
Ceiling False Ceiling Color	 912 sq. ft. 912 sq. ft.	- Asian	 Plaster of Paris Royal Luxury emulsion	- White	 Rs.35 per sq. ft. Rs.12 per sq. ft.	 Rs.31,920 Rs.10,944
Wall P. O. P Color	 1300 per Running ft. 997.5 sq. ft.	- Asian	 Plaster of Paris Royal Luxury emulsion	- White Golden	 Rs.25 per Running ft. Rs.12 per sq. ft. (material+labor)	 Rs.32,500 Rs.11,970
Flooring	750 sq. ft. 162 sq. ft.	- -	Marble Granite	White Black	Rs.140 per sq. ft.+Rs.10 Rs.340 per sq. ft. +Rs. 10	Rs.1,25,000 Rs.56,700
Total						**Rs.2,69,034**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Table 3: Cost estimation for the Proposed Furniture of the selected theme based Restaurant

Furniture	No. of furni ture	L	B	H	Thick ness	Material	Polish	Furnitur e/Cost rate	Total cost In Rs.
Table '1' (Six seater)	3	5'	2'6"	2'6"	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.9,500	Rs.28,500
Table '2' (Four seater)	7	4'	2'6"	2'6"	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.7,500	Rs.52,500
Table '3' (Two seater)	4	2'6"	2'6"	2'6"	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.5,500	Rs.22,000
Table '4' (Six seater)	1	4'	4'	2'6"	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.8,500	Rs.8,500
Chair '1'	16	1'6"	1'6"	**3'**	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.3,400	Rs.54,400
Chair '2'	38	1'6"	1'6"	**3'**	1.5"	Teak wood (Grade 2)	Dark Red Brown	Rs.4,000	Rs.1,52,000
Total									**Rs.3,17,900**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Table 4: Cost estimation for the Proposed Furnishings of the selected theme based Restaurant

Furnishings	In No.	L	B	Material	Color	Furniture /Cost rate	Total cost In Rs/-
Curtain	1	9'	16'	Net	White	Rs.9000	Rs.9000
Valance	1	1'-6"	16'	Silk	White with golden border	Rs.4500	Rs.4500
Tie back	2	18"	.5" in Diameter	Silk	Gold	Rs.250	Rs.500
Buffet Table Cloth	1	10 meter	-	Satin	White	Rs.170 per meter	Rs.1700
Napkins	5 (set of 12)	18"	18"	Cotton	White	1 set Rs.500	Rs. 2500
Total							**Rs.18,200**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Table 5: Cost estimation of lights and lightings of the theme restaurant

Type of lighting and fixtures	No. of lamp and fixtures	Cost per lamp and fixtures + labor	Total cost in Rs.
Fixtures	22	Rs.500+Rs.50	Rs. 12,100
Wall mounted lamp stand	14	Rs.1000+Rs.50	Rs. 14,700
CFL lamps	22	Rs.120	Rs. 2,640
Wire	2	Rs.350	Rs.700
Pipe	10	Rs. 100	Rs.1000
Tape	4	Rs.25	Rs.100
Total			**Rs.31,240**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Table 6: Cost estimation of accessories proposed in the theme restaurant.

Accessories	No. of Accessories	Cost per piece	Total cost in Rs.
Framed Paintings	6	Rs. 4,000	Rs. 24,000
Grand Father's Clock	1	Rs. 26,000	Rs. 26,000
Pop statue	1	Rs. 25,000	Rs. 25,000
Lion statues	8	Rs. 500	Rs. 4000
Pots	2	Rs. 3,000	Rs.6000
Pop pillars	2	Rs. 2,000	Rs. 4000
Total			**Rs.89,000**

Note: The cost estimation is based on the present cost as on 16th march 2009.

Summary Conclusion And Recommendations

CHAPTER V

SUMMARY AND CONCLUSION

Like other industries, restaurant industry too aspires to make more profits. In order to attract a large number of consumers' clientele the restaurants are ready to use every gimmick they can. The consumer not only eats in the restaurant but they want their complete experience more delightful, pleasant, memorable, everlasting, interesting and relaxable, that brings them again and again to it. For being noticed in today's time, such attempts are required by the restaurateurs. Thus, they are going one step further. They are drawn to the concept of "theme restaurants". To lure more customers theme restaurants are necessary in the present times.

Due to globalization, the Vadodara city too has become a small place. The visit of people from different nationalities within India and outside India has become a common feature in Vadodara. Many multi-national companies have established their business so and their employees holding white collar jobs have migrated from overseas and have made their permanent abode in the city. Baroda is also known for its multi cuisine food served at different prestigious hotels and restaurants.

The idea generated to develop a restaurant with British colonial theme was thus initiated with a motive to provide a familiar environment to the British population residing in Vadodara, a home away from their home. The present project would be unique in its design as it would be first of its kind in Vadodara Moreover, it would provide an inimitable experience for the others too in making them familiar with the British culture and environment.

Besides the style of the restaurant which is based on colonial theme of British culture, the other minute aspects for its designing were also incorporated with

precision. The furnitures, accessories, finishes are all important elements that are included while giving a colonial environment. Other interior features included the existing floor, wall and ceiling and their treatment were prevalent in that period, were also used in the present design project that Ornamentations, accessories were also used in the interiors of the restaurant. The Restaurant design aspects were also taken into consideration while designing the project. The elements of design such as line, color, form, texture, and pattern were also given due consideration. The designing was also based keeping in mind the principles of design.

Objectives of the study

i.   To design a restaurant on a colonial theme reflecting the British era of Kolkata in Vadodara city.

ii.   To estimate the cost of the design developed for the theme project.

Delimitations of the study

The proposed Project was limited:
    i.   to the designing on paper only.
    ii.   for a selected restaurant of Vadodara city only.
    iii.   on the available information derived from case studies of the famous historical monuments of British era of Kolkata city.

Methodology

The present project included the detailed information sought by the client regarding his specific needs and preferences if any to be used for designing the present theme project. It also involved the development of the design based on the information collected from the interiors of the famous historical colonial monuments of British Era of Kolkata city. The cost estimation was achieved at by

calculating the cost of each unit along with the material used and the labor cost involved. The proposed design project included 43 two and three dimensional drawings made in Auto CAD (2005-06) and Auto Desk Inventor (2009).

Major findings

1. **Design Development of theme restaurant reflecting British Era of Kolkata.**

The designing of the present project was carried in one of the restaurant named "Revival Lords Inn", at Vadodara. The designing included the designing of entrance, floors, ceiling, walls, furniture and lighting fixture. The designer had made changes in the groupings of seating arrangements, increasing the seating capacity from 42 to 52.

The door design was modified by using arches and crown design on teak wood. The height and width of the door was extended and the colonial accessories were placed beside it. The design on the floor was created by using white marble and black granite. The enrichment of the wall was done by the application of POP moldings on it. The geometric patterned design was used on the ceiling along with the concealed lights. The back and the legs of the chairs were designed in Philadelphia and ladder back Chippendale style where as the dining tables were designed in Sheraton style. Two types of chairs and four types' of tables were designed for the colonial theme restaurant. The designer had also suggested four types of colonial accessories to be used in the restaurant for giving the colonial environment in it. All the designing features used in the restaurant designing were in tune with the features observed in the colonial monuments of British era of Kolkata.

2. **Cost Estimation of the proposed design project**

The cost of the proposed theme project was calculated based on the prevailing local market rates (as on March 16th, 2009). The cost estimation was carried out

for the wall, floor and the ceiling treatment, lighting, furniture and furnishings and accessories. It was arrived at by calculating the cost of each item along with the material used and the labor cost involved. The total budget of the proposed project on colonial theme of British era of Kolkata came to be of **Rs.7,10,979.**

The plans of the complete theme project were shown to the client. He was amused with the designs proposed by the investigator. Noticing the vast difference in the existing interiors and proposed interior, the client was very happy with it. The client asked the investigator to start the live project very shortly in the future.

Implications of the design project

The findings of the present design project will be helpful for the different group of people in the following manner.

- For general public: It would make the general public to get acquainted with the British culture while visiting the restaurant.

- For the designers: The designers in specific on same line will get inspired to develop similar projects or with other ethnic backgrounds of different community of India and outside India. This would also serve as a platform for the new designers, who wish to utilize historical elements with the modern interiors and arrive at a blend of new interiors. This would also provide a base to design other new interiors. While promoting a base to design other new interiors it would also assist to create the same in other commercial as well as residential interiors.

- For the students: It would be useful for the students of Home Management with both the specializations i.e. Interior design and Hospitality design and other students too who will be pursuing education related to interiors as it will disseminate knowledge to them about the colonial features of British era of Kolkata. The students will get a chance to know about the colonial furniture, furnishing, accessories, walls, ceiling, floors, architecture and the design

elements that the craftsmen, designer and architects used in British era in India.

- For the academicians: The academicians teaching interior courses will benefit as this project will provide them with the additional information base to be passed on there students.

- For the Documentation center: The findings of the present design project would serve as a valuable reference material for developing historical design projects and other design projects in general.

Recommendations of the Design project

1. The combination of British and other Indian style of restaurant design project can also be undertaken.

2. The similar design project can also be undertaken for the commercial interiors as well as for residential interiors too.

3. The similar projects can be developed for the other international and regional cultures within and outside India.

Abstracts

ABSTRACT

One can find a restaurant near the home easily because every city has large number of restaurants. These restaurants mainly focus not only on food but also on over all ambience, look and interiors. It is quite natural that the human nature likes changes. This has led to noticeable changes in the restaurant industry and the emergence of "theme restaurant".

Today the restaurant industry is developing very rapidly. The review of literature has highlighted that there exist a number of "theme restaurant" outside India. Few, such types of restaurants were found in India too. The colonial theme reflecting the British era of Kolkata was yet not found in India and specially in Vadodara which inspired the designer to undertake the present design project with the objectives of a).Designing a restaurant on the colonial theme reflecting the British era of Kolkatta in Vadodara city, and b).Estimating the cost of the design developed for the theme project identifying the famous historical colonial monuments of British era in Kolkata, metropolitan city. To design a restaurant based on a colonial theme reflecting the British era of Kolkata in Vadodara city. To estimate the cost of the design developed for the theme project. These were the objectives of the study.

The observation sheet was used to gather the details for the existing status of the restaurant "Trident" of the Revival Lord's Inn at Vadodara. The client's profile also contributed in designing the theme restaurant.

The designer had designed the entrance and the dining area. The designer had used POP pillars in the entrance. The designer also proposed to have statues in the entrance. The designer had increased the seating capacity from 42 to 52. The designer had used Chippendale and Sheraton style of chairs and tables. To make the project cheaper the teak wood is used and dark red brown polished is applied on it.

The designer has proposed to use marble and granite in geometrical pattern on the floors. For the ceiling the designer has used POP and made rectangular and circular drops on it, planning 18 lights no it. The walls will be treated with the POP mouldings in rectangular shapes. The designer has proposed white color on walls and the ceilings. The designer has highlighted the mouldings with golden color. There will be wall mounted golden colored lighting fixtures. The accessories proposed included paintings with golden carved framings, statues, pots and grandfather clock. The designing features proposed in the selected restaurant of Vadodara will be in tune with the featured pound in the colonial monuments of British era of Kolkata. The total estimated budget for the theme project proposed on colonial theme came to be **Rs.7,10,979.**

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