

APOLLO'S
BAR & LOUNGE

INDE Studio 4
Research Manual

Project: Restaurant Design

Prepared by: Crystal Roy

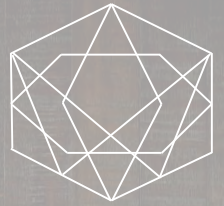
Prepared for: Erin Jenner

Feb 12 2020



Table of Contents

I.	Introduction	4	VII.	Cultural Profile Research	
II.	The Psychology of Restaurant Interior Design		A.	Traditions in Greece	35
	A. Colour	6	B.	Architecture in Greece	36
	B. Scent	7	C.	Greece café & Kafenion	37
	C. Lighting	8	D.	Points of Inclusion, Cultural Profile	38
	D. Acoustic	9	VIII.	Cultural Cuisine Research	
	E. Architecture	10	A.	Greek food & wines	40
	F. Points of Inclusion, Psychology	11	B.	Products of Greece	41
III.	Prototypical Interior Design Restaurant Research		C.	10 Types of Seafood You Have to Taste in Greece	42
	A. Eclectic décor fills Eberly restaurant & tavern in central Austria	13	IX.	Menus	
	B. Dark oak & aged copper creates cozy atmosphere in Samara bistro	14	A.	Cuisine Menu	44
	C. Roman & Williams creates “romantic” Veronika restaurant inside New York’s Fotografiska museum	15	B.	Drinks Menu	45
	D. Biasol uses green tones for upgrade of Melbourne’s Main Street café	16	X.	Regional Cultural Profile	47-48
	E. Points of Inclusion, Prototypical Design	17	XI.	Photographic Documentation	
IV.	Precedent Prototypical Interior Design Research		A.	Exterior	50-51
	A. Greek Cuisine Restaurant Décor by Gasparbonta.....	19	B.	Existing Dining Area	52-56
	B. Aarella Restaurant	20-21	C.	Existing Commercial Kitchen	57-58
	C. Points of Inclusion, Precedent Research	22	D.	Existing Bar	59
V.	Commercial Kitchen Design Research		XII.	Written Proposal of Design Presentations	
	A. Which Commercial Kitchen Layout is Right For Your Restaurant?	24	A.	Team Concept Presentations	61-64
	B. The Complete Guide to Restaurant Kitchen Design	25-26	B.	Overall Design Concept	65
	C. Points of Inclusion, Commercial Kitchen Design	27	C.	Spatial Considerations	
VI.	Bar Design Research			a. Form and Space	66
	A. Together at 12 th Bar	29-30		b. Properties of Enclosure	67
	B. La Cervceria Bar	31-32		c. Qualities of Space	68
	C. Points of Inclusion, Bar Design	33		d. Arrival Sequence	69
			References		71-72
			Appendix		

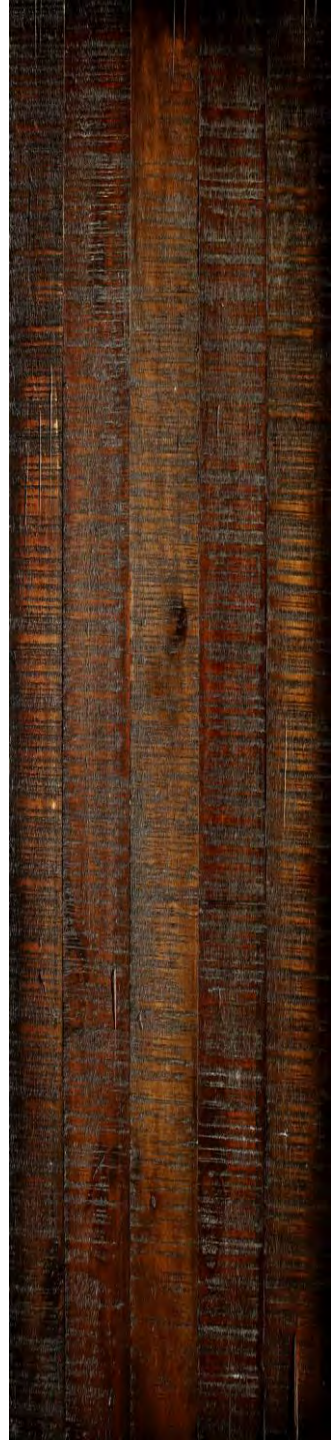


APOLLO'S BAR & LOUNGE

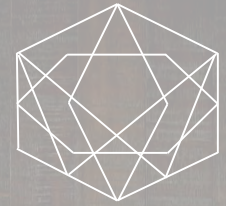
INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

I. Introduction



I. Introduction



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Problem Statement:

To create a dining and bar facility that will serve as a catalyst for the revitalization of the Barrie area.

Parameters:

Using the existing Kempenfelt Conference Centre facilities our objective is to renovate the restaurant, kitchen, and lobby area within the current allotted 400 m². The restaurant will operate as a separate cost center, security and hours of operation will be resolved by the conference centre's administration. It must be possible to provide public access to the restaurant that is independent from the conference centre's operations and restrict access to the restaurant as required. The interior area must be accessible in accordance with accessible requirements as set out in the Ontario Building Code.

General Programming Areas:

- A. Commercial kitchen
- B. Office for the chef
- C. Access to existing receiving area
- D. Access to existing refrigerated and dry food storage area
- E. Kitchen cold waste control and collection area
- F. Custodial area
- G. Staff washroom(s)
- H. Bar serving and seating
- I. Interior dining area
- J. Exterior seasonal dining area
- K. Reception and coat check area
- L. Public washroom(s)

Design Must Include:

- A. Change in the floor level (min. 304mm)
- B. Signage at the lakefront and main entry
- C. Designed vistas for patrons

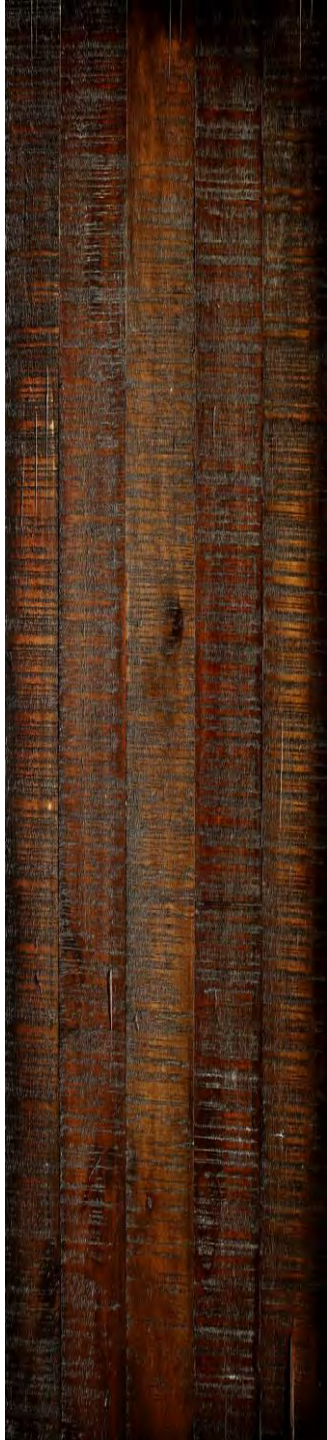


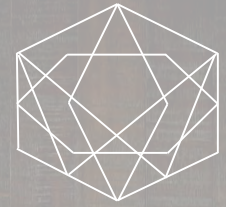
Kempenfelt Conference Centre



Kempenfelt Conference Centre – Plan View

II. The Psychology of Restaurant Interior Design





II. The Psychology of Restaurant Interior Design

A. Colour

In Fohlio.com's blog series about interior design for restaurants Huibin Yu examines how diners experience food and their dining adventures.

One of the primary ways diners take in the restaurant environment and dishes is through sight. Colours play a large part of our association with the restaurant. Colours don't really affect our moods but will also affect our appetite levels. Subconsciously our brains relate and are most stimulated by warm colours; hues in the reds, oranges and yellows family will trigger the greatest appetite response in our bodies. Where green and teal tones are mild appetite stimulants. In recent years connections have also been made between green tones signaling healthy foods and healthy living. (Yu, 2019)

There are also colours that suppress our appetite, blues, purples, greens and black are indicators in the wild that foods/plants are poisonous or rotten. These cues are said to be carried over from our hunter and gatherer days, an instinct that is routed deep within human beings. (Yu, 2019)

Knowing that sight is a primary source that affects our eating habits and designing a space in which we eat, it is important to consider what colours are in the design. It is also important to take this into consideration when planning dishes. Designers will want surround diners with colours that subconsciously make them want to eat and enjoy their dining experience.

APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



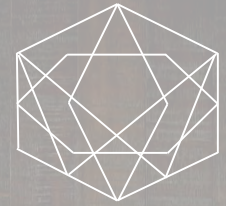
Colour Wheel



Red Benches



Yellow Decor



II. The Psychology of Restaurant Interior Design

B. Scent

Continuing the series on Fohlio.com Yu evaluates how scents affect our bodies and how they can affect diners perception of a space. Yu also makes the argument that scent affect how long we stay in a space and that it affects our spending habits.

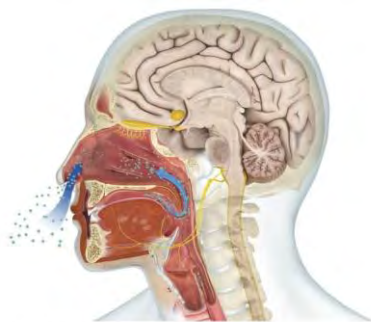
Scent is important because it is said to be our “most basic and primitive method of collecting information for our surroundings” (Yu, 2019). Smells work their way through our brain and based on the brains connection to the smell, our bodies react in a subconscious manner. Yu gives the example of bakeries using the smell of fresh bread to spark a memories of family kitchens and comfortable surroundings. Also bakeries and other food service establishment treat their product like a retail location would. Displaying there product in front windows and prominent floor displays showcase their goods and fill their location with the product they are try to sell to you.

Smell can also affect the perceived size of a room and can affect our moods just as much as colour can. For example vanilla can reduce stress and anxiety in a space which will put guests at ease and can create a more comforting environment for them. Or smells such as apple and cucumber can make a space full bigger and airier, which would be a good smell in a smaller space where a rustic smoky smell can have the opposite effect.

APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



The olfactory and limbic system. Image: ThoughtCo

Scent Entering the Body

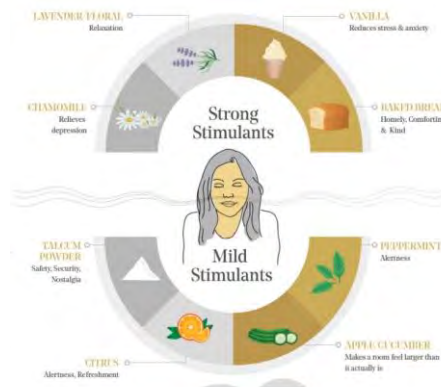


Image: Induville

Scent Stimulants



An open kitchen designs is another solution, with many benefits besides scent. Image: Anders Husa

Open Kitchen Layout

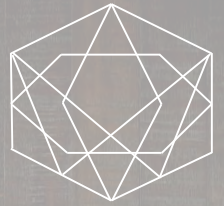
II. The Psychology of Restaurant Interior Design

C. Lighting

In their lighting series Yu discusses how lighting can re-enforce the branding of a space and can set the mood and feelings visitors experience in a space.

Types of lighting that Yu addresses include ambiance, task and accent. Ambiance lighting sets the mood of the space and creates an intimate setting. This type of low lighting is ideal for bars and lounges to encourage “closeness” between patrons in the restaurant. Compared to a bright setting, which creates a faster paced environment. Task lighting doesn’t only help the staff move around the space and complete their work safely, task lighting can be used to help guests read the menu. Finally accent lighting can be “used to draw attention to specific areas”, points of “visual interest” and can create focal points to help diners easily navigating their way through the restaurant.

Lighting also dictates behaviour within the space, low-intensity lighting reflects an intimate or leisurely attitude. Guests who linger in a space are more likely to spend more as well.



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Beisito in Chestnut Hill actually provides mini flashlights to their guests so they can read the menus. Image: The Boston Globe

Poor Lighting Conditions



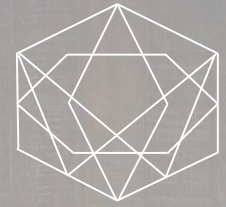
The task lighting right above the tables is very apparent in ABC Kitchen Restaurant. Image: Style Junkies

Spot Light on Tables



Hunter Gatherer, Shanghai. Image: Retail Design Blog

Bright Environment



II. The Psychology of Restaurant Interior Design

D. Acoustics

Yu continues the interior design series on restaurants on Folhio.com, describing how a restaurant's acoustics can lead to the second most common form of complaints. The sounds created around diners is a delicate balance. If restaurant owners and management create a space that is too quiet it becomes eerie and unsettling, and if a space is too loud it can contradict an intimate setting created by lighting. When diners struggle to hear the people they are out with it, they will not want to linger in the space longer than they have to. While louder music can be the environment you'd like to create if you're designing a night/dance club, although guests are there to socialize it's a different socializing environment expected than when entering a fine dining experience.

Kitchen noise is another aspect of restaurant design that Yu addresses. Ways to minimize sounds such as dishes, cutlery, and cooking are to design higher walled booths, porous surfaces around that restaurant that will absorb any noise and sound proofing between the walls.

There are high tech devices that can recognize noise levels in a space and adjust music volume accordingly. Though music is a good way to fill breaks in conversations, we must be conscience but the level of music. We want to walk the line between that maintains the atmosphere of the restaurant and not over-whelming diners.



The Lombard Effect is when people have to shout to be heard above the noise, making it even louder. Image: Colorado Springs Gazette/Getty Images

Noisy Environment



Unfitted, New York. Hard surfaces, open kitchens, and lack of tablecloths contribute to noise. Image: Pablo Enriquez for The New York Times

Paneling to Absorb Noise



W.A. Frost is one of Minnesota's most romantic restaurants. Chair cushions and rugs help muffle noise. Source: CBS Minnesota

Intimate Seating

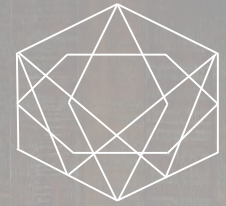
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

II. The Psychology of Restaurant Interior Design

E. Architecture

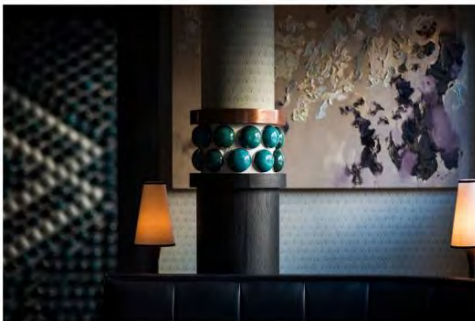


APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

In the final installment of the Folhio.com interior restaurant design Yu address the architecture of the space. They suggest that you design the space with your target market in mind, and not design for everyone in the community. We learn that although following trends with the design may be current and attract diners to begin, the design won't last through the years of the business and will become dated. Instead aim for a classic design that will re-enforce the brand identity, and carry that identity as a story line throughout the design. Considering how people move throughout the restaurant is another important element. Staff need to be able to navigate the space efficiently and smoothly, and diners need to be able to orient themselves in the space for security and to be able to locate key areas of the restaurant (like the bar or the restrooms). The architecture of the space will also help set the ambiance of the restaurant as well. The design can help create intimate spaces for diners; the entrance, bar and other key areas can be feature elements that add to the impression and atmosphere of the restaurant through the architecture.



Copper accents at Margot are reminiscent of Nonna's pans. Image: The Spaces

Making Features



The server station at Eleven Madison Park is right in the center of the dining area. Image: Forbes

Circulation



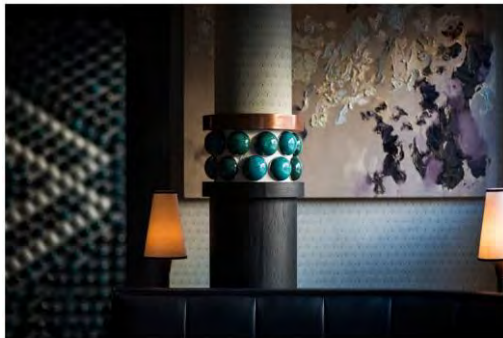
The seats at Faith and Flower are very cozy. Image: LoveluxLife

Linear Design

II. The Psychology of Restaurant Interior Design

F. Points of Inclusion

1. Use of warm colours such as reds, and oranges to stimulate appetite (Colour)
2. Smells can increase sells by 300% (Smell)
3. Having fewer walls between the dining area and the kitchen makes the space feel larger, thereby creating a more approachable atmosphere (Smell)
4. The more comfortable people are in a space the larger they will stay, which will increase sells (Smells/Lighting)
5. Lighting can re-enforce branding (Lighting)
6. Using a mix of ambient, task and accent lighting can create a space that staff and diners can navigate and enjoy their experience with ease (Lighting)
7. Use warm coloured light with a low-intensity, this will create a leisure, intimate and relaxed setting for dinner, which will invite them to stay longer (the longer they stay the more money they are likely to spend) (Lighting)
8. Use technology to balance the noise level in the restaurant (Acoustics)
9. Use porous materials to absorb excess noise (Acoustics)
10. Have a clear target customer in mind when designing (Architecture)
11. Consider how the users will move through each space (Architecture)



Copper accents at Margot are reminiscent of Noëna's pans. Image: The Spaces

Making Features



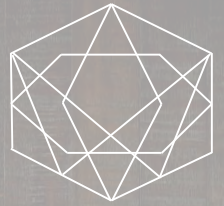
The task lighting right above the tables is very apparent in ABC Kitchen Restaurant. Image: Style Junkies

Spot Light on Tables



W.A. Frost is one of Minnesota's most romantic restaurants. Chair cushions and rug help mute sound. Image: CBS Minnesota

Intimate Seating

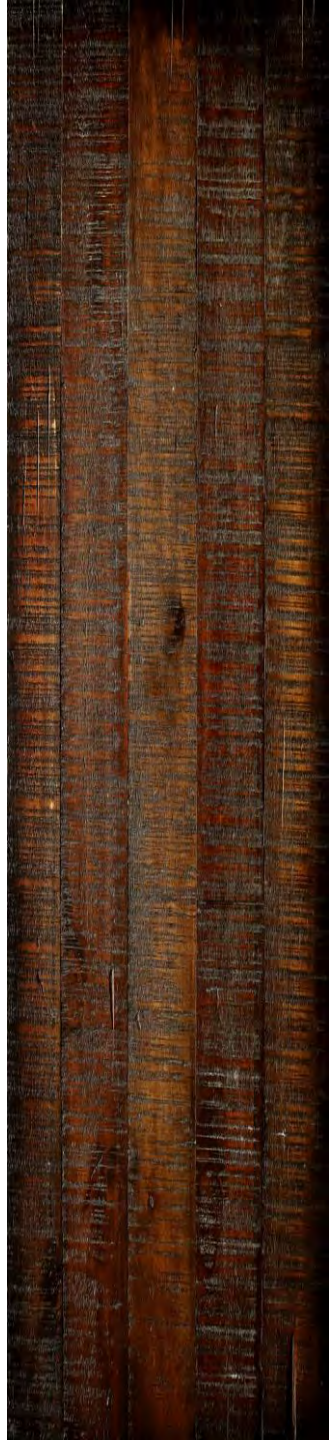


APOLLO'S BAR & LOUNGE

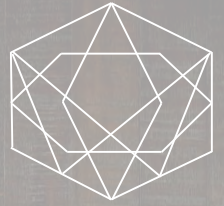
INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

III. Prototypical Interior Design Restaurant Research



III. Prototypical Interior Design Restaurant Research



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

A. Eclectic décor fills Eberly restaurant & tavern in central Austria

Eberly is a restaurant in Austin, Texas that is “foster[ing] a send of discovering”. The large space is divided in three main areas with smaller areas sectioned off for private seating. Although the theme of this bar was “Texas capital’s independent spirit” the target market was “free thinkers” with the intend that this was a gathering place for them to exchange ideas or opinions. This purpose was inspired by the bar. When a similar bar closed in New York City the owners of Eberly purchased the bar and repurposed it in their location. Each of the divided spaces is dressed differently but all follow the same theme. The larger areas allow for fine dining experiences and the smaller rooms create an intimate setting for groups and special event dining. Through the custom millwork designs multiple focal points are created in the restaurant; the imported bar and the custom banquette that lead diners through the space are two such features. With accent decor, greenery, low place settings and strategic wood detailing the restaurant creates a sense of being “lived-in” this atmosphere creates a sense of comfort in visitors. This as we’ve learned is how restaurateurs want customers to feel in a space, a feeling of comfort will keep them in the space longer, which will translate to sales.



Booth Seating



Patio Area



Exterior Facade

III. Prototypical Interior Design Restaurant Research

B. Dark oak & aged copper creates cozy atmosphere in Samara bistro

In Seattle there is a farm-to-table restaurant that seeks to create a “sense of timelessness and comfort”. They are achieving this through the use of wood throughout the design and having an open kitchen so the smell of the food fills the space. With an open kitchen one of the features of the restaurant is that diners can watch their food being prepared.

The designers found inspiration in simple materials for this design. For example, you will see small copper accents throughout the restaurant, at tables, in the restroom, and being used in the kitchen area. This is because copper is a timeless material and will get better as it ages. To create small areas of light from the fires the hand-crafted bricks have been imbedded with pieces of crystal and glass. The architectures also designed custom lighting in order to control the artificial light in the space. They wanted to maintain the connection to the outdoors through the large windows.

This restaurant was designed to be used during all four seasons however looking at the photos provided this space seems to have an atmosphere suited to a winter setting. The wood clad walls and dim lighting seem to have a cozy embrace that would be best in the winter as opposed to the summer months.



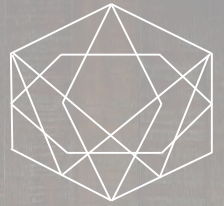
Open Kitchen



Washroom Details



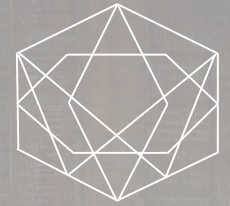
Stone Oven



APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



III. Prototypical Interior Design Restaurant Research

C. Roman & Williams creates “romantic” Veronika restaurant inside New York’s Fotografiska museum

Named after “Veronika” the patron saint of photography this restaurant is placed within the photography museum in New York. Based on its location, branding and theme followed suit. The architects wanted to address the relationship between painting and photography through the interior details. With earth tones and cyan colouring murals inspired by the modernist painter Piet Mondrian earlier landscape works.

A revitalized stain glass focal point highlights the bar area. It was created into a point of interests by using the large stain glass window behind it, and multiple tiered shelving which holds vintage apothecary bottles. These distinctive objects are part of the atmosphere of the space and what kind people interested and coming back to the restaurant.

With the mixing of photography and painting the designers decided to embrace an eclectic styling for the rest of the décor in the space. Wood work, detailed carvings around windows, marble table tops, custom chandeliers and the furniture evoke a sense of the old world. However the space remains in a whimsical state because there isn’t one distinctive time period in which the space lives.

APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



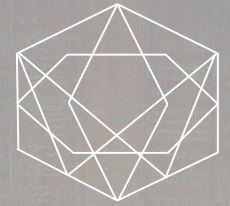
Foot Traffic Pathway



Lounge Seating



Bar Display



III. Prototypical Interior Design Restaurant Research

D. Biasol uses green tones for upgrade of Melbourne's Main Street cafe

In the article from Dezeen, a well-known Melbourne Australia café was slated for a redesign of their space. As a business that has been in operation for over a decade the owners wanted a casual and vibrant design but also wanted it to be a representation of their thanks to the community for keeping them in business. With this in mind the architects and designers created a space that was reminiscent of classic American style diners with a black and white checker floor. However, to make it unique the floor tiles were installed on an angle, this also to modernize the look of the space. With booth seating and along the café wall and stools lining the bar, traffic flow is easily directed around the space. A key space saving element of the design is suspended shelving above the bar, the space is used for greenery and to display the products they carry. The architects also maintained an existing element of the original café design (a brick wall façade). By keeping this feature, they are respecting what the business was before. They decided to white wash the brick to give it a fresh look. They walk to line between respecting what was, and creating something new to appreciate.

APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Booth Seating



Ceiling Detail/Display



Bar Seating

III. Prototypical Interior Design Restaurant Research

E. Points of Inclusion

1. Use recycled and salvaged materials. This reduced waste in the environment and can inspire create design solutions
2. “Foster a sense of discovery” divided areas can close off a space but can lead to design unique design opportunities and create private spaces for diners
3. Keep in mind that the space is intended for four season use, even though the patio will not be able to be used during the colder months, how can we take advantage of the floor to ceiling windows and the connection to nature
4. Consider the life-spend of the materials being used, will they look dated over time, are they timeless, or will they get better with age?
5. Because of the large windows in a predominant location of the restaurant, how can that be used to light the space efficiently to reduce the amount of artificial lighting
6. Consider the place and theme when naming the restaurant
7. Consider a juxtaposition in concepts surrounding the theme when telling developing the story for the restaurant
8. If the bar will be a focal point for the space stain glass can be used as an element to draw diner’s attention to that location of the restaurant
9. Space saving elements as display features
10. Incorporate gratitude for the local community and repeat clientele, loyal customers maintain the success of a business



Booth Seating



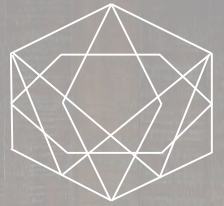
Ceiling Detail/ Display



Bar Seating



Bar Display

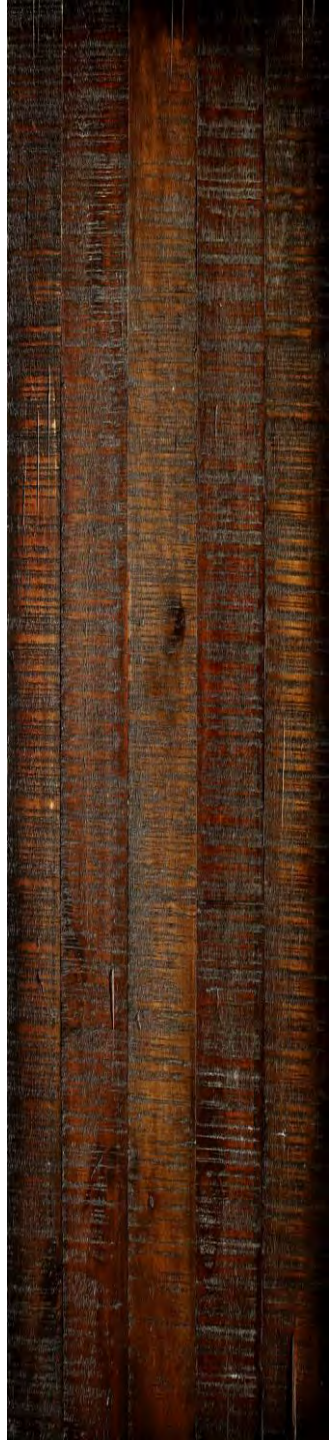


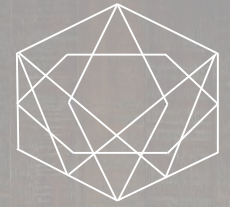
APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

IV. Precedent Prototypical Interior Design Research





IV. Precedent Prototypical Interior Design Research

A. Greek Cuisine Restaurant Décor by Gasparbonta

This Greek cuisine restaurant in Budapest is named Mazi which means together in Greek. In Greece family gatherings are a large part of the culture and to name a restaurant after this tradition is a fitting connection. The space for the restaurant is not long but by using the right materials the designers are able to create a welcoming and cozy atmosphere. And the welcoming environment starts on the outside of the restaurant. Large windows allow passers-by to see what is happening and invite them in. From the entrance guest are able to see throughout the space including into the kitchen. Although it is not a traditional open kitchen it is separate by glass walls. Diners are still able to see the chef and what is being made without flooding the dining area with smells from the kitchen.

Custom fixtures and furnishings add character throughout the restaurant including, stone and tiled walls, light coloured wood, and marble counter tops. These accents also make subtle references to Greece through the materials. The open floor plan and clear visibility are not only beneficial to the diners but it is helpful to staff for clear sight lines should any customers require help.



Signage



Family Style Dining



Feature Display

APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

IV. Precedent Prototypical Interior Design Research

B. Aarella Restaurant

At only 120 m² Aarella makes use of a well organize floor plan to maximize what they could use. When designing Aarella the architectures considered its surrounding, the location is in close proximity to an Alvar Aalto construction. As such the design flows in unison with his building as well as stands on its own (they don't have to compete and they don't have to match).

The designers wanted to appeal to all the senses of the dinner while they are in the space, thereby creating an immersive experience. Part of that experience so commissioning a soundtrack designed for Aarella alone. The soundtrack included sounds from nature, instrumental references to forelock and human voices with different emotions. They were also able to create a cozy environment by using wood and wool throughout the space. These textures evoke feelings of comfort in the viewer. They also used a pattern on the flooring which is geometric, engaging and adds movement to the environment.



Footing Traffic Spacing

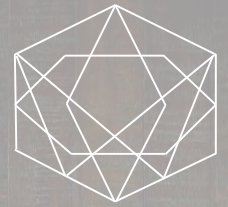


Bar Visibility



Exterior Facade

Retrieved from: https://www.archdaily.com/919062/aarella-restaurant-hirvilammi-architects?ad_source=search&ad_medium=search_result_all



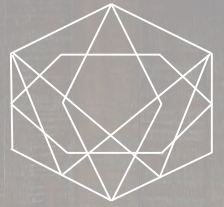
APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

IV. Precedent Prototypical Interior Design Research

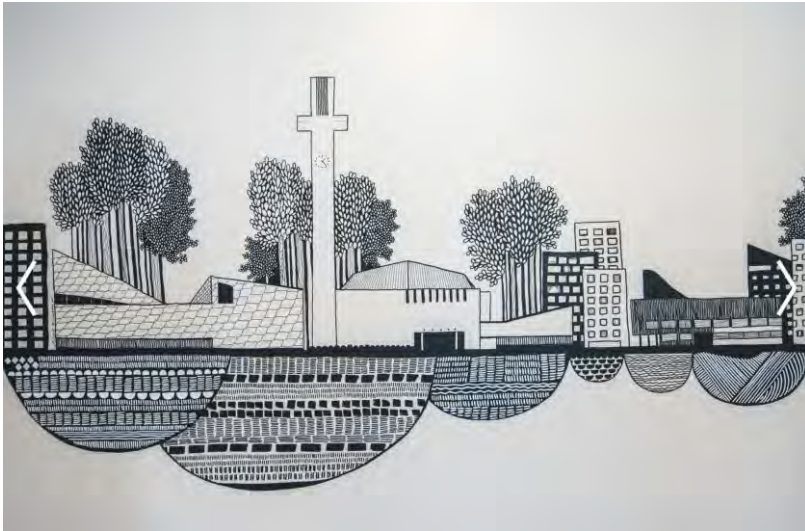
B. Aarella Restaurant



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



IV. Precedent Prototypical Interior Design Research

C. Points of Inclusion

1. Naming the restaurant something that has a connection to the culture creates a natural association for goes
2. Separating the kitchen and dining area, however keeping them connection by using a large window keeps a certain amount of connection between the two spaces
3. An open floor plan allows for clear visibility and easy access throughout the restaurant
4. Small spaces can use smart organization of seating to maximum the amount of guest in the space at once
5. A special soundtrack design specifically for the restaurant creates a special experience for the diners and staff will have great control over the sound level
6. Appeal to as many senses as possible during the customers stay, sight, sound, taste, touch and smell to increase their comfort level and desire to stay within the space



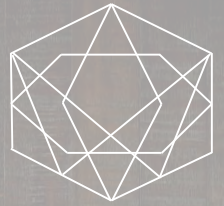
Signage



Family Style Dining



Footing Traffic Spacing

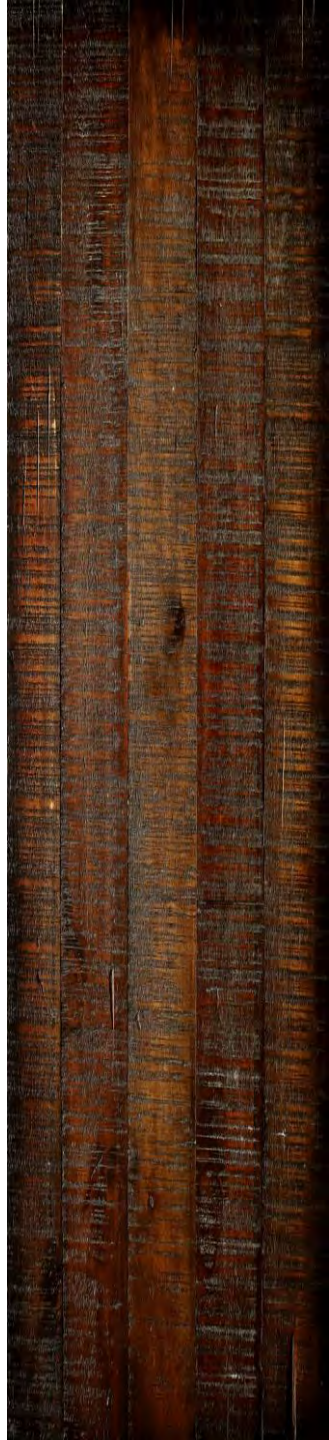


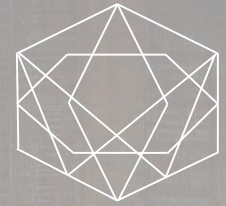
APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

V. Commercial Kitchen Design Research





APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

V. Commercial Kitchen Design Research

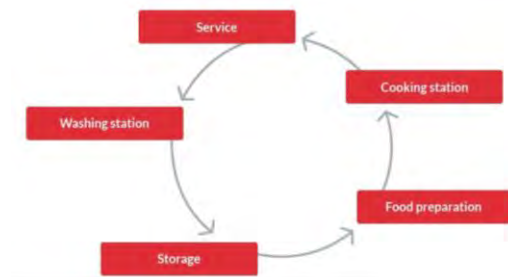
A. Which Commercial Kitchen Layout is Right for Your Restaurant?

Layouts can hinder your staff's efficiency or increase their productivity. Five layout types that are discussed to optimize kitchen are dependent on the kitchen requirements. The space allotted for the kitchen will also play a role in determining which layout should be used within the space. Things to consider that need to be included are storage, washing stations, food preparation, cooking stations, service areas. When designers and architects know what specialty equipment and what the space will be used for will determine the best outcome for the design.

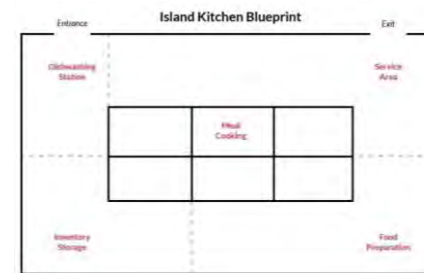
1. Assembly – begins with preparation and ends with a product that is ready to be taken by the server; benefits: produces multiples of the same dish, limited menu selection.
2. Island – starts with a ring layout and adds a central prep/cooking stations; benefits: the central station acts as a command post to keep the kitchen organized; staff must communicate for this process to work
3. Zones – creates separate areas for all the different things that happen in the kitchen (ie. Soup/salad station, frying station...); benefit: allows for different meals to be prepared at once
4. Gallery – all stations are lining the perimeter of a single wall; benefit: best suited for small kitchens like food trucks
5. Open kitchen – remove the walls around any kitchen to allow diners to see how the meals are prepared; benefit: entertainment of guests



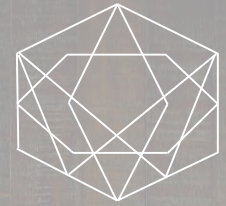
Kitchen Flow



Circulation



Layout



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

V. Commercial Kitchen Design Research

B. The Complete Guide to Restaurant Kitchen Design

The article opens by explaining to reads the importance of the layout of the kitchen and that seeking advice on design and equipment requirements before finalizing any plans. This can be done by considering what will be prepared and cooked in the kitchen and seeking out people in these fields to consult with.

The majority of the article explains what should be part of a good kitchen design.

1. Ergonomics kitchen design – minimum movement of staff, everything a staff members needs should be within immediate reach, this reduces staff crossing each others paths of travel which increase productivity, creates zones within the kitchen for each prep station which includes storage for tools
2. Energy efficiency – placement of equipment will affect the energy consumption of the kitchen; cool and hot equipment should be kept separate from each other in order the reduce the amount of energy they have to consume
3. Appropriate commercial kitchen size – a ratio of 5 square feet of kitchen space should be allotted for every seat in the dining area; this will ensure that the kitchen is capable of handling the capacity of guests



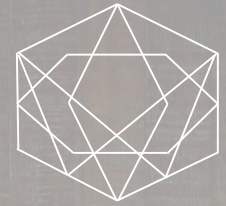
Kitchen Layout



Prep Area



Storage



V. Commercial Kitchen Design Research

B. The Complete Guide to Restaurant Kitchen Design

4. Meets Health and Safety Standards
5. Ventilation – elimination of steam and smoke in the kitchen and also reduces the smell of the kitchen embedding itself in everyone's cloths
6. Easy maintenance – will depend on the material of the equipment and the placement within the kitchen

The article also recommends meeting with inspectors before beginning construction in order to make any initial changes. It also considers designing with future trends in mind, this will allow for changes to be made. Finally they discuss that it is important to select equipment that comes with some kind of servicing contact should repairs be required in the future.

APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Service Equipment



Zoning



Ventilation

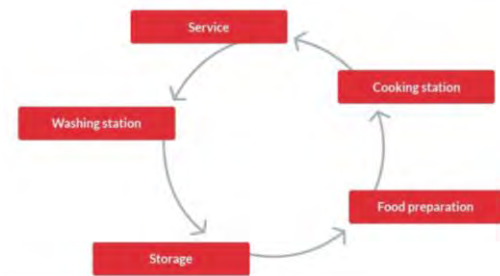
V. Commercial Kitchen Design Research

C. Points of Inclusion

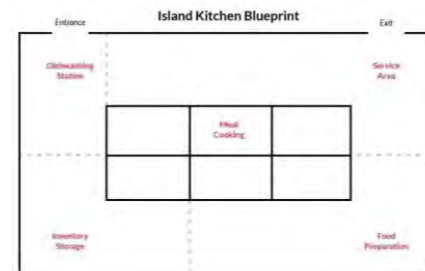
1. Layouts can hinder staff functionality, think about path of travel for each staff member that enters the kitchen
2. Island layout may work best for this commercial kitchen design as it allows for flow of movement through the space and control the tables being served multiple orders at a time
3. Consider the space allotted for the kitchen and which equipment will be needed based on the cuisine
4. Knowing what requirements the kitchen needs will better help determine which layout to follow
5. Easy maintenance of equipment and tools provides greater efficiency and a cleaner environment to prepare each meal
6. Selecting equipment that comes with servicing should repairs be needed



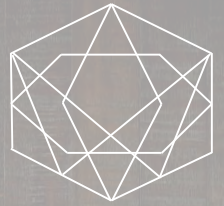
Storage



Circulation



Layout

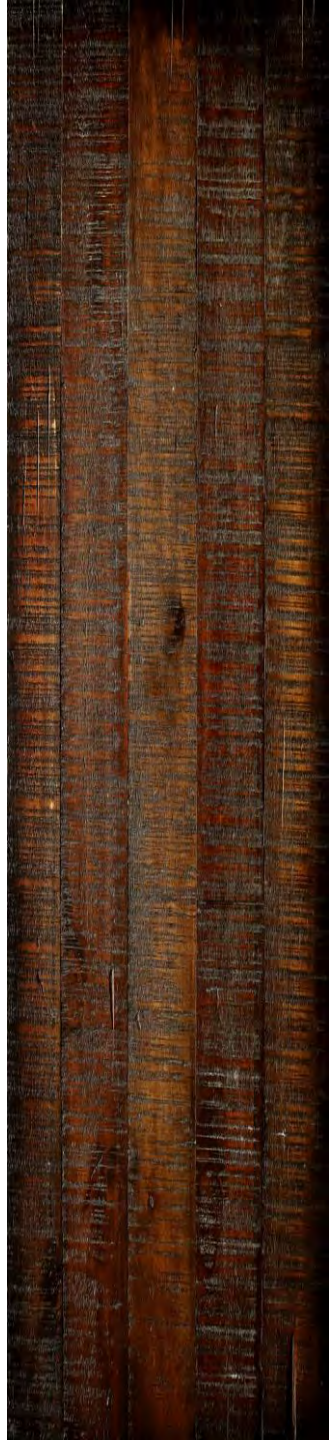


APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

VI. Bar Design Research



VI. Bar Design Research

A. Together at 12th Bar

A chef and a mixologist came together as the catalyst to open this restaurant. As such the architectures decided to make the goal of this environment was to find the meaning of “togetherness”. Togetherness for the design elements integrated into space as well as what togetherness meant for those using the space. The restaurant itself was addressed in three sections, “the kitchen, bar and seating” and finding a balance between the spaces helped create an even flow for the environment.

The materials used in the space were sourced locally, and created a juxtaposition within the space. Wood and stone used throughout the restaurant created areas of rough and smooth textures, the physical feeling of the textures also translates to the emotional feeling of warm and cool. These contradictions living harmoniously together reinforce the architect’s vision for the space.

There are features throughout the space which are specially designed to create an ambiance of intimate spaces. The vertical and horizontal wood lines draw diners through the space and create screens for private dining areas, this is bolstered by the custom lighting fixtures as well. The entrance is narrow and directs visitors into the space and when combined with the horizontal wood details and pathways created by seating guests are led directly to the bar area. The seating in the dining area was designed to flow smoothly with the seating at the bar to establish a balance throughout the restaurant.

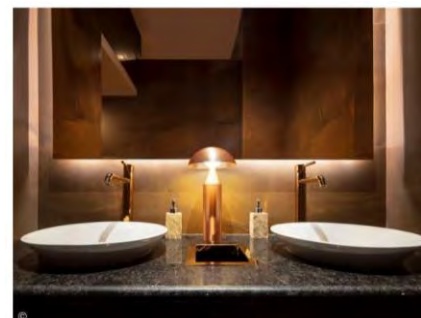
“The result is an experience that encourages *togetherness*.” (ArchDaily.com, 2019)



Private Dining Areas

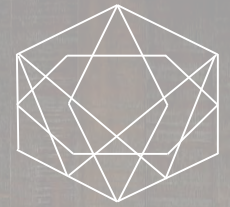


Family Style Seating



High End Details

Retrieved from: https://www.archdaily.com/931483/la-cerveceria-bar-studio-modijefsky?ad_source=search&ad_medium=search_result_all



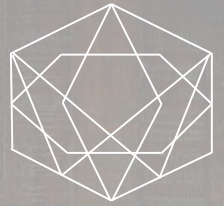
APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

VI. Bar Design Research

A. Together at 12th Bar



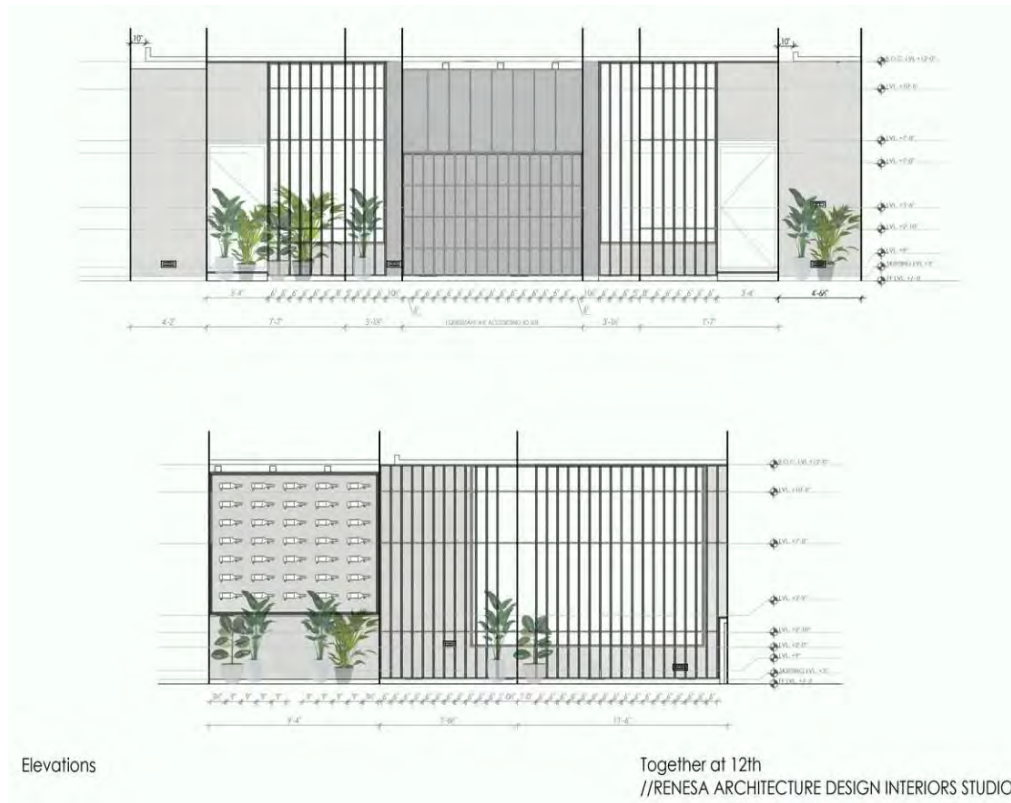
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Plan



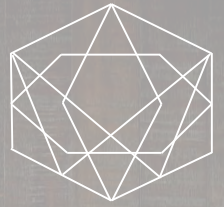
Elevations

Elevations

Together at 12th
//RENSA ARCHITECTURE DESIGN INTERIORS STUDIO

VI. Bar Design Research

B. La Cerveceria Bar



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

This Spanish theme bar in Amsterdam is inspired by the afterwork bar where you can gather with your friends to enjoy a bite to eat and a drink. Using a bright colour palette taken from Spain and used in conjunction with active patterns “a cozy space” is created. This design is fueled by an eclectic mixing of patterns, materials, finishes, fixtures and furnishings. Continuing with an eclectic mix, there is a variety of seating guests are able to choose from. There are table and chairs if diners want to stay a while or sets of tall tables with stools for those looking for a quick bite. There is also seating at the bar for those looking for a friendly conversation. Taking up two-stories of the building the designer used columns in the space to emphasize the height of the space. As the floor levels change the pattern and texture of the flooring changes as well. These changes lead visitors through the space, encouraging them to explore the whole environment.

The bar itself is the focal point of the space taking up an entire wall. With custom shelving to display their beers and other beverages it's in an optimal position to be seen from the outside of the restaurant as well. The space uses a red, orange and yellow colour scheme, as these colours are active this space is full of energy. These colours are also appetite stimulants and drive people to buy more than they were intending. To break up the intense colours blue and teal green are used as accent tones and are complementary colours to red and orange.



Bar Design



Seating

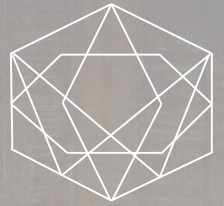


Table Seating

Retrieved from: https://www.archdaily.com/931483/la-cerveceria-bar-studio-modijefsky?ad_source=search&ad_medium=search_result_all

VI. Bar Design Research

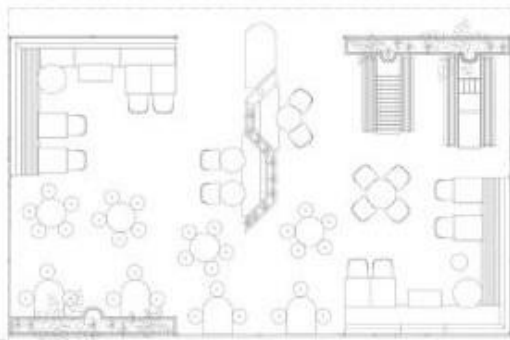
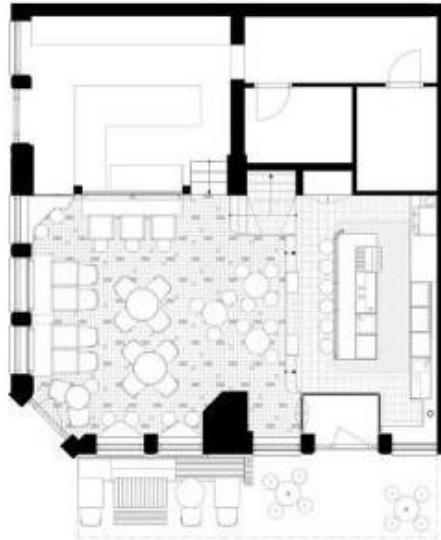
B. La Cerveceria Bar



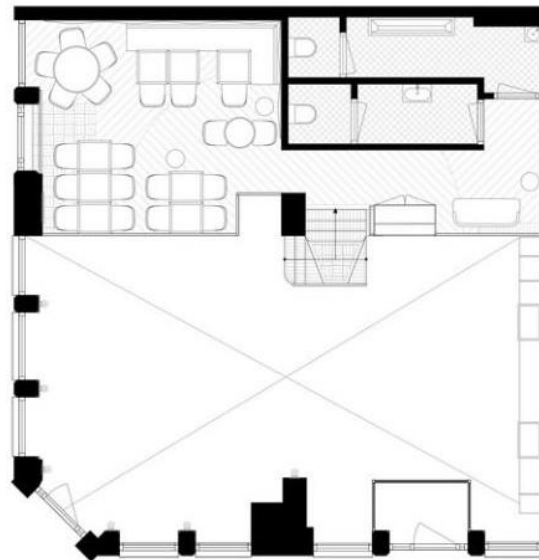
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



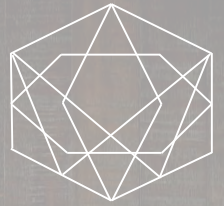
Plan, Ground Level



Plan, Mezzanine

VI. Bar Design Research

C. Points of Inclusion



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

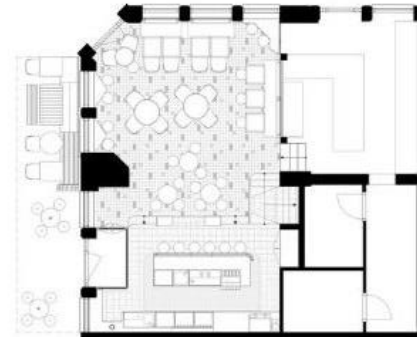
1. Using locally sourced materials will reduce the carbon footprint of the establishment and support local business.
2. Juxtaposition materials create obvious contradictions that can complement each and establish harmony in a space.
3. Wood detailing can absorb extra sound to reduce unnecessary noise pollution within the restaurant.
4. Create smooth seating transition between the dining area and the bar area to balance the room.
5. Mixing textures adds interest in the space and engages visitors through their senses.
6. Level changes also visitors through a space and directs them to explore unseen areas.
7. Using complementary colours maintains a simple colour palette and is visually appealing to viewers.



Bar Design



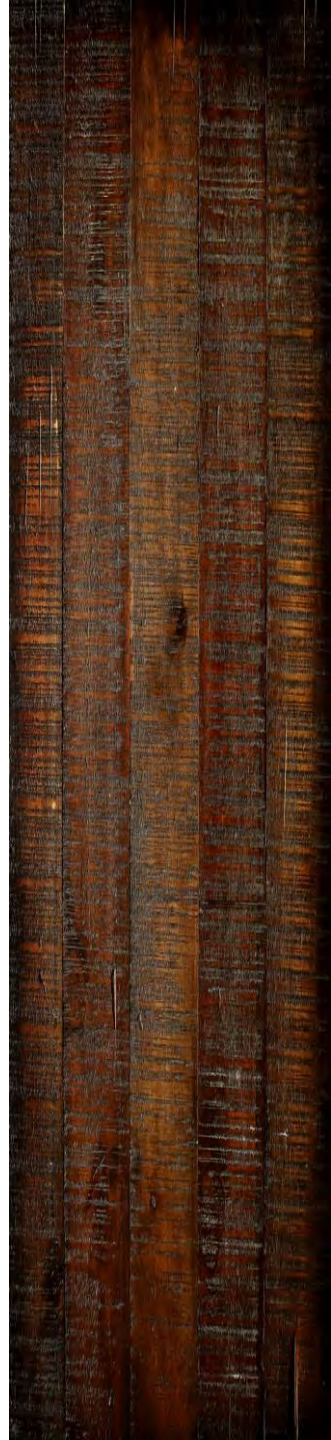
Private Dining Areas



Flooring changes

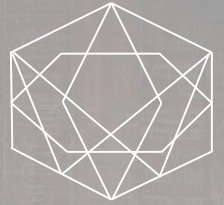
Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

VII. Cultural Profile Research



VII. Cultural Profile Research

A. Traditions in Greece



APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Most of the traditions in Greek culture are religious in nature. Their traditions usually have a ritual or celebration associated with it. The culture also has many superstitions. Both vary between the regions, islands and villages of Greece but all the citizens honour them. Some of these traditions are;

1. Name Day – it is more important than your birthday, it is the day that you are named after a saint.
2. Carnival – the celebration lasts for two weeks ending on the first day of lent, during this time the older festivals used to worship Dionysus the god of food and wine.
3. Easter – the biggest celebration, everyday during the 4 days festivities contains some form of ritual celebration (prayer, picnics, egg painting, etc)
4. Ohi Day – celebrates when the Greek leader refused to allow Italian invaders enter the country during World War II, most Greeks put a flag on display as a symbol of national pride.
5. Evil Eye – protection against the jealousy of others.
6. Splitting – chases away the devil

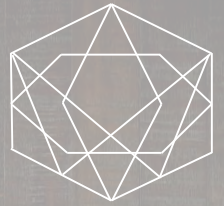
The traditions discussed are full of family and cultural heritage, passing them down from one generation to the next. The same thing happens with superstitions, both hold power because we give it. It is important to keep in mind what values the culture has in order to respect their beliefs and create a space where everyone is welcome and comfortable.



Evil Eye

VII. Cultural Profile Research

B. Architecture in Greece



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

The architecture of Greece and the Greek Islands is iconic and has influenced many movements throughout the centuries; the Renaissance and Neo-Classical period are the most notable. The architecture however is a reflection of the people and how they lived. For example, Minoan's were traders and their homes were built up tall with many windows and dressings. Compared to the Mycenaen's, they were warriors and their home and towns were surrounded by strong walls. Classical Greece gave birth to the famous Doric, Ionic and Corinthian Orders, at this time many temples were erected to celebrate the gods. When the Roman Empire spared to Greece, the Roman style was adopted from Greek, Phoenician and Etruscan architecture, fusing elements of each together. In the Byzantine era Christianity became the official religion, many churches were built, most had a square design until the dome was created. Greece didn't have a cohesive architectural style until the Neo-Classical period when the ruler of the time commissioned Theophil Hansen to design monuments, public and government building and homes in the Neo-Classical style. This set a standard for the country and unified the architecture elements. Finally, in Cycladic, one of the Greek Island, in 1936 the leader order everyone to paint their homes blue and white because he wanted them to match the sky and the foam from the sea. These are the typical coastal building we think of when picturing Greece. Knowing that Greece has gone through so many architectural style reinforces a design plan that doesn't follow a classical scheme.



Connection to Water



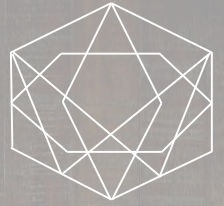
Stone Work, Painted White



Classic Greek Architecture

VII. Cultural Profile Research

C. Greece café & Kafenion



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

A Kafenion is a café in Greece where citizen can gather for a cup of coffee and enjoy the company. These types of café's can be found in any small-town square or on any city block. The drink of choice is the frappe. Although women are not discouraged from visiting it is usually a place where the men of the community gather for socialization and entertainment in the form of card games. This tradition of men gathering can go back to ancient Greece when men gathered to discuss politic and women stayed home. The restaurant being designed for the Kempenfelt Conference Centre needs to be more inclusive however have the same feeling of comfort for the patrons to stay as long and become repeat customers.



Kafenion

VII. Cultural Profile Research

D. Points of Inclusion

1. Keep in mind that the Greek culture has a deep rooted belief in religious affiliations.
2. Traditions play a large part of their culture, perhaps hosting culture celebrations as special events will welcome more customers to the restaurant.
3. Incorporate more than just the classical architecture of Greece in the restaurant, try the stone work done by the Mycenaen people to strengthen their walls.
4. Painting the stone work white would be reminiscent of the Cycladic people.
5. Aim for the gathering feeling achieved in the Kafenions.
6. Inclusion of all people is important to the feeling customers get while in the space.



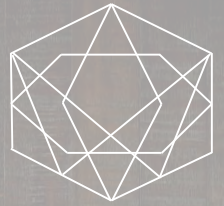
Kafenion



Stone Work, Painted White



Evil Eye

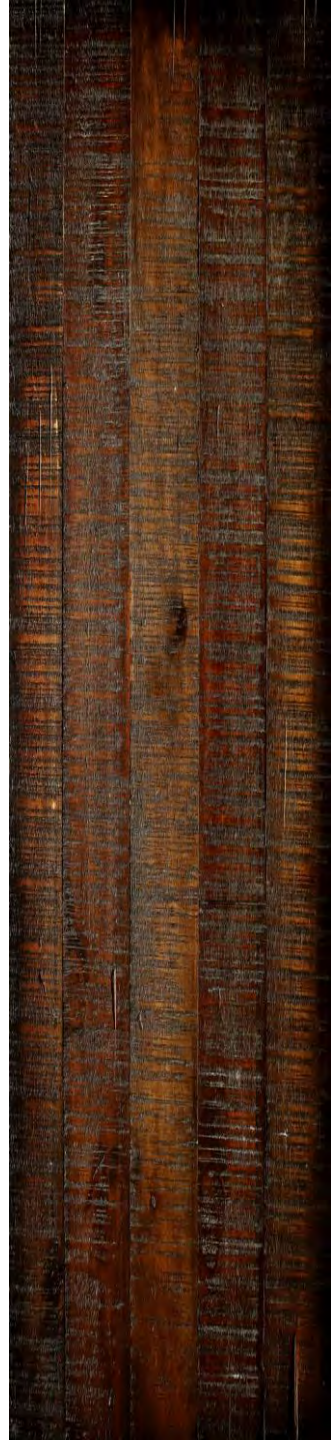


APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

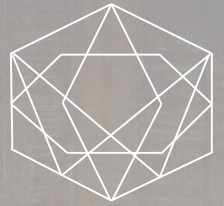
Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

VIII. Cultural Cuisine Research



VIII. Cultural Cuisine Research

A. Greek food & wines



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Some dishes that Greece is known for are shared across the country and some are regional, as on the Greek Islands. Although no matter where the dish comes from, they are always known for their quality for ingredients. All food is to be enjoyed with friends and family at a leisurely and a relaxed demeanor. This is to foster an environment of pleasure

Appetizers are served in small portions at the beginning as well as throughout the meal. And the main dishes have some kind of meat or protein included. Soups are primarily enjoyed during the winter months and are "succulent" rather than hardy. Local herbs are added to every dish which makes them unique and savory.

The traditional alcoholic beverage is Ouzo, which can be served with the appetizers, it is also used as a sauté while cooking. Other beverages include; Tsipouro, which can be served with appetizers, and a home brewed version of this is called Razi. Mavrodafni is a sweet wine, it is thick and dark in colour, it is also used for Holy Communion in the Greek Orthodox Church. Retsina is type of white wine which has a resin taste to it because of the aging process it goes through.



Ouzo



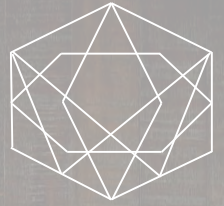
Greek Lemon Chicken Soup



Mavrodafni

VIII. Cultural Cuisine Research

B. Products of Greece



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

The people of Greece pride themselves in the tastes experienced throughout the country because of the lush soil and sun exposure herbs and other culinary ingredients are infused with richness.

Olive oil some of the best products that are exported from the country. Olive oil is the base in a lot of the recipes in Greece and has been found to have health benefits.

There are many delicious sweets that have been passed down through family lines. As with the main course, the sweets are made from simple ingredients that are found in their region; honey, nuts, cream, spices, etc. Honest ingredients creating good food which nurtures good conversation between loved ones.



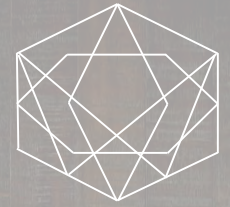
Vanilla Milk Ruffle Pie



Kourambietes



Cream Pastry



VIII. Cultural Cuisine Research

C. 10 Types of Seafood You Have to Taste in Greece

With a large part of the country on a coast line or part of an island, seafood plays a big part of the country's dinner plate because that is what is available. Each region focuses their dishes on the proteins, fish or meats that are prevalent in their area.

Many of the dishes use olive oil and garlic as base ingredients and top the dish with feta cheese.

Due to the proximity of the sea and the freshness of the fish, tomato sauce, herbs and spices are used to cut the saltiness from the sea. The ingredients being used creates a balance between sweet and salty in the dish.

APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Mussels

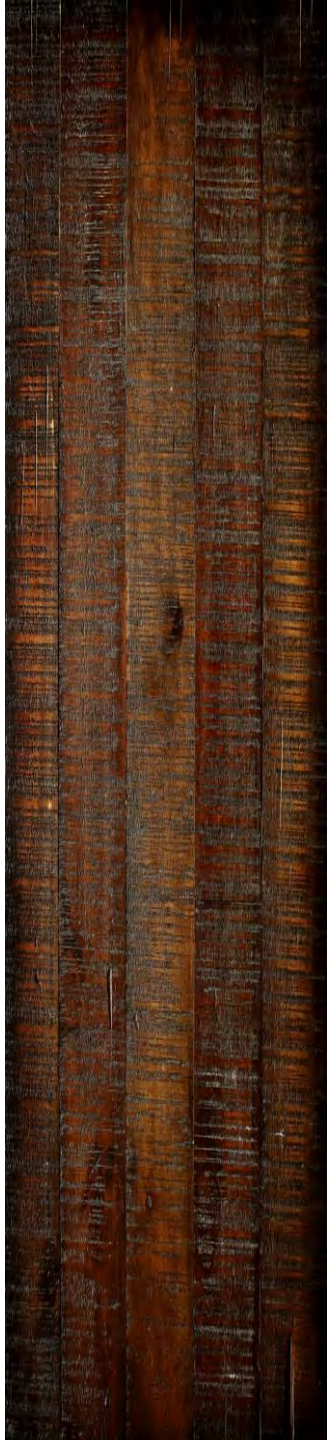


Octopus with Pasta

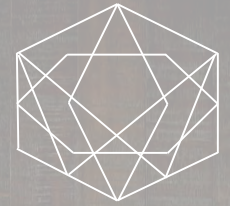


Sea Bass

IX. Menus



IX. Menus



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

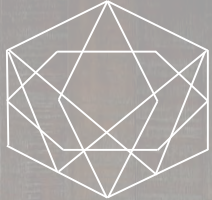


APOLLO'S BAR & LOUNGE

MEZEDES (STARTERS)		PLATES	
TZATZIKI	12	MOUSSAKA	26
<i>Greek yogurt with finely chopped cucumber, garlic and olive oil. Served with artisanal bread.</i>		<i>Made with a potatoe base topped with eggplants onions, miced beef and bechamel creme.</i>	
SAGANAKI	12	ROCKEFELLER MUSSELS	23
<i>A variety of fried greek cheeses.</i>		<i>Mussels served with bacon, bread crumbs spinach and butter sause.</i>	
SPANAKOPITAKIA	15	GREEK MUSSELS	25
<i>Small spinach pies with crushed feta cheese.</i>		<i>Fresh mussels cooked in tomatoe sause and served with feta cheese. Your choice for regional mussels.</i>	
SOUP OF THE DAY	15	LOBSTER PASTA	28
<i>A flavorful soup made with traditional ingredients and seasonal favorites.</i>		<i>Angel hair pasta made with garlic, onions, and cherry tomatoes, sauteed in a white wine reduction. Sopped with a lobster selected by you</i>	
MELITZANOSALATA	17	CRAB SALAD SANDWICH	23
<i>Eggplant puree with finely chopped garlic and olive oil. Served with artisanal bread.</i>		<i>Delectable crab meat tossed with mayonnaise, lemon juice, onion, tomato, white wine and aromatic herbs.</i>	
HORIATIKI SALATA	17	OCTOPUS WITH PASTA	24
<i>Traditional Greek salad, a mix of fresh tomatoes, olives, cucumber, onions, green peper, feta cheese, olive oil and oregano.</i>		<i>Juicy octopus with elbow pasta mixed with tomato sause and red wine.</i>	

PLEASE JOIN US AT THE BAR ANYTIME TO ENJOY FRESHLY SHUCKED OYSTERS.

IX. Menus



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

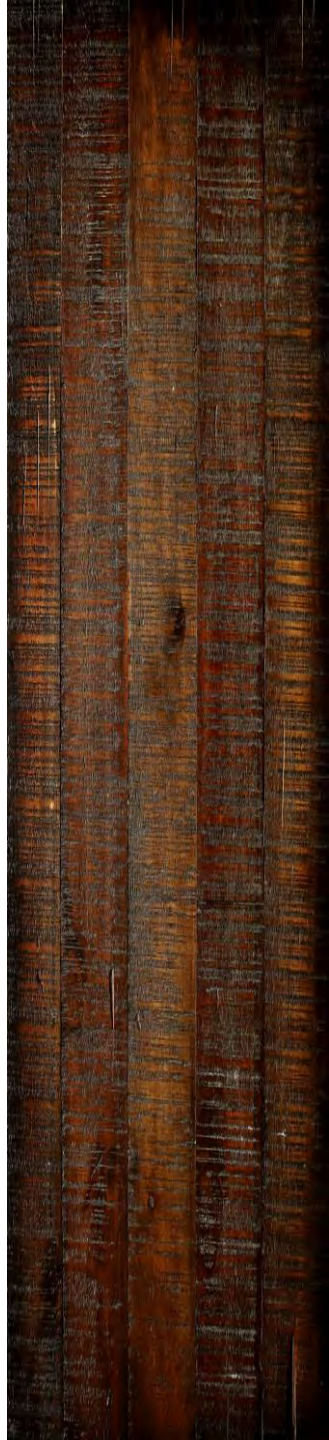
Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

APOLLO'S BAR & LOUNGE

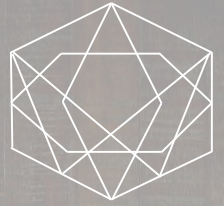
EPIDORPIO (DESSERTS)		DRINKS	
MELOMAKARONA	12	COFFEE/TEA	2.50
<i>Baked oil, honey, oranges and nuts.</i>		<i>sunchokes, eggplant relish, rotisserie drippings</i>	
CHOCOLATE VOLCANO	14	WINE BY THE GLASS	14 -25
<i>Double chocolate brownie served with warm fudge</i>		<i>melted caciocavallo, brussels, ember roasted squash</i>	
BOUGATSA	14	WINE BY THE BOTTLE	27 - 45
<i>Filo pie filled with creme custard</i>		<i>grilled apple, basil, house beer mustard</i>	
		SOFT DRINKS	3.50
		<i>Pepsi, diet pepsi, iced tea, ginger ale</i>	
		JUICE	2.75
		<i>Apple, orange, peach and grapefruit</i>	

PLEASE JOIN US AT THE BAR ANYTIME TO ENJOY FRESHLY SHUCKED OYSTERS.

X. Regional Cultural Profile



X. Regional Cultural Profile



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

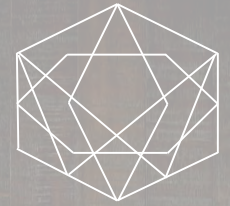
Barrie Ontario has a population of 141,434 as of the 2016 Canadian Census. At this time the average age was 38.5 (Male 36.9, Female 40.0), this tells us that Barrie has a young population. With a younger demographic we can also consider ways of creating long lasting loyal customers as citizen age in place. Another important statistic from the 2016 Census is the average income of \$113,575. What we can infer from this information is that there is a large population in Barrie that can sustain a fine dining restaurant. As Barrie continues to advertise itself as a commuter city, and if building developments continue to grow as they have been Barrie's population and potential customer base will grow with it.



Downtown Barrie, aerial view

Retrieved from: <http://www12.statcan.ca/census-recensement/2016/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CSD&Code1=3543042&Geo2=CD&Code2=3543&SearchText=barrie&SearchType=Begins&SearchPR=01&B1=All&TABID=1&type=0>

X. Regional Cultural Profile



APOLLO'S
BAR &
LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Furthermore, there are four highways that bring out for towners to the city. Year-round special events such as the Light Display, the Waterfront Festival and new annual events like the Hot Cocoa Trail appeal to younger members of the community. When appealing to younger audiences they make an emotion connection and are more likely to start within the area as they grow older. A few of Simcoe County's top employers are within the Barrie area. As jobs come to the area more of the target market be reach.



Winter Lights Display



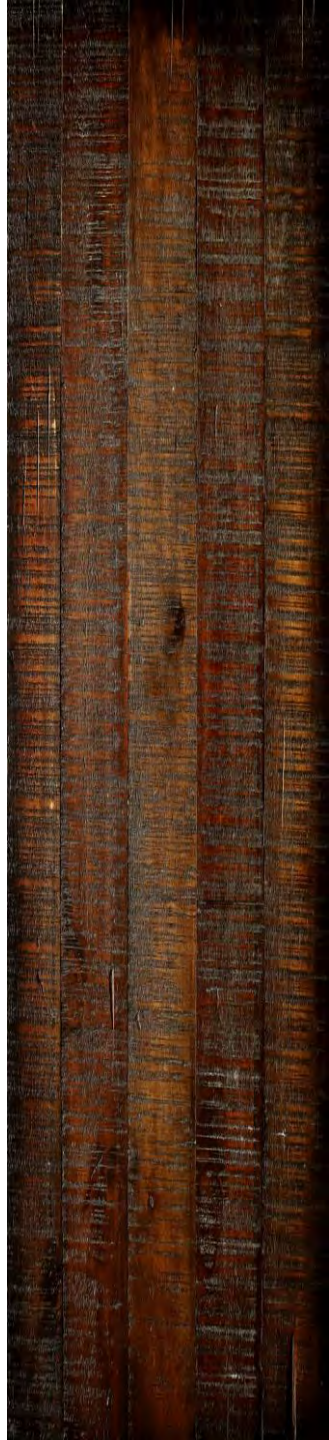
Hot Cocoa Trail



Waterfront Festival

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

XI. Photographic Documentation



XI. Photographic Documentation

A. Exterior



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Front Entrance



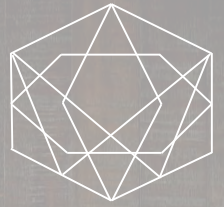
Aerial View



Signage

XI. Photographic Documentation

A. Exterior



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Entrance, Pathway



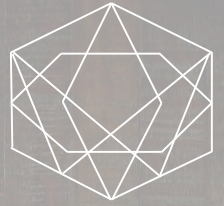
Patio, East View



Patio, West View

XI. Photographic Documentation

B. Existing Dining Area

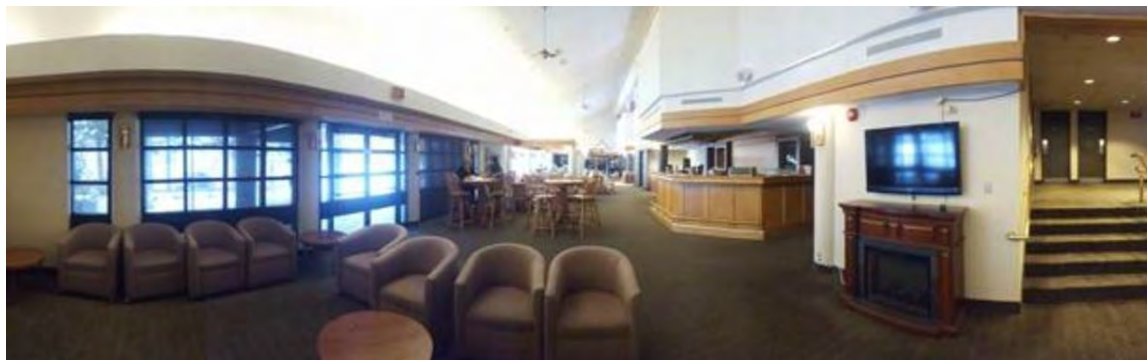


APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²



Interior Seating

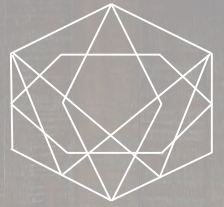


Panorama View

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

XI. Photographic Documentation

B. Existing Dining Area



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



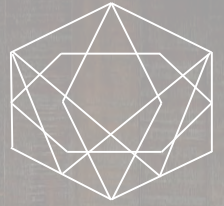
Path of Travel



Lobby Chandelier

XI. Photographic Documentation

B. Existing Dining Area



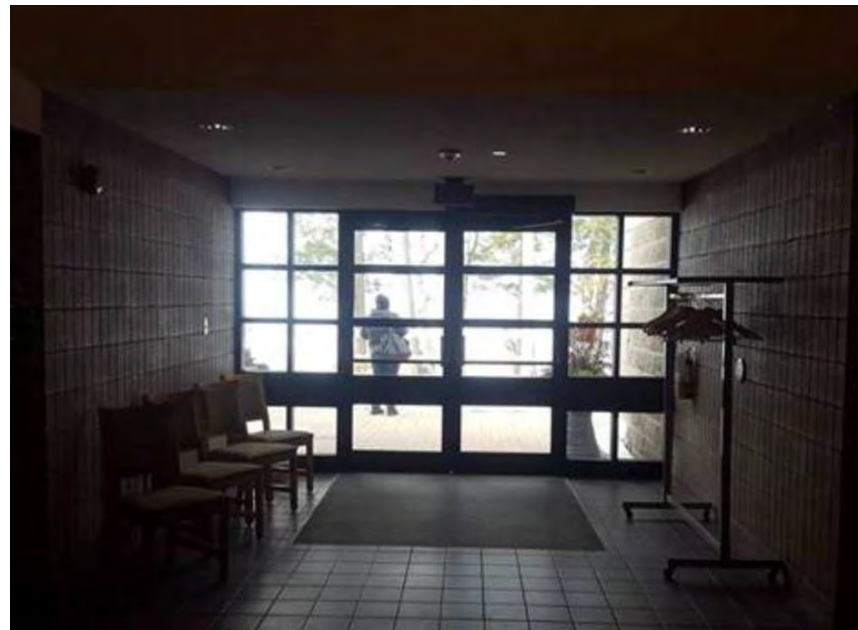
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



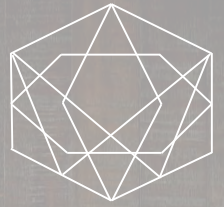
Stairway



Entrance from Interior View

XI. Photographic Documentation

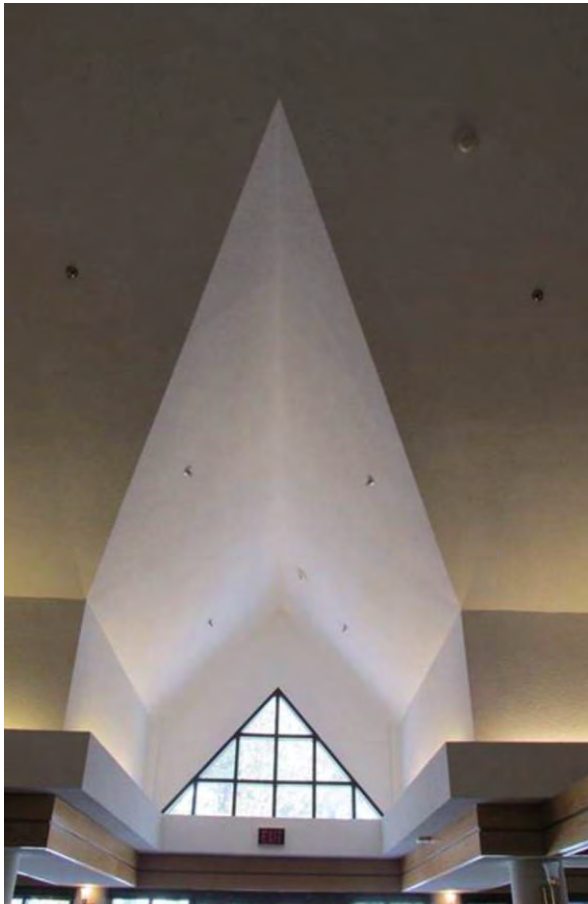
B. Existing Dining Area



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

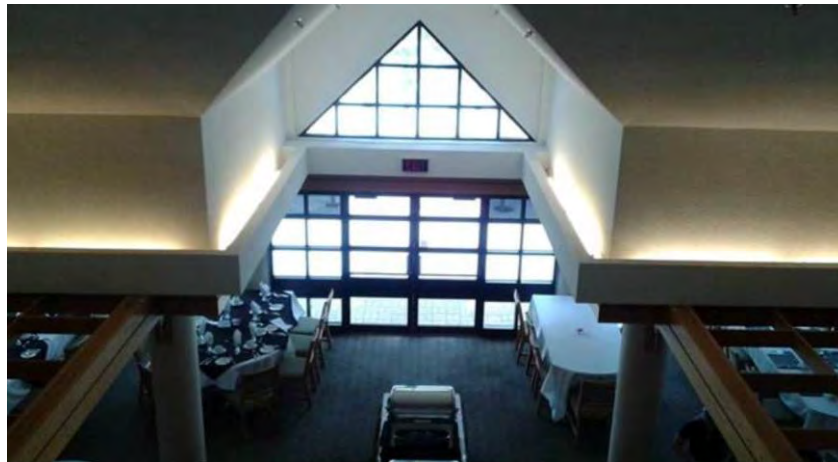
Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Vaulted Ceiling



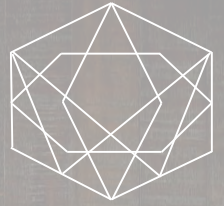
Vaulted Exterior View



Vaulted Exterior View from Mezzanine

XI. Photographic Documentation

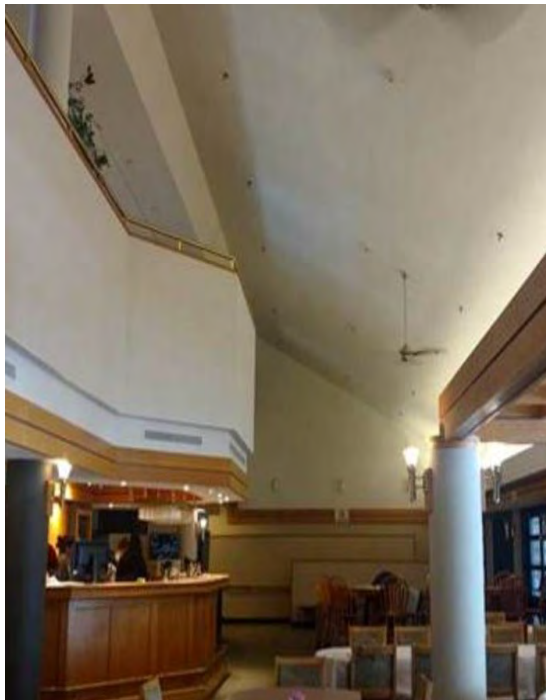
B. Existing Dining Area



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Ceiling Direction



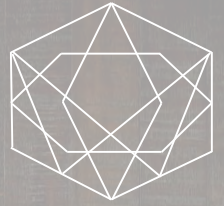
Dining Area from Mezzanine



Pergola Detail

XI. Photographic Documentation

C. Existing Commercial Kitchen



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²



Dish Pit

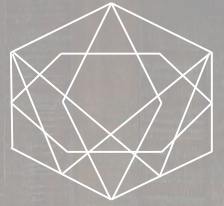


Kitchen Pathway

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

XI. Photographic Documentation

C. Existing Commercial Kitchen



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Kitchen Equipment



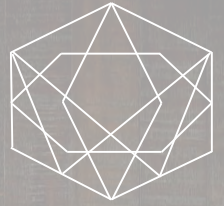
Ovens and Burners



Prep Table

XI. Photographic Documentation

D. Existing Bar



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020



Bar with Column

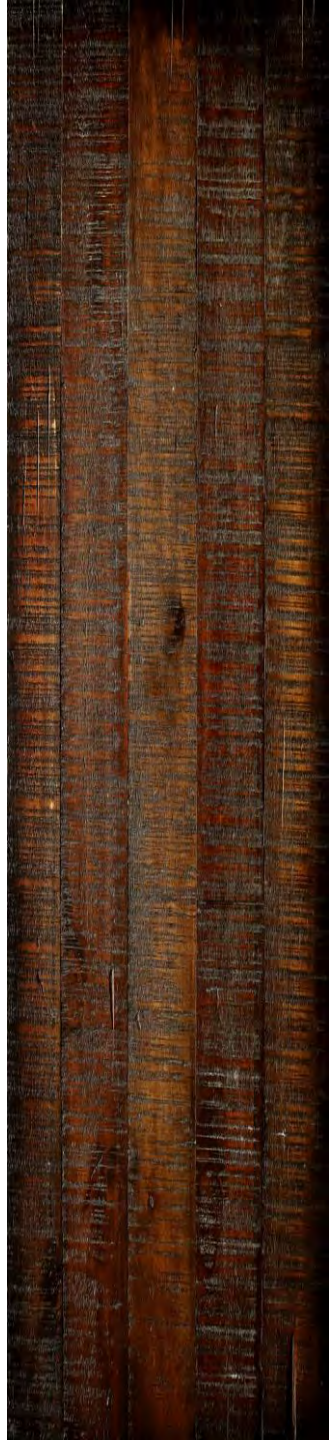


Seating/Bar Area



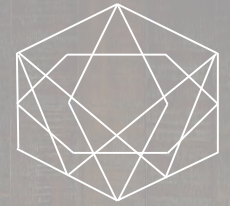
Bar

XII. Written Proposal of Design Concept



XII. Written Proposal of Design Concept

A. Team Concept Presentations



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Regional Profile

Located in central Ontario (Simcoe County)

- Four major highways lead to Barrie
- Population: 141,434 (2016), Median Age: 38.5 (2016)
- Median Household Income: \$113,575 (2016)
- Predominantly white community (84.2%), Remaining 15.8% is divided between visible minorities

Target demographic

- Professionals using the conference spaces, business meetings and celebrations
- Couples over the age of 30 celebrating milestone events
- Wedding and anniversary rental space available

Cultural Profile

Barrie Events:

- | | |
|---|---|
| <ul style="list-style-type: none"> • Barrie Waterfront Festival • Outdoor Film Series • Barrie Jazz & Blues Festival • Craft Beer & BBQ Festival • Kempenfest • Barrie Dragon Boat Festival | <ul style="list-style-type: none"> • Barrie Fair • Troubadour Festival • Barrie Film Festival • Tree Lighting Celebration • Santa Claus Parade |
| <ul style="list-style-type: none"> • Barrie Culture & Arts: 10 Year Plan | |

Kempenfelt Conference Centre

3722 Fairway Rd, Innisfil, On

GREEK RESTAURANT PROJECT

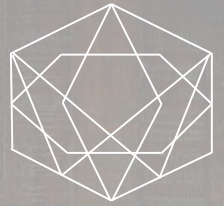
INDE 2004 INTERIOR DESIGN STUDIO 4
PREPARED BY: CASSANDRA HAIRE, YIHAN SHI & CRYSTAL ROY PREPARED FOR: ERIN JENNER



1 OF 4

XII. Written Proposal of Design Concept

A. Team Concept Presentations

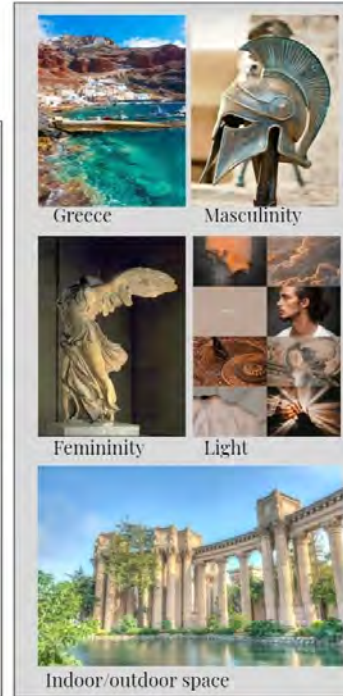


APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Inspiration & Design Concept



GREEK RESTAURANT PROJECT

INDE 2004 INTERIOR DESIGN STUDIO 4

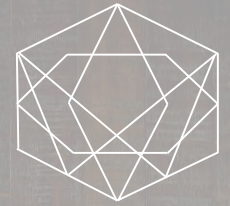
PREPARED BY: CASSANDRA HAIRE YIHAN SHI & CRYSTAL ROY PREPARED FOR: ERIN JENNER



2 OF 4

XII. Written Proposal of Design Concept

A. Team Concept Presentations



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Equipment List

- ┆ Commercial Grill (304.8mm x 828.8mm)
- ┆ Ice Machine (482.0mm x 558.8mm x 787.4mm)
- ┆ Oven (852.8mm x 1524mm x 1270mm)
- ┆ Deep-Fryer (381mm x 1143mm x 762mm)
- ┆ Safety Equipment (N.A.)
- ┆ Hot Food Holding Cabinet (1313.4mm x 762mm x 1727.2mm)
- ┆ Dishwasher (609.6mm x 762mm x 1413.4mm)
- ┆ Commercial Refrigerators (1371.6mm x 762mm x 1981.2mm)

Power Requirements

- Power for Kitchen Equipment:**
- ┆ Indoor Generator for Microwaves & Toasters
 - ┆ Indoor Generator for Blenders & Mixers
 - ┆ Backup Power for Lights & Ventilation
 - ┆ Backup Power for Smoke Evacuators
 - ┆ Backup Power for Coffee Makers

Power for POS Systems:

- ┆ Backup Power for Cash Registers
- ┆ Indoor Generator for Credit Card Processing
- ┆ Restaurant Generator for Electronic Ordering
- ┆ Indoor Generator for Phone Systems
- ┆ Backup Power for Computers and Music

Power for Refrigeration:

- ┆ Indoor Generator for Refrigerators
- ┆ Backup Power for Freezers
- ┆ Indoor Generator for Coolers
- ┆ Indoor Generator for Ice Makers
- ┆ Indoor Generator for Water Dispensers



Moutsaka

The iconic Greek oven baking is based on fried eggplant, chopped lamb, mashed potatoes, onions, garlic and spices, a little potato, fatty cream sauce and cheese filling.



Courgette balls

This is an appetizer, usually made from a combination of grated or pureed zucchini and dill, mint, or other spices.



Honey & baklava

Desserts are usually made by mixing olive oil and honey in a thin sheet of western-style pastry. Classic baklava involves honey, filo and peanut kernels.



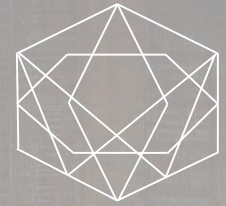
Tzatzikisalatata

This creamy mixture of pink or white fish roe, plus potato or bread base, is a flipping sauce that the Greek people love.

GREEK RESTAURANT PROJECT

INDE 2004 INTERIOR DESIGN STUDIO 4
PREPARED BY: CASSANDRA HAIRE, YIHAN SHI & CRYSTAL ROY PREPARED FOR: ERIN JENNER





XII. Written Proposal of Design Concept

A. Team Concept Presentations

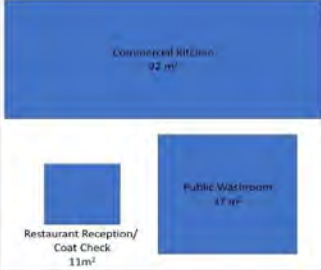
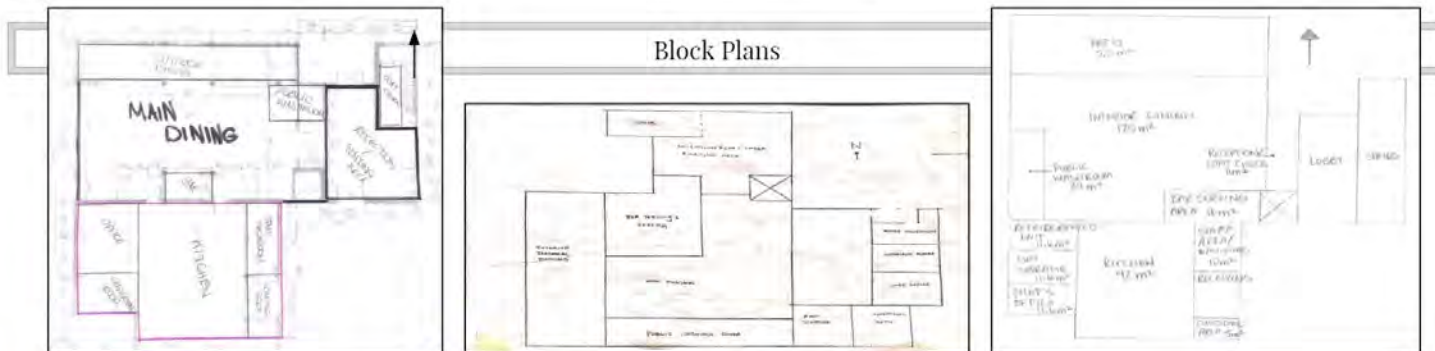
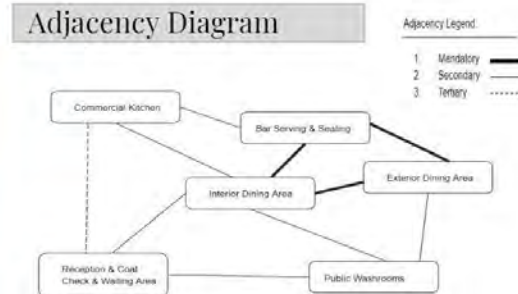
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

Space Calculation

Program Area	Space Calculation	Space Calculation (not counted)
Commercial Kitchen	92 m ²	
Restaurant Reception/Coat Check	11 m ²	
Public Washrooms	37 m ²	
Interior Dining Area	125 m ²	
Bar Serving Area/Seating	16 m ²	
Exterior Dining Area		5.3 m ³
Total	281 m²	
Circulation (25%)	70 m ²	
Grand Total	351 m²	5.3 m²

GREEK RESTAURANT PROJECT

INDE 2004 INTERIOR DESIGN STUDIO 4

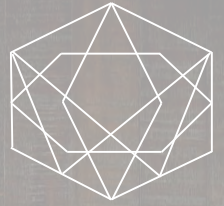
PREPARED BY: CASSANDRA HAIRE YIHAN SHI & CRYSTAL ROY PREPARED FOR: ERIN JENNER



4 OF 4

XII. Written Proposal of Design Concept

B. Overall Design Concept



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Apollo's Bar & Lounge is an oasis amongst the trees, sitting on the edge of Lake Simcoe. Inspired by Greek culture and their tradition for gathering with friends and family at every opportunity, Apollo's will be the perfect place to recharge.

Natural stone elements and wood textures embrace the indoor/outdoor living throughout Greece and celebrating the beautiful vistas offered by the water. Strong masculine elements are contrasted with subtle feminine accents. During the summer months enjoy the breeze when the patio doors are opened and inhale the tranquility of the still lake during the winter.



Feminine Details



Clear Path to Bar



Functionality

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

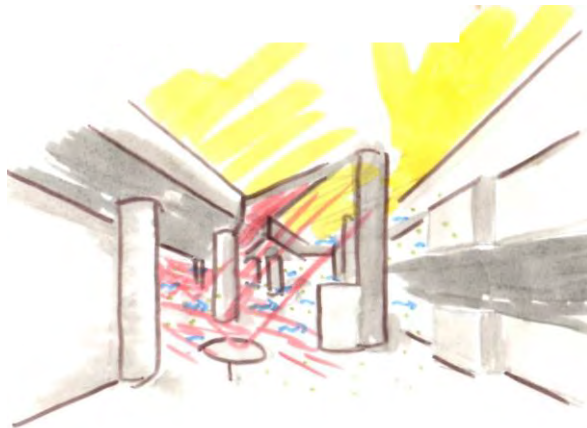
XII. Written Proposal of Design Concept

C. Spatial Considerations

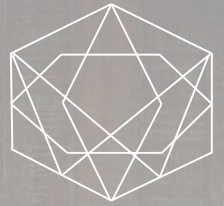
a) Form and Space

The restaurant interior dining area is a large open space, airy and light travel through it with relative ease. In order to maintain that open concept half wall partitions would allow air the opportunity to continue to flow easily through the space. Placing a full partition wall in the opposite direction as the air blows would trap it in that one location and hinder it from continuing to the back of the room. However with half walls the air would continue on it's path of travel. The same can be said about the light entering the space from the floor to ceiling windows which north. Including reflective surfaces as part of the design will allow the light to travel farther into the restaurant adding to the ambiance of the space.

In the sketch below I've represented the existing restaurant space within the greyscale. The yellow marker represent the current artificial light that is in the space and how it lights the surrounding. The primary area that it illuminates is the ceiling and doesn't produce a great deal of cast shadow that returns to the dining area. The pink shade represents the potential for natural light to enter the room.



Reflective surfaces such as tables covering and floor details can bounce the nature light further into the restaurant. Giving the space a sense of grandeur it is missing. Low partition walls also maintain the sight lines to the exterior view and create division of space (for private setting) within the larger plan of the dining area.



APOLLO'S BAR & LOUNGE

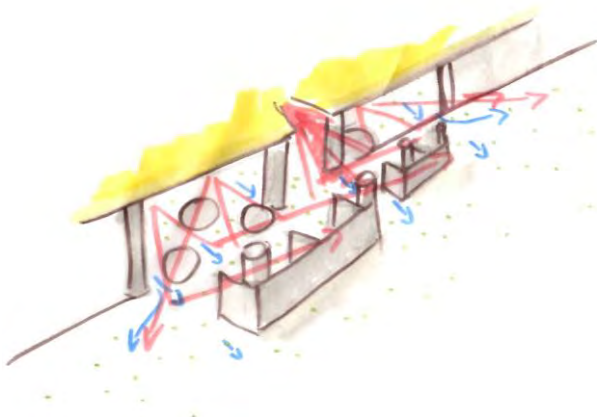
INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

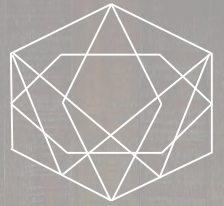
XII. Written Proposal of Design Concept

C. Spatial Considerations b) Properties of Enclosure

As this is a large space we don't want it to intimidate anyone, we can eliminate this feeling by creating enclosures. This is when we put some kind of borders on a space in order to give the form definition. Installation booths is one way to achieve this. However, another way this can be achieved is by creating private rooms for gathering (celebrations/events/meetings). This can be achieved by using the columns that already exist within the space to design a room. Making a room or elements within the larger space feel more human size it removes the sense that the space may be too big. It will ground the space on the horizontal plan instead of continuing it's trajectory on the vertical one.



We see the half wall partitions which ground the room and allow light and air through. Because of the division of the seating areas it creates multiple path of travel allowing for greatest circulation through the space for before employees and guests.



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

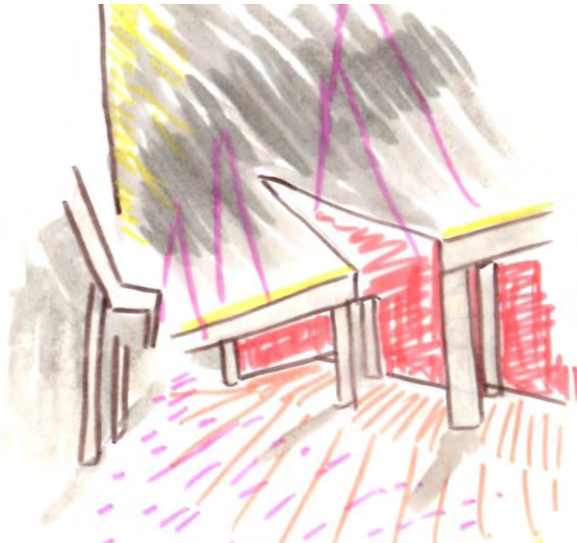
Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

XII. Written Proposal of Design Concept

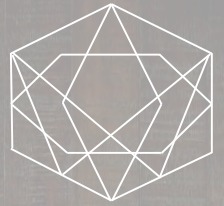
C. Spatial Considerations

c) Qualities of Space

The light from the sun will move across this room as a diffused form of light based on the north facing windows and the path of travel of the sun. For a Greek style design the natural light is a very important factor to consider. The space as it currently is the light isn't sufficient enough to create an ambiance that will lead itself to a fine dining experience. Because the interior dining area is empty the light is able to reach all areas however once the furniture is planned shadows and abstracted views will have to be considered.



In the sketch we see various forms of light represented. The yellow marker represents artificial light in the interior, and the pink represents sunlight from the exterior. Here we see that as the light travels further into the space there's less of it. For this consideration it is important that we recognize the purple areas that need to be illuminated for staff and customers alike.



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

XII. Written Proposal of Design Concept

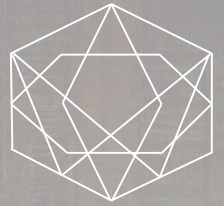
C. Spatial Considerations

d) Arrival Sequence

The entrance is the first thing that customers see when they enter a space, making a good first impression is important to any business. In this design the main entrance will be in the lobby. The door as it is now is recessed back, we plan on pulling it forward to be in line with the rest of the existing wall. This will give people a closer look at what is happening inside. It also creates a welcoming entrance. Once the doors are open they will frame a centerpiece invited diners to enter.



Plans to retain glass doors at main entrance, however update them to a more modern design and create a pathway that leads into the restaurant. With a visible sign customers will know they've arrived and bright lights will showcase the architecture.

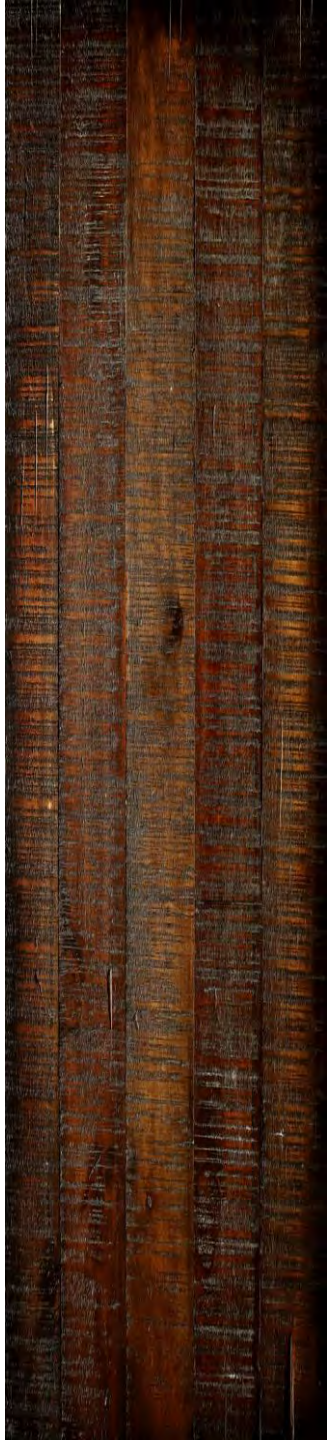


APOLLO'S BAR & LOUNGE

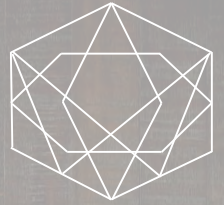
INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

References



References



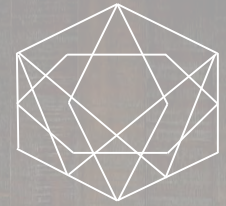
APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

- II. The Psychology of Restaurant Interior Design
 - A. Fohlio.com. (Date not available). The Psychology of Restaurant Interior Design, Part 1: Colour. Huibin Yu. Retrieved from: <https://www.fohlio.com/blog/psychology-restaurant-interior-design-part-1-color/>
 - B. Fohlio.com. (Date not available). The Psychology of Restaurant Interior Design, Part 2: Scent. Huibin Yu. Retrieved from: <https://www.fohlio.com/blog/the-psychology-of-restaurant-interior-design-part-2-scent/>
 - C. Fohlio.com. (Date not available). The Psychology of Restaurant Interior Design, Part 3: Lighting. Huibin Yu. Retrieved from: <https://www.fohlio.com/blog/the-psychology-of-restaurant-interior-design-part-3-lighting/>
 - D. Fohlio.com. (Date not available). The Psychology of Restaurant Interior Design, Part 4: Acoustics. Huibin Yu. Retrieved from: <https://www.fohlio.com/blog/psychology-restaurant-interior-design-part-4-restaurant-acoustics/>
 - E. Fohlio.com. (Date not available). The Psychology of Restaurant Interior Design, Part 5: Architecture. Huibin Yu. Retrieved from: <https://www.fohlio.com/blog/psychology-restaurant-interior-design-part-5-architecture/>
- III. Prototypical Interior Design Restaurant Research
 - A. Dezeen.com. (January 27 2020). Eclectic décor fills Eberly restaurant & tavern in central Austria. Jenna McKnight. Retrieved from: <https://www.dezeen.com/2020/01/27/eberly-restaurant-and-tavern-austin/>
 - B. Dezeen.com. (November 25 2019). Dark oak & aged copper creates cozy atmosphere in Samara bistro. Jenna McKnight. Retrieved from: <https://www.dezeen.com/2019/11/25/samara-bistro-mutuus-studio-seattle/>
 - C. Dezeen.com. (January 25 2020). Roman & Williams creates “romantic” Veronika restaurant inside New York’s Fotografiska museum. Paul Jebara. Retrieved from: <https://www.dezeen.com/2020/01/25/roman-and-williams-veronika-restaurant-fotografiska-museum/>
 - D. Dezeen.com. (January 29 2020). Biasol uses green tones for upgrade of Melbourne’s Main Street café. Natasha Levy. Retrieved from: <https://www.dezeen.com/2020/01/29/main-street-cafe-melbourne-biasol-interiors/>
- IV. Precedent Prototypical Interior Design Research
 - A. InteriorZine.com. (July 20 2016). Greek Cuisine Restaurant Décor by Gasparbonta. Vania. Retrieved from: <https://www.interiorzine.com/2016/07/20/greek-cuisine-restaurant-decor-by-gasparbonta/>
 - B. ArchDaily.com. (January 2020). Aarella Restaurant/Hirvilammi Architects. Curated by Paula Pintos. Retrieved from: https://www.archdaily.com/919062/aarella-restaurant-hirvilammi-architects?ad_source=search&ad_medium=search_result_all

References



APOLLO'S BAR & LOUNGE

INDE Studio 4
Research Manual
Restaurant Design
Area: 351 m²

Prepared by:
Crystal Roy
Prepared for:
Erin Jenner
Feb 12 2020

- V. Commercial Kitchen Design Research
- A. Lightspeedhq.com. (August 13 2019). Which Commercial Kitchen Layout is Right For Your Restaurant?. Retrieved from: <https://www.lightspeedhq.com/blog/commercial-kitchen-layout/>
 - B. Possector.com. (Date not available). The Complete Guide to Restaurant Kitchen Design. Aida Behman. Retrieved from: <https://possector.com/hygiene/restaurant-kitchen-design>
- VI. Bar Design Research
- A. ArchDaily.com. (September 2019). Together at 12th Bar/Renesa Architecture Design Interior Studio. Curated by: Paul Pintos. Retrieved from:
 - B. ArchDaily.com. (January 2020). La Cerveceria Bar/Studio Modijefsky. Curated by: Paula Pintos. Retrieved from: https://www.archdaily.com/931483/la-cerveceria-bar-studio-modijefsky?ad_source=search&ad_medium=search_result_all
- VII. Cultural Profile Research
- A. Greeka.com. (2020). Traditions in Greece. Retrieved from: <https://www.greeka.com/greece-culture/traditions/>
 - B. Greeka.com. (2020). Architecture in Greece. Retrieved from: <https://www.greeka.com/greece-culture/architecture/>
 - C. Greeka.com. (2020). Greece café & Kafenion. Retrieved from: <https://www.greeka.com/greece-culture/cafe/>
- VIII. Cultural Cuisine Research
- A. Greeka.com. (2020). Greek food & wines. Retrieved from: <https://www.greeka.com/greece-culture/food-wine/>
 - B. Greeka.com. (2020). Products of Greece. Retrieved from: <https://www.greeka.com/greece-culture/products/>
 - C. Greece.GreekReporter.com. (July 26 2015). 10 Types of Seafood You Have to Taste in Greece. Katerina Papathanasiou. Retrieved from: <https://greece.greekreporter.com/2015/07/26/10-types-of-seafood-you-have-to-taste-in-greece/>
- X. Regional Cultural Profile
- Statistics Canada. 2016 Census Profile. Retrieved from: <http://www12.statcan.ca/census-recensement/2016/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CSD&Code1=3543042&Geo2=CD&Code2=3543&SearchText=barrie&SearchType=Begins&SearchPR=01&B1=All&TABID=1&type=0>
 - Wikipedia.com. (Date not available). Demographic Census. Retrieved from: <https://en.wikipedia.org/wiki/Barrie>
 - Barrie.ca. (2020). Events and Culture Guide. Retrieved from: <https://www.barrie.ca/Culture/Festivals/Documents/BarrieEventsAndCultureGuide.pdf>
 - Barrie.com. (2020). Barrie's Plan for Culture. Retrieved from: <https://www.barrie.ca/Culture/Research/Pages/BuildingaCreativeFuture.aspx>
- XII. Written Proposal of Design Presentations
- C. Spatial Considerations
 - Francis Ching, Architecture: Form, Space and Order. Van Nostrand Reinhold, Joseph DeChiara, Julius Panero and Martin Zelnik,

APOLLO'S
BAR & LOUNGE

INDE Studio 4
Appendix

Project: Restaurant Design
Prepared by: Crystal Roy
Prepared for: Erin Jenner
Feb 12 2020



Table of Contents

- II. The Psychology of Restaurant Interior Design
 - A. Colour
 - B. Scent
 - C. Lighting
 - D. Acoustic
 - E. Architecture
- III. Prototypical Interior Design Restaurant Research
 - A. Eclectic décor fills Eberly restaurant & tavern in central Austria
 - B. Dark oak & aged copper creates cozy atmosphere in Samara bistro
 - C. Roman & Williams creates “romantic” Veronika restaurant inside New York’s Fotografiska museum
 - D. Biasol uses green tones for upgrade of Melbourne’s Main Street café
- IV. Precedent Prototypical Interior Design Research
 - A. Greek Cuisine Restaurant Décor by Gasparbonta
 - B. Aarella Restaurant
- V. Commercial Kitchen Design Research
 - A. Which Commercial Kitchen Layout is Right For Your Restaurant?
 - B. The Complete Guide to Restaurant Kitchen Design
- VI. Bar Design Research
 - A. Together at 12th Bar
 - B. La Cervceria Bar
- VII. Cultural Profile Research
 - A. Traditions in Greece
 - B. Architecture in Greece
 - C. Greece café & Kafenion
- VIII. Cultural Cuisine Research
 - A. Greek food & wines
 - B. Products of Greece
 - C. 10 Types of Seafood You Have to Taste in Greece
- X. Regional Cultural Profile

The Psychology of Restaurant Interior Design, Part 1: Color

(Welcome to our five-part series on the psychology of great restaurant interior design. Today's post, Part 1, focuses on color. Stay tuned for the next installments!)

Restaurant interior design is a precise science that aims to tap the diner's every senses just right. Successful restaurants know exactly who their target clientele are — it's how they're able to conceive and build a carefully engineered experience around their needs and desires.

Sight is almost always the first means by which you gather information — and make judgments — on an establishment.

Restaurants know this, and they take great pains to use it to send the right information.

Color, for example, is a powerful tool for influencing customer behavior.

Read: 11 Gorgeous Restaurants That Embody Pantone's 2019 Color of the Year

In restaurant interior design, the color wheel can be divided into three sections, according to its effect on appetite: Strong Stimulants, Mild Stimulants, and Suppressants.

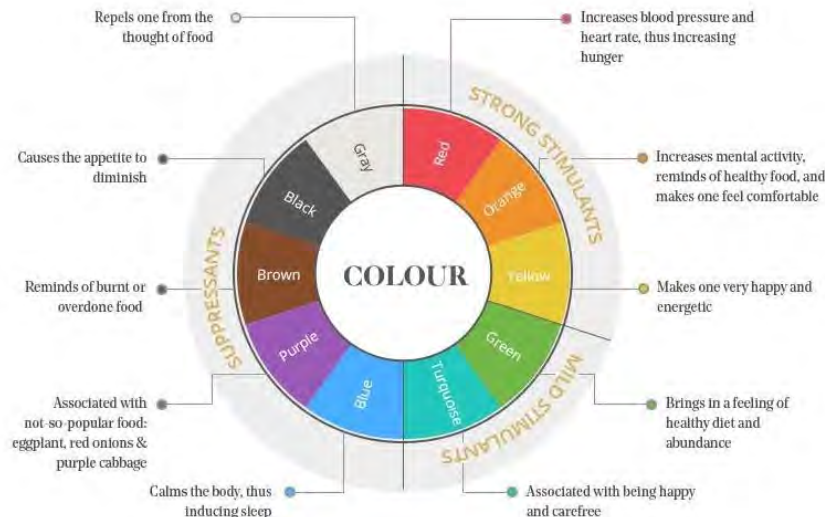
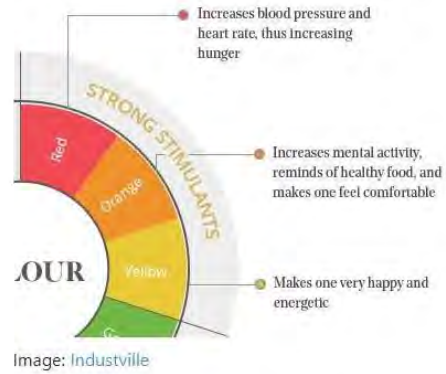


Image: Industville

1.) Strong Appetite Stimulants



If you've ever thought that almost all restaurants use red in some form or shade in their design scheme, well, you're not imagining things. It's a well-established fact that red is the most effective color in stimulating the appetite.

Why is this? Red is abundant in nature, and the brain's reptilian response to it is a carryover from the days when our ancestors were still hunters and gatherers. Red, especially bright reds, would usually signal energy-dense, sugar-packed fruit or vegetables.



That couch, though. Image: Aubrie Pick

Orange and yellow are also appetite stimulants. Yellow is associated with happiness, which is usually associated with a full stomach. When you see yellow, therefore, your brain secretes serotonin in anticipation of the food you're about to eat.



Blue Orange Restaurant, Dubai. Image: The Westin Dubai

Orange, on the other hand, elicits feelings of warmth and comfort — emotions that are also tied to the security of an abundant table.

2.) Mild Appetite Stimulants



Image: Industville

Green and turquoise are mild stimulants. You might argue that green should be a strong stimulant because many leafy vegetables are green, and you'd be partly correct. Green signals edible, benign, non-poisonous plants. However, these plants are merely fibrous, not sugar-packed like most colorful fruit, which provide a jolt of energy.

These days, green is also associated with health. This is unsurprising, given that, again, most green things are fibrous and don't have sugar.



Zona Restaurant, Budapest. Image: Position Collective

3.) Appetite Suppressants

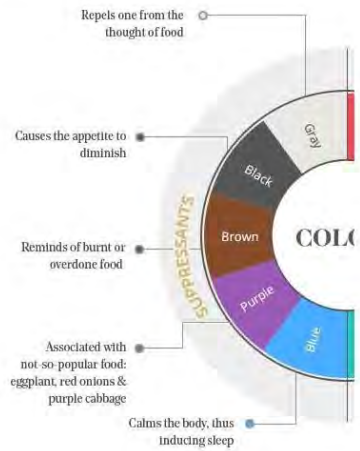


Image: Industville

Lastly, black, brown, purple, and blue are appetite suppressants. Research suggests that this is because these colors don't exist in nature — that is, not in the form of food.

Read: The Psychology of Retail Store Interior Design, Part 1: Color

Long ago, blue, black, and purple also signaled something that was either rotten or poisonous, which our ancestors learned to avoid by sight. Like our brains' response to red, orange, and yellow, this is also a carryover from those days.



The Opposite House Hotel, Beijing. Image: Kengo Kuma and Associates

The Psychology of Restaurant Interior Design, Part 2: Scent

(Welcome to Part 2 of our five-part series on the psychology of great restaurant interior design. Today's post focuses on scent. Stay tuned for the next installments!)

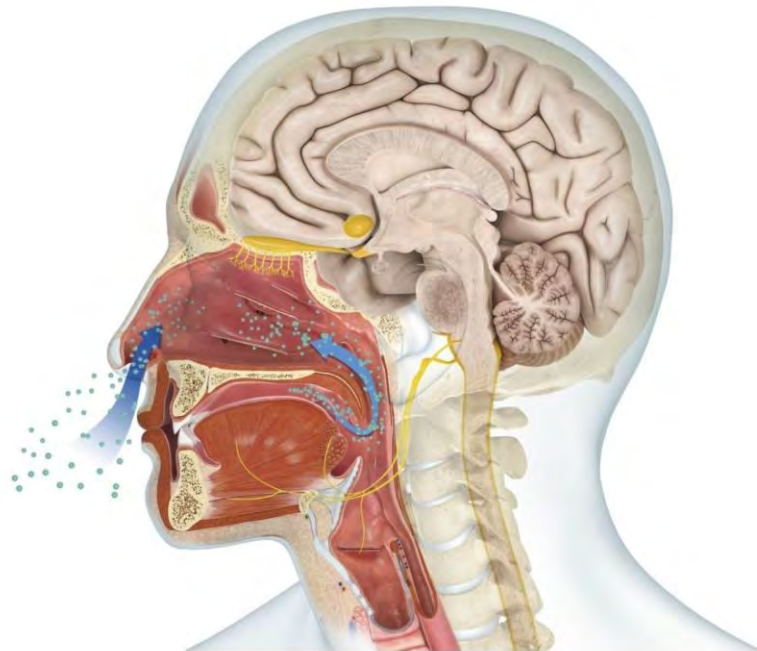
You may have heard it said somewhere that you never really know the smell of your own kitchen. That's fine if you're a homeowner, but it's a very different case if you run and/or manage a dining establishment. Scent, as a component of restaurant interior design, can influence not just diners' opinions of your business, but also their spending habits.

Why Scent is Important

Smell is the most primal of our five senses; that is, smell is the most basic and primitive method of collecting information from our surroundings.

As soon as your nose detects a smell, it triggers the olfactory neurons in the upper part of your nose, sending electrical impulses to a part of the brain called the olfactory bulb. These impulses are then passed along to surrounding areas, collectively known as the limbic system.

The limbic system plays a major role in regulating mood, memory, behavior, and emotion. It's also widely regarded as the primitive part of the brain, because it has been found in the brains of the very first mammals.



The olfactory and limbic system. Image: ThoughtCo

Scent, Memory, and Emotion

The sense of smell is very closely linked to memory, probably more so than any of our other senses. Think of certain foods you've eaten a lot as a child. If your mother often baked a lot of bread, passing a bakery may bring you back to afternoons spent in the kitchen of your childhood home, triggering happy, comfortable memories. On the other hand, you may hate broccoli today because its smell reminds you of all those battles of will waged at the dinner table.

Any bakery owner worth their salt knows this: It's why many bakeries are laid out similar to retail stores, with bread lining the walls and propped up on tables. Not only will the loaves tempt you with their beautiful, burnished surfaces, their aroma will also surround you. Many bakeries will even have burlap sacks of flour lying around for that homey effect.

Read: 5 Ways to Manage FF&E Specification and Procurement Costs (Plus, and FFE Template That Will Help You Save Time)

The advantage of a bakery over a mere bread store, of course, is the smell of bread as it bakes in the oven.



Freshly baked bread evokes feelings of warmth and comfort. Image: Bourke Street Bakery

There are many scents that trigger similar responses in most people. Lavender, for example, relaxes the brain. Vanilla and chamomile reduce stress, anxiety, and depression. Citrus and peppermint increase alertness.

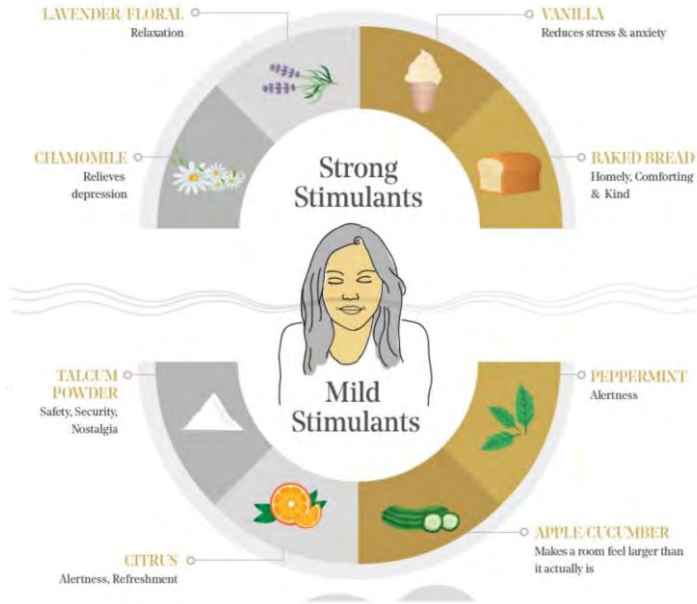


Image: Industville

There are also smells that can change a person's perspective of a room. Apple and cucumber scents, for example, make a room feel bigger and more airy. Barbecue smoke, on the other hand, makes a room stuffy and feel smaller than it actually is.



Crazy BBQ, Kiev. Image: Homedit

Using Scent in Restaurant Interior Design to Create Mindset and Behavior

Those silver plate domes you often see in movies depicting fine dining restaurants? Not only do they keep the food clean and create a sense of mystery and surprise, they also allow the food's smell to build up and concentrate. As soon as the waiter lifts that dome, the scent of your food hits you in the face with its full strength.

Read: 8 Elements of an Indispensable Digital Material Library

Cinnabon actually strategically places ovens near the front of its stores so the scent of baking cinnamon rolls can lure customers in. There's also a good reason that Starbucks doesn't allow people to bring in strong-smelling food. For a while, they even stopped serving sandwiches because they overwhelmed the smell of coffee.



Starbucks, Japan. Design: Kengo Kuma and Associates. Image: Masao Nishikawa

Kitchens also pump scents into the dining area through scent. And if their venting doesn't allow them to do that? Restaurants can actually buy scents to compensate. Now you know that scent marketing is an actual thing — you're welcome.

Scent is Worth the Investment

If buying restaurant scents sounds outrageous to you, it's worth noting that the right smells can increase food sales up to 300%. According to a study by the University of Paderborn, scents increased impulse buying by 6%, buying intention by 14.8%, and the length of a customer's stay by 15.9%.

An open kitchen design is another solution. Because there are no walls that separate the kitchen from the dining area, the smells from the cooking food will waft freely over to the diners.

There are other benefits to this, as well: Providing patrons with a behind-the-scenes view makes the atmosphere more personal, and conveys a sense of transparency. Having fewer walls also makes the restaurant appear larger and more airy.



An open kitchen design is another solution, with many benefits besides scent. Image: Anders Husa

We hope you enjoyed Part 2 of our series on restaurant interior design. If you missed Part 1, you can read up on it [here](#). We'll publish the next installments over the next few days, so keep an eye out! In the meantime, try creating your own mood board and FF&E schedules with Fohlio.

You can also look through our past articles for tutorials and useful tips and tricks.

Sources:

*Modern Restaurant Management
Westchester Magazine
The Wall Street Journal
REIMA AirConcept
Business Insider
Fifth Sense
Psychology Today*

The Psychology of Restaurant Interior Design, Part 3: Lighting

(Welcome to Part 3 of our five-part series on the psychology of great restaurant interior design. Today's post focuses on lighting. Stay tuned for the next installments!)

Le Corbusier, patron saint of architecture, design, and urban planning, has this lesson to impart to restaurant interior design projects (any design project, actually) "Light creates ambience and feel of a place, as well as the expression of a structure."

There's much to be said about how a space is constructed and what color paint is on its walls, and how both these things lend to creating a restaurant's atmosphere. However, it's also important to note that without light to see them, these things are essentially useless.

However, according to Raimundo Gaby, associate professor of business management at the Culinary Institute of America, lighting is the first thing that restaurant interior design gets wrong: Think about all the times you've walked into a dimly lit establishment and have had to hold up your phone to read your menu.



Besito in Chestnut Hill actually provides mini flashlights to their guests so they can read the menu. Image: The Boston Globe
Stephen Zagor, dean of business and management studies at the Institute of Culinary Education in Manhattan, would go so far as to say that lighting is the most important element of interior design.

Types of Restaurant Lighting

There are three main types of lighting, divided according to their purpose:

Ambient Lighting – This is the general illumination of an environment. As its name suggests, it's also responsible for a restaurant's overall mood. Low lighting creates an intimate, upscale atmosphere, especially in a restaurant's bar and lounge areas, where patrons are more apt at to lean close together.



ZONA Wine Bar and Restaurant, Budapest. Image: Remodelista

Bright lighting, on the other hand, produces a more brisk and lively mood. This type of lighting is well suited for more casual establishments like a pizza joint.

Task Lighting – This helps customers and employees perform tasks, like reading the menu, being able to clearly see the table setting and food, and cooking in the kitchen. In a place that's generally low-lighted, a salad bar or buffet station needs task lighting to help it stand out; this is also helpful for illuminating pathways. It also helps with seeing reflections clearly in the restrooms' mirrors.



The task lighting right above the tables is very apparent in ABC Kitchen Restaurant. Image: Style Junkies

Accent Lighting – More decorative than functional, accent lighting is used to draw attention to specific areas and objects to create visual interest. Paintings, sculptures, fountains, and bars are typically illuminated by accent lighting.



Accent lighting bring focus to the tree in the center of Fera in London, and the alcoves on either side. Image: Restaurant and Bar Design

Read: [Your Design Firm Needs a Digital Material Library — Here Are 9 Reasons Why](#)

How to Create Atmosphere and Perception with Restaurant Lighting

An upscale restaurant during dinner time should have warm-colored, low-intensity lighting. This creates a leisurely, intimate, and relaxed atmosphere. A pleasant mood is created using wall lighting, instead of light coming down directly from the ceiling. To make a space seem spacious, evenly distribute high-intensity lights.

Use color, but sparingly. Lighting can help reinforce branding, but using too many colors will put your restaurant at risk of looking like a nightclub or circus.

Specify-Procure-Budget in One Platform

GET A FREE TRIAL

How Restaurant Lighting Affects Diners' Behavior

Besides branding and targeting consistency, there are important distinctions between fast-food and upscale restaurants: influencing diners' behavior.

During lunch hour at quick-service restaurants, for example, bright lighting helps increase customer turnover and facilitates traffic. This is especially helpful if you want to maximize the midday rush.



Hunter Gatherer, Shanghai. Image: Retail Design Blog

In general, bright lighting at fast food restaurants can also overstimulate guests and create a tendency to eat much more than they intended.

On the other hand, low, warm lighting in an upscale establishment creates a relaxing and comfortable atmosphere, inducing patrons to linger and increasing the chances that they'll order dessert, coffee, or an extra glass of wine.



Low, warm lights create an intimate, relaxed atmosphere at Le Coucou. Image: TimeOut

Dinnertime is also rush hour — therefore, creating a relaxing mood through lighting is important to convincing guests to stay.

Another good example is the difference in restaurant interior design between McDonalds and Starbucks. The two chains serve demographics that have huge overlap, but you can see how the lighting reflects the intent of each: McDonalds is brightly lighted to stimulate customers and facilitate turnover, while Starbucks encourages guests to linger over coffee and pastry.



McDonalds restaurants are sleeker and more thoughtfully designed than before, but they still retain the same brightly lit interiors. Image: McDonalds EU



Starbucks cafes are always softly lit. Image: ARE Design Awards

Sources:

Industville

Westchester Magazine

Webstaurant Store

LumaStream

Ledvance

POS Sector

The Psychology of Restaurant Interior Design, Part 4: Acoustics

Of all the elements of restaurant interior design, acoustics probably needs the most delicate balancing. Too loud and you'll irk diners who can't hear each other over their hors d'oeuvres; too quiet and guests will be uneasy, worrying that the next table can hear everything they're saying. What is the right level of restaurant acoustics?

Welcome to Part 4 of our five-part series on the psychology of great restaurant interior design. In this article, we will explore the effects of restaurant acoustics on the perception of food and drink, and how it affects restaurant diners' behavior.

When Restaurant Acoustics are Too Loud

In 2011, a Zagat survey of over 47,000 readers showed that restaurant noise is customers' second most common complaint, coming only after poor service.

There are many causes of excessive noise:

- Poorly planned architecture and interior design where noise generators and amplifiers face each other.
- Using too many hard surfaces which amplify sound.
- Open kitchens.
- Live music.
- Crowded spaces in which patrons are too tightly packed together.



Untitled, New York. Hard surfaces, open kitchens, and lack of tablecloths contribute to noise. Image: Pablo Enriquez for The New York Times

Of course, if diners can't hear each other over the din, they resort to raising their voices, which in turn raises noise levels even further — this is called the Lombard Effect. Sabato Sagaria, the chief restaurant officer for Union Square Hospitality Group, says that the art of conversation cannot be overvalued. "People dine out to socialize."

Perhaps even more important: Loud noises actually distract diners from smelling and tasting their food to its full effect.



The Lombard Effect is when people have to shout to be heard above the noise, making it even louder. Image: Colorado Springs Gazette/Getty Images

Meyer Sound acoustic engineer Pierre Germain has the solution. "You want to be able to have a pleasant dinner, where no one is shouting, but at the same time you want to feel like you're in a social environment. It should sound like there's stuff happening around you, but you're not bombarded by it."

The perfect environment, therefore, should be similar to a gathering at home: There's carpeting, drapes, and table linen, all of which absorb some of the sounds, so you don't have to shout to be heard across the table. If you're designing a more upscale restaurant, this shouldn't be a problem, as nice linen is the norm.



W.A. Frost is one of Minnesota's most romantic restaurants. Chair cushions and rugs help mute sound. Image: CBS Minnesota

What else can be done?

- Consider whether you want an open kitchen or not. If you do, have contingency plans for when it gets too loud.
- Booths with high walls can mute sound, especially if the backs are padded.
- Look into high ceilings, beams, and porous acoustic plaster that absorb sound.
- If you can afford it, consider investing in a microphone and speaker system that samples room noise and adjust sound levels accordingly.
- If road noise is a concern, you may need soundproof paneling for your walls and doors.



Slats of cedar help to reduce noise at the Four Horsemen in Williamsburg, Brooklyn. Image: Hiroko Masuike for The New York Times

Live music in the form of a piano player is also a simple, obvious solution. Its elegant and sparse sound, coupled with a lower volume and slower tempo, are relaxing and encourage modulated tones. Positioning the piano near the entrance

Keeping the lights on the warmer, dimmer side is another way of creating an atmosphere of intimacy and relaxation. Like we mentioned in a previous article about restaurant lighting, relaxed patrons will tend to linger and order more food and drinks.

Loud Isn't Always Bad

If you agree with the general consensus that most restaurants are too loud, then it may seem counterintuitive that some restaurant owners and chefs actually seek out the noise. Why is this? They believe that it signals that the establishment is popular, and that it produces a sense of conviviality and hospitality.

Although this is up for debate, there's evidence that a loud environment is actually profitable. Hard Rock Cafe, for example, has the practice down to a science. Just like bright lights, loud, fast music cause patrons to talk less, consume more, and leave sooner.



Hard Rock Cafe isn't exactly conducive to intimate conversations. Image: Wedding Wire

This strategy seems even more beneficial for bars. A study on music in bars (McCarron and Tierney) found that people drink soft drinks faster when popular music is played at 88 decibels, significantly more than when it's played at a more reasonable 72 dB. A study in France observed that patrons ordered more drinks when music is at 88-91 dB instead of the normal 72-75 dB.

When Restaurant Acoustics are Too Quiet

On the other side of the spectrum, we can see why restaurant owners are partly justified for gravitating toward noise. A too-quiet restaurant gives off the sense that nobody likes to go there. If guests do come in, too little noise can actually be distracting, in that they can become hyper-aware of the sound of other diners' silverware and conversation.

The right amount of noise also helps fill up lulls in conversation — again, because dining out is a social activity, anything a restaurant can do to keep interactions comfortable helps. Background noise also creates a sense of privacy: If guests are unable to make out what other diners are talking about, they'll feel relaxed enough to carry on their own conversations.

Here are some ideas to try:

- Install a fully open or partially open kitchen (the **addition of delicious smells** wafting into the dining area is a bonus).
- Consider a piano player, especially in the evenings.
- Strategically place speakers in walls or ceiling beams to provide just the right amount of background noise.

Sources:

Acoustic Sciences

Ceilings & Interior Systems Construction Association

Popular Science

The New York Times

ScienceDirect

Bloomberg

Food52

BioMed Central

Industville

The Psychology of Restaurant Interior Design, Part 5: Architecture

A gorgeous, breathtaking space that diners flock to is every restaurant owner's dream. As an architect or interior designer, however, it falls upon you to explain that a pretty interior (and exterior, for that matter) is only the tip of the iceberg. Some of the most important elements of restaurant interior architecture, in fact, are meant to go unnoticed.

Welcome to the final installment of our five-part series on the psychology of great restaurant interior design. In this article, we'll discuss the different elements of restaurant design and how they affect restaurant diners' experience and behavior.

The Most Important Element of Restaurant Interior Design

Like we discussed in an earlier installment of this series, restaurants worth their salt don't try to cater to everyone. Instead, they have a very clear picture of who their target customer is. For Jo Sampson, creative director of restaurant design studio Blacksheep, the customer is the most important factor in designing a bar or restaurant. "How we are going to attract them, how are we going to give them an amazing experience and what's going to make them come back?"



The Pink Room, Gallery Restaurant at London's Sketch complex. Image: Via Tolilla

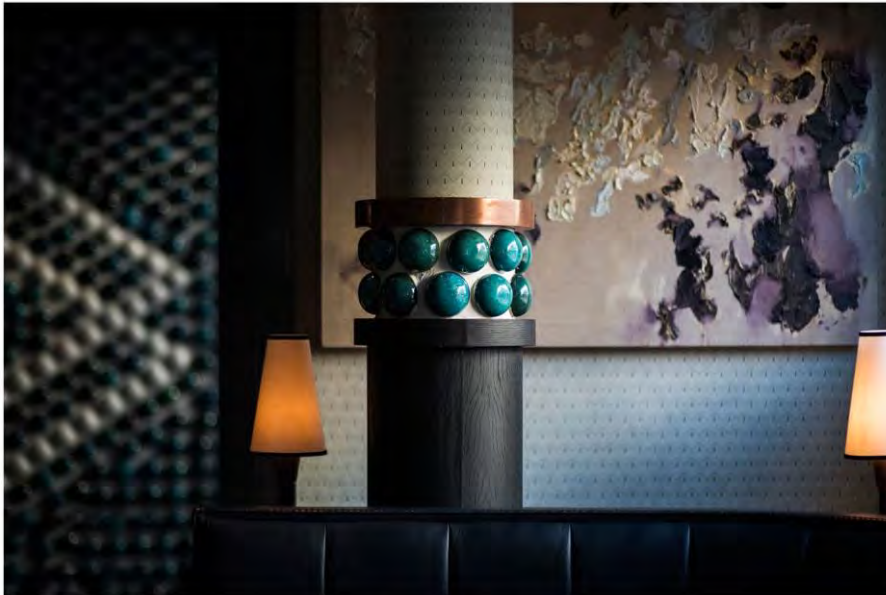
With this firmly in mind, you can now start building your brand around customers' perception and the experience it will create for them.

The Restaurant Design Narrative

Tom Strother is the co-founder and creative director of interior design firm Fabled Studio. According to him, there are two things he initially considers when starting to design a restaurant.

The first is the concept and story behind the design. "This is important to us to make sure that there is a strong narrative that is carried through the details of the design, ensuring each detail plays its part but without feeling contrived or superfluous to the design."

In designing Margot in Covent Garden, for example, Strother echoed the fine Italian cuisine through fine Italian crafts and traditions, such as Palladian flooring. Warm copper accents were also reminiscent of the copper pans "Nonna" (Italian for "grandma") used cooking pasta.



Copper accents at Margot are reminiscent of Nonna's pans. Image: The Spaces

An important thing to do in order to crystallize and strengthen the narrative is to ask your client: "What do you do?" "Who are you?" and "Why are you doing it?"

Pearl Group's Jim Sullivan emphasizes how important it is to the restaurant's success to know yourself. "Restaurants fail because they have an identity crisis. They don't know who they are."

What about trends? Sampson prefers not to follow them, but to define them instead. What does this mean? "Research for concepts isn't based on what is out there now or what's current, as this will be dated by the time our work comes to

fruition. We stay one step ahead so our work has longevity.”

Read: 5 Ways to Manage FF&E Specification and Procurement Costs (Plus: an FFE Template That Will Save You Time)

The Other Side of Restaurant Interior Design: Operations

The second element, and equally important to diners’ experience, is operations. Strother asks important questions: “How do guests arrive at the restaurant? What route does the food take from the kitchen to the guests’ table and how is it delivered?”

“If a restaurant doesn’t work properly from a functionality point of view — it doesn’t matter how beautiful it is, it will never be a success.”

Sampson agrees: “The location of all the elements, from circulation spaces, to seating areas to the bar, all contribute to the operations of a space. If people can’t get a drink or the food is stone-cold, then the space fails, and that affects the business.”

Here are some practical points to consider:

- The general rule for space allotment is that the dining area takes up 60% of the space, while the kitchen, storage, and restrooms take up the remaining 40%.
- Spacing between tables should be enough to make it comfortable to move around. However, this has different meanings depending on the type of restaurant. If you’re opening a fine dining establishment, 20 square feet per person is a good rule. For fast-food restaurants, you’ll only need 10 square feet per person.



Riya Restaurant, Dubai. Fine dining restaurants require more space than fast-food establishments. Image: Conran and Partners

- Diners need to see and be seen by the staff, for obvious reasons: Diners should feel that their every need can be attended to at the soonest possible time, while staff need to be able to anticipate diners’ needs. This is an important consideration when balancing privacy and the openness of the layout.
- The current trend is to not have server stations and hostess desks, making for a more inclusive experience and smoother-flowing traffic. However, there are undeniable benefits to having these tools at your staff’s disposal — so if you’re including them, make sure they’re in areas that have the least customer traffic. For example, don’t put server stations near restrooms. The center of the dining area is the ideal place for it.



The server station at Eleven Madison Park is right in the center of the dining area. Image: Forbes

- Speaking of restrooms: They must be easily locatable as asking for directions might be uncomfortable for diners. If they are located behind walls or hallways, signs that are easy to see will be a big help. Don't put them right beside the kitchen, either: Your operations might be extremely sanitary, but patrons will still think that the food might be dirty if the kitchen is right beside the restrooms.
- **Lighting**, of course, also has several practical considerations aside from aesthetics. They must be safe and low-maintenance, easy to control throughout the day, and must meet the highest energy standards possible.
- Traffic is one of the trickiest elements of restaurant interior design. "We have to get you in quickly and serve you quickly, so flow for customer and staff is crucial," says Sullivan. Unless you have a really large entrance, the hostess desk should always be to the side. This allows customers to leave unhampered while you're assisting the ones that just arrived.

Specify-Procure-Budget in One Platform

GET A FREE TRIAL

Ambience

Architecture also plays a big part in the ambience of restaurant interior design, and therefore diners' behaviors.

- Because all restaurants want to make a good first impression, the design of the restaurant's entrance is of course all-important. However, it's also interesting to note how some establishments with multiple entrances create different, but similarly inviting experiences. Diners at Mount Kisco's Winston who enter through the rear entrance are led past the glass-walled pastry kitchen, which offers an intimate invitation to the goodies that await.
- **Low-tempo music**, **dim lights**, and **warm colors** all invite customers to relax, linger, and order dessert, coffee, or an extra glass of wine. You can encourage this behavior even further with seats that will keep patrons supported and comfortable over a long period of sitting.



The seats at Faith and Flower are very cozy. Image: LoveLuxeLife

- On the other hand, if you've ever noticed that fast-food restaurants have chairs that are just shy of comfortable, you can rest assured that this is deliberate, as it encourages fast turnover.

Sources:

Modern Restaurant Management

Westchester Magazine

Independent UK

Specifi

Freshome

dezeen

Follow:   



Eclectic decor fills Eberly restaurant and tavern in central Austin



Jenna McKnight | 27 January 2020 | [Leave a comment](#)

Hanging plants, used books and a bar salvaged from New York are among the diverse elements incorporated into an eatery and bar in Texas conceived by architecture studio Clayton & Little and interior designer Mickie Spencer.



The Eberly occupies a 1970s brick building that formerly housed a print shop. The restaurant – which serves up contemporary American fare – is positioned on the edge of downtown Austin within walking distance of shops, offices, parks and event venues.

Designed by the architecture firm Clayton & Little and interior designer Mickie Spencer, it contains a series of rooms, each with a distinct look. The design is meant to provide a sense of exploration and to “reflect the Texas capital’s independent spirit”.



“Eberly was conceived as a gathering place where risk takers, creative types and liberated thinkers could connect and feed off of each other’s energy,” the team said in a project description. “The establishment’s visually layered spaces support this intent.”

Encompassing 10,000 square feet (929-square-metre), the building contains three main areas: the Cafe, the Study, and the Cedar Tavern. There also is a small, private bar area called the Cannon Room and a rooftop bar.



III. Prototypical Interior Design Restaurant Research

A. Eclectic décor fills Eberly restaurant and tavern in central Austin

The primary entrance leads into the Cafe, which has a "dark, almost brooding atmosphere".

This area – which acts as the main dining room – features a coffered ceiling, tile flooring, and mahogany wall panels inspired by art nouveau and mid-century modern design. Brass and blue velvet are among the additional materials found in the space.



Related story
Austin eatery Hank's features "minimalist desert modern" interiors

Running through the centre of the room is a long banquette that can accommodate dining parties of varying sizes, including a large group. The room also features a curving bar and arched nook for liquor bottles.

Adjacent to the Cafe is the Study – a long, slender room that was inspired by Victorian-era English greenhouses. The team added a glass roof monitor above the space to enable plenty of natural light to fill the interior. A glazed wall provides a connection to an outdoor courtyard.



The Study is adorned with plants, curios and books that give the space a lived-in feel. Affixed to steel structural units are custom wall sconces that play off the building's industrial character.

Beyond the Study is the Cedar Tavern, which is named after a bar in New York's Greenwich Village that was shuttered in 2006. The tavern first opened in the 1860s and became a popular hangout for avant-garde artists and writers in the mid 20th century.



When the tavern closed, the Eberly's owners, John M Scott and Eddy Patterson, purchased its hand-crafted mahogany bar, which is 30 feet (nine metres) long and 10 feet (three metres) high.

The salvaged bar was transported to Austin and restored, and then installed in the Eberly, where it is surrounded by "a creative atmosphere worthy of the original".

In addition to the historic wooden bar, the tavern area features blue stools with brass tacks, tufted leather sofas, and stone-topped coffee tables. Walls are partially sheathed in glossy green tiles.



Overall, the Eberly's varied environments for dining and drinking are meant to foster a sense of discovery.

"Visual layering and spatial connectivity, along with stylistically distinct yet complementary interiors, serve as an invitation for patrons to explore," the team said.



Other new restaurants in Austin include a Mexican eatery by Olson Kundig that features glass doors operated by hand cranks, and a spacious and bright eatery called Hank's that is housed within an old grocery store.

Photography is by Merrick Ales and Chloe Gilstrap/Clayton & Little.

Project credits:

Architecture: Clayton & Little

Design team: Paul Clayton (principal), Sam Manning (project architect)

Interior design: Mickie Spencer

General contractor: ICON Design + Build

Structural engineer: JM Structural Engineering

Mechanical and electrical engineer: Bay & Associates

Kitchen designer: N Wasserstrom & Sons

Civil engineer: Longaro & Clarke Consulting Engineers

Permit expeditor: McClendon and Associates

Steel work in study: Steel House MFG

dezeen

Follow:  



Dark oak and aged copper create cosy atmosphere in Samara bistro by Mutuus Studio



Jenna McKnight | 25 November 2019 | [Leave a comment](#)

Architecture practice Mutuus Studio used rustic materials and earth tones to create a "sense of timelessness and comfort" within a Seattle farm-to-table restaurant.

Samara is located in a two-storey, 1920s building in the city's Sunset Hill district. The eatery is named after a wing-shaped seed pod found on various trees, including elms and maples.



The restaurant serves up American cuisine, including local vegetables, fresh seafood, pork and duck. Most dishes are prepared using an oven and grill fuelled by wood.

The overall goal for Seattle's Mutuus Studio was to create a neighbourhood bistro that felt both intimate and sophisticated, and would draw in patrons year-round.

"The design team sought to integrate the restaurant into the fabric of the neighbourhood by creating a place that evokes a rich sense of timelessness and comfort," said firm principal Kristen Becker in a statement. "We wanted it to feel comfortable to go to in all seasons."



Rectangular in plan, the restaurant contains a single dining room and chef's counter. Situated behind the counter are the wood-fired brick oven and metal grill, offering diners the opportunity to watch their food being prepared.

Exposed flames serve as a "not-so-subtle reminder of the comfort we feel in gathering together around a fire".

Throughout the restaurant, the team took inspiration from simple objects that get better with age, such as a basic copper pot. References to nature were also integrated into the design.



Earthy materials and colours were used for finishes and decor. A large portion of the space is wrapped in a dark-stained oak panelling and wainscoting – calling to mind a tranquil spot in the woods. The space also features a timber firewall, which was revealed during construction.

"I liken the atmosphere to a Dutch still life painting," said firm principal Saul Becker. "It's rich and moody with an elemental simplicity."



Related story
Heliotrope Architects creates secret room inside Seattle's Cortina restaurant

The restaurant can accommodate up to 44 guests through a variety of seating options. Diners can nestle into leather banquettes or sit atop tall stools lining a chef's counter, which is finished in dark grey soapstone. There also are multiple freestanding tables, which are topped with wood salvaged from old piers.

The oven is surrounded by handmade Danish bricks with embedded, fused glass, creating a "delicate dance of firelight". The area above the oven is sheathed in patinated copper.



"We chose copper as our metal over blackened steel or other more conventional metals because of its connection to cooking," said Saul Becker.

Illumination is provided by custom lighting fixtures that were designed and fabricated by Mutuus Studio. Suspended above the chef's counter and kitchen are cylindrical pendants – named Cinder and Ember – made of knurled copper pipe.

The Cinder pendant measures four inches in diameter (10 centimetres), while the Ember light is two inches wide (five centimetres).

Above the banquettes, the team placed Mallet fixtures, also made of knurled copper. Rotating arms allow the lights to adapt to different conditions. Lining other walls are sconces made of linen and resin.



"The washroom features a light fixture made from a spent artillery shell – the body perforated and coated with reflective glass beads to create a subtle, twinkling light effect," the team added.

The artificial light is kept at a minimum in the restaurant, helping maintain a comfy atmosphere. Existing concrete floors were lightly stained and then sealed. The space also received new windows and an exterior awning.



Related story
Mutuus Studio converts industrial artefact into Acid Ball installation in Washington park

"Even with Seattle's reputation for rainy weather, people still like to be connected to the outdoor neighbourhood streetscape when dining," said firm principal Jim Friesz. "So we organised the table layout next to new, large operable windows at the front, cosy corner of the restaurant."

Other projects by Mutuus Studio include the conversion of a large, steel sphere from a shuttered paper mill into a public art installation in Bellingham, a coastal Washington city.

Photography is by Kevin Scott.

Project credits:

Interior architecture and design: Mutuus Studio

Design team: Kristen Becker, Saul Becker, Jim Friesz, Danielle Farrell

Contractor: Plumb Level Square

Owner-chef: Eric Anderson

Grill fabricator: Grillworks

Wall and floor tiles: Statements



Roman and Williams creates "romantic" Veronika restaurant inside New York's Fotografiska museum



Paul Jebara | 25 January 2020 | 4 comments

Hand-painted murals and crown-like brass chandeliers feature in the Veronika restaurant in New York, which local studio Roman and Williams designed to reference a variety of artistic styles.

The 150-seat restaurant, named after the patron saint of photography, sits inside the New York City outpost of Swedish photography museum Fotografiska, which opened last winter.

Veronika is located on the second floor of the museum, which occupies the storied Church Missions House, a Renaissance revival Gramercy landmark built-in 1894, that was overhauled by architecture firm CetraBuddy.



III. Prototypical Interior Design Restaurant Research

C. Roman and Williams creates “romantic” Veronika restaurant inside New York’s Fotografiska museum

The project was led by husband-and-wife pair Stephen Alesch and Robin Standefer, whose portfolio includes popular downtown Manhattan eateries La Mercerie and Le Coucou, which were also designed by Roman and Williams.

Helmed by restaurateur Stephen Starr, Veronika serves a menu that features elevated versions of classical Eastern European and French fare, an ode to the all-day cafes of Vienna, St Petersburg and Budapest.

An ethereal mural of a forest landscape by local painter Dean Barger appears upon entry into the bar area. A series of contrasting elements, including an interplay of earthy and cyan tones, is intended to be reminiscent of the early, lesser-known works of Piet Mondrian.



tos-shioeru-bans-tainan-art-museum-building-architect...

“The concept communicates the historically tense relationship between painting and photography and how each shaped each other significantly and continues to,” Alesch and Standefer told Dezeen. “As forms of expression, they are inextricably linked.”

“The mural specifically focuses on when photography was first introduced in 1839 and studies painting during the birth of photography, the compositions and frames of reference,” they added.



Related story

Roman and Williams installs cabinet of curiosities inside Soho furniture shop

A rescued stained glass window serves as the backdrop to seven tiers of apothecary bottle shelves and a bar made of honed black St Laurent marble. Ornamental plaster around the window was also restored.

“The objects in the space heighten the tension between the two with a hybrid of feminine and masculine tones, forms and textures,” said the duo.

“We focused on these geometries and forms and how they evolved from the 19th- to the mid-20th-century and gave voltage to a journey of the unexpected.”



“The space is so romantic and we wanted to play against that by adding some objects and architecture from later in the 20th century,” Alesch and Standefer said.

“One of the cornerstones of Veronika is not being able to put your finger on any particular time period,” they added. “From the drama of the stained glass windows to the modern touches we echo the contrast and innovation of the relationship between photography and painting.”

Inside, guests are greeted with the “residential meets palatial refinement” of a lofty enfilade subtly partitioned by flattened wood-trimmed archways. The suite of dining rooms is haloed by custom-made brass chandeliers with tiny points of light, designed by Roman and Williams to emulate jewels on an aristocratic crown.

Pale oak floors, dark mohair seating, polished Rosa Perlino marble tabletops, and custom egg-shaped lights complete the scene. Blackened brass arched doorways inspired by Surrealist painter Giorgio de Chirico add a touch of eclectic modernism to the romantic ambience.



Roman and Williams was founded by Robin Standefer and Stephen Alesch in 2002.

The New York design studio recently installed a cabinet of curiosities inside its flagship store on 53 Howard St in Soho, which includes its furniture and homeware showroom, and La Mercerie Café.

Other recently completed New York restaurants include the Wayan restaurant designed by Rockwell Group and Chinese restaurant The Tang designed by New Practice Studio.

Photography is by Adrian Gaut.

dezeen

Follow: [f](#) [t](#) [i](#) [c](#)



Biasol uses green tones for update of Melbourne's Main Street cafe



Natasha Levy | 29 January 2020 | [Leave a comment](#)

Monochrome tiles and rich-green fixtures pervade this much-loved neighbourhood cafe in Melbourne, which has been revamped by Australian design studio Biasol.

Serving up coffee, cocktails and a range of dishes that draw from global cuisines, Main Street has been a go-to dining spot for residents of Melbourne's Mordialloc suburb for over a decade.

Biasol was brought on board to revamp the all-day cafe, which over time had grown tired in appearance. Its owner was also hoping the fresh interiors would serve as a "token of gratitude" to members of the surrounding community that have been visiting Main Street since its early days.



"The design needed to be casual and vibrant to seamlessly integrate into the streetscape and suburb," said the studio.

"We looked to our favourite New York diners for inspiration, taking cues from their classic, nostalgic styling, and their lively, hip and ever-welcoming atmosphere."



Rectangular blocks of black-and-white tiles have been applied in a slanted formation across the cafe's floor, subtly mimicking the checkerboard flooring seen in typical American diners.

An emerald banquette winds around a peripheral wall, tying in with the green colour scheme. The base of each seating booth has then been inlaid with slim forest-green and sage-tone tiles.

The studio also decided to maintain the cafe's exposed-brick surfaces, simply washing them with a thin coat of white paint.

"They reveal the fabric and history of the building, affirming Main Street's identity as a long-standing neighbourhood destination," added Biasol.

Prism-shaped tiles have then been used to create a faceted, jade-green bar counter.



Related story
Pink marble and patchy concrete emulate ancient Rome in Melbourne's Pentolina pasta bar

Simple bar stools upholstered in almost-black fabric from Danish brand Kvadrat sit directly in front, while vine plants trail down from a black-metal shelving unit that's suspended directly overhead.

This is also used to openly display the cafe's selection of drinks bottles.



Biasol was established in 2012 and is based just outside of central Melbourne in the suburb of Cremorne.

Main Street is one of several hospitality projects that the studio has completed across Australia. Others include *Sisterhood*, a restaurant that takes cues from the tropical terrain of Tulum, and *Pentolina*, a pasta bar that's designed to match the materiality of buildings in ancient Rome.

Photography is by Jack Lovel.

Greek Cuisine Restaurant Decor by Gasparbonta

BY VANIA ON JULY 20, 2016

INTERIOR DECORATING

SPONSORED SEARCHES

restaurant interior design

food menu restaurant

living room decorating ideas

restaurant furniture

Mazi - in Greek means together and the designers from [Gasparbonta](#) had done precisely that: brought together a rich material palate and eclectic fusion of modern and classic, simple and gorgeous in [this Greek cuisine restaurant](#) located in [Budapest](#), Hungary.



The material palette is rich and entwines stone and concrete, wood and brass, marble table top with iron legs, muted light with bright colors. The restaurant isn't big but combines the welcoming, cozy atmosphere with fresh, contemporary spirit. The open kitchen greets the visitors, the elegant wooden furniture and the bespoke fittings of brass and metal lattice add unique character and the lighting scheme with its geometrical abstractions: like the wings of a flying bird - binds the interior decor composition in one whole and complete scheme. Clear lined stylistic, muted light, pastel colors and trendy [brass](#), and wooden elements compose one inviting and delicate ambiance where people can enjoy the Greek cuisine. Photography by Bálint Jaksa



Greek cuisine has been present in Hungary for decades now, mainly as a street food. These last few revolutionary years in Budapest gastronomy life highly anticipated the turn up of a bistro-bar style Greek cuisine. MAZI ('together' in Greek) is the mixture of this need, a family-style milieu, and graceful, greenish mood with the smell of the ocean, captured with the means of contemporary design, in the heart of Budapest.

IV. Precedent Prototypical Interior Design Research

A. Greek Cuisine Restaurant Décor by Gasparbonta



The interior design concept is a mixture of really old and new, simple and modern mixes up with honest materials. We have created a fresh, light, airy ambient with sophisticated lighting solutions, and geometrical abstractions like the pendant lights shaped like a flying bird's wings or the suspended arbor in an iron frame. The contrast between objects and materials makes this a complete system, like the brutal marble table with metal legs and the thin wooden chairs next to it or the cleaned existing brick walls and the new, glossy, smooth concrete floor.



IV. Precedent Prototypical Interior Design Research
A. Greek Cuisine Restaurant Décor by Gasparbonta



Äärellä Restaurant / Hirvilammi Architects



Save this project

**BUILDING
OF THE YEAR
2020**

presented by Twinmotion

VOTE HERE



ÄÄRELLÄ, (aka "by the"), -restaurant is designed to a town of Seinäjoki, known Alvar Aalto buildings. The restaurant situates in a street corner with a fully open glass facade. It is located next to the former Civil Guard Building by Alvar Aalto from 1920s, what still has lots of influences by the works of architect Gunnar Asplund, but the longer views open towards the Alvar Aalto center of Seinäjoki with theater, city hall and government office building.



Curated by Paula Pintos

about a month ago

RESTAURANTS & BARS • SEINÄJOKI, FINLAND

Architects: [Hirvilammi Architects](#)

Area: 120.0 m²

Year: 2017

Photographs: [Tuukka Kiviranta](#)

Manufacturers: [Saas](#), Robert McNeel & Associates, Graphisoft SE

Lead Architects: Teemu Hirvilammi, Architect SAFA, visiting professor

Design Team: Juha Haapamäki, concept designer, Juho Pussinen, construction engineer

Clients: Äärellä and Juurella restaurants, Miia Keski-Nikkola and Jani Unkeri

Collaborators: Soundscape by Sami Silén, musician and researcher

The interior and architecture of the space is inspired by phenomenological design and architectural approach. The concept of the restaurant is to appeal for all the senses, not only the beautiful tastes of food, but also what you see, hear and touch.



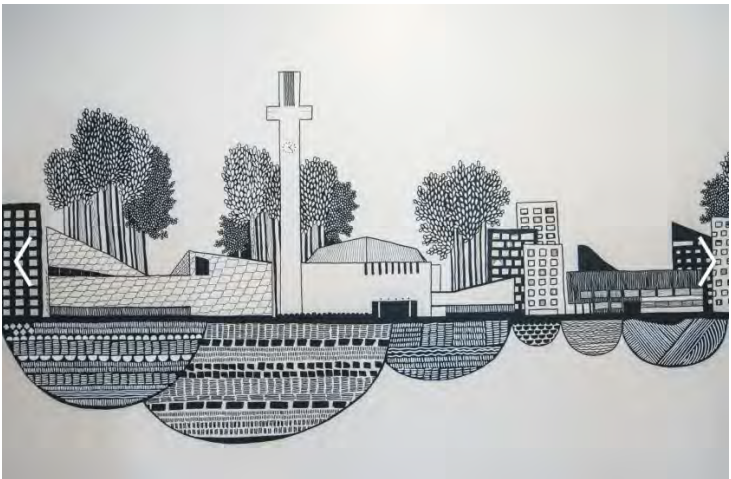
All materials are selected in order to create unconscious experience of pleasure and comfortable by placing timber or wool to user close to client. These materials are haptic; rather soft and warm sense when touching. These materials tend to clean them self and be anti-bacterial as a benefit.



A musician and a researcher, Sami Silén, has composed a unique soundscape especially for the restaurant. It is interacting with the change hour and brightness of the day. Soundscape contains natural sounds as well as the music references of local folklore but also human voices of different emotions.

IV. Precedent Prototypical Interior Design Research

B. Aarella Restaurant/ Hirvilammi Architects



The choice of the materials is following the philosophy of the food. Most of the materials are by a local provider except the timber, what is recycled oak, having a new life after 200 year. You feel good in this space.

Which restaurant-types is the assembly line layout best for?

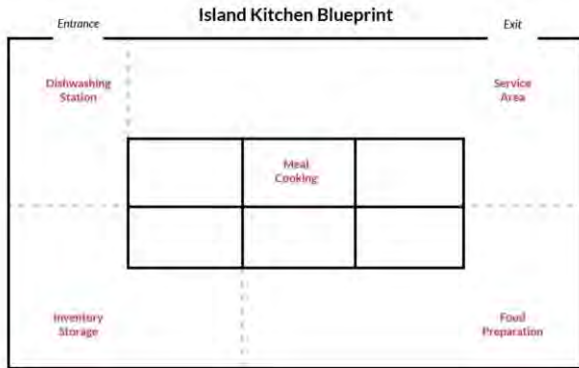
The assembly line layout is best for fast food restaurants or restaurants with limited menus that have similar preparation styles, like pizza parlors or build-your-own bowl restaurants.

Examples

Fast-casual chains like [Chipotle](#) and [Sweetgreen](#) use an assembly line configuration in the customer-facing side of their kitchens.

2. Island layout

The island commercial kitchen layout starts with the ring layout and adds a central preparation or cooking station. For example, a kitchen may have storage units, washing stations, and food prep counters along its perimeter, and cooking equipment in its center.



The benefits of the island kitchen layout

With a central "command center" or passthrough point for all meals, the island configuration facilitates staff communication and executive chef supervision.

Which restaurant-types is the island kitchen layout best for?

The island setup is best for restaurants with ample kitchen space to ensure that the island doesn't create an obstacle for the BOH team.

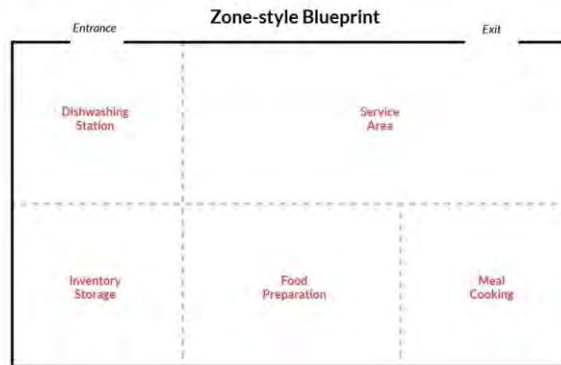
Examples

You can watch the island layout in action at the Dutch restaurant [Latour](#).



3. Zone-style layout

The station layout creates separate zones for each type of activity that goes on in the kitchen or for each kind of dish that is prepared in it. For example, a restaurant could have a soup and salad station, meat station, frying station, and baking station.



The benefits of the zone-style layout

The station commercial kitchen layout keeps the kitchen organized and allows different types of dishes to be prepared at the same time. This layout helps BOH staff divide and conquer. You can hire a specialized chef for each station rather than a line cook to create everything from start to finish.

Which restaurant-types is the zone-style kitchen layout best for?

This layout is best for restaurants with diverse menus and lots of staff. The station layout is suited for large operations like hotel restaurants, [catering kitchens](#), or event space kitchens.

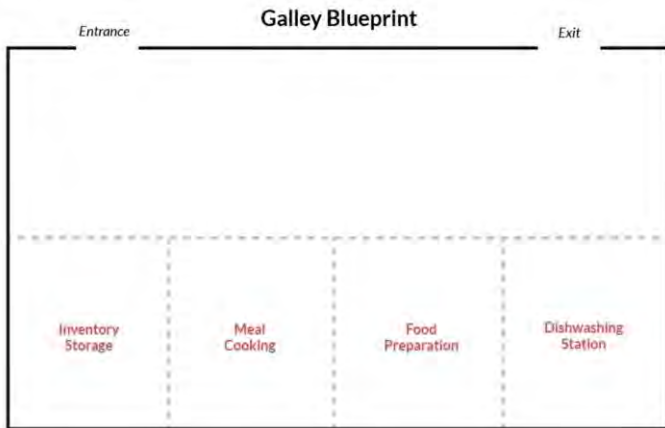
Restaurants with small kitchens should avoid the station-based configuration as it doesn't allow for multitasking. You'll need ample space and staff to make this type of kitchen function smoothly.

Examples

You can see examples of station-based commercial kitchen layouts [here](#) and [here](#).

4. Galley layout

In this commercial kitchen layout, all stations and equipment are on the perimeter of the kitchen. In a very tight space, kitchen equipment is placed along only parallel two walls.



The benefits of the galley layout

If your kitchen is large enough to have a ring layout with empty space in the center, you can have multiple cooks in the kitchen and they can easily rotate to work multiple stations at once. In a very small space, like a food truck, the galley kitchen is the only option the space allows.

Which restaurant-types is the galley kitchen layout best for?

The ring and galley configurations are best for tight spaces with few staff, such as food trucks.

Examples

Pretty much [any food truck](#).

5. Open kitchen layout

An open kitchen layout lets customers see the action that usually takes place behind the scenes. Any commercial kitchen layout can be turned into an open kitchen by taking down a wall.

To ensure guest safety, it's best to keep hot cooking appliances as far away from customers as possible. A glass partition between the service area and guest seating is a smart choice to protect the food from unexpected sneezes or coughs.



In the example above, Lightspeed customer [Pastel](#), named one of [Canada's 100 best restaurants](#), has an open kitchen layout that lets guests see executive chef Jason Morris and his team prepare dishes with precision.

The benefits of the open kitchen layout

The open kitchen is great for entertaining guests. An open kitchen is also a good opportunity to maximize a small space. You can create chef's table seating by placing bar stools by the kitchen.

Which restaurant-types is the open kitchen layout best for?

Open layout kitchens are typically seen at high-end restaurants or restaurants with small commercial spaces. Watching the cooks prepare dishes becomes an integral part of the dining experience.

Examples

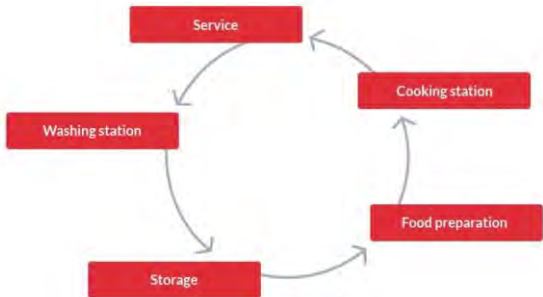
[Sampan](#) in Philadelphia and [Mimbar](#) in DC have open kitchens and chef's table seating.

The 5 key components of a commercial kitchen

Before designing a commercial kitchen space, it's important to account for the needs that the kitchen must fulfill and the equipment associated with those needs. When you know what components need to fit into the space from the beginning of the design process, you will be able to design your commercial kitchen layout more effectively.

The 5 components of a commercial kitchen

1. Storage
2. washing station
3. Food preparation
4. Cooking station
5. Service area



1. Storage

Your restaurant's kitchen will store a variety of items including cooking tools (utensils, pans, etc.), food (produce, meats, dry goods), and place settings (glasses, plates, linens).

Your kitchen will need separate [storage units](#) for each of these needs, such as a refrigerator for perishable foods, a pantry for dry goods, and cupboards for place settings and tools.

2. Washing station

A lot of cleaning goes on in a commercial kitchen to ensure the safety of the food that's being served and the dishes that it's being served on. We recommend creating separate washing stations for food and for dishes so that dirty dish suds never land on clean produce!

Your washing stations will need commercial dishwashing machines, [sinks](#), and drying racks to run smoothly.

3. Food preparation

A commercial kitchen may have several food preparation areas depending on what kind of food is on the menu. The food prep section of a restaurant's kitchen consists of counter space, cutting tools, and storage containers.

Place food preparation zones near a refrigerator so that your BOH team can quickly and safely store raw ingredients until they're ready to be used.

4. Cooking station

Unless your restaurant's concept is raw foods, your kitchen will need quite a bit of cooking equipment to execute your menu. Most restaurants have gas range-oven combinations and commercial fryers, and some specialized cooking appliances. A [kitchen display system](#) makes it easy for BOH staff to keep up with incoming tickets.

5. Service

A commercial kitchen's service area is used for [plating dishes](#) and handing them off to servers to deliver to diners. A service area should have heat lamps to keep food warm.

Place your kitchen's service area as close to the dining room as possible to lessen the distance from the kitchen to the table for waiters.

The most important commercial kitchen layout considerations

Now that you understand the key components of a commercial kitchen, you must also factor a few crucial considerations into your kitchen's design in order to ensure that it's safe and functional.

Ergonomics

According to the Merriam-Webster Dictionary, [ergonomics](#) is the science behind "designing and arranging things people use so that the people and things interact most efficiently and safely."

In order to create a functional, user-friendly commercial kitchen layout you must take into consideration how much equipment the kitchen will need to hold, how many people will be in the kitchen and the flow of the staff's routes between stations.

Space

How much room you have to work with will limit which commercial kitchen layouts you can adopt. Industry guidelines recommend dedicating 60% of your [commercial space](#) to the front of house and reserving the remaining [40% for your back of house](#).

So if your restaurant has an area of 500 square feet, 300 square feet would be used for the dining area and waiting room, and the remaining 200 square feet would be used for the kitchen.

Staff communication

Don't forget about the human elements of designing a space. Facilitate staff interaction and communication with an open floor plan instead of a maze-like kitchen with walled-off sections. Make it easy for executive chefs and managers to oversee what's going on in the kitchen so that they can train and [communicate with staff](#).

This consideration may be more important in a fast-food environment with inexperienced staff than at a high-end restaurant with experienced chefs.

Safety

Safety and design go hand in hand. First, you need to consider food safety in your restaurant. Design a space that keeps food safe for consumption. A few simple ways to do this include placing your receiving near the fridge and avoiding cleaning chemicals near food.

You'll also need to check [local regulations](#) to ensure that your restaurant takes food safety precautions that go beyond common sense. In some states, local regulations may determine your commercial kitchen's layout or design elements.

For example, [Missouri's food code](#) prohibits the use of wood as a food preparation surface (with a few exceptions) and prohibits carpeting in a commercial kitchen. Check local commercial kitchen laws to ensure that your restaurant is up to code.

You should also take your staff's health into consideration as you design your commercial kitchen. Build proper ventilation into the space. Place mats on the ground to reduce knee and back wear-and-tear from standing.

Fire safety is another major element you must take into consideration while designing a safe restaurant kitchen. Create fire exits. Install smoke detectors and fire extinguishers. Work with your [interior designer](#) to make room for everyday kitchen equipment into your space *and* emergency tools.

Choosing the right commercial kitchen layout for your restaurant

Strategic design makes a kitchen functional and safe. The right commercial kitchen layout enables a BOH team to do their best work safely and efficiently, resulting in lower staff turnover and higher customer satisfaction. However, there is no one kitchen layout that's better than the rest.

Victor Cardamone, owner of restaurant kitchen design firm [Miso Designs](#), says that your ideal kitchen layout is entirely dependent on your kitchen space's size and shape. "If your restaurant space has a long, narrow kitchen space, then an assembly line layout will be most effective, whereas if the kitchen space was a square room, an island layout would be more appropriate. Context is everything." You should never force a kitchen layout type into a space that wasn't designed for it.

With that in mind, Cardamone suggests following these steps when evaluating a commercial space's ideal kitchen layout:

1. Create a process to execute each menu item
2. Develop an equipment list for each kitchen station based on menu requirements
3. Organize or design the equipment layout for each station
4. Arrange the stations next to each other that share menu components
5. Determine your service process to complete dishes for delivery to the customer
6. Design your expediting station and place it at the center point of all culinary stations
7. Understand your building limitations and be willing to find alternate execution and service delivery methods to accommodate
8. Visualize a dry run, executing each menu item in your new kitchen to ensure they are created and delivered efficiently

When you're looking for the ideal commercial space for your restaurant, you need to actively assess the space's potential. Which type of commercial kitchen layout works best for your service type and the kitchen space? If you're having issues pinpointing which of the five kitchen layouts will work best, consider hiring professionals to help you out.

Good luck!



Lightspeed

For 14 years, Lightspeed has empowered independent retailers and restaurateurs with the tools and information they need to launch, manage, market and grow their business.

The Complete Guide to Restaurant Kitchen Design

Aida Design, Equipment, Hygiene



What you need to know to choose the most efficient restaurant kitchen design in accordance to your restaurant needs?



Who Should Be in Your Team For Kitchen Design?

You work in a restaurant business for a long time and you think there is no need that anyone advise you how should supposed to look your kitchen? You are making a big mistake. Sometimes the best advises and suggestions come from people that you least expected, like your spouse :).

You are opening a restaurant and need to design a restaurant kitchen or want to renovate an existing one?

In this article, you will find all the important information that you need to consider when designing a restaurant kitchen as well as practical tips and ideas for maximum utilization of the kitchen space and its functionality.

Mistakes that has been made in the design of restaurant dining room can be repaired or redesign more or less easy. But when we talk about the restaurant's kitchen where the change of design requiring to make changes in the kitchen installations, such as those for water supply and drainage, electrical wiring, gas supply and other installations then you have a big problem and more expensive task. **However, mistakes often happen, and to avoid those mistakes by yourself read this guide before designing a restaurant kitchen.**

WAITER GURU
 A treasury of hundreds of quick, practical, and easy-to-read tips and strategies
[Want a Free Sample?](#)

A plumber knows better then you where it would be convenient to install a dishwasher? Are you sure? Not really.

Of course, in your team for kitchen design you will include plumbers, electricians, and builders but after you made consultation with your chef and experienced designer. Nothing is as useful as tips resulting from the working experience acquired in the kitchen as well as designing.

What you need to know before you go into a planning of commercial restaurant kitchen is what your restaurant offers on its menu. Accordingly, your chef will know everything about the process of preparation and what kind of restaurant equipment is necessary. He or she will also best to know where and how to deploy people from his/her team for maximum efficiency, and the designer will take advantage to design the kitchen to be the most functional.

Only after their suggestions involve people in charge for building and installation. It happens very often that your electricians, plumbers, and builders can't see your vision with your eyes and deny the possibility of implementing the ideas into action. **Do not give up!** Seek for the second opinion from another company or craftsman, and a third one if necessary or offer more money to make the work done properly **as you planned.** In the long term that will certainly pay off!



Characteristics of Good Restaurant Kitchen Design

Your restaurant kitchen is well designed if it has following characteristics:

Ergonomics kitchen design. The ergonomic design minimized movement of kitchen staff while they working in the kitchen. This is one of the most important factors that influence in the time savings for cooking the meals and reduces the risks associated with accidents in the kitchen. Also, unwanted food spilling is minimized.

Energy efficiency. Kitchen design directly affects the energy consumption. This is one of the most important factors that you need to consider when planning commercial restaurant kitchen. For example, placing the cookers in one location reduces energy costs for range hoods.

The appropriate size of the commercial kitchen. The size of restaurant kitchen should be proportional to the size of the restaurant or better say the number of seats in the restaurant. Of course, different types of restaurants have different needs, but there is a ratio of the size and capacity of the restaurant kitchen. The general rule is that for every seat in the restaurant is necessary to provide at least 5 square feet of kitchen space. This means that in a restaurant with 60 seats restaurant kitchen should take an area of 300 square feet. (source)

Equipment for the commercial kitchen that meets all the standards of health and safety. I might note that some chefs seek to have different gadgets, but every good chef will handle with tools that are available. But if you fill out their desires they will be more satisfied. Give them a chance, let them explain the benefits of the use of certain kitchens tools and then decide about their necessity.



Good ventilation. Working in the kitchen is not possible without a very good ventilation. The presence of steam and smoke in the restaurant kitchen is unacceptable, if not dangerous and unhealthy for your employees. Also, you do not want that your guests "smells" like food after they leave your restaurant. This is one of the main reason why I use food delivery service of some restaurants.

Easy to maintain. How easy is to maintain the entire kitchen depends on the material that kitchen is made, the arrangement of elements and the way how cookware in the kitchen has been stored. For example, the shelves are a very good choice because of the availability of dishes during food preparation and serving but a cabinet with doors is much easier for maintaining.

Restaurant Kitchen Equipment

Each restaurant and each restaurant kitchen is an individual and will need equipment that meets some specific requirements. **Always choose the equipment that is made for the professional kitchen.** Whether it is a used or new equipment, generally restaurant kitchen equipment can be grouped into:

- Tables for food preparation
- Electrical equipment for cooking, baking, frying
- Refrigerators, freezers, ice machines
- Equipment for dish washing
- Cabinets, drawers and shelves to store dishes

Different Configurations of Restaurant Kitchen Design

Working tables in the commercial restaurant kitchens should have stainless steel surface and equipped with cabinets for cooking tools storage – drawers or cabinets. By placing working tables in a different layout you are changing the entire configuration of restaurant kitchen.

There are four basic types of restaurant kitchen configuration.

Assembly line configuration – ideal for restaurants that do not have a large number of dishes in the menu and preparing of meals has been flowing in line. This is especially good choice for fast-food restaurants, sandwich restaurants or pizzerias.



Ergonomic kitchen configuration has been customized to actions that take place in the restaurant for the fastest cooking. In this kitchen, for example, regardless of the poor energy efficiency the refrigerator standing next to the fryer for the fastest possible preparation of French fries.

Zone style configuration. Work tables are located in zones with respect to the operations performed in the kitchen (cleaning, cutting, mixing, etc..) Tables in these zones are equipped with appliances and equipment that is necessary for the most effective performance of operations (garbage bins, mixers, knives, etc..)

Island style configuration. In this kitchen tables are arranged similarly to the zone style configuration with the difference that in the middle of the kitchen is one main block. The central section is usually used for cooking while the cleaning and cutting the food is done on tables along the walls of the kitchen. The reverse arrangement is also possible.



Few Useful Tips For Restaurant Kitchen Design

- **Arrange an appointment with your local or state inspectors** to review your preliminary plans for kitchen design. Terms of safety and health must be met. In this way, you will get timely information about the potential demands for changes in the kitchen design so that all requirements could be satisfied.
- **Design flexible kitchen.** Trends in cooking are changing and the need for menu changes in the future is something that can be realistically expected. But the inclusion of cooked dishes like soups and stews will require different equipment. Therefore, ensure that your kitchen is flexible and can respond to market demands in future.
- **Create working zones.** Define the actions that will take place in the kitchen and create working zones: zone for food cleaning, cutting, baking, frying, cooking and others. Each employee working in his zone. In this way, unnecessary collision, tension, and chaos in the kitchen has been avoided.



- **Store kitchen tools and appliances with similar functions together.** Dishes and other equipment must have a defined homes. They need to always return to the same predefined place.
- **Keep away tables with the cooling system** for the preparation of meat and other foods that require low temperatures during the preparation from electric cookers and ovens. Also, all refrigerators and ice makers should be as far as possible from equipment for cooking and baking. This provides minimal energy consumption and safety for processed foods.

safety for processed foods.

- **When choosing electrical appliances pay special attention to energy consumption** for each of them. The high cost of electric appliances with low energy consumption are cost effective in the long term.
- **You should never buy equipment that does not have specialized service for the repair or replacement of parts in the vicinity of your restaurant.**

Cooking at home for yourself, your family and friends without the time frame is something that you may really enjoy. Cooking in a restaurant is something different and it is often a very stressful job. But it does not have to be like that.

If you consider mentioned advises when designing a restaurant kitchen there are big chances that your staff will enjoy in their work. That will be certainly reflected on the food and service quality in your restaurant.

The key to success in restaurant industry is education. We are sharing free articles and tips with you and we ask you to share these tips on your social networks with your friends. Thank you.



80



Aida

Aida Behmen - Milicevic, Professional Blogger and Copywriter who has been covering Content writing, SEO, and Online Marketing topics since 2010, already credited with +100 Published Articles.

As a Founder of [Aida's Writings](#) she is intimately familiar with Web content writing, Blogging, Social media, and Marketing strategies.

Together at 12th Bar / Renesa Architecture Design Interiors Studio



Save this project



presented by Twinmotion

NOMINATE THIS PROJECT



Text description provided by the architects. Together is a feeling, Together is more than just a word, Together one can make the world more interesting and evolve. The latest collaboration of Studio RENESA brings forward a collaborative approach of space, team, scale, culinary and bar experience to connect to the true meaning of "togetherness". In search of a meaningful integration of shape, color, texture, and design, the entire space integrates the different planes and volumes of the site at the 12th floor of Le Meridien, Gurgaon. The ideology of the space initiates from the amalgamation of a young talented chef (Vanshika Bhatia) with an experienced bar mixologist (Nitin Tewari) to form three basic parts - kitchen, bar, and a seating space.

Curated by Paula Pintos

6 months ago

BAR · GURUGRAM, INDIA

Architects: Renesa Architecture Design Interiors Studio

Area: 6600.0 ft²

Year: 2019

Photographs: Nivedita Gupta

Manufacturers: blum, dormakaba, Hettich, Saint Gobain, Signify, Trimble Navigation, Adobe, Autodesk

Lead Architects: Sanjay Arora, Sarchit Arora, Vandana Arora

Design Team: Sanchit Arora, Virender Singh, Aayush Misra, Jagdish Bangari, Anushka Arora, Prarthna Misra, Akarsh Varma, Navdisha Kukreja, Ayushi Gupta, Tanushi Goyal

Clients: Mr. Nitin Tewari, Ms. Vanshika Bhatia, Ms. Ridhu Bhatia, Ms. Tanisha, Mr. Shanatanu Bhatia

Lighting Consultants: Dilraj Bhatia / DBEL Studio

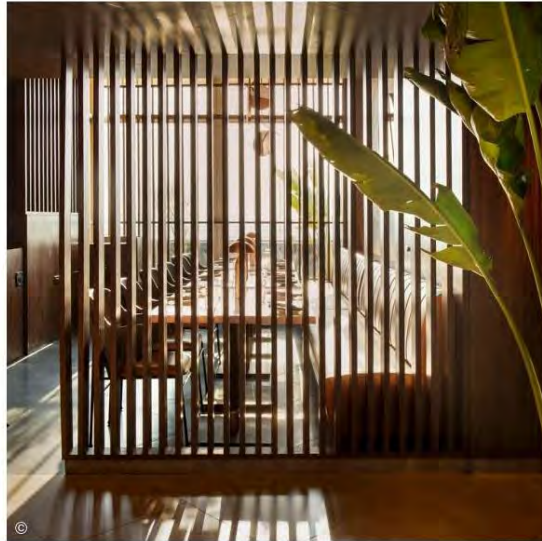




The Indigenous characterization of using locally sourced Indian Materials was one of the main expressions at Together At12th. The overlay of Indian Teak wood in contrast with the Dholpur Stone creates a juxtaposition of textures from the ceiling to the walls and floor, visually softening the project as a minimalist and elegant fine dining restaurant. The wooden lattice creates a symphony of dramatic formats of vertical and horizontal arrangements along with the minimal rose gold plated sleek lighting design which has been conceptualized as per the branding module of the different spaces at the site.

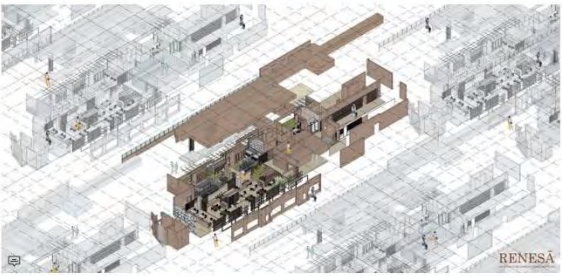


In addition to the subtle variation of Indian materiality, the same materials act like sound absorbers for the hotel below and add to the aesthetic value of the space through its grain and organic structure. Consequently, the entrance acts as a transitional space, designed to create a narrow passage from the dining area and the speakeasy bar connecting to the private dining room and lounge. Throughout the area, there is exposed concrete overlapped with wooden slats to create a sense of continuity and harmony for the visitor.

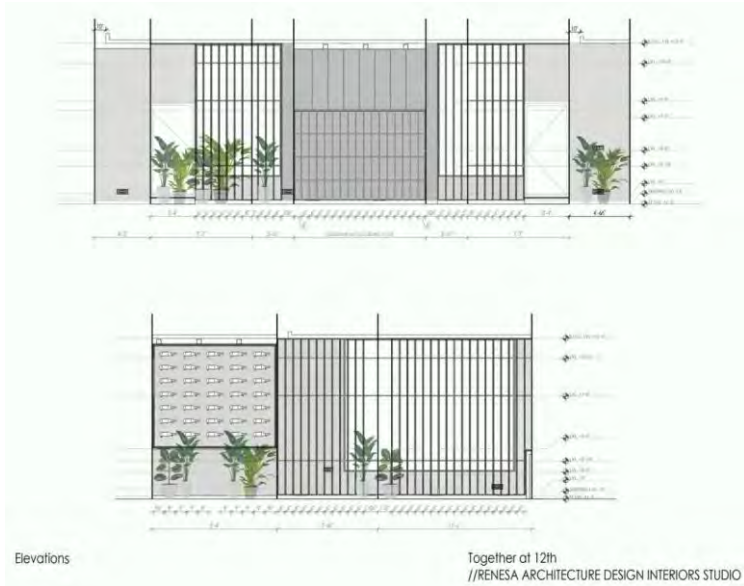


As we move further, the visitor comes across the grandness of the room in which the restaurant opens up as we move between tables up to the open terrace space which is flooded with natural light parallel to the huge spread of the bar. The backbone of the space, i.e. the kitchen was a huge challenge due to the importance of its strategic location and demand. To strike the right balance of aesthetics and services, the kitchen massing was moved to the end of the gallery space along with the hotel service unit area to get a bigger area as well as to accommodate the inflow of guests expected at the restaurant.





Similarly, the bar massing was racked up at the other end of the space to create a balance of energies and ensure that the seating space fused itself into the speakeasy and the bar seating. The design of the restaurant is in equilibrium with the culinary and bar scheme. The kitchen acts as the unifying element bringing together the bar to form a pure space which may visually seem complex but follows an ease of movement through the space. The result is an experience that encourages *togetherness*.



La Cervecería Bar / Studio Modijefsky



Save this project

**BUILDING
OF THE YEAR
2020**

presented by Twinmotion

VOTE HERE



Text description provided by the architects. In the green neighborhood of Amsterdam east, the warm 'pincho bar' La Cervecería, has opened its doors to the public to bring the warm side of Spain to the Dutch capital. This Spanish-inspired bar has been designed by Studio Modijefsky, which, using a traditionally southern color palette and a lively juxtaposition of modern patterns, created a cozy space for locals to feel on holiday and for southern internationals to feel home. The interior references to typical "cervecerías"; places where Spaniards go to spend their after-work time in the company of colleagues and friends, to enjoy "cañas" and "pinchos" in an informal environment. As you enter the space, the interior immediately appears friendly, welcoming and vibrant. A dynamicity is created by the definition of different settings: whether you want to spend the night sitting at the bar, gather at a high table, or intimately dine, La Cervecería appears as the ideal place for it. The interior recalls the traditional Mediterranean canteen, thanks to a distinct colorful palette, with the addition of a modern touch which is able to link southern tradition to the contemporary Amsterdam hospitality scene. The masterly use of warm colored oak wood, inclined mirrors, wooden profiles with an old-fashioned feel, bronze railing and modern floor patterns, results in an extravagant composition of elements, which is ultimately in perfect balance.

Curated by Paula Pintos

about a month ago

BAR · AMSTERDAM, THE NETHERLANDS

Interior Designers: Studio Modijefsky

Area: 139.0 m²

Year: 2019

Photographs: Maarten Willemstein

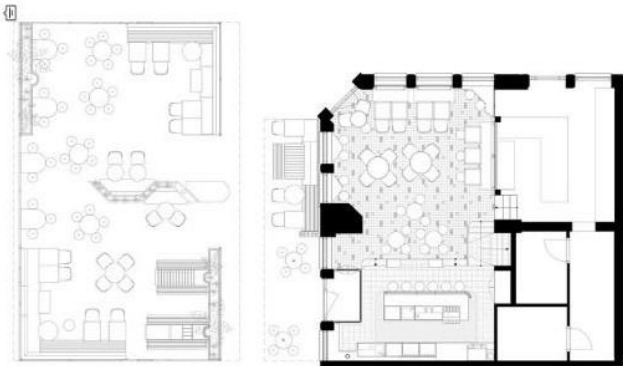
Manufacturers: Finsa, Forbo Flooring Systems, Massproductions, TopCer, Winkelmans, TON, Kvadrat, Ceramica Bardelli, Brass

Design Team: Esther Stam, Agnese Pellino, Moene van Werven, Zahra Rajaei, Christel Willers

Clients: 3wo

Collaborators: Fiction Factory, Maverick





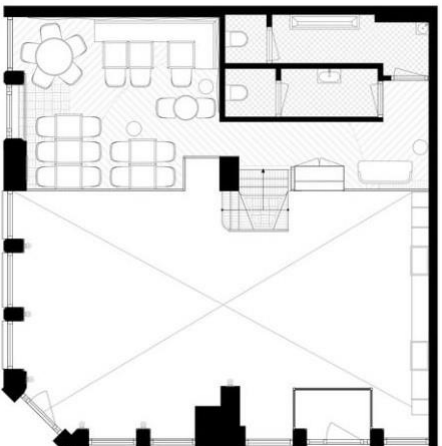
La Cerveceria's interior is divided in three main areas; as you enter the space, you face the dining area, which is a mix of low and high sitting, round and square tables, placed on a graphic tiled floor. On two sides, a high and a low bench, define the space with their warm looking yellow textiles and leathers. The design of each piece is a reference to the columns of the building, whose corners are smoothed by a 45degrees trim. Yellow-shaded wooden chairs complement the colors of the dining area. Next to them, custom made tabletops animate the environment with a textile-like finish and wooden checkered patterns. The verticality of the space is emphasized by upholstered panels featuring vintage light fixtures, which décor the columns until the ceiling, enhancing the double height. Looking to the right, you will find the majestic front bar, standing on a pedestal. The use of aged brass, softly-toned yellow tiles and Carrara marble, all enriching the wooden base, recalls elegant bar counters of old southern cafes, and it is finally freshened up by a red powder coated steel plate that embraces it, adding a special layer. The back bar stands there almost as an apse, a triptych made from wood and brown steel, whose three-dimensionality is dramatically emphasized by the lightboxes, the mirrors and the glazed dark green tiles. This is where all the beers are displayed and served. The last area is the mezzanine, overlooking the ground floor and the kitchen. On the background walls, oak frames disrupt the visual paths by using mirrors in the principle of folding doors, reflecting the space in different directions and unifying it at the same time. Here, a funky corner bench, with its red leather and yellow-blue textile, dominates the surrounding wooden environment with its character. The tables are defined by the same checkered pattern found at the entrance, visually connecting the two spaces. The three abovementioned areas are cleverly connected by mainly three elements: the railing, the flooring, and the graphic layer.



The floor changes at each level of the space; the first encounter is a black tiled surface, on the ground floor, which contains couples of yellow tiles, and sparks of grey appear in an apparently random order. This pattern naturally directs the eye through the space, bringing your attention to the steps, whose materials change as you go up, from yellow tiles to Carrara marble, ending up on the wooden chessboard floor contoured by an oak edge. The bar area is defined by the small and elegant yellow hexagonal tiles, which fold into a step on top of which the front bar stands. A carefully placed staircase connects the three spaces, a podium opened to three directions and which directs visitors upstairs, to the mezzanine. Wood here is the absolute protagonist. A big vitrine stands at the sides of the steps, showcasing dozens of wines and Spanish products. Once up, a diagonal restored wooden floor meets patches of the chessboard floor mentioned before. The railing elements stand in the middle of the volume.



They have a classic connotation defined by the modern Modijefsky touch, with vertically striped glass insertion in bronze powder coated steel frames. These are detailed by forty-five degrees corners and triangular shapes that break the rhythm of the vertical lines. They create a game of transparencies and opacities which impacts the spaces without disrupting the fluidity in between them. Last but not least, a subtle but strong graphic layer sits on top of this entire scenery, bringing a fresh and funny touch to the table. Fine illustrations of a hairy chubby guy and parts of his body, lay around the space, stealing a laugh at a first glance. Funny details, phrases, Iberic menu items and small descriptions, bring you to the world of 'cervecerías', and give the guests all the instruments to be teleported to the other side of Europe.



VI. Bar Design Research
B. La Cerveceria Bar/ Studio Modijefsky

Traditions in Greece



Customs and traditions in Greece and the Greek Islands are an important aspect of the Greek culture. There are either of a religious character or coming from paganism. Furthermore, most of the traditions and festivals still celebrated today are religious.

The Greeks are very superstitious and believe a lot in religion but also in supernatural or paranormal phenomena. Traditions and superstitions vary from island to island, from villages to villages and from region to region.

You will find below the many Greek traditions still honored in Greek modern culture, no matter people's age, until today.

After reading about the traditions, get also informed about the [Greek language](#).

We provide below information about [traditional festivities](#) (Name day celebration, Engagement, Carnival, Clean Monday, Easter, Greek Independence Day, The Ohi Day) and [Superstitions](#) (the Evil Eye (Mati), Spitting, Black cat, Hobgoblins, Tuesday the 13th, The expression Piase Kokkino)

Traditional festivities

Name day celebration

Most Greeks are named after a religious saint. A very important tradition is that everyone who has a name coming from a saint celebrated by the church celebrates his name on a given day of the year. On the "name day" of someone, his friends and family visit him without invitation and offer wishes and small presents. The hostess of the house offers pastries, sweets and hors d'oeuvres to the guests. In Greece, name days are more important than birthdays.

Engagement

It is a custom in Greece to get engaged before getting married. The man has to ask for the hand of the woman from her father and close family, while the two families give presents to the bride and groom. The couple exchanges wedding rings that are worn on the left hand. After the wedding, these rings will be worn on the right hand. In Greece, the engagement period may last for years and it is like a commitment to the families. This custom is still vivid in the Greek mainland, while gradually it tends to disappear.

Carnival

In Greece, the Carnival is called "Apokries". The festival consists of two weeks of the feast, beginning from the Sunday of Meat Fare and ends with the first day of the Lent, called *Clean Monday* (Kathari Deutera). Everyone is costumed and parties take place in the streets and bars, throwing colored confetti to each other. The most famous Carnival Parade takes place in the city of Patra. In many towns around Greece and in the islands, local customs revive. The Carnival is believed to come from paganism, and more precisely from the old festivities worshipping Dionysus, the god of wine and feast.

Clean Monday

Clean Monday or Lent Monday is the first day of the Lent (Saracoati) during which families go for a picnic in the countryside and fly kites.

Easter

Easter is the most important celebration for the Greeks, even more than Christmas. On Good Thursday or Good Saturday, women dye eggs in red and bake buns. On Good Friday, the day of mourning, the Epitaphios, the tomb of Christ with its icon, decorated with flowers, is taken out of the church and carried around the village followed by a slow procession. After the procession returns to the church where the believers kiss the image of the Christ.

During the night of the Holy Saturday (Megalo Savato), everybody dresses well and goes to the church where a ceremony is held. Just before midnight, all of the lights of the church are turned off, symbolizing the darkness and silent of the tomb, while the priest lights a candle from the Eternal Flame, sings the psalm *Christos Anesti* (meaning Christ has risen) and offers the flame to light the candles of the people. Everyone passes the flame one to another. The bells ring continuously and people throw fireworks. The Good Saturday Dinner takes place after midnight and consists of *mayirtao*, *tsoureki* (Easter cake) and red eggs. On Easter Sunday, the family roasts the lamb on the spit. Corfu Island is the most famous place for Easter.

Greek Independence Day

The Greek Independence Day is celebrating the declaration of the independence War against the Ottomans on March 25th 1821. Apart from a national celebration, this day is also a religious celebration dedicated to the Annunciation of the Virgin Mary.

The Ohi Day

On October 28th, the Greeks celebrate the day when the Greek dictator Metaxas refused to let the Italians invade the country during World War II. It is the celebration of the heroic OXI (NO): most Greeks put a Greek flag on their windows and balconies, while a parade takes place with the participation of school students and the army.

Superstitions

Greek superstitions are coming either from religion or paganism. They vary from region to region.

The Evil Eye (Mati)

Some Greeks, especially in villages, believe that someone can catch the evil eye, or *matiasma*, from someone else's jealous compliment or envy. A person who has caught the evil eye usually feels bad physically and psychologically. In this case, an expert in *xematiasma* must tell a special pray to release the person in pain from the bad effects of the evil eye.

To avoid the *matiasma*, those who believe in it wear a charm, a little blue bead with an eye painted on it. Blue is believed to be the color that wards off the evil eye, but it is also believed that people with blue eyes are most possible givers of the *matiasma*.

Spiting

It is believed that spitting chases the devil and the misfortune away. That is why when someone talks bad news (deaths, accidents, etc), the others slightly spit three times saying *flou, flou, flou*. Another example is that someone that compliments a baby, a child or even an adult for its beauty, has also to spit three times on the complimented person so that he doesn't give him the bad eye (*mati*).

Black cat

If someone sees a black cat, this is supposed to be bad luck for the rest of the day. Also if a glass or mirror breaks, it is believed to be bad luck for seven years.

Hobgoblins

The hobgoblins are known as *kallikantzari* in Greek. According to the folk Christmas traditions, the hobgoblins are short, ugly creatures with many deformities. All year round, they live underground and saw the tree of the year. From Christmas until the Epiphany Day (January 6th), they come up to the world and tease people with many pranks. On Epiphany Day, the priest of the village goes from house to house and sprinkles the rooms with blessed water so that the hobgoblins return underground.

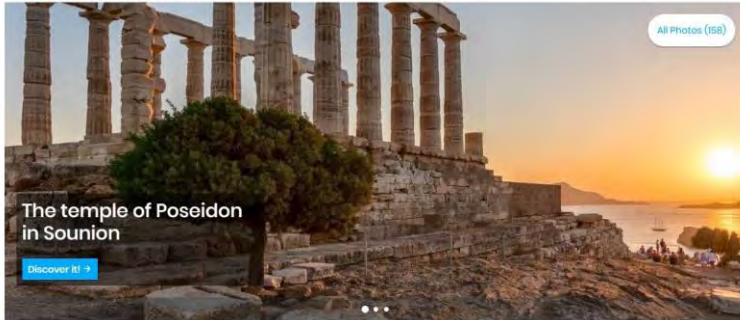
Tuesday the 13th

Unlike the western belief, in Greece, the unlucky day is Tuesday the 13th and not Friday the 13th.

The expression *Piase Kokkino*

When two people say the same thing together at the same time, they immediately say *piase kokkino* (touch red) one to another and both have to touch any red item they can find around them. This happens because Greeks believe that saying the same thing is an omen and that the two persons will get into a fight or an argument if they don't touch something red.

Architecture in Greece



Ancient Greece has influenced many world architectural movements along centuries, as for example the movement of Renaissance and the Neoclassical style. Many of the worldwide masterpieces were inspired by the architecture in Greece, particularly the ancient Greek style of Doric, Ionic or Corinthian rhythm. In fact, the Neoclassical style that was so popular in the 19th century was actually a revival of the ancient architecture of Greece. Due to the rich diversity along the centuries, the architectural style is divided into several periods. You can see samples of the architecture in Greece with a simple walk in the center of Athens, even the Cycladic one.

You will find in our guide a description of every architectural period but also links to the architecture of many locations and islands of Greece: Architecture during the Minoan Civilization, the Mycenaean civilization, the classical antiquity and more.

1. Guide to architecture by historical periods

We propose below information about the different architectural periods and styles in Greece and the Greek islands from the Minoan times to modern days.



Minoan Architecture

The Minoan civilization prospered on the Greek island of Crete from the 27th till the 15th century BC. The most famous architectural achievement of this period is definitely the impressive Palace of Knossos. The palace is situated on a hill and surrounded by pine forests. It is divided into two courts: the west wing, where you can visit the religious and official staterooms, and the East Wing, which was used for domestic and workshop purposes.

Archaeologists have found the wonderful frescoes of Knossos almost untouched, under layers of ash, which leads them to believe that the destruction of the Minoan town of Knossos is probably connected to the huge volcanic eruption of the Santorini in about 1450 BC. These frescoes have vivid colors and represent happy scenes from everyday life and festivities. These frescoes in combination with the fact that the Minoan towns had no walls show that the Minoans had peaceful relationships with other cultures and did not interfere in wars. Other important Minoan sites in Crete are the Minoan Palace of Phaestos and the Palace of Zakros.



Mycenaean Architecture

The Mycenaean architecture, that flourished from 1600 to 1200 BC, differs a lot from the Minoan. Unlike the Minoans, whose society was based on trade, the Mycenaean society advanced through warfare. The Mycenaean were frequently involved in wars and that is why their towns had so strong and tall walls. These walls took the name Cyclopean

because people thought that only Cyclopes could lift the huge stones to build them. The walls of Mycenae and Tiryntha have very characteristic Cyclopean walls. Very typical of Mycenaean architecture is also the vaulted tombs where the king and high priests were usually buried. In fact, the most famous vaulted tomb is the Treasury of Atreus in Mycenae, which is believed to be the tomb of King Agamemnon.



Classical Architecture

Architecture in the Greek classical antiquity reveals unique marble temples that were characterized by three different orders: the austere Doric style, the elegant Ionic style, and the Corinthian style, a mixture of the two previous styles. All over the mainland of Greece and the Greek islands, there are many ancient temples dedicated to various gods,

including the temple of Apollo in Delphi, the Temple of Hephaestus in Athens, the temple of Athena Aphaia in Aegina and others. However, the greatest Greek monument is the Temple of Parthenon, constructed on the sacred site of the Acropolis in Athens. The Parthenon, built from 447 to 438 BC, is a brilliant example of Doric and Ionic architecture. This octostyle, peripteral temple was dedicated to goddess Athena, the protector of the town, and housed a giant chryselephantine statue of Athena Parthenon, sculpted by Phidias. The Corinthian style was not so popular in the classical architecture, but still, a very important monument in Athens is made of Corinthian rhythm: the Temple of Olympian Zeus in the city center.

Very typical structures of Classical architecture are also the Ancient Theatres. At first, these theatres were actually places of gathering for people who wanted to take part in a ritual. For example, during the festivities to honor a god, people would gather in the theatre to take part in the offerings headed by the priest of the god. With the invention of theatre as an art form, the drama performances became part of such religious festivities and thus they were presented in the theatres. The most typical ancient Greek theatre is the Theatre of Epidauros that was constructed in the 4th century BC and stands out for the perfect symmetry and amazing acoustics. Other famous theatres are the Theatre of Dionysus, that is considered the first theatre of the world, and the Theatre of Herodes Atticus, both located at the foot of the Acropolis.



Roman Architecture

In the 2nd century BC, the Romans conquered Greece and marked a new era in Greek architecture. The Roman architecture was actually a mixture of the ancient Greek, the Phoenician and the Etruscan style with few influences from other cultures of the Roman empire. In Athens particularly, there are many structures from the Roman period with characteristic arches and stone carvings of Roman battles. The Arch of Hadrian, for example, was constructed in 132 AD to mark the borders between the old (classical) Athens and the new (Roman) part of the town. The Roman Agora and the Library of Hadrian are also important structures and so is the Stoa of Attalos, the first mall in the world.



Byzantine Architecture

As the Eastern Roman Empire was gradually transformed in the Byzantine Empire in the 3rd and 4th century AD, a new architectural style made its presence. The Byzantine Empire had a strong religious base and quickly Christianity was made the official religion. Many churches were constructed in the almost 10 centuries that the Byzantine Empire lasted.

Although the first Byzantine churches had one central aisle and oblong size, then a great innovation appeared: the dome. The typical Byzantine church, as dominated along time, has a square plan crowned by one or more circular domes. The floor and the churchyard had impressive mosaics, while the walls were decorated with colored frescoes. The most usual material for the construction of a church was the brick. The most famous Byzantine church is the Church of Hagia Sophia in Constantinople, while very interesting Byzantine chapels are found in Mystras, Thessaloniki, Meteora, and Mount Athos.



Medieval Architecture

As the Byzantine Empire was starting to fall down in the 12th century BC, Greece was gradually conquered by the Venetians. Till 1453, when Constantinople fell to the Ottomans, the Venetians had already conquered the western side of the old Byzantine Empire, as the eastern side had been conquered by the Ottomans. Therefore, almost all the mainland of Greece and the Greek islands were at the hand of Venice. The Venetians reconstructed the towns with stone houses, paved streets, and many public buildings. They also reinforced the ports, as the largest part of the Venetian societies was coming from trade. The most famous Venetian towns in Greece are the Old Town of Rhodes, Corfu, Chania, and Rethymna in Crete.

The Venetians had no large army, but they had a very powerful fleet. Their war strategy was to build strong castles that could resist the Turkish or Arabian attacks until help would arrive from the sea. This they built huge castles in every strategic part of the Greek mainland and in almost all the Greek islands. The majority of these castles underwent few reconstructions along time and survive till today.



Ottoman Architecture

After the 16th century, almost the entire country fell to the Ottomans, who also left a vivid sign in many towns and islands. Ottoman remains to include mosques, baths, fortification towers and castles in strategic spots. Very characteristic Ottoman monuments are the mosques in Kos, Crete, and Rhodes as well as the Ottoman baths in the Old Town of Chania.



Neoclassical architecture

The establishment of the modern Greek state in the late 1820s, after four centuries of Ottoman rule, marks a crucial point in the historical course of Greece. King Otto, the first king of modern Greece, tried to inspire a new sense of nationalism to the citizens. In this effort to connect the glorious classical past with the present, he made Athens the capital of Greece, he ordered to found the modern town of Sparta and also invited the famous Austrian architect Theophil Hansen to build monuments of Neoclassical style all over Greece, an architectural style that was already flourishing in Europe that time.

Theophil Hansen and his student Ernst Ziller designed many important buildings of Neoclassical style in Greece, including the Neoclassical trilogy in the center of Athens: the Academy, the Library and the University of Athens. Particularly Ziller traveled all around the country and designed any kind of buildings, from private houses to town halls, theatre, train stations, and churches. Among his most famous works are the Presidential Mansion of Athens, the Athens Numismatic Museum that was originally the house of archaeologist Heinrich Schliemann, the Town Hall of Syros, the Apollo Theatre in Patras, the Church of Saint Gregory Palamas in Thessaloniki, the Royal Palace in Tatoi Attica, the train station in Olympia and many others.

The most characteristic features of the Neoclassical style are the symmetrical shape, the tall columns that rise the full height of the building, the triangular pediment, and the domed roof. One great example of the Neoclassical architecture is the town of Nafplion in Peloponnese.



Cycladic architecture

The Greek islands are known for their special architecture. More, the ambassador of Greek islands architecture is the Cyclades. The local Cycladic architecture has a special interest, highlighting beautiful houses, stones churches, and paved town streets. The most characteristic feature of Cycladic architecture is the colors: blue and white are the dominating colors in all the islands of the complex. It is quite interesting the fact that houses were painted in these two colors after a government act. The Greek prime-minister Ioannis Metaxas actually ordered in 1936 the inhabitants of Cyclades to paint their houses white with blue doors and windows so that these colors match with the blue sky and the white wave foams of Greece. These two colors are also used for churches, as the walls are painted white and the domes are blue.

The houses in the Cyclades are small and have a rectangular shape with a flat roof, as the strong winds do not allow the construction of triangular roofs. They are built with stones and bricks and most of them have flowered yards or gardens. The inner streets of the towns are narrow and paved, as in the old times all transportation was done on foot or by donkey. Most capitals in the islands of Cyclades are called Chora. Many of them are built on the back side of slopes so that they were not visible by pirates that used to plunder the Aegean islands till the late 19th century.

One of the most beautiful samples of Cycladic architecture can be seen in the villages of Oia in Santorini island.



Greece cafe and Kafenion



Cafes in Greece and the Greek Islands is not only just an entertainment place, but it is also a way of living and a big part of daily Greek culture. You will see cafeterias in every corner of Greece, from the busiest spot of the town till the most secluded village in the mountains. People in Greece have their favorite cafeteria where they enjoy long hours with their friends. An average coffee meeting in a cafeteria for a Greek is about 1 and half hour. The most favorite coffee for the Greeks is the famous *frappe*. But now many kinds of freddos are the trend.

In summer, cafeterias in Greece are the best places to enjoy a morning coffee or a cold afternoon refreshment. In small towns and villages, in the central square, you will find the Greek traditional cafe that is called *kafenion*. These kafenions in Greece are mostly frequented by old pensioners or middle-aged men who drink Greek coffee, chat and play cards or backgammon (*tavli*). Unofficially women are not banned from sitting in the Greek kafenions but they are mostly acquainted by men.

Greek food and wines



Greek food and wine is an important aspect of the culture of Greece. Greek food and wines are famous for their good quality and amazing taste. Some dishes are common all around the country, whereas some others are local culinary specialties and can be found only in a specific region or Greek island. While you are on holiday, do not miss the chance to try the local Greek dishes in the many restaurants in Greece and the Greek Islands. There are such traditional taverns in almost every corner of the country.

Traditional food specialties and wines

Information about the greek food and gastronomical specialties (mezedes, salads, main dishes, soups), herbs and spice and wines and alcohol beverages.

Greek Mezedes

The mezedes (single: mezes) are appetizers, served before or with the main dishes, usually accompanied with ouzo or tsipouro. They come in small plates. It is one of the basic elements of the Greek culture to share food and wine with friends, in a joyful and unhurried environment.

Tzatziki

Greek yogurt with finely chopped cucumber, garlic, and olive oil. Ideal to eat with fresh Greek bread, fried potatoes or fried meatballs.

Saganaki

Fried cheese. Different sorts of cheese can be found in saganaki. Excellent with a zest of lemon.

Keftedakia

Fried meatballs of beef, garlic, and bread. Excellent dish.

Spanakopitakia

Small spinach pies with crushed feta cheese.

Tiropitakia

Small cheese pies, usually made of feta or kasseri cheese.

Horta

Boiled wild greens with olive oil, salt, and lemon.

Briam

A mix of roast potatoes, eggplants, onions, garlic, tomato sauce, and olive oil.

Dolmadakia

Grape leaves filled with rice and onions and sometimes minced beef.

Kalamarakia

Small pieces of fried squid with lemon juice.

Htapodi

Small pieces of octopus served either fried with lemon juice or boiled, with olive oil, vinegar, and oregano.

Feta cheese

The famous Greek cheese can also be eaten alone, as a meze, with olive oil and oregano.

Greek salads

Of course, the most famous is the Greek salad, or also Horiatiki (Village Salad), but there are also many other types of salads and dip sauces:

Horiatiki Salata or Greek salad

Also, known as "Greek salad", the horiatiki is a mix of fresh tomatoes, olives, cucumber, onions, green pepper, feta cheese, olive oil, and oregano.

Melitzanosalata

An eggplant puree with finely chopped garlic and olive oil. It is succulent with fresh bread.

Taramasalata (tarama)

Crushed fish eggs.

Main dishes

Greeks have a lot of excellent main dishes and meat is their favorite ingredient.

Moussaka

This famous Greek dish has a base made of potatoes topped with eggplants, onions, minced beef, and bechamel cream.

Pastitsio

This is another well-known Greek dish reminding of the Italian Lasagnas. It consists of spaghetti No 2 topped with minced beef, onions, tomato sauce, and bechamel sauce.

Paidakia

Grilled lamb's ribs served with lemon.

Kokoretsi

This is one of the favorite dishes of Greeks. They mostly eat it during Easter. It consists of wrapped and roasted entrails of lamb, served with lemon.

Soups

Greek soups are succulent and Greeks usually have soups in winter.

Kotossoupa

Chicken soup usually with avgolemono (sauce made with eggs and lemon).

Psarossoupa

Fish soup with parsley, potatoes, and carrots.

Fassolada

White bean soup with parsley and, sometimes, tomato sauce.

Fakies

Lentil soup with tomato sauce.

Magiritsa

Easter soup made of the inside of lamb, dill and the avgolemono sauce (egg and lemon).

Patsa

Tripe soup, considered by Greeks as a very good remedy to hangovers.

Herbs and spices

Greece is famous for its unique herbs and spices which they use in every Greek dish to add an extra taste and delight the senses. The excellent quality of spices and herbs is due to the long sunshine periods, making the Greek flora particularly rich, producing an incredible variety of the best herbs and spices in the world.

Famous herbs of great quality and easy to find in Greece are the chamomile, the mountain tea, sage, basil, mint, parsley, tillo (lime leaves used as an infusion) and much more. Supreme Greek spices are the sesame (white sesame also), the cumin, the machlepí, and the valuable red saffron.

Greek Wines and alcohol beverages

Tsipouro / Raki

This really strong alcohol looks a bit like ouzo but with a stronger taste of anis. Greeks drink it with ice and sometimes add a bit of water. It is always accompanied with mezedes and good friends. In different parts of Greece, such as Crete, some islands and northern Greece, people make their own homemade Tsipouro, also called Raki (depending on the region) which is really strong.

Ouzo

This is the most famous Greek alcohol beverage, the trademark of the country. It is strong alcohol, drinkable straight with ice or with a bit of water. It is ideal to drink with all kinds of mezedes. The best ouzo is made in Lesbos and the most famous trades are Ouzo Plomariou and Barbayanni.

Mavrodafni

This sweet wine is made in Patras Peloponnese. It is really thick and dark (almost black) and can be compared to the Portuguese Porto. This strong wine is used for the Holy Communion in the Greek Orthodox Church.

Retsina

The famous Retsina is a Greek white wine with a particular resin taste. This taste is due to the way of production of this wine: they put the grapes in a new cask which have still the wood resin on, giving to the wine that special taste.

Ouzo

This is the most famous Greek alcohol beverage, the trademark of the country. It is strong alcohol, drinkable straight with ice or with a bit of water. It is ideal to drink with all kinds of mezedes. The best ouzo is made in Lesbos and the most famous trades are Ouzo Plomariou and Barbayanni.

Mavrodafni

This sweet wine is made in Patras Peloponnese. It is really thick and dark (almost black) and can be compared to the Portuguese Porto. This strong wine is used for the Holy Communion in the Greek Orthodox Church.

Retsina

The famous Retsina is a Greek white wine with a particular resin taste. This taste is due to the way of production of this wine: they put the grapes in a new cask which have still the wood resin on, giving to the wine that special taste.

Greek Wines

There is a huge diversity of Greek wines: red, white and rose, sweet or dry. For a detailed gallery of Greek wines, go to www.thegreekwine.com.

Products of Greece



Greece and the Greek islands are worldwide known for the many tasty and lovely traditional products. You can find those Greek products in the little markets, villages and in the beautiful islands of Greece. Products are an important aspect of Greek culinary culture. Here is a list of some of the many local products of Greece that visitors can find, buy and bring back home.

All these quality products are used to make delicious Greek recipes.

At the bottom of the page, you will be able to discover products in many locations of Greece and the Greek islands.

Information about **natural products** (olives, honey, wine, alcohol, vinegar and more) and **manufactured products** (carpets, leather, handicrafts, jewelry)

Natural Products

Information about natural products of Greece like olives and olive oil, honey, wine, alcohol, vinegar, herbs, spices, nuts and sweet.

Olives & Olive Oil

The Greek olive and its virgin oil are considered as one of the best in the world it is the basis of the Greek and Mediterranean diet. It is a healthy product and medical researches have proved that it is one of the reasons that Cretans live longer. Olive and olive oil is produced all over Greece.

Honey

The production of honey is a Greek tradition that dates back to the antiquity. Greece, with its great variety of plants and flowers, produces different tastes of honey. This product is considered one of the best in the world and the best honey can only be found in mountain villages.

Wine

The wine was born in Greece and it is a Greek tradition since the antiquity. Wine processing was actually invented in Greece. Today, one can enjoy a great diversity of Greek wines: red, white and rose, sweet or dry. Greece also produces some famous kinds of wine like the Retsina, a white wine which has an accentuated resin taste, and the Mavrodafni, a dark red wine which reminds the Portuguese Porto.

For a detailed gallery of Greek wines, see the section of Greek food and wines.

Alcohol

Ouzo is the most famous Greek alcohol of Greece and its trademark: it is strong alcohol with the taste of Anis which can be served straight or with water. It is accompanied by little meats (mezedes). Tsipouro reminds the Ouzo but has a stronger taste. Depending on the region, it is also called Raki.

Vinegar

Greece has a variety of tasty natural vinegar made from wine.

Herbs

Greece has a great variety of herbs and plants with many virtues: mountain tea, oregano, sage, chamomile, sage, basil, mint, parsley.

Spices

Greece is also famous for the many spices used in the food: sesame (white sesame also), the cumin, the machlepi, and the valuable red saffron.

Nuts

Greece also produces a large variety of nuts: almonds, pistachios, dry grapes, sunflower seeds, melon seeds, hazelnut, peanuts.

Sweets

Greece has a large variety of sweets and most of them are the heritage of the Ottoman's occupation. They are very sugary. Some of them are the Galaktobouliko (thin paste, cream, cinnamon and syrup), the Kataifi (honey, nuts, thin crystallized layers of honey), the Halva (ground sesame seeds with flavors of honey, vanilla, chocolate), and the Pastili (a bar made of grilled sesame and honey).

Manufactured products

Information about manufactured products of Greece like carpets and rugs, leather, handicrafts and jewelry

Carpets and rugs

Handmade carpets and rugs have been a part of the Greek tradition for centuries. The actual main production areas of rugs can be found around the town of Tripolis, in the Peloponnese, and around the towns of Trikala and Karditsa in Thessaly. Carpets are known since the antiquity, one can even find allusions to them in the mythology. The most important centers of hand-weaving are on Lefkada island, Anogeia, and Metsova.

Leather

The leather is a speciality in Greece. Many leather items of all qualities can be found in the country: shoes, clothes, sandals, handbags, gloves, hats and more.

Handicrafts

Many traditional handicrafts can be found in Greece: knotted carpets, embroidered cushion covers, woodwork and much more.

Jewelry

Jewel is a Greek tradition dated to the antiquity. Many jewelry shops, famous or not, offer a large variety of jewels: golden or silver jewelry or objects to reproductions of ancient jewelry and ornaments. Islands like Santorini and Mykonos has specialized in jewelry.

10 Types of Seafood You Have to Taste in Greece

By [Katerina Papaathanasiou](#) - Jul 26, 2015

Share 1574 Tweet 55 Google+ 3 Pin 26 Email 10 2377



Sit under the shade of a tree in a picturesque Greek restaurant by the sea, grab a glass of wine or ouzo, and let locals guide you through a wide list of traditional [Greek seafood dishes](#), all made of good quality fresh ingredients, topped with the appropriate dose of spices and herbs, and flooded with the famous Greek olive oil.

We urge you, though, not to try to repeat the whole concept, preparing the exact same meals with the exact same drinks, when you return home. Because this kind of experience is something like a ritual and cannot, and should not, be copied and repeated. You can only feel it when visiting Greece.

[Greek Reporter](#) will help you organize all the essential information before your journey. Let's start now, discovering together the 10 seafood dishes you should not miss during your stay!

Greek Mussels



If you want to feel the real taste of the juicy Greek sea, try to sip the salty broth coming from these delicious mussels. The dark blue shells are scrupulously scrubbed and cleaned before being cooked in tomato sauce and feta cheese. The color of the female mussels is orange, while male mussels are light yellow. This tasty dish is extremely popular, mainly in the fish restaurants of northern Greece.

Greek Shrimp Saganaki



Greek shrimp saganaki, usually prepared in a small, two-handle heavy bottomed frying pan, called a saganaki or sagani, can be served as a starter or appetizer and is actually quite filling. According to the beloved traditional recipe, the shrimps should first be sautéed in delicious Greek olive oil, deglazed with traditional Greek ouzo drink, then poured into a spicy tomato sauce and finished off with fresh herbs and salty feta cheese, before they are ready to be served in piping hot ceramic bowls.

Greek Lobster Pasta



This classic summer dish that represents Greek nouveau cuisine will successfully deliver all the Mediterranean aromas in your plate. The Aegean Sea hosts several tasty lobsters that are fabulously combined with any type of fresh pasta. The lobster pasta sauce is usually made of garlic, onions and fresh tomatoes with the magic addition of a splash of wine and a pinch of star anise.

Greek Crispy Fried Squid



This is one of the most popular Greek meals that is served in every fish tavern (psarotaverna) in Greece during the summertime. For the crispy fried calamari rings, flour and seasoning mix are enough to do the trick. Try it with a wedge of lemon and a traditional Greek salad, and realize why it is considered by many to be the best Greek summer food.

Greek Fried Anchovies



Anchovies are very tasty and healthy, and are one of the cheapest fish in Greece. It's a perfect option for those who suffer from heart problems as anchovies offer Omega 3 fatty acids and the olive oil Omega 9 fatty acids.

Greek Sea Bass



Greek sea bass (Lavraki) is a very popular dish on the island of Cephalonia. Sea bass is lovely on the grill, filled with garlic and herbs, and baked-wrapped in greaseproof paper.

Greek Cod With Garlic Sauce



This fish dish dates back to times where salt was used as a food preservative as refrigeration was not an option. Today, cod fritters are a very popular dish in Greece throughout the year. They are made with salty cod fish that is previously soaked in water for at least 48 hours in order to leach the salt.

Greek Cuttlefish With Spinach



Cuttlefish with spinach is a popular Greek recipe that is known for its pure ingredients and can be cooked easily and quickly. While spinach offers lots of iron and cuttlefish provides protein, fresh dill, bay leaves, Greek olive oil and fresh tomato and lemon juice make the difference to your palate.

Greek Octopus With Pasta



Octopus with pasta is an all-time classic Greek dish. The combination of a juicy octopus with the essential sharpness of the tomato sauce and red wine, as well as the al dente pasta, is simply incredible. Pair this dish with fresh bread, a delicious Greek salad and a glass of ouzo and you won't regret it.

Greek Crab Salad



The delightful taste of the Mediterranean Sea comes alive in this irresistible Greek traditional dish. The main ingredients of this fabulous crab salad are crab meat, of course, along with generous amounts of mayonnaise, lemon juice, tomato, onion, white wine and aromatic herbs. Don't be too excited, though, because that's the simpler recipe you can get. Ask for advice from locals while visiting one of the beautiful Greek islands this summer and try to convince them to reveal to you their true culinary secrets about this salad.

Census Profile, 2016 Census

Barrie, City [Census subdivision], Ontario and Simcoe, County [Census division], Ontario

Topic: All data Counts Rates Submit

Related data

Characteristic	Barrie, CY Ontario [Census subdivision]			Simcoe, CTY Ontario [Census division]		
	Total	Male	Female	Total	Male	Female
Counts (unless otherwise specified)						
Population and dwellings						
Population, 2016 ¹	141,434	...	...	479,650	...	...
Population, 2011 ¹	136,063 [†]	446,063	...	...
Population percentage change, 2011 to 2016	3.9	...	...	7.5	...	...
Total private dwellings ²	54,227	...	...	206,549	...	...
Private dwellings occupied by usual residents ²	52,476	...	...	183,536	...	...
Population density per square kilometre	1,428.0	...	...	98.7	...	...
Land area in square kilometres	99.04	...	...	4,859.64	...	...

Demographics [edit]

Canada census – Barrie community profile [hide]		
	2016	2011
Population:	141,434 (3.9% from 2011)	136,063 (5.9% from 2006)
Land area:	99.04 km ² (38.24 sq mi)	77.39 km ² (29.88 sq mi)
Population density:	1,428.0/km ² (3,699/sq mi)	1,758.1/km ² (4,553/sq mi)
Median age:	38.5 (M: 36.9, F: 40.0)	37.2 (M: 36.0, F: 38.3)
Total private dwellings:	54,227	50,075
Median household income:	\$113,575	\$80,928

References: 2016^[28] 2011^[29] earlier^[30]

Barrie Events Calendar Jobs Maps Contact Us Rate Our Site Search All I'm looking for

Living City Hall Arts, Culture & Events Doing Business Online Services

Home / Arts, Culture & Events / Festivals & Events

Festivals & Events

Special events and festivals add to the quality of life that we enjoy in Barrie, enhancing and celebrating our culture, showcasing our beautiful waterfront and downtown, encouraging recreation and tourism, and providing economic benefits to local businesses, tourism operators, and community organizations.

Annual Independent Events

In addition to municipally run events, Barrie is home to a variety of events managed independently. For more information, download the [Barrie Events & Culture Guide](#), or use the links to major events below.

Event	Month
Barrie Waterfront Festival	May
Outdoor Film Series	June - August
Barrie Jazz & Blues Festival	June
Kids Fishing Day	June
Promenade Days	June/July (Canada Day weekend)
Craft Fair & BBQ Festival	July
Kidscoutfest	August (Civic holiday weekend)
Barrie Dragon Boat Festival	August
Barrie Fair (Eissa Agriculture)	August
Troubadour Festival	September
Barrie Film Festival	October
Tree Lighting Celebration	November
Santa Claus Parade	November

Who to Contact

Special Events Office
 Location: 56 Mulcaster Street
 Phone: (705) 738-4264
 Email: special@barrie.ca

DOWNLOAD OUR **2019-2020 COMMUNITY EVENTS GUIDE**

W!t!s On!
 VIEW COMMUNITY EVENTS
 And submit yours!

Arts Funding Opportunities
Arts Programs
Cultural Research & Inventory
Festivals & Events
 Arts Biz Meetups
 Barrie Arts Awards
 Black History Month
 Canada Day
 Celebrate Barrie
 Choralfest
 Culture Days
 Culture Groups Here Conference
 Downtown Countdown
 Game On
 Remembrance Day
 Winterfest
 Hello Winter
 SoundTracks: Youth Music Competitions
Heritage
 Public Art

- Arts Funding Opportunities
- Arts Programs
- Cultural Research & Inventory**
 - Barrie's Plan for Culture
 - Marketing the Arts
 - Cultural Inventory
- Festivals & Events
- Heritage
- Public Art



Barrie's Plan For Culture

In 2006, Barrie City Council began to recognize the need to measure the arts activity in the local community. There were frequent requests for funding from community arts organizations. Council felt there was a need for a better understanding of the wealth and breadth of arts and culture in Barrie and the potential for developing ways to better nurture and support it. The Mayor of the day, Rob Hamilton, inspired by his attendance at a Cultural Forum, realized that for many communities culture was an economic driver, one that required investment from municipal government. City Council tasked The Department of Leisure, Transit and Facilities with mapping the cultural community through collecting data and planning. The aim was to produce a plan that would be unique to Barrie and its personal history. A team of talented individuals formed a task force lead by local architect Sir Ted Harty of Ted Harty and Associates. Also on the team were William Moore, Arts Consultant, Brian Arnold of Novita Interparas, Craig Stewart of the Ministry of Tourism and Culture, and Randy Watson (Gloves and Murray Mirsna) all from the Leisure, Transit and Facilities division.

In the process of creating the plan, the committee gathered 7800 pieces of financial, statistical, and anecdotal information from 24 arts organizations, arts festivals and events creating 630 individual activities. It was a first time snap shot of the richness of the arts in Barrie. Through in-depth interviews, analysis of the information gathered, and the responses of City staff, an understanding of the artistic and economic impact of the arts community and its hope for the future was documented.

At General Committee on February 27, 2006, *A Building a Creative Future - A Plan for Culture* was presented and adopted. This exciting plan outlines a 10 year direction for Culture in our community and recognizes the leadership role that the arts can play in the future of Barrie.

Mission

Building a Creative Future, the Barrie Arts & Culture Plan will evaluate the current condition of arts organizations, facilities and facility opportunities in Barrie and recommend a ten year direction.

Background

With rapid population growth and increasing diversity, the time is right for Barrie to make an investment in arts and culture. Barrie must look to its downtown as a destination opportunity. The arts not only attract tourist dollars, they support excellence and creativity in other sectors as well and generally improves our quality of life.

Key Initiatives

The primary focus is to recognize the importance of the arts, and to make arts and culture a prominent component of Barrie's economic and social development strategies.

Building a Creative Future includes:

- An arts policy
- A ten year direction
- A ten year facilities master plan, downtown rejuvenation, potential theatre district, outdoor performance centre
- A granting structure (or agency) to support arts organizations and direct priorities for granting supporting policy
- A business case for arts and culture investment.

Guiding Principles and Guidelines:

- that arts and culture are recognized as an important component of a vibrant city
- that arts and culture can play a leadership role in the future of Barrie
- that existing arts and culture accomplishments are recognized
- that creative people, organizations and approaches are welcome in Barrie
- that stakeholders cooperate to realize the full potential of the arts in Barrie
- that accountability is maintained when making arts-related investments
- that municipal investments in arts and culture are leveraged through other levels of government
- that investments in arts and culture are focused on long term growth and sustainability
- that arts and culture be supported as a destination initiative
- that the downtown be a key arts and culture development area

Who to Contact
 Department of Culture
 Phone: (705) 734-2209
 culture@barrie.ca

Free to list. Free to search.
SpaceFinder
Simcoe County
 BY PROPOSAL ONLY
 A FREE, matchmaking tool for renters looking for creative space, and spaces looking to promote their rental. [Find out how it works.](#)

Have an idea for your City?
 MAKE A SUGGESTION + VOTE ON OTHERS
barrie.ca/suggestions

The Farmers' Market takes place every Saturday at City Hall.

MARKET Learn more

We're here to help.
[click Barrie](#)

cancellations and updates
 Council Preview & Highlights

cancellations and updates
 Rec programs, facilities & sports fields

cancellations and updates
 Road Design & Construction

APOLLO'S
BAR & LOUNGE

Thank You

