

**THESIS REPORT ON  
ARABIC RESTAURANT, NOIDA  
SECTOR 62**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENT FOR THE DEGREE OF:**

**BACHELOR OF INTERIOR DESIGN**

**SUBMITTED BY :**

**SANA MUSHTAQUE**

**1190107023**

**SESSION : 2022-2023**

**UNDER THE GUIDENCE OF  
PROF MOHIT KUMAR AGARWAL  
HEAD OF DEPARTMENT,  
SCHOOL OF ARCHITECTURE & PLANNING,  
B. B. D. U., LUCKNOW.**



**SCHOOL OF ARCHITECTURE & PLANNING,  
BABU BANARASI DAS UNIVERSITY,  
LUCKNOW.**

CERTIFICATE

NAME OF STUDENT:SANA MUSHTAQUE, ROLL NO.: 1190107023  
DEPARTMENT: .....

THESIS TITLE : ARABIC RESTAURANT:

THESIS GUIDE: **PROF. MOHIT KUMAR AGARWAL (HEAD OF DEPARTMENT)**

REMARKS: SATISFACTORY / NOT SATISFACTORY (IN CASE OF NOT  
SATISFACTORY

GIVE COMMENTS):  
.....  
.....  
.....

\_\_\_\_\_  
SIGN OF THESIS GUIDE

\_\_\_\_\_  
SIGN OF EXTERNAL EXAMINER 1

\_\_\_\_\_  
THESIS COORDINATOR

\_\_\_\_\_  
SIGN OF EXTERNAL EXAMINER 2

\_\_\_\_\_  
SIGN OF HEAD OF DEPARTMENT

\_\_\_\_\_  
SIGN OF DEAN OF SCHOOL

## ACKNOWLEDGEMENT

First and foremost, praises and gratitude to God, for his blessings throughout my research work to strengthen me to complete the research successfully.

I am overwhelmed in all humbleness and gratefulness to acknowledge my depth to all those who have helped me to put my ideas into something above the level of simplicity and into something concrete. I want to thank **School of Architecture & Planning**, for allowing me to go forward with this topic, thereby providing me with all necessary documents and books.

In completing this thesis report on project titled “Designing Futuristic Premises : Interior Transformation to add hybrid workspace quotient to office”, I had to take the help and guidance of a few respected people, who deserve my greatest gratitude.

I would acknowledge my guide, **Prof. Mohit Kumar Agarwal**, for her constant motivation and for helping me decipher problems and possible solutions for my commission. Her guidance, indulgence, dynamism, optimism, vision, sincerity and encouragement have deeply inspired and helped me in completing my thesis in a productive manner.

I would like to show my gratitude to **Ar. Shailesh Kumar Yadav** and **Ar. Versha** as my thesis coordinators, for keeping me well-informed about the methodology to carry out the study and to present the thesis works as clearly as possible. I would also extend my gratitude to **all jurors** for their invaluable suggestions and advice to achieve a better approach and proceed in the right direction.

Any attempt at any level can't be satisfactorily completed without the support and guidance of **my parents**. With that I am extremely grateful for their love, prayers, care and sacrifice and also for educating and preparing me for my future.

Lastly, I want to extend my heartfelt gratitude to **my sisters**, for their keen interest in my work despite their busy schedule, for helping me collect the data, guiding me and motivating me whenever I failed miserably and felt hopeless.

Here, I thank all people for their direct and indirect help in completing project report.

**BABU BANARASI DAS UNIVERSITY, LUCKNOW**  
**certificate of thesis submission for evaluation**

1.NameSANAMUSHTAQUE

2. Roll No. : 1190107023

3. Thesis title: ARABIC RESTAURANT, NOIDA SECTOR- 62

4. Degree for which the thesis is submitted: BACHELOR OF INTERIOR DESIGN

5. Faculty of the University to which the thesis is submitted YES / NO

6. Thesis Preparation Guide was referred to for preparing the thesis. YES / NO

7. Specifications regarding thesis format have been closely followed. YES / NO

8. The contents of the thesis have been organized based on the guidelines. YES / NO

9. The thesis has been prepared without resorting to plagiarism. YES / NO

10. All sources used have been cited appropriately. YES / NO

11.The thesis has not been submitted elsewhere for a degree. YES / NO

12. Submitted 4 spiral bound copies plus one CD. YES / NO

.....

Signature of supervisor

PROF. MOHIT KUMAR AGARWAL

BBDU, Lucknow

.....

(Signature of the Candidate)

Name: Sana Mushtaque

ROLL No.: 1190107023



## **TABLE OF CONTENT**

<b>S.NO.</b>	<b>TITLE</b>	<b>PAGE NO.</b>
<b>1.</b>	<b>SYNOPSIS</b>	<b>7-13</b>
	<b>1. INTRODUCTION</b>	
	<b>2. WHAT IS ARABIC RESTAURANT</b>	
	<b>3. HISTORY OF ISLAMIC ARCHITECTURE</b>	
	<b>4. HISTORY AND BACKGROUND</b>	
	<b>5. NEED OF THIS TOPIC</b>	
	<b>6. AIM</b>	
	<b>7. OBJECTIVE</b>	
	<b>8. SCOPE</b>	
	<b>9. INTERIOR FEATURES</b>	
	<b>10. METHODOLOGY</b>	
<b>3.</b>	<b>SITE ANALYSIS</b>	<b>14-22</b>
	<b>1. INTRODUCTION</b>	
	<b>2. LOCATION</b>	
	<b>3. SITE PLAN</b>	
	<b>4. AREA ANALYSIS</b>	
	<b>5. CLIMATE</b>	
<b>4.</b>	<b>LITERATURE STUDY</b>	<b>23-30</b>
<b>5.</b>	<b>CASE STUDY</b>	<b>31-44</b>
<b>6.</b>	<b>CONCEPT</b>	<b>45-51</b>
<b>7.</b>	<b>MATERIAL BOARD</b>	<b>52-52</b>

<b>8.</b>	<b>MOOD BOARD</b>	<b>53-53</b>
<b>9.</b>	<b>STANDARDS'S</b>	<b>54-56</b>
<b>10.</b>	<b>DRAWINGS</b>	<b>57-73</b>
	<b>1. FURNITURE LAYOUT PLAN</b>	
	<b>2. FLOOR PLAN</b>	
	<b>3. REFLECTED CEILING PLAN</b>	
	<b>4. ELECTRICAL LAYOUT PLAN</b>	
	<b>5. EEVATIONS</b>	
	<b>6. SECTIONS</b>	
	<b>7. 3D VIEWS</b>	
<b>8.</b>	<b>ELECTIVE</b>	<b>74-75</b>
	<b>1. CEILING SECTION DETAILS</b>	
	<b>2. FURNITURE DETAILS</b>	

# SYNOPSIS

# SYNOPSIS

## INTRODUCTION

RESTAURANT COMES FROM THE WORD OF "REST AND RENT". "REST & RENT" THOSE WORDS CONSISTING THE WORD RESTAURANT. RESTAURANT IS A PUBLIC PLACE. PROVIDE FOOD AND BEVERAGE ON A COMMERCIAL BASIS. THIS IS OPEN TO ALL TO TAKE REFRESHMENT, FOOD AND BEVERAGE. EVERYBODY CAN TAKE FOOD AND BEVERAGE AGAINST MONEY.

RESTAURANT OFFER SERVICE OF FOOD AND BEVERAGE DESIRES TO SATISFY THE GUEST. ACTUALLY, GUEST TAKE REST IN RESTAURANT AND PAY RENT FOR THE HAVING REFRESHMENT, FOOD AND BEVERAGE.

## WHAT IS ARABIC RESTAURANT ?

ARABIC INSPIRED FINE DINING RESTAURANT. FUSION OF MODERN ISLAMIC, MOROCCAN AND MEDITERRANEAN DESIGN STYLE THAT SPELLS BEAUTY, ELEGANCE AND SOPHISTICATION. SHOWCASING ISLAMIC ARCHITECTURE WITH ITS LARGE ARC OPENINGS TO ENHANCE A SENSE OF GRANDEUR FIT FOR ROYALTIES.

## HISTORY OF ISLAMIC ARCHITECTURE

ISLAMIC ARCHITECTURE REFERS TO A STYLE OF ARCHITECTURE THAT WAS CREATED AS A PHYSICAL MANIFESTATION OF THE PRINCIPLES OF ISLAM BY THE MOHAMMEDAN (PEOPLE OF ISLAMIC FAITH) IN THE 7TH CENTURY. ITS TRADITIONS CONTINUE TO THE PRESENT DAY. THE BUILDING THAT IS MOST FREQUENTLY ASSOCIATED WITH ISLAMIC ARCHITECTURE IS THE MOSQUE, OR MUSLIM PLACE OF WORSHIP.



## HISTORY AND BACKGROUND

EARLY ISLAMIC ARCHITECTURE WAS INFLUENCED BY ROMAN, BYZANTINE, IRANIAN, AND MESOPOTAMIAN ARCHITECTURE AND ALL OTHER LANDS WHICH THE EARLY MUSLIM CONQUESTS CONQUERED IN THE SEVENTH AND EIGHTH CENTURIES. FURTHER EAST, IT WAS ALSO INFLUENCED BY CHINESE AND INDIAN ARCHITECTURE AS ISLAM SPREAD TO SOUTH AND SOUTHEAST ASIA. LATER IT DEVELOPED DISTINCT CHARACTERISTICS IN THE FORM OF BUILDINGS AND IN THE DECORATION OF SURFACES WITH ISLAMIC CALLIGRAPHY, ARABESQUES, AND GEOMETRIC MOTIFS. NEW ARCHITECTURAL ELEMENTS LIKE MINARETS, *MUQARNAS*, AND MULTIFOIL ARCHES WERE INVENTED. COMMON OR IMPORTANT TYPES OF BUILDINGS IN ISLAMIC ARCHITECTURE INCLUDE MOSQUES, MADRASAS, TOMBS, PALACES, HAMMAMS (PUBLIC BATHS), SUFI HOSPICES (E.G. KHANQAHS OR ZAWIYAS, FOUNTAINS AND SABILS, COMMERCIAL BUILDINGS (E.G. CARAVANSERAI AND BAZAARS, AND MILITARY FORTIFICATIONS.

## **WHY ARABIC RESTAURANT?**

TOWARDS PROVIDING A SATISFYING CUSTOMER EXPERIENCE THAT INCLUDES ENJOYABLE FOOD AND A RELAXING ATMOSPHERE.

AS A THEME BASED RESTAURANT. FIRSTLY THE CONCEPT OF RESTAURANT TAKE PLACE THAT ANY OTHER.

CUSTOMERS ALSO ATTRACTED TO THE ATMOSPHERE AND AMBIANCE.

BOTH OF WHICH LEVEL A HUGE IMPRESSION ON THEIR OVERALL DINING EXPERIENCE.

THE RIGHT ATMOSPHERE LEAVES GUESTS FEELING OVERALL RELAXED THROUGHOUT THEIR MEAL AND LENDS ITSELF TO GENERATING REPORT CUSTOMER RESTAURANT CUSTOMERS DON'T JUST GO OUT TO EAT FOR THE FOOD

## **NEED OF TOPIC**

TOWARDS PROVIDING A SATISFYING CUSTOMER EXPERIENCE THAT INCLUDES ENJOYABLE FOOD AND A RELAXING ATMOSPHERE. AS A THEME BASED RESTAURANT. FIRSTLY THE

CONCEPT OF RESTAURANT TAKE PLACE THAT ANY OTHER. CUSTOMERS. ALSO ATTRACTED

TO THE ATMOSPHERE AND AMBIANCE. BOTH OF WHICH LEVEL A HUGE IMPRESSION ON

THEIR OVERALL DINING EXPERIENCE. THE RIGHT ATMOSPHERE LEAVES GUESTS FEELING

OVERALL RELAXED THROUGHOUT THEIR MEAL AND LENDS ITSELF TO GENERATING REPORT CUSTOMER RESTAURANT CUSTOMERS DON'T JUST GO OUT TO EAT FOR THE FOOD.

## **AIM & OBJECTIVES**

TO PRESERVE AND ENCOURAGE THE ART AND CULTURE, TO GET TO DAYS GENERATION CLOSER TO THE ROOTS WITH DINNING AS WELL AS ENTERTAINMENT. AS WELL AS A SPACE WHERE EVERYONE GET THE FEEL OF THAT CULTURE.

TO INVESTIGATE HOW GEOMETRIC ART AND DESIGNS HAVE APPLIED IN THE DESIGN OF RESTAURANT SPACES.

TO DETERMINE STRATEGIES FOR INCORPORATING ARABIC DESIGN TO CREATE A MORE APPEALING INTERIOR ENVIRONMENT.

TO ESTABLISH THE CURRENT DESIGN STYLES USED IN THE ARABIC RESTAURANT.

TO PROPOSE SOLUTIONS THROUGH THE INTERIOR ARCHITECTURE , LANDSCAPE , FURNITURE , EXHIBITION AND DISPLAY FOR THE THE ARABIC RESTAURANT.

## **SCOPE**

DESIGNING A THEME RESTAURANT BASED ON ARABIC ANDARCHITECTURE.

SCOPE IS TO DESIGN A SPACE THAT REPRESENT THE FUSION OF MODERN ISLAMIC ,

MOROCCAN AND MEDITERRANEAN DESIGN STYLE CULTURE BY INCORPORATING THE

BUILDING CHARACTERISTICS AS WELL AS SPACE PLANNING ACCORDING TO THE THEME.

## SCOPE



## INTERIOR FEATURES

### MAJLIS SEATING

A **MAJLIS** IS A CENTURIES-OLD ARAB TRADITION OF CREATING SEATING AREAS WHERE GUESTS WOULD BE RECEIVED AND WELCOMED. IT ROUGHLY MEANS "A PLACE TO SIT". MAJLIS DESIGNS ARE ALWAYS SIMPLE AND DOWN TO EARTH, AND CAN BE EMBELLISHED TO SUIT YOUR NEED FOR LUXURY AND OPULENCE.

MAJLIS SEATING IS DECORATED WITH SMALL PILLOWS AND CARPET AND MUD LIKE COLOURED TEXTURED WALL PAINTING FOR DESERT KIND OF LOOK.

MAJLIS IS COVERED WITH CNC JAIL WORK WHICH IS PAINTED IN AUTOMOTIVE PAINTING IN GOLDEN AND A COPPER FINISH TO GIVE A BEAUTIFUL EXOTIC ARABIC INTERIOR.

RICHLY HUED LARGE CLOTH SWAGED OVER THE SEATING OF MAJLIS LOCATION TO ADS A STRANGE TOUCH, REMINISCENT OF DESERT MARKET TENTS.



### LIGHTING

GLASS LAMPS WERE ALSO USED IN MUSLIM HOMES BUT WERE MOSTLY USED **TO ILLUMINATE MOSQUES (PRAYER HALLS) DURING MAMLUK REIGN (1250-1517)**. MOSQUE LAMPS' FUNCTION WAS NOT ONLY FACTUAL BUT SYMBOLIC! THE EMITTED LIGHT SIGNIFIES THE TRUTH WHICH REFLECTS HONESTY, CLARITY, SIMPLICITY AND HAPPINESS

LIGHTING PLAYS A MAJOR ROLE IN THE ATMOSPHERE CREATED IN A RESTAURANT SETTING, AND CAN MEAN THE DIFFERENCE BETWEEN IT FEELING INVITING AND ENJOYABLE TO CUSTOMERS OR NOT.

THE FIXTURES, LIGHTING TONES AND EVEN LIGHTING PLACEMENT ARE KEY FACTORS IN CREATING A DESIRABLE SETTING THE DIFFERENT LEVELS OF LIGHT WILL GREATLY IMPACT THE ATMOSPHERE OF YOUR RESTAURANT OR BAR AND AFFECT THE AMOUNT OF NEW AND REPEAT BUSINESS YOU RECEIVE.



### COLORS FOR RELAXING

THERE IS ALSO THE ROLE OF PIGMENTS IN RELAXING.

THE LIGHT SHADES OF COOLER COLORS SUCH AS GREEN AND BLUE CAN MAKE THE ROOM LOOK MORE REFRESHING.

YOU CAN CHOOSE MORE VIBRANT COLORS FOR YOUR ROOM TO HAVE A LIVELY AND ENERGETIC FEEL



## **COLORS EFFECT PSYCHOLOGY**

COLORS ALSO AFFECT OUR PSYCHOLOGICAL BEHAVIOR. HAVE YOU EVER NOTICED WHY FAST FOOD RESTAURANTS USE BRILLIANT AND BRIGHT COLORS LIKE ORANGE AND RED ON THE WALLS. RESTAURANTS USE SUCH BRIGHT AND WARM COLORS. NOW YOU KNOW THE IMPORTANCE OF COLOR SCHEME IN INTERIOR DESIGN. THE COLOR SHOULD BE CHOSEN BY THE MOOD, ATMOSPHERE, AND EMOTION YOU WANT FOR THAT PARTICULAR AREA.

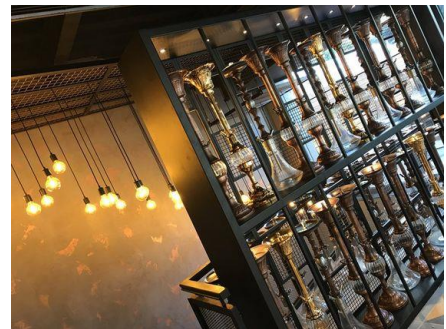


## **AFFECTS YOUR MOOD**

ONE OF THE PRONOUNCED MOOD INFLUENCER AND MOOD CREATORS IS COLOR. THE WALLS PAINTED IN RED COLOR BRING YOU HOT AND LIVELY FEELINGS. THE BUTTERCREAM WILL TAKE SATURATED SUNNY HUES THAT BRING THE FEEL OF WARMTH EVEN ON THE COLDEST DAYS. GREENS AND BLUES WILL RELAX AND CALM YOUR MOOD.

## **HOOCAH BAR AREA**

THIS CURVED OR SEMICIRCLE PATH IS FURTHER HIGHLIGHTED BY THE COLOUR OF THE FLOOR TILES, WHICH CHANGE FROM MOROCCAN TILES TO WOODEN AND HEXAGON TILE . UNEVEN SURFACE FINISHES SUCH AS ROUGH STUCTURE, CERAMIC AND WOODEN TILES ARE USED TO REFLECT THE TEXTURES AND FORMS FOUND IN NATURE., WOODEN BARS ON THE WALL. IT HAS EXPOSED CEILING WITH PENDENT LIGHT.



## **CARPET AND RUGS**



ARE THE BEST DECORATION FOR TRADITIONAL ARABIC RESTAURANT.

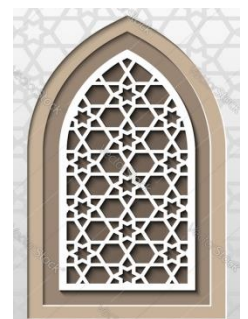
THE CARPET IS USED ON THE WALLS AND HUNG IN THE CEILING AS WELL FOR DECORATIVE PURPOSE.

CARPETING IS BECOMING ONE OF THE ESSENTIAL INGREDIENTS OF TODAY'S LIVING STANDARD IN THE MODERN WORLD.

MODERN SOPHISTICATED MANUFACTURING HAS MADE IT ONE OF THE CHEAPEST AVAILABLE FLOORING METHODS, WHILST ITS COMFORT AND WARMTH HAS INCREASED ITS POPULARITY BECOMING THE LARGEST USED FLOORING SYSTEM REPLACING THE CERAMICS AND MOSAICS.

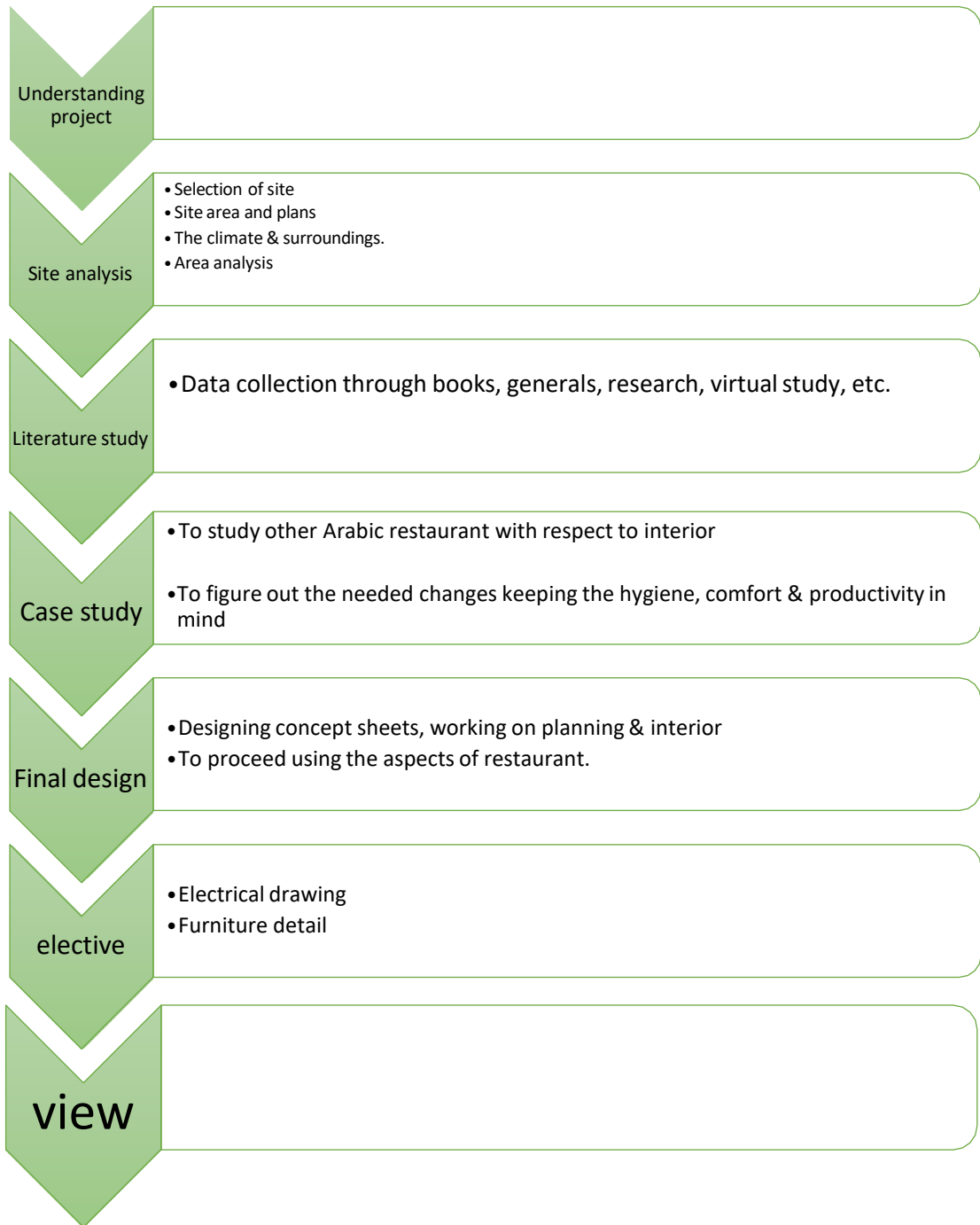
## **ARCHES**

ARE PROMINENT ELEMENTS FOUND IN ISLAMIC ARCHITECTURE AND THEIR PLACEMENT USUALLY DEFINES THE ENTRANCES TO BUILDINGS AND ROOMS. DIFFERENT TYPES OF ARCHES INCLUDE THE POINTED ARCHES, OGEE ARCHES, HORSESHOE ARCHES, AND MULTIFOIL ARCHES.





## METHODOLOGY



# SITE ANALYSIS

NOIDA WAS RANKED AS THE BEST CITY IN UTTAR PRADESH AND THE BEST CITY IN HOUSING IN ALL OF INDIA IN "BEST CITY AWARDS" CONDUCTED BY ABP NEWS IN 2015.

NOIDA IS CONSIDERED TO BE INDIA'S GREENEST CITY WITH NEARLY 50% GREEN COVER, THE HIGHEST OF ANY CITY IN INDIA.

IT IS ALSO RANKED THE CLEANEST CITY IN MEDIUM CATEGORY CITIES (3 LAKHS TO 10 LAKHS POPULATION) AND 4TH CLEANEST CITY AMONG CITIES WITH LESS THAN 1,000,000 PEOPLE.

IN THE LAST FEW YEARS, NOIDA HAS ALSO BECOME A HUB FOR SOFTWARE AND MOBILE APP DEVELOPMENT COMPANIES LIKE MICROSOFT, ARM HOLDERS, HCL , SAMSUNG AND BARCLAYS.



### INTRODUCTION ABOUT THE SITE

TOTAL AREA 1578 SQ.M

FLOOR COVERED AREA 751

SQ.M

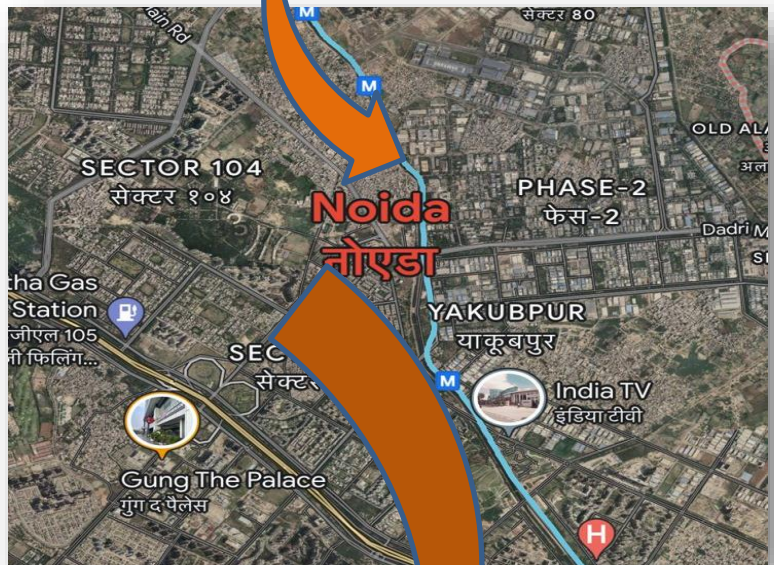
FRONT ROAD 5M WIDE

REAR ROAD 5M WIDE

THE SITE IS PROPOSED IN

NOIDA SECTOR 62 AS

RESTAURANT



### SITE LOCATION

NAME: INTERIOR OF RESTAURANT

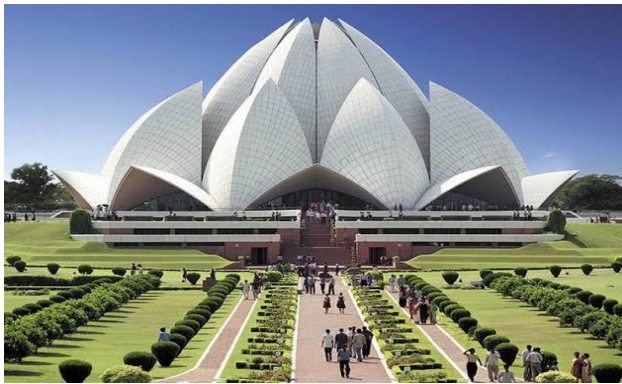
CLIENT: AZEEZUR RAHMAN KHAN

LOCATION: G-187, G BLOCK, SECTOR 62, NOIDA, UTTAR PRADESH 201301

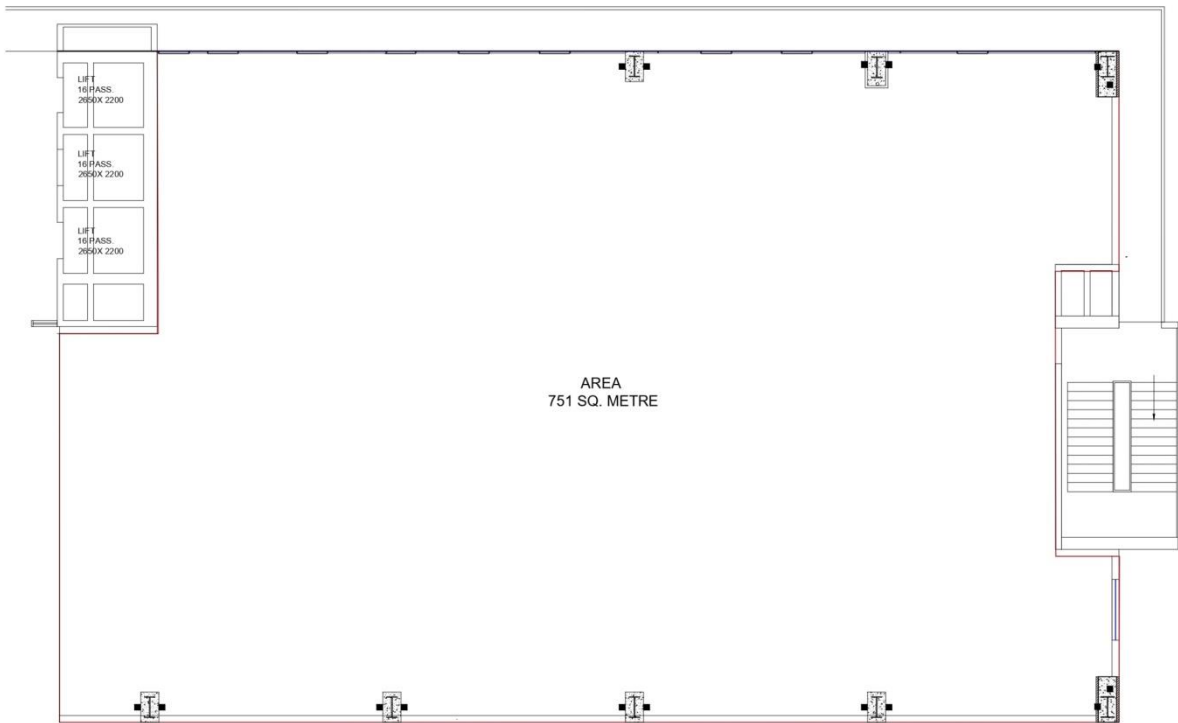
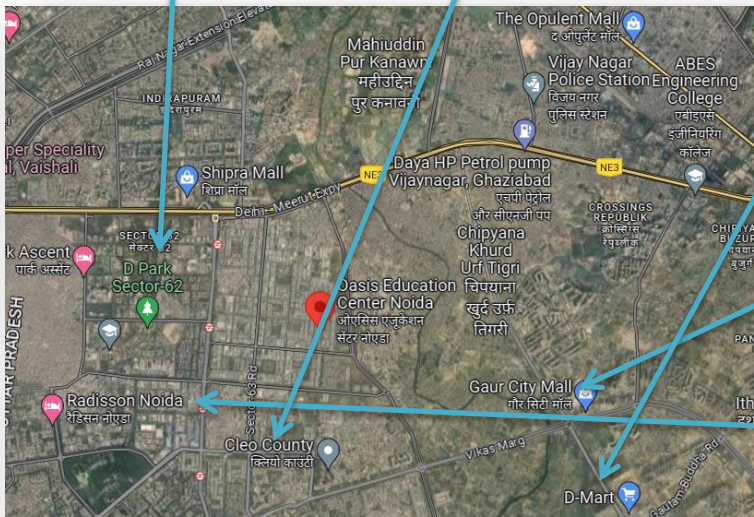
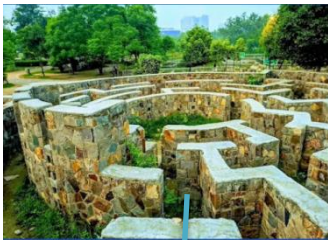
LANDMARK: NEAR PARAMOUNT FOODS



## TOURIST ATTRACTION



MAJOR LANDMARKS



SITE PLAN



## SITE IMAGE



## SITE SURROUNDINGS IMAGE



**NEAREST BY UTILITIES**

**NEAREST FIRE STATION**



2.5 KM  
5MIN

**NEAREST FILLING PONT**



INDIAN OIL  
2.6 KM  
8MIN

**NEAREST ATM STATION**



AXIS BANK ATM  
2.5 KM  
5MIN

**NEAREST HOSPITAL STATION**



NIB HOSPITAL 4.5KM  
11MIN

**NEAREST POLICE STATION**



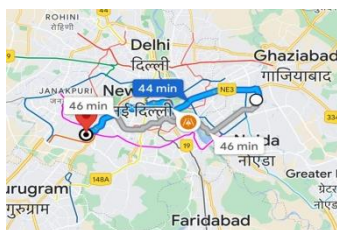
750 M  
2MIN

**TRANSPORT AND CONNECTIVITY**

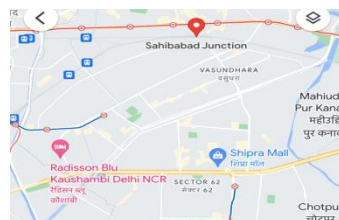
NOIDA IS WELL CONNECTED TO THE DELHI AND OTHER TOWNS AND CITIES OF UTTAR PRADESH.  
WITHIN NOIDA, THE ENTIRE TOWNSHIP HAS WIDE ROADS.  
STATE ROAD TRANSPORT BUS SERVICES PLAY THROUGHOUT THE TOWNSHIP AND PROVIDE REGULAR AND FREQUENT CONNECTIVITY TO THE PEOPLE TO AND FROM NOIDA AND DELHI, GHAZIABAD AND OTHER MAJOR CITIES OF UTTAR PRADESH.



Nearest bus station 3km  
Kanawani bus stand 8min



Nearest airport 36km  
Igi airport 44min



Nearest train station 5km  
Sahibabad junction 9min

## CLIMATIC CONDITIONS

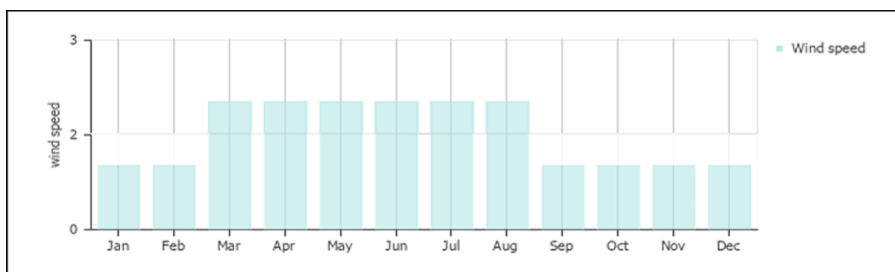
### SUN HOUR GRAPH



The earliest sunrise is at 5:15 AM on June 9, later at 6:58 AM on January 13.

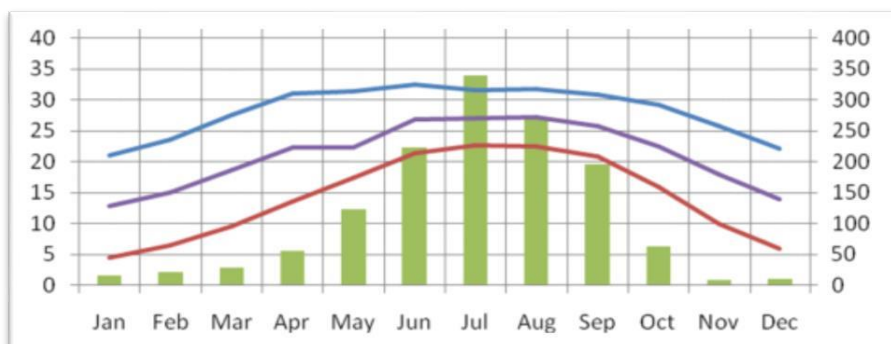
The earliest sunset is at 5:15 PM on November 30, later at 7:05 PM on July 3

### WIND SPEED GRAPH



The windiest month of the year in Kanpur is June, with an average hourly wind speed of 8.2 miles per hour.

### RAINFALL GRAPH



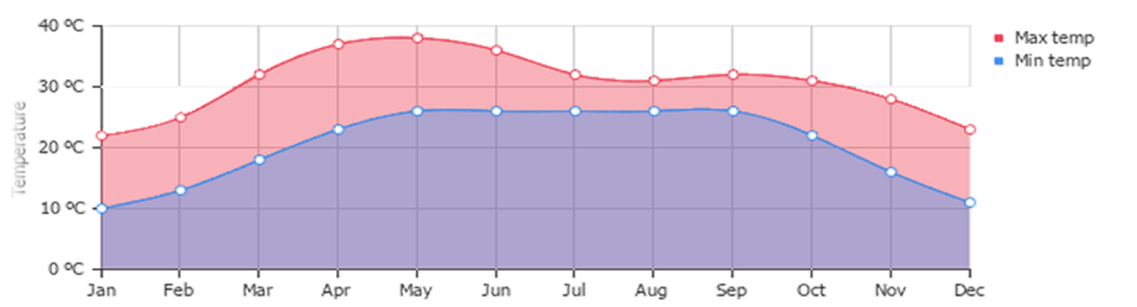
February to September, with average wind speeds of more than 6.4 miles per hour.

The driest month is November, with 4 mm | 0.2 inch of rain. In July, the precipitation reaches its peak, with an average of 299 mm | 11.8 inch.



TEMPREATURE

Average Hottest monthes minimum temperature is 25.4°C And average maximum temperature is 40.7°C and The Hottest months is April to July



Average Coolest monthes minimum temperature is 7.9°C And average maximum temperature is 23.1°C and The months is December to February



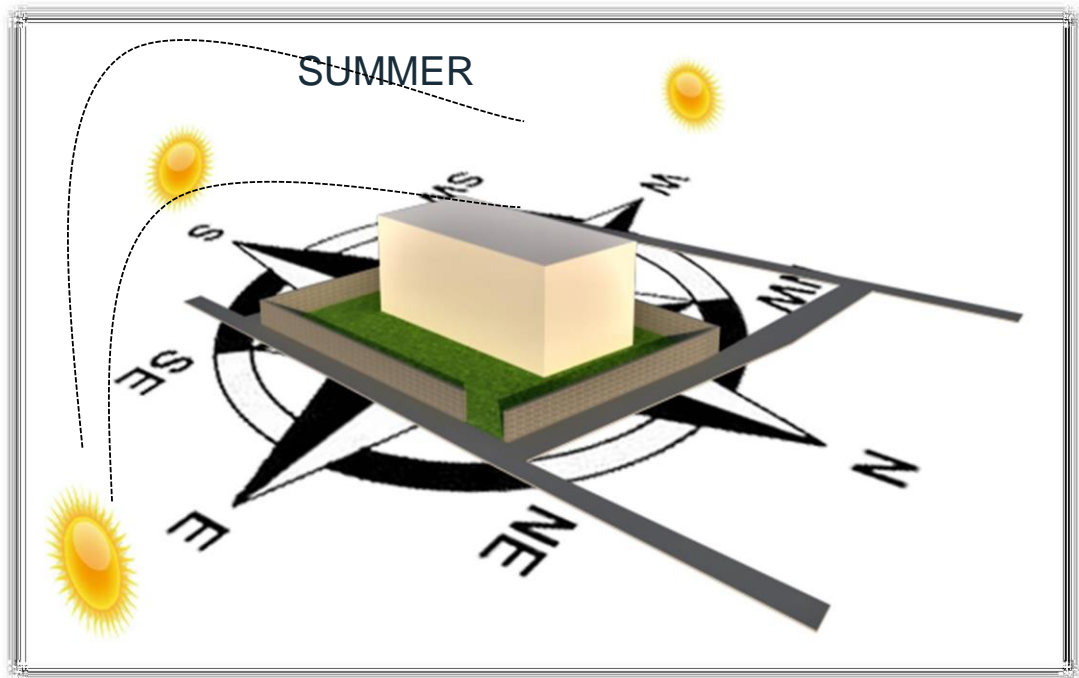
HOT WINDS BLOW FROM SOUTH TO NORTH



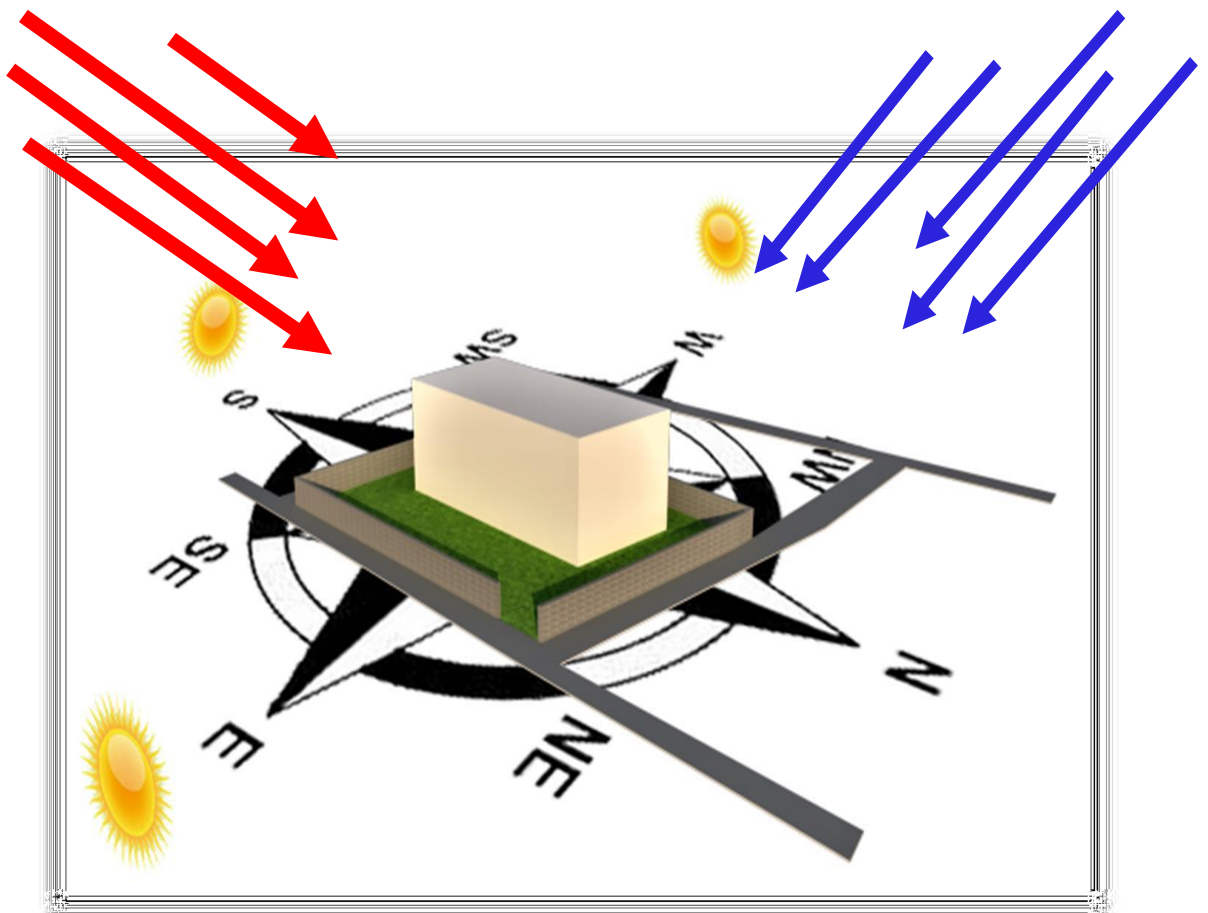
COLD WINDS BLOW FROM WEST T EAST

	January	February	March	April	May	June	July	August	September	October	November	December
Avg. Temperature °C (°F)	15 °C (59) °F	18.6 °C (65.5) °F	24.3 °C (75.8) °F	30.4 °C (86.7) °F	33.3 °C (91.9) °F	32.8 °C (91.1) °F	29.2 °C (84.6) °F	28.4 °C (83.2) °F	27.8 °C (82) °F	25.8 °C (78.4) °F	21.4 °C (70.6) °F	16.5 °C (61.8) °F
Min. Temperature °C (°F)	9 °C (48.2) °F	12.2 °C (53.9) °F	16.8 °C (62.3) °F	22.5 °C (72.4) °F	26.3 °C (79.4) °F	28 °C (82.3) °F	26.4 °C (79.6) °F	25.9 °C (78.5) °F	24.6 °C (76.2) °F	20.2 °C (68.3) °F	15.2 °C (59.3) °F	10.4 °C (50.8) °F
Max. Temperature °C (°F)	21.4 °C (70.5) °F	25.3 °C (77.5) °F	31.7 °C (89) °F	37.9 °C (100.3) °F	39.8 °C (103.7) °F	37.7 °C (99.9) °F	32.7 °C (90.8) °F	31.8 °C (89.2) °F	31.7 °C (89) °F	31.5 °C (88.6) °F	27.9 °C (82.3) °F	23.2 °C (73.7) °F
Precipitation / Rainfall mm (in)	16 (0.6)	25 (1)	11 (0.4)	8 (0.3)	12 (0.5)	108 (4.3)	299 (11.8)	256 (10.1)	160 (6.3)	31 (1.2)	4 (0.2)	9 (0.4)
Humidity(%)	67%	60%	44%	30%	35%	50%	77%	81%	79%	64%	58%	64%
Rainy days (d)	2	2	2	2	3	8	18	17	12	2	1	1
avg. Sun hours (hours)	8.4	9.6	10.6	11.5	12.0	11.0	8.5	8.1	8.5	9.7	9.6	8.9

## SUNPATH DIAGRAM



## WIND MOVEMENT DIAGRAM



# **LITERATURE STUDY -1**

**MEHRAB ARABIC RESTAURANT**

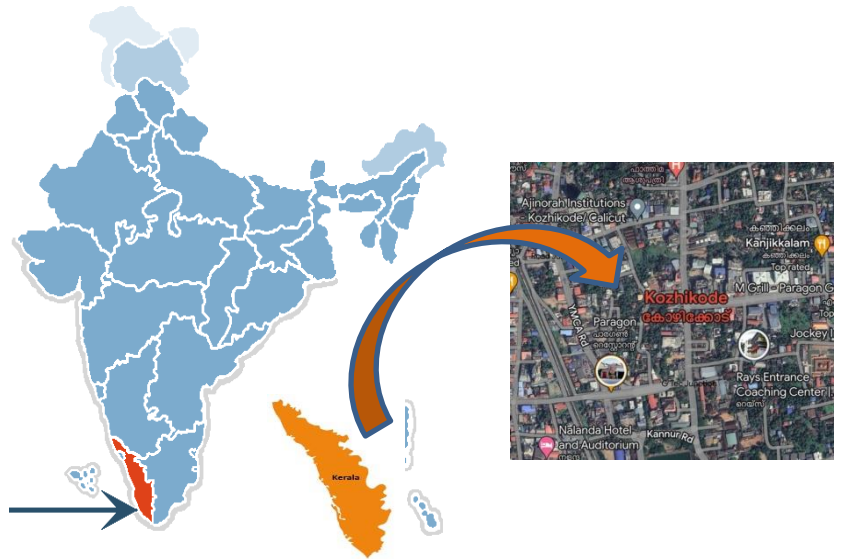
## INTRODUCTION

ARTYSTRY IS AN INTERIOR DESIGN TEAM BASED IN CALICUT, KERALA FOUNDED BY TWO FRIENDS STUDIED TOGETHER NAHAL AHAMED AND ANAS MOHAMMED WITH A PASSION FOR CREATIVITY, GROUP COMBINES EXTRAORDINARY TALENT AND GLOBAL EXPERIENCES TO CREATE SPACES THAT CAN BE AS "CUTTING EDGE" OR "TIMELESS" AS THE EXCEPTIONALITY OF EACH OF ITS CLIENTS.



## SITE LOCATION & SITE DETAIL

- **INTERIOR DESIGNER:** [ARTYSTRY INTERIOR DESIGN STUDIO](#)
- **AREA:** 1800SQFT
- **CLIENT:** MEHRAB MANDI RESTAURANT
- **LOCATION:** CALICUT, KERALA



## APPROACH TO THE SITE

THE SITE IS LOCATED AT A DISTANCE OF 28KM

----->

CALICUT INTERNATIONAL AIRPORT.



THE SITE IS LOCATED AT A DISTANCE OF 2 KM

----->

FROM PALAYAMBUS STAND



THE SITE IS LOCATED AT A DISTANCE OF 7.4 KM FROM

----->

PALAZHI KOZHIKODE METRO STATION



THE SITE IS LOCATED AT A DISTANCE OF 3.1 KM

----->

FROM PUSHPA JUNCTION, PALAYAM RAILWAY STATION



----->

THE SITE IS LOCATED AT A DISTANCE OF 2.7 KM FROM CONNECTOR ROAD PALAYAM TAXI STAND.





HILITE MALL



ARCHAEOLOGICAL MUSEUM



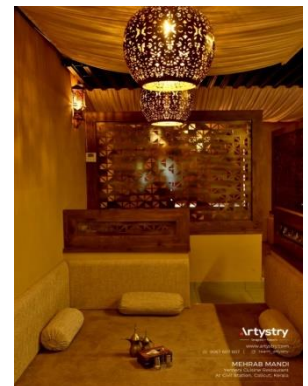
MISHKAL MASJID



REGIONAL SCIENCE CENTRE

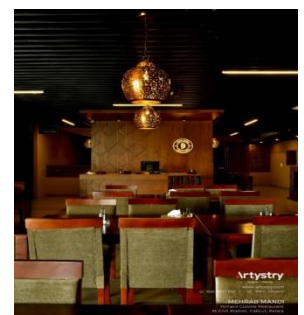
### MASLIS SEATING

- MAJLIS SEATING IS DECORATED WITH SMALL PILLOWS AND CARPET AND MUD LIKE COLOURED TEXTURED WALL PAINTING FOR DESERT KIND OF LOOK.
- MAJLIS IS COVERED WITH CNC JAIL WORK WHICH IS PAINTED IN AUTOMOTIVE PAINTING IN GOLDEN AND A COPPER FINISH TO GIVE A BEAUTIFUL EXOTIC ARABIC INTERIOR.
- RICHLY HUED LARGE CLOTH SWAGED OVER THE SEATING OF MAJLIS LOCATION TO ADS A STRANGE TOUCH, REMINISCENT OF DESERT MARKET TENTS.
- WE CHOSE TO USE INTERIOR DECORATION AND DÉCOR PRODUCTS THAT ARE AN IMAGINATIVE BLEND OF ARABIC AND CONTEMPORARY EMBELLISHING STYLE RESTAURANT INTERIORS.



### DINING AREA

- THE RESTAURANT HAS A NORMAL DINING AREA AND MAJLIS (SMALL CABINETS).
- THE FURNITURE IN THE DINING AREA IS A WOODEN TABLE AND CHAIRS WHERE CHAIRS ARE DRAPED WITH UPHOLSTERY CUSHIONS THAT ALL INJECT COLOURFUL ENERGY TO SPACE.
- THE CEILING ABOVE DINING AREA IS CREATED IN ALUMINUM CHANNEL PAINTED IN BLACK





- WE BELIEVE IN WORKING WITH OUR CLIENTS TO ACQUIRE AN UNDERSTANDING OF THEIR ASPIRATIONS AND THE CULTURE THEY WISH TO CREATE ON TIME AND ON BUDGET.
- WE SIT WITH OUR CLIENTS TO UNDERSTAND AND CREATE A DESIGN SOMETHING BEAUTIFUL, SOMETHING RARE AND SOMETHING USABLE.
- THEN AN INTERIOR FRAMEWORK IS DEVELOPED TO CAPTURE THIS VISION AND RESPOND TO THE ONGOING CHANGES THAT UNDERPIN A CONSTANTLY EVOLVING MARKET PLACE.



### **WALL**

A CORNER HAD A WALL PAINTING MOTIVATION FROM YEMEN'S HISTORIC BUILDING AND BROKEN FLYOVER CONJURE PICTURES OF CALICUT BEACH AND A HUGE URUS THAT DEPICTS THE ARRIVAL OF FLAVOUR THROUGH THE MEDITERRANEAN SEA.

### **CASH COUNTER**

- CASH COUNTER AND BACKGROUND OF CASH COUNTER IS WOODEN AND ELABORATELY CARVED WITH GEOMETRIC PATTERN

### **LIGHTING**

- FOR LIGHTING PROFILE LIGHTS, HANGING LIGHTS AND WALL LIGHTS ARE USED TO BE MINIMALIST AND GIVE THE SPACE AN ARABIC WARM TONE.
- THE PATTERNED PINPOINTS OF LIGHT AND SHADOW OF THE HANGING LIGHTS THROW AROUND THEM MAKE THE AREA FEEL DELIGHTFULLY INTIMATE.



### **WASHROOM**

INDUSTRIAL FRAMED MAGICAL COLOURED GLASS PARTITION FOR THE WASHROOM.

### **KITCHEN**

AND KITCHEN AREA TO KEEP THEM IN SIMPLE AND MUTED TONES

CASH COUNTER AND BACKGROUND OF CASH COUNTER IS WOODEN AND ELABORATELY CARVED WITH GEOMETRIC PATTERN.



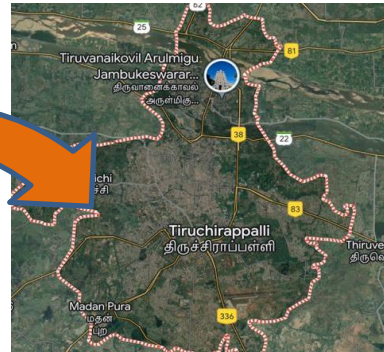
# **LITERATURE STUDY -2**

**ARABIC- MOROCCAN RESTAURANT**

## INTRODUCTION

THE DESIGN WAS STRAIGHT FORWARD, THE CLIENT'S EXPECTATIONS WERE TO CREATE A MOODY ENVIRONMENT FOR THE OCCUPANTS OF THE SPACE TO FEEL RELAXED.

WARM LIGHTING ARABIC-MOROCCAN STYLE INTERIORS, LIGHTING FIXTURES TO MATCH THE STYLE, SO WE DECIDED TO BRING UP SOMETHING CHALLENGING WITH CARPETS HANGING FROM THE CEILING FOR ONE OF THE ROOMS, AND SOME FORGED METAL FRAMEWORKS AS WALL DÉCOR FOR ANOTHER ROOM.



TIRUVANAIKOVIL ARULMIGU  
JAMBUKESWARAR

## SITE SURROUNDINGS



ARULMIGU UCHI PILLAIYAR TEMPLE



SRI RANGANATHA SWAMY TEMPLE,  
SRIRANGAM



SRI AYYAPPAN TEMPLE



RAIL MUSEUM



## INTERIOR FEATURES

THE FIRST ROOM TO BE DESIGNED AND RENDERED, I USED MARVELOUS DESIGNER FOR THE CLOTH SIMULATION OF THE CARPET HANGING FROM ABOVE. USED A ROPE AS THE MEDIUM OF INTERACTION TO CREATE DRAMA WITHIN THE SPACE.

THE COLOR CHOICE WAS RED, TO BRING DOWN THE ILLUMINATION OF THE ROOM TO A VERY MINIMUM, USED THE LANTERNS FROM 3DSKY, PRETTY DETAILED AND CREATED THAT BOKEH ON WALLS.



## ARABIC & MOROCCAN INSPIRED DINING



FOR THIS ROOM. I USED THE TILES FROM THE DEFAULT CORONA MATERIAL LIBRARY, SINCE IT SERVED THE PURPOSE AND WAS EASY TO PRINT IN HIGH QUALITY TO BE MADE AS A WALLPAPER, THERE WAS A SPECIAL REQUEST FROM THE CLIENT TO USE A RELEVANT DÉCOR ELEMENT FOR THE WALL SINCE IT WAS THE WALL TO BE SEEN DIRECTLY FROM THE ENTRANCE TO THE RESTAURANT



## LAYOUT PLAN

## DRAWINGS



# **CASE STUDY -1**

## **TUNDAY KABABI**



## INTRODUCTION

- **TUNDAY KABABI** WAS ESTABLISHED IN 1905, BUT THE STORY OF ITS ORIGIN DATES BACK TO THE 17TH CENTURY.
- IT WAS DURING THE REIGN OF NAWAB ASAF-UD-DAULA WHEN KEBABS UNDERWENT A CHANGE.
- UNTIL 17TH CENTURY, KEBABS USED TO BE CHEWY AND COURSE IN TEXTURE. FOOD WAS ALWAYS ON PRIORITY FOR THIS NAWAB OF AWADH.



- THE FIRST SHOP OF TUNDAY KABABI WAS ESTABLISHED IN 1905 IN THE CRISSCROSSED LANES OF CHOWK AREA BY HAJI MURAD ALI.
- THE MOST INTERESTING PART IS THAT EVEN AFTER A CENTURY, THE SHOP STILL STANDS STURDY IN ITS ORIGINAL STRUCTURE.

## SITE DETAIL

**TUNDAY KABABI OWNER NAME:** MOHAMMAD USMAN

**AREA:** 171.127 SQ.METRE

**LOCATION:** 168/6, OLD NAZIRABAD RD, MOHAN MARKET, KHAYALI GANJ, AMINABAD, LUCKNOW, UTTAR PRADESH 226018

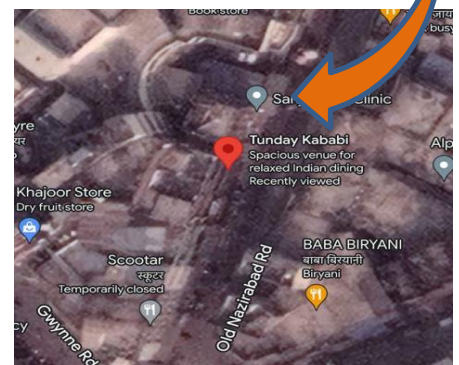
**TIMING:** 12:30PM TO 11PM

**FAMOUS FOR:** MELT IN MOUTH GALOUTI KEBABS AND BIRYANI.



LUCKNOW IS LOCATED IN THE HEART OF THE CITY. THE FAMOUS LANDMARKS NEAR TUNDAY KABABI LUCNOW

- CLOCK TOWER
- WESTERN KAISER BAGH GATE
- PARIWARTAN CHOWK
- HAZRATGANJ
- MUSHIR ZADI TOMB



## SITE (TUNDAY) RESTAURANT

THE SITE IS LOCATED AT A DISTANCE OF 12 KM

CHAUDHARY CHARAN SINGH INTERNATIONAL

AIRPORT,



THE SITE IS LOCATED AT A DISTANCE OF 1.5KM

FROM BUS STAND PARIVARTAN CHOWK



THE SITE IS LOCATED AT A DISTANCE OF 2.1 KM FROM

VIDHAN SABHA MARG METRO STATION HAZRATGANJ



THE SITE IS LOCATED AT A DISTANCE OF 2.2 KM

CHARBAGH RAILWAY STATION



THE SITE IS LOCATED AT A DISTANCE OF 1KM FROM

PARIVARTAN CHOWK SHARE TAXI STAND.



## SITE SURROUNDING IMAGES



WESTERN KAISER BAGH GATE



PARIWARTAN CHOWK



HAZRATGANJ



CLOCK TOWER



### ENTRANCE

- THE MAIN ENTRANCE IS OF 7 FEET WIDE AND THE LOBBY IS 30' LONG APPROX.
- THE ENTRANCE HAS POP CARVING ARCHES WITH PILLERS.
- THE ENTRANCE FLOORING HAS 2X3' TILES.

### FLOORING

- THE FLOORING MATERIALS IS MAINLY STONE FLOORING AT THE MAIN ENTRANCE.
- THE LOBBY HAS GRANITE TILES 2X3.



### STAIR CASE

- THE STAIR CASE MEETS THE ENTRANCE LOBBY FROM BOTH FRONT AND BACK SIDE.
- THERE ARE TWO STAIR CASE WHICH MEETS EACH OTHER. ONE GOES DOWN IN THE BASEMENT AND OTHER GOES UP AT GROUND FLOOR.



### KITCHEN

- THE KITCHEN IS ADJACENT TO THE ENTRANCE LOBBY.
- THE FLOORING HAS CERAMIC 2X2 TILES USED.
- IT IS 20 FEET LONG AND 10 FEET WIDE APPROX.



### CEILING

- THE CEILING HEIGHT WAS 7 FEET APPROX.
- THE CEILING HAS PVC PANELS, WITH CEILING LIGHT.
- IN BETWEEN WOODEN GEOMETRICAL PATTERN JALI WAS INSERT WHICH HAS COLOR CHANGING STRIP LIGHT.

### SELFIE POINT

- THE MAIN ENTRANCE OF THE LOBBY HAS CELEBRITY PHOTOGRAPHY WALL WITH LED STRIP LIGHTING.
- BACK WALL HAS TEXTURE EXPOSED STONE TILES.
- AND FEW ARTIFICIAL FLOWER POT HAS BEEN PLACED WHICH ATTRACTS THE VISITORS TO TAKE SELFIE.

### RECEPTION

- THE RECEPTION WALL HAS STONE TEXTURE TILING WITH LEAF PATTERN ON IT.
- THE COUNTER IS OF PLY WOOD LAMINATED WITH MICA.

### GEOMETRICAL PATTERN ON WALL

- GEOMETRICAL PATTERN DESIGN WAS USED IN THE WALL.
- THE WALL HAS STONE TEXTURE PATTERN WITH LEAF ON THE TILES.
- THE PATTERN WAS MADE UP OF POP.
- AND PAINTED WITH NEUTRAL BEIGE PAINT.

### CALLIGRAPHY

- THE DINING OF ONE SIDE WALL HAS POP URDU CALLIGRAPHY WITH FLOWER PATTERN
- PAINTED WITH NEUTRAL BEIGE AND SKY BLUE COLOR.

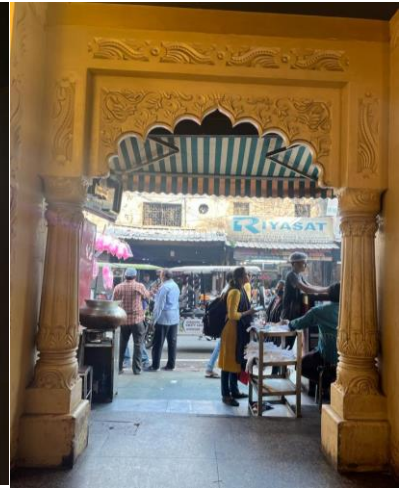
## INTERIOR FEATURES



DINING AREA



INNER WALL CALLIGRAPHY



ENTERANCE



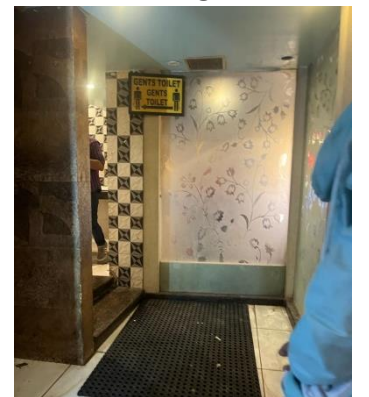
GROUND FLOOR DINING



WASH AREA



FEMALE TOILET



MALE TOILET



POP JALI CUTTING



STAIR CASE



PHOTOGRAPHY WALL

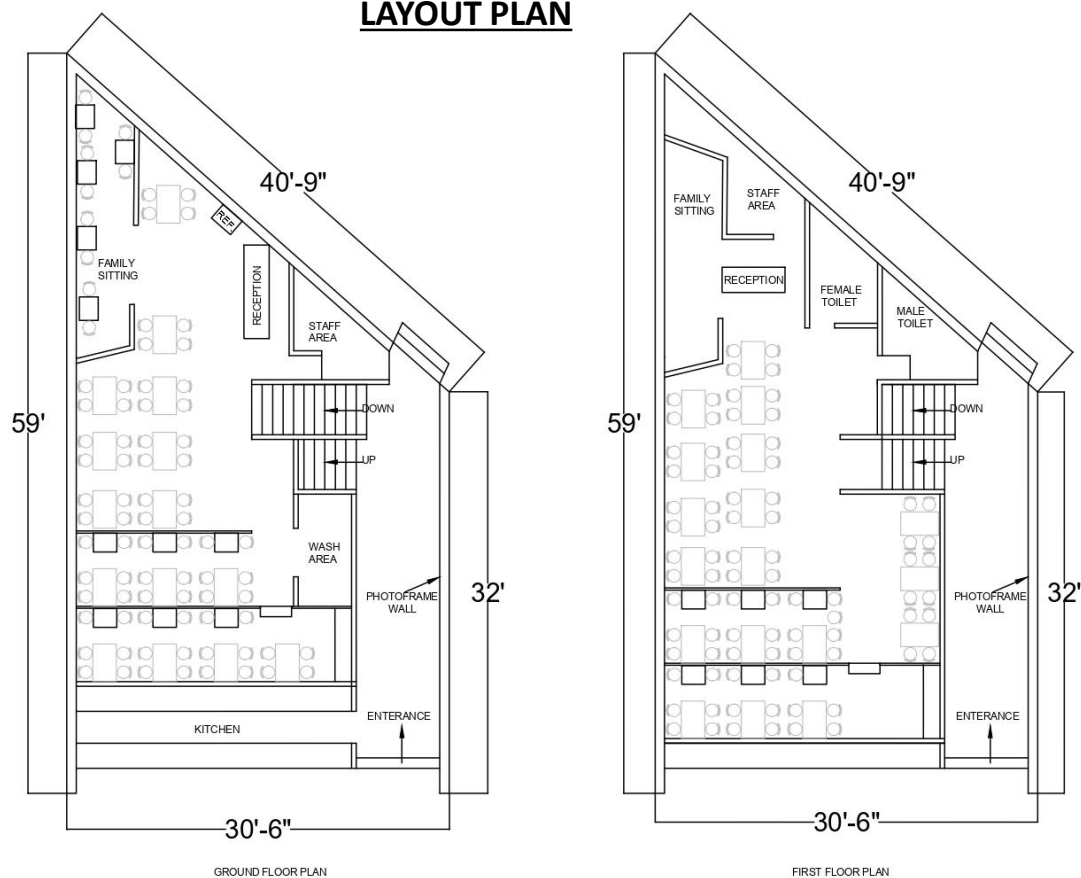


**TUNDAY KABABI** WAS ESTABLISHED IN 1905, BUT THE STORY OF ITS ORIGIN DATES BACK TO THE 17TH CENTURY. IT WAS DURING THE REIGN OF NAWAB ASAF-UD-DAULA WHEN KEBABS UNDERWENT A CHANGE. UNTIL 17TH CENTURY, KEBABS USED TO BE CHEWY AND COURSE IN TEXTURE. FOOD WAS ALWAYS ON PRIORITY FOR THIS NAWAB OF AWADH.

THE FIRST SHOP OF TUNDAY KABABI WAS ESTABLISHED IN 1905 IN THE CRISSCROSSED LANES OF CHOWK AREA BY HAJI MURAD ALI. THE MOST INTERESTING PART IS THAT EVEN AFTER A CENTURY, THE SHOP STILL STANDS STURDY IN ITS ORIGINAL STRUCTURE.

**TUNDAY KABABI OWNER NAME:** MOHAMMAD USMAN  
**AREA:** 171.127 SQ.METRE  
**LOCATION:** 168/6, OLD NAZIRABAD RD, MOHAN MARKET, KHAYALI GANJ, AMINABAD, LUCKNOW, UTTAR PRADESH 226018  
**FAMOUS FOR:** MELT IN MOUTH GALOUTI KEBABS AND BIRYANI.

**LAYOUT PLAN**



# CASE STUDY -2

**BARKAAS INDO ARABIC RESTAURANT**

## INTRODUCTION

- "THE BIGGEST ARABIC RESTAURANT CHAIN IN INDIA WHICH IS SERVING AUTHENTIC MIDDLE EASTERN, INDIAN, TANDOOR, BIRYANI'S AND MANY MORE & WHOSE FOOD IS LOVED TO THE CORE WITH THE BEST DINING EXPERIENCE."
- BARKAAS ARABIC CUISINE IS REMARKABLY KNOWN FOR ITS MANDI BIRYANI.
- THE MOIST AND DEWY TEXTURE OF MANDI BIRYANI IS A MADCAP FOR MANY BIRYANI LOVERS.
- IT IS A DELICIOUS COMBINATION OF BOILED RICE, MEAT AND FUSION SPICES.
- BARKAAS ALSO SERVES SOUPS, STARTERS, GRILLS, BBQ'S.
- WE ALWAYS TAKE A PLEDGE TO SERVE YOU WITH A HUGE HALAL MENU - RIGHT FROM THE CORE OF ARAB DELICACY.



### SITE DETAIL

**AREA:** 3,848 SQ. FEET

**LOCATION:** PLOT 24,  
SECOND FLOOR,  
CHANDRALOK  
COLONY, OPPOSITE  
NAGAR NIGAM ZONE  
3, ALIGANJ,  
LUCKNOW:

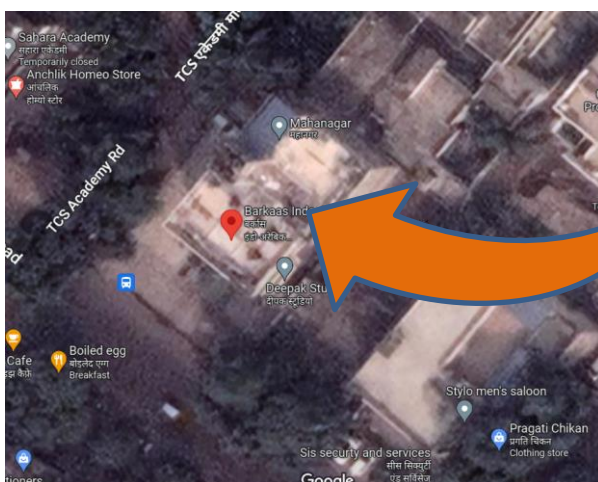
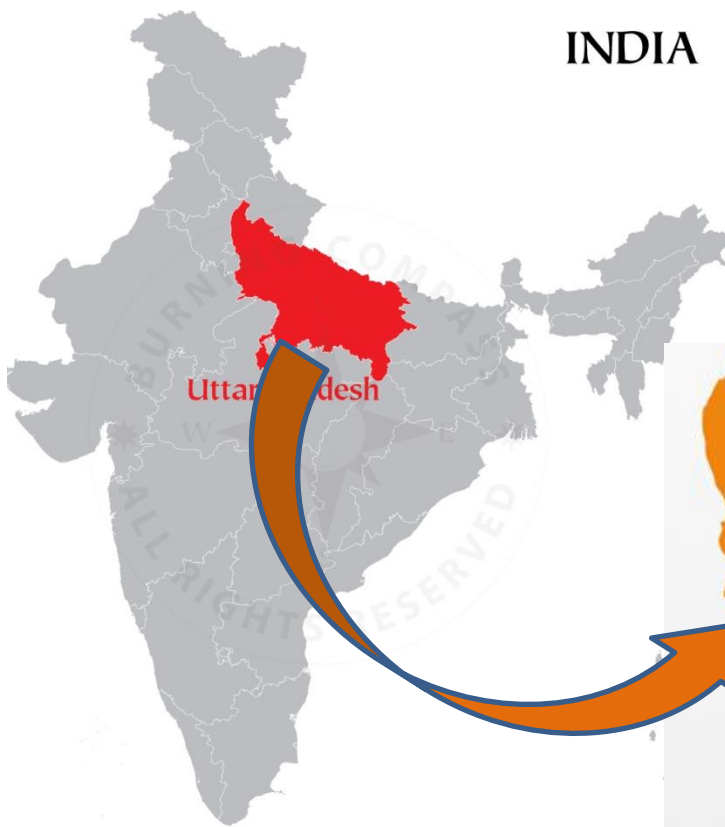
**TIMING:** 11:30PM TO  
10:30PM

**FAMOUS FOR:** ARABIC  
CUISINE,  
MUGHLAI, MANDI, BBQ





# INDIA



## LANDMARK IMAGES



JAGAJIT PALACE



SAINIK SCHOOL



SHALIMAR GARDEN



JAGAJIT CLUB

## SITE (BARKAAS) ARABIC RESTAURANT

THE SITE IS LOCATED AT A DISTANCE OF 21 KM



CHAUDHARY CHARAN SINGH INTERNATIONAL  
AIRPORT,

THE SITE IS LOCATED AT A DISTANCE OF 9.6 KM



FROM ALAMBAGH BUS STAND

THE SITE IS LOCATED AT A DISTANCE OF 5.4 KM FROM



VIDHAN SABHA MARG METRO STATION HAZRATGANJ

THE SITE IS LOCATED AT A DISTANCE OF 7.5 KM



CHARBAGH RAILWAY STATION

THE SITE IS LOCATED AT A DISTANCE OF 500M FROM

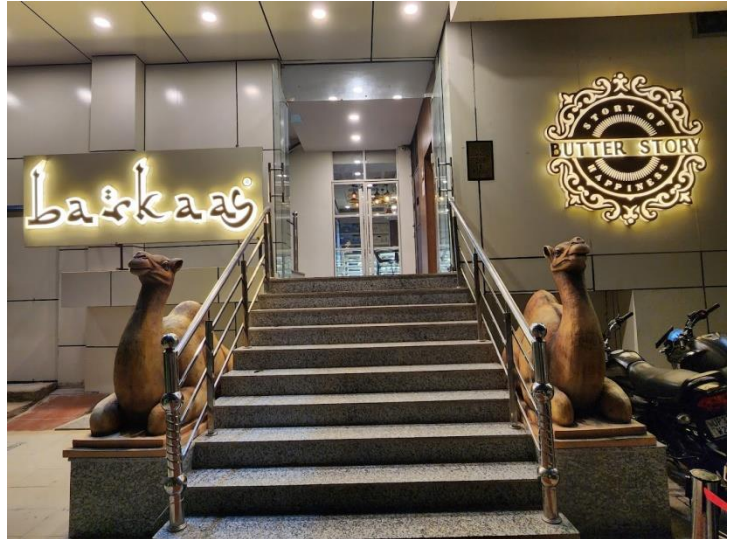


KAPOORTHALA CHAURAH SHARE TAXI STAND.



### ENTRANCE

- THE MAIN ENTRANCE IS OF 5 FEET WIDE STAIRCASE WHICH JOINS THE LOBBY TO THE DINING AREA.
- THE STAIRCASE HAS GRANITE STONE USED.
- WITH STAINLESS STEEL RAILING SUPPORT FROM BOTH SIDES.
- BESIDE THE STAIRCASE 2 CAMELS WERE PLACED.



### LIGHTING

- LIGHTING USED IN THE INTERIOR IS CEILING LIGHT AND LED STRIP LIGHT.
- THE RECEPTION AREA HAS A BEAUTIFUL CHANDELIER.



### CEILING

- THE CEILING HEIGHT WAS 10 FEET APPROX.
- THE CEILING HAS PVC PANELS, WITH CEILING LIGHT.
- IN BETWEEN CHANDELIERS WERE HUNG.

### FLOORING

- THE FLOORING MATERIALS AT THE MAIN ENTRANCE HAS GRANITE.
- INSIDE THE RESTAURANT VETRIFIED TILES HAVE BEEN USED 2X2.



## INTERIOR FEATURES

### MAJLIS SEATING

- A MAJLIS IS A CENTURIES-OLD ARAB TRADITION OF CREATING SEATING AREAS WHERE GUESTS WOULD BE RECEIVED AND WELCOMED.
- IT ROUGHLY MEANS “A PLACE TO SIT”.
- MAJLIS DESIGNS ARE ALWAYS SIMPLE AND DOWN TO EARTH, AND CAN BE EMBELLISHED TO SUIT YOUR NEED FOR LUXURY AND OPULENCE.



### WALL

- GEOMETRICAL CNC PATTERN ARCHE DESIGN WAS USED IN THE WALL .
- THE WALL HAS PAINTED WITH NEUTRAL BEIGE PAINT .

### SEATING AREA

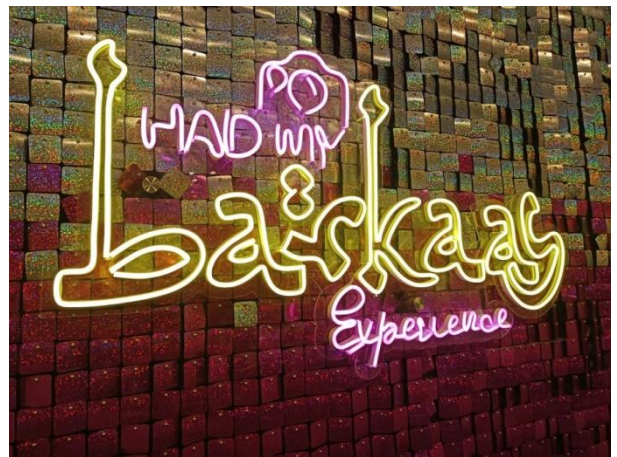
- THERE WAS TWO TYPES OF SEATING ARRANGEMENT.
- ONE WAS MAJLIS SEATING WHICH HAS LOWER SEATING WITH PILLOW COUSIONING.
- THE OTHER HAS FAMILY DINING WITH WOODEN GEOMETRICAL PATTERN PARTION .
- FOR THE PRIVACY.





### SELFIE POINT

- THE SELFIE POINT HAS SHIMMERY GRADIENT SQUARE SHAPE PANNEL WERE TUGGED.
- UPON WHICH COLOURFUL LED BARKAAS LOGO WERE FIXED IN TH WALL.
- THE COLOURFUL SHIMMERY WITH LED LIGHT ATTRACTS THE CUSTOMERS TO TAKE SELFIE.



### RECEPTION

- THE RECEPTION WALL HAS WOODEN FLUTED PANNELS.
- ON WHICH PVC GEOMETRICAL PATTERN ARCHES WERE MADE WITH BARKAAS LOGO.
- THE COUNTER IS OF PLY WOOD, FLUTTED PANNEL AND MICA.



**ARCHES** ARE PROMINENT ELEMENTS FOUND IN ISLAMIC ARCHITECTURE AND THEIR PLACEMENT USUALLY DEFINES THE ENTRANCES TO BUILDINGS AND ROOMS.



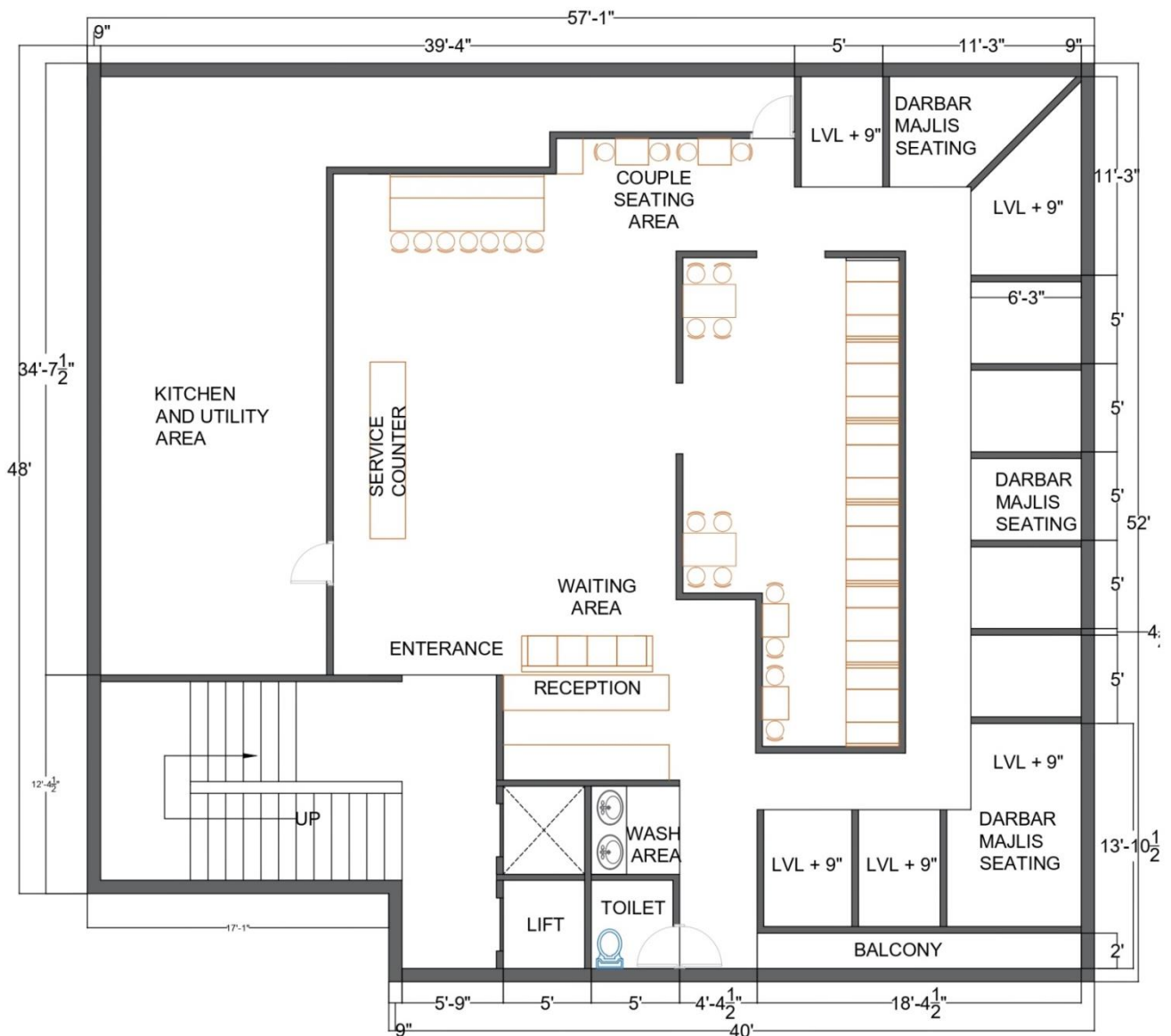


## WASHROOM

- THE WASH AREA HAS GOLD COLOUR COUNTER TOP BASIN.
- TOILET FLOORING IS OF CERAMIC TILES 1X1.
- THE WALL HAS VETRIFIED TILES.
- FRONT WALL OF THE WASH BASIN HAS BEIGE AND BROWN HIGH LIGHTED TILES WITH MIRROR.



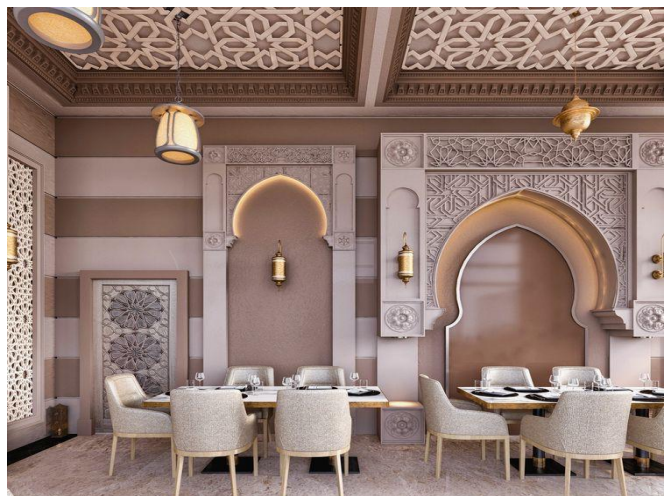
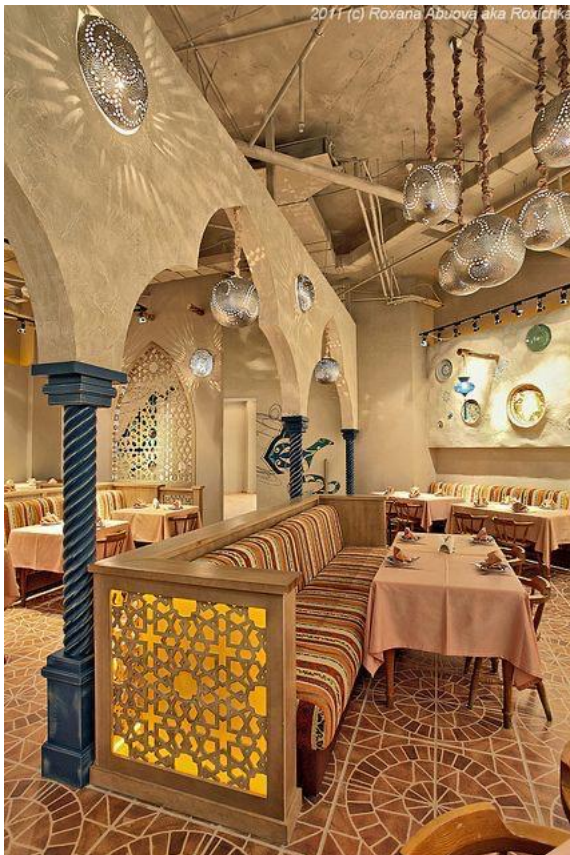
## LAYOUT PLAN



# CONCEPT

## WHAT IS ARABIC RESTAURANT

- RESTAURANT COMES FROM THE WORD OF "REST AND RENT". "REST & RENT" THOSE WORDS CONSISTING THE WORD RESTAURANT. RESTAURANT IS A PUBLIC PLACE.
- PROVIDE FOOD AND BEVERAGE ON A COMMERCIAL BASIS. THIS IS OPEN TO ALL TO TAKE REFRESHMENT, FOOD AND BEVERAGE. EVERYBODY CAN TAKE FOOD AND BEVERAGE AGAINST MONEY.
- RESTAURANT OFFER SERVICE OF FOOD AND BEVERAGE DESIRES TO SATISFY THE GUEST. ACTUALLY, GUEST TAKE REST IN RESTAURANT AND PAY RENT FOR THE HAVING REFRESHMENT, FOOD AND BEVERAGE.
- THE DESERT SUN - ARABIC INSPIRED FINE DINING RESTAURANT.
- FUSION OF MODERN ISLAMIC, MOROCCAN AND MEDITERRANEAN DESIGN STYLE THAT SPELLS BEAUTY, ELEGANCE AND SOPHISTICATION.
- SHOWCASING ISLAMIC ARCHITECTURE WITH ITS LARGE ARC OPENINGS TO ENHANCE A SENSE OF GRANDEUR FIT FOR ROYALTIES.





## WHY ARABIC RESTAURANT?

- TOWARDS PROVIDING A SATISFYING CUSTOMER EXPERIENCE THAT INCLUDES ENJOYABLE FOOD AND A RELAXING ATMOSPHERE.
- AS A THEME BASED RESTAURANT. FIRSTLY THE CONCEPT OF RESTAURANT TAKE PLACE THAT ANY OTHER.
- CUSTOMERS ALSO ATTRACTED TO THE ATMOSPHERE AND AMBIANCE.
- BOTH OF WHICH LEVEL A HUGE IMPRESSION ON THEIR OVERALL DINING EXPERIENCE.
- THE RIGHT ATMOSPHERE LEAVES GUESTS FEELING OVERALL RELAXED THROUGHOUT THEIR MEAL AND LENDS ITSELF TO GENERATING REPORT CUSTOMER RESTAURANT CUSTOMERS DON'T JUST GO OUT TO EAT FOR THE FOOD

## WALL DESIGN



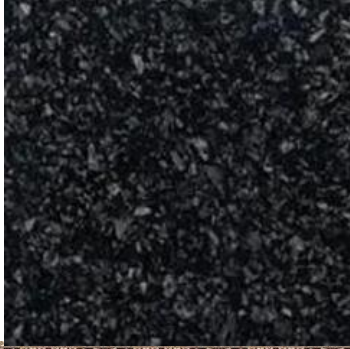
## FURNITURE DESIGN







## **FLOORING TYPES**



## **LIGHTS TYPES**





**COLOR PALETTE**



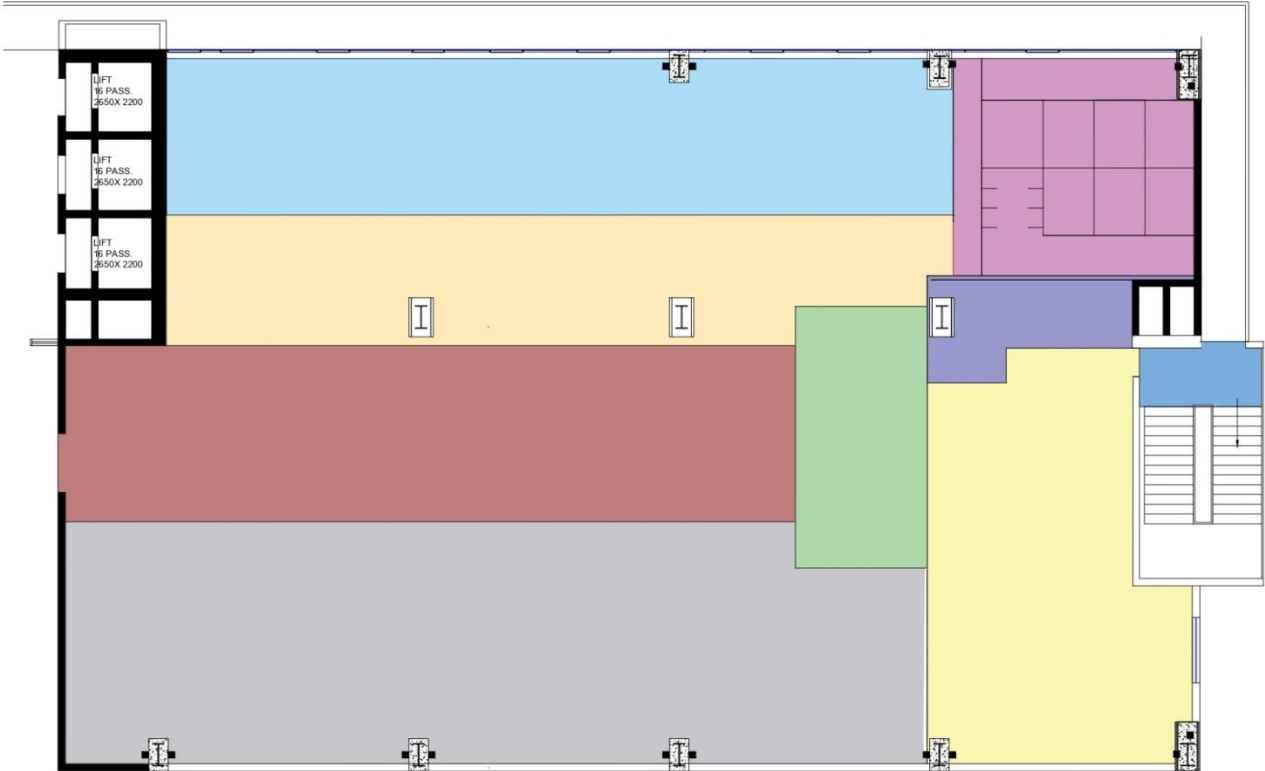
**COLOR WHEEL**



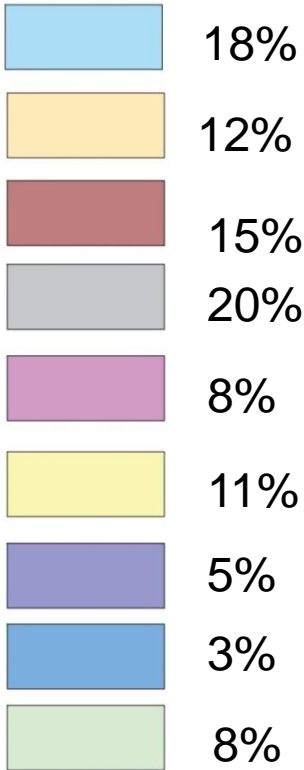
**PLANTER**



**AREA ZOOING**



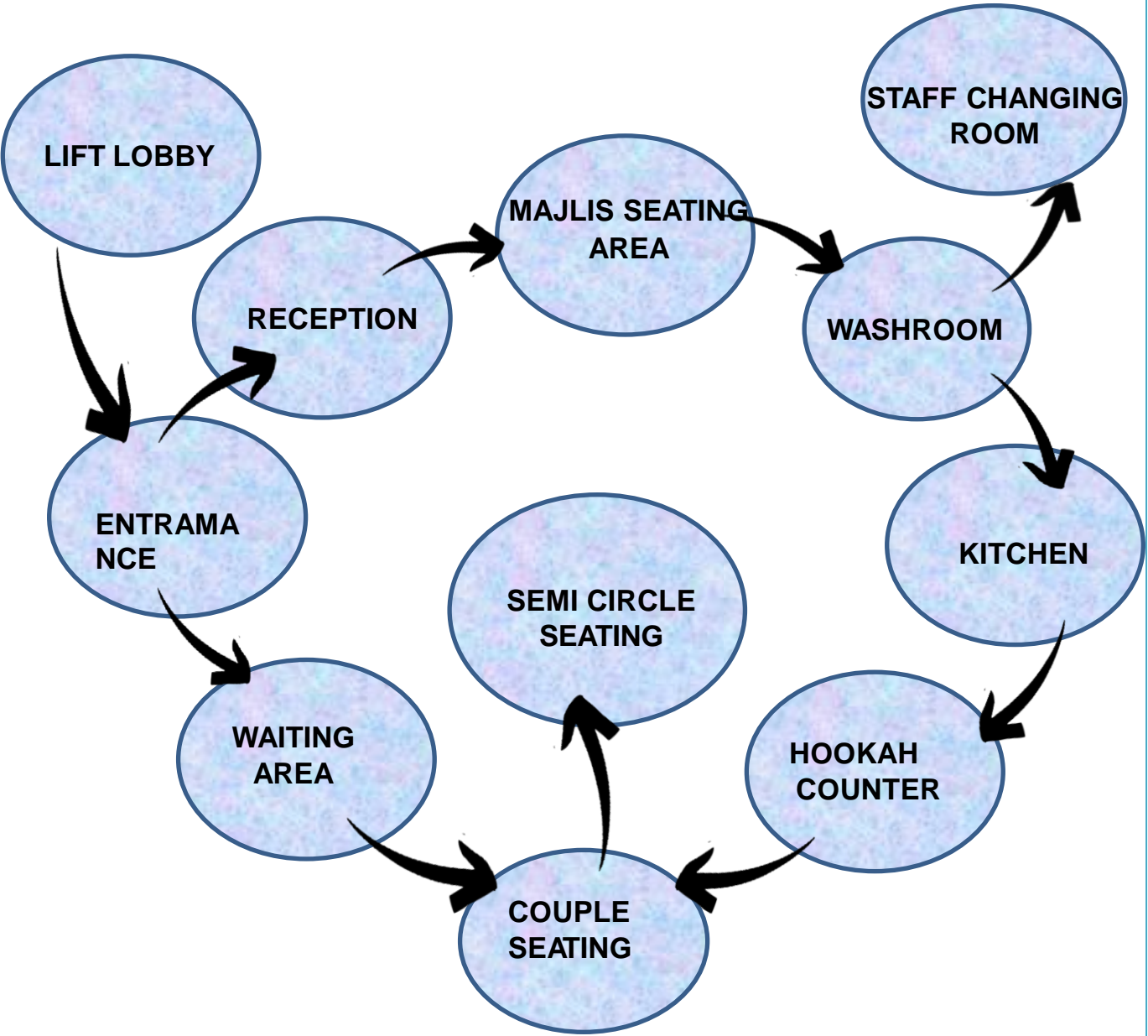
**FRAMED INTERIOR SPACE REQUIRENMENTS**



- ENTERANCE
- RECEPTION
- WAITING AREA
- MAJLIS SEATING
- WASHROOM
- STAFF CHANGING ROOM
- KITCHEN
- HOOKAH COUNTER
- COUPLE SEATING
- SEMI CIRCLE SEATING
- SELFIE POINT

**FRAMED INTERIORS**  
**SPACE REQUIREMENTS**

**BUBBLE DIAGRAM**



- ENTERANCE
- RECEPTION
- WAITING AREA
- MAJLIS SEATING
- WASHROOM
- STAFF CHANGING ROOM

- KITCHEN
- HOOKAH COUNTER
- COUPLE SEATING
- SEMI CIRCLE SEATING
- SELFIE POINT



# MATERIAL BOARD



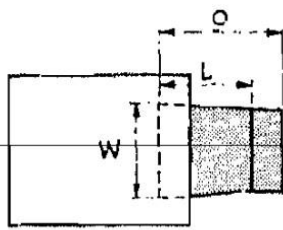


## MOOD BOARD

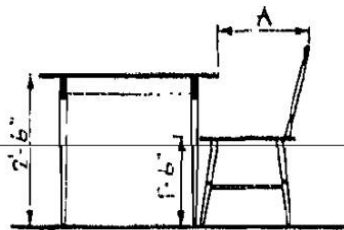


# STANDARD'S

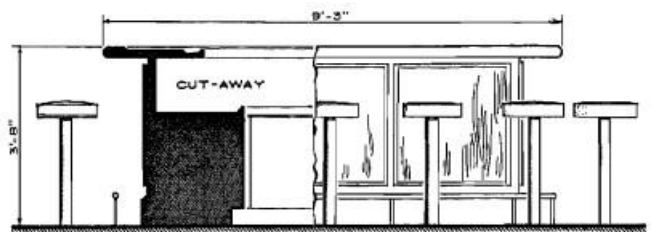
# NEUFERT FURNITURE STANDARD



PLAN



SECTION

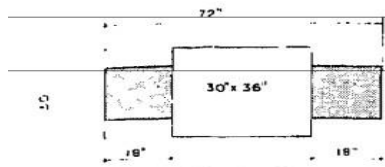
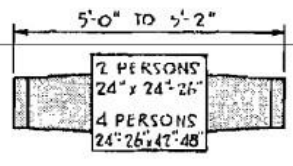
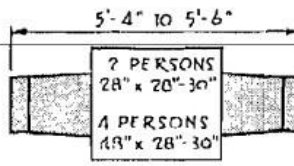
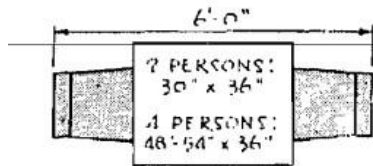


END VIEW

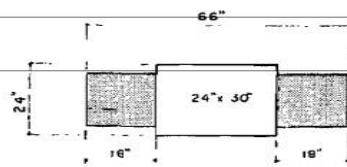
## LUXURIOUS

## INTERMEDIATE

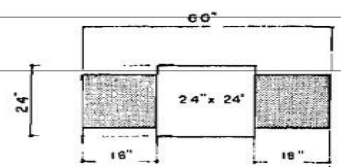
## ECONOMICAL



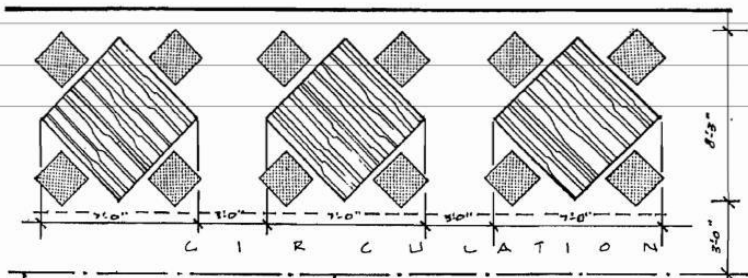
2 PEOPLE



2 PEOPLE

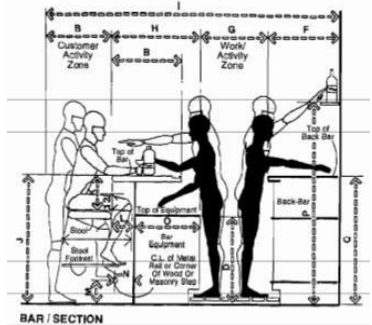
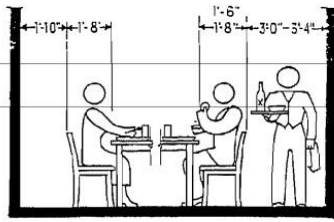
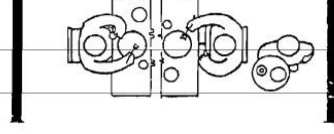
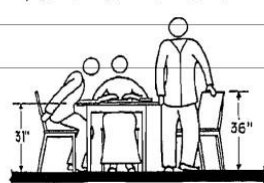
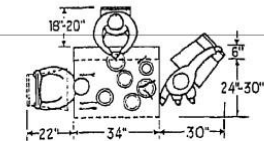
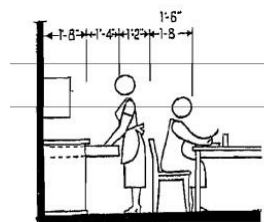
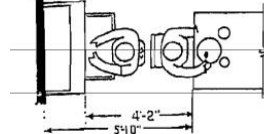


2 PEOPLE



C I R C U L A T I O N

WALL OR NEARBY OBSTRUCTION



BAR / SECTION

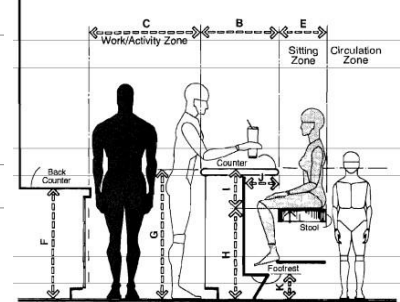
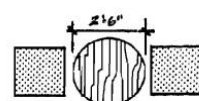
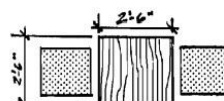
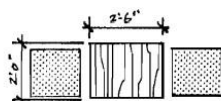


Fig. 32 Lunch counter.





# NEUFERT FURNITURE STANDARD

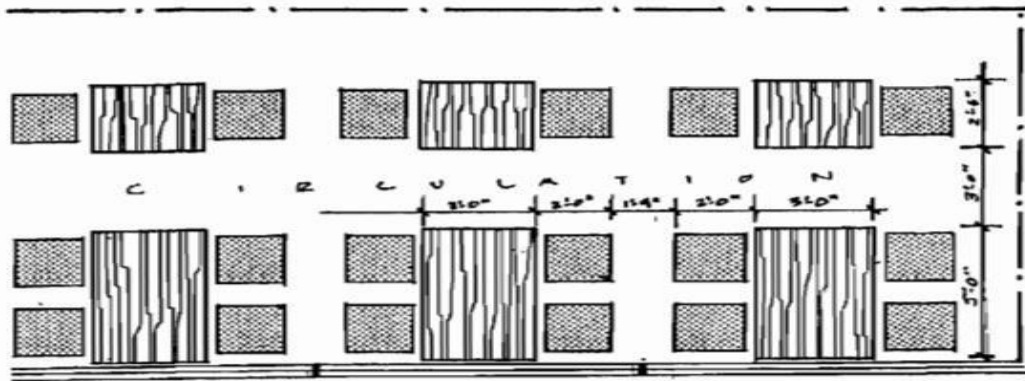


Fig. 5 13 ft x 27 ft, 351 ft², seats 18.

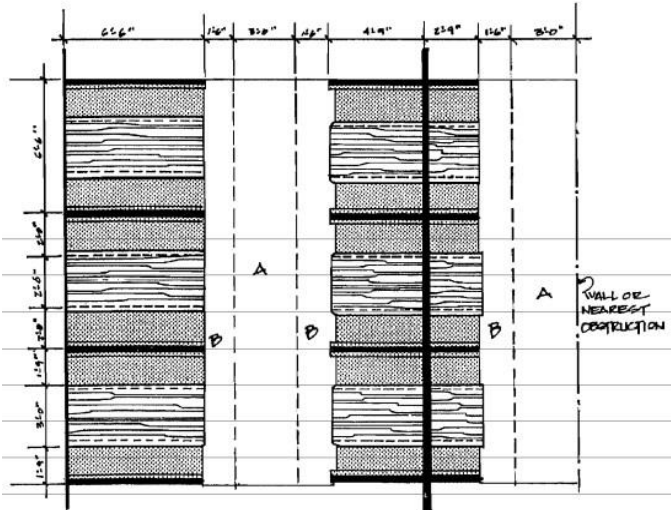


Fig. 6 33 ft x 22 ft, 726 ft², seats 26.

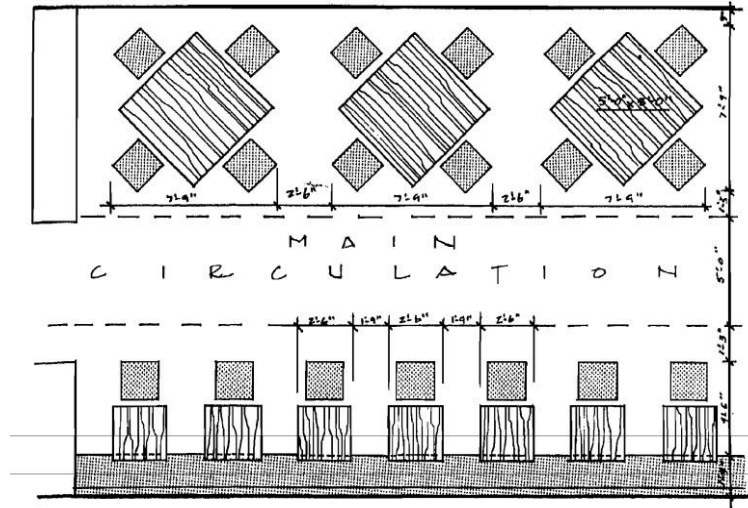


Fig. 4 U shape: 16 ft x 11 ft, 176 ft², seats 9.

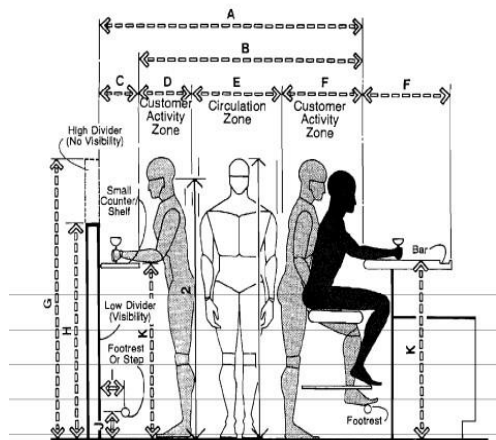


Fig. 2 Bar clearances public side.

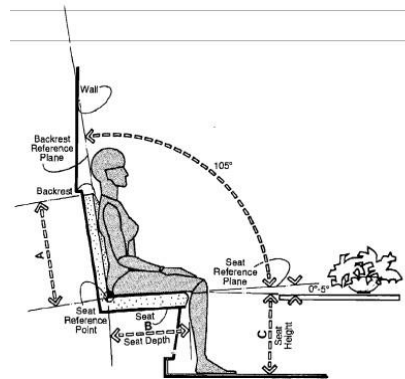
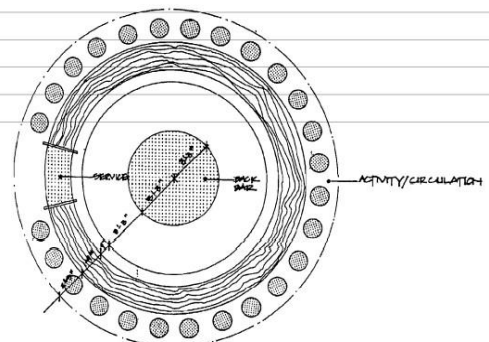
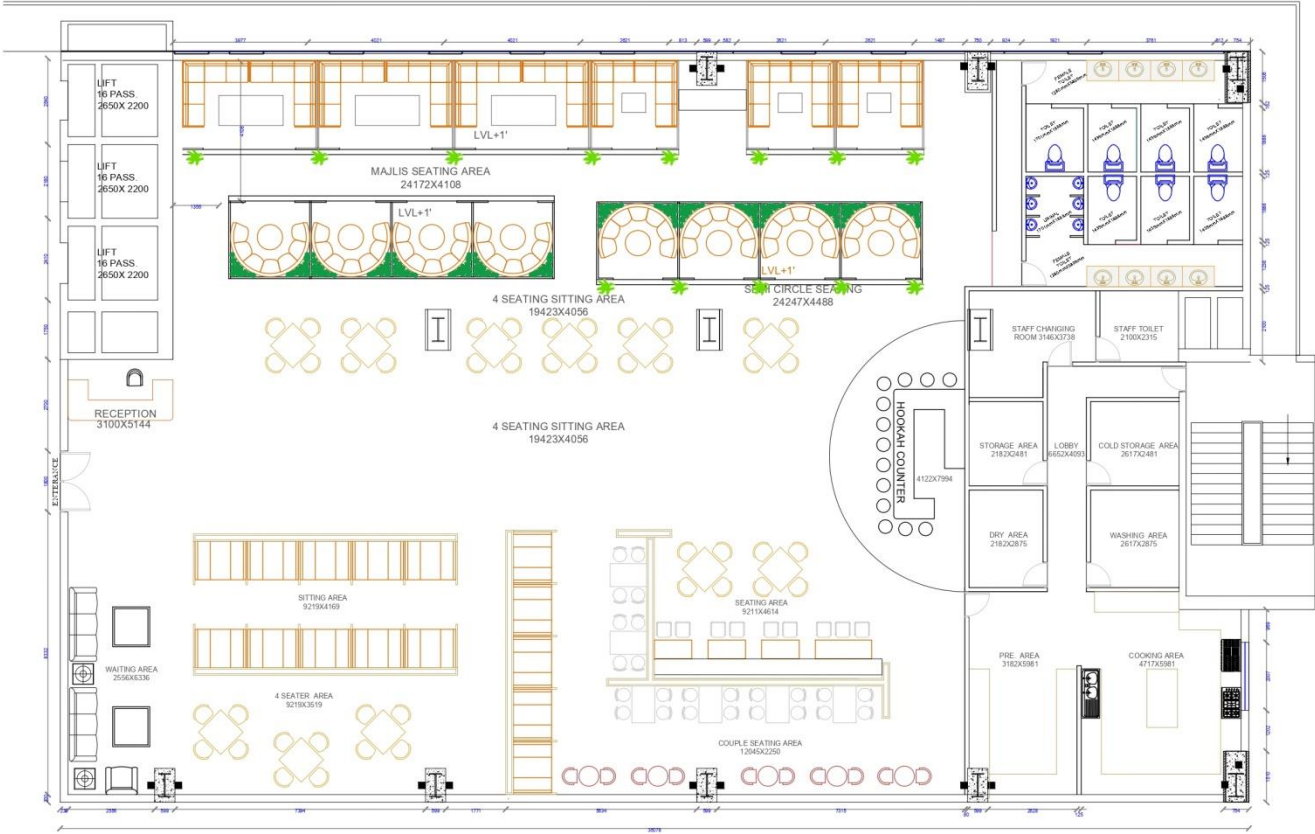


Fig. 18 Circular freestanding: 22 ft x 22 ft, 334 ft², seats 26.



# DRAWINGS

# FURNITURE LAYOUT PLAN



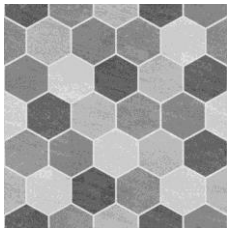
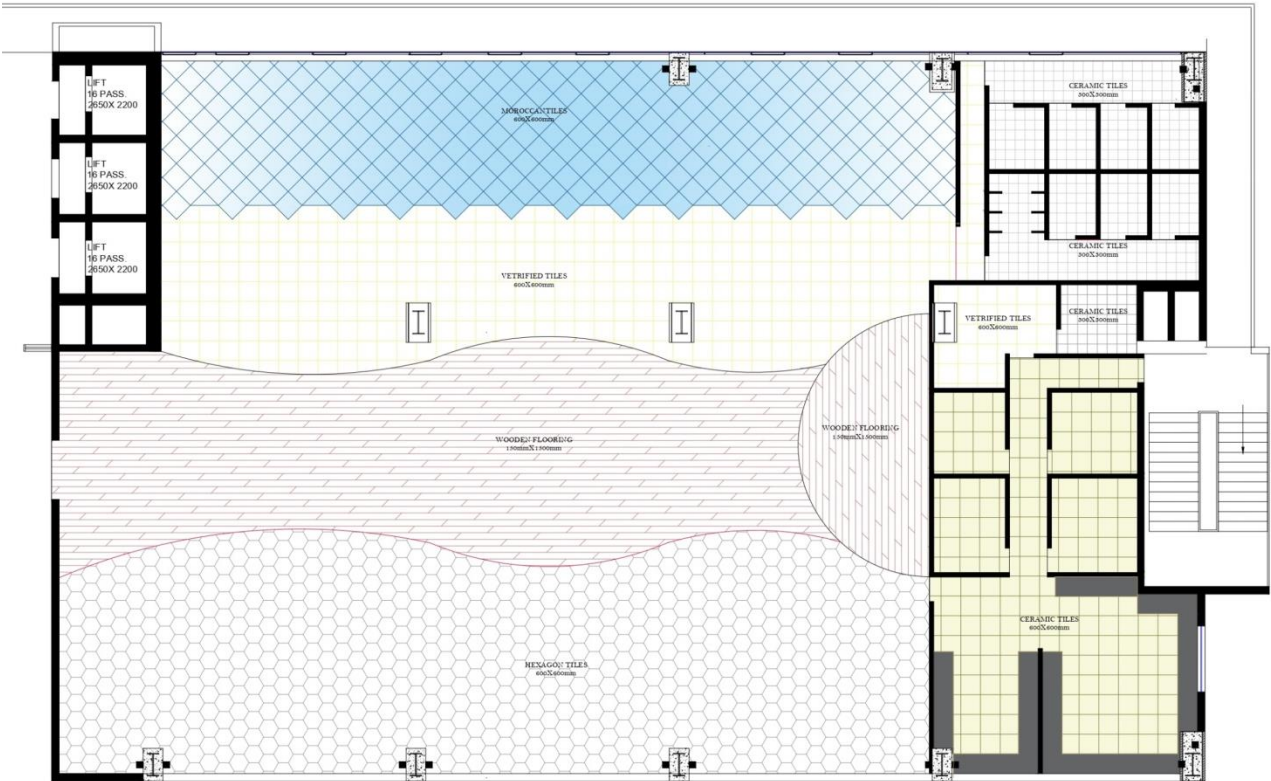
FLOOR PLAN



MOROCCON TILE  
USED IN MASLIS  
SEATING



VITRIFIED TILES USE  
IN SIDE HALL WITH  
WOODEN  
FLOORING MIX  
FLOORING AREA



HEXAGONAL  
TILE USED IN  
ENTRANCE SIDE  
SEATING.



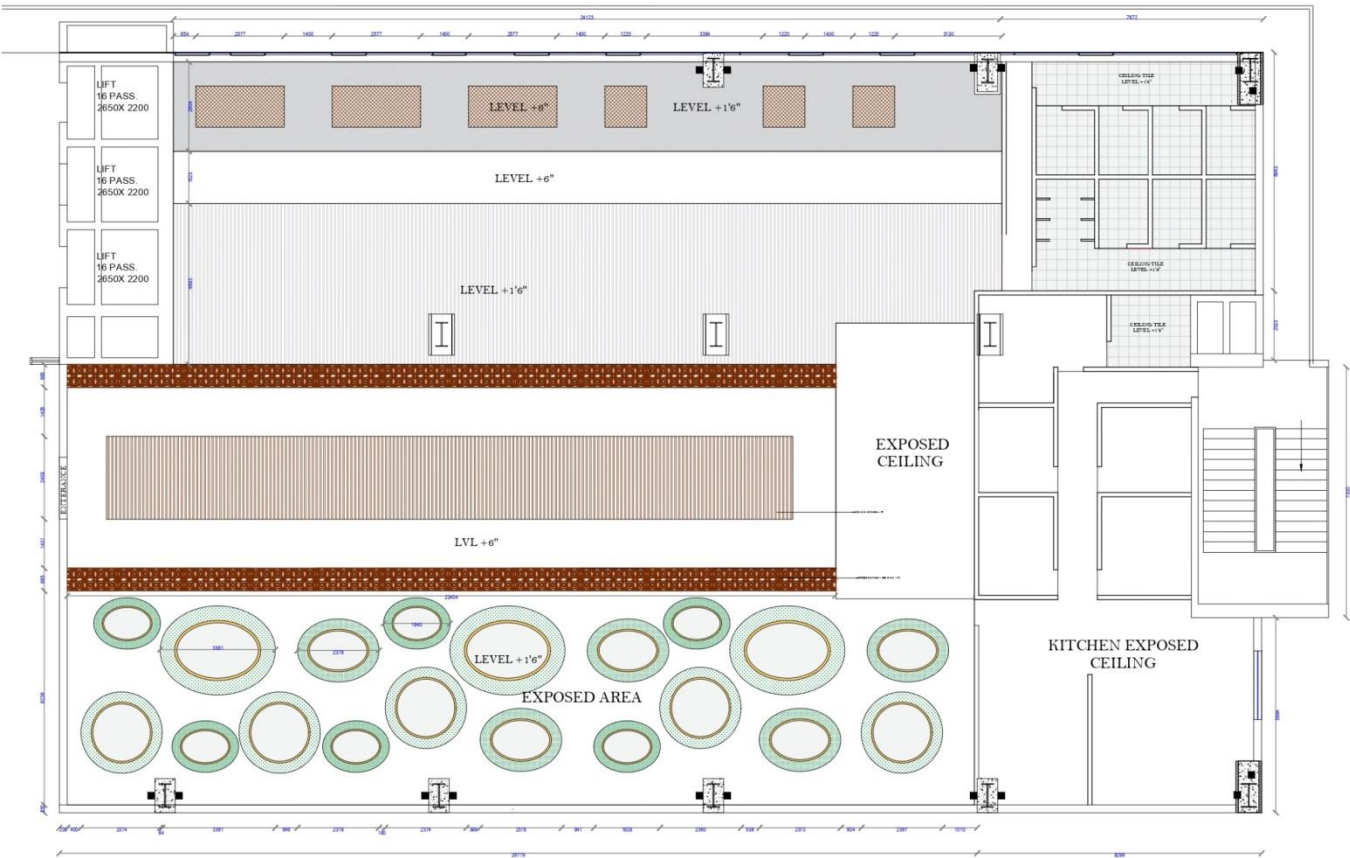
WOODEN  
FLOORING  
USED IN  
ENTRANCE  
PATHWA  
ALONG WITH  
SEATING AREA  
WITH MIX TILES  
FLOORING

LEGEND

S.NO	SYMBOL	DESCRIPTION
1.		MOROCCAN TILE
2.		WOODEN FLOORING
3.		VETRIFIED TILE
4.		HEXAGON TILE
5.		CERAMIC TILE



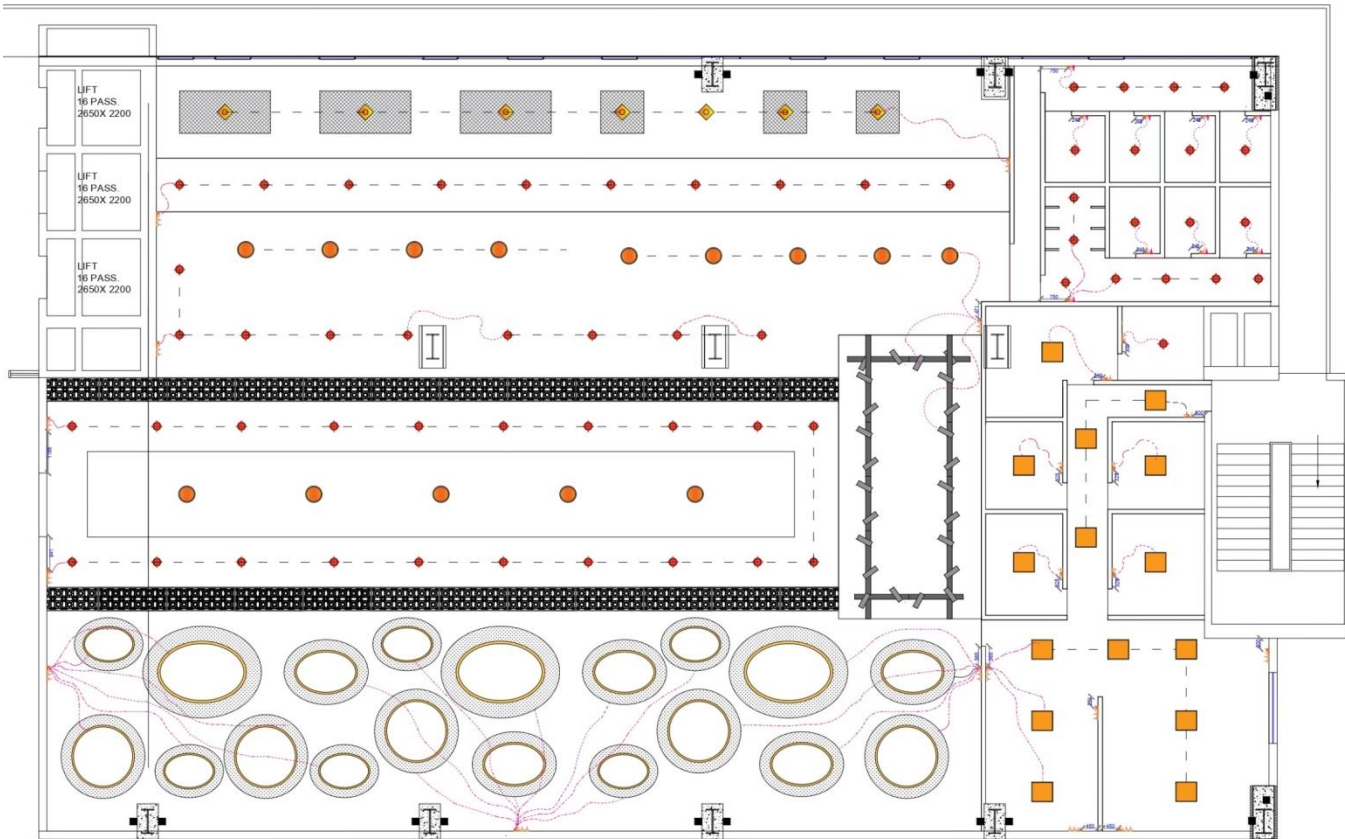
# REFLECTED CEILING PLAN



## LEGEND

S.NO	SYMBOL	DESCRIPTION
1.		MDF FLUTED PANEL 25mmX25mm THICK
2.		ARTIFICIAL CEILING PLANT
3.		MIRROR
4.		WOODEN PANEL
5.		WOODEN JALI

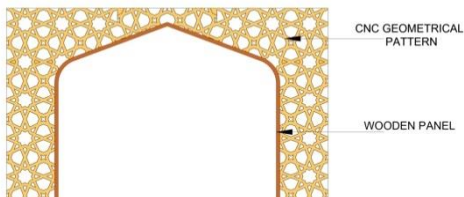
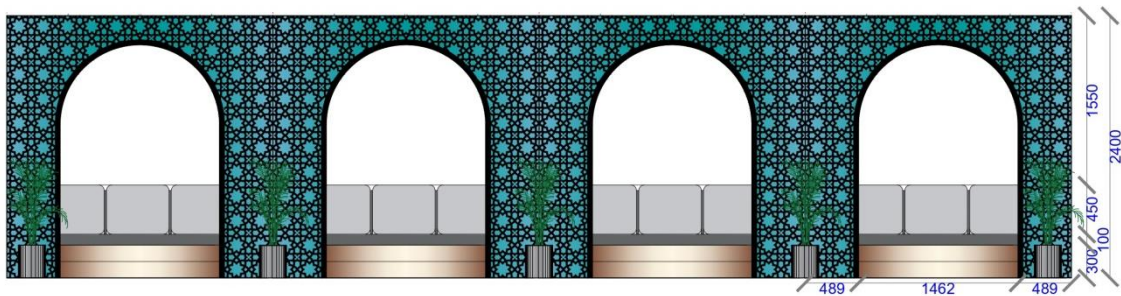
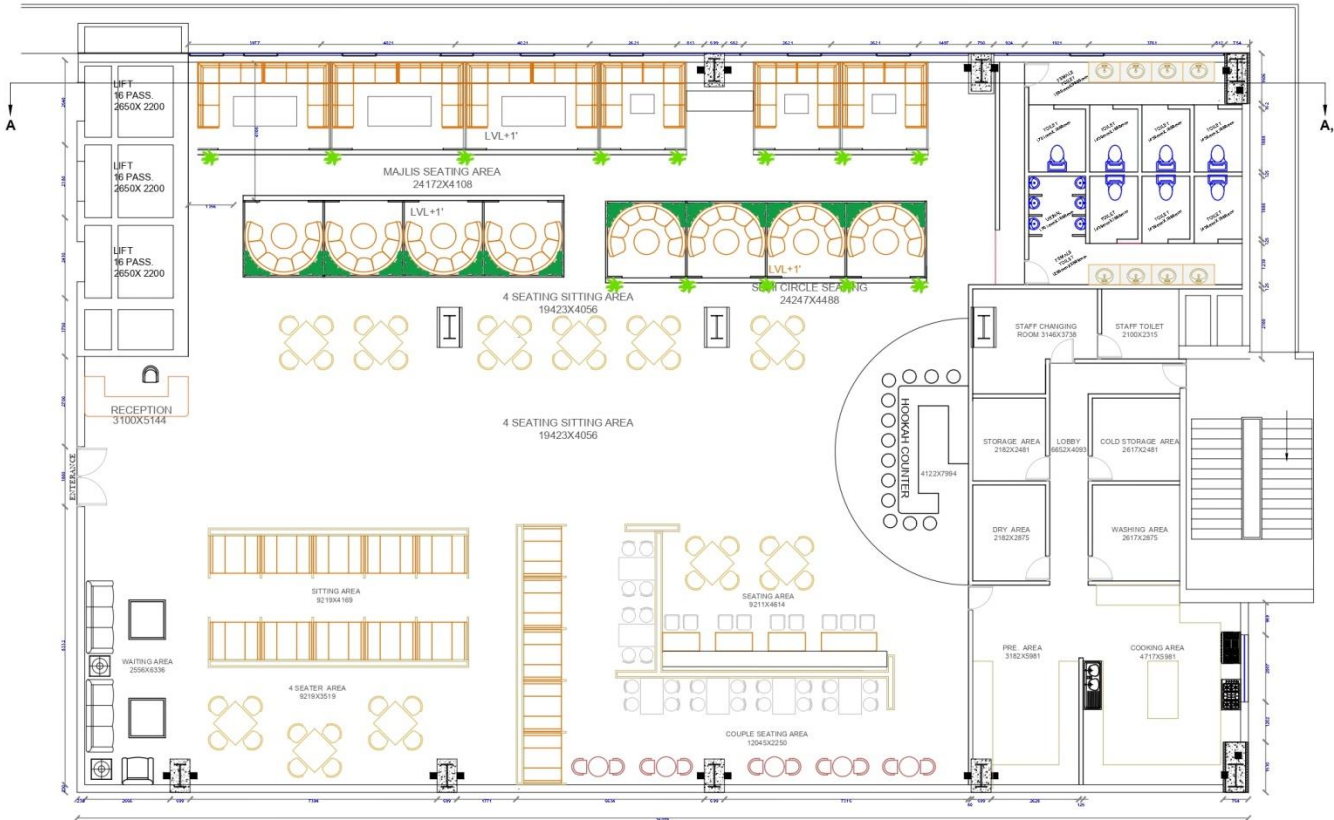
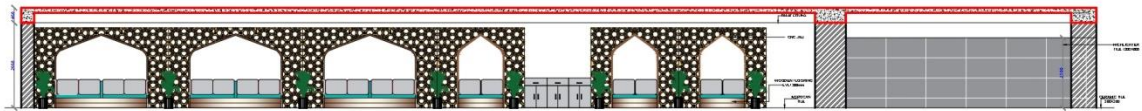
# ELECTRICAL LAYOUT PLAN



## ELECTRICAL LEGENDS

SN.	DESCRIPTIONS	SYM.	HGT (MM)
1.	CEILING LIGHT (1X18W)		CEILING
2.	SWITCH BOARD		1050
3.	15A SOCKET WITH SWITCH		300
4.	5A SOCKET WITH SWITCH		800
5.	2NOS. 5A SOCKET WITH 15A SWITCH		300
6.	CHANDELIER		CEILING
7.	NEON STRIP LIGHT		CEILING
8.	TRACK LIGHT		CEILING
9.	SUSPENDE LIGHT		CEILING
10.	MOROCCON PENDENT LIGHT		CEILING

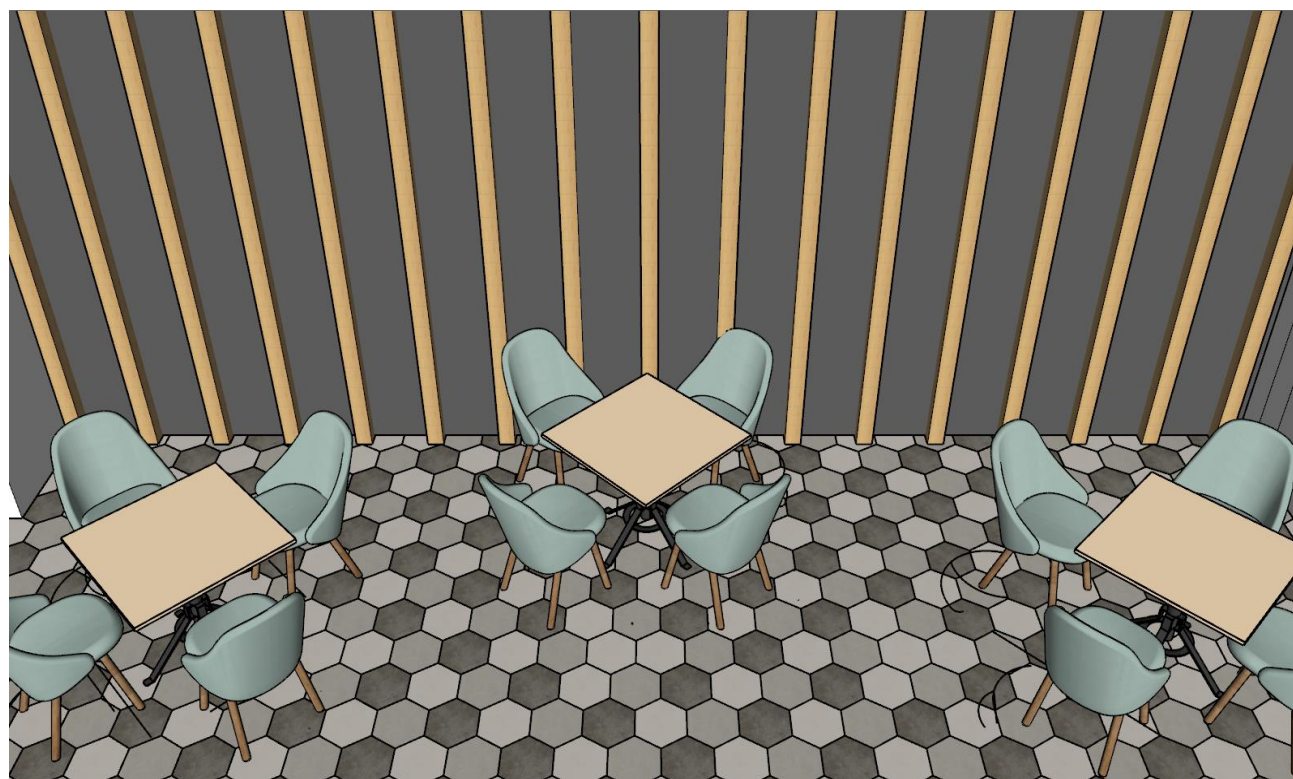
# SECTION AND ELEVATION



# 3D VIEWS

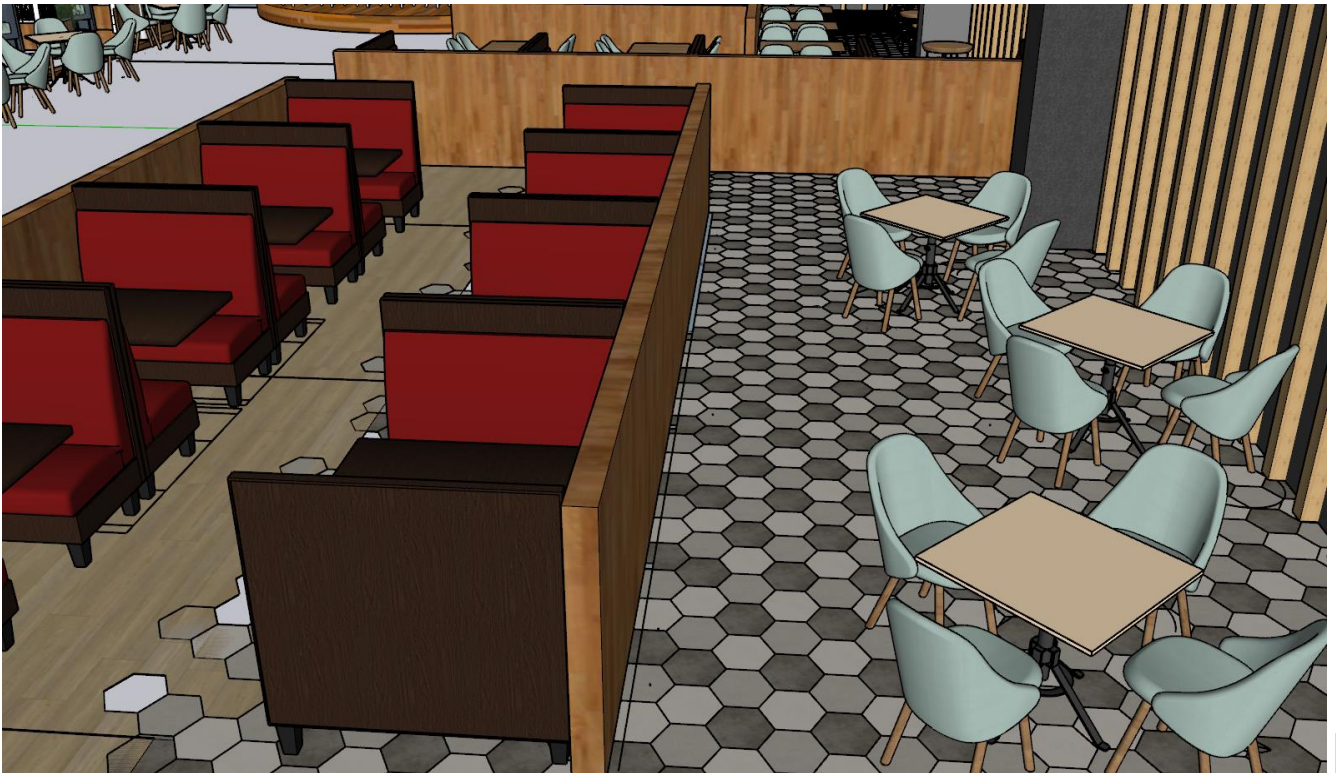


## 3D VIEWS





## 3D VIEWS





## 3D VIEWS



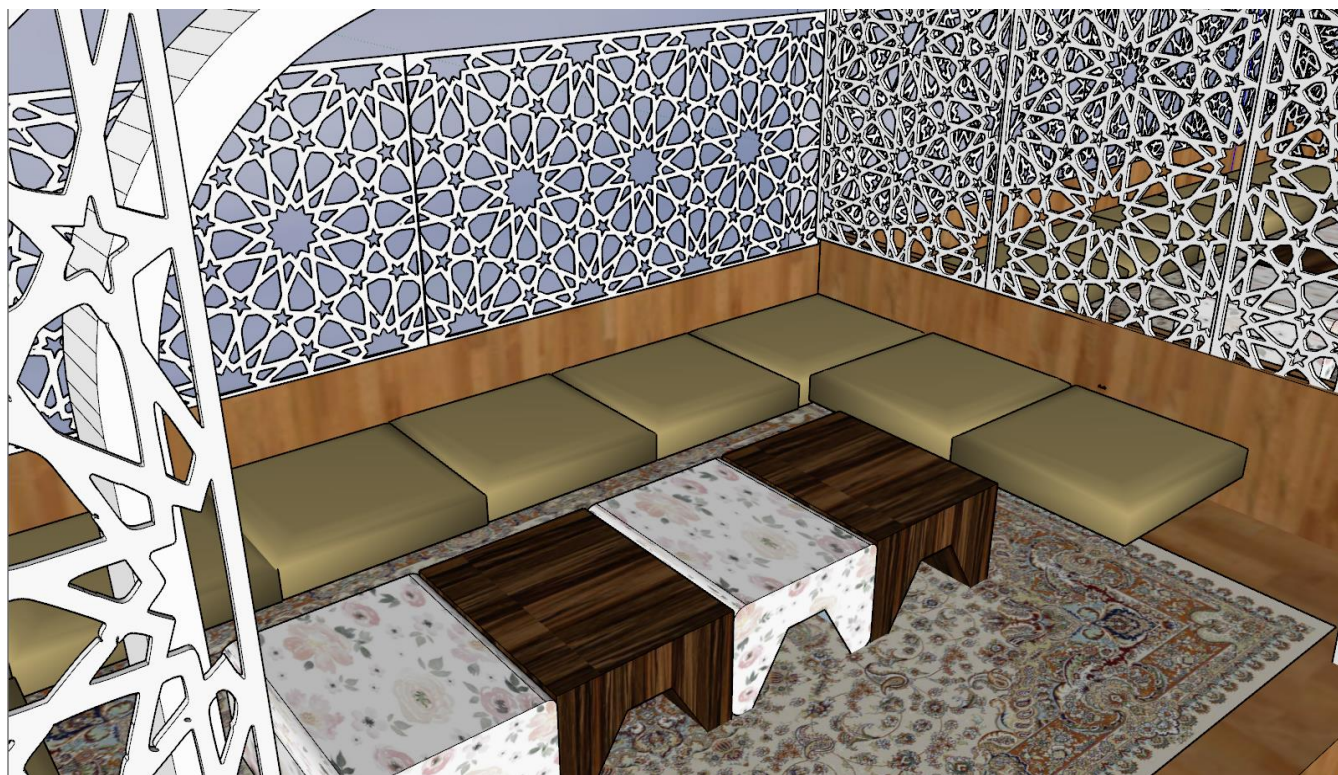


### 3D VIEWS



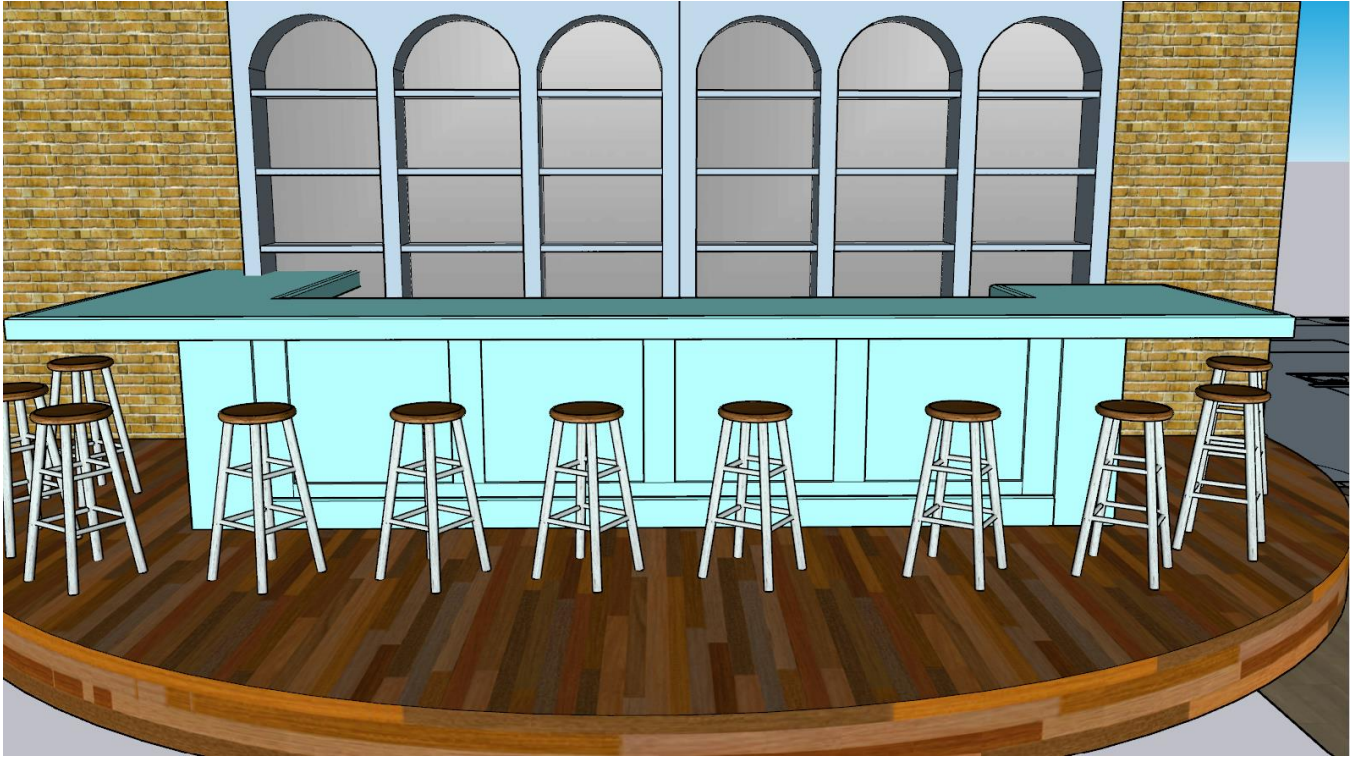


### 3D VIEWS





## 3D VIEWS





### 3D VIEWS



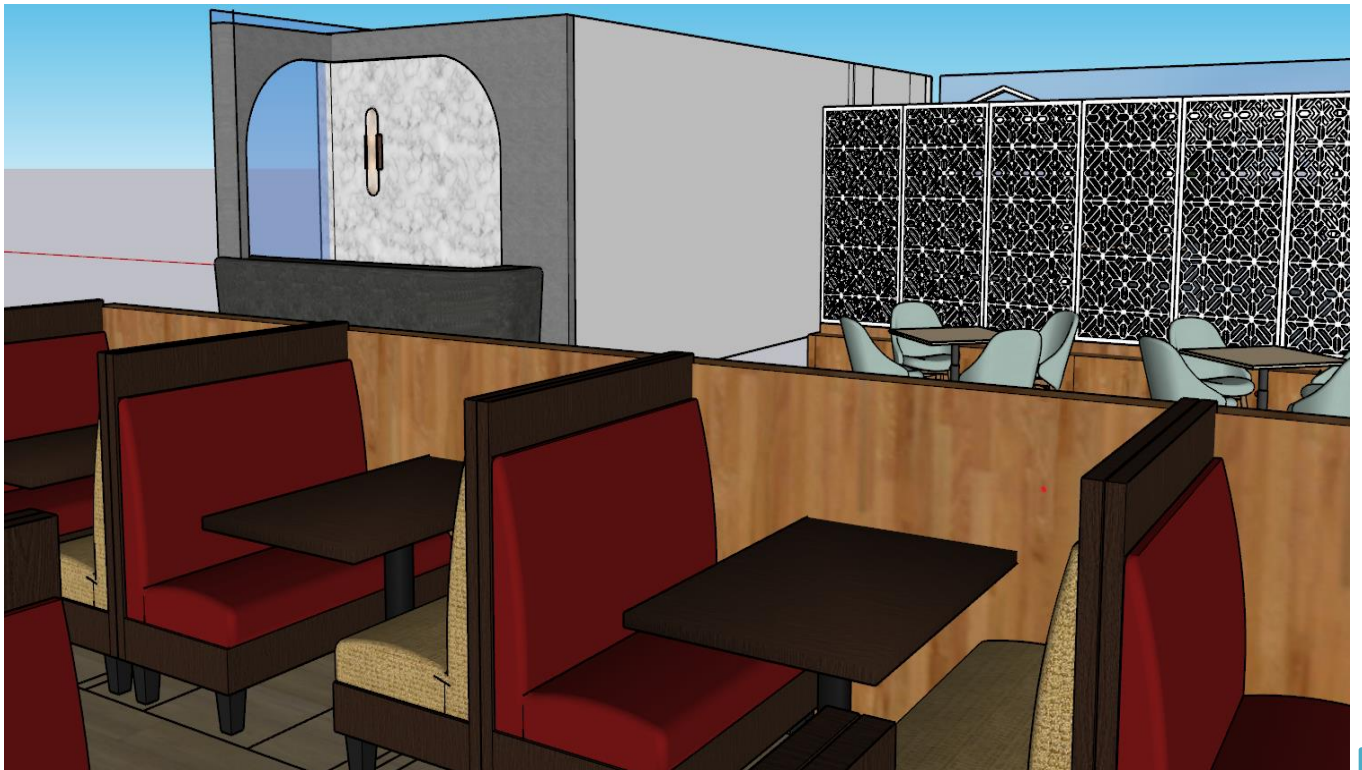
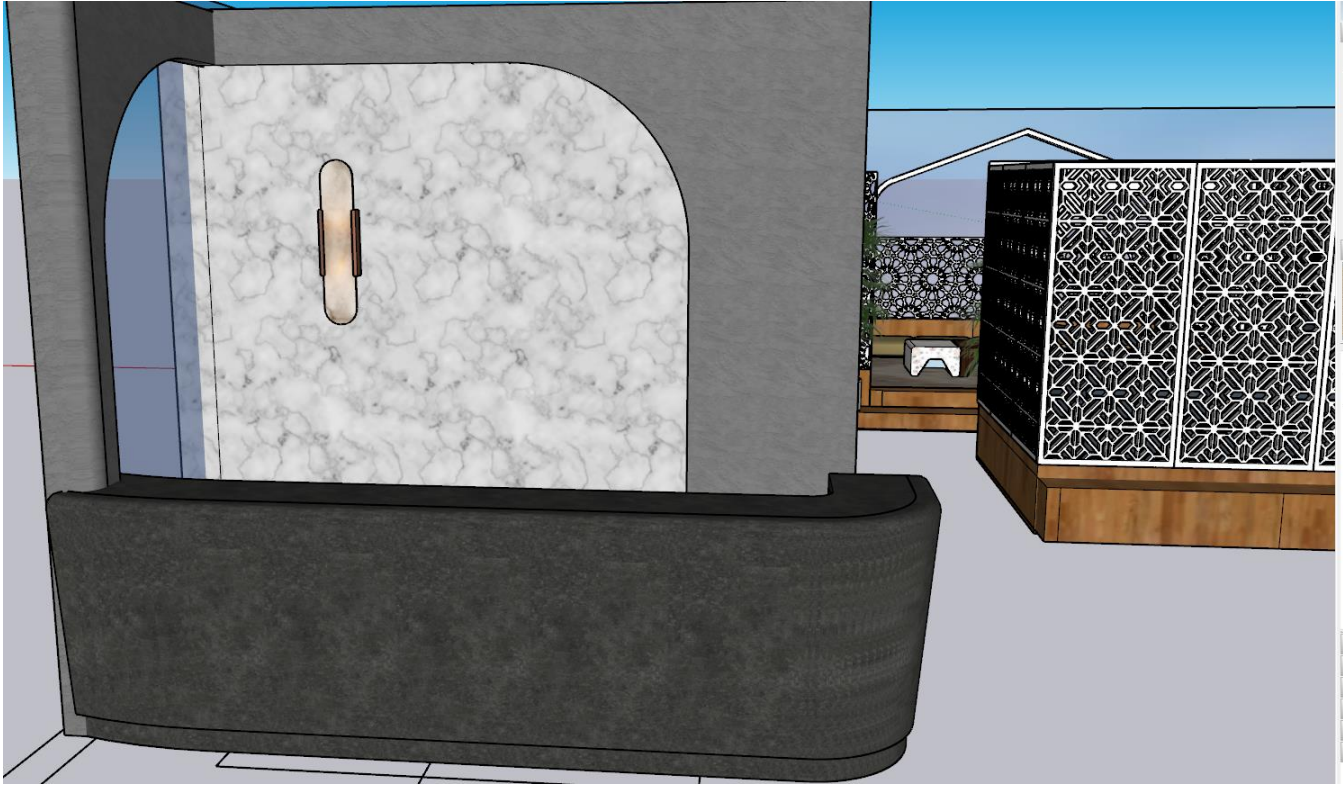


## 3D VIEWS





### 3D VIEWS





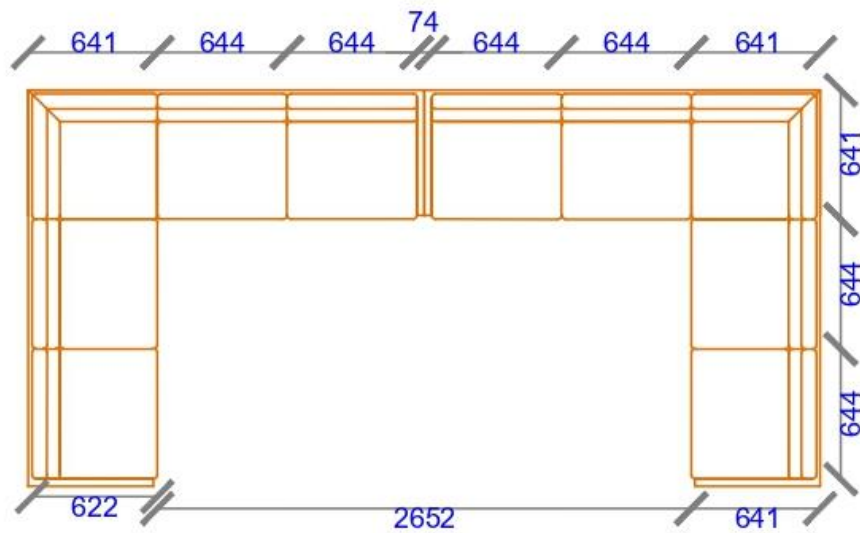
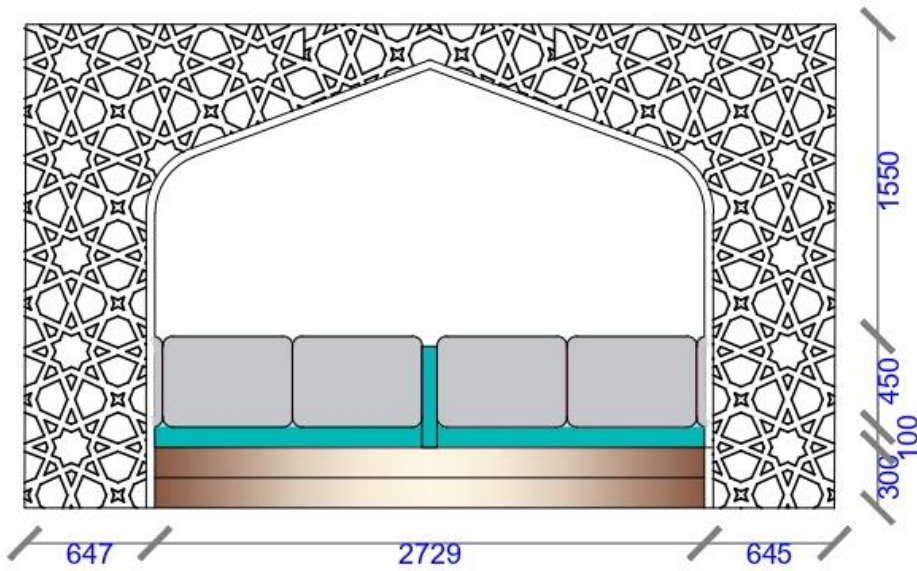
## 3D VIEWS



# OPEN ELECTIVE FURNITURE DETAIL



## FURNITURE DETAIL





FURNITURE DETAIL

