

## Traditional Romanian restaurants, truly traditional?

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### ABSTRACT

The work follows the evolution of traditional Romanian restaurants and furniture, in order to understand their development and the current context of the two elements. Following the study of some of the interior designs in traditional restaurants in the country, several conclusions and issues have been observed in most of the current designs in Romania. The result of the study is to generate a set of principles that can be followed and applied in the design process for traditional Romanian restaurants in any area of the country.

**Keywords:** restaurant, traditional, specific, community, value

## I. INTRODUCTION

Nowadays the industrial production has led to the manufacturing of furniture series, at quite low prices and often of inferior quality. This furniture has reached everywhere, leading to the creation of interiors that lack personality and originality. It seems like the interiors have become templates, somewhat standardized. Desperate to find new sources of inspiration many look to the past. Thus, in recent years, traditional Romanian stylistic elements have become a fresh source of value for vast domains, even from outside the country: fashion houses, interior design, consumer goods industry and simple or handicraft items. In the first half of the 20th century the urban population begins to look towards the folk art and give its true value [1].

Even the Romanian restaurants did not hesitate to draw inspiration from here. Lately more and more traditional restaurants have emerged, yet very few of them can be considered truly representative or successful. Even fewer restaurant owners are willing to appeal to a designer, which leads to misuse and misunderstanding of elements taken into interior designs and the creation of crowded and suffocating interiors. In response to this issue, a set of principles have been developed that can be applied to create interiors which draw inspiration from tradition, being truly traditional restaurants.

## II. THE BIRTH AND EVOLUTION OF RESTAURANTS AND TRADITIONAL ROMANIAN FURNITURE

To understand the current context of traditional restaurants, it is necessary to look at the evolution of classic restaurants. Parallel to the evolution of restaurants, data about traditional Romanian furniture will be discussed, in order to know what their original and specific elements are.

### II.1. The general history of restaurants

The evolution of the first forms of restaurants has been known since ancient times, thus the existence of its precursors is distinguished: the inn, the tavern and the pubs.

„Taverns have existed since 1700 BC. The regis-

tration of a public dining place dates to 572 BC in Ancient Egypt, which had a limited menu” [2]. Unlike the current restaurants, the inns offered travelers the possibility to feed and a place to rest or „refuge” [3], being also „a community meeting place” [3]. The menu was precise, what was cooked on that day was offered for consumption and the innkeeper fulfilled multiple tasks: administrator, chef, stables caretaker, housekeeper, etc. [3] Up until the Roman Empire period these places were the only ones destined to serve „a warm meal away from home” [3].

Among the first spaces destined for public food consumption that were placed on the street have been discovered in Rome and Ancient Greece. Approximately 160 of these spaces have been discovered in the city of Pompeii, under the form of commercial establishments, named „Thermopolia (singular thermopolium)” [4], which were specifically placed along the main roads and public places; warm meals and drinks were being served here [4].



Fig. 1. - Thermopolium, Pompeii, [5]

Although the term of restaurant was not yet known, around the year 803, in Salzburg, Austria, Stiftskeller St.Peter is recognized as the first form of restaurant in Europe. The architecture of the abbey is still preserved these days and the dining rooms are decorated in baroque style [6].

In the year 1280, in Asia, China, the first form of restaurants appear, with a complex culture, having elements and characteristics familiar to contemporary ones: waiters, menus, areas destined for events and meeting places, elements

that will also appear in the western culture of restaurants [7].

In 1765, the term „restaurant” was used for the first time to designate a space called *Francès*, founded by the Parisian named Boulanger who sold soups and several dishes. He called the soup „le restaurant divin” [2] and claimed that his soups are capable of „restoring the state of well-being” [2]. „Parisians quickly fell in love with the serving style and the possibility to choose from several dishes so that in a very short time many other stores like this one appeared” [8] called restaurants, the term being taken all over the world.

In 1782, in Paris, Antoine Beauvilliers opened up a restaurant called *La Grande Taverne de Londres*, which was considered to be the first luxury restaurant that combined 4 elements „an elegant hall, skilled waiters, a well-stocked cellar and a high-quality kitchen” [8]. Through these he manages to bring style and „the good manners of the aristocracy” [7] into the restaurant.

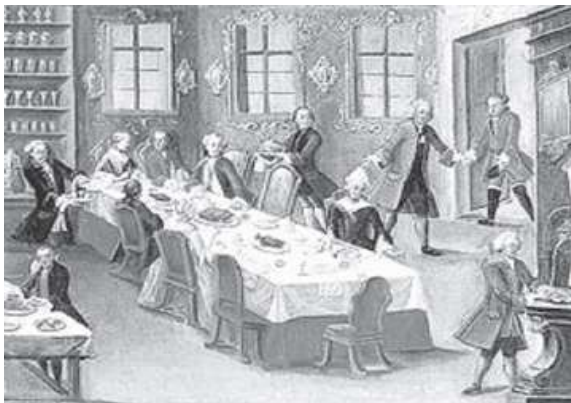


Fig. 2. Restaurant *La Grande Taverne de Londres*, [9]

After the French Revolution (1789-1799) many chefs of the nobles were left jobless, opening their own restaurants. If until then the restaurants were considered a place „exclusively for rich people” [3], now they are open to the rest of the social classes. The French restaurants and cuisine, the way of organizing a meal, the style of serving it and the dining room arrangement become a „universal standard” [7].

„In the first 50 years of the 19th century restaurants experienced major changes, new custom-

ers, new foods, and the classic meal-serving method remained more or less the same. The middle of the 19th century marks the appearance of middle- and working-class restaurants, where being served at the table and being able to order something was missing. By the end of the 19th century the concept of restaurants kept changing; some of the first characteristics of the 18th century, such as waiters and checks after dining, transformed into self-service and checkout” [7].

In the beginning of the 20th century, major hotel restaurants were huge enterprises, whose operation depended on applying the newest „industrial innovations” [6] and the achievement of „perfect harmony between quality cuisine and excellent service” [7]. „The idea behind these extraordinary places was to create spaces for people to eat, where they could be seen and in which people could organize parties [6]. However, the classical French restaurant was still the „standard in the field” [7].

Modern life bustle and the lack of time for preparing food had led to the appearance of fast food restaurants. In the United States, the history of fast food develops parallel to the invention of the automobile. The first fast food appears in 1916, Wichita, Kansas, under the name of *White Castle* [10]. In the 20's the *A&W* restaurant brings a new way of serving: drive-through. Customers are served directly in cars by employees who were initially walking to the cars, then on rollers and finally the serving was made from a window directly into the cars [9]. In the 40's and 50's many fast foods arise that still exist today, spreading globally (*Mc Donald's*, *KFC*, *Taco Bell*, *Burger King*) [10]. Due to the technological development in the 70's, air travel cheapens allowing the middle class to use it; thereby restaurants have experienced new foreign cuisines in the menu. At the same time, the emergence of new materials and technologies allowed the use of new design forms, some locations become informal; the design and ambience of restaurants are radically changing [12].

Currently, classic restaurants, inspired by the French standard, continue to exist alongside a variety of restaurants, trying to embrace a diverse range of customers, so „dining in the

city will become more popular than eating and cooking at home” [7].



Fig. 3. Sambo's Restaurant, [13]

Currently, classic restaurants, inspired by the French standard, continue to exist alongside a variety of restaurants, trying to embrace a diverse range of customers, so „dining in the city will become more popular than eating and cooking at home” [7].

Among the oldest restaurants in the country we can mention: Butoiul cu Aur (medieval aspect, typical of the 14th century, Sibiu), Caru' cu Bere (founded by Ion Căbășanu in 1879, București) and Vechhio (Cafeneaua Vechi, made in 1812, București, being considered a symbol of elegance and refinement, appreciated internationally; in 2013 in Barcelona, it received Gold in Food Service category) [14] [15] [16].

The way restaurants developed in Romania is not exactly known, yet lately traditional ones are more often met in cities and tourist areas. There are different ways of approaching interiors and furniture, which more or less respect the principles of traditional Romanian furniture and interiors. The tendency of returning to the past is often seen, from where various elements are taken and more often these elements are heavily deformed and completely misunderstood. Many of today's restaurants lack character due to the use of furniture series, which no longer conveys any sense and because of decisions regarding interior design taken by owners. Although restaurants are diverse in style, by type their features are almost standardized. It is this continuous return to the past in search of beauty and simplicity of traditional interiors that led

to the current interiors that are treated with a mechanical stiffness. More and more designers and architects, among whom we mention: Corvin Cristian, Radu Călin and Sebastian Mîndroiu are turning their looks towards traditional stylistic elements to give birth to interiors that offer a unique atmosphere and experience [17] [18].

## II.2. The history of traditional furniture in Romania

“The first evidence of the existence of furniture on the territory of our country consists of some pieces of clay that have been burned, which have been preserved from the Neolithic Age, belonging to the Gumelnița culture” [19]. On a very small scale, of only a few centimeters, those objects represent furniture items or traditional architecture from our days [16]. „Figures” have been discovered [19] which represent: „chairs with a rectangular platform, with four legs and a backrest, a five-legged round table ... miniature house model” [16]. Due to such a long distance in time that separates today's folk furnishings from the Neolithic figures, a direct descendant cannot be assumed, but the fact that since then there have been relatively evolved furniture shapes allows us to assume that the concern for interior design continued over the centuries” [19].

The 13th century is important for traditional Romanian furniture, because in this time discoveries of numerous woodworking tools are made. The existence of tools denotes that craftsmen are becoming more capable of building churches, houses and furniture; they are grouped into specialties like: „village craftsmen, free or serfs, craftsmen or slaves on feudal fields and town craftsmen” [19]. „Although no furniture pieces or pictures have been preserved, however, ceramics, ornaments and traces of fabric indicate a more advanced stage of interior evolution, from which at least some furniture items could not have been missing” [19].

In the 16th century, the term „restaurant” was used to designate a very tasty soup sold on the street, consistent and nutritious, which satiate hunger and was „able to restore strength and health” [7]. Also, in this century, furniture items are known only from documents, legacy sheets, contracts or „bargains” [19] between craftsmen



and gainer. Among the furniture items mentioned in the documents there was one item present in every construction, the lavița, also called „laiță” [20]. These were made of planks „long and wide, glued to two walls of a room” [20] „some were fastened to the wall with tree trunks and their endings sometimes pierced the walls, making their way outside. The dimensions of some of these lavițe were impressive, 5 to 6 meters long, 80 to 100 cm wide and 10 to 15 cm thick. The fixed support of lavița could be made of thick tree trunks, tree logs or blocks of stone buried in the rammed earth pavement. Large lavițe existed inside the houses too, at the facade of the living room, forming a kind of suspended porch” [20].

The traditional furniture evolves in the 18th century, if in the last century the lavița was the most common piece of furniture, in this century new items like the hanger, the bed, the table, dowry chests and short-legged chairs arise [1]. [19] The first references to dowry chests are known from documents „sheets of dowry issued between 1760-1848” [19]. „In the Romanian peasant dwelling as well as in the boyars houses the wardrobe has not been used for clothes and linen. The wardrobe role has been fulfilled by the dowry box, which occupied a place of honor within the house, being placed at the end of the bed or on the laviță, as a symbol of a married woman, for her ability to work. From a morphological point of view, the dowry chests can have a flat or curved lid, similar to the Roman sarcophagi. Both categories have decorations carved all over the dowry chests” [1]. The shape of the bed was inspired from laviță and had its legs „fastened into the ground, supported by some sort of wooden sole” [1]. There were also tall beds, consisting of a plank frame and four legs, which can be reached with the help of a bench seated in front [1]. „Sometimes a plank skeleton was added in the upper part, on which decorative fabrics were placed, forming a kind of canopy” [1]. The tables very depending on the area, of which are known „tall rectangular tables, having four legs, with straight or cross-type stretchers ... table with movable top, with a kind of food crate underneath German style table, with strong side stretchers and drawer un-

derneath ... small round table which was placed wherever needed and very low table, shaped on the lathe, in the form of a hat” [1]. Chairs are of varied shapes and in this period the low tree-legged stool prevails [1].



Fig. 4. Dowry box from Bihor area, Source: Beiuș Town Museum

In the 19th century long legs chair appears, and from a decorative point of view the most representatives are the ones from Bihor area [1]. Most of the backrests end in the shape of a circle or semicircle, and in the middle of the backrest there are cutouts with a functional role, to ease the movement of the chair, and sometimes having only a decorative role. There are many semicircular holes, in the shape of letter T or V and round holes placed geometrically. These holes often seem to be faces of people, and the backrest widens in the upper part in the shape of a human head or a hand, or even the entire backrest has the shape of a human figure [19]. Thus „the backseats gain an anthropomorphic look” [19]. In this same period the wall mounted furniture is being developed „used to store household dishes and those with decorative character; hangers, shelves, blidare (cabinet for plates), pottery racks, wood corner shelf” [1].



Fig. 5. Low chairs from Bihor area, Source: Beiuș Town Museum

The traditional Romanian furniture varies depending on the areas and at the same time it forms a unitary of great originality, it has not been influenced by art styles that have traveled through Europe throughout the centuries. It followed its own development line that gave birth to furniture that has always combined elements such as existing materials, well-known crafts, functionality, financial possibilities and the human creative capability. It initially started from making simple, strictly functional furniture items, and then they evolved to become more and more diverse. „The uniqueness of the Romanian folk furniture consists in the simplicity of shapes and the delicacy of the decoration, in the fact that each piece is an aesthetic value in itself, that fits perfectly in the given interior without it being designed as a whole” [1].

### III. CASE STUDIES TRADITIONAL RESTAURANTS IN ROMANIA „CRITICS” WITH PERSONAL CONCLUSIONS

#### III.1. Traditional Romanian restaurant – Lacrimi și Sfinți

The restaurant is located in Bucharest’s Old Town and was made by the architect Corvin Cristian, with the help of a big multidisciplinary team in order to achieve the concept, embroidery, ceramics, costumes and textiles, as well as recovery and recondition of traditional wood furniture but also for contemporary furniture. [17] „The restaurant is actually placed on two levels, complemented in harmony: the luminous ground floor, with simple white walls, with semi-open kitchen in the center; at the basement the key objective is the bar, inspired by the carpentry workshops of the wineries, where wine barrels were repaired; in this context, the numerous wine bottles transform into novelty decorations” [17]. Wood „plays an essential role” [17] into the restaurants design, a contrast between the wood fibers and the white walls is formed, all the objects and „design elements are from recovered wood, taken as such or transformed” [17]. The fabric colors refresh the space without overcrowding it, they are being used with moderation for the sitting furniture. Tiny pillows and blankets have been made and

placed on the benches that are placed around the walls. „The simplicity and cleanliness are defining attributes for Romanian tradition” [17], these attributes are also found in the interior design. Cristian manages to harmoniously combine architectural elements and furniture, both recovered from different parts of the country: chairs, mirrors, windows („from a kitchen in a deserted house from the village Perișorul, Dolj” [14]), doors (the one „from the kitchen has been taken from the former dispensary in Cioroiași Dolj, the entrance door left a house in Sighișoara” [17]), tables, beams („recovered from an old barn” [17]), flooring of „shed plank” [17], cupboards („gathered from Mureș area, from different dwellings” [17]), with „modern elements from Intro Design – Tom Dixon chairs, over-table lamps, traditional cummerbund and the folk-inspired decorations, but made up of 16000 Lego pieces” [17].



Fig. 6. Traditional Romanian restaurant – Lacrimi și sfinți, [21]

I consider this restaurant as one of the representatives of our country, even if elements from different areas are merged with contemporary items, they are harmonized through color and materiality, which leads to a successful design.



Fig. 7. Traditional Romanian restaurant – Lacrimi și sfinți, [17]

### III.2. Traditional Romanian restaurant reinterpreted in contemporary style – Livada

The restaurant is located close to the city center of Cluj Napoca, created by the architects Radu Călin and Sebastian Mîndroiu from PickTwo Studio, in an old 450sqm Transylvanian house with a courtyard around the space of about 1200sqm [18]. The challenge for architects was to make the interior more impressive than the terrace. Both dishes and design start from traditional Romanian elements reinterpreted in contemporary style [18]. The kitchen is emplaced outside in a greenhouse build of solid wood elements inspired by the traditional Romanian barns [18]. Inside, the walls are: plain white, with white ceramics, with plain bricks or wood paneling. Traditional shapes made of plaster are painted in white and applied to walls [18]. Traditional milled elements form a frame in some areas of the walls. „The main attraction of the interior is the large bar, completely covered in handmade, manually painted terracotta tiles” [18] with geometric and floral motifs. In order to give a modern look, some of the light fixtures are of industrial inspiration and above the bar there is a metal structure on which waterless plants live in glass bulbs [18]. The furniture is predominately made from massive wood of traditional inspiration. Numerous decorative elements are placed inside, which can be found outdoors: „stairs, cloth hangers, fruit baskets” [18], plants, beech tree trunks and wooden boxes to stand on, buckets and watering cans. The decorative elements, the lighting fixtures and the furniture come from several styles that lead to an „eclectic design” [18], that, according to architects

„best characterizes the idea from which it started, reinterpreting and reviving of traditional values in a contemporary way” [23].

I believe that in this interior design too many different elements, as style and materiality, have been brought in, in some areas the traditional elements from which it all started are not being perceived anymore. The basic idea behind this design is good and innovative.



Fig. 8. Traditional Romanian restaurant reinterpreted in contemporary style – Livada, [22]



Fig. 9. Traditional Romanian restaurant reinterpreted in contemporary style – Livada, [22]

### III.3. Other current traditional Romanian restaurants – their general direction

Due to the lack of good practice examples in our country, it is necessary to stop and study some restaurants with less successful interiors.



Unfortunately, most of the so-called traditional restaurants do not take into account simple principles used in authentic interiors nor do they appeal to interior designers to coordinate the projects. Most of the times, owners assume the role of designer, making decisions about choice of furniture, finishes, lighting fixtures and decorations.



Fig. 10. Traditional Romanian Guest House - Restaurant, Sarmizegetuza - Sarmis, [24]



Fig. 11. Traditional Romanian restaurants, Poiana Braşov – Şura Dacilor, [25]

In most cases, the result is a suffocating one; all sort of elements with different style, materiality, finishing and chromatic are brought in, without studying the specifics of the area in which the restaurant was placed (in terms of furniture, finishing, chromatic, technological processed used). There are piles of objects that lead into an overwhelming atmosphere which rarely has to do with the beauty of traditional interiors.

#### IV. CURRENT CONTEXT DESCRIPTION REGARDING THE ELEMENTS AND TRADITIONAL ROMANIAN RESTAURANTS WITH THE ENUNCIATION OF PERSONAL POINTS OF VIEW

##### IV.1. Current context – main directions

Returning to the past in order to find the beauty of traditional Romanian stylistic elements does not happen for restaurants only. In many domains, from famous fashion houses, to simple clothing manufacturers, to handicraft manufacturers, to consumer products and simple objects, all seek inspiration in the past. In 2018 one of the most popular fashion designers, Tory Burch, made an autumn-winter collection inspired by the Romanian suman (traditional long coat) from the early 20th century. One year before, Dior fashion house takes its inspiration from the traditional Romanian cojoc (sheepskin vest) from the beginning of the 20th century, from Beiuş area, Bihor, but without giving credit [26, 27]. The cojoc from Beiuş area has specific features, an „exact number of bumburei / bumbi (decorative pompoms), the phallic symbol and a clear shape of the Helmet of Coţofeneşti” [28].



Fig. 12. The cojoc, specific to Beiuş area, Bihor, Source: Beiuş Town Museum

In recent years, the Romanian market has been bombarded with all sorts of products that taken on traditional motifs on packaging, but are they truly traditional? Some of the traders use traditional motifs on the packaging and stop there, what is inside the packaging is no longer as traditional. An example of this is some of the bread makers, who have taken beautiful motifs on packs, but the process and ingredients required to make the bread are totally different.

In the field of traditional Romanian restaurants, it can be said that there are 3 major directions in their interior design.

The first direction is that in the interior design of restaurants, attempts of bringing many tradi-



tional architectural elements, furniture, original fabrics, processed, transformed alongside contemporary elements, but similar as materiality and stylistics are being made. Of course, contemporary elements are subordinated to traditional ones as quantity and stylistics. To this context answers the first studied example, *Lacrimi și Sfinți*, which I consider to be the most original and representative of all. Designing after this principle requires a lot of effort and time to find all the necessary items and then harmonizing them.

The second direction is that of trying to reinterpret the traditional elements in styles closer to our time (contemporary, modern, industrial). In this context there is no emphasis on the use of original traditional elements but rather the current technology is used to replicate original elements or create new items inspired by traditional ones, which will join in a harmonious manner to the current furniture and design elements. Harmonizing is often done through chromatic and materiality. To this context answers the second studied example, which I consider to be a plausible example in our days. But the disadvantage of this principle is that the mixture of stylistic elements, new or reinterpreted, can suffocate the beauty of the original ones (if they exist or are used). Sometimes the idea from where it started can be lost and the entire design must focus on the harmonization of these new elements, modern ones with traditional ones, current finishes with old finishes, traditional processes with current techniques. A very thin line is formed between a successful design and an eclectic or even kitsch design.

The third direction is that there is no taking into account about the area of origin of the elements that are brought into design, everything that looks old or from the country is placed without any trace of harmonization; on the contrary, with as many different elements are being brought together, the design is being considered a success. Unfortunately, this is the direction in most of the traditional Romanian restaurants, and the images from the third studied example support more or less what has been said. So the design is crowded with: tree trunks and branches, dried vegetables hanging in garlands on the walls, all kinds of furs, horns and stuffed animals, dolls

dressed in national costumes, national flag, porcelain and spun glass sheep, jars of pickles, old chariots and wheels from them, entire surfaces of wood paneling. An overwhelming atmosphere is created, just like in a grandmother's country house who throws nothing of what she gathered her entire life, contrary to the atmosphere of true traditional interiors, which are characterized by freshness, simplicity and joy given by the chromatic of the fabric.

#### IV.2. Methods of approach for a correct design in traditional Romanian restaurants

Looking towards this problem, as a goal into solving it, a series of approach methods regarding the interior design of traditional Romanian restaurants have resulted, which applied will lead to a successful design, with contemporary interpretation possibilities. The measures that can be taken are simple but have a major impact on the design. All these actions are in a close bond and subordinate to the characteristics and specifics of the area in which the restaurant is being designed.

There are several measures at the level of architecture that can be tracked. If there is a possibility of choosing the future space in the restaurant's design, it is advisable to choose buildings that are as close as possible to the traditional ones, simple buildings with a rectangular plan with gable roof or buildings that can easily support modifications. The current buildings are opposed to traditional ones; the plan is often fragmented in complicated volumes from which results a complex roof with intersections and slope breaks. Particular attention should be paid to the scale of space; everything must be reported to human scale and use only what is strictly necessary. No exaggeration must be done in room dimensions and heights, exaggerations usually resulted from accommodation considerations for the climate control of the space. On the contrary, attempts must be made to create intimate spaces, minimal through various measures (if the room is too high a split level is needed if the space allows it, at a free plan that is too big various room dividers can be placed which allow the visual freedom, but creates smaller, more intimate spaces). A more subtle approach

is to place the functions necessary for a restaurant in planimetry, according to the way that the interiors are made in houses that are in the area, of course if the space and planimetry allow it. A hypothetical example in this regard can be the plan of the restaurant with traditional cooking school, specific to bihor area, from Ştei, which was inspired as a way of organizing functions from traditional bihor houses [29]. Thus, the plan was divided longitudinally into two large areas; in the street side which was considered to be the guest room, a clean room, the serving room was placed (see unmarked area in plan), and the rest of the functions in the opposite side, developing towards the courtyard (private rooms without access to the public, see marked area in plan).

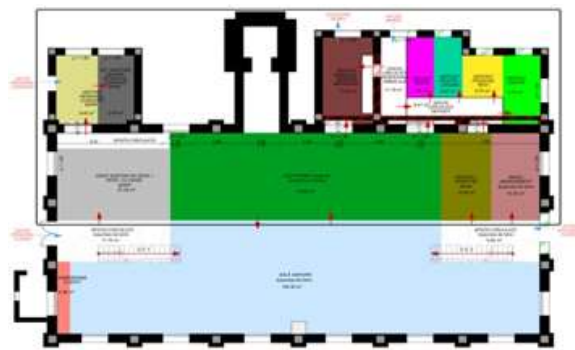


Fig. 13. Restaurant with traditional cooking school Plan, specific to Bihor area

At the level of finishing it is advisable the use and knowing of traditional specifics of the area (wood, stone, etc.). In most areas, the use of these finishes is as natural as possible, being very little processed, but in which the traces of processing are let to be seen. The walls are treated simply, whitewashed, being a backdrop for the exposure of textiles and furniture, both of which have outstanding artistic values. Boarded flooring can be placed into the serving area, and for the ceilings, if there are wood beams or visible roof structure, both must be made to stand out or be left as it is.

At the furniture level, it is important to identify the representatives of the area, but also the way to arrange them into the plan. It is indicated the use of recovered furniture from the area. Community support and involvement can be re-

quested in the recovery and donation of the traditional furniture. By involving the community, the locals identify themselves with the restaurant, which gains a special emotional and symbolic value. If this is not possible then artisan craftsmen or custom-made furniture workshops will be used to obtain new reinterpreted furniture of local inspiration. Even if the furniture made by local craftsmen involves higher costs and takes a longer time to achieve, the aesthetic value increases significantly. The new furniture will always be subordinated to the recovered one in terms of style, size, materiality, shape, etc. Even if the furniture comes from several sources, traditional or contemporary, it must be as similar as possible from a shape point of view. It is indicated to avoid the use of different, very contrasting material.

At the level of fabrics and ornaments, it is desirable to integrate the original ones as much as possible; if it is not possible artisans and locals will be used, who still keep and know the art of craftsmanship of textile fibers and sculptures. In order not to completely fill the space it is indicated to process them and make various decorative elements, spread on the sitting furniture, for example, pillows and blankets can be made for seats and lavițe. Some ornamental patterns can be taken and integrated into design in a more subtle way, for example through fine details on the edges of a table. Or, on a large scale, the current technology can be used to make ornamental wood panels processed at C.N.C or etched glass room dividers with patterns inspired from ornamentation. The new elements introduced into space, made with modern technologies, will not suffocate the traditional ones, they come to support them. An even more subtle way of approaching, at the fabrics level, is to know the local chromatic and using it as a dominant in design. For example, the project being hypothetical for a restaurant proposed in Ştei, Bihor, knowing the chromatic of the area, colors like „năvădit (dark blue), on white background to which are added green and mnieriu (light blue)“ [29] can be used in the design.

Lastly, the most important point is the harmonization of all the elements presented. All must harmoniously relate one to another and be

highlighted. Studies have been conducted on stylistic harmonization, of which we mention: Cristian Dumitrescu, *Stilistică de interior*; Ștefan Popa, *Metodologia studierii formei și a spațiului la specialitatea design interior* [30] [31]. We have summed up to concise expression of some principles in harmony with the language of art elements, harmonies which consists of: „proportion between furniture items, partition of finishing surfaces, material harmony, chromatic, line harmony, ornaments and objects, and technology harmony” [30].

## V. CONCLUSIONS

Due to the erroneous general direction towards which so called traditional restaurant design is heading, it is necessary to approach the simple methods outlined above. These measures must always be made in relation to the specific and uniqueness of the area in which the restaurants is placed. Even if the design and creation process of interiors is a longer one, which calls for in-depth documentation, a big multidisciplinary team and higher prices, all the efforts made will be rewarded by customer reactions, which will come to the traditional restaurant not as in a space of consumption but as to a portal in time and space towards old traditions and customs of the area.

As locals of the area are left to get more involved into the creative design, the restaurant can become a place of the community; in this sense, the locals can be involved in the making of the restaurant by bringing old recovered furniture or preserved fabrics, as well as by sharing the information and documents available. In order to achieve the necessary items for the design, collaboration with artisans and local craftsmen is encouraged. This leads to a financial increase in the area and, moreover, to a greater personalization and attachment to the restaurant. Thereby, going to the restaurant can generate new experiences, pleasant memories, gaining symbolic and emotional value within the community.

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