

## Contemporary trends in cake shop design

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### ABSTRACT

The study aims to make a contribution to contemporary cake shop design. The main objective is to highlight the key elements in designing a successful interior design project, while looking at the personal project of Zephira shop that serves pastry and bakery goods. The article is composed by a short historical overview of the chosen domain, followed by the case study analysis. The next chapter talks about types of services, trends, concepts and how they apply to the presented project, followed by a conclusion which talks about how is it possible to create a contemporary interior design with ethnical touches. The interior design project of Zephira tries to extract elements from the Mediterranean culture and raw materiality in order to create a contemporary expression.

**Keywords:** pastry, bakery, mediterranean, trends, materiality.

## I. INTRODUCTION

The origins of pastry making start in Egypt, where one of the earliest pastry was made by combining flour and water which resulted into a paste that later was wrapped around meat to be baked. Later the pastry products started to develop in the Middle East and then they were brought eventually to Europe, gaining popularity over years [1]. By the 1600s, different types of pastry were developed, such as flaky pastry which is made from many thin layers or puff pastry which is a very light mixture with a lot of air in it. In 18th and 19th century the popularity of pastry making has grown exponentially thanks to the new developed techniques and technology. Besides the history, this study will present contemporary examples of good practice when it comes to bakeries and pastry shops with conclusions regarding the concept and more, followed by the next chapter who shows important business-related principles when choosing the pastry/bakery program. Those principles are very important to keep in mind regarding a future interior design project. The next step is about creating the concept and choosing the right elements to begin with. Even if the project follows a classical line, there are key trends that can interfere with the concept. All these information will be applied more or less in the proposed project of Zephira. The last chapter will show the results of the study and how they applied successfully in the interior design project.

## II. SHORT HISTORY AND EVOLUTION OF THE BAKING PROCESS

The first evidence of baking occurred when people discovered that grass seeds soaked in water which resulted into a paste, so this paste was cooked on a hot rock, the result being a product similar to bread. As people learned how to manage the fire, the baking process started to develop. Later on, the cooking process and techniques started to vary from a culture to another [2].

### II.1. Ancient Greece

In Ancient Greece the baking started around 600 BC and that led to the invention of the closed ovens (Fig. 1). Around 400 BC, Greeks already had around 50-60 types of bread, most of the house-

holds having their own baking oven. The Greeks also invented the millstone, this being represented by two square stones placed one above another, which made the processes of making flour much easier. After the 5th century, commercial bakeries were developed, which were active during the night, so that bread could be found in all stands in the markets of Athens [3].



Fig. 1. Sculpture from Ancient Greece of people making bread [4]

### II.2. The Roman Empire

When it comes to the Roman Empire, inevitably was influenced by the Greek culture, as they later started to improve the baking technique (Fig. 2).



Fig. 2. Bread stall, from Pompeii. 1<sup>st</sup> century [6]

During the fourth century A.D., we can see evidences of the first pastry kitchens called 'pastillarium'. The most sophisticated Roman city,

Pompeii, used to have shops with street front, called 'pistrinum', which had points of sale for various types of bread, under the name of 'thermopolium', and for other types of food the name was 'popina'. In such points of sale the entrance to the space was often mixed with the entrance to the living area. "Pistrinum of Sotericus" was one of the thirty-three bakeries in Pompeii, its entrance containing a place of stay for the owners of the bakery, the area that continues both to the living area and to the bread preparation [5].

### II.3. Ancient Egypt

According to evidences in Ancient Egypt, in the years 2600-2100 BC Egyptians were cooking bread made with flour generated by gridding stones, though it's believed that they took this tradition from the Babylonians. One important source is a relief representing the royal bakery in Rameses (Fig. 3), which presents breads and cakes, having different shapes, and then placed into a vertical oven. When the cooking process was done, the goods were placed on trays and carried away from the bakery [7].

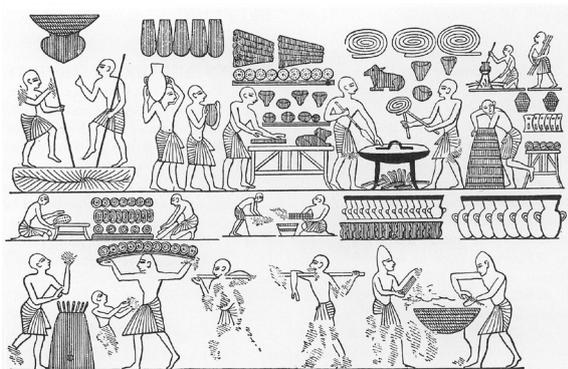


Fig. 3. Baking Scene in the tomb of Ramses III [8]

### II.4. Middle Ages

During the Middle Ages, baking wasn't that common, we can say that it was a luxury, since only those with wood stoves could make bread. The quality of the bread indicated the social status, the finer the flour was milled, the quality of the bread was increased. During this period of time the baking ovens weren't a popular thing in the household, so the baking process used to be a niche commercial activity. The flour processing in the mill and the bread baking were crafts

administered by craft guilds. When it comes to sweets, only the wealthiest could have access to such products. In conclusion, that period is characterized by economic instability and a very large number of diseases that affected the society, so hunger was a common thing in the community in the middle ages, also called as Dark Ages [9].

### II.5. In the 16th and 17th century

As a result of economic growth and social changes, people are beginning to diversify their food, while baking bread and pastries has become more accessible. At the end of the 17th century, sugar became cheap, so sweets appear on the market more often. Also during this period, the kitchen equipment started to show up and develop. Also at the end of the 17th century, pastry shops started to be more popular, the British excelling in this area, with cooking schools in London where pastry techniques were taught.

### II.6. The 18th and 19th century

The popularity of cakes has grown exponentially in the 18th and 19th century, the development of this technique being based on both technology and the evolution of taste. This development was favored by the fact that at that time traders and merchants had enough capital to buy ovens [10].

### II.7. The evolution of baking and pastry industry nowadays.

Today the simple process of simply creating an interior design isn't enough, the marketing industry reach a very high growth and strongly impacted the organizational behaviors. In the creating process for an interior design concept, the designer must expand his knowledge by including topics such as marketing, psychology and anthropology. Today digital marketing plays an important role when starting a business, thus building the branding and the visual identity for a company represents a key to success. The patisserie industry today relies heavily on the visual identity, often offering creative designs of the space, design that will be reflected in the online environment, thus creating a connection between interior design and visual design, graphics. The relationship between the place itself and the online environment is es-

sential in the current period, based on the digital marketing concept, which is a form of advertising. Therefore, the design concept of the place will take into account current trends in interior design, also into a strong relationship with the visual identity which also takes place in the online environment.

In the following chapter we'll see some examples of good practice that combine different themes and elements, so the result is an attractive contemporary environment with a great success for the public.

### III. CASE STUDIES OF SUCCESSFUL CONTEMPORARY BAKERY AND PASTRY SHOPS

#### III.1 Ladurée Aoyama, Tokyo

Ladurée is a French luxury chain of bakeries and sweets founded in 1862 [11]. For creating this shop the designer chosen was the Paris-based architect and designer India Mahdavi. This shop has a capacity of 50 seats and it's located in Tokyo, in the vibrant area of Omotesando. What makes this design unique is the approach of the concept, which brings the shapes of sweets into the real world, so they become literary forms expressed in every detail of the room, starting from the furniture, light design, to the color picking (Fig. 4).



Fig. 4. Photos inside Ladurée Aoyama [12]

Besides the sweets inspired shapes of furniture, there are also accents of Marie Antoinette XXI style, the last Queen of France before the French Revolution, style which can be found in some of the chairs of this patisserie, but in a reinterpreted way. The table trunks are inspired from the candy canes, detail that can

be seen even on the ceiling. The benches and pillows are also inspired from sweets, with organic shapes and vibrant colors inspired from pistachio and berries. Even the lightning is no exception, having the shape of meringue desert (Fig. 5). "I wanted to bring some Frenchness to Tokyo and make this place a full experience inside and outside."– India Mahdavi. Therefore, the concept of this project reassembles shapes and colors of sweets in a very creative way, creating a strong and unique visual identity [13].



Fig. 5. Photos inside Ladurée Aoyama [12]

#### III.2 Lolita Café, Lubljana - Trije arhitekti

Lolita is a pastry/ coffee shop in the heart of Lubljana, located in a former warehouse of a classical palace with over five meters height, the concept of arrangement representing a tribute to both the building and the local tradition for coffee and sweets [14]. The shop was designed in close collaboration with the marketing team, thus creating a unique concept, with an eclectic theme and high impact. The design team borrowed motifs from the classical and baroque periods, combining them with closer elements, such as the original Thonet pieces, followed by contemporary elements such as the cherry shaped lightning fixtures.

In this project the ceiling is a very important piece in the entire design, with a strong visual identity which reflects history and art, represented by graphic elements. As we can see, the ceiling holds a form of Alegoría del triunfo de Venus made by Bronzino, in a reinterpreted way, followed by the designer's self-portrait combined with a local reference of the city, more precisely old Ljubljana's lady's napkin (Fig. 6).



Fig. 6. Photos inside Lolita Café [15]

Not least, the end of the main room's ceiling contains a detail of Gustav Dore's "Creation of Eve", this is followed by a big chandelier cross shaped, which is aligned with a painting on the brick wall which represents a shadow. In this project we can see layers of history, represented by graphic elements, furniture, textiles, and so on (Fig. 7); all combined resulting in an eclectic concept, with a strong identity. What makes this project special are the proportions between old and new, so it can generate a fresh and contemporary look for the space while using elements from different periods of time [16].



Fig. 7. Photos inside Lolita Café [15]

### III.3. Elektra-bakery, Edessa, Studioprotype Architects

Elektra Bakery is one small shop, part of a chain of bakeries, run by a family with the same name. This project is situated in Edessa, Greece, on the corner of a building which can be found on a crowded street. The floor plan of this location is very narrow and linear, the main marble countertop becoming the focal point of the space. The atmosphere is very clean, being generated through materiality and lighting. The main light-

ing in the space has a neutral tone, while the accent lighting that falls on the products has a warm tone, the effect generated by the light on the bakery products transforms their color into a golden one (Fig. 8).



Fig. 8. Elektra Bakery, Edessa [17]

Natural lighting also plays an important role; since the windows are very large and arranged on two of the vertical surfaces of the room. Also this small store also offers the possibility of serving the products at the location, the facade combined with one of the big windows, creates a big frame which is turning into a bar, with chairs both inside and outside. The facade is designed to make both spaces, interior and exterior, more efficient by folding the windows, while the outline of the window as a box made of metal, becomes a large serving area. Due to the great placement of this bakery, during summer the clients can enjoy the products outside on the terrace (Fig. 9).



Fig. 9. Elektra Bakery, Edessa [17]

Comparing the inside with the outside, we can see how the façade of the window has more of a rustic style, by using a cladding made of cedar wood, while the inside has a very minimalistic vibe generated by the clean and neutral colors and textures, such as white marble. In this case we can see how designers have articulated the facade with the building [17].

### III.4. Ble', Thessaloniki, Greece, 1+1=1 Architects

When it comes to Ble', the entire concept stands in the center of tradition, so the most important piece in the entire project is represented by the bread oven.

The designers managed to integrate a unique handcrafted oven, which besides the fact that it's perfectly functional, its aesthetic tailor the whole concept for this space. This oven becomes a sculptural piece of art, with a monolithic shape, speaking through its materiality, the texture of clay and the earthy tones (Fig. 10). When it comes to fire oven placed in a place like this one, besides the aesthetic appearances, it represents handicraft and quality for the products. There is an entire story about the fire of this oven and its shape and meaning that designers thought of while creating the entire concept.

The rest of the space is very simple, with straight lines, yet sophisticated. The vertical surfaces transform themselves into shelves for the products (Fig. 11).



Fig. 10. Ble', Thessaloniki, Greece [18]



Fig. 11. Ble', Thessaloniki, Greece [18]

The space was treated very architecturally, by focusing on shapes as a whole and letting them speak for themselves. The tones of the entire space are very unit, designers using earthy shades of color and stone texture [18].

Following the analyzed case studies, we can observe the different types of approach regarding the interior design concept. The first example of Ladurée uses real elements of the pastry as an inspiration and transforms them almost in a literally way into furniture and so on. It also uses elements of history and redesigns them, just like the second example of Lolita, which has strong historical references. The third example of Elektra is based on functionality and making the most out of a small place. Not least, Ble' uses a concept based on natural elements, with ethnic influences. Designers chose to use uniqueness of natural materials, such as clay and stone. Materiality plays a major role in spaces, sometimes it can speak by itself and generate the entire atmosphere and identity.

### IV. THE CREATIVE USE OF CONTEMPORARY TRENDS STARTING FROM THE TYPE OF SERVICE TO THE ENTIRE CONCEPT

While designing a cake shop there are aspects beside the design itself that need to be considered, a very important aspect that influences the interior design is the type of service chosen. Besides the fact that it influences the way the space is configured, the way of attending the client is also closely related to the business plan that the shop will approach. Therefore, we list the possible serving styles when creating a cake shop.

The first type of service is the one of a "patisserie / bakery café", a bakery café or a sit-down bakery that is characterized by a space that offers the customers the possibility to serve the products right inside the shop. This type of service will be implemented in the proposed interior design project for Zephira.

When we talk about the pastry shops that also offer a coffee serving area, such spaces require a wider location. Usually this kind of locations, besides the commercialized products, they also offer coffee, tea or appetizers. Speaking of Zephira, besides the destination of pastry shop

and bakery, there is an area dedicated to coffee serving, but also a small conceptual shop with culture-specific products related to the entire design concept.

Another type of service is the “counter service”. This one is very similar to the previous one, because the first one requires space for customers who want to purchase products, while this one doesn’t. However, for such a destination there is no longer a need for a wide space, because the clients don’t have the option to serve the products in the pastry shop anymore, so tables and chairs aren’t needed, yet there is an option for customers who want to arrange the purchased products in their shopping bags, so the shop has a special countertop (Fig. 12).

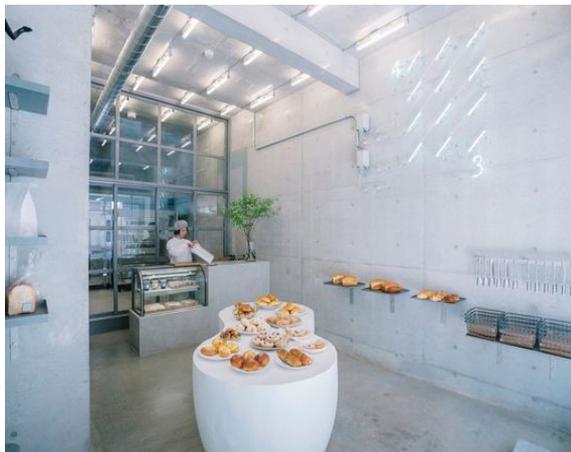


Fig. 12. Ripi Bakery, Japan [19]

When choosing the arrangement that includes the “counter service” type, from the beginning the costs of this arrangement and the entire interior design become lower, while another advantage being that in comparison with the first type of service, this style sells just as well the same type of products, the only difference being the fact that you can’t sit and enjoy the products inside the shop. Usually, many franchises, besides the big shops that they own, which serve by approaching the first style, have much smaller stores that serve in the “counter service” style, a good example in the city of Timisoara is the ‘Prospero’ store, which has both big shops with the possibility of serving products, but also small shops that operate in the second style presented.

Another serving method very popular today are the “food trucks”. This method of service has become more and more used in the last period, being a very efficient in terms of costs, also having a great advantage when it comes to mobility, so it can be placed anywhere. Such food trucks require another space where products can be made. However, this type of service doesn’t have to be necessarily independent, many of these food trucks having a main shop/restaurant, which among other services has the option to deliver goods this way. A good example in the city of Timisoara is ‘Street food festival’, a festival dedicated mainly to gastronomy, where dozens of restaurants, bakeries, cafes and many others, meet in a specific place, serving their products from their custom made food trucks (Fig. 13). This kind of event besides the ‘good-looking’ food, also attracts people because of the creative and fun design of the entire place, design generated by the flashy food trucks and the theme of the event.



Fig. 13. Timișoara Street Food Carnival [20]

Therefore, a great advantage of these food trucks is their design, when it comes to creativity, the options for these are unlimited. Usually this style of service is based on the idea of “fun and bold” that attract people’s eyes on the street. Such food trucks not only have the possibility of being placed in public spaces, but can also be rented during various events, for exam-

ple the concept of candy bar is transformed into candy truck. When it comes to Zephira, this it could be a very good investment for a future development of the shop.

The next type of service is “home bakery”. This style of marketing products is very common in the beginning of small businesses, as a start. Usually the owner doesn’t have enough capital for opening a location for their business, in this case the whole production will take place usually at home. This type of service requires a good marketing plan, usually with the help of the online environment [21].

The last one on the list is the one of specialty bakery, which focuses on creating a small number of products, usually handmade products, these products are usually thought of in detail, following a quality / quantity ratio. However, this method of service refers more on the concept of the goods, in this case, it’s a very flexible one, because despite focusing on a specific type of product, the store decides if it will produce in large or small quantities, so you can have a ‘wholesale shop’ or a ‘counter service’ one. In our case, Zephira can interfere with this concept as well, being an artisanal pastry and bakery shop, which also sells handcrafted ceramics.

Thus, by choosing one of the types of service listed, the business plan can develop and it will answer many questions related to how many personnel is needed or the choice of the location. In the end all of these will reflect also in the interior design of the shop.

As a conclusion related to the interior design project of Zephira, our shop combines the first method of service, being a pastry and bakery shop with a café and also a concept store, but in the same time the marketed goods are ‘specialty products’, with Greek / Mediterranean feature. No least, the business plan can expand by adding in the future the option of owning a food truck, so the shop will be even more visible.

Once the business plan is established, the next very important step is the concept of the place. Besides the main ideas that stay in the center of the concept, it is important to combine them with the contemporary trends. There are few key trends that we can rely on in 2020, such as organic and geometric shape, textures and col-

ors, creating a ‘social-media’ friendly environment, sustainable design and many others [22]. When it comes to shapes, both organic and irregular geometric with simple lines shapes had a comeback. Today we can see many interiors inspired by the Memphis Group aesthetic, a brand from the postmodern times, with asymmetrical shapes, but in the same time very basic when it comes to decoration, yet extremely colorful and with a playful design. When it comes to organic shapes, we can see how designers took advantage of the material’s technology, so they managed to be very creative in their interior design creations.

Speaking about textures and colors, besides the new technological materials, there are plenty of materials that made a comeback, such as terrazzo or gold decorations. When it comes to colors, this may vary. A good trend setter is Pantone, which announces the color of the year, for example, in this year 2020 we have Classic Blue 19-4052. Of course, this isn’t a general rule when choosing the colors of the space, but it can be a good indicator. Other trendy colors for 2020 can be warm pastels or bold monochromatic tones. Another important trend in the 21st century is the ‘social-media friendly’ environment. Since everyone is connected to the social media, digital marketing took advantage of this and most of the advertising is happening there. A very interesting process was the unexpected free advertising generated by the clients, by posting pictures online with the trendy interiors, so other people came to check the place, not necessary for their products, but for the looks. Lots of businesses took advantage of this and started to create interactive places that look good in the pictures. A good example is “The pool club” by the studio ‘DesignByGemini’, a project in the form of a container, with a 90’s thematic, with fluorescent colors and a tropical vibe, installed in Milano, during the Design Week 2019 (Fig. 14) [23].

The main public was represented by the millennials, also known as generation Y, and Gen Z generation. All of them stayed in lines to get pictures in the interactive installation. The main goal was advertising of the design studio, which had a great success.

Last, but not least, one important fact that we need to keep in mind is the sustainable design, also known as ‘zero-waste’ design (Fig. 15). Since the environment is experiencing big difficulties and the pollution is higher than ever, lots of designers try these days to use recycled and sustainable materials in the process of creation.



Fig. 14. “The Pool Club” installation, Milan Design Week 2019 [23]



Fig. 15. Sustainable lighting fixtures made from fungus and wood [24]

The central idea of Zephira concept is the ‘texture of Greece’, which combines important elements that defines Greece visually, but also popular traditions like family gatherings and so on. If we think about Greek islands, visually we are surrounded by the famous blue and white tones, same tones that can be found on the Greek flag. Besides the colors, there is stone, Greece being famous for its marble, which can be found in every corner, starting from the paved streets to people’s houses. Terrazzo flooring is also very popular in Greece, this being a popular traditional craft which found its popularity during the 20th century. All of these elements are timeless and by using them a unique concept with ethnic influences can be created. The chosen ancient Greek root name Zephira

for the interior design project, a female version of Zephyr, which represents a personification of the “west wind” [25].

The concept can be also influenced by the Mediterranean cuisine, with important elements that can be an inspiration for the project, such as the olives, wheat and grapes.

The entire idea of this place is to recreate a greek atmosphere once through the products sold, but also very important, through the visual identity of the place. Besides the tangible elements of the shop, there are two other important facts that have to be considered, such as smell and sound. The smell is obviously given by the baked products, but the materials used can also generate senses for the space, for example the smell of natural elements like wood. When it comes to sound, this one can bring more clients or drive them away. The sounding system is more important that it may seem, the music played has to be quite neutral and with a moderate volume, not to quiet, so it will go unnoticed, not to loud either, so it will be disturbing for the clients and also the shop staff.

The term Xenia (Greek: ξενία) means “guest-friendship” and represents the ancient Greek concept of Hospitium, which mean hospitality, associated with generosity and courtesy shown for the people who were guests [26]. Even today Greece is well known for its hospitality and friendly environment generated by the inhabitants of this country. This behavior can be seen very often in shops, restaurants and cafes, usually places where people like to hang out more.

The purpose of Zephira is to create a friendly environment for its clients, by making a neutral space that attracts people of different ages. The place’s supposed to be friendly for young generations, families and elders (Fig. 16).

There are mixed styles of seating furniture in the shop, so it can fit all age groups. While younger generations may prefer the ‘bar seating’ with stools, there are also options with benches and chairs.

Episunagó (Greek: ἐπισυνάγω) which means “to gather together”, is another important aspect about Greece, gatherings [27]. Same as other countries from the Mediterranean area, for the

Greeks, having all family together is very important and these meetings usually happen at the dinner table. Based on this tradition, besides the '2 seating' tables, Zephira wants to focus on the 'sitting together' concept by having large tables that can host from 4 people to 10 or more.

The Greek term for clay is Keramos, while the action of producing pottery is Kerameikos. Besides the mythology, philosophy and famous architecture, Greece is very famous for its pottery tradition since ancient times [28]. Even today there are many who practice the art of ceramics and you can buy them almost everywhere you go around Greece. When it comes to ceramics, they are very related to food and drinks, so there is a wide range of shapes, starting from cup to plates, to massive amphorae. Because this project it's about serving food and drinks, the investor behind Zephira doesn't want to bring the Greek spirit only through the pastry and bakery goods. The shop won't only offer you the products in beautiful table ware, but will offer you the occasion to bring the unique ceramic objects at home. In this case the shop will also have a section for ceramic objects and table ware, so the Greek experience will continue even at home.



Fig. 16. Zephira project –perspective view

It is important to mention that the chosen building for this project it's a monument, being part of the Timisoara's heritage, designed by architect László Székely and bears the name of the Hilt-Vogel Palace (Fig. 17). As many other buildings from 1912-1913, we can see notes and decorative elements of Secession style, art movement closely related to Art Nouveau which started in Austria; Timisoara being administered

in the past by The Austro-Hungarian Empire and architecture and culture being similar [29].



Fig. 17. Hilt-Vogel Palace, Timisoara [30]

This is a very important fact that we need to keep in mind while designing the space, once because we can't change the structure of the building, and also we need to choose the way we design the front windows of the shop so it will be in harmony with the façade. There are two options while creating the front window display, one it is to articulate the display with the old façade by creating an artful contrast between the old and new, while the second one keeps the architectural style of the building when recreating a display. In this case the façade will be treated as an articulated addition for the building, very neutral, by using straight lines, so it won't interfere with the actual style of the building (Fig. 18).



Fig. 18. Zephira project –frontal view with the proposed facade

## V. CONCLUSIONS

The study aims to find methods regarding the creation of a concept that combines notes from traditional elements with contemporary trends for the interior design of Zephira. The design project starts with a research in the history of the program, but also the history of the chosen culture as inspiration, in this case the Greek / mediterranean culture. So all these elements

added together resulted into a contemporary design with ethnic notes, such as materials and some accent pieces of furniture.

Another aim of this project was the integration of several services to the shop, so we can list the pastry and bakery area, the coffee shop and the concept store. Besides the goods that give the function of this shop, the clients can continue the greek experience at home by buying artisan tableware made by greek artists.

The relationship between the delimited areas is the following: the access will be modified and positioned between the central front pillars, the front view will be with the pastry display counter, this will be the center of the whole interior which makes a connection (as we walk by) in the left with the coffee shop area, while in the right we have the serving area and the ceramic shop zone. When it comes to furniture, each zone was treated with attention, with custom made solutions. Starting from the left, in the coffee zone there is a countertop for coffee preparation, there is the small shop area represented by few racks that hold artisanal coffee (Fig. 19), followed by the window seating area which has a special feature, the vertical folding window which turn the serving space into a two-side table, so the coffee can be served from the inside and outside as well, this style of serving being very popular in the Mediterranean area.

The next area, the central one, represents the pastry countertop, where you can choose what

you want to serve, place the order and pay. This area has plenty of space around the countertop, so when people create a waiting line there will be a good circulation. The countertop is L-shaped, so the first view when walking in is the display with the goods, followed by the space where you can place orders and then the pay-point (Fig. 20).

This countertop is very close to the focal point of the serving area which is the “tree-island”. This counter island is surrounded by bar stools that can hold up to 12 people, and the center of the island is represented by a tall pot with a tree. Next to this island there is a custom made double sided bench with tables and chairs. The same style of bench will be seen in the window area, so there will be serving spaces between the pillars that can hold 4 people each. The space between the pillars will be treated with custom made pots for plants that will be part of the benches.

As general conclusion of this study, we can say that it is possible to successfully create a space inspired by Mediterranean greek culture into a heritage building with secession notes, while keeping in mind an artful approach which is harmonized with the entire building. The desired result represents a balance between the youth-oriented design and the ethnical references, the raw materiality of stone and the finished wood, in conclusion, a place for all.



Fig. 19. Zephira project –perspectives from the coffee shop area



Fig. 20. Zephira project –perspectives from the main countertop

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