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College of Architecture and Engineering

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BDS 413: PROJECT PAPER

(Interior Design Specialization)

INCORPORATING SWAHILI MAKUTI THATCHING AND MANGO WOOD FURNITURE TO CREATE APPEALING INTERIOR SPACES FOR ROMBO DISHES RESTAURANT

By:

Ali Ibrahim - B05/1102/2017

Supervisor:

Mr. Munene

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DECLARATION

I, Ali Ibrahim, declare that this research paper is my original work and has not been presented in the past for examination or award of any degree course in another university.

STUDENT

ALI IBRAHIM

Signature _____  _____

Date _____

SUPERVISOR

MR. MICHAEL MUNENE

Signature _____

Date _____

DIRECTOR

SCHOOL OF THE ARTS AND DESIGN, UNIVERSITY OF NAIROBI

DR. LILAC OSANJO

Signature _____

Date _____

DEDICATION

I dedicate this paper to my reassuring family who have been a source of unwavering encouragement .

To my faculty, the School of Arts and Design , for their positive criticism , continual support and availing of resources that enabled me to conduct my study to completion.

I also accord recognition and dedication to my friends and colleagues who have trodden a similar path for their constant words of encouragement..

Most importantly, I dedicate this research paper to God Almighty for faithfully and unerringly bringing me thus far.

ACKNOWLEDGEMENT

To God Almighty, whence I drew guidance and strength to completing this paper. His assistance only served to ease the conduction of the research.

My unfeigned approbation goes to my lecturers , Dr. Lilac Osanjo and Mr. Michael Munene, from The University of Nairobi ,School of Arts and Design whose teachings, moral support, ever reliable assistance and constant guidance proved paramount in imparting me with the required knowledge, right skill set and appropriate mentality needed as I attempted to translate their teachings into physical conduction of the study to yield this report. To all my lecturers goes my profuse gratitude for imparting me with the intellectual knowledge that , notwithstanding, I would not have completed the project.

I would like to express my sense of indebtedness to the entire fraternity of The University of Nairobi School of Arts and Design whose administrative contributions enabled an optimum learning environment which proved pivotal in undertaking the research.

Special thanks to my family for their unquantifiable input and availing a supporting shoulder throughout my years in the university. Their help and support to a very great degree has been incomparable.

Special credits go to the management and entire staff of Rombo Dishes, with whom I worked in tandem towards the aim of completing my report paper. Your input has been priceless.

To my classmates, colleagues, mentors, tutors and lecturers alike for showing me a better way to conduct given tasks and objectives through positive criticism, special mention to you.

Endless appreciation and may God Almighty bless you abundantly.

ABSTRACT

This report paper is centred on how best Swahili culture can be successfully incorporated in Rombo Dishes restaurant. Several methods of attaining the aforesaid objective have been compiled and expressed in detail, both in pictorial and narrative form, in this report. The concept of environmental sustainability has been addressed as well, with reusing and rethinking the major methods used to achieve said sustainability.

The researcher's argument comes from the common occurrence that most recreational spots, a restaurant in this case, identify themselves with a given culture yet fail to adequately incorporate the said culture into the design of the restaurant.

The study will use the researcher's own findings and available information from secondary sources to convert accrued images, data and figures into meaningful and self explanatory photographs, statistics and information. Data collected from conduction of the study will provide a solid foundation for redesigning the site of the study to enhance seamless intermingling of the restaurant's commercial objectives with that of the culture the restaurant wishes to identify itself with.

The study will give a recommendation to greenlight more exhaustive and comprehensive research to interested parties to the same area of study.

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1.0 CHAPTER ONE - INTRODUCTION TO THE STUDY

1.1 INTRODUCTION

This chapter will provide a summarised outlay of the introduction to the study. It will also give a brief rundown of the background of the study and the statement of problem as well as highlighting the objectives of the study and research questions. The research questions emanate from the objectives of the study mentioned herein . Within the chapter also included is the limitations and obstacles the researcher went through in conduction of the study. The limitations are deducted from the objectives of the study with respect to the thematic subject area of the study as well as the design philosophy.

The final two subtopics of the study are the scope of the study, which places the researcher's work in the form of it's conceptual, contextual and geographical location and the conclusion of the entire chapter.

1.2 BACKGROUND OF STUDY

Marcus Mosiah Garvey, a Jamaican political activist, publisher, entrepreneur, journalist and orator vividly encapsulates the importance of culture in this famous quote , " A people without the knowledge of their past history, origin and culture is like a tree without roots. " From this, we get an impression of how heavy an impact knowledge of culture plays to those who understand the essence of preserving their cultures and paying homage to their traditions. Roots being the foundation on which trees grow are likened to culture into which a human grows in and identifies oneself with. Without proper and firm roots, a tree remains unstable. Similarly, a person who is not anchored to his or her traditions lacks a proper ipseity that one can identify with.

One outstanding aspect of life that has always separated Kenya and Africa at large from the Western world is the richness and depth of cultural artistry that we possess. Indeed, Kenya is

home to about 47 different ethnic languages, each very diverse in its style of living and traditions as well as languages, yet all very intriguing and equally enthralling. The 47 different ethnicities translate to about 47 different cultural identities. Among these cultures are the Swahili, a culture comprising 9 similar subtribes, who speak Kiswahili predominantly but can speak about 9 other intertribal sub languages as well. Being geographically located along the Kenyan coastal strip in towns from Lamu and Malindi in the north to Ukunda and Vanga in the south, the Swahili have vast and diverse cultural features synonymous with them.

As Kenyans, we have the tendency to want to be associated with the trends that come about from the western countries as it renders an impression of being elevated in status to other Kenyans. This is a false perception and has been easily propagated because of brilliant yet deceptive marketing and being shunned by other communities as being backward or outdated. In this sense, various aspects of culture and heritage from different societies tend to be held in disdain by fellow citizens and even members of their own societies, in a bid to not appear "traditional" but rather associate themselves with growing tendencies that mostly emanate from the lifestyles in the West. With the contempt in which Kenyan cultures are being treated, it follows that societies lose at large. This feature has become so apparent in today's society that it has been assigned a fitting name – cultural erosion.

With the passage of time and influence from trends in the West, we are at risk of losing our own cultural identities to seem more advanced. In Kenya, this can easily be seen as most people abandon their cultures or misplace it as they try to fit in a more Western world. Being cognizant of this, this research project is angled at showing that local cultures particular to Kenya are just as important in social environments and if effectuated in the right manner, the presence of a certain cultural earmark may well be a powerful gimmick in whatever setup the cultural features are integrated. The aim of the project is to show that African Swahili culture has a highly appealing aesthetic potential when effected well in interior spaces and can increase visual allure thus making the interior space of a given area more functional while concurrently maintaining the local Swahili heritage thereby protecting it from cultural erosion. The coalescence of Swahili culture in an interior space could go a long way into espousing the heritage of other local cultures as well which would go a long way into persevering the identity of Kenyan cultures.

The current era of globalization, with its unprecedented acceleration and intensification in the global flows of capital, labour, and information, is having a homogenizing influence on local culture. While this phenomenon promotes the integration of societies and has provided millions of people with new opportunities in various fields such as employment, education and exposure to different cultures to name but a few, it may also bring with it a loss of uniqueness of local culture, which in turn can lead to loss of identity, exclusion and even conflict. This is especially

true for traditional societies and communities, which are exposed to rapid modernisation based on models imported from outside and not adapted to their context.

The design philosophy that will be apparent in this research will be that design as a cultural artifact. This is the best fit for the restaurant as it will enable a seamless amalgamation of the Swahili culture with the furniture and finishings of the interior. Considering Rombo dishes lacks a culturally inclined aesthetic appeal despite the restaurant serving coastal traditional dishes and delicacies, use of design as a cultural artifact would impart greatly on increasing visual charm to customers as well as practically imparting artworks, furniture and finishings among others reminiscent of the Swahili culture. The fusion of Swahili traditional furniture and craft in the interior of Rombo Dishes will not only go a long way into giving off a fascinating interior semblance, but also work as a brilliant stratagem that would only positively affect the restaurant most directly by increasing the influx of its clients over a given period of time.

Applying a touch of Swahili cultures within Rombo Dishes will only further emphasize that coastal aspect the restaurant is trying to achieve. The sustainable elements to be used will be that of Swahili makuti thatching and use of Mangowood furniture to form a visually preferred interior of Rombo Dishes.

1.3 STATEMENT OF PROBLEM

There is a clear dearth of a cultural identity in many restaurants and cafeterias that pride itself on being founded within a given cultural setting. This statement holds true when Rombo Dishes is brought into the limelight where there is clearly a meagreness of connection to any corporeal cultural identity with respect to the interior of the restaurant.

1.4 OBJECTIVES OF THE STUDY

GENERAL OBJECTIVE

The primary objective is to breathe life into the interior, landscape and exhibition spaces of the restaurant by exemplification of Swahili themed furniture, roofing as well as wall art and wall treatment to intensify aesthetic appeal to customers.

SPECIFIC OBJECTIVES

- To discern, if any, the presence of Swahili themed cultural features and designs in the restaurant.
- To proffer how aspects of Swahili culture can be established in the restaurant in a bid to coalesce the restaurant's dishes with the cultural inspiration behind its founding.
- To determine the most appropriate method of integrating Swahili culture in the restaurant.
- To highlight the necessity of actualization of Swahili cultural content in the restaurant.

1.5 RESEARCH QUESTIONS

What can be done to the interior space of the restaurant to make it easily identifiable as a Swahili culturally themed restaurant?

OTHER RESEARCH QUESTIONS

- Are there any aspects of Swahili cultural facets in the interior space of the restaurant?
- How can aspects of Swahili culture be subsumed in the restaurant?
- What is the most appropriate means of adaptation of elements of Swahili culture into the restaurant?
- What is the significance of emphasizing having a Swahili themed appearance in the restaurant?

1.6 SIGNIFICANCE OF THE STUDY

The vitality of this study comes in that it enables one to learn how to incorporate Swahili furnishings and furniture in an attempt to create aesthetically pleasing interiors for a hotel that is founded on said culture.

Another point of significance in conducting the study is that it forms a point of reference for future research as well as doubling as a secondary or even tertiary source of information for similar research.

1.7 LIMITATIONS OF THE STUDY

The project paper was not without several obstacles that went up against the smooth conduction of the research. Some of these factors were within the researcher's own abilities to rectify while others were beyond the researcher's influence. A list of constraints that interrupted the harmonic conduction of the research are outlined below :

Refusal by the restaurant to access its interior spaces due to lack of an approval message from the researcher's supervisor. The researcher was not allowed within the confines of the restaurant due to lack of sanction from a supervising body. This was one limitation that was within the researcher's capabilities, and it was solved by seeking an approval letter from the supervisor which was duly granted and stamped for authenticity.

The absence of the manager even after agreeing upon meeting up was yet another problem encountered during the research. The manager was the one with the sole authority to enable congruous conduction of the research and from time to time the researcher could not find the manager in the office citing meetings, errands and matters that required immediate attention as reasons for absenteeism. This led to wastage of time by the researcher by going back several times in hopes of finding the manager available.

The research objectives were handed to the researcher at a time when the weather was not favorable. Heavy downpours would prevent the researcher from meeting the manager as easily as both parties would have intended, which led to frustration and a sense of time wasting in the conduction of the research. As this was a factor the researcher could not outplay, being patient and hoping for clearer skies was the only bet.

Slow response from the restaurant was yet another factor that hindered smooth progression of the research. Even after obtaining the approval letter from the supervisor, the restaurant took a long

time to reply to emails and their contact line was out of service. Again, this only led to time wastage, making the research longer than it needed to be.

The issue of language barrier was yet another inconvenience the researcher had to deal with. After getting the go ahead from the manager, those assigned to assist the researcher in familiarizing with the interior were not fluent in either English or Swahili, but spoke their ethnic languages fluently. Clearly this made the research hectic as there was no understanding between the researcher and the assistant.

The issue of time allocation was also another barrier the researcher faced towards a quick and successful research. Oftentimes, the times the researcher was free and the manager available clashed, with either party being held up when the other had time. This led to the researcher spending more and more time than initially planned for in trying to meet up with the restaurant manager.

1.8 SCOPE OF THE STUDY

GEOGRAPHICAL SCOPE

The research process will be conducted exclusively in Nairobi. This research is impactful to people that visit the restaurant for different purposes ,to be specific, those of the Nairobi West area. The target customers are people from all walks of life, and they can be found within the said area.

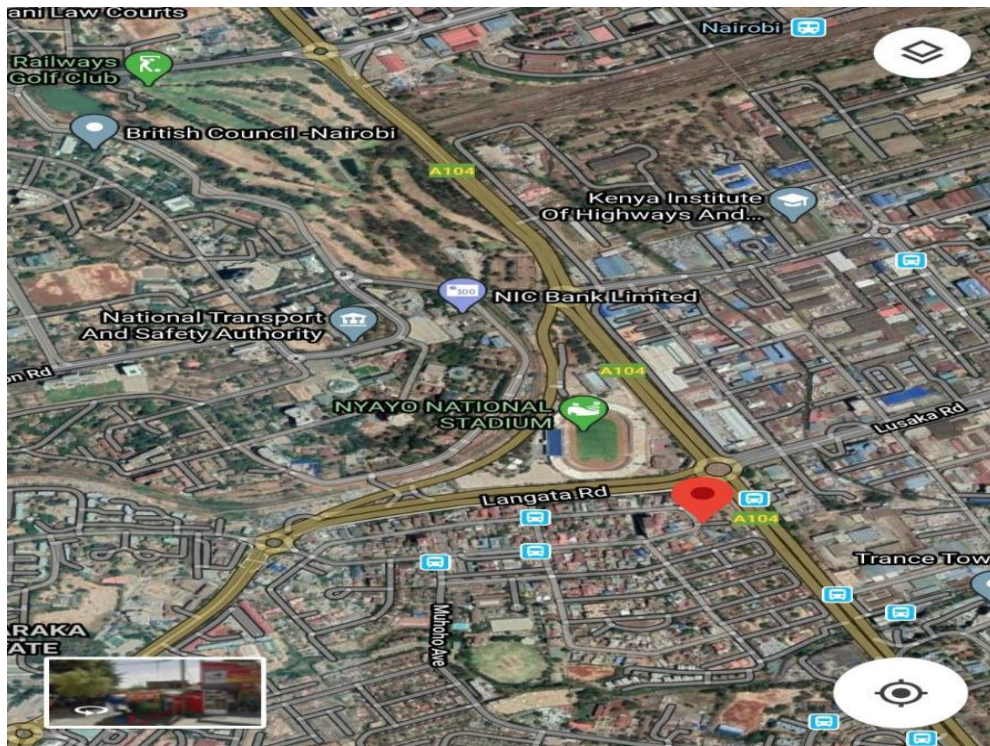


Figure 1: Aerial view of Rombo Dishes Restaurant Location

Scale : 1: 5000

Size :13.8 x 11.3 cm

Source : Google Maps

Date : April 11 ,2020

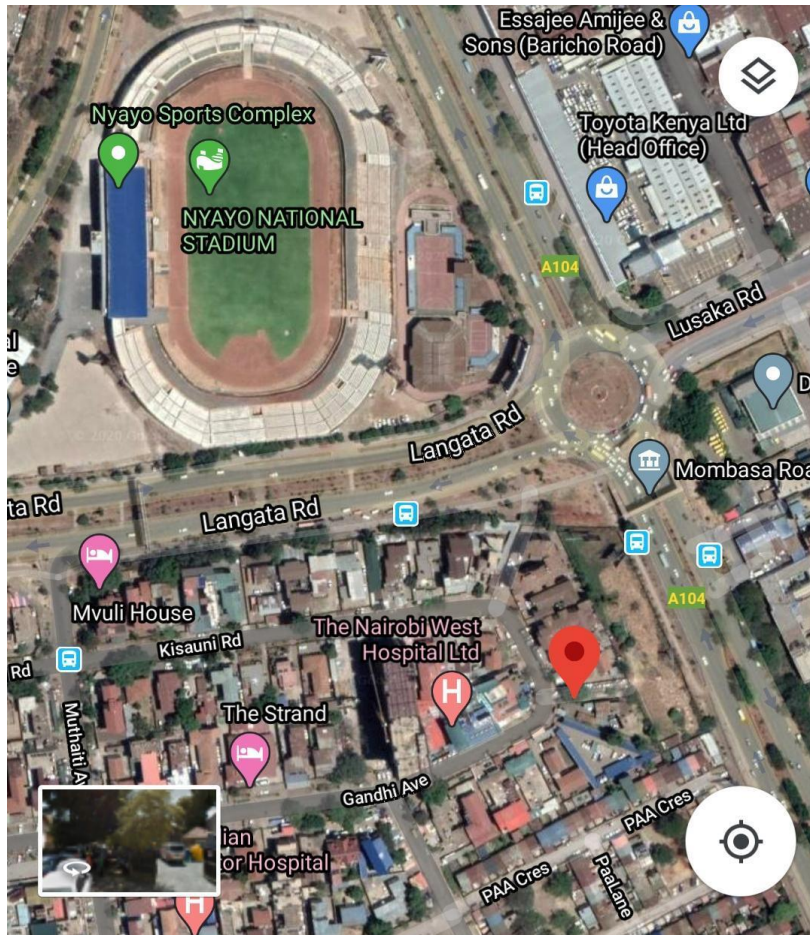


Figure 2 : Rombo Dishes location and surroundings

Scale : 1 : 20000

Size: 10.7 x 12.3 cm

Source : Google Maps

Date : April 11,2020

CONCEPTUAL SCOPE

The study is centred on Rombo Dishes Restaurant. Special attention on the study is given to the interior, roofing, landscaping, furniture design and exhibition and display of the restaurant.

CONTEXTUAL SCOPE

The focus of the study is the necessity of incorporation of Swahili cultural design to improve functionality and quality of the interior space.

1.9 CONCLUSION

The chapter began with a simple introduction which eventually banded into a background study of the said research. This chapter briefed on the expectations of the research, stated the problem as well as objectives and the research questions that emanate from the research. The chapter closes by highlighting the significance of the study, its limitations and lastly the scope in which the study was conducted.

2.0 CHAPTER TWO - LITERATURE REVIEW

2.1 INTRODUCTION

This chapter is a brief synopsis on the philosophy design as a cultural artifact. It discusses said design philosophy and expounds on how the design belief can be integrated into an interior space to serve its purpose of preserving culture as well as visually enhancing the interior space. Swahili cultural themes, their art works and examples of furniture and culinary items will be exhausted in this chapter. Within the chapter is also a review of theoretical literature, where it discusses what other authors have written about the design philosophy in the content.

The third concept that will be discussed in this chapter is that of a world renowned designer. The profile of the designer is covered in depth, giving a comprehensive understanding of the said designer. The designer should be an appropriate embodiment in advocating the design philosophy in the research. Locally available designers who embrace the same philosophy will also be discussed.

The design philosophy that will be exhausted in the research will be that of design as a cultural artifact.

Also included is a design exemplar with similar case study to the researcher's design philosophy as well as the design process which expounds on how the researcher will apply the design philosophy into the conduction of the study.

The final two chapters are the analytical review in which the researcher adds knowledge to the already existing knowledge ,and the conclusion where the researcher provides a synopsis of the entire chapter.

2.2 REVIEW OF THEORETICAL LITERATURE

Yves Behar, founder of the San Francisco and New York based industrial design and brand management firm Fuseproject and often regarded as one of the most influential industrial designers alive, likes to say that “the work of a designer is really at the intersection of commerce and culture”.(Proto.io ,2016)

In essence , Yves says that a good designer can rethink an interior space and make it visually appealing but only a top tier designer will be able to effortlessly marry the commercial goal of the space the designer is to work on while at the same time infuse cultural aspects and features in the same design space.

It is not easy to enhance the aforesaid idea as different commercial spaces cannot be mingled with cultural features for one reason or another. The concept of designing with a cultural background in mind is a rare one as it is quite difficult to enact one without overlooking the other. For example, it may be easy to decorate an interior space with a cultural theme in mind but in doing so, the building, or interior space loses the commercial value for which it was initially built in the first place. Similarly, one can rethink an interior space but fail to adequately apply a cultural aspect to the space, which gives the interior space a bleak, mundane look. The latter is usually the case with most designers.

2.3 PHILOSOPHY - DESIGN AS A CULTURAL ARTIFACT

To begin with, a cultural artefact in simple terms refers to any object created by human beings and gives information about the culture of its creator and users. It is tangible evidence of a particular and distinct way of life for a given community and in that sense, an object of cultural and historical interest. Most cultural artifacts were used by its creators to ease their burden on finding a means of survival and at other times, artifacts were used as a symbol of recognition and distinction from different cultures. Artifacts served many a purpose including but not limited to

giving identity to a culture, showing social status and prestige as well as an indication of a particular ceremony or season. As much as artifacts may be similar from one culture to another, there are distinguishable details in the intricate designs of the artifacts, which enable one to differentiate the culture from within which the artifact was obtained.

Design as a cultural tool has been deemed as the philosophy to be used in redesigning the restaurant. This is the best fit for the restaurant as it will enable a seamless amalgamation of the Swahili culture with the furniture and finishings of the interior. Considering Rombo dishes lacks a culturally inclined aesthetic appeal despite the restaurant serving coastal traditional dishes and delicacies, use of design as a cultural artifact would impart greatly on increasing visual charm to customers as well as practically imparting artworks, furniture and finishings among others reminiscent of the Swahili culture. The fusion of Swahili traditional furniture and craft in the interior of Rombo Dishes will not only go a long way into giving off a fascinating interior semblance, but also work as a brilliant stratagem that would only positively affect the restaurant most directly by increasing the influx of its clients over a given period of time

The African inspiration behind the new look of the restaurant comes from the furniture and artworks of the Swahili community. Again, this will work almost effortlessly with Rombo Dishes as the restaurant itself is centred on provision of coastal dishes to its customers. Applying a touch of Swahili cultures within Rombo Dishes will only further emphasize that coastal aspect the restaurant is trying to achieve. The sustainable elements to be used will be that of Swahili makuti thatching and use of Mangowood furniture to create a visually preferred interior of Rombo Dishes.

2.4 PROFILE OF WORLD RENOWNED DESIGNER

GLENN GISSLER

Glenn Gissler was born on September 13, 1957 in Illinois and raised in Wisconsin. His interest in art was visible as early as when he was 9 years old when he began enrolling in a variety of painting classes. Trained as an architect at the Rhode Island School of Design and practising as an interior designer, Glenn Gissler had far-reaching interests in 20th-century art, fashion, literature, sociology, architectural and social history, and a general interest in objects as cultural artifacts and is known for his understated, elegant sensibility, paying particular attention to architectural detail and craftsmanship. He artfully combines traditional and contemporary furnishings in rooms that are comfortable, polished and visually striking without seeming “decorated.”

Glenn's design practice is the culmination of lifelong interests in 20th century art, literature, fashion, historic preservation, and architectural history. These interests are manifested in work that is stylistically diverse, but beautifully crafted and integrated into the architecture of the space. Gissler brings a multidimensional outlook to interior design. With a focus on residential projects, Glenn joins architectural concepts with thoughtful applications of lighting, fabric and distinctive furnishings and is committed to providing beautiful and extremely livable environments in which his clients are inspired to fully express themselves. His integration of cultural artifacts and furnishings in designing an interior space leads to creation of environments that are tailored around his clients' personalities.

Glenn's role in larger residential projects often includes assisting clients in the selection of architects, landscape designers and other consultants. For these superbly conceived and constructed spaces, Glenn orchestrates furnishings, lighting and fabrics which are chosen in close collaboration with the client every step of the way. Beautifully executed mill work, finishes, custom furniture, and accessories are the result. In his own words, art is the ultimate luxury and probably the single most memorable and defining aspect of a home. His work includes residences in Manhattan, Westchester, New Jersey and Florida, as well as summer homes on Long Island and Martha's Vineyard.

Gissler is a renowned interior designer with a plethora of awards and honours by distinguished companies from various parts of the globe. Among his numerous accolades are the Top 50 designers by New York Spaces as recently as 2016, Innovation in Design Award for Interior Design by New York Cottages and Gardens in 2013, 10 Designers to Watch by Design Times in 1999, Ten Best Show House Rooms in America by House Beautiful in 1995 among other recognitions.



Figure 3 : Brooklyn Heights Designer Showhouse

Size : 11 .2 x 13.9 cm

Source : Glenn Gissler Wikiwand

Date : September 19,2019



Figure 4 : Glenn Gissler Design In

Size : 13.7 x 9.1 cm

Source : Round House CoSimple and Modern Home Interiors

Date : July 27,2016

2.5 DESIGN EXEMPLAR

From a geographically local context, The Tribe Hotel located in The Village Market, Gigiri, is a good example. Its design is an amalgamation of several Kenyan Cultures depending on which part of the hotel one is at. The merger of African elements of different diversities serves to improve the ambience of the space by toning the look to a theme most users of the hotel can easily identify with, leading to a memorably worthwhile stay for its guests and visitors. The hotel is the perfect embodiment of coalescence between Kenyan cultural aspect and the contemporary resulting in an outstanding interior masterpiece.

The design champion who is the brains behind the interior design of the Tribe Hotel is a Kenyan based Iranian called Mehrnaz Ehsani. He is a British trained designer and is also known for creating Kenya's most expensive private home, the sh 600 million House Number 12 in Magnolia Hills in Kitisuru, Nairobi.

Ehsani combined great artworks from within Kenya's cultures as well as the larger African scope that has resulted in stunning interiors for the hotel. From the Kaya Spa which draws inspirations from the sacred forests on the coast to the elegant hallways and rooms that are tastefully bedecked by numerous murals of African artifacts and landscapes, the Tribe Hotel is a good example of incorporation of culture into creating an appealing interior space.



Figure 5 : The Tribe Hotel

Size : 16.5 x 9.1 cm

Source : Google Images

Date : April 11,2020



Figure 6 : Hotel room, The Tribe Hotel

Size : 16.5 x 11.0 cm

Source : Google Images

Date : April 11, 2020

Laragai House located in Meru county is also a good example of a culturally toned interior space achieved by combining elemental artifacts of given cultures. It was built on Borana Ranch by two brothers, Lords Valentine and Michael Cecil who had business interests in Nairobi and wanted a country retreat. The ranch boasts of stunning goodwood furniture reminiscent of the forests of the Kenyan coast, to beautiful artworks along the hallways that show the diverse fauna and landscapes of the Kenyan expanse.



Figure 7 : Laragai House Interior

Size :16.5 x 11.0 cm

Source : Google Images

Date : April 11,2020



Figure 8 : Laragai House Exterior

Size : 16.5 x 11.0 cm

Source : Google Images

Date : April 11,2020

2.5.1 AFRICAN EXEMPLARS - INSPIRATIONS

The two African exemplars from whom the researcher has drawn inspiration from are Hana Getachew and Fidelis Mwangangi.

- **HANA GETACHEW**

Brooklyn based designer Hana Getachew started Bolé Road Textiles out of a desire to merge her love of Ethiopian handwoven fabrics with her career in interior design. During her eleven years at a major New York City architecture firm Hana realized her affinity for vibrant colors and graphic patterns was a direct result of her upbringing in a home filled with amazing traditional

Ethiopian textiles. Her designs for Bolé Road are an homage to that cultural inheritance and a reflection of her own personal global modern aesthetic.

Hana was born in Addis Ababa, Ethiopia. After a few years in Montreal, her family settled in New York. A graduate of Cornell University with a degree in interior design, Hana was formerly Associate Principal at Studios Architecture in New York City. During her time there she helped design the flagships and headquarters of some of the city's most prominent companies.

- **FIDELIS MWANGANGI**

Maasai Leather Collections was founded in 2012 in the heart of Kenya's capital city Nairobi, a group of young talented entrepreneurs sat side by side with founder and creative director (C.E.O), Fidelis Mwangangi, inspiring indigenous designs with a chic spin. Based in Kenya they continue to work with passion to create accessories, bags, apparel and shoes with hand made concept full of African accents and taste. In early 2015, they decided to diversify their products and added African prints to their company purposely to give potential customers with varieties of designs and tastes to choose from

2.6 DESIGN PROCESS

As the restaurant is one that prides itself on its coastal cultural identity, it is only imperative that the furniture found within the restaurant reflects furniture that is usually found around the coastal strip. For that reason, the researcher settled on predominantly using mango wood to make the restaurant furniture. Mango trees are easily available throughout the coastal region, more so amongst the Swahili community, thus the readiness and availability of mango wood. Mango wood within the Swahili community is used in several areas including making chairs, tables, stools, cabinets, shelves and even in making dhows and boats. Culinary items such as serving spoons and knife handles as well as household items such as axe handles among others are all made from mango wood. In this regard, it is easily seen that mangowood is part of what makes Swahili culture, it is seen in most, if not all of their artifacts, ergo it is the perfect choice of wood to be used to redesign the restaurant.

Mangowood is the tree from which mango fruit is harvested. It is native to the Indian subcontinent where it is indigenous and has been successfully introduced to other warm regions of the world. The trees usually take 5 to 13 years to grow depending on climatic conditions and soil type.

The wood from the mango tree is robust and provides a strong structure to make furniture from. Use of mango wood to make furniture dates back to several centuries ago, where the Indians

used wood from the mango tree to make dhows and household furniture. The concept of furniture making from the tree was a by-product of the Portuguese bringing it to Africa in the 16th century.

There's several advantages and strengths in using mango wood as outlined below :

- Has a speedy rate of growth thus it's supply ,bar any severely detrimental climatic condition, is almost always readily available.
- It doesn't require extensive processing, seasoning and drying thus can be sent to final processing almost immediately after cutting from the ground.
- It's internal structure easily repels water damage thus making it a great choice for outdoor furniture.

Conversely, mango wood has its own shortcomings including but not limited to the following :

- Requires regular polishing. Mango wood furniture products require monthly polishing at least to avoid cracking.
- It tends to discolour over time which may give the furniture a less appealing look.

There are several ways the mango wood can be used to make the furniture. It can be bent to give elegant curves which could adorn the edges of the table. It is this same bending technique that is used to make the hollow shape boats and have. It can also be cut at certain points and smoothened using a hand plane to provide the flat surface that makes the top of the table. Mango wood can also be flattened along its longitudinal axis through a process called vapor treatment. This creates surfaces that can easily be a precursor to creating durable and sleek flooring materials.

Similarly, the mango wood as a whole can be carved to create open trays and wide traditional rustic plates as well as cooking spoons, kitchen cabinets, pot racks among others. For the chairs and cushions, traditional Swahili prints, artworks, paintings and scenery can be used to embellish them. Similarly, walls can also be tastefully bedecked with art pieces, murals, vintage paintings ,prints and patterns that are synonymous with Swahili culture.

2.7 ENVIRONMENTAL SUSTAINABILITY

According to the Worldwide Health Journal, sustainable interior design is defined as “interior design in which all systems and materials are designed with an emphasis on integration into a whole for the purpose of minimizing negative impacts on the environment and occupants and maximizing positive impacts on environmental, economic and social systems over the life cycle of a building ”

As the case study is centred on a restaurant with several rooms, several methods have been used to achieve sustainability, primarily reusing and rethinking.

2.8 IMPORTANCE OF CULTURE TO DESIGN

- Adding decorative pieces such as rugs, tapestries or wall accents that are directly linked to your cultural background can be amazing conversation starters which can prove to be useful in a social setting such as a restaurant.
- It sparks interest in enthusiasts of cultures who may be tempted or drawn into an interior space simply by the might of the visual allure of the design of the interior. This can be a powerful gimmick to get clients for the business that has its interiors designed well.
- Adding culture to a design goes a long way into giving a presumption of what a given institution is all about. In this way, it avoids confusion by clients as the institution can easily be distinguished from another. For example, an institution that has its interiors decorated by animations and cartoon characters gives off an impression of being a nursery school, and is highly unlikely , almost impossible even for one to confuse it with , say, a car garage.
- Effecting culture to a design can help people who identify with the culture bond even further as they find artefacts or finishes that are reminiscent of the cultures they share.

For those who do not share cultures, a well done interior design plan with meticulous cultural aspects can spark interest in knowledge of cultures, perhaps for one to even decorate their own house or institution with.

- Buyers and developers must try to understand the cultures of their clients to create a suitable home for them. An environment where the cultures of a client are met or referred to in some way only serves to subconsciously lure the customer back into the place.

2.9 CONCLUSION

The chapter began with a brief introduction on literature review. It discussed in detail several aspects of literature review and touched on areas such as the design philosophy, a comprehensive profile of a world renowned designer who is an advocate of the said design philosophy and the design process the researcher used to effectuate the design philosophy in the interior space being worked in. Also in the chapter are the design exemplars, sustainability method employed, the inspirations and lastly a section highlighting the importance of culture to design.

3.0 CHAPTER THREE - RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

In this chapter, the research methodology will be exhausted as well as the population from which the data is obtained and the sampling method. Data collection procedures and instruments as well as the analysis tools and presentation methods will also be discussed in the chapter. Data presentation methods are also discussed and the chapter will conclude with a summary which will entail a synopsis of the entire chapter.

3.2 RESEARCH METHODOLOGY

Research is the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions. It is the process of solving problems and finding facts in an organised way, usually through a careful and detailed study into a specific problem, concern or issue using acceptable scientific methods. Methodology on the other hand is a systematic, theoretical analysis of the methods applied to a field of study. It is a system of methods, usually either qualitative or quantitative, used in a particular area of study to deduce solutions to the problems of a given research.

The methodology approaches apparent in this research are both quantitative and qualitative. Qualitative research is the research method that focuses on obtaining data through open - ended and conversational communication with customers who frequent Rombo Dishes Restaurant. Examples of the qualitative research methods used include surveys, interviews, questionnaires, focus groups, photography and observation.

Quantitative methods on the other hand emphasize objective measurements and the statistical, mathematical or numerical analysis of data collected through polls, questionnaires, surveys or by manipulating pre-existing statistical data using computational techniques.

The data gathered from the research is mainly qualitative. However, when coupled with quantitative methods, the data received reduces chances of bias and enhances accuracy. Similarly, use of charts and tabulating frequency of events and generally neatly arranging the obtained data goes a long way into enabling the researcher to obtain information with the least possible room for error.

3.3 POPULATION - TARGET AND SAMPLE

The target population is the total group of individuals from which the sample might be drawn. Based on the nature of your research, it refers to the people or objects from which the researcher intends to generalize the results. In given instances, the population may sometimes be too big for the researcher to withdraw data from. For this reason, a sample population is used. Population sampling is the process of selecting a subset of subjects that is representative of the population under study. The sample must have sufficient size to warrant statistical analysis. A sample is the group of people who take part in the research while the people themselves involved in the research are called participants.

On any given day, Rombo Dishes experiences an influx of approximately 55 people at different times of the day. This average was determined by dividing the total number of people who arrived in a month by the number of days in that month. This number represents people from different ethnicities, religious beliefs, occupations as well as age groups. It is therefore paramount to categorise these customers with respect to their age groups and get a sample of them so as to obtain a much clearer outcome of their opinions regarding the restaurant. In this way, the results are gathered from a much wider pool which increases the accuracy of its findings.

3.4 SAMPLING METHOD

The method of sampling used was simple random sampling where the researcher randomly selected the target from the available customers at different times of the day. In simple random sampling, each participant in the population has an equal chance of occurring and in doing so, eliminates the chance of the data result being skewed or biased. This was the best available method since different customers would arrive at different times and from different age groups. At least half of the population of each age group was sampled to make the findings of the research as accurate as possible.

3.5 METHODS OF DATA COLLECTION

INTERVIEW

Interview as a technique of data collection is very popular and extensively used in every field of social research. The interview is, in a sense, an oral questionnaire. Instead of writing the response, the interviewee or subject gives the needed information verbally in a face-to-face relationship. The dynamics of interviewing, however, involves much more than an oral questionnaire. As for the case of Rombo Dishes, data was collected by interviewing customers and getting their opinions on how to further enhance the interior of the restaurant. Agenda such as their likes and dislikes vis a vis the restaurant were also determined through this method.

OBSERVATION

According to P.V. Young, observation is a systematic and deliberate study of spontaneous occurrences at the time they occur through the eye. The purpose of observation is to perceive the nature and extent of significant interrelated elements within complex social phenomena, culture patterns or human conduct.

From this definition, the researcher can simply go to Rombo Dishes and use his eyes to identify the aesthetic elements lacking in the restaurant as well as determine the appropriate method to remedy the situation.

FOCUS GROUPS

Focus groups are a form of qualitative research that is commonly used in product marketing and marketing research, but it is a popular method within sociology as well. Data collection through the use of focus groups centres on a group of individuals—usually 6-12 people—brought together in a room to engage in a guided discussion of a topic. From the above definition, the researcher can target a specific group of people who are regulars at Rombo Dishes and get their opinion on the restaurant as a whole, thereby collecting data which can be used to improve the restaurant.

PHOTOGRAPHY

Photography can be used as a method to collect data. With the aid of a camera or a smartphone, the researcher can take pictures of Rombo Dishes, focusing on its interiors as well as exteriors, not to mention the decor, roofing and the landscape. These photos can enable the researcher to be better suited in finding solutions to the objectives of the research. Photography as a method of data collection is sincere as it gives evidence of the ongoing as is. It is not based on assumptions as it gives the facts of the study.

3.6 DATA COLLECTION INSTRUMENTS

During the interview, the researcher had tools such as a pen and paper for noting down the findings of the research as well as a dictaphone to record the verbal interactions between the researcher and the target group.

As for the case of observation, no external tools were needed as the researcher simply had to use the eyes to garner information. This also holds true while collecting data through the focus group.

For the photography method, the researcher used a smartphone and a camera to take pictures of the restaurant which will be useful in fulfilling the objectives of the research.

3.7 DATA ANALYSIS TOOLS

Data analysis is the process of working on data with the purpose of arranging it correctly, explaining it, making it presentable, and finding a conclusion from that data. It is done for finding useful information from data to make rational decisions. The main purpose of data analysis is interpretation, evaluation and organization of data and to make the data presentable.

According to Doctor Christopher E. Sunday (PhD, Division of Postgraduate Studies, University of Western Cape), qualitative data analysis is the range of processes and procedures whereby the researcher moves from the qualitative data that has been collected, into some form of explanation, understanding or interpretation of the people and situations under investigation.

Qualitative data analysis can be divided into the following five categories:

1. **Content analysis.** This refers to the process of categorizing verbal or behavioural data to classify, summarize and tabulate the data.
2. **Narrative analysis.** This method involves the reformulation of stories presented by respondents taking into account the context of each case and different experiences of each respondent. In other words, narrative analysis is the revision of primary qualitative data by the researcher.

3. **Discourse analysis.** A method of analysis of naturally occurring talk and all types of written text.
4. **Framework analysis.** This is a more advanced method that consists of several stages such as familiarization, identifying a thematic framework, coding, charting, mapping and interpretation.
5. **Grounded theory.** This method of qualitative data analysis starts with an analysis of a single case to formulate a theory. Then, additional cases are examined to see if they contribute to the theory.

For the nature of this research, content, narrative and discourse analyses were employed. Narrative and discourse analysis methods were used to analyse data the researcher gathered from regulars of Rombo Dishes through the processes of interviews, questionnaires and focus groups.

As for the method of photography, descriptive analysis methods were used. This method categorizes both verbal as well as behavioral data accrued for the purposes of tabulation. Content analysis contains both descriptive and interpretive analyses. Descriptive analysis as the name suggests involves describing what the data looks like. For instance, the researcher could verbally describe the photographs and the information that the pictures carry. Interpretive analysis involves interpretation of data collected. This method was used to analyse data collected through observations, interviews and questionnaires from Rombo Dishes' population .

3.8 DATA PRESENTATION METHODS

Data presentation methods refer to the various techniques the researcher uses to propound the information gathered during the research. As the researcher's population was a live one, the data presentation method most appropriate was use of tables.

The table below gives a breakdown of the various populations of the different age groups as well as the samples of each of those respective age groups. The method of sampling used was simple random sampling where the researcher randomly selected the target from the available customers at different times of the day. This was the best available method since different customers would arrive at different times and from different age groups. At least half of the population of each age group was sampled to make the findings of the research as accurate as possible.

-	POPULATION	SAMPLE
AGE	-	-
15-30	24	13
31-46	19	10
47-62	9	5
63-78	3	2
TOTAL	55	30

Table 1 : Rombo Dishes age, population and sample details.

Source : Researcher

Date : October 11,2019

3.9 CONCLUSION

The chapter began with a brief introduction that touched on various methods of research methodology, target and population samples and the sampling methods as well. Data collection instruments have also been discussed.

The chapter closes by discussing in detail various data analysis tools and how each tool is appropriate for each given research methodology used and the various data presentation methods.

4.0 SITE ANALYSIS AND INTERPRETATION OF FINDINGS

4.1 INTRODUCTION

This chapter will provide a detailed account of the analysis and interpretation of the findings of the research in both pictorial and narrative forms. It will also contain sections that talk of the furniture inventory, interior and landscape analyses as well as geographical analysis. A conclusive summary will wind up the chapter.

4.2 SITE ANALYSIS

Rombo Dishes in Nairobi West started as a small cafeteria in 2017 and has grown over the years into a much larger hotel. It specializes in a wide variety of home cooked coastal delicacies and snacks and the restaurant has become a favourite spot for most residents who are looking for catering and recreational facilities.

4.3 GEOGRAPHICAL LOCATION

Rombo Dishes is located deep in the heart of Nairobi West along the junction of Gandhi Avenue and Kisauni Road. The restaurant is in close proximity to three large hospitals, Shree Cutchi, Nairobi West Hospital and Meridian Equator Hospital. The restaurant also lies within touching distance of Osidai Sevens Plaza, a huge shopping centre bustling with activities and prospective clients.

All these places serve the purpose of providing food and recreational services to customers who frequent the restaurant. The Nyayo National Stadium is about 80 metres from the restaurant thus the restaurant has a wide pool of customers who flock in from every direction. The Nairobi West Community Police Base and the Nyayo Stadium Police Station provide good security to the restaurant as they both lie within 100 metres of the restaurant.

Its strategic location serves as the perfect spot to host as many customers as possible since workers from the adjacent Industrial Area and residents from Nairobi West and Madaraka Estates are all interconnected with the restaurant. The presence of good infrastructure, ample

parking space and good security only serves to furthermore increase the popularity of the restaurant among the adjacent population.

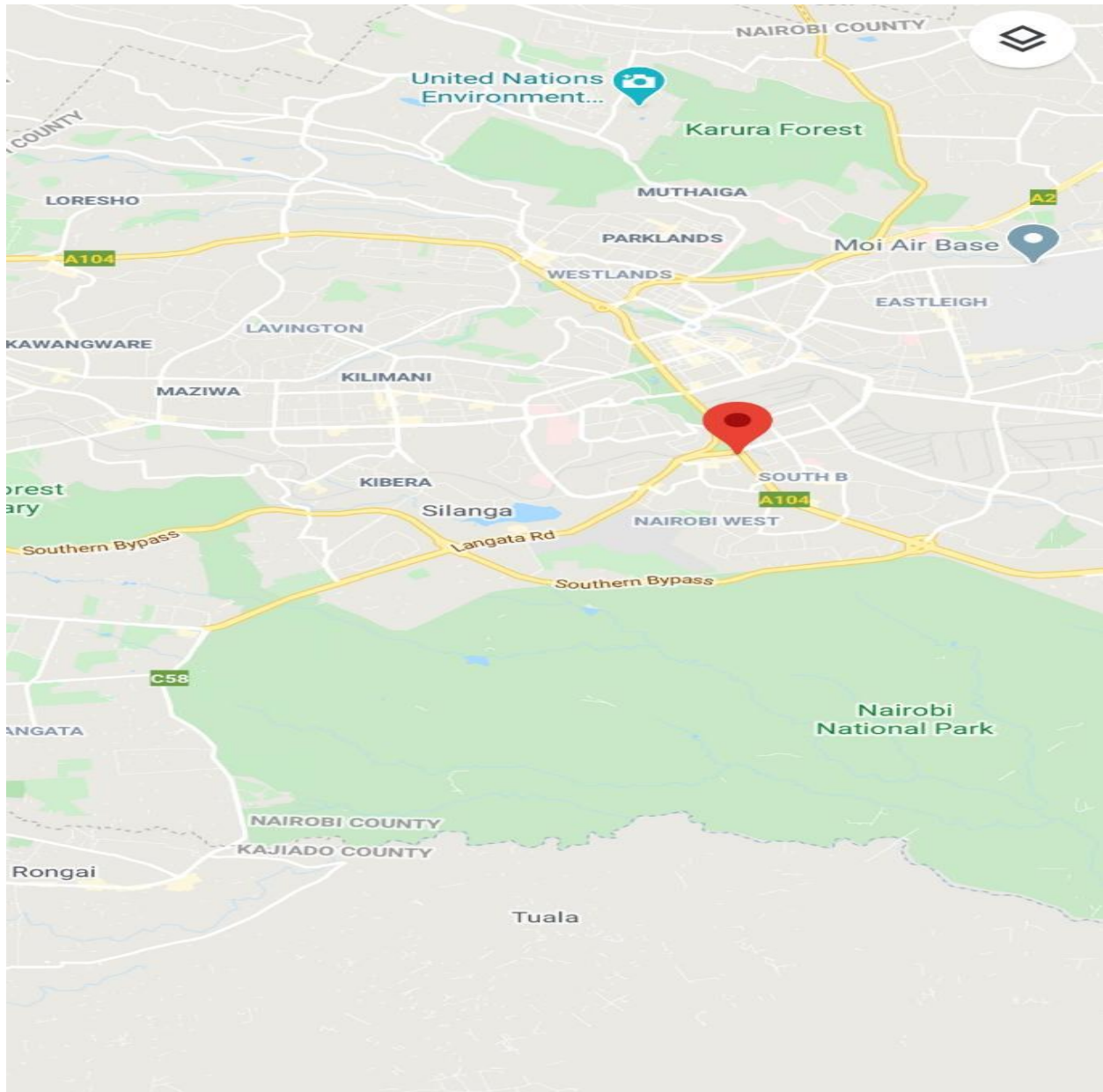


Figure 9 : Nearby sub counties and Estates around Rombo Dishes

Scale : 1 : 250000

Size :16.5 x 16.4 cm

Source : Google Maps

Date : April 12, 2020

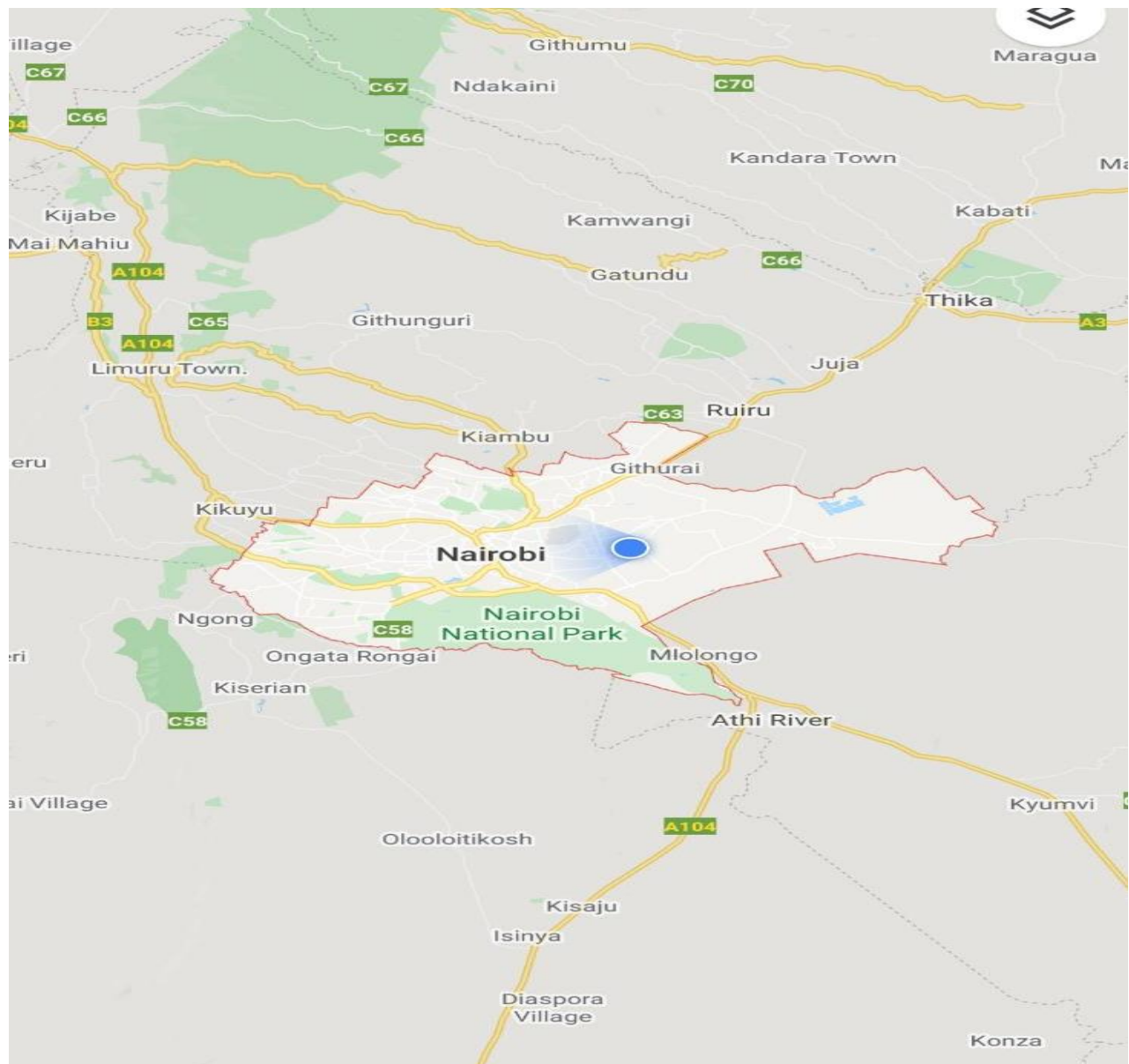


Figure 10 : Satellite map of Rombo Dishes county area

Scale : 1 : 2000000

Size : 19.6 x 16.1 cm

Source : Google Maps

Date : April 12, 2020

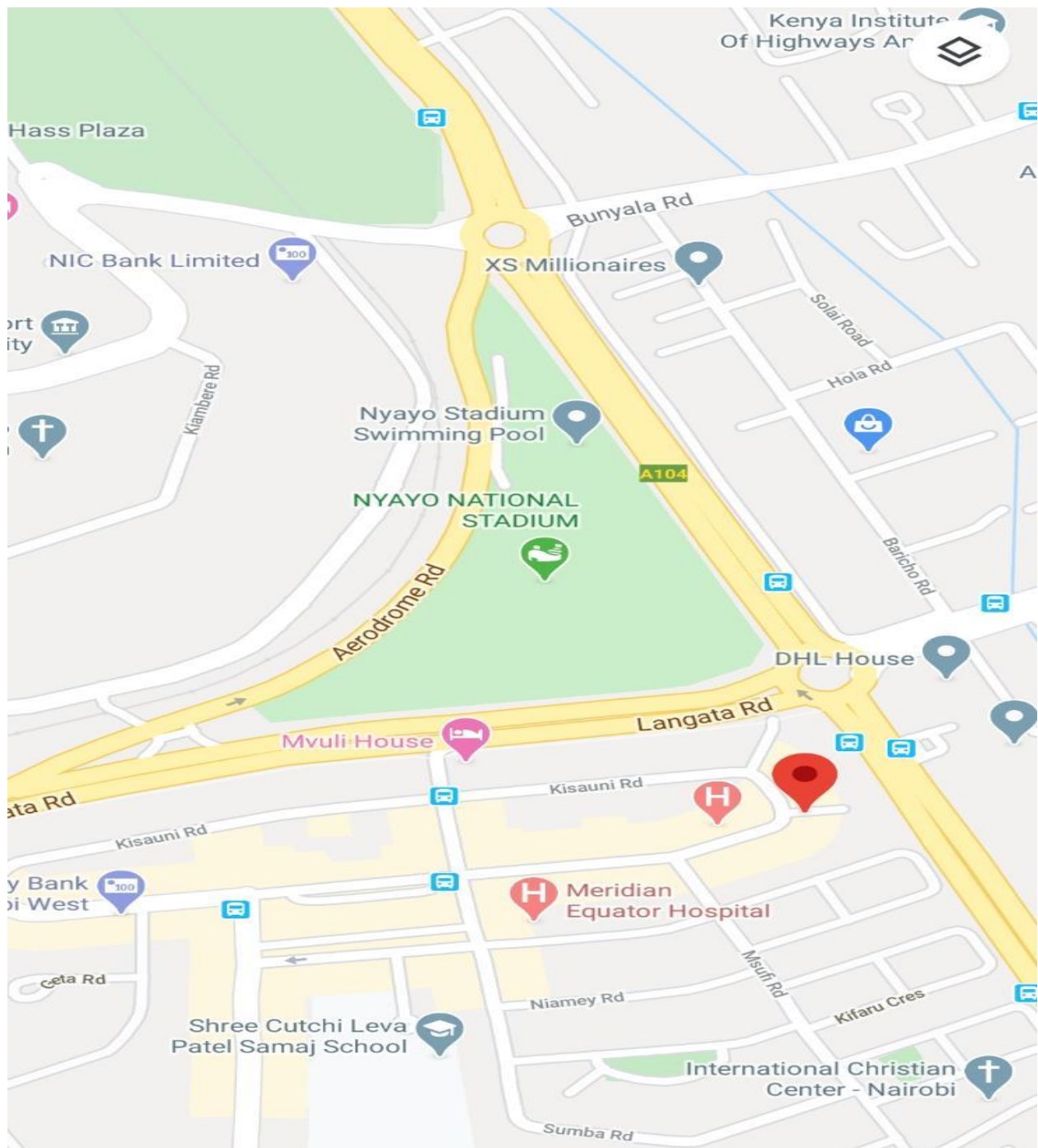


Figure 11 : Rombo Dishes location

Scale : 1 : 10000

Size : 18.4 x 16.5 cm

Source : Google Maps

Date : April 12,2020

4.4 QUALITATIVE AND QUANTITATIVE ANALYSIS

4.4.1 FURNITURE INVENTORY



Figure 12: Dining Booth

Materials : Mango wood,iron frame, glass panel, cushions

Source : Researcher

Size : 16.5 x 16.5 cm

Date : April 12,2020



Figure 13 : Dining Table

Materials : Mango Wood, glass panel, woven fabric

Source : Researcher

Size : 19.6 X 11.3 cm

Date : April 12,2020



Figure 14: Dining Booth

Materials : Mango wood, iron frame,tiles, glass panel , cushion.

Source : Researcher

Size : 16.5 x 10.9 cm

Date : April 12,2020



Figure 15 : Dining Table

Materials : Mango wood frames, glass panel, cushions

Source :Researcher

Size : 19.9 x 14.9 cm

Date : April 12,2020

4.4.2 OUTDOOR SPACE ANALYSIS



Figure 16: Outdoor Dining Area

Materials : mango wood frame, glass panel, velvet cushions

Source :Researcher

Size : 12.2 x 8.2 cm

Date : April 12,2020



Figure 17 : Outdoor Dining Area

Materials : Mango wood frame, woven sisal, frosted glass panel, tiles, cushions

Source :Researcher

Size : 14.7 x 8.1 cm

Date : April 12,2020



Figure 18 :Outdoor Dining Area

Materials : Mango wood, cushions

Source :Researcher

Size : 14.7 x 12.2 cm

Date : April 12,2020

4.4.3 LANDSCAPE ANALYSIS



Figure 19 : Garden Dining Area

Source :Researcher
Size : 16.5 x 11.0 cm
Date : April 12,2020



Figure 20 : Garden Dining Area

Source :Researcher

Size : 16.5 x 9.2 cm

Date : April 12,2020



Figure 21 : Garden Landscape and Dining Area

Source :Researcher
Size : 16.5 x 11.0 cm
Date : April 12,2020



Figure 22 : Backyard Dining Area

Source :Researcher

Size : 14.7 x 14.7 cm

Date : April 12,2020

4.4.4 EXHIBITION AND DISPLAY AREA



Figure 23 : Bar Counter

Source :Researcher

Size : 16.5 x 11.0 cm

Date : April 12,2020



Figure 24 : Bar Counter

Source :Researcher

Size :16.5 x 11.0 cm

Date : April 12,2020



Figure 25 : Bar counter and lounge

Source :Researcher

Size : 14.6 x 8.2 cm

Date : April 12,2020

4.4.5 INTERIOR SPACE ANALYSIS



Figure 26 : Dining Area

Materials : Mango wood frame, glass panels, woven fabric

Source :Researcher

Size : 16.5 x 9.3 cm

Date : April 12,2020



Figure 27 : Dining Area

Materials :Mango wood, velvet cushions

Source :Researcher

Size : 10.8 x 7.2 cm

Date : April 12,2020



Figure 28 : Dining Area

Materials : Mango wood, iron frame

Source :Researcher

Size : 16.5 x 11.0 cm

Date : April 12,2020



Figure 29: Dining Area

Materials : Mango wood frame, tiles, woven fabric

Source :Researcher

Size :14.6 x 10.9 cm

Date : April 12,2020



Figure 30 : Dining Area

Materials : Mango wood, woven sisal

Source :Researcher

Size :14.6 x 10.9 cm

Date : April 12,2020



Figure 31 : Dining Area

Materials : Mango Wood , embellished cushion, tiles

Source :Researcher

Size : 14.6 x 14.6 cm

Date : April 12,2020

4.4.6 BUILDING LANDSCAPE



Figure 32 : Rombo Dishes parking lot

Source :Researcher

Size : 16.5 x 9.89 cm

Date : April 12,2020

4.5 PRESENTATION OF FINDINGS

Earlier on during the initial stages of the research, the researcher identified five key problems which formed the research questions. Through conduction of the research, the problems identified have now been proposed solutions. The problems mentioned herein have each been given their most appropriate solutions below :

•**What can be done to the interior space of the restaurant to make it easily identifiable as a Swahili culturally themed restaurant?** - addition of paintings, meals, artworks and cushion prints that are identifiable among the peoples of Swahili culture.

•**Are there any aspects of Swahili cultural facets in the interior space of the restaurant?** - Yes. Rombo Dishes, though in limitation, contain a few aspects of Swahili cultural aspects. The cultural aspect most noticeable is the few artworks hanging around the walls of the restaurant and the artistry on the dining tables.

•**How can aspects of Swahili culture be subsumed in the restaurant?**- by providing a wide variety of Swahili dishes instead of the regular chicken biryani and coconut rice. Snacks such as samosas, coconut candy, bhajias and kebabs are all synonymous with Swahili culture and would serve the restaurant well. Swahili aspects can also be incorporated by use of mango wood to make the frames for the chairs and furniture. Embellishing the walls with decorative murals reminiscent of Swahili culture, their quotes and sayings and use of colours and patterns synonymous with their culture would only help to further advertise the restaurant as one that is inspired by Swahili culture. Addition of Swahili music- popularly known as taarab - in the dining lounges could also be a good gimmick in helping the restaurant identify itself as a Swahili one.

• **What is the most appropriate means of adaptation of elements of Swahili culture into the restaurant?** - redesigning the restaurant with an end goal of seamlessly merging Swahili culture without the restaurant losing its commercial value.

•**What is the significance of emphasizing having a Swahili themed appearance in the restaurant?** - a well-designed interior space of a restaurant can be an amazing ice breaker as customers get tempted to wax lyrical about the status and quality of the interior finishing. Emphasizing the Swahili culture in a restaurant can create a “home-away-from-home” feel for its customers which would only do the restaurant a world of good.

4.6 CONCLUSION

The chapter began with an introduction to analysis of the site and discussed the interpretation of the findings. Pictorial and narrative explanations on qualitative analysis were also discussed. The chapter also contained detailed pictures of the several areas in the restaurant such as the interior, exhibition and display as well as the parking lot among other facilities. The chapter concluded with the presentation of findings, whereby the research questions have been given a solution.

5.0 SUMMARY FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter will be a general round up of the entire research paper. It will contain the summary of data findings and the proposed recommendations for each of the four areas of specialization, namely interior design and human development, landscape ,furniture and exhibition and display. The chapter will wind up with the conclusion and suggestion for further studies. The major goal of the research was to rethink and redesign the restaurant in the most appropriate method to portray that Swahili theme and provide a cosy, attractive and suitable recreational spot that caters for a large cross section of the general population. Deductions were drawn from the research objectives by the researcher and become a guide that was the precursor of the following summary and recommendations.

5.2 SUMMARY OF DATA ANALYSIS

As restaurants are centred around live human interactions and subjects with emotions, it is imperative that the status of the restaurant, both in terms of outlook and provision of services be of the highest quality possible. Customers are lured by the promise of tranquility and excellent catering services therefore directly implying that hospitality is of undeniable importance in running a successful restaurant enterprise.

The furniture inventory is of fairly good quality. The materials used in making the frames of the tables and chairs were of good quality and still enhanced comfort by use of soft velvet cushions

The landscape analysis reveals the excellent condition in which the vegetation is in. Well watered with colourful flowers that brighten the restaurant. .

As for the exhibition and display area, colourful Swahili artworks were used. The exhibition display was found to be in good condition as well.

The interior space is in some desperate need of some modification. The walls were found to be plain, bleak, save for one or two artworks thoughtlessly scattered across the walls of the lounges.

5.3 RECOMMENDATIONS

The furniture could with a little bit of improvement especially on its finishings such as adding vinyl or polish to increase visual appeal or use of artworks or small table sized Swahili sculptures to liven the interior space.

Perhaps all that could be done to perfect the landscaping is tweaking the vegetation to make it aligned. Use of well defined flower beds and inclusion of drainage systems would go a long way into increasing the functionality of the restaurant as a whole. Use of makuti as the thatch on the roof of the restaurant has gone down well as it was propagated as an idea by quite a number of the target population.

For the interior space, using wall to wall size murals, wall lights designed in the shape of coconut palms, scattering Swahili quotes with different font types and sizes all over the wall is just a step in remedying the situation. Embedding colour schemes that gravitate towards those identifiable with the Swahili peoples such as different shades of brown to a light yellow would also increase aesthetics of the restaurant.

5.4 SUGGESTIONS FOR FURTHER STUDY

Swahili culture is diverse as it contains several sub tribes each with their own distinctive cultures in as much as there are generally shared cultural aspects within the tribe as a whole.

In that regard, this report is not exhaustive as there are several other Swahili sub tribes whose cultures, artifacts and designs have not been used.

Having said that, the researcher recommends further research to be conducted by concerned or interested individuals and to focus on the subtribes that do not feature in the research.

5.5 CONCEPTUALIZATION

Beyond the research conducted, the researcher went ahead and deliberated and drew up designs which he deemed most appropriate while considering the philosophy and sustainability method to be used.

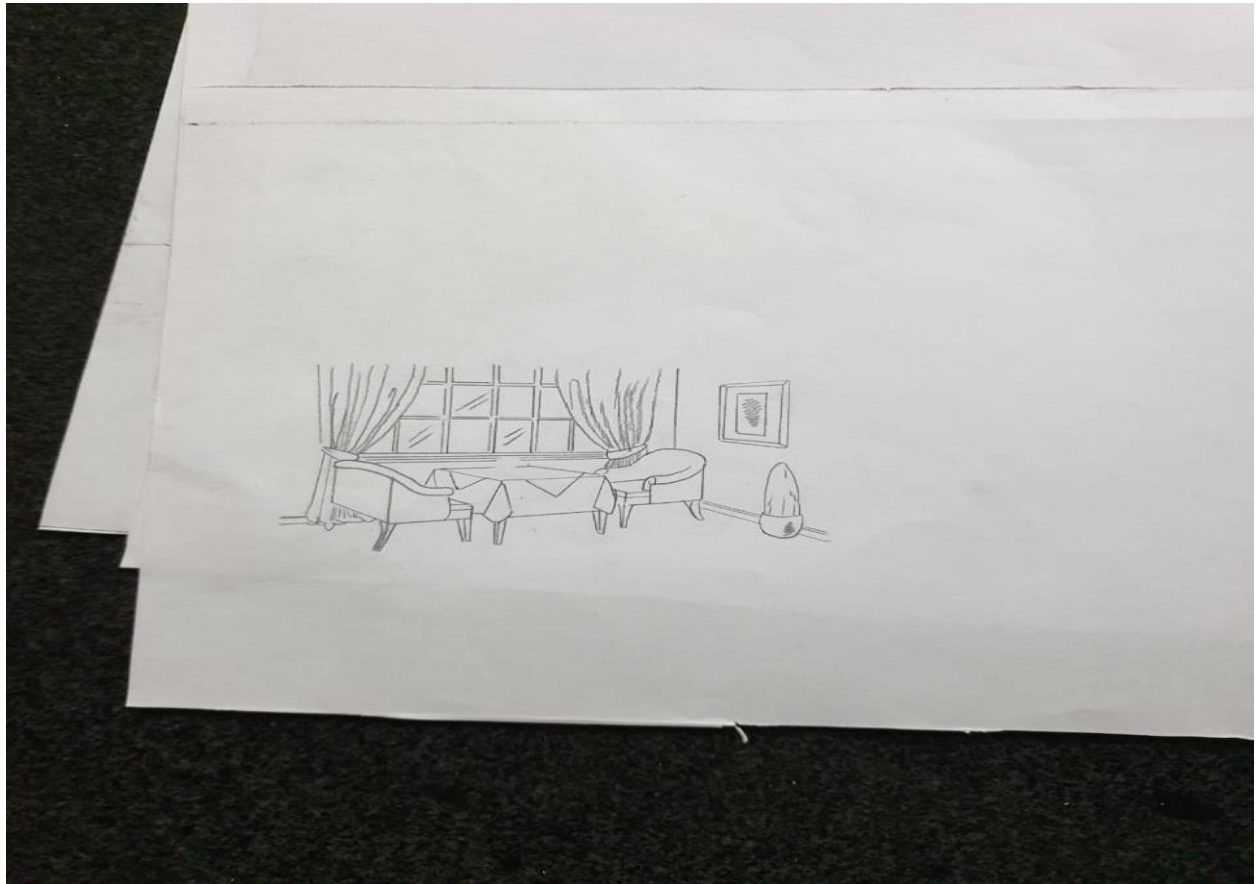


Figure 33 : Furniture concept

Materials : Furniture - Mango wood frame, patterned cushions

Floor -wood parquet, tiles with Swahili patterns.

Walls -Swahili quotes, artifacts and artworks

Lighting - large transparent windows,

Source : Researcher

Image Size : 16.5 x 11.7 cm

Date : March 4, 2020

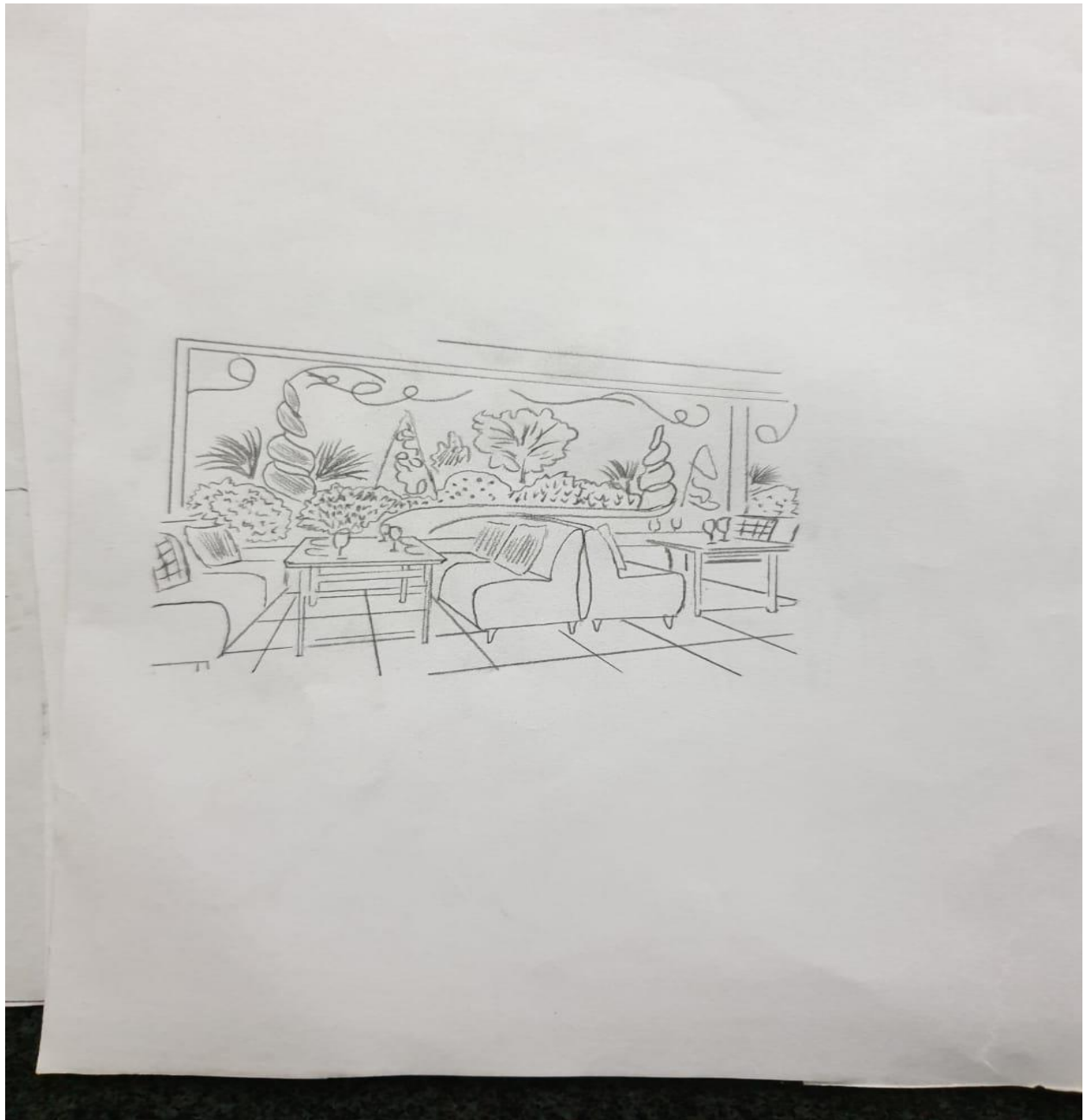


Figure 34 : Furniture concept

Materials : Furniture - mango wood frame, Swahili patterned cushions

Floor -wood parquet, tiles with Swahili patterns.

Walls -Swahili quotes, artifacts and artworks

Lighting - chandeliers, transparent windows

Source : Researcher

Image Size : 17.9 x 16.5 cm

Date : March 4, 2020



Figure 35 : Exhibition and Display concept

Materials : Furniture - good wood frame, rustic mango wood counter

Floor -wood parquet.

Walls -Swahili patterns and colours (shades of yellow to brown)

Lighting - large transparent windows, dazzling neon lights

Source : Researcher

Image Size : 17.9 x 16.5 cm

Date : March 4, 2020



Figure 36 : Exhibition and Display concept

Materials : Furniture - good wood frame, rustic mango wood counter

Ceiling - Gypsum

Floor -tiles with sporadic Swahili art

Walls -Swahili patterns and colours (shades of yellow to brown)

Lighting - dazzling neon lights

Source : Researcher

Image Size : 17.9 x 16.5 cm

Date : March 4, 2020

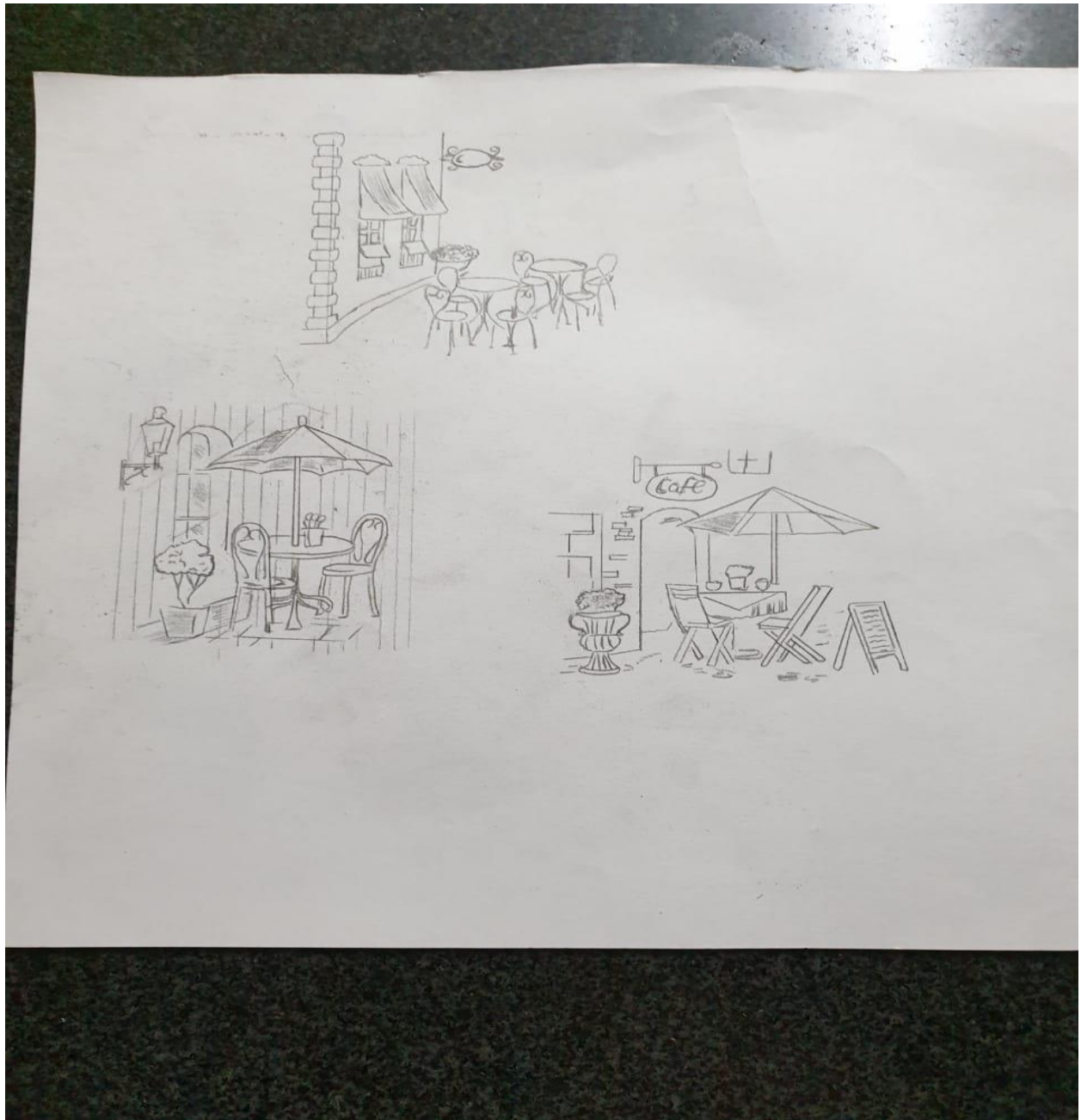


Figure 37 : Outdoor dining

Materials : Furniture - wood and iron seats

Floor - paving slabs with grass

Walls -Swahili patterns and colours (shades of yellow to brown)

Lighting - lights under umbrella

Source : Researcher

Image Size : 17.9 x 16.5 cm

Date : March 4, 2020

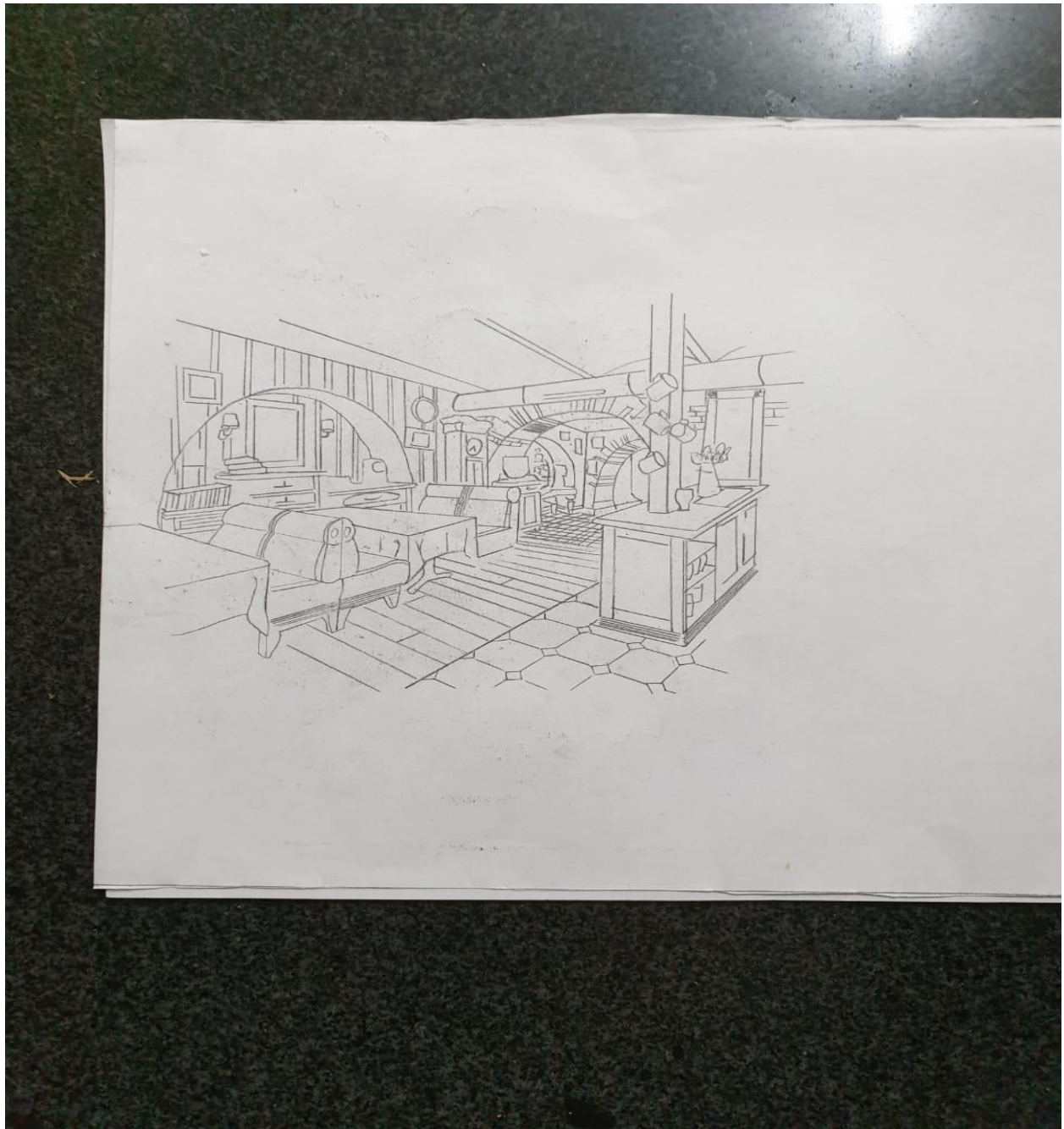


Figure 38 :Furniture and Interior Architecture concepts

Materials : Furniture - mango wood, cushions with Swahili patterns

Floor - terrazzo tiles,wood parquet.

Walls -Swahili patterns and arts

Lighting - ambient table lamps

Source : Researcher

Image Size : 17.9 x 16.5 cm

Date : March 4, 2020



Figure 39 : Lighting fixture

Materials : iron frame, glass sheets

Source : Researcher

Image Size : 19.6 x 16.5 cm

Date : March 4, 2020

5.5 CONCEPTUALIZATION

Beyond the research conducted, the researcher went ahead and deliberated and drew up designs which he deemed most appropriate while considering the philosophy and sustainability method to be used.

5.6 CONCLUSION

This chapter began with an introductory brief that highlighted the findings of the researcher's investigation and its conclusions as well. Recommendations have also been given to remedy the aspects of culture lacking in the space. With these solutions, Rombo Dishes could be transformed from a good local restaurant to one of the best culturally inspired ones around.

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