Coffee Shops' Contemporary Interiors in Creating the Local Identity

التصميم الداخلي للمقاهي العصرية وخلق هوية محلية

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Abstract

The aim of this study is to shed light on the subject of the interior design of coffee shops in Kuwait, and to draw some broad conclusions that guide interior designers.

The development of international coffee shops and the acceptance of them by the populace has raised the coffee shop to a high status in Kuwait. Traditionally, the coffee shop in Kuwait served as a hub for social and political life. Similarly, modern coffee shops are more than just somewhere to buy food and drinks, they also provide opportunities for people to consume while they entertain, socialize, and work.

This study uses case studies, comparisons, observations, and a literature review to distil information about the phenomenon. A descriptive comparison explains various design aspects. The aggregation of these methods strengthened the findings. The study emphasizes the importance of interior designers putting their knowledge and talents to use in fusing international designs with local languages and culture.

الملخص

تهدف هذه الدراسة إلى تسليط الضوء على موضوع التصميم الداخلي للمقاهي في دولة الكويت. أيضًا تهدف إلى استخلاص استنتاجات عامة قد تساعد في توجيه المصممين الداخليين. إضافة إلى وضع قائمة من المقترحات لمساعدة المصممين الداخليين لاقتراح توليفات مقبولة ومرضية تجمع بين الهوية المناطقية والطرز العالمية العصرية.

إن تطور المقاهي العالمية وقبولها الواسع من عامة الناس ساهم في وضعها في مكانة عالية في دولة الكويت. وتقليديًّا فإن المقاهي في الكويت عملت كمركز للحياة الاجتماعية والسياسية. وكذلك فإن المقاهي الحديثة تعد أكثر من مجرد مكان لاستهلاك الطعام، وإنما توفر إمكانات للناس للاستهلاك والترفيه والتواصل والعمل.

تستخدم هذه الدراسة دراسات الحالة المصغرة، والمقارنة والمشاهدة، ومطالعة المراجع المكتوبة لاستنتاج معلومات عن الظاهرة. يستند البحث على شرح مُقارن من أجل التوصل إلى ملامح تصميمية عن الدراسة. وقد ساهم تجميع منهجيات البحث المختلفة في تعزيز استنتاجات الدراسة. تؤكد الدراسة على أهمية المصممين الداخليين، وتوظيف معارفهم ومهاراتهم لدمج التصاميم الحديثة مع اللغة المحلية، ومراعاة الثقافة المحلية.

Introduction

Contemporary coffee shops around the world have become vibrant public spaces where many social activities take place. Coffee shops are more than just dining halls, they are major meeting hubs and play a role in reflecting local identities. In this age of globalization, where sameness has become the norm, it is essential to rethink the role of interior design of contemporary Kuwaiti coffee shops and to study whether it can be rooted in the local context—to reflect local identity. This research proposes to implement eclectic language throughout the design process to introduce layers of contextual design elements.

Interior design focuses on how spaces and internal environments look and function. It has a significant role to play in making various spaces contextual. Since coffee shops are semi-public gathering places where diverse people from all walks of life meet and spend time, they have always been spaces that will best reflect the particular identity of a locality. Interior designers may contribute to the creation of local identity, using a classical process that involves searching for inspiration from local context and history.

Traditional Kuwaiti interior design was simplistic, reflecting the primitive nature of the society and the scarcity of resources within Kuwait. Even in the past, coffee shops played a significant role in Kuwaiti society, but over the last ten years, contemporary coffee shops have become important social gathering places where many people meet for entertainment or to conduct business. Kuwait has seen a large number of coffee shops opening all over the country, and these mostly international coffee shops attract large crowds from all age groups. The author realized that while the various international coffee shops are quite successful, they lack local spirit and have no connection with

their specific context.

In the past as well as today, coffee shops have played a major role in Kuwaiti society. Before the discovery of oil, due to limited resources and options within the old city, and the simplicity of private homes, coffee shops became the main place for men to spend their free time. The coffee shop was a prominent public space that provided social, political, and economic opportunities; men used to gather there to socialize and to entertain. The coffee shop was a site of political interaction, where news was shared and public opinion was developed. Coffee shops, which were located in town centers and near ports, were also places where men went in search of jobs and other career opportunities. Traditional coffee shops gave Kuwaitis a feeling of unity and belonging, which enhanced their identity and their sense of geography.

The objective of this study is to compare the interior design of traditional Kuwaiti coffee shops with that of contemporary international coffee shops, like the Starbucks chain. The layout and design of a traditional coffee shop will be contrasted with that of a contemporary global brand coffee shop in Kuwait, to distill some general findings that will inform the aims of this paper. Finally, the study will provide a set of recommendations to aid interior designers in creating an appropriate stylistic mix that reflects both the local identity and contemporary design. These recommendations are based on an understanding of "eclectic" interior design that is seen as a series of layers as opposed to separate articles. Widyaevan and Rahardjo stated: "Eclectic style is defined as a process to combine or interpret interior elements or particular styles into an integrated aesthetic or cohesive concept. To illustrate the process of eclectic style the designer needs to build the basic outline of visual concepts. It is like making

a container, a melting pot which includes many different elements from a variety of styles". (Widyaevan & Rahardjo, 2018) ,

Global coffee shops, with their modern designs, overshadow traditional Kuwaiti coffee shops, which historically held a prominent position in the town center of Kuwait. Many coffee shop owners, operators and interior designers neglect the local context when developing their designs. This research suggests that the loss of this unique historical typology has a negative impact on the local identity, as local identity is important to maintain a continuity and connection to space and time.

In this paper, the researcher covers a number of related issues and questions: Identify main interior design elements of traditional coffee shops in Kuwait. Identify main interior design elements with global contemporary coffee shops. What is the interior design identity? Distill a set of recommendations that may guide interior designers in creating an appropriate contemporary design that respects and reflects local identity.

Local interior architectural identity is an important emblem of life and culture, it preserves the meaning that evolves over a long time. Kuwait's liberal open market allows for the liberalizing of building design, and during this process erased many significant local interior and architectural elements. The analysis presented in this study will convey valuable information to interior designers practicing in Kuwait. This study provides clarity on the main characteristics of traditional and global coffee shops in Kuwait. The aim is to encourage the work of the Kuwaiti interior designer who "extracts the core values of the tradition and develops a new formula that encompasses in its core the traditional values, but blends them with the necessary aspects of modernity." (Ragab,2018) The notion of eclectic interior design is based on seeing interior

sets as a series of layers as opposed to separate articles. Karsano (et al) tells us that "The eclecticism approach is unconsciously applied in the design process by selecting elements considered as the best elements from different architectural styles or eras:". Giving us a foundation for understanding the potentially complex concept. (Karsono,2021)

Simon Dodsworth, in his book The Fundamentals of Interior Design, elaborates on this by detailing for readers that the principal elements of interior design are space, furniture, color, motifs/patterns, ornaments, proportions, and scale. (Dodsworth, 2009). Space, consists of the elements of walls, floor, ceilings, stairs, and openings. Space also informs the style of the architecture which will contain all the interior furnishings. Ebru Erdogan et al, expands on this idea, "The fact that characterizes the spaces is their self-identities shaped by their natural and cultural values… Besides that, the interior style is about what the space wants to tell, its identity, design subject and function" (Erdogan, 2022,). However, Erdogan reminds us that "In determining the style identity, building elements exclusively do not give us clear and precise information:", and that all elements must be considered as a unified picture.

Additionally, the layers of furniture are important to communicate the idea of form. The furniture's design often speaks of the history of interior design. So, furniture plays an important role in expressing the desired style using the form, scale, and materials.

Equally, the use of colors, patterns, and ornaments are keys to understanding space. The color provides mood and creates a "specific ambiance" which also can be associated with specific styles that can be driven by geographical practicality, culture, or just aesthetic taste. Similarly, particular patterns/motifs often signify particular

199

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

styles. Victorian England saw many flowery-organic patterns used in wallpapers, wall screens, ornaments, and textiles. Patterns can be used to communicate femininity or masculinity as well as provide the association with ethnicity, culture, or even a specific era. For example, in Pop Art most of the patterns were an image used in advertising popular products or mainstream celebrity images of the time. Ornaments strongly represent identity and link personal values with a space and its design. Ornaments have no function beyond those of ambiance and sentimentality, bestowing both values on the interior.

The principle of proportions of space is linked with its dimensional aspect. A ratio of space dimensions affects how users experience a space. The same can be said about scale, which relates to how the proportions of objects relate to each other. For example, how sofa proportions relate to the coffee table. Both scale and proportion determine how we read a layout; it not only speaks to the relationships between architectural and interior elements, but it serves to define the function of the space itself.

Research Methodology

This research is qualitative in nature and was based on various research methods that serve its objectives. The research focused on the design of traditional and contemporary global coffee shops in Kuwait. The study uses case studies, comparisons, observations, and a literature review of historical data to distill information about this phenomenon. The aggregation of these research methods strengthened the findings of this study. "A qualitative researcher will employ a range of tactics that are both particular to the context being studied, and of course appropriate to the research question(s) being asked." (Groat & Wang, 2013)

A case study is a research methodology that produces a thorough, multifaceted understanding of a complex problem in its actual setting. It is a well-known research strategy widely applied by researchers in various fields, especially the social sciences. The case study approach focuses on specific aspects of the subject matter and allows for an in-depth examination of the phenomenon; it allows the researcher to investigate the phenomenon in an actual context and to employ various data gathering methods (Starman, 2013). It is useful for examining contemporary phenomena in depth, in their actual context, especially when the boundary between phenomenon and context is blurred. "With regard to commonly observed phenomenon, single-case studies can be suitable for studying representative or typical situations where it is important to capture the circumstances and conditions of everyday or commonplace events. In this category, single-case studies are informative about the learned experiences of the average person and even institutions, for example, an urban community, its institutions and representatives." (Souza, 2015)

Observation is a data collection method in which researchers observe within a specific research field. Through observation, the researcher is able to gain direct insight and form a deep understanding of the phenomenon; in this case, it allowed the researcher to better understand and capture the Kuwaiti context. There is a preference for using a semi-structured or unstructured research design rather than imposing prior frames of reference onto the study (Ciesielska & Jemielniak, 2018). Through observation, the value of research findings lies in its ability to uncover the similarities and differences in the interpretations of various elements of the studied phenomenon. (Groat & Wang, 2013),

The researcher gives a descriptive comparison that explains some variables. In

201

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

addition, the research employs a comparative studies approach, which compares two more settings to discover new insights into the studied phenomenon; the comparative study shows how two subjects are similar or different. The comparative approach helps to define the organizational structure and highlights the differentiation aspects of the subject matter (Azarian, 2011). This research took a descriptive look at the concept of identity, taking into account its multi-dimenstional nature and looking at design features such as layout, furniture and amateriality. (Torabi & Brahman, 2013)

Definition of Interior Design

Since this research emphasizes interior design, it is essential to begin with a clear definition of that profession. According to the Council for Interior Design Qualification (CIDQ, n.d.), interior design "encompasses the analysis, planning, design, documentation, and management of interior non-structural/non-seismic construction and alteration projects in compliance with applicable building design and construction, fire, life-safety, and energy codes, standards, regulations, and guidelines..." As for interior designers, the CIDQ notes that they "have a moral and ethical responsibility to protect consumers and occupants through the design of code-compliant, accessible, and inclusive interior environments that address well-being, while considering the complex physical, mental, and emotional needs of people." (NCIDQ. 2004)

Interior designers provide people with functional, aesthetically pleasing interiors. They may specialize in private homes or in commercial interiors such as hotels, hospitals, retail stores, offices; and in many other types of private and public facilities. Interior design professionals benefit society by focusing on how spaces and internal environments look and function. By planning the placement of partitions; considering

how the design will affect the health, safety, and well-being of the occupants; choosing furniture and other products; and deciding the aesthetic decoration of the space, the designer decorates the interior and brings it to life. In the end, a number of functional and aesthetic customer requirements become a reality (Piotrowski, 2002)

National and Geographic Identity

Public and private spaces differ in their design across the globe, and their characteristics can contribute to the creation of a specific local identity. Within coffee shops, all kinds of people meet and spend time, sharing not only their activities but also their feelings and thoughts. Accordingly, coffee shops have always been spaces that can best reflect the identity of a particular locality.

Geography addresses the relationships between people and places. The place is a platform that is perceived, used, and affected by the actions of those who live in it. There is an inevitable interaction between humans and the social and physical places they live in; the people and places are intertwined and mutually influence each other. The 18th-century philosopher, Immanuel Kant, gave many lectures on the subject of geography; his interest in geography merged with his interest in anthropology, and he argued that human experience depends on both place and time (Elden, 2009). Geography is a science that studies people's relationships with the places they live; in other words, it studies the interactions between people and places—and people with places (Pamuk et al., 2019).

According to Avci et al. (2017), geography has a significant impact on many aspects of human life, including people's personality traits, concept of culture and nationality, relationships with relatives and other members of their society, and attitudes toward

work, finance, and technology. As such, the geography of an area has a strong influence, not only on the building of individual identities, but also on the historic development of civilization.

Kaymaz (2013) describes five attributes that form identity. While it is acknowledged that these five are not exhaustive, they are valuable nevertheless, especially when used to study identity and spatial planning and design. Thus, identity can be described using the following guidelines:

– Uniqueness of a thing or a person is central to the identity concept.

– Identity requires comparison between things or individuals.

– Meaning and experience play an important role in the perception of identity.

– Identity is never a stable construct; on the contrary it is a continuously evolving and dynamic phenomenon.

– Identity involves interaction with others. (Kaymaz, 2013)

There has been much written about the relationship between space and place, but in general, this paper assumes that places are more than mere physical spaces—they are experienced and perceived through human activities and meanings (Ujang & Zakariya, 2015). Meanings are subjective and based on an individuals psychological and social processes; they contribute to building the place's identity, along with the location's physical specifications, the relationships among people and places, and various cultural attributes (Parsa & Torabi, 2015).

Interior Design and Identity Construction

Culture and art contribute to the making of a specific local identity, and buildings are one of the main manifestations of local culture and identity. Architecture and

interior design play significant roles in forming a specific identity for various regions and peoples. The design of buildings creates a unique identity through distinct space layouts, materials, techniques of craftsmanship, and the application of colors, signs, and patterns. Gieseking et al. (2014) found "a strong connection between traditions, identity, and the physical environment produced or inhabited by a society. The process of identity and social formation, and the cultural practices of individuals, as well as groups, are deeply influenced by their habitat

The classical process by which interior designers contribute to creating a local identity involves searching for inspiration from local context and history. Sometimes, designers attempt to represent the residents' or users' backgrounds and motivations; in other instances, they may try to reflect the structure of the religion, family, or neighborhood. In addition, this identity may be strengthened by using local materials and building techniques. Sometimes designers resort to direct imitation of traditional architectural treatments of openings, windows, and doors, in addition to using local signs and icons (Mahmoud, 2017).

The modern international style has had a significant impact globally; for example, many contemporary designers have become accustomed to the norms of traditional Middle Eastern architecture in many ways and on different levels. Some simply copy the traditional styles of the region, some may introduce minor changes, and others attempt to create hybrid designs that mix modern and traditional styles. Some designers apply significant changes, while others create entirely new designs incorporating new elements and relations (Mahmoud, 2017)

Several international coffee shops have branches scattered all over Kuwait in

205

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

shopping malls, business firms, governmental buildings, schools and colleges, hospitals, and supermarkets. They have become significant components of the built environment and have contributed negatively to the lost sense of place. Looking specifically at the Arab Gulf countries, Fabbri (2020) explains that modern buildings have been presented as praiseworthy manifestations of progress and advancement. To make way for rapid urban development, older places had to be demolished, and this destruction simultaneously laid waste to the places local identities.

The proliferation of international coffee shops with their broad acceptance by the public has elevated them to a critical public space within the built environment in Kuwait. This pervasiveness will substantially impact the creation of identity and will be a major memory source for many individuals because this built environment "functions as a generator of memories and a sense of belonging, creating meanings and mitigating changes. At the same time, places, buildings, and urban spaces are able to engender specific messages to build or foster national identities" (Fabbri, p. 117). The idea of place-identity was first introduced by Proshansky, Fabian, and Karmiloff. It is developed from each individuals unique experiences, knowledge, and perceptions of the built environment.

In Bahrain's capital of Manama, modernization brought about a loss of identity in the area of Bab al Bahrain, a busy street that marks the entrance to the old souq. El-Ghonaimy (2020) describes projects which aimed to preserve the historical character of the area; he mentions that an important feature of such projects is replacing the street furniture, which "plays a significant role in presenting the identity and the belonging for the residences, which influence positively upon the open spaces conditions and the visual quality" (p. 11). In designing outdoor spaces to bring back a sense of belonging in

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

206

the neighborhood, street furniture is a small but important component in building the identity of place.

Architects and interior designers must protect the identities of people and communities and respect their way of life. Proper implementation of design is aimed at both meeting the needs of today's users and making an environment that will be suitable for future generations. People feel comfortable in a place that matches the identity of their own place. In addition, by reflecting an authentic cultural identity, designers can participate in the sustainability of cultural values (Mahmoud, 2017).

Kuwaiti Interior Design

The old town of Kuwait was primitive and uncomplicated due to limited economic resources. Despite the simplicity of traditional interior spaces, one can identify distinctive characteristics that contributed to creating a unique local identity that is still alive today.

Before the discovery of oil, Kuwait's economy was based on the sea and trade. Society was unpretentious and people lived by religious and tribal laws. The town was compact, and residents depended on face-to-face interaction to conduct their business. Back then, the coffee shops were more than just sources of entertainment; in fact, they functioned as important gathering places where news was exchanged, decisions were made, and employment was found. Most of the traditional coffee shops were located near the shore of the Arabian Gulf or within the markets. In traditional Kuwaiti society, men were obliged to work outside the home to generate income for the family, whereas women typically stayed home and carried out domestic duties. Accordingly, traditional coffee shops were dedicated to men only.

Formally, the focus of the Kuwaiti house was on the interior. Its interior design

was simple in terms of furniture, and the use of local materials was fundamental. For instance, the living room was furnished with seat cushions stuffed with sheep's wool and upholstered against the wall. The design sought a balance between the strict need for personal privacy, especially for females, and the Arab and Islamic obligation of hospitality. This balance was achieved by dividing the courtyard into different spaces of varying capacities, which opened from one or many sides onto various rooms, thus providing accessible but separated spaces for both male and female occupants to live in and receive guests (Alhazim et al., 2013).

Figure 1 Details of Kuwait's Traditional Building (Mahgoub, 2007, p. 173)

Kuwait's hot climate encouraged the use of light and natural colors on interior walls. The furniture used natural materials available from the surrounding desert. Kuwaiti interiors featured vibrant colors in various unique patterns that were inspired by neighboring cultures in addition to the local environment; these patterns included natural elements such as plants, stars, and crescents.

Traditional Kuwaiti Coffee Shop Interior Design

In the past, Kuwaiti coffee shops were integrated into the fabric of the city, usually being located in the town center near a market or seaport. Their buildings, like the

buildings around them, were built from mud bricks, and the walls were covered with white plaster. The coffee shops were indoor-outdoor spaces, usually located on main streets within commercial or residential areas and fully integrated within their neighborhoods.

Typically, the traditional coffee shop consisted of a rectangular-shaped room with a few pieces of furniture lining the walls. A kitchenette occupied a small corner space where hot and cold beverages could be prepared and served. The furniture layout took a "U" shape, where men sat close together and beside each other, or facing each other across the narrow rectangular room. This seating arrangement enhanced interaction by encouraging and facilitating conversation. (see Figure 5).

The shape, space layout, and furniture were standard in every traditional cafe in Kuwait. The room size and shape were fixed because of the use of the same building materials, especially for the roof, which was mainly made of rounded wooden beams that limited the width of any space. Al-Ansari (2011) describes the typical method of building a roof. The ceiling was constructed using mangrove poles with a diameter of 8-10 cm, spaced 15-20 cm apart, which spanned the relatively narrow width of each room (about 3.6 meters or 11 feet). These poles acted as joists upon which split bamboo strips were laid in a crisscross pattern. The bamboo strips created a framework above which woven Iraqi palm-frond mats were spread. These mats served as waterproofing for the roof construction. Ash was laid as a sealant above these mats, and a layer of clay 30-40 cm thick was spread over it. The clay was then topped with lime plaster. Annual roof maintenance involved repainting and repair work using lime plaster. Chandals (called sembraanga in Swahili) were the black trunks of trees that grew on

209

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

the riverbanks in some African countries such as Kenya and Tanzania. Their length, which ranged from 3–5 meters, determined how wide a room could be (Al Marzouq, 2011).

Among the many caf's within the boundaries of old Kuwait City was the well-known—and still operating—Bo Nashi cafe, with its distinctive traditional and cultural characteristics. Its simple yet functional furniture design and materials made it easy for users to socialize within the space. Most of the materials used in its interior were local; for instance, sofas and benches were made of metal or of teak wood to withstand the harsh desert climate. Its sofas and pillows were upholstered with fabric woven from the wool of sheep and camels in a traditional crafted way known as Sadu weaving. Bo Nashi featured small, simple coffee tables of wood or metal, as well as another table on which a wooden gramophone record player sat, playing traditional Kuwaiti music.

During the day, the cafe was illuminated by natural light, and in the evening, kerosene lanterns were used. The walls were built of sea rocks and mud bricks made of sand, straw, and water. The walls were then covered by plaster, which added a rustic natural texture to the interior. Later, Kuwaitis discovered and began using a new white soil that could be mixed with water to cover the interior walls; this soil had a shiny white quality that had previously been available to upper-class people only.

Thus, the cafe's interior design enhanced the local identity. This was true of the Bo Nashi cafe and other traditional cafes in Kuwait, all of which had almost the same space layout and furniture.

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

210

Figure 2 Traditional Cafes of Kuwait (Al-Mukhaizeem, 2017)

The Global Contemporary Coffee Shops

Contemporary coffee shops have become vibrant public spaces where many social activities take place. However, in the age of globalization, their uniformity has given rise to concerns about losing the local cultural identity of traditional coffee shops in Kuwait. This study will elucidate the role of interior design in retaining the identity of the local traditional cafe in Kuwait, and it will introduce design concepts for designers and architects to help sustain Kuwaiti identity. The emphasis will be on the cafe's furniture and space layout.

In a study of coffee drinking in Kuwait, Allafi et al. (2020) note that coffee has traditionally been part of Kuwaiti hospitality, that good hosts are expected to offer their guests coffee served with dates or other sweets, and that the country's coffee consumption was ranked 46th out of 154 countries. Visiting coffee shops has become an increasingly popular activity in recent years, and Starbucks is the most popular chain, achieving a market share of 60.8% (Allafi et al.). Openings of new coffee shops grew an average of 21% between 2003 and 2015, and the number of openings more than doubled in 2016 and 2017 (GlobalMarkets, 2017).

211

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444ه/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

For centuries, in many parts of the world, coffee was considered a privileged drink enjoyed by people who were able to gather and socialize, whether daily or just occasionally. In Western, and specifically American, culture, coffee shops later became popular as leisure spaces; in contrast, European coffee shops have a long history as places to meet and enjoy refreshments, having been part of Europe's cultural, social, and gastronomic history since the 18th century (Cleave, 2017).

The concept of the global chain of coffee shops originated in the United States. The norm there had been to use regular coffee beans with no added flavors or sweeteners, but as a result of globalization and increased travel, Americans started to explore other aspects of coffee traditions and flavors. In addition, the invention of espresso machines opened new opportunities in coffee-making that quickly became attractive to consumers. For the American public, Italy was the first choice in terms of coffee culture and lifestyle, and drinking coffee gradually became a cultural activity that went beyond its primary purpose of consuming a hot beverage.

Contemporary coffee shops are more than mere food-selling shops; they are places that offer opportunities to meet and socialize with others in relaxed, welcoming, semi-public locations. Nowadays, the number of coffee shops has expanded rapidly; found in virtually all cities and towns, they have become a part of the global culture and the lives of the general population. They are referred to as a "third place" between the home (our first place) and the workplace (our second place). Oldenburg (1999) explains "third place" as "a generic designation for a great variety of public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realm of home and work" . Third places include spaces that are neither home nor work,

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

212

but rather are other places that help us get through the day and often serve as social outlets; they take many forms, including that of coffee shops or cafe's

Figure 3 The Crystal Tower Starbucks Store, Kuwait City (https://stories.starbucks.com/)

For the sake of this study, the author researched several international coffee shops in Kuwait. Starbucks was selected as an example that could be observed to distill some general findings that could inform the aims of this paper. It was evident that the design of global coffee shops, and Starbucks in particular, was inspired by historical examples. Their themes and styles were inspired by and adapted from the local context, and the designs employed local materials and finishes.

For example, the first ever Starbucks cafe was located in Seattle's historic Pike Place Market, and it reflected the conceptual design of its neighborhood (Starbucks, 2014). Its interior design theme and materials echoed its industrial surroundings; it used worn wood, stained concrete or tiled floors, metal stools, and factory-inspired lighting. Large community tables, club chairs, and wooden blinds evoked a turn-of-the-last-century feeling. The idea was to create a feeling of acceptance, familiarity, and comfort for its customers, in a predictable atmosphere. This original coffee shop still inspires the design of all shops worldwide.

Figure 4 Starbucks' First-ever Store in Seattle (businessinsider.com)

The Starbucks logo and color scheme displays the brand within the shops. Besides its inspiration drawn from local neighborhoods and the environment, the design team is keen to use natural colors. Bright colors are avoided; the primary color scheme consists of neutral, earthy tones that celebrate the spirit of their main product—the coffee bean, and its fresh green to dark brown tones.

The layout of Starbucks shops varies, but generally, there is a main counter where orders are placed and the coffee is prepared. The seating is scattered in clusters that attempt to simulate a home-like setting. The furniture varies, but it may include dining tables, sofas, armchairs, chairs, and dining tables, and in some cases, workstations.
It is observed in all Starbucks shops that the goal is to enhance comfort. The designers aim to create a loft-like space that is filled with light, and the seating style is welcoming. Using durable and cozy fabrics enhances a sense of calmness, which encourages customers to spend a longer time within the premises.
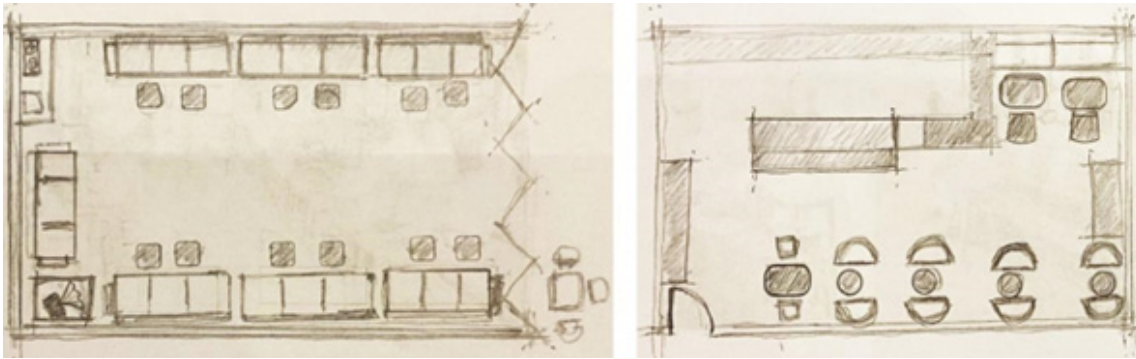
Traditional Coffee Shop Layout

Contemporary Coffee Shop Layout

Figure 5 (Traditional Coffeeshop Layout and Contemporary Coffeeshop Diagrams)The author

Findings and Recommendations

Coffee shops have always been places that best capture a community's identity. As they have become significant components of the built environment in our global culture, though, many global brands have had negative effects, contributing to the loss of a sense of identity. This research stems from the belief that interior design professionals can contribute to the sustainability of cultural values by emulating an authentic cultural identity.

Identity is a fluid concept and is subject to change over time and each generation, through exposure and interaction, society will form new perspectives. However, local identity holds a strong importance, and all over the world societies try to resist the forces of global cultures and preserve the main elements of their history. This study attempts to provide suggestions to counter the prevailing trends in the design of coffeeshops that have no relation to local context and historical precedents. It promotes the creation of interior designs that include cultural and contextual characteristics, and at the same time, create modern and contemporary styles.

The traditional coffee shop in Kuwait was always a place where people (men) felt

215

المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

فوزي علي الزامل   التصميم الداخلي للمقاهي العصرية وخلق هوية محلية

a sense of community and belonging, which established a unique sense of culture. Today, the label "third place" is used to refer to modern coffee shops because they continue to exist between the home and workplace and offer more than just food and drinks.

In conclusion, this research stresses the role of interior designers in implementing their skills and knowledge to blend global designs with local themes tailored to the specific locales. In recommendations arising from this study, interior designers could employ local craftspeople to create interiors for global coffee shops while using modern materials that are crucial to enhancing sustainability and reinforcing the local identity. Interior designers could employ their knowledge and theories of color to create interior places that fit well with local contexts and specific cultures. The geographic location also influences color; typically, in hot climates, people use light colors in interiors, whereas dark shades are used in cold climates. Interior designers are skilled in various space-planning techniques that could reinforce local standards and tastes, such as privacy and seating preferences. The aim is to extract the main principles of traditional buildings and spaces, and develop new forms that encompass these main principles and blend them with contemporary languages.

Further to recommendations, studies suggest the eclectic style be applied in interiors in order to build coherent interiors that combine modern and traditional themes. Thus, designers of coffee shops in Kuwait should understand the importance of addressing eclectic language throughout the design process. The eclectic style provides guidelines for interior designers to examine interior spaces as a series of layers; these layers may be analyzed to identify the source of style in specific case studies and study design

elements such as space, scale, proportions, furniture, color, and motifs, patterns, and ornaments.

This paper calls for studying the impact of global brands' coffee shops on the culture of local cities. It would be beneficial to study in more detail the interior design principles leading to the design of global brands' coffee shops, and further research might explore various techniques to address the issue of interior design as it relates to different local identities.

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المجلة السعودية للفن والتصميم، المجلد 3، العدد 2، ذو الحجة 1444هـ/ يونيو 2023م
Saudi Art and Design Journal Vol.3 NO.2 June (2023)

218

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