

**A STUDY ON THE RELATIONSHIPS AMONG CORPORATE IDENTITY
AND INTERIOR SPACE
BANK CASES: GARANTİ BANK AND ZİRAAT BANK**

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
ÇANKAYA UNIVERSITY**

**BY
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**IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
INTERIOR ARCHITECTURE**

SEPTEMBER 2010

Title of the Thesis: **A Study on the Relationships among Corporate Identity and Interior Space / Bank Cases: Garanti Bank and Ziraat Bank**

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STATEMENT OF NON-PLAGIARISM PAGE

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ABSTRACT

A STUDY ON THE RELATIONSHIPS AMONG CORPORATE IDENTITY AND INTERIOR SPACE BANK CASES: GARANTİ BANK AND ZİRAAT BANK

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September 2010, 93 pages

This thesis study examines the relations between the concept corporate identity and interior space. It is tried to explain what corporate identity is and how it is examined in relation with interior spaces. As discussing the corporate identity and interior space concept, a case study about two different banks is made. This research is achieved by the help of personal observations, visuals and a survey study. Basically by mentioning about the general approach to the problem and the aim of the study; the definition, history and design of the corporate identity are tried to be conveyed in detail.

Moreover, in related with corporate identity, another significant notion image is introduced. A relation is tried to be established among corporate identity and interior space and also the importance of identity existence in corporations is emphasized.

It has been derived benefit from the samples of Corporate Identity Manuals, bank interiors and logos. By determining that would be a base for the case study; the theories of human perception, senses, space perception and Semiotics are referred. At the end of the thesis, the results of the case study are evaluated and it is thought that it may have a guide attribute for the future researches.

Keywords: Identity, Image, Corporate Identity, Space Perception, Sign, Semiotics, Banks.

ÖZ

KURUMSAL KİMLİK VE İÇ MEKAN ARASINDAKİ İLİŞKİLER ÜZERİNE BİR ÇALIŞMA

BANKA VAKALARI: GARANTİ BANKASI VE ZİRAAT BANKASI

BERKSOY, Özge Beril

Yüksek Lisans, İç Mimarlık Anabilim Dalı

Tez Yöneticisi : Dr. Nur AYALP

Eylül 2010, 93 sayfa

Bu tez çalışması kurumsal kimlik ve iç mekan arasındaki ilişkileri inceler. Kurumsal kimliğin ne olduğu ve iç mekan doğrultusunda nasıl incelendiği anlatılmaya çalışılmıştır. Kurumsal kimlik ve iç mekan olgusu tartışılırken, iki farklı bankayı ele alan bir vaka çalışması yapılmıştır. Bu araştırma kişisel gözlemler, görseller ve bir anket çalışması aracılığıyla gerçekleştirilmiştir. Esas olarak probleme genel yaklaşımdan, çalışmanın amacından bahsedilirken, kurumsal kimliğin tanımı, tarihçesi ve tasarımı detaylıca aktarılmaya çalışılmıştır.

Ayrıca diğer önemli bir kavram olan imaj, kurumsal kimlik kavramıyla ilişkilendirilerek tanıtılmıştır. Kurumsal kimlik ve iç mekan arasında bir ilişki kurulmaya çalışılmış ve kurumlarda kimlik varlığının önemi vurgulanmıştır.

Tezde, Kurumsal Kimlik El Kitapları örneklerinden, banka iç mekanları ve logolarından faydalanılmıştır. Tezin kapsamında yapılacak olan vaka çalışmasına temel oluşturacağı düşünülerek, insan algısı, duyuları, mekan algısı ve

Göstergebilim kuramlarından söz edilmektedir. Tezin amaçlarından bir diğeri olan, kullanıcıların kurumsal kimlik olgusunu nerelerde algıladıkları problemi de sorgulanmaktadır.

Tezin sonunda ise vaka çalışmasından çıkan sonuçlar değerlendirilmiş ve ileriki araştırmalar için bir rehber niteliği taşıyabileceği düşünülmüştür.

Anahtar Kelimeler : Kimlik, İmaj, Kurumsal Kimlik, Mekan Algısı, İşaret, Göstergebilim, Bankalar.

ACKNOWLEDGEMENT

I would like to thank my advisor Nur Ayalp for her aids and her support during my thesis.

Needless to say that I should not forget to thank Cüneyt Elker for the contributions and experience that he shared with me.

Lastly, I would like to thank my father Şener Berksoy, without him I would not have taken the opportunity to be an interior architect. I dedicate this thesis to him.

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CHAPTER 1

INTRODUCTION

1.1. General Approach to the Problem

Mankind needs to express and distinguish himself from others just like the corporations and firms do in their social environments. In this perspective, a basic need of identity arises. This identity necessity comes to surface because of the instincts of differentiation. Nowadays, companies and corporations are beginning to diversify according to this tendency. With a basic understanding of globalization, firms and corporations tend to form Corporate Identities for themselves in order to subsist in the market. This effort is not only the tendency of visual differentiations, but also the changes in attitudes, behaviors, goals and visions. Hence, they can compete with their competitors in the market and make investigations for themselves. In this process, the idea of Corporate Identity starts to be acquainted. Therefore; they tend to design Corporate Identities.

The concepts of Corporate Identity and corporate image have been in the area of interest of architects for few years. From the perspective of Corporate Identity, it is important to design spaces that have identities. It is succeeded by the awareness of the significance of identity, Corporate Identity and image. The relations between interior space and Corporate Identity may bring a different point of view to designers. From this point of view, bank interiors will be discussed as an example for interior spaces.

Bank environments are chosen in this thesis because banks are spaces that people experiences in daily life. They are corporate work places and in order to compete

with their competitors in finance sector, banks should have Corporate Identities. Banks exist in social life with kinds of Corporate Identities. Some of them are consciously using and designing Corporate Identities, whereas the others are applying these Corporate Identity design facilities unconsciously. The Corporate Identity of banks should be reliable and long-term for their own sakes in order to give positive impression and to be able to stand next to their competitors. The behaviors and clothing of their staff and managers, the service quality, the general view, the interior architecture and public relations of banks are essential subjects that are concentrated on.

As Napoles (1988) stated; “the corporate image is the way in which a company is perceived by the public-consumers, competitors, suppliers, the government and the general public”. So, it may be said that to be able to have an effective impression, it is needed to have a right constructed Corporate Image.

On the other hand, space perception is discussed in this study in following chapters, in order to try to consider the relation between perception and identity. It is going to be examined that space perception concept among the identity and the image which are formed. Besides human perception, it is focused on the concept Corporate Identity by mentioning about different areas of study such as Semiotics: science of signs. In everyday life signs, symbols, logos, graphics and messages are frequently seen items. In interior spaces in which individuals experience, all symbols refer to a meaning and should have messages which are sent out to public / audience. To sum up, they all exist for an interpretation.

Briefly, in this thesis, different study areas are introduced together in order to set a system while discussing the relations between Corporate Identity and interior space in a more tangible manner. The main emphasis is on the perception of Corporate Identity facilities by users especially in bank interiors by a case study. Two banks in Ankara, Turkey are examined and compared according to the key points of Corporate Identity design studies and in final evaluations of the research are discussed.

1.1.1. Aim of the Study

During this thesis research, it is observed that Corporate Identity is generally discussed in graphical, visual and commercial ways. It is thought that it consists more than these point of views. Thus, in this thesis the approach will be from the perspective of space perception, perception theories and also semiological ways in addition. It is tried to discuss the relations from the perspective of interior architect's point of view.

It is aimed to deal with the concept of Corporate Identity in relation with interior architecture. One of the aims of this thesis study is to understand the awareness of society about Corporate Identity in bank interiors. Also another aim is to study the relationships among Corporate Identity and interior spaces. In this thesis, two banks are examined. It might be said that the relation between Corporate Identity and interior design is a significant element that helps to be able to perceived interior spaces in a positive manner. For this purpose, it is expected that this study can help designers and interior architects. Also they might see this subject matter as a study area for themselves.

1.1.2. Structure of the Thesis

Basically in the first chapter, general approach to the problem, how the structure of the thesis is formed and the aim of the study is described. In other words, it is the introduction to the thesis.

The definition, history and design of Corporate Identity are pointed out in the second chapter in detail. Also, another important concept, the image is introduced in relation to Corporate Identity. The examples of Corporate Identity Manuals and visual elements like bank interior photographs, logos from Turkey and throughout the world can be seen.

In the third chapter, it is tried to establish a relation among interior space and Corporate Identity and it is tried to emphasize the importance of identity in corporations. The reasons why it is helpful to own an identity in interiors from the perspective of interior architects are ascertained.

The design components in bank interiors and the senses which effect people in interior spaces are represented. In order to support the Corporate Identity concept, some kinds of applications which are thought to be examples from our country and foreign countries together are notified.

It is tried to approach from a Semiological point of view to the subject matter in this thesis in the fourth chapter. It is focused on the concepts of sign and the cultural codes. The ideas and theories of founders such as Saussure, Pierce and Nöth are specified in terms of sign, symbol and meaning.

In the light of environmental psychology, space perception and perception theories are mentioned in the fifth chapter because it is thought that the importance of composing a Corporate Identity in terms of meaning, symbols and signs and how it is perceived by society or even if it is perceived at all are undeniable facts. The thesis is concluded with a research about Corporate Identity and Space Perception in bank interiors, which are Garanti Bank and Ziraat Bank. The two banks are examined in terms of Corporate Identity and the perception of its users with the use of questionnaires, observations and visual elements. At the end, the evaluation of this research is analysed and discussed.

CHAPTER 2

CORPORATE IDENTITY

2.1. Definition of Corporate Identity

As human beings have their own identities, corporations also have identities which arises and grows up with them. Just like individuals, corporations are distinguished from each other and exist in their social environments (Ak, 1998).

Firstly, it is needed to look at the definitions of Corporate Identity. There are many definitions for the term Corporate Identity due to the fact that it is a complex concept. Some researchers have defined Corporate Identity as a communication tool which corporations use.

On the other hand, there is another approach which considers this term as a visual and graphical issue. In addition, various points of view about Corporate Identity is seen in literature as corporate strategy for business companies. In Kotler's study (as cited in Ind, 1992, p.49) the corporate strategy is described as in the following:

All companies must look beyond their present situation and develop a long-term strategy to meet changing conditions in their industry. They must develop a game plan for achieving their long run objectives. There is no one strategy that is optimal for all companies. Each company must determine what makes the most sense in the light of its position in the industry and its objectives, opportunities and resources.

Napoles (1988) states that Corporate Identity is a desired image acquired and communicated by the company to the public through consistent visual communications. And similar to that approach, Gray's idea (1986) is that

Corporate Identity is a basic vital element of a company's total communication effort.

Nick Townsend from the firm 'Landor Associates' supports the definition of identity programmes:

Corporate Identity is a powerful tool in the corporate tool kit, which enables you to communicate change; it enables you to communicate direction and it enables you to communicate your point of difference. And why that is valuable is because of everything you do in business, communications is probably the hardest thing (as cited in Ind, 1992, p.26).

On the contrary, Ind (1992) emphasizes that Corporate Identity is the accumulation of a company's history and its strategies. It is not easily changed. Most identities evolve gradually over time, but a significant event such as a takeover can change the identity radically. A similar idea belongs to DeNeve. According to DeNeve, "it has been said that corporate identity is the glue that holds corporate strategy together: It is who the company is, as well as how it and others see itself" (DeNeve, 1992, p.3).

Furthermore, various points of views exist in terms of stating Corporate Identity as something that is composed of audio-visual components. "Corporate identity, properly planned and systematized, is the visual expression of the corporation as it sees itself and as it wishes to be viewed by other (Selame, 1988, p.vi). Mostly the graphic designers or communication designers categorize Corporate Identity as visual and graphical status.

With a supporting attribute to this expression, another definition comes out:

Corporate identity is the way a firm / corporation introduces itself to users or clients. It is a comprehensive concept that consists of both visual and non-visual elements like; corporation's name, design, logo and the quality of service, the attitudes of managers and staff (Retrieved 10, 2009, www.svstasarim.com).

On the other hand, Olins (1990) claims that Corporate Identity is concerned with four major areas of activity:

- Products / Services_ what you make or sell
- Environments_ where you make or sell it - the place or physical context
- Information_ how you describe and publicize what you do
- Behavior_ how people within the organization behave to each other and to outsiders

In the year 1998, the writer of the book 'Firma ve Markalarda Kurumsal Kimlik ve İmaj' Mehmet Ak clarifies Corporate Identity as power and system integrity.

This system consists of the following components:

- Name of the corporation-product-service
- Logo of the corporation
- Letter headed stationary
- Envelope-Business card
- Vehicles of the corporation
- General view of the corporation
- Interior architecture of the corporation
- Reception-information
- Clothing of staff
- Attitudes of staff
- Management quality
- Service quality
- Advertisement-Public Relations

The architect Haydar Karabey (2002) describes the Corporate Identity studies as:

Although being few resource, accumulation and experience on corporate identity studies in Turkey, corporations are making an effort in accordance with rearranging, ordering and reflecting their identities better with a gradually increasing conscious. In an interesting way, this business became to come into architects domain before other professions stepped in. So, we took it seriously and researched it. We have understood that this is not just an emblem and decoration business at all (Karabey, 2002).

Similar to that idea, Karamustafa (2000) emphasizes that Corporate Identity is the way that an organization describes itself, its philosophy, working principle, its

soul and its character to its target audience. In a qualified sense, it is a design source, a communication source or an attitude (personal or collective) source.

A Corporate Identity process can be divided into many subtitles but here the general information about the levels of the process are given: (source: Corporate Identity Manual of Ministry of Environment and Forestry)

1. The investigation, analysis and the strategic proposals of the organization
2. Developing the visual identity
3. Introducing the identity
4. Application

To sum up, it is seen that there are a lot of different and similar point of views related with this subject. Corporate Identity is a rich subject matter so it should be notified that in this thesis, it is narrowed down to the scale of interior spaces. In this study, the relations among interior spaces and Corporate Identity elements are going to be dealt with in the context of bank interiors.

2.2. History of Corporate Identity

Mumcu (1996) mentioned the historical starting points of Corporate Identity by pointing out the riggings, flags and army uniforms of kings, aristocrats and cities in the past. This was aimed at keeping them together and trying to compose a common soul that they belong to a specific ideology.

The term Corporate Identity is started to arise at 1950s and 60s. However, in the 1960s, when the phrase Corporate Identity was first coined by Walter Margulies, a New York-based design consultant, a new idea of the role of design in business began to emerge. Olins (1995) also confirms that the first user of the term Corporate Identity is Walter Margulies who is the head of the distinguished New York consultancy Lippincott & Margulies in his book named “International Corporate Identity 1”. Moreover, Selame (1988) mentions that Margulies made

Corporate Identity a business by entering across America from American Express, Bendix, Chrysler and Xerox.

Besides Margulies, Loewy was one of the earliest Corporate Identity designers. His designs spread to packaging, graphics and Corporate Identity with his designs for the Coca-Cola bottle, the Lucky Strike cigarette package and Corporate Identities for Exxon, Shell and the U.S. Postal Service (Selame, 1988).

According to Ind (1992) in one sense, Corporate Identity has existed since the manufacturers of packaged goods began to use marks and typefaces to identify their brands and subsequently their companies. Similar to Ind's consideration, Napoles (1988) stated that:

During the 1050s and 1960s the growth of multinational corporations and the increase of corporate mergers contributed to the redesigning of trademarks that had stood for one product or service. Many of the companies exchanged their old trademarks for new ones, believing that these would better express the size and scope of their businesses.

It might be said that by the growth of international market, trade and industrialization, the corporations and holding companies began to use Corporate Identities all around the world.

Between 1925 and 1975, the products are started to produce that American society uses. Before the major economic crisis in America, in 1927 the manufacturers and the advertising men suggested that a change in the appearance of the products would raise the consumer demands directly. The aim of this attempt was to change the old products with the new ones by designing new forms, colors and materials in order to orient the consumers to buy the new products (Schmitt & Simonson, 2000). In other words, the aim was related to commerce and consumption. It might be said that the point of origin of Corporate Identity was related to commercial competition as Schmitt & Simonson (2000) stated.

2.3. History of Corporate Identity in Turkey

The history of Corporate Identity has come up to the empire period in Turkey. As Okay (2000) states, in Turkey, before Republican period, flags and military uniforms are related with this comprehension. With the proclamation of the republic, Corporate Identity studies have started at the same time with the commercial steps under the leadership of Mustafa Kemal Atatürk.

Türkiye İş Bankası is one of the most significant examples to these attempts because it is the leading bank in Turkey that Mustafa Kemal Atatürk had been the founder and one of the major shareholders in the bank. With its heritage so closely linked to the Turkish economy, the company decided that its strategy had to be similar to that developed by Atatürk who used the bank to stimulate domestic finances after the revolution of 1919. Even today, it is distinctly seen in all of the corporate items which are related with the Turkish nationality on the corporate advertisements of İş Bankası.

In 1960s in Turkey, commercial Turkish enterprises started to follow the foreign capital companies who are coming to our country by acquiring an identity for themselves. Company owners directly give their names and identities to their companies. The typical examples for this attempt are well known Turkish companies such as ‘Sabancı’ for Sakıp Sabancı, ‘Koç’ for Vehbi Koç and ‘Eczacıbaşı’ for Nejat Eczacıbaşı (Okay, 2000).

According to Karabey (2000), the Corporate Identity studies in Turkey have a history of ten years. The foreign companies in Turkey applied their standards in our country too. For instance; Mobil, BP, Opel, Camel, Marlboro, Lacoste..

Recently, banks have given importance to Corporate Identity facilities and they started to understand that they need to renovate their identities according to the developing market. For example, Vakıfbank has redesigned its Corporate Identity in 2008.



Figure 1: The old Vakıfbank logo



Figure 2: The new Vakıfbank logo

(Retrieved from www.google.com.tr/images)

According to Okay (2000), Corporate Identity concept in Turkey is not different than the one in Europe. Turkey's handicap is the lacking of professional Corporate Identity agencies. There are small scale enterprises or advertisement agencies designing logo or commercial envelopes merely. Unfortunately there is still not enough experience and source about Corporate Identity in Turkey, but nevermore a particular conscious and demand is started to emerge in corporations.

To sum it up, it is observed that there is a gradually increase in consultancy, communication, advertisement and design companies that deal with Corporate Identity studies in Turkey compared to previous years. Advertising agencies are more dominant over other sectors in this area. But still, it can not be said that there are enough for the corporate market.

2.4. Corporate Identity Manual

Corporate Identity manual is an assistant guide for corporations / firms and companies that show the standards and rules of identity elements. It may show the application surface of your logo, the proper color scheme and typeface of the logo of the firm. In addition to these printed elements, also clothing of employees, vehicles, stickers and advertisement gifts are shown in the manual.

Corporate firms should have their own Corporate Identity manuals that consist of business cards, stationary with letterheads, envelopes, vehicle writings, staff clothes, staff's attitudes, service quality and interior space design. DeNeve (1992) supports this necessity by stating:

For a large corporation, the graphic standards manual is the bible of corporate identity and is an absolute necessity for identity management. It forms a visible, enduring statement of a company's policy toward identity management for all those who come in contact with it (DeNeve, 1992, p. 64).

Furthermore, Ind (1992) quotes from Olins in his book named "The Corporate Image":

Wally Olins (1984) states as: 'The fundamental idea behind a corporate identity program is that in everything a company does, everything it owns, everything it produces, the company should project a clear idea of what it is and what its aims are (Olins, 1984, p.24).

In order to find out more concrete visual elements, Corporate Identity manual examples from some Turkish firms / corporations like Koç Holding and Ministry of Forestry have been examined (See appendix 1). As seen in these manuals, all standards and rules of the Corporate Identity are specified according to logos, colors, typefaces and the different usages on TV, web sites and advertisements.

2.5. The Relation Between Corporate Identity and Image

Researchers think that there is a relation between image and identity, so in this respect it is thought that Gray's, DeNeve's, Ind's, Selame's and Lynch's point of views will be beneficial in this chapter.

In this thesis, the relation between identity and image is thought to be important because they follow and affect each other. It may be said that without identity there would be no image, likewise without image any identity concept could not exist.

In Corporate Identity studies, it is aimed is to form an image for the public. With the existence of Corporate Identity, all the necessary information about the company might be given and by the help of this data transformation, a common sense is tried to be constituted which might be named as the image.

“Corporate image is in the eye of the receiver. An organization may transmit a message about itself to its employees, its investors, its customers, and all its internal and external audiences” (Ind, 1992, p.21). Thus, Ind says the information about the company is transmitted to public as a result.

In addition, Gray (1986) discussed the importance of the corporate image of a firm / company:

Exterior symbols are a first indication of the stature of a business. The corporate name, logo, building address, office layout, furnishings, company cars, service vehicles, stationery, and product labels are among many outward visuals that carry the corporate image to the outside world. These symbols trigger conscious and subconscious images in the public mind (1986, p.62-67).

For instance, New York’s Rockefeller Plaza displays success in the financial world with its building and image in the public mind. Communicated to all visitors, interior and exterior design creates first impressions of the company’s success (Gray, 1986). Similar to Gray, Lynch (1960) states that the image must include the spatial or pattern relation of the object to the observer and to the other objects.

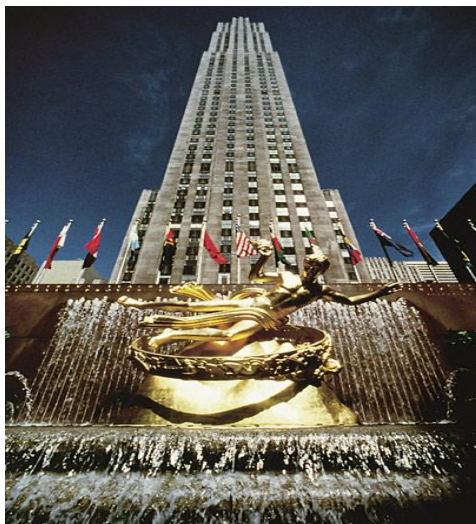


Figure 3: Rockefeller Plaza, New York



Figure 4: Worldbank

(Retrieved from www.google.com.tr/images)



Figure 5: Bank of China



Figure 6: Shanghai Bank

(Retrieved from www.google.com.tr/images)

The reason of creating Corporate Identity to a specific firm / corporation can be explained in a way that this requirement is emerged from a desire to set up an image on human beings' minds. One might say that the perception of a firm or corporation is achieved by this image. DeNeve (1992) supports this idea by stating that: 'Image is how you're perceived; identity is who you are' (DeNeve, 1992, p.3) According to Selame (1988) images tend to be gradually perceived, while identities are quickly observed. Okay (2000) says that image is the desired one, whereas identity is the existed one in reality. Thus, one might say that; Corporate Identity shapes the corporate image.

The internal audience of an organization is often the most important audience of an identity programme. It is the employees who will determine whether an organization is able to meet its objectives or not. It is the employees who will determine the product quality. And it is the employees who will determine the corporate image. (Selame, 1988, p.86)

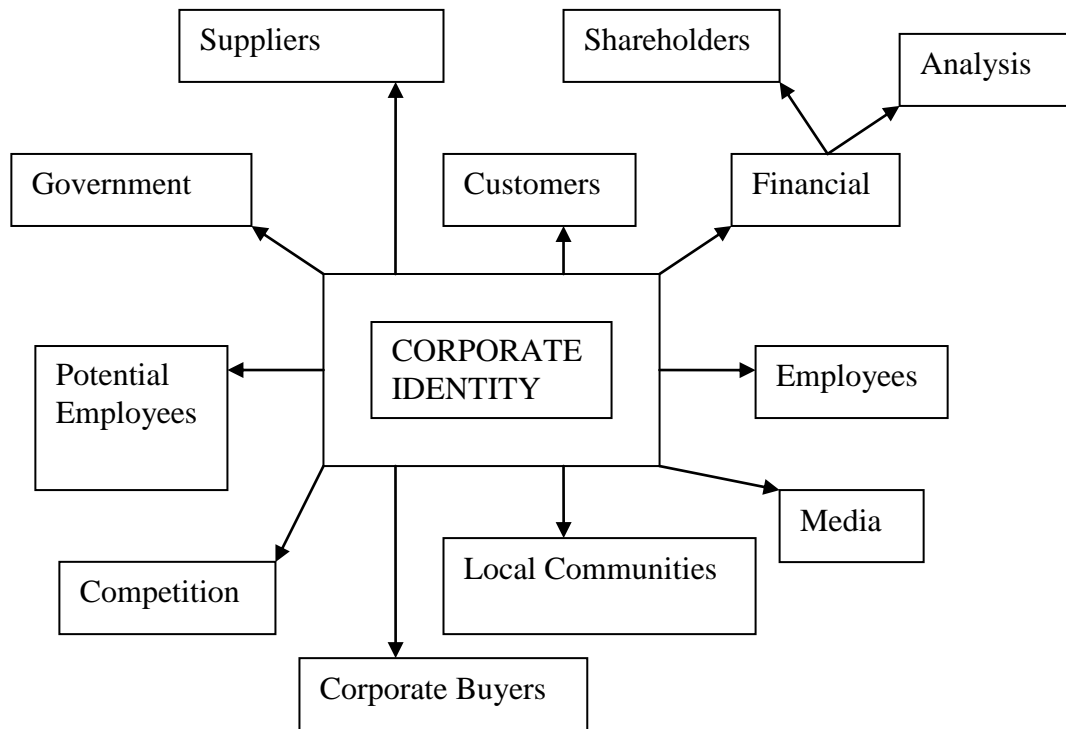


Figure 7: Identity Audiences (Selame, 1988, p.86)

As it is seen in the figure above, Corporate Identity serves to a wide audience. An employee as an audience for instance, has an image in his / her mind about the firm he / she works for. This image is important because it can evoke a sense of belonging to their working environment. Also, customers have images about a firm that might be different than the employees. Thus, Corporate Identity in relation with image reaches different people. In the light of this point, the image of interior spaces is investigated in this thesis.

CHAPTER 3

THE SEMIOLOGICAL APPROACH TO CORPORATE IDENTITY

3.1. Semiotics

It is necessary to mention a science branch called Semiotics, sign and cultural codes in this chapter in order to explain logo, meanings of signs and colors in terms of Corporate Identity elements. It is important to understand where Corporate Identity design has emerged from. When discussing the relation between Corporate Identity and interior bank spaces in this thesis, concept of signs and color will be mentioned according to each bank's interior spaces. As an example, the reasons for logo, color, material or furniture selection of each bank may depend on the system of forming a Corporate Identity. That's why this semiological theory should be mentioned before discussing these relations.

Firstly, the term semiotics should be defined. A general definition for semiotics is that it is the science of signs or science of meaning. Some founders of this science are; Pierce, Morris and Saussure. Both founders of semiotics defined the theory of signs as the study of signs of any kind, including language and any other signs (see Morris 1946, p. 79), but while Peirce conceived of semiotics basically as a science of man, Morris (1946:83,366) extended the scope of the general theory of signs to include sign processing by animals or, more generally, by organisms (Nöth, 1995).

Semiotics is the 'science of messages and meanings' and of the signs and codes we use to produce and understand them (Danesi, 1993). He goes on explaining; the etymology of the term semiotics is traceable to the Greek word *sema*- 'marks,

signs' (singular *semeion*). It is commonly defined as the science or 'doctrine' (in the sense of systematic study) of signs. According to Danesi (1993) a sign is anything—a word, a gesture, an object, etc.—that stands for something or someone.

Umberto Eco (1976) defines semiotics as: 'the discipline studying everything which can be used in order to lie,' because if 'something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot, in fact, be used to tell at all' (Eco, 1976, p.7). It implies that we have the capacity to represent the world in any way we want through signs, even in misleading and deceitful ways (Danesi, 1993).

3.2. Sign

In this section, why signs are used and what kind of functions they have are discussed by attributing from Saussure, Danesi, Thwaites and Chandler.

A sign is anything which produces meanings (Thwaites, 1994). According to him;

- Signs are not just comments on the world, but are themselves things in the world and specifically, in the social world.
- Signs do not just convey meanings, but produce them.
- Signs produce many meanings, not just one meaning per sign.

Similar to Thwaites's interpretations, Danesi (1993) also states that signs have no meanings unless they are located and conceptualized within some specific context. He also defines "symbol" as a sign that has an arbitrary or conventional relation to some referent. He states that the primary function of signs is to help us represent the world around us, to recall the things we have perceived and noted through a sign (a word, a gesture, a drawing, etc.). The secondary function of signs is that they allow us to communicate our thoughts to others.

In sciences about language, all types of forms, objects and facts which can represent anything except itself are called as sign (Rifat, 2000, p.129).

Rifat (2000) quotes from Pierce about 3 different triplets in sign:

- Qualitative sign (qualisign): a quality which is a sign. For example the tone of a voice or somebody's perfume
- Singular sign (sinsign): anything which is a sign or a case that exists in reality
- Rule sign (legisign): a rule or law that is made by people

As mentioned before, Saussure, the founder of Semiotics elaborated a sign model which has three terms; the sign, signifier and signified. The sign shows the whole which has the signified and the signifier as its two parts (see table 1).

Table 1: Saussure's sign model

sign	signified (concept)
	signifier (sound-image)

It is useful to give a concrete example to this idea. For instance, a rose signifies the concept 'passion' or 'love'. The word rose is not the real rose. It is just an image, which is the signifier. It may be said that the rose itself as an object becomes a sign.

3.3. Cultural Codes

Culture is a concept that is hardly defined generally. It is important to define culture by some researchers. According to Altman, I., & Chemers, M. (1989, p.3) "the term *culture* is used to indicate that *cognitions, feelings, and behaviors are shared among a group of people in a consensual way*". Altman & Chemers (1989, p.47) states further that cultural experiences are effecting our perception in our environments as:

We receive information about the environment from our senses, we process and organize it in ways that are meaningful to us and to our lives, and the results are presented in carried about in our minds. What is meaningful,

consistent, and appropriate is, of course, heavily influenced by our cultural experiences.

Matsumoto (1994) uses Barnouw's idea as "We define culture as the set of attitudes, values, beliefs, and behaviors shared by a group of people, communicated from one generation to the next via language or some other means of communication" (Matsumoto, 1994, p.4).

Signs and their contents differ from culture to culture. Culture differentiates from one public to another, so do the symbols and the meanings. A helpful example would be how the meaning of color changes from one culture to another. In Brazil green symbolizes illness while in Denmark green symbolizes health. Danesi (1993) wrote that to many North American aboriginal peoples, the color *red* has always signified success and triumph. The Ancient Egyptians painted their bodies red to enhance their beauty, a practice which many anthropologists see as the origin of cosmetics.

As Thwaites (1994) mentions, in Western cultures white represents purity and is traditionally worn at weddings; on the other hand in Chinese culture, white is a color of mourning and is worn at funerals. So, meaning is not the product of the sign itself but of the code within which it is used.

It is important to discuss the definitions of codes according to different researchers. The meaning of code is defined by Thwaites (1994). He explains that codes organize signs into meaningful systems which correlate signifiers and signifieds. These code groups are frequently seen codes in everyday life. He classifies these codes into three;

Social Codes (In a broader sense all semiotic codes are social codes)

- *verbal language*
- *bodily codes* (bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head nods, gestures and posture)

- *commodity codes* (fashions, clothing, cars)
- *behavioural codes* (protocols, rituals, role-playing, games)

Textual Codes (representational codes)

- *scientific codes* (including mathematics)
- *aesthetic codes* within the various expressive arts (poetry, drama, painting, sculpture, music, etc.) - including classicism, romanticism, realism
- *genre, rhetorical and stylistic codes*: narrative (plot, character, action, dialogue, setting, etc.)
- *mass media codes* (including photographic, televisual, filmic, radio, newspaper and magazine codes, both technical and conventional)

Interpretative Codes (there is less agreement about these as semiotic codes)

- *perceptual codes*: e.g. of visual
- *ideological codes* (such as individualism, liberalism, feminism, racism, materialism, capitalism, progressivism, conservatism, socialism, objectivism, consumerism and populism)

According to Eco (1979), code is a set of possible behavioral responses on the part of destination. He claims that codes can be said to be communicational frameworks. Flags, smoke, words, whistle, drums etc. are codes.

Danesi (1993) states that codes are directive and highly influential of behavior. The social codes involved in greeting, fashion, manners, rankings, etc. are all effective shapers of how we think of others and of ourselves. Thus, language, dress, gesture, etc. are examples of codes. Same type of coding extends to all areas of social interaction: the types and brand names of food, cigarettes, beer, etc. that are consumed give off coded messages of who we are, or, at least, aspire to be in our society.

If it is considered the color red, the meaning of this color depends on where and in what substance it is located and who sees it. It means ‘stop’ as a traffic light. This

is the cultural code of traffic systems which temporally fixes the relationship between the colors and meanings.

Furthermore, for bank environments there are elements which might be thought as example of codes. In Garanti Bank, the green four-leaved clover may be interpreted as luck. In other words, preferring that bank might bring you luck. Also another denotation is emphasizing the concept “Living Green” in Garanti Bank interiors with the help of this green clover symbol. The grain on the logo of Ziraat Bank might also be interpreted as the concept of Ziraat Bank in terms of agriculture. For Lloyds Bank in London, it is connoted to the history or past by using a historical clock in the middle of the bank interior. Although it has a technological banking understanding, it states that it still keeps the historical soul or identity. This attempt might be interpreted as a traditional banking identity for Lloyds Bank.

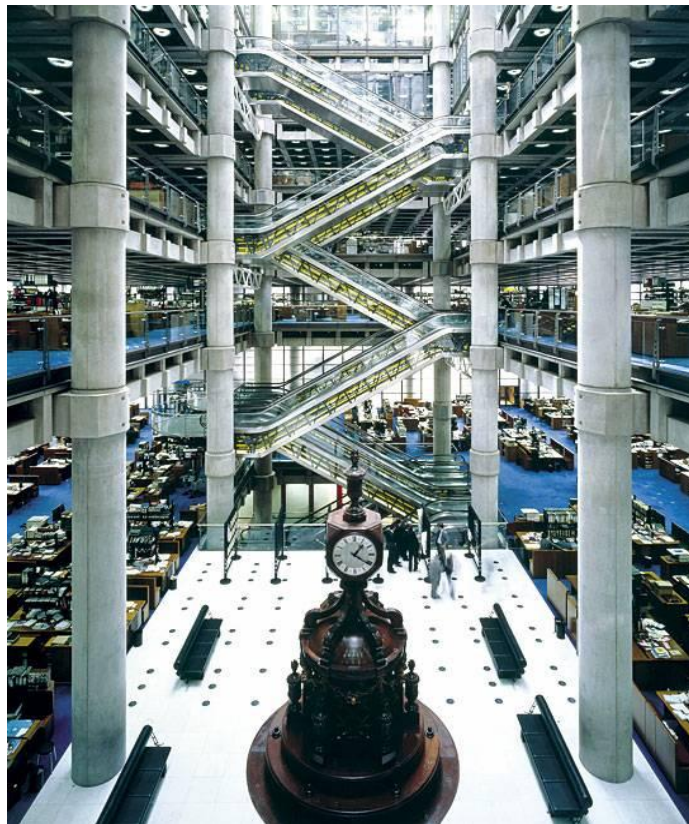


Figure 8: Lloyds Bank interior, London

CHAPTER 4

INTERIOR DESIGN ELEMENTS AS COMPONENTS OF CORPORATE IDENTITY IN BANKS

4.1. Corporate Identity in Interiors

“As interior architects while we are designing places, we design individual’s perceptions too” (Corporate Identity course notes, 2009). It is possible to help people perceiving the interior spaces as the way it is wished by interior architects. In other words, it can be said that Corporate Identity design plays a significant role in interior design. A positive reflected Corporate Identity in interior spaces means that the Corporate Identity is properly perceived and easily remembered. By using logo, color, material, furniture, lighting and form in terms of forming a corporate interior space, it may give us infinite opportunities in order to design different interiors. While making promotions or presentations of firms / corporations, a strong established corporate identity design serve in positive way. It may increase commercial facilities or prestige of the firm among its competitors in market.

In terms of perception of society, Corporate Identity plays an important role. Corporate Identity design helps to raise the society’s perception, in interior spaces, in firms and in corporations.

Kılıç (2003) states that; today, it is possible to speak about the restructuring of the architecture of a corporation in two important aspects:

1. It is necessary to have a defined function of the corporation and to force the architect to fulfill the function in a better manner.
2. Continuity and repetition is important because it is necessary for the users to be able to interpret and recognize the space.

With this attempt, it is aimed to form visual identity and image using architectural language, and to develop a harmony between this language and the corporation.

In the context of banks, it is obvious that they are remembered by their logos, names, characteristics and aims. They differ from each other by these qualifications. In other words, here again Corporate Identity is helpful to recognize and differentiate them easily. Ind (1992) clarifies that identity is formed by an organization's history, its beliefs and philosophy, the nature of its technology, its ownership, its people, the personality of its leaders, its ethical and cultural values and its strategies.

Meanwhile, it is necessary to mention about the Corporate Identity process in interiors. According to Olins (1990) Corporate Identity studies are composed of four groups coming together:

- Corporation's design team
- Graphic design companies
- Identity and communication consultants
- Advertising agencies

And Olins (1990) states that these Corporate Identity studies have four phases. They are research, development, presentation and application phases. According to the interviews with the bank architects for the thesis research, it is summarized in four steps also. First phase is desk job research in which internal and external interviews are done such as face to face interviews or questionnaires. This is the starting process about establishing a Corporate Identity for a corporation. Second phase is about developing a visual identity and the third phase is related to the presentation of the new identity to the corporation by consultant agency. And the

last one is the application phase where all elements about Corporate Identity of that corporation are put into practice.

4.2. Logo

It is seen various types of logos in our everyday life. With the help of these logos, people find out the branch of the product or service which is belonged or at least they might associate something to them. Logo is a significant component of Corporate Identity concept.

In addition, it may be said that logo serves as a communication tool. Ind (1992) states that the development of a design system, or a corporate mark or logo, is thus only a part of the means of communicating with a company's audiences. Also, it is obvious that every logo which belongs to a product or company has a meaning. Otherwise, it would be pointless to have a logo. For instance, Genç & Sipahioğlu (1990) claims that the logo of Manhattan Chase Bank refers strength, power and unity. It is seen in the symmetrical and clamped shaped which is located at the edges of a square on the following figure.



Figure 9: The logo of Chase Manhattan Bank
(Retrieved from www.google.com.tr/images)

However, the interpretation or perception of a logo may be a complex process to the client of a company, because the conditions of the customer, his / her gender and background, cultural and educational accumulation may be different. In relation to this subject, questions about how the logo of a bank is perceived by the users in a case study will be asked at the end of the thesis.

In Garanti Bank, it is thought that the four-leaved clover on the logo refers to both nature and luck. The green color symbolizes nature by a specific natural element. At the same time, it is widely believed that four-leaved clover brings luck to people. So, this means this bank may bring you luck in other words.



Figure 10: The logo of Garanti Bank with different usages
(Retrieved from www.garanti.com.tr)

In Ziraat Bank, the grain on the logo refers agriculture automatically. This is because Ziraat Bank was established to serve to farmers and villagers at the beginning in order to revive farming and agriculture in Turkey. Also, it is seen that the two grains are positioned by the initials of Ziraat Bank; Z and B. The logo designer of both banks is İhap Hulusi Görey, who was a Turkish graphic designer (Retrieved from <http://tr.wikipedia.org>).

If the two logos are compared to each other, it might be said that the logo of Garanti Bank is dynamic whereas the logo of Ziraat Bank is static. The angle of the clover and the light beam spreading towards the edges of the clover makes the logo organic. The form of the clover is soft but the square form of the logo of Ziraat Bank is quite conservative, cubic and closed. The colors of the Ziraat Bank

logo are same as the colors of Turkish flag; red and white. This attempt might be interpreted as an old Turkish national bank.



Figure 11: The logo of Ziraat Bank



Figure 12: Some bank logo examples: Deutsche Bank, Akbank, Yapı Kredi, Hsbc, TEB, Finansbank, and Halkbank.

(Retrieved from www.google.com.tr/images)

Today, many corporations have started to work with designers on Corporate Identity and logo design matters rapidly. They pay enormous amounts of money into the Corporate Identity design affairs, because they realize the importance of designing Corporate Identity to their corporations. According to the book named 'Managing the Corporate Image' by Gray, the designer of the Italian office machine manufacturer Olivetti's corporate image and logo is an architect; Marcello Nizzoli. (Gray, 1986) This attempt might be interpreted as; designers started to get interested in Corporate Identity and image design.

4.3. Color

According to the researchers such as Crowley (1993), Smith (2008) and Bellizzi (1983), it is notified that the relation between color and interior is important in terms of space perception.

According to Smith (2008), color is an important factor that identifies the atmosphere of a space and affects the psychology of users. It is integral to how we understand a space and cannot be isolated from other environmental aspects such as texture, pattern and form.

It is important which color is used in interiors in relation to its meaning. In terms of interior design, the color usage is a helpful method because they affect human beings in different respects. Users' evaluations of the store environment become more positive when wavelength moves red to blue (Crowley, 1993). According to Bellizzi (1983) cool colors are perceived more positively, retailers should use cool colors where higher price and higher risk exist, because cool colors increase confidence about purchasing and help users during the decision-making process.

If it is designing bank interiors or bank logos, it is frequently seen that cool colors like blue or green is used. This is because cold colors might have influences of trustworthy, relaxing, reliable, peaceful and responsible. In general cool colors have a positive impact on consumers. For instance, many Turkish banks use green and blue colors like; Halkbank, Finansbank, Yapı Kredi, Garanti and T.E.B. (Retrieved from <http://www.grafiktasarim.com.tr>, Renkler ve Anlamları, March, 2010).

In Garanti Bank, the color green is frequently seen on wall visuals, office chair upholsteries, office computer's screens and signboards which have the staff's names and titles on it. In addition to this green color usage, green indoor plants are attracting attention which has a symbolic meaning with the bank's logo and environmentalist point of view (See figure 13).



Figure 13: Garanti Bank interior
(taken by the staff of Garanti Bank)

“Color definitely makes associations, and these associations becomes useful for your company” (Lindstrom, 2007, p.59). Lindstrom states that: “Yellow is the most brilliant color, the reason why all taxis are yellow. It is known that transportation industry always uses this color as in the given examples: Herts rent-a-car, DHL, post offices” (Lindstrom, 2007, p.58). He (2007) discusses that color is a dominant stimulant among our senses:

Because color is the most striking point of communication, it is the basic component of brand construction process. We distinguish school buses, police cars and garbage trucks first with their colors from a distance (Lindstrom, 2007, p.59).

Okay (2000) emphasizes that, corporations pay attention to major details before choosing a corporate color for them:

1. What kind of meaning and feeling does the corporate color connotes?
2. Is it representing any attraction of the product?

3. Is it suitable for the corporation's philosophy?
4. Is it composing a contrast compared to its competitor's colors?

Besides, the first defined corporate color is hardly changed afterwards because it may damage the perception of the target group with a sudden change.

4.4. Material

In relation with bank interiors, various materials are used in order to create the desired effect or image. As a necessity of Corporate Identity design, choice of material evokes different impulses among user's perception of that space. As Olins (1990) states that materials have associations such as warmth, solidity and natural. Inorganic materials such as marble, glass and metal are perceived as cool and tough, whereas organic material such as leather and wood are perceived as warm and soft.

During this research, it has been observed that wood, plexiglas, types of glasses, aluminum, stainless steel, chrome, ceramics, parquet and carpeting are frequently used materials in bank branch offices.



Figure 14: Garanti Bank interior materials and furnitures from first floor
(taken by the staff of Garanti Bank)

In Garanti Bank interiors, green colored plexiglas and green background surfaces which are integrated with the famous green color of Garanti are seen distinctly. This attempt continues with the upholstery color of the office chairs. For floor coverings; marble, granite, ceramic are used especially in the general volumes and in customer's areas as seen in the figure 21. They can be cleaned easily and they are durable floor materials which should be used in these crowded areas. Where in branch office directors' rooms; carpet, parquet, vinyl, rubber or PVC are preferred. Because of the prestigious characteristics of director rooms and the acoustical features they are used frequently.

In terms of forming partitions for cubic volumes; plasterboard panel walls, glass partitions, venetian blinds between double glass partitions and plywood-metal constructions are used in bank office interiors. (See figure 15 and 16 below). It is observed that the most important section is the cash desk area in a bank because it is the focal point for banks. It is the most frequently visited area where people stand in front of it sometimes in long time intervals. Generally these desks are made of wooden and metal products. Also they can be designed with different materials such as corian, acrylic or lacquered.



Figure 15: Glass partition walls in interiors



Figure 16: Open office elements



Figure 17: Raised flooring systems

Raised platform is preferred in the area of bank staff in order to store all the electrical cables, etc. under this platform. Another reason of this is to keep the eye level of the staff in a proper height while he / she is sitting down whereas the customer or user standing up (See figure 17).

In foreign bank interiors, different modern materials such as acrylic panels can be seen (See figure 18: M&T Bank interior). It is tried to form a smooth, soft and flowing atmosphere by using curvilinear wood paneling and PVC materials, visuals and fixtures in Security National Bank and Sovereign Bank interiors as shown below.



Figure 18: M&T Bank interior
(Retrieved from google.com.tr/images)



Figure 19: Security National Bank interior
(Retrieved from google.com.tr/images)



Figure 20: Sovereign Bank interior
(Retrieved from google.com.tr/images)



Figure 21: Ceramic and carpet floorings & suspended ceiling in Garanti Bank
(taken by the staff of Garanti Bank)

4.5. Furniture

As the architect of Ziraat Bank, Yeşilyurt (2009) gave information that the furniture procurement is done by the tendering procedure among firms which is prepared by purchasing departments of banks. According to the new concept of Ziraat Bank, office furnitures are bought from Nurus office furniture company. As seen in the below photographs, office chairs are covered with red upholsteries which are highlighting the corporate color of Ziraat Bank. Also the office chairs of Garanti Bank are covered with the same corporate color of Garanti Bank as green.



Figure 22: Garanti Bank office furnitures
(taken by the staff of Garanti Bank)

The bank office furniture's materials such as staff's tables, commodes and cabinets are generally made of medium density fiberboard laminated in Garanti Bank as seen in the above. They are oak veneered furnitures whereas in Ziraat Bank interiors maple veneered wooden coverings have been preferred.



Figure 23: Ziraat Bank interior
(taken by the architect of Ziraat Bank)



Figure 24: Ziraat Bank open office furnitures
(taken by the architect of Ziraat Bank)



Figure 25: Ziraat Bank interior materials and furnitures from ground floor
(taken by the architect of Ziraat Bank)

As seen in the figure 23-25, a general tendency to use contemporary transparent materials in interiors in order to continue the transparency principle of Ziraat Bank which will be mentioned in further chapters in detail. These are translucent glass partitions, stainless steel, chrome coverings, granite and ceramic. A transparent interior ambiance is tried to be formed by using these kinds of materials.

4.6. Lighting

There are various types of lighting systems which are general lighting, task lighting, cove lighting , wall washing (directly surface of the wall is lightened) and some other special lighting systems such as museum or façade lighting (Lighting course notes, Yener, 2004). Cove lighting provides overall diffuse illumination and coves are used to direct light towards ceilings (Egan, 1983).

Durak (2007) states that in order to obtain clarity in a space general lighting and wall washing are preferred. For office or bank environments it is generally used task and general lighting. The lighting of the office working area should be designed for the task activities, but also to meet the other interpersonal and psychological needs as far as possible (Bean, 2004). As Bean (2004) states, task lighting might be preferred for task activities and general or ambient lighting might be preferred for the overall lighting purpose of the office or bank environment. Frederic (1989) states that the aim of task lighting is to provide the necessary illumination for the worker to perform his / her task. In this thesis, in both banks there were no task lighting fixtures on tables, but general lighting was managed by using recessed fluorescent lighting fixtures. (See figure 26 and 27).

In bank interiors, natural light and artificial lighting systems are used together. Recessed lighting fixtures in suspended ceilings are frequently preferred both in Garanti and Ziraat Bank interiors. In cash desk area, light bands are used on the cash desk surface and halogen lighting fixtures are used on the suspended ceilings in Garanti Bank interiors as seen in the below photo. It is observed that there is not a very specific Corporate Identity preference in lighting subjects in banks.



Figure 26: Garanti Bank cash desk furniture and lighting fixtures
(taken by the staff of Garanti Bank)



Figure 27: Ziraat Bank recessed lighting fixtures
(taken by the architect of Ziraat Bank)

Similar to the Garanti Bank interiors, recessed lighting fixtures are used in the Ziraat Bank interiors too. (See figure 28) These lighting systems are observed that they are given a smooth and homogeneous lighting spread to the bank interiors.



Figure 28: Garanti Bank recessed lighting fixtures in open office area
(taken by the staff of Garanti Bank)

There are some bank lighting examples from foreign banks which have pendent lightings (See figure 29-32).



Figure 29: Financial Bank of Tyler interior



Merchants National Trust and Savings Bank (Interior c. 1927)

Figure 30: Merchants National Trust and Savings Bank interior



Lenso, Fryell, Watch, Kell, Johnson

Figure 31: Fowler State Bank interior



Figure 32: North Bennington Vermont Bank interior
(photos are retrieved from www.google.com.tr/images)

4.7. Form and Shape

Form and shape can be discussed in two different aspects in terms of forms of logos and forms of furnitures in bank environments. A very specific example, Pamukbank, can be given to the usage of form and shape in the context of Corporate Identity. On the facade of Pamukbank head office, new forms are created which resembles a cotton cocoon. In its logo a cotton cocoon is used, thus, this is reflected on the façade. Also on the surface of the furnitures of its interiors, the cocoon shape is seen again. (See figure 33-35). So, one may say that form can be used effectively in interior spaces by means of Corporate Identity elements.



PAMUKBANK

Figure 33: The logo of Pamukbank



Figure 34: Pamukbank head office-facade of the building
(Retrieved from www.google.com.tr/images)



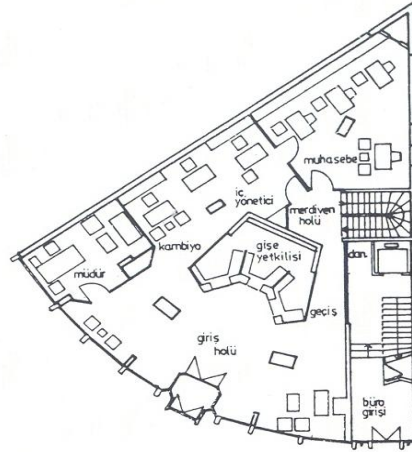
Figure 35: Pamukbank interior space
(Retrieved from www.google.com.tr/images)

Another example is Adabank. It can be seen that the form of the logo continues on the architectural schema of its branch offices. Its strong identity reminds an island by using a triangular piece separated from a circle. It is seen on the figure 37 that

its architectural plan is just like a triangular slice, which is same as its form of logo.



Figure 36: The logo of Adabank



Adabank Ankara şubesi, zemin katı planı

Figure 37: Ground floor plan, Adabank Ankara branch



Figure 38: Adabank exterior facade

(İş-Alışveriş Merkezleri: Banka Binaları, Büro Binaları-Çok Amaçlı Yapılar, 1994)

CHAPTER 5

CORPORATE IDENTITY FROM THE PERSPECTIVE OF SPACE PERCEPTION

5.1. 4 Senses In relation to Interior Design

5.1.1. Visual Effect

In this chapter, three senses are mentioned in relation to space perception in terms of interior design. A table which shows the importance of five senses by grading them with percentages will be based on showing the effects of senses. In addition Lindstrom's book named 'Duyular ve Marka: 5 Duyuyla güçlü markalar yaratmak' is surveyed for this purpose in this thesis.

Seeing is the most effective sense among five senses according to the researches. In perception psychology, the first step is started with the visual perception. Today, firms or corporations are using the visual affect in their brands and in their interior environments frequently. For instance, hostesses in Singapore Airlines wear silk uniforms and make ups which are exactly same as the cabin interior decoration (Lindstrom, 2007). By this visual strategy, they achieved a visual remembering and a harmony among firm's image and identity. In a broader sense, it is shown the positive relation among Corporate Identity of this firm and its image. Image and identity are established in an affective manner. Thus, this firm is achieved the quality of easy remembering. By the help of these attempts a visual perception of the firm is started to be formed as a visual stimulant for the users or clients. The visual affect that is wanted to be created can be easily seen

by the help of clothing, interior design of the planes and the harmony between staff's visuality.

5.1.2. Odor Effect

Odor is a strong stimulant among people during the process of human perception of space. In this section, odor effect in relation with interior design is tried to be discussed.

At the factual level, humans, like other animals, are responsive to odors and scents that they receive from the environment. Danesi (1993) quotes from Engen as: "Odor is often associated with a meaningful situation. A perfume fragrance can bring back vividly to mind a past situation and reawaken the corresponding feelings associated with it rather easily" (Engen, 1982, p.13).

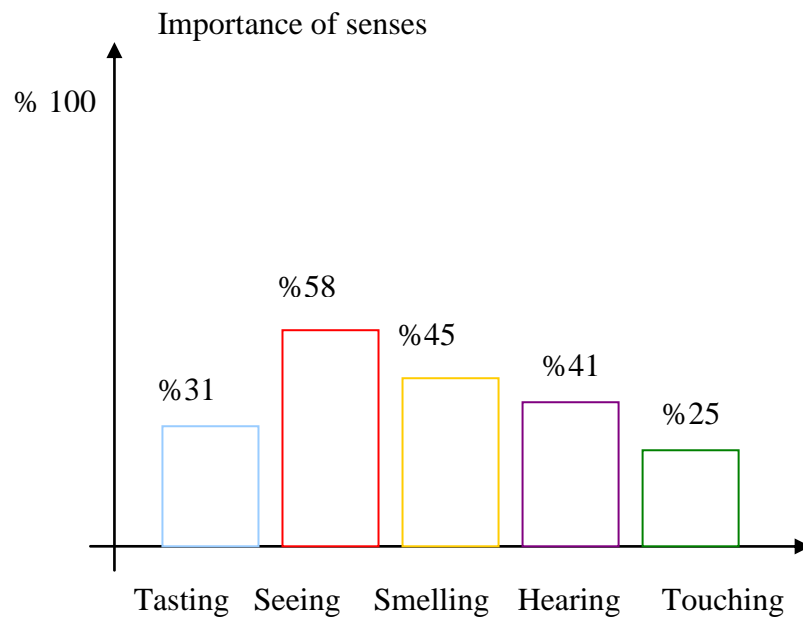


Figure 39: The importance of senses
(Lindstrom, 2007, p.81)

In this research, seeing, smelling and hearing in sequence have been selected as the most important senses. (See figure 39).

Lindstrom (2007) quotes from Keller: “Odor is a magician who takes us thousands of kilometers far away and thousands of years back. Odor forms or creates; image, sensation, memory and association” (Lindstrom, 2007, p.104).

Pieter Aarts and J.Stephan Jellinek are two psychologists who examine how human being’s feelings, judgments and behaviors are being affected by odors in subconscious. They are naming this case as Covered Odor Memory. Psychologists’ this invention verifies that odor is a factor that is affecting human behaviors about buying and using a product. Thus, the result can be said that; odor has a deep role on consumers in terms of adopting a brand (Lindstrom, 2007, p. 109).

There is a special aroma that is designed for Singapore Airlines, and this is added to the perfumes of the flight crew. This perfume is also sprayed to the hot towels which are handed out to the whole fleet. Since the day which it was patented, the scent became the unique symbol of Singapore Airlines. It is a soft, not easy to realize, exotic, Asian and feminine scent. It is observed passengers are immediately recognized it. Just because it has the characteristics of Singapore Airlines; it also has a logo of Asian exotic woman. Singaporean girl is the first brand character who qualified to be exhibited in the Madame Tussaud Museum (Lindstrom, 2007).

In terms of spaces or interior spaces, the odors are affecting space perception. The spreading odors that the elements of spaces (for instance; smell of wood, plastic based materials) and the odors which are emerged from the phenomenon’s in space (smells which are related with space usage and interior environments) are accepted as the two different ways of odor sense in spatial perception (Kahvecioğlu, 1998).

In related to this idea, it is determined in researches that both color and odor are used to make associations. For example; green color connotes grass odor.

A new marketing application about using odors in brands, firms and interiors is seen in the world. A firm named Prolitec produces special odors for firms like

Abercrombie, Timberland, Disneyland and Paris metro. This fragrance reminds the firm automatically and it is used for extending the time length which users stay in that interior space (Retrieved from <http://www.milliyet.com.tr/Ekonomi>, Article: Marka Kokusu, December, 2009).

The only odor is the new cut grass odor patented by EU and this strategy is used at a firm from Holland since 2000. They are using this odor on their tennis balls. In the near future, this attempt is going to be used in spaces and stores in Turkey. It is planned to start this application in Garanti Bank and Denizbank; with using nature, grass and sea odors in bank interiors (Retrieved from <http://www.hurriyet.com.tr/arsivnews>, December, 2009).

5.1.3. Sound Effect

Sound is one of the significant senses among the five senses. It is another strong stimulant among people; especially when interior spaces are experienced; it becomes a perceptive determinant factor. In hotel interiors in Banyan Tree hotels, sound stimulant has been used over users (Lindstrom, 2007).

The owner of luxury hotels, relaxation houses and baths, Banyan Tree chains, is specialized with peace and tranquility both psychically and mentally. In its rooms and lobbies, always the same exotic elegant music plays. Moreover, if their web sites is visited for reservation, again it is heard the same relaxing melody on the background (Lindstrom, 2007, p. 66-67).

It is seen that senses are not only motivating instinctive attitudes of users, but also they might forms a connection between users and brands.

For instance, the bubbling noise of Coca-Cola when pouring to an iced glass became a research subject. Among 78 percentages of the participants of consumers, it is seen positive associations about the bubbling sound of a coke bottle or tin. This distinguishing sound of Coca-Cola makes powerful associations all through the world according to the research. It is an association in which just like the Pavlov's dog experiment (Lindstrom, 2007).

Another different application is from Singapore. Singapore Airlines' aims to arise a brand experience over audio visual sensations among its passengers. The announcement text of aircraft captain is prepared by an advertisement agency giving special attention.

As a proposal in bank interiors, it might be used a specific sound just like odor which reflects the bank's Corporate Identity. The accompanying usage of odor, sound and visuals together might make an influential perception of the bank's identity.

5.1.4. Tactile Effect

In the literature survey it is called haptic sense or tactile sense which relates to touching situation. The haptic system operates when a person feels things with his body or its extremities. One feels an object relative to the body and relative to an object (Gibson, 1983, p.97).

Actually, brands and firms use this tactile sense mostly in their marketing strategies. They are generally related to a specific product. Bang & Olufsen, a luxury electronic firm, is a pioneer firm that addresses to tactile senses of users. Through a remote control device that they have developed, they can command every electronic device such as Tv, radio or cd players. In 1985, their product was became a contemporary device which directly relates to users' tactile senses (Lindstrom, 2007).

However, in this thesis tactile or haptic effect is related to the texture of the materials used in bank environments. In the case when bank users come to the bank environments, they are building a direct relation with the bank's furnitures and materials by touching the bank's office equipments directly.

And also it is possible to perceive this tactile effect not only by directly touching but also by seeing and experiencing that interior space.

Except wall, ceiling or floor materials, the texture of task surfaces and furnitures are experienced by the tactile senses. According to Ching (1996) the materials used in the design of a space and the texture of these materials affect the perception of a space. Texture is the visual and tactile quality of a material (Ching, 1996). As he continues, smooth materials without any texture affect the perception of a space different than rough materials with textures. According to the users' observations, interior spaces of the banks were modern, good, spacious and dynamic related to these material choices. In Garanti and Ziraat Bank, the most widely used materials were wood, glass and metal. Their textures were smooth. Besides there were Plexiglas surfaced columns and task surfaces in the new designed Garanti Bank offices.

To sum up, in this section it is tried to emphasize the effect of four important senses among interior spaces under the Corporate Identity concept. Their different applications in interior spaces and the effect of perception of interior spaces are tried to be discussed.

5.2. Space Perception

In this thesis, space perception is introduced in order to form a relation among perception of interior spaces and Corporate Identity. The factors which are effecting space perception are examined in this thesis. In the following chapters, a case study about perception will be discussed which takes place in bank interiors. So, this chapter has a guide character in order to try to support the case study.

The process that human beings try to perceive a space is related with the time length of usage, frequency of usage and motion. Hoogstad (1990) explains that it is measured spatial relations while moving through a space and is formed an opinion about that space. Thus, he stated that space perception occurs only by making movements in it. Lang (1974) expresses that human beings perceive the details by moving his eyes, head and body. By gaining experience, the number of perceived details and relations increases (Lang, 1974).

The other factor is time which effects space perception. Especially in bank environments, there are two different cases; whether short time or long time is spent in that space. On the case it has a limited time to draw money from a bank, that bank space is perceived by the user not clear as it is spent more time as an example when waiting one's turn. Another example might be given again with bank interiors in terms of frequency of visiting. The perception of a bank employee might be different than a client of a bank in interior space. The employee knows much more about that space compared to the client; so that it is seen that frequency of usage might effect the perception of space.

5.3. Perception Process

Human beings form a physical, psychological and perceptive connection with the environment and collect data by their senses and finally interpret their surroundings by their previous experiences. To be able to discuss this perception process in this section, it is necessary to mention perception and cognition concepts. Perception is the initial gathering of information whereas cognition is the next step of perception. A related figure presents the process of perception and cognition by Rapoport (1977).

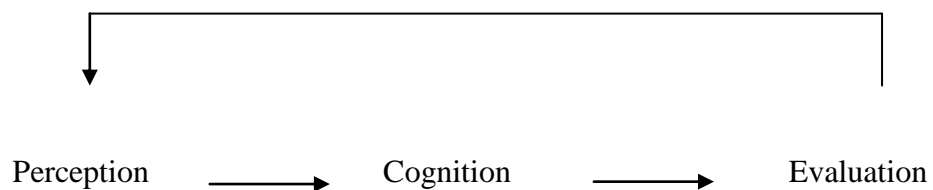


Figure 40: Perception, cognition and evaluation continuity

Matsumoto (1994), Rapoport (1977), Altman and Chemers (1989) are one of the researchers who studied perception theories, so it is attributed from their discussions in this thesis. According to Matsumoto (1994, p.39-51) “Perception is generally considered the way in which information from the stimulated organs is processed, whereas, cognition is a general term that encompasses all mental processes that transform sensory input into knowledge”.

Altman, I., & Chemers, M. (1989, p.44) claims perception and cognition as “The process of environmental perception and cognition is defined as ‘a process composed of a series of psychological transformations by which an individual acquires, codes, stores, recalls and decodes information about the relative locations and attributes of phenomena in his everyday spatial environment’” (p.9). Rapoport’s (1977) filter model about environmental perception shows the process of perception from real environment towards perceived environment by cultural filters. He (1977) shows that by filtering our cultural and personal experiences, it is reached from real environment to perceived environment around us.

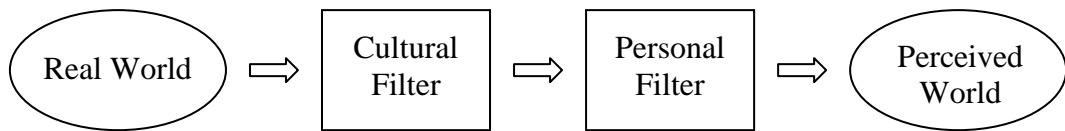


Figure 41: Rapoport’s filter model (Rapoport, 1977)

It has been mentioned that people’s previous experiences effect spatial perception. Russel (1988) classifies the sensational quality of space in four zones and expresses in which zone the sensation that the space is produced.

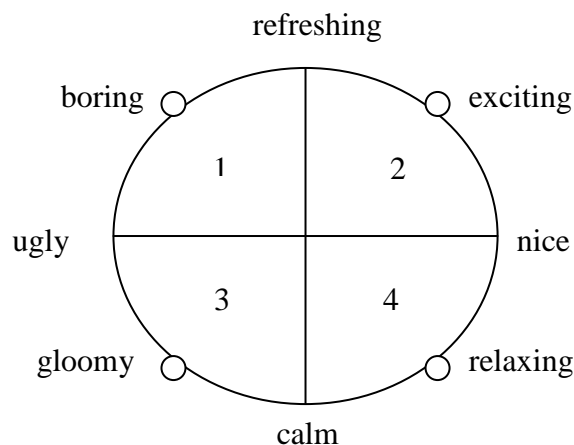


Figure 42: Sensations / adjectives of space
(Kahvecioğlu, 1998)

A space can be defined with various adjectives such as happy/sad, funny/serious, lively/dull, high quality/poor quality, noisy/calm or cheap/expensive. A lot of adjectives just like these ones might be used to determine the image and the characteristics (Schmitt & Simonson, 2000)

Users find spaces they experience spacious, relaxing, calm or lively in a positive manner; on the contrary they feel that space boring, dull or gloomy in a negative manner. This might come out from the personal experiences of the users. Alternatively, the design of the interior space elements might associate these feelings or adjectives to the users.

For instance, narrow spaces might associate the adjective gloomy or dull, whereas spaces with large circulation areas might associate the adjective spacious. Impression of spaciousness is a subjective impression evaluating whether a space is spacious or not (İmamoğlu, 1975). According to İmamoğlu (1975), spaciousness of a room is related to size, but a large room is not expected to be a spacious one, or vice versa. And a room can be spacious if it is appealing, well planned and have space freedom.

In the case study about Garanti and Ziraat Bank, users answered various adjectives related to the overall atmosphere of that bank interior. It might be argued that these negative and positive adjectives are related to the perception of users in an interior space they experience.

Pehlivanoğlu (2003) states that proper color and lighting might increase the motivation and efficiency in a space. If users are satisfied with that space, the image of the space or the image of the corporation would be better for the users.

To sum up, people's perception might change according to the space character and Corporate Identity elements might orient the human perception in interior spaces particularly.

CHAPTER 6

A RESEARCH ABOUT BANK CASES: COMPARATIVE ANALYSES OF GARANTİ BANK AND ZİRAAT BANK

6.1. History of Banks

Before mentioning about the history of banks, it is necessary to define what a bank is. A bank is a corporation which offers financial services and works with money and stocks and bonds instead of money.

When looking at the history of banks, it is seen that the foundation of modern banking is based on 17th century in the world. In Ottomans, initial banking activities were done by ‘Sarraflar-Bankerler’ whom were also named as Galata Sarrafları / Bankerleri in Galata district in İstanbul. This is because Galata district was the core of the money market in those years.

In Ottoman Empire period, in 1863 Banque de Symnre, presently Ziraat Bankası, is founded by Mithat Paşa. It was also known as “Memleket Sandıkları”. In Turkey, banks were founded in the second half of 19th century. The most important step in Turkish banking history is the foundation of Merkez Bankası in 1930.

For more information on history of banks in Turkey see Bankalar Kanunu (Dalamanlı, Lütfü & Bağcıoğlu, Kemal & Yılmaz, Hüseyin Cahit & Aydın, Hilmi, 1969):

Table 2: The Foundation Years of Banks in Turkey
(Bankalar Kanunu, 1969)

1860	Türkiye Bankası
1863	Osmanlı Bankası
1863	Ziraat Bankası
1913	Türk Ticaret Bankası
1924	İş Bankası
1930	Merkez Bankası
1933	Halk Bankası
1933	İller Bankası
1935	Eti Bank
1937	Denizbank
1940	Yapı Kredi
1946	Garanti Bankası
1948	Akbank
1953	Demirbank
1955	Pamukbank

Garanti Bankası, after its foundation, was merged with Doğuş Group in 1983 and in 2001 it was merged with Osmanlı Bankası. In 1990, its public offering was actualized and later on in 1993 they exported the shares to abroad. In the year 2006, it was merged with General Electric. The advertising film of Garanti Bankası and G.E. was prepared in 2006 too. They have operations in corporate banking, private banking, commercial banking, retail banking, investment banking and Small and Medium Size Enterprise banking. They emphasize that they are costumer-focused bank (Retrieved November, 2009, www.garanti.com.tr).



Figure 43: Garanti Bank in 1960s

Ziraat Bank was founded as Memleket Sandıkları in 1863 and it was officially founded in 1988. Its main founding aim was to help develop the agriculture and procure credit for farmers. In the year 1924, it was extracted from the government enterprise by budget law and it is incorporated. In the year 2001, bank's organization structure is changed according to the needs of contemporary banking. The operational understanding of banking is turned into marketing understanding. In the same year Emlak Bank was merged with Ziraat Bank and accordingly it is closed (Retrieved November, 2009, www.ziraat.com.tr).



Figure 44: Ziraat Bank

6.2. Bank Design Criteria

In this chapter, banking acts or laws are searched from the source of ‘Cumhuriyet Dönemi Bankalar Kanunları ve İlgili Yasal Düzenlemeler’ as a necessity. For designing and establishing banks, it is needed to apply to Ministries in our country. Establishing a branch office for all banks is determined by the rules of laws.

“Clause 14.1: Banks have to get permission from the Ministries for the every branch office they are going to open and transfer except head quarters. Clause 2: The permissions can be given after the authorization of Ministry of Industry and Trade” (Taşcıoğlu, 1998, p.247).

Clause 15.1: To be able to open a bank branch, it is applied once in a year and at the specific dates which is determined by Undersecretariat. A detailed report which explains the reasons and the commercial and economical situations of the area where branch office is going to be opened and the other necessary documents required by Ministry of Industry and Trade is added to the applications (Taşcıoğlu, 1998, p.247).

When a bank is going to open a new branch office, bank’s construction, real estate and law affairs unit investigates and analyzes the area or building for the new office. And after that a contract is prepared and by tendering procedures, reparation and design process is started (Taşcıoğlu, 1998). It should not be forgotten that banks are divided into two main units; head offices and branch offices. In this thesis only specific branch offices are dealt with.

When designing a bank interior, some spaces and sub spaces are required according to function and necessities. These are open spaces such as waiting area, entrance area and cashier area; whereas there are semi-open spaces just like open offices or workstations. Director’s rooms, vault cash and wet areas should be as closed spaces in banks. In other words, interior spaces in a bank can be classified into some sub spaces or groups as;

- Entrance area (security)
- Waiting area (line up)
- Cashier area / cash office
- Service area (vault cash + installation + toilets + kitchen etc.)
- Semi-open cubicles & partitioned volumes & open offices (individual & commercial banking areas)
- Closed volumes (Director & assistant manager rooms)
- Resting area

Moreover, in order to design a bank interior, it is needed to have a bank business programme which every bank has its own regulation and policy guidelines. In their guidelines, the permanent staff, their titles, terms of reference and the structure of the space are kept. Because of the differences on the types of organizations in every bank, the planning of building and interior space schema would be different too. For instance banks are divided into individual banking and commercial banking types, but sometimes it may work together.

According to the organization schemas of the banks, interior design would be made easily. In bank branch offices of same banks, the interior design might be different from the other branches because they are rented for within a specified time. The typical architectural project is drawn but the application might differ from every bank interior space.

Interior space plan schemas or layout plans of Ziraat Bank Anadolu Bulvarı branch and Garanti Bank Tunalı branch are examined in this thesis. Their schematic representations are given in the figures below.

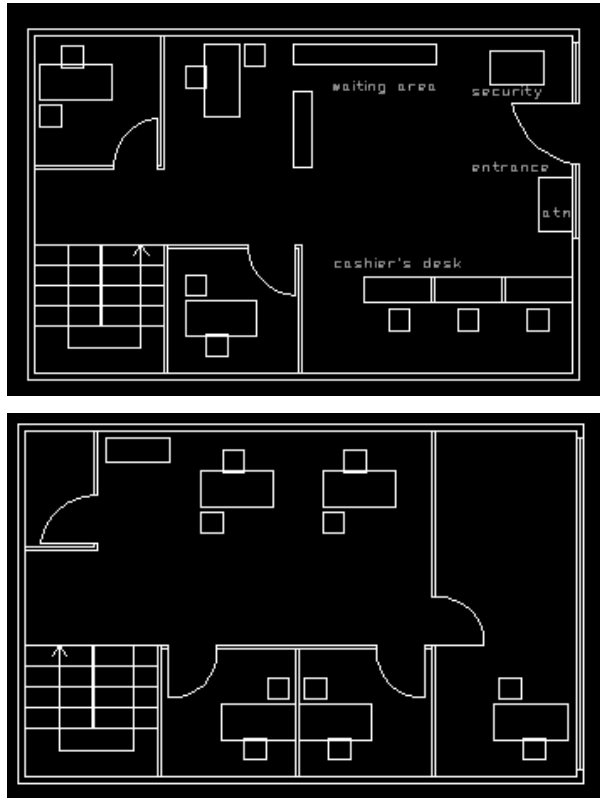


Figure 45: A schematic representation of spaces in Garanti Bank interior

As seen in the Garanti Bank interior, security and ATM machines are located in the entrance area (See figure 45). On the left side, cash office stands and on the right side waiting area for clients exists. Behind the waiting area, a table for a bank staff and the cubicles for the other bank staff exists. In the upper level, both open and closed offices exist. They are separated according to the titles of the staff as retail banking, SME banking which means Small and Medium Size Enterprise banking and director of the bank.

In Ziraat Bank interior (See figure 46), there is a symbolic cash office in the entrance area because that bank branch works as commercial banking, that's why they don't need a cash office area. There are six or seven tables for bank staff which are located as open offices. Again on the second level open offices exist but they are separated with glass panels. And also closed offices and meeting rooms for top director of the bank exist.

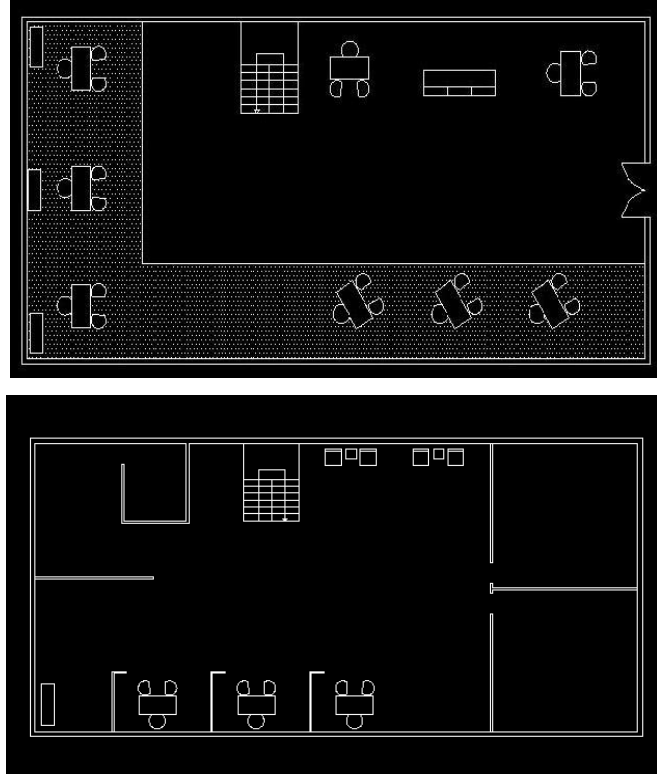


Figure 46: A schematic representation of spaces in Ziraat Bank interior

For the purpose of this thesis, architects and interior architects of Ziraat Bank İnşaat Hizmetleri Daire Başkanlığı in ARGE department have been interviewed. The architect Yeşilyurt (2009) said that branch offices are classified into groups such as A1, A2, B1, B2, C1, and C2 according to the financial profits of the banks in provinces, towns or districts. Basic architectural principles and decisions which are taken, stay constant whereas some decisions about materials and applications might change according to the branch office that is located at. The architectural concept of Ziraat Bank renovates for each ten years, and this year their concept is changed and started to be applied. Anadolu Bulvarı, Ümitköy, Çayyolu and Çukurambar are the latest branch offices according to the new architectural concept of this bank. The most evident decision they have taken according to this renovation is the transparency principle in terms of interior spaces. That's why transparent materials and transparent space organization are preferred compared to the previous years. It is decided that there would be no drapery, curtain and venetian blinds on the front facades of the bank offices, and it is chosen

translucent glass partitions in order to reflect this transparency attempt. In relation to that transparency principle, open spaces such as open offices or workstations are tried to be formed instead of closed volumes in interiors. Nevertheless, it is used closed areas such as meeting rooms or director rooms. From now on, it is preferred to communicate with the customers face to face instead of making operation in front of the cashier's office. In addition, it is started to use office tables and sitting units for customers in order to make this banking operations not by using the cashier's desk. Also the color choice is changed in Ziraat Bank compared to the previous years; the corporate color is now red.

On the other hand, according to the architect of Garanti Bank, Bal (2009), a corporate identity for Garanti Bank is formed in the light of transferring the technological innovation of Garanti Bank to its clients. And in order to form a communication in a more cozy way with the clients, new interiors are designed for this bank. An English originated design company called 'I-am Associates in İstanbul' is chosen for Garanti Bank. It is a new company who deals with the Corporate Identity studies and sensational marketing. Their clients are Garanti Bank, Coca Cola and Diesel for now. This company designs the interior spaces of Garanti Bank and Garanti Bank İnşaat Birimi deals with the application phase of the projects. The Corporate Identity concept is determined as 'Living Green' for Garanti Bank. The corporate color is tried to use in a more fluid and colorful graphical way on the logos and the signboards in the light of their concept (Kuzlu, 2010). It is simply seen the green color plexiglass material in both interiors and facades related with this attempt (See figure 47).



Figure 47: Garanti Bank from Tunalı Street

During the research phase of this thesis, it is quoted from a book named ‘İş Alışveriş Merkezleri: Banka Binaları, Büro Binaları’. For further information about the architects of some banks in Turkey bank see Appendix C.

6.3. Methodology of the Research

According to the research area, the data was collected by the help of observation, interview with architects and interior architects, literature survey and questionnaires.

In the light of this literature survey, a research study will be introduced in order to support the previous chapters. Firstly, Garanti Bank and Ziraat Bank are chosen as models for the purpose of the bank interiors case study. These banks are chosen because Garanti Bank is an institutional private bank which symbolizes the modern private banking in Turkey whereas Ziraat Bank is one of the rooted national banks. Garanti Bank is an environmentally-conscious bank so it is reflected by using items relevant to nature or environment. It’s green color symbolizes this attempt. Also they join some Social Commitment Projects like culture, arts, sports, education and projects for protecting the nature.

A questionnaire was prepared related to the subjects previously explained. This questionnaire was done in front of the branch offices, in order to see the target audience's interior space perceptions about corporate identity in bank environments. Questions were asked to the users of the bank who have different backgrounds, cultures, jobs and point of views. 100 questionnaires for each bank have been handed out. This questionnaire was done on weekdays from Monday to Sunday, at 9.00 a.m to 17.00 p.m.





The questions that are asked to users are; (see following Questionnaire for Ziraat Bank and Garanti Bank).

- The questions indicating the demographic features of participants (age, gender, education, profession)
- The questions about the frequency of using
- The questions indicating whether participants remember the corporate identity elements in interior space or not

Later on, results will be seen and evaluated according to user's answers. The questions will be in a clear format so that general information about space perception in terms of Corporate Identity can be gained through this questionnaire. At the end of the research, evaluation of the results will be done by the help of graphical presentations.





QUESTIONNAIRE FOR ZİRAAT BANK

*This questionnaire is prepared within the context of Çankaya University Department of Interior Architecture and Environmental Design Master Thesis programme. This study does not inquire any personal information.

1. Your age:
a) 18-25 b) 26-35 c) 36-45 d) 46-60 e) 61-over
2. Your education:
a) Primary sch. b) High sch. c) University degree d) Master degree e) Ph.D. degree
3. Your gender:
a) Female b) Male
4. Your profession:
.....
5. How often do you come to this bank?
a) First time b) Everyday c) Once a month d) More than 1 in a month e) Every 2-3 months f) Every 6 months g) Once a year h) Once a week i) More than 1 in a week
6. Do you remember the corporate color of this bank?
• Yes a) Blue b) Yellow c) Red d) Green e) Orange f) Other g) No
7. *If the question above is right;* Where the color red is most widely-used?
a) Floor b) Ceiling c) Wall d) Furniture e) Upholstery f) Exterior g) Other
8. Which material is most widely-used in this bank interior?
a) Metal b) Wooden c) Plastic d) Glass e) Glass & Metal f) Other
9. Do you remember the floor materials in this bank?
• Yes a) Ceramic-Granite b) Carpet c) Parquet d) Pvc e) Other f) No
10. Do you remember the wall materials in this bank?
• Yes a) Wooden b) Metal c) Paint d) Wall paper e) Stone f) Other g) No
11. Do you remember the ceiling materials in this bank?
• Yes a) Wooden b) Metal c) Paint d) Suspended ceiling e) Other f) No
12. Do you remember the materials of the furniture in this bank?
• Yes a) Wooden b) Metal c) Plastic d) Glass e) Wood & Metal f) Other g) No
13. Do you remember the lighting element in this bank?
• Yes a) Desktop lighting b) Wall fixture c) Ceiling lighting d) Other e) No
14. Do you remember the logo of this bank?
• Yes a)  b)  c)  d)  e) Hayır
15. Which adjectives would you choose in order to define this interior?
.....

QUESTIONNAIRE FOR GARANTİ BANK

*This questionnaire is prepared within the context of Çankaya University Department of Interior Architecture and Environmental Design Master Thesis programme. This study does not inquire any personal information.

1. Your age:
a) 18-25 b) 26-35 c) 36-45 d) 46-60 e) 61-over
2. Your education:
a) Primary sch. b) High sch. c) University degree d) Master degree e) Ph.D. degree
3. Your gender:
a) Female b) Male
4. Your profession:
.....
5. How often do you come to this bank?
a) First time b) Everyday c) Once a month d) More than 1 in a month e) Every 2-3 months f) Every 6 months g) Once a year h) Once a week i) More than 1 in a week
6. Do you remember the corporate color of this bank?
• Yes a) Blue b) Yellow c) Red d) Green e) Orange f) Other g) No
7. *If the question above is right;* Where the color red is most widely-used?
a) Floor b) Ceiling c) Wall d) Furniture e) Upholstery f) Advertisement panels g) Exterior h) Signboards i) Other
8. Do you remember the floor materials in this bank?
• Yes a) Ceramic-Granite b) Carpet c) Parquet d) Pvc e) Other f) No
9. Do you remember the wall materials in this bank?
• Yes a) Wooden b) Metal c) Paint d) Wall paper e) Stone f) Other g) No
10. Do you remember the ceiling materials in this bank?
• Yes a) Wooden b) Metal c) Paint d) Suspended ceiling e) Other f) No
11. Do you remember the materials of the furniture in this bank?
• Yes a) Wooden b) Metal c) Plastic d) Glass e) Wood & Metal f) Other g) No
12. Do you remember the lighting element in this bank?
• Yes a) Desktop lighting b) Wall fixture c) Ceiling lighting d) Other e) No
13. Do you remember the logo of this bank?
• Yes a)  b)  c)  d)  e) Hayır
14. Which adjectives would you choose in order to define this interior?
.....

6.4. Aim of the Research

This case study aimed to be able to observe if users perceive or remember the Corporate Identity of the banks in interiors or not. Some interior design elements related to the Corporate Identity of the banks which are wall, ceiling, floor and furniture materials were asked to users. In addition, colors, adjectives and logos for each bank were asked. In the light of the literature survey related to space perception which was mentioned previously, the space perception of bank users was tried to examine.

6.5. A Research on Corporate Identity and Space Perception in Garanti Bank and Ziraat Bank








In this chapter, a research study is introduced. A case study related with bank interiors is done by a questionnaire. The questionnaire is prepared which is thought to be able to discuss if the Corporate Identity in terms of interior design elements in bank interiors is perceived by the bank users. In a broader sense, the aim of this study is to understand the level of public consciousness about the Corporate Identity in bank interior environments and to understand whether it is perceived by users or not.

For each bank, questions were asked to users / clients of the banks. 100 people are expected to answer the questionnaire for Garanti Bank and 100 numbers of people are for Ziraat Bank. Tunali branch office of Garanti Bank and Anadolu Bulvarı branch office for Ziraat Bank were chosen. Some photographs were taken from Garanti Bank fortunately which can not be taken without permission because of the security precautions in banks. And some interior photographs from Ziraat Bank were obtained by the bank's architect Emek Yeşilyurt. By the help of these photographs, the case study was tried to be supported.

An interior space Corporate Identity manual is formed in this thesis. Each bank interior is examined in terms of interior design elements which are thought to be

reflected the Corporate Identity of the banks in a chart. The logos, colors, materials, sign systems and furnitures of the bank interior are examined in terms of Corporate Identity manual. Thus, a case study is tried to be established. The questions of the questionnaire are emerged from this interior space manual and they are examined in each bank interior.

Table 3: Corporate Identity Elements and Interior Space Relations

BANK IDENTITY	INTERIOR SPACE IDENTITY	BANK IDENTITY	INTERIOR SPACE IDENTITY
 Garanti GARANTI BANK CONTEMPORARY MODERN BANK private bank contemporary bank	LOGO  CORPORATE COLOR  MATERIAL using contemporary materials Floor ceramic, carpet Wall paint, wood Ceiling suspended ceiling FURNITURE using contemporary furnitures Cash desk wood, stainless steel Open office wood, metal Waiting units wood, metal LIGHTING Ceiling recessed lighting Panels hidden lighting SIGN SYSTEMS Title boards Digital boards	ZIRAAT BANK GOVERNMENT BANK state bank old bank long standing bank TRANSPARENT SERVICE PRINCIPLE interior design  	LOGO  CORPORATE COLOR  MATERIAL using contemporary & transparent materials Floor glossy ceramic-granite, carpet Wall paint, translucent glass partition walls Ceiling suspended ceiling, metal armatures FURNITURE using contemporary furnitures Cash desk wood, translucent glass, stainless steel Open office wood, veneer Waiting units wood, metal LIGHTING Ceiling recessed lighting Panels hidden lighting SIGN SYSTEMS Title boards Digital boards

GARANTI BANK		ZIRAAT BANK	
			
TACTILE SENSE		TACTILE SENSE	
Texture	Pattern	Form	Material
			fabric wood stainless steel glazed glass ceramic-carpet
			
			fabric & leather wood stainless steel glazed glass glossy ceramic
			
			

6.6. Evaluation of the Research

6.6.1. Ziraat Bank Results

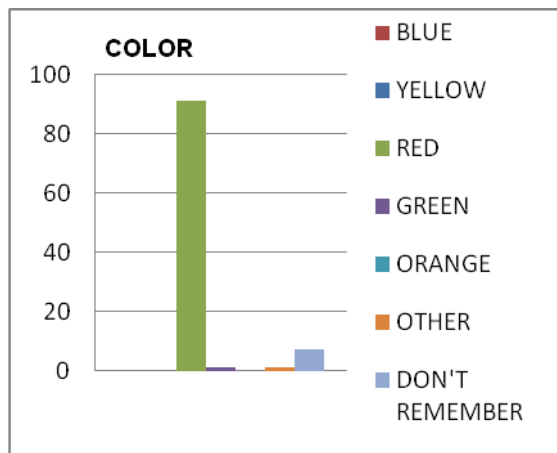
For Ziraat Bank questionnaire results, the first three questions about demographical distributions which are age, education and gender are answered by participants.

Following this, questions were asked to gain information concerning profession, usage frequency and the knowledge of corporate color of the bank. Questions seven to fourteen are related to user knowledge of floor, wall, ceiling, lighting and furniture materials. And lastly, logo and adjectives are answered for each bank in the questionnaire.

The most important results that are examined in this thesis are the questions about color knowledge, color location, material knowledge, floor, ceiling, wall, lighting materials, furniture, logo and adjectives. For the results of the questions related to demographical distributions see Appendix E.

It the color knowledge distribution of Ziraat Bank is examined, it is seen the right answer has the highest percentage among others with %91 as shown below table.

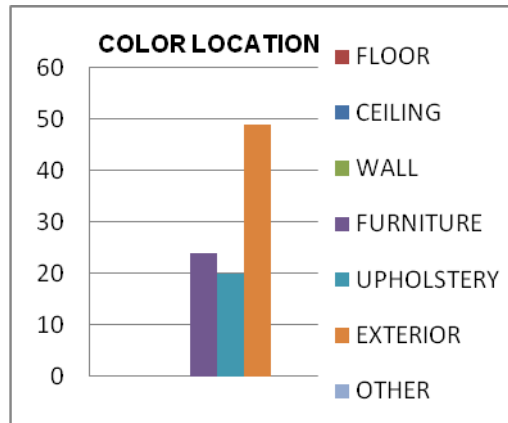
Table 4: Color Knowledge Distribution of Ziraat Bank



		BLUE	YELLOW	RED	GREEN	ORANGE	OTHER	DONT REMEMBER
COLOR	NUMBER	0	0	91	1	0	1	7
	PERC.	0%	0%	91%	1%	0%	1%	7%

The question about the color location is answered as shown below graphics.

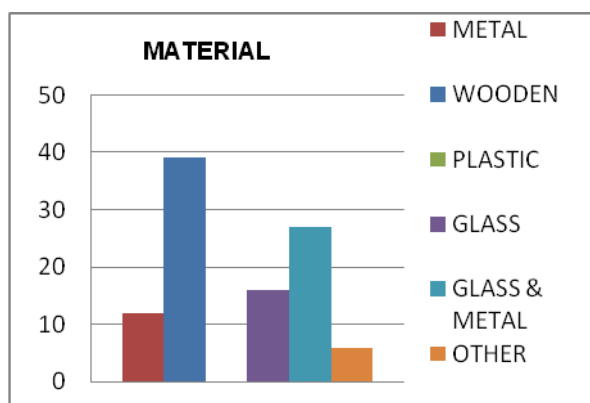
Table 5: Color Location Knowledge Distribution of Ziraat Bank



		FLOOR	CEILING	WALL	FURNITURE	UPHOLSTERY	EXTERIOR	OTHER
COLOR LOCATION	NUMBER	0	0	0	24	20	49	0
	PERC.	0%	0%	0%	24%	20%	49%	0%

It is seen that users remember the color is used mostly in exterior of the bank with 49% percentage.

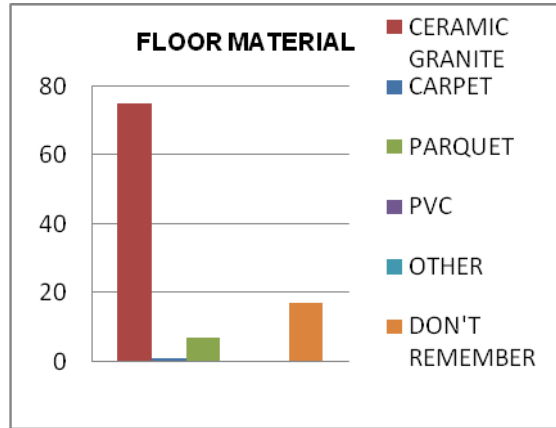
Table 6: Material Knowledge Distribution of Ziraat Bank



		METAL	WOODEN	PLASTIC	GLASS	GLASS & METAL	OTHER
MATERIAL	NUMBER	12	39	0	16	27	6
	PERC.	12%	39%	0%	16%	27%	6%

Wooden, glass and metal are the most remembered materials in Ziraat Bank interior according to the questionnaire results with 39% and 27% percentage.

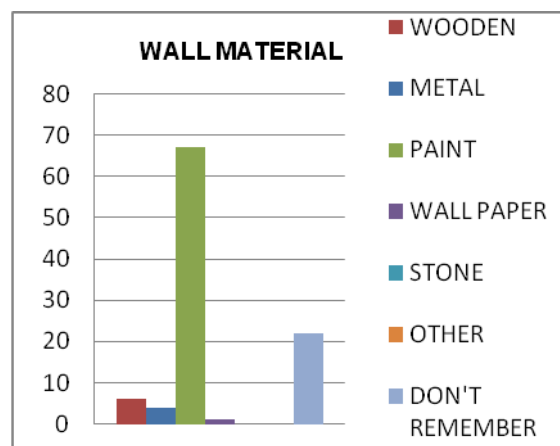
Table 7: Floor Material Knowledge Distribution of Ziraat Bank



		CERAMIC GRANITE	CARPET	PARQUET	PVC	OTHER	DON'T REMEMBER
FLOOR MTRL	NUMBER	75	1	7	0	0	17
	PERC.	75%	1%	7%	0%	0%	17%

It was asked which floor material is used in Ziraat Bank offices in the questionnaire. With the highest percentage, ceramic - granite is seen as the right answer for this question as seen in the above graphic.

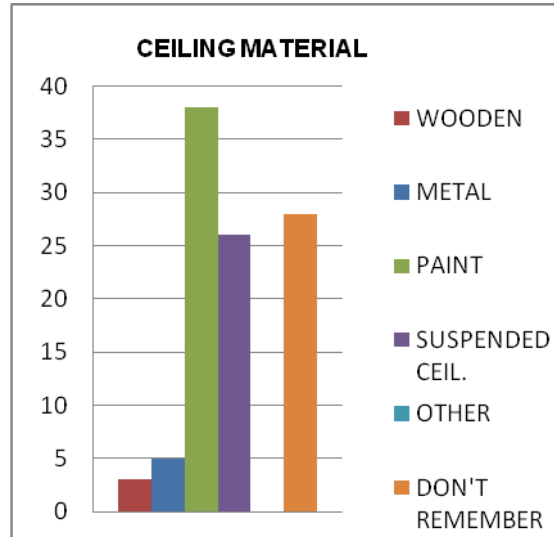
Table 8: Wall Material Knowledge Distribution of Ziraat Bank



		WOODEN	METAL	PAINT	WALL PAPER	STONE	OTHER	DON'T REMEMBER
WALL MTRL	NUMBER	6	4	67	1	0	0	22
	PERC.	6%	4%	67%	1%	0%	0%	22%

With the highest percentage of 67%, the right answer is seen as paint for this wall material question.

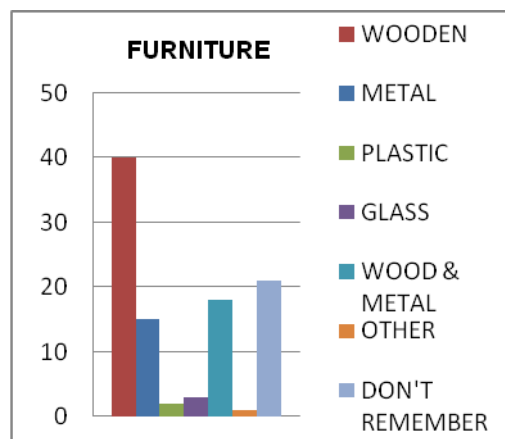
Table 9: Ceiling Material Knowledge Distribution of Ziraat Bank



		WOODEN	METAL	PAINT	SUSPENDED CEIL.	OTHER	DON'T REMEMBER
CEILING MTRL	NUMBER	3	5	38	26	0	28
	PERC.	3%	5%	38%	26%	0%	28%

Although the right answer was suspended ceiling for this question, it is observed that users remember the ceiling material as paint with 38% percentage.

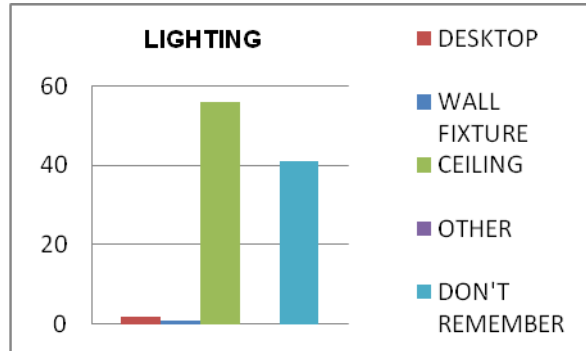
Table 10: Furniture Knowledge Distribution of Ziraat Bank



		WOODEN	METAL	PLASTIC	GLASS	WOOD & METAL	OTHER	DON'T REMEMBER
FURNITURE	NUMBER	40	15	2	3	18	1	21
	PERC.	40%	15%	2%	3%	18%	1%	21%

Wooden is observed as the most remembered furniture material for Ziraat Bank interior with 40% percentage.

Table 11: Lighting Knowledge Distribution of Ziraat Bank

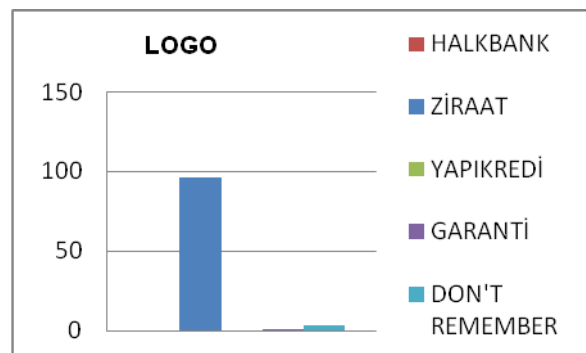


		DESKTOP	WALL FIXTURE	CEILING	OTHER	DON'T REMEMBER
LIGHTING	NUMBER	2	1	56	0	41
	PERC.	2%	1%	56%	0%	41%

Lighting elements are answered as ceiling with 56% percentage. This is the right answer for Ziraat Bank because lighting elements are located in the suspended ceiling. And also, the percentage of people who don't remember the answer to this question (41%) is quiet close to people who remember the location of the lighting elements correctly.

In the logo knowledge distributon of Ziraat Bank users, the right answer has the highest percentage just like color knowledge (See table 17).

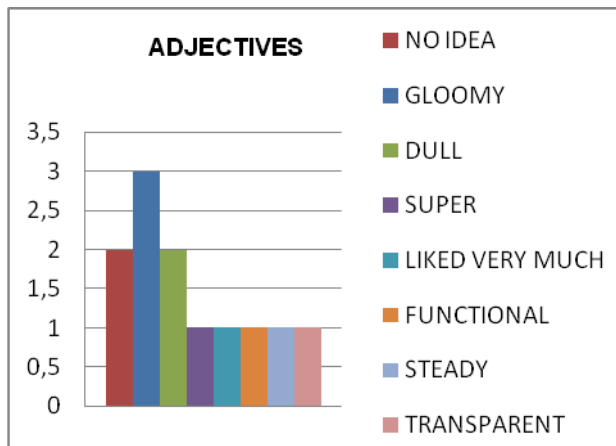
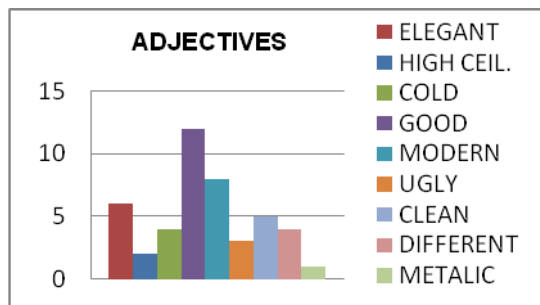
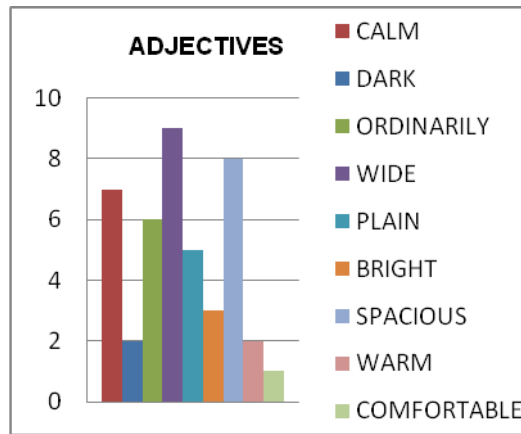
Table 12: Logo Knowledge Distribution of Ziraat Bank



		HALKBANK	ZİRAAT	YAPIKREDİ	GARANTİ	DON'T REMEMBER
LOGO	NUMBER	0	96	0	1	3
	PERC.	0%	96%	0%	1%	3%

If it is examined the adjective question, it is seen that lots of different adjectives are said by users.

Table 13: Adjective Distribution of Ziraat Bank



		CALM	DARK	ORDINARILY	WIDE	PLAIN	BRIGHT	SPACIOUS	WARM	COMFORTABLE
ADJECTIVES	NUMBER	7	2	6	9	5	3	8	2	1
	PERC.	7%	2%	6%	9%	5%	3%	8%	2%	1%
		ELEGANT	HIGH CEIL.	COLD	GOOD	MODERN	UGLY	CLEAN	DIFFERENT	METALIC
	NUMBER	6	2	4	12	8	3	5	4	1
	PERC.	6%	2%	4%	12%	8%	3%	5%	4%	1%
		NO IDEA	GLOOMY	DULL	SUPER	LUKED VERY MUCH	FUNCTIONAL	STEADY	TRANSPARENT	
	NUMBER	2	3	2	1	1	1	1	1	
	PERC.	2%	3%	2%	1%	1%	1%	1%	1%	

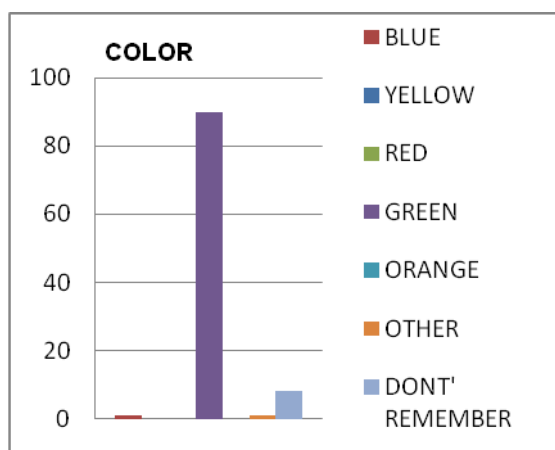
The highest percentages are good with 12% and wide with 9% percentage among others.

6.6.2. Garanti Bank Results

The same questions asked to the clients of Ziraat Bank were asked to those of Garanti Bank.

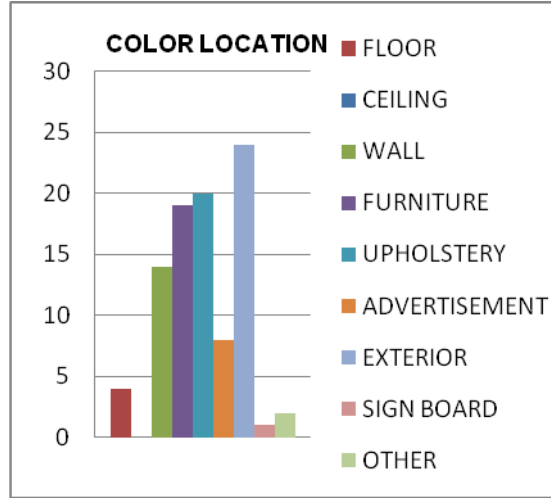
In the question about the color knowledge distribution of Garanti Bank users, the right answer has the highest percentage among others with %90 as shown below table.

Table 14: Color Knowledge Distribution of Garanti Bank



		BLUE	YELLOW	RED	GREEN	ORANGE	OTHER	DONT' REMEMBER
COLOR	NUMBER	1	0	0	90	0	1	8
	PERC.	1%	0%	0%	90%	0%	1%	8%

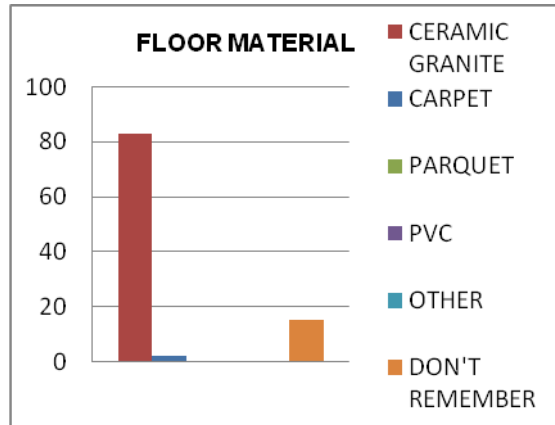
Table 15: Color Location Knowledge Distribution of Garanti Bank



		FLOOR	CEILING	WALL	FURNITURE	UPHOLSTERY	ADVERTISEMENT	EXTERIOR	SIGN BOARD	OTHER
COLOR LOCATION	NUMBER	4	0	14	19	20	8	24	1	2
	PERC.	4%	0%	14%	19%	20%	8%	24%	1%	2%

As seen on the above graphic, users mostly remember the green color of Garanti Bank in exterior facade with the highest percentage of 24%. Followingly, on upholstery with 20% and on furnitures with 19% percentages.

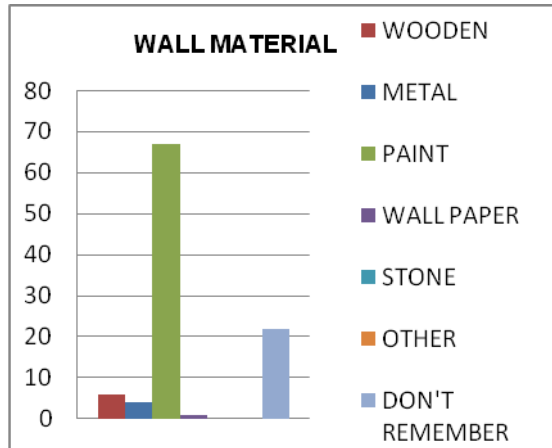
Table 16: Floor Material Knowledge Distribution of Garanti Bank



		CERAMIC GRANITE	CARPET	PARQUET	PVC	OTHER	DON'T REMEMBER
FLOOR MTRL	NUMBER	83	2	0	0	0	15
	PERC.	83%	2%	0%	0%	0%	15%

Ceramic & granite is the right answer and has the highest percentage with 83%.

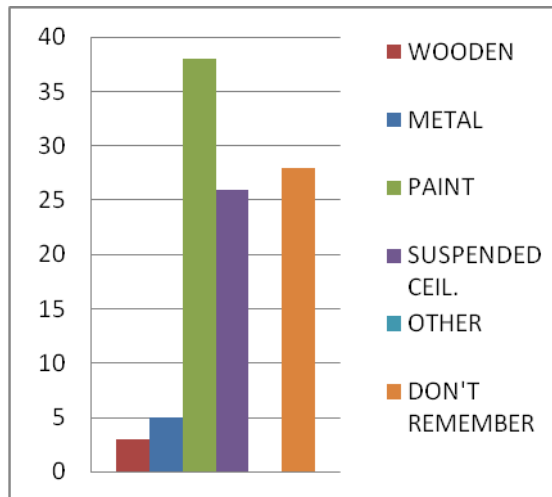
Table 17: Wall Material Knowledge Distribution of Garanti Bank



		WOODEN	METAL	PAINT	WALL PAPER	STONE	OTHER	DON'T REMEMBER
WALL MTRL	NUMBER	2	0	80	1	0	1	16
	PERC.	2%	0%	80%	1%	0%	1%	16%

Paint has the highest percentage with 80% whereas the percentage of people who don't remember the material has 16% percentage according to wall material question.

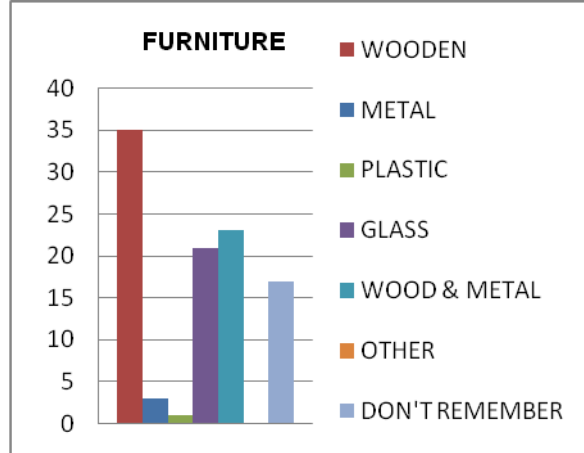
Table 18: Ceiling Material Knowledge Distribution of Garanti Bank



		WOODEN	METAL	PAINT	SUSPENDED CEIL.	OTHER	DON'T REMEMBER
CEILING MTRL	NUMBER	0	2	43	27	0	28
	PERC.	0%	2%	43%	27%	0%	28%

Again just as in the Ziraat Bank results, paint has the highest percentage of 43% whereas suspended ceiling has 27%. It is observed that ceiling material can not be answered as right in both bank questionnaires.

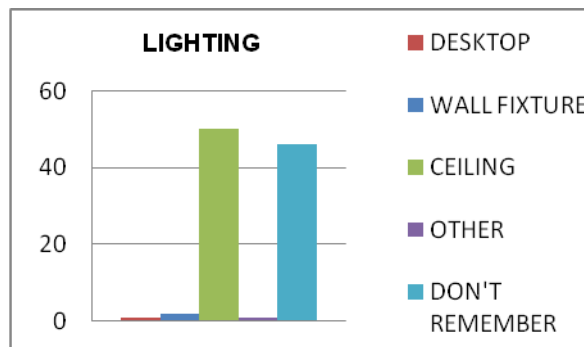
Table 19: Furniture Knowledge Distribution of Garanti Bank



		WOODEN	METAL	PLASTIC	GLASS	WOOD & METAL	OTHER	DON'T REMEMBER
FURNITURE	NUMBER	35	3	1	21	23	0	17
	PERC.	35%	3%	1%	21%	23%	0%	17%

Just as in the Ziraat Bank results, wooden has the highest percentage in the Garanti Bank results with 35% percentage.

Table 20: Lighting Knowledge Distribution of Garanti Bank

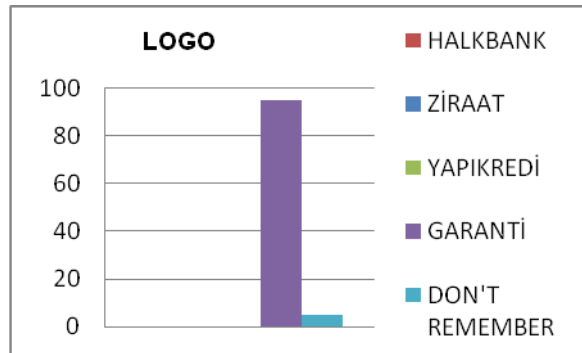


		DESKTOP	WALL FIXTURE	CEILING	OTHER	DON'T REMEMBER
LIGHTING	NUMBER	1	2	50	1	46
	PERC.	1%	2%	50%	1%	46%

The right answer which is ceiling, has 50% percentage and the percentage of people who don't remember has 46%.

In the logo knowledge distribution of Garanti Bank, the right answer has the highest percentage with 95% (See table 31).

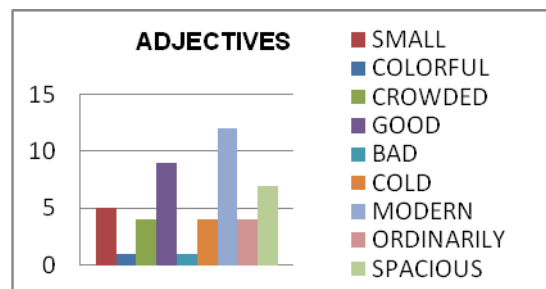
Table 21: Logo Knowledge Distribution of Garanti Bank

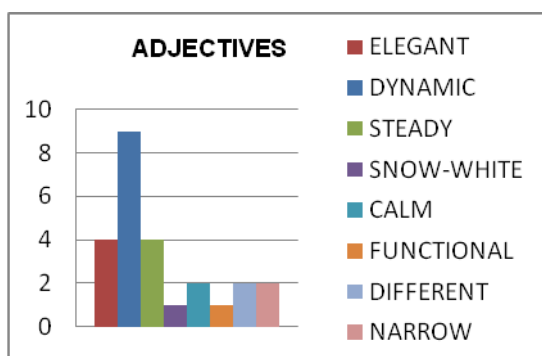
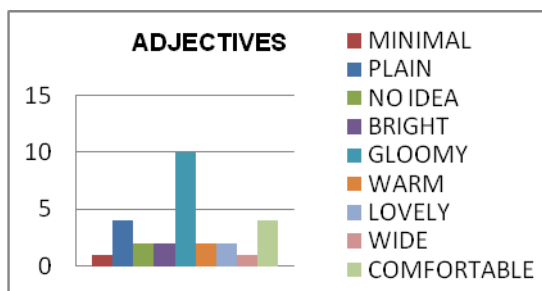


		HALKBANK	ZİRAAT	YAPIKREDİ	GARANTİ	DON'T REMEMBER
LOGO	NUMBER	0	0	0	95	5
	PERC.	0%	0%	0%	95%	5%

In terms of adjectives of Garanti Bank, modern has the highest percentage with 12%.

Table 22: Adjective Distribution of Garanti Bank





		SMALL	COLORFUL	CROWDED	GOOD	BAD	COLD	MODERN	ORDINARILY	SPACIOUS
ADJECTIVES	NUMBER	5	1	4	9	1	4	12	4	7
	PERC.	5%	1%	4%	9%	1%	4%	12%	4%	7%

	MINIMAL	PLAIN	NO IDEA	BRIGHT	GLOOMY	WARM	LOVELY	WIDE	COMFORTABLE
NUMBER	1	4	2	2	10	2	2	1	4
PERC.	1%	4%	2%	2%	10%	2%	2%	1%	4%

	ELEGANT	DYNAMIC	STEADY	SNOW-WHITE	CALM	FUNCTIONAL	DIFFERENT	NARROW
NUMBER	4	9	4	1	2	1	2	2
PERC.	4%	9%	4%	1%	2%	1%	2%	2%

For Garanti Bank; modern, gloomy, good, dynamic and spacious are the most frequent used adjectives by users according to the questionnaire. For instance, there were more visual elements in Garanti Bank interiors compared to the Ziraat Bank interiors. This attempt might associate the adjective dynamic to the clients of Garanti Bank.

Also for Ziraat Bank; wide, spacious, good, calm and modern are the most frequently used adjectives by users. As it is shown in the photos of Ziraat Bank interiors before, the interior space of that bank was quite large and had quite large circulation area compared to Garanti Bank. This difference might associate the adjective wide and spacious to the clients of Ziraat Bank.

6.6.3. Discussion

In this section, the comparison of the questionnaire results of two banks is discussed. The most significant distributions are floor, ceiling, wall and lighting materials, furnitures, adjectives, color and logo knowledge related with the corporate identity elements in bank interiors. That's why, these questionnaire results will be discussed mainly in this chapter.

For both banks, users who are using these banks most are at the age between 36-50. Their percentages are close to each other; 35% and 38%. Also people who use these banks least are at the age of 61 and over, which has the percentages of 5% and 9%. In terms of education levels, Garanti Bank users have higher education levels compared to Ziraat Bank users. The percentages of university graduates and master's degree graduates are 32% and 10% in Garanti Bank; whereas they are 19% and 3% in Ziraat Bank. Primary school graduates have the percentage of 21% in Ziraat Bank and 17% in Garanti Bank. In terms of gender distributions, in both banks male users are dominant over female users. But female user percentage in Garanti Bank is higher than Ziraat Bank; 38% and 13%. About profession distributions, there are three dominant business sectors which are food wholesaler, finance and sales and marketing in Ziraat Bank. These are 17% for food wholesalers, 18% for finance and 18% for sales and marketing. In other words, these business branches belong to Gimat region which is reasonably coherent because Gimat means food supplies wholesalers. For Garanti Bank, the results show that there are cosmopolite and heterogeneous types of people. They may be in very different and irrelevant business sectors because the location is on Tunalı Hilmi Street which is a common place for Ankara. Their percentages of profession which use this bank most are 13% for sales and marketing, 11% for students and 7% for retired people. For the usage frequencies of these banks, the highest percentages are 22% for once a month and again 22% for more than 1 in a month in Ziraat Bank. For Garanti Bank the highest percentages are 28% for every 2-3 months and 17% for once a month. These data shows that users come to these banks rather frequently.

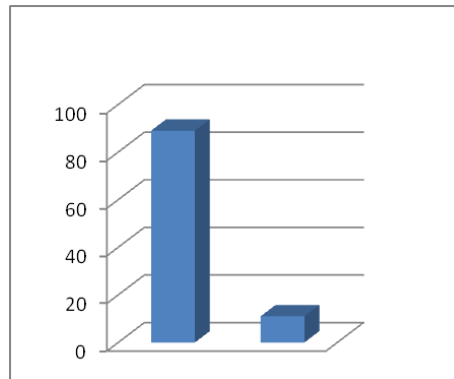
In terms of color perception of users of Ziraat Bank, the percentage of red is 91%, whereas the percentage of green is 90% in Garanti Bank. So, one may say that users know well the bank's corporate colors most probably. Related with this data, this questionnaire tested users if they know where these colors are mostly used in banks. Their answers are accepted as right in Ziraat Bank. Their highest percentages are exterior as 49%, upholstery as 20% and furniture as 24%. For Garanti Bank, the highest percentages are again same with Ziraat Bank. They have the percentages of 24% for exterior, 20% for upholstery, 19% for furniture and 14% for wall. These were the right answers, so it may be said that the awareness level is quite high.

In terms of floor, wall, ceiling materials, lighting and furniture there are lots of users who didn't remember these elements as well as who remember more or less right for both banks. Hence, even these elements belong to the Corporate Identity of banks; users don't remember what they were generally.

Considering the question which is about the adjectives that are expected from users to describe the interior atmosphere of the banks. For Ziraat Bank interior, the highest percentages are good with 9%, modern with 9% and spacious with 8%. The concept of Ziraat Bank was transparency, but it may be said that the interior concept is not precisely perceived by users unfortunately. For Garanti Bank, modern has 11% percentage, dynamic has 8% and spacious has 7% percentages. Therefore, Garanti Bank's contemporary concept is well perceived by users compared to Ziraat Bank users.

Thus far, all results are tried to be discussed and now it is going to be mentioned the cross tables of each bank questionnaire results. It is preferred to form cross tables in stead of regression analysis in this thesis; because it is seen that questions are not convenient for the regression analysis. So, two basic questions are going to be compared to each other in cross tables. For instance, the relation between knowledge of logo and color is discussed with the cross table of Knowledge of Logo within Color for Ziraat Bank. (See table 38)

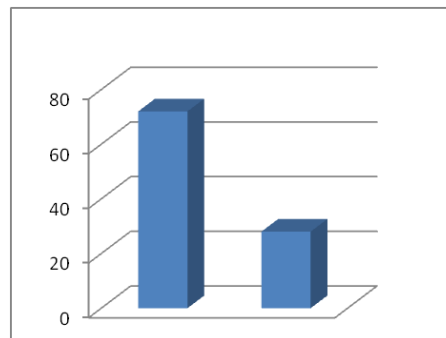
Table 23: Cross Table for Knowledge of Logo within Color-Ziraat Bank



	number of	% by Knowledge of Logo Within Color
YES	89	89%
NO	11	11%
TOTAL	100	100%

The users who know the Ziraat Bank’s logo and color both is seen above with a high percentage of 89%. This data might be interpreted as if bank’s logo is remembered also the color of the bank is remembered right by the users.

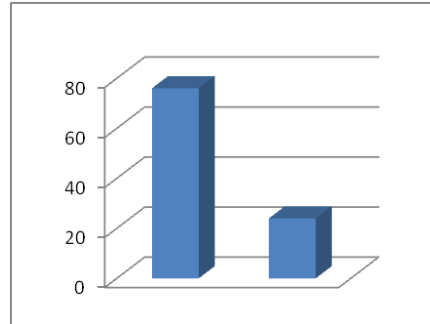
Table 24: Cross Table for Knowledge of Color within Floor Material-Ziraat Bank



	number of	% by Knowledge of Color Within Floor Mtrl
YES	72	72%
NO	28	28%
TOTAL	100	100%

In Table 39 it is analyzed if the users who know the Ziraat Bank’s color remember the floor material of the bank or not. The users who answered yes have higher percentage compared to the ones who answered no.

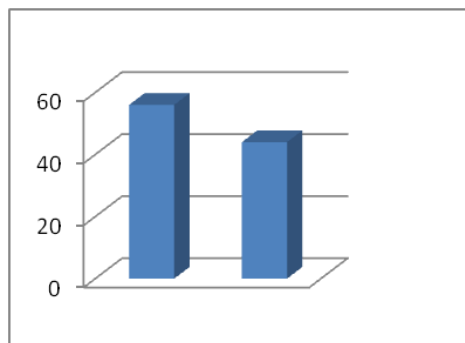
Table 25: Cross Table for Knowledge of Logo within Floor Material-Ziraat Bank



	number of	% by Knowledge of Logo Within Floor Mtrl
YES	76	76%
NO	24	24%
TOTAL	100	100%

Compared to knowledge of logo and color within the knowledge of floor material in Ziraat Bank case study, it is seen that the percentage of the users who remember the logo and floor material together is higher than the color knowledge cross table as seen in the Table 40.

Table 26: Cross Table for Knowledge of Logo within Lighting-Ziraat Bank

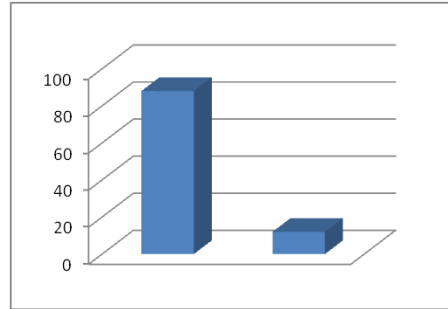


	number of	% by Knowledge of Logo Within Lighting
YES	56	56%
NO	44	44%
TOTAL	100	100%

The users who know the logo right remember the lighting in Ziraat Bank with 56% percentage, whereas 44% percentage of them did not remember the lighting

right. As it is seen before in the questionnaire results, lighting was not remembered right anyway.

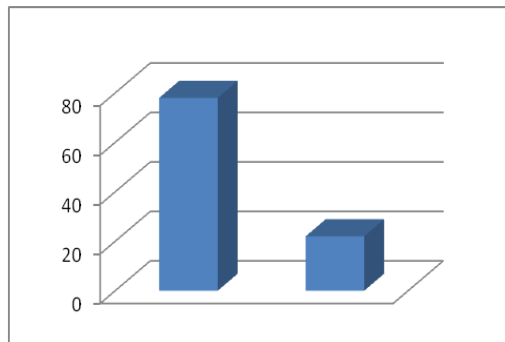
Table 27: Cross Table for Knowledge of Logo within Color-Garanti Bank



	number of people:	% by Knowledge of Logo Within Color
YES	88	88%
NO	12	12%
TOTAL	100	100%

In Garanti Bank logo and color knowledge together is nearly same with the Ziraat Bank cross table as seen above with 88% percentage of remembrance.

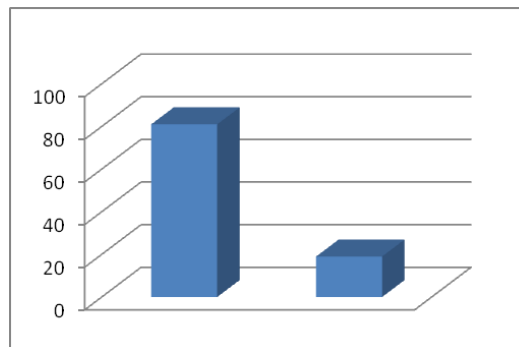
Table 28: Cross Table for Knowledge of Color within Floor Material-Garanti Bank



	number of people:	% by Knowledge of Color Within Floor Mtrl
YES	78	78%
NO	22	22%
TOTAL	100	100%

Table 47 shows that the users who answered yes is again higher than the users who answered no as in the case in Ziraat Bank.

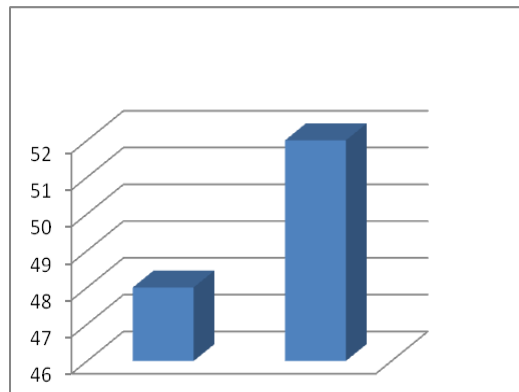
Table 29: Cross Table for Knowledge of Logo within Floor Material-Garanti Bank



	number of people:	% by Knowledge of Logo Within Floor Mtrl
YES	81	81%
NO	19	19%
TOTAL	100	100%

Compared to Ziraat Bank, Garanti Bank has the higher percentage of knowledge of logo within floor material as seen above.

Table 30: Cross Table for Knowledge of Logo within Lighting-Garanti Bank



	number of people:	% by Knowledge of Logo Within Lighting
YES	48	48%
NO	52	52%
TOTAL	100	100%

In terms of logo within lighting the answer no is higher than the answer yes with 52% over 48% in Garanti Bank in Table 49.

The analysis of the corporate identity elements in bank environments such as color and logo in relation to the comparison of the interior architectural elements such as floor material, color, lighting is tried to mentioned in this section by preparing cross tables. Materials, lighting systems and the colors of the bank interior were determined as the significant points in these cross tables. Therefore, these elements are tried to discussed mainly. Also the cross tables of age, gender or education analyses can be seen in the Appendix chapter if it is needed. It was seen that the users who know the logo and the color, remember the interior architectural elements mostly right with high percentages except lighting comparisons.

CHAPTER 7

CONCLUSION

Up to this point, brief information about Corporate Identity, its elements, and the relation with interior architecture or interior spaces especially in bank interiors has been given. Together with, semiological point of view and space perception is introduced. A research chapter is prepared in order to understand if all these factors about perception of Corporate Identity in bank interiors is achieved or not by bank users. During the research phase, necessary information is taken about how Corporate Identities and interior concepts of each bank are composed or developed by architects or interior architects. By face to face or telephone interviews with the architects of both Ziraat Bank and Garanti Bank, these data are tried to access. Those information which are received from experts, are examined if they are reflected or not to the clients and users. In other words, basically it is tried to understand and observe if the Corporate Identities of these two banks are perceived or not by the bank users. To summarize, it is tried to clarify what is aimed and what is reached at the end of the thesis in this conclusion chapter.

In the previous chapters as it is mentioned, the concept and identity of Ziraat Bank is ‘transparency’. But it is easily seen that bank users didn’t precisely perceive that transparency identity or concept. The best way to understand users’ impressions was to ask them an adjective which defines the interior space best. There was only one person who answered as ‘transparent’ among 100 people as seen in the Table 17. Compared to Ziraat Bank, the key word of Corporate Identity or concept of Garanti Bank was ‘contemporary and modern banking’. According to the questionnaire results of Garanti Bank, the highest percentage of

adjective distributions belongs to the answer ‘modern’ with 12% percentage. The following highest percentages are gloomy with 10% percentage, good with 9% percentage, dynamic with 9%, percentage and spacious with 7% percentage. (See table 32) These data shows us users found Garanti Bank interior both good and gloomy together. It may be said that users have quite different point of views.

After the research, it is observed that Garanti Bank Tunalı branch interior was renovated and some photographs are presented below.



Figure 48: Garanti Bank new interior design

(Retrieved from <http://www.i-amistanbul.com.tr/our-clients/garanti>)

The color green is used dominantly in Garanti Bank interior compared to the previous designs. Not only using green just as a color but also it is now turned into a surface or a background. The architectural language is tried to reflect in overall atmosphere. The visual elements, their forms and colors are organic, dynamic and lively. This attempt reflects the banks identity directly to the users. The new fixed and movable furnitures, walls and panels are designed in curvilinear forms. The logo and the service principle of the bank are constantly

evoked by writing them on the walls in order to make them visible for the clients (See figure 49).



Figure 49: Garanti Bank new interior

(Retrieved from <http://www.i-amistanbul.com.tr/our-clients/garanti>)



Figure 50: Garanti Bank new facade design

(Retrieved from <http://www.i-amistanbul.com.tr/our-clients/garanti>)

It is seen that the architectural language continues on the facade design (See figure 50-51). It is perceived not only a bank facade but also a background which associates the bank and its Corporate Identity directly. The texture and the color of the material choice reflects the organic and living green concept of the bank. In relation to the adjective results of the case study; ‘dynamic’ was answered by the participants, but organic, lively or minimal were not answered. This new design might associate these senses to the clients easier than the previous designs.



Figure 51: Garanti Bank new facade design

(Retrieved from <http://www.i-amistanbul.com.tr/our-clients/garanti>)

For Ziraat Bank in relation to the questionnaire results, another important data which was gathered is the material knowledge. It was learnt that in order to reflect the transparency principle, glass and metal are used predominantly in Ziraat Bank interiors. In material knowledge distribution, it is appeared that after wooden with 39% percentage, glass & metal had the secondary highest percentage with 27%. (See table 11). It may be assumed as an appropriate result for Ziraat Bank.

In terms of knowledge of wall, ceiling and floor materials, lighting and furniture; users mostly remember them correctly. But these data are thought that they do not reflect the Corporate Identity of the banks in the proper sense. These interior architecture elements are designed nearly similar in all bank interiors just like a suspended ceiling system. So, it may be said that they are not very distinctive elements in Ziraat Bank and Garanti Bank in this research.

During this thesis, it is observed that color, logo and adjectives are the most distinctive questions among other. The answers of these questions show the perception of Corporate Identity of the two banks clearly. Especially for logo and color, it is observed a high percentage of right answer with 90% for both banks. The users perceive or remember the banks' logos and colors right for each bank in this thesis. Also, for the adjective questions it is observed that users gave different answers. Nevermore, interiors are found modern by users for both bank interiors. This data is important because two banks are tried to design modern interiors related with their identities and concepts. For Ziraat Bank, it is observed that their transparency identity is not precisely perceived by users unfortunately.

In addition to the evaluation of the questionnaire results, a general implication may be informed. Banks are spaces which are used by people ever so often in every day life. They have high safety conditions and regulations. It is needed to remember that just like any other common spaces like cafes, restaurants, shops, offices, schools or houses; bank interiors are not practical and comfortable spaces to make analyses or observations even it is a master thesis research in interior architecture department. Making observations and collecting information both in written and visual are supplied by taking permissions from both security and director of each bank as a master student in Çankaya University. Thus, some architectural drawings of these banks, photographs and visual documents can not be obtained because of those security regulations. Nevermore, the visuals that are used in this thesis are obtained by the help of some employees and architects.

In relation with Corporate Identity concept, in order to survive in finance sector banks need to also develop a Corporate Identity system which represents their identities. As it is figured out at the beginning of the thesis, all the factors or key words that compose Corporate Identity of a corporation are also composing the image of the corporation. In this perspective, the image arises as the expression of Corporate Identity. Consequently, it is needed to have a positive Corporate Identity in order to create a positive perception of that corporation or space. It is notified that it has quite different philosophies and factors that are standing behind the visible side of Corporate Identity. It is not only a graphical or visual issue on its own.

In everyday life while people are rushing from one place to another, they experience and come over to bank interiors surely. For this reason, an image is formed in users' minds about the bank they prefer. According to the image they have, they may easily remember that bank when they see that bank's branches, ATM machines, and the color of the bank or just its logo. So, it may be said that having a Corporate Identity for a bank adds a characteristic and a distinguishing feature to it.

It is tried to emphasize that Corporate Identity as integrity should exist in a corporation, firm or spaces. The effort to be able to reflect the Corporate Identity elements into the interior space may add a positive value for that corporation. Today's developing technology allows of creating modern, contemporary bank spaces which have distinctive personalities and Corporate Identities. Certainly, bank clients tend to prefer reliable, long standing and well-known banks. One of the basic ways to be able to compose a reliable and well-known bank image among bank clients is to develop a reliable and well-known Corporate Identity to banks. Also designing spacious, modern and functional bank interiors is as much as important method for that desired positive image on public.

And lastly, interior architects should notice the importance of holding and developing Corporate Identity studies. While designing interiors, they may also

consider the Corporate Identity matter in the foreground. So, this thesis study gives rise to further studies in the aspect of analyzing the Corporate Identity studies together with interior architecture and new fields of researches.

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APPENDIX A

ZİRAAT BANKASI İÇİN ANKET ÇALIŞMASI

*Bu anket Çankaya Üniversitesi İç Mimarlık Bölümü Yüksek Lisans programı kapsamında yapılan tez çalışmasına yardımcı nitelikte olup, kişisel herhangi bir bilgi içermemektedir.

1. Yaşınız:
a) 18-25 b) 26-35 c) 36-45 d) 46-60 e) 61-üstü
2. Eğitim durumunuz:
a) İlköğretim b) Lise c) Üniversite d) Yüksek Lisans e) Doktora-Prof
3. Cinsiyetiniz:
a) Bayan b) Bay
4. Mesleğiniz:
.....
5. Bu bankaya ne sıklıkla gelirsiniz?
a) İlk gelişim b) Her gün c) Ayda 1 kere d) Ayda birden fazla e) 2-3 ayda bir
f) 6 ayda bir g) Yılda 1 kere h) Haftada bir i) Haftada birden fazla
6. Bu bankanın kurumsal rengini hatırlıyor musunuz?
• Evet a) Mavi b) Sarı c) Kırmızı d) Yeşil e) Turuncu f) Diğer g) Hayır
7. **Üstteki cevap doğrudur;** Bu bankada kullanılan kırmızı renk en çok nerede kullanılmıştır?
a) Yer b) Tavan c) Duvar d) Mobilya e) Kumaş f) Dış cephe g) Diğer
8. Bu bankanın iç mekanında en çok hangi malzeme kullanılmıştır?
a) Metal b) Ahşap c) Plastik d) Cam e) Cam & Metal f) Diğer
9. Bu bankada kullanılan yer malzemelerini hatırlıyor musunuz?
• Evet a) Seramik-Granit b) Halı c) Parke d) PVC e) Diğer f) Hayır
10. Bu bankada kullanılan duvar malzemelerini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Boya d) Duvar kağıdı e) Taş f) Diğer g) Hayır
11. Bu bankada kullanılan tavan malzemelerini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Boya d) Asma tavan e) Diğer f) Hayır
12. Bu bankada kullanılan mobilyaların malzemesini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Plastik d) Cam e) Ahşap & Metal f) Diğer
g) Hayır

13. Bu bankada kullanılan aydınlatma elemanını hatırlıyor musunuz?
• Evet a) Masa üstü aydınlatması b) Aplik c) Tavan ayd. D) Diğer e) Hayır

14. Bu bankanın logosunu hatırlıyor musunuz?

• Evet a)  b)  c)  d)  e. Hayır

15. Bu iç mekanı bir sıfatla nitelendirecek olsanız bu hangisi olabilirdi?

.....

APPENDIX B

GARANTİ BANKASI İÇİN ANKET ÇALIŞMASI

*Bu anket Çankaya Üniversitesi İç Mimarlık Bölümü Yüksek Lisans programı kapsamında yapılan tez çalışmasına yardımcı nitelikte olup, kişisel herhangi bir bilgi içermemektedir.

1. Yaşınız:
a) 18-25 b) 26-35 c) 36-50 d) 51-60 e) 61-üstü
2. Eğitim durumunuz:
a) İlköğretim b) Lise c) Üniversite d) Yüksek Lisans e) Doktora-Prof
3. Cinsiyetiniz:
a) Bayan b) Bay
4. Mesleğiniz:
.....
5. Bu bankaya ne sıklıkla gelirsiniz?
a) İlk gelişim b) Her gün c) Ayda 1 kere d) Ayda birden fazla e) 2-3 ayda bir
f) 6 ayda bir g) Yılda 1 kere h) Haftada bir i) Haftada birden fazla
6. Bu bankanın kurumsal rengini hatırlıyor musunuz?
• Evet a) Mavi b) Sarı c) Kırmızı d) Yeşil e) Turuncu f) Diğer g) Hayır
7. **Üstteki cevap doğrudur;** Bu bankada kullanılan yeşil renk en çok nerede kullanılmıştır?
a) Yer b) Tavan c) Duvar d) Mobilya e) Kumaş f) Reklam panoları
g) Dış cephe h) İşaret tabelaları i) Diğer
8. Bu bankada kullanılan yer malzemelerini hatırlıyor musunuz?
• Evet a) Seramik-Granit b) Halı c) Parke d) PVC e) Diğer f) Hayır
9. Bu bankada kullanılan duvar malzemelerini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Boya d) Duvar kağıdı e) Taş f) Diğer g) Hayır
10. Bu bankada kullanılan tavan malzemelerini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Boya d) Asma tavan e) Diğer f) Hayır
11. Bu bankada kullanılan mobilyaların malzemesini hatırlıyor musunuz?
• Evet a) Ahşap b) Metal c) Plastik d) Cam e) Ahşap & Metal f) Diğer
g) Hayır
12. Bu bankada kullanılan aydınlatma elemanını hatırlıyor musunuz?
• Evet a) Masa üstü aydınlatması b) Aplik c) Tavan ayd. d) Diğer e) Hayır

13. Bu bankanın logosunu hatırlıyor musunuz?

- Evet a)  b)  c)  d)  e. Hayır

14. Bu iç mekanı bir sıfatla nitelendirecek olsanız bu hangisi olabilirdi?

.....

APPENDIX C

GESTALT PERCEPTION THEORY AS A MODEL

Within the context of perception process, a perception theory ‘Gestalt’ is introduced. It is thought that Gestalt is a useful source in terms of considering the basic forms, geometrical shapes and spaces. This theory has some basic principles which are called Gestalt Principles. In this thesis, all of the rules will not be mentioned.

Gestalt psychology was developed in Germany. It is derived from a German word which means form, configuration and arrangement. In perception psychology, it is interpreted as the meaningful integrity which is formed by the dynamic bonds in it. “According to Gestalt theorists, individuals are equipped by nature to be able perceive the world in an organized way. Gestalt theory is drawn attention since 1920s by the architects and artists” (Aydınlı, 1986, p. 9).

One of the important rules of Gestalt is figure-ground relation. In figure-ground relation, it might be said that the words on the paper are figures whereas the paper itself is the ground. Another example can be indicated like; the picture on the wall is figure where the wall is the ground (Kahvecioğlu, 1998).

Consequently, there is always a figure-ground relation in each perception. It can be demonstrated by a basic figure. The gray colored area is the ground on the left example, but on the right one it becomes the figure. The small square on the left is perceived as a hole, but it is not on the right figure.

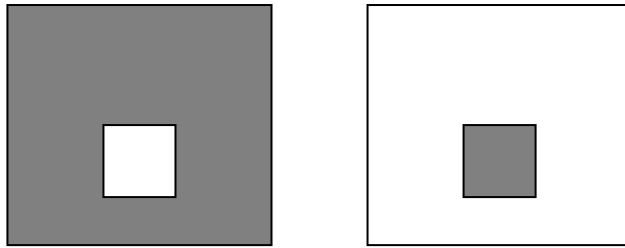


Figure 52: A basic example for figure-ground relation

(adapted from the website <http://www.andyrutledge.com/gestalt-principles-1-figure-ground-relationship.php>)

The Gestalt laws demonstrate that the objects are recognized as wholes on the basis of ‘similarity’, ‘proximity’, ‘good continuity’ and ‘closure’ (Norberg-Schulz, 1988, p. 29).

Barker (2000) explains the principle of proximity is that features which are close together are associated. In the below figure 15, it is seen the grouping the dots together in rows. This is not just a square pattern of dots but rather is a series of columns of dots.

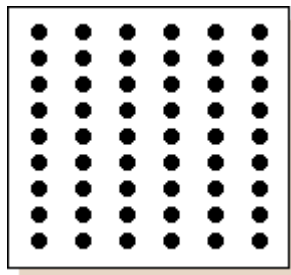


Figure 53: Proximity principle

The principle of similarity says that features which look similar are associated.

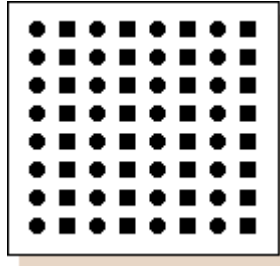


Figure 54: Similarity principle

A third principle is good continuity. This principle is that contours based on smooth continuity are preferred to abrupt changes of direction. Here, for instance, it is more likely to identify lines a-b and c-d crossing than to identify a-d and c-b or a-c and d-b as lines.

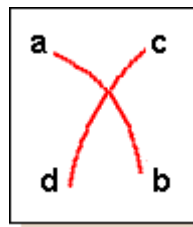


Figure 55: Good continuity principle

Closure is a fourth principle of perceptual organization. Interpretations which produce 'closed' rather than 'open' figures are favoured as in the below figure.

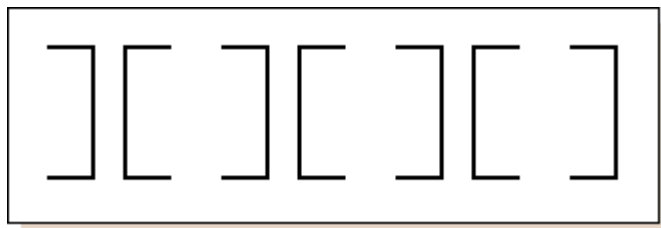


Figure 56: Closure principle

To sum up, in relation to the following bank cases research topic, it may be said that bank logo interpretations are made according to these visual principles of Gestalt. These principles set the basis for the geometries, graphics and symbols used in logos.

APPENDIX D

THE ARCHITECTS OF SOME BANKS IN TURKEY

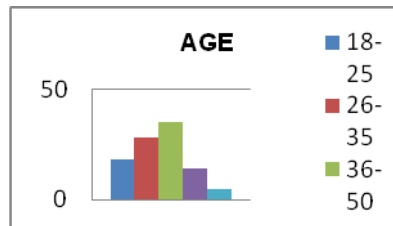
- The architect Haydar Karabey / Karabey Limited Mimarlık (Bank Exspres, Demirbank, Fibank, Bank Kapital)
- The architects Dođan Tekeli-Sami Sisa (YapıKredi, Halkbank)
- The architects Utarit İzgi-Dilek Akbeđ (Adabank)
- The architects Dođan Hasol / Has Mimarlık
- The architects Sezar Aygen-Oktay Veral (Emlak Bankası)
- Bm Birleşmiş Mimarlar A.Ş. (Pamukbank)
- Seyaş Sey.Mim.Müh.Müş. A.Ş. (ArapTürk Bankası)

APPENDIX E

ZIRAAT BANK QUESTIONNAIRE RESULTS

As shown below, 35% of the users in Ziraat Bank are between the ages 36-50, 28% are between 26-35, 18% are between 18-25 and 14% of them are between 51-60 years old. Finally, 5% of the users are over the age of 61 (See Table 31).

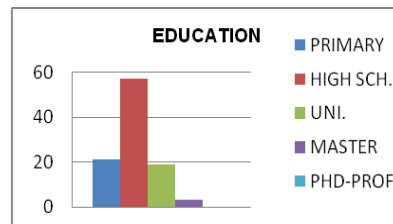
Table 31: Age Distribution of Ziraat Bank



		18-25	26-35	36-50	51-60	61-
AGE	NUMBER	18	28	35	14	5
	PERC.	18%	28%	35%	14%	5%

21% of Ziraat Bank users have a primary school degree, 57% have a high school degree, 19% have an university degree and 2% have a master's degree.

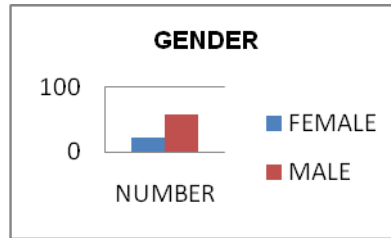
Table 32: Education Distribution of Ziraat Bank



		PRIMARY	HIGH SCH.	UNI.	MASTER	PHD-PROF
EDUCATION	NUMBER	21	57	19	3	0
	PERC.	21%	57%	19%	3%	0%

The gender distributions are female as 13% and male as 87%. If it is thought about the location of Ziraat Bank, Anadolu Bulvarı Gimat; then the male percentage might be much higher than the female percentage (See table 6: gender distribution)

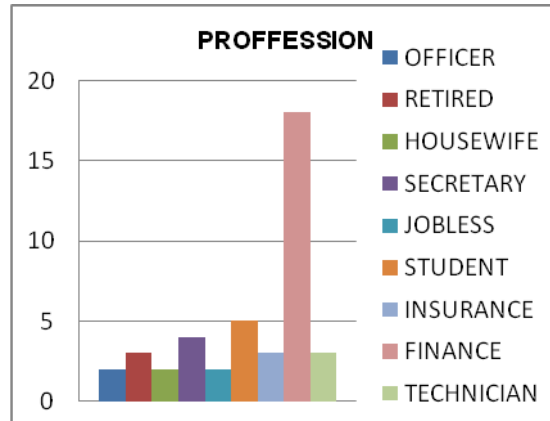
Table 33: Gender Distribution of Ziraat Bank



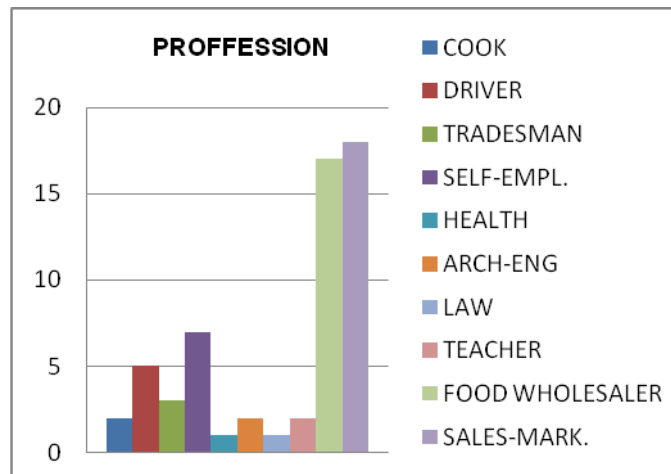
		FEMALE	MALE
GENDER	NUMBER	13	87
	PERC.	13%	87%

The occupations of the users are as follows: officer, retired, housewife, secretary, unemployed, student, insurance, finance, technician, cook, driver, tradesman, self-employment, health, architect-engineer, law, teacher and food wholesaler.

Table 34: Profession Distribution of Ziraat Bank



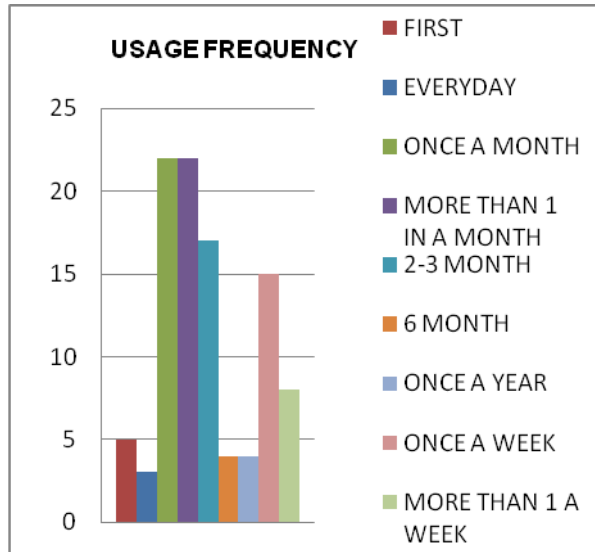
		OFFICER	RETIRED	HOUSEWIFE	SECRETARY	JOBLESS	STUDENT	INSURANCE	FINANCE	TECHNICIAN
PROFESSION	NUMBER	2	3	2	4	2	5	3	18	3
	PERC.	2%	3%	2%	4%	2%	5%	3%	18%	3%



COOK	DRIVER	TRADESMAN	SELF-EMPLOYMENT	HEALTH	ARCH-ENG	LAW	TEACHER	FOOD WHOLESALER	SALES-MARK
2	5	3	7	1	2	1	2	17	18
2%	5%	3%	7%	1%	2%	1%	2%	17%	18%

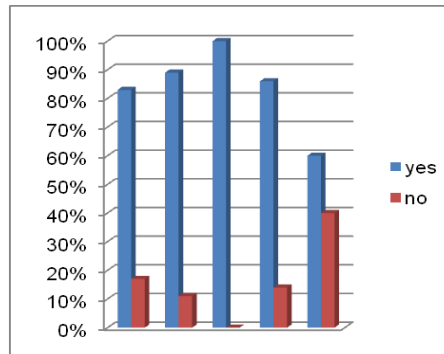
The usage frequency is at the same percentage in the ‘once a month’ 22% and ‘more than once in a month’ 22% options according to the questionnaire results as shown below.

Table 35: Usage Frequency Distribution of Ziraat Bank



		FIRST	EVERYDAY	ONCE A MONTH	MORE THAN 1 IN A MONTH	EVERY 2-3 MONTHS	EVERY 6 MONTHS	ONCE A YEAR	ONCE A WEEK	MORE THAN 1 A WEEK
USAGE	NUMBER	5	3	22	22	17	4	4	15	8
FREQU.	PERC.	5%	3%	22%	22%	17%	4%	4%	15%	8%

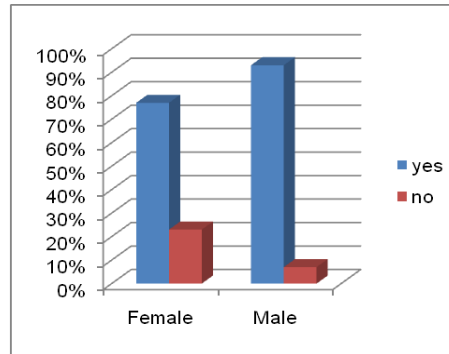
Table 36: Cross Table for Knowledge of Color within Age – Ziraat Bank



	number of people: 100					% by Knowledge of Color Within Age				
AGE	18-25	26-35	36-50	51-60	61-	18-25	26-35	36-50	51-60	61-
YES	15	25	35	12	3	83%	89%	100%	86%	60%
NO	3	3	0	2	2	17%	11%	0%	14%	40%
TOTAL	18	28	35	14	5	100%	100%	100%	100%	100%

As shown on the cross table, the percentage of people who don't know the color of the bank is less than the percentage of people who know the corporate color of the Ziraat Bank. The best result belongs to the age interval of 36-50 with 100% percentage; whereas the worst result belongs to the age of 61 and over.

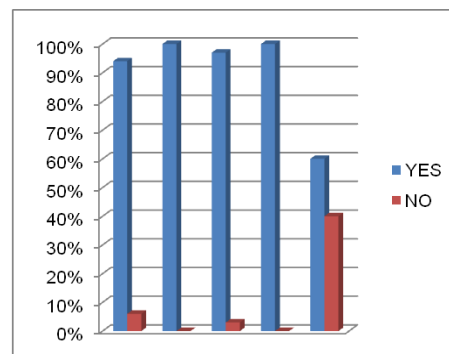
Table 37: Cross Table for Knowledge of Color within Gender - Ziraat Bank



		number of people:		% by Knowledge of Color Within Gender	
GENDER	Female	Male	Female	Male	
YES	11	80	79%	93%	
NO	3	6	21%	7%	
TOTAL	14	86	100%	100%	

If the genders are compared to each other in terms of knowledge of color, it is seen that male users have the highest percentage with 93%, and female users have a percentage of 79%. It is obvious that this result may be interpreted reasonably; because the number of male users was higher than female users.

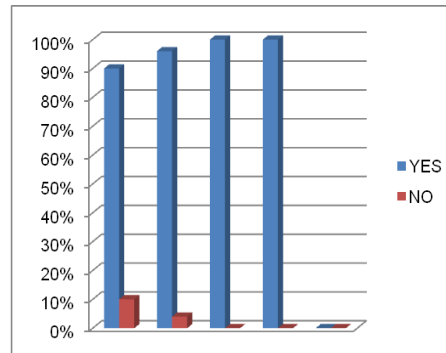
Table 38: Cross Table for Knowledge of Logo within Age - Ziraat Bank



		number of people: 100					% by Knowledge of Logo Within Age				
AGE	18-25	26-35	36-50	51-60	61-	18-25	26-35	36-50	51-60	61-	
YES	17	28	34	14	3	94%	100%	97%	100%	60%	
NO	1	0	1	0	2	6%	0%	3%	0%	40%	
TOTAL	18	28	35	14	5	100%	100%	100%	100%	100%	

People who are between 26-35 and 51-60 ages have the highest percentage of knowledge of logo of Ziraat Bank with 100% percentage among all users. The highest percentage of people who don't know or don't remember the logo belongs to age of 61 and over with 40% percentage. Totally, it may be notified that users of Ziraat Bank remember or know its logo mainly.

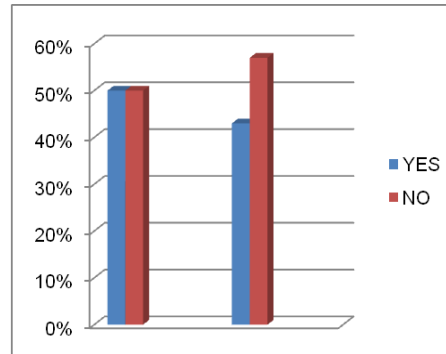
Table 39: Cross Table for Knowledge of Logo within Education - Ziraat Bank



		number of people: 100					% by Knowledge of Logo Within Education				
EDUCA.	PRIMARY	HIGH	UNI	MASTER	PHD-PROF	PRIMARY	HIGH	UNI	MASTER	PHD-PROF	
YES	19	55	19	3	0	90%	96%	100%	100%	0%	
NO	2	2	0	0	0	10%	4%	0%	0%	0%	
TOTAL	21	57	19	3	0	100%	100%	100%	100%	0%	

The university and master graduates have the same percentages of 100% in terms of knowing the bank's logo right; which is the highest ratio of education distributions. High school graduates have 96% percentage, primary school graduates have 90% percentage and Ph.D. and professor's degree have the lowest percentage with 0%.

Table 40: Cross Table for Knowledge of Material within Gender - Ziraat Bank



% by Knowledge of Material Within Gender				
GENDER	Female	Male	Female	Male
YES	7	37	50%	43%
NO	7	49	50%	57%
TOTAL	14	86	100%	100%

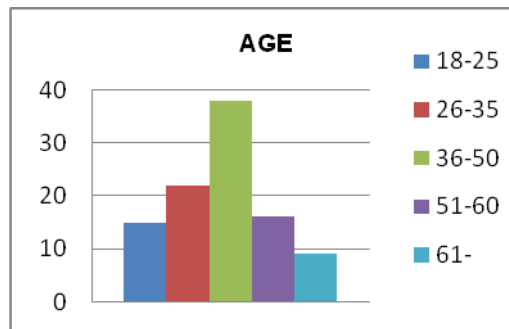
Female users remember the materials of Ziraat Bank interior better than male users with the percentage of 50% to 43%. It might be assumed that females are more observant or attentive than males.

APPENDIX F

GARANTI BANK QUESTIONNAIRE RESULTS

The following table shows that the highest percentage is 38% as the age interval 36-50 (See table 41: age distribution). Following percentages are 22% as the age of 26-35, 16% as 51-60, 15% as 18-25 and the lowest percentage is resulted in 9% as 61-over

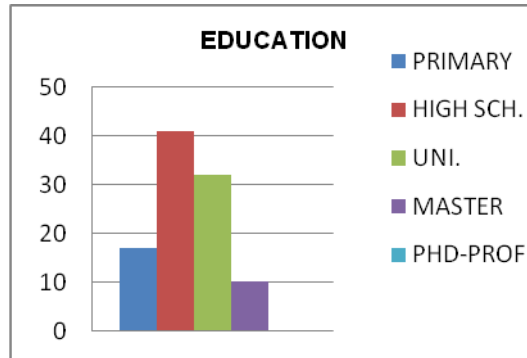
Table 41: Age Distribution of Garanti Bank



		18-25	26-35	36-50	51-60	61-
AGE	NUMBER	15	22	38	16	9
	PERC.	15%	22%	38%	16%	9%

The education distribution percentages which are from the highest to the lowest value are shown below table.

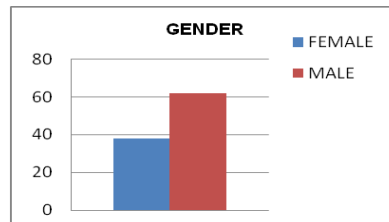
Table 42: Education Distribution of Garanti Bank



		PRIMARY	HIGH SCH.	UNI.	MASTER	PHD-PROF
EDUCATION	NUMBER	17	41	32	10	0
	PERC.	17%	41%	32%	10%	0%

The gender distributions are female as 38% and male as 62% for Garanti Bank. Their percentages are closer compared to Ziraat Bank results.

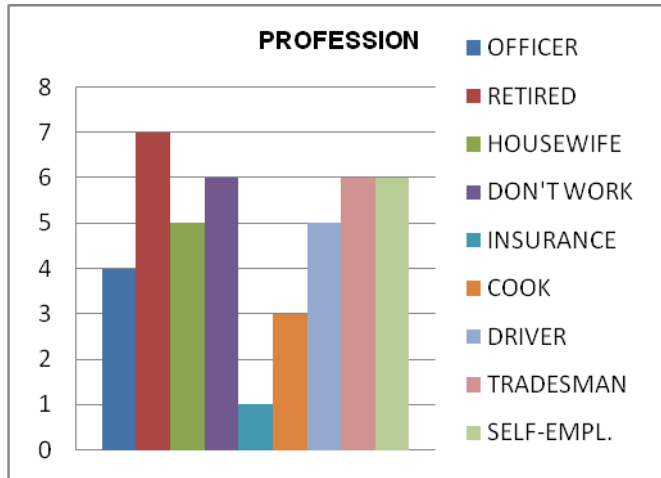
Table 43: Gender Distribution of Garanti Bank



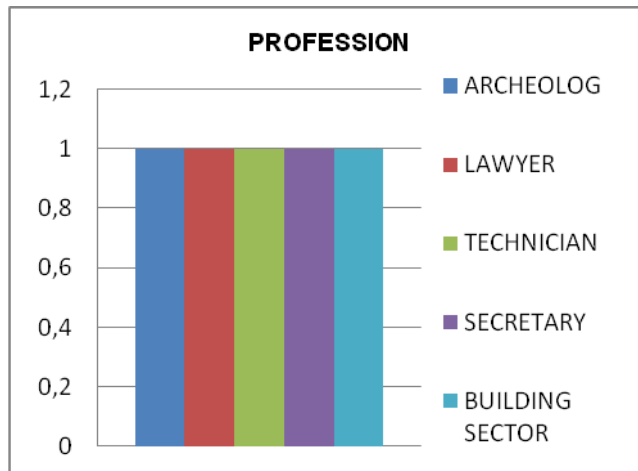
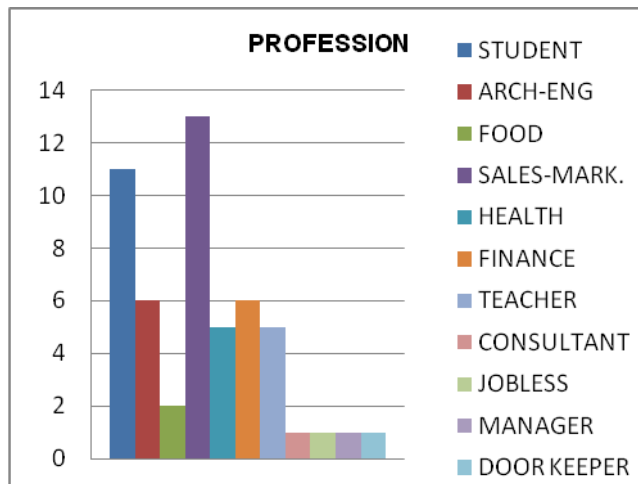
		FEMALE	MALE
GENDER	NUMBER	38	62
	PERC.	38%	62%

The profession profiles are officer, retired, housewife, people who doesn't work, jobless, cook, driver, tradesman, self-employment, health, architect-engineer, law, sales-marketing, archeologist, consultant, insurance, manager, finance, teacher, student, food sector, technician, secretary, building sector and door keeper as shown below.

Table 44: Profession Distribution of Garanti Bank



		OFFICER	RETIRED	HOUSEWIFE	DON'T WORK	INSURANCE	COOK	DRIVER	TRADESMAN	SELF-EMPL.
PROFESSION	NUMBER	4	7	5	6	1	3	5	6	6
	PERC.	4%	7%	5%	6%	1%	3%	5%	6%	6%

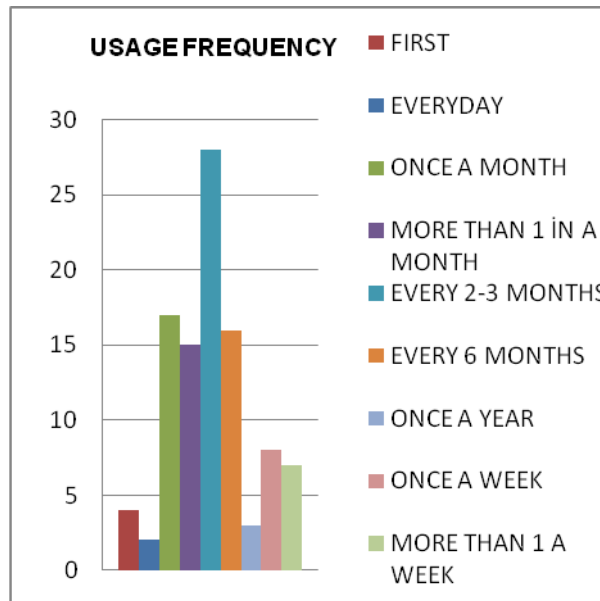


STUDENT	ARCH-ENG	FOOD	SALES-MARK.	HEALTH	FINANCE	TEACHER	CONSULTANT	JOBLESS	MANAGER	DOOR KEEPER
11	6	2	13	5	6	5	1	1	1	1
11%	6%	2%	13%	5%	6%	5%	1%	1%	1%	1%

ARCHEOLOG	LAWYER	TECHNICIAN	SECRETARY	BUILDING SECTOR
1	1	1	1	1
1%	1%	1%	1%	1%

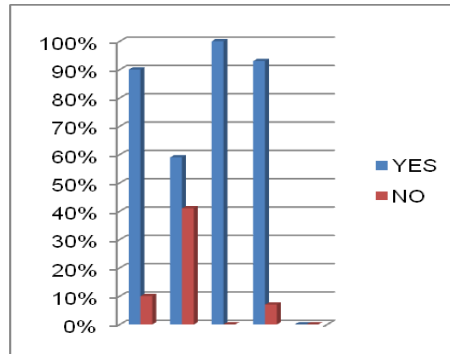
According to the usage frequency distribution percentages, the highest value belongs to the ‘every 2-3 months’ option as 28%. The lowest value belongs to the ‘first’ option as 4%.

Table 45: Usage Frequency Distribution of Garanti Bank



		FIRST	EVERYDAY	ONCE A MONTH	MORE THAN 1 IN A MONTH	EVERY 2-3 MONTHS	EVERY 6 MONTHS	ONCE A YEAR	ONCE A WEEK	MORE THAN 1 A WEEK
USAGE FREQUENCY	NUMBER	4	2	17	15	28	16	3	8	7
	PERC.	4%	2%	17%	15%	28%	16%	3%	8%	7%

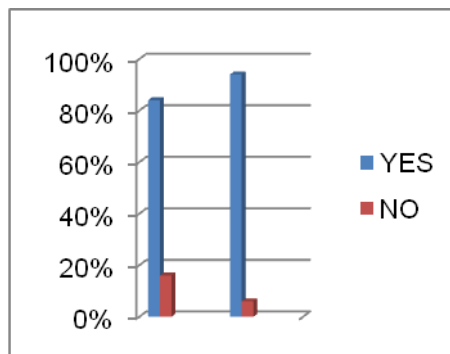
Table 46: Cross Table for Knowledge of Color within Education – Garanti Bank



		number of people: 100					% by Knowledge of Color Within Education				
EDUCA.	PRIMARY	HIGH	UNI	MASTER	PHD-PROF	PRIMARY	HIGH	UNI	MASTER	PHD-PROF	
YES	10	38	32	10	0	90%	59%	100%	93%	0%	
NO	7	3	0	0	0	10%	41%	0%	7%	0%	
TOTAL	17	41	32	10	0	100%	100%	100%	100%	0%	

For Garanti Bank discussion, university graduates remember or know the bank’s color best with 100% percentage (see table 46). Following percentages are 93% with master graduates, 90% with primary school graduates and 59% with high school graduates.

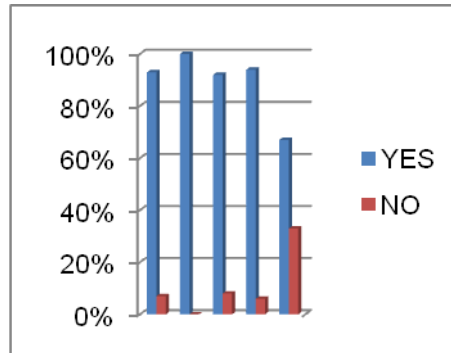
Table 47: Cross Table for Knowledge of Color within Gender - Garanti Bank



		number of people: 100		% by Knowledge of Color Within Gender	
GENDER	Female	Male	Female	Male	
YES	32	58	84%	94%	
NO	6	4	16%	6%	
TOTAL	38	62	100%	100%	

As seen on the above table, male users know the color of Garanti Bank (94%) better than female users (84%). These percentages were 93% to 79% in Ziraat Bank which can be seen on Table 14; so it may be considered that in both banks, male users realize the bank's colors better than female users.

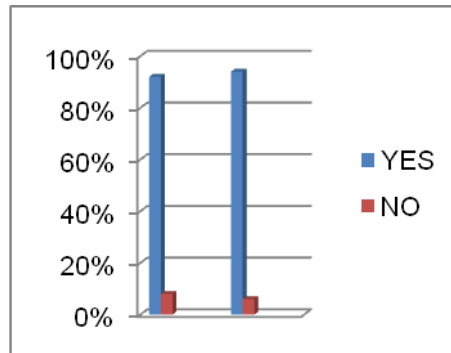
Table 48: Cross Table for Knowledge of Logo within Age – Garanti Bank



	number of people: 100					% by Knowledge of Logo Within Age				
AGE	18-25	26-35	36-50	51-60	61-	18-25	26-35	36-50	51-60	61-
YES	14	22	35	15	6	93%	100%	92%	94%	67%
NO	1	0	3	1	3	7%	0%	8%	6%	33%
TOTAL	15	22	38	16	9	100%	100%	100%	100%	100%

The highest result belongs to age group of 26-35 with 100% percentage in Garanti Bank as seen above, and the lowest result belongs to age group of 61 and over with 67% percentage. Again it may be said that in both banks, the oldest people remember or know the logo with the lowest percentages. It may be related with getting older already.

Table 49: Cross Table for Knowledge of Logo within Gender – Garanti Bank



	number of people:		% by Knowledge of Logo Within Gender	
GENDER	Female	Male	Female	Male
YES	35	58	92%	94%
NO	3	4	8%	6%
TOTAL	38	62	100%	100%

Both the percentages of female and male users who remember or know the logo of Garanti Bank are close to each other with 92 and 94% percentages. When it is thought that the number of female users attending to this questionnaire (38) are fewer than males (62); then this result for female users are regarded as successful among male users.

APPENDIX G

BANK PHOTOGRAPHS

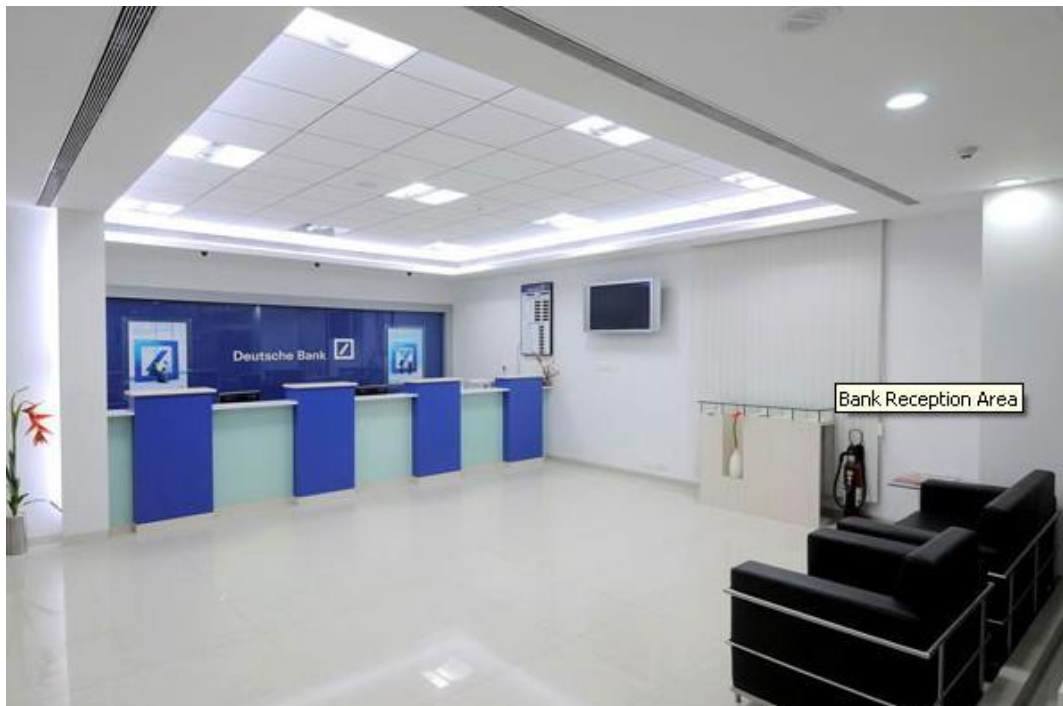


Figure 57: Deutsche Bank interior



Figure 58: Deutsche Bank interior



Figure 59: Deutsche Bank interior



Figure 60: Deutsche Bank interior



Figure 61: CheBanca



Figure 62: Ziraat Bank



Figure 63: Akbank



Figure 64: Akbank



Figure 65: Yapı Kredi Bankacılık Akademisi



Figure 66: The interior of Yapı Kredi Bankacılık Akademisi



Figure 67: Halkbank



Figure 68: Halkbank



Figure 69: Hsbc



Figure 70: Bank of China



Figure 71: England Central Bank



Figure 72: İş Bank



Figure 73: World Bank



Figure 74: Chase Manhattan Bank

(all photographs are retrieved from www.google.com.tr/images)

APPENDIX H

TC ÇEVRE VE ORMAN BAKANLIĞI KURUMSAL KİMLİK ÇALIŞMASI

Hazırlayan: Bülent Boz
Bilgi İşlem Dairesi Başkanlığı
İnternet ve Otomasyon Şube Müdürü
Eylül 2003

I-Kurumsal Kimliğin Temel Unsurları

1 - Kurum Adı

T.C. ÇEVRE ve ORMAN BAKANLIĞI

2 - Anahtar Sözcükler

Çevre, doğa, orman, su, toprak, ağaç, bitki, yaban hayatı, milli park, devlet, bakanlık, hükümet, kamu kurumu, ...

3 - İç Hedef Kitle

Bakanlığın merkez ve taşra teşkilatlarındaki tüm personel, üst düzey yöneticiler, emekliler, çalışanların aileleri vb.





4 - Dış Hedef Kitle

Devlet kuruluşları ve tüm çalışanları, hükümet, yerel yönetimler, yerel, ulusal ve uluslararası örgütler, organizasyonlar, medya, banka ve finans piyasaları, üniversiteler ve diğer öğretim kurumları, vatandaşlar, ...

5 - Konsept - Slogan

Yeşil, mavi, tertemiz bir Türkiye...
Yeşil, mavi, tertemiz bir Türkiye için...
Yeşil, mavi, tertemiz bir Türkiye için elele...















6 - Temel Renkler

Sıra No	Görünüm	CMYK	RGB	HTML
1		0 : 0 : 0 : 100	0 : 0 : 0	#000000
2		0 : 60 : 100 : 0	246 : 96 : 20	#F66014
3		100 : 0 : 0 : 10	0 : 117 : 185	#0075B9
4		100 : 0 : 100 : 40	0 : 79 : 35	#004F23

(Tescilli yapılan logodaki temel renkler esas alınmıştır..)

7 - Kurumun Logosu



	c:0 / m:0 / y:0 / k:100
	c:0 / m:60 / y:100 / k:0
	c:100 / m:0 / y:0 / k:10
	c:100 / m:0 / y:0 / k:0
	c:90 / m:0 / y:0 / k:0
	c:80 / m:0 / y:0 / k:0
	c:100 / m:0 / y:100 / k:40
	c:80 / m:40 / y:100 / k:0
	c:100 / m:0 / y:100 / k:10
	c:80 / m:0 / y:100 / k:20
	c:80 / m:20 / y:100 / k:0
	c:100 / m:0 / y:100 / k:0
	c:90 / m:0 / y:100 / k:0
	c:80 / m:0 / y:100 / k:0

8 - Tipografi - Temel Yazı Karakterleri

Görsel kimliği meydana getirecek materyaller üzerinde kullanılacak yazı tipleri:

Tahoma (Logo'da kullanılan yazı tipi)

Arial

Times New Roman

Trebuched MS

Garamond

9 - Tasarımı Yapılacak Görsel Kimlik Elemanları

- 01 - Antetli Kağıt
- 02 - Zarf
- 03 - Kartvizit
- 04 - Klasör / Dosya
- 05 - Kurum Araçları Yan Kapı Üzeri
- 06 - Personel Kimlik Kartı
- 07 - Yaka Kartı
- 08 - Bloknot
- 09 - Flama, Masa Bayrağı
- 10 - Teşekkür Belgesi,
- 11 - Emeklilik Belgesi
- 12 - Sticker
- 13 - Birim Tabelaları
- 14 - Web Sitesi
- 15 - CD Kapağı

II - Kurumsal Kimlik Temel Kuralları

1 - Kurumsal kimliği meydana getirecek bütün görsel materyaller, Çevre ve Orman Bakanlığı'nın kimliğini en iyi yansıtacak şekilde yukarıda belirtilen '**kurumsal kimlik temel unsurları**' referans alınmak suretiyle dizayn edilmelidir.

2 - Bakanlığın logosu, dairesel uygulama zorunluluğu bulunan rozet vb. objeler dışında kalan bütün görsel materyaller üzerinde kesinlikle değiştirilmeden aynen kullanılmalıdır.

3 - Logonun üzerine uygulanacağı zeminde fotoğraf bulunması gereken durumlarda logodaki beyaz zemin rengi 'transparent' tutulabilir. Bunun dışındaki çalışmalarda logo zemini kesinlikle başka bir renk almamalı ve tramlar tonlandırma yapılmamalıdır.

4 - Görsel materyallerin tasarımında standart ölçüler dışına çıkılmamalıdır.

EKLER: Eskiz Çalışmaları, Ek Bilgiler, Görsel Materyal Ölçüleri ve Bakanlık Logosu.

APPENDIX I

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name : BERKSOY, Özge Beril
Nationality : Turkish (T.C.)
Date and Place of Birth : 20 February 1984 / Ankara
Marital Status : Single
Phone : +90 312 439 63 12
Email : ozgeberil84@hotmail.com

EDUCATION

Degree	Institution	Year of Graduation
M.Sc.	Çankaya University, Interior Architecture, Ankara	2010
B.S.	Bilkent University, Interior Architecture, Ankara	2005
High School	TED Ankara College, Ankara	2001

WORK EXPERIENCE

Year	Place	Enrollment
2008-2009	Emiralp İnşaat	Interior Architecture
2007-2008	Nurus	Interior Architecture
2006-2007	Medi Mimarlık	Interior Architecture

FOREIGN LANGUAGES

Advanced English, Basic German.