

RELATIONSHIP OF INTERIOR DESIGN WITH THE CUSTOMER
RECOGNITION OF CORPORATE IDENTITY

A Master's Thesis

by

ZEYNEP DAĞLI

Department of Interior Architecture and Environmental Design
İhsan Doğramacı Bilkent University
Ankara
July 2013

RELATIONSHIP OF INTERIOR DESIGN WITH THE CUSTOMER
RECOGNITION OF CORPORATE IDENTITY

Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

ZEYNEP DAĞLI

In Partial Fulfillment of the Requirements for the Degree of
MASTER OF FINE ARTS

in

THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA

July 2013

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

.....

Assoc. Prof. Dr. Burcu Şenyapılı Özcan
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

.....

Asisst. Prof. Dr. Çağrı İmamoğlu
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

.....

Asisst. Prof. Dr. Maya Öztürk
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences

.....

Prof.Dr. Erdal Erel
Director

ABSTRACT

RELATIONSHIP OF INTERIOR DESIGN WITH THE CUSTOMER RECOGNITION OF CORPORATE IDENTITY

Dađlı, Zeynep

M. A., Department of Interior Architecture and Environmental Design

Supervisor: Assoc. Prof. Dr. Burcu Őenyapılı Őzcan

July 2013

A well-established corporate identity may be accepted as an important contributor to corporate success in today's capitalist world. Corporations are engaging in the process of redesigning their corporate identity to establish a sustainable relationship with their customers. Corporations may use different tools to reflect their corporate identity in a desired manner to their customers and interior design is one of those elements which is commonly used. However the design of the interiors of companies does not always reflect the corporate image and the company's perspective may be different from that of the customer's perspective. This thesis explores the interior design applications on Garanti Bank's branch as a case study to emphasize the importance of interior design in creating corporate identity. This thesis contributes to the investigations regarding the impact of interior design for desired customer perception.

Keywords: Interior Design, Corporate Identity, Customer Perception, Banks

ÖZET

MÜŞTERİLERİN KURUMSAL KİMLİK ALGISINA İÇ MEKAN TASARIMININ KATKISI

Dağlı, Zeynep

Yüksek Lisans, İç Mimarlık ve Çevre Tasarımı Bölümü

Tez Yöneticisi: Doç. Dr. Burcu Şenyapılı Özcan

Temmuz 2013

Kapitalist ekonomik düzende kurum başarısı için kurumsal kimlik önemli bir katkı olarak kabul edilebilir. Kurumlar kurumsal kimliklerini yeniden oluşturarak müşterileriyle daha sağlıklı bir ilişki kurmayı amaçlamaktadırlar. Bu amaçla kurumlar çeşitli araçlar kullanarak kurumsal kimliklerini müşterilerine yansıtmaya çalışırlar ve bu araçlar arasında iç mekan tasarımı yaygın olarak kullanılmaktadır. Ancak kurumların iç mekan tasarımı her zaman kurumsal kimliklerini yansıtmaz ve şirketin bakış açısı ile müşteri algısı farklılaşır. Bu tez, Garanti Bankası'daki iç mekan tasarım uygulamalarını inceleyerek iç mekan tasarımının kurumsal kimliğe yaptığı katkıyı incelemektedir. Bu tez iç mekan tasarımının müşteri algısına etkisi üzerine yapılacak araştırmalara katkıda bulunmaktadır.

Anahtar Kelimeler: İç Mekan Tasarımı, Kurumsal Kimlik, Müşteri Algısı, Bankalar

ACKNOWLEDGEMENTS

First of all, I would like to thank my advisor Assoc. Prof. Dr. Burcu Şenyapılı Özcan for her help and her support during my thesis. I am also thankful to Assist. Prof. Dr. Maya Öztürk and Assist. Prof. Dr. Çağrı İmamoğlu for their valuable comments and reviewing my thesis.

I owe this thesis to my dear family and my friends for their patience and endless support. I would also like to thank my father Mehmet Dağlı for his trust, companionship and encourage during my thesis studies. I dedicate this thesis to my parents.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZET.....	iv
CHAPTER I: INTRODUCTION	1
1.1. Problem Statement	1
1.2. Aim of the Study	1
1.3. Context and Structure of the Thesis	5
CHAPTER II: THE CONCEPT OF CORPORATE IDENTITY-COMPANY'S PERSPECTIVE.....	7
2.1. Corporate Identity.....	7
2.1.1. Corporate Identity Phases	8
2.2. History of Corporate Identity	11
2.3. Corporate Identity in Turkey	12
2.4. Elements of Corporate Identity	13
2.4.1. Corporate Culture	13
2.4.2. Corporate Philosophy.....	14
2.4.3. Corporate Communication	14
2.4.4. Corporate Attitude (Behavior)	15
2.4.5. Corporate Image.....	15
2.5. The Relationship between Corporate Identity and Corporate Image	16
CHAPTER III: THE RELATIONSHIP BETWEEN CORPORATE IDENTITY AND INTERIOR DESIGN.....	18
3.1. Elements of Corporate Identity in Interiors.....	18

3.1.1.	Logo	20
3.1.2.	Surfaces	21
3.1.3.	Color.....	22
3.1.4.	Material	24
3.1.5.	Furniture and Layout.....	24
3.1.6.	Lighting.....	25
CHAPTER IV: CUSTOMER PERCEPTION – CUSTOMER’S PERSPECTIVE... 27		
4.1.	What is Customer Perception?	27
4.2.	Brand Image as Corporate Image of Customer and Experienced Quality ..	28
4.3.	The Role of Interior Design in Customer’s Perspective.....	28
CHAPTER V: METHODOLOGY		31
5.1.	Corporate History and Identity of Garanti Bank	31
5.2.	Analysis of the Interior of Garanti Bank	33
5.3.	CASE STUDY	36
5.3.1.	MR MODEL	36
5.3.1.1.	Stimulus Taxonomy.....	38
5.3.1.2.	Response Taxonomy.....	38
5.3.1.3.	Intervening Variables.....	39
5.3.1.4.	Greenland and McGoldrick’s Version.....	40
5.3.2.	Survey and Pilot Study.....	42
5.3.3.	Questionnaire	43
5.3.4.	Descriptive Analysis	44
CHAPTER VI: CASE STUDY: ANALYSIS OF INTERIOR DESIGN ELEMENTS AS COMPONENTS OF CORPORATE IDENTITY OF GARANTI BANK		49
6.1.	Results	49
6.1.1.	Demographics and Frequency.....	49
6.1.2.	Environmental Impact of Bank Branch Design on Participants	52

6.1.3. Evaluation of the Interior Design.....	53
6.2. DISCUSSION	56
CHAPTER VII: CONCLUSION	65
7.1. Limitations and Further Study.....	67
SELECT BIBLIOGRAPHY	69
APPENDICES	78
A. LITERATURE REVIEW.....	78
B. PILOT STUDY	82
C. ANKET	85
D. SURVEY	88
E. ANALYSIS	91
1. Good Colors	91
2. Expensive Interior Design.....	92
3. Functional.....	93
4. Comfortable.....	94
5. Young.....	95
6. Adequate Light.....	96
7. Technology.....	97
8. Innovative.....	98
9. Stimulating	99
10. Pleasant	100
11. Domineering.....	101
12. Active	102
13. Distressing.....	103
14. Modern	104
15. Gender	105
16. Age	111

17. Frequency to Visit the Garanti Bankası Bilkent Branch	117
18. Time Spent in the Garanti Bankası Bilkent Branch	118
F. PICTURES.....	121

LIST OF TABLES

1.	Environment Features and Their Impact Upon Environment Users (Greenland and McGoldrick, 2000).....	29
2.	Approach and Avoidance Responses in a Retail Environment in MR Model (Billings 1990).....	39
3.	Behavior/Attitude Statement (Greenland and McGoldrick,1994).....	41
4.	Customer Perception of the Suitability of the Interior Design to Corporate Identity in Relation to Independent Variables	55
5.	The Relationship between the Customer’s Perception of the Interior Design and Corporate Identity	60
6.	Definitions of Corporate Identity (Melewar and Jenkins, 2002).....	78
7.	Results of Pilot Study	82
8.	Results of Pilot Study	83
9.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Good Colors.....	91
10.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Good Colors.....	92
11.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Expensive Interior Design	92
12.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Expensive Interior Design	93
13.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Functional	93
14.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Functional	94
15.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Comfortable	94

16.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Comfortable	95
17.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Young	95
18.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Young	96
19.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Adequate Light	96
20.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Adequate Light	97
21.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Technology	97
22.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Technology	98
23.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Innovative	98
24.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Innovative	99
25.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Stimulating.....	99
26.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Stimulating.....	100
27.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Pleasant	100
28.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Pleasant	101
29.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Domineering	101
30.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Domineering	102
31.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Active.....	102
32.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Active.....	103

33.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Distressing	103
34.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Distressing	104
35.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Modern.....	104
36.	Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Modern.....	105
37.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender.....	105
38.	Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender.....	106
39.	Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender.....	106
40.	Cross Table Between Technology and Gender	106
41.	Chi- Square Test Between Gender and Technology.....	107
42.	Cross Table Between Innovative and Gender	107
43.	Chi- Square Test Between Gender and Innovative.....	107
44.	Cross Table Between Stimulating and Gender	108
45.	Chi- Square Test Between Gender and Stimulating	108
46.	Cross Table Between Pleasant and Gender	108
47.	Chi- Square Test Between Gender and Pleasant	109
48.	Cross Table Between Domineering and Gender	109
49.	Chi- Square Test Between Gender and Domineering.....	109
50.	Cross Table Between Active and Gender.....	110
51.	Chi- Square Test Between Gender and Active.....	110
52.	Cross Table Between Relaxing and Gender	110
53.	Chi- Square Test Between Gender and Relaxing	111
54.	Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Age.....	111

55.	Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Age.....	112
56.	Cross Table Between Age Groups and Technology.....	112
57.	Coefficient Between Technology and Age.....	113
58.	Cross Table Between Age Groups and Innovative.....	113
59.	Coefficient Between Age Groups and Innovativ.....	114
60.	Cross Table Between Age Groups and Pleasant	114
61.	Coefficient Between Age Groups and Pleasant.....	115
62.	Cross Table Between Age Groups and Domineeri.....	115
63.	Coefficient Between Age Groups and Domineering.....	116
64.	Cross Table Between Age Groups and Active	116
65.	Coefficient Between Age Groups and Active	117
66.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch.....	117
67.	Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch.....	118
68.	Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch.....	118
69.	Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent in the Garanti Bankası Bilkent Branch.....	119
70.	Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent the Garanti Bankası Bilkent Branch.....	119
71.	Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent the Garanti Bankası Bilkent Branch.....	120

LIST OF FIGURES

1. The Development of Corporate Identity (Chamchong and Phusit, 2005)	9
2. Garanti Bank's Shareholder Structure (www.garanti.com.tr)	31
3. Garanti Bank's Logo	32
4. Visual Explanation of the Intended Customer Journey	33
5. Garanti Bank Living Green Image as It Appears on the Facade (Image is reduced without Scale), (www.i-amistanbul.com.tr, 2013)	34
6. Garanti Bank Exterior- Living Green Image (www.i-amistanbul.com.tr, 2013)	35
7. Garanti Bank Exterior- Living Green Image (www.i-amistanbul.com.tr, 2013)	35
8. Interior Design of Garanti Bank Branch (www.i-amistanbul.com.tr, 2013)	36
9. Original MR Model (as depicted Billings,1990)	37
10. Mehrabian Russell Model (as depicted in Billings 1990).....	40
11. Garanti Bank Bilkent Branch Floorings (Image by Zeynep Dađlı, 2013)	44
12. Garanti Bank Bilkent Branch Box Offices	45
13. Garanti Bank Bilkent Branch Interior From Waiting Area.....	46
14. Garanti Bank Bilkent Branch Lighting	47
15. Garanti Bank Bilkent Branch Lighting	47
16. Garanti Bank Bilkent Branch Velvet Ottomans.....	48
17. Demographics of the Participants of the Study.....	50
18. Age Distribution of the Participants of the Study	50
19. Visiting Frequency in a Month	51
20. Time Spent by the Participants in the Garanti Bank Bilkent Branch.....	51
21. Environmental Qualities According to the Participants of the Study	52

22. Emotional Impressions of the Participants of the Study	53
23. Evaluation of Interior Design by the Participants of the Study	54
24. Suitability of Interior Design with Corporate Identity	54
25. Garanti Bank Bilkent Branch Interior From The Entrance	57
26. Customer Journey as Conceived by i-am firm	58
27. Garanti Bank Bilkent Branch From the Waiting Hall, Customer Representative Open Office (Image by Zeynep Dağlı, 2013)	58
28. Garanti Bank Bilkent Branch From the Waiting Area	59
29. Comparison of Literature Review and Survey	62
30. Garanti Bank (www.garanti.com.tr)	121
31. Garanti Bank's Logo on Bankbook (1983)	121

CHAPTER I

INTRODUCTION

1.1. Problem Statement

With the increasing competition among the companies, corporate identity gained importance among corporations and customers. However, customers may not share the same perspective with companies. There may be difference between customer perception (brand image) and company perspective (brand identity). Companies may have difficulty to reflect their intended identity to the customers because they may misuse the communication tools or they may use wrong tools. In this respect, the role of interior design is important for reflecting corporate identity to customers. This thesis sets out to explore how companies reflect the brand identity to their customers through interior design elements. A case study will be presented in order to show a successful implementation using interior design elements to reflect corporate identity.

1.2. Aim of the Study

As corporate identity gains importance in competitive business world, tools of corporate identity are also gaining importance. The aim of the study is to discuss the

interior design elements that may be used in order to reflect corporate identity to the customers. Interior design should be embedded in the creation of corporate identity.

Interior design is an essential element for reflecting corporate identity to the customers on behalf of the company. Interior design is part of the corporate image. It may be hypothesized that interior design makes a positive contribution to customer perception of corporate identity if it is integrated to the process. There are studies that aim to present the relationship between interior design and corporate identity.

“Bankalarda Kurumsal Kimlik ve Tasarım Anlayışı Üzerine” which was conducted by Kaya (2006) focuses on the elements of interior design and introduces a historical approach on this view. Different than this thesis, Kaya (2006) introduces common interior design practices in banking industry in order to show that banks aim to reflect their corporate identity by using different interior design elements. Another study by Sızıyık (2009), is named “The Impression of Corporate Identity in the Interior Design of Bank Branches and Industrialization Approach For Design and Practice”. The study is about the relationship between corporate identity and interior design. Türkiye İş Bankası is presented as a case study in order to analyze this relationship. Sızıyık aims to present a framework regarding the essential elements that should be present in the interior design of bank branches. Sızıyık introduces a detailed examination of Türkiye İş Bankası interior design elements which are supported by architecture plans of the branch. However, there is also emphasis on color, material and lighting. Sızıyık adopts a qualitative approach contrary to this thesis. Sızıyık discusses how to design a bank branch by relying on Türkiye İş Bankası branch plans and a list of interior design required components. Sızıyık

claims that interior design is an efficient tool for corporate identity communication and supports this view with an interview made by Türkiye İş Bankası Construction Management. Sızıyek argues that essential elements that should be present in bank branch are facing components, plaster blocks, flooring, immobile and mobile furniture. This thesis goes further than Sızıyek's by discussing the perception of corporate identity in terms of the intended design and the customer perception.

It is possible to claim that this thesis is different from the other conducted studies as it discusses both the corporate identity and customer perception. A case study on a specific Garanti Bank branch is presented. Furthermore, design intentions of the branch which was handled by the design firm named i-am is discussed in detail in order to compare the intended consequences and actual effects on customers.

Berksoy (2010) in the thesis named "A Study on the Relationships Among Corporate Identity and Interior Space Bank Spaces: Garanti Bank and Ziraat Bank" examines the relationship between corporate identity and interior space. Berksoy aims to present the differences in the customer's opinions regarding corporate identity by comparing two different bank branches in terms of reflecting their corporate identity to their customers. However, in the study Berksoy did not deal with 'customer perception' but investigated the awareness of customers. The main interior corporate identity elements presented in the study are logo, color, material, furniture, lighting and form. The questionnaire mainly focuses on specific questions such as customer's awareness regarding lighting, logo and materials.

The aim of the study is presented as “This case study aimed to be able to observe if users perceive or remember the Corporate Identity of banks in interiors or not” (p.81). This thesis, however, is different from Berksoy’s as it explores whether or not customers perceive the intended corporate identity elements, focusing on one specific bank branch in detail instead of comparing bank branches.

Another study conducted by Yazıcıoğlu and Meral (2011) named “A Suggestion Method Aimed at Measuring Interior Design’s Eligibility for Corporate Identity” aims to introduce a method which aims to measure the eligibility of interior design to corporate identity. In this respect authors define corporate design as one of the four elements corporate identity. Authors made a literature research in order to introduce the impact of the interior design elements and argued that walls, doors and windows made a 30% contribution, floorings made a 30% contribution and lighting elements made a 10% contribution to the visual perception and they claim that impact of interior design elements should be evaluated under three headings and it is possible to measure the impact with 10%, 30% and 60% scale. Different than this study, authors used a control list. It is possible to introduce Yazıcıoğlu and Meral’s method; the authors listed all the elements associated with the three main headings. For instance, floorings and they look whether floorings are suitable to corporate identity. If floorings are *luxurious* and corporate identity includes the term *luxury* then that item is accepted as making a contribution to the corporate identity. Then all the items which are suitable to the corporate are summed and multiplied with the reference scale. They used Kadir Has Universitesi as a case study and made a historical analysis. According to results, the interior design of Kadir Has University entrance hall is suitable to the corporate identity with %83,33 rate during the years 2005-

2007. Yazıcıoğlu and Meral's study is different from this study because they made a historical analysis and they used a check list in order to measure the impact of interior design elements to the corporate identity. However this study uses a questionnaire in order to measure the impact of the interior design, emphasizes on current time period and aims to measure the customer perception instead of just measuring the suitability of the elements.

In this respect, the research questions put forth are:

1. What are the tools adopted by the design firm in order to reflect the corporate identity?
2. Do customers recognize the tools adopted by the design firm?
3. What are the differences between intentions of the design firm and customer recognition?
4. Is it possible to establish a pattern between the customers who recognize the corporate identity elements and those who do not?

1.3. Context and Structure of the Thesis

This study will introduce the concept of corporate identity which is the company's perspective and corporate image which is the customer's perspective. The aim is to discuss whether company's corporate identity perspective may be reflected to customers through interior design. In order to discuss this effect the elements of corporate identity and role of interior design should be introduced. The elements of interior design and the channels through which the companies may use those elements will be introduced. Then a case study will be presented in order to discuss

the role of the interior design in creating customer perception. Garanti Bank is used for the case study in this research. A survey is conducted with the customers of Garanti Bank and the results are discussed.

The survey explores whether or not interior design is an effective channel for creating a relationship between corporate identity and customer perception. In the Conclusion part of the study, the findings regarding the role of interior design are discussed further and the findings regarding the interaction between corporate identity and customers are introduced.

CHAPTER II

THE CONCEPT OF CORPORATE IDENTITY-COMPANY'S PERSPECTIVE

2.1. Corporate Identity

Corporate identity has increasingly become an important factor in constituting an effective management and marketing strategy. Awareness of the companies regarding the corporate identity has increased in direct proportion with the growth of the competitive market and the escalating novelty demands.

At the very beginning, corporate identity had the same meaning with organizational nomenclature, logos, company designs and visual identification. Most of the corporate identity trainees started with the graphic design and here by, the roots of corporate identity were shaped by graphic design. In the field of corporate identity, the first practitioners who gave importance to the field in terms of executive means were Pilditch (1970) from United Kingdom, Selame and Selame (1975), Margulies (1977), German (Birkight and Stadler, 1980), Carter (1982) and Chajet (1992). And such practitioners as Olins (1978, 1990), Bernstein (1986), Jackson (1987), Ind (1990) and, and, Dutch (Blauw, 1989) and French (Hebert 1987) practitioners

followed the lead of the first practitioners. With Olins (1978), and Birkight and Stadler (1980) later on, understanding of corporate identity has extended in time and today, this concept is used to define a company's identity by means of attitude, communication and image. In the last few decades, the academics such as Abratt (1989), Albert and Whetten (1985), Balmer (1994, 1995a), Larcon and Rietter (1979), Ramanantsoa (1989), van Rekom (1992), van Riel (1995) and Wiedmann (1988) have manifested important amount of studies and information in this area. A detailed examination of literature review is presented in the Appendix A. It is possible to evaluate development of corporate identity under three phases.

2.1.1. Corporate Identity Phases

At these initial phases, corporate identity focused on logos and visual identification. Olins (1978) separated visual identity under three groups such as monolithic, endorsed and branded. Visual identity was accepted as essential for presenting a corporation's identity. At the initial phase corporate identity was identified with visual elements only.

In the second stage scholars like Grunig argued that visual elements are not enough for reflecting corporate identity. Grunig (1993) argues that communication is an essential element in reflecting the corporate identity.

After extensive research and evaluation, Balmer and Soenen (1998) suggested that: the practitioners and academics should realize the necessity of studying the concept. Balmer (1998) analyzes the background of the corporate identity field and puts forward three distinctive corporate identity features. Firstly, the corporate identity is

basically dependent on the organization's principle elements; history, strategy, mission and vision, job content, products and services and official and unofficial communication Secondly, corporate identity is a study field which concerns more than one academic discipline. Thirdly, corporate identity is strictly related to the corporate personality of the company. Abratt (1989), Balmer (1996), Olin (1990) and Van Riel (1997) claimed that corporate identity focuses on culture, strategy, structure, and history and business activity. Corporate identity is the mix of these elements. In this phase scholars Van Riel (1997) and Balmer (1996) also claimed that organizational identity is also an essential element of corporate identity. According to Van Heerden and Puth (1995), a corporation's personality defines the corporate identity (p.1). Every corporation has its own personality and that personality is presented by visual cues such as a corporate logo, and through behavioral cues such as level of customer satisfaction provided (p.1). The scope of this thesis will be limited to the visual cues of the corporation, as the main point of concern is the interior designs of the bank branches and their effect on customer perception. The historical development of corporate identity is presented below.

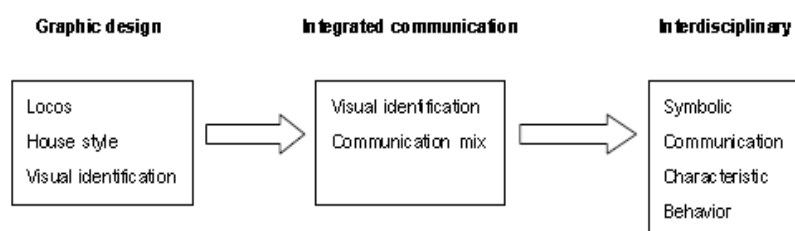


Figure 1: The Development of Corporate Identity (Chamchong and Phusit, 2005)

According to literature review corporate identity initially was based on visual image however in the later stages different elements of an organization included to the definition of corporate identity.

According to Ak (1998) corporate identity consists of several elements such as:

- “-Name of Corporation
- Logo of corporation
- Letter of headed stationary
- Envelope-Business Card
- Vehicles of corporation
- General of view of corporation
- Interior architecture of corporation
- Reception-information
- Clothing of staff
- Attitudes of staff
- Management quality
- Service quality
- Advertisement-Public Relations”

It is possible to claim that there are different definitions and elements of corporate identity in the literature. It is not possible to define the concept with a single sentence however the concept of corporate identity requires a detailed examination as provided above. Different brands have different corporate identities because they want to present themselves differently. For instance, Nike is presented as aggressive; Body Shop is socially responsible as it gives importance to animal rights (Wood, 74). Therefore corporate identity is an objective phenomenon.

2.2. History of Corporate Identity

Since individuals started living together in a society, they felt the necessity to represent themselves with an identity in order to differentiate from each other. Therefore first examples of corporate identity may be found in the army uniforms, flags of kings and states (Berksoy 2010, p.25). By these symbols the aim was to create identification for the members of the society. Therefore identification was used as a differentiating factor during the history. Sizyek (2009) argues that during the Old Ages as the kings wanted to show their dominancy, they used their own symbols for this aim. For instance, in the Ottoman Empire every Sultan printed different coin money in order to show his power. Therefore first examples of corporate identity may be accepted as a symbol of power.

Later on, it is possible to define the period until the end of the World War I as *traditional era* in corporate identity. In this era, the corporate identity may be associated with the owner the company because owner decided to the corporate identity by himself (Sizyek 2010, p.20). Bosch, Siemens, Ford and Hewlett Packard may be given as examples to the companies of this era. For instance, owner of Siemens, Werner Von Siemens aimed to create an identity which aims to reflect his way of life. The brand was identified with Werner Von Siemens, himself.

The era between two world wars is named as “*Era of Brand Technique*” (Sizyek 2010, p.22). In this era symbols of the companies were important and logo of Siemens and Mercedes may be introduced among the most important developments of the era. In this era the identity of the company was transferred by using the brand.

In the 1950's as companies started overseas operations, corporate identity started to gain importance. According to Napoles (1988):

During the 1950s and 1960's 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 marks, believing that these would be better express the size and scope of their businesses.

Therefore, increasing trade activities and globalization may be accepted as the main force behind the corporate identity as firms needed to represent themselves in a correct manner to their customers. The concept of "consumer society" encouraged firms to redesign their brands. Visual logos of the firms started to be important both for the customers and the firms. The corporate identity may be accepted as the creation of self-image by the companies. In this era the aim was to enhance the concept of corporate identity and companies focused on product design in order to promote their corporate identities (Sizyek 2010, p.23).

From 1970's on advertising and public relations companies started to be popular. In this era, companies started to define corporate identities with a mixture of several elements instead of focusing on just a single aspect such as brand only.

2.3. Corporate Identity in Turkey

Corporate identity started to develop in Turkey during the Ottoman Empire with flags and military uniforms. However with the establishment of Turkish Republic, efforts for establishing corporate identities increased. Türkiye İş Bankası is one of the most important examples of the corporate identity of the young Republic.

Türkiye İş Bankası was established in order to encourage domestic capital. Today, banks are among those that give much importance to corporate identity.

2.4. Elements of Corporate Identity

Many researchers such as Wood (2001), Van Riel (1995), Melewar and Karaosmanoğlu (2003), Hatch and Schultz (1997), Karadeniz (1997) think that elements of corporate identity comprise corporate culture, corporate philosophy, corporate design, corporate communication and corporate attitude. All of these elements create corporate identity, integrating with each other. Corporate identity is a mixture of these elements.

2.4.1. Corporate Culture

It is possible to define corporate culture as values, beliefs and customs of the corporation. Wood believes that an organization's behavior habits reflect its culture (Wood 2001, p. 77). According to Erengül corporate culture may be defined as attitudes, beliefs, assumptions and norms that determine the relationship between individuals for the employees working in the same institution (Erengül 1997, p.25). The relationship between corporate culture and corporate identity is suggested by Melewar and Karaosmanoğlu (2003) as “Culture epitomizes the consensus within a company about how activities should be accomplished and is conceived as a result of a group’s shared experience and learning with respect to matters of external adaptation and internal integration. In contrast, identity pertains to who we are as an organization”. Therefore corporate culture answers the question of what a company

is about and, corporate identity answers the question of why the company has such character.

2.4.2. Corporate Philosophy

Corporate philosophy composes of attitudes, norms, mission, vision and history of the corporation (Sizyek 2009, p.29). According to Karadeniz (2009) corporate philosophy is the basis of the corporate identity. “It is a philosophy which companies perform in their behaviors, design and communication” (p.4) Corporate mission states the reason of existence and may be accepted as the most important element of the corporate philosophy because companies state their philosophy with the mission statement.

2.4.3. Corporate Communication

According to Van Riel (1995) corporate communication the tools which organization communicates with its stakeholders. Hatch and Schultz (1997) argues that organizational communication is a tool for linking organizational image and strategic management. According to Melewar and Karaosmanoğlu (2003) “Corporate Communication is a term that encompasses all the ways in which the organization communicates with its various stakeholders. Thus, all of the messages emanating from an organization, everything that it produces and all of its activities it is involved in will act to shape stakeholder’s perceptions (p.5). According to Karadeniz (2009) corporate communication “indicates the desire of creating various methods for image for the help of company’s identity. Corporation communication is the application of all communication precautions systematically integrated, which aims to impact

public opinion and enterprise climate against a company, association , a corporate and organization” (p. 4). Therefore, corporate communication aims to enhance the relations with stakeholders. The aim of corporate communication may be stated as “to communicate the vision and mission of the company in order to establish a favorable image and ultimately a good reputation amongst its internal and external stakeholders (Olins 1995).

2.4.4. Corporate Attitude (Behavior)

Corporate attitude is an important component of corporate identity. It may be defined as "a corporates' common behavior, manner and reaction in definite decision cases. In the context of corporate behavior, there is how company reacts against various situations” (Karadeniz 1999, 4). For instance, the social responsibility projects may be given as an example for the corporate attitude. Melewar (2008) stated that corporate behavior is an intangible part of corporate identity. Corporate behavior composes of employee behavior and management behavior.

2.4.5. Corporate Image

Corporate identity and corporate image are often confused with each other. Corporate image is the direct result of the corporate identity and is related with how corporation is perceived by the customers. According to Wood (2001),

Corporate identity is what the organization communicates (either intentionally or unintentionally) via various cues, whereas image is how it public actually view it. Organizations cannot construct a corporate image because they cannot control the context in which their communication is received, interpreted or understood.

Balmer (1998) claims that corporate image is related with managing business identity. It focuses on psychology, graphic design and public relations of the firm. Szytek claims that corporate identity defines a corporation's picture however corporate image means how the corporation is perceived from outside (2009, p.29). Corporate design comprises to the corporate image. It is possible to define corporate design as "the vast number of visual cues that are associated with a specific organization" (Melewar and Karamosmanoğlu 2010). There are several elements of corporate design however according to Melewar and Karaosmanoğlu some elements are more important. "Although there was considerable agreement that corporate design was an important part of corporate identity concept, some subcomponents of design were considered more important. The slogan, architecture and office layout were of particular importance" (Melewar and Karaosmanoğlu 2010, p.7). Therefore, concerning architecture design and office layout interior design is included among the important subcomponents of corporate identity and it is an essential element for reflecting the corporate identity.

2.5. The Relationship between Corporate Identity and Corporate Image

There is a relationship between corporate identity and corporate image. Corporate image is the way a corporation is perceived by customers therefore it may be accepted as the outcome of the corporate identity. These two concepts are interacting with each other. "Corporate identity and image do not exist independently of each other, rather they are closely interrelated" (Vegholm 2007, p.7). If they are interrelated with each other, then they should not contradict in the message they give. Especially in the banking sector which is highly competitive, identity and image become essentially important. "Development of a strong image has been argued to be

an effective strategy for banks in differentiating themselves from competitors. Customers prefer banks with favorable and strong images” (Vegholm 2007, p.7).

According to a research conducted by Van Heerden and Puth (1995), there are four factors which affect the image of a bank: *dynamism*, *stability/credibility*, *client/customer service* and *visual identity*. A dynamic bank is defined as fast growing, active, flexible and improvement oriented. Stability/credibility is often associated with being trustworthy. In terms of client/customer service the banks which have friendly and favorable employees are preferred. Visual identity is often accepted as degree of attractiveness (Vegholm 2007, p.8). Therefore the banks that reflect these values are favorable by the clients and they are categorized as having strong images. “The first three factors are intangible factors pointing to corporate behavior and argued in most cases to be more significant than visual identity. Hence, banks should put effort into training and educating their employees to provide customers with high quality service” (Vegholm 2007, p.8). There are several elements which affect the image of the corporation and visual identity is often accepted as the least important aspect among those elements which will be opposed throughout this study based on the reason that visual identity contributes to the perception of the overall image of the corporation because customers are directly affected from the visual image of the corporation.

CHAPTER III

THE RELATIONSHIP BETWEEN CORPORATE IDENTITY AND INTERIOR DESIGN

Interior design is an important component of corporate identity because interior design is the visual face of the corporation. Interior design directly effects customer perception (Oylum 2010, p.6). Especially in the service sector, interior design aids corporations to differentiate from its rivals. In the market, it is difficult to attract new customers so corporations attract customers emotionally as well. Interior design serves to creating an emotional bound with the customers.

Interior design is included in corporate image which is one of the components of corporate identity. Interior design for creating corporate identity composes of several stages in order to reflect the corporate image strongly.

3.1. Elements of Corporate Identity in Interiors

Each and every organization is different from each other and each of them tries to reflect itself differently. “Every organization is unique, and the identity must spring

from the organization's own roots, its personality, its strengths and weaknesses. This is as true of the modern global corporation as it has been of any other institution in history, from the Christian church to the nation state" (Olins, 1990). It can be said that the identity of a corporation is the most significant tool to reflect itself. It also enables the company/corporation to get ahead of its rivals. The concept of corporate identity includes a wide range of elements spanning from, the name of a firm, to its logo, its letterhead paper, design of vehicles, general view of the company building, interior design, employees' outfit and behavior, the firm's management and operation, quality of managers, production, service, service concept, advertising and public relations work of all kinds used by the image, style, and topics (Ak, 1998). One of the most prominent of these concepts is the atmosphere of the interior space. It moves the corporate identity into the third dimension and makes the corporate identity more memorable. Among the most known examples are Mc Donald's and Pizza Hut restaurants, which style their interior and exterior design of the restaurants according to their corporate identities (Gagliardi, 1991).

In the context of corporate identity, there is a *physical setting* concept, comprising both the exterior and interior design of corporate buildings. On the other hand, this concept may also be referred to as "corporate architecture". The "interior design" of corporate architecture refers to the space lay-out, choice of colors, furniture, etc. (Gagliardi, 1991). The interior design of the corporation is significantly important in creating visual corporate identity. According to Dowling (1994), the physical appearance is directly related with the visual corporate identity. This visual corporate identity is affected by the culture of the corporation, corporate behavior, strategy, products, communications, and design elements. The visual corporate identity

constitutes an important element of communication design of the corporation. In the formation of the visual corporate identity, interior design of the corporation has a very significant influence (Goodman, 1998). In other words, corporate identity and the interior design of a corporation should be compatible with each other. Interior design also helps the corporate identity to be recognized more than the others.

Corporate identity includes the interior design of a corporation extending even to its logo, all printed documents, and clothing of the staff and even the design of the image. (Van den Bosch and Elving, 2006). Interior design can reflect corporate identity. As Chang and Lin argue (2010) that the corporate identity is the sum of tangible and intangible assets. They argue as one of the important part of the corporate identity is the interior design of the corporation (Perry & Wisnom, 2003). In other words, for the proper understanding of the corporate identity, interior design of the corporate spaces should be in harmony with the corporate identity. In order to understand this issue better, it is necessary to know the components of the interior space such as; logo, surfaces, color, material, furniture and layout, lighting which make the space to be perceived differently and carry perceptual meanings about the space.

3.1.1. Logo

Logo is not a natural component of interior spaces however logo is the small but one of the most significant part of the identity package. It is designed for the easy recognition of corporations and identifies a business in a simplest form. Logos are the marks of the identity. According to Chang and Lin (2010) “Like human beings who have specific characteristics, cultures and philosophies, enterprises have

symbols and signs that deliver their corporate identities and represent their corporate images” (p.1). According to Ind (1990), 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.

In some cases, logo of a corporation can also affect the interior design of a building with its color, form and shape. As Janonis, Dovaline and Virvilaite (2007) suggests that,

Visual symbols and logotypes help to conceive the culture and personality of a brand and are frequently chosen seeking to apply graphic identity with the elements and values of a brand. However, it is extremely important to note that such symbols and logotypes help not only to identify brands but brands are identified together with them.

In this way, the brand can be visually more memorable and also identify itself more efficiently. Logo helps to create visual corporate identity.

3.1.2. Surfaces

Surfaces may be accepted as the finishing touch of interior design. "It is the actual surface finish of an object, element or the interior itself that communicates its identity and character .The surface of an interior is often the first point of contact for the user of the space" (Brooker and Stone, 50). The choice of material is important in creating the communication between the customer and corporation. For instance, floor coverings may create a warm feeling or cold feeling to the customer depending on how it is used.

3.1.3. Color

Color has an effect on the general atmosphere of interiors. Color is also one of the most crucial aspects for a corporation in the atmosphere of the corporate space

According to Chang and Lin (2010):

Color is a particularly effective way to manifest brand identity. Any brand can use a color as the focus of its brand identity, making it the major focus of its brand identity by utilizing a single distinctive color or color palette. If a color is consistently used across a variety of identity elements, it becomes part of a company's signature: Kodak's yellow, IBM's dark blue, Coca Cola's red.

Color creates a specific image and aids in brand recognition for the company. While building a new brand, it is significant to consider the recipient's perception of the specific color that the company chose. However, recipients or customers can have assumptions and expectations from the company according to the color that they use in their logo, interior space or etc. "For example, the identity of *Benetton* brand is constituted by tolerance and friendship. Colors mean much more than the subject of advertising. Colors not only determine appearance but make up an external brand with its ideology, value set and brand culture. Colors do not play the role only to distinguish the producer" (Janonis, Dovalienė and Virvilaitė, 2007).

Colors have important impact on the influence of emotions, moods and judgment. Color is a physiological environment variable. Selecting the right color, helps a corporation to communicate better with people. In terms of corporate identity, in order to be recognized, it is significant to use the color in a most perceptual way, since color is one of the most memorable elements that effect consumers' subconscious. The relationship between color and interior is very crucial because of space perception and the psychology of people (Bellizzi and Hite, 1992).

Color is an important element because of its emotional impact. “Generally, warm colors (red and yellow) have produced opposite physiological and psychological effects than cool colors (blue and green), which are opposite on the color spectrum” (Bellizzi and Hite 1992). According to Gerard, red or warm colors are associated with increased blood pressure, respiratory rate, and eye blink frequency (Gerard, 1959). Some studies discuss the meanings of color. For instance according to Kaya (2006) green is the color of nature and gives a trustworthy image to people.

It can be said that color identifies the atmosphere of an interior and it also affects the consumers’ psychology and behavior (Smith, 2001). Kotler (1973) states that the atmosphere of a space is the silent language in communication. All these statements show that, color is a way of communication between the corporation and people. Color is the basic component of brand construction process and it is dominant among our senses, however, color is the most striking point of communication (Lindstrom, 2005, p.57). According to Okay (2000) corporations should pay attention to their corporate color selection and should take into consideration the following questions such as:

1. What kind of meaning and feeling does the corporate color connote?
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?

3.1.4. Material

The elements of interior design are separate parts and/or components that make the space such as walls, ceilings, columns (Pile 1988). All elements are made of some material such as wood, stone, wood or brick. Pile (1988) claims that selection of suitable materials is an important part of interior design process. The common interior materials are: wood, metals, masonry, glass, plastic, textiles, finishes (Pile, 1988). Due to the material selection is an important part of the process, there are several criteria that may be used for selecting material such as functional, aesthetic and economic (Pile, 1988). The function of the material is important as much as the economic aspect of it.

The materials which are used in interior design are important because they have different effects on human beings. According to Ballast (2010) “aesthetically, materials can convey meaning, denote status, create style, symbolize ideals and generally add to the overall look of the space”. Materials have meaning and they create a style in the spaces they are used. According to Olins (1989) marble, glass and metal creates a cool image however organic materials such as leather and wood creates a warm feeling. In the bank branches, materials are selected in order to create a warm and modern feeling for the customers.

3.1.5. Furniture and Layout

Like material, furniture has meaning and it is essential for interior design and most people associate interior design with the sum of furnishing. Therefore furniture selection is essential. Pile (1988) introduces a furniture selection checklist. A

designer needs to consider four different aspects such as *function, structure and materials, design and cost* while making a selection. As Ballast (2010) argues “Furniture also carries its own meaning and contributes to the overall design intent of the space in which it is used. Furniture concepts can include basic issues of light or heavy, soft or hard, small or large, colorful or neutral, and similar to or contrasted with the architecture of the space” (p.27). For instance in 2012 Odeabank was established in Turkey. Turkish customers already have developed habits regarding banks; therefore it is not easy for a newly established bank to attract customer attention. Creative design firm i-am gave consultancy services to Odeabank and “transparency” was selected as key theme in order to gain trust from the customers. Odeabank and i-am tries to support this view by creating transparent branches. The firm claims that they put touch screens so customers can reach to information whenever they want.

3.1.6. Lighting

Lighting has an effect used on the corporate image and vision is important in order to realize and appreciate the environment (Pile 1988). According to Schielke (2010) lighting can be a tool for communication between the consumer and the corporation.

Lighting in the form of neon advertisements has long been used for brand communication. Luminous texts or company logos have increased a brand’s presence in the urban area and, as a luminous feature at a shop’s entrance; have made it easier to identify a brand-name store. Seen in terms of semantics, light is directly used as a sign. Yet, when consumers enter the store they are no longer confronted by the

brands luminous signage but are standing in the light of that brand, experiencing a specific atmosphere that is deliberately linked with brand via the lighting.

Therefore lighting becomes a medium for communication with the customers. According to Ballast (2010) “Lighting should enhance the character and function of the space. A lighting design for a library reading room will be quite different from a lighting design for a nightclub lounge” (p.28).

Lighting may have direct or indirect influence on architecture. The direct effects can be summarized as:

- i) By enabling the proper use of the space,
- ii) By making the architectural design visible,
- iii) By creating a mood,
- iv) By creating a flow interest,
- v) By the appearance of lighting fixtures or luminous areas,
- vi) By greatly influencing the exterior appearance of building, particularly at night. (Graham 1960, p.3)

Indirectly;

- i) By its effect on floor-to-floor height,
- ii) By its effect on shafts, machine rooms, panel closets. (Graham 1960, p.3)

CHAPTER IV

CUSTOMER PERCEPTION – CUSTOMER’S PERSPECTIVE

4.1. What is Customer Perception?

The subject of customer perception attracted the attention of marketing scholars as customer perception is important in developing a long term relationship between the customer and the brand (Ivanauskiene and Auruskeviciene 2012). There are several perspectives which aim to define customer perception. According to Khalifa (2004) customer perception comprises benefit/cost ratio models, value components models and means-ends models. There are three customer needs which are functional needs, symbolic needs and experiential needs (Ivanauskiene and Auruskeviciene 2012). According to Solomon (1996) consumers select, purchase, use products, services or experience in accordance with their needs. However, before they prefer a certain product or service, consumer behavior is shaped with different necessities such as price, quality, comfort, function, past experience (Dodds 1990).

It is possible to define perception 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 attributions of phenomena in his everyday spatial environment” (Altman and Chemers 1980). People filter their perception depending on their social and cultural qualities. Therefore, every customer may have a different perception experience according to his/her background.

4.2. Brand Image as Corporate Image of Customer and Experienced Quality

Corporate image becomes a brand image for the customer. A brand’s image "reflects consumer's perceptions of brand’s characteristics and can be determined by their associations. The image refers to the way in which consumers’ interpret all of the signals coming from the products, services and communication covered by the brand” (Hubanic and Hubanic 2009). Brand image has different purposes, like communicating expectations and influencing the perception of a company’s activities. Brand identity is a result of consumer’s experiences as well as their expectations and it affects the company internally (Hubanic and Hubanic 2009). In other words what a corporate intends and what a customer perceive may differ depending on the quality of communication between them as well as the factors mentioned above regarding customer perception. Design process aims to close this gap, if exists, or strengthen the communication between customer and corporation.

4.3. The Role of Interior Design in Customer’s Perspective

It is possible to claim that the design of the interior space is an important element for affecting customer perception. “The conscious design of space to create certain effects in buyers. More specifically, atmospherics is the effort to design buying

environments to produce specific emotional effects in the buyer that enhance his purchase probability” (Kotler in Greenland and McGoldrick 2000). Especially in the service sector, interior design is crucial because environment is accepted as one of the few key tangible elements (Greenland and McGoldrick 2000). The literature review conducted by Greenland and McGoldrick is presented below. In the table it is possible to see the possible impact of every environmental feature on customers. For instance, color may affect and emotional states of the customers whereas lighting may affect the customer satisfaction. Therefore every element may have a different effect on customer perception.

Table 1: Environment Features and Their Impact Upon Environment Users (Greenland and McGoldrick, 2000)

Receptor*	Environment feature	Impact upon environment users	For example see
Visual	Colour	Moods and emotional states	Ornstein (1990)
	“	Health / physiology	Bellizzi et al (1983)
	“	Taste perception	Tom et al (1987)
	“	Temperature perception	Hayne (1981)
	“	Spatial demarcation & direction of in-store movement	Razzano (1986)
	Lighting / brightness	User satisfaction	Lewis (1994)
	“	Attraction to / handling of goods	Areni & Kim (1994)
	“	Task performance	Butler and Biner (1987)
	“	Image perception	Smith (1989)
	“	Metamerism – colour perception	Green (1986)
	“	Direction of in-store movement	Cobb (1988)
	“	Visual privacy	Gifford (1987)
	Natural light / windows	Psychology and mood	Heerwagen (1990)
	Pattern	Direction of in-store movement	Proctor (1990)
	Shapes	Symbolic association / psychological connotations	Proctor (1990)
	Spatial arrangement	Interaction with others & reaction to space limitations	Martin & Pratner (1989)
	“	Ergonomics and productivity	Barron (1991)
	“	Efficient flow of in store movement	Newman (2002)
	“	Mood / emotional response, i.e., pleasure	Spies et al (1997)
	Spatial density / space availability	Avoidance behaviour / stress	Mehrabian & Russell (1974)
	Clearly demarcated zones	Identity reinforcement / dominance of territory holder	Russell & Ward (1982)

It is possible to present a snapshot of the design features on customers. The study was conducted by Greenland and McGoldrick. In the table presented above it is possible to see the impact of different visual design elements on human beings and who conducted the study. For instance color effects the mood of customers however lighting may effect image perception. This table enables researcher to understand what to expect from different design elements while conducting the research.

It is possible to claim that there are several visual design elements and designers may use each of these elements with different intentions as literature review on the subject shows. If interior design is implemented to the process, then corporate identity may be perceived by the customer in a desired manner.

CHAPTER V

METHODOLOGY

5.1. Corporate History and Identity of Garanti Bank

Garanti Bank was established in 1946 in Ankara as Ottoman Bank. In the year 1983, Garanti joined to Doğuř Group. In the year 2011, Garanti Bank give service to 11 million customers via 907 domestic branches and 7 foreign branches in Cyprus, Luxembourg and Malta; 4 international representative offices in London, Moscow, Dusseldorf and Shanghai. (Garanti, Annual Report, 2011, p.9) Shareholder structure of Garanti is presented below.

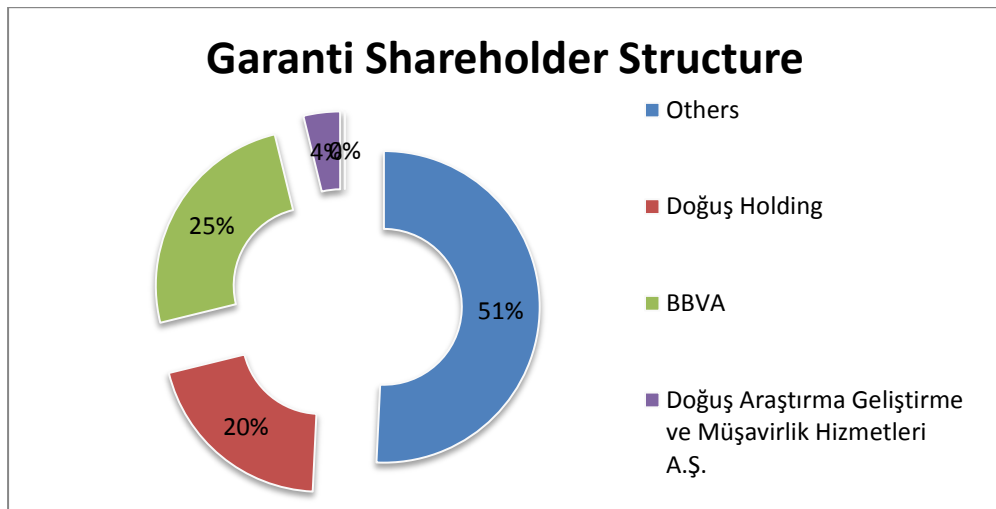


Figure 2: Garanti Bank's Shareholder Structure (www.garanti.com.tr)

Garanti changed its logo in the year 2000 when the bank went through a renewal process in order to reflect its identity more accurately. According to General Manager of Garanti Bank Ozen, the new logo is dynamic and sincere (Radikal, 2000). Therefore the administration aims to create a dynamic image with the new logo as shown in Figure 3.



Figure 3: Garanti Bank's Logo

Garanti Bank's corporate color is green in order to be perceived close to the nature and to be perceived as trustworthy by the customers.

Corporate color of Garanti is suitable for the corporation's philosophy as it asserts to be a trustworthy business partner for its customers. Also, green as a corporate color is different from its competitor's colors. The other biggest three banks in Turkey, Türkiye İş Bankası, Akbank, Yapı Kredi Bankası use blue, red and blue respectively as corporate color.

5.2. Analysis of the Interior of Garanti Bank

Garanti Bank worked with “i-am” brand design agency during the repositioning process of Garanti Bank. Garanti asked “i-am” “to review the quality of their existing branches and deliver an enhanced customer experience that truly brings out corporate identity. “i-am” was asked to focus on brand communications, physical environments and visual merchandising” (Garanti Annual Report, 2012, p.1). i-am agency held workshops before starting to the brand design phase. Founding partner of “i-am”, Emre Kuzlu claims that before starting to design they conducted “brand key” and “customer journey” workshops.

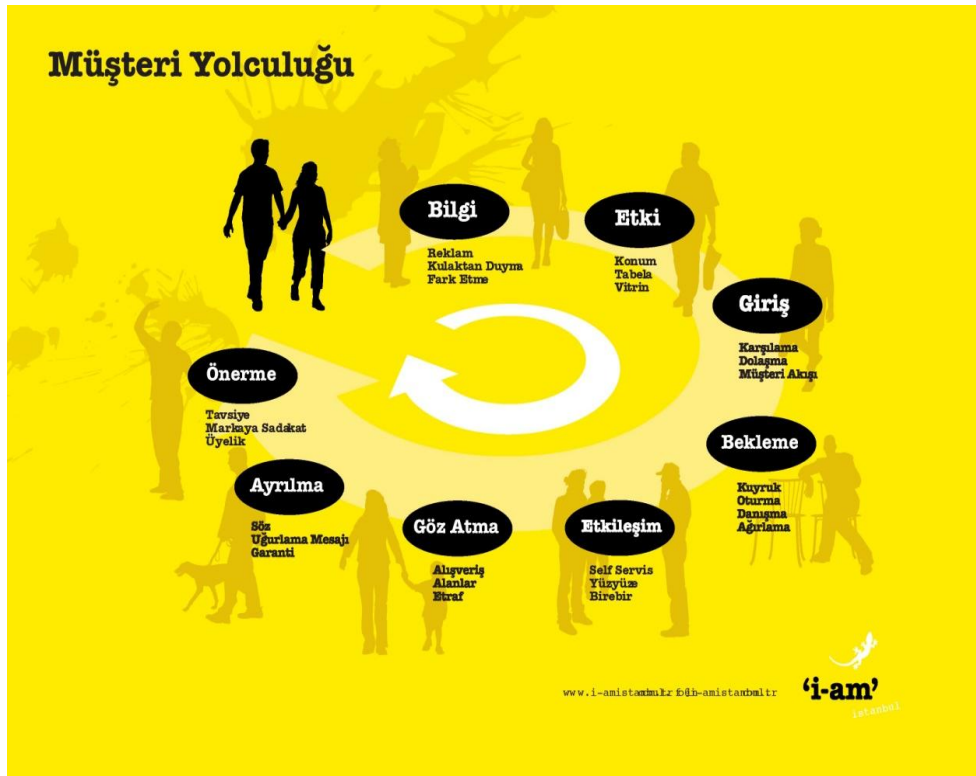


Figure 4: Visual Explanation of the Intended Customer Journey

These workshops aimed at conducting detailed analysis. With “brand key” workshop the aim was to investigate the competitors, target market and benefits of the

customers as well as the brand value, identity and core of the brand. During the “customer journey” workshop, the company defined the time spend by the customers from the moment they enter the bank until they left the bank. This experience is named as “strategic experience” and it is the core of the brand identity. For Garanti “i-am” aimed to reflect the young and dynamic identity of Garanti to its customers.

After “Brand Key” workshop the core of the brand was decided as “living green” and the brand identity was constructed in line with this decision. The below presented figure shows how the agency applied the concept of living green to the brand by using floating green color on the exterior surfaces of the branches as shown in Figure 5.



Figure 5: Garanti Bank Living Green Image as It Appears on the Facade (Image is reduced without Scale), (www.i-amistanbul.com.tr, 2013)

The usage of Living Green Image is shown in Figure 6. This picture is from Garanti Bankası Etiler branch which is the pilot study of i-am firm during the design process.



Figure 6: Garanti Bank Exterior- Living Green Image (www.i-amistanbul.com.tr, 2013)



Figure 7: Garanti Bank Exterior- Living Green Image (www.i-amistanbul.com.tr, 2013)

The living green as shown in Figure 8 is also used in the interior design of the branches; the walls, ceiling and furniture are white however the separating units and the chairs. The numbers in front of the cash desks are also green. Hence Garanti Bank has been associated with color “green”.



Figure 8: Interior Design of Garanti Bank Branch (www.i-amistanbul.com.tr, 2013)

5.3. CASE STUDY

Garanti Bankası Bilkent Branch, Ankara is chosen as the sample branch for this study. MR Model is used in order to design the questionnaire and the questionnaire is applied to the customers of Garanti Bankası Bilkent Branch.

5.3.1. MR MODEL

The relationship between corporate identity and customer perception was analyzed through a survey. A questionnaire is prepared based on the Mehrabian-Russel Model (MR) which explores the effect of physical stimuli on the consumer behavior. Based on this model a survey that composes three different parts was created. The survey was held with 100 respondents.

According to Billings (1990) environmental psychology should be taken into account as a factor while exploring customer behavior environment. Mehrabian Russel Model (MR Model) was developed in order to predict the impact of environment on customer. MR model was developed by Albert Mehrabian and James A. Russell in

1974. MR Model claims that individual may react to the environment through three dimensions which are pleasure, arousal and dominance. This model has been used commercially as well as task interiors and is one of the first empirical works which emphasized on the emotional impact of atmosphere (interior design). MR model claims that the interior space and the environment cause a behavioral response (Figure 9). So it is possible to identify the relationship between the environment and the behavior of the customer. This model has been subject utilized by several studies such as (Donovan and Rossiter (1982), Donovan *et al.* (1994), McGoldrick and Pieros (1998), Russel and Pratt (1980) and Greenland and McGoldrick (2004)). For instance, Greenland and McGoldrick (2004) used the model in order to measure the impact of interior design of bank branches to customer behavior in UK retail banking sector.

MR Model is a theoretical model in order to measure environmental psychology as shown in Figure 10. The model may be defined as focusing “on the use of human emotional responses to environments as intervening variables linking the environment to the variety of behavior it elicits” (Billings 1990, 8). Original MR Model uses a Stimulus-Organism- Response Model. There should be an environmental taxonomy, intervening variables and a behavioral response.

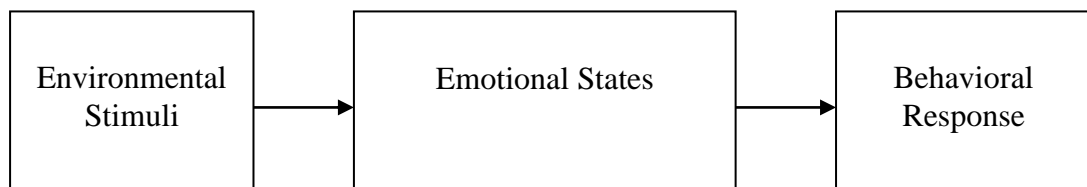


Figure 9: Original MR Model (as depicted Billings,1990)

5.3.1.1. Stimulus Taxonomy

According to the model, the selection of useful environmental descriptors is not easy as they may change from one environment to another. Therefore the model uses information theory in order to measure the overall effect of the environment. According to model, stimulus taxonomy may be measured by the information perceived in the environment defined as “load” of the environment by Mehrabian and Russell (1974). The load of the environment increases or decreases according to the information perceived by the observer in the environment. The information perceived by the observer may be color, lighting and furniture. Mehrabian Russell used adjective pairs in order to measure the load factor such as simple-complex, patterned-random, familiar-novel and sparse-dense. The scholars used forty verbally described situations in order to provide wide variety of physical environments.

5.3.1.2. Response Taxonomy

According to the MR model individual reactions to every environment may be categorized as avoidance or approach. There may be four different dimensions.

Each adjective pairs are grouped under three headings as pleasure, arousal and dominance in order to find the highest loading item. For instance, if the adjective pair of happy-unhappy has a higher load for the category of “pleasure”, the adjective is accepted as being a contributor to pleasure.

According to the MR model individual's reactions may be categorized as either approach or avoidance behaviors. It is possible to present the approach and avoidance behaviors according to MR Model.

Table 2: Approach and Avoidance Responses in a Retail Environment in MR Model (Billings 1990)

Behavioral Dimension	Approach Behavior	Avoidance Behavior
Physical	Remain in the Environment	Leave the Environment
Exploratory	Explore the Environment	Avoid the Environment
Communication	Communicate with the Others in the Environment	Avoid interaction with Others
Performance and Satisfaction	Enhancement of Performance	Avoidance of Performance

Approach and Avoidance Responses may be evaluated further. For instance, physical behavioral dimension may cause the customer to remain in the environment or leave the environment. If customer is satisfied, the customer may enhance performance by visiting the environment regularly.

5.3.1.3. Intervening Variables

Intervening variables are reactions to all environmental stimulation. According to the MR model there are emotional states which act as mediating variables between environmental stimuli and approach avoidance behaviors which are:

- 1) Pleasure-displeasure
- 2) Arousal-disarousal
- 3) Dominance-submissiveness

MR model claims that every emotional state may be described by the combination of these three dimensions. Billings (1990) states that "Pleasure-displeasure refers to the

degree to which an individual feels happy, joyful, contented or satisfied. Arousal-nonarousal refers to one's level of activity, excitement, stimulation or alertness. Dominance-submissiveness refers to the extent to which one feels unrestricted and in control of the situation" (p.13) Therefore MR Model assumes that pleasure; arousal and dominance are three basic emotional reactions to all environmental environments. It is possible to summarize the Mehrabian Russell Model with a figure. (Figure 10)

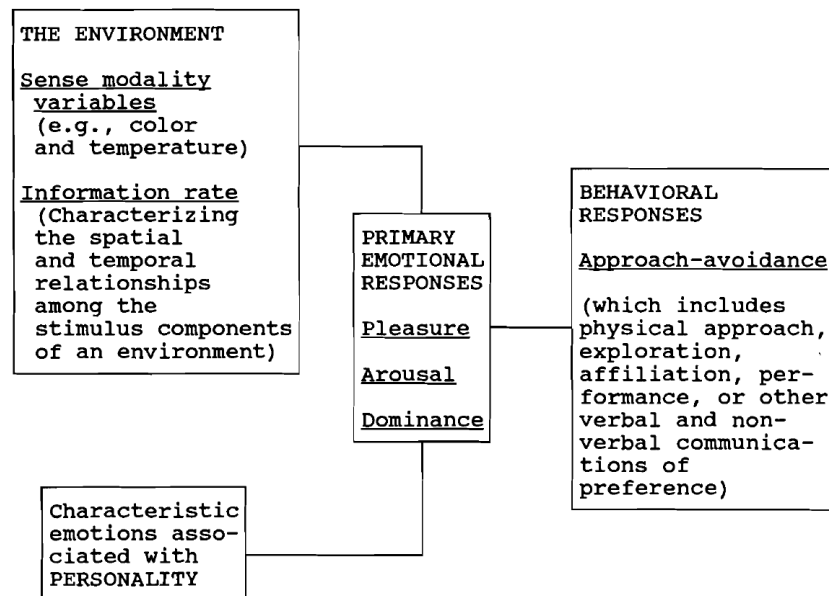


Figure 10: Mehrabian Russell Model (as depicted in Billings 1990)

5.3.1.4. Greenland and McGoldrick's Version

Greenland and McGoldrick's study is based on MR Model and Russell and Pratt (1980). Similar to the MR Model the questionnaire is divided into three parts in order to measure the environment, feeling and behavior.

In the first part, respondents are expected to rate the environment. Twenty pairs of adjectives are presented to the respondents. Some of the adjective pairs are tidy-untidy, comfortable-uncomfortable, functional- non-functional.

In the second part of the questionnaire, the respondents are expected to describe their feelings using bipolar agree-disagree scales. Some of the sample scales may be presented pleasant-impressive, humble-unused, approachable-active.

In the last part, attitude behavior indicators were measured. Contrary to original MR Model, Greenland and McGoldrick specialized on bank branches. Furthermore Greenland and McGoldrick uses scale (Table 3) in order to measure behavioral response instead of asking negative/positive questions.

Table 3: Behavior/Attitude Statement (Greenland and McGoldrick,1994)

Behaviour /Attitude Statement	Scale
Extent to which refurbishment a good use of banks money?	Poor Use – Good Use
To what degree are you satisfied customer of this bank?	Not at All Satisfied- Very Satisfied
To what extent do you like the inside of this bank branch?	Greatly Dislike- Greatly Like
Regularity of time browsing at information leaflets/posters?	Hardly Ever- Almost Always
To what extent do you try to avoid going to the branch?	Almost Always-Hardly Ever
Degree to which feels friendly/talkative toward others?	Not Friendly-Friendly
To what extent do you enjoy being a customer of this branch?	Do Not Enjoy- Enjoy
Importance of getting in and out of branch as quickly as possible?	Important-Not Important
Degree to which would recommend bank operating the branch?	Advise Against-Recommend

5.3.2. Survey and Pilot Study

In the first part of the survey, the aim is to identify the elements of interior design which attract the attention of the customer. Based on the Greenland and McGoldrick's method a scale was prepared in the first part in order to rate the design of the branch. The aim of this scale is to measure whether or not the branch creates the same understanding as it was intended by the company and designer. Greenland and McGoldrick (2000) assume that "the dimensions of individuality, modernity, personal conditions to be more relevant to the financial service environment" (13). The design factors, user characteristics, usage details, emotional factors and attitude measures of Greenland and McGoldrick will be implemented in this study.

User characteristics and usage details are important for measuring the consumer perception because consumers who are coming to the bank branch frequently may have negative attitude compared to consumers who are not coming frequently. "Customer characteristics have significant impact upon the branch/product use. For instance, familiarity with environments affects user perception. Those visiting branches more frequently were more critical and gave significantly lower ratings on cognitive, affective and conative dimensions, compared to those less familiar with other branch environments" (Greenland and McGoldrick 2000, 15).

In the second part of the survey, the aim is to measure the emotional impact of the interior design. agree- disagree scales are constructed based on Mehrabian and Russell (1974), Russell and Pratt (1980) and Greenland and McGoldrick (2000).

In the third part, the aim is to understand the behavior of the customers based on the MR model. It is aimed to understand the customer perception regarding Garanti Bank and whether or not the customer may consider coming to the branch again because of the environmental impact of the bank. (See Appendix B)

A pilot study was conducted on 21 December 2012 at Bilkent Plaza, Garanti Bank Branch in a 3 hour session. 19 customers who are using Garanti Bank Bilkent branch participated to the study. (See Appendix B)

In this pilot study participants were asked first to choose the appropriate adjective which they identified with the interior of the Garanti Bank Bilkent branch.

In the second part, participants were asked to select among the adjectives that describes their feelings best.

The third part emphasized on the behavioral impact of the interior design on customers.

5.3.3. Questionnaire

After the pilot study, the questionnaire was finalized and the questionnaire was conducted at Bilkent Plaza Garanti Bank branch on 3-4 January 2013. 100 respondents participated to the survey. (See Appendix C)

5.3.4. Descriptive Analysis

In Garanti Bankası Bilkent branch, there are Internet and telephone banking compartments, which are separated by white over green plastic panels. At the bottom of the white compartments, it is possible to see the ‘living’ green color same as in Garanti Bank’s logo.



Figure 11: Garanti Bank Bilkent Branch Floorings (Image by Zeynep Dađlı, 2013)

Next to the Internet and telephone banking compartments there are three box offices. The white parts of the box offices are made from white Corian. The box offices are separated with glass divisions (Figure 12).



Figure 12: Garanti Bank Bilkent Branch Box Offices
(Image by Zeynep Dağlı, 2013)

Just behind the box offices, there are 3 photo covered panels displaying nature themes. There are 5 customer representative offices, one of which is an open office. Customer representatives are separated from the common area with green image covered panels. These panels are covered with stickers with frosted glass look framed with aluminum. There are Garanti Bank logos on those stickers. The common areas are separated with 60*60 gray Çimstone flooring. On the floor, wall to wall carpet is used in the areas where customer representatives are working. There is one branch manager and 1 assistant manager who have personal rooms. The rooms are covered with glass panels that are transparent from the center to the floor. There are colorless Garanti Bank logos on those glass panels (Figure 13).



Figure 13: Garanti Bank Bilkent Branch Interior From Waiting Area
(Image by Zeynep Dađlı, 2013)

As for illumination, there are 47 flush-mounted spotlights. There are two units in the lighting of each bulb (Figure 14 and Figure 15).

There are two 100*100, one 100*50 cm light green velvet ottomans in the waiting area which create an unexpected look, since ottomans are not usually utilized in bank branches (Figure 14).



Figure 14: Garanti Bank Bilkent Branch Lighting
(Image by Zeynep Dađlı, 2013)



Figure 15: Garanti Bank Bilkent Branch Lighting
(Image by Zeynep Dađlı, 2013)



Figure 16: Garanti Bank Bilkent Branch Velvet Ottomans
(Image by Zeynep Dađlı, 2013)

White color dominates the branch. Walls are prominently in white and at places in green. Most of the vertical surfaces are dominated with Garanti Bank's logo either as a colorless imprint or in green.

CHAPTER VI

CASE STUDY: ANALYSIS OF INTERIOR DESIGN ELEMENTS AS COMPONENTS OF CORPORATE IDENTITY OF GARANTI BANK

6.1. Results

The results of the survey are presented in the section 6.1. A brief introduction of the results is essential in order to make further analysis and discuss the impact of interior design on the Garanti Bank Bilkent Branch corporate identity perception.

6.1.1. Demographics and Frequency

The survey was conducted with 100 participants who were selected randomly. 62 % of the participants are men; 38 % are women.

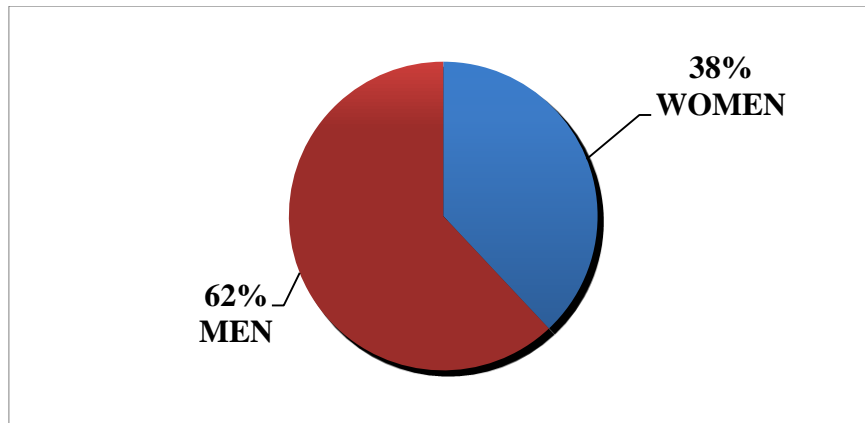


Figure 17: Demographics of the Participants of the Study

The below presented figure 18 shows the average age of the participants. Average age of the participants is calculated as 32.

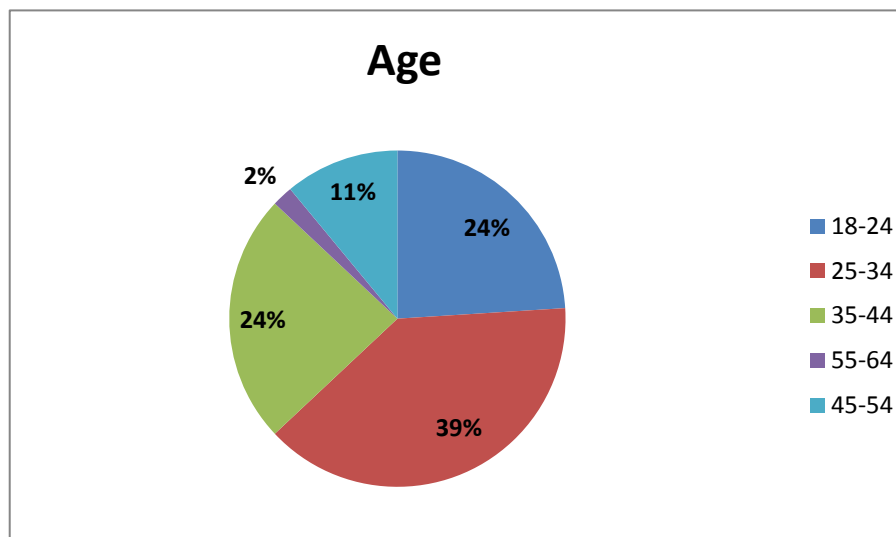


Figure 18: Age Distribution of the Participants of the Study

In measuring the frequency of visiting the Garanti Bank in a month. The results show that 87% of the participants visit the some Garanti Bank branch 1-5 times in a month (Figure 19). Therefore the participants may be accepted as regular Garanti Bank customers.

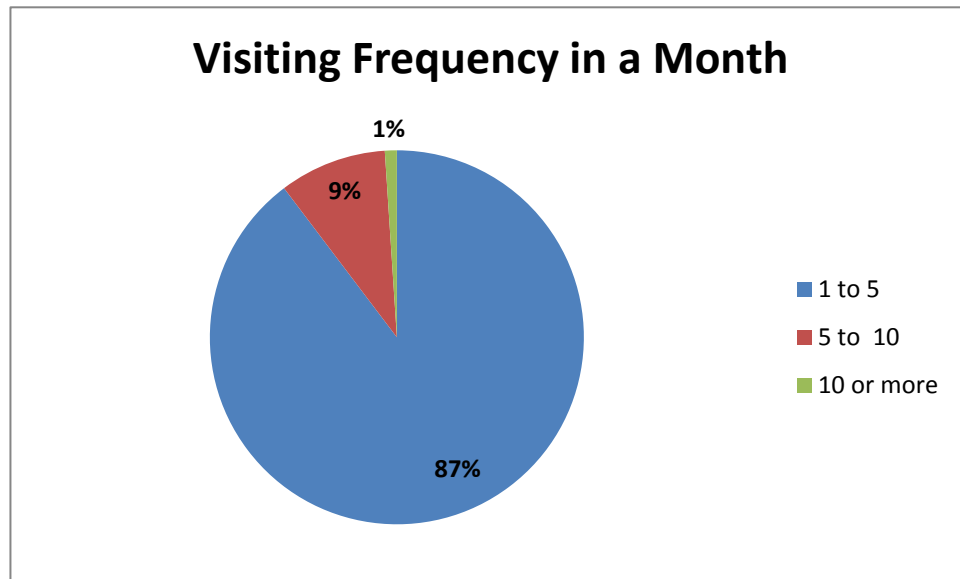


Figure 19: Visiting Frequency in a Month

Furthermore, it is possible to see how much time participants' spent in the branch in the below presented figure. Most of the participants spent 6 to 15 minutes in the branch so it is possible to claim that they have the time to observe the branch qualities (Figure 20).

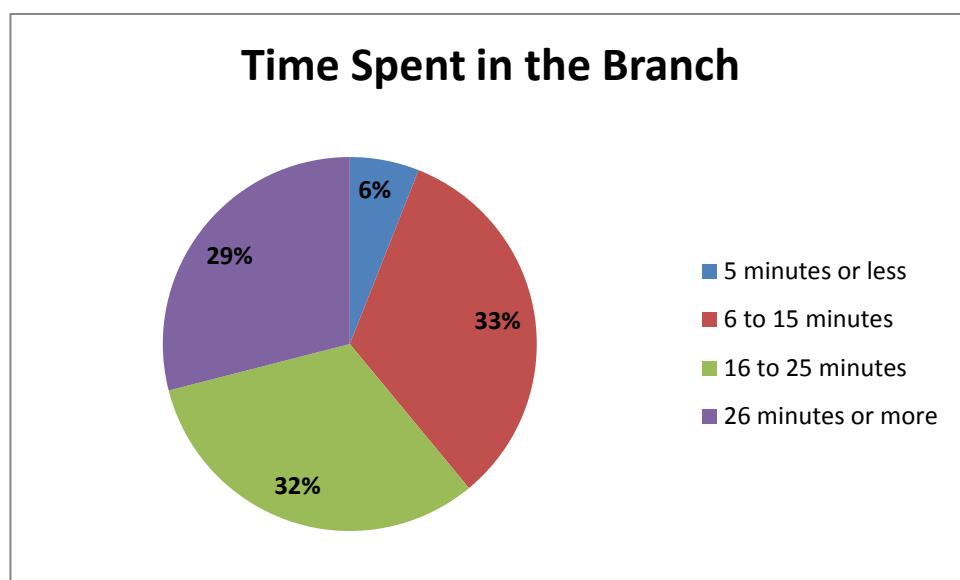


Figure 20: Time Spent by the Participants in the Garanti Bank Bilkent Branch

6.1.2. Environmental Impact of Bank Branch Design on Participants

In order to understand how the branch is perceived by the customers, the participants were provided with different adjectives among which they may choose them in order to describe the environment they experience. According to the answers, 76 % of the participants thought that the bank branch has adequate light. Furthermore 75 % of the participants claimed that they find Garanti Bank “modern” and 73% of the participants believe the environment they are experiencing may be accepted as “young” (Figure 21).

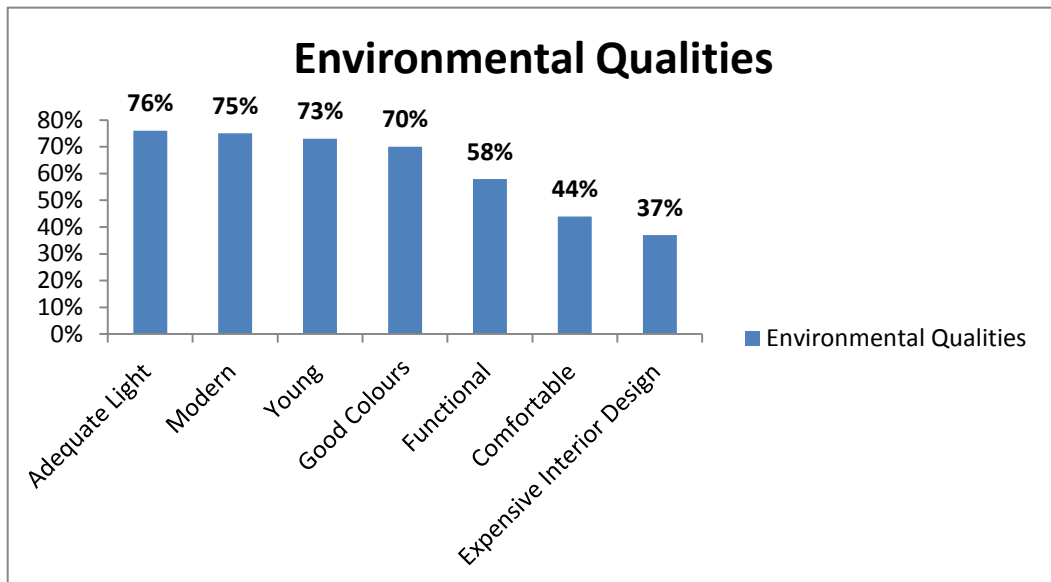


Figure 21: Environmental Qualities According to the Participants of the Study

After describing the environment they experience, the participants were asked about their feelings regarding the environment. They were directed with 7 pairs of adjectives. According to answers, 87% of the participants believe that Garanti Bank branch is pleasant and 86% of the participants believe that the bank branch associated with high technology (Figure 22).

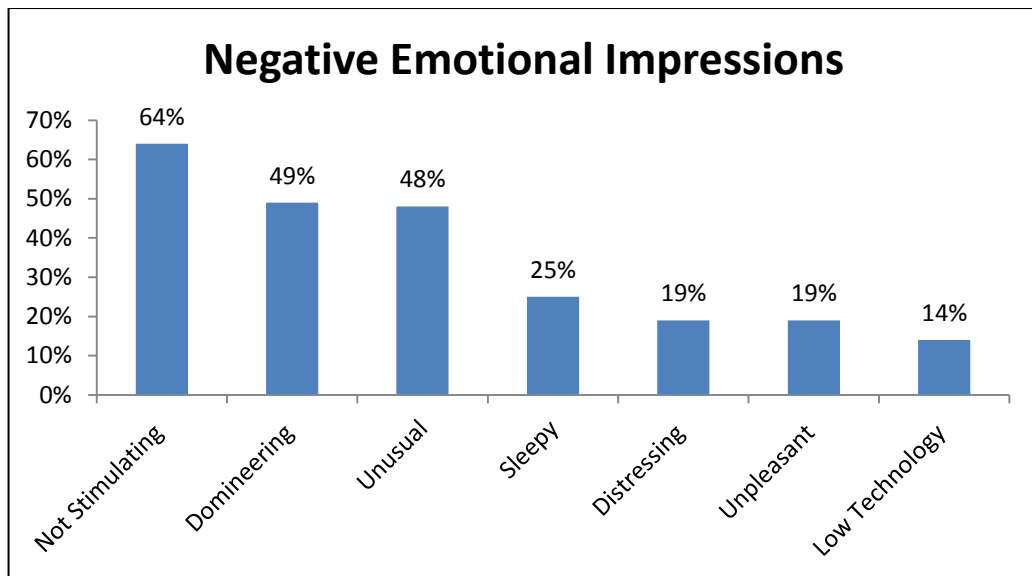
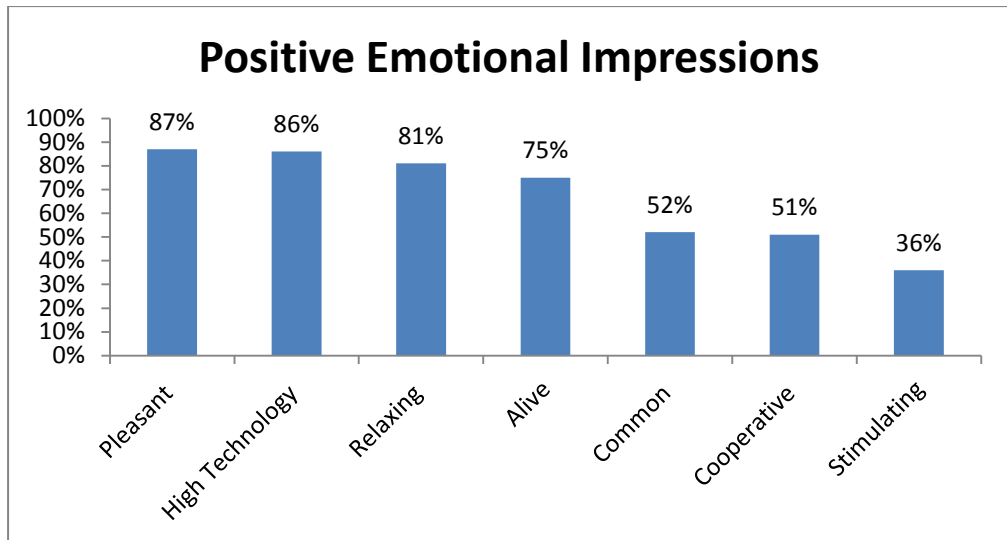


Figure 22: Emotional Impressions of the Participants of the Study

6.1.3. Evaluation of the Interior Design

In the third part of the survey (See Appendix C) participants were asked whether or not they like the interior design of the branch. 46% of the participants claimed that they are indifferent regarding the bank design (Figure 23). In other words, the interior design of the branch did not create any positive/negative impact on the participants.

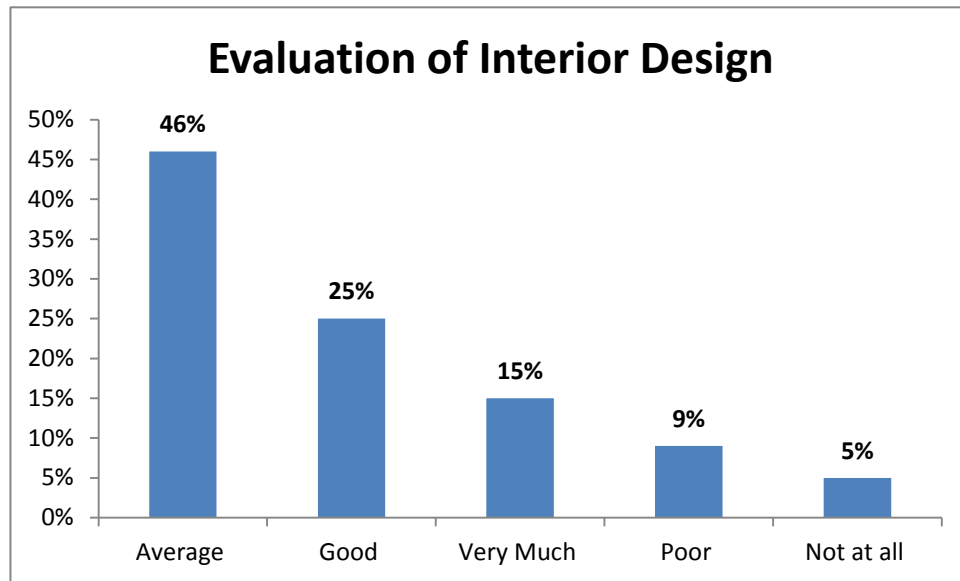


Figure 23: Evaluation of Interior Design by the Participants of the Study

Further, participants were asked whether or not the interior design of the branch is suitable to the corporate identity of the Garanti Bank. 48% of the participants believe that interior design of the branch is suitable with the Garanti’s corporate identity. However 4% of the participants totally disagree with the claim that branch reflects the corporate identity (Figure 24).

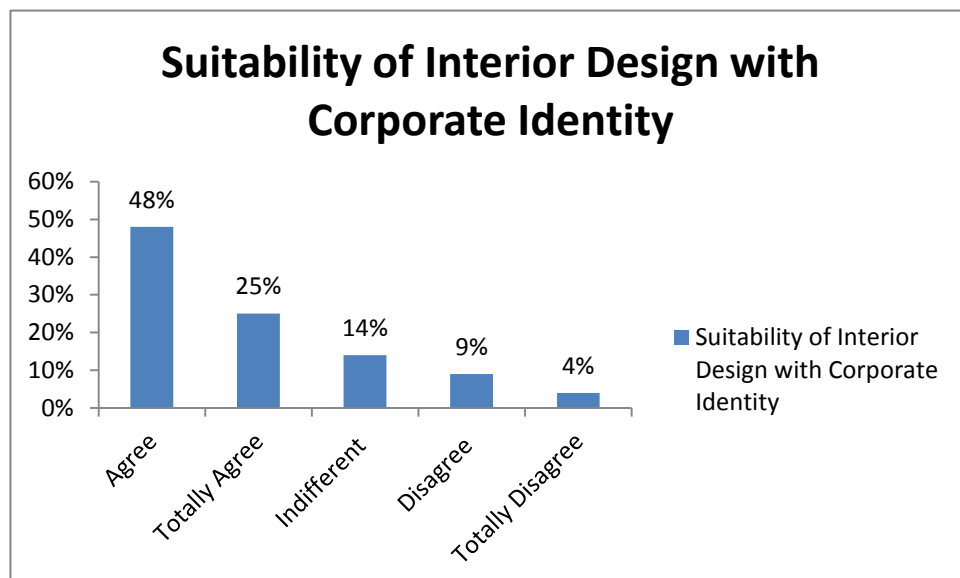


Figure 24: Suitability of Interior Design with Corporate Identity

In further analysis, it is possible to explore whether or not there is a meaningful relationship between age and customer perception (See Appendix E). It is possible to claim that there is a positive weak relationship (Cramer's $V=0,260$) between age groups and perception regarding the suitability of interior design to the corporate identity (See Appendix E). Although every age group agree that the bank branch is modern, the youngest age group has the highest ratio among others. This may be interpreted as young participants appreciate the design of the branch more, compared to other age groups. This may be also interpreted as the design of the bank branch is successful because it is appreciated by the most dynamic age group. However there was not any relationship regarding the frequency of visiting the branch or gender groups. Therefore it is not possible to observe a relationship between frequency to visit the branch and interior design perception.

In order to measure the strength of the relationship between the independent variables (Age group, gender, time spent in the branch and frequency to visit other branches) and dependent variable (corporate identity) this study looks to the Spearman correlation between variables. an analysis was conducted. The results are presented below (Table 4):

Table 4: Customer Perception of the Suitability of the Interior Design to Corporate Identity in Relation to Independent Variables

Independent Variables	Customer Perception
Gender	0.441 > 0.05
Age Groups	0.040 < 0.05
Time Spend in the Branch	0.525 > 0.05
Frequency to Visit Other Branches	0.069 > 0.05
Interior Design	0.082 > 0.05

Only age groups as an independent variable have a meaningful relationship in terms of customer perception of corporate identity. Age group of 18-24 realizes the suitability of interior design to corporate identity. Therefore, the study shows that younger people appreciate the interior design of the branch more compared to the elderly customers. The firm achieved in creating a design that attracts younger customers' attention more as design attracts the attention of the young commonly. Design firm aimed to communicate with younger customers in the first place.

6.2. DISCUSSION

In the thesis the interior design elements for creating corporate interiors are presented as logo, surfaces, color, material, furniture and lighting (Section 3.1). A questionnaire was prepared in order to understand whether or not the corporate identity created in the interior design of the branches is perceived by the customers or not. According to the survey, most of the participants believe that bank branch has adequate light, modern and young. In the survey, color and lighting emerged as the most important elements of the interior design in a bank branch because lighting enabled color to be perceived by the customers in order to receive the intended message of the company.

Furthermore most of the participants like the color of the branch. It is possible to claim that the results are in line with the intentions of the i-am firm, as they aimed to create a modern and dynamic image by focusing on the corporate color. i-am firm aimed to give up static green and started to use dynamic green. According to the founding partner of i-am, the aim is to emphasize on the role of Garanti Bank in Turkish banking industry. Static green could not emphasize this fact sufficiently.

Therefore the corporate color is transformed from static green to a dynamic and brighter green named as “Living Green”. i-am firm intentionally relied on the color of green as it reflects a dynamic nature. According to the survey findings, the color effect was appreciated by the customers. The color is used in every detail in the branch. In order to increase the impact of green color, white color is used as font. As such, living green emerges more. For instance, the separators in the branch are white color while green panels are put in front of the separators in order to increase the perception of green color. Also shiny lacquered furniture is used to enhance color effect (Figure 26).



Figure 25: Garanti Bank Bilkent Branch Interior From The Entrance
(Image by Zeynep Dağlı, 2013)

The intentions of the i-am and perception of the customers may be seen from Figure 27. i-am focused on the color for giving a "modern" image. The customers appreciated the light in the branch and color at the same time. In creating corporate

interiors, lighting and color emerge as important elements for linking customer perception and corporate identity.

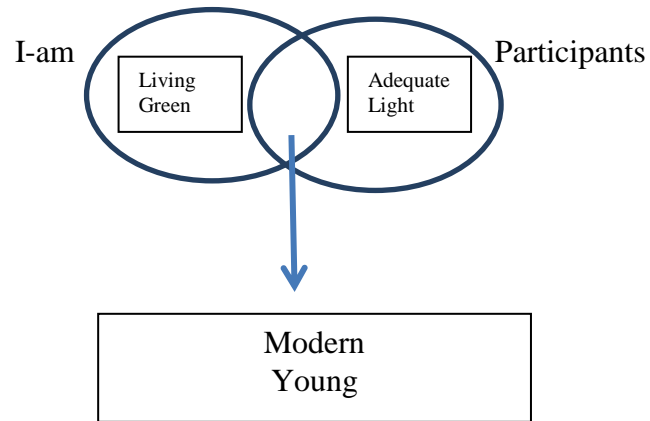


Figure 26: Customer Journey as Conceived by i-am firm

Participants find the branch as having adequate light which i-am firm aimed at creating a bank branch which will be perceived as a store instead of a bank branch. To achieve this, designers used spot lights which gives a brighter look as the below presented Figure 27 shows.



Figure 27: Garanti Bank Bilkent Branch From the Waiting Hall, Customer Representative Open Office (Image by Zeynep Dağlı, 2013)

As the structure of the building does not allow, the bank branch could not benefit from the day light. Spot lights are also used in order to create a bright environment, as daylight is weak. i-am management stated that they aimed to create an innovative banking environment. In the bank branch, the designers used visual panels which are lit with led lights. The panels were put behind the box offices so that the customers can easily see the panels (Figure 28).



Figure 28: Garanti Bank Bilkent Branch From the Waiting Area
(Image by Zeynep Dağlı, 2013)

The results show that the customers perceive the branch as modern and young. Also, as there is a positive relationship with the age of the customer and appreciation of the interior design.

Therefore it is possible to claim that customer perception and corporate identity are suitable with each other as the results show participants perceive the intended image by the designers because of the color preferences of the branch, lighting and furniture. Also, the younger customers tend to appreciate the interior design more compared to other customers. It is possible to present a comparison of interior design elements presented in literature and in survey. Below Figure 29 represents the relationship between the customer's perception of the interior and their appreciation of the interior design being suitable to the corporate identity.

Table 5: The Relationship between the Customer's Perception of the Interior Design and Corporate Identity

Correlation Numbers	Statistically Related According to Study		Statistically Unrelated According to Study
	Mid	Weak	
0.623	Pleasant		
0.591	Active		
0.540	High Technology		
0.419	Functional		
0.416	Innovative		
0.366		Young	
0.351		Modern	
0.349		Comfortable	
0.345		Expensive Interior Design	
0.302		Adequate Light	
0.299			Stimulating
0.294		Good Colors	
0.186			Cooperative

The highest relationship was found with the customers who found the interior design pleasant. The customers, who believe that the interior design is pleasant, also believe that the interior design of the bank branch is suitable with the corporate identity. Also there is a high relationship with the adjectives of interior design that are; active, high technology and functional. These adjectives are mostly related with the

furniture in the bank branch. Therefore it may be said that furniture is an important component for creating corporate awareness among customers. Also, the participants who thought that the interior design is innovative and reflects high technology also appreciated the corporate image.

However, the participants do not seem to establish a strong relationship between the corporate identity of the branch and the adjectives: “young”, “modern” and “comfortable”. Those, who appreciated that the interior design of the branch is young, modern and comfortable, did not particularly connect their perception to the corporate identity. I-am firm succeeded in fulfilling their aims of creating a young and modern interior, while the connection of this interior to the corporate image is weak.

There is also a weaker relationship with the appreciation of the corporate interior and "expensive interior design". According to the questionnaire, 76% of the participants answered that there is adequate light in the branch however, it is found that the adequacy of light has little impact on the formation of corporate image. The same is true for the appreciation of color use. The fact that the customers like the colors used in the interior does not necessarily lead to the formation of a strong corporate image. i-am created a design largely involving “living green”. However participants appreciated the color use, while not finding it that important to create a strong corporate image.

According to the results, there is no relationship between a stimulating interior design and its suitability to corporate identity. A further study may be conducted in

order to measure whether or not subjects who frequently visit the branch become accustomed to the interior atmosphere. As frequent visitors may become familiar with the design, they may not appreciate the stimulating effect of the interior design.

Also, the results show that the cooperative nature of the interior does not make an impact on the corporate image. Further studies may search for the reasons of this perception.

Figure 29 presents the intentions of i-am, the interior design decisions taken in order to reflect these intentions and results of the survey.

Design Intentions of i-am in Creating the Interior Atmosphere with Corporate Identity	Interior Design Key Words/ Adjectives	Most Appreciated Assets
Likeable	Pleasant	Pleasant
	Comfortable	
	Colors	
Contemporary	Expensive Interior Design	High Technology Active
	Modern	
	Adequate Light	
	Colors	
	High Technology	
	Active	
Young	Stimulating	Innovative High Technology
	Young	
	Innovative	
Dynamic	High Technology	Functional Active
	Colors	
	Functional	
Trustworthy	Active	Pleasant
	Pleasant	
	Relaxing	
	Cooperative	

Figure 29: Comparison of Literature Review and Survey

i-am aimed to create a likeable, young, contemporary dynamic and trustworthy image for Garanti Bankası and they adopted interior design decisions in order to serve for this purpose. However as this study shows, all of the decisions are not appreciated by the customers at the same magnitude. The firm aimed to create a

likeable environment. In order to reach this aim, they used comfortable furniture and soft colors. According to the survey, customers perceived the environment as pleasant.

In order to reflect a contemporary image, i-am used expensive materials, adequate light, a limited color palette (white and green), high technology, modern, active and stimulating lines. Customers appreciated the presence of high technology and active look more than the others. They were aware of the overall look rather than specifically appreciating the adequate lighting or the colors for instance. i-am succeeded in transferring the feeling of the presence of high technology and active look in the branch to the customers.

The third aim of i-am was to create a young image for Garanti Bank. In order to reflect this aim i-am used young look, innovative design and high technology. The customers perceived innovative design and high technology more than they appreciated the young look.

Forth aim of i-am was to reflect a dynamic image to the customers. In this respect they used green color heavily because they believed that other than reflecting the color of the bank's logo, this color brings dynamism to the otherwise monochromatic interior. However, the customers appreciated the functional and active design, more than they appreciated the use of color.

Lastly, as Garanti Bank is a financial institution, customers need to trust to Garanti Bankası for depositing their money. In order to put forth a trustworthy corporate

identity, i-am firm tried to create a pleasant atmosphere, relaxing environment and a cooperative image. However customers perceived the pleasantness more than the other two assets. This may be associated with the fact that Garanti Bankası is a financial institution and customers will not easily feel relaxed in an environment where they have to deal with financial issues.

CHAPTER VII

CONCLUSION

A well-established corporate identity may be accepted as an important contributor to the corporate success in today's world. Corporations are engaging in the process of redesigning their corporate identity in order to establish a better relationship with their customers. Corporations may use different tools in order to reflect their corporate identity in a desired manner to their customers and interior design is one of those elements which is commonly used. However the design of the interiors of companies does not always reflect the corporate image and the company's perspective may be different from that of the customer's perspective.

This thesis hypothesized that interior design can make a positive contribution to customer's perception of corporate identity and a case study on Garanti Bank is presented as a case study. As discussed previously Garanti Bank worked with i-am firm in order to re-design its corporate identity and interior design elements were used in order to change the perception of the customers. The visual elements used in the re-design process aimed to reflect Garanti Bank as a dynamic and modern bank. Therefore Garanti Bank's journey with i-am firm may be used as a model.

In the study carried out, majority of participants see the Garanti Bank branch as modern, reflecting high technology. Results are in line with the intentions of i-am, as the firm aimed to create a modern and dynamic image mainly by focusing on the corporate color. It is essential to understand the intentions of the corporations before starting to design process.

As in Garanti Bank's case, interior designers may choose a color in order to reflect the identity of the corporation. As discussed during the research different colors may have different impact on customers. Therefore interior designers should focus on the intentions of the company while they are deciding to color they will use. However as the study shows color is not perceived as superimposed by the corporate image by the customers. Customers may believe that green is not dominant enough in the branch and that may be why they could not find a relationship with corporate identity and color. Furthermore, familiarity with the bank branch may cause customers to give lower ratings as argued in the MR Model. This may be true for color.

In the Garanti Bank's case, i-am firm aimed to create a modern image therefore they used technological materials in order to create that impression. For instance, they used LCD screens in the branch for technological impact. Also they used spot lights in order to emphasize modern design. Designers should compare the material they intend to use and the possible impacts of that material on the company's image. As study shows there is a positive relationship between high technology and corporate identity perception.

Despite the fact that companies may restructure their brands, that intention may often missed by the customers because customers largely focus on their concerns rather than paying attention to the environment they experience. For instance this study shows that there was not a consensus regarding the interior design of the branch. However young participants appreciated the corporate ideals compared to other participants.

Designers should evaluate the consequences in order to assess whether or not the design process is successful or not. In order to manage this pilot branches may be designed for measuring the impact of the design. If there is a gap between the intention and perception, the designers should fill the gaps by supporting the design process with visuals or by developing the design by changing the materials used in the design process.

It is possible to claim that the literature review shows that interior design is an important aspect of corporate identity in establishing a relationship with the customers. However, there may be gap between intention of the company and customer. So, in order to fill that gap designers and company should communicate with the customers before and after the design process.

7.1. Limitations and Further Study

This study was applied to 100 random customers in a specific Garanti Bank branch (Ankara Bilkent Branch). In order to further evaluate the intentions of the company and results found in this study, a further study may be conducted in other Garanti Bank branches which were designed by i-am and or the study may be applied to more

people in Garanti Bank Bilkent branch. Spearman correlation coefficient was used the statistical analysis of results obtained in this study. Because the data in this study are not continues but fregmanted. In the further studies can be handeled using continues variables.

SELECT BIBLIOGRAPHY

- Abratt, R. 1989. "A New approach to the Corporate Image Management Process," *Journal of Marketing Management* 5(1):63-76.
- Albert, S. and Whetten, D. 1985. "Organizational Identity," *Research in Organizational Behavior*. 7:163-195.
- Altman, I. and Chemers, M. 1980. *Culture and Environment*. Wadsworth: Cambridge.
- Ak, Mustafa. 1998. *Markalarda Kurumsal Kimlik ve İmaj*. Istanbul
- Babacan, S. 2011. *Tasarım Tüketicinin Duygularına Hitap Etmeli*. Istanbul: Media Cat.
- Ballantyne, R., A. Warren and K. Nobbs. 2006. "The evolution of brand choice," *J. Brand Manage* 13: 339-352.
- Ballast, D. 2010. *Interior Design Reference Manual*. Belmont: Professional Publications.
- Balmer, J.M.T. 1994. "The BBC's Corporate Identity: Myth, Paradox and Reality," *Journal of General Management* 19(3): 33-47.
- Balmer, J.M.T. 1995a. "Corporate Identity: The Power and The Paradox," *Design Management*. Winter, 39-44.

- Balmer, J.M.T. 1995b. "Corporate Branding and Connoisseurship," *Journal of General Management*. Autumn, 21(1): 22-46
- Balmer, J.M.T. 1996. "The Nature of Corporate Identity: An Explanatory Study Undertaken within BBC Scotland." Unpublished PhD thesis. Glasgow, UK: University of Strathclyde.
- Balmer, J., and Soenen, G. 1998. "A New Approach to Corporate Identity Management," International Centre for Corporate Identity Studies. Working Paper. 1998/5.
- Bellizzi J.A. and Hite R.E., (1992). "Environmental Color, Consumer Feelings and Purchase Likelihood", *Psychology and Marketing*, 9, p347-363.
- Berksoy, Ö. 2010. "A Study on the Relationships Among Corporate Identity and Interior Space Bank Cases: Garanti Bank and Ziraat Bank". Çankaya Universitesi. Ankara.
- Bernstein, D. 1986. *Company Image & Reality: A Critique of Corporate Communications*. Eastbourne, UK: Holt, Rinehart and Winston.
- Billings, W. 1990. "Effects of Store Atmosphere on Shopping Behavior". *Honors Projects*. Paper 16.
- Birkight, K. and Stadler, M.M. (ed.) 1980. *Corporate Identity. Grundlagen, Funktionen, Fallspielen*. Verlag Moderne Industrie: Landsberg an Lech.
- Blauw, E. 1989. *Het Corporate Image, Beeldvorming Van de Mest Complexe Managementuraagstukken*, Amsterdam: De Viergang.
- Brooker, G. and Stone S. 2010. *What is Interior Design?* Roto Vision: Miles.
- Carter, D.E. 1982. *Designing Corporate Identity Programs for Small Corporations*. Art Direction Company. New York: NY.
- Chajet, C. 1989. "The Making of a New Corporate Image," *The Journal of Business*.

- Chang, W. and Lin X. 2010 "The Impact of Color Traits on Corporate Branding," *American Marketing Association*.
- Dodds, W.B., K.B. Monroe and D. Grewal. 1999. "Effects of Price, Brand and Store Information on Buyers' Product Evaluation," *J. Market. Res.* 28: 307-319.
- Dowling, G. 2001. *Creating Corporate Reputations*. New York: Oxford University Press.
- Erengül, J. 1997. *Kültür Sihirbazları*. İstanbul: Evrim Yayınevi.
- Foroudi, M. 2010. "Pact of Corporate Architecture on Corporate Identity." London: Brunel Business School, http://www.brunel.ac.uk/__data/asstes/file/0014/91121/phdSimp2010MohammedForoud.pdf (accessed August 25, 2012)
- Gagliardi, P. 1991. *Symbols and Artifacts*. New York
- Garanti Annual Report. 2011, www.garanti.com.tr (accessed July 10,2012)
- Garanti, 2012. I-am online, <http://www.i-amonline.com/our-clients/garanti> (accessed July 10,2012)
- "Garanti'ye Yonca Makyajı," 2000. Radikal, <http://www.radikal.com.tr/2000/07/15/borfin/01gar.shtml> (accessed July 10,2012)
- Gerard, R.M. 1959. Color and Emotional Arousal. *The American Psychologist*, 1959, p. 340
- Gifford, R. 1987. *Environmental Psychology : Principles & Practice*. Boston: Allyn & Bacon.
- Goodman, M. 1998. *Corporate Communications for Executives*. State University of New York: New York.
- Graham, F. 1960. "Lighting," *Journal of Architectural Education*.

- Gray, E.R. and Smeltzer, L.R. 1985. "SRM Forum: Corporate Image - An Integral Part of Strategy," *Sloan Management Review*. Summer: 73-77.
- Gray, J.G. 1986. *Managing the Corporate Image*. Westport, Connecticut: Quorum Books.
- Greenland, S. and McGoldrick P. 2000. *Measuring the Atmospheric Impact on Customers*. London Metropolitan University.
- Grunig, J.E. 1993. "Image and Substance: From Symbolic to Behavioural Relationships", *Public Relations Review*, Vol. 19 No. 2, pp. 121-39.
- Hatch, M., and Schultz, M. 1997. "Relations between organizational culture, identity, and image," *European Journal of Marketing*. 31, (5/6): 356–365.
- Hebert, N. 1987. *L'entreprise et Son Image: La Publicite Institutionelle: Pourquoi, Comment? Paris: Dunod*.
- Hubanic, A. and Hubanic V. 2009. "A Case Study of the Nordstan Brand". *University of Gottenburg*.
- Ind, N. 1990. *The Corporate Image Strategies for Effective Identity Programmes*. London: Kogan Page.
- Ind, N. 1992. *The Corporate Image: Strategies for Effective Identity Programmes*. London: Revised Edition.
- Ivanauskine, N., Auruskeviciene V., Skudiene V. and Nedzinkas, S. 2012. "Customer Perceptions of Value: Case of Retail Banking." *Organizations and Markets in Emerging Economies*. 3.
- Jackson, P. 1987. *Corporate Communication for Managers*. London: Pitman.
- Janonis, V., Dovaliene A. and Virvilaite, R. 2007. "Relationship of Brand Identity and Image". *Kauno Technology University*.

- Karadeniz, M. 2009. "The Importance of Creating a Successful Corporate Identity and Corporate Image for Enterprises in marketing Management," *Journal of Noval Science and Engineering*. 5(3).
- Kaya, O. 2006. "Yapılarda Mekanın Rengi Duyguları Etkiliyor".
<http://www.ntvmsnbc.com/news/281006.asp?0m=N1BP> (accessed 10 July, 2012)
- Khalifa, A. S. 2004. "Customer Value: a Review of Recent Literature and an Integrative Configuration". *Management Decision*, 42, 645-666.
- Kotler, P. 1973. "Atmosphere as a Marketing Tool". *Journal of Retailing*, 49, 48-64.
- Larcon, J.P. and Reitter, R. 1979. *Structures de Pouvoir et Identite de l'Entreprise*. Paris: Editions Nathan.
- Lindstrom M. 2005. *Brand Sense: Build Powerful Brands through Touch, Taste, Smell, Sight, and Sound*. Free Press. A Division of Simon and Schuster Inc. New York. NY.
- Magid, J.M., A.D. Cox and D.S. COX. 2006. "Quantifying Brand Image: Empirical Evidence of Trade mark Dilution," *Am. Bus. Law J.* 43: 1-42.
- Margulies, W. 1977. "Make the most of your corporate identity," *Harvard Business Review*, July-August, 66-72.
- Markwick, N., and Fill, C. 1997. "Towards a Framework for Managing Corporate Identity," *European Journal of Marketing*. 31 (5/6): 396-409.
- Mehrabian, A. and Russell J. (1974). *An Approach to Environmental Psychology*. Cambridge: MIT Press.
- McDowell, Bill. "Starbucks Is Ground Zero in Today's Coffee Culture." *Advertising Age* (1996): 1, 49. ABI/INFORM Global. ProQuest. Robert Morris University, Moon Township, PA. 5 Mar. 2004, <http://www.proquest.com/i> (accessed June 15, 2012)

- Melewar, T. 2008. *Facets of Corporate Identity, Communication and Reputation*. New York: Routledge.
- Melewar, T. and Jenkins E. 2002. "Defining the Corporate Identity Construct", *Corporate Reputation Review*. 5:1
- Melewar, T. and Karaosmanođlu, E. 2003. "Seven Dimensions of Corporate Identity," *European Journal of Marketing*. 40:7.
- Moingen, B. and Ramanantsoa, B. 1997. "Understanding Corporate Identity: The French School of Thought," *European Journal of Marketing*. 31(5/6): 383-395.
- Napoles, V. 1988. *Corporate Identity Design*. Van Nostrand Reinhold Company. New York: NY.
- Olins, W. 1978. *The Corporate Personality: An Inquiry into the Nature of Corporate Identity*. London: Thames and Hudson.
- Olins, W. 1990. *Corporate Identity: Making Business Strategy Visible Through Design*. Harvard Business School Press.
- Olins, W. 1995. "The New Guide To Identity - Wolff Olins. Hampshire: Gower.
- Oylum, N. 2010. "Marka – İç Mekan İlişkinin Tüketim Kavramı Çerçevesinde Deđerlendirilmesi". İstanbul: İstanbul Ticaret Üniversitesi.
- Perry, A. and Wisnom D. *Before the Brand: Creating the Unique DNA of an enduring Brand Identity*. New York.
- Pile, J. 1988. *Design*. Harry Abrams: New York.
- Pilditch, J. 1970. *Communication by Design: A Study in Corporate Identity*. Maidenhead, UK: McGraw-Hill.
- Poiesz, T.B.C. 1988. "The Image Concept: Its Place in Consumer Psychology and Its Potential for Other Psychological Areas," *Paper presented at the XXth International Congress of Psychology*. Australia: Sydney.

- Ramanantsoa, B. 1989. "Histoire et Identite de l'entreprise," *Revue Francaise de Gestion*, Janvier/Fevrier. 107-111.
- Rapaport, A. 1977. *Human Aspects of Urban Form*. Oxford: Pergamon Press.
- Schielke, T. 2010. "Light and Corporate Identity: Using Lighting and Corporate Communication," *Lighting Res. Technol.*
- Schmitt, B. 1995 "Language and Visual Imagery: Issues of Corporate Identity in East Asia," *The Columbia Journal of World Business*. Winter: 28–36.
- Selame, E. and Selame, J. 1975. *Developing a Corporate Identity: How to Stand Out in the Crowd*. New York: NY.
- Selame, E. and Selame, J. 1988. *The Company Image: Building Your Identity and Influence in the Marketplace*. New York: NY.
- Sizyek, G. 2009. "Kurumsal Kimlik Kavramının Banka Şubelerinde İç Mekan Tasarımına Etkisi ve Tasarım/Uygulama için Endüstrileşme Yaklaşımı". İstanbul Teknik Üniversitesi.
- Solomon, M.R. 1996. *Consumer Behavior: Buying, Having and Being*, Englewood Cliffs. New Jersey: Prentice Hall.
- Smith, S. 2001. Experiencing the Brand – Branding the Experience, <http://www.personaglobal.com> (accessed on September 09, 2012)
- Starbucks Coffee Company Promotional Sign. 2004. Tazo China Green Tips.
- Van den Bosch, A. and Elving W. 2006. "How Corporate Visual Identity Supports Reputation". *Corporate Communications: An International Journal*.10 (2). 108-116.
- Van Rekom, J. 1992. "Corporate Identity, Ontwikkeling Van Concept en Meetinstrument." In Riel, van C. and Nijhof, W. eds., 1993. *Handboek Corporate communication*. Bohn Stafleu Van Loghum, Houten.

- Van Rekom, J. 1997. "Deriving an Operational Measure of Corporate Identity," *European Journal of Marketing*. 31(5/6): 410-422.
- Van Rekom, J., Van Riel, C.B.M. and Wierenga, B. 1991. "Corporate Identity. Van Vaag Concept Naar Hard Feitenmateriaal," Working Paper. Corporate Communication Centre: Erasmus University Rotterdam.
- Van Riel, C.B.M. 1995. *Principles of Corporate Communication*. Hemel Hempstead, UK: Prentice-Hall.
- Van Riel, C. 1997. "Research in Corporate Communication — An Overview of an Emerging Field". *Management Communication Quarterly*. 1 (2): 288– 309.
- Van Riel, C. and Balmer, J. 1997. "Corporate Identity: The Concept, Its Measurement and Management," *European Journal of Marketing*. 31 (5/6): 340–355.
- Van Riel, C.B.M., Smidts, A. and Pruyn, A. 1994. *ROIT: Rotterdam Organizational Identification Test*. Working Paper, First Corporate Identity Conference. Department of Marketing Glasgow, UK: Strathclyde University.
- Vegholm, F. 2007. "Bank Identity and Image: A Gap Affecting the Bank-SME Relationship: A Case of Local Savings Bank in Sweden". *The Royal Institute of Technology*.
- Van Heerden, C.H. and Puth, G. 1995. "Factors that Determine the Corporate Image of South African Banking Institutions: An Exploratory Investigation," *International Journal of Bank Marketing* 13(3): 12-17.
- Wiedmann, K.P. (1988), *Corporate Identity als Unternehmensstrategie*, *Wist*. 5: 23-42.
- Wood, E. 2001. "The Corporate Identity." In *The Public Relations Handbook*, ed., Theaker, London: A. Routledge.
- Wu, W.Y. and C.S. Fu, 2009. "Services Officer Cognitions Toward Marketing Planning: A Hierarchical Cognition of Marketing Audit Model," *Afr. J. Bus. Manage.* 3: 260-267.

Yazıcıođu, D. and Meral S. 2010. "İç Mekan Tasarımının Kurum Kimliğine Uygunluđuna Ölçülmesine Yönelik Yöntem Önerisi". 1. Yalova: Yalova Sosyal Bilimler Dergisi.

APPENDICES

A. LITERATURE REVIEW

Table 6: Definitions of Corporate Identity (Melewar and Jenkins, 2002)

Author(s)	Cited in	Definition	Elements	Related Aspects and Research Significance
Wolf Olins	Olins, 1995	‘the explicit management of all the ways in which the organization presents itself through experiences and perceptions to all its audiences’	Areas that stakeholders can see: products, services, environments, communications, behavior	Brand image, strategy, uniqueness First to classify identity types into monolithic, branded, and endorsed
Consensus	van Riel and Balmer, 1997	None explicit—see Strathclyde Statement ‘the way in which an organization’s identity is revealed through behavior, communications, as well as through symbolism to internal and external audiences’ ‘refers to an organization’s unique characteristics which are rooted in the behavior of the members of the organization’	Corporate Identity: behavior, communications, symbolism	Review of literature, emphasis on multidisciplinary aspects

Dowling, 1986	van Rekom, 1997	‘what an organization is’		
van Rekom, 1997	van Rekom, 1997	‘the set of meanings by which an object allows itself to be known and through which it allows people to describe, remember and relate to it.’		Expansion on Albert and Whetten (1985), means-ends theory and laddering techniques to determine centrality, concentration on factual identity
Albert and Whetten, 1985	van Rekom, 1997	Claimed central character, distinctiveness, and temporal continuity		No universal measurable properties
van Rekom, van Riel, Wierenga, 1991		Corporate Identity is the whole of an organization’s actions, as far as these actions satisfy the criteria of : sameness across situations and interaction partners, continuity over time, specificity to the organization		Expansion on Albert, Whetten (1985), exploration of theoretical foundations of identity
Schmitt, Simonson, Marcus, 1995		‘the degree to which the firm has achieved a distinct and coherent image in its aesthetic output’		Focus on aesthetics, management

Markwick, Fill, 1997		‘the organization’s presentation of itself to its various stakeholders and the means by which it distinguishes itself from all other organizations’ ‘the articulation of what the organization is, what it does, and how it does it and is linked to the way an organization goes about its business and the strategies it adopts’	Variety of cues and planned communications; unintentional or emergent messages also have influence	Development of a framework for corporate identity management process, how corporate communication is used for projection of image
Balmer and Soenen, 1998		‘the mind, soul, and voice’	Vision, philosophy, strategy, performance, brand architecture, nature of ownership, history, values, subculture mix, employee, affinities, internal images, uncontrolled communication, controllable communication, symbolism, behavior, indirect communication	
Larcon and Reitter, 1979; Reitter and Ramanantsoa, 1985	Moingeon and Ramanantsoa 1997	‘a set of interdependent characteristics of the organization that give it specificity, stability, and coherence and thus make it identifiable’		French school

Moingeon and Ramanantsoa, 1995	Moingeon and Ramanantsoa 1997	‘the identity goes back to the existence of a system of characteristics which has a pattern and which gives the company its specificity, its stability and its coherence.’		French school, emphasis on links to organizational culture
van Riel, 1997		‘the self presentation of an organization, rooted in the behavior of individual organizational members, expressing the organization’s ‘sameness over time’ or continuity, ‘distinctiveness,’ and ‘centrality’		

B. PILOT STUDY

Out of 19 customers, 5 were women and 14 of were men. In terms of professions; 1 lawyer, 3 students, 1 civil engineer, 3practician, 1 textile specialist, 1 self-employed, 1 store manager, 3 assistant chemists, 2 beauty specialists, 1 chemist, 1 teacher and 1hairdresser. The group is heterogeneous however most of them were graduated from university.

The first question was: “Please use the adjective pairs below to describe this environment surrounding you. Place a check mark closest to that adjective best describes the interior design of the banking branch. The more appropriate the adjective, the closer the check mark should be placed to that adjective.” The results are presented below.

Table 7: Results of Pilot Study

MODERN	GOOD COLORS	QUALITY INTERIOR DESIGN	FUNCTIONAL	COMFORTABLE	NEW	NEW TECHNOLOGY	INNOVATIVE	TASTEFUL DESIGN	STRONG	ADEQUATE LIGHT	RUGGED	DELICATE	TRADITIONAL	BAD COLORS	CHEAP INTERIOR DESIGN	NON FUNCTIONAL UNCOMFORTABLE	OLD	OLD TECHNOLOGY	ODINARY	NOT TASTEFUL DESIGN	WEAK	NOT ADEQUATE LIGHT		
X							X		X			X												4
X	X	X				X						X												5
X												X												2
X	X						X	X	X															5
X		X			X					X		X												5
X	X	X						X	X	X										X				7
											X									X				2
X	X	X	X	X						X		X					X							8
	X																							1
										X						X								2
															X				X	X				3
X			X					X	X															4
X												X												2
												X							X					1
X					X	X				X		X							X					3
				X		X				X										X				3
X							X	X		X		X												5
X								X																2
			X	X	X	X						X							X		X	X		8
7	10	4	3	3	2	3	3	5	4	6	1	9	0	0	1	0	1	1	0	6	1	1	1	

Majority of the participants selected “good colors” and “delicate” as identifying adjectives of Garanti Bank. However after the pilot study, it was understood that it will be more appropriate to apply a Likert scale in order to measure the impact of different adjective pairs for the participants. Furthermore, the adjectives were eliminated and decreased in order to create a more understandable survey. 14 adjectives were used in the actual survey instead of the 24 adjectives which were used in the pilot study.

The second question was: "By using the adjective pairs below, rate your feelings in Garanti Bank’s branch. For each pair, place a check mark closest to the adjective you believe describes your feelings the best. The more appropriate the adjective, the closer the check mark should be placed to that adjective." The results of the pilot study are presented below.

Table 8: Results of Pilot Study

PLEASANT	UNPLEASANT	DISTRESSING	HUMBLE	COLD	ORDINARY	IMPRESSIVE	ATTRACTIVE	RELAXING	ACTIVE	SINCERE	ORIGINAL	
X									X			2
X						X	X			X		4
			X		X							2
X								X	X			3
						X					X	2
X												1
				X								1
X										X		2
					X							1
								X		X		2
				X	X							2
X									X			2
X												1
X												1
					X							1
								X		X		2
							X			X		2
										X		1
			X	X	X			X				4
8	0	0	2	3	5	2	2	4	3	6	1	

It is possible to claim that the majority of the participants selected to define the branch environment as “pleasant” and “sincere”. However the adjectives were increased to 14 after the pilot study in order to resemble to the MR model. Also in order to properly measure the strength of the adjectives Likert scale was also included to the study.

The questions included in the pilot study in this respect are:

What extent did you like the interior design of the branch?

Would you come to this branch again?

Do you agree interior design of the branch is suitable to the corporate identity of Garanti Bank?

To what degree do you believe corporate color of Garanti Bank contributes to your perception of the bank overall?

Would you enjoy being a customer of this branch?

The MR model aims to measure the impact of environment to the behavior trait of the customers. According to the MR model a question was included inquiring about whether or not customers come to the same branch again. However after the pilot study, this question was eliminated from the questionnaire because the aim of the study is to measure the relationship between interior design and corporate identity. Yet, most customers answered to this question based on practical reasons. Based on the same concern, the question “Would you enjoy being a customer of this branch?” was also eliminated from the actual questionnaire.

Finally, marital situation and gender information was removed from the questionnaire.

C. ANKET

Anket no:.....

Değerli katılımcı,

Bu anket çalışması **Bilkent Üniversitesi İç Mimarlık ve Çevre Tasarımı Bölümü Yüksek Lisans tezi** kapsamında yapılmakta olup bireysel veriler hiçbir şekilde açıklanmayacaktır.

Anket iki bölüm halinde hazırlanmış olup, demografik özellikler birinci bölümde, anket soruları ise ikinci bölümde yer almaktadır. Lütfen anketteki tüm soruları, size en uygun olan seçeneğe denk gelen kutucuğu işaretleyerek cevaplayınız.

Katkılarınızdan dolayı şimdiden teşekkür ederiz.

BÖLÜM I

DEMOGRAFİK ÖZELLİKLER

Cinsiyetiniz: () Kadın () Erkek

Yaşınız: () 18-24 () 25-34 () 35-44 () 45-54 () 55-64 () 65 ve üstü

Yaş: (.....) sayı olarak giriniz

Şubeye Gelme Sıklığı: Banka işlemleriniz için **bir ay** içindeki herhangi bir Garanti Şube'sini ziyaret sıklığınızı belirtiniz.

- () 1-5 ziyaret
- () 5-10 ziyaret
- () 10 ve üstü ziyaret

Başka Şubelere Gitme Sıklığı: Banka işlemleriniz için **bir ay** içindeki herhangi bir Garanti Şube'sini ziyaret sıklığınızı belirtiniz.

- () 1-5 ziyaret
- () 5-10 ziyaret
- () 10 ve üstü ziyaret

Şube de Ortalama Geçirdiği Zaman: Garanti Bankasının herhangi bir şubesine yaptığınız herhangi bir ziyaret sırasında ortalama ne kadar zaman geçirdiğinizi belirtiniz.

- () 5 dakika ve daha az
- () 6-15 dakika
- () 16-25 dakika
- () 26 dakika ve üstü

BÖLÜM II

1. Lütfen aşağıdaki sıfatlardan içinde bulunduğunuz Garanti Bankası şubesini en iyi yansıtan birleşenleri seçiniz. Karşılıklı belirtilen sıfatlar birbirlerine zıt olup, ölçeği kullanarak karşıt sıfatlar arasından sizin için en uygun olan dereceyi seçebilirsiniz.

Örnek:

1. *Modern*
2. *Moderne yakın*
3. *Ne modern ne de geleneksel*
4. *Geleneksele yakın*
5. *Geleneksel*

Modern	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Geleneksel
Güzel Renkler	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Kötü Renkler
Pahalı İç Dizayn	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Ucuz İç Dizayn
Kullanışlı	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Kullanışlı Olmayan
Konforlu	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Konforlu Olmayan
Genç	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Yaşlı
Yeterli Işık	<input type="text" value="1"/> <input type="text" value="2"/> <input type="text" value="3"/> <input type="text" value="4"/> <input type="text" value="5"/>	Yetersiz Işık

2. Lütfen aşağıdaki sıfatlardan içinde bulunduğunuz Garanti Banknın sizde yarattığı duyguları betimleyen en iyi birleşenleri seçiniz. Karşılıklı belirtilen sıfatlar birbirlerine zıt olup, ölçeği kullanarak karşıt sıfatlar arasından sizin için en uygun olan sıfatlardan birini seçebilirsiniz.

Yüksek Teknoloji	<input type="checkbox"/>	Düşük Teknoloji	<input type="checkbox"/>
Yaratıcı	<input type="checkbox"/>	Alışıldık	<input type="checkbox"/>
Çarpıcı	<input type="checkbox"/>	Çarpıcı Olmayan	<input type="checkbox"/>

Hoş	<input type="checkbox"/>	Hoş Olmayan	<input type="checkbox"/>
Baskın	<input type="checkbox"/>	Baskın Olmayan	<input type="checkbox"/>
Aktif	<input type="checkbox"/>	Durağan	<input type="checkbox"/>
Rahatsızlık Veren	<input type="checkbox"/>	Rahatlatıcı	<input type="checkbox"/>

3. Şube ile ilgili yukarıdaki duygularınızı dikkate alarak lütfen aşağıdaki soruları cevaplayınız. Banka şubesinin tasarımını ne ölçüde beğendiniz?	1	2	3	4	5
1-Hiç Beğenmedim, 2-Beğenmedim, 3-Ne beğendim Ne beğenmedim 4-Beğendim, 5-Çok Beğendim					
Banka şubesinin tasarımını Garanti Bank'nın Kurumsal imajıyla uyumludur.	1	2	3	4	5
1-Kesinlikle Katılmıyorum, 2- Katılmıyorum, 3-Kararsızım, 4- Katılıyorum, 5-Kesinlikle Katılıyorum					

D. SURVEY

Survey no:.....

Dear Participant,

This survey is conducted in the scope of **Bilkent University Department of Interior Architecture and Environmental Design Master's Thesis** data will be kept private.

The survey was prepared in three sections, the first section demographic characteristics, while survey questions are presented in the second part. Please answer all the questions in the survey, by selecting the option that suits for you.

Thank you for your participation.

SECTION I

DEMOGRAPHIC CHARACTERISTICS

Gender: () Women () Men

Age: () 18-24 () 25-34 () 35-44 () 45-54 () 55-64 () 65 and more

Age: (.....)

Frequency to visit the branch: Please indicate how often you visit Garanti Bank in a month?

- () 1-5
- () 5-10
- () 10 and more

Frequency to visit other branches: Please indicate how often you visit another Garanti Bank branch in a month?

- () 1-5
- () 5-10
- () 10 or more

Average time spent in the branch: Please indicate the time you spent during your visits in the Garanti Bank branch.

- () 5 minutes or less
- () 6-15 minutes
- () 16-25 minutes
- () 26 minutes or more

SECTION 2

1. Please choose the appropriate adjective pairs that describe best the Garanti Bank's environment. The adjectives presented mutually opposite to each other, you may choose the most appropriate degree by using the scale.

Example:

1. *Modern*
2. *Close to modern*
3. *Neither modern nor traditional*
4. *Close to traditional*
5. *Traditional*

Modern	1 2 3 4 5	Traditional
Good Colors	1 2 3 4 5	Bad Colors
Expensive Interior Design	1 2 3 4 5	Cheap Interior Design
Functional	1 2 3 4 5	Not Functional
Comfortable	1 2 3 4 5	Not Comfortable
Young	1 2 3 4 5	Old
Adequate Light	1 2 3 4 5	Inadequate Light

2. By using adjective pairs presented below, please rate the feelings Garanti Bank created on you by choosing the combination that describes your feelings at most. The adjectives presented mutually are opposed to each other, you may choose the most appropriate adjective by using the scale.

High Technology	<input type="checkbox"/>	Low Technology	<input type="checkbox"/>
Innovative	<input type="checkbox"/>	Common	<input type="checkbox"/>
Stimulating	<input type="checkbox"/>	Unstimulating	<input type="checkbox"/>

Pleasant	<input type="checkbox"/>	Unpleasant	<input type="checkbox"/>
Domineering	<input type="checkbox"/>	Cooperative	<input type="checkbox"/>
Active	<input type="checkbox"/>	Sleepy	<input type="checkbox"/>
Distressing	<input type="checkbox"/>	Relaxing	<input type="checkbox"/>

3. Please answer the questions below by taking into account your feelings regarding the branch.					
What extent did you like the interior design of the branch?	1	2	3	4	5
1-Poor, 2-Don't Like, 3-Neither Like Nor Dislike 4-Like, 5-Strong Like					
5. The interior design of the branch is suitable to the corporate identity?	1	2	3	4	5
1-Strongly disagree, 2- Disagree, 3-Not Sure, 4- Agree, 5-Strongly Agree					

E. ANALYSIS

1. Good Colors

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and gender. Ho can be rejected. ($p=0,011<0,05$).

H1: There is a relationship between interior design suitability with corporate identity and gender.

Table 9: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Good Colors

			Good Colors				Total
			1	2	3	4	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count % within Suitability of interior design with Corporate identity	0 0,0%	0 0,0%	2 50,0%	2 50,0%	4 100,0%
	Disagree	Count % within Suitability of interior design with Corporate identity	1 11,1%	2 22,2%	3 33,3%	3 33,3%	9 100,0%
	Not Sure	Count % within Suitability of interior design with Corporate identity	5 35,7%	7 50,0%	1 7,1%	1 7,1%	14 100,0%
	Agree	Count % within Suitability of interior design with Corporate identity	12 25,0%	21 43,8%	12 25,0%	3 6,2%	48 100,0%
	Strongly Agree	Count % within Suitability of interior design with Corporate identity	10 40,0%	12 48,0%	2 8,0%	1 4,0%	25 100,0%
	Total	Count % within Suitability of interior design with Corporate identity	28 28,0%	42 42,0%	20 20,0%	10 10,0%	100 100,0%

Table 10: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Good Colors

	Value	Approx. Sig.
Nominal by Phi	,509	,011
Nominal Cramer's V	,294	,011
N of Valid Cases	100	

- Not assuming the null hypothesis.
- Using the asymptotic standard error assuming the null hypothesis.

2. Expensive Interior Design

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and expensive interior design. Ho can be rejected. There is a weak relationship between two variables ($p=0,00<0,05$).

H1: There is a relationship between interior design suitability with corporate identity and expensive interior design.

Table 11: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Expensive Interior Design

			Expensive Interior Design					Total
			1	2	3	4	5	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	0	0	1	2	1	4
		% within Suitability of interior design with Corporate identity	0,0%	0,0%	25,0%	50,0%	25,0%	100,0%
	Disagree	Count	1	1	1	6	0	9
		% within Suitability of interior design with Corporate identity	11,1%	11,1%	11,1%	66,7%	0,0%	100,0%
	Not Sure	Count	0	2	12	0	0	14
		% within Suitability of interior design with Corporate identity	0,0%	14,3%	85,7%	0,0%	0,0%	100,0%
Agree	Count	4	13	20	10	1	48	
	% within Suitability of interior design with Corporate identity	8,3%	27,1%	41,7%	20,8%	2,1%	100,0%	
Strongly Agree	Count	5	11	7	2	0	25	
	% within Suitability of interior design with Corporate identity	20,0%	44,0%	28,0%	8,0%	0,0%	100,0%	
Total	Count	10	27	41	20	2	100	
	% within Suitability of interior design with Corporate identity	10,0%	27,0%	41,0%	20,0%	2,0%	100,0%	

Table 12: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Expensive Interior Design

		Value	Approx. Sig.
Nominal by Nominal	Phi	,691	,000
	Cramer's V	,345	,000
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

3. Functional

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and functional. Ho can be rejected.

There is a weak relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and functional.

Table 13: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Functional

			functional					Total
			1	2	3	4	5	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	0	0	0	2	2	4
		% within Suitability of interior design with Corporate identity	0,0%	0,0%	0,0%	50,0%	50,0%	100,0%
	Disagree	Count	0	0	3	4	2	9
		% within Suitability of interior design with Corporate identity	0,0%	0,0%	33,3%	44,4%	22,2%	100,0%
	Not Sure	Count	0	4	8	2	0	14
		% within Suitability of interior design with Corporate identity	0,0%	28,6%	57,1%	14,3%	0,0%	100,0%
	Agree	Count	10	23	11	4	0	48
		% within Suitability of interior design with Corporate identity	20,8%	47,9%	22,9%	8,3%	0,0%	100,0%
	Strongly Agree	Count	9	12	3	1	0	25
		% within Suitability of interior design with Corporate identity	36,0%	48,0%	12,0%	4,0%	0,0%	100,0%
Total	Count	19	39	25	13	4	100	
	% within Suitability of interior design with Corporate identity	19,0%	39,0%	25,0%	13,0%	4,0%	100,0%	

Table 14: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Functional

		Value	Approx. Sig.
Nominal by Nominal	Phi	,839	,000
	Cramer's V	,419	,000
N of Valid Cases		100	100

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

4. Comfortable

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and comfortable. Ho can be rejected. There is a weak relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and comfortable.

Table 15: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Comfortable

			comfortable					Total	
			1	2	3	4	5		
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	0	0	1	1	2	4	
		% within Suitability of interior design with Corporate identity	0,0%	0,0%	25,0%	25,0%	50,0%	100,0%	
	Disagree	Count	1	1	2	4	1	9	
		% within Suitability of interior design with Corporate identity	11,1%	11,1%	22,2%	44,4%	11,1%	100,0%	
	Not Sure	Count	1	4	9	0	0	14	
		% within Suitability of interior design with Corporate identity	7,1%	28,6%	64,3%	0,0%	0,0%	100,0%	
	Agree	Count	7	17	14	10	0	48	
		% within Suitability of interior design with Corporate identity	14,6%	35,4%	29,2%	20,8%	0,0%	100,0%	
	Strongly Agree	Count	4	9	8	4	0	25	
		% within Suitability of interior design with Corporate identity	16,0%	36,0%	32,0%	16,0%	0,0%	100,0%	
	Total		Count	13	31	34	19	3	100
			% within % within Suitability of interior design with Corporate identity	13,0%	31,0%	34,0%	19,0%	3,0%	100,0%

Table 16: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Comfortable

	Value	Approx. Sig.
Nominal by Nominal Phi	,698	,000
Cramer's V	,349	,000
N of Valid Cases	100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

5. Young

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and young. Ho can be rejected. There is a weak relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and young.

Table 17: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Young

			Young					Total
			1	2	3	4	5	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	1	0	1	1	1	4
		% within Suitability of interior design with Corporate identity	25,0%	0,0%	25,0%	25,0%	25,0%	100,0%
	Disagree	Count	1	2	3	3	0	9
		% within Suitability of interior design with Corporate identity	11,1%	22,2%	33,3%	33,3%	0,0%	100,0%
	Not Sure	Count	4	6	3	1	0	14
		% within Suitability of interior design with Corporate identity	28,6%	42,9%	21,4%	7,1%	0,0%	100,0%
	Agree	Count	14	24	9	1	0	48
		% within Suitability of interior design with Corporate identity	29,2%	50,0%	18,8%	2,1%	0,0%	100,0%
	Strongly Agree	Count	15	6	4	0	0	25
		% within Suitability of interior design with Corporate identity	60,0%	24,0%	16,0%	0,0%	0,0%	100,0%
Total	Count	35	38	20	6	1	100	
	% within Suitability of interior design with Corporate identity	35,0%	38,0%	20,0%	6,0%	1,0%	100,0%	

Table 18: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Young

		Value	Approx. Sig.
Nominal by Nominal	Phi	,731	,000
	Cramer's V	,366	,000
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

6. Adequate Light

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and adequate light. Ho can be rejected. There is a weak relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and adequate light.

Table 19: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Adequate Light

			Adequate Light					Total
			1	2	3	4	5	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	1	1	0	2	0	4
		% within Suitability of interior design with Corporate identity	25,0%	25,0%	0,0%	50,0%	0,0%	100,0%
	Disagree	Count	1	1	4	2	1	9
		% within Suitability of interior design with Corporate identity	11,1%	11,1%	44,4%	22,2%	11,1%	100,0%
	Not Sure	Count	6	4	2	1	1	14
		% within Suitability of interior design with Corporate identity	42,9%	28,6%	14,3%	7,1%	7,1%	100,0%
	Agree	Count	20	18	7	3	0	48
		% within Suitability of interior design with Corporate identity	41,7%	37,5%	14,6%	6,2%	0,0%	100,0%
	Strongly Agree	Count	17	7	1	0	0	25
		% within Suitability of interior design with Corporate identity	68,0%	28,0%	4,0%	0,0%	0,0%	100,0%
Total		Count	45	31	14	8	2	100
		% within Suitability of interior design with Corporate identity	45,0%	31,0%	14,0%	8,0%	2,0%	100,0%

Table 20: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Adequate Light

		Value	Approx. Sig.
Nominal by Nominal	Phi	,603	,003
	Cramer's V	,302	,003
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

7. Technology

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and technology. Ho can be rejected.

There is a moderate relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and technology.

Table 21: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Technology

			technology		Total
			High technology	Low technology	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	1	3	4
		% within Suitability of interior design with Corporate identity	25,0%	75,0%	100,0%
	Disagree	Count	4	5	9
		% within Suitability of interior design with Corporate identity	44,4%	55,6%	100,0%
	Not Sure	Count	13	1	14
		% within Suitability of interior design with Corporate identity	92,9%	7,1%	100,0%
	Agree	Count	44	4	48
		% within Suitability of interior design with Corporate identity	91,7%	8,3%	100,0%
	Strongly Agree	Count	24	1	25
		% within Suitability of interior design with Corporate identity	96,0%	4,0%	100,0%
Total		86	14	100	
	% within Suitability of interior design with Corporate identity	86,0%	14,0%	100,0%	

Table 22: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Technology

		Value	Approx. Sig.
Nominal by Nominal	Phi	,540	,000
	Cramer's V	,540	,000
N of Valid Cases		100	100

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

8. Innovative

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and innovative. Ho can be rejected. There is a moderate relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and innovative.

Table 23: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Innovative

			Innovative		Total
			Innovative	Common	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	0	4	4
		% within Suitability of interior design with Corporate identity	0,0%	100,0%	100,0%
	Disagree	Count	2	7	9
		% within Suitability of interior design with Corporate identity	22,2%	77,8%	100,0%
	Not Sure	Count	6	8	14
		% within Suitability of interior design with Corporate identity	42,9%	57,1%	100,0%
	Agree	Count	20	28	48
		% within Suitability of interior design with Corporate identity	41,7%	58,3%	100,0%
	Strongly Agree	Count	20	5	25
		% within Suitability of interior design with Corporate identity	80,0%	20,0%	100,0%
Total	Count	48	52	100	
	% within Suitability of interior design with Corporate identity	48,0%	52,0%	100,0%	

Table 24: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Innovative

		Value	Approx. Sig.
Nominal by Nominal	Phi	,416	,002
	Cramer's V	,416	,002
N of Valid Cases		100	100

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

9. Stimulating

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and stimulating. Ho cannot be rejected ($p=0,062 > 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and technology.

Table 25: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Stimulating

			Stimulating		Total
			Stimulating	Unstimulating	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	1	3	4
		% within Suitability of interior design with Corporate identity	25,0%	75,0%	100,0%
	Disagree	Count	2	7	9
		% within Suitability of interior design with Corporate identity	22,2%	77,8%	100,0%
	Not Sure	Count	3	11	14
		% within Suitability of interior design with Corporate identity	21,4%	78,6%	100,0%
Agree	Count	15	33	48	
	% within Suitability of interior design with Corporate identity	31,2%	68,8%	100,0%	
Strongly Agree	Count	15	10	25	
	% within Suitability of interior design with Corporate identity	60,0%	40,0%	100,0%	
Total	Count	36	64	100	
	% within Suitability of interior design with Corporate identity	36,0%	64,0%	100,0%	

Table 26: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Stimulating

		Value	Approx. Sig.
Nominal by Nominal	Phi	,299	,062
	Cramer's V	,299	,062
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

10. Pleasant

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and pleasant. Ho can be rejected. There is a moderate relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and pleasant.

Table 27: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Pleasant

			Pleasant		Total
			pleasant	unpleasant	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	0	4	4
		% within Suitability of interior design with Corporate identity	0,0%	100,0%	100,0%
	Disagree	Count	5	4	9
		% within Suitability of interior design with Corporate identity	55,6%	44,4%	100,0%
	Not Sure	Count	13	1	14
		% within Suitability of interior design with Corporate identity	92,9%	7,1%	100,0%
	Agree	Count	45	3	48
		% within Suitability of interior design with Corporate identity	93,8%	6,2%	100,0%
	Strongly Agree	Count	24	1	25
		% within Suitability of interior design with Corporate identity	96,0%	4,0%	100,0%
Total	Count	87	13	100	
	% within Suitability of interior design with Corporate identity	87,0%	13,0%	100,0%	

Table 28: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Pleasant

		Value	Approx. Sig.
Nominal by Nominal	Phi	,623	,000
	Cramer's V	,623	,000
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

11. Domineering

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and domineering. Ho cannot be rejected ($p=0,487 > 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and domineering.

Table 29: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Domineering

			Domineering		Total
			Domineering	Cooperative	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	2	2	4
		% within Suitability of interior design with Corporate identity	50,0%	50,0%	100,0%
	Disagree	Count	5	4	9
		% within Suitability of interior design with Corporate identity	55,6%	44,4%	100,0%
	Not Sure	Count	8	6	14
		% within Suitability of interior design with Corporate identity	57,1%	42,9%	100,0%
	Agree	Count	19	29	48
		% within Suitability of interior design with Corporate identity	39,6%	60,4%	100,0%
	Strongly Agree	Count	15	10	25
		% within Suitability of interior design with Corporate identity	60,0%	40,0%	100,0%
Total	Count	49	51	100	
	% within % within Suitability of interior design with Corporate identity	49,0%	51,0%	100,0%	

Table 30: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Domineering

	Value	Approx. Sig.
Nominal by Nominal Phi	,186	,487
Cramer's V	,186	,487
N of Valid Cases	100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

12. Active

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and active. Ho can be rejected.

There is a moderate relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and active.

Table 31: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Active

			active		Total
			active	sleepy	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	2	2	4
		% within Suitability of interior design with Corporate identity	50,0%	50,0%	100,0%
	Disagree	Count	3	6	9
		% within Suitability of interior design with Corporate identity	33,3%	66,7%	100,0%
	Not Sure	Count	10	4	14
		% within Suitability of interior design with Corporate identity	71,4%	28,6%	100,0%
	Agree	Count	36	12	48
		% within Suitability of interior design with Corporate identity	75,0%	25,0%	100,0%
	Strongly Agree	Count	24	1	25
		% within Suitability of interior design with Corporate identity	96,0%	4,0%	100,0%
	Total	Count	75	25	100
		% within Suitability of interior design with Corporate identity	75,0%	25,0%	100,0%

Table 32: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Active

		Value	Approx. Sig.
Nominal by Nominal	Phi	,395	,004
	Cramer's V	,395	,004
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

13. Distressing

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and distressing. Ho can be rejected. There is a moderate relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and distressing.

Table 33: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Distressing

			Distressing		Total
			Distressing	Relaxing	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	4	0	4
		% within Suitability of interior design with Corporate identity	100,0%	0,0%	100,0%
	Disagree	Count	6	3	9
		% within Suitability of interior design with Corporate identity	66,7%	33,3%	100,0%
	Not Sure	Count	2	12	14
		% within Suitability of interior design with Corporate identity	14,3%	85,7%	100,0%
	Agree	Count	4	44	48
		% within Suitability of interior design with Corporate identity	8,3%	91,7%	100,0%
	Strongly Agree	Count	3	22	25
		% within Suitability of interior design with Corporate identity	12,0%	88,0%	100,0%
Total	Count	19	81	100	
	% within Suitability of interior design with Corporate identity	19,0%	81,0%	100,0%	

Table 34: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Distressing

		Value	Approx. Sig.
Nominal by Nominal	Phi	,395	,004
	Cramer's V	,395	,004
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

14. Modern

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and modern. Ho can be rejected. There is a weak relationship between two variables ($p=0,00 < 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and pleasant.

Table 35: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Modern

			Modern					Total
			1	2	3	4	5	
Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity	Strongly Disagree	Count	1	0	1	1	1	4
		% within Suitability of interior design with Corporate identity	25,0%	0,0%	25,0%	25,0%	25,0%	100,0%
	Disagree	Count	1	3	3	1	1	9
		% within Suitability of interior design with Corporate identity	11,1%	33,3%	33,3%	11,1%	11,1%	100,0%
	Not Sure	Count	1	4	6	2	1	14
		% within Suitability of interior design with Corporate identity	7,1%	28,6%	42,9%	14,3%	7,1%	100,0%
	Agree	Count	11	31	5	1	0	48
		% within Suitability of interior design with Corporate identity	22,9%	64,6%	10,4%	2,1%	0,0%	100,0%
	Strongly Agree	Count	15	8	2	0	0	25
		% within Suitability of interior design with Corporate identity	60,0%	32,0%	8,0%	0,0%	0,0%	100,0%
	Total	Count		46	17	5	3	100
		% within Suitability of interior design with Corporate identity		46,0%	17,0%	5,0%	3,0%	100,0%

Table 36: Correlation Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Modern

		Value	Approx. Sig.
Nominal by Nominal	Phi	,702	,000
	Cramer's V	,351	,000
N of Valid Cases		100	

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.

15. Gender

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and gender. Ho can not be rejected.

($p = 0,441 \geq 0,05$)

H1: There is a relationship between interior design suitability with corporate identity and gender.

Table 37: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender

		Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity					Total
		Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree	
gender	Count	2	2	5	16	13	38
	women % within gender	5,3%	5,3%	13,2%	42,1%	34,2%	100,0%
	% of Total	2,0%	2,0%	5,0%	16,0%	13,0%	38,0%
	Count	2	7	9	32	12	62
men	% within gender	3,2%	11,3%	14,5%	51,6%	19,4%	100,0%
	% of Total	2,0%	7,0%	9,0%	32,0%	12,0%	62,0%
Total	Count	4	9	14	48	25	100
	% within gender t	4,0%	9,0%	14,0%	48,0%	25,0%	100,0%
	% of Total	4,0%	9,0%	14,0%	48,0%	25,0%	100,0%

Table 38: Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	3,750 ^a	4	,441
Likelihood Ratio	3,761	4	,439
Linear-by-Linear Association	1,066	1	,302
N of Valid Cases	100		

a. 3 cells (30,0%) have expected count less than 5. The minimum expected count is 1,52.

Table 39: Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Gender

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Interval by Interval Pearson's R	-,104	,102	-1,033	,304 ^c
Ordinal by Ordinal Spearman Correlation	-,133	,101	-1,334	,185 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

Table 40: Cross Table Between Technology and Gender

			technology		Total
			High technology	Low technology	
gender	women	Count	35	3	38
		% within gender	92,1%	7,9%	100,0%
	men	Count	51	11	62
		% within gender	82,3%	17,7%	100,0%
Total		Count	86	14	100
		% within gender	86,0%	14,0%	100,0%

Table 41: Chi- Square Test Between Gender and Technology

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,897 ^a	1	,168		
Continuity Correction ^b	1,168	1	,280		
Likelihood Ratio	2,037	1	,153		
Fisher's Exact Test				,238	,139
Linear-by-Linear Association	1,878	1	,171		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 5,32.

b. Computed only for a 2x2 table

Table 42: Cross Table Between Innovative and Gender

			Innovative		Total
			Innovative	Common	
gender	women	Count	24	14	38
		% within gender	63,2%	36,8%	100,0%
	men	Count	24	38	62
		% within gender	38,7%	61,3%	100,0%
Total		Count	48	52	100
		% within gender	48,0%	52,0%	100,0%

Table 43: Chi- Square Test Between Gender and Innovative

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	5,642 ^a	1	,018		
Continuity Correction ^b	4,705	1	,030		
Likelihood Ratio	5,692	1	,017		
Fisher's Exact Test				,023	,015
Linear-by-Linear Association	5,585	1	,018		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 18,24.

b. Computed only for a 2x2 table

Table 44: Cross Table Between Stimulating and Gender

			Stimulating		Total
			Stimulating	Unstimulating	
gender	women	Count	12	26	38
		% within gender	31,6%	68,4%	100,0%
	men	Count	24	38	62
		% within gender	38,7%	61,3%	100,0%
Total		Count		64	100
		% within gender		64,0%	100,0%

Table 45: Chi- Square Test Between Gender and Stimulating

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,520 ^a	1	,471		
Continuity Correction ^b	,257	1	,613		
Likelihood Ratio	,524	1	,469		
Fisher's Exact Test				,525	,308
Linear-by-Linear Association	,515	1	,473		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 13,68.

b. Computed only for a 2x2 table

Table 46: Cross Table Between Pleasant and Gender

			pleasant		Total
			pleasant	unpleasant	
gender	women	Count	36	2	38
		% within gender	94,7%	5,3%	100,0%
	men	Count	51	11	62
		% within gender	82,3%	17,7%	100,0%
Total		Count	87	13	100
		% within gender	87,0%	13,0%	100,0%

Table 47: Chi- Square Test Between Gender and Pleasant

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	3,244 ^a	1	,072		
Continuity Correction ^b	2,234	1	,135		
Likelihood Ratio	3,642	1	,056		
Fisher's Exact Test				,123	,063
Linear-by-Linear Association	3,211	1	,073		
N of Valid Cases ^b	100				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 4,94.

b. Computed only for a 2x2 table

Table 48: Cross Table Between Domineering and Gender

		domineering		Total	
		domineering	cooperative		
gender	women	Count	15	23	38
		% within gender	39,5%	60,5%	100,0%
	men	Count	34	28	62
		% within gender	54,8%	45,2%	100,0%
Total		Count		51	100
		% within gender		51,0%	100,0%

Table 49: Chi- Square Test Between Gender and Domineering

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2,226 ^a	1	,136		
Continuity Correction ^b	1,653	1	,199		
Likelihood Ratio	2,238	1	,135		
Fisher's Exact Test				,154	,099
Linear-by-Linear Association	2,203	1	,138		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 18,62.

b. Computed only for a 2x2 table

Table 50: Cross Table Between Active and Gender

			active		Total
			active	sleepy	
gender	women	Count	28	10	38
		% within gender	73,7%	26,3%	100,0%
	men	Count	47	15	62
		% within gender	75,8%	24,2%	100,0%
Total		Count		25	100
		% within gender		25,0%	100,0%

Table 51: Chi- Square Test Between Gender and Active

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,057 ^a	1	,812		
Continuity Correction ^b	,000	1	1,000		
Likelihood Ratio	,056	1	,812		
Fisher's Exact Test				,816	,496
Linear-by-Linear Association	,056	1	,813		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 9,50.

b. Computed only for a 2x2 table

Table 52: Cross Table Between Relaxing and Gender

			distressing		Total
			distressing	relaxing	
gender	women	Count	3	35	38
		% within gender	7,9%	92,1%	100,0%
	men	Count	16	46	62
		% within gender	25,8%	74,2%	100,0%
Total		Count		81	100
		% within gender		81,0%	100,0%

Table 53: Chi- Square Test Between Gender and Relaxing

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	4,911 ^a	1	,027		
Continuity Correction ^b	3,817	1	,051		
Likelihood Ratio	5,447	1	,020		
Fisher's Exact Test				,035	,022
Linear-by-Linear Association	4,862	1	,027		
N of Valid Cases ^b	100				

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 7,22.

b. Computed only for a 2x2 table

16. Age

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and age. Ho can be rejected. There is a weak relationship between two variables. ($p= 0,441 \geq 0,05$)

H1: There is a relationship between interior design suitability with corporate identity and age.

Table 54: Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Age

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	27,138 ^a	16	,040
Likelihood Ratio	21,948	16	,145
Linear-by-Linear Association	5,951	1	,015
N of Valid Cases	100		

a. 17 cells (68,0%) have expected count less than 5. The minimum expected count is ,08.

Table 55: Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Age

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Interval by Interval Pearson's R	-,245	,110	-2,503	,014 ^c
Ordinal by Ordinal Spearman Correlation	-,226	,096	-2,301	,024 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

Table 56: Cross Table Between Age Groups and Technology

			technology		Total
			High technology	Low technology	
Age groups	18-24 age	Count	23	1	24
		% within age groups	95,8%	4,2%	100,0%
	25-34 age	Count	36	3	39
		% within age groups	92,3%	7,7%	100,0%
	35-44 age	Count	17	7	24
		% within age groups	70,8%	29,2%	100,0%
	45-54 age	Count	9	2	11
		% within age groups	81,8%	18,2%	100,0%
	55-64 age	Count	1	1	2
		% within age groups	50,0%	50,0%	100,0%
Total		Count	86	14	100
		% within yasaraligi	86,0%	14,0%	100,0%

Table 57: Coefficient Between Technology and Age

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal Phi	,318			,039
Cramer's V	,318			,039
Interval by Interval Pearson's R	,259	,096	2,653	,009 ^c
Ordinal by Ordinal Spearman Correlation	,263	,089	2,698	,008 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

Table 58: Cross Table Between Age Groups and Innovative

			Innovative		Total
			Innovative	common	
age groups	18-24 age	Count	9	15	24
		% within age groups	37,5%	62,5%	100,0%
	25-34 age	Count	23	16	39
		% within age groups	59,0%	41,0%	100,0%
	35-44 age	Count	9	15	24
		% within age groups	37,5%	62,5%	100,0%
	45-54 age	Count	6	5	11
		% within age groups	54,5%	45,5%	100,0%
	55-64 age	Count	1	1	2
		% within age groups	50,0%	50,0%	100,0%
	Total	Count	48	52	100
		% within age groups	48,0%	52,0%	100,0%

Table 59: Coefficient Between Age Groups and Innovative

		Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Phi	,205			,380
	Cramer's V	,205			,380
Interval by Interval	Pearson's R	-,031	,100	-,306	,760 ^c
Ordinal by Ordinal	Spearman Correlation	-,027	,100	-,270	,788 ^c
N of Valid Cases		100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Table 60: Cross Table Between Age Groups and Pleasant

			pleasant		Total
			pleasant	unpleasant	
age groups	18-24 age	Count	21	3	24
		% within age groups	87,5%	12,5%	100,0%
	25-34 age	Count	36	3	39
		% within age groups	92,3%	7,7%	100,0%
	35-44 age	Count	19	5	24
		% within age groups	79,2%	20,8%	100,0%
	45-54 age	Count	10	1	11
		% within age groups	90,9%	9,1%	100,0%
	55-64 age	Count	1	1	2
		% within age groups	50,0%	50,0%	100,0%
Total		Count	87	13	100
		% within age groups	87,0%	13,0%	100,0%

Table 61: Coefficient Between Age Groups and Pleasant

		Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Phi	,220			,303
	Cramer's V	,220			,303
Interval by Interval	Pearson's R	,099	,111	,983	,328 ^c
Ordinal by Ordinal	Spearman Correlation	,090	,106	,890	,376 ^c
N of Valid Cases		100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

Table 62: Cross Table Between Age Groups and Domineeri

			domineering		Total
			domineering	cooperative	
age groups	18-24 age	Count	11	13	24
		% within age groups	45,8%	54,2%	100,0%
	25-34 age	Count	19	20	39
		% within age groups	48,7%	51,3%	100,0%
	35-44 age	Count	12	12	24
		% within age groups	50,0%	50,0%	100,0%
	45-54 age	Count	6	5	11
		% within age groups	54,5%	45,5%	100,0%
	55-64 age	Count	1	1	2
		% within age groups	50,0%	50,0%	100,0%
Total	Count	49	51	100	
	% within age groups	49,0%	51,0%	100,0%	

Table 63: Coefficient Between Age Groups and Domineering

		Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by	Phi	,049			,993
Nominal	Cramer's V	,049			,993
Interval by	Pearson's R	-,045	,100	-,447	,656 ^c
Interval					
Ordinal by	Spearman	-,045	,100	-,449	,654 ^c
Ordinal	Correlation				
N of Valid Cases		100			

- a. Not assuming the null hypothesis.
- b. Using the asymptotic standard error assuming the null hypothesis.
- c. Based on normal approximation.

Table 64: Cross Table Between Age Groups and Active

			active		Total
			active	sleepy	
age groups	18-24 age	Count	16	8	24
		% within age groups	66,7%	33,3%	100,0%
	25-34 age	Count	33	6	39
		% within age groups	84,6%	15,4%	100,0%
	35-44 age	Count	18	6	24
		% within age groups	75,0%	25,0%	100,0%
	45-54 age	Count	7	4	11
		% within age groups	63,6%	36,4%	100,0%
	55-64 age	Count	1	1	2
		% within age groups	50,0%	50,0%	100,0%
Total		Count	75	25	100
		% within age groups	75,0%	25,0%	100,0%

Table 65: Coefficient Between Age Groups and Active

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal Phi	,206			,375
Cramer's V	,206			,375
Interval by Interval Pearson's R	,046	,112	,453	,652 ^c
Ordinal by Ordinal Spearman Correlation	,022	,111	,216	,830 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

17. Frequency to Visit the Garanti Bankası Bilkent Branch

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and frequency to visit the branch.

Ho can not be rejected ($p=0,525 > 0,05$).

H1: There is a relationship between interior design suitability with corporate identity and age.

Table 66: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch

			Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity					Total
			Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree	
Frequency to Visit	1-5 visits	Count	3	8	13	43	20	87
		% within Frequency to Visit	3,4%	9,2%	14,9%	49,4%	23,0%	100,0%
	% of Total		3,0%	8,0%	13,0%	43,0%	20,0%	87,0%
	5-10 visits	Count	1	1	1	4	2	9
		% within Frequency to Visit	11,1%	11,1%	11,1%	44,4%	22,2%	100,0%
	% of Total		1,0%	1,0%	1,0%	4,0%	2,0%	9,0%
10 and more	Count	0	0	0	1	3	4	
	% within Frequency to Visit	0,0%	0,0%	0,0%	25,0%	75,0%	100,0%	
% of Total		0,0%	0,0%	0,0%	1,0%	3,0%	4,0%	
Total	Count		4	9	14	48	25	100
	% within Frequency to Visit		4,0%	9,0%	14,0%	48,0%	25,0%	100,0%
	% of Total		4,0%	9,0%	14,0%	48,0%	25,0%	100,0%

Table 67: Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	7,111 ^a	8	,525
Likelihood Ratio	6,511	8	,590
Linear-by-Linear Association	1,140	1	,286
N of Valid Cases	100		

a. 11 cells (73,3%) have expected count less than 5. The minimum expected count is ,16

Table 68: Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Frequency to Visit the Garanti Bankası Bilkent Branch

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Interval by Interval Pearson's R	,107	,098	1,069	,288 ^c
Ordinal by Ordinal Spearman Correlation	,093	,110	,929	,355 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

18. Time Spent in the Garanti Bankası Bilkent Branch

Ho: There is no significant relationship between Garanti Bank Bilkent Branch interior design suitability with corporate identity and time spent in the branch. Ho can not be rejected ($p=0,069>0,05$).

H1: There is a relationship between interior design suitability with corporate identity and time spent in the branch.

Table 69: Cross Table Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent in the Garanti Bankası Bilkent Branch

		Garanti Bank Bilkent Branch's Suitability of interior design with Corporate identity					Total
		Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree	
Time Spent in the Garanti Bankası Bilkent Branch	Count	0	1	0	3	2	6
	1 % within (Avr. time)	0,0%	16,7%	0,0%	50,0%	33,3%	100,0%
	% of Total	0,0%	1,0%	0,0%	3,0%	2,0%	6,0%
	Count	0	2	7	20	4	33
	2 % within (Avr. time)	0,0%	6,1%	21,2%	60,6%	12,1%	100,0%
	% of Total	0,0%	2,0%	7,0%	20,0%	4,0%	33,0%
	Count	0	3	3	16	10	32
	3 % within (Avr. time)	0,0%	9,4%	9,4%	50,0%	31,3%	100,0%
	% of Total	0,0%	3,0%	3,0%	16,0%	10,0%	32,0%
	Count	4	3	4	9	9	29
	4 % within (Avr. time)	13,8%	10,3%	13,8%	31,0%	31,0%	100,0%
	% of Total	4,0%	3,0%	4,0%	9,0%	9,0%	29,0%
	Count	4	9	14	48	25	100
	Total % within (Avr. time)	4,0%	9,0%	14,0%	48,0%	25,0%	100,0%
	% of Total	4,0%	9,0%	14,0%	48,0%	25,0%	100,0%

Table 70: Chi- Square Test Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent the Garanti Bankası Bilkent Branch

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	19,263 ^a	12	,082
Likelihood Ratio	20,670	12	,055
Linear-by-Linear Association	,903	1	,342
N of Valid Cases	100		

a. 14 cells (70,0%) have expected count less than 5. The minimum expected count is ,24.

Table 71: Coefficient Between Garanti Bankası Bilkent Branch Interior Design Suitability with Corporate Identity and Time Spent the Garanti Bankası Bilkent Branch

	Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Interval by Interval Pearson's R	-,095	,107	-,950	,345 ^c
Ordinal by Ordinal Spearman Correlation	-,009	,108	-,086	,931 ^c
N of Valid Cases	100			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

F. PICTURES



Figure 30: Garanti Bank (www.garanti.com.tr)

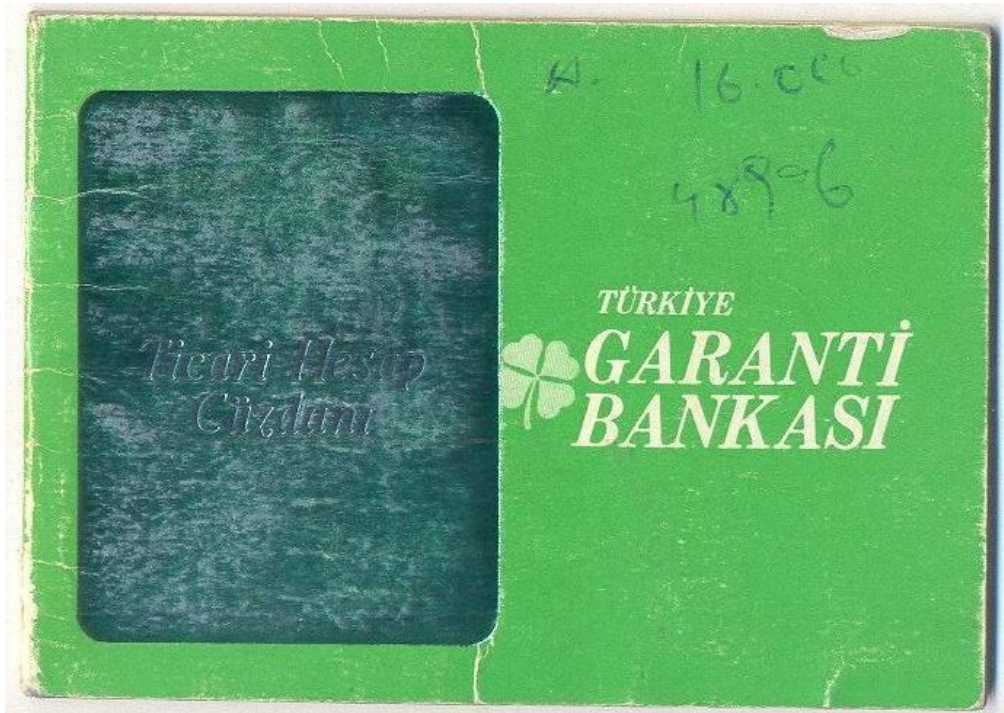


Figure 31: Garanti Bank's Logo on Bankbook (1983)