MARKETING AND SELLING TECHNIQUES FOR INTERIOR DESIGN SERVICES

A THESIS SUBMITTED TO THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN AND INSTITUTE OF FINE ARTS OF BILKENT UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS

By
Kani Çetinkaya
January, 1998
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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Dr. Feyzan Beler

Assist. Prof. Dr. Halime Demirkan

Prof. Dr. Mustafa Pultar

Approved by the Institute of Fine Arts.

Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts
MARKETING AND SELLING TECHNIQUES FOR INTERIOR DESIGN SERVICES

Kaan Çetinkaya

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Supervisor: Assist. Prof. Dr. Feyzan Beler

Throughout the thesis marketing and selling techniques for interior design services are examined. The emergence of marketing professional services and the reasons that create the needs for marketing interior design services are stated. Methods of analyzing client needs and designers own capabilities are discussed. Setting goals depending on analysis and planning to achieve these goals are examined within the marketing tools applicable for interior design services. Selling techniques in design business are evaluated as presenting the projects in a persuasive manner. Finally these techniques are evaluated through cases in Ankara.
ÖZET

İÇ MIMARI SERVISLER İÇIN PAZARLAMA VE SATIŞ TEKNİKLERİ

Kaan Çetinkaya
İç Mimari Bolumu
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1. INTRODUCTION

Although marketing can be assumed as an established concept about industrial products, it is a fairly recent phenomenon for professional services. The concept of marketing can be explained as "a set of principles for choosing target markets, identifying customer needs, developing want satisfying services or products and delivering value to customers" (Kotler, 1984, p.7). It is a group of efforts to obtain new commissions. To obtain new commissions, it involves identifying client needs, producing need satisfying services and create a communication with the prospective clients who will need these services. So it leads the professional to improve the quality of services, and make the prospective clients know the existence of these services. Marketing involves in all communication techniques to create an opinion by the prospects about the quality of the services.

Interior design is also a professional service directed to satisfy client needs. It is a business which depends on continuity of obtaining new commissions and the existence of client needs for interior design services. So marketing principles are applicable for interior design services. Although many interior design firms are expecting to obtain prospects or commissions from referrals and previous clients, it is supposed that there is an increasing need for marketing interior design services. An important reason for this need is the expanding competition design firms now face. Besides the increasing number of professional interior designers, architects
and furniture dealers have also started interior design departments or created subsidiary companies. It can also be claimed that the value of interior design services while planning a space is not correctly understood by the potential users of these services in our country. So the profession does not have an accurate image among the public, but it can be improved by marketing communications. Marketing creates a possibility of acceptance and provides an avenue to communicate the value of interior design services.

Selling, on the other hand, "is the personal oral presentation of products or services to prospective customers for the purpose of making sales" (Colliers Encyclopedia, 1975, 115:422). The personal selling done by the designer to obtain a commission or finalize a project presentation is a part of marketing process.

The aim of this thesis is to present the appropriate marketing techniques applicable for interior design services. Marketing is a process of analyzing, planning and communicating and each discipline should investigate it from its own point of view. In this thesis, then, appropriate techniques of marketing are going to be selected for interior design services and each component of marketing is going to be investigated from interior design services point of view in addition to some general principles of marketing.

According to Cooper (1988), for the application of marketing principles to design practice, the following understandings should be developed:
Throughout the thesis, marketing and selling techniques for interior design services are being examined in 6 chapters. After the introduction to the thesis, the concept of marketing is discussed in chapter 2 in order to give a brief explanation about what marketing is, as the subject of marketing is quite unfamiliar for the readers, who are assumed to be interior designers. It is also explained how the marketing concept developed to cover professional services, although it first dealt with selling of products such as packaged goods or equipment before 1960s. In the second part of the second chapter the reasons which created the need of marketing for interior design services are mentioned, such as competition with subsidiary companies by furniture dealers, other disciplines and architects, besides competition among interior designers and public image of the profession which should be improved.

In the third chapter, marketing techniques are briefly explained and which of these can be used and how these are applied by interior designers are investigated. These techniques begin with marketing analysis which is divided into internal analysis and
external analysis. How an interior design firm can determine its own capabilities, strengths and weaknesses from technical, management and marketing point of view by internal analysis is explained in section 3.1.1. Section 3.1.2 covers external analysis which means investigation of the market of interior design services, competition and client needs and wants.

Both internal and external analysis should be evaluated in detail and the marketing activities should be directed and planned with the help of the data obtained through these analysis. This subject is handled in section 3.2.

After the evaluation of marketing analysis and setting goals depending on the analysis, marketing tools as communications which can be applied to achieve the setted goals are handled in section 3.3. In the first part of this section more general marketing tools that can also be used by interior designers are explained. These cover public relations, advertising, publicity, direct mail. The second part of section 3.3 explains the communication tools which can be used as marketing tools, specifically by interior designers.

Within this framework, a correct sequence of activities is defined for interior designers in order to market design services which are defined as "the performance of activities which seek to accomplish an organization's objectives by anticipating client needs and directing a flow of need satisfying services from professional to the client." (Piotrowsky, 1989, p.172).
The fourth chapter is about selling techniques for interior design services which means communicating with the client in order to get approval and sell the project. During this communication it is important to give the right message to the client to create an opinion about designer's work besides presenting the project in a persuasive manner. Although the opinion about a designers work is highly dependent on the image of him or his firm, it is rather more dependent on the image of the profession of interior design as a whole. So before giving the right message, determining the public opinion about the firm and the profession of interior design is invaluable. These subjects are handled in section 4.1. In the second part of the fourth chapter the project description and presentation are examined through visual aids (section 4.2.1.) and oral presentation (section 4.2.2.). In these sections of the thesis the factors which make a presentation more attractive and persuasive are investigated rather than the technical part of the presentation.

In Chapter 5. a public opinion poll, which is structured to demonstrate the public opinion about the profession of interior design and the clients needs and wants is presented. This opinion poll is conducted to obtain an idea about the image of interior design profession in Turkey. It has been conducted to create a basis for more structured surveys, which can be carried out by Chamber of Interior Designers.

Additionally a typical firm is examined in order to evaluate the utilization of marketing techniques. Which ones of the marketing techniques are and which are not used by this firm, whether systematically or not, is evaluated.
Both of these sample surveys are expected to give clues to improve the utilization of marketing techniques in interior design services.
2. MARKETING AND PROFESSIONAL SERVICES

2.1. Emergence of Marketing Professional Services

Before analyzing the reasons of the development of marketing, one should define the concept first. As marketing covers a range of different activities, there are various definitions of marketing. Although most of these definitions include the concept of moving goods and services from producers to customers, it is better to cite a few of them in order to determine major characteristics of marketing.

A general definition by American Marketing Association is that marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals. As a more appropriate definition for professional services, Kotler (1984) describes marketing as "a set of principles for choosing target markets, identifying customer needs, developing want satisfying services and delivering value to customers and profit the company."

As a definition that relates to how interior designers might look at marketing, Piotrowsky (1989) prefers the one given by McCarty which is "the performance of activities which seek to accomplish an organization's objectives by anticipating customer or
client needs and directing a flow of need-satisfying goods and services from producer to customer or client" (McCarty, 1981, p.8).

As selling is the personal, oral presentation of products or services to prospective customers for the purpose of making sales, the "personal selling" done by the designer can consist of project description and presentation, and it is a part of marketing process.

In order to define that marketing methods lead professionals to improve their services, Drucker (1973), writes, "the aim of marketing is to know and understand the customer so well that the product or service sells itself" (p.64).

Spaulding (1989) defines marketing as "planning, executing, and evaluating one's efforts to get new work". She indicates the following factors as important points, in order to define marketing:

- Marketing is not just selling.
- Marketing is not just public relations.
- Marketing is not just responding to requests for proposals.
  Marketing is an umbrella that covers all the things that need to be done to close the sale, including:
- Planning
- Research and analysis
- Developing Strategies
- Selling (Direct client contact)
- Designing and producing sales tools
- Public relations
- Evaluating results. (p.2).

In product marketing and even in nonprofessional services marketing, pricing plays a large part in the marketing strategy. But
it is preferred not to cover it in the definition, because in professional services it is usually tried to focus on value rather than price. In this respect, interior designers are assumed to be similar to other professionals like doctors and lawyers, who tend to accept a range of "prices" or fees that have been long established for services that people need. For Turkey, this hypothesis is valid as there is a standardized method of pricing interior design services established by the Chamber of Interior Designers. More importantly, pricing—whether percentages of construction costs or hourly rates to a maximum—has traditionally been negotiated after selection, not before, which tends to remove it from marketing process.

It has not been long since the concept of marketing spread to the business world, all around the world, but professional services' dealing with marketing took some more time for several reasons. Marketing traditionally dealt with the selling of products such as packaged goods, commodities, or equipment. In the 1960s marketing concept first applied to consumer services such as banks and hotels. In the 1970s, the concept of marketing began to draw the attention of a few professionals—attorneys, physicians, and accountants as well as a small number of architects and engineers. According to Kotler (1984), service firms have traditionally given the following reasons for neglecting marketing:

- They thought it would be unprofessional
- They thought it would be too expensive.
- They had so much business that that they thought it wasn't necessary. (p. 18).
To meet the growing marketing needs of the professional services, the Society for Marketing Professional Services (SMPS) was established in 1973 in United States and has now achieved a membership of several thousand. In a short few years, marketing has shed its old image of being something unethical and unnecessary and has, instead, become viewed as an essential ingredient in building and maintaining a rewarding and profitable professional practice. The 1980s have become "The era of Marketing" for most of the professions, as new ways of pricing, distributing, and promoting professional services are appearing constantly.

2.2. Why Do We Need Marketing of Interior Design Services.

2.2.1. Market Forces and Competition

Marketing Interior Design Services is a fairly recent phenomenon. Such events as sharper competition, and declining markets have all prompted designers and engineers to improve their selling techniques all around the world. Business is going to those firms who can determine the target market, make the right contact, and follow through with a convincing job of showing how they can meet the client's needs. According to Piotrowsky (1989), although many interior designers are fortunate enough to obtain prospects or commissions from referrals and previous clients, more and more design firms are looking to market design services. An important reason for this increasing interest in marketing is the expanding competition design firms now face. Many designers previously working for someone have opened new offices in new market areas.
Architects and furniture dealers have also started interior design departments or created subsidiary companies. With all the increased competition for design business, firms must look beyond traditional methods of obtaining commissions although sitting behind a desk at the studio waiting for the phone to ring is still done--by far too many designers.

Today, design firms need to think about how they present themselves. This can be discussed in the form of marketing and selling design services. Marketing comprises all activities that build the relationship between the designer and client, including product development, research and promotion. Selling is a process of educating and communicating directly with potential buyers. It begins when you attract their attention and continues through developing their interest and giving them the information that helps them evaluate the decision. According to Knackstedt (1993), "just as McDonald's learned to sell hamburgers, interior designers need to learn to market and sell design services. And this probably won't be easy, as most of the designers have a built-in aversion to selling" (p.24).

Designers need to develop techniques of communicating effectively with the particular client group that they seek. The firm that knows how to market and how to communicate is most likely to get the job.

A designer's job is to solve problems that the client cannot or does not want to solve alone. It is the designers job to identify the problems and through technical skill and expertise, demonstrate
their ability to solve problems. To sell their services, interior designers must show that they are business people who understand construction, scheduling and budgets. And by marketing techniques the designers will communicate with their potential clients and show their abilities.

According to Knackstedt (1993), it is up to designers to educate the consumer through marketing. Only an informed consumer can differentiate between partial service and full service, unqualified and qualified designers. Designers like to believe that they can rely on referrals as their major marketing tool. But any informed firm knows that this is no longer enough. Established firms can lose jobs to inexperienced newcomers to the field who have sophisticated techniques to market their design skills.

As Knackstedt (1993) mentions that, "Today's successful firms are very heavily market driven. They are based on what the clients need and want to purchase. Those firms understand exactly how their clients perceive their firm and how they perceive their needs" (p.32). Design firms that spend time researching and developing a client needs find it easier to obtain, produce and complete projects.

Success is not simply how creative the designers are, but how well they understand the complete discipline and whether they can deliver this highly technical knowledge well and efficiently, both financially and in time structure. It is not just the beauty of the design that matters, but whether the designer can deliver it efficiently and economically.
Most clients like to hire someone that they already know and trust; since the investment is heavy, and the project is important for them. Building that rapport and developing that communication system with the client is very important, and it must start long before that job is awarded. The system of communication described in chapters 3. and 4. The interior design firms must understand their abilities as a design team, including the production abilities of their sources. They must search and define the best client group for their firm, then specifically select that target group and develop a bridging system. Most of these systems are presented in the section of 3.3. and 4.2.

The subject of marketing interior design and architectural services are more ignored in our country, although it is getting more important and in the process of development in other countries. Also the value of interior design as a profession itself has not reached the level in other countries. So not only the product but the profession of interior design services should be marketed more specifically in our country.

2.2.2. Image of the Profession

Image is an overworked word in the communication world these days. Public opinion is a synonym for the word 'image'. Every business has an image from the moment it opens its doors. A new professional firm may, for example, wish to be known for their cost conscious attitude or for their interest in contemporary trends in interior design profession or any of numerous special qualifications or talents. It is up to the principles to decide what image they want,
and in this context, there is no such thing as an image being "good" or "bad". What really matters is whether the image is "accurate" or "inaccurate". A professional firm which wants to be mentioned among the talented interior design firms and finds itself mentioned in inferior talented group, is obviously having trouble with its image. But the first question to be asked is not: How do we change it? Rather, the starting point should be: How did we get the image we have? In practice, every professional will be concerned with two different images: First and most important is the image of the profession of interior design as a whole. Second is the image of his or her own practice.

One of the basic problems which is frequently faced in interior design profession is that too little is known about what those who may buy professional services actually think about the design professions. Another point where marketing techniques become very crucial is communicating with the potential clients and giving the right message to them. There are many examples in which communication and public relations techniques have been successfully applied to change public opinion. The basic tools for this is the public opinion research. The results of public opinion research are invaluable to planning communication programs, where the goal is to modify in public opinion.

Coxe (1990) mentions that in 1967 the American Institute Association (AIA) commissioned a serious opinion research study entitled "A Study of the Architect's Image among Clients." One question in the study reveals how clients evaluate the services of
The question asked, "Which of the following services that architects provide do you consider to be the most important?"

The answers, in rank order, were:
1. Providing functional planning
2. Seeing that the contractor adheres to specifications.
3. Creating Aesthetic design qualities
4. Developing building specifications
5. Acting as the owner's agent.
6. Maintaining control of the budget.

These answers suggest so many other questions that they could well be the basis for an entire new opinion research study. At the very least, however it is apparent that the satisfied client hires the architect for reasons considerably different from the ideals taught in architectural schools. Depending on the question and answers such as above may lead the designer to act in either of two opposite directions: The architects may decide to try to change the opinions of their clients or they may decide to change themselves in order to bring their services more in-line with what the clients seem to want. According to Coxe (1990), if professionals stop guessing and find out what their public image really is they will have accurate information on which to base programs for their professions. Individual practitioners may also learn about the services they should or should not be stressing as they sell their services. The point is that research techniques are available which can guide professionals in responding to the image of their profession.
In another opinion survey described by Coxe (1990), conducted to demonstrate the probable disparity between what architects believe their clients are thinking, and what the clients really think, questionnaires were sent to members of the Bucks County, Pennsylvania, AIA chapter and to 200 members of a parent teacher association in a Philadelphia suburb, in 1967. In the questionnaire one main question was asked the public to assume they were to launch a building project for themselves, either residential, commercial or institutional. Few professions in the building process were listed in the question. The public was asked to tell in what sequence they would expect to deal with these professions in order to get their building designed and built. The purpose of this question was to find out how well the public understands the designer's role as the owner's principle representative and counsel throughout the entire building process. The same questionnaire were sent to the designers and were asked to guess what they thought the public's answers might be. The designers correctly guessed that the realtor would take first place. But this was not the important answer so far as the architect's image is concerned. Most of the surveyed designer's guessed they would be the fifth person on the list to be contacted. The public disagreed. A large number of the public said they would call the architect second. It must be made clear that this survey was not conducted to prove anything valid about the designer's image. The survey simply demonstrated that a small group of people in Philadelphia have an opinion about designers and that AIA members in a nearby chapter thought these people would have a quite different opinion.
In order to have an accurate information about the image of profession, and different perceptions of users and professionals such surveys are needed. For this reason, based on this survey done by AIA, a small public opinion poll is structured in Ankara among store owners which is done to demonstrate the value of interior designer by their potential and current users (see section 5.1.).

After determining the image of the profession, the Chamber of Interior Designers in Turkey should use the marketing techniques to give the right message to the potential users. By marketing techniques as communications, the role of the interior designers should be explained to the potential users and an accurate image should be created. This topic is going to be dealt within the following chapter.
3. MARKETING TECHNIQUES FOR INTERIOR DESIGN SERVICES

3.1. Marketing Analysis

Marketing analysis involves gathering and analyzing data concerning such information as the abilities and interests of the staff, potential clients, the economy, and the competition. "This analysis will allow the firm to make better plans and decisions about the direction of firm's business efforts. The goal of marketing analysis is to find out what the client wants and then provide it" (Piotrowsky, 1989, p.170).

A complete marketing analysis requires two kinds of analyses - internal and external - which will be examined in the following sections.

3.1.1 Internal analysis

It is important for a designer or a design firm to market to the right clients. But before the firm begins to market to those target clients, the firm must know all about itself and what it can do. This kind of internal analysis helps the design firm to understand what it can do, what it wants to do, and what it must work on to improve present services so that the firm will be in a position to offer additional services.
The design firm should investigate its strengths and weaknesses which can be defined as skills of the designer firm. As Cooper (1989) indicated:

A manufacturer approaches a specific market with a product that, as a result of research into client needs, is tailored to that market; otherwise, the product will not sell. The designer's "product" is skill. It must match the market being sought; otherwise, the designer will fail to sell services (p. 3).

According to Spaulding (1989) there are two sides to this capabilities assessment - what your firm can actually do and what the outside world thinks you can do. The differences between these perceptions will give you some ideas where to focus marketing attention. The designer firm can determine these strengths and weaknesses by interviews with both the workers of the firm and outside sources, specifically with the clients. According to Spaulding (1989) internal analysis should focus on three key areas: technical ability, project management and marketing effectiveness. Technical strength of a design firm might be innovative technical solutions and design awards. Technical weaknesses might be lack of current information on new building materials. Project management strengths could consist of tight scheduling or there might be poor coordination as a project management weaknesses. Marketing strengths might be having good brochures, repetitive clients, good contacts in the target market and marketing weaknesses might be lack of documents of previous projects in emerging markets.
Outlining the firm's strengths and weaknesses will help the firm to determine where to invest, both in operation and marketing. According to Knackstedt (1993):

Before you begin your marketing program, designer need to be aware of skills and abilities with in the firm. These are what distinguish the firm different; They are what the firm have to communicate with it's marketing plan(p.31).

There is two main tools for this internal analysis. One of them is the design staff questionnaire which investigates the capabilities of the designers, the other one is the design project analysis which demonstrate the experiences of the design firm.

Design staff questionnaire is one of the tools that identify the skills of the design firm . Knackstedt (1993) suggests that, the questionnaire should be updated every six months, and asks the staff person his or her education and experience in terms of what was accomplished or learned. It should consist of details about employment experience. The questionnaire should also ask for details of project experience: What specific responsibilities did the staff person have, and what did he or she learn or accomplish on this project. (For details of the questionnaire see Appendix A)

The designer, after reviewing his staff, can analyze the size of the firm and it's general qualifications based on the staff members and all of their past experiences. This information also helps the designer while hiring new staff. According to Knackstedt (1993),
interior designers so often hire the person with similar training and abilities but this may not be the best person to hire. In fact, the designers need someone who is talented in skills that they are lack of.

Some of the most successful organizations are based on teams, with one person who is very much a designer, highly creative and very much into all the details of design; another team member who is really into communicating and presenting projects; and a third who enjoys managing the business (Knackstedt, 1993, p.35).

The design project analysis as another tool for internal analysis, should contain following basic information: client, size of the project, the profit, how the designer won the job. In the design project analysis form, firstly the client should be identified with the address, the phone number and with the name of the contact person. Who worked on the project, when it begun and ended. All the services that the firm provided, from the basic design to follow-through with construction inspectors and feasibility studies, to presenting drawings should be outlined.

The profit should be overlooked. How did the job look from accountant's view point and how did the job look from a design view point. Did the firm accomplish what it wanted, or was it a project where, for any number of reasons, things didn't turn out quite the way, the designer had expected. What did the client think of the project when it was finally installed? Where did the job came from? Was the client a referral from an existing client, or a prospect
brought in by your advertisements or public relations efforts? It is important to identify the source of the job so that additional marketing information can evolve.

Finally, it should be examined if there is a potential for publicity on this job. When the project is complete, designer may want to ask whether the client would enjoy or consider exposure in a magazine or publication. (For details of Design Project Analysis see Appendix B).

A design project analysis on each and every job will give the designer a yardstick of past and accomplishments for use in evaluating which potential projects are right for the firm. As stated by Knackstedt (1993), "reviewing last five years of work will tell the designer what is easiest and most profitable work for the firm" (p.23). It also will help to pinpoint the type of work that firm has done, as well as the work experience of the designer's staff. This background is necessary to establish the firm's marketing program, as well as to price projects. By reviewing the past projects done by the firm, a comparison of abilities and skills of the staff and firm can be done besides determining which types of jobs have been most profitable for the firm in the past.

By internal analysis the designers should investigate their particular capabilities and the best product they can provide which they can do that is different from anyone else. Also this analysis should help the designer to understand the trends of his company.
After the evaluation of internal analysis, depending on the capabilities of the design firm, the designers may define a specialty. As Knackstedt (1993, p.42), mentions, "designer should identify the type of business most profitable and most appropriate for the firm. That is his best product. The clients who provide this work are the designer's primary market."

On the other hand, the designers may shift or improve their capabilities depending on the information about market place and client needs obtained by external analysis, by hiring new staff or developing their skills.

3.1.2 External Analysis

The second component of marketing analysis is external analysis. External analysis involves research on the marketplace, the competition, and the consumer. In this definition the market place research means the knowledge about the economy, new technologies that affect the profession and the trends in the professional practice. By research on competition, knowledge about other designers or organizations that are providing interior design services is obtained. The research on the consumer covers the knowledge about the client types besides the needs and wants of the clients.

The purpose of this analysis is to find out what the consumer needs and wants; if any other design firm is providing these needs and wants; if so, how they are providing those services; and how much of this kind of service is going to be needed in the future.
This information, along with the previous information, helps the design firm to find its place at the market and aids in the development of the marketing plan.

External analysis involves the use of primary and secondary sources of information. The easiest sources of information are the secondary sources. These are generally the sources of information that are already in existence or produced by others. These include the documents, publications of government, trade associations, and general business publications.

Primary sources are the sources of information that provide specific data from people who may have direct knowledge. Scientific research methods are used to gather primary data through the use of surveys, questionnaires, observations and interviews—either casual or structured. The most common method of gathering primary data used by design firms would be casual interviews—more precisely, casual conversation. Casual conversation include "picking the brains" of past clients, meeting with design professionals at conferences and seminars, and talking with professionals such as architects and contractors.

An expensive form of primary marketing analysis is formal questionnaires or surveys. Surveys may be conducted by mail, telephone, or in person. Spaulding (1989), identifies the initial sources whom the designer can contact to obtain the information needed, by the following list: past clients, potential clients, Directors of trade association, editors of trade publications, market
analysts, decision makers in federal, state, and local agencies, experts in the field (consultants, investors), other practitioners etc.

According to Piotrowsky (1989) what the design firm must be looking for in its market analysis are the answers to such questions as: What are the trends in the profession, and how will these trends affect the firm's potential business?, Are there sufficient potential clients for the firm's services? How might new technologies or legal considerations affect the business? Is anyone else offering the services in the way the firm plans to? What can the competition can do that the firm cannot? What can the firm do better than the competition?

To obtain information about the market place and the trends of the profession, all publications, somehow dealing with interior design are useful. Besides previous sources, statistics would be invaluable. But in Turkey it is observed that, no data about the profession is being collected by the Chamber of Interior Designers.

Defining client needs and wants is another important point of external analysis. According to Knackstedt (1993), the more time the designer spends up front listening to what clients want, defining their needs and projects, the easier it is to design and produce the project. She listed what interior design practice customers are looking for, as followings: Firstly she states that the clients are looking for professional assistance. She means that the clients come to the designer because they want to accomplish their project at a higher skill level than they are capable of doing. Secondly they want the designers to see them as a very special and
important person. They believe that they should be first in practice and it is up to designer's firm to treat them this way. Thirdly the clients want to reduce their doubt. They do not know much about this field and they know there will be many decisions. A fourth aspect she mentions that:

They want a designer who they believe respects them. If you are not willing to exert the energy to really listen to your clients and to take the trouble to be sure that you understand what they want as well as their reasons for wanting it, then find your self another client. Some personalities just do not work well together (Knackstedt, 1993, p.54).

Lastly she states that the clients come to the designers because they have a project which is beyond their capabilities and they want the designers to assist them in making it happen. Clients want designers to take some of the problems away and show them that these problems can be solved with professionalism.

Beside these published information surveys and opinion polls may help us to determine the client needs and wants. Designers can also make use of the results of surveys done for different purposes. To demonstrate the demands of the clients and image of the profession a small public opinion poll is structured, among the single client type of store owners, based on the "Study of Architect's Image Among Clients", commissioned by AIA, in 1967. One of the question asked the respondent that "After deciding to hire an interior designer which of the following services that interior
designer provide do you consider, are most important?" The choices are as followings: Providing functional planning, creating aesthetic values, controlling the workmen and the labor, working within the budget, completing the project on time.

In our survey most of the respondents chose creating aesthetic values as the most important expectation from the designer. But completing the project on time took the second place. These answers may lead us new opinion researches which are more extended. The designer firms may do opinion researches either individually and have some public relations benefit for themselves, or it is better that Chamber of Interior Designers may commission a more extended researches and establish the results.

Determining information about client needs, leads us to determine the appropriate messages for the public, which will be used throughout all marketing efforts like brochures, advertisements, direct mail. It may also will lead us to shift our capabilities with these common needs and wants.

Today clients do not want just a beautiful design, great presentation and beautiful boards: they expect a job to be completed with a certain budget within a limited amount of time. According to Knackstedt (1993) "designer must be willing to look at a client's financial statements and to tell the client, "It is only appropriate for you to spend a certain amount of money on your office in this period" (p.80). Then the designer have to decide what can be done within that budget to meet the clients needs, and whether he can work with in that range". She describes this, as a
trend that the way jobs are going to be built and adds that the designers have to be part of a client's corporation, a member of the team.

According to Spaulding (1989), in order to obtain a client the designer should make a combination of literature search and phone calls or personal interviews with potential clients and those who know about them. The purpose of these efforts would be to determine who is likely to be planning projects with the information about what the projects are, how much money will be spent, and what are the client's selection criteria.


Each firm needs to produce a marketing plan unique to its own needs. Every marketing plan should include the following information: The goals of the firm, analysis of the firms strengths and weaknesses, analysis of your competition research and analysis of the markets you have targeted a budget for all marketing activities, action plans. Internal and external analysis are made in order to define where the design firm stands among its competitors and what its own structure is about. After these data are gathered they are to be examined, in order to set goals for the planning process. The procedure of setting goals requires attention since it will become the future route of the design firm. The goals should reflect the aims of the design firm, stimulate clear objectives and be specific and rational.
Planning is essential in order to reach the goals. Effective marketing plans are basic plans of effective actions and the methods for achieving the aimed goals.

3.2.1. Evaluation of Marketing Research

In order to make a marketing plan it is very important to evaluate the marketing analysis. In general marketing analysis gives the designer the information about capabilities, limitations of the firm, clients, and market. Information about the capabilities of the designer is obtained by internal analysis where the information about the market like client needs, trends etc. obtained by external analysis.

The prospective client list starts with the Design Project Analysis forms filled out to review past work and accomplishments, to help the firm define it's company profile. Reviewing the Design Project Analysis gives the designer references, profiles of past customers, and a list of contacts for potential work. This list is the basis for maintaining a rapport with existing clients and is a good base for developing and maintaining a good marketing program.

Existing market trends defined by external analysis must be considered. Even if designer's past projects are not exactly the types of projects available and demanded at present, reviewing them will give the designer some basis for building the preferred group of prospects.
The designer should examine the data obtained by both internal analysis and external analysis, in order to combine them, to determine a plan. The most essential part of this evaluation is to establish a relation with the capabilities of the designer and the market.

By defining its market, a firm can access its ability to serve that market in light of the market requirements and competition. If a firm's expertise and experience can not meet the requirements of the market, Cooper (1988) indicates that the firm has three options

"1- A firm can develop needed skills by hiring qualified staff or developing working relationships with other design professionals who have the needed expertise.
2- A firm can attempt to sell its current skills despite market conditions and accept the consequences of greater difficulty in securing commissions and a lower initial yield from the marketing effort.
3- A firm can stay out of this market and focus on those better suited on its abilities" (p.6).

Matching a firm's abilities to the market is vital, particularly for small design firms. According to Cooper (1988), "given a large enough market, there is a room for every kind of practice, large and small, specialized or generalized. For most firms, the market plays an important role in determining what that place is. Successful designers aggressively seek out those markets where their abilities are desired and accepted"(p.6).
As internal analysis demonstrates the strengths and weaknesses of the design firm it leads the firm to look at itself to define what the best thing that the design firm do, and what are the firm's limitations. By evaluation of internal analysis the firm may define it's specialty. As Knackstedt (1993) stated, among the more successful design firms of the seventies and eighties were those with high technical knowledge; they were able to fill any specific need. "The market demands specialties, and this is part of the excitement of being in interior design today." (Knackstedt, 1993, p.23). By evaluating the external analysis the designer can be able to determine the client needs and wants, the trends of the profession, and the competition. As the design firm defines its abilities by internal analysis, the firm would be able to classify, who needs what it offers. Based on the company's abilities who should the firm be looking for.

The designer should evaluate the marketing analysis and should find out the intersection point of the client needs and trends determined by external analysis and the design capabilities of the designer determined by internal analysis. This will lead both refining the definition of potential clients and focus on a particular segment of the overall market.

Identifying the potential clients and their needs, refining the definition of potential clients gives the designer a better chance of reaching them. Then the designer can build a sales program around that particular type of client. From that point on, the program may consist of a series of letters, phone calls or invitations to various
seminars or programs, or an on-going list of activities that builds the program.

Focusing on a particular segment of the overall market improves a firm's chances for positioning and success; By this way the firm can concentrate on acquiring the best clients, and using its talents to the greatest potential. Focusing increases efficiency; once the designer knows his direction, he can direct his energies accordingly making his firm more able to compete for work that might not have been obtainable previously. Also it limits the costs of the firm's marketing efforts, to confine its market area to those individuals or organizations that need what the firm provides.

3.2.2. Setting Goals and Planning

The purpose of the marketing plan is to set goals for the marketing effort and define a strategy for reaching them. So a vital step of marketing plan is to set goals. Depending on the evaluation of the marketing analysis the designer may either define a specialty and target the kind of clients who need these services, or target some type of clients and improve his capabilities in order to satisfy the need of these clients. By marketing plan the designer determines how to reach these clients, which kind of marketing tools are appropriate for these clients, which kind of messages should be given by marketing tools and how the designer will inform these clients about his skills.

Goals are broad statements, without regard to any time limit, of what the firm wishes to achieve. Objectives are more specific
statements combined with time limits aimed toward accomplishing the firm's goals. Strategies are highly specific actions that have definite time limits within the annual plan. Depending on Piotrowsky (1989), "short-term goals, objectives, and strategies would usually be those that can be accomplished in less than one year, whereas long term goals and objectives are those which are expected to take from three to five years or more to accomplish"(p.173). Long-term goals and objectives must be accomplished based on short term goals and objectives. As an example a goal for a small design firm might be "to become well known in Ankara for residential restoration work." An objective to meet this goal might be "to have one or more projects published in the local press." A strategy then might be "to invite local columnists and editors to tour previous projects and keep them informed of new assignments."

The most effective way to achieve the goals is to create a map which is the process of planning. It should be figured out where it is wanted to be and decided upon the best ways to get there. As the designer works on his plan, it is important to focus on his abilities and his resources, to consider how he can relate to his client, and offer the best possible project. The ability to produce good quality jobs efficiently and with an effective price is the key to the establishment of a strong client base today. For a reliable marketing plan, a regular schedule and dedication are required. Marketing plans should be developed for a particular length of time—usually one year. Yet consideration for short term and long term goals, objectives, and strategies must also be incorporated into the yearly plan.
The designer's marketing plan helps him setting a direction. It is essential to approach to the right kind of client. It also helps to minimize day-to-day problems. If designers are going in too many directions, they can not be effective or achieve professional results. According to Knackstedt (1993) designers - and everyone who works with them- need to understand their goals and where they are going, in order to work toward the same direction.

Mutual understanding will eliminate a good deal of confusion. With a proactive, progressive approach, designers spend time directing, staying on tracks, and, therefore, achieve greater results. In some instances, this progressive approach may require a firm to modify its qualifications and, to some extent, recondition the staff. But at least designers know what the needs are, because they have explored them with their client (Knackstedt, 1993, p:5)

Just as there is no perfect business plan, it is difficult to offer one outline for a marketing plan for all interior design firms. Some firms will want to have a very formal plan with a table of contents, references, and budgeting information. If the plan is to be used internally so that the owners, managers and staff know what is going on, more informal format can be presented.

Piotrowsky (1989), lists some of the items of the plan appropriate for an interior design firm should cover in the below sequence: (1) Introduction, (2) Goal statements, (3) Capabilities, (4) Services, (5) Clientele, (6) Marketing organizations, (7) Marketing effort, (8) Evaluation, (9) Forecasts. The introduction
covers the statements based on what information was used to prepare the plan as well as the use and the purpose of the plan. Goal statements are revised statements of general business goals based on the information gathered in the analysis. The next item is the capabilities, which are a discussion of the firm's abilities related to the kinds of clients who previously hired the firm. Another item is the listing of the services the firm can and is going to offer. In the clientele part, quantitative information as to potential numbers, market share and possible growth in each client category should take place, besides both existing and new client objectives should be stated. Marketing organization in the plan, is a part where the statement of who will be responsible for marketing analysis is determined. The section of marketing effort answers to such questions as: In what ways will the firm accomplish its goals? How will it use advertising and public relations? How will results be monitored to see whether or not they are successful? How much financially will be committed to marketing plan. Evaluation is a discussion of how the goals will be measured so as to indicate success of the marketing plan where forecasts covers the amount of sales, profit, number of new clients.

As a result, the marketing plan shows where to make marketing efforts, how much effort to apply, and what results reasonably to expect. The marketing plan involves setting goals and improving skills accordingly, besides listing of the target clients and the decisions of the effective marketing tools appropriate for these clients, including the right strategies and messages while communicating with the target market by marketing tools.
3.3. Marketing Communications

After the evaluation of marketing analysis and image surveys both for the profession and the company, the goals and objectives about all business or marketing efforts should be determined. In order to achieve these goals designers should use the marketing tools listed in section 3.3.1. These general tools are selected to be suitable for the designers, among a wider variety of marketing tools. The designers should use them to communicate the target type of clients and to give the right message about both the practice of interior design and their own practice. As an example if a result like "interior designer services are expensive" is obtained by public opinion researches, the designers may try to change this opinion by using marketing tools. Also, an individual practice may give the message of "they have a high quality work and specialty on office design" by these tools. These tools are listed as public relations, publicity, direct mail, advertising. The designer may determine the direction of these tools by marketing planning, depending on external analysis. The contents may cover the message about the images depending on the evaluation of image surveys and the indication of specialties or strengths depending on the results of marketing analysis.

There are several communication tools which can be used in these marketing efforts. The communication tools listed in section 3.3.2. are portfolios, photography, brochures, videos which are more special for designers, to be used in marketing efforts
3.3.1. Marketing Tools

Public relations refer to all the efforts of the firm to create an image in order to affect the public's opinion of the firm. Publishing an article about the firm's involvement in a major project published, producing a brochure, helping coordinate an in-office seminar for the public or other professionals, making contributions to professional organization fund-raisers, and even placing an advertisement in the annual "designers" issue of a local magazine are all examples of public relations.

Before starting public relations activities, the professional will review and evaluate what the design firm does and then provide suggestions as to how these services are viewed by the type of client with whom the firm deals. The firm can then direct its future promotional efforts to obtain additional clients.

Through the firm's research about itself and the public, a picture of the activities needed within public relations, publicity, and general promotional activities will emerge. Suggestions should be made as to which activities are going to lead to the most promise of success which is, more client contacts, and potential sales. Whatever the strategy, the result is to gain positive recognition for the design firm in the public's mind. And this recognition will eventually lead to future business and greater revenues.

Publicity is "any unpaid form of nonpersonal presentation of ideas, goods or services." This is the kind of promotional communication that design firms strive to achieve as much as
Traditionally, this was the expected form of promoting professional services.

Design firms seek to create planned publicity that will help potential clients view the firm in a good light and seek them out for design contracts. An example of good publicity would be the mentioning of the interior design firm in an article about the grand opening of a new hotel or corporate center. This article is not something that the design firm pays for, but the information alone would create public awareness and potentially new client leads.

Direct mail can be just about anything - from a letter to any number of the items. Since printing and postage are ongoing expenses, the key is the receipt of the mailed item by the right person. To satisfy the purpose, the firm must have a good mailing list of the potential clients. The mailing list probably depends on data obtained by external analysis.

Mailings must have some impact and should be designed to catch the eye of the receiver. They need to be well designed and creatively thought out. Direct mailings used by interior designers are usually cover letters accompanied by a brochure or newsletter. Ideally, direct mailings should be followed up by a personal call. It gives the firm a chance to see how the receiver reacted to the mailing and to make an appointment to further discussions on its contents or answer questions the receiver may have.

Advertising is still a rather controversial way for professionals to promote their services. It was not until 1978 that the AIA gave its
approval to some forms of advertising. Advertising is defined as any kind of paid communication in media such as newspapers, magazines, televisions, or radio. If the firm pays the newspaper to run an announcement of some kind about the firm, it is advertising. If the newspaper runs an announcement or article about the firm and the firm does not pay for it, it is publicity.

According to Piotrowsky (1989), there has always been, and still is, a hesitance by the professions to engage in advertising of services. Few interior design firms that earn their revenues from service fees rather than from selling products have utilized the opportunity to advertise.

3.3.2. Communication Tools for Interior Designers

Portfolios: Whether the designer is a beginning designer or an established professional, his portfolio is an important part of his professional presentation and must be updated continuously. According to Knackstedt (1993) the portfolio must vary according to the client and that it must be representative of the designer's work. A portfolio may include slides, photographs and brochures. An effective portfolio must be representative of the designer's work, which means it can't be something compiled way back in school; it has to be current. It has to be tailored to the type of work for which the designer is marketing, so a flexible format is a must. Clients do not want to see projects that do not relate to their business. It must be varied according to the client's needs.
Photography: Knackstedt (1993) says that for a number of reasons, an interior designer should photograph their work: as an aid to memory, as a tool for the marketing program, or for a possible use in a public relations or advertising campaign. Record shots are often made with a 35mm SLR camera, using slow film, a wide angle lens, and a tripod. Slow film will give definition and clarity to the photo; the tripod is a must with slow film.

Good photography has an appealing quality. It takes hold of any one and attracts reaction on an elementary level. Excellent photography can manipulate the way one feels about a subject by changing the way one sees it. The magic of photography is achieved with angles, lights, and the photographer's skill. Space looks different through a camera lens. It shouldn't be surprised if the designer have to move furniture or alter the design just for the photograph. (For the details of a successful use of photography for interior design see McGrath (1987)).

Keeping a photographic history of a project from start to end, either in slides or by simple photographs that the designer take him self, is worthwhile. These can be incorporated into a video or other types of presentations at a later date.

The final use of photographs should be considered in determining whether transparencies, black-and-white shots, or color prints are needed. If it is planned to submit photography to magazines for editorial use or advertising, the publishing requirements should be checked. Today most magazines are pleased to accept 35mm transparencies, although in the recent past
they demanded 4*5-inch transparencies. These days, even a good quality color print can be acceptable because the technology permits to correct less-than-perfect images.

Brochures: Brochures are the helpful communication tool for the marketing purposes of the design firm. The image of the brochure should mirror the rest of the firm's image. After the evaluation of public opinion researches on both the profession and the firm, brochures are very useful in order to give the right image to the prospective clients. According to Piotrowsky (1989), "The brochure gives the interior design firm the opportunity to show selections of its best work and tells something about the firm. The content of the brochure gives a taste of what the firm is about, but it does not tell the client everything. Thus, the brochure does what it is intended to do - get an invitation from the client for the designer to tell a more complete and personal story" (p.182).

Spaulding (1989) lists followings in order to explain what the image brochures can and can not do for a designer as it can:

- Give an overall impression of the firm.
- Introduce the kind of projects the designer does.
- Show the quality work the designer does.
- Demonstrate what you think of yourself, e.g., plain or fancy, austere or elegant, traditional or state of the art.
- List past projects the designer has done and clients the designer has worked for.
- Show the people who work for the designer.
- Present your philosophy.
- Quote satisfied clients.
It cannot:

- Tell what the designer will do for a particular project.
- State how much the designer's services will cost (although in general your brochure will say "expensive" or "low priced").
- Identify who will work on a project.
- Give other project-specific information.

Copy should be short, just enough to tell whom the brochure is from, identify the photos, and tell something about the company. Clients want to get some idea of what the design firm can do for them. In order to determine the content of the brochure the designer must take a critical look at what it has to sell, whom it wishes to sell to and how best it can be sold. According to Ryness (1992), "A corporate brochure tends not to be so narrowly targeted, but acts as a broader version of a corporate identity in the sense that the choice of content together with the physical appearance of the document are a best guess at what will showcase the practice product in the best light possible" (p. 62).

The brochure does take expertise in graphics, composition, photography, and copywriting skills. Although the designer may better to prepare the conceptual content of the brochure depending on the listed features, it is recommended that the actual production be left to professional graphic designers.

Videos: Videotaping is an effective way to document projects from beginning to end. With the help of a reasonably good photographer the designer can create a dramatic and enjoyable presentation, especially if he adds music. It can be used to create an archive of the previous projects, in order to make a
demonstration for the prospective clients. The hints to be used while photographing an interior space are also essential for video demonstration.
4. SALES TECHNIQUES FOR INTERIOR DESIGN SERVICES

4.1. Image Selling

After determining the image of the profession among clients and prospects as explained in section 2.2.2., an important part in developing an interior design practice is the ability to communicate to the client and prospects about the value of the interior designer's work. This is the most important strategy in developing a marketing message for any interior design firm. The focus of total marketing effort is to impart to the prospect the value of the service within the confines of a marketing and business solution. When value is properly and consistently communicated in the light of the company's objectives and mission statement and is done so with the perspective of facing the competition to seek out weaknesses and market niches, that in turn develops programs that satisfy the needs and wants of the target market. Then a positive attitude will develop from the client's perspective. Marketing is all of this accomplished within a well-managed, planned effort. The result is that the client will feel comfortable with your expertise, with your ability to manage their project, and with the value you offer.

What are the values an interior designer can impart to a client? The answer has much to do with how an individual designer or a firm views the world; however, there are common threads of value consistent in all practices. According to McKenzie (1992), "each and every firm itself to determine the real values it provides
to a customer, then learn to tell the client what it is really getting for the dollars spent"(p.113). There are some examples that can be used as starting points:

- Good design means more productivity.
- Time savings.
- Dollar savings in construction cost.
- Good design enhances ability to lease a space, and so on.
- An organized bid procedure saves contractual signing problems.
- Contract control through construction management saves time and money.

(McKenzie, 1992, p.115).

According to McKenzie (1992), unfortunately, for most clients the easiest way to show value is from a monetary point of view. This can also be considered valid as the results of the opinion poll explained in section 4.3.1, showed that the most popular reason that the respondents stated for neglecting to hire an interior architect is their belief that interior designer will use expensive materials and increase the cost of the construction. If the designers can show them they are going to save money by using their services, or additional services designers may be proposing, clients have something they relate to. In other words when designers' services can be translated in to cost savings or improved profit performance because of their design, then it is realistic to expect that their services will become important for the clients. Design also plays a role, as good design means that people who use the space will be comfortable. If it is an office project, good design will contribute to people being more productive.
4.1.1. Image of the Firm

The public image of interior designers as a group creates the market for interior design services. But it is the image of the individual firm that will capture a share of that market. The same principles of image analysis apply when an individual design firm is planning its own marketing strategy.

There are many ways for designers to show the value for their services within the context of a marketing message. By concentrating on the value of the service and by marketing messages which provide a substance for the client to identify with, an interior design office can begin to operate more confidently. This process is not an overnight happening but along, through out planning approach that has much to do with changing the public's perception of interior designer. By changing the emphasis to the value provided by interior design services and by consistently marketing a firm's attributes, one has a chance at future opportunities.

When all is going well and a firm has a good average of being hired for projects in competition, plus a high ratio of referral commissions, it can be assumed that the firm's image is positive. This does not mean, however, that the principle's view of the firm's image is the same as the image held by clients. As an example given by Coxe (1990), "A design firm that thought of itself strong in planning services because it had most of the work in town, found through an image study that it got the work because it was cheaper,
not because it was thought of as particularly strong professionally"(p.19).

By image studies, firms may be able to examine their own images from the viewpoint of the clients. Image studies such as those cited above can be conducted by marketing and market research consultants, or, in many cases, a design firm can conduct its own study.

Depending on Coxe (1990), a typical image study involves two types of interviews:

"Open" interviews where the sponsor (the firm has the research conducted) of the study is identified and the objective is to get a candid appraisal from people who know the firm well -usually clients and close professional or trade contacts-.

"Blind" interviews, where the sponsor is not identified, and sources are contacted to obtain unbiased and objective answers. Blind interviews are most frequently used when checking comparative rankings.

A comprehensive image study will generally involve both types of interviews: some open interviews to get direct and candid information without chance of distortion through misunderstanding, and some blind interviews to check up on competitive images and to see the extent of an image beyond those directly familiar with a study sponsor.
In order to give an information about the number of the interviews Coxe (1990) indicates that "although samples as large as 50 or 100 interviews are sometimes suggested, a valid image study for most firms can be accomplished with as few as 6 to 12 open interviews and / or 15 to 20 blind interviews" (p.21).

The key to a useful image study is to know what questions should be asked. Every image study needs to be tailored to the firm that sponsors it, and there are different approaches that can be used depending on the particular underlying issues that the survey is intended to address.

In open interviews there must first be a set of questions to establish the context. These would deal with the subject's experience in working with professional firms, the names of other firms with whom there has been direct experience, etc. In order to cite some examples that Coxe (1990) suggests, the followings are open questions:

How did you first learn about (the sponsor firm)?
   (if a client.) What led you to choose them to work with you?
   Have they lived up to your expectations?
   What do you consider their strongest qualities and services?
   What about the firm or its services might you like to see strengthened?
   etc. (p.23).

It should be clear that an image study composed of answers to these questions can lead to some valuable insights. When a sample
of six or more open interviewees are asked the same questions, and certain answers come through in majority of the replies, that information can be considered a valid profile of the image of the firm that undertakes the study.

The principle value of blind interviews is what they can tell a firm about its image among people who know it less - especially prospective clients with whom the firm would like to work and / or opinion leaders who may work with many similar design firms and can be expected to have useful comparative opinions. Blind interviews must be conducted by market researchers who can represent themselves as working for an anonymous client and who will treat all individual answers confidently. According to Coxe (1990), typically such a researcher might identify their purpose by saying to the subject: "We have been asked to get references on five or six design firms that are active in your community" (p.24). Then questions might be asked about the information like what firms would the respondent you suggest the research consider? Has he previously worked with any of these firms? What qualities the respondent most looks for when he selects an interior design firm?

Blind interviews have their greatest value in what they can tell the designer about the competition well enough, and every good marketer should know a lot about their competitors, learning whose image is ahead and whose image is behind the firms own can be very useful. Depending on these information, the firm uses the marketing tools to create desired image appropriate for it's goals.
Besides all these information about image of the firm, it is believed that in Turkey, the image of the profession has more priority to be stressed on, rather than image of the firm, because the image of the profession is essential while competing with other practitioners who provide interior design services. But it can be observed that there is a problem about public opinion on the value of interior design services as a whole. So before stressing on the concept of how the designer differs from other practitioners through the image of the firm, the designers should focus on why the prospect need interior design services, in order to obtain commissions.

So it is more important to improve the image of the profession rather than image of the firm, by concentrating on the value of interior design services explained.

4.1.2. Putting Image Into The Project

The most important point about image studies is that: it is the image of an individual firm that will have most to do with that firm's share of its market.

Most professionals who know the client do not entirely trust or understand them, but very few recognize this in the way they sell their services. They merely present themselves as a member in good standing of their profession, and suffer all the consequences of that image.
If a professional firm honestly believes it can provide better services than its competitors, it is very probable that it has a philosophy of practice considerably different from the others. Perhaps the organization is structured in a special way to foster coordination, creativity, or project continuity.

The most successful professionals almost without exception, are those who are most capable of communicating an individual philosophy. Even if one firm's philosophy is very similar to that of its competitors, the professionals in that firm should never be shy about articulating their beliefs. Competitors may not be saying it as well. The prospective client, will choose the firm that makes its services more clear. The ultimate image of a firm, of course, is determined not only by how well it verbalizes its philosophy, but how well that philosophy works in practice. The firm that can prove its practices through an effective communication will come out ahead of any firm that talks a lot but delivers little.

4.2. Project Description and Presentation

Project description and presentation is the last step of all marketing efforts. It is the stage where the designer explains how he satisfies his client's specific needs, by his project. It is the final demonstration to sell interior design services. All Professionals who are both respected designers and successful practitioners, have a common talent which is the ability to present their work in a stimulating and persuasive manner.
According to Wahl (1987), graphics is only a part of a successful presentation. Presentation is as much about people as it is about designers' design solution. It is about the designer personally. It concerns what he says and how he says it. It is also about his client as a human being and what makes him respond.

A successful presentation enables a client to understand, like, and decide to build a project. Besides, this successful presentation should at least allow the client to state his objections clearly. A successful presentation is a brilliantly conceived plan that is skillfully developed and sensitively executed. "A successful presentation is an all-out effort for a single word yes. Anything less is inadequate"(Wahl,1987,p.7).

4.2.1. Visual Aids

According to Coxe (1990), it is important that the output of the system be aimed at the lay client. All schools teach their students to present to a design jury, unfortunately what is communicated to a jury has little to do with what will communicate with a lay person. Communicating with a lay client does not mean to oversimplify, abbreviate, or talk down. Rather it is a matter of presenting the full technical/professional message in a language that lay person can readily understand.

Then the question is how can professionals communicate in interior design subject in lay language?. There are numerous effective variations, but depending on Coxe (1990), the basic
vocabulary requires only three things: Three dimensional graphics, a written statement of solution, problem solving sequence.

4.2.1.1. Graphic Displays

Drawings are, of course, the basic medium of the business. But there is a considerable difference between those graphics which are technically meaningful and those which a lay person can catch. The practitioner can read a complicated floor plan faster than this paragraph. But the client may become totally disoriented when looking at the typical preliminary plan. The client is not accustomed to scale; confuses outdoors and indoors; doesn't know that a thick line is a wall and a thin line is a window. The reason is that the layperson generally perceives spaces in three dimensions, and does not instinctively translate two dimensional material into an understandable vocabulary.

The simple answer is to communicate with the layperson in three dimensions. Obviously this is much easier to say than to do. Samples, drawings, models, charts and graphs can be counted as tools for this kind of communication. But according to Coxe (1990) a more practical solution lies in the difference between what layperson wants to know and what the professional has to tell. "Block models, diagrammatic plans, and simple isometrics will usually tell everything the lay client wants to know about what the professional has designed" (Coxe, 1990, p.169).

Porter (1990) indicates that as result of numerous communication workshops with students at Oxford," it has become
apparent that, apart from the need to draw convincingly, the notion of 'presenting a building design' is synonymous with 'marketing a product" (p.119). In other words, in the mind of the student, communicating design intentions involves a need to attract, to impress and to sell. This promotional attitude involves the search for visually compelling images and graphic displays that exhibit not only the quality of the design, but also the graphic prowess of the designer. As a follow-up to these workshops, students have - while them selves being assessed - conducted their own observational studies on the reactions of critical audiences. From the ensuing feedback the following pointers emerged: (1) A clear design of the visual and verbal sequence is necessary, (2) deployment of color and contrast plays a key role in highlighting important stages along the display route, (3) the drawing sizes plays an important key role in communication, (4) it should be taken into consideration that there is a relation between graphic format size and viewing distance, (5) distraction was found to be the main enemy of presentation. (For details of the results of the workshop see Appendix C)

Eissen (1990) also presents a comparative chart of presentation techniques, related to the materials used and number of persons aimed for the presentation, with their advantages, disadvantages and remarks. (For the chart see Appendix D)

4.2.1.2. Written Tools

The second essential element of a communication system is a written summary of what the design is all about. Unless the
professional arms the client with written material to accompany the drawings, there is risk of being misunderstood by or loosing the larger audience.

The written material that should be a part of the communication system need not to be elaborate or lengthy. One or two written pages can be enough. According to Coxe (1990), the typical outline should contain a one-paragraph explanation of each of the following:

- **Problem**: What was the problem the professional was asked to solve
- **Site or Space**: A physical description is sufficient, plus unique constrains if any
- **Design Solution**: What did the professional really do that was significant?
- **Structure, Materials and Systems**: Construction: How and when will it be built. (p.167).

In terms of the professional’s public relations, the most important section of this outline is the philosophy of the design solution. The length of this statement is not important. Two or three paragraphs are often enough. But if they are clear and colorfully stated the professional will be quoted over and over again as the project moves along. The appropriate time to prepare such a description is before the initial presentation.

4.2.2. Oral Presentation

Explaining and obtaining approval from the client for the overall design idea can be called as concept selling. In concept
selling the designer must gain the client's confidence. Many designers believe that if you are unsure about anything related to the project, you will lose the client.

Successfully selling the design concept is the hearth of the design selling responsibilities of the interior design professional. Obtaining agreement, and being able to proceed with the order not only brings financial success to the designer, but also personal satisfaction in seeing tangible completion of the project.

Concept selling is difficult since it involves selling intangibles. How the living room will really look or how or how the restaurant will look is difficult for clients to understand. Most have hard time visualize interior space plans. So the designer must use all of his or her technical training, with proper oral explanation, to explain how the space will look before it is completed.

To make a successful presentation the designer must learn about their client’s instincts, experiences, needs and motives. Most designers continuously research the functional problem and the spatial needs of their clients. But the designer need to learn more. They should get to know their clients, not just they want to build.

Personal information about clients can be easily gained in several ways. According to Wahl (1987),

all business meetings are accompanied by small talk, although these light conversations are usually intended only to fill time and reduce
tension, they are often rich in personal information. People are usually quite willing to discuss themselves and their personal interests during these casual talks. Careful observation of a client's apparel, car and personal effects can convey useful insight into the client as well (p.27).

Once the designers feel and know and understand their clients, they can create better designs for them. Now all they have to do is make a presentation that also satisfies their needs and motives.

The information required by the designer concerns both the client's project and the client himself. It is tempting to rely on logic and data. But in the game of persuasion, emotions are equally powerful. So the designer should examine the complexity of his client.

As Wahl (1987) mentions, all people have needs that, in turn, inspire buying motives. Some of them may consist of health and long life, comfort, security, money, minimal labor and success. The client's individual needs and motives suggest the type of appeal the designer should make. The designer should explain how his solution will make the client feel more important, feel happier, be more comfortable, have less or easier work, have more security, spend less money etc.

The designer should pick the right stage for his presentation. It should be beyond interruptions, suitably elegant, and adequately equipped. The designer should know what he is going to say. A written outline is critical in directing an orderly presentation but writing everything out fully, makes the presentation extremely dull
and will not allow for interruptions for comments and questions. An outline can pull you back on the track after a question leads a presentation far afield. Developing the outline enables the designer to clarify his thinking, put the information into a logical order, and anticipate the problems.

In preparing the outline, Wahl (1987) suggests that designers should first write the most critical idea, slogan, or concept behind the presentation. Why is this design unusual or valuable? By this way the designer can clearly identify what he thinks as critical, and determines what his client will think is most critical. The clients needs and motives should be reviewed and the appropriate appeal should be selected.

A brief explanation should be made outlining the scope and sequence of the presentation for the audience. This will let everyone know where they are going and encourage the group to stay on course. The presenter should seize attention and imagination. Sales sources suggest some techniques for attracting and holding an audience's attention:

* Pose an "unlovable" question
* State a startling fact or viewpoint
* Make a physical show instead of words
* State an emphatic benefit:
  - something he wants
  - something you can definitely supply
  - something substantiated by your presentation
  - be specific

(Wahl, 1987, p.96)
The designer should continue to develop the client's interest once he has attracted it. In order to achieve this, the presenter should ask questions, keep the presentation short and not too technical, mention the benefits of his design solution besides revealing alternatives and false paths that occurred, involve the client in the reasons that forced the designer to discard each of the alternatives.

According to Wahl (1987), a good presentation will accomplish the following: "Seize and hold the client's attention. Clearly, completely, and convincingly explain the project. Clearly satisfy the client's needs. Get a "yes" answer or clarify objections. Lead to action. Make a friend." (p.94).

The designer should welcome the client's objections and seriously evaluate them. Even if these objections have no basis in fact, this reveals more useful information about his motives that will be useful in negotiation. The designer should respond in keeping with his motives, experience and intelligence and protect his ego which will make it easy for the client to abandon his opposition with dignity.

According to Wahl (1987), some common reasons for resistance include:

- The client is satisfied with the present situation.
- He has insufficient information.
- The design does not appeal to him.
- He is unable to take advantage of it.
- The use is not sufficiently immediate.
- It conflicts with other goals, habits or plans.
- It generates inconvenience.
- He is suffering from caution or indecision.
- You picked the wrong motivation or appeal.
- He has been antagonized.
- You pushed too hard (p.96).

The presenter can take notes when the client speaks which will show respect and will perhaps indicate the designer a pattern in client's objections; it also buys time to think if the designer need it. After weighing the motivation and degree of resistance in an objection, the designer should choose a response. There are different type of responses for the objection such as, ignoring, denying and accepting. Some suggestions by Wahl (1987) about some common responses are given in Appendix E.

Wahl (1987) adds that the attitude of the designer in responding to objections is more important than the techniques that he chooses as design is the interface between conflicting interests.

Words when properly chosen and used, are powerful tools for the designer. The designer should use powerful descriptions. He should choose words that are uncompromising, definitive, and also without jargon. The designer should think of his project's best features and list them. Then he can list alternative words and descriptions for each feature. The designer should keep his descriptive in human terms and choose most vivid, sharp and
electric words, practice them, and use them in daily life until they come naturally. For example, he should compare "I think this could be a nice space in a concrete building" with "a pool of light carved from structural concrete". It is normal to be uncomfortable with powerful words at first, however, the designer should remember that it took time to learn to draw too. Powerful words sound foolish in trivial situations. A design is not a trivial undertaking, and it does not deserve trivial treatment. How the words are phrased is as important as the words themselves. Wahl (1987), suggests some rhetorical hints which may improve the presentation and are covered at appendix E.

The consideration of the length of the presentation is also important. Most sources recommend holding the time to under an hour. Depending on Wahl (1987), if one has a complex presentation, it might go to an hour and a half, but it probably should not. Ninety minutes supposed to be maximum time for the length of a presentation.

Then the sequence and organization of the presentation should be checked. It should be examined that it flows logically from one point to the next and that it intensifies as the designer leads his clients to a "yes" response. The designer should anticipate objections. He should think of every probable concern that a client could raise against the design, and prepare a response for each objection.

And also a rehearsal on the actual "stage " where it will be delivered, with an audience present, is quite important. This allows
the designer to practice his choice of words, to be certain all of his visual aids are operating correctly, in a logical sequence.
5. EVALUATION OF MARKETING TECHNIQUES THROUGH CASES

5.1. Evaluation of the image of the profession

Based on the survey conducted by AIA at 1967 (see section 2.2.2.), a small scale public opinion poll is conducted in Ankara. The purpose of this sample survey is to formulate the public opinion on the value of interior designer in planning a space and to determine the image of the profession and the client expectations from the designer.

In this survey, only a limited group of users of interior design services was taken into consideration. The sample consists of commercial store owners, who are thought to be the greatest potential users of interior design services. The survey is conducted in a limited area as the survey is thought to be a sample for a structured one, it is suggested that it should be applied at wider range of areas which represent all segments of the city. The field is chosen as Karum Shopping Center which is thought to be the most prestigious shopping center in Ankara due to its location, the rent prices per square meter and the architectural characteristics of the shopping center. So, it is thought that Karum is a place where interior design services would be demanded mostly as the professionally planned spaces would be preferred by the store owners.
The opinion poll is conducted to have an idea about the image of interior designers by their clients and prospects, client needs and wants from interior design services and the reasons for neglecting interior design services.

The respondents are divided into four categories related to the total population at Karum. One category is boutiques, second is casual wear stores, third is souvenir stores and the fourth is jewelry stores. It is determined that the branches of the international chains like Lacoste, Lewi's, Benetton, Sisley and Stephanel are designed depending on a prototype, which is previously designed at the base of the chain out of Turkey, to reflect the image of the store. So these stores are kept out of the survey as the branch owners have no chance to decide whether to work with an interior designer or not.

Ten respondents are selected from each category and three questions are asked to the shop owners. (See Appendix F for the questions). One of the questions asks the store owners to assume that they have just hired the store without any decoration inside. Eight professions are listed in the question. Store owners are asked to answer in what sequence they would utilize these professions in order to design the space for their commercial purpose. The respondents are asked to put few of them in a sequence. The purpose of this question is to find out how well the public understands the interior designers role throughout the space planning process. It was thought that this may create a basis about the image of the profession of interior design.
The responses for this question are quite interesting. When one looks at the total amount, interior designer is mostly chosen as the first priority but only 23 respondents over 40 marked interior design as the first choice. This 57.5% is less than excepted for Karum which is the most prestigious shopping center in the city. (See figure 5.1.)

![Graph showing priorities of choices related to professions.](image)

**Figure 5.1.** Priorities of choices related to the professions.

When one looks at the categories, it is observed that either boutique or sports wear, the clothing stores chose interior designer as the first priority with a very high ratio which is 8 over 10, where souvenir and jewelry stores distributed their first choice into a few different professions. The interesting point is that the lowest ratio of interior designer as the first choice is marked by jewelry store owners which is 3 over 10. (See figure 5.2.)
This may show that there is strict disparity between different kind of users about the image of the profession or the needs for interior design services. It seems that the preference of a well designed space depends on the sector which the store belongs. Each sector should be investigated individually for commercial design and their expectations from an interior designer should be determined together with their reasons for neglecting interior design services.

The second question asks the respondents which of the services that interior designers provide is considered as the most important. They are asked to put them in a sequence as in the first question. The purpose of the second question is to investigate the reasons; why the users prefer interior designer for planning the interior of the store if they would, besides their expectations from the designer. It is thought that this will also give information about
the image of the profession and the needs and wants of the clients. (See figure 5.3.)

Figure 5.3. Priorities of expectations from interior design services

Creating aesthetic values takes the highest priority in terms of being the first choice. It is marked 17 over 40. But it is interesting that "to complete the work on time" is marked 10 times where "providing functional planning" marked 9 times. This result may lead us to think about the fact that although it is taught a lot about functional planning at design schools, the interior designers should improve themselves on organizing an interior design project site to complete the project on time.

The third question asks the respondents their dominant reasons if they didn't work with an interior designer or would not prefer to work with one while planning the store. The purpose of this question is to understand the reasons for neglecting to work
with a designer and negative components of the image of the profession.

"Increasing the cost of the decoration by using expensive materials" takes the first place as it is marked 8 times with the highest priority. "The designer will lead a delay by not delivering the work on time" marked 6 times. "The designer will not provide me any thing in terms of functionally and aesthetically" marked 3 times and "the designer will provide nothing" marked 2 times to be the first reason.

Since this is a limited survey, it is not possible to generalize the results. But it may lead us to make more structured surveys on different clients. They would give us invaluable information in terms of external analysis explained in section 3.1.2. in determining the image of the profession.

5.2. Evaluation of Marketing Techniques on a Sample Firm

In order to examine marketing techniques on a sample firm, an interview was conducted in a typical interior design firm in Ankara. In this firm, the partners are interior designers and they have no additional staff. It is thought that such a firm which is formed by only two interior designers, would represent the majority of the design firms in Turkey.

In the interview, some questions are asked about the of marketing techniques in order to examine roughly if they do
anything in terms of marketing whether systematically or not. (For the questions of interview see Appendix G).

In terms of internal analysis it is observed that the firm does not do anything systematic in order to determine its strengths and weaknesses. When their technical strengths are asked, they claim that they are good at detailing and the new materials but do not have too much knowledge about ergonomics, lighting, acoustics. In terms of project management weaknesses, they say that they do not have a tight scheduling while completing the projects. In terms of marketing effectiveness, although the firm have the photos of the previous projects, it has not attempted to publish any previous project which may be considered as a weakness. The firm only sends cards to the previous clients at religious days but they do not contact with them periodically. The firm doesn't carry on a record like design project analysis and they do not evaluate the previous projects in terms of type of the projects (whether commercial or residential etc.), time devoted and profitability.

In terms of external analysis, again there is no systematic approach by the firm but the opinions of the designers are also asked in the interview. The firm thinks that the biggest demand for interior design services come from the store owners, then offices and thirdly the residents. There is not a valid investigation about the subject in order to understand if this opinion is correct or not. Also the questionnaire, which is used for the opinion poll at Karum (section 5.1.), is given to the partners of the firm and they are asked to guess the responses. The partners of the firm thought that the users of interior design services would consider “providing
functional planning" as the most important service, though it took the third place at the opinion poll. But, they correctly guessed the reason for neglecting interior design services as “designer's increasing the cost of the decoration by using expensive materials”.

The partners negatively responded the question if they have any goal and a plan to achieve this goal. In terms of marketing tools the firm has no attempt. It only sends cards at religious days to the previous clients which can be counted partly as direct mail but it does not attempt to send anything for the prospects. The firm has some records which may create a portfolio in terms of communication tools but it is not orderly structured.

Many proposals may be developed after this evaluation but some rough recommendations may include the followings: the firm should determine a client and project type where detailing and new materials are relatively more demandable and communicate with these clients since they think that they are better in these subjects. But as detailing and knowing the new materials may not be counted as a very specific technical strength, the firm may develop a specialty depending on the opinion pool, by targeting a specific client type. For example depending on the opinion poll, the partners may develop their skills on “lighting for jewelry displays” by focusing on the client type of jewelry store owners who are mostly neglecting to use an interior designer. And they may start a direct mail campaign for the jewelry shop owners giving the message with a concept that they have a specialty on “lighting for jewelry displays” and more appealing lighting will improve the sales of the jewelers. The concept of the message may include that the design firm has
the ability to reduce the expected cost of the decoration by using new materials.

The firm should continuously have a record like design project analysis on the previous projects in order to observe the experiences, type of projects, devoted time, profitability. It should also have an effort to determine the client needs more in detail. And, accordingly, it should set goals and create a plan to achieve these goals. As this is a small firm, some marketing tools may be expensive for it but direct mail and investigating an opportunity for publicity seems to be most suitable for this sample firm. Also the firm may have a brochure to be distributed among potential clients. The firm should structure it's portfolio in an order depending on it's goals. While taking photos of previous projects the firm should prefer positives as slides rather than negatives, which may improve the opportunity for publicity.
6. CONCLUSION

Throughout this thesis marketing techniques for interior design services have been examined in order to help the interior designers for looking at their practice from marketing point of view and organize the conclusions to be a basis of further analysis and discussion as it is an unfamiliar but crucial subject for them.

For interior designers, marketing is a set of activities directed to analyze their own capabilities in terms of strengths, weaknesses and limitations beside analyzing the trends, competition and the client needs and wants then setting goals accordingly, creating a plan and communicating to achieve these goals. As marketing also deals with determining clients needs and wants, it leads designers to improve their skills to satisfy these needs which will develop the quality of interior design services as a whole.

Selling on the other hand deals with the description and the presentation of the project in order to get approval as a part of the marketing process. As it generally aims to the lay persons it must be descriptive -as much as a lay person can clearly understands- in addition to be persuasive and influential. These also depends on the determination and satisfaction of the client needs and giving the accurate image.

Marketing results in communication activities to give a message to the target group, in order to create an accurate image
in order to obtain commissions. The vital part of marketing is to find out the right message while communicating. This depends on the analysis on the needs and wants of the target group and the current opinions. This analysis covers marketing analysis and image surveys.

Marketing analysis covers internal analysis which is a method of determining own capabilities, strengths and weaknesses. The other component of marketing analysis is external analysis which covers the information about the competition, trends, needs and wants of the clients. Although interior design firms may analyze themselves internally, there is a lack of sources for the information about the external analysis in Turkey. The Chamber of Interior Designers may be responsible to obtain this information. There should be more information about the amount and sizes of the interior design firms in Turkey to have an idea about the market and competition. A systematic data collection may be created in which every firm may contribute with the project summary information after completing every project which covers the basic information about the type (whether commercial, residential etc.) and the size of the project. Here the role and the power of the Chamber will be important. This may give clearer idea about the trends of the profession as the opinions are not definite about the type of the users of interior design services.

The Chamber is already working on the exceptance of interior design services into construction law. Also the Ministry of Finance is about to establish a law which expects all designers to have approval from the Chamber in order to control the task. If these
situations are achieved the role of the Chamber will improve and all interior design projects will be approved by the Chamber. In this case the system of obtaining information for external analysis explained above would be easier, as the Chamber may demand a project summary information before giving approval for the projects. Beside this, a voluntary, contribution of the firms may be excepted as such kind of statistics would be beneficial for all interior design firms.

To determine the client needs and wants surveys may be conducted based on the opinion polls. One example may be found in this thesis section 5.1. A group of polls which have a good structure in terms of representing all types of clients and all segments of the society, is better conducted by a superior organization like the Chamber of Interior Designers as it involves all interior designers. They will not only create invaluable information for their marketing purposes but also lead interior designers to improve the quality of interior design services as they will provide information about client needs and wants. They will also lead interior designers to improve the image of profession as they will have the information about the current image of the profession.

As one of the aim of the Chamber is to introduce the profession of interior design to the public, such surveys have numerous advantages. Besides the information they provide, such polls would create a public relation benefit for the Chamber and the profession as it will remind the respondents that there is a profession called interior design with giving the message that these
interior designers are trying to understand the clients in order to
give better services.

As only a limited group stated interior designers as the most
important professionals for the design of their shops the
questionnaire carried out in this study may conclude that even at
one of the most prestigious shopping center in Ankara, the owners
of the stores haven't perceived the role of interior designer well
enough. Although the scale of this survey may not permit to
determine the image of the profession, it may lead us to plan more
structured surveys in order to determine the true image of interior
designers.

After determining the image of the profession, the marketing
techniques might be used to give the right message to the potential
users. With an effective use of marketing techniques, the role of the
interior designers might be explained to the potential users and an
accurate image might be created. In this process, the potential role
of an organization like the Chamber of Interior Designers should be
pointed out. The results of this thesis indicate a need for the
detailed information on the image of the profession and utilization
of marketing techniques for interior design services to provide the
users with more effective professional services. The image may
also be improved in turn, beside the increasing benefits of the
individual design firms.
REFERENCES


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BURDEN, E. "What are the aggressive firms doing to get their share of design work, 1982?" *Architectural Record*. 171. (1983): 47-49.


APPENDICES
### Design Staff Questionnaire

Name: __________________________ Address: __________________________ Phone No.: __________________________

- Date: __________________________

#### Education:

**Design School or College:**

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**Degree Received:**

- 

#### Courses Studied:

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#### Awards Received:

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#### Other Education: (workshops, seminars, etc.)

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© Design Business Monthly
Design Staff Questionnaire

Employment Experience:

Company:                      From:       To:
Your Title:                  
Job Experience:              
Accomplishments:             

Company:                      From:       To:
Your Title:                  
Job Experience:              
Accomplishments:             

Company:                      From:       To:
Your Title:                  
Job Experience:              
Accomplishments:             

Professional organizations to which you belong and offices, committees or posts that you have held in these organizations:
Organization:                Accomplishments:  

Any special abilities or knowledge that you feel would be of benefit to the firm, i.e.: certain social acquaintances, fluency in foreign languages, knowledge within other disciplines, list of prospective clients with whom you are familiar or have had experience:
Experience:                  Accomplishments: 
Design Staff Questionnaire

Design Project Experience:

Type: Date:

Client or Owner:

Cost of Total Project:

Cost of Work Done by Design Firm:

Services Rendered by Design Firm:

Your Responsibilities:

Accomplishments on this Project:

Type: Date:

Client or Owner:

Cost of Total Project:

Cost of Work Done by Design Firm:

Services Rendered by Design Firm:

Your Responsibilities:

Accomplishments on this Project:

Other Relative Information:
### Design Project Analysis

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<th>Percentage of Profit on Total Project:</th>
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Result of Communication Workshops at Oxford:

1. In wall displays, a primary need is to clearly design and rehearse a visual and verbal path through the exhibition. A good impression was made when the 'history' of the design route was explained at the outset of presentation. This was particularly well-received when illustrated with the original concept graphics mounted directly into the display.

2. The strategic deployment of color and contrast was found to play a key role in highlighting important stages along the display route. For example, stabs of color in achromatic presentations, or intensified hues in color-rendered displays, attracted the eye to major points of interest. This interplay of contrast was also seen to extend to the size and techniques used in drawings. For example, not only did changes in technique create focal points within an individual image, but variations in the size of images avoided the blandness of their being regularly ordered and repetitively-sized.

3. Drawing size was particularly important - larger drawings being judged as more potent than smaller drawings. This aspect of communication was exploited fully by one second year student who, wishing to make her mark, drafted a section of her design proposal to full scale. Confronted with such a huge drawing her panel of critics had to examine its content using a ladder! Indeed, in challenging the traditional convenience of scale, she not only echoed Le Corbusier's occasional need to produce a full-sized sectional
drawing, but had also challenged her tutors. The result created a memorable event, and elicited a favorable response.

4. Graphic format size also regulates the viewing distance of an image - an important issue when communicating to larger groups of people. So anticipate the size of audience, and then design the presentation accordingly. A common error among beginners is to ignore the viewing distance and spend hours producing drawings at too small a scale or in mediums too faint to read. However, a simple experiment can establish the viewing distance of various line weights and graphite grades: simply arrange the different lines on a sheet of paper pinned to a wall. Then measure their visibility over distance, and the viewpoints at which they become 'invisible'.

5. Students see distraction as the main enemy of presentation. Disruption in the flow of information can easily occur, and two common examples were cited: the disorientation caused when northpoints, together with their attendant drawings, faced different directions; and when displays mounted to address the eye level of a standing audience found a seated one, and vice-versa. Above all, was the distraction caused by the natural fascination for scale models. When elaborate models were shown in conjunction with drawings, the former became the preoccupying focus of attention - which has led to the practice of disclosing models only at the appropriate moment in the sequence of presentation."

(Porter, 1990, p.121)
### Comparative Chart of Presentation Techniques

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<tbody>
<tr>
<td>Blackboard</td>
<td>A1/A2</td>
<td>high attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
</tr>
<tr>
<td>Filmstrip</td>
<td>A1/A2</td>
<td>medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
</tr>
<tr>
<td>Slide projector</td>
<td>A1/A2</td>
<td>low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
</tr>
<tr>
<td>Screen projection by means of reflected light</td>
<td>A1/A2</td>
<td>low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
<td>Low attention in direct instruction and drawing skills and clarity.</td>
</tr>
<tr>
<td>White board</td>
<td>A1/A2</td>
<td>high attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
<td>High attention in direct instruction and drawing skills and clarity.</td>
</tr>
<tr>
<td>Overhead projector</td>
<td>A1/A2</td>
<td>medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
<td>Medium attention in direct instruction and drawing skills and clarity.</td>
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</tbody>
</table>

### Advantages
- For diagrams, drawings, and text, good for direct writing and drawing. Less when suspended, limited use of color. Only contrasting colors should be used to improve clarity.
- High attention in direct instruction and drawing skills and clarity.

### Disadvantages
- High attention in direct instruction and drawing skills and clarity. Poor luminous flux intensity of projection.
- Only for professional use. Limited projection surface.

### Remarks
- Slide projectors are present. All slides must have high-quality projection quality. No darkened projection room necessary.
- Dependent on the use of the projector and darkened room. Can be set up everywhere in combination with animation and simulation display.
- Can be used with computer animation and simulation display. Limited use of color and darkened room required.

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**APPENDIX D**
Some Responses for Objections During Presentation:

"Let it pass: Ignore the objection. If he does not raise it a second time, it was not a real obstacle, or it was just an excuse. If he does raise it a second time, he will say it differently and you will understand the objection more clearly.

Directly deny it: This technique can seem rude or honest and responsive. Use it with care. It can quiet a concern or prematurely terminate the presentation.

Indirectly deny it: This response requires finesse, so that you do not seem to be hedging, but it allows the client a graceful retreat.

Exploit it: Turn his logic around and show him why the design resolves it.

"That's exactly why this design will work for you". Make it a reason for action.

Convert it into a question: This aids the client in focusing his concern into a single specific question. Then answer it.

Meet it with facts: Simply, helpfully, and unemotionally refute the objection with your data. Be sure your facts are correct and in an easily understood form.

Allow a minor concession: If the point is not critical, give in. If he likes the design, he will want to contribute too - not just by putting money on the table but by adding his intelligence to this important discussion." (Michael Iver Wahl, 1987, p.97)
Some Rhetorical Hints:

"- Repetition of the first word in several sentences: "Economical in structure. Economical in circulation. Economical in energy use".

- Repeating a slogan throughout a presentation: "The modern movement is dead", used again and again.

- Repeating the last word in a phrase: "So we define space, mold space, light space, and shelter space".

- Repeating the beginning and end of each sentence: "Which one cost the least? This one. Which one provides the most? This one."

- Opening one sentence with the last word of the previous sentence: "We search for space. Space and light".

- Using a chain of duplications: "We translated functional needs into space, space into light, and light into meaning".

- Using words with double meanings: "At the heart of every project is the heart of a client".

- Rhythmically using verbs of same person and tense: "Those who dare, succeed".

- Repeating words of like meaning: "A rising, towering, soaring monument."

- Comparing using like or as: "A foundation like a tree".

- Personifying an object: "This drainage has carved an ugly scar on the face of your property".

- Juxtaposing ideas or words: "That approach promised much but led to frustration".
- Accepting with qualifications: "Yes, it is costly. But it is costly only over the short term".

- Apparently accepting but actually rejecting: "Yes, it is common practice. Common to buildings that collapse".

- Anticipating refutation: "Critics will call it radical. Innovative from usually results from the use of new materials".

- Asking and answering a question at the same time: "Do we hope for an excellent design? Of course".

- Pretending perplexity or inadequacy: "Of course, that is beyond my experience, but it seems to me that....".

- Using one or a few words that mean a lot while saying little: "Perhaps".

- Presenting an idea from many viewpoints: "The design is a costly one. It is an elegant one. It is an unusual one"

- Threatening with alternatives: "Reinforce this joint, or we will have to take turns holding it up"

- Leaving a statement incomplete, so the audience finishes it: "So the only course of action left to us is..." (Wahl, 1987,p.98).
APPENDIX F

Questions Asked in Opinion Poll:

1. Suppose you rented your store recently, without any decoration inside and if you intended to have it designed according to your needs, which of the following professions would you contact?

- Architect
- Furniture Dealer
- Interior Designer
- Carpenter
- Engineer
- Painter
- Sub-Contractor
- Lawyer

2. If you decided to work with an interior designer which of the following assets you expect from him takes priority?

- Providing functional planning
- Creating aesthetical values
- To control the work and the labor
- To complete the work on budget
- To complete the work on time.

3. Did you work with an interior designer while planning your store?

4. If you have not contacted an interior designer when designing your store, or if you don't intend to in any case which of the following facts are the prior reasons?

- I don't believe that interior designers will provide me anything in terms of functionally and aesthetically.
- I think they will increase the cost of the decoration by using expensive materials.
- I don't want to pay for the designer as an extra expense.
- I think the designer will lead a delay by not delivering the work on time.
- I think an interior designer provides me nothing.
Questions asked in the interview with the sample firm.

1. What do you think your technical strengths are, do you have any special experience on the following item?: details, new materials, codes, ergonomics, lighting, acoustics, heating etc.
2. Depending on the previous project how do you think your scheduling is?
3. Do you keep records of previous of projects? (photos, drawings etc.)
4. Have you attempted to publish any previous projects?
5. Do you periodically contact with previous clients?
6. Do you analyze your previous projects in terms of type of project, devoted time, profitability?
7. Do you have any opinion about client types that mostly demand interior design services?
8. Do you have any opinion about the most prior expectation of the client, from an interior designer?
9. Do you have any goals setted and a plan to achieve these goals?
10. Did you attempt to apply any of the marketing tools listed below: Public relations, Publicity, Direct Mail, Advertising?
11. Have you achieved to use any of the communication tools listed below: Portfolio, Photographs, Video and Brochures?
12. Do you interview your previous clients in order to collect their opinions about your work, in terms of satisfaction with the design and services?