

**YAŞAR UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

MASTER THESIS

**EFFECTS OF ARTIFICIAL LIGHTING DESIGN ON
BRAND IDENTITY, CASE STUDY: BISQUITTE
RESTAURANT**

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**Bornova-İZMİR
2016**

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a dissertation for the degree of master of science.



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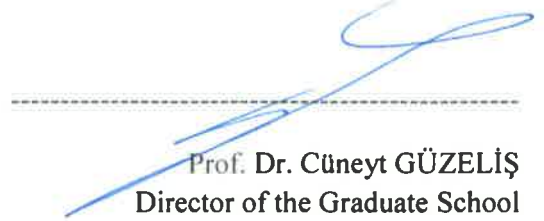


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ABSTRACT

EFFECTS OF ARTIFICIAL LIGHTING DESIGN ON BRAND IDENTITY, CASE STUDY: BISQUITTE RESTAURANT

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This thesis examines the restaurant interiors through lighting design criteria and looks at the relationship between brand identity and lighting design. The study concerns with how the lighting affects brand identity in restaurant design. It comprises how the lighting design should be so that they could affect the marketing strategies. Also, the restaurant design includes other fields of design, which are interior design, exterior space design and graphic, art and logo design. The method of the study is based on a case study, about Bisquitte-Optimum, Gazemir in İzmir, the restaurant is an important example of fast casual dining restaurants. The restaurant lighting design is examined in terms of brand identity of Bisquitte restaurant chain.

This thesis designates the lighting design and brand identity criteria in accordance with need to increase the efficiency of relationship between interior atmosphere and customers. The examples of restaurant lighting systems from abroad and Turkey were reviewed and literature scanning was done by looking at the relation between lighting design, brand identity and marketing. The case study was determined in accordance with the concept of the chosen example and the brand identity criteria affecting marketing strategies. The results of case study were evaluated in terms of lighting design and brand identity criteria; they were helpful in making a difference in competitive environment.

Keywords: Brand Identity, Lighting Design, Marketing Strategies, Restaurant Design.

ÖZET

İÇ MEKANDA YAPAY AYDINLATMA TASARIMININ BISQUITTE RESTORAN BAĞLAMINDA MARKA KİMLİĞİNE ETKİSİ

Hatice Pınar DÖNMEZ

Yüksek Lisans Tezi İç Mimarlık Bölümü

Tez Danışmanı: Assist. Prof. Dr. Ecehan ÖZMEHMET

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Bu tez restoran iç mekanlarını aydınlatma tasarımı kriterlerinde incelemektedir ve marka kimliği ve aydınlatma tasarımı arasındaki ilişkiyi göz önüne almaktadır. Çalışma, aydınlatmanın restoranların marka kimliğini nasıl etkilediği hakkındadır. Aydınlatma tasarımının nasıl olması gerektiğini etkileyen pazarlama stratejilerini içermektedir. Ayrıca, restoran tasarımı iç mekan tasarımı, dış mekan tasarımı ve grafik, sanat ve logo tasarımları gibi başka tasarım alanlarını da kapsamaktadır. Bu çalışmanın metodu örnek olay incelemesine dayanmaktadır ve Bisquitte-Optimum, Gaziemir hakkındadır. Bisquitte önemli bir **fast casual dining** örneğidir. Restoran aydınlatma tasarımı, Bisquitte zincir restoranlarının marka kimliği doğrultusunda incelenmiştir.

Bu tez, iç mekan atmosferi ve müşteri arasındaki ilişki verimliliğini artırma doğrultusunda aydınlatma tasarımı ve marka kimliği kriterleri belirlemiştir. Yurt dışındaki ve Türkiye’deki restoran aydınlatma sistemi örnekleri gözden geçirilmiştir ve literatür taraması, aydınlatma tasarımı, marka kimliği ve pazarlama arasındaki ilişkiye bakılarak yapılmıştır. Örnek olay incelemesi seçilen restoran konsepti ve marka kimliğinin pazarlama stratejisine dayanan kriterlerine göre belirlenmiştir. Örnek olay incelemesi sonucunda aydınlatma tasarımı ve marka kimliği kriterleri değerlendirilmiştir. Bu kriterler rekabet ortamında farklılık yaratmak için yardımcı olmuştur.

Anahtar sözcükler: Marka Kimliği, Aydınlatma Tasarımı, Pazarlama Stratejileri, Restoran Tasarımı.

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Hatice Pınar DÖNMEZ
İzmir, 2016

TEXT OF OATH

I declare and honestly confirm that my study, titled “Effects of Artificial Lighting Design on Brand Identity, Case Study: Bisquitte Restaurant” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions, that all sources from which I have benefited are listed in the bibliography, and that I have benefited from these sources by means of making references.



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INDEX OF SYMBOLS AND ABBREVIATIONS

<u>Symbols</u>	<u>Explanations</u>
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<i>ft</i>	Footcandle
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Abbreviations

IESNA	Illuminating Engineering Society of North America
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IES	Illuminating Engineers Society
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CRT	Cathode Ray Tube
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1 INTRODUCTION

1.1 Subject of the Thesis

In the beginning of the 20th century, with the birth of modernism, “design context” and “identity” in architecture became more significant and popular. After this date to present, people have preferred diverse spaces where they spend time in their private and social life. Along with these variations, the definitions have gained more importance in design approach and identity.

The quest of identity, in architecture, results from many times and periods. The history of architecture traces the changes in architecture through various traditions, regions, overarching stylistic trends, and dates. Along with these periods, significant changes have also appeared in many fields, such as style of architecture. Following these developments, architectural periods and styles have significantly affected the cities and quest for identity.

With the creation of the concept of design, the competition between companies was put into practice in different ways. Companies have to create mission, vision and new strategic analysis. Furthermore; quest for innovation of these elements has been giving rise to significant improvements in brand identity. As a result of this era, relationship between brand identity and design has gained importance and this has had effects on many designed spaces, where people spend their time in their life.

With the varying food and beverage industry, restaurants have become social places, where people can spend time more than just places where they could eat something. At this point, the restaurant designs have earned much more importance to attract clients. Recently, one of the most important marketing strategies of restaurant owners is to diversify their restaurant identity in a way that it can feel different from others.

In this competition, design has become a significant aspect in providing a difference. The atmosphere of space is more important for clients than before. Lighting design, which is one part of interior design, has recently gained more importance. Lighting design has an effective role in this competition. The new

technologies of lighting design which give unlimited opportunities to designer have a significant effect as marketing tool and create an effective brand identity.

In this study, brand identity and lighting design were examined through a selected restaurant in İzmir/Türkiye, in the scope of brand identity.

1.2 Aims and Problem Definition

Nowadays with social media, restaurant sector is changing quickly to compete. Sensibility of two aspects, cuisine of restaurants and behaviors of customer, are increasing. With design of restaurant interiors, attracting costumers is intended. So, restaurant owners are trying different marketing strategies. At this point, differentiation of restaurant is the main factor to be successful among their competitors. In this case, lighting design is one of the most important components in interior design. With the improving technology, lighting design has created new impacts in interior. The light, when controlled correctly, is connected with customers and atmosphere. So, the lighting design is an effective tool to market and reflect the brand identity on customer's mind.

In this study, the criteria, on which the restaurant design has based and formed with the use of impressive spaces by the influence of lighting design, were investigated. Furthermore, the aim of this study is to examine the restaurant designs, reflecting the brand identity by using lighting design.

Lighting design is one of the fundamentals of interior design. While creating spaces, the designer searches for impressive space in addition to his concept. Just at this point, lighting design engages in. Lighting designers usually use to brand identity on design process. The lighting design and design approach that the designer took from brand identity also serve as a guide in his way of thought, point of view, and solutions to the problems during the design process.

This study covers the design of restaurants in which design is formed conceptually and based on the basis of lighting design. In this context, the lighting design from which the overall designs were influenced by the brand identity was studied through the research on a restaurant chosen from İzmir/Turkey.

The aim of the study is to point out that the brand identity has an effect on restaurant interior designs. Also, the lighting design is not far from these components but rather very close.

This study also aims to study the restaurants which have different classifications, concepts and missions on the market. Following with these differences, there are various goals, criteria and strategies in restaurant design process.

Lighting design should be used to create environments where clients do not go just for the cuisine of a restaurant. The light which can be used in the right amount and effect may be related with the customers and spaces. For these reasons, lighting should be considered as an effective marketing tool and be created as an effective brand identity agent.

1.3 Context of the Thesis

Before Bisquitte-Optimum was chosen as the target restaurant, four restaurants in Aegean Region which are listed in fine dining or fast casual restaurant types. Following the necessary investigations, Bisquitte Café-Restaurant was evaluated to be the most suitable one where brand identity has an effect on lighting design could be best studied. One of the most outstanding reasons for these criteria is the fact that Bisquitte is one of the best representatives of fast casual dining in Turkey. It has a very outstanding and ever increasing brand identity, though it is a 5 year old restaurant. The other criterion is that the restaurant is more accessible to clear and accurate information. The chance to have an interview with the designers of Bisquitte also helped us determine the right choice. US Brainworks, the designer of the mark, was contacted while investigating the brand identity. However, the questions were left unanswered due to the confidentiality agreement made between the parties. Rather, the information available in US Brandworks' website about products and advertisement designs related to Bisquitte were used to reach the related answers. Optimum branch of Bisquitte, which has six different branches, was examined. This is because of the fact that we thought it could reflect brand identity much better since it is the biggest branch. The size of the area was reflected in lighting design and various lighting designs could be examined. This choice of ours proved correct while talking to the designers of the branch.

The method of this study consists of collection of data. During the thesis study, academic publications, thesis, scientific papers, books, periodicals, journals, electronic journals, photographs on the brand identity and restaurants, which are under the influence of the brand identity and lighting design, were looked over. In addition, some written and visual documents, projects, literature reviews on the subject from the internet sources have also been evaluated. Furthermore, Bisquitte-Optimum from İzmir/Turkey is examined as the case study in this thesis. During the examination period of the case study, interviews were made with the designer, Işıl TURAN DAVAS.

This thesis consists of seven chapters which starts with introduction and ends with conclusion. In the first chapter, information is given on the aim of the study along with scope and methods. The second chapter gives information about the concept of brand identity. In this chapter, brand identity is examined under three main titles: strategic brand analysis, brand identity system and major brand strategy decision. In the third chapter, the relationship between brand identity and design is examined. To better understand with brand approach and systems, brand and interior space are analyzed within the concept of consumption. In chapter four, restaurant design in the context of brand identity is examined. Then, it examines marketing analysis and types of restaurants. Lastly, restaurant designs in context of brand identity are examined with different dimensions. Fifth chapter gives information about lighting design in restaurants. In light of this information, goals, criteria and strategies are determined for lighting design in restaurants. In chapter six, case study method on restaurant is studied. The restaurant, which is Bisquitte, was evaluated based on criteria, which are in the above chapter. In the final chapter, conclusion of the study and further research possibilities are given.

This thesis study is about understanding the effect of brand identity on restaurant designs by using lighting design in terms of positive and negative aspects. The aim of the thesis is to comprehend restaurant design and to comprehend that the dimensions of this effect are based on goals, criteria and strategies and how it is examined by the chosen and examined case study. In addition to determining criteria of lighting design, how to create concept and brand identity in restaurant design were also studied. Furthermore, the effect of restaurant design together with the concept

and mission of company were also examined. In the light of these, lighting design was investigated with mission and vision of restaurants based on psychology of clients and conceptual approach.

1.4 Structure of the Thesis

Lighting designs have begun to gain more importance as common spaces, where people spend time, with the atmosphere and design of interior spaces grows. Accordingly, it has been used to constitute different methods of brand identity and the visual elements, designed in a unique way. The effects of design have started to be seen in restaurants, the most important social and common places. Furthermore, clients want to see, themselves experience the feeling that it is combined with the space and the product. In this way, brand identity began to increase the competition. The trademark owners have supported this experience and have started to seek for what can be done to create impressive interior spaces. Designers have created new possibilities and perspectives that combine brand identity of the restaurants and flavors served.

The interior design includes certain components, which are interior design, exterior space design and graphic, art and logo design. The lighting design, which is a part of interior design, affects the atmosphere of the space and influential components that can correlate between the clients and the concept. This is one of the reasons for forming the structure. Lighting design has recently become a subject of great attention. Therefore, lighting design creates bigger impacts for the concept of the interior ambiance of the restaurants and still continues to develop.

The lighting design is not just important for concept of the spaces; but it is also important in terms of energy efficiency nowadays. The clients also pay attention to the social responsibility of the space and this has raised the most important issues of our time which is “energy”. When restaurants are classified according to descriptions, type of lighting will gain more emphasis. Moreover, types of lighting vary within the classification of restaurants.

On the other hand, designers have attached importance to the provision of right color and light in interior spaces. Especially, “visual comfort” is the most important criterion for restaurant interiors where customers spend their time.

This study shows that brand identity and lighting design are two important factors for the interior design profession. It is an ideal perspective and method to create the concept of a restaurant and a new influence approach. The developments in restaurant design are still evolving with brand identity approach and lighting design. Table 1.1 presents the theoretical illustration of the thesis which is studied in the process.



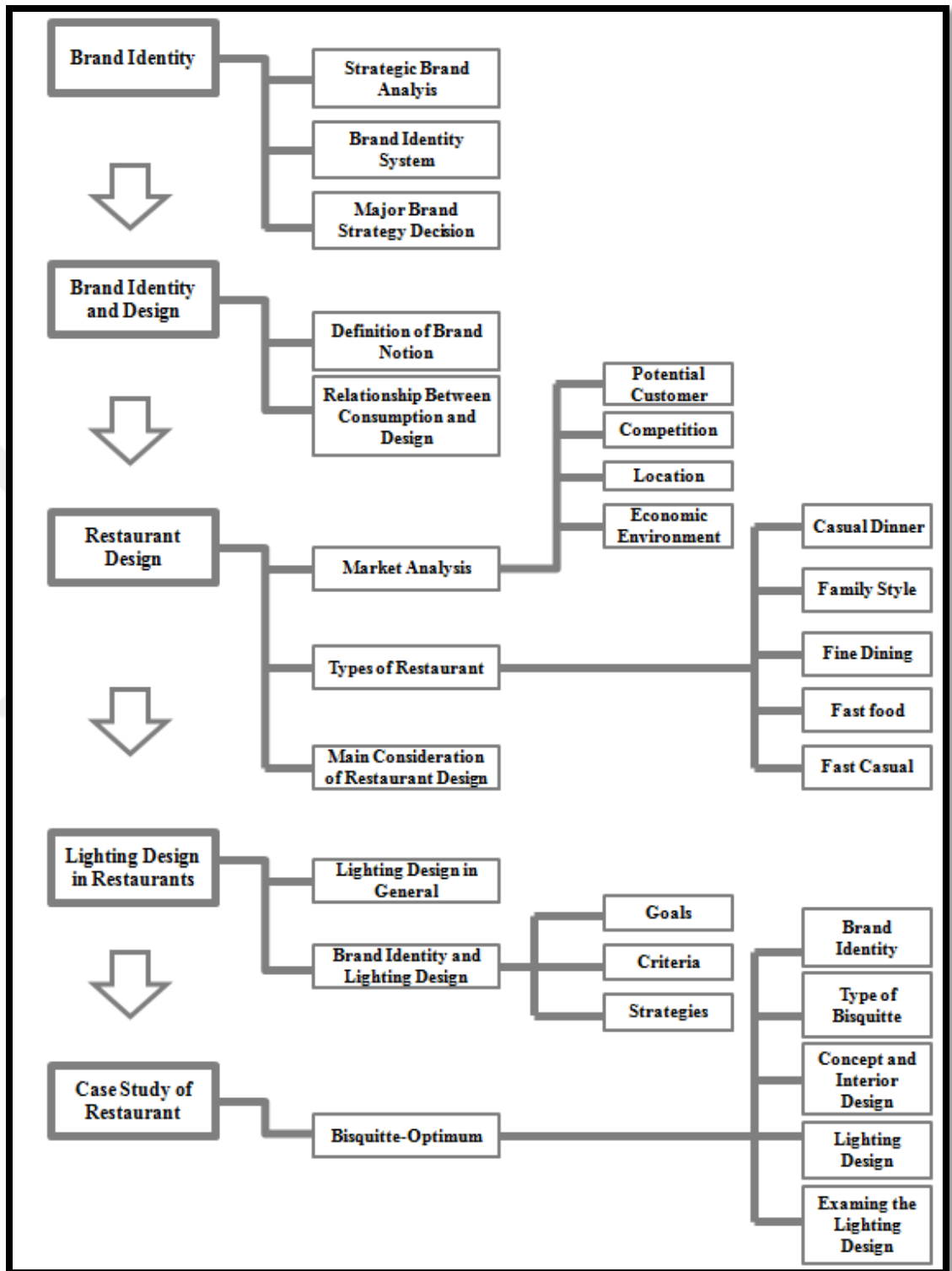


Table 1.1 Outline of the Thesis

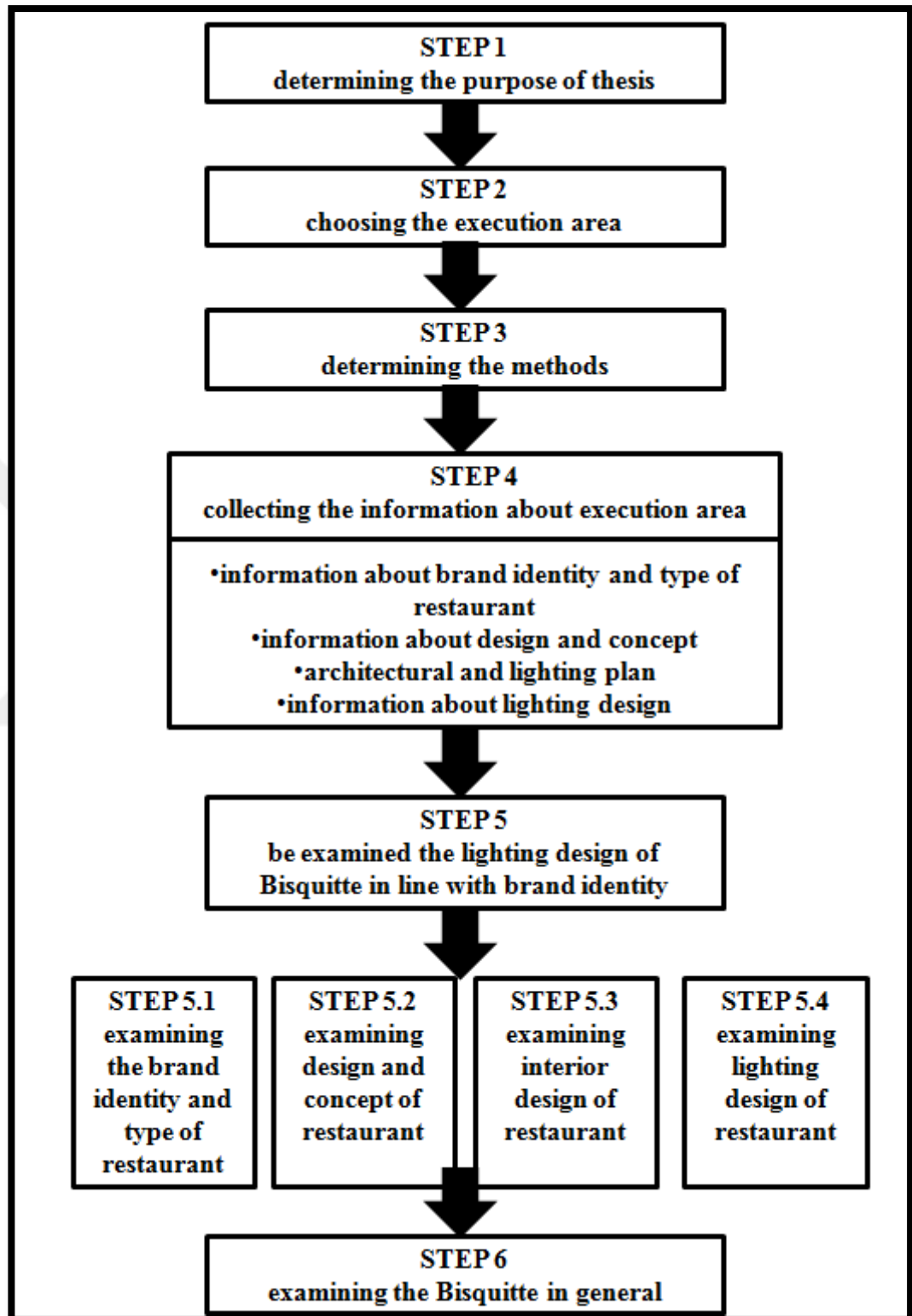


Table 1.2 Flow Chart of Case Study

2 BRAND IDENTITY

2.1 Introduction

For a long time, people have been using “brand identity” as an effective marketing tool. When people are attracted by the goods, they will want to know “who top rise for it” or “how to obtain the goods in the future”. Furthermore, when people encounter problems, they want to know “who will be held responsible for these”. Thus, they mark some signs on walls and goods. The excavations conducted by researchers have shown many handprints in Lascaux Caves of the South of France, believed to go back as far as in 15.000 BC. Ancient civilizations, such as the Egyptians, Greeks, Romans and Chinese marked potteries and the other goods for quality and ownership (Perry and Wisnom, 2003). In ancient times, symbolic and decorative figures were used to show off power and authority by emperors and governments. Japanese used a Chrysanthemum, Romans used an eagle, while French used a lion as the symbol (Knapp, 2000).

Nowadays, brand identity gains more importance and marketing managers have begun to focus on it much more. Therefore, companies have utilized the brand identity approach to feel the power of products. Brand identity is defined as; “*The outward expression of a brand – including its name, trademark, communications, and visual appearance – is brand identity* (Neumeier, 2004, p.20).” According to American Marketing Association; “*Design is name, term, sign, symbol, design or all of them, which can provide to define and differentiate goods and services of company* (Stanton, 1987).”

Definition of brand is significant, yet the need to know the features of brand in order to understand concept of “brand” is also important. Brands help to differentiate the goods from other companies. For example; water is a product, which has not different properties. However, companies have differentiated their goods and created loyal customers through brand (Blythe, 2001). It changed customer’s perceptions and senses about products with brand. The value of powerful brand shows these customers’ preferences and to capture loyalty (Kotler and Armstrong, 2004). Brand is not just differentiating a product from other products or services. A famous artist, politician, the city or the country can be a “brand”. Brand is not just a registration certificate. At the same time, it is the commitment for regular quality and

performance, which is between manufacturer and customers (Zengin and İldeniz, 2005, p.38). Brand mediates between companies and customers. The brand, which has powerful relationship with customers, has ability of discrimination, create preference and provide prestige (Perry and Wisnom, 2003). Brand brings value to goods and services. This value is the experience through use of brand, familiarity, reliability and risk reduction. The brand is both physical and perceptual. A physical aspect of the brand is easily visible and available in the supermarkets shelves or during delivering the services. A perceptual aspect of the brand, on the other hand, is psychological. It is penetrated into customer minds. Brands have a life cycle. Products act in line with their life cycle, but brands do not experience that (Palumbo and Herbig, 2000, p.116-124).

The brand is the point, which can make the customer decision process simpler and can meet the expectations of customers (Keller, 2003). The brand is a connection between manufacturers and customers. Consequently, the brand is not just used to differentiate the products. The brand includes all components of marketing integratedly. The brand is located in the middle of marketing activities. Therefore, it is the focus point of marketing (Blythe, 2001).

Benefits of branding the goods or services from customers and manufacturers can be expressed: principles can be listed in it, which can bring the brands the manufacturer's products. The brand is helped to create image of product and company using effective advertising and other promotional efforts. Through brand, the manufacturer has a chance to label different prices. Many companies prefer the non-price competition and branding has helped to provide this. Companies have protected the target market to certain extent, due to the specific image and distinguished features (Odabaşı and Oyman, 2004).

Companies are branding the goods or services, which help to classify the target market. Companies can reach the parts of multiple stores by using two or more brands (Evans and Berman, 1992).

The brand, which is successful in market, avoids quoting a different price than the quotation. So, companies have provided consistency of prices on their products. The brand attains the legal position with registration and provides assurance the trademark holder (Akdeniz, 2003, p.29).

The brand acquaints about the determined quality for satisfaction of customers. The brand provides financial turn around (Keller, 2003). If the brand correctly associates with successful product, companies could capture the loyalty of customers. When companies create the powerful brand with loyal customers, they can take control chain of distribution (Assael, 1993). Through the brand, when the assured stability is in requisition, the cost recovery will fall minimum condition. The brand helps constitute the target market, which is gainful (Yükselen, 1994). The manufacturer, which has well-known and reliable goods, does not have difficulty while presenting new products to the target market (Arpacı et al., 1992).

Customers will buy the product with brands, benefits of this are: The brand is providing to recognize products, which customers buy. It helps specify the product, which provides customers demands (Odabaşı abd Oyman, 2004). The brand is helping to install a sense and meaning to customers. The brand provides a sense of security in the decision of purchase (Aaker, 1995). If the product is branded, the customers continue their service of underwriting after buying the product (Akdeniz, 2003, p.29). Customers know how to find the same properties, benefits and quality, when they buy the same brand product (Kotler, Armstrong, 2004). Brands are simplified and expedited the shopping for customers (Murphy and Enis, 1985, p.24-42).

Customers know by whom the products are produced. In this way, they will also know to whom they could consult in any negative condition (Stanton, 1987).

2.2 Strategic Brand Analysis

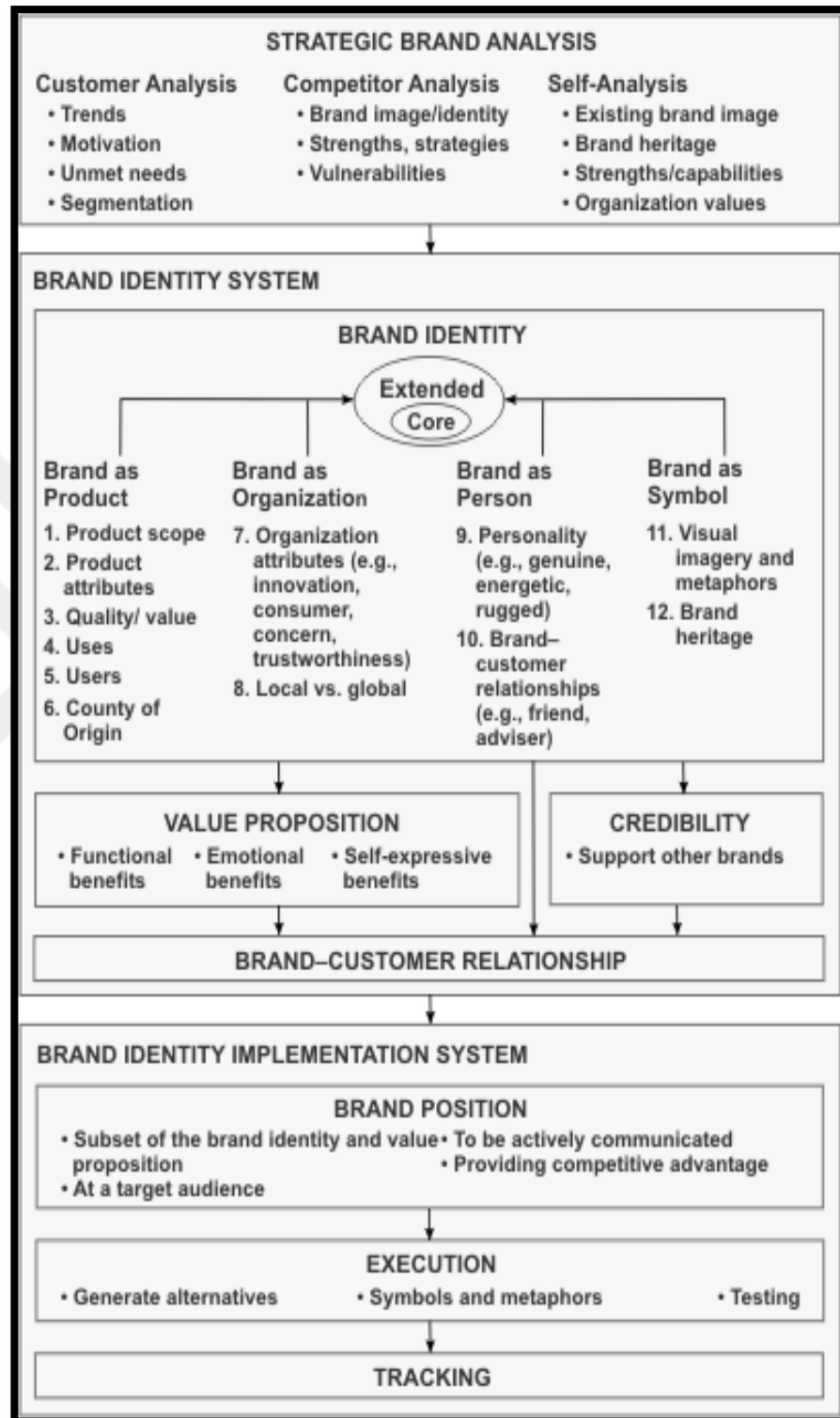
On the focal point of being effective, a brand should be intelligent enough to separate itself from others in the target market in order to reflect its identity; it needs to know through customers. Actually, current and future ability of organization should take into consideration those capability elements (Aaker, 2002). In that case, Cravens and Piercy suggested “*Strategic Brand Analysis*” which consists of “market and customer”, “competitor” and “brand” analysis (Cravens and Piercy, 2009).

Generally, as in the business and marketing strategies; when the brand is creating, it must determine the brand strategies. After determining the brand strategies, as the first process it is required to analyze the situation. This analysis

considers that analyzing the brand is significant since a brand might have an exclusive product, many products, a product line or portfolio of product lines. While branding products or services, business firms must investigate customer, competition and brand analysis. So, the business firm has to choose target market according to customer's characteristics, demands and requirements. As brand reflects all dimensions, the identity should be analyzed in strategic level.

First, the analysis is to be planned for the brand identity, and then the concern turns into development of identity. This issue makes the systematic approach visible in this analysis. Second, the analysis fits better in practical space because it includes brand identity in a well structured way by considering possible perspectives - product, organization, person and symbol (Aaker and Joachimsthaler, 2000).

In addition to customer analysis, business firms also have to analyze the rival firm. They have to know rival firm's image and identity. The rival firm's strengths and weaknesses should also be analyzed. Lastly, the business companies have to analyze their brands and execute their strong and weak aspects (Aaker, 2002).



BRAND POSITION

- Subset of the brand identity and value
- To be actively communicated proposition
- At a target audience
- Providing competitive advantage

EXECUTION

- Generate alternatives
- Symbols and metaphors
- Testing

TRACKING

Table 2.1 Strategic Brand Analysis (Aaker, 2002)

2.3 Brand Identity System

2.3.1 Brand Identity

To analyze how a brand identity is achieved, it is convenient to know what a brand identity is. The concept of brand identity is thoroughly used, because of this sentence, which defines what a brand identity is:

“A unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers form organizations members” (Aaker, 2010).

This thesis will focus on what Aaker adverts as the Brand Identity System, which includes core and extended identity, value proposition, credibility and brand customer relationship. Brand identity concept bears a promise to customers, also includes core and extended identity. If the brand wants to be active for customers, a brand identity needs positive returns from customers, make the brand different in the target market and describe what the organization can and will do over time.

Core identity defines the timeless essence of the brand that holds up as the brand moves into new markets and new products. According to Aaker, the core identity is most likely to stay as the brand travels for new target markets or turns to produce new products (Aaker and Joachimsthaler, 2000). The core identity should be similar to the brand essence and be timeless. However, it is unlike the brand essence. It should include elements that make the brand peculiar and valuable in target market perspective. In other words, the core identity should provide answers to these questions: “What is the soul of the brand, what are the main beliefs and values?” It drives the brand and similar questions about the organization behind the brand (Aaker, 2010).

The core identity consists of tangible and intangible elements. It includes a few abstract and influential ways that can be applied to explain the characteristic of brand. The core identity should involve these elements, which make the characteristic of brand both unique and beneficial. Therefore, it should serve to the value proposition and the credibility of brand.

Extended identity involves the elements which are not in the core identity. Therefore, the extended identity has a comprehensive perspective. When the brand is taken into account, the extended identity provides texture and more integrity. Furthermore, the extended identity includes useful features such as brand characteristic and brand limitation (Aaker and Joachimsthaler, 2000). Because of this uncertainty of the core identity and brand essence, the extended identity is necessary to ensure additional details and associations to customers. By making possible for customers to have an access to more tangible elements, the brand can use the extended identity to increase the number of associations with the brand (Aaker, 2010).

The most effective aspect of the extended identity is the characteristic of the brand. It is explained as a set of human characteristic, which are related with the brand (Aaker, 2010). The characteristic of brand, as a concept, is connected with all the associations with the brand, the organization etc. Having a characteristic with which the target consumers can connect each other or desire to do so will allow the brand to gain advantage from the value proposition communication tools and build a powerful all identity.

When McDonald's examined, it can see clearly. McDonald's is one of the most successful brands in the global world. They focused on "value" notion; because the customer is aware of concept of value (Borça, 2010).

The core identity of McDonald's has five main components (Borça, 2010).

- Firstly, "value", which is served. They provide the "value" with their products, particular presentation and the buying experience reflected to price.
- Secondly, quality of food, which is always hot meals and provide the standard flavor in all world.
- The other component is service that is always quickly, faultless, friendly and practical.
- One of the components is cleanliness that is on both sides of bank.
- The last component of core identity is consumers. McDonald's has extensive customer population that is being families and children.

The extended identity of McDonald's has eight components (Borça, 2010). *Compatibility* is the first segment of extended identity. McDonald's is the most convenient fast food restaurant that is close to where people live, work and meet; provide time-saving service and effortless eating.

- Product scope of McDonald's is fast food, hamburger and toys.
- McDonald's has sub-brands, which are Big Mac, Mc Extra, etc.
- The one of component is corporate subordination that is not in Turkey.
- Brand personality of McDonald's is family-oriented, American, friendly, reliable cheerful and funny.
- The brand-customer relationship of the brand is includes family and fun and McDonald's is the part of good times.
- The logo of McDonald's is the symbol of golden gate.
- The last component is characteristic of McDonald's is Ronald McDonald, baby of McDonald's and toys.

The brand must be reflected to make consumers feel the the products. So, the customers can explain their characteristic through the brands (Aaker, 2010).

2.3.1.1 **Brand as a Product**

The first of four perspectives is the brand as a product. This perspective consists of six categories; product scope, product attributes, quality/value, uses, user and country of origin (Aaker, 2002).

The brand as product perspective is often dwelled on by administrators, because it is committed to the brand choice criteria and the use of experience. This can be done by using multiple perspectives to provide this. So, the identity is not one dimensional. The brand must be more than a product, which can be copied (Aaker, 2002).

Attributes directly related to the purchase or use of a product can ensure functional benefits and sometimes emotional benefits for customers. A product-related attribute can form a value proposition by submission, which is like features or services (Aaker, 2002).

If the company solves forming a strong connection between its brand and the product class issue, the brand will have a fair opportunity to be recalled. On the other hand, when the brand is mentioned, the goal of connecting a brand with a product class is not to gain the recall of a product class. When the attributions are directly related to purchase or use of a product, it might ensure functional and perhaps emotional benefits for the customers (Aaker, 2002).

2.3.1.2 **Brand as an Organization**

The second perspective is the brand as an organization. The organizational attributes are more long lasting and durable in the competition than the product attributes. It is easier to copy a product, but more difficult to copy an organization with people, values, and programs, or organizational attributes such as innovation is hard to evaluate and communicate, it is hard for competitors to prove that they have solved any perceived gap (Aaker, 2002).

This perspective has two categories named as organizational attributes and local vs. Global (Aaker, 2002).

This perspective focuses on attributes of the organization rather than on those of the product or service. Innovation of organizational attributes, which are a manufacturer for quality and company for the environment, are created by the people, culture, values and programs of the company (Aaker, 2002).

2.3.1.3 **Brand as a Person**

When companies use brand as a person, they want a brand identity that is earning more money and that is more interesting than one based on product properties. The brand, which is just like- people, can be perceived as authorized, reliable and fun. Moreover, a brand characteristic may create a stronger brand in more than one ways. First, it can avail to create self-expressive utilities that may help the

customer explain his/her own personality. Second, brand personality can create a relationship between the brand and the customer. The people's personalities affect the relationships between people and the brand identity. Lastly, a brand personality may help relate a product attribute and gives a functional benefit (Aaker, 2002).

This perspective has two categories named personality and brand customer relationship (Aaker, 2002). Opinion of the perspective is, like a person, that a brand can have specific characteristic and relationships with consumers based on them.

The personality is, generally speaking, the human characteristic of the brand. The brand can appeal to certain demographics, lifestyles and human personalities, by having a specific characteristic. It can be thought to be communicating with consumers, who find the features agreeable or attractive. The categories are not solely used to contact with consumers, but also contact via the consumers. Consumers often use the brand personality to communicate their own personality, which is desired by public (Aaker, 2002).

The second category of the perspective, the brand customer relationship, explains the brand as a friend. The relationship between brand and consumers can take different forms. Examples of these relations are a committed partnership, a childhood friendship or an arranged marriage (Aaker, 2002).

2.3.1.4 **Brand as a Symbol**

A strong symbol can provide powerful structure for identity and facilitate to gain recognition and recall. The symbol can be a key component of brand improvement. Its absence can be a significant decrement. Elevating symbols, an important part of the identity, reflects their potential power.

The perspective includes of two categories as visual imagery/metaphors and brand heritage (Aaker, 2002).

Symbols do only, over time, provide a relation for the distinctive brand. Because of this, it is attractive to have a symbol, which can relate product class to the consumers (Wheeler, 2003). When a symbol includes a metaphor or characteristics, it

can contribute in the value proposition. The brand heritage is only convenient when a brand has been created for an extended period of time.

The process of establishing a brand is the process of deciding which categories shall be the most evident and convenient for the brand. At the same time, it can ensure that brand identity is implementable and can be exchanged between the manufacturers and consumers. Nilson has described this process of identifying perspectives and categories as the process of choosing general values. He applies to the specific values and all brands within the industry (Nilson, 2000).

The general values can be compared to similar categories as they are shared by most brands within an industry (Kotler and Keller, 2006).

Finding specific values difficult due to the creativity of modern brands is possible. However, they ensure a unique set of characteristics and a distinct brand profile in the consumers' mind (Nilson, 2000).

While choosing the perspectives and categories of brand identity, choosing points of similarity and difference in the competition is of the same importance. Bearing this in mind, it is critical to remember that the perspectives and categories must be in relation with the consumers. If they are understood and create a relationship with brand based on identity, the consumers must be connected with the brand, the product and the industry. The perspectives must be evident and dwell on the difference between the brand and the competition, if consumers are confirming them. Moreover, the identity must be believable (Kotler and Keller, 2006).

According to Aaker, symbols are more meaningful, if they include a metaphor. The symbol or the symbol's characteristic representing a functional, emotional or self-expressed benefit is the same (Aaker, 2002). Consequently, meaningful heritage sometimes also shows and reflects the essence of a brand.

2.3.2 Brand-Customer Relations

The last feature of the brand identity system is brand-customer relationship. It is so convenient for brand to set a positive relationship with customers. The relationship can originate from the value proposition or the core or extended identity. In any case,

feature of relationship, which relies on efficient relationships, occurs when the brand is possessed as an essence, either being an organization or a person. This recognition lets customers see the personality of brand and serves to build a relationship similar to that of two humans (Aaker, 2002).

The concept, which includes brand and consumers, is related with each other, which is known in two ways. It contains that both consumer and brand. If the relationship between brand and consumers is not convincing, the brand can respond (Pickton and Broderick, 2005).

The relationship between brands and consumer requires continuous attentions as it is continuously developing. Fournier defines that the relationship between brand and consumers must be synergistic and in collaboration with each other (Fournier, 1998, p.343-373).

The opinion is based on the idea that personality of brand behavior affects and the relationship and it affects and defines the relation between brands and consumers (Aaker, 2002).

The relationship will change the opinion of consumers, if the behavior of brands is not compatible with brand identity and communicate personality. Therefore, it is of a great importance that the brand is consistent and holds the promises. This can be realized by values, vision, dimensions, promises and positions of brand. And this positioning is logical, harmonious and consistent.

Another way of building a brand is through building a synergistic structure. Brand building model, named Brand Orientation, presented by Urde. Table 2.2 presents the theoretical illustration of the model.

Brand Orientation is an approach, which revolves around the criterion, development and protection of the brand identity, in an ongoing interaction with target customers with the aim of permanent competitive advantages in the character of brands (Urde, 1999, p.117-199).

Actually, the model is considered on the brand as strategic resources. Urde argues that when establishing the brand, the main approach will be “to create a clear

understanding of the internal brand identity”. The brand will be in strategic platform that ensures the structure for the satisfaction of customer’s demands and needs (Urde, 1999, p.117-199). The improvement of the brand, which concentrates on more intentional and active, starts with the strategic platform where core point is brand identity. Furthermore, the returns of customers are what only in part guides and canalizes the improvement.

Additionally, Urde mentioned that the brand building process has two parts as internal and external (Urde, 2003, p.1017-1040). He defines the internal process “as the relationship between the organization and the brand”, with the internal objective being for the organization to live its brands. On the other hand, “the external process is what is concerned with relations between the brand and the customer”, with the external objective of creating value and forming relationships with the customer (Guzman, 2004).

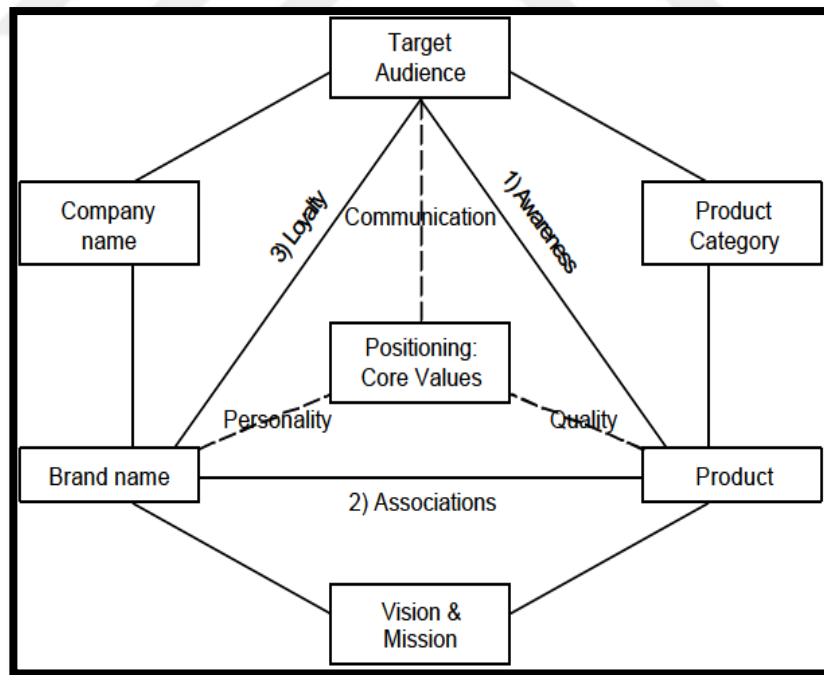


Table 2.2 Brand Hexagon (Urde, 1999, p.117-199)

2.4 Major Brand Strategy Decision

Branding creates challenging decisions for the marketing for manufacturer. Table 2.3 presents the theoretical illustration of the model. It shows that the major brand strategy decisions involve brand positioning, brand name selection, brand sponsorship and brand development (Kotler and Armstrong, 2004).

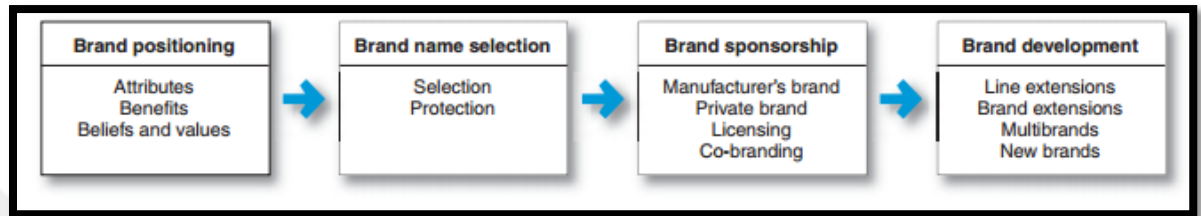


Table 2.3 Major Brand Strategy Decision (Kotler and Armstrong, 2004)

Marketers have to position their brands clearly in minds of target customers. They can position brands at any of three levels (Davis, 2002).

A brand can be positioned by associating its name with a benefit. Therefore, Pampers can talk about technical product attributes and the resulting containment and skin-health benefits from dryness. Jim Stengel, who is P&G's former global marketing officer, says *"There are fewer wet bottoms in the world because of us."* Other examples of brands positioned on benefits; FedEx committed to guarantee on-time delivery, Nike for performance and Walmart for low prices (Kotler and Armstrong, 2004).

The strong brands are positioned on strong beliefs and values. These brands attach great importance to emotional values. Examples of these brands are Godiva, Apple and Victoria's Secret. They rely less on a product's tangible attributes. Furthermore, they want to create surprise, passion and excitement surrounding a brand (Kotler and Armstrong, 2004).

When the marketers are positioning the brand, they should establish a mission for the brand and a vision of what the brand must be and do. In other words, a brand is the promise of company. It provides a specific set of features, benefits, services, and experiences consistently to buyers. The brand promise must be simple and honest (Kotler and Armstrong, 2004).

An effective name can benefit to a product’s success. But, it is a difficult task to find the efficient name. Firstly, manufacturers inspect the product and its benefits, the target market and proposed marketing strategies. Afterwards, brand becomes partly science, art, and a measure of instinct (Kotler and Armstrong, 2004).

A manufacturer has four sponsorship choices; which are manufacturer’s brand, private brand, licensing and co-branding (Kotler and Armstrong, 2004).

A company has four choices when it comes to developing brands. Table 2.4 presents the theoretical illustration of the model. It includes line extensions, brand extensions, multibrands, or new brands (Kotler and Armstrong, 2004).

		Product category	
		Existing	New
Brand name	Existing	Line extension	Brand extension
	New	Multibrands	New brands

Table 2.4 Brand Development Strategies (Kotler and Armstrong, 2004)

When a company radiates existing brand names to new forms, colors, sizes, ingredients, or flavors of an existing product category; line extension takes place (Kotler and Armstrong, 2004).

A company might believe that the power of its existing brand name is waning. Thus, a new brand name is needed and created. Or it may create a new brand name when it introduces a new product category for which none of its current brand names are appropriate (Kotler and Armstrong, 2004).

2.5 Conclusion

Brand identity is today's one of the mostly used approach because of the development in this segment. However, it can be seen on Aaker's strategic brand analysis where brand identity consists of more than one subset.

Firstly; customer, competitor and self-analysis have huge roles in knowing where the brand is in the target market. Customer analysis includes trend, motivation, unmet needs and segmentation. The brand is created with these components, because of which consumers are using this brand. Also, it can benefit trends and fashionable things, which are important in these days. Competitor analysis contains brand image/identity, strengths, strategies and vulnerabilities. These components are important in competitive environments. The brand is more effective when proper brand image and efficient strategies are used. Also, study of vulnerabilities affects all marketing strategies. The last one is self-analysis, which includes existing brand image, brand heritage, strengths/capabilities and organization values. It forms self properties and characteristic of the brand.

Brand identity has two explanations, which are core and extended identity. Core and extended identity are significant to place the brand identity in target market. Core identity contains value, quality, service, cleanliness and consumers. These are analyzed over McDonald's example. When it creates the effective brand identity for target market, these components will be examined detailedly. It can form the brand's core personality. Core identity is the genetic code of brand. Extended identity includes compatibility, product scope, sub-brands, corporate subordination, brand personality, brand – customer relationship, logo and characteristic. Analysis of core and extended of brand identity is significant for well understanding of brand identity.

When the brand has found his core and extended identity, it will be available for brand major strategy decision. Brand major strategy decision includes brand positioning, name selection, sponsorship and development. Actually, these components are formed by core and extended identity. So, clear core and extended identity definition provides this process. The brand penetrates into target market with strategy decision.

At this point, brand identity affects mission, vision and place in target market. Efficient brand identity is important for customer and brand relationship, because of advertising and marketing strategies. Advertising and marketing strategies include logo, design and other design components. This can provide clear communication with consumers.



3 RELATIONSHIP BETWEEN BRAND IDENTITY AND DESIGN

3.1 Introduction

Nowadays, this is seen in conversion processes, which aims, at historical background, to change social organization system through economic, political and reconstruction. This process brings about either spatial structure of society or changing of space's subjective experience. In this chapter spatial organization is examined, changing with perception, ethos of society, branding, experience and behaviors of consumers.

Development of national and international life standards and level of income under go changes with the social environment lived in. Prominent brands have been developing and growing in last 50 years. In business, the brand is the most permanent and powerful notion, so it has to be designed and administered efficiently.

The notion of the brand is penetrated in many segments of society as it is not just management of consumption. For example; it has an influence on public institutions and athletic clubs. Nowadays, there is still an idea that the brand is just a relation with consumer product or commercial notion. However, it is a communication tool between product, service or corporation with consumers. The brand is a notion, separating one from the others and serving to create system and to construct the successful corporation or organization.

Currently, it has been changed from production base economy to service base economy. In this way, companies need high design capability, which is a differentiation from the others in target market. Also, this change must be to experience-based management approach from product-based management approach. In this sense, relationship between product-consumer, service-consumer and space-consumer are related with the design itself. These notions, which are identity, brand, space, product, perception of consumer and experience, affect all design process. These components integrate with corporate identity and brand.

3.2 Definition of Brand Identity

Brand is defined as a, "*name, term, sign symbol (or a combination of these) that identify the maker or seller of the product*" (Kotler, 1997). According to Don Schultz, brand, in summary, is explaining who the creators of brand are and what they want to do with that. Brand includes corporation of mission, product, targets, values, promises and facts.

Brand is an emotion that is felt for product, service or corporation by consumers. People are emotional and intuitive, although want to move by rationally. Brand is not defined by target market or public. It is defined by individual. Therefore, it must be sincere feelings felt (Neumeier, 2003).

As a result, brand is a history and future. It can give a meaning and direction to products. In the course of time, it earns a new feature, a sort of commitment between consumers and corporation (Kapferer, 1992).

"Emotional branding provides the means and the methodology for connecting products to the consumer in an emotionally profound way. It focuses on the most compelling aspects of the human character: the desire to transcend material satisfaction, and emotional fulfilment" (Gobé, 2001).

Since the last decade of 20th century, the economy has changed its direction from industry-driven to powerful costumers and placed its basis on peoples. So, in the last 50 years, the economy of world has chop round from production to consumption (Gobé, 2001). For example, computers are sold with the opinion of "life style and fun." In another example, food and beverage sector is not just cooking. At the same time, it is changing the new shape, which is life style and experience.

Emotional branding is about confidence and communication. It comes from partnership and dialogue. Manufacturers make their most significant investment in a brand by using the right emotion. According to Gobe, there are four essential pillars of the emotional branding process. It ensures the outline of a successful emotional branding. Table 3.1 presents the theoretical illustration of the model (Gobé, 2001).

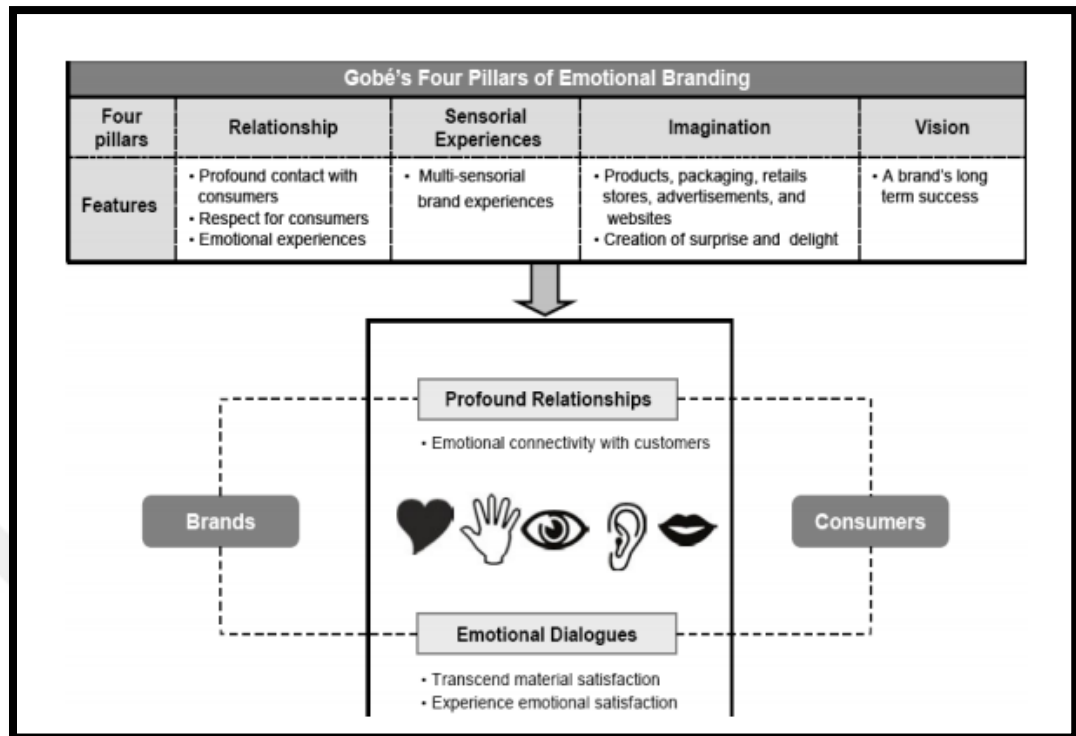


Table 3.1 Four Pillars of Emotional Branding (Gobé, 2001)

The one of pillar, which is relationship, is about being deeply connected with one of the pillars, relationship, is about being deeply connected with and showing respect for your consumers as well as giving them the emotional experience that they desire. Second one, sensorial experiences, is about reaching memorable emotional brand contact that will create brand preference and loyalty. Imagination is about people and marketers role in making people's lives more fulfilling through beauty. The last one, vision, is the essential element of a brands long-term success (Gobé, 2001).

According to Gobe; it valids ten main subjects (Gobé, 2001):

1. From consumers' → to peoples: consumers buy, peoples live.
2. From products → to experience: products supply the needs, experiences supply the wishes.
3. From truth → to confidence: truth is expected, confidence is candid and keep the promise which is given.

4. From quality → to preference: nowadays, it is known that correct price for quality and preference are required to sales.
5. From being famous → being intended: knowing in target market, it does not mean that you like.
6. From identity → to personality: identity is to be known, personality takes shape with characteristic or charisma.
7. From function → to sense: function belongs to shallowing and applicable quality. Sense belongs to experience.
8. From availability → to be: existing is being visible, it is sensible with being emotional.
9. From communication → to dialogue: communication is told, dialogue is shared.
10. From serve → to relationship: serve to make sale, relationship is to be approved.

3.3 Relationship between Consumption and Design

One of the most important purposes of modern life is creating an adequate environment in physical and psychological forms. Schultz has defined the environment, which is a series of sequential relationships between peoples and components of environment. Environment has a structure and it is not composed by random presences. Peoples and physical components are holding and reflecting out during their relationships and transitions (Schultz, 1980, p.639-5).

Architectural environment includes visual activity; also it has a symbolic meaning. The understanding of these meanings is important in terms of contributing their feelings. Thus, it serves to gain sense, which belongs to that environment. Through symbol systems, it is forms a cultural integrity, which is strengthening the relationship between individual and society. Symbol systems, which reflect cultural meanings and values, carry traces of environments. Physical environment is a language of communication. People have watched life, cities and architecture, also read the outlook for understanding his environment (Barthes, 1993).

3.3.1 Consumer and Identity

Identity of people is their self-identification and positioning in the world. So, identity is a dynamic and variable structure that is formed in people's relationships. Identity is consistency of the self, behaviors, needs, motivations and interests of

individuals and includes self loyalty, distinctivity and perceived as a different entity (Bilgin, 1986). Also, the collective identity is significant. The collective identity relates with senses and consciousness the group of people which has to be unique qualities, sense of belonging and consciousness of differentiations. In respect to this; memory of the community is a significant factor in the configuration of collective identity as well as language, culture, religion, history, habitat, financial conditions (Bilgin, 1995). When it is thought in terms of life and relations with people, we can see that other people attach importance to opinions and emotions. People work to form other people's impressions. So they believe in influencing other people's behaviors.

Hence the desire to consume is created with mass communications and modern advertising; the groups with distinguished properties are increasing. In this way, the groups of people, determining their life targets onto "consumption" are increasing (Bocock, 1993). Notion of consumption has come into prominence in people's life. For this reason of importance, it is included in the scope of identity formation and identity maintenance.

Nowadays, consumers have become confused and this has created the model of psychographic segmentation to categorize. However, consumers react to this classification (Hines and Bruce, 2003). Consumers act in line with the generation they belong to, life style they reach, level of income, the form of group and their personality. Contrary to the past, people feel more insecurity in environment they are placed. Yet, they lead a life with a more free life style. According to this, new millennium consumers behave more individual. People want to control their life, products and services.

Consumers prefer especially proprietary spaces, products and services. Selection of duplicate production is diminishing. Consumers have chosen proper life styles for themselves. The choices of people detract themselves from the traditional products and services. They give priority more innovative products and services.

3.3.2 Creation of Design in Tertiary Sector

Design of tertiary notion as defined; “service, system and process presented for consumers (Bedford and Lee, 2008, p.38-43). Design tertiary can offer various alternatives for institution and brand, which have to be improved. With this, it can provide increase in quality of consumer experience.

Design of tertiary notion consists of subtopics, which are atmosphere of space, behavior of personnel, user experience and components of visual identity. In the last ten years, notion of “personal service” has come into prominence, based on economy. Notion of “user services” remains in the background. With those developments, design of tertiary is gaining importance.

Design of tertiary is involved in an interaction with user interaction. According to this; role of design, necessity of design and strategies of design are important steps for brand’s success in the target market.

3.3.2.1 Spatial Design

Space is not just homogenous spread that figures with system of coordinates. Space is not just homogenous spread figured with system of coordinates. On the other hand, it is an alive reality. Space is the main frame which is monitored in the behaviors of individual or groups. People have tangible aspects such as addressing, carrying signs and perceiving, besides, it has cultural qualities (Aydınlı, 1992, s.6).

People interact together in a space in every society, whether nomad, stationary, traditional or modern. They are drawing a space with borders and divisions, marking the space which they live in, personalizing and embodying wares. All people have location identities they reflect in their spaces (Aydınlı, 1992, s.6).

Firstly, architectural language involves dimension and ratio which are called senses of people. Then, it involves components which reveal emotion and wisdom. Lastly, it involves components which are related with intuition and subconscious (Aydınlı, 1992, s.6).

The organization of space, where it is set up, is related with value system of individual and groups. Hall (1959-1966) refers various organization styles and discourses in three different models, which are fixed organization, mid-fixed organization and informal spaces. Buildings and structure of facets hold up as first model. Spaces, which are identified by wares in buildings or limited, hold up as second model. In second model, it has access to creating spaces, which are detractive from social relations and adduct to social relations. Individuals are trying to put spaces into shape, which are suitable for social relations, in unfamiliar and cold spaces. They show a tendency to familiar, to make their own and appropriate the spaces which are living in (Bilgin, 1986).

The psychological and physiologic human structure is in relation with aesthetics impressions. Inherent in the human psychology; as in liking or not liking, choosing tendency, etc; is exhibiting aesthetics attitudes (Aydınlı, 1993, s.6).

Formal judgments in architecture are based on visual assessments of stimulant resources. Formal characteristic of architectural space includes some components, which are rhythm, balance, integrity, convenience, contrast, layout, harmony, symmetry and ratio. Those help discovering emotions. Also, it provides hints, which are suitable for design principles. People perceive them as a whole space. At the same time, principles of space perception have a significant role which people perceive as a whole structure.

Spatial design is not forming come side by side; necessity, purpose, construction, shape, subjective aspects or other databases. In addition, it comes into being with all complement aspects (Kuban, 1990).

In space; visual aspects which are color, shape, texture; and perceptual aspects; acoustic, smell, taste; also using physically effective must be well established. These are the characteristics of design notion.

3.3.2.2 Relationship between Perception and Behaviour of Customers

Consumer's information of product or service is related with consumer's perception of how and how much of it is perceived. At this point, it is shown that notion of design has huge role. The visual differentiation is revealed with design and perceived by consumers. Behavior of consumers has changed in the space into what has suitable design and meets the expectations.

Philip Kotler revealed the notion of "atmospherics" in 1973. It states two definitions. First one is "*conscious designing of space to create certain effects in buyers*". Second one is, "*the effort to design buying environments to produce specific emotional effects in the buyer that enhance purchase probability*" (Kotler, 1973, p.48-64).

In tertiary sector, interior design, physical conditions, layout of space, mark and symbols have influenced emotion, perception, psychology of employees and consumers. Correspondingly, it has affected behavior of employees and consumers (Borja De Mozota, 2003).

3.3.2.3 Corporate Space Organization

The meaning of the word "design" stems from "to indicate something". Design is ability of turning something into reality from the revived thoughts in the mind. This fact is as old as history of humanity itself. Everybody, who takes steps to transform preferred conditions from existing conditions, must have designed something. Design responds to a need. It has to make sense to how people are involved in an interaction with designed product or service.

When one is looking at the relation with design and institution, he has to understand design-brand and design-corporate strategy (Borja De Mozota, 2003).

- Design-brand: Design is the part of branding series. Also, it serves to reach different fields of the brand values.
- Design-corporate strategy: Design is the tool providing visible strategies.

Nowadays, there are three more important aspects for a product or service to be successful in target market which are useful, practical and desirable.

Design is the most significant aspect identifying all features. The act of design plays the main role in the formation of corporate culture, product qualities and corporate strategies. It has an important role in the creation of chain stores, the formation of the physical environment, enabling differentiation in branding process and producing in standard.

Design is a contribution to economical success (Borja De Mozota, 2003):

- In world market, it serves to increase performance of products and competition.
- It is increasing the necessity of interior design, graphic and marking with progress of tertiary sector. Design is not only used for economical competition. Also, at the same time, it provides competition and important criteria, which are novelty, view, detail and security.

Interior design has an important effect on corporate performance. All components are working spaces, customer's spaces and common spaces. Those are designed in an optimum level. This progress has a huge role in space organization, corporate identity and brand values. Fulfilling the communication posts of interior and exterior factors are directly affecting the perception. On the other hand, it has an important role in perception impacts of employees and consumers. Interior design is created as a visual to corporate culture and system of management.

In today's world of design, design process can be defined with philosophy of communication. This communication is not just using by advertising or marketing (Zec and Orazem, 2005).

In business world, there are most important two steps, which are product development and marketing of product. However, the presentation of product is also a very significant step. The most efficient way of this is increasing development of communication. In the other words, the relation between institution and customer will be figured out and developed. Design of communication has a correct position in reaching target audience and explaining brand identity.

Significance of design is increasing especially tertiary sector. In this sense, there are two important features. First one is to create a cost effective and standard venue. Second one is to create a powerful and unique identity.

Retail design should be structured, which performs the marketing principles, reach the target market and achieving success. These should be considered in two main aspects:

- An original facade, to be able have exterior and interior spaces,
- Symbol, logo and marks.

Door element is the other factor of customer's experience which is affected by this. The purpose and target of institution is reflecting the identity of brand (Borja De Mozota, 2003).

Interior design is a factor which is contributing to increase productivity in an intuition. It increases functionality of sales and service areas. Working area, which is designed favorably, shall increase motivation of employees. It should increase perception, motivation and productivity of employees with right color and lighting. The same situation is valid for the expectations of customers or target audience. If these people feel how they are pleased with that environment, the image of institution will be very high. Otherwise, it will increase the number of products that people buys in well-designed public areas (Okay, 2005).

The architecture of institution is so important in terms of impression in the eyes of the employees, customers, those living around and related people. Umberto Eco approves "*architecture has presented a message and current elements have symbolized a cultural substructure*" (Eco, 2009).

It should exhibit general design notion; which contains affecting, transferor corporation identity; also it involves interior design. If design has gone around integrally, it will be four main topics (Okay, 2005).

- Being a marked building and signboard system,
- Orientation-direction finding system,

- Color systematic of building,
- Corporation interior design.

In interior design, firstly, has to conceive necessity of institutional organization. When the main idea of design is formed, it has to be examining the methods of selling detailedly. Administrators of institution, guidance counselor and designers have to resort to the partnership of two ideas. These are reflecting the brand in the space and how to direct the design. Depending on the main idea, the identity of institution and brand are turned over in project by designer. Following this sequence of process; implementation and technical details, electric and mechanic projects, details for subcontractors and coordination between team are important steps for organization. All details on projects, which are control of implementation and solution of details to reflect, have to reflect brand and institution identity (Siegel and Siegel, 1982).

In corporate organizations, there is authorization of design in itself each discipline (Borja De Mozota, 2003):

- Interior design: working areas, entrances, production and service areas, exhibition areas etc.
- Product design: machinery, commercial products etc.
- Package design: commercial products, promotion materials etc.
- Graphic design: stationary and office supplies, vouchers, billboards, files, papers of report, computers, advertising sign boards, technical documents etc.

In satiated and competitive environment, it is difficult to persuade people to buy service or product. First step for success is to understand the power of emotion, which means making decisions by users. There is not just one solution or method, but there can be ant step for developing creativity. Expectations of people from brands are a different point of escaping from life and the idea of life experience. Design is the most powerful statement of brand. The claimed ideas on design are helping to create a connection between producer, retailer and customer.

The institution in tertiary sector, the important aspect is creating a space atmosphere to define relation between brand identity and customer. It can provide new aesthetic aspects to be used by all chains of distribution to affect society. People search innovation and thrill in the places they are in. Institutions make use of an opportunity to meet customer expectations and manage the experience of space, also physical environment has to relate with brand (Wheeler, 2012).

Branded spaces have 13 main steps for basilar design (Wheeler, 2012):

1. to determine needs, prefers, habits and claims of target audience;
2. to create an experience, which is compatible with position of brand;
3. to understand competitive, and come to know by success and faults;
4. to create an environment and experience, which is comfortable for customers and incentive to come again;
5. to create opportunity for quality and quickly service;
6. to create space, which is incentive for selling and easily completed sequence of actions;
7. to consider space criteria: criteria about visual, audio, smell, tactual and temperature;
8. to consider energy efficiency and to understand psychological effects of lighting;
9. to discuss necessity of institutions for making good about brand;
10. to understand traffic, workload and economical factors;
11. to create a suitable space for exhibition units, advertising and sales strategies;
12. to create a sustainable, enduring, maintenance friendly space;
13. to design a suitable space for disabled customers.

Design notion in tertiary sector is helping to visual language by means of strategies of brand (Borja De Mozota, 2003). Interior design in not just related with institutions and customers. It is a tool, which provides locating and making dissimilar in target market.

3.4 Conclusion

In the global world order, life is outdistanced to consumption economy from production economy. So; in today's society; culture, design and space mean consuming. People are waiting to change spaces; which meets daily needs; product design and designers. In the formation of branding and corporate identity, corporations use design aspects for differentiation in target market. For being innovator and staying favorite, it has to understand customer, aim and expectations, right position to values.

People's expectations, values and necessities are increasingly changing depending on people's economic, education and culture levels. It is not enough to design space and functional product for today's customers. Designed public spaces, idea of living space and being an aesthetics experience, have become common which is always encountered. Space design idea, depending on user's physiological perception, is related with corporate image, values and identity.

In today's economic system, it is changing into consumption from production. In addition to this, it is changing to service from products. Corporate strategies and organizations show alternations with development of tertiary sector. In this way; behaviors of personnel, space, product and service have to be designed with brand identity.

Significance of design is increasing especially in tertiary sector. In this sense, there are two important features. First one is to create a cost effective and standard venue. Second one is to create a powerful and unique identity.

In satiated and competitive environment, it is difficult to persuade people to buy service or product. For success first step has to be to understand the power of emotion, which means making decisions by users. There is not just one solution or method but it can be a step for developing creativity. Expectations of people from brands are a different point of escape from life and the idea of life experience. Design is the most powerful statement of a brand. To assert ideas with design would help create a connection between producer, retailer and customer.

Decision of branding and corporate identity is important for institutions and corporations. So it has to be designated for targets, polity and strategies during establishment phase. From this point on, space is a significant factor as an interface, which is between target market and customer. Design is an instrument changing brand identity and branding space organizations. In tertiary sector, consuming spaces, meaning and statement of space have undergone many changes. These changes necessitate investigating and interrogating the notion of space. In this sense, in future corporations, design is the most important factor for product, service, space, behavior and experience.



4 RESTAURANT DESIGN CONTEXT ON BRAND IDENTITY

4.1 Introduction

Restaurant design has more than one basis. These components should be investigated very carefully during design process. Concept and design of space are created with these components. This research process facilitated work of designers.

In this chapter, market analysis of restaurants is discussed. With economic development, advertising sector has grown. Brand should be more different in target market. It is observed that the brand is more preferable. In market analysis of restaurants, there are four main subheadings. These are potential customers, competition, location and economic environment.

The other component of restaurant design is types of restaurants. When restaurant sector grows, it is classified. Classification of restaurant has played huge role for place in economy. Kind of restaurants can change with potential customers, variety of foods and style of the concept and the brand. For this reason, classification of restaurants was formed with the previous chapter, which is market analysis.

In design process, lots of designers work and develop the brand identity. These design types are examined in main consideration of restaurant design. In this headline, it describes interior design, exterior space design and graphic, art and logo design in restaurants. These three main headlines and its subheadings are significant for design process with brand identity.

4.2 Market Analysis of Restaurant

The importance of market analysis before concentrating on a restaurant design should be the discourse. The most attractive design, the most delicious food and the most polite service might fail to save an institution that does not meet the needs of the marketing. A good market analysis looks at four main components, which are potential customers, competition, location, and the economic environment. They are all related with each other. However, they should be thoroughly analyzed (Baraban and Durocher, 2010).

4.2.1 Potential Customers of Restaurants

Identifying the profiles of potential customers has a huge role for restaurant design. Data; which is about potential customers; family income, age distribution, education levels and home ownership describe part of the picture. There are two main ones in formations, which are the demographic and psychographic profiles (Baraban and Durocher, 2010).

Many recent designs have been targeted to the markets referred to as Generation X, who range in age from 29 to 49 in 2010. Generation Y -alternatively called the Internet Generation, which includes in age from 10 to 32 in 2010. They have luxury tastes, love going out social places and targets for high ideal. The designed restaurants which have decibel levels are off the charts and ambient light levels are low (Baraban and Durocher, 2010).

The psychographic information, which refers consumer behaviors, tells an even more difficult story than the more simple demographics. Psychographics ask two main questions. These are “*how often the targeted customers actually dine out*” and “*how much they spend when they dine away from home and identify the type of restaurants they frequent*”. Some of these data can provide through consumer surveys, but those are costly (Baraban and Durocher, 2010).

In some cases, the customers served at meal. For example, this situation is true in hotel restaurants. In a word, breakfast is generally included in price of room, but lunch brings to mind local business world. In popular restaurants, this is serving lunch for business clients. These clients are in journey to the restaurant from city. Most of time, clients want to live the different experience in this journey. In situations like this, design of restaurants should be compatible with customers. So, the successful design restaurant is more important than tastes of food and beverage. There are some situations for changing the mood of restaurant’s room. For example; there are tabletop appointments or lighting levels. At another point, flexibility is a significant design factor in both kitchen and dining areas. Because of that, this serves a wide spectrum of customers (Baraban and Durocher, 2010).

Restaurant design has been growing with the effect of Web. Web, which is the most effective advertising tool at the present time, is used to preview restaurants

before making reservation by customers. It can reach the potential customers to preview the menu. Restaurant interior design has a huge role in informing potential customers. Moreover, exterior design or architectural elements have a major impact in design (Baraban and Durocher, 2010).

The last impact is generational differences. As can be seen, Generation X is heavy users of technology. They are usually in cell phones or computers. So corporates should connect with them based technology. Technological developments need to be considered during the designing process. These new technologies will consolidate customers and designers alike (Baraban and Durocher, 2010).

4.2.2 Competition of Restaurants

Sizing up the competition is necessity for market analysis in target market. It starts with identifying two main aspects; the primary and secondary competition. Primary competitors are those restaurants located in close proximity. It offers the same or similar type of food and service as the proposed restaurant at a comparable price point. In countryside, identifying the primary competition is not difficult. However, in suburban and urban settings, it can be challenging (Baraban and Durocher, 2010).

Secondary competitors include the different types of restaurants located nearby. Different type restaurants; which are quick-service and gourmet, coffee shops that should be considered as potential competitors. However, those restaurants have a check average and style of service similar to a proposed restaurant (Baraban and Durocher, 2010).

Both data gathering and analysis can be hard to understand. Those analyses should show the financial health of competing restaurants and their volume of business (Baraban and Durocher, 2010).

Efforts should be made to finding the answer, which is what infrastructure developments are being planned for the neighbourhood. In some instances, proximity of restaurant to others is expedient strategy for marketing. Especially, the chain restaurants are a good example that clustering restaurants is working well. These clustering are in suburban malls. The difficulty of this situation is to design and create

a unique identity for each institution. In this sense, differentiation plays a huge role. It comes after the competition with the other establishments (Baraban and Durocher, 2010).

Additional thematic elements, which are wallpaper, menu or patterns in interior design, can further differentiate the atmosphere of an establishment. Also, it can have an effect on the customer's psychology. Thematic wallpapers, menu design or patterns can be utilized for the kind of meals or concept. It has several examples, one of which is the fish restaurants where wallpaper with ocean theme can be used.

As a result; the market analysis, sizing up the target market and differentiation in all kind of design are the most important aspects. It can provide development of the design ideas as following innovations are sustainable for establishment in this competitive circle.

4.2.3 Location of Restaurant

The ability to choose a location is adapted with type of restaurants since the type of restaurant is a determinant factor in many of the decisions of a design. Location is typically defined as a geographic place. The close proximity of customer that makes it preferred is a crucial factor to be involved in the process. Location of restaurant is a connector between spaces where customers spend time. For example, students spend time between home and school way (Baraban and Durocher, 2010).

Location also gives clues about customer demographics and psychographics features. For example, people living in rural areas have different dining habits, while the urban people look for different kinds of dining and experience. Accordingly, it can be reflected on the design of restaurants (Baraban and Durocher, 2010).

Architecture is affected by location. Different zones call for different architectural styles. For example; the pitched roofs are found in New England. It is used to keep snow away from accumulating on the roof. Typical south western architecture uses adobe for insulating the building from the hot summer sun. On this basis, the architecture is coherent with environment (Baraban and Durocher, 2010).

Restaurant architecture becomes successful with a convenient location. Renovation of existing structure covering them up is better. It should embrace the elements of structure. For examples, Farallon in San Francisco can be taken as an example. Figure 4.1 presents the picture of Farallon. It is using the Pool Room for dining space incorporates the vaulted ceiling. It is with original circa 1925 mosaic ceiling depiction of mermaids. It is wrapped with two former two storey space above a pool that is still located in the basement of the building (Baraban and Durocher, 2010).



Figure 4.1 Farallon in San Francisco (Farallon, 2015)

4.2.4 Economic Environments

The last aspect of marketing analysis is economic environment. It should consider regional, national and international economic conditions. The economic environment is affect the longevity of the restaurant in non permanent times, success of restaurant is a significant factor for planned obsolescence. In the early 1980s and 1990s, restaurants were designed for a short time period taking the economic conditions into consideration. Popular lifespan of a restaurant has gained a

competitive advantage. In these cases, firstly, front of the house design elements were picked up for one minute look. It is not for their enduring value. However, by the middle of 1990s, durable design was supported more by economic stability and prosperity. Comfort did not preclude high and luxury style (Baraban and Durocher, 2010).

The economic conditions have turned into recession in this millennium. It started in 2000 and accelerated further with 9/11 and the military invasions in overseas. In simpler terms, a restaurant's chances could have a negative effect on success by an economic downturn. Especially, social or political occurrences cannot be estimated. However, the general trends of the economy can be forecasted up to 24 months with high accuracy (Baraban and Durocher, 2010).

Market indicators can help determine exactly where the economic strength of a given area lies in. Traffic surveys, which are conducted by state transportation departments, are valuable for rural and suburban restaurants as most customers use their cars to reach restaurants in far locations from urban areas. Increasing level traffic count in restaurant district is an indicator for success in restaurant sales. So, the more the cost of capital increases, the more frequently the manager of restaurant looks for an architecture and design that could help minimize capital cost (Baraban and Durocher, 2010).

The other important point is that the market is cyclical. Interest rates have a huge role in upgrading equipment or undertaking a renovation. When communities based on a single employer, there will be economic challenges. If the main employer decreases, less discretionary money is available for dining out. Or, when they are left unemployed, the employed ones will still tighten their belts to save for the time. Urban manager of restaurants should be similarly concerned, if their operation is in a single business segment (Baraban and Durocher, 2010).

4.3 Types of Restaurants

Before the design process of restaurants, there are factors to be determined. These factors are quality and quantity of the food, style of food preparation, menu style that is fixed or daily, types of food, services style and numbers of the customers. Grouping the restaurants into categories might help these factors. These categories

are; casual dining, family style, fine dining, fast food and fast casual restaurants (Piotrowski, Rogers and IIDA, 2007).

Restaurants might be grouped into categories as “exclusive” (fine dining), “high seats” (family style), “normal” (casual dining), “inns, guest house” (fast casual, fast food). Table 4.1 presents the theoretical illustration of the model for possible to understand how many sq/m of different spaces is required for each types of restaurants (Piotrowski, Rogers and IIDA, 2007).

TYPE	Chair occupancy per meal	Kitchen area required (m² /cover)	Dining areas required (m² /seats)
Exclusive restaurants	1	0,7	1,8-2,0
Restaurants with high seats	2-3	0,5-0,6	1,4-1,6
Normal restaurants	1,5	0,4-0,5	1,6-1,8
Inn/guest house	1	0,3-0,4	1,6-1,8
Approx, 80% supplement is added for a storage rooms, etc. Cover = seats x no. of seats changeovers.			

Table 4.1 Floor area required for each type of restaurants (Neufert, 2002).

4.3.1 Casual Dining

Casual dining restaurants have a relaxing and friendly atmosphere, moderate food pricing and table services. If compared with others, casual dining restaurant is stays between fast casual and fine dining restaurant. These kinds of restaurants have a

limited alcohol menu, which includes different type of alcoholic beverages with side bar and bar staff (Beriss and Sutton, 2007).

Casual upscale restaurants have professional service delivery, significant low pricing different from fine dining restaurant.

It can be seen in upscale casual restaurants that if design of restaurant is creative and connective, interior design will feel combined with exterior design. For example, figure 4.2 presents “La Condesa” restaurant, which is located in Mexico which was designed by Michael Hsu and interior designer Joel Mozersky (Barrows, Powers and Reynolds, 2011).

When the lighting fixtures of La Condesa are examined, it can be seen that they consist of all generic bulbs and fixtures with a couple of raw, custom fixtures. The two main lighting features were actually made from generic products available at home depot.



Figure 4.2 “La Condesa” Restaurant, in Mexico (Bardagjy, 2011)

4.3.2 Family Restaurant

Family style restaurants are like casual dining restaurants. The difference is that foods are served in bigger dishes with side dishes. Customers themselves can serve foods and pass it to the other people at the table. The examples of family style restaurants are Chinese and Japanese restaurants (Baraban and Durocher, 2010).

For example, figure 4.3 presents the perspective of “Tartufo trattoria” restaurant, which is located in Lviv/Ukraine. It was designed by YOD Design Studio. Tartufo trattoria is located on the third floor of the Forum Lviv shopping center. Restaurant space is divided into three parts: the main hall, a lobby area in the food court and a spacious summer terrace, overlooking the rooftops of the old city (Retail Design Blog, 2016).

Visual accents are placed by means of individually developed elements of a decor and lighting. Unusual spaghetti lamps made of modified oak veneer and designed by the industrial designer Andrey Galushka hang down from a ceiling. Contrast to these light and bright ‘spaghetti’ make the massive concrete lamps developed by Katerina Sokolova (Retail Design Blog, 2016).



Figure 4.3 Perspective of “Tartufo trattoria” Restaurant, in Lviv/Ukraine (Retail Design Blog, 2016)

Families are gathered around a big king size table generally on Sunday dinners. This type of restaurant is family style. The service styles of these restaurants have always been reserved for private guests. The serving personnel move round and make sure food is served (The Culinary Institute of America, 2009).

4.3.3 Fine Dining or High End

When the fine dining restaurants are compared with the casual dining, it can be seen that it is more formal, has better quality of materials, furniture and more luxury

and high quality design. Full services with special food are offered to customers (Piotrowski, 2008).

Fine dining restaurants require the staffs highly trained and qualified in personnel management. Also, these personnel need to wear uniform. There are certain rules for dining customers are expected to follow. Generally, the management of restaurant gains the loyalty of clients of fine dining restaurant. These can be defined with a task as a responsibility. Maintaining the customer is easier than getting new customers (Barrows, Powers and Reynolds, 2011).

Figure 4.4 shows Noma Restaurant in Copenhagen, Denmark. It was established in 2003. Designers are Peter Bundgaard Rützou and Signe Bindslev Henriksen. Lighting design of Noma is related with concept of restaurant, which is minimal and modern.



Figure 4.4 Noma Restaurant in Copenhagen, Denmark (Castermans, 2014)

4.3.4 Fast Food or Quick Serve

The main features of fast food restaurant are speed of services and low preparation time. Also, they serve with soft drinks. The foods in fast food restaurants are either preheated or precooked, because of increasing the cooking time (Piotrowski, 2008).

Foods and beverages are served to the customers as takeaway package. Fast food restaurants have no shelter, sitting. However, it has interior and sometimes exterior sitting area. There can be stands or kiosks. Furniture of fast food restaurants are benches or basic chairs and tables (Lee, 2011).

Colors mostly used in fast food restaurants are yellow or red. It is done so to say that fast food restaurant come from USA and has been distributed around the world. KFC, McDonalds, Kentucky or Pizza Hut are some of the examples for this group around the world.

For example, figure 4.5 presents the floor plan and the perspective of “KFC” restaurant, which is located in Keflavik, Iceland. It was designed by Palmar Kristmundsson and Fernando de Mendoça. The inside is kept in raw in-situ cast concrete which invites for some interesting play with sincere light, shadow and surface. The fine detailing and light fixtures designed by the architect are a dialog to the standardized menu billboards and brand furniture as they come in brightly colored synthetic materials (Fast Food Restaurant - KFC / PK Arkitektar, 2009).

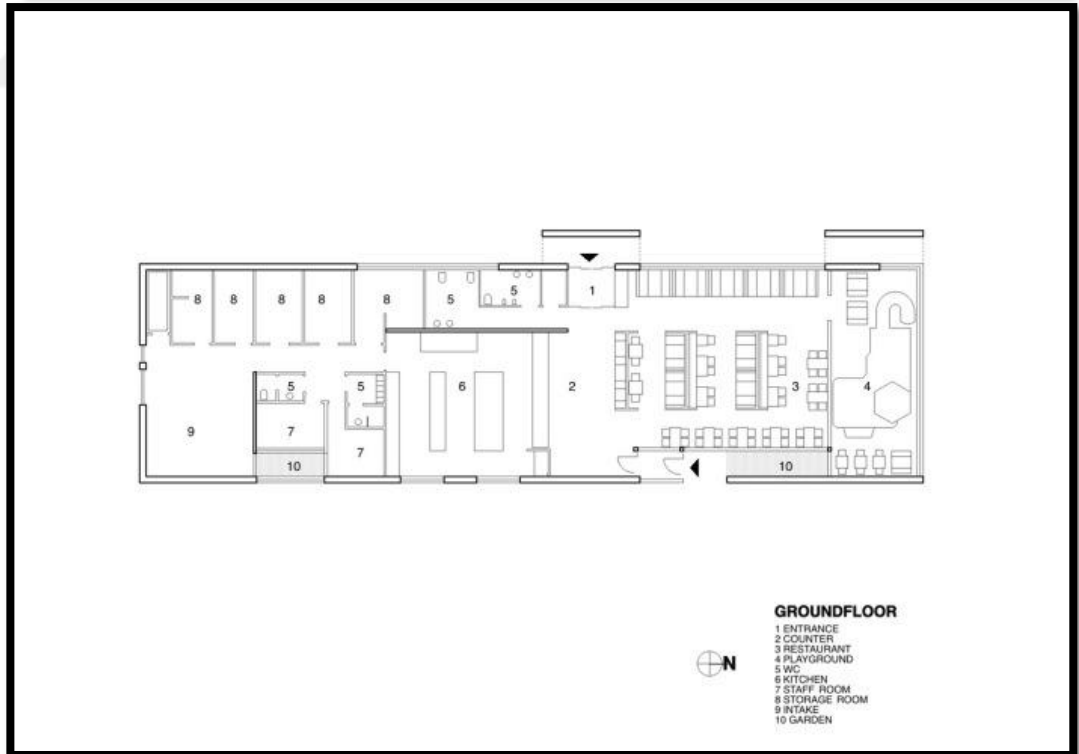


Figure 4.5 Interior View and Floor Plan of “KFC” Restaurant, in Keflavik, Iceland (Fast Food Restaurant - KFC / PK Arkitektar, 2009)

4.3.5 Fast Casual

Fast casual restaurants do not present full table service and low pricing. However, food quality is higher, also it has better atmosphere in restaurant. In restaurant it has visible kitchen and counter. Steak dishes sometime can be a part of menu. Mostly, they try to underline high quality ingredients, handmade and healthy food. On the other hand, they use common dishes instead of plastic dishes for costumer satisfaction. So, we can say that the food quality and services are much higher than fast food restaurants (Walker, 2010).

Taco Del Mar and Atlanta Bread are some of the examples of this group around the world. Restaurants also have different variations such as bistro and brasserie, buffet, café, cafeteria, coffee house, destination restaurant, Mongolian barbeque, pub teppanyaki-style etc. (Mealey, 2015).

Figure 4.6 shows the Chipotle Mexican Grill. It is a chain restaurant in United States, United Kingdom, Canada, Germany and France. Chipotle is one of the first chains of fast casual dining establishments. It was founded in 1993 by Steve Eells.



Figure 4.6 Chipotle Mexican Grill (Skylo, 2015)

4.4 Main Consideration of Restaurant Design

Restaurants have different types and concepts. However, even so there are many factors needed to be implemented in the design of all restaurants. These factors can affect different types of restaurants and help categorize these types.

These are the factors that need consideration and should be designed carefully for each type of restaurants: interior design, exterior space design and graphic, arts and logo design (Baraban and Durocher, 2010).

Interior design has played a huge role for the atmosphere of restaurant. The main components can be extendable. Shortly, this section is based on lighting design and color design.

The type of restaurant design is related with layout design. When a successful restaurant plan is designed and created, it will consider design layout. The restaurant layout design has to be appropriate, because of straight and smooth flow of food service. Also, the traffic flow of restaurant must be regular for customers and employees. It can facilitate employees.

Lighting and shade can create and give a characteristic in space. On the other hand, lighting can change people's social moods. If the brightness is sufficient and suitable, people will feel happy. Absence of light can cause sadness (Potak, 2004). Generally there are three main components in lighting design; which are function, human health and aesthetic (Ozay, 1998).

Lighting can be used to create both light and dark surfaces. Also, it can create textures, materials and colors (Potak, 2004).

Natural light is important for an interior design, while artificial lighting is necessary for both visual accesses. In addition to the fact that artificial lighting may enable desirable and dramatic effects, at the same time, it has –effects on people's psychology.

Lighting design is one of the important factors in interior design. The artificial lighting in interior spaces should be taken into account. The various colors are

emitted and released with light bulbs. It can change the colors of the room illuminated (Miller, 1985).

Since the last century, the light has been represented in architecture, which also affects characteristic of lighting. It has classification from psychology to art. Generally, lighting was distributing to create and form vision. It gives information about the world (Evan, 1948).

According to Ganslandt and Hofmann (1992) there are two types of good and bad lightings which can be defined below (Ganslandt, 1992):

Good lighting is an energy saver and provides efficiency. Perception of lighting is limited to the intended object. Lighting, which is good, provides nighttime visibility. Lastly, it needs to control the brightness in space (Ganslandt, 1992).

Bad lighting is wasting the energy. It causes light pollution. The lighting, which is bad, also creates visual distortion and glare. It dims the view of stars. Lastly, bad lighting has bad effects on the recycling (Ganslandt, 1992).

The aim of lighting design, which is providing and increasing the visual environment, is done so according to function of the place in architecture.

According to Durocher, if lighting is too homogeneous, the environment will seem dull. Moreover, if the lighting is too harsh, the foods will seem unappetizing (Baraban and Durocher, 2010).

Lighting level of restaurant design depends on the intensity of activities. Lighting level of dining area is minimum 5-15 foot-candles. However, lighting level of fast food restaurants is maximum 75-100 foot-candle. Entrance, dining area and bar should have more control on lighting during day and night (Piotrowski, 2008). Table 4.2 presents the illustration of the minimum foot-candle required in each restaurant area.

Restaurant Areas	• Minimum Foot Candles
Receiving	• 25-45
Storage	• 15-20
Pre-Preparation	• 20-30
Preparation/Production	• 30-50
Ware-washing	• 70-100
Pos/cashier	• 35-50
Intimate dining	• 5-15
Fast food dining	• 75-100
Dining room cleaning	• 30-50

Table 4.2 The Minimum Foot-candle required in each Restaurant Area (Baraban and Durocher, 2010)

Color design should be closely linked with lighting. Different elements have effect on design, whose main element is color. Color can change the temperature feeling, which is divided into warm and cool hues. Other colors, which are like cream and gray, are mentioned as neutral colors. Yet, they do not change any temperature feeling (Faravar, 2010). Color has a great and different capability to change the space dimensions. Color can dramatically change the space and environment. It can make a small room seem bigger or dark room lighter.

According to Hesselgreen, color perception can changed the perception of temperature in human mind (Hesselgren, 1969). Figure 4.7 shows the effect of color in environment of a restaurant. Park Avenue Restaurant, which is in New York, is the only restaurants where the menu and the interior lighting change according to the seasons, spring, summer, autumn and winter.



Figure 4.7 Park Avenue Restaurant in New York (Baraban and Durocher, 2010)

Architects and designers should pick up proper color to create amusing atmosphere as this would gratify the customers and owners of restaurant. Designers should create the atmosphere or mood of restaurants before designating the colors (Kerrigone, 1992).

Frequently, designers designing fast food and quick service restaurants, mostly use bright and colorful tones. This could be to create recognition and attract people from proximity. Conversely, designers do use more muted tones in full service restaurants (Piotrowski, 2008). According to Kopacz, color can have an effect on the length of stay beside the contrast. So, higher contrast could decrease the average of stay (Osborne, 2015).

When the color, textures or materials are used as contrast, it can compartmentalize the interior space. Thus, there are lots of parts of space, which have different atmosphere and mood of space. These alterations focus on the areas over psychological, functional and aesthetical meaning (Mehyar, 2008).

4.5 Conclusion

In this chapter, it is observed that restaurants are established in accordance with the technological, industrial developments, human needs and way of live have undergone changes. In this way, restaurant designs have been improved as well. There are different types and variations of restaurants today with different concepts.

Nowadays, eating and communication play huge roles in a human life. It is possible to say that restaurants and restaurant design can be regarded as a significant part in social and individual life. There are more elements that should be taken into account in restaurant design. Designing a successful restaurant is more than arranging furniture and creating different spaces. Most of the times both users and personnel of restaurants are facing with some problems, which are related with size, organization, planning and spaces. However, the main problems are related with the layout design.

Restaurant design has developed through popular culture and increasing the social life. With changing world order, brand has been more popular. It has been influenced by social life. So, diversity is not only necessity, it has been also need for modern people life. These changes have created the notions of marketing and branding. These notions are valid for all institutions but the restaurant part is the subject of this thesis.

In modern life, marketing analysis plays huge role for branding as it affects the success of brand. Diversity has to be used for being successful in target market. For marketing analysis of restaurants, there are four main aspects, which are potential customers, competition, location and economic environment. Analysis of those components has significant role for successful institution management.

Second analysis subject is type of restaurant. This aspect is very important in advertising and determining the design of brand. There are five types of restaurants. These are casual dining, family style, fine dining, fast food and fast casual. This kind of restaurant has different features from each other. These should be analyzed carefully for success in target market.

Third analysis is the design process thorough brand identity. There are three main titles in restaurant design. These are interior design, exterior design and graphic, art and logo design. Those subjects are divided into sub-sections.

Interior design includes lighting design, color design, sound and acoustic design and heating, cooling and ventilation. Exterior design includes facade design, entrance and signage design and sitting area. All of these components could design brand identity in restaurant.

Design of graphic, art and logo is the best advertising method. In target market, brand has to be catchy. However, design of restaurant has begun to become so important and attractive. So, all parts of design should be created with great care for brand identity. It is possible to say that interior design is the most important part of this process as the atmosphere of restaurant; which is in spending time by modern people; has to be attractive, memorable and designed spaces.

5 LIGHTING DESIGN IN RESTAURANT

5.1 Introduction

Lighting design should ensure functional lighting, consumption of energy and create an aesthetic effect. Designers give weight to hospitals or sport centers for adequate lighting. In some buildings like warehouses or offices the main idea is to provide energy efficiency and save money. On the other hand, in casinos or theatres, the important point is creating different atmosphere and changing the mood of customers through lighting system.

Lighting design has three main components for illumination of spaces. The first one is aesthetic appearance. It is an important way for the illumination of environments. The second one is ergonomic aspects. It is about what function it plays for the lighting design. Last one is energy efficiency. It should ensure that light is not wasted due to over-illumination. Also, it provides more light than needed for the aesthetics or the task. These three components play huge role, when space is in design process for all buildings (Brandi, 2006).

In previous topics, it was mentioned that restaurant has become an important space. Brand and design of restaurants are main issues nowadays. Especially design of restaurant has become a significant issue for administrators, designers and customers. Lighting design is the important part of this design process.

When dining, restaurant lighting should detract attendees from negative experiences. It has to design a luminous environment for customers coming back again. It has to gain loyalty of customers. Restaurant lighting is not only form or function, conversely, it is also making a contribution to customer's other senses, which are taste, touch, sound and smell in restaurants. Lighting design helps to uncover the emotions through atmosphere of restaurants. This process should be done with the features of restaurant. Previously, lighting design was unvalued, but other design aspects have always been important. Lighting design of restaurant has lots of advantages to change the feelings and create experience in target market.

Appropriate lighting design provides many benefits. For example, it can create a private atmosphere to reflect restaurant's brand identity. It influences the

experiences of customers. Also, it leaves an impression in customer's minds. It is the most important advertising methods in target market. Other benefit is to develop the features of restaurant by attracting notice in environments. Different atmosphere can affect the mood of spaces. It is related with customer's ideas.

5.2 Lighting Design in General

Lighting design is a significant aspect in restaurants. Lighting has to be adequate for security. Also, it has to serve to arrange the convenient mood. Customers should read the menu without extra lighting. If they do not, this situation can be uncomfortable. At the same time, lighting design influences the way foods or beverages look. Lastly, bad lighting might decrease sight of the customers.

Lighting designers can be the part of design team for restaurant projects. Lighting design can be complicated in restaurants. All interior designers have not much information of lighting technology to plan the lighting design. So, lighting designers, working for the architectural or interior design, can be an outside consultant specialized in this highly technical area. However, interior designers should understand the true value of lighting design. Especially, they should understand the relation between lighting and food.

Lighting levels can be changed for different areas of the restaurant. The minimum recommended light level is 5 to 15 foot-candles in restaurants. This may increase to 75 to 100 foot-candles in a fast food restaurant. It can be seen on the Table 4.2. that entrance, dining area and bar should have more control on lighting during day and night. These areas should be with a dimming system (Brandi, 2006).

Various types of lighting fixtures can be used in restaurant. Designers should be careful while using pendant fixtures as tables can be moved for large groups of customer. Pendant fixtures may be located in empty area. Incandescent lamps are popular in fine dining and family style restaurants. Various kinds of incandescent lamps are used for different areas. People and foods can be viewed very attractive with incandescent lamps. However, this type of lamps has a problem, which is increasing the heat with watts produced. So it affects the HVAC costs. Energy saving lamp provides energy efficiency and more lighting but they should be *“limited to spaces with high ceilings and more theatrical, dramatic environments, because they*

tend to create harsh, bright spots of light when used too close to objects” (Piotrowski, Rogers and IIDA, 2007).

Nowadays, the light-emitting diode, which is LED, is the new type of lighting. This low voltage type light is used to focus light in a specific direction. It can give more light and leave less cost behind than incandescent lamps. Another new type of lamps is E-lamp. It *“uses a high- frequency radio signal instead of a filament to produce light. Inside the sealed globe, the rapidly oscillating radio waves excite a gas mixture, which, in turn, gives off light. The light hits a phosphorus coating on the inside of the globe and glows.”* There are many new types of lighting fixtures. These can provide functional aesthetic lighting of food service (Piotrowski, Rogers and IIDA, 2007).

Energy efficiency plays a huge role in lighting design. In some countries, the restaurant must be restricted in the number of watts per square foot. It brings along further planning and specification to relate the design concept needs. Limiting the use of incandescent lighting affects the energy efficiency. The incandescent lighting is warmer than the others. On the other hand, it uses more power than compact fluorescent lamps (CFL). The incandescent lamps radiate more heat than fluorescent lamps. It could mean an increase in HVAC needs. Still, fluorescent lamps are not interesting light sources for restaurants since they compress the atmosphere of area. These factors influence the lighting designers for design concepts and food (Brandi, 2006).

5.3 Brand Identity and Lighting Design

History of building has shown us that institutions make use of architectural design and symbols to relate their brand identity (Messadat, 2005). Stable design concept helps an institution to create a uniform image for distinct brand identity as it can affect the customer’s opinions. Design parameters, which are like color, material and furniture, have given importance since 1960s. It has been used through corporate visual guidelines (Meggs, 1983).

Conversely, lighting design is a new aspect. While marketing a brand *“a name, term, sign, symbol or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of*

competitors are declared” (Kotler and Keller, 2006). So, company is a sender for brand communication strategy, while the customer is a receiver for the brand image in the mind. Visual identity and actual personality of brand is famously aspects. It is necessary to expand the experience.

Architecture can be seen as a symbol, from the semiotics perspective (Nöth, 1995). Institutions take advantage of architectural design and symbols to relate their brand identity. Design concept of brand help create an image to clear the mind of customers. There are two dimension studies focusing on social status and value orientation (Messedat, 2005).

Raffelt developed a psycho-lexical inventory to contain the design aspects. It defines the architecture as brand-related dimensions (Raffelt, 2011). She investigated the branding literature. Also, she attributes design types to brand impressions in architecture. Aaker defines brand personality as “*set of human characteristics associated with the brand*” (Aaker, 1997, p.347-356).

There are cultural differences in brand personality. Raffelt makes a deduction from literature and by test about architectural design in Germany. A four-factor solution was decided to collect data and clarified more than 80% of the brand personality variances: Temperament, competence, attractiveness, and naturalness. According to Flynn, bright spaces are importantly clear and more extensive in comparison to darker situations (Flynn, 1977, p.6-15).

Customers want to investigate more products under bright and soft lighting (Areni and Kim, 1994, p.117-125). It could be connected with attractiveness. A bright environment may be adopted as an association to daylight and respectively to naturalness.

5.3.1 Goals of Lighting Design

Lighting design is as follows (Steffy, 1990):

1. Lighting design must be integrated with architecture of restaurant. Also, it must satisfy the need of customers to plan space.

2. Visual aesthetics of the environment is the one of goal of lighting design. Visual aesthetics of the environments is formed with convenient combinations between in lighting and architecture. Making people feel pleasant from space ensures moral support, enchases the respect of it and makes the connection easier. So, production will increase.
3. Lighting design helps determine the limits of spaces, created with walls and ceiling.
4. Mostly, people like spaces with organization. The one goal of lighting design is creating layout design. So, the lighting has to be used for this purpose.
5. Visual hierarchy can be provided with lighting design. Visual hierarchy emphasizes the significance of objects, surfaces or spaces.
6. Lighting design is used to direct people from one area to another. Designers can make easier perception of circulation with colourful and bright focal point.
7. It is important to describe the focal point for the identity of space. It uses three dimensional features and lighting design to provide that.
8. Lighting design should include flexibility in space. This flexibility can be providing with movable luminaries. Besides, qualitative and quantitative lighting flexibility should remain unchanged, if placement of furniture is changed. It should comply with control systems.
9. Control system depends on flexibility of space and use of space as a design objective. So, environmental position, security and satisfaction of customer gains important.
10. Lighting can affect acoustic of space adversely. So, acoustic has to be approached very carefully for lighting design. Lighting designers must consider goals, to be considered by acoustic designers.
11. HVAC systems are part of lighting design. So, engineer must consider goals of lighting designs.

12. Lighting design can provide visual comfort. Brightness levels and ratios are affected visual comfort in space.
13. Visual clarity is effective in certain area. The area is accepted clear, blurred or something of between both of them. Blurred effect, which is not definitive and evident, affects the architectural features and mimics of people. Smooth, less shade and low brightness levels create the blurred effect. Visual clarity can be provided in lighting design.
14. Airiness, which is a subjective effect, is a controversial factor, affected by lighting in the last years. People may feel limited, when vertical surfaces and ceiling are darker than horizontal surfaces. On the other hand, people may feel spacious, when vertical surfaces and ceiling are lighter than horizontal surfaces. Airiness effect is gaining importance, especially in many circular and small areas.
15. The other goal of lighting design is relaxation effect. Especially, it is important in waiting areas, restaurants and conference areas. This can help create comfortable and creative spaces, when relaxation effects and visual clarity are combined.
16. Privacy plays a huge role in restaurants. It has to steer attention to the environment. It is appropriate to remove the non-uniform illumination of areas.
17. Brightness and chromatic color are factors, which are affecting opinions. Brightness has played significant role in how the people see and react. However, it determines maximum brightness for certain usage areas. On the other hand, brightness is more important than the maximum values.

5.3.2 Criteria of Lighting Design

Human moods and behaviors are reflected in an illuminated landmark or emotional of a candlelight dinner. Lighting design was born from combination of theatrical and architectural methods. It is valued in its ability to provide high quality lighting as it has huge significance for appearance and mood for projects.

The main idea of lighting design is the concept of lighting quantity. If concept does not play a dominant role, lighting quality often plays an equal role. Yet, lighting quality is difficult to understand. There are numerous attempts to form metrics of lighting quality. It becomes a combination of measurable physical quantities.

According to Boyce (1996), it helps to understand the difference by describing lighting in three quality categories (Boyce, 2014):

- Bad lighting, where the lighting system suffers from a quality defect
- Indifferent lighting, where the lighting system has no quality defects
- Good lighting, where the lighting system is technically correct and excites the spirit of the viewer

This section provides numerous advanced lighting guidelines for the lighting design criteria identified in the IESNA Lighting Handbook, 9th Edition. These criteria have been organized in three general categories:

Light Distribution, including:

- Task and ambient lighting
- Day lighting integration
- Light pollution and light trespass

Restaurants should include three basic types of lighting, which, when combined, not only add to the design, but also complement its purpose and function. These are ambient (general lighting), task lighting and accent lighting.

Ambient lighting, also defined as general lighting, is the foundation of lighting plan. It is the generally favorable light level that allows people to see the whole space and safely use it. Ambient light can come from natural daylight as well as from either direct fixtures that shine light directly onto surfaces, or from indirect fixtures that bounce the light off the ceiling or walls.

The next component is **task lighting**, which is brighter light provided just where designers need it, such as on the tabletop or at the underbar. It helps both customers and employees perform certain tasks like reading the menu and cooking in the kitchen.

Lastly, designers want some kind of **accent lighting** to make particular elements of restaurant's decor stand out. Picture lights, uplighting on walls or columns, and colored lighting on back bar are all examples of accent lighting. Lighting used to draw attention to a specific area and create visual interest.

Lighting designers should balance all three of these types of lighting to create a dynamic look that also allows you to run the restaurant efficiently and safely.

So, lighting plan of restaurant would start with ambient lighting. Determine a color temperature and brightness that works for restaurant concept. After that, designers should determine any necessary task lighting for the restaurant. Finally, designers should plan out accent lighting.

5.3.3 Strategies of Lighting Design

On the previous chapters of thesis, features of different restaurant types, lighting design and systems and relationship between lighting design and brand identity can be seen. With this information, a table for understanding the relationship between restaurant design and lighting design systems can be formed. The thesis is based on this chart, which can be seen on Table 5.1.

Restaurants can be grouped into various categories. These categories are; casual dining, family style, fine dining, fast food and fast casual restaurants. Fast casual, casual dining and family style can be given in the same category. Those types of restaurants are separated with small details (Piotrowski, Rogers and IIDA, 2007). In the chart, types of restaurant are classified to three main categories. These are fast food, fast casual and fine dining (Table 5.1).

In the light of this information, four main features for lighting design of restaurant are determined. These are restaurant features, food type, lighting system and purpose of lighting (Table 5.1).

Fast food restaurants have different features. In these restaurants, meals are self service or sometimes as takeaway package. It has benches or basic chairs and tables. Generally, colors of design are yellow or red. It can prepare the needs of costumers fast. Food type is related with brand identity design. It has a limited kind of meals and soft drinks. The most important difference is that meals are cheaper than other restaurant types (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

In fast food restaurants, simple and fewer lighting systems are used. It is appropriate with brand identity and types. Purpose of lighting design, in fast food restaurants, is “visual performance”. Visual performance is important to take attention of customers (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

Visual performance is defined by the speed and accuracy of performing a visual task (CIE, 1987). Light levels are determined in terms of visual performance where the visual performance can be carried out well above the visibility threshold limits. Visual performance improves with increasing luminance. The visual performance aspect and consumption of electricity for lighting should be in balance in order to increase energy efficiency, not of course, without forgetting the lighting quality aspects.

To provide quantity of light is only one elementary step in creating comfortable and good-quality luminous and visual environments. It can be agreed that bad quality lighting does not allow people to see what they need to see or may not provide visual comfort. On the other hand, lighting should be proper for visual tasks. So, it should not cause visual discomfort. Also, it depends on the specific application and case, both insufficient lighting and too much light can lead to bad-quality lighting.

Second category of restaurant types includes fast casual, casual dining or family style. This type of restaurant reflects the brand identity on concept. It has a relaxing and friendly atmosphere. Also, interior design of restaurant should be combined with exterior design. It has professional service delivery. Food type of casual dining is quality and different types of beverages menu. On the other hand, there is a low pricing (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

In casual dining restaurants, quality lighting systems and different kinds of lamps are used. Purpose of lighting design, in casual dining restaurants, is “visual

comfort”. It plays a huge role in creating a relation with brand identity (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

Visual comfort is also highly dependent on the application, for example lighting that is considered comfortable in an entertainment setting may be disliked and regarded as uncomfortable in a working space (Boyce, 2003).

There are a number of lighting-related factors that may cause visual discomfort and there is no straight-forward path to follow in creating visually comfortable luminous environments (Boyce 2003, Veitch 1998). The recommendations and guidelines concern mainly with the elimination of visual discomfort, but lighting designer can add on that to provide visual comfort. Causes of visual discomfort can be too little light and too much light, too much variation in luminous distribution, too much uniform lighting, annoying glare, veiling reflections, too strong shadows and flicker from light sources.

The last category of restaurant types includes fine dining or family style. This type of restaurant reflects the brand identity on concept. It has quality of materials, furniture and more luxury and high quality design and high quality design. It is more formal than other restaurant types. Qualified personnel management is significant to gain loyalty of clients (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

In fine dining restaurants, quality lighting systems for different influence and atmosphere are used. It is important for ensuring the lighting design criteria. Purpose of lighting design, in fine dining restaurants, is “visual environment and atmosphere”. It has significant role for providing with brand identity (Piotrowski, Rogers and IIDA, 2007) (Table 5.1).

	Fast Food	Fast Casual Casual Dining Family Style	Fine Dining Family Style
Restaurant Features	<ul style="list-style-type: none"> -prepared rapidly -self service -benches or basic chairs and tables -color of design is generally red or yellow 	<ul style="list-style-type: none"> -professional service delivery -relaxing and friendly atmosphere -reflect the brand identity on concept -interior design will combine with exterior design 	<ul style="list-style-type: none"> -reflect the brand identity on concept -more formal -quality of materials, furniture and more luxury and high quality design -qualified personnel management -providing to loyalty of clients
Food type	<ul style="list-style-type: none"> -Cheap and limited kind meals -soft drinks -sometimes takeaway package 	<ul style="list-style-type: none"> -quality meals -low pricing -different type of alcoholic beverage menu 	<ul style="list-style-type: none"> -quality meals -expensive meals
Lighting system	<ul style="list-style-type: none"> -Simple lighting system -fewer lamp types 	<ul style="list-style-type: none"> - different kind of lamps - quality lighting systems 	<ul style="list-style-type: none"> -quality lighting systems for influence and atmosphere -important to criteria of lighting design
Purpose of lighting	Visual performance	Visual comfort	Visual environment and atmosphere

Table 5.1 Strategies of lighting design

5.4 Conclusion

Lighting design has three main components of illumination of spaces. The first one is aesthetic appearance. It is an important way for illumination of environments. The second one is ergonomic aspects. It is about how it functions or lighting design. Last one is energy efficiency. It is provides that light is not wasted by over-illumination. Also, it is providing more light than needed for the aesthetics or the task. These three components play huge role, especially on restaurant design (Brandi, 2006).

Lighting design in restaurants should be given importance for customers and employees. Restaurants exist not only for foods and beverages for costumers; they are also present for the experience and atmosphere. Customers want to experience a new experience in their social life. It is also important for psychology of society. Within a space, on the other hand, administers of restaurants have to ensure the loyalty of their customers.

Lighting design is a significant aspect in restaurants. Lighting has to be ensured adequately for security. Also, it has to be provided for arranging the convenient mood. Customers should read the menu without extra lighting. This situation might be uncomfortable. At the same time, lighting design influences the appearance of foods or beverages. Lastly, bad lighting decreases the sight of customers.

Nowadays, the light-emitting diode, LED, is the new type of lighting. This low voltage type light is used to focus the light onto a specific direction. It can give more light and leave less cost behind than incandescent lamps. Another new type of lamps is E-lamp. It *“uses a high- frequency radio signal instead of a filament to produce light. Inside the sealed globe, the rapidly oscillating radio waves excite a gas mixture, which, in turn, gives off light. The light hits a phosphorus coating on the inside of the glove and glows.”* There are many new types of lighting fixtures. These can provide functional aesthetic lighting of food service (Piotrowski, Rogers and IIDA, 2007).

Energy efficiency plays a huge role in lighting design. In some countries, the restaurant must be restricted in the number of watts per square foot. It brings with further planning and specification to relate the design concept needs. Limiting the use

of incandescent lighting affects the energy efficiency. The incandescent lighting is warmer than the others. On the other hand, it uses more power than compact fluorescent lamps (CFL). The incandescent lamps radiate more heat than fluorescent lamps. It could mean an increase in HVAC needs. Still, fluorescent lamps are not interesting light sources for restaurants since they compress the atmosphere of area. These factors influence the lighting designers for design concepts and food (Piotrowski, Rogers and IIDA, 2007).

In this thesis, the restaurant types are classified into three main topics. These are; fast food, casual dining and fine dining restaurants. These restaurants that are examined four chapters are restaurant features, food type, lighting systems and purpose of lighting. It can sum up on table 5.1 that shows the relationship between restaurants and lighting design based on brand identity

6 CASE STUDY OF BISQUITTE

6.1 Introduction

Restaurants are social places important for psychology of people. Customers are affected from the atmosphere of space. So, they want to spend time in well-designed spaces. Especially, working people want to spend time except their home or office.

When it comes to restaurants, food is the first thing to be given the main attention. However, restaurant owners should know that the food is not the only the thing that attracts new customers and makes them keep coming back but also, interior design and excellent customer service should also be given much importance and they do matter a lot. All of these things can be destroyed by poor lighting. Poor lighting destroys the idea of enjoyment in an intimate ambiance. Poor lighting can make the dining experience uncomfortable in such a way that even great tasting food, excellent servers and a beautiful interior cannot make up for.

On the other hand, the restaurants have become a part of identity since the spread of popular culture. Social media accounts are being used too much for the purpose. People want to go popular places, which is important for social life.

For designers of a restaurant, lighting is a crucial tool. Proper lighting design is what completes the idea for the restaurant which starts with designing the physical space and the furniture and objects within that space. But many restaurant owners fail to realize the immense value of a properly designed lighting.

Anyone going to a restaurant expects all of their senses to be tickled. Restaurant owners should keep this in mind. Taste, aroma, music, finishes, color, decorative art, service, people and light matters when people pick their go to restaurants. These are the things that make up a dining experience.

It is by carefully designing a restaurant that you can lure in people and make them come back. It is only right to say that lighting is the other half of architecture. The lighting design is what completes and supplements the design theme of a restaurant and adds to the positive impression.

The atmosphere of restaurant can be provided with lighting design. It is a developing subject in interior design. In this thesis, it is examined restaurant in direction of lighting design. The restaurant, which is name Bisquitte in Mall of Optimum, is in Gaziemir/İzmir. Bisquitte is studied from different angles of subject.

Before Bisquitte-Optimum was chosen as the target restorurant, four restaurants in Aegean Region which are listed in fine dining or fast casual restaurant types. Following the necessary investigations, Bisquitte Café-Restaurant was evaluated to be the most suitable one where brand identity has an effect on lighting design could be best studied. One of the most outstanding reasons for these criteria is the fact that Bisquitte is one of the best representatives of fast casual dining in Turkey. It has a very outstanding and ever increasing brand identity, though it is a five year old restaurant. The other criterion is that the restaurant should be more accessible to clear and accurate information. The chance to have an interview with the designers of Bisquitte also helped us determine the right choice. US brandworks, the designer of the mark, was contacted while investigating the brand identity. However, the questions were left unanswered due to the confidentiality agreement made between the parties. Rather, the information available in US Brandworks' website about products and advertisement designs related to Bisquitte were used to reach the related answers. Optimum branch of Bisquitte, which has six different branches, was examined. This is because of the fact that we thought it could reflect brand identity much better since it is the biggest branch. The size of the area was reflected in lighting desing and various lighting designes could be examined. This choise of ours proved correct while talking to the designers of the branch.

6.2 Bisquitte Restaurant-Cafe

Bisquitte is a five-year old restaurant, which is based in İzmir, Turkey. It has six branches in Aegean Region. These are Pınarbaşı Akademi, Bornova Küçükpark, Manisa Magnesia, Gaziemir Optimum, Alsancak Kordon and Buca. In this thesis, the branch in Gaziemir Optimum is examined.

6.2.1 Brand Identity of Bisquitte

Marketers have to position their brands clearly in minds of target customers. They can position brands at any of three levels (Davis, 2002).

At the first level of positioning, they have to determine the attributes of the product. Table 2.5 presents the theoretical illustration of the model. Competitors, who are in target market, can easily imitate attributes. Furthermore, customers are not interested in the importance of attributes. However, they are interested in what the attributes will do for them. A brand can be positioned by associating its name with a benefit (Kotler and Armstrong, 2004).

The strong brands are positioned on strong beliefs and values. These brands are ones giving importance to emotional values. Examples of these brands are Godiva, Apple and Victoria's Secret. They rely less on a product's tangible attributes. Furthermore, they want to create surprise, passion and excitement surrounding a brand (Kotler and Armstrong, 2004).

When the marketers are positioning the brand, they should establish a mission for the brand and a vision of what the brand must be and do. In other words, a brand is the promise of company. It provides a specific set of features, benefits, services, and experiences consistently to buyers. The brand promise must be simple and honest (Kotler and Armstrong, 2004).

Also, an effective name can contribute to a product's success. Yet, it is a difficult task to find the efficient name. Firstly, manufacturers inspect the product and its benefits, the target market and proposed marketing strategies. Afterwards, brand becomes partly science, partly art, and a measure of instinct (Kotler and Armstrong, 2004).

A company might believe that the power of its existing brand name is waning. Thus, a new brand name is needed and created. Or it may create a new brand name when it introduces a new product category for which none of its current brand names are appropriate.

This thesis focuses on Aaker's Brand Identity System, which includes core and extended identity as discussed on section 2.3.1. Brand identity bears a promise to customers, also includes core and extended identity. If the brand wants to be an active player for customers, a brand identity needs positive returns from customers, make different the brand in the target market and describe what the organization can and will do over time.

The core identity should provide answers to these questions: “What is the soul of the brand, what are the main beliefs and values?” These drive the brand and the similar question about the organization behind the brand (Aaker, 2010). When the **core identity of Bisquitte** is examined, it can be seen that Bisquitte has five main components.

- Firstly, biscuit is the starting point and significant part of brand identity.
- Bisquitte includes international cuisine and also they believe in the healing power of a good meal in the right atmosphere.
- Serves the dishes and foods obtained in very healthy and diligently to the costumers in a similar manner by which the costumers can be satisfied.
- According to Bisquitte restaurant, a good meal is the art of eating, which is healthy, actual and not to create a sense of regret after eating.
- For them, a good food is something with secrets feeding the soul rather than just feeling full.

Extended identity consists of the elements, which are not in the core identity. Therefore, the extended identity has a comprehensive perspective. When the brand is taken into account, the extended identity provides texture and more integrity. Furthermore, the extended identity includes useful features as brand characteristic and brand limitation (Aaker and Joachimsthaler, 2000). The **extended identity of Bisquitte** has 9 components.

- Product scope of Bisquitte consists of world cuisine.
- Brand personality of Bisquitte is dynamic, modern and energetic.
- The brand-customer relationship of the brand includes young people, happiness and positive minds.
- The logo of Bisquitte is characterictic font type as it can be seen on Figure 6.1. Logo of Bisquitte was designed by US Brainworks.
- Mottos and holiday messages
- Design of packages, napkins and sugar packages
- Menu design of Bisquitte

- Advertisers have modernized name of meals and beverages. For example; “Pains of Chicken”, “Lady Gaga’s Fillet Steak”, “Limonalisa” and “Ayanova”.
- Collaborations with famous persons



Figure 6.1 Logo of Bisquitte (Bisquitte-Marka Kimliği, 2016)

Brand identity consists of around four perspectives, which are brand as a product, as an organization, as a person and as a symbol as discussed section 2.3.1.

When **Bisquitte is examined as a product**, it will be seen to include six main components. These are; product scope, product attributes, quality/value, uses, users and county of origin. Firstly; product scope of Bisquitte consists of world cuisine. It is related with product attributes as meals and beverages have different names such as “Pains of Chicken”, “Lady Gaga’s Fillet Steak”. Another example is popular beverages of Bisquitte: lemonade and ayran. Lemonade is included in summer menu and it has a different name, which is “Limonalisa.” Ayran is a Turkish traditional beverage, which is in winter menu. It has a different name for ayran, which is “Ayanova”. Menu designers have modernized the names of foods and beverages. On Figure 6.2, it can see different posters about Ayanova and Limonalisa.



Figure 6.2 Posters for Ayanova and Limonalisa (Bisquitte-Reklam Tasarımları, 2016)

Other component of Bisquitte as a product is quality/value. It consists of mottos and holiday messages of Bisquitte's posters. Mottos are important part of Bisquitte's brand and concept. On Figure 6.3, messages for holidays from Bisquitte's famous biscuit can be seen. Also, as a tradition, in this restaurant biscuit is served before meals.



Figure 6.3 Messages from Bisquitte's Famous Biscuit (Bisquitte-Reklam Tasarımları, 2016)

The fourth and fifth components of Bisquitte as a product are types of uses and users. Target market of Bisquitte usually addresses to ages 18-35. And the last component is origin. Six branches of Bisquitte are based in Aegean Region and one of branch is in Manisa. And other branches are in İzmir. So, Bisquitte is giving service to the people of Aegean Region's.

The second perspective is the brand as an organization. This perspective has two categories named; organizational attributes and local vs. global. This perspective

focuses on attributes of the organization rather than on those of the product or service. Innovation of organizational attributes, which are a manufacturer for quality and company for the environment, are created by the people, culture, values and programs of the company (Aaker, 2002).

Bisquitte is studied as an organization, which stresses upon the importance of biscuit. The meaning of brand “**Bisquitte**” is the biscuit. Through their brand identity, biscuit feels as if it was in our life for long times and values; which is hot, delicious, sincere and enjoyable. It is the taste of childhood.

Bisquitte can be examined as a person, which consists of personality and brand-customer relationships. The general features of brand are dynamic, modern and energetic. All interior design aspects, which are menu and brand design, are talking with customers. The brand-customer relationship of the brand includes young people, happiness and positive minds.

A strong symbol can provide powerful structure for identity and facilitate recognition and recall. The symbol can be a key component of brand improvement. Its absence can be a significant decrement. Elevating symbols, which is important part of the identity, reflects their potential power.

The perspective includes of two categories; visual imagery/metaphors and brand heritage (Aaker, 2002).



Figure 6.4 Bisquitte’s Famous Biscuit (Bisquitte-Reklam Tasarımları, 2016)

When **Bisquitte** is examined as a symbol, the advertising of this famous biscuit can be seen on Figure 6.4. Other important example is that Bisquitte melts design and meal in the same pot. The posters are shown regarding this collaboration as can be seen on Figure 6.5.



Figure 6.5 Some Bisquitte's Posters (Bisquitte-Reklam Tasarımları, 2016)

Another important aspect of Bisquitte is using by packages, napkins and sugar packages with brand features. Bisquitte brand has idiosyncratic features as marketing tool. The design of package can be seen on Figure 6.6. For example, the shape of package is like oven. This is another marketing tool for the brand. It attracts customers. Napkins and sugar packages of Bisquitte can be seen on Figure 6.7. For example, there is a “recipe of happiness” on napkins. It is tradition Bisquitte’s motto especially for young customers.



Figure 6.6 Package of Bisquitte (Bisquitte-Materyal Tasarımları, 2016)



Figure 6.7 Napkins and Sugar Packages of Bisquitte (Bisquitte-Materyal Tasarımları, 2016)

Menu of Bisquitte is like a magazine. It has small magazine news, though they are not real, but joy to read. It gives funny style for menu. This magazine menu reflects the street style, which is so popular nowadays. Also, the menu items and restaurant culture will likely affect what the restaurant looks like inside. Menu design can be seen on Figure 6.8. The name is “La gazette Bisquitte.”



Figure 6.8 Menu Design of Bisquitte (Bisquitte-Materyal Tasarımları, 2016)

In Bisquitte menu, there are lots of desserts. For example, Macaron is more popular in recent years. Advertisers use this popularity in a different way. On menu design, Macaron can be seen with some information from history as seen on Figure 6.9 It is like magazine, which can be bought from newsagent.



Figure 6.9 Information about Macaron in the Menu (Bisquitte-Reklam Tasarımları, 2016)

Bisquitte makes use of images of celebrities from all over the world. Designers have collaborated in the menu design and phenomenon. Examples of those celebrities are Marilyn Monroe, John Lennon and Yoko Ono, Kate Moss, Einstein, Lady Gaga, Miley Cyrus and Claudia Schiffer. The posters of celebrities can be seen on Figure 6.10. Designers have correlated the name of food or beverage and Marilyn Monroe together. Also, they have created mottos through name of celebrities. It has completed the brand identity. On the other hand, it has designated the target age ranges.



Figure 6.10 Posters with famous persons from world (Bisquitte-Reklam Tasarımları, 2016)

The brand position is an active communication. Active communication is related with brand image and how this image can give a shape or depending on the situation possibly change. The use of active communication means that there will be certain communication objectives concentrated on variable or powerful brand customer relationship (Aaker, 2002).

Bisquitte has two main brand strategies. Firstly, material selection is important in interior design. It is important to create an atmosphere as fast casual restaurants.

This subject is examined with details in the next headline, which is “Interior Design of Bisquitte.”

The second brand strategy is menu design and cuisine. Especially on expanding brands of restaurant, menu design should be related with concept and interior design. Cuisine of restaurant represents the main idea of concept. This can be the keystone or starting point of restaurant. It should be evaluated correctly. In the light of this information, the brand of Bisquitte is continuing to grow as cuisine and menu design is used with the right concept and design ideas.

The brand identity must be effectively communicated. This is the best possible way, although the idea may sound insignificant. However, the brand identity will not be correctly figured out by the consumers, if a brand trusts merely on the brand identity and value proposition to inactively and silently communicate it. To achieve the demand brand image, brands must effectively use communication tools to create brand identity.

6.2.2 Type of Bisquitte Restaurant-Cafe

Bisquitte has the characteristic of fast casual restaurant. Firstly, Bisquitte does not present full table service as fast casual restaurants do.

Secondly, food quality is higher, also it has better atmosphere than fast casual restaurant (Walker, 2010). So, they attach importance on quality and healthy foods. Characteristic of Bisquitte is related with high quality ingredients of meals.

In fast casual restaurants, it has visible kitchen and counter (Walker, 2010). Bisquitte has a visible counter used by bar and buffet.

Steak dishes sometimes can be part of menu. The brand uses common dishes instead of plastic dishes to satisfy the customers. So, it can be said that the food quality and services are much higher than fast food restaurant (Walker, 2010). Menu of Bisquitte includes world cuisine.

6.2.3 Concept and Interior Design of Bisquitte

In this thesis, we analyzed Gaziemir Optimum branch of Bisquitte, designed by No:35 Architecture. Designers tell that, “The Gaziemir Optimum branch of Bisquitte is 209,75 per square meter. It makes brand identity reflected easier.”

In general, fast casual dining restaurants have a very basic style. Designers use colours and signs to demonstrate their style and create a low-key ambience. Characteristic of Bisquitte is reflected in all those feature. It has white, gray and red colors. According to designers, Bisquitte has a dynamic, modern and energetic design. Interior design is talking with customers by means of colors and textures. It feels like going for a ride with your friends. A dynamic colors and textures are supporting these feelings.

This branch of Bisquitte is in the Optimum shopping mall. So, it is on food court floor. Food court can have advantages or disadvantages because there are lots of options for customers. Yet, designers can turn the tables on someone. The exterior design of restaurant gives clues about the differences of this branch. Designers of Bisquitte define it as, “*This branch has not door or wall in entrance because the restaurant embraces customers. On the other hand, the red roller shutter protects the brand identity.*” The entrance is like shopping on any popular street. This entrance reflects the street style. The atmosphere of entrance creates sense of open air area in customer’s minds. Additionally, it can be intended to attract the customer's attention. Entrance of Bisquitte-Optimum can be seen on Figure 6.11. This roller shutter evokes hawkers or old artisan’s shops.



Figure 6.11 Entrance of Bisquitte-Optimum

Bisquitte, which is the fast casual restaurants, has to make difference other restaurants Bisquitte, which is the fast casual restaurants, has to make difference among other restaurants. When looked at the architectural plan of restaurant, the reflection of brand concept can be seen. The architectural plan of Bisquitte-Optimum can be seen on Appendix-1.

Bisquitte reflects the identity of İzmir street style. Definition of street style is “any off beat or avant-garde fashion inspired by contemporary culture of urban street people” (Dictionary.com street style, 2016). Designers use identity of İzmir as a brand. Izmir has a distinctive characteristic, supported by people of İzmir. In the light of all those features, concept of Bisquitte reflects target market and design of restaurant.

In the restaurant, there are different materials of flooring as it has to create a street style in mind of customers. Firstly, the entrance has a marble threshold. This separates the restaurant from the food court. The middle of restaurant, which is like a line around the restaurant, is tiles. Designers remark that the tile of restaurant evokes the old Greek houses and the seaside in the mind of costumers. The other interior area is solid wood parquet.

In the restaurant, there are sitting areas for different number of people. Nearby the entrance, there are sitting places for two or four people. The materials of tables, which are for two, are solid, marble and metal. The colors of tables are favorable for brand identity of Bisquitte. The materials of tables, which are for four, are solid and timber covers. Also, it has a sitting area for large group of people. The material of this table is metal and for eight people. However, it has also a place designed for large groups in the middle of restaurant. The chair material of these areas is metal. The most striking area is the bar, which covers around almost all spaces of restaurant. Also, the bar includes cash point and cake buffet. The bar has solid counter and concrete effect. There is a metal cruet stand behind the bar. Cruet stand hangs on brick, which is black. Ahead of the bar, there is a small area designed with bergeres and armchairs. This area is designed for only beverages. This branch of Bisquitte has the terrace, which is the other most important feature. In the terrace, it has used the same tables and chairs.

Consequently, Bisquitte-Optimum gives a sense of freedom and comfort to customers. The young and dynamic structure of Bisquitte can be seen on brand and interior design which is supported by unique tiles, blackboards, separation systems and lighting design. An effective brand has been completed with the correct interior design in Bisquitte-Optimum.



Figure 6.12 Perspectives from Bisquitte-Optimum



Figure 6.13 Perspective from Bisquitte-Optimum

6.2.4 Lighting Design of Bisquitte-Optimum

In lighting design of Bisquitte, there is design created with the purpose of differentiation in target market. On the other hand, lighting design complements the architectural concept and brings atmosphere into the forefront. The lighting design of the restaurant provides a street atmosphere. Generally, in branches of Bisquitte, it has used the same lighting systems. For example, the pendant lamps are used in different branches. It usually applies the same concept of lighting design in Bisquitte branches. At the same time, it tries to eliminate deficiencies in other branches. The lighting plan of Bisquitte-Optimum can be seen on in Appendix-2.

Two main lighting designs are used, which are ambient and task lighting in restaurant as explained section 5.3.2. In Bisquitte, **ambient lighting** is spot track lighting. It has two variations, which are 1 and 2 meter. The general lighting system is LED spot, which is important for energy efficiency. On the other hand, LED spot does not always give the correct results. Yet, Bisquitte-Optimum is in shopping mall where the ceiling height is favorable to use these lighting systems.

The other lighting design, which is **task lighting**, provides the concept and ambiance of restaurant. Current functional lightings are wall lamps, pendant lamps, street lamps and floor lamps. Wall lamps and pendant lamps, with energy saving bulb, are used on bar, walls and columns. It is not the best method of energy saving but, the true color is a supporting aspect in interior design. So, in fast casual restaurants it is not a distracting option to provide the visual comfort.

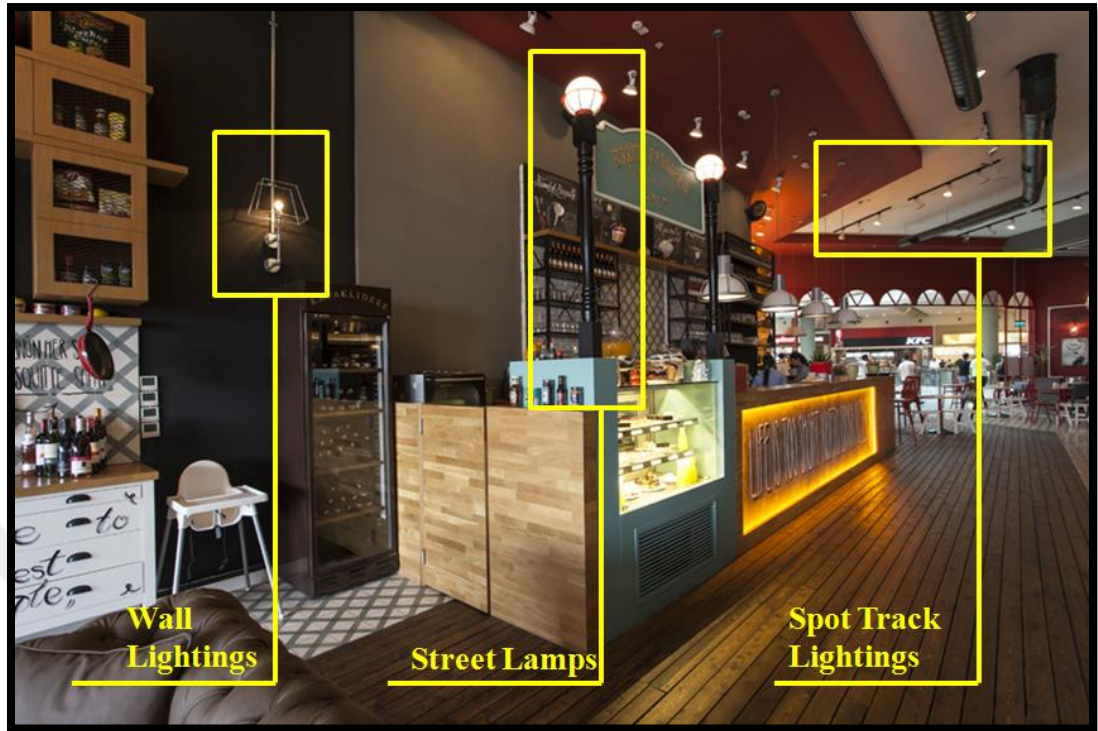


Figure 6.14 Lighting design of Bisquitte-Optimum

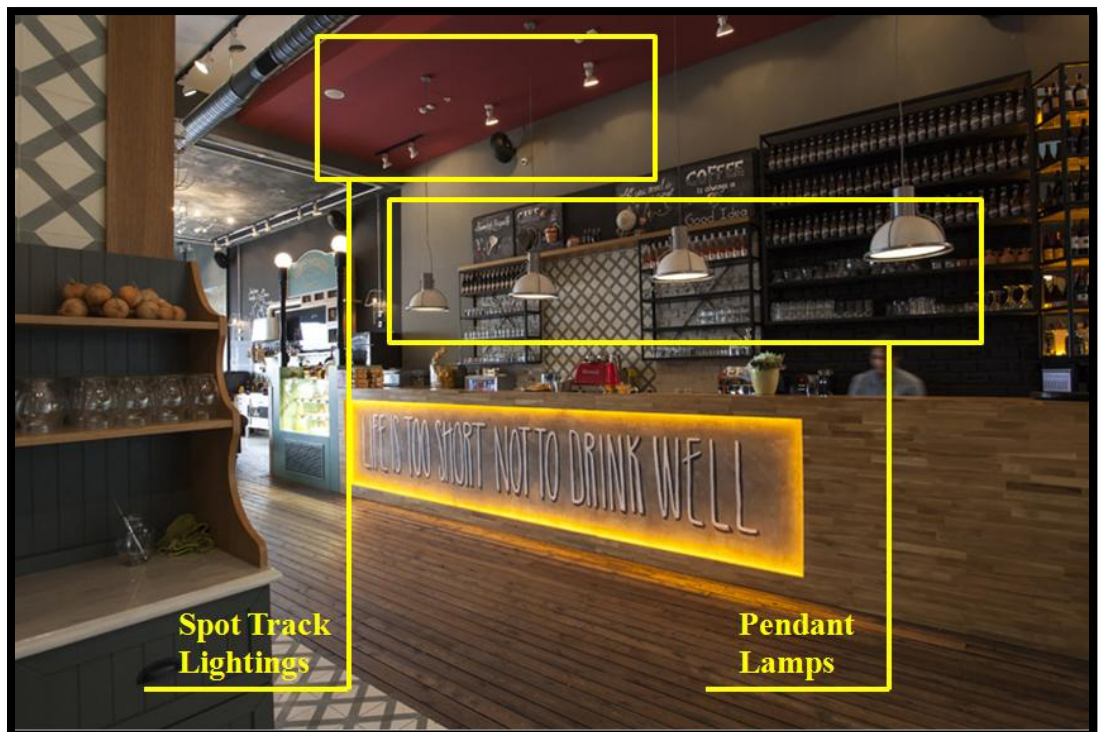


Figure 6.15 Lighting design of Bisquitte-Optimum

The interior design of Bisquitte-Optimum was described in previous chapter. The concept of restaurant is İzmir street style, which includes different stores. When it provides this concept, designers use street lighting. It makes easier to create the concept in customer's minds. Therefore, the main attractive lighting design is traditional garden lightings in Bisquitte. These garden lightings are usually used in outdoor. But traditional garden lightings are preferred to create a street atmosphere in restaurant. These are used by task lighting. Pendant garden lightings are used in interior design of restaurant as lightbulb. Lightbulb does not provide energy efficiency. However, it should be used in Bisquitte-Optimum for providing ambiance and true color.

Honeycomb grids can provide the visual comfort of space. It can be seen on Figure 6.16. Bisquitte has provided those aspects. Purpose of visual comfort is what sees the light and demonstrates the light. Designers of Bisquitte-Optimum ensure those purposes. So, Bisquitte-Optimum bears fast casual restaurant features.

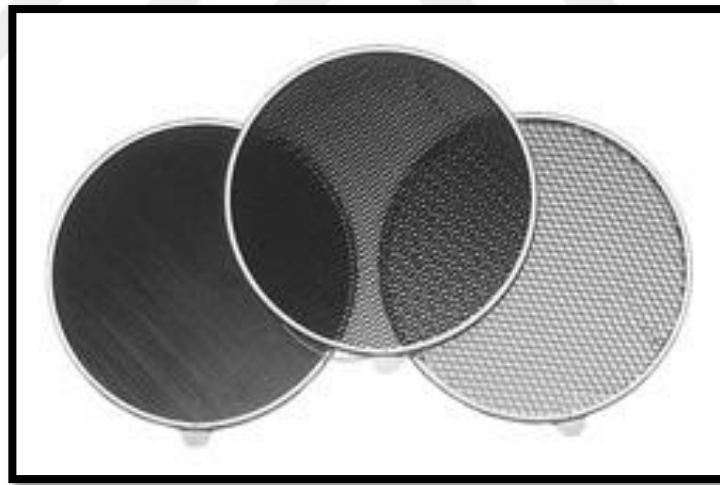


Figure 6.16 Honeycomb Grid (Honeycomb Grids, 2015)

Lastly, floor lamps are important for lighting design of the restaurant. It can ensure that atmosphere is warm and friendly. It is consistent with style of İzmir. People from İzmir want to feel relaxed and comfortable in space. Designers can be attracted with this idea. It is the part of brand identity of Bisquitte.

In Gaziemir-Optimum branch of Bisquitte, it was implemented that quality of food and beverages are highlighting in relation to lighting design. Lighting designs examined in this thesis are convenient for concept and brand identity of Bisquitte. Interior design features have appeared in the best way. It does not use monotonous lighting design systems; because Bisquitte is a fast casual restaurant. Lighting design systems are emphasizing the brand identity and food design.

In shopping malls, differentiation is a preferable aspect in lighting design. On food court floor a clip-in ceiling systems can usually be used. However, the emphasis is on lighting design in Bisquitte. It enables that the restaurant is more attractive in the target market. Also, it emphasizes the brand identity of Biquitte. On the other hand, the applied lighting design systems bring the quality of meals into the forefront. So, customers can see a nice atmosphere, providing a good experience. This atmosphere is a part of marketing process. It should be considered by the employers. The restaurant has been designed in accordance with intended population. The lighting design is implemented in accordance with physiological, anatomical and psychological needs of customers. Designers should address those categories.

According to designers of Bisquitte, they were able to achieve the true ambiance with lighting. Especially, the functional lighting is used in the correct way, which is proper for fast casual restaurants. Designers also underline the main two parts, which are comfortable dining and controlled lighting. They matter for visual comfort in fast casual restaurants.

6.2.5 Examining Bisquitte-Optimum

In 5th chapter of this thesis, strategies of lighting design were described in the light of such information, the Table 5.1. has been created. In this table, restaurants are investigated in three groups, which are fast food, casual dining and fine dining. When looked at the lines, four categories of research can be seen. These are restaurant features, food type, lighting system and purpose of lighting.

Bisquitte is a fast casual restaurant type. So, it should be considered in the middle column of Table 5.1. that is “Strategies of Lighting Design.” In this part of thesis, these categories are examined in accordance with restaurant type of Bisquitte.

Firstly, characteristics of fast casual restaurant were studied. On Table 5.1., there are four main components to prove why it is a fast casual restaurant. For instance, fast casual restaurants must have professional service delivery. It describes in the brand identity of Bisquitte-Optimum headline.

Menu is so generous and includes international cuisine. Bisquitte has a different menu design, which includes name of foods and beverages. Menu is like a magazine. It has little magazine news, but they are not real. It has given funny style for menu. Menu designers have modernized the names of foods and beverages. They believe in the healing power of a good meal. According to Bisquitte, a good meal is the art of eating, which is healthy, actual and not creating a sense of regret after eating. On the other hand, they serve biscuit, which means Bisquitte, before every meal. Through their brand identity, biscuit is in our life for long time and valuable; which is hot, delicious, sincere and enjoyable. It feels like the taste of childhood.

Bisquitte does not present full table service. It has visible kitchen, bar and counter. Steak dishes are part of the menu. They try to underline high quality ingredients, handmade and healthy food. They use common dishes instead of plastic dishes for customer satisfaction. So, we can say that the food quality and services are much higher than fast food restaurants

Other feature of fast casual restaurants is atmosphere. The atmosphere should feel relaxing and friendly. Customers need these components, but it might change in the direction of target market. For example, the most efficient factor is the group of age. Customers, between 18-30 ages, prefer more energetic or noisy places. In any case, all people are influenced from the atmosphere of space. So it is an important aspect for customer preferences.

Concept of Bisquitte is related with İzmir style. People of İzmir like open-air areas, providing a relaxing sense. For example, Kordon is one of the places, where people of the city spend time in İzmir. It is a seaside place covered with grass area. People go to Kordon to spend time with their friends. Sense of freedom and comfort in Kordon attract people. Bisquitte grab a chance with this relationship between sense of restaurant and people of İzmir. So, it has a concept, relaxing and friendly. Bisquitte embraces e of fast casual restaurant features.

Another feature of the fast casual restaurant is to reflect the brand identity on concept. Nowadays, designers implement this method; because the brand identity, to occur in people's mind, should relate with atmosphere of the restaurant. It provides the brand identity power. Customer wants to go through an experience, which is related with brand. Actually, employees sell "the brand." If the brand is more effective, marketing will be less complicated. So, interior designers want to use this powerful brand identity.

Brand identity of Bisquitte is related with the concept. It can be seen on menu design. This issue was discussed in the previous headlines. On the other hand, concept of interior design is related with street style of Izmir. This style can be seen to have been reflected on interior design of Bisquitte. Colors, furniture and decors can be observed to reflect this relationship. Sense of open -air space, feeling like in restaurant, is the most important evidence of that. For example; a motto, which is on the wall or blackboard of restaurant, has shown that it feels the concept.

Furniture of Bisquitte has been picked as certain colors. Also, materials of furniture reflect the street style of Izmir. Atmosphere of Bisquitte is like an open air area. It feels free and relaxing. The brand Bisquitte already has such a purpose like that. They want to give a childhood sense with world cuisine. Purposes of brand are to provide new experience for customers and let them stay a pleasant taste.

Last feature of fast casual restaurant is that interior design is combined with exterior wall. This branch of Bisquitte is in shopping mall, which is Optimum Gaziemir. So, it has not exterior walls. But it has a showcase giving importance to the concept of Bisquitte. Exterior wall or showcase has a huge role for the customers to choose the restaurant. This is one of the first steps of the transaction. Especially, if the restaurant is in food court of shopping mall, it will make sense for marketing. Logo or graphic art is important for brand identity. This exterior wall or showcase is important how it like that for marketing.

The second line, which is on Table of 5.1, is food type. In fast casual restaurants, there are three main features of food types. First of all, meals should be of good quality. Menu of Bisquitte includes the world cuisine. So it is suitable for this topic. Secondly, it should be low priced as discussed in section 4.3.5. It is one of the most important features of fast casual restaurants. Bisquitte has an average pricing,

compared with other same type restaurants and the last one is menu, which includes different type of alcoholic beverages. This feature is like the first one. Bisquitte contains different foods and beverages, which indicates that Bisquitte-Optimum Gaziemir has a bar. This part of restaurant is designed for alcoholic beverages.

The third line of Table 5.1 is lighting systems. Lighting systems play huge role in interior design process. Especially nowadays the best way of designing effective space is using “lighting design.” Lighting design can change all atmosphere of space as explained in previous chapters. Atmosphere influences the psychology of customers. Today’s technological facilities have made designing new different spaces. Possible lighting design is one of the most important steps of interior design. It allows creating more powerful and impressive spaces. So, restaurants owners use lighting design to reflect brand identity. And designers prefer to use brand identity during the process of interior design.

Firstly, in section 5.3.3 (Table 5.1), it is discussed that different kind of lamps should be employed in fast casual restaurants. Different kinds of lamps are used to create various spaces in a single space. So, this can be beneficial in restaurant design. Bisquitte contains different seating areas. For examples; these are bars for 2 or 4 group of people or or bergeres. Lighting design is used with the purpose of emphasizing these differences. For example, the traditional garden lightings are used in the middle of Bisquitte. These traditional garden lightings contribute to create the main atmosphere of concept.

Floor lamps are significant for lighting design of restaurant. It can provide that atmosphere is warm and friendly. It is consistent with Izmir style. People from İzmir want to feel relaxed and comfortable in space. Designers should come up with such styles so as to comply with this idea. It is the part of brand identity of Bisquitte.

In shopping malls, differentiation is a preferable aspect in lighting design. On food court floor, a clip-in ceiling system can usually be used. However, the emphasis is on lighting design in Bisquitte. It ensures that the restaurant is more attractive in target market. Also, it emphasizes the brand identity of Bisquitte. On the other hand, the applied lighting design systems bring the quality of meals into the forefront. So, customers can see a nice atmosphere, which is a good experience.

In Gaziemir-Optimum branch of Bisquitte, it was implemented that quality of food and beverages could be highlighted in the direction of lighting design. Lighting designs, examined in this thesis, are convenient for concept and brand identity of Bisquitte. Features of interior design appears in the best way. It is not using monotonous lighting design systems; because of Bisquitte is a fast casual restaurant. Lighting design systems emphasize the brand identity and food design. For example, it can be most clearly seen in the bar. Bar of Bisquitte is attractive and effective and complies with lighting systems.

Second, there should be quality lighting systems in fast casual restaurants. Actually, it is related with visual comfort as visual comfort will provide quality lighting systems. Spots and wall mounted lighting are the best examples of quality lighting systems. On the other hand, honeycomb grids ensure the visual comfort. The main two lighting systems used in Bisquitte-Optimum were examined over quality lighting systems.

The last line of Table 5.1 is about the purpose of lighting in restaurants. There is more than one purpose of lighting design. However, the purpose of fast casual restaurant's lighting is visual comfort (Table 5.1).

Visual comfort is closely related with enough light on the visual task, which is not too much. If it has a little contrast between expected and the reality, it will glare and cause eye strain. Generally, lighting design is used so that most occupants can see properly. People different ages require different amounts of light. There is a need of different amount of light for different tasks. When people get older, more light is needed to do the same work. Lighting is used through the process of setting foot-candle targets. Nowadays, targets are accepted to outdated. The standard in many people's minds is a fifty foot-candle (IESNA, 2000).

Daylight is an important part of visual comfort. Most spaces do not use the daylight effectively or do not control daylight that enters their spaces, resulting in glare and reduced comfort. Windows are also important for another physiological reason in interior spaces. When customers looked out a window, it must ensure visual relief. In short, day lighting design has significance for visual comfort.

Clanton and Associates, told; "*Lighting should be designed for people, not foot-candles.*" With this sentence, it is highlighted that there should be seasonal temperature variation in thermal comfort. Also, there should be some difference in the lighting environment from day to night and between different tasks. If the type of light source is appropriate, visual comfort can be provided. Direct lighting contains more shadows and contrasts.

Designers should provide visual comfort. It is an important aspect for fast casual restaurants. In Bisquitte-Optimum, spots lightings are used in whole restaurant for guidance. The other lighting equipment is wall mounted lighting, which also provides the visual comfort. On the other hand, honeycomb grids are the most important helper for providing visual comfort as like Bisquitte-Optimum.

7 CONCLUSION

The first periods of history, lighting, which was obtained from candles or gasoliers, responded only physiological needs. Nowadays, good lighting should respond to physiological, anatomical and psychological needs. Also, it has to contribute to aesthetic values. Therefore, lighting has become an important section of design. New systems are developed under favor of improvements in lighting technologies. It provides advantages and freedom in lighting design. Most of times, it can be difficult to establish regulations, because of diversity of light sources and luminaries. Lighting design has shown alternations based on concept of space, brand identity and designers. So, the visual comfort and features of interior design should be considered.

As stated previously, brand image is an obligation for brands in today's conditions where there are surprisingly many options in the face of customers. Necessity of brand image will occur to state brand identity. While the brand identity is formed, it can be done through various means of transmission elements. The good transmission affects directly customers' buying decisions. Transmission elements should relate with brand identity for good transmission. There are examples of transmission elements; which are advertising, serving, package, slogan and web site. On the other hand, other transmission elements are for the design of restaurants. These are advertising, graphic, public relations, interior design and architecture. All these components should be designed in the direction of brand identity.

Restaurant design is based on an interior design discipline. So, designers can allow people to have an experience, which is affected by the brand image for customers. Interior design is one of most important factor for transmission. Restaurant design includes from lighting of showcase to details of equipments. Concept of restaurant is connected with all those design decisions. All process of those decisions state the brand identity. When the concept of restaurant is determined; food types, prices and customers profile should comply with brand. Needs of customers must be met beyond expectations. Spaces of restaurant should communicate directly with customers or correspond with graphic, lighting and interior designs. The interactive and innovator design philosophy is in countenance of brand. The purpose of design philosophy has to be to create spaces, as venue setup.

Concept of a restaurant includes the interior and exterior design components. The exterior design components are location, environment, façade, showcase and entrance. Those components can be described by shell or package of the restaurant. They give the message to the customer about brand identity first. Components are the first phases of transmission in an interior design sense. It should take strategic, functional and aesthetic decisions into considerations. The components of the interior design are layout design, sitting areas, materials, colors, equipments and lighting design.

Interior design components are designed to relate with the brand identity as it affects the transmission of brand image. At this point, layout design and sitting areas are related. Materials, colors, equipment and right lighting design have huge roles for the creation of the atmosphere. In fact, lighting design includes the other interior design components. From this point on, lighting design can change what customers see as materials or colors. With countless opportunities coming from lighting design, atmospheres of restaurants can be changeable and have a positive impact on the customers too.

The concept may be created with all those components. It is implemented on different branches of a restaurant chain. On the other hand, concept or small details may change in different branches. Those differences of concept can form inconsistency in the brand identity. So, designers must scrutinize positive and negative factors in space.

The purpose of a brand is to make the customers visit the restaurant repeatedly. The interior spaces of a dining environment have to be designed in line with this purpose. While the interior design is related with brand identity, customers are convinced more easily. It affects the mood of the consumers, as well as the experience. Loyalty of the customers is affected from the atmosphere, which is irregular or careless. At this point, it can be said that the quality of cuisine is not important for the customers. They want to see an excellent atmosphere and live an original experience, while having their meals and drinks.

Restaurant design includes the architectural and interior designs and all physical and visual aspects. The major purpose of the restaurant sector is a delicious cuisine and good serving. On the other hand, the major purpose of creating restaurant

concept is mediating between the cuisine and the customers. In this context, there are four main aspects as discussed, which are to attract the target audiences of the restaurant, to experience new dining, to spend more time in restaurant and to ensure to come back again in the restaurant that chosen. The other aspects are to create a loyal target audience and to suggest the restaurant to their friends. So, the concept of a restaurant and customers communicate between each other.

The purpose of lighting design for restaurants affects the psychology of the targeted customers and creates the relaxing atmosphere in the chosen space. Lighting is an important component to retrack customers in the shopping malls. There are many competitors in shopping food court floors of malls. At this point, designers should give an importance in lighting of the entrance and exit spaces. Also, the exterior walls play a huge role to get connected with the interior design. Architecture design can give some clues about atmosphere and experience, which will be experienced by the customers; while lighting systems are designed in restaurants, they should specify the “brand identity.” It is the part of marketing process. This process should be carried out with the interior design. So, there are three main components of a successful lighting design. Firstly, lighting design should become integrated with the interior design of the overall space. Secondly, it should provide visual comfort. Lastly, it should design the atmosphere, which is related with brand identity as the main focal point in this research.

This thesis study covers the artificial lighting in restaurants, where the design awareness is formed conceptually and based on the brand identity. In this sense, the concept of brand identity is closely related with interior design. It is examined through the investigation of the designs of Bisquitte which is chosen as a case study representing the fast casual dining restaurant category. To better clarify the subject, brand identity of restaurant, relation with lighting design, restaurant design, lighting design of restaurants and case study of Bisquitte were examined in details. These concepts and phenomenons are important to understand how the restaurant designers are influenced by brand identity and reflects the lighting design his or her designs.

In this thesis, the architecture of Bisquitte-Optimum Gaziemir, which is the example of fast causal restaurant in Turkey, was examined in details by analysis. It can be seen that it has used proper lighting design in accordance with concept.

In fine and casual dining restaurants, it used quality and detailly designed lighting systems. Lighting levels kept at low and the atmosphere illuminated that space like an artwork. In these type restaurants, it is attempted to feel the quality of brand and the cuisine served. While it was been designed in direction of the lighting design, it should be careful luminaries and type of lightings. It should provide to perceive the right color by customers, spend good times in interior and stay long times. So, lighting levels should keep that customer to have a peaceful feeling.

In fast food restaurants, it should provide higher lighting level because of fast serving criterion and short meal timing. It must be remembered that the behaviors of customers are affected by the conceptual lighting design. It reflects also the identity of the fast food restaurants.

At the same time, while the entrance and sitting areas were good illuminated in restaurants, it should attach the importance of the cash desk, storage and kitchen hygiene. Those areas illuminated of Bisquitte-Optimum Gaziemir was described shortly this previous chapters.

Also, it is concluded that in fine and casual dining restaurants, cuisine starts to play huge role on architectural stage and become a part of interior design strategy. At this point, lighting design is not about just function. It is about communication between brand and customers. Flavors of foods and diversity of beverages is not only important aspect in these types restaurants. The significant part is to tell a story about brand identity of restaurant.

Lighting design has two main purposes in restaurants. These are:

- Restaurant should illuminate the right color scala, which are the nearest natural lightings.
- It should create a spatial fiction and an atmosphere through the lighting design.

Those two purposes can be provided by using right lighting sources and luminaries.

Notion of brand identity has emerged in recent years. The brand reflects the public opinions and identity of the restaurant. Since the brand identity is emerged;

logos, labels, brochures are ways of transportation to customers. As well as, interior design has been of capital importance as a brand of visual communication tool.

Nowadays, the competition is increasing rapidly in restaurant sector. At this point, interior design of restaurant is an important factor, which provides to make a difference, in target market. Designers must be in direct contact with consumers. Because, when they responded needs of customers, they should improve customer-oriented system. In this system, purpose is that create a stunning restaurant atmosphere, which is forming a criteria for choices of the customers. It provides differentiation in target market. There could be multiple issues, when the strategies of brands determined. Those issues are exterior façade and interior design, architectural plan and design parameters, marketing strategies. Lighting design is one of basic component's designs for creating a spatial atmosphere. Because of lighting design's huge importance, it should use a dynamic and effective way.

While lighting design was creating in direction of the behaviors of customers, customers can leave satisfied from the restaurant. In addition to this; satisfaction is differentiated from the type of restaurant, cultural features and customers profile. In fine and casual dining restaurants, customers satisfy the attending behavior of employees and quality of the meals. On the other hand, customers satisfaction is based on the fastly serving and eat one's fill in fast food restaurants.

It is observed that, with technological developments and globalizations, consumption habits are beginning to change. Nowadays, shopping is not just need. It has become a pleasure or entertainment component. With increasing of the social media in people's life, restaurant sector has entered into various searching possibilities. People has not just eaten something or spent with their friends in restaurants. Customers want to check-in in famous restaurants or spaces. Also, they want to share photos of restaurant, that they are spending time in it, on their social media accounts. So, advertising is changing in different direction. Business manager is not only to care about cuisine; also they should offer variety of different experiences to their customers. Designers focus on that customers are living an experience in the atmosphere of the restaurants.

Nowadays, popularity of social media is increasing. While people are going out with their friends, they will probably spend the whole time with phones on social

media accounts. The situation is debated to be a break-away from social life. However, notion of “dine out” is not just a need. It should be emphasized that it is also a social activity. So, social media accounts are significant for employers. This new marketing area has become more effective. Employers have begun to give more importance to the design of restaurants. In few words, important alterations and developments have been taking place in marketing of restaurant sector.

Technology should be introduced into real life. And, it should provide that customers have an experience with foods, beverages and space. Lighting design, which is an important marketing instrument, can help these experiences of the customers. They should live in an experience, which is so personal. The notion of “dine-out” is beyond the “dine out.”

This thesis study states that artificial lighting design based brand identity approach on Bisquitte Café and Restaurant, reflect a brand identity approach on the lighting design principles. In this research, the Optimum-Gaziemir branch of Bisquitte was examined with brand and lighting design criteria of the restaurant. Additionally, during this research the designers were observed to ensure the clues, inspirations and metaphors about subjects such mass and space organization, use of artificial lighting, materials for interior and exterior shells, color and texture.

As a result of this thesis, it would not be wrong to say that lighting and interior designers collaborate in restaurant design. The importance of lighting design is increasingly understood in process of marketing and branding. Since the first phase of interior design, lighting design is approved as the principal design areas to be considered along with the interior design of the space.

It can also be seen be that Bisquitte – Optimum is the leader of fast casual dining culture in Turkey. This has been proved by the marketing strategies, brand identity, brand concept and all other design component. Especially, interior design materials criteria and menu design have driven forward in target market. Also, communication, which is between the customers and the spaces, can provide in the direction of design ideas. Lighting design has been an important part of this communication, which is between the customers and the brand. On the other hand, activeness of Bisquitte, which is in social media, is the significant evidence of the brand target.

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CURRICULUM VITEA

I was born in 1990 in İzmir. I have graduated from Özel Ege Primary school in 2004. In high school, I have also continued to Özel Ege High School. And I have graduated in 2007 from high school. Then, I have graduated from Çanakkale Onsekiz Mart University-International Relations Department in 2011. I have taken undergraduate lesson about Department of Interior Architecture and Environmental Design for one and a half years in Yaşar University. In 2013, I have started to master in Yaşar University.



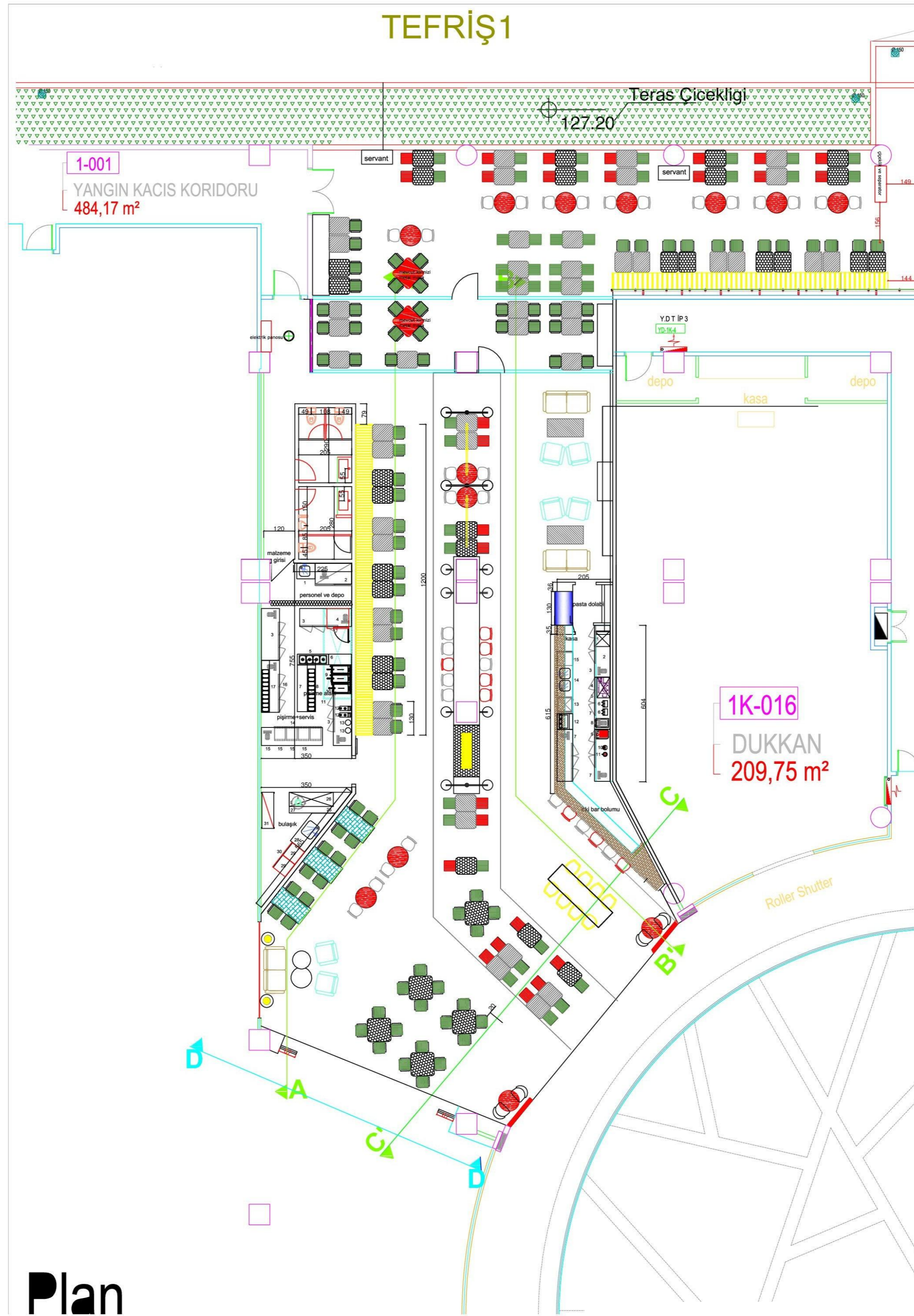
APPENDIX

Appendix-1. Architectural Plan of Bisquitte-Optimum

Appendix-2 Lighting Plan of Bisquitte-Optimum



TEFRİŞ1



TERAS YERLEŞİM LEGAND

masa 1 h:75cm 60070 metal panel masa kafeslik 4cm kovanlar 10cm radyolu - 21 adet 18 adet eski uzuk ayak + 3 adet yeni çit ayak	masa 2 h:75cm 60070 boyaz memmer masa kafeslik 3cm kovanlar 10cm radyolu - 18 adet 18 adet eski uzuk ayak + 3 adet yeni çit ayak	masa 3 h:75cm Q:75cm kirmizi metal masa 7 adet	masa 4 h:75cm 60070 boyaz memmer masa - 3 adet 3 adet eski ayak 2 renkli 4 bacaklı	bisquitte sandalyeleri kokakaze - SIRT yeşil renk h:45cm - 18 adet	bisquitte sandalyeleri kokakaze - SIRT kirmizi renk h:45cm - 18 adet	bisquitte sandalyeleri kokakazi - SIRT yeşil renk - kokak kirmizi renk - h:45cm - 30 adet	ham metal sandalye oturak kontrplak h:45cm - 14 adet	ham metal sandalye oturak kontrplak h:45cm - 6 adet	34 adet uzuk ayak	3 adet yeni çit ayak	3 adet eski ayak - 180cm capında büyük masa için
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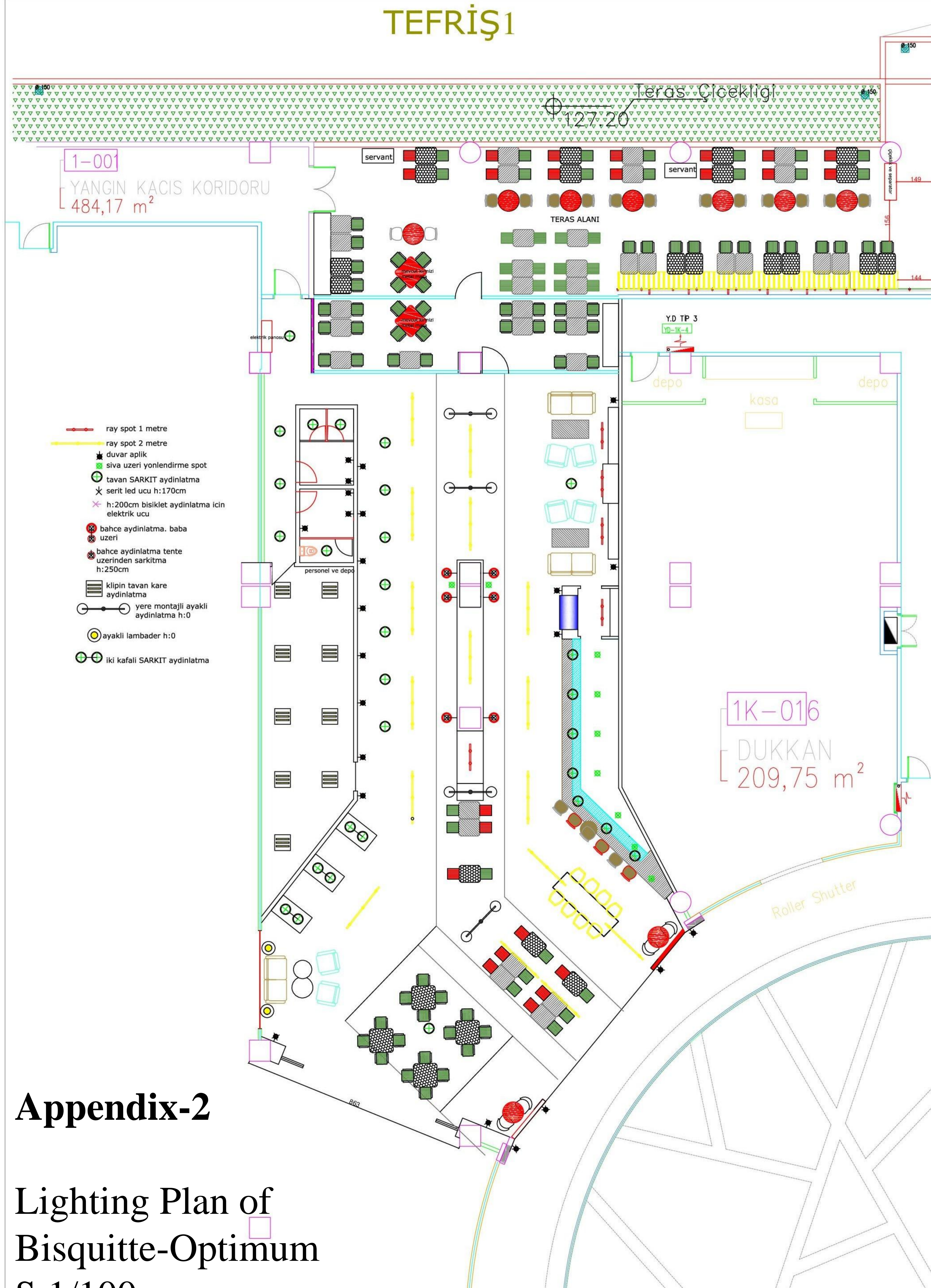
İC MEKAN YERLEŞİM LEGAND

masa 1 h:75cm 60070 metal panel masa kafeslik 4cm kovanlar 10cm radyolu - 18 adet 18 adet eski uzuk ayak + 3 adet yeni çit ayak	masa 2 h:75cm 60070 boyaz memmer masa kafeslik 3cm kovanlar 10cm radyolu - 11 adet 8 adet eski uzuk ayak + 3 adet yeni çit ayak	masa 3 h:75cm Q:75cm kirmizi metal masa 6 adet	masa 4 h:75cm 60070 boyaz memmer masa - 5 adet 5 adet eski ayak 4i renkli 4 ayaklı	masa 5 metal bing tabe ve metal sandalyeleri	masa 6 dikdörtgen sehpa - h:80cm 60x130cm ahşap kaplamalı - 2 adet	masa 7 dikdörtgen masa - h:75cm 70x130cm metal panel tabe - 3 adet 29 ayak - 3 adet	bisquitte sandalyeleri kokakaze - SIRT yeşil renk h:45cm - 13 adet	bisquitte sandalyeleri kokakaze - SIRT kirmizi renk h:45cm - 13 adet	bisquitte sandalyeleri kokakazi - SIRT yeşil renk - kokak kirmizi renk - h:45cm - 52 adet	ham metal sandalye oturak su kontrplak h:45cm - 8 adet	ham metal sandalye oturak su kontrplak h:80cm - 5 adet	kirmizi metal sandalye oturak su kontrplak h:80cm - 5 adet	kirmizi metal bar sandalyesi - oturak su kontrplak h:75 cm - 3 adet	ham metal bar sandalye - oturak su kontrplak h:75 cm - 3 adet	kapitoneli chester - 3 adet	berjer - 6 adet	mercur berjerler - 4 adet	yayvanlık 2 adet sehpa	24 adet uzuk ayak	9 adet yeni çit ayak	5 adet eski ayak - 180cm capında büyük masa için
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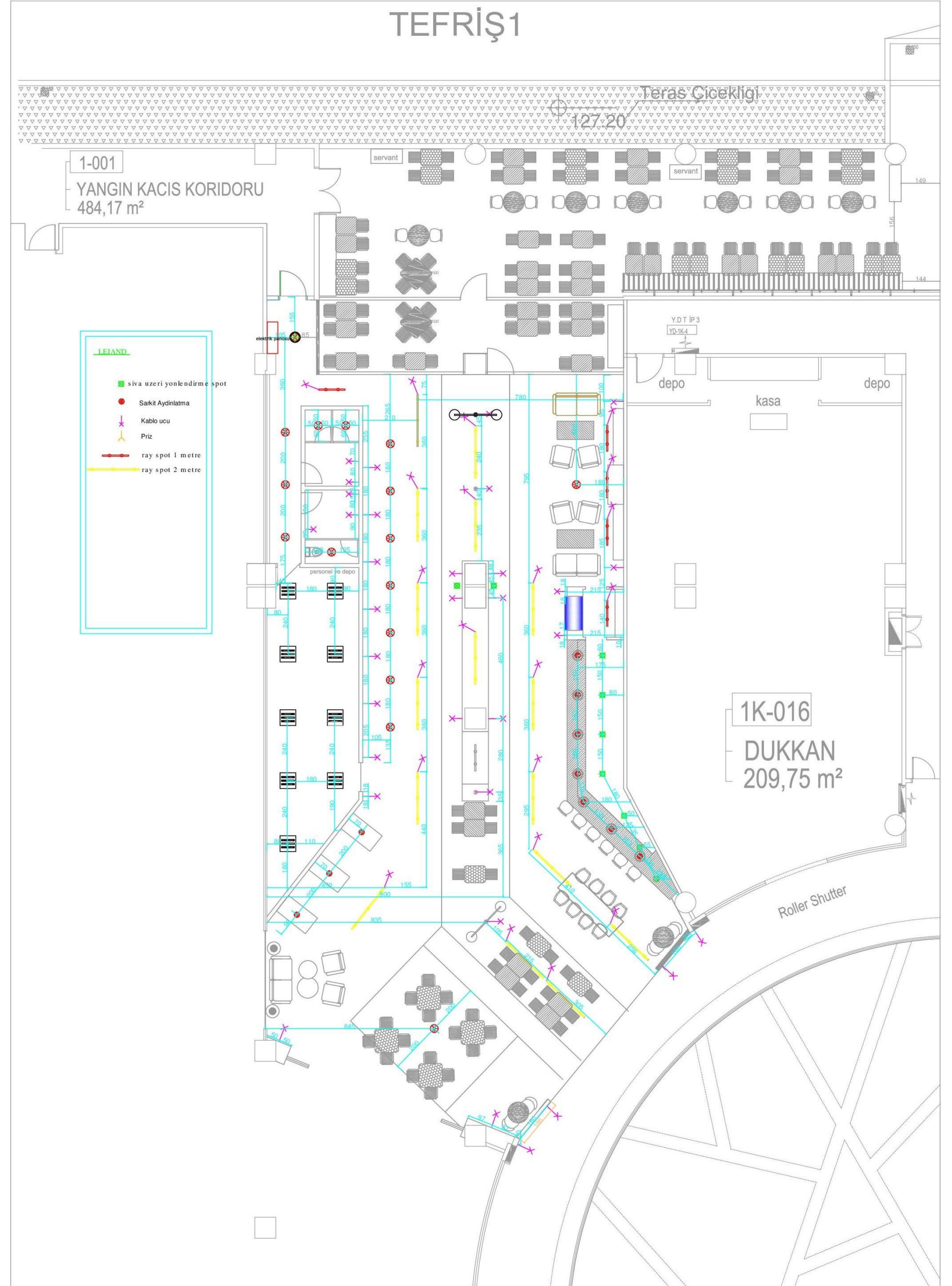
Appendix-1

Architectural Plan of
Bisquitte-Optimum
S:1/100

TEFRİŞ1



TEFRİŞ1



Appendix-2

Lighting Plan of
Bisquitte-Optimum
S:1/100