

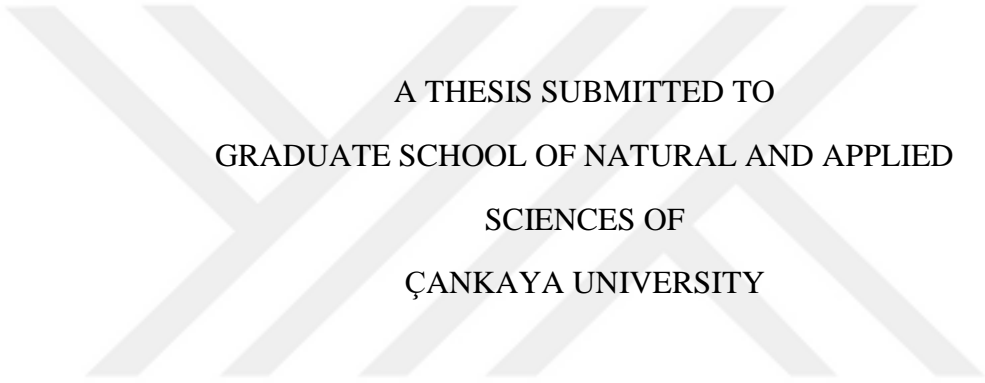


**MARKAFONI & TRENDYOL: INTERIOR ARCHITECTURAL ANALYSIS  
OF CORPORATE IDENTITY DESIGN IN OFFICE BUILDINGS**

**BAŞAK TORGAY**

**SEPTEMBER 2017**

MARKAFONI & TRENDYOL: INTERIOR ARCHITECTURAL ANALYSIS OF  
CORPORATE IDENTITY DESIGN IN OFFICE BUILDINGS



A THESIS SUBMITTED TO  
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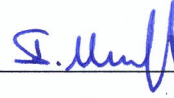
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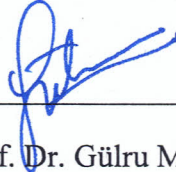
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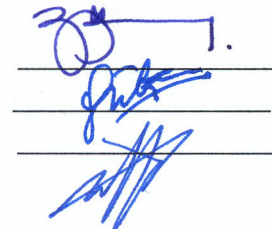
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## **ABSTRACT**

### **MARKAFONI & TRENDYOL: INTERIOR ARCHITECTURAL ANALYSIS OF CORPORATE IDENTITY DESIGN IN OFFICE BUILDINGS**

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M.Sc., Department of Interior Architecture

Supervisor: Assist. Prof. Dr. Gülru MUTLU TUNCA

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This thesis study examines the relationship between corporate identity and interior space. It was tried to explain what the corporate identity is and how it was examined in the direction of interior space. While discussing the corporate identity and interior space concept, a case study about two different office buildings is made. This research has been carried out through personal observations, visuals, and interview. Essentially, while by mentioning about the general approach to the problem and the aim of the study; the definition, history, and design of the corporate identity were tried to be conveyed in detail.

In addition, another important concept, corporate culture, introduced in relation to the concept of corporate identity. A relationship between corporate identity and interior space was tried to be established and the importance of identity was emphasized in institutions.

In the thesis, office interiors, brand logos, and many thesis and articles related to corporate identity were utilized. The history, the formation, the plan types and the design standards of the office buildings are explained in order that the office buildings to be constructed within the scope of the thesis will be the basis for the interior work. Consequently, at the end of the thesis, the results of the case study are evaluated and it is thought that it may have a guide attribute for the future researches.

**Key words:** identity, corporate identity, corporate identity design, design elements, office building.



## ÖZ

### **MARKAFONI & TRENDYOL: OFİS BİNALARINDA KURUMSAL KİMLİK TASARIMININ İÇ MEKAN ANALİZİ**

TORGAY, Başak

Yüksek Lisans, İç Mimarlık Anabilim Dalı

Tez Yöneticisi: Yrd. Doç. Dr. Gülru MUTLU TUNCA

Eylül 2017, 138 sayfa

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

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

Tezde, Kurumsal Kimlik ile alakalı bir çok tez ve makaleden, ofis iç mekanları ve marka logolarından faydalanılmıştır. Tezin kapsamında yapılacak olan ofis binalarının iç mekan çalışmasına temel oluşturacağı düşünülerek, ofis binalarının

tarihçesi, oluşumu, plan tipleri, tasarım standartları anlatılmıştır. Tezin sonunda ise incelenmiş olan iki adet ofis binası tasarımından çıkan sonuçlar değerlendirilmiş ve ileriki araştırmalar için bir rehber niteliği taşıyabileceği düşünülmüştür.

**Anahtar Kelimeler:** kimlik, kurumsal kimlik, kurumsal kimlik tasarımı, tasarım elementleri, ofis binaları.





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## TABLE OF CONTENTS

<b>STATEMENT OF NON-PLAGIARISM PAGE</b> .....	<b>iii</b>
<b>ABSTRACT</b> .....	<b>iv</b>
<b>ÖZ</b> .....	<b>vi</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>viii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>LIST OF FIGURES</b> .....	<b>xii</b>
<b>LIST OF TABLES</b> .....	<b>xviii</b>
<b>CHAPTERS</b>	
<b>1-INTRODUCTION</b> .....	<b>1</b>
1.1. Aim of the Study .....	2
1.2. Structure of the Thesis .....	3
1.3. Limits and Methodology .....	4
<b>2-GENERAL INFORMATION OF CORPORATE IDENTITY</b> .....	<b>5</b>
2.1. Corporate Identity.....	7
2.2. Corporate Culture.....	13
2.3. History of Corporate Identity Worldwide and In Turkey .....	15
2.4. Corporate Design .....	19
<b>3-FORMATION PROCESS OF CORPORATE IDENTITY DESIGN: GRAPHICAL AND INTERIOR DESIGN ELEMENTS AND PERCEPTUAL MEANINGS</b> .....	<b>22</b>
3.1. Logo Design.....	25
3.2. Color .....	28
3.3. Form and Shape .....	35
3.4. Material, Furniture and Lighting .....	41

<b>4-ARCHITECTURAL ANALYSIS OF CORPORATE IDENTITY IN OFFICE BUILDINGS .....</b>	<b>46</b>
<b>4.1. Plan Types of Office Building.....</b>	<b>51</b>
4.1.1. Cellular (Traditional) Type Offices .....	52
4.1.2. Group Regular Plan Type .....	56
4.1.3. Open Regular Plan Type .....	57
4.1.4. Mixed Regular Plan Type .....	61
<b>4.2. Design Standards of Office Buildings .....</b>	<b>63</b>
<b>4.3. Design Considerations in Office Areas .....</b>	<b>70</b>
4.3.1. Reception Area .....	70
4.3.2. Conference Hall and Meeting Rooms .....	71
4.3.3. Cafeteria and Restaurant .....	73
4.3.4. Parking Area and Terrace .....	74
<b>4.4. Corporate Identity Influence in Office Buildings.....</b>	<b>75</b>
<b>5-CORPORATE IDENTITY DESIGN IN OFFICE BUILDINGS : ANALYSIS OF MARKAFONI AND TRENDYOL OFFICE BUILDINGS.....</b>	<b>78</b>
<b>5.1. Markafoni Office Building Design .....</b>	<b>86</b>
5.1.1. Architectural Analysis of Markafoni Office Building .....	87
5.1.2. Graphical and Interior Design Elements of Markafoni Office Building .....	92
<b>5.2. Trendyol Office Building Design.....</b>	<b>96</b>
5.2.1. Architectural Analysis of Trendyol Office Building.....	96
5.2.2. Graphical and Interior Design Elements of Trendyol Office Building .....	100
<b>5.3. The Comparison of Markafoni and Trendyol Office Buildings Design .....</b>	<b>102</b>
<b>6-CONCLUSION .....</b>	<b>107</b>
<b>REFERENCES.....</b>	<b>113</b>
<b>APPENDICES .....</b>	<b>118</b>
<b>A. INTERVIEW WITH ÇAĞRI KAAAN ÇETİN .....</b>	<b>118</b>
<b>B. EXTRA PHOTOGRAPHS OF MARKAFONI OFFICE BUILDING .....</b>	<b>129</b>

**C. EXTRA PHOTOGRAPHS OF TRENDYOL OFFICE BUILDING..... 134**  
**D. CURRICULUM VITAE..... 138**



## LIST OF FIGURES

Figure 1. First Phase of Corporate Identity Creation by Olins .....	10
Reference; Olins, 2000, p.85 quoted by Okay	
Figure 2. Second Phase of Corporate Identity Creation by Olins .....	11
Reference; Olins, 2000, p.85 quoted by Okay	
Figure 3. Third Phase of Corporate Identity Creation by Olins .....	11
Reference; Olins, 2000, p.85 quoted by Okay	
Figure 4. Logo of Turkey İş Bankası .....	18
Reference; <a href="http://www.isbank.com.tr">http://www.isbank.com.tr</a>	
Figure 5. Logo of Eczacıbaşı .....	19
Reference; <a href="http://www.eczacibasi.com.tr">http://www.eczacibasi.com.tr</a>	
Figure 6. Corporate Identity Elements .....	22
Reference; Meral P.S, Yazıcıoğlu D.A. (2010). <i>İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi</i> . Yalova Sosyal Bilimler Dergisi,(1), 113.	
Figure 7. Boyner company new (left side) and old logo (right side) .....	27
Reference; <a href="http://www.portakalmedya.net/boynerin-logosu-yeniledi/">http://www.portakalmedya.net/boynerin-logosu-yeniledi/</a>	
Figure 8. Examples of red color logo .....	31
Reference; <a href="https://www.idemama.com/blog/kobiler-icin-pazarlama-onerileri/">https://www.idemama.com/blog/kobiler-icin-pazarlama-onerileri/</a>	
Figure 9. Inorganic or geometric forms .....	36
Reference; <a href="https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635">https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635</a>	
Figure 10. Organic form.....	37
Reference; <a href="https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635">https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635</a>	
Figure 11. Examples of Shapes in Interior .....	38
Reference; <a href="https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635">https://www.slideshare.net/sumiran46muz/elements-of-interior-design-44136635</a>	

Figure 12. Uffizi Palace,1560 .....	47
Reference; İmal F.(2009). <i>Sektörel Ofis Binalarında Çalışma Mekanları ve Sosyal Alanlar</i> .İstanbul Yıldız Teknik Üniversitesi Yüksek Lisans Tezi , p.6.	
Figure 13. Larkin Administrative Building, Buffalo-New York, 1903 .....	50
Reference; <a href="http://flwright.org/researchexplore/wrightbuildings/larkincompanyadministrationbuilding">http://flwright.org/researchexplore/wrightbuildings/larkincompanyadministrationbuilding</a>	
Figure 14. Larkin Administrative Building, Buffalo-New York, 1903-Plan 1 .....	50
Reference; <a href="http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/">http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/</a>	
Figure 15. Larkin Administrative Building, Buffalo-New York, 1903-Plan 2.....	50
Reference; <a href="http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/">http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/</a>	
Figure 16. Example of Cellular Office Type .....	52
Reference; Kliment S., Davis S., (1984), <i>Designing the Automated Office</i> , Whitney Library of Design, New York.	
Figure 17. Example of Cellular Office Type for One Person .....	53
Reference; <a href="http://www.coroflot.com/Cholakov-Gongalov/Interior-design-of-a-office-in-a-private-house">http://www.coroflot.com/Cholakov-Gongalov/Interior-design-of-a-office-in-a-private-house</a> .	
Figure 18. Example of Cellular Office Type for Two Person.....	53
Reference; <a href="https://www.dunyaticaretmerkezi.com.tr/ready-office">https://www.dunyaticaretmerkezi.com.tr/ready-office</a> .	
Figure 19. Example of Cellular Office Type for Three Person.....	54
Reference; <a href="https://www.workinton.com/hazir-ofis">https://www.workinton.com/hazir-ofis</a> .	
Figure 20. Example of Group Regular Plan Type.....	56
Reference; Karşlı, U. (2008). <i>Sürdürülebilir Mimarlık Çerçevesinde Ofis Yapılarının Değerlendirilmesi ve Çevresel Performans Analizi İçin Bir Model Önerisi</i> , Sanatta Yeterlilik Tezi, Mimar Sinan Üniversitesi, İstanbul.	
Figure 21. Bullpen System.....	58
Reference; Gorbon, 1978, <i>Örgüt Gereksinmelerine Uygun Büro Mekanı Planlaması için Bir Yöntem Önerisi</i> , Doktora Çalışması, İDGSA, İstanbul.	
Figure 22. Executive Core System.....	58
Reference; Gorbon, 1978, <i>Örgüt Gereksinmelerine Uygun Büro Mekanı Planlaması için Bir Yöntem Önerisi</i> , Doktora Çalışması, İDGSA, İstanbul.	
Figure 23. Open Settlement System.....	59
Reference; Gorbon, 1978, <i>Örgüt Gereksinmelerine Uygun Büro Mekanı Planlaması için Bir Yöntem Önerisi</i> , Doktora Çalışması, İDGSA, İstanbul.	

Figure 24. Example of Open Regular Plan Type .....	61
Reference; <a href="http://www.business2community.com/strategy/hold-up-a-deskless-office-0215880#3xfhZ6BQvmaIVccW.97">http://www.business2community.com/strategy/hold-up-a-deskless-office-0215880#3xfhZ6BQvmaIVccW.97</a>	
Figure 25. Example of Mixed Regular Plan Type .....	62
Reference; Karşlı, U. (2008). <i>Sürdürülebilir Mimarlık Çerçevesinde Ofis Yapılarının Değerlendirilmesi ve Çevresel Performans Analizi İçin Bir Model Önerisi</i> , Sanatta Yeterlilik Tezi, Mimar Sinan Üniversitesi, İstanbul.	
Figure 26. Workstation Space Type F-Open 4.5 m2 .....	66
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 27. Workstation Space Type E-Open 6.5 m2 .....	66
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 28. Workstation Space Type D-Open 9.3 m2.....	67
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 29. Workstation Space Type C-Closed 9.3 m2.....	67
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 30. Workstation Space Type B-Closed 13.9 m2.....	68
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 31. Workstation Space Type A-Closed 22.5 m2 .....	68
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003).	
Figure 32. Reception Area of Microsoft Technology Center in Moscow.....	70
Reference; <a href="https://www.officelovin.com/2014/08/05/inside-microsofts-moscow-technology-center/">https://www.officelovin.com/2014/08/05/inside-microsofts-moscow-technology-center/</a> .	
Figure 33. Conference Hall of Apple Company .....	72
Reference; <a href="https://www.macrumors.com/2013/06/10/live-coverage-of-apples-wwdc-2013-keynote/">https://www.macrumors.com/2013/06/10/live-coverage-of-apples-wwdc-2013-keynote/</a> .	
Figure 34. Meeting Room of Apple Company.....	72
Reference; <a href="https://www.whitespace.org.uk/case-studies/commercial/samsung-2012-olympic-office">https://www.whitespace.org.uk/case-studies/commercial/samsung-2012-olympic-office</a> .	
Figure 35. Restaurant of Samsung Company.....	73
Reference; <a href="http://www.samsung.com/us/samsungGOC15//">http://www.samsung.com/us/samsungGOC15//</a> .	

Figure 36. Self Service Restaurant of Google Company .....	74
Reference; <a href="http://www.worksight.jp/issues/309.html">http://www.worksight.jp/issues/309.html</a> .	
Figure 37. Google Office Zurich-Reception .....	76
Reference; <a href="http://www.archdaily.com/41400/google-emea-engineering-hub-camezind-evolution/">http://www.archdaily.com/41400/google-emea-engineering-hub-camezind-evolution/</a> .	
Figure 38. Redbull Office Building-Reception.....	76
Reference; <a href="http://officesnapshots.com/2013/01/24/red-bull-london-headquarters-office-design/">http://officesnapshots.com/2013/01/24/red-bull-london-headquarters-office-design/</a> .	
Figure 39. Habif Architecture Logo Design .....	78
Reference; <a href="http://www.habifmimarlik.com/wp-content/themes/habif/images/Habif_logo.png">http://www.habifmimarlik.com/wp-content/themes/habif/images/Habif_logo.png</a> .	
Figure 40. Nezh Company Office Building Design.....	79
Reference; <a href="http://www.habifmimarlik.com">http://www.habifmimarlik.com</a> .	
Figure 41. Pronet Company Office Building Reception Desk Design .....	79
Reference; <a href="http://www.habifmimarlik.com">http://www.habifmimarlik.com</a> .	
Figure 42. Design Office of Habif Architecture .....	81
Reference; <a href="http://www.habifmimarlik.com">http://www.habifmimarlik.com</a> .	
Figure 43. Markafoni Showroom in Zorlu Center .....	82
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 44. Markafoni Office-They use logo design in interior space .....	85
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 45. Markafoni Office-Sketches.....	86
Reference; <a href="http://www.habifmimarlik.com">http://www.habifmimarlik.com</a> .	
Figure 46. Markafoni Office-Sketches.....	87
Reference; <a href="http://www.habifmimarlik.com">http://www.habifmimarlik.com</a> .	
Figure 47. Markafoni Office Architectural Plan.....	89
Reference; Çağrı Kaan Çetin	
Figure 48. Markafoni Office Section.....	89
Reference; Çağrı Kaan Çetin	
Figure 49. Markafoni Office Building- Meeting Area.....	90
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 50. Markafoni Office-Reception Hall.....	90
Reference; Habif Architecture photographed by Gürkan Akay.	



Figure 51. Markafoni Office - Corridor.....	91
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 52. Markafoni Main Page.....	92
Reference; <a href="https://www.markafoni.com/giris">https://www.markafoni.com/giris</a>	
Figure 53. Markafoni Office - Office Area.....	94
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 54. Markafoni Office - Corridor.....	94
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 55. Markafoni Office-Office Area.....	95
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 56. Markafoni Office-Reception Hall.....	95
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 57. Trendyol Office Architectural Plan.....	97
Reference; Çağrı Kaan Çetin	
Figure 58. Trendyol Office-Reception Desk.....	98
Reference; Habif Architecture photographed by Gürkan Akay	
Figure 59. Trendyol Cafe Area.....	98
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 60. Trendyol Office-Bicycles Line.....	99
Reference; <a href="https://webrazzi.com/2013/04/17/trendyol-yeni-ofisi/">https://webrazzi.com/2013/04/17/trendyol-yeni-ofisi/</a>	
Figure 61. Trendyol Company Logo.....	100
Reference; <a href="https://www.trendyol.com">https://www.trendyol.com</a>	
Figure 62. Trendyol Office-Meeting Room.....	101
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 63. Trendyol Office- Team Meeting.....	101
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 64. Sketches of Markafoni Office Building.....	129
Reference; Habif Architecture.	
Figure 65. Sketches of Markafoni Office Building.....	129
Reference; Habif Architecture.	
Figure 66. Markafoni Office Building Site Time.....	130
Reference; Habif Architecture.	

Figure 67. Markafoni Office Building Office Area.....	130
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 68. Ribbon Detail.....	131
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 69. Ribbon Detail.....	131
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 70. Reception Area Detail.....	132
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 71. Reception Area Detail. ....	132
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 72. Law Department Area.....	133
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 73. Customer Service Department Area.....	133
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 74. Sketches of Trendyol Office Building.....	134
Reference; Habif Architecture Catalogue.	
Figure 75. Sketches of Trendyol Office Building.....	134
Reference; Habif Architecture Catalogue.	
Figure 76. Sketches of Trendyol Office Building.....	135
Reference; Habif Architecture Catalogue.	
Figure 77. Sketches of Trendyol Office Building.....	135
Reference; Habif Architecture Catalogue.	
Figure 78. Brain Storming Area.....	136
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 79. Seminar Hall.....	136
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 80. Coffee Point Area.....	137
Reference; Habif Architecture photographed by Gürkan Akay.	
Figure 81. Office Area.....	137
Reference; <a href="https://webrazzi.com/2013/04/17/trendyol-yeni-ofisi/">https://webrazzi.com/2013/04/17/trendyol-yeni-ofisi/</a>	

## LIST OF TABLES

Table 1. Benefit of Strong Corporate Identity.....	12
Reference; Schmidt, 2014, p.15 quoted by Kara	
Table 2. Brands that have a Strong Corporate Identity.....	13
Reference; Schmidt, 2014, p.16 quoted by Kara	
Table 3. Some Definitions of Corporate Culture.....	14
Reference; Yahyagil, 2014, p.6 quoted by Kara	
Table 4. Table of Effects of Color.....	30
Reference; Meral P.S, Yazıcıoğlu D.A. (2010). <i>İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi</i> . Yalova Sosyal Bilimler Dergisi,(1), 116-117.	
Table 5. Perceptual Meaning of Interior Design Elements.....	39
Reference; Meral P.S, Yazıcıoğlu D.A. (2010). <i>İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi</i> . Yalova Sosyal Bilimler Dergisi,(1), 114-117.	
Table 6. Advantages and Disadvantages of Cellular Office Type.....	55
Reference; İmal F.(2009). <i>Sektörel Ofis Binalarında Çalışma Mekanları ve Sosyal Alanlar</i> .İstanbul Yıldız Teknik Üniversitesi Yüksek Lisans Tezi , p.36.	
Table 7. Workgroup Space Footprint Calculation Chart.....	65
Reference; De Chiara, J.,Crosbie,M.J. (2001). <i>Time-Saver Standards for Building Type</i> , p.189.	
Table 8. Workstation Allocation in Office Building.....	65
Reference; <i>Office Space Standards and Guidelines</i> . Northwest Territories Canada. (2003), p.9.	
Table 9. File Space Calculation Chart.....	68
Reference; De Chiara, J.,Crosbie,M.J. (2001). <i>Time-Saver Standards for Building Type</i> , p.189.	

Table 10. File Space Calculation Chart.....69  
Reference; De Chiara, J.,Crosbie,M.J. (2001). *Time-Saver Standards for Building Type*, p.190.

Table 11. Comparison of Markafoni and Trendyol Office Buildings.....106

Table 12. Design Table of Interior Architecture Analysis of Corporate Identity  
Design in Office Buildings.....112





## **CHAPTER 1**

### **INTRODUCTION**

The corporate identity of an organization provides to get ahead of competitors, in other words to be distinguished (Meral & Yazıcıoğlu, 2010, p.112, is quoted from Douglas & Craig, 1995). To be distinguished is directly related to the physical appearance of the institution, i.e. its visual corporate identity. This visual corporate identity; represents the institution's culture, organizational behavior, strategy, products, communication, and design elements (Meral & Yazıcıoğlu, 2010, p.112, is quoted from Dowling & Kabanoff)

The design elements become the communication tools of the institution and provides the organization's communication occurred. The interior design of institutions therefore deserves an identical significance on shaping the visual corporate identity. In other words, the corporate identity of the organization that defined the perceptual sense of space arrangement for an institution must be compatible with each other. Emerging question is "how to determine whether the interior design is suitable for the corporate identity of the perceptual sense?". The result of this literature search made towards answering the question did not contain any recommendations that may help to explain these problems. Therefore, the scope and purpose of the study is to determine whether there are criteria necessary to ensure that corporate identity is found in interior design or not.

Within the scope of this thesis, two office buildings in Istanbul, Turkey were examined and compared according to the company's corporate identities. One of the office buildings is Markafoni. Markafoni is a shopping web site that established in

2008. This company started this job with 4 people but now company has 250 employees. For this reason the company has grown and moved to a larger office building. Markafoni Office Building, which is located in İstanbul-Turkey, was designed by Habif Architecture in 2015 and it is 3.500 square meters. Habif Architecture is an expert in office building design. This company established by Hakan Habif in 2005. They have designed several corporate companies until today, such as; Nezir, Pronet, Loreal and Flormar. For Habif Architecture, besides creating a functioning and working space, it is also very important that space has a spirit. Another company is Trendyol. This company does same business as Markafoni. These companies' office buildings are designed by the same architecture firm. Trendyol established in March 2010, it was very successful in a short time period and moved to a bigger office building. Trendyol Office Building, which is located in İstanbul-Turkey, was designed by Habif Architecture in 2013 and it is 6.000 square meters. This 6.000 square meters single-storey office enables a workplace for 400 employees. While describing the corporate identity design in the office buildings, the reasons for choosing these two office building designs are; the companies of both office buildings were web site companies, and both of which were designed by the same architectural company.

The purpose of this thesis is to investigate the means and the way through which the concept of corporate identity is reflected in the interior design of office buildings. As a result of this research the interior design of the two selected office buildings were analyzed based on the data obtained.

### **1.1. Aim of the Study**

During this thesis research, the concept of corporate identity, in the first phase of the work in accordance with this methodology as defined scope and purpose and relationship with the interior design, are tried to be explained. Enabling the second phase, the interior components perceived in different ways like their color, texture, design elements have been identified as the form of their meaning.

The aim of this thesis study is to determine the relationships between Corporate Identity and interior spaces. Two office buildings have been examined in this thesis. It can be said that the relationship between corporate identity and interior design is an important element that helps to perceive interiors positively. For this purpose, it is expected that this work can help designers and interior architects. They can also see this as a workspace for themselves.

## **1.2. Structure of the Thesis**

The thesis study, which is based on examinations and researches, consists of six parts. Information on the scope, topic and method of the thesis are explained in the first chapter, which is the introduction section of the thesis.

In the second part of the thesis study on the concept of corporate identity and its effects on the design of office interiors, the concept of corporate identity and culture, the historical development of this concept in the world and in Turkey and the main points of corporate identity studies are examined.

In the third part of the research, the main design components used in the reflection of the concept of corporate identity to interior designs, components for the general design concept, components for the needs of the users are examined.

In the fourth part, the components that contribute to the corporate identity and the repetition of the interior to provide a source for the evaluation, and the design criteria for the needs and functionality of these components are explained. The history of office buildings, design processes, design standards are examined.

In the fifth chapter of the thesis, two office buildings designed according to the factors determined in the third and fourth section and the design office of these buildings are examined. The fact that the concept of corporate identity is reflected in the designs of office interiors was discussed on the office buildings of Markafoni and Trendyol. In this context, the resources provided by the office staff who designed the office buildings and from the interviews made were benefited.



### **1.3. Limits and Methodology**

In the scope of the thesis, the literature studies were examined about the definition of the corporate identity, the historical development of the world and in Turkey, as well as the definitions of the concepts related to corporate identity such as corporate design and corporate culture. Afterwards, a literature survey was conducted about the definition and history of the office, the design standards and plan types of office buildings, and the design considerations of some specific spaces, and finally the influence of corporate identity in office building's interior. In the chapters about the literature studies, they were utilized from a lot of native and foreign books, thesis, and articles.

In order to better conduct the corporate identity design in office buildings, two different office buildings were examined. In this process, the Markafoni and Trendyol Office buildings were selected for research. General information about these two institutions has been accessed via internet. Then these office buildings are wanted to be visited to make observations on site and make an interview with office employees, but the authorities could not be available. In this part of analysis, Habif Architecture that is designer company of these office buildings, was visited and an interview was made with the designer company's architect Çağrı Kaan Çetin and the data about the designs was collected from him.

While doing this study, failure to reach the authorities of the office buildings led to both time and data losses. Based from Markafoni and Trendyol office buildings design review, in order to develop a corporate identity design approach that may be applicable to office buildings in general terms, reviewed compatible components have been proposed as a design method that will contribute to the reflection of corporate identity in interior design of office buildings.

## CHAPTER 2

### GENERAL INFORMATION OF CORPORATE IDENTITY

Identity is all of the mental, physical and spiritual features that separate people out of people. In other words, the term "identity"; refers to all of the feelings, thoughts, attitudes, and behavioral characteristics that differ from those of others that are understood in terms of human, objective and subjective aspects (Köknel, 1982,p.1).<sup>1</sup>

Cemalettin Yıldız stated in his 1997 article, entitled "*Kurumsal Kimlik ve Sembol*" that; societies have an identity like individuals, but it is not as sharp as the individuals. He continued stating that identity differences between societies arise from attitudes, behaviors, and physical characteristics of the society being similar or same as a whole. Institutions and people can be compared to each other. They are also born, grown up and become mature like people. Their difference from individuals is that they can constantly renew themselves and become long-lived. Institutions also have personality traits like people. Every institution has an identity that distinguishes itself from the others. The identity of company is determined by company's culture, attitude, behavior and physical characteristics (Yıldız, 1997, p.154).<sup>2</sup>

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<sup>1</sup> Özcan Köknel is Turkish psychiatrist, author, and lecturer. He graduated Istanbul University faculty of medical in 1952 after his graduation he completed his psychiatric specialization at the same university and he became a lecturer.

James D. Fearon defined in his 1999 article entitled "What Is Identity (As We Now Use the Word)?" that;

*This is the main purpose of this paper, to distill a statement of the meaning of "identity" from an analysis of current usage in ordinary language and social science discourse. The main results are easily stated, although a fair amount of work on alternative possibilities will be required to reach them. I argue that "identity" is presently used in two linked senses, which may be termed "social" and "personal." In the former sense, an "identity" refers simply to a social category, a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes. In the second sense of personal identity, an identity is some distinguishing characteristic (or characteristics) that a person takes a special pride in or views as socially consequential but more-or-less unchangeable. Thus, "identity" in its present incarnation has a double sense. It refers at the same time to social categories and to the sources of an individual's self-respect or dignity. There is no necessary linkage between these things. In ordinary language, at least, one can use "identity" to refer to personal characteristics or attributes that cannot naturally be expressed in terms of a social category, and in some contexts certain categories can be described as "identities" even though no one sees them as central to their personal identity. Nonetheless, "identity" in its present incarnation reflects and evokes the idea that social categories are bound up with the bases of an individual's self-respect. Arguably much of the force and interest of the term derives its implicit linkage of these two things (Fearon, 1999, p5).<sup>3</sup>*

Briefly, "identity" is an important concept that affects the behavior and attitudes of the society. For these reasons, the identity of the institution or brand emerges as crucial concepts determining the social approach. Every institution and organization that operates in the society has its own identity. Corporate identity represents the name of a corporation, a brand, visual design, internal and external design, corporate behavior, and vision. Corporate identity is the first and most important step of branding. The concept of corporate identity, which represents the characteristic of institution, requires a multi-stage of image work, especially visual and auditory communication.

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<sup>2</sup> Cemalettin Yildiz was born in Eskisehir (Turkey) in 1970. He has been working as a Lecturer at Anadolu University's Faculty of Fine Arts, Graphic Design Department since 1996. Yildiz is currently continuing his Proficiency in Arts at the Graduate School of Fine Arts, Department of Graphic Arts. Yıldız has attended numerous national and international exhibitions. He has also continuing to work as a Visual Consultant for some private companies during his academic career. Yıldız has 18 degrees and prizes in different national and international competitions.

<sup>3</sup> James D. Fearon is the Theodore and Frances Geballe Professor in the School of Humanities and Sciences and a professor of political science.

## 2.1. Corporate Identity

Every institution and organization that operates in the society has its own identity. Corporate identity shows the name, visual design, interior and exterior design, corporate behavior and vision of company and brand.

Thus, corporate identity makes a company unique and special. It is the company's approach to business, its values and business culture. The company's works, the quality of its products, the communication and marketing strategies, its management, leadership style are reflected by visual appearance.

Cornelis Bernardus Maria Van Riel defined; "Corporate identity as 'the self-portrayal of an organization, i.e. the cues or signals it offers via its behavior, communication and symbolism'"(Van Riel 1995, p.27).<sup>4</sup> Similar to Van Riel, theorists define the corporate identity as the sum of all methods an organization uses, willingly and unwillingly, to identify itself to its public. The corporate identity of an organization, therefore, represents the organization's philosophy, its goals, vision, mission, its history, people and its aesthetic expression.

Sinem Yeygel and Müge Elden, specialized on communication and advertising, stated that identity of institution does not only include visual items such as logos, emblems or symbols. The distinctive and specific design of the brand or the service characteristic that the institution or organization produces reflects its corporate identity. In addition to this, especially in service enterprises, the attitudes, and behaviors of the employees and sales personnel towards customers and also the form of communication become the main determinants of the identity. For Yeygel and Elden, the premises of the institution, such as the design of the sales outlets, are arranged according to a specific and consistent concept. This consistency can also be

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<sup>4</sup> Cornelis Bernardus Maria Van Riel was born in 1951 in Tilburg. He graduated in 1973 at Radboud University in Nijmegen department of Economic History after his graduation he completed his master degree at the same university department of Mass Communication. Van Riel worked as a communications strategy consultant for many companies in Europe. He is also the Chief Clerkship of the Corporate Reputation Review with Charles Fombrun.

regarded as another element reflecting the institution's identity ( Yeygel & Elden, p.67).<sup>5</sup>

At creating a successful corporate identity, identity of business, product, service, and visual material should be regarded whole as an integral whole. At the end, having a good and accurate image requires a very detailed effort. Visual identity is only one of the elements to be considered. The concept, corporate identity, primarily reminds visual elements of a company such as its logo, colors, and emblems. Nevertheless, these elements are insufficient to explain the identity of the institution. Corporate identity should be shaped by corporate design, corporate communication, corporate functioning, corporate behavior, and corporate philosophy, which are influenced by each other. The use of these elements that is unique to an organization constitutes in a way the institution's identity. As a result of the institution's identity activities, the "image" of the institution which is a crucial factor for the preference of today's institutions can be created.

According to Can Aktan, an organization has a ' corporate identity ' like individual's identity. Culture of institution determines the corporate identity of the organization and the other people have knowledge about corporate image by looking at this corporate identity."<sup>6</sup> However, the concept of corporate identity has many different definitions. For instance, according to Tanses Yasemin Gülsoy, corporate identity is the identity created by abstract qualities such as corporate culture and philosophy with the visual and physical characteristics of an organization (1999,

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<sup>5</sup> Sinem Yeygel graduated in 1998 at Ege University department of Public Relations and Advertising. She is Docent in Faculty of Communication Advertising Department at Ege University.

Müge Elden graduated from Dokuz Eylül University Fine Arts Faculty Cinema-TV Department. She completed her master's degree and PhD in Ege University Social Sciences Institute Journalism Department. She is the Head of Advertising Department of Ege University Faculty of Communication.

<sup>6</sup> Can Aktan graduated from Dokuz Eylül University Economic and Administrative Sciences Faculty Finance Department in 1984. He completed his master's degree and PhD in Dokuz Eylül University Social Sciences Institute Finance Department. He is a Prof. Dr. at Dokuz Eylül University Faculty of Economic and Administrative Sciences. The information is retrieved from URL page:

<http://www.canaktan.org/yonetim/kurumsal-kultur/anasayfa-kultur.htm> on 11.05.2017

p.116).<sup>7</sup> According to Ali Atif Bir, corporate identity is the total communication that tells itself to internal and external related groups of an institution (Kurtcu, 2011, pp. 29-30, is quoted from Bir, 1994).<sup>8</sup> For Zeliha Hepkon the term is defined as "collection of meanings that how the company is recognized and how people define, remember, and describe the company." (2003, p.176). According to Ayla Okay, corporate identity is a visual and behavioral presentation of who this company is, what it does and how it does. In this sense, corporate identity is a whole of all visual and non-visual items (Okay, 2002, p.36).<sup>9</sup>

Corporate identity is a strategy that helps to increase the institution's economic power, performance, and effectiveness. According to Wally Olins, a celebrated graphic designer specialized on corporate identity design, corporate identity should reflect four points of an institution;

- Who the company is,
- What they do,
- How they do it,
- For whom they do it (1990, p.108).<sup>10</sup>

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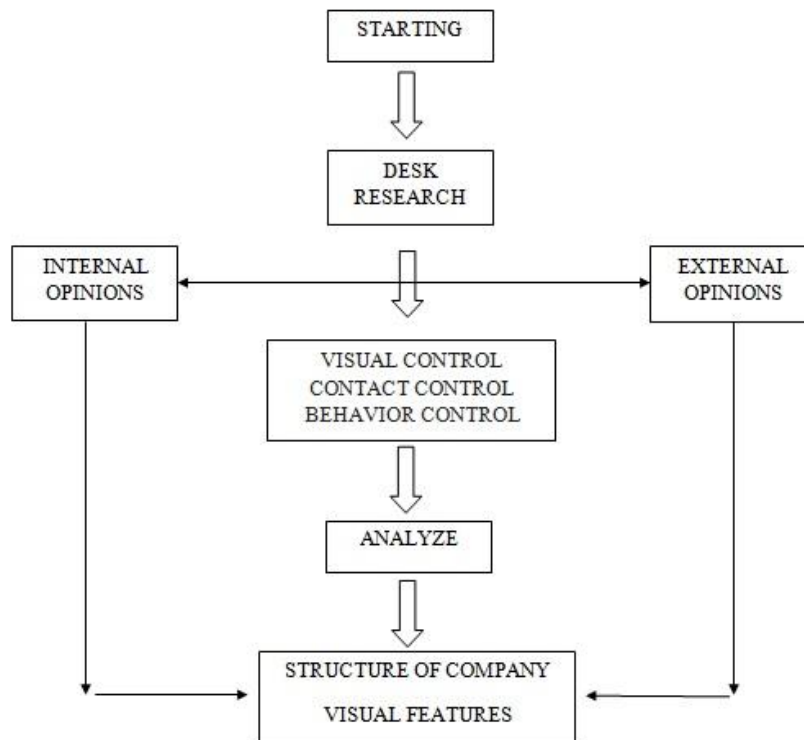
<sup>7</sup> Yasemin Gülsoy graduated from Boğaziçi University Economic and Administrative Sciences Faculty Business Administration Department. She completed her master's degree in New York University Graduate School of Arts and Science. She completed her PhD in Işık University Social Sciences Institute.

<sup>8</sup> Ali Atif Bir is academician and newspaper columnist. He graduated from Eskisehir Anadolu University department of Business Management in 1984. He completed his master degree at the same university department of Communication Art. He was Dean of Anadolu University faculty of Communication Sciences in 2004. Then He is Dean of Istanbul Bahcesehir University faculty of Communication.

<sup>9</sup> Ayla Okay graduated from Marmara University Press Publication High School. She completed her master's degree and PhD in Marmara University Social Sciences Institute Public Relations Department. She is a Prof. Dr. at Istanbul University Department of Public Relations and Publicity.

<sup>10</sup> Wally Olins was a celebrated British graphic designer, best known for creating corporate identities. Wally Olins grew up in London, England. He received his early education from Highgate School in North London. He then went on to study history at St. Peter's College, Oxford. Afterward, he embarked on his professional career selecting advertising as his field on interest.

For Olins, the development of institutional identity is handled in four stages related to visual identity. According to the first phase, desk research should be done. In this phase, the visual elements, such as institution's color, logo, material, furnishing, and etc., communication strategies and corporate behavior are revised. At the end of this phase, the relevant points are determined to create the structure of identity. In the second phase, studies on the development of visual identity are done. In the third phase, materials of identification are introduced to the company. At the last phase, after the application budget has been approved the communication tools that are unique to the institution are created and put into practice (Okay, 1999, pp.85-88). (Figure 1., Figure 2., Figure 3.)



*Figure 1. First Phase of Corporate Identity Creation by Olins*

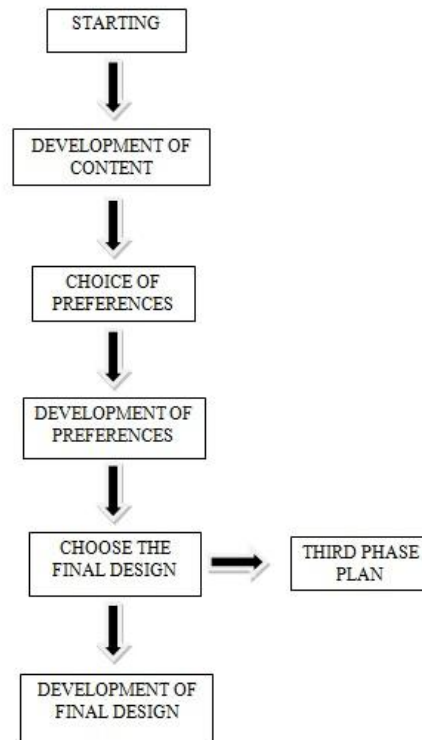


Figure 2. Second Phase of Corporate Identity Creation by Olins

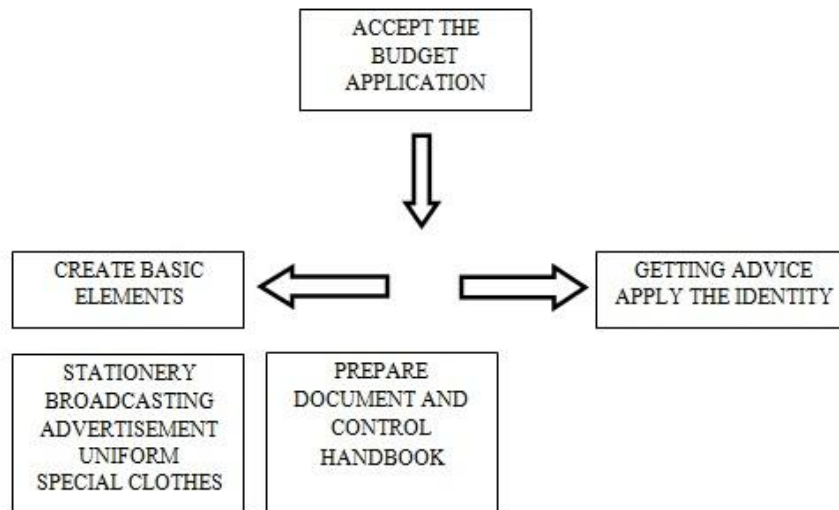


Figure 3. Third Phase of Corporate Identity Creation by Olins



The creation of a strong corporate identity is of great importance for the representation of the brand. T. C. Melewar, defines, the benefits of a strong corporate identity in the following order;

- Institution identity; Motivates employees. Employees clearly understand the purpose, direction, and characteristics of the organization and provide more support and loyalty to the organization.
- Corporate identity ensures the adaptation of employees to the culture and if merger or acquisition occurs, they adapt to the new culture with less chaos.
- Institutional identity helps institutions to find talented managers. Institutional stakeholders informed through of corporate identity about institutional capacity, power of management, competitive advantage, differences of product, and service.
- Consumers can be informed about the quality of the product through the institution's identity, which provides support to the institution's products and brands.
- Institutional identity establishes strong corporate brand by providing stakeholder loyalty (Melewar, 2011, p. 30).<sup>11</sup> (Table 1., Table 2.)

*Table 1. Benefit of Strong Corporate Identity*

	Total (%)	England(%)	France(%)	Germany(%)	Scandinavia(%)	Austria(%)	Benelux(%)	Portugal(%)
People Profile / Recognition	46	53	23	68	40	80	27	27
Affecting clients / Helping Customer Relations	20	30	10	3	37	0	33	33
Product / Brand support	19	30	17	0	30	13	7	33
Visual presentation / Integrity	15	10	7	10	10	3	27	53
Financial advantages / Finance Reliability in the sector	13	20	23	6	7	7	7	20
Expression of culture / values	11	30	3	3	10	7	13	13
Employee motivation	11	10	3	23	0	27	0	20
Advertising / Communication Support	7	13	3	0	3	0	13	27

<sup>11</sup> Dr T C Melewar (BSc, MBA, PhD) is Professor of Marketing and Strategy at The Business School, Middlesex University London, UK. Prior to joining Middlesex in August 2013, he was Professor at Brunel University and Zurich University of Applied Sciences (ZHAW) in Switzerland. He also has held academic positions at University of Warwick (Warwick Business School) and De Montfort University in the UK and MARA Institute of Technology, Malaysia.

*Table 2.Brands that have a Strong Corporate Identity*

	Total (%)	England(%)	France(%)	Germany(%)	Scandinavia(%)	Austria(%)	Benelux(%)	Portugal(%)
Coca Cola	39	30	40	39	40	53	47	27
IBM	22	20	17	29	20	13	33	20
Mc' Donald s	12	10	3	16	17	27	0	13
Mercedes	11	3	17	32	0	13	0	7
Microsoft	8	3	20	0	3	7	13	20
Shell	7	13	3	6	7	0	13	7
Sony	5	7	7	0	3	0	13	18
BMW	5	10	0	10	3	0	7	0
British Airways	4	20	3	0	0	0	0	0
BP	4	13	7	0	0	0	0	0
Ford	4	3	7	6	3	0	0	0
Nestle	3	0	7	3	3	0	0	7

Consequently, a strong corporate identity is also the key to the creation of a strong brand. The brand transfers the idea of quality and reliability to the consumer in terms of corporate items. Thus, effective using the corporate identity by the brand can offer more than the benefits of advertising.

## 2.2. Corporate Culture

Many factors must be brought together in the formation of institutional culture which should be shaped around the institution's vision. Erdem explains the formation of corporate culture as follows:

Corporate culture is a model of common shared beliefs, attitudes, estimates, and expectations that shape how individuals behave, how they should affect one another, and how things are done within the organization. In other words, it is the basic values adopted by the institution. Without proper corporate culture, it is not possible to imagine that any business strategy or program will succeed (Erdem 2015, p.24, translated by the author).

Corporate culture is a very important factor in the formation of corporate identity. The corporate identity that is blended with cultural elements is also extremely important in terms of creating a correct image. For Ayla Okay, corporate culture has various functions such as:

**Motivation Function:** There is a motivating effect of institution culture. A strong corporate culture not only affects the general mood of the institution, but also it contributes to improving the employees' understanding of their organization. This constitutes the motivation function of corporate culture.

**Integration Function:** Corporate culture makes easier for employees to integrate with the organization. This is the integration function of the institutional culture.

**Coordination Function:** Corporate culture provides clear instructions for behavior, so that the behavioral director is influential, even coordinating when it is necessary. In this way, strong corporate culture contributes to the improvement of the strategic mood. This constitutes the coordination function of the institutional culture (Okay, 2000, p.239, translated by the author).

Several definitions are made about corporate culture by considering different characteristics of the institution. These differences in scientific studies are due to the difficulty in defining culture. Some of the definitions related to corporate culture are given in the following table.

*Table 3. Some Definitions of Corporate Culture*

Collective meanings	Van Maanen, J.&Barley, S.R. (1984)
Common programming of mind	G. Hofstede (1980)
All about the values and symbols, ceremonies and myths of beliefs that the organization give its employees.	W.G.Ouchi (1980)
Judgment that expressed works do in this way here	T. Deal, A.A. Kennedy (1982)
The whole of shared values that have dominance and internal consistency and contains symbolic meanings such as stories, myths, heroes, slogans	T.J.Peters-R.H. Waterman (1982)
Core values that are shared on a large scale	O'Reilly, Ch.A., Chatman J.&Caldwell, D.F. (1991)
A system of values shared by a member of institute	J.C, Spender (1983)
Beliefs and values that created in business life and they transmitted through symbols and continuously	Kouzes, J.M.&Posner, B.Z. (1995)
It is the basic understanding patterns that a group taken over this with Internal and external adaptation problems and they developed by exploring it.	E.H.Schein (1985)

Robert and Gareth explain that corporate culture and corporate identity are two interacting concepts since for a proper corporate identity, it is necessary to form an effective corporate culture. The common values, symbols, expressions, and beliefs of organization refer to corporate culture. In addition, it is very important to affect

and detect the individual's behavior within the institution (Robert & Gareth, 2003, p.35).

Corporate culture has a positive impact on the luxury of new managers who will take on a task in office in the future. For this reason, managers are developing in accordance with their organization's core values and dynamics. Besides this, institutional culture has a very important place in intra institutional communication and interpersonal relations. In addition, an institutional legend can be created by transferring symbols, ceremonies, heroes, slogans, stories from generation to generation and this makes institutional life permanent (Şimşek & Fidan, 2005, p.30). As a result, corporate culture must create a link between employees to have a strong corporate identity. Thus, corporate identity will be understood and adopted by all employees.

### **2.3. History of Corporate Identity Worldwide and In Turkey**

Graphic identity has been used for dissociation among craftsmen since ancient times. The sign that potter put under the pot was is the branding. Knight's rigging of sailing ships, and the flags of the mansion are examples of visual identity. In the 13<sup>th</sup> century in Britain, in order to direct the Bakers to honesty; the obligation to put a sign of oven under the bread was introduced. These illustrations can be multiplied, such as in the Ottoman Empire, all Sultans had their own monogram which symbolized Sultan and his reign (De Neve, 1992, p.4).

The commercial symbols of the 19<sup>th</sup> century European set an example for modern identity design. At the beginning of the century, institution owners identified and used their own institutional symbols. Identity design was not a profession, but institutional owners recognized the link between good design and sales increase (Yıldız, 1997, p.157).

Özlem Mumcu in her master thesis entitled "*Kurumsal Kimlik ve Banka Şubeleri*", states that:

*There is a well-known story in the historical background of corporate identity; centuries ago a king designed a cross as a symbol for himself and applied it to the shields of his soldiers. After a while, the king of the neighboring country likes this mark and uses the same mark on the shields and clothes of his soldiers. Later on, during a battle among them, due to the similarity of these signs, the soldiers are confused on who the enemy is. (Özlem Mumcu, 1996, translated by the author).*

The need for individuals to begin living together in a social life created the need to express them as a whole and with an identity. For this reason, some elements of the institution's identity were first encountered on the uniforms of armies and emblem that used by nobility, kings, and cities.

Until the end of the First World War, the main factor determining the identity of the institutions was its owner or founder. The owner of the institution chose the architect, decided the graphic and product designer. The personal identity of the owner determines the inward and outward behavior of the company (Kaya, 2006, p.10, quoted from Mumcu, 1996).

As Ayla Okay, the writer of the book "*Kurum Kimliği*" states that, the first efforts to establish an institutional identity were exhibited by the British railway companies in the 1850s. These companies wanted to create an identity for themselves, for this reason they used the emblems to symbolize their institutions, they organized train stations and designed the interior of trains differently. In the industrial establishments in Europe and USA, the institutional identity had also been prominent since the 1850's. Establishments that emerged as obvious names of the period were; Bosch, Siemens, AEG, Ford, Krupp and Hewlett Packard and the Red Cross (Okay, 2013, p.1).

Nilüfer Çatak Oylum states that; from 1930s to 1950s, corporate identity and visual design were only for decorative purposes, and their importance were hardly understood in the market. Designers began to sell their designs to corporate companies and business people as a marketing and sales tool. According to Oylum,

corporate companies increased and developed after the 1950s, when the branding process for a product or service began. International companies were looking for new ways to reach their goals and develop their own market. Renewing their old brands as visuals, images, and identities was a considerable method to achieve this goal.

For Oylum, after 1975, many companies gave up spending to create a new corporate identity, and corporate identity design began to lose its popularity. From the 1980s to the present day; designers executed that solving a design problem must be done together with several disciplines: Communication, aesthetic values, behavioral psychology, marketing and graphic arts integrate and reveal their values (Oylum, Ç. N., 2011, p.49).<sup>12</sup>

As Melewar noted:

*Nowadays it is seen that corporate identity is not just about visuality, corporate philosophy, corporate culture, and corporate behavior are also very influential on identity. Institutions are a whole together with their employees. For this reason institutions that have a structure in which their employees do not participate in the process will not be healthy. Nowadays, institutions are in an effort to create a proper corporate identity. For this, it creates corporate identity in many ways such as emblems and logos that will distinguish their identities from others, corporate colors, forms of behavior involving the whole of the institution, and forms of communication. They work on that first creating a feeling of unity in itself, then gaining respect in the mind of the targetgroup (Melewar, 2003, p. 196, translated by the author).*

When it comes to the history of corporate identity in Turkey, it is possible to state that the first instances of corporate identity dates back to the Ottoman Empire period. Ali İhsan Gencer and Sabahattin Özel state that, the Ottoman State had created its own identity and culture in the 15th century at the end of a changing and developing process since its establishment, had gained all the qualifications of a modern and contemporary state with an open mind to institutional understanding, economy, knowledge, and culture influences (Gencer & Özel, 2005, p. 3).<sup>13</sup>

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<sup>12</sup> Nilüfer Çatak Oylum graduated from Istanbul Technical University department of Architecture. She completed her master's degree and PhD in Istanbul Technical University department of Construction Technology and Architectural Design. She is a Asst. Prof. at Istanbul Aydın University Department of Architecture.

<sup>13</sup> Ali İhsan Gencer was professor in Department of History of Faculty of Literature at Istanbul University and Sabahattin Özel is lecturer at Sea Military College.

According to Okay, the flags of the Ottoman Empire and the Turkish States can be described as examples of corporate identity in parallel with the development in the world (Okay, 2005, p.33). These states had tried to distinguish themselves from others via their flags and to create symbols for representing its members. During the transition from the Ottoman Empire to the Republic of Turkey, important steps were taken towards the establishment of corporate identity under the leadership of Mustafa Kemal Atatürk.

One of the first steps was the establishment of the *Türkiye İş Bankası*. At the request of Atatürk, it was decided that the strategy used to encourage new fund would be the strategy of *İş Bank* in general. The identity of *İş Bank*, shaped by Atatürk, which supports this strategy and new fund, is still continuing today and the use of Atatürk's image in corporate advertisements of *Türkiye İş Bankası* is a proof of this idea even today. (Figure 4.)



*Figure 4. Logo of Turkey İş Bankası*

As mentioned before, the Traditional Period in corporate identity lasted until the end of the First World War. The main factor determining the identity of the foundation in this period was the owner of the institution. The "traditional period" in the 19<sup>th</sup> century in the world started to affect Turkish market after the 1960s. With the arrival of international companies with foreign capital, the commercial Turkish establishments realized that they also needed to acquire a corporate identity for their institutions. The identities of the founders of the companies were reflected directly in the institution's names. The most typical examples of such organizations are the Sabancı, Koç and Eczacıbaşı. (Figure 5.) In addition to these institutions, Tekel Administration and Petrol Ofisi were ones among others that were able to leave a universal image in the same period. Some of the foreign companies such as; Mobil, BP, Opel, Marlboro, Lacoste, Camel also applied their universal standards in Turkey (Okay, 1995, p.34).



*Figure 5. Logo of Eczacıbaşı*

According to Emiroğlu; especially, since the period of Turkey's outward opening politics in the 1980s, a number of foreign identity design firms specialized in this business have entered the developing Turkish market. Many foreign specialist firms offered identity studies to Turkish institutions; even they opened offices here. The first important example in this regard was Landor Associates, which renovated the Property Bank's identity. The first serious acquaintance with the corporate identity in Turkey was with *Bank Ekspres*, which was newly established in 1992. After the experience of *Bank Ekspres*, *Mithat Giyim*, *Finansbank*, *İş Bank*, *Akbank*, *Garanti Bank*, *Lassa*, *Mis Süt*, *Kurukahveci Mehmet Efendi*, *Koleksiyon Group of Companies*, *Eczacıbaşı*, *Sabancı Holding* corporate identity designs were designed by Turkish Architects (Emiroğlu, 2002, pp.60-61).

Many medium or large sized private sectors that have a professional management in Turkey have designed corporate identity formation in a contemporary way and they are improving their identity every day. As a result, if the institution does not have its own visual presentation in aesthetic norms, the institution will remain in the shade even though it serves well.

#### **2.4. Corporate Design**

The corporate identity of an institution is visually represented by its; logo which helps to perceive, institution's name, colors, exterior appearance of offices or showrooms, and emblems that are visually foreground. These elements are part of the identity of the institution and constitute the part related to the institutional design.



Yeygel and Elden explain that, colors of institution, text fonts, the product designs or service offerings, product packaging, the architectural design of buildings in the branches, centers, and sales points give clues about the identity of the institution, therefore should consider the elements of visual identity. Corporate design emerges as an element bearing and conveying symbolic expressions reflected in the identity of the institution (Yeygel & Elden, pp. 119-120).

Okay expresses that the objects and product designs of the company should have four basic functions: practical, aesthetic, symbolic, and social. For her these functions should be examined under following titles;

- ***The Practical Function of Design;*** *the practical function of design is mainly evident in the application of functionality, utility, and usability of the objects. All physical points of everyday use must be melted by this function. It is possible to express this practical point with the following features: use friendliness, application use reliability, low maintenance, and cleaning expenses, friendliness to the service, etc. The practical functions of the design should be so structured that the physical needs can be satisfied and overlapped with the use of the products.*
- ***The Aesthetic Function of Design;*** *the aesthetic function of design concerns the aesthetic feelings, subjective liking, of an observer, independent of the content, that the observer perceives in the perception process. Requests for this function are could be characterized by concepts such as harmony, simplicity, independence, integrity, expression, and meaning. The aesthetic function should also direct attention to the product. The main reason for this is that when people choose products, they also consider aesthetic functions to a considerable extent.*
- ***The Symbolic Function of Design;*** *the symbolic function explains the expression power of the object. A symbol identifies an object or event that exists for a representative situation (unrecognized, spiritual). Through the symbolic function, the human soul can encourage perception, past or other living areas to combine with experience and emotion. Contrary to the aesthetic function, the point here is the contextual meaning of the signs and their transmission. Cultural and social connections are created through the symbolic function. Those who enter this category are status symbols and prestige objects.*
- ***The Social Function of Design;*** *People create their surroundings by creating products and these products affect people and their social character. The social aspect of the products created is shaping people socially. A need could not be satisfied by a product directly. Each user has his/her own decision-making area, and although the creative process is for this, the individual cannot be obligated to like the products (Okay, 1999, pp. 129-130, translated by the author).*

In order to ensure that customers are aware of the brand or the institution, it is crucial to create an original visuality. This visuality is achieved through the design of the products and its showcases, the exterior and interior architectural design of the shops and stores, the office buildings or factories of the institution. Corporate design

has a decisive role to create a special atmosphere for the institution that customers will feel different within and to attach the satisfied customers to the institution and to its products. In addition, corporate design also reveals an awareness, which facilitates the identification of the institution and its perceptual meanings.

As a conclusion, companies need aesthetic symbols to define themselves visually and these visual items need to be created in harmony with each other. For this reason, it is crucial to put a separate emphasis on the effective management and strategic planning of the aesthetic elements used in corporate design.



## CHAPTER 3

### FORMATION PROCESS OF CORPORATE IDENTITY DESIGN: GRAPHICAL AND INTERIOR DESIGN ELEMENTS AND PERCEPTUAL MEANINGS

According to Brassington and Pettitt, having an identity provides to be visible and noticeable (Brassington & Pettitt, 2003). In this sense, it can be considered that corporate identity extends from physical design elements (Kottasz, Bennet, Savani and Choudhury, 2008; Selame and Selame, 1975) to the physical and behavioral identity items, that are used to present the employer to the target audience (Abratt, 1989; Balmer, 1993; Marwick and Fill, 1997, van Rekom, 1997, van Riel and Balmer, 1997, Gray and Balmer, 1998, Topalian, 1984). In its simplest form, corporate identity can be expressed as how an enterprise sees itself and how it seeks to be seen by others (Melewar and Saunders, 1999). (Meral & Yazıcıoğlu, 2010, p.112, is quoted from others.). (Figure 6.)

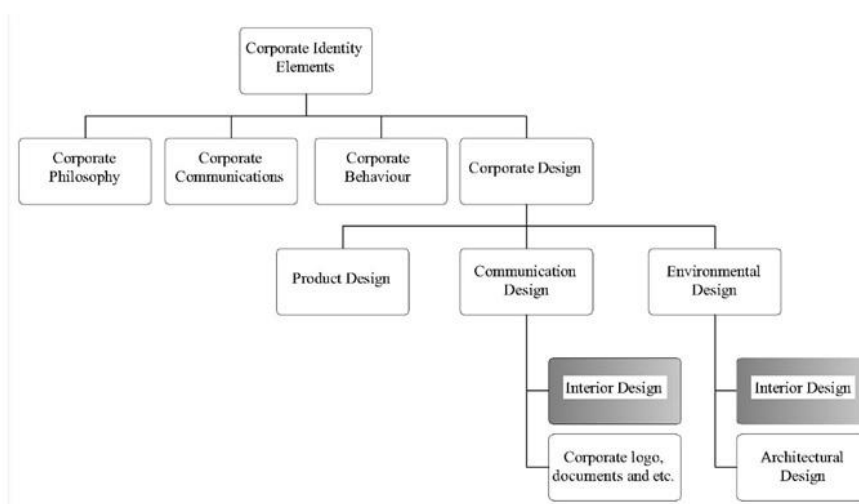


Figure 6. Corporate Identity Elements

Meral and Yazıcıoğlu, in their article "*İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi*" published in 2010, summarizes that Van den Bosch and de Jong and Elving mentality of corporate identity:

*Corporate design (visual corporate identity) is one of the four basic elements of corporate identity. Corporate identity is a conceptual dimension. Corporate design is the transformation of this concept into the form. Corporate design is the appropriate image designed to suit the work done within a wide spectrum from the interior design of an organization, the logo, all printed used documents, to the sales or service personnel's clothes, and even to the design of the vehicles (van den Bosch, de Jong & Elving, 2006, translated by the author).<sup>14</sup>*

For Van Riel, on the contrary, "corporate design, identity, reputation and relationship management have active roles in expressing the company to internal and external stakeholders" (Van Riel, 1995). But for several academicians, one of the most important part of the corporate design is the interior design of the institution (Perry and Wisnom, 2003, Colman et al., 1995). In other words, the interior design of the institution should represent it's correctly. In order to understand whether an interior design represents the identity of an institution, the components of that space in different shapes and the perceptual meanings of the design elements such as color, texture, and form need to be known. For this reason, interior design elements and

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<sup>14</sup> Anette L.M. van den Bosch graduated from Uthrect University and she completed her master's degree at the same university (1992-1999). She completed her PhD at Twente University. She is an advisor in Omgevingscommunicatie en gebieds communicatie company.

Menno D.T. de Jong is a full professor of technical and professional communication at the University of Twente (The Netherlands). As the director of the University of Twente's bachelor and master programs in communication studies, he has contributed to the quality of the academic education of technical communicators in one of Europe's strongest and most visible programs. As a researcher, he focuses on developing applied research techniques that technical communicators can use in designing many types of communications. He has received several awards for his research articles and has served on the editorial boards of several journals. He is currently the editor-in-chief of the *STC Technical Communication* journal.

Wim J. L. Elving, PhD., is currently associate professor at the Department of Communication, Amsterdam School of Communications. He has a M.A. degree in social and organizational psychology (RU Groningen; 1993) and finished his PhD. in communication within health care at the Twente University (1999).

their perceptual meanings should be defined scientifically (Meral & Yazıcıoğlu, 2010, p.113).

In the process of branding and image formation, corporate identity is an important influence. The formation process of the corporate identity starts with the decision of the institution's colors and its logo design. Because of its many parameters, the institution is confused as a complex concept. Different definitions and requirements regarding the formation process of the corporate identity are expressed because of this complicated structure. Regarding the formation of corporate identity, Kaya states that:

*Institution's name, title, graphic tools, architectural and spatial tools are included in the means of corporate design. The graphics tools consist of the emblem, logo, color, and font of the institution. Architectural and spatial tools consist of architectural identity, facade identity, and materials, signs, space layouts principles, interior sensibilities, and materials, interior and exterior lighting, furniture, work units, permanent and temporary space setting items and industrial design elements. Fashion tools consist of uniforms, standards of clothing and accessories and sensitive tools consist of light, sound and smell. It is especially important to increase the degree to which corporate identity design studies of organizations that produce and service similar products can be remembered. Examples of establishments that produce and service similar products include clothing stores, restaurants, cafes, hotels, banks, airline companies. For example; Starbucks Coffee's company's memorable and permanent identity has been provided through corporate design studies. In all the branches of this organization, the institutional color, logo, facade and interior design which are designed to reflect the identity of the institution attract the attention of the customer (Kaya, 2006, pp.32-33, translated by the author).*

It is a fact that non-institutional brands exist in the consumer's mind. An institution is reflected by self-representative forms through its corporate identity at all points. The concept of visual identity is the most important factor in terms of the brand's existence in the consumer's mind. If a brand is not able to use its corporate identity items in an integrated manner, it is not expected that the brand's life will be long. The logo is one of the most important elements in corporate identity studies. But the logo alone is not enough to express the organization's visual identity. When the visual identity is referred, very comprehensive systems such as colors, shapes, and printing forms are mentioned.

According to Tuna, and Tuna, disconnected visual identities arise when an accurate identification work is done by the brands and products of the establishment stage (ineffective logos, emblems and inaccurate names and etc.). For them, corporate design activities should not be contrary to management activity and efficiency principles. While the institutional identity is designed within these principles, they put emphasis on the necessity to observe certain principles; such as:

- Easy to use,
- Reliable use and application,
- Implementation at low cost,
- Good appearance,
- It can serve a purpose with its messages (Tuna & Tuna, 2007, pp.74-75).

The expression formed after the transfer of the company's items constitutes the corporate design. The corporate design that provide standing out among its rivals is an important element in creating a positive perception by the target audience. The other elements expressing the brand are formed around these elements with the needs of the brand.

### **3.1. Logo Design**

Becer the author of “*Modern Sanat ve Yeni Tipografi*” describes the term "logo" in following words;

*Logo is created through combination of two or more typographic characters of the word as a product to be read introducing organization or service mark or symbols bearing the emblem features. In short, it designs name of the brand. The meaning of emblem and logotype that originate Latin are symbol and inventive writing in our language. Nowadays, both can be named separately or they can be called "Logo" as a single word. A symbol is a symbol or trademark of a product, organization or service that is created by combining two or more typographic characters in a word-wise fashion. Newly typed or existing typographic characters can be used in logo that provide verbal and visual message (Becer, 2006, p.195, translated by the author).<sup>15</sup>*

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<sup>15</sup> Emre Becer graduated from IDTGSYO department of Graphic Design. In 1981 he worked as an Art Director in Austrian Graphic Design Studio. He was lecturer in Mimar Sinan University in 1983 and then he finished his PhD. at the same

According to Duane, graphic design first appeared in print in 1922, and the term "logo" became part of the marketing glossary in 1937. For him, by combining visual art with mass communication, graphic design has become a visible mechanism for ideas (Duane, 2003, p.96).<sup>16</sup> Logo is the first thing that comes to mind when referring to corporate identity. Logo is the most important element of a brand. It is a complementary and integral part of the brand. For Öztürk, logo is a symbol of corporate identity such as emblems and it adds value to products and services such as signature. While emblems are composed of images or shapes, logos are composed of letters, numbers or words.

Institution's logo must be interesting, different, and appropriate for company's vision and mission. For Öztürk, it must have a structure that will give priority to professionalism. The logo needs to be remembered when seen by the target audience anywhere. For this reason, the logo should be unique and designed not to be confused with logos of other companies. It is the most important element of a brand and it is also seen as a signature of the brand (Öztürk, 2006, p.10).<sup>17</sup> Vardar explained that, logo's structure must be blended with company's perspective, corporate identity, and modernism. Logo could not be designed to be every age, for this reason many companies will renew their logo to changing conditions (Figure 7.). Moreover, the branding approach of advertising businesses includes several medias such as music, art, films, and all social activities, to attract attention to their logo (Vardar, 2004, p.22).<sup>18</sup>

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university. He is an Associate Professor at Bilkent University department of Graphic Design.

<sup>16</sup> Duane E. Knapp is the Founder and Chairman of Brand Strategy. He earned his BA in Business Administration from Western Michigan University and his MBA from the University of Toledo. He also completed a postgraduate program in Strategic Marketing at the Stanford University Graduate School of Business.

<sup>17</sup> Gülay Öztürk graduated in 2004 at Marmara University department of Public Relations and Advertising. She is Docent in Department of Public Relations at Istanbul Commerce University.

<sup>18</sup> Nükhet Vardar graduated in 1983 at Dokuz Eylul University department of Business Administration. She completed her master's degree and PhD at University of Manchester in England. She is founder El İzi Communications Consultancy UK Ltd and still work there.



*Figure 7. Boyner company new (left side) and old logo (right side)*

Cass states that, logo's location is determined according to purpose and target group. For example; while designing the logo of a toy company that produces toys for children, the typeface and color of institution must be childish and have fun. However, it is not always necessary to have visual representation of the product in logo. For example, there is no obligation to show a computer in computer company's logos. The colors used in logos must be chosen at the specified target point, and the psychological effects of color should be considered. The color in creating corporate identity has been one of the most impressive and decisive reasons (Cass, 2011, p.79)

Logo should reflect at a glance all the values that form the essence of the brand, because it should convey the message of the brand to consumers. The designed logos must reflect the culture, the goal and the image of the institution. A successful characteristic of logo is listed by Teker as follows;

- *The design should be original and simple,*
- *It must be new and unique,*
- *It must be remarkable,*
- *It should not lead to confusion in perception,*
- *It must be aesthetic and readable,*
- *It must be associative,*
- *It must be easy to understand and remember,*
- *Visual identity must be distinctive features and it should reflect the image,*
- *It should be distinguished from typographic characters used by similar institutions,*
- *It must be specific for the company, product or service that represents,*
- *Be able to give information about the institution, company, product or service that represents,*
- *It should include items that forming visual identity,*
- *It should reinforce confidence of institution,*
- *It should be suitable for use in all types of media and digital environment,*
- *It should not lose its characteristics in using different spaces and communication tools (Teker, 2009, p.91).*



Aygül Ernek Alan and Elif Sungur states that, identity and culture are interdependent concepts when they are handled from cultural point. The institution's logo can be a very powerful cultural tool and it is measured by what it reminds people, and at the same time it must be created with special care, because it gives a non-verbal message and reflects the corporate culture of the organization (Usta, 2012, p.108, is quoted from Alan & Sungur, 2006).<sup>19</sup> Consequently, The Logo, which is the foundation of the corporate identity, is a mark that consists one or more characters that distinguish between products, organizations or services. In addition, color is a design element that affects the perception of the logo at the highest rate. For example; to obtain energy red color can be applied and with green color peace and serenity can be achieved.

### **3.2. Color**

Color is an important and meaningful element of every visual identity. Okay states that, research in the field of color science has revealed that there is a similar relationship between its physical and psychological influences. Color science researches give a different value to each color. Organizations and target groups are choosing the color that best suits them, depending on what they want to create. Colors have stronger influence on people more than the shapes. Colors have several benefits; they that help to find direction and to rediscover. Therefore, institutions pay attention to certain details before choosing a color. Okay listed these details as;

1. What kind of meaning, integration and emotion does the color of institution convey?
2. Does it offer the charm of products?
3. Does it fit the institution philosophy?
4. Does it make an effective contrast to the colors of the opponents?

The point that should be considered in choosing the color is that the basic colors are used by many institutions as an institutional color. Because of the use of all colors, there is no longer any color domination. For this reason, a large number of

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<sup>19</sup> Aygül Ernek Alan and Elif Sungur are lecturer at Maltepe University faculty of Communication department of Public Relations and Publicity.

additional colors are used by the institutions (Kaya, 2012 p.32, is quoted from Okay, 2000).

Toka explains that, colors can be composed quite differently according to the characteristics of the institution. For example, the X color can be dissimilarly used in Y company than Z company. On the other hand, it is important that in which environment and with which reference the colors are used. Colors can be transformed due to fashion. At the beginning of the 1970's, warm colors (beige-brown) were very fashionable, whereas after the mid-1980s, cold colors such as white, gray, and blue were preferred. Since sudden color change can prevent recognition of the establishment by the target group, it can be quite hard to change company its color later.

According to Toka, colors have different meanings according to cultures. Green color can be an appropriate illustration for this argument. While it is referring to illness in Brazil, it is color of the health in Denmark. Therefore, the organizations that will be operating on the international market should consider these differences. Toka emphasizes that the colors that are chosen to represent an institution should not be overdone and should not glare too much. Color effect should be sedative and emphasize the seriousness of the institution (Kaya, 2012 p.37, is quoted from Toka, 2003).<sup>20</sup>

Meral and Yazıcıoğlu, in their article "*İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi*" published in 2010, summarizes the literature research on the effects of color with following Table 4.

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<sup>20</sup> Prof. Dr. Cemil Toka is Head of Department of Industrial Design at Mimar Sinan University Fine Arts Faculty.

Table 4. Table of Effects of Color

<b>EFFECTS OF COLOR</b>	While hot colors are active, stimulating, and exciting depending on the situation, cold colors give passive, soothing or deepening effect (Kalinkara, 2001).
	Warm and light color influence encouraging, sincere, sympathetic, refreshing and inspiring (Ladau, Smith & Place, 1989).
	Hot and dark colors means are precise, imposing, safe (Craig, 1970).
	Cold and light colors means are refreshing, promoting, bright and router (Kalinkara,2000).
	Cold and dark colors are anxious, sad, disturbing effect (Gürer, 1990).
	White: color of absolute purity, cleanliness and care. In the color regulation of the room, white plays an important role as separating the other color groups from each other, a neutralizer, an enlightenment and stimulant. (Ladau et al., 1989, Şenyapılı, 1996).
	Red: is an appetizing color. So most of the food companies in the world have used red in their logos. This color raises blood pressure, accelerates blood flow, and it is associated with concepts such as energy, temperature, love, danger, attention (Craig, 1970, Güner, 1990). Dark Red is express mysterious, exotic, serious (Pahlmann, 1968, Ladau et al., 1989).
	Green: relaxing, peaceful, balanced and reassuring color. For this reason, bank generally use this color in logos. Because of the relaxing feature that the surgical clothing of the hospitals is in green color. Green increase creativity. When you look constantly, it does not tire your eyes and it provide easy to work (Bervin, 1984, Madden, Hewett & Roht, 2000, Şenyapılı, 1996). The light green color evoke the feeling of birth and vitality like nature, peace, freshness, youth, life, restoration, growth (Bevlin, 1984).
	Black: represents power, luxury and passion. If it used in background, it is evokes pessimism. It destroys the light. The color that provides the greatest concentration. Einstein preferred black, daylight-free rooms to concentrate (Madden et al., 2000).
	Dark Blue: is considered as cosmic color. It symbolized permanency, authority and efficiency. More than half companies in the world uses dark blue color in their logo. Hilton wanted to create a big corporate image at the mind of people turning the logos into dark blue. (Faulkner et al., 1986; Madden et al., 2000).
	Blue: color of immensity and deepness. Due to the suggestion of silence and comfort relaxing and at the same time a leading color. It helps to think, make decisions and have creative ideas. Light colors evoke unlimited and infinite feelings. Children were found to be more calm in school with having blue walls. This is directly related to the light blue painting of hospitals, corridors and rooms. The blue has associations such as sky, eternity, coldness, night, passivity, femininity. (Domnielen, 1965; Pahlmann, 1968).
	Purple: is the color of nobility and empire, it evokes history. At the same time, in the past years, this color had become a color that only the rich people use because it was very difficult to obtain the paint material. For this reason it represents power and authority. At the same time purple turned out that people frightened the subconscious because it brought out the past neurotic feelings (Ladau et al., 1989).
	Yellow: is a remarkable color. This color use in traffic lights and on the warning signs of floor. It also symbolizes the danger. All animal and plant species that are yellow / black in the land are poisoned and attacked, even if there are exceptions. It represents temporary, so the taxi colors are yellow in the world so you know it's temporary. Car rental companies also use yellow, because they want to give the message of what you get is temporary, please bring it back. Yellow color does not want to use banks because of this feature, because they want the money to be permanent, not temporary. At the same time, this color is perceptually related to the sun, maturity, light, and holiday (Bervin, 1984, (Pahlmann, 1968, Şenyapılı, 1996).
	White: is the color of purity, as can be understood it from the bridal color. It symbolizes stability, continuity, cleanliness. White is often used by politicians because of they want to give a clean and honest impression (Faulkner et al., 1986; Şenyapılı, 1996; Ladau et al., 1989).
	Brown: is speeds up human movements. So fast food restaurants use brown in the interior. Scientific research has proven that brown has a negative effect on humans. Brown at the same time evokes history (Kalinkara, 2001, Ladau et al., 1989).
Light blue, pink, pale red and other pastel tones evoke, motherhood, femininity, child and compassion (Ladau et al., 1989).	

In addition, red, as an illustration is a remarkable color; it is strong enough to hold in many contrasting emotions like love and war. In general, brands want to attract attention to by using red color in its corporate identity. Red color increases the blood pressure and allows people to be hungry. Therefore, it is preferred mostly by food and beverage brands. (Figure 8.)



Figure 8. Examples of red color logo

Colors, play a very important place to role in being catch for a brand, because they affect the emotional aspect and concentration of a person. Colors have endless mental connotations which are physical, psychological, and sociological.

**Color and Features of Color:** According to Gümüş Çetin Özbudak, the color is the effect that is left by the light after being hit by the objects. The “value” of a color depends on the amount of light reflected by it; the “tone” of a color depends on its degree, which is separated from the value and saturation of the same color family but closely related. The “saturation” of a color depends on its visual intensity and purity.

In order to create a sense of color in human beings, besides the light reflected from an object, a normal eye that works against the incoming light and a perfect vision center in the brain are required. In this context, Özbudak states that the color is examined in three systems:

1. **Color in the Psychological System:** A sensation that wakes in our brains.
2. **Color in the Physiological System:** It is the physiological phenomena that the various light types through the nerves on the eye retinas. Color is present in our nervous systems.
3. **Color in the Physical System:** The values that can be expressed in numerical terms with respect to which wavelengths the light has in which position. The eye sends these wave vibrations through the color nerves to the brain and the color can be visible. In short, feeling of the light in the eye is physical, the processes

*that occur in the eye through these rays are physiological, and the perception of rays in the eye are psychological event (Özbudak, G., 2003, translated by the author).*

For Özbudak, one's sensual interaction with the environment is based on the visual perceptions of light and color stimuli. The colors resulting from the concentration of the light frequency in a certain direction are influential on human psychology and behavior by the low or high vibrational energies. The psychological effects of colors affect the human mental activities, physical performance, psychosocial situation and play an important role in the human-equipment-environment system (Kaya, 2012, pp.52-53, is quoted from Özbudak,G.,2003).

***Color in Ergonomic Design:*** According to Gümüş Çetin Özbudak, hot colored objects and spaces appear closer and larger. As an illustration, when large spaces are desired to appear small, hot colors can be used as well as small spaces can be painted with cool colors for greater perception. The cool colors are soothing and relaxing; it conjures up feelings like confidence, peace, productivity, responsibility, order, refreshment, peace, freedom. Blue color is preferred the formal wear and uniforms because it evokes sense of comfort and order, and in addition, green color is preferred in hospital rooms and surgical clothing because of taking negative energy and suggesting confidence and serenity and preventing glare. Cold colors can cause dismal even depressing effects when used overdose; they can evoke laziness, imagination, emotionality.

Özbudak adds that, the perceived weight of the color and objects are also influenced by the time passing in the places either long or short. The weight effect is reduced by a sequence such as red, blue, orange, green, and yellow. In addition, the predictions made are that the time spent in the spaces where the hot colors dominate is above the real time, while the ones that are colored with cool colors are under the real time (Kaya, 2012, pp.52-53, is quoted from Özbudak,G., 2003).

According to Odabaşı, in the experiments performed, it was determined that the colors were also effective on the smell and taste sensation of the individual. For Odabaşı, yellow and green are evocative of sour tastes, while orange, yellow and red

are sweet tastes. Blue and green are bitter, pale green and light blue are salty tastes, green is pine smell, purple is perfume smell.

The effects of colors on people are part of design knowledge in the context of human-environment interaction. According to researches on color, they are considered as ergonomic data in applications in different design areas such as architecture, product design, graphic design, web design. Color is an important factor in architecture. The visual perception of the space arises from the integration of the three sensory species.

1. Light perception,
2. Spatial organization perception,
3. Color perception.

Since the perception of colors depends on the light sources, it is necessary to select the colors and light sources appropriate to the action properties for the different spaces. Correct establishment of relationships between colors and actions will make it easier to achieve visual comfort, and people will be able to fulfill their actions more easily and willingly.

According to Odabaşı, the color also helps to load certain features such as large, small, hot, cold, energetic, boring, tranquilizing, depending on the action to be performed in relation to the luminosity level of the room. Especially in working environment color provides efficiency and creativity such as orientation, ensuring social participation, stimulation of reactions and motivation in playgrounds for children and school. It is more important to use color for relaxation, positive energy and sense of hygiene in health related places such as hospital. An object is always visually defined by its color and shape integrity. Color is regarded as an element that completes this form and contains its expressive qualities. In addition, color can have different meanings as a conveyor of some special messages that involves the designer's identity and aesthetic sense to give.

Colors are also important in terms of items marketing communication such as product, brand, logo, packaging, advertisement. The color is used in the product

recognition, increase of readability, and provides product personality and persuasiveness within advertising applications. For example, using green and blue tone in cleaning products or diet foods, choice of red color in many consumed products such as hamburger and cola, using green color in bank logo to inspire confidence are such color preferences used to help perceive organizations of consumers.

Colors have also been found to be influential on the individual's various psychological impulses, motivations, and needs. It is found that, orange, light yellow, red, light brown is effective on the feeling of hunger; green, blue, and turquoise color is affect thirst; blue and white affect the sense of cleanliness and health; red and purple promote sexuality; and pastel tones evoked by maternal and compassionate feelings; blue and green enhance the feeling of silence (Kaya, 2012, pp.53-55, is quoted from Odabaşı, B., 2002).

Paul Van Schaik states that, the findings from research on color, clarify the benefits gained in terms of corporate identity development. In the current standards and instructions of the design, red, orange, and yellow colors are applied as danger, warning and precaution signals. In the results of the experiments on the participants, the signs and labels presented with color are much more legible and noticeable than the black and white ones for probability of injury, readability and in terms of perceived risk variables based on product awareness (Kaya, 2012, p.53, is quoted from Van Schaik, 2003).<sup>21</sup>

Workplace color is an environmental factor that affects employees' situation, satisfaction, motivation, and performance. Hot colors, focus people outward and increase awareness of the environment, cold colors bring people in, and focus on visual and mental work. Red color is associated with aggression, anger, tension, excitement, happiness, dynamism and blue and green colors are with relaxation, comfort, security, peace and peace. In addition to improving performance and productivity when used correctly, but when colors are used unconsciously they can

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<sup>21</sup> Paul van Schaik is professor of Psychology at Teesside University.

cause conditions such as fatigue, stress increase, decrease visual perception, damage visual power, increase employee's error rate, and affect direction and safety.

Color, as an important stimulus in the context of human physical, mental, and psychological characteristics, contributes to human-object-environment harmony. The role of color in ergonomic factor such as attention, warning, motivation, productivity, communication, creativity; avoided accidents, created a sense of comfort, and hygiene, improved working conditions, created social communication environments. It reveals the essence of the material, sharpens the form, affects the proportions, reveals the scale, and creates the feeling of weight.

### **3.3. Form and Shape**

According to Ranjan, form is the outlined edges of a three-dimensional object. It has length, width, and depth (or height) as well as volume and mass. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. It can be defined by the presence of shadows on surfaces or faces of an object (Ranjan, 2015, p.61). For Dommelen, the visual effects of all the components, such as furniture, accessories, and floors that create a space, with their design elements; point, line, color, form, and texture influence of their stimulating properties are formed by attaching meaning to each. Dommelen gives; line as an illustration since it does not only determine the direction, but it also is a symbol of mood and an expression of width or height. In addition, line, according to its thickness and taper, sharpness and softness, lightness and darkness can add lighting value into format and layout (Meral & Yazıcıoğlu, 2010, p.113, is quoted from Dommelen, 1965).

Yazıcıoğlu and Meral states that, the form is the shape of the object. An object can be in different shapes such as rectangle, square, triangle or oval. Triangles and diagonals reveal the dynamic property, and a horizontal rectangle evokes the serenity. All forms have smooth or rough, shiny or matte, soft or hard surfaces,

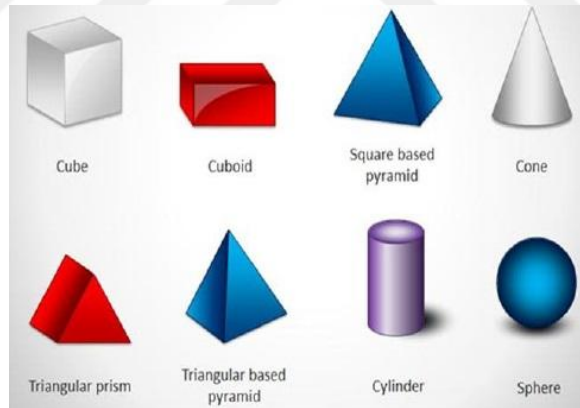


textures. With different textures, the same form can be created either hot or cold (Meral & Yazıcıoğlu, 2010, p.113).<sup>22</sup>

There are two types of forms, geometric (man-made) and natural (organic form). Form may be created by combining two or more shapes. It may be enhanced by tone, texture and color. It can be illustrated or constructed and it has volume and mass.

Ranjan listed the types of form as follows;

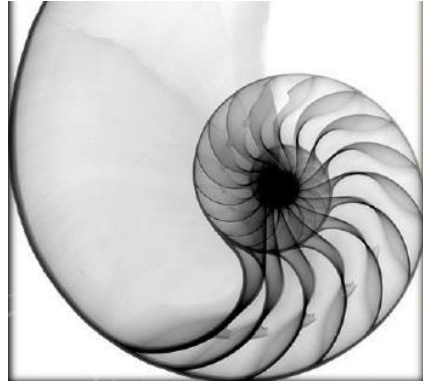
1. **Organic-natural, living form.** (Figure 10.)
2. **Inorganic or geometric-man-made, non-living forms.** (Figure 9.)
3. **Open-forms-forms that can be looked into.**
4. **Closed-forms-self-contained.**
5. **Geometric Shape-circle, square, rectangle, triangle, pentagon, octagon, other polygons.**
6. **Geometric Form-sphere, cube, pyramid, cone, cylinder.**
7. **Free-Form-any non-geometric shape: irregular, amorphic.**



*Figure 9. Inorganic or geometric forms*

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Deniz Ayşe Yazıcıoğlu graduated from Istanbul Technical University, Faculty of Architecture, and Architecture Program in 1994. She completed her master's degree and PhD at same university, Institute of Science and Technology department of Project and Construction Management and department of Building Science. She is Associate Professor at Istanbul Technical University department of Architecture.



*Figure 10. Organic form*

As indicated by Ranjan, shape, on the contrary, is defined as a two or more dimensional area. All objects are composed of shapes and all other elements of design are shapes in some way. Shape is a flat image with two dimensions: length and width, or in other words, it can be said that shape is any self-contained area with defined form or outline. For Ranjan, the term refers to the nature of an enclosure, actual or implied, formed by a line or curve on a flat surface. Examples of "shape" in this context include "a geometric shape" (eg; square), "organic shape" (flower-shaped object). It is a perceivable area. Shapes can be created by enclosing line, or by color and value changes which define edges. Ranjan also defines a colored shape on a white background as a positive shape creating a negative shape. He categorizes types of shape as follows;

*Types of Shape;*

- 1. Mechanical Shapes or Geometric Shapes are the shapes that can be drawn using a ruler or compass. Mechanical shapes, whether simple or complex, produce a feeling of control or order.*
- 2. Organic Shapes are freehand drawn shapes that are complex and normally found in nature. Organic shapes produce a natural feel (Ranjan, 2015, p.49-59). (Figure 11.)*

*Shape may be;*

- 1. Shiny and reflect images-mirrors*
- 2. Transparent and create visual effects -window glass*
- 3. Textured and absorb light and sound -window treatments and carpeting*
- 4. Hard or Soft*
- 5. Plain or patterned*
- 6. Colored light or dark (Ranjan, 2015, pp.49-59).*



*Figure 11. Examples of Shapes in Interior*

Meral and Yazıcıoğlu, in their article "*İç Mekan Tasarımının Kurum Kimliğine Uygunluğunun Ölçülmesine Yönelik Yöntem Önerisi*", published in 2010, summarizes the literature research to identify all of the design elements were installed such perceptual significance Table 5.

Table 5. Perceptual Meaning of Interior Design Elements

<b>POINT</b>	Freehanded spots create a tension and visual energy change on the surface when they are in a group or spread (Kalinkara, 2001).
	Represents a beginning (Kalinkara, 2001).
	Refers to a location (Kalinkara, 2001).
	Specifies direction when there are more than one (Kalinkara,2001).
<b>FORMS</b>	Long, horizontal rectangle has relaxing properties that we liked to lie on a bed (Kalinkara, 2001).
	Repeated narrow angles and diagonals feels mentally disturbing vitality and mobility (Kalinkara,2001).
	Triangles and diagonals usually has a dynamic property indicates the movement (Pile, 2005).
	Vertical rectangular is motionless, safe but alive (Kalinkara,2001).
	Wide diagonals are also easily perceived as generality and give a feeling of spaciousness. Circles, spheres, cones and cylinders give a pleasing refreshment to the square interior (Rayfield, 1997).
	Round forms create a sincere and friendly feeling in people (Pile, 2005). Circles are used as motifs in various forms for weaving, wallpapers and upholstery (Pahlmann, 1968).
	The research findings of J. Brown in 1966 have shown that geometric shapes are more easily perceived than organic forms (Şenyapılı, 1996).
	Geometric forms are masculine and cold, shape that have irregular contours are perceived as soft, female and warm (Pile, 2005).
	Forms that associate animals are mostly used in humorous narratives (Kalinkara, 2001).
	The cube is the most stable one in all forms. The cube is normally very relaxing, the square is a satisfying form to degree (Binggeli, 2007).
	Sphere is not have sharp corners like a cube, so it have a moving view. It always visible mobile, movable, not static. It specifies movement and time (Faulkner et al., 1986; Rayfield, 1997).
	Cylinder is generally a useful form (Gürer, 1990, Şenyapılı, 1996).
	The pyramid has a structure like a cube. While the cube is a visually very robust form, the pyramid is more stable (Faulkner et al., 1986).
	<b>LINE</b>
Straight-line refers to stability (Kalinkara, 2001).	
If the horizontal and vertical lines are placed adjacent to each other at a 90 ° angle or on a plane surface separated from each other, this creates the effect of instability and stagnation (Kalinkara, 2001).	
Vasily Kandinsky characterized the horizontal line as cold, the vertical line as hot (Şenyapılı, 1996).	
If they deviate from the vertical-horizontal axis of the straight lines and they are tilted to the left and right, they can alleviate the effect of full stasis to some extent (Kalinkara, 2001).	
As the line is curved, the motion impulse that it arouses becomes intense (Kalinkara, 2001).	
Diagonal line refers to strength and stability (Pile, 1995).	
The curved lines are flexibility and sincerity, a sign of amiability (Kalinkara, 2001).	
Straight lines are more intellectual than sentimental; It evoke classical and sometimes to violence (hardness) and masculinity (Kalinkara, 2001).	
Diagonal lines represent mobility, energy (Rutt, 1955).	
Complex lines create a sense of contention in the environment (Pile, 2005).	
Some lines may be repetitive, which creates an energetic and exciting atmosphere (Craig, 1970).	
Curved lines are an indication of elegance / kindness, youth, joy and subtle movement (Binggeli, 2007, Faulkner, Nissen and Faulkner, 1986).	
The wide curve lines are inspirational, and for that reason creativity is the symbol (Craig, 1970; Faulkner et al., 1986).	
Horizontal curves indicate politeness and comfortable movement (Craig, 1970, Faulkner, 1979).	
Wide downward curves give a pleasant stiffness and feel of attachment to the soil (Craig, 1970, Faulkner et al., 1986).	
Small curves indicate joy and play. Curved lines in the interior design attract the attention the floor in furniture design and window decoration (Craig, 1970, Binggeli, 2007).	
Line excitement can reveal rhythm and power (Domnielen 1965). Diagonal lines, inclined ceilings, oblique walls indicate mobility (Faulkner et al., 1986).	
Horizontal lines show a room more flat and vertical lines show a higher (Binggeli, 2007).	
<b>TEXTURE</b>	In the interior design, it is stated that a place where flat tissues dominate is colder (Bervin, 1984; Şenyapılı, 1996).
	Rough textures provide a feeling of warmth, where most people feel more comfortable; the various textures on stones and bricks, uneven wall surfaces, feathered carpets and uneven curtains show a much more warmth (Bervin,1984).

Yazıcıoğlu and Meral states that, design elements and their perceptual meanings in the Table 5. form the perceptual meanings of these components when they are evaluated as a whole on the interior components listed below.

1. Surface coatings: floor, wall, ceiling
2. Doors
3. Windows
4. Curtains
5. Fixed and moving furniture
6. Lighting elements
7. Devices
8. Accessories

In other words, floor, wall or furniture as a component of interior space, it may be explained by the perceptual sense of design elements that compose it. Just as the perceptual significance of the floor covering, point, line, form, texture and color of each evaluated as a whole can be obtained by the perceptual sense.

In order to understand whether an interior design is appropriate with the corporate identity, it is needed to examine the space components individually whether their perceptual meanings reflect corporate identity or not. However, while such an assessment of severity of each component in other words their visual impacts should be considered differently. Therefore, the literature that they have made in order to determine what proportion of visual effects in space exists, the following average values of all components are reached. In the whole of space;

- *Walls, doors, windows, curtains and all the furniture 60%,*
- *Floor or carpet surface and all the ceiling of 30%*
- *All lighting components and accessories have a visual impact by 10%.*

To conclude, the resulting look of all these values in determining whether compliance with corporate identity of the interior design, the collection into three groups of all space component and 60% of the visual impact of these groups has been concluded should be calculated at 30% and 10% (Meral & Yazıcıoğlu, 2010, p.117-118).

### 3.4. Material, Furniture and Lighting

In her master thesis, "Relationship of Interior Design with the Customer Recognition of Corporate Identity "; Dağlı refers to a quotation from John F Pile, who wrote a lot of books about interior design. Pile states that:

*The elements of interior design are separate parts and/or components that make the space such as walls, ceilings, columns. All elements are made of some material such as wood, stone, wood or brick. Pile claims that selection of suitable materials is an important part of interior design process. The common interior materials are: wood, metals, masonry, glass, plastic, textiles, finishes. Due to the material selection is an important part of the process, there are several criteria that may be used for selecting material such as functional, aesthetic, and economic. The function of the material is important as much as the economic aspect of it (Pile, 1988)<sup>23</sup>*

Dağlı continues with following paragraph:

*The materials which are used in interior design are important because they have different effects on human beings. According to Ballast; "aesthetically, materials can convey meaning, denote status, create style, symbolize ideals and generally add to the overall look of the space" (Ballast, 2010).<sup>24</sup> Materials have meaning and they create a style in the spaces they are used. According to Olins; marble, glass and metal creates a cool image however organic materials such as leather and wood creates a warm feeling (Olins, 1989). (Dağlı, Z., 2013, p.24).*

As mentioned by Dağlı, the materials used in the buildings contribute to the perception of the space by their visual, sensory, tactile properties and their meanings as well as their technical features. The floor covering is the most needed coating because it is the most contacted surfaces. The most important criterion is its technical features due to functional needs of space. As an illustration, the floor covering of public spaces should primarily have sound absorbing function. The acoustic resistance and the fire endurance are equally important features of the material.

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<sup>23</sup> John F. Pile was born in 1924 and died in 2007. He was an author and he wrote a lot of books about interior design such as; Design, Dictionary Of 20th Century Design, History Of Interior Design, Interior Design, Interior Design Second Edition, Interiors 3rd Book Of Offices, Modern Furniture, Open Office Planning.

<sup>24</sup> David Kent Ballast a registered architect, he has owned Architectural Research Consulting since 1981. The consulting firm provides applied research, technical advice, specifications, and information management services to architects, interior designers, and others in the construction industry. Since 1987, Ballast has been an instructor in interior construction and basic drafting at Arapahoe Community College. He is the author of a number of books on construction technology, including Handbook of Construction Tolerances, Second Edition (Wiley).

Especially in areas with high fire risk, such as the heating room, non-burning and smooth-surfaced floor covering should be used, since smoothness is a factor that reduces the risk of burning.

In addition to technical features, as also emphasized by Gülşen Sızıyek stating that, the visual impact of the floor covering is also important. For Sızıyek, as the floor is perceived at any moment and creates the background for furniture and people on it, its design can distinguish circulation and zones. The integrative effect can be exploited by using the same material in large areas, as well as the design of distinct zones by using different materials and colors.

Sızıyek adds, the walls give a sense of closure, define the space and the territory of domination, and provide privacy. They form a barrier against sound, light, image and fire. Psychologically, the feeling of protection and asylum is provided by closeness. At the same time, the walls are elements that reflect the company's structure in three dimensions in the layout plan. It can accommodate water, electricity, telephone, and data installations in its thickness. Many walls provide effective sound isolation. In terms of sound insulation within the room, wall covering material is also important. Hard surfaces such as glass, brick, plastic, laminate, wood, plaster reflect sound while smooth surface coatings such as fabric, mushroom, carpet absorb sound. As architectural elements, walls are important components that determine the character of space as color and texture.

For Sızıyek, the factors such as the ceiling height and the ratio of this height to the size of the room, the material, the color, the texture, the lighting style are all factors that affect the perception. Structural and mechanical systems should be considered together with all the requirements of high buildings, such as electricity and telecommunication installations, fire safety and lighting. A suspended ceiling can accommodate all of these hiding facilities. Suspended ceilings are advantageous, because they facilitate the intervention of possible defects in lighting, fire control, heating-ventilation systems (Sızıyek,G., 2009, pp.29-33).

Dağlı in her master thesis refers to a sentence from John F. Pile's book that name is Design: "Lighting has an effect used on the corporate image and vision is important in order to realize and appreciate the environment (Pile, 1988). Dağlı continues with following quotation, in which Thomas Schielke is referred:

*According to Schielke lighting can be a tool for communication between the consumer and the corporation. Lighting in the form of neon advertisements has long been used for brand communication. Luminous texts or company logos have increased a brand's presence in the urban area and, as a luminous feature at a shop's entrance; have made it easier to identify a brand-name store. Seen in terms of semantics, light is directly used as a sign. Yet, when consumers enter the store they are no longer confronted by the brands luminous signage but are standing in the light of that brand, experiencing a specific atmosphere that is deliberately linked with brand via the lighting (Schielke, 2010).<sup>25</sup>*

*This is why, Dağlı introduces lighting as "a medium for communication with the customers." (Dağlı, Z., 2013, pp.25-26). As also mentioned by Dağlı with reference to Ballast, the character and function of the space have impact on lighting. In Ballast's words: "A lighting design for a library reading room will be quite different from a lighting design for a nightclub lounge" (Ballast, 2010, p.28). Referring to Graham's "Lighting" article, Dağlı listed direct and indirect influences of light on architecture. For Dağlı, the direct effects can be summarized as:*

- 1. By enabling the proper use of the space,*
- 2. By making the architectural design visible,*
- 3. By creating a mood,*
- 4. By creating a flow interest,*
- 5. By the appearance of lighting fixtures or luminous areas,*
- 6. By greatly influencing the exterior appearance of building, particularly at night. (Graham 1960, p.3, in Dağlı, Z., 2013, pp.25-26)*

*Referring to Graham, the indirect effects are listed by Dağlı as follows:*

- 1. By its effect on floor-to-floor height,*
- 2. By its effect on shafts, machine rooms, panel closets (Graham 1960, p.3, is quoted from Dağlı, Z., 2013, pp.25-26).*

When considered from the standpoint of lighting, it is necessary to create a very transparent, shaded and horizontally evenly lit atmospheres in open regular and

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<sup>25</sup> Thomas Schielke studied architecture at the University of Technology in Darmstadt, Germany. He has been in charge of the didactic and communication division at the lighting manufacturer ERCO since 2001 where he designed an extensive online guide for architectural lighting. He is author of the book "Light Perspectives – between culture and technology". Additionally, he has taught lighting design at different universities and was invited for lectures at institutions like Harvard GSD, MIT, Columbia GSAPP and ETHZ.



wide offices. The ceiling must be absolutely white, avoiding the occurrence of high luminosity contrasts in bright objects. The most prominent solution for this is that the lighting devices illuminate the ceiling sufficiently and their own high luminosity are not too much.

Like material, furniture has meaning and it is essential for interior design and most people associate interior design with the sum of furnishing. Therefore furniture selection is essential. Pile introduces a furniture selection checklist. A designer needs to consider four different aspects such as function, structure and materials, design and cost while making a selection (Pile, 1988). As Ballast argues “Furniture also carries its own meaning and contributes to the overall design intent of the space in which it is used. Furniture concepts can include basic issues of light or heavy, soft or hard, small or large, colorful or neutral, and similar to or contrasted with the architecture of the space” (Ballast, 2010, p.27).

The surface that most affects the user's visual comfort is the working surface. In order to be able to perceive the documents on the work surface easily, non-glossy matt surfaces and medium colors should be preferred. When the outer surfaces of other furniture are also very bright and reflective, they can cause confusion and glare in the environment.

Bookcases and some other furniture can also be used as separator elements that divide space apart from their main functions. In such cases, the sound-proofing value of the dividing element must be increased. In order for sound reflective surfaces to swallow both fine and thick sounds to prevent reflected sound, the surfaces must be both porous and vibrating to have the absorptive character of thick sounds. The ergonomic comfort of the selected furniture for the employees and the customers is of great importance both in terms of size and forms and positioning. Modular furniture components can be changed for the same system, renewable, can be converted to each other, providing great advantages for office buildings.

To summarize, there are many issues related to corporate identity design. Corporate identity is a very rich issue. But in this thesis this issue narrowed down

and examined its interior space. In this study, relations between interior spaces and elements of corporate identity will be discussed on office buildings. For this reason, the general design criteria of office buildings will be examined in order to observe the design standards of office buildings together with corporate identity design elements. The design criteria of office buildings' architectural analysis, design standards and social spaces will be examined. When reflecting the corporate identity of the institution to the office building, it is necessary to pay attention to these criteria besides the graphic and design elements used.



## CHAPTER 4

### ARCHITECTURAL ANALYSIS OF CORPORATE IDENTITY IN OFFICE BUILDINGS

**office**/'ɒfɪs/ NOUN1 A room, set of rooms, or building used as a place of business for non-manual work. As modifier '*an office job*' **1.1.** The local centre of a large business. '*a company which has four US and four European offices*' **1.2** A room, department, or building used to provide a particular service. '*a ticket office*' 'a Post Office' **1.3** North American the consulting room of a professional person. '*a patient walks in to a doctor's office*' Origin Middle English: via Old French from Latin officium '*performance of a task*' (in medieval Latin also '*office, divine service*'), based on opus '*work*' + facere '*do*'. (Oxford Dictionary)

Raymond and Cunliffe state that, the office word has many meanings, such as in French it called 'bureau' or in Arabic it called 'mektep'. When we look at the dictionary meaning of bureau and office words, according to the Turkish Language Association dictionary, the first meaning of the "bureau" word; working room, office, second meaning; work place where consultation and writing work is carried out, third meaning; branch, the fourth meaning; writing desk. The origin is French "Bureau". The meaning of the office word comes from the French word "office", which means workplace, apartment, and office. In Turkish language, office and bureau words are used synonymously. The meaning of office word is primarily a service. After that, it means the room or building where the organization and service that performed this service is made. For this reason, it is wrong to regard the office as a place. Nevertheless, in order to fulfill a service; it is necessary to protect from

natural elements, to have a place to live and to have a storage area, that is to say an office (İmal, 2009, pp.3-4, is quoted from Raymond & Cunliffe, 1997).

According to Pile, the office is basically a place to make decisions. Decisions, whether ordinary or routine, or fundamental and important decisions, require support for both inbound and outbound communication. The reports would not activate at the moment of arrival, therefore they need to be kept at different times as need. A business decision-maker needs a well-established contact center to send and receive messages, because when decision-making process begins to interest of a group, the group members need to have a place where they can find each other and carry out their control functions and communicate with each other. A business address is the main office building and all important communications are made from here.

Employees will be more efficient if the designs of offices are made to help the users. This refers to adequate light, the right temperature and humidity in the air, proper sound levels, proper working surfaces and tools, proper seating, and something like these. Numerous standards have been established for these. However, it is seen that the proposed standards are different from each other and they have changed year after year. Even if the working conditions comply with the most popular new standards, they would not guarantee that the employee will find himself in a satisfactory working environment (İmal, 2009, pp.3-4, is quoted from Pile, 1976).



*Figure 12. Uffizi Palace, 1560*

Çete explains in master thesis "*Çalışma Ortamlarında Verimliliğin Artırılmasının Büro Mekânlarıyla İlişkilendirilmesi*" that, in the past, the needs of governments for office and machine functions were solved by buildings called "palace". Uffizi Palace, that designed by Giorgio Vasari in Florence in 1558 is can be shown as an example of this kind of building (Figure 12.). This building takes its name "palace", which is the main function of the building and it is in principle regarded as a building close to the modern day bureau concept (Çete, N., 2004, is quoted from İmal, 2009, pp.6-7).

According to Altınkoç the historical development of the study areas reveals that, although the 'contemporary office' is a result of the developments in the second half of the 19th century, the first office buildings are found in the 15th century. "Uffizzi", that was designed by Giorgio Vasari in Florence and built between 1560 and 1574, was probably the first office building built for this purpose. Trade was made among trader's own residences and coffee houses from the 16<sup>th</sup> century until the end of the 18<sup>th</sup> century. Medieval churches were also included in this system.

In conclusion, in the Middle Ages, the bourgeois sector who was dealing and enriched with trade, have brought office spaces back to the agenda. The lower floors of the houses that were facing the road were used with commercial and office purposes, and the upper floors were used as dwelling. This is an example of the private sector's first field of work. The status-based administration regime, the French Revolution, played an important role in the historical development of the offices. Superior-subordinate relationship that has permanent effects on working principles, the working conditions of the employees have originated the same level their status (İmal, 2009, pp.6-7, is quoted from Altınkoç, Y.Ö., 2005).

Dirim states that, people began to need the office buildings with the beginning of contemporary life. This need has begun to require larger and more separate spaces, with the advancement of business opportunities and technology, while the priorities are being met in part of the dwelling. The growth of the economy and industries has formalized offices. Specialized office work has been developed to increase business efficiency and profitability. There are many different solutions

formed in this process. Essentially, the purpose is to creating environments where people can be most productive because of they spend most of their time in their working lives. To look at the definition of modern offices, it is first necessary to know why offices are there, what is being done in, and why are they built (Dirim, A. 2010, pp.17-20).

According to Dalga, the essential meaning of the office word was primarily used as a service but nowadays it is used for a place where service is offered. The concept of the office represents duty out of place of work or service. Nevertheless, offices should be regarded as having a use as place. When the situation of a non-office firm or person is taken into account, of course they can work. For example, plumber is actually works on the field, but they are stored in the necessary parts in their office. But while doing the job, one will face with many inevitable developments for example; some messages will be received, there might be some notes, calls or even some visitors. Then they would have to make payments to the work team and the conditions of the employed persons should be recorded, checks should be written and accounts should be kept for the work done. In this case, an office will start to emerge and a new office project will be designed.

In 20<sup>th</sup> century with the new emergence of commercial interior design, real development has seen in the functional features of offices. Industries filled up with manufacturing workers, and the number of offices for companies has also increased. Until Frank Lloyd Wright opened office plans with Larkin Administrative Building (1903) (Figure 13., Figure 14., Figure 15.), closed plans in offices continued into the early 20<sup>th</sup> century.



Figure 13. Larkin Administrative Building, Buffalo-New York, 1903

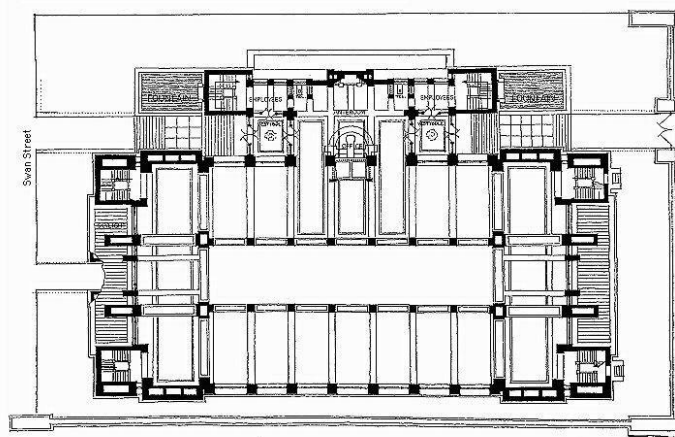


Figure 14. Larkin Administrative Building, Buffalo-New York, 1903-Plan 1

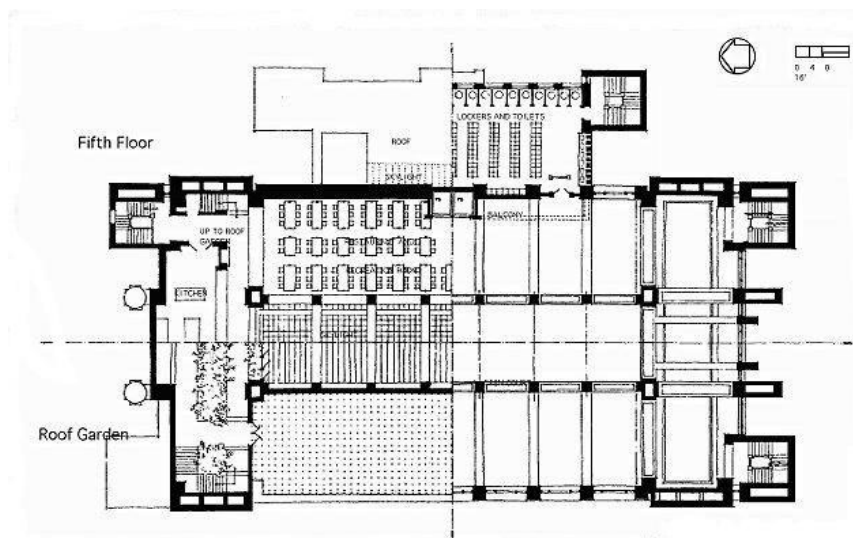


Figure 15. Larkin Administrative Building, Buffalo-New York, 1903-Plan 2

During the first half of the 20<sup>th</sup> century, daylight was the most important factor in regulating the basic road and standard office dimensions and condition. The lease of the office was based on large windows and high ceilings that allowing daylight to reach the depths of the interior as much as possible. The distance from the outside window to the corridor wall was never more than the depth at which a sunlight penetrates inside. The ceilings were high and the windows were as big as possible, but they would not be too heavy to open. If the office was divided into pieces, the divider was made of semi-transparent glass to pass the light (İmal, 2009, p.10, is quoted from Dalga,P., 2007).

Office is the area where the organization operates to manage a business or a service. This area can be several square meters or thousands of square meters. Office buildings can be built anywhere as long as it fits for purpose. According to Karslı, as a result of changes and developments in the business world due to technology, it is clear that structural and functional changes occur in user profile and structure in offices. Office planning approaches developed in line with these changes in the functional scope; such as cell (traditional), group, open, and mixed regular plan types. The main difference between these office plans is that the planning elements such as, circulation path or the corridor are arranged in different ways (Güler, 2016, p.35, is quoted from Karslı,U., 2008).

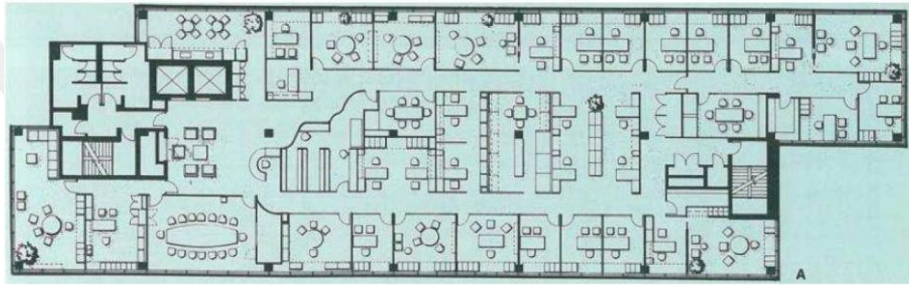
#### **4.1. Plan Types of Office Building**

Until recently, the traditional office plan was modeled as a factory-type office where every employee is responsible for the job defined for them. Under the influence of developing technologies, the scope of work carried out in the office has changed and the factory type office plans have not been updated. Along with the changing job description with information technology, the concept of office has been defined as mastery of time and space in interaction and autonomy at maximum level. Francis Duffy explained the office plan types in four main headings (İmal, 2009, p.12, is quoted from Duffy, 1997).



#### 4.1.1. Cellular (Traditional) Type Offices

In Eker's master thesis, entitled "*Ofis Mobilyasında Değişen Tasarım Kriterleri*"; it is expressed that the other name of the "traditional office" is the cellular office space. This office scheme, which was applied before 1950s, is referred to as "conventional" in the international literature (Eker, 2002, p.30). According to Varlı, the traditional office space is the oldest type of office space and its use dates back to the middle ages. In traditional offices, the size of rooms changes according to the number of working people and their location in the business hierarchy and their working arrangements. Traditional office space is generally suitable for individual work. (Figure 16.)



*Figure 16. Example of Cellular Office Type*

Traditional office spaces usually determined as;

- For one person
- For two persons
- For three or more persons (Varlı, 2004, p.24).

Single cell offices are usually planned for the managers. Natural lighting, tranquility, and personal working space (such as best arrangement of environmental conditions personally) provide positive workplace conditions. However, the use of space by one person is being only in special circumstances today. (Figure 17.)



*Figure 17. Example of Cellular Office Type for One Person*

Begeç explains " *İletişim Teknolojilerinin Büro Mekanlarına Etkileri ve Medya Yapılarında Yeni Mekan Kullanım Biçimlerinin Uygulanabilirliği*" that; cellular offices for two persons consist of two work tables arranged side by window or side by side in a row. This type is the most used room type in traditional office. In these offices there is a psychological pressure caused by two people working in the same place all time (Begeç, 2005, p.27). (Figure 18.)



*Figure 18. Example of Cellular Office Type for Two Person*

In cellular type of office, similar to the two-person office, the length of the space increases with the increase of the number of people. Sorting three or more people in a single row can create some problems. Traditional offices are organized according to a specific planned organization. Natural ventilation, lighting must be provided for traditional office placement. Artificial lighting in traditional offices should be from the side of the tables and the window. (Figure 19.)



*Figure 19. Example of Cellular Office Type for Three Person*

Pile states that, Traditional planning can be summarized as comprising the following steps;

- *The functional needs of the client who wishes to make the project are listed.*
- *These needs are related to space requirements in a certain way. The required spaces and rooms square meters are listed in an estimate.*
- *The relationships between these areas are examined in order to decide which ones should be close together and which may be too far away.*
- *Exaggerated aesthetics as a statement of hierarchical status and other requirements for special requests are permitted. Top level people get corner windows. Carpet and oil paintings are placed in the board of management's rooms.*
- *The circulation models are examined to form simple, direct and linear motion paths.*
- *Planning is done with limited rounded forms and diagonal models by adapting to regular, aesthetic preferences, for the open space to be built. The target is a plan that will appear clear and regular (Pile, 1976, is quoted from İmal, 2009, p.34, translated by the author).*

According to Duffy, traditional offices are;

- *It provides limited environments because the work is homogenized and it does not change.*
- *Only one person is stationed at each work station between at nine a.m. to five p.m.*
- *It sets boundaries with physical barriers to separate functions and people.*
- *It solidifies the hierarchy through physical signs that clearly show how important everyone is and how insignificant it is.*
- *It is more suitable for large company groups than small company groups.*
- *It does not say anything about teamwork because, apart from being collective, very few individual initiatives are needed and few resources are shared (Ímal, 2009, p.35, is quoted from Duffy, 1997, translated by the author).*

*Table 6. Advantages and Disadvantages of Cellular Office Type*

<b>Advantages of Traditional Offices</b>
Controllable environment.
Security.
More visual / physical separation changes are suitable to expand.
Both conventional and system furnishings are suitable for indoor use.
Provides more privacy.
There are fewer scenery than open plan.
Requires more complex mechanical systems.
Natural lighting is essential. Artificial lighting is used as a support for daylight.
No disturbing factors such as noise.
<b>Disadvantages of Traditional Offices</b>
There is a very little flexibility, it is not possible to make changes in the localities. Since there is no room for flexibility, only minor changes are possible.
It consumes a square meter.
The first construction costs are higher.
Communication between rooms is difficult.
Control is difficult in terms of management.
The psychological pressure that comes from the fact that the two people are forced to work together continuously. Stress and disagreements reduce work efficiency.

As a conclusion, this rational solution is inadequate when the business is large, when there is a problem of organization and management. As the establishment grows, communication between rooms becomes difficult. Since there is no space flexibility, it is impossible to arrange the space according to the requirements.

#### 4.1.2. Group Regular Plan Type

Begeç states that, the group regular office space is a miniature and fragmented form of the large office space. In practice, the compact building form leaves its place to a mobility that conveys the internal arrangement to the building form. With the removal of the traditional office walls and the inclusion of the corridor, the resulting office space is called the "group regular office". In such offices, a floor has at least 2-3 sections for 5-10 people. The depth of the space is determined by the sunlight. The core is passed directly to the working space. A moderate large space is sufficient for this type of plan, because there is strong communication between the sections and departments, and group work is done (Begeç, 2005, p.32).

According to Karşlı, the working area of the group regular plan type which is a transition between cell regular plan type and open regular plan type varies between 40-150 m<sup>2</sup> and the depth is taken between 6-10 meters from the window plane (Güler, 2016, p.40, is quoted from Karşlı, 2008). (Figure 20.) The idea that the use of large office spaces in office spaces is due to the intensive communication between the business groups, which is to be solved in a suitable way with large and undivided spaces. In a research carried out in the 1970s, it was observed that communication was carried out mostly within a group.



*Figure 20. Example of Group Regular Plan Type*

For Emirođlu the general characteristics of the group regular office can be listed as follows;

- *The space required for 1-3 work groups of 5-10 people is the basis of the space.*
- *Basic elements such as flexibility and economical reasons should be found on each floor.*
- *Every business group should benefit from circulation areas and natural light equally.*
- *One of the first and rare example of the group regular office is the management building of OVA Insurance in Mannheim, which was completed in 1977 (İmal 2009, pp.44-45, is quoted from Emirođlu, 1986, translated by the author).*

#### **4.1.3. Open Regular Plan Type**

Dökmeci and her friends states that, offices have changed in terms of their spatial constructions with the development of communication tools and their use. The offices have been stripped from the cell walls and have been positioned on the open plan due to communication requirements (İmal 2009, p.36, is quoted from Dökmeci and et al, 1993).<sup>26</sup>

According to Çete, in the open regular plan type, there are no strong separators such as stationary wall elements among the people sharing the space. The furnishing elements are placed on a plane where the solid geometry prevails at certain intervals. In this layout, there is either completely open between the workers or they are divided in the openness to strengthen the sense of space with the help of low counters, cabinets or flowers (İmal 2009, p.36, is quoted from Çete, 2004).

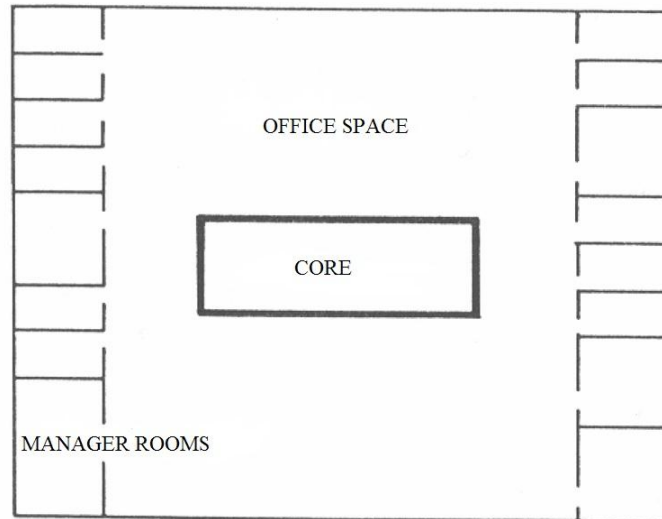
Until 1960, this system, mostly used in the United States of America, was created by the development of a single-cellular plan type. The increase in the number of office requests and staff, which is increasing with industrialization, makes this transition easier.

Gorbon summarizes this transition stages in "*Örgüt Gereksinmelerine Uygun Büro Mekanı Planlaması İçin Bir Yöntem Önerisi*" :

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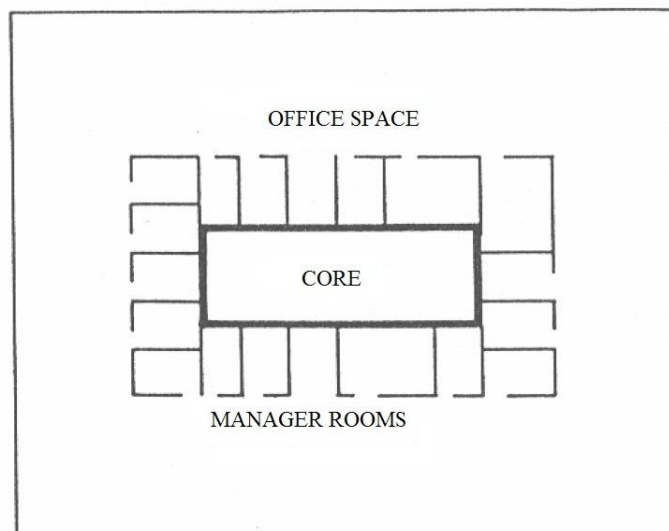
<sup>26</sup> Vedia Dökmeci graduated from Istanbul Technical University department of Architecture in 1962. She completed her master's degree and PhD at Colombia University. She is lecturer at Istanbul Technical University department of City and Regional Planning.

**Bullpen System:** In this system, which uses open office equipment, working rooms are arranged around the place for the managers. The tables and other hardware items from the work places are placed in a solid geometry. The Bull Pen System shown in Figure 21. was used until 1950 (Doğan, 2008, p.41, is quoted from Gorbon, 1978).



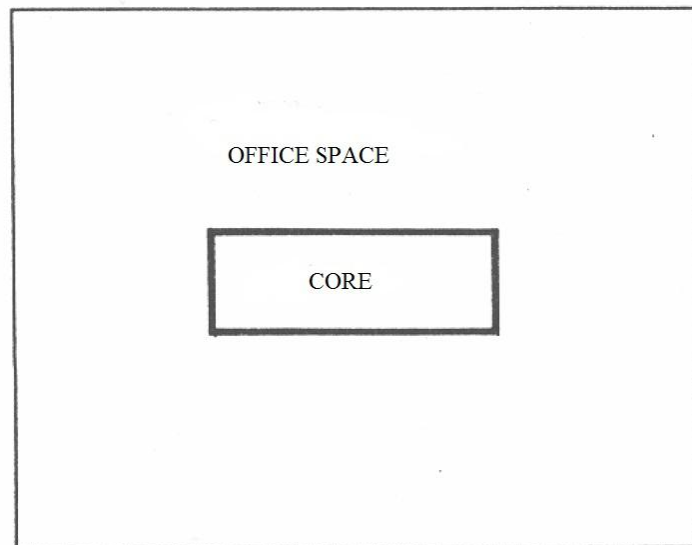
*Figure 21. Bullpen System*

**Executive Core System:** This system was created in the Bull Pen System, where manager rooms were taken from the facade and placed around the building core. The space between these rooms and the facade is reserved for the use of personnel. In the executive core system shown in Figure 22.



*Figure 22. Executive Core System*

**Open Settlement System:** In the executive core system, the removal of the divisions that make up the manager rooms has created the real open plan system. The reason for this change is considered to be a more rational use of office spaces to meet the increased requirements. Figure 23. shows the open settlement system.



*Figure 23. Open Settlement System*

Piotrowski and Rogers state that one of the biggest purposes of using open office planning is to increase the communication and interaction of employees. They have more possibilities for completing their work and for communicating efficiently. Work stations are designed to increase this communication and work flow. Placing counselors and managers closer to their staff increases the interaction of counselors with civil servants. This, in turn, allows managers to become part of their team at the same time as not being a leader. Many companies adopt the idea of teaming and shared job responsibilities. Open office planning removes barriers that separate staff and workgroups to encourage this necessary interaction.

The second most important goal of open office planning is to make it possible to use less space for the work. With the vertical use of the field, work stations can be functionally designed to meet individual business needs while gaining many square meters from the ground. This product was an important selling tool for open office planning in its early days and was seen as an advantage by many smaller companies. For example, in traditional plans, a small executive office requires at least 13-15



square meters of space. With the open office design, the same administrative work unit can be placed in 9-11 meters square. Assuming that the work stations are planned on the basis of actual functional needs, the total gained area is able to reduce the amount of space the firm needs to hire or build, thus reducing rent or construction costs significantly (İmal, 2009, p.38, is quoted from Piotrowski & Rogers, 1999).

Open office planning has advantages and disadvantages beyond the above-mentioned purposes. The most mentioned 'advantages' include:

- *Cheaper construction costs: With fewer wall height separators and restrictions on some mechanical building materials, the first construction can be cheaper and quicker. Expansion is easier and less costly.*
- *Potential Energy Profit: When using divider at the minimum number of wall heights, a significant reduction in the amount of money spent on the construction of the open plan, heating, ventilation and air conditioning systems will be achieved. Less ductwork, cabling and other equipment will be needed during the first construction.*
- *Changes in activity are easier and often cheaper.*
- *More visual and physical interaction,*
- *Place the furniture and personnel in a new location more easily,*
- *More spatial flexibility,*
- *Life cycle costs are lower (İmal, 2009, pp. 38-40).*

The most commonly mentioned 'disadvantages' of using open office planning are:

- *Lack of privacy: A common problem mentioned by many people is the lack of private offices. Adequate privacy for those with sensitive work and appropriate conference rooms for company private meetings should be provided.*
- *Noise: Acoustically sensitive designs can remove open-office projects' concerns about creating a noisy environment. Attention to the surface materials in the ceilings, in the places, in the windows and on the surfaces of the panes will help to reduce noise. Improving the voice of the environment enough to cover conversations without disturbing other employees can also reduce or eliminate this problem.*
- *Lack of status: This problem was often expressed when the open plan was first introduced. Today's furniture styles and finishes make it easy to maintain the required status requirements (İmal, 2009, pp. 38-40).*

With all its advantages and disadvantages, it is important to remember that not all jobs require an open plan. Similarly, the designer should remember that each division in the customer's company does not require an open plan. The new planning philosophy requires compromise in the use of open spaces in many areas. In order to stay within the open-plan framework, many options include demountable walls from floor to ceiling that provide all the advantages of an open-plan, but also provide privacy and status of completely enclosed offices. (Figure 24.)

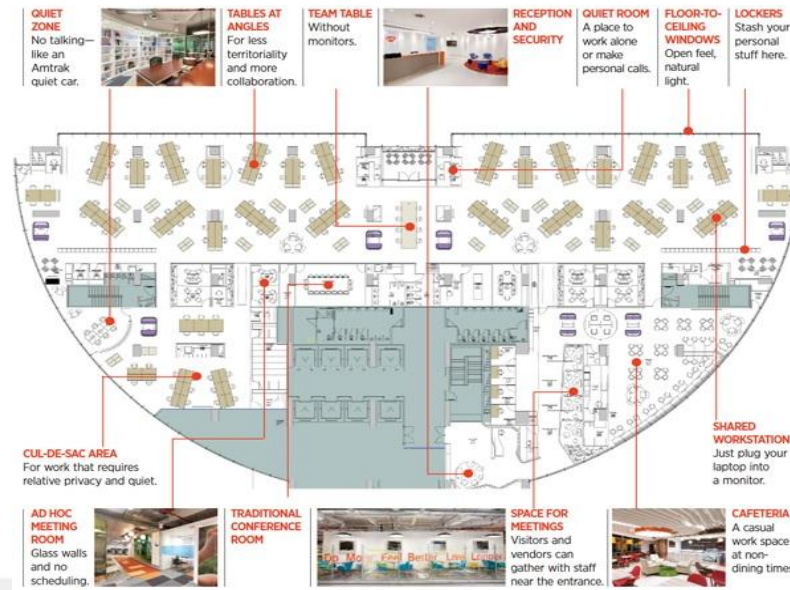


Figure 24. Example of Open Regular Plan Type

#### 4.1.4. Mixed Regular Plan Type

Karlı states that, a mixed order plan type has emerged with the combination of cellular, open-order and free-standing plan types. In addition to these three types of plans, which are based on in the planning process, it is possible to divide the area in line with the need and edit separate cells (Güler, 2016, p.41, is quoted from Karlı, 2008).

According to Gürer, The mixed regular plan type of office concept emerged in the 80's. The open office regulation, which has been practiced for about twenty years since 1960, has begun to cause some complaints over time. The complaints of staff working in open office spaces are focused on not providing adequate auditory comfort within the space. Special upholstery and ceiling elements are used in open office spaces in order to remove the sound pollution. Generally, carpets or plastics based coatings are used in the floor upholstery, and light metal alloy and stone type materials in the ceilings are used to absorb the excess sound in the natural and artificial space to a certain extent. However, despite all the precautions, the noise caused by the increasing number of electronic devices such as copiers, printers,

plotters, scanners disturbs the personnel working in the vicinity (Doğan, 2008, p.45, is quoted from Gürer, 1997).

Riewoldt explains in his/her book entitled *"New Office Design"* that; in the open regular office approach, the privacy requirement cannot be met to the extent required. In addition, in this plan type there is no private room for executive staff which are indicative of position. Then, designers start working on a new office plan type. In this new office space arrangement, while the staff continue to work in large and undivided office spaces, some rooms such as executive rooms and meeting rooms are located in enclosed spaces (Doğan, 2008, p.46, is quoted from Riewoldt, 1994) (Figure 25.).



*Figure 25. Example of Mixed Regular Plan Type*

As a result, the emergence of a mixed office system has removed both the closed space, which limits the concept of communication in the traditional office system, and the lack of privacy in the open office.

## 4.2. Design Standards of Office Buildings

Van Meel and Martens state in their book *"Planning Office Spaces"* that;

*The Office space type refers to a variety of spaces including: meeting spaces integrated into the office environment, reception, office support spaces such as work rooms, storage rooms, file rooms, mail rooms, copier areas, service units/coffee bar, health room and coat storage integrated into the office environment, and telephone and communications equipment rooms located in tenant suites containing tenant equipment.*

*An office building must have flexible and technologically-advanced working environments that are safe, healthy, comfortable, durable, aesthetically-pleasing, and accessible. It must be able to accommodate the specific space and equipment needs of the tenant. Special attention should be made to the selection of interior finishes and art installations, particularly in entry spaces, conference rooms and other areas with public access (Van Meel. J.& Martens, Y. ,2010, p.189).<sup>27</sup>*

According to Mutlu, some points have to be considered in the arrangement of office buildings and working places;

1. *The depth of office space (the effect of lighting power on the tables).*
2. *The shape of office space (large, clear, parallel edges areas, allowing the widest selection of planning options and making extensive changes).*
3. *Equipment of services and feasibility rate of future changes.*
4. *Ratio of working space used, unchangeable core circulation and other common spaces (primary circulation spaces, core and central support areas must not exceed 50%).*
5. *Arrangement of columns that limit the options of office space but also carry services and desks.*
6. *Spatial quality problems (hiding of cabling and storage etc.).*
7. *Acoustic problems that cannot be solved in the building (such as noise of people and equipment).*
8. *The availability of enclosed areas that provide privacy (such as meetings, group work, etc.).*

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<sup>27</sup> Jurian Van Meel graduated from Delft University of Technology and he completed his master's degree and PhD at the same university subjects of real estate management and office planning. He is senior researcher in Center for Facilities Management.

Factors affecting the office space organization, the necessity of the business;

1. *Urban factors:*
  - *Density of the region*
  - *Height*
  - *Value of land*
  - *Percentage of land use*
  - *Regulations, restrictions*
  - *Topographic status of the land*
  - *Environmental aspects (shadow - daylight effect)*
2. *Construction of build factors:*
  - *Functional factors*
  - *Technological factors*
  - *Aesthetic factors*
3. *Social factors (Mutlu, Ö., 1998, is quoted from İmal, 2009, pp.48-49).*

Consequently, when one looks at the office building; it can be considered that they are service spaces where productivity is expected. But whole office space is an organized system that keeps constant and complex relationships between people, work machines and equipment. This system is also influenced by working conditions, technological, social and economic developments. Therefore; it is necessary to design office spaces that will provide people's physical and psychological needs and enable them to do their jobs in the best way. In the book "Time Saver Standards for building Types" written by De Chiara and Crosbie; the types of space in the typical office are listed five categories: office space, file space, special equipment, storage space, special rooms.

**Office Space Quantity:** The following space quantity include space for departmental aisles, space to move about, space for occasional visitors and consultation, rest rooms, special files, general office equipment, bookcases and coat racks. It does not include main hallway or corridors (De Chiara, J., Crosbie, M.J., 2001, p.189).<sup>28</sup>

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<sup>28</sup> Joseph De Chiara is a practicing architect and city planner in New York City. He has taught at Columbia University, Pratt Institute of Technology, and the State University of New York at Farmingdale. He received a Bachelor of Architecture degree from Pratt Institute and a Master of Science in city planning from Columbia University.

Micheal J. Crosbie has made significant contributions to the field of architectural research, journalism, teaching and practice. He received his Doctor of Philosophy in

*Table 7. Workgroup Space Footprint Calculation Chart*

	<b>Square Feet</b>
Top Executive	400-600
Junior Executives	100-200
Supervisors	80-100
Worker at 60-inch desk	55
Worker at 55-inch desk	50
Worker at 50-inch desk	45

According to "Office Space Standards and Guidelines Book", the following is a list of recommended workstation sizes for several job functions. Using these workstation sizes will encourage efficient space planning within building and provide flexibility for organizational changes.

*Table 8. Workstation Allocation in Office Building*

<b>Space Type</b>	<b>Functional Assignment</b>	<b>Space Allocation</b>	
		<b>m<sup>2</sup></b>	<b>ft<sup>2</sup></b>
Enclosed Type A	Frequent meetings with up to four others and/or requiring confidentiality, security, visual and acoustical privacy. Typical assignment for Deputy Minister or equivalent.	22.5	240
Enclosed Type B	Frequent meetings with up to two others and/or requiring confidentiality, security, visual and acoustical privacy. Typical assignment for Assistant Deputy Minister, Director, senior position in charge of a regional or district office or equivalent.	13.9	150
Enclosed Type C	Frequent meetings with up to two others and/or requiring confidentiality, security, visual and acoustical privacy. Typical assignment for position involved with counseling, human resources management or other sensitive situations requiring ongoing visual and acoustical privacy.	9.3	100
Open Type D	Concentrated multi-source paperwork: compiling information, reading, writing, analyzing, calculating and referencing multiple sources of material; allows for manual and automated drafting functions. Typical assignment for managerial, professional or technical staff.	9.3	100
Open Type E	Multi-task paper intensive work: telephone work, keyboarding, filing, sorting documents, handling mail, editing, operating equipment, scheduling, receiving visitors. Typical assignment for secretary and administrative support staff.	6.5	70
Open Type F	Specific, task-oriented work, focusing on data input into electronic media. Typical assignment for clerical and data-entry staff.	4.5	50

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Architecture from Catholic University and is registered architect in Connecticut. He is the author of more than a dozen books on architecture and he has written several hundred articles which have appeared in a number of professional journals.

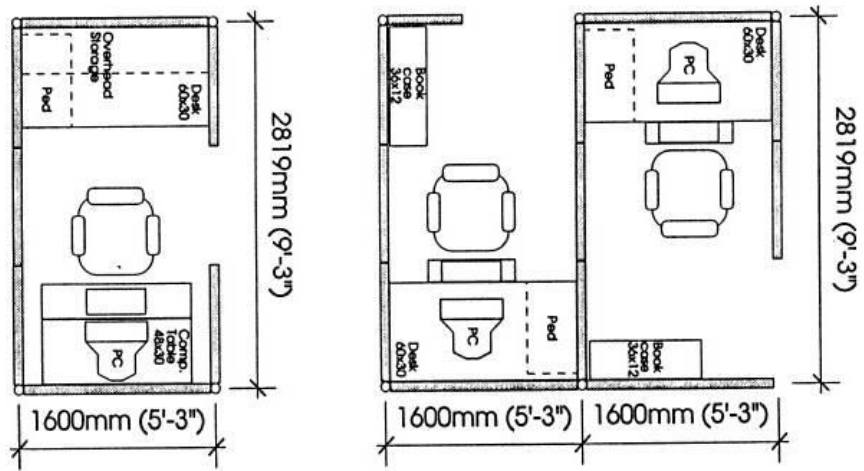


Figure 26. Workstation Space Type F-Open 4.5 m<sup>2</sup>

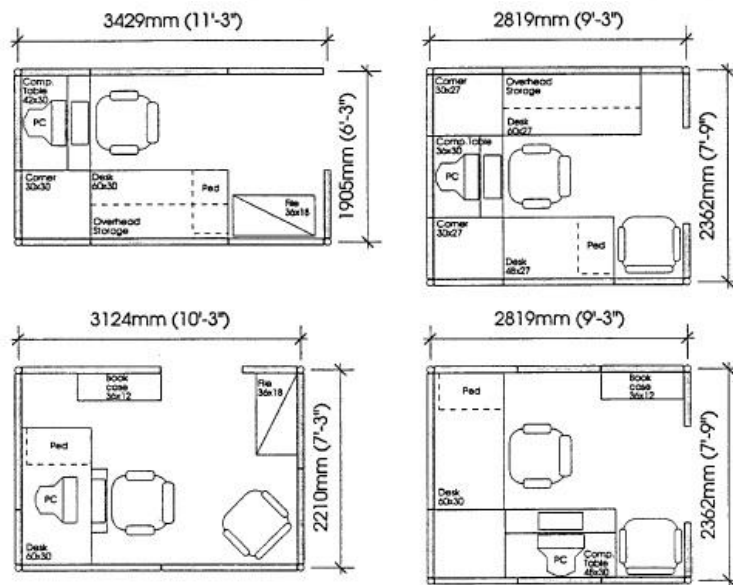


Figure 27. Workstation Space Type E-Open 6.5 m<sup>2</sup>

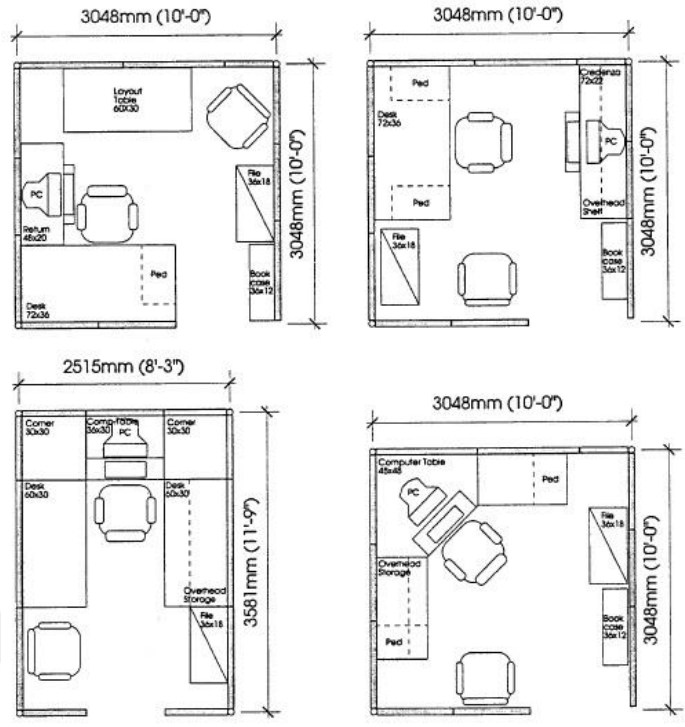


Figure 28. Workstation Space Type D-Open 9.3 m<sup>2</sup>

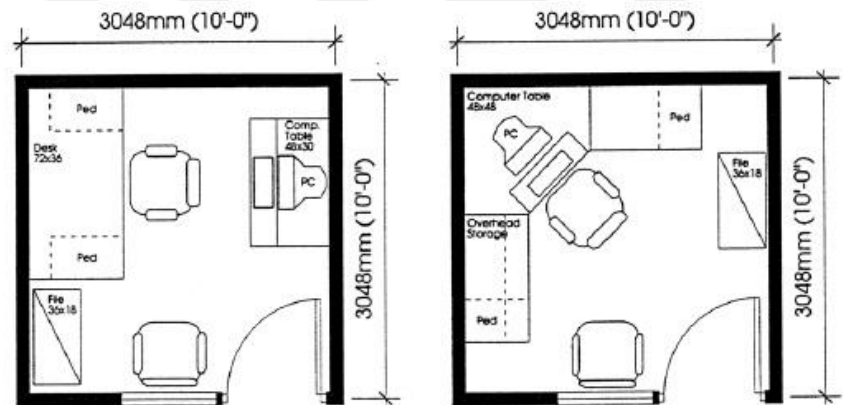


Figure 29. Workstation Space Type C-Closed 9.3 m<sup>2</sup>



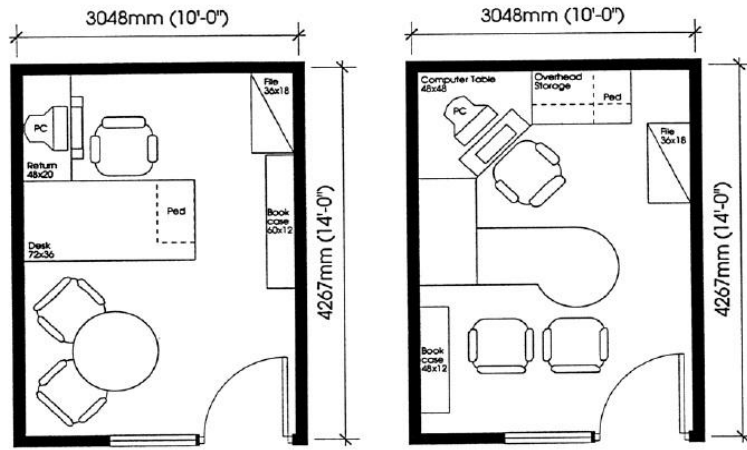


Figure 30. Workstation Space Type B-Closed 13.9 m<sup>2</sup>

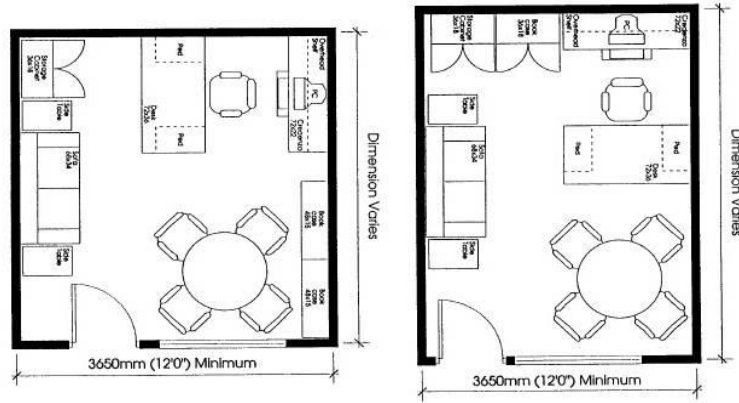


Figure 31. Workstation Space Type A-Closed 22.5 m<sup>2</sup>

**File Space Allowance:** For De Chiara and Crosbie, each open file cabinet will require the following space.

Table 9. File Space Calculation Chart

	Square Feet
Standard letter file	6
Standard legal file	7
Side-opening letter file	6.5
Side-opening legal file	7.5

**Special Equipment Allowance:** Office machines require more space than estimated. Any space taken up by the equipment, such as computer equipment, photocopy,

communications equipment, time-clock space, and other special equipment, and their personnel should be added to that considered for the regular office space.

**Storage Space Allowance:** Storage requirements depend on the company's work, age and the tendency of the administration record keeping. Some storage space requirements to consider are vaults, stockrooms, transfer files shelving, janitor supplies and equipment, stock rooms and coat rooms.

**Special Rooms Allowance:** Depending on the type of business, offices will require rooms of a size matched to their use. These will include (De Chiara, J., Crosbie, M.J., 2001, p.189-190) :

*Table 10. File Space Calculation Chart*

Reception Room	400 square feet
Waiting Room	200 square feet
Interviewing Room	
Examination Room	
Conference Room	500 square feet
Exhibit Room	
Medical Room	
Lunch Room	
Employee Lounge	Add approximately 10 square feet for each additional person to be provided for.
Rest Room	
Mail Room	

Today, people spend a large part of their life in the workplace rather than at home. For this reason, with the increase of business areas and demands, companies have begun to create offices consisting of large and complex places where many users work. In addition, the development and refurbishment of technology and the system has led to the need for new requirements in existing office systems.

Offices with creative business potentials such as media, advertising, communication, design offices are good examples of new office buildings, because besides the advanced technology used, they design the working spaces and social spaces using colors that reflect their corporate identity.

### 4.3. Design Considerations in Office Areas

#### 4.3.1. Reception Area

The reception is where the company embraces the external world. Receptions are the welcoming place where many people first see in the company. It is very important in terms of appearance, design, served, reflect the company's corporate identity, and the first impression that people are welcomed. Except for those in small offices, in general receptions are areas where security guards are located at the entrance doors and where the reception desk is clearly visible. (Figure 32.)



*Figure 32. Reception Area of Microsoft Technology Center in Moscow*

At the reception desk, activities such as welcoming a visitor's, getting their names and communication with the related places, taking delivery of the documents and etc. According to Raymond and Cunliffer, points to consider in the design of this area should be:

- *Organization: Arrangement of incoming and outgoing documents and packages, as well as providing adequate space for them.*
- *Eye contact: the sitting position and condition that allows the waiting staff to comfortably reach the eye contact level with the visitor.*
- *Disabilities: Seats that provide location and condition that can be easily contacted by a waiting staff with a disability person.*

Another important thing in the design of reception areas is to host visitors comfortably. For this the position and ergonomics of the seats that visitors sit in during the waiting period, the possibilities provided to spend time for the visitors in the area, and the use of the media to inform the company come into prominence.

#### **4.3.2. Conference Hall and Meeting Rooms**

In general, a small number of organizations need a structure such as an auditorium. In auditoriums whose general characteristics resemble the presentation room, the flexibility is less, but impressive is more. The stationary seating arrangement designed in a certain layout, the inclined surface, sophisticated lighting and acoustic the general characteristics of auditoriums.

By reason of the increasing flexibility of work areas, the work areas that separated from the general area are more valuable. In this context, the meeting rooms have become an area where not only the space is used for the meetings but also the places where private telephone conversations are done, working intensely and even the employees are rested. Although it can be used for different purposes, the main purpose of meeting rooms is ensuring that employees, groups, teams, and managers can communicate better. Meeting rooms, which are smaller in size, are usually areas where consulting services, training, and interviews are in progress. Meeting rooms, which are larger in size, are mainly use for inter corporate and high level meetings.

The meeting rooms need to be designed as a generally rectangular room, with the maximum comfort and ergonomics in mind when meeting and moving. For this, factors such as acoustics and lighting can vary depending on the size and functionality of the meeting room. (Figure 33., Figure 34.)



*Figure 33. Conference Hall of Apple Company*



*Figure 34. Meeting Room of Apple Company*

Another significant thing about the acoustics is that each participant should hear the speaker clearly and understandable, even if the meeting room is too big. On the other hand, lighting ensure the quality, clearness and can be seen of the presentation or different images during the meeting. In addition to these features, the importance of determining the location and intended use of the technological equipment to be used in the design of meeting rooms is significant.

### 4.3.3. Cafeteria and Restaurant

Raymond and Cunliffer state that, the most common social activity in the offices is eating. The canteens in the old establishments are gradually leaving their places to restaurants and cafés. In companies that are far from the city center, restaurants are an absolute necessity, and for the companies in the city center, the restaurant has begun to be seen as an advantage, even if it is costly and occupies space. The reason for this is that it usually saves the time to companies. Besides this, the advantages of restaurants and cafes can be considered as a healthy eating habit, and an area where employees can socialize and relax together.

The canteens, formerly planned in the basement floors, now continue to serve as restaurants in the most eye-catching places of the company. The dining area is usually two or three times the size of the support areas such as kitchen, service and etc. This area, which is usually made up of tables with 4-6 employees sitting together, should also ensure the privacy and freedom of movement of the table by taking into consideration the space required for the service (İmal ,2009 p.135, is quoted from Raymond & Cunliffer, 1997). (Figure 35.)



*Figure 35. Restaurant of Samsung Company*

Office restaurants are usually self-service. It is necessary to the dining areas and the service areas which should have a certain harmonize, illuminate and make color selection together. (Figure 36.) The main element that determines the design of kitchen areas in office restaurants is not limited to how many meals are served.

Factors such as the length of the service period, the number of people to be served, the type of food to be served and the purchase of the ingredients play a major role in the design of the kitchen. There is also a mini bar with a special kitchen for employees, where employees can prepare drinks and keep their bag lunch.



Figure 36. Self Service Restaurant of Google Company

#### 4.3.4. Parking Area and Terrace

In the book *"Office Space Planning"*, written by Marmot and Eley explain that; car parks generally have an important place in the selection of office buildings. Parking areas are an important factor in determining the locations of remote office buildings from the city center. At the office buildings where parking areas are still limited, these areas are collected according to the person's status. While designing the boundaries of parking spaces that under the office building or in a separate area; the number of employees, the maneuvering of the car, and the parking space required bear in mind(each car needs 25 square meters space) (İmal ,2009 p.142, is quoted from Marmot, A.& Eley,J.,2000).<sup>29</sup>

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<sup>29</sup> Alexi Marmot is Professor of Facility and Environment Management and Head of the Bartlett School of Graduate Studies. She is an internationally acknowledged expert in the design, management, and use of places for work and for learning. Educated in architecture and town planning, Alexi has spent the last thirty years exploring how people use space, how buildings operate in practice, and how to create

Terraces are places that can be used as part of social spaces or separately. Even though the terraces are within the boundaries of the office building, they give the employees the feeling of being out of the office. Employees who are often in the office building during the day, satisfy their need that to be out of the office in this place. Therefore, terraces, which are usually decorated with plants and natural materials, are important in terms of their design.

#### **4.4. Corporate Identity Influence in Office Buildings**

Sakallı indicates that, when the office space is being organized, the factors that should be emphasized are whether this institution has an identity in terms of prestige, in particular, this concept gains importance in office buildings where the number of places is scattered in various places, such as banks, travel agencies. If the institution does not have any identity, this identity should be created.

Following the various individuals and preferences that form the outline of the design, the intended working environment and the appropriate physical conditions provided in the spaces are approached. These environment and conditions, which can be very different depending on the type of industry, should be discussed in detail on the unit surface in particularly. The size of the work tables (according to the employee's hierarchical position), the ratio of the working area to the guest area, the comfort and appearance of the guest seats, the diplomas displayed on the walls, the pictures and plaques, the types and sizes of the ornamental plants, the colors of the rooms and etc., in accordance with the identity of the users of the space, constitutes the corporate identity and business culture of the company (İmal, 2009, p.85, is quoted from Sakallı, 1997). (Figure 37.) (Figure 38.)

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buildings that really work for the organizations that inhabit them. During her time at UCL, Alexi has continued to draw on her applied professional knowledge to inform teaching and research in facility management.





*Figure 37. Google Office Zurich-Reception*



*Figure 38. Redbull Office Building-Reception*

The corporate identity that is created with office organization or design is a communication tool. The form of communication determines the quality of the effect that needs to be created on the customers and competitors. For example, a business that chooses the upper level of income as the target customer, aims to have a rich look in the interior space. According to Van Meel and Martens;

*When planning a new office, designers and their clients are faced with many challenges and questions. They have to think about practical issues such as spatial needs, proximity relations, IT infrastructure and furniture, but also more strategic issues such as occupancy costs, effectiveness of the working environment, and environmental impact. One of the most fundamental questions during the briefing stage concerns the office concept:*

- What kind of office design best suits the working processes and culture of the organization?*
- Should all employees have their own workstation or are they going to share desks?*
- Would enclosed offices or a more open working environment be better?*
- Perhaps a solution that holds the middle is best?*
- How many and what kind of meeting spaces do we need? (Van Meel, J. & Martens, Y., 2010, p.41).*

To sum up, in this chapter, history and formation of office buildings, plan, space and furnishing type of office building, design standards and considerations are tried to be mentioned. When designing office building with corporate identity, what will be attentive to, how to represent and feel it? Next chapter, two office building cases that designed with corporate identity are tried to be mentioned for reinforcing the information about corporate identity design. How the Markafoni and Trendyol office buildings reflect their corporate identities in interior space will be examined. The harmony of the graphical and interior elements, and the design standards and plan types of office will be analyzed. In this study, important of the corporate colors, forms and institution's conception are comprehended while designing an interior space that have an identity.

## CHAPTER 5

### CORPORATE IDENTITY DESIGN IN OFFICE BUILDINGS ANALYSIS OF MARKAFONI AND TRENDYOL OFFICE BUILDINGS

Habif Architecture is a Turkish architectural firm that was established by Hakan Habif (İzmir, 1972) in 2005.<sup>30</sup> Habif Architecture works on architecture, interior architecture, design, and practice. They have designed several corporate companies until today such as Nezh, Pronet, L'oreal, Flormar, Markafoni, Trendyol and etc. (Figure 39., Figure 40., Figure 41.)

The logo for Habif Architecture features a large, stylized 'X' shape in the background, composed of several parallel lines. In the center, the word 'HABİF' is written in a large, blue, sans-serif font. Below it, the words 'MİMARLIK | ARCHITECTURE' are written in a smaller, blue, sans-serif font, separated by a vertical bar.

HABİF  
MİMARLIK | ARCHITECTURE

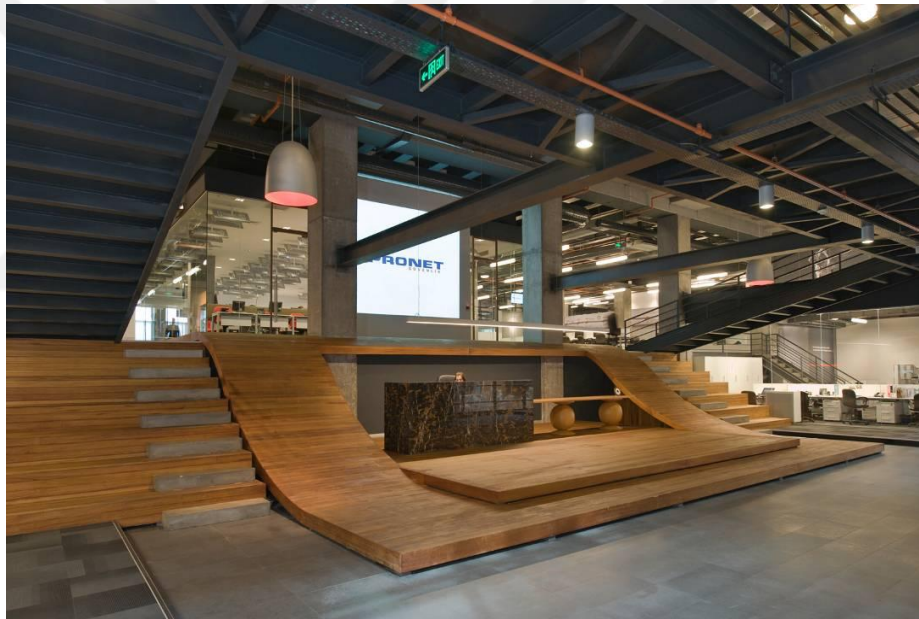
*Figure 39. Habif Architecture Logo Design*

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<sup>30</sup> Hakan Habif who is the founder of company was born in 1972 in İzmir. After his graduation from Faculty of Architecture, Istanbul Technical University, he established Net Architecture in 1997. Therein, he practiced several architectural and interior architectural work, with whom he worked for 8 years. Afterwards, he founded Habif Architecture.



*Figure 40. Nezh Company Office Building Design*



*Figure 41. Pronet Company Office Building Reception Desk Design*

Hakan Habib explains their working style in following words;

*The distinctness of our style of working lies in our democratic design environment. Recognizing thoughts and contributions of everyone from the most experienced to the inexperienced in the making of a project is of great importance to us. As a highly motivated team we sincerely believe fresh ideas, new recommendations and approaches keep our character young and dynamic. We think simultaneously and closely following each step of design and application processes will be enhancing our individual experiences, too.*

*As our experiences grow in number we have started realizing one steady point in the beginning phase of every project. We practically set the road with detailed and correct analyses. This principle has led us to always save the concept project and, later on, develop the structure and revisions accordingly. The way to reach the correct structure of a project in the beginning is through the analyses of user demands and needs.*

*We have many different types of projects in our portfolio. With all these factors in hand, it is possible to say our area of specialization is office designs. Aesthetics is inarguably an important component of architectural designs. However, we believe forming the structure well comes before aesthetics. The most important steps of a design is creating a functional and effective working space on the plan level. We begin reflecting our aesthetic values to the project only when the functional structure falling into place is completed. At this point we try to create aesthetic values through highlighting the potentials of a place, and enriching it with natural materials rather than going along with the easy way of using usual decorative components and ornaments.*

*In our project we aim to create spaces that have spirits. The harmonious coexistence of components of a space matters to us. The finished product should evoke calm and commodious feelings in users. The effect on the users should also be measurable because the positive or negative feedbacks we have function like a database to be used for our next work. Making use of such experiences has good impact on the process. We do not let such seemingly strict approach cause self-repetition. We are always in pursuit of creating timeless designs without giving into trends. We, as Habib Architecture, believe what we create is not only spaces but also life experiences (Hakan Habib, 2014).*

Referring to Çağrı Kaan Çetin who is architect in Habib Architecture; Habib Architecture design team consists of six people: four architects and two interior architects. As Çetin expresses in the interview, in Habib Architecture, the design process is generally led by a project manager, and task sharing is done according to size of project. Mostly, the company works on design and construction fields. One of the rules of the firm is to charge, the architect who designed the work, at building site as well. The work is examined in detail from the design phase to the end of the practice. In addition, customer expectations are met in the embodiment of the created

project, and for Çetin, new things are learned in every project (Çetin, Ç.K., 2017).<sup>31</sup> (Figure 42.)



*Figure 42. Design Office of Habif Architecture*

For Çetin, the design process of Habif Architecture starts with the decision of design methods according to project needs. The preliminary aim is to create a correct working plan organization. For Habif Architecture, regardless of the visual concept, which constitutes the main idea, a plan scheme that does not work as a machine will not function as a proper project. Çetin exemplifies this conviction in following words: "An office may have a great visual impact, but if the functional relationships of departmental associations, circulation networks, and volumes are not resolved correctly, it is possible to say that the office is not actually an "office" in the real sense." (Çetin, 2017)

For Çetin, a correct analysis of the customer or user needs is the only way to determine those relations on plan organization and once the user needs are defined correctly, the right plan emerges. In the final stages of the plan solution, as volumes become more defined and clear, the visual concept become a part of spatial design.

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<sup>31</sup> Çağrı Kaan Çetin was born in 1990 in Antalya. He graduated Uludağ University department of Architecture in 2010. He has been working Habif Architecture since 2012.

Corporate identity is an important factor in the creation of visual concept. According to Çetin, the visual concept creates the visual impact of the place on the customer or user. As the spatial design is a combination of all designed surfaces that come together, form, color, texture, hot / cold materials used in the space elevates the two-dimensional plan chart to the third dimension. (Figure 43.) Generally, an open and diplomatic design environment is strived ensuring that everyone from the most experienced to the least experienced is able to express his or her ideas openly, which is very important. This helps make the design more dynamic and flexible.



*Figure 43. Markafoni Showroom in Zorlu Center*

While Habif Architecture reflects the design language in interior space; the process is proceeding with the handling of visual elements following the creation of the correct plan solution and the correct plan. These visual elements include elements such as visual characteristics of materials used on the surfaces, properties such as color, texture, graphic works, etc. It can be exemplified, the design of an office reception desk, the material of the logo wall, colors, etc.

Çağrı Kaan Çetin, architect in Habif Architecture, explains their method of reflecting design language to interior space in following words;

*Different projects require different approaches. As an illustration, a space designed for a company with a more traditional corporate structure uses a simpler language, more stable lines, while a younger and more dynamic company can be created with more vibrant and sharp lines. At this point, while the corporate identity is the*

*modifier factor, the correct and working plan is the common point of every project. Every result is intended to be contemporary and timeless. In other words, while new developments are being pursued and implemented, up-to-date spaces that do not depend on trends are obtained (Çetin, 2017, translated by the author).*

According to Çetin, while constructing the customer profile, the design process is proceeded both logically and intuitively. The logical side of the design is the complete need plan. Sometimes, customers are preparing the architectural requirement program with some questions, such as; "what are the departments, how many people, what kind of service or recreation areas they need? ". For Çetin, the intuitive aspect of the business starts at the first meeting with the customer. The business sector, the service or product it produces / sells, the appearance of the customer, the position at the company, the way of speaking and meeting are all crucial aspect, comprising customer's identity. These are all critical observations of corporate identity and the needs of the project. Çetin states that, most customers do not express "who are they", when they express, what they are or what they need. At this point, intuitive observations, and critical data that is both intuitive and logical to the job and past experiences are very important. Positive or negative feedbacks are included in every project; positive feedbacks are repeated, negatives are avoided.

Çetin adds that, when designing the interior space, the spirit of the space that the customer needs together with the required budget affects the visual concept. After designing the correct plan layout and volumetric relations, visual conceptual decisions are made in the light of corporate identity. In general, the final steps in the creation of the plan and the first steps in the visual concept are beginning to be taken together. Mostly, natural materials are used. The materials and forms that will make the user happy are being caught. In lighting, since it is important to use maximum natural light, and to provide optimum comfort conditions afterwards, the products are decided together with the solution partners who have worked for a long time. Generally, for Çetin, when solution partners see first sketches and plans, they propose the products automatically. When there is a point to be changed, revisions are made to conclude the project (Çetin, 2017).



Habif Architecture explains the corporate identity in following words;

*It is the answer we receive when we ask "who?" to a company or brand. It's like the answer we get when we direct a person to the same question. Nowadays, the concept of "company" and "individual" can now be almost completely intertwined. Companies can now be judged on a legal level, not just on paper, but almost entirely as a person. We can describe a company with adjectives that we use when describing people such as young, dynamic, traditional, innovative, moving, static, healthy, ambitious and etc.*

*As we have already mentioned, now we have to question what a company is "who" with the question of "what is" and "what you need". Here is the corporate identity, the direct answer to this question of "who?". And this answer is the main influence on the institutional space to be created. Therefore, the designed institutional space is perhaps the home of that company.*

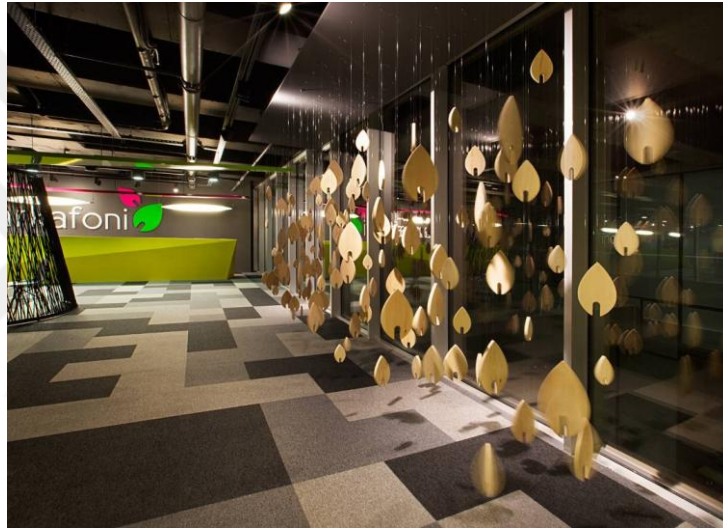
*It is no longer possible to talk about the design of a corporate office with two glass partitions, gypsum walls and three to five office furnishings. We need more to be able to talk about "Institutional Space", this "more" is what we call "corporate identity" itself (Çetin, 2017, translated by the author).*

Referring to Çağrı Kaan Çetin, when designing an interior space according to corporate identity of the company, priority is establishing of correct and working settlement plan in light of critical analysis, referring to customer needs. Then, in the light of corporate identity, the visual concept is shaped according to the architectural floor plan that is formed. At the end of the first stage, plan and visual concept usually nest and move along for a while they can influence and change each other. To clarify more mechanically; it is possible to list, firstly the analysis, then the two dimensional plan, finally the settlement plan volumes in the third dimension and to take visual decisions. Çetin emphasizes that these visual decisions are taken in line with the needs of corporate identity.

As also mentioned by Çetin, corporate identity influences the design of the space in two different planes; as a two-dimensional plane and a third dimension plane. Within the plan, a number of corporate identities are becoming more functional at the point of addressing the needs. Çetin illustrates his point with the corporate identity of a security company that points to a more conservative structure that is not transparent. In this company's office, it may be preferable to position the office entrance that would not display to private office space. However, a plan can be

set up to show the entire office space from the entrance of a media company that boasts transparency.

In the third dimension plane, the visual effects are mentioned, such as, the formal effects of spaces, color, texture and graphic design. Generally, the logo, which is located in a plain and perceptible way in the welcoming area, is designed to come out in the foreground. Sometimes, as in the Markafoni Company, the logo can be used in various design elements. (Figure 44.) However, rather than focusing specifically on the logo, generally, it becomes crucial to read the spatial reflection or needs of the logo and corporate identity.



*Figure 44. Markafoni Office-They use logo design in interior space*

According to Çetin, corporate identity design is a discipline far different from architecture. Corporate identity may emerge more intuitive in smaller and personal companies. In big companies like Markafoni, however, it is an identity that is designed by professionals and the lines are clearly drawn. At the point where more predetermined corporate identity is reflected in the interior space, it is worked with corporate identity concept (Çağrı Kaan Çetin, 2017).

## 5.1. Markafoni Office Building Design

Markafoni Office Building, which is located in İstanbul-Turkey, is designed by Habif Architecture in 2015 and it is 3.500 square meters. Markafoni is a shopping web site established in 2008. On this site, internet sales of several branded products are realized. Since it is the first Turkish e-commerce site showing the opening activities abroad, Markafoni, which is preferred today, is increasing its prestige with the campaigns offered to its customers. Markafoni company get proposals and project offer from a handful of companies for office building design, one of which is Habif Architecture. After being shaped by the layout outlines, works out due to the conceptual works were presented on sketches, and according to the convenience of design in terms of the budget, the project started. (Figure 45., Figure 46.)

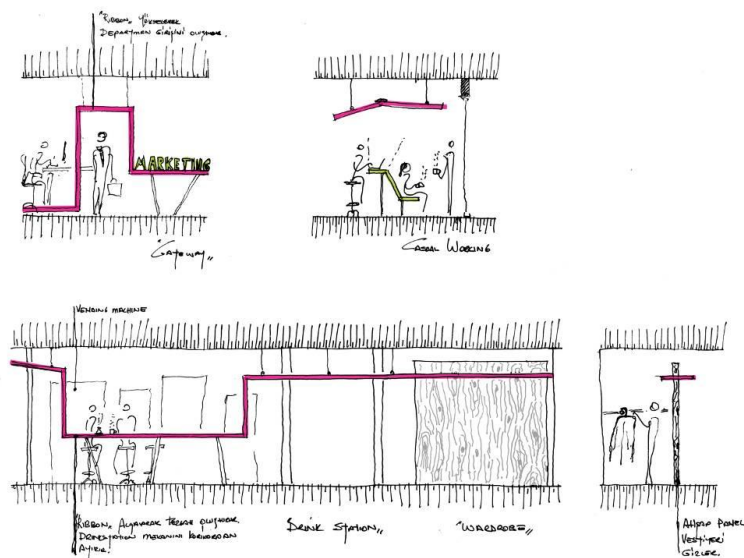


Figure 45. Markafoni Office-Sketches

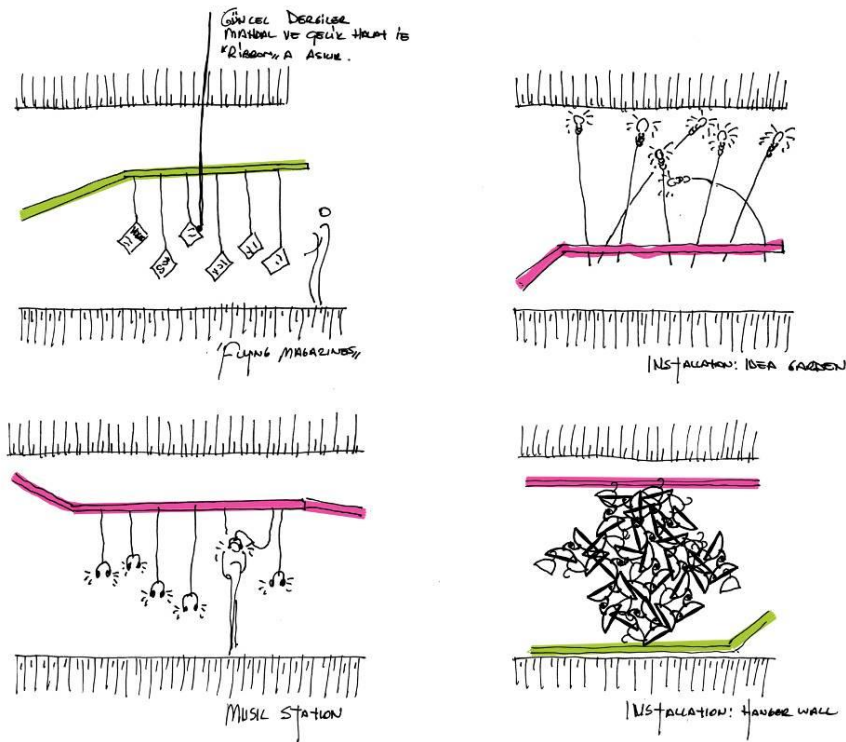


Figure 46. Markafoni Office-Sketches

### 5.1.1. Architectural Analysis of Markafoni Office Building

At the beginning of the Markafoni office building design, firstly, the architectural requirement program was created according to customer needs, then the plan was started to set up. At this process, according to Çetin, it was important to solve the location of departments and spatial relationship, and circulation flows, in the second dimension correctly. When the overall settlement began to get shape, Çetin stated that is time to search for the concept and to consider the company's corporate identity. Since, Markafoni is a young, dynamic and energetic company, these keywords appear as crucial denominators for visual design.

Çetin narrates the story of their design process of Markafoni office in following words;

*While trying to create the design to express the Markafoni, the idea of circulating two ribbons in the corporate colors of the Markafoni in the office emerged. This ribbon has become a visual, functional, and spatial element. The plan was very amenable to apply such a concept with its slim, long structure and having a single circulation axis (Figure 47., Figure 48.) This was also effective in designing "Ribbon", which is our main concept item. In addition to the functional structure of the ribbons; it seems as a sculpture expressing the identity of the Markafoni (Çetin, 2017, translated by the author).*

When the plan type of Markafoni office building plan is evaluated, it has an open regular plan type. Markafoni office building has ten departments besides cafe, exhibition area, and studios. The interior space is divided according to departments and each department is organized as an open office area. Single private offices are organized for the managers and five meeting rooms are found for private meetings. In the selection of department locations, the designers pretend to locate the interconnected departments side by side and the meeting rooms in the middle parts of the office area so that, it can be used by each department can be used comfortably. (Figure 49.) A cafe area has been created so that the employees can have a pleasant time in their lunch time. At the entrance, very colorful waiting area and an exhibition area are founded to keep the visitors from getting bored. The reception area is located in the middle part of office space and other departments are positioned around this space. (Figure 50.)

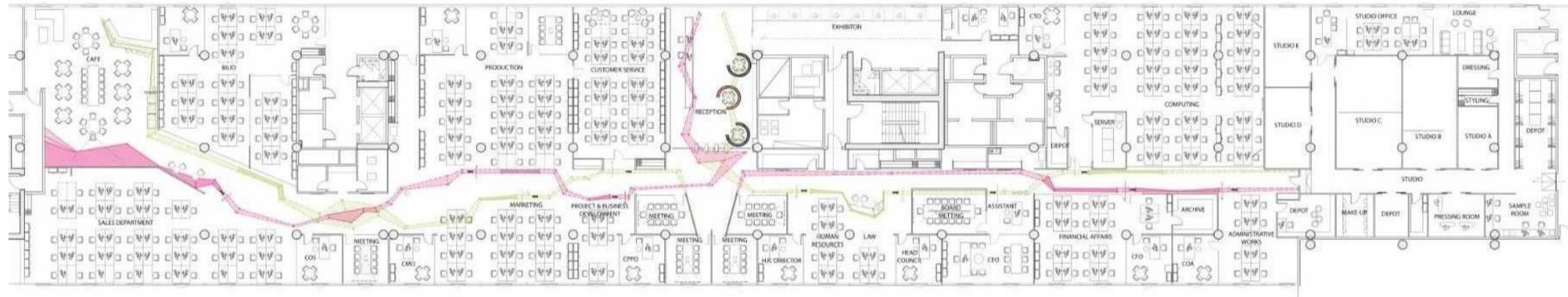


Figure 47. Markafoni Office Architectural Plan.



Figure 48. Markafoni Office Section.



*Figure 49. Markafoni Office Building- Meeting Area*



*Figure 50. Markafoni Office-Reception Hall*

Çetin explains their use of the ribbon that will be used during the formation of the spaces as follows; the primary aim is to list to places and elements that will affix on ribbon or form the ribbon. These elements were worked on sketches, and later, while the ribbon circulating on the plan, these elements and spaces started to place according to the needs of the departments, such as; there is a need for waiting and open meeting area for human resources, the ribbon is broken and twisted to form this area. When it is necessary to provide privacy for the ceo room, dividing elements are stick into the ribbon to form a dividing surface. When a cafe space need a scene for events, the ribbon breaks down from ceiling, goes down and forms the scene (Çetin, 2017). (Figure 51.)



*Figure 51. Markafoni Office - Corridor*



### 5.1.2. Graphical and Interior Design Elements of Markafoni Office Building

The design process of Markafoni office building; for Çetin, starts with the main idea of the design arises out of the company's web site of markafoni.com. (Figure 52.) Since, Markafoni is not a store office company just a website and does not have any other activity, one can state that the design elements of corporate identity are read directly read from there, whereas, for Çetin, designing is both easier and more difficult in international companies. Since, at the beginning of the work, a corporate identity file about company is provided, and the guidelines of design is drawn with strict outlines; such as, the types of colors to be used, the amount of colors used, the amount of usage of the colors and etc. Even in some corporate identity files are pointed the architectural materials to be preferred, while some of which are more visual and graphical data. Despite its being a little restrictive, comprehending corporate identity by reading and understanding a single file, for Çetin, is time-saving and allows to resolve several ambiguities and mistakes from beginning.

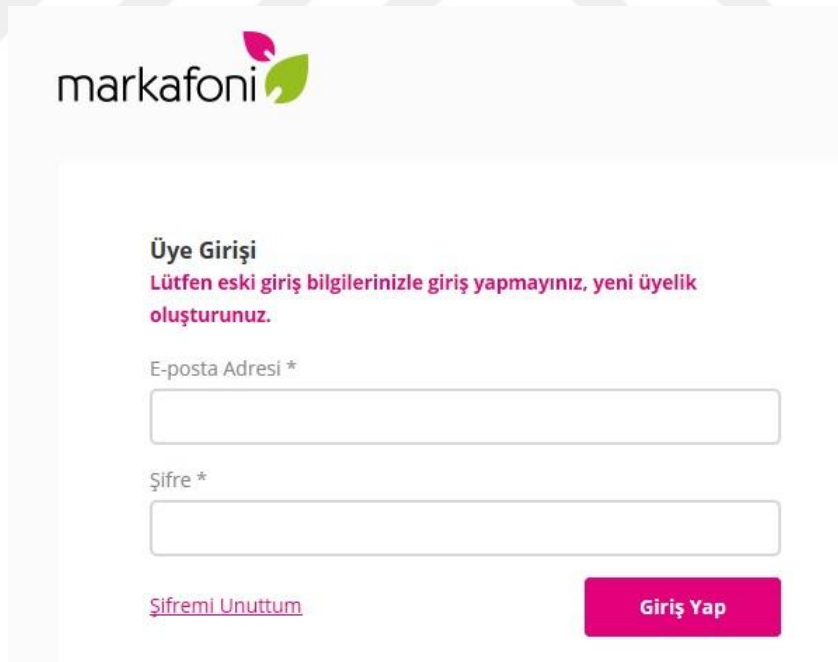


Figure 52. Markafoni Main Page

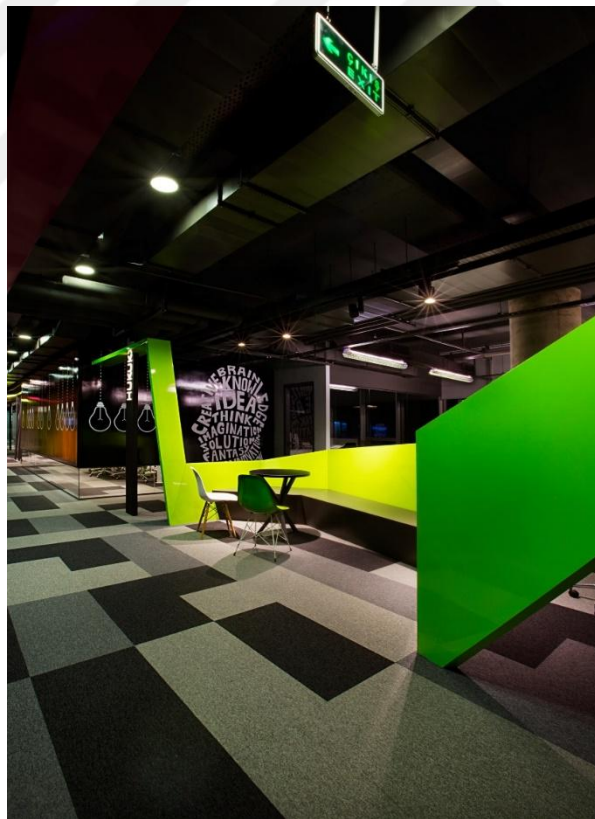
When the use of graphical and interior design elements are evaluated in interior space, the company's logo is used for both promotional and functional purposes. While the logo is used for its own purpose in back part of the reception, it is used as a separator on the front side and also it is functionalized for a magazine holder in the office part. (Figure 53.) The colors of the corporation are made concrete and transformed into both visual and functional forms. This angled, green and pink form that starting from ceiling, has been functioned as a seating element, separator and table. It is also a direction indicator factor. (Figure 54.)

This office building is not ordinary by means of colors, forms and wall writings. While producing the ribbon form that provides the main concept, wooden materials are used and at some points metal is accompanied it. (Figure 55.) When the ceiling design is approached, the ceiling installation is covered in bold colors and ordinary lighting elements are used. Only in office areas, there is artificial lighting element for in addition to natural lighting. Apart from these, artificial lighting is used throughout the entire office. Çetin exemplifies final stage of the office building design in following words; "Next stage of the project, the plan and ribbon are revised together according to budget and technical needs. When the plan was finalized, the final shape of ribbon are given by working on all of the details together with manufacturer partner. Thus, application details and the final stage of design has progressed together." (Çetin, 2017)

Consequently, in general color concept is to make user experience as visiting the main page of Markafoni.com while they are in the office. As a result, Markafoni is an internet company, and this internet site is the company's themselves. To conclude, the corporate colors such as green and pink are featured on a dark background just like on the internet site. While green and pink are provided from ribbon, and other places that left as a dark background to be a character in itself. For this reason, the anthracite shades are used as monochrome on background. (Figure 56.)



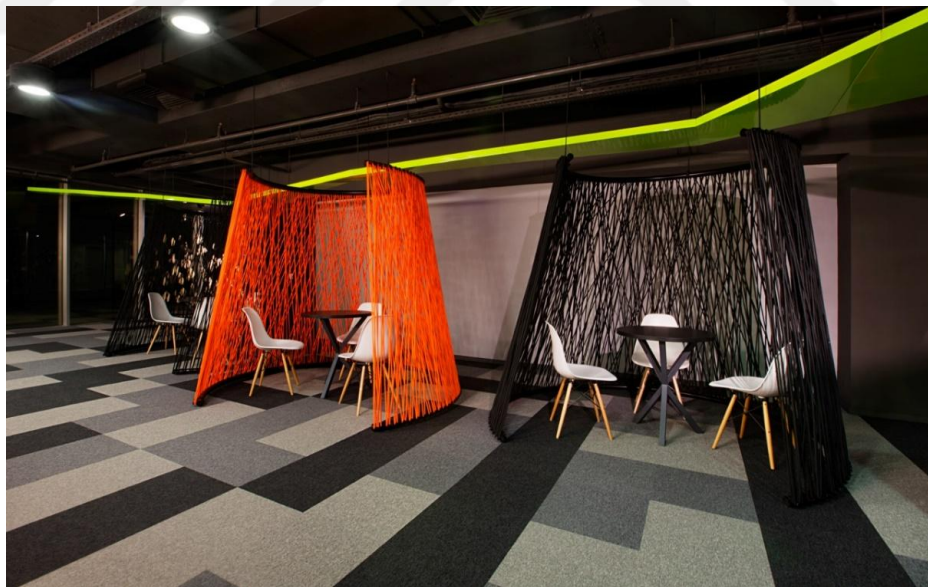
*Figure 53. Markafoni Office - Office Area*



*Figure 54. Markafoni Office - Corridor*



*Figure 55. Markafoni Office-Office Area*



*Figure 56. Markafoni Office-Reception Hall*

## **5.2. Trendyol Office Building Design**

Trendyol Office Building, which is located in İstanbul-Turkey, is designed by Habif Architecture in 2013 and it is 6.000 square meters. Trendyol is a shopping web site established in March 2010, this shopping web site has reached a wide audience in a short period of time. Trendyol received support from Tiger Global, a US-based investment company, six months after its founding. Trendyol has invited Habif Architecture to the tender process for the office with the effect of their previous works. In this procurement process that several different companies were invited. Habif Architecture presented the concept project, preliminary settlement plan and preliminary budget work. At the end of the work they decided to work together by evaluating all these.

### **5.2.1. Architectural Analysis of Trendyol Office Building**

In Trendyol Company's office building design, the corporate structure of the company was taken into consideration. According to Çetin, Trendyol has a dynamic, interactive, fast and self-renewing structure, and the design language was created accordingly. The departments designed in the open office system, the common spaces among these departments, which are gathered at specific axes and are easily accessible to everyone as far as possible, were the most important elements in design. (Figure 57.)

The 6.000 square meters single storey office enables a workplace for 400 employees. The office containing multiple departments such as production, good-receiving, seminar hall, cafeteria as well as administrative units were completed in a relatively short time, as three months including the designing phase. Due to office ceiling height which is less than 2.5 meters, an open ceiling is created in office area, therefore, horizontal-section mechanic and electric units are used as much as possible. For the same reason, a reception area is designed that would simply be natural and commodious for visitors. (Figure 58.)

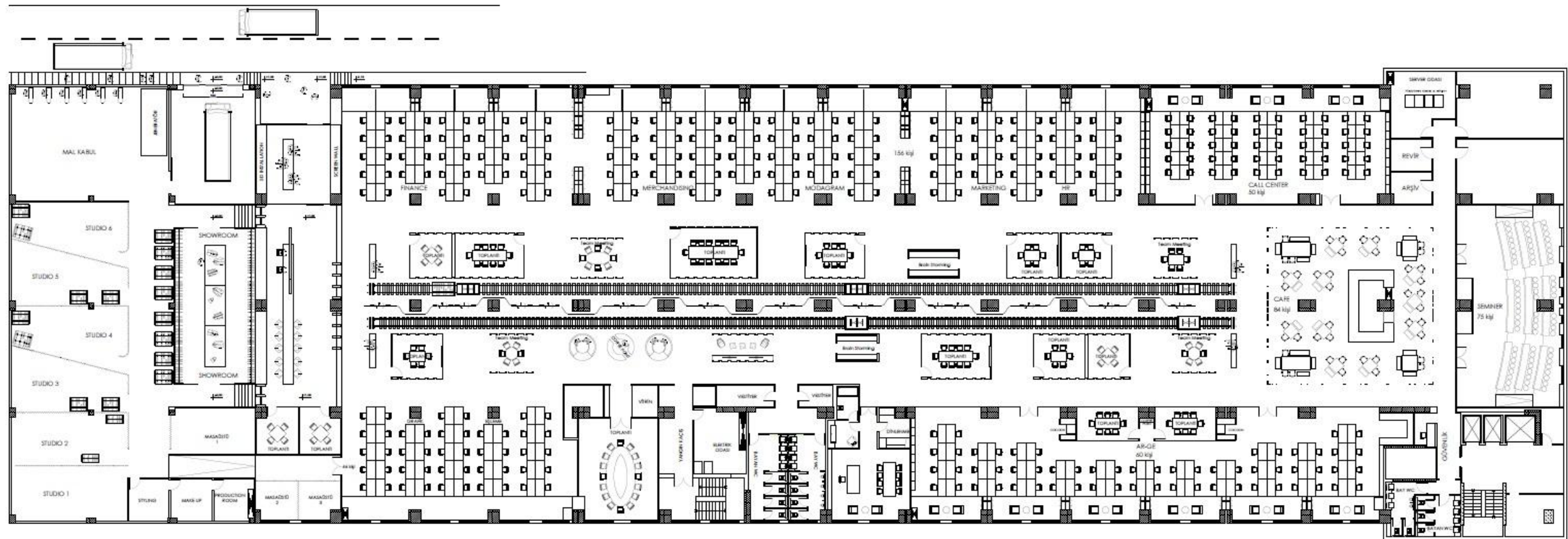
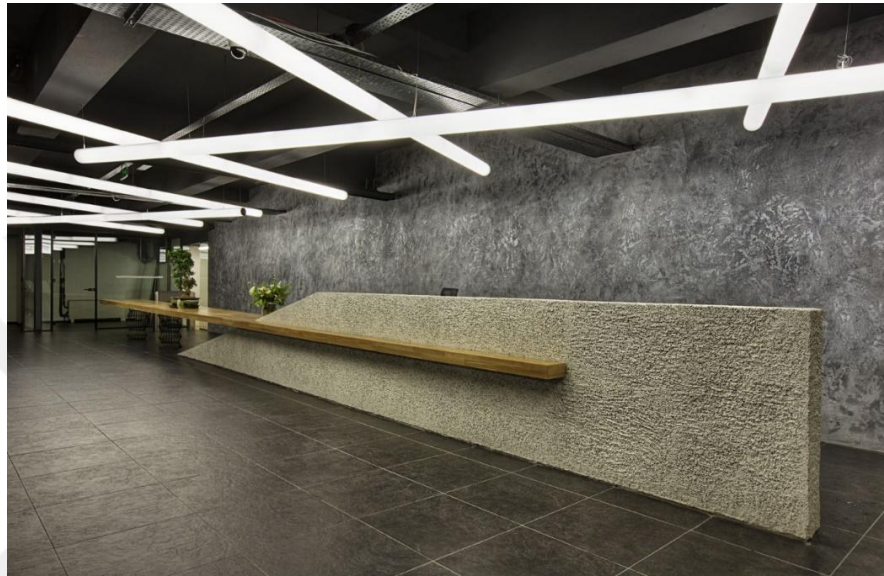
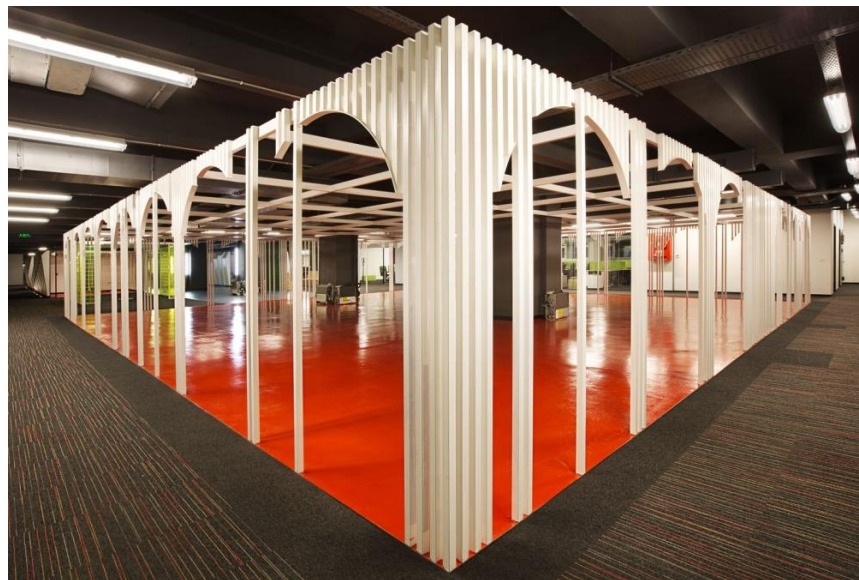


Figure 57. Trendyol Office Architectural Plan.

All departments are organized without any obstacle or divider between them. This provides a flexible layout. All common spaces, such as meeting rooms, playrooms, are located in a harmony around the main column axis in the middle of the office. These common areas, which constitute the strongest part of the concept, are almost like train stations or stops. (Figure 59.)



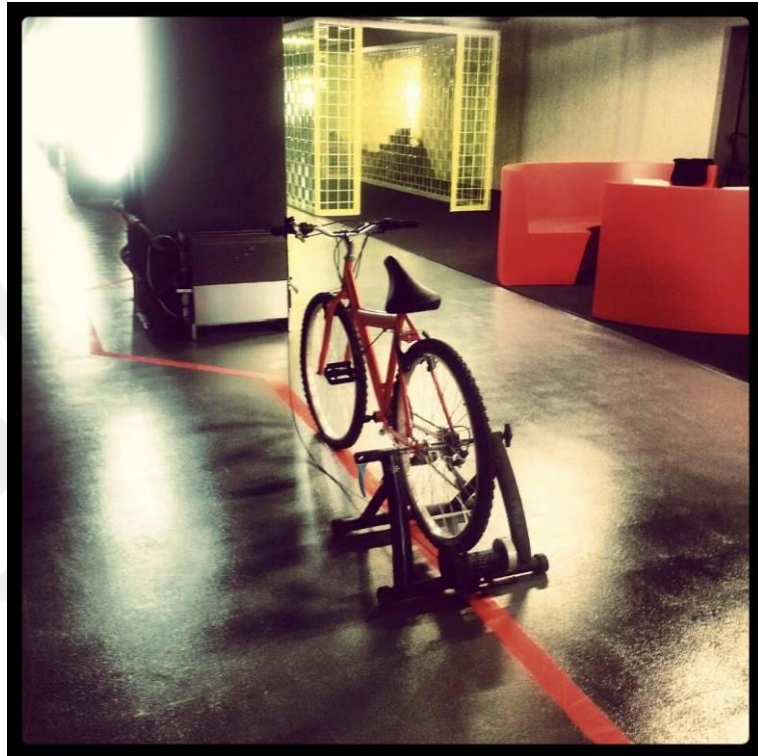
*Figure 58. Trendyol Office-Reception Desk*



*Figure 59. Trendyol Cafe Area*

Habif Architecture exemplifies this station concept in following words;

*We think this system will complement the design with its symbolic meaning as well as being a transportation means for the working personnel. Another colorful design element was the bike lane arranged in zig-zag traces in between the central column axis. We designed and places the fixed bicycles on the lane, making indoor exercises possible so that employees could get off the stress of the day and work out (Habif Architecture, 2014). (Figure 60.)*



*Figure 60. Trendyol Office-Bicycles Line*

Consequently, the overall concept in designing Trendyol office buildings is that every department is thought of as a train station. Despite the low ceiling, the ceiling installation is hidden in dark color and a successful design has been created. The departments are separated from each other by using different materials so that they can be distinguished easily. Besides visibility, this design based on the comfort of employees. At the end of the work, a deep space design emerged, where they could communicate comfortably.



### 5.2.2. Graphical and Interior Design Elements of Trendyol Office Building

The design process of Trendyol office building, for Çetin, primarily includes the creation of the right plan. As office spaces were settled, there was a plan available for the recreation, meeting and activity areas to be concentrated in the middle, and then, these areas were fictionalized in different spaces. Afterwards, the design team elaborated this spaces and elements, taking into account the perspective effect and functions. Considering the design process one can state that the process was almost the same as Markafoni office building design.

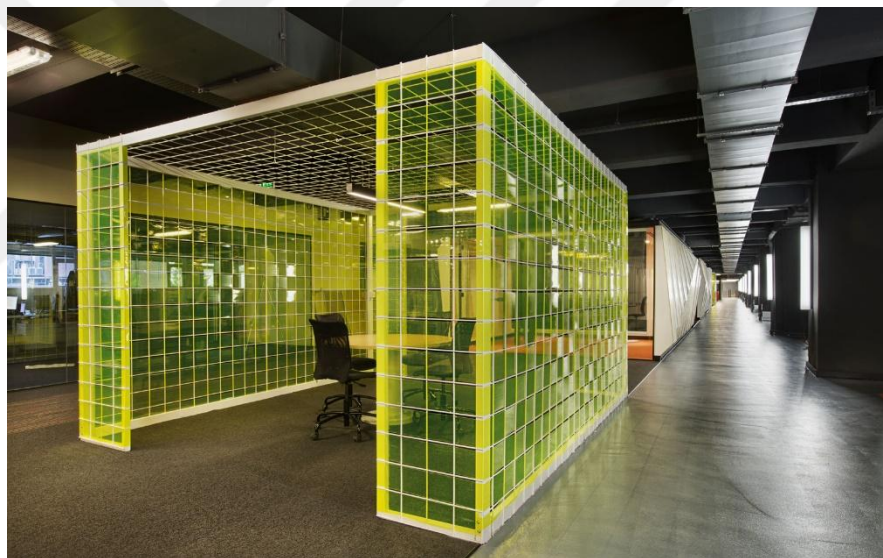
When the use of graphical and interior design elements are evaluated in interior space, the company's logo have no functional purpose, and even the logo is not located in the reception area. (Figure 61.) Based on this, while the interior of the office was designed, the orange color was used for decoration, which is the similar color of the institution. This color can be seen on the floor, the walls, and even on the furnishing. The meeting rooms, which are shaped in various angles and designed at different heights, are arranged in a certain harmony along the corridor. The exterior shells of the meeting rooms are made of wood. Other social spaces with different purposes which look like a cage were structured with colored PVC-coated construction irons. (Figure 62.) In office design, to create a balanced design language, natural and warm materials, such as; wood and stone are used together with hard and processed materials, such as; glass, steel and plastic. (Figure 63.) When the ceiling design is approached, the ceiling installation is covered in bold color. On the contrary of other office buildings, artificial lighting is dominant. The only thing that stands out as a lighting fixture is the ceiling lighting top of the reception.



*Figure 61. Trendyol Company Logo*



*Figure 62. Trendyol Office-Meeting Room*



*Figure 63. Trendyol Office-Team Meeting*

Consequently, the Trendyol office building is designed to reflect the corporate identity. The harmony of institutional color and materials has provided a pleasant environment for employees. This design provided communication and comfort. The most beautiful part of the design is its character carrying both raw and industrialized materials that added modernity to the project and renders the environment warm.

### **5.3. The Comparison of Markafoni and Trendyol Office Building Design**

While describing the corporate identity design in the office buildings, it is the reason for choosing these two office building designs; the companies of both office buildings were web site companies, and both of which were designed by the same architectural company. In examining these projects, it is reported how the institutional identity of these companies, which are only doing sell on the internet, is reflected in the interior space. Both brands were influenced by previous projects of Habib Architecture and decided to work with this company.

The process from the beginning to the end of the design is the same in both. Sketches were prepared primary and when these are approved by the customer and then, passed to the project phase. The creative idea of Markafoni office building was, company's dynamic structure. The corporate identity is reflected in the interior due to the ribbons created using the colors of the brand. While the identity of the institution is reflected in the interior, the dynamism and colors of the company led to create of ribbon in the interior. Pink and green color ribbons are shaped according to the needs of the departments, as an illustration; there is a need for waiting and open meeting area for human resources, the ribbon is broken and twisted to form this area. When it is necessary to provide privacy, dividing elements are stick into the ribbon to form a dividing surface. When need a scene, the ribbon breaks down from ceiling, goes down and forms the scene. In this way, the designers created those as a tool to describe their main idea of the design.

Dark colors were applied to the ceiling and floor to reveal the corporate colors. The designers preferred to use furniture predominantly white in color, except for the furniture that attracted attention such as the reception desk. When looking at the design of office buildings in general, it is considerably very colorful and fun and especially designed for employees' comfort. The designers organized the departments as an open office area. Private offices are organized for the managers and for private meetings. The interconnected departments are lined to side by side and the meeting rooms are located in the middle parts of the office area so that, it can be used

comfortably. A cafe area has been created so that the employees can have a pleasant time in their lunch time. The entrance has very colorful waiting area and an exhibition area for the visitors.

Trendyol Company, on the other hand, is designed to renew itself whenever needed. This feature of company is supported by based on from the company website. This website always sells new, stylish and exclusive collections. Even, Trendyol company has a brand of clothing under its own name. Since the design team has come up with this creative idea in the design of office buildings, the team have designed a flexible layout for Trendyol in case of any changes that will be considered in the future. Habif Architecture had designed a rail system in the middle of the places, and this design element transformed the perception of space into a train station. This rail system was designed to provide transition between all departments, and, I believe, this is the most important element that reflects the main idea of flexible space.

The use of color, on the contrary, is another decisive design element in the perception of the whole interior space. The orange color, which is the corporate color of the company, is used in social areas such as, coffee point area and seminar hall. Neutral colors and raw materials are used in private areas, except for a few meeting rooms. The design team preferred to set dark colors for the floor and ceiling, similar to the color decision in Markafoni office. The reception area is designed from natural materials, therefore with natural colors, and the only noticeable aspect in whole space is the lighting units suspended on the ceiling.

As a part of interior design, there is a bicycle path designed for the employees' use. The bicycle way, circumscribed by the middle colon axis is a very crucial design element that represents the identity of company. The designer had emphasized the young and energetic face of the company, and the sport activity is added to the architectural program so as to enable the employees to relieve their stress even in working hours as well. Table 11. summarizes the comparison of Markafoni and Trendyol office buildings in a more analytical way.

Briefly, the most important design elements in office buildings are floor, ceiling, and wall designs, thus the choice of lighting materials, furnishing, and color. The use of company's logo in office interiors as a graphic tool on wall designs was to give related information about the firm with its corporate identity elements. Having compared both office projects, one can easily state that the corporate identities of firms and their representation in the volumetric features of the space are similar. Functionally, space requirements and allocation are also similar between the two companies. However, when their interior designs are examined, one can state that they are definitely dissimilar. As each interior is designed according to company's corporate identity, despite their functional similarities, the interiors represent two different conceptual approaches which reflect totally unlike identities.



As the designers emphasized, the interior designs of these offices were created with an aim to provide healthy and comfortable working areas. They were especially designed to satisfy the office users' needs to rest and to upgrade their motivation during the working hours. Café, as an extension of this purpose, is designed with a peaceful and motivating manner spaces that was believed to affect the user positively. Based on the user's psychological needs, modular office design has created efficient and comfortable working spaces that can be shaped according to the needs of the users. Nowadays, as business life extends in both time and effort, cozy places, suitable for home, sports activity and social areas are included in the architectural program of office interiors. Similarly, I believe, both Markafoni and Trendyol office buildings were designed to provide the social needs of staff, such as eating and drinking, sports and entertainment, with user-oriented space design.

When the designs of these two office buildings are compared, it is understood that the corporate identity design is not used only in public areas, which will develop the continuation of its representation to the customer. These offices, however, never accept the customer into office spaces, since they are virtually confronting with the customers through their website. That is why, it can be stated that, both office interiors are designed for virtual company employees. Rather than the customer satisfaction, the design features used in those interiors were only for office employees to make them feel excited in regard the institution and their prosperity.

Nowadays, in working spaces, the comfort of the employees is highly considered so as to create a fresh and democratic visual impression of the institution, a difference from others on the market.

As all visual and graphical items, colors and forms of the Markafoni company were applied to interior space, it can be stated that Markafoni's interior design reflected the company's corporate identity much more. In Trendyol office building, however, a similar design endeavor is carried by using only colors and materials. As a result, when designing an interior space, even the smallest known information about the identity of an organization supports to shape the design. The corporate identity is fictionalizing the office aura. Today, these office interiors, which are designed exclusively for the employees, constitute the contemporary office trend.

Table 11. Comparison of Markafoni and Trendyol Office Buildings

	MARKAFONI	TRENDYOL
LOGO DESIGN		
CONCEPT	Young, Dynamic, Energetic	Self- Renewing
CORPORATE COLOR	Pink and green colors	Orange color
FORM & SHAPE	Angled ribbons form the design	All common spaces are located in a harmony around the main column axis
MATERIALS	Proceed materials; glass, steel and treated wood.	Natural materials such as; wood and stone, used together proceed materials such as; glass and steel.
FURNISHING	Office area; white color and corporate colors are preferred.	Office area; white color and corporate color are preferred.
LIGHTING	Artificial lighting is used in addition to natural lighting in office areas. Lighting element preferences are ordinary lighting elements used in office buildings.	Artificial lighting elements are used in nearly all the office area. The only space that attracts attention as lighting element is the reception area.
OFFICE PLAN TYPE	Office spaces are organized as a open office plan type besides meeting rooms and manager rooms are organized as a cellular office plan type.	Office spaces are organized as a open office plan type besides meeting rooms and manager rooms are organized as a cellular office plan type.
RECEPTION DESIGN	Reception desk and waiting area are very colorful. Corporate colors are used in there. Proceed materials such as; treated wood, plastic and colorful ropes are used. Logo is used both promotional and functional there such as; separator.	The reception area is designed that would simply be natural and commodious. Natural materials and colors are used in there, such as; wood and stone. The only noticeable aspect in is the lighting units.
SEMINAR HALL DESIGN	There is no seminar hall.	Seminar Hall is designed with corporate color; the orange color is used on furniture and dark color is preferred on background.
MEETING ROOMS DESIGN	The entrance to the meeting rooms is colored with ribbon, and corporate colors are preferred on the sitting elements.	The meeting rooms are shaped various angles and designed at different heights. The exterior shells are made of wood. Other spaces are coated PVC and construction irons.
CAFE DESIGN	The cafe is designed with the colors of the institution, and there are fun wall writings on the walls.	The café is designed in the place where the rail system is finished and gives the impression of the last stop. This area is designed like a white cage and the corporate color is used on the floor.
AIM OF THE DESIGN	To provide healthy & comfortable working areas for employees.	To provide healthy & comfortable working areas for employees.

## **CHAPTER 6**

### **CONCLUSION**

Institutions are trying to change and reach their intended objectives in order to be able to sustain their existence and continue their development, in difficult competitive conditions. Achieving these goals is the same as attaching importance to corporate identity. Organizations that aim to promote themselves with the vision, mission and values determined by the concept of corporate identity want to create a positive, effective and indelible impression in the minds of consumers. Corporate identity concept is aimed to determine and eliminate the desires and needs of the society with the corporate communication between the societies, and to improve these concepts by making them advantageous from competitors and to strengthen the concepts of reliability, honesty and belief by creating an emotional bond.

Developing customer loyalty towards businesses with strong institutional reputation contributes to the development of the institution by providing new customers and ensuring the continuity of customers. Corporate reputation, supported by social responsibility campaigns, brings prestige with its contribution to corporate image. There are a number of methods to win the consumer in achieving the intended goals. This process that starts with the correct definition of the corporate culture and continues with the correct analysis of the consumer's profile; it helps the consumer to develop positive behaviors towards that institution and support the formation and development of the identity by giving prestige to the institution.



A successful brand is not created with just a good visual identity, but without a good visual identity, it is not possible to correctly relay the philosophy, values, vision, and meaning of a brand to its partners. The right thing in creating a visual identity is the matching of the person's identity with the person's personality. A brand comes out in front of people, dressed in its corporate identity. Colors, images, shapes, forms, typography, architecture, and industrial designs merge under the main idea as a whole and become a signature of the company. It is possible to easily read the brand's position in life, its claim, its desire to do, the direction, perception of quality, and lifestyle it offers, from this signature.

Visual identity is an extremely critical and irreplaceable communication tool for consumers to feel themselves closer to the brand, to make employees feel at home and to inspire other brand stakeholders. A good corporate identity design sometimes gives the brand a reputation beyond its real performance. Brands, having visual identities that do not express themselves well, cannot achieve the reputation as they deserve, even if they do everything properly. For this reason, graphic designers and interior designers work together today. The most important feature that distinguishes corporate identity design from other interior design is; in corporate identity design, graphic design is used much more emphatically.

Nowadays, the prominence of office design has been recognized by more and more organizations. Office design that reflects the self-worth and culture of an institution is a source of motivation for employees in defining corporate identity. It is a direct contribution to the prestige of the business partners and the public sector. For this reason, many institutions is in search of necessary solutions for the office interiors to be designed as a both living and working space. As a social environment, a "modern office" should be able to respond to all the needs related to communication, interaction and concentration functions and to enable activities such as sitting, chatting, resting, eating and drinking and working.

The priority of work spaces is an ergonomic working environment where the physical comfort of the users is ensured. Feeling comfortable and safe in the workplace increases users motivation and productivity. In addition to the

humanitarian needs in the work environment, free space is also necessary for the file, paper and electronic tools. For communicating and resting activities, cube shaped elements are designed to create "space" in the space and to shifting freely within the open office area. These cells, commonly designed to be used for meeting function, also allow individual work requiring concentration. A combination of all the liberated approaches in work spaces designs has accelerated the works of today's designers.

The design of office buildings in accordance with the corporate identity of the company is of great importance in terms of users and companies. In this study, the influence of corporate identity criteria on the interior design of office space were examined over two selected interior designs of Habif Architecture: The 'Markafoni Office Building' and 'Trendyol Office Building'. Both were designed by Habif Architecture according to the criteria shaped by the company's corporate identities and both firms are in the same sector, internet shopping.

In the design of the Markafoni office building, while the corporate identity was reflected in the interior, the company's website was utilized. The company's logo and corporate colors are used in interior space, both with welcoming and functional purposes. The main concept of the design is represented by the ribbon shapes flowing in the office interior, which were designed in institutional colors. For enabling the perception of these ribbons, the designers consciously gave dark color to the background and functionalized the fictional ribbons in space with either lighting function, or that of way-finding, or most commonly with the purpose of signage systems representing the organization of the company. The dynamic structure of the firm was conceived together with the architectural requirement program for office space and as a result, I believe, a grateful corporate identity design emerged.

The design process of the Trendyol office building is almost identical to the Markafoni building. Despite the low ceiling, the office building has gained depth due to the use of dark colors with natural colors. While designing the interior of the office, each department is thought of as a station and shaped accordingly. The train rail system, which is designed in the middle part of these spaces, is the main idea of

the design. At the points that need attention, the place has been highlighted with the orange color which is the color of the institution. Natural and hot materials are used together with hard and processed materials to create the design balance. The company's self-renewing structure has been taken into consideration and spaces have been created that can be rearranged over time.

Recently created designs for offices where people spend most of our time in during the day, they helps to increase motivation and productivity at work while at the same time creating a warmer and more intimate environment. For offices where employees feel more free, comfortable environments are created to work together. As an illustration; a single work table can be transformed into a meeting table and designed to be used by multiple employees. In this way, a more interactive work environment is achieved in the office. One of the most important conditions for the employees' physical health is that the comfort of the used office furniture. For this reason, comfortable seats or chairs, where the right seating position can be achieved, are the first choice among the furniture that can be used in the office. Healthy weather conditions must be ensured in the work area and the light must be adjusted correctly. While different colors can create distractibility, the work spaces designed with the same color tone can create a dull atmosphere. Nowadays, in the office areas, special corners are created where resting and reading book can be possible. Areas created for employees to move away from work stress and to clear their minds within a certain period of time can be designed as a drawing panels, fitness, and table tennis areas.

As a result, both designs are designed for office users. The images of the company and the welfare of the office workers were taken into consideration, and colorful, fun and productivity designs are ensued. Both of these projects, which are not customer focused, have made necessary for employees to take the enthusiasm of the organization. In conclusion, future office spaces will evolve as flexible, organizationally structured and long-lasting sustainable spaces that can adapt to all kinds of changes, flexible infrastructures, team and individual work spaces, adapt to nature, support employee health and productivity.

In the office buildings specially designed for the employees, the corporate identity becomes a crucial tool in the design of the office ambiance and the contemporary office trend is progressing towards this point. Finally, interior architects should recognize the importance of corporate identity studies and should consider corporate identity when designing an interior space for any company. Therefore, it is necessary to ask some questions about design elements in order to understand whether the interior design of the office building reflects the corporate identity of company. As can be illustrated in Table 12, a manual including questions that searches the relationship between identity and design may reveal the necessary outlines of designing the interior space for different corporate identity patterns. For this reason, this thesis will help future studies to analyze alternative corporate identity patterns and their spatial relation with a particular concentration on the interior architecture and will open new research areas.

Tablo 12. Design Table of Interior Architecture Analysis of Corporate Identity Design in Office Buildings

	QUESTIONS ON COMPANY'S IDENTITY PATTERN	MARKAFONI COMPANY	TRENDYOL COMPANY
<b>LOGO DESIGN</b>	What is the company's logo? How is its shape? What is the perceptual meaning of logo? Is the logo used for both functional and promotional purposes?	 The logo, designed with curved lines, is a sign of vitality, flexibility and sincerity. It has a pink and green leaf pattern.	 The logo, designed with curved lines, is a sign of vitality, flexibility and sincerity. It has an orange color figure.
<b>CONCEPT</b>	Does concept of company reflect the perception purposes?	Young, Dynamic, Energetic	Self- Renewing
<b>CORPORATE COLOR</b>	Which colors are used in logo figure? Are these colors reflected in the interior?	Pink and green colors . Green color; rests, gives peace, balance and confidence, instigates creativity. Warm colors; like pink; active, stimulating and exciting.	Orange color . Orange color; passion, communication, enthusiasm and excitement.
<b>FORM &amp; SHAPE</b>	Are the forms used compatible with the concept or logo?	Angled ribbons form the design . The diagonal forms used in the interior signify energy. Forms are suitable for institutional concept.	Curved lines represent sincerity and outgoingness. Oblique walls represent mobility.
<b>MATERIALS</b>	Are the materials used compatible with the company concept?	Proceed materials; glass, steel and treated wood. Plain textures used, represent colder places.	Natural materials such as; wood and stone, used together proceed materials such as; glass and steel. People feel more comfortable in places where rough textures are used.
<b>FURNISHING</b>	Are the colors and forms on the furniture compatible with the concept used?	White color and corporate colors are preferred on furniture. The use of white color in the furniture increases the brightness.	White color and corporate color are preferred on furniture. The use of white color in the furniture increases the brightness. Zigzag lines express excitement.
<b>LIGHTING</b>	Are artificial and natural lighting enough for office buildings? Do the lighting elements reflect the company identity?	Besides natural lighting, artificial lighting is used. The lighting elements do not reflect the corporate identity concept.	Mostly artificial lighting is used in interior space. The lighting elements top of the reception area are chosen according to the concept.
<b>OFFICE PLAN TYPE</b>	What is the office plan type? Are users satisfied with this plan type? What is this plan type designed for?	Interior space is arranged according to the open office area, there are also private rooms for senior managers and meeting. The open office plan type is preferred in the places where communication is needed.	The open office space is organized for all employees except one person only. Meeting areas and brainstorming areas are designed as private spaces.
<b>RECEPTION DESIGN</b>	Does the reception area have enough design power to welcome you? Does the design reflect the identity of the institution? Are the colors of the institution used in reception area? Is there a corporate logo?	The reception area is very colorful and designed to appropriate the identity of the institution. Corporate colors and shapes are used in there and the company's logo is used both functional and promotional.	The reception area is quite natural and simply designed. The materials used were also selected according to this. Natural materials and colors are used in there, such as; wood and stone.
<b>SEMINAR HALL DESIGN</b>	Is there enough space for the users? Are the corporate colors or forms used?	There is no seminar hall.	In the seminar hall the corporate color (orange color) and shapes are used on furniture, and the background is chosen as a black color. The black color provides concentration and represents the passion.
<b>MEETING ROOMS DESIGN</b>	Does it provide enough privacy for users? Are company colors or forms used?	Adequate number of meeting rooms are available. In some of the meeting rooms, the ribbon shape is used on entrance part. These ribbons have created meeting tables in others. Corporate colors are preferred on the sitting elements.	The meeting rooms are designed differently according to their functions. In a standard meeting room, the outer shell is designed in three dimensions and natural materials are used. The team meeting areas are designed as a cage and PVC is used on the metal material.
<b>PRIVATE OFFICES</b>	Do the rooms belong to only one person? Designed for a hierarchical position? Does it provide enough privacy for user?	Private offices designed for only senior executives such as; head council, CEO, director. There are enough spaces for themselves and their guests, and even they have small meeting tables.	Only one person has own private office. This private office has its own private toilet and rest room.
<b>CAFE DESIGN</b>	Are there places where users can have fun outside business hours? Are company colors or forms used?	The design of the cafe is designed as a fun place with the colors of the institution. Wall writings attract attention.	The cafe is designed to be the last station in the working area. The orange color is used on the floor, and the entrance sections are really reminiscent of a station.
<b>AIM OF THE DESIGN</b>	Is there a user-oriented design?	All design is designed for the comfort of the users. Spaces are created to they can socialize while they are working.	The interior space is designed for the user. Even there is area where users can doing exercise.

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## APPENDICES

### A. INTERVIEW WITH ÇAĞRI KAAAN ÇETİN

#### BAŞAK TORGAY:

Tasarım ekibiniz kaç kişiden oluşuyor? (Görevleriyle birlikte belirtebilir misiniz?)

#### ÇAĞRI KAAAN ÇETİN:

Ofis kadromuz 6 kişiden oluşuyor. 4'ümüz Mimar, 2'miz İç Mimar. Genellikle bir arkadaşımız proje yöneticisi olarak görev alıyor, projenin büyüklüğüne göre diğer ekip arkadaşları destek verecek şekilde görev paylaşımı yapıyoruz. İş hacmimizin büyük çoğunluğunu tasarım ve uygulama birlikte olan projeler oluşturduğu için, tasarımda görev alan kişi mutlaka şantiye de aktif olarak görev alıyor. Tasarım ve Uygulama aşamalarının mümkün olduğunca bir arada yürütülmesine gayret ediyoruz.

#### BAŞAK TORGAY:

Her zaman kullandığınız belli bir tasarım yönteminiz var mı?

#### ÇAĞRI KAAAN ÇETİN:

Proje ihtiyaçlarına göre tasarım yöntemlerimiz şekilleniyor. Ancak proje ne olursa olsun, öncelikli olarak mutlaka doğru ve çalışan planı oluşturmaya gayret ediyoruz. Görsel konsept fikirleri ne olursa olsun, makine gibi işlemeyen bir plan yerleşimi o projenin işlevini yerine getiremeyeceği anlamına gelecektir.

Örneğin; bir ofis harika bir görsel etkiye sahip olabilir, ancak departman ilişkileri, sirkülasyon ağları, hacimlerin işlevsel ilişkileri doğru çözümlenmemişse, o

ofis plan düzleminde çalışmıyorsa, o ofisin aslında gerçek anlamında bir “ofis” olmadığını söylemek mümkün.

Bunu yakalayabilmenin yolu ise, müşteri/kullanıcı'nın ihtiyaçlarını doğru olarak analiz etmekten geçiyor. Kullanıcı ihtiyaçları doğru tanımlandığında, doğru plan ortaya çıkıyor. Plan çözümü son aşamalara gelirken, hacimler daha tanımlı ve net hale geldikçe, görsel konsepti de düşünmeye başlıyoruz. Görsel konseptte de elbette ki kurumsal kimlik, ofis tasarımlarımız için önemli bir etken oluyor.

Genelde açık ve diplomatik bir tasarım ortamı yakalanmasına gayret ediyoruz, en deneyimlisinden en deneyimsizine herkesin fikirlerini açıkça ifade edebiliyor olmasına önem veriyoruz. Bu da tasarım çizgimizin daha dinamik ve esnek olmasına yardımcı oluyor.

BAŞAK TORGAY:

Bahsettiğiniz görsel konsepti açıklar mısınız?

ÇAĞRI KAAN ÇETİN:

Mekanın müşteri/kullanıcı üzerinde bıraktığı görsel etki. Tasarımın form, renk, doku, sıcak/soğuk malzemelerin bir araya gelmesi gibi özellikleri. Plan şemasını 3. Boyuta kaldırdığımız zaman karşımıza çıkan tüm yüzeylerin özellikleri.

BAŞAK TORGAY:

Tasarım dilinizi iç mekana nasıl yansıtıyorsunuz?

ÇAĞRI KAAN ÇETİN:

Önceki soruda da belirttiğim gibi, öncelikli olarak doğru plan çözümü, ve doğru planın oluşmasını takiben görsel elemanların ele alınması şeklinde ilerliyor süreç. Farklı projeler, farklı yaklaşımlar gerektiriyor, örneğin daha geleneksel bir kurumsal yapıya sahip bir şirket için tasarlanan mekanda daha sade bir dil, daha stabil çizgiler kullanılırken, daha genç ve dinamik yapıda bir şirketin ofisi daha canlı ve keskin hatlar ile oluşturulabiliyor. Bu noktada kurumsal kimlik değiştirici etkenken, doğru ve çalışan plan arayışı her projemizin ortak noktası olmakta.

Ayrıca her sonucun çağdaş, fakat zamansız olmasını da hedefliyoruz. Yani yeni gelişmeleri takip edip uygularken, trendlere bağlı kalmadan, kullanım ömrü boyunca güncel kalabilecek mekanlar elde etmeyi amaçlıyoruz.

BAŐAK TORGAY:

Soru da bahsedilen mekanda ele aldığınız görsel elemanlar nelerdir?

ÇAĞRI KAAAN ÇETİN:

Görsel elemanlardan kastımız, yüzeylede kullanılan malzemelerin görsel özellikler, renk, doku gibi özellikleri, grafik çalışmaları gibi eleman ve özellikleri içeriyor. Bir ofisin karşılama mekanının şekli, ölçüleri ve konumu ya da içindeki elemanların plandaki yerleşimleri değil de, karşılama bankosunun tasarımı, logo duvarının malzemesi, renkler vs. gibi örneklenebilir.

BAŐAK TORGAY:

Müşteriyle çalışmaya başlamadan önce müşteri profilini nasıl çıkartıyorsunuz?

ÇAĞRI KAAAN ÇETİN:

Bu biraz ilginç bir soru bizim için, çünkü hem son derece mantıksal hem de son derece sezgisel ilerliyor süreç. Hatları kesin olarak çizilmiş bir yöntemimiz yok da denebilir aslında. İşin mantıksal tarafı mutlaka tam bir ihtiyaç planının ortaya çıkarılması. Kimi müşteriler kendiliğinden bunu hazırlamış oluyor zaten; “departmanlar nedir, kaç kişidir, ne tip servis veya rekreasyon alanlarına ihtiyaçları vardır...” gibi. Bazen biz müşterimize sorular sorarak bu ihtiyaç programını kendilerinin oluşturmasını sağlıyoruz.

İşin sezgisel tarafı ise müşteri ile masaya oturduğunuz anda başlıyor. Çalıştığı sektör, ürettiği/sattığı hizmet ya da ürün, müşterinin görünüşü, şirketteki pozisyonu, konuşması, toplantı yapma şekli... Bunların hepsi kurumsal kimlik ve projenin ihtiyaçları noktasında kritik gözlemler. Çoğu müşteri ne olduklarını veya neye ihtiyaç duyduklarını çok iyi ifade ederken, “kim” olduğunu ifade etmeyebiliyor. Burada sezgisel olarak yaptığımız gözlemler bizim için önemli.

Ancak işin hem sezgisel, hem de mantıksal boyutunda kritik olan veri, geçmişte yaptığımız işlerden aldığımız geri dönüşler. Bu analizleri yaparken eski deneyimlerimiz bize çok yardımcı oluyor. Olumlu ya da olumsuz, bu geri dönüşlerden aldığımız verileri mutlaka bir sonraki projeye taşıyor, müşteri tipine göre olumlu olanı tekrar edip, hatalı olan adımlardan ise kaçınmaya gayret ediyoruz.

BAŐAK TORGAY:

Mekan tasarımında malzeme, renk, aydınlatma ve formlara nasıl karar veriyorsunuz?

ÇAĐRI KAAAN ÇETİN:

Önceki cevaplarda da belirttiĐimiz gibi önce plan. Sonra kurumsal kimlik ve mekanın ihtiyaçlarına göre oluşturulacak görsel konsept. Müşterinin ihtiyacı olan mekanın ruhu, aranan bütçe ile birlikte, görsel konsepti direkt olarak etkiliyor.

Mümkün olduğunca doğal malzemeler kullanmaya gayret ediyoruz. Kullanıcıyı mutlu edeceğine inandığımız malzemeleri ve formları yakalamaya gayret ediyoruz. Işık için öncelikli olarak maksimum doğal ışık kullanımı, sonrasında da optimum konfor koşullarının sağlanması bizim için önemli. Aydınlatma elemanlarında uzun zamandır çalıştığımız çözüm ortaklarımız ile çalışıyoruz. Uzun zamandır birlikte çalıştığımız için, onlar genelde ilk eskizleri ve planları gördükleri anda, bizim ihtiyaç duyacağımız ürünleri kendiliĐinden öneriyorlar. DeĐiştirmek istediĐimiz bir nokta olur ise genelde birkaç revizyon ile nihai aydınlatma planını oluşturmuş oluyoruz.

BAŐAK TORGAY:

İç mekanı tasarlarken ilk nereden başlıyorsunuz ve ışık, renk,yerleşim faktörleri nasıl ortaya çıkıyor?

ÇAĐRI KAAAN ÇETİN:

Kısaca önce doğru plan yerleşimi ve hacimsel ilişkiler, sonra kurumsal kimlik ışığında oluşturulan görsel konsept kararları. Genelde planın oluşturulmasındaki son adımları ile görsel konsept ile ilgili ilk adımlar birlikte atılmaya başlanıyor.

Işık için öncelikli olarak maksimum doğal ışık kullanımı, sonrasında da optimum konfor koşullarının sağlanması bizim için önemli.

BAŐAK TORGAY:

Sizin için kurumsal kimliĐin anlamı nedir?

ÇAĐRI KAAAN ÇETİN:

Günümüzde artık “şirket” ile “birey” kavramı artık neredeyse tamamen iç içe denebilir. Şirketler artık sadece hukuksal düzlemde, kaĐıt üzerinde deĐil, nerdeyse

tamamen bir şahıs gibi değerlendirilebiliyor. Bir şirketi artık genç, dinamik, geleneksel, yenilikçi, hareketli, durağan, sağlıklı, hırslı... gibi insanları tarif ederken kullandığımız sıfatlar ile tarif edebiliyoruz.

Önceki sorularda belirttiğimiz gibi, artık bir şirketin “ne olduğunu” ve “neye ihtiyaç duyduğunu” sorgulamak ile beraber “kim” olduğunu da sorgulamak durumundayız. İşte kurumsal kimlik, bu “kim?” sorusunun direkt cevabı. Ve bu cevap oluşturulacak kurumsal mekanın ana etkeni...

Dolayısı ile tasarlanan kurumsal mekan, belki de o şirketin evi oluyor bir bakıma...

Artık iki cam bölme, alçı pan duvar ve üç-beş ofis mobilyası ile kurumsal bir ofis tasarımından bahsedebilmek mümkün değil... Kurumsal mekan'dan bahsedebilmek için daha fazlasına ihtiyaç duyuyoruz, bu daha fazlası diye tabir ettiğimiz de Kurumsal Kimliğin ta kendisi denilebilir.

#### BAŞAK TORGAY:

Bir markanın kurum kimliğine göre iç mekanı tasarlarken hangi yöntemleri izliyorsunuz? Ve tasarım süreci nasıl geliyor?

#### ÇAĞRI KAAAN ÇETİN:

1-Müşteri ihtiyaçları doğrultusunda, analizler ışığında oluşturulan doğru ve çalışan yerleşim planının oluşturulması.

2-Kurumsal kimlik ışığında, oluşan plana göre görsel konseptin şekillenmesi.

İki aşama arasında kesin bir bitti-başladı durumundan söz edemeyiz. Genelde ilk aşamanın sonunda içe içe geçip birlikte ilerliyorlar, bir müddet birbirlerini etkileyip değiştirebiliyorlar.

Daha mekanik olarak; öncelikle analiz, sonra iki boyutlu planın ortaya çıkarılması, son olarak üçüncü boyutta yerleşim planı hacimlerinken, görsel kararların alınması olarak da sıralamak mümkün.

Görsel kararları ise, kurumsal kimliğin ihtiyaçları doğrultusunda alıyoruz.

BAŐAK TORGAY:

Markafoni firmasıyla alıŐmaya nasıl karar verdiniz?

AĐRI KAAAN ETİN:

Onlar bizi seti demek daha doĐru bir tabir olur sanırım. Elbette ki mmkn olduĐunca kurumsal firmalar ile alıŐmaya gayret ediyoruz. Bir ok farklı sektrden, farklı tip ve boyutlardaki Őirketler mŐterimiz oldu. Genelde mimar, tercih edilen taraf oluyor, zaten byle olması da daha doĐru. Zaten tasarımcısını tercih edecek bilince, ya da byle bir arayıŐa sahip olan bir Őirket, genelde doĐru kiŐiyi de bulmuŐ oluyor kendisi iin.

Markafoni iin, birkaç firmadan teklif ve proje nerisi alındı. YerleŐim ana hatları ile Őkillendikten sonra, kendilerine bir konsept sunumu yaptık. Eskizler zerinden yaptığımız bu sunum, tercih edilmemizde ana sebep oldu. Son olarak fiyat ve bte de karŐılıklı olarak anlaŐtıktan sonra projeye asıl startı verdik.

BAŐAK TORGAY:

Markafoni firmasının ofis binasını tasarlarken nasıl bir yol izlediniz?

Renkleri, malzemeleri, formları ve ıŐıĐı belirlerken firma ile ilgili neleri baz aldınız?

AĐRI KAAAN ETİN:

Kurumsal kimlik bizim iin ana veri oldu. Markafoni'nin geen, hareketli ve dinamik bir Őirket olduĐunu gzlemledik. Bu da bizim ana konsept Đemiz olan Ribbon'un tasarımında etkili oldu. Ribbon'un fonksiyonel yapısının yanı sıra; Markafoni'nin kimliĐini ifade eden bir heykel gibi davranabilmesini istedik. Bunu da byk lde baŐardığımızı dŐnyoruz.

Ayrıca genel renk konseptinde, ofisin iinde iken Markafoni.com'un ana sayfasını geziyormuŐ gibi hissettirmek istedik kullanıcılara. Sonuta Markafoni bir internet Őirketi, ve alıŐ veriŐ yapılan siteleri bu Őirketin ta kendisi bir bakıma. Dolayısı ile tıpkı sitelerinde olduĐu gibi koyu bir fon zerinde kurumsal renkler olan yeŐil ve pembeyi n plana ıkardık. YeŐil ve pembeyi Ribbon'dan saĐlarken, koyu fon olarak bıraktığımız diĐer mekanların bir fondan te kendi iinde karakteri de olabilmesini istedik. Bunun iin monochrome olarak antrasit'in tonlarını kullandık. Malzeme seimlerinde ise bte ve uygulanabilirlik ana etken oldu.



### BAŞAK TORGAY:

Markafoni ofis binasının tasarım aşamalarını kısa bir şekilde anlatabilir misiniz?

### ÇAĞRI KAAAN ÇETİN:

Önce bize gelen brief üzerinden ihtiyaç programını oluşturduk ve plan yerleşimine başladık. Departman ve mekânsal ilişkileri, sirkülasyonların akışlarını bu aşamada 2. Boyutta doğru olarak çözümlenmeye gayret ettik.

Yerleşim şekillenmeye başladığında konsept arayışına başladık. Markafoni’yi ifade edecek tasarımı oluşturmaya çalışırken, Markafoni kurumsal renklerindeki iki adet kurdeleyi ofis içinde dolaştırmak, bu kurdeleyi sadece görsel değil, işlevsel ve mekânsal bir öğe haline getirme fikri bu aşamada ortaya çıktı. Plan ince uzun yapısı ve tek bir sirkülasyon aksına sahip olması ile böylesi bir konsepti uygulamaya çok müsait bir yapıdaydı. Sonuçta “Ribbon” adını verdiğimiz yapının ana hatları ile ne olacağı ortaya çıkmış oldu.

Daha sonrasında “Ribbon” a takılacak, ya da “Ribbon” un oluşturacağı mekan ve elemanları listeledik. Bu elemanları parça parça eskizler ile çalıştık. Daha sonrasında “Ribbon” u plan üzerinde sirkülasyon boyunca dolaştırırken, departmanların ihtiyaçlarına göre bu eleman ve mekanları yerleştirmeye başladık. İnsan Kaynakları için bekleme ve açık toplantı alanına mı ihtiyaç var? Ribbon o noktada kırılıp bükülerek bu alanı oluşturdu. Ceo odası için mahremiyet sağlamak mı gerekiyor? Ribbon üzerine bölücü elemanlar saplanarak bölücü bir yüzey oluşturuldu. Cafe alanına etkinlikler için bir sahne mi isteniyor? Ribbon tavandan kırılarak yere iner ve bu sahneyi oluşturur...

Projenin ilerleyen aşamasında bütçe ve teknik ihtiyaçlara göre plan ve Ribbon’u birlikte revize ettik. Plan son halini aldığı anda, “Ribbon” a üretici çözüm ortağımız ile birlikte tüm detayları ile birlikte çalışarak son şeklini verdik. Böylece uygulama detayları ile tasarımın son aşaması adım adım birlikte ilerlemiş oldu.

Son olarak, ofisin geri kalan hacimlerinin “Ribbon” a bir fon olarak ele alınması düşüncesi ile tasarım aşaması sonlanmış oldu. Koyu renkli bir fon oluşturarak hem ana tasarım öğemizi ön plana çıkardık, hem de kullanıcıya Markafoni.com’ un içinde bir mekan olarak gezyormuş hissini vermeye çalıştık.

BAŐAK TORGAY:

Trendyol firmasıyla alıŐmaya nasıl karar verdiniz?

AĐRI KAAAN ETİN:

Bir önceki yaptıĐımız işlerin etkisi ile, ofis için ihale sürecine davet edildik. Birkaç farklı firmanın davet edildiĐi bu ihale sürecinde, konsept projemizi, ön yerleşim planını ve ön bütçe çalışmalarını müşteriimize sunduk. İşin sonunda tüm bunları birlikte değerlendirerek bizimle çalışmaya karar verdiler.

BAŐAK TORGAY:

Trendyol firmasının ofis binasını tasarlarken nasıl bir yol izlediniz?

Renkleri, malzemeleri, formları ve ışığı belirlerken firma ile ilgili neleri baz aldınız?

AĐRI KAAAN ETİN:

Dinamik, interaktif, hızlı ve her daim kendini yenileyen bir yapısı olan firma için aynı paralelde bir tasarım dili oluşturmaya çalıştık. Açık ofis çalışma sistemine göre tasarlanan birimler, bu birimler arasında belli akslara toplanan ve mümkün olduğunca herkesin kolayca ulaşabileceĐi ortak mekanlar ve tüm bunlar arasında ulaşımı kolayca sağlamaya yarayacak raylı sistem, tasarımdaki en önemli unsurlardı.

Oldukça büyük bir alana yayılmasına rağmen, 2,5 metreden az tavan yüksekliğiyle ferah mekan algısını zorlayan ofis katında, mümkün olduğunca yatay kesitli mekanik ve elektrik üniteler kullanarak, açık tavanlı bir yerleşime karar kıldık. Yine bu sebepten dolayı, yalın ve ziyaretçileri yormayan bir giriş /resepsiyon tasarımı gerçekleştirmeye uğraştık.

Ofiste, gelecek için ön görülen departmanlar arası alan deĐişiklikleri nedeniyle, tüm çalışma birimleri, aralarında herhangi bir engel ya da bölücü olmadan konumlandırdık. Böylece esnek bir yerleşim düzeni sağladık. Tüm toplantı odaları, oyun odaları gibi ortak mekanları ise ofisin ortasındaki ana kolon aksının etrafına belli bir harmoni ile yerleştirmek istedik. Konseptin en güçlü kısmını oluşturan bu ortak alanları adeta birer tren istasyonu ya da durak gibi kurgulayarak, bunların arasında da, şu aşamada realize olmayan ama gelecekte tamamlanacak bir raylı sistem düşündük. Bizler için bu sistem, hem çalışanlar ve ürünler için bir ulaşım aracı olacak, hem de sembolik anlamıyla tasarıma güçlü bir katkıda bulunacak.

Diğer renkli bir tasarım elemanı olan orta kolon aksının arasına zig zaglar şeklinde iz olarak işlenen bisiklet yolu ve bunun üzerine yerleştirilen, indoor antreman yapmaya olanak veren sabit bisikletler, ofis çalışanlarının gün içindeki stresini atmaları ve egzersiz yapmaları için düşünüldü.

Değişik açı ve yüksekliklerde kırılmasıyla koridorlar boyunca belli bir harmoni yaratan toplantı odası dış kabukları, ahşap malzemenen; farklı amaçlara hizmet veren diğer sosyal mekanlar ise kaba inşaat demirlerinin neon renklerde PVC malzeme ile kaplanmasıyla elde ettik. Bunun gibi, ofis genelinde ahşap, taş gibi doğal ve yumuşak etkili malzemeleri; cam, çelik, plastik gibi sert ve işlenmiş malzemelerle birlikte kullanılarak, dengeli bir tasarım dili oluşturulmaya gayret gösterdik.

BAŞAK TORGAY:

Trendyol ofis binasının tasarım aşamalarını kısa bir şekilde anlatabilir misiniz?

ÇAĞRI KAAAN ÇETİN:

Süreç aşağı yukarı tüm projelerimizde benzer ilerlediği için, Markafoni ile hemen hemen aynı sürecin izlenmiş olduğunu söylemek mümkün.

Önce doğru planı oluşturmaya gayret ettik. Ofis alanları yerleştikçe rekreasyon, toplantı ve etkinlik hacimlerinin orta kısımda toplanmasına müsait bir plan olmasının etkisi ile, bu alanları buralarda farklı hacimler halinde kurguladık. Daha sonrasında bu hacim ve elamanları perspektif etkisini ve işlevlerini göz önünde bulundurarak detaylandırdık.

BAŞAK TORGAY:

Markafoni ve Trendyol için tasarladığınız ofis binalarında bu iki firmayı birbirinden ayıracak olan özellikleri nasıl belirlediniz?

ÇAĞRI KAAAN ÇETİN:

Bu soruya cevap verebilmek ne kadar mümkün bilemiyorum. Markafoni, Trendyol'dan 2 sene sonra gerçekleştirdiğimiz bir proje. Şirketlerin kurumsal kimlikleri de tasarım yapılacak alanın hacimsel özellikleri de (ki bu ikinci kısım

tamamen şans) birbirilerine benzer özelliklerde. Hatta işlevsel olarak mekan ihtiyaçlarının da iki firma arasında benzer olduğu söylenebilir.

Ancak Markafoni’yi tasarlarken, “Trendyol’dan farklılaştıralım” gibi bir düşünce kafamızda hiç olmadı. Markafoni zaten başka bir proje idi ve başka bir firmaydı. Kendiliğinden farklı bir karakterde tasarım çıktığını söylemek mümkün.

#### BAŞAK TORGAY:

Tasarımını yapmış olduğunuz mekanın kurumsal kimliğini kim oluşturuyor ve tasarımdan önce bu kimlik size kim tarafından ve nasıl aktarılıyor?

#### ÇAĞRI KAAAN ÇETİN:

Biz kurumsal kimlik tasarımı yapmıyoruz. Bu Mimarlık’tan çok daha farklı bir disiplin. Bu sorunun cevabı müşteriden müşteriye değişiyor. Daha ufak, şahıs şirketi diyebileceğimiz şirketlerde bu biraz daha sezgisel olarak, kişilerin kendi şahsi özellikleri ile ortaya çıkan bir kurumsal kimlik olabiliyorken, Markafoni gibi büyük şirketlerde profesyoneller tarafından tasarlanmış ve çizgileri net olarak çizilmiş bir kimlik oluyor. Biz daha çok önceden belirlenmiş olan kurumsal kimliğin mekana yansıtılması noktasında bu kavramla haşır neşir oluyoruz. Belki bu noktada bir iki ajans ile görüşmen seni için daha doğru ve detaylı cevaplara yönlendirecektir.

#### BAŞAK TORGAY:

Mekan tasarımında kurumsal kimliğin etkisi nedir? Logoyu nasıl ele alıyorsunuz? Kimlik analizi nasıl yapılıyor?

#### ÇAĞRI KAAAN ÇETİN:

Kurumsal kimlik iki farklı düzlemde mekan tasarımını etkiliyor bizim için, plan düzleminde ve 3. Boyut düzleminde. Planda kurumsal kimliğin getirdiği bir takım ihtiyaçları giderme noktasında daha işlevsel bir girdi oluyor. (Diyelim ki bir güvenlik şirketi var, ve şeffaf olmayan daha korunaklı bir yapıya işaret ediyor kurumsal kimlik. Burada ofis girişini ofis mekanlarını göstermeyecek şekilde konumlandırmayı tercih edebiliriz. Ama diyelim ki şeffaflığıyla övünen bir medya şirketinin girişinden tüm ofis alanını sergileyecek bir plan yerleşimine gidilebilir... gibi.)

3. boyutta ise daha görsel etkilerden bahsedebiliriz, mekanların formel etkileri, renk, doku, grafik tasarım... gibi.

Logoyu genelde karşılama mekânında yalın ve algılanır bir şekilde bırakmaya gayret ediyoruz ve ön plana çıkaracak şekilde tasarım yapmaya gayret ediyoruz. Bazen markafoni'deki gibi çeşitli tasarım elemanlarında direkt olarak da kullanabiliyoruz. Ancak çok spesifik olarak logo üzerine düşünmek yerine, daha çok genel olarak logo ve kurumsal kimliğin mekânsal yansımalarını ya da ihtiyaçlarını okumaya çalışıyoruz.

#### BAŞAK TORGAY:

Markafoni ve trendyol ofis binası tasarımından önce bu firmaların kurumsal kimliğiyle ilgili olarak siz mi bir gözlem yaptınız, yoksa profesyonel bir ekip tarafından mı size aktarıldı?

#### ÇAĞRI KAAAN ÇETİN:

İkisi bir arada denilebilir. Ama genelde biz gözlemlemeye gayret ediyoruz.

Markafoni için konuşmak gerekirse, ağırlıklı olarak ana fikir zaten markafoni.com sitesini açıp incelediğimizde ortaya çıktı aslında. Zaten markafoni bizzat o internet sitesi, başka bir faaliyeti yok, dolayısı ile kurumsal kimliklerini direkt olarak oradan okumaya gayret ettik. Zaten tasarım da sitenin mekanlaşması üzerine ilerledi biraz da.

Uluslar arası şirketlerde örneğin bu hem daha kolay hem de daha zor. Size bir kurumsal kimlik dosyası teslim ediliyor genelde çalışmanın başında. Orada zaten ana hatları ile çizilmiş bir takım kurallar var; kullanılacak yazı tipleri, renk çeşitleri, renklerin kullanım miktarı... Kimi kurumsal kimlik dosyalarında tercih edilecek mimari malzemelere kadar işaret edilirken, kimisi daha görsel ve grafiksel noktada data içeriyor. Tek bir dosyayı okuyup anlayarak kurumsal kimliği öğrenmek hem çok zaman kazandırıyor hem de bazı belirsizlikleri ve hataların ortadan kalkmasını sağlıyor. Ancak aynı zamanda bazen fazla kısıtlayıcı olarak biraz işi de zorlaştırabiliyor.

## B. EXTRA PHOTOGRAPHS OF MARKAFONI OFFICE BUILDING

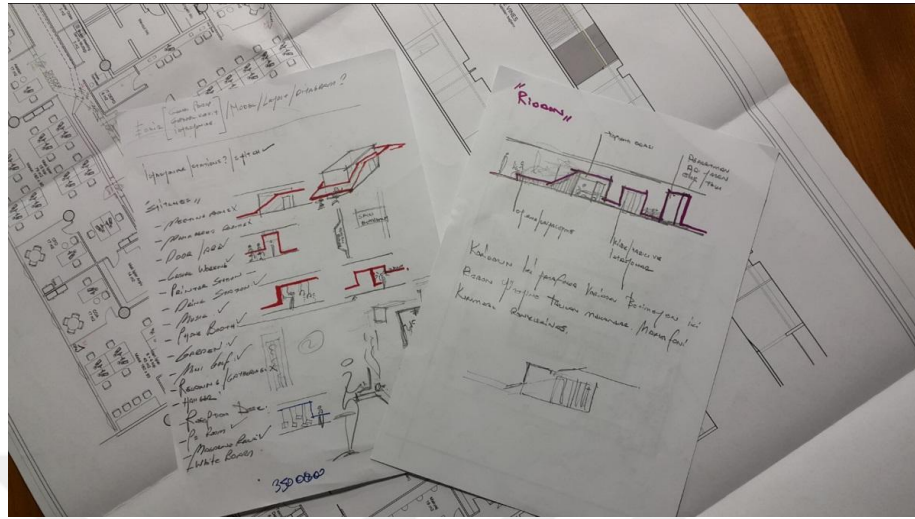


Figure 64. Sketches of Markafoni Office Building.



Figure 65. Sketches of Markafoni Office Building.



*Figure 66. Markafoni Office Building Site Time.*



*Figure 67. Markafoni Office Building Office Area.*



*Figure 68. Ribbon Detail.*



*Figure 69. Ribbon Detail.*





*Figure 70. Reception Area Detail.*



*Figure 71. Reception Area Detail.*



*Figure 72. Law Department Area.*



*Figure 73. Customer Service Department Area.*

### C. EXTRA PHOTOGRAPHS OF TRENDYOL OFFICE BUILDING

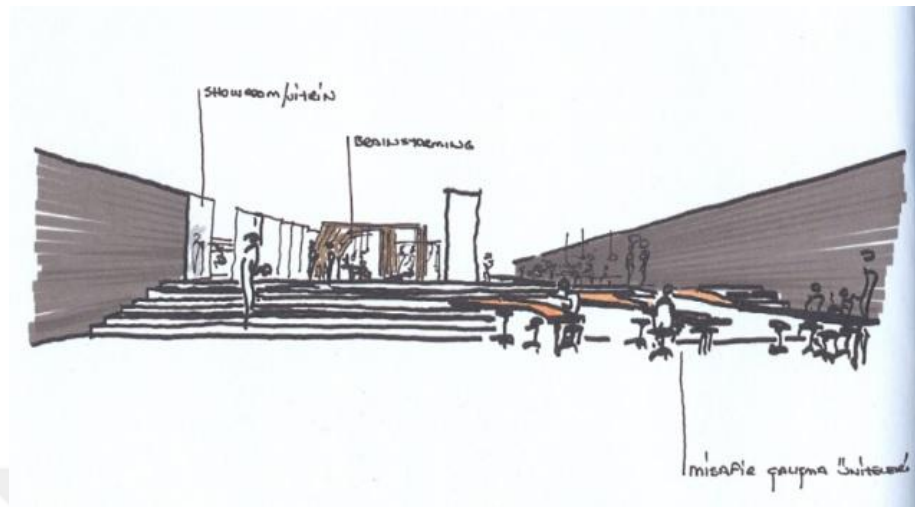


Figure 74. Sketches of Trendyol Office Building.

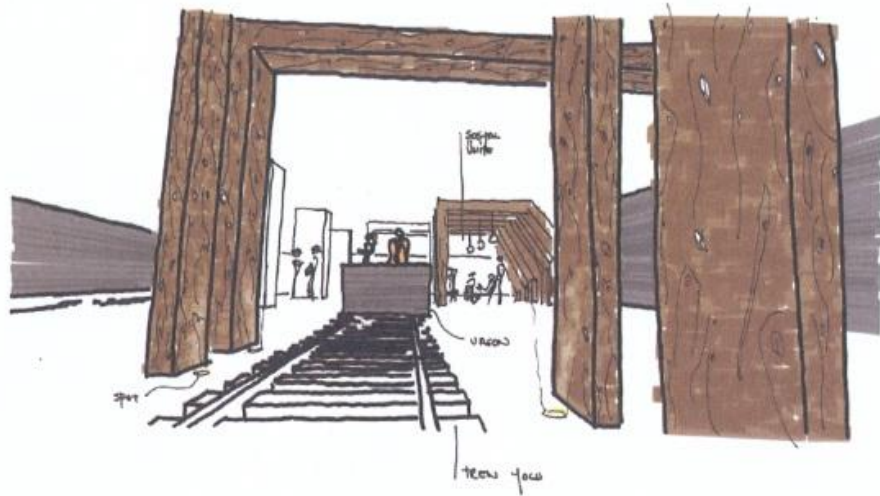
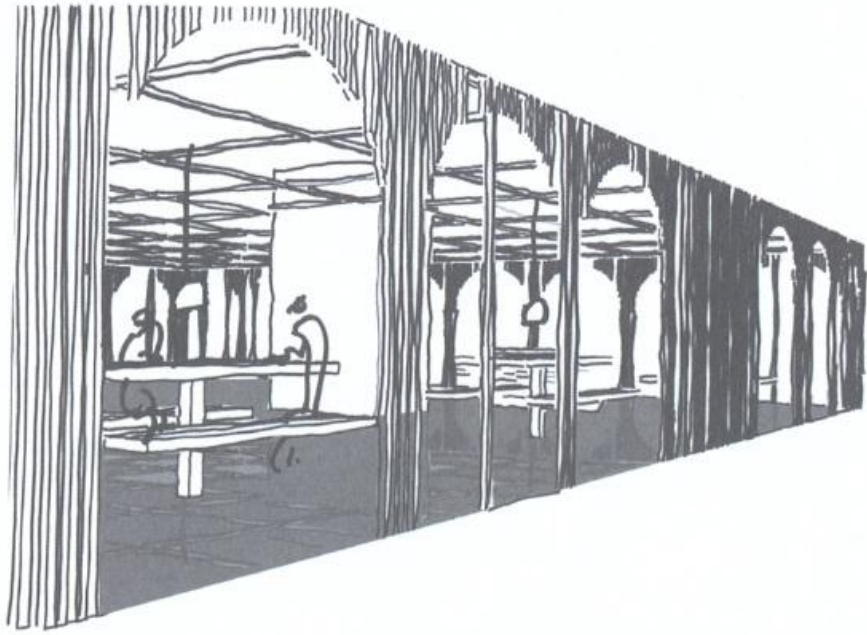
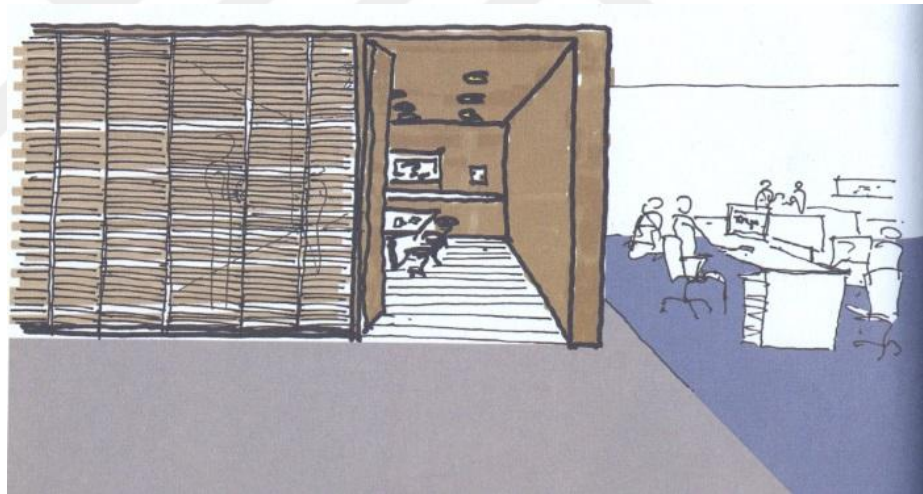


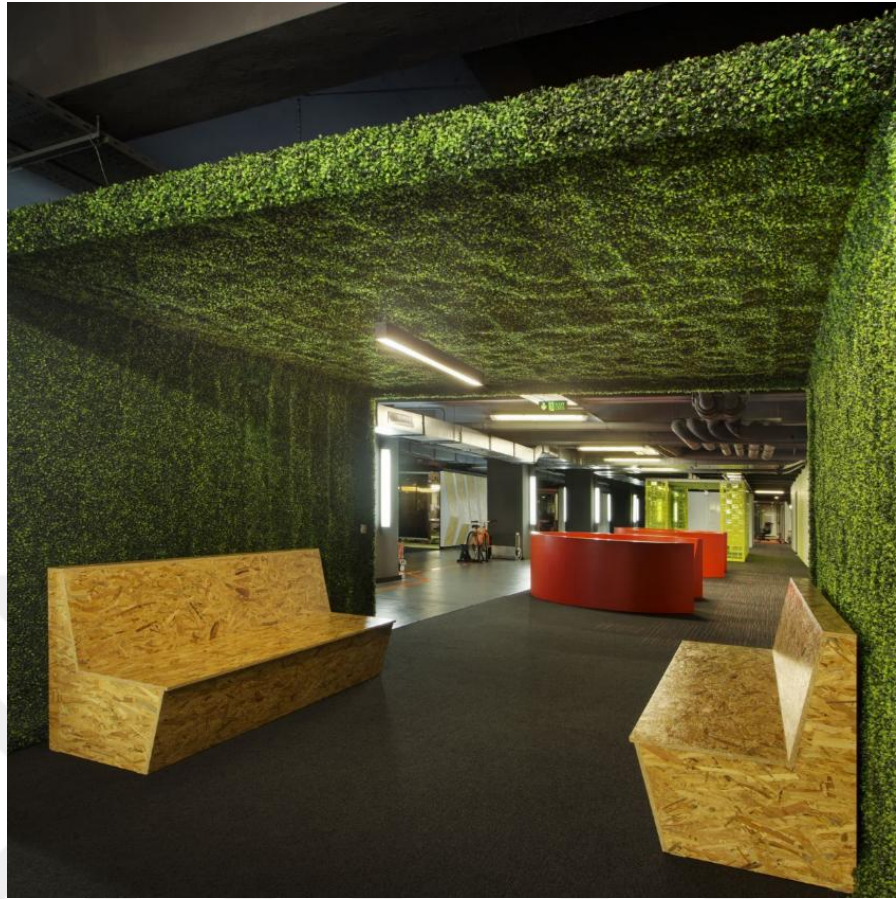
Figure 75. Sketches of Trendyol Office Building.



*Figure 76. Sketches of Trendyol Office Building.*



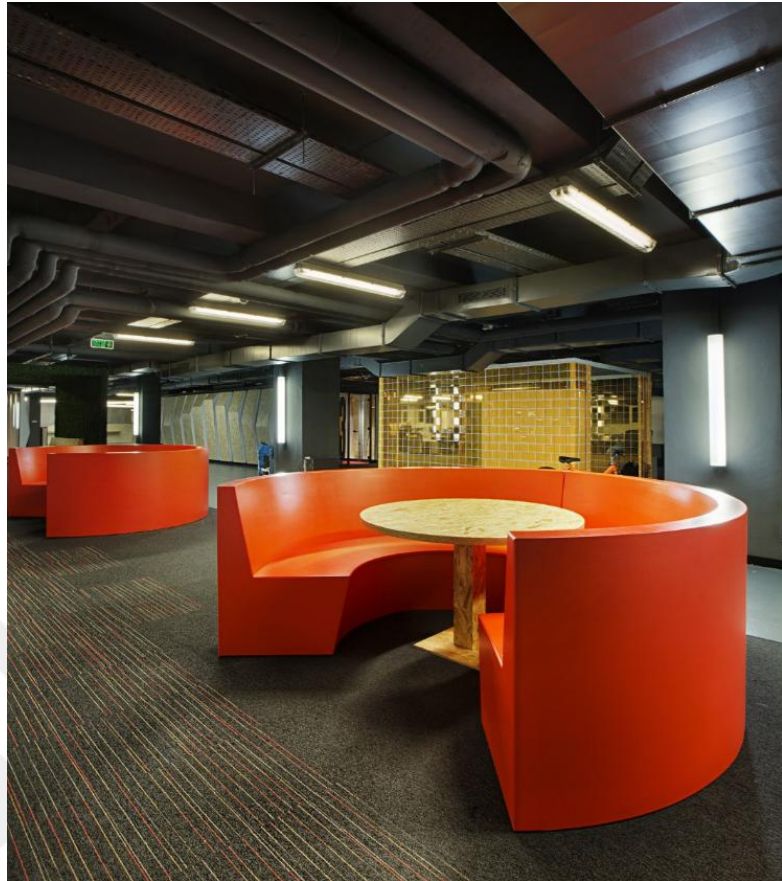
*Figure 77. Sketches of Trendyol Office Building.*



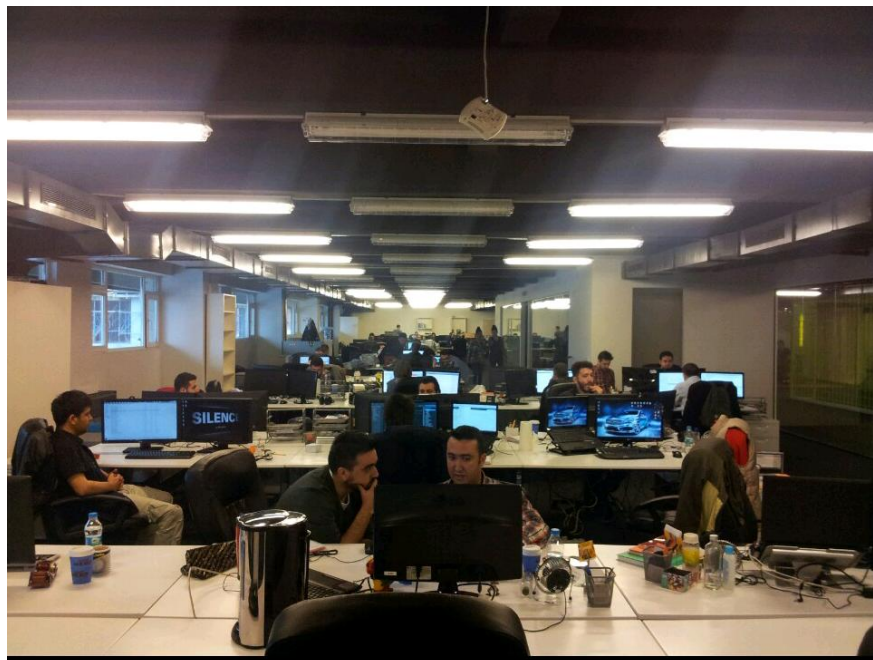
*Figure 78. Brain Storming Area.*



*Figure 79. Seminar Hall.*



*Figure 80. Coffee Point Area.*



*Figure 81. Office Area.*

## D. CURRICULUM VITAE

### PERSONAL INFORMATION

Surname, Name : TORGAY, Başak  
Nationality : Turkish (T.C.)  
Date and Place of Birth : 12 July 1987 / Ankara  
Marital Status : Single  
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E-mail : basaktorgay@hotmail.com

### EDUCATION

Degree	Institution	Year of Graduation
M.Sc.	Çankaya University, Interior Architecture, Ankara	2017
B.S.	Cyprus International University, Interior Architecture, Nicosia	2010
High School	Aziziye College, Ankara	2004

### WORK EXPERIENCE

Year	Place	Enrollment
2011-2012	Can.n Tasarım	Interior Architecture
2013-2014	Tepe Home Projeli İşler	Interior Architecture
2015-2017	Casa Mobilya	Interior Architecture

### FOREIGN LANGUAGE

Upper Intermediate English.