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GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

MASTER THESIS

**COLOUR OF BRAND IN SPACE: COLOUR DESIGN
AND BRAND IDENTITY IN THE RETAIL SPACES OF
GLOBAL COFFEE SHOP CHAINS IN IZMIR**

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ABSTRACT

COLOUR OF BRAND IN SPACE: COLOUR DESIGN AND BRAND IDENTITY IN THE RETAIL SPACES OF GLOBAL COFFEE SHOP CHAINS IN IZMIR

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The growing coffee culture in daily life motivates global coffee brands to create desirable environment for their customers. Coffee shops are now more than just coffee-selling venues, they have become businesses that offer their customers an experience that has to differentiate from others. Within this context, this thesis explores the usage of colours in coffee shop interiors with the construction of brand identity through the cases of global coffee chains in İzmir, Turkey. The colours used in the interior design of coffee shops have a significant impact on the experience of the spaces, and the use of specific colour schemes that promote brand recognition and enhance customer perception is effective in providing the customer with a similar and reliable environment in the coffee chains. This thesis aims to elaborate the practices of colour usage in retail interiors and the relation with brand identity by analysing coffee shop interiors. The study based on questionnaires and visual brand analysis, the questionnaire focuses on customer habits and preferences in coffee shop environment and examines the relation between colour usage and brand identity. The results of the study display the importance of the relation between brand identity and interior colour choices of global coffee brands. The outcomes provide a better understanding and a guidance for designers, entrepreneurs and brand developers on colour and brand relation in coffee shop interiors.

Key Words: Colour, Colour Design, Brand Identity, Retail Shop Design, Coffee Shop Interiors.

ÖZ

**MEKANDA MARKANIN RENGİ: İZMİR'DE GLOBAL KAHVE
MAĞAZASI ZİNCİRLERİNİN TİCARİ ALANLARINDA RENK
TASARIMI VE MARKA KİMLİĞİ**

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Günümüzde gelişen kahve kültürü, küresel kahve markalarını müşterileri için arzu edilen bir çevre yaratmaya motive etmektedir. Kahve dükkanları artık sadece kahve satan mekanlardan daha fazlası olarak, müşterilerine diğerlerinden farklı bir deneyim sunmak için çabalayan işletmeler haline gelmiştir. Bu bağlamda, bu tez İzmir, Türkiye'de global kahve zincirlerinin kahve dükkânı tasarımlarının uygulamasında marka kimliğinin oluşturulması ve renk kullanımını araştırmaktadır. Kahve dükkanlarının iç mekanlarında kullanılan renkler, mekân deneyimi üzerinde önemli bir etkiye sahiptir ve marka bilinirliğini destekleyen ve müşteri algısını arttıran renk şemalarının kullanımı, müşteriye tanıdık ve güvenilir bir ortam sunmada etkilidir. Bu tez, ticari iç mekanlardan biri olarak kahve dükkanlarının iç mekanlarında renk kullanımını uygulamalarını ve marka kimliği ile ilişkisini incelemeyi amaçlamaktadır. Görsel marka analizlerine ve anketlere dayanan araştırma, kahve dükkanlarında müşteri alışkanlıkları ve tercihlerine odaklanmakta ve renk kullanımı ile marka kimliği arasındaki ilişkiyi incelemektedir. Çalışmanın sonuçları, global kahve markalarının marka kimliği ve iç mekân renk seçimleri arasındaki ilişkinin önemini ortaya koymaktadır. Bu çalışma, tasarımcıların, girişimcilerin ve marka geliştiricilerine kahve dükkanlarında renk ve marka ilişkisi konusunda fikir ve rehberlik sağlar.

Anahtar Kelimeler: Renk, Renk Tasarımı, Marka Kimliği, Ticari İç Mekân Tasarımı, Kahve Dükkânı İç Mekanları.

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Türkan Cansu Mohammed

Izmir, 2020

TEXT OF OATH

I declare and honestly confirm that my study, titled “Colour of Brand in Space: Colour Design and Brand Identity in the Retail Spaces of Global Coffee Shop Chains in İzmir” presented as a Master of Science Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Türkan Cansu Mohammed
Signature



January 31, 2020

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SYMBOLS AND ABBREVIATIONS

ABBREVIATIONS:

TR Turkish

BI Brand Identity

F Female

M Male

SYMBOLS:

% Percentage



CHAPTER ONE

INTRODUCTION

The terminology of brand dates back to the prehistoric North Germanic language (Holland, 2017) and the term of “brand” originally meant “piece of burning wood”. It was used as verb in late Middle English and when it was it meant “marking permanently with hot iron.” By the 17th century, it represented as mark of ownership. Surprisingly, the practice of branding is older than the terminology itself. From Stone age onwards, early human marked their paintings or tars with some symbols. In ‘50s several companies developed the concept of brand as the meaning we call it now. After that, brand has become more than the logo on the product, it evolved to something which has a personality (Holland, 2017).

These days, with the help of digital age, the consumers are more conscious and mindful about what they are buying or consuming. They consume products or services of the brands according to their values and what they feel for a brand is as important as what they think of a brand. In this context, the colours used by brands in interior design gain importance. As Faber Birren, one of the most famous colour theorists claims, different colours generates different reactions on humans (Birren, 2016). Colour usage has strong effect on the consideration of brand identity and perception of the brand interiors. The perception of customers can change due to customer’s personal experience in retail spaces. Colours have significant impact on the experience of interior spaces, it is beneficial for brands to reliably use certain colour schemes, which provides a recognition to the brand and develop the customer perception. Using specified colour schemes as a brand identity element in different parts of brand, increases the brand awareness of the user. Within this context, this thesis explores the usage of colours in brand identity in retail spaces through the cases of global coffee chains in İzmir, Turkey with the aim of providing the insights into the coffee chain interior design practices.

1.1. SCOPE

The term of 'brand' has developed since the 1950s, and all brands attempt to provide different requirements to adapt to today's terms and conditions and also to be preferred within the competitive market. The brands that fail in brand identity lose customers one by one while some brands become 'icon' in the sector. While one of the two brands, which sell the same or similar quality products preferred by the customers, the other brand may not be successful in competitive market. In terms of creating a brand identity, in addition to the effects of marketing strategies, considering an architectural approach, brands use certain colour scheme in their interiors, logos, signs, social media accounts and all other platforms that they communicate with the customer. This colour scheme, generally identified by designers, is the main design element that forms the identity, moreover it has a great impact on the potential customer. A brand can provide different feelings and experiences to its users with colours which are mainly used in design elements.

Coffee industry, which constitutes one of these competitive markets has a significant role in global market. According to Business Insider, coffee is the second most demanded commodity in the entire world, with an industry that is worth over \$100 billion across the globe, while the US coffee shop industry includes more than 35,500 stores with combined annual sales of about \$45 billion, according to Allegra World Coffee Portal (Menke, 2018). The coffee shop industry is currently experiencing significant growth in economies around the world, with the rise of popularity in city-life and the demand for quick, quality caffeine-based product. In the light of all these developments, the use of colour in the brand identity gains importance.

In the literature so far, the studies mainly focus on colour theories (Fraser & Banks, 2004; Klarén & Fridell Anter, 2009), brand identity in interior design (Manav, Kutlu, & Küçükdoğu, 2010), colour in store design (Bellizzi, Crowley, & Hasty, 1983; I. Kumar, Garg, & Rahman, 2010; van Rompay, Tanja-Dijkstra, Verhoeven, & van Es, 2012), colour in interior (Manav, 2015; Özsavaş, 2015; Pile, 1997a; Poore & Ragan, 1994; Reed, 2017; Söker, 2009), colour in marketing (Aslam, 2006; Bottomley & Doyle, 2006; Gilbert, Fridlund, & Lucchina, 2016; Noor A. Ibraheem, Mokhtar M. Hasan, Rafiqul Z. Khan, 2012a; Singh, 2006), coffee shop cultures (Thompson & Arsel, 2004; Waxman, 2006), colour and shopping behaviour (Babin, Hardesty, & Suter, 2003;

Donovan, Rossiter, Marcolyn, & Nesdale, 1994; van Rompay et al., 2012). The colour and brand identity in global retail spaces has not been particularly explored in case of coffee shops chains in Turkey and worldwide. This study seeks to answer the following questions: (1) What is the connection between brand identity and colour usage in retail space interiors? (2) What is the importance of global brands' use of colour that matches their brand identity in their coffee shop designs? (3) What are the effects of the colour choices used in the coffee shop designs on the user in terms of brand identity? (4) How do the colours of brand affect customer perception in coffee shop interiors? In this context, as response to this lack of literature, this thesis focuses on the usage of colour and brand identity in retail spaces through the cases of global coffee chain brands. This thesis examines the changes and practices in the design of colour and brand identity of global coffee shop chains from user perspective and progresses the understanding for colour design and brand identity for coffee shop brands which are globally chained and franchised. The following sections discusses the aim of this study and the method applied in research process.

1.2. AIM

This thesis aims to elaborate on how colour usage in retail interiors used to create successful brand identity for coffee brands and corporations by analysing the practices of colour usage in coffee shop interiors through brand identity. This study aimed to find a link between users' perception of brand identity and colour choices in coffee shops that affect customers' thoughts and impressions towards the brand. In this respect, it is aimed to conclude that in order to reflect their identity, brands tend to use certain colour schemes in their logo, interior design, products and other brand tools and these chosen colours of brands have different meanings and definitions for user. Moreover, the study intended to determine whether these definitions are in line with the identity of brands, their compatibility and their psychological and behavioural effects on customers from the user perspective. This study aims to develop an overarching framework for colour usage and brand identity relations in coffee shop designs. The contributions of this work develop a better understanding and provide a guidance for designers, entrepreneurs and brand developers on colour and brand relation in coffee shop interiors.

1.3. METHOD

The study has been performed on colour and brand identity practices of coffee shop brands which located in different shopping malls in İzmir. In the study, four coffee shop brands which are Starbucks Coffee, Gloria Jean's Coffee, Caribou Coffee and Caffè Nero have selected as case studies. Observing and data collection phrases of the research are based questionnaire organized through both Likert scale and open-ended questions. The questionnaire technique was applied in two different ways as face-to-face questionnaire application and online application. While face to face participation was applied to 306 people of 415 total participants in the survey, 109 participants completed the questionnaire online. The brands to be analysed in the pre-research period were selected according to some determinant factors. These factors are, the presence of a coffee shop in the shopping centres in Izmir and active relationship of brand with its global headquarters. For the questionnaire application, the coffee shops which located in shopping centers in İzmir were selected due to the reason that coffee shops which locate in the shopping centres are manufactured spaces and independent from external factors. Since they are not converted or re-functionalized spaces, the interior spaces reflect the brand identity more clearly. The different user-profiles as visitors of shopping centers provide diversity for the research. Working on coffee shops located at different points of similar shopping centers minimized the potential physical differences such as; difficulty in transportation, distance to university and business districts, current building situation and user capacity complications that may occur during the comparison of the results. At the same time, in order to minimize the imbalance that may occur in the analyses due to the lack of equal number of coffee shops among selected coffee chains in İzmir, the brand and number of coffee shops in shopping centers were especially examined when deciding on cases. For instance, there are too many coffee shops of Starbucks in İzmir, while other coffee brands have small numbers, this is the reason of some shopping centers were not included in the questionnaire.

The brand does not just symbolize a company with a logo, it represents a complex concept with many components which creates the “brand”. The elements that constitute the brand can be examined in different layers as; brand identity, brand personality, brand image, brand experience, brand loyalty, brand equity and brand strategy. This thesis focuses on the brand identity as main element of selected brands

and mentions brand personality and image definitions in order to explain colour and design analysis of the brands. In this thesis, the relationship between space and brand identity was investigated through selected brands in the beginning of the research process. Brand characteristics, identity statements, visual representations and design related features of four main coffee chain which are Starbucks, Gloria Jean's, Caribou and Caffè Nero have analysed. Furthermore, the colour schemes used by coffee chain brands and retail spaces, basics of colour, the expressions and effects of colour in spatial environment and colour preferences of the users are examined.

Table 1. Distribution of participants in the questionnaire.

<i>Brand</i>	<i>Number of participants of questionnaire</i>	<i>Selected locations in İzmir</i>
Starbucks Coffee	137	Forum Bornova, Ege Perla, Point Bornova
Gloria Jean's Coffee	105	Mavibahçe, Westpark, Agora
Caribou Coffee	98	Forum Bornova, Agora
Caffè Nero	75	Hilltown, Agora

According to the analysis, the questionnaire has applied to study participants for all coffee chains. In the light of the brand, colour and space analyses, the effect of the colours used in the coffee shop interior spaces on the brand identities of the coffee chains investigated from the user perspective. Each questionnaire consists of 14 questions which obtain information about the participants' demographic distribution, habit of visiting coffee shops and their perceptions about the spatial qualities of four coffee shop brand interiors (Appendix A). In total, the questionnaire applied to 415 participants, the distribution of participation of brands and the places questionnaire applied shown in Table 1.

CHAPTER TWO

SPACE AND BRAND IDENTITY

“You should be able to cover up the logo and still identify the company because the look and feel is so distinctive.”

Michael Bierut (Partner, Pentagram, NY)

2.1. BRAND IDENTITY

According to American Marketing Association (AMA)’s definition, brand is “a name, term, sign, symbol, design or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those competition” (Keller, Parameswaran, & Jacob, 2011, p. 2). In history, the first appearance of brand is dated to early 16th century, when people began putting their symbols on their products or objects to identify the maker. Those brand symbols served people as ‘trademarks’ to avoid copying of competitors and as a simple guarantee service for the customers in past. In practice, daily usage of brand started with whiskey brands when producers burned their name as brand on barrels to distinguish their product from copies (Pettis, 2001, pp. 6–8). Yet in today’s world, brands represent more than a name tag. Wheeler claims that the brand have three primary functions; navigation which helps consumers to conduct which one to choose, reassurance as product or service communication, and engagement with the identity of the brand and consumer (Wheeler, 2017, p. 2). According to Neal and Strauss, “brands are assets (or liabilities) that convey values, value and meaning” (2008, p. 47). On the relation between brands and companies, “the intangible value of the brand is often much important than the corporation’s tangible assets” (2008) (Wheeler, 2017, p. 2). In the competition of brands, companies try to contact their customers sensually. With a sense of unique identity, they want to create good relations with the customer in order to stand strong in swarming marketplace. People tend to create connections between the brand, its colours, appearance and their daily life routines. With the help of feedbacks of the customers, companies take actions to keep their audiences’ familiarity with the

brand itself. The process of getting used to a brand generates emotions such as love and trust on customers' side. Therefore, customers create connections with brands not only based on their physical needs, but also based on emotions. (Kathman, 2005, p. 15). In competitive market the strong connection lasts longer. The leading brands like Kodak, Goodyear, Gillette, Singer are still leaders in their fields for decades. Those brands are much more than trademarks or logos, it is trust, value, satisfaction, quality and customer experience which provide the connection for years (Pettis, 2001, pp. 6–20).

Identity is significant for a brand, like it is significant for a person to have purpose, meaning and direction in life, similarly in. According to Aaker (2012, p. 68) identity defines a route, ambition and meaning for a brand. Aaker defines brand identity as follows:

[A] unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members. Brand identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional, or self-expressive benefits (D. A. Aaker, 2012, p. 68).

Aaker suggests four different perspectives for the consideration of brand identity (Figure 2), which can be listed as brand as “product,” as “organisation,” as “person” and as “symbol”. These perspectives and brand strategies vary in consideration for the brand strategist and designers. While establishing a brand, the aim of this categorization is to guide strategists/designers to help, develop and distinguish the identity of the brand. Brand as a product is claimed to be related brand identity. Product associations are very significant since they are directly linked to the brand and the experience of the brand. As examples ‘visa’ for credit cards, ‘Selpak’ for napkin represent the brand as product. Quality and the value of the brand is associated with the product of that brand; therefore, many companies use their product to identify the quality and value perspective of the brand. Gillette, for example, is advertised as “the best a man can get”, likewise Starbucks’s brand identity is mainly based on providing the best coffee in the world. Another brand and product relation strategy is representing the product according to their origin country or region to emphasize the heritage of

that region on making the best of that, like Swatch watches as Swiss, Chanel as French, Mercedes as German (D. A. Aaker, 2012, pp. 78–82).

Brand as organisation focuses more on organisational activities than the product itself. Brand provides set of values, programs and assets to user, for example innovation attitude and environmental concerns are considered as organisational values. Organisational attributes are more resistant and stable than product attributes in competitive sector. It is easy to copy a product for a competitor however it's not that easy to copy or establish innovative, environment friendly or local oriented approach. Organisational perspective is less tangible, more subjective and not completely based on product of the brand. Due to subjective and intangible sides of this strategy, brand provides self-expressive benefits for the user (D. A. Aaker, 2012, pp. 115–120). The third perspective, brand as person stands for brand personality as it represents human characteristics and personality traits associated with brand. The personality of the brand evaluated according to the attributes of that brand and shaped according to how these attributes are considered by the user. On the other hand, brand as symbol strategy focuses on visual elements develops symbolic perspective of brand identity and make it more memorable. For instance, McDonald's golden arches, Kodak's yellow, Mercedes-Benz emblem (Figure 1) are strong visual elements and they create connections between brand and the symbol over time. Aaker considers strong symbol as cornerstone of brand identity (2012, pp. 84–85).



Figure 1. Brand as Symbol examples; McDonald's, Kodak, Mercedes-Benz

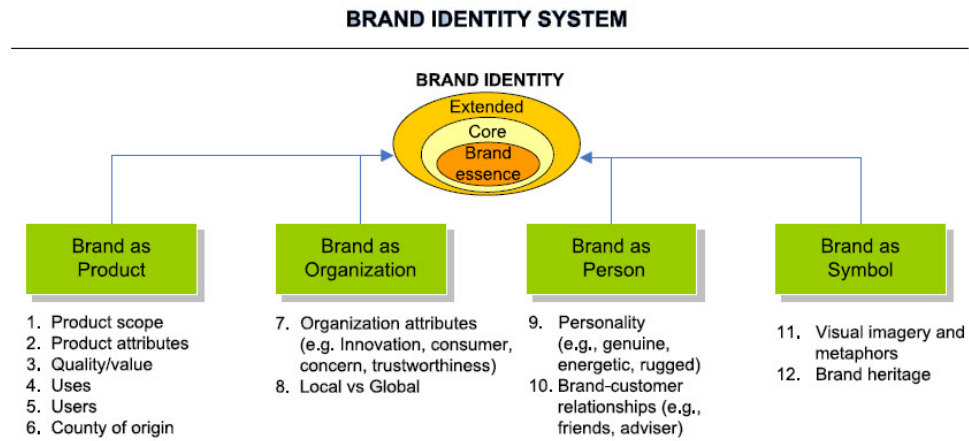


Figure 2. Brand Identity System (D. A. Aaker, 2012)

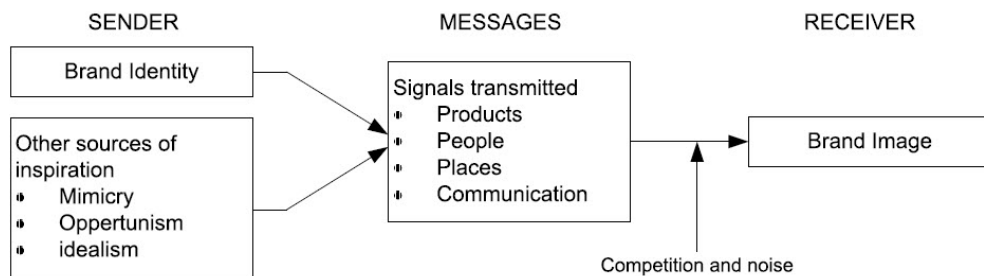


Figure 3. Identity and image (Kapferer, 2008)

Brand image describes “how the brand is perceived” by customers or user, while brand identity stands for “how strategists want the brand to be perceived” (D. A. Aaker, 2012, p. 71). Wheeler argues that the brand identity is a tangible element which develops recognition, distinction and the meaning of the brand (2017, p. 4). Brand identity is expected to provide the brand with meaning and strategic position, and to define set of values. Symbols of brand are significantly powerful because it is the fastest form of communication to transfer meaning of the brand and to explain what brand represents (Wheeler, 2017, pp. 31–34).



Figure 4. Brand Identity Ideals (Wheeler, 2017)

The brand usually means more than the product for the customer. For instance, the ‘Hobart’ –industrial food preparation equipment brand- is known for its strength, high quality and expensive prices, thereby in reality when the user decides to buy Hobart’ appliances, the feeling of being able to buy and use the best one comes beside the product. In this case, Hobart brand becomes the only option for the bakers or cooks who want to express themselves as the ‘best’. Similarly, cleanliness is usually the most important attribute for customers in hotel business. If a customer seeks cleanliness most while choosing a hotel, they might have tendency to choose Hilton brand since it is expected to be perfectly clean according to their high-class and perfect service provider identity. Each brand creates its own attributes by means of their brand identity (D. A. Aaker, 2012, pp. 68–75).

Brand Personality

The most common definition of brand personality is “the set of human characteristics associated with a brand” as it was defined by Aaker (Figure 5) (1997, p. 347). Brand personality provides users an opportunity to express themselves and their personality by using the brand, because people has a tendency to reflect belongings as part of their personality (Belk, 1988; Maehle, Otnes, & Supphellen, 2011). According to Maehle et.al, brands are the connections that provide communication with identity, status and aspiration of consumer (2011, p. 291). The idea of brand personality has gained importance in marketing due to symbolic usage of brands and the connection between brand and consumer’s personality traits (Maehle et al., 2011, p. 291). As Kathman

states Brands influences people’s lives today and provide associations with their personality while creating reflection of self-image of who they are and desire to be. (2005, p. 14) Consumers engage themselves with the brand as they are in search of emotional experiences to identify themselves and their lives (Kim, Koo, & Chang, 2009, p. 75).

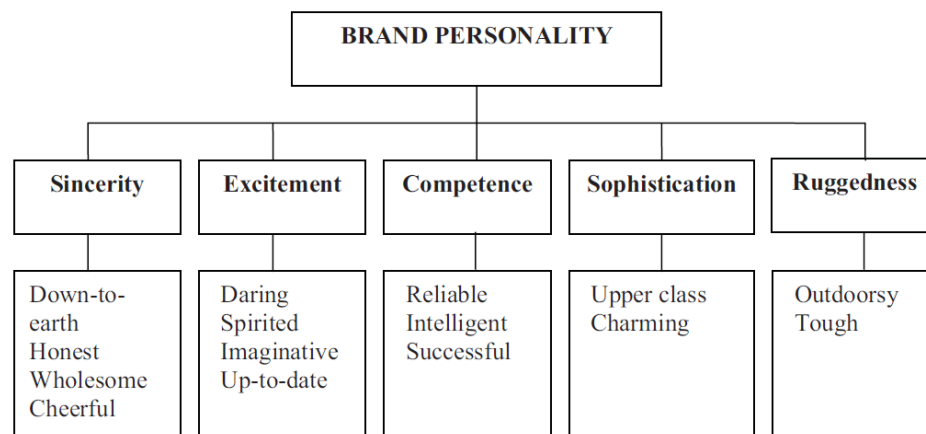


Figure 5. Brand personality dimensions and related constructs (J. L. Aaker, 1997; Maehle et al., 2011, p. 294)

The personality of a person is shaped by everything related to that person; likewise, product class and product related characteristics shape the brand personality primarily. Characteristics can be separated into two main groups as the product and non-product related characteristics. The former includes packaging, pricing and attributes of product, while the latter covers user profile, sponsorships, symbols, age, origin, company image and celebrity representatives (D. A. Aaker, 2012, pp. 144–146). Each brand has a personality and it becomes an asset over time as combination of quality, value, advertising and customer service. For example, when a person wants to buy a car and goes to the car dealer, the car is not just a metal and plastic combination, it has certain brand the user associated with, is the user prefer to buy a Volvo, the inspirational association in the background can be ‘safety’ or the reason can be ‘reliability’ seeking for Honda and local American motivation can be the reason to prefer Chrysler or Saturn (Pettis, 2001, pp. 6–8). In time most people shape their own preferences on what to buy or not, for this reason some brands are successful at developing brand loyalty for their user in long term as part of their brand personality, while others do not have strong loyalty relation with the customer/user. As an evaluation of brand loyalty, Harley Davidson has the highest rate of loyalty in the

world. Also, the fact that Harley Davidson symbol is the most popular tattoo symbol in United States shows that Harley Davidson as brand has meaningful and important role in the owner's lives and identities. It has member groups, newsletter, weekly meetings and many subgroups. As a motorcycle brand, Harley Davidson is more than just a motorcycle, it provides experience, lifestyle, a character and provides the owner with the chance of expressing their identity. According to Aaker, Harley-Davidson emphasises its brand personality as "a macho, America-loving, freedom-seeking person who is willing to break out from confining societal norms of dress and behaviour" (D. A. Aaker, 2012, p. 141).

2.2. BRAND IDENTITY AND SPACE

The contribution of the concept of colour from the psycho-social point of view in the process of communicating is important because it affects people physically and psychologically (De Botton, 2008, pp. 98–105). Similarly, it is proposed that in retail spaces music, lighting as ambiance factors; colour, layout, and organization as design factors have significant effects on how customers perceive the space (Baker, Grewal, & Parasuraman, 1994). Physical appearance of the store; in other words, the face of the brand has significant effect on the customer's store experience since the customer inspires from the store design and design elements before receiving service or buying a product. Store is a result of combination of several design elements such as colour, layout and planning. Those elements have significant effects on customer's perceptive evaluation of the store regarding other perceived dimensions (products, service etc.). Additionally, social factors of space such as the social environment that store provides and the store environment that influences the customer have great effects on customer's space perception (A. Kumar & Kim, 2014).

The brand meaning is no longer a two-sided relation between buyer and seller, it became diversified as multi-directional. As part of brand management, brands should consider all the various parties who involved in this multi-directional process in order to extend itself (Berthon, Holbrook, & Hulbert, 2003, p. 49). Retailers put a lot of efforts to create and develop a face for the brand, which is called store. The store is the retail space that customer is introduced to the brand and experience brand associations. Thoughts and feelings of customer are strongly associated with the appearance of retail store (Keaveney & Hunt, 1992). The customer collects those spatial experiences and

associations beyond brand identity as memory and the connection between brand and space shapes the perception of brand identity. As Kumar and Kim also stated, “the same merchandise can be perceived to be of higher quality and value when purchased from a store with upscale atmosphere than a store with discount design” (Erdil, 2015, p. 200; A. Kumar & Kim, 2014). From similar perspective, if there are two coffee-shops that sell exactly the same or equal quality coffee and provide similar type of products; the customer tends to prefer the one that inspires him/her with the design and the social environment that provided in that coffee shop. Because when the tangible elements of the space are same or equal, elements of that space gain distinctive role.

2.3. BRAND IDENTITY OF CHOSEN COFFEE SHOP CHAINS

It is significant for the brand chains to ensure brand identity in each store in different countries since there are many variables such as language, culture, traditions and lifestyle. There is one design product that represents the face of the brand and recognised from any customer or country that shop located is the logo of the brand. The logo is usually the first qualification of brand chain to contact with the customer, then the design, mission, vision and other brand identity qualifications follow. The Table 2 below listed the mission, vision and slogans of four chains, these definitions will be examined and compared with the existing retail space design. The mission statement of the brand is the motivating influence behind everything that you offer to the customers, it's an assurance of satisfaction. According to the mission statement definitions of these brands, in Starbucks Coffee case, the mission statement of Starbucks reflects what their strategy is to be successful in market and it explains that they give priority to the human (Figure 6).

Table 2. Mission, Vision Statements and Slogans of Brands

Brand Name	Mission Statement	Vision Statement	Slogan	Source
<i>Starbucks</i>	“to inspire and nurture the human spirit – one person, one cup and one neighbourhood at a time.”	“to establish Starbucks as the premier purveyor of the finest coffee in the world while maintaining our uncompromising principles while we grow.”	“the best coffee for the best you”	http://www.makingafortune.biz/list-of-companies-s/starbucks.htm http://panmore.com/starbucks-coffee-vision-statement-mission-statement
<i>Gloria Jean’s</i>	“Gloria Jean’s Coffees is committed to building a unified family, consistently serving the highest quality coffee and providing an outstanding and personalized service in a vibrant store atmosphere.”	“To be the most loved and respected coffee company worldwide.”	“escape the daily grind”	http://gloriajeanscoffee.sg/about/our-story/ http://gloriajeans.com.tr/
<i>Caribou Coffee</i>	“an experience that makes the day better.”	“We are a brand that embraces living life to the fullest, regardless of what it is that you are passionate about”	“Life is Short, Stay Awake for it”	https://www.businesswire.com/news/home/2010030106112/en/Caribou-Coffee-Leaps-Future-New
<i>Caffè Nero</i>	“to bring the elderly back into the community – they can see what’s going on, feel part of it and talk to other people”	“to create traditional Italian cafés across Europe; places that would serve very high-quality coffee and serve as neighbourhood meeting spots”	“the quality and roasting rituals”	https://www.theguardian.com/small-business-network/2015/nov/14/caffe-nerocofounder-changed-uk-culture-coffee-mentoring https://caffenero.com/tr/tr/

The Starbucks Coffee preserves a small corporation culture, where understanding and friendly behaviour are important. The company offers cosiness and domestic feeling to their customers, when the coffee is ready the staff calls the customer with their first name in informal attitude, also the interior design of the coffee shops provides cosy environment. Another goal of the company is to create Starbucks experience along this process. An experience which presents a cup of coffee to start

your day, friendly customer service, a cosy spot where you can listen to your music or read your book and also a social space where you can chat and socialise.

The mission of Gloria Jean's Coffee is achieving the highest quality and service in lively atmosphere, accordingly, also providing a coffee shop environment where customers feel like guest at home is one of their company policies, a home which serves high quality coffee with an excellent customer service in all stores in the world. Caribou Coffee has mission of making the customer's day better, the idea of building a welcoming coffeehouse environment is important for Caribou Coffee. Even though, their main user profile is young people and supports active lifestyle as brand image, they want to create spaces where customers rest and enjoy rather than a place where they take their coffee and leave, which is take-away culture. In contrast to these three challenging statements, Caffè Nero's mission is bringing elderly people back to society while socializing over a cup of coffee. Caffè Nero aims to participate into local environment and culture in order to make customers feel comfortable and to provide a space for meeting for friends and working on the computer. The company intends to create a friendly place rather than a fast coffee experience. The vision of Starbucks and Gloria Jean's Coffee is becoming the best and most loved coffee shop while Caribou Coffee emphasized embracing living lifestyles fullest and passionate, Caffè Nero offers a different vision with Italian coffee in Europe and creating meeting spots in neighbourhood (Figure 7).



Figure 6. Starbucks Coffee Source:

<https://macchiatosandcappuccinos.wordpress.com/2013/06/29/starbucks-connecting-people-throughout-the-world/>



Figure 7. Source:

<https://octopusintelligence.com/brand-intelligence-caffe-nero>

Furthermore, the slogans are important for the brands since they transfer a specified message to the customer before the customer experience the brand and increase brand recognition, the slogan of the selected brands mostly represent their first motivation and highlight coffee as lifestyle routine and daily habit (Figure 8). They are slightly different from each other when consider the slogans and motivations.

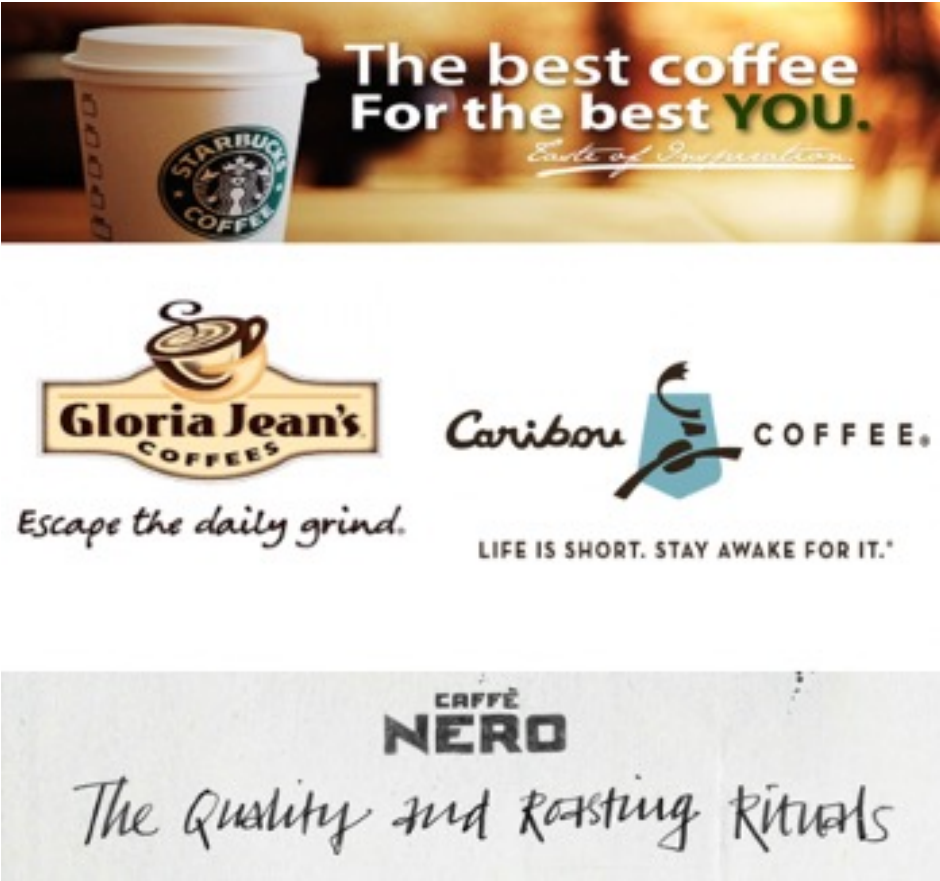


Figure 8.Slogans of selected brand chains.

CHAPTER THREE

COLOUR AND BRAND IDENTITY IN COFFEE SHOP CHAINS

3.1. COLOUR AND SPATIAL EXPERIENCE

Colour, light and spatial experience interconnect our experience in three-dimensional world. Based on spatial perception and processing the information of spatial elements around the one develops visual sense and identifies the things. The experience of senses creates a mental connection between our perception and real world. Colour, light and space are strongly connected to each other and mutually work well; that we could not separate or consider them as individual values (Anter, 2008, pp. 1–10). All colours reflect light-rays variously, accordingly the position of the sun in a day, a month, a season or in a different weather conditions affect the colour of object due to sunlight changes (Porter, 2014, p. 166; Yılmaz, 2017, p. 384). In this particular, Waxman reported that “The experience of place is unique to each individual and is directly related to his or her lived experiences. Attachment to place is a set of feelings that emotionally binds people to a particular place” (2006, p. 36). Each material in the physical environment has its own colour, texture and form. In visual perception, we define some aspects of materials (natural, artificial, glossy, matte and rough alike) according to their colour characteristics and depending on their impressions on us such as warm, cold, or relaxing or exhausting. For this reason, colour is significant design parameter for the spatial experience (Manav, 2011, p. 101).

Colour and light affect the functions of the body and stimulate emotions. Colour plays an important role in the design of living and working environments, along with a number of other complex design aspects (Durao, 2002). Considering the use of two textile materials coloured same; the appearance of a glossy satin fabric and a velvet fabric are different. Satin fabric creates shiny and light effect, on contrast velvet fabric will create a deep and warm effect (Figure 18) (Rasmussen, 1964, pp. 179–182). For instance, a blue ball looks dark in the field of yellow daffodils, however same ball looks brighter in the darkness of asphalt. Same as violet grapes looks cooler in a bowl of oranges while same grapes looks warmer in a blue bowl (Kopacz, 2004). Same

colour in different materials or different textures on the same material create different perceptions of the colour of the object and space (Figure 9) (Özsavaş, n.d., p. 35; Pile, 1997b, p. 30). While designing a space, the psychological effects of the colour and the proximity of the material to its colour should be considered (Manav, 2015, p. 26).

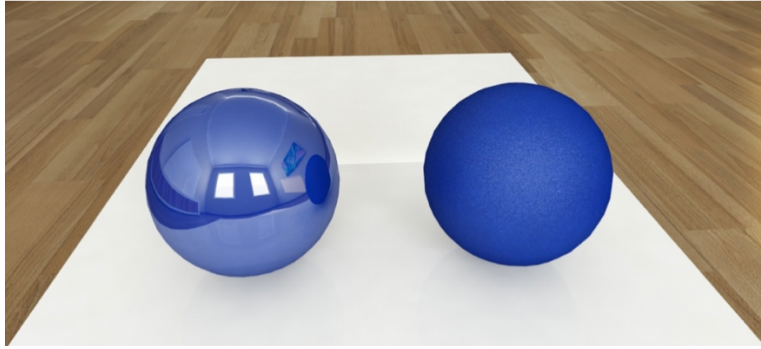


Figure 9. Colour perception due to material characteristics (Özsavaş, 2015, p. 35)

Colour interactions can affect the perception of size, shape, mass and volume of interiors. Colour is a key element while creating first impressions in space as an element of all environmental components such as furniture, accessories, lighting, construction, plants, etc. Colours interact and express spatial boundaries, connect architectural elements visually and shape the characteristics of the atmosphere (Reed, 2017, p. 27). Colour usage can create the effect of volumetric differences in space, thus the surface they are used and the size they are used are important factors when designing the space. Different colour types and tones can create different perception for depth as well. For example; in a space warm colours are perceived closer by the user, while cool colours are perceived farther. In this perspective, proper selection and application of colour becomes much more important. If the same colour is used on ceiling, walls and floor, which are the fundamental elements of an interior, for example, the distinction between the elements of space could get lost and the perception of space could become more difficult. In order to create the aimed spatial experience, not only the colours on walls, floor and ceiling but also on furniture, accessories and all textile products should be considered in detail (Özsavaş, n.d., pp. 451–452). At the very emergence phase of Modern Architecture three famous architects; Theo van Doesburg, Le Corbusier and Bruno Taut studied on the relationship between colour and architectural space (Porter & Mikellides, 2020, p. 93). According to Reed, all our senses experience the interplay between colour and space, lighting and materials.

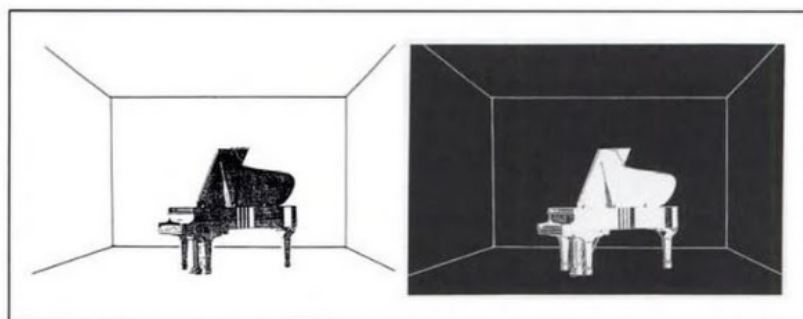
People start making associations and emotional assumptions simultaneously in the space as soon as they get in (2017, p. 27). These assumptions and associations often based on their visual perceptions and first impressions are determined according to their perception of the space. It is stated that the main aspects of visual perception of human are colour and light. Both of them stimulate neurological activities. There was not considerable difference between women and men in results. The research study established that the stimulation level and perception of users have been affected by colour of interior space. Increasing the brightness of light has effects on colour perception (Manav et al., 2010, pp. 3–5)

On the other hand, Klar et al. (2011, pp. 485–488) defines colour experience as perceptual and comprehensive way of communication between human and world in many aspects. Colour recognition from our perspective indices differences and connections of radiation in eyes. Optical system of human has developed for constant light spectrum and measured differences between changed light circumstances and under these conditions, our eyes identify colours more or less.

Mahnke (2014) expresses the importance of colour by saying colour is essential for our world; it always had a significant part in evolution process of humanity. Human brain observes the colours of environment, it separates them to identify as nominative and accusative grounded. Psychological influence, communication, information are aspects of our perceptual judgment processes. Birren (Ellerbrock, 1951) reported that “The study of colour is essentially a mental and psychological science, for the term colour itself refers to sensation” for the first time. Due to sensorial perception of colours there are many reflections such as symbolic, associative and sensual.

Perception of space is based on the effects of many related elements such as form, light, texture and colour (Poore & Ragan, 1994, p. 17). Colour has the ability to modify size, shape, mass and volume of interiors and it is the key factor which forms the first impression. It can be used on furniture, accessories, structural elements, plants or through lighting facilities and it can set border for the space while connecting interior elements visually and forming the mood of customer accordingly (Reed, 2017, p. 27). Its fundamental role in space design includes; setting the ambiance of space, directing or distracting the attention, moderating the space to feel/look larger or smaller, outlining and connecting spaces (Poore & Ragan, 1994, p. 17). Miller points out four

considerations on colour usage in space; functional necessities, areas to highlighted or deprecated, contrast colours and “sense of openness or enclosure” (1997, p. 19). Smith states that colour has power to manipulate the environment of space and form (Smith, 2008, p. 318). Lightness is very significant in perception of space (F. H. Mahnke & Mahnke, 1996, p. 72). Due to absorption of light, dark colours make spaces look smaller, in contrast, due to high reflection, light colours make spaces look larger than they really are (Reed, 2017, p. 30). Mahnke points out that “a high illumination level will enlarge the appearance of volume, whereas a low illumination will diminish it” (1996, p. 72). On perception of weight, darker colours look heavier while light and pastel (low saturated) tones have less dominancy in space. If the colour of spaces have the same value and saturation warmer tones are perceived heavier than the lighter ones (F. H. Mahnke & Mahnke, 1996, p. 72). On spatial experience, Fraser reported that in the design process of an interior, selecting any colour type, the colour type (with value and saturation factors) should be made considering the hierarchy of focal points, taking into account the impressions (warm, cold, serene, dynamic, and so on). Considering the interaction of the colour of light with the colour of paint would bring more successful results will be presented (Fraser & Banks, 2004; Manav, 2011, p. 101).



Grand pianos.

Figure 10. Piano comparison in two different environment (Miller, 1997, p. 21)

According to Miller, human beings perceive objects according to variable spatial conditions, for instance white piano seems to have less weight than black piano due to the background colour (Figure 10) (1997, p. 21). The contrast level of object and background colour defines the visibility, the level of contrast is one of the defining factors of understanding the background and foreground relations visually. Therefore, when the level of contrast increases the appearance of the object becomes clear. Contrarily, if object colour blends with its background colour, it seems less emphasized (Miller, 1997, p. 21).



Figure 11. Room for one colour, 1997, Moderna Museet, Stockholm 2015
Photo: Anders Sune Berg (Source: <https://olafureliasson.net/archive/artwork/WEK101676/room-for-one-colour>)



Figure 12. Room for one colour, 1997, Kanazawa, Japan, 2009 Photo: Kioku Keizo (Source: <https://olafureliasson.net/archive/artwork/WEK101676/room-for-one-colour>)

3.1.1. BASICS OF COLOUR

According to Kuehni (2012, p. 2), we create interactions with the world and the universe through our five senses. Sense of sight provides people with the largest amount of information about the world and colour is a significant part of this information flow. On the definition of colour, as Yilmaz (2001, p. 30) stated,

“[c]olour can be changed from one person to another according to their profession. According to an artist colour is pigment however for a physicist it can be a function of a radiant energy or light. From the psychologist’s point of view, it can be a mean of perception, which forms out in the mind. Furthermore, according a person who experiences objects in daily life, colour is a property of the substances and light sources. Actually, the definition of colour is the total of all these results.” (Yilmaz, 2001, p. 30)

As Lauer and Pentak (2011, p. 256) reported that “the word colour has so many aspects that it means different things to physicist, optician, psychiatrist, poet, lighting engineer and painter; and the analysis of colour becomes a multifaceted report in which many experts competently describe their findings.”

Colour Systems

Sir Isaac Newton illustrated this fact in the 17th century by using white light and prism glass. In Newton’s experiment, the white light spreads through the prism and creates the colours of the rainbow on the white wall. This experiment displays the spectrum

of wavelengths which are visible to the naked eye. Objects reflect the wavelengths of light; a blue object, for instance, absorbs all wavelengths except for blue. An object appears black when it absorbs all wavelengths, while another appears white when it reflects all. As an important outcome of this fact, Lauer and Pentak (2011, p. 256) noted that “as light changes, colour will change.” There are two different systems to identify and produce colours: additive and subtractive colour systems. The colours produced directly by light are called additive system, and its primary colours are green, blue-violet and orange red. Yellow, cyan and magenta are secondary colours as they are mixtures of two primary colours. On the other hand, the subtractive system is based on pigments and dyes (Lauer & Pentak, 2011, p. 256). Red, blue and yellow are the primary colours of subtractive system, while orange, green and purple are secondary. When three primary colours of additive system mixed, they give white, on contrast in subtractive colours when all colours are mixed, they create black. For this purpose, various colour systems such as Munsell Colour System, RAL, CIE have been developed and defined.

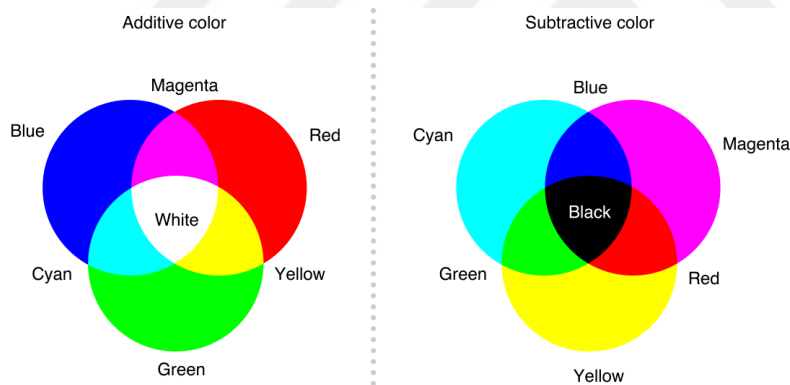


Figure 13. Additive and Subtractive Colour Schemes

(Source:<https://blog.prototypr.io/q-a-how-can-digital-designers-mix-rgb-colors-more-effectively-74aa6915ed97>)

American artist and teacher Albert Munsell described colours in terms of three qualities; hue, value, saturation. According to Mahnke, Munsell Colour System is one of the most used colour systems. Five principal and five intermediary hues are used in Munsell system which are; red(R), yellow-red (YR), yellow(Y), green-yellow (GY), green (G), blue-green (BG), blue(B), purple-blue (PB), purple(P) and red-purple (RP). According to Pile (1997b, p. 34) Munsell System (Figure 14) is bit confusing at one point, because hues are divided into five instead of six (three-primary and three-secondary) (Pile, 1997b, p. 34).

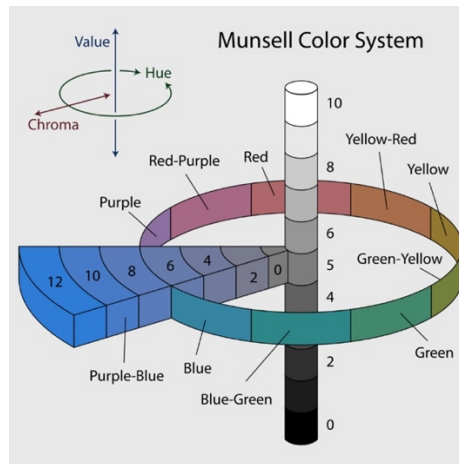


Figure 14. Munsell Colour System (Source: Wikipedia)

NCS (Natural Colour System) (Figure 16) is based on studies of Ewald Hering (1834-1918). NCS system has many common characteristics with Ostwald system (Figure 15) (e.g. two cones which upturned one to other) however it varies in the scope of the scientific basis and the availability of relevant materials practically (Pile, 1997a, pp. 39–40). In the system, six natural colours are determined (red, yellow, green, blue, black and white) and each hue developed with pure hue, white and black at three different edges.

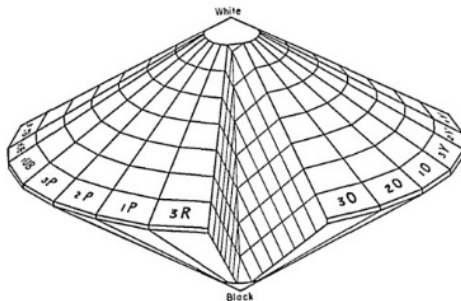


Figure 15. Ostwald's Colour System
(Source: <https://www.osapublishing.org/josa/viewmedia.cfm?uri=josa-32-12-709&html=true>)

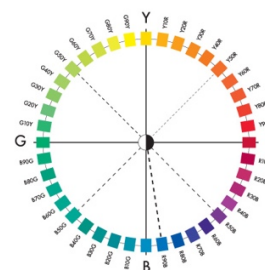


Figure 16. NCS Colour Circle

Colour-aid developed in 1948 by Josef Albers as coloured paper system. The system consists of 314 colours, 34 hue, 100 tints, 47 shades, 114 pastels, 17 grey and additional white and black (Reed, 2017, p. 16). Similarly, Pantone was created in 1943

as tool of colour system for matching and defining colours to help production in industry which currently available. (Reed, 2017, p. 16) Pantone is universally known colour language for communication, and it is currently the world's most adaptable colour standard. Pantone Colour Type is the main expression tool for designers in the field of design to express the colours used in the manufacturing processes. Pantone provides rich colour diversity and allow a lot of colour choices for designers.

RGB colour mode is a method of expressing colours with three primary colours; R (red), G (green), and B (blue) in the industry. In these days most of the display screens are in RGB colour mode. In RGB, the colour that user sees from the screen is formed by superimposing in different proportions of red, green and blue colours. RGB is generally divided into 256 levels, in between 0 and 255. RGB colours usually can be represented with 6-digit hexadecimal numbers digitally. For example, RGB (255, 255, 255) colour can be represented as #FFFFFF. The three components of RGB are significantly correlated to each other, in digital screens even if there is slightly change in brightness, three components change accordingly (Yang, Man, Feng, Chen, & Tao, 2018, p. 483).

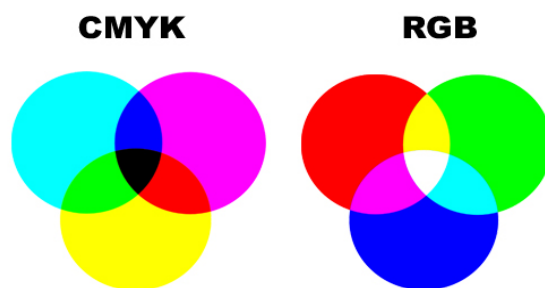


Figure 17: CMYK-RGB Colours (<http://www.lunatix.co/the-science-of-mixing-primary-colors/>)

CMYK four-colour mode has cyan, magenta and yellow colours which creates complementary colours when two are combined together. Cyan and yellow create green, cyan and magenta create a blue-purple and magenta with yellow create red. The fourth colour black is used for outline, emphasis and shading.

Colour Attributes

The eye and brain create the true colour perception with three fundamental colour characteristics, which are hue, value (brightness or lightness) and saturation (chroma).

These colour dimensions are measurable separately (Fehrman & Fehrman, 2000; Gosney & Dayton, 1995).

Hue is defined as the separation of one colour from another colour in a qualitative and characteristic way (1996, p. 84). The pigment colours that we can distinguish are red, orange, yellow, blue and purple colours. All colours can be defined with a spectral hue. For instance, crimson, vermillion and pink are similar in hue even though they are different as colours (F. H. Mahnke & Mahnke, 1996, p. 85). Mahnke claims that the hue in the physical sense is measured by the wavelength (1996, p. 85). Each hue has dominant reflected wavelength of light which we call colours (i.e green). Bevin also suggests that the term of “hue” means the pure expression of a colour; it is how we name red or blue as colours (1994, p. 113).

The **value** of colour is the lightness or darkness of the hue. Mahnke reported that the lightness of a pigment can be measured from the quantity of reflected light from the surface (1996, p. 85). In pigment system, value is measured by adding white or black paint to the colour, white lightens the colour and creates a high -value “tint”, black darkens it and creates low – value “shade”. Perception of tints and shades are variable however most people can perceive minimum forty tints and shades of any colour (Lauer & Pentak, 2011, p. 262). Essential or normal value of the colour is not mixed or diluted. This essential value of colour depends on one’s perception and ambient hues (Lauer & Pentak, 2011, p. 262). The same colour appears different in value according to the colours of surroundings. (Lauer & Pentak, 2011, p. 263). Value is defined as “relative lightness or darkness” by Zelanski and Fisher (1996, p. 189). Lauer and Pentak (1995, p. 212) note that it is “dependent on context and related to colour.” Colour values can affect humans’ emotions and moods. Calm and tranquil moods are formed with low value contrast while active and energetic moods are accomplished by using high value contrast (Lauer & Pentak, 1995, p. 215).

Lauer and Pentak define **intensity** as “saturation of a colour” (2011, p. 264). Saturation has also stated as brightness or dullness of colour by Bevin (1994, p. 114) When the colour is not mixed, it is the only situation that colour has full intensity. Mixing a colour with black or white affects both value and intensity of colour. Similarly the result colours may create different perceptions visually (Lauer & Pentak, 2011, p. 264). Zelanski and Fisher reported that “high saturation colours are close to

the pure hue of a colour, these colours are bright and vivid like pure red or pure yellow” (1996, p. 232).

Tint, Tone and Shade

All colours can be differentiated by adding white or light grey. Even when a colour is mixed with a small amount of white, the difference on the colour circle becomes easily observable (Pile, 1997a, pp. 58–59). Adding white, black and grey to a colour can create a change in three ways: tint, tones and shades. Adding white to a colour creates tint, while adding grey to a colour creates tone and adding black to colour creates shade (Reed, 2017, p. 17).

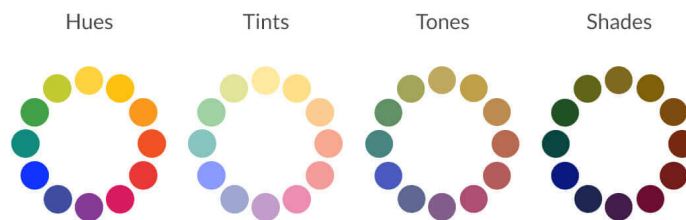


Figure 18. Hues, Tints, Tones and Shades

(Source: <https://www.picmonkey.com/blog/color-theory-choosing-the-best-colors-for-your-designs>)

3.1.2. EFFECTS OF COLOUR ON EMOTIONS AND BEHAVIOUR

Colours have significant role in our daily lives, its presence is witnessed in everything we perceive (Kaya & Epps, 2004, pp. 396–405). It is known that, colours have strong effects on our feelings and emotions (Hemphill, 1996) (Lang, 1987) (F. H. Mahnke & Mahnke, 1996). As Yilmaz claimed (2001, p. 57), “individuals exposed by various colour stimuli in their daily life however most of them are usually upon the unconscious. People are no often aware that the stimulus of colour affects their feelings. Colour sensations can cause physical reactions. It can influence the person’s mood, temperament and behaviour.” Colour identification is a process with five sensory organs, so the impressions of different sensory organs about a colour gain importance in the process. This phenomenon, known as “Synesthesia” explains that colour perception occurs through a combination of parallel sensation processes in a complete system. (F. H. Mahnke & Mahnke, 1996; Meerwein, Rodeck, & Mahnke, 2007). In literature, there are studies investigating the effect of colour, as a result of the colour researches introduced by Mahnke and many researchers worked on it, it was concluded

that colours have positive and negative effects on people (Manav, 2015; Meerwein et al., 2007, pp. 30–31). Some colours are associated with several different emotions and some emotions can be associated with more than one colour (Linton & Linton, 1999),(Saito, 1996, pp. 35–49). Billmeyer & Saltzman claim that the human eye sees the colour in the form of light, and the brain evokes the feelings and senses that the colour represents. The richness of studies in the field of colour emotion has shown that each colour and their combinations carry its own connotation (1981).

Jacobs and Suess (1975, pp. 207–210) conducted a study on the effects of four primary colours (red, yellow, green, blue) on the anxiety state of the individuals. Remarkably, the red and yellow colours caused a high level of anxiety than blue and green colours. Studies also support that green colour has relaxing effect and it is the most soothing colour for the eye because its focal point arises directly on the retina of the eye (Sharpe, 1974; Yilmaz, 2001, p. 57). In a study conducted by Wexner (1954, pp. 432–435) colours and verbal associations have examined in general. The red colour is associated with “excitement” and “stimulus”, both words refer to pleasure and high stimulating effect. The blue colour is associated with “safe / comfortable” words and “secure/soothing”. Orange is expressed as “disturbing / sad” while black represents the concepts of “strong, powerful and domination”. Standard colour definitions are not used for colour samples and brightness, saturation variables have not controlled in the study. Also the red colour has exciting and stimulating effects and according to its natural association as blood, red has a warm, dynamic and aggressive feeling(Sharpe, 1974; Yilmaz, 2001, p. 57). In a study, Profusek and Rainey (1987, pp. 941–942) examined the level of anxiety in red and Baker-miller pink ¹ colours and as it is assumed, baker-miller pink caused less anxiety than red.

De Heer believes that “colour modifies space” (2009, p. 224) for instance; usage of blue and green combinations gives volume to the space and creates calming environment (De Heer, 2009, p. 224; Reed, 2017, p. 39), red affirms its place, volume and existence (De Heer, 2009, p. 224). Red spaces can also increase anxiety feeling and may cause losing of track of time which mostly used in bars and casinos (Reed, 2017, p. 39). Black coloured spaces create a feeling of endlessness, yellow spaces may increase the level of temper and cause children to cry (Kopacz, 2004, p. 78; Reed,

¹ “Baker-Miller Pink” is a tone of pink claimed to reduce hostile, violent or aggressive behaviour. The colour is also known as P-618.” (Wikipedia definition)

2017, p. 29). Weller and Livingston (1988, pp. 433–440) discussed on the effects of words written in blue, pink and white papers. The news reports of rape and murder were given on different coloured papers and their reactions evaluated. As result, same news has been found less distressing than blue and white when given on pink paper. In this study, the brightness and saturation of the colour were not controlled as well. Ou at al. reported that colours and colour combinations have significant role while making decision, they produce a number of feelings such as enthusiasm, dynamism, and calmness (2004, p. 232).

3.1.3. COLOUR PREFERENCES

Another approach is to explain the colour preferences of human with ecological factors. According to Schloss et al. what people like and dislike depend on the association of that colour. For example, people usually like blue colour as it represents clear sky and water to them. In contrast, brown is not favourable as blue for people since it reminds of waste products and bad food. This cannot be generalized as pleasure of blue and displeasure of brown things; however, Schloss et al. claim that for the regular selections, people are more positive for blue colour than brown colour. This theory is established on the hypothesis that it is adaptive that people come close to objects whose colours are sympathetic for them and they evade from the displeased ones according to the level of being displeased/favourable of the colour linked with that object. The EVT method states that colour preferences of adults are not established on physical instruments only, they vary by experience as well (Schloss, Hawthorne-Madell, & Palmer, 2015, pp. 2803–2816). On the other hand, Birren (1973, p. 13) claims that there are differences between adults and children’s colour preferences. Many studies show that, warm colours (red, yellow, and orange) are preferred in the childhood. On the contrary, adult people usually choose blue, red and green. The researchers consider adult people as in two groups, the ones who prefer bright colours, which are warm hues, and who prefer cool colours with low saturation. The people who prefer warm colours tend to have stronger relationship with visual world; they are friendly and more interested in inspirations from outside, they give their attention to the object instead of subject. The people who prefer cold colours appears isolated from the outside. It is hard for them to adjust new situations and represent themselves, they value subject over object” (Rickers-Ovsiankina, 1943, pp. 41–53).

Studies around the world focused on variables like gender, age, and social status support that colour is a universal way of visual communication. Mahnke supports that the meaning that colour creates has significant effect on mood and interior space for purpose of a space. For instance, pastel yellow colour has cheerful and favourable effect by making the interior space light well and cosy. On the other hand, red is creating adoring, challenging and violent mood. The message in the interior is aggressive, advancing and dominant while green is giving serenity and safety messages. The colour of white usually symbolises infiniteness, simplicity and purity. Apparently, this identification of colours and their perceptions are simple examples since all colours modify due to brightness and saturation factors (F. H. Mahnke & Mahnke, 1996).

Age-Gender Preferences Studies

In several studies, effects of gender on preferences has discussed, LoBue and Deloache (2011, pp. 656–667) stated that usually baby girls are dressed in pink and baby boys are in blue by their parents. There are studies showing that children prefer blue to other colours (independent from gender factor), however there is no evidence that girls have a specific preference for pink. In this context, eight pairs of objects (one of them was always pink) were presented to children between 7 months and 5 years of age and they were asked to select one of the pairs. Girls around the age of 2 selected pink items more often than boys, and in 2.5-year-old girls, it was more remarkable to prefer pink to other colours while the boys of the same age were trying to avoid selecting the pink colour. Firstly, the tradition of dressing babies and children in ‘gender-specific’ colours was recognised in early 20s in United States (Chiu et al., 2006, pp. 385–395). More lately, when the parents and new-born babies in the shopping centres were examined, it was observed that 75% of the baby-girls were wearing pink and 79% of the baby-boys were dressed in blue (Shakin, Shakin, & Sternglanz, 1985, pp. 955–964). The children become aware of this variation of dressing when they arrive nursery, after a while they start to select colours due to their gender characteristics. For example, Picariello, Greenberg, and Pillemer (1990, pp. 1453–1460) made a presentation to children in nursery with animal toys in same colour and questioned them to categorise the gender of animal toys. The gender definitions of children were gender-based by means of defining animals in pink and purple colour as ‘girls’ and animals in blue or brown as ‘boys. For years, scientists have been studying how children develop gender-

stereotyped sense by picking or deciding on colour. Some have claimed, for example, since being dressed in gender-specific colours is widespread in early stages of childhood, while growing older they progress a positive attitude for these specific colours (Chiu et al., 2006, pp. 385–395). Similarly, Chiu et al. support that parents are creating an environment with pink objects for girls and blue for the boys, children will possibly improve sense for familiar colour as preference. Another view is that, as soon as children identify a gender, they search for data which is gender-associated and prefer toys in colours which are regularly linked to that gender. On one hand, Kohlberg's (1966, pp. 82–173) studies on gender development proposes that children usually search for gender-associated data and try to find a way to adapt them to norms of gender. Likewise, Ruble and colleagues suggest that children are 'gender detectives', they form their own gender concept by searching and matching gender-associated data (Martin & Ruble, 2004, pp. 67–70) (Ruble et al., 2007, pp. 1121–1136). Nevertheless, it is still uncertain that individual preferences of children in early stages shape the stereotypes of gender or their developing experiences are the responsible for gender-associated preferences (Liben, Bigler, Ruble, Martin, & Powlishta, 2002).

Cunningham and Macrae (2011, pp. 598–614) examined the current cultural associations between colour and gender by monitoring the colours of children products. In one of their experiments, children products in 'Kays' and 'Argos' toy catalogues were listed due to their colour distributions, it has discovered that boys section of catalogue offered to boys %23.2 more blue toys than other colours, while the percentage is %54.1 for the girls in pink colour. Remarkably, 97% of pink coloured toys were documented under 'girls' section. The results of the experiment confirm that gender-stereotyped colours effect children's outfit and toys diversity. The second experiment of the research investigates colour-gender connections from childhood and their effects on children's behaviour. In order to discover the influence, children were asked to select some furniture and toys for male and female bedroom. The results show that children's perception of male and female preferences is under strong effect of gender-stereotypes. It is a general belief that, people react differently to their environment according to their own feelings (Yildirim, Hidayetoglu, & Capanoglu, 2011, pp. 509–524). In the context of colour choices and gender, Ou, et al. (2004, pp. 232–240) have studied on eleven colour-combinations and emotions relation. As a result, it is stated that female perceivers, unlike male perceivers like 'soft, comfortable

and feminine' colours. On the other hand, Boyatzis and Varghese (1994, pp. 77–85) reported that women give positive responses for bright colours also, they give negative reactions for dark colours whereas males respond positively to dark colours. In Hemphill's (1996, pp. 275–280) research, blue is the most liked colour, while grey is the least popular colour. It is also a part of the study, that women are likely to give positive responses for bright colours while men prefer dark colours.

In contrast, some researchers claim that female are more prone to favour cold colours than male even as male are prone to favour bright and achromatic than female (McInnis & Shearer, 1964, pp. 181–187). It has been discussed; the perception of the space is more optimistic and impartial by men than women. According to literature on the issue, reaction of women for a space is instinctive, sensitive and visual focused than men response (Holbrook, 1986, pp. 337–347);(Everhart, Shucard, Quatrin, & Shucard, 2001);(Putrevu, 2001, pp. 1–14). The article “Effects of interior colours on mood and preference: comparisons of two living rooms” (Yildirim et al., 2011, pp. 509–524) claims that male observers inclined to respond more positive than female on bright coloured and dark coloured interiors. The results are supportive for the study of McInnis and Shearer (1964, pp. 181–187), who also claimed that male desire bright and chromatic colours more than female.

3.2. COLOUR AND BRAND IDENTITY IN RETAIL SPACES

The retail space is the last item in the chain of manufacturing process where the merchants sell their products / goods to customers. According to research on retail spaces, there is a strong relationship between the environment of the store and customer behaviour (Donovan et al., 1994; Kotler, 1973; Michon, Chebat, & Turley, 2005; Summers & Hebert, 2001; Turley & Milliman, 2000). According to Singh (Singh, 2006, p. 783), in the retail space the customer decides on the first interaction within 90 seconds, and 62-90% of this evaluation is based on the colours used in the space. Singh argues that usage of colours not only provide the brand with differentiation from the others in the market, it also influences the mood of customer in positive or negative ways (Singh, 2006). It is shown that colour usage in retail spaces can attract users in accordance with display and retail image (Bellizzi et al., 1983; Cottet, Lichtle, & Plichon, 2010, p. 3). The experience of space and understanding the concept of space provide us with an important framework for defining the way user forms relation with

the space. The relation between retail space and the customer creates a sense of attachment to the place. As Low (1992, p. 165) stated, “place attachment is the symbolic relationship formed by people giving culturally shared emotional/affective meanings to a particular space or piece of land that provides the basis for the individual’s and group’s understanding of and relation to the environment”. This attachment inspires customer’s daily routine, offering a break to relax from the strict roles of life (Low & Altman, 1992).

The results show that, in retail spaces colour is mainly used as a tool to reflect retail image or to achieve a preferred retail environment. Thus, colour usage in retail space has major effect on responses, reactions and attention of the user (Bellizzi et al., 1983; Söker, 2009, p. 28). According to Kumar, brands are choosing different colours to convey their uniqueness, functionality, value and category to the user. Thus, the colour association between the brand and retail space can easily be perceived by the user. For instance, McDonald’s (Figure 19) prefers red and yellow colours as part of brand identity to represent leadership and happiness (I. Kumar et al., 2010, p. 5). Research on colour indicates that colours have an incredible effect on how our brain collects and processes memories, even from a childhood onwards brain collects data regarding well-known brands and their dominant colour schemes (Noor A. Ibraheem, Mokhtar M. Hasan, Rafiqul Z. Khan, 2012a, p. 725). In general colours have multiple associations, however colour and logo combination of the brand identity activates more specific role in the memory (Noor A. Ibraheem, Mokhtar M. Hasan, Rafiqul Z. Khan, 2012a, p. 725). McDonald’s started to apply these principles into its design decisions t way before than the other brands in fast food market (Noor A. Ibraheem, Mokhtar M. Hasan, Rafiqul Z. Khan, 2012a, p. 725). Singh (2006, p. 785) who examined colour usage in marketing and the way they make us feel, see and think noted that the usage of red colour “stimulates appetite” due to its effect on metabolism. This is why most of the fast food chains use red dominantly. The use of yellow, on the other hand, is to catch customers’ attention and encourage them to eat. This is the main sale generator for the fast food chains in contrast to the formal restaurants (Singh, 2006, p. 785). Therefore, along with the design of logo, the brand identity becomes more powerful when it is used in packaging of food products, side-products (toys, clothes, items etc.) (Figure 20) and the design of the store, due to the consistency of brand image (Figure 21)(Figure 22)(Figure 23).



Figure 19. Mc Donald's logo.

Source:<https://www.landiniassociates.com/work/mcdonalds-underwood>



Figure 20. Source: Turner Duckworth: McDonald's branding
<https://www.itsnicethat.com/articles/turner-duckworth-redesign-mcdonalds-branding-visual-identity-graphic-design-250719>



Figure 21. Mc Donald's Australia, Queensland. Source:
<https://www.landiniassociates.com/work/mcdonalds-underwood>

From the outside of the store, the building represents Mc Donald's brand identity strongly. The architect used red and golden colour predominantly to emphasize iconic image of brand along with the timeless materials such as concrete and glass (Figure 21)(Figure 22).



Figure 22. Mc Donald's Australia, Queensland exterior windows and logo display. Source: <https://www.landiniassociates.com/work/mcdonalds-underwood>



Figure 23. Mc Donald's Australia, Queensland service area. Source: <https://www.landiniassociates.com/work/mcdonalds-underwood>

The red colour reflects on to the kitchen wall which can be seen from a distance and this design decision increased visibility of the counter and visual perception. The emphasize of the colours takes customer's attention and leads them to the service area (Figure 23). In this case translucent wall separations used in order to divide spaces into zones and those separations reflect the colour scheme of the brand identity (Figure 24).



Figure 24. Mc Donald's Australia, Queensland Eating Area. Source: <https://www.landiniassociates.com/work/mcdonalds-underwood>

While banks and technology companies emphasize blue as part of their brand identity because blue colour stands for efficiency, security and trustworthy(Madden, Hewett, & Roth, 2000, p. 91; Seitel, 1993). Since it conveys trust and dependability sense to the customer, many financial organisations emphasize blue colour their logo, exterior, interior design, ATMs and advertisements including well-known banks such as Bank of America, US Bank, Citi Bank, Chase, Deutsche Bank, Yapı Kredi, Türkiye İş Bankası (Figure 25)(Figure 26)(Figure 27).



Figure 25. Citi Bank Interior Design.
Source: <http://www.harkess-ord.com/our-work/citibank/help-us-stand-out>

Figure 26. Deutsche Bank Interior Design. Source:
<https://fintechistanbul.org/2018/10/25/deutsche-bank-teknolojisini-ucuncu-taraflara-acti>



Figure 27. Türkiye İş Bankası Interior Design. Source: <http://ordo.com.tr/turkiye-is-bankasi-subeleri.html>

In recent decades, brand identity has become one of the key marketing concerns for many brands. For this reason, the brands focused on the communication between the brand and the customer while creating an identity for the brand (Rashid, Ghose, & Cohen, 2015, p. 1056). Rashid defines the branding as;

[A] brand will be understood as a unique identity, given specifically to a product or a service, which is communicated in the form of a term, symbol, design, sound, experience or a combination of these, to consumers. When a brand communicates to the customers it sends a promise of what will be delivered or experienced. Like a person, a brand must have an identity and it should be clearly revealed” (Rashid, 2012, p. 1057).

Similarly, Li states that creating a successful commercial image is crucial for a brand to grow fast. This brand image includes the name, logo and colour theme. The combination of these three should associate the brand and fit the retail company’s vision and mission (Li, 2007, p. 68). The brands, which have identification logo, symbol, expression and so forth, are expected to be heard by their customers and these associations differentiate the brand from the others by creating a unique identity (Godin, 2009; Imber & Toffler, 1994; Jevons, 2005; Kotler, 1994; Rashid et al., 2015, p. 1057). According to the conducted studies, it is discovered that brand identity and identifications of brand affect brand loyalty (Figure 28) indirectly through the value, trust and satisfaction that the customer perceived (Ali Shirazi, Mazidi, & Karimi, 2013, p. 156).

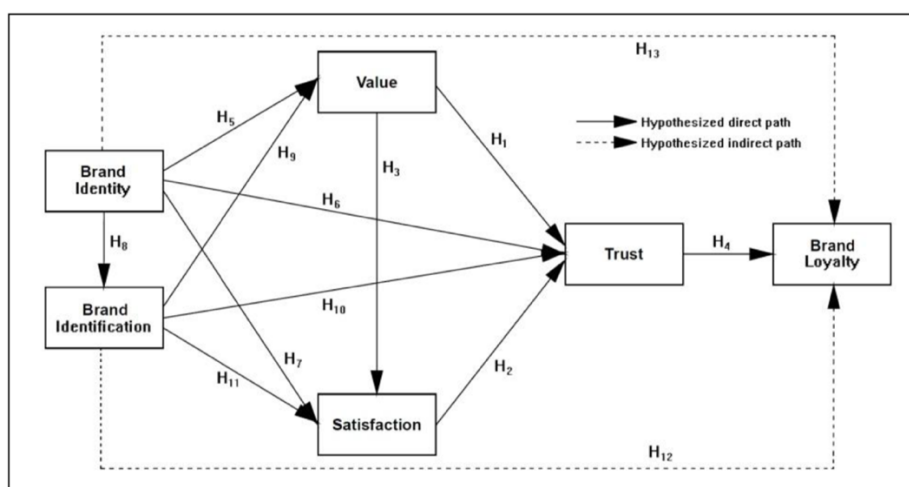


Figure 28. “Conceptual model of brand identity-loyalty” (Ali Shirazi et al., 2013)

3.3. COLOUR SCHEMES OF CHOSEN GLOBAL COFFEE SHOP CHAINS

Starbucks Coffee

The iconic “twin-tailed mermaid” logo of Starbucks and the packaging have unique design characteristics that take the attention of customer and stimulate their existing visual memory regarding the brand. The official Starbucks colour is green as emphasized, black, white and brown are also in scheme as secondary colour.

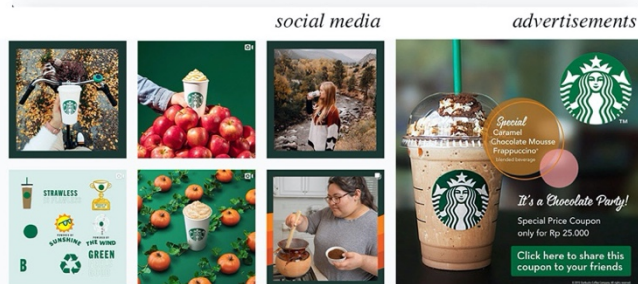
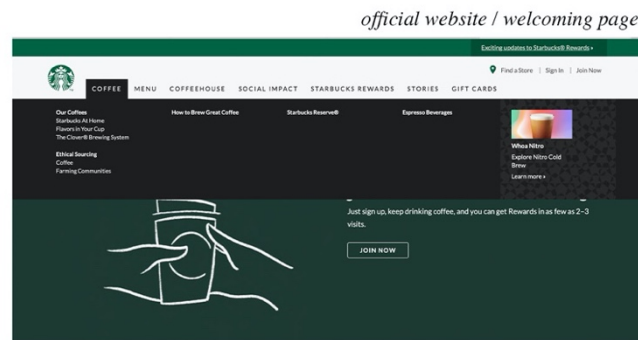


Figure 29. Colour Scheme Analysis through Brand Identity, Starbucks Coffee Website: <https://www.starbucks.com>, Social Media: <https://www.instagram.com/starbucks/?hl=tr>, Advertisement: <https://www.pinterest.co.uk/pin/66780006955821293/?lp=true>, Interior Photo: <https://www.bizjournals.com/seattle/news/2018/02/26/starbucks-skus-cutting-products-us-stores.html>

The logo of Starbucks is a unique mermaid form which framed with circular shape. The colours of the logo are white on the mermaid and deep green as background, the usage of simple colours increases the visibility for the customers. There is no fonts or text in the newest logo design (Figure 29). The logo has become so popular globally, that any regular Starbucks customer can easily recognize and describe it. Starbucks uses its logo on not only the paper cups and take-away bags, but also on every type of product they sell. This situation expands the area it reaches as brand and reminds the observers of the brand visually, even with empty coffee cups in garbage or the paper bags that people carry. Starbucks founded in 1971 in Seattle as coffee bean retailer is one of the biggest global coffee chains. The company has approximately 20,000 stores in 62 different countries. There are certain colours that Starbucks emphasizes as part of brand identity and design. The same colours are used in its logo, website, advertisements, social media and interior design (Figure 29). The posts that it shares in their social media account (Instagram) includes the same colours as main element or background, the concept changes due to season as background with the same specific Starbucks cup as focal point. Similarly, the graphic design of advertisements uses brand colours to emphasize new campaigns or products. Starbucks defines their store design on its official website as follows:

We believe a coffeehouse should be a welcoming, inviting and familiar place for people to connect, so we design our stores to reflect the unique character of the neighbourhoods they serve. We are also interested in the way design can connect us all to sustainable building practices and provoke thoughtful questions and engagement with the built environment. In addition to reducing energy and water consumption, we incorporate reused and recycled materials wherever possible and often use locally inspired design details and materials in our stores (<https://www.starbucks.com/coffeehouse/store-design>).

Also, it is stated that each designer creates an experience by considering the local culture and community in design process. It is important for Starbucks to reflect “unique characteristics of each neighbourhood” while creating brand stores. Starbucks stores can be categorized conceptually into four group, which are; cultural, classic, regional/local and conceptual stores. Firstly, in the stores which has cultural traces the main design materials are; wood, concrete floor, metal stools and industrial lighting, which reflect the root of the oldest Starbucks store: Seattle Pike Place (Figure 30) (Figure 31). Moreover, large tables, armchairs and wood shutters are mostly used.

Classic style stores inspired from 30s modernism and reflects the industrial history with naked steel beams, industrial windows and hand-varnished furniture (Figure 32). On the other hand, in regional/local stores the designer aims to create comfortable and cosy environment by using local furniture and lighting (Figure 33). Lastly, the conceptual stores are little different from the rest and regular image of the brand. The conceptual stores are the unique stores which Starbucks display innovations and new concepts (Figure 34) (Figure 35).



Figure 30. First Starbucks Store in Seattle, Pike Place. Source: https://en.wikipedia.org/wiki/Original_Starbucks

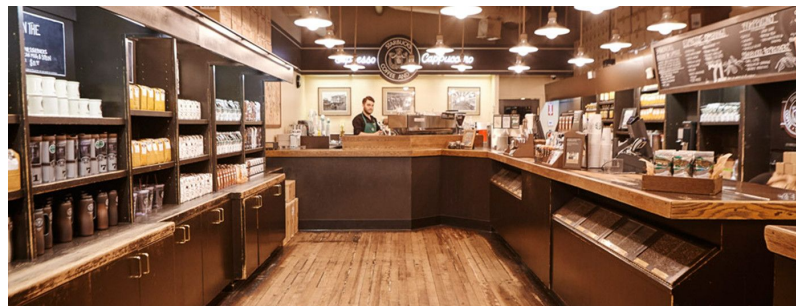


Figure 31. First Starbucks Store in Seattle, Pike Place Interior. Source: <https://www.pinterest.co.uk/pin/155866837089376392/?lp=true>



Figure 32. Starbucks Coffee, Portland. Source: <https://www.vmsd.com/content/starbucks-portland-ore>



Figure 33. Starbucks Coffee, Kyoto Japan. Source: <http://www.spoon-tamago.com/2017/06/22/tatami-style-starbucks-ninenzaka-kyoto/>



Figure 34. Starbucks Coffee, Milan. Source: <http://www.abitare.it/en/gallery/architecture/projects/starbucks-milan-people-first-gallery/?ref=374135&foto=4#gallery>

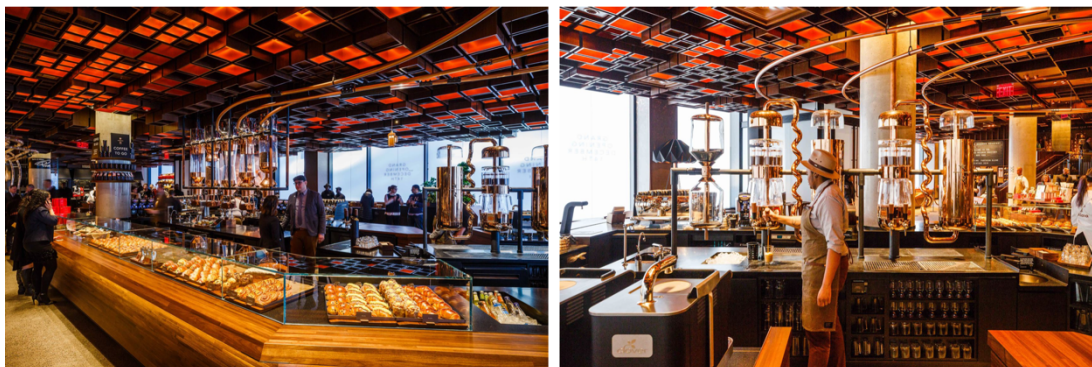


Figure 35. Starbucks Coffee, Chelsea. Source: <https://ny.eater.com/2018/12/13/18136580/starbucks-reserve-roastery-open-menu-photos-chelsea-nyc>

Gloria Jean's Coffee

In 1979, Gloria Jean Kvetko started up Gloria Jean's Coffee in Chicago, USA by selling gourmet coffee in a small shop. Gloria Jean's Coffee has become very popular in a short time in USA and Australia and according to its official website (2019) the brand has around 1200 coffee stores in 50 countries. They sell wide range of espresso coffee drinks, whole beans, special tea with pasties. In the logo design of Gloria Jean's, two main colours are emphasized; dark brown and orange.

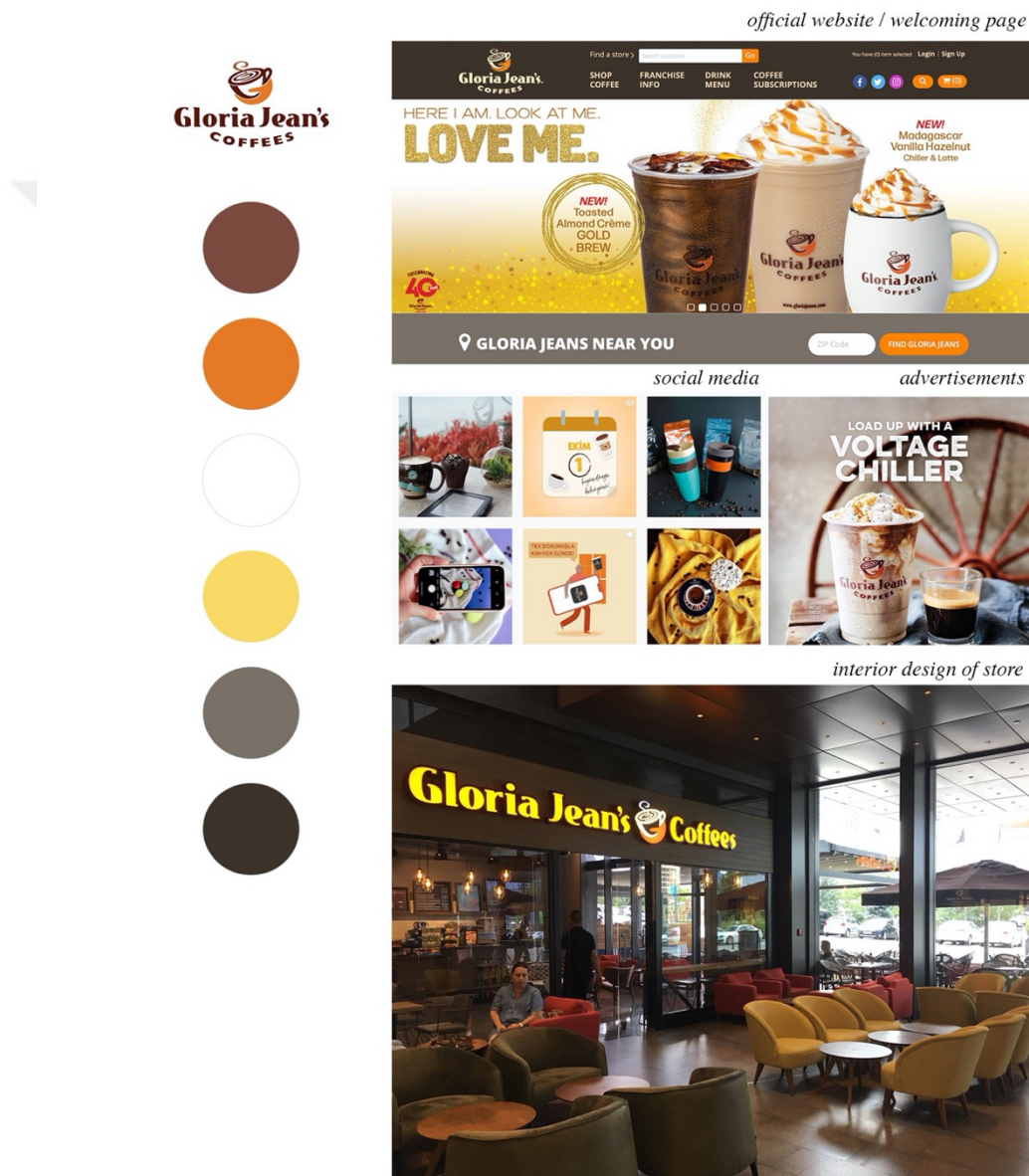


Figure 36. Colour Scheme Analysis through Brand Identity, Gloria Jean's Coffee
Website: <https://www.gloriajeans.com>, Social Media:
<https://www.instagram.com/gjcsturkey/?hl=tr>, Advertisement:
<http://ansonmart.com/news/gloria-jeans-advertising/>, Interior Photo:
http://gloriajeans.com.tr/branch/83_next-level

It's a form of hand is holding a coffee cup with unique brand name text below. By just looking at the logo of the brand, it gives customer the feeling of welcoming. They the use same logo format on their coffee cups with black background, including all colours of the brand identity as stripes, which increase the recognition (Figure 37).



Figure 37. Gloria Jean's Coffee cups and colour usage. Source: <https://azerbaijan.travel/en/place/285-gloria-jean-s-coffee>

The colour scheme of the brand has white, yellow, orange, shades of brown, grey and black. Even though they have mostly dark colours as brand scheme, the reflection of the brand on their website, social media accounts and advertisement are colourful. Mostly yellow and orange colours are emphasized in order to take customer's attention with bright colours (Figure 36). Specially, in website and social media apart from usage of bright colours the brand uses attention grabbing shiny and sparkly effects and concepts to reflect brand's cheerful, lively image. In the stores, there is not strict concept or design rules, Gloria Jean's Coffee allows their franchise stores to adapt their places into a coffee house locally. This is the reason why stores of Gloria Jean's do not have similar style of furniture, fabric or lighting as interior details (Figure 38)(Figure 39).



Figure 38. Gloria Jean's Coffee, Bursa. Source: <http://www.elemedi.com.tr/restoran/>



Figure 39. Gloria Jean's Coffee store. Source: <http://jga.com/portfolio/gloria-jeans-coffees/>

Caribou Coffee

Caribou coffee is one of the biggest coffee chains around the world and the second largest coffee chain in the United States. The first Caribou Coffee shop was started in Minnesota, a suburb of Minneapolis, in 1992. The company emphasises its aim as to bring and serve the best coffee to their customers and to provide great experience. The body of Caribou logo is formed out of coffee bean, the antlers of the caribou in the logo is “C” shape which represents the brand’s initial (Figure 40). The direction of the caribou signifying the direction of company, to future. Below the form of caribou animal in the logo, handwritten “Caribou” text respects today’s trends of the

handcrafted and personal typology style. The usage of handwriting style continues on the coffee cups packaging and also pre-designed personalized napkins (Figure 41).

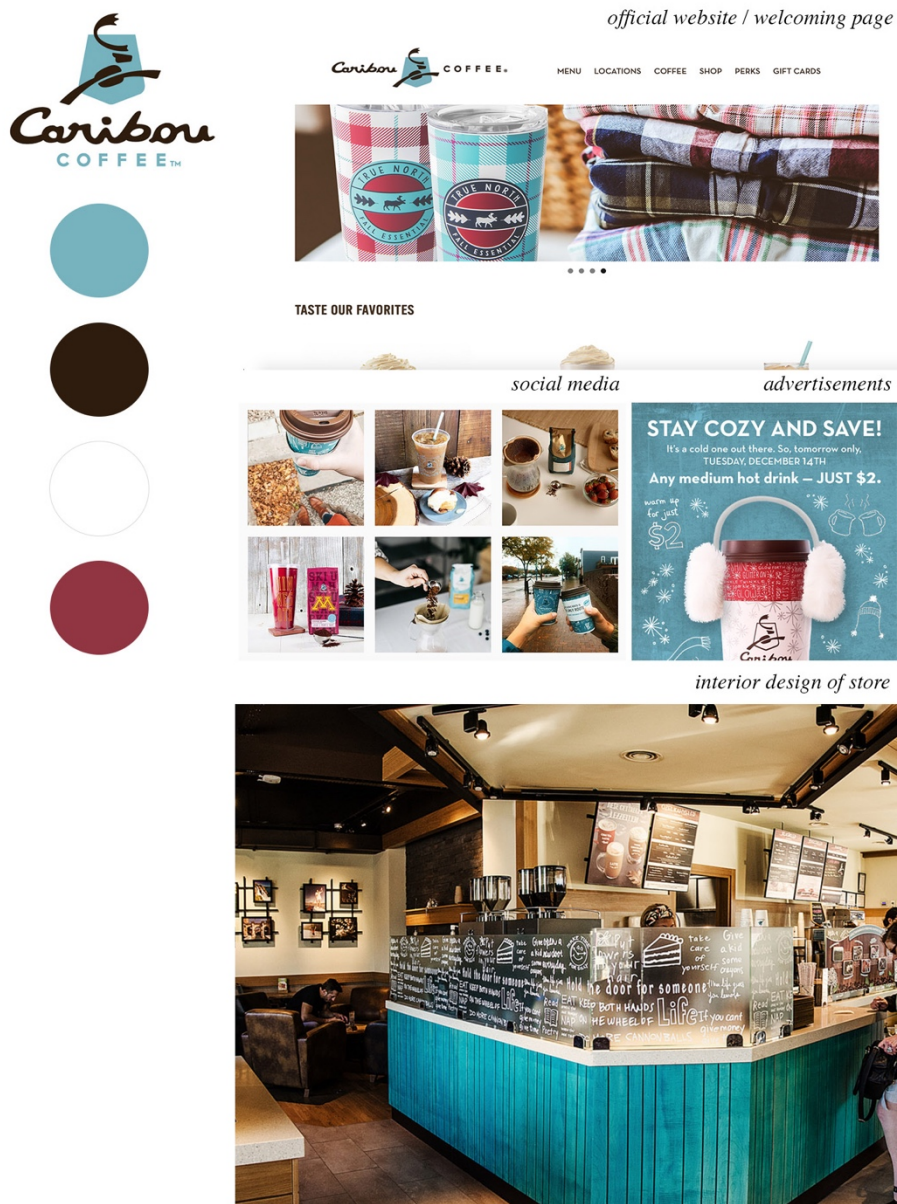


Figure 40. Colour Scheme Analysis through Brand Identity, Caribou Coffee

Website: <https://www.cariboucoffee.com>, Social Media:

<https://www.instagram.com/cariboucoffee/?hl=tr>, Advertisement:

<https://www.pocketyourdollars.com/wp-content/uploads/2010/12/Caribou-with-Ear-Muffs.jpg>, Interior Photo: <http://www.wilkusarch.com/caribou-coffee>



Figure 41. Caribou Coffee Hot Beverage Cups and Personalized Napkins. Source: https://www.underconsideration.com/brandnew/archives/caribou_coffee_leaps_into_the_future.php

The brand uses four main colours, light blue, white, dark brown and dark red. The language that brand uses in its website, social media and advertisements is quite simple, it targets the customer directly with seasonal products or promotions (Figure 40). The interior design of the coffee store has northern lodge style dominantly, it is also possible to see Scandinavian inspirations; fireplaces, stone walls, leather armchairs and wood stools (Figure 42) (Figure 43). There are different types of seating areas, for working and socializing at the same time. Brand colours and northern patterned fabrics are also used to create a cosy environment.



Figure 42. Caribou concept store in Edina. Source: <http://tcbmag.com/news/articles/2019/april/caribou-coffee-unveils-new-concept-store-with-updated-design-and-infused-cold-press>



Figure 43. Caribou Coffee, White Bear Lake, MN. Source: <http://www.wilkusarch.com/news-events/caribou-coffee-hutchinson-5zree-s8r46-mfrw5>

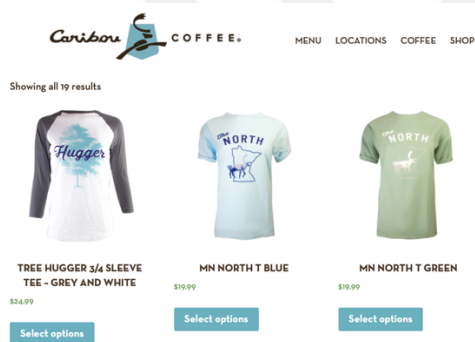


Figure 44. Some samples of Caribou Shop Apparel Products. Source: <https://www.cariboucoffee.com/shop/>

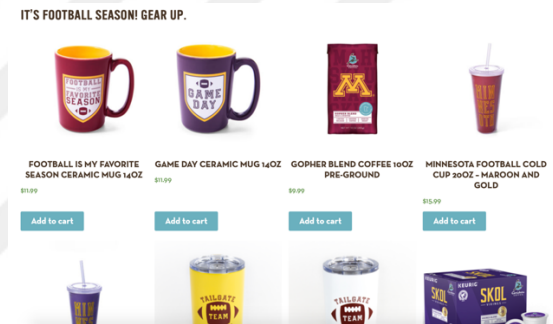


Figure 45. Caribou Shop Coffee Products. Source: <https://www.cariboucoffee.com/shop/>

Like most of other coffee chain brands who sell their coffee beans in package and coffee mugs/cups with the brand name on it, Caribou sells these regular products. However, it also presents special designed clothing items on sale in official website (Figure 44). When we consider all the brand identity details of Caribou coffee such as; the slogan “life is too short, stay awake for it”, the typography, the language they use, the motivation notes that they’ve printed on napkins, the packaging and types of the products they sell, Caribou Coffee makes an impression that brand targets the young generation with active lifestyle (Figure 45).

Caffè Nero

The first store of Caffè Nero opened in old Brompton Road in London in 1997. They have more than 800 coffee shops across Europe. The aim of the brand is to provide a traditional café where people gather, socialize, work and drink high-quality coffee. The colours of the brand are; blue, white, black, brown and orange to emphasize.

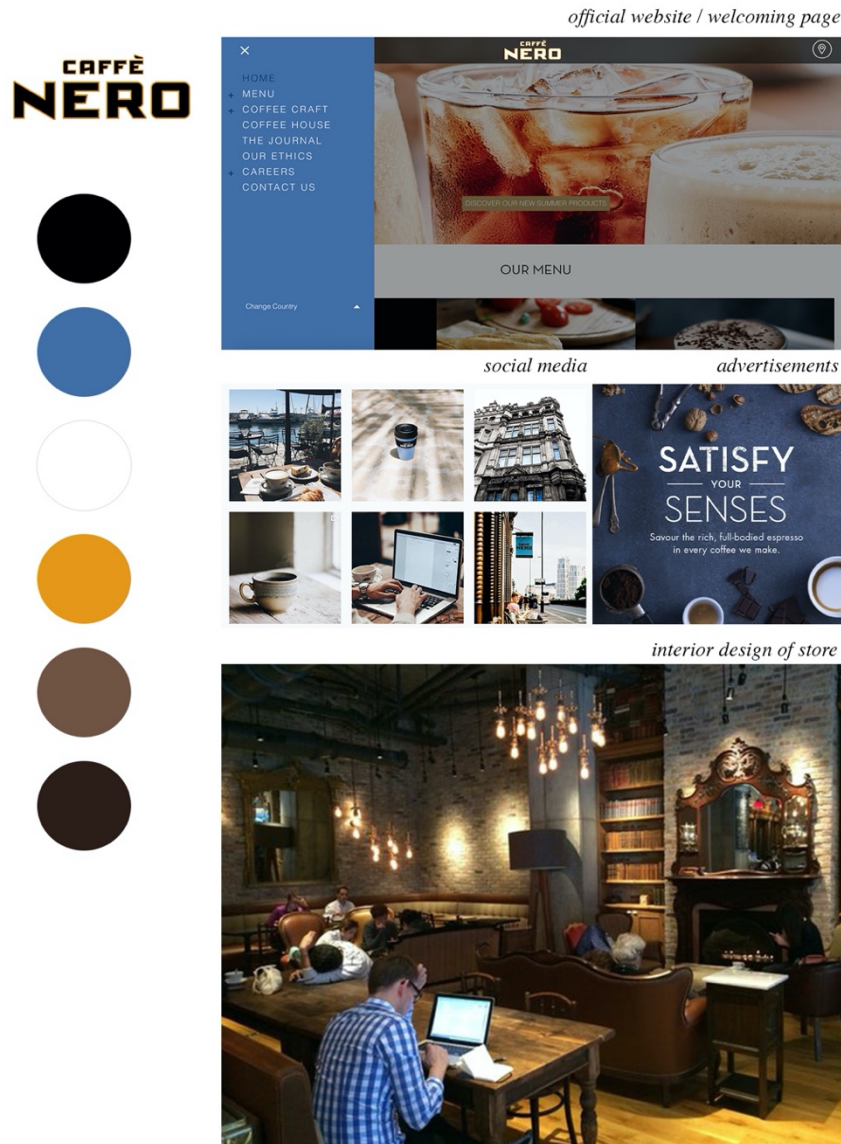


Figure 46. Colour Scheme Analysis through Brand Identity, Caffè Nero Website:
<https://caffenero.com/us/store/millennium-place-11001/>, Social Media:
<https://www.instagram.com/caffenero/?hl=tr>, Advertisement:
<https://www.togetherdesign.co.uk/caffe-nero/>, Interior Photo:
<https://www.thebostoncalendar.com/events/urban-sketchers-boston-let-s-sketch-and-share-our-2018-work>

The design of the logo is the name of Caffè Nero without any figure or shape which is quite modest and traditional like the brand itself. Black text is framed by thin orange lines, they use the same logo with blue background on their regular beverage cups (Figure 47).



Figure 47. Caffè Nero Coffee Cups. Source: <https://www.thesun.co.uk/money/10093213/caffe-nero-free-coffee-drink-app/>

Despite the fact that Caffè Nero is based in UK first, it has become famous with its Italian Coffee. In contrast to other three coffee shop brands and their active, youthful souls, Caffè Nero has a well-settled brand image by targeting old people as user profile and aiming to make them socialized. Serving coffee for its customers is an important ritual for Nero, moreover the brand stated that in its slogan as “the quality and roasting rituals”.



Figure 48. Caffè Nero, Boston. Source: <http://www.trinitybuildingusa.com/portfolio>

According to its official website, Caffè Nero claims that they respect the local sector and if it is possible, they use only local sourced materials. This can easily be seen through the interior design details of the stores. Mostly, Caffè Nero refers

restoring old buildings and keep it natural as much as possible. Shutters, iron staircases, fireplaces, industrial pendant lamps, chandeliers are the main common elements of Caffè Nero interior (Figure 47). In order to keep that modest and classical style in their stores, they strictly avoid mass-produced furniture, Caffè Nero believes the roots and authenticity of the brand and desire to reflect it to their stores (Figure 48)(Figure 49)(Figure 50).



Figure 49. Caffè Nero Interior Details. Source: <https://www.instagram.com/p/BjwvjOfnI0a/?taken-by=caffenero>



Figure 50. Caffè Nero Interior Details. Source: <https://www.pinterest.co.uk/pin/844565736350360821/?nic=1a>

CHAPTER FOUR
ANALYSIS OF COLOUR DESIGN AND BRAND IDENTITY IN
GLOBAL COFFEE SHOP CHAINS IN IZMIR

In this chapter the brand identity components will be analysed in the frame of brand identity basics which are; vision, mission, slogan, design, logo, culture and behaviour of identification of the brand. The four brands are; Starbucks, Gloria Jean’s, Caribou Coffee and Caffè Nero. The reason behind choosing these four global chain brands is the impact of introducing coffee and creating lifestyle through coffee culture. In competition market, like coffee shop business, an understandable and well-experienced brand identity creates a difference among other competitors for the customer, the brand should create a reliable identity which represents brand’s attributes clearly by this way it is easier for the customer to build trust for the brand (Susanty & Kenny, 2015, p. 14). As Rashid (2015, p. 1057) has noted “the emerging market of coffee shops has stimulated noise in this sector. In the past years, coffee shops have been growing in the market and become more attractive day by day. They develop a new lifestyle for customer and change the habit of drinking coffee (International, 2014). Thus, this call for the need to have a renewed concept in order to have a distinguish identity and be a competitive player in the industry.

4.1. ANALYSIS METHOD

In the questionnaire, the age range of participants has categorised in 5 different age range which are; *0-18, 19-24, 25-44, 45-64 and 65 and above*. The gender and age range distribution of participants are shown in Table 3.

Table 3. Demographic data of questionnaire.

<i>Age-Gender/ Brand</i>	0-18		19-24		25-44		45-64		65 and above	
	M	F	M	F	M	F	M	F	M	F
Starbucks Coffee	2	5	8	27	29	42	13	10	1	0
Gloria Jean’s Coffee	4	2	5	30	14	26	9	8	3	4
Caribou Coffee	2	2	7	17	4	25	7	6	0	4
Caffè Nero	2	1	10	36	12	22	9	4	0	2

Regarding the colour and brand identity part of the research, the preferred coffee shop brand, frequency of visit, purpose of visit, the best and the worst parts in interior, compatibility with brand's identity, the descriptions and moods related to brand and the colour usage in coffee shops issues have been examined by obtaining data between 3-14 questions. In the questions which the participants are asked to describe coffee shops and their moods in them, the responses from the customers have collected and categorized under some descriptive word-pairs. The Table 4 shows the categorization of participant's responses to describe coffee shops.

Table 4. Evaluation Criteria of Participant's Responses to Describe Coffee Shops

Descriptive Word-Pairs	Participant's Responses to describe Coffee Shops
Prestigious / high-quality	<i>High-quality, elite, posh, leader, vision, classy, elegant, money, showing off, stylish, popular</i>
Coffee	<i>Coffee, coffee smell</i>
Relaxing / comfortable	<i>Comfortable, relaxing, pleasant</i>
Brand associated items	<i>Paper cup, green logo, black wood, blue, mermaid</i>
Modern / contemporary	<i>Modern, simple, contemporary</i>
Cosy / homelike	<i>Cosy, warm, sincerity, homelike</i>
Practical / clean	<i>Practical, fast, clean</i>
Peaceful	<i>Peaceful, peace</i>
Social	<i>Social, chatting, meeting with friends</i>
Nice / delicious	<i>Nice, delicious</i>
Natural	<i>Natural, nature</i>
Active	<i>Active, energetic, dynamic, waking up</i>
Economic	<i>Economic</i>
Noisy / crowded	<i>Crowded, noisy, queue</i>
Depressive	<i>Depressive, overwhelming, gloomy</i>
Boring	<i>Boring</i>
Dirty	<i>Dirty, unclean</i>
Expensive	<i>Expensive</i>

The Table 5 shows the classification of participant responses on how coffee shop interiors make them feel and their moods. The questionnaire applied in Turkish due to participants mother language, the responses from participants have translated from Turkish to English and collected under English word-pairs.

Table 5. Evaluation Criteria of Participant's Responses to Describe Their Moods in Coffee Shop Interiors

Descriptive Word-Pairs	Participant's Responses / How Coffee Shop Interiors Affect Their Mood
Peaceful / Relaxed	<i>Comfortable, relaxing, relaxed, calm, peaceful, peace, restful, serene</i>
Friendly / Cosy	<i>Friendly, cosy, warm, sympathetic, homely, homelike</i>
Modern	<i>Modern, simplicity, simple</i>
Well	<i>Well, pleased, nice, satisfaction</i>
Prestigious	<i>High-quality, elite, distinctive, elegant, luxury, classy</i>
Cheerful	<i>Cheerful, happy, joy, joyful, happiness</i>
Motivated / Creative	<i>Motivated, motivation, creative, productive lively, energetic</i>
Socialized	<i>Social, chat, socializing, meetings</i>
Depressed	<i>Depressed, depressive, overwhelming, gloomy</i>
Exhausted	<i>Exhausted</i>
Formal	<i>Formal, serious</i>
Unfriendly/ Negative	<i>Negative, bad, senseless, ineffective</i>

In the three questions of questionnaire, which targeted interior colour and brand identity relation from customer's perspective, Likert's 5 points scale (Likert, 1932) is used as measuring method for responders to specify their level of agreement to the statements. The selected coffee shops have been visited each day for one week period to observe brand characteristics and identity elements in interiors, and two weeks period for questionnaire application according to different dynamics of different days of the week and time periods in a day as day/time patterns of the coffee shops differ throughout the week depending on the user profile and their density.

Analysis of the obtained data from the questionnaire and brand/space relations has studied under chapter two: "space and brand identity". The visual analysis of selected brands and brand identity elements has discovered under this title. Afterwards, the colour usage in retails spaces and spatial experience of customers issues discussed in chapter three as "colour and brand identity in coffee shop chains". These results of questionnaire were principally focused on three sections as common, brand-specific and general comparative details and covered in "analysis of colour design and brand identity in global coffee shop chains in İzmir" chapter. In the light of these chapters, the results have analysed by comparing the visual and brand identity analysis of the brands with the responses of participants to the questionnaire questions.

4.2. COMMON POINTS OF THE ANALYSIS

In this research, the effect of colour design and brand identity in global coffee shop chains was examined. Among 415 participants in total to four questionnaires some significant common results have been determined due to selected brands' colour selections in interior design and the brand identity of the case coffee shops which are; Starbucks Coffee, Gloria Jean's Coffee, Caribou Coffee and Caffè Nero (Table 6). Regarding the age of users of four brands, while Starbucks, Gloria Jean's and Caffè Nero have the majority of 25-44 age range as user profile, the main users of Caribou are between 19 and 24 as young adults.

Table 6. Demographic data of the selected brands.

Brand	Age	Gender	Aim of usage	Daily visit frequency	Preferred coffee shop
<i>Unit</i>	<i>Age/%</i>	<i>Gender/%</i>	<i>Usage/%</i>	<i>%</i>	<i>Brand/%</i>
Starbucks Coffee	25-44 /51,8	F/61,3	Personal time/45,3	8,8	Starbucks/78,1
Gloria Jean's Coffee	25-44/38,1	F/66,7	Socialization/38,1	15,2	Starbucks/58,1
Caribou Coffee	19-24,46,9	F/66,3	Socialization/41,8	13,3	Starbucks/59,2
Caffè Nero	25-44,41,3	F/73,3	Socialization/42,7	18,7	Starbucks/49,3

In line with previous findings about Caribou, the brand has youthful and active appearance as brand image supports this approach with its slogan as "Life is short. Stay awake for it" (from company's official website), with design details such as personalized napkins with entertaining texts, handcrafted typology on cups. Caribou also sells special designed t-shirts and beverage items in different concepts in official

website, those details support that Caribou targets the young generation and their active lifestyle. The brand is keeping up today's trends and keep itself updated. Besides, according to the results the bright turquoise colour Caribou uses dominantly in coffee shop interiors had positive effect on the customers. Among four of selected brands, female users visit the coffee shops mostly with more than 60% of participation. Caffè Nero has the highest proportion with 73,3% of female customers. The relation between age and gender of 415 participants has shown in Table 7.

Table 7. Chord Diagram of age-gender relation of the questionnaire.

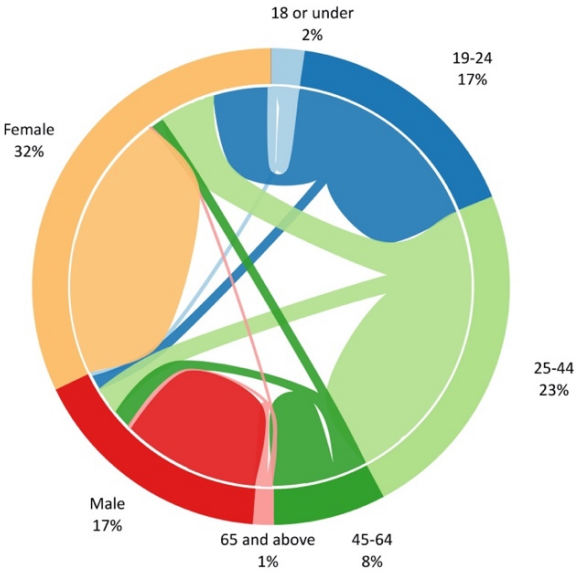
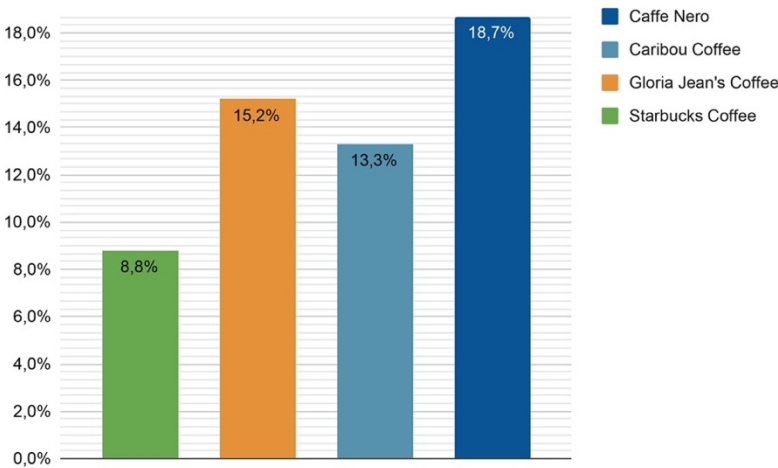


Table 8. Daily customer percentage of coffee chains.

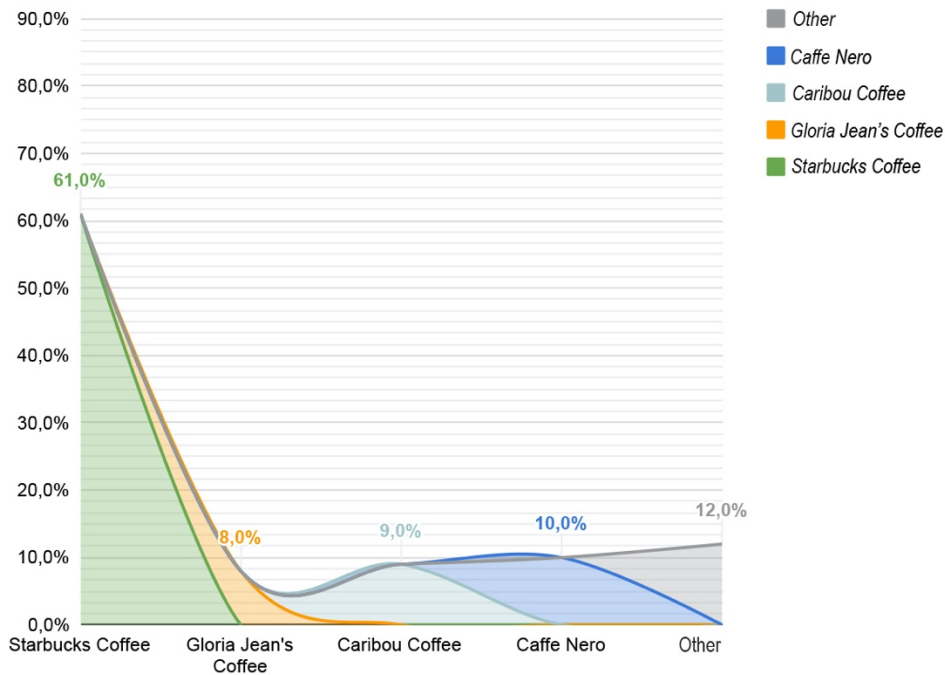


The aim of usage of the participants vary slightly between each other, however the customers mostly visits the coffee shops for socializing purpose. Differently, in Starbucks case, spending personal time as the aim of usage is higher than socializing

purpose with 45,3%. The results demonstrated that Caffè Nero has the most participants as daily regular customers (18,7%) (Table 8). The graph shows that the majority of customers come to Caffè Nero regularly every day.

As mentioned before, Caffè Nero define itself as Italian Café where coffee roasting and serving are rituals and different than today's take-away culture. The results confirm that, there are significant number of coffee users who prefer spending longer time when they drink their coffee. Caffè Nero, which calls coffee making and serving as a ritual, has been successful in transforming it into a brand identity element and giving its customers the habit of drinking coffee on daily base. Regarding the preferred coffee shop choices of participants, Starbucks Coffee is the prime choice of participants through coffee shop brands with 61% in Table 9 as general distribution of all participants. From the results it is clear that Starbucks customers have strong belonging sense to the brand and loyalty. The fact that Starbucks is the first choice of many participants shows that Starbucks' brand identity management is very successful on user preferences. Starbucks, which has become an important part of popular coffee culture and city life, has gone beyond a place that sells coffee and coffee products and has become a social space, meeting point and a pleasant area to spend time. The findings are directly in line with previous statements in literature as Aaker claims in time most people shape their own preferences on what to buy or not, for this reason some brands are successful at developing brand loyalty for their user in long term as part of their brand personality, while others do not have strong loyalty relation with the customer (2012, p. 141). As Aaker points out, some brands may establish a loyalty bond with their customers and provide strong communication, while some brands may not go beyond providing coffee services. For this reason, although it is preferred that coffee shops offer only good quality coffee today, different factors other than the product provided in order to ensure customer loyalty in the long term. Factors such as how the user feels in the coffee shop, how long the user can spend pleasant time, the quality of the service user receives, the sincerity of the employees play an active role. While designing places that feel pleasant and good, brands need to address the issue of colour choices in detail. In the interior, brands should make colour choices in the direction they want to create their identity and appearance.

Table 9. Preferred coffee shop choices of participants.



In the questionnaire, when the participants are asked about changing colour of selected brands, it is clearly seen that repeated colour scheme usage in interiors and identical style application to all coffee shops of the brand supports the belonging sense of customer to the brand and customer feels better and safe. While some participants think significant changes in design would harm reliability of corporation, some other believes it might also look confusing for the users which are not regular customers as they would prefer to see similar design elements in each shop to recognise the brand. In general, most users do not favour the changes and differences in the current colours of brands, while some argue otherwise. They stated that the stores of the same brand in different locations addressing different social and economic status may have different designs and colours. As a reason for this difference, it may be desirable to look elegant and expensive in the appearance of coffee shops in the places where prestige is important, whereas in low-income locations the same image could be taken away from the appearance of a coffee shop where customers can easily consume products and create a prejudice that it is an expensive place.

4.3. BRAND BASED ANALYSIS

4.3.1. STARBUCKS COFFEE

The questionnaire of Starbucks Coffee shops has applied to 137 participants in Forum Bornova, Ege Perla and Point Bornova shopping centres (Figure 51)(Figure 52)(Figure 53). The results of questionnaire show that, 61,3% of participants are female and 38,7% are male and as largest value of age range 51,8% of these participants are between 25 and 44 as main user profile.



Figure 51. Starbucks Coffee, Forum Bornova Shopping Mall.



Figure 52. Starbucks Coffee, Ege Perla Shopping Mall.



Figure 53. Starbucks Coffee, Point Bornova Shopping Mall.

Moreover, it is shown in Table 10 the relation between customer age range and their aim of usage. These results indicate that the Starbucks is mostly favoured by female customers in 25-44 age range and the purpose of their visit is mostly spending personal time over a coffee. It can be clearly seen that under 18 and over 65 age range does not choose to visit Starbucks Coffee as much as other users. The participants of Starbucks questionnaire visit and use Starbucks for spending personal time (45,3%) and socializing (29,2%) at most. As it is displayed in visual analysis of Starbucks interiors, armchairs and comfortable seating areas are very convenient for spending personal time with a coffee. There are also tables for social purpose of small groups and large tables with sockets for the study and business purposes of usage. When the participants are asked about which interior design details, they like most, many visitors answered this question as ‘long and big study tables’ and ‘suitable study areas’, accordingly the usage of study is 4,4% of the aim of usage chart. It can be stated that creating spaces for different purposes within the spaces is of great importance in terms of customer diversity and multifunctionality. The differentiation of socialization, study and personal time areas brings the quality of the customers' time to a higher level and makes them feel special and valuable.

Table 10. Chord Diagram of the participants' age range-aim of usage relation, Starbucks Coffee.

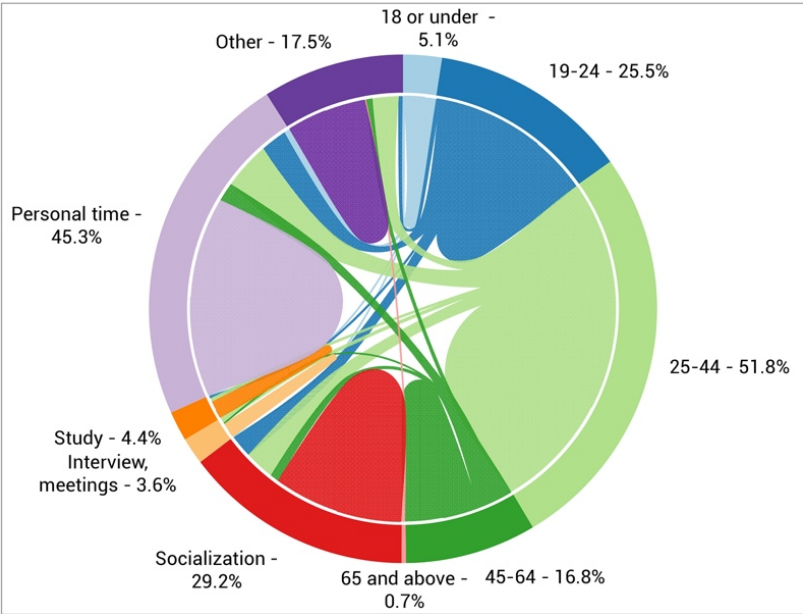
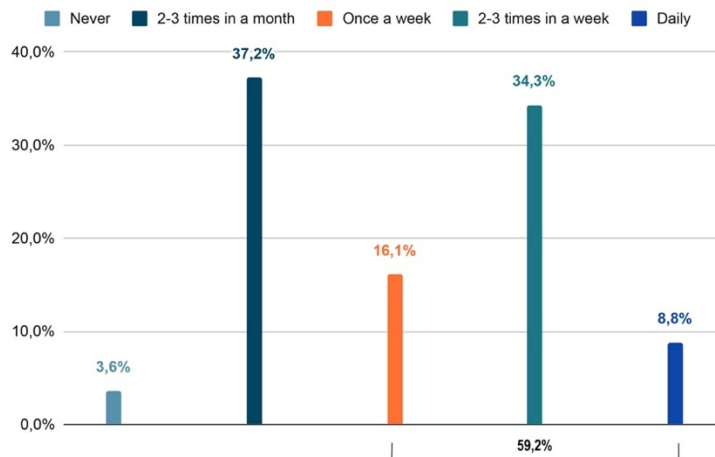


Table 11. Participants' visiting frequencies, Starbucks Coffee.

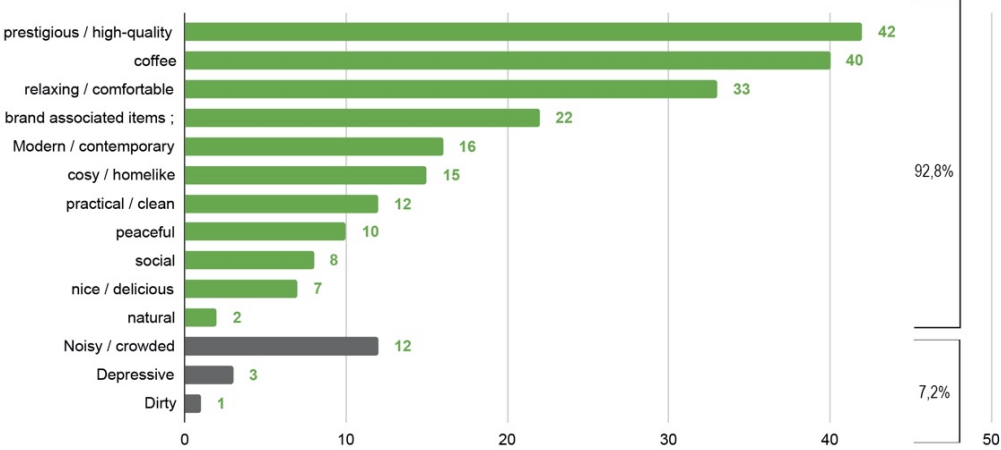


Regarding the visiting frequencies of the participants of Starbucks questionnaire, more than half (59,2%) of participants visit Starbucks at least once a week which shown in Table 11. The result displays that Starbucks has extensive number of regular customers. On the other hand, the loyalty of customers of Starbucks was evaluated, great number of participants (78,1%) prefer Starbucks Coffee as their first choice of coffee shop when they are asked which one, they prefer the most. As second, they prefer “other” coffee shop choices with 15,3% rather than Caribou, Gloria Jean’s or Caffè Nero coffee chains. The results signify the loyalty of customers to Starbucks by defining it as their most favoured coffee shop chain.

The visitors were asked to define Starbucks in three words by both negative and positive, the 7,2% of participants described Starbucks by using negative words, in contrary, 92,8% described positively. The keywords are categorised under the title of positive responses such as; relaxing/comfortable, cosy/homelike, prestigious/high-quality, coffee, modern/contemporary environment, practical/clean, peaceful, natural, social, nice/delicious and brand associated items (two tailed Siren in logo, green colour, personalized cups etc.) (Table 12). Also, as in negative category; noisy/crowded, depressive and dirty words are stated by users. While many people define Starbucks as prestigious, relaxing, cosy and social coffee shop to visit and use “coffee” word mostly to describe the brand, another remarkable result is that many definitions are also related with Starbucks’ brand identity items or qualifications such as colour of coffee shops, personalized beverage cups and also the figure of Starbucks in its logo

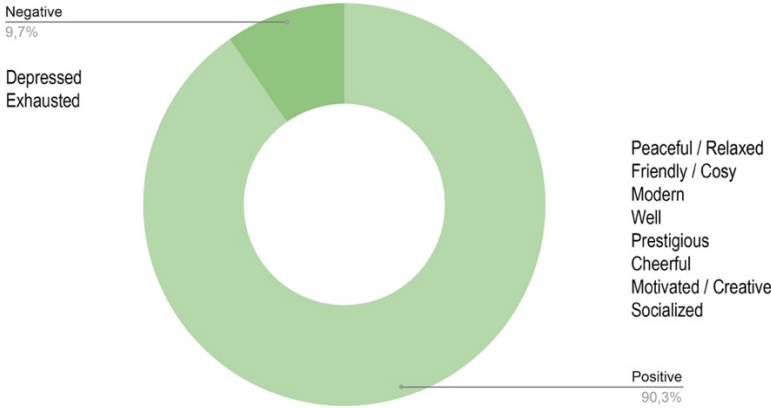
(two tailed Siren). As contrast, 7,2% of the users have preferred to define Starbucks Coffee with the words such as crowded, noisy, depressive and dirty.

Table 12. The responses from participants to describe Starbucks Coffee.



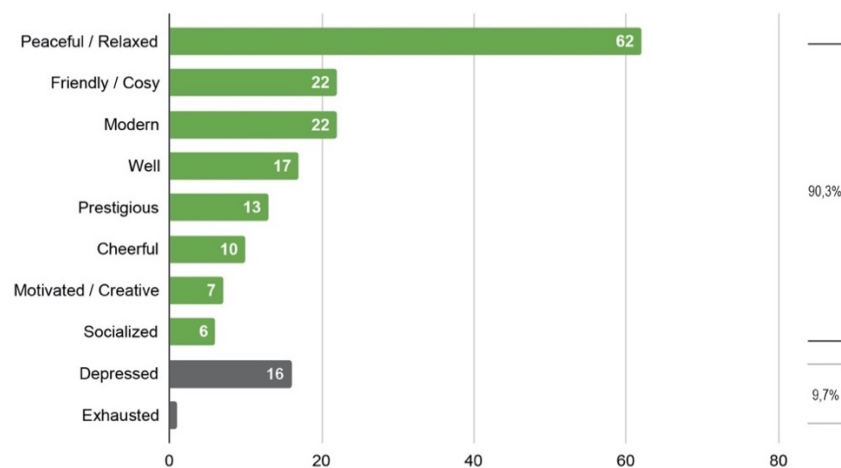
Within the scope of the questionnaire, the responses about how Starbucks coffee shops make them feel can be categorized into two main sections; positive and negative responses. The positive responses generated from the visitors are; peaceful/relaxed, friendly/cosy, modern, well, prestigious, cheerful, motivated/creative and socialized. The negative responses are depressed and exhausted. The identified moods can clearly define the influences of brand identity of Starbucks, such as colour usage, interior details and environment of the coffee shops. As it is shown in Table 13, 90,3% of participants have positive moods towards the brand. On the other hand, 9,7% of participants define their mood negatively.

Table 13. Distribution of Starbucks definitions on how Starbucks coffee shops affect participants' mood.



As it is stated before, Starbucks defines their store design on its official website as follows: “We believe a coffeehouse should be a welcoming, inviting and familiar place for people to connect, so we design our stores to reflect the unique character of the neighbourhoods they serve.” The Table 14 showcases the most positive mood defined as ‘peaceful/relaxed’ by the participants. As it is stated in previously, Mahnke claims that the colour has significant effect on the mood and interior environment of the space (F. H. Mahnke & Mahnke, 1996). In this case, Starbucks can be considered as successful in colour design in its coffee shops and bonds a strong connection between the store and customer. This connection between store and customer occasioned warm responses about the brand. For instance, some participants expressed their feelings in Starbucks as “it feels like home, at home, it smells like home”, while some participants say that it makes them feel ‘special and prestigious’ by being served with their first names on beverage cups and calling them with their names when the order is ready. Similarly, as it was mentioned earlier, Kathman (2005, p. 15) claims that brands try to contact their customers sensually. With a sense of unique identity, they want to create good relations with the customer in order to stand strong in swarming marketplace.

Table 14. Participants’ responses on how Starbucks coffee shops affect their mood.



People tend to create connections between the brand, its colours, appearance and their daily life routines. With the help of feedbacks of the customers, companies take actions to keep their audiences’ familiarity with the brand itself. The process of getting used to a brand generates emotions such as love and trust on customers’ side. Therefore, customers create connections with brands not only based on their physical needs, but

also based on emotions. (Kathman, 2005, p. 15). However, this result is in contradiction with the negative category of the responses. Since some people define their mood as depressive and exhausted in Starbucks coffee shops. Regarding the interior design of Starbucks Coffee, participants are asked about the best and the worst interior design detail in coffee shops. According to the results, comfortable armchairs and sitting areas are suitable for both socializing and study, large wood tables are important due to their ability to be used as charge station for notebooks and phones and also provide comfortable space for study purpose. Moreover, the paintings and frames on the wall decoration and interior colour usage are user’s favourite details, as they create a warm-homelike environment in shops. Users also think that usage of natural wood and warm coloured fabric increase this ‘home-like’ effect in interior. On the contrary, some users claim that extreme usage of dark colours in interior is overwhelming, it creates depressive environment (9,7%) and it reflects user’s mood in negative way. Some also think this may be a result of lack of lighting. Furthermore, as it is shown in Table 15, while 46% of participants strongly agree that the usage of colour in interior has psychological and behavioural effect on customer, 10% of participants strongly disagree the statement.

Table 15. Responses to the question of "Do you think the colour usage in Starbucks interior has psychological and behavioural effect on customer?"

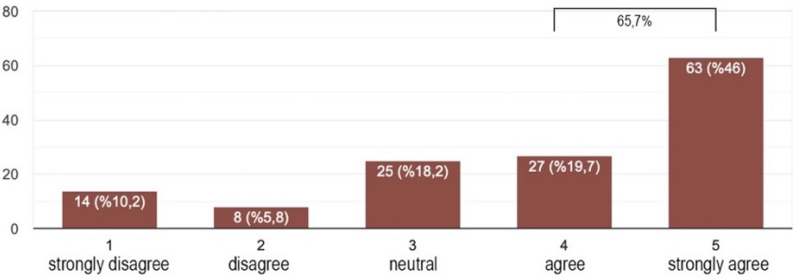


Table 16. Responses to the question of "Do you think the colour usage of Starbucks interior are compatible with the Starbucks Coffee’s brand identity?"

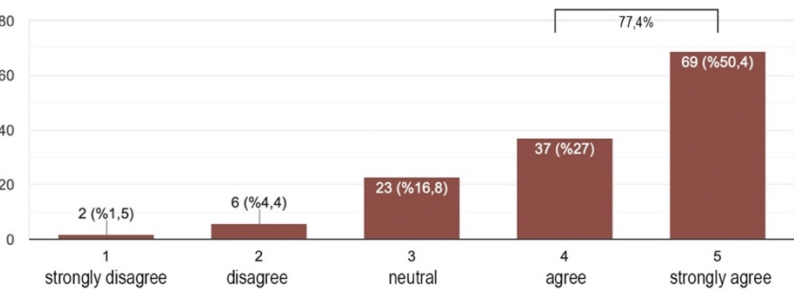
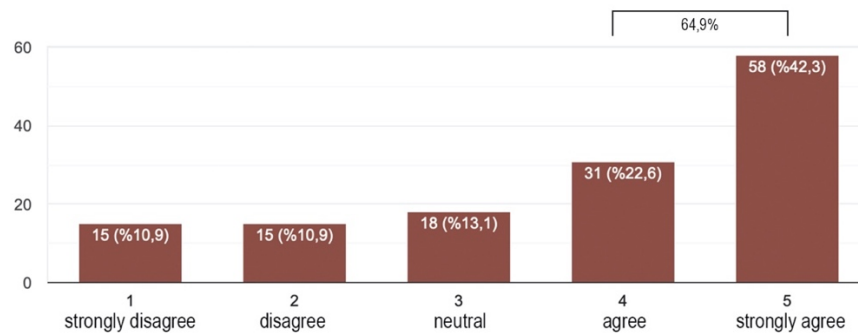


Table 17. Responses to the question of “Do you think that interior design of Starbucks Coffee offers an experience of belonging sense and a cosy environment where you can chat and socialise”?



Regarding the brand identity of Starbucks brand, 77,4% of customers (agree-strongly agree) approve that the selected colours of Starbucks coffee shops are compatible with the Starbucks brand identity as it has shown in Table 16. Starbucks states their aim of store design in its official website as ‘creating and offering an experience which presents belonging sense and a cosy social space where you can chat and socialise’. It is asked to participants if the statement is achieved or not from customer side. The results (Table 17) are quite impressive by this meaning, 42,3% of users strongly agree, 22,6% of users agree that the goal is achieved by Starbucks that they created a cosy environment where people spend good time and socialize and having belonging sense for the brand. In the literature so far, the store is the physical appearance of the brand, in another saying, store design is the face of the brand and has significant effect on the customer’s experience since the customer inspires from the store design and design elements first before receiving service or buying a product (A. Kumar & Kim, 2014, pp. 198–199). On this topic, the participants were asked “Starbucks as brand is using same colour scheme in all coffee shops’ interior as chain. How would it be if they would design each differently?” according to 78,4% of responses the answer was negative (Table 18), participants do not prefer to experience Starbucks coffee shops in different colour and design for different reasons. For example, some think the concept and the identity depends on the usage of colours in interior and changing it in different stores would damage the brand unity and identity of Starbucks. Some other believe if the colour design changes it would not feel the same anymore and the sense of belonging would have decreased, while others support that brand chains should stick to their designs, it creates the sense of trust for franchised chains, customers wants to know that they can find the same products in same quality

in every shop they visit and believe that the same colour usage increases the recognisability of the brand. The other way around, 10,1% of participants gave positive response to change and they mostly support the idea that different colours means different concepts and it would be interesting and attractive. The 11,5% of customers were non-committal and uncertain.

Table 18. Responses to the question of “How would it be if Starbucks would use different colours in different coffee shops? Why?”

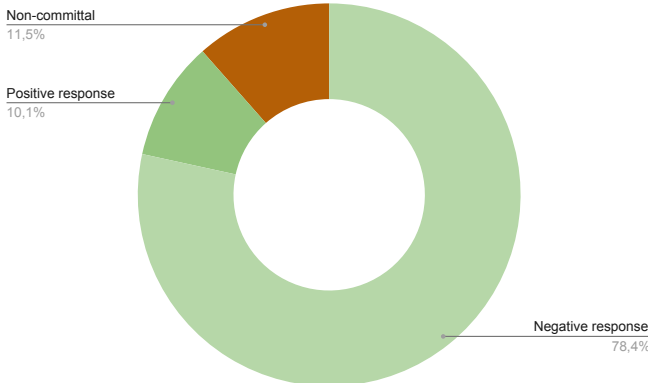
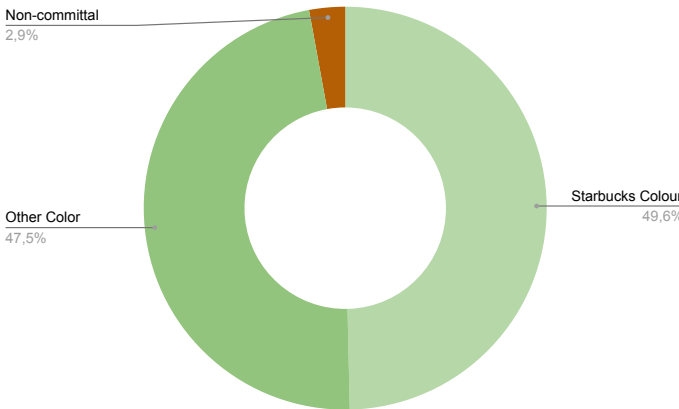


Table 19. Responses to the question of “Which colours would you use dominantly if you would colour a coffee shop? Why?”



Even though, most of the participants think Starbucks should sustain same colour scheme in every coffee shop, in the questionnaire when they were asked to colour a coffee shop and their colour choices the results were noteworthy. According to results shown in Table 19 only 49,6% of participants gave colours which are associated with Starbucks’ brand identity (green, brown and black) participants believe brown colour is the right choice for coffee shops because of beans and the origin of coffee colour and green colour usage helps to create relaxing and peaceful environment.

On the other hand, 47,5% of participants choose another colour scheme instead of Starbucks colours (Table 19), they prefer mostly light and pastel colours in order to create calm and relaxing environment. The 2,9% of participants were non-committal in this part of research. As a result, the colours that Starbucks defines as brand colours and which are used predominantly in all its stores are identified with the Starbucks brand for its customers. Several customers do not welcome any colour change within the stores. Starbucks users are satisfied with the current colours (green, black, brown, white) used in the interiors of Starbucks coffee shops and the effect created by the interior space, also their compatibility with the brand. Starbucks is consistent in brand identity, as discussed in the previous sections on Starbucks brand analysis. Although the usage density varies in every store, including concept stores, it uses brand colours carefully in all stores. Influenced by popular coffee culture and brand identity success, the iconic Starbucks colours are able to remind customers of the brand even on a coffee mug or paper bag outside the venue.

4.3.2. GLORIA JEAN'S COFFEE

The questionnaire of Gloria Jean's Coffee shops has applied to 105 participants in the selected coffee shops which are in Mavibahçe, Westpark and Agora shopping centres. The results of questionnaire show that 66,7% of participants are female and 33,3% are male. The number of female customers is nearly two times of male customers. The majority age range of Gloria Jean's Coffee is 25-44 with 38,1% of participants, it is followed by 19-24 range with 33,3%. According to the results of age and gender relation, female customers in between 25-44 age are the main users of Gloria Jean's Coffee.



Figure 54. Gloria Jean's Coffee, Agora Shopping Mall.

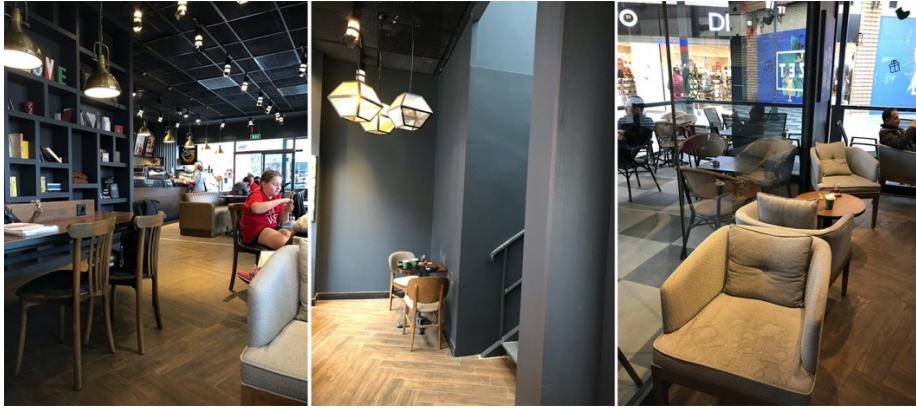
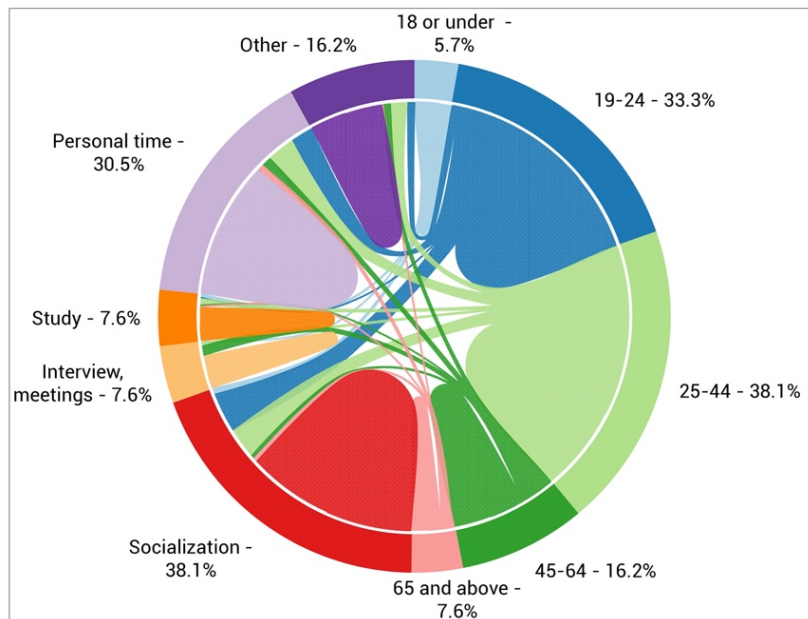


Figure 55. Gloria Jean's Coffee, Westpark Shopping Mall.



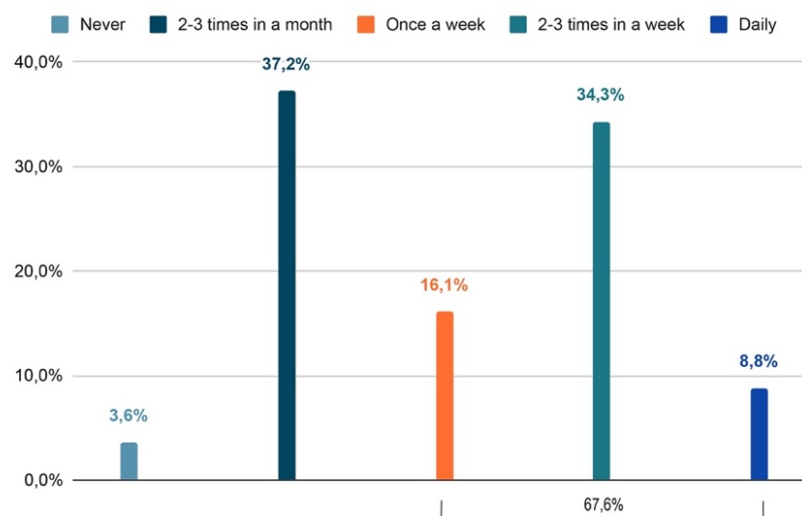
Figure 56. Gloria Jean's Coffee, Mavibahçe Shopping Mall.

Table 20. Chord Diagram of the participants' age range-aim of usage relation, Gloria Jean's Coffee.



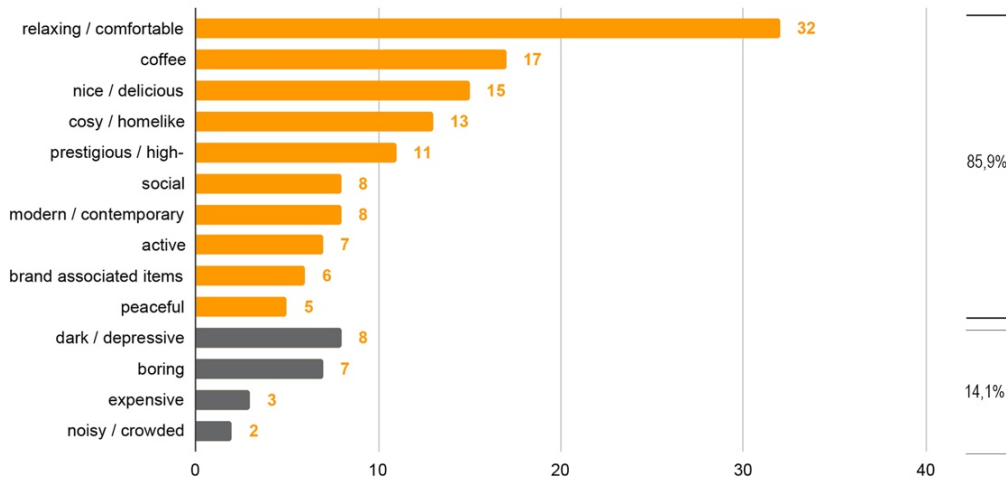
The relation between age range and aim of usage of coffee shops is shown in Table 20. The result shows, Gloria Jean’s coffee shops are mostly used for socializing purpose by adults between 25-44. Secondly, participants visit coffee shops for spending personal time (30,5%). The distribution of visiting frequencies of visitors has shown in Table 21, 15,2% of the users visit Gloria Jean’s coffee shops daily, while largest percentage (28,6%) of users visit 2-3 times in a month. Estimate calculation of regular customer is 67,6% in total who visits the coffee shop at least once a week.

Table 21. Participants' visiting frequencies, Gloria Jean's Coffee.



Additionally, the loyalty of customers of Gloria Jean’s Coffee was evaluated, greatest amount of the participants (58,1%) prefer Starbucks Coffee instead of Gloria Jean’s as their first choice for coffee. Gloria Jean’s is preferred by its own customer as secondly with 22,9% and as third customers prefer other coffee shops than Caribou Coffee or Caffè Nero. The visitors (105 participants) were asked to define Gloria Jean’s in three words positively and negatively. Among these definitions, 85,9% of them was positive while 14,1% was negative. The descriptions for Gloria Jean’s coffee shops are categorized into groups and evaluated in Table 22, according to result ‘relaxing and comfortable’ word pair is the most used definition to describe Gloria Jean’s Coffee. The definition of ‘nice and delicious’ has used as third by participants, the brand stated their mission in their official website as following; “Gloria Jean’s Coffees is committed to building a unified family, consistently serving the highest quality coffee and providing an outstanding and personalized service in a vibrant store atmosphere.”

Table 22. The responses from participants to describe Gloria Jean’s Coffee.



According to the results of questionnaire, it is clear that Gloria Jean’s is effective at creating vibrant store atmosphere and serving good quality of coffee. It is important to note that many definitions are also related with Gloria Jean’s identity items such as colour of coffee shops, logo of the brand and the material details from interior. Contrary to the positive responses, 14,1% of participants have negative thoughts and responses about Gloria Jean’s coffee shops, the statements can be titled under; dark/depressive, boring, expensive and noisy/crowded. The participants are asked to explain how Gloria Jean’s coffee shops make them feel, the distribution of results shown in Table 23. The majority of feedbacks (77%) are positive and collected as; peaceful/relaxed, friendly/cosy, modern, socialized, cheerful, well, prestigious, motivated/creative (Table 24). Some visitors indicated that Gloria Jean’s interior space is not like any fast and careless ‘take-away’ coffee shop, for this reason visitors feel peaceful/relaxed while they are having their coffee during long hours of sitting. Some others reported, they feel ‘cool’ when they are spending time in Gloria Jean’s. As Kathman states brands influences people’s lives today and provide associations with their personality while creating reflection of self-image of who they are and desire to be (2005, p. 14). In contrast, the results showing that 23% of participants have negative mood in Gloria Jean’s coffee shops. As comparing these results with previous findings, it is notable that the definitions of the visitors about Gloria Jean’s are more positive than their mood they feel in the shops.

Table 23. Distribution of Gloria Jean’s definitions on how Gloria Jean’s coffee shops affect participants’ mood.

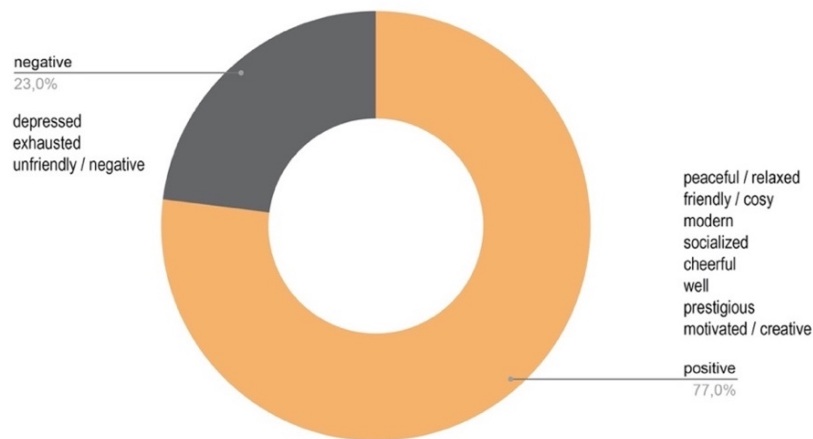
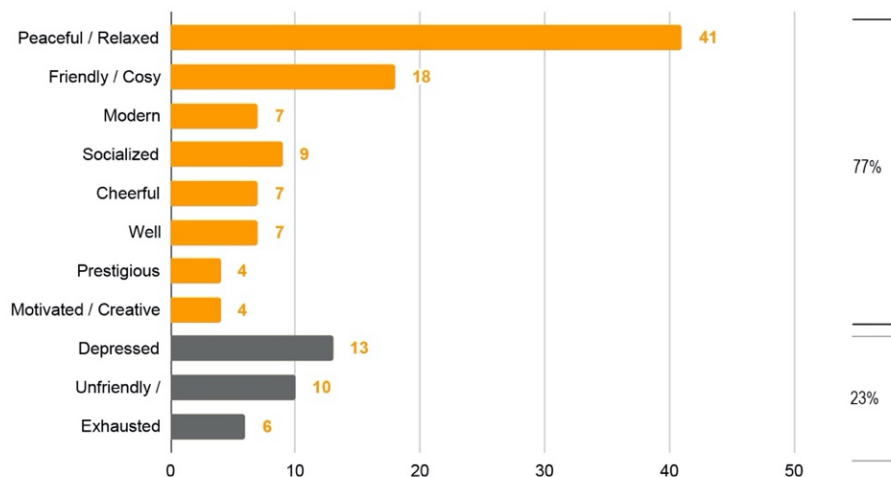


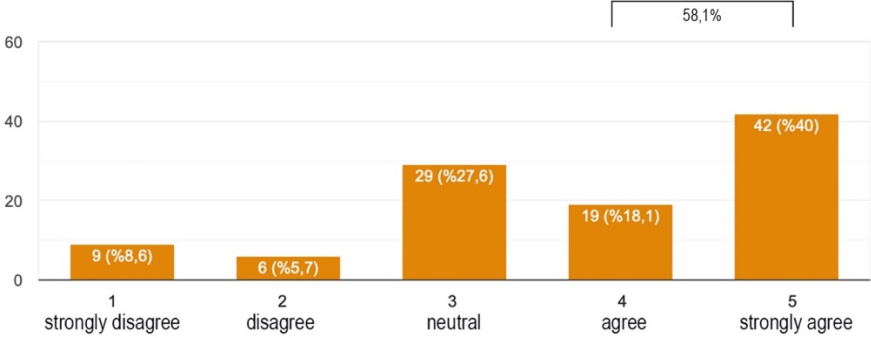
Table 24. Participants’ responses on how Gloria Jean’s coffee shops affect their mood.



The definitions of participants to express their mood in Gloria Jean’s coffee shops; for the 23% of users Gloria Jean’s makes them feel depressed, exhausted and unfriendly/negative. Regarding the interior design of Gloria Jean’s Coffee, participants are asked about the best and the worst interior design detail in coffee shops. According to the results, wide interior space allows comfortable setting for armchairs and tables which provide customers different functional spaces for studying, chatting or meetings. Moreover, users think ceiling and wall decorations are tasteful and usage of wood material in furniture creates cosy environment. The colour choices in interior is another favourite detail since it does not disturb the eyes and the create modern and calming environment. Oppositely, participants reported that usage of dark colours in interior

makes them feel depressed and exhausted. Some others think coffee shops looks like any ordinary Café since the brand does not have enough design sense in interiors.

Table 25. Responses to the question of “Do you think the colour usage in Gloria Jean’s interior has psychological and behavioural effect on customer?”



Besides, as it is shown in Table 25, 40% of participants strongly agree and 18,1% agree that the usage of colour in interior has psychological and behavioural effect on customer, 8,6% of participants strongly disagree the statement. Regarding brand identity of Gloria Jean’s coffee shops, participants strongly agree (30,5%) and agree (29,5%) that the interior colour choices are matching with brand’s brand identity (Table 26). Reed claims that colour has the ability to modify size, shape, mass and volume of interiors and it is the key factor which forms the first impression. It can be used on furniture, accessories, structural elements, plants or through lighting facilities and it can set border for the space while connecting interior elements visually and forming the mood/atmosphere accordingly (2017, p. 27). Relatedly, Gloria Jean’s Coffee is aiming to offer a unique experience to their customers by serving best quality coffee in family environment in its coffee shops.

Table 26. Responses to the question of “Do you think the colour usage of Gloria Jean’s interior are compatible with the Gloria Jean’s Coffee’s brand identity?”

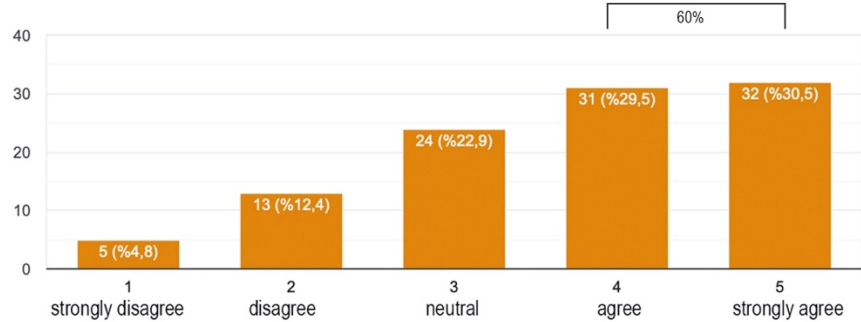
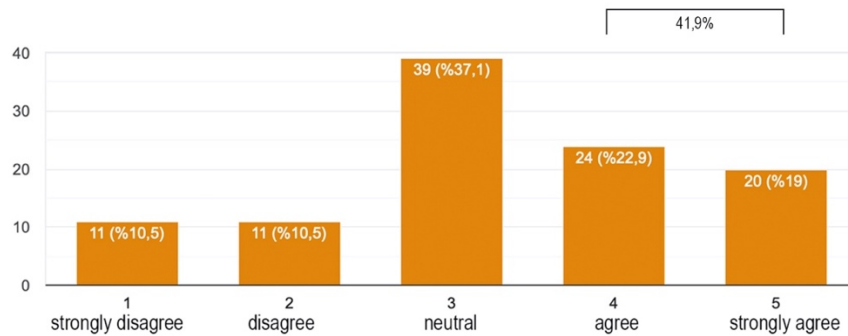


Table 27. Responses to the question of “Do you think that interior design of Gloria Jean’s Coffee offers a unique experience which presents the best quality coffee in warm family environment”?



The statement was asked to participants if they agree or not, the results are shown in Table 27, while 41,9% in total agree or strongly agree this statement, undeniable number of people (37,1%) was neutral on this issue. The result is notable as the brand might have mission statements as identity and design goals for their shops however this might not recognise and agreed by customers as the way they aimed for. Correspondingly, the participants were asked “Gloria Jean’s is using same colour scheme with different concepts in the interior of its coffee shops. How would it be if they would design each differently?”. Majority of participants (70,5%) prefer Gloria Jean’s as it is now and does not agree with change for several reasons; some think that different colours in different shops decrease the recognition of brand and they believe brands should sustain a standard for their shops, otherwise people may think each shop is ruled by different owner independently, also visitors would consider the coffee shops of Gloria Jean’s chain as regular café.

Table 28. “Gloria Jean’s Coffee is using same colour scheme with different concepts in the interior of coffee shops. How would it be if they would design each differently?”

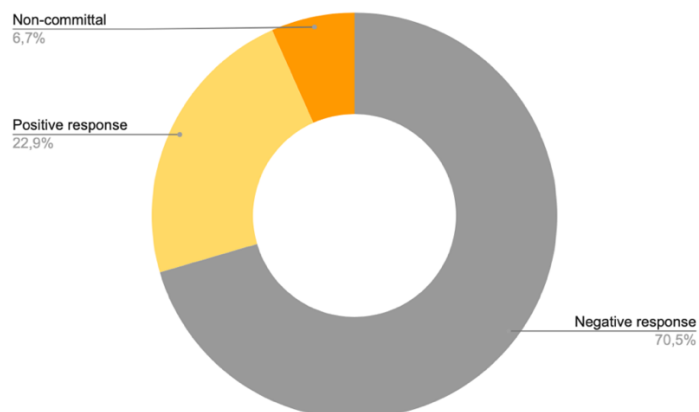
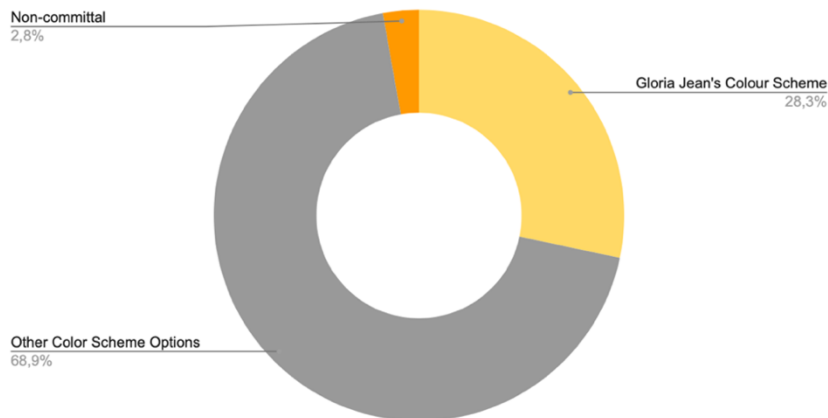


Table 29. "Which colours would you use dominantly if you would colour a coffee shop? Why?"



As discussed in the previous chapters, unlike other coffee chains, the Gloria Jean's Coffee brand does not follow strict design rules to support the franchise sector and facilitate the adaptation of franchise shops to the local area. While this adds flexibility to the brand in terms of design, the concept of different designs in each shop affects the brand perception of customers. According to user feedback, Gloria Jean's customers prefer to see every coffee shop in the same colour and design. This design consistency gives the customer the message that all shops and products come from a single source and provides a sense of trust. Users think that brands managed from a single source can be controlled better, and shops with different owners and designs appear to be independent from each other. Besides, 22,9% of participants would like to see coffee shop designs differently and 6,7% was non-committal to this subject.

As last, the participants were asked which colours they would use while colouring a coffee shop. The results are shown in Table 29, 68,9% of visitors would have design and colour the coffee shop different than Gloria Jean's Coffee shops. While 2,8% were non-committal, 28,3% of visitors prefer one of the colours from Gloria Jean's brand colour scheme (orange, brown and black). The people who prefer to use orange were aiming to create calming, peaceful interior with fall colours, brown was the most popular colour which visitors think brown is the right choice for a shop where they sell coffee, some people prefer black by aiming the sense of elegance. Interestingly, even though the participants were not directly informed about the other questionnaires and coffee chains, the ones who would prefer other colours (68,9%) were interested in other coffee chain brand's colours. Green (Starbucks) was

favourable because of nature, blue (Caffè Nero) for its calming effect and turquoise (Caribou) serene interior environment.

4.3.3. CARIBOU COFFEE

The questionnaire of Caribou Coffee shops has applied in Forum Bornova and Agora shopping centres on 98 participants.



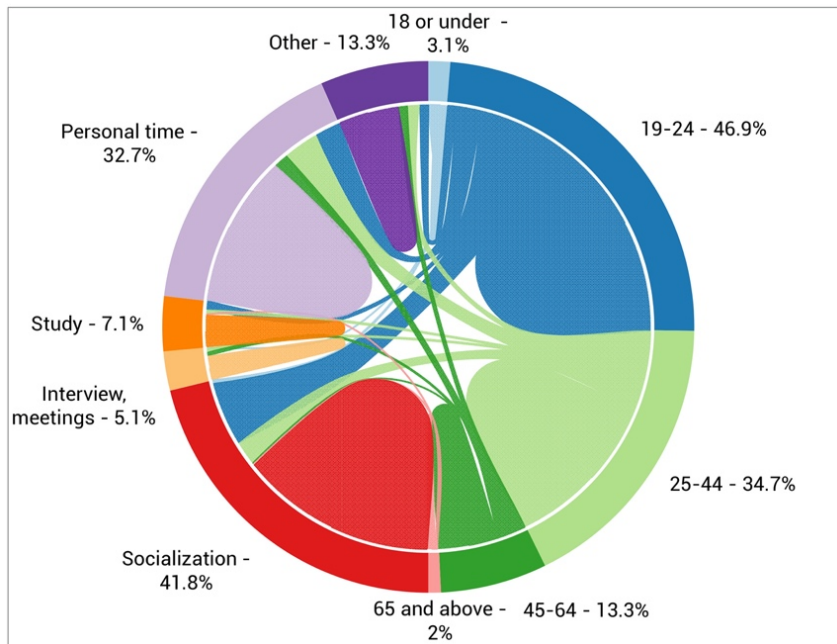
Figure 57. Caribou Coffee, Forum Bornova Shopping Mall.



Figure 58. Caribou Coffee, Agora Shopping Mall.

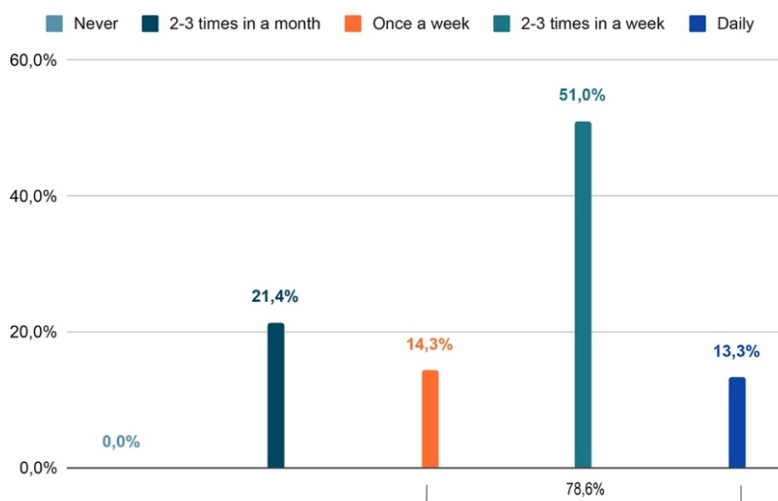
The results of questionnaire show that, 66,3% of participants are female and 33,7% are male. The most popular age range of Caribou is 19-24 with 46,9% of participants. The people who is under 18 (3,1%) and above 65(2%) is minority of this questionnaire. According to the results of age and gender relation, female customers between 19-24 age range generate the main user profile. The Table 30 shows the relation between age range and aim of usage and visit of the participants, according to results mostly the young adults between 19 and 24 visits the Caribou coffee for socializing purpose. As second, it is visited for spending personal time by the adults between 25-44 age range.

Table 30. Chord Diagram of the participants' age range-aim of usage relation, Caribou Coffee.



Regarding the visiting frequencies of the users in Table 31, 13,3% of participants visit Caribou as part of their daily routine, 51% of participants visits 2-3 times in a week while 14,3% visits once a week. In light of visiting frequency results, Caribou has great amount of regular customer.

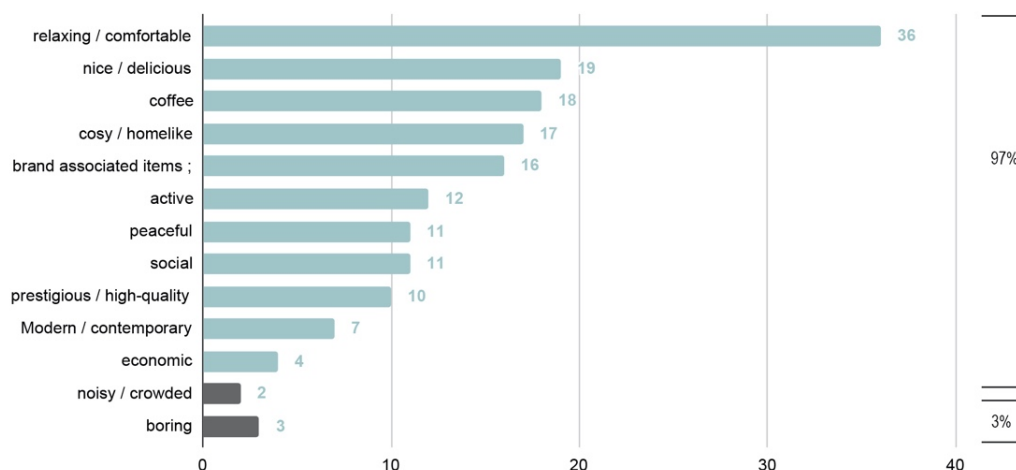
Table 31. Participants' visiting frequencies, Caribou Coffee.



Furthermore, participants' coffee shop preferences are evaluated as the greatest majority of Caribou participants prefer Starbucks Coffee instead of Caribou Coffee. This part of study in all coffee shop cases has provided the result that Starbucks Coffee

is the most loved and preferred coffee shop brand even though people visit regularly other coffee shop chains. Circumstantially, excluding Starbucks with 59,2% percentage of participants, Caribou customers prefer Caribou Coffee with 28,6%, Gloria Jean’s with 2%, on the other hand any participants of Caribou Coffee prefer Caffè Nero (0%). The participants of the questionnaire in Caribou coffee are asked to describe Caribou coffee shops in three words, then the data collected under related titles. The results are; 97% of participants describe Caribou with positive words such as, relaxing/comfortable, nice/delicious, coffee, cosy/homelike, brand associated items, active, peaceful, social, prestigious/high-quality, modern/contemporary, economic. The distribution of those positive responses from participants are shown in Table 32. As they grouped under some word pairs in order from the greatest to the lowest, relaxing / comfortable is the most preferred definition to describe Caribou by 36 participants. The visitors find Caribou as delicious homelike place where they can socialize and feel prestigious and active at the same time. As Wheeler (2017, pp. 31–34) reported the symbols of brands are significantly powerful because it is the fastest form of communication to transfer meaning of the brand and to explain what brand represents. By this sense, some participants describe the brand with its identical elements such as the iconic deer figure in its logo, turquoise and brown colour from the interior design and personalized paper cups. Also, other coffee chain brands were criticized of being expensive (Gloria Jean’s and Caffè Nero), the customers praised Caribou Coffee of being economical choice. On the other hand, the results displayed that 3% of participants describe Caribou coffee with negative explanations such as; noisy/crowded and boring.

Table 32. The responses from participants to describe Caribou Coffee.



Regarding the customer experience and how selected coffee shops makes them feel, participants explained how they feel in Caribou coffee shop in three words. Those words are titled under specific definitions which have shown in Table 33. According to division chart, while 87,8% of participants have defined their experience in Caribou coffee shop as positive, 12,2% of them had negative moods. The most popular three positive moods are peaceful/relaxed, friendly/cosy and modern Table 34.

Table 33. Distribution of Caribou definitions on how Caribou coffee shops affect participants' mood.

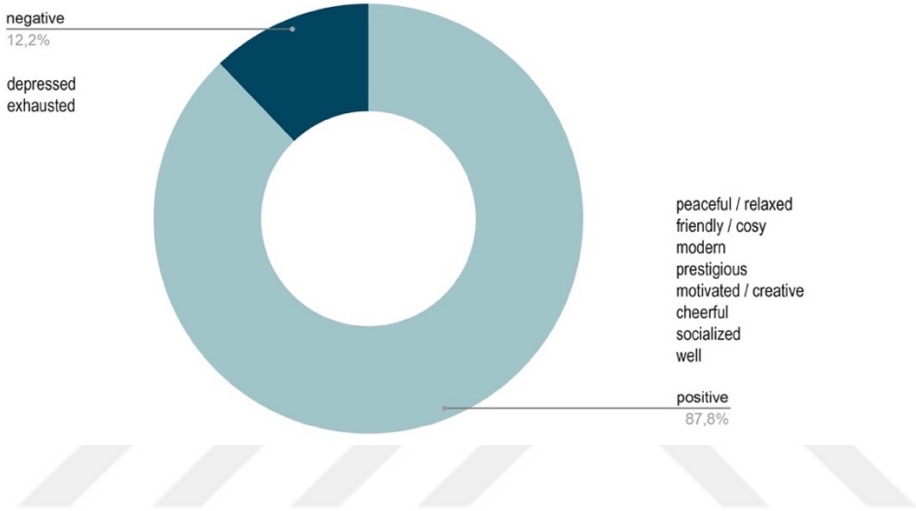
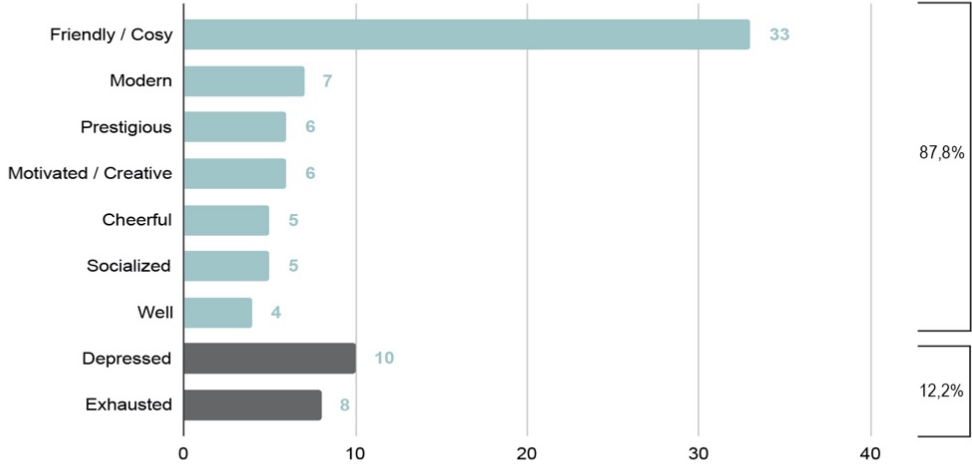


Table 34. Participants' responses on how Caribou coffee shops affect their mood.



A customer has stated how she feels as, “it feels like peaceful winter day in a warm place”. Singh (2006) argues that usage of colours not only provide the brand with differentiation from the others in the market, it also influences the mood of customer in positive or negative ways. As it is mentioned before, the interior design of

Caribou has northern lodge style dominantly, it is full of Scandinavian inspirations; fireplaces, stone walls, leather armchairs and wood stools. Brand colours and northern patterned fabrics are also used to create a cosy environment. Thus, all these efforts to create a peaceful and cosy environment by Caribou brand were effective on the participants perception. On the contrary, 12,2% of participants reported their mood as negative; depressive and exhausted.

In the matter of interior design of Caribou Coffee, participants are asked about the best and the worst thing in interior of Caribou coffee shops. According to the results, as customers indicate seating units are comfortable, interior design is minimal and simple. Colour selection is cheerful and gives positive energy directly to the customer from first entry. They are pleased by fireplace and wood details in interior as those details gives cosy feeling to user, usage of blackboard behind the coffee counter is also one of favourite items by some customers as an interactive detail which keeps the place lively and updated. Mostly, the brand is criticised by not giving enough attention to the outdoor furniture and their crowded layout. The participants were asked if they agree the usage of colour in coffee shop interiors has psychological and behavioural effect on them, the result has shown in Table 35 as 56,2% of participants agree and strongly agree to this statement, while 30,6% decided on neutral response. Similarly, interior colours of Caribou and its correlation with the brand identity has questioned (Table 36). The majority of participants 74,5% (agree and strongly agree) agree to this statement while 10,2% disagree.

Table 35. Responses to the question of "Do you think the colour usage in Caribou interior has psychological and behavioural effect on customer?"

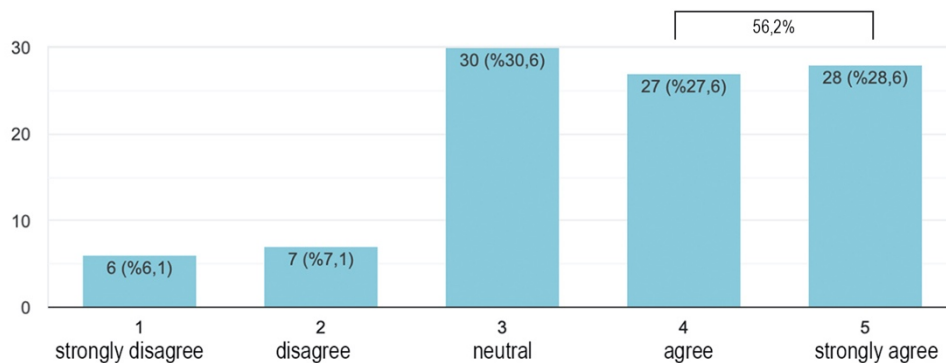


Table 36. Responses to the question of "Do you think the colour usage of Caribou interior are compatible with the Caribou Coffee's brand identity?"

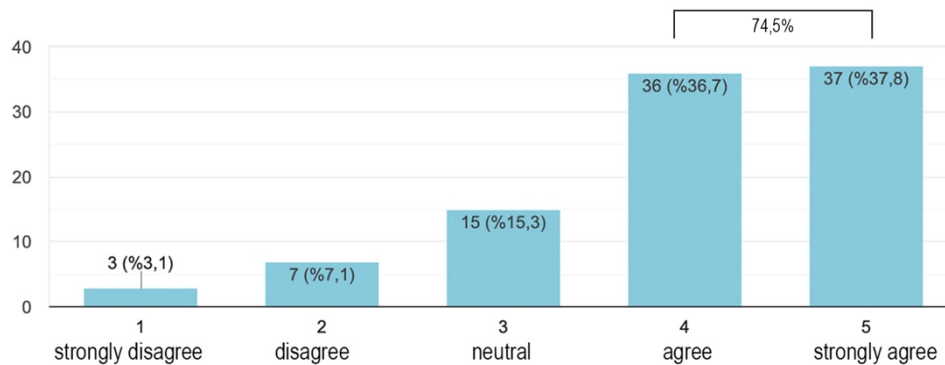
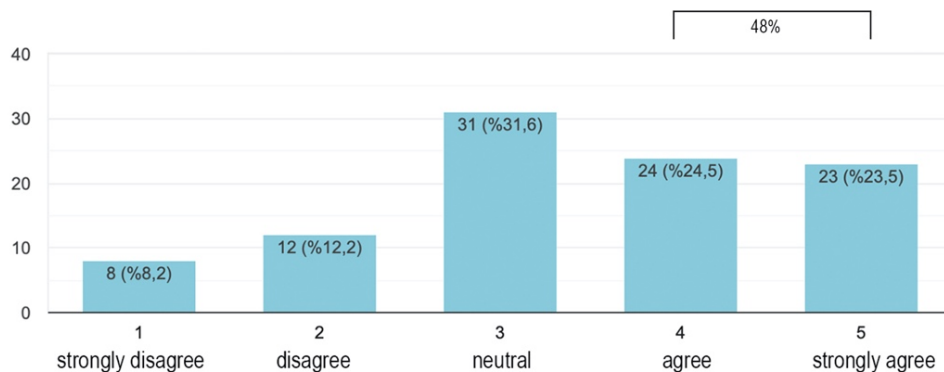
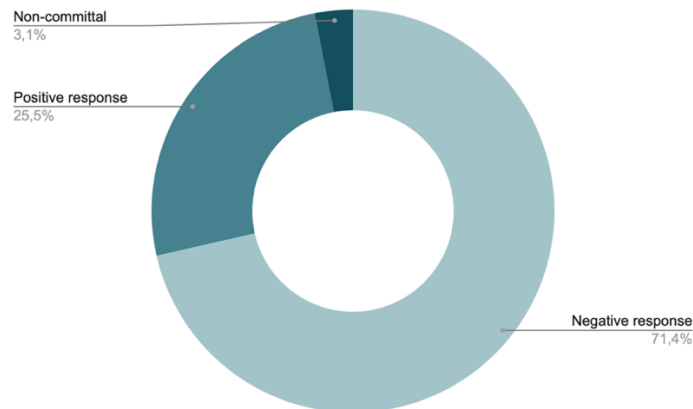


Table 37. Responses to the question of "Do you think that Caribou store design has the appearance of serving the best quality and the most natural coffee?"



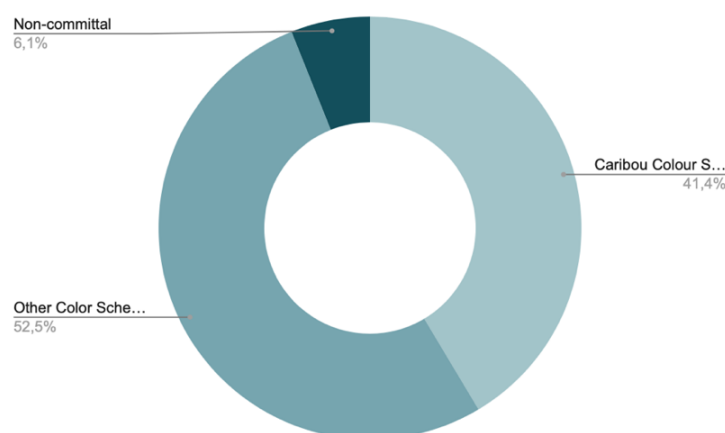
Regarding the brand goals of Caribou, each company has set some goals in their official website as brand goals or aims to achieve mostly related with their coffee shop design. The Caribou Coffee company emphasizes its aim in its official website as to bring and serve the best coffee to their customers and to provide great experience. Outcomes can be seen from the Table 37, less than half of participants (48%) agree and disagree that Caribou serves the best and most natural coffee to their customers while 31,6% of the customers' opinion are neutral, oppositely 12,2% of participants disagree, 8,2% strongly disagree with the expression of Caribou store design has appearance of serving the best quality and most natural coffee.

Table 38. Response to the question of “How would it be if Caribou would use different colours in different coffee shops? Why?”



As mentioned previously, De Heer (2009, p. 224) believes that “colour modifies space” (2009, p. 224) for instance; usage of blue creates calming atmosphere (De Heer, 2009, p. 224; Reed, 2017, p. 39). Caribou Coffee uses turquoise, brown and white as main colours in its interior and visual design and continue this style of design in all shops all around the world. The participants were asked how it would be if they would design each coffee shop in a different design sense. The main distribution shows that (Table 38) 71,4% of the participants gave negative response about changing design and colour in each store, the reasons were mainly related to brand identity concern. Some participants strongly believe that each brand should have specific identity, colour and design, it must be applied for all stores of the brand. Some think corporate identity would be destroyed and the user would recognise each shop as different brand. Some other would like to see similar design and same colours in each shop they visit, they would prefer to feel same in every shop of brand in different cities or countries without making discrimination. Caribou coffee applies a similar colour scheme and interior design in all coffee shops, users think that this application strengthens its relationship with brand identity and space. Some users think that the use of different colours will create a different perception of space in a negative sense. When customers like a brand, they don't want to see a different design when they visit the stores of that brand, finding the same interior in every coffee shop has become an important factor for the users. In this sense, Caribou Coffee's concept and colour scheme applications satisfy its users.

Table 39. Responses to the question of “Which colours would you use dominantly if you would colour a coffee shop? Why?”



On the other hand, 25,5% of participants gave positive response, some think it would be nice and different while some offers changing the concept and the colour due to its location as city or country or seasonal. The 3,1% of participants were non-committal to the question. As last, the participants were asked which colours they would use while colouring a coffee shop. As it is shown in Table 39 while 41,4% of participants suggest Caribou colours (turquoise, brown and white), the majority of participants 52,5% suggest other colour schemes such as; red-black as attractive, yellow as cheerful, black for minimalism and green as nature colour. As mentioned in the literature, the remarkable and striking features of the red colour may be the reason of choice for the places to be attracted attention. The yellow colour is often preferred as an energizing colour when creating a cheerful, pleasant environment. The use of black is often matched with elegance and a classic image among users, while the use of green has been preferred by its calming effect and the serene environment.

4.3.4. CAFFÈ NERO

The questionnaire of Caffè Nero coffee shops has applied Hilltown and Agora shopping centres on 75 participants. The result of questionnaire shows that 73,3% of participants are female and 26,7% are male, also 41,3% of these participants are between 25 and 44.

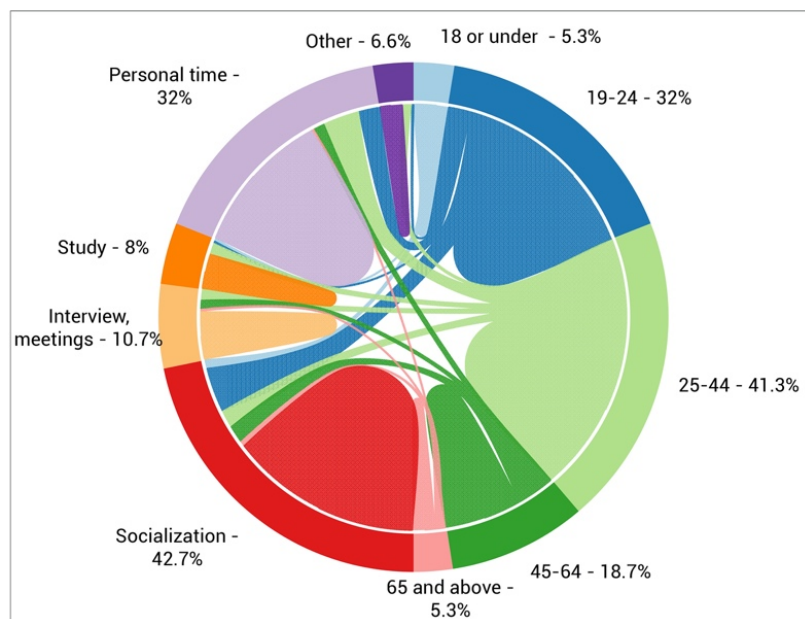


Figure 59. Caffè Nero, Agora Shopping Mall.



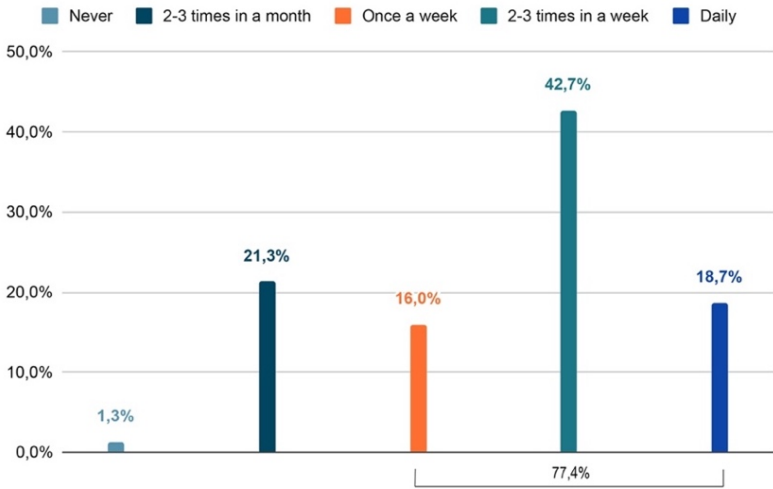
Figure 60. Caffè Nero, Hilltown Shopping Mall.

Table 40. Chord Diagram of the participants' age range-aim of usage relation, Caffè Nero.



Besides, Table 40 shows the relation between customer age range and their aim of usage. These results reveal that the Caffè Nero is mostly preferred by female customers in 25-44 age range and the purpose of their visit is mostly socializing (42,7%) over a coffee. As it is mentioned above, the mission of Caffè Nero is “to bring the elderly back into the community – they can see what’s going on, feel part of it and talk to other people”, it is notable that 65 and older people (5,3%) visit Caffè Nero for different purposes such as socializing, personal time and meetings. This result highlights that the mission of Caffè Nero has perceived by the older users of coffee shop successfully.

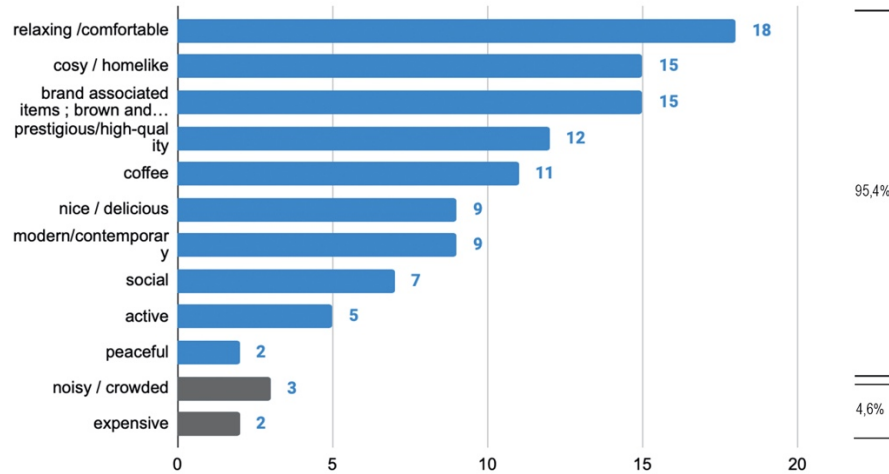
Table 41. Participants' visiting frequencies, Caffè Nero.



Regarding the visiting frequencies of the participants of Caffè Nero questionnaire, more than half (77,4%) of participants visit the coffee shop at least once a week which shown in Table 41. The result displays that Caffè Nero has large number of regular customers. Furthermore, the loyalty of customers of Caffè Nero has evaluated, while 49,3% of participants prefer Starbucks Coffee as first, 36% of participants prefer Caffè Nero as their second choice of coffee shop when they asked which one, they prefer the most. As third, they prefer “other” coffee shop choices with 8% rather than Caribou or Gloria Jean’s coffee chains. The visitors (75) were asked to describe Caffè Nero in three words by both negative and positive. The majority of participants (95,4%) described positively, in contrast 4,6% of participants described Caffè Nero by using negative words. The keywords are categorised under the title of positive responses such as; relaxing/comfortable, cosy/homelike, brand associated items (blue, brown and black colours, wood usage in interior), prestigious/high-quality, nice/delicious, active, coffee, modern/contemporary environment, social and peaceful

(Table 42). Also, as in negative category; noisy/crowded and expensive definitions are expressed by users. Caffè Nero has been described as “relaxing/comfortable” positively by the participants.

Table 42. The responses from participants to describe Caffè Nero.



As design understanding Caffè Nero prefers restoring old buildings and keep those buildings natural as much as possible. Shutters, iron staircases, fireplaces, industrial pendant lamps, chandeliers are the main common elements of Caffè Nero interiors. The brand reserves the modest and classical style in their stores by avoiding mass-produced furniture strictly. As has been pointed out, the brand strategy of reflecting the roots and authenticity of place to coffee shops was effective on the “relaxing/comfortable” perception of users.

Table 43. Distribution of Caffè Nero definitions on how Caffè Nero shops affect participants’ mood.

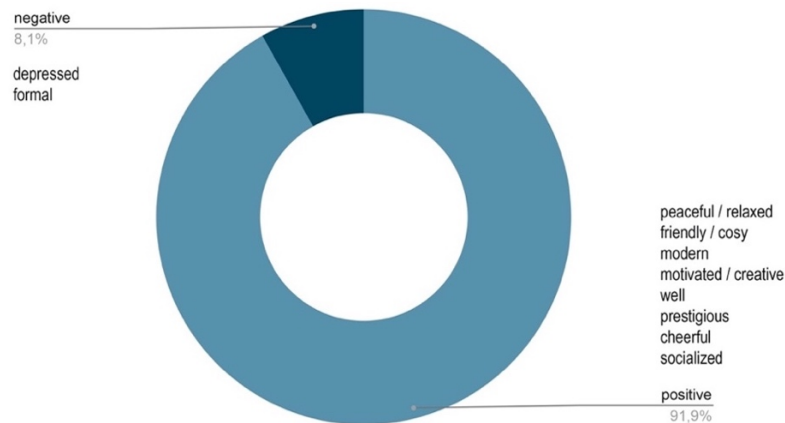
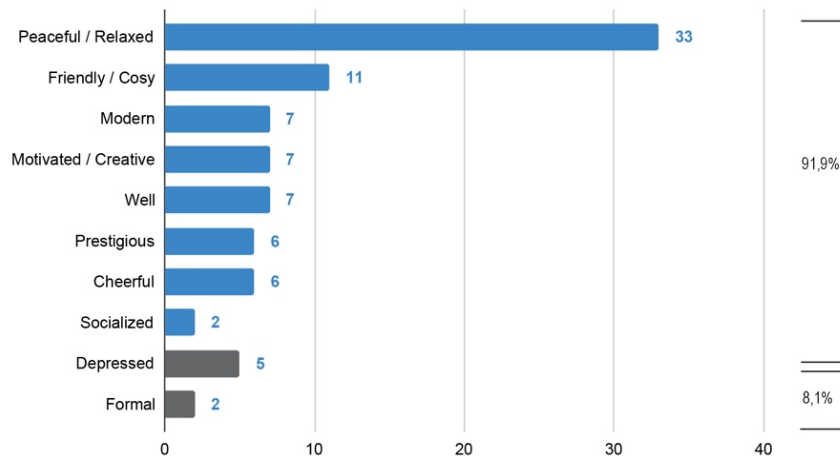


Table 44. Participants' responses on how Caffè Nero shops affect their mood.



The participants were asked to describe their moods in Caffè Nero coffee shops, the responses can be categorized into two main sections in Table 43; positive (91,9%) and negative (8,1%). As mentioned earlier, in retail spaces colour, layout, and organization as design factors have significant effects on how customers perceive the space (Baker et al., 1994). According to results, peaceful/relaxed is the most common mood the participants felt in Caffè Nero shops. Secondly, friendly/cosy as participants describe Caffè Nero with similar characteristics previously in Table 42. Modern, motivated/creative are the following popular positive moods of participants. Some participants commented as they feel like at home in Caffè Nero due to its classical interior and it gives a feeling of chilled out through well-matched interior design details such as colour and furniture usage. In contrast to positive responses, 8,1% of participants gave negative feedbacks on how they feel in Caffè Nero interiors, the negative moods have stated as; depressed and formal (Table 44). As it is assumed from the way participants expressed themselves, some participants feel too much formality and seriousness in coffee shop environment negatively. In the matter of interior design of Caffè Nero, participants are requested to express the best and the worst detail in interior of the coffee shop. The results show that, long tables are customer's favourite for study and meetings (Figure 60), it provides comfortable space for groups. It is stated that, layout of seating units and tables are not in crowded layout as other coffee shops, from outside and inside the coffee shop gives the sense of Europe itself, the user feels like they drinking coffee in elsewhere in Europe, which became significantly meaningful when Caffè Nero's traditional Italian coffee concept is considered. The

selection of natural materials of brand has also took attention of customers and some participants expressed as natural wood and iron combination gives cosy and modern sense at the same time. On the other hand, interior of Caffè Nero has criticized of being dark and bit depressive.

Table 45. The responses to the question of "Do you think the colour usage in Caffè Nero interior has psychological and behavioural effect on customer?"

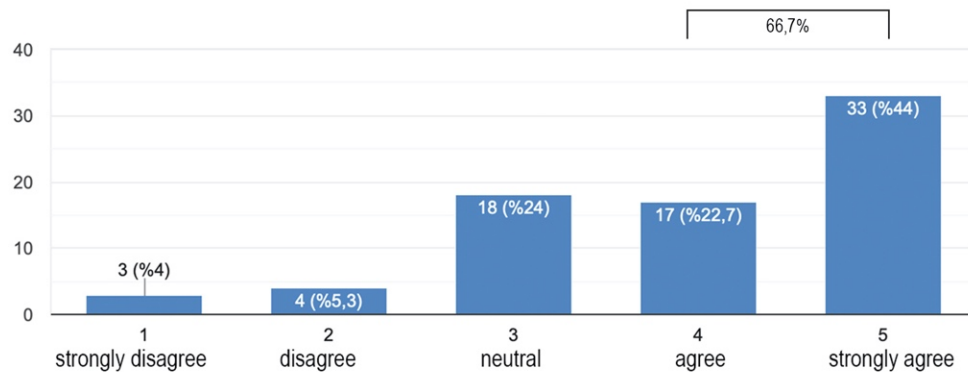
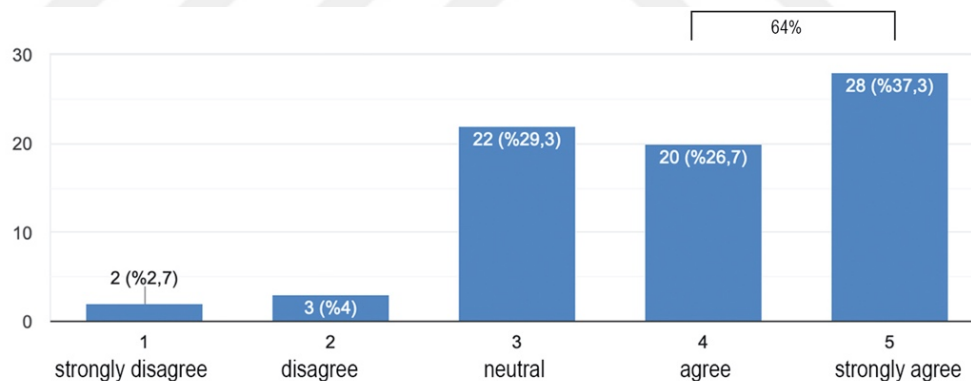


Table 46. The responses to the question of "Do you think the colour usage of Caffè Nero interior are compatible with the Caffè Nero's brand identity?"



Among the participants, 66,7% of customers agree that Caffè Nero interiors have psychological and behavioural effect on customer in different ways (Table 45). Besides, 64% of participants agree that the colour usage in Caffè Nero interiors is compatible with brand identity of the brand (Table 46). Regarding the aim of brand, as Caffè Nero stated in their official website, despite the fact that the brand is United Kingdom based, the brand is focused on Italian coffee and the café culture which is opposite way of take-away culture, they believe that from roasting to drinking coffee is a ritual and café culture is part of it. It is asked to participants, are Caffè Nero interiors appear as traditional Italian coffee shop and serves the best coffee. The results were 46,7% of

agree/strongly agree, 21,3% disagree/strongly disagree and 32% neutral participation (Table 47).

Table 47. The responses to the question of “Do you think that Caffè Nero interiors have the appearance of traditional Italian coffee shop which serves the best coffee”?

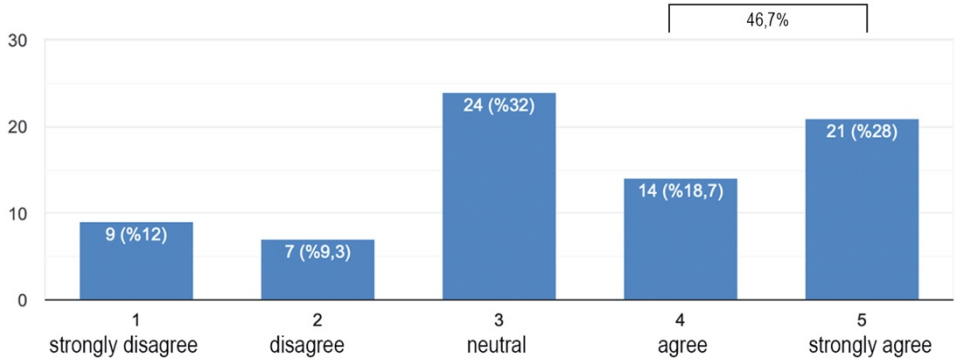
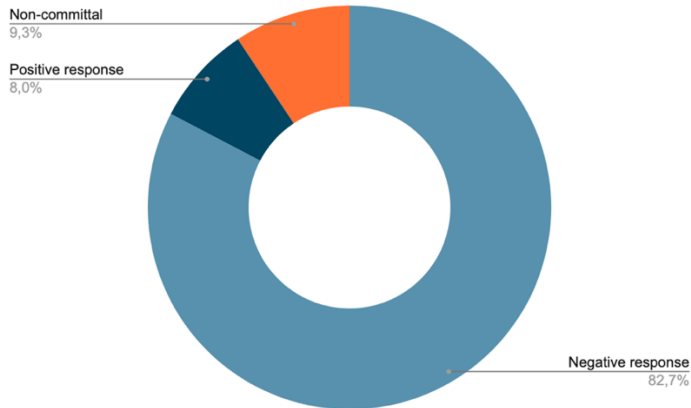
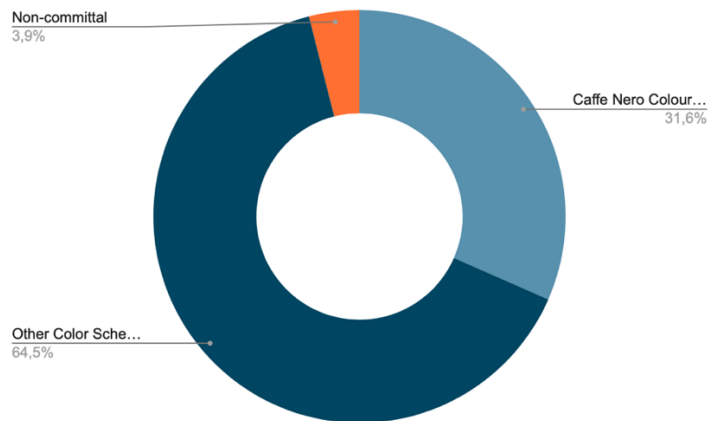


Table 48. Responses to the question of “How would it be if Caffè Nero would use different colours in different coffee shops? Why?”



Caffè Nero is using blue, brown and black as main brand colours in coffee shops’ interior and visual design and remain these colour design in all shops all around the world. The participants are asked how it would be if they would design each coffee shop differently. The main distribution in Table 48 shows that 82,7% of the participants contributed negatively about changing colour in each store. They pointed out their reasons as brands should have specific identity, colour and design, it should be reachable from all shops of the brand. Repeated and identical style of coffee shops increases the belonging sense to the brand and make customer feel better. Some think big changes in design would damage the reliability of corporation. Some other believes it might be confusing for the users which are not familiar with the brand as they would prefer to see similar design elements in each shop.

Table 49. Responses to the question of “Which colours would you use dominantly if you would colour a coffee shop? Why?”



Otherwise, 8% of participants supported the idea of different design in different shops mostly because they think it would be interesting to visit different styles of same brand as experience. Moreover, it is also expressed the usage of dark colours and high-quality textures in interior creates an “expensive” look for the brand, this might match well in some locations, yet some potential customers might think as a luxury place and change their mind of visiting negatively. Lastly, the participants are asked to colour a coffee shop and which colours they would use (Table 49). 31,6% of participants suggested Caffè Nero brand colours (blue, brown and black) due to the reason of calming effect of blue, natural feeling of brown and elegance of black. Contrarily, the majority of participants 64,5% suggested other colour schemes for a coffee shop as; yellow-brown combination as attractive and social space, pastel colours for peaceful environment, red or dark red usage for a different look for the brand. %3,9 of participants were non-committal to this part of research.

4.4. RESULTS AND DISCUSSION

As summary of previous four analysis per each brand specifically, the outcomes are collected as general analysis in Table 50. The results are categorised under 11 different titles as; age, gender, aim of usage, visiting frequency (daily), preferred coffee shops, distribution of definitions, distribution of moods, psychological and behavioural effect, success of aim of the brand, colour changing in different coffee shops and colour suggestions for coffee shop interiors.

Table 50. General analysis table of selected coffee shop chains.

Brand	Age	Gender	Aim of usage	Visiting frequency (daily)	Preferred coffee shop	Distribution of definitions	Distribution of moods	Psychological and behavioural effect	Interior-BI compatibility	Success of aim of the brand	Colour changing in different coffee shops	Colour suggestion for coffee shops
Unit	Age %	Gender %	Usage %	%	Brand %	Positive % Negative %	Positive % Negative %	Agree % Disagree %	Agree % Disagree %	Agree % Disagree %	Negative % Positive %	Other Schemes % Brand Colour Scheme %
						(Rounded values)						
Starbucks Coffee	25-44	F	Personal time	8,8	Starbucks	93	90	66	77	65	78	48
	51,8	61,3	45,3		78,1	7	10	16	6	22	10	50
Gloria Jean's Coffee	25-44	F	Socialization	15,2	Starbucks	86	77	58	60	42	71	69
	38,1	66,7	38,1		58,1	14	23	14	17	21	23	28
Caribou Coffee	19-24	F	Socialization	13,3	Starbucks	97	88	56	75	48	71	53
	46,9	66,3	41,8		59,2	2	12	13	10	20	26	41
Caffè Nero	25-44	F	Socialization	18,7	Starbucks	95	92	67	64	57	83	65
	41,3	73,3	42,7		49,3	5	8	9	7	21	8	32

In the questionnaire, the participants are asked to describe brands, the results are categorised into two as negative and positive as revealed above. As Table 50 shows the distribution of definitions, Caribou Coffee has the most positive responses from customer with 97%. The customers described each brand by using the word-pairs below;

Starbucks Coffee: Prestigious / High Quality

Gloria Jean's Coffee: Relaxing / Comfortable

Caribou Coffee: Relaxing / Comfortable

Caffè Nero: Relaxing / Comfortable

Three of four brands are described as relaxing and comfortable. Contrarily, the participants use “prestigious / high quality” to define Starbucks Coffee shops. As it is studied in this thesis, the iconic “two-tailed mermaid” logo of Starbucks become so popular globally, any customer easily recognise even from the paper cup that someone

hold in the street. At this level of recognition by customers, any product that Starbucks sells, is a symbol of brand itself. Those factors might have increased the popularity of the brand. Besides, the way Starbucks serves the coffee in paper cups with your name on it might be the reason of customers feel special and prestigious.

The participants are asked to describe their moods in the selected coffee shops, Caffè Nero has the most positive responses from customers with 92%. The customers stated they feel “peaceful and relaxed” in Caffè Nero interiors. The other coffee shops have the same results of making people feel “peaceful and relaxed” with different percentage distribution. The results show that all the cases with the consideration of their interiors and colour choices were successful on creating an environment which makes feel customers “peaceful and relaxed” effectively. Similarly, when the psychological and behavioural effects of interiors are asked to participants, with 67% users of Caffè Nero agreed/strongly agreed to the statement that interiors of coffee shops are effective on customer’s psychological and behavioural state.

Regarding the interior design of coffee shops and brand identity, Starbucks is regarded with 77% of users as most successful in compatibility. All cases have goal as brand to achieve with the coffee shop interior design, those aims were given as statements to the participants and they asked if they agree or not. The participants with 65% agreed that Starbucks interiors are successful at “creating and offering an experience which presents belonging sense and cosy social space where you can chat and socialise”. The result leads to similar conclusion with the high level of brand loyalty of Starbucks as discovered earlier. Therefore, the assessment about changing the colours of brands in different coffee shops is asked to the participants, more than 70% of the users from each brand reacted negatively about change due to brand identity concerns. Caffè Nero has the highest value with 83%, according to the remarkable results of colour and shop relation it is possible to say most of participants believe that sustaining the same colour scheme and same style in each store enhances the visibility of brand and promotes the identity of brand. In spite of that, when the participants are asked to colour a coffee shop, their colour preferences were mainly different than the brand colours. Surprisingly, Gloria Jean’s customers prefer green and blue colours and turquoise at most which are the main colours of the other three coffee chains. In Caribou case, black, red-black combination and yellow was suggested due to elegance of black and the cheerful effect of yellow. The customers of Caffè Nero

prefer yellow, brown and dark red colours since it reminds Gloria Jean's Coffee's colour scheme and also pastel colours to provide tranquil environment. The results of Starbucks have slightly different between negative and positive, 50% of customers suggested present Starbucks colours as green, brown and black while 48% expressed they would use pastel colours. It is clearly seen that, even though the users are not happy with the colour choices in coffee shops, they think it is logical to sustain same colour scheme for each coffee shop of the coffee chain brands. For all four coffee chains, the majority of customers believe that existing brand colours should be maintained in every coffee shop, and that the design goes in the same way for the benefit of brand identity consistency. The users prefer brown, green and blue shades and they like the colour usage of the coffee brands. When asked for the reason for these colour choices, they state that there are often calming, calming colours, since these three colours are the colours of nature, giving the user a natural and relaxing environment in the interior. It can be said that all four brands create designs with different tones and uses and natural colours have a positive effect on the user in terms of brand identity and colour usage. Many customers make a positive connection between the use of natural colours in retail spaces where the main products of these four brands are coffee and coffee beans. In contrast, when users are asked how to make a colouring, pastel colours, red and yellow usage are quite high, and besides the natural colours used by the four brands, they guide us to other favourite colours that can be used in user-oriented retail spaces. Among these three other choices, users are divided into three, aiming for a calm and peaceful environment using pastel colours, aiming for a cheerful and high energy place with yellow colour and wanting to create a stylish and elegant environment with a combination of black and red. As Reed reported is this issue that colour has the ability to modify the interiors and it is the significant factor which forms the first impression of customer. The effect of colour can be used on furniture, accessories, structural elements, plants or through lighting facilities while connecting interior elements visually and forming the atmosphere of interior accordingly (2017, p. 27). Besides, it has ability of setting the ambiance of space, directing or distracting the attention, changing the perception of space to feel larger or smaller and connecting spaces (Poore & Ragan, 1994, p. 17). According to these outcomes, the usage and selection of colour schemes in coffee shop interiors may vary depending on how the designer would like to modify interior space, user profile target of brand, the product types which will be served and how the interior space is desired.

CHAPTER FIVE

CONCLUSION

This thesis elaborated the practices in the design of colour and brand identity of global coffee shop chains from user perspective and provides an understanding for colour design and brand identity for coffee shop brands which are globally chained and franchised. The study focused on colour and brand identity practices of coffee shop brands which located in different shopping malls in İzmir. In the light of previous literature and findings, it is known that coffee shops have wider functions than just selling coffee in today's world, drinking coffee or visiting coffee shops have combined with a coffee culture which includes socializing, spending personal time, study, meetings and many other side functions of which we can easily identify from the environment that global coffee brands offer to their customers. In this thesis, the colour and brand relationships of global coffee chains are investigated. Four main brands were selected and analysed at different coffee shops at different days and times. As a result of questionnaires, the effects of colour usage of brands on users were investigated and associated with brand identity. Researches on this subject have been examined and literature review has been made. Colour and brand issues are examined in detail through space relations. Then, visual and brand analyses were performed for each of the four brands. When the data obtained as a result of user questionnaires were concluded in the light of these analyses and the information obtained from the literature, it was concluded that the colour and schemes used in the interior of coffee shops and brand identity elements had an effect on the user. At the same time, colour choices have become one of the shaping factors of brand identity.

Due to the changing coffee culture in daily life, the brands aim to create most successful interior environment for the customer to provide them a coffee ritual in their coffee shops by using different branding methods and interior design. In this term, creating a successful brand identity is strongly engaged with how the customer perceive the space of brand since the loyalty and continuity of customer define success for coffee shop industry. While the main purpose of those coffee shops to sell coffee

and coffee-based beverages as self-service and take-away, the study shows that customers are not only satisfied with the service and quality of the coffee they receive. Several important details within the scope of brand identity establish the user profile as satisfied regular customers who visit the coffee shop regularly such as the compatibility between the appearance of brand which includes; the colours the brand uses dominantly in interior, logo and other designed items and brand identity. The results of the study demonstrate that, there is a strong effect of colour selection and usage in interior of coffee shop chains. The brands emphasize; certain colour schemes while designing the interior, exterior, logo, website, social media accounts and other related brand items. The colours used by brands in their interiors determine how they feel in the long term, even if they are not noticed at first glance by the users of the space. Similarly, the logo design of the brand is one of the first things that draws the attention of the users. Many of us can guess and describe the logos of popular brands such as Apple, Coca Cola and BMW without even seeing the brand name. It has great importance for the consistency of brand identity that the coffee brands maintain the same consistency in their interior spaces on their websites and social media accounts. By this way, the user does not experience confusion when visiting these pages and can identify the brand's colours as soon as they see them. Since the social media accounts of coffee brands have the purpose of advertising and promotion, it is very important to attract the attention of the user instantly.

The consistency between identity elements provides brand with a strong unified brand image. More generally, these basic findings are consistent with research showing that there are some colours and combinations the customers prefer at most in coffee shop interiors. The most preferred colour decisions of participants of the study result in similar outcome as the most preferred colours are brown, green and blue. From users' approach certain colours carry different meanings and provide different experiences in coffee shop interiors when the place is used actively. The main reason why users prefer brown colour in the interior of coffee shops is that the colour is origin reminiscent of the main beverage sold in the space which is coffee. The conclusion that can be drawn from this result is that when users create colour preferences for brands, they associate the identity of the brand with the source of the product or service being sold. Another group of users prefer green colour and green-brown combinations by stating that they feel more peaceful and happier because the green colour represents nature. The fact

that the green colour represents nature has been a common return from users in coffee shop samples. Because coffee shops are places where a product offered by nature is consumed, users have established an abstract link between nature and space. Probably the same users will not be in the same search in a store selling a technology product. On the other hand, blue and blue-brown combinations are desired in interior space of coffee shops due to the colour's calming and relaxing effect on user. Overall, in coffee shop interiors the results demonstrate a strong behavioural and psychological effects on users. Many participants from questionnaire stated that the colours used in the coffee shops have an effect on their behavioural and psychological states in both negative and positive way. According to differences in the use of colour in the interior, some coffee shops make the user feel unhappy, depressed and pessimistic, while another coffee shop can make them feel happy, cheerful and positive.

In other respects, the usage of furniture and decorative objects has significant effect on creating desired environment for the customer. The findings of the research provide additional information about furniture and decorative usage in interior as it includes, sofas, armchairs, tables, chairs, counter, lighting elements, fireplaces, paintings and other visual elements on wall decorations. All of these elements have significant effects for the experience the coffee shop offers to user since the customers prefer spaces where they feel relaxed and comfortable.

Furthermore, the results show that it is also significant to pursue the style of design continuity for the semi-open spaces of coffee shop as well, since many coffee shop users complain about poor-designed or neglected outdoor spaces. When the indoor and semi-open outdoor spaces do not represent the same design language, the effect of colour usage drops dramatically. Creating desirable coffee brand in swarming market requires well-defined brand identity and interior design combination. These two practices meet on common ground of satisfaction of the customers. Besides, the present findings confirm that customer relations of the brands have significant effect on customer's preferences; while some customers are in a search of personalized service and friendly attitude in coffee shops, others are in expectation of polite and more formal behaviour.

This study explored the brand identity and colour relations in global coffee shop chains in shopping centres in İzmir. The results of the study provide a good starting

point for discussion and further research. Future studies could investigate brand identity of the coffee shop cases in historical buildings which are transformed or re-used by examining the associations between identity and spirit of the historical space. Examining the brand identity and colour usage of coffee shops in historical buildings may have different results in terms of authenticity and the use of original materials. Similar research can be conducted for the local coffee shop chains in İzmir in other specific locations such as, educational or business regions of the city. Moreover, apart from coffee shops, each sector has its own unique needs and characteristics and according to the potential expectations each brand creates its own identity. All these aspects give direction to brands' colour preferences, design and brand identity studies. Brand identity and colour studies in a different industry, such as supermarkets, bars, cafes, restaurants, clothing or home decoration stores, can be a potential field for future work.

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APPENDIX A – THE QUESTIONNAIRE

Kahve Zincirlerinde Marka Kimliđi & Renk Kullanım İlişkisi - Starbucks Coffee İzmir

* Gerekli

1. Yaşınız? *

Uygun olanların tümünü işaretleyin.

- 18 ve altı
 19-24
 25-44
 45-64
 65 ve üstü

2. Cinsiyetiniz? *

Yalnızca bir şıkkı işaretleyin.

- Kadın
 Erkek

3. Ne sıklıkla kahve dükkanlarına gidiyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Hiç
 Ayda 2-3 kez
 Hafta 1 kez
 Haftada 2-3 kez
 Her gün

4. Hangi kahve zincirini tercih ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Starbucks Coffee
 Gloria Jean's Coffee
 Caribou Coffee
 Caffè Nero
 Diğer

5. Kahve dükkanlarını çoğunlukla hangi amaçla ziyaret ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Sosyalleşme
 İş görüşmeleri, toplantı vs.
 Ders çalışma
 Kişisel zaman geçirme
 Diğer

6. Starbucks'ın en beğendiğiniz iç mimari özelliği nedir? Neden? *

7. Starbucks'ın en beğenmediğiniz iç mimari özelliği nedir? Neden? *

8. Starbucks iç mekan renklerinin kullanıcı üzerinde psikolojik ve davranışsal etkisi olduğunu düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

9. Starbucks kahve dükkanlarında kullanılan renk seçimlerinin marka kimliği ile örtüşüğünü düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

10. Starbucks kahve dükkanlarını tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

11. Starbucks kahve dükkanlarında kullanılan renklerin kullanıcıda yarattığı hisleri tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

12. Starbucks mekan tasarımının ve mekan tasarımında kullanılan renklerin, "aitlik duygusu hissettiren, arkadaşlar ile buluşulup keyifli vakit geçirilen" bir mekan atmosferi yarattığını düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

13. Starbucks'ın tüm kahve dükkanı tasarımlarında aynı renkler kullanılmaktadır. Sizce her dükkan farklı renklerle tasarlırsa nasıl olurdu? Neden? *

14. Siz bir kahve dükkanı renklendiriyor olsaydınız, ağırlıklı olarak hangi renkleri kullanırdınız? Neden? *

Kahve Zincirlerinde Marka Kimliđi & Renk Kullanım İlişkisi - Gloria Jean's Coffee İzmir

* Gerekli

1. Yaşınız? *

Uygun olanların tümünü işaretleyin.

- 18 ve altı
 19-24
 25-44
 45-64
 65 ve üstü

2. Cinsiyetiniz? *

Yalnızca bir şıkkı işaretleyin.

- Kadın
 Erkek

3. Ne sıklıkla kahve dükkanlarına gidiyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Hiç
 Ayda 2-3 kez
 Hafta 1 kez
 Haftada 2-3 kez
 Her gün

4. Hangi kahve zincirini tercih ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Starbucks Coffee
 Gloria Jean's Coffee
 Caribou Coffee
 Caffè Nero
 Diğer

5. Kahve dükkanlarını çoğunlukla hangi amaçla ziyaret ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Sosyalleşme
 İş görüşmeleri, toplantı vs.
 Ders çalışma
 Kişisel zaman geçirme
 Diğer

6. Gloria Jean's Coffee'nin en beğendiğiniz iç mimari özelliği nedir? Neden? *

7. Gloria Jean's Coffee'nin en beğenmediğiniz iç mimari özelliği nedir? Neden? *

8. Gloria Jean's iç mekan renklerinin kullanıcı üzerinde psikolojik ve davranışsal etkisi olduğunu düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

9. Gloria Jean's kahve dükkanlarında kullanılan renk seçimlerinin marka kimliği ile örtüştüğünü düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

10. Gloria Jean's kahve dükkanlarını tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

11. Gloria Jean's kahve dükkanlarında kullanılan renklerin kullanıcıda yarattığı hisleri tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

12. Gloria Jean's mekan tasarımının ve mekan tasarımında kullanılan renklerin, "en kaliteli kahveyi eşsiz bir aile ortamında sunan" bir mekan atmosferi yarattığını düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

13. Gloria Jean's Coffee'nin tüm kahve dükkanı tasarımlarında aynı renkler farklı konseptlerle kullanılmaktadır. Sizce her dükkan farklı renklerle tasarlanırsa nasıl olurdu? Neden? *

14. Siz bir kahve dükkanı renklendiriyor olsaydınız, ağırlıklı olarak hangi renkleri kullanırdınız? Neden? *

Kahve Zincirlerinde Marka Kimliđi & Renk Kullanım İlişkisi - Caribou Coffee İzmir

* Gerekli

1. Yaşınız? *

Uygun olanların tümünü işaretleyin.

- 18 ve altı
 19-24
 25-44
 45-64
 65 ve üstü

2. Cinsiyetiniz? *

Yalnızca bir şıkkı işaretleyin.

- Kadın
 Erkek

3. Ne sıklıkla kahve dükkanlarına gidiyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Hiç
 Ayda 2-3 kez
 Hafta 1 kez
 Haftada 2-3 kez
 Her gün

4. Hangi kahve zincirini tercih ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Starbucks Coffee
 Gloria Jean's Coffee
 Caribou Coffee
 Caffe Nero
 Diğer

5. Kahve dükkanlarını çoğunlukla hangi amaçla ziyaret ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Sosyalleşme
 İş görüşmeleri, toplantı vs.
 Ders çalışma
 Kişisel zaman geçirme
 Diğer

6. Caribou'nun en beğendiğiniz iç mimari özelliği nedir? Neden? *

7. Caribou'nun en beğenmediğiniz iç mimari özelliği nedir? Neden? *

8. Caribou iç mekan renklerinin kullanıcı üzerinde psikolojik ve davranışsal etkisi olduğunu düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

9. Caribou kahve dükkanlarında kullanılan renk seçimlerinin marka kimliği ile örtüştüğünü düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

10. Caribou kahve dükkanlarını tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

11. Caribou kahve dükkanlarında kullanılan renklerin kullanıcıda yarattığı hisleri tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

12. Caribou mekan tasarımının ve mekan tasarımında kullanılan renklerin, "en iyi ve en doğal kahveyi servis eden" bir mekan atmosferi yarattığını düşünüyor musunuz? *
Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Kesinlikle katılmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kesinlikle katılıyorum

13. Caribou'nun tüm kahve dükkanı tasarımlarında aynı renkler kullanılmaktadır. Sizce her dükkan farklı renklerle tasarlırsa nasıl olurdu? Neden? *

14. Siz bir kahve dükkanı renklendiriyor olsaydınız, ağırlıklı olarak hangi renkleri kullanırdınız? Neden? *

Kahve Zincirlerinde Marka Kimliđi & Renk Kullanım İliřkisi - Caffe Nero İzmir

* Gerekli

1. Yařınız? *

Uygun olanların tümünü iřaretleyin.

- 18 ve altı
 19-24
 25-44
 45-64
 65 ve üstü

2. Cinsiyetiniz? *

Yalnızca bir řıkkı iřaretleyin.

- Kadın
 Erkek

3. Ne sıklıkla kahve dükkanlarına gidiyorsunuz? *

Yalnızca bir řıkkı iřaretleyin.

- Hiç
 Ayda 2-3 kez
 Hafta 1 kez
 Haftada 2-3 kez
 Her gün

4. Hangi kahve zincirini tercih ediyorsunuz? *

Yalnızca bir řıkkı iřaretleyin.

- Starbucks Coffee
 Gloria Jean's Coffee
 Caribou Coffee
 Caffe Nero
 Diđer

5. Kahve dükkanlarını çoğunlukla hangi amaçla ziyaret ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- Sosyalleşme
 İş görüşmeleri, toplantı vs.
 Ders çalışma
 Kişisel zaman geçirme
 Diğer

6. Caffè Nero'nun en beğendiğiniz iç mimari özelliği nedir? Neden? *

7. Caffè Nero'nun en beğenmediğiniz iç mimari özelliği nedir? Neden? *

8. Caffè Nero iç mekan renklerinin kullanıcı üzerinde psikolojik ve davranışsal etkisi olduğunu düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

9. Caffè Nero kahve dükkanlarında kullanılan renk seçimlerinin marka kimliği ile örtüştüğünü düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

10. Caffe Nero kahve dükkanlarını tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

11. Caffe Nero kahve dükkanlarında kullanılan renklerin kullanıcıda yarattığı hisleri tarif etmeniz gerekseydi, hangi üç anahtar kelimeyi kullanırdınız? *

12. Caffe Nero mekan tasarımının ve mekan tasarımında kullanılan renklerin, "yüksek kalitede kahve sunulan geleneksel italyan kahvecisi" atmosferi yarattığını düşünüyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Kesinlikle katılmıyorum Kesinlikle katılıyorum

13. Caffe Nero'nun tüm kahve dükkanı tasarımlarında aynı renkler kullanılmaktadır. Sizce her dükkan farklı renklerle tasarlanırsa nasıl olurdu? Neden? *

14. Siz bir kahve dükkanı renklendiriyor olsaydınız, ağırlıklı olarak hangi renkleri kullanırdınız? Neden? *
