

Literature Review

Although consumption is assessed within the hierarchy of basic needs, it is not a concept independent of value judgments [1]. Consumers exhibit different consumer behaviours while purchasing products or services in the market [2]. According to Türkay [3], the decision processes that define the activities directly related to the acquisition and use of products or services with a certain value in the market and the reasons leading to these activities reveal consumer behaviour.

The places where consumption takes place are primarily influenced by the changes and transformations brought about by the consumption culture. Cafes, which have an economic, social, cultural and political context, have historically been spots where social changes and transformations can be followed, as they have historically shed light on the spaces transformed with social life. According to Çağlayan [4], the images of modernity, such as the interior design and product variety of cafes, brought about the culture of branding and consumption, and as a result, new symbolic sign spaces of the stratified social structure were formed. In other words, visiting these places has come to involve consuming the space rather than consuming the products [5]. Thus, the spaces have turned into an imaginary value.

These places, called cafes and new generation coffee shops today, have become places where people can spend time both as a group and individually as a means of conversation and socialization. Considering that the most crucial step of the purchasing decision is to find a solution for the emerging need, cafe interior designs should be in outstanding structures that can implement marketing strategies, reach the target audience correctly and attract them to the space. Therefore, the sense of experience provides a direct connection with these places.

In the academic literature, studies on the interiors of cafes mostly focus on sensory, emotional, intellectual and relational behaviour dimensions [6-10]. When the results of the studies carried out to determine these behavioral dimensions in cafes are reviewed, it is noticed that individuals generally observe outside, chat, the social area blurred on the internet becomes evident in the cafe, and individuals who come both alone and in groups are more interested in the phone and social media [11-14]. In another similar study, it is stated that the internet network spread in cafes leads to a shift in the use of these places [15].

According to certain researches conducted on this subject, cafes are divided into three. The first is social cafes where communication and conversation are intense; the second is multifunctional cafes where communication and individual activities take place, as well as reading, etc. Finally, the third is called non-social cafes, which are mostly dominated by individual activities and intensively used by computers, tablets, newspapers and books [14].

In the studies conducted to determine the effect of indoor environmental factors on the behavioural relationship in cafes, it is highlighted that the enjoyment of being in the environment depends on the indoor environmental components [7, 12, 16, 17]. According to Smith, it is vital to create a good impression to ensure continuity on the customer who comes to the place for the first time with the appropriate and effective use of environmental factors [17]. According to Lawson [18], who offers a similar view, the atmosphere of the space, which is considered multidimensional, should be in a quality that responds to different and special needs such as privacy/sociability, formality/sincerity, excitement/relaxing. For the space to be perceived as comfortable, with identity, qualified and original; the form, colour, material, lighting, acoustics, texture, corporate identity, universal design, ergonomics and furniture selections specified by the researcher should be considered as a whole [19].

Cafes have various functions depending on many factors such as the region they are located in, their spatial characteristics, customer profiles, and have become a lifestyle determinant. For instance, cafes located in lively areas of the city, where business centres are dense, come to the fore with their office function for mostly network-based 'network marketing' with their presentation rooms and suitable environment opportunities for business meetings [20]. Individuals can use these spaces as freelance or home offices to do their work. To meet these and similar needs in cafe interiors, there are band seating elements, bar seating areas where individuals can work or spend time or large tables where they can be held in events not only for groups, and with these features, they can respond to different customer demands.

Franchising system, which has made a name for itself in the cafe sector in recent years, is a system that will enable people who want to make an attempt but do not have the necessary knowledge to carry out the venture, to start from scratch [21, 22]. The franchising system takes place in many different sectors such as textile, food and health.

Changes in the supply-demand relationship owing to the food-beverage action in the food sector have led to transformations in the space design and product range [23]. According to Kumkale [24], the dissemination of this brand value by franchising by an organization that creates a brand value allows the organization to move forward faster and to further develop the system that is the subject of the brand by contacting more users.

In the academic literature, when the studies on the reflection of the corporate culture on the interior design of the cafes with the franchise system are evaluated in general, it is seen that the concepts of 'sameness' or 'similarity' have emerged between the branches [9, 25-27]. Because even though the place and time change, the place and the product together turn into an indicator. These places, which are stated to be similar to each other with a franchising system, are very effective in creating a sense of 'belonging' in consumers and providing brand culture.

As a result, with the literature analysis, it has been comprehended that the quantity and conceptual knowledge of the studies on the interior components of the cafes with the franchise system operating in the food and beverage sector is rather low. Since the spaces with a franchising system are created with maximum profit, it is noteworthy to assess the designs of these spaces from the perspectives of the users. From this point of view, in the next part of the article, the spatial components of these cafe interiors with similar and different dynamics will be analysed and the results will be discussed comparatively.

METHODOLOGY

Field study: comparison of cafe interior with franchising system

The concept, a phenomenon that characterizes the spirit of the space and the emotion it wants to reflect, arises as a result of concretizing the design criteria with an original approach. The designer creates the concept by combining the indoor environmental factors such as form, colour, light, texture, material and the components that influence the interior shaping with goal-directed meaningful pieces. Thus, a part-whole relationship occurs between the design and concept of the space. These parts, each serving different areas in themselves, also represent a whole.

In this study, after the literature research on the analysis of the components that affect the shaping of the cafe interiors, spatial analysis was carried out on

the sample cafe interiors of the David People brand serving with the franchise system in the provinces of Isparta (cafe no. 1), Konya (cafe no. 2), Mardin (cafe no. 3) and Eskişehir (cafe no. 4). The case study contributes to the study in terms of determining the practical equivalent of the literature knowledge. For the spatial analysis, considered as a method in the study, to be understood more easily and clearly, each cafe space was tabulated separately in the evaluation part of the article, and the similarities and differences between them were tried to be explained. The analysis partitions are handled in the interior as the floor, wall and ceiling that make up the space. These space components were evaluated based on form, colour, light, texture and material properties.

Spatial Organization

It is essential to pay attention to the layout of the interiors in a way that contributes to the development of the behavioural relationship between the customer and the service. Since the reinforcement elements in the plan layout are the equipment and decorative products that complete the spatial form and make up the space, their relations with these areas and their spatial organization should be defined correctly. The schematic representations of the interior organizations of the branches of the David People brand operating in the provinces of Isparta (cafe no. 1), Konya (cafe no. 2), Mardin (cafe no. 3) and Eskişehir (cafe no. 4) are shown in figure 1. With this approach, all units and functional relationships that make up the design area are conveyed.

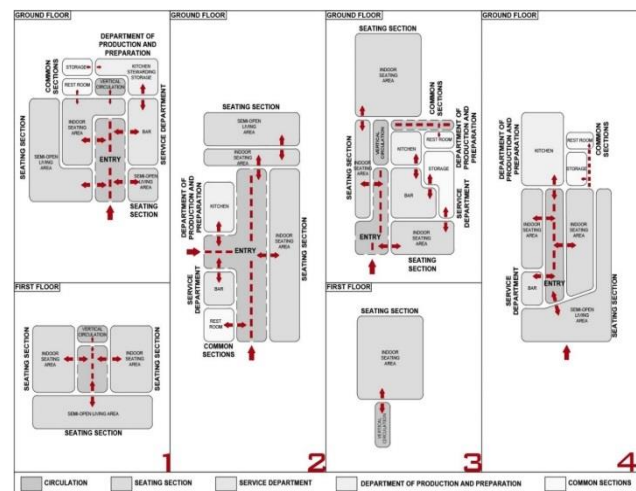


Figure 1. Space organizations

The cafe spaces covered in the study are grouped as production and preparation, service, circulation, sitting and common areas (Figure 1).

Receiving goods, food and beverage warehouses, kitchen, dishwashing and garbage management areas in the production and preparation department; beverage bar in the service section and food outlets from the kitchen; indoor and semi-open seating areas in the living area; wet areas and warehouses in common areas; and in the circulation section, there are horizontal and vertical circulation areas. While creating the layout plans, attention was paid to establishing a link between the production and preparation departments and the service areas. It has been secured that the seating areas and user circulation act as a bridge between the food and the product, starting from the entrance. In general, in interiors that appear to have a grid-like layout, the consumer can easily go wherever they want on a straight and single line. The aim here is to present the components and products in the space in a dominant way and to provide a uniform experience suitable for the consumer and brand identity. In this way, it is aimed to create a sense of 'belonging' in consumers by providing similarity in places.

RESULTS AND DISCUSSION

The interior design application projects used to support the theoretical dimension in the research are the cafes of the David People brand that serve with the franchise system in the provinces of Isparta, Konya, Mardin and Eskişehir. The spatial components determined through these cafe interiors, which have similar and different dynamics, were analysed and the findings were discussed.

Cafe No 1

This branch, which offers snacks and beverages to its users, is in service in Isparta and was completed in 2013. The user capacity of the place is approximately 140 people. The space consists of two floors, the ground and the first floor (Figure 1). The space is entered through a door in the form of a red telephone booth, which is an imagery of the corporate image of the cafe. The main volume is located on the ground floor while the upper floor is mostly used for sit-ins. The interior has a flexible design that offers people the chance to choose where and how they spend their time and offers opportunities in different positions, sitting styles and privacy rates.



Figure 2. Interior views of cafe no. 1

Geometric forms (square, rectangular and circle) are preferred at the tables, seating items and beverage bar. It is seen that warm, cold and neutral colours are used together in the living areas. Neutral and cold colours are mostly preferred in wall, ceiling, column and ventilation systems. It is noteworthy that the red colour dominates the entire place. In the materials used in the space, ceramics on the floor, paint, wallpaper and brick coating on the wall, wood on the tables and fabric in the seating element coverings are preferred. Metal mesh ceilings are mostly used as lighting, and in addition, pendant lighting and spotlights are used at some points. Paintings, accessories and panels were preferred on the walls. The corporate identity of the place was supported by the logo. The ventilation system was used in the gross form (Figure 2).

Cafe No 2

The interior design application of this branch, which provides service in Konya, was completed in 2013. The place has only the ground floor and user capacity of approximately 70 people (Figure 1). The red telephone booth, an important part of the corporate image of the cafe, was used as a door in this branch as well. In this space, which has a thin and long plan scheme, it is desired to obtain a specialized area by creating a seating area with different elevation heights. Thus, the circulation area and the sitting areas are separated from each other. Geometric forms expressing movement and motion are used on the ceiling and floor of the cafe. In this way, a difference has been brought to the space and attractiveness and permanence have been ensured in the perception of the user.



Figure 3. Interior views of cafe no. 2

The use of red and yellow tones as warm colours in the space has created an exciting and stimulating effect. Neutral colours used in the space assemble a passive, calming and introverted effect. Parquet was preferred as the floor covering in the living areas that are customized with elevation differences. Parquet material slips, falls, etc. minimizes situations and absorbs sound. Paint, wallpaper and brick cladding on the walls, wood on the tables, and fabric on the seating elements were favoured. In the space where tables for two and four people are concentrated, there is also a group table that can allow the use of more people. The connection was set between the concept of the place and the elements that make up the identity of the place, such as the logo, name, motto, colour and menu design (Figure 3).

Cafe No 3

This branch, which started to serve in Mardin after its interior design implementation was completed in 2014, consists of two floors, the ground and the 1st floor (Figure 1). The venue has a capacity of approximately 150 people. The red telephone booth, which was used as the main entrance gate in other branches, was obviously employed here, too. The ground floor of the cafe includes production and preparation, service, seating and common areas while on the upper floor, sitting areas that can serve different purposes were created. Thus, different opportunities have been determined for work, activity, meeting, service or socialization areas.



Figure 4. Interior views of cafe no. 3

Geometric forms (square, rectangular and circle) are generally used in seating units, tables, service bars and vertical circulation areas. Fabric upholstery, in which warm and neutral colours are used together, is preferred in the living areas. Neutral and cold colours are mostly used in walls, ceilings, columns and ventilation systems. The red colour is dominant throughout the place. Ceramic on the floor, paint on the wall, wallpaper and brick coating were favoured in the materials used in the space. Metal mesh ceiling, pendant lighting and spots are included as lighting. Paintings, accessories and panels were preferred on the walls. The corporate identity of the place was supported by the logo (Figure 4).

Cafe No 4

This branch in Eskişehir province, interior design implementation phase of which was completed in 2015, serves only with the ground floor. The venue has a user capacity of approximately 90 people (Figure 1). The red telephone booth, employed as the main entrance gate in other branches, was also put here. A stage area for live music has been assembled right across the entrance. Concrete and different geometric forms were benefitted throughout the space. These forms, in which the reinforcement elements were placed, also ensure the continuity of the circular form of the bar area in the space. The place is naturally and artificially illuminated. Regional lighting is preferred on the bar table, semi-direct and direct lighting are chosen throughout the place. Suspended lamps and ray spots were used to illuminate the space.



Figure 5. Interior views of cafe no. 4.

It is noteworthy that red and yellow are dominant throughout the place. In the materials used in the space, ceramics on the floor, paint, wallpaper and brick coating on the wall, wood on the tables and fabric in the seating element coverings are preferred. Warm, cold and neutral colours are utilized together in the living areas. The soft texture of the fabric used in the seating items makes the user feel comfier. The corporate identity of the place was supported by the selected materials, colours, logo and accessories (Figure 5). Table 1 demonstrates the analysis of the comparative interior components of the cafe branches described in detail above. Accordingly, the comparisons of spaces over the titles of color, light, texture, material and form are interpreted in detail.

Table 1. Comparison of Cafe Interiors with Franchising System

Cafe No. 1 (Isparta)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Grey, Brown	Sconce	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Metal Mesh Ceiling, Paint	Rectangle
Cafe No. 2 (Konya)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream, Brown	-----	Mat, Hard Surface	Ceramic, Laminate	Rectangle, Circle
	Wall	Black, Grey, Brown	Led Light	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle, Circle
	Ceiling	Yellow, Black	Spot, Stalactite	Mat, Hard Surface	Paint	Rectangle, Circle
Cafe No. 3 (Mardin)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Gray	Sconce, Led Light	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Metal Mesh Ceiling, Paint	Rectangle
Cafe No. 4 (Eskişehir)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Gray	Sconce	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Gross Ceiling, Paint	Rectangle

Evaluated in colour context; with the vivid and dark colours used on the ceilings, the interior spaces are perceived as cosy, warm and comfortable. The use of red and yellow tones, which are warm colours, in equipment and lighting provides an exciting and stimulating effect. It is aimed to create an introverted environment by creating a passive, calming effect with the cold and neutral colours used on the floors and walls of the space. This result supports the results obtained in the studies of Yildirim et al. [7], Memarovic et al. [13], Gifford [16].

Evaluated in the context of light; it is noticed that the interior spaces are generally illuminated with artificial light. Service areas are visualized by using large volumes of coloured regional lighting above the beverage bars. Due to the preference for dark colours on the walls, the light flux is largely absorbed. With the regional lighting used on the tables, it is aimed to raise the quality of communication with the other people at the table to the highest level. A different ambiance has been tried to be achieved by using directional and diffused light fields together. This result supports the results obtained in the studies of Richards [19], Çakır [22].

Evaluated in the context of texture; it is seen that dull and hard textures are used in interiors. Hard-textured materials such as ceramics and stones are used on floors and walls in terms of durability. This result supports the results obtained in the studies of Woldoff [15], Gifford [16].

Evaluated in the context of the material; ceramic is generally preferred as floor covering in interior spaces. Considering the user capacity of eating-drinking spaces, being easy to clean and resistant is one of the advantages of this material. The use of paint, brick-stone coating and wallpaper on the walls, and metal mesh ceilings on the ceilings is often dominant. This result supports the results obtained in the study of Gifford [16].

Evaluated in the context of form; it is seen that rectangular forms dominate the floors, walls and ceilings in general. Circular forms are used in the spaces created within the space. This result supports the results obtained in the studies of Broadway [14], Richards [19].

CONCLUSION

The study was mainly conducted to contemplate the design approach and design values and to develop suggestions through an interior architectural application project. As a result of the sample space

analyses, it is seen that the spatial elements specified in the literature also correspond to the application area and the interior spaces consist of areas defined by the floor, wall and ceiling. In creating the perception of space, first of all, how these elements are shaped, their light exposure, colours, textures and materials gain precedence. It is believed that the study will contribute to the literature for disciplines such as interior architecture where the unity of theory and practice is critical.

According to the analysis results obtained from the interior components of the cafes with the franchise system, which is the focus of the study;

Considering the interaction and experience in the user-space relationship as the initial process of the space to be designed can supply the desired ideal design. In this process, further methods such as being modular in design, accurate target audience analysis, and creating appropriate usage scenarios can be used, as well as constructing customizable design mechanisms can provide the ideal results sought. For the space to be perceived as comfortable, identified, qualified and original; the form, colour, material, lighting, corporate identity, and furniture choices determined by the designer must be considered as a whole. Instead of starting with no experience, many branches can be opened in a short time with the franchising system, which offers the opportunity to be your own master with a ready concept, customer portfolio and easy installation. With these places, a sense of 'belonging' rather than 'sameness-similarity' should be created for consumers and brand culture should be ensured in this way.

As a result, it is thought that this study contributed to the development of a new method by the designer in the design process of cafes with a franchise system and to create a design proposal that includes the interior components of the cafes selected as a sample area.

Competing interests

The author declares that there is no competing interest.

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