



CONCEPTUAL DEVELOPMENT

DISCOVER

This chapter aims to apply the theories of branding, Biomimicry and Biophilic design (as discussed in Chapter 2) towards the development of a design concept. Kapferers' Brand Identity Prism (2012) is used as a guideline for creating a new proposed brand identity for Margaret Roberts' skincare servicescape. The application of Biomimicry principles and theories is investigated towards developing a sustainable retail design solution. Lastly, Biophilic and experiential design theories are combined to construct an experiential design concept.

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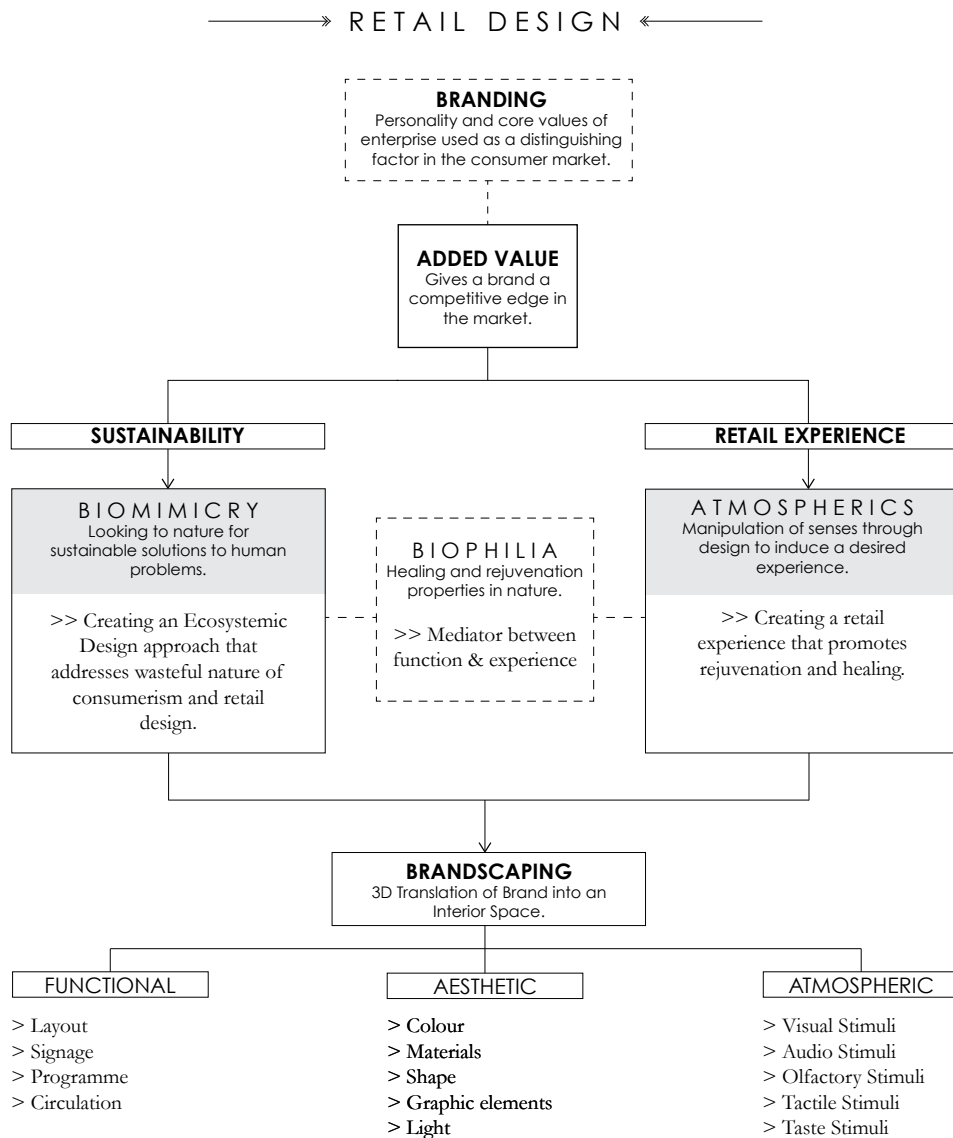


Figure 5.1. Diagram showing relationship between Retail, Biomimicry and Biophilic approach. (Author, 2016)

5.1 APPLICATION OF BRANDING STRATEGIES

It has been established in Chapter 2 that branding is a key aspect to retail design and is often used as an economic differentiator. An opportunity has been recognized to develop a new brand concept for Margaret Roberts that highlights the essence of her brand identity. This will be carried out using Kapferer's (2012) Brand Identity Prism (see Chapter 2) which states that a brand identity is composed of six elements including; *PERSONALITY*, *CULTURE*, *RELATIONSHIP*, *REFLECTION*, *SELF-IMAGE* and *PHYSIQUE*.

5.1.1 MARGARET ROBERTS BRAND IDENTITY

PERSONALITY

(character/essence of the brand)

The character/essence of the brand is to communicate a sense of healing, tranquillity and rejuvenation through medicinal herbs since this reflects the nature of Margaret Roberts' skincare products. The brand also communicates sustainable practices through packaging design and design of the retail store.

CULTURE

(values and beliefs)

Margaret Roberts herself is an inspirational figure that loves to educate people about the medicinal properties of herbs. This therefore forms part of the values and beliefs of the Margaret Roberts' brand, which aims to inspire and educate consumers.

RELATIONSHIP

(connection between brand and consumer)

Based on a personal interaction with Margaret Roberts, it can be seen that she is a kind and genuine person that loves to interact with people and provide them with advice regarding healing with herbs. Therefore, the brand aims to reflect this through establishing personal and endearing relationships with its consumers.

REFLECTION

(stereotypical consumer of brand)

The stereotypical consumer of the Margaret Roberts' brand might be someone that is looking for a sustainable skincare brand that offers organic and medicinal skincare products.

SELF-IMAGE

(persona assumed by consumer)

The persona adopted by consumers of the Margaret Roberts' brand would be suggestive of a person that acts ethically towards the environment and loves to take care of their skin with natural products.

PHYSIQUE

(logo, graphics, colour scheme, packaging)

Naming of Brand

In Chapter 3 it was established that Margaret Roberts' products are recognized by the use of her name 'Margaret Roberts' printed on the packaging, which is why it is important for her name to be used as the trademark in the new proposed brand identity. It was also found that the essence of Margaret Roberts' brand is strongly associated with the HEALING properties of HERBS, which inspired the creation of her brand/store name – "Margaret Roberts Herbal Healing".

Margaret Roberts HERBAL HEALING

Logo Design

The concept behind the logo design for Margaret Roberts' brand was to capture the trademark of the brand "Margaret Roberts" and the essence of the brand "Herbs" and "Healing" into a minimalistic yet elegant logo. The closed loop circle around the MR initials is suggestive of the closed-loop design thinking behind the brand.



Typography

The font selection was based on her recent published material, which combines a Serif and San Serif font. The Serif font (Garamond) speaks of elegance, sophistication and intellect – reflective of Margaret Roberts' nature. The San Serif font is more contemporary and minimalistic, suggesting that the brand appeals to a contemporary market.

Serif
SAN SERIF
Aa
Aa
Sophisticated
MINIMALIST

Graphics

Margaret Roberts' botanical sketches are used as graphic images in her branding and packaging design. These botanical sketches correlate with the herbal ingredients used in her skincare products.



Figure 5.2. Margaret Roberts botanical sketches (Roberts, 1984)

Colour Scheme

The colour scheme of muted greens, greys and purple/blues was developed based on a quote by Margaret Roberts;

"Tranquility is quickly and easily found by sitting quietly in the herb garden, resting the eyes on the soft, muted greens, greys and blues of the healing plants"
- Margaret Roberts, 1984

The blue is substituted with a muted purple to reflect Margaret Roberts' association with Lavender. This colour scheme resembles natural hues of colour in nature and will create a healing and tranquil association with the Margaret Roberts' brand.



Packaging

The packaging design for Margaret Roberts' skincare products implements the selected logo design, graphics and colour scheme which will be further discussed in Chapter 6.

5.2 APPLICATION OF BIOMIMICRY Towards a Sustainable Retail Design Solution

Theories discussed in Chapter 2.2; including the three levels of Biomimicry (form, processes, systems), Life's Principles and specific theories relating to resource efficiency and waste management, are applied in the concept development in order to address the real world problem of resource inefficiency and waste produced in the retail sector.

5.2.1. DISCOVERING EXAMPLES IN NATURE

Step 4 in the Biomimicry Design process is to discover biological models in nature, which can provide inspiration on how to address the problem through design. Since Margaret Roberts is associated with medicinal herbs, and more specifically the lavender plant, it was decided that design inspiration should be obtained from the lavender plant.

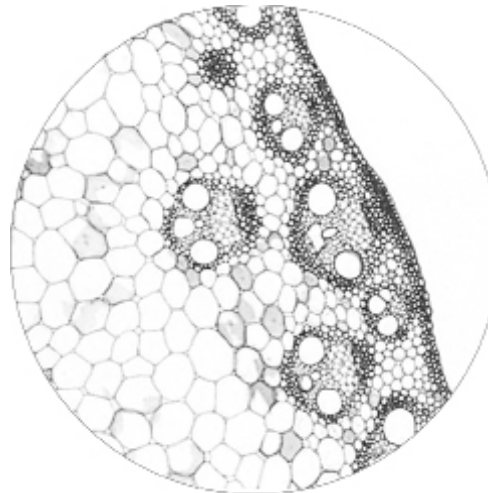
Resource Efficiency through Emulation of FORM

The microscopic cell structure of the Lavender plant shows evidence of hexagonal patterns supported by a triangulated network. This relates back to Pearce's theory of closest packing and triangulation (Pearce, 1978) as discussed in Chapter 2. The hexagonal cell structure is considered resource efficient since it requires the least amount of material to develop this type of structure (Pearce, 1978). Additionally, the triangulated network is essential to the structural integrity of the plant, allowing it to be robust and resilient, therefore allowing the plant material to survive for much longer.

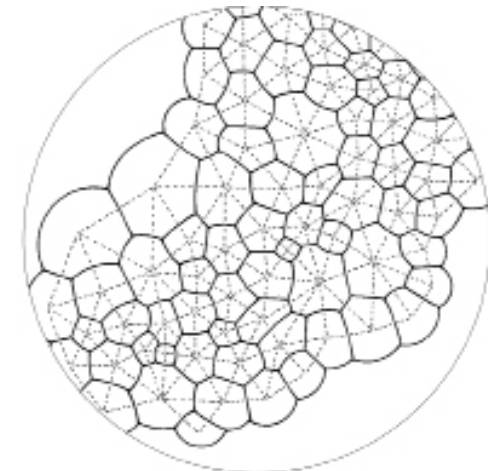
Therefore, the design concept aims to explore the use of triangulated forms and structures; as seen in nature, towards developing a resource efficient retail design solution.



LAVENDER PLANT



PLANT CELL STRUCTURE



PLANT CELL TRIANGULATION

Figure 5.3. Lavender triangulated cell structure (Author, 2016).

Precedent Studies: Triangulation in Architecture & Design

Al Bahar Towers

Abu Dhabi

The Al Bahar Towers in Abu Dhabi showcases the use of hexagonal and triangulated patterns in the design of its 'second skin' around the exterior of the building. The design was inspired by a traditional Islamic lattice-shading device named "mashrabiya" and also resembles a honeycomb-like structure. The 'second skin' acts as a solar-responsive shading device that mediates daylight and reduces glare. Solar energy is used to provide a power supply to the dynamic structure (Teicu, 2012).

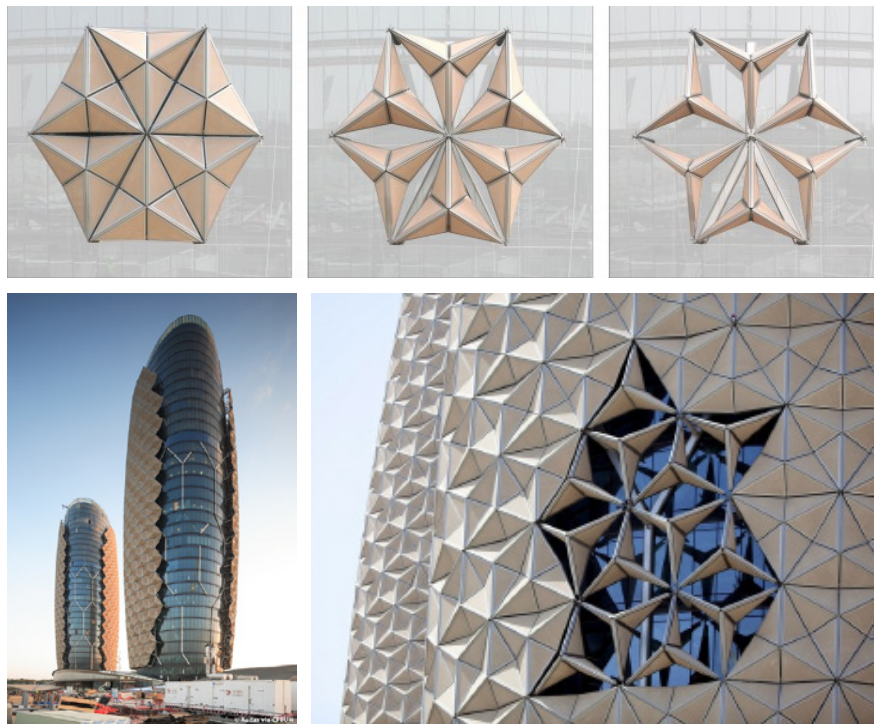


Figure 5.4. Al Bahar Towers (Teicu, 2012).

Kolding Campus

SDU University of Southern Denmark

The design of the Kolding Campus building implements the use of triangulation in the design of its 'intelligent facade'. The facade features a series of perforated triangular metal components that adjust according to daylight conditions in order to regulate the lighting conditions of the building's interior structures provide various design applications within an interior space (Ongreening, 2016).



Figure 5.5. Kolding Campus (Ongreening, 2016).

Waste Management through Emulation of PROCESSES & SYSTEMS

The lifecycle of the Lavender plant is a closed-loop system in which 'waste' is recycled back into the system and used as a resource. The Lavender plant only uses 'locally sourced material'; it harvests rainwater, and uses energy from the sun. Through the process of photosynthesis, the lavender plant sequesters Carbon Dioxide and releases Oxygen into the atmosphere. It also forms symbiotic relationships with other insects, such as bees that collect nectar from the lavender flowers, whilst simultaneously pollinating the lavender plant. At the end of its lifecycle, the lavender plant will decompose and provide rich nutrients for new lavender plants to grow, thus creating a closed-loop/ cradle-to-cradle system.

Therefore, the aim of the design concept is to mimic the processes and systems identified in the closed-loop ecosystem of the lavender plant in order to reduce waste.

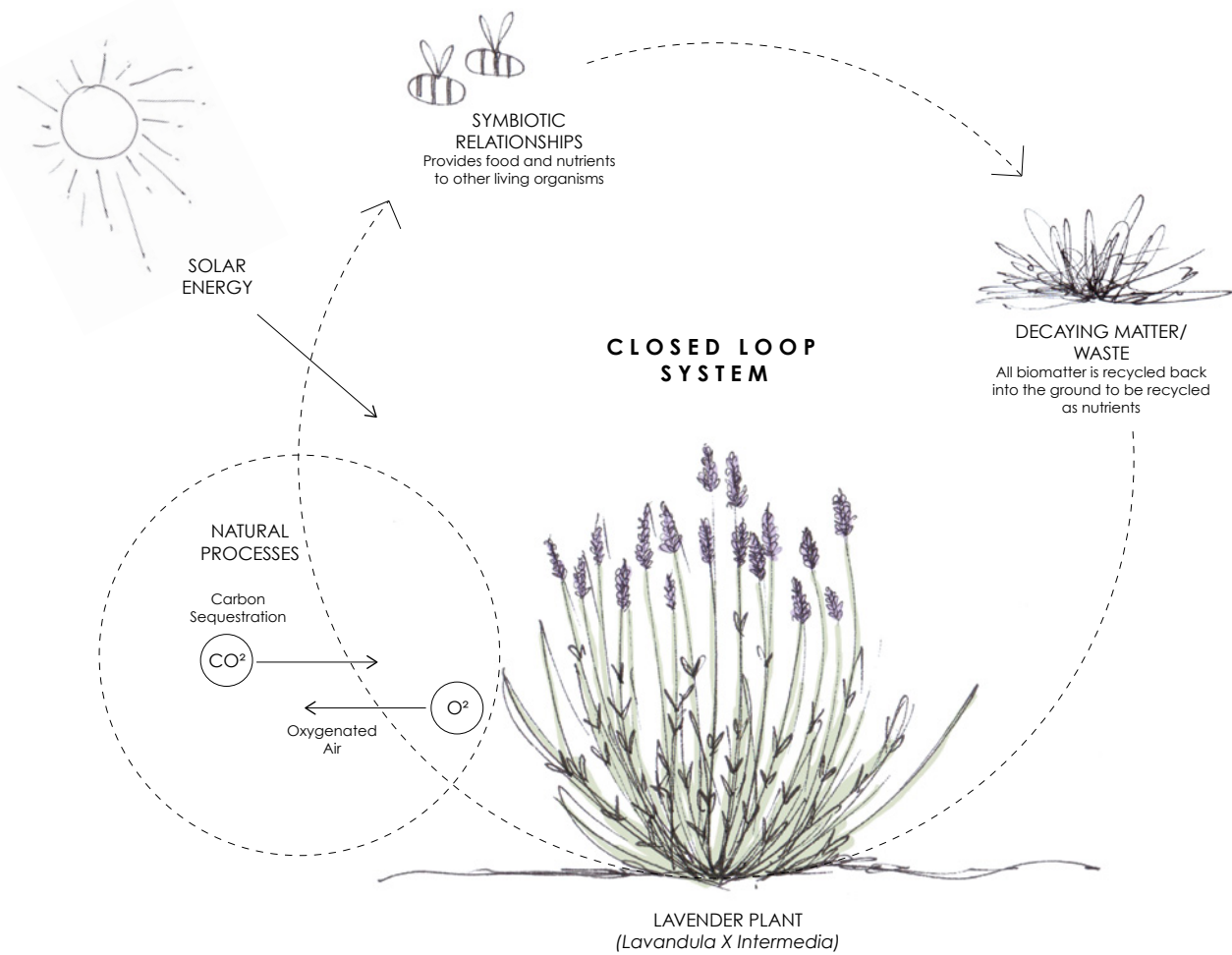


Figure 5.6. Lavender Closed-Loop System (Author, 2016).

Precedent Study: Passive Systems

Eastgate Centre

Harare, Zimbabwe

The design of the Eastgate Centre in Harare follows the Biomimicry principles and was inspired by the passive ventilation system identified in termite mounds. The building is not supported by artificial ventilation systems but rather makes use of its thermal mass to heat or cool the air that circulation through the building. This design feature allows the Eastgate Centre to operate with 10% of the energy of conventional buildings. (Doan, 2012).

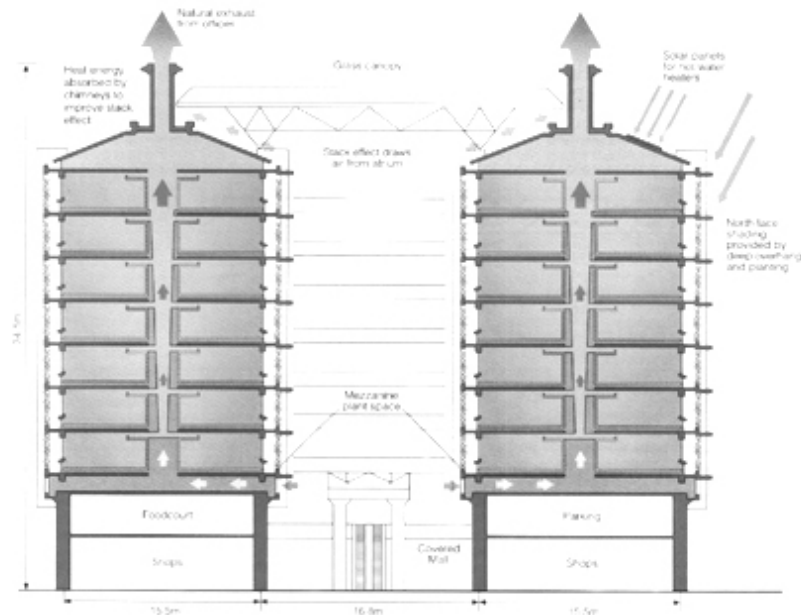


Figure 5.7. Eastgate Centre, Harare (Doan, 2012).

Passive Systems Concept

Part of the design concept is to propose the introduction of passive systems including the use of natural daylight, passive ventilation and harvesting of solar energy in the retail space to emulate the systems identified in the lifecycle of the lavender plant.

Daylight

The chosen site; Shop 150 in Irene Mall, has large shopfront windows that is north facing allowing natural daylight to filter into the interior space. However, the depth of the interior space prevents natural light from reaching the full extent of the space, which is why it is proposed to introduce skylights or light tunnels in areas that require additional lighting.

Passive Ventilation

The chosen site is a freestanding building that allows direct access to the roof. This creates an opportunity to introduce a passive ventilation system much like the system applied in the Eastgate Centre, in which fresh air from outside the building is circulated through the interior space and exhausted through a solar chimney in the roof.

Solar Energy

Harvesting of solar energy can be achieved through introducing a photovoltaic solar system onto the roof structure that will supply energy to power the interior systems.

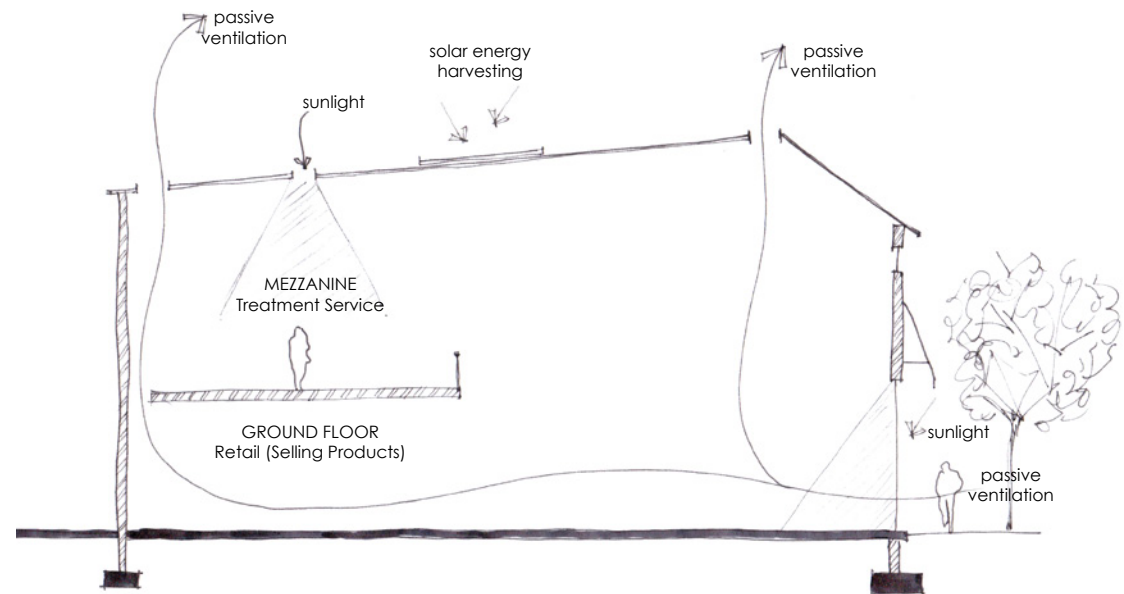


Figure 5.8. Diagram: Passive Systems (Author, 2016).

5.3 APPLICATION OF EXPERIENTIAL & BIOPHILIC DESIGN THEORY

Towards an in-store brand experience

The experiential design concept for Margaret Roberts' servicescape is a synergy between the brand essence (see Chapter 3) and the application of Biophilic patterns (see Chapter 2).

The idea is to create a sensory experience in the design of Margaret Roberts' servicescape, which mimics the atmospheric qualities in nature in order to develop calming and rejuvenating experience. This idea is relative to the essence of the Margaret Roberts' brand since her skincare products are associated with healing through herbs (nature).

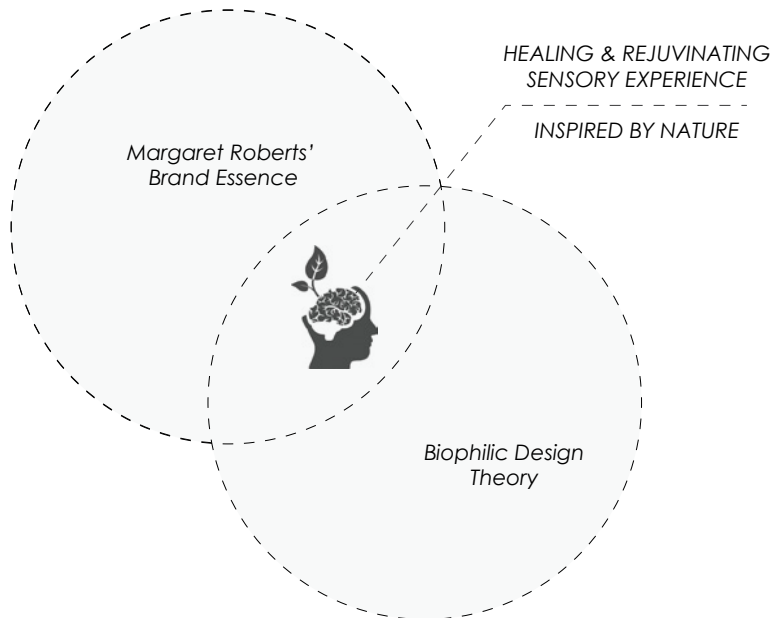


Figure 5.9. Experience design diagram (Author, 2016).



Figure 5.10. Experiential design journey (Author, 2016).

BIOPHILIC SENSORY EXPERIENCE INFLUENCES

The experiential design concept relies on the biophilic patterns in nature identified in Chapter 2 and are summarised below according to the 5 senses.






SENSES	BIOPHILIC SENSORY EXPERIENCE
	<ul style="list-style-type: none"> > [P1] Create a visual connection with nature > [P6] Incorporate dynamic and diffused lighting strategies > [P8] Apply biomorphic forms and patterns in the design strategy > [P10] Create complexity and order through design
	<ul style="list-style-type: none"> > [P2] Create a non-visual connection with nature (auditory) (introduce nature sounds and music that resembles rhythms in nature)
	<ul style="list-style-type: none"> > [P2] Create a non-visual connection with nature (tactile) > [P4] Create thermal and airflow variability > [P9] Create a material connection with nature
	<ul style="list-style-type: none"> > [P2] Create a non-visual connection with nature (olfactory) (introduce natural and fresh smells)
	<ul style="list-style-type: none"> > [P2] Create a non-visual connection with nature (gustatory) (present clients with refreshments made from organic and natural ingredients)

Table 5.1 Biophilic Sensory Experience (Author, 2016).

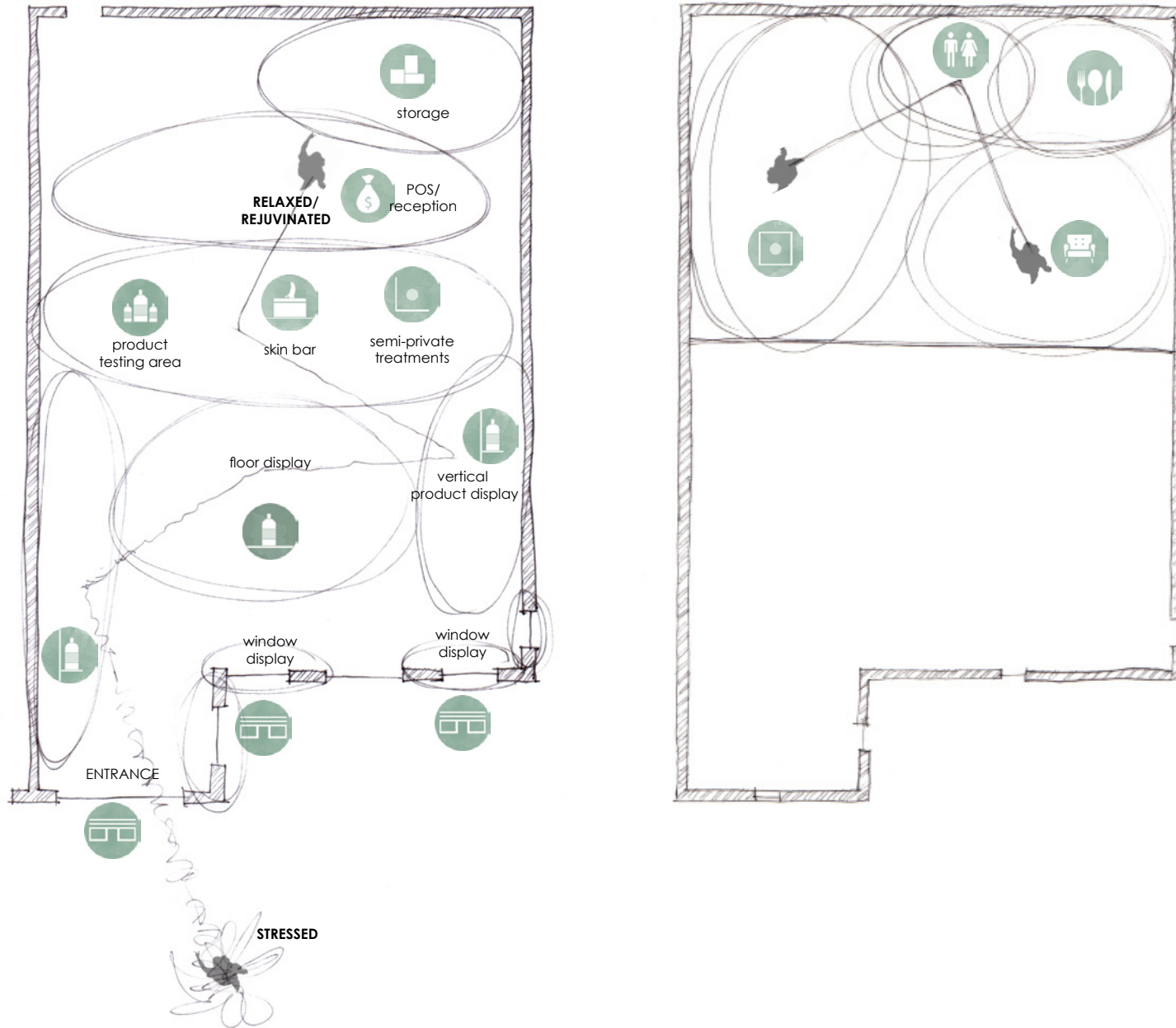


Figure 5.11. Diagram showing map of experiential design journey (Author, 2016).