

03 | THEORETICAL PREMISE

HOW

3.1 INTRODUCTION

Chapter three examines appropriate theories, in the form of a literature review, to maximise the user experience and minimise resources – which inherently also contributes to enhancing the user experience. This will assist in formulating guidelines for an efficient interior design for Shoprite, which fulfils the brand promise within the interior, and will thereby aid in the successful execution of the design. The topics 'maximising the user experience' and 'minimising resources' will be investigated separately, however the two are correlated since they are interdependent.

The chapter will begin with a quick overview of the essence of retail design, followed by a recap of the interior designers' role in retail design. Methods to enhance the user experience within a retail environment, through that which is in the power of the discipline of interior design, will then be discussed. This will be done by looking at branding theory in relation to the target market's aspirations, consumer behaviour and needs. It will cover topics such as brand innovation, branding strategies to create an authentic experience – which include psychographics and curating a lifestyle, as well as brand communication through store design.

Minimising resources will then be investigated with a short introduction to the impact of the built environment on natural resources and how interior design can assist in minimising the negative impact. Resource efficient strategies for interior designers are then investigated to determine which have the biggest impact on the interior environment. The strategies, which formulate the guidelines for the design, will be determined through a mix of theory and award winning case studies.

Precedents will be reviewed throughout to clarify the relationship between the theory and design production. The chapter therefore in part, aids in answering the research question of how interior design can improve the efficiency of Shoprite interiors, and thereby find a balance between the price of the product and the price of society.

As a conclusion to both chapter two and three, which serves as the conceptual framework to the study - analysing the design opportunities held by efficient interior design, the concept is then defined. The concept responds to the design issue and the essence of the theory, and therefore the main aim of the project. The concept page includes the inspiration behind the design as it was inspired by Shoprite's target market and South Africa in general.

3.2 OVERVIEW OF RETAIL DESIGN

3.2.1 RETAIL DESIGN

"If a brand is the relationship between a business and its customers, the retail space is its most visceral conversation" (Bisho & Cho 2008).

According to Prinsloo (2011a), the aim of retail design is to distinguish, enhance and promote a positive shopping experience. Cues are therefore created to draw customers into the retail store and engage them in a satisfying shopping experience. Experience-based consumption and the use of consumer experience as differentiation strategy has become a dominant subject in literature, due to its growing economic significance (Prinsloo 2011a). In the past, retail stores designed the store to accommodate the products, but today, the trend is to put emphasis on the emotions, perceptions and experiences of customers (Murialdo 2008).

Changes to the retail store environment can transform the

behaviour of consumers are a very complex environment (Prinsloo 2011b). What influences the way customers relate to a retail brand is the experience a customer associates with the retail store. What leads a customer to have a distinctive and favourable association with the retail brand identity, is therefore a pleasant experience. This allows retailers to gain a competitive advantage in their market by differentiating themselves from their competitors. A significant part in the success of a retailer in the current global market is therefore the design and implementation of a retail store (Prinsloo 2011b).

Prinsloo (2011a), further states that the retail strategy describes the essence of the retail brand. It represents what the brand stands for and how they want to be perceived by consumers. The personality of the retail brand is articulated through the design of a retail store, among other things. This manifestation of the personality changes to align with the latest trends. When determining a retail design strategy, what proves a retailer with valuable instruments is the store image which is related to its functional qualities and psychological attributes. For retailers to create a store that will produce a unique and positive consumer experience, careful planning and proficient design of these functional qualities and psychological attributes are required (Prinsloo 2011b).

3.2.2 ROLE OF THE INTERIOR DESIGNER IN RETAIL DESIGN

Interior designers are educated and trained to perform more functions than the technical application of knowledge. They are also skilled in identifying problems and finding solutions through the application of creative skills (Prinsloo 2011b). Interior design is innovative, purposeful and valuable to retail objectives such as increasing productivity, enhancing the quality of the store and promoting merchandise through effective displays (Mazarella 2010).

To repeat, the most significant contribution the interior designer can make to retailers, is store design used as marketing communication and as differentiation strategy - or in short - relating the interior of the store to the brand promise. This is to enhance the shopping experience and thereby allow the retailer to gain a competitive advantage (Mazarella 2010, Moore & Lochhead 1998, Murialdo 2008, Petermans & Van Cleempoel 2010 and Prinsloo 2011b). Abbing (2010), also supports this contribution by stating that products, services, environments and people play a much larger role in getting the brand message across than do written and spoken communication about a brand. This is where interior design comes in – to carry a message through non-verbal media. To do this, he suggests developing technical solutions, combining them with human-centred services and embedding them in meaningful experiences.

PART I

MAXIMISING USER EXPERIENCE



[BRANDING]

In aid of finding a course of action to enhance the user experience, by relating interior space to the brand promise, branding strategies are investigated.

3.3 BRAND INNOVATION

According to Abbing (2010), a brand is the relationship an organisation has with the user. It connects what the company believes in and what the user values. In order for brands to keep a competitive advantage, they need to innovate since innovation is a source of growth. It increases long-term

profit and turnover by fulfilling unmet user needs, which differentiates a company from its competitors. The key to success is to keep a brand relevant and in order for a brand to stay relevant, it needs to be revitalised. He adds that the key to innovation is therefore seeking opportunity to create value.

3.4 BRANDING STRATEGIES FOR INTERIOR DESIGN

Consumers no longer automatically trust a brand simply because it is big and well-known. A good reputation requires exceptional service and offering customers exactly what they want (Mackay 2014).

According to Mulvena (2013), the solution to holding on to customers and attracting new ones - whether it is to compete with the increasingly simple and convenient online shopping, convenience stores or other retailers - retailers have to integrate the brand. This statement is justified by Mackay (2014), who states that brands need to demonstrate their narratives instead of just talking about them in an advertisement. This again, is where interior design comes in. Integrating a brand is not limited to visual aspects such as colour, graphics and aesthetics. Designers need to dig deeper and look at the values of the customer and brand strategy, and determine how these elements can come together to support the design of a space. The designer's job is therefore to create an authentic experience that is directly in line with the brand and its values.

Mulvena (2013) continues by saying that the key to offering an authentic retail experience, is to design according to psychographics and curating a lifestyle. In explaining the psychology of design, he mentions that the first thing one must do when designing a store is to understand the target market. One has to determine how their needs and values line up with the brand strategy. This can be done through psychographics, which is the study of values, attitudes, personalities, interests and lifestyles. This approach creates cultural groups around shared values and aspirations, which results in a common language and usually shared experiences. This enables a more relevant and appropriate design that resonates on a much deeper level than simply creating a "cool" space.

Like in Shoprite's case, where multiple psychographic groups exist, seeing that even the most dominant group in the LSM 4-7 segment, the black middle-class is not homogeneous, the designer must create solutions that seamlessly appeal to all groups within the market (Mulvena 2013).

In order for a brand to truly connect with consumers, it also has to show its values beyond the trusted products being sold and benefit the customer beyond their purchase (Mackay 2014 and Mulvena 2013). A way for retailers to do this is by being curators of a lifestyle which is in line with the brand and its core values. Retailers therefore also need to have a sense of context in order to connect with customers in other areas of their life. Therefore, in order for retailers to make a meaningful connection with the customer, it might mean sacrificing a portion of the sales floor to additional activities that are relevant to the customers (Mulvena 2013). Prinsloo (2014) adds to this by stating that interactive shopping is the new key word. In aid of increasing the shopping experience as well as the dwelling time in store, retailers are adding coffee shops and eating places.

A brand who offer new experiences to those who never had it before, generate large levels of love and loyalty. Brands therefore need to give consumers more choice than they are used to and access to experiences that they never previously had (Mackay 2014). It is thus not enough to rely on a brand's colours, logos, and one big tagline, one has to create an authentic experience (Mulvena 2013).

In an attempt to create an authentic experience that is directly in line with the brand and its values, design according to psychographic is utilised. The target market is therefore further analysed to determine how their needs and values line up with the brand strategy. This is to create cultural groups around shared values and aspirations to create a common language and shared experiences, to enable a more relevant and appropriate design.

3.4.1 PSYCHOGRAPHICS

ASPIRATIONAL BRANDING

According to Velleman (2014), the increasing spending power of the growing **middle class** is a sign that people are moving up and that brands should do more to help them achieve their goals. A better quality of life is being driven which people are eager to maintain and grow (Walker 2013). Philip (2013) agrees by saying that the middle class **aspires to improve their lot and progress themselves**. They therefore also aspire to brands in the same way as consumers around the world aspire to brands, and have a **desire for brands to meet their high levels of aspirations**. Brands need to push past inspiring slogans and key into consumers' aspirational identities (Brown 2014).

If brands become **part of a consumer's journey to success**, it will generate **love and loyalty** towards the brand. These aspirational consumers attach **emotional value** to the brands that support their aspirations and enrich their life experiences. They are looking for more than just functional products and services (Velleman 2014).

The reason why many brands fail to connect to the 'rising' middle class is because they try to broaden their appeal by re-packaging their offerings to feel like a 'cheaper' option says (Velleman 2014). Customers do not like to feel cheap. It is therefore vital, yet difficult, to find a balance between affordability and aspiration. Consumers look for value and value does not mean 'cheap'. It means getting more benefit for what you pay, as mentioned earlier.

A common misperception is that value to the aspirational consumers is a way to show economic and social status, but the reality is that they want brands that also help them feel successful in other ways. **Successful South African brands** are a mix of business strategies that are designed to **capture the deeper agenda of the consumer**, a **commitment to marketing spend** and a **consistent brand experience that captures its relevance** with customers (Walker 2013). Consumers want to see themselves in the brand, continues Walker (2013). They want brands to **understand them** and to **know what they want and need**, in order to **enhance the customer experience** and make their lives better. Relevance through aspiration is therefore a significant part of a brand's agenda in South Africa. Brands need to uncover this agenda with customers and package it as a consistent experience.

A way to capture the value-oriented but aspirational lower end of the market is to deliver **value** through **quality** (Velleman 2014). The key is to understand the customer's inner journey and have that help align the brand and its core strengths. In order to cement a position of brand value and ensure ownership of a brand in people's minds, brands need to be **consistent and highly visible**. A brand has to **sell an experience** that **reflects the aspirations** of the market (Walker 2013).

UNDERSTANDING SHOPRITE AND ITS TARGET MARKET

In further determining the needs and shopping behaviour of Shoprite's target market, as an extension of the earlier target market analysis and the aspirations above, Chase, Legoete & Wamelen (2010), state that the **mass middle market's attitudes and outlooks are more important** than their **income**. However, **57 percent of black consumers' main concern** when buying food is to save as much money as possible, **most consumers are willing to pay more for convenience, brand and quality**. Additionally, nearly 50 percent of the middle-income black consumers support brands that **"make them feel good"**. This requires retailers to make customers **feel more welcome in their stores**. This offers great opportunity for "grocery brands" specifically, to develop stronger brands in order to capitalise on the much more brand-conscious customer base, especially considering how far many South Africans need to travel for their food shopping via public transport.

According to Shoprite's chairman, Mr. CH Wiese, Shoprite analyses their customers' shopping patterns in order to better understand their needs and aspirations. They satisfy these by **sourcing globally** to find the **best quality** at the **lowest prices**, and ensure that the **products** are on the shelf where and when their customers want them (Shoprite Holdings 2014g).

One of the reasons why **Shoprite** is such a popular brand across all segments in South Africa, is because they offer **great value for money**. The prices are **consistently low**, there is an **enormous range of products** on offer and **customers are treated with respect**. This is what currently earns them brand loyalty. Shoprite is also seen as a retailer who **cares about its shoppers** due to its continuous expansion into townships, bringing its stores to where the shoppers are (Mackay 2014). From a product, employee and geographic point of view, Shoprite is therefore very successful. From an **in-store experience** perspective however, and seeing the impact it can have on a retailer's competitive advantage and brand loyalty, Shoprite has a **long way to go** (see figure 3.4.1[i]).

In order to successfully relate the interior of the store to the brand promise in a way that is relevant to the customers, one has to determine how their needs and values line up with the brand strategy.

COMPARING VALUES

Customers expect brands to **deliver a specific experience**, which is embodied in the **brand values**. This is to fulfil consumer aspirations. The brand values are what gives the brand **personality** and establishes an **emotional connection** with the audience, driving trust and loyalty. Any deviation from the brand's values will hinder the original brand promise, therefore the brand values are core to any brand (Davis 2009).



Figure 3.4.1[ii]: Diagram comparing Shoprite's brand values to their customers' values (Author 2015 - information gathered from Chase, Legoete & Wamelen 2010, Mackay 2014, Prinsloo 2014, Shoprite 2015b, 2015c; Shoprite Holdings 2014a, 2014e)

As seen above, Shoprite's brand values align with those of their customers. These **brand values should** however be **understood** by **anyone experiencing the brand** in order for people to have a **strong emotional connection** to the brand (Davis 2009). In Shoprite's case this is not clear to the consumer, since the **store interiors do not represent these values** (see figure 3.4.1[i]). By redesigning the vital parts of the store interior (interior components identified in chapter four), and thereby allowing the interior to relate to the brand promise, interior design can make a considerable contribution to Shoprite. It will assist in keeping the brand **relevant, fulfilling unmet user needs, and creating value** in order for Shoprite to **innovate and keep a competitive advantage**, while gaining **love and loyalty**.



Figure 3.4.1[i]: Existing Shoprite supermarket interior (Various sources)



What other brands are doing to fulfil the needs of their target market and how they execute these values in store

The following precedents illustrate how to successfully design an authentic experience through the use of psychographics.

The first three precedents show South African brands which particularly resonate with Shoprite's target market. The fourth precedent is an international example which explores store format flexibility as a result of their target market's needs. A conclusion is drawn at the end to determine the main aspects of store design which resonate with Shoprite's target market specifically. The conclusion can be seen on page 19, heading number 3.6 Theoretical Synthesis 1, under 'What the Target Market Relates to': 'Target Markets' Favourite Brands'.

Shoprite's target market's favourite brands

● PRECEDENT 1: MTN "everywhere you go"

8brand, which is a marketing communication and brand management consultancy, designed a modern new look and feel for MTN that forms part of their overall brand strategy. The 'Revolutionary Concept' design stays consistent throughout various sized outlets (8brand 2014).



Name: MTN Yellow City
Date: 2014
Designer: 8brand

- Ranked #1 most **valuable brand** in South Africa (Forbes 2014).
- Ranked #2 by the **middle income consumer** for understanding the **needs** of South Africans, and as **favourite brand**.
- Ranked #3 by **low income consumers** for most **transformed brand** in the country (Mackay 2014).

SUCCESS FACTOR:
CONSISTENT BRAND EXPERIENCE THAT IS RELEVANT TO ITS CUSTOMERS – CUSTOMERS SEE THEMSELVES IN THE BRAND

- Loved for its **bright, dynamic and positive communications**, its **customer service** and **reliable network**.
- The brand is **optimistic, energetic and proud African**.
- The brand **connects with the consumer** because it **reflects them** (Mackay 2014 and Walker 2013).



PLAYFUL TONE OF VOICE

CONSISTENCY



SPEAKS MTN FROM THE MOMENT YOU APPROACH THE STORE

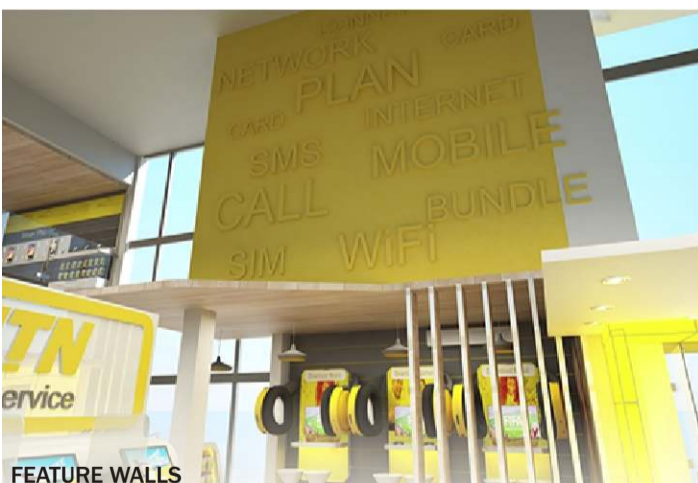
NAVIGATION



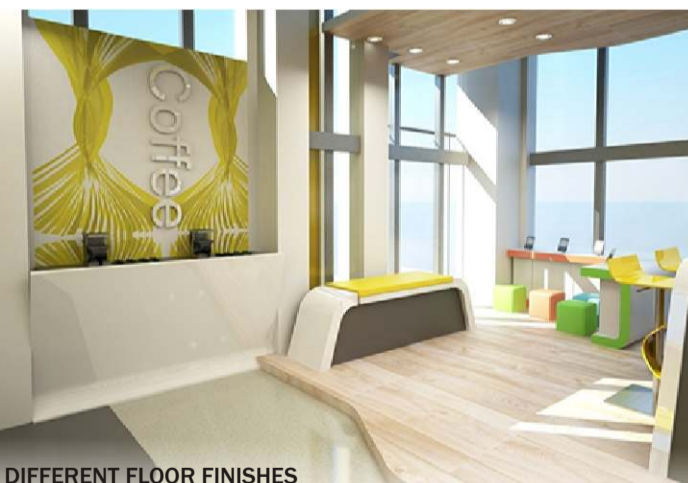
IN-STORE DESTINATIONS



DESIGN ELEMENTS



FEATURE WALLS



DIFFERENT FLOOR FINISHES



CLEAR & SIMPLE SIGNAGE

DESIGN



EFFICIENT USE OF SPACE



WOODEN ELEMENTS FOR WARMTH & PRIVACY



REPETITION OF COLOUR, SHAPE & MATERIAL

Figure 3.4.1.1: Various images of MTN Yellow City, South Africa (8degree 2015)

PRECEDENT 2: KFC “so good”



INSTANTLY RECOGNISABLE



Name: KFC

- In the top 10 favourite brands for lower and middle income consumers (Mackay 2014).

COLOURFUL & FUN



SUBTLE YET RECOGNISABLE

SUCCESS FACTOR:

“Tastes like home” campaign – INSTANTLY RECOGNIZABLE EVERYWHERE IN THE WORLD

- Their communication speaks the consumer language and taps into local, relevant customer experiences and stories.
- Builds contemporary but nostalgic connections with South Africans (the taste you grew up with – the brand has evolved beyond the old Colonel) (Mackay 2014).

Figure 3.4.1.2: KFC (Various sources)

PRECEDENT 3: CAPITEC BANK “simplicity is the ultimate sophistication”



PERSONAL



WELCOMING



Name: Capitec Bank, South Africa

- Among the most transformed brands for poorer consumers and among the favourite brands of wealthy SA – even though it is a value offering (Mackay 2014).

COMFORTABLE



SUCCESS FACTOR:

CHALLENGER PHILOSOPHY DRIVES THE BRAND

- Attitude that resonates with SA with our struggle history – they take on the big guys on your behalf.
- They do things differently, and that is something SA want more of.
- Refreshingly gender-neutral approach to marketing (Mackay 2014).

Figure 3.4.1.3: Various images of Capitec Bank, South Africa (Allen International 2012)



MORE YOUNG FAMILIES IN AREA THUS MORE BABY CLOTHING



Figure 3.4.1.4: Various sketches of Morrisons' 'Format Flex' lab store format, United Kingdom (M Worldwide 2014)



Name: Morrisons 'Format Flex' lab store format
Date: 2015
Location: Weybridge, Surrey, UK
Designer: M Worldwide

The Format Flex project stores experiment with **tailored formats to suit different local communities** through different store designs, environments, product ranges and customer propositions.

Each store flexes the size and type of serve-over counters, while local produce is displayed around the store parameter for emphasis (Retail Design World 2015).

There are 3 different stores undergoing the make-over, each catering to a different target market:

STORE 1: Features a wider range of children's clothing since it is situated in an area with a lot of new parents.

STORE 2: Focuses on value.

STORE 3: Incorporates additional elements into the design to appeal to the high number of young families in the area.

Research into **customer segmentation** and **space allocation** was done beforehand to create **targeted propositions**. This allows them to get closer to the customer and provide **value** in a way that is **locally relevant** but **unmistakably Morrisons** (Briggs 2015 and Retail Design World 2015).

Step 2 in creating an authentic experience, after the use of psychographics, is to curate a lifestyle. This allows a brand to truly connect with consumers beyond their purchase by showing their values beyond the products being sold. This offers additional benefits to the customer. This again should be in line with the brand and its core values. Retailers should therefore have a sense of context, in order to identify additional means to satisfy their customers, by identifying needs connected to other areas of their lives. This may mean sacrificing a portion of the sales floor to additional activities, but will allow the retailer to gain large levels of love and loyalty, as mentioned earlier.

3.4.2 CURATING A LIFESTYLE

THE GENERAL CONTEXT AROUND SHOPRITE SUPERMARKETS

As identified in the site analyses of Shoprite supermarkets, which is discussed in detail in chapter four, Shoprite stores in Pretoria are all in close proximity to where people work. The Deli which houses the prepared meals or "take-aways", therefore proves to be a popular destination in store during lunch time. This offers an opportunity to recreate the Deli and offer an additional eating area, where people can sit and eat in store, instead of having to sit outside in the parking lot or street as they do at the moment. This is a means to curate a lifestyle and thereby fulfil unmet user needs in order to enhance love and loyalty towards the Shoprite brand.



Additional activities other brands are adding to their stores to satisfy their target market

As an example of how to curate a lifestyle in order to create an authentic experience, the following precedents are investigated:

The first precedent is a South African brand which shows additional means to satisfy their customers. The second is an international, award winning precedent which also offers additional lifestyle activities in store. A conclusion is drawn of the possible activities to offer, in order to satisfy customers within a supermarket. The conclusion can be seen on page 19, heading number 3.6 Theoretical Synthesis I, under 'Additional Activities': 'Analysing Context & Target Market Habits'.

South African brand curating a lifestyle

PRECEDENT 1: Woolworths Food, South Africa



Installing shops-in-shops (florist, café, sushi station, fishmonger, and butchery - steering away from the usual aisle-aesthetic). This breaks up the space and keeps the store's original boutique feel, while providing an intuitive layout. The design language still speaks evenly throughout the store.



Name: Woolworths, Waterstone
Location: Waterstone Village, Somerset West, Western, Cape South Africa
Date: 2014
Designer: Woolworths, Cape Town, South Africa

- Ranked #10 most valuable brand in South Africa (Forbes 2014)
- Ranked #1 by upper income consumers LSM 8-10, as brand that best understands South Africans
- South Africa's 3rd favourite brand overall for all race groups and both black and white consumers rank it highly for having transformed in line with SA (Mackay 2014 and Woolworths Holdings 2015)

First Place in VMSD's Renovation Competition for Supermarket Renovation

CURRENT TREND IN SOUTH AFRICA:

- Theatrical approach to food
- Back to the way things were done in the past (people want to see the butcher working, the coffee roasting, the bread baking) (A.R.E. Design Awards 2014 and Hagedon 2014)

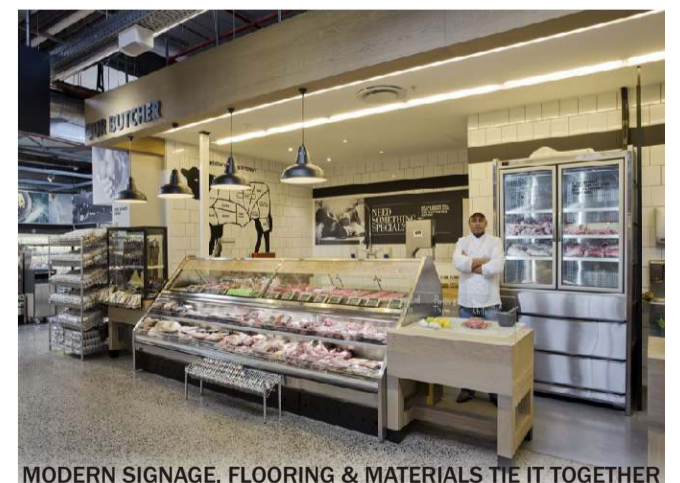
DESIGN



RAW, NATURAL MATERIALS



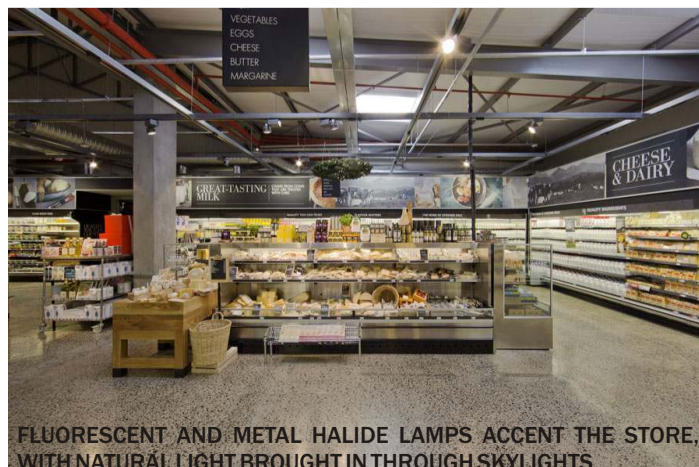
CONTROLLED, CLEAN & ELEGANTLY DESIGNED



MODERN SIGNAGE, FLOORING & MATERIALS TIE IT TOGETHER



STEEL AND RECLAIMED TIMBER TABLES PRESENT MERCHANDISING DISPLAYS



FLUORESCENT AND METAL HALIDE LAMPS ACCENT THE STORE, WITH NATURAL LIGHT BROUGHT IN THROUGH SKYLIGHTS.



SIMPLE AND CONSISTENT SIGNAGE

Figure 3.4.2.1: Woolworths, Waterstone, South Africa (Hagedon 2014)

International brand curating a lifestyle

PRECEDENT 2: Waitrose, United Kingdom



Waitrose

Name: Waitrose Superstore
Location: Wichelstowe, Swindon, UK
Date: 2014
Designer: Studio Nesh

- “Everything the discounters aren’t” – to continue increasing sales and market share.

Winner of 2014 Retail Design Awards (Retail Week 2015).

- Fruit juice bar
- Wine & Whiskey tasting
- Eating areas (Essential Retail 2014)



ACTIVITIES

MULTIPLE EATING & DRINKING ZONES



DESIGN

SPACIOUS



EYE-CATCHING DISPLAYS



EMPHASIS ON NATURAL MATERIALS



DISPLAYS BACKLIT, TO SHOW THE COLOURS OF THE BEER CONTAINED



THEMES SIGNAGE THAT FITS PRODUCTS



ORGANIC, FRESH, LOCAL PRODUCE

Figure 3.4.2.2: Waitrose, Wichelstowe, United Kingdom (Various sources)

Although integrating a brand is not limited to visual aspects such as colour, graphics and aesthetics to create an experience, these elements are still vital. Brand communication which informs the consumer of the brand promise through its own look and feel (Floor 2006), is therefore investigated to further determine how store design can bring the brand to life:

3.5 BRAND COMMUNICATION THROUGH STORE DESIGN

BRAND PERCEPTIONS

According to Alawadhi (2009), studies have shown that there are a number of factors that affect a customer's perception of a store and their preference over other places. Contributing factors to the visual perception and behavioural responses of customers, are store location, atmosphere, emotional attributes, sensory stimulation attributes, and visual merchandising. Interior design can have the biggest impact on **store atmosphere**, **emotional attributes** and **sensory stimulation attributes**, therefore they are the areas of focus for this project.

Since the previous topics focused more on the emotional attributes which contribute to the experience, the next part will focus on the store atmosphere and sensory stimulation attributes of interior design which can be used to further enhance the user experience.

STORE ATMOSPHERE

The means of communication for sending a perceived message about a brand is important, since customers' **perceptions** of a brand is what **persuades** them to **support** the **brand**. In most cases it is **based** on the **brand identity** and **advertising**. Everything however contributes to our perception of a brand. We all come into contact with advertising, visual identity applications and branded environments. Each **visual communication** application, being individual experiences themselves, help build our perceptions of a brand and is what contributes to the overall brand experience (Alawadhi 2009). According to Landa (2005), **branded environments** can therefore play a **vital role** in determining a consumer's brand perception, since an individual's experiences are **intuitive** and **sensory**.

How the target market experiences the brand is pointed out by the brand perception or **brand image**. The **look** and **feel** of the communication therefore has to **reflect** the **brand personality**. Communicating the same **consistent message** through advertising, direct marketing communications, store design, visual merchandising and the employees is thus crucial (Floor 2006).

A store can no longer survive on good positioning alone says Alawadhi (2009), since many **buying decisions** are not made until the consumer is **in store** (Floor 2006 and Landa 2005). Good merchandise and affordable prices are no longer enough, consumers today, demand more of a store. Consumers expect stores to offer all kinds of **sensory experiences**, including sight, hearing, feeling, tasting and smelling. These will **strengthen** the **brand** and allow them the right to demand higher prices (Alawadhi 2009). By counting on distinguished style attributes such as **colour**, **shape**, **materials**, **sound**, **smell** and other sensory aspects, brands can develop a **distinctive look and feel** for its in-store communication says Alawadhi (2009).

A reason why many retail brands miss the opportunity to connect with their consumers is because of visual pollution or visual clutter as a result of all in-store communication being visual (Floor 2006).

Although a retail brand uses many tools to communicate its positioning and personality, both through out-of-store tools such as advertisements to attract the customers, and in-store tools such as visual merchandising and employees, it is vital to remember that the **project focuses solely** on **specific parts** of the **store design**, which can be controlled by the interior designer. All the tools however contribute to the overall brand experience.

Store design is more than a neutral background for products says Alawadhi (2009). It has to be a **persuasive marketer** and an **appealing product presenter**. Store communication tells customers what to expect from the retail brand, says Floor (2006). A way to attract customers is by utilising the exterior of the store to communicate clear messages to them about the anticipated interior look. The **interior** of the store on the other hand, is able to **influence buying behaviour** by **turning browsing into buying** with the help of store design, among other things (Floor 2006). This will be discussed further in chapter four under **4.3 Supermarket Psychology** - page 27.

SENSORY STIMULATION

According to Alawadhi (2009), designers will be more proficient in fulfilling the real needs of customers and help improve their lifestyles and well-being, if the **human senses** are taken into account when **enhancing the experience**. Branding in retail can therefore be primarily induced by sensory perception to enhance the overall shopping experience. As a branded environment, the retail store extends the experience of a brand through three-dimensional space. Consumers go to stores to see, hear, touch, smell and taste products on display as well as their environmental surroundings. In a retail store, sensory experience therefore plays a significant role in consumers' **perception** of the brand and their **purchasing behaviour** due to its **positive influence** on the **brand image**. Creating a **unique brand experience** through **sensory stimulation** is therefore a vital part of interior design (Alawadhi 2009).

When evaluating our environment, **sight** is the **key sense**, followed by **smell**, **sound**, **taste** and **touch** (Lindstrom 2007). According to Alawadhi (2009), the effect of sensory branding is astonishing, yet this effect is magnified when sensory synergy is created by including any of the other senses. Creating **synergy across the senses** should be the ultimate goal, since one sense triggers a **chain reaction** of impressions, instantaneously unfolding an array of **memories** and **emotions** (Alawadhi 2009). The more senses used in branding, the higher the number of sensory memories activated and the higher the number of sensory memories activated, the **stronger the connection** between the **brand** and the **consumer** (Lindstrom 2007).

Positive synergy across multiple consumer touch points should be created, therefore **sensory signatures** which **characterise the brand** should be identified.

VISUAL SENSES


Vision is both a **primary sense** and a **complementary sense** to our other four senses says Alawadhi (2009). It is the **most persuasive** sense of all, often overruling our other senses. It has the power to persuade us against all logic (Lindstrom 2005). This is why brand builders and marketers focus mainly on vision.

A **brand's values** are **read** according to the way they are **presented** to us **visually** (Vaid 2003). What we see and register first is **colour**, **names**, **logos** and **typefaces**. These become a **symbol** of the **brand** and its **associations**. Whether it is the dynamic use of colour, shape, typography or logo, it can establish a very clear and unambiguous image that can become memorable to anyone exposed to the brand.

Store design specifically, mostly appeals to the eye through **light**, **shapes**, **colours**, **graphics**, **typeface** and **movements** (Alawadhi 2009). **All the store elements visible** to the customer will have a role in their **perceived impact**. This impact on the customer experience starts from elements such as floor finish and ceiling material to brand logo.

NON VISUAL SENSES

A significant amount of **extra information** and **experience** in our everyday lives are created by our **other non visual senses** (Alawadhi 2009). According to Healey (2008), designers need to take advantage of the non visual senses which **contribute** to the **impressions** we form of the world around us. A **multisensory appeal** directly affects the **perceptions** of the **quality** of the **brand**, and therefore its **value** (Alawadhi 2009).

After the precedent studies on the next page, the essence of the above theories on 'Maximising the User Experience', are summarised under **3.6 Theoretical Synthesis 1** – page 19. This is to highlight the key concepts, as they form part of the conceptual framework for the design project. Interior design guidelines are set in the form of conclusions to the theory and the precedents analysed. These are clearly marked with the icon , which refers to interior design guidelines throughout the project. These guidelines assist with the design and technical resolution of the project.



Interiorised brands which create positive brand perceptions through store design

The following precedents serve to illustrate successful brand communication through store design, or brands which managed to successfully interiorise their brands:

The first precedent shows a South African brand which managed to make the brand visible withing the interior (interiorise the brand). The second and third examples show international brands which achieved the same. Repeating strategies are identified and concluded on page 19, heading number 3.6 Theoretical Synthesis 1, under 'Ways to Interiorise a Brand': 'How a Brand Becomes Evident in the Interior'.

Interiorised brands

PRECEDENT 1: Woolworths Food "the difference"



- SIGNAGE:**
Recognisable font and colour (same as brand logo) - balance of black and white
- LIGHTING**
Accent lighting for a luxurious atmosphere is appropriate to the brand image
- SHAPE**
Dominant use of squares that relates to the logo
- COLOUR:**
Luxurious colour use repeated in ceiling, walls, signage, fixtures & floor finishes
- MATERIAL:**
Repetition
Wood warm and inviting materials

Figure 3.5.1.1: Woolworths food store interior, South Africa (Galleryhip 2015)

PRECEDENT 2: Sainsbury's "live well for less"



- COLOUR**
 - Timber represents their brand colour (orange)
 - Colour variation for navigation, yet orange remains dominant
 - Grey used because it is a neutral colour which highlights the key colours
- Columns designed as part of the atmosphere
- 1 prominent shape used throughout the store to pull the space together

Figure 3.5.1.2: Sainsbury's store interior, United Kingdom (Various sources)

PRECEDENT 3: TESCO "every little helps"



- Signage creating in-line focal points
- COLOUR**
Colour drawing attention to endcaps
- Relating the brand colours to the country flag - connect with customers
- Repeating elements above and below to draw attention to merchandise (colour, shape)
- Colour used as break lines between merchandise, highlights the merchandise
- Colour used to bring store down to human level

Figure 3.5.1.3: Tesco store interior, United Kingdom (Various sources)

3.6 Theoretical Synthesis 1



MAX EXPERIENCE

- INCREASE TURNOVER [THROUGH DIFFERENTIATION]
- GAIN COMPETITIVE ADVANTAGE
- ENHANCE CUSTOMER LOYALTY

BRANDING

BRAND INNOVATION

(Abbing 2010 and Mulvena 2013)

Fulfill unmet user needs to differentiate the brand from its competitors

KEY TO SUCCESS
Keep a brand relevant

Seek opportunity to create value

PSYCHOGRAPHICS
CURATING A LIFESTYLE

BRANDING STRATEGIES FOR INTERIOR DESIGNERS

(Mulvena 2013)

PSYCHOGRAPHICS

Customers expect brands to deliver a specific experience, which is embodied in the brand values. This is to fulfil consumer aspirations. The brand values are what gives the brand personality and establishes an emotional connection with the audience, driving trust and loyalty. Any deviation from the brand's values will hinder the original 'brand promise', therefore the brand values are core to any brand (Davis 2009).

AUTHENTIC EXPERIENCE

ASPIRATIONAL BRANDING

UNDERSTANDING SHOPRITE AND ITS TARGET MARKET

COMPARE VALUE

CUSTOMER VALUES

BRAND VALUES

ALIGNED
Value for money
Quality
Convenience
Experience

BRAND VALUES SHOULD BE UNDERSTOOD BY ANYONE EXPERIENCING THE BRAND IN ORDER FOR PEOPLE TO HAVE A STRONG EMOTIONAL CONNECTION TO THE BRAND (Davis 2009).

In Shoprite's case this is not clear to the consumer, since the store interiors do not represent these values.

WHAT THE TARGET MARKET RELATES TO



TARGET MARKETS' FAVOURITE BRANDS (MTN, KFC, CAPITEC)

- Bright, dynamic & positive communication
- Instantly recognisable
- Tap into local, relevant experiences
- Try to make their lives easier



Figure 3.6.1: MTN Palms, Roll Out Store, South Africa by 8Brand 2014 (8degrees 2015)

EXISTING SHOPRITE INTERIOR



Figure 3.6.2: Existing Shoprite Store Aisle (Roberts 2011)

CURATING A LIFESTYLE

In order for a brand to truly connect with consumers, it has to show its values beyond the products being sold and benefit the customer beyond their purchase (Mackay 2014 & Mulvena 2013).

AUTHENTIC EXPERIENCE

IN LINE WITH BRAND

IN LINE WITH BRANDS CORE VALUES

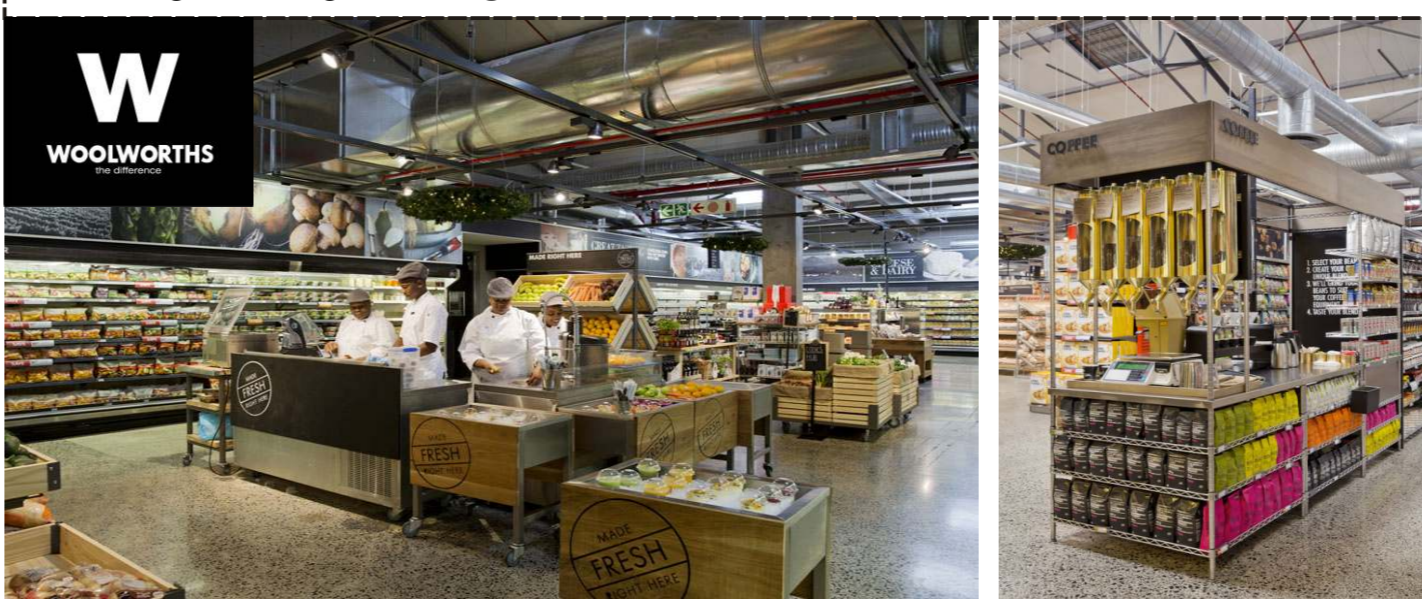
CONTEXT

Connect with customers in other areas of their life

Additional activities that are relevant to the customers

Interactive shopping

ADDITIONAL ACTIVITIES



ANALYSING CONTEXT & TARGET MARKET HABITS (WOOLWORTHS, WAITROSE)

- Eating zones
- Fruit juice stands
- Coffee stands
- Wine tasting



*Refer to figure 3.4.2.1 on page 15

BRAND COMMUNICATION THROUGH STORE DESIGN

Store design is more than a neutral background for products says Alawadhi (2009). It has to be a persuasive marketer and an appealing product presenter. Store communication tells customers what to expect from the retail brand, says Floor (2006).

BRAND PERCEPTIONS

- STORE ATMOSPHERE
- EMOTIONAL ATTRIBUTES
- SENSORY STIMULATION ATTRIBUTES

STORE ATMOSPHERE

DISTINCT LOOK & FEEL THAT RELATES TO BRAND

TURN BROWSING INTO BUYING

SENSORY STIMULATION

ELIMINATE VISUAL CLUTTER

1. SIGHT
2. SMELL
3. SOUND
4. TASTE
5. TOUCH

ALTHOUGH INTEGRATING A BRAND IS NOT LIMITED TO VISUAL ASPECTS SUCH AS COLOUR, GRAPHICS AND AESTHETICS TO CREATE AN EXPERIENCE, THESE ELEMENTS ARE STILL VITAL. BRAND COMMUNICATION, INFORMS THE CONSUMER OF THE BRAND PROMISE THROUGH ITS OWN LOOK AND FEEL TO THE BRAND TO LIFE THROUGH STORE DESIGN (Floor 2006)

WAYS TO INTERIORISE A BRAND



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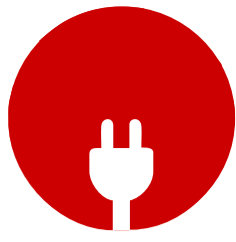
Figure 3.6.3: Loblaw's, Canada by Lamdini Associates 2013 (Retail Design Blog 2014)

HOW A BRAND BECOMES EVIDENT IN THE INTERIOR (WOOLWORTHS, SAINSBURY'S, TESCO & LOBLAWS)

- Good, clear & simple graphics
- Lighting which provides an appropriate atmosphere
- Bold use of brands prominent colour
- 1 dominant shape used in all design elements
- Repetition of these strategies

PART II

MINIMISING RESOURCES



According to Schittich (2009), a striking, high quality design can serve to **improve aesthetics and functional aspects**, as well as **increase profit**.

As a continuation of ways to fulfil the brand promise, by enhancing the user experience, the reduction of resources within the interior is explored. Utilising **renewable, non-toxic resources** as far as possible, and **using resources efficiently**, can both enhance the user experience by creating a **healthy and productive environment**, and **lower operational cost** – which will in turn further **increase Shoprite's financial turnover**.

As mentioned earlier, retailers in South Africa have made a shift towards sustainability, yet this shift is not satisfactory and needs to be better implemented (Savin 2014). With the addition of “failure of climate-change adaptation” being one of the top 10 global risks, it holds an opportunity for the project to make an additional contribution to Shoprite, by not only **improving** the supermarket's **user experience** and **operational costs**, but to contribute to their **climate change adaptation strategies** (World Economic Forum 2015). As part of a larger whole, it will also contribute to **reducing the retail sector's impact** on the **environment**, as Shoprite is South Africa's largest retailer. Yet, with focus on interior design, the opportunities for improvement, which will be investigated below, will serve as a small step towards a more sustainable retail sector by reducing non renewable resources, such as energy and materials, through that which is in the **power** of the discipline of **interior design**.

According to Magee, Scerri, James et al. (2013), the organizing principle of sustainability, is sustainable development, which includes four regions namely: ecology, economics, politics and social sustainability. As described in 1987 by the Bruntland Commission's report (World Commission on Environment and Development) sustainable development aims to ensure that our present actions do not restrain the opportunities of future generations. It necessitates meeting the basic needs of people and providing opportunity to satisfy their aspirations for a better life (WCED 1987).

I would hereby like to note that I recognise that sustainability is a widely integrated concept. When referring to 'sustainability' or 'sustainable design' in the following section, I am however only referring to **minimising resources**, which is a **small part** that contributes to the **whole**. It is the part that has the **biggest impact** on the **interior environment**, as can be controlled by the interior designer. This will become apparent below.


[RESOURCE EFFICIENCY]

3.7 CLIMATE CHANGE ADAPTATION

THE BUILT ENVIRONMENT

In recent times, issues such as climate change, diminishing resources and -biodiversity, waste, allergies, stress, and water scarcity, have come into play, causing unparalleled challenges, which increasingly affect our daily lives. The need to minimise resources is therefore rightly a major topic of issue, which is an obligation rather than a will (Ayalp 2012 and Moxon 2012).

According to Osec (2010), the built environment makes a significant contribution to environmental degradation. Buildings, which include construction, operations and deconstruction impacts, use approximately 15 percent of the world's fresh water resources; 40 percent of the world's energy; produces approximately 23-40 percent of the world's greenhouse gas emissions; and uses 50 percent of

natural material r  d Ayalp 2012). The built environment therefore has an immense role to play in sustainable development and needs to develop suitable assessment criteria.

According to Moxon (2012), a building's sustainability efforts can reduce carbon emissions by 30 to 50 percent, without a significant increase in cost, thus we no longer have an excuse not to implement sustainable practices. He adds, as a crucial aspect in the debate, that sustainable design does not need to conform to 'eco' style, but should simply be **part of any good design**.

Sustainable design embodies an approach which considers the **impact** of buildings and construction on the **environment, human health and productivity**. **Sustainable interior design** can therefore be defined as a design in which all systems and materials are designed, with an emphasis on **integration** into a **whole**, for the purpose of **minimising negative impacts** on the **environment and occupants** (Guerin & Kang 2009).

CONTRIBUTION OF THE INTERIOR DESIGNER

According to Moxon (2012), interior design has an immense impact on the environment, since 90% of our time is spent indoors. The design of a space determines how occupants use energy and other resources within that space, as mentioned previously. Furthermore, interior design is the discipline which is most concerned with the way people experience their built environment, impacting on human health, well-being and productivity (Steelcase 2007). Interior design can therefore **enhance productivity, enhance sales** and can **guide users to use the space sustainably**.

The interior should facilitate **programmable flexibility** in order to extend the building's life, providing **simple and intuitive circulation** and allowing **service efficiency** by reducing customer waiting time (WBDG 2014).

Interior design plays a vital role in any building construction or renovation project. In order for a building to function optimally and to achieve high-energy performance and exceptional human comfort and health, interior designers need to be key participants in the overall design approach, right from the start, says (OSHA 2011).

Since interior designers have an understanding of how decisions affect the interior of a building, they have the ability to contribute to decisions related to site selection, orientation, massing, and mechanical and electrical systems design (Steelcase 2007). Interior designers can therefore make a valuable contribution through their design role on projects and their capacity to influence and support the wider design team. Additionally, interior designers are well placed to instigate change, since they mostly focus on refurbishment projects, carefully selecting **lighting, appliances, materials and finishes**. It holds the opportunity to enhance a building's **energy and water** systems, and improve **thermal performance** of its external envelope (Moxon 2012).

Several fundamental aspects of interior design impacts the building's energy use and systems design. These include the **floor plan, partition design, lighting design and interior finishes**. The above mentioned also affects **indoor air quality, building maintenance, acoustics and occupant comfort** (Steelcase 2007). A simple case in point is how the selection of a paint colour affects the amount of lighting fixtures that are necessary within the interior, for a colour with a high reflectivity significantly reduces the amount of fixtures needed. This reduces energy costs, heat loads, and installation and maintenance costs, while providing a higher quality of light (OSHA 2011).

3.8 INTERIOR DESIGN STRATEGIES

VITAL ASPECTS FOR INTERIOR DESIGN

Guerin & Kang (2009) believe that the **indoor environmental quality** (IEQ) is the most important aspect considering the interior environment. This is supported by LEED which includes IEQ as an assessment category (USGBC 2015a), as well as by the Green Building Council of South Africa in their new Technical Manual for Interiors (GBCSA 2015). IEQ includes **indoor air quality** (IAQ), **thermal and visual comfort** and **occupants' satisfaction**. Buildings with good IEQ protect the **health and comfort** of building occupants, enhancing **productivity** and **decreasing absenteeism** (USGBC 2015b).

As part of the IEQ, IAQ entails **reducing indoor pollutants**, which improves the **thermal comfort** of a space and the quality of interior **lighting**. It is also concerned with health, safety and comfort issues such as **aesthetics, portable water surveillance, ergonomics and acoustics** (WBDG 2014). The **essential interior design elements**, which influence the indoor air quality, are thus **materials, furnishings and lighting**. **Minimising harmful construction materials, recycling and preventing pollution** is crucial (Ayalp 2012).

MATERIALS

Sensitive material selection can **minimize waste**, promote recycling and lower carbon emissions and toxic gasses by selecting materials which have a **low embodied energy** (Ayalp 2012). Moxon (2012) confirms this by saying that the environmental impact of materials should be considered by means of using **recycled-content materials, avoiding endangered tropical hardwoods and limiting VOC's** (Volatile Organic Compound), which are harmful to human health.

FURNISHINGS

Furniture needs to be considered in terms of the **production process** and **long term use** in order to be sustainable says Ayalp (2012). Again, **recycling** should be considered as a viable option as well as using **recycled materials** to make the furniture.

LIGHTING

40-50 percent of a building's total energy is used in the interior environment. Lighting design offers the **largest opportunity** for the interior designer to **reduce this electric energy usage** and should therefore be carefully designed (Ayalp 2012). **Maximizing natural daylight** is vital, since it reduces energy use and offers better quality illumination than artificial light, adds Halliday (2008).

Daylight holds a number of benefits on life quality within an interior environment, enhancing productivity and human health (Yaldiz & Magdi 2011). It has also been proven to **increase sales with 5 percent** when introduced into retail interiors (USGBC 2015a). In the context of sustainability, daylight can be considered in three categories (Yaldiz & Magdi 2011):

1. **Resource sustainability** (using daylight to affect the energy of the building performance).
2. **Economical sustainability** (in the dimension of financial benefit).
3. **Human sustainability** (in the dimension of human physical and psychological health).

STARTING POINT FOR DESIGN

It is vital for interior designers to understand the **principles** of sustainable design in order to inform their approach. These principles should then influence their choices of energy and water systems, as well as material and construction methods (Moxon 2012). In order to choose the most sustainable energy and water systems and material and construction methods, Moxon (2012) suggests that the following priorities (in this specific order) be used as a starting point:

ENERGY

1. Passive design
2. Energy efficient products
3. Renewable energy

WATER

1. Passive design
2. Water saving products/ fixtures
3. Water re-use and recycling

MATERIALS

(As discussed in 3.8 under Materials)

ENVIRONMENTAL ASSESSMENT TOOLS

According to Yaldiz & Magdi (2011), interior design assessment tools assist in creating **long term sustainable environments**. The assessment tools aim to provoke designers and construction industries to serve environmental sustainability.

Among these tools are: Green Star SA (South Africa), BREEAM (England), SBTool (International), LEED (USA), EcoProfile (Norway), Promise (Finland), Green Mark of Buildings (Singapore), Green Star (Australia), CASBEE (Japan) and SBAT, which is claimed to be particularly relevant to developing countries. Between these, the most widely used are BREEAM and LEED (Ayalp 2012 and Moxon 2012), while the Green Building Council of South Africa has developed the Green Star SA technical manual specifically for interior environments, as mentioned earlier.

Since the Green Star SA manual proves to be the most relevant, as it focuses on the interior environment and the South African context specifically, it will be utilised within the project. This will become apparent in chapter five, which deals with the technical resolution of the design.

BREEAM and LEED are however still explained below for comparative purposes - this is to meet international standards.

BREEAM was established in 1990 as an Environmental Assessment Method by the Building Research Establishment. The system evaluates the building in the context of sustainability under nine topics (Ayalp 2012):

1. **Management:** in the dimension of policy of site management.
2. **Health and wellbeing:** Factors affecting the health and wellbeing.
3. **Energy:** energy consumption and gas emission.
4. **Transport:** transportation in the context of location and gas emission.
5. **Water:** efficiency in water consumption.
6. **Materials:** evaluation from the aspect of material life cycle.
7. **Waste:** waste products.
8. **Land use and Ecology:** conservation of ecological sites.
9. **Pollution:** air and water pollution assessments.

LEED evaluates sustainability under six categorises (USGBC 2015a):

1. Sustainable site development
2. **Water efficiency**
3. **Energy efficiency**
4. **Material selection**
5. **Indoor Environmental Quality**
6. Innovation and design process

Green Star SA evaluates sustainability under nine categories (GBCSA 2015):

1. Management
2. **Indoor Environment Quality**
3. **Energy**
4. **Transport**
5. **Water**
6. **Materials**
7. **Land Use and Ecology**
8. Emissions
9. Innovation

When the theory and the above categories are considered from an interior design perspective, it is obvious which design elements are core in providing a sustainable interior environments. These are: **energy, water, materials, and indoor environmental quality** (AIA 2008, Ayalp 2012, GBCSA 2015, LEED 2014, Moxon 2012 and WBDG 2014).

3.9 CASE STUDIES

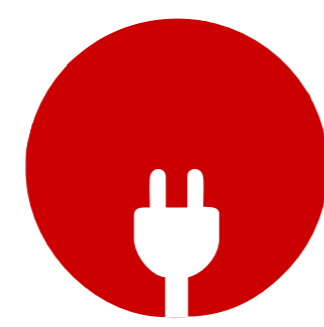
Three case studies, attached in Appendix B – page 65, served to assess how the above mentioned aspects, namely energy, water and material efficiency as well as indoor environmental quality, have been implemented in award winning projects. This was done to clarify if and **how** they have a substantial **effect** on the interior environment.

The conclusion, seen in figure 3.10.1 under **3.10 Theoretical Synthesis 2**, on the next page, was drawn from **recurring strategies** identified in the **case studies**, as compared to the **theory**. This clarifies which interior design strategies have the **biggest impact** on the interior environment. Additional supermarket specific precedents were also analysed, as can be seen in figures 3.10.2 and 3.10.3. These further support the strategies.

The strategies identified, which serve as guidelines for the design, assists the project in achieving an interior design which utilises the minimum amount of resources, and thereby further enhances the user experience.

.....
 Please note that further, supermarket specific energy strategies are identified in chapter five during the technical resolution of the design. Here, the components in South African supermarkets specifically, which use the most energy within store, are identified and resolved accordingly. These can be seen on page 43, under 5.3 Technical Response.

3.10 Theoretical Synthesis 2



MIN RESOURCES

- INCREASE TURNOVER [SUSTAINABILITY EFFORTS]
- LOWER OPERATIONAL COSTS
- ENHANCE EXPERIENCE

4 INTERDEPENDENT REGIONS WHICH HAVE THE BIGGEST IMPACT ON THE INTERIOR ENVIRONMENT & THE SUBCATEGORIES WHICH CAN BE INFLUENCED BY THE INTERIOR DESIGNER



Figure 3.10.1: Diagram of theoretical synthesis (Author 2015 - information gathered from AIA 2008, ASID 2007, Ayalp 2012, GBCSA 2015, LEED 2014, Moxon 2012 and WBDG 2014)

ENERGY EFFICIENCY

SPAR IN AUSTRIA BY LOVE ARCHITECTURE AND URBANISM 2011 (ArchRE-think 2013)

- Solar gain from open facade
- Daylight sensors
- Exhaust heat from cooling plant used to refrigerate food
- Double glazing
- Thermally active floor slab = even distribution of heat
- Prefabricated elements = fast construction
- Cost will be balanced out in 3 years due to reduced energy consumption



Figure 3.10.2: Spar, Austria (ArchRE-think 2013)



FLEXIBILITY

MENY SUPERMARKET IN NORWAY BY HOUSEHOLD 2014 (Retail Design Blog 2014)

- Perceived as warm & abundant
- Wooden ceiling raft holds fresh counter perimeter together
- Display units flex to stock levels throughout the day



Figure 3.10.3: Meny Supermarket (Retail Design Blog 2014)



3.11 Concept

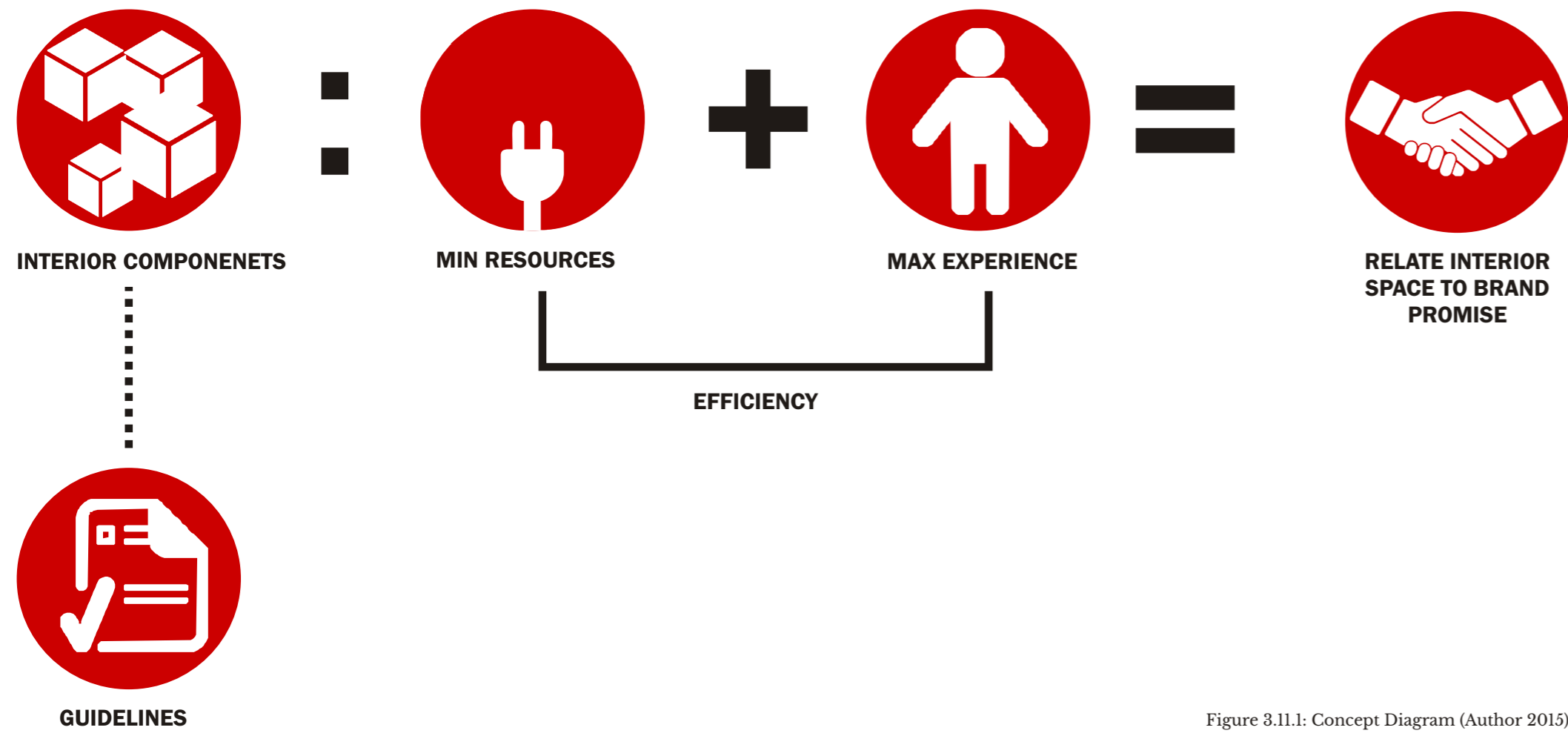


Figure 3.11.1: Concept Diagram (Author 2015)

Designing interior components which **balance** utilising the **minimum amount** of resources and **maximising** the user experience, in order to **enhance** the efficiency of Shoprite interiors. This is to relate the interior space to the **brand promise** of offering customers the *lowest possible prices in a satisfying and convenient 1st world shopping environment which results in a comfortable and enjoyable shopping experience.*

3.13 CONCLUSION

Chapter three served to theoretically answer the research questions by analysing how interior design can improve the efficiency of Shoprite interiors by minimising resources and maximising the user experience in order to find a balance between the price of the product and the price of society.

Firstly, the chapter confirmed that the largest contribution interior designers can make to retailers, is **relating the interior space to the brand promise**. Ways to go about doing so effectively and in a way that is appropriate to Shoprite's target market was investigated and precedents were presented as examples. This clarified the national and international standards for efficient interior design while emphasising which are appropriate to South African Shoprite supermarkets.

It was determined that by minimising resources and maximising the user experience, through that which is in the power of the discipline of interior design - a relevant interior space for Shoprite can be designed, which creates value for their customers. The design can serve to keep Shoprite's prices low, by minimising energy, water and material use within the interior, which will enhance the store's operational efficiency. It can also serve to provide a **first world shopping experience** that is **comfortable and enjoyable**, by improving indoor environmental quality, and establishing the brand identity within the interior in a way that resonates with the target market and fulfils their aspirations. By so demonstrating the brands narrative within the interior, it will differentiate the brand from its competitors and create love and loyalty towards the Shoprite brand.

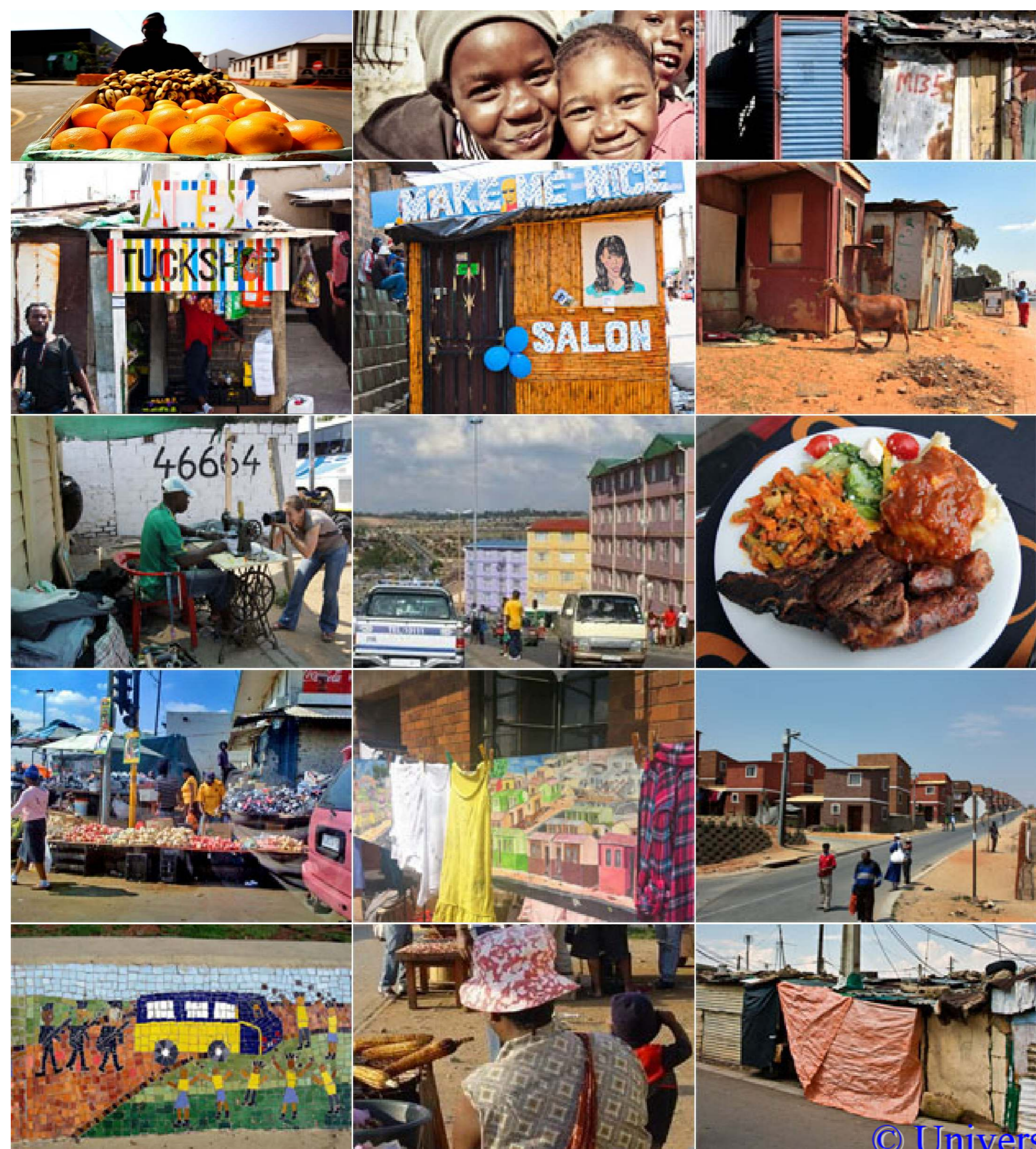
The aspects discussed within the chapter also clarified how the project aids in addressing the real world problems and opportunities discussed in chapter two - which includes the need for 'climate change adaptation strategies'; as well as 'opportunities for innovation in services and operations'; and 'improving execution of the business strategies across business functions'. Furthermore it was clarified that the project can contribute to Shoprite's growth strategy, by increasing sales through enhanced efficiency in store. Lastly, the project can also improve Shoprite's positioning by improving store operations which will allow for store process optimisation and productivity.

As a conclusion to the chapter, the design concept was presented. The concept is a manifestation of the theory. It responds to the design issue, and therefore the main aim of the project. Finally, the inspiration behind the design - which relates to the target market and life in South Africa, was presented.

The chapter therefore aided in formulating interior design guidelines to be applied to the new design in order to achieve an efficient interior design for Shoprite.

3.12 Inspiration

INFORMAL RETAIL IN SA



WHAT THE TARGET MARKET RELATES TO



Informal retail still accounts for **30% of SA retail** (PWC 2012)

- APPEALING
- CONVENIENT QUICK
- NAVIGATION SYMBOLS
FOCAL POINTS
SIMPLE
CLEAR/OBVIOUS
- ACCESS COMPACTNESS
SPACIOUS
MOVEMENT
- PRODUCT GROUPING
- PREPARED MEALS
- COMFORT
- FRESH AIR
- NATURAL LIGHT
- NATURAL MATERIALS
- PUBLIC SEATING
- RESOURCES
- REUSE MATERIALS
- FLEXIBLE



FORMALISE THE INFORMAL