

This chapter details the observations and conclusions made about the De Villiers brand through a process of various levels of analysis. The brand, typology and competition have been analyzed against the theoretical background of branding, sensory marketing and environmental psychology, as well as in terms of the five categories of interior design methods mentioned in the Imaginal Interior methodology (König, 2015) outlined in Chapter 1. Five design ideals were reached as elements that ideally need to be present in future designs, and these are further discussed at the end of this chapter.

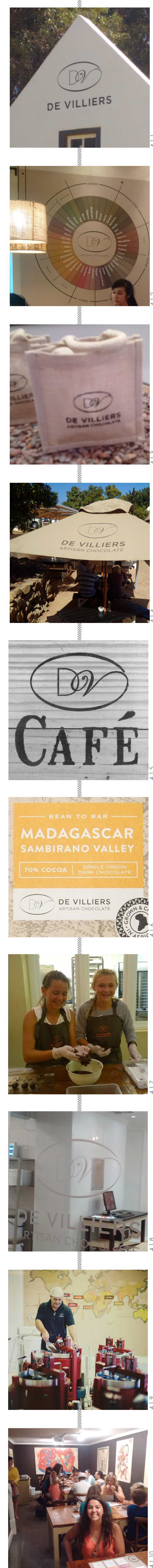
The methods of analysis included observation, participation, photo analysis, precedent comparison and interpretation of the given material provided by Lyn Noble, a visitor to the store.

*Figure 4 (P.T.O.) is a summary of the brand analysis under taken and should be viewed as A0 Posters. Author, 2015.*

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# Brand Analysis

## 4.1 Branding



### 4.1 Branding

- » For a fledgling company, DV Chocolate has a classic, strong and recognizable logo that can easily be translated across multiple platforms. The brand's identity and graphic library are still evolving and growing as the brand and product ranges expand.
- » However the factory store has a chaotic, inconsistent and unbalanced brand identity with the mix of graphics, typefaces, store types, store locations, store personalities, etc.
- » There does not appear to be a branding or marketing strategy in place and any future designs can be used as a basis for the building of future branding strategies.
- » The current brand image lacks sophistication and coherency.
- » Currently the store's brand image reflects more of the personality of the artisan campus than the personality of DV Chocolate and all branding and design decisions have been based on the existing Cape Dutch farm architecture.
- » The brand is poorly identified on the premises and in Paarl despite DV Chocolate being a popular destination for locals, tourists and students from the surrounding areas of Cape Town and Stellenbosch. Signage that is currently installed is basic and unrefined and does not do the luxury of the DV Chocolate brand any justice.
- » In terms of diversification, DV Chocolate has not focused on this yet due to the company's being in its infancy. However it appears that the brand is starting to grow and diversify into new products and ranges on campus, including the introduction of an ice-cream bar and the extension into the DV Café. The experiences on offer are also expanding to include new adventures for customers to enjoy.

## 4.2 Marketing



### 4.2 Marketing

- » DV Chocolate is being poorly marketed, both in the factory store and in the outlet locations.
- » In the store outlets, i.e. Woolworths or airport stores, etc., the chocolate bars are often hidden, poorly displayed on obscure shelves and merchandise is not noticeable or advertised in store.
- » The product is equally poorly promoted both in the factory store and in the surrounding businesses on the artisan campus. Merchandise is merely placed on random shelves and connections between the chocolate and other elements like the brewery and winery have not been explored or exploited.
- » The DV Chocolate brand is poorly advertised across different media platforms, which is again different from the physical image the brand presents. Furthermore, the brand does not yet take advantage of the social media platforms available.
- » DV Chocolate does not take advantage of sensory marketing elements. The only sensory aspect of the current chocolate beans which is only there coincidentally due to the store being a factory. Taste and smell are also used in the taste experiences, but these too are not used to the brand's advantage.
- » The brand is also not taking advantage of other external marketing opportunities through avenues such as the hotel pillow chocolates in the surrounding area, or across the country where the brand could exploit their status as the only African Chocolate made by Africans using African beans (De Villiers 2, 2015).
- » Furthermore, the brand does not take advantage of other methods of marketing such as the Montecasino Chocolate and Coffee Expo that could potentially build brand awareness in new locations.

## 4.3 Environmental Psychology



### 4.3 Environmental Psychology

- » DV Chocolate uses environmental psychology elements but not necessarily intentionally, although it does play a role in the store's atmosphere.
- » The lighting in store creates a warm and inviting atmosphere that allows the customer to focus on specific areas, ironically, these are not necessarily the best items to highlight in store. The lighting is also rustic in nature, lending to the artisan nature of the premises.
- » The aroma of the cocoa beans is not pungent in store. The smell of coffee and cocoa is a subtle aroma that enhances the experience yet not overwhelming it.
- » The sounds in store - from the noise the customers make, to the noise from the staff and the rest of the store can be overwhelming for the consumer.
- » The current colour palette is warm, inviting and clean.
- » The customer service makes the store experience exceptional. All staff are incredibly knowledgeable and friendly and eager to help.
- » Shopfrontage is non-existent in the current store.
- » The textures in store can be monotonous - glass and timber and plaster. Textures do not entice or attract the customer. However, the textures do add to the wholesome feeling of the store.
- » The thresholds, signage and density of the store are problematic. The thresholds are confusing and there is a lack of signage telling users where to go. The thresholds are also grouped together very closely and cause high densities of users in specific areas, increasing the occurrence of the "butt brush" factor.

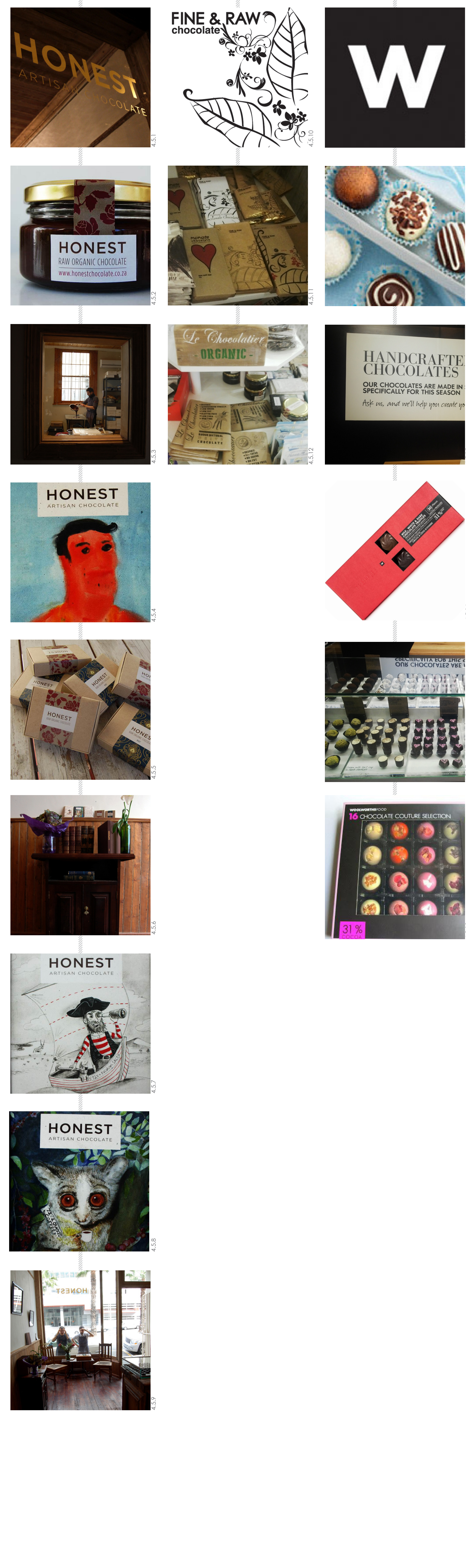
## 4.4 Typology



### 4.4 Typology

- » Typically, chocolate stores make use of wood material to incorporate warm materials in apparent opposition to the cold temperatures that are required to keep the chocolate cool.
- » Artisan chocolatiers also tend to use natural materials to imply the natural source of the product.
- » Typically, artisan chocolatiers show how chocolate is made with a window into the factory. This allows the visitor to feel part of the process and allows them to subconsciously verify the artistry involved in the chocolate's creation and that this creation is real, sterile and healthy (provided that the factory is cleaned and well maintained).
- » Typically chocolatiers sell truffles and other hand-made treats that are made on site, as they cannot be adequately stored or transported due to their delicate nature. These are generally sold individually rather than in pre-made packs and customers are usually allowed to select which truffles will be used to create their own specialized chocolate box.
- » Chocolatiers also typically have strong gifting opportunities. Customers will typically be able to order gift sets online, or should be able to create them in store with specialized staff. These gift sets can include merchandise, chocolate slabs, truffles, etc., and are usually presented appropriately so the customer does not have to buy further packaging. Gifting is usually priced as a premium service and adds to the customer's overall experience of the store.
- » Chocolate stores also typically use warm, rich, dark colour palettes in order to create the association with chocolate in the mind of the visitor and the stores will often use cocoa beans as a prop to further imbue this association.

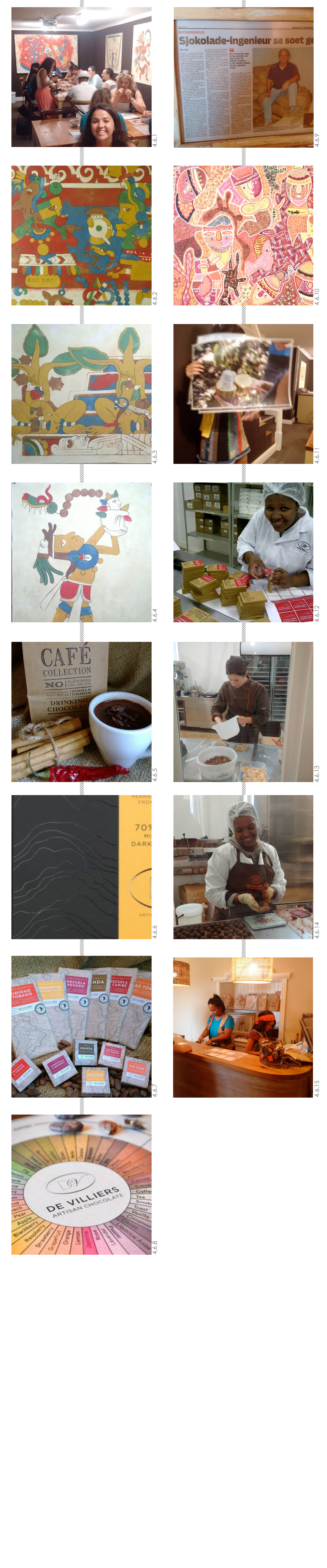
## 4.5 Competition



### 4.5 Competition

- » Honest Chocolate (Honest, 2015) is one of DV Chocolate's largest competitors in terms of the South African artisan chocolate market. Based in Cape Town, the company's branding leaves a lot to be desired. The packaging is difficult to understand and difficult to recognize. The range of marketable products is also very small for Honest, as they focus on their truffles rather than the bars that can be easily transported. The bars they do sell are only available in select health stores at a premium price where they are not advertised or adequately marketed. It is interesting to note that the store's interior relies heavily on the aesthetic of the traditional Cape Dutch houses of the Western Cape.
- » Fine and Raw is a small competitor in the South African market, as it is made by a South African based in New York and needs to be imported. It is very small, very dark and bitter bar of unroasted chocolate that is only sold in health stores and high end green cafes (Skloar, 2015).
- » Woolworths is both an asset and a threat to DV Chocolate. As an asset, Woolworths has recently agreed to sell DV Chocolate bars in its larger stores across the country (De Villiers 1, 2015). However, the bars are not advertised marketed or prominently displayed, instead they are hidden on the bottom shelf of the convenience shelving units, and very often not even in the same areas as other chocolate. As a result customers have difficulty with associating the brand as a confounding, exclusive chocolate product. The connection the chocolate has with wine has not been exploited and the product is not viewed as a valuable product by staff or customer.
- » Part of the threat that Woolworths poses to DV Chocolate is that Woolworths now sells factory made truffles and slabs that are exclusive to the Woolworths brand which are promoted above the other chocolate in store. Furthermore, manned truffle stations are now available in the larger stores along with specialized coffee stations and in store tasting stations, all promoting the Woolworths brand.

## 4.6 Timeliness



### 4.6 Timeliness

- » DV Chocolate currently refers to a number of aspects of timeliness and workliness in store although they lack sophisticated execution.
- » DV Chocolate appears to have an abstract history of chocolate tacked onto the walls in the sales area, but this is difficult to access and does not draw the attention of the visitor. In this case, the posters merely form a decorative aspect and are not necessarily noticed by the visitor, rendering them and the information they hold moot.
- » DV Chocolate also explains the origins of chocolate in their educational presentation during the chocolate tasting experience where they explain where the cocoa comes from, how it is harvested and how the taste differs from country to country. However, this presentation lacks finesse and sophistication as the presenter has to resort to hand-drawn laminated posters to explain the process, whereas newer technology can be used more beneficially.
- » Recently, the DV Chocolate factory has added a new tasting area to the shop's foot print where large images of the Aztec gods have been displayed, though not explained. This relates to the company's ideals of education as shown on the company's website where a full description can be found on chocolate's Aztec origins. Although the current presentation does not include this historic aspect of chocolate, the prominent display of these images implies that DV Chocolate wants to expand its focus to this concept and would want to include this cultural heritage in any design going forward, providing a wealth of potential design content.

## 4.7 Associations



## 4.8 Technification



### 4.10.1 Old vs. New



Traditional Methods vs. Contemporary Machinery  
Traditional Ceiling vs. Contemporary Finish  
Traditional Hessian Fabric vs. Contemporary Lighting Use  
Traditional Timber Material vs. Contemporary Design and Style



**DE VILLIERS**  
ARTISAN CHOCOLATE

MIX OF MODERN AND TRADITIONAL TYPEFACES

"D" sans serif, clean lines, fresh, thin, similar to other contemporary fonts

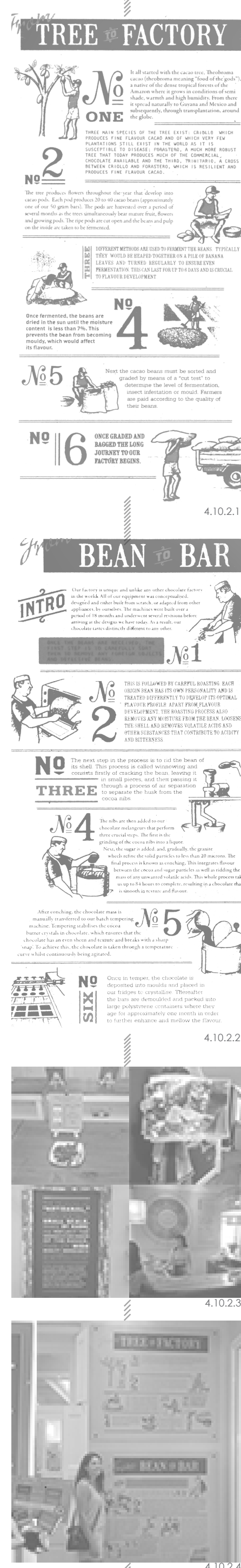
THE BODY SHOP.

"V" serif, thick, traditional, elegant, similar to fonts used to indicate elegance, luxury and royalty



contrast creates interest - implication that it's something new and exciting while still establishing it as a luxurious brand

### 4.10.2 Education



Focus on educating customer about chocolate - its origins, manufacture and consumption

Current education elements: graphics on site, tasting courses, printables, packaging

### 4.10.3 Transparency



DV Chocolate is UTZ certified - showing their commitment to transparency in the bean picking process, ensuring fair trade and adequate payment for farmers



When materials are innovatively used, the material's function and not its nature is transformed.

The structure is exposed, implying that the brand is true to its roots.

Interesting lighting gives the customer the impression that the company is transparent in their dealings with the customer.

Staff are fully trained and knowledgeable of every aspect of the brand, easily and transparently answering any questions from the customer.

Viewing areas looking into the factory show that the factory is clean, efficient and the manufacturing process rings true.

Viewing area allows customer to relate to the process and brand.

### 4.10.4 Luxury



Both the "D" and the "V" exude class and luxuriousness. The logo and typeface are sophisticated and understated.

The curves in the logo imply a luxury product. Typically, curved items are expensive to produce, and elaborate curves generally indicate a more expensive product.



Due to its small size and relatively low cost, many view chocolate as a "treat" that they willingly indulge in. Thus chocolate can be considered an "affordable luxury" (Morris, 2012).

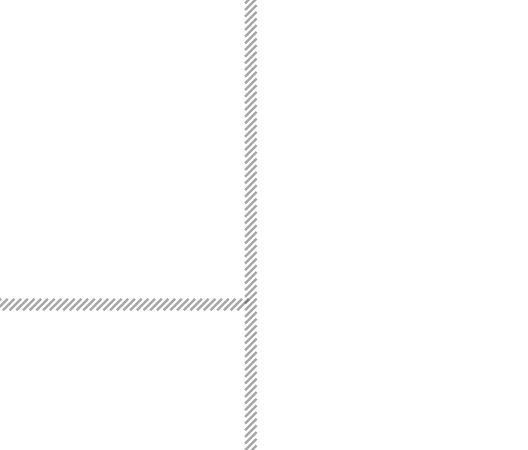
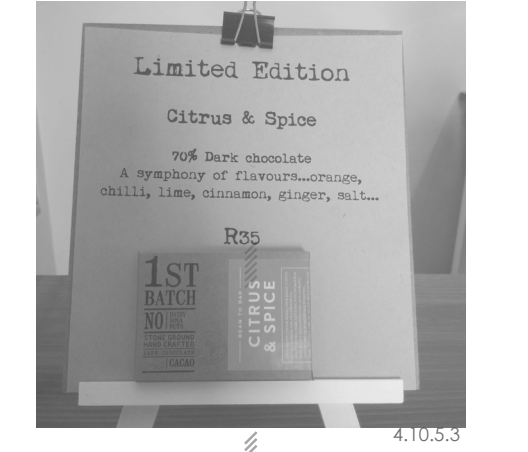
### 4.10.5 Artisan



DV Chocolate's artisan nature is expressed through the personality of the space, down to the finer details of design and typography.

Artisan enterprises are arty by nature, and this can be clearly identified in DV Chocolate's artisan definition. This is also illustrated through the graphics, typefaces, easels, printables and visual presentation of the chocolate process in store.

The hand-drawn graphics add a richer layer of value to the business and brand image as a whole.



THE MEANING OF "ARTISANAL," as it relates to food and drink, refers to products that are made on a **SMALL SCALE**, mostly **BY HAND**, that **REFLECT THE PERSONALITY AND PASSION OF THE MAKER**, made with **HIGH QUALITY INGREDIENTS** that can be traced back to the source and that reflect the nuances of the origin.

*In the chocolate world artisanal chocolate makers differentiate themselves by making chocolate "from BEAN to BAR". This means that the complete chocolate making process occurs in one facility, from the roasting of the beans to the finished product.*

## 4.7 Associations

- The associative elements in the current DV factory store do not appear to have been actively considered in the design of the store and thus they seem to be a result of unconscious co-occurrence. This being said, the materials and form of the interior still create unconscious connections in the mind. There are too many to mention all of them, and many will be discussed in other sections of the book where appropriate, but the most obvious ones are discussed here.
- For example, having the beans on display creates a link to the cocoa beans used to make the chocolate, and then a second order association to the origins of the beans themselves. This then links to the Single Origins range of chocolate bars in store and to their uniqueness in the South African Chocolate market.
- The luminaires above the counters also link certain ideas in the mind of the viewer. The lamps are made from hessian cocoa bean sacks which can be seen as a clever use of material for a lampshade and immediately links to the cocoa beans themselves. This then also has a number of second and third order meanings: those being to the origins of the cocoa bean bags and then again to the ethics of the brand itself. This is due to the up-cycled nature of the luminaire, using a material that would normally have been discarded and turning it into something both useful and aesthetically pleasing. This then implies that similar practices are used elsewhere in the company and that the company is ecologically friendly.
- The use of natural materials such as timber and exposed stonework, etc. have a first order association implying that the product is a natural and healthy product, i.e. straight from nature. The second order association would be that the company is honest and eco-friendly, as the natural materials are not disguised or hidden behind artificial coverings.
- The factory also has a number of associative elements within. Firstly, the factory is visible behind a wall of glass, allowing the visitor to feel part of the process as an active viewer where visitors can interact with factory staff. This further implies that the brand is being honest and transparent and has nothing to hide. This allows the visitor to develop a sense of trust in the brand and its process. The glass wall is also adorned with the sand blasted image of the logo, subtly burning the logo into the mind of the user. Secondly the factory colour palette is white with a concrete floor and red machinery. White implies cleanliness and purity in the mind of the user, thus implying that the process and resultant chocolate is also clean and pure. The polished concrete floor supports this further as the floor is easy to clean and any imperfections are easily spotted. Thus the cleanliness of the floor supports the associations created by the white walls, as does the uniform of the factory staff. The red of the machinery is meant to draw the attention of the visitor, allowing them to focus on the core element of the production process. And lastly the map on the back factory wall showing the countries the beans come from, once again links back to the Single Origins range and the origins of the beans and their distinctive tastes.
- Unfortunately the sales staff have been given terrible uniforms. While they may be considered artistic by some, the uniforms are inconsistent, unsophisticated and appear home-made rather than hand-made. (See Design Ideas: Artisan). The jumbled nature of the uniform implies inconsistency and unsophistication in other areas of the company, despite its true nature and although they give off positive vibes the uniforms detract from the luxuriousness and sophistication of the product.
- One of the most inconsistent areas in store is the large scale graphics and chalkboards that adorn the walls. Graphics are one of the easiest ways to create associations in the mind of the user and the current graphics differ widely in style. On one hand there is the contemporary, clean lines of the taste wheel that implies that the brand is clean, modern and sophisticated. A similar cleanliness is found in some of the boards with printed type. These graphics are contemporary and professional. On the other hand however there are a number of boards which are hand written with chalk, as well as other hand-drawn graphics that look home-made rather than hand-made. Unfortunately due to the age of the business, the look and feel is still inconsistent across the factory, café and website - a factor that needs to be rectified to create a united brand image. This consistency is also evidenced in to differences in furniture style and choice between areas in the factory store and between the factory store and the café. In addition to these graphics there are a number of printed graphics that force specific associations, such as the large print with images of coffee and coffee beans promoting the Café range. However these graphics seem to function individually around the store and do not form a cohesive whole or add positively to the overall brand image.
- With regards to the truffles, DV Chocolate conforms to the typological standard of a glass case, although it is too deep and the merchandise seems to get lost in it. The glass case however has positive connotations for the brand as it can be associated with luxury goods, similar to a jewelry store case which displays expensive jewels behind protective glass. This association implies that the truffles too are expensive and luxurious, adding an element of exclusivity to the brand.
- Lastly it is prudent to mention the inconsistent aesthetic image presented in the café, as an extension of the factory store. The sales station has been partially created with a crate aesthetic, paying homage to the fact that the cocoa beans are imported from other parts of the world in crates. This aesthetic makes sense as the crates house the machinery used to dispense the Single Origins Coffee range, i.e. coffee from other countries. However, the confusion lies in the fact that expensive glass bell jars and cake stand are placed adjacent to these crates, creating a confusion in aesthetic between rustic and luxurious elements.

## 4.8 Technification

- The technical execution of the current interior is very simple and standard and has no reference to the artistic inherent in the company's chocolate. Items seem to be standard or factory made and do not reflect the artisan nature of the brand.
- The current interior form is based on the building's restrictive Cape Dutch architecture.
- The forms in store with regards to shelving, countertops, etc. seems to be a collection of objects that time to suit a particular or immediate need without a cohesive or comprehensive plan in mind.
- The technical aspects are also confused across the number of spaces that DV Chocolate has taken responsibility for on the farm, including the DV Café, the Factory and the Factory Store.

## 4.9 Synthesis and Proximity

- » These two categories have been grouped together because they have not been considered or incorporated into the current design.
- » In terms of synthesis, there is no current cohesive brand image across spaces or buildings and the spaces do not come together pragmatically or aesthetically to form a cohesive whole.
- » Similarly, proximal assemblies have not been used to create meaning in this case and often cause confusion in the mind of the visitor, thus negatively influencing the brand's image. Furthermore, the current layout of the factory store is almost entirely dependent on the building's Cape Dutch layout which is compartmentalized and as a result no narrative or program can be followed.

## 4.10 Design Ideals

As part of the conclusions that were drawn, a set of design ideals were determined as a basis from which to start building the design. These are overall conclusions that come from observations and insights of the typology, and the brand's factory store.

### 4.10.1 Design Ideal: The Balance between Old and New

One of the most obvious elements discovered through the analysis of the brand was the idea of balance between old and new, or traditional and contemporary in a single object which is evident in both the factory and the shop. It does not appear that this idea of duality was intentional, but rather a happy co-incidence.

The best example of this is the machinery used in the manufacturing of the chocolate itself. Designed by engineer owner Piet de Villiers, the new machinery uses *old* parts from discarded ovens and washing machines, and these *new* machines are used to create *new* tastes of chocolate using *old* (ancient) methods and ideas (De Villiers 2, 2015). This mix of old and new can be seen in other examples such as the *traditional* ceiling with a *contemporary* white finish; the *traditional* hemp sacks being used in a *contemporary* fashion to create new light fixtures; and using *traditional* materials such as timber in the creation of *contemporary* furniture items.

Another example of this duality is evident in the brand's logo, with its intentional mix of *traditional* and *contemporary* typefaces. The "D" is the contemporary typeface – sans serif with thin, clean lines, similar to typefaces used in the logo for The Body Shop for example. In opposition, the "V" is in a traditional typeface – a serif font with elaborate curls and swirls, similar to those fonts used to indicate elegance, luxury and royalty – for example those typefaces used for Cartier, and the British royal monarchy (Figure 4.10.1.5-6). This contrast creates interest for the viewer, implying that the brand and its product is new and exciting while still showcasing it as a luxurious and established brand.

In future design this idea can be implemented in a number of ways, for example using traditional materials in new or unexpected ways, using existing product in contemporary fashions; or creating new products using old methods.

### 4.10.2 Design Ideal: Education

Another prominent focus of the brand is that of educating the customer about chocolate – where it comes from, how it is made and how to eat it correctly. This is evident in the large scale graphics in store, as well as through their tasting experiences.

The graphics on the walls detail the history of chocolate, how the beans are harvested and the bean to bar manufacturing process. They also detail how the taste wheel functions and how the beans are chosen from different countries around the world.

Through the general tasting experience, the type of chocolate and its flavours are briefly explained by small placards on easels next to each flavor and questions can be asked of the staff if more information is required. In the Single Origins Tasting experience, the visitor pays for a full presentation that explains all the graphics on the wall – the history of chocolate and manufacturing process, as well as a full explanation and tasting of the Single Origins range and how it came to be. This experience comes with a paper "placemat" souvenir that customers can take home that explains the presentation again for later reading.

This educational thread continues in the packaging of the chocolate, and especially in the taste packs that have detailed graphics within.

There are, however gaps in the brand's interactive educational focus. There are no leaflet type items for those wishing to learn more about the brand and the store does not include any link to the pairing of wine to the chocolate which could be a lucrative venture for the company to pursue. There is also no actual presentation, verbal or graphic, to indicate the proper tasting process. These elements can be used to further increase the value of any future ventures or concept stores.

### 4.10.3 Design Ideal: Transparency

The idea of transparency is a broad concept that needs to be evident across a number of areas in order to be successful, the first of which being the transparency of the manufacturing process. Typical of the typology, a portion of the chocolate manufacturing process is often made visible to the visitor to prove to them that the chocolate is indeed made by hand and that the facility is clean and the product hygienic. To support this, the staff in turn need to be fully trained and knowledgeable on all appropriate matters of the business, from manufacturing to display. This implies that the company has nothing to hide and adds another level of transparency to the company. DV Chocolate is able to capture this through displaying most of the factory behind floor-to-ceiling glass walls and having fully trained, knowledgeable staff on hand.

In a similar vein, the company needs to be as socially and environmentally responsible by the visitor, which will imply that the company is transparent in its dealings with its suppliers and will benefit the surrounding communities. DV Chocolate proudly displays its UTZ certification, supports local artists and sells locally made crafts in store.

There are also a number of other ways to imply transparency through design. This can be done for example by leaving certain raw materials exposed, or by having sufficient lighting so that nothing appears to be concealed or in the shadows. DV Chocolate currently has both of these in practice in the current store, and where materials have been innovatively used, the materials function and not its structure have been transformed to create something new.

All of these elements need to be considered in the new design to continue the brand's reputation of transparency. However elements will need to be carefully considered so to be able to implement them in a new context. This is especially relevant in terms of providing the visitor with a view into the factory, as it is neither feasible nor viable to install a factory at every location.

#### 4.10.4 Design Ideal: Luxury

Luxuriousness was an ideal noted for its absence rather than its visibility in the DV Chocolate store. Chocolate in general is seen as a luxurious item and artisan chocolate even more so. In today's economy, few people can afford to spend money on luxurious items but due to its small portion size and relative cost-effectiveness, many will view chocolate as a 'treat' that they are willing and able to indulge in every now and then – an 'affordable luxury' (Morris, 2012) if you will.

However, in order to be considered a luxurious product that customers are willing to pay more for, the brand aesthetic, store image and packaging all have to look and feel luxurious too. DV Chocolate's current store interior lets the brand down in this regard as the rustic, built-as-required furniture and aesthetic cannot be associated with a luxurious product in the mind of the consumer.

In order to create the connotations of luxury for the consumer, the design needs to be carefully considered in terms of lighting, materiality and colour palette, in order to create an overall image of luxury in the mind of the consumer.

#### 4.10.5 Design Ideal: Artisan

The most important ideal under consideration is the fact that DV Chocolate is truly artisan in nature and this needs to be expressed through the entire store – from the store's personality right down to the finer details of the graphics, display and typography.

Currently in store, the artisan ideals of the company have been expressed through the large scale graphics, the easel presentation in the tasting area and the visual presentation of the chocolate making process. This quality can also be seen in the varied use of typeface and graphic styles, both in store and in their

printables. The graphics have clearly been done by hand and this adds a richer layer of context to the business as a whole.

Unfortunately, due to their very nature, artisan enterprises tend to be arty and eclectic, and there seems to be a fine line between hand-made and home-made products and design – the differences of which can be clearly recognized in terminology, product and shop design.

The term "home-made" implies just that – a product that has been made at home. These products are considered crude, amateurish, rustic and messy. The products are considered simply made, fancy craft projects that are generally average in quality and often plain or unsophisticated. These are also often DIY projects that do not live up to their inspiration (Etsy, 2012).

"Hand-made" products in comparison, are objects made by hand, usually at a factory. These products are considered artisanal, sophisticated, clean and of a professional quality, and they can be easily be considered as luxury gifts. They are generally sold at classy boutiques and are often called hand-crafted items (Etsy, 2012).

The biggest difference can be clearly seen when looking at examples of each, side by side, in a simple form – a cupcake. A home-made cupcake (Figure 4.10.5.6) usually has sloppy icing, with a few generic sprinkles on top of a vanilla, average tasting and dry bun in a generic paper wrapper. They generally look messy and you can be sure that the chef ate more icing out the bowl than what landed on your cupcake. The handmade cupcake (Figure 4.10.5.7) however, is the one bought at the specialized cupcake shop. The bun itself will come in a wide range of interesting flavours, with fancy wrappers that look fit to hold the artwork of icing that adorns its crust. The icing too will come in fantastic variations, with exciting toppings, all of which constitutes a sensation that keeps you coming back for more.

A similar distinction can be observed when looking at the temporary stalls created for these types of products at fairs or festivals. The home-made products are poorly displayed in terribly decorated stalls. Signage is printed at home and tacked to the walls and trestle tables are covered in garish, messy swaths of fabric with little thought to the overall design. The artisanal stores however, are well thought out with clever store designs that really showcase the product on offer and create a differentiation between the brands themselves in terms of look and feel. These artisanal stores are clean and sophisticated, and makes the product seem more luxurious than it actually is. It builds confidence in the product and the customer believes that the product is a quality item that is worth the premium it comes at.

Thus the difference between home-made and handmade is the "quality [that] resides in the hidden details that aren't obvious to most.

It's craftsmanship that gives luxury brands longevity and which lets them weather trends" (Raisanen, 2014). Quality, sophistication and professionalism are the key qualities that define an artisanal product and these qualities then need to be taken through into the new design.

## 4.11 Conclusion

In conclusion of this chapter, it is evident that there are many positive and negative aspect of this store that a design team can use as a basis for a conceptual approach, with a special focus on fulfilling the needs of the 5 ideals.

It is my intention to take elements that DV Chocolate has not yet fully explored or exploited and use these to create a roll out program for the brand based on the content gathered in this chapter and in the conceptual design phase outlined in the next chapter. My hope is that a new more sophisticated brand identity will be created for the DV Chocolate brand that the company take hold of and use as they expand their company footprint that is not only true to their values as an artisan company, but also showcases their product as a luxury item for both locals and tourists alike.

### Figure 4 Embedded Captions:

- Figure 4.1 Photograph collage illustrating the branding elements evident in the current factory store. Figures 4.1.1-3, 4.1.6, 4.1.8, 4.1.10 are photographs taken by L. Noble, 2015. Figures 4.1.4-5, 4.1.7, 4.1.9 are photographs taken from De Villiers 1, 2015.
- Figure 4.2 Photograph collage illustrating the sensory marketing elements evident in the current factory store. Figures 4.2.1-3, 4.2.5 are photographs taken by L. Noble, 2015. Figures 4.2.4 are photographs taken from De Villiers 1, 2015. Figures 4.2.6 is a photograph taken by Author, 2015.
- Figure 4.3 Photograph collage illustrating the environmental psychology elements evident in the current factory store. Figures 4.3.1-8, 4.3.10, 4.3.13-14, 4.3.17-19 are photographs taken by L. Noble, 2015. Figures 4.3.9, 4.3.11-12, 4.3.15-16 are photographs taken from De Villiers 1, 2015.
- Figure 4.4 Photograph collage reflecting the artisan chocolate shop typology. Figure 4.4.1: photograph of Honest Factory Window taken from Honest, 2015; Figure 4.4.2 Wood texture taken from Prien, 2015; Figure 4.4.3 Photograph of cocoa beans on display taken by L. Noble, 2015; Figure 4.4.4 Photograph of a chocolatier taken from Busacca, 2008; Figure 4.4.5 Photograph of truffles taken from Yu, 2013; Figure 4.4.6 Photograph of Chocolate gifting taken from Harry and David, 2015.
- Figure 4.5 Photographs reflecting product and interiors from the competition. Figure 4.5.1-9 photographs taken from: Honest, 2015; Figure 4.5.10-12 photographs taken from Sklaar, 2015; Figure 4.5.13-14, 4.5.16, 4.5.18 images taken from Woolworths, 2015; Figure 4.5.15, 4.5.17 photographs taken by Author, 2015.
- Figure 4.6 Photographs reflecting timeliness in the current interior of the factory store. Figures 4.6.1, 4.6.9-11, 4.6.13-15 are photographs taken by L. Noble, 2015. Figures 4.6.2-10, 4.6.12 are photographs taken from De Villiers 1, 2015.
- Figure 4.7 Photographs reflecting associative elements in the current interior of the factory store. Figures 4.7.1-19 are photographs taken by L. Noble, 2015. Figures 4.7.20 is a photograph taken from De Villiers 1, 2015.
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- Figure 4.10.1 Collection of images and diagrams indicating duality in the current brand strategy and factory store interior. Figures 4.10.1.1-2 are photographs edited by the Author and originally taken by L. Noble, 2015. Figures 4.10.1.3 is edited by the Author and taken from De Villiers 1, 2015. Figures 4.10.1.4 is taken from The Body Shop, 2015. Figures 4.10.1.5 is taken from Ministry of Type, 2009. Figures 4.10.1.6 is taken from Mocchi Designs, 2014.
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