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Bachelor of Culture and Arts / Design

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BRAND VISUALIZATION OF A COMPANY SELLING SCANDINAVIAN DE-
SIGN IN SOUTH KOREA

Bachelor's Thesis 2013

ABSTRACT

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Brand Visualization of a Company Selling Scandinavian Design in South Korea

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There is a strong Scandinavian design trend in South Korea. Together with the growing economy it makes South Korea a very potential market for Scandinavian design products. However, to be successful in that market, a proper branding is required.

The goal of this study was to create a solid branding for a starting company "Aamutulee" selling Scandinavian design in South Korea via an online store. The brand needed to be specifically targeted to South Korean consumers and create a strong positive association with Scandinavia and Scandinavian design.

The brand creation was done by first conducting a research survey to study the target market and the local preferences. Then the gained information was used together with the related knowledge of branding throughout the design process of the different elements of the brand.

The outcome of the work was a well thought brand platform for the company, and a matching design guide and visual identity including brand mark, logotype and typeface. The survey research was found to be very useful for the work and the gathered information influenced all the parts of the brand. Together the brand platform, design guide and the visual identity form a solid branding for the company and provide a clear track for the future expansions of the brand.

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1 INTRODUCTION

This chapter describes the background of the thesis, what the purpose of the work is and why it is important. It also explains the scope of the work. Finally it gives a brief description of all the chapters and the structure of the work.

1.1 Purpose of the work

The present study was conducted for a starting company that sells Scandinavian design products in South Korea. The work is about branding and creating the visual identity for the company based on the South Korean people's opinions about Scandinavia and their design brands. The project discovers the visual elements that appeals to the South Korean consumers and have positive associations to Scandinavian countries. The design products will be the collections of well-known Scandinavian design brands and the main selling items are for everyday life such as plates, bedding, and home decoration. The design of visual elements will reflect the general opinions and thoughts about Scandinavia based on the results of a survey research conducted in South Korea as a part of this work. The goal is to create a visual design that represents Scandinavia in a recognizable and informative way to the South Korean consumers.

1.2 Motivation

Branding has been the most interesting subject during my studies in Kymenlaakso University of Applied Sciences, and it is very closely related to marketing which I am also interested in. Good branding comes from marketing theories and creativeness in the design of visual elements that can be used as good marketing tools. I learned branding, visualization and marketing in the university and also did my work practice in the marketing department of a publicly traded Finnish company called Tekla. All these experiences gave me the confidence to choose this topic for the thesis work and I also saw this as a great opportunity to use all the skills and knowledge I have learned.

The main work is to create a visual identity and brand for a starting company that sells Scandinavian design products in South Korea. This is naturally interesting to me as I am a Korean studying design in Scandinavia. Having first-hand knowledge from the both sides, Korea and Scandinavia, is a big advantage for the project. Since I moved to Finland and started studying design, I have been following closely the design trends in

South Korea and especially the growing interest in Scandinavian design. Driven by the growing popularity, there are also a growing number of shops that sell Scandinavian design products. These shops include brick-and-mortar shops, online shops and department stores. After familiarizing myself with those stores, I have started to wonder if the store names and visual elements appeal to the South Korean public and deliver the correct image of Scandinavia and Scandinavian design. These questions really entice me both on a personal and a professional level. I have also worked as a tour guide for South Korean tourists in Helsinki during the summers and I have seen how interested they are in Finnish design and how an increasing number of them know and ask for Marimekko and Iittala products by name.

Apart from my personal interest, this is also very relevant study today when more and more Scandinavian design brands and companies are looking to further expand their business globally, and at the same time South Koreans are getting increasingly aware and interested in Scandinavian design. The fast growth of South Korean economy that has gone on for decades already has also made it a significant market for design and interior products, and this trend seems to continue. Selling Scandinavian design products has a tremendous momentum and potential in South Korea and that makes this work very interesting business wise.

1.3 Structure of the work

The work is divided into five main chapters and three appendices. The first chapter is this introduction chapter which explains the work background, purpose and motivation. The second one contains background information about branding and Scandinavian design that supports the work and is good to know when reading the thesis. The third chapter describes the survey research conducted in this work. It describes what the purpose of the survey was and how it was conducted as well as the results and their influence and significance to the work. The fourth chapter explains the branding and visual identity creation in practice. It takes the reader through the process of creating and designing the different visual and non-visual elements of the brand and justifies all the decisions made on the way. The fifth and last chapter concludes the work and analyses the outcome.

The first two appendices include the material and results of the survey research and the third one contains the full design guide for the brand. The design guide is one of

the most important practical achievements of the work but it was included as an appendix due to its graphical nature.

2 BACKGROUND INFORMATION

This chapter contains background information about branding and Scandinavian design that supports the work. The branding part first explains what a brand is, and how and why brands are created. Then it describes what a brand platform is and goes on to introduce the reader to a bit more specific topic of storytelling. Finally a brief introduction to visual identity is given. After the branding part, there is a sub chapter about Scandinavian design and how it seems to be becoming a design trend in South Korea.

2.1 Branding

2.1.1 Brand and the purpose of branding

Brand is an image that is both visually and emotionally associated to a company or products. It is externally a combination of all or some of the following: a logo, a sign, an image, a name, and a slogan. Emotionally it represents the company's values, ambition and vision. It assures the quality and functionality of the products or services to the consumers. Brand distinguishes the products and services from the competition both on visual and on emotional levels. Therefore distinctive elements are very important for successful branding. The outstanding and memorable elements can be for example the name, the story, a signature, a shape, a typeface or a color. The brand recognition comes from the visual elements that are shown to consumers and the distinctiveness eases the recognition. The goal is to create an indelible impression that has positive associations and that way support the business. (Healey, 2008; Perrey, Spillecke, 2011)

Originally branding and marketing have been focused on only the functions and quality of the products or services. This used to be enough to make a good impression and differentiate from the competition. However, today there are often so many similar products and services in the market with similar functions and features that they are not distinguishable and unique enough to stand out from the crowd. This is one of the reasons why brands have started to emphasize more and more emotional aspects. They help to differentiate the brand from the competition and also generate a closer relationship with the customers. (Healey, 2008)

As mentioned earlier, one goal of branding is to make the brand easily recognizable for the target audience. For this, consistency is essential. The brand recognition is achieved via familiarity that is created and strengthened by repetition of the visual, verbal and vocal identities. When the target group gets familiar with these brand symbols, they are able to recognize and identify the brand from any single one of them even without seeing the name. This requires consistency and repetition in the branding and marketing. If a company kept changing the brand identity, visual elements and the marketing materials, it would appear as a lack of confidence to the consumers and at the same time make it harder to recognize. A strong visual identity and clear brand platform are the tools for keeping the brand consistency. (Healey, 2008)

According to Healey, among all the elements of a brand, the name is the most important one because of its use in verbal communications provides a universal reference point. For this reason a company should never change the name of a brand except in very special cases such as significant function or ownership changes. The basic elements should always be kept the same if the brand is not consciously meant to be renewed or replaced. (Healey, 2008)

2.1.2 Brand platform

One of the most important parts of branding is to create the brand platform. The brand platform is a forward-looking, high level strategy statement that is meant to guide and influence all actions related to the brand and the perception of it among different stakeholders. The challenge in introducing a good brand platform is that the brand platform should stand the test of time and stay relevant and useful for years, if not decades to come. It should be formed so that it is not too abstract to provide any value and guidance but also not too specific so that the platform and the brand itself can survive changes in the competitive dynamics and business environment, and be adapted and scaled universally to different businesses, marketplaces and cultures. After all, this sort of changes are inevitable as the external world changes, new technologies evolve, and also the company itself may grow to include new products, business models and geographical areas. Good examples of doing this successfully are Apple's "humanizing computers" and Disney's "making people happy" brand platforms. (Clifton, Simmon, 2003)

The brand platform is made of three central building blocks: Vision, Mission and Values. The vision is the reason why the brand exists. It describes the brand's aspirations and long term ambitions. It captures the recognized and the unrecognized customer needs that the brand aims to fulfill. The mission is the strategy to achieve the vision. It describes how the vision will be turned into reality and maintained. In a way the mission breaks the vision into more practical tasks. The mission normally needs to be reassessed more often than the vision. The values are a set of things that the company embraces and wants to respect and cherish. The values help to prioritize certain aspects in everyday decision making and that way guide and influence all behavior and actions related to the brand. It creates a unified personality and tone of voice for the brand. (Clifton, Simmon, 2003)

The brand platform influences everything about the brand, including the visual and verbal identity. It needs to exist and be taken into account already in the brand creation as well as when evolving the brand and designing assets.

2.1.3 Storytelling

Storytelling is one of the tools for branding and marketing that has been very essential and influential for many companies. A story enhances the distinctiveness of the company or products. It has the power to increase the understanding and emotional attachment to the brand and it can be spread fast among people. People naturally share their emotions, knowledge and feelings by telling stories and this makes people get closer and more unite with each other and the topics of the stories. (Healey, 2008)

“Storytelling is what humans have done for millennia. Everyone is drawn to a good, emotional story and wants to hear the best ones over and over again. When we buy brands, we take part in their story: great brands reassure us as to what an important role we play in their great story.” (Healey, 2008, 9)

“Most buying behavior is driven by storytelling and emotions, which are exploited by brands.” (Healey, 2008, 6)

A strong brand is not just a set of visual and verbal elements but also a harmony of values and emotions. When we are buying a product we try to purchase them according to rational aspects but in the end we often purchase what we are most drawn by on

emotional level. Storytelling in branding is used as a tool for getting closer to consumer's emotions. It is an easy way to appeal and share the company's values, mission, and philosophy with the consumers. Story further distinguishes a brand from the competition and simultaneously it makes a brand to naturally enter and spread into consumer's everyday life. A good story should have one clear message to consumers or otherwise people may get confused what the company exactly wants to tell. A unique story is good but if it is too special then it may be received with a lack of empathy. The language should be easy enough so that everybody can understand it and feel close and related to it. (Healey, 2008)

The story should be made based on facts about the company or a product. A story based on truth not only gives the feeling of trust but also increases the emotional relationship between the brand and the consumer. The subjects of a story can be anything as long as it stimulates consumer's emotions. It can be for example about the company's values, mission, theme, own experience, history, aspirations or goals. (Healey, 2008)

One example of using a story for branding an online store is the *Mama's Cottage* (mamascottage.com, 2013). This is particularly interesting as it is likely to be one of the competing brands for Aamutulee. There are many stores selling Scandinavian design brands and products in South Korea but only this one has a story about the company to support the brand. The story topics were borrowed from a story in the founder's favorite book, and from her own story about her interests and the hobby of collecting plates. She describes the background of the book and uses it as a concept of the store. As the atmosphere of the fairytale book is introduced, it increases the understanding of what she wants to share with and provide to her customers. The description of the background affects the shopping in the store and telling her hobby and interests in the dishware demonstrates her enthusiastic attitude to her customers and gives a very good impression. In my opinion the story has a strong impact. Whenever I visit the shop, the concept is conveyed to my mind immediately and I find it unique and attractive.

2.1.4 Visual identity

Visual identity is an important component in branding because what people see is likely to influence them more than what they are told. The term itself is quite recent

and has probably emerged in a need to clarify the relation of brand and corporate identity. The meaning of brand has grown to cover almost anything with an ability to sustain an attraction or influence among people. Countries, organisations, artists, celebrities as well as companies and products all have become brands. So today, a brand means almost the same as corporate identity: the total experience offered by a company to its staff, customers and other stakeholders. The visual identity of a brand is a more clearly scoped entity that captures the visual parts of a brand and corporate identity. (Clifton, Simmon, 2003)

Visual identity is built by all the graphical components that represent and identify a brand. The most common elements of a visual identity are logotypes, symbols, colors and typefaces. The visual identity is one important part of the company's overall identity which can be perceived in the products and services of the company as well as for example its communications, buildings and the behavior of the people. Visual identity is a key element in the memorability and recognisability of a brand and some visual identities stand out as landmarks that are known by millions, even billions of people. These days the visual identity building has become very professionalized and that has led to less differentiation among brands. (Clifton, Simmon, 2003)

Visual identity is a part of brands and branding that makes a statement even if the brand owners would choose to ignore it. Without controlling it can do damage to the brand so it is better to include it firmly in the brand management of any brand. In the future the management of existing visual identities is expected to become a bigger concern. Brand and visual identity owners will increasingly look for example to better integrate advertising with the identity. (Clifton, Simmon, 2003)

2.2 Scandinavian design

Scandinavia as a term describing a group of countries is ambiguous. Geographically the Scandinavian Peninsula is shared by Norway, Sweden and North Finland. Linguistically Scandinavia also includes Denmark and possibly Iceland, but culturally and historically the Scandinavia consists of Sweden, Norway and Denmark, leaving Iceland and Finland out. However, this work is about Scandinavian design and that is less ambiguously understood due to its distinguishable characteristics. The Scandinavian design originates from Sweden, Finland, Norway and Denmark. It was influenced by a design movement that was characterized by minimalism, simplicity and functionalism.

Today, these characters have become the symbols of Scandinavian design. (Amie, 2011)

Scandinavian design has also an ideological aspect behind the design concept. The concept is based on the democratic idea that beautiful and functional everyday objects should be affordable to everyone. Politically this thinking stemmed well with the Scandinavian form of social democracy in the 1950s. The design fundamentals suit well for low cost mass production and Ikea is probably the best known modern example of this ideology in practice, bringing affordable design furniture to the ordinary people. At the same time there are more premium Scandinavian design items available with extremely high quality and price. (Amie, 2011)

Scandinavian design reflects the Scandinavian people's life style that is very closely connected with nature. They love being in nature and respect it very much as they find not only materials for living but also emotions such as joy and comfort in nature. Nature is often the main inspiration of Scandinavian design that is proud of its shapes such as smooth curves and lines. Scandinavians also respect their traditions. For them, traditions are not just outdated elements but instead something meaningful and inspirational that should be preserved and continued. This inspires design that can harmonize with traditions, and that goes well with modern design. It makes the design durable and timeless. (Amie, 2011)

The influence of Scandinavia's cold climate makes the Scandinavian design visually unique. The Scandinavia has long winters that make the outdoor environment inevitably colorless and forces people to stay most of their time indoors. This encourages the use of bold colors and shapes, and strong patterns to make the design more beautiful and enjoyable, and brings warmth, joyfulness and brightness to indoors and people's minds. (Derry, 1996)

Scandinavian design is not just aesthetic design. It is very complex and comprehensive outcome from the continuous process and development which cares of nature, traditions and human. It takes into account functionality, efficiency, convenience, durability, and ecology from manufacturing to recycling, and much more. This is why Scandinavian design is well recognized in the world. Scandinavian design has been globally significant and appreciated already for many decades and today it is more

relevant than ever with more and more globally well-known brands and companies that keep growing and expanding their business. (Derry, 1996)

2.2.1 Scandinavian design trend in South Korea

The interest in Scandinavian design and their design brands is getting higher and higher as days go by. According to the Norwegian ambassador Didrik Tonseth, there has been a huge increase in the South Korean interest in Scandinavian design during his five ambassador years. The Scandinavian style home interior and decorating has become a general design trend in Korean homes. (Amie, 2011)

As it is a design trend, interior magazines, books and TV programs are introducing mainly Scandinavian design and its style. South Koreans who are keen on Scandinavian design are blogging constantly about Scandinavian design and share the information and experience about different products with other internet users. As a result, the media and the internet have become the main route where Koreans can learn and get interested about Scandinavian design. As a matter of fact, the survey conducted as part of this thesis shows that the 81 percent of the respondents answered media and the internet aroused their interests about Scandinavian design.

The book 'Design Finland in my perspective' published 2009 by Amie Ann introduced to the South Korean people the Finnish design philosophy and its relation to Finnish nature and their everyday life. The book enlightens the value of nature to Finnish people and how it applied to their design is what made Finland become one of the centers of design in the world. For South Korean designers, this book became not only an opportunity to rethink about design from different perspective but also refreshed the way to get inspiration for design. For this reason, it was recommended as a required reading in the course 'Design inspiration' in SADI (Samsung art and design institute). (Amie, 2009)

In 2012, there were two big exhibitions about Scandinavian design held in Seoul. One was a month-long "Design Finland" exhibition about the Finnish design from March to April held in the Seoul Art Center. There were various works on display from many famous Finnish designers and brands such as Iittala, Fiskars and Artek. It was great chance to see the Finnish designs and the characters of it. The other major Scandinavian design exhibition was the Danish designer Finn Juhl's Scandinavian furniture ex-

hibition "The 100th Anniversary of Finn Juhl's Birth". It had 130,000 visitors in six months. That is the most visitors ever in the Daelim museum compared to any other exhibitions. There was also other Scandinavian design brands and items displayed in the exhibition, and so the visitors could explore more of Scandinavian design. In addition to these big events, there were multiple smaller ones that were focused fully or partly in Scandinavian design. (Finn Juhl Institute 2012; Embassy of Finland, Seoul 2012)

The awareness and interest towards Scandinavian design is definitely on the rise in South Korea. Another question is how big it is among the common people in absolute terms, and do they know it is from Scandinavia. One goal of the survey research conducted in this work was to find this out by asking few simple questions about the knowledge and purchase behavior of South Koreans when it comes to Scandinavian design products. See the next chapter, *Research Survey*, for detailed information about the survey and its results.

3 RESEARCH SURVEY

3.1 Purpose of the survey research

The purpose of the research was to discover the South Koreans general thoughts and opinions about Scandinavia and Scandinavian design products. The survey also investigates the general interest and purchase behavior of the respondents. This information was gathered to make educated decisions when designing different elements of the visual identity and the brand.

The survey research was conducted in South Korea in December 2012. It was distributed as an online survey and as a paper version in public places to any willing respondents. Total 49 persons filled in the questionnaire, but three of the filled-in questionnaires were ignored because they lacked most of the answers. The respondents' average age was 29, six of them were male and six were married. None of the respondents had ever experienced living in Scandinavian countries. To help the respondents better understand the questionnaires, two languages, Korean and English, were used.

The survey questionnaire questions are grouped into four parts; respondent's background information, Scandinavia and Scandinavian design, design purchasing behavior, and visual design. The first part has questions about the basic information of the respondent and the degree of interest in design and design products, Scandinavia and Scandinavian design. The purpose of these questions is to understand on what degree the interest is currently in the different demographic groups. This refined information about the interest and awareness level helps to choose the emphasis of the message the company needs to deliver and also the ways to deliver it. It enables successful branding as well as marketing in the future.

The second part of questions is about the associations of Scandinavia and design, and the naming of the North European countries that resonates in the South Korean people with the most suitable way. This data is directly focused in helping to pick the name of the store and the visual elements that Koreans relate the most to Scandinavia and especially the favorable characteristics of Scandinavian design.

The third part is about the buying behavior of the respondents when it comes to design products. Cross comparing these answers with the other data helps to prioritize the weight of the other answers and to provide more contexts to them. By knowing the purchase behavior of the respondents together with the other answers will help to focus the branding on the potential customers, and to understand better the non-potential customers and what it would take to turn them into customers.

The last part of the questionnaire studies the respondents' reactions to different visual design elements and patterns. These answers provide specific knowledge about what kind of visual elements appeal and don't appeal to the respondents and why. This is very valuable information when designing the visual identity of the company and the brand. It helps to come up with a visual identity that supports the branding and the business in the most optimal way.

3.2 The result of the study

3.2.1 General interest in design products and Scandinavian design

As can be seen in figure 1, 65 percent of the respondents are interested in design products and 28 percent are moderately interested. Only 7 percent of the respondents are not that interested in design and none of the respondents said they are not at all interested.

The most interesting design items are fashion, interior and furniture, in this order. Only about 6 percent of the respondents considered bedding or fabrics interesting. This gives a strong guidance for choosing the iconic design items used in the visual elements for example on the website of the company.



Figure 1. Proportion of respondents interested in design and design products

39 percent answered that they buy design products at least once a month and another 39 percent at least few times a year. They shop design products mostly from the Internet, but also from department stores and special design stores. It is remarkable that when asked for the most usual place to shop for design products, the internet got more votes than department stores and special design stores combined.

When buying design products, the respondents are most concerned about the practicality and the looking of the product. This can be seen in figure 2. Also quality is seen as one of the most important features by many. Less than 6 percent answered that the most important thing to consider is the brand. This is a very positive signal about the potential of the market for Scandinavian design as it is especially famous for practicality and aesthetics. This also signifies the importance of emphasizing and communicating this image to the customers. The fundamental characteristics of Scandinavian design meet very well the demand and interest of the South Korean market.



Figure 2. The most important features for respondents when purchasing a design product

3.2.2 General interest in Scandinavia and Scandinavian design

The purpose of the next questions is to find out how South Koreans think about Scandinavia and Scandinavian design. These results also inform about the awareness of Scandinavian design among the respondents and what are the characteristics they relate to Scandinavia and Scandinavian design. This data is used for the visualization of Scandinavia in the design concept.

The interest in Scandinavia and in Scandinavian design correlate strongly in individual respondents as well as in the average results, as can be seen in the figure 3. The relation between them shows that the interest in Scandinavian design may arise from a more general interest in Scandinavia. However, this can also be the other way around, the interest in Scandinavian design may create general interest towards Scandinavia as well. Figure 4 shows that the respondents who are interested in Scandinavian design have gotten their interest mostly from traditional media and the internet.

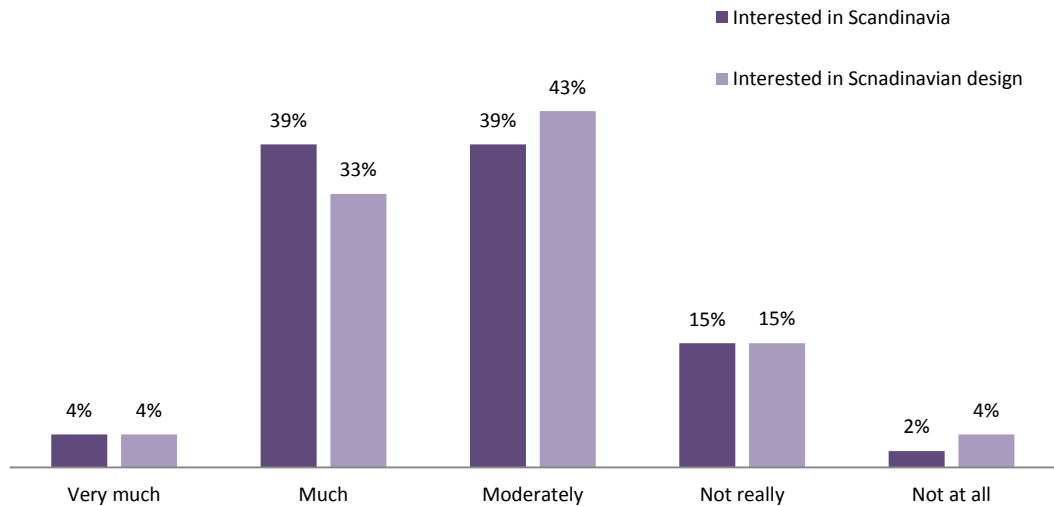


Figure 3. Proportions of respondents interested in Scandinavia and Scandinavian design

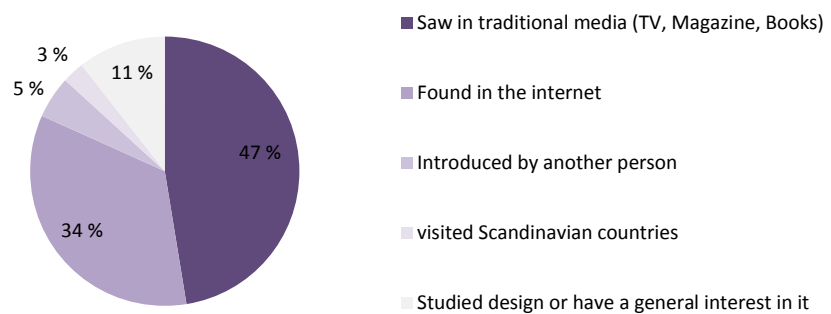


Figure 4. The ways respondents have gotten interested in Scandinavian design

The answers to the free form question about things that respondents relate to Scandinavia were mostly related to coldness and nature. The words related to coldness were snow, cold, cold weather and winter, and the nature related words were trees, nature, landscape, aurora, mountains and different fish. Also interior and furniture were mentioned a few times. The rest of the associations mentioned more than once were welfare, Sweden, Santa and Ikea.

The associations of Scandinavian design are similar to Scandinavia with more occurrences of the words furniture, interior and wood/hardwood. The adjectives mentioned more than once were modern, simple and practical in this order.

Only 24 percent of the respondents had actually purchased Scandinavian design products. The biggest reason for not buying any was not knowing any but also not finding them in shops and too expensive pricing were mentioned. However, no one had rejected purchasing them because of disliking them. It seems that if there were more information and products available and easily discoverable, the sales of Scandinavian design products could be boosted significantly in the future.

24 percent of the respondents who had purchased Scandinavian design products were very satisfied with their purchases. The items bought were cushions, kitchenware, furniture and clothes. More than half of the purchases were made online and mostly from Ikea, H&M and Skono. The most well-known brand among respondents was Ikea even though there are no Ikea stores in South Korea. The other known brands were Iittala, Marimekko, Acne, H&M, kikki.K, Klattermusen, Stoke, Helly Hansen and Norman Copenhagen. The common adjectives about the brands were simple, functional and nice looking.

The questions about the general interest in Scandinavia and Scandinavian design revealed the level of awareness of them. Even though Scandinavian design is becoming the general design trend in South Korean homes, it still seems fairly new and unknown to ordinary Koreans. Especially noticeable is how many respondents avoided the question about Scandinavian design most likely due to not knowing much about it. The media, internet and exhibitions are constantly spreading more information about Scandinavian design but it has not yet fully reached the ordinary people. Scandinavian design is well-known mostly only among the ones who have a special attention to design.

3.2.3 Visual elements preference

This group of questions is meant for investigating the influence of the visual elements to purchase decision, and to find out what are the appealing visual elements that South Koreans closely relate to Scandinavia and Scandinavian design. The questions were formed around the basic knowledge that designer must know when designing the visual identity, such as competitor's logos and different color and pattern options. The information gathered from these questions gives good guidance and support for the visual design.

The figure 5 shows how big impact the visual elements have. In total 83 percent of the respondents answered that visual elements affect the buying decision very much or much. The rest of the respondents thought it affects moderately. None of the respondents said visual elements would not affect their buying decisions. The respondents are widely affected by the visual elements such as the logo, web store, brand images, signs, interior and the way the items are displayed. This shows the importance of visual elements for a company's success by the direct influence they have to consumer's buying decisions.

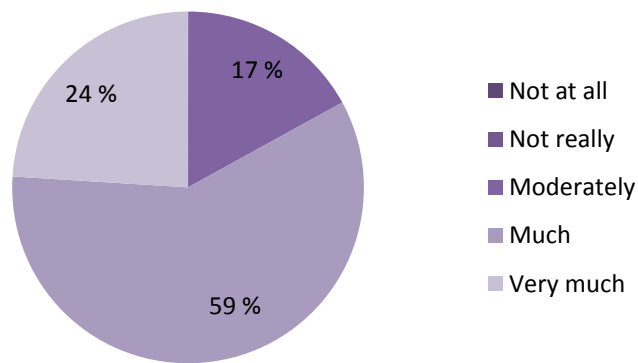


Figure 5. Respondents opinion on how much the company's visual elements affect their buying decision

The visual preferences were investigated with a group of questions about competitor's logos that are currently in use for online stores and blogs related to Scandinavian design. Total of 12 logos were presented to the respondents and they can be seen on the page 10 of the appendix 2 "*Survey Questionnaire*".

The results show mixed feelings and varying opinions about the logos. The overall evaluation of the logos was based on a score counted by simply adding up the positive votes for each logo and then reducing the number of the negative votes. With this kind of scoring the highest total score was given to the logo number 2. This is shown in figure 6.

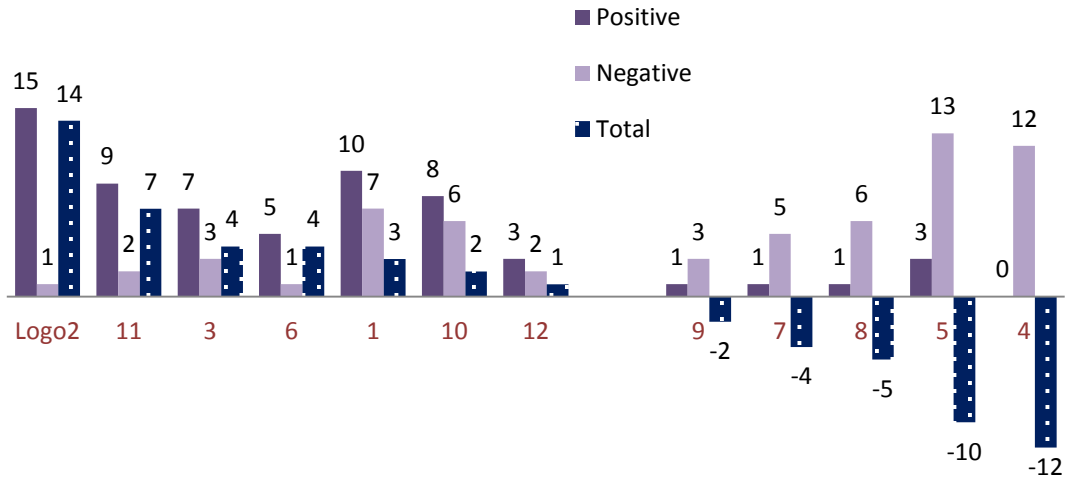


Figure 6. Logo evaluation

According to the scores, the logos are divided into two groups, positive and negative. The positive logos are 2, 11, 3, 6, 1, 10 and 12 and the negative logos are 9, 7, 8, 5, and 4. The logo number 2 got clearly the biggest score; twice bigger than what the second one got. The lowest scores were gotten by the logos 4 and 5.

The figure 7 shows that the brand mark, typeface and the color were the main factors for the preference of logos. Especially composing the logos with the brand mark increased the likability. This can be seen from the analysis of the logo evaluation where most of the positive logos are composed with brand marks but only one of the negative logos had a brand mark.

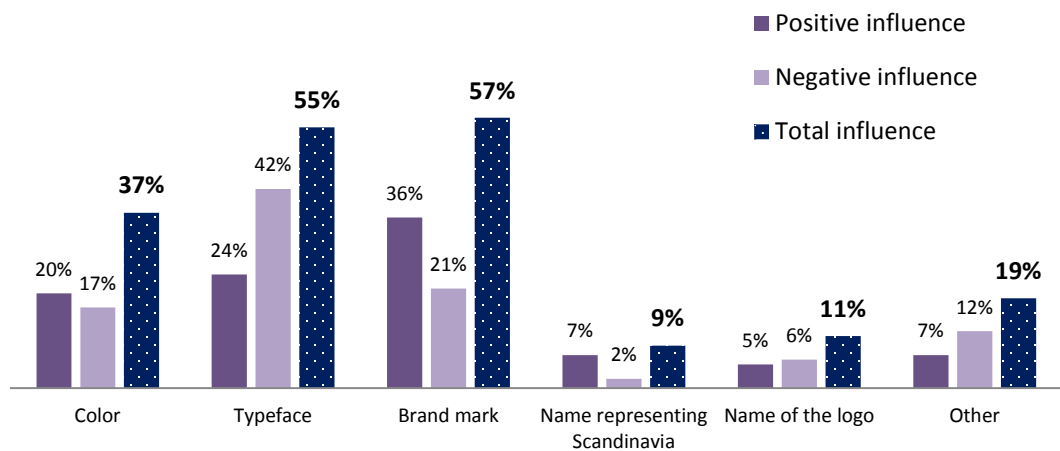


Figure 7. Factors influencing the appeal of the logos

One interesting nuance of the results is that the text used in the logo - such as the name representing Scandinavian countries - appeals to the South Koreans only if it is not in Korean. The figure 8 visualizes this phenomenon. These are the main takeaways from the logo study. In short, the main common features of the logos that appeal to the South Koreans are the use of brand mark and non-Korean language in the brand name or the tag line. Combining these in an elegant way results in a design that the South Koreans find pleasing.

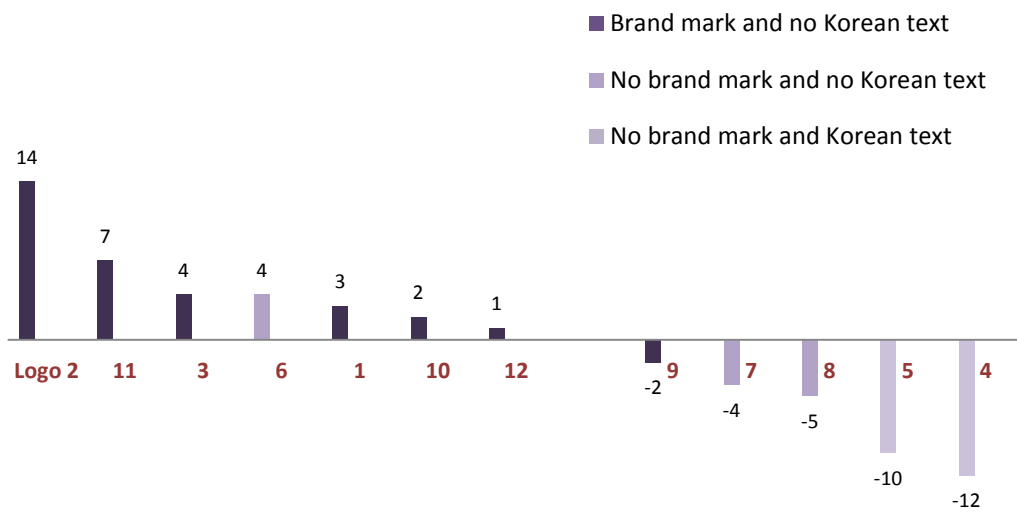


Figure 8. Influence of brand mark and the use of English

In addition to the options about the different logos, a question about colors was asked in the survey. The respondent was presented eight different combinations of colors and asked which ones they think are most related to Scandinavian design. All color combinations were composed of analogous colors, except one which had only black, white and grey. The different color combination can be seen in figure 9.

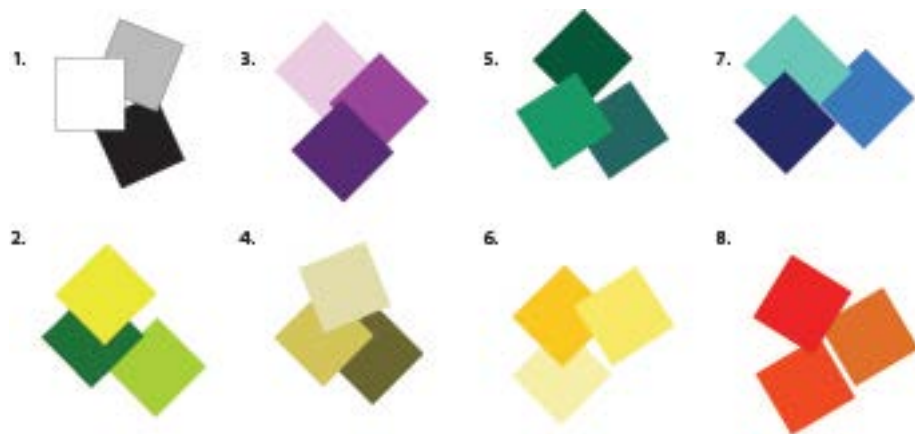


Figure 9. The different color combinations presented to the survey respondents to find out which one they most relate to Scandinavian design

The figure 10 shows the results of the question. The combinations of bluish green, blue and black, white and grey got almost equally picked as the most resembling color patterns of Scandinavia. This result matches well with the coldness and nature related words that were most associated with Scandinavia. The combination of white, grey and black comes third as it brings the image of being modern which resonates with the simple and modern Scandinavian design.

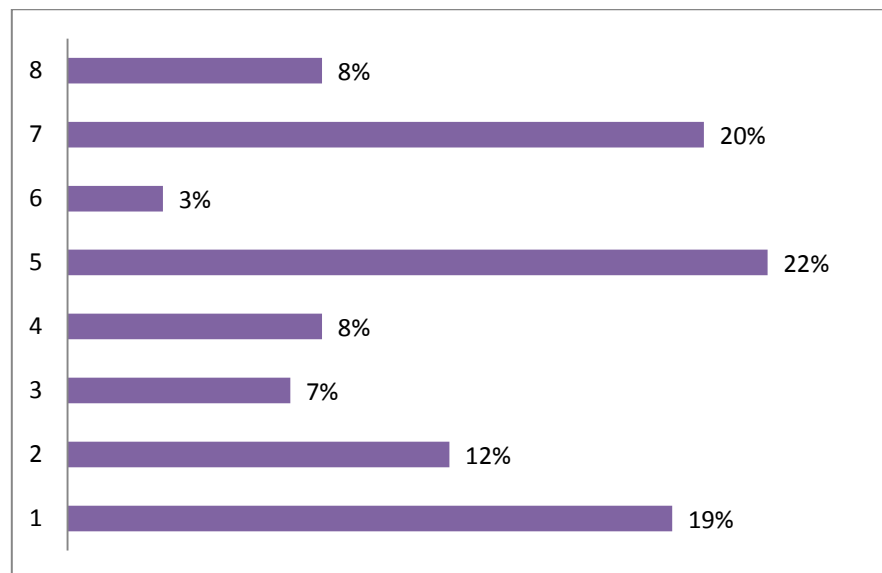


Figure 10. The color combinations respondents most relate to Scandinavian design

The last question in the visual elements study is a similar one to the color question but instead of colors, the respondents were asked their opinions about shapes and patterns. There were total eight options of different patterns with different simple shapes like triangles, curves, ovals and dots, and the respondents were again asked to pick the

ones they most relate to Scandinavian design. The different options are shown in figure 11.

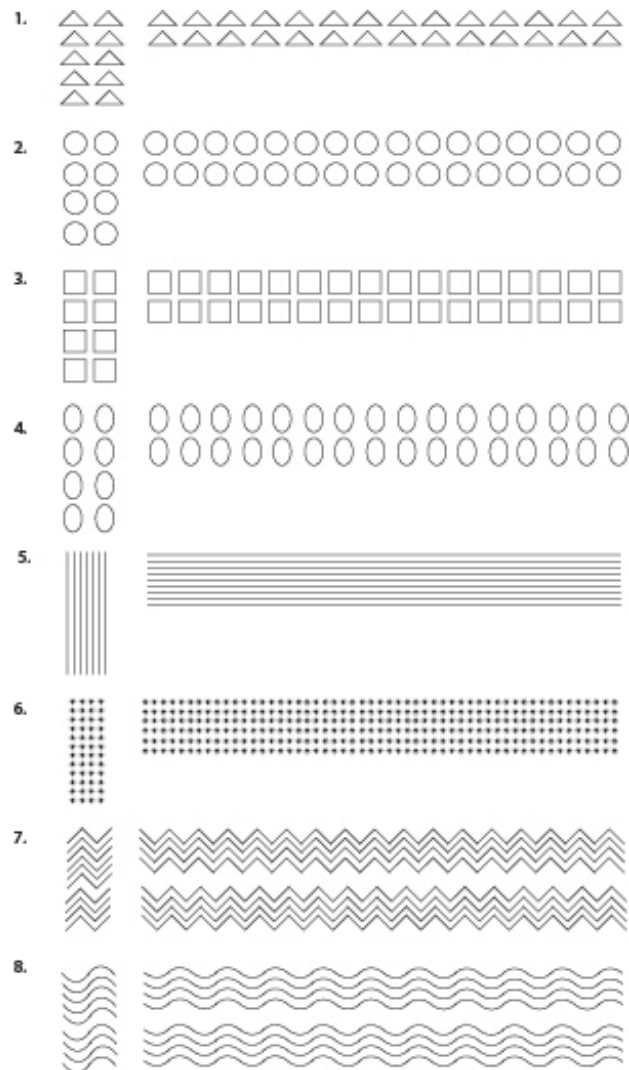


Figure 11. Different shape and pattern options that were presented to the survey respondents to find out which one they most relate to Scandinavian design

As figure 12 shows, 40 percent of the respondents picked the pattern with the triangle shape. The second most popular was the zigzag pattern with 29 percent of the votes. Both of the winning shapes have quite similar looking with the sharp edges as the common feature.

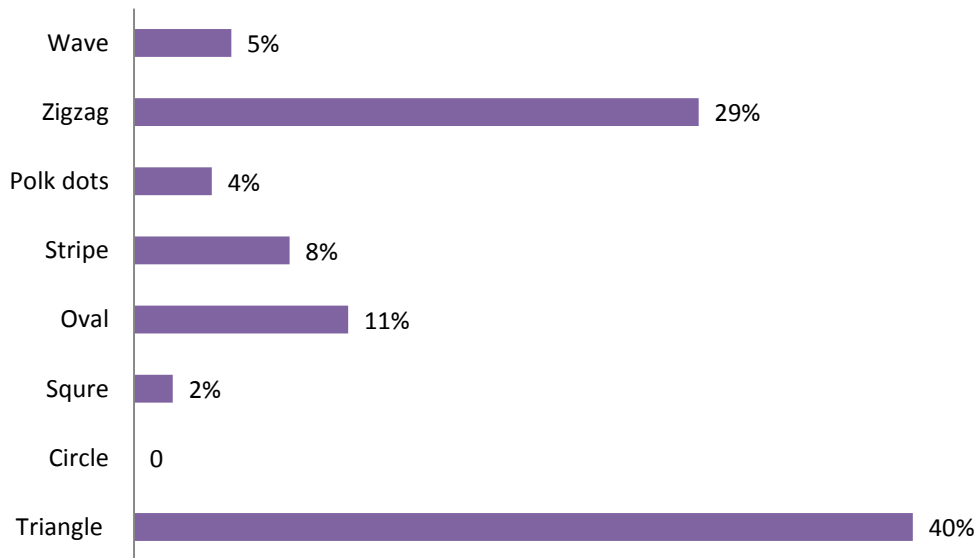


Figure 12. The shapes and patterns the respondents most relate to Scandinavian design

3.3 Conclusion of the survey

The purpose of the survey study was to find out the general interest level in design and especially in Scandinavian design among South Koreans, what are the things and characteristics that South Koreans relate to Scandinavia and Scandinavian design, and to get a picture of what kind of visual elements appeal to the South Korean consumers. The survey was successful and the results are very enlightening and definitely useful for the branding and creating the visual identity.

It is apparent that there is a strong general interest in design among the respondents, and that the internet has become the main way to shop for design products. The awareness and penetration of Scandinavian design is however not yet that high. The market itself seems very potential and especially the preferences towards practical and modern design imply that there could be a strong demand for Scandinavian design if and when the people discover more about it and more products become easily available. One interesting piece of information is that South Koreans highly appreciate practicality when buying design products but they don't relate Scandinavian design strongly to practicality even though that is one of the main design principles of the majority of Scandinavian design items.

The study also revealed that the South Koreans relate Scandinavia and its design strongly to nature, especially wood, and coldness. In the visual element preference study it was discovered that when designing the logo, it is essential to use the brand mark and to include the name of Scandinavia in English, not in Korean. The study also shows that South Koreans relate green, blue and modern colors to Scandinavia. This is probably due to being connected to coldness, nature and modernism. Last but not least it was learned that shapes and patterns with sharp edges, like triangles, are connected to Scandinavian design in the South Korean consumer's minds. All these help to create a brand mark, logo and visual identity that the customers and instantly connect to Scandinavian design, and especially the practical and modern aspects of it that the Koreans appreciate.

As the amount of respondents is fairly limited, it is not certain that the results reflect the average of all South Korean people. Instead, as with any other survey, some uncertainty must be accepted. After the survey was conducted, another independent study was found that showed encouraging results. The survey was done by NaverCast and it studied the South Korean consumer's plans for spring interior. It had 967 respondents of ages between 20 and 50. Figure 13 is a copied overview picture of the results.

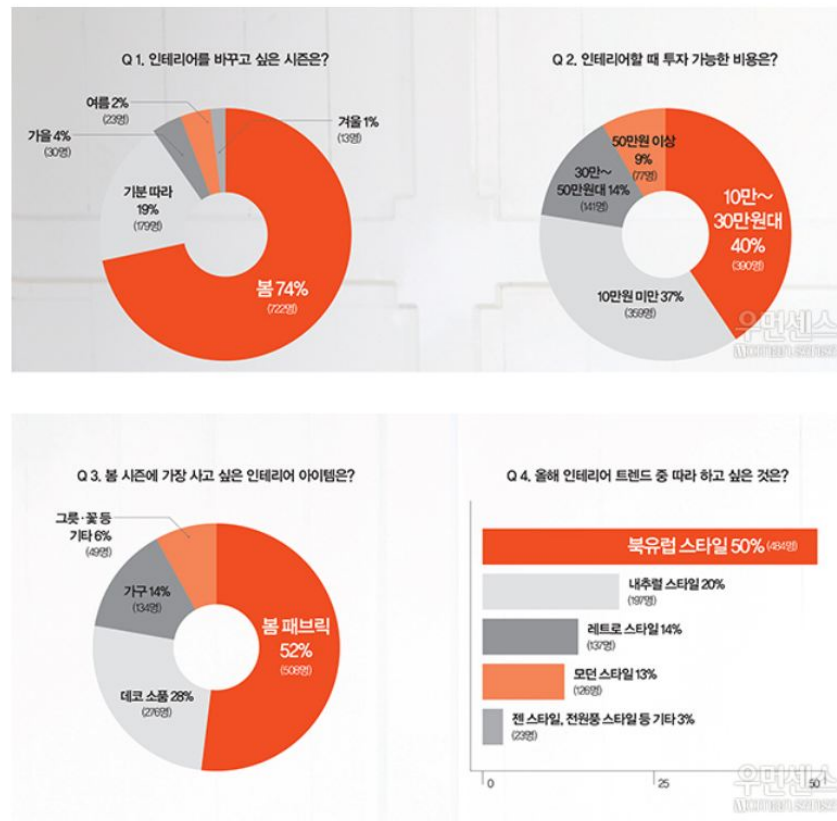


Figure 13. Survey results from Woman sense magazine

One of the questions was “Which interior trend would you like to follow for this year?” with the options: Scandinavian style, Natural style, Retro style, Modern style and Zen/idyllic. 50 percent of the respondents picked Scandinavian style making it the most popular option by far. This proves the initial assumption of this thesis that there’s a strong Scandinavian design and interior trend in South Korea. Other interesting results of the survey were that clearly the majority of respondents (74 percent) thought that spring is the season they get the strongest urge to change interior and that 77 percent of the respondents estimated their budget for the spring interior changes to be 200 euros or less. (navercast.naver.com, 2013)

4 BRANDING OF AAMUTULEE

4.1 Name

The name of Aamutulee was inspired by the fresh atmosphere of the Scandinavia nature. The answers to the question ‘What comes first to your mind about Nordic countries?’ were mostly nature and coldness related words. It tells how much the South Korean consumers relate Scandinavian countries to the nature and the climate. These answers from the survey were considered when naming the company.

The word ‘Aamu’ means morning in Finnish. It was picked as part of the company’s name because morning is the freshest time of the day and also the beginning of the day. The two words ‘fresh’ and ‘begin’ contain positive messages that deliver positive energy to people. Naming the company only Aamu (morning) would be somewhat boring and not exciting enough and so the word ‘tulee’ (comes) was added. Together the words Aamu and tulee means morning comes in Finnish when written separately. The word is meaningless in Korean but still very memorable, easy to pronounce and sounds exciting and fresh.

Morning is ‘Achime’ in Korean where the initial letter ‘A’ is in common with the word Aamu in Finnish. This makes it easy for Koreans to remember the name and the story behind the name about how it relates to morning. The fact that the name starts with two vowels distinguishes it from the common way of writing words in English and that further characterizes the name.

4.2 Brand platform

The Aamutulee brand platform consists of the following vision, mission, values, tagline and slogan:

Vision

Improve South Korean people’s everyday life by introducing them to the best Scandinavian design products. Help them to discover and conveniently purchase practical, good looking, high quality Scandinavian design items. Become the largest online retailer of the chosen Scandinavian design products in South Korea.

Mission

Pick both classical and new Scandinavian design products that are most suited for South Korean demand and sell them online with low cost structure and thus with competitive price. Include a lot of interesting information about Scandinavia and Scandinavian design on the web store and its blog. Create a brand that is known both for superior product offering with competitive prices, and for reliable, punctual and friendly service.

Values

- *Informative* – Pro-actively try to provide all the information the customer may want to know about the products, designers, designs, the company, Scandinavia and any other related matter. Encourage the customers to contact Aamutulee on any questions they may have.
- *Reliable* – Reply to all customer feedback and questions in reasonable time. Be punctual in deliveries. Always sell flawless and high quality products. Keep all the information and products on the store up to date.
- *Convenient* – Make it simple for the customers to find the products and the information they are looking for, and to purchase the products, including the payment and the delivery.

Tagline

“Refreshing design”

Slogan

Refresh your surroundings with Scandinavian design

4.3 The storytelling

The use of storytelling for Aamutulee is a way to deliver the message that Aamutulee wants to tell people and it reinforces the atmosphere of Scandinavia especially with the visual elements. The story contains two sections. The first one is a description of a situation or a moment in Scandinavian life and it is different for summer and winter seasons. These stories are inspired by my own experiences living in Scandinavia and they emphasize the pleasure and relaxedness of Scandinavian life that the South Korean people with hectic lives are yearning. The second section is an introduction of

Aamutulee which remains the same throughout the year. This story introduces the background of Aamutulee and why it exists.

All the Aamutulee stories will be presented both in English and in Korean. The English version appeals to South Koreans more as it is more exciting and fancy, and the Korean version provides convenience to reading and makes sure that the stories are understood in the correct way also by the customers who are not that skilled in English.

4.3.1 Refreshing stories from Scandinavia

Story for the summer

“It is a long bright day in the summer and everything looks very alive. White cumulus is rising up in the blue sky, and boats are running on the blue sea heading to islands and cottages. People are having a garden party and preparing the table with a colorful table cloth decorated with dynamic patterns. Similarly colorful plates and cups are being placed nicely on the table making the surroundings look more cheerful and fun.”

Story for the winter

“Dark winter evenings, the featherlike snow is coming down calmly every day. There is a white cloth covering the roofs of houses and making the green fir trees thicker and ever so beautiful. People are lighting candles by the windows, brewing coffee and the scent of coffee is filling in the air. The images of reindeers, fir trees and owls on the cups make the surroundings seem like a fairyland”

4.3.2 Introduction of Aamutulee

“Aamutulee wants you to feel joyful and relaxed by the design surrounding you. The Scandinavian design is inspired by nature and it helps you to refresh in the middle of the hectic life. Mornings are the freshest time of the day and the Aamutulee name is inspired by the fresh mornings of Scandinavia. In Finnish Aamutulee means ‘morning comes’ and that symbolizes the Aamutulee’s goal to share the freshness of Scandinavia with you. Scandinavians are proud of the cleanness of their nature and we want to introduce you to the design inspired by that. Refresh your surroundings with Scandinavian design.”

4.4 Visual design

4.4.1 Design concept

The design takes a lot of inspiration from the results of the survey about how South Koreans think about Scandinavia and Scandinavian design and what do they closely associate with it.

The mood board that can be seen in figure 14 was made based on the results of the survey and thus the keywords were Scandinavia, nature, coldness, wood and wooden furniture, triangle- and zigzag shapes, and green and bluish colors. This tries to capture the image of Scandinavia in the South Korean minds with the things that are most related to Scandinavia and Scandinavian design. The mood board helps to achieve a close connection with the visual elements for Aamutulee and Scandinavia from the perspective of the target group.

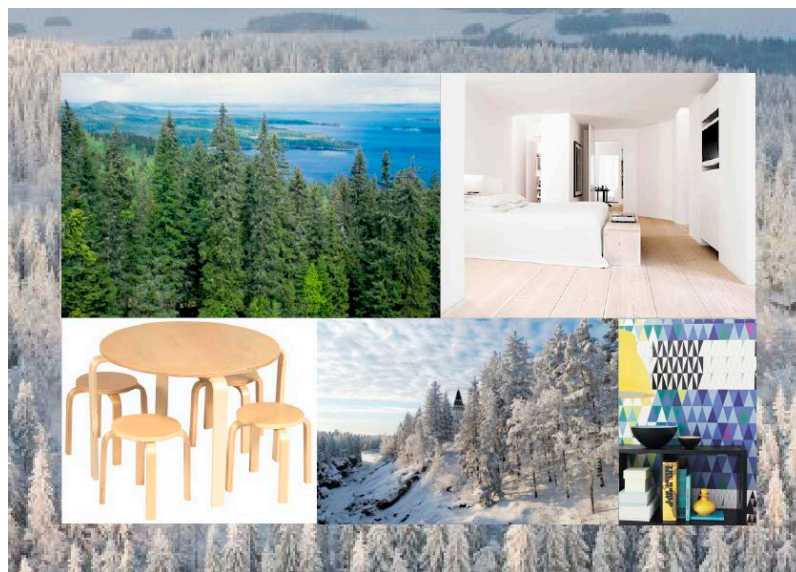


Figure 14. Mood board for Aamutulee visual identity

The sharpness and freshness were the key themes of the associations and the visual elements. The sharpness comes from the shape and patterns that are most related to Scandinavian design: triangle and zigzag. The freshness comes from the associations to nature and coldness, and to bluish green colors.

Figure 15 is the logo that on average got the most favorable votes among the eight different logos presented to the respondents (see the chapter 3.2.3 Visual elements pref-

erence). The logo contains all the positive elements that appeal to the respondents. The logo contains a brand mark and English language. The colors are appealing to the respondents and the bunch of tree-like triangles is strongly associated with Scandinavia and Scandinavian design.



Figure 15. The logo that appealed the most survey respondents

My personal opinion about the logo was the same than the respondents of the survey. The hand drawn touch of the brand mark looks very lovely and cute. Also, the script font matches well with the brand mark. The overall look is very natural and smooth and reminds me of Scandinavian design. The dark gray color brings sophistication to the otherwise cute and almost childish logo, creating a very balanced outcome. The tagline ‘by designdesign’ tells the relation with the company’s business. The logo of Aamutulee will also be comprised of a brand mark, name and an English tagline.

4.4.2 Brand mark

The creation of the brand mark started from analyzing the results of the survey and the elements that have close association with Scandinavian design. After some consideration of how they could be utilized in the brand mark, the idea of fir trees emerged. Fir trees grow in cold and fresh climates, and they have the sharpness and the colors related to Scandinavia and Scandinavian design. It is also very symbolic to the Scandinavian nature.

Figure 16 shows some of the early sketches of fir trees but as can be seen, they are just fir trees, nothing more than that. Even though the image contains all the required elements, it lacks uniqueness and that is not good for brand symbol as it is not enough differentiating and memorable.



Figure 16. Illustration of fir trees for brand mark

The design does not necessarily have to be the same than the actual object what it is imitating. It can be more abstract and symbolic, rather than an exact imitation of the actual image. Because a logo is a distinctive symbol of a company, object, publication, person, service, or idea, it should have its own recognizable identity. (Morioka, 2004)

The recollection of my experience in design provided me another perspective of representing the fir tree. It is neither a fir tree nor some modification of it. It is the letter A. The reason is quite simple; it resembles a fir tree and contains the elements for the associations of Scandinavia and Scandinavian design. Additionally, it is the initial letter of the company name Aamutulee.

Only having a single character A is also quite dull and lacks something. After all, it is nothing more than just an A. Adding some modifications to the shape or adding more colors could help but at the same time it could become harder to connect it to the letter A making it nothing more than an abstract and artificial image that is forced to look unique.

To find a solution to these concerns, a thought was given to the attributes of home items and one characterful attribute from dishware, chairs and stools was found - a stack. Plates, cups and chairs (stools) are designed to enable stacking them on top of each other and be stored like that. When this idea of stacking is applied to the letter A, it starts to look more alike with an actual fir tree and it looks more characterful and unique.

Figures 17 and 18 show sketches of stacking A letters on top of each other. Two slightly different shapes of A are used and four of them are stacked vertically on top of each other in each shape of style. The difference between the two A letters used is that the other one has a very sharp tip that is very alike with a fir tree but the other A

has a flat one. When they are being used just as characters the difference is not that noticeable, but when they are piled vertically it becomes stronger. Both figures also contain stacks with slightly rotated A's and with perfectly straight A's.



Figure 17. Stacked A letters with flat tip

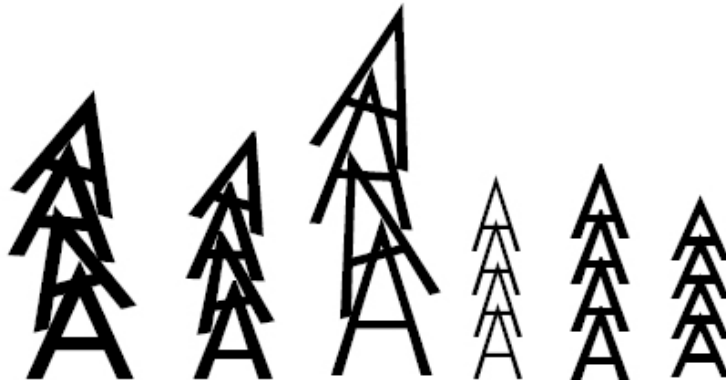


Figure 18. Stacked A letters with sharp tip

The feeling of the stacked A's with the sharp tip is very 'piercing' and that may create a negative impression to the viewers and on the other hand, the stack of flat tipped A's has also the overall look of a fir tree and it also looks like piled stools. The image of the piled A's with the flat tips has more relation with the items of Aamutulee.

There are various ways of stacking A's. Like naturally piled cups in the cupboard or just vertically piled with a perfect alignment. The naturally piled A's are tilting and look more fun and characterful which would increase the appeal.

To make the stack more tree-like, the sizes of A's should get smaller the higher on the stack the letter is. However, this proved to be problematic. When all the A's in the stack are of the same size they look stable even what they were tilted to different angles but the stacks with various sized A's in them look more aflutter when not perfectly straight. The different A stacks with different character sizes are shown in figure 19.



Figure 19. Stacked A's with varying font sizes

It seemed like there is not any perfect solution to stack the letters so that the outcome looks stable, fun and unique and retains the strong connections to the letter A and to a fir tree. The look should be recognizable and stylish and it should not look too messy or disoriented in any size.

To get better perspective to the issue, I decided to take some distance to it and start developing yet another idea for the logotype. This time the driving factor was that the design needs to be simple and modern while still retaining the idea of using the letter A as it has the sharp triangle shape and a strong connection to Aamutulee.

Before, when the idea was born to use the letter A, the first thought on customizing it had the concern that it may look artificial and forced and lose the characteristics of A. However, at the same time it could also be made to look very simple and modern and that may outweigh the possibly artificial look.

The modification of the letter A is done by layering multiple strokes of the letter outlines on top of each other with different scale, offset and angles. The figure 20 shows the different options of the differently layered strokes.

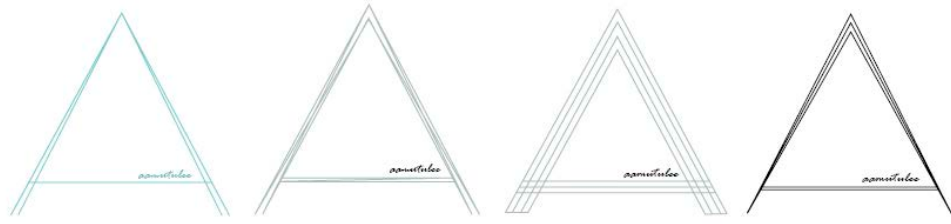


Figure 20. The idea of layered A's

One unique point of this design is that the logotype (name of the company) is located inside the brand mark. It is quite unusual for brandmarks. Usually the logotype comes below or on the right side of the brand mark. This design looks simpler than the stacked A's and also quite modern and edgy.

The stacked A's and layered A's look both okay but the idea of stacking is more interesting. At this point I asked my supervisor Tarja Brola for feedback. I explained her that the third idea was developed to make the brand mark more sophisticated and simpler because I felt that the stack design looks a bit too playful and that may be perceived childish. She relieved my concerns and told that “good logos look childish”. It was a very valuable guidance and convinced me about the idea of stacked A's.

Tarja and I were both attached to the idea of the stacked A's because it is more meaningful for the design can thus be highly appealing to the viewers, especially when they know the story and symbolism behind the design. In this way it would be better than the layered A's.

Another problem that concerns both the stacked and layered designs is that with small scale, they look messy and it is not clear that they are made of A letters. The brand marks start looking almost like some unintended mistakes. This is very bad as logos should always be perceived the same independent of the scale. This problem affects most the stacked design with rotated A's. Exactly the same design which we found most suitable in larger scale.

Tarja suggested that one solution to the problem could be to add space between the individual A letters to make the design tolerate downscaling better. With more space between the letters the shape is becomes more recognizable even in the minimum size. Separating the letters so that they do not overlap helps but makes the stack look very unstable and nervous. This can be overcome by adjusting the degrees of the letters so

that they are laying on each other from two points instead of one. Though this made the stack look more stable, the A's became too tilted and that made the stack again look messy.

This problem is caused by the stroke in the middle of the letter A. It makes the stack of A's to either overlap each other, look unstable or become too tilted. This made me wonder if the middle stroke could be moved higher. That eases the problem with the overlapping and tilting but it also makes the stack look messy. Figure 21 demonstrates these different ideas to make the stacked A's less messy and more scalable.

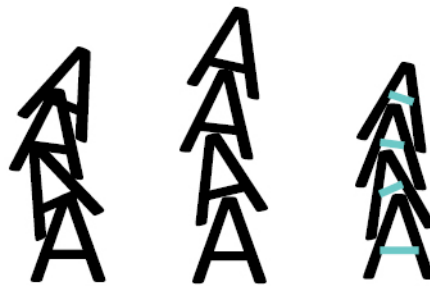


Figure 21. Ideas to make the stacked A's less messy and more scalable

Finally I got the idea of removing the middle stroke completely. It solves all the before mentioned problems and makes the brand mark look more abstract, modern and simpler. More importantly it looks very clear and recognizable even in the minimum size. The only downside is that the letters are no longer that easily perceived as A's but the abstract representation of A looks more modern and attractive. Figure 22 shows the final brand mark of Aamutulee.



Figure 22. The Aamutulee brand mark

4.4.3 Color

The shape of the brand mark was a way to remind of Scandinavian design by using the shape and style that the South Korean consumers most relate to it. Similarly the color is chosen to bring up the atmosphere of coldness and freshness in Scandinavia. According to Mine, colors are the way to communicate feelings, moods, and circumstance. (Mine, 2006)

The feeling of coldness and freshness can be created by using cool colors such as blue, green, bluish violet or gray. From these cool colors, violet and gray lack the relation with freshness and thus the greens and blues were considered for the logo. The greens and blues were also the colors that the survey respondents most related with Scandinavian design and they all have a strong association with the nature.

One important decision to make when designing a logo is how many colors is used. It needs a lot of consideration as using more colors requires significant commitments when producing printed materials and other designs. More colors generally incur more cost when printing, and may limit the flexibility when selecting accent colors in the design. It also makes the logo less tolerant of different backgrounds. According to Mine, using many colors would not give a strong visual identity for a company and neither would it be practical (Mine, 2006)

The first plan was to use different color for every A in the brand mark to emphasize the stacking idea. This can be seen in figure 23. However, in practice it is better to use one or two colors for the logo and so it was decided to use the same color for all the A's.



Figure 23. The brand mark with four different colors

As mentioned earlier, the cool colors of green and blue were both suitable options for Aamutulee. Finally a turquoise color was chosen as it is a nice combination of green and blue. The associations of the turquoise color are infinity, compassionate, protective, faithful, water, coolness and sky. Especially the faithfulness is a good image for the company and the coolness naturally fits well with the image of Scandinavia. The color chosen for the logo can be seen in figure 24.

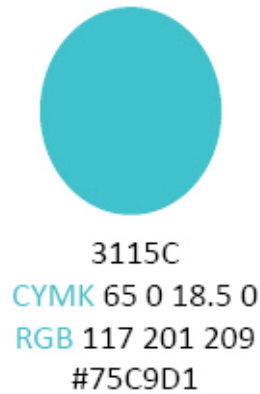


Figure 24. The color chosen for the logo

When using cool colors, an important thing to understand is that in people's sight they recede into the background and warm colors come to the front. Warm colors are dominant and especially red and yellow jump right into the viewer's eyes. This is demonstrated in figure 25. When combining cool and hot colors, the hot colors should always be used less. (Robin, 2008)

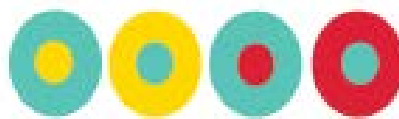


Figure 25. Combinations of warm and cold colors

In order to add a little variety to the colors but to keep the close association of freshness, another cool tone color, green, is picked additionally. The green color is shown in figure 26. This should be used especially for the brand name and the background story to emphasize the idea of freshness. The green color is associated with freshness, grass, Irish, liveliness, spring, renewal and lushness. These associations arouse happy feelings and especially the freshness, liveliness, spring and renewal have strong relations to Aamutulee. (Elseman, 2006)



Figure 26. The green color for Aamutulee

Aamutulee is a company selling home interior items that follow the seasons with fashion. Therefore it is important to provide the sense of the seasons and create a relevant atmosphere accordingly. For this reason, more colors are chosen to be used depending on the seasons and the occasion. The logo colors, turquoise and green, are generally used everywhere and they remain the same throughout the year and regardless of the situation. The other colors can be used in combination with the logo colors when appropriate. More information about the additional colors can be found from the design guide (Appendix 3).

4.4.4 Typography and the logotype

Typography serves as an effective part of communicating the company's identity through visual design. Companies and brands can also choose to use commissioned special typefaces to create a stronger sense of the identity like for example Apple and Volkswagen does. (Garrett, 2003)

Arial Bold MT is used for the logotype of Aamutulee. The characters with round letterforms look cute and friendly, and with bold font weight it gives a nice strong impression.

Arial typeface is one of the most widely used designs in the last 30 years. Designer Robin Nicholas and Patrica Saunders created it to be used in an early IBM laser printer in 1982. Since that, it has been used for advertising, book design and office communication (fonts.com, 2013). Arial is one of the Sans serif typefaces and it is characterized by having no serif on the end of the strokes and by its mono weight, meaning that there is no thick-thin transitions in the strokes. This gives the impression of stability and a comfortable feeling of no stress. (Williams, 2008)

The first idea for the Aamutulee logotype was to use lowercase letters for the name and reduce the kerning between the first two a letters to make them overlap and unite. The idea can be seen in figure 27. The two a's create single character that looks similar to æ, the ligature of letters a and e that is used in the Norwegian, Danish and Icelandic languages. This would suit well with the Scandinavian image.



Figure 27. First idea for Aamutulee logotype

The problem with this idea is that the target consumers in South Korea are not that familiar with the special alphabets of the Scandinavian countries and thus cannot make the connection. Without the connection the design is a little messy and not that attractive, and can even be perceived as a mistake in the kerning. For these reasons the double-a idea was not used and instead to add a little character to the logotype, the second a letter was colored with the brand mark color. As can be seen in figure 28, this made the logotype unique and less boring than just a lowercase solid color text.



Figure 28. The final logotype of Aamutulee

The logotype can also be used without the brand mark. It is unique and by containing the name and the brand type color, it has enough to represent the identity of the Aamutulee company and brand. The name Aamutulee with the two initial vowels is already a distinctive and unique word and together with the exact typeface, colors and styling it makes the logotype quite recognizable.

4.4.5 Aamutulee final logo

The final Aamutulee logo comprises the brand mark, the logotype and the tagline. The outcome is simple but attractive. It is modern, contains strong relations to Scandinavia and Scandinavian design, and is easy to recognize. Figure 29 shows the two versions of the logo for horizontal and vertical use cases. See the style guide (Appendix 3) for more detailed information about the different versions and variations of the logo, and

on what circumstances they should be used.

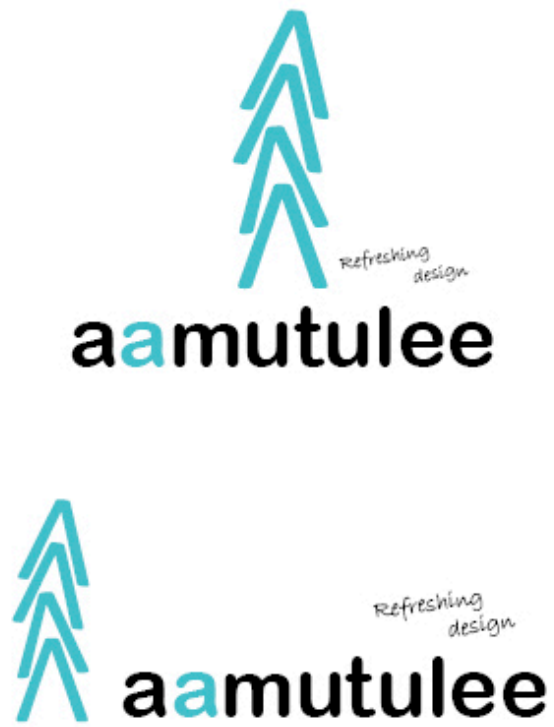


Figure 29. The final Aamutulee logos

5 CONCLUSION

The goal of the work was to create a brand for a company selling Scandinavian design products in South Korea. A focused survey research was conducted to study the target market and to support the brand and visual identity creation.

The survey results showed that there the design trend in South Korea is favoring modern and practical design implying a good momentum for selling Scandinavian design. However, it was also revealed that the awareness of Scandinavian design and also availability of the products is still relatively low. This can be seen more as an opportunity than an issue. Internet has become the main way to shop design in South Korea but the knowledge about Scandinavian design is still mostly acquired from the traditional media.

The logo preference survey provided valuable insight about logos that appeal to the South Korean customers and the visual elements and other things they associate to Scandinavia and Scandinavian design. This information was taken into account throughout the branding process and especially when designing the visual identity.

All in all, the work was successful and resulted in a professional level visual identity and design guide that are not only beautiful, memorable and easily recognizable, but also specifically focused in arousing positive and appealing associations with the Scandinavian design in the South Korean consumers. The Aamutulee brand is designed to be as optimal as possible for the company needs. The full design guide is included in the work as appendix 3 and the most meaningful parts and the decision making behind them were explained in the thesis.

Due to time constraints the work was limited to only include the brand platform, visual identity and the design guide. These elements already form a solid and useful brand but it would be more comprehensive if the schedule would have allowed a bit more work on the verbal identity. Another possible future work that could not fit into the schedule of the project is to further verify the brand attractiveness and suitability with another survey research.

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APPENDIX 1. SURVEY QUESTIONNAIRE

Survey Research

Questionnaire about Scandinavia, Design and purchasing behavior

The target group: S. Korean

* There are two languages used in the questionnaire. The use of English is only for the readers of the resulting thesis work so you can ignore all the English text.

* Mark your answers with [X or V or O]. Please answer as many questions as possible.

* In the questionnaire, the words North Europe, Nordic countries and Scandinavia are representing the same group of countries that consists of Finland, Sweden, Norway, Denmark and Iceland

The respondent's background information 응답자의 대한 기본정보

1. Age 나이: _____

2. Gender 성별 : Female _____ Male _____

3. Marital status 결혼여부: Unmarried 미혼 _____ Married 기혼 _____

4. Interested in design and design products?

디자인과 디자인 제품의 관심 정도는?

Very much 매우 많다 _____ Much 많다 _____ Moderately 보통 _____

Not really 그저 그렇다 _____ Not at all 관심없다 _____

5. Interested in Scandinavia?

북유럽의 관심 정도는?

Very much 매우 많다 _____ Much 많다 _____ Moderately 보통 _____

Not really 그저 그렇다 _____ Not at all 관심없다 _____

6. Interested in Scandinavian design?

북유럽 디자인의 관심 정도는?

Very much 매우 많다 _____ Much 많다 _____ Moderately 보통 _____

Not really 그저 그렇다 _____ Not at all 관심없다 _____

6.1 If you are interested in Scandinavian design, how did you get interested in it?

당신이 만약 북유럽 디자인에 관심이 있다면, 그 계기는 무엇이었나요?

북유럽 디자인에 관심이 있다고 답변분만 해당됩니다.

Saw in traditional media (TV, Magazines, Books) 미디어 _____

Found in the Internet 인터넷 _____

Introduced by another person 사람들(친구들)의 소개로부터 _____

Visited Scandinavia 북유럽을 방문해 본적이 있어서 _____

Studied design or have a general interest in it

디자인을 공부했거나, 전반적으로 디자인에 대한 관심이 있어서 _____

Other 기타 _____

Questions about Scandinavia and Scandinavian design

북유럽과 북유럽 디자인에 관한 질문들

1. What comes first to your mind about Scandinavia? It can be anything.

북유럽하면 가장 먼저 떠오르는 것은 무엇입니까? 아무거나.

2. Which of these names you are most familiar with?

아래 보기 중에 가장 친근한 이름은?

1. Nordic countries 노르딕
2. Scandinavia 스칸디나비아
3. North Europe 북유럽
4. None of the three 없다

3. Which of these names you most relate to good design?

다음 보기 중에서 좋은 디자인과 가장 연관이 있는 이름은 무엇이라 생각하십니까?

1. Nordic countries 노르딕
2. Scandinavia 스칸디나비아
3. North Europe 북유럽
4. None of the three 없다

4. What comes first to your mind about Scandinavian design? It can be anything.

스칸디나비아 디자인에 대해서 가장 먼저 떠오르는 것은 무엇입니까? 아무거나.

5. Do you know any design brands from Scandinavia? If you do, please list them all. Please write briefly how you think about them.

북유럽 디자인 브랜드중 당신이 알고 있는 브랜드는? 만약 있다면, 다 적어주시기 바랍니다. 그리고 그 상품에 대해 어떻게 생각하는지 간략하게 적어주시기 바랍니다.

6. Which of these words in your opinion describe Scandinavian design most accurately?

북유럽 디자인을 제일 정확하게 표현한 단어는 무엇이라 생각하십니까?

- | | |
|---------------------------------|---|
| 1. Practical 실용적인 디자인 | 5. Simple 간결한 디자인 |
| 2. Modern 모던한 디자인 | 6. Environmental friendly 자연을 생각하는 디자인 |
| 3. Traditional 전통이있는 디자인 | 7. Other 기타 _____ |
| 4. Valuable 가치가있는 디자인 | |

Questions about purchasing design products

디자인 제품 구매에 대한 질문들

1. How often do you shop for design products?

얼마나 자주 디자인 제품을 위한 쇼핑을 하십니까?

- | | |
|--|---------------------------------------|
| 1. Weekly 주마다 | 3. Few times a year 일년에 몇 번 정도 |
| 2. At least once a month 적어도 한 달에 한번 정도 | 4. Very rarely 매우 드물다 |

2. Where do you usually shop for design products?

어디서 주로 디자인 제품을 쇼핑하십니까?

- | | |
|-------------------------------|--------------------------------|
| 1. Design stores 디자인 샵 | 3. Department store 백화점 |
| 2. The Internet 인터넷 | 4. Other 기타 _____ |

3. What is most important to you when buying a design product? You can pick more than one.

디자인 제품을 구입할 때, 가장 중요하게 생각하는 것은 무엇입니까? (한 개 이상 선택 가능)

- | | | |
|---------------------|-------------------------|----------------------------|
| 1. Brand 브랜드 | 3. Quality 상품의 질 | 5. Practicality 실용성 |
| 2. Price 가격 | 4. Looking 겉모습 | 6. Other 기타 _____ |

4. Which of these design products you are most interested in?

당신이 제일 많은 관심을 갖고있는 디자인 제품 분야는?

- | | |
|-------------------------|--|
| 1. Furniture 가구 | 4. Fabric 천 |
| 2. Kitchen wares 식기류 | 5. Other interior items 그 밖의 인테리어 소품들 |
| 3. Bedding 침구류 | 6. Fashion (clothing, jewelry, shoes, etc.) 패션 |
| 4. Kitchen gadgets 주방기구 | 7. Other 기타_____ |

5. Have you ever bought any Scandinavian design products?

북유럽 디자인 제품을 구매해 본 적이 있으십니까?

Yes _____ please take question 5.1 No _____ please take question 5.2

5.1 If yes, then what did you buy? Where? And how did you find it?

만약 있다면, 어떤 상품을 구매하셨으며, 어디에서 어떻게 찾으셨는지 적어주시기 바랍니다.

5.1.1. Have you been satisfied with the product? 그 상품에 대해서 만족하십니까?

Very much 매우 만족 _____ Much 만족 _____ Moderately 보통 _____

Not really 그저 그렇다 _____ Not at all 전혀 그렇지 않다 _____

5.2 If not, then what is the reason you never bought any Scandinavian design products?

만약 그렇지 않다면, 스칸디나비아 디자인 제품을 한번도 구입하지 않았던 이유는 무엇입니까?

1. Don't know any? 몰라서 4. Don't like them? 좋아하지 않아서

2. Can't find them from shops? 샵을 찾을수가 없어서 5. Other reasons

3. Too expensive? 너무비싸서

Questions for visual design

시각 디자인의 관한 질문

1. In the end of survey there are logos of companies that are selling Scandinavian design products and blog about Scandinavian design. Can you choose the logos that are most appealing to you?

설문지 마지막 페이지에 북유럽 디자인 상품을 판매하는 온라인 샵들과 북유럽 디자인을 소개하는 블로그들의 로고들이 있습니다. 이들 중에서 가장 당신의 마음을 끄는 로고는 무엇입니까?

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____
7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

2. Why do they appeal to you?

위에서 선택된 로고들이 왜 당신의 마음에 들었는지 그 이유를 골라주시기 바랍니다.

Reasons 이유

1. Because of the color 색 때문에
2. Because of the typeface 글씨체 때문에
3. Because of the brand mark (illustration) 상표 이미지 때문에 (그림 때문에)
4. Because of the use of name that represents Scandinavia
로고옆에 쓰여진 북유럽을 지칭하는 이름때문에
5. Because of the name of the logo 로고 (회사) 이름 때문에
6. Other 기타 _____

3. How would you describe the logos that appeal to you?

당신이 좋다고 선택한 로고의 느낌을 표현한다면?

- | | |
|-----------------------------|-----------------------|
| 1. Modern 모던하다 | 5. Cute 귀엽다 |
| 2. Lovely 사랑스럽다 | 6. Sophisticated 세련되다 |
| 3. Unique 독특하다 | 7. Informative 유익하다. |
| 4. Professional 전문성이 있어 보인다 | 8. Other 기타 _____ |

4. Can you choose the logos that are the least appealing?

그 로고들 중에서 가장 당신의 마음을 끌지 못한 것은 무엇입니까?

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____
7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

5. Why don't those logos appeal to you?

그 선택된 로고가 당신의 마음을 끌지 못한 이유는?

Reasons 이유

1. Because of the color 색 때문에
2. Because of the typeface 글씨체 때문에
3. Because of the brand mark (illustration) 상표 이미지 때문에 (그림때문에)
4. Because of the use of name that represents Scandinavia
로고옆에 쓰여진 북유럽을 지칭하는 이름 때문에
5. Because of the name of the logo 로고 (회사)이름 때문에
6. Other 기타 _____

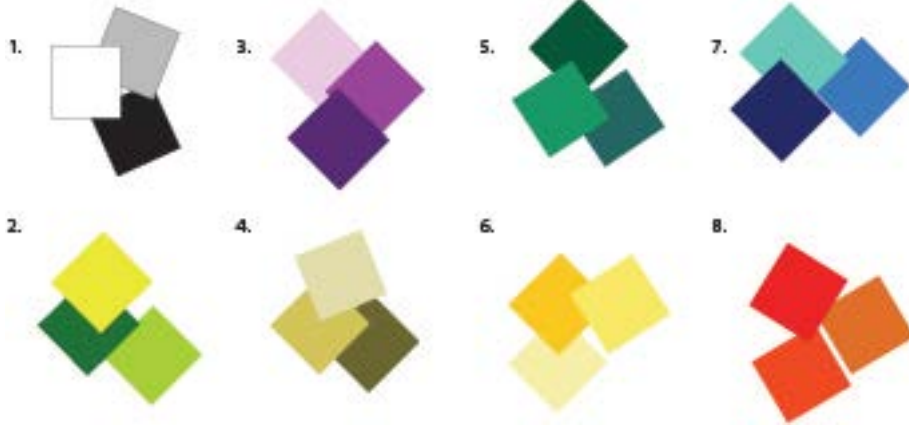
6. How much the company's visual elements affect your buying decision?
(E.g. logo, web store, brand images, sign, interior, the way of displaying items etc.)

어떤 회사의 제품을 구입할 때, 그 회사의 시각적인 요소가 당신의 구매결정에 영향을 미치는 정도는? (예. 로고, 웹사이트, 브랜드 이미지, 간판, 인테리어, 물건의 진열 방식 등)

Very much 매우 많이 _____ Much 많이 _____ Moderately 보통 _____









Not really 그다지 _____ Not at all 전혀 영향을 미치지 않는다 _____

7. Which combination of colors is most related to North European design?
어떤 색의 조합이 북유럽 디자인과 가장 연관이 있다고 생각하십니까?



8. Which shape and pattern you relate most to Scandinavian design?

어떤 모양의 패턴이 북유럽 디자인과 가장 연관이 있다고 생각하십니까?

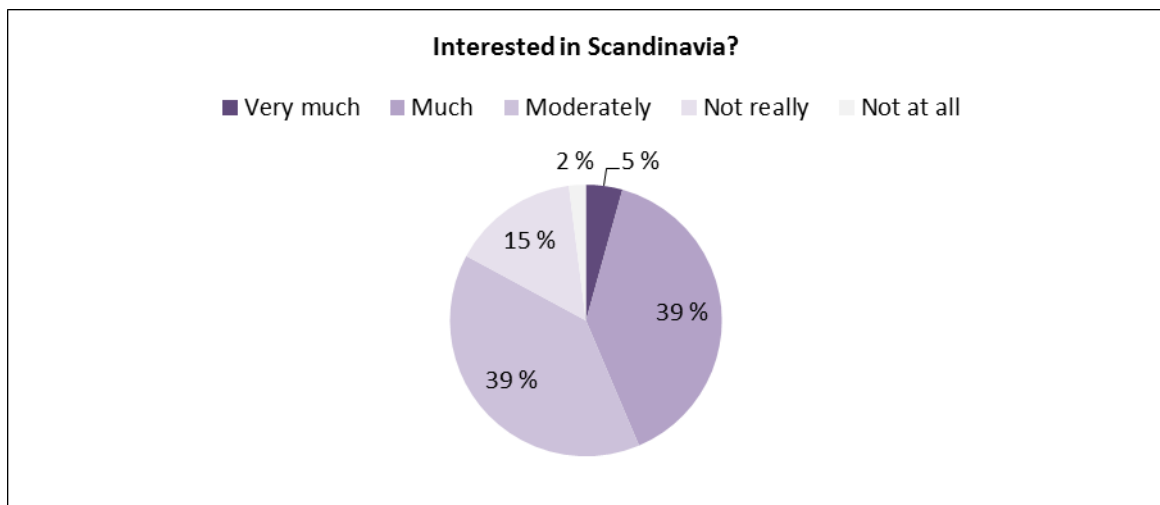
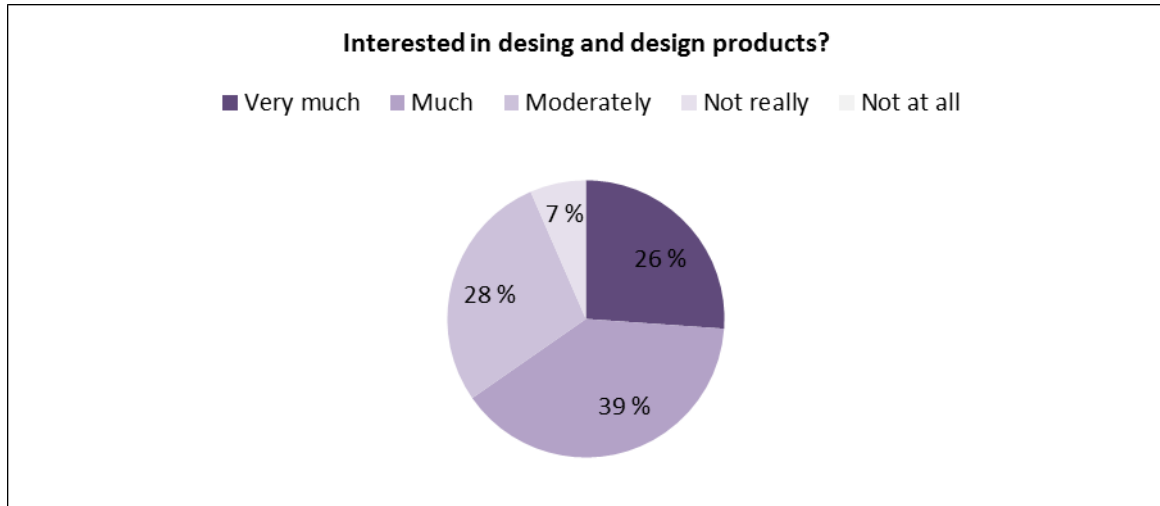
1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 



12.

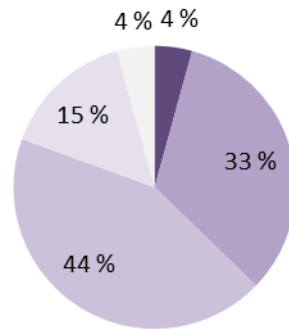


APPENDIX 2. RESULTS OF THE SURVEY

Questions about Scandinavia and Scandinavian design

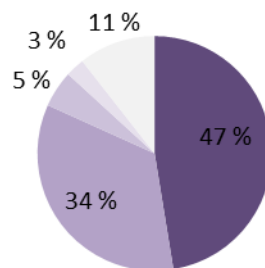
Interested in Scandinavian design?

Very much Much Moderately Not really Not at all

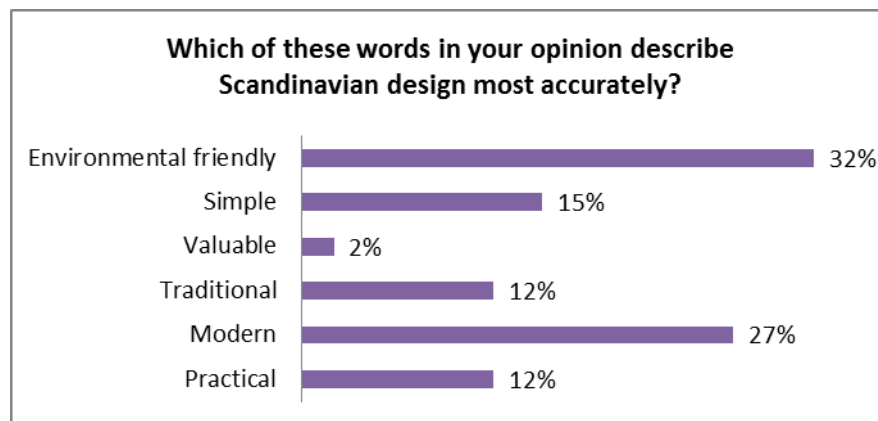
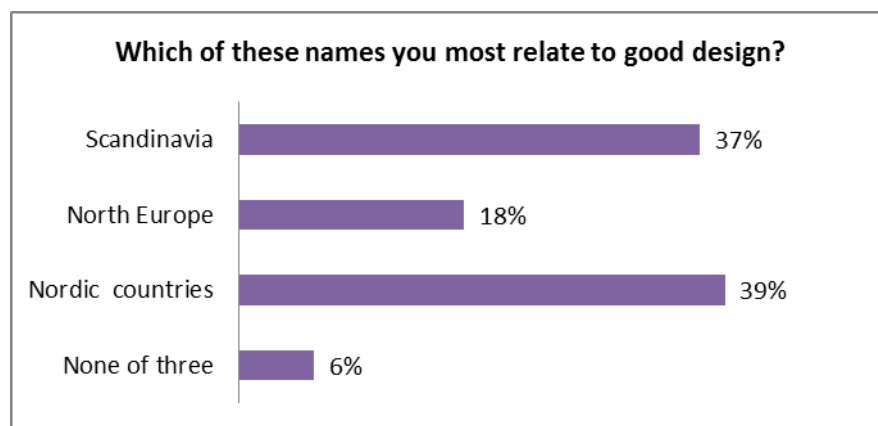
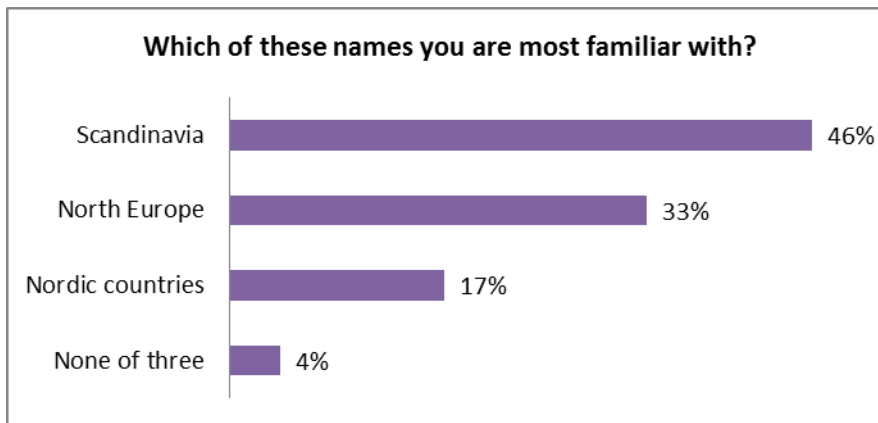


If you are interested in Scandinavian design, how did you get interested in it?

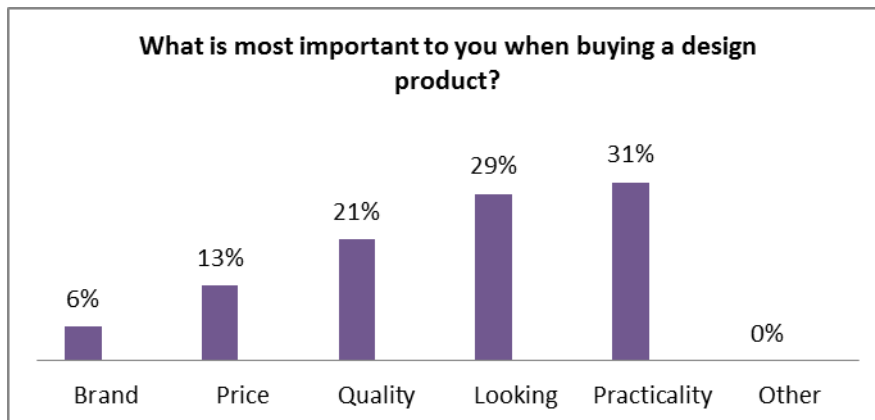
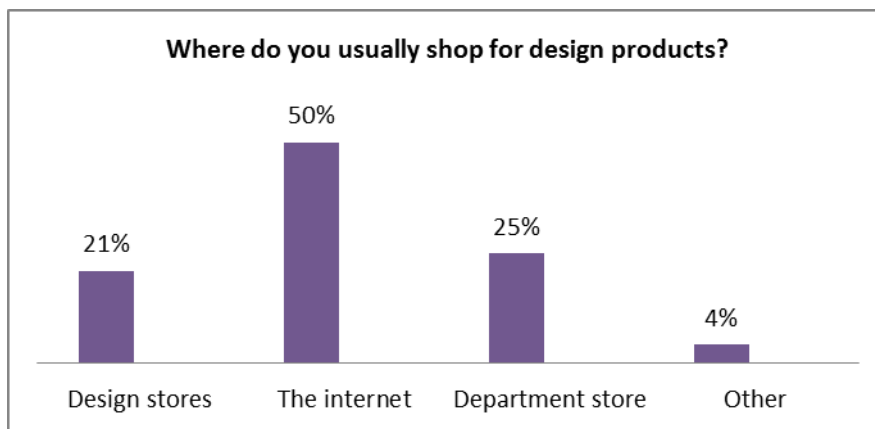
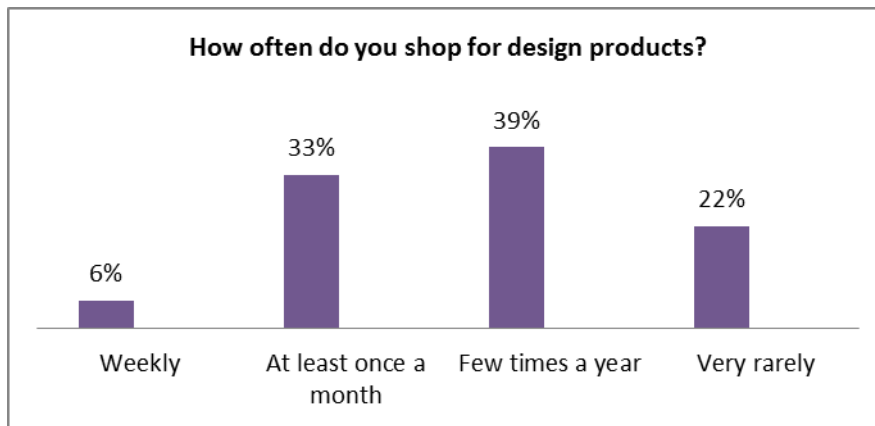
Saw in traditional media (TV, Magazines, Books)
 Found in the internet
 Introduced by another person
 Visited Scandinavia
 Studied design or have a general interest in it
 Other

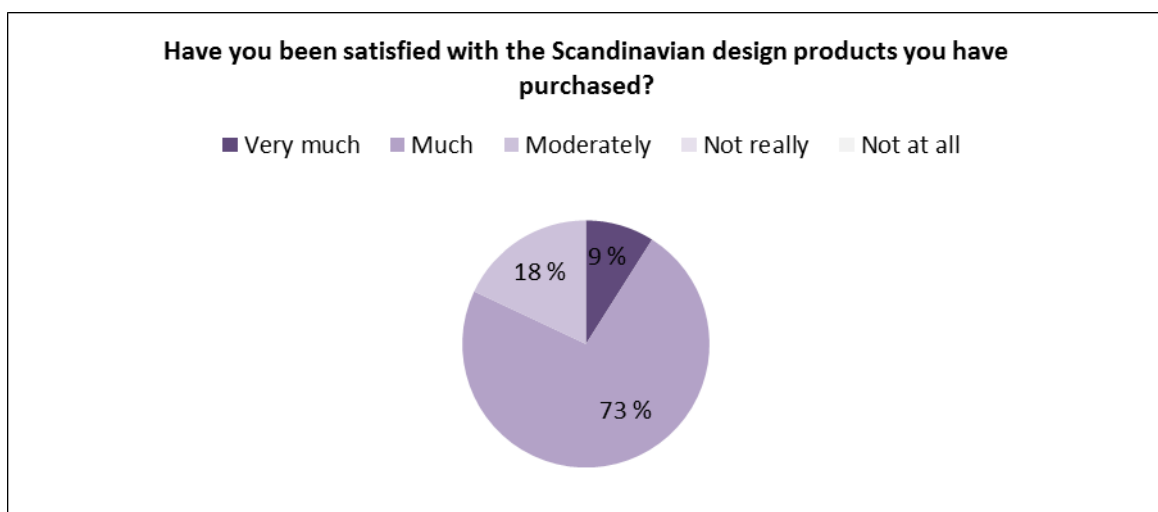
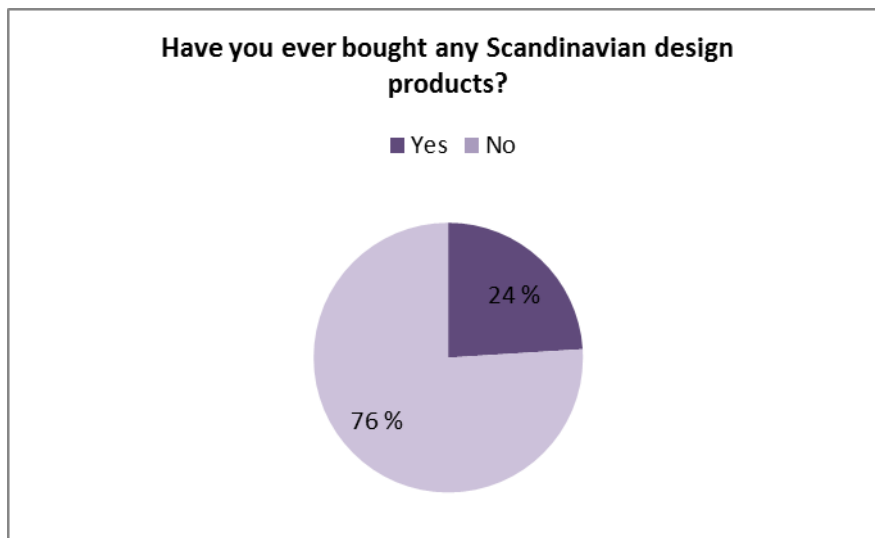
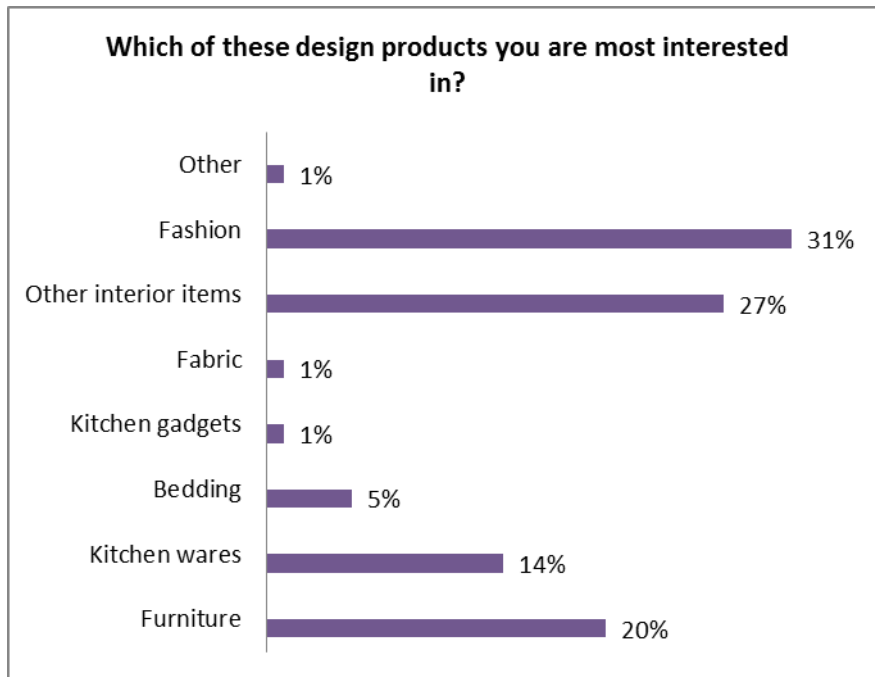


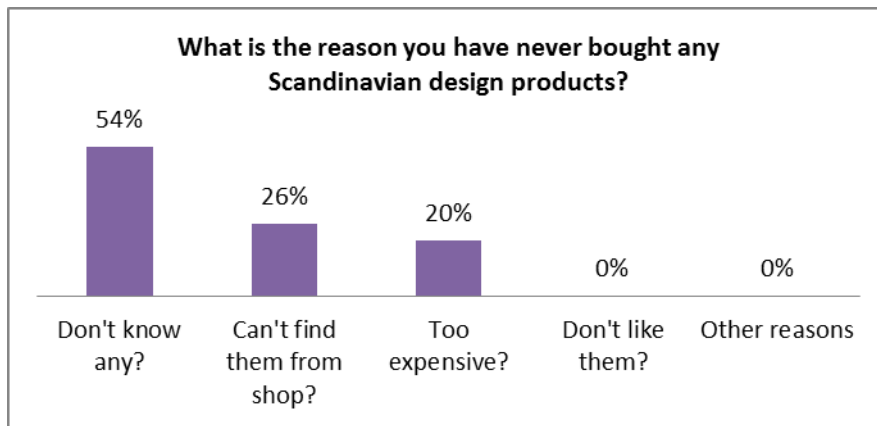
Questions about Scandinavia and Scandinavian design



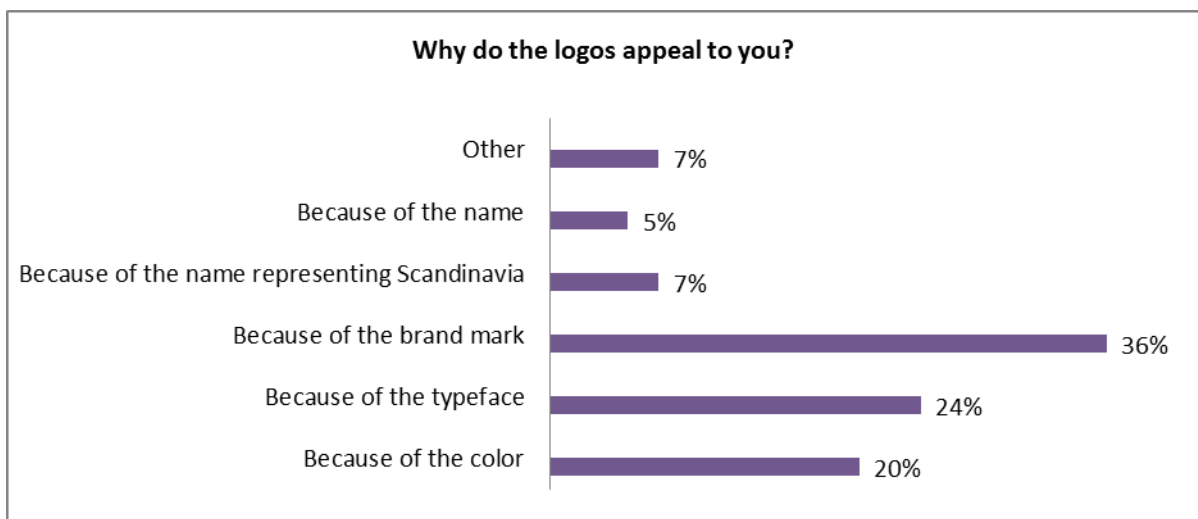
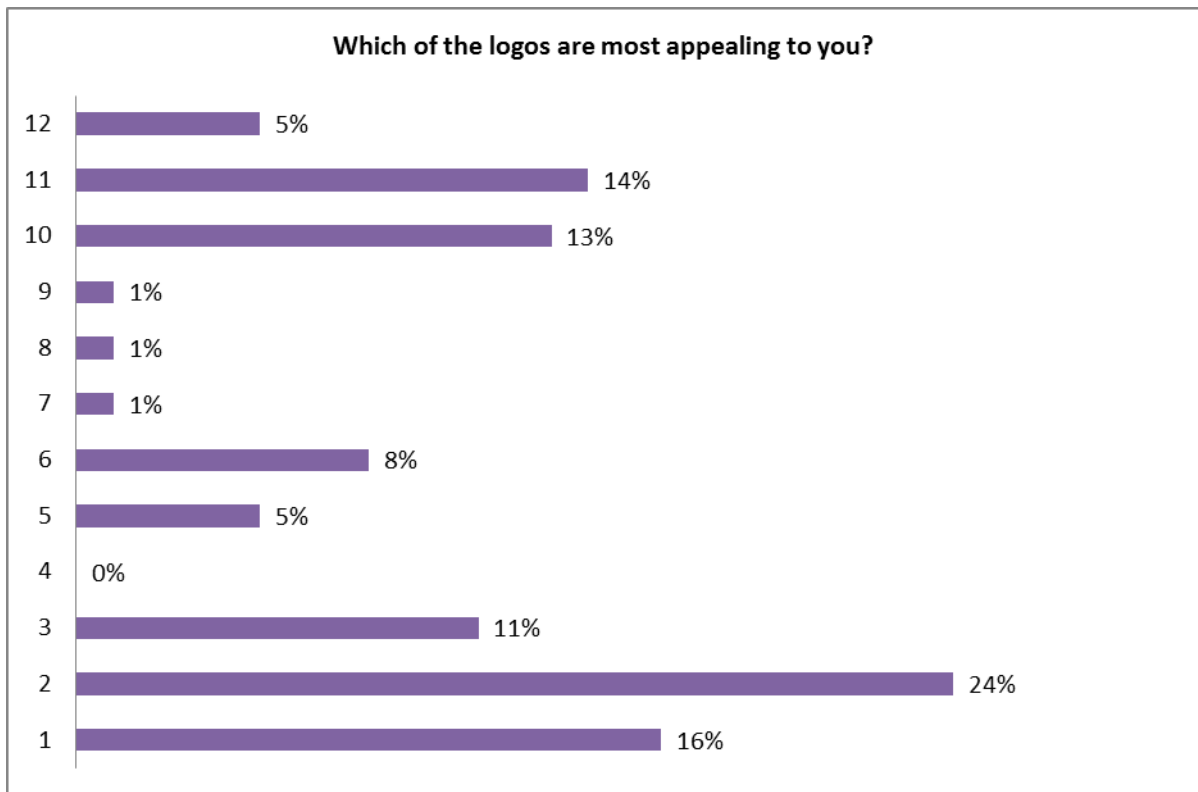
Questions about purchasign design products

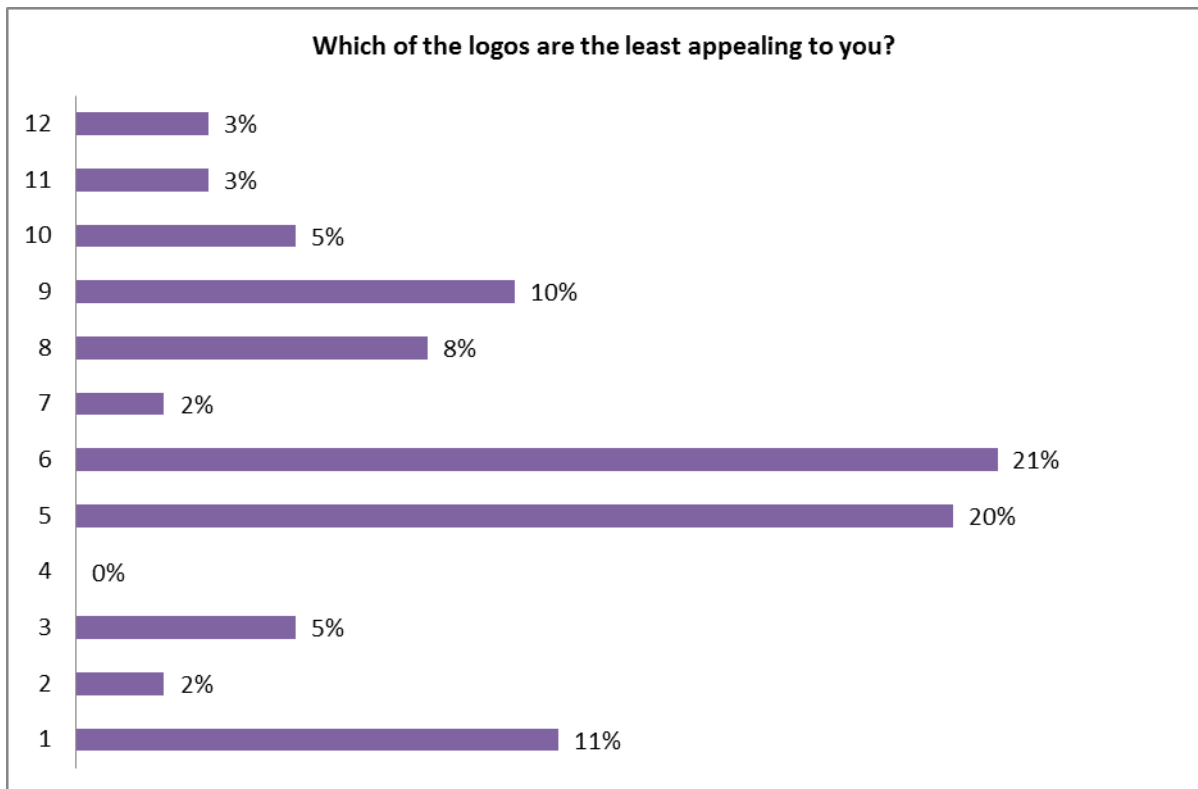
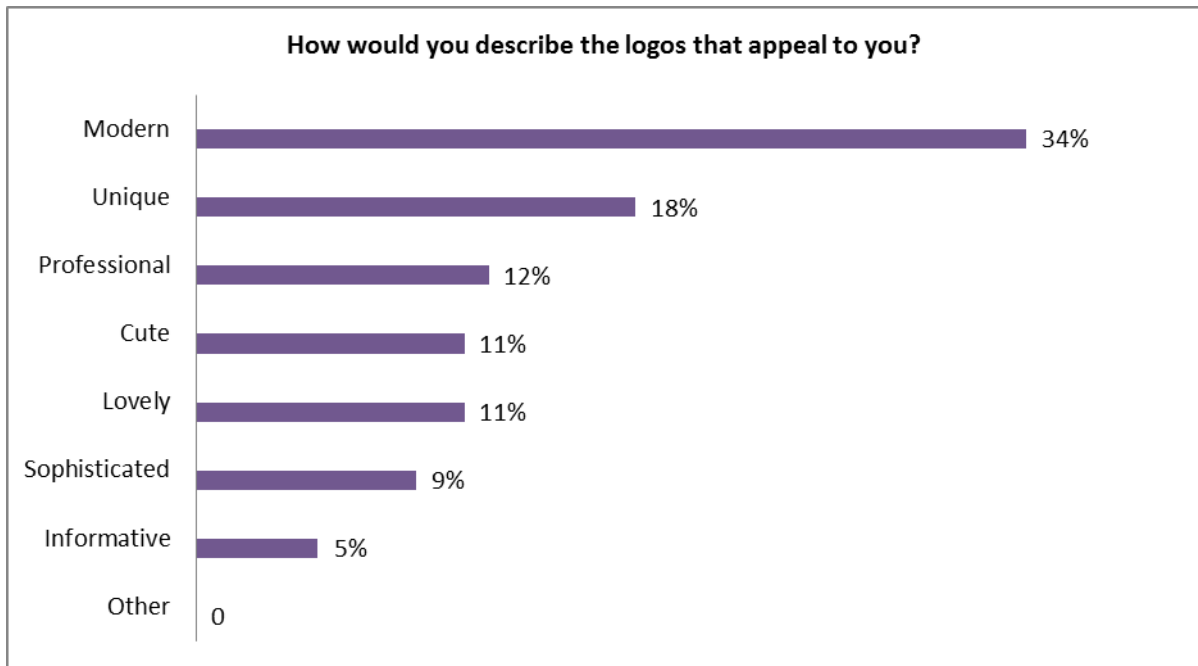


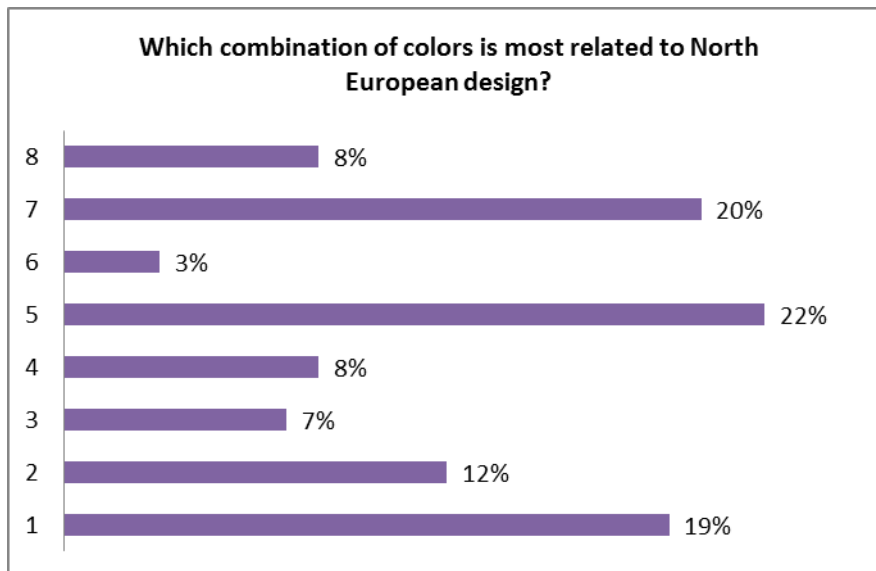
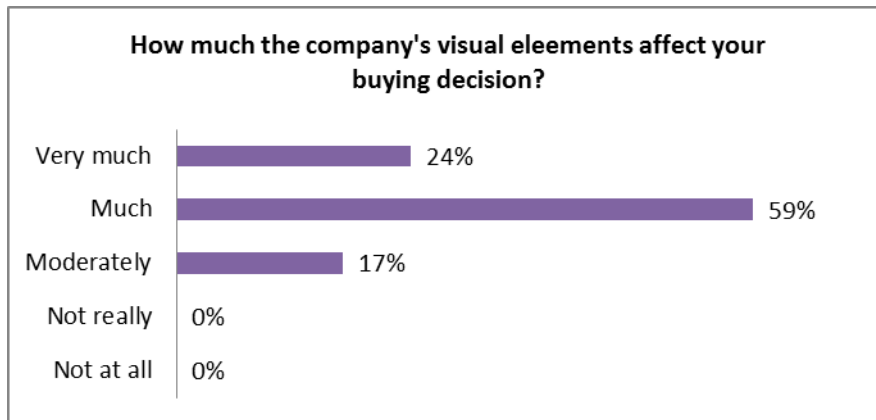
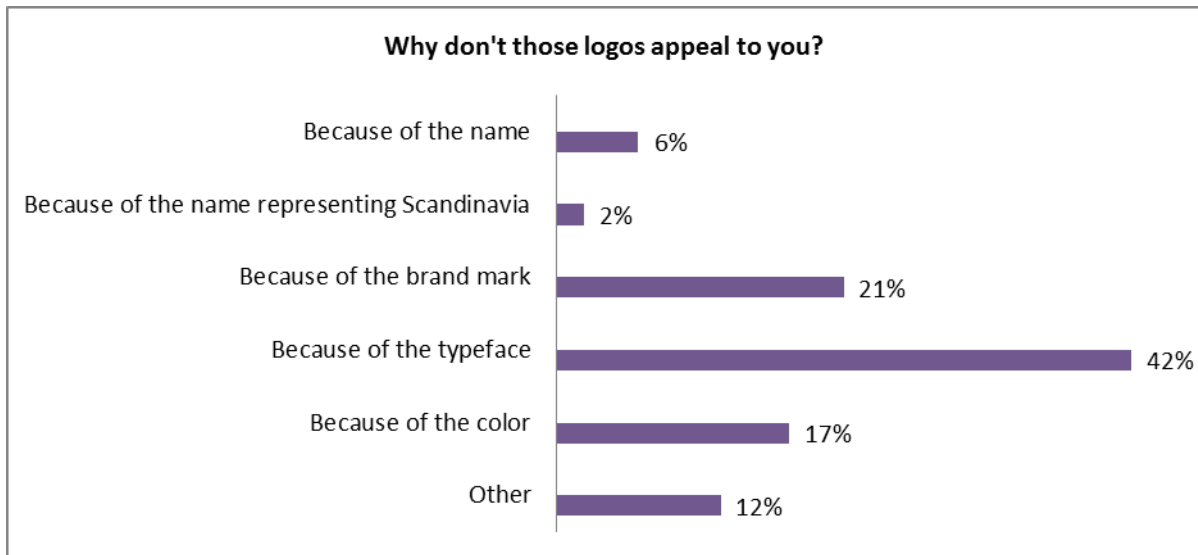


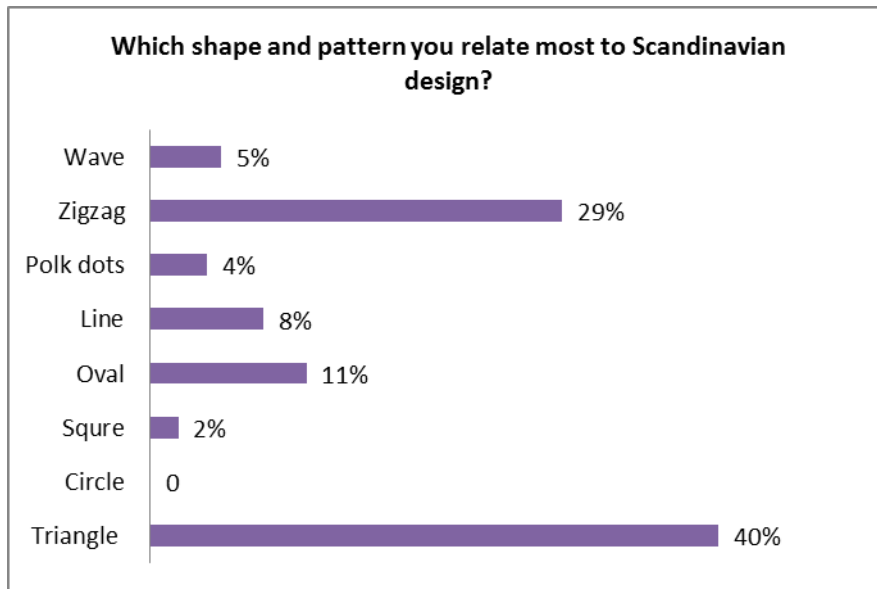


Questions for visual design







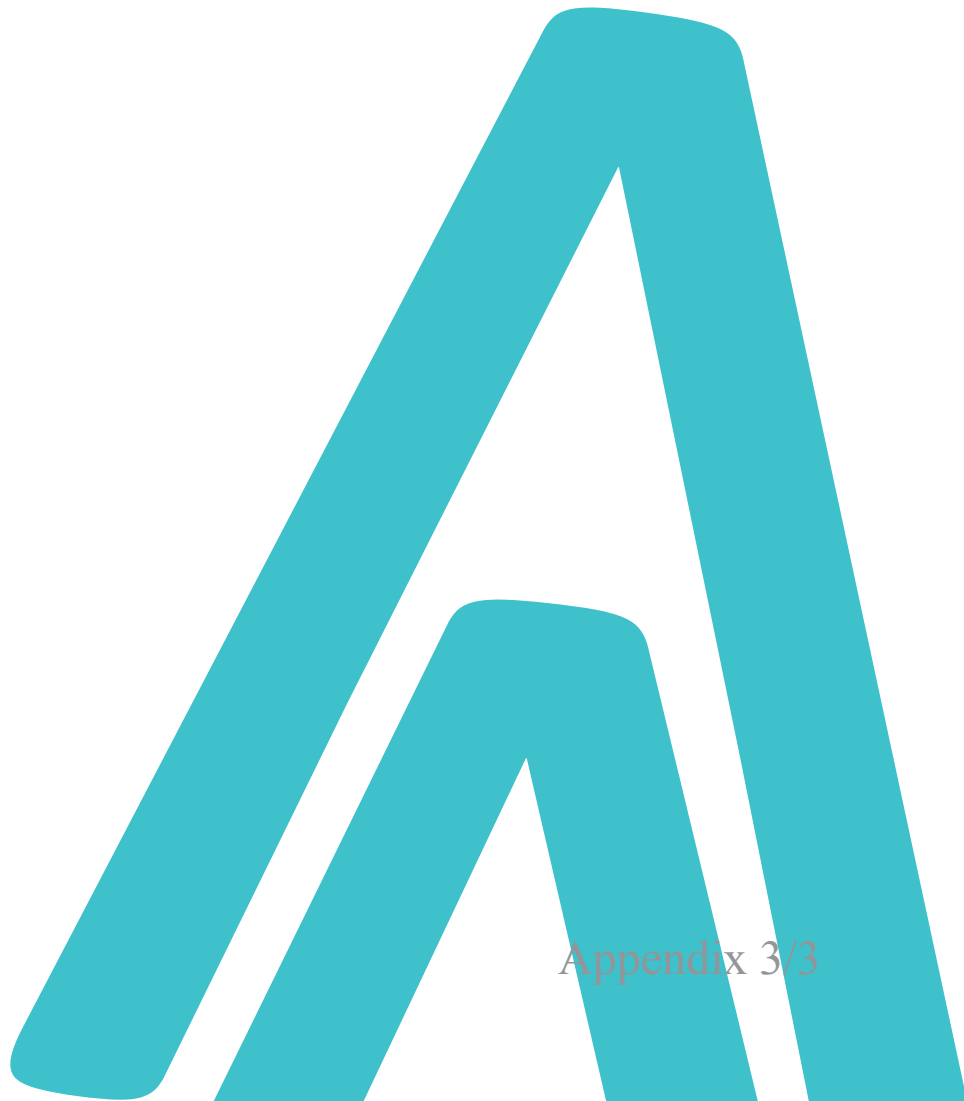


APPENDIX 3. Design guide



aamutulee

Design guide for Aamutulee



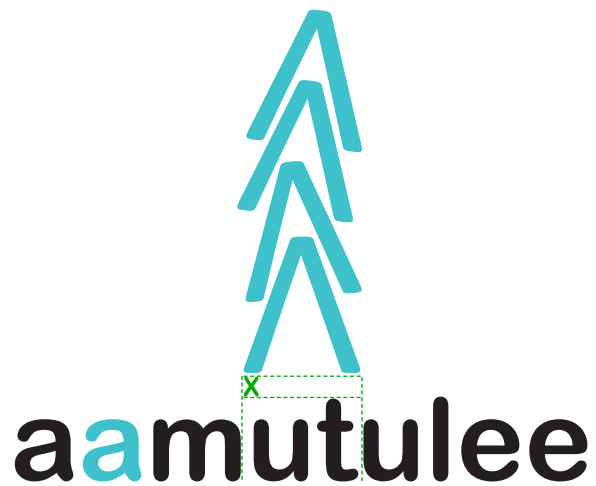
1. LOGO
2. TAGLINE
3. TYPEFACE
4. COLOR

5. BRAND MARK
6. OTHER VISUAL ELEMENTS
 - 6-1. COLORS
 - 6-2. AAMUTULEE DOTS AND WAVES
 - 6-3. AAMUTULEE FOREST
 - 6-4. AAMUTULEE STORY

1. LOGO

This is the logo for Aamutulee It is created based on the visual preferences of the target audience.

Vertical. This is the standard format. The second 'a' follows the brand mark color for a consistent look and visual identity even when used without the brand mark.



Horizontal. This has all the same features than the vertical format but the brand mark is smaller.



Logo. Variation

Brand mark and logotype can be used separately. The brand mark can be used both fully colored and only having the outline. The second 'a' can also have only the outline. The tagline can be in entirely black or Aamutulee color if used without the brand mark.



aamutulee
aamutulee
aamutulee
aamutulee

Logo. Minimum size



Don't







aamutulee

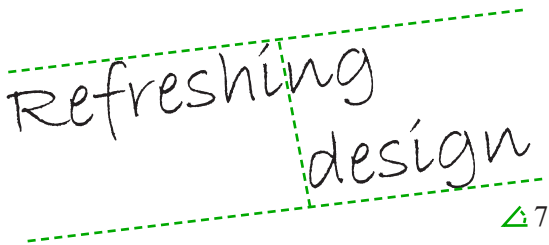


aamutulee

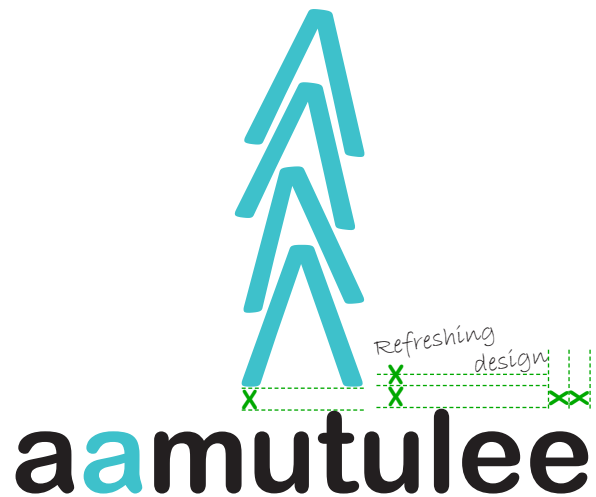


2. TAGLINE “Refreshing design”

Refreshing
design



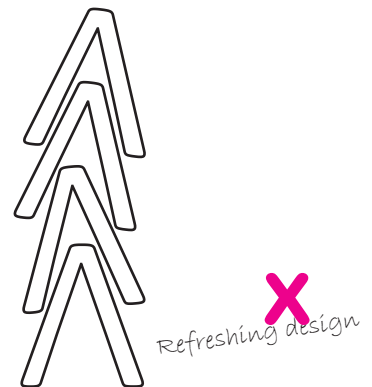
Vertical. The tagline ‘Refreshing design’ comes on the right side of the brand mark or above the logotype.



Horizontal. The tagline ‘Refreshing design’ sits in the same place than in the vertical version but the font size gets larger.



Don't



aamutulee **aamutulee**

3. TYPEFACE

Arial Rounded MT Bold. Logotype/heading

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890(!@#\$%^&*)

Arial Bold. Subheading

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890(!@#\$%^&*)

Designer Robin Nicholas and Patrica Saunders created Arial to be used in an early IBM laser printer in 1982. It has been used for advertising, book design and office communication.

Arial is one of the Sans serif typefaces and it is characterized by having no serif on the end of the strokes and by its mono weight, meaning that there is no thick-thin transitions in the strokes. This gives the impression of stability and a comfortable feeling of no stress.

Calibri. Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890(!@#\$%^&*)

Calibri Italic. Tagline/slogan/storytype

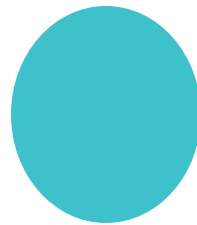
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890(!@#\$%^&)*

Bradley Hand ITC. Tagline only with logo

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890(!@#\$%^&*)

4. COLOR

Aamutulee blue color for brand mark and header.



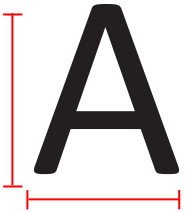
3115C
CYMK 65 0 18.5 0
RGB 117 201 209
#75C9D1

Aamutulee green color for subheading.



7479C
CYMK 70 0 72 0
RGB 120 183 137
#74CD7F

5. BRAND MARK. It is a fir tree made with four 'A's.



Calibri A. The roundish curves of the type form look lovely and cute, and fits nicely with the logotype.

The dimensions are perfectly suitable for being stacked and the mono weight makes the A look more stable.

The idea of using the A is to pile them on top of each other. The flat top letter-form gives a look of stool that implies the business of the company. (Selling home decoration items)

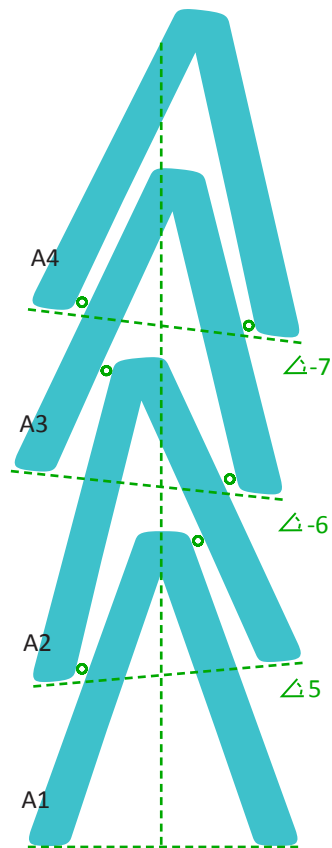


To make the fir tree with A, the one stroke in the between needs to be removed.

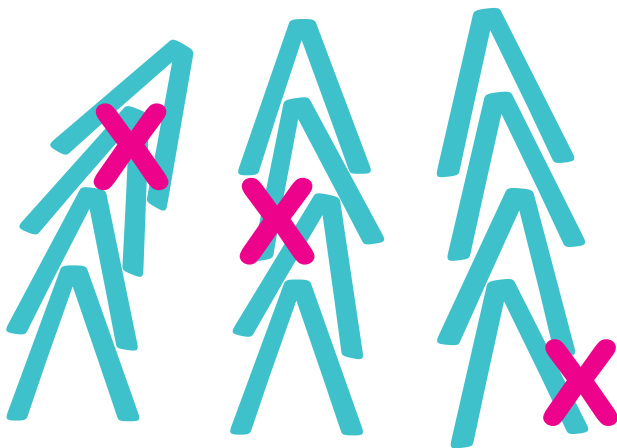
How to stack

The 'A1' should be aligned horizontally. The rest of the A's are placed on top of each other in rotated positions with the specific degrees. The green colored numbers show the degrees of the each 'A'.

The 'A's are separated from each other, and the six circles are showing the space between the letters that should all be the same.



Don't



6. OTHER VISUAL ELEMENTS

6-1. COLORS by associations of Scandinavia, Scandinavian design and the name.

Keywords are winter, nature, wood and morning.

Winter Snow Cold



Pantone 635C
 CYMK 33 1 7 0
 RGB 179 216 229
 #B3D8E5

Pantone 550C
 CYMK 44 16 15 0
 RGB 153 182 199
 #99B6C7

Pantone 290C
 CYMK 25 6 3 0
 RGB 193 215 233
 #C1D7E9

Pantone 656C
 CYMK 11 7 3 0
 RGB 223 226 234
 #DFE2EA

Nature Tree



Pantone 396C
 CYMK 16 1 100 0
 RGB 224 223 0
 #E0DF00

Pantone 7479C
 CYMK 70 0 72 0
 RGB 120 183 137
 #74CD7F

Pantone 556C
 CYMK 59 22 53 2
 RGB 127 158 135
 #7F9E87

Pantone 623C
 CYMK 41 16 33 0
 RGB 162 183 171
 #A2B7AB

Wood



Pantone 475C
 RGB 234 205 178
 CYMK 3 20 29 0
 #EACDB2

Pantone 727C
 RGB 208 177 141
 CYMK 13 30 46 0
 #D0B18D

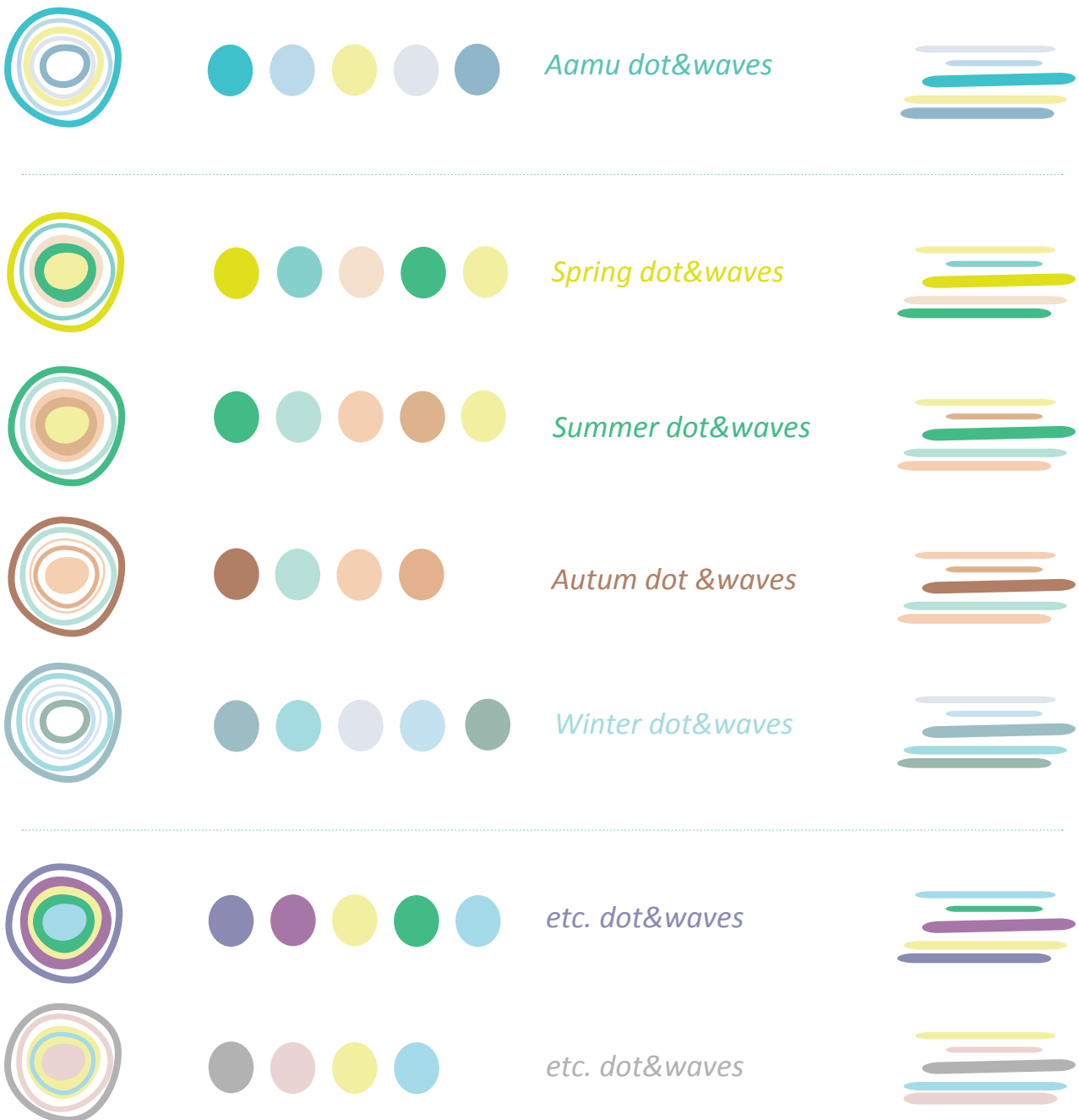
Pantone 479C
 CYMK 29 51 61 6
 RGB 161 126 102
 #A17E66

Morning

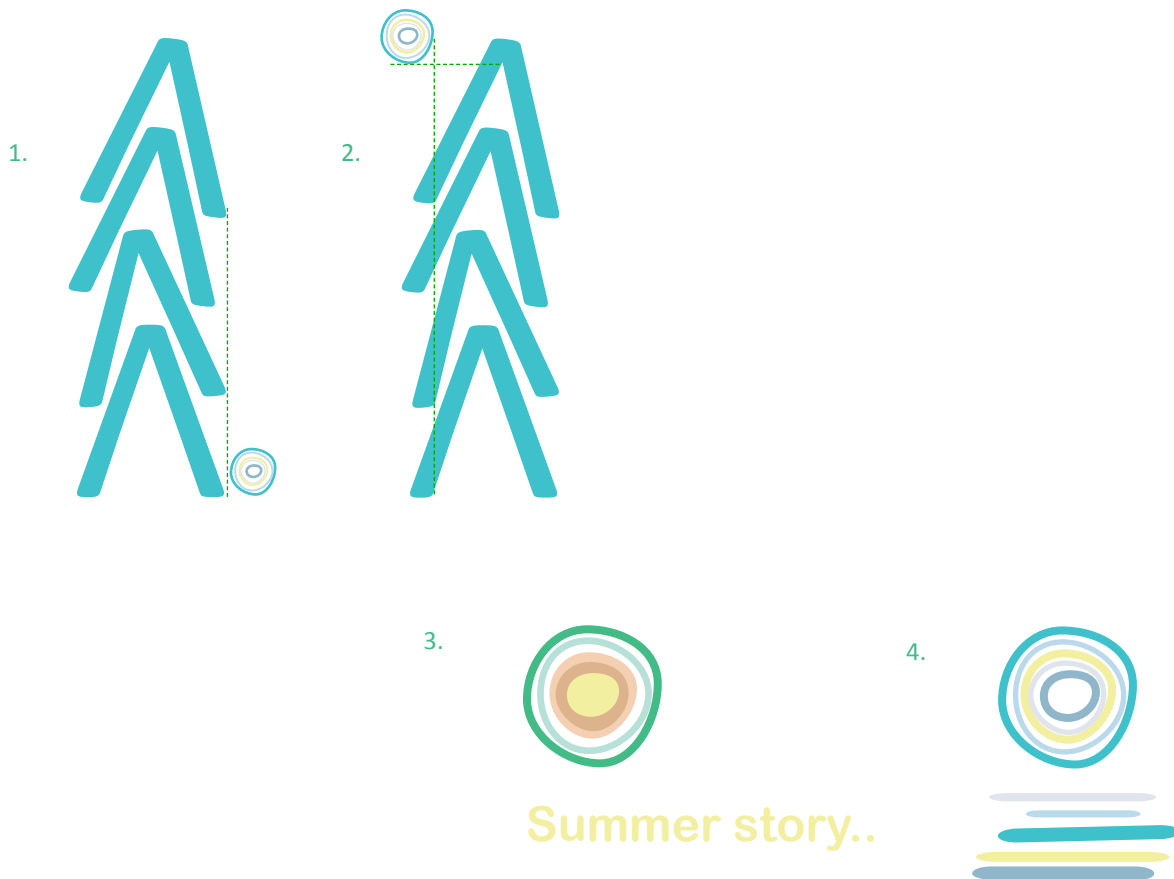


Pantone 0131C
 RGB 242 239 163
 CYMK 5 1 46 0
 #F2EFA3

6-2. AAMUTULEE DOTS, a symbol of snow, sun, tree ring AND WAVES. The dots and waves are collateral graphic elements for boosting the visual enjoyment and the value of the company. The colors are selected according to the seasons and suitably combined with different themes.

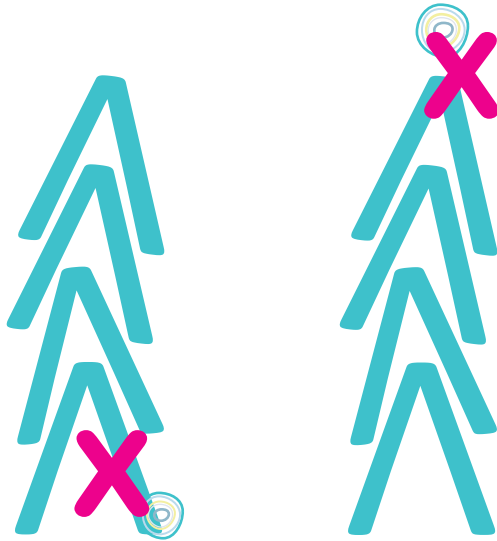


For example.



1. As a dot. When the brand mark comes without logotype.
2. As the sun.
3. When it indicates the seasons
4. When it is used with the waves. Description: sun and gentle waves symbolize sunrise.

Don't



The spacing and location are incorrect.



Summer story..

The dot does not match with the season.



The colors of the dot and wave are not the same.

6-3. AAMUTULEE FOREST with the brand mark.

“One fir tree becomes a forest”.

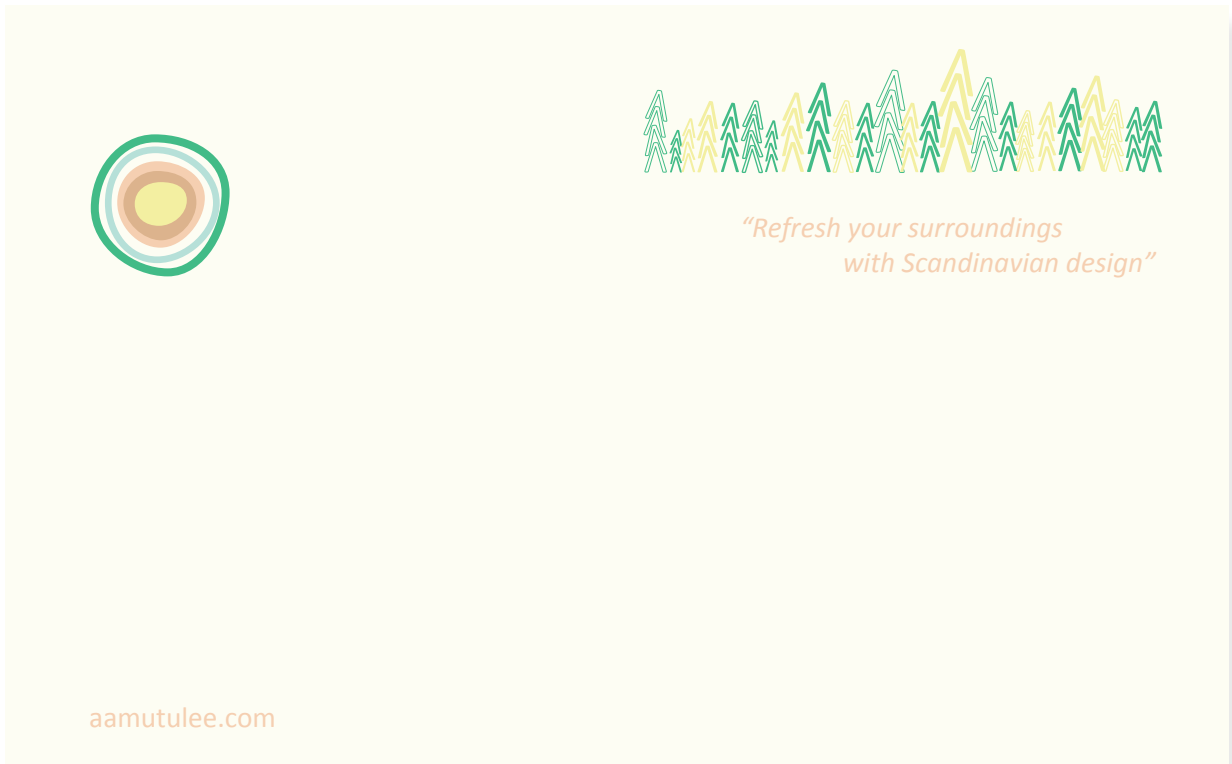
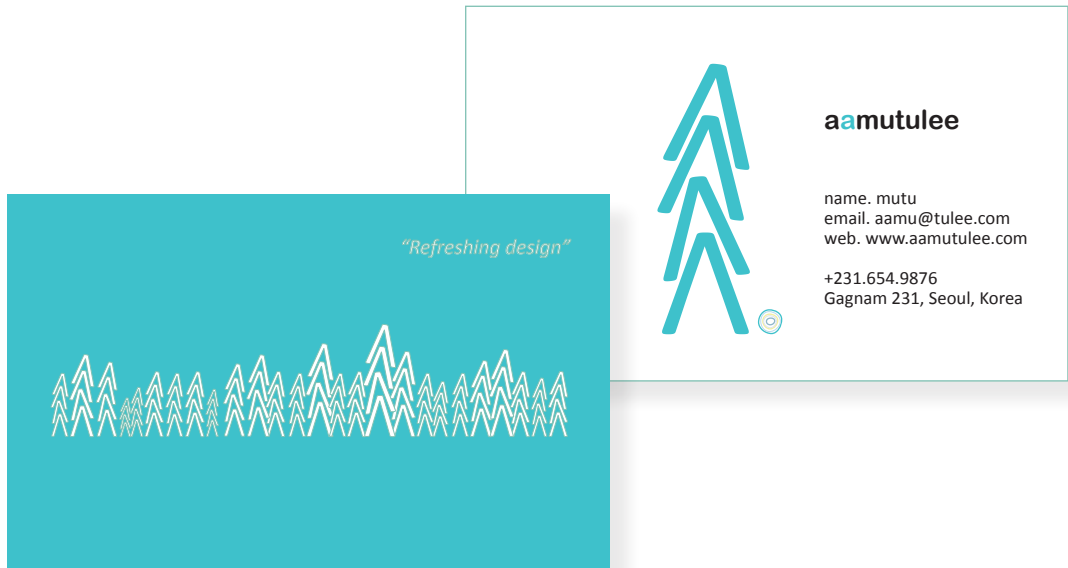
The two variants of the fir trees can be used together in various sizes.

The forest, of course, symbolizes the beautiful landscape of Scandinavia.

Forest can also wear the colors of seasons and moods like the dots and waves.



For example. Business card and post card



6-4. AAMUTULEE STORY. About aamutulee



aamutulee

Aamutulee wants you to feel joyful and relaxed by the design surrounding you. The Scandinavian design is inspired by nature and it helps you to refresh in the middle of the hectic life. Mornings are the freshest time of the day and the Aamutulee name is inspired by the fresh mornings of Scandinavia. In Finnish Aamutulee means 'morning comes' and that symbolizes the Aamutulee's goal to share the freshness of Scandinavia with you. Scandinavians are proud of the cleanness of their nature and we want to introduce you to the design inspired by that. "Refresh your surroundings with Scandinavian design."

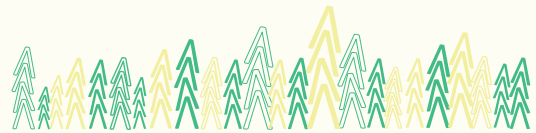
Aamutulee story. Summer & winter



Summer story..

"It is a long bright day in the summer and everything looks very alive. White cumulus is rising up in the blue sky, and boats are running on the blue sea heading to islands and cottages. People are having a garden party and preparing the table with a colorful table cloth decorated with dynamic patterns. Similarly colorful plates and cups are being placed nicely on the table making the surroundings look more cheerful and fun."

aamutulee.com



*"Refresh your surroundings
with Scandinavian design"*



Winter Story..

"Dark winter evenings, the featherlike snow is coming down calmly every day. There is a white cloth covering the roofs of houses and making the green fir trees thicker and ever so beautiful. People are lighting candles by the windows, brewing coffee and the scent of coffee is filling in the air. The images of reindeers, fir trees and owls on the cups make the surroundings seem like a fairyland"

aamutulee.com



*"Refresh your surroundings
with Scandinavian design"*