

KARELIA UNIVERSITY OF APPLIED SCIENCES
Degree Programme in Design

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IIVALA DESIGN – BRAND IDENTITY

THESIS
Spring 2016





THESIS
April 2016
Degree Programme in Design
Sirkkalankatu 12 A
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FINLAND

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Title
IIVALA DESIGN – BRAND IDENTITY

Abstract

The purpose of the thesis is to get acquainted with the world of brands and create a brand-identity for the authors' trade name. Starting points for the brand identity were materials and ideas created for other previous purposes. By utilizing the previous materials the new visual materials and new visual identity were created to be suitable for both personal brand and the outlook of the trade name.

Research focused on the message of the brand and mental images. The research was executed by exhibition in a local jewelry store, Timanttiset Kulta-Center Jokela Oy, in Joensuu. The exhibition included a questionnaire that gathered information about mental images in Finnish, English and Russian languages. The findings were analyzed from the customer's and professional's angles to develop the brand identity.

Based on the findings the brand and visual materials were developed, and the final materials and brand manual were created to maintain a coherent brand identity.

Language
English

Pages 50
Appendices 11
Pages of Appendices 23

Keywords

brand identity, visual identity, brand, design, design management, jewelry design



OPINNÄYTETYÖ
Huhtikuu 2016
Kansainvälisen muotoilun koulutusohjelma
Sirkkalankatu 12 A
80100 JOENSUU

Tekijä
Tiina Tikkanen

Nimeke
IIVALA DESIGN – brändi-identiteetti

Tiivistelmä

Opinnäytetyön aiheena oli brändi-identiteetin luominen opiskelijan perustamalle omalle toiminimelle. Yritysilmeen lähtökohtana olivat jo eri tarkoituksia varten luodut visuaaliset materiaalit ja ideat yritystä varten. Näitä hyödyntäen kehitettiin uudet materiaalit ja ehyt visuaalinen ilme, jotka toimivat sekä henkilöbrändin luonnissa että yrityksen visuaalisena ilmeenä.

Tutkimusaiheena toimi visuaalisen ilmeen sanoman tutkiminen sekä heränneiden mielikuvien sopiminen luotuun ilmeeseen. Tutkimus toteutettiin näyttelyllä Joensuulaisessa kultasepänalan liikkeessä Timanttiset Kulta-Center Jokela Oy:ssä ja näyttelyn yhteydessä järjestetyllä kyselylomakkeella suomeksi, englanniksi ja venäjäksi. Tutkimustulosten pohjalta ilmettä on mahdollista analysoida sekä asiakkaiden että ammattilaisten näkökulmasta ja kehittää eteenpäin tulosten pohjalta.

Palautteen ja analyysien pohjalta yritysilmettä kehitettiin lisää ja luotiin lopullinen materiaali ja ohjesäännöstö käytettävälle materiaaleille opastamaan yhtenäisen yritysilmmeen luonnissa sekä ylläpitämisessä.

Kieli
Englanti

Sivuja 50
Liitteet 11
Liitesivumäärä 23

Asiasanat
yritysilme, brändi, visuaalinen identiteetti, design, design johtaminen, korumuotoilu

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1 INTRODUCTION

The purpose of the thesis is to create a professional brand for the author's trade name, IIVALA Design. The concept of the term 'brand' and meaning of the brands in today's world is familiarized in the research. The brand for IIVALA Design is created during an action based research, where gathered knowledge about brand creation and design management is transformed into practice. The brand is developed by using existing pieces of materials together with created a message of the brand, which is developed during the process. The starting point includes an evaluation of former created graphical materials and deciding the direction for the development.

The goal is to create a professional and usable brand with an image, which is seen in the same way by customers and the creator. The brand mainly works in the future as a brand for jewelry design purposes, but the guidelines for maintaining the brand consistently work for the author's own personal brand as designer. The visual identity of the brand includes graphical parts such as a logo, color schemes, marketing posters, product photos, displays and guidelines. The package created is a brand manual to keep the brand coherent.

The created visual identity is tested in an exhibition using a questionnaire to gather data to evaluate. The exhibition is executed as a private exhibition in a local professional jewelry store, Timanttiset Kulta-Center Jokela Oy, in Joensuu. The questionnaire tests how the message of the brand is seen and if the message passes between the creator of the brand, customers and professionals. In this case professionals mean retailers who are experts in the field. The questionnaire was executed in Finnish, English and Russian languages to cover all the different groups of customers in the shop. The thesis is an opportunity to take the author's own brand idea as far as possible and to make a research about its functionality. It will work as a stepping stone for the future to develop the business profitability after the brand and its guidelines are developed.

2 DESIGN AND BRAND MANAGEMENT

The term brand is used constantly in media, at work and in everyday life. This term is used by different groups of people and mostly even knowing what it really means. What is the background for the term 'brand'? In the world of inclusive selection of products and services, it is hard to stand out. There is not only one shop to sell milk, cars and cleaning services, it is possible to find multiple companies selling the same product or service, but how do they differentiate from each other and how customers choose from them?

2.1 What is a brand?

“Brändi on pärstää ja sielua.”
(Sounio 2010, 24.)

Lisa Sounio describes in her book *Brändikäs* that a brand is two things: face and soul. The phrase means the raised feeling and the product or service to be sold. In the book she points out that the outlook is easy to do by visual means, but the soul is more important. Soul is something that also makes the brand vulnerable. Customers need to know the facts, and the facts are easy to stick to. In her book it is also said that a brand can be anything, for example a person, a product, a service, a city or a country. (Sounio 2010, 24.)

“People think they know what brands are, but often they don’t.”

(McCartney 2012, 3.)

People speak about brands, but they do not understand them. Brands are all around us; almost everything is a brand, but the important thing is if they stand out in the needed way. Standing out can come from a visual means as well as from the experience. The experience from the product or service is something which cannot be controlled. The brand also needs a clear message. The message is something which needs to be heard by customers. In this way the communication works and is understandable. In the brand creation business the brand needs to know where it is positioned to know which course to take. To maintain the brand, the key word is consistency. It helps with the right decisions and the coherency of a core message. (McCartney 2012, 3-10.)

A brand is an overall perception over offering, symbolic values, and distinction from competitors. It is not the same as a trademark, which has no deeper meaning. The brand needs to keep its promise; it needs to give the customer what it promises. For building up and maintaining the brand, consistency and a distinctive outlook are important. A strong brand is understood by a customer but more importantly also by its creators and workers. Humans are more likely to make decisions through feelings than only with rational reasons. *“Siksi brändi on kiteytettävä helposti ymmärrettävään muotoon”*. The previous sentence means that a brand needs to be compressed in easily understandable form. (Kurvinen & Sipilä 2014, 28-30.) Figure 1 on the next page shows the strict line of selling a brand for customers, based on Kurvinen and Sipilä (2014, 28-30).

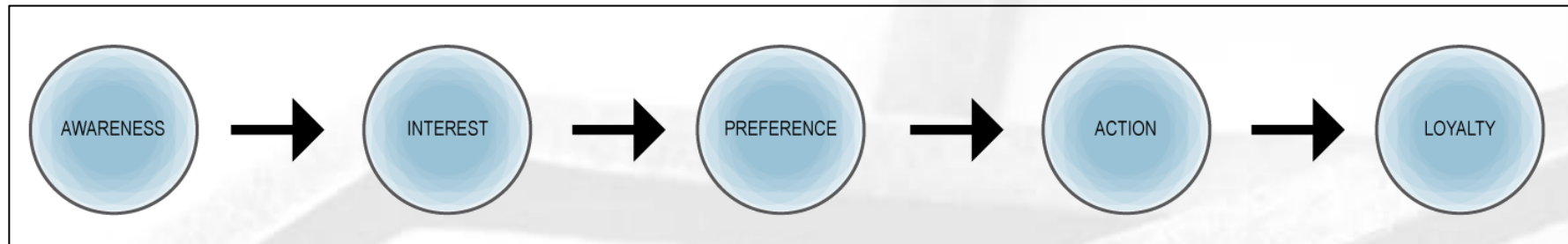


Figure 1. Visualization based on Kurvinen and Sipilä (2014, 47).

“Brändin merkittävin tehtävä on auttaa yritystä kasvamaan kannattavaksi.”

(Kahri & Kahri & Mäkinen 2010, 14.)

The former sentence means that a brand's meaning is to help business to grow profitable. In the book *Brändi kulmahuoneeseen!* it is pointed out that in many cases the brand is the reason to make something distinctive, even though the product might be exactly the same compared to other company. The brand creates loyalty and might create a long term relationship with a customer. In all growing markets, businesses need to stand out and offer something new. Product development is said to be important, and especially in Finland it is said to be the most important part in development. Nowadays products and innovations are unfortunately easily copied, and therefore only the development cannot be the distinctive fact. The term brand is said to be born in the United States, where it first meant burned marks on cattle used for identification. In this book it is also indicated that a brand is not a trade name which is registered, but an immaterial property in the minds of receivers. (Kahri, Kahri & Mäkinen 2010, 14.)

In the book *Kirkas Brändi* it is said very clearly that a brand is the tool to describe the meaning of a product to the customers. It is a feeling a customer can expect from it. A brand's meaning is to make positive and effective meanings. Brand development is customer based work and gives the customer arbitrariness. (Lindroos, Lindroos & Nyman 2005, 18-21.)

How are the mental images born? It is a process where an image is said to come from stories and expectations, and these will lead to an observation where a customer seeks information and distinctive facts. Pieces of knowledge will have an influence on the behavior to choose, buy or select. These actions change the image and it is over going process. (Lindroos, Lindroos & Nyman 2005, 23.)

The book *Kirkas Brändi* describes the seven deadly sins of branding which might harm the core of the brand. The sins are not being distinctive, being shallow, vagueness in nature, incapable of protecting the brand, not drawing attention from the target group, not offering what is promised or being too obsequious for fast trends. (Lindroos, Lindroos & Nyman 2005, 36-37.)

In a section about the interaction between a client and a brand it is said that brands are nowadays important property for the companies and brands have the power to create strong success stories. In these cases the brands are designed from the very first steps and have studied the experienced value that brands have for the customers. Lindberg states that the brands are said to be a strategical tool. Lindberg opens the term 'brand' by describing that the brand can be product or service with any kind of a visual form or a meaning which separates it from competitors. All knowledge, experience and mental images will offer value in some way to make customers pay for the product/service. Competitiveness skills determine how well the brand will stand out from the crowd and how successful the business is. (Lindberg 2005, 23.)

The brand can change regarding changing markets and sometimes it needs an update. And with an update, just like with the first idea of the brand, the brand creator needs to deal with what is the opinion of the customers and how they see the brand. The vision can be built to help with the framework to maintain the brand. (Lindberg 2005, 58-64.)

2.2 Formation of identity

Design is product development where a shape, an outlook of the product and colours are as important as production expenses, ergonomic and suitability for the use. In industrial design, professionals give their professional opinions and solve problems from their fields. Communication is mostly the challenge of how to combine everything to work together. On the industrial side the personality of the designer is not important in the final product. Applied art in industry is industrial produced craft-like products, where design is seen more. Crafts and art crafts are concepts where the product is produced using handcraft methods on a smaller scale of industry. Art crafts are distinct from handicrafts in the way they are produced. Art is about trying new and making experiences; it is distinctive and unique. In handicrafts the products are made with craftsmanship skills, and it is more a way of life than profitable business, even though it can be both. Products are traditional and based on traditional forms of production and the purpose is the use. (Anttila 1992, 28-31.)

A contrary approach for brands comes from the book *Brändi & Business* from Uusitalo (2014), in which he points out the problem with the creation of a brand with adjectives to be an image; the brand might take all the attention so that product development and business might stay in the background. (Uusitalo 2014, 22-23.) Without developing the business itself, is the brand capable of offering its promise? Probably not.

Sometimes a brand is connected with only a logo. It is said to be a shallow view for the matter. In a brand only one small detail can be said to be the distinctive feature. Uusitalo's opinion is that a shallow shell will not get far. The external outlook is an important tool, but cannot be the whole meaning if the business wants to be profitable. He also points out how there are many brands with conflicting messages like “—timeless trend product---”. For customers this kind of brand is unclear, and the whole business does not seem trustworthy. In the end a brand needs to appeal to feelings and rational reasons. In the book *Brändi & Business*, like in many other sources, it is pointed out that emotional thinking is faster than rational thinking. It is even said to

be a scientific fact by developmental psychology. A brand needs to create trust between a customer and the brand and make customers feel safe. (Uusitalo 2014, 24-32.)

“Brändi on väline, ei itsetarkoitus.”

(Kahri & Kahri & Mäkinen 2010, 78.)

The book *Brändi kulmahuoneeseen!* describes the brand the same way than as other sources: it is something created mainly in the minds of users. It gathers all knowledge and experiences, and creates a unique truth which might differ from other people's opinions. (Kahri, Kahri & Mäkinen 2010, 44.) A goal for the business is to grow and to be profitable; it is based on the business strategy. Every business decides themselves if the creation of the brand is important. Companies have business strategies and marketing strategies and they might build up the brand. Any of these things cannot work profitably without each other. And the brand is one of the tools, not the whole meaning. (Kahri, Kahri & Mäkinen 2010, 76-78.)

When focusing on the offerings, products have different angles of approach. The product itself is the main reason to buy the product. The tangible product gives the exact item some features to improve it. The augmented product is features around the exact product. All these give more value to the core product. The future of the product could be also considered and the development in the future as well. (Gosnay & Richardson 2008, 51-52.) For example in silver jewelries, the product could be a necklace, which tangible features are a surface treatment to protect the jewelry and a chain coming with the pendant. The augmented product could be a warranty in case the jewelry would break or instructions to use it. The future product is taken into consideration by thinking about reuse, recycle and repair options.

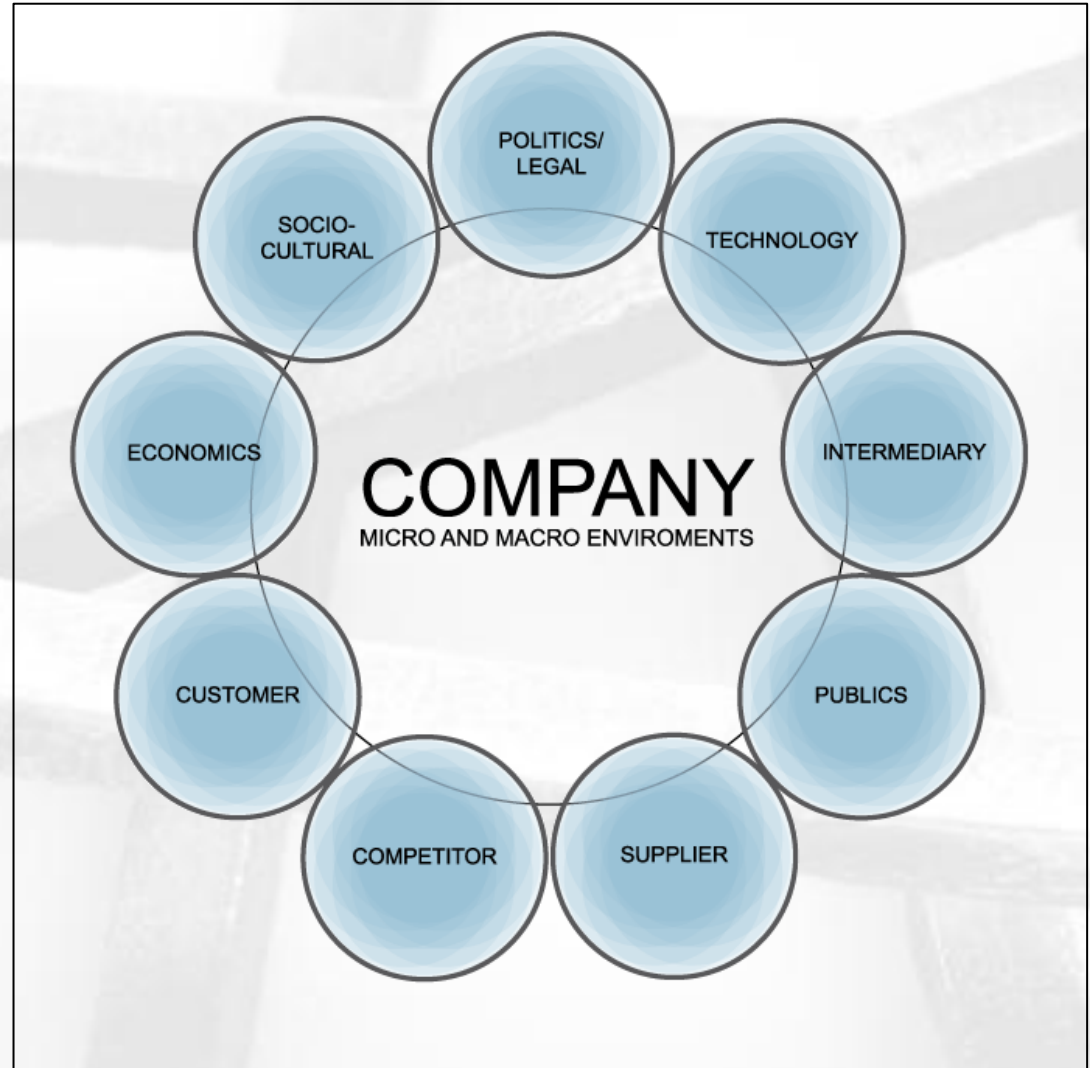


Figure 2. Micro and Macro Environments diagram is based on Gosnay and Richardson (2008, 16).

In the hectic world we are receiving information on a daily basis about facts concerning products and services. People are full of information, but not all is in use. Facts are relied in purchasing choices, but is it possible to be sure about all competitive facts? No. Then emotions come to the process: What feels right? Emotions determine the brand for the customers, and if it does not match with the brand for the company, it will not work. Visual materials are sending the message, but are not the most important piece. (Gosnay & Richardson 2008, 8-14.)

In the book *Branding Your Business* the writers introduce Maslow's Hierarchy of Human Needs to understand brands. In society most people have their basic needs like food, drink, love and security met. People need higher needs to fulfill (personal growth, potential, respect, independence) which are mostly emotional needs that can be fulfilled by brands. (Hammond 2008, 38.) For example food: if a person is hungry s/he can take any food and be satisfied. Nowadays, people want something more, for example healthy food. The food in many places can be healthy, but a diner with a green atmosphere, an amazing menu with a lot of scientific facts in it and healthy looking words and phrases like "With this salad you will feel healthy and powerful all day!" will draw attention. This is the brand speaking, and it is a matter of which brand speaks best for the customers. With a brand comes responsibility. If the company will advertise health and in the end there will be a discovery about their food being unhealthy or containing unsuitable ingredients, it will turn on them. Promise is not the same as product.

Colour is a vital subject in designing and in branding. It is known that colours have universal associations, but also cultural differences. The same colour can raise different associations in different groups of people. Design as well can be seen different way by people. There are some rules for a good design, but that is a matter for those who work in the field. In most cases it does not matter for example what a logo looks like, as long as it fits for the purpose. All visual materials should advocate the same purpose and "*---create an identifiable pattern of visual stimulation.*" (Hammond 2008, 91). Hammond states in the book that manuals to maintain the brands can be short instructions or a long descriptions about the matter. It depends about the need. (Hammond 2008, 86- 94.)

What has become more important nowadays is stories, which ones will have conversation with the customers. The stories as a part of a brand are telling the message forward to the customers. (Hammond 2008, 218-220.)

2.3 Building up the message

“In a global economy subject to changing market dynamics and heightened competition, the role of brands has never been greater. They serve as a route map for purchasing behavior and, when managed properly, generally accrue significant value to their owners.”

–Chuck Brymer, Brands and Branding 2003 (Lindberg-Repo 2005, 15.)

In the world where we have selection of offerings, the business needs to stand out for the target group and be distinctive in the middle of competitors. This communication takes place in marketing. Marketing shows the customers what the business is offering and leads the customer to the product or service. The main idea is to make the customer satisfied in the end. (Nieminen 2013, 26.) It is scary how much the brands and business messages can lead the customers buying choices. It is possible in some cases that the message is misleading; in this case the customer most likely is not satisfied in the end. These kind of messages commonly will turn customers against the business and harm the brand.

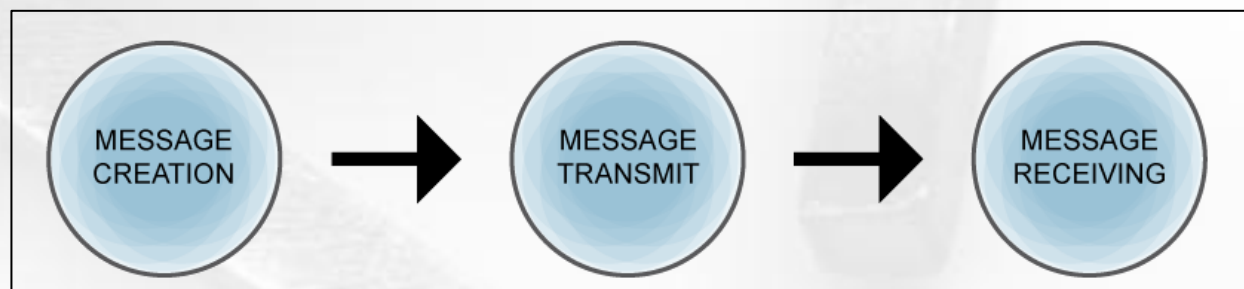


Figure 3. Message sending visualization based on the book Visuaalinen markkinointi (Nieminen 2013).

Nieminen states the obvious; an image will be created from the seen, heard and experienced messages. This way it is possible to plan the message, but not control it in the minds. Everyone has their own experiences, based on former experiences. And to make the image memorable, people need to learn the message with different senses. In the book *Visuaalinen markkinointi* Nieminen points out that image is created from feelings, values, attitudes, experiences, facts and requirements (Figure 4). (Nieminen 2012, 27-29.)

A visual identity is seen in everyday life. There are visual materials from logos to posters and online materials. If a visual identity is kept consistent, it will help to maintain the identity. The consistent identity is not only visual materials, but also a message, offerings, a target group, and all others around it. An identity is consistent when the business itself has a clear vision about all these matters. Design management is maintaining this all. (Nieminen 2012, 42-49.)

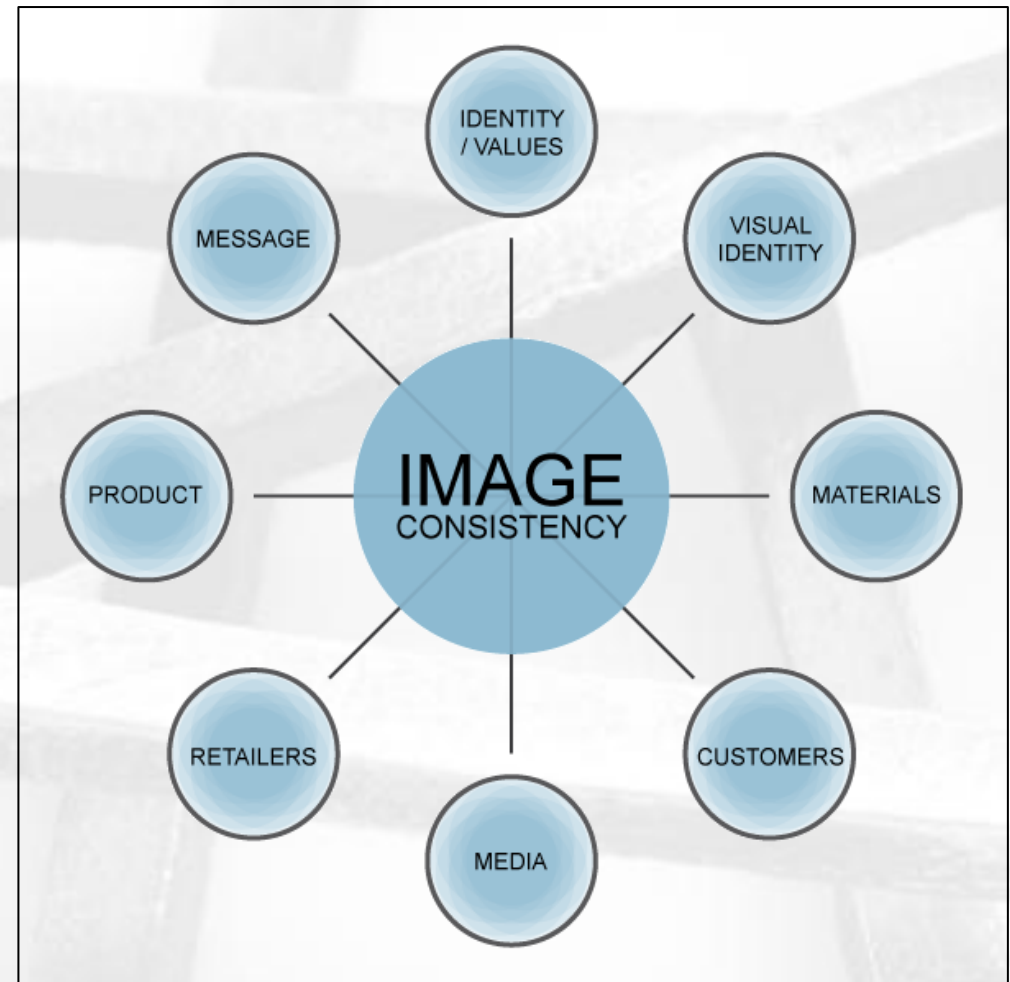


Figure 4. Image consistency visualization based on the book *Visuaalinen markkinointi* (Nieminen 2013).

In the book *Visuaalinen markkinointi* it is said by Nieminen that the name of the business is the starting point. A name can be something to raise feelings and experiences, and needs to be easy. With easy Nieminen means understandable, when a customer can understand it, pronounce it and remember it. The name needs still to be distinctive. In this way the name can be someday more than a name, it can be a concept. The typeface of the logo is important as well, it needs to be suitable for the purpose together with the outlook. There are some basic opinions how something works, but they are opinions; everyone can have their own. (Nieminen 2012, 90-92.) There will never be any brand or logo which everyone would feel the same about, so it is not beneficial to try to please everyone, but to focus on the own message and idea.

Typographic messages together with colors are something that customers can understand consciously or unconsciously. There are studies about symbolism of the colours. Colours have optic effects as well as psychological effects, and these are tools to consciously design suitable entireties. (Nieminen 2012, 103.)

Colours have been studied and it can be said that they have universal meanings in most cultures. In the book *Visuaalinen markkinointi* colours are said to have following meanings (Nieminen 2012 103-104.):

- Blue: Colour of the water and sky (natural and pure). With the hint of green, the color is said to be breathable.
- White: Colour is purity, spacey, fresh and etheric. Might also raise a feeling of clinic touch.
- Black: Colour of contrasts, graphic element, dramatic, mystical and brave. On the contrary sadness, despair and death.
- Grey: Everyday colour, cold.

The IIVALA Design brand is about obsession with diversity. The designs and ideas come from observations of everyday objects and details. These observations are preserved in the mind, where an unconscious mind creates unique ideas and compositions, which ones are designed into workable pieces. In jewelry design as well as in product and graphic design, the style of IIVALA Design is minimalistic, with interesting details and experiments.

Abstract forms and contrasts are the fundamentals for the IIVALA Design brand. Style is elegant with a lot of playful details and playful full pieces. Recycled materials and reused ob-

jects are fascinating and these kinds of transformations can be seen in the created pieces. The jewelry design side of the brand, which one is the strongest, can be described the following way: Creations of unconscious mind as art are designed to functional pieces and produced using handcraft methods. IIVALA Design jewelry pieces give the user a freedom to create his/her own emotional connections with the piece, and the story of the product is built by the user. IIVALA Design brands' basic idea is to offer different and unusual pieces of jewelry with a totally personal and exceptional outlook. The style is a combination of the designer's own style and a customer-oriented approach to create usable products.

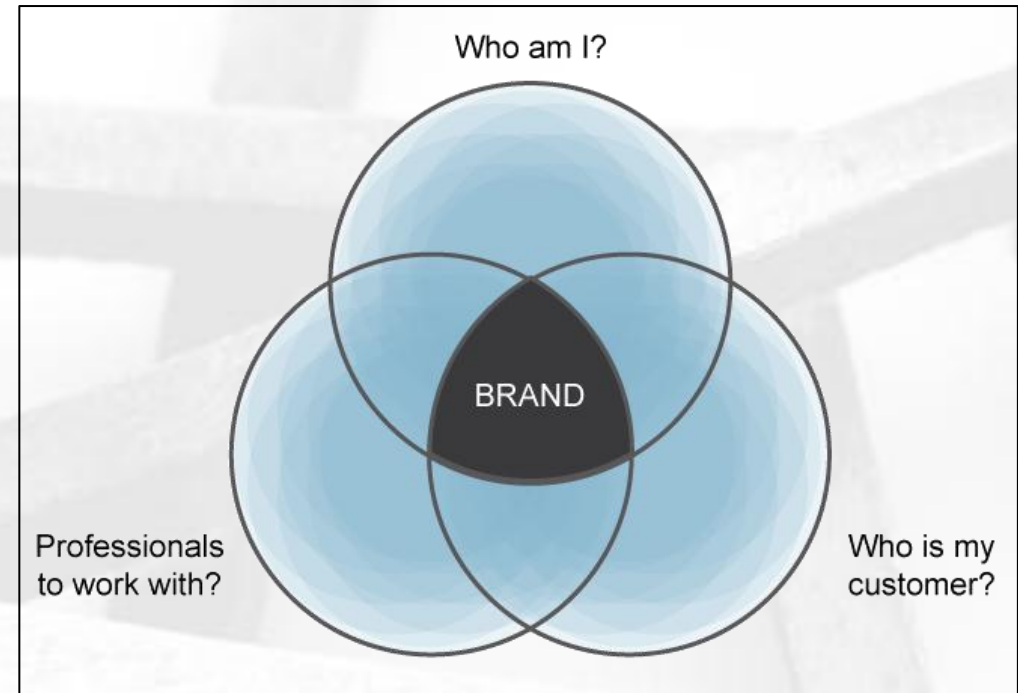


Figure 5. Brand creation model.

In the beginning of the brand creation the pieces are unique pieces and the focus is to draw attention to the brand, to make people get interested and get awareness in the jewelry markets. The brand's business plan does not have to aim to be one of the biggest operators in the markets, but rather focus on the target group of those who want something different. Some pieces are developed for bigger groups as well, but the main focus is to make distinctive pieces for those who want to stand out. IIVALA Design is a brand that could be sold in a few stores, on the internet and in fairs. It is not meant to be sold in every store in every city. This way the brand will keep its desirability, when it is not too easy to reach.

The brand's personal touch comes from personal displays, playful ideas with visual outlook and from the desire to see the world different way. IIVALA Design brand accepts everyone, and has a friendly and cozy approach to customer service. IIVALA Design will leave all old forms of too stiff and pretense service and focus on "smart casual" service. Service is polite and professional, where the customer and the deputy of the brand are on the same level and this will give safe feeling from the service. The IIVALA Design brand wants to give customers a pleasant experience and lead them to the journey with their new jewelry pieces.

IIVALA Design brand is eager to collaborate with other designers and designer groups to create new experiences. The brand does not want to hide anything and wants to guide others and seek help from others. It is valuable for the brand to create connections with other operatives on the markets and to retailers, to get jewelry to be sold in stores as well. It is important that the message of the brand is seen the same way by professionals, customers and the creator of the brand.

3 CREATION OF IIVALA DESIGN

IIVALA design development starts from evaluating old materials, defining the direction for development and planning the message of the brand. Former versions of brand have had different names, logo ideas and other prototype materials, which are shortly presented and described. Jewelry from the author is introduced in this chapter. The purpose of this chapter is to create and develop prototype materials to be tested, evaluated and improved.

3.1 Pieces of development

The former materials are from the years 2011-2015. Some materials have been used and some are drafts. The development so far has been about testing different fonts, names and color themes together with product photos to create own visual identity. Because of the fact that the brand will be the author's own brand, the creation part includes a lot of self-study and later on knowledge from the executed study.

My style has developed during the years. The first touch with the own brand came from studying handcraft design as artisan, when the style was extremely decorative with dark/intensive colors and full of elements in the materials. The style was then full of ideas and got a lot influence from different sources which made it unclear and almost cluttered. Brand did not need to be much then, and was simply traditional and not so well thought of or organized.



Picture 1. Pieces of development.

During the education of design and graphic design the studies gave guidelines in coherent designing. In this way my style developed, and through self-study understanding my own style and designing processes developed. My style developed and became simpler. There were a lot of illustrations and studies, but in the end, I discovered my style, which is very minimalistic with interesting details. Strong colour contrasts and designing based on black and white is my style. In pictures it means high contrasts and rough outlook. To this simple design I enjoy combining strong natural materials such dark elegant stones and old grey woods to give the style a natural touch. It can be seen in visual materials and also in products, how the style has developed from traditional and decorative to simple with abstract forms and contrasts.



Picture 2. Development.

3.2 The message and name

The first name for the brand was developed during my handicraft education. The brand was Midnight Jewelry, which described my way of designing. Midnight Jewelry's idea was that most of the inspiration came during the midnight. Inspiration came from dreams or being awake in the middle of the night. Midnight Jewelry was a suitable name due to the fact the designs were dark and full of contrast. In the end the name Midnight Jewelry did not really feel like a fitting name to use as a trade name and also the whole name in English would not suit the Finnish markets. The name was too hard to pronounce and raised feelings of gothic jewelry, which could have led to some misconceptions about the brand.

The other name used for the personal brand was Tiina Tikkanen Design, and going by my own name suited well. Most of the trade names go by own name, and for a while I used my own name in a business card and in an online portfolio. The name rhymes well and sounds professional. Going by own name would suit for a personal brand very well and for a jewelry brand as well. Still it raised some questions about how about if I will change the surname at some point and in internet people working by their own name gives more provocation to attack to the person. Also the idea that I want to collaborate with other designers or companies, the own name could be used then and trade name would be separate business.

The name development for the trade name continued autumn 2015, when name Usvala was considered. The name is my great great grandfather's, Alfred Usvala's, who was a goldsmith in the family-line. This was an important fact for me, and the name Usvala had a meaning of a place of mist, magical and serene. It is calm, but mist evokes the strong, mystical and even a little bit of a dark feeling. The name would describe the brand and it would have a good story in it. A problem came from the fact that even the name would have been used to describe a fictional place, it was used as surname in Finland and could not been used as trade name. This fact was stated on the Internet pages of Patent and Registration Government.

The development continued and the basic rules for the name were to have something personal, something abstract and have a story for it. Different names and combinations were considered, and finally the name ended in IIVALA. It has two I –letters from my name Tiina and the vala –ending from the old family name Usvala. IIVALA Design was born. It has something from the author, something from the family heritage, and is an abstract word. The name has a story which can be told; how this Usvala has been the goldsmith years ago and now the great great granddaughter is a jewelry designer. How the talent and interest in the field has jumped over generations. The IIVALA designs message comes from the words to describe the brand:



Picture 3. Words to describe the brand: original, bold, combination, sophisticated, different, strong, open minded, delicate, industrial, natural, fearless, timeless, rough, distinct and full of contrasts.

3.3 Jewelries as part of the brand identity

The jewelries for the brand have a great meaning in creating the brand. The jewelries represent the brand with a visual outlook, materials, qualities, and how jewelries are displayed. The jewelries are made from silver with a distinguished appearance and all pieces are mostly handmade unique pieces. The outlook is dark, rough, and powerful with minimalistic overall outlook and materials show their own special features. The jewelries are small usable sculptures from the imagination in which everyone can see something on their own.

With abstract pieces the jewelries are meant to bring forth some feelings so that everyone can create their own emotional connections to the jewelries and create the story by themselves. In this way the customers are participating in the brand, and the story will be strong and personal, but it needs abstract thinking and imagination. Like one famous quote “A creative adult is a child who survived” points out nowadays in a hectic world adults do not have as much imagination as children, and it is hoped that jewelries might help the imagination. Below can be found jewelry examples:



Photo 5. Jewelries by IIVALA Design.

3.4 Logo and colour schemes

The overall outlook for the brand is minimalistic, full of contrasts and straight and clear lines and colours. The logo is developed based on seen fonts, but the one used in a logo is developed by me. The logo needed to be clear, easy to use and modifiable. A logo's function is to be noticeable: when it will differentiate from others, it will be easy to see and read. The colour for the logo is black and white and can be used inversed based on the need. Colour schemes are quite neutral and strong with light hints of colours.



Picture 6. IIVALA Design -logo.



Picture 7. Colour schemes for IIVALA Design.

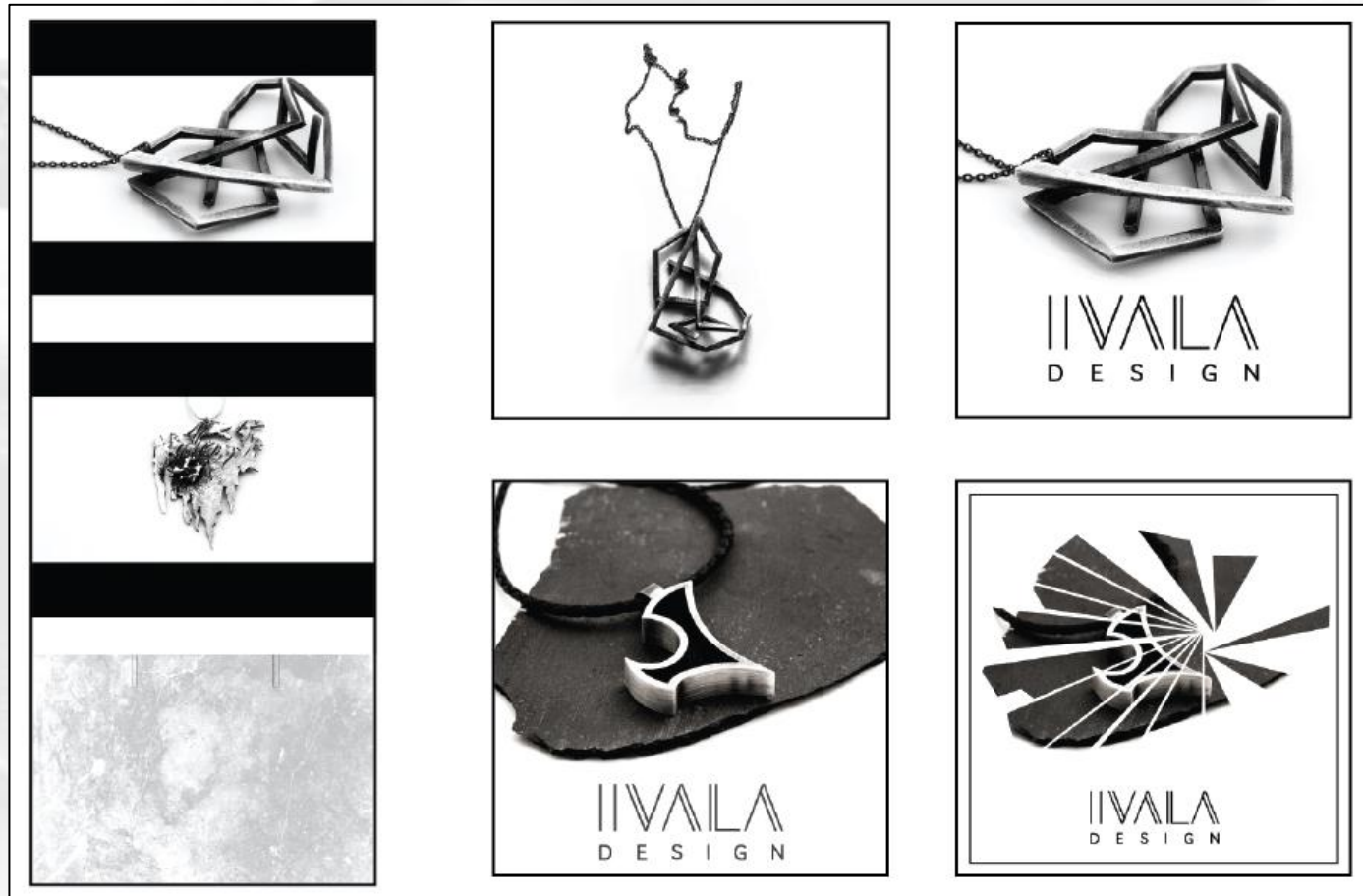
The used colours have a meaning of graphic, mystical, spacey and fresh design with hints of colours to give a warm touch. As part of the basic visual materials, used fonts play important roles in a coherent visual message. Picture 8 shows a collage of outlooks of used fonts. The font in a logo IIVALA is created by me, but the font in the texts is Caviar Dream font. It is free font for personal and commercial use at the moment.



Picture 8. Typefaces for the IIVALA Design brand.

3.5 Prototypes of visual materials

Based on all these facts the ready materials are developed and can be found in Picture 9.



Picture 9. Collection of created visual materials. From left to right: three pieces of display pictures and four pieces of poster materials.



Picture 10. Created visual materials for the IIVALA Design brand. From left to right: Logos, background, business card and poster for exhibition.

4 EXHIBITION

The exhibition was the brand's first launch to the markets in professional environment together with the jewelry collection. A questionnaire was executed during the exhibition. The action plan was to create professional looking display for the brand and to have collection of jewelries to make it to be a professional unity. All materials are designed to fit to this purpose and to be printed out as proto models to be tested in exhibition. The questionnaires purpose is to gather data about customer visions concerning the IIVALA Design brand and how the message interacts with the customers. Does the message meet between IIVALA Design brand and customers?

4.1 Action plan

For creating professional exhibition and display for the brand, the first step was to determine where, when and how the exhibition would be executed. In this case it was most beneficial to follow the intention to get to the professional jewelry brand markets, and organize exhibition in a jewelry store. In the jewelry store the customers are an ideal target group. The local jewelry store Timanttiset was willing to serve as basis for the exhibition.

Timanttiset is one of the jewelry store chains in Joensuu and the chain is located all over Finland. Stores are divided in cooperative sections, and Timanttiset Kulta-Center Jokela Oy has six stores together in three different cities, Joensuu, Savonlinna and Mikkeli. Timanttiset is a traditional jewelry store with goldsmith services and product range covers all big national brands and many international brands.

The exhibition needed a space, and for this purpose it was beneficial to use a functional private glass cabinet. This way it was possible to make the exhibition separate from the other products in the store. The cabinet needed visual materials and displays to showcase the jewelries. For the exhibition some voluntary materials, such as a poster for exhibition, signs and written posters to describe the exhibition for the customers were made.

The exhibition was planned to operate for two weeks, but it got an extra week. After the exhibition all questionnaires were gathered and evaluated in a form of tables and charts.

4.2 Visual theme

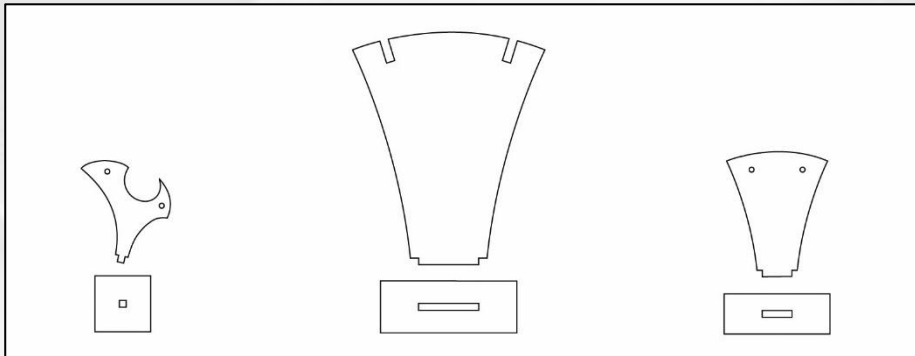
The visual theme followed the brand, and the objective was to send a correct message to the customers. The display followed a minimalistic and strong outlook together with an airy feeling. Dark colours with white space, strong materials, and strong and angular shapes were used. To separate the shelves from each other the base materials were needed and to get attention the backboards were designed for the glass walls. These materials had several different versions before the final materials. In this case strong and full of contrasts were the main words, so the backboards got quite a dark outlook, and to get a still fresh and airy feeling the base plates were white with small details. For the materials the invented logo and modified product photos were used to draw attention.

IIVALA Design brand is about contrasts and by jewelries being industrial. The displays should match this industrial look, but needed some natural touch. In this way the stone was examined to work as a display material and the colour black was most suitable. The author is familiar with Finnish stone types and wanted to favor local materials. A slab stone from Viinijärvi was selected for this purpose. The dark and sophisticated outlook of the slab stone serves the brand well, and the stone is thin and light to work with.



Picture 11. Jewelry displays.

For some jewelries different kinds of displays were needed, where the jewelries would be lifted from the ground. For this purpose clear plastic displays were born. The shape of the display adapts the shape of one of the jewelries and is not so traditional, and some displays are more traditional angular versions. The displays are executed by laser printing from hard plastics and combined together. For creating perfect pieces, it needed multiple tries and prototypes.



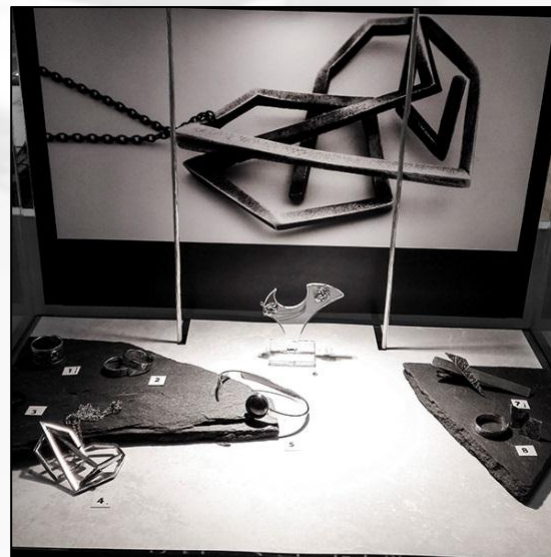
Picture 12. Shapes of the displays.

The created business card was part of the exhibition as well as other featuring materials like name tapes and diamond shaped tapes. Part of the visual image was the informative poster to state to the customers the point of the exhibition and to give information what for the information was gathered.

The exhibition was performed under the name IIVALA Design, a legitimate trade name and contact information for the brands creator, to raise trust between customers and the brand. The confidentiality of the survey came from not asking names or for personal information, going through answers after the exhibition and taking in consideration all the answers. The questions in the questionnaire were designed for easy and fast answering and giving enough options. When there are too many choices it becomes hard to choose, but also when not having enough options, customers might feel like there is not enough to suit them.



Picture 13. Exhibition (1).



Picture 14. Exhibition (2).



Picture 15. Exhibition (3).

4.3 Questionnaire and feedback

The questionnaire was developed to gather data about a message the brand was sending and how the customers would receive it. At the same time it was useful to test how customers would see the price range of the jewelries with the brand around them and which pieces they would favor. The questionnaire also gave permission for free expression.

The environment for the exhibition was inside a store, where customers come for their needs. The questionnaire should be short and easy to do in a short period of time. Some people came to see exhibition on purpose, but some saw it inside the shop. Some stopped to examine it and do the questionnaire themselves, but most people needed some upfront information and a push to get to the exhibition. After a small explanation they were interested and were happy to help by answering the questions. In the jewelry business the store has services like battery changing or small repair and goldsmith works which are possible to conduct in a short period of time and customers want to wait. The time to wait was beneficial to all; customers had something to do while waiting, those customers had something to do and the author got feedback.

The final results from the questionnaire were reviewed personally one by one, and all answers are part of the results. In this kind of situation when questionnaires are handmade it is important to stay objective and handle all results the same way. The results were put in charts and tables to be in a more visual and understandable form.

By the end of the exhibition there were 57 questionnaires answered. All results are put in the form of charts and tables, to give more insight to the results. The results were positive, and the findings met with expectations. The author's opinion of the brand is that it is designed to be in the middle of design and art jewelry with a hint of a handcrafted feeling. Pieces are created as art, designed to suit for everyday use and produced via handcraft methods. The brand's characteristics are described with the words abstract, unique, elegant, dark and full of contrasts. The price range average is around 130 euro, but it is predicted that

it might be a little bit lower in the minds of customer due to the fact that most people do not appreciate handcraft unique products that much or that unique pieces would be extremely expensive.

The questionnaire was executed in three languages: Finnish, English and Russian. The separation and evaluation between these was not comprehensive due to the fact that only three of the responses were in Russian and seven in English. It needs to be considered in the results that some customers did not answer all parts.

QUESTIONNAIRE	KYSELYLOMAKE	АНКЕТА
GENDER: <input type="checkbox"/> FEMALE <input type="checkbox"/> MALE AGE: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ HOW OFTEN DO YOU BUY JEWELRY? _____	SUKUPUOLI: <input type="checkbox"/> NAINEN <input type="checkbox"/> MIES IKÄ: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ KUINKA USEIN OSTAT KORUJA? _____	ПОА: <input type="checkbox"/> ЖЕНСКИЙ <input type="checkbox"/> МУЖСКОЙ ВОЗРАСТ: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ Как часто Вы покупаете украшения? _____
1. How would you describe the brand: <input type="checkbox"/> DESIGN <input type="checkbox"/> HANDICRAFT <input type="checkbox"/> ART JEWELRY <input type="checkbox"/> LUXURY PRODUCT <input type="checkbox"/> RECYCLED JEWELRY	1. Kuinka kuvailisit korubrändiä: <input type="checkbox"/> DESIGN KORU <input type="checkbox"/> KÄSITYÖTÄ <input type="checkbox"/> TAIDEKORU <input type="checkbox"/> YLELLISYYSTUOTE <input type="checkbox"/> KIERRÄTYSKORU	1. Как бы Вы описали этот бренд: <input type="checkbox"/> ДИЗАЙНЕРСКИЕ УКРАШЕНИЯ <input type="checkbox"/> РУЧНАЯ РАБОТА <input type="checkbox"/> ХУДОЖЕСТВЕННЫЕ УКРАШЕНИЯ <input type="checkbox"/> ПРЕДМЕТ РОСКОШИ <input type="checkbox"/> УКРАШЕНИЯ ИЗ ПЕРЕРАБОТАННЫХ МАТЕРИАЛОВ
2. WHICH WORDS DESCRIBE THE BRAND: <input type="checkbox"/> NATURAL <input type="checkbox"/> SIMPLE <input type="checkbox"/> DIFFERENT <input type="checkbox"/> EXPENSIVE <input type="checkbox"/> ELEGANT <input type="checkbox"/> DARK <input type="checkbox"/> CHEAP <input type="checkbox"/> PLAYFUL <input type="checkbox"/> DECORATIVE <input type="checkbox"/> CONTRASTS <input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> UNIQUE <input type="checkbox"/> LAME <input type="checkbox"/> ABSTRACT SOMETHING ELSE: _____	2. Mitkä sanat kuvaavat korubrändin tyyliä: <input type="checkbox"/> LUONNOLLINEN <input type="checkbox"/> YKSINKERTAINEN <input type="checkbox"/> ERIKOINEN <input type="checkbox"/> KALLIS <input type="checkbox"/> TYYLIKÄS <input type="checkbox"/> TUMMA <input type="checkbox"/> HUOKEA <input type="checkbox"/> LEIKKISÄ <input type="checkbox"/> KORISTEELLINEN <input type="checkbox"/> KONTRASTINEN <input type="checkbox"/> TEOLLINEN <input type="checkbox"/> UNIIKKI <input type="checkbox"/> TYLSÄ <input type="checkbox"/> ABSTRAKTI Joku muu: _____	2. Какие прилагательные точнее описывают эти украшения: <input type="checkbox"/> ПРИРОДНЫЙ <input type="checkbox"/> МИНИМАЛИСТИЧЕСКИЙ <input type="checkbox"/> ОРИГИНАЛЬНЫЙ <input type="checkbox"/> ДОРОГОЙ <input type="checkbox"/> СТИЛЬНЫЙ <input type="checkbox"/> МИСТИЧЕСКИЙ <input type="checkbox"/> ДЕШЕВЫЙ <input type="checkbox"/> ИГРИВЫЙ <input type="checkbox"/> ДЕКОРАТИВНЫЙ <input type="checkbox"/> ЗАМЫСЛОВАТЫЙ <input type="checkbox"/> УРБАНИСТИЧЕСКИЙ <input type="checkbox"/> УНИКАЛЬНЫЙ <input type="checkbox"/> ЗАУРЯДНЫЙ <input type="checkbox"/> АБСТРАКТНЫЙ Другое: _____
3. Your favorite pieces (3): _____ 4. How expensive You think the pieces are: _____ 5. Write freely: _____	3. Valitse 3 suosikkikoruasi (nro): _____ 4. Minkä hintaisia arvioisit korujen olevan: _____ 5. Vapaa sana: _____	3. Выберите три лучших украшения: _____ 4. Какова их цена на Ваш взгляд: _____ 5. Ваши мысли: _____

Picture 16. Questionnaires.

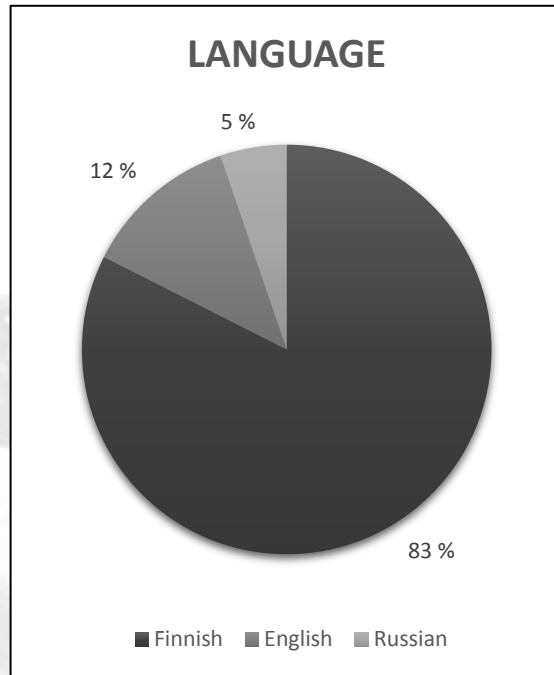


Figure 6. Language.

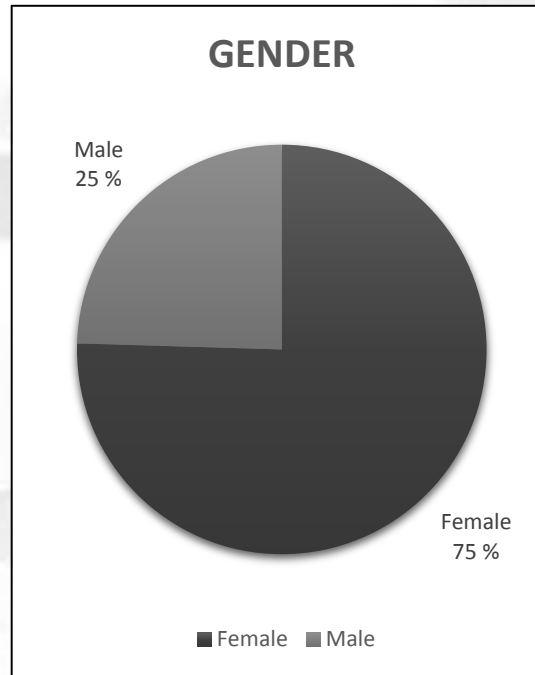


Figure 7. Gender.

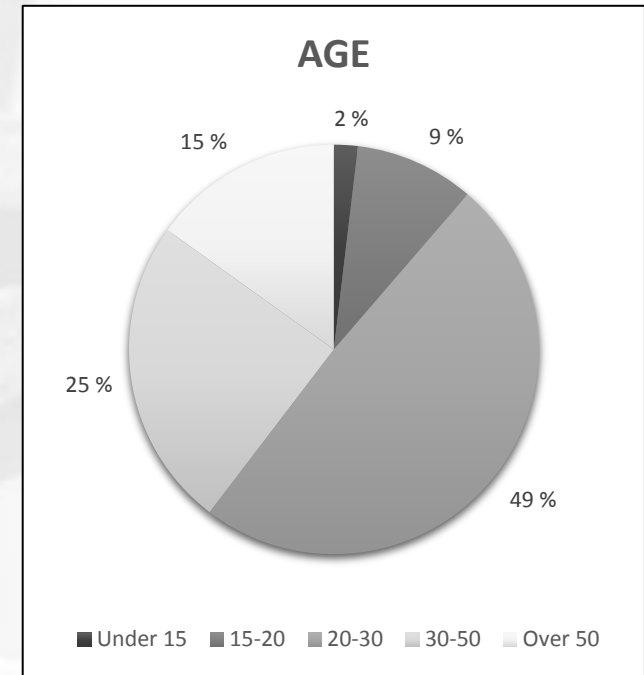


Figure 8. Age.

The exhibition was extended from the original two weeks by one additional week. The total time for the exhibition was three weeks, which was a quiet time in the goldsmith store business. This had an influence on amount of received feedback. The aim was to get 30-50 answered questionnaires, which would give enough data to evaluate.

Overall 57 questionnaires were answered, of which 47 were in Finnish, 3 in Russian and 7 in English. Gender distribution was 13 male and 40 female. It can be seen that most of the respondents were 20 to 30 year olds. The brand's current main target group is Finnish markets and people from 20 to 50 years old. In this case the sample was perfect for the purpose.

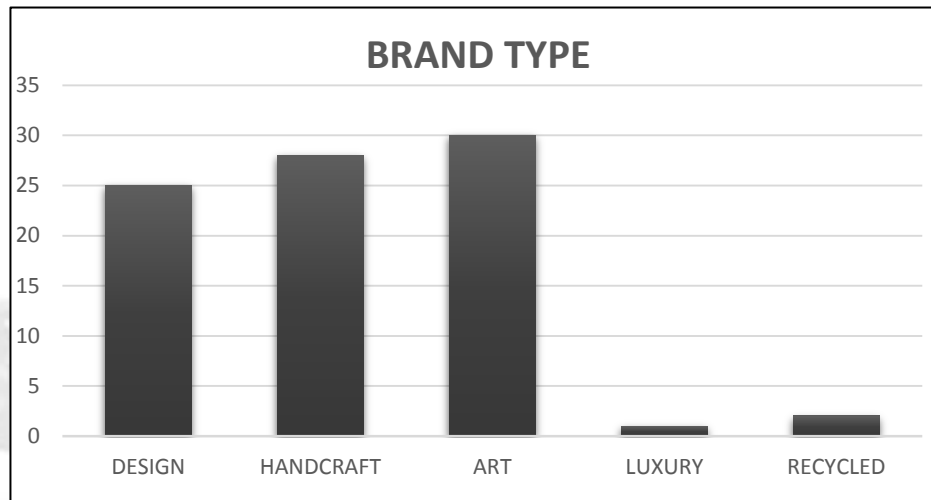


Figure 9. Brand type.

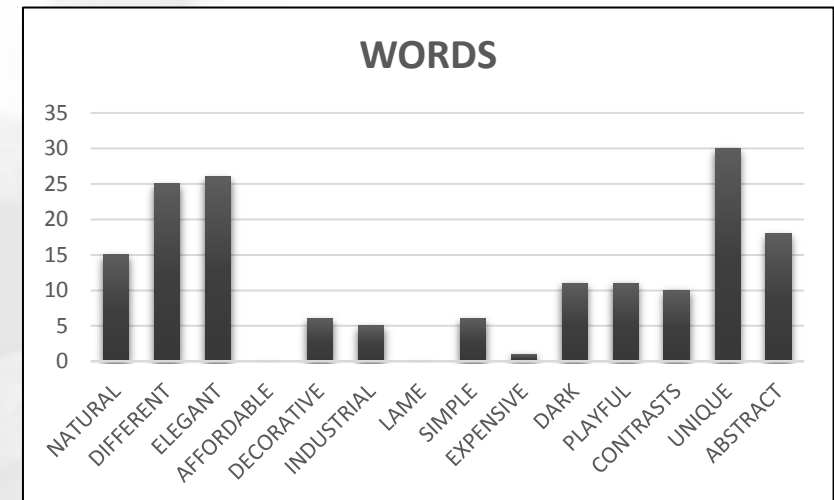


Figure 10. Words to describe the brand.

The questionnaires most important questions were about how people see the brand and jewelries as part of the brand. People were asked to mark checks next to the descriptions they found most suitable. Brand type was seen as art jewelry but also handcraft and design brand. The difference between these three was minimal. Most of the non-Finnish respondents saw the brand as design jewelry brand.

From the words to describe the brand most of the votes got unique, elegant, different and abstract together with natural. The votes diverged a lot when compared to the language of the respondents, but when comparing the languages, most of the Finnish respondents said different and unique, when Russian and English answerers said elegant. One Russian respondent saw the brand as an expensive luxury brand. Other words used to describe the brand were unusual, interesting, distinct, bold, well made, diverse, beautiful, masculine, bare, plain, traditional, mythological and “duudson” –styled.

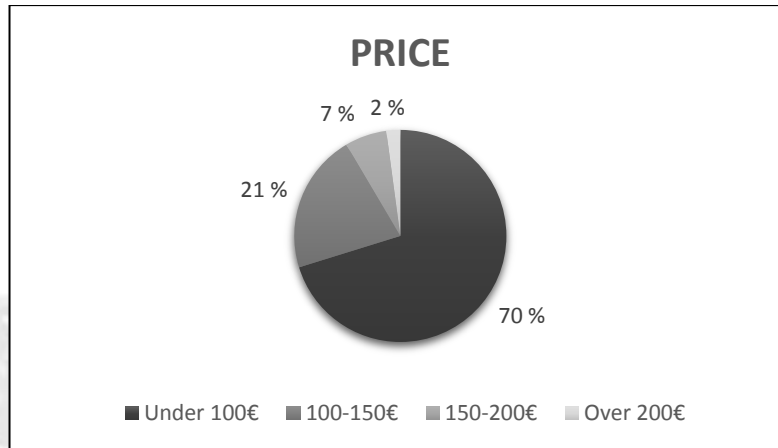


Figure 11. Price of the products.

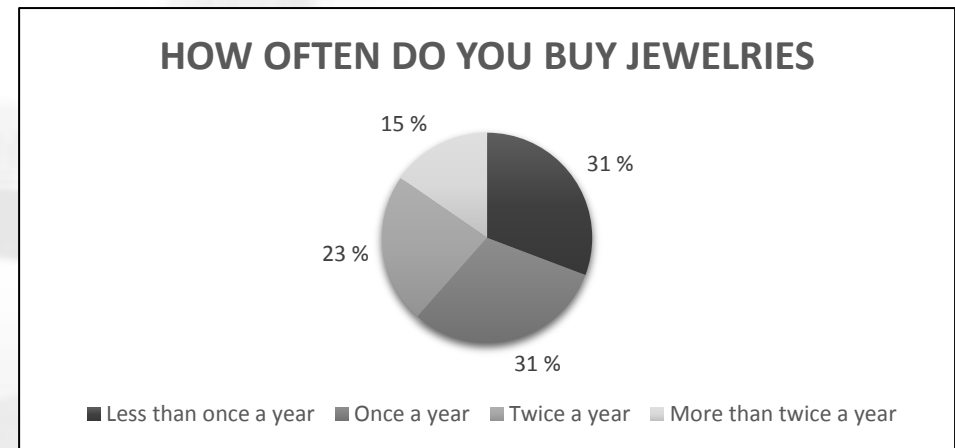


Figure 12. Buying habits.

The questionnaire sought to determine how valuable the brand was perceived and to determine a price range for the products in light of this. In the former results the brand was seen combination of art/handcraft/design jewelry. From the words brand was seen as elegant and unique. Based on these facts it could be predicted that the price for the jewelries would be placed higher compared to mass-produced jewelry pieces. The results of the questionnaire were quite surprising: 70% of the respondents regarded jewelries price to be under 100 euro. Almost one-third guessed the price to be under 60 euro.

When compared to other Finnish brands in the store, where pieces are mass-produced, the prices are from 80 to 200 euro, but mostly above 100 euro. How customers see the price for unique art pieces as lower than mass-production pieces is an interesting result. It can be predicted that it comes from the fact that other brands are well-known big brands and customers have created a connection with the brand. Most likely people pay more for the brand which they know, because they trust the brand. IIVALA Design is not known, so it does not have value and trust yet. The question about the buying range of the jewelries presents that the range divides quite evenly.

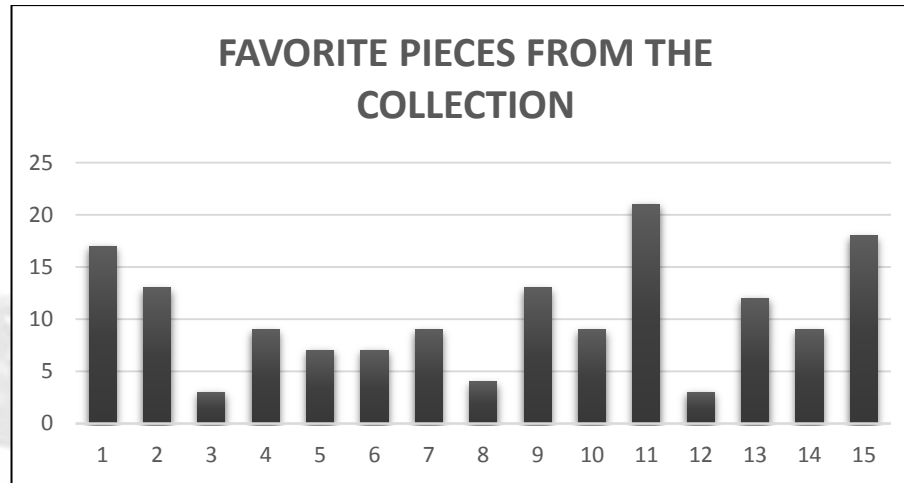
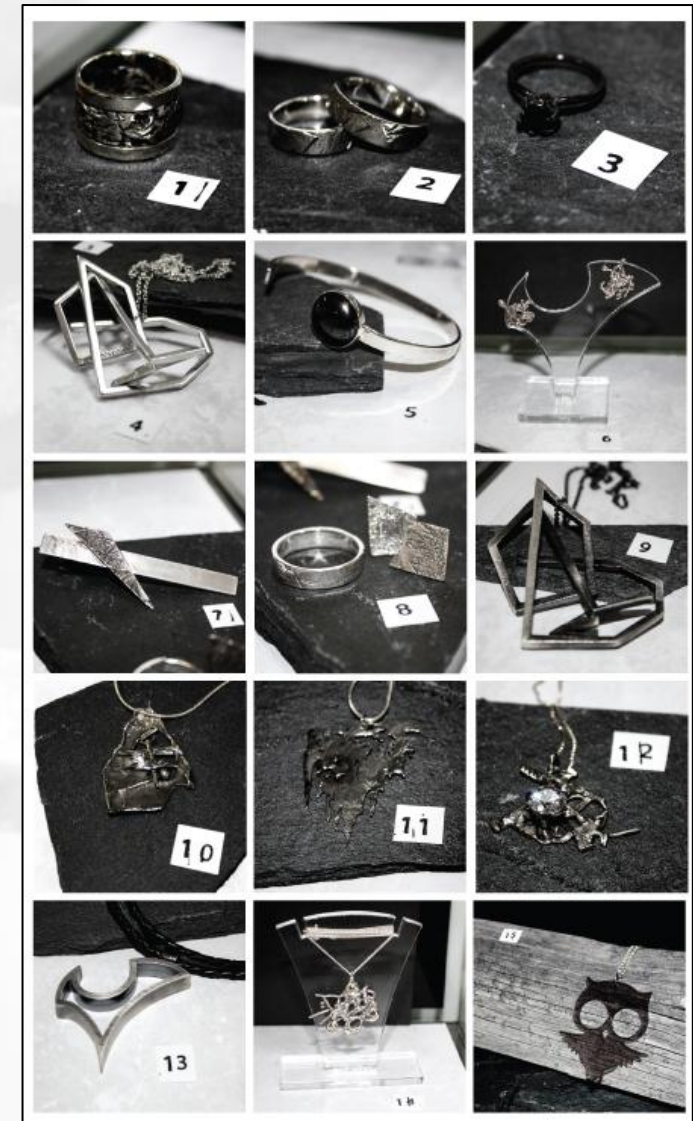


Figure 13. Favorite pieces from the collections.

The questionnaire included a question about the favorite pieces in order to see what kind of jewelries customers want. Pieces 1, 11 and 15 were the favorites. Votes divided quite evenly between the pieces, and only three pieces were seen as not so popular. These were the most different pieces in the collection and therefore maybe not suitable for the taste of all customers. Based on these results I have a chance to focus the offering of the brand more towards the direction where sold pieces are more likely suitable in the minds of customers. Still the brand's idea is to offer something different, so there has to be some exceptional pieces to offer as well.



Picture 17. Jewelry collection for exhibition.

In the end of the questionnaire the customers were given space to write freely, and below is the list of the answers together with translations:

“Truly love them all! :) “

“All jewelries, are unique and very interesting. Difficult to say, are they natural and industrial, each piece is different. As well as a handicraft section. I know that it is handmade jewelries, but it looks so professional, as manufactured pieces, but with the sense of uniqueness and author’s soul. Well done!!! By the way, the presentation of jewelries is excellent!”

“Beautifull”

“Duudosnityylinen”

(Dudeson styled, possibly compares to Kalevala Jewelry’s Elämän roihu –jewelry series by Dudesons.)

“ Hieno työtä!”

(great work!)

“Nimi ei ole kovin selvä, onko se livala vai lvala?...”

(Name is not clear, it is livala or lvala?)

“Hienoja on”

(It’s great)

“Peukku”

(Thumbs up)

“Peace, Love, Rock’n Roll”

“Hyvännköinen näyttely, onnea!”

(Good-looking exhibition, congratulations.)

"Hyvännäköisiä koruja"
(Good-looking jewelry.)

"Korvakorut puuttui, oli 2 anteeksi"
(Earrings are missing, there were two pieces, sorry)

"Ihanasti käytetty metallia, ja metallin luonne saa näkyä koruissa, tykkään kovasti!"
(Likes the use of metal, where characteristics of metal can be seen.)

"Hienoja"
(Great)

"Hienoa työtä! Olet oikealla alalla. Usko omaan tyyliin, hyvin menee jo nyt!"
(Nice work! You are on a right career. Believe in your style, it is going well already!)

"I would like to have some of this grateful jewelry"

"Onnea ja menestystä!"
(Good luck and success!)

"Todella hienoja! Tulee mieleen Kalevala –korut"
(Really great! Reminds of Kalevala –jewelry)

"Metal seems more durable than Plexiglas"

"Sopivan erilaisia"
(suitable variation of different jewelries)

Based on this feedback I got critique about the logo, where it is not so easy to see if the name is IIVALA or IVALA. During the design process of the logo it was taken in consideration, that logo might be hard to perceive for some customers. In the designing process the logo was shown to a lot of people, and most of them saw it the right way. In the world of design, it is hard to please everyone, and therefore the logo was designed the way it is at the moment and I take the risk that some customers might not perceive the logo exactly right. The presentation of the jewelries was said to be excellent. The use of metal was also pointed out to be suitable.

The exhibition was examined and evaluated by a chief executive manager Olli Huttunen from Timanttiset Kulta-Center Jokela Oy. Huttunen answered questions based on exhibition, the jewelry brand and the pieces of jewelry. His opinion is professional and will determine how IIVALA Design could suit as a jewelry design brand for a retailer shops. Below is a translation of the executed questionnaire for him and a small summary:

1. How would you describe the brand: design jewelries, art jewelries, handcraft jewelries or recycled jewelries?

- "Design jewelry brand."

2. Which words would you use to describe the brand: natural, different, elegant, cheap, decorative, industrial, lame, minimalist, expensive, dark, playful, contrasts, unique or abstract?

- "Elegant, playful and contrasts. The display gives the impression of a dark and unique design."

3. How do you see the brand compared to the other brands in the store, and do you have other opinions based on your expertise as retailer?

- "Brand is clearly different, does not compete straight with others. A unique impression compared to other manufacturers. Especially acrylic jewelries were interesting by its materials and design was playful."

4. Is the brand distinctive and unique?

-“Yes.”

5. What is your estimation of price range, and how much you could ask for in the retailer shop?

- “59-199, acrylic ones 39-49.”

6. How do you see the brand? Would it be suitable for retailer shop?

- “It could fit. It’s different.”

7. Any opinions about the display and visual materials?

-“With the visual outlook the brand is distinctive from other brands.”

8. Other opinions, comments and improvement ideas?

-“The acrylic jewelries stuck my mind. I could think those would work, for example the owl. It could work as small earrings.”

Huttunen described the brand as a jewelry design brand with elegant, playful and full of contrasts kind of a style. The opinion is coherent with the customer opinions and with the intended message. He could see the IIVALA Design as part of the retailer shop and it is good that the brand is clearly different compared to other brands.

5 IIVALA DESIGN

As stated in Chapter 2.3, building up the brand, IIVALA Design is about an obsession with diversity. The ideas come from observations of everyday objects from distinct approaches. The style is minimalistic with interesting details and experiments in jewelry design, product design and graphic design. The fundamentals of IIVALA Design are abstract forms and contrasts. Re-use of the products or materials is a fascinating challenge in the brand. The brand is full of contrasts itself. It is elegant but has small playful details or full pieces to complete the collections. IIVALA Design wants to offer exceptional pieces to create amazing and personal stories around the pieces. The pieces want the customers to see something on their own in them, and make the pieces part of their stories. The pieces will give the freedom to create these own emotional connections and experiences. The brand is friendly, casual and professional. Everyone is invited as who they are and treated as equals.

5.1 Research based development

It was found from the research, that the brand's desired visual identity was understood by the customers. This means the message of the brand is visible for both, to the creator and to the customers. In the research there was a professional opinion which also agreed with the same mental image. It can be said that the products and sideline products were transmitting the same image, and feedback was positive. The name "IIVALA" got noticed as a logo, where one customer found the logo hard to read, and this fact was under consideration. The display and overall outlook was said to be professional looking and would be suitable in a professional jewelry store, and would give a nice touch with its personal and unique style.

The IIVALA Design's positioning is among other brands in the Finnish markets. The IIVALA Design differentiates from other brands by its nature and wants to create pieces to evoke emotional experiences and to stand out with its personal outlook. The

brand is more so art jewelry for individuals than a terribly commercial brand which would create pieces based only on markets and for the biggest target groups.

The biggest competitors on the jewelry markets are Kalevala Koru and Lumoava as brands. Kalevala Koru and Lumoava are the biggest jewelry companies in Finland which ones have branded themselves professionally and have a strong market place. As business IIVALA Design does not want to see other operators in the same markets as competitors, but collaborations. IIVALA Design can design for other brands and extend its style for other purposes. IIVALA Design wants to be a successful business and well-known brand, but its main function is to experience, create something new, collaborate and leave behind something for this world.

The target group for IIVALA Design is hard to determine unambiguously. The main target group is considered to be individuals who are enthusiastic for jewelries as a form of self-expression. The brand is for those who like unique, abstract and playful jewelries, with playful ideas and want to stand out. IIVALA Design offers jewelries to bigger groups and children as well. The idea is to create for many different target groups, but the style stays the same. It is the style of IIVALA Design.

The plan for the business is to get attention at first, create suitable stock of products to sell, collaborate with other designers and organize exhibitions to get the IIVALA Design brand to the markets. IIVALA Design will be seen in social media on free platforms such as Facebook and Instagram. Social media is fast and free to spread out the brand image, but it is very crucial as well. In social media people are nowadays aggressive and easily have outbursts against each other. One wrong comment from a brand or just something someone does not like, and the target might be outraged. This is something which cannot be controlled and needs to be understood when becoming a part of the social media. Social media is an opportunity but also a threat. Slowly the brand will grow and hopefully someday collaborate with the other designers, companies, and be a part of something bigger.

5.2 The message

The message for the customers could be summarized in a form following way by me:

Creations of unconscious mind as art are designed to be functional pieces and produced using handcraft methods for the users to give them distinctive emotional experience with the cozy and warm brand for those who seek distinction from the masses and are fond of playful details and abstract forms.

IIVALA Design brands message is about distinctive designs, friendly and professional customer service with desire to evoke emotional experiences with the jewelry, make people think and play with the pieces. IIVALA wants to be different, stand out, evoke feelings, experiment with boundaries, respect the heritage of the jewelry design, make jewelries to be more personal for its carrier in style and have fun on the journey of learning.



Figure 14. Value of the IIVALA Design.

5.3 Visual identity

IIVALA Design's brand identity comes from minimalist designs with interesting details and strong combinations of black and white design. Black, white and grey hints of colours raise the feelings of graphic, mystical and spacey designs. IIVALA Design creates design and jewelry based on three main descriptions: minimalistic, abstract and full of contrasts. The products are developed based on artistic visions which can be seen from the designs.

The graphical guidelines for the brand include a logo, the usage of the logo, fonts, colours, product photos and guidelines using the materials. IIVALA design has a simple timeless logo, which uses black and white. Logo has a protective area around it, which needs to be clear from other elements. The safe area is the size of the letter I, so it is always easy to perceive. The typeface for the logo is created for the purpose. A font named MOMOBO is used for the text "design" and is used only for effects. The typeface Caviar Dreams is used for all other materials in print and web. The colour schemes for IIVALA Design are based on black, white and grey colours. Some effect colours include greyish hues of turquoise and orange. Product photos are edited to have strong contrasts and a dark outlook with a white background. All these basic guidelines can be found from the brand manual in the appendices.

Displays play an important role in visual identity; they continue the message of the products. Displays represent the products and therefore need to be well structured and visually pleasant. IIVALA Design uses for this purpose strong elements from nature, like dark stones. These natural materials are easy to find, use and dispose of if needed. Other display materials can be created around the stone pieces and might vary depending on the purpose.

5.4 Brand manual

IIVALA Design's brand manual is created to help ensure that the brand's visual identity and message consistent. The manual helps the creator of the brand to communicate and implement the brand, but also in the future the manual will be a guideline for retailers and other people working on collaboration with the IIVALA Design brand. By using guidelines and standards from the manual the brand will stay consistent and become stronger. A consistent visual identity will create a recognizable outlook and create emotional experiences to transmit the message. From the pages of the brand manual the description of the brand, information about the designer and contacts, how to implement visual materials in use like logo and what colours to use, and how to maintain displays and advertisements can all be found.



Picture 18. Cover page of the brand manual.

6 PROCESS EVALUATION

The development process during the creation of the brand was successful. The research based on book sources and knowledge from the exhibition gave enough materials and insight to the world of brands and to evaluate the author's own idea of the brand. The idea of the brand developed into a real concept, and has been launched to the markets. IIVALA Design is a brand with a message, a meaning, a distinctive visual outlook, a plan for the future, and it is an understandable concept. The process developed the author's own designing process and way of thinking, when creating a brand for real use. The process put me through self-study to understand my own style and helped to find it.

Creating the brand for IIVALA Design was a process to help the brand to get to the markets and this way make the jewelry pieces shown to the public. The research part gave insight on the matter if the wanted message of the brand was understood by customers and if the brand had a change to the real markets in retailer shops. The expectations were to get the jewelries to the markets where the big brands are as well and that customers would understand and get interested in the pieces. The expectations met with the results, and people got interested and saw the message and the core of the brand the right way. The brand could also be seen as a part of the retailer shops variety of brands.

After the exhibition and development process I got good feedback and some customers wanted to buy jewelries. In this point these are reservations, because of the fact of product development which needs to be dealt with in the end before selling the products to the markets. It was pleasant for me to get good feedback and see the interest in the eyes of the customers when examining the pieces at the exhibition.

Also the Facebook –page, Instagram –page and online portfolio have got more visitors after the exhibition, when business cards were given for the customers as well in the exhibition.

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Design statement



I enjoy the little things in the world, and my inspiration can come from anywhere. Being observer by my nature, I enjoy seeing beauty in everyday things around me. As a designer I enjoy minimalism, contrasts and abstract forms, but at the same time complex, detailed even grotesque forms.

My favorite pieces are born from my imagination, where I have small piece of idea or desire to try something new or different. Sometimes I have the vision, but no ready idea how to make it alive. Then I start doing, and I will make my vision come true. These pieces are miniature parallel realities from my imagination.

I enjoy beautiful things, but I also see so much beauty in rough forms and materials. In my jewelries I allow the metal to be and look like a metal, let it have its own personal form, to make contrasts and abstract surfaces. I make the pieces so that everyone will see something personal in them. My pieces are multidimensional from which everyone can have their own experience.

As a designer overall I prefer functionality with minimalist and simple designs, contrasts as well and own details to be distinctive.

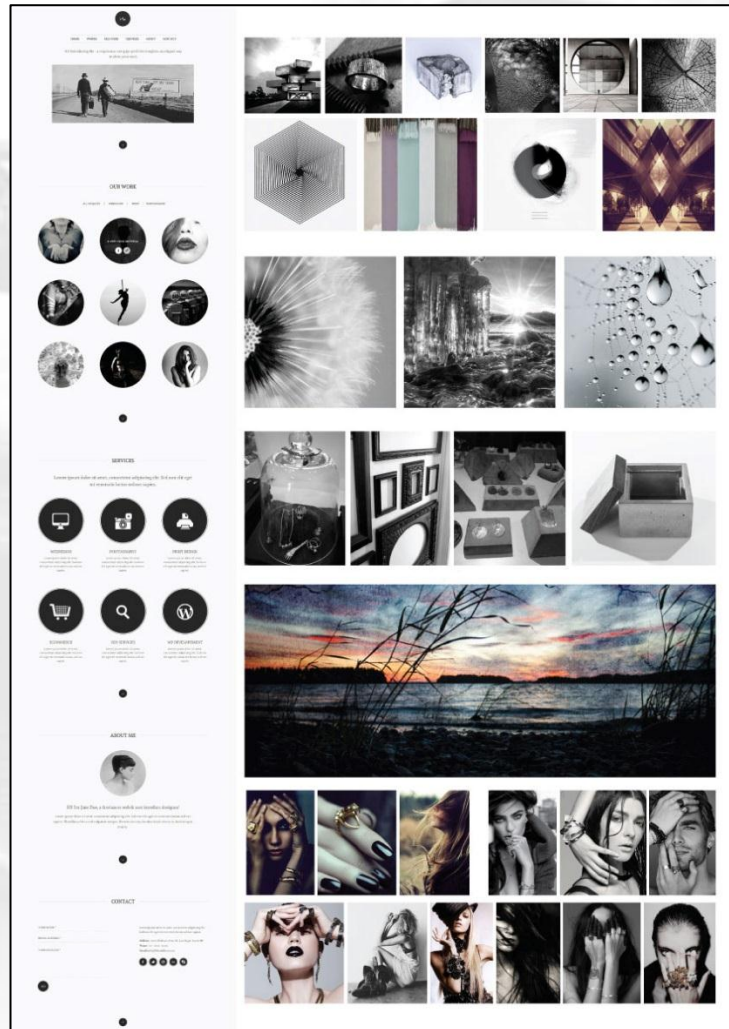
Pieces of development



Development through education



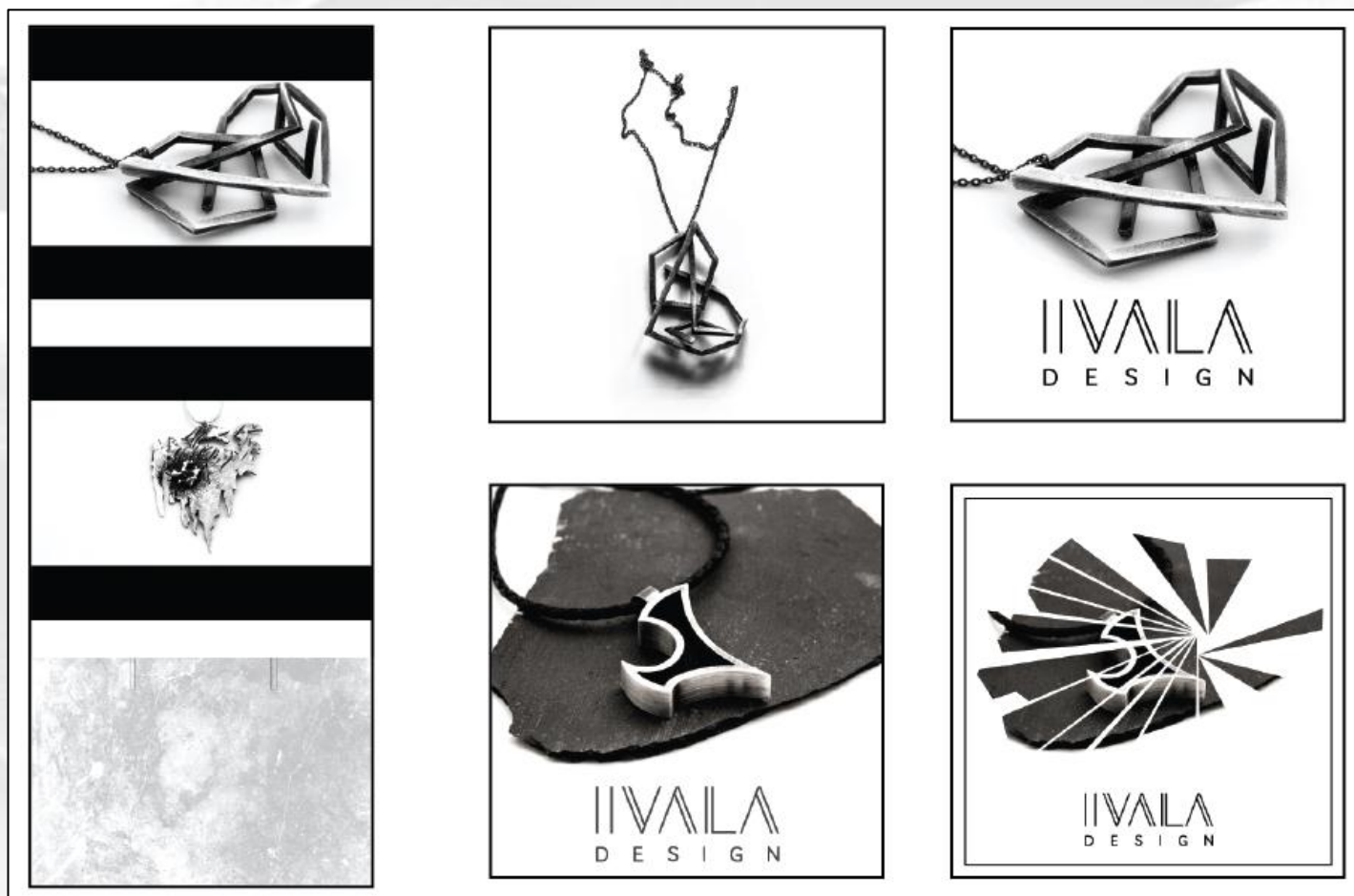
Mood board to describe the brand (Source: Pinterest)



IIVALA Design –logo



Collection of created visual materials



Collection of created visual materials



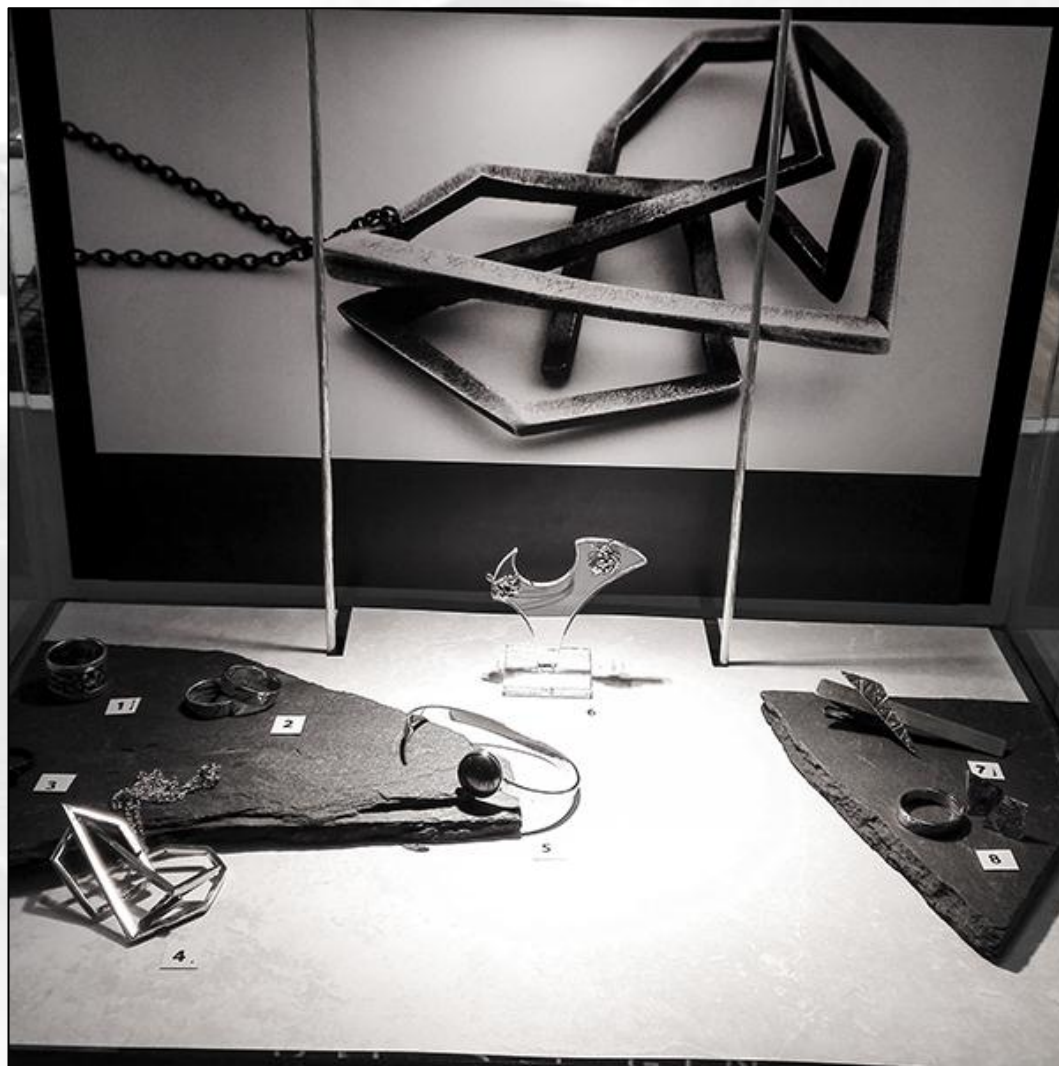
Exhibition



Exhibition



Exhibition



Questionnaires and interview

QUESTIONNAIRE	KYSELYLOMAKE	АНКЕТА
GENDER: <input type="checkbox"/> FEMALE <input type="checkbox"/> MALE AGE: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ HOW OFTEN DO YOU BUY JEWELRY? _____	SUKUPUOLI: <input type="checkbox"/> NAINEN <input type="checkbox"/> MIES IKÄ: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ KUINKA USEIN OSTAT KORUJA? _____	ПОЛ: <input type="checkbox"/> ЖЕНСКИЙ <input type="checkbox"/> МУЖСКОЙ ВОЗРАСТ: <input type="checkbox"/> <15 <input type="checkbox"/> 15-20 <input type="checkbox"/> 20-30 <input type="checkbox"/> 30-50 <input type="checkbox"/> 50+ Как часто Вы покупаете украшения? _____
1. How would you describe the brand: <input type="checkbox"/> DESIGN <input type="checkbox"/> HANDICRAFT <input type="checkbox"/> ART JEWELRY <input type="checkbox"/> LUXURY PRODUCT <input type="checkbox"/> RECYCLED JEWELRY	1. Kuinka kuvailisit korubrändiä: <input type="checkbox"/> DESIGN KORU <input type="checkbox"/> KÄSITYÖTÄ <input type="checkbox"/> TAIDEKORU <input type="checkbox"/> YLELLISYYTUOTE <input type="checkbox"/> KIERRÄTYSKORU	1. Как бы Вы описали этот бренд: <input type="checkbox"/> ДИЗАЙНЕРСКИЕ УКРАШЕНИЯ <input type="checkbox"/> РУЧНАЯ РАБОТА <input type="checkbox"/> ХУДОЖЕСТВЕННЫЕ УКРАШЕНИЯ <input type="checkbox"/> ПРЕДМЕТ РОСКОШИ <input type="checkbox"/> УКРАШЕНИЯ ИЗ ПЕРЕРАБОТАННЫХ МАТЕРИАЛОВ
2. WHICH WORDS DESCRIBE THE BRAND: <input type="checkbox"/> NATURAL <input type="checkbox"/> SIMPLE <input type="checkbox"/> DIFFERENT <input type="checkbox"/> EXPENSIVE <input type="checkbox"/> ELEGANT <input type="checkbox"/> DARK <input type="checkbox"/> CHEAP <input type="checkbox"/> PLAYFUL <input type="checkbox"/> DECORATIVE <input type="checkbox"/> CONTRASTS <input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> UNIQUE <input type="checkbox"/> LAME <input type="checkbox"/> ABSTRACT	2. Mitkä sanat kuvaavat korubrändin tyyliä: <input type="checkbox"/> LUONNOLLINEN <input type="checkbox"/> YKSINKERTAINEN <input type="checkbox"/> ERIKOINEN <input type="checkbox"/> KALLIS <input type="checkbox"/> TYYLIKÄS <input type="checkbox"/> TUMMA <input type="checkbox"/> HUOKEA <input type="checkbox"/> LEIKKISÄ <input type="checkbox"/> KORISTEELLINEN <input type="checkbox"/> KONTRASTINEN <input type="checkbox"/> TEOLLINEN <input type="checkbox"/> UNIIKKI <input type="checkbox"/> TYLSÄ <input type="checkbox"/> ABSTRAKTI	2. Какие прилагательные точнее описывают эти украшения: <input type="checkbox"/> ПРИРОДНЫЙ <input type="checkbox"/> МИНИМАЛИСТИЧЕСКИЙ <input type="checkbox"/> ОРИГИНАЛЬНЫЙ <input type="checkbox"/> ДОРОГОЙ <input type="checkbox"/> СТИЛЬНЫЙ <input type="checkbox"/> МИСТИЧЕСКИЙ <input type="checkbox"/> ДЕШЕВЫЙ <input type="checkbox"/> ИГРИВЫЙ <input type="checkbox"/> ДЕКОРАТИВНЫЙ <input type="checkbox"/> ЗАМЫСЛОВАТЫЙ <input type="checkbox"/> УРБАНИСТИЧЕСКИЙ <input type="checkbox"/> УНИКАЛЬНЫЙ <input type="checkbox"/> ЗАУРЯДНЫЙ <input type="checkbox"/> АБСТРАКТНЫЙ
SOMETHING ELSE: _____ 3. Your favorite pieces (3): _____ 4. How expensive You think the pieces are: _____ 5. Write freely:	Joku muu: _____ 3. Valitse 3 suosikkikoruasi (nro): _____ 4. Minkä hintaisia arvioisit korujen olevan: _____ 5. Vapaa sana:	Другое: _____ 3. Выберите три лучших украшения: _____ 4. Какова их цена на Ваш взгляд: _____ 5. Ваши мысли:

Questionnaires and interview

1. Kuinka kuvailisit brändiä: Korumuotoilu brändi, taidekoru brändi, käsityö brändi, kierrätysmateriaali brändi.

- *"Korumuotoilu Brändi"*

2. Millä sanoilla kuvailisit brändiä kokonaisuutena: Luonnollinen, erikoinen, tyylikäs, huokea, koristeellinen, teollinen, tylsä, yksinkertainen, kallis, tumma, leikkisä, kontrastinen, uniikki, abstrakti

- *"Tyylikäs, Leikkisä, kontrastinen, ja Esillepanosta tuli mieleen tumma, uniikki "*

3. Kuinka näet brändin verrattuna muihin korubrändeihin liikkeessä, ja muita huomioita brändistä jälleenmyyjän silmin?

- *"Selvästi erilainen, ei kilpaile suoraan kenenkään kanssa. Uniikkinen vaikutelma kun vertaa muihin valmistajiin. Akryyli korut varsinkin olivat mukavan erilaisia jo materiaalin puolesta leikkisä koru muotoilu."*

4. Onko brändi mielestäsi erottuva ja yksilöllinen?

- *"On"*

5. Kuinka paljon arvioisit korujen maksavan, paljonko koruista voisi pyytää jälleenmyyjäliikkeessä?

- *"59-199, akryyli korut 39-49 lähtöhinnat"*

6. Millaisena näät brändin, sopisiko se osaksi tuotevalikoimaan?

- *"Kyllä voisi sopia, koska on sopivasti erillinen. "*

7. Mielipiteitä näyttelyn esillepanosta ja visuaalisesta materiaalista?

- *"Visuaalisella ilmeellä brändi myös erottui kilpailijoista erilaisuudellaan."*

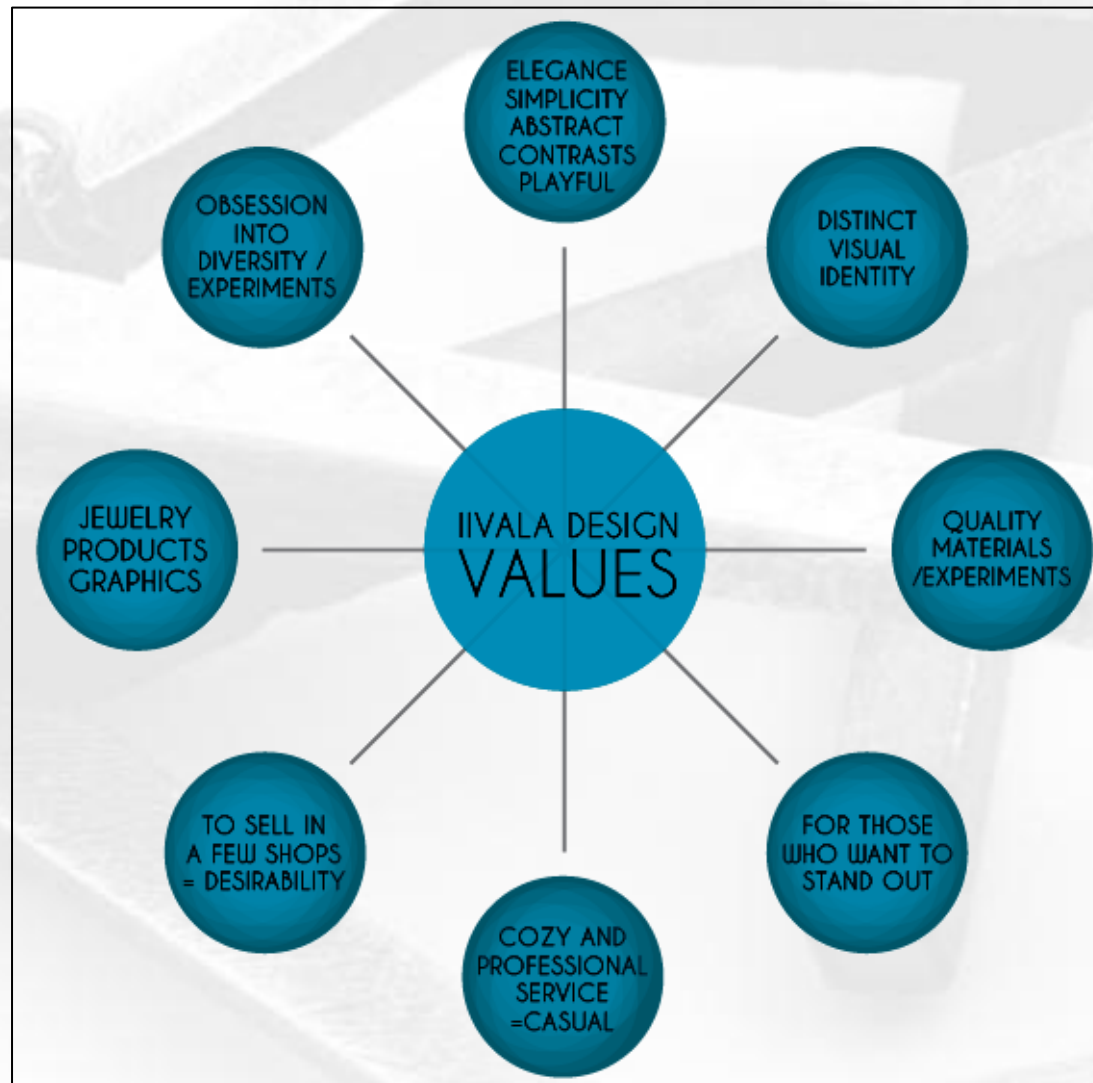
8. Muita ajatuksia, kommentteja ja kehittämisideoita?

- *"Akryyli korut jäi itselle mieleen erityisesti. Voisin kuvitella ne voisi toimiakin esim. pöllö siitä jos tekisi pienemmän koukku korviksen, vai oliko siellä jo?"*

Jewelry collection for exhibition



Values for the IIVALA Design –figure



Brand manual



Brand manual



Brand manual

IIVALA DESIGN

IIVALA Design on suomalainen muotoilulähtöinen brändi, joka tarjoaa erilaisia suunnittelun ja valmistuksen palveluita yksityisille henkilöille ja yrityksille.

Pääasiassa IIVALA Design keskittyy korumuotoiluun. Yritys suunnittelee ja valmistaa uniikkikoruja sekä piensarjoja hopeasta ja kierrätysmateriaaleista. Brändin tyylille on ominaista yhdistellä rohkeasti eri materiaaleja ja koruissa näkyikin kokeilunhaluisuus niin muotokielessä kuin valmistustekniikoissakin.

IIVALA Designin pohjana on vahva, kontrastinen ja abstrakti muotokieli, jossa yhdistellään elementtejä eri lähteistä. Tuotteet on suunniteltu taiteellisten visioiden pohjalta, kehitelty muotoilun periaatteita noudattaen käyttökelpoisiksi ja valmistettu pääosin käsityömenetelmiä käyttäen.

IIVALA Designin inspiraation lähteenä toimivat arkiset esineet ja jokapäiväiset havainnot ympäristöstä. Tavoitteena on saada aikaan jotain uutta ja erilaista herättäen asiakkaiden mielikuvitus valloilleen. Näin asiakkaat voivat muodostaa koruihin oman tunnesiteensä ja olla osana tuotekokemusta.

Brand manual



DESIGNER

IIVALA Design brändin kehittäjänä ja muotoilijana toimii Tiina Tikkanen, käsityömuotoilun artesaani sekä kansainvälinen muotoilija. IIVALA Design on luotu henkilöbrändin pohjalta ja visuaalinen ilme sekä muu sisältö noudattaa henkilöbrändin visiota.

"Inspiraation lähteeni voi syntyä mistä tahansa. Se voi syntyä arkisesta havainnosta, esineestä, sanoista, melodiasta tai unesta. Useasti inspiraatio tulee leikittelemällä mielikuvituksella havaintojen pohjalta. Muotoilijana tyylini on minimalistinen, abstrakti, kontrastinen ja mielelläni lisään töihini mielenkiintoisia yksityiskohtia. Materiaaleina pidän luonnollisista materiaaleista ja metallista, mutta yhdistelen töissäni paljon sekä muotokieleltään että materiaaleiltaan poikkeavia elementtejä. Muotoilussa minua kiehtoo pakkomielteeni luoda jotain erilaista."

Brand manual

S O M I S T U S

Somistusmateriaalit ovat tuotteiden ja erityisesti korumallistojen esittelyä varten. Somistusmateriaaleihin kuuluvat tuotekuvat taustalevyillä sekä kuvapohjat asetettavaksi esittelyvitriiniin.

Somistusmateriaalit ovat luonnon materiaaleista kerättyjä, kierrätysmateriaaleista muokattuja tai itse valmistettuja osia. Pääasiassa somistuksessa noudatetaan tummaa ja sivistynyttä yleisilmettä, johon voidaan lisätä hillitysti leikkisiä yksityiskohtia.



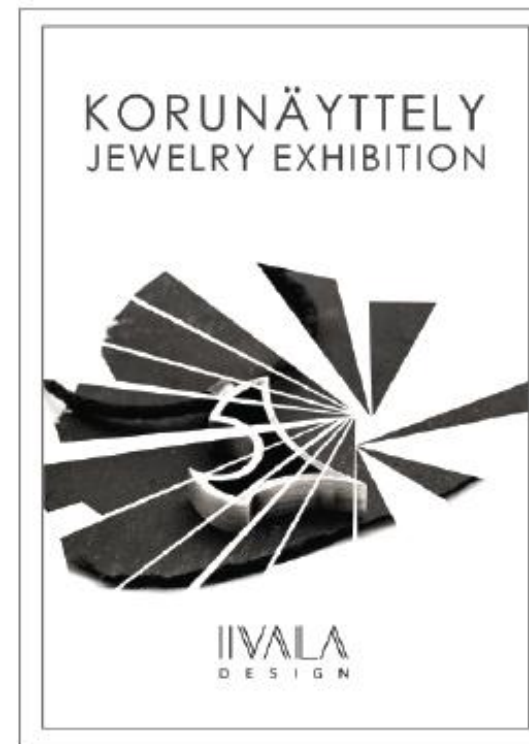
Brand manual

MARKKINOINTI

Mainosmateriaalit keskittyvät graafiseen ilmeeseen graafisen ohjeiston pohjalta (seuraava sivu). Markkinointimateriaalit keskittyvät mustavalkoisen teeman ympärille vahvojen tuotekuvien tukemana. Markkinointia varten kuvattu tuotekuvakokonaisuus on ennalta suunniteltu ja kehitetty yhteneväiseksi.

Markkinointimateriaalia ovat julistepohjat, tuotekuvat, display -kuvat, online portfolio, Instagram -tili sekä Facebook -sivut.

Markkinointimateriaalit ovat IIVALA Designin omaisuutta, eikä materiaaleja saa muokata tai käyttää muulla tavoin. Tarvittaessa sopivia markkinointimateriaaleja voi tiedustella IIVALA Designilta.



Brand manual

GRAAFINEN OHJEISTO



IIVALA
DESIGN



IIVALA Designin graafinen ilme noudattaa brändin ja suunnittelijan visiota, jossa yhdistyvät minimalistisuus, kontrastisuus, abstraktit muodot ja tarkasti toteutetut yksityiskohdat. Rohkea graafinen ilme on voimakas brändin tukija, jonka tarkoitus on herättää mielenkiintoa.

Logo tiivistää brändin sanoman minimalistisuudellaan ja graafisuudellaan. Logo tuo esiin muotoilun merkityksen ja viestittää uniikkista ilmeestä. Logon selkeät muodot ja yksinkertaisuus tekevät logosta ajattoman.

Logoa saa käyttää vain mustavalkoisena. Logoa ei saa muokata. Logon suoja-alueena toimii I - kirjaimen pituus, joka tarkoittaa logon ympärille jätettävän tyhjän alueen kokoa. Suoja-alueen sisään ei saa asettaa mitään elementtejä, muutamia poikkeuksia lukuun ottamatta.

Typografian pohjana toimii IIVALA Designin logoa varten kehitetty fontti sekä sen yhteydessä käytetystä tehostefontista MOMOBO. Leipätekstissä käytetään fonttia Caviar Dreams, josta käytetyin on Caviar Dreams Regular.

MOMOBO MEDIUM

**THE QUICK BROWN FOX JUMPS
OVER THE LAZY DOG**

CAVIAR DREAMS REGULAR

The quick brown fox jumps
over the lazy dog

CAVIAR DREAMS ITALIC

*The quick brown fox jumps
over the lazy dog*

CAVIAR DREAMS BOLD

**The quick brown fox jumps
over the lazy dog**

CAVIAR DREAMS BOLD ITALIC

***The quick brown fox jumps
over the lazy dog***

Brand manual



IIVALA Designin tuotekuvat ovat tarkkaan harkittuja ja henkilökohtaisesti alusta loppuun asti toteutettuja tunnelmakuja. Kuvissa halutaan nostaa tuotteen syvin olemus esille ja tallentaa pienetkin yksityiskohdat nähtäviksi. Ulkoasu tuotekuvilla on graafinen ja rohkea, joissa tarkkuus ja kontrastisuus on nostettu selkeästi esille.



Tuotekuvat ovat pääsääntöisesti neliskulmaisen muotoisia, jossa tuote esitellään valkoisella pohjalla kontrastin luomiseksi. Yhdessä tuotekuvien kanssa voidaan käyttää niin sanottuja filiskuvia, joissa esiintyy kuvia IIVALA Designin inspiraation lähteistä. Tunnelmakuja sijoittuvat yleensä luontoon, kuten luontokuva ohjekirjan alkupuolella.



IIVALA Designin käyttämät värisävyt rajoittuvat mustavalkoiseen ilmaisuun. Tehosteväreinä voidaan käyttää muutamia harmaasävyisiä värejä sekä tehostekuvia, joissa käytetään tummia värejä.

C= 0 M=0 Y=0 K=100
#000000

C= 0 M=0 Y=0 K=90
#191919

C= 0 M=0 Y=0 K=80
#333333

C= 0 M=0 Y=0 K=20
#CCCCCC

C= 0 M=0 Y=0 K=0
#FFFFFF

Brand manual

YHTEYSTIEDOT

iivaladesign@gmail.com

ONLINE PORTFOLIO
[cargocollective.com/
tiinatikkanen](http://cargocollective.com/tiinatikkanen)