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THE BRANDING OF AN ECO-FRIENDLY BUSINESS

Thesis  
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**THESIS**

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**Title**

The branding of an Eco-friendly Business

**Abstract**

The topic of the following thesis involves creating a brand for an eco-friendly company and formulating a consistent brand image for it. The thesis explores the significance of branding as well as other current topics, such as eco-efficiency and sustainability, and aims to merge these in order to formulate a brand strategy.

The process of the thesis ranges from the research of the topic to implementation and creation of the visual identity of the brand, eventually leading to a sample product.

An online qualitative survey was conducted as the data collection method in order to have a better understanding of the target group and their expectations from such a brand and products. The survey result was then used to support and enhance the brand in question.

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# 1 INTRODUCTION

The subject of the thesis is about creating a brand identity for a new sustainable company. The business in subject is a new sustainable firm that operates in Finland. It is estimated that the company will start operations beginning of 2015. The central products of the company will be jute products. The primary target group are environmentally concerned individuals in Nordic Countries and Europe.

The thesis topic explores the significance of branding in today's market environment where selling a great product is not enough anymore. The thesis describes the process of creating a brand from research of topic to implementation at the same time making deeper studies into the subject of sustainability and eco efficiency finalizing the study with implementing the learnings to create a corporate identity material.

The main purpose of the thesis is to identify a framework for creating a brand with a strong visual identity. For this reason one of the tasks will be analysing existing material on the topic of brand creation and brand strategies. Because the company is a responsible business concerned about sustainability this subject will also be researched as well as the material used in creation of products.

After the topic is well understood and analysed, methods learned will be applied in creating the visual identity of the company as well as a preliminary product. For a better achievement a survey will be conducted halfway through the thesis process. Target groups will be questioned about their familiarity with eco products and fair-trade in this way helping the decision making while designing the visual identity of the brand and first products.

The thesis strives to be more than a theoretical report but rather a study into a current topic in today's world and valuable experience for a fresh graduate design student.

## 1.1 Personal motivation

The primary motivation behind the thesis is to acquire theoretical knowledge on brand creation and eco-efficiency and apply the knowledge to future projects and products. The thesis also serves as a journey of personal growth as a professional designer.

The idea for the thesis developed after a leisure trip to Bangladesh. Observing the fascinating local products created from home grown materials gave me the idea of creating my own products with the local materials and native skills that could appeal in a European market as well. Being aware that just a great product does not have much value on the market without a brand I realized the importance of comprehension in brand creation.

My personal aspiration is to create responsible and environmentally friendly products without compromising aesthetics and affordability and at the same time reduce carbon emission, waste and improve the environmental footprint through my products. Encouraging and promoting good environmental practices to customers is furthermore one of my personal targets.

The present thesis uncovers the journey from theory to the practical results of creating a brand and visual identity of an eco-friendly business.

## 1.2 Thesis framework

Figure 1 illustrates the main framework the thesis is focused upon. The thesis combines three major elements. At the centre of the diagram is the company of the study, *Green Gold Design (GGD)*. The design part concentrates on the aesthetic values of the company. The brand management focusses on the brand promise, consumer satisfaction and competition as well as differentiation of the brand from competitors while the eco-values concern the sustainability and environmentally friendly principles.

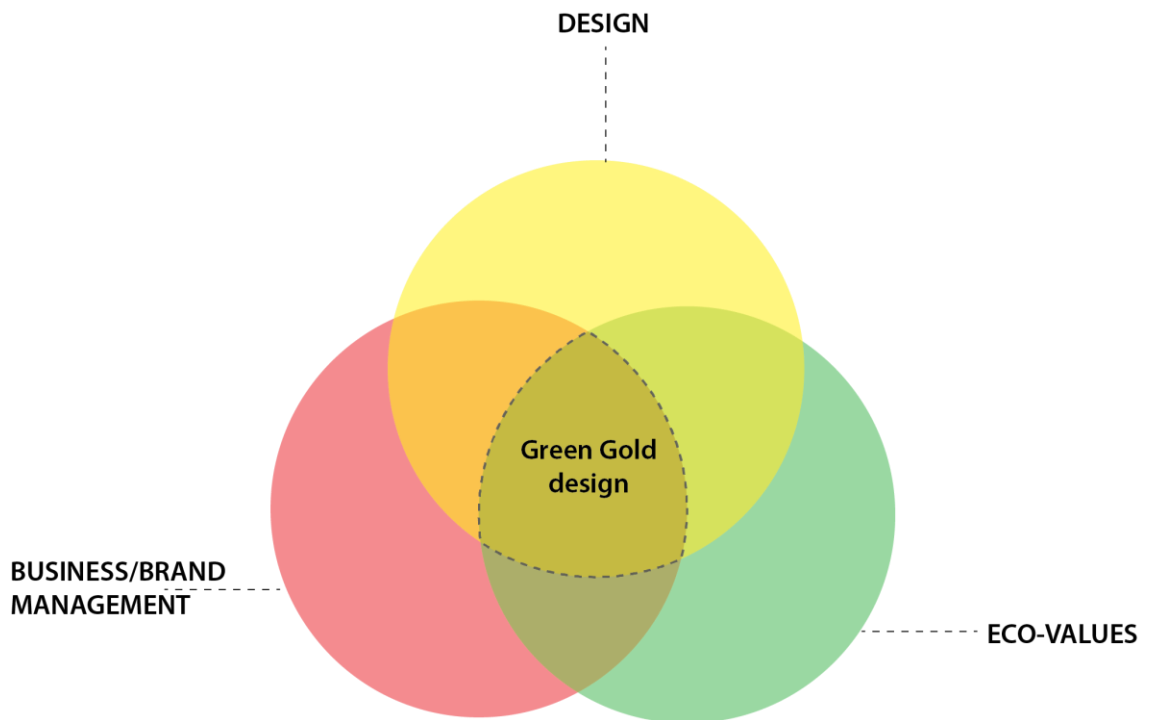


Figure 1. Thesis framework.

Each field is studied and analysed as it holds high importance for the good development of the thesis. The three elements are interconnected to create the nucleus and basis of the present thesis.

### 1.3 Purpose of research

As previously mentioned identifying a framework for the development of a brand is one major purpose of the research. In addition identifying the consumer needs and impression of sustainable brands by conducting a survey is another important component. The survey will help identifying what is the user perception of a sustainable and trustworthy brand and adjust accordingly.

Ultimately the objective of the thesis is to create a strong visual identity and products that support the brand essence, at the same time applying the knowledge gathered during the research stage.

## **2 METHODOLOGY**

### **2.1 Research methods**

The purpose of this research study is to identify and comprehend different strategies used for creating a strong and long-lasting brand identity. For this reason multiple sources are studied and analysed. The paper will discuss and evaluate different findings from a number of journals and books on the subject and finally actions are considered.

The thesis is divided into multiple stages starting with collection of material on the topic of branding, eco-efficiency and sustainability. After the material is gathered and the topics are fully understood to a satisfying level a survey is conducted for a better understanding of the target group making the following stage of application of learnings justified and in full alignment with the findings (Figure 2).

As mentioned above one of the research methods used is action research by making a survey to target groups. This type of research is intended to have both action outcomes and research outcomes and will give a user centric approach to the studied topic while keeping in mind that creating a brand identity is more than finding out what customers say they want but trying at the same time to reflect the vision and substance of the brand. ( Aaker, 1996).

The questionnaire compiles 20 questions varying from yes/no questions, multiple choice questions, open/closed questions as well as some statement questions where the respondents had to answer on an agree/disagree scale.

Overall the purpose of the survey is to understand better people's familiarity with sustainable products, willingness to purchase such products and what helps the decision making.

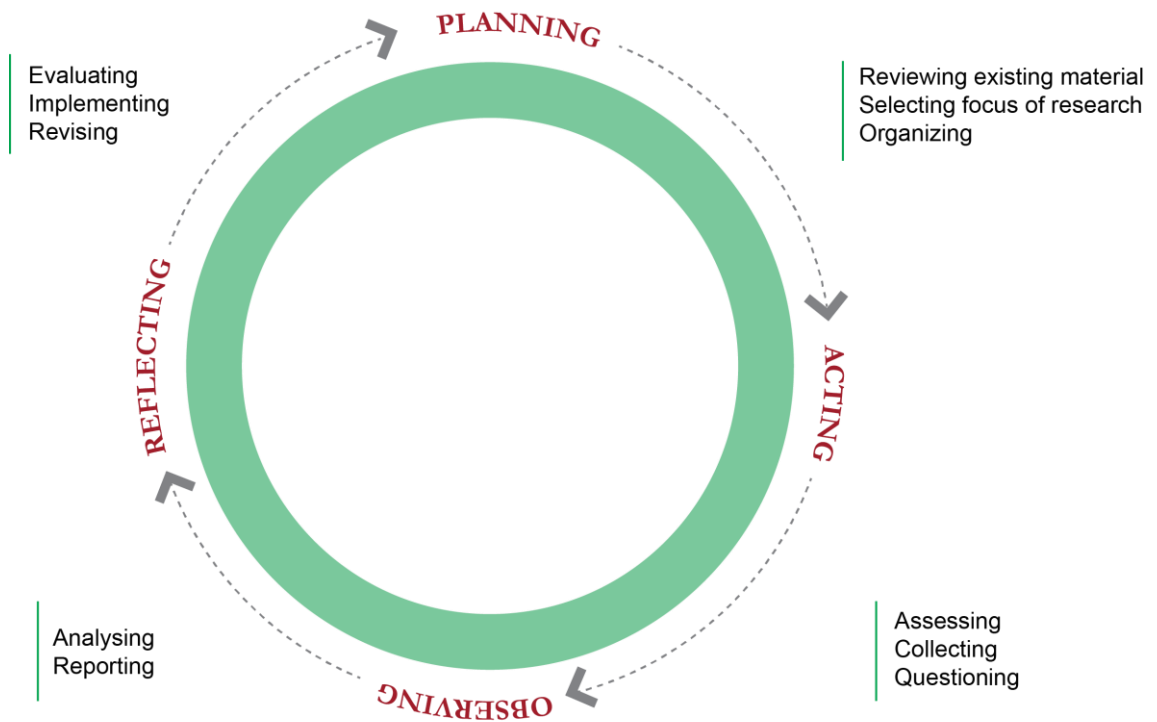


Figure 2. Research process.

The anonymous survey was created with the help of E Survey Creator, posted and distributed online and was attended by 296 respondents. The questionnaire was available for one month period. The survey host generated automatically the diagrams and graphs making the data easy to compile and analyse.

Based on the results from the survey and research material on the subject corporate identity material was created by combining hand sketching with computer programs such as Adobe Illustrator and Photoshop.

## 2.2 Ethical Values

There is a growing demand for ecological products in Finland and Scandinavia, and many other places around the world. The reason behind the demand is the understanding and knowledge we now have about the importance of sustainability and preserving the natural resources after centuries of abuse and ignorance around the globe.



Society depends on natural resources, for food, shelter and in many other aspects in life. United States Census Bureau (USCB) estimated that as of 2013, the world population (the total number of living humans on Earth) was 7.179 billion and growing. With so much population we also produce a lot of waste material. People must find ways to preserve and replace natural resources so future generations can have access to clean water and air and other natural resources (Live strong Foundation, Facts about reducing, reusing & recycling).

Some of the articles that go to waste, such as cloth and aluminium, can take 100 to 400 years to decompose. More reason to learn and practice “The three R’s of the environment”: reduce, reuse, and recycle. Using this theory can make a difference in the long run. By reducing the products we buy that we quickly discard of for no good reason, reuse as much as possible and when the time comes recycle properly people can make a valuable contribution to the environment (2000-2013 Person Education, publishing as Fact Monster).

Clear evidence of climate change has been more and more obvious for all of us over years. Extreme weather events are clear evidence of these changes. Climatologists have found that one of the factors responsible for this climate changes especially for global temperature is atmospheric carbon dioxide.

Because of human influences, over the past three centuries, the concentration of Carbon Dioxide (CO<sub>2</sub>) has been increasing in the Earth’s atmosphere. CO<sub>2</sub> is also one of the important gases responsible for the greenhouse effect (Certain atmospheric gases, such as CO<sub>2</sub>, water vapour and methane, are capable to modify the energy balance of the Earth by absorbing longwave radiation emitted from the Earth’s surface). As a result the average temperature of the Earth is 15° Celsius rather than a cold -18° Celsius that it should be (The encyclopaedia of Earth). This short explanation about climate change and the greenhouse effect intends to support the material choice of GGD products explained more thorough later in the thesis.

The outcomes of the thesis make every effort to incorporate all the studied good environmental practices by producing ethical and eco-friendly products and respecting the environment.

### **3 BRAND**

The abundance of literature on the subject of branding will help the research process, as understanding the meaning of the topic is a vital first step of the study. The following chapter will depict and explore the concept of branding and why in today's vibrant and competitive market it is as difficult as important to build strong brands.

#### **3.1 What is brand?**

Starting with the Industrialization era in 19<sup>th</sup> century characterized by the start of mass production and marketing, the word "brand" became equivalent to "trademark" although we now know there are differences between the two terms. (A brand can be a trademark but not necessarily). Manufacturers became aware of the importance of brand identity and slowly brand became more important than the product itself. The word "brand" has various meanings, ultimately depending on the context in which it is used. Often the brand may function as the logo of the company or as a corporate identity with the logo as part of it. The concept of "brand" is frequently misunderstood and confused with the concept of "logo" for example, but a brand is not only the logo itself but what the logo symbolises. (Abbing 2010).

Hollis (2008, 13) defines brand as consisting of a "set of enduring and shared perceptions in the minds of consumers. The stronger, more coherent and motivating those perceptions are, the more likely they will be to influence purchase decisions and add value to a business." Brands provide the basis upon which

consumers can identify and bond with a product or a service or a group of products or services. (Weilbacher 1995.)

Another simple way of describing a brand is as a collection of perceptions in the mind of the consumer filled to a certain degree with associations that make the product or service more interesting and more captivating. These mental associations make a product valuable enough to be picked out over other options. The stronger and more positive these associations are the more likely it is that the brand will stand out and be purchased. (Hollis 2008, 9).

Similarly Holt (2004) explains very well the concept of branding and the importance of it. He invites the reader to start by picturing a product that has all the aspects that we characterize a brand with, but although it has all the characteristics of a brand, this brand does not really exist. While names, logos and designs are the makers of a brand, because the product does not yet have a history the marker is lacking meaning. If we think about famous brands such as Coca Cola, Nike and Adidas, although they all have the same qualities as other companies, these brands have a massive customer experience base to draw from. Advertisements, videos, sporting events use the brands as support. Journalists assess the brand in magazines and newspapers, and people talk about the brand in conversations. Over time these pile up and fill the brand markers with meaning, and this is how the brand was formed. In present day “customers value some products as much for what they symbolize as for what they do.” (Holt 2004, 3).

### **3.2 Creating a strong brand**

Figure 3 illustrates “The five steps to a strong brand” or the “Brand Dynamics Pyramid” suggested by Hollis (2008, 36) and explains the progression of a consumer’s relationship with a brand. Each of the five levels of the pyramid represents critical issues for a successful brand. The levels are explained in a vertical ascending method starting from lowest as initial phase of a successful brand

that lead to the top and most advanced stage of the pyramid. The following paragraphs will shortly describe each of the five steps and their significance.

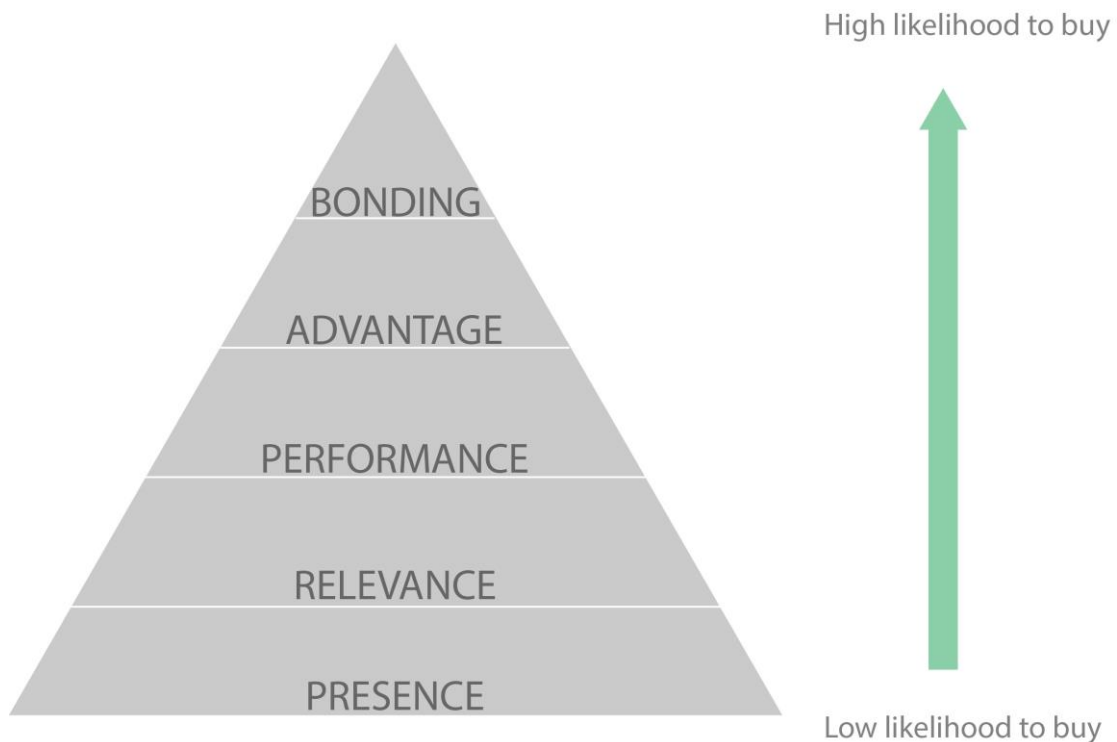


Figure 3. Five steps to a strong brand: The brand Pyramid (Hollis, 2008, 36)

Presence is a vital element of brand performance. People need to know what a brand has to offer before they will even consider buying it. Brands that want to expand should maximize their familiarity and presence on the market.

To reach the next level of relevance, pricing, availability and status are important factors. People are unlikely to consider a product if it is outside their price range for example. Losing customers in this stage should be deliberate and not an accident. Many successful brands such as Tommy Hilfiger and Lexus follow the strategy of addressing a specific market segment rather than trying to appeal to everyone (Hollis 2008, 37).

A frequent purchase depends on a good product and experience. The brand must match the customers' expectations and more in order for the customers to become from occasional buyers to regulars. That is why performing to customer's expectations is vital.

For people to choose the same brand repeatedly they must believe that it gives them some advantage over other competitive brands. Brands must recognize and extend their benefits to be successful.

As the last level of the pyramid, bonding is the strongest attitude of a person towards a brand. When a brand delivers the best consequently a person is more likely to buy the same product time after time, making the connection between a customer and the brand more and more powerful.

As people progress through the five levels of the brand's pyramid they develop a type of affection for the brand. When they arrive at the bonding level they are convinced that the brand is better than competitors' and they are getting the best value for their money. The evolution through the brand's pyramid will create a strong loyalty between the brand and the customer.

### **3.3 Brand equity**

Brand equity is, as explained by Aaker (1996, 7- 8), a set of assets (and liabilities) attached to a brand's name and symbol that adds to (or subtract from) the value provided by a product or service to a firm and/or that firm's customers. The major asset categories (Figure 4) are: brand awareness, brand loyalty, brand quality and brand associations. Every single one of the assets will create value for customers and for the firm. (Aaker 1996, 8-9.)

Each of these important assets will be explained shortly in the following paragraphs. Figure 4 will support the clarifications and give good visualisation of the concept.

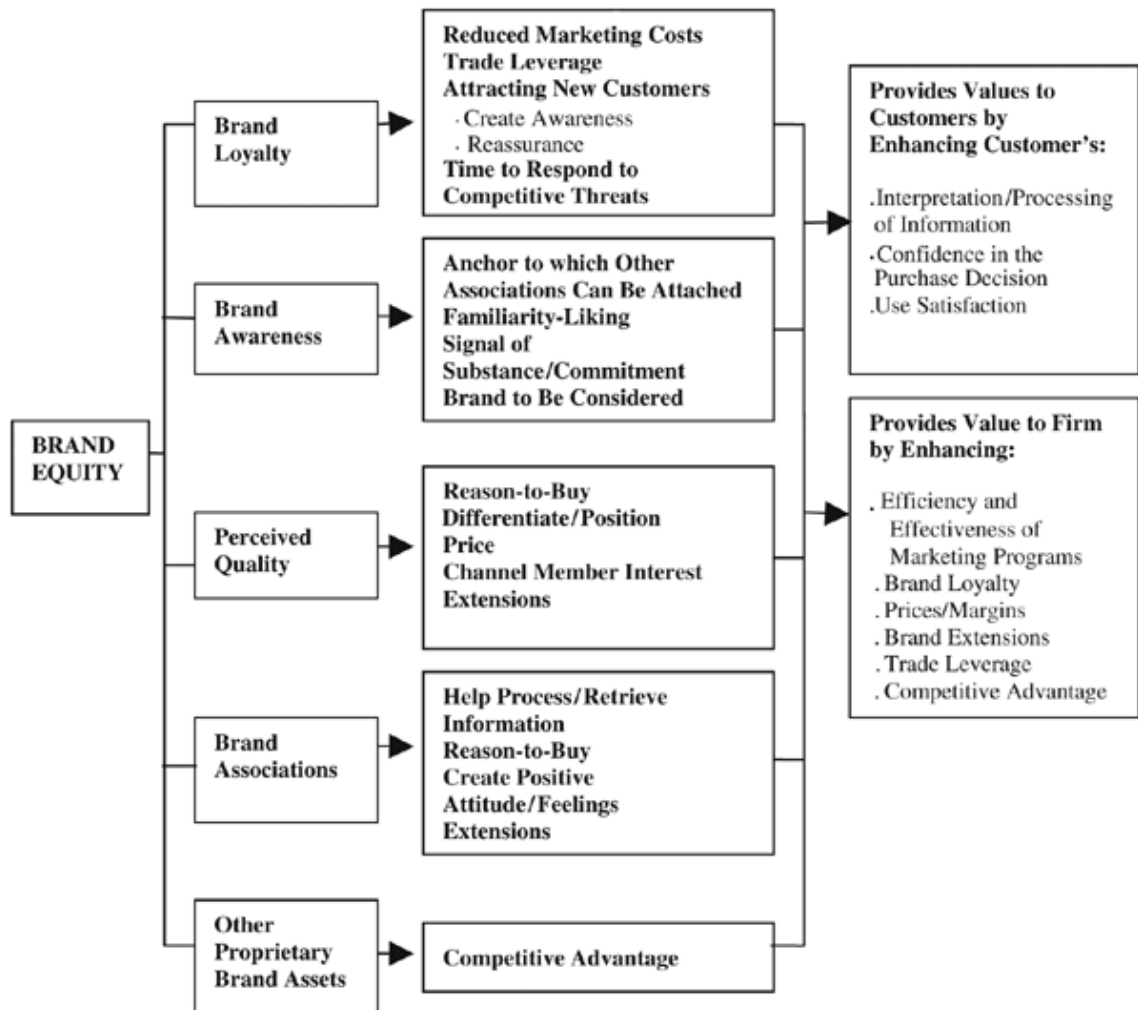


Figure 4. How Brand Equity Generates Value (Source: Aaker 1996, 9).

Brand awareness indicates the consumer's memory of a brand. The target of a brand is to create a presence in consumer's mind so that they are aware that this brand exists, before long customers will start to recognize your brand from its symbol or name. Creating brand awareness is highly important and in today's economy is considerably more difficult than ever before. Consumers are bombarded with an overwhelming amount of options and messages from different marketers. (Aaker 1996, 10-18.) Choosing a product is more and more about the message than the product itself.

Brand loyalty is a key aspect because the brand's value is mostly created by the customer's loyalty and can be expected to generate predictable sales and profit flows. Essentially a brand without loyal customers is vulnerable and destined to fail. It gives little value to a company to have only one time customers but tremendous value to keep the customers attention and obtain their loyalty.

Brand quality refers to the perceived quality the brand is associated with. This aspect has a high influence of the financial performance of the company and the consumer satisfaction. Because ultimately brands are built by customers and not companies the way customers perceive a brand is exceptionally important.

The associations people have with a brand will eventually lead to a purchase if done properly. The brand associations can refer to attributes of a product, a public figure as a spokesperson or a symbol that people can connect to the brand; ultimately the associations are led by the brand identity. (Aaker 1996, 17-25.)

The fundamental objective of a brand should be to create equity that is valuable and timeless. (Aaker 1996, 236). Understanding brand equity is an important part of the process of creating a strong brand. Stronger brands will always have more equity than the weaker competitors and therefore be incomparably more productive and successful from the every point of view.

### **3.4 Creating a brand identity**

A strong brand has a clear brand identity. "Brand identity is a set of brand associations that the brand aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members," (Aaker 1996,68).

Strong brands are more than product attributes, their identity is based on brand personality and relationship with customers. A brand identity gives purpose and meaning as well as direction for the brand, it is the centre of the vision of the brand and the driver of the dimensions of brand equity. Just as a person's identity, the brand identity answers to similar questions: What are the brand's principles? What does the brand stand for? What type of personality the brand wants to project? Every attribute the brand is projecting counts and helps cus-

tomers to identify that specific brand and to buy that brand's products or services. (Aaker 1996, 51-73.)

The goal of a company is to ensure that the brand identity has texture and depth, the identity must be appropriate for the business it represents. The brand can be considered as a product (What is the product the brand can be associated with?), organization (customer focus, environmental concerned, technological and overall emotional involving the customers by creating admiration and respect for the company), a person (brand personality) or a symbol (creating easier recognition and recall of the company). Each brand should consider all of these four perspectives expressing this way what the brand stands for in the customer's mind, however keeping in mind that for some brands, only one of the perspectives will be feasible. (Aaker 1996, 78-95.)

### **3.5 Ethics and brand avoidance**

Interest in ethical consumption has increased over the last decade among people and organizations, making the subject of ethicality extremely current. Whether we realize it or not, most of us had, at some point, deliberately avoided a certain brand. Based on a study proposed by Lee, Conroy, and Motion (2009) there are four types of avoidances:

Experiential avoidance – undelivered brand promises

Identity avoidance – symbolically unappealing promises

Moral brand avoidance – socially harmful promises

Deficit value avoidance – functionally deficient promises

The authors also argue that the consumers with ethical concerns might react to what companies actually do and what companies should have promised (based on consumers ethical standards) but in fact have not, rather than the principle of brands seen in the light of "promise model" where companies do not honour their promises.

Reflecting upon the findings just mentioned and earlier studies it appears that it is as important to formulate the right brand promise as it is to keep that promise.



Ethics are becoming more and more important to customers and should become more important to companies as well. In today's world, information is easy to acquire and positive outcomes and pleased customers can make the difference between a successful brand story and an unsuccessful one.

A brand promise is the foundation of a company, which is why companies should carefully consider their promise. In the present cluttered environment where consumers have so many choice possibilities, companies have little room for neglecting the possibility of brand avoidance. It is why every aspect of a business must be carefully considered as well as the ramifications of their actions.

## 4 BUILDING OF A SUSTAINABLE COMPANY

### 4.1 Green Gold Design brand concept

GGD is a new company based in Finland and expected to start operations at the beginning of 2015. The company offers sustainable and eco-friendly products made out of jute fibre. The products are designed in Finland and focus on functionality and sustainability.



Picture 1. Jute Bags (Sources from left to right: [www.wjpackaging.co.uk](http://www.wjpackaging.co.uk), [www.bigheart.nl](http://www.bigheart.nl), [www.discountmugs.com](http://www.discountmugs.com)).

GGD tries to combine ecology with modern design by using a 100% biodegradable material to create fresh and modern manufactured goods as well as traditional simple designs with a modern twist. The new company offers to customers a variety of jute bags and other home accessories made out of jute as a primary material. At the same time the company is trying to make a positive contribution to the socio-economic development in a developing country (Bangladesh).

An environmental impact analysis will be carried out prior the manufacturing of products to ensure that environmental factors are addressed. The International Association of Impact Assessment defines environmental impact assessment as "the process of identifying, predicting, evaluating and mitigating the biophysical, social and other relevant effects of development proposal prior to major being taken and commitments made" (Principles of Environmental Impact assessment best practice).

#### **4.2 If GGD were a person**

As identified earlier in the paper brand personality is as important as a person's personality. Part of creating brand equity is identifying what is the brand personality. Product related characteristics are the primary drivers of the brand personality (Aaker 1996, 144). By having a personality it helps the brand communicate with the customers, and the customers to relate with the brand (Aaker 1996, 174).

## BRAND PERSONA

Sofia, 28, lives in Helsinki

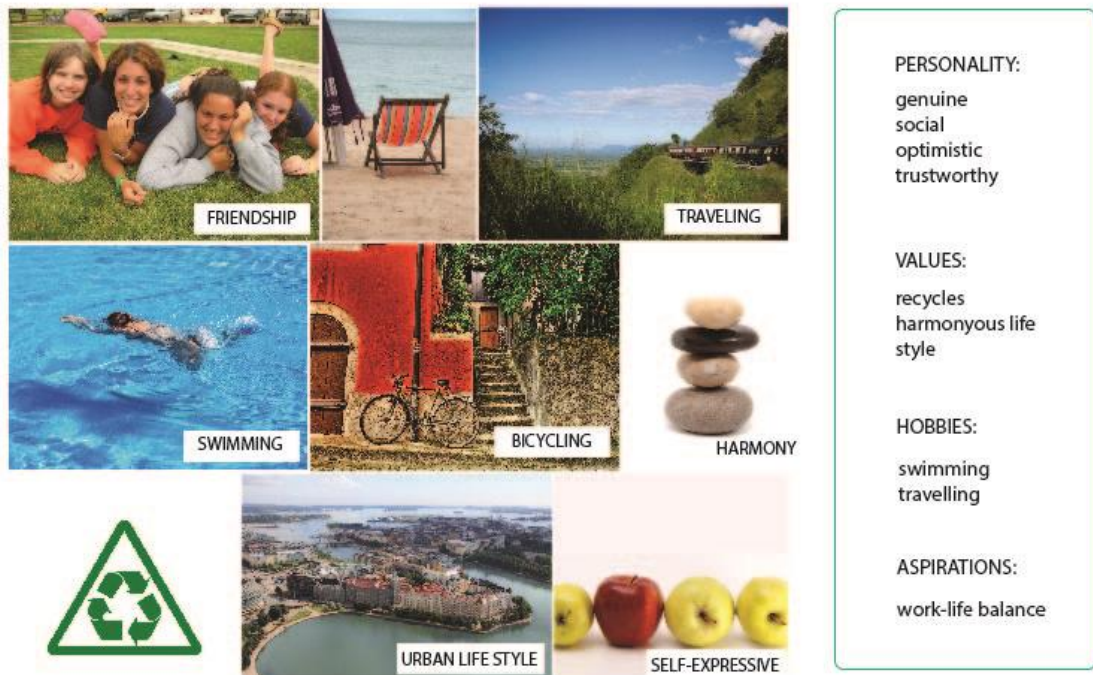


Figure 5. Brand Persona

Considering the brand as a person can also help understand better the ethics and principles of the company. It will moreover ease understanding where the brand fits in its market in comparison with the competitors.

With this in mind and following Aaker's (1996) insights if GGD would be a person (Figure 5) it would be a 28 (twenty eight) year old person that lives in Helsinki, has a large friendly smile and long hair. GGD enjoys travelling and friends gatherings as well as swimming in the spare time as part of the healthy, harmonious life style GGD enjoys living. GGD is friendly and genuine, always optimistic, self-expressive, confident, and most importantly trustworthy and dependable. Has a sustainable and environmentally conscious lifestyle, recycles and is well informed. GGD tries to live in a work-life balance, strives to be well informed and to have good judgement all-around.

### **4.3 Target group and consumer behaviour**

A brand should speak to the target audience but does not need to appeal to everyone (Hollis 2008, 15). Understanding the segment a brand's product is aimed at is an important step for a newly established company.

The target group are ecologically concerned individuals that live primarily in Finland and other Nordic countries as well as people with a genuine interest in sustainable living. They are influenced by trends but also have a strong identity and prefer products that make a statement. They feel connected to products that have a story and appreciate transparency in a business model. They also love nature and like to recycle.

Midway through the thesis process, a questionnaire was conducted as a research method in order to better understand the market and people's general familiarity with sustainable products, their willingness to purchase such products and what helps them in the decision making.

#### **4.3.1 Research questionnaire**

The online questionnaire was formulated as a research strategy to help understand better the target group and to formulate an action plan for creating the visual identity and future products for the new company. Every question was carefully planned trying to be relevant and as objective as possible. The questionnaire compiles twenty questions totally, combining yes/no questions, multiple choice questions, and direct questions at the level of declarations as well as closed questions with multiple answers. Open ended questions were also used giving the respondent an opportunity to come up with his own statement, in this way helping the designer to uncover new and additional aspects concerning the purchasing decision, future products and marketing tools. Likert scale questions, also known as the 'agree-disagree' scale, were added. Here, the responders were presented with a series of attitude aspects, and for each of

which they were asked how strongly they agree or disagree with the statement. (Brace 2008.)

The questionnaire plays an important role in the thesis process. The following section will describe and analyse the findings of the questionnaire focusing on the most important outcomes.

### 4.3.2 Questionnaire outcomes

In total the research questionnaire was attended by 296 respondents. Participants were from different genders, age groups and occupations all currently living in Finland. Of the respondents the majority, 45.6% were 19-25 age group and 26.4% over 40 years old 57.4% of the respondents were females. A total of 213 respondents out of the 296 (72%) were students and 31% working (Appendix 2 1).

Following the basic background questions, some questions about decision making when purchasing a product were added. Figure 6 illustrates question 4, which shows that price and quality followed by brand and ethics are influencing the respondent’s decision the most when purchasing a product.

#### 4. What influences your purchasing decision? \*

Number of participants: 265

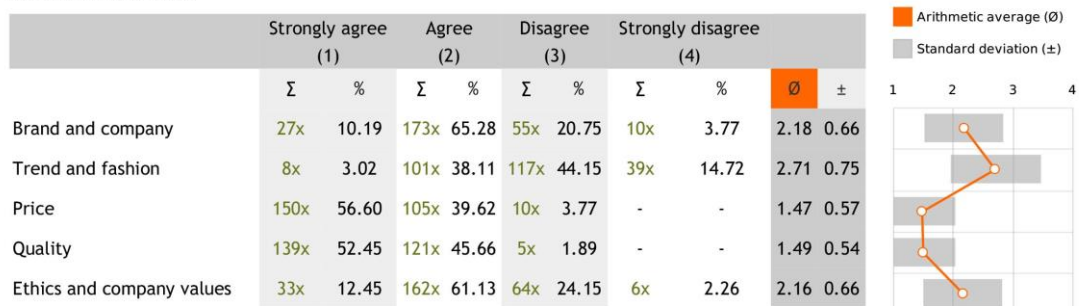


Figure 6. Responses to the question: What influences your purchasing decision?

Most of the respondents (213) pay special attention to functionality when considering a product they might purchase as seen in Figure 7. The question with

multiple choice possibilities also shows colour and shape as important aspects, some adding other options, most frequently mentioned are price and quality once again.

5. What feature draws your attention to a product? \*

Number of participants: 261

213 (81.6%): **functionality**

133 (51.0%): **color**

123 (47.1%): **shape**

101 (38.7%): **size**

104 (39.8%): **uniqueness**

23 (8.8%): **Other**

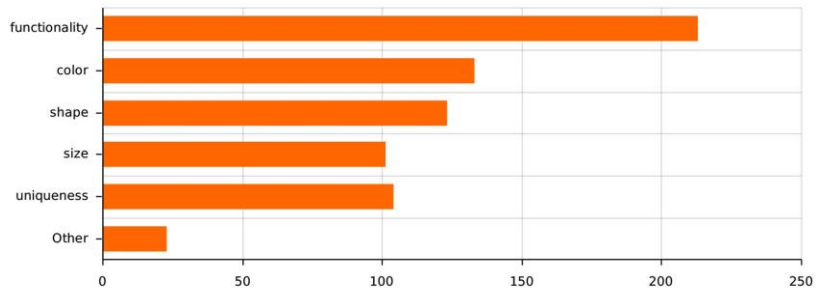


Figure 7. Responses to the question: What features draws your attention to a product?

According to the survey's results more than 50% of respondents are likely to recommend a product/brand they like to others, with less than 1% answering "never" to the question (Figure 8). This report validates previous findings that show the importance of happy customers, and the positive effect they can bring to a company. As the owner of a new company one might even consider having their brand endorsed by customers. It is an option that could be cheaper and very effective.

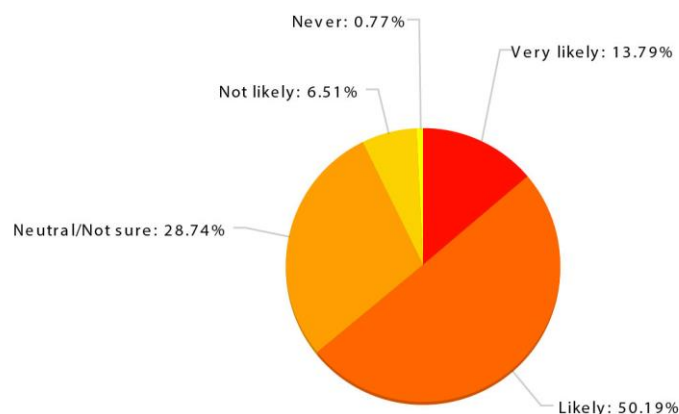


Figure 8. Responses to the question: How likely are you to recommend a product/brand to your friends and family?

The following questions concentrated on the topic of Faire Trade and Ethics of a company/product. Respondents were asked how familiar they are with the terms from the topic. If affirmative answer , where they get information about the subject in question and if the ethics of a company influences their decision when purchasing a product as well as their attentiveness to a product's label (Appendix 2 3).

The results show that more than 85% of the respondents are familiar with the Fair Trade concept and ethics of a company does influence their opinion when purchasing a product with more than 50% answering yes to the query. (Figure 9).

9. Do the ethics of the company influence your purchasing decision? \*

Number of participants: 261

150 (57.5%): **yes**

111 (42.5%): **no**

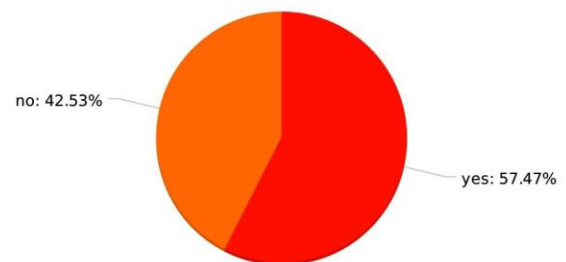


Figure 9. Responses to the question: Do the ethics of the company influence your purchasing decision?

The research also gave some good insights into places or ways people get their information about ethical products. The majority answered "Internet" but other additional and very useful information was also acquired e.g. online forums, magazines, brochures (Appendix 2 3). The answers greatly helped the practical stage of the thesis as well as future developments of marketing material.

11. Do you usually read the label on the products you buy? \*

Number of participants: 259

93 (35.9%): **always**

155 (59.8%): **sometimes**

11 (4.2%): **never**

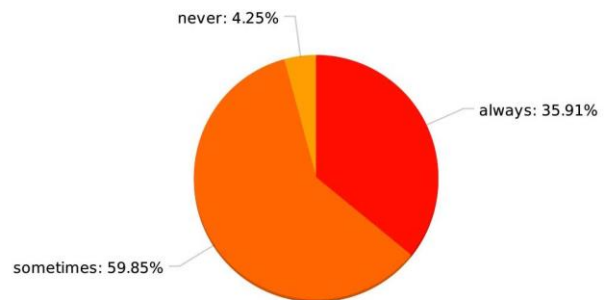


Figure 10. Responses to the question: Do you usually read the label on the products you buy?

General public also reads the label of a product with only less than 5% of the respondents answering “never” to the question (Figure 10). The majority would also like to have more information about the product on the label with more than 75% answering “yes” (Figure 11). This information suggests that labels are an important part of the product.

12. Would you prefer the Eco-products to have more information available on the label? \*

Number of participants: 259

201 (77.6%): **yes**

58 (22.4%): **no**

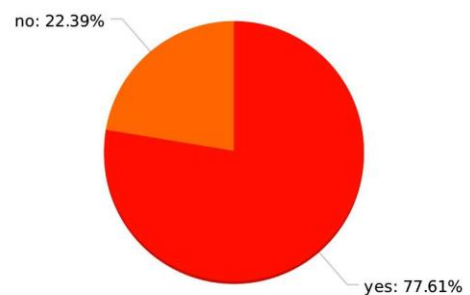


Figure 11. Responses to the question: Would you pay more for a sustainable product?

The following questions refer to sustainable products. If people would be willing to pay more for sustainable products, what place they prefer the most for purchasing such products and if, in their opinion, there are enough sustainable products on the market to choose from. Over 69% of the respondents answered



that they would be willing to pay more for a sustainable product and they would prefer to buy it from Supermarkets (Appendix 2 5). This figure shows that people would choose a sustainable product if widely available without too much effort to acquire such items as well as adding in terms of pricing, respondents would pay more for a sustainable product. Although in previous questions price was mentioned multiple times as an important factor when making a purchasing decision the responses to the previous question suggests that higher price is not necessarily a critical reason not to buy a product as long as the price is within reasonable limits.

Last three questions focused of the possibility of customizing the products with own designs, what type of tailoring respondents would do (e.g. printing own design, design own model) and rating statements that show reasoning behind their purchasing decisions. Figure 12 illustrates that only 28% of respondents would not consider customizing the products they buy, however the majority of people would be opened to such option, printing own design as the general preference (Appendix 2 6).

17. Would you like to have the option of customizing the products you buy with your own designs? \*

Number of participants: 240

49 (20.4%): **yes**

68 (28.3%): **no**

123 (51.3%): **maybe**

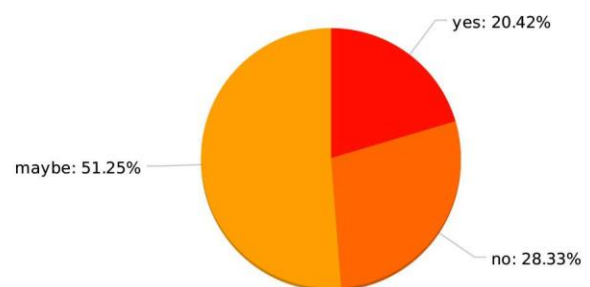


Figure 12. Responses to the question: Would you like to have the option of customizing the products you buy with own designs?

The “agree/disagree” statement question was used to unveil reasons behind their purchasing decision and understanding the general perception on fresh products, price, brand story and trend. The results show that most of the respondents buy products that reflect their principles as the main reason behind a

purchase. A good brand story is also an important quality as well as trend and fashion ( Figure 13).

19. Please rate the following statements: \*

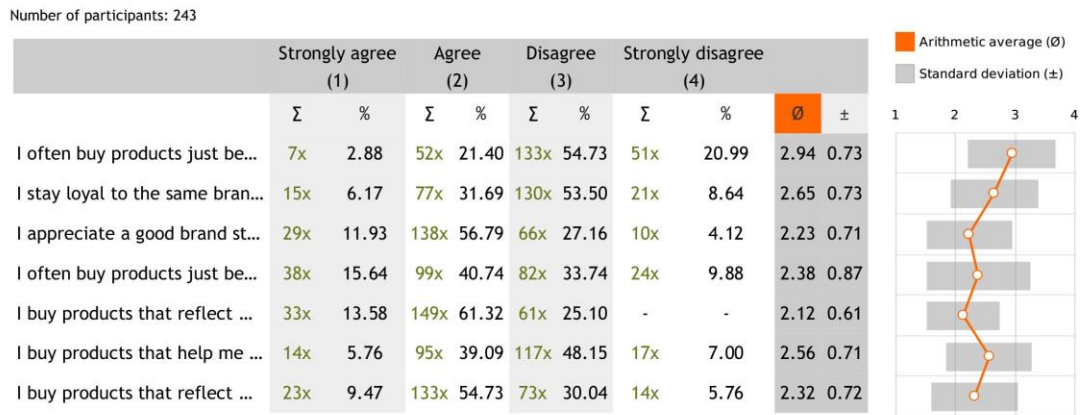


Figure 13. Responses to the question: Please rate the following statements.

The questionnaire was very helpful and gives good insight into the possible customers’ perception of what matters and what is not particularly important in a brand and its products. Some parts of the survey results confirmed previous studies, while other helped comprehend and acquire additional information and formulate more ideas about product development, customer wishes and requests.

## 5 VISUAL IDENTITY

### 5.1 Logo design

The visual identity of a company is the basis for customer recognition and just “like the foundation of a building, the logo is the base for all other messages” (Adams, Morioka and Stone, 2004, 37).

A truly enviable iconic logo design has to be “simple, relevant, enduring, distinctive, memorable and adaptable” (Airey, 2010, 22). Although this many attributes might sound like a lot, if we think about successful logos, they have every single

one of these characteristics. The following sections will explain shortly each attribute as suggested by Airey ( 2000).

Simplicity will help the logo to be versatile, making the logo easy to use in various media collections like business cards, websites, and brochures. A simple logo is additionally more recognizable (Airey, 2010, 22-23).

As previously mentioned, a logo has to be appropriate for the business it represents. A logo must be relevant to the industry, the company and the customers however it does not need to literally reveal what the company does ( Airey, 2010, 25).

Following trends in logo design is never a good idea. Trends come and go, but a company wants to stand the test of time. Longevity is the aim of every business.

A good logo also has to make an impression at just one glance. In general people look at products for only a few seconds, by making an impression the logo will look familiar next time encountered (Airey, 2010, 39).

Because ultimately the logo will be used of different applications and on different sizes it is advisable to think at the logo on a small scale when created. In this way making sure the logo is versatile and can be used in any size still being recognizable and clear. (Airey, 2010, 39).

Another objective for a good logo is distinction. In today's saturated market differentiating yourself from competitors is essential. (Airey, 2010, 30).

## **5.2 Process of creating GGD's visual identity**

The visual identity of a brand consists of all the visible elements such as the brand name, logo, letterhead, business card, website, and any other application

relevant to a particular brand. The visual identity is very significant for a brand because it is the starting place to build value.

As any process it all starts with a target. With the final objective in mind and after a prolonged research on the topic of brand identity, logotype, symbol, trademark, colour, etc., a mood board was first created as seen in Figure 14. The mood board tries to capture the first thoughts and ideas of what the visual identity of GGD could be. It combines words, pictures of natural elements, leaf details, sustainable products and concepts, colour pallet possibilities and playfulness with the letter “G, as it occurred to me that playing with the letters can be a potential good concept to pursue for the logo. The design concept ultimately takes inspiration from the nature and organic materials. The mood board helped keep my focus, and emphasise the essential elements that compose the essence of GGD.



Figure 14. Mood board for the GGD's visual identity.

Initial sketches of the logo followed the mood board as a first and fundamental step for creating the visual identity of the brand. By testing different concepts and ideas on paper gave allowed more freedom for experimenting. After the

preliminary hand sketches on paper, I developed more detailed concepts on computer as seen below in figure 15.



Figure 15. Logotype development.

Many hand sketches and even more computer try-outs later a concept that worked the best with the GGD's brand essence was decided. The entire process of creating the logo and choose a final version took multiple weeks.

After completing the logo other elements of the visual identity followed. The business cards and other corporate identity stationery including tag, label, and webpage were created following the same characteristics and elements that would support the brand's personality (Appendices 3 and 4).

Creating the webpage was somewhat a longer process because of all the material that needed to be gathered. The responsibility of creating the webpage was shared because of the technical functions. The designer's main responsibility was the general look and concept as well as the visual material.

After creating initial sketches of the overall look of the webpage other visual material for the webpage were collected by taking pictures of the sample products and edit the pictures in order to give a better understanding of their usability and purpose. The entire process until the publishing of the page took multiple months.

### 5.3 GGD Logo

Keeping in mind previous experience and the various research materials studied for the purpose of creating the identity of GGD in addition to all the previously explained attributes of an iconic logo, the final logo design is striving to incorporate as much as possible from the learnings.



Figure 16. GGD logo.

The final logo was created in a simplistic approach trying to convey the company's values from one quick glance. The main symbol of the logo derives from the texture of a leaf. The thought came after many discussions with various friends and acquaintances that complained about the cliché of the leaf used by sustainable companies. In all fairness using leaves was an initial thought however the final logo tries to combine the recommendations with own ideas by creating a symbol that derives from a leaf but is not a leaf per se rather a stylised version of a leaf's detail.

The logo communicates the good ecological practices GGD believes in and by showing a close-up detail of a leaf also conveys the work transparency the company is ensuring.

## 5.4 Typography

“Typography is picture of words. The letterforms work together to convey a message” (Adams et al., 2004, 46). Choosing the suitable typeface for a logo is a crucial task. The shape of the letters, how they function in combination and their legibility must be considered.

Choosing the right font contributes to the longevity of the logo, mentioned before as one important attribute of a successful logo. By choosing a font too far from the original recognizable form could mean that the font will be dated quickly. (Adams et al., 2004, 46).

After exploring numerous different directions and typographic approaches I decided on a favourite concept. Sakkal Majalla is the typeface chosen for the logotype of GGD. The same typeface was used for all the words in the logo although slightly different sizes and using upper case for the main words and lower case for the word “design” as it is not the focus point of the logo.

Sakkal Majalla is a sans-serif font from an Arabic typeface family, although this specific information had nothing to do in the final decision making of choosing this specific font. The main reason of the choice was how the font was fitting the symbol of GGD by having an organic flow of the text. The rhombus shape of the dots created a geometric element that somehow fitted the natural flow of the text with the geometry of the symbol in the logo. Also as a sans-serif typeface it gives the text a more modern look.

## 5.5 Colour

“Colour is subjective. There are emotional connections that are personal to every colour we see.” (Adams et al., 2004, 50). For a logo, colour offers a mnemonic value. Colour must also be appropriate for the business it represents.



Figure 17. Colour Palette.

After careful consideration and research a decision was made about the colour palette (Figure 17). From the start, using green as the main colour for the logo was a very obvious choice. As a sustainable company that promotes ethically produced, organic and recyclable products, green colour was the evident choice that would communicate the values of the company to the general public. According to Adams et al. (2004, 51) and other various web sources mentioned in the reference list, the colour green symbolises nature, life and renewal and it is frequently used by eco-friendly businesses, therefore would communicate the company's message with the public in one glimpse.

Black was used for the header of the logo (Figure 16) mostly for practicality. After having used already two shades of green, adding a third colour would increase not only the printing costs but also the ink consumption, and, as previously mentioned, the company is aiming to waste as little as possible. For this reason, the initial plan of having the colour brown included in the logo, has been reconsidered.

The main target when deciding about the colour pallet was to try to keep the colours to a minimum, choosing simple but bold colours that would convey the company's values in the same time saving printing costs by choosing limited number of colours.



## **6 ETHICAL VALUES OF THE COMPANY**

### **6.1 Eco-efficiency**

“Eco-efficiency is reached by the delivery of competitively priced goods and services that satisfy human needs and bring quality of life, while progressively reducing ecological impacts and resource intensity through life cycle, to a level at least in line with the earth’s estimated carrying capacity.” (Business Council for Sustainable Development, 1993, 8)

The eco-efficiency strategy essentially translates into balancing the ecological character of production related activities while maintaining their profitability and trying to make the lowest possible environmental impact throughout the product’s life cycles.

Environmental product design does not imply a conventional product design, but integration of environmental questions into procedures of product and process planning. A single colour material or a light green one with recycled paper does not turn a product into an eco-friendly one. That is why every detail must be carefully considered already from the planning phase: extraction of the raw material, production, marketing, sales to waste transition while considering the possibility of recycling and reuse.

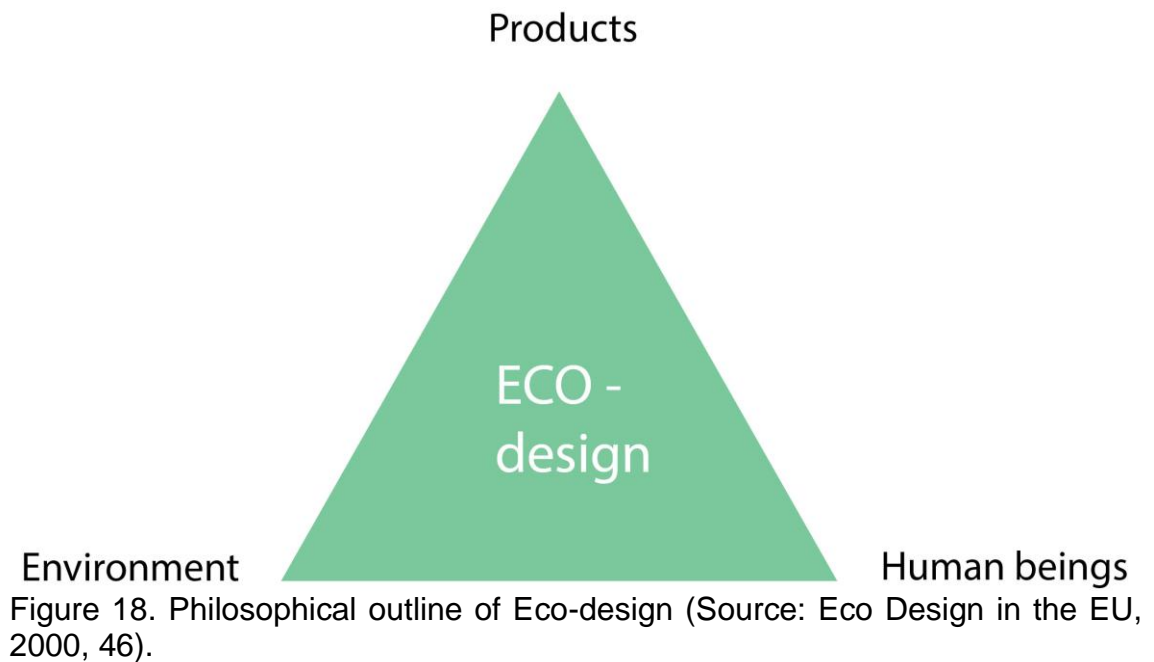


Figure 18 illustrates an Eco design scenario from the Eco Design in the EU projects (2000, 46). The authors suggest not looking at the three fields of the scenario separately but focusing on the idea that the three elements of environment-product-man are connected and building up sustainability happens inside the triangle. The environmental angle involves reducing the resource consumption, products offering as much service as possible and the human part is about creating eco design.

Eco design implies a need to even out ecological and economic requirements when developing products. Eco design ultimately means wasting and throwing away less, reuse and recycle more. Designers have the power of deciding the faith of a product and consider all the important elements when creating an eco-product.

The products created by GGD are focused on good environmental practices. The entire life cycle of a product is considered from design to the end of a product's life. At the same time GGD products are supporting the Three R's of the environment offering products that promote reduction of material use, reusability of products, made out from a recyclable and 100% biodegradable material.

## 6.2 Material

Jute has been used for centuries after its potential was discovered in 1757 by The East India Company that took control of West Bengal, and introduced to the European market in 1759. By 1838 jute sacks were regularly used by the Netherlands to transport coffee. Although slightly overlooked in recent years in the face of competition from finer and cheaper synthetic fibres, jute industries is one of the oldest surviving agro-industries in the world and next to cotton, jute is one of the most important and affordable natural fibres. (Taprobata, 4)

There are four sources of natural fibres; they can be broadly categorized as: wood fibre (soft and hard woods), vegetable fibre (cotton, jute, coir, ramie etc.), animal fibre (silk, wool, feather etc.) and mineral fibre (asbestos etc.). (Taprobata, 6)

Jute plant grows mostly in the Gangetic delta in the eastern part of Indian sub-continent (Figure 19). People used to consume the jute leaf as a vegetable and use it as remedy. Jute plant grows well in hot and humid climate especially in areas with abundance of rainfall. Jute plant grows up to three meters in height and matures within four to six months.



Figure 19. Jute plant. (Source: Wikipedia)



The fibres are extracted from the stem of the plant by a special process known as retting. Retting usually involves tying the plant in bundles and dipping them in slow flowing or stagnant water for about two to three weeks. The fibre extrac-

tion that is done manually followed by washing and drying in order for the fibres to be suitable for commercial use. (Taprobata, 3)

The usage of jute is diversified from gunny-bags used for storing and transportation of products such as: rice, potatoes, corn, sugar, etc. to commodities such as cement and spices. Jute can be also used for tents, hammocks, suitcases, handbags and many other similar products. The largest exporters of raw jute fibre are Bangladesh and Thailand, while Bangladesh and India are the biggest exporters of jute products (Food and Agriculture Organization of the United Nations, Future Fibres.)

Growing knowledge of the environmental sustainability and biodegradation reintroduced jute as an important material on the market. Jute is 100% biodegradable and recyclable which means it is environmentally friendly. A hectare of jute plants consumes about 15 tons of carbon dioxide and releases 11 tons of oxygen (Figure 20). Furthermore jute does not generate toxic gases when burnt.

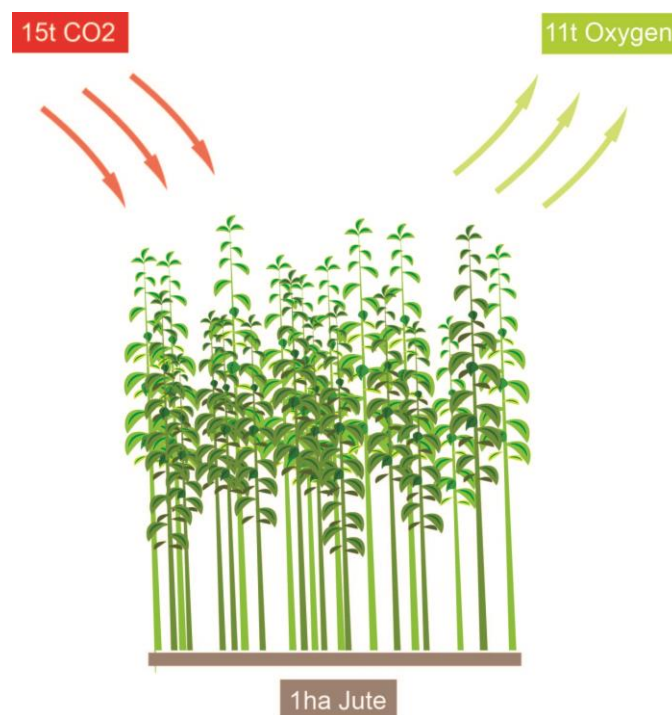


Figure 20. Jute's CO<sub>2</sub> consumption.

Jute is therefore versatile and environmentally-friendly fibre that does not create any harmful effect on the ecosystem; but rather it maintains harmony with the natural environment.

### **6.3 Ethical products**

Ethical products are ultimately produced by morally good and correct companies and by avoiding activities that do harm to people or environment, therefore ethical products are created with respect for people and the environment. (Oxford Dictionaries)

GGD is determined to achieve commercial viability through sustainable business activity at the same time making positive contribution to the socio-economic development in an undeveloped country.

Product creation as well as all the promotional material will be made according to economic, ecological and social standards with good environmental practices in mind eliminating as much as possible the usage of hazardous substances in the designs, reduce energy consumption and limit pollution emissions.

An environmental impact analysis will be carried out prior to any operation decision. Transparency in company's actions is additionally a focus point of GGD, making it easy for customers to see what actions are performed.

## **7 RESULTS**

The aim of the thesis was to create a brand for a new sustainable company, identify a framework for brand creation, conduct a survey for a better understanding of the target market and apply the learnings in creating the visual identity of the company. At the same time initiate a preliminary product concept as an example of the brand essence and what the company stands for.

Considering all the aspects of what a customer wants from a product is not an easy task. Fulfilling the physical and aesthetic needs of the users from an ecological point of view can be a challenge. A product can be aesthetically pleasant regardless if it is environmentally friendly or not. Every so often recycled and environmentally friendly products have an aesthetic of their own as well as elevated pricing that frequently discourage new clients from purchasing them. What if sustainable products become more affordable and have same aesthetic standards as other non-sustainable products? Designing responsible products created in a sustainable manner without compromising aesthetics and affordability should be every designer's aspiration.

Customers choose new products for different reasons, for the functionality, price and status, or other factors which are important for them as so clearly resulted from the preliminary survey. A good design is a product that is aesthetically pleasant, durable, functional, recyclable, and furthermore the costs of product manufacture and use should be adjusted.

The following paragraphs will describe a sample product created as a result of the learnings acquired during the thesis creation.

The idea for this simple and basic design developed while coming across a research paper about eco-efficiency. The paper described the importance of planning the entire life cycle of a product from very early stages and if possible creating a second life for a worn out product. As a result a product with a story was conceived, made of jute, which could be recycled to grow a plant when worn out (Figure 21).



Figure 21. “Grow me a plant!” sample bag and label.

The product would be sold together with a small seed packet/ envelope containing different plant seeds, such as sunflower or wildflower collection and other similar plants that grow from seeds (Appendix 3 and 4). This product would be sold with the suggestion of burying the bag when worn out together with the seeds and grow a plant from it. The worn out jute bag would be in this way recycled and remembered by creating a living plant out of it. The products would be sold under the concept name of “Grow me a plant!”.

The concept name is essentially a game of words that implies to grow the bag as a plant. Evidently burying the bag after it becomes unusable is not a necessity and the bag can also be recycled in other ways such as disposal in the bio recyclable waste bin.

The design of the bag is very basic and could be used to carry groceries, books or as a purse. The seed package will also serve as the tag of the bag. Tags provide very important information but are immediately thrown away after the product is bought. By using the seed package as a tag it will also minimize the material consumption. The seed package uses recycled paper and minimal col-

our prints. It contains the story concept of the bag as well as washing instructions; it also contains information about care and recycling of the product.

The bag supports previous findings from the conducted survey as well as other research material about products with a story highly appealing to customers. All the promotional material as well as the products created support the brand essence of GGD and follow the acquired learnings about sustainability and eco efficiency.

The results of the thesis support the initial target consequently the thesis is a successful project corresponding with the expectations.

## **8 CONCLUSION**

Just the designer cannot “make” the brand, but he can create the foundation with the logo and other brand associations.

This wise concept was the adage behind this thesis. It ultimately helped to focus on gathering the information needed that would eventually help to create the logo and other brand associations while still remembering only this is not enough to create a brand.

There is probably no way to predict the future success for a specific brand. Unanticipated problems can arise but what the administration of a new company can do is to understand what are the strengths and weaknesses of the company and react accordingly when problems arise.

Although overwhelmed at times with all the information available on the subject of brand and branding, drawing own conclusions and determine the important steps in brand creation was the ultimate objective. With the theoretical foundation in place the practical steps that followed strive to apply all the learnings previously gathered.



Designing something on one's own adds more pressure to the designer, as he/she must be the customer and employee. It also involves being particularly critical with one's own work, as the decision making itself will ultimately lead to success or failure.

Conducting the survey was also a very interesting experience. Surprising high number of people took their time to answer to the questionnaire making the survey a successful experience. Consequently valuable information and data was gathered to support choices and upcoming products. It also revealed new information that behaved as a guide throughout the thesis process.

Reorganizing views and thoughts while progressing with the thesis was one of the biggest obstacles. Attention shifting and constantly finding new points, ideas and topics to add to the thesis proved to be a real challenge. Keeping the focus on the main subject without overburdening the topic and shifting to a different one has been a persistent fight. The main aim was to describe the topics detailed enough to be understood but not too profound that it would be boring or overwhelming for both the author and the reader.

After the completion of the thesis the future work will continue on product development and marketing activities.

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## Sustainability awareness and preference survey

### Page 1

What is your age? \*

Please choose...

Gender \*

Please choose...

What is your profession? \*

student

work

other

### Page 2

What influences your purchasing decision? \*

	Strongly agree	Agree	Disagree	Strongly disagree
Brand and company	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trend and fashion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Price	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ethics and company values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What feature draws your attention to a product? \*

functionality

color

shape

size

uniqueness

Other

How likely are you to recommend a product/brand to your friends and family? \*

Very likely

Likely

Neutral/Not sure

Not likely

Never

**Page 3****Are you familiar with the terms Fair trade & Ethical Products? \*** yes no**From where do you get information about Eco-friendly designs and trends? \*** Internet Social media Family and friends Newsletters Other**Do the ethics of the company influence your purchasing decision? \*** yes no**If yes, please elaborate here:****Do you usually read the label on the products you buy? \*** always sometimes never**Would you prefer the Eco-products to have more information available on the label? \*** yes no**Page 4****Would you pay more for a sustainable product (when quality and functionality are same)? \*** yes no

**What place do you prefer the most to purchase sustainable products? \***

	Strongly agree	Agree	Disagree	Strongly disagree
Internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Specialized stores (e.g. Fair-trade shops)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Department stores (e.g. Stockmann, Sokos)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Supermarket (e.g. K-Market, Prisma)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Do you think there are enough choices on the market for sustainable products? \*** yes no**If no, please elaborate here:****Would you like to have the option of customizing the products you buy with your own designs? \*** yes no maybe**If yes, how likely you are to choose from the following:**

	Very likely	Likely	Neutral/Not sure	Not likely	Never
Printing your own design (e.g. text, image, logo)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Designing your own model (e.g. prototype)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Please rate the following statements: \***

	Strongly agree	Agree	Disagree	Strongly disagree
I often buy products just because they are new on the market.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I stay loyal to the same brand for years and don't pay attention to the new ones.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I appreciate a good brand story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often buy products just because they are cheap.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I buy products that reflect my principles.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I buy products that help me make a statement.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I buy products that reflect my fashion sense.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Other comments and suggestions:**

You have completed the survey! Thank you for your participation!

## Survey results

## Sustainability awareness and preference survey

## 1. What is your age? \*

Number of participants: 296

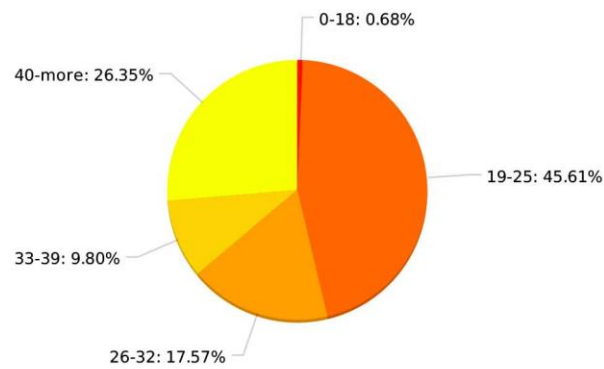
2 (0.7%): 0-18

135 (45.6%): 19-25

52 (17.6%): 26-32

29 (9.8%): 33-39

78 (26.4%): 40-more

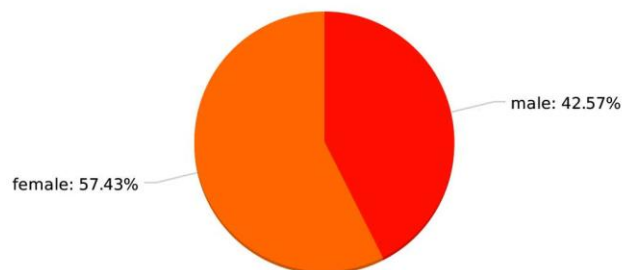


## 2. Gender \*

Number of participants: 296

126 (42.6%): male

170 (57.4%): female



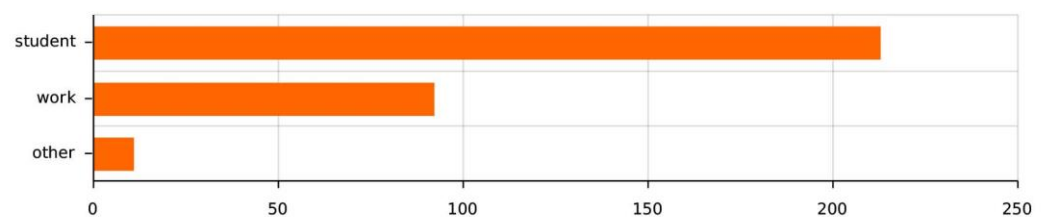
## 3. What is your profession? \*

Number of participants: 296

213 (72.0%): student

92 (31.1%): work

11 (3.7%): other





4. What influences your purchasing decision? \*

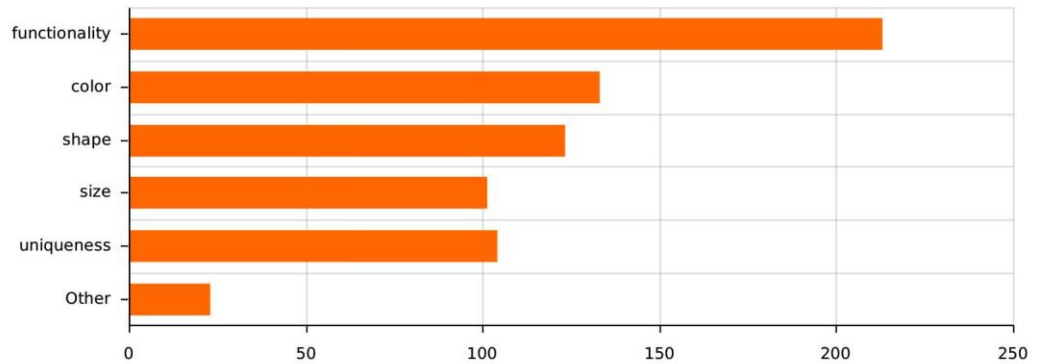
Number of participants: 265

	Strongly agree (1)		Agree (2)		Disagree (3)		Strongly disagree (4)		Arithmetic average (Ø)		Standard deviation (±)			
	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±	1	2	3	4
Brand and company	27x	10.19	173x	65.28	55x	20.75	10x	3.77	2.18	0.66				
Trend and fashion	8x	3.02	101x	38.11	117x	44.15	39x	14.72	2.71	0.75				
Price	150x	56.60	105x	39.62	10x	3.77	-	-	1.47	0.57				
Quality	139x	52.45	121x	45.66	5x	1.89	-	-	1.49	0.54				
Ethics and company values	33x	12.45	162x	61.13	64x	24.15	6x	2.26	2.16	0.66				

5. What feature draws your attention to a product? \*

Number of participants: 261

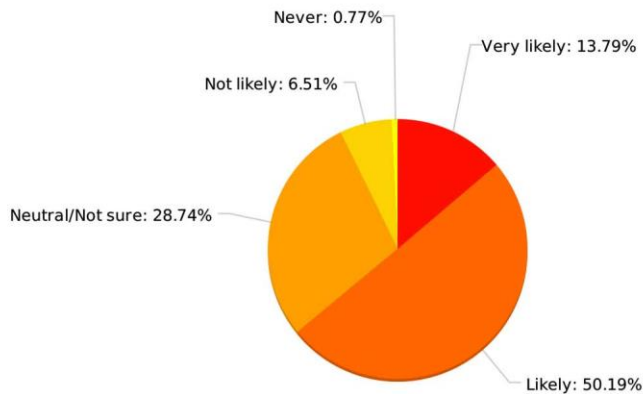
- 213 (81.6%): functionality
- 133 (51.0%): color
- 123 (47.1%): shape
- 101 (38.7%): size
- 104 (39.8%): uniqueness
- 23 (8.8%): Other



6. How likely are you to recommend a product/brand to your friends and family? \*

Number of participants: 261

- 36 (13.8%): Very likely
- 131 (50.2%): Likely
- 75 (28.7%): Neutral/Not sure
- 17 (6.5%): Not likely
- 2 (0.8%): Never

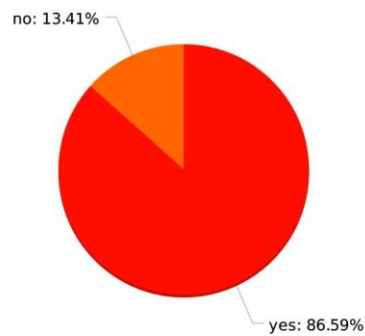


7. Are you familiar with the terms Fair trade & Ethical Products? \*

Number of participants: 261

226 (86.6%): yes

35 (13.4%): no



8. From where do you get information about Eco-friendly designs and trends? \*

Number of participants: 259

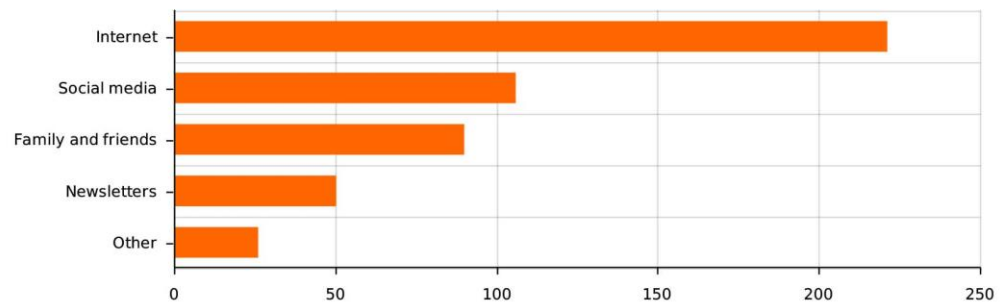
221 (85.3%): Internet

106 (40.9%): Social media

90 (34.7%): Family and friends

50 (19.3%): Newsletters

26 (10.0%): Other



Answer(s) from the additional field:

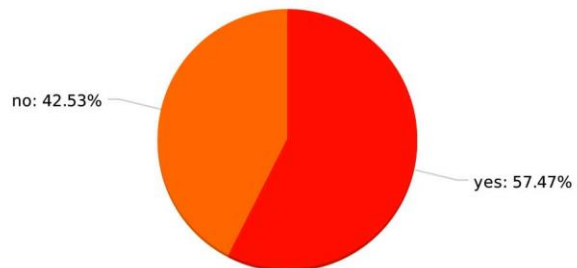
- sometimes brochures I get from the shops
- I don't
- Forums
- magazines
- Magazines
- stores
- label
- ads
- newspaper, magazines
- printed media
- Course books
- courses
- magazine, tv
- tv
- retail outlets
- nowhere
- I don't look for such information
- through profession
- Media - not only the social media
- journals, magazines, books, media apps...
- TV
- a
- nowhere
- Newspapers, magazines
- Vihreä Lanka -magazine
- Newspaper

9. Do the ethics of the company influence your purchasing decision? \*

Number of participants: 261

150 (57.5%): *yes*

111 (42.5%): *no*



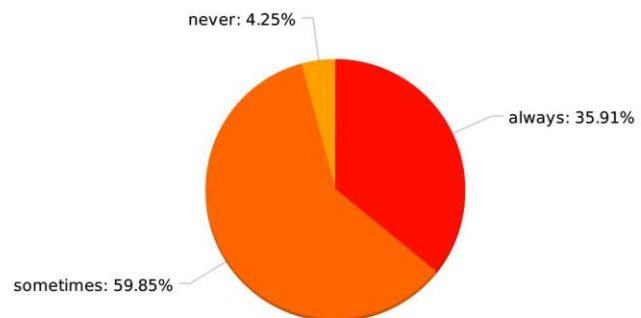
11. Do you usually read the label on the products you buy? \*

Number of participants: 259

93 (35.9%): *always*

155 (59.8%): *sometimes*

11 (4.2%): *never*

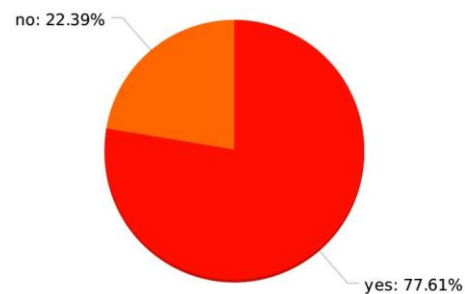


12. Would you prefer the Eco-products to have more information available on the label? \*

Number of participants: 259

201 (77.6%): *yes*

58 (22.4%): *no*

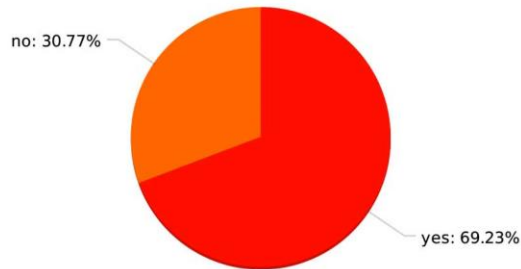


13. Would you pay more for a sustainable product (when quality and functionality are same)? \*

Number of participants: 247

171 (69.2%): **yes**

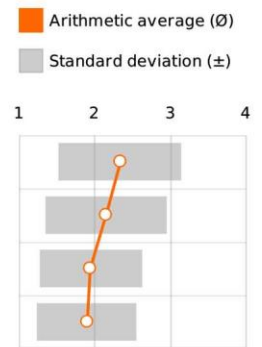
76 (30.8%): **no**



14. What place do you prefer the most to purchase sustainable products? \*

Number of participants: 247

	Strongly agree (1)		Agree (2)		Disagree (3)		Strongly disagree (4)		Arithmetic average (Ø)		Standard deviation (±)	
	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±		
Internet	33x	13.36	121x	48.99	72x	29.15	21x	8.50	2.33	0.81		
Specialized stores (e.g. Fair-...	51x	20.65	119x	48.18	65x	26.32	12x	4.86	2.15	0.80		
Department stores (e.g. Stoc...	58x	23.48	151x	61.13	32x	12.96	6x	2.43	1.94	0.68		
Supermarket (e.g. K-Market,...	63x	25.51	155x	62.75	23x	9.31	6x	2.43	1.89	0.66		

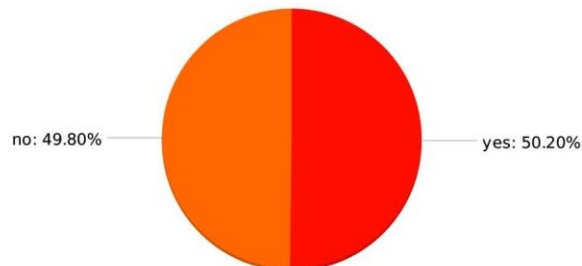


15. Do you think there are enough choices on the market for sustainable products? \*

Number of participants: 245

123 (50.2%): **yes**

122 (49.8%): **no**



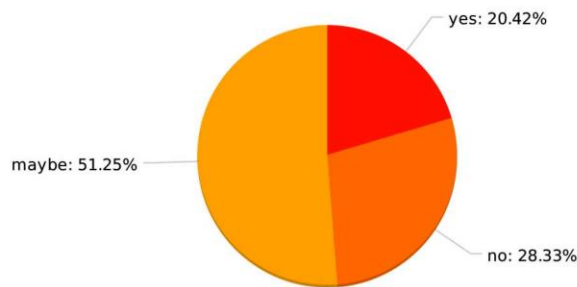
17. Would you like to have the option of customizing the products you buy with your own designs? \*

Number of participants: 240

49 (20.4%): **yes**

68 (28.3%): **no**

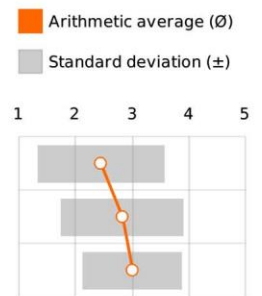
123 (51.3%): **maybe**



18. If yes, how likely you are to choose from the following:

Number of participants: 122

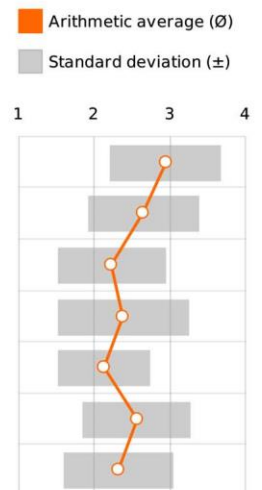
	Very likely (1)		Likely (2)		Neutral/Not sure (3)		Not likely (4)		Never (5)		Arithmetic average (Ø)		Standard deviation (±)	
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±		
Printing your own design (...)	25x	20.66	46x	38.02	28x	23.14	15x	12.40	7x	5.79	2.45	1.13		
Designing your own model ...	14x	11.67	34x	28.33	35x	29.17	32x	26.67	5x	4.17	2.83	1.08		
Other	4x	4.17	16x	16.67	60x	62.50	8x	8.33	8x	8.33	3.00	0.87		



19. Please rate the following statements: \*

Number of participants: 243

	Strongly agree (1)		Agree (2)		Disagree (3)		Strongly disagree (4)		Arithmetic average (Ø)		Standard deviation (±)	
	Σ	%	Σ	%	Σ	%	Σ	%	Ø	±		
I often buy products just be...	7x	2.88	52x	21.40	133x	54.73	51x	20.99	2.94	0.73		
I stay loyal to the same bran...	15x	6.17	77x	31.69	130x	53.50	21x	8.64	2.65	0.73		
I appreciate a good brand st...	29x	11.93	138x	56.79	66x	27.16	10x	4.12	2.23	0.71		
I often buy products just be...	38x	15.64	99x	40.74	82x	33.74	24x	9.88	2.38	0.87		
I buy products that reflect ...	33x	13.58	149x	61.32	61x	25.10	-	-	2.12	0.61		
I buy products that help me ...	14x	5.76	95x	39.09	117x	48.15	17x	7.00	2.56	0.71		
I buy products that reflect ...	23x	9.47	133x	54.73	73x	30.04	14x	5.76	2.32	0.72		



Appendix 1 Design guide



GREEN GOLD  
d e s i g n

Design guide for Green Gold Design



1. BRAND ESSENCE
2. LOGO & TAGLINE
3. COLOUR PALETTE
4. TYPOGRAPHY
5. POSITIONING, SIZE & CLEAN SPACE
6. LOGO VARIATIONS
7. APPLICATION EXAMPLES



## 1. BRAND ESSENCE

### BRAND VALUES

Offering customers sustainable and eco-friendly products made out of Jute fiber.

### BRAND PROMISE

Being environmentally sustainable throughout the total value chain is our central objective. Our primary (and only) raw material Jute fiber is 100% bio-degradable and recyclable.

### BRAND MESSAGE AND GOALS

We understand that quality is very important to our customers. And therefore we take extra measures to make sure that all our products meet a certain quality.

our core mission is to achieve a win-win-win situation, meaning, offering our customers the best value for their purchase while preventing the devastation of our basic life support system and during this process we contribute to empower the people who are in need the most.



## 2. LOGO & TAGLINE



GREEN GOLD  
d e s i g n

The logo for Green Gold Design is inspired from the texture of a leaf.

The logo was created in a simplistic approach trying to convey the company's values and the good ecological practices Green Gold Design believes in.

By showing a close-up detail of a leaf also conveys the work transparency the company is ensuring.

### 3. COLOUR PALETTE



#D4DB25  
CMYK 21 1 100 0  
RGB 212 219 37

Light green colour for  
brand mark



#39AF49  
CMYK 76 2 100 0  
RGB 57 175 73

Dark green colour for brand  
mark striations and subhead-  
ing



#000000  
CMYK 75 68 67 90  
RGB 0 0 0

Black colour for header

## 4. TYPOGRAPHY

Sakkal Majalla Regular    Logotype/Heading

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890(!@#\$%^&\*

Courier New Regular    Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 (!@#\$%^&\*

## 5. POSITIONING, SIZE & CLEAN SPACE



To ensure the legibility of the logo it must be surrounded with a minimum amount of clear space. This will isolate the logo from competing elements, such as text, photography, pattern, that may reduce the impact of the overall logo.

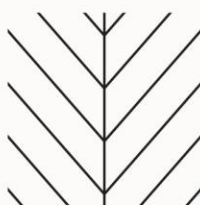
### LOGO. MINIMUM SIZE



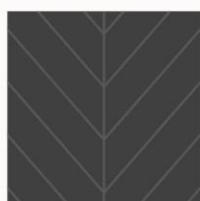
## 6. LOGO VARIATIONS



GREEN GOLD  
design



GREEN GOLD  
design



GREEN GOLD  
design



Do not:

Use the logo in any other colour than previously mentioned.

Use any artistic filters on the logo

Stretch, rotate or distort

Place the logo on patterns

Crop the logo in any way



## 7. APPLICATIONS EXAMPLES





15.08.2014

Elena Howlader  
Lead Designer  
+358 40 372 0xxx  
elena.howlader@greengold.fi

Dear Sir/Madam

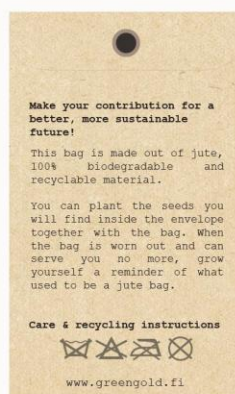
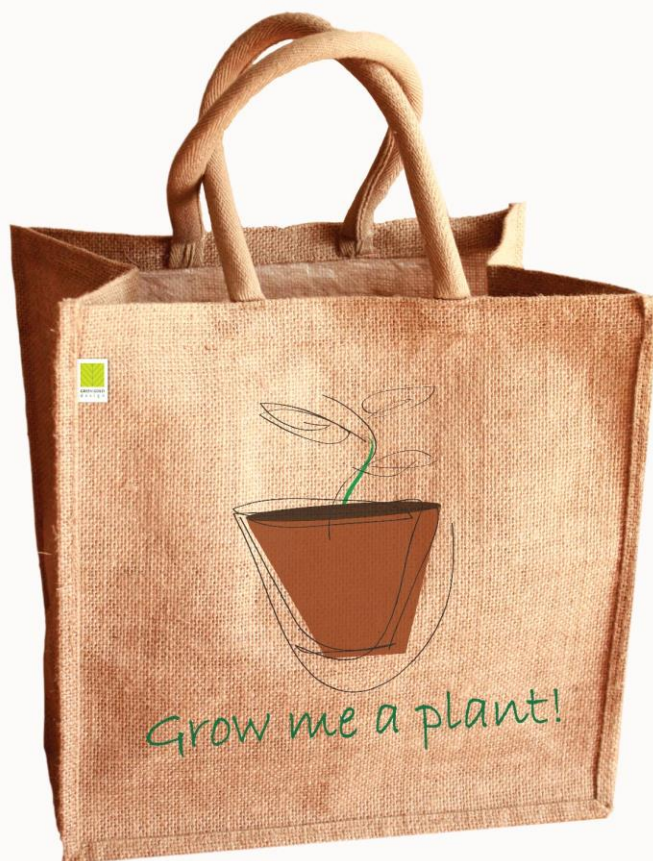
Sincerely,  
Elena Howlader

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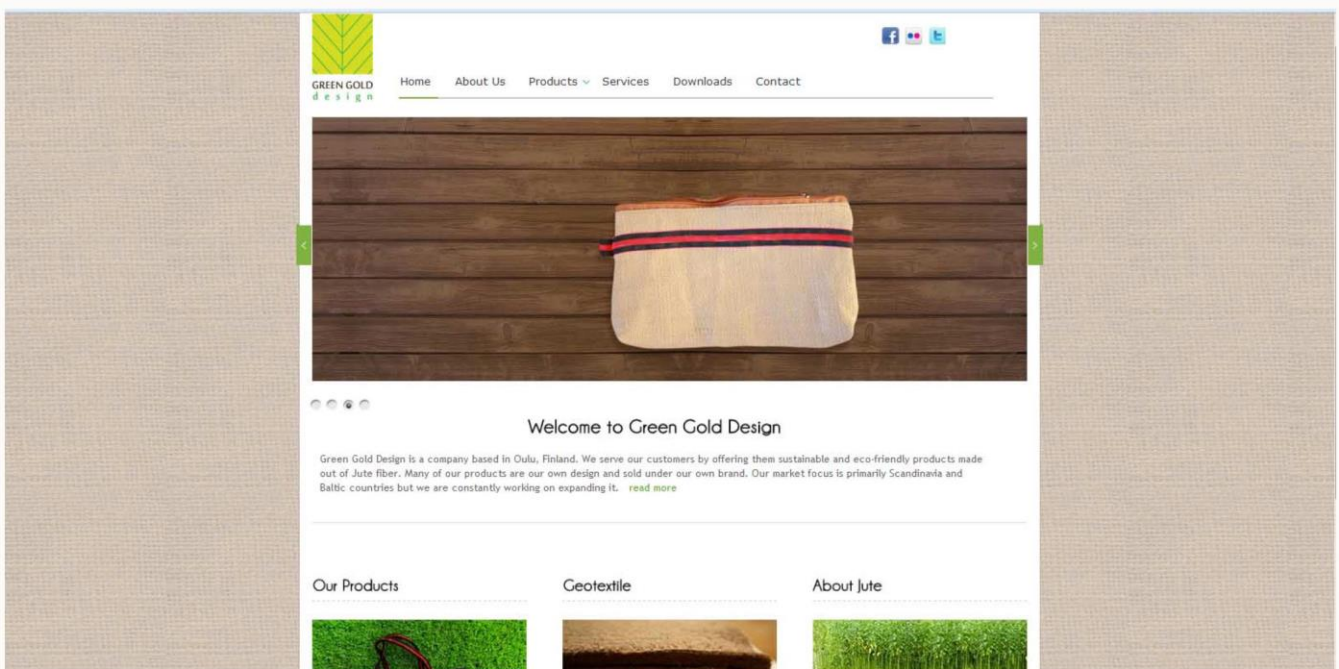
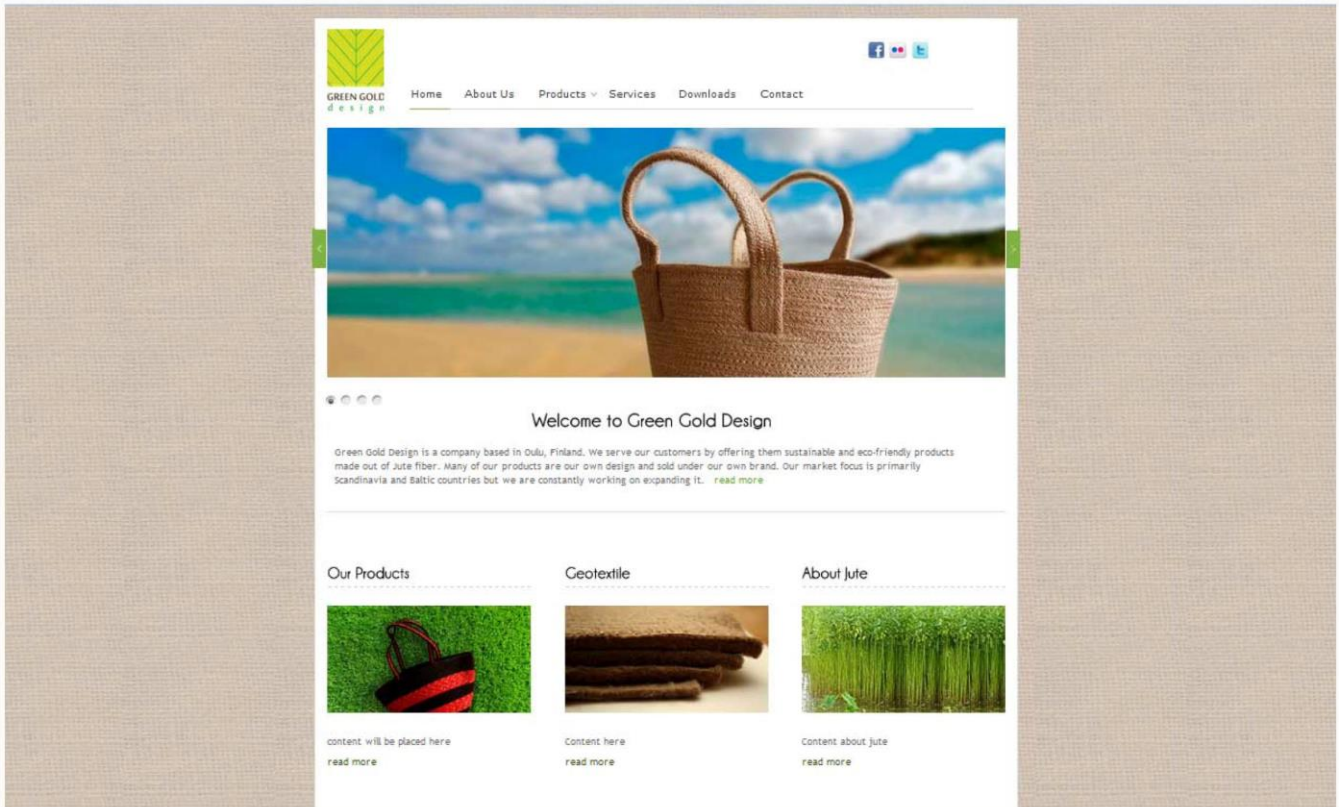
[www.greengold.fi](http://www.greengold.fi)



SAMPLE BAG



WEB PAGE



## Sample Product specifications

"GROW ME A PLANT!" BAG (square)



## SPECIFICATIONS:

	Bag (w x h x d)	Handle (w x loop)	Pocket (w x h)
Dimensions:	300 x 300 x 200 mm	20 x 370 mm	
Fabric:	jute		
Features:			



GREEN GOLD  
design

