Pauli Hirvonen

Perception of Luxury in an E-Commerce Environment

Case: Wodens Group Oy

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Author (authors) Pauli Hirvonen	Degree Master of Culture and Arts	Time May 2016
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Supervisor Minna Malja, Graphic Designer, Master of Arts		

Abstract
The objective of this study was to discover the basis of the concept of luxury, and how this concept is perceived in a modern e-commerce environment in order to provide guidelines for the case company to achieve their goal of developing luxury brand and selling their products online. In the beginning of the process the company founders had certain visions and strategies considering the field of luxury markets, and the result of the study was either to set these assumptions as true or false, and to provide other viewpoints for further development.

The research gathered academic data, recent researches and online articles considering the concept of luxury to create a theoretical framework for comparison to modern e-commerce markets and customer values. The framework for e-commerce customer behavior was based on most recent articles about e-commerce customer studies and behavioral tests to gather most up-to-date information for future proof e-commerce development. The design part of this thesis considers both frameworks with a pursuit of creating a conceptual luxury e-commerce framework for further development.

The study shows that a company that aims to create a luxury brand needs to be well aware of the luxury markets and to decide their marketing strategies strategy in the very beginning of the process, whether to follow traditional retail marketing strategies or to follow almost opposite luxury marketing strategies. The research was not able to reach the original intention of creating an actual concept of e-commerce website for testing, but by benchmarking other websites and reviewing most recent e-commerce user studies the research was still able to draw many conclusions and other considerations for further development.

Keywords
Luxury, marketing, e-commerce

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Minna Malja, Graphic Designer, Master of Arts

Tiivistelmä
Tämän tutkielman päätavoite on kartoittaa luksuksen konseptuaalinen perusta, sekä tutkia kuinka tämä konsepti on käsitetty modernissa verkkokauppaympäristössä. Päätelmän tavoitteena on tuottaa toimeksiantajalle ohjeistus heidän tavoitteelleen kehittää luksusbrändiään ja myydä tuotteitaan verkkokaupan kautta. Tutkimuksen alkuvaiheessa toimeksiantajayrityksen perustajilla oli tietty visio sekä strategia koskien luksusmarkkinoita, ja tutkimuksen tuloksena on joko osoittaa nämä alkuperäiset olettamukset joko tosiksi tai virheellisiksi sekä tuottaa muita huomioita yritysstragian jatkokehitystä varten.

Tutkimus keräsi yhteen akateemista kirjallisuutta, viimeaikaisempia tutkimuksia sekä verkkoartikkeleita koskien luksuksen konseptia, jonka teoreettista viitekehystä voidaan verrata moderneihin verkkokauppamarkkinoihin sekä verkkoasiakkaiden arvomaailmaan. Verkkoasiakkaiden käyttäytymismallin viitekehys perustui uusimpiin mahdollisiin artikkeleihin verkkokauppa-asiakastutkimuksesta sekä käyttäytymismallitesteihin joiden avulla voitiin kerätä tuoreinta mahdollista tietoa tulevaisuus-orientoitunutta verkkokauppakehitystä varten. Tutkimuksen suunnitteluosuus huomioi molemmat viitekehykset tavoitteena tuottaa konseptuaalinen luksusverkkokauppa-viitekehys jatkokehitystä varten.

Tutkimus osoittaa että yritys joka pyrkii kehittämään luksusbrändiään, täytyy olla hyvin perillä luksusmarkkinoiden luonteesta ja päättää sen perusteella yrityksen alkuvaiheessa mikäli yrityksen markkinointistrategiana on seurata perinteistä jälleenmyyntistrategiaa vaiko lähes päinvastaista luksusmarkkinointistategiaa. Tutkimuksen alkuperäinen tavoite tuottaa todellinen verkkokauppaympäristö konseptin testausta varten jäi tekniseltä toteutukselta vajaavaiseksi, mutta muiden vastaavien sivustojen vertailuanalysi sekä tuoreimpien verkkokauppa tutkimusten tarkastelu onnistui luomaan huomionarvoisia johtopäätöksiä sekä osoittamaan muita huomioitavia seikkoja jatkokehitystä varten.

Asiasanat
Luksus, markkinointi, verkkokauppa

CONTENTS

1   INTRODUCTION

This chapter presents a background for the thesis, a short presentation of the case company, definition of research plan for this thesis, and the structure for the research considering main research question. As this thesis is a part of Master Studies within Culture and Arts, the main purpose of thesis is to solve the main question with methods of design. The goal for the ending result is to draw conclusions from the research findings to create suggestions for further design development.

1.1   Case company

The case company in this research is a Finnish start-up company Wodens Group Oy, founded in early 2015. The company designs and manufactures handmade premium quality sunglasses, made out of wood, stone and gold. The wood in sunglasses is mainly Scandinavia birch, but other high quality wood species are also considered. According to one of company founders, Chris Kuusisto (2015), the company has a primary strategy of selling their sunglasses via company's own website to international luxury consumers. In comparison to other sunglass manufacturers, the price range of Wodens sunglasses is slightly lower than of most luxury sunglass companies, while the product quality is lot higher than other mass production sunglasses, such as the ones made out of bamboo. The main values for the company is to emphasize Scandinavian natural materials, Scandinavian craftsmanship and design, high quality manufacturing by hand and respect towards Scandinavian nature.

In the beginning of the research the company had only one 3D rendered picture for presenting their vision of oncoming sunglasses and general direction for the company's visual style. The image presented a 3D modeled version of the first design of the glasses together with a company logo, wooden sunglass case, and a chess board with standing wooden chess king next to fallen plastic chess king. The positioning of chessmen in the image also symbolized the superiority of wood compared to plastic.

As the company had no readymade sunglasses and had only one picture together with quickly hand drawn paper sketch of the planned functions for

their website, the research was aimed for making a further plan and primary design for the website and its e-commerce functions.

1.2 Research problem

As the case company was aiming to reach international luxury markets with their strategy, and to sell their product online, the research formed some main questions:

- Who are the luxury consumers / How to define a luxury consumer?
- What are the most essential values for luxury consumer? Brand, price, quality, design, status or some other value?
- What are the most essential factors of luxury products and brands, and what attracts the luxury consumers the most?
- Do luxury consumers purchase products online and on what basis?
- What is the nature of e-commerce consumers, what are their main values and behavior online, and do e-commerce luxury consumers follow the same behavioral pattern and set of values?
- How to present luxury values in an e-commerce surrounding? What are the most essential factors to emphasize?

As internet is full of different kind of e-commerce websites, and many luxury brands have their own websites with and without e-commerce qualities, one of the main goal became of finding the answer to the question, what the main factors for creating a luxury e-commerce website are and how luxury e-commerce differs from other e-commerce sites. After a while of doing preliminary research about luxury and its different kind of perception between different consumer types, the main research question was formed as *"How to define the perception of Luxury in an e-commerce environment?"*

1.3 Research structure

Process and stages of thesis research include:

1. Gathering primary data from case company representatives (company values, products, strategies, etc.)
2. Gathering theoretical data about the selected target group to create a framework for strategy (luxury consumers)
3. Gathering theoretical data from selected business field to create pattern for consumer behavior (luxury and e-commerce consumers)
4. Gathering benchmarking data from similar companies (luxury eyewear companies)
5. Analyzing the best and the worst results (what to emphasize and what to avoid with design)
6. Comparing theoretical data to analyzed data
7. Creating a design concept reflecting the vision of case company representatives to analyzed results

The research includes research from books, online articles, written interviews and statistical data of luxury and e-commerce customers. The framework for luxury consumers is based firstly on theoretical data about concept of luxury from academic literature and other researches, and secondly on recent articles and gathered data about luxury and e-commerce consumer behavior.

The design part of the thesis focusses on the visual style of luxury and the functionality of e-commerce websites. Basing of gathered data, the design draws primary design concept, suggestions and conclusions for further development. The design considers primarily the wishes and descriptions of the case company representatives, and secondly compares them to the best proven concepts to conclude a compromise best serve the needs of the case company and their customers.

2 CONCEPT OF LUXURY

This section discusses the concept of luxury; what the origin of luxury is, what are the most essential elements in creating a luxury brand, and how the concept of luxury is defined and perceived in 21st century. The era of digitalization has changed the nature of international trading and the behavior of online customers around the world, and at the same time has changed the way common people are perceiving different marketing concepts, including luxury items. A company that aims to enter international luxury markets needs

to understand the evolution of luxury, and how it has changed during its existence.

2.1 Definition of luxury

The concept of luxury is a combination of descriptions of how different people are perceiving luxury items and luxurious lifestyle. Pamela Danziger (2005, 17 –18) describes the definition of luxury with words like *sybaritic, voluptuary*, *opulent, self-indulgent, princely, pampered, posh,* and *tempting.* By looking at the term "*luxury*" from online dictionary (Dictionary.com 2015) one can find definitions such as "*indulgence in and enjoyment of rich, comfortable, and sumptuous living", "a material object, service, etc., conducive to sumptuous living, usually a delicacy, elegance, or refinement of living rather than a necessity"* or *"a foolish or worthless form of self-indulgence".* Chevalier & Lu (2010, xi) state that a luxury product needs to have a "*strong artistic content", "be the result of a craftsmanship",* and to "*be international, selective and exclusive".* The etymology of word luxury has also changed during its existence from *sensual pleasure, debauchery, sexuality* and *lust*, to *excesses, extravagancy* and *magnificence*, and all the way to *sumptuous surroundings* and *something beyond life's necessities* (Dictionary.com 2015).

As a first glance result, the concept of luxury is something that everyone knowing the word can imagine in their minds, but cannot describe it with simple objectives or exact definitions, as it is not a static substance but a concept that evolves through times and cultures.

In a public discussion about the book content "*Deluxe: How Luxury Lost Its Luster"* (Thomas 2007)*,* the author describes her research on the evolution of luxury. While luxury was earlier on strongly tied to people's personality, political economic and social status, the concept of luxury included also a long history of tradition of royals, monarchs and aristocrats. The concept of luxury was not just about mere items and clothing style, but included certain behavior, belonging to right clubs or even having a right family name.

According to Georg Simmel (1986, 26–31, 70–72), the concept of luxury is always tied to philosophical and sociological factors of surrounding society. Even from the Roman antiquity, luxury has been closely related to concept of fashion and other items that people have used to present their wealth. In the

modern European city culture the purpose for developing luxury fashion was to create visual styles that separated different social classes, rich and poor, noble and hoi polloi, apart from each other's.

The fashion created and used by higher classes and other nobles was intended to be as exclusive as possible, but as the sociological nature of common people is to admire and imitate higher classes, the fashion cannot stay the same for very long, since it is rejected and replaced immediately by higher classes when the common people start to adapt same style. This adaptation to mainstream and rejection by higher classes creates a continuous cycle that forces the concept of luxury fashion into constant movement, changing its form all the time. Before the era of global industrialism, the cycles of fashion were rather slow, since the materials were rare and expensive, but by creating global mass production and transportation, and by lowering the prices of similar materials, industrialism has forced high fashion to change in faster cycles. (Simmel 1986, 70–72.)

According to Thomas (2007), the fall of luxury began between the late 1980's and early 1990's when the rich business men started to buy small family-run luxury companies that had long traditions with high quality manufacturing. While these companies had only one or two shops and provided their limited products for exclusive customers, the new owners listed the companies into stock and turned these companies into big corporations with factories and shops all around the world. As the production changed, the companies also changed their focus group from wealthy minority to affluent middle-class majority, and started to promote their brand with shock value advertising, dazzling fashion shows and high celebrity promotion.

As these big luxury companies were listed in stock and sold to shareholders, in order to meet the demands of shareholder profit every three months, these companies had either start cutting corners in raw materials, manufacturing quality and labor costs, or rank up the prices of products. By offering more affordable choice to the middle class, the companies though they could satisfy their luxury needs, but actually were wrong. As the middle-class still had the craving for high-end products, but could not afford them, Asian markets started to produce counterfeit alternatives that people were buying in a hope they could present them as real ones. As the counterfeit luxury products

started to appear everywhere in the world, and were finally recognized by masses, the customer's perception towards luxury brands changed rather dramatically. (Thomas 2007.)

Besides, the change in production made by industrialism, the era of digitalization has changed the amount of information available for common people. In the past, the life of elite, celebrities and other nobles was more private and in disguise, but the World Wide Web with paparazzi photographs and rag news has given common people rather close peep into their lives. In addition that the information of their luxury is more available, the digital environment makes it available to purchase the very same or rather similar items from anywhere on the globe. As common people today have easier and faster access to same kind of fashion and other luxury items of the higher classes, the concept of fashion has now resort to other means to keep the values of true luxury. (Simmel 1986, 69-70.)

2.2   New luxury

The traditional concept of luxury has remained the same for almost a century, but as the world at that time has changed, Danziger (2005, 17–19) introduces a concept of *new luxury* that fits better for 21st century customer behavior and marketing strategies. The world and everyday living of common people has changed rather largely during the past decades with global industrialism and digitalization, and the perception of luxury has changed into various forms, varying the definition of luxury by different people describing it. While people in 20th century and earlier were considering luxury as expensive and exclusive items, the new luxury concentrates more on exclusive experiences and feelings. In the new luxury the price, the brand or the status of the items is no more that important, and the order of precedence now moves on the quality and originality.

The aspects of the new luxury can vary from a coffee cup at premium café to exclusive knowledge or private resorts. In the case of coffee cups at a gas station versus customized latte at a premium cafeteria, the price difference is rather small and in the range of every common people, and experience of luxury is related to small aspect of gaining a little better than "the usual". While the old luxury was considered as something for the elite, the new luxury is available for everyone, who is willing or able to acquire it. Since the price or

the label of the item is no longer that relevant, the focus moves to the feelings that the customer gets from the purchase. This means that the concept of the new luxury is no longer defined by the companies making the items, but more likely the customers purchasing them. A cheap item with good experience can be defined as luxurious, while expensive hi-tech item without any feelings is not. (Danziger 2005, 18–27.)

Taylor et. al. (2008, 93–98) state that in the 21st century the perception of luxury has changed in all classes, despite the wealth, and is no longer the question of who has the access to luxury items, but more likely how often and whether they will demand authentic or *fake* items. As the amount of information has increased, the consumers have become more aware of their purchases and the perception of luxury is closely related to mainstreaming, democratization, and massification of luxury.

Bendel & Kleanthous (2007, 2–3) state that democratization of luxury has made the brands more accessible towards audience, and the brands now have to provide *added value* to their customers with social performance, sustainable business practices and other deeper brand values. Even though, the luxury items are in many cases still used as a symbol of success, the definition of success has changed from overconsumption, materialistic wealth and fortune towards better life values and care about environmental and social issues.

In the Western and Asian markets the social and environmental issues are becoming more and more mainstream and modern consumers want to purchase certain brands with expected quality and reasonable price, but also with built-in social and environmental values. Especially the younger consumers are more used to peer-to-peer viewpoint and are likely to value Asian designers as equal as Western ones, and compare the brands around the world with web's interactive capabilities with expectations to purchase them online. In the case of low priced luxury items, the consumers may very easily change their brand to more "greener" alternative, and even with expensive top quality jewelry, such as with diamonds and gold, the level of luxury is defined by the supply chain, whether they use fair trade or "blood diamonds", and whether the mining is environmentally sustainable or destroying the whole surrounding economy. This means that in order for the

brand to earn the definition of the true luxury, the product or service needs to be the best in all its areas; best in quality, sustainable by business practices, and beneficial to all its partners in production and trade. (Bendel & Kleanthous 2007, 5, 13, 18, 25.)

> *"This deeper, more authentic approach to luxury would require truly excellent social and environmental performance; consumers expect excellence in this, because they expect it in all aspects of a luxury brand"*
> *(Bendel & Kleanthous 2007, 5.)*

Even though, North American and European consumers are more concerned more about the social and environmental factors than the rest of the world. The new luxury values with environmental concerns are not recognized as the globally, but the green living trend is constantly on the rise across the Asia, Latin America and new Europe (Bendel & Kleanthous 2007, 17).

As one of Wodens company policies includes manufacturing of their products with Scandinavian craftsmanship, and using of Scandinavian materials, the company may use this factor as one of main values when building a brand image. By considering the consumer trends around the world, the company can discover some essential factors to emphasize with their company policies and marketing strategies.

2.3 Luxury brands and their consumers

Even though brands and logos in *the new luxury* are not that important to their consumers, and many new class consumers are ready to spend big money on quality and style without shoving it with any brand names, companies still need to earn the recognition and acceptance of audience in order to become classified as a luxury brand.

According to Heine (2011, 50) all the luxury brands can be divided onto four different levels according to their product and service quality, public awareness and business volume. The entry-level of luxury contains brands that are not generally recognized as luxury, but still produce high quality products, such as *Hugo Boss* or *Mercedes-Benz.* The second, medium-level of luxury contains brands, such as *Dolce & Gabbana, Escada* or *Moschino,* that are recognized as luxury, but cannot achieve the level of forefront luxury

brands. The third, top-level of luxury contains brands that are solely established as the leading luxury brands, such as *Armani, Cartier* and *Luis Vuitton*. On the fourth, elite-level of luxury are the brands that work in niche markets, cherish the highest level of quality and exclusivity in their category, and target their product and services only for financially wealthy and culturally intelligent clients.

Heine (2011, 51) also considers different levels of luxury brands into connoisseur and star brand categories, where the worst three levels aim to achieve public awareness as much as possible, while the highest level brands spread their message only to a narrowly targeted group of selected insiders. This usually also means that the business volume is inversely tied to the level of luxury since niche markets of the very highest luxury.
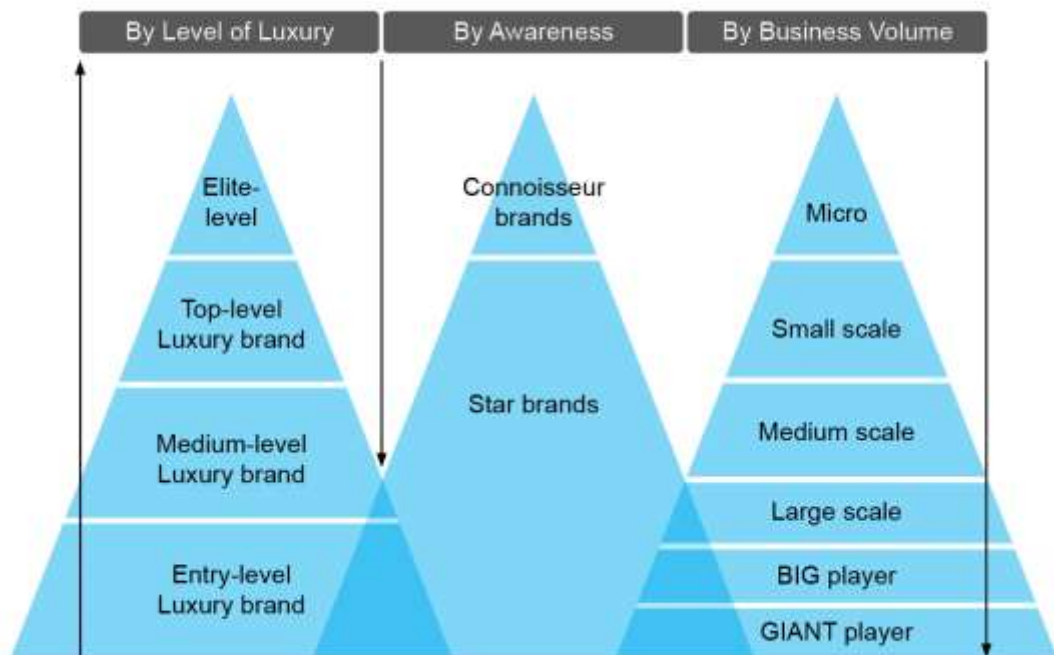

Figure 1. Types of luxury brands by levels of luxury, awareness and business volume (Heine 2011, edited by Hirvonen, 2016)

When placing the case company Wodens on the luxury scale, the company sales and pricing strategy places them somewhere between entry and medium levels, even though the awareness and business volume places them to connoisseur and micro levels. While Heine categorization of luxury brands may work for widely recognized luxury brands and corporations, the scale is rather problematic for a start-up luxury brands that has not earned wide public recognition and has not made much of sales. But as the brand awareness, the

product quality and business volume may vary thru out times, so does the luxury level of a brand.

Thomas (2007) describes that after the grand democratization of luxury, many traditional luxury brands lost their luster or "luxury level". As a result many luxury refugees, such as designers, craftsmen and executives who earlier worked for these big luxury corporations, leaped to start their own private and small businesses to cherish the true and higher values of luxury by focusing solely on excellent design, craftsmanship and product quality instead of sales, figures and consumerism.

Bendel & Kleanthous (2007, 41) also state that on some cases, small companies such as, *Dom Pérignon* or *OSISU*, who have solely focused on product quality and sustainable high-level manufacturing, have "accidentally" reached recognition as luxury brands as consumers have perceived the product quality and other company policies as superior in their field of industry.

According to Bendel & Kleantous (2007, 19), luxury brands today cannot be built and managed by simply controlling them. The success can be rather achieved by sharing them to worldwide audience, and by making the social and environmental values as a critical determination to the brands financial value. The matter is as important to newly founded companies as it is for companies with long traditions and practices.

The modern luxury consumers are also expecting to gain experiences when dealing with luxury brands in purchase situations and other social interactions. The companies now need to concentrate on creating deeper values to the brand with the morally supporting background stories and by endorsing socially responsible practices. When promoting sustainability, social and environmental awareness with company policies, it should be done on all levels, including product design, production methods, partners, used raw materials, logistics, services, advertising, co-operations and websites. A message that is promoted on one channel, but revoked on another, creates a mixed message towards customer and may even destroy the whole credibility of the company. Besides promoting social values and making claims of environmental practices, it is rather critical to support the company credibility

by releasing reports and certificates to prove these policies. (Bendel & Kleanthous 2007, 59–60.)

For a luxury company the concern about socially and environmentally supportive policies do not only mean supporting global sustainability, but more likely improved performance in employee loyalty and performance, better acceptance of supportive communities, supplier and consumers, enhanced brand reputation and trust, and more welcoming connections with the new market networks and other financial relations. (Bendel & Kleanthous 2007, 15.)

According to Danziger (2005, 17–19) the shopping experience for traditional luxury consumer has also changed within digitalization. Earlier on luxury consumers used to dress up to their finest to walk into a small and beautifully decorated boutiques to receive exceptional customer service while sipping champagne, and finally entered the streets carrying custom branded shopping bags feeling pride. Today the luxury shopping scenery has reached another online-level. While the experienced service of buying luxury goods from small boutique was the main value in transaction, the luxury customers today value easier shopping and enjoying high-quality products afterwards. In many cases, people with a lot of disposable incomes have very little disposable time, and the easiness of online shopping at home within minutes, versus driving to rushed city central spending hours, seems more luxurious. This on the other hand predicates to the fact that people shopping online know already what they want to purchase and usually buy it from the easiest place. It means that the luxury brands have to have more responsibility to informing the customers their products and services via their websites, social media and other media publications. While the experienced value of luxuries has changed from services to the products itself, a huge number of luxury items is also bought through non-luxury retail stores.

Adams (2013) also state that even when most of today's luxury items are sold through large non-luxury retail chains, either at the big box stores or via large e-commerce sites, such as Costco, Amazon or eBay, the brands should not be afraid of degreased brand value, since the quality of a luxury product is not directly related to shopping surroundings. In fact, by using widely known and highly trusted retail e-commerce sites, many small brands can gain public

awareness and offer better service to their customers that they could do with their own e-commerce sites. For the small brands, by setting up their own e-commerce and dropping out the middle men, they can sell the products for almost half the price with same margin, while offering customers the same quality, but on the flipside then have to take more risks with sales figures. Instead of traditional model of selling big amount of products to the third-parties and letting the retailer worry about customer sales, the companies then have to take care of sales numbers and other risks themselves.

As Wodens is rather newly founded company that needs to earn their awareness on global markets, besides selling their products solely though their own websites, the company may consider to use other major e-commerce services as well. According to Kuusisto (2015) the company has a primary strategy of reaching their consumers through several online communities, online luxury forums, blog entries and social media, but for wider global awareness, for other than fluent English speakers, the company may consider some big e-commerce platforms.

2.4   Luxury marketing

Pamela Danziger (2005, xii) states that the traditional concept of luxury, with the aspect of exclusiveness, forces the high luxury companies to take almost an opposite marketing approach on markets, compared to traditional wholesale and retail markets. In the wholesales and the retail business, consumer purchase decisions are mostly based on need, availability and price, but luxury consumers are primarily seeking to purchase experiences and extended life values, instead of mere items. As the supermarkets and the other everyday retailers are providing their items to all common people, luxury marketing should take the opposite approach and provide its products for a carefully selected target group. The exclusiveness of a luxury item can be achieved with limited availability, high price range or other strategic factor that makes the item unachievable for the common people. As the traditional concept of luxury includes the admiration of higher and unreachable, the harder the item is to get, the more luxurious it becomes.

According to Bastien (2015) as the field of luxury shopping has changed into various forms, the luxury brands now need to decide whether to belong into the high luxury or the premium category in order to decide whether to base

their marketing strategy on the traditional wholesale or on the "anti-laws of marketing" strategies. If the company decides to focus on the true luxury section, the company should forget about company positioning, since luxury is not divisible, but a superlative that is not comparative. Being luxury means being completely unique, with expression of taste and creative identity that is beyond comparison. A true luxury also should not be worrying where it stands located to competitors, but where it wants to aim:

> *"…creating the highest brand value and pricing power by leveraging all intangible elements of singularity- i.e. time, heritage, country of origin, craftsmanship, man-made, small series, prestigious clients, etc."*
> *(Bastien 2015.)*

On the contrary, if the company decides to use more traditional *premium strategy,* the company should attempt to prove their quality and value through comparison and benchmarking, by ensuring the consumers of a high quality/price ratio (Bastien 2015).

A true luxury brand should be creating dreams instead of answering to customer problems, being non-necessity made desirable, promoting emotions leading to thrill, excitement and delight, instead of security, confidence and satisfaction. Instead of listening to consumer needs, it should educate the taste and offer something surprising, exiting and non-expected to customers. When promoting the luxury brand, true luxury should spread the message far beyond the target group, since a huge part of luxury brand value is related to public recognition; it should be recognized far more people than who can actually buy it for themselves. (Bastien 2015.)

Heine (2011, 64–65) discusses the *luxury product paradox* where luxury products cannot be produced according to customer demands, but still need to meet consumer expectations even closely in order to succeed. In the beginning of product development, the company may collect suitable data with consumer research and rely the base concept on those values combined with their own values, but cannot change the design and other features every time the consumers demand so. If the company starts to follow customer demands and ever changing trends, the company may easily fall of the luxury categorization, but on the other hand if the design and features do not meet

customer demand on any level the company is unable to succeed. For this reason, the customer research should always be future-oriented in order to stay ahead of general trends and to meet the customer needs on a longer scale.

2.5 Luxury product characteristics

As the luxury items today are also sold among other non-luxury items at the same retail stores and e-commerce channels today, Heine (2011, 57) mentions six major characteristics for products to be categorized as luxury: *pricing, quality, aesthetics, rarity, extraordinariness and symbolism.* All the mentioned characteristics are not relevant in all luxury categories, but work more as a guideline for generally perceived characteristics.

2.5.1 Pricing

For others than the very highest luxury, price plays a huge part in purchase decisions when shopping in retail stores or online. While consumers tend to search the cheapest alternative even within top luxury items, they still should always be high-priced in an *inter-categorial* comparison, and usually the most expensive in *intra-categorial* comparison. Even though luxury items are generally perceived as expensive items, a brand cannot climb into luxury category simply by raising their prices without justification of superior quality. As an example, Stemme S6 sailplane is an expensive air-vehicle, and while the private airplanes can be perceived as luxury items, Stemme drops out in an inter-categorial comparison to other airplanes, and is not counted as a luxury plane. (Heine, 2011, 58.)

> *"Luxury sets the price; price does not set luxury."*
> *(Bastien 2015.)*

Heine (2011, 65) also states that high pricing may work also as the strategic factor when building the brand image. By setting the price above all the other equivalent products, the brand can achieve symbolic value with their prices; as luxury is not comparative, but a superlative, so are the prices of luxury products. From a strategic point of view, some luxury companies have offered very limited editions of hyper-expensive products to the markets with no intention to sell any, but more to raise some attention, gather public awareness and to support their image as high luxury brand, while selling more

affordable products to the big audience.

As the primary strategy for Wodens pricing is to offer the customers more affordable choice compared to other luxury eyewear products, the company may consider several categories for their products, where the very highest quality products are placed in the high luxury price range in order to gain recognition as a luxury brand, while offering more compromised products for entry-level luxury consumers.

2.5.2 Quality

Perceived quality of a product is a combination of several manufacturing characteristics, product attributes and product benefits. The manufacturers of luxury products are considered as the leading experts in their field of industry, with strong creative power, which covers their stylistic and technical competence gained with the long experience of work, and focus on innovations and R&D. Stylistically the luxury item should be a result of the highly talented designer, who aims to create new trends with passion and sense of superior style, which is necessary condition to please the luxury crave of the richest and the most powerful. Technically, the complexity of the luxury product requires considerable effort, which in many cases requires high talented craftsmanship of the prize-winning long-time experts. (Heine 2011, 59.)

Material-wise, the product needs to be build out of the high value materials and components that are generally recognized in an inter-categorial comparison, such as gold, diamonds, silk, platinum etc., depending on the field of industry. The construction and functionality of a luxury product needs to be well thought and tested, to achieve the most durable, functional and comfortable end result. The workmanship of luxury product requires zero-tolerance for flaws or imperfections, unless they are "planned imperfection" as a result of handmade manufacturing. The features of luxury products should always be better than of any ordinary products, also depending on product category. For example, many luxury cars have introduced certain technical innovations, such as ABS, xenon lights, hands-free mobile connection and other extra qualities, that have been adapted to the other vehicles only after some years. (Heine 2011, 60.)

For the case company Wodens, the decision to use high quality wood, stone and gold as primary materials for their sunglasses seems to support the general recognition of luxury materials. During the thesis research the product development had some technical issues that affected on the overall product quality, and to match the manufacturing on the same level with the materials, the issues need to be solved before releasing the product to markets. The decision of using "living" materials, such as wood, together with "dead" materials, such as stone, forces the manufacturing process to use many hand crafting methods when fitting pieces together. Even though the main carving of product parts is made with automation, the products are always finished and assembled by hand, which gives each product a small "planned" variation that is noticeable when comparing many different sunglass frames side by side, but not when examining an individual pair of sunglasses. In order to avoid excess customer critique about the difference between each pair, the company needs justify the cause by highlighting the handmade craftsmanship as one of the main values for the product, and turn the variation factor into added value.

2.5.3   Service

Although service is not directly related to manufacturing process of luxury items, it is generally seen as a proof for high quality product that can be customized, personalized and even repaired by the luxury company when customer needs it. In many cases, lifelong guarantee for a product stands as an assurance for superior quality product that will last time and use. As many high luxury consumers also tend to grave items that are as rare as possible, customization gives a luxury product the value of being totally unique, personalized only for the use of that one customer. (Heine 2011, 60.)

In the discussion with Kuusisto (2015) the main goal for Wodens company at the beginning of 2015 was to design, develop and manufacture their product to the point where it has reached the expected quality, and only then start selling them. After finishing and testing the first round of approved sunglasses, the Wodens company can consider some customization services for their customers, such as custom graving, special coloring, variable frame size, or use of special other materials for details with the products. The first round of Wodens products was also planned to contain sunglasses with selected high

quality standard lenses, but the company may also consider using of further cooperation with oculists and other lens manufacturers to extend the product range with descripted lenses. By providing other services than plain manufacturing and selling of products, Wodens company can not only boost their attempt of being recognized as luxury brand, but also justify a higher price range with better services.

2.5.4 Abstract product characteristics

Abstract characteristics, such as comfortability and usability, are usually a combination of other product qualities, such as high quality materials together with excellent design work makes clothing more pleasant and comfortable. In other cases, more sophisticated construction and improved functionality makes technical devices more easy to use, which saves time and effort for the customer, which gives the customer to ability to spend more time with other luxuries and experiences, and therefor gains excess luxury value to the product. Many luxury products are also expected to be durable, so that they will last time both material-wise and aesthetically, and can be repaired after defect or long period of utilization. Durability is also closely related to reliability, so that luxury customers can trust to their products and use them long times without technical failures or other problems. Luxury products are also expected to have better functionality, performance and safety than ordinary products, depending on product category. (Heine 2011, 60–61.)

2.5.5 Aesthetics

One of the most important characteristics for a luxury product is its aesthetics. While product design or other artistic point is not an easily measurable factor, it still plays a huge part in representing a sense of style and cultural intelligence of its users. As money cannot buy style (among many other things), the aesthetics of luxury product is one of the most important factors for a luxury product to differentiate itself from the mass markets. The aesthetics of luxury products are considered to represent the style of upper classes and the products are not only beautiful to look at, but also pleasant to touch, smell, taste and listen, so that it can please all the senses. (Heine 2011, 61)

2.5.6 Rarity

Luxury products are mostly considered as non-ordinary items, which are rare by natural limitations, such as use of noble metals, or hand-made manufacturing that limits the amount of production. Even if the product is rather common and relatively inexpensive, but is individualized or personalized as a totally unique object, it creates more luxury value to its user than an expensive but rather common equivalent. Even if many luxury companies could produce and sell huge amounts of their products, they limit their production and availability by releasing only very limited special editions of certain products. (Heine 2011, 62.)

2.5.7 Extraordinariness

Extraordinariness is closely related to innovativeness of luxury products. Luxury products usually offer some different design or construction principle that diverges from mass production, but usually is adapted to mass production after some time. In some cases the extraordinariness is not related to designing or technical innovations, but more to highly secret or un-replicable manufacturing methods which are related to brand's image and heritage. As luxury manufacturers are expected to be the pioneers of their industry, the products are expected to possess some technical or designable features that exceed all the other equivalents. (Heine 2011, 62.)

2.5.8 Symbolism

As mass products are generally made to answer to consumer demand, and to serve a certain functionality, luxury products are made to represent non-functional and abstract associations. While the product itself may serve a certain purpose in consumers' life, the main purpose for luxury item is to represent certain human values and lifestyles, as well as general luxury brand values such as *"…modernity, prestige, sensuality, understatement and eccentricity".* The symbolism of luxury items is not supposed to represent any objectives, but more of the desire of belonging to a superior class while adapting their sense of taste and worldview. The symbolism is usually conveyed though product design or other brands values that can be achieved through strategic luxury marketing-mix. (Heine 2011, 63.)

3 E-COMMERCE CUSTOMERS AND ONLINE BEHAVIOUR

While many of luxury consumers within 2010's have moved their shopping into e-commerce surrounding, either by desktop or mobile devices, the field of luxury need to consider the clientele form a perspective of both modern and traditional luxury consumers, as well as typical e-commerce customer.

While many major e-commerce sites have been tested well with their desktop design, the mobile versions are always somewhat compromised versions of the desktop design. A growing number of consumers around the world possess smart phones that are capable for mobile e-commerce shopping, and the mobile e-commerce design and usability needs to be enhanced to the same level as desktop versions, and preferably to even some further.

3.1 Desktop versus mobile e-commerce

According to Holst (2013), desktop and mobile e-commerce websites should have nearly similar contents, but not necessarily same features, since e-commerce shoppers who may use both desktop and mobile devices are expecting to find same content with different devices, even if the website looks very different on big desktop widescreen and small handheld vertical screen. When a customer has explored product catalogues through e-shop on desktop devices and later on get the inspiration to make the purchase using mobile device, but cannot find the same content within minutes, most of the consumers will cancel the whole purchase process and start to seek for other alternative websites. Once the customers has found the product catalogue on one device, but not on another, the search in vain gives the customer so bad experience that they just may leave the website. Besides finding the product itself, the e-commerce consumers were in many cases trying to search information about *shipping time & costs* and *return policy*, and if the content was buried in 30 pages long documentaries and was not easily found, they gave up the whole process and left.

Holst (2013) also mentions that even when the content of desktop and mobile devices should be rather same, the design for each device should differ quite a lot. If a certain product has a long description that can be easily fitted on desktop version, the same content should be partially hidden on the mobile version when it takes too much screen space, but still should be able to be

revealed if someone wants to read it. In mobile devices, the content can be revealed by either visible navigation or convention, such as swipe, shake, drag or other gesture (Appleseed 2012). Not only that mobile and desktop web sites need to differ by design, the mobile site can benefit some features that are not meaningful for desktop users, such as *location detection* (GPS), *context dependent search scope*, *product images in landscape mode*, *smart defaults based on the user context*, etc. In fact, many e-commerce customers may be positively surprised when the website considers their devices and location by offering something extra for mobile users. (Holst 2013.)

Besides the content found with each devices, the design needs to consider the actual use of mobile devices. While filling up forms is relatively easy on desktop device with a full size keyboard, typing a small keyboard on touch screen mobile is lot more difficult. For such reason, mobile form content should be limited to as minimal as possible and to offer easy-choice dropdown menus, pre-filled forms based on geo-data, inline validation and other easy-click content whenever possible. The same rule also applies to the main menu of the whole website, as when people click the links with fingers instead of mouse, the accuracy decreases significantly. Too many false clicks will easily lead to abandoning the whole website. (Appleseed 2012)

Another matter when designing a mobile-friendly website is the speed of connectivity and the performance of mobile hardware. Slow connection speed for a heavy site means long loading time, and if the wait is too long, the user will never see the site before leaving. If the connection breaks during a long form filling, and the page reloads the whole content without any change to back up the filled info when re-receiving the connection, the user will most likely abandon the whole process. Also, no matter how new the mobile devices are, their hardware is always less efficient compared to desktop devices, and the animations and other effect that seem smooth on big screen, may seem very "laggy" on mobile screen. For both connectivity and hardware reasons, it is recommended to make the website as light as possible to give the user the best possible experience, no matter of the device. (Appleseed 2012.)

3.2   Website navigation

According to Molchanov (2014), website navigation plays the key-role in creating website user experience, increasing engagement and prolonging site-stay. After all, website navigation is the tool for a web visitor to explore though the site, and if the navigation is too complex or otherwise misguiding, the website suffers a grand loss with overall web visitor experience. For a first time visitor to the website, the navigation may either encourage or frustrate the user, depending on success and fail factors. If the first time visitors gains too negative experience with navigation, they are most likely abandon the website and return to Google or such for better search results, and in the cases of e-commerce sites, the customers will most likely cancel the purchase process and never return to the site.

While every website is unique with their design and content, Molchanov (2014) sets some basic rules for designing a successful navigation for any website. As a first rule, website navigation should always visually separate from all the other content of the site. The menu should always have either different color, font type or font size than the body text of the site, and when using clickable thumbnails and other buttons, the content needs to pop-out visually from the surrounding content.

Besides that the consumers should find the navigation easily, it is recommended to use simple, consistent and familiar design, since most of the website visitors and e-commerce consumers have a clear vision of what they are looking for and do not wish to puzzle with navigation. While many designers are tempted to show their skills with clever and creative menu design, the users are mostly used to certain well-trusted models they know how to navigate with. Instead of going ultra-creative with the design, it is easier for the visitor to follow the old-fashioned model. Even though the navigation is suggested to be rather traditional, it may still have at least some stylistic features that fit visually to the rest of the website design. While very traditional design may be easy to follow, personal touch with navigation may improve the web experience of the visitor. In general, human brains can handle visual information much quicker than plain text, and if possible, the navigation should offer some visuals along with text. When exploring though product categories, small product images may help the first time visitor not

only to create an understanding of different product types, but seem more appealing than plain text. (Molchanov 2014.)

The content of navigation needs to be as clear as possible and to perform exactly what they refer to. The text needs to be short, obvious, clear and descriptive, since most visitors do not want puzzle with mysterious terms in navigation and do not click links just to see what they are about. Even though it is rather common for websites to use terms such as "products" and "services" in the main navigation, they do not communicate with the visitor, and secondly are not search engine friendly. As every company has products and services, it is more preferable to use terms that describe the type of products and services, for example "sunglasses and optics" and "product customization". While the main section of navigation should contain only the most important categories and the rest should be placed into sub-categories, it is equally important not bury navigational information too deep. Even though it is technically possible to create sub-categories of sub-categories that are clickable from the very first stage, all the main content should be less than three clicks away from the main page. If the sub-categories start to fall further than three levels, the design should consider to add another selection to the main category to avoid too deep sub-categorization. While the website may contain a long list of products and other content, the design needs to find a right balance to keep the main categories as minimal as possible while maintaining shallow with sub-categories. The content of navigation also needs to represent the structure of website content, and while designing the overall content for the website, it is rather important to determine the importance of each separate site in order to create proper navigation. Besides that the navigation works as URL links to each sites, it gives the visitor an overall perception of the website content. For deciding the order of each main category, a psychological principles called "*serial positioning effect*" suggests that in navigation the most important items should be on the sides of navigation, while the least important are in the middle, such as in seven category navigation: 90 % – 70 % – 50 % – 30 % – 40 % – 60 % – 80 %. (Molchanov 2014.)

The navigation on all the pages of the website should also have same kind of design, since it helps the user to navigate through all the content with same logic. In the cases where navigation changes between pages, the users may

easily think they have landed on different set of pages with other content. Once people have entered the site and clicked though some navigation links, it is rather important to let them know how they are located on the site. To give the customer the information of site location, the navigation may have the selected part of site highlighted, or the site may have an excess navigation path that tells exactly where they are, such as "Main – Sunglasses – Men – Series – Models". (Molchanov 2014.)

When designing different features for navigation, it is rather important to consider what technology and coding works in which devices and browsers, in order to create navigation that works properly for all the possible users, despite their devices. While many web pages use highly visual hover navigation on their desktop sites, mobile design need to consider the lack of hover qualities as well as the limited screen size and the actual usability. When clicking with finger instead of mouse cursor, the mobile navigation needs to be much more separating in order to avoid false clicks. Since mobile screen is rather limited, and navigation is recommended to follow the scrolling at all times, it is rather suggested to design the menu as narrow and unobtrusive as possible, while still considering the accessibility when needed. While modern website users are used many kind of different navigations, whether they follow or disappear when scrolling downwards the site, the users are still more fluent with navigation that is accessible at any point of scrolling. (Molchanov 2013.)

For future-proof designing, it is recommended to make the navigation as scalable as possible. When designing the first version of the website, the site may not contain much of content, but while the content start to extend and navigation needs to have more sections, it is recommended to design a type of navigation that can be extended with text changes when needed without making other dramatic visual changes. Before releasing the website to public audience, it is also recommended to test the navigation and other content with impartial third party test subjects to find out if designed navigation needs further tweaking, or if working as expected.

Holst (2016a) states that when designing navigation for e-commerce products, the list should always avoid *over-categorization* of products. In many cases over-categorization not only blocks some other matching product types, but

also limits the selection that customer can see at a time. Instead of limiting even huge selection of products with very narrow categorization, the product list view can be limited with *filtering.* Even though categorization and filtering perform many similar actions by limiting the product selection, the main difference comes with the control over that limitation. While categorization is based on hierarchy of e-commerce website product range and controlled by e-commerce provider, filtering is an adjustment tool for the whole content and controlled by the customer. While e-commerce provider may think, for example, "sofas" and "armchairs" as separate categories and displays them on different categorial sites, a customer may search for a matching set of "sofas and armchairs". When separating "sofas" and "armchairs" into different categories, the customer has to jump back and forth the navigation, or open two different windows to display both categories, but by placing sofas and armchairs into same category, the customer can filter the big product list with their own attributes, such as "*color: gray", "color: black*" and "*material: fabric", "material: microfiber".*

In order to decide whether to put certain products into separate categories or separate them by filtering, the decision can be made with Shared Product Attribute Test: "*If the product attributes are the same across the different product types in question, then the set of product types should (typically) be implemented as filters.*"

According to Kuusisto (2015), Wodens product range for the beginning was designed to have three different frame designs with three different color options. The primary plan for the e-commerce design was to categorize the sunglasses by color themes, and to guide the customer to certain products via click-thru path: 1) Main page – 2) Products – 3) Color theme – 4) Frame design. Even though this kind of categorization gives more visual view to the page, it has the problem of blocking all the other colors of the glasses when a certain theme is selected. In a case where a customer prefers a certain design, and wants to see all the available color options, the customer has to jump back and forth the navigation instead of viewing all the different colors of certain design on one page.

By examining the mentioned Wodens products with Shared Product Attribute Test, a product "*Brown Stater Sunglasses*" share the attribute of "*sunglasses",*

"eyewear", "material", "gender" with all the other products, while differs by the attribute of *"design"* and *"color"* from the majority of the product range. For mentioned product list the test suggest that "sunglasses" are considered as a main category while "design" and "color" are considered as filtering options. (Holst 2016a.)

3.3   Search of the website content

Holst (2016b) states that with their recent test on the e-commerce website usability, up to 70 % of mobile e-commerce customers scroll up and down the whole landing page to get a quick overview of the content. The study also shows that customers that are completely new to the site or with minor prior experience of that certain site, they determine the type of the whole website by the homepage they first landed on. The perception was based on the displayed content of the homepage and the main navigation categories. The content also guided the customers with their searches, and the customers did not usually even search for items that they believed would not be there. When the customers misinterpreted the type and content of the website, the usability of further exploring had significant amount of performance penalties, which led to product finding issues, site abandonment, and even long-term brand complications.

In order to give the first time customers a right kind of understanding of the website content, Holst (2016b) suggests that minimum of 30–40 % of the top level categories should be presented via landing page content, directly or indirectly. While most of the desktop e-commerce customers paid more attention to visual thumbnails than the simple text navigation, the mobile customers paid more attention to the text navigation, mostly since the limited viewport of mobile screens, and since for mobile users the navigation usually blocks all the other visible content.

For fluent mobile e-commerce navigation, the landing page may contain display of entire top-level hierarchy, mix of visually featured products or categories, or selected parts of top-level hierarchy links, as long as sufficient diversity is ensured. By embedding at least the main part of top-level categories on the first page, it helps the user to establish a better perception of the page they have landed. As the top-level navigation is always visible on desktop version of the site, but is usually hidden in mobile versions, due to

limited screen size, the customer needs to get relatively same information of product categories otherwise, either by visuals or partly embedded navigation. (Holst 2016b.)

Holst (2016b) also describes that the main point for displaying top-level products and categories on the front page is not to make consumers to follow a click-through path, but more likely to give the consumers better understanding of the products and categories that the e-commerce site contains. While the navigation may provide a rather logical path within categories, most consumers still prefer to use search fields when searching for a certain product. When designing visuals for certain product categories (e.g. thumbnails or other buttons/boxes) consumers usually follow the image rather than text, and a wrong kind of image for certain category may confuse the customer, even so that they abandon the site.

While most mobile e-commerce user tend to use the "search" window either to find a certain category or to find a certain product within category, Holst (2016c) noticed that up to 94 % of the mobile e-commerce sites do not have "search within" function on the site, even if more than half of the tested consumers were expecting it. When consumers had entered to a certain product category via click-through path, and finally wanted to narrow their search with "search" function, the function usually consider site-wide content instead of categorical content, and the consumer was easily thrown back to beginning of the whole site navigation. While the consumers have entered to a certain product category, most of them expect the "search" function to make the product search within that category, and the site-wide search usually confused and misguided the consumer away from the original category.

For designing a better mobile e-commerce search, Holst (2016c) offers three different solutions:

1. **Autocomplete:** While the consumer inputs a certain word, such as "**laptop**"**,** the search field offers related option such as "gaming **laptop**s", "**laptop** cases", "**laptop** accessories", etc., which gives the result for *within a category,* as well as other related products, without any new interface elements. As the feature is widely used with desktop sites, but missing from most of mobile sites, the technology is already there and only needs to be implemented in mobile versions.

2. **Search scope:** While the user inputs a search within a category, the search field should auto-select the category into manually controllable scope, where the user has a choice to decide whether to leave it as default or to change the scope. The scope can be either displayed with dropdown, right next to search field or by having a highly fine-tuned search-analyze based automation that work in the background.

3. **"Search within" field:** As another option, the site may contain a dedicated "search within" field, that works as a freeform open-text filtering tool, which provides the customer an incredible control over the product list. Although the method has its advantages, it requires the website to have a top-notch search engine with flawless technical support for feature search queries.

One of the main reasons for people to behave differently on the desktop and the mobile sites is simply because of different page overview interpretation, caused by the different design principles, caused by the different screen size and the methods of usage. While many mobile website designs fail to miss some features that are rather logical when though out from a user point-of-view, many web designers and developers fail to notice these human factors, since they are not directly measurable with web analysis or other statistics. (Holst 2016c.)

4 BENCHMARKING

For benchmarking other websites, the selection was primarily based on the description of Wodens company representatives, and secondly on the performance rating of competing websites. The secondary selection of 137 competing company websites was firstly based on a list of companies found via Luxury Eyewear Forum (2016) that were separately benchmarked with Website Grader (2016) online tool. After benchmarking each website, the list was firstly arranged according to the overall performance of each website, and secondly according to whether the website had e-commerce qualities or not (Appendix 1).

4.1   Primary benchmarking

For the starting point of the website layout and the visual design, Wodens company founder Chris Kuusisto (2015) mentioned websites such as www.vertu.com (Appendix 2) and www.suitsupply.com (Appendix 3) that both work in the industry of luxury, even though their products categories and the business practices separate from each other's. While *Vertu* concentrates on designing and manufacturing top luxury mobile phones and other accessories with superior price range and selling them via their website along with other retailers, *Suit Supply* designs and manufactures entry-level luxury suits with more affordable prices, and sells the suits solely thought their websites. Despite the difference of luxury level between these companies, their websites follows rather same kind of layout structure and mobile optimizations.

Visually the content of the websites differ rather much. While the visuals and the images on *Vertu* websites follow rather traditional guidelines of luxury photography (Appendix 4) and advertising (Appendix 5) with dark background and high contrast images, *Suit Supply* lays their visuals on the white background with more colorful images, while still aesthetically combines the basic guidelines of luxury images together with more distinct e-commerce qualities.

Even though the visuals differ rather much, the general structure and the layout of these websites follow rather similar pattern with the box-like image framing and the mobile optimization. While the navigation on both desktop websites contains dropdowns with visuals of each category, and *Vertu* relies on hover-on drop-downs while *Suit Supply* utilizes click-on drop-downs, the navigation of both mobile sites follow the same kind of design and usability, with more simplified structure. The main difference between mobile navigation comes with swipe-down exploring, as when the *Vertu* main navigation sticks to the page layout and disappears, the *Suit Supply* navigation follows the scrolling on top of the content. As the *Vertu* mobile website navigation uses a lot more space than *Suit Supply* navigation, the choice to hide it seems reasonable.

4.2   Secondary benchmarking

For secondary benchmarking, to map out qualities to emphasize with website design, the list of websites included sites as www.vinylize.com (Appendix 6), www.cutlerandgross.com (Appendix 7) and www.garrettleight.com (Appendix 8), which had the best performance in Website Grader (2016) ranking filtered with e-commerce qualities. As a comparison, the benchmarking included also tree of the worst performers on the same list in order to map out qualities to avoid with design.

Visually, the very first glance on top three landing pages gave the visitor a big image of their main product(s) either with video content, advertising like photograph or the image changing carousel (Appendix 9). While *Cutler and Cross* website was as minimal as possible, with only one main image, the company logo, the main navigation and few main product category text links, the other two contained much of other information, such as the latest news or the blog entries, the Instagram gallery and product highlights.

The navigation on each sites was rather minimalistic, without any visuals or other stylistic features in both, desktop and mobile devices. The mobile optimization was also rather similar by design with the exception that *Vinylize.com* replaced the main video content of desktop version with static image about the same content. In all three sites, the main category was rather minimal with only 4-5 sections, despite that the sites offered rather different amount of products.

4.3   Avoidable design features

The worst of websites (Appendix 10), *www.pattypaillette.it* contained only one heavy sized picture meant for printing (since it had print cropping marks), only one link to email and some other additional text. The second worst page, *www.hieroweb.com*, contained only an entrance picture on a brown background and a link, which led to flash site that worked reasonably well on desktop, but not at all on mobile. The third worst site, *www.anneetvalentin.com*, performed rather well otherwise, but was not optimized for mobile use at all, and very poorly for search engines.

The benchmarking of three of the worst performing sites revealed that a website should:

- always be mobile optimized, since more and more people are using their mobile devices for exploring websites.
- not use any flash technique, since most of the mobile devices do not support that.
- not contain big sized images or other heavy content, since they are slow to load.
- have meta-data, captions and other well though content for search engines to find them.
- have a tested sitemap that has no dead links or other re-directions caused by missing content.

4.4   E-Commerce benchmarking

The visuals of e-commerce design of each benchmarked website was in most cases based on white background, even though all the other content was on dark background. Visually the only exception came with *Vertu* website, where the e-commerce qualities were located within the product selection categories with minimalistic "add to bag" button. All the other sites than *Vertu* also displayed their products with small thumbnails on a bigger list on white background, where *Vertu* displayed the main products with their own dedicated highly visual sections, but all the sub-categorical products rather similarly to other sites. The purchase path of the products followed also rather traditional and less visual design, which was in many cases very different than the rest of the page. All the e-commerce purchase paths also followed similar kind of *structure* than all the major retail e-commerce sites and were easy and logical to follow.

Besides benchmarking top three websites, most eyewear companies on benchmarked list used three main categories for the products: "sunglasses", "eyeglasses" and "special collection". Most used terms for main two categories included terms "sun" and "opticals", and the third category was described with terms such as "limited editions", "special editions", "custom designs" and "new releases". For the companies which offered other accessories, those items were listed into fourth category.

For companies which offered big collections, the product were mostly filtered with qualities such as *material* (wood, acetate, titan etc.), *shape* (oval, round, square etc.), *style* (masculine, feminine, neutral) and *design* (classic, modern, special).

4.5 Website performance

As the overall experience with websites is not only related to the visual design of the page, but more on the usability and other performance, such as page loading time and discoverability, it is recommended to also measure the websites technical factors that are not visible to the customer, but are still essential for usability.

According to Website Grader (2016), the combining factors with top rated websites on the list (Appendix 1) was the overall performance, mobile optimization, search engine optimization (SEO) and security issues. Performance-wise, the file size per page should always be under 3 Mb, the page request should have minimal amount of requests, and the whole page needs to be loaded under three seconds. The webpage should also have *browser caching* to avoid unnecessary reloading, not have any *page redirects* to control straight transition between pages, and to have compressed JavaScript and CSS coding that runs fast and blocks excess rendering.

The website should also be highly mobile optimized with responsive layout that not only detects mobile and tablet devices, but also responds to the viewport of the device, such as when the device is held horizontally. Besides that the website is accessible and comfortable to use with mobile devices, the content of the site should be *search engine optimized* with less than 70 characters long *page titles* with non-repeating keywords, relevant *meta descriptions* shorter than 155 character, distinguishing *heading tags,* and well though-out site maps that help the user with navigation. (Website Grader 2016)

When dealing with e-commerce sites with product orders and money transition, along with other customer data, the website needs to have SSL certificates for protecting the website hackings and other attacks, and also to make your website more trustworthy and authenticity (Website Grader 2016).

5 THE DESIGN OF WODENS WEBSITE

When designing a future-proof web site, the designer needs to forget stereotyped user profiles and to consider real-world situation of modern day users by making the layout as flexible as possible to fit it for as many as

possible devices, whether it is a small handheld touch screen mobile or a desktop computer with a jumbo screen, navigated with keyboard and mouse. When working with responsive layout, the design cannot be based on stable pixel-perfect design, since the content is constantly repositioned and scaled according to resolution of used device, and thus varies the layout in every situation. Because the layout changes by devices, the user experience also varies by the layout. This means that the priority on design should be based on navigation and usability first, and only secondarily on visual content since it is constantly scaling and also changing by time. (Dawson 2012, 11–12.)

The primary design of the website was based on a pencil drawn sketches made by Wodens company founders. The sketches included a vision of navigation, the structure of main page layout, the structure of story page layout, a "style" gallery with image entries, and the structure of e-commerce functions.

The front page included the main navigation, a big main picture, "Free international shipping" section, three separate "style" pictures, secondary product picture, blog entry, social media section, help section, newsletter entry and a contact entry. The story page sketch included the same main navigation, a rough drawing of image positions within text, and entries for blog and social media. The sketch for style section included main navigation, images with shopping entries and "read more" feature, entry for more styles, blog and social media.

The sketches for e-commerce included some versions of the first stage with a filtering section, several product images and video content, another sketch of the second stage with multiple images of selected product, price, product information, size selection, color selection, "add to cart" button with quantity selection, product related style images, size help section, and the entries for blog and social media.

5.1   The page layout

In the beginning of the design process the sketches worked as a primary list of desired functions. The layout was primarily based on the sketch drawings, which were altered along the process with multiple drafts, as the layout was considered as responsive and the content was revised. As the company did

not have all the listed sections and functions at their use in the beginning, to get the site design started, the plan was to design a website platform with narrow content that could be extended later on when more content was available. As for example, the style section was planned to include photos of customers wearing Wodens sunglasses, but for obvious reasons can be utilized only after some sales to these customers

Despite the content was going to be altered, the primary layout considered was considered to match for desktop and mobile devices with the same content.
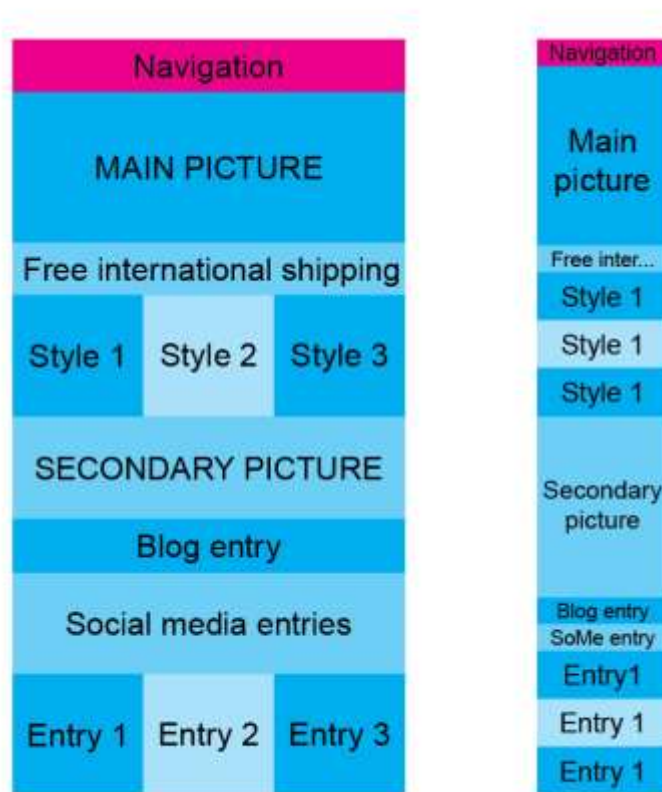
Figure 2. Primary desktop layout with same content on desktop and mobile versions (Hirvonen, 2016)

Figure 2 displays the content and the layout firstly based on the sketch of the main page, and secondly considering the same content for mobile devices. The layout structure reveals a challenge with displayed content, since content is repositioned and scaled according to screen size and the ratio of certain sections is related to the screen shape. For example, if the main picture is displayed full size and fitted to the screen, the image ratio changes from a wide horizontal ratio to narrow vertical ratio, depending on the screen shape and position of the device. For such reason, the images and text content on

each section needs to be variable by size and position, while still maintaining relatively similar style between different devices.

5.2 Colors

When choosing colors for the visual elements of web pages and its images, it is important to recognize the meanings, metaphors and emotions related to each color. Even though the meanings of different colors have varied and changed over times, cultures and languages, and the perception of each color related to personal preferences and experiences, there are few basic rules that can be applied for modern day UI design.

Cao et.al. (2015, 57–66) define the most popular colors for website design in following way:

- **Red:** The most stimulating color that represents passion, power, importance, youth, anger and danger. Mostly used for warnings and important messages.
- **Orange:** A warm and generally versatile color that represents friendliness, energy and uniqueness. Engaging and energizing as a primary color, and unobtrusive as a secondary color.
- **Yellow:** Versatile color that represent happiness, enthusiasm or antiquity, depending on the shade. The shades also included a shade of gold.
- **Green:** Generally associated with growth, stability, financials and environmental themes. Creates energizing or relaxing feel, depending on the shade.
- **Blue:** Universal and widely used color that represents calmness, safety, reliability or openness, depending on the shade.
- **Purple:** Historically associated with luxury, romance (light shades) or mystery (dark shades).
- **Black:** Most used color in website design. At the same time strong but neutral color that promotes power, edginess and sophistication. Popular choice for a background color.
- **White:** Another widely used color that promotes cleanliness, virtue and simplicity. Also very popular choice as a background color for minimalistic design.
- **Grey:** Very neutral, formal and melancholic color that can be used almost with any other color. A proper use of different shades of gray can create very sophisticated and stylistic vision.
- **Beige:** Wild card of colors that does not work well on its own, but emphasizes well other surrounding colors. Almost always used as a secondary color.
- **Ivory:** A warmer shade of white that represent elegance and simplicity with more comfort than cold white.

For the Wodens website, the color should be chosen to support the luxury theme as strongly as possible. As the products contain colors such as dark red, brown, orange and gold, the other colors used on the webpages needs to be fitted to match these colors either by using contrasting colors or complementary colors. As the 3D image presented by Wodens representative and the mood board considering luxury advertising both utilize rather limited color scale with mostly complementing colors for the background, and contrasting color for gathering attention. As the attention of the visuals should concentrate to the product itself, the visuals may utilize either dark blue or dark purple background. By analyzing the two websites mentioned by Wodens representatives, the basic layout on both webpages is based on very neutral colors, including black, gray and white, while the image on the page contain more colors with stronger shades. As the images on the website may change according to new designs and other campaigns, the base of the layout was chosen to be rather neutral in order to avoid unintentional fragrant color conflicts.

5.3   The page navigation

The primary design of website navigation was based on the sketch drawings of Wodens company founders. The navigation included main sections of "Store", "Style","Wodens logo", "Story", and "Contact", that were placed vertically on the same level.

Store	Style	WODENS LOGO	Story	Contact

Figure 3. Primary sketch of Wodens website navigation (Hirvonen, 2016)

The primary navigation and the content was planned by the Wodens company founders in a following way:

- **Store:** Linked to the e-commerce section of the website.
- **Style:** Linked to a gallery containing images of customers around the world wearing Wodens sunglasses.
- **Wodens logo:** Linked back to main page.
- **Story:** Linked to a section about the company story.
- **Contact:** Linked to a page containing contact information.

Even though the navigation is possible to accomplish in desired way, the structure causes problems when more content is applied to the page and the

number of section changes, since it changes the number of sections located to each side to the logo and the navigation seems visually unbalanced.

In the two pages mentioned by Wodens company representative and the top three benchmarked pages, three out of five websites used a type of design for a navigation where the company logo was placed on the left top corner and other navigation right next to it, and for a mobile layout, centered logo with a navigation icon placed on the left and shopping cart icon placed on the right. One of the pages used centered logo with other content displayed underneath, and one used centered logo with hidden navigation, for both desktop and mobile layouts.
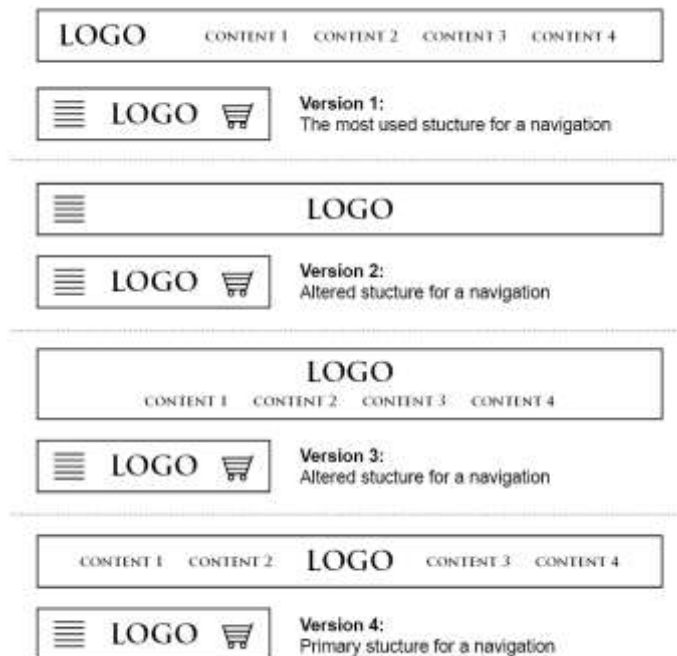
Figure 4. Four different structures for desktop and mobile navigation (Hirvonen, 2016)

Figure 4 displays four different versions for navigation structure: Version one is based on the most used structure on mentioned and benchmarked websites, version two displays centered logo with hidden navigation, version three displays centered logo with other content underneath, and version four displays a structure based on the sketch made by Wodens founders.

According to navigation design guides mentioned in chapter 3.2 (Molchanov 2014), the version one has the most advantages compared to other three versions. In comparison, version two loses the advantage of utilizing visual dropdowns for sub-categories and displays the content of the website worse than all other versions, while version three displays the content well, but

requires much more space than all the others, and version four displays the content well, but requires visual changes or repositioning if the content changes. Despite the fact that version four is less future-proof and more labor-intensive than all the other versions, the Wodens company founders preferred their original version over the others for desktop navigation.

For the mobile version of navigation all the mentioned and benchmarked websites used hidden navigation, which when revealed displayed the top-categorial content of navigation as listed text. For sub-categorial content the mobile menus displayed a small arrow, plus sign or other small icon as a sign for further content.

For giving the website visitor the information of current location, the pages displayed either title of the current page, location path leading from the main page, or another additional sub-category navigation (mostly for mobile versions). Despite the style of displaying current location varied on each page, the information was always located right underneath the page header.

5.4   The e-commerce qualities

The primary sketch of the e-commerce functions made by Wodens company founders included many basic features, such as filtering, multiple images of a product, different color options, information of price and product description, and other related product types.

For displaying the product range, all the benchmarked eyewear company webpages categorized the products into opticals, sunglasses and accessories, and then displayed the whole categorized content with different filtering options. Visually the products were always displayed on a grid with small pictures on white background, and with minor additional information such as the product name and the price. When selecting a certain product, the site displayed a bigger picture with multiple angles, a longer description of the product and shipping details, options for color, size and quantity, and a button for purchase. As an additional content, most pages displayed other related products, guide for selecting right style and size, or other product related content, such as news or blog entries.

As many luxury eyewear companies have a relatively small product range with couple of dozens of different products, it is recommended to choose the e-

commerce qualities with business practices in mind. According to Lazazzera (2015), when building up an e-commerce site, a company needs to decide whether to build their own store or to join a readymade marketplace. When building the company's own store, the process is harder to start and more expensive on short terms, since it may require coding expertise and other page setups, but on the other hand gives more control over the business, customized design for the store and the opportunity to create more personal and branded shopping experience. When choosing to join a readymade marketplace, the process is easy and fast to start, but more expensive on a long run. When using marketplaces where everything is already set up, the company loses the advantage for customized design, but on the other hand gains a lot of site traffic with many potential customers.

If the company decides to set up their own store, they also have to decide whether to use more user-friendly and less controllable *hosted shopping cart platform* or more complicated but better controlled *self-hosted open source platform.* By setting up a hosted e-commerce site, the company does not need to worry about security issues, vulnerabilities, backups and other technicalities, since they are managed by the platform provider (host), but on the other hand, usually have to make some compromises with the e-commerce and design features. By setting up a self-hosted e-commerce platform, the company needs to take care of all the technical issues with hosting server, security issues and backups, but on the other hand has an ultimate control over design features and shopping experience. If a company has a technical expert who is able to set up and maintain a self-hosted platform, the company may set up their pages just as they want, but unless the company does not have that kind of expertise available, it is more recommended to use hosted platform. (Lazazzera 2015)

The internet today is full of different hosted e-commerce platforms, and choosing the one to use may be a rather difficult task. For comparing e-commerce platforms, Ecommerce Platforms (2016) has made a benchmarking list of ten most popular platforms with ranking qualities of *features, ease of use, pricing, templates & design, inventory, SEO & marketing, payment features, security* and *customer support*.

According Google search with keywords "*websiteaddress.com*, ecommerce platform" together with technical website analysis made with Built With (2016) online tool, the mentioned and benchmarked websites use following e-commerce platforms:

- www.vertu.com: DemandWare (self-hosted)
- www.suitsupply.com: DemandWare (self-hosted)
- www.garrettleight.com: Magento (self-hosted)
- www.vinylize.com: Shoppify (hosted)
- www.gutlerandcross.com: Hybrid WordPress with bespoke e-commerce (hosted by DEVSTARS)

Even though most of the listed websites rely their e-commerce on self-hosted or third-party-hosted platforms, it is important to keep in mind the size of these companies and the fact that maintaining and developing such platform requires hired e-commerce experts. In the case of Wodens company, where the founders do not possess required web coding skills and knowledge for developing the website by themselves, or cannot hire a third party web expert, it is more recommended to use a hosted platform with an easily customizable theme for planned purpose.

5.5   Visuals of the web pages

The visual style of the website images were based firstly on the 3D image provided by Wodens company representative, and secondly on general style used for luxury photography (Appendix 4) and luxury advertising (Appendix 5). Visually, luxury photography of small luxury items, such as mobile phones, watches, eyewear or other jewelry, is in most cases based on dark and simplified background and reflective chassis, which gives the shine of objects greater contrast and creates a vision of sterile and high quality environment. The cropping and lighting of photography usually highlights either technical or primary design features of the products, which is also emphasized with high contrast image editing.

While the product photography was mostly based on simplified dark background, luxury advertising contained same kind of product images while adding more complex and colorized background to the advertising. Even though advertises contained strong shades of colors, in many cases the color scene of advertising was rather monotonic or limited by combining only few

different colors, such as dark blue and gold, dark brown, orange and bright blue, or black and red, etc.

The 3D image follows rather similar style as other luxury visual with a strong spotlight aimed in the middle of composition leaving the surroundings completely black, with the exception of adding dark stone texture and logo outlines on the background.

Since the design of the frames itself was based on traditional *Wayfarer* model and the main design feature of the sunglasses was mainly related to the stone and gold details on the hinges, the main goal for the product photography was to emphasize the logo and stone details (Appendix 11). For such reason, the glasses were mostly positioned angularly to the camera in environmental pictures, but for e-commerce product pictures the photography was taken also from straight front and side view.

For the other photography (Appendix 12) for the webpages, the main goal was to emphasize high quality craftsmanship with macro-photography of essential details (logo) and photography of work procedure made in a sterile environment. For boosting the association with general luxury values, the photography was planned to include other luxury items and places, such as butler with a silver tray in a mansion-like environment.

6   METHODOLOGY

The methodology of this research was based on quantitative research and benchmark data comparison. The material considering the concept of luxury was gathered mostly from academic literature and other articles to create a basis for the framework, and for e-commerce development the consumer behavior and website performance data was gathered by benchmarking other similar websites and by reviewing recent online studies, articles and researches of the topic to gather most up-to-date information for future-proof development.

6.1   Benchmarking

A sample of 137 different websites of luxury eyewear companies was used for benchmarking. The list of benchmarked companies was provided by Luxury Eyewear Forum (2016), which offered the largest list of luxury eyewear

companies. The list was selected based of top 3 result found with Market Samurai (2016) "SEO competition" list with a key words "luxury optics" and "luxury eyewear".

For gathering results, an online tool Website Grader (2016) was used to benchmark the *performance*, *mobile optimization*, *search engine optimization* and *website security* of each website. Besides result provided by Website Grader, the websites with e-commerce functions was separated from the websites without e-commerce. The list also excluded websites that did not have e-commerce functions, but offered other kind of sales services. (Appendix 1.)

6.2   Analyzing

For visual and functional analyzing, top three luxury eyewear e-commerce websites was selected to map out the qualities to emphasize with design, and as a comparison three worst performing websites was examined to map out qualities to avoid with design.

The top three websites was selected as:

1. http://vinylize.com/ (benchmark 94/100)
2. http://www.cutlerandgross.com/ (benchmark 90/100)
3. http://www.garrettleight.com/ (benchmark 89/100)

The worst three website was selected as:

1. http://www.anneetvalentin.com/ (benchmark 26/100)
2. http://www.hieroweb.com/ (benchmark 22/100)
3. http://www.pattypaillette.it/ (benchmark 15/100)

The analysis of websites concentrated firstly on overall design and structure of selected websites, and secondly on the e-commerce qualities. The analysis also considered two websites, www.vertu.com and www.suitsupply.com, which were mentioned by case company representatives as an example webpages for the basis of visual design.

The visual analysis for creating a mood board and general guidelines for luxury visuals was made in April 10th 2016 with Google image search using keywords "luxury product" and "luxury ad". (Appedixes 4 and 5.)

7 CONCLUSIONS

The study shows that building a luxury brand is lot more complicated than any other consumer brand. While attempting to reach luxury markets, the company needs to have a clear vision of their products and services in order to decide their marketing strategies, both online and otherwise. As consumers today are purchasing luxury products via several channels, including big box retail stores and e-commerce websites, the traditional face-to-face service still serves a strong purpose for building image for a luxury brand. As luxury industry has gone through several different phases with industrial revolution and era of major digitalization, the perception of luxury has changed into various different forms. While most of premium and "lower level" luxury consumers tend to search the easiest and the cheapest channels to purchase their luxury products, the very highest luxury has still maintains its values as the most exclusive value, served only for the richest and highest elite.

For gathering awareness for newly founded company, the luxury value needs to be earned thought public recognition. As "luxury refugees" have already earned their experience and recognition with previous working in the field of luxury, their companies have easier access being recognized as true luxury. In the case of Wodens company, where the designers and manufacturers are rather newcomers to the field of luxury, the company needs to prove their skills and quality on the markets, and the luxury value needs to be earned through wide public recognition.

When the brand of a company, its designer or manufacturers do not possess any public luxury recognition or other wide publicity, the company needs to use more common retail strategy to gain public awareness, and later on raise the brands luxury value with strategic marketing. Once the company has earned certain amount of public awareness, either via recognition of respected authorities, through international luxury foundations or with high public success, the company can start to adapt strategies for raising in luxury category.

During the research process, the design part considering e-commerce functions had many practical problems. Since the products of Wodens company were developed along with the research, all the photography of product images and other visuals was not able to accomplish all the planned

visions, and the result remained unfinished or compromised. Even when in the beginning of process the researcher received a pair of sunglasses for outside photography and other testing, the design of the frames changed during the process in a way that photographing an old model was not sensible. The change of design in the middle of process also affected to the design process in a way that caused a lot of unnecessary work with image editing and took a lot of time from the actual research. Since the design process was not able to progress in planned schedule, the process also left the design considering this thesis only halfway finished.

For achieving fluent design work, the company needs to have a crystal-clear vision of their products, pricing, business practices and other policies to create a successful business plan and a framework for establishing the business, even before the design process begins. As the product range, product design, cooperation's and other business practices were on a precursor in the beginning of the research and were brought into focus only afterwards, the design process was unable to consider all the factors required for proper concept design.

By examining the concept of luxury itself, it seems that the perception and desire towards luxury is changing rapidly within different cultures. While statistics of certain luxury purchases from two years ago may have stated certain numbers, the current statistics may show totally opposite results when certain legal changes, environmental catastrophes or certain trends have changed the general opinion of masses. While it is vital for any company to stay ahead of the markets with future-oriented research and development, it is even more vital for the luxury companies if they prefer to stay as pioneers and educators for the masses instead of answering to retail demand.

The study also revealed that for a luxury company the selling channel may not be as important as all the other promotion and building a brand image. The benchmark list of 137 luxury eyewear companies also revealed that majority of those companies did not sell their products via their own websites, but via other third-party resellers, including specialized opticians, big box retailers and major e-commerce marketplaces. If the brand is able to achieve the recognition as a true highest level luxury, the consumers interested of the products will search for a channel to make the purchase no matter how

difficult it is. For further development of Wodens brand and its products, the research recommends to reconsider whether the e-commerce site is a mandatory for the business, or if it is more reasonable to concentrate on boosting the brand value while selling the products via more compromised channels.

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LIST OF FIGURES

HOW STRONG IS YOUR WEBSITE?

Website grading by **https://website.grader.com/**, accessed 6.4.2016.

List of 137 luxury eyewear company websites, sorter according to total performance and e-commerce qualities:
(0=without e-commerce function / 1=with e-commerce functions / 2=with other commerce functions, such as custom ordering)

WEBSITE	Performance (Max. 30)	Mobile (Max. 30)	SEO (Max. 30)	Security (Max. 10)	TOTAL (Max. 100)	E-comm. (0=N, 1=Y, 2=O)
http://www.feb31st.it/	19	30	20	0	69	2
http://www.cartier.us/	21	30	10	0	61	2
http://www.jonohennessy.com/	7	30	10	0	47	2
http://vinylize.com/	24	30	30	10	94	1
http://www.cutlerandgross.com/	25	30	25	10	90	1
http://www.garrettleight.com/	24	30	25	10	89	1
https://illesteva.com/	24	30	25	10	89	1
https://www.fred.com	17	30	30	10	87	1
http://www.ahlemeyewear.com/	24	30	20	10	84	1
http://shaunscalifornia.com/	19	30	25	10	84	1
http://www.christian-roth.com/	22	30	30	0	82	1
http://www.saltoptics.com/	27	30	15	10	82	1
http://www.maybach-luxury.com/eyewear/galerie.html	19	30	20	10	79	1
http://www.thierrylasry.com/	19	30	20	10	79	1
http://www.zenbarcelona.com/	19	30	30	0	79	1
http://www.etniabarcelona.com/	21	30	25	0	76	1
https://shop-us.tagheuer.com/en/eyewear.html	19	15	30	10	74	1
http://www.vasuma.com/	24	30	20	0	74	1
http://www.opticagentur.de/	24	30	15	0	69	1
http://www.fritzframes.com/	27	30	10	0	67	1
https://mykita.com/en	19	30	15	0	64	1
http://fleye.dk/	16	30	15	0	61	1
http://www.emmanuellekhanhparis.com/	14	30	15	0	59	1
http://rockoptika.com/	14	30	15	0	59	1
http://alexanderdaas.com/	19	0	30	0	49	1
http://moscot.com/	17	0	20	10	47	1
http://www.activisteyewear.com/	15	0	20	10	45	1
http://www.colab.com.au/	14	0	20	10	44	1
http://www.ameyewear.com/	21	0	20	0	41	1
http://massadaeyewear.com/	10	0	30	0	40	1
http://larkeoptics.com/	24	0	10	0	34	1
http://selimaoptique.com/	19	0	5	10	34	1
http://www.drifteyewear.com/	27	30	30	10	97	0
http://www.paulinospectacles.com/	24	30	30	10	94	0
http://www.theo.be/	24	30	30	10	94	0
https://orgreenoptics.com/	22	30	30	10	92	0
https://lunor.com/en/	30	30	20	10	90	0
http://www.henau-eyewear.com/nl	27	30	30	0	87	0
http://www.robertmarc.com/	27	30	30	0	87	0
http://bellinger.dk/	24	30	30	0	84	0
http://www.blackfin.eu/	24	30	30	0	84	0
http://www.gotti.ch/	22	30	30	0	82	0
http://www.francisklein.fr/	21	30	30	0	81	0
https://dita.com/	24	30	15	10	79	0
http://eof7.com/	19	30	30	0	79	0
http://www.oxibis.com/en/	24	30	25	0	79	0
http://www.bennereyeweardesign.com/	27	30	20	0	77	0
http://monoqool.com/	17	30	30	0	77	0
http://www.karmoie.com/	24	30	20	0	74	0
http://www.lafont.com/Home.aspx	19	30	15	10	74	0
http://www.petercoombseyewear.com/	24	30	20	0	74	0
http://www.w-eye.it/	19	30	25	0	74	0
http://www.adammugavero.com/	21	30	20	0	71	0
http://pqeyewear.com/	21	30	20	0	71	0
http://www.rolf-spectacles.com/	21	30	20	0	71	0
http://jacquesmariemage.com/home/	30	30	10	0	70	0
http://www.nine-eyewear.com/	25	30	15	0	70	0
http://www.boothandbruce.com/	24	30	15	0	69	0
http://framers.de/de/	14	30	15	10	69	0

http://lindberg.com/	24	15	20	10	69	0
http://www.lucasdestael.com/	24	30	15	0	69	0
http://vargeyewear.com/	19	30	20	0	69	0
http://annishades.bigcartel.com/	27	0	30	10	67	0
http://bywp.de/	17	30	20	0	67	0
http://www.kioyamato.com/#/	27	30	10	0	67	0
http://andy-wolf.com/en/	21	30	15	0	66	0
http://www.tdtomdavies.com/	25	30	10	0	65	0
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http://www.blakekuwahara.com/	22	15	10	0	47	0
http://www.carterbond.com/	7	30	10	0	47	0
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http://www.cerfbois.com/	27	0	15	0	42	0
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http://kamemannen.com/	17	0	25	0	42	0
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http://derapage-eyewear.com/	11	15	15	0	41	0
http://herrlicht.de/	25	0	15	0	40	0
http://www.ic-berlin.de/en_GB	30	0	10	0	40	0
http://www.wooweyewear.com/	25	0	15	0	40	0
http://www.kbleyewear.eu/	24	0	15	0	39	0
http://paultaylor.com.au/	14	0	25	0	39	0
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http://www.legacie.com/index.htm	28	0	10	0	38	0
http://www.iyokoinyake.com/	22	0	15	0	37	0
http://lunettes-kollektion.com/	22	0	15	0	37	0
http://www.markus-t.com/web/	22	0	15	0	37	0
http://www.samaeyewear.net/	22	0	15	0	37	0
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http://www.adrianmarwitz.com/en/	25	0	10	0	35	0
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http://www.masunaga1905.com/	19	0	15	0	34	0

http://www.hapter.it/	7	0	25	0	32	0
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http://www.filaoparis.com/fr/accueil/	27	0	0	0	27	0
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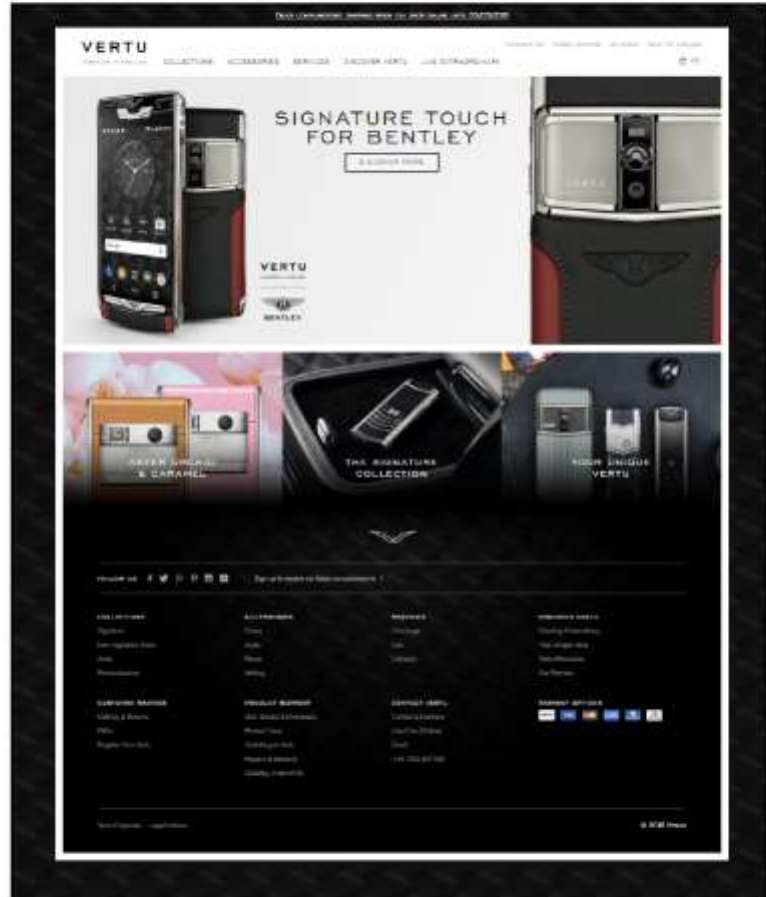
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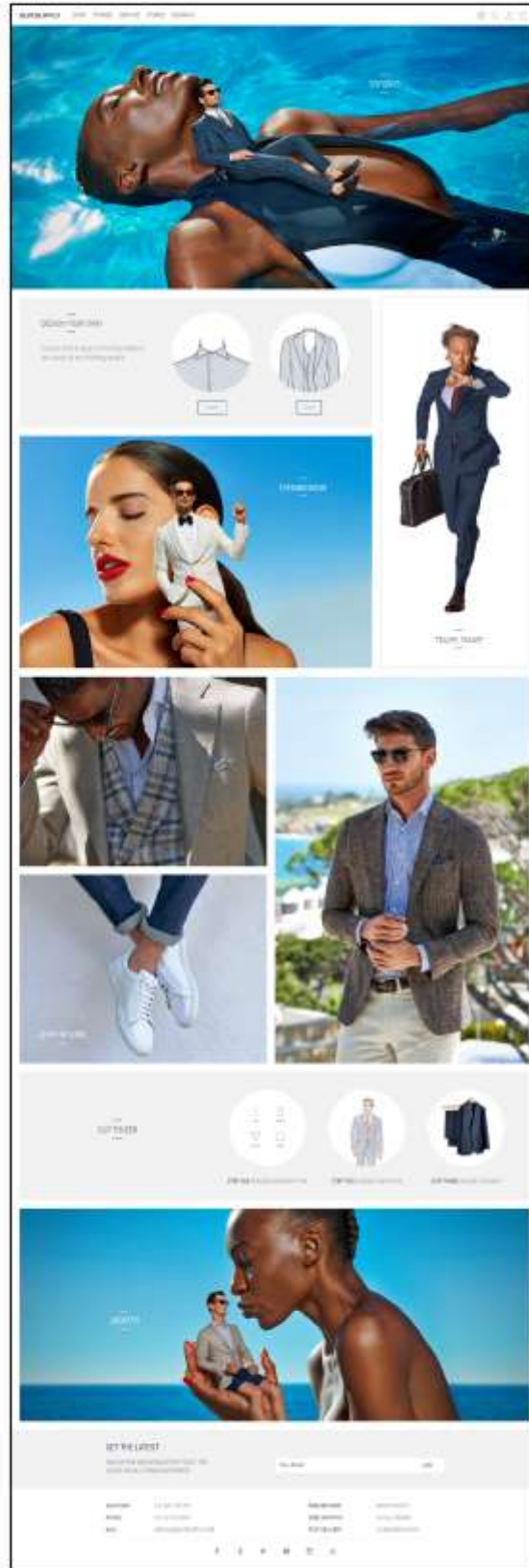
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WWW.GOOGLE.COM IMAGE SEARCH WITH KEY WORD "LUXURY PRODUCT" (10.4.2016)
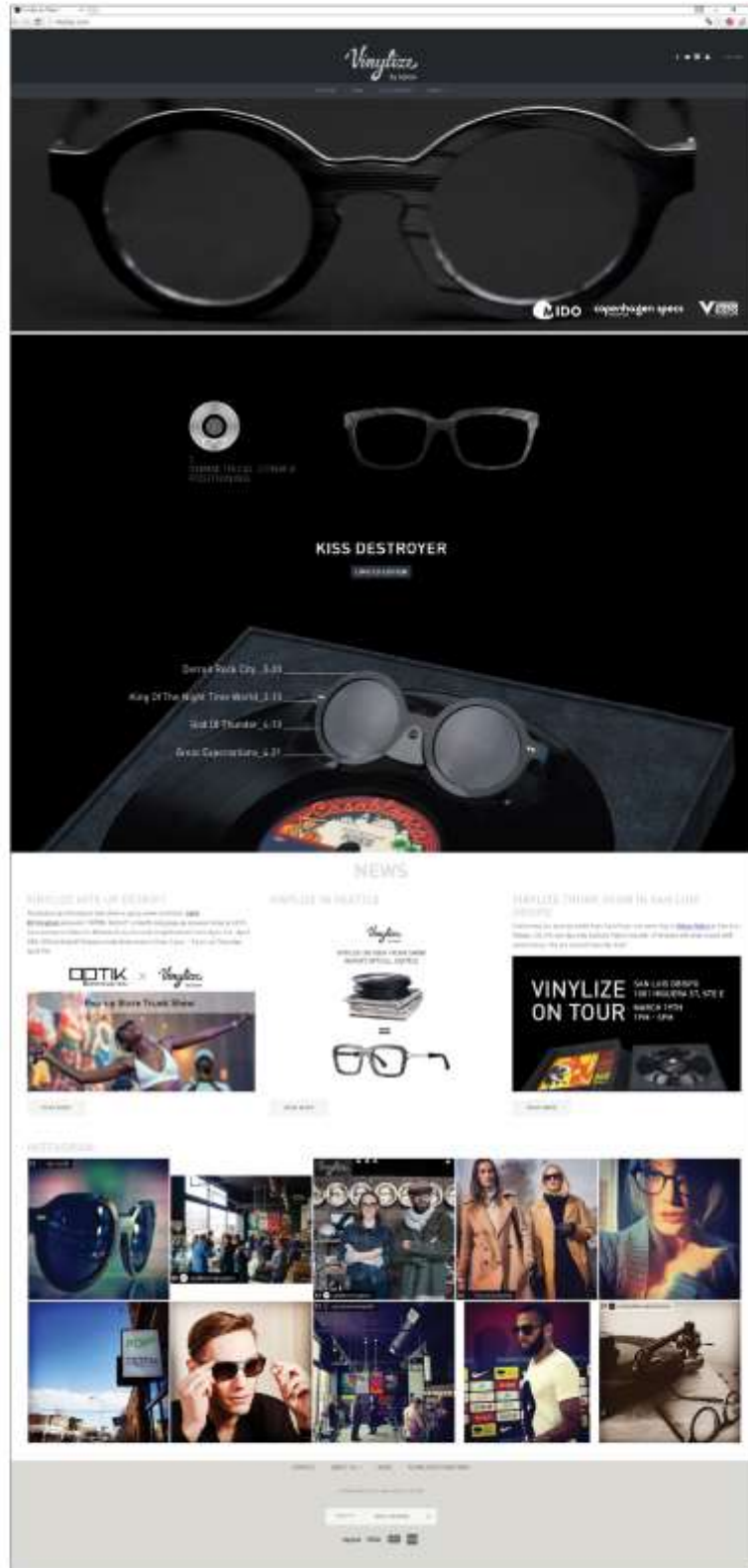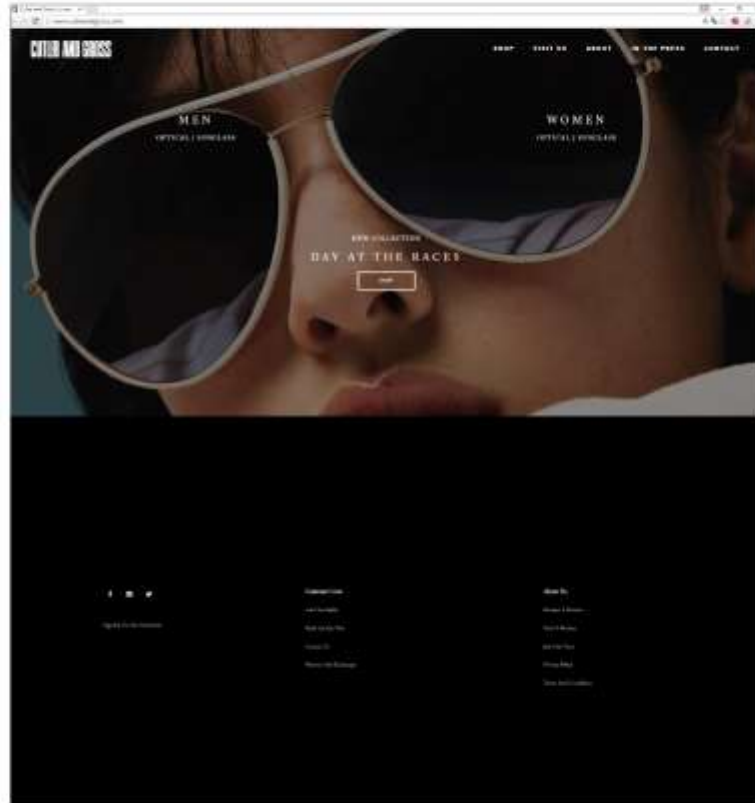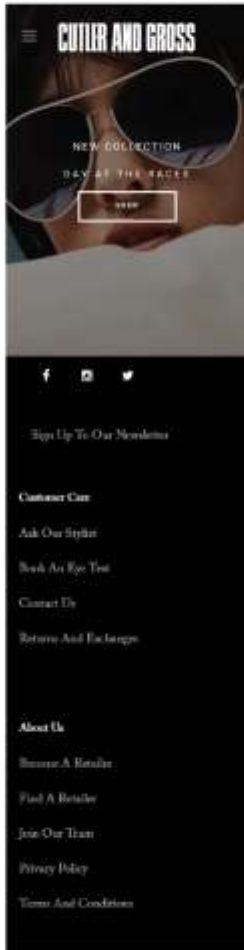
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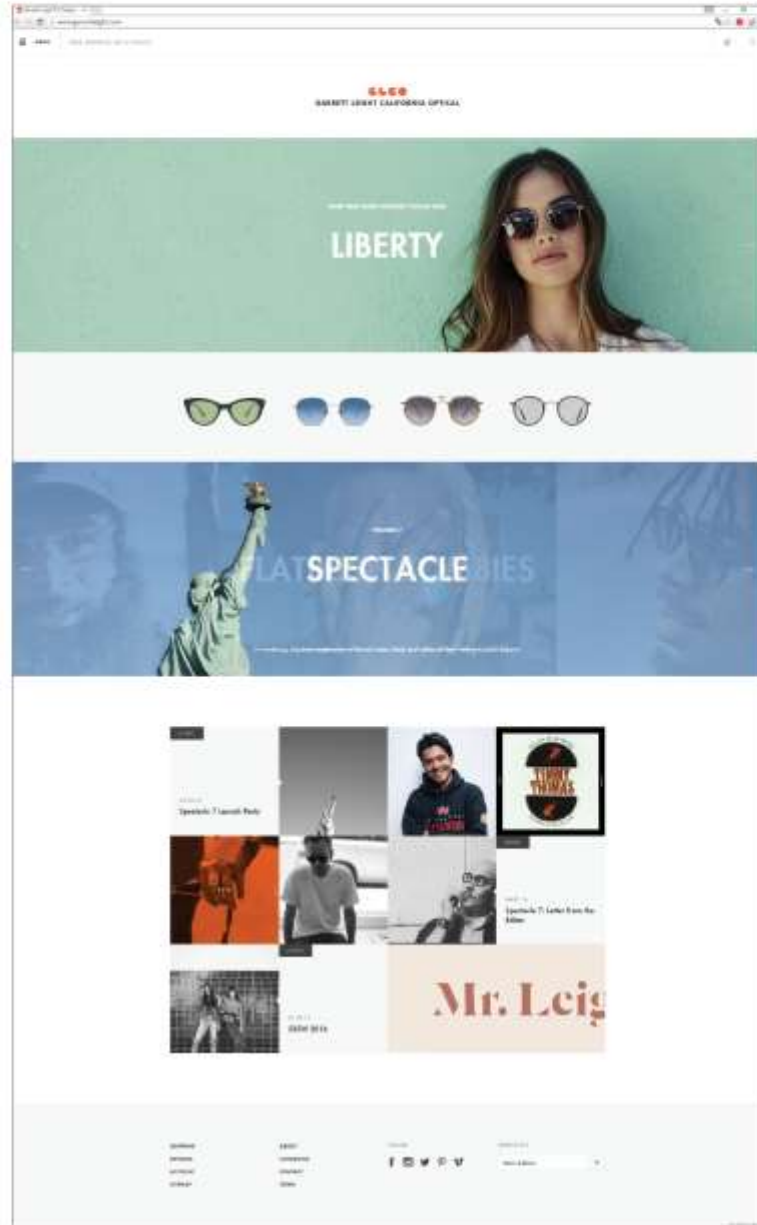## WWW.GOOGLE.COM IMAGE SEARCH WITH KEY WORD "LUXURY AD" (10.4.2016)

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WWW.GARRETTLEIGHT.COM

TOP 3 MOBILE AND DESKTOP LANDING PAGES

BOTTOM 3 MOBILE AND DESKTOP LANDING PAGES

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ALTERNATIVE PHOTOGRAPHY FOR WODENS

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