USER-DRIVEN IN-STORE VISUALS

HOW TO DESIGN USER-DRIVEN IN-STORE VISUALS FOR SKINCARE PRODUCTS IN FINLAND. CASE: LUMENE LDT.

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TITLE: USER-DRIVEN IN-STORE VISUALS
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Image 1.

ABSTRACT

In my thesis, I get acquainted with the user-driven design approach and how to utilize it in a store environment when creating shelf graphics and designing clear communication through visuals. I use empathy design method and tools to research and understand the user behavior and their specific needs in skin care shelf card visuals.

I get to know the visual communication fundamentals in-store marketing and in the store environment while trying to discover new ways to improve and simplify the product navigation for the consumer.

The case brand Lumene is in a need of improvement with their visual navigation and communication, therefore, I am going to implement my finding when creating design proposals to function as an inspiration for the company. I wanted to take into consideration how to sustain their brand image, yet help them to create more useful content for their target consumer. I aim to respect the brands' philosophy and to reveal the magical secret, an urban tale of the Nordic skin care atmosphere through visual design.

The final proposals will include a 3D shelf view of the shelf cards that I created for Lumene based on their existing assets that I used to my advantage. I present an alternative way to break the toneless and generic visual cycle in their shelf cards visuals to add more emotional value for the skin care shoppers.

TIIVISTELMÄ

Tutustun opinnäytetyössäni miten hyödyntää käyttäjälähtöistä lähestymis-tapaa myymäläympäristössä, kun suunnitellaan ihonhoitotuotteille hylly grafiikoita ja selkeämpää visuaalista kommunikaatiota. Käytän empaattisen muotoilun metodeja ja työkaluja tutkimukseni yhteydessä ja hyllykortti visuaaleja suunnitellessa, ymmärtääkseni kuluttajan käyttäytymistä sekä heidän ihonhoidon tarpeita.

Käyn läpi visuaalisen kommunikaation toimintaperiaatteita myymälä-markkinoinnissa ja myymäläympäristössä, samalla tutkien uusia tapoja parantaa ja yksinkertaistaa tuotteiden välistä navigaatiota kuluttajalle.

Toteutan tutkimuksessani ilmenneitä löytöjä visuaalisiksi hyllykorttien parannusehdotuksiksi Lumene Oy:lle inspiraation lähteeksi, sillä koin työjaksoni aikana brändin olevan visuaalisen navigoinnin ja kommunikaation tarpeessa. Haluan huomioida miten ylläpitää brändin ilmettä, mutta silti avartaa yrityksen näkemystä miten luoda hyödyllisempää sisältöä brändin kuluttajille. Tavoitteenani on kunnioittaa brändin filosofiaa ja paljastaa heidän taianomaiset, urbaanisen tarumaiset salaisuudet pohjoismaisen ihonhoidon tunnelmasta visuaalien avulla.

Lopulliset konsepti ehdotukset sisältävät 3D kuvat hyllykorteista, joihin hyödynsin Lumenen olemassa olevaa kuvallista materiaalia. Esittelen vaihtoehtoisen tavan irtaantua geneerisestä tavasta tuottaa visuaaleja hyllyihin tarjoamalla emotionaalista arvoa brändin ihonhoidon ostoksilla kävijöille.

AVAINSANAT

▸ **VISUAALINEN SUUNNITTELU**

▸ **KÄYTTÄJÄLÄHTÖINEN MUOTOILU**

▸ **EMPAATTINEN MUOTOILU**

▸ **BRÄNDI VIESTINTÄ**

▸ **IHONHOITO**

CONTENT

"

THE NEED
FOR CLEAR &
IMAGINATIVE
COMMUNICATION
HAS NEVER BEEN
GREATER.

PHILLIP B. MEGGS
GRAPHIC DESGIN
EDUCATOR & HISTORIAN

1 INTRODUCTION

1.1 DISCLAIMER

The purpose of this thesis is to share and provide research information and findings that may give more insight into the corporation of Lumene about how to design user-driven in-store visuals for the company's skincare products. The design process of this thesis does not include the final in-store materials, nor is an actual brief from Lumene.

Visual proposals are designed as a concept for personal user testing, and hopefully to give inspiration for the employees of the company and to have them benefit from the research results that are presented in this thesis.

Visuals and copy texts used in this thesis are placeholders and borrowed from Lumene, therefore are not guaranteed for future use or implementation.

Although close attention has been paid to the content creation process of these visuals to respect the brand image and to avoid any false advertising, please be advised that Lumene Ldt. assumes no responsibility for designs and visuals created for this thesis.

Image 2.

1.2 CHOICE OF SUBJECT

Buying beauty products from a store environment can be a draining and stressful task. Often it is beyond over-whelming and exhausting to be sur-rounded by the sea of information, visual elements like colors, labels, patterns, signs, then the people and an endless selection of products. It is like a mental marathon for the brain. (Schneider 2014.)

Users want to feel confident after walking out of the store with this new fantastic product. Consumers wish to have security with their purchasing decision, that the outcome of the product would be what it was claimed and how they have imagined it to work for them.

Visual merchandising is a challenging way of marketing products since we live in this busy world where people prefer to spend as little time as possible in the stores and many purchases are made through online shopping. People tend to shop often in a hurry, and they do not have the proper mindset to pay attention to brands advertising or their key messages. It is common that brand communication

is not visible enough for consumers since the in-store visuals are not designed clearly for their users' needs.

The case company of the thesis, Lumene Ldt. is a cosmetic company specialized in quality skincare for women of all kind. Their cosmetics and skincare pro-ducts are sold worldwide in various stores and online. This thesis focuses on their skincare product line visuals in department stores and hypermarkets in Helsinki area, such as K Group, Stock-mann and Sokos in Finland. To be more specific, in stores where Lumene has more space to pro-mote their skincare products.

After Lumene's brand renewal in 2016, there has been a massive change in their visual merchandising in-store en-vironment with their packaging graphics, visuals and brand feel. There are still plenty of things that can be improved to be more user-friendly since con-sumers seem to be struggling with the information and navigation provided with the brands' store graphics and visuals.

Image: Pamela Komppa. 2018.

1.3 PURPOSE OF THE DESIGN

I started to plan the subject while working for Lumene as a graphic designer. I found it difficult to find a decent brief at first since Lumene has already a strong brand based on their long history. The brand's overall visuals, packaging, and identity are well-crafted, but of course, there is always something that one could do better or develop even further. The design team of Lumene has been currently designing more user-driven visuals for better navigation and product education for the brands' color cosmetics. Therefore, I found this project interesting and current, where I could have the chance to apply the same methods to Lumene's skincare visuals with a twist of my profession and designer knowledge as a concept.

The objective of this thesis is to find ways to improve Lumene's in-store visuals for skin care products and the consumers by using user-driven design approach and methods while utilizing empathic ideology into the process. The proposals created in this thesis are my professional recommendations, and the results of the study can be taken advantage in future actions.

I wanted to focus on visual design and user-driven design in my thesis since I found myself interested in user-driven design approach during the second year of my studies. I was keen into the entire process and hoped to improve my knowledge of the subject to have a user-driven approach in my design process handprint. Also, visual design is an overall interest of mine, and it has always been my passion and forte which is why I wanted to implement this knowledge in my project. I fancied the idea of combining two of my ambitions to create something useful for the company that they might be able to benefit from in the future.

PRIMARY RESEARCH QUESTIONS ARE:

How to include users into the design process to create clear and simple, yet effective skin care product education and visual communication for consumers?

How to improve brands' in-store visual communication and education of the skincare products through visual design?

OBJECTIVES

UNDERSTAND

THE USER AND THEIR NEEDS

HOW VISUALS WORK IN-STORE ENVIRONMENT

FIND SOLUTIONS

HOW TO IMPROVE THE SKINCARE PRODUCT
NAVIGATION THROUGH VISUALS FOR CONSUMERS

HOW TO SIMPLIFY THE COMMUNICATION

LEARN

TO INCORPORATE EMPATHY DESIGN
PRINCIPLES INTO USER-DRIVEN DESIGN PROCESS

RESPECT

THE BRAND IMAGE,
ITS VALUES AND ITS ROOTS

2 RESEARCH

2.1 LITERATURE

To comprehend the user behavior, visual design fundamentals, and the brand communication, I decided to implement some of the literature that I found valuable during my study years by adding theories, and models of various literature sources that were utterly new to me. The methods found and written about in this thesis are developed years and years ago but are timeless and carry profound tools that should be taken into consideration when using user-driven design approach. The choices of my literature are a combination of science and recent findings from the authors that I selected by their field professionalism, expertise and whom I have looked up to as a designer.
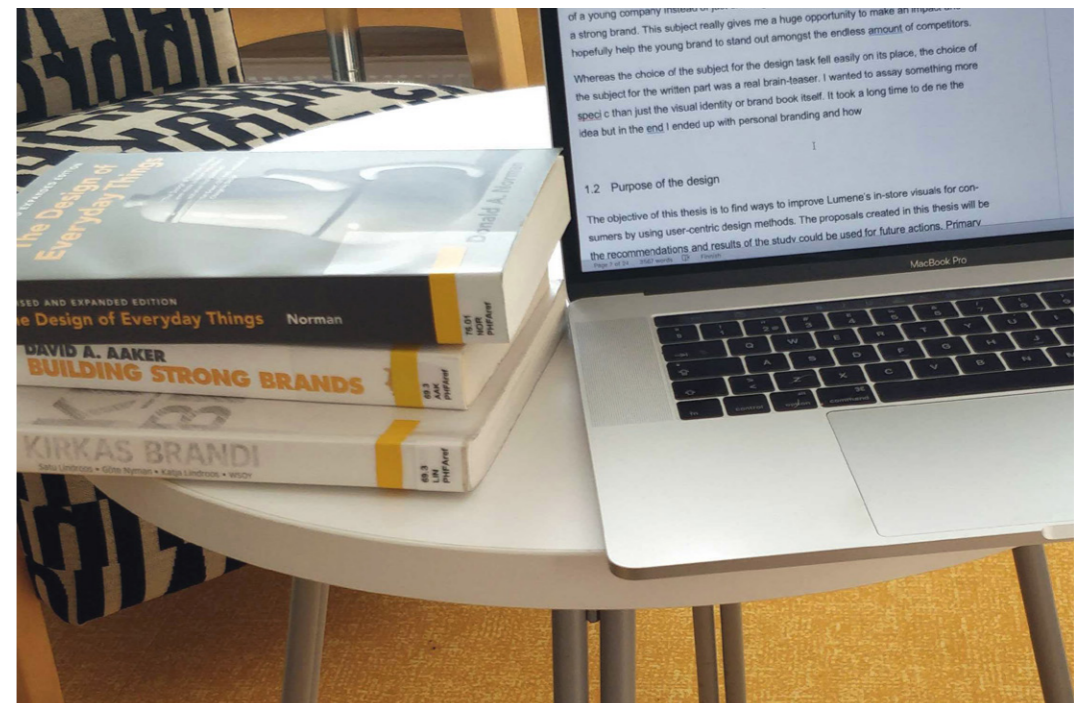

Photo: Pamela Komppa 2019.

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DESIGN IS NOT JUST WHAT IT LOOKS LIKE & FEELS LIKE. DESIGN IS HOW IT WORKS.

STEVE JOBS
INVENTOR, DESIGNER & ENTREPRENEUR
CO-FOUNDER OF APPLE INC.

2.2 TOOLS & METHODS

I use the knowledge and methods that I have learned from the completed courses during my studies, and I take them into practice while respecting brands' design principles. On the right, you will see six phases of the user-driven design process that I will implement in the store visuals for skincare products. Some of the methods used in this thesis are entirely new for me, and those that have been highlighted in the next paragraph.

Methods used in this thesis are research; observation, benchmarking, competitor analysis, surveys, casual interviews and conversations with different types of skin care consumers, user-driven design tools; emphatic design and empathy mapping, persona profiles, user testing, and pro-totyping, finally creation of the design proposals with the visual design tools; graphics software and a 3D modelling for the mock-ups.

SPECIFY THE CONSUMER NEEDS

▼

SPECIFY BUSINESS REQUIREMENTS

▼

CREATE DESIGN SOLUTIONS FROM ROUGH CONCEPT TO FINISHED DESIGN

▼

EVALUATE DESIGN WITH USABILITY TESTING

▼

IMPLEMENTATION – DEVELOP AND DELIVERY OF THE FINAL DESIGN

Gladkiy, S. 2018.

Image 3.

3 IN-STORE VISUAL MARKETING

3.1 WHAT IS VISUAL DESIGN?

People are surrounded by visual design in their everyday life. Visual design is the first impression that a brand's product is going to make on consumers, but it is beyond more than what meets the eye. (Rhyne 2016). It's used to improve the user experience through shapes, color, images, typography, layouts, and space. Visual design is everything about providing information in an easy to understand form and a better visual effect on users' eyes since people get 80% information through their vision, hence the visual design effects directly their user experience. (Kyrie 2017.)

The majority of information surrounding people comes through our vision. It has been stat-ed that 75% of the information provided our observation field is formed first through our eyesight and vision in our conscious or unconscious part of the brain. (Nieminen 2004, 8, 147.) Moreover,

the conscious part is in control of our humanly actions. (Visiblebody 2019).

When a corporation is designing its product marketing campaign, it has to be well-thought of what is going to be the conception that is provided externally of the brand. Memory traces are created from what one sees, hears and experiences. Therefore, that memory that is given for customers shouldn't be taken for granted. (Nieminen 2004, 8, 147.)

It's good to remember that nearly 80% of the information that is received by the human brain will eventually be forgotten, which is why constant reminders are necessary. The key messages should be super easy to understand and consistent so that the information provided will remain in consumers' minds. Consumer's mind may reject too complicated and confusing marketing information, in which

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case the investment on the marketing campaign would be superfluous.

The consumer may benefit when the core message is kept simple from the very beginning, but there is a slight chance that the information will be lacking the needed attraction. (Laakso, H. 2004: 66.)

It's good to remember that the customer decision is influenced by a positive feeling, the more relatable and effective an in-store retail campaign will be. Designing the in-store marketing campaign and taking customers in consideration is the key to success and therefore, it may increase the sales of the product.

THE TYPES OF MEMORY:

1. SIGHT

40 PERCENT of the population is **SENSITIVE TO SIGHT** and visuals.

PRINTED VISUALS, expressions aesthetics, what is **SEEN.**

2. FEELING

30 to 40 percent reacts more to the feeling.

Taste, smell, movement, emotions, actions, sensations… what is **FELT.**

3. SOUND

20 to 30 percent is more responsive to sound.

Sound, talking, music, what is **HEARD & SAID.**

(Vita, A.2014.)

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Image 4.

3.2 USER GUIDANCE: SKINCARE VISUALS

Visual design is an excellent tool to influence customer purchasing habits since consumers tend to "buy with their eyes" when browsing through the shelves. (Construction Specialties, 2019)

Visual design and learning design aren't usually spoken together, but it's quite clear that these terms go hand in hand. Visuals are essential for learning and understanding, therefore being a crucial tool for designers to master. Visual design is all about the quality of learning, the value of the communication, and providing the motivation for users.

In this thesis, I wanted to specifically focus on fast and easy communication through visuals since I've learned during my studies that it helps tremendously when the communication works between the users and the brand. Don't we all just get frustrated when we have to put time and effort into finding the product that we were meant to look for? Also,

for Finnish consumers, it doesn't always come naturally to ask for help since in our culture we are determined to figure things out on our own. Skincare visuals are only there to help the consumer to navigate between the products.

So, what could be the ways to design educational skincare visuals that guide the user through the shelves to find the right product? I would first look into the brands' target users. It's essential to figure out what type of information is the most valuable for consumer needs. With that information, the designer can then create the visual hierarchy to compliment the brands' business goals, values and the core message of the product to gain consumers' attraction and to get their attention. I profoundly believe that consumer needs and preferences should be taken into consideration and preferably, prioritized in visual marketing and communication.
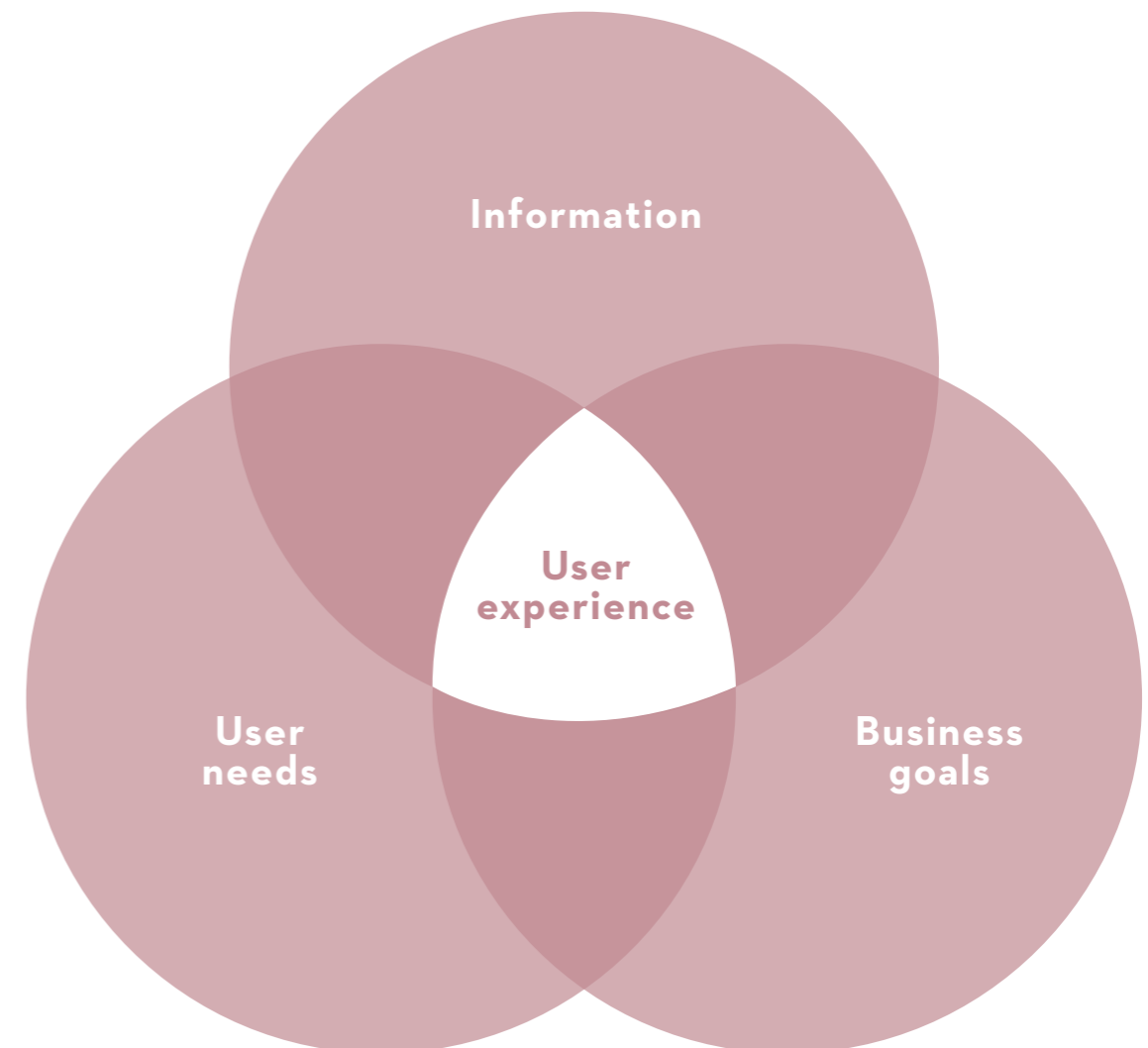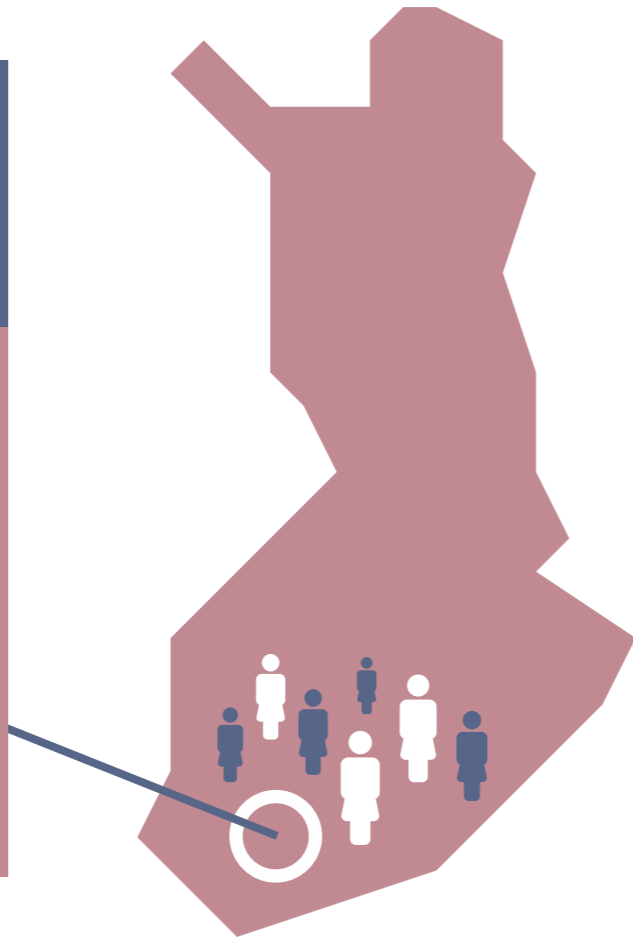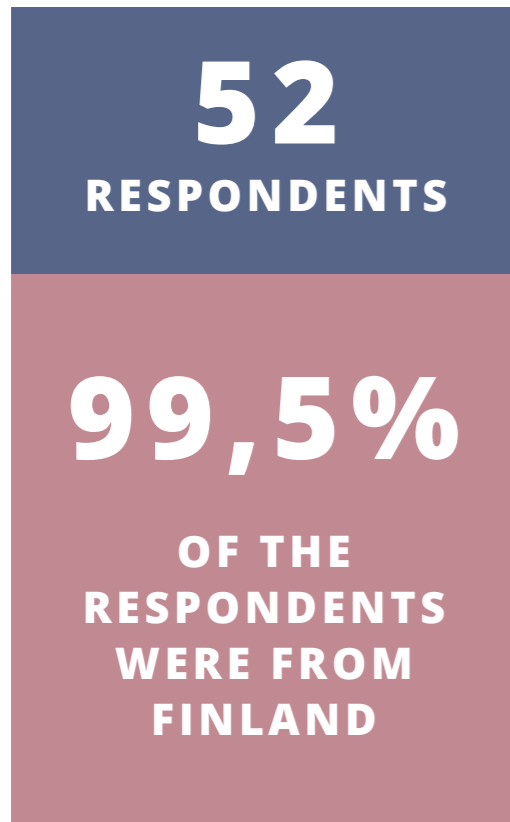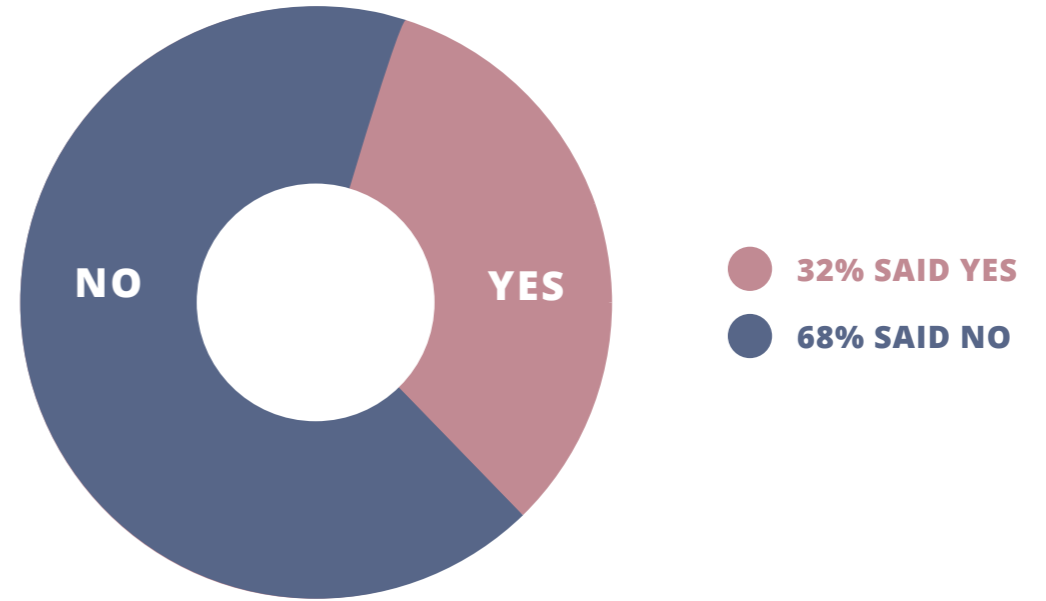

Information

User experience

User needs

Business goals

Illustration 1.

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RESPONDENTS

99,5%

OF THE RESPONDENTS WERE FROM FINLAND

DO YOU EVER PAY ATTENTION TO THE PRODUCT VISUALS IN STORES?

NO   YES

● **32% SAID YES**
● **68% SAID NO**
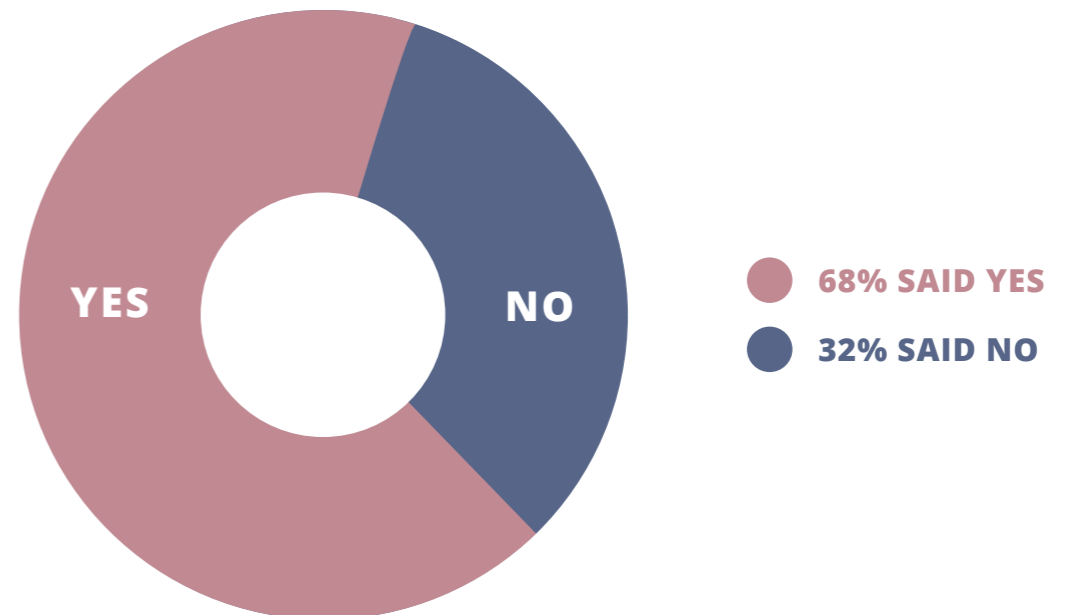
3.3 USER PREFERENCES AND NEEDS

According to my natural skincare product survey, where 52 women who participated and answered the questions that I provided: two third use natural skincare products, but **68,3% of the respondents do not pay attention to the visuals in-store** and the rest 31,7%

notice the designed visuals. I'm intrigued to challenge this finding to discover possibilities with the graphics that can be designed in-store. How could the brand draw more attention to their visuals in-store?

DO YOU USE NATURAL SKINCARE PRODUCTS?

YES   NO

● **68% SAID YES**
● **32% SAID NO**

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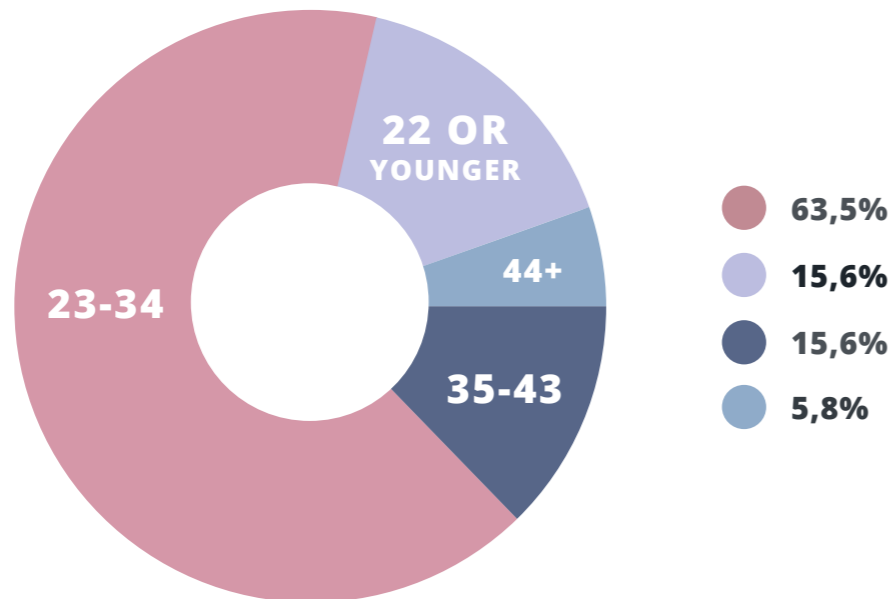## WHAT CERTIFICATES AFFECTS IN YOUR BUYING DECISION OF BEAUTY PRODUCTS?

The majority who participated in this survey were between 22 to 34 years old. What I have understood and discovered is that skincare consumers are motivated to seek a specific type of information when trying to find the perfect product for themselves. Every individual has their own specific goal and purpose of how they prefer to take care of their skin.

Also, it came into my realization that the skincare consumers have their individual values that they prefer to respect and therefore, act based on their personal values. I somehow have assumed that products being vegan are very important
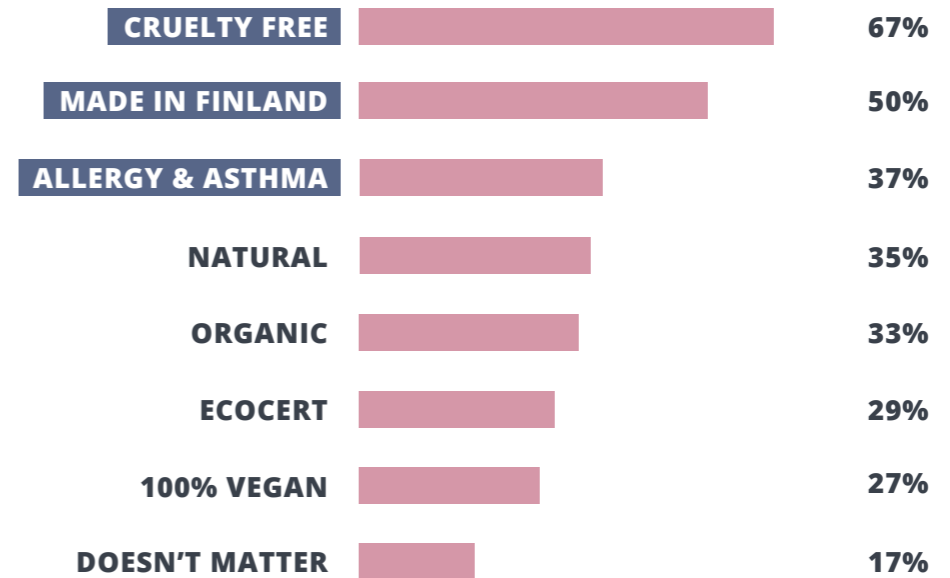
for consumers but it turned out that the majority were concerned about the animal wellbeing, and if the products are locally manufactured. Respondents support these top 3 values that are highlighted in blue when they buy new beauty products.

When choosing the perfect product consumers want to have quality, affordable prices along with right ingredients for the skin. Recommendations and environmental friendliness stand out as well, and it was surprising that the product promises and the brand didn't seem to be the top priority for the users.

CRUELTY FREE	67%
MADE IN FINLAND	50%
ALLERGY & ASTHMA	37%
NATURAL	35%
ORGANIC	33%
ECOCERT	29%
100% VEGAN	27%
DOESN'T MATTER	17%

WHAT IS YOUR AGE?

22 OR YOUNGER

44+

23-34

35-43

- 63,5%
- 15,6%
- 15,6%
- 5,8%

WHEN CHOOSING THE PERFECT PRODUCT, WHICH OF THE FOLLOWING FACTORS MATTER TO YOU?
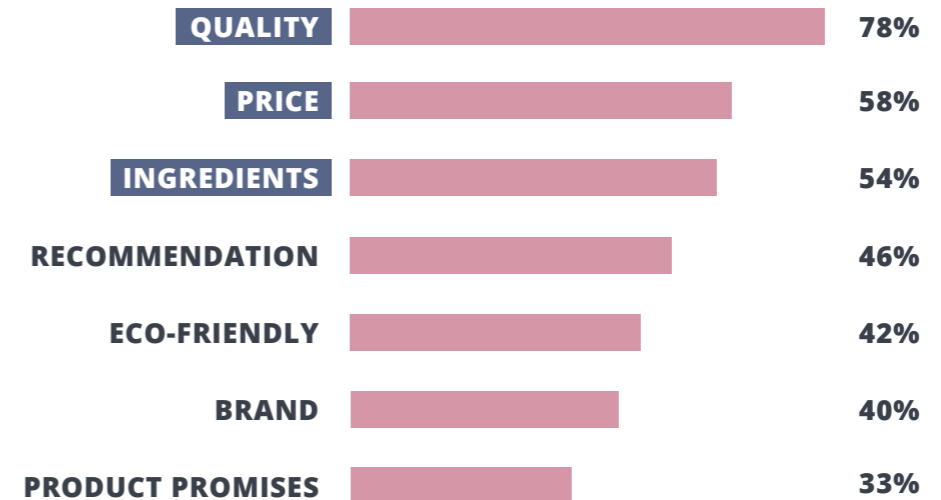
QUALITY	78%
PRICE	58%
INGREDIENTS	54%
RECOMMENDATION	46%
ECO-FRIENDLY	42%
BRAND	40%
PRODUCT PROMISES	33%

WHAT ARE YOUR PRIMARY REASONS TO USE BEAUTY PRODUCTS?

72%
FOR SKINCARE

61%
TO FEEL CONFIDENT

37%
SKIN ISSUES

WHICH ONE OF THESE FOLLOWINGS DO YOU FIND IMPORTANT WHEN SEEKING THE BEAUTY PRODUCT FROM THE MARKET?

58%
INFORMATION ABOUT PRODUCT USABILITY

56%
INFORMATION ABOUT THE INGREDIENTS

54%
INFORMATION ABOUT THE BRAND'S SUSTAINA-BILITY
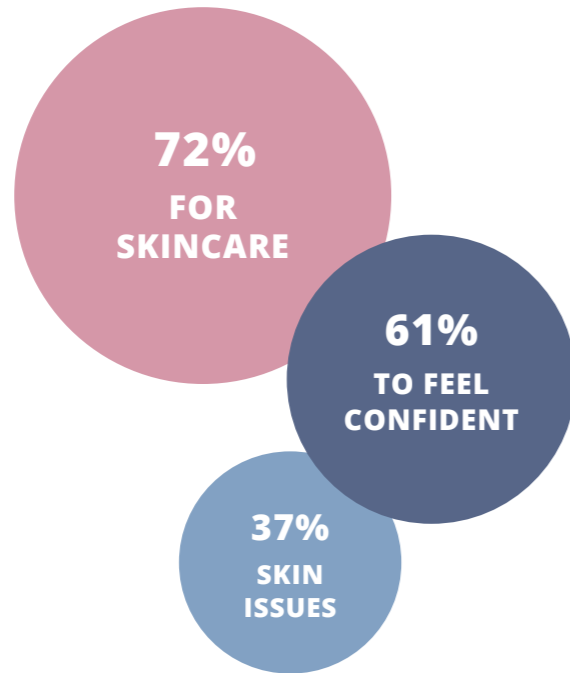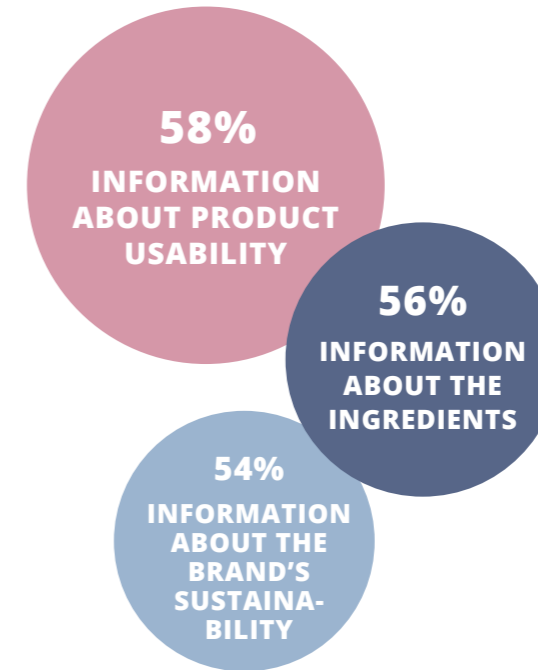
WHAT TYPE OF SKINCARE CONSUMER ARE YOU?

ENVIRONMENTALIST	44%
MINIMALIST	40%
BEAUTY HOARDER	27%
SALESEEKER	19%
AESTHETIC SHOPPER	14%
IMPARTIAL	14%
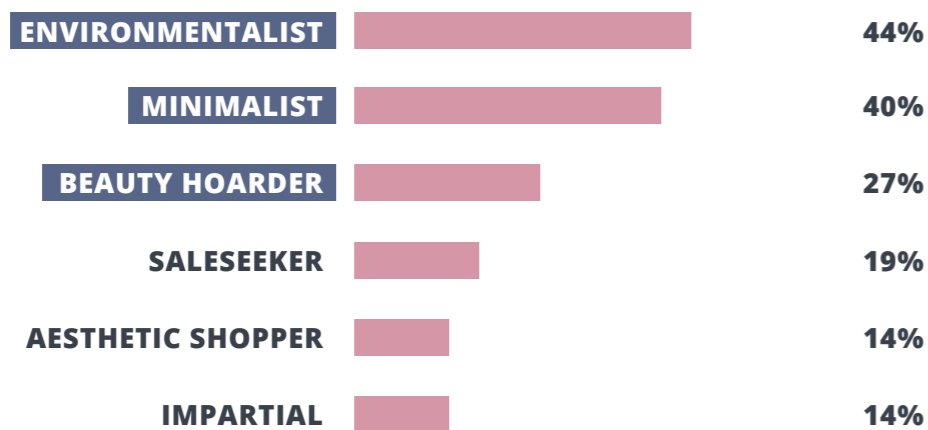
Respondents use beauty products for skin care purposes, to feel confident, and to treat the possible skin issues.

Majority of the respondents are either minimalists or environmentalists. Women usually love to try out new products on the market; hence 27% of the respondents buy excess amounts of beauty products to fill their bathroom cabinets and consider themself a so called beauty hoarder.

Consumers prefer to have access into the information about product usability and ingredients in-store visuals. I want to focus on the ingredient benefits based on the survey data. I found that many people are not aware of the effects products have on their skin, therefore it will educate the consumer about product usability based on the needs of their skin.

3.4 DESIGNING IN-STORE GRAPHICS

There is a set of rules that a designer should follow during the design process of the in-store graphics. I had to learn through my own mistakes that have been made while working for Lumene, to create functional graphics in store environment specific steps has to happen first. **I created five rules** that should be taken into consideration before sending any final visuals forward to the printing houses.

If time permits, I would say that **the first rule** most definitely should be benchmarking. Benchmarking is an excellent tool to provide insight of the competitive market and to help the brand stand out the in-store environment. During this process, the competitor visuals are analyzed briefly to see how they are communicating through visuals and promoting their products, and analyze if it's working or not.

The second rule is to create raw drafts, at least a couple of layout variations per design. Comparing them side by side provides clarity of what will work the best in the situation where the final print will be.

The third rule is that in-store designs should be always test printed. The designer cannot possibly understand the visual hierarchy between elements if only seeing the material on the screen. It will look surprisingly different after printing, depending a lot on what purpose the material is designed for. If you can't see it without the screen another great way is to mock-up it into the environment where the visual will be shown. In this way usually, the designer will spot a few things that should be done differently and get a better understanding if the visual elements are balanced and proper in size.

The fourth rule is to test the design in action, if possible, and this goes pretty much alongside the third rule. There can be obstacles in the way of the design hence some visual elements might get left unseen.

After being satisfied with the overall layout and design, and before fine-tuning it to get ready for the final print: it's good to ask the opinion of a third party. **Which comes down to rule five**: always ask an outside opinion. This step is going to help with getting comprehension of what will be the first reaction of the external party and how the design will be viewed. A new perspective is shared, and the design might get improved even further from its original state.

Usually, when working for a rapidly progressive company, there isn't always time to execute these rules which is quite unfortunate for the brand and the company since some of the communication might end up being misleading or unclear. It is very common that when working under pressure, the mind state may easily get shifted into thinking that creating just something is better than nothing, and it should be addressed if the goal is to enhance any visual communication in-store environment.

Image 5.

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Image 6.

3.5 COLOR FUNCTIONALITY IN VISUALS

A color guides consumers, draws the attention and speaks about the brand more than words. Using colors to differentiate and ease the product navigation in skincare visuals in-store is, in my opinion, the best tool to use. When the colors are too subtle or non-existent, it takes more effort for the consumer to understand the product and they have to do their research through text, and that might get very overwhelming.

It is said that the brain reads color before reading the content and after it registers a shape (Wheeler 2012: 150). In this case, I am going to use the colors for functional purposes to see how big of a difference it would make if adding more colors in the cards, yet trying to keep the layout well balanced and calm.

4 CASE: LUMENE

4.1 THE HISTORY OF LUMENE

The story of Lumene began in the year of 1984 when the pharmaceutical company Orion founded Noiro Ltd. to manufacture and sell technochemical products. The name was changed from Noiro Ltd. to Lumene Group in February 16, 2005, because of their new business strategy. (Lumene Group 2005, 3.) Lumene got its name after the bright and sparkling Lummenne Lake in Kuhmoinen in the Finnish Lake District over 40 years ago. Lumen means "light" in Latin which complements Lumene's meaning and story. (Ahvonen, T. 2011.).

Lumene cosmetics was launched in 1970, and it became the market leader in Finland with its wide range of skincare products and color. The corporation's business facilities are Lumene Cosmetics, Cutrin and Farmos. Their key business activities are developing, manufacturing, marketing, and sales of high-quality skin care and color cosmetics, hair cosmetics, as well as cleaning and hygiene products. The headquarters and factory are located in Espoo, Kauklahti. (Lumene Group 2005: 3.)

Since the early beginning, the success of Lumene has thrived from combining nature, pure ingredients and the understanding of the extreme Nordic climate conditions which are safe to use and well researched. Lumene has also partnered with Allergy- & Asthma Federation of Finland. (Lumene Group 2005: 3, 4.)

The brands' mission was back in 2005 to develop high-quality and innovative cosmetics and hygiene products in harmonious interaction with nature, science, and technology while promoting the daily well-being of consumers. (Lumene Group 2005, 8.) In 2011 the brand's mission was to enhance people's beauty and vitality in their everyday life with the power of plants and minerals from the Arctic Nature. (Ahvonen, T. 2011.)

VALUES

(Lumene values. 2018)

EXCEED CUSTOMER EXPECTATIONS

We know and predict our customers' need.

RESPECT AND TRUST

We show that we are worth of the trust through our actions.

DRIVE FOR RESULTS

We aim to the best results in everything we do.

INNOVATE

We deliver innovative, value adding solutions in all that we do.

SUSTAIN

Our work is long sighted and environmental. It promotes safety and wellbeing.

Image 7.

4.2 BRAND VALUES

The brand values help consumers to connect with the brand, which is essential when the brand is trying to gain trust and loyalty among their target consumers. (Cambridge dictionary. 2019)

When I briefly analyzed Lumene's values they made sense when reviewing their quality in skincare products, how the brand has performed on the market and how they have succeeded to gain brand trust and loyalty during these past couples of years through their actions. However, when it comes to the skincare in-store visuals, my initial feeling is that they need improvement to exceed customer expectations and meet their consumers' needs, aim to the best result in everything that they do and add solutions to con-sumers' current problems.

Lumene's Research and Development made environmental and quality policy goals in early 2009 and some of the things I found out to be quite relevant and valuable for this day. The environmental and quality aspect has been central to everything that Lumene does. After the brand renewal in 2016 Lumene has brought these values out even more for the consumers.

I decided to choose a few of the good points from those goals that could be beneficial to implement in the visual improvement proposals, also based on the survey data that I analyzed in the previous chapter 3.3. User preferences and needs. These

ENVINROMENTAL:

To increase the diversity and volumes of local Arctic and Nordic ingredients, focusing on ingredients from side streams of food and wood industry.

To formulate safe, naturally derived and more sustainable products.

QUALITY:

Lumene's quality thinking starts from product idea and extends all the way to consumer usage experience. Consumer preference evaluation is essential part of our quality process.

Say Hei To Finland's Best-Selling Skincare Brand

N ordic culture has long been a source of fascination for those of us born outside of that fairytale land of cinnamon buns, hygge, beautiful nature and Ikea meatballs. And having been named the happiest country in the world in this year's World Happiness

4.3 FINLAND'S BEST-SELLING SKINCARE BRAND

Lumene provides beauty rituals of Finnish heritage for women all over the world, whatever their age, skin type or tone is. **The philosophy is firmly rooted in its Finnish origins** where wellbeing rituals are influenced by women's relationship with the surrounding, nature and unusual light cycle, but also a place where a down-to-earth, authentic and effortless approach to beauty is celebrated. (Lumene 2019). Lumene's power in skincare are the Nordic ingredients that nourish the skin, and their infused formulas are high in quality. The brand has undoubtedly gained trust and respect among their consumers when it comes to caring for their target audience skin.

Lumene today is a forerunner of Nordic beauty. The brand has been featured in several beauty magazines and blogs mainly due to their fantastic skincare prod-ucts after their astonishing brand renewal. Even the top fashion magazine, British Vogue wrote about Lumene's best-selling skincare brand on their website which was a massive milestone for Lumene. (Haaksluoto 2018).

"We may not have the key to Finland's high levels of happiness, but at least we've got the secrets of their skincare."
– Vogue 2018.

UK's Local free daily newspaper Evening Standard has also embraced Lumene on their website **by calling the Lumene skincare products a Lapland's Gold** (Mor-gan 2018), which many of the beloved and loyal Lumene consumers can relate to. The skincare products are high in quality, and the story behind the products is like a fairytale come true.

Lumene has developed and improved its technologies amongst the skincare products to the competitive markets, and their goal is to encourage and inspire the skin care consumer to take better care of their skin. They are investing their genuine interest in providing new improved pro-duct on the market. However, this doesn't accurately transmit to the person who is trying to seek better skincare alternatives, and the communication is lacking why to buy it and the glory that the product offers.

4.4 SKINCARE IN-STORE VISUALS NOW

There have been many changes during these past few years after Lumene's great brand renewal, that it is no wonder that the brand hasn't managed to master every aspect in branding and visual design when it comes to in-store marketing. The graphics are good for sure, but they could be a lot better and helpful for the consumers.

The brand's in-store visuals of the color cosmetics are at the moment under development towards better product navigation and attractiveness. The shelf visu-als are going to have energizing swatches, textures, a more vibrant color and delicious ingredients.

While I've been working for Lumene, I have realized that the skincare visuals are a bit left behind in the development. Hence, I wanted to take action to hopefully create something useful with my thesis. I also

felt like the graphics in color cosmetics and skincare aren't in line and coherent. Various problems can be resolved with the help of user-driven design methods and involving the brand's target audience into the design process.

I started my research by going through department stores and hypermarkets in Helsinki and Espoo area, to see in person what is the current situation in Lumene's skincare visuals that I have also produced during my work period for them. Honestly, I rarely see them in action and how they work in actual store en-vironment which I think is the first mistake that the designer can make.

I would suggest that designers do field days to analyze the designs regularly and take notes to learn how they can make better designs in the future.

1. Shelves are lacking some severe product and range navigation. Most packages between ranges look pretty much the same, which increases the risk for the consumer to purchase the wrong product if not paying close attention to the little information provided in the packaging.

2. Claims are a bit dull not unique and don't resonate with the brand values. They have been repeated far too many times and doesn't add enough value for the user. Visuals were quite dark and not very desirable. Yellow range text didn't seem to fit in the card.

3. Stamps that may add value for the consumers but aren't always visible enough. Color shades in visuals seemed to be different between ranges. Brighter colors seemed to be fresher and pop from the shelf compared to dark and gloomy visuals.

4. Too much information in small space and the weight of the text is too light, therefore, making valuable information for consumer redundant.

Photos: Pamela Komppa. 2018.

Overwhelming amount of products, and the shelf views are very white which makes the product and range navigation challenging for consumers.

SWOT ANALYSIS IN-STORE VISUALS

BASED ON THE BRAND KNOWLEDGE AND THE COLLECTED DATA.

STRENGHTS

NORDIC BEAUTY SECRET

QUALITY OF THE PRODUCTS

INGREDIENT AND BRAND STORIES

LOCALLY MANUFACTURED PRODUCTS

AFFORDABLE PRICES

BRAND STANDS OUT IN STORES

WEAKNESSES

POOR NAVIGATION IN VISUALS

URGE TO TELL EVERYTHING IN SMALL SPACE

VISUAL GUIDELINES ARE MISSING

PACKAGING GRAPHICS ARE TOO SIMILAR

TEXT IS TOO SMALL

UNFLATTERING AND FLAT IMAGES

LACK OF CONSISTENCY

OPPORTUNITIES

SIMPLIFY THE NAVIGATION OF THE RANGES

ENHANCE EXPERIENCE THROUGH COLORS AND VISUALS

TO PRIORITIZE INGREDIENTS AND PRODUCT PROMISES

TAKE ADVANTAGE THE WHITE SPACE IN-STORES

THREATHS

CONSUMERS DOESN'T FIND THE RIGHT PRODUCTS

INABILITY TO PROVIDE MEANINGFUL INFORMATION

LACK OF CONTRAST, VISUALS DO NOT STAND OUT

TOO MUCH REPETITION IN COMMUNICATION

IRRELEVANT INFORMATION

INFORMATION WILL NOT MEET THE AUDIENCE

4.5 COMPETITOR ANALYSIS

Competitor research is about evaluating and understanding the collected data. It's not supposed to be used directly to replicate what other brands are doing on the market, more so, aiming to do better than the brand competitors. This method is there to help the company to be more insightful about what the competitive market is doing and how they can exploit the collected information to indicate opportunities for the brand's future growth. (Wheeler 2012: 116, 126.)

I collected valuable data and information when analyzing the competitor's skin care visuals in K-Citymarket, Sokos, and Stockmann. I gained a better understanding of what the competitor markets are doing better in their skin care visuals in the store environment and how Lumene could improve their brand's visual performance.

I didn't limit myself to only look at the most prominent brands like L'oreal. I wanted to be open to new ideas and seek inspiration, therefore decided to also look at some of the natural skin care brands to see how they are communicating with their visuals to their target audience.

One thing I found in common that most of the brands had quite simple, effective and yet, informative way to communicate through visuals. Most of the shelf cards were kept quite clear and easy to understand. Visuals were aiming to provide guidance to separate the products, education, for example, the ingredients, the usage or what kind of product it exactly is. Skincare visuals are meant to be used in-store mainly to help consumers with the navigation.
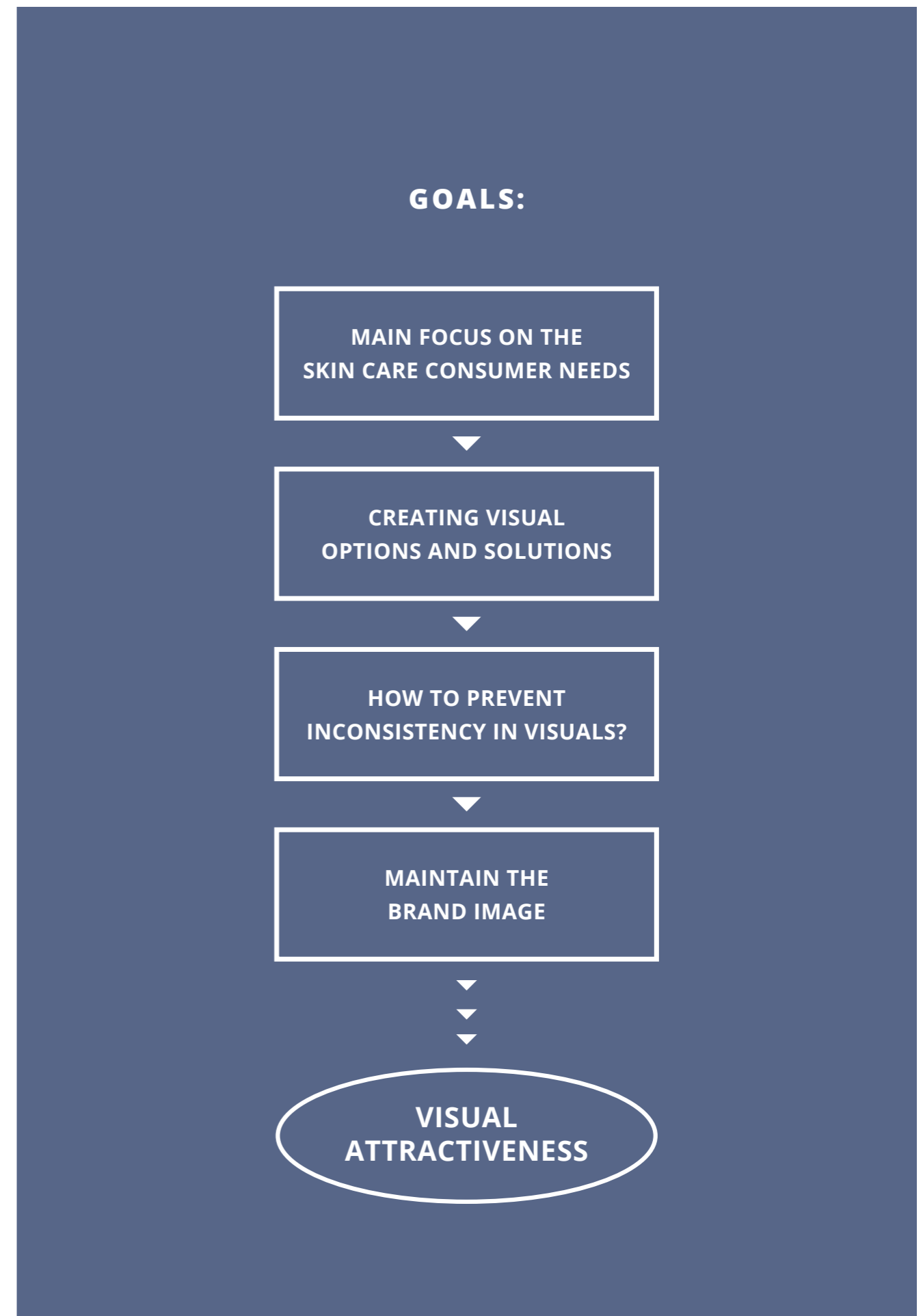
L'oreal had the most minimalistic communication that was kept simple. Clarins used colors and illustrations to help with navigation. Mádara has powerful images with bold titles which tell how the product is going to make your skin feel. I am going to keep the collected competitor analysis data to work as an inspiration, and to give me a nudge towards the right direction of how I can create better visuals in-store environment for skin care products and use this as my advantage when creating the visual proposals.

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Photos: Pamela Komppa. 2018.

4.6 SKINCARE IN-STORE VISUAL GOALS

The primary goal is to focus on skin care consumers' needs. The aim is to create a different alternative proposal to help to communicate through visuals and to provide the needed information that the brand's target market prefers to be visible and available. I am going to start by thinking about new visual solutions based on the collected data and implement that knowledge in their skincare shelf cards that are there to help with product navigation and to tell more about the product benefits. The cards have been developing over the years, and the designs have remained slightly inconsistent. There hasn't been one specific guideline to create them; therefore the cards vary greatly from each other.

§I also want to take into consideration the brand and its values and how to maintain a similar visual feel through the visual renewal process. I want to retain the visual association to-wards the brand from the consumers' perspective. I want to be able to differentiate the skincare ranges clearly and effectively but find ways to increase the visual attractiveness.

GOALS:

MAIN FOCUS ON THE
SKIN CARE CONSUMER NEEDS

▼

CREATING VISUAL
OPTIONS AND SOLUTIONS

▼

HOW TO PREVENT
INCONSISTENCY IN VISUALS?

▼

MAINTAIN THE
BRAND IMAGE

▼
▼
▼

VISUAL
ATTRACTIVENESS
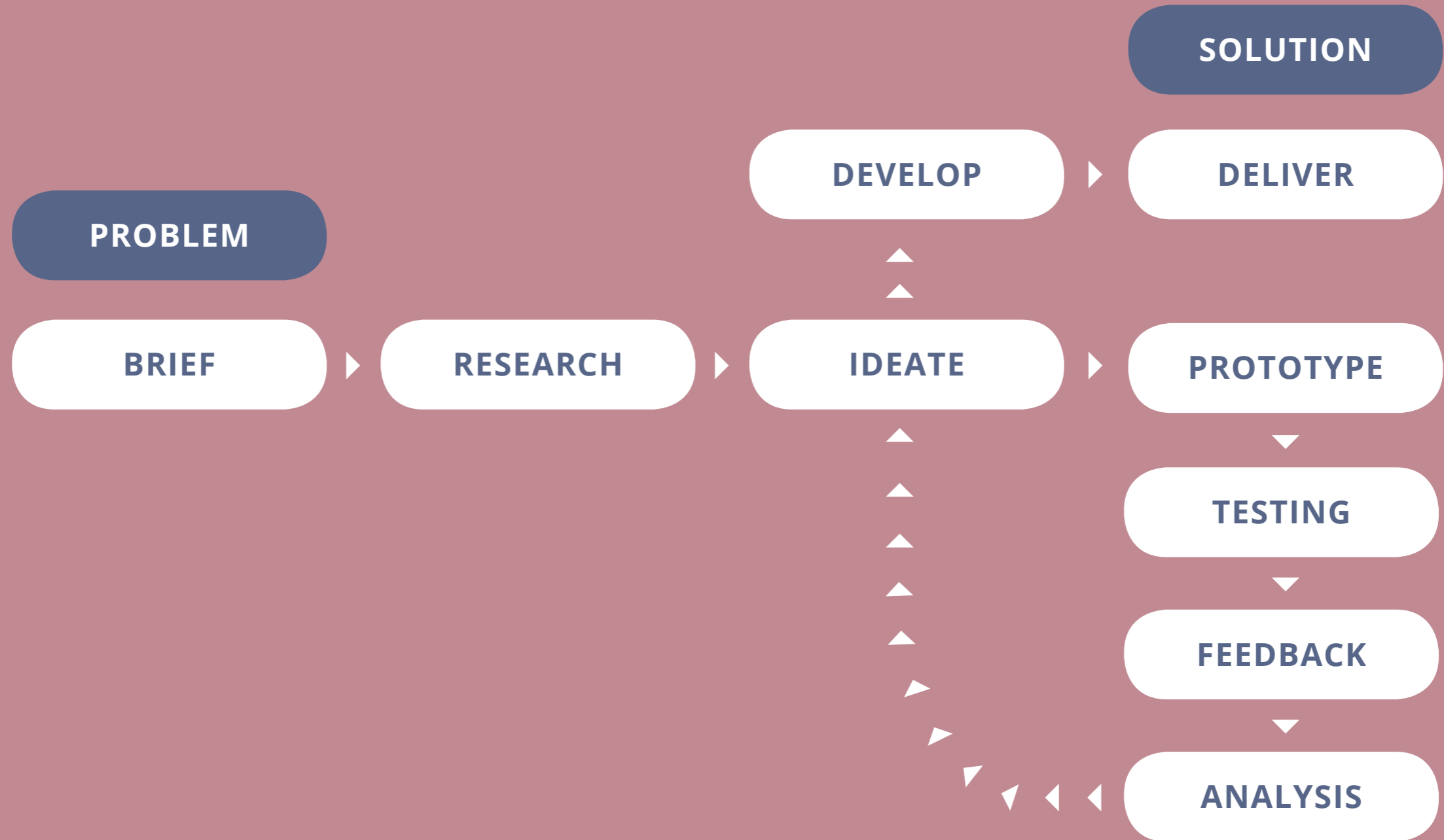
5 USER-DRIVEN APPROACH

5.1 WHAT IS USER-DRIVEN DESIGN?

The user-driven design is a process and a design philosophy. It starts by focusing on the user needs, wishes and limitations throughout the design process. (Rouke 2017). It's about understanding human behavior and people, then designing from their perspective rather than designing based on designer's assumptions. User-driven designs happen when there is enough data collected from the users that can back up the design solutions and lead the designer to identify improved alternatives for consumers. (Gladkiy 2018).

I believe that the vital component in the user-driven design is observation, which plays a significant part in my entire process. The designer can't have assumptions of how people behave when using a product or service; they have to follow along the journey of the user, see the world through their eyes. It will give you a front-row view to see what is happening in consumers' minds, hear their hopes and needs, and get real insight into the personal design challenges.

THE DESIGN PROCESS

HOW TO DESIGN USER-DRIVEN IN-STORE VISUALS

SOLUTION

DEVELOP ▶ **DELIVER**

PROBLEM

BRIEF ▶ **RESEARCH** ▶ **IDEATE** ▶ **PROTOTYPE**

TESTING

FEEDBACK

ANALYSIS

5.2 EMPHASIZING THE CONSUMER

Empathic design is about stepping closer into the lives of users and understanding their circumstances and experiences, in the hope to improve the chances that the service, product or visuals designed meet the required users' needs. It's not about trying to know the user beforehand, but more relating to the individual's or group situations. The word "empathic" in the design process will serve the designer by informing and inspiring to cre-ate services, products or visuals that will most likely meet the user's needs. (Kouprie & Visser 2009).

And this is where the emphasizing happens when the designer builds awareness based on the collected knowledge that has happened during the design process. Common tools to identify the users are observation, a persona representation, empathy mapping and several workshops like a role-playing session of the design team.

I decided to utilize an empathic design during my design process. It's conside-rable to understand how the user feels and thinks in the store environment when browsing through skin care visuals. I cannot honestly think a better way to understand the needs of the users if not emphasizing the consumers. I believe that it is crucial especially in the store environment to understand users rather than play the guessing game during the design process.

I also like to think it is like a customer service, if the users are being satisfied with the service that was received, they either talk about it or keep coming back for more due to a positive feeling. So, to keep the consumer happy and build trust it's essential to start from the very basics, like helping them with the product navigation is already a significant improvement if done correctly and put an actual effort into the design process. It is going to reduce the costs because the business doesn't have to be continually redesigning visuals or renew them in-store regularly when the cards have been once designed accurately and with consumers in mind.

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Image 11.

5.3 EMPHASIZING THE CONSUMER

Empathy mapping is a visualization tool designed and created by Dave Gray, as part of a human-centered design toolkit that they named Gamestorming. (Gray 2017.) The vision behind it is to relate with the emotions of others and to help groups and teams use Emotional Intelligence to gain proper insight into the target user groups. The core of the empathy mapping is to visually present the results, therefore being easier to share when pin points can be highlighted from the research results. (Mindtools 2019)

Empathy mapping has four segments that include thinking, saying, feeling and doing. These segments help the designer or teams to relate the user in action and ideally to spot the obstacles that the user is having when using the service, product or when trying to navigate through visuals. And this is what I did by going through the purchasing process of the skin care products to understand how visual navigation actually works from the user's point of view. I decided to choose a few personas that fall under the age category of 22 to 34 since that was also the majority of the respondents in my survey and it also fits well with the age group of Lumene's target users.
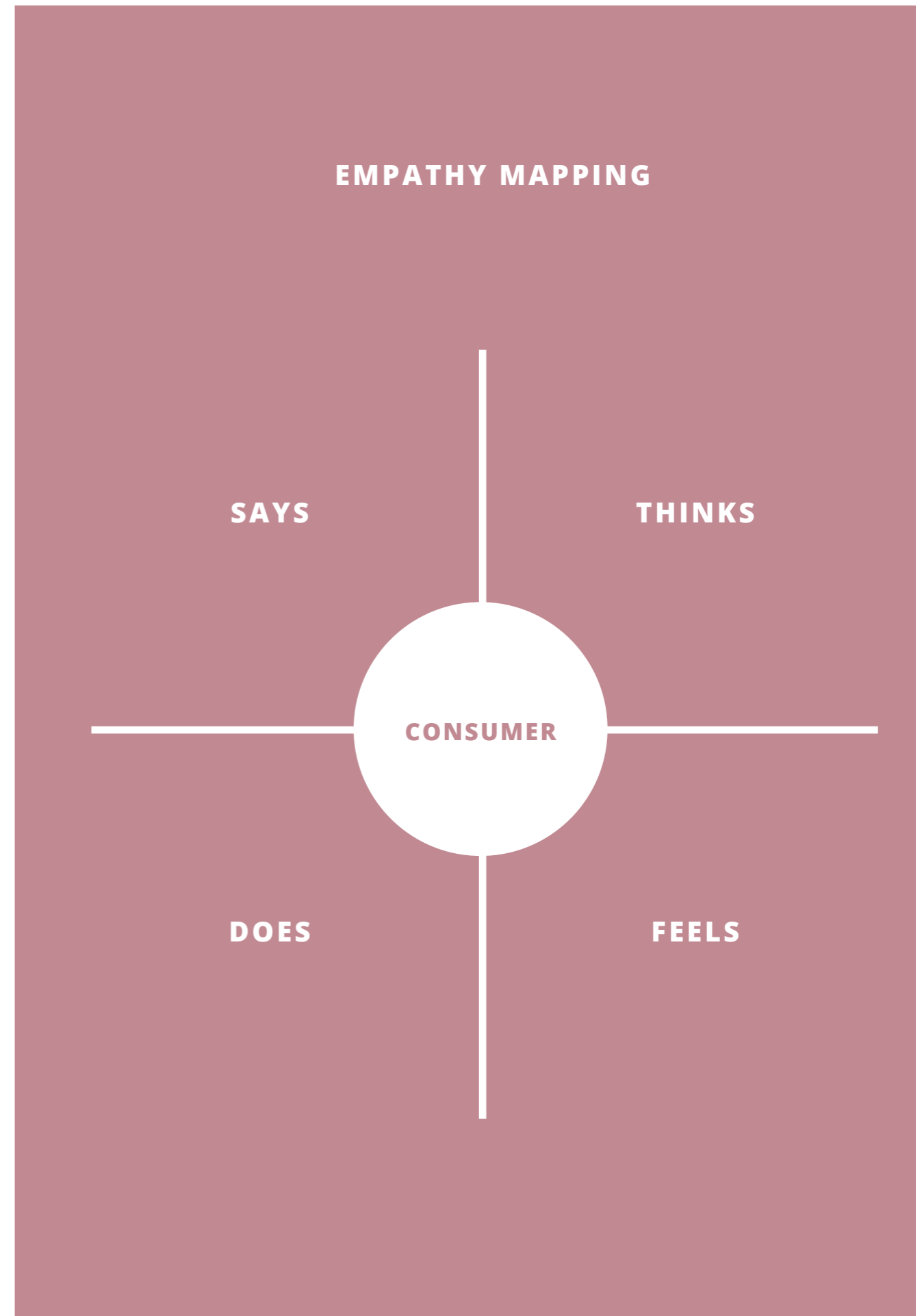
EMPATHY MAPPING

SAYS   THINKS

CONSUMER

DOES   FEELS

Illustration 2.

EMPATHY MAPPING
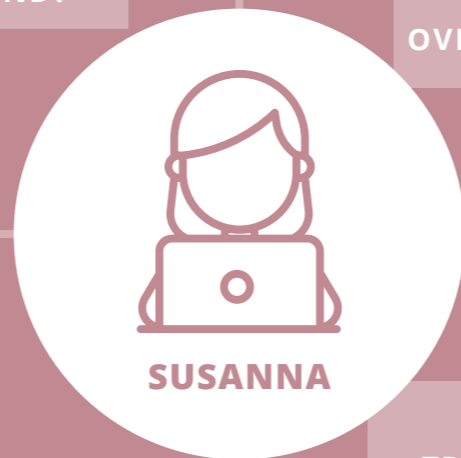
SAYS

WHAT WILL BE THE BENEFITS FOR MY SKIN?

IT'S SO HARD TO CHOOSE THE RIGHT PRODUCT

WHAT THESE WORDS EXACTLY MEANS?

BUYING LOCAL PRODUCTS IS MY #1 PRIORITY

WHERE IS THE LOTION THAT I AM TRYING TO FIND?

UMMH EXCUSE ME, CAN I HAVE SOME HELP PLEASE?

I PREFER NATURAL AND FRESH INGRE-DIENTS

THINKS

IS THIS PRODUCT RIGHT FOR ME?

I WANT JUST A CREAM THAT WILL PROVIDE HYDRATION

THESE WORDS DON'T MAKE SENSE

AM I TRY TO CRACK A SECRET CODE OVER HERE?

WILL THIS RESOLVE THE PROBLEM OF MY SKIN?

THIS IS SO EXHAUSTING

SUSANNA

DOES

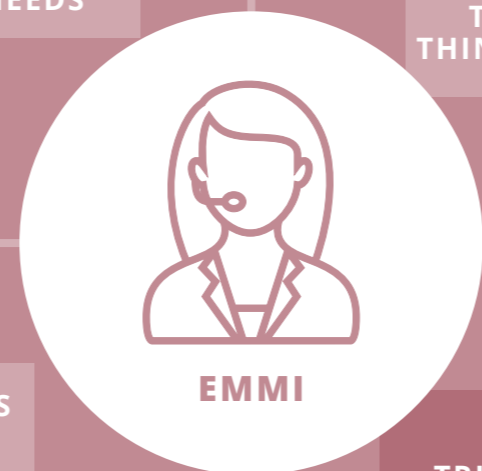PASING THROUGH EVERY SHELF

USERS PACKAGING VISUALS FOR NAVI-GATION

ASKS FOR HELP

TRYING TO FIGURE OUT THE MEANING OF WORDS

LISTENS RECOMMEN-DATIONS

GOES THROUGH MULTIPLE OF PRODUCTS TO FIND THE CORRECT ONE

FEELS

ANXIOUS

OVER-WHELMED

TRUSTS THE BRAND

CONFUSED

DELIGHTED

UNCERTAINTY

FRUSTRATION

FEELING LOST IN STORE ENVIRON-MENT

EMPATHY MAPPING

SAYS

I CAN'T FIND THE INFORMATION

IT'S SO HARD TO CHOOSE THE RIGHT PRODUCT

WHERE ARE THE SKIN MOISTURIZERS?

CAN SERUM BE USED FOR DRY SKIN?

I AM NOT SURE ABOUT MY SKIN TYPE OR ITS NEEDS

I LOVE THIS NATURAL LOOK OF LUMENE

I DON'T EXACTLY KNOW WHAT AM I TRYING TO FIND

THINKS

IS THIS PRODUCT RIGHT FOR ME?

I REALLY HAVE TO CONCENTRADE TO UNDERSTAND

THESE WORDS DON'T MAKE SENSE

I DON'T HAVE TIME TO FIGURE THESE THINGS OUT

I DON'T KNOW WHAT TO BUY

THIS IS SO EXHAUSTING

EMMI

DOES

NEVER LOOKS AT THE SKINCARE VISUALS

USERS PACKAGING VISUALS FOR NAVIGATION

UNDERSTANDS SOME OF THE WORDS IN VISUALS

ENDS UP BUYING A PRODUCT WITHOUT KNOWING THE BENEFITS

LISTENS RECOMMENDATIONS

PICKS CONSTANTLY THE WRONG TYPE OF PRODUCTS

FEELS

TRUSTS THE BRAND

ADMIRATION

CONFUSED

OVERWHELMED

DELIGHTED

UNCERTAINTY

MIXED FEELINGS

FEELING LOST IN RETAIL ENVIRONMENT

EMPATHY MAPPING ANALYSIS

SAYS

Trying to say out loud the information that is missing from the users' point of view. Questioning itself out loud which makes the user uncertain about the products.

THINKS

Thinking takes time and extra effort from the user, therefore making the user easily frustrated and exhausted by the sea of products and too much information, also the information is not in most convenient and easy to access for the user. Thinking then leads to confusion when the user is not sure exactly what to look for.

CONFUSED CONSUMER

DOES

Doesn't really bother to look at the visuals. Navigation happens through packaging graphics only. Listens to recommendations and may ask help from the store employees if it is absolutely needed.

FEELS

Trust the brand and are delighted by its products, packaging visuals, and offerings. Yet, ended up feeling strongly confused, uncertain and lost in the brand's point of sale.

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5.3.1 EMPATHY MAP ANALYSIS

After observing and walking past a few skincare consumers in the brands' point of sale in Sokos Helsinki, I noticed that some helpful questions were necessary to gain the preferred information in the process.

I reviewed the data collected from the empathy mapping process and this was the primary information that I received from my research process.

5.4 SKINCARE PERSONAS

I decided to create a couple of persona maps after the empathy mapping process to help me visualize skin care consumer characteristics to understand the user's mindset, lifestyle, behavior, problems, and needs. Persona mapping enables the designer to have a deeper understanding of the brand's target user. The following characters were created based on the empathy mapping process and from the collected data during my quick observation phase.

CAUTIOUS SHOPPER

A cautious shopper always seeks the perfect products online before going to the store to purchase anything. The research before buying anything is a crucial part of the decision-making process and increases the stakes that the consumer will be satisfied with the product in the end.

They want to make the purchase decision independently and don't necessarily need the customer service, yet they still listen to recommendations from others who might have the same skin type or from the person whom they trust.

Cautious shoppers make the purchase decision after testing the product in-store based on the texture, smell and the initial feel of the skincare product. They often own a sensitive skin type or are not entirely sure about their skin type. Hence, they don't want to spend too much money into products that they won't use in the end.

These personas are environmentally conscious and prefer products that are good for the environment as well. They are always looking for familiar products on sale and prefer to buy them in bulk when the product is at its cheapest.
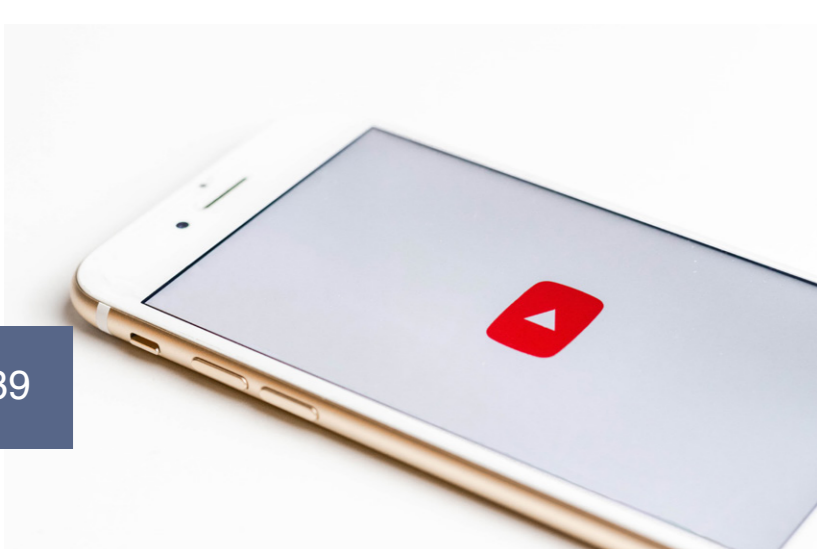
18-28 YEARS OLD

INCOME:
Lower mid-class

PERSONA:
- Wants to feel more confident.
- Loves taking care of the skin.
- Endless curiousity
- Owns variaty of different products
- Find veganism and cruelty-free important
- Socially outgoing
- Minimalists

BEHAVIOR:
Does extensive research online before buying any new skincare product on the market, listens to influences and friends' recommen-dations, reads blogs and watches Youtube videos. In-stores testing the product is essential to find out the composition of the product.

PROBLEMS:
An overwhelming amount of products promoted in-stores, too much information provided in graphics and not connecting with the visuals. When not seeing the actual product affects the final decision to buy the product.

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LUXURY SEEKER

Luxury seeker chooses to buy products rather in-store than online. This persona group is devoted to trying out all of the new skincare products on the market, yet they always go back with the trusted brands and products that they already adore and love. They may often end up leaving the store with a variety of new items on hand. They don't suffer as much from significant skin issues and therefore are confident to try out boldly anything slightly interesting from their point of view.

Their purchase decision gets affected by the recommendations of others and the sales person's speech. Usually, they prefer to have external approval. Luxury seekers are curious, always asking for more information and don't fear to ask help.

They don't have the same type of urge to test the products, but they do prefer a pleasant fragrance and the feeling after that the product will provide. They don't mind spending a bit extra when buying new products. Skincare is more important than money for them. Since it acts as a daily luxury relaxation routine for them, they are also environmentally conscious and prefer products that are local and good for the environment.

25-38 YEARS OLD

INCOME:
middle-class

PERSONA:
- Confident and vibrant
- Skincare is daily luxury ritual
- Product and ingredient conscious
- Loyal to brands they trust
- Find veganism, cruelty-free and local manufacturing important
- Socially outgoing
- Beauty hoarder

BEHAVIOR:
Taking care of the skin day and night is an everyday luxury ritual, listens to influences and friends' recommendations and prefers locally manufactured products. In-stores testing the product is essential to find out the composition of the product.

PROBLEMS:
Information seems not to be easy to access when browsing through a sea of beauty prod-ucts in the store. Visuals don't resonate or tell enough about the product. When not seeing and being in touch with the actual product in visuals affects into the final decision to buy the product.

6 DESIGN PROCESS

6.1 INSPIRATION

While I was doing benchmarking and analyzing the competitors, I found a few brands that have very inspirational in-store visual communication and was impressed how their navigation works from the users' point of view. In the next subsections, I will introduce a couple of brands that have a similar feel to Lumene, have a bit premium feel, leaning towards natural skin care, praise main ingredients while at the same time being able to keep the navigation and communication in visuals clear and effective.

6.1.1 CAUDALIE

Caudalie is a skincare company founded in Bordeaux, (France) at the heart of the vineyard on the family estate. Where Mathilde Thomas, wife and her husband Bertrand Thomas founded the vine and grapes that have expectational benefits for the skin and its care. (Caudalie 2019.) Caudalie has done exceptional and effective in-store visuals and graphics that compliment the brand origins. Caudalie embraces the benefits of their vineyard grapes in everywhere. Visuals are dominating the deliciousness of the product ingredients while using text as an informational guide for consumers to find the perfect product for their specific skin needs. They have managed to keep it simple, effective and educational, yet astonishingly colorful.

Caudalie as a brand represents premium feel and the products have a similar price range to Lumene's. The products have been specifically designed for women over their mid-twenties. Their target group seems to be more women who are battling with the early signs of aging, independently career oriented and prefer to keep their skin youthful and radiant as long as possible.

The brand brings out the beauty of vineyards in the store environment through visual merchandising which gives the user the genuine beauty and feel of being at the vineyards while shopping the brand's products. Caudalie had placed the brand story prominently to bind the whole in-store visual storytelling together. In-store visual layout is precisely well designed, and the brand is not afraid to embrace their origin, roots and the vineyards grape benefits for the skin.

Caudalie is a great example of how the brand has managed to build powerful in-store visu-ality to compliment and crystallize the brand's roots. You can clearly see how well-designed visuals make such a difference, why it is noteworthy from users' perspective and why it shouldn't be a foregone conclusion to the brand to simply miss from the overall product marketing process.

6.1.2 MÁDARA COSMETICS

Mádara Cosmetics, Mádara, is a Latvian organic skin, hair and baby care product manufacturer which takes the skincare literally deeper than the skin. The product ingredients are biologically certified blossoms and herbal extracts from the Northern and Baltic region. Mádara has managed to tell a unique story about the extraordinary properties of the Northern nurturing plants that have survived in the harsh and cold climate over thousands of years and they vouch for the emotional connection that goes into individuals' skin. (Mádara Cosmetics. 2019).

Mádara has gained great success with its brand values by bringing organic skin care products on the market that are high quality and affordable. They have managed to create a unisex type of feel in their brand image. They communicate skin delicacy, caring and show what the raw and real texture of the skin is. Skin is the largest organ of humans and no wonder it should be treated in a gentle way. Mádara manages to bring out the best qualities of the brand images out there in an exemplary way for the consumers to enjoy. The brand's in-store visuals and communication are evident and straightforward, and there is no doubt that people are going to recognize the type of company that Mádara represents.

Visuals are vividly stating the Nordic and Baltic feel with muted, earthy color tones with clean and bold typeface. Mádara has a lot of great features in their in-store graphics which I find inspirational to implement in my designs. I want to reflect a bit similar feel in the in- store graphics to provide Lumene have more relatable and empathizing feel in their imaginary, product copy text and overall visuals.

Mádara products seem to be targeted to the skin of all kinds; for kids, young adults and adults who experience the signs of aging. Products have this high-end, luxury feel and an affordable price. They also have a strong, sensational feel in their way of communicating. They don't have to put many words when promoting the products since the visuals are already so bold and strong that they don't have to say much to pass the brand's emotion forward.

Image 12.
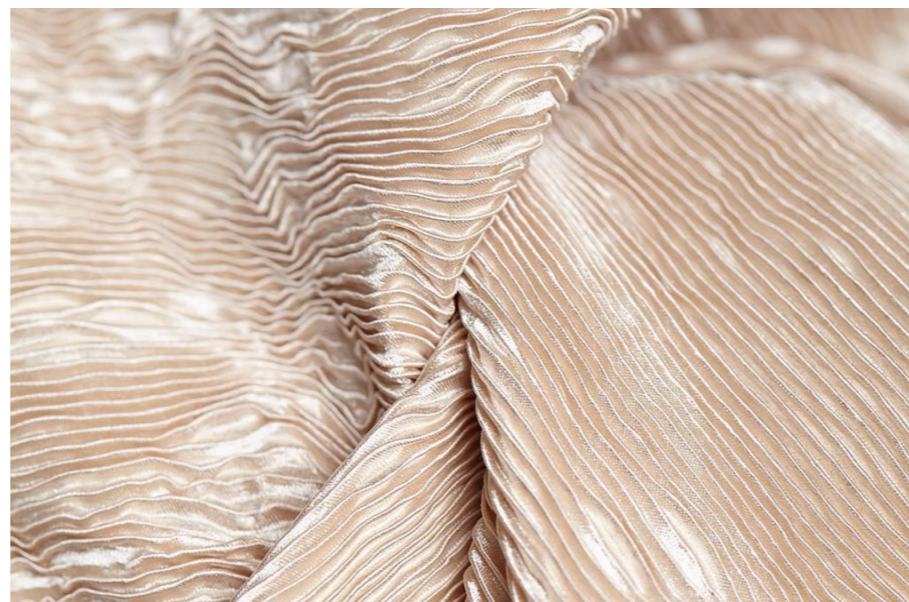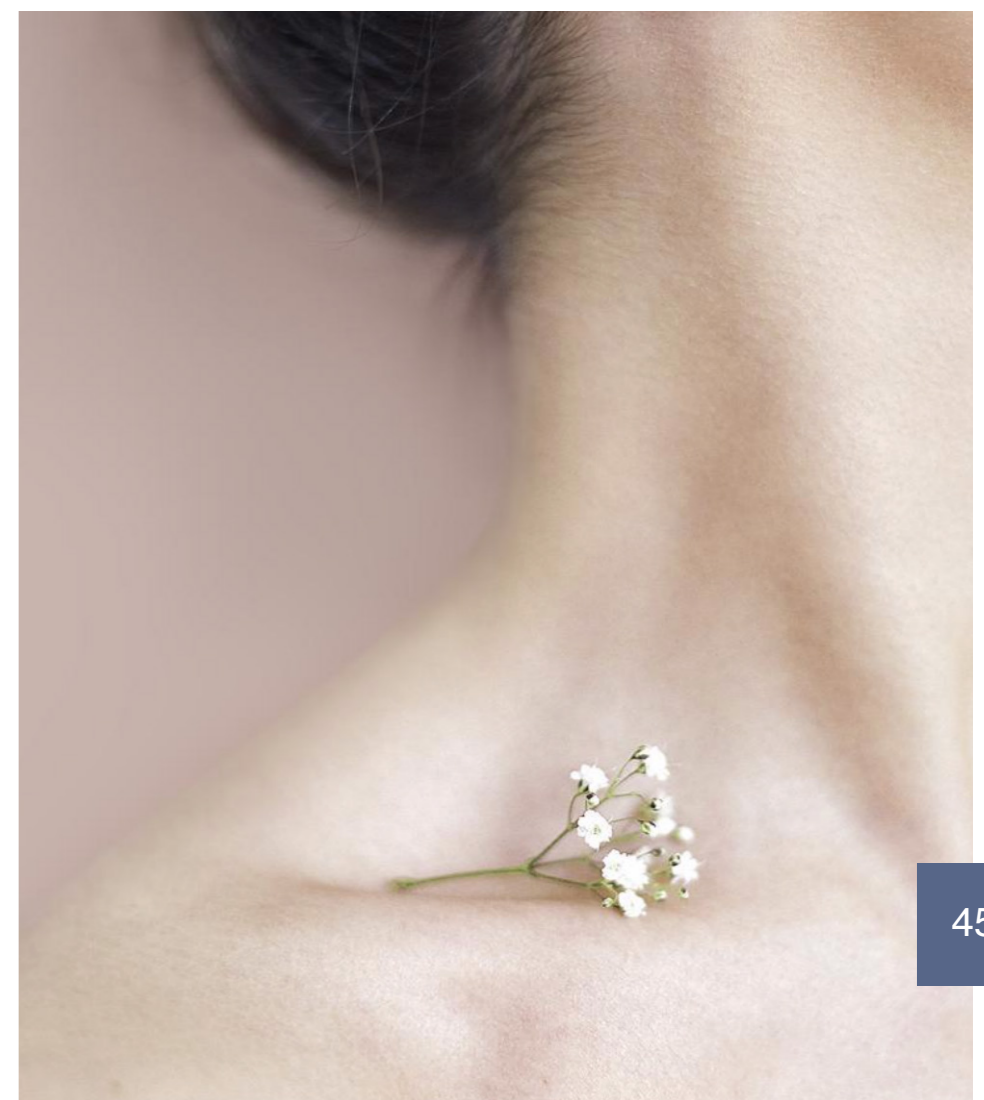
6.2 STARTING POINT AND DRAFTS

I started the design process by drafting and creating several raw layouts based on inspiration, research data, and user needs. I found it hard at first to break the original pattern of how the design team of Lumene had previously designed the shelf cards. I noticed using the same layout over and over again without much changing it.

After my teacher gave me feedback and guidance, I gained more confidence to unleash my inner creativity and to truly think about the consumers and user data that I have collected, and how could I possibly implement some of that valuable information into my layouts.

LÄHDE
ARCTIC DEW QUENCHING AQUA SERUM

Intensively hydrates the deepest surface layers of the epidermis and smoothes the appearance of fine lines and wrinkles, for a plump, bouncy and dewy looking skin.

DISCOVER MORE AT LUMENE.FI

@LUMENEFINLAND

ORIGINAL INFO CARD

NORDIC HYDRA [LÄHDE]

Pure Arctic Spring Water enriched with replenishing **Organic Nordic Birch Sap** for intense hydration.

NORDIC HYDRA [LÄHDE]

ARCTIC DEW QUENCHING AQUA SERUM

PURE ARCTIC SPRING WATER enriched with replenishing ORGANIC NORDIC BIRCH SAP for intense hydration.

NORDIC HYDRA [LÄHDE]

ARCTIC DEW QUENCHING AQUA SERUM

Intense moisture for a healthy, youthful look. Smoothes fine lines and wrinkles, giving plump, bouncy and dewy-looking skin.

NORDIC HYDRA [LÄHDE]

ARCTIC DEW QUENCHING AQUA SERUM

e.g. PURE ARCTIC SPRING WATER enriched with replenishing ORGANIC NORDIC BIRCH SAP for intense hydration.

NORDIC HYDRA [LÄHDE]

ARCTIC DEW QUENCHING AQUA SERUM

PURE ARCTIC SPRING WATER enriched with replenishing ORGANIC NORDIC BIRCH SAP for intense hydration.

6.3 ELEMENTS & COLORS

While trying to figure out the base layout for the shelf cards, I started to make certain guidelines of what elements are absolutely needed and where they can be positioned. Stamps and Icons are relevant since these elements help the consumer quickly spot the needed information based on their personal values.

All of the skincare products have been manufactured in Lumene's own factory in Espoo. According to my survey, the respondents prefer to support locally manufactured products and that should come clearly through the in-store visuals. Lumene has Made in Finland certification in their skin care products, and the icon already exists in their packagings graphics, but it's such a waste to not give the icon a better location in visuals.

In November 2018 Lumene made a public statement that all of the Lumene skincare and foundations are 100% vegan. Not all product packaging's have the 100% vegan stamp yet. (Lumenefinland 2018). Therefore, I would suggest a regulation to use it in all in-store visuals to help the user spot the information fast and efficiently. Since veganism in cosmetics and skin care may increase its emotional value for the consumer, hopefully, to lead the consumer to build trust with the brand and their products.

Unfortunately for the consumers, Lumene doesn't have a cruelty-free certification or icon due to the European Union law and regulation which already states that it is illegal to do animal testing with the final products or ingredients. In 2013 Europe signed a new law which bans the marketing of all cosmetics that have been tested on animals. The usage of cruelty-

free logo is forbidden in Europe by the official EU court case explicitly and it has been up to the brand whether to use it in products or not. (Francisco 2018).

And what comes to the product copy, I have to first play around with the layout to see how the text will be placed and what parts should be most visible. My initial feeling is that the product name should be clear to help the user with the product navigation as well as the information about ingredients and product benefits.

The range name could be secondary information and rather bringing the range color there to dominate and also, to help with navigation.

Lumene has currently around ten skin care ranges plus a selection of cleansers. Every range has one main color that is there to help the consumer in product and range navigation to get to know the ranges. Also, range colors will help the user to easily differentiate the products based on their needs.

6.4 PROTOTYPING

My prototyping process contained a lot of sitting in front of the computer using Adobe InDesign while making different variations of the layouts. Adjusting the images, elements, texts, and colors in a different position and trying to find out my design proposals. I made several test prints of the cards, to see how they will look outside of the screen and based on the prints I could immediately see if something isn't working or needs improvement.

After printing, I placed the cards side by side on the table, so they are easier to compare to each other. I asked occasional opinions from people who walked past it and I gained a deeper understanding of what the others think and what they liked the best in the visuality. I received a few comments here and there that some of the cards are looking too hectic.

The cards that have only the ingredients were liked by many. I wanted to try the cards without the product image and see if they could work without it. Since the user will already see the product next to the cards but after I laid the ingredient cards side by side, I started to question that will the product name be enough to differentiate the products from each other since some of the ranges have mainly the same ingredients, so the ingredient images might have repeated in shelf view too much and not giving enough insight about the product itself.

I decided to use the product images in every card and figure out a way to bring the ingredients next to the products in the cards. I remembered that our digital designer, Maryam Kovanen once made some website banners for Look Fantastic to help the users to navigate between product categories and these banners had the product and ingredient combined together with some light texture in the background. I thought that I could give those a go to see if the same style would fit the shelf cards and these cards turned out to be my personal favorite.

6.5 SHELF VIEW

Testing graphics in shelf view is crucial when it comes to designing store visuals. Like I said earlier that it is completely different to stare at your design from the computer screen compared to how it will turn out to be in real life as a print and you will see immediately how the visual hierarchy actually works.

I went to K-Citymarket in Leppävaara, Espoo to try out the prototypes on how the cards will be viewed on the shelf. The first issue that I had was not realizing that there was a wood block on top of the cardholders that would take at least 0,5–1 cm space from the top of the card's layout, which covered some of the texts, for example, the range name that I had on top of the card in some variations.

I noticed the same thing that many said about cards being a slightly bit too hectic and also, it looked not so premium and a bit too childish because of the illustrated ingredients.

After analyzing the cards for a while on the shelf and taking pictures for later use to fix some of the issues that I had with the layouts, I thought that I was ready to move into the final phase of polishing my design proposals. My vision was to create some realistic looking 3D shelf views to see how the cards would look all together.

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GLOW REVEAL
MOISTURIZER

RADIANCE ENHANCING AND BRIGHTENING

Cloudberry Seed Oil
A powerful antioxidant for brighter skin.

Vitamin C
A powerful antioxidant for brighter skin.

Hyalorinic Acid
Instantly hydrates and plumps while helping retain moisture.

Cloudberry
Effective hydration that revives skin.

NORDIC-C [VALO]

LUMENE

VALO

KOSTEUTTAA,
KIRKASTAA, ENERGISOI

87% NATURALLY DERIVED*

ARCTIC LUMENESSENCE

LUMENE
FINLAND

LUMENE TESTER

LUMENE
[VALO]
NORDIC-C
GLOW REVEAL
MOISTURIZER

87% NATURALLY DERIVED*

ARCTIC LUMENESSENCE

LUMENE
FINLAND

[VALO]
NORDIC-C
GLOW REVEAL
MOISTURIZER
[KOSTEUSVOIDE - ALL SKIN TYPES]

CONTAINS: VITAMIN C, WILD ARCTIC CLOUDBERRY,
HYALURONIC ACID, ARCTIC SPRING WATER

50ml 1.7 FL.OZ./50ml

NUTRI-RECHARCHING
NURTURING BODY LOTION

NURTURING, SOOTHING AND REVITALIZING

Peat Extract
Helps to cleanse, soften and clarify the skin

Chaga Mushroom
Rich in minerals and antioxidants.

NORDIC RITUALS [HARMONIA]

LUMENE

HARMONIA

KOSTEUTTAA,
TASAPAINOTTAA, RAVITSEE

DAILY RITUALS

LUMENE

HARMONIA [BALANCE]

NUTRI-
RECHARGING
NURTURING
BODY LOTION
CONTAINS
NORDIC CHAGA

200ml 6.7 FL.OZ./200ml

RAVITSEVA
PUHDISTUSVAAHTO
KAIKKI IHOTYYPIT

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6.6 FINAL DESIGN PROPOSALS

For the final design proposals, I decided to go with the approach of using photographed ingredients, product pack shots and placeholder information about the product and its ingredients to educate the consumer about the product ingredient benefits.

I found my inspiration in my final design proposals from some of the web banners that Lumene's digital designer Maryam Kovanen created for Lumene on the UK's Feel Unique -website.

I ended up adding texture behind the color since the color only didn't fit into the brand image if comparing the visuals to the Lumene's existing brand feel. While I was creating the drafts, I realized that the premium feel was completely missing and the added texture seemed like the final touch of giving some of the dazzling, luxury feel into the shelf graphics.

I drafted few cards without the pack shots but soon realized that it was not enough for the consumers to visually link the cards to the specific product. Therefore, I decided to rather use the pack shots in the visuals, even if the products were pretty much next to the shelf cards and add product repetition.

I created a shelf card for every product range with the final style that I defined and decided to move forward with. Also, to see that the final visual differentiation will be between the skincare product ranges. I 3D modeled an in-store shelf view with Cinema 4D, where I placed the final cards next to Lumene's products of how they would be displayed actually in-stores.

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NUTRI-RECHARGING NURTURING BODY LOTION

NURTURING, SOOTHING AND REVITALIZING

100% VEGAN

Peat Extract
Helps to cleanse, soften and clarify the skin

Chaga Mushroom
Rich in minerals and antioxidants.

NORDIC RITUALS [HARMONIA]

INTENSE HYDRATION 24H MOISTURIZER

REFRESHING, LIGHT-WEIGHTED & SMOOTHING

100% VEGAN

Organic Birch Sap
Rich in minerals, amino acids & hydrating agents.

Pure Arctic Spring Water
Effective hydration that revives skin.

Tocopherol
A form of Vitamin E. Antioxidant that helps moisturize the skin.

NORDIC HYDRA [LÄHDE]

GLOW REVEAL MOISTURIZER

RADIANCE ENHANCHING AND BRIGHTENING

100% VEGAN

Cloudberry Seed Oil
A powerful antioxidant for brighter skin.

Vitamin C
A powerful antioxidant for brighter skin.

Hyalorinic Acid
Instantly hydrates and plumps while helping retain moisture.

Cloudberry
Effective hydration that revives skin.

NORDIC-C [VALO]

PROTECTING FIRMING DAY CREAM SPF15

YOUTHFUL LUMINOSITY AND SUPPLENESS

100% VEGAN

Lingonberry
Natural beauty lift for firmer skin.

Pure Arctic Spring Water
Effective hydration that revives skin.

NORDIC LIFT [KUULAS]

57

VEGAN STAMP

NOT VISIBLE

MADE IN FINLAND STAMP

PRODUCT NAME

PRODUCT CLAIMS, MAX 3 WORDS.

INGREDIENT

INGREDIENT
Description in one sentence

PRODUCT

INGREDIENT

INGREDIENT
Description in one sentence

RANGE NAME
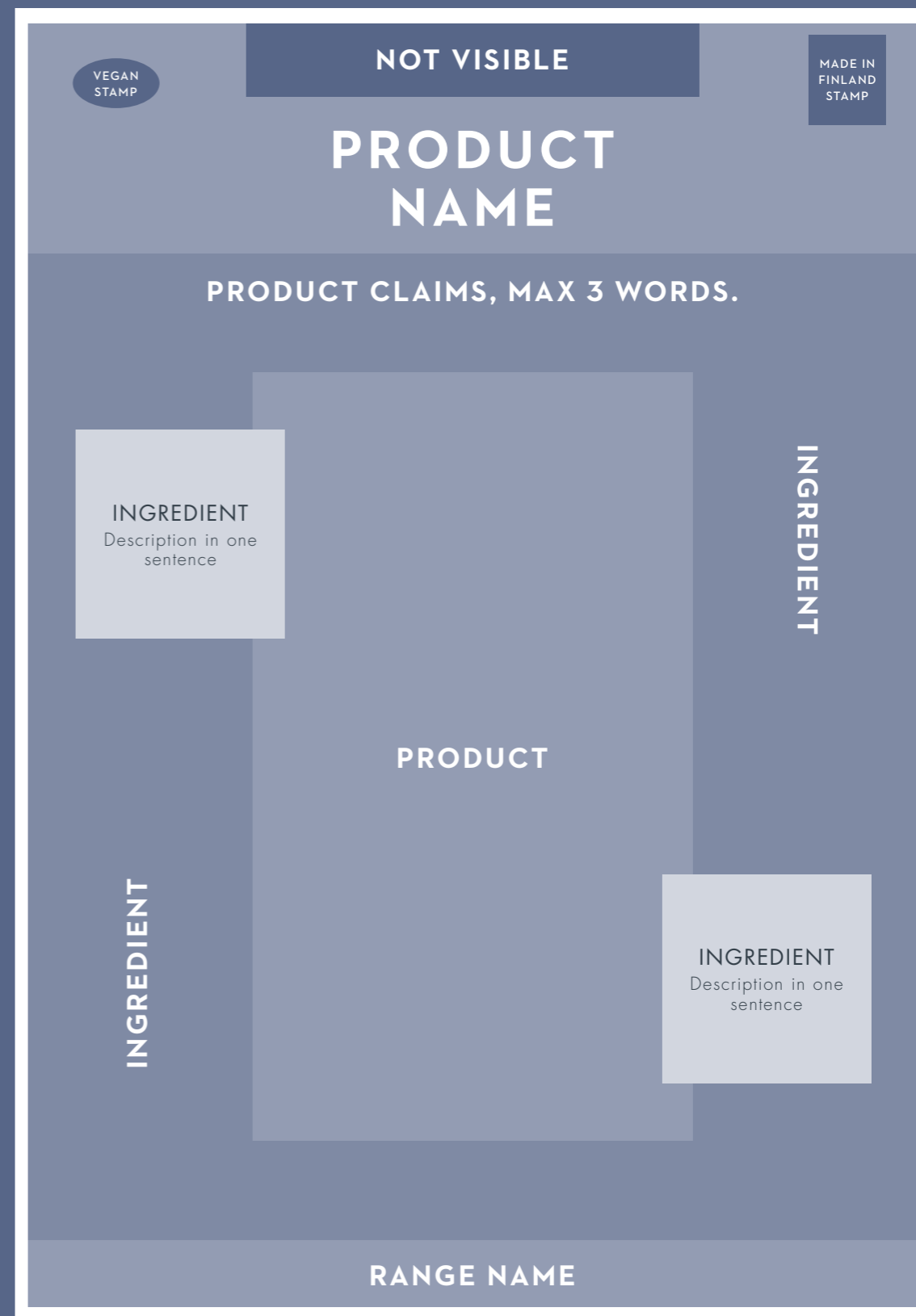
7 FINAL WORDS

7.1 PROCESS EVALUATION

At the very beginning, it was challenging to wrap my head around the final subject of my thesis since it evolved a lot along the way. Brainstorming the subject and the design process was the hardest part, but finally, everything seemed to fall into places when I had the clarity of my objectives and the purpose of the thesis. The entire project started to be fun to work with when I begun the user research, creating raw drafts and proposals based on the collected information data. I felt the entire process being an educational experience. I had an amazing opportunity to gain a better understanding of the users which was the enjoyable part and my comfort zone during this process.

The design task was the most pleasant thing to work on since that has always been my forte to produce visuals in fast phase environment. I had the chance to go with my own flow when working on the proposals since I didn't end up making my thesis for Lumene as an actual brief. I loved the fact that I was able to create my very own concept and suggestions to improve the visuals, to have the flexibility without the need to precisely follow the brand's visual guidelines so strictly.

The objective was to find out ways to improve the brand's in-store visuals for skincare products and the consumers by using the user-driven design approach and methods while utilizing empathic design into the process. I feel like I met the goal that I set myself in the beginning. I was able to take the users and their needs into consideration in every step of the way while I was creating my proposals and not doing any decisions based on my own assumptions as a designer what could work for them. I only wish that I had more time to focus on this project during the spring since most of my time went to full-time working but I'm beyond grateful for everyone who pushed me into the right direction and motivated me throughout the process since the pep talks were extremely needed when I felt momentarily lost. For now, I will keep working for Lumene as a graphic designer and only time will tell if we are able to make some of the suggested improvements into reality.

7.2 ACKNOWLEDGEMENTS

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Emmi: **VectorBakery.** https://thenounproject.com/search/?q=customer%20service&i=821733

NATURAL SKINCARE PRODUCT SURVEY
Google Docs

1. What is your age?

○ 22 or younger

○ 23-34

○ 35-43

○ 44+

2. What is your ethinicity?

| Short-answer text... |

3. Do you use natural skincare products?

○ Yes

○ No

4. If YES, why?

| Long-answer text... |

5. What type of skincare consumer you are?

○ Minimalist

○ Environmentally concious

○ Beauty hoarder, I have way too many products on my cabinet

○ Saleseeker, I always buy from the sales and budget comes first

○ All Natural, I don't buy beauty products

○ Aesthetic shopper, the product or packaging is so beautiful that I must have it

○ Beauty hoarder, I have way too many products on my cabinet

○ Saleseeker, I always buy from the sales and budget comes first

○ Impartial, As long as I have something to put on my face, doesn't really matter

○ Zero waste shopper, packaging is so beautiful that I must have it

○ Other...

6. What certificates affect in your buying decision of beauty products?

○ 100% Vegan

○ Made in Finland

○ Allergy & Asthma federation

○ Cruelty Free

○ Leaping Bunny

○ Organic

○ Natural

○ Ecocert

○ Doesn't really matter

○ Other...

7. Write here the one certificate that is most important to you.

| Short-answer text... |

8. When you are choosing the perfect beauty product, which of the following factors matter to you?

○ Brand

○ Product promises

○ Friend's recommendation

○ Salesperson's recommendation

○ Price

○ Quality

○ Product ingredients

○ Packaging

○ Vegan products

○ No animal testing

○ Minimalism

○ Variaty

○ Sustainability

○ Other....

9. Which factor from above is most important to you?

| Short-answer text... |

10. What are your favourite beauty brands that you trust and why? Any brand will do, no need to be natural only.

| Long-answer text... |

11. What are your primary reasons to use beauty products?

○ Social pressure

○ Bad skin / skin issues

○ School

○ Work

○ To feel more confident

○ For social media

○ For skincare

○ Other...

12. Which one of these followings do you find important when seeking the beauty product from the market?

○ Detailed information about the ingredients

○ Education / information about recyclability

○ Information about the product usability

○ More information about the brand

○ Information of the brand's sustainability

○ Other...

13. When you are about to purchase new product in-store, will you...

○ not think about the other options on the market and just going for the product / brand you trust?

○ compare the brands / products in hope to find a better and sustainable product?

○ pay attention to the store visuals to find more information about the product you're looking for?

○ ask the store employees for help to find the perfect product for you?

○ find the cheapest product in market?

○ Other...

14. Would you prefer more help from the store employees when purchasing new beauty products?

○ Yes

○ No