



Scandinavian design

A thesis about the place of Scandinavian countries on the design market

CHEVALLIER Julie, TRESALLET Anelle

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Julie Chevallier
Anaëlle Tresallet

Abstract

Title: Scandinavian Design

Research question: On what extend being Scandinavian is an advantage on the design market?

Supervisor: Mikael Hilmersson

Course: Strategic Marketing with Independent Project

Keywords: Scandinavian design market, competitiveness, country-of-origin effect, brand equity, brand image, design product, consumer perception

Purpose: The purpose of this study is to find out why it is currently an advantage to be Scandinavian on the design market. We will try to gain a deeper understanding of the competitive advantage that Scandinavian design has, the current trend on this market and the foreign customer's perception in order to answer our research question.

Methodology: We choose an abductive approach and a qualitative strategy in order to realize a case study on the design market and on three Scandinavian companies. Then we conduct qualitative interviews in order to analyse the perceptions of consumers with the primary data and theory we found.

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1. Introduction

This first chapter will contain a general background and a discussion about the subject we will develop. It will also explain why our topic is interesting, relevant and important to discuss about. We will describe the main definitions of our topic which is the Scandinavian design, the Porter's five forces opposite to Barney's theory, the country of origin effect, the brand equity and the product design. At the end it will lead us to the research question, the purpose of the research and the delimitations.

1.1. Background

Since 1930s, Scandinavian design emerged from Denmark, Finland, Norway and Sweden. This movement is characterized by simplicity, minimalism and functionality. Scandinavian design attempt to humanize the modernism by the use of natural resources such as wood and leather. According to Alvar Aalto (1931) “the wood is considered as the best material, satisfying not only the functional but also the psychological requirements for the user. It was also using ground-breaking techniques that allows mass-produce product at affordable prices”. Scandinavian design goals were to improve customers “everyday life” and democratize design. By this fact, numerous designers have been concentrated on housing product (furniture, light, textiles...). In this work, a huge relationship with nature is often visible in the mix of abstract and natural shapes. “Scandinavian design, which is closely connected to nature in its forms and materials, clearly also had a considerable influence on designers” (Kozel, 2013).

Scandinavian design's first golden age stretches from 1950s to 1970s. Its founding father was Alvar Aalto, Arne Jacobsen, Borge Mogensen, Hans J. Wegner, Verner Panton, Poul Henningsen, etc. These pioneer gave the model and values on which new Scandinavian design continue to inspire: sustainability, functionality, reliability as well as less material values such as simplicity, happiness, audacity, visible through simple forms, and graphic.

During this period, world-renowned and timeless furniture were created. Entire world has been receptive to the Nordic functionalism and its singular ideal: a democratic design closer to humans. According to Alvar Aalto (1931), “the most difficult problems are naturally not involved in the search for forms for contemporary life. It is a question of working our way to forms behind which real human value”. A same guide vision was shared by architects and designers of this part of Europe: to give beauty at everybody’s day-life. Contemporary modern design is a symbol for a good future, freed from conventions and filled with ambitions for a better and brighter life. ”With modern design one can show that democracy can be strengthened in practice by a better and more beautiful everyday” (Hedqvist, 2002).

Design was always an important field in Nordic countries. “Ellen Key’s tract, *Skönhet för alla* “beauty for all!” from 1899, as well as Gregor Paulsson’s *Vackrare Vadagsvara*, “More beautiful Everyday Things !” from 1919, have both become slogans with long staying-power and deep resonance in Swedish society” (Murphy, 2009). Even the government really take care about it. In 2002 parliament announced that 2005 would be *Designåret*, the Year of Design. A yearlong effort to promote design awareness in Sweden. “One of the goal was to increase in the long term awareness in Sweden of the meaning of design, and how objects and environments can be better shapes to strengthen social well-being, cultural diversity, economic development, and ecological care of the home” (taken from the *Designåret 2005*) (Murphy, 2009). In total the Government has allocated SEK 64 million to ten national projects over a three-year period. In the others Nordic countries many structures showed our support to the design: Danish Design Center, Iceland Design Centre, Norwegian Design Council, Iceweb, Copenhagen Fashion Week or Stockholm Furniture fair.

Now its influence is set up on one hand, internationally. The best illustration is the influence that Ikea has on the world. Leader in the retail sale of furniture and decorative items, Ikea is set up in 42 countries and generate a turnover of 27.9 billion euros in 2013. On the other hand, its influence is also established on the home Swedish market. According to the Swedish Institute of retailing (HUI), “the Swedish furniture sector had known the most significant increase on consumer goods in 2014”. It increased by 9.2% between March and September 2014.

Nowadays, marketers wonder themselves if the original country of a brand influences its worldwide notoriety. By this fact, numerous researchers such as Keillor, Koschate-Fiescher or Liefeld have made some theory about it. This is called the country-of-origin effect. The origin of this term came in 1887, when the British government decided to pass a law which required products that are manufactured outside the country to be labelled with their country of origin, in order to reduce sales of non-English products to English consumers.

Indeed, in a world which becomes more and more competitive internationally, Michael Porter and Barney thought that globalization allows all firms to have different sources of comparative advantage. With different point of view they advanced theories to explain national competitive advantage. Porter's theory is called the Porters' diamond. Barney's theory is called Resource Based View theory. With these models, they try to explain why nations are more competitive in some industries than in other. It helps to understand the comparative position of a nation in a global competition.

1.2. Definitions

Porter's diamond: As we said before, Porter's diamond is a model thanks to which Porter attempts to answer why some countries are more successful in particular industries than others. Indeed, according to Porter (1998), the characteristics of the home base play a central role in explaining the international competitiveness of the firm. This model suggests that national advantage, which changes from an industry to another, is based on four interdependent factors:

- The firm strategy, structure and rivalry
- The factor conditions
- The demand conditions
- The related and supporting industries

In addition to these four factors, the chance and the government also play a role in this model.

Barney's theory: Another view is the resources based view from Jay Barney (1991). This theory said that a company is competitive in a specific industry thanks to the resources it possesses and it mobilizes. The main categories of resources are: the financial resources, the human resources, the physical resources, the organizational resources, the technological resources and the reputational resources.

Then a resource is a sustainable advantage if it gathers these 4 conditions:

- The value
- The rarity
- The non-imitation
- The substitutability.

Country of origin effect: This effect can be defined as the country to which is associated a product of a service. We can identify different sort of country that can be considered as the country of origin. It can be, in the case of a product, the country of manufacture (COM), or in case of both products and services, and the country where the headquarters are located. The country of origin effect (CoOE) can be defined as a psychological effect, which describes how consumers' attitudes, perceptions and purchasing decisions are influenced positively or negatively by the country of origin, of manufacture, assembly or design of the product. It serves to give a representation of the product's quality, prestige or reliability which cannot be evaluated by any other way.

Brand equity: The concept of brand equity appears during 1980 when spectacular brand's purchase has shown that brand value is not only based on its turnover. According to Kotler & Keller (2012), brand equity is the added value to a product or a service" which can be the perception, the customer's habits or the behaviours associated to a brand. "If a brand creates value for the consumers, there will be a value for the company that owns the brand" (Kotler, 2009). According to Aaker (1996), "brand equity is composed of four different dimension: brand awareness, brand attributes and associations, perceived quality and brand loyalty" (Aaker & Joachimsthaler, 2009).

Product design: The product design is a design of everyday objects answering functions at the service of man. It is a process that leads to new products thanks to the development of ideas and innovative production methods. It mixes in the same time art, science and technology. The digital tools helps the communication, the visualization, the analyse and the production of ideas in tangible things.

1.3. Problem discussion

Both of us interested in design, under all its aspect such as fashion, object, furniture or even architecture, we thought this is a rich subject to develop on a marketing point of view. We do not really know how really works this market in Scandinavia, but we know it has a huge historical background, and that nowadays, it has a worldwide influence.

We know from previous research that the Scandinavian design is an important field in its country, especially between the 50s and the 70s. We also know according to Ahrén, Creagh, Kaberg and Lane (2008) that “the intellectual background of this type of design is currently less well known”. People can be confused between the Scandinavian style and the “minimal” or the “modern” style. The globalization feeds this confusion because nowadays it is offering a supply ever more standardized. For instance, according to designers, interviewed by Murphy (2009), who answering the question “Can you talk about the uniqueness of Swedish design?” One answered: “I don’t know if it’s unique, I guess it’s the same way in a lot of European countries” (PA). The other said “ I am still kind of surprised that people from abroad come here, or you meet people from abroad that say, “Oh Sweden has been so influential!” Because I don’t see it that way” (MK). These answers show that Scandinavian design does not have the desired image in the mind of consumers that brands and designers wanted at the beginning of the movement.

From a marketing point of view, we also know from previous research that today the priority is to build a strong brand for marketer. The advantages are numerous such as “customers loyalty, low risk, flexible response to price fluctuations, more business support and cooperation, more communication, more support from investors” (Aaker, Keller, VanAuken, 1993), “greater profit margins” (Kim, 1990), “ability to attract good employees and protection of potential competitors

entrance during outsourcing “(Lim, 1998). We think countries of origin impact the brand strategy and it is what Baldauf and Pappu think too. According to them, in an international environment, several studies show that “country of origin influences the key dimensions of brand equity” (Baldauf, 2009; Pappu, 2006), also by stating “both brands and country of origin are important determinants of consumers’ perceptions of quality and favourability” (Pappu, 2006).

We do not know from previous research the perception of Scandinavian design in its home market but also through different countries. Looking at the complex elements that characterize this market, the notions of country-of-origin effect and brand equity seem relevant. In fact, “country-of-origin is known to guide the associations in the mind of consumers” (Aaker, 1991; Keller, 1993). The problem is we do not know either the link between brand equity and country of origin. And then, we do not know the current level of influence of the Scandinavian design on the design market.

So we first need to identify what is the competitive advantage of the Scandinavian design thanks to Porter’s Diamond and Barney’s Resources Based View. After studying this, we will have to find why the country of origin and the brand play a big role in customer’s perception and what their general feeling about this style is. And then we will need to know what makes Scandinavian product’s offer so special and why. All these points will explain why it is currently an advantage to be Scandinavian, on the design market.

1.4. Research question

WHY IT IS CURRENTLY AN ADVANTAGE TO BE SCANDINAVIAN ON THE DESIGN MARKET?

1.5. Purpose

The purpose of this study is to find out why it is currently an advantage to be Scandinavian on the design market. We will try to gain a deeper understanding of the competitive advantage that Scandinavian design has, the current trend on this market and the foreign customer's perception in order to answer our research question.

1.6. Disposition

Introduction: This section presents a general view of our paper. It is firstly composed of the background. Secondly, we start a discussion where we ask ourselves what we know from previous research, what we do not know and what do we need to know. In another section we define briefly the main concept we will use in our paper. Next we problematize our subject thought by a research question. Finally, we present the purpose of the study.

Theory: In this part we present all the main theories we found in order to feed our study.

Method: This part develops our methodological choice. It explains how we will proceed to answer our research question as well as the advantages and disadvantages of the choices we made.

Empirical data: It is an exposition of our secondary data collection. We have three sources of information: a market study, a case study which is focused on three companies, and qualitative interviews.

Analysis: In this part we will analyse our findings with the previous theory part.

Conclusion: In this final section we will answer our research question but also present our findings and some recommendations for future study.

2. Theory

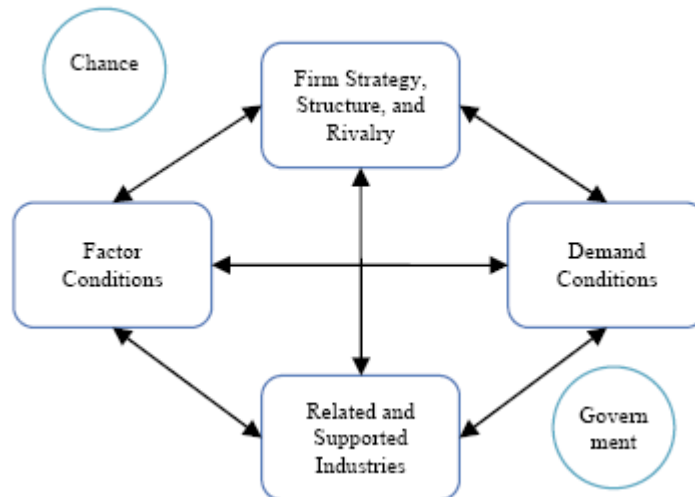
In this second part we develop the different theoretical framework we found to answer our research question. The theories are divided into the Porter's diamond, the Barney's theory, country-of-home effect, brand equity and product design.

2.1. Porter Diamond's model

For Michael Porter, the environment is behind the performance. That is why the Porter Diamond Model explains why nations tend to be more competitive in some industries than in others. This model suggests that national advantage, which varies from one industry to another, is based on four interrelated factors: factors conditions, demand condition, related and supporting industries, firm strategy, structure and rivalry. Also, the role of government in the model is to act as a catalyst and challenger; it is to encourage, or even to push companies to enhance their performance to gain a competitive advantage.

According to prevailing thinking; such as comparative advantage theory of Ricardo which is too restrictive; labour costs, interest rates, exchange rate, and economies of scales are the most potent determinants of competitiveness. Porter (1998) studied ten leading nation during four years and according to him, these approaches, now much in favour in both companies and governments, are flawed. "Nations fundamentally misperceive the true sources of competitive advantage. Pursuing them, with all their short-term appeal, never achieves real and sustainable competitive advantage" (Porter, 1998). Indeed, the performance of a nation depends on the performance of its firms. "A nation's competitiveness depends on the capacity of its industry to innovate and upgrade" (Porter, 1998). Also, the impact of the national competitive context improves the efforts in innovation and contributes actively to the creation of competitive factors (or resources) by the firms themselves, and not according to a pre-existing availability. "Sometimes early-mover advantages such as customer relationships, scale economies or loyalty are enough to permit a stagnant company to retain its entrenched position for years or even decade. But sooner or later, more dynamic rivals will find a way to innovate around these

advantages or create a better or cheaper way of doing things” (Porter, 1998). Then, being connected to the home market allows being in contact with the demand variation and detecting changes before the others. According to Porter (1998), “it pressures the companies to meet high standards [...] and to respond though challenges if theirs needs are sophisticated or anticipate those of other nation” (Porter, 1998).



So the success of an industry depends on the dynamic of each nation. Porter offers a diamond-shaped model, with four factors:

2.1.1. Factors conditions:

In the field of internationalization, countries have particular production factors that are benefit for the local businesses and industries. Each country will develop those industries for which the factors are good. Porter defines two categories of factors: basic and advanced factors that can be either general or specialised. Basic factors such as unskilled labour, raw material, climatic conditions and water resources are inherited and require little or no new investment to be utilised in the production process. Advanced factors such as knowledge, capital resources and infrastructures, are created and upgraded through reinvestment and innovation to specialised factors, which form the basis for the sustainable competitive advantage of a country.

2.1.2. Demand conditions:

The level of demand, but particularly the sophistication of local customers can become a source of competitive advantage internationally. In fact, it has an impact on the innovation and the production. According to Porter (1998), “home demand forces firms to continually innovate and upgrade their competitive positions to meet the high standards in terms of product quality, features and service demands”.

2.1.3. Firm strategy, structure and rivalry:

The third factor is, according to Porter (1998), “the most critical driver of competitive advantage of a country’s firms”. In fact, the national environment and the differences in the business sectors of each country's determine how companies will compete on the world market, and then influence their competitive advantage. That is why with a level of intense competition in the domestic market a firm can be more competitive, improve its quality and be more innovative. Depending on nation, factors are shaped differently. For example, culture can provide an advantage or not. On a national level, governments can consider the policies that they should follow to establish national advantages, which enable industries in their country to develop a strong competitive position internationally.

2.1.4. Related and supporting industry:

Then, the last factor is the presence or not of suppliers industries or others important factors that are internationally competitive. According to Porter (1998), “it is networks of specialised input providers, institutions and the spill over effects of local rivalry, that become the true source of competitive advantage”. He uses the word “cluster” in order to show the connectivity between them. Competitive supplying industries will make the innovation and internationalization bigger in industries and at later stages in the value system. Furthermore, the more the suppliers are big and close, the more it is benefit for the industry. In fact, the related industries can coordinate particular activities in the value chain together, or concerned with complementary products. A typical example is the shoe and leather industry in Italy. Italy is not only a good country with shoes and leather, but with related products and services.

2.1.5. Role of government:

The role of government in this model is to act as a catalyst and challenger. According to Porter (1998), “the government is to encourage- or even push- companies to raise their aspirations and move to higher levels of competitive performance, even though this process may be inherently unpleasant and difficult”. It should encourage them to increase their performance, to stimulate early demand for advanced products, to focus on specialized factor creation and to stimulate local rivalry by limiting direct cooperation and enforcing anti-trust regulations. The three main principles where government can play a role are: encourage change, promote domestic rivalry and stimulate innovation. It also has to:

- Focus on specialized factor creation
- Try to avoid intervening in factor and currency market
- Enforce strict product, safety and environmental standards
- Limit direct cooperation among industry rivals
- Promote goals that lead to sustained investment.
- Deregulate competition
- Enforce strong domestic antitrust policies
- Reject managed trade

2.2. Barney’s resources based view

Another theory explaining why a company or a nation tends to be more competitive in some industries than others is J. Barney’s resources based view. J. Barney introduced in 1991 an approach of the sustained competitive advantage by company resources, paving the way for the analytical theory centred on resources ("Resources Based View"). It seeks to demonstrate that the analytical framework dominant at the time, positioning (materialized by the SWOT matrix) has a number of limitations in explaining the competitive advantage of a company.

According to the theory of management by resources (Barney, 1991), “the development of the company depends not only on its external positioning and play of forces to which it is subject, but that much of its success also depends on the resources it has at its disposal and it

mobilizes in its own way to the service of its offer for its customers”. According to Barney “all assets, capabilities, organizational processes, firm attributes, information, knowledge etc. controlled by a firm that enable the firm to conceive of and implement strategies that improve its efficiency and effectiveness” (Barney 1991 p: 101).

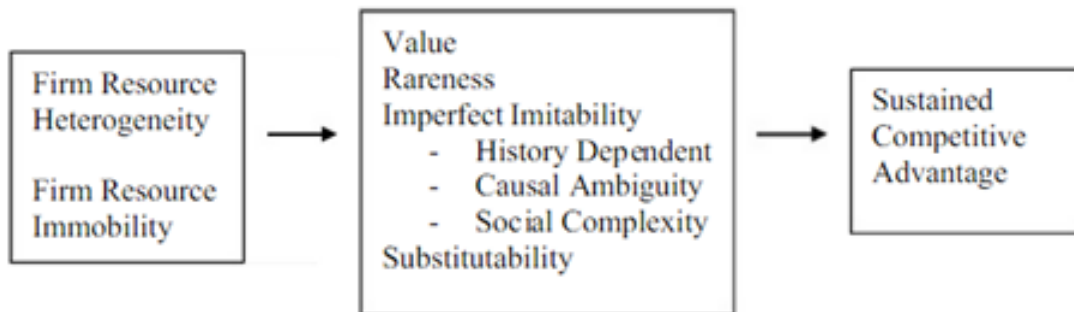
We distinguish the following 6 categories:

- Financial Resources (Cash flow, debt ratio...)
- Human Resources (number of employees, skill level, experience, intelligence...)
- Physical Resources (production sites and their geographical location, land, stocks...)
- Organizational Resources (information systems, ISO standards, procedures, coordination mechanisms...)
- Technological Resources (savoir-faire, patents...)
- Reputational Resources (brands, reputation...)

In this perspective, firms are able to accumulate the resources and skills that turn into sustainable competitive advantage over competitors if they are:

- Valuable: Enable a firm to conceive of or implement strategies that improve its efficiency and effectiveness.
- Rare: If many firms possess it, then each of these firms exploit that resource in the same way, implementing same strategy. However, valuable but common resources help ensure a firm’s survival
- Imperfectly imitable: If the resources are unique and a part of a unique historical conditions with causal ambiguity, social complexity, etc.
- Substitutability: makes ‘sustained’ competitive resources

So Barney developed a framework identifying the factors that can allow resource heterogeneity and immobility to create sustained competitive advantage. Resource-based view (RBV) is used to explain and explore sources of firm competitive advantage.



2.3. Country-of-origin effect

Worldwide economic environment has changed. Market's globalization has direct consequences on consumers' behaviour that have to take a decision face to the huge choice of products from numerous origins and an increasing number of brands. This trend affects most of industrial sectors and its consequences directly touch customers in their evaluation process and choices.

In this part, we are going to present the theory of the country-of-origin effect. This overview is made thanks to report on this effect on customers' evaluation and the purchasing decision realized by Keillor et al. (2001), Koschate-Fischer, Diamantopoulos and Oldenkotte (2012), Liefeld (2004) [...]. This subject has been the object of numerous researches since more than 40 years, which have for consequences to give a huge theoretical investigative field.

First work about this subject was written at the end of the sixties. Pioneer, Schooler and Wildt (1968) lead and experimentation on the country-of-origin effect. They showed two absolutely identical glasses to their respondents. One of the glasses wore the quote "*made in USA*", and one the other one, the quote was "*made in Japan*". The glass with the quote "*made in USA*" received a better grade than the other one. Authors of this experimentation conclude that

an evaluation of the respondents has been influenced by prejudice with regard to the country of origin of these objects.

The country of origin of a product is known to “influence customers’ perceptions” (Thorelli, 1989). It is also known to “influence associations in consumer's’ mind” (Aaker, 1991; Keller, 1993).

Saeed (1994) indicates “country-of-origin means the country that a manufacturer’s brand or product is associated with”. This country is traditionally called the home country. According to Kotler (2002) consumers hold particular images of countries that can emerge from the country’s “geography, history, proclamations, art and music, famous citizens and other features.” While some country images are the same across different countries and consumer nationality, “some perceptions of country-of-origin are not shared by people of different national cultures” (Usunier and Lee, 2008). “Some of the best known product categories where a perceived adjustment between a product and its country-of-origin provides consumer value are for example French luxury, Scotch whisky, Swiss watches, Italian fashion, Japanese technology or Colombian coffee” (Keith Dinnie, 2008). “Brand origin” has been created in order to conceptualise the case where customer perceptions does not correspond with the reality. In those cases, “brand origin is the place, region or country to which the brand is perceived to belong by its target group” (Thakor and al., 1996)

Roth and Romeo (1992) allege, “country-of-origin effect means consumers’ stereotypes about a country”. They also conducted a study of which is conclusion is that product-country match information should be used by managers to assess consumers’ purchase intentions and to assist them in managing their product’s country-of-origin. According to the definition given by Johansson and Thorelli (1985), a “country’s stereotype means people from a country have preferences and stereotypes for products of another country”. Saeed (1995) considers country-of-origin effect “to be any preferences or influences caused by country-of-origin”.

Thanks to all these explanations and quotation, the most important definition we should keep about country-of-origin effect is that it refers to the effect that a product or service's origin has on consumer attitudes and behaviour toward that product or service.

Shocker et al. (1994) argued “researchers found a link between country of origin effect and brand equity”. Indeed, the first one may be a part of brand equity of certain names. We are going to develop what is brand equity in a third part of this theoretical chapter in order to be able to analyse if there is a real link between these two theories.

2.4. Brand

2.4.1. Definition of a brand

According to Kotler and Keller (2012) a “brand is a name, term, sign, symbol, or design formed to identify the product, service or company”. The brand is also made to differentiate the company from other competitors. This term is often used in reference to the company which is identified with a brand. It used in business, marketing and advertising. Furthermore, “the brand name enables for people to express their individuality through their purchases” (Usunier and Lee, 2008). Indeed, people who like a product of a particular brand will be more likely to try another product from the same company.

According to Czinkota and Ronkainen (2010), “brands are important because they shape customer decisions and ultimately create economic value. Brand is a key factor behind the decision to purchase in business to consumer operations, and thanks to strong brands, it has been shown possible to charge a 19 per cent higher price” (Czinkota and Ronkainen, 2010).

2.4.2. Brand equity

The concept of brand equity appears during 1980 when spectacular brand’s purchase have shown that brand value is not only based on its turnover. Brand equity can be defined as the “whole of the consumer’s habits and behaviours associated to a brand. It can be express as a financial valorisation based on studies and communications’ investments. Brand equity is the added value to a product or a service” (Kotler & Keller, 2012). Kotler (2009) considers brands with high equity more likely to reduce marketing costs because of the high brand awareness and loyalty.

There is numerous ways to study brand equity, Kotler and Keller developed in their book the most popular one: “the customer-based-approach”. This theory allows viewing the brand from

the consumer's perspective. The premise of this model is that the power of a brand lies in what customers know about the brand (about they have seen, read, learned, felt, heard about it.) It can be either positive (when their feelings are more favourable to a product) or negative (customers react less favourably to brand's marketing activity).

As we said when we defined the terms of the subject, "brand's resources is the result of four different dimension: brand awareness, brand attributes and associations, perceived quality and brand loyalty" (Aaker & Joachimsthaler, 2009)



Model: Brand equity dimensions (Aaker and Joachimsthaler, 2009)

2.4.3. Brand awareness

Brand awareness is the extent to which a brand is recognized by customers and potential customers. Increase brand awareness is one the main objective of advertising during the beginning of a product's introduction. Brand awareness accomplishes several objectives for companies that are looking for increasing their sales in the marketplace.

"Brand awareness is related to the functions of brand identities in consumers' memory and can be reflected by how well the consumers can identify the brand under various conditions" (Keller, 1992). "Awareness, attitudes, and usage metrics relate closely to what has been called the Hierarchy of Effects, an assumption that customers progress through sequential stages from

lack of awareness, through initial purchase of a product, to brand loyalty. In total, these AAU metrics allow companies to track trends in customer acknowledges and attitudes” (Farris, Bendle, Pfeifer, Reibstein, 2010).

2.4.4. Brand attributes and associations

According to Aaker (1996), a brand identity as “unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members”. We can understand this quotation as brand association to be something that provides a meaning to a brand. Aaker also mentioned three different types of brand association which provide a measure for brand equity: brand as a product, brand as an organization and brand as a personality. Indeed, Aaker and Joachimsthaler (2009) describe in their model brand attributes and association “to be everything that connects consumers and the brand”. According to Keller (1993), “brand associations are the other informational nodes linked to the brand node in memory and contain the meaning of the brand”. In fact, to avoid come competitions, “brand must relate their attributes to positive and strong associations” (Melin, 1999). Associations provide acquaintance and differentiation that are not replicable. Brand associations are the attributes of a brand which come, into consumer's mind when he heard about the brand.

Brand can be symbolized as an “all of associations, more or less hidden, structured in customers’ memory to embody everything the brand means for them. Associations are defined as everything linked to a brand and which can be related to this brand in its all or to a particular context” (Aaker, 1991).

2.4.5. Perceived quality

As brand’s notoriety comes from brand’s perception, it is interesting to wonder how defined perceived quality is and what the elements that compose it are. As Keller (1993) said, “brand’s identity source is found in customer’s perception”.

Perceived quality can be defined as the customer’s perception of the quality in its all or the superiority of a product or service regarding its alternatives. Perceived quality is, before all, a consumer perception that refers to concepts such as: actual quality or objective, quality based on the product/service, and the production’s quality. According to a study from Baker (1994), “the

generalizations made by customers on product's quality are directly decisive for the brand image".

2.4.6. Brand loyalty

Brand loyalty is an essential element of brand equity's notion. Indeed, "there is a strong positive relation between brand equity and loyalty, and it is the one that create long-term value to a brand" (Aaker & Joachimsthaler, 2009).

This one takes a reel stature when a new product is launched on the market. Managers need to be careful in order to keep the brand equity with this new product. Loyalty can be defined as a "relationship based, positive, lasting and mutually beneficial for consumer sand a specific brand" (Matthews and Ryan, 1995).

According to Kotler and Keller (2012), "brand loyalty varies from one sector to another one, but in most products' categories, it provides predictability and security of demand for the firm". It also creates barriers to entry that make it difficult for other firms to enter the market. Brand loyalty also contributes to customer willingness to pay a higher price for a product similar as the one of a competing brand.

2.5. Product design

Here is the definition of what is design according to the Art, Architecture and Design national museum of Norway (permanent exposition): "The design is a broad term for forming. Thus, it includes the terms crafts, decorative art, applied art and industrially produced design. Design is defined as the shaping of products and services where matches function form, but it also covers communication, distinctiveness and identify".

In others words it is the aesthetic approach of an object as regards materials, forms, size and colours. According to Loewy ugliness sells badly, product design is became now a core element in the product definition or brand, which is trying to reconcile aesthetics, ergonomics, information and practical function.

Product design was introduced as a new term in the 1970's and 80's. It is a part of the product development but also a part of a network including research circles in the fields of economy, ecology, technology and the natural sciences. It deals with lots of branch in the company: engineering, construction, model building and marketing.

For many marketers now, design is a management process differentiator, coordinator and transformation. They increasingly regard it in the development process of a product. "Design can create a competitive advantage on several levels of the value chain by optimizing either the main functions (action on perceived value of customers) or support functions, inter-functional coordination and external coordination" (Borja de Mozota).

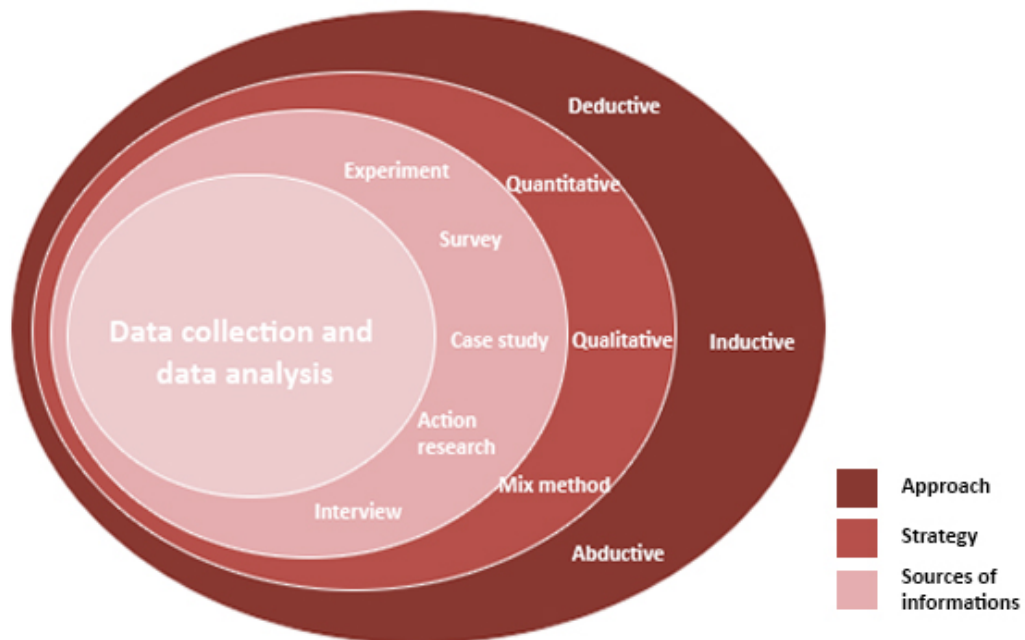
According to Kratz, "the role of design has changed significantly. The subjective notion linked to aesthetic is now seen as a factor of competitiveness and as a part of the brand global strategy. Design does not take action only in creation of objects or brand names, but also in environment creation, constantly trying to combine tastes and trends with practical reality of production and aesthetics of the creators".

The product must, by its formal aspect, its materials, its colours, expressing its destination and its usage qualities. Therefore, it "physically establishes a direct and immediate connection with the consumer, who will perceive its performance level" (Brun).

3. Method

This third part will explain the method used to collect information. It will start by explaining the different research method and then it will describe how we collected the data. We also wanted to discussing about the quality, the credibly and the limits of the study.

There is different step in the research method design. Moreover, many authors have discussed about the choice of the research methodology. According to Saunders (2007) the research methodology can be seen as an onion. This model illustrates the step that must be covered when developing a research strategy. According to Bruman (2012), “it is useful for almost any type of research methodology and can be used for many contexts”. First of all we need to choose from which approach we want to focus on: deductive, inductive or abductive approach.



3.1. Methodological approach: Deductive, inductive or abductive

“The deductive approach start from a hypothesis upon a pre-existing theory and then formulate the research approach to apply it to a case of observation” (Silverman, 2013). It characterized as the analysis from general to specific. Robson (2002) made the list of the five sequential stage of a deductive approach progression:



Deduction has several characteristics, according to Saunder, Lewis and Thornhill (2009). The first one is that it explains causal relationships between variables. This approach is very structured and the entire hypotheses have to be tested. Moreover, according to Saunder, Lewis and Thornhill (2009), hypothesis has to be very clear because “a problem is always better understood if it is reduced to the simplest possible element”. Because it is very rigorous, deduction requires the researcher has to be independent of the observed elements. It is better if the data collected after observations are measured quantitatively and if the sample is large enough to generalize the study.

“The inductive is characterised as a move from the specific to the general” (Bryman & Bell, 2011). It is quite the reverse of the deductive theory because it is started from an observation and is focused on a specific problem, for example the organisation, an economic issue, a business problem. According to Saunder, Lewis and Thornhill (2009) “research which using an inductive approach is likely to be particularly concerned with the context in which such events were taking place”. “There is no framework that initially informs the data collection and the research focus can thus be formed after the data has been collected” (Flick, 2011)

This is more a method for the qualitative studies. There are many ways to use this approach. According to Flick (2011), “interviews could be carried out concerning specific phenomena and then the data may be examined for patterns between respondents. However, it may also be used effectively where the data is analysed first and significant patterns are used to inform the generation of results”.

Witschel and Hinkelmann (2013) made the list of the five sequential stage of an inductive approach progression:



The abductive approach is considered as an alternative approach. It is characterized by a consideration of a fact, after an observation. Then, these observations produce a hypothesis which relates them to some other fact or rule which will account for them. It means that it is impossible to start only from data and theoretical preconceptions and alternatives have to be taken into account. According to Dubois and Gadde (2001), “it is a continuous movement between an empirical world and a model world and they use it in their theory development on case study methodology”.



The research approach we have chosen to use in order to answer our research question is “the abductive approach” (Dubois & Gadde, 2002). At the beginning we decided to focus on the inductive approach but the more we go on, the more the approach became deductive. Indeed, we thought not find theory on the subject because we did not know enough the notion of country-of-

origin and did not know at all the theory about the brand. So now, we need to combine the inductive and the deductive approaches. The abductive approach is not the first phase in the methodological process but it is a part of the on-going and overlapping processes of inquiry. In our case, according to Timmermans & Tavory (2012) “the abduction is a way of searching for an intermediate component, between data and theory that is, finding an explanation which itself can be shown to be true or viable”. We find it relevant because we started observing the Scandinavian market and tried to go back the sources in the introduction of the thesis. This match with the observation stage in the drawing. Then, we will find empirical finding thanks to a case study and interviews. These data will be compared with theoretical data we have chosen: Porter’s Diamond model and Barney’s model; which match with the third stage in the drawing. Finally, we will see if our analysis will allow us to modify or not the current framework. Anyway it will help us to understand why it is currently an advantage to be Scandinavian on the design market. For us, the abduction approach permits the “best” explanation and do not provide a static and a general theory. Nevertheless, we find it relevant because it permits the “best” explanation, and not the only one, of how being Scandinavian on the design market affect the brand equity. It does not provide a static and a general theory but the potential weakness is that case study approach can be seen for others like a non-scientific approach. It is also little known compared to deductive and inductive approach. Another weakness is, according to Nickles (1980) that “abduction provides too little material to be a realistic account of the scientist’s reasoning”. So we will try to collect the more reliable data we can.

3.2. Methodological strategy: Quantitative or qualitative

Now we have the base of our research approach we have to decide between qualitative, quantitative or mix strategy to compete successfully our study.

The qualitative approach involves collecting, analysing data that cannot be meaningfully quantified. “This method is used when the researcher wants to go through the details of his/her investigation. It is a form of exploratory research involving small samples and non-structured data collection procedures” (Parasuraman, 1991). When we say exploratory research it means

that we focus more on discovering and try to understand the reality. In fact, this approach does not imply that there is only one “truth” in the society. “An effective means by which to do this is through interviews, or texts, where the response to a question can be open” (Feilzer, 2010).

On the contrary, the quantitative approach is concerned by more structured and a larger number of respondents. According to Goddard & Melville (2004), “holding a number of accepted statistical standards such as the number of respondents that are required to establish a statistically significant result”. To sum up it is “involving a fairly structured data collection procedures” (Parasuraman, 1991). This time this approach implies that there is a single “truth” in the society.

Our methodology approach is abductive so it is quite natural that we decided to choose a qualitative approach. In fact, as there is no strong theory which explores why is it an advantage to be Scandinavian on the design market. So we will ask people about their feelings as regards this type of design in a qualitative way. It means that we will draw a general behaviour of the collected answers and not figures. The best way to do that is to use two data collection strategies: the case study and the interviews. Our choice of qualitative methodological strategy is relevant because, according to Trost (2010), “if the purpose is to find out humans way of reacting, how humans argue in different issues or to distinguish different behaviour patterns, the qualitative method should be chosen”. We can also considered that the “qualitative method is preferable when the researchers aim to create clarity in an unclear subject and when there is limited previous knowledge in the area which can make it hard to design a quantitative survey” (Jacobsen, 2002). This method will allow us more flexibility because one of the characteristic of the qualitative strategy is that is more adaptable. It is also “closer to the respondents” (Grønmo, 2006).

However, it also has some weaknesses. We do not have enough time to drive a very strong case study. So, we will ask few people, but more rigorously in order to understand their perception. We will try to stay the most objective as we can in our data collection strategy because we are focusing only on customers feelings. This unique interaction implies that different results could be obtained for the study; from the same respondent but as well from

whom the researcher is. So that is why we will ask the more open question we can in order to stay objective.

3.3. Data collection strategy

When we are writing a thesis, “there is two different types of data collection: the primary data and the secondary data” (Jacobsen, 2002). In this section, we are going to explain what the difference between these two data collection is, and how we are going to collect them.

3.3.1. Secondary data

Secondary data are the one that already exist when we start our research. “They are data that have been collected by researchers and authors from previous researches” (Jacobsen, 2002). According to Newman (1998), for example, “the conclusions of a research article can be considered as secondary data since these information has already been processed by researchers”. -Why it is relevant to use data already collected by others? Because secondary data are also valuable for building hypothesis and can help the investigation and the collection of primary data.

In order to find secondary data about Scandinavian design and country-of-origin effect, we used books about these subject and databases such as Google. Halmstad University did not have any data about this topic so all information we found were external. We found an interesting report of The Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce written in 2007. In order to keep the reading easy, we will use the word “report (2007)” instead of quote each time the name of the organizations. The main difficulty we had was the strength of the source because on Internet it is hard to find proofs of a credible study. Nevertheless, finding data about the Scandinavian design market was essential for us because it shows the current situation of the market. Thanks to that, we will be able to identify the three points we do not know at the beginning of our study: the level of the competitive advantage of the Scandinavian market, the

level of the country of origin effect and the one of brand on the customer's perception. The last point is about what Scandinavian products have in more than other one. These three points will allow us to answer our research question: on the design market, why it is currently an advantage to be Scandinavian?

3.3.2. Primary data

Primary data are the one we find from our first-hand sources. "It can be data derived from survey or interview or historical first-hand sources" (Bryman, 2012). Best primary data are the one analysed as it, not the one made by someone else's analysis. "The main advantage of this method of collection data is that there are collected only for the specific purpose, which make them more complete and precise than secondary data" (Jacobsen, 2002). Primary data can be collected through questionnaire, survey, interviews or observation.

Our primary data are divided into two parts: a case study and interviews. We decided to realize a case study of three Scandinavian companies. They come from three different countries of the Nordic area. Indeed, realising a case study will allow us to have a better understanding of different Scandinavian brands, design and origin. We can analyse its link with the country of origin and what is concretely its product offer. As another part of primary data, we choose to do some interviews. These interviews are going to help us understand customer's thoughts about Scandinavian brands and design. Collecting data about both points of view (from the inside with the companies and the outside with the customers) will provide us all the information to realise complete analysis and obtain a deep answer for our research question. Indeed, we will be able to compare both data to see if there is a real link between Scandinavian brands and the perception of customers about it.

3.4. Market study

A market study is an analysis of several factors of the market on which a company evolves. It can be about its home market or the market on which it is implanted. The information used in this kind of study is essential to understand how to market works: the different producers, their

size and means of production, etc. We decided to use data from three Scandinavian institutions. It would be useless if we did our own research as some really complete already exists, and as we do not have much time.

Our market study will be divided in several parts: introduction, where we will explain the historical background of the Scandinavian design, the production, the consumption, the importations, the exportations, the market segmentations, the markets trends, the competition, the distribution and the import regulation.

3.5. Case Study

A case study is a detailed study of a particular case. It can be about a person, a group or a specific subject. “This is a research approach that is in the horizon of qualitative methods. Under the denomination of case study, numerous approaches can be used” (Hlady Rispal, 2002). The choice is between a multisite approach and the use of a unique case. “The question of the number of case and the analyse led by the choice of the number of case have always, and still cause many debates” (Dyer and Wilkins, 1991; Eisenhardt, 1991). In our study, we choose to realise a unique case study that describes different vision, strategies and offer of three Scandinavian companies. That is why we can say that the type of our case study is “descriptive”. According to Yin (2003), descriptive case study is used to describe an intervention or phenomenon and the real-life context in which it occurred (Yin, 2003). The three companies we choose are: Normann Copenhagen from Denmark, Aartek from Finland and String from Sweden. We are going to provide a short introduction of the companies. We will continue with some features that we can find online such as turnover, number of employees and profits. Then, we will develop the product offer and we are going to describe deeply three products of the brands. We will also add the philosophy of the company and how it shows its role on the market. As a conclusion we’ll talk about the brands’ news.

We are conscious that our case study should go deeper in the subject, but because of our main weaknesses: time and way we collect data. Indeed, it was quite complicated. We will study three companies but we do not think we will have enough time to conduct more than one case

study. However, according to Yin (1994) and Eisenhardt (1989), “multiple cases studies provide better explanation than single cases”. In our conditions, it appears that it was clearer to go deeper into on case instead of increasing the number.

Another weakness is that the case study approach on its own can be criticized because some scholars think that it is not possible to generalize the case findings to the whole population. They think that the scientific character of a case study is not always legitimate.

3.6. Interview

Beginning our primary data collection by an interview with different people will allow us to have a first idea of what people think about Scandinavian brand and product in general. Their impression and ideas about Scandinavian design: what this term inspires them, what are their ideas about it, which product characteristic they prefer etc.

Interviews can be done in groups or with individuals. We think doing our interviews individually is a better way to obtain the respondent’s proper feelings. Indeed, when people are in group, they can be easily influenced by others’ opinion. The advantage of realising an interview is because it allows goes deeper in the subject, to have a complete reflection and a real exchange between the interviewer and the respondent.

Different ways exists to realize interviews, we can distinguish three typologies. The first one is about structured interview, semi-structured interviews or unstructured interviews. The second one is the typology of standardised interviews and non-standardised interviews, according to Healey and Rawlinson (1993). And finally, Robson (2002) refers to a last typology: “respondent interviews and informant interviews”. For our interviews, we choose semi-structured interviews. In a semi-structured interview, the interviewer needs to follow an “interview guide”. Ours is composed of eight questions, all open ones since we want to get the personal feelings of the respondents, their ideas and thought about the subject. Of course, we decided to ask the same questions to everybody in order to be able to compare the answers easily and to make a clear analysis. Nevertheless even if the questions are prepared ahead, the

respondent is free to add any personal comment he wants because semi-structured interview allows the expression of its own view in the words he wants.

We will start with general question about general perception and taste concerning design. We will continue by asking if the product's country of origin is important for the respondent. Then, the last questions will focus on its feeling about Scandinavian countries and design. Our goal is to interview seven people from different nationalities and of different ages to have a large audience from different cultures. This will allow us to be more efficient and reap data more interesting.

The main weakness of its interview is probably the sampling. In fact, we choose to interview seven people and we try to choose as many cultures as possible. However our choice is not neutral so the objectivity of the sampling choice can be challenged.

3.7. Data analysis strategy

This part is designed to describe and justify how we will use the data we collected: secondary data and primary data (case study and interviews). We must bear in mind that the qualitative data are analysed differently than quantitative data. In fact, because of the complex nature of the qualitative data, most of the time, they need to be summarised, categorised, restructured, rewrite, etc. In all case, the aim of data analysis is to extract as much information as possible that will be pertinent to the subject. It is a process to obtain raw data and to convert it into useful information for the study.

In 1961, statistician John Tukey denied data analysis as “procedures for analysing data, techniques for interpreting the results of such procedures, ways of planning the gathering of data to make its analysis easier, more precise or more accurate, and all the machinery and results of (mathematical) statistics which apply to analysing data.” There are different stages in data analysis: “data cleaning, transforming and modelling” (Shapira, 1999). The goal of these stages is to improve data quality: correct mistakes, handle missing data. Then it is important to know how to provide a good analysis illustrated by relevant data. Then we need to understand what these data means and how we can use them to answer our research question. We need to remind

that the aim of this study is to understand in why it is currently an advantage to be Scandinavian on the design market.

Now we will develop how we proceeded and what is our strategy for the data analysis. First of all we will present our secondary data (the market study) in the empirical data part. We took some relevant information of the Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce written in 2007 but we just take some information. The cleaning step was quite fast because we did not need all the market study. We just take some facts in the introduction in order to explain the historical background of the Scandinavian design. It matches with the cleaning step of the author Shapira. Then we developed lots of different parts: the production, the consumption, the importations, the exportations, the market segmentations, the markets trends, the competition, the distribution and the import regulation. We rewrote everything with our own words so we respected the transforming and the modelling steps. These data will be used to settle our analysis in the current market. Without these trends, the data from customers cannot be well used because we need to know if the product offer fit with the customer's needs.

The data collected in our case study come from different background: brands websites, online articles, etc. We mixed the sources and proceeded to the cleaning step since the beginning of the information gathering. So, as we said in the explication part of the case study, we are going to provide an introduction of the companies, give some figures, shortly describe the product offer, explain them vision of the design and conclude. We hope to find some similarities that allow us to generalize and used these data in our analysis.

For our semi-structured interviews we started with a paper-based interview guide that we followed. Nevertheless, the guide contained open-ended questions so all the interviewers answered differently and added personal comment which were not planned. So we decided to use a sound recorder in order not to miss any information and to record the voices intonations. We also wrote the answers even if it was complicated to do both at the same time (listening and writing). Having those free dialogues, and not recited sentence because of the written transcription, allow us to have more complete answers and more complex point of view.

Moreover, the cleaning stage was facilitated. All the answers were rewritten with our own word in order to get quickly to the point. Our main, goal is to see if there are similarities between consumer behaviour and tastes of the respondents. To do so, we will use some charts to highlight our data. Then, we will be able to build a strong analysis thanks to tangible qualitative data.

All these information collected will be mixed together but also with the theoretical models we found. We hope to show our ability to assemble numbers of elements in order to make a new statement.

3.7.1. Research quality

In order to measure the quality of the research, we use two variables: reliability and validity. According to Trost (2010), it means “measuring how a study is free, true and stable from random influences”.

Reliability and validity are often studied separately, but according to some researchers such as Trost or Tronchin, these two notions are related together. Used together, they are what are accepted as a scientific proof.

3.7.2. Reliability issues

According to Trost (2010), “reliability is used to measure if the research actually measuring what it claims to be measuring”. Indeed, it is interesting to study how the research was undertaken and if the results fit with what we wanted to be measured. According to Bell (2010), “a survey (or a questionnaire) can be considered as reliable if it have the same results at different time (with the same questions ask to the same sample)”.

In order to measure the reliability of our interviews, we should redo them after a while. Considering the deadline of the thesis, we will not have to time to re-test it. By this fact, the reliability of our interview is not proving if we only consider Bell’s point of view. But, according to Trost’s view, the results are the one we wanted to collect, so, it is a reliable interview.

We cannot say that our thesis is a hundred per cent reliable.

3.7.3. Validity issues

According to Trochim (2006), “validity establishes if the results obtained from a survey, an interview, etc.... meet all the requirements exposed in the research method. It is essential to make the theoretical and methodological part, used in the study, matching”.

According to Jacobsen (2002), “two types of validity exist: the internal one and the external one. The first one is about the fact that the research measures what it intends to do, and the second one is about the fact that the results can be valid in other contexts or generalized”.

When collecting our data, we followed really closely our theoretical and methodological part in order to obtain the more valuable data as possible. We think that we could not have followed more these parts as we did, so we consider our data as quite valid.

4. Empirical data

This fourth part will present in a first time the market study of the Scandinavian market. Then, the data from our case study and our qualitative interviews. This part is divided into the presentation of the respondent and then the description its general habits and specifics behaviour as regards the Scandinavian design.

4.1. Market Study

This section will help us to understand in which environment Scandinavian design has been created, the consumptions and the needs of the customers.

To do so, we needed to collect data from the design market of Scandinavia. Thanks to the official report of The Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce written in 2007, we fund relevant facts.

It begins with the main things that allowed increasing the visibility of Scandinavian design internationally. Even if we develop the historical background on the introduction, according to the report (2007), many “exhibitions and publications help to make know this style during 1950s”. For instance the first one was the Stockholm universal exhibition of 1930 but there is also “Design in Scandinavia exhibition which was shown in 24 places in Canada and USA between 1954 and 1957” (report, 2007). The events that rose again the interest for it was in 1998 because of the exhibition “Living in Sweden” during the furniture fair in Milan. Moreover his notoriety was supported by famous designers and brands: Bruno Mathsson, Alvar Aalto, Arne Jacobsen, IKEA, etc.

The statistics of this report “have been obtained from the databases of the National statistical organisation in Sweden, Norway and Denmark”. We do not have to forget that economic and political factors are not the same concerning Norway, Sweden and Denmark. For instance Denmark and Sweden is member of the European Union (EU), while Norway is not. So

it important to notice, according to the report (2007), that “member from EU does not pay taxes when they deal together”. Even if Norway is not a member, it “has made several trade agreements with the EU in order to facilitate trade within Europe” (report, 2007).

The production: The size of the market can be calculated by adding the domestic production and the imports of these countries. Unfortunately, according to the report (2007), “for production, statistics for the three Scandinavian markets are quite unreliable”. First of all, because of the small manufacturers those are not forced to provide them figures. Secondly, the classification of the products is quite distorted because there is “no control from the national organisations” (report, 2007). Of course the report makes some general comment about the production of Scandinavian countries. It exists few large manufacturers left in this area, while “a majority of the companies have moved their production to low-cost nations [...] in order to have the possibility to look for the best manufacturers, in terms of price, quality, reliability, etc. ” (report, 2007). There is also a strong network of smaller interior decoration producers which can be divided in two groups: “the artisans and the designers” (report, 2007). It provides a better quality because most of the time it is a handmade process of production, more focus on design. Moreover, artisan products are most of the time sell on the local market while the product with more artistic values are sell on the international market.

The actual trend in production process is to turn into countries with low production cost instead of high savoir-faire places.

The consumption: According to the report (2007) the figures available are quite old. Nevertheless it reveals that the consumption of home product tends to increased. These figures include product such as furniture, household appliances but it gives indications anyway.

Household yearly consumption of “home related” products in Scandinavia 2003-2005 (EUR)

	2003	2004	2005	Change 2003-05
Norway	20 784	20 763	20 996	1 %
Denmark	14 373	14 836	15 023	5 %
Sweden	13 940	14 100	16 340	17 %
Average	16 366	16 566	17 453	7 %

Source: Report from the Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce about the Scandinavian design market (2007)

Importations: In general, the importation has increased. Again, information is quite old but the trend is currently the same. According to the report (2007), “in 2006, the imports to Scandinavia coming from developing nations exceeded 200 million euros representing close to 64% of the total imports”.

Here is a board of the top twenty importing countries for interiors decoration to the Scandinavian market from 2003 to 2006.

A6: Top Twenty Importing Countries from Scandinavia – All Product Groups (EUR)

IMPORTERS FROM SCANDINAVIA						
Country	2003	2004	2005	2006	Change 03/06	Market Share 06
Total Exports	89 042 983	82 138 351	78 242 235	90 678 563	2%	
Germany	20 166 168	20 258 039	17 812 521	19 054 737	-6%	21%
Finland	12 442 691	12 114 489	10 794 345	12 486 250	0%	14%
United States	12 278 377	4 933 542	5 424 168	8 408 095	-32%	9%
United Kingdom	5 756 584	4 744 827	5 113 712	5 349 315	-7%	6%
Japan	5 055 369	4 008 712	4 112 365	3 548 993	-30%	4%
Iceland	2 374 316	2 632 350	3 314 544	3 268 712	38%	4%
Spain	2 986 115	2 762 478	2 625 056	3 064 252	3%	3%
Italy	1 603 084	5 162 738	2 169 688	2 875 575	79%	3%
France	4 747 458	4 735 170	4 147 706	2 781 627	-41%	3%
Hungary	46 223	93 585	585 461	2 741 005	5830%	3%
Switzerland	2 434 638	1 903 408	1 996 027	2 100 787	-14%	2%
Netherlands	1 654 647	1 517 835	1 570 988	1 967 728	19%	2%
Poland	2 280 657	1 263 847	1 584 487	1 728 132	-24%	2%
Turkey (D)	47 322	61 593	1 131 877	1 589 139	3258%	2%
Czech Republic	160 551	141 239	342 244	1 579 938	884%	2%
Faroe Islands	967 036	1 052 273	1 100 945	1 544 905	60%	2%
Belgium	1 219 302	1 125 293	1 056 386	1 509 914	24%	2%
United Arab Emirates (D)	808 256	1 666 968	1 334 197	1 333 190	65%	1%
Greenland	1 575 494	1 313 047	1 304 770	1 114 285	-29%	1%
Austria	991 889	790 995	669 460	1 086 773	10%	1%
Total top 20 importers all products	79 596 179	72 282 428	68 190 947	79 133 352	-1%	87%
Top developing countries	855 578	1 728 561	2 466 074	2 922 329	242%	3%

Source: Report from the Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce about the Scandinavian design market (2007)

Exportations: The exportations have been evaluated differently. According to the report (2007), the exports were decreasing between 2003 and 2005, but increased in 2006. Currently, we know that the exportations continue their increase. Here is the board of the top twenty exporting countries of interior decoration to the Scandinavian market from 2003 to 2006.

A3: Top Twenty Exporting Countries to Scandinavia – All Product Groups (EUR)

EXPORTERS TO SCANDINAVIA						
Country	2003	2004	2005	2006	Change 03/06	Market Share 06
Total Imports	303 296 672	296 060 105	305 843 681	313 031 806	3%	
China (D)	118 711 183	123 749 080	144 104 647	146 321 902	23%	47%
Germany	20 243 826	16 398 524	14 190 838	18 268 067	-10%	6%
Hong Kong	13 383 066	15 005 785	19 429 146	17 773 571	33%	6%
Viet Nam (D)	18 464 083	17 951 184	16 123 271	16 125 365	-13%	5%
Thailand (D)	13 940 686	11 330 930	9 828 373	10 521 988	-25%	3%
India (D)	8 049 737	8 628 219	8 895 130	9 509 372	18%	3%
Portugal	15 818 566	15 020 583	12 022 359	9 203 991	-42%	3%
Netherlands	11 529 588	9 702 568	8 917 381	9 049 961	-22%	3%
Romania	6 101 972	6 088 426	6 242 179	8 755 511	43%	3%
Italy	6 411 802	5 606 579	6 132 235	8 104 147	26%	3%
Poland	12 127 463	10 856 387	7 742 424	7 710 258	-36%	2%
Indonesia (D)	6 097 082	5 334 193	5 843 574	5 604 585	-8%	2%
United Kingdom	7 391 161	5 624 190	4 330 945	4 712 730	-36%	2%
France	3 183 555	3 161 997	3 194 707	4 090 031	28%	1%
Malaysia (D)	8 880 548	5 900 518	4 432 296	3 511 794	-60%	1%
Taiwan, Province of China	3 990 642	3 880 164	2 732 802	3 398 629	-15%	1%
Lithuania	2 041 173	3 896 523	3 942 935	3 056 508	50%	1%
Turkey (D)	643 196	3 091 314	3 180 561	2 779 973	332%	1%
Philippines (D)	3 077 246	2 284 880	2 180 682	2 166 379	-30%	1%
United States	1 787 052	1 806 506	2 200 419	2 088 550	17%	1%
Total top 20 exporters all products	281 873 629	275 318 550	285 666 903	292 753 311	4%	94%
<i>Top developing countries</i>	<i>177 863 762</i>	<i>178 270 318</i>	<i>194 588 534</i>	<i>196 541 358</i>	<i>11%</i>	<i>63%</i>

Source: Report from the Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce about the Scandinavian design market (2007)

Market segments: According to the report (2007), the market segmentation can be divided into part depending on the objective of the segmentation. It chooses to divide the offer according to the use of the products: “utility, gifts, arts products”. It also includes souvenirs and festive products but it is not the purpose of our paper.

- “Utility segment”: It is the first and largest segment. It is a daily product that has a value of function. It is bought when the older one is broken or too old for example, so there is not so much value in it. “Value for money is an important purchasing factor”. “The product is also available in various shops” (report, 2007).
- “Gift segment”: The second one is a segment including special occasion’s products. In Scandinavian countries there is always moment for giving presents (Christmas, birthdays, dinner, graduations, etc.).

- “Art segment”: Handmade products are the third segment of product. The price is quite high because there are unique and exclusive. The places where there are sell are most of the time galleries and specialized shops in design and arts.

Market trend: The general trends of the Scandinavian market are explained in this part. Thanks again to the report (2007); we can identify main changes that the market meets.

The first general issue of the future years is the environmental considerations. According to the report (2007), “the environment is one of the most important questions within world politics today and all areas will be affected by it”. There is a global awareness of all the consideration as regards the sustainable development. That is why the number of labels and proofs of friendlier environment production are increased. “Thinking sustainable includes not only ecological issues but also the economic and social ones, like fair trade. It has a large impact on consumer behaviour now, but it will be stronger in the future”. “Customers will increase their demand on how products are produced (environmental, production conditions, faire trade) and are also willing to pay a higher price for ethical products” (report, 2007).

Another trend is the general awareness for the decoration all around the world. The best example is “the rise of decoration magazines and books, television programmes” (report, 2007). People are more interested in decorate their own place also because in Scandinavia, “people are investing in real estate (houses, apartments, and country cottages)” (report, 2007).

In general, people buy more frequently decoration product because of the fashion effect. In fact it is more and more like in fashion, where there are seasons. “The trend cycles become shorter and shorter. Today there are two trend cycles per year within the interior decoration segment” (report, 2007).

Competition: The competition in this sector is growing more and more. Large retailers with less expensive products are now developing their own “in-house brands”. The competition drives down the prices. Scandinavian customers are used to pay for low-prices products because a lot of large retailers and discount stores exist.

Distribution: This section is focused on the retailers of the design market. According to the report (2007), “retail trade in Scandinavia is dominated by a few big retail chains. “They import the decoration articles themselves, but sometimes retailers also make use of agents or have their own purchasing offices” (report, 2007). One of the bigger retailers groups are the supermarkets and hypermarkets: ICA, Dansk Supermarked, Coop Norden and Axfood. “They introduce more and more interior decoration in order to increase their turnover and get higher margins, that is no longer possible for food products” (report, 2007).

Moreover, the other group is “specialised importers such as wholesalers, specialty stores, home decoration stores, independent retailers” (report, 2007). These retailers are more specialized in high-value, handmade or ethic value products.

Import regulation: According to the report (2007), “the legislation of interior decoration articles is determined by the material of which the product is made and the function the product is used for”. There are lots of requirements for packaging and labelling (EU norms concerning health and safety protection). “The Scandinavian countries have a long experience in environmental labelling” (report, 2007). Concerning the customs duties, developing countries “have preferential treatments when exporting to Scandinavia” (report, 2007). They are granted duty and quota free access for all products.

Now we will develop some relevant information about three different Scandinavian companies, each from a different country: Sweden, Denmark and Finland.

4.2. Case study

We collected data from three main furniture and design companies of Scandinavia, which are Normann Copenhagen, Aartek, and String. We will introduce them, then describe their different features in order to be able to analyse them in the analysis part of this thesis.

4.2.1. Normann Copenhagen

Normann Copenhagen is a Danish company based in Copenhagen. Created in 1999 by Poul Madsen and Jan Andersen, this international design company would like to change the conventional thought and make ordinary extraordinary thanks to the object conception. Its main goal is to create furniture for the entire home.

Initially, Normann Copenhagen was a store in the Danish capital established in 1999. The turning point of the brand came in 2002, when the creators of the company decided to launch a product: the lamp Norm 69. In co-operation with world famous designer, the firm creates innovative and high quality design product. In 2009, Normann Copenhagen decided to introduce furniture pieces in its products ranges. The brand also won more than 50 design awards. For instance, in 2009 it was reward Best Danish Design Company as regards interior.

Here are some figures about the net profit and the employees:



Sources: www.largestcompanies.com

Products are designed by several designers. For instance, Simon Legald was graduated from the Royal Danish Academy of Fine Arts in 2012. He started as an intern at Normann Copenhagen and he received awards for its talent. He works with lots of different materials and on many projects. His work is crossed between craftsmanship and industry. He likes to use the manufacturing techniques and innovative processes. He tries to keep the Scandinavian spirit way of production, like being focused on every detail and keep the material as raw as possible.

The products are audacious, eye-catching designed with simple and contemporary forms in order to survive to the time. The collection is very wide because it includes furniture, lights, fabrics, accessories, kitchen utensils and also sofas. Moreover, the different ranges are deep because many colours and size exists.



Bell lamp. Conception by Andreas Lund and Jacob Rudbeck.

As a very robust bell-shaped lamp, the belle lamp has many sophisticated details. The electric cable, shown in an original way, permits to hang out the object. The contrast between materials is intentional and every detail is well thought to obtain the best light source possible.

Source: Bell lamp picture on www.normann-copenhagen.com



Flag candlestick. Conception by Jonas Wagell. It is a famous product of Normann Copenhagen declined in 5 warm colours. Minimalist and funny candlestick, this object refers to the old bourgeoisie and it is updated to create a welcoming atmosphere at home.

Source: Flago candlestick picture on www.normann-copenhagen.com



Norm 69 lamp. Conception by Simon Karkov. It is a futurist, visionary lamp which is composed of 69 parts. Inspired by flowers, the lamp is made by flexible materials and its development has a long story, because the production method were tested, revised and retested many times. Today this product is available in more than 60 countries worldwide. In 2003, the Norm 69 was voted Best Product at the IMM international furniture fair in Cologne, Germany.

Source: Norm 69 lamp picture on www.normann-copenhagen.com

Today this brand is developing its influence on social medias because it is a growing field. For example, it won the Social Medias price of FDHI in 2010. On its website it is possible to buy online and find all the products with prices, size, references, etc. There is also a newsletter that customers can subscribe to. In addition a part of Normann Copenhagen website (galleria) is dedicated to current trend and product related to it are shown. Then, the entire collection portfolio is available online (on ISSUU platform) and the brand is also present on Instagram, with more than 76 000 followers.

4.2.2. Artek

Founded in 1935 by Alvar Aalto, Aino Aalto, Maire Gullichsen and Nils-Gustav Hahl, Artek is a firm specialized in furniture based in Helsinki. Artek is a name chosen to be a combination of the words art and technologies. The Finnish brand has been created in order to sell furniture and promote the culture of modern housement trough exhibitions and other educative ways. The brand has been bought by Vitra, another Swiss company of furniture, in 2013.

As we previously said in the background, Alvar Aalto considered the wood as the best material, satisfying not only the functional but also the psychological requirements for the user. As the brand was originally created to expose the creations of the designer, the collection is base the original idea of standards and systems he initiated: bent wood experiments. Products of the brand can be now found in a lot of spaces such as private homes, hotels, museums, and public areas...

The products of the brand are living room furniture. They create sofas, tables, lighting, armchairs, chairs and stool. They also have other products, such as mirror or shelves. The collections are based on original ideas of standards and systems. Alvar Aalto conducted several experiment about bent wood which lead to a standard component of the firm's furniture design: the L-leg system. This system, patented in 1933, consists on a solid leg, made of wood, with a part bent right-angled. The use of this system became the distinctive feature of all Aalto furniture.

In 2005, the company employed around 40 employees, and its net profit was a bit more than 11 million euros. Historically, the brand is link to Alval and Aino Aalto. The brand produce and sells their furniture, lights... with the desire of increasing the catalogue, Aartek acquires progressively other designers' rights such as Tapio Wirkkala, Ilmari Tapiovaara in 2013, or even Yrjö Kukkapuro in 2014. The firm launch the brand "Aartek Studio" in order to promote more recent productions.



The stool 60, created by Alvar Aalto in 1933.

This stool is one of the first product of the brand. The idea of this stool directly comes from the base of three bent legs (the L-leg) and a seat. It also exists with four bent legs, or for children size. This stool is totally made of wood, since it is the privileged material of the designer. Because of its success, this stool had been redesigned the year after by Hella Jongerius.

Source: Stool 60 picture on www.artek.fi



Armchair 41 “Paimio”, created by Alvar Aalto in 1932.

This armchair is made of wood, natural colour is used for the leg/arm, and the seat is available in white or black. We can see that the designer used straight lines and some curves which look like circle to draw this furniture.

Source: Armchair 41 Paimio picture on www.artek.fi



Glass table Y805A created by Alvar Aalto in 1946.

Through the tray made of glass, we can see once again the famous L-leg of the brand. These ones are still made of wood and connected to each other's.

Source: Glass table Y805A picture on www.artek.fi

4.2.3. String

In 1949, the famous Swedish publisher, Bonnier, launch a competition based on the idea that if Swedes wants to buy books, they will need a system of shelf to tidy them. The creation had to be inexpensive and practical. Almost 200 entries have been submitted from all around the world. The Swedish Nisse Strinning, with a flash of genius, had been crowned winner. His brand String was founded the same year.

String's shelves know a great success since more than 60 years thanks to their mixing of modernity, simplicity and lightness, nowadays enhanced by fresh colours. A sentence that is often used to describe this brand is “Certain things become so strongly associated with an era that they become timeless”.

Here are some figures about the turnover, the net profit and the employees:



Sources: www.largestcompanies.com

The product range of String is divided into 4 groups: String® system, String® plex, String® pocket and String® works.



String® system and String® plex: They are systems of shelves that the customer can modulate at his convenience. The brand proposed many kind of products like desk, shelves, and amounts. These systems provide to customer the possibility to personalize its interior. Very functional and clean, these furniture can be used everywhere at home, in the kitchen or in working areas.

Source: www.string.se



String® pocket: This line is composed of freestanding shelves that are totally mouldable. It is for organizing the small items of the house. This system is very ingenious and it permits to have a home fully functional.

Source: www.string.se



String® work: The last product category is works furniture system providing the possibility to make the workplace a fully functional place. This line is very contemporary but also large and deep in order to give to the consumer the most combination as possible.

Source: www.string.se

In addition to offer a large choice of product, String has developed an innovative offer and in accordance with current demand, namely the need for customization. Instead of relying on elaborate design, the brand plays more on the fact that the Scandinavian design is done to make the home more functional.

4.3. Qualitative interviews

- Respondent 1

Female, 49 years old, French, active

The respondent is workingwoman, divorced, who has her own house because their children do not live with her anymore. The general perception of the respondent as regard the design is that it permits to be comfortable at home, so it has a useful function first. After, the atmosphere furniture and decoration give is also important; colours and lights are for the respondent two things that build a good atmosphere. The respondent thinks that it is easier to decorate home now because of the current supply and thanks to the Do It Yourself trend.

The tastes of the respondents are well explained even if she does not have a style preference. She likes sober style especially with woods material, because it is a noble material and the furniture with glass. From another side, she likes oriental pieces too. When she has an idea of the furniture or decoration she wants, the respondent will identify it easily in store. She is also very attentive to the fact not to mix two styles that do not mix together.

The origin of the furniture has an influence for the respondent, because it gives an overview of the potential quality of the product. If she has a positive image of the country, she will buy more easily the product.

The respondent does not buy spontaneously furniture or decoration products. Most of the time it is planned. As regards expenditures, the respondent spends less than 1 000 euros per year. The main reason why the respondent do not buy spontaneously is because need is a purchasing criteria. So, even if it is really aesthetics, if the respondent does not plan to change her declaration, she will not buy the product.

The respondent has a positive general image of the Scandinavian countries. For her, people from Scandinavian countries pay attention to their home, have great tastes as regards decoration, can be proud of the gender equality, and are open minded concerning ecology.

For the respondent, the Scandinavian design is an exotic style, referring to nature, because it is very sober but also more comfortable compared to France.

- Respondent 2

Male, 21 years old, French, student

The respondent is a French student, who still lives at the familial house. His general perception about the decoration is that his senses are more touch through the colours used in the environment. The general perception of the respondent regarding the design is that decoration is essentially about which types of colours are put next to each other's. Another point which he finds quite interesting decoration is the forms of the different objects found on the place he is.

This student like modern furniture style with modern materials such as iron or plastic. He will be more likely to look at something with funny or modern forms and colours than to look classical furniture.

As the respondent does not live by his own, he does not really need to buy furniture, which is why he only by articles when he finds something that pleases him. He does not go to shops in order to buy something which answer a need, he only buy something when he has a crush on it. The main criteria which will push him to purchase something are the utility of the object. He does not know anything about where the pieces of furniture he buys come from, and he does not care about it as long as the product satisfies him.

For this respondent, we can conclude that his purchasing decision is taken thanks to three main criteria which are: heart-stopper, utility and modernity

The respondent's first thoughts about Scandinavian countries are quite large and positive: he considers Scandinavian people to be very open minded, friendly, and he thinks the country are cold, but with a pleasant architecture and that they are involved in ecology. At the opposite, he does not have a lot of idea concerning Scandinavian design: he only considered that it is mostly made of wood (or clay for houses). The respondent thinks that it is really nice to see, but sometimes the simplicity of the furniture's forms can make the product less valuable.

- Respondent 3

Female, 26 years old, German, active

The respondent is a young working person, who has its first employment. She lives in a big German city where the furniture and decorations stores are numerous. The respondent live alone in a small apartment. The general perception of the respondent regarding the design is that is an interested field but she does not have to time to learn deeper about it. Decoration magazine and Do It Yourself tutorials are a good source of inspiration but because of the time, the money and the space she cannot devote herself entirely. Nevertheless, decoration is for the respondent a way to show its personality to the world, and a place that looks like us.

She is interested in pieces from all around the world because she travels a lot and love to bring back new things from typical place. Her favourite pieces come from Nordic countries but also from North Africa (lights), “middle east” (carpet) or India (materials).

She tries to buy local things when she travelled and the brand image is very important for her. When she goes to buy some piece of neutral furniture, she does not know from which country the inspiration come from, but for her, the modernism and Nordic style for instance, fit with everything. In general, if she perceived badly the brand she will have more difficulties to buy its products. Moreover, the respondent is very aware about the preservation of the environment and tries to buy from brands, which have actions toward recycling or ethical policies. Again, the respect of this value is hard to hold because of the money; she often has to buy products from China instead of local products.

The respondent does not buy a lot of furniture and decoration because of the money. However, she had some period when she can afford to buy things: when she moved to another place. Her expenditures are not homogeneous but at the end of the year the average is low. Scandinavian design. For instance, the respondent spends between 1 000 and 1 500 euros per year in decoration and piece of furniture. The main purchasing criterion of the respondent is the price. Most of the time she buy “basics” things quite cheap and rarely some original pieces more expensive.

The respondent has a positive image of these countries. She talks about their “sweetness of life”. Her general image is that Swedish people are less stressed than German, Nordic countries are very green, develop alternatives energies production, consume different, recycling and she share these values. About Scandinavian design she think that things fit with everything at home, it is fashion and ethical too but she does not know so much.

- Respondent 4

Female, 23 years old, Australian, student.

The respondent is a French young adult who lives in a little apartment. She begins in the working life so she does not have a lot of money or a lot of place in her flat.

She considers decoration as something harmonious, with taste. Nowadays, she thinks the trend is to not use flashy colours, but more white, cream, taupe (brownish-grey).

Modern furniture but, in the same time, with an authentic inspiration are the one she likes the most. Her favourite materials are essentially wood, wrought iron and pane. She likes furniture on which we can see a lot of handwork, not ones too simple, too much in the raw.

The respondent will buy furniture in case of a real need, sometimes in case of heart-stopper. The criteria, which will push her to buy something, will be if it pleases her, the quality and the price of the product.

She never knows from where the products she buys comes, and she does not care of it. But if she knows, she thinks the country send an image of quality: rich or poor, depending of the country.

About Scandinavian countries, the respondent thoughts were quite positive. First of all, she had an image of cold, large green way, and about a life without stress. She also thought about few inhabitants, but open-minded and welcoming people.

Her ideas about Scandinavian design are that it is simpler than sophisticated, with a useful spirit. Not really modern but which lead to a cosy atmosphere thanks to the wood. She thinks it achieve the goal of joining useful and agreeable: necessary and functional in the same time with a nice looking design.

- Respondent 5

Female, 66 years old, French, retired

The respondent is a retired architect who has an apartment in town but also a secondary home in a small village in mountains. Always doing creative things, the respondent used to work with materials, colours and forms when she was an architect. The general perception of the respondent regarding the design is that is multiple: visual, sensory, emotional. For she design is focusing on furniture, objects, fabrics, materials, colours and it change the look of our daily life in order to make it both functional and harmonious.

The style she prefers is the contemporary style, very sober and clean but also cheerful style mix. For instance, the respondent can buy an object for the pleasure of its colour or of its form. She has a great admiration for the Art Deco or Modern Style periods. Moreover, she thinks that the country where the product is designs is very important criteria while the brand does not have interest for the respondent. The only thing that matters is who create, why and how.

The consumption of the respondent is not very important, because of the lack of means. It seems there are more than one criterion that push customers to buy, but for her the only thing will be the renewed pleasure to contemplate, feel and using an object.

The respondent has a positive image as regards Scandinavian countries' way of life and also their ability to create in relation to the modern world. Their main words are: efficiency, usefulness, comfort and invention.

- Respondent 6

Female, 25 years old, French, student

The respondent is a French law-student who lives in household in a small Parisian apartment. According to her, the decoration of a place can be seen in the atmosphere that it sends. This atmosphere is unique for each people, and depends of its personality. Her feeling about decoration is quite subjective: if a place is decorated with bad taste, but it fits the person's personality, she will find this place well decorated. The respondent will particularly have a look

to the coordination between the furniture and accessories, the forms and colours, instead of looking at the brand.

The respondent likes classic furniture, between modern and old style, with simple forms. Something refined, white, made of wood, with glasses to let the light enter, or to see by transparency what is inside the furniture or the container.

The consumptions of this respondent are mostly based on the prices of the furniture. Indeed, as she is still a student she does not have a lot of money to spend on it. She needs to think a lot before buying something. She also wonders a lot of the utility of the product if it is a considerable purchase (such as a dresser, a coffee table).

She does not really care about the origin of the products; it only matters when she wants to buy something with a significant quality. For her, brand image is essentially about price and quality of the products.

Her first impression about Scandinavian countries was quite positive, her thoughts about really strong people, large green spaces and about the cold. When we asked her feelings about Scandinavian design, she said that the image that came to her mind instantaneously was IKEA (practical and not really expensive), but going deeper in the subject the main things that it evokes to her is geometrical forms, something in wood and really welcoming.

- Respondent 7

Male, 26 years old, English, active

The respondent is an English young adult who lives in the capital, London. The general perception of the respondent regarding the design is rather simple: to combine useful and pleasant. It is well-being, using forms and atmosphere he likes but in the same time make it useful. He used the example of a chimney: it is an element of decoration, with a particular design. It is nice to look at it but in the same time it is used to warm a home. It is essential to personalize its environment, in order to do so; the respondent focuses the most on colours and forms.

The respondent's type of furniture and decoration is relatively simple. He prefers natural materials such as wood or leather rather than modern one such as iron or carbon. He really enjoyed furniture or decorations that are inspired from nature (he told me being more sensible to a painting from Gauguin than from Picasso). The respondent does not particularly appreciate design forms, but classical ones.

The respondent does not consume a lot, but only in case of necessity. Indeed, he really pays attention to the origin of the articles he buys. He is always looking further to get process information of the origins. Quality and origin are the two main criteria that will influence his decision. He likes better to spend much money on a product made in Europe than for the same product but made in china.

When talking about brand image, the things that came to his mind are the services the company offer to his clients, the research made to create the products, how the products had been tested and made... This respondent really cares about all the different process that came before the creation of the product, during its purchasing and the after-sales service.

The feelings of the respondent regarding Scandinavian countries are quite interesting: he thoughts about the Vikings, giants, cold, sailors, wood, lost, independent, shyness... His image of the Scandinavian design is following this trend: natural, nor dainty neither design, which is close to the German design. But after visiting Sweden, he changes his mind in a spirit more welcoming and pleasant. Something known thanks to the large use of wood, a well-known material.

5. Analysis

This fifth part will connect empirical finding with the theory we develop previously. It mixes on one hand the theoretical concepts with data from the empirical data part, and on the other hand the secondary data, more qualitative, we collected with the other theories.

We decide to divide our analysis part into different sections because we find, after our data research, several aspects that explain why it is an advantage to be Scandinavian in the design market. First of all we will analysis the competitive advantage that Scandinavian design has on the design market, because it is explaining the influence it has on international customer's perception. In order to provide a relevant analysis, we will use both theoretical model and empirical data; precisely Porter's diamond model, Barney's Resources Based View as theories, and secondary data from Scandinavian design market as empirical data. This first part is the beginning of a deeper analysis.

Then the second part will be dedicated to the real influence of the country of origin on Scandinavian brand and the feeling of customers about it. Thanks to the theory on country of origin, brand and our primary data (interviews) we will see if the origin of the brand affect positively or negatively the brand image.

In a third part, it will be the moment to analyse the product offer. The Scandinavian are very typical, followed a common aesthetics background and answer roughly to the same demand, so we can group them under the name: Scandinavian product. In order to know if Scandinavian products influence in a positive way or in a negative way the brand image, we will use the theory of the country of origin, brand and product design connected with our interviews and the case study which develop the product offer of three brands in Scandinavia.

So we first need to identify what is the competitive advantage of the Scandinavian design thanks to Porter's Diamond and Barney's Resources Based View. After studying this, we will

have to find why the country of origin and the brand play a big role in customer's perception and what their general feeling about this style is. And then we will need to know what makes Scandinavian product's offer so special and why. All these points will explain why it is currently an advantage to Scandinavia, on the design market.

5.1. Competitiveness axis

As we develop in the problem discussion, we know from previous research that Scandinavian design has a potential competitive advantage on the international market but we need to concretely analyse it thanks to Porter's diamond model and Barney's Resources Based View. Of course we can gather Swedish, Norwegian, Danish and Finnish market together because they have lots of similarities. For instance the language, culture and history are quite similar such as the Welfare development in each country, so it is relevant to define Scandinavian society as a whole at a global level.

As we explained in the theoretical part, the Porter's Diamond model is based on four interrelated factors: factors conditions, demand condition, related and supporting industries, firm strategy, structure and rivalry. Now we will use it for the Scandinavian design market:

Factors conditions: The factors conditions are divided into two groups: Basic factors and advanced factors. The basic factors of the design market are firstly the raw materials. There are very important because generally Scandinavian products are built with simple and natural materials. According to Alvar Aalto (date) "the wood is considered as the best material". Respondent of our interviews also think that raw materials for this style are a purchasing factor. So that is an advantage that resources like wood do not lack because the territory is very extensive. Moreover, factors like water and climate are not a brake to the competitiveness of these industries even if it can be very cold in the North. According to the report from The Danish Import Promotion Programme (DIPP), the Department of International Trade Cooperation/Norad (HSH) and the Swedish Chamber of Commerce, 2007, "it has a preferential

treatment for developing countries concerning the customs duties, developing countries. They are granted duty and quota free access for all products.”

The advanced factors need more investment according to the theory. We know, thanks to the historical background that knowledge and infrastructures were and are still supported by the nations. For instance, according to Murphy (2009), the Danish government allocated SEK 64 million to ten national projects over a three-year period as a part of the *Designaret*.

We also know from our market research, based on the report that there is a strong network of interior decoration producers (artisans and designers), that possess a high savoir-faire in production. Based on our case study, we know that brand like Normann Copenhagen includes in its strategy the authenticity of Scandinavian ways of production (respect of raw materials).

Demand conditions: According to Porter (1998), it is “the sophistication of the local demand that provide a driver of competitive advantage”. Currently the consumption in Scandinavian countries tends to increase. For instance, it increased by 7% between 2003 and 2005 as we see in the empirical data part. Another illustration is focused only on Sweden but it is a relevant figure: According to the Swedish Institute of retailing (HUI), “the Swedish furniture sector had known the most significant increase on consumer goods in 2014”. It increased by 9.2% between March and September 2014. Moreover, customers are becoming more sophisticated because of the diversification of the offer and the shortening of the trend cycle. According to the report, “today there are two trend cycles per year within the interior decoration segment”. For Porter (1998), it has a positive impact because “home demand forces firms to continually innovate and upgrade their competitive positions to meet the high standards in terms of product quality, features and service demands”.

Firm strategy, structure and rivalry: The third factor is according to Porter (1998), “the national environment and the differences in the business sectors of each country's determine how companies will compete on the world market, and then influence their competitive advantage.” According to the report (2007), the competition on the Scandinavian design market is growing more and more every day because of the large retailers which propose low-priced products and their own “in-house brands”. This high competitiveness on the market is a good thing for Porter because it can improve quality the innovation of the products.

Related and supporting industry: For this fourth factor we will see if the design market has strong networks of “specialised input providers, institutions and a spill over effects of local rivalry” (Porter, 1998). In other words, according to Porter (1998), the more the suppliers are big and close, the more it is benefit for the industry. We can say that Scandinavia is known for its design style and industries can support it because of their strong development in the countries: iron, porcelain or wood industries. We gave a relevant example to illustrate this aspect in the introduction of our paper. According to Murphy (2009) “More beautiful everyday things” from 1919 became a slogan “with long staying-power and deep resonance in Swedish society”. It well explain the state of mind in which the Scandinavian societies progress.

Role of government: Even if the government is not a part of the diamond it plays an important role because it acts as a catalyst and a challenger. According to Porter (1998), “the government is to encourage or even push companies to raise their aspirations and move to higher levels of competitive performance”. As we develop before, governments in Scandinavia encourage change, promote domestic rivalry and stimulate innovation of this industry. Another example from the introduction is the creation of structures supported the design: Danish Design Center, Iceland Design Centre, Norwegian Design Council, Iceweb, Copenhagen Fashion Week or Stockholm Furniture fair.

Thanks to this model we can see that first of all the factors conditions are strong because Scandinavia does not lake from raw material, and even if it lakes they it imports easily its materials. So investment can be done on more sophisticated factors like knowledge and innovation, making it competitive. Demand conditions are also very dynamics. Local demand is high and customer buys more often. The rivalry is push by large retailers so it contributes to emulation on the market. Concerning the supported industries, Scandinavia enjoys raw materials industries (iron or wood) well developed and without that, the design sector would never have been supported. Then, government have well played their role since they supported the sector at national level but also contributed to the international visibility. So this sector as a strong influences nationally and we can say that it is performance. Scandinavian competitiveness in

design is now an explained fact and we will develop another view, based on possessed resources, to explain this advantage.

As we explain in the theoretical part, Barney (1991) developed a model that said that a company or a nation is competitive in an industry thanks to the resources it possesses. Of course we will analyse Scandinavia area, not only one brand. Barney (1991) distinguishes 6 categories of resources: Financial resources, human resources, physical resources, organizational resources, technological resources and reputational resource. These resources are quite hard to collect for Scandinavia because we are focused on several countries. We know thanks to our introduction and our case study that it accumulated lots of multiple resources and skills over the years. Our goal is to evaluate if it has a competitive advantage. For that we will see if its main resources are valuable, rare, imperfectly imitable and non-substitutable.

After collecting all the data on this market, we find relevant to develop the brand image and the innovation capacity as the most important resources because it is the point where we find the most data.

The brand image is very strong thanks to the historical background. Since 1930, when the Universal Exhibition was held in Stockholm. It starts to build its reputation by showing to the world its vision of design, furniture, decoration and architecture. The main characteristic of this movement the simplicity, the minimalism and the functionality. According to Kozel (2013), “Scandinavian design, is closely connected to nature” by using wood or iron, and it attempt to humanize the modernism, to make “everyday life” better. It also takes into consideration ecological issues. Because of the current trend on the market this vision is more in the air than ever. Indeed, according to the report (2007), “the environment is one of the most important questions within world politics today and all areas will be affected by it”. It also includes all the issues about the sustainable development of a brand. The other trend is the fashion trend that is really talks about minimalism and simple style like the Scandinavian one. It gives an international visibility that proves that the image of Scandinavian design is still strong and represents a high resource of competitiveness.

The innovation capacity is also a resource of competitiveness. Concerning the production process, brands like Normann Copenhagen, Artek and String try to change the conventional and make “the ordinary extraordinary”. They change the way to produce, build and consume products by introducing innovative processes. Here are some illustrations all taken from our case study: the Artek collection is based on the original idea of bent wood experiment. It is the same for Normann Copenhagen with its Norm 69 lamp composed of 69 parts. Then the self-system patent by String furniture is another example of the innovation capacity as regards the production and the use of design products. Simon Legald, designer in Normann Copenhagen, says himself that he likes to use the manufacturing techniques and innovative processes.

Another point of the innovation capacity is the capability to use new technologies in order to improve the sales and the notoriety of the brands in the Scandinavian design sector. Shops online or social medias are good tools today and we will see with examples from our case study that currently Scandinavian brands understand the importance of using new technologies. Normann Copenhagen won the prize of Social Medias of FDHI in 2010 and uses a very clear website where customers can buy the product of the brand. On the website of the three brands, the product offer is shown with all the characteristics. In addition, for some brands, here Normann Copenhagen, the use of social medias is a part of the strategy. This brand is present on Instagram with more than 76 000 followers. Like that, it can share its inspiration and exchange with its community. Nevertheless, not all the brands are already so connected but they will have to answer the future trend of the demand. So that is why we can conclude that the innovation capacity of Scandinavian brands in general is more focused on the way of thinking the product, building it and producing it. It is a very dynamic approach but brands have to improve things like communication among other things.

To sum up, the image of Scandinavian design and innovative capacity are resources that can give to the sector a competitive advantage. We will see now if these resources fit with the four aspects of a competitive advantage. First of all the Scandinavian design image is valuable because it is initially based on a societal ideal and now in agreement with the future ideal like sustainable development. The innovation capacity is also valuable because innovation will always improve the efficiency and effectiveness of brands so of the market. Secondly, the image of this sector is extremely rare because it represents specific countries and any others can have

the same although the other design market possesses a strong one. The innovation is less rare because of the same production ways all around the world. Thirdly, the non-imitation of the image is quite the same as the rarity. It is not possible for another market to imitate this image. We have the same explanation for the innovation capacity. Other market can imitate the innovation so it is not non-imitable. Then, the image can be defined as non-substitutable because of the reasons we gave for the rarity and the rarity. This time, the innovation capacities are not substitutable because that is what defines quality product and the reputation they have today.

We can now say that build a competitive advantage for the Scandinavian market design is more complicated than expected because it is not the only one to possess these resources. Nevertheless it has to play on its image because it is very strong and steeped in history and meaning. It does not have to forget that current trend is in agreement with its philosophy so it is a good way to communicate on it and then reach new customers. Moreover, on the design market, the origin is very important, so the use of its image for increasing sales is the best strategy.

5.2. Brand image axis

In this second part of this analysis on Scandinavian design, we are going to analyse our empirical data through the brand image aspect. To do so, we will use the theories about country-of-origin effect and brand image. From the empirical data we collected, we will use the example of Scandinavian's product and what the respondent told us about their feelings and their thoughts about product's origin.

Brand image is influenced by its country of origin. We can remind that country of origin effect is a psychological effect, which describes how customers are influenced (positively or negatively) by the country of origin, of manufacture, assembly or design of a product. Most of the time, it is a representation of the quality, the prestige or the reliability of the brand.

To analyse brand image, we decided to use Aaker and Joachimsthaler (2009). This model is divided in 4 items: brand awareness, brand attributes and associations, perceived quality and brand loyalty.

To begin this analysis, we would like to start with the answer of our respondent on their perception of Scandinavian countries. In order to do so, we decided to realise a table with the main response we find in their response to have a clear visual of the answers.

Ideas about Scandinavian countries	Open-minded / Ecology	Cold countries	Green spaces	Friendly	Unstressed people	Great tastes
Respondent 1	X					X
Respondent 2	X	X		X		X
Respondent 3	X		X	X	X	
Respondent 4	X	X	X	X	X	
Respondent 5						
Respondent 6	X	X	X	X		
Respondent 7		X				

Chart presenting the most popular answer from the respondent about Scandinavian countries

As we can see thanks to this chart, respondent's answer is quite similar and about same subject. We can regroup their answer in two main categories: the one about the country with open-minded on the ecology idea (we decided to regroup these two ideas since most of the people related their advance in ecology thanks to their open-mindedness), cold countries and green space. The other one is about the inhabitants of the country: their impression about Scandinavian people is that they are less stressed than other European, they are friendly and welcoming and that they have great taste in design.

The ideas that comes the most in these interviews are open-minded/ecological countries, cold countries (this is a fact) and friendly inhabitants. These answers are really positive about their feelings on Scandinavia. According to Thorelli (1989), the country of origin of a product is known to “influence customers’ perceptions”, by this fact we can considers that as the impressions of the respondents about Scandinavian countries are quite positive, it will have a positive impact on Scandinavian brands and product.

Concerning the brand equity on its own, we can say that we can find various aspects to analyse thanks to the case study.

According to Keller (1992), “brand awareness is related to the functions of brand identities in consumers’ memory”. To illustrate this point, we can take the example of the firm Artek, and its L-Leg system. This system of leg in wood for the furniture created by Alvar Aalto, as we explained in the empirical data part, became a distinctive feature of the products designed by the artist. This becomes an identity for the brand. Customer should remind that most of Aalto’s product is build thanks to this technique.

This example can also be used as an example for brand attributes and associations. Indeed, according to Aaker (1996), “brand associations are what the brand stands for and imply a promise to customers from the organization members”. Associations can be for example brand as a product, which is the case of this firm; the product is represented by the system L-Leg. This technique is an association with the brand since it is its owner who created it, and who patented it.

Another point to study about brand identity is the one of perceived quality. According to Baker (1994), customers make a generalization of a product’s quality, and this is decisive for the brand image. From our interviews, we can say that even if half of our respondent does not care about the country-of-origin of a product, most of them told us that country’s standards of living will have an influence of their perceived quality. For example, most of them think that a product from Europe or from the United States of America will have a better quality than a product from Africa, of Asia. This was also the case on the experiment we explained in the theoretical part about country of origin effect of Pioneer, Schooler and Wildt realized in 1968 about the two

glasses. For our respondent, we can conclude that quality depends more about the country than from the brands the product comes.

The last point about brand equity is brand loyalty. This point is about creating long-term value to the brand (Aaker and Joachimsthaler, 2009). The main issue we have to analyse this point is that we did not talk about specific brand with our respondent in our interviews. They particularly told us that for a major purchase, they will think a lot before buying this product, they will pay attention to price and a most significant items that help them to make their choice is if they really need the product and if it please them. For less significant purchase, they will focus on a product for which they had a heart-stop, and on the price of this product. By this fact, we cannot say if the brand has really an importance in their purchasing decision, but we do not know if they go always to the same shops, of if they always change. We cannot create a concrete conclusion on this point.

Thoughts about Scandinavian Design	Sober	Comfortable / Cosy	Natural	Wood	Usefulness/ Agreeable
Respondent 1	X	X	X		
Respondent 2	X	X	X	X	
Respondent 3	X	X			
Respondent 4	X	X	X	X	X
Respondent 5					X
Respondent 6		X		X	X
Respondent 7			X	X	

Chart presenting the most popular answer from the respondent about Scandinavian Design

Thanks to this chart, we can understand and analyse how our respondent feels about Scandinavian Design. Their answers are mostly about the style (sober, natural), the texture (wood) and the utility of the products.

People’s idea about this style of design is essentially in a mood of nature with the use of the term of natural and sober to explain their image of this design and by the example of wood as the main material used, this may be linked to their feeling of Scandinavian countries as ecological and green countries. To illustrate these remarks, we can take the example the Norm 69 lamp of Normann Copenhagen, which designed is inspired by flowers. They also express an idea of comfort and agreeable, that we can relate with their idea of Scandinavian countries as cold countries but welcoming.

5.3. Product axis

In this part of the analysis, we are going to analyse our empirical data according to the product axis. This part will be interesting to understand their tastes about products in general, and to compare it with brand’s features. To begin, we will start with the respondent’s tastes on materials.

Respondent’s tastes	Wood	Iron	Plastic	Colours	Glass
Respondent 1	X				X
Respondent 2		X	X	X	
Respondent 3					
Respondent 4		X	X		x
Respondent 5	X	X			
Respondent 6	X				X
Respondent 7	X				

Chart presenting the most popular taste from the respondent about design

As we can see in this chart, most popular taste of the respondent is wood, iron and glass. These materials are the one mostly used in furniture about Scandinavian design. But, we saw in the interviews that half of the respondent does not care about country-of-origin. Contrary of what they think, their tastes are related to the Scandinavian style. Unconsciously, their tastes are steering to this kind of design.

Indeed, as we saw in the case study, materials used for Artek furniture or String's shelves are wood, pane, iron and plastic.

Other particularities of these Scandinavian products are that even if their design is relatively quite simple and sober, a lot of research exists before the creation of the products. We can use again the example of Normann Copenhagen's lamp, Norm 69. The production method has been tested, revised and retested many times to obtain the best quality possible. Another example is the one with le L-Leg system of Artek. The owner of the firm created this system, after numerous researches to find the perfect leg for its products.

This analysis made thanks to our case study allows us to see the case study and the interviews together. We have known a better understand of our subject: the competitiveness of the brands in the market, the connexion between country of origin and the brand image, and what makes Scandinavian products so special. We are known able to realise a conclusion to answer our research question.

6. Conclusion

This final part is the conclusion of our paper. It will be divided in several sections. First of all we will conclude on our study and answer our research question. Secondly, we will discuss of our result in a wider context. Thirdly, it will be relevant to develop the limitations and in a last section the suggestions for future research.

6.1. Conclusion of the report

In this report about Scandinavian design and country-of-origin effect, we started by explaining what the aim of our subject was: we wanted to discover what is the competitive advantage of the Scandinavian Design, why country of origin and brand equity play an important role in customer's perception, what are their general feelings about it, and what makes Scandinavian products so special. We started by explaining the terms of our subject what we do not know from the subject and what we have to know from our subject. Then, in the theoretical part we explained which theories will be used in this report, such as Porter's five forces, brand equity, Barney's Resources Based Views, country-of-origin effect or product design. The following part was to explain which methodology we decided to use in order to answer our research question and the strategy we used to analyse our data. Then, the fourth part of this report was the empirical data: the primary and secondary data that will be used in the next part: the analysis. Here we come to the last section of this report: the conclusion, in which we will give our answer to our subject.

Thanks to the data we collected from the case study, the qualitative interviews, and the analysis we made of it, we are now able to redact a conclusion of our subject.

Through the historical background, the market information and three companies we studied, we could conclude that a real Scandinavian identity exists. Through the case study we noticed that Scandinavian design market has a high performance in national context that allows building a strong image and then competitive advantage. Indeed, from another point of view, two resources

were analyzed like the most important as regard building an advantage: innovation capacity and brand image. We also find that Scandinavian design has a strong positive image and that the current trend like ecology or minimal shapes are in agreement with its philosophy.

The importance of the Scandinavian image was underlined by our others analysis parts. Also through three companies, from different Scandinavian countries, we have seen that they share the same values. They use quite the same materials (wood, plastic, iron or glass). Their entire products have a sober design, with simple form, most of the time sometimes inspired by nature and environment. The aim of this furniture seems to fit with natural elements. To have a simple design, even if a lot of research is realized beforehand.

Then, through the interviews, we saw that customers, all from different origin, different ages and profession have quite similar answer. Even if the sample is not large, we choose to consider it as general since they represent a wide part of the population. Their feelings about Scandinavia and Scandinavian design tend to same finality: nature. A real identity of Scandinavia, as we said before.

Interested or not in country-of-origin, unconsciously it have and importance, in particular on the quality of the products. Moreover, even if they told not being aware of Scandinavian design, their taste shows as a concordance with it. Their taste is similar with this design.

To conclude our research question, which is “Why it is currently an advantage to be Scandinavian on the design market? ». We think that the answer is that it is an advantage since the design market in Scandinavia possesses resources that can lead to a competitive advantage: innovation capacity and brand image. In fact, the image of this style is well known and positive. This is the main point where brands have to be focus on, because Scandinavian design is in the spirit of the times. It answers to current customers’ requirements but also to global market trend. In addition the innovation capacity is strong and can be completed with efforts in communication to increase the notoriety and sales.

From the customer point of view, we see that this style fit with all personalities. From England to Australia, including France and Germany; from 21 to 66 years old, all these people’s

furniture tastes are similar to Scandinavian design, consciously or unconsciously. Advantages are that it please to a lot of people, the design is quite sober and can go with almost every type of design. It is appropriate for houses as for offices of public areas. Another advantage is that customer is more and more sensitive to ecology. Scandinavian countries have an image of open-minded about it, and in advance compared to other country on ecology. As Scandinavian design identity is mainly thanks to natural materials, this gives to the consumer an image of ecological firms and product. However, we saw a lack of knowledge about this typical design. Even if respondent and so, in a wider view, population seem to be likely to like this design, they do not really know that it is Scandinavian.

6.2. Discussion of the results in a wider context

To see our results in a wider context, it will be interesting to have a larger sample. Indeed, in the conclusion, we consider our respondent to be a part of the population, but it is not large enough to confirm these results.

6.3. Limitations of the study

The external validity of this study is a limitation for the results. Indeed, external validity is about the fact that the results can be valid in other contexts, or generalized. The few number of respondents for this study is a part of this limitation. Indeed, it is possible that with a larger number of respondents the results can be different. It should have been interesting to interview more people, or to realise a questionnaire in order touch more people by taking a quantitative direction. This would have permitted us to have concrete figures. Moreover, almost all our respondent lived in Europe. It is possible that we have interviewed people from Asia or America, results would be different. Indeed, the people in interviews share a communal culture which can influence their tastes. The number of cases is also a limitation since we studied only three companies. Even if they were from different countries, and that they produce different kind of furniture, they can be an exception. These two facts are responsible of the fact that our results are complicated to generalize.

Another limitation is that we could have asked more questions in the interviews, to develop other points such as brand loyalty in brand equity. In fact, we have not been able to develop this point because we did not answer specific questions about this point. We could not treat all the point of the brand equity in our subject for fear of losing sight of our primary question based more on brand awareness and brand attributes and associations.

6.4. Further research

Our subject open to several other interesting angles for further research. Indeed, we choose to focus on the customer point of view but we believe that a similar research will be interesting from the angle of companies' manager. It seems relevant because it is important to know if companies really know the power of being Scandinavian on the international market and especially the tools and strategies they set up in order to stay competitive.

Moreover another interesting angle could be a deeper analysis of the integration of ecological issues on the design market because it becomes a major value for customers. We did not realize the stature of this aspect when we started our study, but after the data collection, thanks the data on Scandinavian market in our case study, it appears that this is a global trend and companies will have to be more aware about these issues. It is also supported by the answers of the people we interviewed. For most of them, the ecological awareness comes with the open-mindedness of Scandinavian countries.

Then a last opening could be to focus more on one aspect of the brand equity that could be the brand loyalty. As we developed on limitation part of the conclusion, we could study deeply all the brand equity aspects. It could be relevant in future study to explain how Scandinavian design brand can improve the customer loyalty and what kind of tools do they have to use.

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8. Appendix

8.1. Interviews guide:

1. Can you describe your perception about the decoration in general?
2. In what extent do you buy pieces of furniture and decoration?
3. What is your type of furniture? What trend do you like?
4. What are the main criteria that push you to buy?
5. In what extent do you know where the pieces of furniture you buy are from?
6. What is for you the brand image? How is the origin important for you?
7. What do you think about the Scandinavian countries in general? And about the Scandinavian design?
- (8. What is your perception about this style?)

8.2. Interviews answers

Respondent 1 : Sylvie Hennequin, 49 years old, French

1. It permits to be comfortable at home so it is useful. For me it is a way to be more “zen” at home. I really like the color in the decoration and the lights are important, it gives a special atmosphere. It is easier now to decorate because of more supply and you can also do things yourself. I do not spend much in decoration, but it is more accessible now.
2. When something is nice I buy it or I plan to buy. I do not buy spontaneously. For instance, I do not spend more than 1000 euros per year.
3. I prefer the sober style and the wood because it is a noble raw material. For example I really appreciate the Scandinavian chalet. From another side, I like some oriental pieces.
4. Aesthetics and price are the main criteria. Even if it's beautiful, if I don't plan to change the decoration of the room, I will not buy.

5. I don't have a specific style but when I want to buy a certain style I identify it easily. I will be aware to do not mix different styles that do not fit together. It is important to marry two styles just if it is in a well thought logic.
6. For me it is a brand that corresponds to a certain type of quality. Is very important. I will have more facility to buy piece of furniture's from a certain country I like.
7. The first ideas that come to my mind are: Their house is comfortable. They pay attention to their home. Countries where it is quite cold. They have taste as regards decoration. They there is gender equality. They are opening minded as regard ecology. The Scandinavian design is for me the sobriety but also a side more cozy. They use lots of warm colors, lights and candle don't they? For me it is exotic and refers to nature.
8. It is the same as the previous question. It is exotic for French people but Scandinavian interiors are very attractive.

Respondent 2: Maithilin Guillet, 21 years old, French

1. I've got most of my feelings in decoration by the colors and the form of the object. For me decoration is more about which types of color you will put next to another.
2. I mostly buy new furniture and decoration when I see it. I don't go to that kind of shop to buy things but when I see something that please me then I buy it. I can buy a lot of decoration as long as it can fit in my place.
3. I like modern furniture style like made of plastic or iron. I like funny form or modern one.
4. The utility of the object in my room. I wont buy something that I don't need.
5. Not at all.
6. I don't really care about where it comes from. As long as the product satisfies me. The brand image is more about the quality of the product.
7. Scandinavian countries: Really open minded, concern about ecology, good architecture, friendly people, and cold countries.
Scandinavian design: Mostly made of wood or clay for the house.
8. I feel like sometimes it's really nice to see it, like the modern architecture in Norway that

is really cool. But sometimes the product like the furniture has a basic style that makes them less valuable.

Respondent 3: Lucy Ziegler, 27 years old, Germany

1. The decoration is a something I like in general but I don't have to time to really be take care of mine. I always look in decoration magazine, like ELLE decoration, but I never buy the thing or do the DIY because I don't have the time, the money or even the possibility in my apartment. For me it's an important sector because everybody has to live in a place it looks like himself/herself. It is the easiest way to show your personality to the world, when you invited friend at home for example.
2. As I said, I don't buy so much piece of furniture but I'd love to...really. It's like clothes. You saw beautiful things in magazine or shops, but you can't afford things because of money most of the time. So I love the period when I decide to change everything in my apartment or when I move to another city because I can go to decoration shops and buy new things. It's always a hard time for my banker because I spend lots of money but the rest of the year I don't spend anything so it compensates. Generally I spend between 1 000 and 1 500 euros per year in decoration and piece of furniture. It really depends because sometimes you just by some candle or kitchens items despite another time it is rather a bed, a big piece of furniture (office) or chairs.
3. I was always interested in piece of furniture from all around the world. I especially like the piece from Nordic countries but also things from North Africa (lights), "Middle east" (carpet) or India (fabric and pattern). The mix of trend is very present in my apartment because I traveled a lot so I like to bring new thing and represented a typical place I visited. For me the main criteria are the price because I like the changes so buy expensive things is not a good strategy. So in the supply relatively cheap, my main criteria are the look of the object. It is quite like clothes. I buy basics things and if I love one thing a little bit more original I buy it.
4. I don't really understand the question but I can say that when I'm traveling I know the decoration I buy is a typical thing from the country. Nevertheless when I go to shops, some piece are quite neutral so I don't know from which country the inspiration come

from. That's the thing I like in Nordic countries style or modernism. Things fit with everything.

5. For me it is the positive or the negative image a brand has in my mind. It is very important because it will be a factor of decision. If I perceived badly the brand I will have more difficulties to buy its products. Origin of product is definitely less important. Nevertheless, I am really concern about the ethic and the preservation of environment. I try to do not buy from brands which have not actions toward recycling or ethical policies. But it is hard because the budget cannot follow this conviction and most of the time I have to buy products from China instead of local products.
6. I'd like to travel to these countries. I think they have a great sweetness of life. I heard that even if Swedish people for example are as organized as German, people are less stressed. We learn that Scandinavian countries are very green: they develop lots of alternatives energies production, consume different, recycling a lot and I really share these values. About the Scandinavian is also a positive image but I do not know so much to be honest. My feeling about it is that Scandinavian design is very simple and fit with everything at home. It was their main concern, wasn't it?
I have a very positive image of this style. It is all I love: simple, fashion and ethical most of the time.

Respondent 4: Caroline Smith, 23 years old, Australian

1. Harmonious, the taste, nowadays, cozy rather than flash. (white, beige)
2. If necessary. Or really in case of a heart-stopper on the product.
3. Modern furniture but at the same time remaining authentic. Preferably made of wood or wrought iron. Quite worked furniture, not gross / too simple furniture.
4. If I like the product / The price / quality
5. Never - not trying to know
6. Depending on the style / fashion: former English going to be kitsch, lace the doilies all that. Reference to a quality image. No matter the origin
7. SC: Cold, few people, natural, open, friendly, open spaces (green), and not stressful life: Simple rather than sophisticated, usefulness, not very modern but cozy, warm. all wood (wooden houses, wooden furniture)

8. Important, even to combine business with pleasure: useful and functional but beautiful at the same time. Quite simple architecture, very typical houses.

Respondent 5 :Madeleine Helly, +60 years old, French

1. My perception is multiple: visual, sensory, emotional. It focuses on many things such as furniture, objects (decorative or useful), fabrics, materials, colors ...The design is another look at our daily environment in order to be both functional and harmonious.
2. I buy little furniture, because of the lack of means. Concerning the style I like, I prefer contemporary style but my tastes are very eclectic. I love the cheerful style mix. I buy occasionally an object for the pleasure of its color or of its shape.
3. I prefer contemporary furniture, but I have a great admiration for the Art Deco or Modern Style periods. In general, the sober or clean side is good for me.
4. It seems to me there can't have only one criterion. One that would push me to buy would be one of renewed pleasure to contemplate, feel and using perhaps the furniture or the object.
5. I am very attentive. It is an important criterion for me.
6. The brand concept has no interest for me, only those who create, why and how.
7. These countries have always interested me because of their way of life and also for their ability to create in relation to the modern world. I would summarize in a few words: efficiency, usefulness, comfort and invention.
8. Same answer as question 7

Respondent 6: Anne-Sophie Chevallier 25 years old, French

1. An atmosphere that looks like each person according to his personality. Very subjective, even if no one taste, if it sticks with the person, it will be well decorated. Look over harmony between things rather than the brand. In the person's style. Room layout, shape, color etc ...

2. When I have money, after re-election on need. Does not consider the decoration as a need. A thoughtful envy. Will buy because things are going well in the ambiance of the home (Wonder if less than 20 €) but not purchase imposing on favorite.
3. Contemporary (modern and old at the same Temp - classic). Refined, white, wood, glass (transparent / light). Simple forms.
4. The price / In the taste / Need a large reflection before the purchase - Usefulness for large purchase but not compulsive buying
5. It depends of the articles and of the utility
6. Brand image mainly sent to an image based on the price or the quality. Not matters the origin
7. For me, in Scandinavia people are strong (muscular), there is big spaces (plains drills), and it is cold.
About Scandinavian design... IKEA or geometric shapes, warm, wood.
8. This style is quite friendly, but not my style. It is gives a warm ambiance.

Respondent 7: Fabien Parker 26 years old, English

1. Decoration: the combined business with pleasure. Its well-being: shapes and atmosphere we love while being useful. Ex fireplace: it feels good and it is useful at the same time. Customize your environment. Pass also especially by the color and shape
2. In case of major necessity, I'm kind of a clip so I'm not too much in the replacement.
3. Natural: not forcing design (Carbon steel...) rather wood, which is close to nature: both the furniture as on the scenery (scenery - Rather than Picasso or Gauguin Dali) Rather classic shapes with natural materials (leather and wood)
4. Quality - Origin (and price)
5. Y is attention, much information about the origin of furniture. Prefers buy quality items from France than Chinese products for example
6. Think now: the services he has behind it (search, customer service, customer service...) tested PDT work: the work done in uphill, QUALITY and Customer Services. Very important

7. Viking / lout, giants, cold, sea, tree, cottage, lost, remote, independent, self-sufficiency, shy...

Scandinavian design is for me something natural, without a particular design, centered on wood, using raw materials, close to the German style.

8. This style is warm and welcoming, cozy. A world we know as the material used known material.

Julie Chevallier and Anaëlle Tresallet

Thesis : Scandinnavian design

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We are two french students in exchange year at Halmstad university. Passionated about design and business, we decided to write our thesis on these two subjects. We choose to focus on Scandinavian design since it allowed us to learn more about the country and the culture in w



PO Box 823, SE-301 18 Halmstad
Phone: +35 46 16 71 00
E-mail: registrator@hh.se
www.hh.se