Acne
Graduation Project / Afstudeeronderzoek
(2010) by Dennis Swiatkowski
RESEARCH REPORT

FUTURIST MANIFESTO (Acne)

Written, researched and designed by Dennis Swiatkowski. This research report is one half of the final assignment for the course: international Fashion & Branding at the Amsterdam Fashion Institute (2010). Supervised by Stephen Fetherston.
Futurist Manifesto
Graduation Project (2010)

Dennis Swiatkowski
To conclude my four year course in international Fashion & Branding at the Amsterdam Fashion Institute (AMFI), I have written and designed this research report which lays the foundations for the inspiration book 'Futurist Manifesto'; my end product.

Throughout my course at AMFI I have acquired a lot of knowledge and skill in a variety of subjects. This graduation project reflects most of the knowledge and skills that I have obtained and focuses in particular on those areas that I consider to be interesting and useful for the purpose of this final assignment. Therefore the 'Futurist Manifesto' is an inspirational tool to guide the art director and creative team of Acne to successfully draw up a concept for a branded fashion event. Such an event incorporates the quintessential brand experience that we have learned to design and develop throughout the latter stages of the course. This research report supports the end product by providing the necessary information for it in the form of analysis and argumentation.

Conducting research on the topic of brand experiences and events in particular has been an interesting journey. At the same time delving into the huge pool of trends that this world has to offer was a tiresome journey, but in the end it provided me with the opportunity to have a clear picture of what I can use as inspiration and what not.

Concluding, I would like to thank my coach Stephen Fetherston for guiding me throughout the process of writing my thesis. Joanna Watson, Frank Jurgen and Kim Bruggeman for helping me to develop a better understanding of the brand Acne. Charlotte Lokin for giving her expert views on the lay-out of my research report and end product. Furthermore I would also like to thank Miriam Kuronen (H&M), Emil Klang (cinematographer / director), Leendert Tange (Store-Age), Jarno Harbers (Acne Agent, The Netherlands), Bart de Groot (Owner Acne Shop Amsterdam), for their time to answer my questions regarding Acne, trends and brand experiences. Finally, I also want to thank my mum, dad, step dad and my dog blacky for their patience.
Executive Summary

This research report provides the foundation for the inspiration, both visual and textual, presented in the end product that carries the name: Futurist Manifesto. The introduction explains the background, problem definition, proposal, methodology, limitations and the goal of the end product. The next chapter is a short but clear explanation of the characteristics and brand identity of Acne. This gives us the opportunity to understand the connection between the chosen inspiration and the brand. Thirdly, the report explains the necessity for Acne to utilise the power of brand experiences, by firstly explaining what they are and how secondly, how they can be beneficial.

Four case studies illustrate how other companies, both fashion and non-fashion, have used the power of branded fashion events to strengthen and enhance the brand’s identity and awareness. Illustrated by visuals and quotations from people that work in the fashion and experience industry it is an excellent take on providing clarity on how these events work and why they attract the attention of people. (Schultz and Willems 2006)

Inspiration is a very broad and open concept and therefore this report focuses on certain trends that provide direction for the type of inspiration that I should look out for. The trends are mainly chosen on the level of relevance for the project and on the amount of professional publications (Collezioni Trends #91 2009) (View Textile #88 2009) that discuss them more in-depth, which makes the choices for these trends credible. The trends are touched upon in a general manner and accompanied by images. The outcome of the trend chapters should provide clarity on the direction that I have to follow and therefore the report is written with the intention to yield a positive return in quality and quantity of inspirational visuals.

The main outcome of the research is that the focus should be on using natural colours, light, organic, yet refined materials and add touches of expressive colours and constructed shapes to keep the Acne feel and look interesting throughout their staged branded fashion event. Their sleek and sophisticated look (De Groot, 12 March 2010) is built upon the believe that organic fabric and the use of a sober colour palette can be complemented by incorporating touches of opposing trends to design a challenging and distinctive branded fashion event.
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Introduction

1.1 Background

Nowadays many fashion labels expand their activities into other areas than apparel. Offering an all encompassing lifestyle to their consumer. (Dynamiken mellan sändare och Mottagare online). Acne is such a fashion label that has spread its wings across a variety of design disciplines, such as; furniture and magazines (Het Parool 2009). They consistently communicate the same brand identity, no matter in what sector they are active in. To increase the brand awareness and the loyalty of the consumer towards Acne even more, they should tap into the market of brand experiences, in particular branded fashion events (Pine and Gilmore 2007).

Branded fashion events, also called ‘Happenings’ (Schultz and Willems 2006), are a relatively new way of engaging with existing and potential new consumers. It allows brands to create a fantasy world that the consumer wants to be part of. Despite the current scepticism, which is fuelled by the economic recession, brand experiences are the way forward as brands must engender trust and loyalty (Williams 2000). Gareth Williams (2000) says: “successful brands are those that achieve a high degree of recognition by consumers.” For any marketing student this is evident gospel, but in order to acquire the trust of the consumers they need to offer them, besides reliable products, something special. Pine and Gilmore (1999) define four realms that are essential for a company to tap into if it wants to be successful in the world of brand experiences. These realms are: entertainment, educational, aesthetic and escapist. The type of brand experience that plays an integral part in the consumer’s perception of a brand is the branded fashion event (Pine and Gilmore 2007). Pine and Gilmore (1999) continue by stating that “too many [brands] have latched onto that single word - experience - without changing core business practices. Too many brands say they are offering “experiences” without actually staging experiences.” This ultimately leads us to an important trend that sweeps so many industries across the (developed) world: authenticity. If companies cannot successfully translate their core principles into an effective experience, then the consumers will quickly perceive them as fake (Pine and Gilmore 2007). As the author of online marketing blog PR Warrior (2007) puts it: “Brands should captivate, not capture customers.”

1.2 Problem Definition

A branded fashion event is a powerful tool to communicate the brand’s identity to the consumer. A brand can stage the experience according to their own wishes and demands. Applying at least one of the four realms as described by Pine and Gilmore in The Experience Economy (1999) offers a lot of possibilities. The problem is that Acne has not used this tool to such an extent as they should have. Their target audience demands from them to be on top of their game every season and to continuously push the boundaries and challenge them (De Groot, 12 March 2010).

Acne’s strive for perfection leads to a problem of distilling the inspirational impulses that its creative team encounters every second of the day. Therefore it is important and very useful for them to have someone from the outside, who understands the brand’s core values, to have a thorough look at the inspirational material and distil it for them from a different perspective (Lokin, 12 March 2010), while keeping those brand core values in mind.

The research proposal - based on the problem definition - is:

To develop an inspiration book with visuals and quotations that functions as a guide, for the creative and art direction team of Acne, to develop a branded fashion event.

1.3 Structure

This research report accompanies my end product; Futurist Manifesto. In chronological order the report is structured as follows. Firstly, it portraits the characteristics of Acne. Secondly, it explains what brand experiences are and why they are important. Thirdly, four case studies are analysed for a better understanding of brand experiences. Fourthly, a general analysis is given on the most important trends in the apparel industry. Followed up by a general overview of three mega-trends. In conclusion I combined all these chapters and recap them to show the relevance of their outcome to the end result; Futurist Manifesto.
1.4 Sub Questions

This report contains several sub questions, which are the titles for the different chapters that I have used to structure this report with.

First of all an analysis of Acne's brand characteristics, target audience and aesthetics needs to be made. Therefore the sub questions for this chapter are: What makes Acne’s heart pulse? What is Acne’s target audience? What are Acne’s aesthetics? In the second chapter I am going to discuss: What are branded fashion events? In the third chapter I analyse four case studies and subsequently ask what makes these case studies good examples? In the fourth chapter I review the trends in the apparel industry and trends in general. Sub-questions for this section are: How do the analysed trends in apparel influence Acne's branded fashion event? How do the analysed general trends influence Acne's branded fashion event? I conclude my research report by recapping the outcome of each chapter and show their relevance to the end product; Futurist Manifesto?

1.5 Research Methodology

The first chapter about Acne has been researched by both desk and first-hand research. Online articles, a newspaper and many interviews with people from the creative industries, as well as employees of Acne, have given me the knowledge and opportunity to write this chapter comprehensively and accurately. For the chapter about branded fashion events I have read books and online articles on the topic of experience-marketing in general and brand experiences in particular. In order to gain extra insight and confirm my views that I have shaped from reading the books and online articles I have also conducted interviews with experts from the experience industry. Both chapters on trends, including all their sub-chapters, have mainly been subjected to desk research in the form of books, professional trend forecasting magazines and magazines on global affairs and global development in technology and consumer behaviour. The final chapter is a conclusion based upon all the previous chapters and is an accumulation of all research methodology that I have used throughout the report.

1.6 Limitations and Terminology

This research report contains basic fashion industry terminology and if needed it explains certain terms so that the reader has a better understanding of them. Certain limitations and framing was needed to conduct my research in a coherent manner. When analysing trends it is easy to get lost in the sheer volume of what is offered as trends that are happening across the world these days. Therefore I have first of all decided to focus on trends that occur in developed Western societies as these countries are the main markets for Acne. Secondly, after establishing what the characteristics of Acne’s brand are I have narrowed the focus down to key elements of trends that touch upon colour, silhouette and fabric regarding the trends in the apparel industry. Three mega trends have also been discussed and I have chosen to focus on: authenticity, environmental awareness and demographics. A general overview has been given of these trends and in conclusion I show the links between the mega trends and the trends that are happening in the apparel industry, specifically in; colour, form, and materials.

1.7 The Stated Objective / Aim

My goal is to provide inspiration from a diverse selection of sources, which is based upon the research that I have conducted throughout the process. The inspiration book is titled ‘Futurist Manifesto’ and will function as a guide for the creative and art directing team of Acne in order to develop a branded fashion event.

1.8 Conclusion

I want the reader of this report to be inspired and fascinated by the outcome of the end product. This research report needs to evoke a realisation of purpose for the direction that I give in my end product; Futurist Manifesto. The analysis of the four case studies and the different trends should be considered as an exploration into the wonderful world that we live in. One that is shape shifting every moment in time. In my last chapter I draw a conclusion on how my findings shaped the Futurist Manifesto.
Acne stands for *Ambitions to Create Novel Experiences* (Harbers, 6 April 2010) and is a cutting-edge fashion label hailing from Stockholm, Sweden, rapidly gaining market shares across the globe (Harbers, 6 April 2010) with their impeccable collections and sublime world view.

2.1 What makes Acne’s heart pulse?

Their core activities revolve around one core principle: art and industry are equal (ACNE: The Creative Collective online). Whether it is in their film, advertisement, digital, apparel or paper department, the creative collective of Acne always takes this principle as a lead.

Their desire to be accessible by all and to not be pretentious without compromising on flawless design aesthetics is one of the main reasons behind its success, according to Bart de Groot (12 March 2010) from the Acne store in Amsterdam. He continues by saying that “Acne prefers to put itself out there without a bang, but with a hush instead. It is then possible to conquer the desired target group by starting from the bottom of the market, while being positioned as a brand in the upper niche market” (De Groot, 12 March 2010). Acne’s silhouette is typical Scandinavian, although touches of other trends can be traced back in its collections. The label is built upon the search of the perfect denim jeans and has been expanding their apparel scope ever since (De Groot, 12 March 2010). Their Scandinavian silhouette results in a sleek look, but not in a shiny manner, more so that it drapes well on the body often in straight lines. Their main colour palette is based on austerity (De Groot, 12 March 2010) (ACNE: The Creative Collective online).

To summarise; these are the (emotional) values that make their ‘heart pulse’:

- Art and industry are equal.
- ‘A hush instead of a bang’
- Organic and refined
- Austere and sleek
2.2 Target Audience

A global brand like Acne wants to reach out to as many customers as they potentially can attract, without losing their credibility. After all they are a commercial business and need to make a profit in order to remain viable. According to Bart de Groot (12 March 2010) the Acne customer is interested in the brand’s lifestyle and design aesthetics. The quality and silhouette of the clothing is what tantalises the target audience. Every item should be considered a piece of art and that is what defines the typical Acne customer: a person, whether young or old, who is inspired by and admires art as much as they do understand the art of designing and wearing of the Acne collection. Jarno Harbers (6 April 2010), Acne’s agent in The Netherlands, confirms this view by stating that “we at Acne would like to see our target group as well educated people with a broad interest in fashion, art, furniture, music and lifestyle. When it comes to the prototype for an Acne individual; there isn’t any. It comes more to their interest. It can be a 45 year old architect who’s a democrat but also a 28 year old power woman with a republican interest.” Figure 2 shows a prime example of an ‘Acne person’ who values soft colours, yet impeccable craftsmanship and silhouette. The sophisticated look makes her to ooze style and one can assume she is interested in the arts, perhaps contemporary art-house films. She balances in between the approachable and the distant, just like Acne.

2.3 Aesthetics

Since their inception in 1996 and the launch of their first full collection in 1998 they have tried to maintain the adage of Ambitions to Create Novel Experiences. According to Jarno Harbers (6 April 2010) Acne has always striven to provide new fresh designs in furniture, apparel, advertisement and anything else that they decide to get involved in. It is one of their strongest assets that distinguishes themselves from the rest. Their own description (ACNE: The Creative Collective online) is that they are an apparel brand that values simplicity in design, but combines this with elements of strong accents in lines and often a typical Scandinavian silhouette in terms of draping. They also often reference to the past with strong twists in the design concept. Figure 3 shows an abstract interpretation of these design aesthetics by using the forms, depth and colours of contemporary architecture. Of course, their collections contain pieces that have touches of colour that are expressive of nature, in
order to keep the collection interesting (figure 4) and show touches of influence from the trends that occur worldwide. The quality reflects in the chosen materials and the location of manufacturing. They opt for top-notch end products and only outsource the items that they do not produce themselves, such as shoe wear, to the very best, which in the case of shoe wear is Italy. From a professional vantage point the brand is very successful in what it does. Charlotte Lokin (12 March 2010), an expert on composition and presentation aesthetics, states “they [Acne] are a brand that is so well thought over, every aspect of their image correspond with each other. They show great craftsmanship in design and use perfect fabrics for their items.” It is this impeccable Scandinavian design aesthetic that is so well noticeable throughout their apparel collection and the other departments they are active in and is what makes their brand so recognisable for people outside of Scandinavia.

2.4 Conclusion

Acne has got a solid brand identity. Their sleek and recognisable silhouette is a recurrent element in their collections and their colours are often subdued and toned down. Using different shades of one colour to create sublime moods and adding a touch of vibrant colour to make some of their pieces stand out. Their brand identity is perceived by many from the industry as one to aspire to and they communicate it well through every department and every sector that they are active in. Charlotte Lokin (12 March 2010) confirms Acne’s overall competence in conveying their brand identity so well by stating that “Acne’s tone of voice is distant, yet soft and it’s message is communicated very well.”

Therefore the difficulties that Acne faces are not so much in terms of improvement of their brand identity, nor their existing marketing techniques, but more so in continuing to push the envelope and to not leave aside an opportunity to strengthen brand awareness and brand loyalty amongst their target audience. They have not utilised the power of a branded fashion event to such an extent as other established brands have done. Acne has done smaller events in the form of a launch for Acne Paper, their biannual magazine, but this was done on a very small scale. My inspiration book is a guide that will provide the inspiration to develop an all-encompassing branded fashion event.
Branded Fashion Events

Branded fashion events are one way of developing a brand experience. Although I have briefly touched upon this matter in the introduction it is important to clarify what brand experiences (BEs) exactly are for the purpose of this research report. In the history of advertising and marketing they are a relatively new phenomena. I have consulted a couple of sources that give an explanation of what BEs are.

- "Specifically, brand experience is conceptualized as sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli." (Marketing Power online)
- "Your brand should tell a consistent, inspiring story at every consumer touch point." (Method online)
- "[Brand] Experiences are a fourth economic offering, as distinct from services as services are from goods, but one that has until now gone largely unrecognised." (Pine and Gilmore 1999)

These three explanations complement each other. A branded fashion event is one type of a brand experience that can be developed to communicate a brand's identity to engage with existing and attract potential new consumers. Joseph Pine and James Gilmore are one of the pioneers in recognising the importance of experience marketing and the power of well-developed brand experiences. In their book *The Experience Economy* (1999) they state that there are four realms that can be utilised to create effective brand experiences. Depending on the level of interaction with the visitor you can choose of: entertainment, educational, aesthetic and escapist (Pine and Gilmore 1999). The entertainment realm is a passive experience for the consumer (listen and watch). Educational experiences are also passive, but slightly less than the previous one. Both are, however, realms that make the consumer absorb information that is presented to them. The Escapist realm are memorable events where the consumer actively plays a role in an inspiring environment. An aesthetic experience lays focus on the looks and feel of an event and often tries to shock and awe the consumer with visuals and other forms of stimuli for the human senses, such as: sound, scent, touch and taste. This experience is closely related to the escapist one in which the visitor is presented an experience that triggers all their senses and offers an ‘escape’ from reality (Pine and Gilmore 1999)

A branded fashion event is a brand experience in the form of staging an enthralling environment in which the consumer gets drawn into and inspired by it’s ‘escapist’ and ‘aesthetic’ make-up, while being challenged by the entertainment and ‘education’ offered (Schultz and Willems 2006). This can be done in multiple ways and it is the task of the event designer to come up with such a concept. My inspiration book should provide guidance in terms of what colours, material and shape to use in order to create the perfect space and ambiance.

Branded fashion events create many opportunities aside from the key proposition of attracting new consumers and maintaining existing ones. These kind of events demand a lot of preparations and their own autonomous space to exist, which often leads to rejuvenation of an abandoned area in a city (Creative Events, 2010) and of course temporary work for different kind of people. The event will be promoted and hyped up by the label, which causes an influx of people to the area. Altogether this is a nice side effect from creating a branded fashion event. Branded fashion events, ‘Happenings’ (Schultz and Willems 2006, p.7), is still gaining popularity amongst industry professionals worldwide (Tange, 19 April 2010). Schultz and Willems of Happening: Design for Events (2006, p.7) note that simple observation tells us that we, most notably Western countries, live in a man made world. A world in which sexuality has become impossible to see separately from advertising and thus from contemporary marketing tools (The Erotic History of Advertising 2003). In a society that has been flooded with visuals, sounds and aroma over the past decades, it is difficult to stand out for a brand.
The case and need for brand experiences, and authentic brand experiences for that matter, is being made by a PricewaterhouseCoopers report, which states that “aspirational consumers are disappearing and that upper-middle-class and high-net-worth consumers are choosing to invest their money in life experiences” (Viewpoint #24 2009, p.17). Based upon this we can conclude that a brand experience should bring more to the stage than simply offer the consumer a nice environment and some passive entertainment. According to successful professionals from the creative industries, such as Schultz and Willems who are the authors of ‘Happening: Design for Events’ (2006, p.7), “a branded fashion event should not be a self-absorbed spectacle, but instead an invitation to the targeted audience.” Fashion is a volatile industry and with a large gathering of creative minds in the same space it is important for a brand to stand out. Therefore I have analysed four examples of brands that have utilised the concept of branded fashion event in a successful manner. At the end of the chapter I draw a conclusion on their strengths and weaknesses and how it could help develop a successful branded fashion event for Acne and in what way these four case studies influence the end product.

The criteria that I have used to assess to what extent the event is successful or not are:

- Is the form and silhouette of the event in line with the brand’s identity?
- Is the use of materials (set design) and fabrics suitable in relation to the brand’s identity?
- What is the balance between the level of active and passive entertainment? Does the chosen level of active/passive suit the brand?
- Does the event provide aspects of all four realms as stated by Pine and Gilmore in the Experience Economy?

I have chosen to discuss two fashion labels and two non-fashion related brands. The latter is done on purpose as I believe that observing and analysing how companies in different sectors work and develop their events can be beneficial to fashion labels too. They might utilise concepts or approach developing a branded fashion event from angles that fashion brands might tend to overlook. The information that these four case studies present is of crucial importance in understanding how a good branded fashion event works. The strengths should be incorporated by Acne in the development of their branded fashion event and the weaknesses carefully analysed and remembered in order to avoid making the same mistakes as made by others.
“Sometimes it’s easier to get people’s attention with a veiled whisper than with a piercing shriek.”

(HAPPENING DESIGN for events 2006, p.7)
Case Studies

I have chosen to analyse Hugo Boss and Louis Vuitton as they deliver incredible branded fashion events and both opt for a market that is difficult to hold onto and to satisfy. Acne encounters the same type of challenges, although they are positioned differently. The results of these two fashion examples are of great use for the Acne creative team to act upon and incorporate those elements that worked well for them into Acne's own branded fashion event.

As mentioned in the conclusion of the last chapter: the two non-fashion examples are meant to illustrate areas of opportunity to tap into, which are left wide open by the majority of fashion labels.

4.1 Case Study: Hugo Boss

My first example is German fashion house Hugo Boss. Renowned for their German silhouette, which embodies sharp lines and sober draping in often dark colours it is akin to their Scandinavian counterparts in terms of aesthetic. Villa Eugenie received the task to develop a branded fashion event for Hugo Boss' fashion show in Berlin. The brief for Villa Eugenie was quite clear as it stated: “we want it [the show] to be outstanding and surprising” (Schultz and Willems 2006, p.9).

Such a succinct brief gave the opportunity to the creative agency to develop a concept and twist it into many different ways, as long as the outcome would be spectacular. So in what ways did they execute the assignment? First of all it is important to understand the brand's core values and over the course keep track of them so that they reflect throughout the experience. The form and silhouette are translated into the design by using sharp lines and perfect - unnatural - shapes in design for the elevations (figure 6). The surface of the floor is made of a reflective material, which connects to the 'slick' image that many of us have of Hugo Boss. Figure 7 illustrates how reflection was used in a different scene of the show.
The spectacle took place at the stately owned Opera House of Berlin: "Bühne". It's grandeur and decadence fitted one part of Boss' concise brief, but how did they tackle the other part? The surprise? Instead of letting the guests enter the foyer via the main entrance, Villa Eugenie opted for a different approach by "trickling in the guests via the back doors of different foyers. Along the way to their seats they received a guided tour" of the ‘invisible’ - behind the scenes of the opera (Schultz and Willems 2006, p.9). Adding that important experience of interaction with the surroundings, even before the event started. Not much was told about Hugo Boss, but knowing what they came for, they nevertheless subconsciously connected the dots.

"Surprise, appearance and disappearance. That’s what the show was about."

(HAPPENING DESIGN for events 2006, p.9)

The way the fashion show played out was as remarkable as the decor. The show was split up in several different acts. The idea was to blend theatre and fashion. Using the space what it is built for, but with a twist. Joeri Bruynincks (2006, p.11) describes one of the scene transitions in which Villa Eugenie "substituted a subtler type of theatre [...] When darkness fell like a cloak across the stage and lights came up to reveal the next act, guests were caught in a field of tension and felt the suspense so typical of dramatic opera." Something taken for granted, but in fact at least as astonishing in terms of production was the floating island. The element that hung from the high ceiling and was the base for the models and backstage staff to prepare them for their runway walks down the stairs (figure 8). In another act of the show Bruynincks (2006, p.11) describes a staircase that "unfolded to become a 82-m-long walkway and, in doing so, sent the catwalk soaring an extra nine ‘tiers’ into the air."
Jonathan Beck, being the youngest graduate at Western Australian Academy of Performing Arts ever, is an accomplished branded event designer. Famous for his impressive set designs he states that the key to a successful event is to create a world where the visitor "enters into a world that is different from anything else." (BizBash New York online) Etienne Russo, the Belgian creative director of Villa Eugenie has collaborated on many occasions with Jonathan Beck and agrees that one key aspect of a successful event is the aptitude of key persons to work together well and understand each others ideas.

In conclusion the event was a success. It successfully translated the brand’s identity into a branded fashion event as they have used the right materials, form, silhouette and fabric. It also provided the visitor a real bedazzling experience. The use of the guided tour is a typical educational realm (Pine and Gilmore 2007), the show itself with all the different scenes and stages combined the entertainment, aesthetic and escapist realm. As Jonathan Beck says (BizBash New York online) “It was a highlight to create a space that no one wanted to leave.”
4.2 Case Study: Enzimi

My second case study is the 10-day festival Enzimi. A festival that takes place every year in different neighbourhoods of the Italian capital (Creative Events 2010). Italian architecture studio ‘Archea Associati’ were commissioned to design and develop “an exhibition space that would convey the concept of the event through a series of physical structures” (Creative Events 2010, p.192). Characteristics of the Enzimi festival are:

- Free of charge
- Interdisciplinary event: music, spoken word theatre, cinema, show spaces and many more disciplines.
- It moves every year to different neighbourhoods and tries to incorporate natural surroundings, instead of dominate it. Organic in design and approach.

In order to get a better understanding of the size and feel of this festival, please have a look at figure 9. In figure 9 we see a map of the festival terrain and where everything is located. Every area is labeled by one letter and all together they spell Enzimi Roma. Each letter represented a different functional area such as a bar, restaurant or internet point. The graphics created order and united the messages and information associated with the event. Figure 9 also shows us the location of each one of the letters (Creative Events, 2010). This creative use of graphic design throughout the festival’s space works like a red thread for the visitor to follow.
“The new volumes grow and expand in every direction, like lighthouses or lenses looking towards the city.”

ARCHEA ASSOCIATI on the Enzimi project.
The designers have tried to create an environment that blends in with its surroundings and therefore opted for a wooden floor across the entire space. The use of different kind of materials, form and silhouette created dynamic conditions for the visitor to be enthralled by. In the middle of the square, “a landscape of translucent elements was consolidated along an itinerary overlooking the square” (Creative Events 2010, p.192). To construct the space in an organic way it needed considerable attention to detail and innovative spatial planning. The boxes challenged gravity by building horizontal constructions and thus partly floating, instead of the traditional vertical buildings (figure 11). “Projections and surfaces turned back on themselves, growing and developing to form organic spaces and overhangs that created semi-enclosed outdoor spaces. The translucency of the poly carbonate surfaces projected shadows of the people inside and thus enticing those outside to enter and discover what the space contains.” (Creative Events 2010, p.192).

Studio Archea made use of special materials and techniques to create this organic exhibition space. Enzimi is a festival that blends music with architecture, interior and experiences in a variety of areas. Archea Associati has been able to use the right materials, form and silhouette to successfully translate the brief into an event. The event has got a high participation grade, as it offers people to participate in workshops across a variety of disciplines. In terms of using all four realms as stated by Pine and Gilmore (2007) one can conclude that they offer an entertainment realm, escapist realm, educational realm and aesthetic realm. The first one is clearly presented as it is a festival that hosts a line-up of artists that perform and visitors can participate in workshops. It is educational because it offers people the opportunity to follow workshops in dance, spoken word, theatre and more. It is heavily focused on providing a balanced and intriguing architectural outlook to the visitor and therefore is definitely also touching upon the aesthetic realm. The event takes place for 10 days and with all its happenings it clearly utilised an escapist realm as well.
4.3 Case Study: Louis Vuitton

The main reason that I have chosen Louis Vuitton is that they have one of the world’s best brand identities and Acne, although operating in a different market, is similarly successful in communicating a solid and complete brand identity. Therefore it is a valuable lesson to analyse how Louis Vuitton successfully managed to translate their identity into a branded fashion event.

The first thing I notice when analysing the images is how much attention is paid to make it look ‘decadent’ and over-the-top, such as the naked models appearing as a commodity on the shelves during the event (figure 12). The grandeur of the location and the attention to detail in everything they have used to create the event. Figure 12 and figure 13 illustrate what the brief contained: “Do not speak. Stand still. Be detached. Hold your posture as long as you can. Pretend you are dressed. Pretend no one else is in the room” (Schultz and Willems 2006, p.25). Chris Scott says “[Louis Vuitton] continues to combine tradition and innovation to create a brand image that is both elegant and contemporary.” Taking into consideration that the brand has strong ties to traditional values and worldview, it was a somewhat provocative and daring event to host. However, Vanessa Beecroft - the installational artist for the event - was confident that what she did was what works best in a world that is limited by its own restrictions. Beecroft got carte blanche from the art direction of Louis Vuitton and felt that she had been offered unlimited freedom.
Everything was carefully chosen by Beecroft. The colours, the items and the way the clothing draped on the models’ bodies. The importance of connecting everything that happens during a branded fashion event to the brand’s image and its core values is unquestionable. I believe the branded fashion event of Louis Vuitton fits the brand's image very well. “The bits of fabric draped and folded on these female bodies reflected classicism and timeless beauty.” (Schultz and Willems 2006, p.27). In good tradition to the brand’s overture of decadence the second part of the experience was a glittering celebration. A glamorous selection of guests was invited to enjoy cocktails and the surroundings of the newly renovated Petit Palais. The celebration honoured Louis Vuitton and projected its logo on the palace’s facade. Again, a group of 15 scantily clad women took their position. “The audience seemed neither to be shocked, nor to be surprised. They simply were enchanted by the lifelessness of female beauty” (Schultz and Willems 2006, p.27).

This case study shows us that being the brand Louis Vuitton is there is really no space for them to not impress the audience. Therefore they will continuously have to push the boundaries of what is art and acceptable and what not. In terms of silhouette and choices in materials and other attributes of the event they have stayed close to their image. They offered the consumer passive entertainment by having the naked models model and by hosting the event in the Petit Palais. The location and set design also heavily contributed to create an aesthetic and escapist realm. The educational realm was interwoven throughout the event. The decadence and projection of the Louis Vuitton logo on the facade of the Petit Palais was reinforced over and over and reminded the visitors of Louis Vuitton’s impressive heritage.
My last case study is about a branded event for the promotion of theatre in London. I believe it is important to analyse this non-fashion example, as it might shed an interesting light on missed opportunities by fashion labels when drawing up a concept for their branded fashion event.

The Lift, formerly known as London International Festival of Theatre, aimed to open theatre to Londoners and give everyone the opportunity to experience it (Creative Events, 2010). It wants the audience to participate actively, instead of passively (Lift Festival, 2008) and thus the brief for Unusual Rigging, the design agency, was straightforward: create an inviting space to attract an audience who may otherwise not attend a theatre production. Two hundred East London residents and several art organisations took part in over 30 workshops to explore the potential of the space. The building’s unusual shape is a result of combining an oval floor plan with a rectangular roof (Creative Events 2010, p.52). figure 14 illustrates this. The main structure is made from a standard steel-truss framework, which can be erected and taken apart with relative ease. Creating an organic approach towards its surroundings and utilising its size to attract attention of the passerby. As Jacob Krauel (2010) puts it: “The building’s height allows the Lift to relate to the facades of nearby buildings and to be seen as a recognisable landmark.”
"I wanted to create a festival that involved the community from the ground up. There was a real hunger for a public space where people could celebrate their culture and what they do."

ANGHARAD WYNNE-JONES, Artistic Director.
Angharad Wynne-Jones, the artistic director of The Lift, recognises the need for a space where one can celebrate one’s culture. The event is more than only theatre as it brings together people from different backgrounds, but with a common interest for the arts. In different areas people could participate in workshops and listen to lectures. The organisers have proven to successfully engage the local communities of Newham, Tower Hamlets, Hackney and Greenwich as 7 residents from these particular areas decided which architecture firm would get the assignment of designing The Lift. The interactivity with the consumer for this event even started before the event officially opened. People who were involved in the preparations were asked to colour in a quilt pattern that was distributed to everyone and all together it formed the colourful exterior as can be seen in figure 14. I have not been able to find a lot of information on the use of materials for this project, but analysing the pictures in figure 15 and figure 16 one can see that they have used translucent fabric to create separate areas inside. This gives a feeling of inclusion as people that are walking around the space can see the people or their silhouettes inside the circular discussion and workshop areas.

In conclusion the event was a success in terms of creating awareness for the arts amongst East Londoners. The event is highly interactive as it offers the visitors many opportunities to subscribe to and participate in different workshops. The interior was warmly decorated, thanks to the red colour of the fabric and yellow details in the walls and floor. The educational and entertainment realm are most important for this event. In the case of The Lift, the aesthetic realm is not the most important element to take care of, but they have nevertheless done quite well in this area too. The event was not a real escapist experience, but it was also not intended to offer this. In contrast to the Enzimi festival in Rome, I rate Enzimi more than The Lift in an over-all comparison.
4.5 Conclusion

All four examples have in common that they translate their core values and brand identity in a very successful way into a concept. Then the concept gets moulded into an event. Choosing the right materials, colours, form, and many other elements - minor and major - contribute to the formation and communication of the desired brand image. Recap:

- Translate the brand’s core values / brand identity into:
  - colours, form, materials and relevance.
- Mould this translation into a draft concept.
- Analyse the target audience, surroundings and current trends: anticipate accordingly.
- Invest in a design agency that understands the brief and is able to stage experiences.

The non fashion examples show a great determination and use of organic design approaches. Blending in with its surroundings, in contrast to the branded fashion events, which rely heavily on existing buildings and spaces to exhibit their show or deliver their experiences. I think the future for fashion is to intrigue and challenge its followers by tapping into the areas, which already have been explored (successfully) by Enzimi and The Lift and taking into account the different trends that occur.

The case studies have provided me with insight and made me understand that it is paramount to stay close to the brand core values and blend them with elements of trend specific issues. The way an event looks and feels is what stimulates the human senses and to convey the brand message, one needs to stay true to it.
Trends

Cutting edge fashion labels need to stay on track of trends all the time. Of course, many are perfectly capable of doing so themselves and therefore the trends I have researched and explored are specifically focused on what I consider to be relevant for the end product; Futurist Manifesto. The main areas of interest when analysing the trends in the apparel industry are: fabrics, colour, and silhouette. The main general trends that have been analysed are: authenticity, demographics, and environmental awareness. It is not the intention and also not realistically feasible to go into detail on every aspect of the chosen trends, nor is it possible to discuss all trends that are going on as this would require infinite resources in terms of manpower, time and funds. Therefore I have limited myself to the previously mentioned areas, as these are the most important ones to use as a lead when searching for inspirational visuals for the end product; Futurist Manifesto. The analysis I provide is backed up by the use of professional sources that specialise in trend forecasting. Every sub chapter has its own conclusion in which I recap the main directions of the trends and how they relate to Acne and the gathering of inspirational material for the end product.
5.1 Introduction: Apparel Trends

The trends in apparel for spring/summer 2010 are of essential importance in defining the feel and look of the Acne event. Of course in combination with Acne's own identity. Giulia Bulgarelli of trend watch power magazine Collezioni expects that brands and consumers, for 2010/2011, will opt "for fabric blends with delightfully delicate handles, that are perfect solutions for the latest new stiff silhouettes" (Collezioni Trends #91 2009). She continues by stating that colour plays a vital role in "reinterpreting materials and textures" (Collezioni Trends #91 2009). This role for colour is not only pure applicable to prints, but also to the use of colour on fabric. Fabric can be smeared and pulverised (Collezioni Trends #91 2009), which indicates the longing for authenticity, another trend that is making a huge impact, not only in the fashion industry, but in fact in every other industry as well. Colour also plays an important role in another trend that pops up, due to the recent credit crunch: escapism (View Textile #88 2009). This trend utilises colour to create a fantasy world, a world that fashion should be according to those people who search for escapism in these difficult times (View Textile #88 2009, p.255). Ecological awareness in the fashion industry is this time a hot issue more than ever so before. Introducing some legitimate concerns about the authenticity of certification for eco-products (Mowbray 2010). Novozymes and Esquel are the latest manufactures to introduce eco-friendly fabric treatments (Global Apparel Markets 2009). With many fashion companies opting for organic cotton and organic ink they are reshaping the landscape of cotton production and thus reducing the waste it produces. There is a lot of room for Acne to use the trends in eco-awareness to their own benefit. Translating it into their branded fashion event would be a great possibility to subconsciously convey the message of being an eco-aware fashion brand.
5.2 Silhouettes

The different areas of fashion couture will show us a lot of change in silhouette and style for the upcoming seasons. Collezioni (Collezioni Trends 91, 2009) forecasts an intensified longing for natural colours and anything related to nature in terms of look and feel. The Colonial Casual plays with the concept of conversation and authenticity. Showing to us cuts and draping of the old days mixed (see figure 19) with contemporary style elements to create that typical blend that has already been proven to be popular nowadays. Different approaches towards the future can also be found in the Cross-Cultural Nomadism. A heavy focus on ethnic prints, stripes and artisan embroidery result in this typical ethnic look. However, clean cut silhouettes with references to the sixties (Collezioni Trends 91, 2009) (figure 20, left) and to Scandinavian soberness in earth tones (figure 20, right) give this trend a modern feel.
Urban masculinity is another trend that will strengthen its presence on the streets. The colours are toned down and again referencing to nature. The fabrics ultra light blends of fine wool, cotton and silk (Collezioni Trends #91 2009), illustrated by figure 21. The trend of City Elegance will play with ‘apparently simple cottons and linens’ (Collezioni Trends #91 2009), yet making an effort to deliver top quality weaves and knits. The clothing has a modern fit with a loose feel (figure 22). Then there is the return of sharp contrasts and precise geometric. A strong reference to the neo-Futurist movement of the 1960s, who were not of the same political affiliation and more of a cultural and artistic movement than their namesake of the 1920s. Figure 22 shows a white dress with black polka dots and a black belt around the waist. An interesting twist of Pierre Cardin’s use of colour and shape with a sharp reference to difficult times (economic recession) indicating the use of a high waisted belt.

So many different people call for so many different trends to take into consideration and that is why we also should look out for Mysterious Attraction. A trend that focuses on sheer light chiffons with shaded prints (Collezioni Trends #91 2009) and the use of expensive lace and macrame (figure 23, left). It is constructed and moulded and is less organic than the other trends. In close connection to this trend is another one; Bold Creations, Collezioni (2009) defines it as “Brocades, double lace, random gold and copper smearing, a whole host of decorations.” Again, the clothing here is heavily constructed and formed into an artistic masterpiece (figure 23, right). The use of lace and strong accents or even full lengths of gold and copper elements make these creations bold and defining. It makes you stand out from the rest with certainty.
5.2.1 Conclusion

The trends in silhouette, form and shape are volatile and diverse, yet some stand out and draw our attention more than others. To recap I have listed the most important observations below:

• Silhouettes with a natural drape on the body.
• Old days styles mixed with modern design elements. (Authenticity)
• Cross-Cultural Nomadism: earth tones and colours and layered looks combined with ethnic styles in form and pattern.
• Sixties silhouette mixed with the simplicity of the Scandinavian look.
• Light fabrics for a light and delicate silhouette.
• Continuation of the high-waist look: indicates security -> economic recession.
• Heavily constructed silhouettes: opposite of the organic and natural looks.

These trends reveal that there is a strong swing towards the use of organic and natural looking shapes and forms. These silhouettes are inspired by nature and a longing for the authentic. In contrast there is a counter trend that continues to push the synthetic and man made look. These robust and often heavily constructed silhouettes make use of synthetic fibres and fabric, which reinforces that they are the opposite of the trends that focus on the natural and organic look.

Acne’s branded fashion event should look into these two main directions. They should choose the trend that is closest to Acne’s own core values and brand identity. The organic, natural look seems most fitting, but I also think it is interesting to use certain elements of the other major trend to Acne’s benefit. When searching for inspiration for the inspiration book; Futurist Manifesto, I have kept the following keywords in my mind: archaic, gentle, nature, feminine sensuality, enchantment, versus, full colours, fetish, magic and constructed.
5.3 Fabrics

The choice of fabric and the craftsmanship of using the fabric in the right way partly determines whether a collection is successful or not. Therefore researching into fabric trends is of considerable importance. The first thing we can notice is that technical fabrics will continue to take urban style by storm (Collezioni Trends #91 2009). Furthermore a new focus on raw luxury and architectural quilting will be introduced (View Textile #88 2009).

The first trend that stands out is the constant development of technical fabrics and their impact on the apparel industry. They offer the consumers of all sorts practical solutions. Someone who loves to sail can stay warm and dry even under the most extreme weather conditions and one that simply would like to walk the city without the risk of transpiration. Ornella Bignami (2009) confirms this view as she states that “Such fabrics are specially treated in a pursuit of new looks or coated for improved performance, not to be undervalued even in the world of fashion...”. Collezioni discusses a few types of technical fabrics (Collezioni Trends #91 2009): " ‘JRC Reflex’ is a fabric with a reflecting surface in the form of PVC based fabrics. These are now used on casual and high performance sports clothing.” Next we have ‘Corti’ (Figure 24), a highly innovative fabric that addresses the topic of health and well-being. New bacteriostatic fabrics offer a soft layer of bamboo and antibacterial thread with silver ions next to the skin. The fabrics are fire resistant, waterproof and breathable. (Collezioni Trends #91 2009). The more colourful variations are ‘Frizza’ and ‘Mectex’. The first one offers complete waterproofing, softness and warmth for the professional in the watersports. However, elements of it are also used in mainstream fashion as it is comfortable to wear and easy to use in design. ‘Mectex’ is very similar to the previously mentioned one, but makes use of extremely thin polyamide fibres, while sharing the same qualities of ‘Frizza’ (Collezioni Trends #91 2009). The trend in organic cotton and the pursuit of other eco-friendly techniques in manufacturing fabric is already going on for quite a while.
It will continue to do so as the market for eco-friendly labels and collections grows every year. Emphasis is put on toxic free crop cultivation and an intensification of raising the labour standards in poor third world countries. More and more brands invest into buying stock of eco-friendly cotton as the means of production to grow organic crop has developed into a competitive business. Reducing the cost price and therefore becoming attractive for fashion designers and commercial chain stores to use instead of the chemically produced fibres. Key elements of this eco-friendly trend are: natural, organic and toxic-free as Lia Lenzi (2009, p.168) states. Andrea Malavotti (2009, p.170) of metallbottoni confirms Lia Lenzi’s argument as he says that “... more and more articles will be produced with an eye to safeguarding the environment, including the use of such raw materials as Zama alloy, brass, copper, eco-friendly alpaca and steel. The latter products will be proposed in their natural shades to avoid using any chemicals galvanic baths.” He continues to address the importance of genuine biological products. Products that wear the ICEA certification, which shows that no chemicals or other harmful additive is used in the production cycle. An important facet of this trend in relation to the branded fashion event for Acne is that they could use the earthly colour tones that are associated with this trend and the neutral colour of purity; white (figure 25).

Architectural quilting is a trend that focuses a lot on volume. “This is a key factor in the new season’s dressing and matelasse” (View Textile #88 2009, p.117). Inherent to volume in fashion is the use of padding to create shape and mass in critical areas. The new look will be “decidedly more compact, complex and matt looking.” (View Textile #88 2009, p.117). Fabrics will be of a dark colour (figure 26) and reflect the darker mood caused by the credit crunch. Designers such as Alexander McQueen, Jean Paul Gaultier and Junya Watanabe are currently pioneering this look and always experimenting with using newly developed fabrics and materials. The raw luxury trend is in contrast to the ‘architectural quilting’ trend a lot softer. Bright white and soft pastel colours are used to create a luxurious, but rough look. Warm and reassuring. David Shah (2009, p.115), View’s textile’s and fabric’s expert, explains: we will see “austere blends of cotton, linen, wool, alpaca, mohair and cashmere. Slubbed, blistered and bubbled surfaces. Dishevelled and irregular bouclettes and mohairs. Rough decoration. Darning and stitching. Coarse patterning. Natural winter colours.” (Chanel, Ralph lauren and Aquascutum).
5.3.1 Conclusion

Fabrics give the designer a lot of choice to decide which mood they want to express through their collection. The way fabric feels on your skin can be irritating, sensual or comfortable. Choosing the right fabrics is a profession on its own, but mostly done so by designers on an instinct feeling. Below is a recap of the most important fabric trends:

- Technical fabrics: synthetic and advanced.
- Natural earth tones and neutral colours like black and white.
- Darker mood in fabric choices, result of the ‘architectural quilting’ trend in silhouette.
- Linen, wool and cashmere, but all in an austere finishing. Raw luxury.
- Natural winter colours, different shades and tones of white and dark green, blue and gray.

In relation to the Acne branded fashion event these trends can be translated into choosing materials that anticipate on the trends and reflect the mood of where we are going while staying close to Acne’s brand identity. One can think of using robust wooden planks, unpolished, yet impressive as a floor. Natural organic linen in light colours as means of separating areas. It will let light through to a certain extent and emulate a fresh breeze of nature. In the last chapter I go more into depth on the possibilities of material use for the event and the inspirational material that I gathered for this.
5.4 Colour in Apparel

The French painter and sculpturist Fernand Léger (1881-1955) said once “Man needs colour to live; it’s just as necessary an element as fire and water.” Another artist, who had rather a short life and lived at the same time as Léger is Franz Marc (1880-1916), a German expressionist painter and he stated that “blue is the male principle, stern and spiritual. Yellow is gentle, cheerful and sensual; the female principle.”

“Accurate forecasting of tomorrow’s trend-setting colours is key to successfully survive in the world of fashion” (Keiser 2008, p.127). Colour dictates the general mood on the streets and if the majority wears subdued tones, we will perceive this as a mood affected by the recession. However, many colour trends are happening and opposites can run parallel to each other. Collezioni’s (2009) colour trend report tells us that “the season takes off, unbridled and uninspired, hurtling itself into the future.” It continues by saying that “colours decisively embrace dazzling universes (figure 27): floral vivids, artificial pastels, overexposed solar, colourful jellies and on the other side we will see a lot of troubled waters, fresh or baked skin tones, synthetic lights.” A rigid contrast between the joyful colours on the one hand and the more natural, neutral and opaque pastel colours on the other will define the two main directions the collections will develop over the coming seasons.

The forecast professionals of View Textile magazine have a few different predictions, but in certain areas confirm what their colleagues of Collezioni have forecasted. First of all they focus on the ‘beauty of contemplation’, which is a look that is atmospheric and contemplative (View Textile Issue 88, 2009). The main key of this look and trend is that it uses colour that dissolve in light. Secondly, we have ‘The beauty of vitality’, which is a trend that is the opposite to the soft and dissolving light colours of the previous trend. It thrives on an intense and bold palette that is saturated and sharp. It is a world in full colour. One that is exaggerated, spontaneous and abundant (View Textile #88 2009).
5.4.1 Conclusion

In conclusion I will refer to a couple of keywords as stated by trend forecast magazine Collezioni (2009), which play a vital role in the direction that colour for fashion collections will take. These keywords are “the antidote, non-conformist, passion, energy and ethnic, otherworld influences are strongly visible against the stream of high-tech rarities, more neutral tones and new luxury accents” (Collezioni Trends #41 2009). We can trace reinvented memories (Collezioni Trends #41 2009) and technological advances in each of the trends and that is where they make a connection, although on opposite sides of the fashion spectrum. The reinvented memories connect to the mega trend ‘Authenticity’. A trend that we see reoccurring in almost any of the other analysed trends.

- Dazzling universes and colourful jellyfishes.
- Beauty of Vitality: abundance of colour.
- Unbridled and uninspired.
- Beauty of contemplation: soft colours, that dissolve in light.

The branded fashion event for Acne should use delicate colours for projecting a serene and austere atmosphere, which connects with their Scandinavian heritage. Accents of strong vibrant colours may make the event in some parts more lively and are necessary to use and tap into the trend of ‘abundance in colour’, which can subtly be played with. In my search for inspiration I present both types of colour trends in a sublime and at times obvious manner.
5.5 Trends in Society: a General Overview

This chapter is meant to discuss a few of the global trends that are of particular interest to the project. It is not my intention to go into deep analysis of the chosen trends, but more so to paint a general overview of what is happening, which hopefully results into a better understanding of them and their influence on the surroundings.

Anticipation in the marketing industry is key to stay one step ahead of your competition. ‘What is Now and Next’ is a well known trend forecast website and they have published a list with trends-to-watch. One of the first trends that they discuss is that 'Everything Speeds Up'. We live in a world in which everything that we do is made better, faster and stronger. New technological advances and the ongoing globalisation (which is a direct result of these new inventions and advances) make the world's consumers more demanding. We demand that we can communicate everywhere and instantly. According to Charlotte Lokin (12 March 2010) the consumer has a shorter attention span than before the revolution of internet and mobile communication devices. Other trends that are listed are: anxiety, happiness, demographic changes, global versus local, authenticity, memory, us versus them and personalisation. All these trends play a big role these days and probably continue to evolve and develop over time. Monocle, an upscale publication on global affairs - culture - art - and a very broad scope of interest in general, confirms these trends in one of their year overviews (Monocle #29 2010). We already can see some of these trends overlapping with the ones that I have discussed in the apparel section. The chosen trends for this chapter are 'Authenticity', 'Demographics' and 'Environmental Awareness'. In conclusion I explain why and how they influence the inspiration research for the end product.
5.6 Authenticity

A trend that has been going on for a few years now is continuing to strengthen its importance in today’s consumer world. According to several different sources, such as; Future Lab, What is Now and Next, Bakas and Faith Popcorn amongst many others, authenticity is a feeling that consumers have that they are longing for something real. This can vary from products that have been handcrafted according to traditional principles to products that have been produced to simply offer the consumer simple gratification. Reflecting the purity and quality of craftsmanship over mass production. Simple consumer communication, such as a representative of a company twittering about the latest things that happen in and around the company, can also be regarded by consumers as authentic - the direct connection to someone real from a company that they buy goods from (FutureLab 2006). Authenticity is also a hot item in other areas such as the film industry. Since 2009 there is a surge in new art house movies, often depicting realistic plots and stories in a genuine story-telling format instead of the over-the-top effects that make Hollywood movies so typical (Monocle #27 2009, p.101). Viewpoint (#24 2009) is another power publication for trends and forecasting and they state that luxury is being redefined with authenticity and experience. “Ostentatious displays of wealth are being replaced with a more authentic approach as luxury travelers adopt a more reserved manner, searching, instead, for genuine experiences” (Viewpoint #24 2009, p.17).
5.6.1 Conclusion

The trend of authenticity is closely related to the developments of the current economic downturn that holds every developed nation in a firm grip. It makes the consumer long for original products, products that have something real about them. Terms that are coined by Viewpoint (#24 2009, p.29) are: “rough luxury, reducing sparkle in favour of an austere and serious aesthetic.” The imperfectness of a product resembles the artisan of the old days. As mentioned before handcrafted goods are valued over perfectly shaped produced goods.

Authenticity challenges another trend that we often hear about: globalisation. On the one hand everything is going faster and the world becomes smaller, thanks to the rapid advances in technology. On the other hand people become more aware of the value of time and relaxation. People become nostalgic. Nostalgia leads to a feeling that whatever we had in the past was somehow better than what we have now. Authenticity is therefore a term often coined when companies want to sell a product that shows traces of what people perceive as trustworthiness and back from the day. In order to be authentic (Trend watching 2009), one needs to convey the message and sometimes illusion through packaging, labeling, advertising and the story behind the product.

In relation to the branded fashion event of Acne I suggest that they try to incorporate the trend by using materials that are perceived as being authentic. You can now see a clear overlap between the trends analysis for the apparel section and this general trend depiction. Authenticity not only can be reflected in the material that they use for the event, but also the spatial design and use of colour amongst many other facets.
5.7 Demographics

“Youth, like oil, is a shrinking natural resource.” (Sweet 2010) With this quote Matthew Sweet, author and broadcaster, hits the nail on the head. In Monocle’s survey on What Next? (Monocle #29 2010) emphasis has been put on the continuous shifts in demographics across the developed world. “Healthcare crisis”, “agequake” and “pensions deficit” are terms that one hears all day long nowadays. What does this trend imply for the consumer and product development? And how can one translate this into a branded fashion event for Acne?

First of all it is important to acknowledge that the problems that have been stated above (healthcare crisis) are of valid concern, but on the other hand they create opportunities. They trigger us to act upon and come with new inventions, ideas or innovations to tackle these problems accordingly. Most notably our urban environments needs to adapt to cope with an increasing population of elderly (Monocle #29 2010). There is a huge amount of opportunity for companies to offer products and services to this target group. There is, from Germany to Japan, a tendency for ‘slowing down’ and appreciating the rural life again. Also urban areas in many cities are being replanned and redesigned to accommodate to the increasing demands of a growing elderly population.
Many products and services will be redefined and thought over to accommodate to the needs of the elderly. Manufacturers of gadgets, such as cellphones and computers will offer special versions of their devices that are tailored to the needs of elder people. Larger screens and surfaces to operate are more user-friendly and specifically meant for this target group.

### 5.7.1 Conclusion

The shift in demographics is something that affects the entire developed Western civilisation, including Japan. In relation to the branded fashion event of Acne there is an opportunity to integrate devices of user-friendly nature that offer the visitors an instant satisfaction pleasure when operating. Think of a device that uses touch and voice control to browse through showcase of Acne’s collection or history. It should use no more than two to four simple big buttons and a clear manual to voice control operation. It is a gimmick, but in this age it should be considered to implement and integrate these gimmicks in a smart sublime way.
5.8 Environmentally Aware

Nowadays sustainability is a term that enjoy much attention and importance across the developed world. Most of us are concerned about global warming and believe that we need to start taking care of this planet by rethinking our exploitation of it. According to Viewpoint (2009) sustainability is no longer part of a niche market, but has broken into the mainstream market. Many fashion labels now have a diffusion label that is 100% organic.

To be eco-aware is now an important factor for every company to take into consideration as the consumer has become aware themselves. The travel and apparel industry are the two that are most notably affected by the eco-awareness trend. In the travel industry many agencies now promote ecological safaris in the Southeast Asian pacific rim or dive-holidays in Egypt that mesmerise the consumer with the underwater beauty that they can discover. Huge developments in the way we produce energy are also happening (Environmental Leader 2009). Technological novelties and serious advances have provided us with possibilities of cost-effective eco-friendly power plants. Windmills, large fields of solar panels and huge hydro dams are now a necessity as we try to battle climate change (Powell 2010). Safeguarding the environment is in the interest of brands, consumers and the well being of everyone in general and therefore an ongoing process and it generates an increasing popularity amongst the consumers in the developed world.
Hilde Roothart's *Mood 10* (2010) paints a general picture of the zeitgeist that we live in today. The setback caused by the recession affected the way consumers spend their money. No longer do they purchase any goods, but instead they carefully choose their products now and this results into the end of the 'phantom economy' (Roothart 2010, p.153). The consumer is now looking into sustainable products and services. Products that do not cause harm to the surroundings one lives in and that is sustainable in its use. The question of sustainability and durability trickles down into every segment of consumerism. The writers and experts at Monocle (Issue 25 2009) observe that there is a demand in housing areas that offer the consumer a safe and clean environment. Green enough to enjoy (the illusion of) nature and concrete enough to have easy access between residence and work.

Seoul in South Korea is one of the cities that is pushing the boundaries when it comes down to mixing nature and urban landscape. They are investing heavily in 'green' public transport and developing new residence areas with sustainable architecture and solar panels as a rooftop (Monocle 2010). Samoo’s, one of the leading eco-architect agencies in South Korea, president Sohn Myung-gi (Monocle 2010, p.60) says: “There are many efforts to improve the quality of life in the city and sustainable architecture is one such effort.”

### 5.8.1 Conclusion

The future for the environment that we live in is looking slightly brighter than it used to be as there is much more attention for this area nowadays. Manufacturers in the apparel industry are constantly researching into and developing new ways of growing organic cotton crop that does not drain the local lakes and does not use pesticides and other chemicals (Environmental Justice Foundation online). The trend is noticeable in many other trends as well. For the branded fashion event Acne should mix their soft colour palette with tints of earth tones and use materials for set and decor design that are sustainable and which are recognisably natural. Think of wood, marmer and steel.
5.9 Conclusion on Trends

In the trend chapters I have tried to paint a brief, yet clear picture of the directions that the main trends are going. Listing them and understanding where they are coming from have helped me a lot in my search for inspirational visuals for the end product; Futurist Manifesto. Some of the trends discussed are more important than others. The trends in apparel are more relevant than the mega trends. However, many of the apparel trends derive from these mega trends and they are all related to each other, some more than others in one way or another.

It is fruitful to recap all of them one more time before the report proceeds to the final chapter in which I explain my reasoning and decision making for the formation of the inspiration book in more detail. The recap summarises each sub-chapter conclusion, however, this does not imply that I do not draw inspiration from all the listed characteristics as they are presented in the sub chapters themselves. This method is purely used to not repeat myself and give a clear but shortened overview.

Silhouette, fabric and colour.
Authenticity, demographics and environmental-awareness.

- Silhouettes vary between natural authentic forms and heavily constructed ones.
- Fabric choices balance between the light and sheer and those that are synthetic and dark.
- Colour is either heavily influenced by earth tones and a pastel palette or an abundance in colour: colourful jellyfishes and universes.
- Authenticity is key. It is an important part of almost every other trend.
- The demographic shift influences the way we perceive urban landscapes and constantly forces companies to focus on simplicity rather than complexity to not lose the ever increasing market share of the elderly. The trend is closely related to authenticity and nostalgia.
- Environmental awareness is a trend that is key to everything apparel related. It dictates to a large extent the direction of the colour palette, material use and silhouette.

The Acne Archives store in Stockholm.
A Futurist Manifesto

The end product is an inspiration book that presents visuals to provide guidance to the Acne art and creative team. The inspirational material is based upon the findings in the chapters about trends. The case studies have given a better understanding of what is important to incorporate in a branded fashion event and it reflects in my inspiration book on an abstract level. Altogether I have opted for an inspiration book that translated the outcome of this report in obvious and abstract ways, as inspiration in itself should not be confined into a box, but rather played with in a loose manner, simply following certain guidelines that have been established as a result of my research on the different trends.

6.1 Acne's Identity

Based upon a selection of interviews with people working for Acne or working in the fashion or creative industry I have been able to provide a fair and balanced definition of Acne's attributes and characteristics. To recap, those are:

- Art and industry are equal.
- 'A hush instead of a bang'
- Organic and refined
- Austere and sleek

Acne has a distinctive Scandinavian look and feel. The main colour palette is austere with touches of colour to keep collections interesting and progressing. Their silhouette is sleek, while the materials are most often organic and well processed.

The logo of Acne emphasis their subtle play of styles. As a font for their logo they use a modified version of Bodoni Poster. The font represents a balance between contemporary outlines mixed with touches of classicism (see cover for an example of the Acne logo).

An analysis of new media groups such as Acne's facebook page shows us that the general taste in music of an Acne consumer is sophisticated, yet open for mainstream tracks by careful selection. Examples are electro-pop group Black Screens, Canadian experimental composer Jimmy Edgar and mainstream artist Lady Gaga. Not surprisingly all three artists are also closely connected to the fashion industry and either have their roots there or act as icons for fashion designers.

The Acne store in Amsterdam is designed by Andreas Fornel from Architect Acne Studios. The idea was to create a store that resembles an art gallery. Fornel opted for a copper ceiling and lighting that could flexibly change its position. Individual pieces of clothing are showcased on studio and drawing tables with the intention to emphasise that the garment itself is ‘art’ (De Groot, 12 March 2010).

According to Charlotte Lokin (2010) Acne's tone of voice is distant, yet soft. There is opportunity to slightly change the approach towards the customer by closing the gap between them and the brand. However, considering how strong Acne's image already is, this should be done very carefully so it does not damage the existing relationship between the two. In the next sub-section I discuss the impact of my research on the formation of the inspiration book and in what direction the Acne branded fashion event could go.

6.2 The Assignment

The research proposal, based on the problem definition, is:

To develop an inspiration book with visuals and quotations that functions as a guide for the creative and art direction team of Acne to develop a branded fashion event.

First of all it is important to paint a clear picture of the general feel that an Acne branded fashion event should entail, these conclusions are linked to Acne's identity and the outcome of the researched trends:
Acne branded fashion event.

- Soft subdued colours, playful with toning and hue to create different shades of the same colour. Add touches of expressive colours to create subtle contrast.

- Use the Acne silhouette and feel as a lead in choosing the right location and props to fill the space with, adding elements of the trends that are different from Acne to the concept. All in all it could incorporate the following: natural light, wooden details (ceiling), robust natural stones as floor (trend, but organic), translucent fabric to dim the light and create a silent and peaceful feeling, use different subtle colours: i.e. pastel pink, to freshen up the experience environment.

- Subtle references to art icons and art in general.

- A sophisticated choice of music and approach towards playing the music.

- Acne's target group is diverse: create different kind of challenges to accommodate to each type of personality that attends the event. They all have one thing in common: a passion for quality design.

When drawing a concept of the Acne branded fashion event the creative and art direction team of Acne should keep in mind what kind of materials, colour palette, space, lighting, music, shapes and forms they are going to use amongst many other facets of event design. The inspiration book will give them a hint of direction. For instance, in the case of materials they should opt for a strong nature feeling. Using robust and large slices of stone as a floor plan and mix it up with touches of robust pieces of wood to perhaps separate different areas. Lighting can be played with in a subtle manner. They should use sheer, translucent fabric to dim the outdoor light coming in through the large windows. The event should opt for serene and austere colours as this is close to Acne’s own colour palette and is a current trend that reinforces their strength. Adding touches of expressive colour to tap into the opposing trend as well and freshen up their own look and feel in certain areas. Considering the sophisticated taste of the Acne target audience I think Acne should stun them by creating a ‘silent event’. No DJ or band playing loud music throughout the event, but rather a sublime and high quality audio system that resonates in every corner of the space a soft and delicate sound that carries the visitor away onto their journey of experiencing the Acne lifestyle.

Inspiration book; Futurist Manifesto

- Should inspire and subtly direct, not decide.
- Reflect in obvious and abstract ways the trends that have been researched.
- Should balance Acne’s core values and the results of the trend research.

The inspiration book is divided into chapters: Episode I, II, III and IV. Below is an overview per ‘Episode’ and their link to the research and Acne’s characteristics.

Episode I: Architecture and Interior.
These two elements are essential in contemporary design. Trend research that applies to this episode are:
- Sleek silhouettes, organic and natural materials. Straight lines follow the typical Scandinavian pattern, which is interchanged by using a more organic approach towards design and draping. Authenticity.
- Light fabrics and light colours, creating a serene and at times austere feeling. Using natural shades of colour mixed with subdued expressive colours, such as pastel pink.

Episode II: Art’s many shapes.
The idea behind this episode is to present visuals that touch upon the different trends and Acne’s characteristics from an art point of view.
- Organic shapes. Fading, natural and subdued colours. Mixed with the occasional pastel version of an expressive colour. (Environmentally aware and authentic).
- Playing with light (key, fill and special light) to create silhouette and motion. Staging overt and covert experiences. (Demographic, as many of the young generation want to be challenged and experience something they have not experienced before).

Episode III: Colour your life.
Where the other chapters rely mostly on presenting trends that are in close association with Acne’s own brand characteristics, this chapter is the ideal opportunity to present inspirational visuals that are more of an expressive nature. Tapping into the trend of an ‘explosion in colour’.
- Colourful galaxies and underwater worlds. Translucent and opaque.
- Shiny and unrealistic.
Episode IV: Fashion’s Shapes & Colour.
Finally, this chapter is all about bringing back the most important elements and present visual inspiration that is closely linked to fashion.
• Natural and organic in shape and silhouette.
• Natural in colour use. Subdued and serene. At times austere. A slight touch of expressive colour to brighten up the feel and mood.
• Fabric and material are organic and authentic. Mixed with man-made constructed fashion. Challenging the design aesthetics.
• Inspire to dream and challenge.

The inspiration book’s measurements of 20x25 centimeters is carefully chosen as it is a format that is easy to flip through, but large enough to impress. I did also not want to diverge from the serene feeling that Acne communicates to the target audience. A larger format would be too big and perhaps perceived by the art and creative team of Acne as too ‘shouting’. It would also conflict with my idea of developing a branded fashion event that revolves around ‘silence’, instead of ‘loudness’.

Futurist Manifesto is the title I have given to the inspiration book. I have done so for two reasons. The first one is that I believe that a project that revolves around researching trends and making sure that a label is pushing the boundaries is always looking forward; looking into the future. The second one is simply that my end product is a visual manifesto of the guidance that I present to the Acne art and creative team. It is the little red book for them to use as a lead when developing a branded fashion event.

6.3 Goal / Aim

My goal has been to provide inspiration from across a diverse selection of sources. This inspiration should be broad for the sake of opening a window-of-opportunity to absorb new ideas and concepts and bend them to such an extent that they fit the brand’s identity. The inspiration book leans towards the serene and subdued, but also provides a peak into the chaotic and abstract; representing the two opposing trends that are the outcome of my research on trends.

“They are moments to contemplate to enjoy and for me... to be inspired!”

JANE WORTHINTON
(Interdisciplinary designer) on what inspires her.
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Figure 5: Krauel, J., 2010, *Creative Events*.

Figure 6: Schultz, S. and Willems, M., 2007, *Happening: Design for Events*.

Figure 7: Schultz, S. and Willems, M., 2007, *Happening: Design for Events*.

Figure 8: Schultz, S. and Willems, M., 2007, *Happening: Design for Events*.

Figure 9: Krauel, J., 2010, *Creative Events*.

Figure 10: Krauel, J., 2010, *Creative Events*.

Figure 11: Krauel, J., 2010, *Creative Events*.

Figure 12: Schultz, S. and Willems, M., 2007, *Happening: Design for Events*.

Figure 13: Schultz, S. and Willems, M., 2007, *Happening: Design for Events*.

Figure 14: Krauel, J., 2010, *Creative Events*.

Figure 15: Krauel, J., 2010, *Creative Events*.

Figure 16: Krauel, J., 2010, *Creative Events*.

Figure 17: Swiatkowski, D., 2010. London Fashion Week 2010 A/W. [Photograph]
Appendices

Interview with Miriam Kuronen (Marketing Director of H&M).

About Acne:

Question 1: What kind of feeling does Acne evoke when you see it?
Very Swedish - typical Swedish fashion. Stylish, but expensive given the (sometimes) too poor quality.

Question 2: Do you consider Acne's brand identity to be strong? (If yes, why? If no, why and what would you change?)
Yes, I do. It's very thought through all marketing channels across all markets. No matter which store, you still feel it's the same brand.

Question 3: What do you think of the silhouette of Acne's clothing collection?
A typical Acne silhouette: simple cuts with interesting details

Question 4: How would you see an Acne event happen? (In terms of location, materials, light, loud/silent, personnel, etc.)
The Acne events I've been to have always been very grand. A lot of people, very fashion and trendy, and sometimes a bit distant. The set design is usually a bit more cluttered, which works well with the simple designs.

Question 5: Do you consider Acne to be an 'authentic' brand? Do you value authenticity when buying a product?
Yes, I suppose so. It has a history of its own starting off with jeans by one guy... And yes, I do value authenticity, perhaps more when buying furniture than clothing.

On brand experiences:

Question 1: In your personal opinion: what is a brand experience to you?
Brand experience to me is about spending time with a brand in real life - and it should appeal to all my six senses. A positive brand experience could equal a really fun party which triggers positive feelings.

Question 2: Would you agree that brand experiences as a marketing/branding tool are expanding worldwide?
Most definitely. For example, for a product launch brand experiences can be one of the most effective marketing tools.

Question 3: What are the trends in material, shape and functionality for brand experiences?
Not quite sure I get the question... but without pinpointing I'd say being personal is one of the big trends for brand experiences. You remember last year's hype on homeparties etc? People want to feel comfortable and to get people into that comfort zone, brands need to adjust a bit to fit in.

Question 4: Do you think that a branded fashion event could successfully integrate the following elements, or rather should focus on providing only one or two of these elements at once: entertainment, educational, escapist and aesthetic?
It depends what the goal is and what you want to achieve - if it's something like Fashion Against Aids (H&M campaign), it will benefit from being entertaining, educational and aesthetic. But overall I'd say entertainment and aesthetic are key if you're about to filter through the information overload.
Interview with Leendert Tange, owner of Store-Age.


**About Acne:**

**Question 1:** What kind of feeling does Acne evoke when you see it?

nordic, rich in simplicity, edgy (innovative)

**Question 2:** Do you consider Acne's brand identity to be strong? (If yes, why? If no, why and what would you change?)

yes, i won't say they are a love brand but they are a brand more than a label, acne's character is although quite understated very present in there behavior, shops, communication branded material

**Question 3:** What do you think of the silhouette of Acne's clothing collection?

love it - i think their fairly slim lines and contemporary cuts make a silhouette which is recognisable

**Question 4:** How would you see an Acne event happen? (In terms of location, materials, light, loud/silent, personnel, etc.)

like the artist Olafur Eliasson - mysterious in a sense, innovative and still powerfull, ie a palace of mirrors - the rest i leave up to your imagination

**Question 5:** Do you consider Acne to be an ‘authentic’ brand? Do you value authenticity when buying a product?

can’t say - yes as there is heritage to be felt and they are very true to themselves i think - yet they don’t really talk about it - i would rather say they are a contemporary brand that is very well rooted

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**On brand experiences:**

**Question 1:** In your personal opinion: what is a brand experience to you?

very much like meeting someone in a bar - looks are often the entry point, an interesting conversation deepens the experience and if you keep on discovering new things along the road you build a successful relationship

how to do so? by creating multi-sensorial touchpoints with product - meaning touch, smell, shape, audio/acoustics but also personnel, environment, sense of movement all play a role to get you to interact with the product

**Question 2:** Would you agree that brand experiences as a marketing/branding tool are expanding worldwide?

i think they were always there - the notion that they need to be designed and ‘orchestrated’ is expanding worldwide, hence the rise of brand marketing departments (versus marketing, marketing sales or marketing communication*) *the last are the most likely ones to become brand marketing departments in my opinion

**Question 3:** What are the trends in material, shape and functionality for brand experiences?

if correct they are to be found in the brand's DNA - i do see an increase in the use of multi-channel media (think internet, social media etc.) and interactivity in form of surface for example of Microsoft or our own virtual dressing room

**Question 4:** Do you think that a branded fashion event could successfully integrate the following elements, or rather should focus on providing only one or two of these elements at once: entertainment, educational, escapist and aesthetic?

totally think it could encompass all 4 - education is entertainment - not necessarily Disney like - think for a second on the impact of MTV - escapist it the hardest one - although i believe you can create an event that offers you escapism in the form of edutainment or depending the location or mood - aesthetic is the juice that ties it all together

if you are asking if it can cater to 4 shows with that profile - I believe you should choose for 2 edutainment and escathetics
Interview with Emil Klang (Cinematographer and Filmmaker)

About Acne:

Question 1: What kind of feeling does Acne evoke when you see it?
When I see Acne-clothes in a store it immediate turns me on, since I use to like the entire collections all together from Acne, the look of everything next to each other. Acne is also great at presenting their pieces. When I see Acne-clothes on people it usually gives me more of an negative feeling. Acne is a great designer but too big, everyone wears it, and it makes me think less good of a designer when everyone wears it all the time. Not exclusive at all.

Question 2: Do you consider Acne's brand identity to be strong? (If yes, why? If no, why and what would you change?)
Actually not. I think they are quite well spreaded in their identity. Everyone can wear and can afford their jeans, but their shoes, bags etc are much more exclusive and better couture. I have one feeling of Acne as the designer for the people, something in between, not to good, not to bad, and price-worth, but when I walk into a Acne-store I get a much more exclusive feeling of the brand. Maybe this is not a probem for them.

Question 3: What do you think of the silhouette of Acne's clothing collection?
Can't say to much about it.

Question 4: How would you see an Acne event happen? (In terms of location, materials, light, loud/silent, personnel, etc.)
An Acne-event for me just like the Acne-event always are. Quite exklusive, taking place in some larger garage somewhere. Not to dirty, not to fancy, something that everyone likes, concrete walls, dark and hidden, but with champagne and cool djs. I guess this is why I have second thoughts about Acne, I they are really predictable. They're great, but maybe a bit boring.

Question 5: Do you consider Acne to be an 'authentic' brand? Do you value authenticity when buying a product?
Not at all. Since I've been inside the Acne headquarter a lot of times, and seen the different companies, the paper, the film company, the designers etc, I know that Acne's got a lot of great and creative people with them, but they are to big to have any personal feeling with them. When I buy Acne, which I do a lot, I'm buying a bit of the company concept, a small part of something big and great that I representate when I wear it.
Interview with Jarno Harbers (Acne agent for The Netherlands)
Harbers, J, 2010, About Acne from an Acne perspective. Interview, 6 April.

About Acne:

Who is according to you Acne's desired target group? (Think along the lines of: do they like art or are they corporate people, what is their age bracket, what political preferences would they have and so on)

We at Acne would like to see our target group as well-educated people with a wide interest in fashion, art, furniture, music and lifestyle. When it comes to the prototype for an Acne individual; there isn't any. It comes more to their interest. It can be a 45 year old Architect who's a democrat but also a 28 year old powerwoman with a republican interest. In the end we also see really young people shopping at us who adore the brand for what the best international magazines who write about us as well a 60 year old guy who just wants to have a good pair of jeans. Our collections developed so width and deep the past years that it is impossible to point out one certain person. But please check on with the Acne paper to see which people are close to the company.

What do they (the desired target group) want from Acne? (What is it that Acne offers them that they feel attracted to own an item by Acne. Is it image, a certain silhouette a lifestyle etc.)

It’s the blend of being a hot brand in the best international magazines (without advertising), have great collaborations with for instance Lanvin, make beautiful products, have a smart balance between leading designs and very wearable collection pieces and to have a great distribution network and be in all the best stores.

What are the characteristics of Acne? What feeling does it evoke? (The first part is in terms of form, material, feeling - clean cut, scandinavian etc. The latter part is in terms of what does it bring to mind when you first think about Acne. Both questions possibly result in the same answers.)

Acne always had a way to express what A.C.N.E. stands for; Ambition to Create Novelty Expressions. That’s what Acne stands for in everything that we do; making our own furniture, make jeans, shoot pictures, be on our own international stage.

We hope the customer feels that expression that we want to give everything we do and make.

Is Acne gaining a market share worldwide in contrast to their direct competitors?
Acne is still growing a lot on the international market, I can’t tell you how this is for our direct competitors. We are not that competitive towards other brands. We like to focus on ourselves and make that stronger and better instead of looking at others.

Event related questions.

Does Acne’s target audience demand new exciting concepts or are they generally content with the way things are?
Acne always does things her own way. We always do everything ourselves to keep it “Acne” as much as possible. Most of the times it has a slightly romantic touch to it with still being rock’n roll. It’s being avantgarstic with always looking over our shoulders and getting inspired from all the beautiful things we see in the past. So Acne shows everybody the way they want to have it and people like that. That’s the way it works for them.

What kind of event would you think suits Acne? (At night, evening, afternoon, midday, morning? Loud or soft-spoken? Neutral colours or vibrant ones? Etc.
Have a look at the launch of for instance our furniture line or Acne paper, this gives you a really good indication how we like to do shows/presentations. It’s always in the evening time, there’s always a beautiful old location; church or Karl lagerfelds old place etc and things are presented very spacious and elegant. We take everything we do very serious so all is thorough.
Interview with Bart de Groot (Acne Store Owner, Amsterdam)

The interview was taken by telephone and at the time of communication I had no access to a recorder. However, I have written down key words and phrases and these are presented here.

Notes:
Acne is geen Levi's 501. Het merk is begonnen met 2 jeans en snel uitgegroeid tot een van de meest toonagevende modemerken. Wat wij proberen in Amsterdam is het merk 'humble in de markt te zetten'. 'Niet schreeuwerig'. We willen groeien vanuit de onderkant van de markt. Zonder teveel poespas en advertenties. Daarom is er ook geen borrel gehouden bij de opening van de zaak.

Het gaat bij ons om het silhouet van de individuele stukken. Ieder item is een 'piece of art'. Acne brengt ook 4x per jaar een magazine uit in de vorm van Acne Paper, waarin we eigenlijk vooral over anderen praten en niet over onszelf.

De store is ontworpen door Andreas Fornel, Architect Acne Studios. De bedoeling was om de store als een soort Art Gallery neer te zetten. Plafond is van koper. Er staan studio tafels / tekentafels en de lampen hebben kappen om het licht te reguleren. Let the product speak.

Interview with Kim Bruggeman (AMFI Teacher)

The interview was taken at school and at the time of communication I had no access to a recorder. However, I have written down key words and phrases and these are presented here.

Notes about Acne:
- Te duur, niet voor over.
- Silhouet van Acne is mooi.
- Acne is een statement merk, strak en stijlvol vaak.
- Event zou in de vorm van een expositie, artsy en edgy moeten zijn. Donkerblauw navy, wit natuurlijk licht en architectonisch. Modernistisch.
- Minimalistisch design, maar wel extreme vormen.
- Mise en scene van Bergman, maar wel Rem Koolhaas narratief.

Interview with Frank Jurgen (AMFI Teacher)

The interview was taken at school and at the time of communication I had no access to a recorder. However, I have written down key words and phrases and these are presented here.

Notes about Acne:
- Collectie aansluiten op imago. Vormgeven.