RIMOWA

VISUAL REPORT

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BA (HONS) FASHION VISUAL MERCHANDISING AND BRANDING
FASHION VISUAL MERCHANDISING AND BRANDING STRATEGY

TABLE OF CONTENTS

BRAND OVERVIEW

Rimowa is a German luxury luggage brand offering quality suitcases and accessories. The brand was founded in 1898 and is thoroughly related with its heritage. Rimowa provides excellent quality - from aluminium suitcases handbags and eyewear, and the and its pursuit of excellence (Heritage, 2021). The brand is known for its craftsmanship and innovation (Creative Supply | Rimowa Brand Profile, 2020).

Rimowa is currently aiming to become the ultimate travel brand where customers can find everything relative to travel (Creative Supply | Rimowa Brand Profile, 2020). The company has set a main goal to make their travel experience more complete and unique through luggage (Luxe.CO, 2019).

Image 1: Aluminium material test (Author's Own, 2021)

RIMOWA TARGET CUSTOMER

The company's consumers are trav-ellers who can be categorized as spenders that practice shopping, but want the best –quality over quantity. Rimowa customer might make one or two high-end purchases annually, yet do not necessarily have the required amounts of disposable income (Ram-senthaler, 2021).

Image 2: Roger Federer (Rimowa, 2019)

ONLINE AUDIT

Rimowa has a good digital presence. The company is constantly posting engaging content and communicates with customers on Instagram and Facebook. Rimowa is posting professional and high production content along with relatable DIY-style, which appears temporary, casual and relaxed (see image 3).
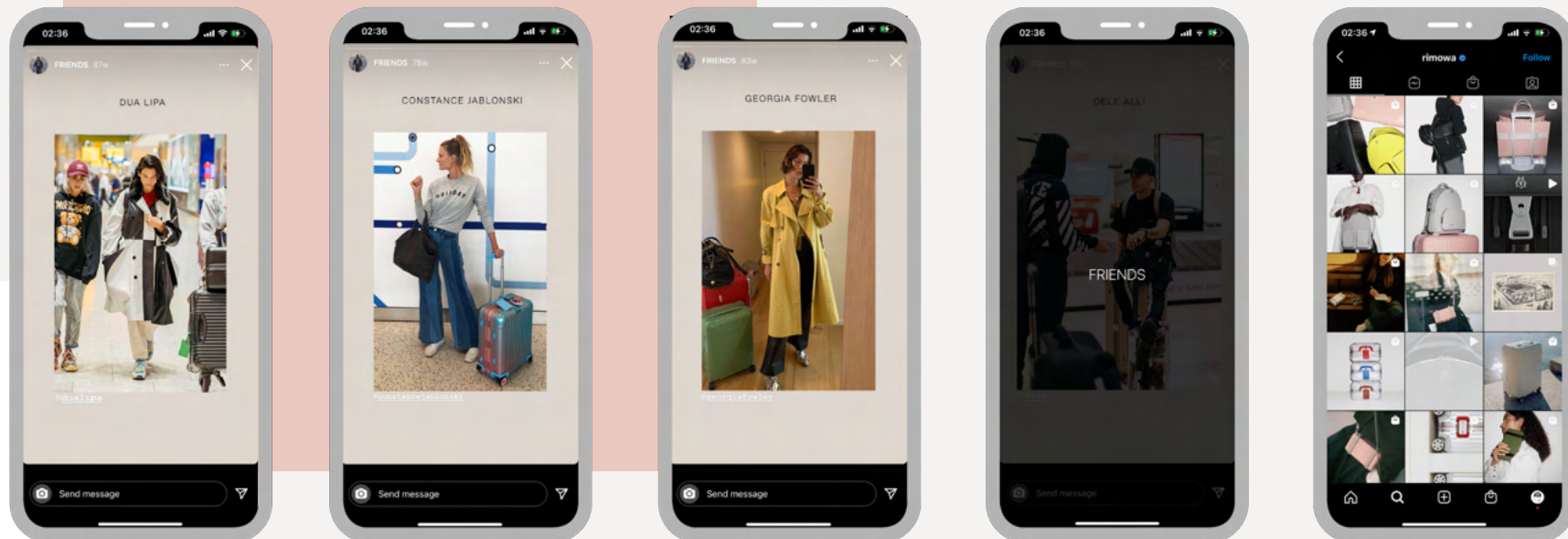

Image 3: Rimowa on Instagram (Rimowa, 2021)

STRATEGIC RECOMMENDATIONS

REIMAGINING THE MEANING OF TRAVEL

Due to the current Covid-19 pandemic, Rimowa is in the process of redefining the meaning of travel and expanding its product range. As the travelling industry is slowly but increasingly recovering from the ongoing Covid-19 pandemic (Orban, 2021), Rimowa released a handbag collection providing relevance. In order to sell a new product, Rimowa must successfully provide content to emphasize the new understanding of travel and how it connects to the new product.

REVITALIZE THE CURRENT RETAIL SPACE AT NEW BOND STREET

Rimowa flagship store at New Bond Street lacks in visual storytelling. The visual layout of the space, product placement and interior lack in potential. Product placement in-store is of low maintenance and could possibly lead to further decrease in sales (see appendices A and B).

EMERGING TECHNOLOGY

Image 6: Frederik Heyman (Heyman, 2019)

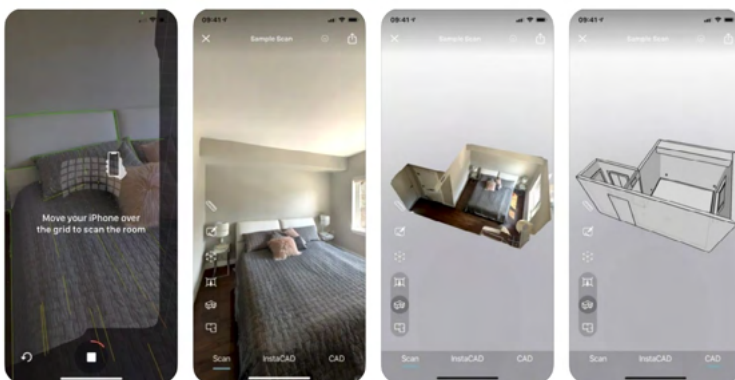Image 7: Bellus 3D app (Bellus3D, 2021)

Image 8: Polycam app (Polycam, 2021)

DEVELOP DIGITAL ENGAGEMENT ONLINE AND IN-STORE

In order to attract younger customers, social media has to be approached as a focal point. 75% of 18-24 year olds own an active Instagram account (Chen, 2021).

Interest towards illusion and artificiality is rising, from CGI Instagram models, immersive augmented reality experiences to AI-fuelled avatars (Roberts-Islam, 2019).

While brands have been using CGI, AR and VR for years, companies have yet to hand branded digital assets to the customer.

CONCEPT OVERVIEW

The given concept focuses on the reimagining the meaning of travel. The concept was designed in order to allow customers to experience a new kind of travelling – into their own virtual reality.

CONCEPT TARGET CUSTOMER

Rimowa target audience is from 24 to 40.

The given proposal is targeting millennials and Gen Z: 18 to 30.

IDEATION

CONCEPT INSPIRATION

Inspiration for this project was taken from multiple sources.

Form and shape was explored in the model making session with different materials (see appendices C-F, H-M). As Rimowa is known for its aluminium suitcases, it was decided as one of the early focal points of the project. Multiple exhibitions were visited in order to gather visual inspiration (see appendices G, N-S, A1). Further research was done by browsing for different visuals that would later on affect the design (see appendices T-U, B1).

As the focal point had to do with travelling to a digital space, inspiration was drawn from researching into 3D mapping (see appendices V-W).

Inspiration was drawn from Stanley Kubrick's „2001: A Space Odyssey," to emphasize the storytelling behind the reimagining of travel. The inspiration is referring to space and time, providing a chance for the customer to enter „another dimension" through technology.

LOCATION

Rimowa store at New Bond Street was chosen as the location due to its positioning. The flagship store presence Is of upmost importance. Each store needs its differentiation to stand out.

The space was enlarged three times the size to emphasize to design possibilities that the current space does not allow.

As the concept is introducing a new commercial interior to an existing site, installation is executed to preserve the original building.

The store consists of three rooms and six areas. The areas are allocated depending on the product:

SPACE

LOW PRIORITY

LOW PRIORITY
Eyewear

LOW PRIORITY

Handbags

TECHNOLOGY

3D mapping
The customer can scan themselves into a 3D avatar. The first step of interacting with Rimowa's digital assets.
Screen installation
The 3D scanner is surrounded by two LED screens attached to the wall. These screens display selected customer interactions with the assets and campaign visuals.

LOW PRIORITY

LOW PRIORITY
Classic luggage
Exhibition
Historic Rimowa suitcases for display.

HIGH PRIORITY

New luggage
Exclusive collections
Collaboration pieces.
These are placed at the entrance as that is the area with the biggest footfall.
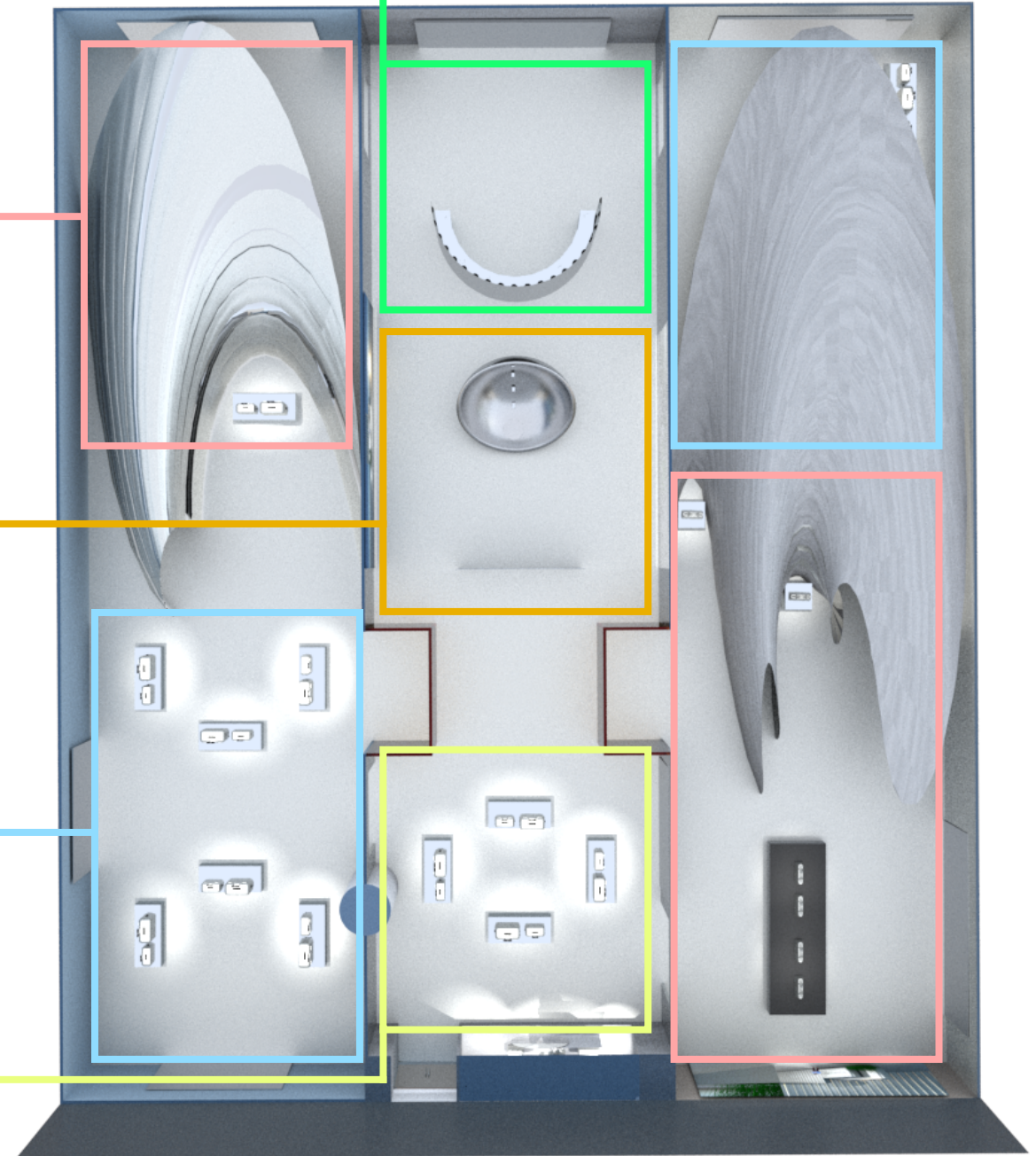
Image 14: Zone map (Author's own , 2021)

CUSTOMER JOURNEY

For the given concept, a radial strategy was used to design the customer journey. By positioning handbags and classic luggage diagonally, customers are directed in a circular movement.

Products are strategically positioned in clusters to direct customer to pass through the circulation.

Customers interaction has been and will be affected by the long-term self-isolation due to Covid-19 lockdown (Ellis, 2021). The customer journey is designed to go in circulation to help the customer keep their personal space.

As the customer enters the store, the first thing they are going to see is the new suitcase collection located at the entrance. The customer will then move down to the 3D scanner, which is placed in the middle of the store. The client can then choose which way to enter the circulation.

Image 16: Customer Journey map (Author's own , 2021)

TECHNOLOGY

During the 3D scanning process, the shape of an item is captured using a 3D scanning application. The sensors of the device collect data related to shape, depth and colour (see appendix W). The scan is then converted into a 3D file and can edited into a 3D environment (Sculpteo, 2020).
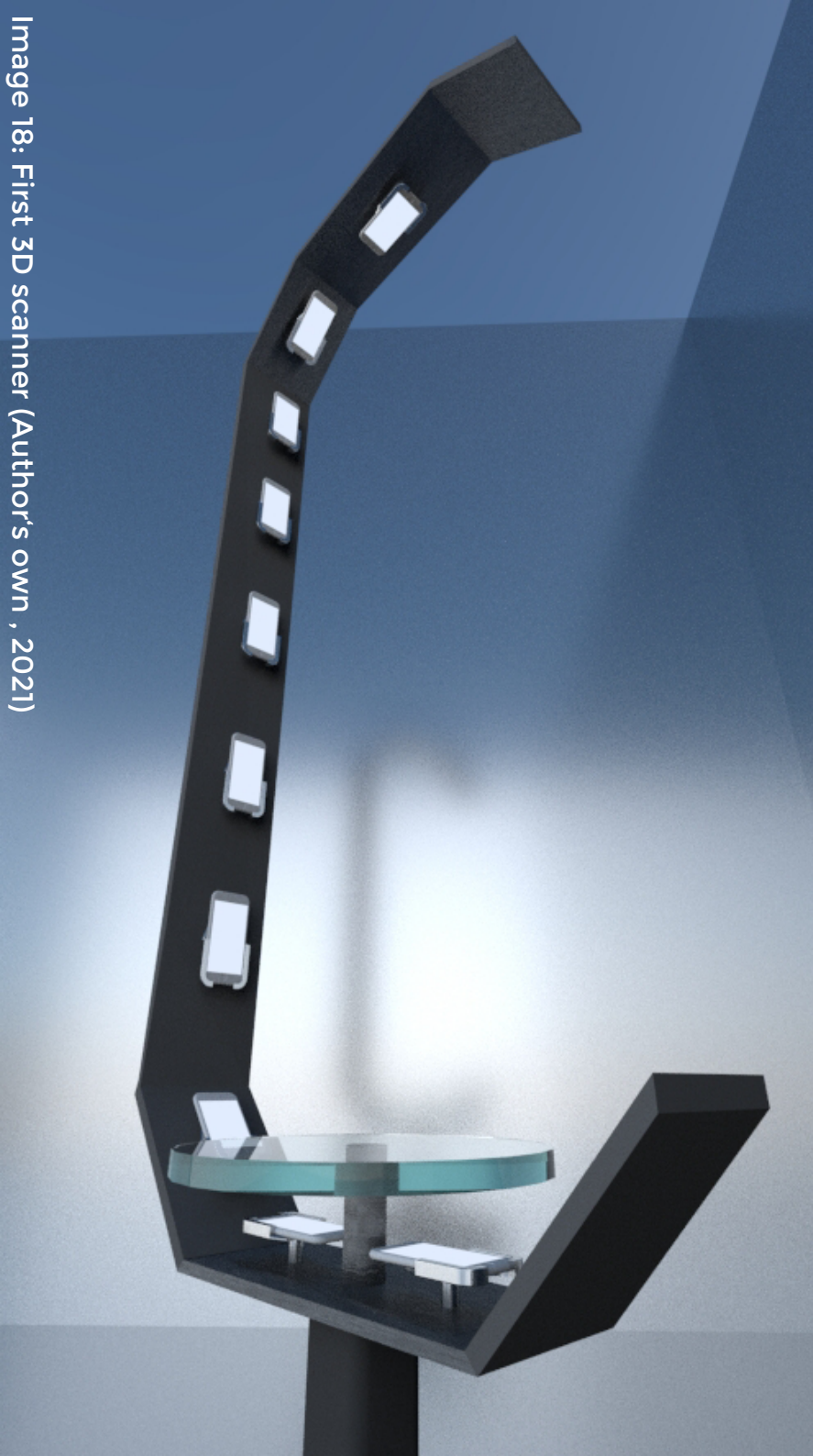
Democratizing virtual branded spaces provide a unique experience between the brand and the customer as the user can choose how they react to the digital environment and how to display it on their social media that is most suitable for them.

Providing virtual assets will allow a company to intervene into customer's social media and gain exposure.

•Brands create virtual environments for the customer to use.

•Users can scan themselves with their mobile phone.

•Users can enter their avatar into the provided environment and customize it by lighting and location (see images 20-22).

•Images and short videos can be export- ed and shared on multiple platforms.
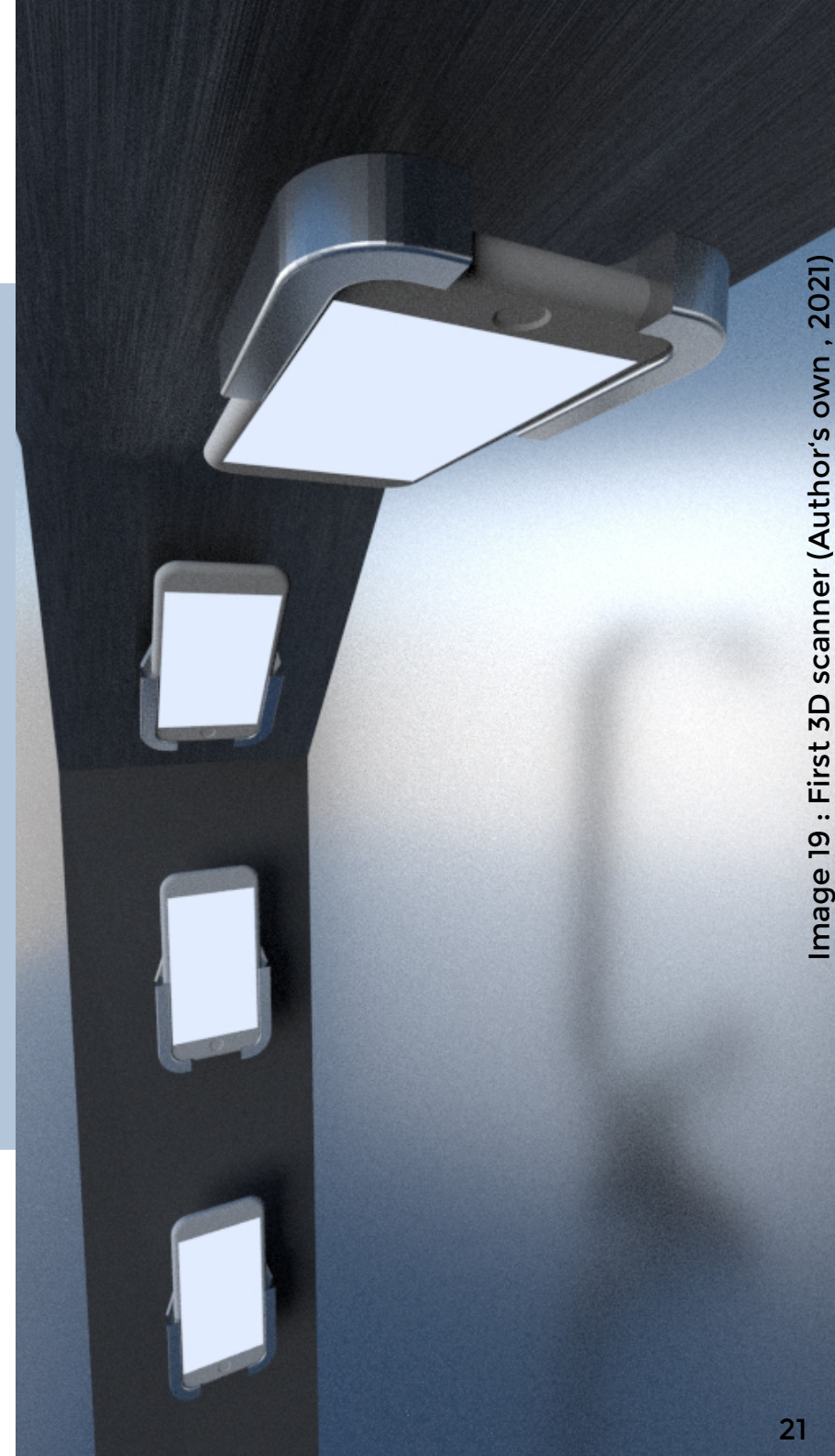
DIGITAL ENGAGEMENT

Customers can scan themselves at home or at The New Bond Street store, which has a 3D scanner consisting of six fixated mobile phones that scan si-multaneously.

The data is collected from all the mobile phones on the scanner and transmitted to a unified server, where it can be distributed to customers via NFC technology.

NFC (Near Field Communication) operates with one chip as one part of a wireless link. Once it's activat-ed by another chip, small amounts of data between the two devices can be transferred when held a few centimetres from each other (Faulkner, 2017).

Once they have their avatar, they can access the digital asset through a mobile app. The user is then able to move their avatar around to pick a desired location, change the source of light, angle and co-lour of lighting and render their image or video. These visuals are then shared on Instagram (see im-age 23) and Tiktok.

Image 20: Rimowa virtual environment (Author's own , 2021)

Rimowa can share their customers creativty on their Instagram feed.
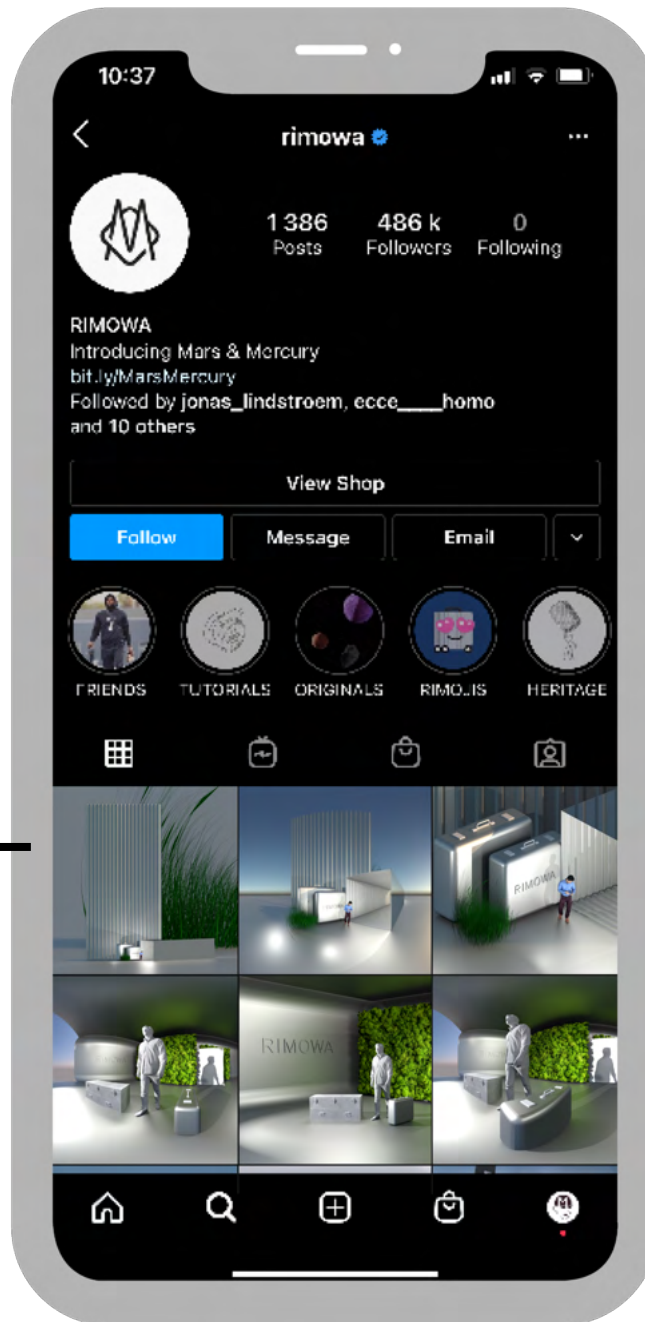
Image 23: Rimowa Instagram (Author's own , 2021)
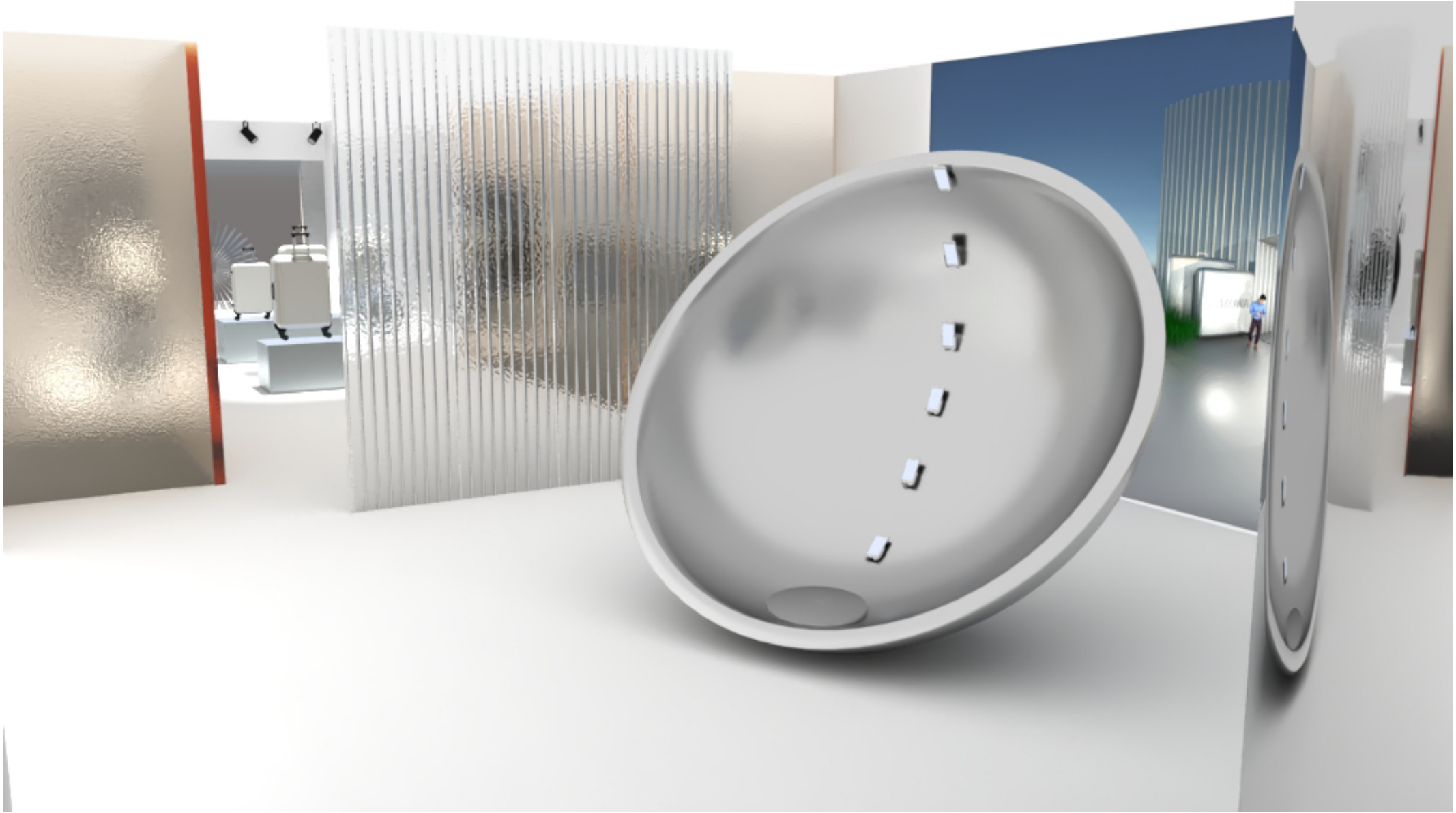
Image 25: Rimowa Commercial Space Proposal (Author's own , 2021)
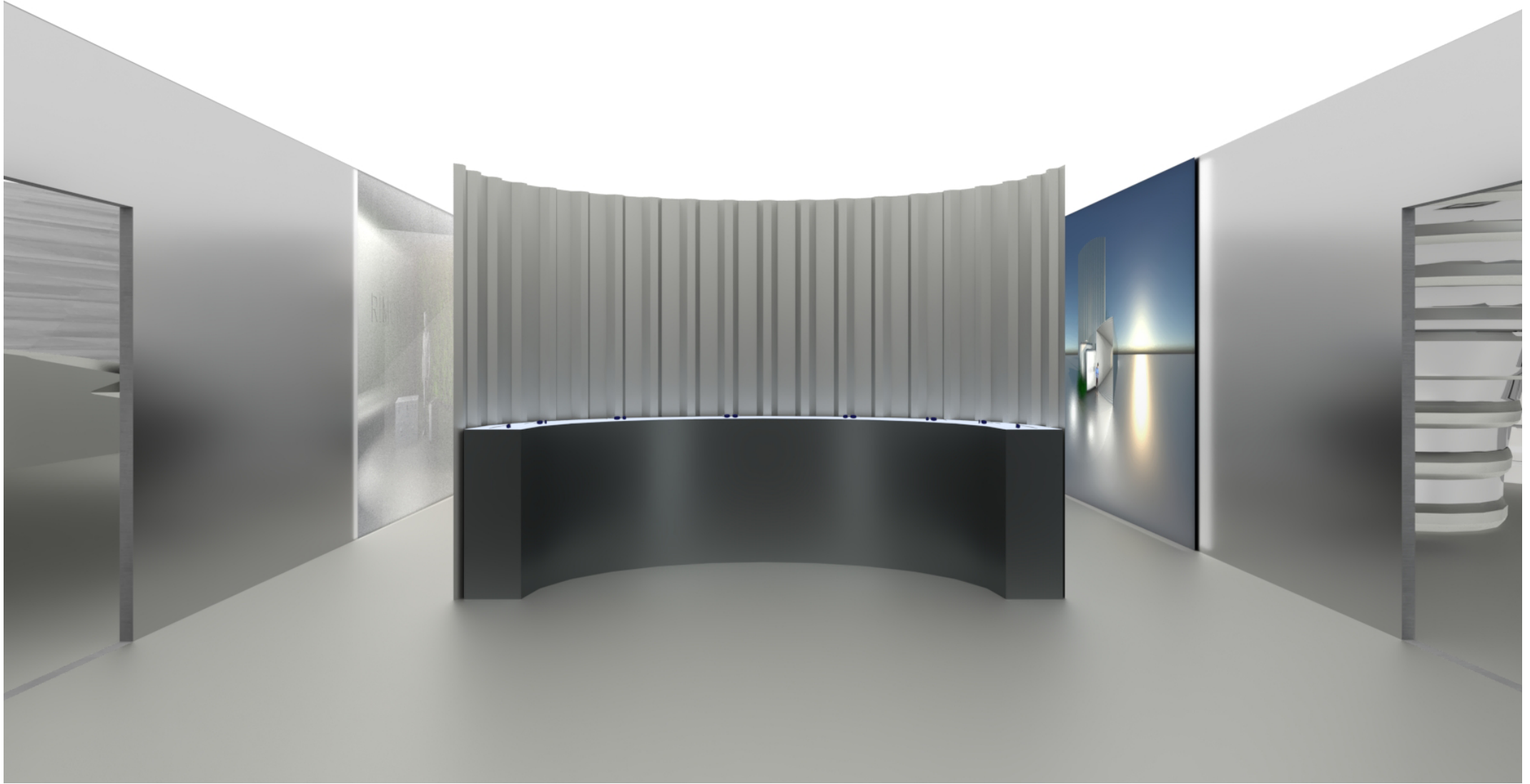
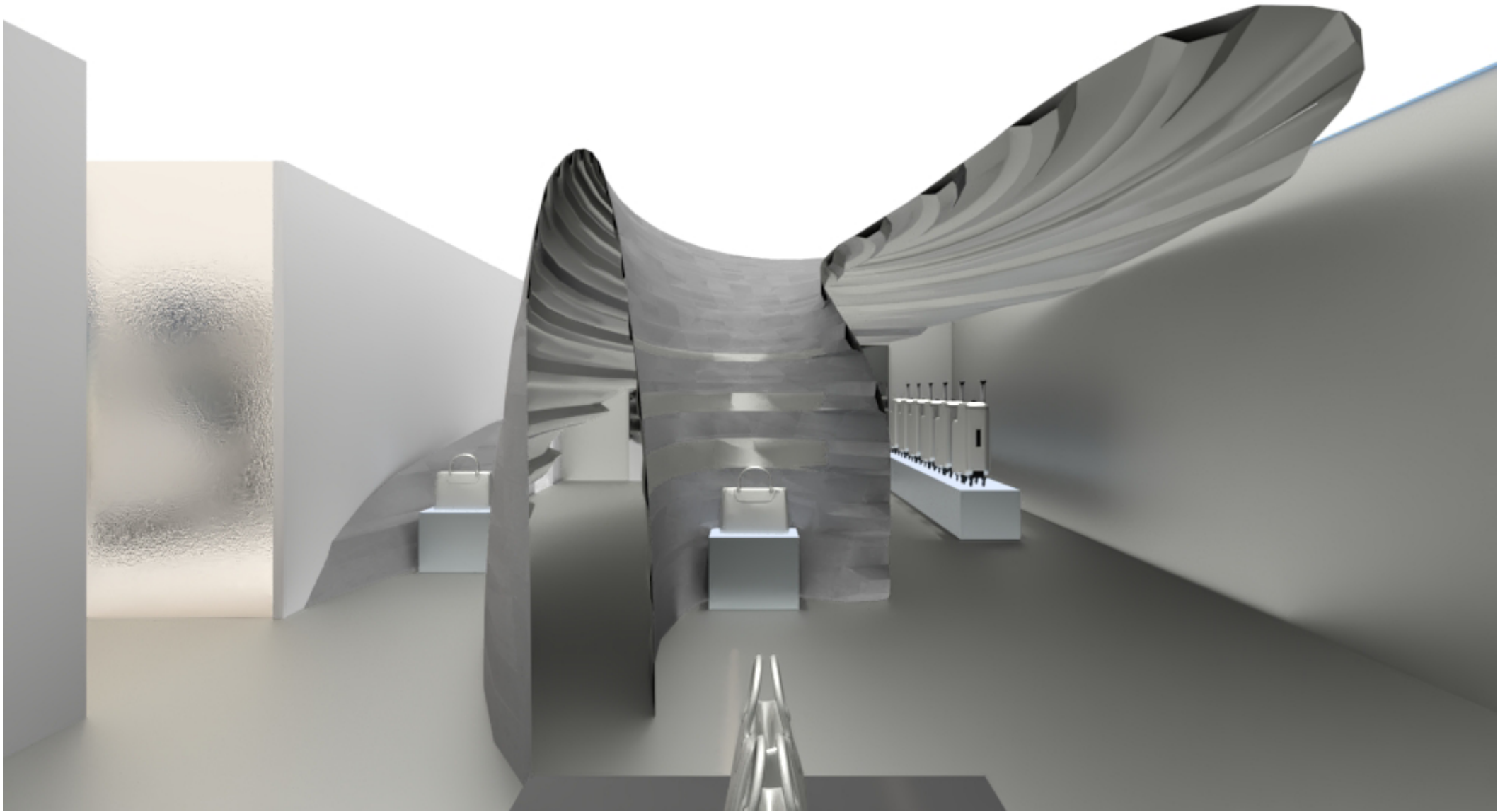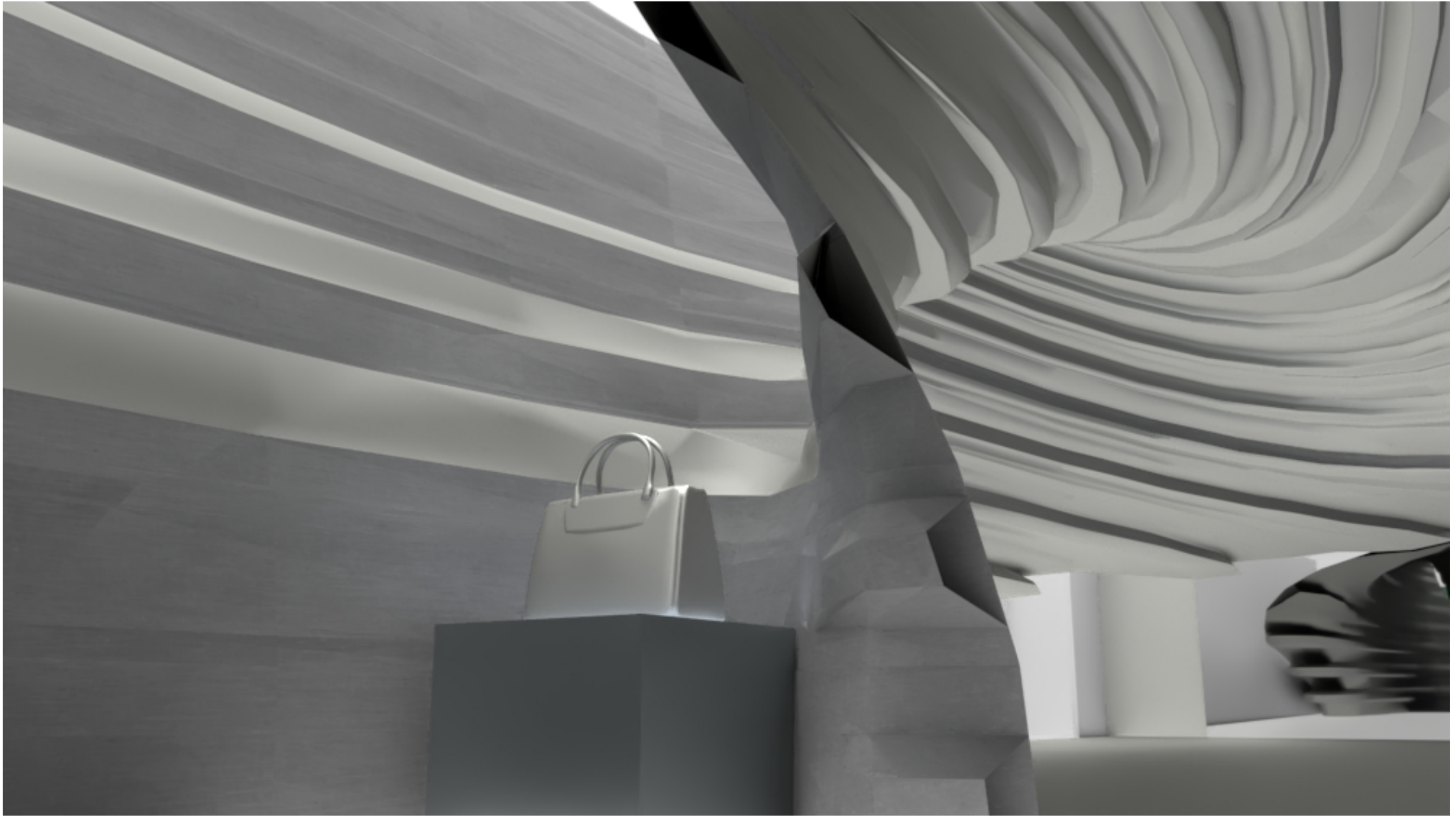Image 26: Rimowa Commercial Space Proposal (Author's own , 2021)
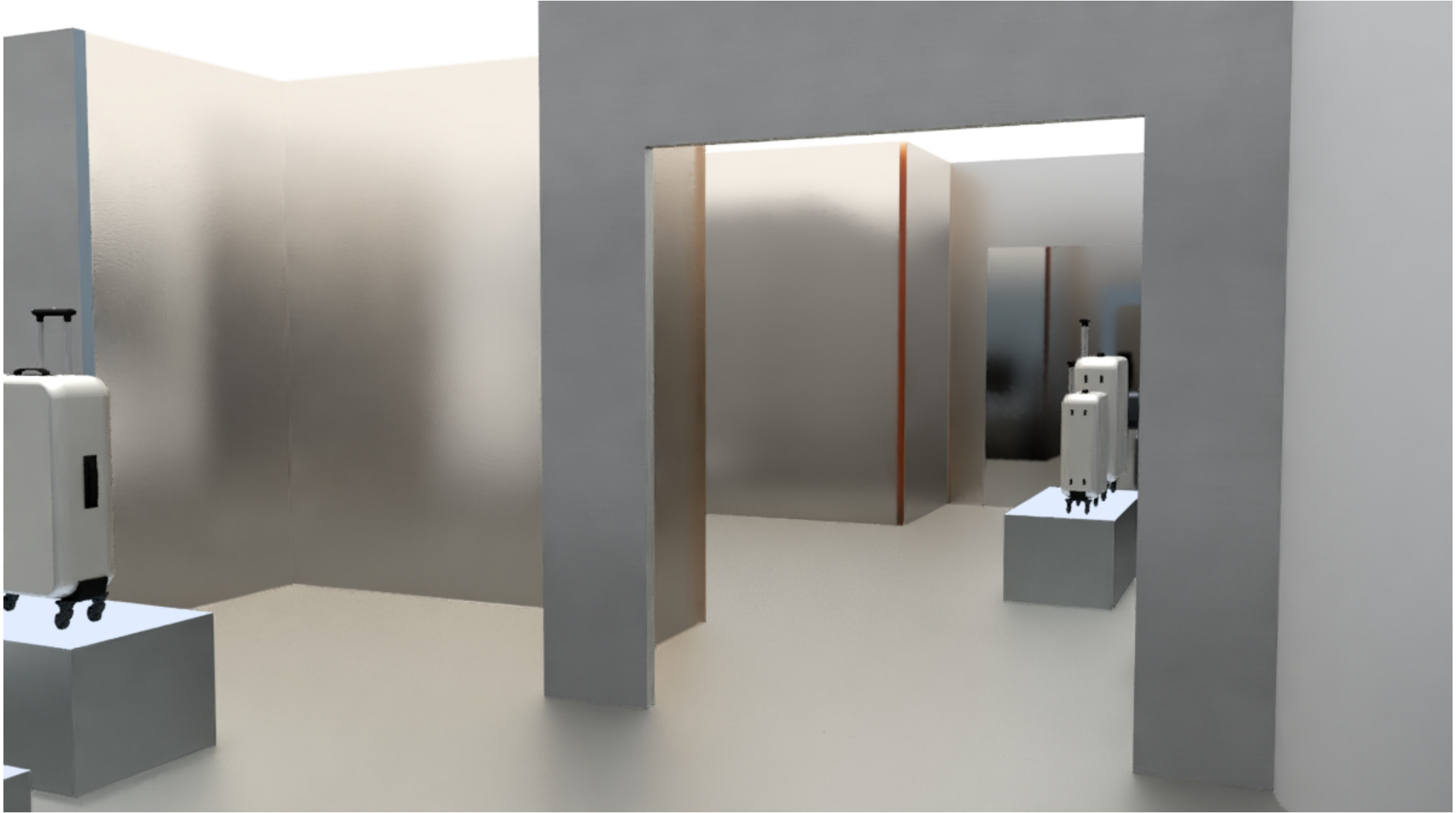
Image 27: Rimowa Commercial Space Proposal (Author's own , 2021)
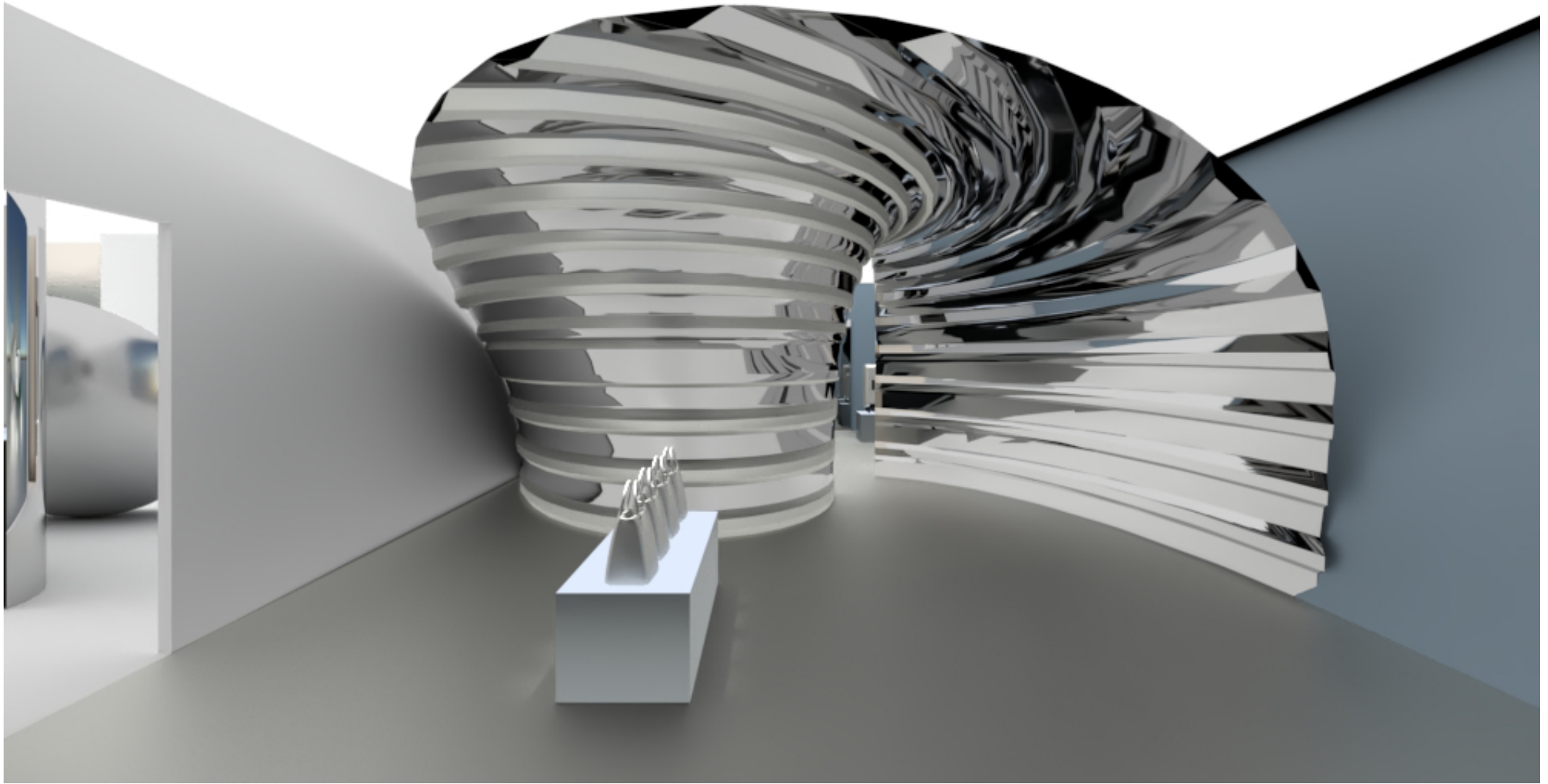
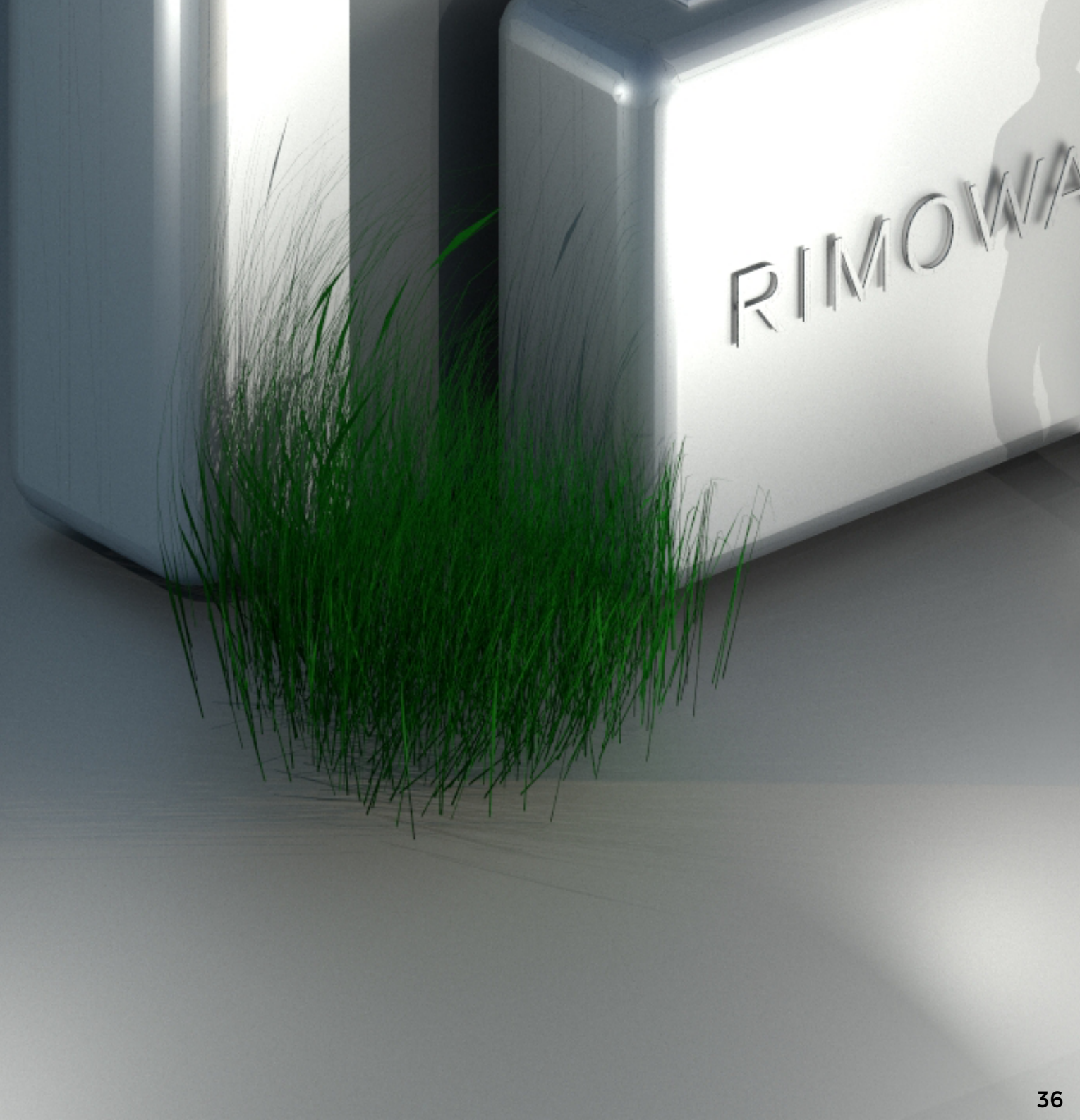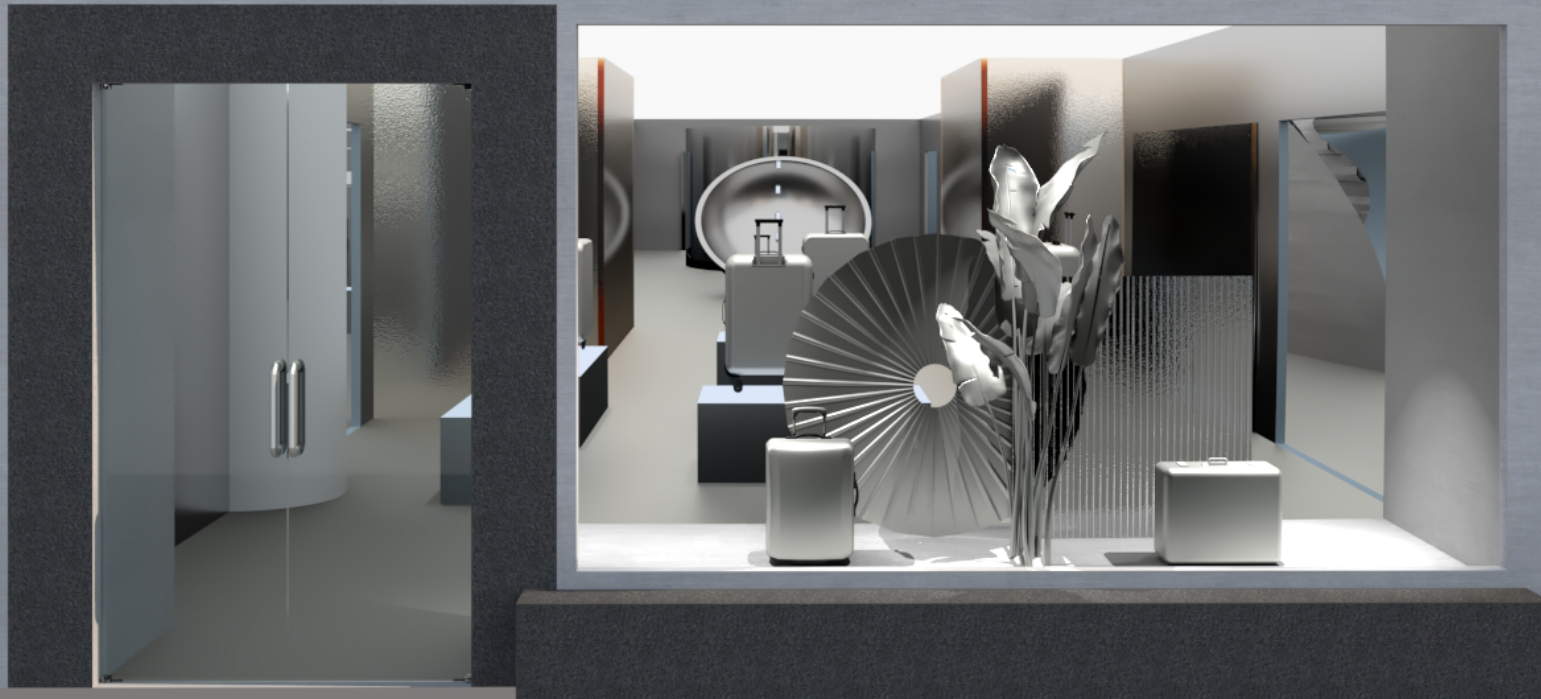Image 28: Rimowa Commercial Space Proposal (Author's own , 2021)
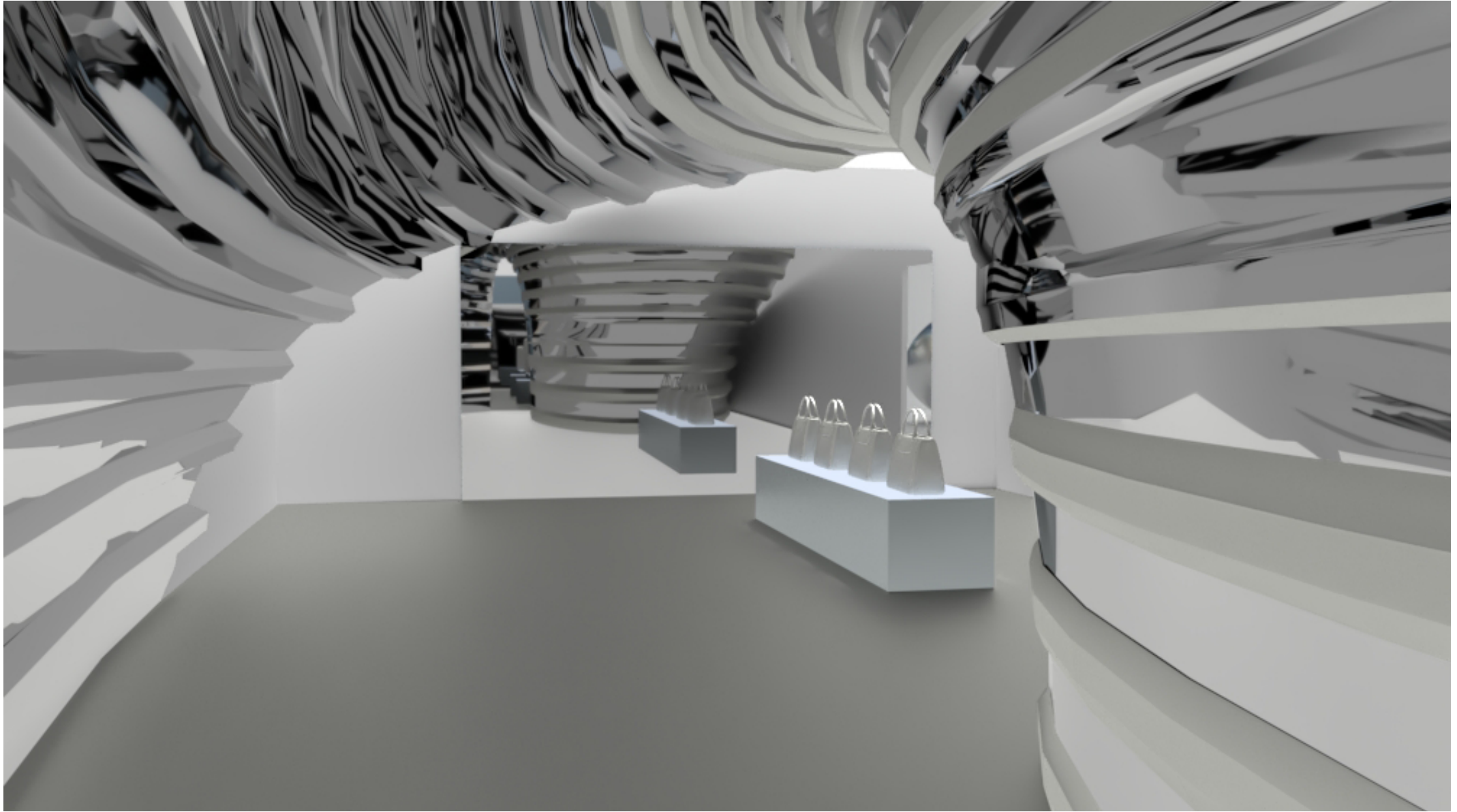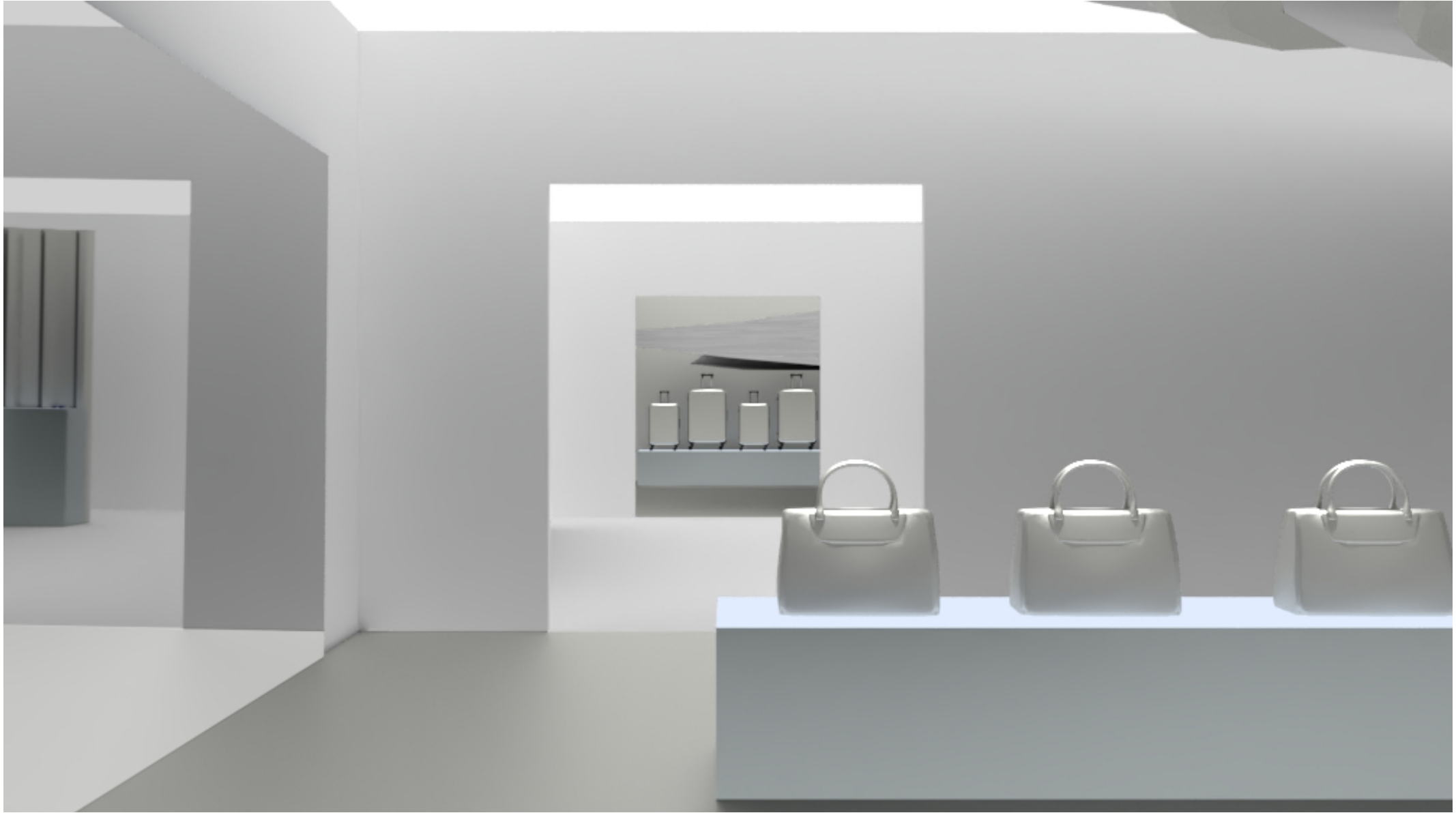
Image 30: Rimowa Commercial Space Proposal (Author's own , 2021)
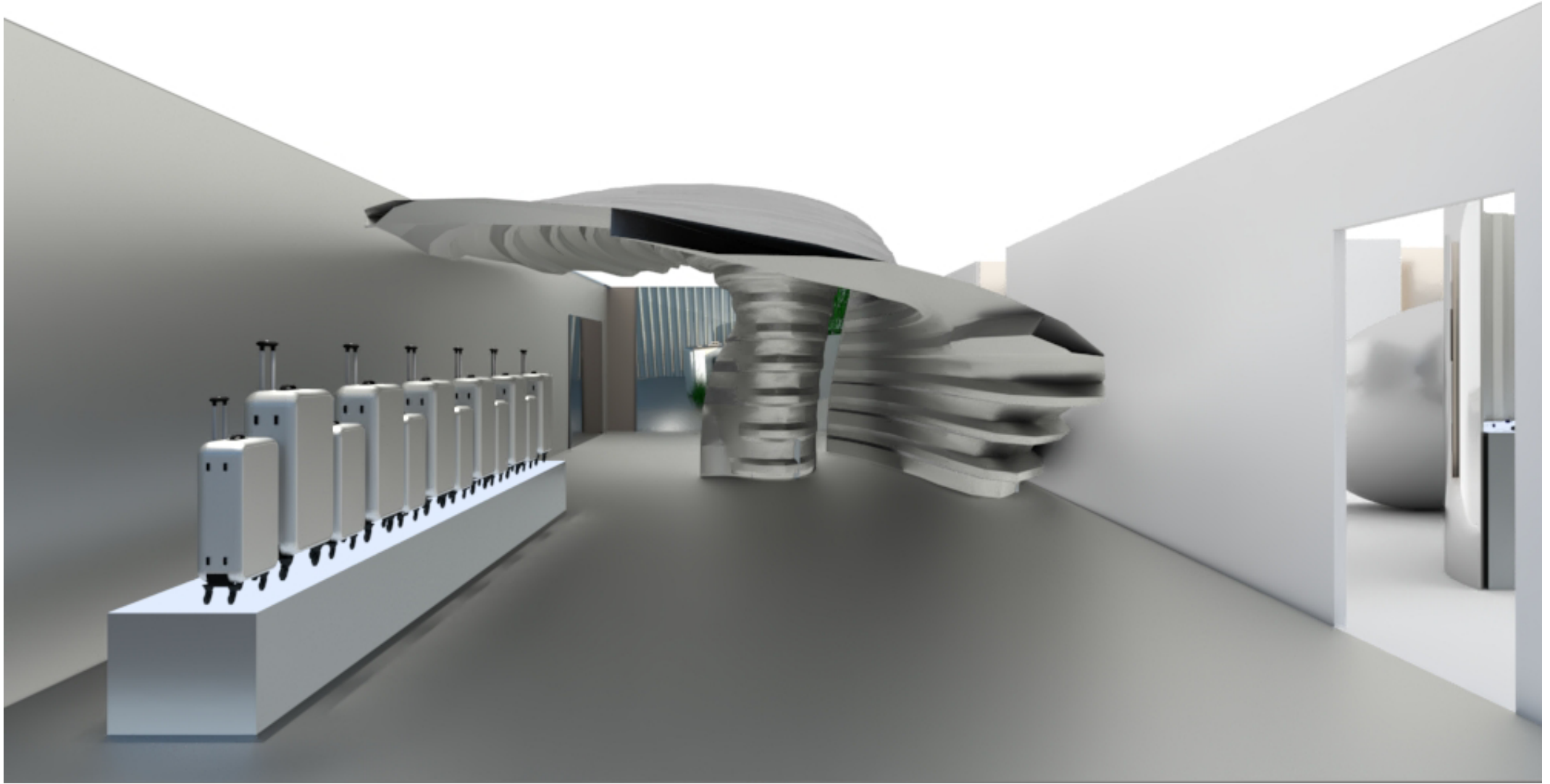
Image 31: Rimowa Commercial Space Proposal (Author's own , 2021)

Image 33: Rimowa Commercial Space Proposal (Author's own , 2021)

FINAL WINDOW

Window concept is inspired by an exhibition at Tallinn Art Hall (see appendix N). The window consists of aluminium flower prop, circular aluminium plate, rectangle polycarbonate prop.

The window is lit from the ceiling with six spotlights.

The window is designed in a triangle to create focal points for the suitcases and the flower (see image 36).

Image 34: Rimowa Commercial Window Proposal (Author's own , 2021)
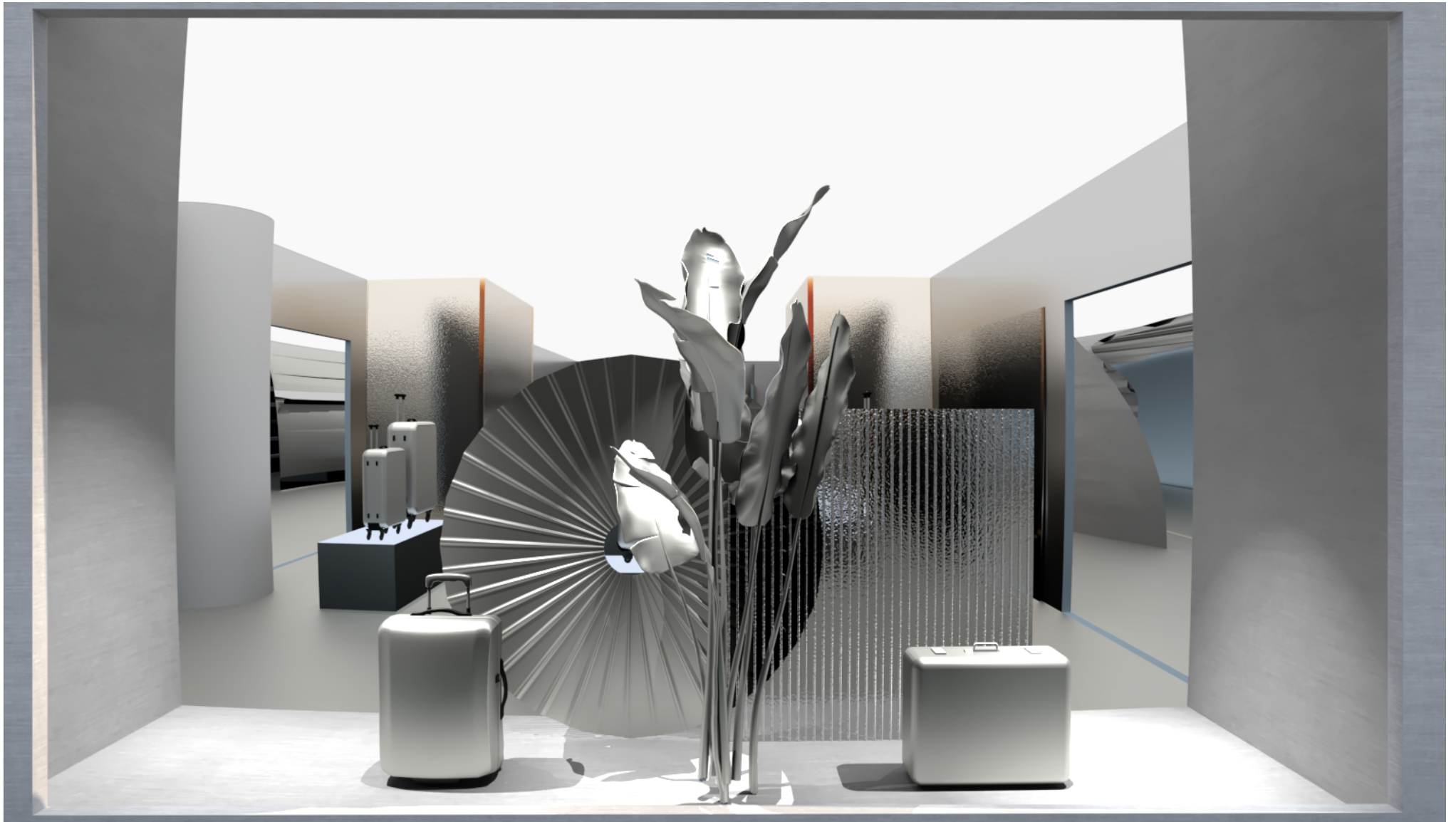
Image 35: Rimowa Commercial Window Proposal (Author's own , 2021)

FIXTURES
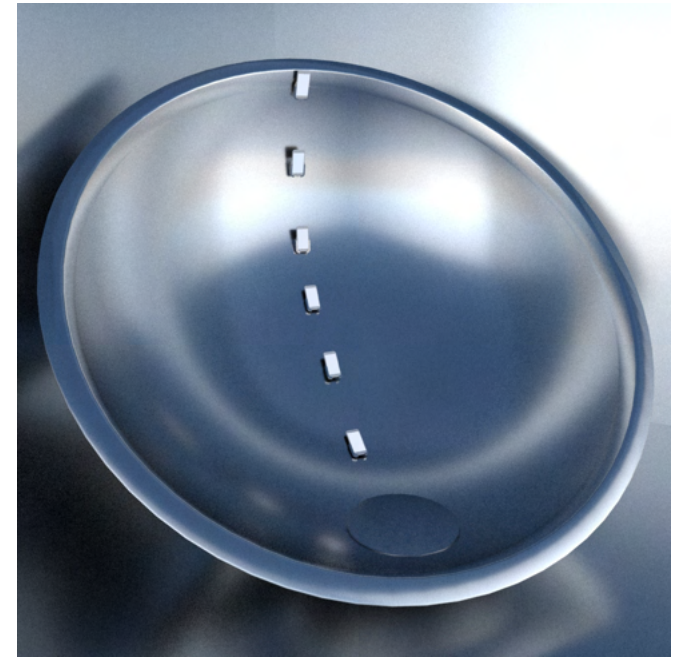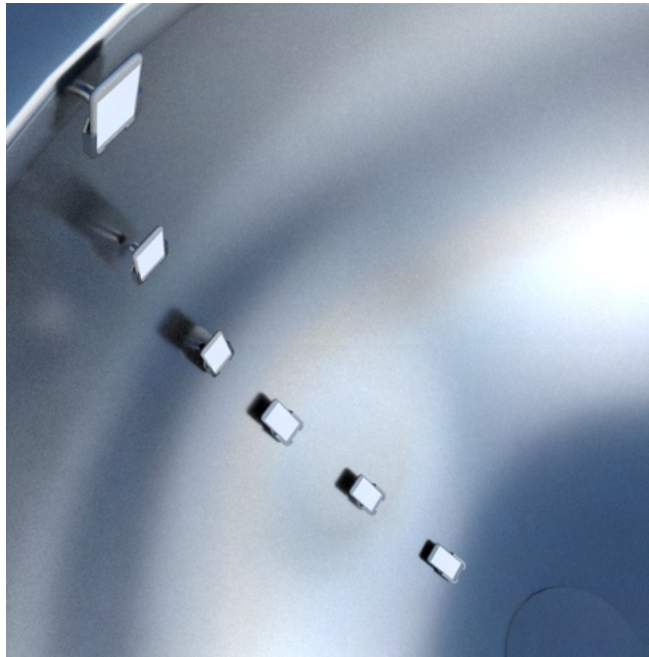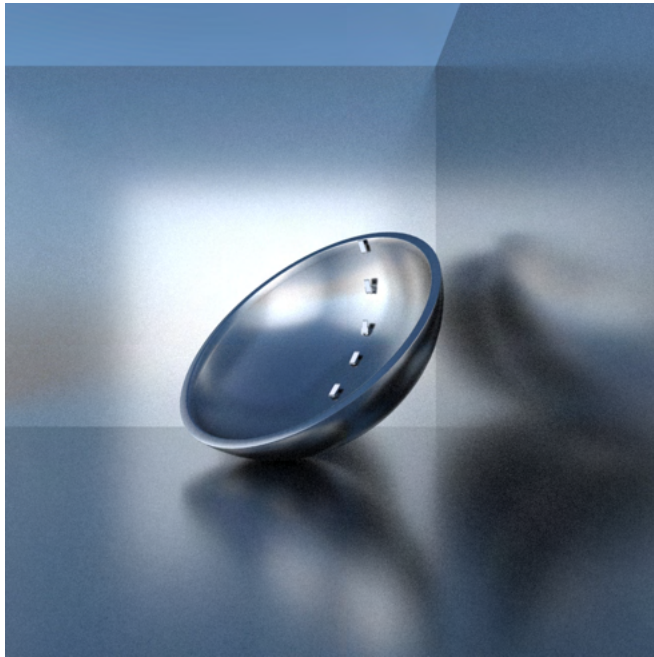
Image 37: 3D Scanner (Author's own , 2021)

3d scanner was designed to revolve around the customer in order to scan the whole body. Six mobile phones are attached to the fixture in a vertical line to capture the outfit from six different angles. The first scanner was vertically compact and practical (see images 17-19)
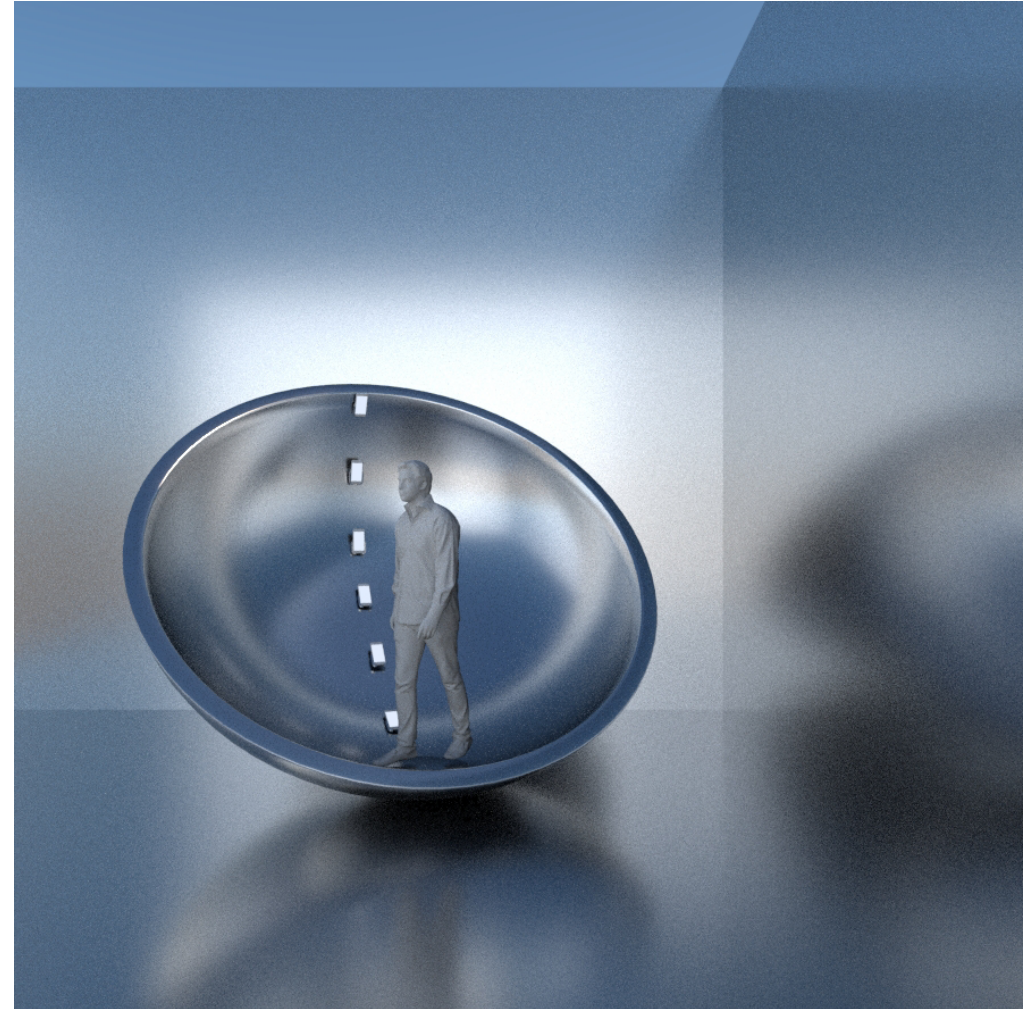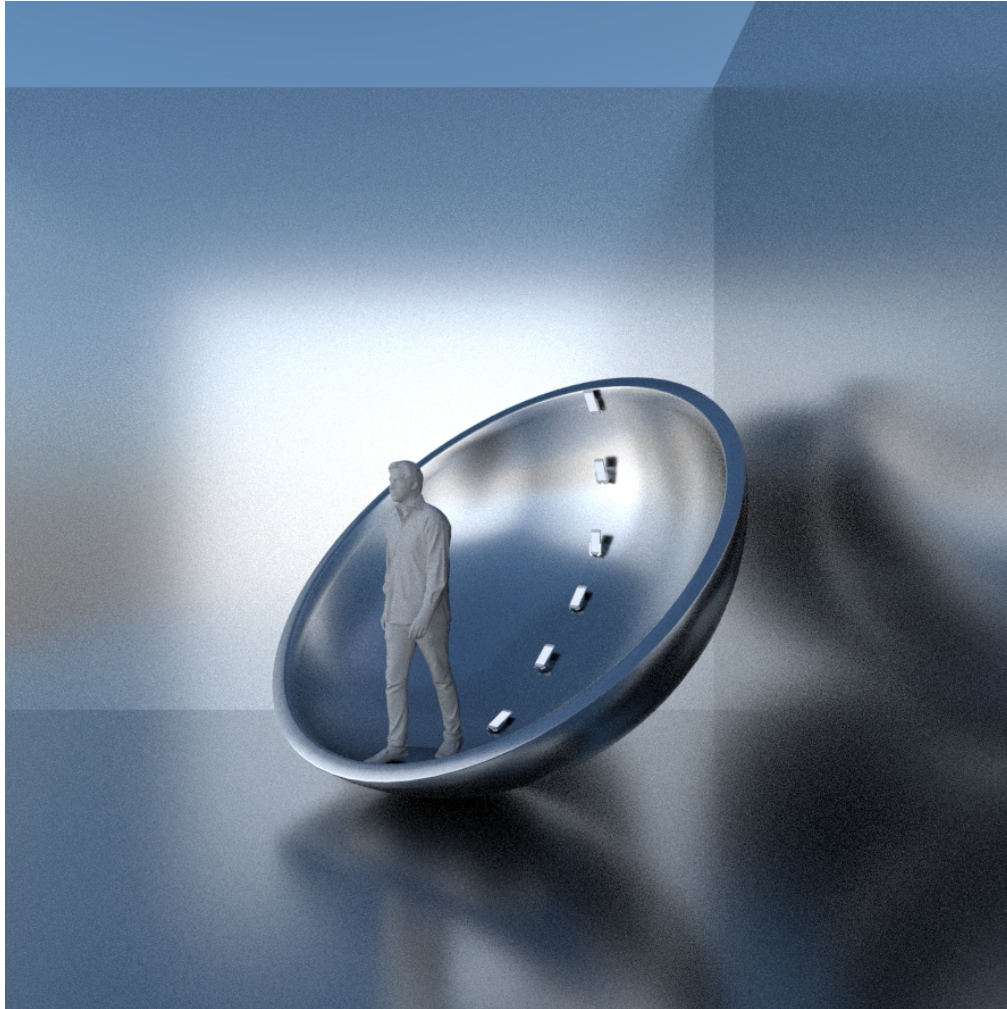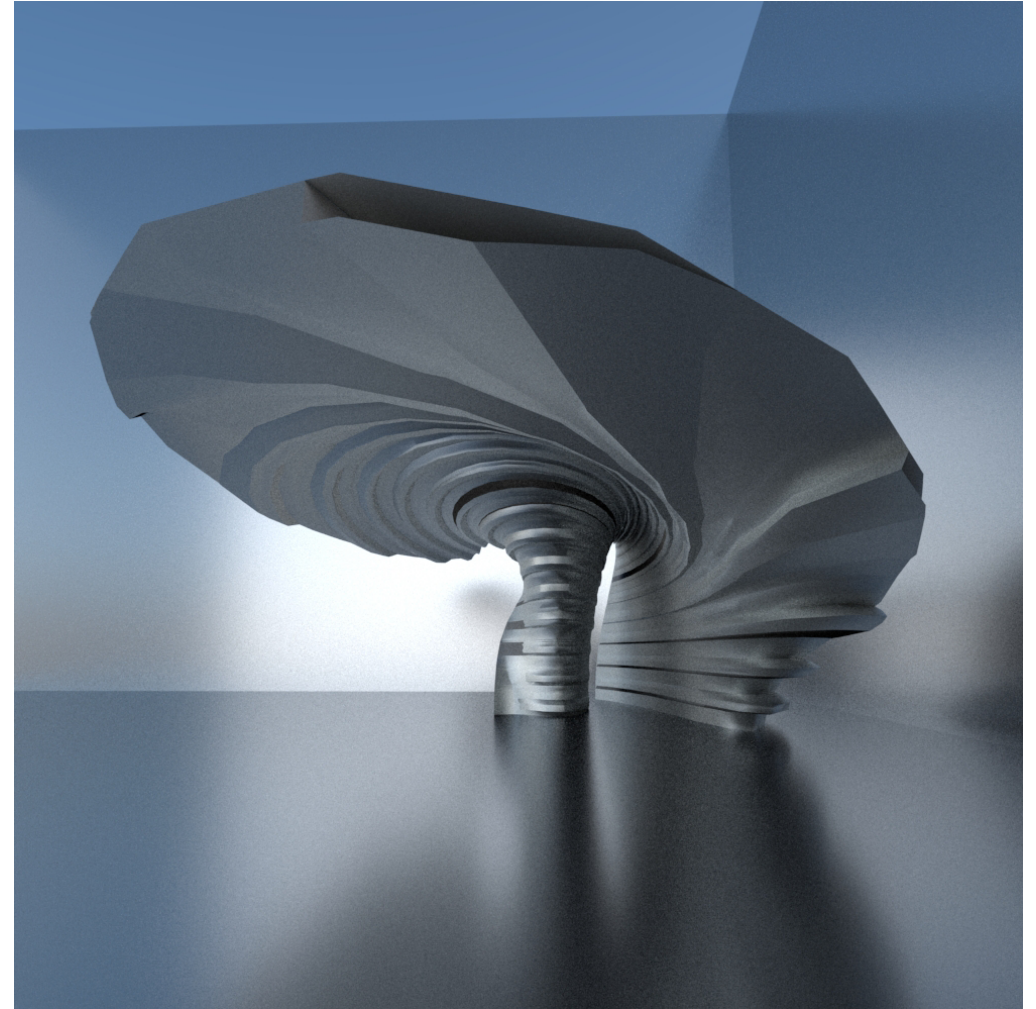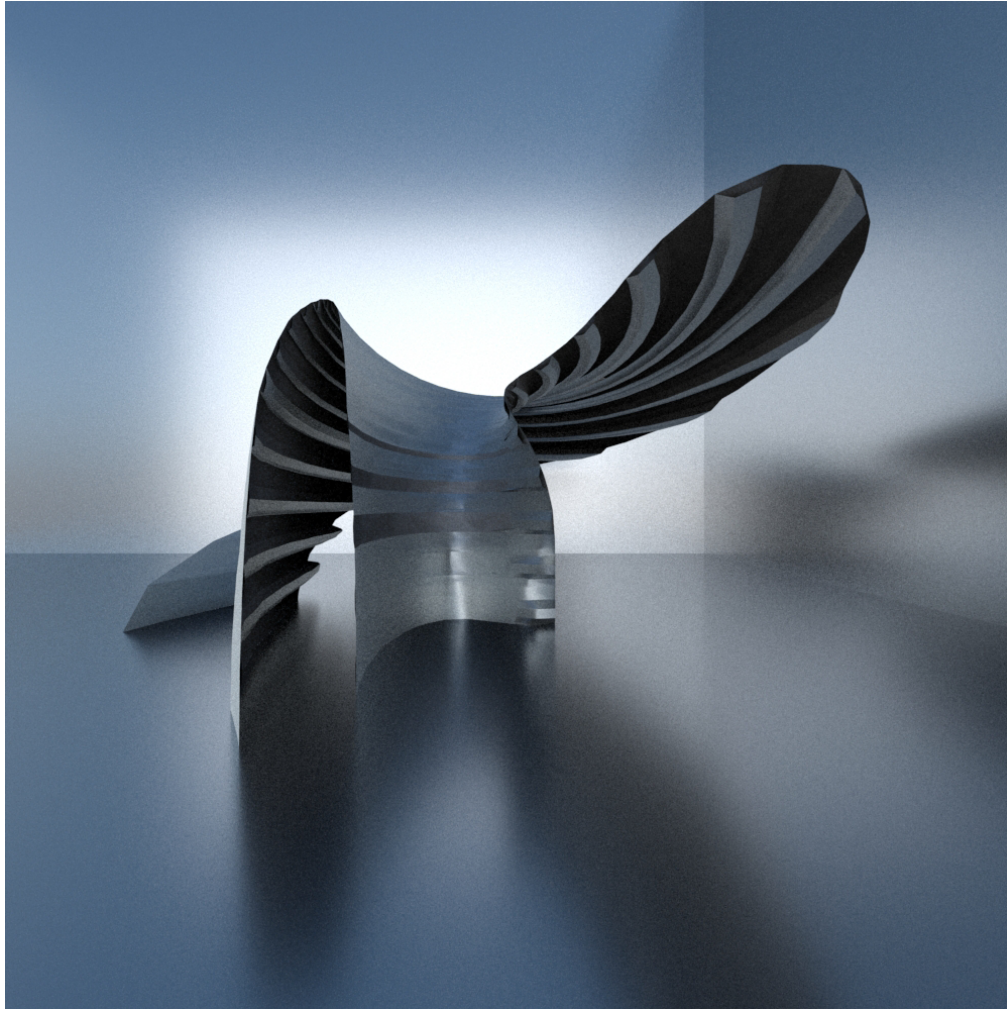
Image 38: 3D Scanner revolving (Author's own , 2021)

Upon entrance, there are two aluminium sculptures in the far corners (see image 39-40) on both sides. These fixtures represent the motion of travelling to "another dimension."
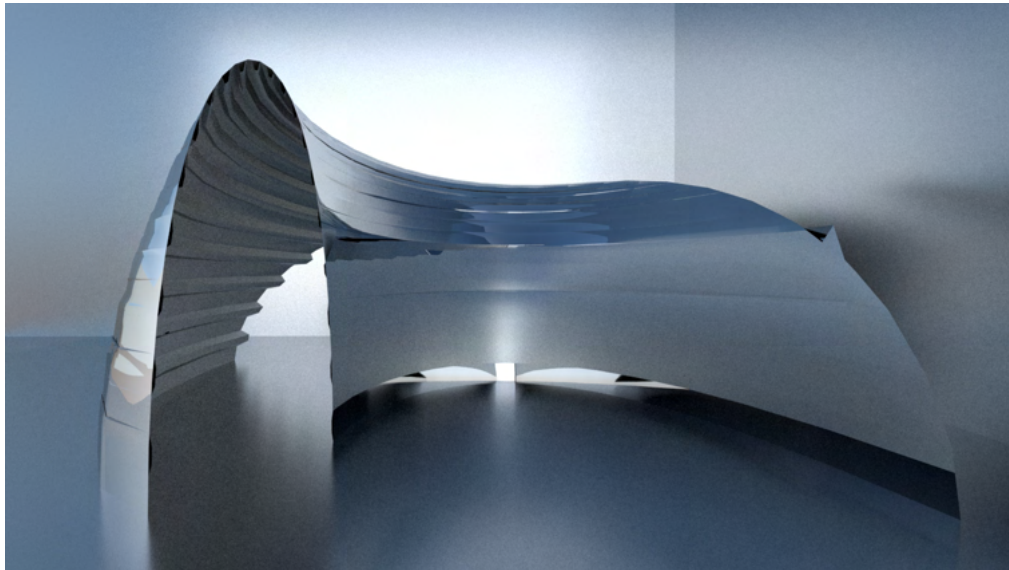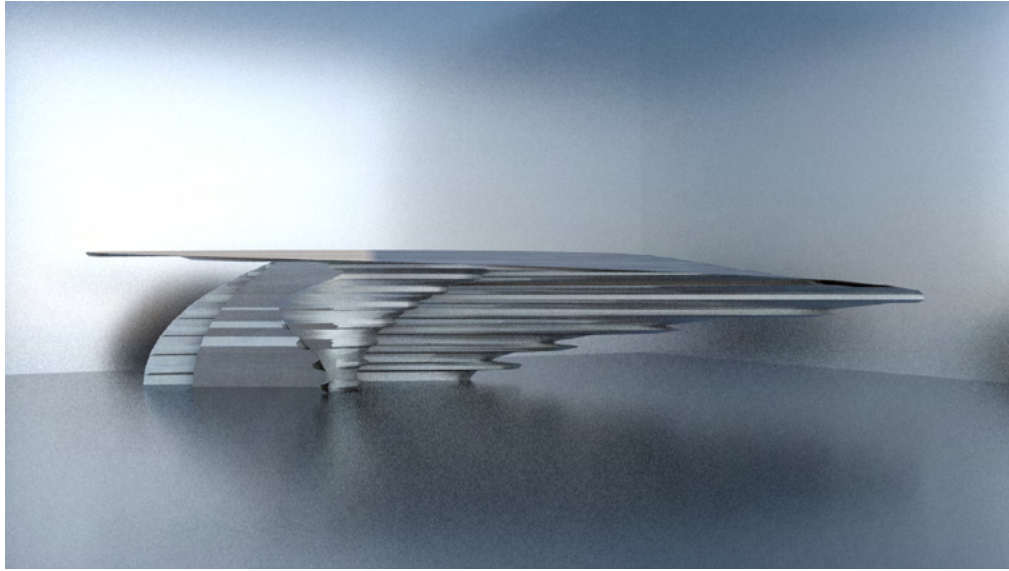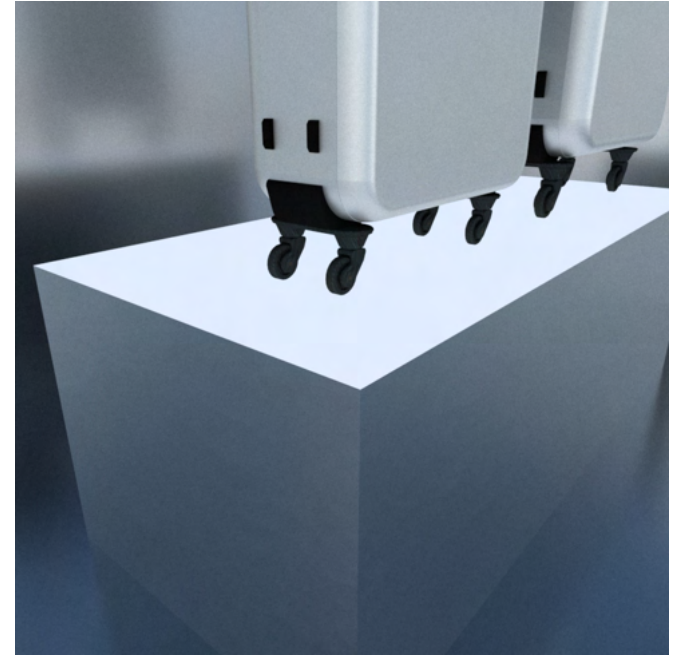
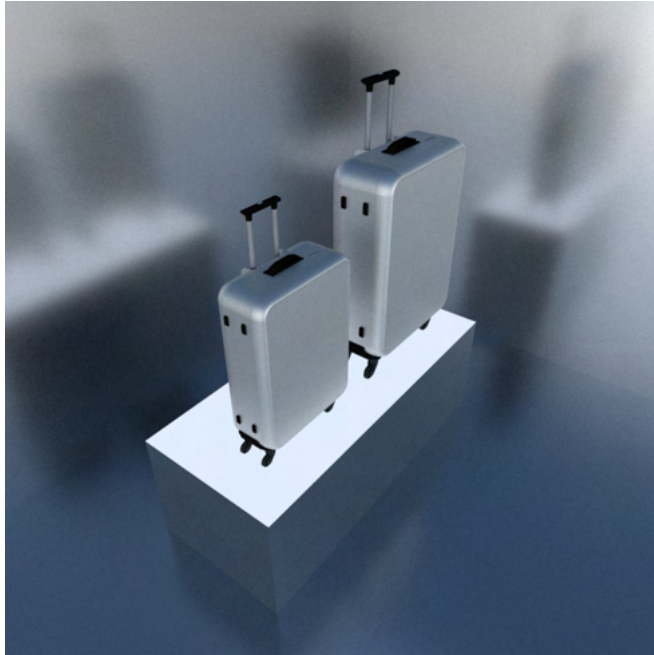Image 40: Aluminium sculpture (Author's own , 2021)
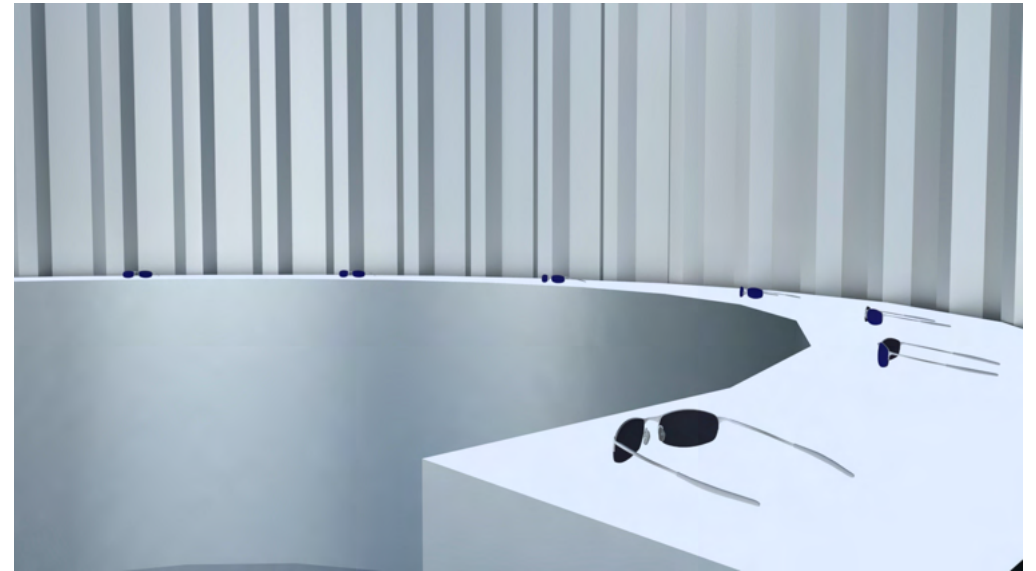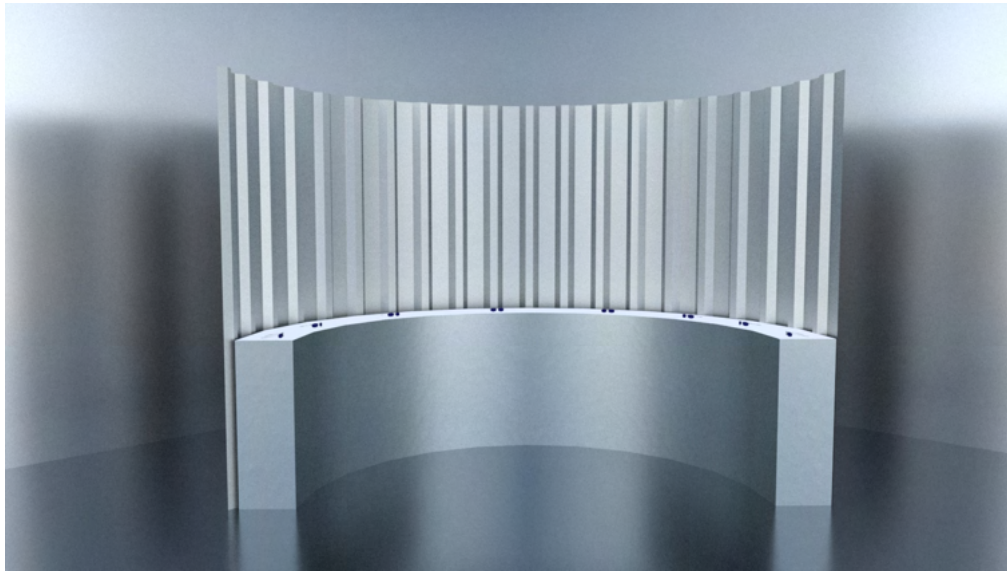
Image 41: Product display (Author's own , 2021)
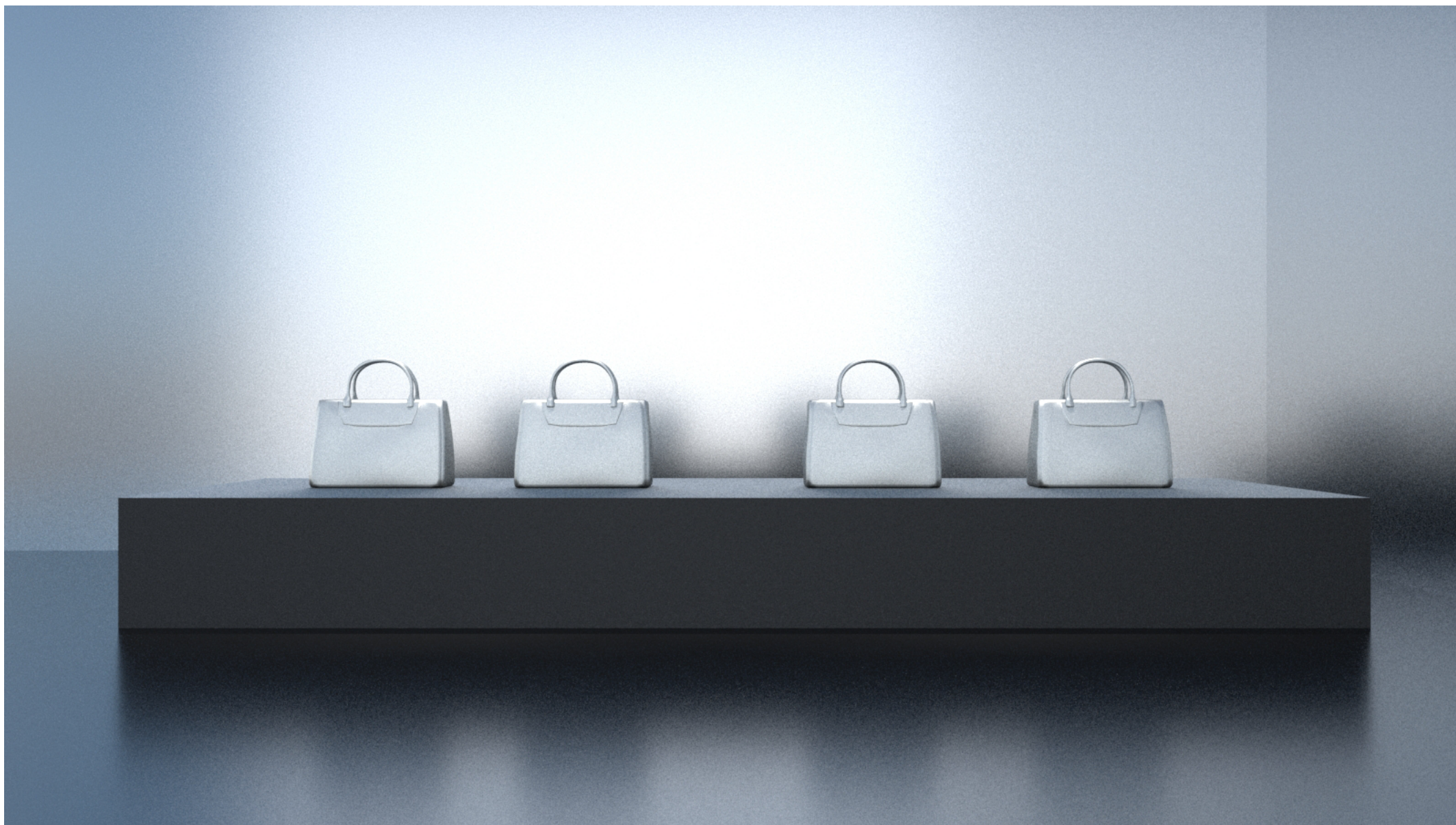
Image 42: Product display (Author's own , 2021)

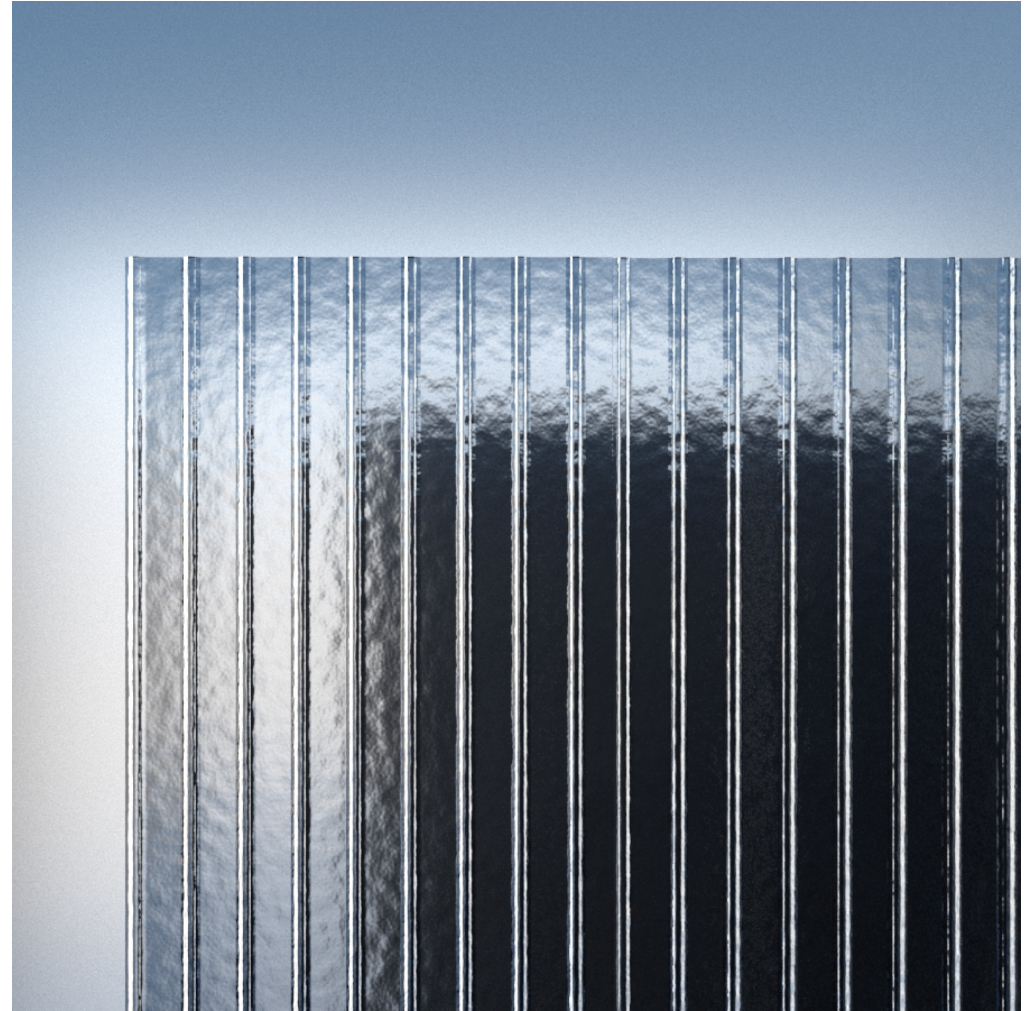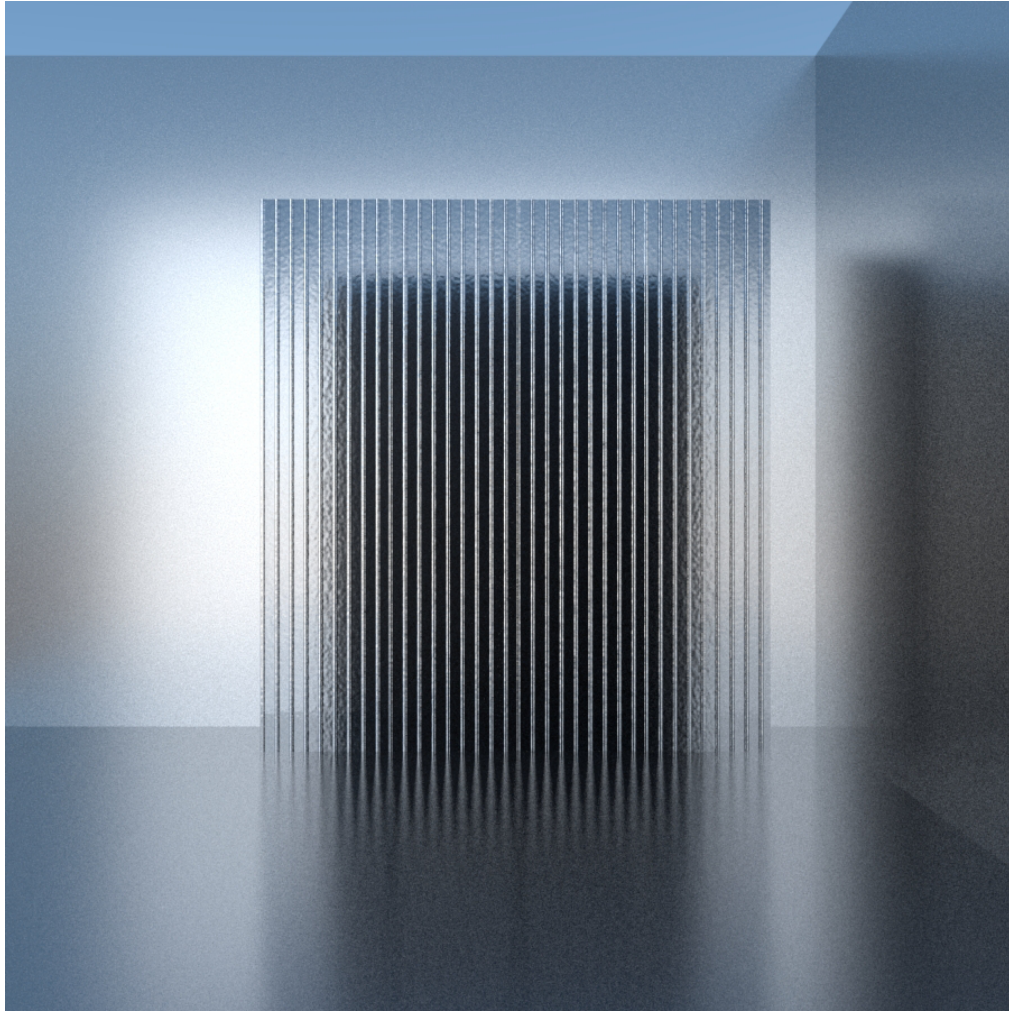Image 43: Product display (Author's own , 2021)

Image 44: Polycarbonite sculpture (Author's own , 2021)

MATERIALS

This concept uses predomi-
nately aluminum as its part
of the brand identity.

The black monolith is entire-
ly made out of black foam.

Mirrored glass is used to visu-
ally have more space (sheer-
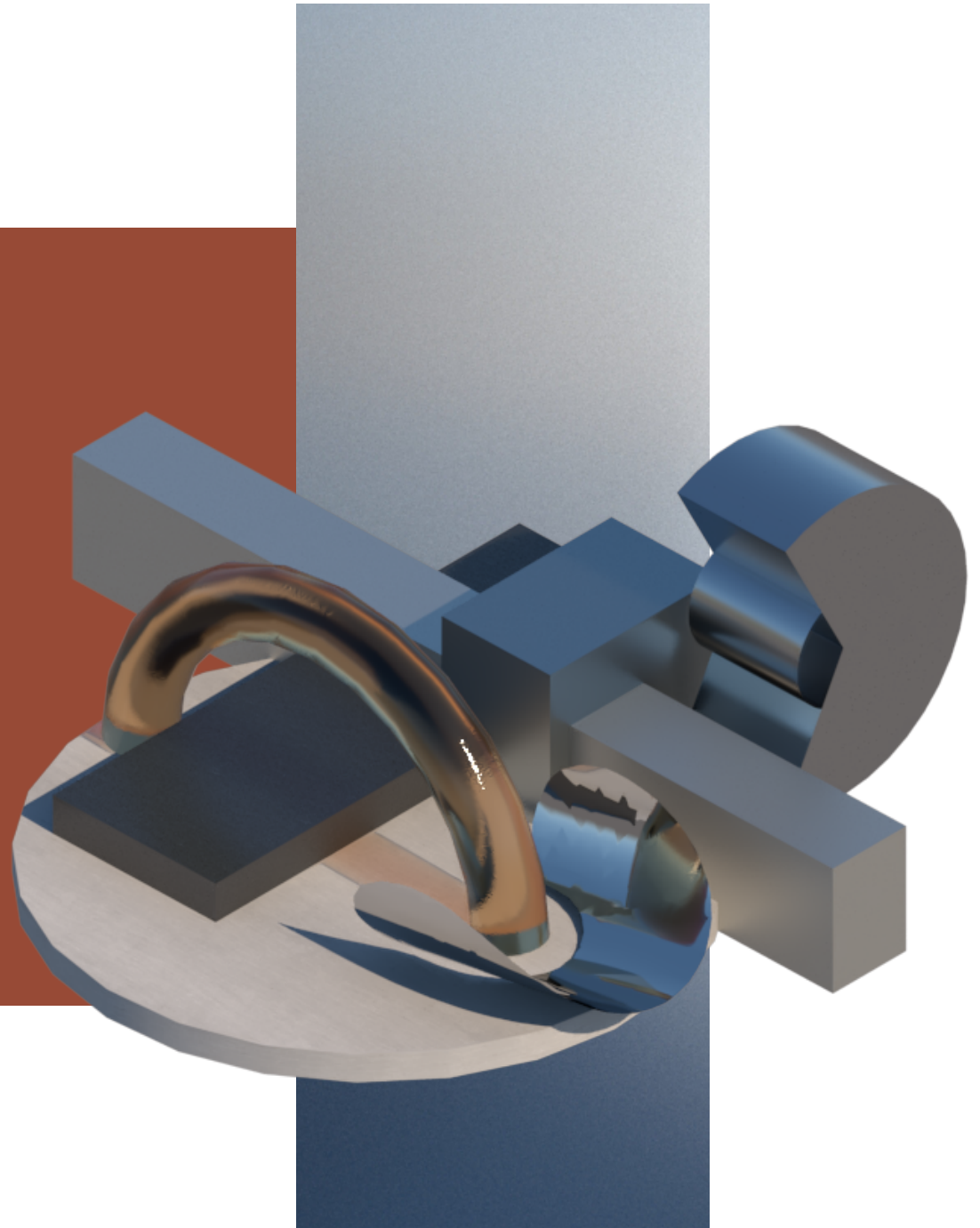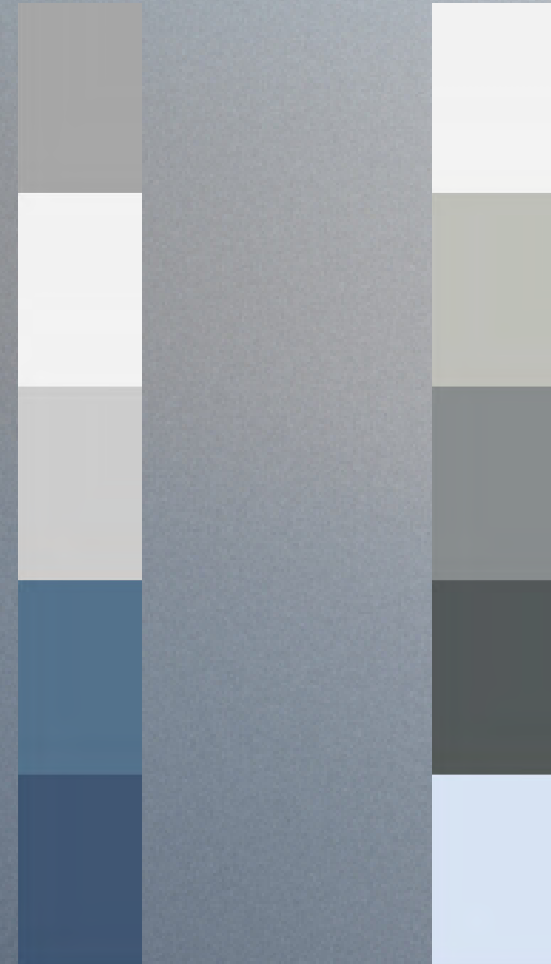waterglass.com, 2021).

LED screen

COLOUR PALETTE

Colours are calm, neutral and muted, forming a canvas for customers content on the LED screens.

LIGHTING

The products are displayed with double spotlights per object. The lighting is aiming for a gallery look as the products are precisely lit with spotlights.

Lighting is supplied by German company Erco. The concept requires the Eclipse spotlight, which offers precise and confined light distribution (see appendix A1). Eclipse offers wide flexibility within beam characteristics and as it come with a track, it can easily be repositioned.

CONCLUSION

This proposal was created in the light of the Covid-19 pandemic to provide An appropriate and strategical design solution for the given brand and for the given circumstances.

Rimowa is a successfully luxury brand with an impressive legacy. Their social media is managed well as they communicate to their customers to a certain point. The brand could increase their engagement with the given design solution as it is abstract and immersive yet minimalist and calm. Materials were selected to advance the storytelling. Virtual 3D social media is gaining momentum among Generation Z and it is therefore crucial that Rimowa engages their customers in future facing multimedia campaigns as shown above.

Image 5: Rimowa pattern (Evans, 2020)