

**A.R.R.O.W**

***INNOVATION THROUGH DIVERGENCE.***

***THIS CONCEPT BOOK CONTAINS CONCLUSIONS FROM RESEARCH ON CULTURAL AND FASHION TRENDS, THE ADER ERROR BRAND, THE TARGET GROUP AND ONLINE COMMUNICATION RESULTING IN AN INTERACTIVE A.R. COLLECTION PRESENTATION FIXING THE GAP BETWEEN THE EXPERIMENTAL BRAND IDENTITY OF ADER ERROR AND THE EUROPEAN YOUNG CREATIVES.***

# **WHAT?**

- \*1-BENDING THE NORM. - CULTURE.**
- \*2-WHAT NORM?! - ADERERROR.**
- \*3-DIGITAL NON-REALISTS - TARGETGROUP.**
- \*4-INSIGHT.**
- \*5-ERROR ERROR. - CHALLENGE.**
- \*6-READY. SET. GO. - STRATEGY.**

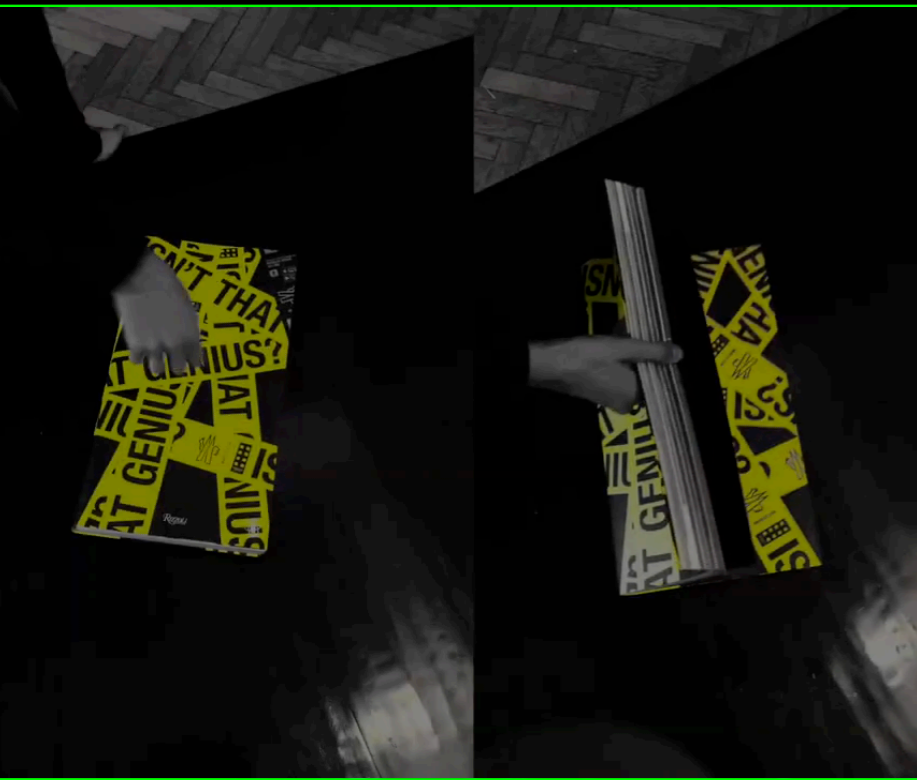
- \*1-ARROW.SS.19 - COLLECTION.**
- \*2-A.R.ROW - CONCEPT.**
- \*3-A.R.CONCEPT.**
- \*4-FORM.COLOR.MOTION.**
- \*5-LOCATION.**
- \*6-COMMUNICATION.**

# BENDING THE NORM.



**THE WEST.** In western youth culture, recent years show a huge cultural shift in aesthetics and a non-binary, free approach to expressing your identity. This culture is lead by (digital) young creatives experimenting with identity and exploring their freedom through a mindset with no boundaries.

**SOUTH-KOREA.** Lead by Korean youth culture, Korean high-end streetwear brands are progressive thinkers and innovative creators. The western mindset is ready for this new wave of fashion creators that find innovation by discarding the norm.



**BRAND EXPERIENCES.** Recent years in art and fashion show a trend of enhancing brand experiences and bending the norm of reality with the help of innovative technology such as augmented reality. This rise in the use of the virtual world is due to its ability to create engaging experiences in which there are no physical limitations.

[-READ MORE.](#)

[\\*1-CULTURE.](#)

[\\*2-ADDERERROR.](#)

[\\*3-TARGETGROUP.](#)

[\\*4-INSIGHT.](#)

[\\*5-CHALLENGE.](#)

[\\*6-STRATEGY.](#)

# BENDING THE NORM.

## FULL INFORMATION.

**THE WEST.** In western youth culture, recent years show a huge cultural shift in aesthetics and a non-binary, free approach to expressing your identity.

Online personas like Jazelle Zanaughtti and online platforms such as I-D beauty show a progressive definition of normal with their alien beauty aesthetics (i-D, 2018). The world of visual arts joins this movement through the medium of digital software with net artists such as Pastalea not conforming to any norm at all regarding aesthetics, gender and identity (jwtintelligence, 2019).

In music there is a wave of western artists such as Billie Eilish defying the norm of music creating so called genre bending music. Other personas such as Ollie Alexander and Sophie are using the same industry to show their non-binary identity with an increasing amount of young supporters (NME, 2019).

This culture is lead by creative youths experimenting with identity and exploring their freedom through a mindset with no boundaries.

**SOUTH-KOREA.** But, while the western market is still in its first stages of trying to tap into this progressive mindset, there is one fashion destination that is already multiple steps ahead: Seoul (i-d.vice, 2018). With their open-minded view on fashion and creativity, it comes as no surprise that all eyes are on this fashion city. The city is lead by Korean youth devouring fashion with a non-boundaries approach going against their country's conformist culture. With this, Korean high-end streetwear brands are one step ahead - if not two. They are progressive thinkers and innovative creators. The western mindset is ready for this new wave of fashion creators that find innovation by discarding the norm.

**BRAND EXPERIENCE.** Recent years in art and fashion show a trend of enhancing brand experiences and bending the norm of reality with the help of innovative technology.

Fashion creatives have been mostly experimenting with one digital format in particular: augmented reality. This medium enables a brand to create immersive experiences that engage the target group in unimaginable ways. (jwtintelligence, 2019)

H&M's 2018 collaboration with Moschino showed an unforgettable 8-minute collection presentation using augmented reality to digitally melt virtual products. (wwd, 2018)

Moncler presented its 2018 Genius collection through an immersive A.R. look book enhancing the identity of the garments through atmospheric visual effects. (frameweb, 2018)

2019 London Fashion Week featured the clothing of Gerrit Jacob letting digital visuals roam free among the models walking down the runway. (rewind, 2019)

The future market size for this medium is reported to be worth close to 24 billion euro and expected to be nearly 184 billion in 2022 (statista, 2019). This does not come as a surprise considering that the virtual world is a reality in which there is no norm for creativity. A reality in which there is an unlimited amount of possibilities to portray brand identity, to immerse the target group into an interactive and playful experience without having to consider any physical limitations.

[-READ MORE.](#)

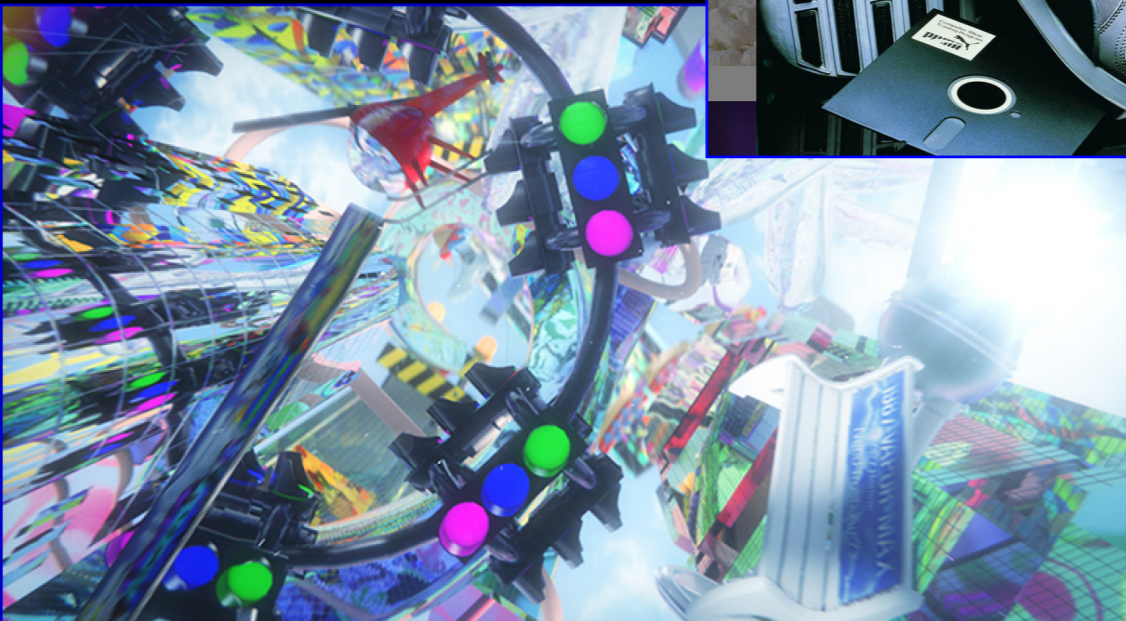
# WHAT NORM?!



**ADERERROR.** Born from a passion for the creative industries, Adererror is situated in Seoul, South-korea and consists of a team of young creatives with an experimental mindset and the desire to spread their own eccentric view on the world.

What truly defines the brand is their constant desire for innovation. Their slogan 'But Near Missed Things' shows the brand's focus on the need to create their own take on reality. To not just edit, but re-edit and discard any norm ever created.

They believe in freedom of experimentation without any boundaries.



**QUIRKY CONFIDENCE**

**CHILDLIKE CURIOSITY**

**EXPERIMENTAL CREATIVITY**



**ONLINE.** With their experimental visual language, Adererror has a strong international online presence on instagram.

**OFFLINE.** The brand's strong identity is most successfully translated through their offline in-store experiences and installations. These are a combination of bold aesthetics, movement and interactivity.

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# WHAT NORM?!

## FULL INFORMATION.

**ADER ERROR.** Born from a passion for the creative industries, Ader Error was founded in 2014 and is currently based in Seoul, South-Korea. The brand consists of a team of young creatives with an experimental mindset and the desire to spread their own eccentric view on the world. This is reflected in their unisex approach on clothing, their quirky online campaigns and their experimental in-store brand experiences.

**CORE.** What truly defines the brand is their constant desire for innovation. Their slogan 'But Near Missed Things' shows the brand's focus on the need to create their own take on reality. To not just edit, but re-edit and discard any norm ever created.

**COMPETITORS.** Ader error positions itself on the high-end streetwear market as a youth culture brand with mid-priced unisex garments. Among their competitors on the western market are high end streetwear brands Vetements, Off-white, Balenciaga, Acoldwall and MSBHV. On the Asian market, other competitors are GroundZero and ESC Studio.

**P.O.D.** The point of difference among these competitors is their unique, innovative, playful no-boundaries approach to fashion, creativity and lifestyle.

**ONLINE.** With 800k followers spread over 3 instagram accounts, Ader error has a strong international social media following. Each instagram account is dedicated to different things. *ader\_error* (551k) is their main account focussed on campaigns and store launches through professional content and behind-the-scenes content on stories, *adererror\_official* (170k) focusses on product launches and *ader\_styling* (95k) is all about eccentric styling of the products with content from fans all over the world.

The brand posts very frequently on the main instagram page during campaigns, product launches, in-store installations and events. Their style of copywriting is very minimal and direct.

**OFFLINE.** The brand's strong identity is most successfully translated through their offline in-store experiences and installations. These innovative installations can be experienced in their flagship store in South-Korea and are described as being playful, innovative and unique by combining bold aesthetics, movement and interactivity creating a multisensory experience (thekraze, 2018). The brand is a firm believer in the need to experience a brand in a spatial environment to truly understand an identity. (hypebae, 2018)

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# DIGITAL NON-REALISTS.



**18 TO 28**  
**YOUNG (DIGITAL) CREATIVES**  
**CREATIVE DISTRICTS EUROPE**  
**EARLY ADOPTERS**  
**TECH SAVVY**

**BRANDS.** They are attracted to experimental and daring brands showing a strong connection with youth culture.

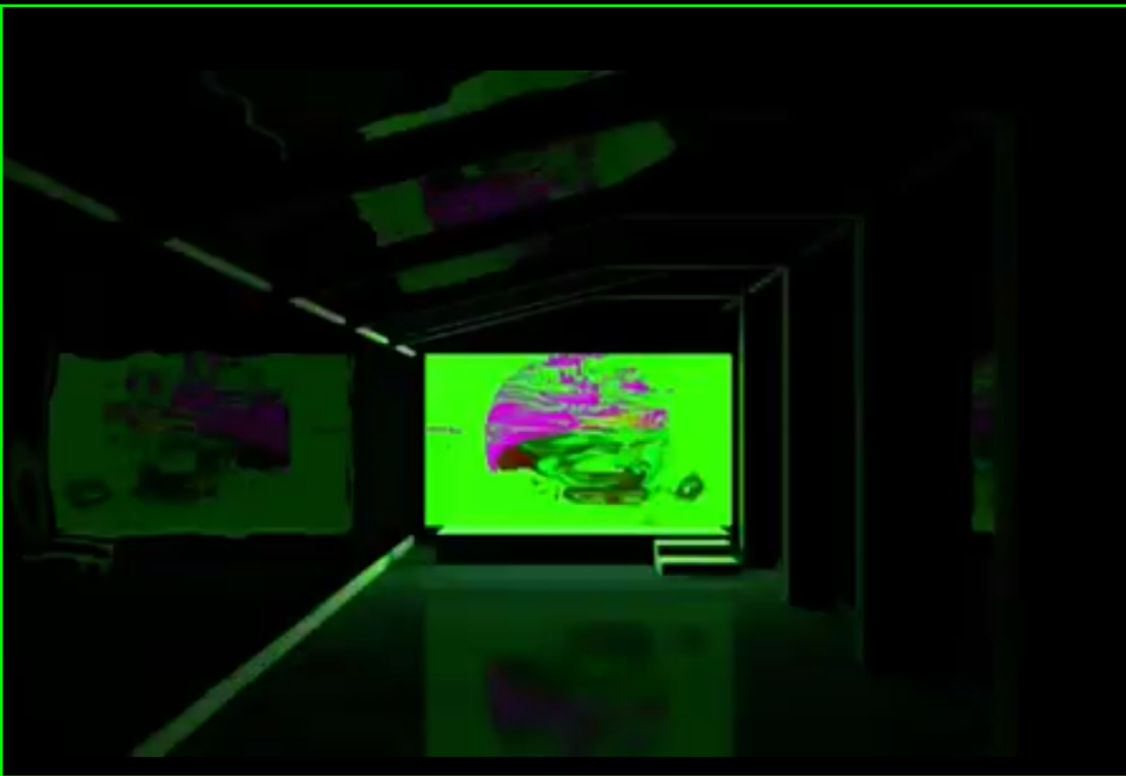
**TECH.** They are tech savvy and familiar with augmented and virtual reality. They want A.R. to enhance an experience, add value and challenge the boundaries of reality.

**ADERERROR.** They have not yet been able to create a strong connection with the Adererror brand.

**INNOVATIVE CREATIVITY**

**YOUTHFUL CURIOSITY**

**EXPERIMENTAL AESTHETICS**



**ONLINE.** They use Instagram for inspiration and to keep up with fashion, art and lifestyle. They find inspiration through smaller platforms and accounts with an experimental, innovative and 'weird' aesthetic. They are content creators and get inspired by their own circle of friends.

**OFFLINE.** They find as much inspiration offline as online. Offline, this target group desires an innovative, immersive and interactive experience.

[-READ MORE.](#)

# DIGITAL NON-REALISTS.

## FULL INFORMATION.

The digital non-realists are young creatives aged between 18 and 28 years old. They live in creative districts among bigger cities in Europe such as The Hague, Berlin and London. They are students and freelancers working in the creative industries, can be called early adopters and are part of an exclusive group of young creatives.

**BRANDS.** They are attracted to brands which show a strong connection with youth culture and which are experimental, innovative and daring in expressing their own take on fashion and creativity. Examples are Vetements, Balenciaga and Acoldwall. Although these brands are mostly aspirational brands, they are willing to save up money to spend on a good piece of fashion that fits their beliefs.

**TECH.** These young creatives work very closely with the digital world. They are tech savvy and already familiar with augmented and virtual reality. They want A.R. to enhance an experience, add value and challenge the boundaries of reality.

**ADER ERROR.** The digital non-realist consists of two groups in relation to the brand. One group is familiar with the brand through their online presence, the other group hasn't heard of the brand yet. Both groups have not yet been able to create a strong connection with the brand.

**ONLINE.** The target group uses Instagram for inspiration and to keep up with the world of fashion, art and lifestyle through brands and people that they admire and feel inspired by.

They follow just a small, carefully curated group of big artists, brands and personas that show their eccentric and innovative perspective on aesthetics, fashion and music. Fashion brands such as Acoldwall and Vetements, personas such as @Uglyworldwide and @Sita\_bellan. They keep up to date with these brands through international platforms like Dazed, i-d, Highsnobiety and Hypebeast.

The target group mainly finds inspiration through smaller platforms and accounts - so-called nano influencers. These type of influencers have around 1k followers and are seen as more authentic generating 85% higher engagement than influencers with 100k followers (Mediahub, 2017). These accounts create inspiring content with an experimental, innovative and 'weird' aesthetic. Examples are digital collective Digigal, innovative platform NXS and digital creative Ada Soko exploring identity and aesthetics in the new age of technology.

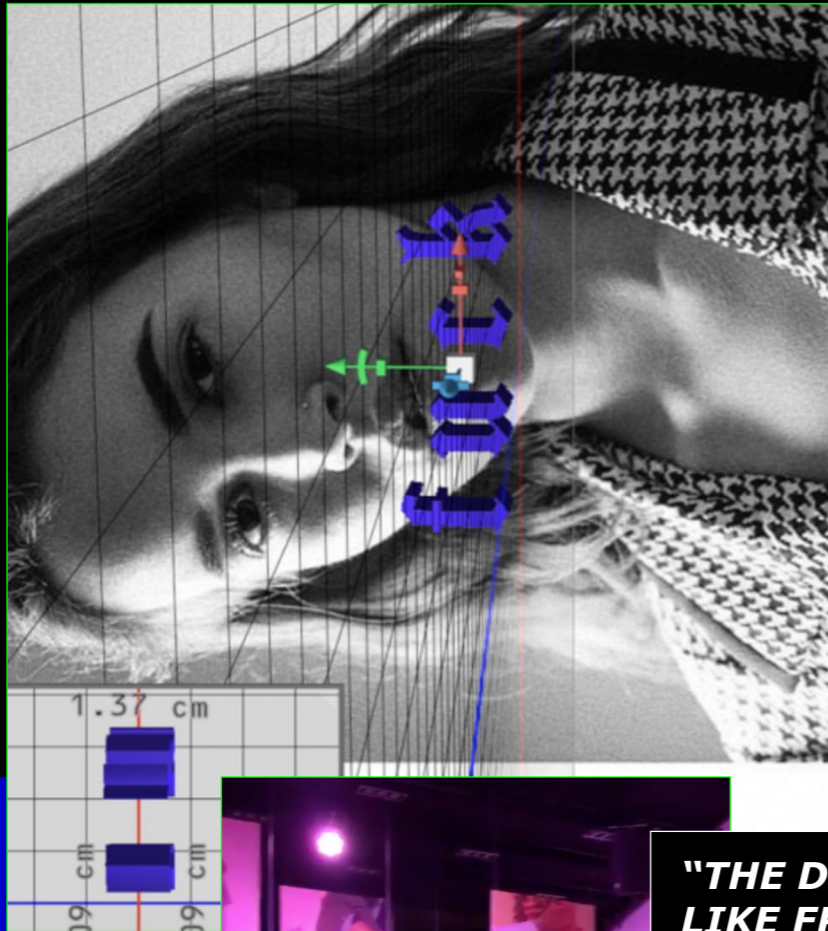
This list of smaller accounts also includes the target group's friends that post regularly on their Instagram pages regarding fashion, art and lifestyle. They are content creators - mostly nano-influencers themselves - and get inspired by their own circle of friends.

As for online communication, the digital consumer is part of the Millennial generation who are shaping the way brands send messages and reach their target audience. This generation comes in contact with a countless amount of campaigns on a daily basis. In grabbing their attention, moving imagery is very important such as short online videos placed on social media. A digital medium easier and even more effective than video is the GIF. Surging in popularity in the last couple of years, GIF can tell a story in just a few seconds holding the short attention span of the Millennial for the whole message, receiving 20% more engagement (Roland, 2015; Calus, 2017).

**OFFLINE.** The target group finds as much inspiration offline as online. They use the online world to make them aware of brand events and exhibitions, but use the offline world to fully experience it. They prefer to visit art exhibitions alone, but love to visit brand events with their close group of friends.

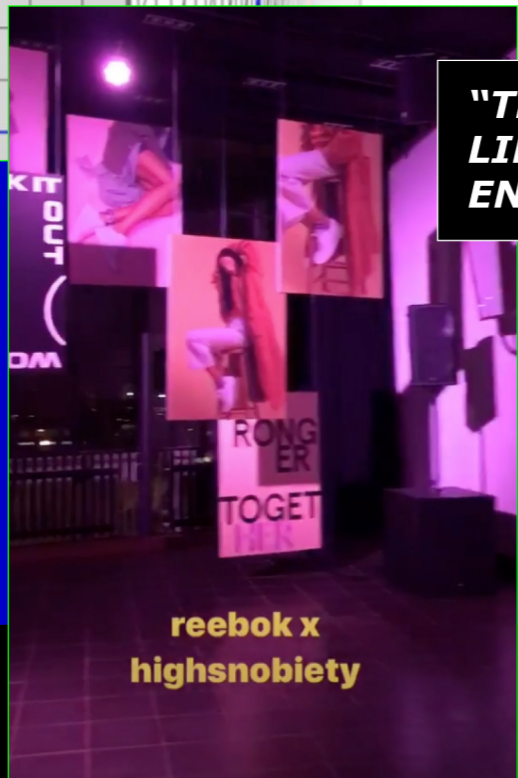
If they visit an experience, whether it's an art installation at their local art centre or an exhibition in their favourite modern art museum, it needs to be innovative, immersive and preferably interactive - it needs to trigger their curiosity. Examples of their favourite type of experiences are TeamLab's interactive digital artworks, the immersive infinity room by Yayoi Kusama and the GentleMonster retail experience in London.

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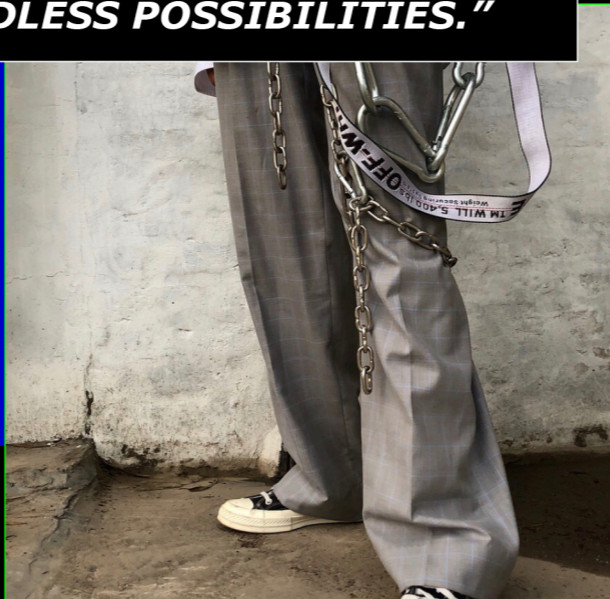
**MEET ISA**  
 24  
 THE HAGUE  
 FREELANCER  
 3D MOTION DESIGNER

@isa.ijpelaar

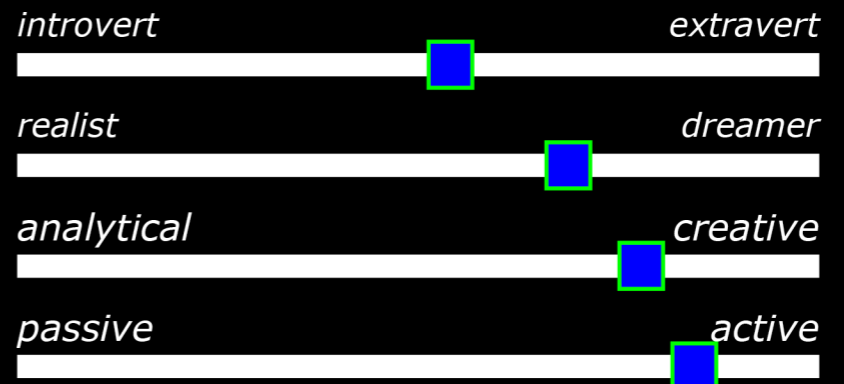


reebok x  
 highsnobiety

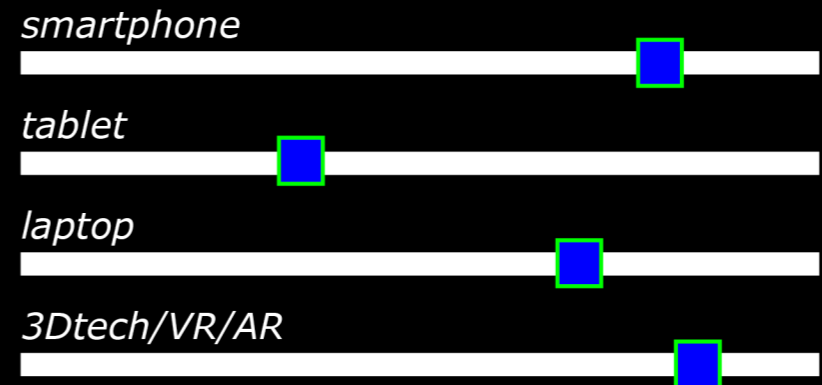
**"THE DIGITAL WORLD FEELS  
 LIKE FREEDOM - A SPACE OF  
 ENDLESS POSSIBILITIES."**



**PERSONALITY**



**TECHNOLOGY**



# ***INSIGHT.***

***THE DIGITAL NON-REALIST (EUROPEAN  
YOUNG CREATIVE) IS ATTRACTED TO  
INNOVATIVE, EXPERIMENTAL BRANDS AND  
EXPERIENCES THAT DARE TO DEFY THE NORM.***

# ***ERROR. ERROR.***

## ***PROBLEM.***

***\* -THE EUROPEAN YOUNG CREATIVES ARE UNAWARE OF THE EXPERIMENTAL AND INNOVATIVE BRAND IDENTITY OF ADERERROR AND THEIR NO-BOUNDARIES APPROACH TO FASHION AND CREATIVITY.***

***\* -HOW TO CONNECT THE PROGRESSIVE BRAND IDENTITY OF ADER ERROR WITH THE EUROPEAN YOUNG CREATIVES?***

# **READY. SET. GO.**

## **OBJECTIVES.**

**\*1-RAISE BRAND AWARENESS FOR THE YOUNG CREATIVES IN EUROPE: DIGITAL NON-REALISTS.**

**\*2-MAKE THE TARGET GROUP UNDERSTAND AND IMMERSE ITSELF IN THE INNOVATIVE, EXPERIMENTAL NORM-DEFYING BRAND IDENTITY OF ADER ERROR.**

**\*3-ENHANCE TRAFFIC TO THE ONLINE STORE OF ADERERROR (INDIRECTLY).**



## ***STRATEGY.***

***\* -CREATING AN INTERACTIVE A.R. COLLECTION PRESENTATION THAT DARES TO DEFY THE NORM, TRANSLATING THE BRAND IDENTITY OF ADERERROR.***

***\* -IN COLLECTIVE ART CENTRES ALREADY INTEGRATED INTO THE LIFESTYLE OF THE TARGET GROUP.***

***\* -FOCUSSED ON THE LATEST COLLECTION OF ADERERROR: ARROW.SS.2019.***

# A.R.R.O.W

*INNOVATION THROUGH DIVERGENCE.*

# ARROW.SS.2019.

Arrow SS.2019 focusses on the concept of **defying direction** with a childlike curiosity and a confident, yet quirky attitude.

**KEY ELEMENT. ARROW.**



**DEFYING DIRECTION**

# **A.R.ROW.**

**TO GO INTO A DIFFERENT DIRECTION.  
TO GO AGAINST THE NORM.  
THE NORM OF CREATIVITY.  
THE NORM OF SPACE.  
THE NORM OF HUMAN FORM.  
THE NORM OF REALITY.**

**ADER PRESENTS A.R.ROW  
A DIGITAL COLLECTION PRESENTATION IN WHICH YOU GET TO  
EXPERIENCE ADER'S DIGITAL RE-EDIT OF REALITY THROUGH AN  
INTERACTIVE AND IMMERSIVE AUGMENTED REALITY EXPERIENCE.**

**STEP INTO AN UNPREDICTABLE REALITY.  
EXPLORE. GET INTERACTIVE.  
GO INTO THE OPPOSITE DIRECTION.  
DISCOVER INNOVATION THROUGH DIVERGENCE.**

**EXPERIMENTAL CREATIVITY**

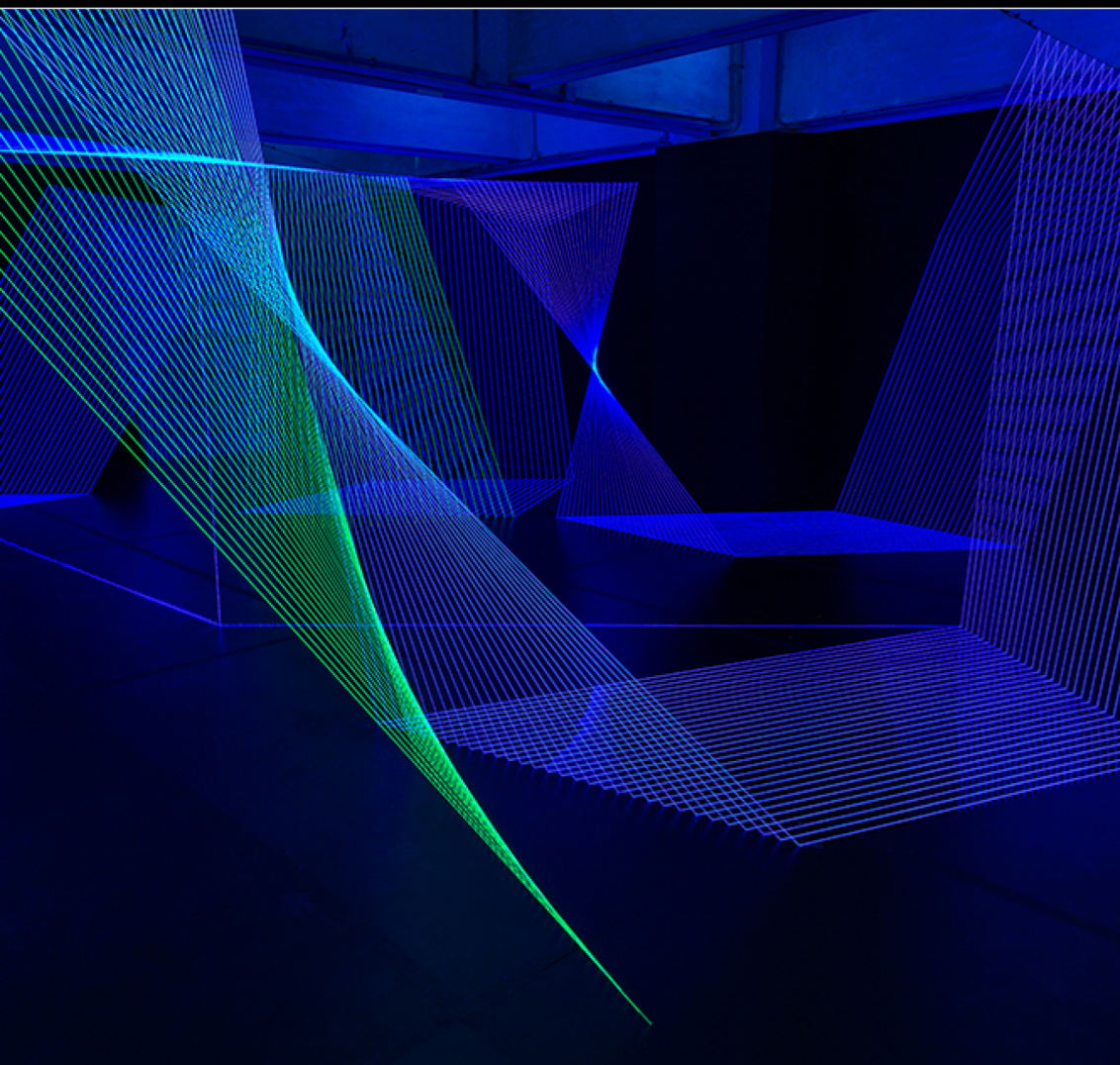
**QUIRKY CONFIDENCE**

**CHILDLIKE CURIOSITY**

**T.O.V. -DIRECT, CONFIDENT, YOUNG**

# A.R. EXPERIENCE.

**INNOVATION THROUGH DIVERGENCE.**



**PLAYFUL DEFIANCE**

**DIGITAL IMMERSION**

**DYNAMIC EXPLORATION**

**\*1-COLLECTION.**

**\*2-CONCEPT.**

**\*3-A.R.CONCEPT.**

**\*4-F.C.M.**

**\*5-LOCATION.**

**\*6-COMMUNICATION.**

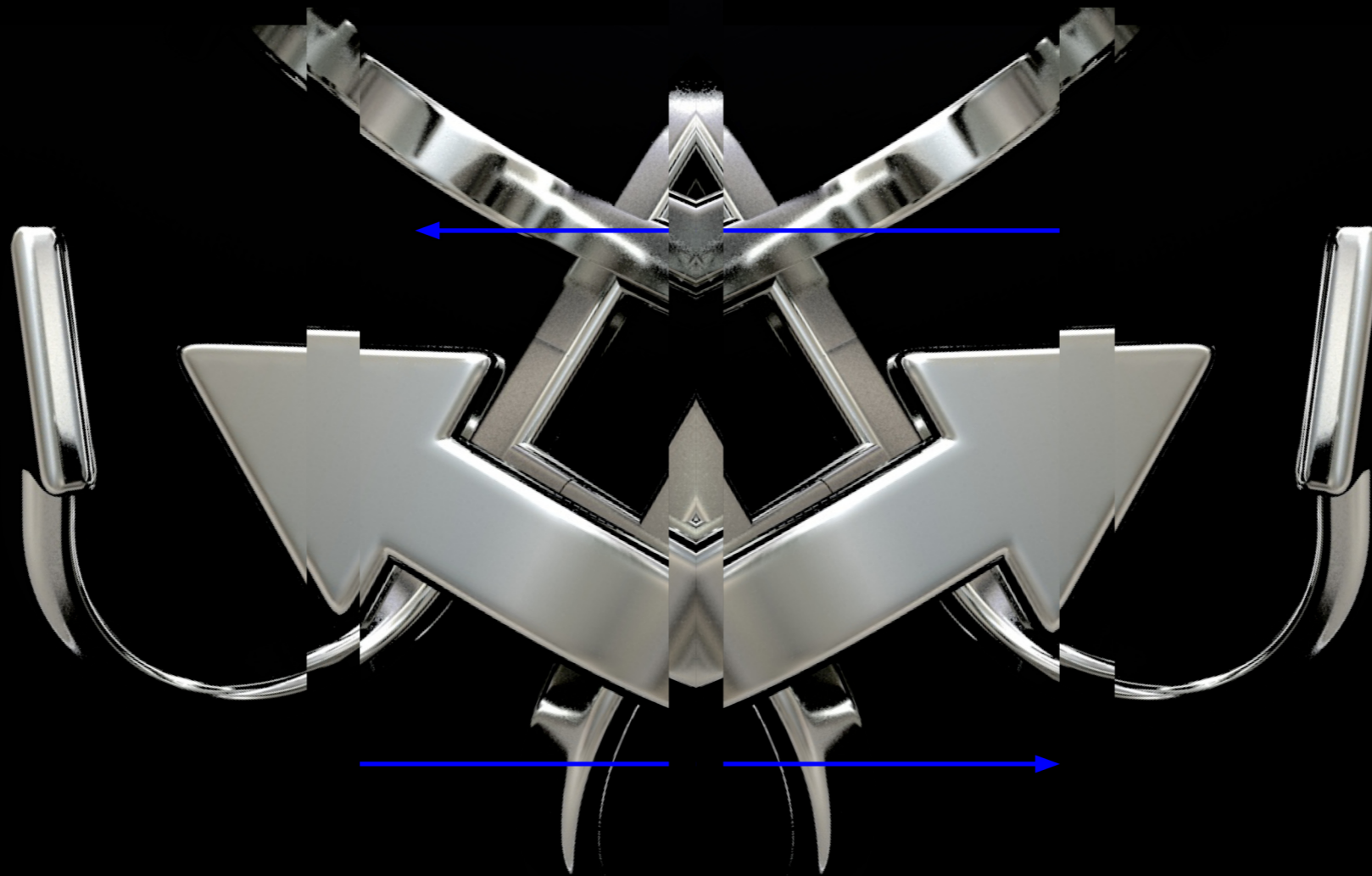
## **HOW IT WORKS.**

**\*1 -ACTIVATE THE A.R.ROW MAP  
ON THE ADERERROR APPLICATION.**

**\*2 -COMPLETE THE PLAYFUL, DYNAMIC  
JOURNEY THROUGH OPPOSITE NAVIGATION AND  
MIRRORED INTERACTION WITH A.R.ROW CHARACTERS.**

**\*3 -UNLOCK THE IMMERSIVE, PLAYFUL  
VIRTUAL WORLD OF ADERERROR'S A.R.ROW.**

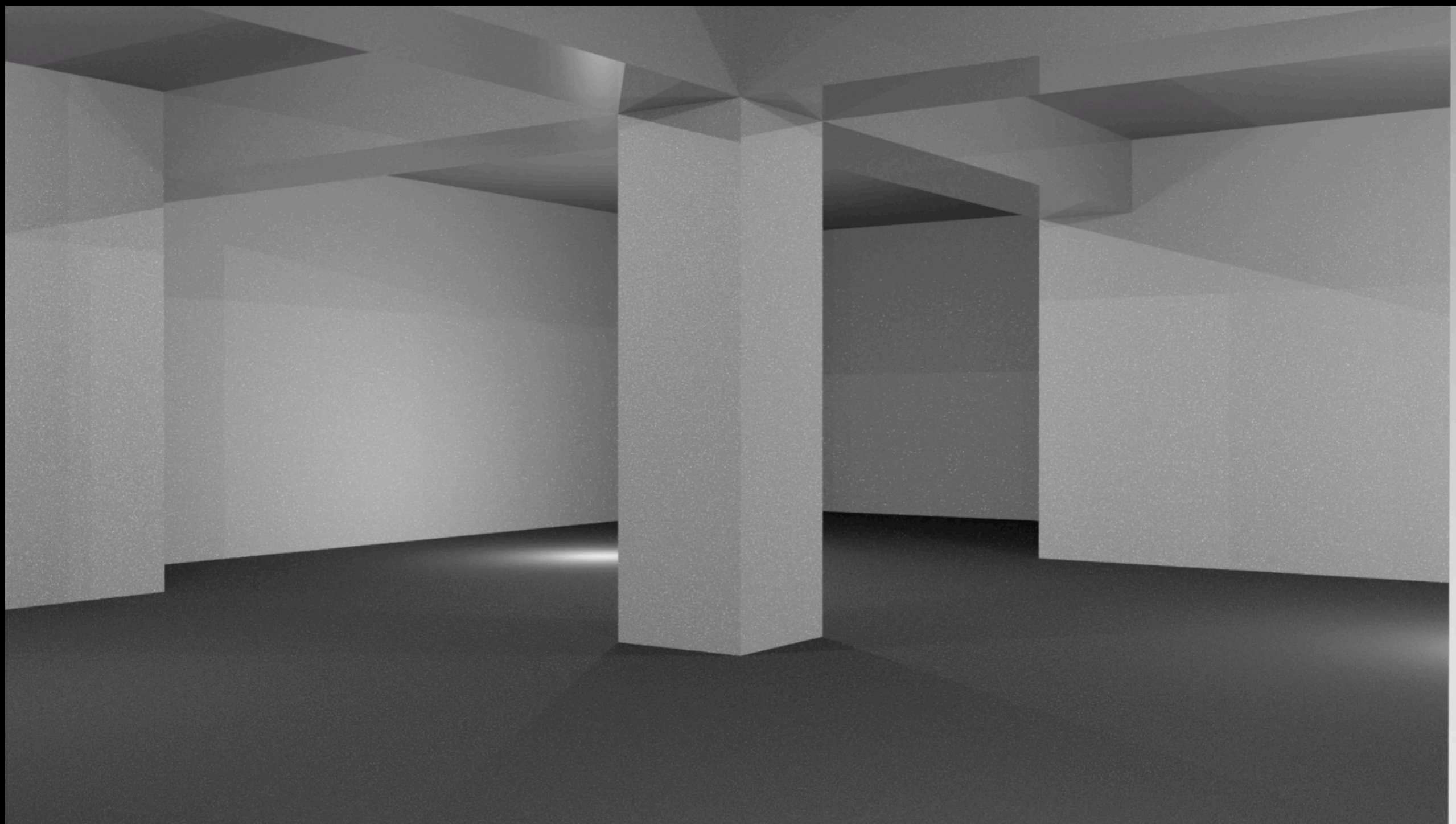
**A.R. SPECIFICATIONS.**



**OPPOSITE NAVIGATION**

**DYNAMIC JOURNEY**

**MIRRORED INTERACTION**



***A.R.ROW VIRTUAL WORLD UNLOCKED.***

***\*1-COLLECTION.***

***\*2-CONCEPT.***

***\*3-A.R.CONCEPT.***

***\*4-F.C.M.***

***\*5-LOCATION.***

***\*6-COMMUNICATION.***



# FORM.COLOR.MOTION.



**VIRTUAL GRAPHICS.**

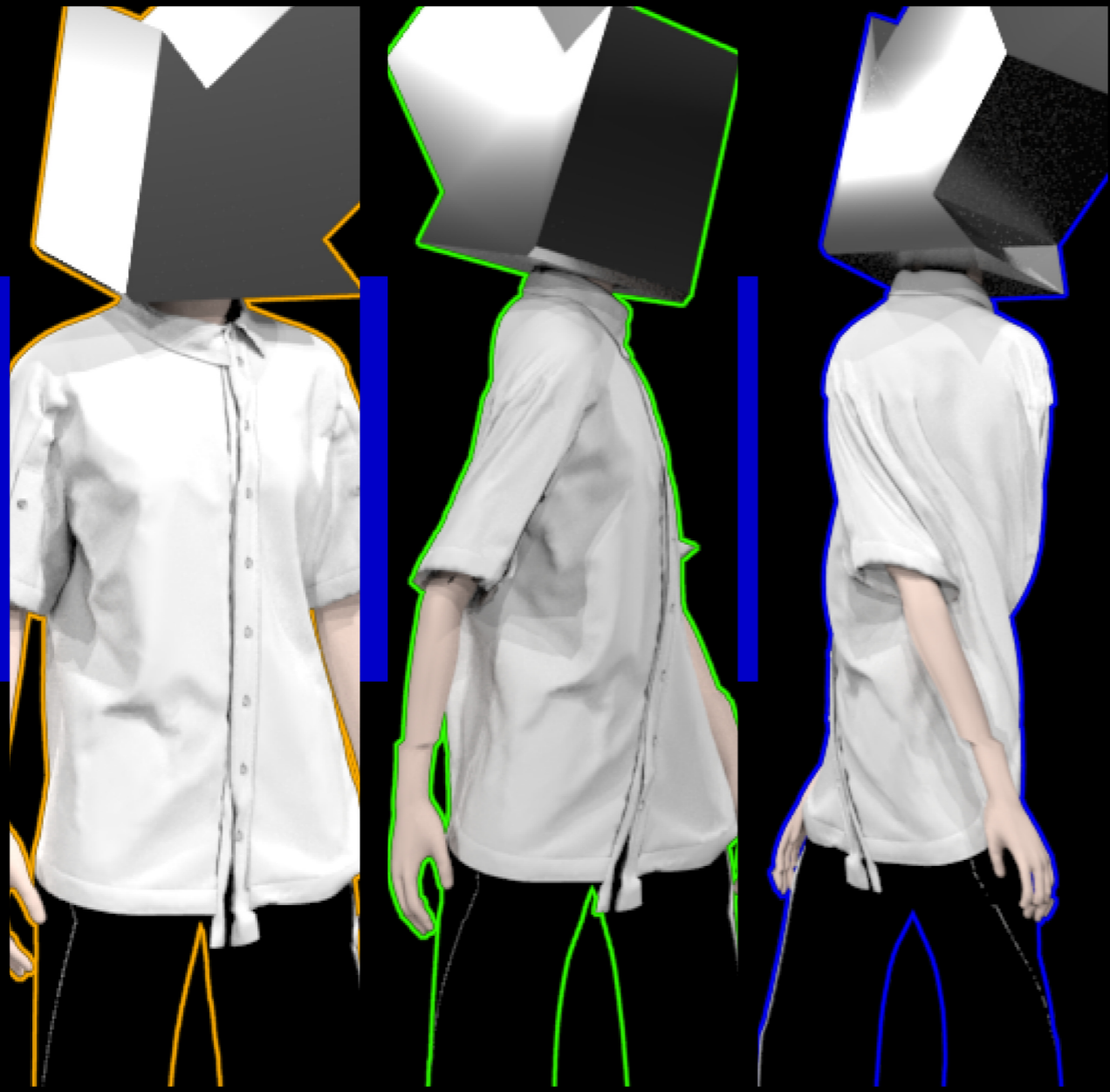
## **A.R.ROW VIRTUAL WORLD.**

*The end scene is a virtual re-edit of the physical world characterized by neon saturation, playful geometry and quirky dynamics.*

**QUIRKY DYNAMICS**

**NEON SATURATION**

**PLAYFUL GEOMETRY**



**VIRTUAL CHARACTERS.**

**A.R.ROW CHARACTERS.**  
Instead of real models, the collection items are shown through 3d clothing items combined with 3d characters with a bold, quirky and playful visual language.

**QUIRKY DYNAMICS**

**NEON SATURATION**

**PLAYFUL GEOMETRY**

# LOCATION.

## WHERE?

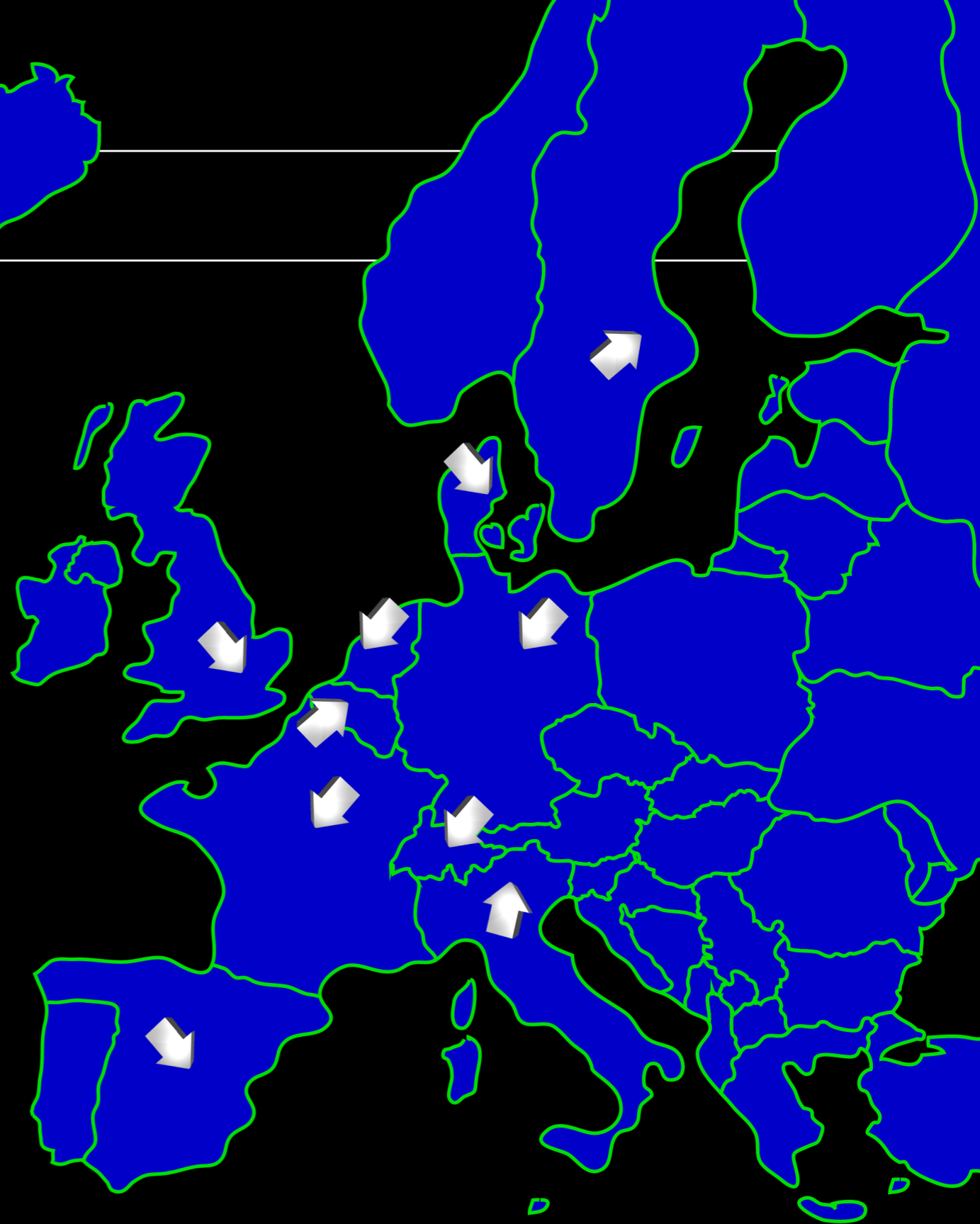
Cities around Europe connected to the target group.

## WHEN?

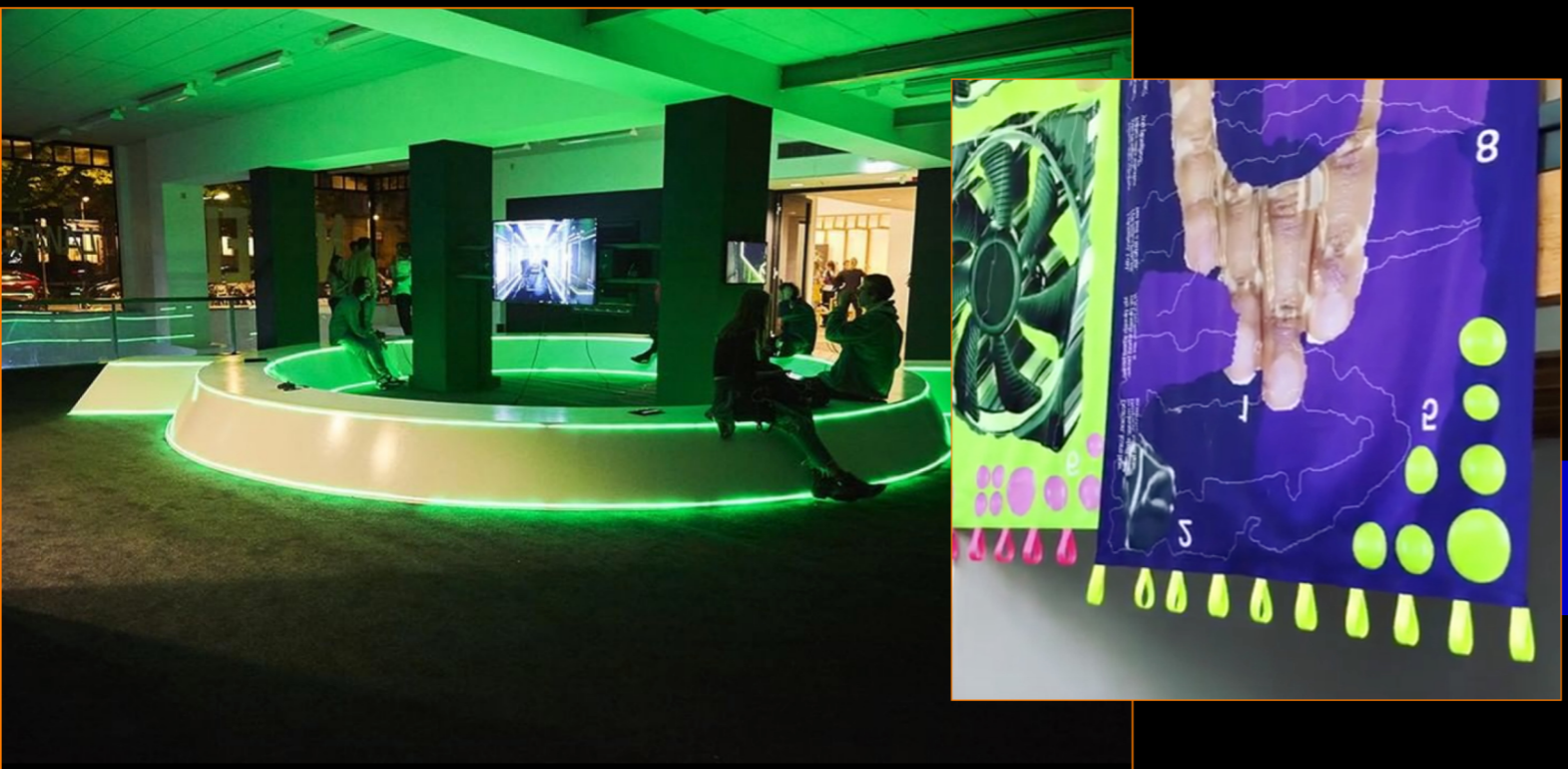
At the same time as the 3rd in-store drop of the Arrow collection in Seoul, Korea.

## CITIES

1. LONDON
2. THE HAGUE
3. BERLIN
4. GHENT
5. ZÜRICH
6. MADRID
7. MILAN
8. PARIS
9. STOCKHOLM
10. COPENHAGEN



**STROOM, THE HAGUE.**



**S.M.A.K., GHENT.**

**RECOMM. LOCATIONS**

- Contemporary art spaces.
- Experimental and innovative mindset.
- Stimulates knowledge on innovative creativity and new perspectives.
- Strong online and offline connection with target group/ youth culture.

# **COMMUNICATION.**

## **OBJECTIVES.**

**\*1-RAISE AWARENESS FOR THE ADERERROR APPLICATION AND A.R.ROW EVENT AMONG THE YOUNG CREATIVES IN EUROPE.**

**\*2-TRIGGER CURIOSITY.**

**\*3-MAKE THE TARGET GROUP DOWNLOAD THE ADERERROR APPLICATION, SIGN UP AND GO TO THE A.R.ROW EVENT.**

**PRE-EVENT. / 1WK.**

**\*1-ADERERROR APP.**

*Target group gets a sneak peek of the A.R.ROW event and app launch.*

**\*3-NANO-INFLUENCERS.**

*Nano-influencers experiment with and post about the adererror application and A.R.ROW event on instagram stories.*

**\*2-@ADER\_ERROR**

*Inspirational gifs/ short videos on the instagram feed and stories highlight feature of @ader\_error.*

*Re-posts of user-generated content created by nano-influencers using the adererror application.*

*Behind-the-scenes content of set-up of the event per exact location.*

**\*4-LOCATIONS.**

*A.R.ROW event poster including information about event and application on instagram and websites of event locations.*

*Behind-the-scenes content of set-up of the event on instagram stories.*

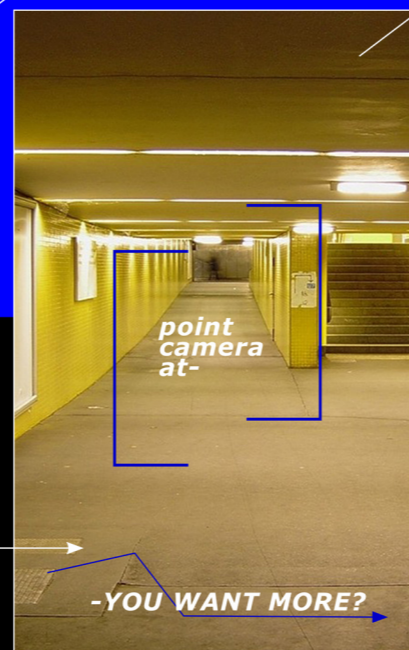
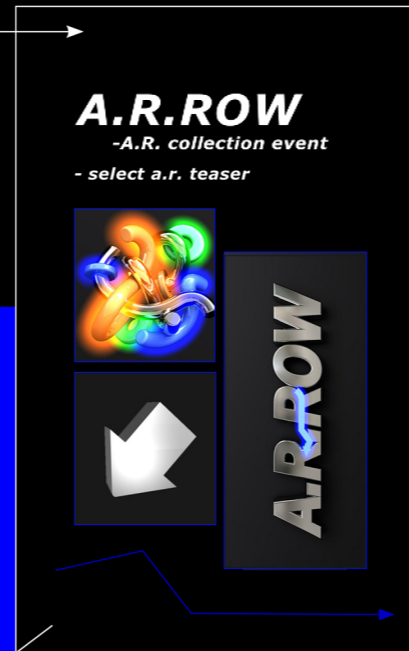
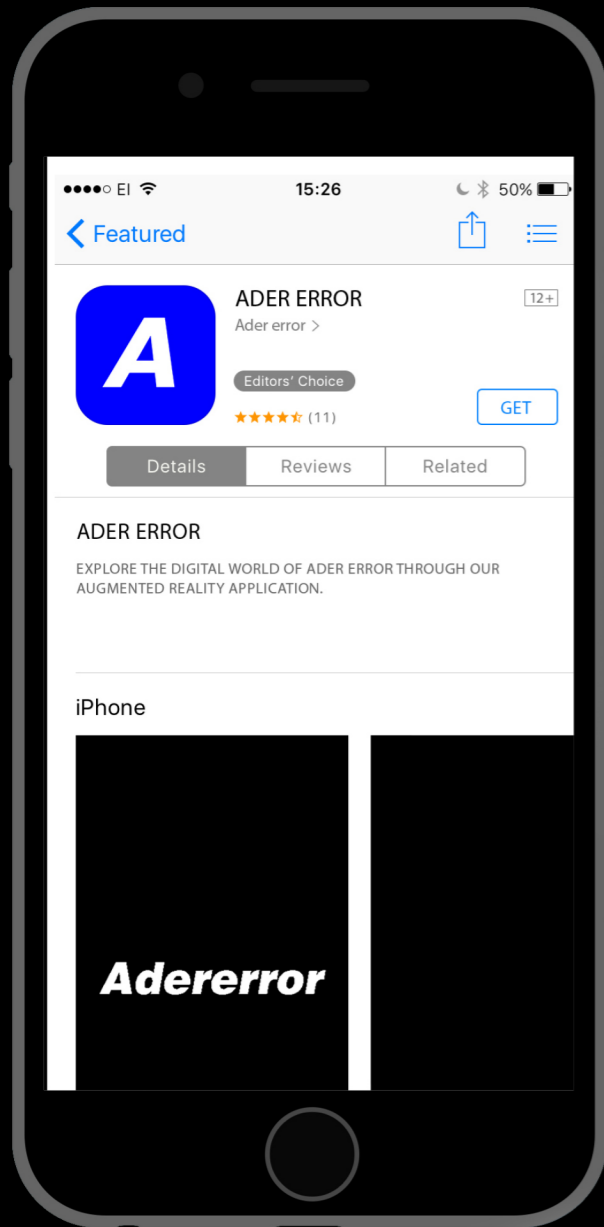
**\*5-ONLINE PLATFORMS.**

*Announcement of the event and adererror application on instagram and website of online platforms.*

*\*Big platforms: Highsnobiety, Hypebeast and i-D magazine.*

*\*Small, focussed platforms: Glamcult, Novembre magazine.*

# DETAILS.



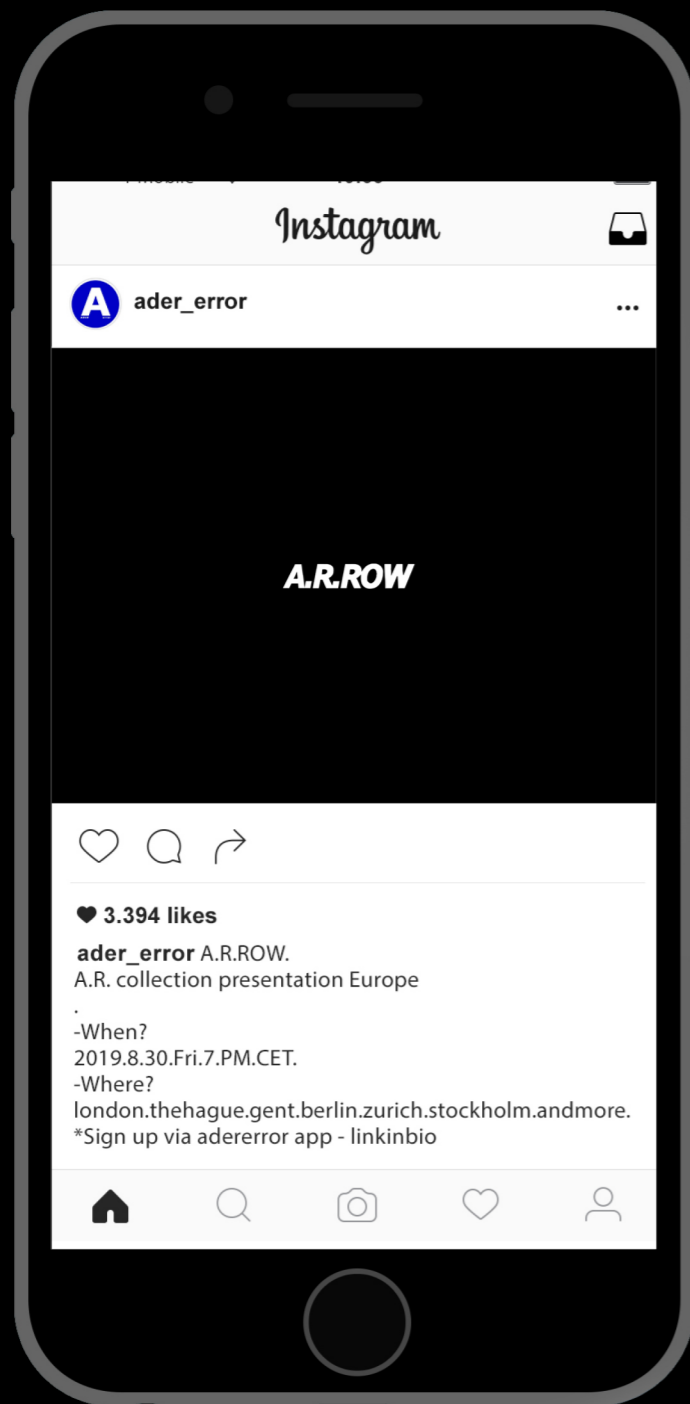
**\*1-ADERERROR APP.**  
The application is a collective adererror application.

The application triggers the curiosity of the target group and excitement towards the A.R.ROW event.

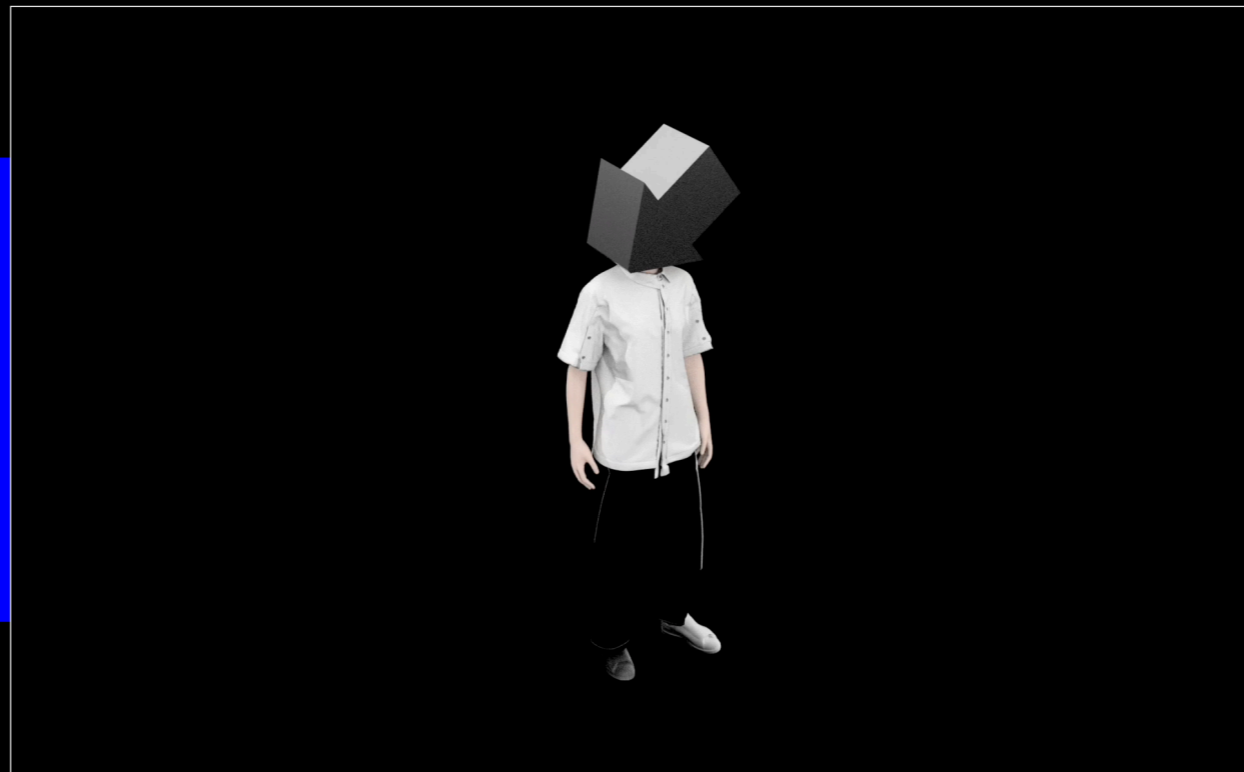
The target group can create their own A.R.ROW content through A.R. teasers and place these on their own social media pages.

The application gives the target group the exact time, date and location of the A.R.ROW event.

The user has the ability to sign up for the event and receive a reminder via e-mail one day before the event.



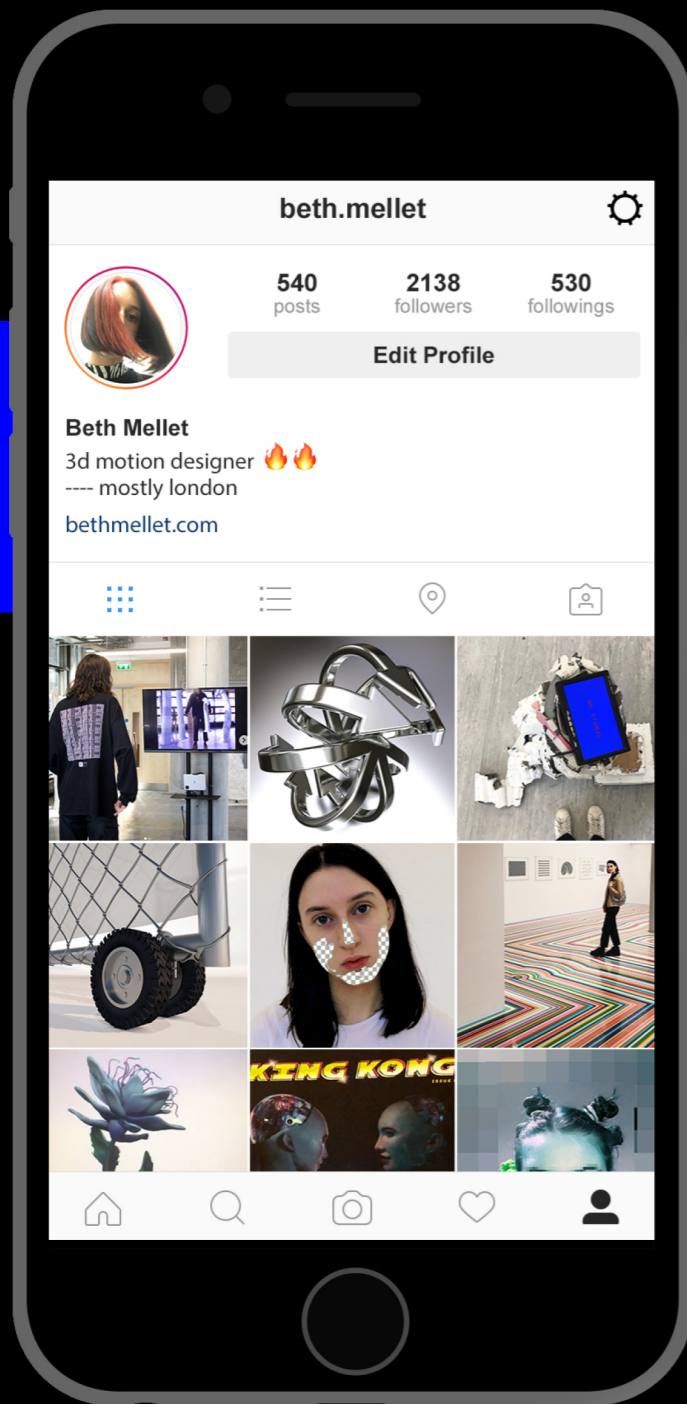
**INSTAGRAM POST.**



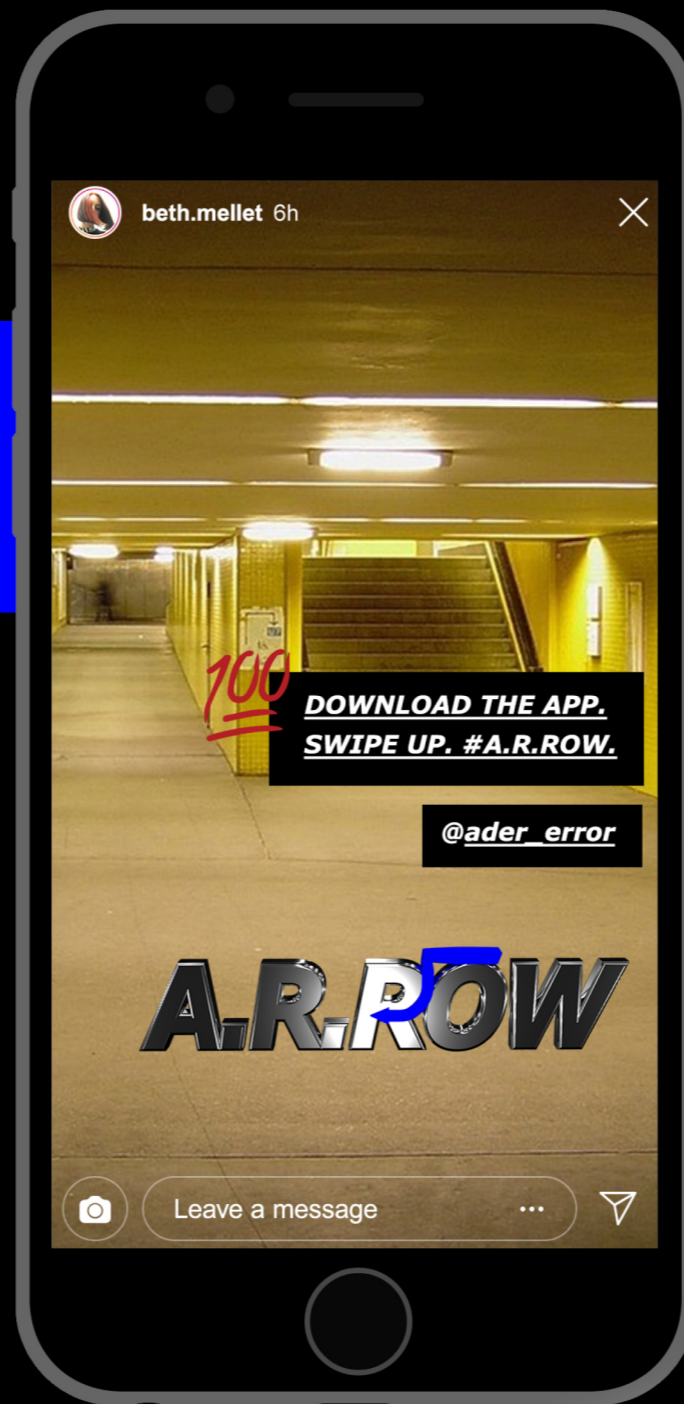
**\*2-@ADER\_ERROR.**  
The GIFS/short videos of the A.R.ROW event will give the target group short teasers on what they can expect during the event.

The posts will include a caption giving the target group information about the location and date of the event and convincing them to download the adererror application.





**NANO-INFLUENCER.**



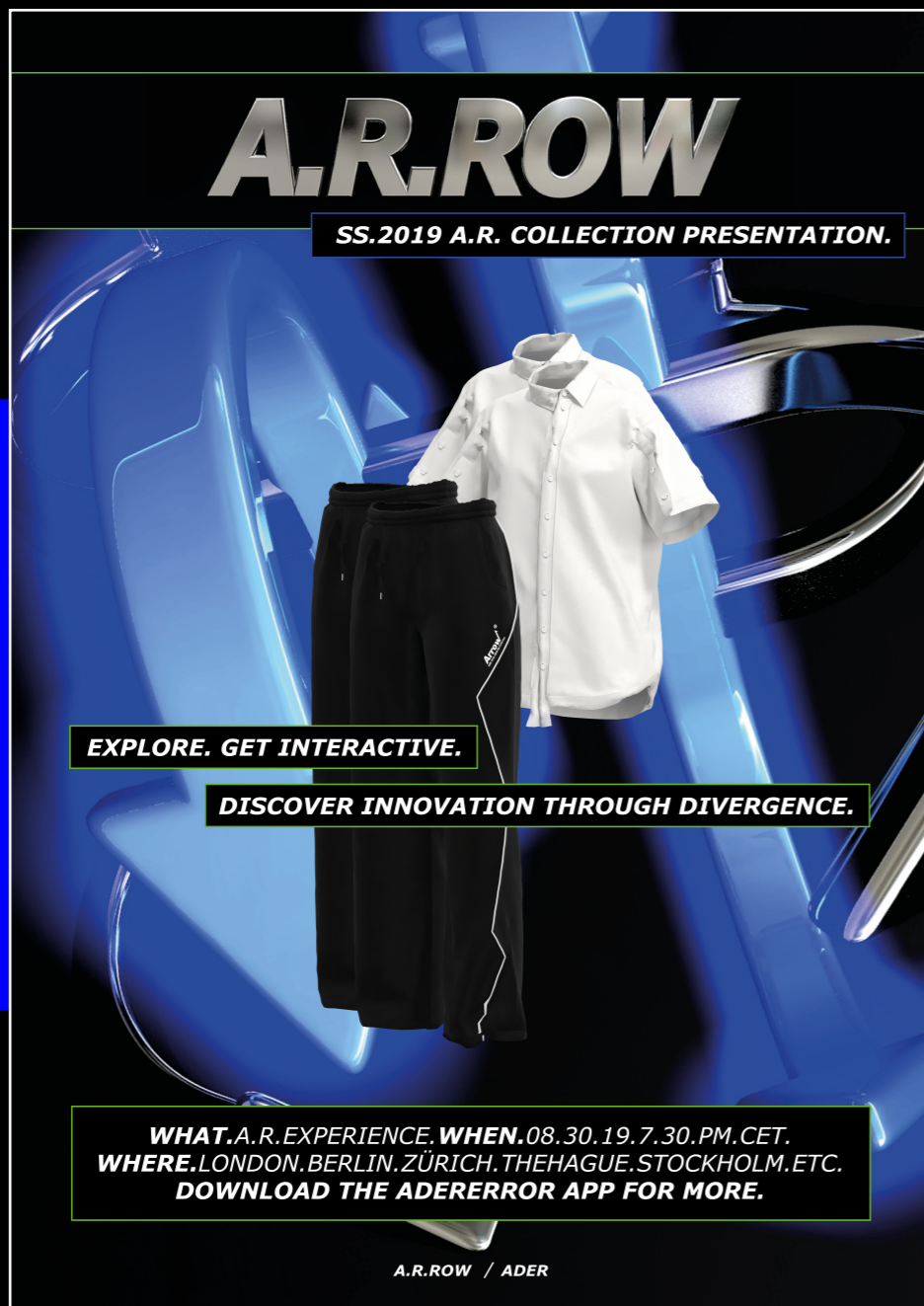
**I.G. STORIES POST.**

**\*3-NANO-INFLUENCERS.**

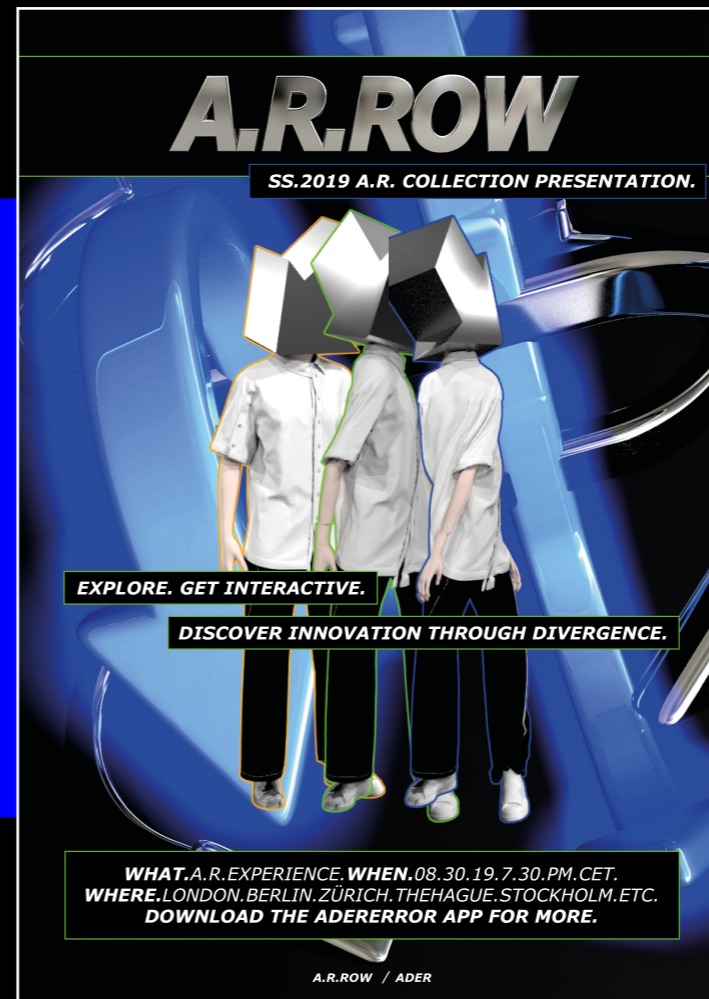
Nano-influencers are contacted to create their own content using the adererror application spreading the word about the event and the application through their inspirational instagram content.

For payment, this content is featured on @ader\_error's instagram.

These influencers are (digital) young creatives that have a direct connection with the target group. They have a lower amount of followers (1k - 5k), but a higher level of engagement. They are digital creators, creating inspiring content for their followers.



**EVENT POSTER.**



**\*4-LOCATIONS.**

Posters for the event are delivered to each location to be distributed.

The posters invoke curiosity towards the A.R.ROW event and encourage the target group to download the adererror application. They also include more information regarding the time, date and location of the A.R.ROW event.

## **A.R.ROW EVENT.**

**\*6-ADERERROR APP.** Target group uses the latest released A.R.ROW feature to experience the event.

**\*7-@ADER\_ERROR.** Re-posts of user-generated content/ AR artifacts created during the event.

**\*8-U.G.C.** Target group posts A.R.ROW content on social media including #A.R.ROW and @ader\_error.

## **POST-EVENT.**

**\*9-U.G.C.** Target group posts A.R.ROW content on social media including #A.R.ROW and @ader\_error.

**\*10-W.O.M.** Target group talks about the event with their friends.

**\*11-ONLINE PLATFORMS.** Online platforms publish the A.R.ROW event on their website and social media pages.

## **CREDITS**

### **\*CLO3D DESIGN**

- *emma van gerven*

### **\*3D MOTION DESIGN**

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- *daniel rooth*

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### **\*ADDITIONAL**

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- *lisette vonk*

- *merel de boer*

- *serkan kose*

- *bregje lampe*

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- *elise burgess*

- *jedida davis*

- *emma van gerven*

- *jurre tavenier*

- *martijn verleg*