

Focus: Design



Creating a market through the temporal

31/05/2009
Kristina Dryza



PUMA's ocean going cargo of kicks n slicks
PUMA ©



Empty shops in London are being turned into temporary art galleries, shops purposely appear and disappear at a whim, and nothing seems permanent anymore. While these temporary brand expressions may give instant buzz allowing for greater creative expression and experimentation (if it doesn't work, it's easy to bin), what is their future?

For many brands, it's all about exclusivity of product. The fashion brand **Clemens en August** takes its collection on a traveling road show each season, touring its clothes like a rock and roll band on a world tour. 'Playing' in 13 cities, the brand hosts three day sales events in art galleries like the ICA in London, MAK in Vienna and the Goethe Institute in New York. Bringing fashion, art and culture together, Clemens en August make it harder - not easier - to buy their clothing. The brand doesn't advertise, mark down or wholesale, and it's not available by mail order or online, so it truly does make buying an occasion and gives the sense that the product is fresh, vital and exclusive. If the clothes are only available for three days, you need to buy them then and there. There is no other opportunity. It's like an exhibition not to be missed.

Traveling venues also bring the customer to you (and along for the ride). PUMA is selling its yachting clothing in ports along the routes of the Volvo ocean race at PUMA City, a retail and event space constructed from 24, 40-foot long steel shipping containers. Two levels retail, one level bar, it launched in Boston as part of the world sailing event and is the only place where you can find the official PUMA Ocean Racing collection.



Rock n Roll fashion roadshow
Clemens En August ©



Temporary brand venues aren't just about selling products - they're also about creating spaces to be with your customer. **Hub Culture** (the social collective of globalised knowledge leaders) offers space and connectivity to network members through its permanent pavilion in Carnaby St, London. But the network also creates temporary pavilions to coincide with seasonal events.

At Davos the network hosted a fondue dinner salon so members could discuss the ramifications of the global financial crisis from individual perspectives. In Cannes during the film festival there's a penthouse pavilion overlooking the sea. Contemporary art is incredibly

important to members so there's a base at Art Basel Miami, and another at Ibiza for the summer. Their temporary pavilions allow Hub Culture to be everywhere their members are - geographically - as well as in attitude, interests and behaviour. These temporary outposts allow them to be closer to their members, with a greater ability to understand their needs specific to the world in which they operate.

Other than exclusivity of distribution, and as a way to get closer to customers, temporary brand expressions - whether it's a one night only exhibition, street art or a pop up boutique - create greater geo-social networking opportunities. Unifying virtual and physical connections, consumers can interact with each other relative to time and location making temporary brand expressions more contextually relevant, and therefore meaningful. Grounding online activity with temporary, real world brand interactions will be the way of the future.

Kristina Dryza is a designer, strategist and writer. She makes the imagined future real by translating emerging consumer trends into new products, spaces and experiences. Some of Kristina's previous clients include BSB, Virgin and JWT. You can find her online [here](#).

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