

# The KØS

Dispatch



Repositioning Before the Reveal:  
How Global Brands Ignite Consumer Curiosity

# **The KØS Dispatch Issue 01**

Repositioning Before the  
Reveal:  
*How Global Brands Ignite  
Consumer Curiosity*

# Letter from the Editor

There are moments in life when you feel the rules no longer apply.

When the frameworks, formulas, and filters we've been handed feel... outdated.

KØS was born in one of those moments.

Not as a company, but as a revolt.

A rebellion against templates. Against beige thinking. Against the notion that strategy and creativity must live apart.

KØS is not about answers. It's about better questions. It's about pushing boundaries, breaking the expected, and creating things that make people feel *something*. It's a lab for disruptive ideas. A sanctuary for brand misfits, innovation lovers, and experience-makers.

And *The KØS Dispatch*?

It's our monthly transmission to the world.

Our signal from the edge.

This isn't another industry report filled with jargon and recycled trends. It's a living, breathing document — part observation, part provocation — written for those who think differently, obsess over originality, and believe business should stir the soul, not just the numbers.

Why now? Because the future is happening faster than most brands are ready for.

Because in a world of noise, presence is everything.

Because I believe the most valuable currency today is *attention* — and how we earn it is the art form of our time.

This first issue explores one of the questions that haunts visionary brands:

**How do you get into people's minds before you ever ask them to open their wallets?**

Spoiler: it takes a lot more than a logo.

Welcome to *The KØS Dispatch*.

Welcome to What's The Future?

**David Leuchter**

Founder & Strategic Designer, KØS

*What's the Future?*

# Introduction

In a crowded marketplace, successful brands know that a bold relaunch isn't announced with a whisper – it's preceded by a crescendo. Before unveiling a new visual identity or product, innovative companies strategically **build awareness and emotional connection** so that consumers are primed and excited when the big reveal finally comes. This approach, akin to a **prelude before a grand symphony**, involves creative tactics ranging from immersive pop-up experiences to influencer-fueled storytelling. The following case studies explore how globally recognized, culturally influential brands sparked curiosity and strengthened their brand presence in consumers' minds ahead of a rebrand or product update. Each illustrates a **strategic, bold, and creatively charged** campaign that not only generated buzz but also delivered tangible results.

# Chapter 1: Rimowa: From Heritage Luggage to Hype-Worthy Lifestyle Brand

Founded in 1898 and long known for German-engineered aluminum suitcases, **Rimowa** undertook a dramatic repositioning after luxury conglomerate LVMH acquired a majority stake in 2016. Under the leadership of Alexandre Arnault (son of LVMH's chairman) as co-CEO, Rimowa modernized nearly every facet of its brand – **store design, product strategy, branding, and marketing** – to shift from a staid baggage maker to a cultural icon. One of the first moves was making retail more experiential: Rimowa opened a sleek Paris flagship and even its first-ever pop-up store on Rodeo Drive, replacing its formerly “very white and very old-fashioned” shops with a contemporary, “*more experiential*” concept to engage younger shoppers. This physical refresh went hand-in-hand with an updated visual identity (a new logo and monogram debuted for the 120th anniversary) aimed at projecting a “*distinctive and contemporary*” image as striking as its suitcases.

Beyond aesthetics, **Rimowa injected new cultural energy** through collaborations and storytelling. Arnault expanded “the breadth of its collaborations” as a “*sure-*

*fire way to resonate with easily-bored millennials*". To celebrate the 80th anniversary of its aluminum luggage line, Rimowa enlisted artists and designers (like streetwear guru Virgil Abloh, fashion legend Karl Lagerfeld, and others) to personalize suitcases – one-off pieces that blurred art and travel gear. Soon after, collaborations with buzzy brands followed: a capsule with Supreme famously had hypebeasts lining up around the block, and a partnership with luxury house Fendi put a Rimowa case on the Fendi runway, flooding Instagram with images of *"modern yet elegant"* luggage. On social media, Rimowa shifted to a high-fashion tone, featuring *"it"* influencers (e.g. Bella Hadid) and creatives in content that emphasized a lifestyle of purposeful travel. By associating its suitcases with style icons and jet-set storytellers, Rimowa built intrigue among a new generation of consumers who suddenly saw the brand as *cool and aspirational*, not just functional.

This all culminated in 2018 with Rimowa's **"Never Still"** campaign – a global brand storytelling initiative timed with its 120th anniversary. The campaign assembled a cast of cultural icons who were genuine Rimowa users, including tennis legend Roger Federer, Off-White founder Virgil Abloh, model-activist Adwoa Aboah, chef Nobu Matsuhisa, and designer Yoon Ahn. Each shared a personal journey in a short film around the tagline *"No one builds a legacy by standing still."* By celebrating these

influencers' ambition and resilience through travel, Rimowa tapped into **emotional storytelling** that transcended any single product. Importantly, the campaign rolled out on the icons' own Instagram accounts first – leveraging their massive followings – before extending across Rimowa's social channels, paid media, cinemas, airline entertainment, and outdoor billboards. This orchestrated buzz **hit its mark**: within two weeks, "Never Still" reached over 50 million people globally, with video completion rates 300% above industry average. Coverage in trendsetting outlets (Adweek, Hypebeast, Condé Nast Traveler, etc.) drove 233 million earned media impressions. Online engagement surged – click-through rates doubled benchmarks, Rimowa's web traffic jumped 36% during the campaign, and its own social media engagement leapt by 80%, with organic traffic up 193%. In short, Rimowa succeeded in making itself **unforgettable** right before introducing its refreshed logo and stores. By the time new products or retail concepts arrived, consumers already perceived Rimowa as a revitalized, culture-savvy luxury brand. The Rimowa case shows how *pop-ups, high-fashion collaborations, and narrative campaigns* can reposition a heritage brand in consumers' minds – marrying legacy with "buzz" to ensure a relaunch lands with maximum impact.

## Chapter 2: Loewe: Crafting a Cultural Renaissance in Luxury Fashion

While Rimowa leaned on street culture, **Loewe** – the 177-year-old Spanish luxury house – engineered a renaissance rooted in art, craft and modern design. When British designer Jonathan Anderson took over as Creative Director in 2013, he faced the task of shaking off Loewe’s image as a faded heritage leather maker and turning it into a trendsetting luxury leader. Anderson’s strategy was deliberately “*bold and experimental*” yet deeply respectful of Loewe’s artisanal core. Before rolling out new products, he focused on **creating awareness and cultural capital** around the brand’s values – heritage, craftsmanship, and an avant-garde artistic vision – so that consumers would be primed to embrace Loewe’s new direction.

One of Anderson’s first moves was to refresh Loewe’s visual identity and imagery in a way that would spark curiosity. In June 2014, months before his debut Loewe collection, the brand unveiled a **new logo and branding** designed with the art studio M/M (Paris). This twist on the classic Loewe anagram logo signaled that something new was coming, and fashion watchers indeed took it as the

*“first hint”* of Anderson’s vision. He then launched a striking ad campaign shot by Steven Meisel for Spring/Summer 2015 – a radical departure from Loewe’s past glossy ads. The campaign repurposed an iconic 1997 Vogue Italia image, giving it a pared-back, artsy look completely unlike the previous celebrity-fronted campaigns. *“When I first came to Loewe, I saw that it doesn’t have to be all about fashion... it has to be about a cultural landscape,”* Anderson explained. In positioning Loewe as a cultural brand rather than just a fashion brand, he set the stage for consumers to view Loewe as a curator of art, design, and ideas.

This cultural repositioning came to life through **storytelling and strategic partnerships** that built brand presence beyond the runway. Loewe’s advertising started featuring *“arresting narratives”* and imagery that celebrated craftsmanship – for example, a campaign titled *“Either Way”* spotlighted the meticulous artisanal techniques behind Loewe products. The brand also began collaborating with artists and cultural institutions, reinforcing an image of Loewe as a patron of the arts. In one initiative, Loewe worked with Japanese contemporary artists (like Takeshi Kitano) on limited-edition pieces merging Spanish craft with pop art. In another, Loewe partnered with the renowned Museo del Prado in Madrid to create a capsule collection inspired by the museum’s masterpieces. These efforts not only generated press and

excitement in art and fashion circles, but also **introduced Loewe to new audiences** who appreciated the fusion of fashion, art, and culture. By the time Loewe officially “rebranded” itself under Anderson’s vision, it had cultivated an aura of cultural cool: a *luxury house that stands for craftsmanship and creativity* in equal measure.

Crucially, Loewe backed up this storytelling with experiential initiatives that engaged communities and sparked emotional connections – well before any product “relaunch.” A prime example is the **Loewe Foundation Craft Prize**, an annual global competition Anderson founded in 2016 to honor exceptional artisans in fields like ceramics, weaving, and jewelry. What might seem like a niche sponsorship actually became a powerful brand statement. Each year, thousands of craftspeople from around the world enter (nearly 4,000 applied in 2023), and Loewe hosts exhibitions of finalists’ works in cultural capitals (from Paris’s Palais de Tokyo to New York). The Craft Prize not only aligns Loewe with the preservation of arts and “*puts artisans forward so that the brand doesn’t have to speak*” as Anderson says, but it also earned Loewe respect and attention far beyond fashion media. Events like the 2024 Craft Prize gala drew designers, art curators, and celebrities like Pharrell Williams – underscoring how Loewe had become “*a pioneer in presenting a modern vision of luxury fashion and culture, underscored by an enduring commitment to craft.*” By investing in such

cultural platforms, Loewe built considerable goodwill and anticipation; consumers saw the brand living its values authentically, making the eventual product launches (like Anderson's now-famous Puzzle bag) feel like the continuation of a larger narrative rather than a marketing push.

The impact of Loewe's repositioning has been **measurable and remarkable**. Over Anderson's 11-year tenure, Loewe transformed from a sleepy label into one of LVMH's fastest-growing brands. Between 2014 and 2023, Loewe enjoyed consistent double-digit annual growth (23% CAGR). Financial filings for 2023 revealed a 30% surge in revenue to around €810 million, with analysts estimating sales topped €1 billion in 2024 – an extraordinary milestone for a once-niche house. Profits have risen even faster (net profit up 62% in 2023). Equally telling is Loewe's cultural cachet: the Puzzle bag, introduced under Anderson, is now an **“icon”** with waitlists, and Loewe's quirky fashion shows and artist collaborations routinely dominate social media chatter. By focusing on **brand presence, cultural relevance, and emotional resonance** before pushing product, Loewe successfully reintroduced itself to the world. The brand's story illustrates that repositioning in luxury isn't about a new logo or ad campaign alone – it's about *earning a place in consumers' hearts and minds* through creativity and

authenticity, so that the commercial results naturally follow.

*\*In March 2025, Jonathan Anderson stepped down as the creative director of Loewe.*

# Chapter 3: Jacquemus: Whimsical Experiences and Viral Moments to Build Hype

In contrast to century-old houses like Loewe, **Jacquemus** is a newer brand (founded 2009) that punched above its weight by mastering the art of creative marketing. Without the big budgets or heritage of luxury conglomerates, designer Simon Porte Jacquemus relied on originality and boldness to make his brand memorable long before shoppers ever reached the checkout. His approach can be described as “**surrealist marketing**” – using fantasy, humor, and immersive experiences to captivate the Instagram generation. By the time Jacquemus drops a new product or enters a new market, consumers are already in love with the brand’s world. The result: Jacquemus has doubled revenues to €200 million by 2022 and is on track for €500 million by 2025 , all with “*no marketing team*” in the traditional sense – proof that *creativity itself has been his growth engine*.

A core element of Jacquemus’s pre-launch strategy is **creating experiential, immersive events** that generate

intense online buzz. Rather than conventional ads, Jacquemus stages spectacles that “*transport his audience into a different world*”. For example, his runway shows are legendary: he’s sent models down a **500-meter pink carpet runway cutting through lavender fields in Provence**, staged a show on salt dunes that looked like a dreamscape, and even took over Versailles for a fashion-meets-history extravaganza. These shows, often held in breathtaking but hard-to-reach locations, are invite-only – creating *exclusivity* – and are designed to be eminently “Instagrammable.” Each surreal setting provides a backdrop for photos and videos that go viral, allowing millions who weren’t there to partake in the fantasy. This strategy has been hugely successful in keeping Jacquemus at the center of social media conversation; as one analyst noted, in today’s digital age it’s all about “*creating distinctive and shareable moments*” that keep a brand constantly relevant.

Jacquemus extends this experiential magic to retail with **themed pop-up stores** that blur the line between shopping and entertainment. His pop-ups have become “*a topic of conversation*” in their own right. One season, he opened an all-pink 24/24 store in Paris to celebrate a new bag launch – essentially a life-sized vending machine that was open 24 hours a day for just a weekend. The bright pink façade and futuristic self-service cubbies drew crowds of young fans eager to “*come in, feel welcome and have a*

*great experience... even if only to take a picture”, as Jacquemus himself put it. The pop-up was such a hit – with lines of visitors and countless Instagram posts – that he replicated the concept in other cities (Milan got an all-white version in a palazzo). Other pop-ups have been set in elaborate locations like Lake Como, Portofino, and the French Alps, effectively turning retail into a travel postcard. These **visual playgrounds** generate valuable user-generated content: attendees enthusiastically share photos and videos, giving Jacquemus a surge of organic exposure and a cool-factor that traditional ads can’t match. Notably, even in far-flung markets, Jacquemus uses pop-ups to seed brand presence ahead of entry – for instance, before launching stores in the Middle East, the brand teased its arrival with experiential events, ensuring hype was high on day one.*

Perhaps Jacquemus’ most clever tactic is leveraging **social media virality** through whimsical stunts and influencer engagement, creating anticipation for products without overt advertising. The brand has a knack for turning simple ideas into cultural moments. One viral campaign featured **oversized “Le Bambino” handbags on wheels cruising through the streets of Paris**, like surreal driverless cars, as a promo for a new collection. The photorealistic video had people worldwide asking *“real or fake?”* and racked up millions of views. In another instance, Jacquemus placed a giant pink handbag

sculpture atop a Parisian bus, as well as quirky installations like a bag-shaped **popcorn machine (styled as a bank vault)** in its Paris boutique. These unexpected visuals, often unveiled on Jacquemus's own Instagram, prompt massive sharing – the brand's out-of-the-box content routinely garners “*hundreds of thousands of shares*” and high engagement. Jacquemus also embraces the power of the “modern supermodel” and celebrity influencer: by casting stars like Kendall Jenner and Gigi Hadid in campaigns or securing *paparazzi shots* of them in Jacquemus outfits, the brand amplifies its reach and reinforces a dreamy, aspirational image. Each of these touches builds *emotional affinity and curiosity*. By the time Jacquemus actually launches a product (be it a mini bag or a Nike sneaker collaboration that promptly sells out), consumers have been seduced by the story and *must have* a piece of it.

**The effectiveness of Jacquemus's pre-launch hype machine is reflected not just in social media metrics, but in hard business outcomes.** The brand's revenue growth (doubling in recent years) and global expansion have outpaced many established competitors. More importantly, Jacquemus has secured a loyal community of fans who feel emotionally invested in the brand. They don't just buy a Jacquemus item; they buy into the *Jacquemus lifestyle* – one of sunny escapism, playful luxury, and creativity for its own sake. By consistently surprising and

delighting people before asking for their money, Jacquemus exemplifies how a challenger brand can use **creative storytelling, experiential marketing, and virality** to build massive awareness and anticipation. The lesson: if you can capture consumers' imaginations, you've won half the battle before your product even hits the shelves.

# Chapter 4: Apple: “Think Different” – Storytelling a Brand Comeback

Not all pre-launch brand campaigns are about glitz and stunts – some, like Apple’s legendary **“Think Different”** campaign, focus on **brand storytelling and values** to set the stage for a strategic pivot. In 1997, Apple was a company in crisis: declining market share, financial losses, and a tarnished image had left it near bankruptcy. Steve Jobs, returning as CEO, knew that before Apple could successfully debut new products (like the iMac, which was in development), it needed to **rebuild public belief in the Apple brand**. Thus “Think Different” was born as an exercise in *selling Apple’s why, not its what*. Launched in the fall of 1997 – a full year before the iMac’s release – the campaign eschewed any mention of computers or specs. Instead, it featured black-and-white imagery of historical icons who challenged the status quo: Albert Einstein, Mahatma Gandhi, Martin Luther King Jr., Amelia Earhart, Pablo Picasso, John Lennon, and others. Each ad was a paean to *“the crazy ones, the misfits, the rebels, the troublemakers”* – implicitly casting Apple as the brand for creative thinkers who dare to be different. The slogan itself was intentionally ungrammatical (“Think

different.” not “Think differently.”) to jar the audience, symbolizing that Apple *operates by its own rules*.

This bold brand message created **emotional resonance and curiosity** at a time when Apple had no shiny new product to show. The campaign kicked off with a one-minute TV spot (narrated, in its original version, by Jobs himself) during a prime-time airing of *Toy Story* in 1997, immediately grabbing attention. Subsequent print and billboard ads plastered cities with those striking portraits and the tagline, extending Apple’s presence well beyond tech circles – Apple bought ad space in mainstream magazines and even fashion titles, highly unusual for a computer company then. Schools received free poster sets of the ads (featuring Einstein, Jane Goodall, Jim Henson, etc.), seeding a whole generation with Apple imagery. This was **brand aura-building** at its finest: by aligning Apple with genius and creativity, the campaign made people feel that *buying an Apple was not just a purchase, but an expression of daring to dream different*. It sparked conversations — suddenly Apple wasn’t being talked about as a struggling computer maker, but as the champion of innovation and creative freedom. Internally, the campaign also rallied employees around a revitalized purpose. In short, Apple successfully planted a question in consumers’ minds: *“What is Apple up to? I want to be a part of it.”*

The impact of “Think Different” on Apple’s fortunes was **significant and quantifiable**. Within months of the campaign’s launch, Apple’s brand favorability began to recover and sales stabilized, even before new products arrived. By April 1998, Apple reported its **first profitable quarter in two years**, crediting the “Think Different” campaign for helping drive a surge in sales. *“It let people know that we’re still around and not going anywhere, so they can feel good about buying the product,”* explained an Apple marketing executive of the campaign’s effect. Indeed, customers who had been wary of Apple started returning – Apple’s U.S. market share in computers rose to 4.1% after the campaign, reversing its decline. The campaign also **re-established Apple’s premium image**, which paid dividends when the colorful new iMac debuted in mid-1998 to blockbuster sales. Beyond the numbers, “Think Different” achieved cultural acclaim. It won numerous awards, including the 1998 Emmy for Best Commercial and the 2000 Grand Effie for marketing effectiveness. Critics praised it as *“iconic”* advertising that captured the zeitgeist. Perhaps most tellingly, elements of the campaign (like the phrase and style) remain instantly recognizable decades later – a testament to how deeply it etched Apple’s renewed identity into the public consciousness.

Apple’s “Think Different” is now a textbook example in marketing courses because it demonstrates the power of

**brand-led repositioning ahead of product innovation.**

By communicating a clear philosophy – celebrating creativity and nonconformity – Apple rebuilt emotional connections with consumers. This meant that when Apple did launch its new products (the iMac in 1998, the iBook in 1999, the iPod in 2001), people were already predisposed to see them not just as gadgets, but as extensions of Apple’s creative ethos. In essence, “Think Different” *primed the market for Apple’s comeback*. It turned Apple’s narrative from “beleaguered tech company” to “visionary underdog poised to change the world” – proving that **winning hearts and minds is a crucial precursor to winning market share**. For any brand facing a reinvention, Apple’s approach underscores the importance of articulating *why you matter* to consumers’ lives, *before* asking them to buy into what you’re selling.

# Chapter 5: BMW: Cinematic Storytelling and the Art of Tease

In 2001, German automaker **BMW** took an unconventional route to spark interest in its cars: it became a short-film studio. Years before content marketing was a buzzword, BMW produced “**The Hire**,” a series of Hollywood-quality short films, as a daring way to reposition its brand image and excite consumers ahead of new model launches. The premise was simple but revolutionary – instead of traditional ads showcasing horsepower or handling, BMW created *entertainment*: eight cinematic shorts (about 6–10 minutes each) where a mysterious driver (played by actor Clive Owen) takes on various missions in different BMW models. The films were directed by A-list filmmakers (Ang Lee, Guy Ritchie, Alejandro González Iñárritu, among others) and featured big-name actors like Madonna and Don Cheadle in dramatic, high-octane scenarios. Crucially, the **BMW cars were integral characters** in these stories – showcasing their style and performance organically through chase scenes and stunts, rather than overt sales pitches. By framing BMWs as the ride of choice for a cool, capable hero, the brand crafted a powerful mystique around its vehicles.

The rollout of “The Hire” was designed to **build intrigue and viral buzz** in the months before BMW’s new models hit showrooms. Initially launched on BMW’s website (BMWFilms.com) in April 2001, the short films were promoted like Hollywood releases: with trailers, teaser posters, and a premiere at the Cannes Film Festival, blurring the line between advertising and cinema. BMW took a calculated risk by allocating 90% of the project’s budget to production and a mere 10% to paid media – a flip of the usual ratio – betting that the quality of the content would drive its own publicity. That bet paid off spectacularly. “The Hire” became one of the first **viral hits** of the broadband internet era. Within the first year, over 11 million people downloaded or streamed the films – astounding in 2001. By June 2003, over 45 million had viewed the series, shattering the original goal of 2 million views. This was achieved *before YouTube even existed*, via BMW’s website and DVDs – demonstrating how compelling content can draw an audience to seek it out. The buzz was amplified by media coverage; the films garnered critical acclaim, screened at film festivals, and even inspired a dedicated BMW Films DVD release due to fan demand. Essentially, **BMW transformed its marketing into pop culture**, with consumers eagerly discussing and sharing what was ostensibly a 60-minute car commercial broken into episodes.

Beyond generating chatter, “The Hire” had a concrete payoff: it primed consumers for BMW’s product releases and boosted sales. The second wave of films in 2002 was timed to promote the launch of BMW’s new Z4 roadster – instead of flashy ads about the car, BMW simply let the Z4 star in one of the short thrillers, building desire through association with the film’s cool factor. This subtler form of hype translated into showroom traffic. In 2001 (the year the first films debuted), BMW’s U.S. sales jumped by **12%**. By the end of 2002, sales were up **17%** compared to 2000, marking BMW’s best sales years to date. This during a period when some competitors saw declines. The campaign not only won virtually every major advertising award (Cannes Lions, Clios, etc.), it also took home the top prize for **effectiveness** (the Effie Award), proving that it didn’t just entertain – it sold cars (in fact, an industry case study later noted BMW’s revenues grew 74% over the campaign’s duration, though that also reflects broader market success). Importantly, BMW had successfully repositioned itself in consumers’ minds: from a maker of “ultimate driving machines” for enthusiasts to a **cool, desirable brand at the intersection of luxury and pop culture**. The aura from “The Hire” rubbed off on all of BMW’s models – suddenly, the brand was seen as innovative, youthful, and even a bit edgy.

BMW’s foray into branded entertainment is now regarded as a trailblazer, but its genius lay in understanding

**suspense and soft sell.** By not immediately showing new models in boring detail, BMW instead teased audiences – making them *eager* to learn more about the cars behind the action. It nurtured an emotional connection (viewers rooting for Clive Owen’s character and, subconsciously, his BMW) before any sales proposition. This aligns perfectly with the idea of **creating presence before a product launch**: when BMW did formally introduce a new model with traditional marketing, it wasn’t coming cold to the audience – the audience was already warmed up, having been entertained by that very car on their laptop screens. Moreover, BMW tapped into influencer marketing in a unique way: the “influencers” here were world-famous directors and actors whose association lent BMW an aspirational glow. In the end, “The Hire” demonstrated that **storytelling can be more effective than sales pitches**. By trusting its audience to connect the dots, BMW reaped the benefits of curiosity and engagement. For other brands, the takeaway is clear: sometimes the best way to sell something new is not to “sell” at all, but to *tell a great story* that leaves consumers wanting more.

# Key Takeaways: Crafting an Effective Pre-Rebrand Campaign

From luxury luggage and haute couture to tech and automobiles, these cases share common threads that can inform any brand's pre-launch strategy:

- **Lead with Story, Not Specs:** Each brand focused on emotional storytelling or cultural narrative before pushing products. Apple celebrated creativity over computer features, and BMW entertained rather than enumerated car specs, building a **stronger emotional bond** with consumers. A compelling story gives consumers a reason to care, making them more receptive when the product arrives.
- **Create Experiences that Spark Conversation:** Whether it's Jacquemus's whimsical pop-ups and fantasy runways or Rimowa's experiential stores and campaign films, successful repositioning campaigns often involve **immersive experiences and stunts that get people talking (and posting)**. These experiences serve as shareable touchpoints, amplifying reach through social media and word of mouth. Crucially, they make the brand *feel alive*.

and present in consumers' lives, not just appearing when it wants to sell something.

- **Leverage Influencers and Cultural Icons**  
**Authentically:** Influencer marketing is most potent when it aligns with brand values. Rimowa tapped real brand fans like Roger Federer and Virgil Abloh to tell its story, and Loewe collaborated with artists to reinforce its craft-centric image. These partnerships lent credibility and cultural relevance, effectively *borrowing influence* to enhance brand presence. The key is authenticity – the influencers or icons must genuinely reflect the brand's ethos so that their involvement appears as a natural extension of the brand, not a paid promotion.
- **Build Curiosity through Mystery and Exclusivity:**  
A pre-launch campaign should pique curiosity. BMW's films left viewers wanting to learn more about the cars, and Jacquemus's limited-time, invite-only events created a **FOMO (fear of missing out)** factor that fueled intrigue. Similarly, Bottega Veneta (another luxury brand) famously deleted its social media accounts in a period before a rebrand, letting mystery itself drive chatter. While disappearing from social media is extreme, the principle is to *reveal just enough* to entice audiences, encouraging speculation and buzz that can then be satisfied at launch.

- **Stay True to Brand DNA (But Amplify it):** Each of these brands found ways to refresh perception without losing their core identity. Loewe doubled down on craft, BMW on driving excitement, Apple on creativity – but they **amplified those attributes in bold, contemporary ways** (craft prize exhibitions, cinematic films, iconic ads) to re-engage people. Repositioning is most effective when it's rooted in an authentic strength of the brand, presented in a novel form. This ensures the campaign rings true and sustains long-term brand equity rather than being a one-off gimmick.

In summary, a **strategic and creatively charged pre-rebrand campaign** can yield tremendous benefits: it primes the market psychologically, energizes a brand's fan base, and often draws in new audiences who weren't paying attention before. Done right, it creates a sense of *anticipation* – by the time the new logo is unveiled or the new product drops, consumers already feel a connection to the brand's story and are eager to be a part of its next chapter. As the examples of Rimowa, Loewe, Jacquemus, Apple, and BMW show, investing in awareness and emotional engagement up front is not just a marketing flourish, but a savvy business move. It transforms a relaunch from a point in time into a cultural event, and that can make all the difference between a rebrand that merely looks different and one that **truly resonates**.