TRENDBOOK

PULSE: THE RHYTHM OF BRANDS AND EXPERIENCE MARKETING

The trendbook shows how brands become experiences, and trends point the way – the essence for creating something truly unique. Immersing yourself in the rhythm of your audiences, both online and offline, lets you catch emerging changes and experiment with communication that engages all the senses.

bluexperience™ x VIRTUALITY INSTITUTE 🌐 BLUEXPERIENCE.PL

* CONTENTS

PULSE: THE RHYTHM OF BRANDS
AND EXPERIENCE MARKETING

* INTRO
WHAT?

"PULSE: The Rhythm of Brands and Experience Marketing", the BLUEXPERIENCE x Virtuality Institute trendbook, is a guide for brands that not only follow trends but can translate them into **real experiences** – in brand zones, events or meeting spaces. This is not a catalogue of "fashionable novelties", but a tool that shows how trends live in the brand space, how they strengthen its presence, and how, consciously applied, they become a bridge to a deeper relationship with the audience.

We live in a time of intense social and economic transformation. Paradigms that seemed inviolable just a few years ago are collapsing. This is also an era of **chronic online presence, overstimulation, burnout,** and increasingly frequent **functional illiteracy** – a world where the excess of information no longer leads to knowledge, but to disorientation. In this reality, brands cannot just be louder or more "visible". They must be

present wisely – not only build a customer base, but a community that is emotionally connected to their values, products, and services.

Brands themselves become an experience. Trends are just a **compass,** a guide, an essence for creating something unique – never a goal itself. An empty message stands no chance in a world where each of us comes across 20,000 messages every day. Brands can no longer afford to treat trends superficially. They must apply them as intensely as they intensely desire to root the brand in the recipient's life. A flash or inflated volume is not enough. What is needed is **simplicity with depth, authenticity with rootedness, and a narrative that engages all senses, not just sight,** which, overloaded with screens, is no longer sufficient.

This trendbook was created to show how brands can practically experiment and create sensory communication, and how to build **experience zones** that stay with recipients for a long time. It's an invitation to think about marketing not as a loud noise, but as a ritual of encounter – sensual, emotional, multidimensional.

WHY THIS PATH? WHY NOW?

Because brands that do not create their **experience zones** risk remaining only a brief snapshot in the stream of content. Experiential marketing today is not an option, but a necessity – a way to build a long-lasting presence among recipients who seek authenticity, closeness, and true emotions.

It's not enough to be known. You have to be real.
It's not enough to be. You have to be present and aware.
It's not enough to scream and dazzlingly flash from a distance.
You have to be able to give light that can warm up close.
The inflated volume of the void is not enough. You need the depth of simplicity.

dr Karolina Kosyna,
Virtuality Institute

* INTRO
WHAT?

The world of event marketing and experiential marketing is at the moment of apparent breakthrough. In times of information overload, channels' fragmentation, and the fight for every second of audience attention, it is precisely **the event that becomes a space where a brand has the chance for an authentic encounter with a human being.** An encounter that not only attracts attention thanks to its form and quality, but also creates emotional bonds, which is so difficult to achieve through other media.

An event is no longer just one of the secondary forms of communication, **it is the axis of narration and a place where discussions and ideas are born, where the brand builds its community, and the participants become co-creators of content.** It is a space for a direct meeting of a brand with a human being without a technological barrier separating us from real experience and learning.

From the perspective of generational changes, it is also a space where content, emotions and credibility matter – not fireworks. And the new technologies, from immersive tools to AI solutions, open the door to **personalised experiences,** while the return to **analogue, simple, and physical experiences** gains value in a digitally dominated world. And the balance between virtual and real gives events a new quality and effectiveness.

All this happens when **sustainable development and social responsibility are not an addition, but one of the foundations of event design.** Hence, we can discuss such aspects as downsizing, a return to primary forms of sensory impact, as well as a return to craftsmanship and reusable natural or processed materials.

This is our first trendbook, but we have been observing changes in event marketing for many years. We wanted the trends collected in these documents to show how events evolve, what they respond to, and how brands can use the potential of their new form. We all want to build lasting relationships, achieve our goals and co-create values with audiences. We invited Dr. Karolina Kosyna – a researcher and anthropologist with many years of experience in working with trends and their application to brand strategies – to work on the trendbook. Thanks to her ability to observe social and cultural changes, both in real and virtual spaces, she helped capture a deeper context and give the project a practical dimension.

Events are experiences, and experiences are authenticity.

Krzysztof Paradowski
BLUEXPERIENCE agency

* ABOUT US
WHO?

BLUEXPERIENCE – CREATIVE AGENCY

We create modern brand experiences by combining strategy, technology, and emotions. We specialise in:

Designing brand zones and showrooms that engage recipients and allow them to communicate identity, values and portfolios in a unique, multidimensional way.

Event marketing and online presence, from conferences and jubilee galas to premieres and integrations.

Implementing trends and technological innovations, such as VR/AR, online platforms, or AI tools, which enhance interaction and participant experience.

Storytelling and personalisation, combining data, insights, and emotions, so that each event becomes a carrier of long-term brand value.

BLUEXPERINCE combines creativity and trend analysis, designing spaces and experiences that engage, inspire and build lasting bonds with the audience.

Dr. Karolina Kosyna

PhD in virtuality anthropology, trendwatcher, and virtual profiler. A practitioner and academic who combines scientific knowledge with daily work in a creative agency. For over a decade, she has been researching the identity of Internet users, their reactions to brand activities in the online space, and cultural changes resulting from the intertwining of offline and online worlds.

She is a dedicated researcher and a mentor, as well as the founder of **Virtuality Institute** – a place that combines academic reflection with business practice in the context of communication. She leads a research team specialising in creating innovative communication strategies based on in-depth analysis of trends and market behaviours.

The mission of Virtuality Institute is to design long-term strategies that respond to the challenges of the future. This enables brands to make more informed business decisions, reach customers more effectively, and build a competitive edge in a dynamically changing market.

Gabriela Hukałowicz
Designer

BLUEXPERIENCE

Krzysztof Paradowski
Creative Director

BLUEXPERIENCE

dr Karolina Kosyna,
Antropolog Wirtualności

VIRTUALITY INSTITUTE

* EXECUTIVE SUMMARY
HOW?

While working on "Pulse: The Rhythm of Brands and Experience Marketing" trendbook, we adopted the approach that allows for less, but more intensive analysis of trends. We focused on brand perceptions, methods of brand presentation, and practical applications of trends in brands' daily activities. Our goal is not merely to describe what "is fashionable", but to deeply understand how trends can genuinely support building brand image, experiences, and communication strategies.

Each of the four trends was developed scientifically and practically, and consists of:

Trend description	→	its characteristics and cultural context,
Scientific research reference	→	we present current publications, observations and analyses that confirm the trend's significance,
Insights	→	gathered based on research and observations,
Applications for brand activities	→	practical tips on how the trend can be used in communication, products, and brand spaces,
Summary and advice for the industry	→	the essence of the trend in the context of marketing and customer experiences.

The motivation for creating the trendbook stems from the need for an in-depth understanding of contemporary consumer behaviours and the mechanisms that influence brand perception

▶

▶ and reception. Trends presented in the report are not merely a collection of visual inspirations – they are the result of systematic research into the market and cultural reality.

To collect the material and analyses, we used a combination of methods:

NETNOGRAPHY
– systematic browsing, analysing, and interpreting content in social media and the most important spaces of visual culture and design (including observations of events such as Milan Design Week, Expo 2025 Osaka),

PARTICIPANT OBSERVATION
– presence in brand spaces that actively shape consumer experiences and the creation of spaces and brand presence in the awareness of their recipients,

IN-DEPTH INTERVIEWS
– conversations with brand owners and individuals responsible for communication and the visual language of brands, to understand strategies for image creation and reach.

This approach allowed us not only to identify the key directions of change but also to demonstrate practical, tested ways of implementing them.

The trendbook "Pulse: The Rhythm of Brands and Experience Marketing" points to two key perspectives that are fundamental to an effective brand strategy:

1. UNDERSTANDING THE AUDIENCE AND THEIR BEHAVIOURAL JOURNEY
– a brand needs to understand who its recipients are, what choices they make, and how they navigate their "journey" with the brand. Only then is it possible to create experiences and communications that will resonate and strengthen the relationship with the consumer.

2. CREATING MESSAGES THAT RESONATE WITH THE AUDIENCE'S NEEDS
– iconic brands, described, among others, in the works of Douglas Holt, not only deliver products but also create stories and symbols that the audiences adopt, and on which they build their own identity. Strong brands can strengthen and expand the number of their followers by creating messages consistent with the values and aspirations of their recipients.

The trendbook "Pulse: The Rhythm of Brands and Experience Marketing" is therefore both an inspirational tool and a strategic guide that shows how to build communication that is important from the audience's perspective and how to effectively shape brand image and experiences in a dynamic market space. ∎

TREND 01

IMMERSIVENESS OR COMPLETE IMMERSION

→ 1.1. Trend description – Immersiveness as a key experience

Today's brands don't just share information – they design experiences that truly engage. Immersion means drawing the audience into the brand's world, so they don't just see the content, but feel it. In practice, it's storytelling that taps into emotion and creates a sense of participation – as if the consumer were part of the story.

It's a trend that combines marketing, technology, and the psychology of perception – and its power lies in creating experiences that leave a lasting impression.

„It's not enough to speak to your audi-ence. You have to draw them in."

Photo: Krzysztof Paradowski
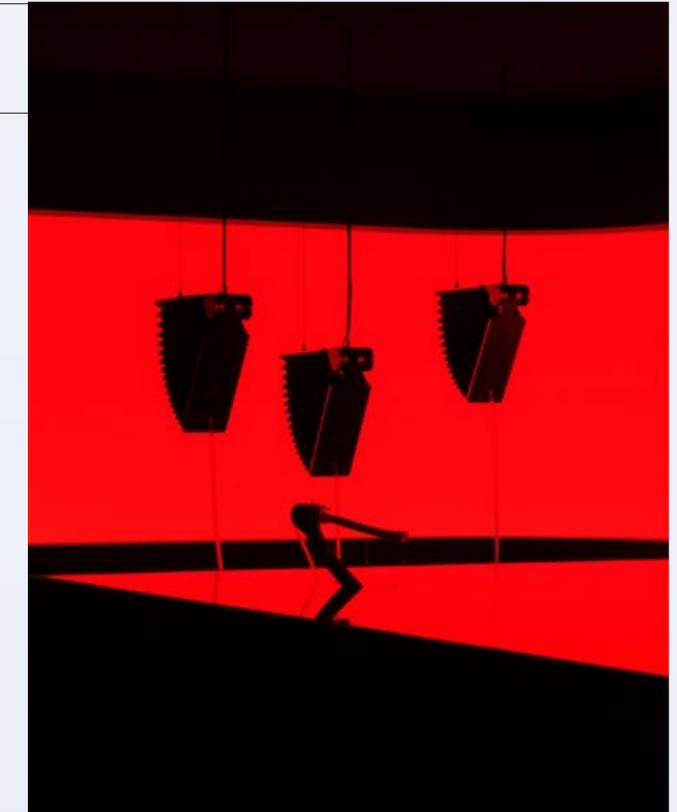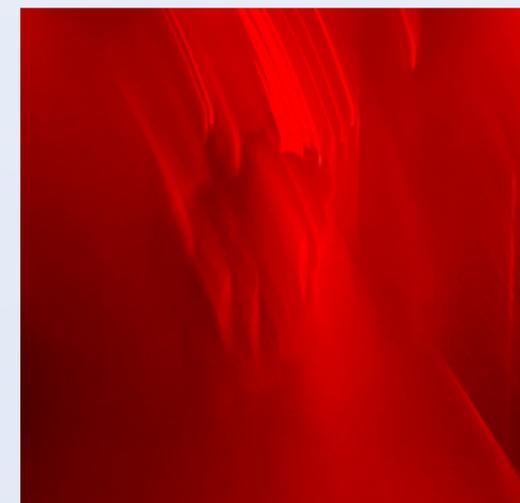
Brand zone KIA "Eclipse of Perceptions"
Milan Design Week 2025
Photo: Krzysztof Paradowski

„Tell me and I forget.
Teach me and I remember.
Involve me and I learn."

Benjamin Franklin

Brand zone Vans "Checkered
Future" Milan Design Week 2025
Photo: Krzysztof Paradowski

→ **1.2 Psychology of immersion –** What does immersiveness offer?

Research on VR, AR and interactive narratives (Slater, 2018; Lombard & Ditton, 1997) shows that people remember content they've experienced better than the content they've only read or watched.

Brand zone Google "Making the Invisible Visible" Milan Design Week 2025
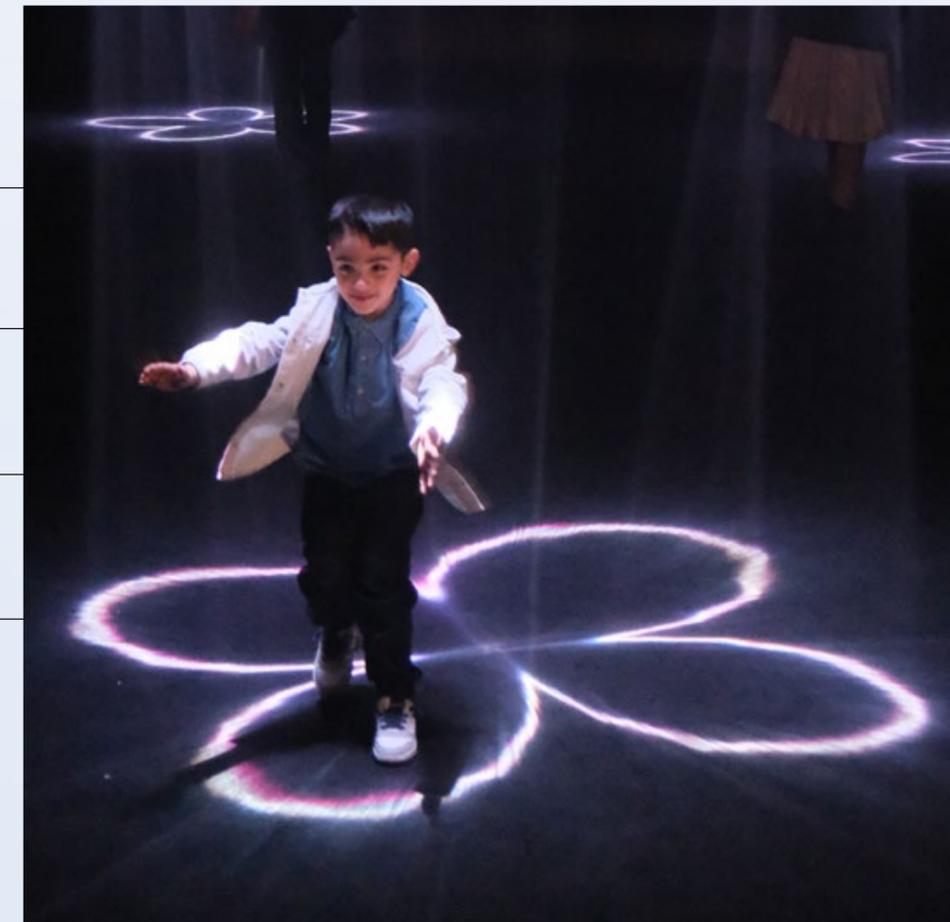Photo: Krzysztof Paradowski

KEY MECHANISMS ARE:

A SENSE OF PRESENCE
– the audience feels as if they're there, inside the brand's world.

EMOTIONAL ENGAGEMENT
– content evokes emotion, enhancing memory retention.

INTERACTIVITY
– the audience isn't passive; they co-create the story.

⬭→ 1.3. Applying the trend in industry practice – Immersion tools
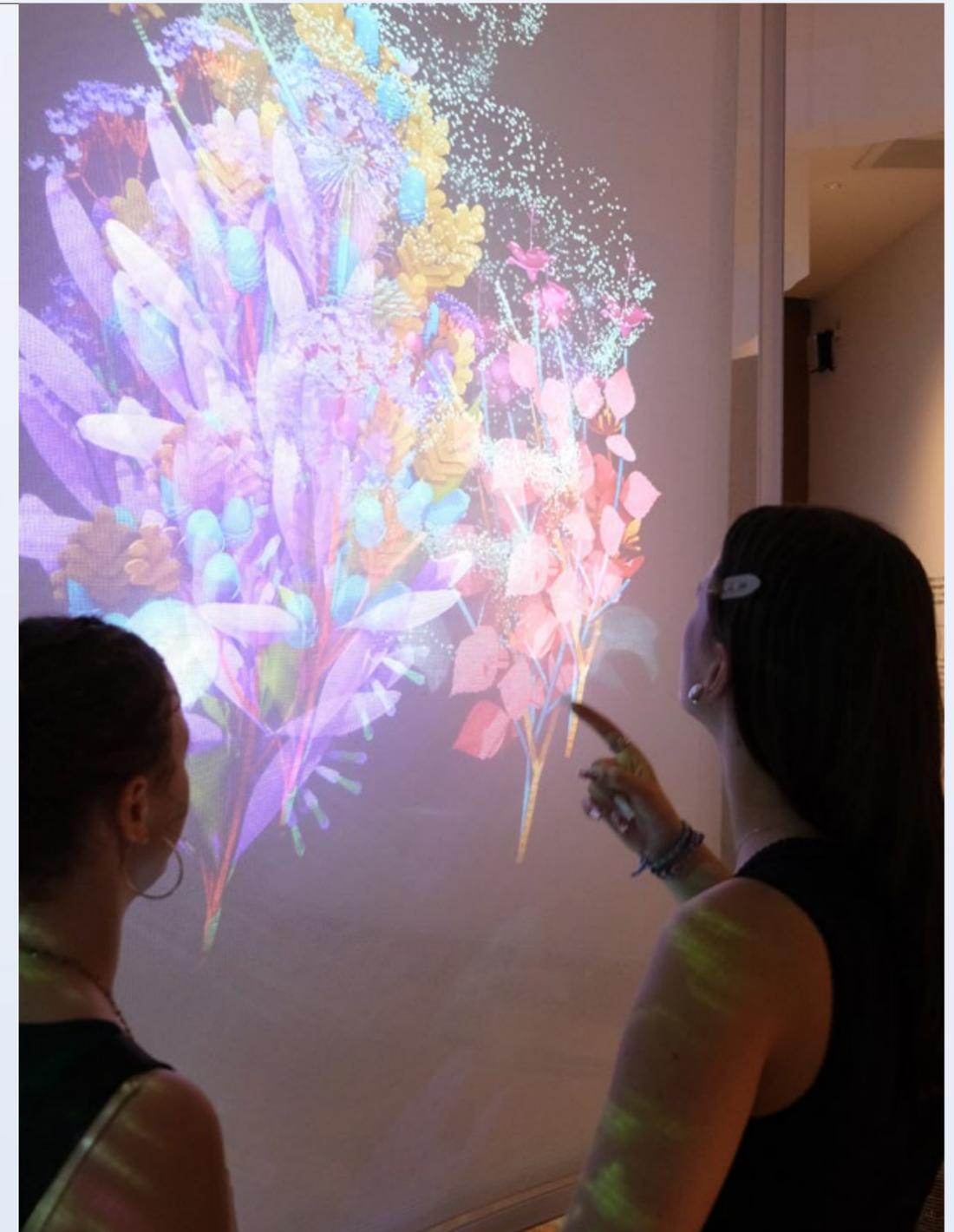
Łódź Design Week Exhibition 2025
Photo: Krzysztof Paradowski

IMMERSION IN PRACTICE MEANS USING:

360° video	⬭→	events, travels, concerts that make the audience feel as if they're actually there.
VR/AR storytelling	⬭→	brand stories in virtual and augmented reality.
Interactive online content	⬭→	quizzes and "choose your own story" formats, immersive web.
Gaming and gamification	⬭→	brands which, instead of simply presenting their offer, invite the audience to join in the "game".
Immersive physical spaces	⬭→	exhibitions, experience showrooms, multimedia events.

Polish Pavilion
at Expo 2025 Osaka
Photo: Krzysztof Paradowski

Brand zone IKEA "Democratic Design" Milan Design Week 2025 Photo: Krzysztof Paradowski

→ **1.4. Insight** – Immersiveness and sensory overload

Immersion is not the same as being bombarded with stimuli. Users experience fatigue when exposed to intense light and noise. Immersion works when the experience is **consistent with the brand's core, as well as authentic** and harmonious.

Example: Van Gogh Alive – an exhibition full of visualisations and music, yet well-organised and narrative; it engages the audience without chaos or overstimulation from images and sound.

Brand zone Google "Making the Invisible Visible", Milan Design Week 2025 Photo: Krzysztof Paradowski

12

→   **1.5.** Immersion design **in practice**

ISE Barcelona Exhibiotion
Photo: Krzysztof Paradowski

Brand zone KIA "Eclipse of
Perceptions", Milan Design
Week 2025
Photo: Krzysztof Paradowski

BRANDS THAT WANT TO CREATE IMMERSIVE EXPERIENCES SHOULD FOCUS ON:

Narrative	→	each immersion is a story that draws the audience in.
Interaction	→	it's not the audience watching the brand, but the brand watching the audience.
Personalisation	→	immersion gains power when the audience feels that it's their story; one they can identify with.
Technologies	→	VR, AR, AI as means, not ends.

→ **1.6. Case studies** – brands that already build immersive experiences

IKEA PLACE
– an AR app that lets you "try on" furniture in your own space. Users don't just see the product – they experience it in their home.

NETFLIX – BANDERSNATCH (BLACK MIRROR)
– an interactive film in which the viewer makes decisions, changing the course of events. A form of storytelling where the audience becomes the co-author of the story.

NIKE HOUSE OF INNOVATION (NOWY JORK, SZANGHAJ)
– flagship stores of the brand, where shopping becomes a fully immersive experience. Spaces that combine AR, real-time product personalisation, and interactive zones that engage customers on multiple levels.

TEAMLAB BORDERLESS (TOKIO, DUBAJ)
– immersive exhibitions that blend digital art, movement, and space. Visitors become part of the artwork.

PATAGONIA – VR STORIES
– VR experiences that transport users into the world of nature, telling a story about ecology and the brand's responsibility.

* PRO TIP

WHEN DESIGNING IMMERSION, ALWAYS ASK:

"Is the audience just a viewer, or a true participant in the experience?".

Brand zone BNP Paribas,
Warsaw SerialCon,
BLUEXPERIENCE Agency

→ **1.7 Trend in brief:** The future lies in full experience, not just the message

IMMERSION REDE-FINES THE WAY BRANDS BUILD RELATIONSHIPS.

Audiences immersed in an experience remember the brand longer and more vividly. These are no longer just "add-ons" – it's a **first-choice communication** strategy.

Brand zone Lavazza "Source of pleasure" by Juliana Lima, Milan Design Week 2025
Photo: Krzysztof Paradowski

Photo: Karolina Kosyna

TREND 02

MULTIDIMENSIONALITY – ONE MEDIUM IS NOT ENOUGH

16

→ **2.1. Trend description** – Communication that works on multiple levels

Today, it's no longer enough to communicate through a single channel. Audiences operate simultaneously in the digital and physical worlds, and brands need to seamlessly connect the two. Multidimensionality is a strategy in which text, sound, visuals, space, and interaction are consistently intertwined to tell the brand's story.

In 2025, it's not just the medium, but the **combination of media** that becomes the message.

"Multisensory experiences play a significant role in mental health, and adding sound, taste, touch, and smell to visual stimuli can help reduce stress, enhance mood, and improve overall wellbeing."

Evidence from Edinburgh's Diverse Urban Environments

Inner work, Mindful eating exercises, Nowy Sezon, Photo: Krzysztof Paradowski

Exhibition "Les Colombes",
kościół św. Ducha Monachium,
Photo: Krzysztof Paradowski

Brand Zone Woodeco,
BLUEXPERIENCE Agency,
Photo: Krzysztof Paradowski

→ **2.2. Psychology of perception** – Why is one medium not enough?

Research (Mayer, 2009, Cognitive Theory of Multimedia Learning) shows that **multimodal content** (one that combines images, sound, and text) is absorbed and retained faster, and shared more readily.

Pavilion at Expo Osaka 2025,
Photo: Krzysztof Paradowski

Pavilion at Expo Osaka 2025,
Photo: Krzysztof Paradowski
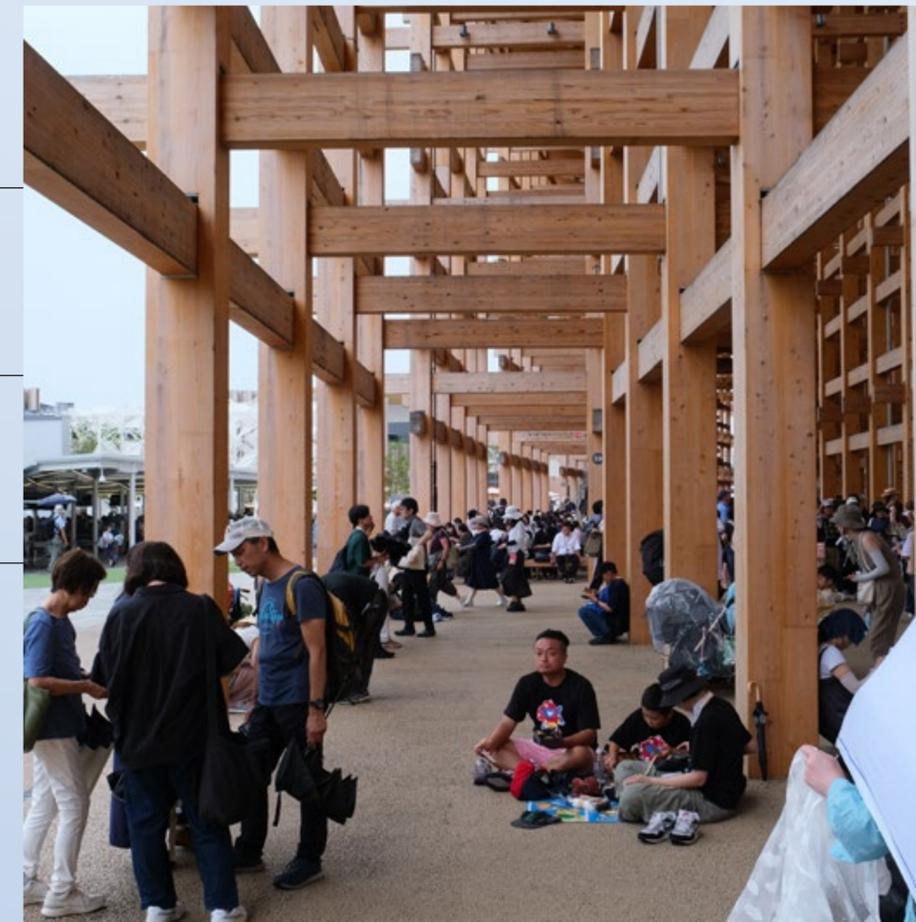
HOW IT WORKS:

SYNERGY OF THE SENSES
– content is more effective when the audience experiences it through multiple sensory channels simultaneously.

VARIOUS LEARNING STYLES
– from visual and auditory to kinaesthetic learners; each recipient can find a natural way to connect with the brand and fully experience its message.

CROSS-PLATFORM EXPERIENCE
– brand cohesion needs to be visible across every channel: in digital communication, customer service, and physical spaces. The audience doesn't distinguish between online and offline presence – it's one seamless experience.

→   **2.3. Applying the trend in industry practice** – Tools of multidimensionality

Cross-format content	→	one story told through different media: a post, a video, a podcast, a live event.
Phygital	→	combining physical and digital experiences (like QR codes in the city that unlock AR).
Multichannel storytelling	→	a cohesive message, present at every stage of the customer journey.
Mixed media design	→	from digital showrooms to hybrid events.
Transmedia narratives	→	the audience discovers different parts of the story across multiple channels.

"Laughing with One Eye, Crying with the
Other: Romanian Art from the Ovidiu
Șandor Collection",
Photo: Krzysztof Paradowski
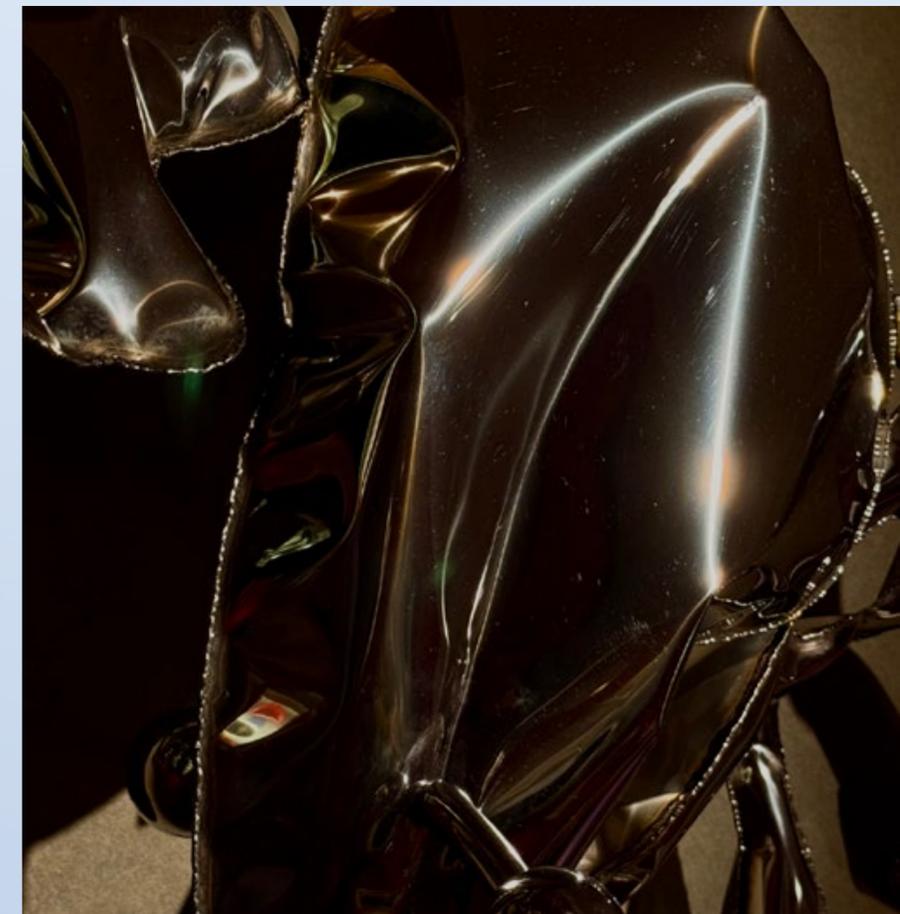
Photo: Karolina Kosyna

→ **2.4. Insight:** Multidimensionality and cohesion

The greatest risk of this trend is losing direction and consistency, which can lead to chaos. Multidimensionality only works when the brand has a cohesive narrative core.

Samsung Exhibition, ISE Barcelona 2025,
Photo: Krzysztof Paradowski

The greatest risk of this trend is losing direction and consistency, which can lead to chaos. Multidimensionality only works when the brand has a cohesive narrative core.

Each channel can take a different form, but all must lead to the same brand DNA.

Example of bad practice: companies copying content 1:1 across all channels.

Good practice: adapting the language and format while keeping the same overarching story.

Photo: Krzysztof Paradowski

→   **2.5. Practice:** Designing multidimensional communication

Omnichannel strategy	→	moving beyond presence to integration.
Consistent visual language	→	colours, tone, and style are repeated, yet adapted.
Context	→	TikTok = playful and fast-paced, LinkedIn = professional insight and storytelling, showroom = experience.
Technology + offline	→	brands should be present where their audience experiences them: online, offline, and in hybrid formats.
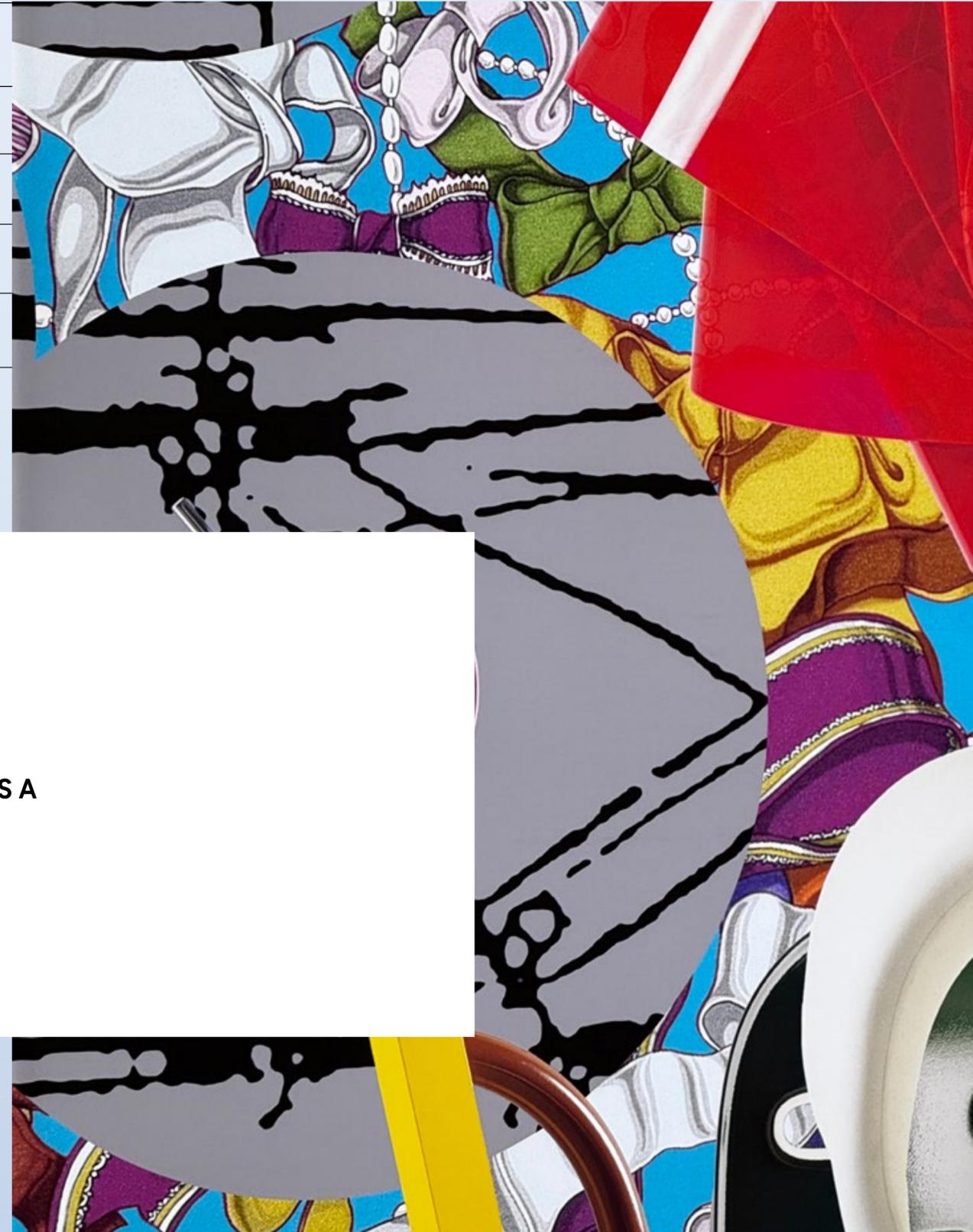
* PRO TIP

DESIGN YOUR CUSTOMER JOURNEY AS A MULTIDIMENSIONAL ADVENTURE.

Let each channel serve as a window, offering a different perspective on the same story.

Photo: Karolina Kosyna

2.6. Case studies – Brands that operate multidimensionally

NIKE
– creates cohesive communication, guiding the audience from training apps, through engaging storytelling on social media, to immersive experiences in on-site shops (phygital).

LEGO
– combines films, games, physical sets, and the online LEGO Life platform. Each channel reveals a fragment of a larger story.

APPLE
– speaks to its audience through keynotes and perfectly cohesive social media, all of which culminate in shops that serve as an extension of the brand's digital narrative.

LOUIS VUITTON
– not only stages physical fashion shows, but also streams them online, runs AR campaigns, and brings the story to life in showrooms, creating a cohesive, multidimensional brand experience.

POKÉMON GO
– a game that popularised the "phygital" concept, merging digital gameplay with real-world spaces.
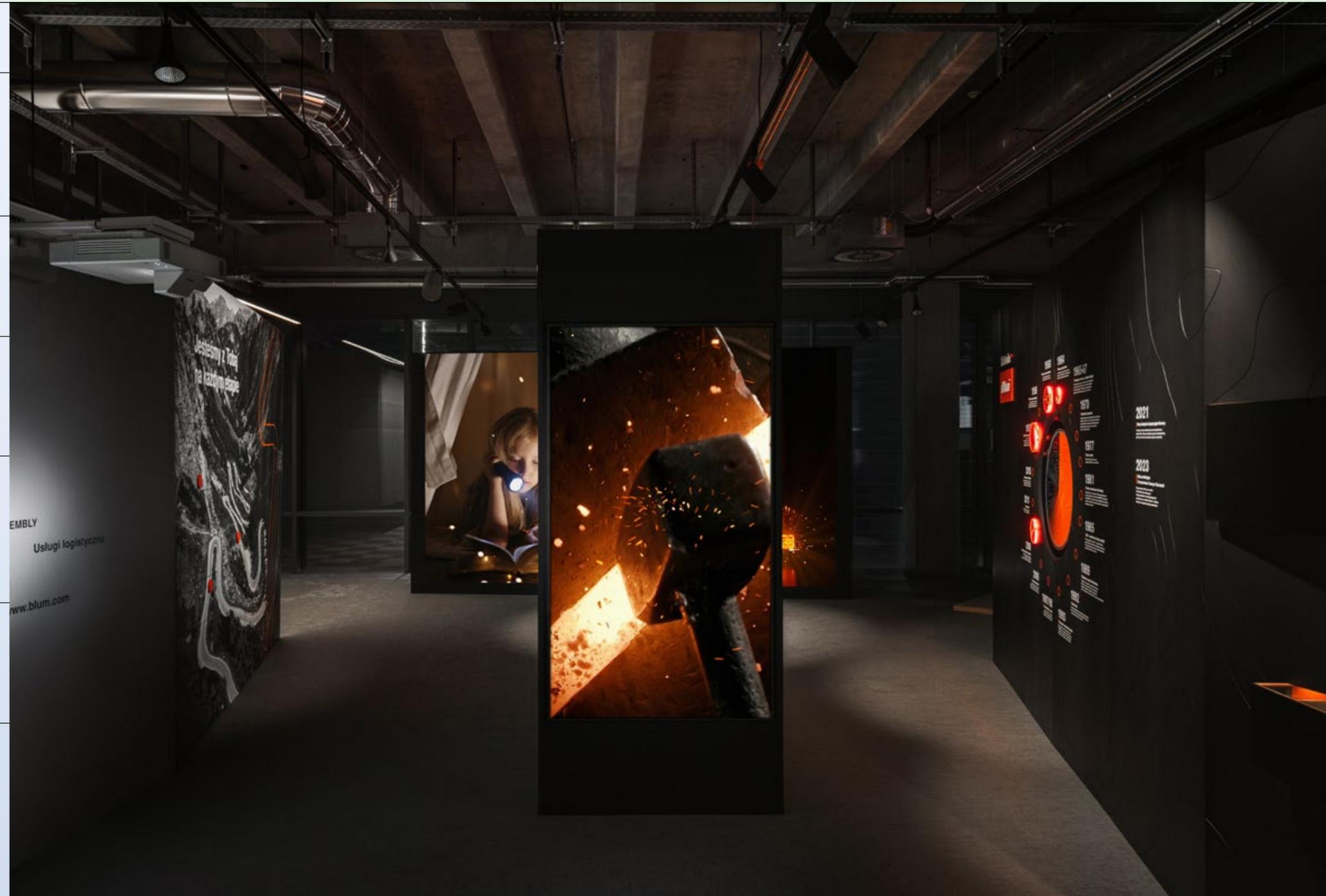
Brand zone BLUM, BLUEXPERIENCE Agency,
Photo: Mood Authors

2.7. BLUM – Many dimensions, one story

EMOTIONS, EXPERIENCES, AND INTERACTION – THESE THREE ELEMENTS BE-CAME THE FOUNDATIONS FOR CREATING THE *BLUM BRAND ZONE.*

Our goal was for every visitor not only to see the products and services, but to feel the brand's values, its history, and innovation.

The Zone was designed to allow visitors to immediately experience what defines Blum – **comfort, functionality, and innovation.** It's a space where you can immerse yourself in the company's nearly 80-year history, discover its soul, and understand how it evolved to become a global leader in the industry.

The realisation prepared by **BLUEXPERIENCE** demonstrated that **technology and emotions can coexist within a single narrative.** Multimedia animations, dynamic content, and

elements designed to touch the recipients multidimensionally – through sight, sound, touch and spatial experience – created an immersive environment that went beyond a classic exhibition.

BLUM Brand Zone is proof that by designing the space, one can not only tell a product's story but also create a multidimensional brand experience that engages the audience and leaves a lasting impression.
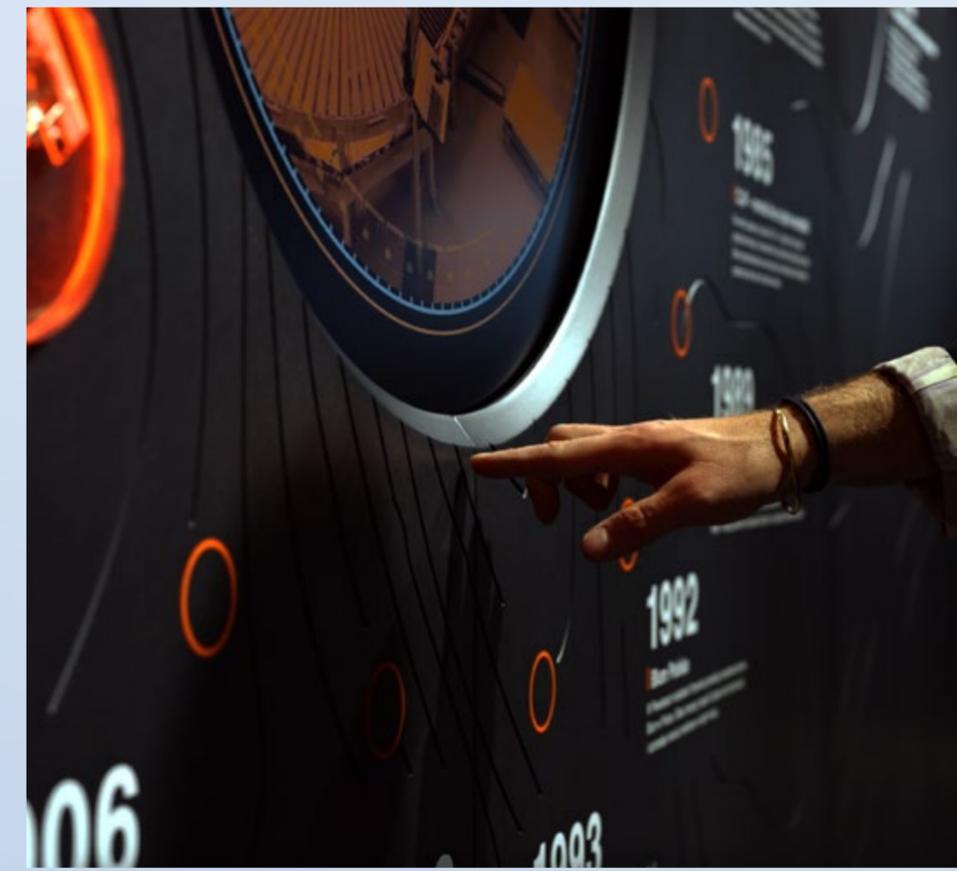
Brand zone BLUM,
BLUEXPERIENCE Agency
Photo: Mood Authors

→ **2.8. Trend in brief:** Communication as a multidimensional journey

Multidimensionality means that the brand isn't perceived in a single dimension, but as a cohesive and engaging experience unfolding across various spaces and channels. The future of communication is no longer about "being present everywhere", but about **being cohesive and consistent across many dimensions simultaneously.**

"Multidimensional experiences stoke wonder and eliminate friction across four human dimensions – physical, human, chronological, and technological."

fastcompany.com

Thailand Pavilion at
Expo Osaka 2025,
Photo: Krzysztof Paradowski
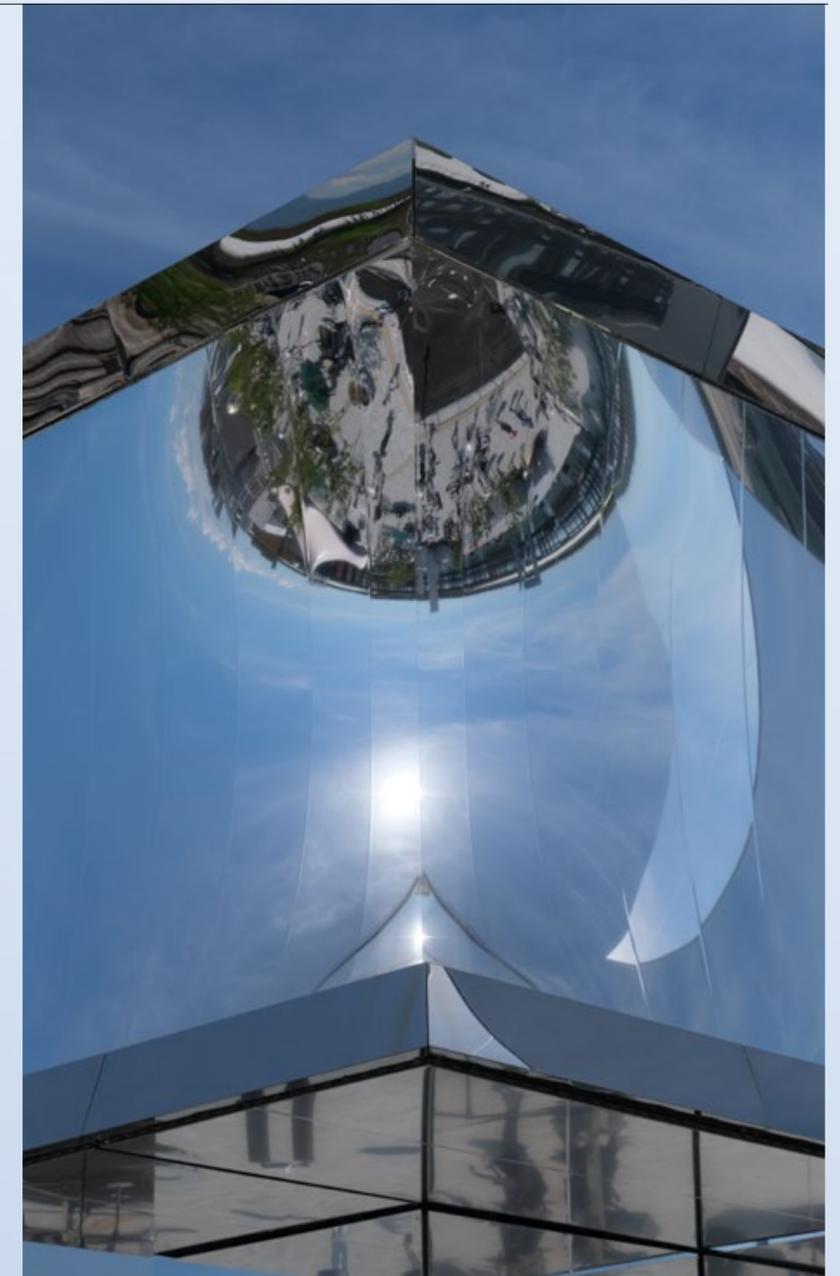
NULS Pavilion,
EXPO Osaka 2025,
Photo: Krzysztof Paradowski

TREND 03

SENSORY BRAND — A BRAND YOU CAN FEEL

25

■→ 3.1. Trend description — Brand as a sensory experience

"The action of the senses – a brand needs to be felt – and one sense is not enough."

More and more communication and branding projects are moving beyond traditional (visual) patterns. Contemporary brands not only look – they **sound, smell, taste,** and even influence us by **temperature.** This is a new stage in building experiences, which opens the door to emotional loyalty, memorability, and deeper anchoring of the brand in the recipient's consciousness.

"Senses are the first interface through which we get to know the world. They decide whether we want to approach something or move away."

A. Damasio,
„The Feeling of What Happens"

Photo: Krzysztof Paradowski

→ **3.2. Psychology of perception –** Sensory perception: more than five senses

Polish Pavilion at Expo Osaka 2025,
Photo: Krzysztof Paradowski

TRADITIONALLY, WE IDENTIFY FIVE SENSES: SIGHT, HEARING, SMELL, TOUCH, AND TASTE. HOWEVER, CONTEMPORARY NEUROPSYCHOLOGY IDENTIFIES A MUCH WIDER REPERTOIRE:

THERMORECEPTION
– feeling temperature

PROPRIOCEPTION
– „deep sensation", awareness of one's body

NOCICEPTION
– feeling pain

Each of these channels provides the brain with different forms of information, which reach us unconsciously or automatically.

"Multisensory experiences play a significant role in mental health, and adding sound, taste, touch, and smell to visual stimuli can help reduce stress, enhance mood, and improve overall wellbeing."

Evidence from Edinburgh's Diverse Urban Environments

When designing brand experiences, it is worth considering the full spectrum of senses – not only sight and hearing, but also touch, taste, smell, and less obvious channels, such as proprioception or thermoreception – because each of them influences perception, emotions, and the overall wellbeing of the recipient.

Photo: Krzysztof Paradowski
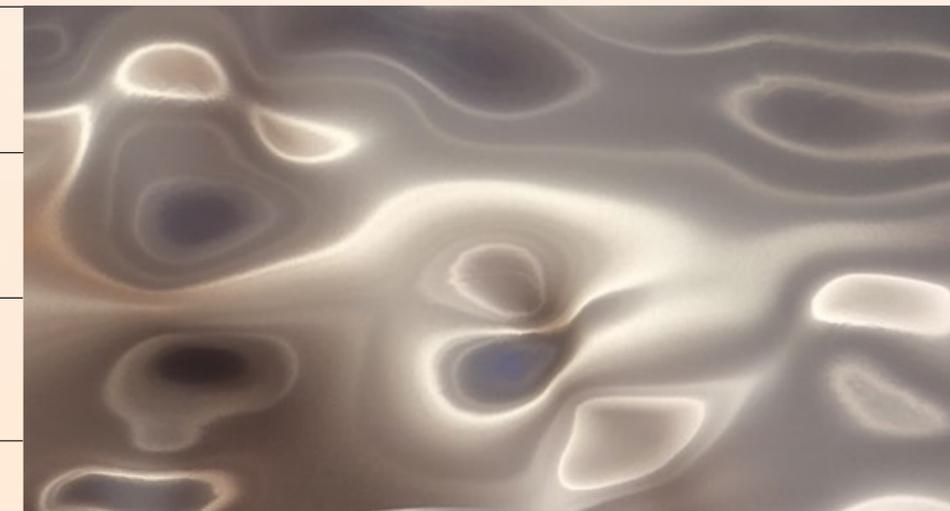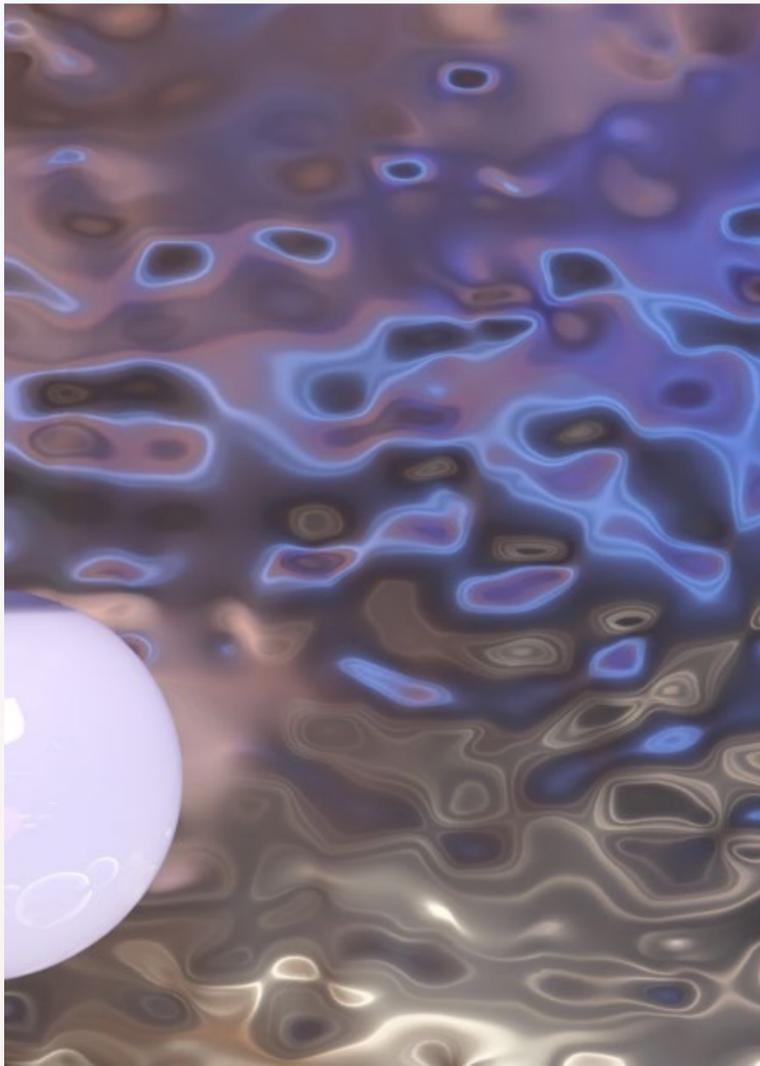
→ 3.3. Applying the trend in industry practice — Multisensory brands: from sound to texture

Contemporary communication increasingly uses multisensory elements. Such actions respond to the need to experience a brand, not just "look at it". Examples? Starbucks designs its premises using scents, sounds and the feel of wood; Bang & Olufsen tells its brand story through sound.

Polish Pavilion at Expo Osaka 2025
Photo: Krzysztof Paradowski

MULTISENSORY ELEMENTS:

SOUND
— micro-communications in apps, ambient music in retail spaces

SMELL
— e.g., proprietary fragrances of hotels or shops

TEXTURE AND TOUCH
— packaging design, website textures (micro-interactions), materials in showrooms

TEMPERATURE AND LIGHT
— influence the amount of time spent in the brand space
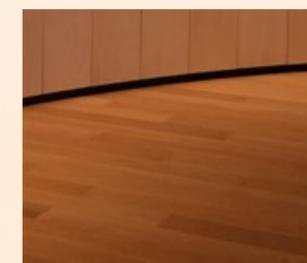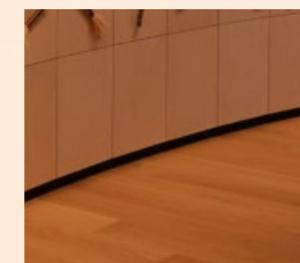
→ **3.4. Insight:** Balance of stimuli and neurodiversity

The world of senses can be intense. For neurodivergent individuals (approx. 15–20% of the population), an excess of stimuli can be distracting rather than engaging. This includes, i.e. people with autism, ADHD, dyslexia, or sensory processing disorders, for whom multisensory experiences must be designed with their comfort and perception in mind.

"Neurodiversity is not a disorder; it's an alternative way of perceiving and processing stimuli."

Deloitte UK, 2022,
Neurodiversity at Work

Sensorially responsible brands design space and communications with diverse audiences in mind, creating an inclusive environment. They can offer quiet options, dark themes, a subdued colour palette, or minimalist communications. This approach responds to the need for calmness, safety and facilitates building an authentic dialogue between the brand and the recipient.


Romantic Brutalism Exhibition,
Milan Design Week 2025
Photo: Karolina Kosyna

Photo: Krzysztof Paradowski

3.5. Practice: Sensory design

Designers „design with their senses": they measure not only the effectiveness of actions but, above all, they check for comfort and ensure a full experience among recipients.

Portugal Pavilion at Expo 2025 Osaka,
Photo: Krzysztof Paradowski
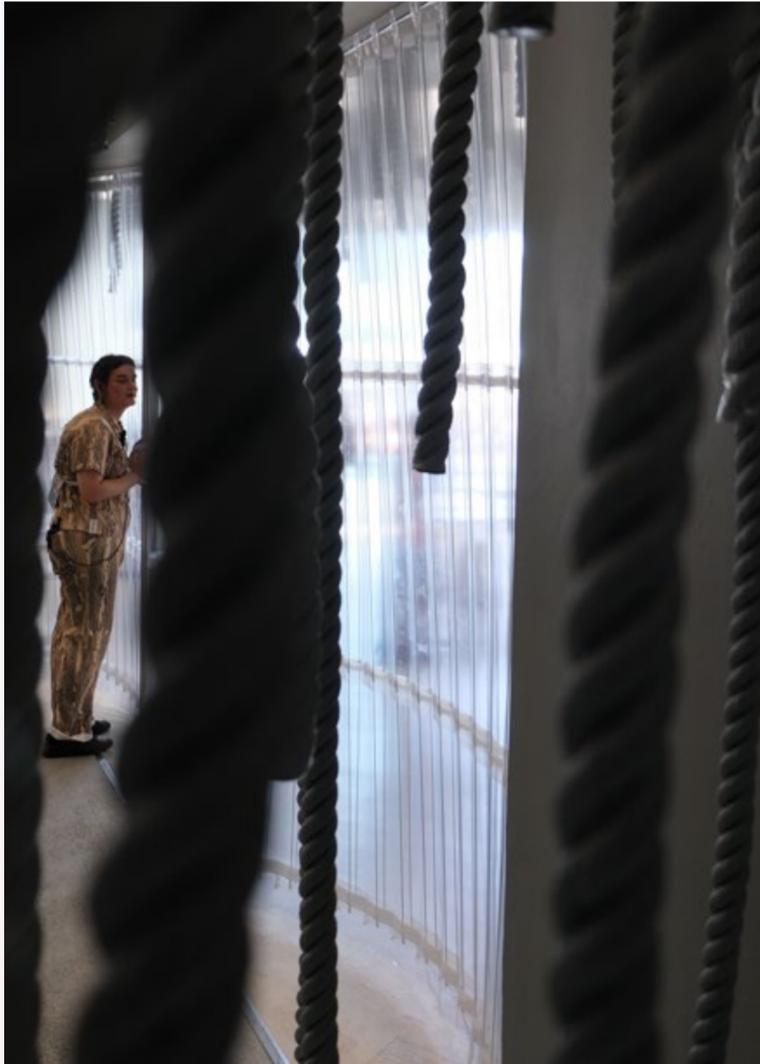
Marta Antoniak – "Elementary Particles"
Photo: Krzysztof Paradowski
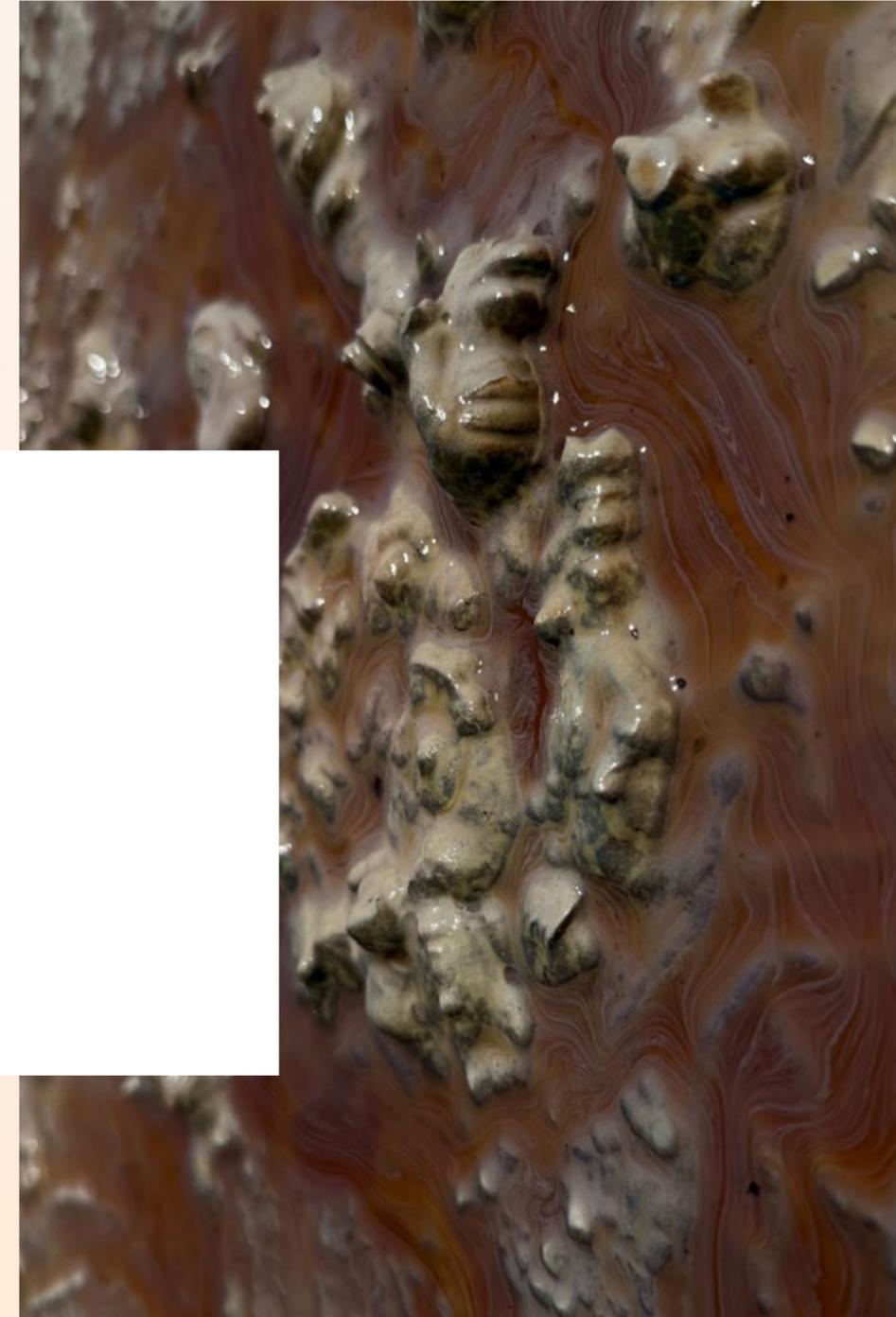
* PRO TIP

THINK SENSORIALLY ALREADY AT THE STAGE OF THE BRIEF.

Even if your brand operates only online, pay attention to the sound, language, and visual details that evoke touch and smell. That's what makes it memorable.

3.6. WOODECO: A brand space full of creativity and comfort

The space presented a multi-dimensional sensory experience – visual compositions, diverse textures, as well as carefully selected sounds, flavours, and scents. Every element was designed to immerse the visitors in the brand, so that they fully experience its values on multiple levels simultaneously.

The project shows how a sensory and empathetic approach can build an authentic bond with the recipient, going beyond traditional product presentation.

FEBRUARY 2024 | FURNITURE POLAND FAIR, POZNAŃ

During the Furniture Poland Fair, we created a unique **WOODECO** brand zone, designed in collaboration with Maja Ganszyniec. It was the premiere of the **Mood Stories** collection, **Deep Matt** finishes and the **AI Navigator** tool, which engaged visitors on many levels.

We based the project's assumptions on the Creator and Guardian archetypes, which perfectly reflect the brand's approach: supporting the customer at every stage of design, offering empathetic advice, and simultaneously providing tools and inspiration for independently creating unique spaces.

Workshop Nowy Sezon,
Brand Zone Woodeco,
BLUEXPERIENCE Agency,
Photo: Krzysztof Paradowski

→   **3.7. Trend in brief:** The future is multisensory + inclusivity

Senses will become the main field of brand competition — but only for those who think responsibly. It's not about overstimulation, but about a **consistent, gentle, balanced experience** adapted to different perceptual needs.
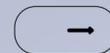

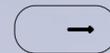"A GOOD BRAND IS ONE THAT CAN BE FELT." *(K. KOSYNA)*

Photo: Krzysztof Paradowski

TREND 04

POWER SHIFT – REDEFINING LUXURY

→ **4.1. Trend description** – Luxury, reimagined

It wasn't long ago that luxury meant golden logos, prestigious brands, and a status you could show off.

Romantic Brutalism Exhibition,
Milan Design Week 2025
Photo: Krzysztof Paradowski

Today, the definition has shifted — what was once ordinary and everyday is now taking on the meaning of luxury. Free time, mindfulness, clean water, restful sleep, and good food are becoming the new goods to be consciously cared for.

The new luxury is **mindfulness, ethics, and authenticity** — not excess and noise.

"Some people think luxury is the opposite of poverty. It is not. It is the opposite of vulgarity."

| Coco Chanel

"True luxury is about having the time and space to be yourself."

| Jean-Louis Dumas (Hermès)

Photo: Krzysztof Paradowski

4.2. Psychology of perception – Why redefine luxury?

Expo Osaka 2025
Photo: Krzysztof Paradowski

Brandhost Museum Exhibition,
Munich, Photo: Krzysztof Paradowski

SEVERAL PHENOMENA ARE INFLUENCING THE REDEFINITION OF LUXURY:

CONSUMPTION FATIGUE
– the excess of goods and fast fashion has caused a longing for authenticity.

CLIMATE AND ECONOMIC CRISES
– what was once widely available (e.g. energy, water, quiet) is now becoming rare and valuable.

QUIET LUXURY
– luxury without logos; the kind that doesn't shout, but gives a sense of quality, comfort, and calm.

NEUROAESTHETICS (RAMACHANDRAN, 2010)
– beauty and authenticity have a tangible impact on our sense of wellbeing, which makes them luxury's new currency

DOWNSIZING
– consciously limiting oneself, choosing less but better. This represents a shift from "more is better" towards quality minimalism, and it doesn't mean giving up, but rather making deliberate choices about what brings comfort, calm, and enhances the quality of life. In a world of excess, it is precisely the ability to select and limit that becomes the new currency of luxury.
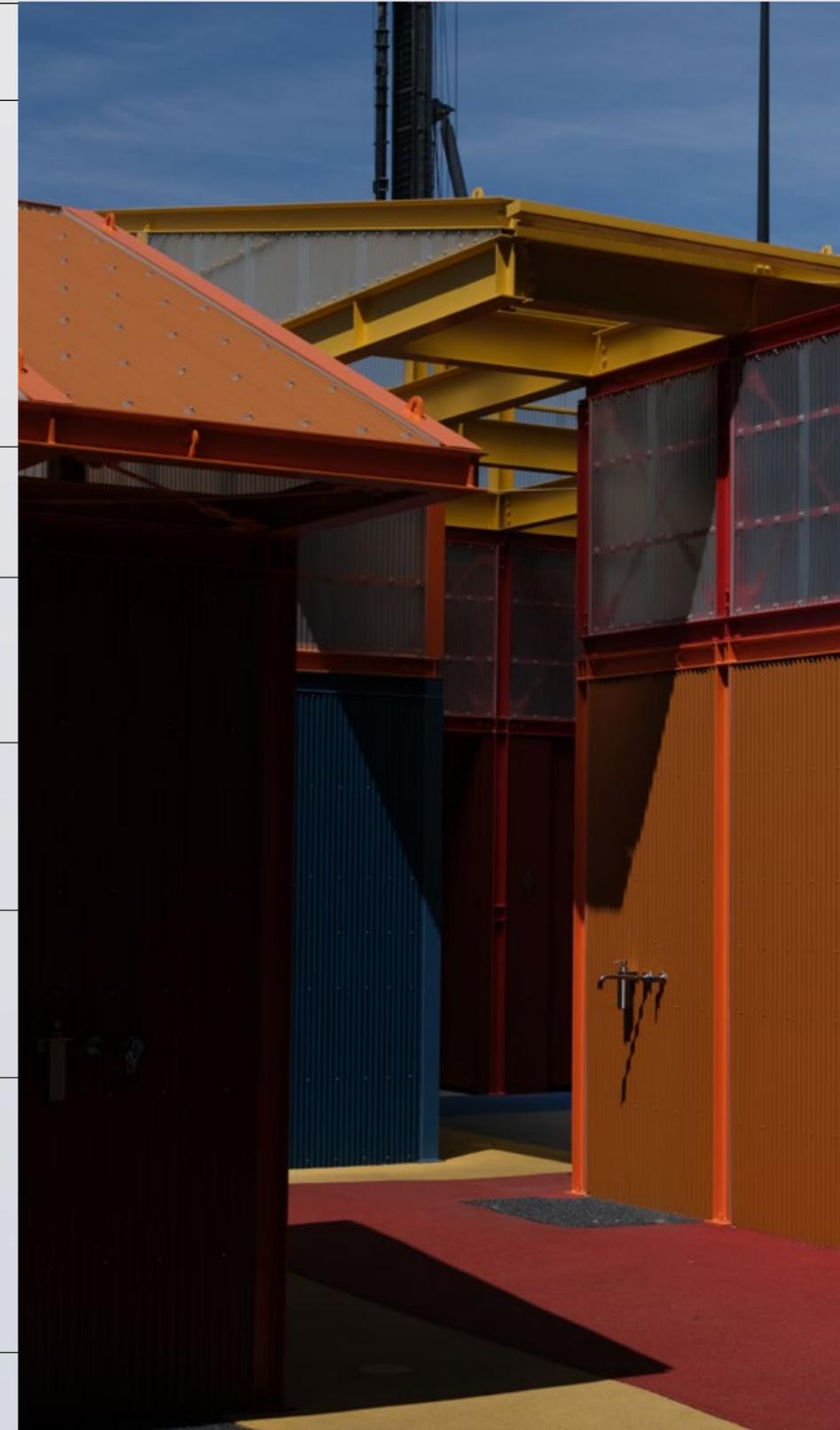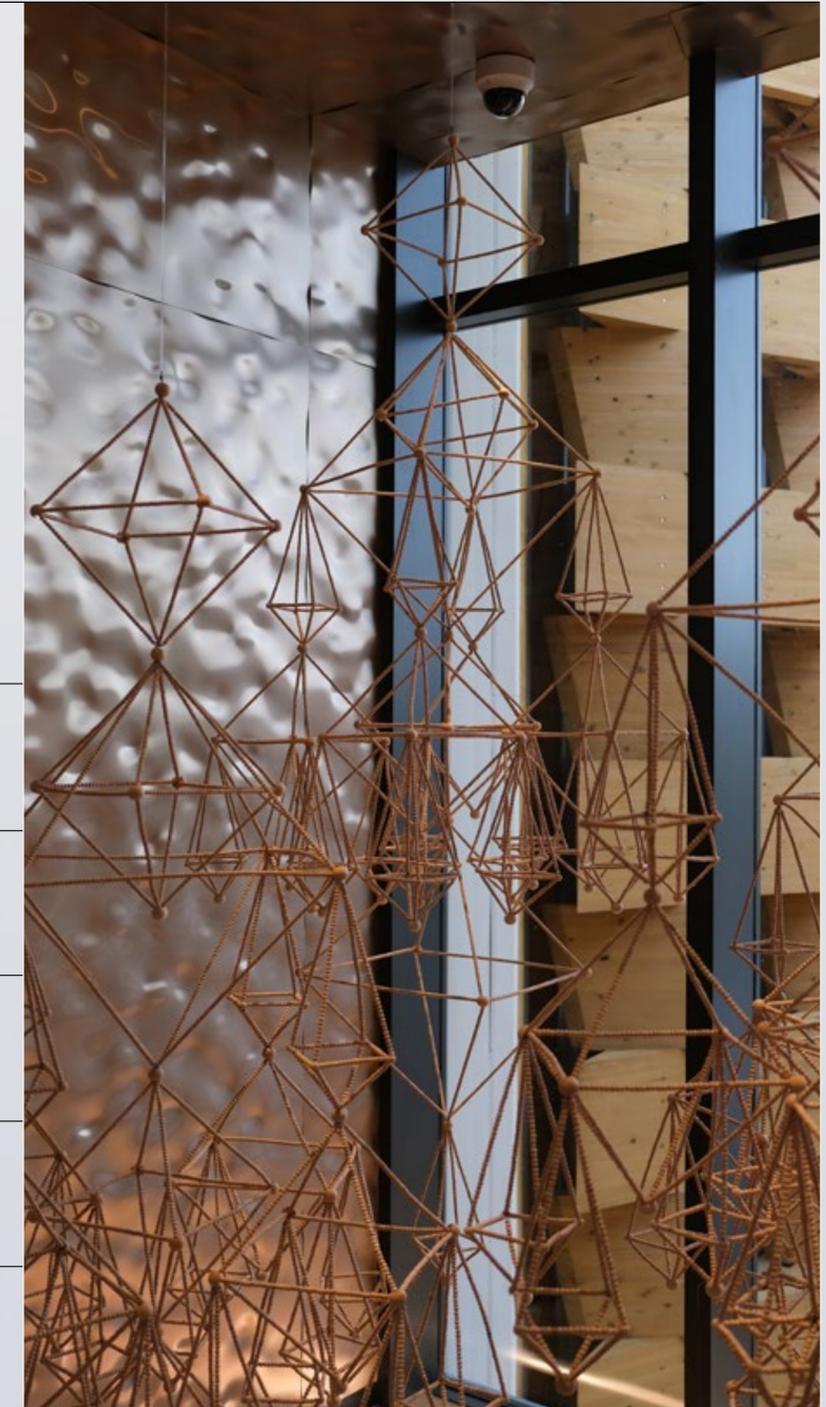
→ **4.3. Applying the trend to industry practice** – New symbols of luxury

Polish Pavilion at Expo Osaka 2025,
Photo: Krzysztof Paradowski

Brand zone Woodeco,
BLUEXPERIENCE Agency,
Photo: Krzysztof Paradowski

LUXURY MEANS HAVING THE SPACE TO MAKE CONSCIOUS CHOICES.

CRAFTSMANSHIP AND HANDMADE GOODS
– in a world of mass production, a handmade object becomes unique, imbued with history and character.

NATURAL AND DURABLE MATERIALS
– luxury is about quality and longevity, not seasonal trends.

TIME AND TRANQUILLITY
– brands that offer a "slower pace" gain an advantage (e.g. luxury spas, slow-life hotels).

MINDFULNESS AND ETHICS
– today, luxury means not compromising on quality, taking care of the environment, workers' rights, and transparency.

PERSONALISATION
– "tailor-made" experiences: unique and aligned with the customer.

Downsizing in the world of brands and events is about moving away from monumental, entertainment-packed events and brand zones, towards **intimate, high-quality experiences.**

THIS MEANS:

LESS STAGE DESIGN, MORE EMOTION
– instead of massive structures, opting for minimalist forms that set the mood and direct attention to the brand's message.

INTIMATE GATHERINGS INSTEAD OF MASS EVENTS
– inviting smaller groups gives participants a sense of uniqueness and genuine connection with the brand.

SPACE FOR INTERACTION
– in events, downsizing means designing zones that allow each participant to taste, try, touch, and hear, instead of being bombarded with excessive stimuli.

REDUCING THE CARBON FOOTPRINT
– smaller productions = less waste, less transport, greater responsibility towards the planet.

In line with this new approach, great events are not the "biggest" ones, but those that allow the audience to feel noticed, immersed, and well taken care of.

EXAMPLES OF APPLICATIONS IN EVENTS AND BRAND ZONES:

– instead of a large hall – **mini-pavilions or experience spaces,** which participants enter alone or in small groups;

– brand zones that don't impress with size, but with **refined details** – through the textures of materials, subtle lighting, scents, or a personalised narrative;

– shorter but more intense events (e.g. a few-hour workshop instead of multi-day conferences) that focus on **experiencing rather than consuming content.**

A "minicade" is **quiet luxury in practice** – it's not about grandeur, but about the **quality of interactions, accessibility, and a sense of uniqueness.**

As the trend in hospitality and brand experience shows:
"Less is better – when it's truly yours."

→   **4.4. Insight:** The pitfalls of redefinition

THE NEW LUXURY CAN'T BE JUST A MARKETING REBRAND.

DOWNSIZING AND REDEFINING LUXURY IN PRACTICE

In the world of events and experiential brands, we increasingly see a shift away from large-scale spectacles towards smaller, more **intimate and immersive formats.** Downsizing in the creative industry does not mean compromising on quality — on the contrary, it emphasises **mindfulness, careful selection, and personalised experiences.**

This is where the **"minicade" trend** comes in: **micro-expeditions – short, intense experiences designed for small groups**. It responds to the needs of audiences seeking a unique, intimate space to engage with the brand, rather than a mass extravaganza.

Greenwashing or superficial ethics are quickly spotted and criticised. Consumers expect proof: certifications, real actions, and transparency.

Luxury today is about authenticity — and authenticity is either real, or it's nothing.

Brand zone Woodeco,
BLUEXPERIENCE Agency,
Photo: Krzysztof Paradowski

Photo: Krzysztof Paradowski

→ **4.5. Practice:** Redesigning luxury

| **Quiet luxury** | → | design without noise: muted colours, simple forms, emphasising quality rather than logos. |
Experiences	→	luxury is about "being there," not about owning things.
Telling the story of time & care	→	falling into the new definition are brands that convey care for the customer, relaxation, and calm.
Local roots and tradition	→	drawing on craftsmanship, local materials, and regional heritage.
New brand icons	→	contemporary luxury no longer relies on glitter; it's grounded in craftsmanship, ethics, and sustainability.

Photo: Krzysztof Paradowski

Romantic Brutalism Exhibition,
Milan Design Week 2025,
Photo: Krzysztof Paradowski
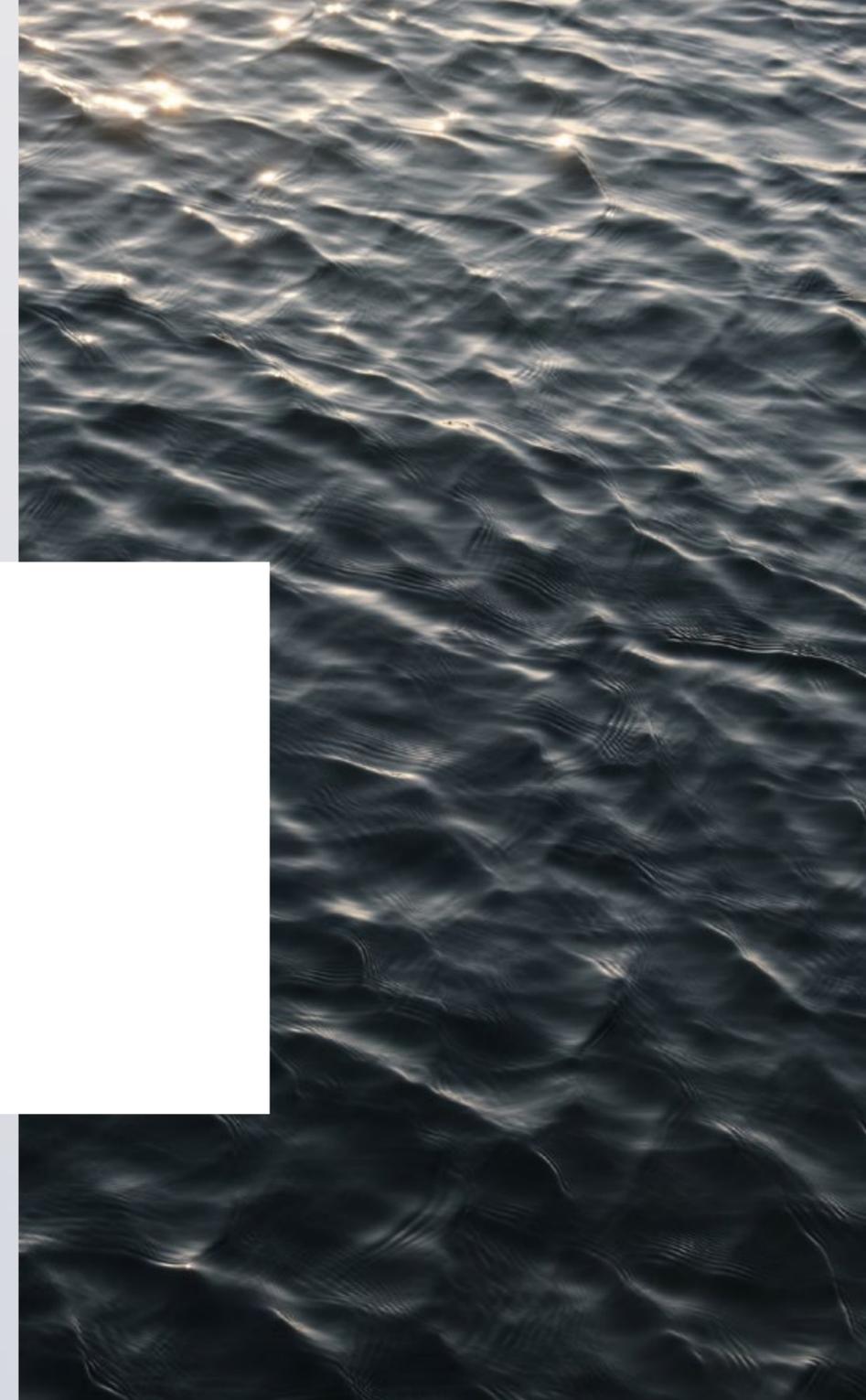
* PRO TIP

Instead of asking "What are we selling?",
it's worth asking "What is the quality of the
experience we want the audience to partake in?".

→ **4.6. Case studies:** Brands that redefine luxury

|		
Hermès	→	focuses on time, craftsmanship, and heritage rather than mass production.
Brunello Cucinelli	→	premium ethical fashion that invests in local communities.
Patagonia	→	luxury expressed through ethics, products designed for repair, and lasting quality.
Aesop	→	a cosmetics brand where minimalism is the new luxury, with consistent aesthetics and sensory experience.
Slow luxury hospitality	→	Aman and Six Senses hotels, where luxury is quiet, calm, and time for yourself.

"Laughing with One Eye, Crying with the Other: Romanian Art from the Ovidiu Șandor Collection"
Photo: Karolina Kosyna

Romantic Brutalism Exhibition, Milan Design Week 2025
Photo: Karolina Kosyna
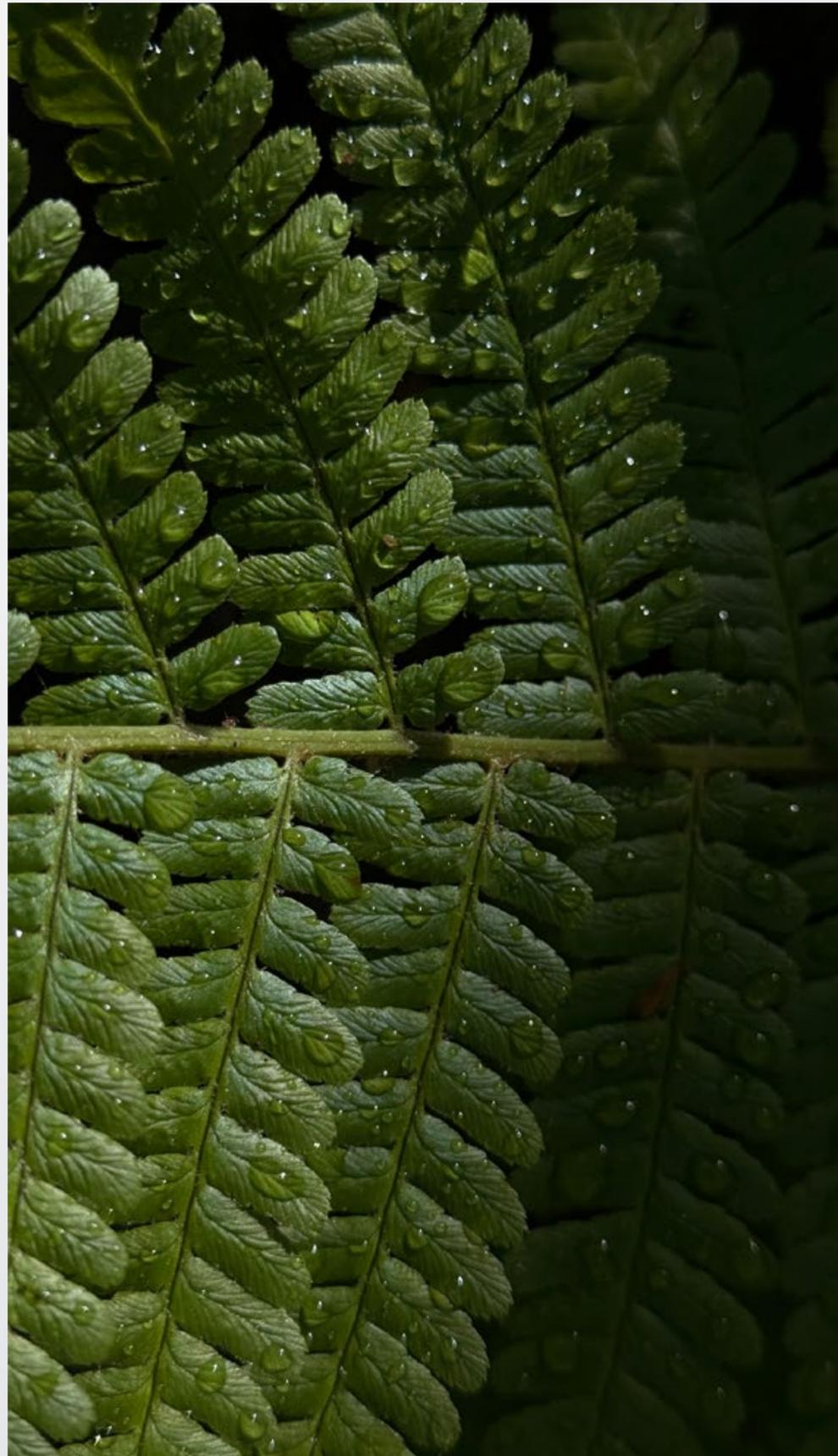
→ **4.7.Trend in brief:** Luxury is mindfulness and authenticity

The new definition of luxury reverses our traditional way of thinking. It's not about showing off your status, but about experiencing quality, care, and individuality. Luxury is about time, craftsmanship, quiet, and even clean water.
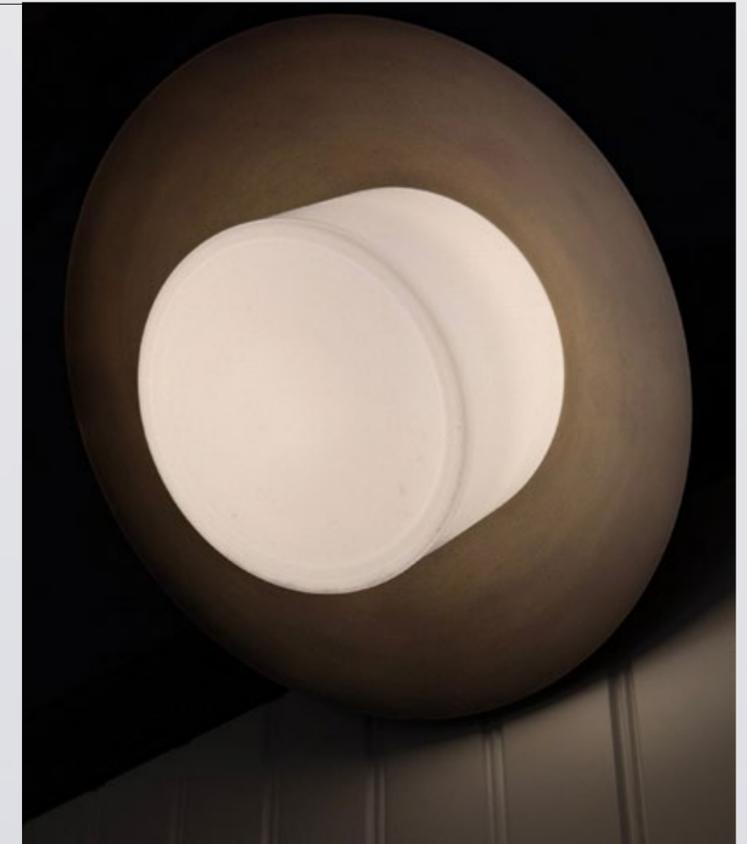
"TRUE LUXURY IS FOR THE SOUL, NOT JUST THE EYE."

Photo: Krzysztof Paradowski

* SUMMARY

"PULSE: The Rhythm of Brands and Experience Marketing", the BLUEXPERIENCE x Virtuality Institute trendbook, is a guide for brands looking to create their own zones – spaces for connecting with people. We treat trends as guidelines and inspirations – not ready-made recipes, but starting points for crafting experiences that stay with the audience long after.

WHY THIS PATH? Because this is how the future of brands works. Today's experiences cannot be accidental – they need to take the form of a brand zone, a meeting place that combines emotion, technology, and authenticity. Experience marketing becomes the tool that brings trends to life: multidimensional, long-lasting, and resilient to seasonal changes.
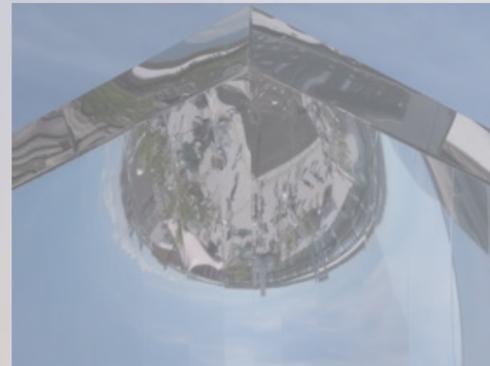
NEW PATHS AND SOLUTIONS – A time for experimentation

Analysis of the research material shows that courage pays off. Instead of repeating patterns, brands are seeking unexpected routes. In content and branding strategies, this means experimenting with formats, collaborations, and mixing communication styles. Audiences are looking for authenticity – and it emerges when someone takes a risk and does things their own way, delivering a message that can be experienced with all the senses, not just our eyes.

This is a call to real action – not a hollow, inflated slogan. This trendbook shows how to experiment with respect for the audience, craft sensory communication, and create brands that are not only visible, but truly inhabit the worlds of their recipients.
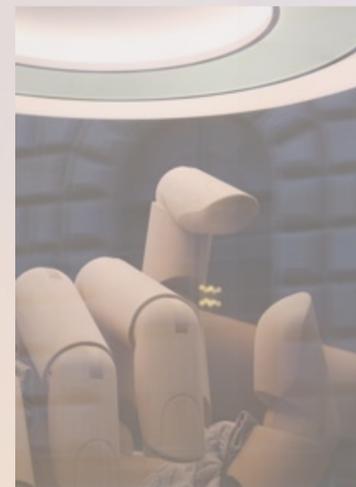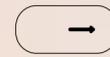
MULTIDIMENSIONALITY →

Editing:
Karolina Kosyna (INSTYTUT WIRTUALNOŚCI)

Proofreading:
Michał Zalewski (dobrzepowiedziane.com)

POWER SHIFT →

Content Development and Trendwatching:
INSTYTUT WIRTUALNOŚCI

Project Partner:
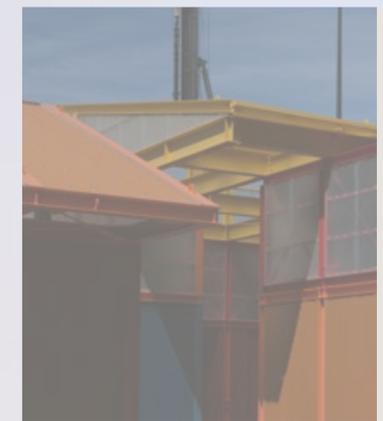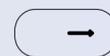BLUEXPERIENCE

SENSORY BRAND →

IMMERSIVENESS →

Photography by:
Krzysztof Paradowski (BLUEXPERIENCE)
Karolina Kosyna (INSTYTUT WIRTUALNOŚCI)
Mood Authors

Graphic Design:
Gabrysia Hukałowicz

TRENDS ARE JUST DIRECTIONS. WHETHER YOU TURN THEM INTO AN EXPERIENCE IS UP TO YOU.

TRENDBOOK

PULSE: THE RHYTHM OF BRANDS
AND EXPERIENCE MARKETING