



## **ASSEMBLE 2010: AUDIO TRANSCRIPTS**

**Session:** Consumer Trends: Martin Raymond

**Speaker:** Martin Raymond, Strategy & Insight Director, Future Laboratory and Editor, Viewpoints magazine

**Chair:** Emily Campbell, Director of Design, RSA

*Introduced by:* Prof. Mike Press, Chair, Assemble 2010, Associate Dean of Design at Duncan of Jordanstone College of Art and Design, University of Dundee

**MIKE PRESS:** So far we have considered how makers make value in different ways, through their practice, through innovative forms of production, and in the session before the break we focused in on the value of craft, the creative production. For me some of the key issues coming out of that were; collaboration was a key issue, that really was a common thread between the speakers; also, this issue of the digital material interface; and latterly the issue of the craft or branded product interface. All themes which I think we can return to perhaps in the discussions this afternoon and certainly in the plenary.

So let's turn now to our second theme today, the consumption of craft. Again we have a great panel and a hugely experienced and insightful chair for this session, and I'd like to welcome Emily Campbell, who is Director of Design for the Royal Society of Arts, to chair this.

**EMILY CAMPBELL:** As Mike said, I'm Director of Design at the RSA, and I've been a programme director in design and architecture, although before that was a graphic designer, for the last twelve years, at the British Council, and now at the RSA, the Royal Society for the Encouragement of Arts, Manufactures and Commerce. So although my element is design, I have some minor notoriety in crafts on account of the exhibition catalogue forward that I wrote a few years ago for an exhibition we produced called 'My World: the New Subjectivity in Design', and it was about the relationship between craft and design, this was in about 2005. And, subjectivity ended up being my sort of synonym for craft

which I needed. I was determined not to use the word craft more than twice in this 1200-word essay because of the knots that we in design inevitably get ourselves into when we start talking about design. I'm sure that's not true around here when we start talking about craft.[tone?]

So this session is about new market opportunities for makers, galleries and retailers, and I am very pleased to be here to chair it and to hear what [the] speakers have to say. When I read through the notes that I was kindly sent by the Crafts Council, a number of questions struck me. Are new market opportunities opening up because consumers are changing, or because the crafts are changing? If consumers have a choice between craft and, say, industrially-produced goods, what kinds of things are better crafted than industrially-manufactured?

Craft is a very flexible term. Richard Sennett applies it to everything from playing an instrument to accountancy, I think, in his book *The Craftsman*. But the crafts seem to define themselves more narrowly, and I wonder what new opportunities might open up by lowering the walls around crafts, if it's possible to do that. And finally, like all of you I'm sure, I'm interested in the extent to which craft can make us consume less or consume differently, to ease our abuse of the planet. I think we'll get around to that theme.

So as Mike said, we have five great speakers lined up. The first is Martin Raymond, whom I've known for a few years as a brand consultant and forecaster of trends. He published the rather awesome and limited edition, future trend forecasting magazine *Viewpoint* for several years, which I understand has now moved to a website called LSNglobal. And he is going to tell us about the turbulent Teens, that is, the years that we're in.

*Unfortunately, due to copyright restrictions, we are not able to publish the presentation given by Martin Raymond. More information about his work can be found on the Future Laboratory website:*

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