



## **ASSEMBLE 2010: AUDIO TRANSCRIPTS**

**Session:** Making and Creative Production

**Speaker:** Lynne Murray, Maker and Brand Director, Holition

**Chair:** Dr Jane Harris, Director, Textile Futures Research Centre,  
University of the Arts, London

**LYNNE MURRAY:** Hello everybody. Thank you, Jane [Harris], for inviting me, and the Crafts Council for having me here today. My name is Lynne, and I work within the realms of jewellery manufacture, and most recently, and currently, virtual reality and augmented reality for a project which I've been involved in since its start.

What I'd like to talk about to you today is a little bit of my own practice and how that is starting to appear in a completely different way and in a completely different context as a result of a Knowledge Transfer Partnership.

So just a bit of a background on my work. I worked very closely at the Royal College [of Art] in developing new technologies, looking at emerging technologies, as Michael [Eden] was talking about, SLA [Stereolithography] manufacture, direct manufacture, looking at how objects can be printed in three dimensions, and really going to town with how that can be experimented [with]. My particular area of interest in this field of working was how to make products look as though they had already lived a life, already been part of the over-manipulation of product which is abundant at the moment with everything that we do, there's constantly new product, and I wanted to use new technology to create something that looked as though it had already lived its intended life, almost like the digitalised found object.

This is a piece I created using the Z Corp rapid manufacturing machine, printed in colour and set with stones on the edge there. Also [in] my own work, I work a lot with art directors and photographers; I really enjoy the way in which products and images can really communicate a completely different aspect of that object. So it's a really interesting partnership in that sense.

Using a ten-year-old mechanised tool for inputting data into a computer, a haptic hand on its very basic principles, these objects were virtual scribbles in space, so tracking and plotting, using a kind of, ancient, well, not ancient, about ten-year-old machine, to input data into this computer which I then gave a volume to in a computer program. And this particular piece is quite dark up there on the screen, but it's set again with stone. So, there's more and more re-manipulation of the digital product with something which is more handmade built into it. And I think that's kind of, again to build upon Michael's earlier sentiment, bringing the tool of digital manufacture, the tool of this, essentially engineering principle, product, to something which is more tangible and has a meaning beyond its technology. So these were very much looking at how to create gesture, how to create more of a natural feeling within product, how to communicate a drawing within this kind of digital technology. [...]

At this point I'd like to start talking about the KTP, which I started in January 2007. KTP, for those that don't know, is a Knowledge Transfer Partnership. It's a Government-funded research partnership which links a university, a business and an associate together, to create a new innovation, a new development, a new business outcome. And at this point in the development of my own practice I started working with Birmingham City University's Jewellery Industry Innovation Centre, and Holts Lapidary in London on a Knowledge Transfer Partnership. It's a two-year research project in which the brief for me was to develop a new way of retailing jewellery on the shop floor.

So, from this background, looking at digital technologies, looking at how [the] digital can be used within the jewellery industry, I started researching how that can then be communicated in a visual sense to you, coming in to look at this jewellery and how you interact with products, as you're shopping, as you're looking to buy objects, as you're looking to interact with objects. A lot of that research was really looking at new technologies, what was out there. At the

time, a very, very emerging technology called augmented reality really caught my eye. It was a technology provided by a company called Inition, which is actually just down the road, and they were creating augmented reality experiences for the car industry, so for BMW or Audi, Toyota, they would have augmented reality experiences for cars.

[...] For those of you who don't know what [augmented reality] is, it's a way in which you can interact with virtual three-dimensional objects in real time. So you have a visualisation of what that's going to be, using a piece of paper essentially. Since that point, we've gone on as part of the research within that project to develop a company, we've set up a company called Holition, sourced external finance, we fully funded it from Business Angel funding. We've worked in partnership with further organisations, and we have just recently, very very recently, very very exciting, three years after its inception, to have had a launch with one of our first global clients which we're working with at the moment.

We use this technology to enable you to try on watches, to try on jewellery, to try on eyewear, and most recently to try on handbags, which is very exciting. So, this is the first commercial client that we've gone to market with. It was for Tissot, part of the Swatch Group. The model that you're seeing here has a virtual watch applied to him and can move around freely in video sense, [...] to fully move and interact with the product. He's then able to select lots of other products. Our research into the psychology of sales has looked at [this phenomenon]. People are more likely to try on all the products that are given to them in this sense, rather than asking a sales associate [...] 'Oh can I have that one out of the cupboard?' or 'Can I have that one out of the cupboard?' It's a much more fluid way of engaging with product.

So this project has now been delivered online, it's on the website, you can go and check it out for yourselves and check out the video for yourselves, or download the application. We're now developing projects with LVMH, we've just launched a project with Tag Heuer, we're working with lots of brands within that kind of group, we're working with lots of brands within Swatch Group. We're really working with a lot of global luxury brands at the moment, to develop new ways of them communicating their crafted products using digital craftsmanship to their customers. We're having some really interesting

conversations with some brands at the moment as to what they think they need to do, being kind of historic, really kind of ancient luxury brands and how they communicate their level and understanding of craftsmanship to the consumer, with a complete understanding that their consumer is moving on, their consumer is looking at digital technologies. Whether they like it or not, their consumer is tweeting, I don't know how many people are tweeting today, but they are tweeting, they're engaging in new technologies, they're engaging in digital technologies, almost as a prerequisite of their sales process. They're going online, they're investigating technologies, they're investigating product, prior to going in-store.

So, as part of this digital experience we were looking at, we also took it into a media experience, [in] that, as Michael was talking about [...], we've developed it using QR Codes; this symbol here is what you need to access the technology. That was created as a tip-on, like a perfume advert, which you could pull out from a magazine, go online, and try on the product.

So, this whole experience has started from how to better sell products within a shop floor environment to now embracing media; *GQ*, and other magazines that we're speaking to at the moment, [...] are really amazed at how this has supported what they are doing within print media and how it's re-engaging their print media clients and advertisers. And we've just recently completed a large window at Selfridges showcasing this technology, really testing the technology and testing where it's going. Without reeling off too many sales-pitchy statistics, we've increased sales of this particular product eighty-five per cent within the one retail store of Selfridges within the two-week period, and we've increased PR for this activity by 600 per cent. They usually only achieve 100 per cent on any marketing campaign.

So, as an innovation, as a Government-funded partnership, which this started out as, three years later to come to this point at which we're now almost at the curve that we might start to have more and more interest in this technology, more and more interest in this application, I'm at a point within my own work that I'm really looking at investigating, learning about this experience within the business context, working with the brands and seeing how precious they are about craftsmanship, linking that back to my own work. And I think it's a very

exciting point to be at. So I'll look forward to your questions later on. Thank you.

*Further information about Lynne Murray's work can be found at the Holition website: [www.holition.co.uk](http://www.holition.co.uk).*



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