

# GLOBAL DESIGN FUTURES

-Trend Forecasting by Francesca Luciano-

'Predictions can illustrate a current trajectory, or imagine a sudden shift. They help us to imagine what might be different if they came true, and whether that is a desirable future or not.'

(Nesta, 2016)

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# INTRODUCTION

A conflictual combination between nostalgia for a golden past and lust for a technological future, both driven by meaningful experiences, seems to outline the trends concerning the time to come.

In this report five selected fashion and lifestyle trends have been outlined in the attempt of translating the possible realities that will draw the future starting from the most innovative and promising realities of the present.

The area of interest for the five trends is strictly related with the design culture, as a result of the crucial issues that define the current world.

Each trend has been identified through a process of primary research, into design, based on a curated agenda of visits to the main design events happened in the first half of 2017.

The starting point has been the Milan Design Week, that provided a strong general introduction to the main trends that will lead the future of design, confirmed later by several visits to design appointments in London, Amsterdam, and ultimately by a series of brainstorming session, deep interviews and secondary research constantly monitoring the most qualified online websites and publications.

Primary Research available at: <https://thegoodesignmanager.wordpress.com/category/trends/>

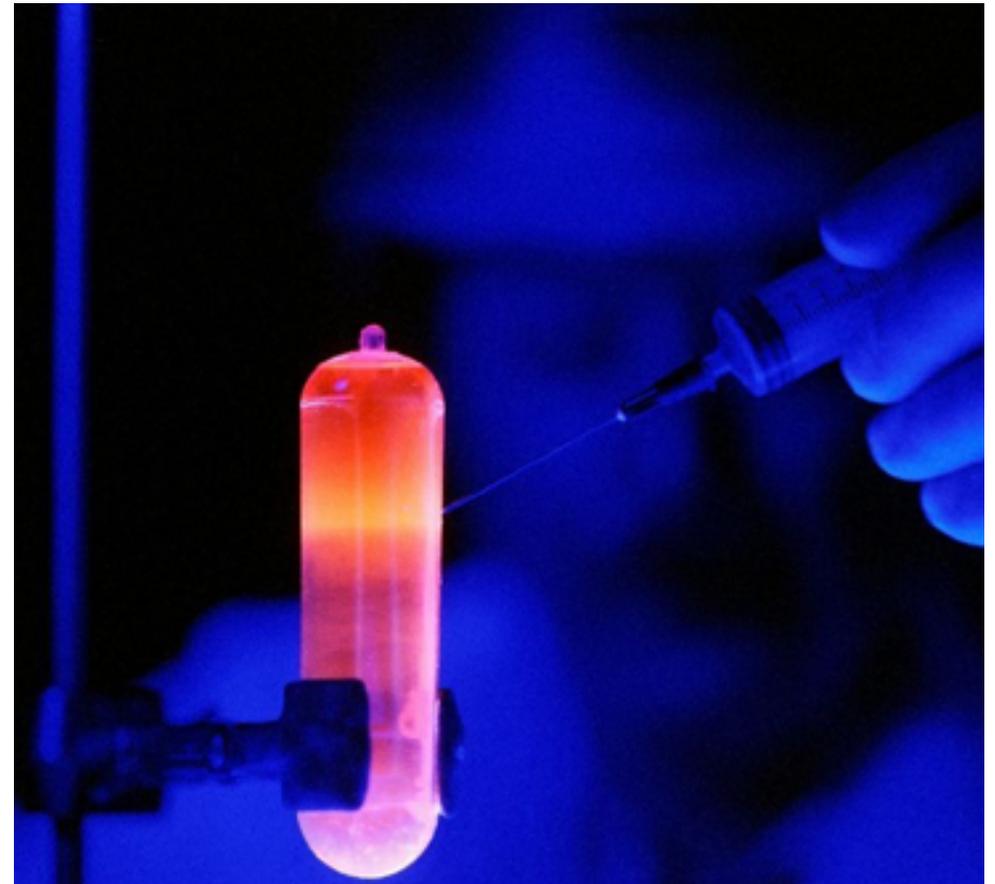


Fig. 1

# PEST ANALYSIS

## TRUMP CRISIS.

A fragmentary political scene characterizes the current time. At a century from the Russian Revolution, instability still defines global politics, which are now more than dramatic due to an urgent environmental situation. In 2015 the world's first inclusive climate agreement has been set out in Paris, with the objective of keeping the temperature increment below 2C. European, Canadian and Chinese leaders have urged Trump to keep the U.S. in the accord, but Trump pulling out what he referred "a hoax" (climate change) underlines the criticality of the situation and justify the European aversion against him.

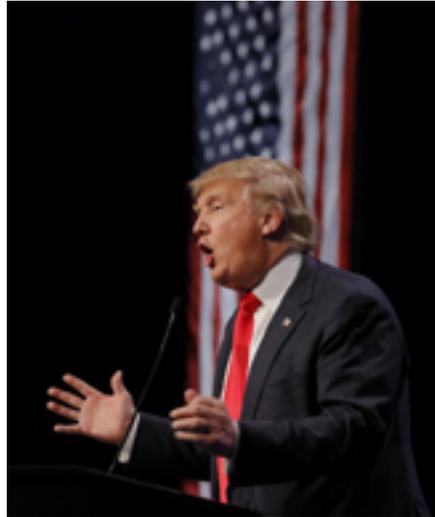


Fig. 2

## DIGITAL DISRUPTION.

The cyber-attack orchestrated by WannaCry, ransomware cryptoworm, in May 2017 constitutes a 'wake-up-call' for governments and companies that have the obligation of spending the time and money to keep the digital world safe. This raises the attention on a particularly delicate theme, as we're building our future around digital innovation, and this is changing the working system. Artificial Intelligence (AI) is bringing several skills to machines that used to belong exclusively to humans; companies are reinventing the operating model through digital tools in order to be more agile and effective. As a result, in order to take advantage of new digital technologies, careful considerations and moves are required by people and companies.



Fig. 3

## RENEWED GLOBALIZATION.

According to global economist Rik Kirkland, from McKinsey, a consultancy, globalization has not kept its promise to provide free trade of goods and services, and free people migration. The causes are the short-term disposition of elections, hard taxations and foreign subsidy programs around the world. Despite this, confidence in future stability by investment companies seems elevated, and managers are talking about an outbreak in the 'carry trade'. The reason is probably that investors are neutral about politics.

As a consequence, a new form of globalization is taking place, defined by soaring flows of data and information.



Fig.5

## SOCIAL INNOVATION.

Crucial demographic transformations are changing the world's consumer asset, and the next focus is likely to be on emerging demographics.

Despite the differences depending on the country situation, national cultures are being enhanced through social innovation based on four poles: money, power, people and knowledge. Many European Commission's programs, big firms initiatives, incubators and toolkits by organizations like IDEO are being provided. Moreover, a design-driven culture is growing and companies are quickly understanding the need to focus on the customers, bring empathy and act in real time in order to be more competitive.



Fig.4

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# SNAILING

-An evolution of Nomadism-

MEGATREND: Lightweigh Nomad

# INTRODUCTION

In the last years, a growing nomad tendency has been registered by the main trend forecasting companies (WGSN, LSN Global, Mintel).

In the future, it is likely that the 'nomad attitude' will spread, and people will need to bring their essential homes always with them, as snails.

'Snailing' is a term personally coined to indicate the growing tendency to answer to the contemporary liquidity by creating spaces, relations and products characterized by hybrid and flexible attributes.

As founded out through an interview conducted with Alessandro Pierandrei, founder of architectural firm Pierandrei Associati, in the world of creativity there is an increased need to investigate and define new ways of living spaces and interact with objects, because everything is becoming more fluid, agile, nomad.

As a result, Milan- based culture incubator BASE provoked almost one hundred designers and architects, to realize projects for the Milan Design Week 2017 around the theme of 'Design Nomade'.

The challenge was: 'How do objects, interiors and fashion change, in the era of mobile technology? Working remotely, cloud computing, coworking, freelancing, frequent travelling: what's the impact of these phenomena into design and society?'



Fig.6

# INNOVATORS

People travelling regularly are becoming used to bring all the essentials with them everywhere, and companies are exploring how to make it possible.

According to an article published on the Huffington Post (2016), studies show that, digital nomads, a new generation of workers with digital skills are starting 'belonging everywhere and nowhere at the same time'.

**£140 Bn**

UK's sharing economy value of peer-to-peer transactions expected by 2025

**48%**

Sharing population aged between 18 and 34

**30%**

U.S. freelance workers in 2017

**50%**

U.S. freelance workers expected in 2035

**80 M**

US sharer population in 2017

**23 M**

UK sharer population in 2017

**36%**

US travelers who booked online via mobile in 2014

**80%**

US travelers who will book online via mobile in 2019

Source: LSN Global

Fig.7



UBER's expansion persist not only into new cities but also into new concepts of transportation. The company recently announced the potential for vertical take-off and landing (VTOL) aircraft for on-demand transportation, particularly in crowded urban networks.



## DRIVERS



Fig.10

## CATS SOCIETY

Designer and CSM lecturer Richi Manu stated during a conference organized by MA Design Management students, 'we are passing from the era of ownership to the era of access'.

People, similarly to cats, are becoming more independent and opened to a new idea of value, where owning things is not a priority anymore.

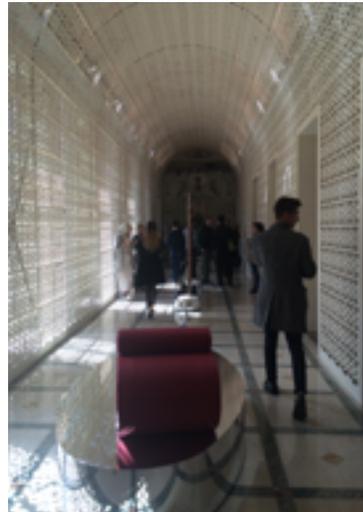
According to LSN Global (2017) circular economy is entering the world stage, and the shift into more spontaneous and liquid relation is causing a stoical attitude towards ownership.

## CULTURELUST

After a personal inuquire about London international students' travel habits, it appears that their travelling average is once every three months, not only for visiting family's houses, but mostly to discover new places and cultures.

Richard Cope, senior trends consultant at Mintel, argued that the consequence of low cost airlines and the cheap city breaks have fuelled in recent years the consumer's desire to have a stronger cultural component to their holidays.

# IMPACTS



Figs.11

Louis Vuitton: 'Objects Nomads'. Exhibition conceived by the French maison in collaboration with renowned global designers at Milan Design Week 2017, associating nomadity to luxury.

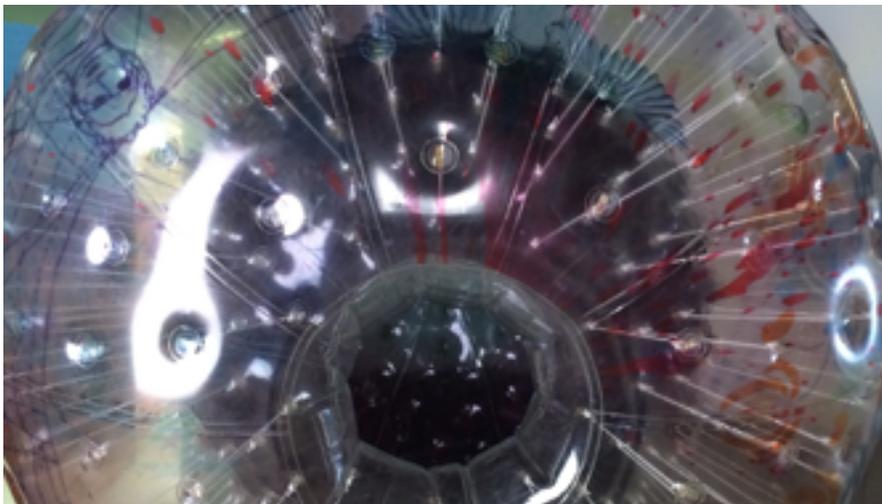


Fig.12

Ayr: 'The days room'. Smart home designed by the British art collective for the Venice Biennale 2016, thinking as a house simply as the place where Wi-Fi connection is.



Fig.13

Naihan Li: 'The Crates'. Collection of furniture inspired by the volatile contemporary Chinese habitats and the frequent need to rebuilding and regenerate.



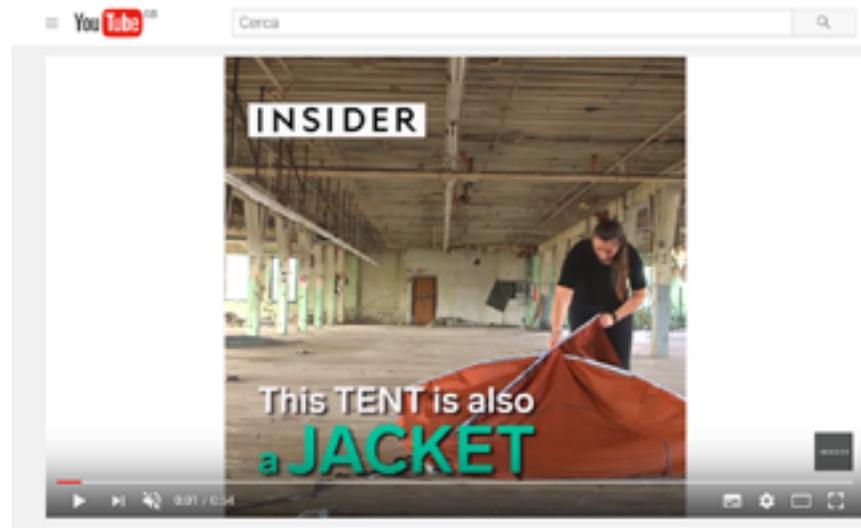
Fig.14

Ahran Won: 'Having nothing, and yet possessing everything'. Winner project of the Lexus Design Award 2017, YET, that consists in a capsule for mobile living.



Fig.15

Georgina Heaton: 'Enveloped'. An abstract concept designed by a CSM student for people who live in hectic environments to find peace.



Angela Luna: 'Tent jacket': <https://www.youtube.com/watch?v=z1sE1sKsBm8>



Fig.16



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# CRAFT RENAISSANCE

-A new age for rediscovering craft through design-

# INTRODUCTION

An increased focus on the craftsmanship and know-how behind the pieces is celebrating the processes beyond the final products for a Renaissance of human values combined with design principles.

At the opening event of Doppia Firma, a project realized for Milan Design Week 2017 by Living and Fondazione Cologni dei Mestieri d'Arte, Franco Cologni, the chairman explained how 'Vibrant design and flawless craftsmanship can bloom into something new and eloquent'.

Francesca Taroni, Editor-in-Chief of Living, continued arguing that traditional techniques constitute an invaluable heritage, and they can be enriched by meeting the challenging vision of contemporary design and a cosmopolitan approach.

Consequently, an increasing interest in niche techniques specific to certain areas of craft is leading to create products in their traditional form or to explore innovative interpretations, through design.



Fig.19

Into the craft world 'we are living a Renaissance and a modernized religion' stated Jonathan Anderson, LOEWE Creative Director, at a conference attended in Liberty in occasion of the London Craft Week.

This reality brings designers to take knowledge from the past, establish a dialogue and reinvent it and find new ways of communicate it.

On the other hand, normal people are becoming crafters, considering it as an activity to disconnect and be creative, mainly with simple and child-friendly projects, that don't require sophisticated materials (Mintel, 2017).

**40%**

Adults who consider art and craft as a hobby

**59%**

US adults have made at least one type of arts and crafts project in the last year

**81%**

People aged 18-34, are most likely to have made a craft in the last year

**83%**

I Generation an Millenials who consider important consumer reviews for craft

**96%**

Crafters who declare that ease of finding supplies is important

**92%**

Crafters who emphasize the importance of having a wide selection of supplies

**50%**

Crafters say they have watched videos online to learn how to create something in the last year.

**29%**

Crafters who say they would create more often if they had visuals

Sources: Lightspeed/ Mintel



Fig.20

## DRIVERS



Fig.21



Fig.22

## LAB-INSPIRATION

People become more interested in exploring the ‘behind the scenes’ of brands. During the London Craft Week, Tods, Mulberry and Louboutin, amongst the others, have used the language of the lab to show to the public how their luxury objects are made.

Although according to The New York Times (2015) being able to use the hands is not necessary anymore, in the world of art and creativity things seem different. After attending the final shows at Central Saint Martins, Kingston University and Royal College of Arts, it appears clear that there is a real interest into how projects are conceived and developed, as demonstrated by the elaborated sketchbooks and preparatory work presented.

## NONNASTALGIA

“We are fed up with the economic and social model of mass production and consumption” stated Jeffrey Saunders, futurist at the Copenhagen Institute for Future Studies.

Resource and environment uncertainty gives consumers a desire to rediscover forgotten traditions, skills and technologies.

As a result, many people are taking the distance from globalized products, admiring the beauty of local products. According to Trend Tablet (2015) globetrotters now bring home new perspectives, mixed with tastes acquired abroad and the nostalgia they felt while on the road.



## DOPPIA FIRMA

STORY SHARING A DIALOGUE BETWEEN DESIGN AND ARTISANAL EXCELLENCE



Fondazione Cologni dei Mestieri d'Arte, Living Corriere della Sera e Michelangelo Foundation for Creativity and Craftsmanship 'Doppia Firma': <http://www.fondazionecologni.it/it/eventi/ar/doppia-firma-2017>



Fig.23

The project presented at Milan Design Week and London Craft Week, is based on the principles of cross-fertilisation. It brings together design innovation and the tradition of great Italian artisanship by creating a collection of original, refined artworks.



Danish Arts Foundation and the Agency for Culture and Palaces.: 'Mindcraft' : <http://mindcraftexhibition.com/>

Exhibition conceived for Milan Design Week 2017 showcasing Denmark's most talented craftspeople and designers.



Fig.24

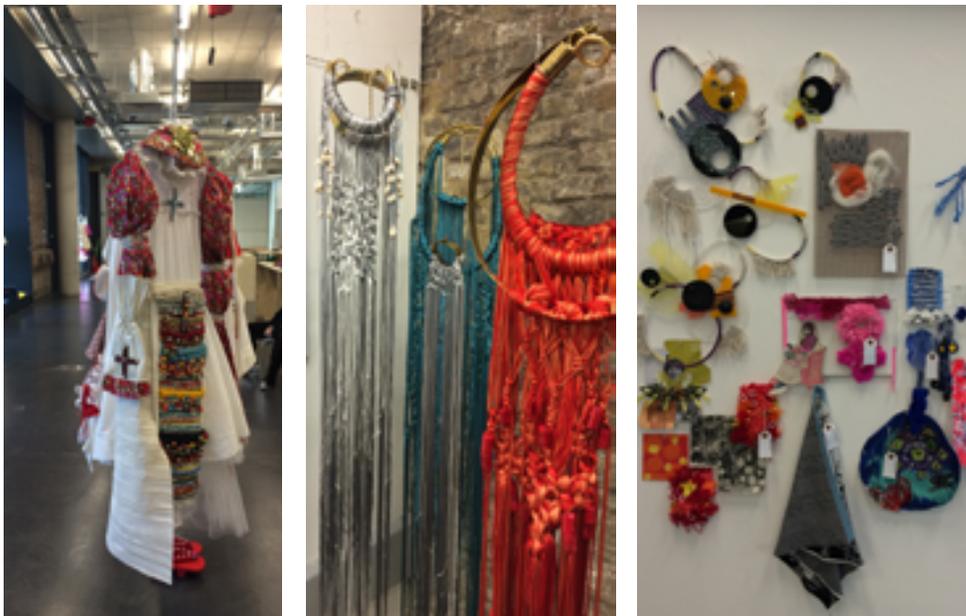
Studio Greiling: 'Everything is Connected'. 24 selected projects to represent the leading contributors to contemporary craft and design of the Berlin's creative field



MIT-CSAIL 'C-Learn': <https://www.youtube.com/watch?v=QQpITBx6rV0>

## ARTI-BOTS

In the future, craft might surrender to a technology-driven design, delivering similar products, but with modern techniques and robot-like machines, reducing the work of artisans to only a niche- high end market. For instance, C-LEARN is project that is being developed at MIT which allows to teach robots a range of skills simply by providing some information about how objects are typically manipulated and then showing the robot a single demo of the task.



Figs.26

## BACK TO BASICS

On the other hand, the Central Saint Martins' final shows 2017 confirmed a tendency to go back to traditions and personal heritage in order to find inspiration, and to create innovative products without forgetting the past.

For instance, the fashion and textile Foundation show 2017 was based on the relationship between mass production, consumer culture and craftsmanship and presented many products mixing heritage and innovative materials and solutions.

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# OLD IS COOL

-Aging gets attractive-

# INTRODUCTION

The growing social engagement within the design disciplines is evident from the increasing number of meaningful projects around the world that are focusing on the quality that can be gained with time. As a result, 'old' is becoming not only attractive, but also synonym of added value.

According to an interview conducted with Brecht Duijf, CEO and designer at Amsterdam firm Buro Belen, materials or colors originated from a specific natural material that change in time are not a flaw, but an enrichment. 'We are alive, our world is alive so we shouldn't be scared of changes or death' Duijf stated.



Figs.27

‘Can positive degeneration have its own aesthetic? And can this aesthetic contribute to a product’s sustainability?’

This is the question that triggered Netherland company **Buro Belen** for the project ‘**Merging Wallpapers**’. A concept developed starting from the De-colourchart, in order to answer to the changements of vegetable colours as a result of light and other external factors. This offers a glimpse of the future as it provides the possibility to design wallpapers that become even more beautiful over time.



Figs.28



Fig.29

Many industrial products lose their attraction when they start to age; to solve this problem, **Adrianus Kundert**, another award winner interviewed, decided to focus his research on creating added value as a result of usage for the project ‘**Ripening Rugs**’.

“Sustainability is not only about choosing natural material, but also about the development of materials that become richer as they get older” stated Kundert.

## DRIVERS

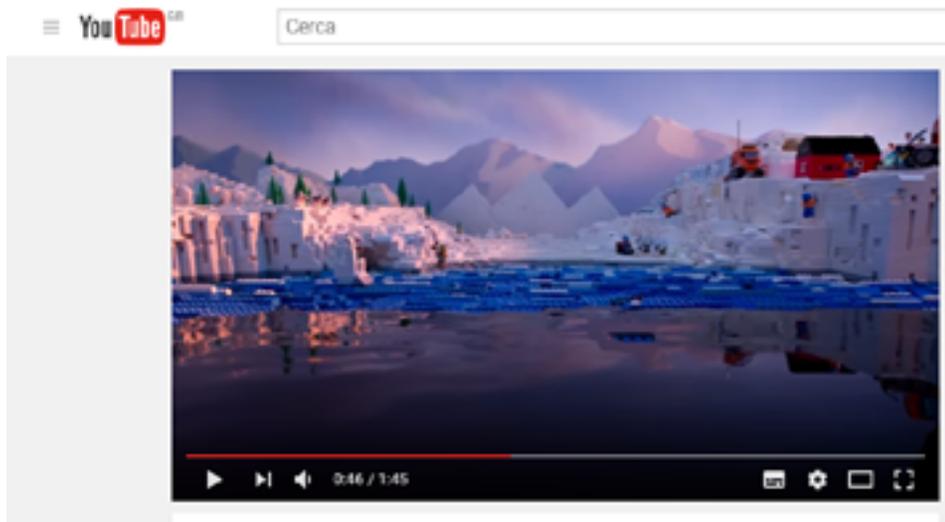


Figs.30

## TOUCHED IMMORTALITY

As reported by The Guardian (2015), Silicon Valley's hedge fund manager Joon Yun affirmed that life will be soon extended to more than 120 years. In line with Yun, life expectancy has risen in developed countries from about 47 in 1900 to about 80 today, due to advances in curing childhood diseases.

As a result, people living healthily and more or less indefinitely, a desire to extend youngness much further than the twenties is likely to spread around the population, causing significant shifts in psychology and society.



LEGO: 'Everything is not awesome': [https://www.youtube.com/watch?v=qhbliUqQ\\_r4](https://www.youtube.com/watch?v=qhbliUqQ_r4)

## CLIMATE CHALLENGE

Activists like Berenice Notenboom or Danish toys company Lego made several campaigns to denounce the damages of climate change. In September 2015, 193 Member States of the United Nations approved the 2030 Agenda and 17 Sustainable Development Goals, (SDGs), creating the world's most demanding design brief, The Oslo Manifesto.

Not surprisingly, What Design Can Do 2017, international design event in Amsterdam, was about climate change, and provoked creatives to actively find solutions to this urgent and crucial problem.

# IMPACTS



Fig.31

Houdini: 'Eat my shorts'.  
Environmentally friendly clothes that after being used they can be turned into food



Ellen Mensik 'Loop Alife': <https://vimeo.com/187195259>

Knitwear made from old wool garments recycled to offer consumers sustainable and beautiful products.

Faux's line of cosmetics is based on the idea of making ugly and old desirable.



Maison de Faux: 'FauxCosmetics': <https://www.maisonthefaux.com/humanwear/faux-cosmetics/>



Fig.32

Fitz: 'Beautiful Closet'.  
In-home service that organizes people's closets, edits their wardrobe and gives style advices, is conceived in order to not throw but instead re- use old clothes.



Fig.33

## TECHNOLOGY GOES VINTAGE

People love old things. Nokia's relaunch of the classic Nokia 3310 in 2017 is an indicator of a future aptitude to use 'the dear old' as a starting point for developing new products. The phone, first released in 2000, is bringing back the innocent days of text messages, polyphonic ring tones and Snake; similarly, classic products will be likely to be redesigned in a modern key, following more eco-friendly principles.



Fig.34

## OLD STYLE EXPERIENCES

An effect of people realizing that 'old is cool', is bringing them to look at the past and estimate more the old experiences that are getting lost, as for instance the tradition of going always in the same bar where the owner and waiters know your name.

In the future, technologies like Apple's iBeacon, used also to conduct market research and study customer's preferences and habits, will probably be able to provide reinterpreted old-style experiences, suggesting for example, to a waiter-bot to greet you using your name and personal infos.

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# SCIENCE FACSHION

-When science fiction meets sustainable fashion-

# INTRODUCTION

In order to survive, fashion brands will need to reflect on a global scale, with a particular attention to the environment.

Yet that is where science comes in action, providing advanced tools for fashion to move forward, in a sustainable direction.

According to a personal interview conducted with Athanassia Athanassiou, head of the department of smart materials at IIT (Italian Institute of Technology) 'There's a lot of expertise and discovers going on into the scientific areas; and creatives should come and collaborate, in order to create disruptive projects'.

Moreover, a recent report made by BCG & GFA (2017) suggested that fashion brands with targeted initiatives will be best placed to improve their environmental and social footprint. They will pull ahead of their competitors with innovative production techniques and materials.



Fig.35

# INNOVATORS



Helen Storey: 'Dress For Our sTime': <http://www.dress4ourtime.org/>

A dress created out of a decomilitarized refugee tent. Through fashion, science and wonder the purpose of the designer is to help change people behavior upon climate change and global displacement.



Fig.36

Adidas has been collaborating with Parley for the Oceans since 2016 when they launched the ocean-plastic shoes. In 2017 they created a collection of swimwear made from upcycled fishing nets.



Fig.37

An initiative of the Cradle to Cradle Products Innovation Institute, Fashion Positive has just launched PLUS, a community of pioneering brands, designers, and suppliers collaborating to catalyze systems change in fashion industry by transforming its material inputs.

## DRIVERS



Figs.38

## SOCIALLY RESPONSIBLE IMAGE

Social media are the main tool used to provoke a big social impact on people and how they perceive fashion sustainability, as demonstrated by UK teenager Elizabeth Farrell, aka Glacier Girl.

To answer to an increased spread public consciousness, as confirmed by a focus group conducted with MA students of Fashion Futures at London College of Fashion, brands are responding to the urgent environmental situation, investing money and time in researching sustainable solutions and communicating them through Instagram, Snapshot and Facebook.

**£8.5 Bn**

Expected global population by 2030

**2%**

GDP per capita growth per year in the developed world

**£2 Tr**

Expected annual retail value of apparel and footwear by 2030

**63%**

Expected overall rise in apparel consumption by 2030

**£160 Bn**

Potential annual value for the world economy by improving fashion environmental practice

**4%**

GDP per capita growth per year in the developing world

**£500 Bn**

Expected retail increase of between now and then

**32**

Out of 100 pulse score of fashion industry in sustainability



Fig.39

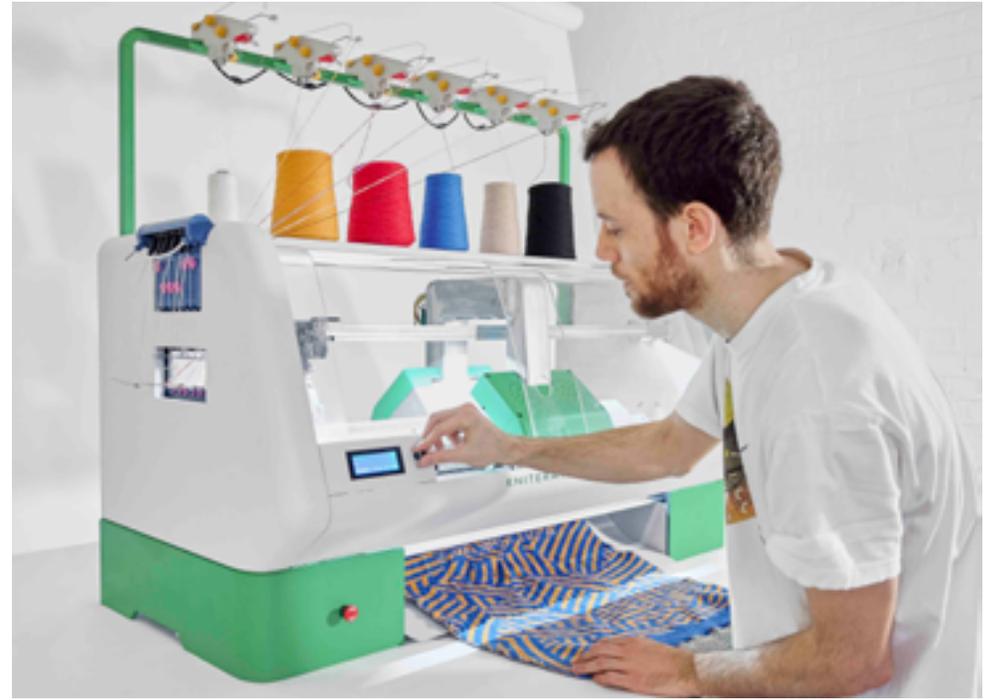


Fig.40

## TECHNOLOGICAL DEVELOPMENT

In 2011, MIT professor and Nobel Laureate Phillip Sharp underlined the importance of the convergence between sciences and engineering in order to create new opportunities for technological advancement.

According to Fast Company (2017), AI is providing many incentives for fashion brands such as algorithms to predict customers desirables and sewbots (manufacturing robots) to eliminate the costs of production.

Similarly, 3D printing at scale offers benefits for fashion brands, such as rapid prototyping, on-demand, segment-of-one products, and local production with no inventory, and no waste (BCG & GFA, 2017).

# IMPACTS



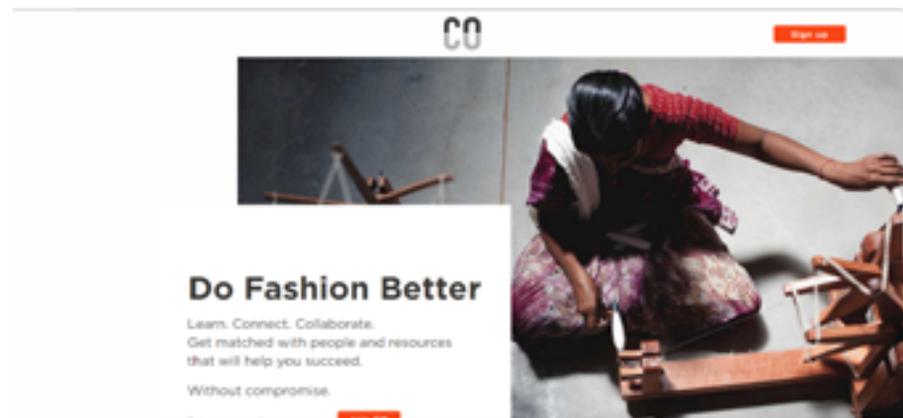
3D Systems: 'Ekocycle Cube': <https://www.youtube.com/watch?v=fEnFyYSRXRg>

Project that enables consumers to print objects using post-consumer recycled plastic, cutting down on the waste.



Suzanne Lee : 'BioCouture': <https://www.youtube.com/watch?v=gYR2ohaS05U>

The British researcher is collaborating with biologists to develop a new method of material production that uses bacteria to sustainably grow a fabric.



CO: <https://www.commonobjective.co/>

CO - Common Objective is a British sustainability driven platform. The aim is to create fashion 'Better for people, better for profits and better for the planet.'



ThermalTech: <http://thermaltechfabric.com/index.html>

## ACTIVIST CLOTHES

The current scientific research might be soon translated into smart products of every day life that can have a positive and concrete impact on the environment.

For instance, ThermalTech smart fabric is a lightweight, low-bulk fabric that can transform 80% of the light in thermal energy to heat up the fabrics up to 18°F in two minutes. Similarly, nanotechnologists at the Georgia Institute of Technology have created a material that can produce its own electricity and are working at potential application of it.



Manel Torres: 'Fabrican': <http://www.fabricanltd.com/index.php>

## CUSTOMIZED FASHION

What if fashion could be designed directly on our body?

The project realised by an Imperial College student demonstrates that it is possible to spray clothes on the body, with a fabric that absorbs oil, and that could be used to clean up after oil tanker disasters, in order to solve catastrophic environmental damage.

Similarly, other projects might be invented in the future, mixing science and creativity. And perhaps, we could even think about CRISPR, genome editing technology to interact with the fashion world, to change our skin as clothes.

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# (SR) SHOPPING REALITY

-A new era for retail: between physical and virtual-

# INTRODUCTION

“Stores are out, experiences are in” stated Harley Finkelstein, Forbes magazine contributor. As Finkelstein suggested, the future of retail will be lead by those who are able to combine the analogic world with the digital world in the shopping experience, as it is already the case in the field of communication.

As discovered while doing a case study about innovative and leading fashion platform Farfetch, Josè Neves, the CEO of the company is an IT engineer with a taste in fashion and he wants the platform to be performing. The key element of difference for him is how fast and how well the service works for the customers.



Fig.41

# INNOVATORS

**HIGHER**, a platform built around the concept of 'borrow-instead buy', is going to be soon launched (LSN Global, 2017). As a result of emerging realities like Higher, the retail industry needs to provide meaningful and special shopping experience in order to make people continue buying.

Presented at Milan Design Week 2017, **ELLE Decor Concept Store** proposed the latest generation store. It envisioned retail as a link between offline and online shopping, merging physical presence with digital experience, for a complete shopping experience.

RFID reader to scan product information, window displays with a video interface revealing customer personality, hololens holographic by Microsoft to explore furniture through AR, were all virtual intervention that were personally tested, to see new scenarios for the customer journey.

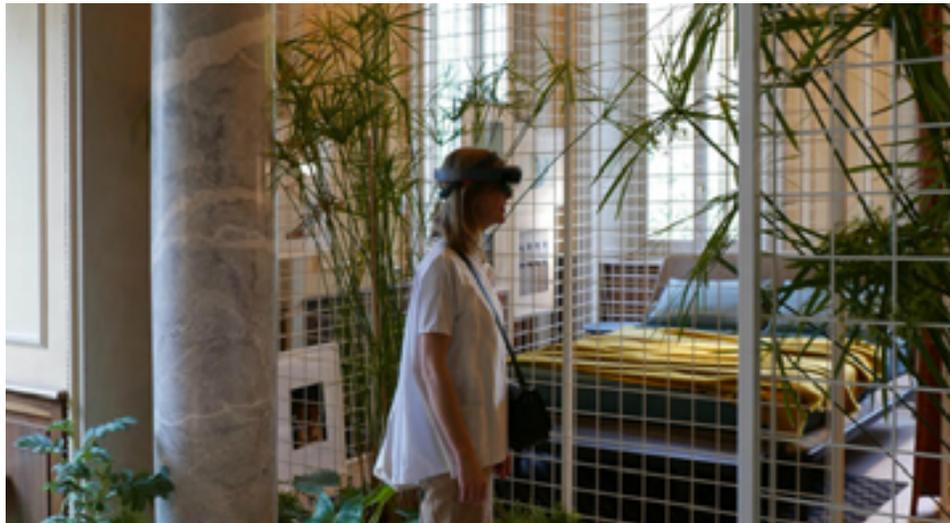


Fig.42



Fig.43

**WWD Retail 20/20**– The New Store Experience. Given the convergence of physical and digital retail, the last edition of WWD, happened on April 2017 in London gathered all the retail experts to explore themes such as future stores, big data, luxury and formats.



Fig.44

**AMAZON** rules the retail scene, it has become the strongest example of a brand leader as online retailer and it is also expanding its physical presence, with seventh bookstore, with the last opened on May 2017

## DRIVERS

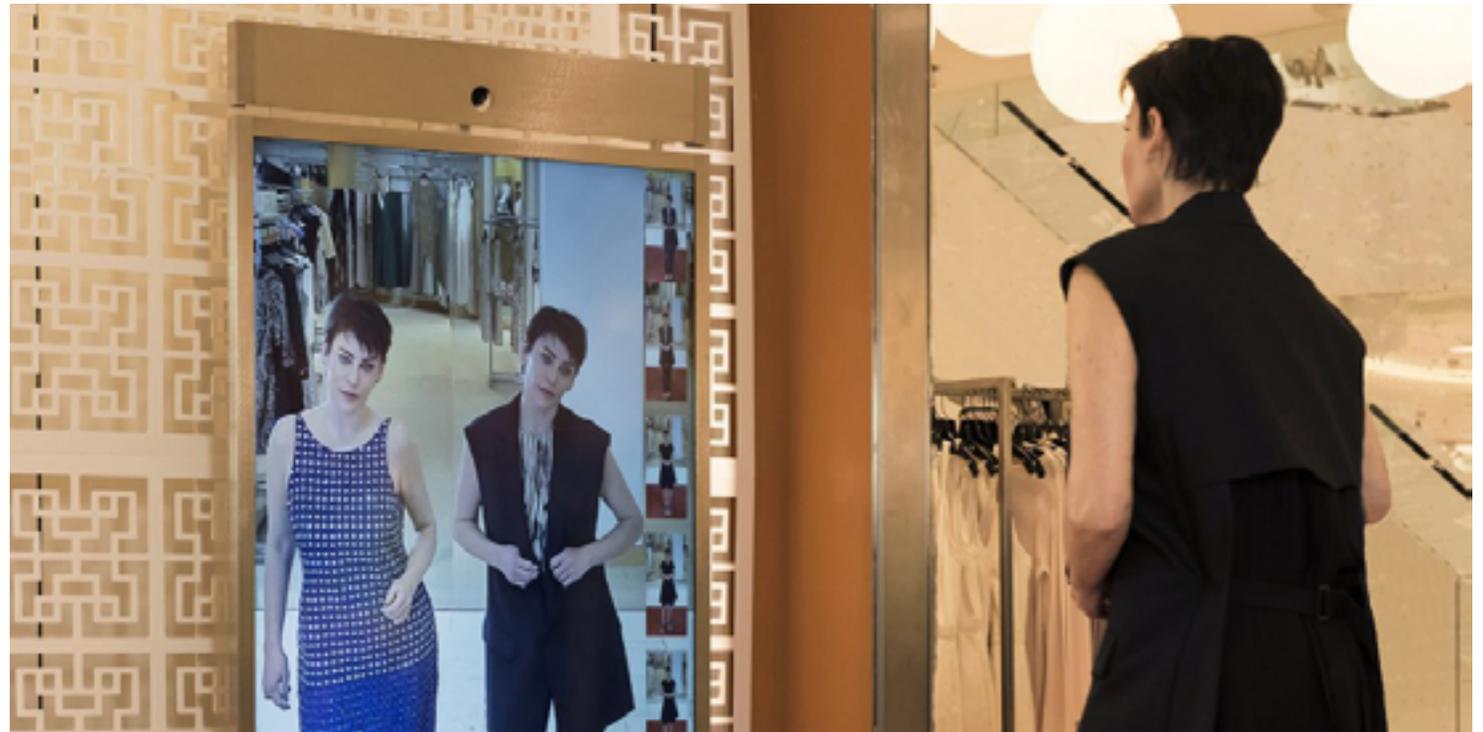


Fig.45

## INTERNET OF THINGS

According to a recent report by McKinsey (2017) both consumers and the media are fascinated by the Internet of Things (IoT) that has already hit the market.

In support of that, one of the Farfetch's interviewed Business Development Manager suggested that these devices apply also to the world of retail and people are willing to experiment new smart ways to try and buy clothes into shops, such as magic mirrors and customized recommendations for the next purchase.

## NEW FORMAT FOR SHOPS

“People live in an online-offline world, so the company that will pioneer the merging of physical retail and digital retail will be the winner” stated José Neves- Farfetch CEO & Founder

People like the feeling of going into a shop, but the shift that is happening now is from what to buy to what to experience. As a result, shops should be considered as marketing opportunities, for events more than clothes, as Tom Chapman, chairman of Matchesfashion.com suggested.

# IMPACTS



Chicago: 'The Store of the Future': <https://www.youtube.com/watch?v=IKouQF1aM4>



Tommy Hilfiger: 'Showroom': <https://www.youtube.com/watch?v=OVTIAcvmmvg>



Farfetch- Browns: 'The Store of the Future': <https://www.bloomberg.com/news/articles/2017-04-24/online-retailer-farfetch-and-the-retail-store-of-the-future>



Top Shop: 'VR Waterslide': <http://uk.businessinsider.com/topshop-virtual-reality-waterslide-twist-turn-oxford-street-central-london-summer-season-2017-5?r=UK&IR=T>



Fig.46

## BEYOND CIRCUITRY

As suggested by Richie Mau, designer and CSM lecturer, in a short time it is very likely that people won't need to buy anymore, because their devices will do it for them.

Whereas the lot technology fridges will know when to buy milk, possibly in fashion it will happen the same. At the moment Farfetch, Lyst, Grabble, and Stylect are product assemblers, displaying selected products from their partnering retailers, offering customized recommendations and sale alerts.

As a result, big data and algorithms might soon bring to a total trust on our devices and people will concentrate more on other things.



Fig.47

## SOCIAL CHECK OUT

In order to make things even easier, new ways to purchase are being investigated.

For instance Rezolve is a mobile image and audio recognition technology provides a complete new buying or purchasing experience for customers. It allows any form of advertising or media - print, outdoor, audio, video, social - to be instantly "shoppable" by a consumer with a mobile device, delivering commerce anytime and anywhere.

As this seems the direction that commerce technologies are taking, the future of buying experience is likely to be quick, and instant.

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# CONCLUSIONS

Although it might seem impossible to predict the future because none knows how things might evolve, Martin Raymond (2010, p.5) explained that: 'good trend forecasting comes down to three things: practice, perseverance and the patience to follow through on a clearly-mapped-out-set of methodologies'.

This report demonstrated that starting from observation, cultural triangulation, intuition and strategy, it is possible to detect the trends that define the present, and envision how they might evolve in the future.

Each one of the five trends has been analyzed from several points of view. Different sources of data and methods have been used in a research process 'into' and 'through' design.

This has proven that design culture is diversified and characterized by distinct practices. However, it has common points as it depends on the global issues that define our epoch.

This report and the reflections included in it are part of a research 'for' design. This hopefully will contribute to expand the expertise in the design practice and will be used for future development in the areas analyzed.

# APPENDIX



General Fashion & Lifestyle Trend Forecasting Wall.



'Snailing' Trend Forecasting Starting Material.



'Craft Renaissance' Trend Forecasting Starting Material.



'Old is Cool' Trend Forecasting Starting Material.



'Science Fashion' Trend Forecasting Starting Material.



'(SR) Shopping Reality' Trend Forecasting Starting Material.

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