

# DESIGN MUSEUM

Annual Review  
2013—2014



CLOTHING PATTERNS  
From the Paul Smith archive, Nottingham

THE PATTERN  
The diagram of a garment is the first step in the design process. It is the blueprint for the garment, showing the shape and structure of the pieces that will be sewn together to create the final garment.



# Deyan Sudjic OBE

DIRECTOR

In 2013—14 the Design Museum welcomed the largest number of people it has ever had through its doors, with over 167,300 visitors purchasing tickets to our bold and forward-looking exhibitions and learning and public events.

The museum staged a series of inspiring and insightful exhibitions: from Designs of the Year, our annual survey of the best projects in contemporary design from around the world, to The Future is Here: A New Industrial Revolution, which explored how new manufacturing techniques are transforming the way designers work and users shape their possessions. A record-breaking number of people saw Hello, My Name is Paul Smith, looking at the career of Britain's most successful fashion designer. It is one of a number of museum exhibitions that have gone on an international tour to venues in countries as far as Canada, Qatar and South Korea. Over 23,000 learners took part in our educational activities, which allow young people to gain in-depth knowledge of design and develop original ideas through innovative programmes, such as Design Ventura and Get into Design.

In January this year, we began our celebrations to mark the museum's 25th anniversary with the first three talks of the DM25 series, where we asked Thomas Heatherwick, Neville Brody and Jonathan Barnbrook, among others, about what they think the next 25 years will bring for design.

Our preparations to relocate to west London moved forward throughout the year. Design work on the transformation of the former Commonwealth Institute, a Grade II\* landmark from the 1960s, is now complete and works on the shell of the building progressing. When the museum will open in Kensington in 2016, it will have three times the space of our existing home. In September 2013, we launched our Stickyworld site, an interactive digital platform allowing users to take virtual tours of the new museum building and to leave their comments. We have been engaging over 100 visitors in an audience consultation, asking them about what they would like to see in the new building. Their candid and encouraging responses have been carefully examined and used to inform our plans.

These achievements would not be possible without all the hard work and dedication of our staff and volunteers. My thanks and those of the museum trustees go to them and to the Design Museum's enthusiastic friends and supporters, from our visitors and members to designers, donors and partners.

We look forward to continuing our work to engage larger audiences and to inspire everyone to understand and appreciate design in all its forms.

WELCOMING  
COLLABORATIVE  
PROVOCATIVE  
ENTERPRISING





WELCOMING

# Exhibitions

## Extraordinary Stories About Ordinary Things

30 January 2013 — 9 March 2014

This exhibition of objects from the Design Museum Collection invited visitors to discover key designs that have shaped the modern world. Supported by Bird & Bird, the show explored contemporary design through six design narratives and included furniture, product, fashion, transport and architecture, as well as a selection of prototypes, models and specially commissioned films.

The exhibition provides us with a tantalising glimpse of what we can expect to see when the Museum moves to its new home on Kensington High Street Wallpaper\*

## Designs of the Year

20 March — 7 July 2013

The Design Museum's annual showcase of the most ingenious and ground-breaking designs from around the globe, produced in the previous 12 months in seven categories: Architecture, Digital, Fashion, Furniture, Graphics, Product and Transport. Among the projects featured in this year's edition were a flat-folding wheel for wheelchairs, a non-stick ketchup bottle and self-adjustable glasses aimed at children in the developing world. The winner of the Design of the Year award was GOV.UK, the UK Government's central information site designed by the Government Digital Service.

The Design Museum's global review of the best design projects, offering a snapshot of the changes to the physical and cultural landscape The Telegraph

## United Micro Kingdoms

1 May — 26 August 2013

UMK presented four different perspectives on a fictional future for the United Kingdom, as imagined by designers and educators Dunne & Raby. The exhibition saw England devolved into four self-contained counties, each with its own governance, economy and lifestyle. These 'live laboratories' interrogated both the cultural and ethical impact of existing and new technologies and how they alter the way people live. Through reinterpretations of the car and other transport systems, the show challenged assumptions about how products and services are made and used.

A capsule view of the possibilities and pitfalls of four technological avenues, and without hand wringing or empty rhetorical questions. It's a gem of an exhibition Icon Magazine

## Lesser Known Architecture

4 June — 22 July 2013

A free display featured as part of the London Festival of Architecture, Lesser Known Architecture celebrated extraordinary architectural projects contributing to the mix and diversity of London, but too often overlooked or forgotten – from Bevin Court to the Stockwell Bus Garage. Nominated by leading architecture critics, the ten structures offered an alternative architectural map of the city.

From surreal stairwells in Islington to Crystal Palace's stately subway, these structures are resplendent yet overlooked reminders of London's fading history The Guardian

## The Future is Here: A New Industrial Revolution

24 July — 29 October 2013

The Future is Here examined the impact of technology-driven changes on the way products, from cars to shoes, are manufactured, funded, distributed and purchased, and how these transformations have increasingly altered the roles of designer, manufacturer and consumer. The fruit of a collaboration with the Technology Strategy Board, the exhibition included a Factory space: a workshop area for visitors to discover how a laser cutter, a vinyl cutter and 3D printers work and to witness live production.

Beyond the array of new machines, customisable fashions and funky wooden furniture, it's an exhibition that questions the conventional wisdom of how we make everyday objects, and what happens when they're thrown away The Independent

## Designers in Residence

4 September 2013 — 12 January 2014

The sixth edition of the Designers in Residence programme, supported by Arts Council England, saw four emerging designers explore how design can be used to convey a sense of identity. Adam Nathaniel Furman presented a cabinet of 3D-printed and slip-cast curiosities, charting a fictional character's journey in search for identity; Eunhee Jo produced a light and hi-fi system using fabric or paper surfaces embedded with technology; Chloe Meineck developed a memory box to be used by people suffering from dementia; and Thomas Thwaites looked at how personal data can serve to inform people about their own identity.

This is a stimulating show — Jo and Meineck's products look ready to be marketed, while Thwaites and Furman's experiments fire the imagination Evening Standard

## Hello, My Name is Paul Smith

15 November 2013 — 22 June 2014

This exhibition revealed insights into Paul Smith's creative process and charted his career to date, following the rise of his quintessentially British label from the company's beginnings in Nottingham to its international prominence today. Supported by Sony and drawing on the fashion designer's personal archive, the show illustrated how Paul Smith's intuitive and imaginative take on design, together with a deep understanding of the roles of designer and retailer, have laid the foundations for the company's lasting success.

A must-see for anyone interested in design and creativity Metro

## In the Making

22 January — 5 May 2014

In the Making captured twenty-four objects mid-manufacture, putting the aesthetic of the unfinished centre stage and unveiling the secret life of products such as cricket bats, light bulbs, optic lenses and the London 2012 Olympic torch. Curated by renowned designers Edward Barber and Jay Osgerby and supported by B&B Italia, the exhibition celebrated the intriguing beauty of the production process.

Barber Osgerby's palpable affection for process and the tangible, tactile steps behind the curtains of the design studio or factory is infectious Design Week



The Future is Here:  
A New Industrial Revolution





# Programmes



Designers in Residence



United Micro Kingdoms

## Connecting people with design

The Design Museum inspires people to think about and engage with design in many ways. Throughout 2013–14, the museum offered monthly talks and drawing tours for adults and drop-in weekend workshops for families, all inspired by the temporary exhibitions, as well as a range of half-term and school holiday activities, such as the popular Alternative Easter Egg Hunt. In a further demonstration of its strong commitment to make design and its processes accessible to, and enjoyable for, as many people as possible, in September the museum launched an Access Programme, featuring British Sign Language talks and Touch Tours for blind and partially sighted visitors.

The public programme offered visitors the chance to discover more about different design disciplines and processes, as well as about the careers and experiences of practising designers and architects. Among the diverse range of events hosted by the museum were a PechaKucha on design identity, a conversation with acclaimed British designers Edward Barber and Jay Osgerby on the relationship between manufacturing and design, a Charrette for higher education students, a show-and-tell talk with Paul Smith's bespoke tailors and the sold-out 'Everything you ever needed to know about' workshop series on 3D printing.

Engagement with the Design Museum's Learning programme hit a record high this year, with numbers growing from around 20,000 in 2012–13 to over 23,000 learners in 2013–14. Activities such as the Design Ventura competition, the Get into Design series and the museum's new Big Design initiative gave an increasing number of young people the opportunity to learn about design and develop their creativity.

## Design Ventura

Design Ventura is the museum's flagship design and enterprise project, supporting young people to develop design talent within a commercial context. Run in partnership with Deutsche Bank, the project enables 13-to-16-year-olds to experience the design process and learn enterprise skills by working to create a design product. Each year, participants are invited to respond to a brief set by a leading designer and offered advice from industry experts during a workshop session.

Pupils pitch their ideas to a panel of judges chaired by designer and museum trustee Sebastian Conran, who select the best idea to be developed, made and sold in the Design Museum Shop. Profits from the sale of the product are donated to a charity chosen by the winning students. In 2013, Design Ventura engaged over 6,000 learners and was awarded a Museums and Heritage Award for Best Education Initiative.



Squeezeys, winning product of Design Ventura 2013

An independent academic evaluation conducted in partnership with the University of Warwick found that 80% of students reported that Design Ventura changed their thinking about the kinds of skills needed for future careers; 98% of teachers rated the opportunity to work to a life brief as highly valuable; and 99% of teachers said they would like to participate in Design Ventura again. Pupils from Weald of Kent Grammar School won the 2013 competition with Squeezeys, fun-shaped tube squeezers designed to get the last bit of toothpaste from tubes.

## Big Design

In 2014, the Design Museum piloted Big Design, a collaborative learning programme for higher education. Developed with the Royal College of Art's MA Service Design programme, this new strand of activity asks HE students to design innovative solutions to problems, based on the understanding of their wider social, economic and environmental context.

The three-month pilot project brought together 18 students from design, business and engineering backgrounds, who worked in multidisciplinary teams and explored product design and manufacturing through a series of learning modules and hackathon-style workshops called 'Big Design Days', with mentoring from industry professionals.

Taking as a starting point the museum's In the Making exhibition and the concept of the circular economy, the teams developed sustainable design solutions in response to the following brief: 'How might we create long-lasting value in everyday products?'

The project culminated with a public showcase of the teams' sustainable designs at the Design Museum on 25 April.

## London Design Festival

In September 2013, the Design Museum celebrated the London Design Festival with two exclusive installations and a special event. The Design Museum Tank was chosen for the UK launch of the Twin'Z Concept Car.

The result of a collaboration between Renault and industrial designer Ross Lovegrove, the 100% electric car was hailed as a breakthrough in automotive design for pushing the boundaries of art, design, technology and innovation. The museum's atrium hosted the M.O.O.T (Mood of Our Time) Carbon Fiber Chair, another product designed by Lovegrove, this time in partnership with Established & Sons. Creative agency South Kiosk curated Designer Night – The Shape of Things to Come, an evening of talks and presentations analysing the role of technology in current design practice.

## Listening to audiences

In October 2013, the Design Museum launched a large-scale audience consultation, funded by the Heritage Lottery Fund. The ongoing project aims to gather feedback from the museum's different audience groups (including London exhibition visitors, teachers, design professionals, museum members, HE tutors and students, school teachers, families and young people) on key areas of work planned for the Design Museum in Kensington – from exhibition interpretation to learning, signage and the website. Over one hundred people are taking part, with the findings being collated and analysed to inform the museum's current practice and future planning. This work is proving crucial in helping the museum to better understand its audiences and further enhance its offer to the over 500,000 people who will visit every year once it opens in Kensington in 2016.



# Digital Reach

The Design Museum is proud to rank fifth in the world among museums and galleries for the number of Twitter followers, which is testament to its strong following among a young and technology-literate audience.

Highlights of the museum's digital activity in 2013—14 included the launch of the Designerly Learning blog, a valuable tool for the Learning team to connect with peers in the cultural and learning sector, air experiences and ideas and record the journey towards the organisation's relocation to Kensington in 2016.

The museum also trialled a novel and exciting way to engage its digital audience through the creation of its Stickyworld site, an interactive online platform enabling users to take a virtual tour of the Design Museum building in Kensington and leave their comments in the form of digital sticky notes on images and 360-degree renders.

W [designerlylearning.org](http://designerlylearning.org)

W [designmuseum.stickyworld.com](http://designmuseum.stickyworld.com)

2013—14

2012—13

 Twitter followers	935,000	730,000
 Facebook fans	298,000	245,000
 Design Museum Collection app downloads March 2012 to date	273,000	193,000

# Financial Performance

## Highlights

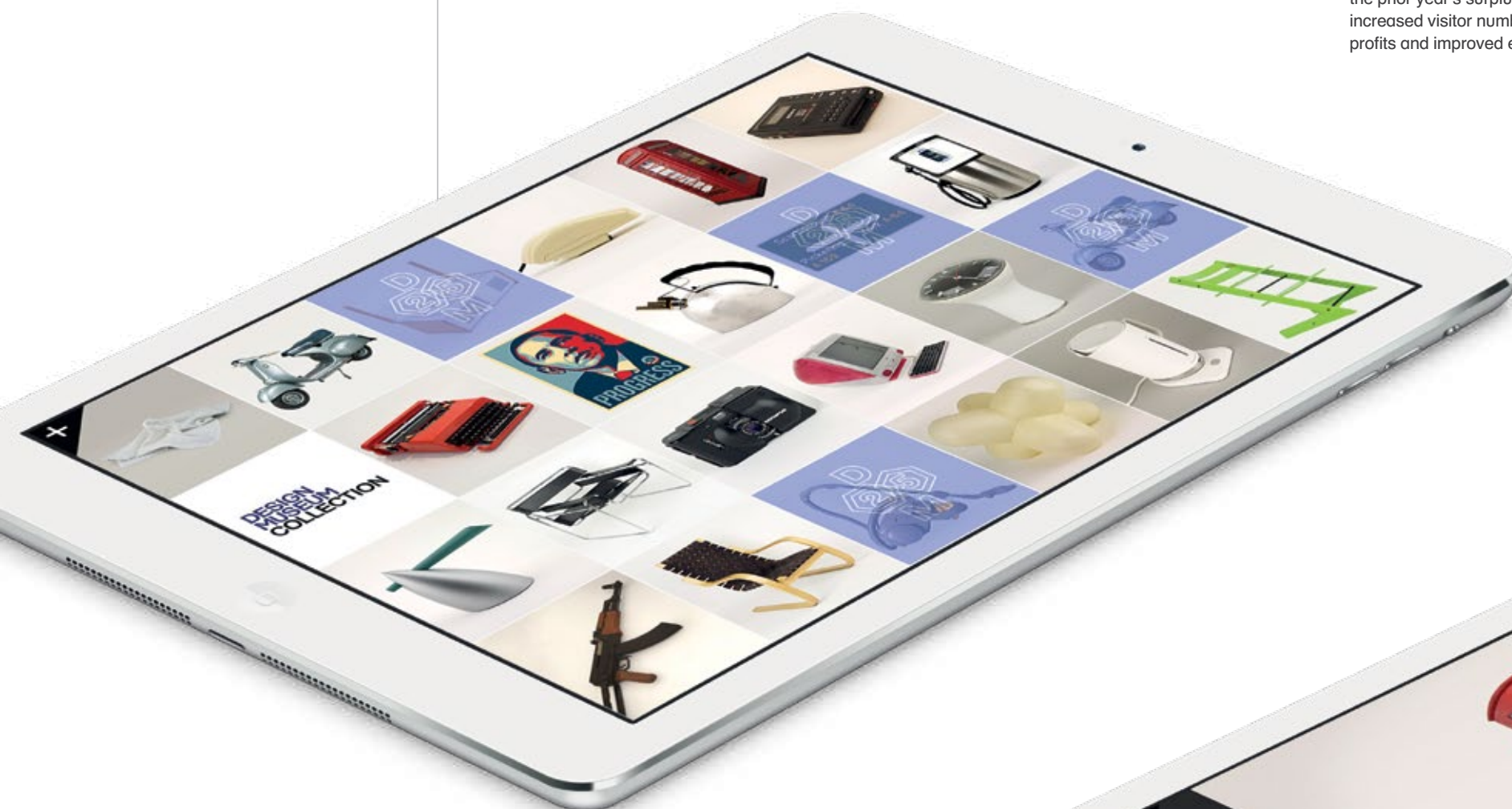
- The museum generated income of £5.1m in 2013—14 from its ongoing operations
- The diversity of income across fundraising, admissions, fees and commercial revenue streams, rather than dependence on government funding, is a core strength of the museum
- The best ever year for museum visitor numbers resulted in an increase in admission income
- Commercial activities and partnerships grew even stronger, with the retail operation performing particularly well at 21% growth in income and over 300% increase in profits compared to the prior year. The Paul Smith exhibition range, comprising 96 products, led to some of the best sales records in Design Museum retail, with the Hello, My Name is Paul Smith book selling over 1,300 copies and becoming the most profitable item to date
- The museum's result for the year was a surplus of £106,000, an improvement upon the prior year's surplus of £4,000, due to increased visitor numbers, higher commercial profits and improved expenditure controls.

## Design Museum Kensington Project

The success of the fundraising campaign for the Design Museum in Kensington continues. At 31 March 2014, the museum had raised over 90% of its capital fundraising target through generous commitments from major donors, trusts and foundations and corporate partners as well as donations from many individual donors and supporters, including all Design Museum Trustees. The museum is focussed on raising the remaining funds to complete the £45m project and commence operations in the new museum in 2016.

	2013—14		2012—13	
	£m	% of income	£m	% of income
Fundraising	1.9	37%	2.6 <sup>†</sup>	46%
Admissions and Fees	1.7	34%	1.8	31%
Commercial and Other	1.5	29%	1.3	23%
<b>Income</b>	<b>5.1</b>	<b>100%</b>	<b>5.7</b>	<b>100%</b>
Expenditure	5.0		5.7	
<b>Surplus</b>	<b>0.1</b>		<b>0.0</b>	

<sup>†</sup> 2012—13 fundraising income included a one-off corporate hire of museum space during the 2012 Summer Olympics





# Support

As a registered charity, the Design Museum relies on the generosity of individuals, companies, charitable trusts and foundations to help fund its exhibition, learning and public programmes.

Donations make a vital difference, enabling the museum to stage world-class exhibitions and activities that challenge, inspire and engage audiences to think afresh about design.

If you would like to support or become involved with the museum's work, please contact:  
Sally Muckley, Director of Fundraising  
T 020 7148 6871  
E [sally@designmuseum.org](mailto:sally@designmuseum.org)  
W [designmuseum.org/support](http://designmuseum.org/support)

The Design Museum is very grateful to the following for generously supporting its ongoing work:

**Design Museum Founder**  
Sir Terence Conran

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**Individual Members**  
The museum is extremely grateful for the generous support of all its individual members.

The Design Museum would like to thank the following for their generous support in the creation of the Design Museum in Kensington:

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All other donors who wish to remain anonymous

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Julian Vogel

**Design Museum**  
Shad Thames  
London SE1 2YD

T 020 7403 6933  
W [designmuseum.org](http://designmuseum.org)  
W [newdesignmuseum.tumblr.com](http://newdesignmuseum.tumblr.com)

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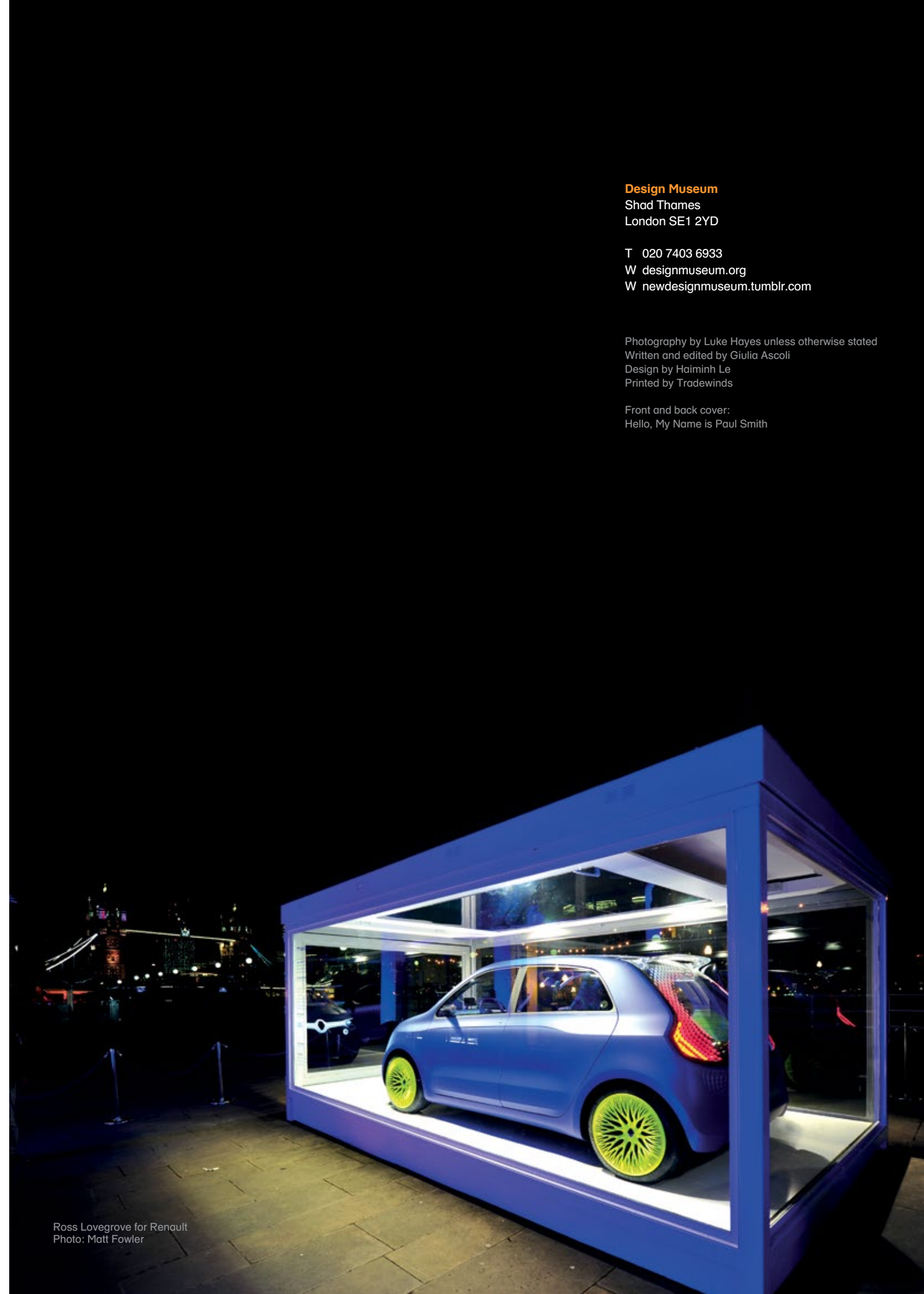
Front and back cover:  
Hello, My Name is Paul Smith

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Ross Lovegrove for Renault  
Photo: Matt Fowler



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