

TEACHER EXHIBITION NOTES BEAZLEY DESIGNS OF THE YEAR 2017

18 OCTOBER 2017 – 28 JANUARY 2018

INTRODUCTION

Every year, the Design Museum recognizes worldwide excellence in design through its exhibition Beazley Designs of the Year. For each edition of the series, designs are nominated by international experts, and a shortlist is then selected by the museum's curatorial team.

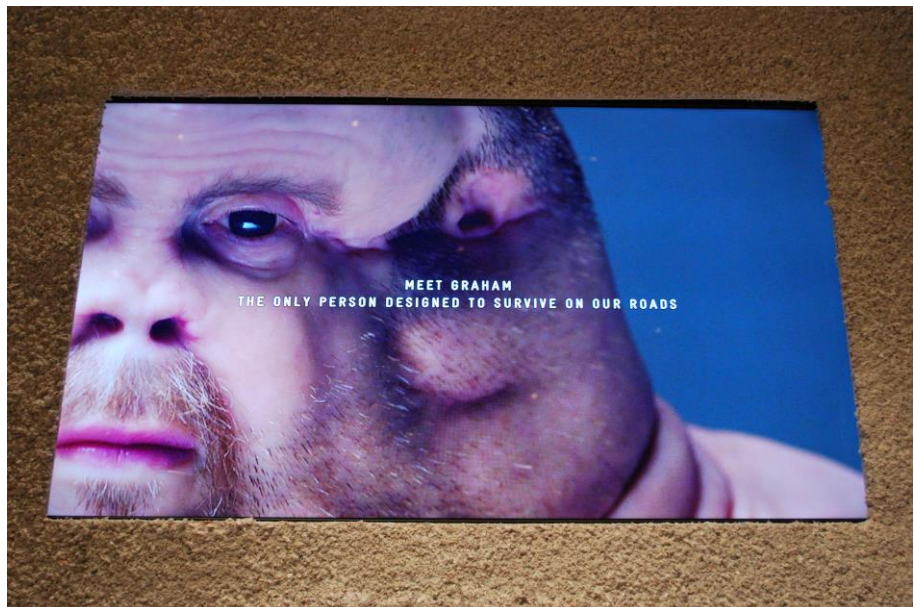
Design comes from many people – not just professionals in the field, but also independent activists, entrepreneurs, artists and others who simply want to make a better world. The structure of the exhibition reflects this diversity. Recent events such as Brexit and the ongoing refugee crisis are recognised in the designs featured in the exhibition.

Awards are given in six categories – architecture, digital, graphics, fashion, product and transport selected by a jury of prominent figures in the field of design. One project will be announced on 25 January 2018 as the overall Design of the Year.



1. INNOVATORS

The majority of this year's nominated projects were developed in independent design studio. Such studios have numerous competitive advantages, which help them realise genuinely transformative ideas. They are free of the constraints that often inhibit corporate design departments. They are small enough to tailor their projects to specific social needs, and naturally inclined to take risks. New technologies are making it easier still for independent practices: 3D printing helps to reduce up-front investment, via production on demand, and cutting-edge processes such as Rapid Liquid Printing will lower barriers still further. A good idea can also attract online crowdfunding. Several of the design included here, such as AIR-INK and the Pilot translating kit, were funded in this way. A good piece of news from the past year in design is that the independent start-up is a more viable proposition than ever.



A Human designed to survive a car crash

Design Meet Graham: The only person designed to survive on our roads

Designed by Patricia Piccinini in collaboration with Dr Christian Kenfield, Dr David Logan and Clemenger BBDO for Transport Accident Commission (Victoria Australia)

Nominated by Mandi Keighran, Design Writer

Category Digital

'Meet Graham' is an Australian road-safety campaign designed to use the shocking image of a human being that could physically survive a car crash without wearing a seatbelt. Graham has been

created with the help of a leading trauma surgeon and a road-crash investigator.



A Crib that rocks on cue

Design Snoo Smart Sleeper

Designed by Yves Béhar at fuseproject for Dr Harvey Karp's Happiest Baby

Nominated by Wayne Hemingway, Co-Founder, Red of Dead
Category Product

In the first year of a child's life it is estimated that parents lose an average of 1,000 hours of sleep. This can lead to serious health issues for parents and babies alike. Based on the methods of paediatrician Dr Harvey Karp, the sleeper mechanically rocks a baby back to sleep in three minutes at the push of a remote control.

2. ACTIVISTS

Political divisions in the UK and the USA have created an atmosphere of anxiety and distrust. The ongoing refugee crisis in the Middle East, Africa and Europe poses profound ethical and practical challenges. Meanwhile, ecological change threatens us all. Against this grim backdrop, design offers some hopes. There is new urgency in the familiar formats of the protest banner and the campaign poster. Emblems such as the Pussyhat and the Refugee Flag have been embraced as symbols of the moment. Activists, often working in teams, have found ways to mobilise other areas of design – both to raise awareness of key issues and as a way of contributing directly to humanitarian causes. Rather than hide from the year's troubles, these designs show how we might respond to them.



A handmade symbol of Women's Solidarity

Design Pussyhat Project

Designed by Krista Suh, Jayna Zweiman, Kat Coyle and Aurora Lady

Nominated by Libby Sellers, Design Curator

Category Fashion

Donald Trump's 2005 'Access Hollywood' appearance became famous in 2016 after an off camera audio recording of his misogynistic exchange with Billy Bush (cousin of George W Bush) was made public. In the recording Trump boasted of using his celebrity status to sexually assault women by, in his words 'grab(bing) them by the pussy'. Bush's goading and encouragement of Trump's behaviour resulted in him being fired from US TV show 'Today' but Trump emerged unscathed and went on to become President of the USA, not by popular vote but via the electoral college vote.

In response to this Krista Suh and Jayna Zweiman launched the 'Pink Pussyhat' project ahead of the Women's March on Washington in January 2017. The open-sourced pattern spread on social media and resulting sea of pink hats sat atop the heads of people across the world to create a movement bigger than the march that had inspired it.



A way to say we're still together

Design Me & EU

Designed by Nathan Smith and Sam T Smith

Nominated by Micha Weidmann, Creative Director, Micha Weidmann Studio

Category Graphics

Designers Nathan Smith and Sam T Smith engaged designers and creatives from across Britain to create postcards that summed up their feelings over the UK's decision to depart from the UK. The postcards were then posted to officials across Europe in an attempt to 'remain connected' after Britain's departure.

3. BRANDS

Paradoxically, the concept of 'branding' has a public relations problem of its own. Identity design is often seen as a way to manipulate consumers, and in recent years companies themselves have sought alternative, more authentic ways of communicating. Even so, there is no denying the power and reach of an effective brand. Almost all large organisations – corporations, music labels, museums, even whole countries – use design to define themselves, often creatively, sometimes even subversively. As a field of design, it continues to be a major arena of innovation, and a driver of popular culture. This section of the exhibition includes several of the year's most distinctive branding projects. Also presented are a handful of experimental initiatives that were launched by major corporations such as Google and Nike. By creating new kinds of production such companies demonstrate that innovation is integral to the brand message.



A graphic depiction of workplace inequality

Design Finding her

Designed by IC4DESIGN with DDB Dubai for UN Women Egypt

Nominated by Anniina Koivu, Design Writer

Category Graphics

Copying children's book 'Where's Wally?', readers are asked to find the woman in this work place scene. The designers are highlighting the lack of women working in the three largest of Egypt's up-and-coming industries: science, technology and politics.



A corrective to sexist texts

Design Professional Women Emoji

Designed by Agustin Fonts, Rachel Been, Mark Davis, Nicole Bleuel and Chang Yang

Nominated by Alex Bec, Co-Founder, It's Nice That

Category Digital

With Emoji being used by 90% of the world's online population, a movie based around the pictorial characters and being the Oxford English dictionary's word of the year 2015, the Emoji has a central role in modern language. Until now the language showed female

characters as a bride, a dancer, a princess and a girl getting her hair cut. This archaic view on gender roles seemed to fit a bygone era of stereotypes and misogyny. This year, Google made baby steps to rectify this gender imbalance. Google's tardy changes to include over 50 female professional emojis represents a positive effect an international language used by millions every second.

4. MAKERS

The designs included in this section of the exhibition were all developed through craft skills. In some cases the designers themselves are experimental makers; in others, they have relied on teams of artisans, who brought their own knowhow to the project. As a part of the design process, craft has some irreplaceable virtues. Skill is an important foundation for innovation. Makers who have deep understanding of materials often invent new ways of using them, or create entirely new ones. Because of their strong association with particular places, craft techniques can help emphasise local connections, building a pathway for communities to participate. Too often craft is seen as a thing of the past, something to preserve, like an endangered species. The nominated projects shown here, however, indicate that it is an indispensable engine for future design.



A water tower that harvests the sky

Design Warka water

Designed by Arturo Vittori

Nominated by Jane Withers, Design Consultant, Curator and Writer

Category Architecture

Collecting moisture in the air and turning it into drinkable water is at the heart of Warka Water's design. The tower combines a rain butt, fog catcher and dew collector in the form of a twelve-metre-tall bamboo tower. The structure can be constructed and erected without the use of cranes or heavily machinery which means that it can be

constructed in remote villages without electricity. The tower copies water collecting techniques found in nature such as leaves of lotus flowers and spider webs.

The name of the project comes from the Warka tree, a fig tree local to the area in Ethiopia that the design was developed for, the branches of which communities traditionally gather under for shade.



A simple sticky tape that makes anything fun

Design Nimuno loops

Designer Anine Kirsten, Max Basler and Jaco Kruger

Nominated by Micha Weidmann, Creative Director, Micha Weidmann Studio

Category Product

Nimuno Loops tape is a silicone tape compatible with Lego's interlocking brick system. The tape can be stuck across walls, desks, ceilings... anywhere really. This gives Lego builders the freedom to take their creations in extreme new directions. The tape was not developed and is not sanctioned by the Lego company. Visitors are invited to interact with the Lego on display, explore the possibilities and build their own creations.

5. Builders

The buildings featured here were all designed by leading architectural firms (as was the virtual reality interface featured in this section). Each project involved complex local conditions, numerous stakeholders, and a high level of technical challenge; they have all proven their value to their communities. Each, in its own way, exemplifies the promise of design. The past year has seen numerous

challenges to traditional authority, some of which have been beneficial (political activism), others corrosive ('fake news'). Within this volatile setting, it is worth emphasising the continuing importance of expertise. We hope these buildings will stand the test of time. But already today, as brand-new structures, they show the value that patience, planning and professionalism bring to our civic environment.



A high school made from the ground up

Design Lycée Schorge Secondary School

Designed by Kéré Architecture

Nominated by Papa Omotayo, Creative Director, MOE+
artARCHITECTURE

Category Architecture

Western impressions of what qualifies as 'African architecture' can often be archaic and unflattering. Papa Omotayo nominated the Lycée Schorge Secondary School as an example of modern African architecture that challenges traditional Western perceptions.



Designs of the century (so far)

A film marking the 10th year of Designs of the Year. The film explores past winners, past successes and past oversights.

Duration 4:37 minutes

EXHIBITION GUIDANCE

Objects in the exhibition are on open display rather than in cases. Care should be taken when moving around the exhibition and most objects should not be touched. Any objects that can be touched will be clearly signed. Please ask staff if you are unsure. We would be grateful if you could brief your students accordingly.

Depending on your group and your itinerary for the visit, we would recommend that you set aside approximately 40 minutes to explore this exhibition.

Photography is permitted in this exhibition without the use of a flash.

Please ensure that you read our school visit Terms and Conditions document before making your visit.

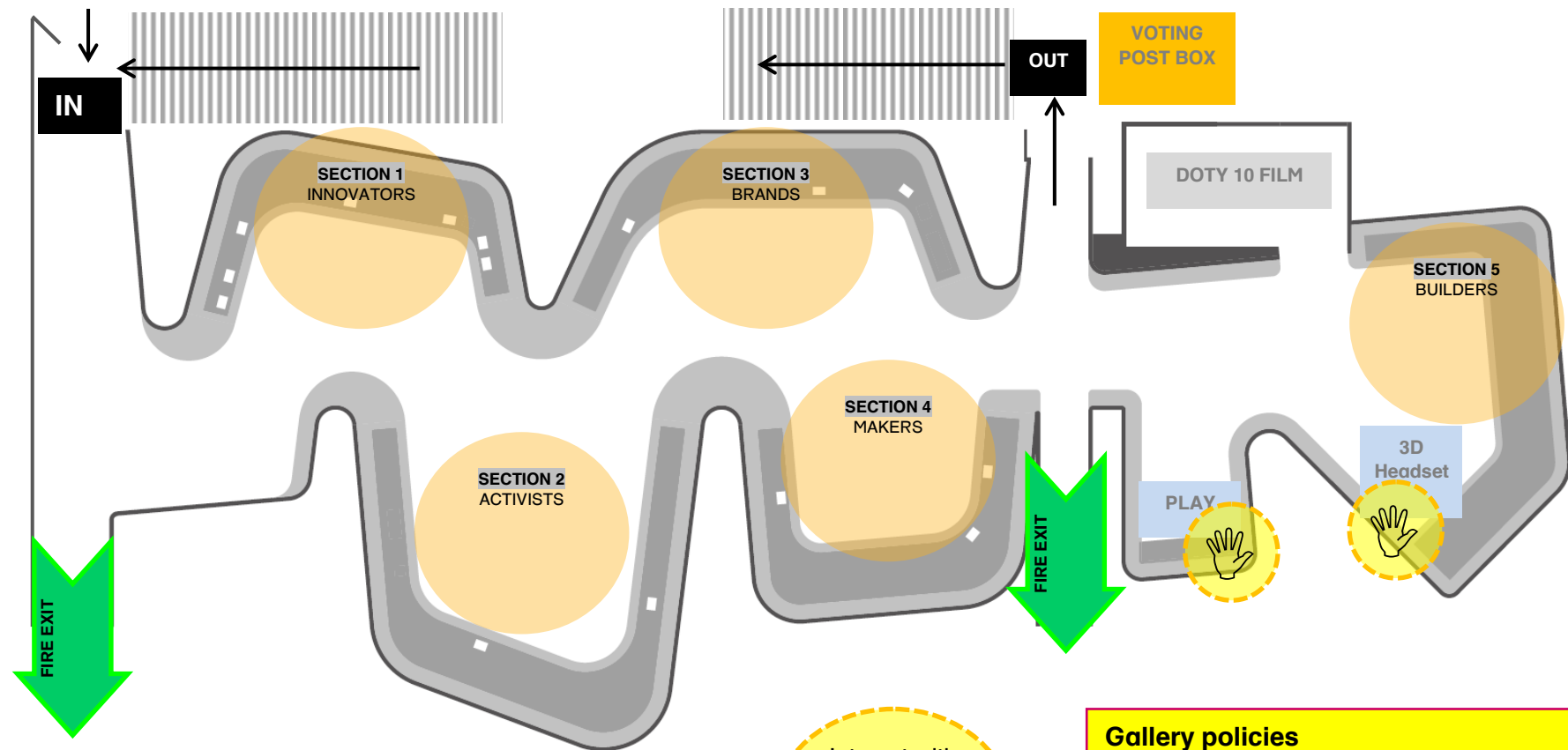
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Daily 10am – 5.45pm

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Beazley Designs of the Year overview of the exhibition



Interact with
these displays!



Gallery policies

-  No food and drink, water in closed bottles only
-  Rucksacks must be carried by side
-  Photography is encouraged, please no flash
-  No leaning on plinths or tables