

annual review

2017–18

the
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MUSEUM**

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Annual Review 2017–18



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‘This inspiring, socially-aware museum includes the visitor in a friendly dialogue and taps into the creative history of design, which it celebrates and documents with ingenuity, historical accuracy and humour. It serves as a platform for the promotion of good design worldwide and sets up an important democratic and multi-layered intercultural dialogue, with a significant social impact in the community.’

European Museum of the Year Judging Panel 2018

Chairman’s Introduction

The Design Museum has now been open in its new Kensington home for 18 months and in this period it has welcomed more than 1m visitors, taught more than 60,000 learners in specific programmes, staged a series of critically acclaimed exhibitions, and run a provocative and engaging public programme. More recently the museum has won the European Museum of the Year award, further building upon these successes. We are proud of this achievement.

In 2017–18 the museum sold a record 160,000 exhibition tickets and raised over £10m in income from admissions, commercial activities and fundraising efforts, doubling in scale from previous years at our former home in Shad Thames.

This transformational achievement is the product of the imagination, continued commitment and generosity of our founder, Sir Terence Conran, the support of our donors and funders, an enterprising approach to running the museum and the sustained effort of our staff, volunteers and trustees. We have demonstrated that design is as much a part of the cultural landscape as contemporary art, music or theatre.

The Design Museum’s purpose is to make the impact of design visible to the public, to policymakers, to educators, to industry and to entrepreneurs. We are a significant cultural institution with national and international stature that measures itself against the intellectual ambition of peers the world over. Our programme will continue to offer a global perspective on design and architecture and challenge our audiences to look afresh at the world around them and make it better.

Lord Mandelson



2017–18 Exhibitions



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California: Designing Freedom

Curated by Justin McGuirk, Chief Curator
24 May – 17 Oct 2017

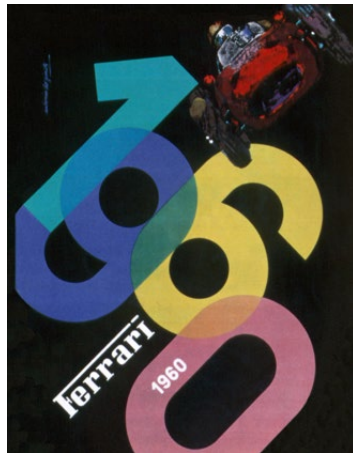
While California’s mid-century modernism is well documented, this is the first exhibition to examine its global reach. How did California come to have such a powerful influence on contemporary design worldwide? This exhibition showed why ‘Designed in California’ has become a global phenomenon and explored how the ideals of the 1960s counterculture morphed into the tech culture of Silicon Valley today. Highlights included rare Apple prototypes alongside the first showing in the UK of the Google driverless car, the Easy Rider motorbike and the LGBT Rainbow Flag that was acquired by the museum.

The accompanying programme included a talk by writer and urbanist Adam Greenfield, a panel discussion with tech entrepreneurs Tony Fadell and Bethany Koby and an event with the American graphic designer and women’s activist Sheila Levrant de Bretteville discussing her work and her involvement in Californian culture since the 1960s.

- Waymo’s self-driving car prototype, 2016
- Easy Rider motorcycle, 1969
- The Apple Macintosh personal computer, 1984
- Snapchat Spectacles, 2016
- Exhibition view



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Ferrari: Under the Skin

**Curated by Andrew Nahum, Guest Curator
and Gemma Curtin, Curator
15 November 2017 – 15 April 2018**

'Intelligently curated and stunningly designed'
Forbes

'It's not the first exhibition commemorating
Ferrari's 70-year history – but it may be
the finest'
Motor Sport Magazine

This Design Museum exhibition opened in Maranello, Italy and then moved to the museum in London. Starting with the very first Ferrari, the 125s, through to Michael Schumacher's winning Formula One car and the newest hybrid model, the exhibition featured rare cars and memorabilia displayed together in public for the first time. Over 100,000 visitors enjoyed 70 years of Ferrari passion and design innovation, with unique behind-the-scenes access to one of the most evocative car brands. The accompanying book, produced in association with Phaidon, achieved over £100,000 in global sales. From Idris Elba DJing at the preview to the £140m worth of Ferraris in the show, this exhibition captured Ferrari's powerful personality and design story. The accompanying programme included a rare lecture given by Senior Vice President of Design at Ferrari, Flavio Manzoni, and a symposium on The Future of the Car in partnership with RCA Intelligent Mobility programme.

1. Exhibition view, F1-2000 racing car, designed by Rory Byrne
2. Ferrari S.p.A., Yearbook, 1960
3. Steve McQueen with his Ferrari 350 GT Berlinetta Lusso, 1963
4. Ferrari S.p.A., F150 FM 05 drawing, 2013
5. Exhibition view, Pininfarina Wooden Buck 365 P (1966), Aluminum body shell 250 LM (1964), Wireframe model 250 GTO (1962)
6. F40, designed in 1987 by Leonardo Fioravanti

Ferrari: Under the Skin was supported by Associate Sponsor, Santander and Media Partner, GQ.



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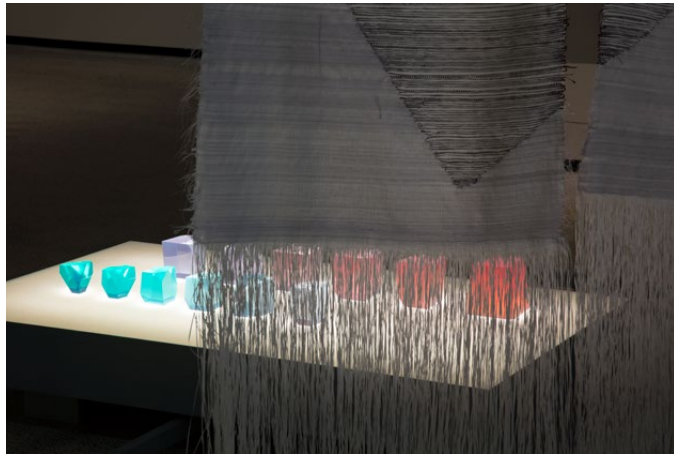
Imagine Moscow: Architecture, Propaganda, Revolution

Curated by Eszter Steierhoffer, Senior Curator
15 March – 4 June 2017

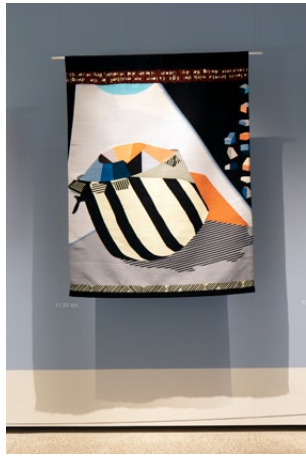
Marking the centenary of the Russian Revolution, this exhibition explored Moscow as it was imagined by a bold new generation of architects and designers in the 1920s and early 1930s.

Drawing on rarely seen material, Imagine Moscow presented an idealistic vision of the Soviet capital that was never realised. Large-scale architectural drawings, combined with artwork, propaganda and publications from the period, showed how these unbuilt projects suggest an alternative reality for the city. The exhibition offered a unique insight into the culture of the time, and also showed how the ideas explored by Soviet innovators continue to influence architects and urbanists today.

- 1. Exhibition view, Commissariat of Heavy Industry, 1934
- 2-3. Exhibition views
- 4. USSR in Construction N.12, 1935
- 5. Exhibition view, Palace of the Soviets, 1931–41
- 6. Exhibition entrance



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Breathing Colour

Curated by Alex Newson, Senior Curator
28 June – 24 September 2017

Working with acclaimed Dutch designer Hella Jongerius, the museum created an installation-based exhibition that took an in-depth look at the way colour behaves. Exploring shapes, materials, shadows and reflections, this exhibition delighted visitors with its rich visual impact and inspiring research. Jongerius delivered a keynote lecture at the museum on colour theory to compliment the exhibition.

'Design Museum's must-see exhibition on colour'
 ★★★★★
The Sunday Times

'Eye-popping'
Metro

1. Exhibition view, silk, paper weaves and colour catchers
 2-3. Exhibition views, woven textile piece
 4. Exhibition view, coloured vases
 5. Exhibition view, colour catchers and woven textile pieces
 6-7. Exhibition views, colour catchers

Breathing Colour was supported by Associate Sponsors Maharam and Vitra with additional support from the Embassy of the Kingdom of the Netherlands.



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Beazley Designs of the Year

Curated by Glenn Adamson, Guest Curator
18 October 2017 – 18 February 2018

In its 10th year, this exhibition brought together over 60 innovative designs from around the world across six categories: Architecture, Digital, Fashion, Graphics, Product and Transport – featuring film, virtual reality, audio and objects that together represent the breadth and variety of today's smartest minds. Nominated by renowned academics, critics and designers, each project was recognised for its outstanding contribution to design.

From the Refugee Nation Flag, created to represent stateless athletes at the 2016 Rio Olympics, to the ability to explore Pierre Chareau's Art Deco furniture with the help of VR goggles, visitors journeyed through the best designs of the year.

The exhibition was accompanied by the Risk Society Symposium which brought together leading designers, artists, academics and social thinkers for a day of talks and presentations exploring urgent topics like globalisation, the migrant crisis, artificial intelligence and the anthropocene. Speakers included Glenn Adamson, Alexandra Daisy Ginsberg, Grainne Hassett, Jack Self, Christina Varvia and Ben Vickers.

'From the brilliant to the brutal ... a glimpse into what the world of tomorrow may look like'
 ★★★★★
The Times

Beazley Architecture Design of the Year and Overall Winner
 The National Museum of African American History and Culture, Adjaye Associates

Beazley Graphic Design of the Year
 'Fractured Lands', The New York Times Magazine, 14 August 2016

Beazley Product Design of the Year
 AIR-INK

Beazley Fashion Design of the Year
 Nike Pro Hijab

Beazley Transport Design of the Year
 Scewo

Beazley Digital Design of the Year
 Rapid Liquid Printing

1. The Pussyhat Project, 2017
2. Exhibition view
3. Mahjouba Initiative, 2016
4. Remolten, 2016
5. Exhibition view
6. The marketing campaign



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Atrium Exhibitions

Dezeen's Brexit Passport Competition

6 July – 14 August 2017

The winner of design magazine Dezeen's unofficial Brexit passport design competition, plus eight shortlisted entries, were on display. The project aimed to provoke visitors into thinking about the UK's identity after Brexit. The £1,000 prize was won by Scottish graphic designer Ian Macfarlane.

Jon Snow: Colour is My Brand

7 November 2017 – 25 February 2018

Curated by Ameena M McConnell, Curator at Large, ACE Changemaker, this display explored the design process behind Jon Snow's distinctive tie collection. It offered a behind-the-scenes look at one of the UK's last silk-weaving factories.

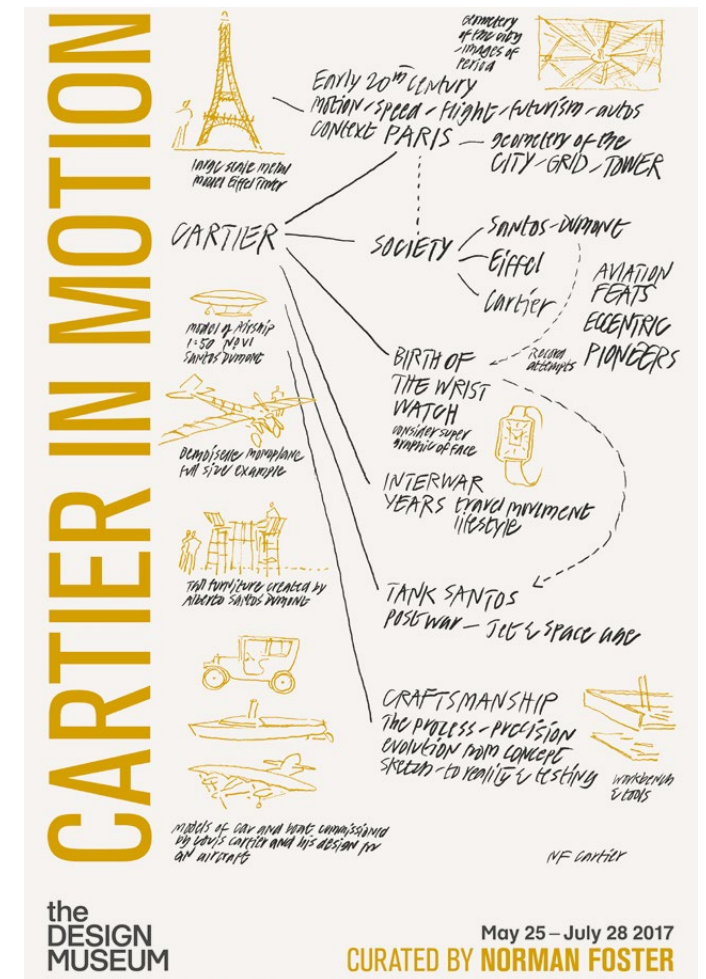
Print in the Digital Age: Redesigning The Guardian newspaper

9 February – 6 May 2018

Exploring the design process behind The Guardian's new tabloid format, this display was a chance for visitors to discover the new design thinking behind how we read the news in a digital age.



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Collaborative Exhibitions

Supporting the museum's vision and enhancing the visitor experience, the museum worked in partnership to create two powerful exhibitions in its Helene and Johannes Huth Gallery that were free admission.

Cartier in Motion

25 May – 28 July 2017

In partnership with Cartier, the museum hosted Cartier in Motion, curated and designed by Lord Norman Foster. This exhibition explored the world of aviation at the turn of the 20th Century and how it inspired the design of particular time pieces. It included over 170 exhibits that gave a rare insight into the research and work of the designers at Cartier using material from the Cartier Archives.

AXA PPP Health Tech & You 2017

27 April – 8 May 2017

Created in partnership with AXA PPP Healthcare, this exhibition recognised, celebrated and showcased the best in personal health technology innovations in an engaging and accessible way to giving visitors an insight into this rapidly evolving, and potentially transformative, field.

1. Display view of Dezeen's Brexit Passport Competition, 2017
2. Cartier, Santos-Dumont watch
3. Exhibition poster for Cartier in Motion, 2017



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Designers in Residence

For Designers in Residence 2017, the Design Museum invited four designers and architects to respond to the theme Support. The notion of support has underpinned the residency programme since its inception in 2006, but for the first time the museum was able to provide the selected designers with a designated studio space in the museum.

Studio Ayaskan is a collaboration between twin sisters Begum and Bike Ayaskan. Their project consisted of three evolving timepieces, each one testing and pushing the qualities of its materials. The designers experimented with heat, light, fluid dynamics and chemical reactions to alter the behaviour of these timepieces. Using projectors, optical lenses and light, the objects they created transform the environment they were in.

Yinka Danmole's project Sounds of a People, used design to celebrate and advocate for the culture of Pidgin languages from West Africa. Yinka's project collected phrases and vocabulary from Pidgin to create a sound installation, in collaboration with the composer, Michael Jon Mizra. The sound piece was supported with a series of flags symbolising pride and identity.

Chris Hildrey tackled a fundamental paradox that affects the homeless: that in order to access the support required to escape homelessness, you need an address. His solution is to locate redundant properties and create proxy or dummy addresses for those without a fixed residence. The result of direct dialogues with a range of people, from policy makers to homeless people themselves, Chris's project demonstrates how a small shift in infrastructure can offer a transformative solution.

Soomi Park's project Embarrassed Robots examined whether emerging intelligent technologies will need to adopt human expressions and emotions in order to integrate better into our lives. Her project focused on the expression of embarrassment as a complex physical and mental reaction that is unique to humans. Visitors were asked to consider what robot emotions might look like and particularly to ask whether can robots blush.

1. Exhibition view
2. The Designers in Residence for 2017:
Begum Ayaskan, Chris Hildrey, Soomi Park, Bike
Ayaskan and Yinka Danmole

Designers in Residence is supported by Arts Council England.



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Learning

The museum's learning portfolio is focussed on facing present day challenges, problem solving and applied creativity. Drawing inspiration from the museum's exhibitions and displays, programmes are delivered and facilitated by a team of design educators and creative professionals.

In 2017–18 the Design Museum continued to grow its reputation as a major provider of formal and informal learning programmes for learners of all backgrounds, ages and interests. 42,749 learners took part in the museum's programmes, including 27,972 on site in Kensington. Highlights included:

- **Adult Learning Programme** this popular series of talks and workshops included sessions on design-for-wellbeing was held with facilitators such as Studiollse, Arabeschi di Latte and partners including Imperial College London.
- **Family Learning Programme** with the support of the Clore Duffield Foundation, encourages families to engage with the designed world around them and learn together through practical making activities.
- **Hands-On Design** workshops for school groups reached hundreds of school children.
- **Design Ventura** is a free, design and enterprise challenge for students in years 9, 10 and 11, supported by Deutsche Bank. 2017–18 was a record breaking year with 14,777 secondary schoolchildren taking part, exceeding the target of engaging 10,000 young people.
- **Design it, Make it, Use it**, with the support of the Helen Hamlyn Trust, this regional outreach project for Early Years and Foundation Stage and Key Stage 1 (3–5-year-olds) took place in Hull, City of Culture and Manchester.
- **Young Creatives**, a project-based community engagement programme in the Royal Borough of Kensington and Chelsea, with the support of John Lyon's Charity, focuses on empowering 14–19-year-olds from across London through design.

1. Students experiencing Hands-On Design in the museum's Creative Workshop.
2. Display view, Design Ventura 2017



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Research and Collection

2017–18 was a key year for research at the museum which hosted a three-part summit ‘Design School: The Future of the Project’ a joint initiative with Imagination, Lancaster University and Charles Stuart University, funded by the Arts and Humanities Research Council (AHRC). The project comprised three symposia, each focused on a challenge faced by design schools. The first summit dealt with current issues in education, and the specific implications for design schools. The second examined the relationship between industries and design schools, while the third summit looked at the ways in which design schools and the cultural sector were increasingly working together, with a focus on design museums.

Curating Contemporary Design MA with Kingston University celebrated 16 years of partnership. A key project undertaken by the students in the year was ‘Curating Emerging Design Practice’, which invited students to reconsider the Designers in Residence programme as a space for critical reflection and thought.

The year saw the completion of two important milestones in the development of the Design Museum’s Collection. The first was the decant of the Collection and Archive from its temporary off-site warehouse to its new, purpose-built climate-controlled store on Level -2 of the new museum. The move is a substantial improvement in the quality of collections care for the museum. The second major event of the year saw the start of the Conran Foundation Collection documentation project. Almost 2,000 objects were photographed with the aim of creating a record of the project as it took place between 1993 to 2004. Significant pieces from the Conran Foundation Collection will be formally accessioned into the collection in 2018–19.

Key collection acquisitions in the year included a full run of Emigre magazine designed by Rudy Vanderlans and Zuzana Licko (1984–2005) and a handmade Rainbow Flag by Gilbert Baker (1978). Both were featured in California: Designing Freedom. As is its custom, the Design Museum also acquired a number of objects from the annual Beazley Designs of the Year exhibition including the Nike Pro Hijab, AIR-INK and a Rapid Liquid Printed bag.

1. Gilbert Baker, Rainbow Flag, 1978
2. Nike Pro Hijab, 2017
3. Hella Jongerius, Soft Urn, 1993, selected by Droog for the Conran Foundation Collection
4. Stefano Giovannoni, Merdolino, 1993, selected by Jasper Morrison for the Conran Foundation Collection
5. Rudy Vanderlans and Zuzana Licko, Emigre Magazine, no. 11, 1989



The Global Museum

Exhibition view, video installation, 'Inside Paul's Head',
Hello, My Name is Paul Smith



Hello World

by Alice Black, Director

Ever since it started its existence in east London in the late 1980s, the Design Museum has put design firmly on the map of London attractions, addressing current issues and giving a home to creativity – now with an increasingly broad audience appeal.

This success at home has been mirrored by the growing popularity of the Design Museum abroad, reflecting two important factors. Firstly, the UK has a natural strength in design and architecture. Both are economic sectors that generate significant economic value and export brand Britain internationally, with design exports in excess of £48bn in total value in 2015, shaping how the UK is being seen and sought after abroad. Secondly, design is ever more relevant to our everyday lives, shaping the cities we live in, the clothes we wear and the smartphones we use. Taken together, these trends have created a strong demand for the Design Museum exhibitions and programmes abroad, as their appeal is truly global.

The Design Museum tackled the debate of an aging population investigating design responses to the social challenges of people living and working longer. Its **New Old** exhibition travelled

to the Lodz Design Festival in Poland, the Kaohsiung Museum of Fine Arts Taiwan, with future shows for the exhibition planned in the USA. Capturing the creative spirit and talent of one of Britain’s most successful fashion designers, **Hello My Name is Paul Smith** broke new ground, travelling to the Museum of Modern Art in Shanghai and the Huashan 1914 Creative Park in Taipei, and is set to continue touring in China and in Korea.

The museum toured its first exhibition to the United Arab Emirates, showcasing design processes and innovation behind everyday objects with **In the Making**, as part of the UK-UAE Year of Creative Collaboration organised by the British Council.

Closer to home, **California: Designing Freedom** was received with great enthusiasm by the Finnish public at the Helsinki Design Museum, and then went on to enthrall crowds in the Netherlands.

Altogether, 200,000 visitors experienced a Design Museum exhibition around the world in 2017–18. Combined with a strong global digital footprint, with over five million followers across its social media platforms, the museum has consolidated its voice as an important, and relevant commentator on design and architecture globally.

Fostering partnerships internationally has also become crucial, as the museum recognises that our world is more connected than ever, and that the importance of design domestically and internationally is only set to increase. Bearing witness to this, the Design Museum was honoured to be named European Museum of the Year 2018, recognising its significance on the international stage.

Hello My Name is Paul Smith Huashan 1914 Creative Park, Taipei 17 June – 3 September 2017 87,358 visitors	In the Making Warehouse 421, Abu Dhabi 9 November 2017 – 11 February 2018 Free event – attendance not recorded
Hello, My Name is Paul Smith Museum of Modern Art (MAM), Shanghai 10 October 2017 – 7 January 2018 61,254 visitors	California – Designing Freedom Stedelijk Museum 's-Hertogenbosch 17 March – 17 June 2018
New Old Lodz Design Festival, Poland 3 – 17 October 2017 Free event – attendance not recorded	
13 January – 22 April 2018 Kaohsiung Museum of Fine Arts, Taiwan 10,358 visitors	
California – Designing Freedom Helsinki Design Museum 9 November 2017 – 4 March 2018 41,000 visitors	

Paul Smith at the Hello, My Name is Paul Smith exhibition in Shanghai, 2017

Building Partnerships

Partnerships enrich and enhance the work of the Design Museum. By working with sponsors, corporate members, our Patrons and Trusts & Foundations, the museum reaches new audiences and funds priority projects.

For the global unveiling of the new Land Rover Velar the museum welcomed 600 guests and a further 400,000 via a live stream.

Built around sponsorship of Designer Maker User, the first permanent free display of the museum's collection, this partnership celebrates excellence in design and works to inspire the next generation of designers through a range of activities including the development of interactive gallery experiences and sharing expertise through Industry Insight talks.

‘For us at Jaguar Land Rover, design is at the very core of our business, delivering vehicles customers love for life. Through our partnership with the Design Museum we want to connect and inspire the next generation of designers as well as inform how design can transform businesses. With two iconic British brands it’s about people recognising the importance of great design, not only to make a business successful but also to enrich people’s lives.’

Gerry McGovern, Land Rover Chief Design Officer



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Volunteers

Volunteers are now and integral and valued part of the museum team with 159 people offering their support during the year in a variety of roles including those who provide a friendly welcome as visitors arrive. Others have assisted the learning and publishing teams, in the library and with curatorial research during the development of exhibitions. In total volunteers donated 6,752 hours to the museum during the financial year.

Event Hire Consultation

The museum's event hire business goes from strength to strength with over 200 events taking place mostly outside public opening hours across the full range of the museum's hireable spaces. The income from hiring the museum to third parties supports the development of exhibitions and the museum's work with young people and schools. Following an event at the end of July the museum undertook a review of how and to whom the museum's spaces could be hired. As a result of this the museum is satisfied that robust procedures for event hire bookings are in place and are consistent with those of our cultural venue peers.



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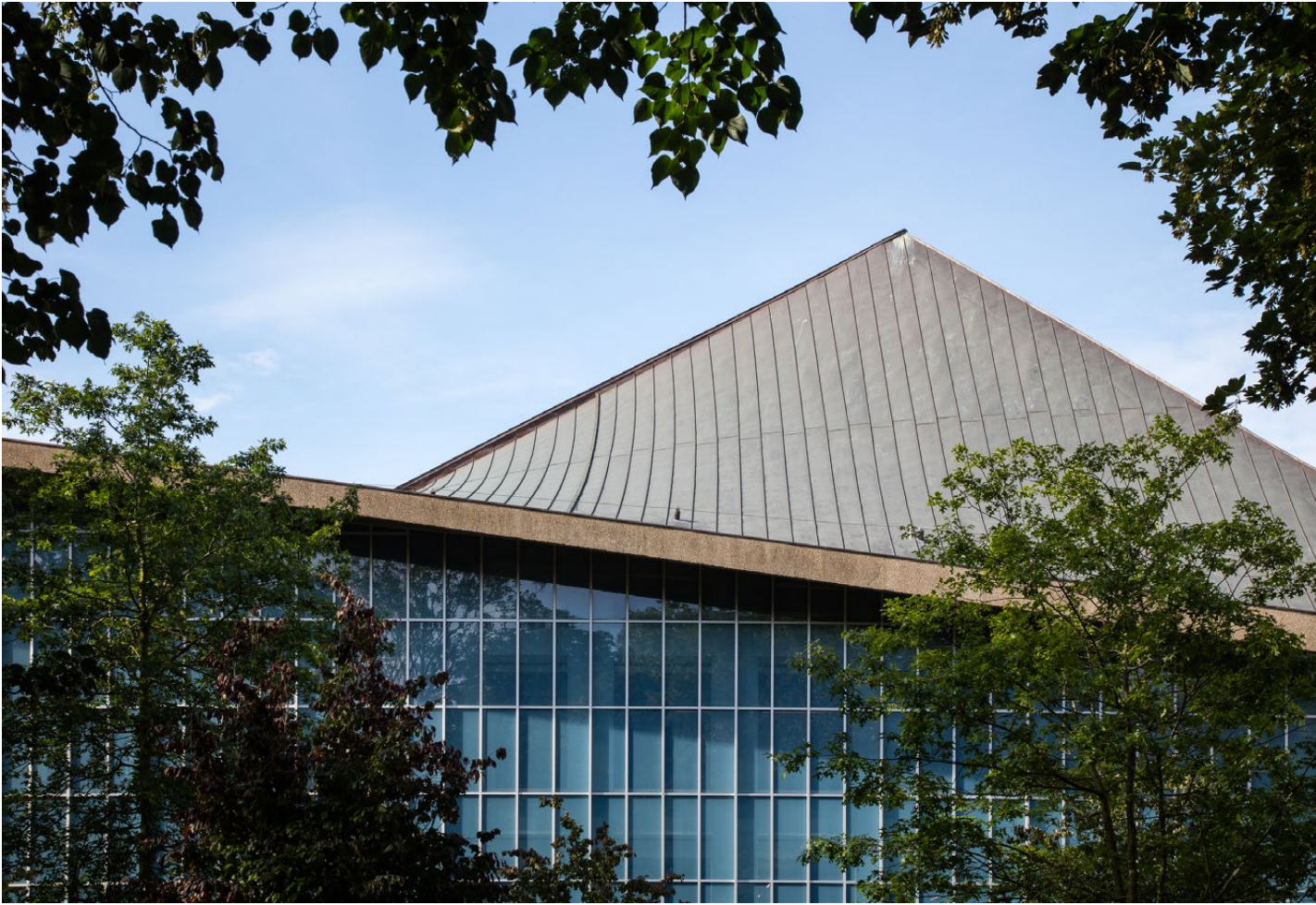
Engaging Audiences

At the end of the financial year the museum was delighted to have welcomed its one millionth visitor since opening. Over the course of the year, there were over 620,000 visitors through the museum’s doors. The museum continues to have a distinctive audience in the museum and gallery sector: it attracted more visitors aged 14–34 than the museum and gallery average (they were 58% of the museum’s audience in 2017–18) and the museum’s BAME audience is also higher than the museum and gallery average representing 26% of visitors to its permanent display.

The museum received over 1.5 million visitors to its award-winning website and continues to build on its substantial digital reach, with over five million followers engaged across its social media platforms. In 2017–18 the Design Museum was the third most followed museum in the world on Twitter.

Platform	Followers	Year on year change
Twitter	4,413,584	+11%
Facebook	416,444	+4%
Instagram	302,000	+31%

- 1. The museum’s one-millionth visitor is welcomed by designer Asif Kahn, Alice Black and the entire Design Museum staff
- 2. The wonderful welcomers play a vital role in the everyday life of the museum
- 3-4. Visitors in the atrium, shop and first floor of the museum



Financial Review

		2017–18	2016–17*
		£'000	£'000
Admissions and exhibitions	The stand out exhibition for the year was Ferrari: Under the Skin which attracted over 100,000 visitors breaking all records for a Design Museum exhibition.	2,651	881
Fundraising	Sponsorships from corporates and individuals totalled £1.8m (up from £1m in 2016–17); £170k was received from Arts Council England as NPO funding; £244k was received from Arts Council England as specific programme funding.	3,564	2,613
Restricted income	This is restricted funding for the new Kensington Design Museum project.	757	7,560
Trading	The museum's trading revenues include the retail function, event hire and commissions from the museum's café and restaurant.	2,875	1,525
Other	2017–18 includes the exhibitions tax credit rebate for the first time. For both periods this also includes income from courses, talks and learning programmes.	566	361
Total		10,413	12,940

*The museum opened in November 2016

Supporters

The Design Museum is a registered charity that relies on the generosity of individuals, companies, charitable trusts and foundations to fund exhibitions, learning and public programmes.

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

We thank all of our supporters including those who wish to remain anonymous.

Public Funders

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