

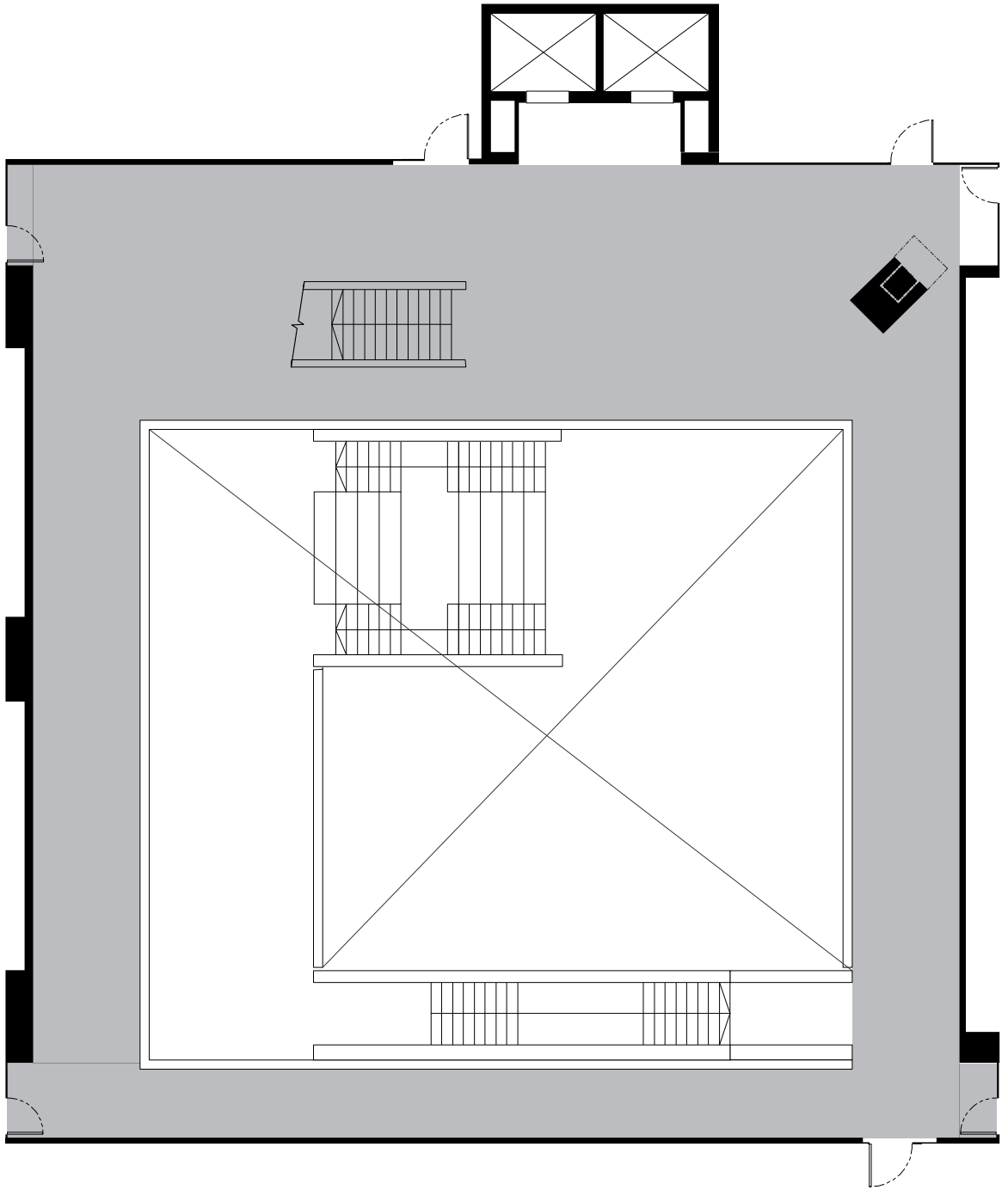
Platform: Simone Brewster

Large Print Guide



Content

Welcome to Platform	4
Introduction	7
Scales of Emotion	16
Everyday Ornaments	36
Body Narratives	59
Acknowledgements	74

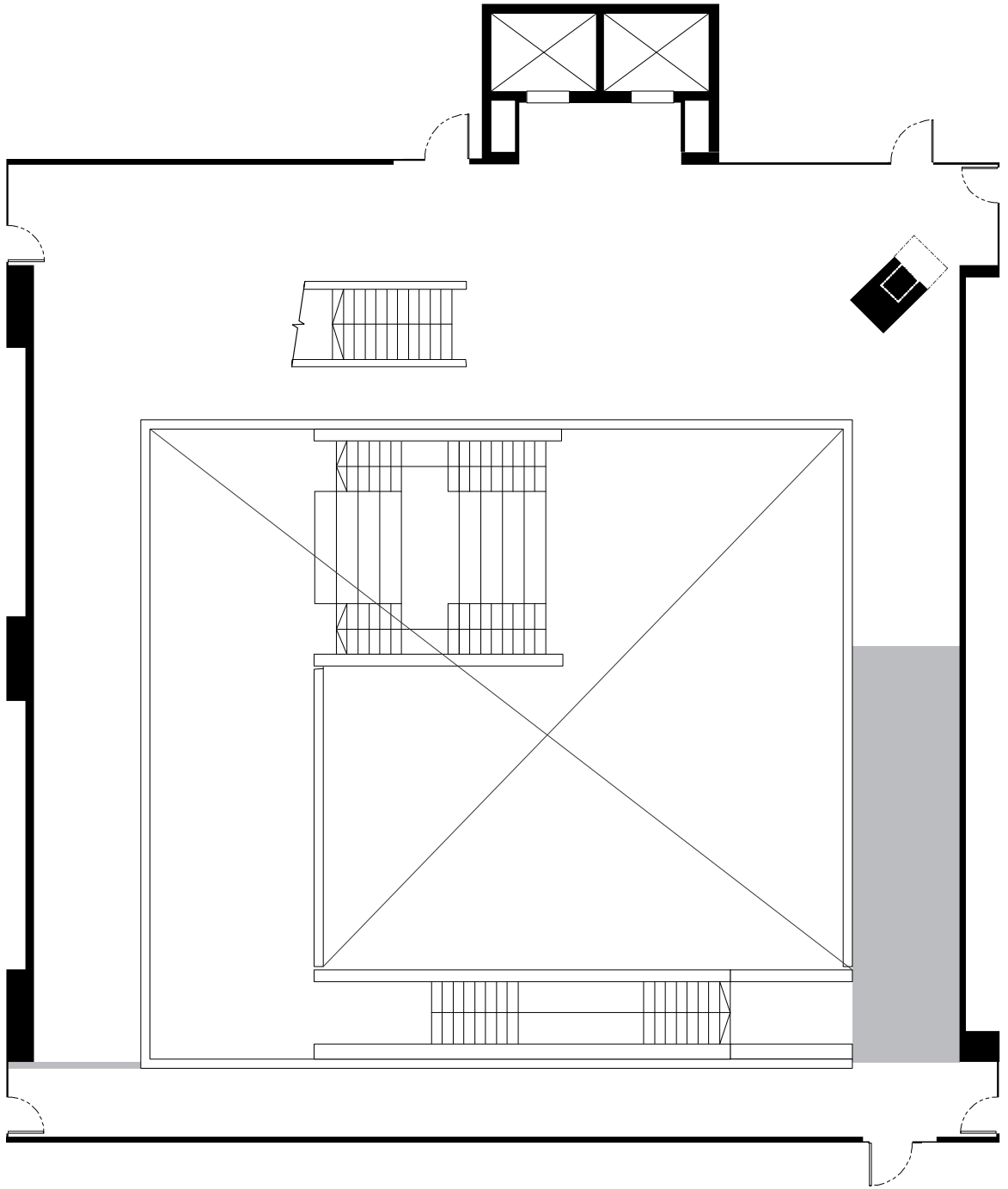


Welcome to Platform

Platform is part of the Design Museum's exhibition and displays programme. Launched in 2024, and building upon the monographic displays shown in this space, it shows the broad reach of design in society and offers a unique opportunity for designers to share their work with the Design Museum's visitors.

Every year, around these four walls of the first-floor atrium, we will showcase the work of a designer or studio making an impact on contemporary design. These displays will open up a conversation about their practice and how and why they design.

These displays are always free and there is no need to book tickets.



Introduction

Section Panel:

Platform: Simone Brewster

‘In Institutions never knew what to do with me... where to put me. I realised I would have to carve my own path to get anywhere.’
— Simone Brewster

Simone Brewster is a rulebreaker. Refusing to be confined to a single design tradition, the London-based designer has forged a visual language that draws from many. Her practice moves fluidly between architecture, jewellery, painting and furniture. Each craft builds on the others, shaping what she calls an ‘architecture of intimacy’: works that carry stories, bridge memory and experience, and create spaces where belonging and spirituality overlap.

Brewster is an archivist of beauty. From Trinidad to Tottenham, she gathers materials, histories and emotions,

translating them into objects that hold both personal resonance and collective memory. Her attention often returns to the Black female body – not as an idealised symbol, but as a source of sensuality, power and presence.

By filling a gap in museum collections with her works, Brewster addresses the absence of Caribbean and African diasporas in design history, asking us to reconsider who is beautiful, powerful and worthy of public display.

Unless otherwise noted, all works in the display were created by Simone Brewster in London, UK, and are on loan courtesy of the designer.

AV label:

Passages: A film with Simone Brewster

This film charts Simone Brewster's journey, from her years training as an architect at the Bartlett School of Architecture (UCL) to her successful design career. Today, her works are held in the collections of institutions including the London Museum and the Smithsonian's National Museum of African American History and Culture in Washington, D.C.

2025

Directed by James Marshall

Produced by the Design Museum
and James Marshall

Duration: 4 minutes

Object labels:

'Sister in Seven Parts'

2025

Acrylic and oil pastel on canvas

'Inner Voice'

2023

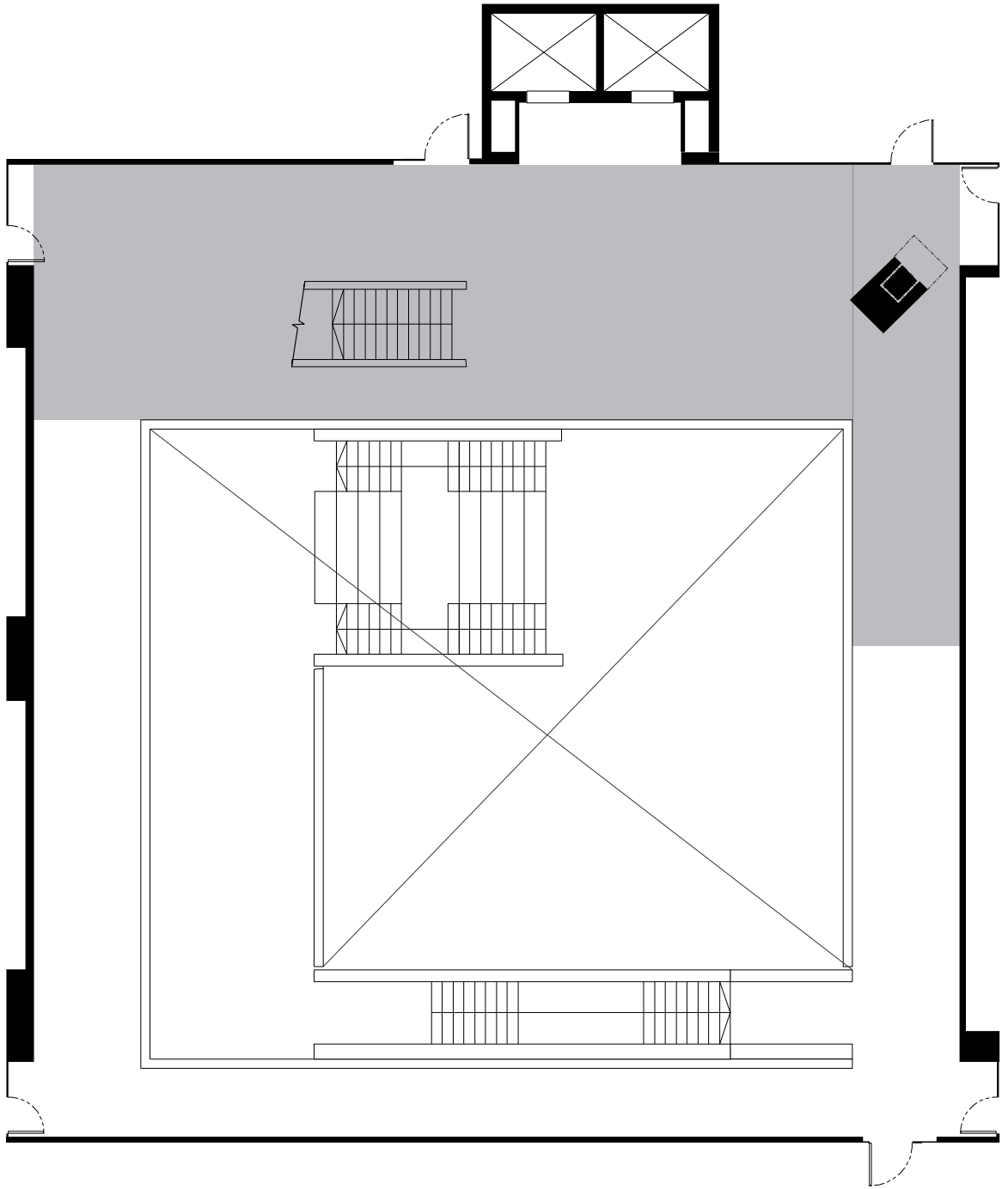
Acrylic and oil pastel on canvas

**Bust from Simone Brewster's parents'
home**

Bought in Shepherd's Bush in the 1960s

Mahogany

Continue left to Scales of Emotion



Section panel: Scales of Emotion

‘Shapes have power.
Shapes have history.
Few shapes have names.
Some shapes are strong.
Some shapes are soft.
Some speak to our hidden selves.
Some protect us.
Name these shapes.’
— Simone Brewster

Emotions give spaces meaning, whether we enter them alone or in the company of others.

For Brewster, objects, no matter how big or small, impart meaning to the spaces they inhabit. She looks beyond the physical properties of materials, also translating their historical, geographic and emotive qualities into physical forms. She calls this practice an ‘architecture of intimacies’.

She designs and populates spaces with these objects, making them the building blocks of environments that project comfort and beauty, engage the senses and move fluidly across scales, from the home to the forest and the temple.

Subsection panel:

The Home

Brewster adapts the visual language she developed in her jewellery to the scale of the home. By creating planters, rugs and vessels, she lends intimacy and meaning to everyday spaces.

In shaping interiors, she interrogates how we build our environment and what emotions it is rooted in.

Brewster uses warm earth tones and vibrant greens to translate the spirit of nature into the built environment. She values the irregularities and imperfections that make handmade objects unique, juxtaposing them with the uniformity of machine-powered manufacturing.

Object label:
'Strata' planters

To Brewster, planters used for growing plants double as sculptural totems that bring nature into the home.

The planters' name, 'Strata', references sediment layers which are mirrored in their design. The shape reflects that of her earlier wooden 'Totem' bracelets, displayed nearby.

2024

Simone Brewster for Areaware

Designed in UK, fabricated in USA

Clay

Subsection panel: The Forest

With her 'Spirit of Place' installation, Brewster sought to capture the essence of a cork forest. The title translates the ancient Roman concept of 'genius loci', meaning, 'the spirit or character of a place'.

In contemporary architecture, the term emphasises the importance of designing structures sensitive to their surroundings.

Inspired by the pale moss green of the trees in Portugal's Herdade de Rio Frio forest, Brewster transported the emotions she felt in their company – peace, calm and connectivity – to central London. She created totems that surround us like spirit guides, their quiet rhythm grounding us in nature's calm

'Spirit of Place' was first presented at the 2023 London Design Festival, supported by Amorim Cork.

AV label:

'Spirit of Place' (film)

In this film, Simone Brewster explores the origins and life cycle of cork through touching, observing and understanding its properties. Working closely with Amorim Cork, one of Europe's leading producers, she follows the material from forest to factory.

2023

Directed by James Marshall

Duration: 2 minutes, 6 seconds

Courtesy of James Marshall

Object label:**From prototype to pillar**

The columns in 'Spirit of Place' shelter us like trees, placing us within a grander scale of nature. The full installation included five 2.5-meter columns. These prototypes feature wings which are missing from the final structures, as they made them too top-heavy.

'Spirit of Place' prototypes

2023

Wood

'Spirit of Place' pillar

2023

Cork

Soundscape: Sounds of emotion

Immerse yourself in the home, the forest, the river and the temple through this specially commissioned soundpiece inspired by Simone Brewster's emotive spaces.

Listen to the sound of tapping cork in a tree, or flowing water in the temple... These sounds touch our senses and tap into the feelings of moving through each space.

2025

Produced by the Design Museum

Audio

Duration: 4 minutes, 50 seconds



Object label:
Urns and ornaments

To create the ornaments in 'Temple of Relics', Brewster revisited cork – which she had used in her 'Spirit of Place' installation – to sculpt shapes like urns and vessels. This intentional return to the material reflects a spiritual connection between the two projects.

The colours of the clay and stucco draw from sources including natural landscapes, hand-painted walls and textiles from Zanzibar and Kenya, creating a gathering of stories, sentiments and cultures within her design.

Object label:
A Courtyard

Brewster built 'Temple of Relics' as a meditative space in which city dwellers could ground themselves.

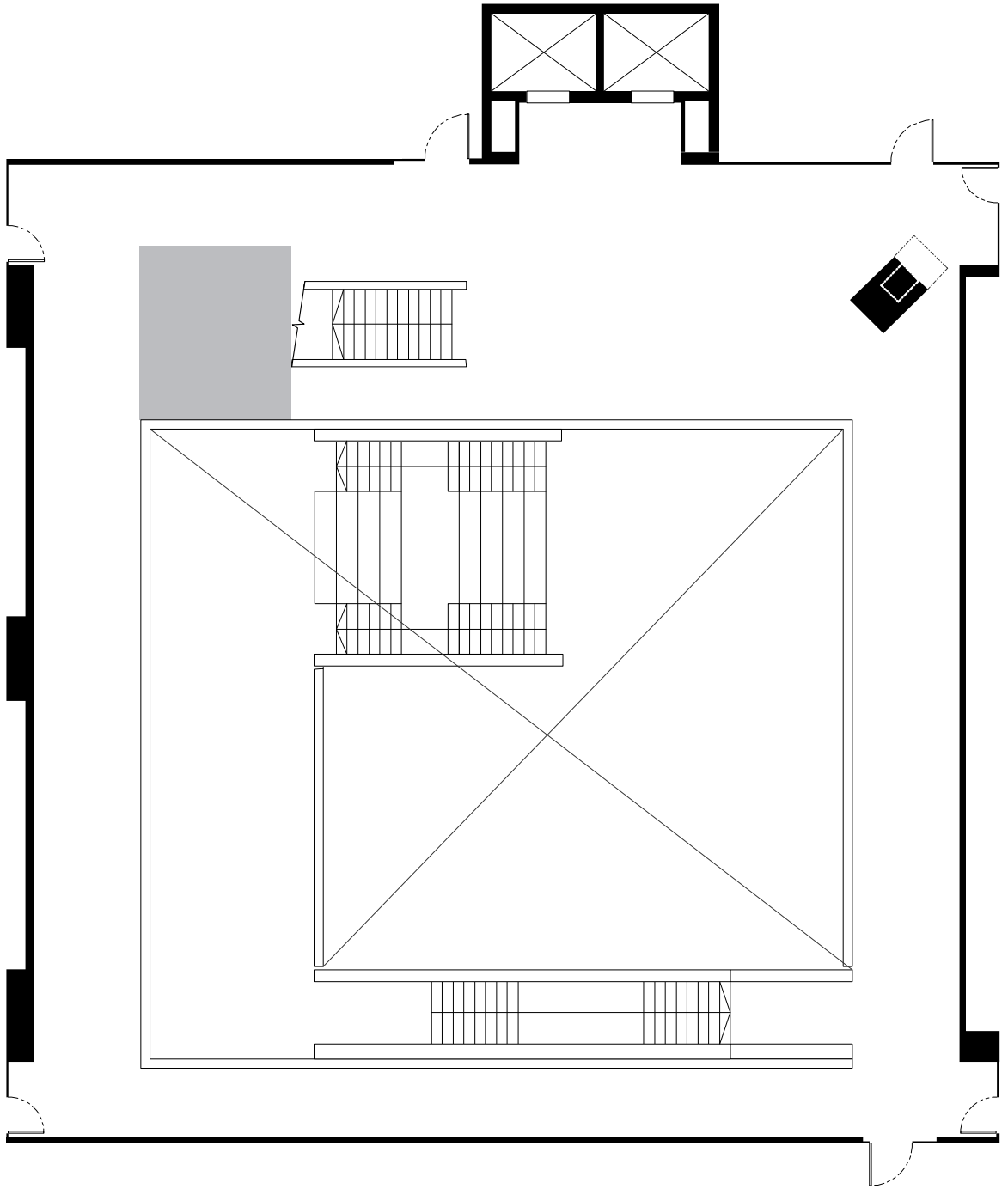
These benches from the original installation have been transported here to form a quiet courtyard in the heart of the Design Museum.

Take a moment to pause, sit and reflect upon the places where you find sanctuary in the city. Draw strength from this place and preserve the emotions you will carry with you for the rest of your day.

'Temple of Relics' benches
2025
Sapele wood, tiles and stucco



Please touch



**Interactive label:
Make Your Mark**

Designing forms is a process of discovery. Like the fluid figures in Brewster's paintings, drawing lines and shapes is a way of marking your presence.

Pick up a brush and use water to explore your emotions through drawing.

Let the lines and shapes reflect your own style and feelings. Like emotions, these images are temporary and will fade with time.

**What shapes express your world?
What forms mirror your inner landscape?**



Please touch

Section panel:

The Temple

‘Temple of Relics’ was conceived as an ‘inner city sanctuary’ – a place to stop and reflect amid a busy urban environment. Drawing from ancient architectural forms, Brewster built a space in central London populated by large, freestanding arches and obelisks out of repurposed sapele wood, tiles and stucco.

Urns, water vessels and steps – recurring motifs in her practice – are reinterpreted at a monumental scale. These ‘relics’ recall what is absent: fragments of the stories and emotions we carry.

‘Temple of Relics’ was commissioned by Brookfield Properties and first presented in Principal Place, at the 2025 London Festival of Architecture.

AV label:

'Temple of Relics' (film)

'Temple of Relics' is Brewster's latest spatial installation, following 'Spirit of Place' in 2023. In this film, Brewster discusses her inspirations, choice of colour and references for creating a temple in the heart of London's bustling city.

2025

Filmed by CutAcross Media

Duration: 1 minute, 30 seconds

Commissioned by Brookfield Properties
at Principal Place, summer 2025

Object label:
Hieroglyphic panel from
'Temple of Relics' pavilion

The walls of 'Temple of Relics' are engraved with symbols which, from afar, resemble Egyptian hieroglyphs. Up close, they reveal abstracted female forms that echo Brewster's expressive paintings, displayed nearby.

These women are inspired by Stone-Age idols like the 25,000-year-old Venus of Willendorf. Though their original purpose is shrouded in mystery, their sensual proportions endure, revering the bodies as sacred.

2025

Marine plywood, stucco and paint

Subsection panel:

The River

The river sustains life. From source to sea, it animates the terrain, shaping ecosystems and communities.

The ritual of collecting water gives domestic life rhythm. In the 'Tropical Noire' series, Brewster playfully draws from tropical fruits like gourds and pineapples, reimagining them as water vessels that echo the exaggerated proportions of West African sculptures. The use of the French word 'noire' (the feminine form of 'black'), the life-giving water the vessels contain, and the sculpted curvature of their forms symbolise the integral force of women in their communities.

Placed within the home, 'Tropical Noire' reconnects modern living with ancestral rituals, where water is not just a necessity but a sacred symbol of life's continuity.

Object label:

Concept sketches for 'Tropical Noire'

2015

Pencil on paper

Technical drawing for 'Tropical Noire'

2015

Coloured inks on paper

'Tropical Noire' vessel

2025

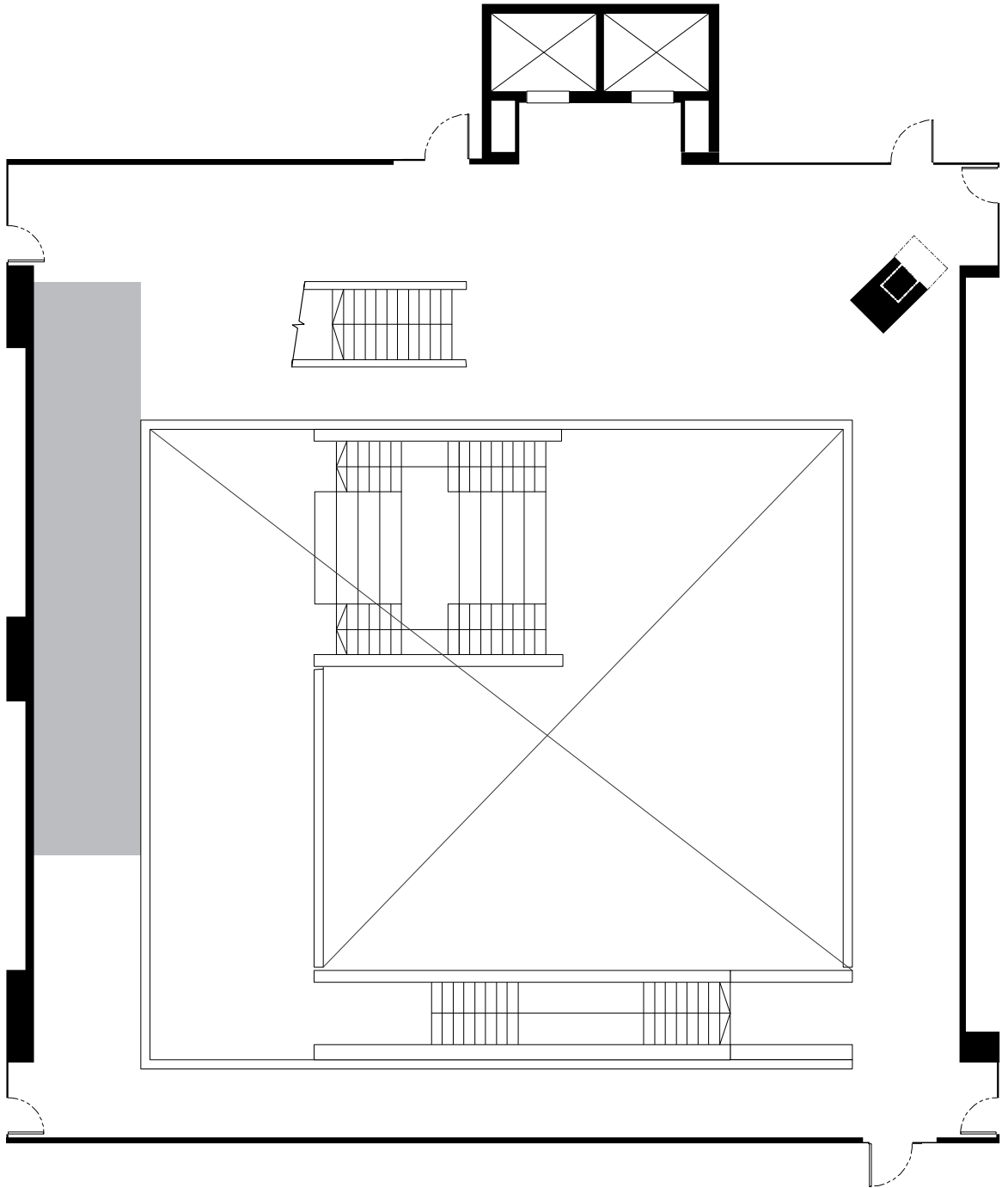
Tulipwood and maple plywood

Installation view of 'Tropical Noire'

Photography by Charles Emerson, 2023

Courtesy of NOW Gallery,

Greenwich Peninsula



Section panel:

Everyday Ornaments

‘I considered a childish idea of what is precious, what is oversized, as a playful display of what you want people to see.’
— Simone Brewster

The origins and perceived value of materials form an important aspect of Brewster’s work.

While studying product design at the Royal College of Art, Brewster became interested in material histories. Under the guidance of contemporary designers Tom Dixon, Martino Gamper, Hannes Koch and artist Gabriel Klasmer, she examined the qualities that give objects their value. She found that while diamond’s sparkle and gold’s lustre created eye-catching adornments, these materials did not have the monopoly on rarity and status. She has experimented with materials like wood, hair, copper and cork, crafting luxury objects layered with meaning and cultural significance.

Note:

Brewster exclusively uses repurposed ebony, wenge and lignum vitae wood in her jewellery. All of these woods are today endangered because of overharvesting related to colonial extractive practices in the 19th and 20th centuries. To achieve the same effect as ebony, Brewster started using ebonised tulipwood, a technique that creates a deep, black finish by using a chemical reaction to darken the wood.

Subsection panel:

Wood

Brewster's connection with wood is personal. She grew up surrounded by hand-carved African sculptures made of dark wood her parents collected, and by her grandad's hand-built kitchen in Jamaica, constructed from rippled, monochromatic mahoe wood.

In 2009, Brewster named her first jewellery collection 'Ebony Revolution', signalling her desire to shift perspectives by turning wood into a high-end jewellery material. She treated wood like a rare, precious stone, valued for its cut, weight and colour.

She continues to experiment with wood in her visual language, cutting along the surface to expose the grain and embracing its natural texture.

Object label:
Upcycling

Brewster embraces a sustainable approach, recycling old objects to give wood a new life. A factory visit in Norfolk in 2009 sparked her fascination with ebony. She brought home a piece of ebony that inspired her first wood-based jewellery collection. It included this original ring, which she fashioned from that piece of ebony.

Brewster upcycled the ebony sample on display from an old piano, and repurposed the lignum vitae – a tree native to the Caribbean – from antique English lawn bowls.

Note:

Brewster exclusively uses repurposed ebony, wenge and lignum vitae wood in her jewellery. All of these woods are today endangered because of overharvesting related to colonial extractive practices in the 19th and 20th centuries. To achieve the same effect as ebony. Brewster started using ebonised tulipwood, a technique that creates a deep, black finish by using a chemical reaction to darken the wood.

Object label:

Set of Ebony Revolution rings

2009

1 Silver conical ring

2 Maple conical ring

3 Conical ring

4 Two-tone circular ring

5 Two-tone conical ring

6 Circular ring

7 Two-tone circular ring

8 Circular two-tone ring with steps and inlay

Ebony, gilded silver, maple and lingnum vitae

Object label:

Small ring with surface steps

2009

Ebony

Wood samples repurposed from piano

About 1998

Ebony

Turned wood samples

2009

Sapele, oak and pinewood

Set of four wood samples

2009

Lignum vitae, ebony, maple, and wenge

Conical ring with surface steps

2009

Ebony and lignum vitae

3D-printed prototype for conical ring

2009

Resin

Prototype for 'Major Architects Ring'

2009

Gilded silver

Object label:
Wearable sculpture

Simone Brewster sees jewellery as wearable sculpture. She carefully constructs each piece, choosing materials as much for wearability and durability as for colour and texture.

Brewster develops ideas through sketches, exploring how each material might translate into wearable forms that balance function and beauty. For example, she uses prototypes to test whether a material is light enough for a bracelet or better suited to a ring.

Preliminary sketches of plate necklaces

2009

Pencil and pen on paper

Jewellery sketchbook

2008–09

Paper

Note:

Brewster exclusively uses repurposed ebony, wenge and lignum vitae wood in her jewellery. All of these woods are today endangered

because of overharvesting related to colonial extractive practices in the 19th and 20th centuries. To achieve the same effect as ebony, Brewster started using ebonised tulipwood, a technique that creates a deep, black finish by using a chemical reaction to darken the wood.

Object label:

'Totem Grand' bracelet

2010

Ebonised tulipwood

'Midi Totem' bracelet

2010

Ebonised tulipwood

'Small Totem' bracelet

2010

Ebonised tulipwood

Object label:
Stepping stools

Modernist architects like Frank Lloyd Wright believed that materials should guide design, and that form should be determined by their natural qualities like texture and weight.

Reflecting this approach, Brewster experimented with wood at different scales, from long bracelets to taller stepping stools. Her designs feature stepped, receding levels that echo the structure of ancient pyramids.

Stepping stools concept drawings

2008

Pencil on paper

Three stepping stools (small, medium, narrow)

2009

Stained tulipwood

Subsection panel:

Hair

Hair is at the centre of our most intimate rituals. Beyond adornment, hairstyles often serve the same function as jewellery, expressing identity, status and spirituality.

Brewster taps into hair's deep cultural associations, using it both as inspiration and material in her jewellery designs. She felt a resonance between tribal rituals across East and West Africa, where hair is a symbol of beauty and identity, and community practices of Pacific Islanders, who braid thousands of strands of hair into intricate ceremonial ornaments.

Object labels:

Hair bundle

2016

Horsehair

Hair bundle

2025

Synthetic hair

Object label:
'The Crown Combs'

Throughout African cultures, hair is often a marker of status, community and celebration. Sculpting, braiding and teasing the hair with oils is an intensive ritual, a responsibility entrusted to family and allies. Hairstyles carry nuanced meaning, from offering protection by identifying a tribe or a member of royalty, to marking a woman in mourning. 'The Crown Combs' collection is a sculptural tribute to this rich heritage.

Three-pronged and five-pronged combs

2023

Sapele and mango wood

Courtesy of National Museums Liverpool,
Walker Art Gallery

Four-pronged comb

2023

Mango wood

Courtesy of National Museums Liverpool,
Walker Art Gallery

'Hair in African Art and Culture'

Roy Sieber, 2000

Paper and ink

Object label:

Inspiration for 'The Crown Combs'

Each comb adopts exaggerated silhouettes of hairstyles specific to African tribes.

The four-pronged comb represents the royalty of the Azande kingdom in modern-day Democratic Republic of Congo and South Sudan. The three-pronged comb draws on the striking, alluring silhouettes of Mangbetu royalty. And the five-pronged comb mirrors the sculpted forms of Igbo hairstyles in profile.

Object label:

Reference images for combs

‘Nasara, one of the wives of Akenge with typical fan-shaped style of Zande (former Belgian Congo)’

Photo: Herbert Lang expedition, 1909–15

‘Igbo or Ejagham figure, Nigeria, wood.
Collection of Toby and Barry Hecht’

‘A cross-river woman, Nigeria’

Photo: D. Mansfield, early 20th century

‘Wife of Chief Bambili, Sande Bambili,
Uele region, (former Belgian Congo)’

Photo: A. Hutreau, 1912

Mangbetu women’s attire, Uele region,
former Belgian Congo

Photo: Zagourski, 1926–37

‘Preferred wife of Kongolis with characteristic
basketlike coiffure crowned with halo.

Makere (Mangbetu), Uele region),
(former Belgian Congo)’

Photo: Herbert Lang expedition, 1909–15

Published in 'Hair in African Art and Culture'
Roy Sieber, 2000, Paper and ink

Object label:
Heritage necklaces

Across the Pacific, from Hawaii to Fiji, warriors have worn breastplates made of precious materials such as bone, metals and hair. This protective armour announced the status and spiritual rank of the wearer.

For this collection, Brewster was inspired by the Hawaiian 'lei niho palaoa' (whale tooth necklace), a ceremonial neck ornament worn by chiefs of both sexes. She experimented with using both synthetic hair and horsehair as the fixture holding the structure together.

'Adornment: Jewellery from Africa, Asia and the Pacific'

Michel Butor, 1994

Paper and ink

Heritage three-column necklace

2023

Gilded silver, synthetic hair and ebony

Heritage mini breast plate

2023

Gilded silver, synthetic hair and ebony

Object label:
'Africa Utopia'

Brewster's 2016 'Africa Utopia' collection was a celebration of copper. A temperamental material, copper benefits from being worn as the body's natural oils prevent the metal from oxidising, which maintains its warm orange colour. The collection's layered forms required five different parts to be joined together. Brewster planned the shape of her necklaces using both mock-ups made from A4 paper and copper prototypes.

'Twisted Heart' prototype necklace

2016

Paper

'Twisted Heart' prototype necklace

2015

Brass and aluminium

Copper plate prototype

2016

Copper

Copper plate necklace

2016

Copper

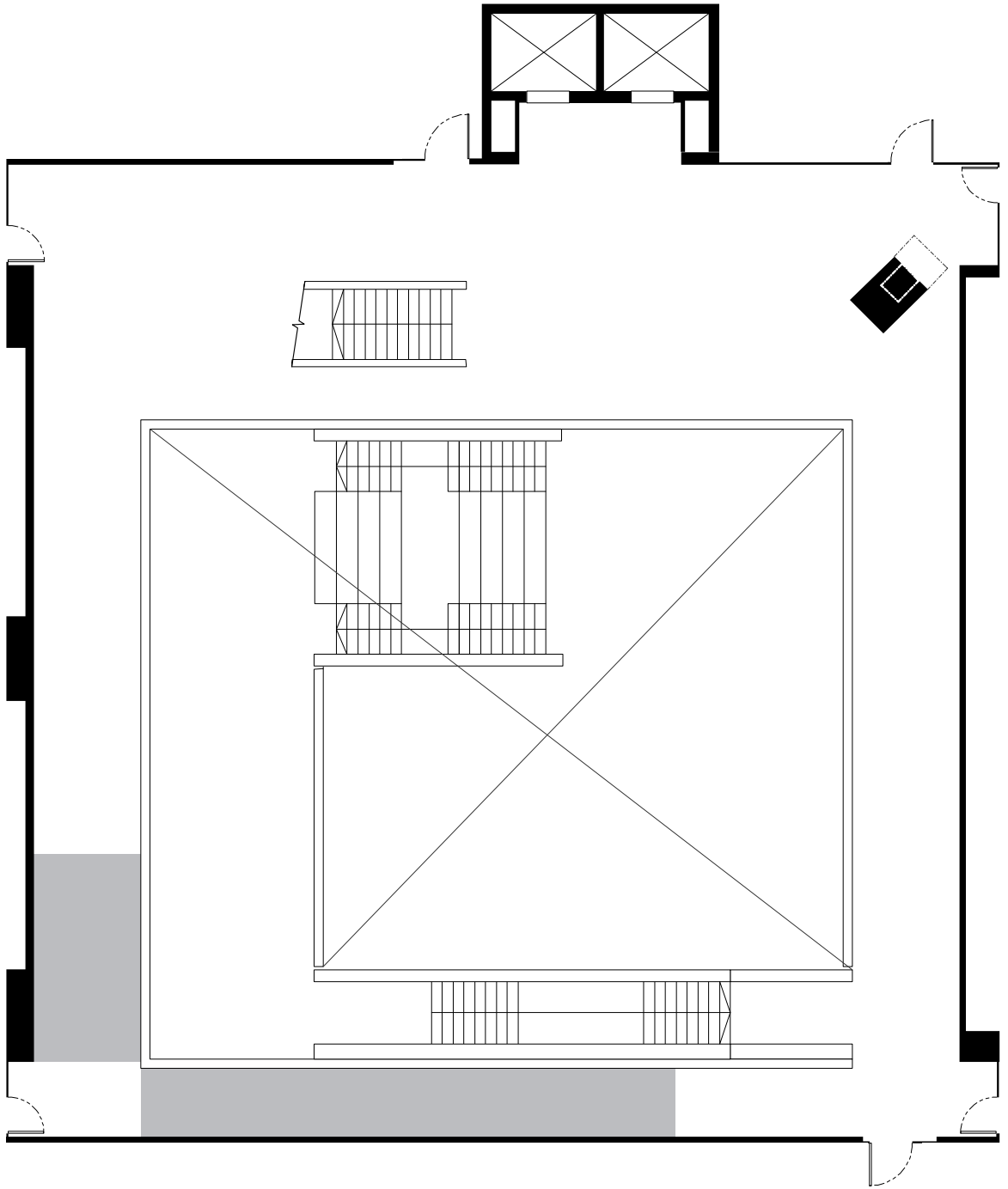
Object label:

'Metropolis Grand' necklace

This necklace is formed from powerful shapes. Rectangular blocks recede like steps, creating an upside-down pyramid that surrounds a miniature skyscraper. Its repeating lines recall the skylines of business districts in London or New York, where mirrored buildings reflect our own image back at us. The addition of hair-like material softens the urban edge, bringing humanity to the city's relentless rhythm.

2015

Gilded silver and linen thread



Section panel: Body Narratives

‘The body is something I play with like any other object – never devoid of meaning. It carries stories, but it can also be fragmented, reassembled. I would find it hard to think about the body if it’s not interacting with other objects.’

— Simone Brewster

Brewster explores how bodies are represented, perceived and objectified – particularly in spaces like museums, where touch is prohibited.

She is fascinated by which bodies appear, and how they are fragmented or fetishised by society’s gaze. By embracing and confronting womanhood and Blackness in her designs, she interrogates the societal erasure of women’s and Black bodies.

Her works position our own body in relation to isolated body parts, sparking a dialogue about presence and erasure, desire and intimacy, fear and violence.

Subsection panel: From Object to Subject

While visiting a museum in 2010, Brewster was struck by figurines of Black women. Made for 18th-century plantation owners to flaunt sugar, banana and coffee fortunes, these colonial fantasies trapped Black bodies in exoticized, decorative curiosities.

Empowered as both designer and subject, Brewster deconstructs the Black body into furniture – objects meant to be ‘used’. She employs racist language to challenge the racial and gendered dehumanisation embedded in colonial language. Through this inversion, she forces us to confront the denial of Black personhood in these stereotypes and why institutions still collect and display such imagery.

Object label:
'Negress Chaise Lounge'

'Negress' is a racist and obsolete term used to refer to a Black woman in 18th- and 19th-century societies involved in the transatlantic trade in enslaved people.

Brewster designed the 'Negress Chaise Lounge' to expose the irony of racist museum 'treasures' continuing to hold cultural and monetary value. By reassembling the fragmented female form, she confronts the historical objectification of the Black body, reclaiming personhood and agency from centuries of vilification.

Note:

'Negress Chaise Lounge' is scheduled to be on display for the first time this year at the Smithsonian National Museum of African American History and Culture (NMAAHC) in Washington, D.C.

Nipple prototype

Simone Brewster

Wood

**Concept sketch for 'Negress Chaise
Lounge'**

2008

Pencil on paper

Object labels:

**'Negress Chaise Lounge', part of
the Smithsonian Museum Collection**

Photograph by Kevin C. Moore, 2010

Object label:
'Negrita' bench

The title 'Negrita' derives from a historically racist Spanish term meaning 'little Black girl'. In contemporary Black communities, the term has been reclaimed to compliment boldness.

Brewster deliberately reclaims the term 'Negrita' to confront histories of racial objectification. A smaller counterpart to 'Negress Chaise Lounge', this bench mirrors its sculptural forms, including the use of breasts as supporting elements. But the gilded nipple, added to emphasise the double meaning in the name – both historical and reclaimed – affirms the subject's intrinsic value.

2025

Ebonised repurposed sapele wood with foam, leather and bronze

Object label:
'Mammy' side table

'Mammy' is a racist and obsolete stereotype rooted in the pre-Civil War American South, where enslaved Black women were forced to raise and nurse the children of white families.

The side table's name is provocative, reducing the figure to her most objectified parts. In Brewster's design, the most commonly fetishised body parts – breasts, thighs – literally bear the weight of the structure. The sketches emphasise the nipple as a symbol of eroticism, but also of a distorted form of motherhood.

**'Mammy' side table, part of the
London Museum Collection**

Photograph by Kevin C. Moore

2010

Concept sketch for 'Mammy' side table

2008

Pencil on paper

Object label:

Concept sketches for 'Maid' screen

In this screen, Brewster references figures such as actor Hattie McDaniel – the first African American to win an Oscar for her supporting role playing the role of 'Mammy', an enslaved maid in 'Gone with the Wind' (1939). Despite her historic achievement, McDaniel was barred from attending the ceremony due to segregation laws.

2009

Pencil on paper

Subsection panel: Women in Parts

Brewster first explored societal perceptions of women through the lens of race in 2008. Then, during the 2020 lockdown, a time when touch was scarce, she revisited this visual language, applying it to universal experiences of womanhood. Unable to get to her studio to work in three dimensions, Brewster turned to painting. She imagined the people she knew as disjointed body parts walking into a room as a pair of breasts, legs...

The resulting series, 'Women in Parts', exposes how society fetishises women. Brewster reduces women to fragments, denying their wholeness before putting them back together. She later translated these surreal portraits into sculptures, furniture and textiles.

Object label:

'Assemblage 02' and 'Bodyscape 01'

The murder of George Floyd in 2020 sparked collective outrage and galvanised the Black Lives Matter movement.

In response, Brewster adapted the visual language of 'Women in Parts' to focus on Black bodies. She highlighted their vulnerability to systemic and physical violence in society, creating paintings that confront the vilification of Blackness in visual culture.

2020

Watercolour on paper

Object labels:

Early Woman in Parts

2020

Indian ink and acrylic on paper

'In My Skin'

2020

Indian ink on paper

'Blue Lady', 'Woman in Parts 61'

2020

Indian ink and acrylic on paper

Object label:

Jakke 'Rita' coat

Brewster created a bespoke print for sustainable fashion label Jakke's 'Rita' faux fur jacket. Pulled tight across the body for warmth, the piece translates her expressive painting style into a wearable form. It transforms the act of wearing into an intimate encounter with Brewster's visual language.

2021

Coat by Jakke, print by Simone Brewster

Synthetic fibres

Object label:
'Recompose'

'Recompose' reflects Brewster's desire to translate concepts across mediums. She worked closely with Roger Oates Design to translate her brushstrokes into wool. While preparing the work, Brewster constructed five collage studies, layering elements from her paintings, playing with colours, expressive shapes and the use of negative space.

'Recompose' collages

2025

Watercolour on paper

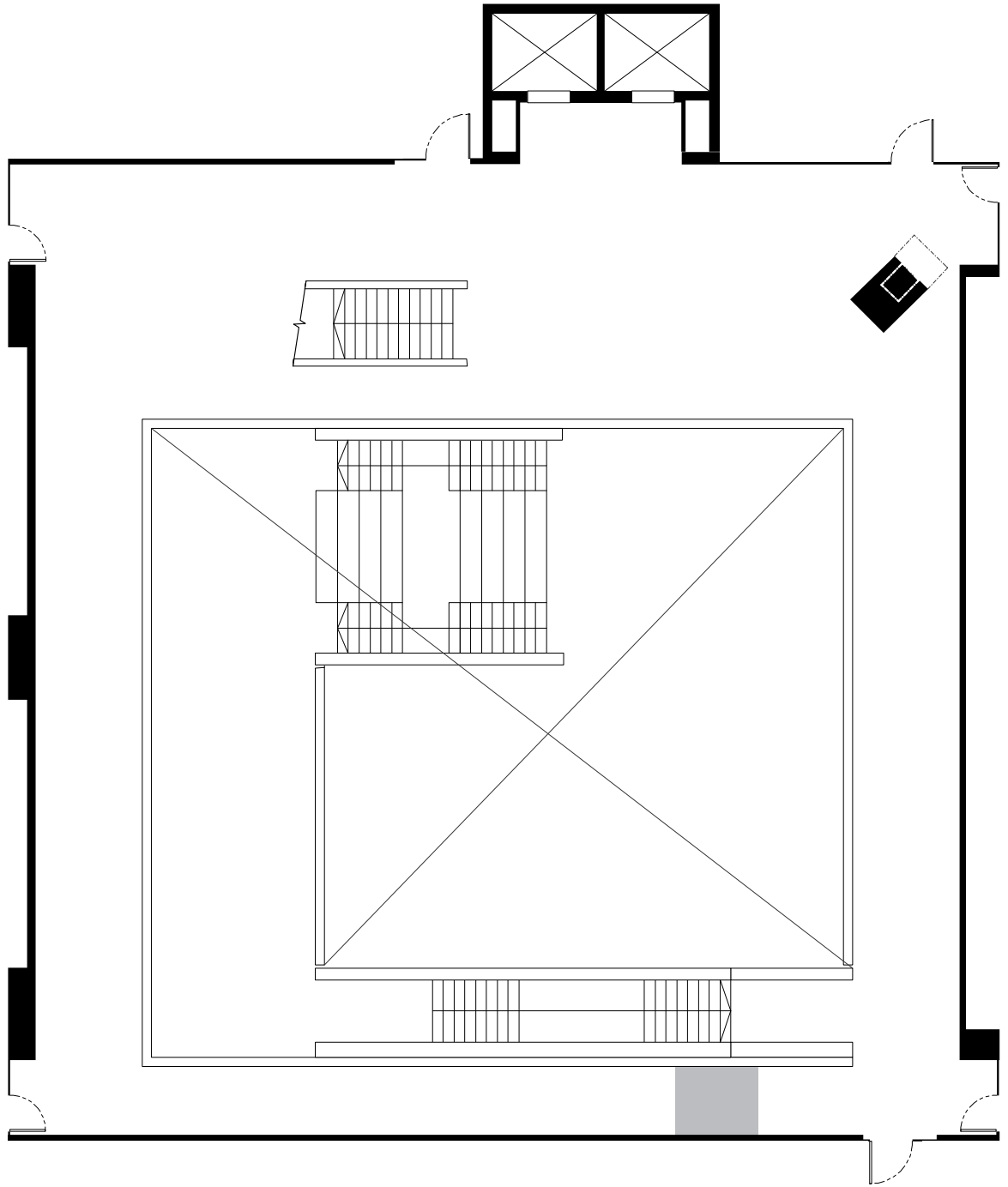
'Recompose' rug

2025

Simone Brewster/Roger Oates Design

Natural and synthetic fabrics

Courtesy of Roger Oates Design



Acknowledgements

Curator

Hadeel Eltayeb

Project Management

Susanna Pousette Okudzeto

Interpretation Editor

Emilie Foyer

Exhibition and Graphic Design

YAA Projects

Typesetting

Amandine Forest-Aguié

Lighting Design

Beam Lighting Design

Lighting Design

Displayways

The Design Museum would like to express its sincere thanks to Simone Brewster and all of her collaborators who have shared their time, work and knowledge with us: Andrew Humber (The White Wall Company), Charles Emerson, Kevin C. Moore, Samantha Williams (Brookfield Properties) and Séan Wild (Cloud & Horse). In addition, the Design Museum would like to thank The London EDITION for their support.

We also thank colleagues who supported the production and installation of this exhibition, including Sophie Tönsberg (AV & IT Analyst), Brian Leonard (Gallery Manager), Francis Britten, Marc Cowan (In-House Technicians) and the freelance technician team.

The museum is grateful to all the lenders to the display and to James Marshall who contributed video footage.

The Design Museum would like to give thanks to transport partner Cadogan Tate.

**Cadogan
Tate**

Environmental responsibility

The Design Museum is working to reduce its environmental impact. While planning this display we used a carbon calculator to inform design decisions, choosing low-carbon and reusable build materials where possible, such as the cases and plinths from previous exhibitions.

You can find out more about our environmental impact at **designmuseum.org/working-to-make-change**

Explore PLATFORM 2026's public programme, publication and products available on our website at **designmuseum.org/exhibitions/platform-simone-brewster**

Keep in Touch

@designmuseum

@simonebrewster_london

#DesignMuseum

#PLATFORMSimoneBrewster

Images

Every reasonable attempt has been made to identify owners of copyright where possible

**the
DESIGN
MUSEUM**