

TEACHER EXHIBITION NOTES BEAZLEY DESIGNS OF THE YEAR 2019

11 SEPTEMBER 2019 - 9 FEBRUARY 2020

TEACHER NOTES

These teacher notes are extracted from the exhibition text. The introduction, section headers and captions are as found in Beazley Designs of the Year. A few exhibits from each category have been selected to enable you to guide your students' journey around the exhibition and point of some exhibits of interest as you go. If you would like a more in-depth look around the exhibition, then you may be a free preliminary visit once you have made your group booking. We do not run tours of our galleries but our visitor experience assistants who are based in the galleries are knowledgeable on much of the content.

Photography and cinematography is permitted in the gallery without the use of a flash. Dry sketching is allowed. No food or drink is allowed in the gallery. Please do not touch any objects unless instructed to do so in gallery signage.

INTRODUCTION

Beazley Designs of the Year is an annual exhibition and awards programme that presents the most inspiring and critical design from the last year. We invited over 300 nominators, among them curators, writers and academics, from around the world to send the Design Museum their nominations.

The shortlist of nearly 80 projects on display demonstrates the ideas and concerns that motivates the best design today. Numerous projects respond to climate change as well as demand for equality across all genders and increasing access for differently abled bodies. Others reflect technological advancements in artificial intelligence or new materials, as well as beautiful new public spaces.

This year's exhibition is organised by discipline - there are rooms for Architecture, Digital, Product, Fashion, Graphics and Transport. In each room the edges of the discipline are tested by multiple layers of authorship and collaboration. There are designs created with policy-writers, climate scientists, musicians and artists. These objects and ideas have agency - let's take them seriously.

The Design Museum invites visitors to join the public vote by scanning a QR code on entry to the exhibition.

1. DIGITAL

One might imagine that the discipline of ‘digital design’ has largely dissolved, reduced to an inevitable, near-ubiquitous tool in the creative process. Yet, for most of us, the full picture of our handheld, desktop and globally connected devices goes unexamined and unexplained. In this section, we see the designers, artists, inventors and coders looking, sometime literally, behind the screen to draw attention to the concrete realities of our technologies. Offering both dark stories about digital platforms and cheering ways in which thoughtful design can meet humanitarian goals, many of the works in the first room of the exhibition show a ‘real-world’ dimension. Once-intangible notions of ‘artificial intelligence’ are explained through poignant installations and rigorous diagrams. But there is also the opposite: once-real ideas of identities and voice become fluid and uncertain. We find answers to questions we didn’t know existed: what does a genderless voice sound like? Resourceful solutions to the challenges of food poverty and inequality that we know all too well are also explored.

AN OPEN-SOURCE TOOLKIT FOR FORENSIC EXAMINATION

Title: VFRAME Visual Forensics and Metadata Extraction

Designer: Adam Harvey

Location: Germany



Humanitarian researchers and activists rely on videos shared online to document war crimes and human rights violations. Manually reviewing this footage can be expensive, labour-intensive and often deeply traumatic. VFRAME is a computer vision toolkit designed for investigative purposes to bridge the gap between state-of-the-art artificial intelligence tools used in the commercial sector and what is currently accessible to human-rights researchers and investigative journalists. The software toolkit can process video collections by acting as a visual search engine. By locating similar images, the kit unlocks greater capacity for efficient data-analysis on a vast scale.

A PORTABLE AND INTERACTIVE PROJECTOR

Title: Xperia Touch

Designer: Sony Corporation

Location: Japan

Xperia Touch is a projector that turns a flat wall, table or even floor into an interactive interface. The portable device merges touchscreen and projection capabilities to open up the possibility for interactive viewing. Exceeding traditional projectors and adding a new dimension to the home and mobile projection experience, the design is compact and lightweight. The product has further features including human detection, ambient light and temperature sensors, and gesture control.

2. FASHION

Fashion moves at incredible speed. As such, it has the unique ability to comment on, and respond to, societal norms and issues. This year witness fashion designers increasingly recognise and celebrate differently abled bodies, while also loosing the industry's grip on stereotypes of beauty. With fast-fashion contributing heavily to pollution and carbon emissions, some designers have used their place within the industry to call for change.

At its transcendent and cutting-edge best, fashion - whether off the rack or custom-designed for an Oscar-winner - has the ability to address societal issues and show us how things should be. As well as showcasing the beauty and spectacle of costume from film to opera, and the extraordinary skills that goes into its creation, this year's nominations include many designers whose work has a deeply emotional and political impact.

A CELEBRATION OF WEST AFRICAN TEXTILE

Title: Spring/Summer 2018 collection

Designer: Lisa Folawiyo

Location: Nigeria



Lisa Folawiyo established her label in 2005 and has since been at the forefront of a wave of Nigerian fashion designers gaining international recognition. Folawiyo's collections are exclusively made of traditional wax-print textiles, derived from a Dutch process but made in West Africa. In this collection, the brightly coloured patterned textile is made through a lengthy process. The fabric goes through resin-resist dyeing, and is then block-printed, adorning the bleached cotton with jewel-like motifs on both the front and back. Folawiyo is a part of a generation of Nigerian designers modernising a fabric that she notes her 'mothers, grandmothers and probably great-grandmothers' have worn, while paying it delicate homage.

A MEME-WORTHY COUTURE COLLECTION

Title: 'Fashion statements', Haute Couture Spring/Summer 2019

Designer: Viktor & Rolf

Location: The Netherlands



Pithy slogans pulled from social media memes and souvenir T-shirts form the centrepiece of Viktor & Rolf's 'fashion statements' dresses. Presented during haute couture season at last year's Paris Fashion Week, the whole collection was made from eight kilometres of tulle. The dresses were designed with layers of optic stripes that make sculptural silhouettes, a surreal backdrop to the seemingly unrelated statements. The 'trust me I'm a liar' dress on display here was crafted out of 36 layers of tulle. It features a ruffled 'sweetheart' neckline, juxtaposing a childlike design with the cynical statement. Unsurprisingly, the dresses proliferated across social media, becoming viral memes in their own right.

A COSTUME DESIGN FOR AN OPERA USING PUPPETRY

Title: Costume design for *Die Zauberflöte* (The Magic Flute)

Designer: Walter Van Beirendonck

Location: Belgium



Top of American director Yuval Sharon's list of requirements for his adaptation of *Die Zauberflöte* (The Magic Flute) was finding a costume designer 'not afraid to look at things with child-like wonder'. It is no surprise, then, that he invited Belgian fashion designer Walter Van Beirendonck to bring his vision to the project. Known for his youthful collections, which typically feature unusual colour combinations and illustrative garments, Beirendonck infused the opera with an otherworldly feel. Staged at the State Opera in Berlin - the first new production of the show there for twenty-five years - the resulting designs are a magical collection of avant-garde puppets which float from the set's ceiling as if being played with in real time. The designer studied the history of puppet design intensely, drawing on a range of influences from Bauhaus performance attire to puppetry arts from ancient Egypt.

3. PRODUCT

Most of the creative, playful or beautiful products in this room are available to buy, yet, in this context, their value is more complex. In a shop, they are judged for their use value. In a museum, they are emblems of unique cultural shifts, offering insight into new ways of thinking and inventing, and showing us what society cares about most. In this room, we see designers and manufacturers riding new tides of thought around reuse, affordability, sustainability and accessibility.

Design for women's health comes in the form of wireless, silent and hands-free breast pumps, as well as the first biodegradable pregnancy test - reinventions of products not rethought in over 30 years. Meanwhile, one-off pieces include works that explore how bacteria could be used as an embodiment of memory, and a series of wall tiles whose glazes are made from Mount Etna's volcanic ash.

A HACK TO MAKE IKEA FURNITURE MORE ACCESSIBLE

Title: IKEA ThisAbles

Designer: Accessibility Isreal, IKEA, McCann Tel Aviv and MILBAT

Location: Israel



ThisAbles was conceived by the biggest home-furnishing company in the world to increase the access and usability of their products for peoples with disabilities. IKEA joined forces with the non-profit organisations Milbat and Access Israel to develop a new line of thirteen 3D printed products, downloadable for free from their website or available for purchase, to bridge some of the gaps between existing IKEA products and the needs of people belonging to differently abled populations. The whole project was carefully conceived with a designated site that was constructed for the project.

A PLASTIC MADE OF PLANTS

Title: Nuatan

Designer: Crafting plastics! Studio

Location: Germany and Slovakia



This Bratislava-based studio worked in close collaboration with materials scientists to create a new product whose lifespan from original source components to decay is entirely known and understood. The result is Nuatan, an oil-free bioplastic solution that is fully

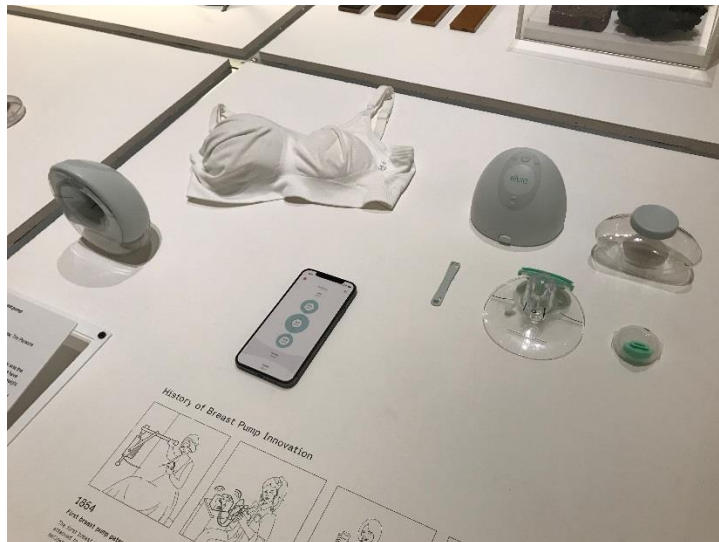
biobased and biodegradable in industrial compost, leaving no carbon footprint behind. Through patented Nonoilen technology using plant-based biopolymers, polylactic acid (PLA) and polyhydroxybutyrate (PHB), crafting plastic! use and develop Nuatan for value-added durable products. Their samples are processed by standard plastic-industry technologies, such as injection moulding, 3D printing, CNC milling, laser-cutting and heat-pressing.

A QUIET, HANDS-FREE BREAST PUMP

Title: Elvie Pump

Designer Elvie

Location: United Kingdom



For most of the history of design, the male body was the start and endpoint of the design process. Airbags have for decades been designed for the height and bodyweight of men, and policewomen have ill-fitting protective clothing because their uniforms were not initially designed with them in mind. In this context, the Elvie Pump is a welcome leader in the field of good design tailored for women. The world's first silent, wearable breast pump that is hands-free, it is designed to give mothers, working or otherwise, the flexibility to go about their daily routine while pumping. Mothers are also free from worrying about cords, wardrobe changes.

4. TRANSPORT

The present and near future are always battling it out in the world of transport design. Reminiscent of a science-fiction vision of tomorrow, flying drones can now be attached to an everyday car to save the busy commuter even more time. You can print your own motorcycle at home too, in a project that represents achievements in additive manufacturing and technical engineering.

Transport design is not just about those who operate vehicles, but also the individuals who must coexist with them. For many city-dwellers today, road safety is the most-pressing issue in both public and private transportation. In London, a new procedural code for lorry drivers is one of the most important design innovations of the year. Its success in reducing

accidents involving cyclists has meant the initiative will be rolled out across the European Union. This goes hand in hand with another nominee - a pair of super-friendly, smiley-faced bicycle gloves, showing that playful design can have serious intentions.

A PRINTABLE MOTORBIKE

Title: NERA

Designer: Marco Mattia Cristofori and Daniel Büning of NOWLAB at BigRep

Location: Germany



Since it was founded in 2014, German additive manufacturer BigRep has continually challenged how we can, or should, produce 'things' in the twenty-first century. BigRep is largely known for its 3D printers, with the BigRep ONE that won the German Design Award in 2016 for its ability to print large-scale objects cheaply. Through its innovation arm NOWLAB, BigRep designed its first 3D-printed motorbike. The company used a fused filament fabrication (FFF) process, where a continuous spool of filament is fed through a moving, heated printer extruder-head. The vehicle was also designed with a fully electric engine embedded in the back rim. All parts of the bike, aside from the electrical components, have been 3D-printed, including its airless tyres, rim and seat.

A SELF-DRIVING BUS FOR ALL WEATHER CONDITIONS

Title: Gacha Self-driving Shuttle Bus

Designer: MUJI and Sensible 4

Location: Finland and Japan



Gacha is a self-driving bus designed by Japanese furniture company MUJI and autonomous driving company Sensible 4. The vehicle can withstand many weather conditions, including heavy rain, fog and snow. Designed according to MUJI's simple design principles, the gently rounded, square-shaped bus is now test-driving in three Finnish cities, with a plan for the vehicle to be rolled out in 2020. The project started in 2017, aiming for a new kind of 'self-driving' public transport is not just for urban areas, but also suburbs and regions that have suffered population decline, as well as for older citizens who can no longer safely drive. Highlights of the design are its soft and approachable shape, which has no defined front or back, and the LED light belt, which combines headlights and a screen.

5. GRAPHICS

This year, a culture of protest permeated our visual landscape, from climate change to pro- and anti-Brexit campaigns, all vying for prominence. The spectrum of projects in contemporary graphic design explores the politics and power of communication, and how it can be wielded. Those projects range from radical books to city-wide platforms to support and empower. Some designers have created tools to be appropriated by non-professionals, other use their skills to create graphic visibility for minority groups. We see branding agencies bring out the history of the steel foundries from the UK's Midlands region and an identity for a new building that creates signage from letterforms, numerals and pictograms for a Korean-Chinese-English language company.

In addition, the Design Museum has chosen to celebrate typography in a unique way. In each of the six sections, a different typographical design and foundry has been used, creating a capsule exhibition of six new typefaces that were all designed in the last year. These have been curated by Zak Group, the graphic designers of the overall exhibition.

A CAMPAIGN HIGHLIGHTING POLITICAL HYPOCRISY

Title: Led By Donkeys

Designer: Led By Donkeys

Location: United Kingdom



Led By Donkeys is an anti-Brexit direct action group. They track verbal or written statement made by Pro-Brexit politicians. Then, they edit the statement to look like a tweet from the popular social-media platform Twitter. Finally, the tweets are blown up to a billboard scale and displayed across the UK, reminding the public and politicians themselves of the often-hypocritical nature of political discourse. The group was founded by four friends frustrated by leaders' tendency to preserve status and power by backtracking on their earlier promises and opinions. One example revisits a 2011 comment from Jacob Rees-Mogg, Conservative MP and key driver of Brexit, where he argues that the British voting public should be given a second referendum once the negotiation period has ended - a polar opposite to his later insistence that the United Kingdom leave the European Union with no deal and no confirmatory referendum.

A DATA VISUALISATION PROJECT

Title: Who are you here to see?

Designer: Mona Chalabi

Location: United Kingdom



Mona Chalabi is a New York-based data journalist and illustrator. Her visualisations shed light on otherwise faceless statistics for which she has become a popular commentator on contemporary politics. Taking statistical reports that highlight various global inequalities - such as the political crisis in Venezuela, or how minorities are more affected by air pollution in the United States - she visualises data through poignant illustrations. In this work, Chalabi was influenced by a 2014 report by Tate Galleries stating that only fifteen per cent of artists in their collection are women. She further investigated these findings by calculating what the diversity of identities was in a US museum collection of 100 artists. Her analysis showed a similarly shocking disparity: seventy-five white males would dominate the painting. A further 189 characters would need to be added for black women to make Chalabi's paintings.

6. ARCHITECTURE

Cinema, film and photography have all played a pivotal role in the history of architecture. This year, fifteen architectural studios were invited to use the medium of film to share the context, sounds and textures of their new projects, exhibiting aspects of the work that can't be visualised through a single image or model. This 'Moving portraits' series invites you inside the grand and intimate spaces of this years selected projects.

The expansive selection offers to redraw the boundaries of what architecture can be and where we can find it. Designers are collaborating with scientists to create a bombed-out market, inventing a platform to tackle homelessness and even designing a database to reduce waste in the construction industry. Architects are continuing to apply their spatial, social and material skills for community and to negotiate our relationship with the man-made environments we call both 'nature' and 'home'.

A POST-BREXIT POLICY THAT LOCALISES FARMING

Title: Researching info faming after Brexit

Designers: Dr Louise Carver

Location: United Kingdom



Dr Louise Carver is geographer who studies the relationship between science, policy and the environment. Last year she began researching a farming policy proposal by the UK Government's Department for Food and Rural Affairs. Called Public Money for Public Goods (PMPG), the document could benefit both smaller landowners and the natural environment on Britain's departure from the European Union. Since joining the EU 40 years ago, the UK has been part of policy called Common Agricultural Policy (CAP), criticised for allowing large farmers to overuse land. Displayed here is a poster illustrating Carver's research into the history of agricultural policy in the UK and the potential of PMPG. Carver created the poster in collaboration with her Beazley Designs of the Year nominator, curator Dani Admiss.

A POSTCODE FOR LONDON'S HOMELESS

Title: Proxy Address

Designer: Hildrey Studio

Location: United Kingdom



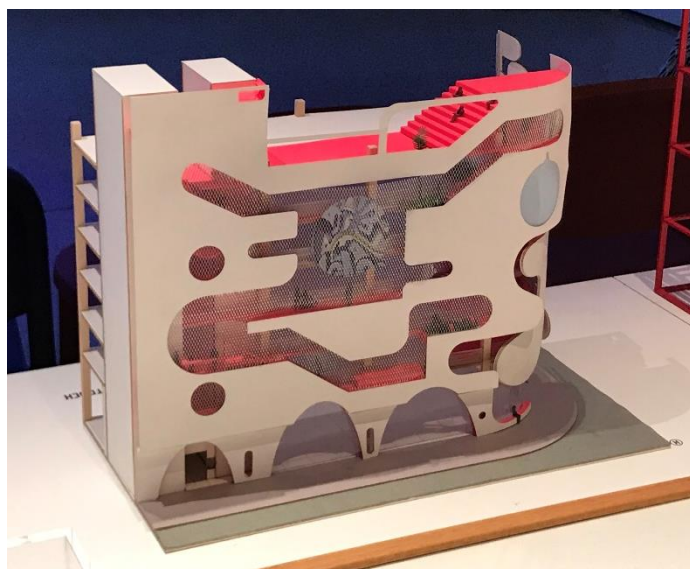
This project uses one of the most important and valuable commodities of our age - data - and wields it to address problems facing some of society's most marginalised: the homeless. Without an address as a means of identification, many people are immediately cut off from the basic services they need to recover. This entrepreneurial idea from a young British designer takes existing data to identify empty homes within a particular council, then uses these addresses to generate a 'proxy' address that can be used by the homeless to access services regardless of location. A trial is starting at Lewisham Council in South London, and a strategic partnership with homelessness charity Crisis is also being established to continue the project.

A CAR PARK THAT IS ALSO A PLAYGROUND

Title: Miami College Garage

Designer: Amale Andraos and Dan Wood (WORKac)

Location: United States



New York-based architects WORKac were asked to provide a façade for a multi-storey car park in Miami's Design District. What they produced was a 122-centimetre-wide prototype for a vertical city with a series of public spaces stacked between the garage and a perforated metal screen. Connected by stairs, these spaces include a gallery for graffiti art, a children's play area with slide and climbing wall, a garden with two palm trees, a DJ platform on top of the stairs to the exit, a lending library, a listening lounge, foundation, bar, and space for pets. At roof level, a few parking spaces have been removed to accommodate a small auditorium and beach with an inflatable pool. A reservoir collects runoff from the roof to irrigate the garden. The spaces and connecting circulation are expressed on the façade as a series of mesh-screened tunnels, like an ant farm of public activity.

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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