

**DESIGN
MUSEUM**

**annual review
2014 – 2015**

design /dɪˈzʌɪn/

noun

- 1** a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made: ‘he has just unveiled his design for the new museum.’
 - [mass noun] the art or action of conceiving of and producing a plan or drawing of something before it is made: ‘good design can help the reader understand complicated information.’
 - [mass noun] the arrangement of the features of an artefact, as produced from following a plan or drawing: ‘inside, the design reverts to turn-of-the-century luxe.’
- 2** a decorative pattern: ‘pottery with a lovely blue and white design.’
- 3** [mass noun] purpose or planning that exists behind an action, fact, or object: ‘the appearance of design in the universe.’

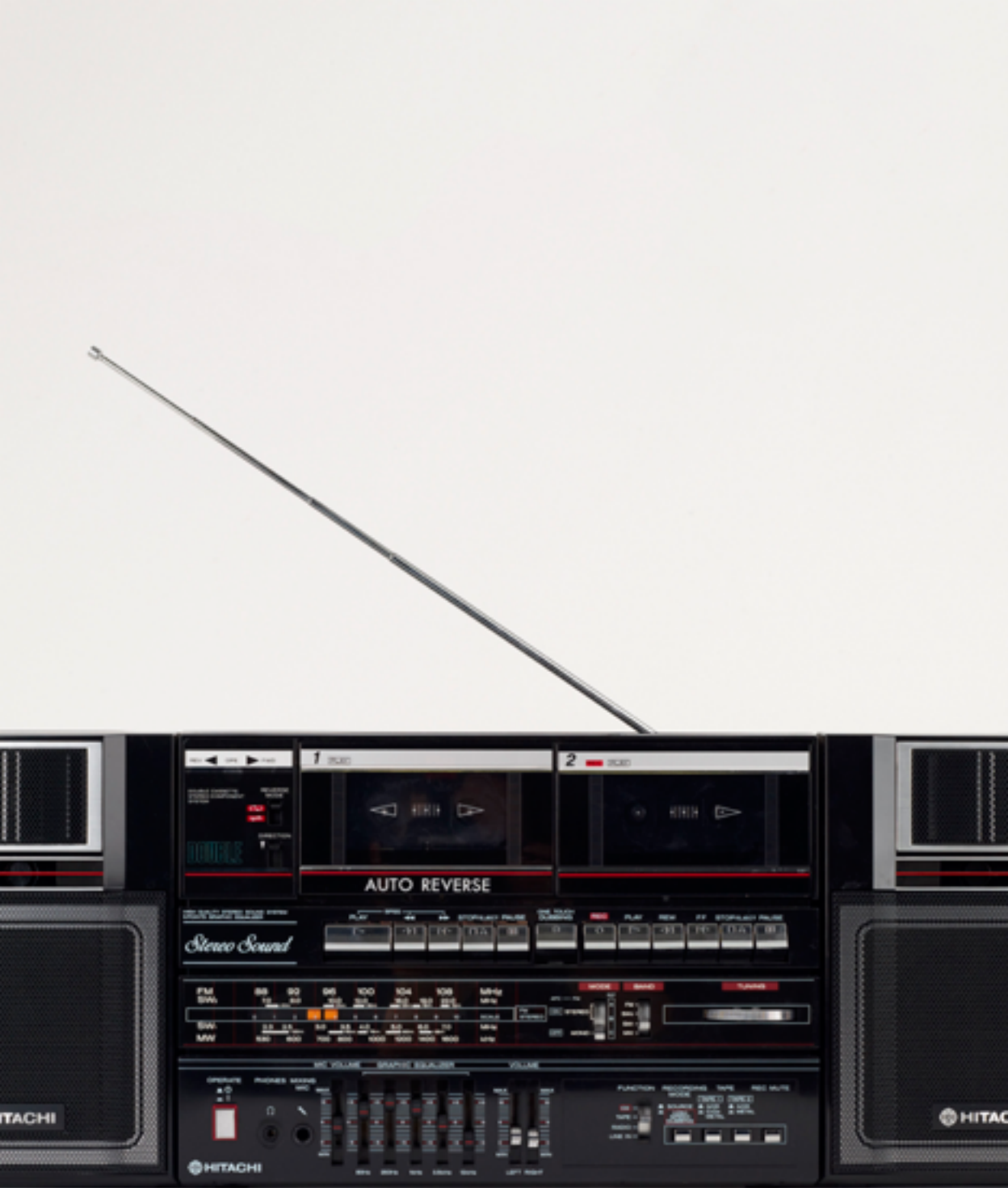
verb [with object]

decide upon the look and functioning of (a building, garment, or other object), by making a detailed drawing of it: ‘a number of architectural students were designing a factory’
(as adjective, with submodifier designed): ‘specially designed buildings.’

- do or plan (something) with a specific purpose in mind: [with object and infinitive] : ‘the tax changes were designed to stimulate economic growth.’

what can design be?





Hitachi TRK-W555W cassette player, 1988.
DESIGN MUSEUM COLLECTION

director's review

This was the year that the Design Museum celebrated 25 years at Shad Thames. We wanted to look forward as much as back, so we asked some of the designers and architects that we have worked with in the past to come to the museum and talk about the things that excite and inspire them about what design can be and to think about what the future holds for them and for design. Jonathan Ive, Paul Smith, Christopher Kane, Morag Myerscough, the inspiring teacher Louise Wilson sadly no longer with us, Jacques Herzog and many others showed the breadth and range of what contemporary design means.

It's a range that you can also see in the Designs of the Year exhibition, and the work produced by our Designers in Residence. What makes design such a significant aspect of contemporary creativity is that it never stands still, it is constantly reconfiguring itself. The Design Museum opened at Shad Thames in 1989 with an exhibition curated by the first director, Stephen Bayley that was called Commerce and Culture which captured that wider understanding: design is about what matters to us as individuals, as a culture, and it is what sustains us and supports us. It's about the physical, material world, but it is also about the flickering pixels through which we now see the world.

The world was very different in 1989. Shad Thames in those days was only just beginning to emerge from the dereliction that had blighted London's docklands for two decades as the upstream docks closed. The opening of the museum, by the then Prime Minister Margaret Thatcher, was an important step in the process of renewal. China was just considering its first steps toward opening its economy. The mobile phone had only just begun to make its presence felt. The postcard was the most effective form of social media. As a museum, our job is to show what is happening to our world through the focus of design, a world in which it seems that life is constantly accelerating, but also to explore and question the significance of that accelerating change.

In the last year, the museum has taken important steps toward realising its ambition to open a new home in West London, in the former Commonwealth Institute. It is an incredible opportunity to redefine what a museum can be for the 21st century and we look forward to welcoming you there.

Deyan Sudjic OBE, Director





time machines: daniel weil and the art of design

An exhibition dedicated to the work and design thinking of Daniel Weil, the Argentinian designer and architect who for the past 23 years has been a partner at Pentagram. Time Machines was a show about Weil's particular vision of the world of things, where part of the display was to convey the strange, ordinary objects that he's collected over the years. Guest curated by Martina Margetts, the exhibition set out to demonstrate Weil's dialogue with things — shown through a rich sample of his sketchbooks and drawings, as well as the many designed objects that he has created in his personal time and for clients under the guise of Pentagram.

louis kahn: the power of architecture

Louis Kahn (1901–1974) was a visionary architect, an expert manipulator of form and light, a creator of uniquely dramatic buildings, and a highly complex individual. The exhibition explored Kahn's work and legacy through architectural models, original drawings, travel sketches, photographs and films; bringing to life his singular career and diverse output. It featured talking heads by leading contemporary architects and designers who reflected on Kahn's influence and ongoing relevance. The exhibition was a touring show from Vitra Design Museum.

'Weil's dream has always been that everyday products should be as imaginative and delightful as works of art. My dream is that every design exhibition should be as thoughtful and engaging as this one.'

— MARCUS FIELD, EVENING STANDARD

'His buildings stand as powerful cathedrals, built to last much longer than a lifetime. This exhibition enables us to appreciate them afresh.'

— CATE ST HILL, BLUEPRINT

designs of the year

The Design Museum's annual showcase of the most ingenious and ground-breaking designs from around the globe, produced in the previous 12 months in seven categories: Architecture, Digital, Fashion, Furniture, Graphics, Product and Transport. Among the projects featured in the 2014 edition were the Pro Chair Family originally created for schools by Konstantin Grcic, Miuccia Prada's Pop Art-influenced Spring/Summer 2014 collection and a soft piano keyboard by ROLI, played using three-dimensional hand gestures. The Design of the Year award went to Zaha Hadid Architects for the Heydar Aliyev Cultural Centre for the Republic of Azerbaijan, chosen by a jury chaired by Ekow Eshun and featuring Kim Colin of Industrial Facility, fashion journalist Tina Gaudoin, architect Piers Gough, designer Frith Kerr, and Ben Terrett of the Government Digital Service.

'Good design prepares us for new ideas – this is where the future is'

– PAUL MORLEY, BBC REVIEW SHOW

designers in residence

'Disruption' was the brief set for this year's residents. Between them, the four young designers looked at current social and political issues of housing through architecture; explored the use and functionality of court rooms through speculative design; created disruptive geometry through play and product design; addressed the complex universe of the financial system through interaction design.

2014's Designers in Residence were James Christian, Ilona Gaynor, Torsten Sherwood and Patrick Stevenson-Keating.

'This is a show in which the visitor can and should get involved; physically, emotionally and intellectually. It's very well-curated, giving each designer's work room to breathe.'

– IT'S NICE THAT





Women Fashion Power

women fashion power

At its core, this exhibition had an impressive timeline of game changing moments in fashion spanning more than 150 years, from the late nineteenth century to the present day. It also placed contemporary and powerful women centrally in the display, representing women working in the realms of art and design, economics and politics, media, fashion and music. Women Fashion Power communicated how they use fashion as an important tool of self-expression and empowerment to build reputation, attract attention and assert authority. The Zaha Hadid-designed exhibition was officially opened by Anne Hidalgo, Mayor of Paris, who also featured as one of the profiled women.

collection lab

This display in the North Gallery showed pieces from the Design Museum Collection and explored new methods of interpretation through a series of consultations. By pairing 35 objects this display invited visitors to explore some of the key issues and ideas that shape design. It looked afresh at objects from the Collection by exploring the relationship between designers, manufacturers and you!

'A hugely intelligent, interesting exploration of a subject that could not be more relevant.'

– LA PETITE ANGLAISE

'I think it's nice to have variation and it's not just all video, it's not all pictures, it's not all product. There's a nice mixture and I think that's really good.'

– CONSULTATION VOLUNTEER

designer — robin day

'To many of us then, design was more than just a profession — we were dedicated, competitive and filled with evangelical zeal.' (Robin Day)

The industrial designer Robin Day was Britain's most outstanding 20th century furniture designer, famous for his polypropylene chair designed in 1962. Practicing design from the 1940s to the 2000s, Day belonged to the generation optimistic that design could play a major role in the rebuilding of Britain after the Second World War. Motivated by the notion that good design should be within the reach of the average person, Day's combination of thrift and creativity was a natural fit with the emerging industrial processes that were transforming the furniture industry in the 1960s.

For over twenty years, he worked with the furniture manufacturer Hille developing versatile and affordable furniture. From his early plywood chairs for the Festival Hall in 1951, other work included sports stadiums, auditorium seating for the Barbican theatres in the 1980s and metal seating for the London Underground in the 1990s. He also worked with Lucienne Day, the textile designer as Design Consultants for John Lewis from 1962 — 1987.

THEIR
STUDIO
IS A
VITAL PART
OF HOW
THEY
WORK

robin day's studio

For many designers, their studio is a vital part of how they work. The tools they use and the references they keep beside them are an insight into their design process.

Shown here is some of the contents of Robin Day's last studio — a shed at the bottom of his garden in Chichester. It was built in 2000 and housed Day's studio until his death in 2010. Much of the design equipment and tools here were also used in his earlier studio on the ground floor of his townhouse in Cheyne Walk, Chelsea.



welcoming

More than a hundred people have been involved in the museum's recent audience consultation project. This process invited volunteer members of the public to come to the museum and give their thoughts on displays and visitor experience. Consultation on Collection Lab, in preparation for the Design Gallery in Kensington, took place with families and young people – the groups liked the spaces that invited interaction and enjoyed discussing their feelings about design.

collaborative

The Design Museum embarked on a joint initiative with AXA PPP healthcare and think tank 2020health to put the health technology revolution into a wider context for the benefit of patients and consumers. AXA PPP Health Tech & You launched with an interactive forum addressing the current and potential impact of health technology, featuring speakers from government and industry as well as personal technology pioneers. The first year of this multi-year collaborative partnership culminated in the AXA PPP Health Tech & You Awards which received over 120 entries, with the finalists being showcased and announced at a dedicated exhibition at the Design Museum.

provocative

The museum's appetite for provoking conversations and setting the agenda could be seen throughout the year. Zaha Hadid's Design of the Year win sparked a debate on the ethics of architecture which played out furiously across social and traditional media; Women Fashion Power prompted leader articles and think-pieces about the modern state of femininity everywhere from BBC's Newsnight to ITV's Loose Women; and a rare public appearance from Jonathan Ive saw his every word picked over by tech commentators and Apple fan-boys across the world.

enterprising

The retail operation continues to build on its exclusive product line. Commissioning a bespoke range for Women Fashion Power, the museum asked Lindsey Lang to create a powerful abstract design responding to Zaha Hadid's scheme for the exhibition. Lang's graphic, applied to a tote bag, pocket mirror, button badges, design journal and the best-selling shoe-licks provided a cohesive capsule exhibition range that sold especially well online and during the festive season, lending itself to strong merchandising and inspiring the museum's special Christmas activities. Retail at the museum had its most successful Christmas on record.



learning

In 2014-15 the museum worked with over 25,000 learners. Highlights included Design Ventura, the flagship Design and Enterprise programme for young people aged 14 – 16, which culminated in the product Card Cogs, a winning design on the theme of connect, by Burnage Academy for Boys in Manchester; a sell-out public programme partnership with Harper's Bazaar for Women Fashion Power; Big Design, a collaborative project with the RCA Service Design MA and Open Age, RBKC; a new access programme of multi-sensory and BSL tours; and laying the foundations for Young Creatives, the new peer programme for young people age 12 – 19.

development

In July 2014, the Design Museum was granted national portfolio organisation (NPO) status for the first time in support of its highly respected Designers in Residence programme and wider learning activities. The museum is one of 46 new NPOs to join Arts Council England's 2015 – 2018 investment programme.

John Lewis marked their 150th anniversary by partnering with the Design Museum on a series of joint activities: 'Design Today' – a Design Museum curated selection of 50 of the most iconic John Lewis products featured in window displays and on sale in stores nationwide; Create and Make workshops in the Oxford Street store; and a Family Day at the museum. The partnership culminated in How We Live Today, a special exhibition at the Design Museum during the London Design Festival.



touring

The museum continued to expand its reach by touring five exhibitions, which attracted a total of 164,784 visitors to exhibitions that's opened or closed in 2014-15. Designed to Win was one of the opening exhibitions at the Dongdaemun Design Plaza in Seoul while The Future is Here travelled to Melbourne's RMIT Design Hub.

In The Making was the launch exhibition for Irish Design 2015 at Dublin Castle for which the touring team collaborated with Barber and Osgerby and Irish Design to curate additional Irish-made objects.

Hello, My Name is Paul Smith began an international tour at Modemuseum Hasselt, Belgium where Sir Paul Smith designed a site-specific maze installation. The exhibition was expanded to include a larger selection of clothes and watches and is the most-visited in 25 years at Modemuseum.



touring programme

Designed to Win
Dongdaemun Plaza (DDP), Seoul
21 March – 26 May 2014

The Future is Here
RMIT Design Hub, Melbourne
28 August – 11 October 2014

Hello, My Name is Paul Smith
Mode Museum, Hasselt, Belgium
30 January – 7 June 2015,
extended to 16 August 2015

Lesser Known Architecture
National Centre for Craft and
Design, Lincolnshire
22 November – 21 March 2015

In The Making
Irish Design 2015 at Dublin Castle
29 December 2014 – 17 March 2015

designer user manufacturer

The manufacturer's brief is to make things that people want or need and to sell them at a profit. What gets made and where depends on a wide range of factors. These include the quantity of things needed (from just one to millions), the manufacturing techniques and materials available and what price the finished product will be.

These decisions, made by people from designers and engineers to company bosses, are in turn affected by other people involved in the process — in marketing, transport or the mining of minerals and growing of cotton. This creates a chain that we, the user as consumers, are also part of.



digital presence

From April – September 2014 the museum’s website was completely redesigned, with the design agency Fabrique and technical partner Q42. The new designmuseum.org has been recognised for its innovative design, winning a People’s Vote Webby award, a Lovie, a Red Dot and a silver European Design Award.

As part of the museum’s 25th birthday celebrations, on the 25th day of every month, a film, featuring a design industry luminary, was released onto the Collection app

The museum reached over 1m Twitter followers and celebrated with a Thanks A Million campaign

Exhibition trailers produced for Louis Kahn, Women Fashion Power and Designs of the Year were viewed by over 30,000 people online

Digital presence	March 2015	March 2014
Twitter followers	1.19M	935,000
Facebook fans	358,410	298,000
Design Museum Collection App downloads and updates	871,438	273,000



financial performance

Following a particularly strong 2013/14, the museum’s result for the year was break even.

- The museum generated income of £4.9m in 2014–15 from its ongoing operations
- The diversity of income across fundraising, admissions, fees and commercial revenue streams, rather than dependence on government funding, is a core strength of the museum
- During the year fundraising income increased by 6%, due in part to events held around the museum in collaboration with corporate partners such as AXA. These increases, along with cost efficiencies found across all departments mitigated the impact of reduced admissions and commercial income due to fewer paying visitors to the museum

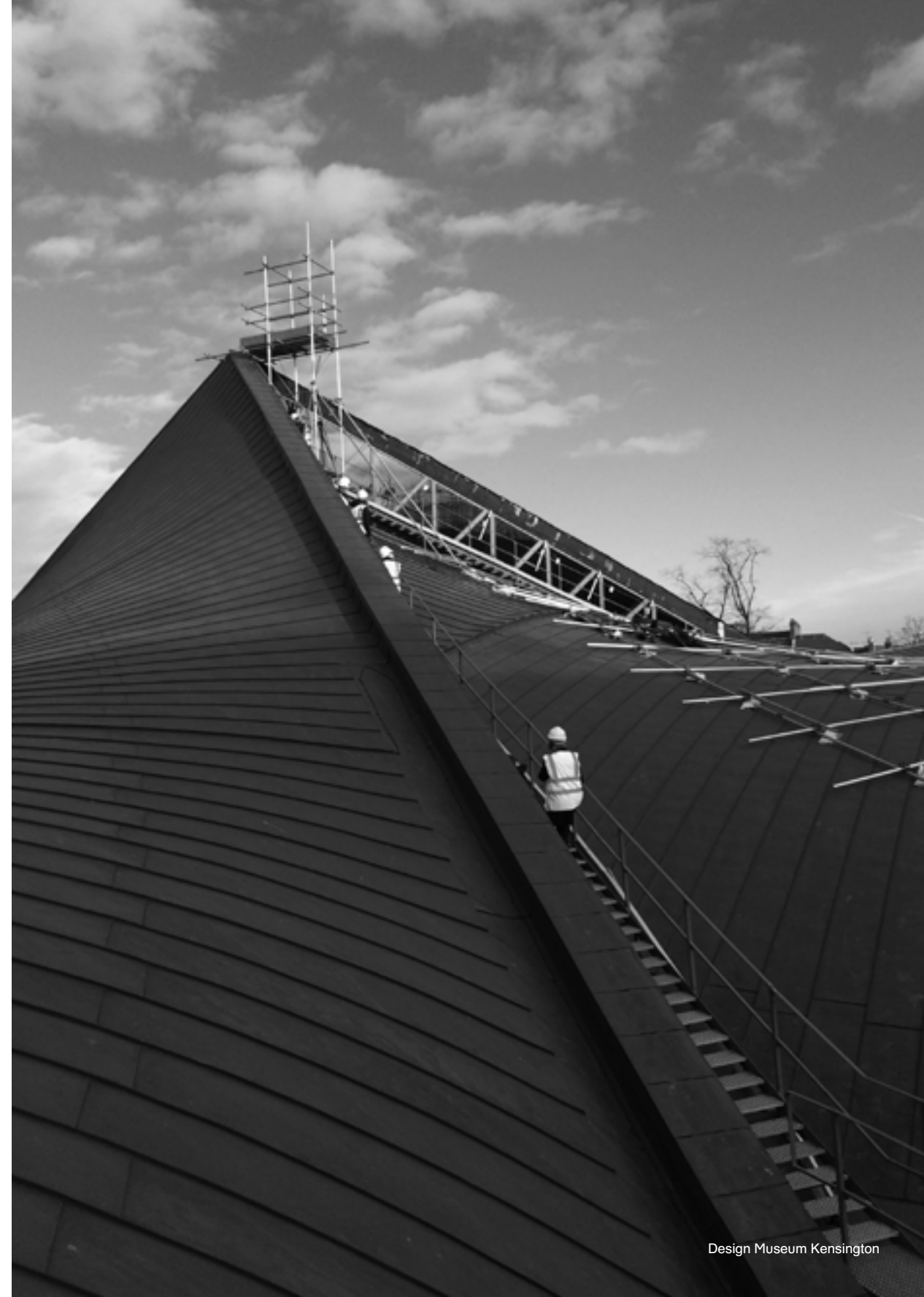
Financial performance figures	2014/15 £m	% of income	2013/14 £m	% of income
Fundraising	2.0	41%	1.9	37%
Admissions and Fees	1.6	34%	1.7	34%
Commercial and Other	1.2	25%	1.5	29%
Income	4.9	100%	5.1	100%
Expenditure	(4.9)		(5.0)	
Surplus	0.0		0.1	
Paying visitors	142,181		167,315	

design museum kensington project

In 2016 the Design Museum is planning to move to the Grade II listed former Commonwealth Institute building in Holland Park. The building is being remodelled by the architectural designer John Pawson. When it opens, the museum will have three times more space in which to show a wider range of exhibitions and engage twice as many visitors. For the first time, the museum will be able to offer free access to a gallery showcasing its Collection and it will significantly expand its learning programmes to reach 60,000 learners annually.

The success of the fundraising campaign for the Design Museum in Kensington continues. At 31 March 2015, the museum had raised over 93% of its capital fundraising target through generous commitments from major donors, trusts and foundations and corporate partners as well as donations from many

individual donors and supporters, including all Design Museum Trustees. During the year the Design Museum secured a £3m grant from the Arts Council, as well as gaining acceptance to the s33a VAT refund scheme. The museum is focussed on raising the remaining funds to complete the £80m project and commence operations in late 2016.





supporting the design museum

As a registered charity, the Design Museum relies on the generosity of individuals, companies, charitable trusts and foundations to help fund its exhibition, learning and public programmes. Donations make a vital difference, enabling the museum to stage world-class exhibitions and activities that challenge, inspire and engage audiences to think afresh about design.

For more information on how to support, or become involved with, the museum's work, please contact:

Sally Muckley, Director of Fundraising
020 7148 6871
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designmuseum.org/support

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

‘One of my favourite museums.’

– Dame Zaha Hadid

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Sir Terence Conran

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‘The Design Museum is a uniquely inspiring place.’

– Sir Jonathan Ive

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