

THE ART OF LIVING

MARIANKA SWAIN SHARES HER CAPITAL CULTURAL HIGHLIGHTS

PICK OF THE MONTH

GRAND DESIGNS

"One major theme is the political turn in this year's group," notes Glenn Adamson, curator of the Design Museum's 2017 Beazley Designs of the Year exhibition. "It's always been about not just excellence in design but topicality, and that's especially true now."

Celebrating its 10th year, the exhibition brings together more than 60 forward-thinking global projects, nominated by industry experts across six categories: architecture, digital, fashion, graphics, product and transport.

The emphasis on who creates and why has influenced installation, notes Glenn. "We've organised it around different types of people – from makers and corporations to several artists and activists who don't have a design background. That comes from the political moment and internet age democratisation."

In the architecture section, reconstruction occurs frequently, from Urbanus's preservation of the Five Dragons Temple to OMA's renovation of an iconic Venetian fish market and Zaha Hadid Architects' Port House, which repurposes a disused fire station.

All are "responsive to how we live in the environment that we've inherited, reoccupying buildings rather than knocking them down. That takes great sensitivity and technical skill."

Designers are also looking to the future with self-driving vehicles, though Glenn's particularly impressed that entrants include related infrastructure, demonstrating holistic thinking. "It's a risky world right now, and clever design can reduce risk without incurring cost."

"We're trying to recognise socially progressive, problem-solving design, like Graviky Labs' ink made from air pollution. That's so ingenious it's almost like a magic trick." And big brands are also

exhibiting a social conscience – "look at Nike's Pro Hijab".

The refugee crisis has inspired "teamwork-oriented projects, like Calais Builds – ensuring it'll actually be effective by learning from migrants who've had that experience. Then Yara Said's Refugee Nation flag for the Rio Olympics, based on the lifejackets worn on the boat she used to get to Europe, that's just breathtakingly emblematic."

Glenn was also particularly struck by the Washington museum dedicated to African-American history and culture – "it's so overdue, so urgently necessary and so beautifully realised. That building could not be a more moving or powerful experience."

In an accompanying book, Glenn explores the wide cross-section of practice, with a statistical breakdown of resources and funding (including increased crowdfunding), gender, location and materials. "We've got everything from graphics and fine artists, political posters and magazines, to firms with monumental undertakings like rebranding Wales."

Exhibition visitors can get a sense of that range, whether viewing film, drawings or artefacts, or full-scale models and mock-ups. "You'll experience all the different ways we understand design – and where it might go next."

**BEAZLEY DESIGNS OF THE YEAR
OCTOBER 18-JANUARY 28, 2018**

Design Museum, Kensington W8
Adults £10, 6-15 year olds £5,
under-6s free
www.designmuseum.org



Blakstad Haffner Architects' memorial and learning centre on Utoya, Norway



Graviky Labs' AIR-INK



OMA's renovation of Fondaco dei Tedeschi in Venice

Graviky Labs, Espen Gronli, Design Museum, Marcel Strahay

DON'T MISS

REBEL REBEL

The surprising connections between two artistic greats are explored in this new Royal Academy exhibition. Salvador Dalí and Marcel Duchamp met in the 1930s, and Duchamp later rented a summer house close to Dalí's home in Portlligat. Though very different in temperament – the flamboyant Surrealist showman versus the quieter conceptualist – they had numerous shared interests, from optics, language and eroticism to games and the pioneering use of found objects.

This collection of paintings, sculptures, 'readymades', photographs, films and archive material reconstructs a fascinating creative conversation, and offers a fresh look at two figures whose shared humour and ground-breaking challenge to convention helped shape 20th-century art.

**DALÍ/DUCHAMP
UNTIL JANUARY 3, 2018**

Royal Academy of Arts, Piccadilly W1J
Adults £15, children free
www.royalacademy.org.uk

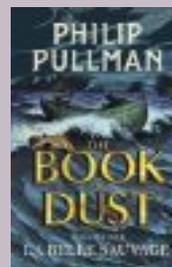


'The First Days of Spring', 1929, Salvador Dalí



'Lobster Telephone', 1938, Salvador Dalí and Edward James

COMMUTER CORNER



The Book of Dust, the feverishly anticipated continuation of Philip Pullman's 'His Dark Materials' series, is neither sequel nor prequel, he says, but an "equal" – or companion trilogy. First volume *La Belle Sauvage* (published October 19, hardback £20, Kindle £9.99) once again features heroine Lyra Belacqua and other Pullman staples: daemons, Dust, and an irresistible combination of adventure yarn and incisive philosophical enquiry.

Or try immersive podcast drama *Within the Wires*, which tells its story through 'found'



audio from an alternate universe. The second series unfolds via museum audio guides, kicking off at Tate Modern, and teases the mysterious disappearance of an artist's mentor. The gripping first series, which used relaxation tapes issued by a sinister medical institute, is also available.

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