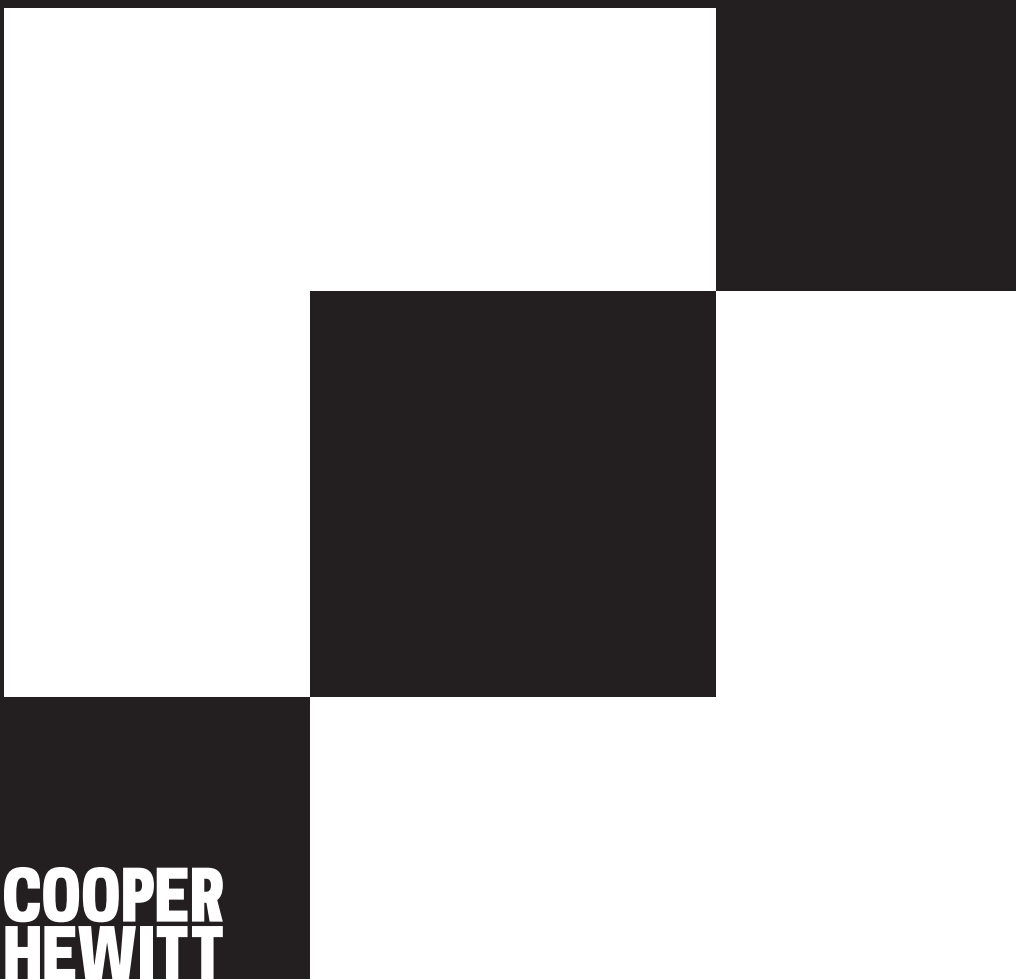


BOB GREENBERG

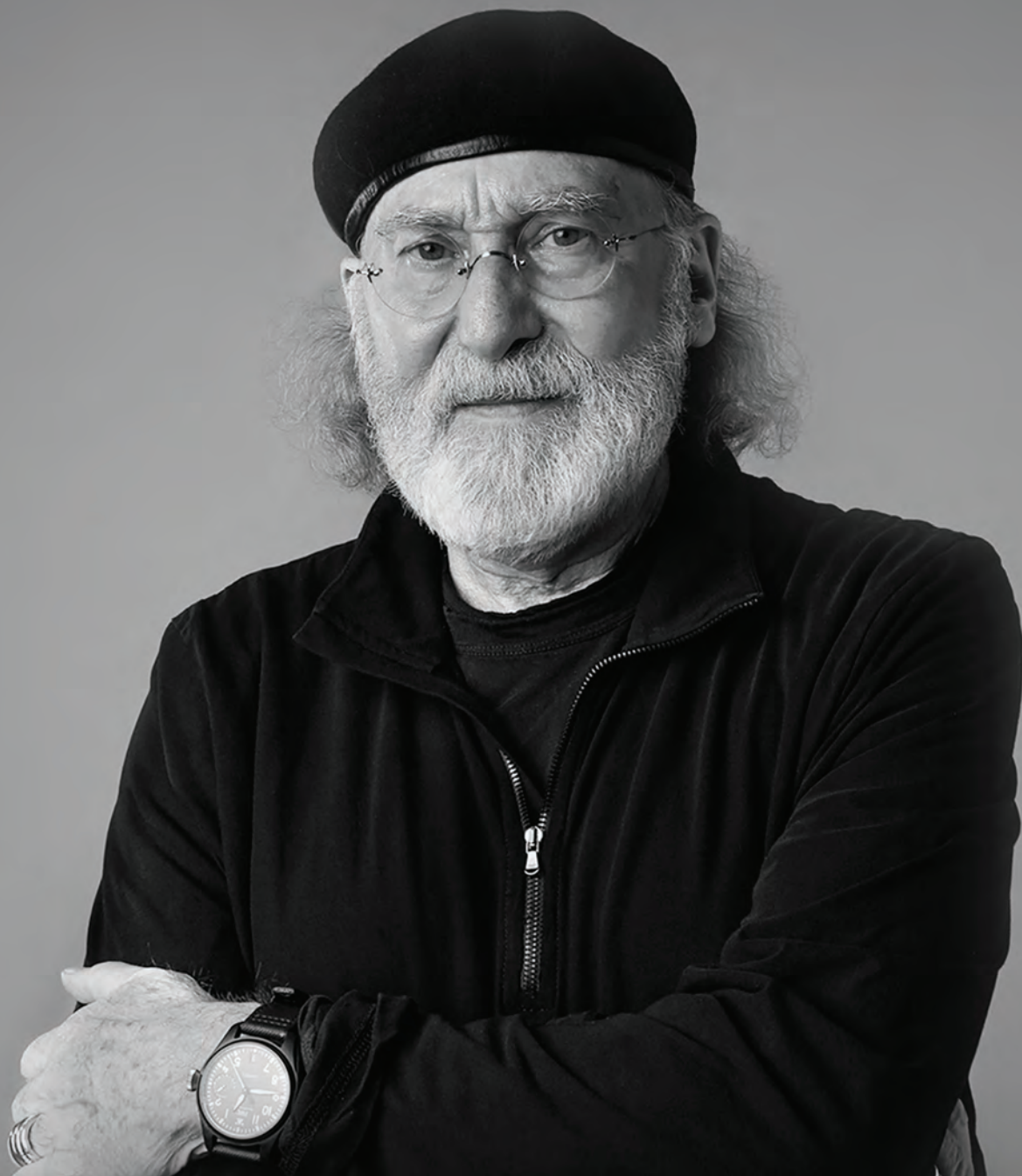
SELECTS



**COOPER
HEWITT**

WORKS FROM THE PERMANENT COLLECTION

FEBRUARY 23-SEPTEMBER 9, 2018



BOB GREENBERG SELECTS

is made possible by the Marks Family Foundation Endowment Fund.

CONNECTED BY DESIGN

Bob Greenberg Selects is the sixteenth exhibition in the Nancy and Edwin Marks Collection Gallery devoted to showcasing the museum's collections. In the Selects series, designers, writers, and cultural figures are invited to explore and respond to Cooper Hewitt's collection.

Bob Greenberg is the founder, chairman, and CEO of R/GA, a worldwide digital advertising agency, product and service innovator, and consultancy. Along with his brother, Richard, Bob founded R/Greenberg Associates (R/GA) in 1977 with the idea of combining design, motion graphics, and live-action film production. A 2003 winner of the National Design Award for Communication, Bob has been a pioneer in the advertising and design communications industry for four decades. He is a dedicated collector of art and design, from Dieter Rams products to Outsider Art and ancient Buddhist sculpture. For this installation Bob Greenberg has chosen forty-two significant works of technological innovation. Presented in four groupings—Dieter Rams's Ten Principles for Good Design, Connected Devices, Disruptive Innovations, and Measurement and Calculation—Bob's selections tell the story of how historical objects point to future innovation.

Ten Questions with Bob Greenberg

Where did your fascination with design come from?

My interest in design started with being brought up in Chicago. I think it has the best architecture in the United States. I became interested in the Bauhaus because my parents lived in a Ludwig Mies van der Rohe apartment. And my brother taught at IIT College of Architecture, where Mies designed a lot of the campus.

When you first started R/GA, who were some of your design influences?

One of my main design influences was Steve Jobs. He took the things I care most about—simplicity, great innovation, and well-designed software—and put them together in the simplest possible ecosystem of products and services that changed everybody's thinking about design.

I was also influenced early on by my brother, Richard Greenberg; he was probably my biggest influence. He was involved with both Charles Eames and Saul Bass, and both of them took great design to a new level of integration and systematic thinking.

I have been a huge fan of Dieter Rams and Braun for a long time. I have Vitsœ shelves all over my home. I believe that all of his ten principles are very relevant, and they are also fundamental to a lot of things that R/GA does. One of my favorites is "Good design is as little design as possible." A lot of objects can become quite pretentious when they are overly designed.

You're known as someone who has successfully combined design and technology. How did that come about?

When my brother and I started a studio, we were doing motion graphics before there was the name "motion graphics." We brought in an animation camera from a company called Oxberry. They made cameras that were designed for cell animation. Dick became not just the creative director but the person who did the art prep as well. I would do the layout sheets and I was the cameraman. Our early animation work reminded me of the composition of a symphony: if something was out of sync, you'd see it.

I took that process to an extreme, as I normally do: we computer-assisted the whole postproduction process, over time. And then it just never stopped from there.

You talk a lot about connected by design. What does that mean?

Well, the one word that travels through everything I'm interested in—communications, advertising, marketing, products—is "design." In addition, the current technology has created new arenas in terms of the Internet, mobile, and social media. But it's the design that's carried through everything from feature films and commercials, to AI and AR, and even machine language. I can see the value of design even in software and algorithms.

You've attributed some of your success to feeling like your business—or even your life—is never finished being designed. Why is that important?

Because if something is one hundred percent complete, it is ripe for disruption.



Can you talk about some examples where you took emerging technology and combined it with design principles to create something innovative?

That would probably be the connected home that I recently built in upstate New York. Back in the day when the glass houses of Philip Johnson or Mies van der Rohe were designed, they were not something you'd want to be in year round. Ours is completely controlled in terms of temperature and light and things like that, through an interface that can be accessed through any Internet connection. Not long ago, I opened the gate of our house to let in a propane truck—while I was on a boat in Portugal.

I built the house with the same architect who has designed this exhibition, Toshiko Mori. Collaboration is key to everything I do. And Toshiko Mori has been a great collaborator. Combining technology and design is the whole history of R/GA. The thing that I'm most proud of is the work we did with Nike around the idea of "fuel," which led to the Nike+ FuelBand. We were essentially creating what was to become known as the "Internet of things."

What are some of your favorite objects in the exhibition?

The Braun ET55 calculator has always been a favorite of mine. I couldn't do math before I had a calculator because I'm very dyslexic. My uncle bought me my first calculator; it was the HP-35 Scientific Pocket Calculator. When I saw that I could use it and be competitive with math, it changed my life. Eventually I bought the Braun calculator on my own because it was so beautiful. I still have one on my desk.

I love the Solari Cifra 3 Synchron Flip Clock. It's based on the same mechanism as those first big train station boards, the ones that would flip and make that great clattering noise. The Cifra clock moved the design away from the standard circular clock structure. Instead it uses electrical currents to trigger the movement of the flaps. Also it uses numbers designed by Massimo Vignelli, who was a good friend of mine.

The SX-70 Polaroid camera was an important innovation for my life. I bought the camera when it first came out. It was an SLR that went from totally flat to a three-dimensional form! I loved using it. We used to have to shoot film and then we would send it out to be processed. Once we had the Polaroid, the whole process became instantaneous. Part of the magic of the SX-70 was that it was a product for which there was no known demand. People hadn't even thought of the possibility of instant prints.

Tell me more about the design story of the Ducati 1299 Panigale Superleggera Motorcycle.

Well, I am a very big Ducati fan. I've had motorcycles going back to 1999. The Superleggera is probably the most complicated bike Ducati has ever made. The whole systematic way that a motorcycle comes together is fascinating to me.

Can you identify some connections among the broad range of objects on view?

You look at the Ducati and the IWC watch, and their simplicity in design from the outside betrays huge amounts of complexity on the inside. Then you look at Dieter Rams, and his products are so beautifully, simply designed. And then you look at those connected devices that were so disruptive. And these days design is not constrained by the physical device. The cloud is connected to a million different things. So we are back to the beginning.

Whenever I see something that's simplified—it could be an Evian bottle, a clock, or a Ducati—that to me is something that I'd rather be physically involved with than something that is overly complicated. And when I weigh the beauty of it and the function of it, they are equally important. I think it's always going to be complicated to do something that is simple.

Do you think that there is anything in this exhibition that represents some big changes to come?

I think we will see big changes from drones. They are now being used for all sorts of innovative ideas, like being able to survey mountainsides for avalanche survivors. They are leading to the pilotless aircraft that are beginning to be developed.

AI is going places we couldn't have imagined. And the next big change I see coming up will be around robotics. I'm fascinated with how the principles of design will inform the evolution of AI and change the way we work completely.

The thing that robots aren't going to be great at is creative noodling. It's what makes a product architectural. It's the human interaction and the constant change that comes out of creative thinking and creative implementation.

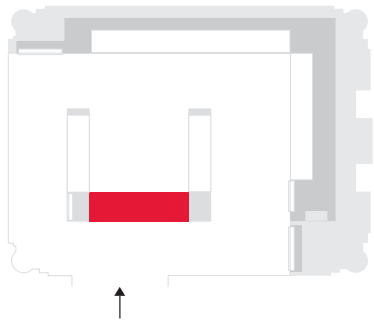
#BobGreenbergSelects



Download the exhibition app for guided tours and more information on objects. cooperhewitt.org/channel/bgselects/

1. DUCATI

The 2017 Panigale Superleggera is a striking example of design's ability to bring together technology, materials science, engineering, manufacturing, and beautiful aesthetics. Built of lightweight carbon fiber and titanium, it is the most powerful production racing motorcycle ever created, and represents the ultimate expression of the twin-cylinder motorcycle.



1.1—1299 PANIGALE SUPERLEGGERA MOTORCYCLE, 2017; Designed and manufactured by Ducati (Bologna, Italy); Carbon fiber, titanium, sand-cast magnesium, aluminum, rubber compound (tires); 127.8 × 205.7 × 74.4 cm (50 5/16 in. × 6 ft. 9 in. × 29 5/16 in.); Lent by Robert M. Greenberg



“Whenever I see something that’s simplified—it could be an Evian bottle, a clock, or a Ducati—that to me is something that I’d rather be physically involved with than something that is overly complicated.” —Bob Greenberg



2. DIETER RAMS

Considered one of the most important designers of the twentieth century, Dieter Rams continues to influence countless products to this day. His designs are some of the most forward-thinking, innovative, and modern in the history of design. This group of objects embodies the ten design principles first established by Dieter Rams.

DIETER RAMS'S TEN PRINCIPLES FOR GOOD DESIGN

1. Good design is innovative
2. Good design makes a product useful
3. Good design is aesthetic
4. Good design makes a product understandable
5. Good design is unobtrusive
6. Good design is honest
7. Good design is long-lasting
8. Good design is thorough down to the last detail
9. Good design is environmentally friendly
10. Good design is as little design as possible

2.1—THREE HLD 4 NO. 4416 HAIR DRYERS: 1970; Designed by Dieter Rams (German, b. 1932); Manufactured by Braun AG (Frankfurt, Germany); Molded plastic, electronic components; each: $5 \times 13.5 \times 8$ cm ($1.15/16 \times 5.5/16 \times 3.1/8$ in.); Gift of Robert M. Greenberg, 2017-51-22/24



2.5—AB 21/S ALARM CLOCK: 1978; Designed by Dieter Rams (German, b. 1932) and Dietrich Lubs (German, b. 1938); Manufactured by Braun AG (Frankfurt, Germany); Molded ABS plastic, electronic components; $7.2 \times 8 \times 4$ cm ($2.13/16 \times 3.1/8 \times 1.9/16$ in.); Gift of Robert M. Greenberg, 2017-51-19



2.9—COMBI DL5 ELECTRIC RAZOR: 1957; Designed by Dieter Rams (German, b. 1932) and Gerd Alfred Muller (German, b. 1932); Manufactured by Braun AG (Frankfurt, Germany); Molded plastic, cast metal; $9.4 \times 6.7 \times 4$ cm ($3.11/16 \times 2.5/8 \times 1.9/16$ in.); Gift of Barry Friedman and Patricia Pastor, 1986-99-34-a,b



2.2—MACTRON F1 CIGARETTE LIGHTER: 1971; Designed by Dieter Rams (German, b. 1932); Manufactured by Braun AG (Frankfurt, Germany); Die-cast zinc, plated metal, plastic; $7 \times 3.3 \times 1.3$ cm ($2.3/4 \times 1.5/16 \times 1/2$ in.); Gift of Robert M. Greenberg, 2017-51-12



2.6—ET55 CALCULATOR: 1980; Designed by Dieter Rams (German, b. 1932) and Dietrich Lubs (German, b. 1938); Manufactured by Braun AG (Frankfurt, Germany); Molded ABS plastic, electronic components; $13.6 \times 7.6 \times 1$ cm ($5.3/8 \times 3 \times 3/8$ in.); Gift of George R. Kravis II, 2015-5-4



2.10—AW10 WATCH: 1992-93; Designed by Dieter Rams (German, b. 1932) and Dietrich Lubs (German, b. 1938); Manufactured by Braun AG (Frankfurt, Germany); Stainless steel, quartz movement, glass, leather band; $23.8 \times 3.3 \times 0.5$ cm ($9.3/8 \times 1.5/16 \times 3/16$ in.); Gift of Dieter Rams, 1993-101-1



2.3—TONARMWAAGE (TONEARM BALANCE): 1962; Designed by Dieter Rams (German, b. 1932); Manufactured by Braun AG (Frankfurt, Germany); Molded plastic, enameled metal; $17 \times 8 \times 2.5$ cm ($6.11/16 \times 3.1/8 \times 1$ in.); Gift of Robert M. Greenberg, 2017-51-3



2.7—HL1 DESK FAN: 1961; Design Director: Dieter Rams (German, b. 1932); Designed by Reinhold Weiss (German, b. 1934); Manufactured by Braun AG (Frankfurt, Germany); Enameled and chrome-plated steel, molded plastic, acrylic; $14.5 \times 14 \times 7$ cm ($5.11/16 \times 5.1/2 \times 2.3/4$ in.); Gift of Robert M. Greenberg, 2017-51-9



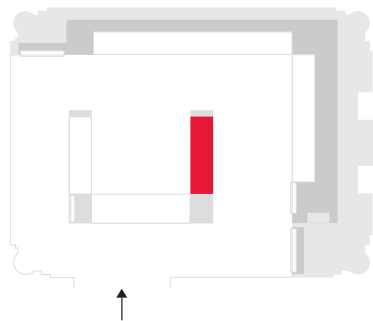
2.11—606 UNIVERSAL SHELVING SYSTEM: 1960; Designed by Dieter Rams (German, b. 1932); Manufactured by Vitsø (London, England); Extruded aluminum, powder-coated steel; $55.9 \times 67.3 \times 24.8$ cm ($22 \times 26.1/2 \times 9.3/4$ in.); Courtesy of Vitsø



2.4—D6 COMBISCOPE SLIDE VIEWER AND PROJECTOR: 1963; Designed by Dieter Rams (German, b. 1932); Manufactured by Braun AG (Frankfurt, Germany); Molded plastic, enameled metal, glass, rubber; $24 \times 20 \times 8$ cm ($9.7/16 \times 7.7/8 \times 3.1/8$ in.); Gift of Robert M. Greenberg, 2017-51-8



2.8—TWO LECTRON INTERCOMS: 1967; Engineered by George Greger (German, born 1922); Designed by Dieter Rams (German, b. 1932) and Jürgen Greubel (German, b. 1938); Manufactured by Braun AG (Frankfurt, Germany); Molded plastic, Perspex, steel, electronic components; each: $8.3 \times 16.2 \times 4.5$ cm ($3.1/4 \times 6.3/8 \times 1.3/4$ in.); Gift of Robert M. Greenberg, 2017-51-20-a,b





“The Braun calculator has always been a favorite of mine—it relates to the Bauhaus principle ‘Less is more.’ I couldn’t do math before I had a calculator, because I’m very dyslexic. The design of the ET55 made it understandable for me.”
—Bob Greenberg



“Good design is as little design as possible.” —Dieter Rams



3. CONNECTED DEVICES

Devices have long relied on basic technologies such as electrical pulses and audio tones. The rise of the Internet, mobile, and social media has created new opportunities for design innovation, forging new kinds of connections between physical products, many with screens, and the people who use them.

3.1—TRIMLINE TELEPHONE, ca. 1970; Designed by Donald M. Genaro (American, b. 1932) in the office of Henry Dreyfuss Associates (New York, New York, USA) for Bell Telephone Laboratories (Murray Hill, New Jersey, USA); Manufactured by Western Electric Manufacturing Company (Atlanta, Georgia, USA); Compression-molded ABS plastic, electronic components, metal; 8.6 × 23 × 7.6 cm (3 3/8 × 9 1/16 × 3 in.); Gift of Donald M. Genaro, 2015-43-1



3.2—QWIP 1200 FACSIMILE TRANSCIVER AND ACOUSTIC COUPLER, 1976–78; Designed by Keith Kresge (American, b. 1946), Deane Richardson (American, b. 1930), David Tompkins (American, b. 1934), and Don Rebele (American, b. 1945) for Richardson/Smith, Inc. (Worthington, Ohio, USA); Manufactured by Qwip Systems (Altamonte Springs, Florida, USA); Molded plastic, cast metal, foam, electronic components; 15.9 × 56.2 × 21.6 cm (6 1/4 × 22 1/8 × 8 1/2 in.); Gift of William W. Moore, II, 1994-56-1-a/c



3.3—MODEL 500 TELEPHONE, 1953; Designed by Henry Dreyfuss (American, 1904–1972) and Henry Dreyfuss Associates (New York, New York, USA); Manufactured by Western Electric Manufacturing Company (New York, New York, USA) for Bell Telephone Laboratories (Murray Hill, New Jersey, USA); Molded plastic, metal, rubber; 12.3 × 21 × 22.7 cm (4 13/16 × 8 1/4 × 8 15/16 in.); Transfer from Exhibitions Department, 2009-50-1-a/c



3.4—DYNATAC 8000X MOBILE TELEPHONE, 1983; Designed by Martin Cooper (American, b. 1928), Rudy Krolopp (American, b. 1930), and Donald Linder (American, b. ca. 1943); Manufactured by Motorola Inc. (Libertyville, Illinois, USA); Molded plastic, electronic components; 19.5 × 7.5 × 4 cm (7 11/16 × 2 15/16 × 1 9/16 in.); Gift of Robert M. Greenberg, 2017-51-25



3.5—RIM 950 R900M-2-PW TWO-WAY PAGER, 1998; Manufactured by Research in Motion (Waterloo, Canada); Molded plastic, electronic components; in cradle: 6.5 × 9 × 7 cm (2 9/16 × 3 9/16 × 2 3/4 in.); Gift of Robert M. Greenberg, 2017-51-5-a



3.6—IPHONE MOBILE TELEPHONE, 2007; Designed by Apple Industrial Design Team (Cupertino, California, USA); Design Director: Jonathan Ive (English, b. 1967); Manufactured by Apple Computer, Inc. (Cupertino, California, USA); Molded ABS plastic and polycarbonate resin, polished stainless steel, oleophobic coated glass, aluminum; 11.4 × 6.1 × 1.2 cm (4 1/2 × 2 3/8 × 7/16 in.); Gift of Roland L. Trope, 2009-29-1



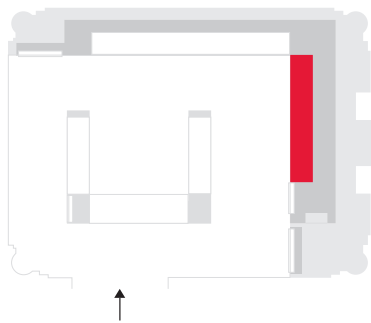
3.7—NIKE+ FUEL BAND ACTIVITY TRACKER, 2012; Designed by Nike Digital Sport Division (Beaverton, Oregon, USA); Interaction design by Astro Studios (San Francisco, California, USA); Engineered by Whipsaw (San Jose, California, USA) and Synapse (San Francisco, California, USA); Application designed by R/GA (New York, New York, USA); Manufactured by Nike (Beaverton, Oregon, USA); Thermoplastic elastomers, polypropylene, magnesium, stainless steel; 1.5 × 8.5 cm (9/16 × 3 3/8 in.); Gift of Robert M. Greenberg, 2017-51-2



3.8—EXPLORER EDITION XE-C 2.0 GOOGLE GLASS OPTICAL DISPLAY DEVICE, 2013; Design Director: Isabelle Olsson (Swedish, b. 1983); Manufactured by Google X (Mountain View, California, USA); Titanium, plastic, steel, electronic components, LED, silicon, liquid crystal, carbon, glass, copper; 2.5 × 13.5 × 21 cm (1 × 5 5/16 × 8 1/4 in.); Gift of Robert M. Greenberg, 2017-51-13-a



3.9—KICKSTARTER EDITION DK1 OCULUS RIFT VIRTUAL REALITY HEADSET, 2013; Designed by Palmer Luckey (American, b. 1992); Manufactured by Oculus VR (Irvine, California, USA); Molded plastic, infrared-transparent fabric, LED, glass, foam rubber, electronic components; 12 × 17 × 28 cm (4 3/4 × 6 11/16 × 11 in.); Gift of Robert M. Greenberg, 2017-51-10-a,b





“The thing that I’m most proud of is the work we did with Nike around the idea of ‘fuel,’ which led to the Nike+ FuelBand. We were creating what was to become known as the ‘Internet of things.’” —Bob Greenberg



“The iPhone is the most groundbreaking device in this entire collection. Products are now either ‘before the iPhone’ or ‘after the iPhone.’” —Bob Greenberg



4. DISRUPTIVE INNOVATIONS

A disruptive product can remake an entire industry, creating something that is more powerful, useful, and beautiful than anything that has come before. These products entered existing markets and displaced current products. Their success changed the course of design in their sectors, from photography and music to athletics and television.

4.1—EDISON VOICEWRITER DICTAPHONE: 1953; Designed by Carl Otto (American, 1911–1983); Manufactured by Thomas A. Edison Inc. (West Orange, New Jersey, USA); Cast metal, plastic discs, electronic components; 5.4 × 25 × 30.5 cm (2 1/8 × 9 13/16 × 12 in.); Gift of Unknown Donor, 1996-12-1-a/o



4.2—TR-1 TRANSISTOR RADIO: 1954; Engineered by Arthur P. Stern (American, b. Hungary, 1925–2012); Patented by Richard C. Koch (American, 1934–2011); Manufactured by Regency Division, Industrial Development Engineering Associates (I.D.E.A.) (Indianapolis, Indiana, USA) and Texas Instruments (Dallas, Texas, USA); Designed by Painter, Teague and Peteril (Chicago, Illinois, USA); Molded plastic, brass; 12.7 × 7.6 × 3.8 cm (5 × 3 × 1 1/2 in.); Gift of Robert M. Greenberg, 2017-51-6-a



4.3—TV8-301 PORTABLE TELEVISION: 1959; Manufactured by Sony Corporation (Tokyo, Japan); Formed, bent, and enameled metal, molded glass, molded plastic, electronic components; 22.2 × 21 × 31.1 cm (8 3/4 × 8 1/4 × 12 1/4 in.); Gift of Hiroko Onoyama, 2013-40-1



4.4—INSTAMATIC M2 MOVIE CAMERA: 1965–67; Manufactured by Eastman Kodak Company (Rochester, New York, USA); Molded plastic, metal; 7.9 × 15.2 × 5.4 cm (3 1/8 × 6 × 2 1/8 in.); Gift of Robert M. Greenberg, 2017-51-17-a



4.5—SX-70 CAMERA: 1972; Designed by Henry Dreyfuss (American, 1904–1972) and James M. Conner (American, b. 1922); Project Manager: Edwin Land (American, 1909–1991); Manufactured by Polaroid Corporation (Cambridge, Massachusetts, USA); Polysulfone plastic with a layer of copper-nickel-chromium alloy, applied leather; 12.5 × 10.5 × 17.7 cm (4 15/16 × 4 1/8 × 6 15/16 in.); Museum purchase through gift of Neil Sellin, 1999-2-2-a



4.6—TPS-L2 WALKMAN PORTABLE CASSETTE PLAYER AND HEADPHONES: 1979; Designed by Akio Morita (Japanese, 1921–1999) and Koza Ohson (Japanese, b. 1933); Manufactured by Sony Corporation (Tokyo, Japan); Molded plastic, aluminum, steel, polyurethane, electronic components; Walkman: 13 × 8.7 × 3 cm (5 1/8 × 3 7/16 × 1 3/16 in.); headphones: 16.5 × 14.2 × 4 cm (6 1/2 × 5 9/16 × 1 9/16 in.); Gift of Robert M. Greenberg, 2017-51-4-a/c



4.7—CORRECTING SELECTRIC II MODEL 895 TYPEWRITER AND TYPING ELEMENTS: 1973; Designed by Eliot Noyes (American, 1910–1977); Manufactured by IBM (Armonk, New York, USA); Aluminum, steel, molded plastic; typewriter: 18 × 51 × 38 cm (7 1/16 × 20 1/16 × 14 15/16 in.); typing element (each): diam. 3.8 cm (1 1/2 in.); Gift of Robert M. Greenberg, 2017-51-18-a/g



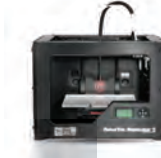
4.8—POWERSHOT 600 DIGITAL CAMERA: 1996; Manufactured by Canon, Inc. (Tokyo, Japan); Metal, molded plastic, glass, electronic components; 5.7 × 9.5 × 2.5 cm (2 1/4 × 3 3/4 × 1 in.); Gift of Robert M. Greenberg, 2017-51-21



4.9—IPOD DIGITAL MUSIC PLAYER: 2001; Designed by Jonathan Ive (English, b. 1967) and Apple Industrial Design Team (Cupertino, California, USA); Manufactured by Apple Computer, Inc. (Cupertino, California, USA); Molded plastic, polycarbonate, stainless steel; 10.4 × 6.1 × 1.9 cm (4 1/8 × 2 3/8 × 3/4 in.); Gift of David and Kelly Theresa Linton, 2009-49-1



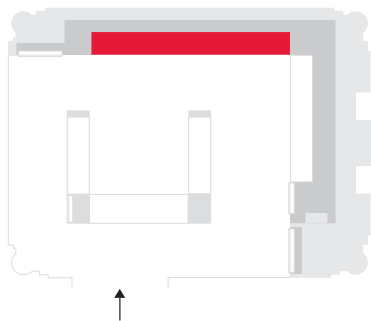
4.10—MAKERBOT REPLICATOR 2 DESKTOP 3D PRINTER: 2012; Manufactured by MakerBot Industries (Brooklyn, New York, USA); Powder-coated steel, PVC, acrylic, bronze, LCD screen, LED, electronic components; 56 × 49 × 42 cm (22 1/16 × 19 5/16 × 16 9/16 in.); Gift of Robert M. Greenberg, 2017-51-7



4.11—FQ02W FQ777 FOLDABLE SELFIE QUADCOPTER DRONE WITH REMOTE CONTROL: 2017; China; Molded ABS plastic, electronic components; drone: 40 × 41 × 14 cm (15 3/4 × 16 1/8 × 5 1/2 in.); remote: 17 × 16 × 19 cm (6 11/16 × 6 5/16 × 7 1/2 in.); Gift of Robert M. Greenberg, 2017-51-14-a,b



4.12—GALAXY NOTE 8 MOBILE PHONE AND STYLUS: 2017; Manufactured by Samsung (Suwon, South Korea); Glass, metal, electronic components; 21 × 13.5 × 1.3 cm (8 1/4 × 5 5/16 × 1/2 in.); Gift of Robert M. Greenberg, 2017-51-11





"We used to have to shoot film and then we would send it out to be processed and we would have to wait for the results of our work. Once we had the Polaroid, the whole process became instantaneous." —Bob Greenberg



"I've always felt that the best products are the ones that you don't have to look up anything in a manual to use." —Bob Greenberg



5. MEASUREMENT AND CALCULATION

One of design and technology's biggest challenges has been to accurately visualize time, distance, and temperature. These objects help people monitor the passage of time and quantify their environment.

5.1—DRV PINWHEEL CALCULATOR: 1953; Manufactured by Schubert (Rastatt, Germany); Enameled metal, molded plastic; 13.5 × 29.5 × 15.9 cm (5 5/16 × 11 5/8 × 6 1/4 in.); Gift of Barry Friedman and Patricia Pastor, 1986-99-22



5.5—HP-35 SCIENTIFIC POCKET CALCULATOR: 1972; Design Director: Dave Cochran (American, b. ca. 1932); Designed by Edward Liljenwall (American, 1943-2010); Manufactured by Hewlett-Packard (Palo Alto, California, USA); Molded plastic, metal, electronic components; 3 × 7.5 × 15 cm (1 3/16 × 2 15/16 × 5 7/8 in.); Gift of Robert M. Greenberg, 2017-51-16-a



5.9—IW500912 BIG PILOT'S WATCH: 2002; Manufactured by IWC Schaffhausen (Schaffhausen, Switzerland); Watchband produced by Santoni (Corridonia, Italy); Ceramic face, glass, metal, calfskin band; 33.8 × 4.6 cm (13 5/16 × 1 13/16 in.); Lent by Robert M. Greenberg



5.2—T-86 ROUND THERMOSTAT: 1953; Designed by Henry Dreyfuss (American, 1904-1972); Manufactured by Honeywell Inc. (Minneapolis, Minnesota, USA); Metal, molded plastic; 4.5 × 8 cm (1 3/4 × 3 1/8 in.); Gift of Honeywell Inc., 1994-37-1



5.6—DIVISUMMA 18 CALCULATOR: 1973; Designed by Mario Bellini (Italian, b. 1935); Manufactured by Ing. C. Olivetti & C. S.p.A. (Ivrea, Italy); ABS plastic, melamine, rubber, metal; 4.6 × 30.9 × 12 cm (1 13/16 × 12 3/16 × 4 3/4 in.); Gift of Barry Friedman and Patricia Pastor, 1986-99-41



5.10—NEST LEARNING THERMOSTAT: ca. 2012; Design Directors: Tony Fadell (American, b. 1969) and Matt Rogers (American, b. 1983); Manufactured by Nest Labs, Inc. (Palo Alto, California, USA); Forged stainless steel, glass, injection molded plastic, electronic components; 4.1 × 8.1 cm (1 5/8 × 3 3/16 in.); Gift of Nest Labs, Inc., 2013-19-2-a,b



5.3—CIFRA 3 SYNCHRON FLIP CLOCK: 1965; Clock designed by Gino Valle (Italian, 1923-2003) and font designed by Massimo Vignelli (Italian, 1931-2014); Manufactured by Solari di Udine (Udine, Italy); Molded transparent polymethacrylate and thermoplastic, electronic components; 9.5 × 18 × 9.5 cm (3 3/4 × 7 1/16 × 3 3/4 in.); Gift of Robert M. Greenberg, 2017-51-1



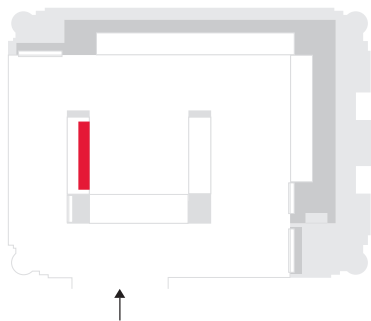
5.7—ASKEW CLOCK: ca. 1989; Designed by M & Co. (New York, New York, USA); Nickel-brushed steel, plastic, quartz movement; 3.2 × 23.5 cm (1 1/4 × 9 1/4 in.); Gift of Tibor Kalman / M & Co., 1993-151-29-1



5.4—TIMOR PERPETUAL CALENDAR: 1967; Designed by Enzo Mari (Italian, b. 1932); Manufactured by Danese Milano (Milan, Italy); Molded ABS plastic, lithographed PVC plastic; 15 × 17 × 9.4 cm (5 7/8 × 6 11/16 × 3 11/16 in.); Gift of Max and Barbara Pine, 1994-59-2



5.8—GK100 JELLY FISH WATCH: 1985; Manufactured by Swatch (Biel/Bienne, Switzerland); Molded plastic, metal; 22.3 × 3.4 × 0.5 cm (8 3/4 × 1 5/16 × 3/16 in.); Gift of Robert M. Greenberg, 2017-51-15-a



BOB GREENBERG'S TEN PRINCIPLES OF DESIGN

Originally inspired by Dieter Rams, Bob Greenberg set out to create his own set of guiding principles when he established R/GA forty-one years ago. These principles have been applied over the years to build R/GA into the innovative and award-winning global company it is today.

1. Leave the business model unfinished.

Technology will never stop disrupting everything in its path. That's why it's best to be "eighty percent finished." With every transition, there will be new capabilities to build and legacy parts to leave behind. Never stop changing and applying your principles in new ways.

2. Simpler is better.

When you reduce an idea to its most essential form, you make complicated things understandable, useful, and effortless. Today, there's more complexity than ever—and simplicity has never been more important.

3. Stories and systems need each other.

There are two kinds of creativity—and two types of creative people—that are equally important in an era defined by technology. The collision of systematic thinking and storytelling is the secret behind the best work, whether it's a campaign idea or a connected product.

4. Let creativity drive the business.

The quality of ideas, and the excellence of what is made, should drive a business, not the other way around. Never stop challenging yourself and learning from others.

5. The whole team is bigger than its parts.

It's a fact—diverse teams with divergent perspectives make better work. That's why integration and collaboration aren't just virtues to strive for, they are the heart of any business.

6. Never lose your commitment to craft.

In a world where so many disciplines and approaches need to be combined, it's critical that each part of the puzzle is executed at the highest level.

7. The interface is the experience.

Today, every experience, transaction, and piece of content lives behind an interface. It's the place where people touch a brand, and the experience of using it communicates more than an ad ever could.

8. Thinkers must make.

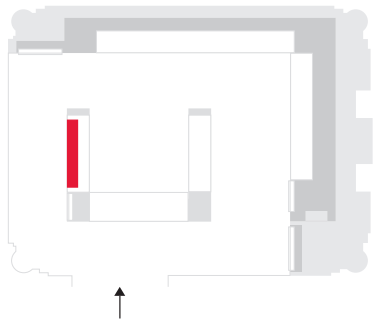
Thinking and making are inextricably linked. Executing work teaches you how strategy can come to life in the world, and makes the thinking better.

9. Listen to what data is telling you.

Data isn't just a bunch of numbers. It is all that humanity out there, sending you signals about who they are and the impact your work is having on them. If you listen, they will tell you how to transform your communications, your product, and your business.

10. Be connected by design.

R/GA has been designed from the ground up to help the leaders of the world's most important companies innovate. That means offering the broadest range of services in the industry—from transforming businesses and brands to building products and services, connecting spaces to the digital landscape, and crafting communications.



CONNECTED

BY DESIGN

EXHIBITION DESIGN BY
TOSHIKO MORI ARCHITECT PLLC

SPECIAL THANKS TO:
DIETER RAMS, CLARIFAI, LISNR, AND VITSCÉ

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MATT FLYNN AND ELLEN MCDERMOTT (OBJECTS 2013-40-1 AND 2009-50-1-A/C)
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