

NOVEMBER 2014

DESIGN JOURNAL

**COOPER
HEWITT**

4	PLAY DESIGNER!
8	DESIGN EDUCATION AROUND THE NATION
10	2014 NATIONAL DESIGN AWARD WINNERS
13	2014 NATIONAL DESIGN AWARDS GALA
14	DESIGN BY HAND
15	THE PEN PROCESS
18	DEBBIE MILLMAN: ON BRANDING
21	MEMBERSHIP
22	AN INTERVIEW WITH NARCISO RODRIGUEZ
24	NEW ACQUISITIONS
30	SHOP COOPER HEWITT

DIRECTOR'S LETTER



NOVEMBER 2014 DEAR COOPER HEWITT FRIENDS,

It's countdown time! The breathtaking renovation of the Carnegie Mansion is complete, and our ten opening exhibitions are now being installed. We're gearing up to welcome you back, and we couldn't be more excited.

Everything about the museum is new—from the signage and 90th Street entrance, to the location of galleries and the Shop, to the actual viewing and experience of design, to our name: Cooper Hewitt, Smithsonian Design Museum. It has been an incredibly rewarding journey of revitalization. Cooper Hewitt's dedicated, supremely talented staff has been there every step of the way and, together with our wonderfully supportive Board of Trustees, has made our massive transformation possible.

We're indebted to the Morton and Barbara Mandel Family Foundation, for a game-changing gift that is allowing us to digitize nearly all of the permanent collection, hire key staff, and provide free admission one night a week. Our newly created third-floor gallery, named in the Mandels' honor, will provide an additional 6,000 square feet of open, expansive space for design exhibitions and explorations.

Another recent major gift, generously provided by Bloomberg Philanthropies, is the foundation of a revolutionary new visitor experience, rooted in groundbreaking technology. This unprecedented offering will allow visitors to explore and interact with the design process, gain access to our rich collection, and play designer!

In this first issue of *Design Journal*, our newly named biannual magazine, discover what we've been up to, and what you can look forward to when we welcome you back "home." Find a rundown of offerings in our freshly renovated galleries—including the high-tech *Immersion Room*—where you can create and project wallpapers at full scale; see all the cities our education initiatives have impacted; learn about this year's staggeringly talented National Design Award winners; and peek inside our 15th anniversary gala celebration.

Design process is the lens for all our exhibitions and programs, so we thought it only fitting that we share our process for some of the museum's newest designs. Read the fascinating story behind the development of Cooper Hewitt's most innovative and integral new tool, the Pen. Understand the evolution of our new branding and logo design. And learn about fashion designer Narciso Rodriguez's creative process in an interview with the 2014 National Design Award winner conducted by our new Deputy Director Brooke Hodge. We round out this issue with a showcase of our latest acquisitions and a preview of our new Cooper Hewitt publications and products.

The future of the nation's foremost design museum is here, and we've

got three new Board members who are passionate about securing it: Jon Iwata, Senior Vice President of Marketing and Communications at IBM; Avi Reichental, President and CEO of 3D Systems; and Todd Waterbury, Senior Vice President and Executive Creative Director of Marketing at Target. This brings Cooper Hewitt's Board of Trustees to thirty-five members, the largest and strongest in our history.



Thank you all for your continuing support throughout this redesign, staying active as members and friends of Cooper Hewitt, and attending our ongoing exhibitions and programs across the city and nationwide. Don't forget to visit our new website for the latest information on our reinvigorated museum experience.

You can also connect with us on Facebook and Twitter, where you'll find even more great design information.

We're in the homestretch and can't wait to see you at the unveiling of it all at our opening celebrations the week of December 8. We'll see you soon!

Sincerely,

Caroline Baumann,
Director

@baumtweet
@cooperhewitt
[facebook.com/cooperhewitt](https://www.facebook.com/cooperhewitt)
cooperhewitt.org

PLAY DESIGNER! OPENING EXHIBITIONS

Here's a rundown of the ten opening exhibitions that will celebrate Cooper Hewitt's newly renovated galleries. Each promises new experiences, not only in the way content is displayed, but in how it can be navigated, positioned, interpreted, and seen in relation to collection objects not in the physical galleries. Our exhibitions invite interaction, play, and participation.



01

GROUND FLOOR

DESIGNING THE NEW COOPER HEWITT An impressive number of designers and design firms were selected to help achieve our mission of fostering new and diverse audiences in the physical mansion and on the Web. The list includes, but is not limited to: Beyer Blinder Belle Architects; Irma Boom; Diller Scofidio + Renfro; Gluckman Mayner Architects; General Electric; Goppion; Hood Studio; Chester Jenkins/Village; Local Projects; Pentagram; and Undercurrent. Through design briefs, sketches, photographs, blueprints, and other illustrations, *Designing the New Cooper Hewitt* is a transparent look at how we achieved our new status as the nation's unique and dynamic twenty-first-century design museum.

FIRST FLOOR

BEAUTIFUL USERS Designers address human needs and desires. In the mid-twentieth century, American designer Henry Dreyfuss pioneered the methodology of user-centered design, applying the new field of ergonomics to consumer products. Since then, user-centered design has expanded to address the needs of differently abled users and global populations as well as the design of complex systems and services. Designers today seek to actively engage users in the design process, while users have become an unpredictable creative force in their own right.

BEAUTIFUL USERS is made possible by major support from Amita and Purnendu Chatterje.



Generous support is also provided by Dorit and Avi Reichental.

Additional funding is provided by the August Heckscher Exhibition Fund, the Ehrenkranz Fund, the Bill Moggridge Memorial Fund, The Richard H. Driehaus Foundation, Deborah Buck, May and Samuel Rudin Family Foundation, Inc., and IDEO.



02

MAIRA KALMAN SELECTS Author, artist, and designer Maira Kalman is best known for her whimsical take on modern life. *Maira Kalman Selects* explores the natural conditions of the human experience. According to Kalman "there are mistakes and wrong turns, and there is sadness, but there is also great joy." With her authentic vision, Kalman punctuates selections of Cooper Hewitt's collections with the National Museum of American History's treasured objects—President Lincoln's pocket watch and the pall that was draped over his coffin—as well as objects from her personal collection to present a tableau of daily life as she sees and lives it.

MAIRA KALMAN SELECTS is made possible by the Marks Family Foundation Endowment Fund.

01
From **BEAUTIFUL USERS**.

02
My Favorite Things by Maira Kalman, exhibition catalog. (New York: HarperCollins, 2014). Featured in **MAIRA KALMAN SELECTS**.



03

PROCESS LAB Cooper Hewitt has drawn on its education team's extensive experience planning and leading programs for K-12 students and educators, families, and the public to create a hands-on learning space that will immerse visitors of all ages in the design process. Visitors will engage in a range of digital and physical activities, from getting ideas, to prototyping with materials, to critiquing and evaluating everyday design solutions. Embracing our motto of "Play Designer," the Process Lab is a dynamic new way to enjoy the museum and think about design.

Process Lab is made possible by major support from Alice Gottesman.

Generous support is provided by The Hearst Foundations.

Additional funding is provided by May and Samuel Rudin Family Foundation, Inc., Beth Comstock, and Nike, Inc.

SECOND FLOOR

MAKING DESIGN Many works from the museum's extraordinary collection will be showcased in five exhibitions on the second floor. Presented in new modular display systems designed by Diller Scofidio + Renfro, these fresh, dynamic installations will celebrate making design. Collections will be intermingled: the contemporary will be integrated with the historic, cultures will be juxtaposed, and centuries-old traditions will be presented alongside current manufacturing techniques. Two galleries feature design innovations with a focus on techniques and materials, illustrating how design periods respond to five elements of design: line, form, texture, pattern, and color. As with all objects on view in the new immersive Cooper Hewitt, visitors will be able to create their own virtual collection as they gather their favorite works with their special electronic Pen.

Exhibitions of the permanent collection are made possible by major support from Nancy Marks.

Additional support is provided by Elizabeth and Lee Ainslie and the Henry Luce Foundation.



04

MODELS AND PROTOTYPES A new gallery is devoted to celebrating the art of the model and the important role prototypes play in the design process. The opening installation features the exceptional architectural and staircase models donated by Eugene V. and Clare E. Thaw. The models dating from the eighteenth to early twentieth century are in the *compagnonnage* tradition, which involved a sequence of design instruction that led apprentices to become masters of their craft and design. Each stage required models: those in the exhibition range from an acceptance piece for mastership to ones by those who were masters already, often as a representation of talent. The architectural models display extraordinary materials, knowledge of proportion, and structure.

THE HEWITT SISTERS COLLECT Until now, the remarkable story of Sarah and Eleanor Hewitt has not been widely shared. Cooper Hewitt's opening is an appropriate opportunity to recognize their central role in the museum's founding in 1897 and in the genesis of the core collection. Originally part of the Cooper Union for the Advancement of Science and Art, it was conceived as "a practical working laboratory" where students and designers could go to be inspired by actual objects. Even by today's standards, the Hewitt sisters' vision for user-focused participation and outreach, of creating a museum and collection "for anyone who wanted to use it as a place to work and learn," seems radical. In galleries that were formerly Mr. and Mrs. Carnegie's bedrooms, the Hewitt sisters' collecting philosophy will be celebrated with objects they gave to the museum, or which were acquired under their auspices.

THE HEWITT SISTERS COLLECT is made possible by generous support from Nancy Marks.

Additional support is provided by Margery and Edgar Masinter and the Smithsonian Women's Committee.

03
Pause, 2004, 2x4.
From **MAKING DESIGN**.

04
From **Models & Prototypes**.



05

PASSION FOR THE EXOTIC: LOCKWOOD DE FOREST, FREDERIC CHURCH This exploration of American designer and painter Lockwood de Forest displays de Forest's decorative arts objects in the context of the Aesthetic Movement's taste for the "exotic," and defines his role in creating an Indian style of interior decoration in late-nineteenth-century America. The exhibition will include works from the museum's acclaimed Frederic Church collection, since Church was de Forest's painting instructor as well as his mentor in collecting decorative arts objects from exotic locales, including the Holy Land, Syria, and Egypt. Paintings by both are in the exhibition, located in the former Carnegie family library, the most complete existing de Forest architectural interior in America still situated in the building for which it was originally created.

PASSION FOR THE EXOTIC is made possible in part by the American Express Foundation.

Restoration of the Teak Room is supported in part by the American Express Historic Preservation Fund.

IMMERSION ROOM Cooper Hewitt's renowned wallcoverings collection will be featured in a new high-tech Immersion Room, offering visitors a unique interactive experience, enabling them to select digital images of wallpapers or sketch their own designs and project them on walls at room-size scale and impact, creating a vibrant, immersive design environment. For the first time ever, museum visitors will be able to explore the museum's wallcoverings collection in a space that displays designs as they were intended, or might have been installed.

The Immersion Room is made possible by major support from Amita and Purnendu Chatterjee.

Digital experience is supported by Bloomberg Philanthropies.

THIRD FLOOR

TOOLS: EXTENDING OUR REACH The museum's new third-floor Barbara and Morton Mandel Design Gallery will be inaugurated by the special exhibition *Tools: Extending Our Reach*. Drawn from the Smithsonian's encyclopedic collection, and featuring ten of its museums, the exhibition asks: Why do tools come into being? And why do they look the way they do?

Tools are designed to bring about change. The historical and cultural span of the 175 tools selected for this opening exhibition is a testament to the disparate range of ingenious objects humans have created to engage with the world: some are seemingly simple, poetic gestures; others save time and are part of daily life; still others are game changers that have enabled us to achieve amazing feats that propel us as humans.

TOOLS: EXTENDING OUR REACH is made possible by major support from 

Generous support is also provided by Newell Rubbermaid, Dorit and Avi Reichental, and Esme Usdan.

Additional funding is provided by the August Heckscher Exhibition Fund, the Ehrenkranz Fund, and Smithsonian Institution Funds from the Grand Challenges Consortia.

05
Controller of the Universe, 2007. Damián Ortega.
From **TOOLS: EXTENDING OUR REACH**.

DESIGN EDUCATION AROUND THE NATION



NATIONAL DESIGN AWARDS LUNCHEON AT THE WHITE HOUSE



First Lady Michelle Obama honors Cooper Hewitt DesignPrep Scholars and Washington, DC, students. Twelve high school students from New York and Washington, DC, including Luka Sabbat and Annabelle Liz (pictured), joined the 2014 National Design Awards Luncheon at the White House.



National Design Award winners pose outside of the White House along with honored high school students from New York and Washington, DC, and Cooper Hewitt director and staff, at the conclusion of the National Design Awards Luncheon at the White House.

While the focus in New York has been on the December opening, the Education Department has been bringing design and design thinking to classrooms and students across the country. Hundreds of high school students in Washington, DC and New York sat down with designers, many of whom are National Design Award winners, during the 2014 Teen Design Fairs. Our Design in the Classroom program has just reached over 60,000 New York City students, and is currently being piloted in Cleveland, Minneapolis, New Orleans, San Antonio, and Washington, DC.

2014 TEEN DESIGN FAIR

WASHINGTON, DC



Don Bilodeau of Pentagram talks with DC public school students interested in graphic design.

NEW YORK CITY



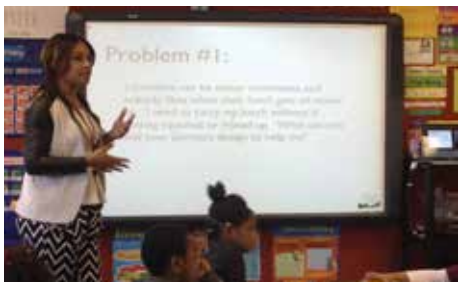
Over 300 high school students mingled with professional designers at the Teen Design Fair in New York City, sponsored by Target and the School of Visual Arts.



Tim Gunn of Project Runway mentors students on creative careers and pursuing their interests in design.

DESIGN IN THE CLASSROOM

WASHINGTON, DC



A teacher from the 2013 Smithsonian Design Institute leads the Design in the Classroom workshop for her own class in Washington, DC.

NEW YORK CITY



Design in the Classroom workshop with fourth grade students at PS 131 Abigail Adams Elementary School, Queens, New York.

NEW ORLEANS



Teaching artists from the Center for Arts-Inspired Learning in Cleveland, Ohio, present their design solution at the Smithsonian Design Institute in New Orleans.

Opposite
Students at the 2014 Teen Design Fair, Washington, DC, look at work by Tom Kundig of Olson Kundig Architects.

2014 NATIONAL DESIGN AWARD WINNERS

LIFETIME ACHIEVEMENT

IVAN CHERMAYEFF AND TOM GEISMAR



Ivan Chermayeff and Tom Geismar are founding partners of the New York-based brand design firm Chermayeff & Geismar & Haviv. Since 1958, Chermayeff and Geismar have pioneered the modern movement of idea-driven graphic design across every discipline, specializing in brand identities, exhibitions, print and motion graphics, and art in architecture. They have created many of the world's most iconic and recognizable trademarks working with clients such as Chase Manhattan Bank, Mobil Oil, New York University, PBS, and Xerox.

Poster to publicize **Winston Churchill: The Wilderness Years**, a television series sponsored by Mobil Oil Corporation, 1981.

Exhibition design for the Statue of Liberty Museum showing a full-size copper replica of Liberty's face, conveying her colossal scale to entering visitors, New York, NY, 2006.

DESIGN MIND

WITOLD RYBCZYNSKI



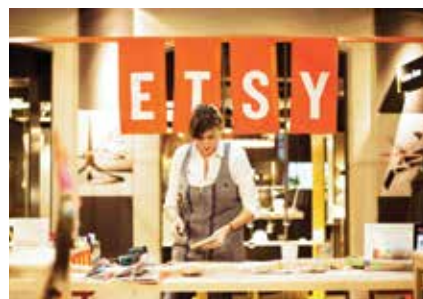
Witold Rybczynski is a writer and emeritus professor of architecture at the University of Pennsylvania. He has written eighteen books and several hundred essays and reviews on architecture, urbanism, and design intended for a broad audience. He has contributed to the *Atlantic*, the *New Yorker*, the *New York Review of Books*, and the *New York Times*, and has been an architecture critic for *Saturday Night*, *Wigwag*, and *Slate*. Rybczynski's critically acclaimed books include *A Clearing in the Distance*, *Home: A Short History of an Idea*, *Last Harvest*, *Makeshift Metropolis*, and *How Architecture Works: A Humanist's Toolkit*.

Makeshift Metropolis: Ideas About Cities, 2010. Published by Scribner.

How Architecture Works, 2013. Published by Farrar, Straus & Giroux.

CORPORATE & INSTITUTIONAL ACHIEVEMENT

ETSY



Etsy is an online marketplace where people connect to buy and sell unique goods. Since 2005, Etsy has empowered people to reimagine commerce in ways that build a more fulfilling and lasting world. Today, Etsy supports over 1 million shops around the world and caters to a 40-million-member community. Etsy's business model allows sellers to keep 96.5 percent of every item sold.

Etsy event in the foyer of Stilwerk's Hamburg flagship store, Hamburg, Germany, 2013.

ARCHITECTURE DESIGN

BROOKS + SCARPA



Angela Brooks and Lawrence Scarpa are partners in the Los Angeles-based architecture firm Brooks + Scarpa. The firm has garnered international acclaim for its leadership in sustainable and socially progressive design and unique ideas about tactility and spatial experiences. The firm has received numerous honors for such projects as the Solar Umbrella House; Colorado Court, the first affordable LEED-Gold-certified housing project; and Step Up on 5th, which provides support for the homeless and special-needs populations.

Redelco Residence, Studio City, CA, 2005.

COMMUNICATION DESIGN

OFFICE



Office, the San Francisco-based studio led by Jason Schulte and Jill Robertson, has developed strategies and designed solutions for some of the world's most iconic companies, including Google, Disney, Coca-Cola, Target, and IBM. Equally passionate about its annual pro bono projects, Office launched Wee Society in 2012, an

award-winning kids' brand that aims to help parents raise good little people by teaching kindness and sparking imaginations.

IBM Smarter Planet campaign visual system, global, 2009. Project partner: Ogilvy & Mather. New York.

FASHION DESIGN

NARCISO RODRIGUEZ

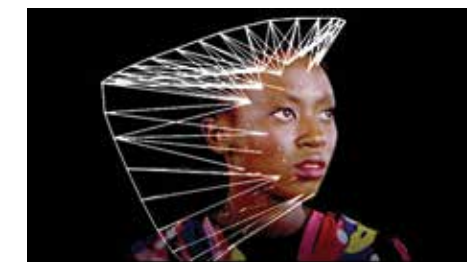


Narciso Rodriguez has redefined American style over the last two decades, through his structured and elegantly minimal designs. Based in New York City, Rodriguez makes modern classic clothing that functions both practically and aesthetically. His numerous honors include three CFDA Awards, Pratt Institute's Fashion Icon Award, and being named one of the "25 Most Influential Hispanics in America" by *Time* magazine.

Tangerine crepe dress, black shark/calf shoe, Spring/Summer 2014.

INTERACTION DESIGN

AARON KOBLIN



Aaron Koblin is a San Francisco-based interaction designer whose work explores the changing relationship between humans and the data they create. His projects

range from commissioning 10,000 people to draw a sheep, to making data-driven and crowd-sourced Grammy-nominated music videos for Radiohead and Arcade Fire. Koblin leads the Data Arts Team at Google, and his work is in the permanent collections of the Museum of Modern Art, the Victoria and Albert Museum, and the Centre Pompidou.

Still from Arcade Fire's *Just a Reflektor*, an interactive short film, 2013. Collaboration with Vincent Morisset.

INTERIOR DESIGN

ROMAN AND WILLIAMS BUILDINGS AND INTERIORS



New York-based Roman and Williams was founded in 2002 by Robin Standerfer and Stephen Alesch. Their designs demonstrate a comprehensive design vision, marking their work as a unique user experience. Their projects include the award-winning New York Ace and Standard Hotels, and The Dutch and Lafayette restaurants with chef Andrew Carmellini; and a product line with Waterworks and Lalique. Recent projects include an eatery for Facebook and the newsroom and set for Huffington Post Live.

Lafayette restaurant dining room, New York, NY, 2013.

PEOPLE'S
DESIGN
AWARD

WINNER 2014

SPIRE



Spire, a wearable personal health-tracking device, took home the trophy for the 2014 People's Design Award at Cooper Hewitt's National Design Awards gala in New York October 9, 2014. Spire analyzes an individual's emotional and physical states with the goal of improving people's daily lives through greater health, balance, and productivity.

Designed by Zhao Zhao, Spire is worn on the hip or torso and tracks patterns of breathing, movement, and activity through a group of sensors that provide feedback in real time to a user's smartphone. Based on set goals and the data it collects, the device sends messages throughout the day to shift one's state of mind to improve mood and reduce stress,

or inspire activity if one is sedentary. Described as a "mini yogi in your pocket," Spire was introduced to the market in October 2014 after three years in development with advisors from Stanford University's Calming Technology Lab.

This year's contest, organized by Cooper Hewitt and Smithsonian.com, invited the public to vote for their favorite design from a pool of twenty works. From September 10 to October 6, more than 20,000 votes were cast from across the country.

The People's Design Award is part of Cooper Hewitt's largest public education initiative, National Design Week, which took place October 4-12.

National Design Week is made possible in part by the generous sponsorship of



National Design Awards are supported in part by



Additional support is provided by Facebook.

LANDSCAPE ARCHITECTURE

ANDREA COCHRAN

LANDSCAPE ARCHITECTURE

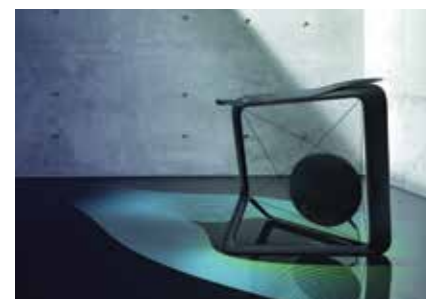


San Francisco-based Andrea Cochran Landscape Architecture is distinguished by its emphasis on the experiential and material quality of the built landscape with sustainability as a central focus. Founded in 1998 by Andrea Cochran, FASLA, the firm tackles a wide range of project types and scales, from single-family residences to hotels, wineries, affordable housing, schools, institutions, and public parks.

A system of perforated Cor-Ten walls carves into the landscape, Energy Biosciences Building, University of California, Berkeley, CA, 2012.

PRODUCT DESIGN

LUNAR



LUNAR is a global design and engineering firm that has been creating beautiful, ingenious, and charismatic products and experiences for thirty years. Founded and built by Jeff Smith and Gerard Furber in San Francisco, LUNAR's work spans consumer, technology, and life science markets for leaders like Oral-B, Apple, Johnson & Johnson, among other global brands.

VELA Cycle Trainer for home training, concept, 2012.

15TH ANNUAL NATIONAL
DESIGN AWARDS GALA

01



02



03



04



05



06



07



08

01 National Design Awards Gala celebration with David Stark décor and 3D Systems-printed pens overhead.

02 Interaction Design Award winner Aaron Koblin.

03 Cooper Hewitt Board Members (l. to r.) Nancy Marks, Vice Chairman; Judy Zankel, Secretary; Barbara Mandel, Chairman.

04 Lifetime Achievement Award winners Tom Geismar and Ivan Chermayeff.

05 Sam Allen, Interior Designer; Beth Comstock, Cooper Hewitt Board President; Christopher Spitzmuller, Designer.

06 3D-printed Carnegie Mansion table centerpieces provided by 3D Systems.

07 Stephen Petronio Company modern dancers in costumes designed by Narciso Rodriguez.

08 Fashion Design Award winner Narciso Rodriguez, artists Cindy Sherman and Robert Longo, and Caroline Baumann.

DESIGN BY HAND



Design by Hand focuses on the craftsmanship, innovations, and merits of contemporary global designers. Launched to sold-out audiences in fall 2013 with Marimekko, the series demonstrates the appeal and ongoing interest in the role the human hand plays in the design process. Visit cooperhewitt.org/DesignByHand for exclusive online content, including blogs and webcasts of past programs.

HEATH CERAMICS MAY 2014



Cooper Hewitt continued the popular biannual series for a week in May 2014. There was a special public lecture and four days of workshops for families, adults, and teens.

RALPH RUCCI NOVEMBER 2014



The next Design by Hand collaboration features renowned fashion designer Ralph Rucci. Events will take place the week of November 4, visit cooperhewitt.org for more details.

For further information call
212.849.8353

Design by Hand is made possible by the support of

Van Cleef & Arpels

Left
Children at the Heath Ceramics Family Workshop.
Right
Ralph Rucci.

MA IN THE HISTORY OF DESIGN AND CURATORIAL STUDIES AT COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM

The curriculum for this two-year degree brings an object-focused and practice-based approach to the study of European and American decorative arts and design from the Renaissance to the present. Students work directly with Cooper Hewitt's collections and staff assisting with object research and exhibition preparation.

Graduates of Parsons the New School for Design's masters program

go on to careers in museums, historic and auction houses, arts publications, academia, and galleries.

Starting this fall, students will be able to study abroad at Parsons Paris. Classes meet either on campus or in the Musée des Arts Décoratifs, offering students a unique and expansive cultural experience.



THE PEN PROCESS



by **Jennifer Bove**, Vice President, Service Design at Fjord; **Andrew Crow**, Head of Design at Uber; **Jordan Husney**, Director at Undercurrent

When the Cooper Union Museum for the Arts of Decoration (present-day Cooper Hewitt) opened in 1897, it was conceived as a working museum for professional designers and Cooper Union students—a place of immersive experience. The objects in the collection were meant to be handled. Direct physical engagement was seen as integral to the creative process.

Cooper Hewitt's redesign created an opportunity to reconsider the contemporary museum experience. Designers Local Projects and Diller Scofidio + Renfro worked with the museum to conceive of an electronic pen that would put the tools of designers into the hands of museum visitors. By touching the Pen to an object's label, visitors will be able to save data and recall the information at digital tables throughout the museum—allowing them to explore after their visit through a custom URL printed on their entrance ticket. The Pen would encourage visitors to actively engage with objects, thereby extending the museum experience beyond the gallery walls. To do this, however, the museum needed to create original hardware—its own tool!

"Hardware is hard" is a popular aphorism among interaction designers. Unlike other media, such as audio or graph-

ics, hardware requires a finalized design much earlier in the process. Once hardware designs are released for manufacture, no changes can be made. Furthermore, hardware must be able to withstand its environment. For the Pen, this meant being handled by hundreds of thousands (if not millions) of visitors.

Cooper Hewitt Director Caroline Baumann reached out to supporter and friend of the museum Aaron Dignan, CEO of the organizational transformation firm Undercurrent, about enlisting his company to help make the Pen a reality. Undercurrent was intrigued and excited to be a part of this unique opportunity.

Rendering of a visitor using the Pen to interact with collection objects on the in-gallery digital table.



Their first task was to identify design milestones and establish how much time the museum would have to iterate the various aspects of the Pen’s production. There was a lot to consider, such as the electrical and software engineering, aesthetics, and industrial design. A process for validating design choices was integrated into the schedule—it is all too easy to focus on building the thing right rather than on building the right thing.

Cooper Hewitt produced storyboards and videos of anticipated design interaction to illustrate exploratory actions, such as using the Pen to save and manipulate objects at a table, as well as practical concerns, like returning the Pen to museum staff at the end of a visit.

In interaction design, all initial specifications need to be tested in real life. To accomplish this, Undercurrent and Avi Reichental—CEO of 3D-printing company 3D Systems—collaborated to produce 3D prototypes of pen designs. The experience design and engineering firm, Tellart, created a set of working electronic prototypes to model basic interaction with real users.

The next step was to focus on engineering. Engineering an easy-to-use device intended to wirelessly read and manage a list of objects while maximizing battery life presented a significant set of technical challenges. Engineering such a device from scratch would have taken years. It was recommended that SistelNetworks in Spain might have already developed a partial usable solution—an interactive pen for use in hospitals. The pen was tested and determined to be a suitable starting point.

An effective union of form and function underpins good design, and Cooper Hewitt was determined to produce a pen with the functionality, aesthetics, and ergonomics worthy of a national design museum. Fortunately, Beth Comstock, Chief Marketing Officer of General Electric and the president of Cooper Hewitt’s Board of Directors, mobilized the GE Design Council, a world-class industrial and interaction design team.

The team gathered for two days at 3D Systems’ innovation center in New York City to direct the industrial and interaction design of the Pen and to flesh out additional use cases. These scenarios included: receiving the Pen at reception, collecting objects, interacting with digital

tables, returning the Pen, and maintenance (e.g., changing the battery and cleaning). The team also considered practical constraints. For example, the Pen needed to have a long battery life, but also needed to be easily handled by visitors without excessive battery weight. Through a series of 2D and 3D sketches, the team honed several concepts into a single design direction and developed the Pen’s vocabulary of cues and feedback.

The team created a set of seven design principles to guide the design of the Pen experience. These principles enabled the designers and engineers to vet ideas and hypotheses:

- 1. NOT A BARRIER TO ENTRY:**
It just works.
- 2. EXTENSION OF THE CONTENT:**
The exhibitions are the focus, not the Pen.
- 3. BELONGS IN THE MUSEUM:**
The Pen experience is well designed, useful, and beautiful.
- 4. ENCOURAGES DISCOVERY:**
The Pen unlocks content about the exhibitions.
- 5. PART OF AN ECOSYSTEM:**
The Pen interaction is part of the larger museum experience.
- 6. CONTEXT OF USE:**
Pen interaction and use is location dependent.
- 7. DIRECT MANIPULATION:**
The Pen enables new interaction with content.

The Pen’s final design was driven by a combination of functional requirements, constraints, and unique interaction opportunities. Paying close attention to visitor and museum staff needs helped the team to refine the interaction details of the Pen system.

Remote cooperation among the many design teams was key to design iteration, and was facilitated by Workbench, a collaborative internet platform from GrabCAD.

At this stage, 3D prints and interaction scenarios were created to test and

evaluate design choices, and the Pen began to take its final shape. Details, such as the angle at the top of the Pen, were modified to intuitively guide the user to accurately align the Pen’s antenna when scanning an object. The outer casing was made as narrow as possible to make the Pen feel natural to hold.

To transition from design concept to manufactured object, all design components must either be sourced or be able to be produced through a repeatable manufacturing process. Through the R/GA Internet of Things Accelerator, the team was introduced to MakeSimply, a hardware startup firm that transformed the Pen’s design into parts and processes that could be manufactured by its international network of factories. Getting the manufacturer involved early saves time. The manufacturer will recognize if an exterior angle is too sharp or a wall too thin—this helps to avoid many headaches later in the process.

It is our hope that the Pen will change the museum experience—from one that is spent seeing the galleries through a mobile device to one that engages visitors in an immersive environment. Imagine a world where collecting an object at the museum prompts a 3D printer to create a replica, or allows visitors to create mashups of forms and materials from many objects. Permeable museum walls offer infinite possibilities and with its pen, Cooper Hewitt is taking a lead in redefining the way the world will see its collections.

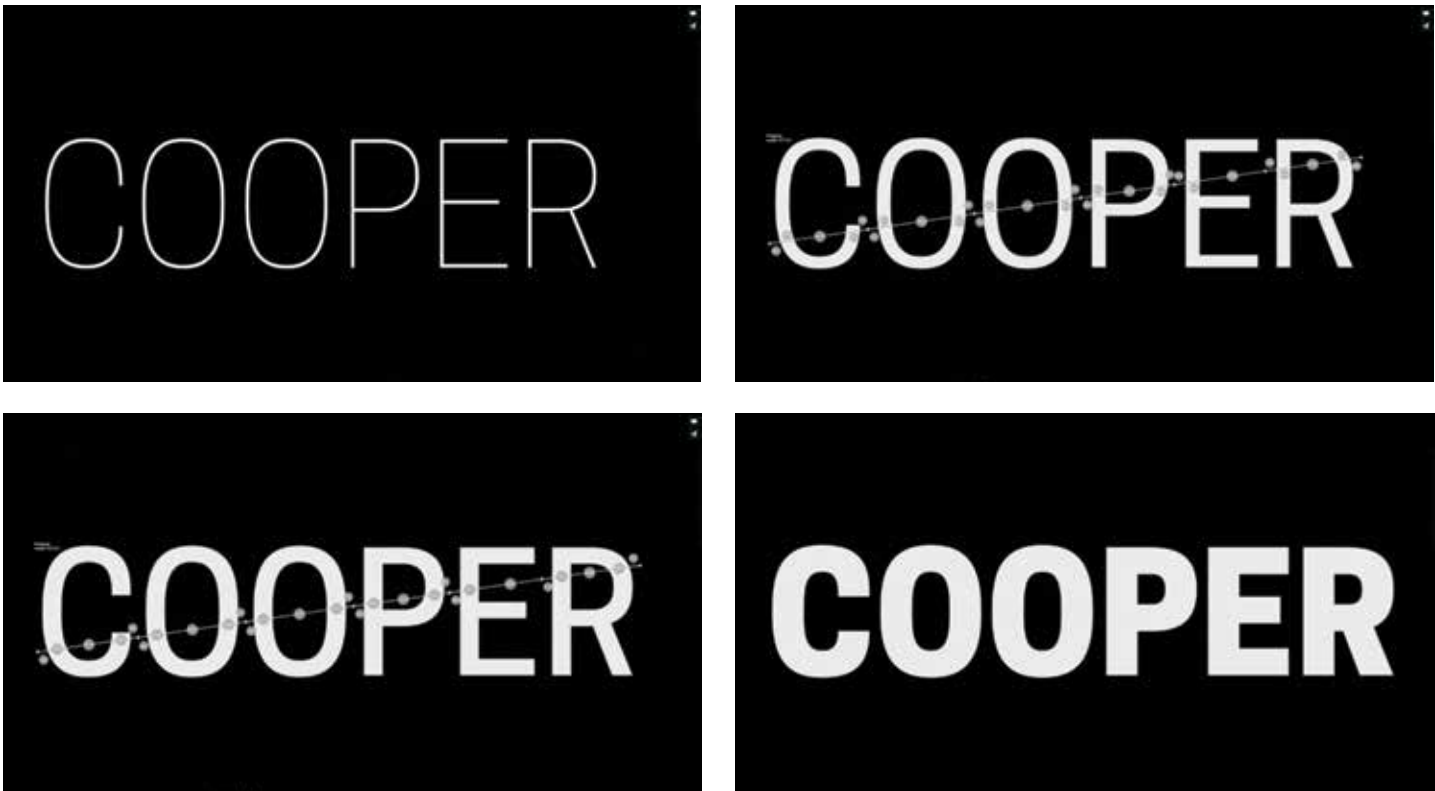
Digital experience is supported by

Bloomberg Philanthropies

Opposite
Image of the Pen.

DEBBIE MILLMAN: ON BRANDING

Perhaps the most interesting **shift** in the role of contemporary museums has been from collecting static cultural artifacts toward serving as incubators for generating and sharing **dynamic cultural ideas**. This parallels the broader cultural transition from economies of ownership (e.g. CDs, books, automobiles) to those of access and sharing (e.g. streaming music services, e-books, car-sharing services).



Nowhere is this more apparent than in the major renovation of Cooper Hewitt, Smithsonian Design Museum. One of the foundational elements that required a new, fresh concept, in keeping with the other physical and virtual changes, was the museum's identity. Eddie Opara, lead designer at Pentagram—the agency commissioned for the rebranding—spoke with me about the project. "It was seamless. We collaborated with Diller Scofidio + Renfro, who elevated the notion of invention in the transformation of the gallery spaces and the new visitor experience, and we commissioned type designer Chester Jenkins to create a custom typeface."

This past June, Cooper Hewitt rolled out its new identity, releasing the new typeface through an open source license. Making the font open source exemplifies the museum's commitment to accessibility, one of its core values. As part of its new identity, the museum changed its name, dropping the hyphen between Cooper and Hewitt and swapping "National" for "Smithsonian." The new identity "reinforces the notion of a contemporary Cooper Hewitt," explained Opara. "Inside the museum's historic shell lives a bold statement and the meaningful actions of design. The logo is bold in weight and tailoring; it is durable and functional, and there is even a bit of fun to it." The renovation, however, is not merely about gallery space or branding. It is about creating an entirely new experience and altering the idea of what a museum is and how it contributes to society and culture.

I recently sat down with director Caroline Baumann to discuss her vision for the new Cooper Hewitt.

DM: The renovation is almost complete and the museum opens in December. What's your objective? What are you looking to accomplish?

CB: Our goal is for Cooper Hewitt to be one of the most important international design resources in the world. We'll provide a platform for discussions about design in all of its dimensions, from tabletop design and robotics, to sustainable cities and potable water for poverty-stricken communities.

DM: Aside from being on Museum Mile, what was the impetus to stay in the building? Why not go to Brooklyn or Queens?

CB: We're proud stewards of the Carnegie Mansion. The innovations Andrew Carnegie incorporated into his home back in 1902 are extraordinary—from the first push-button elevator to the first modern example of air-conditioning—there's history in every millimeter in the building. We're honoring that history while forging a new future. I like to think that Carnegie would be very proud that his home houses America's design museum, and I'm confident he'd be pleased with our mission to inspire and empower people through design.

DM: What changes have you made to the building?

CB: We've added 60 percent more gallery space to the museum by reprogramming our existing footprint. The space previously occupied by the Smithsonian Design Library has been transformed into the magnificent, contemporary Barbara and Morton Mandel Design Gallery. We will inaugurate a design process lab on the first floor to challenge visitors to solve hands-on problems through design. Even our former admissions desk area is now gallery space. We'll celebrate the breadth and richness of our permanent collection on the second floor, rotating exhibitions on a regular basis. We're marrying cutting-edge technology with the museum's historic interior to communicate that this is a whole new experience that breaks all the rules of museumness. Visitors can write on digital tables with our new interactive pen [see *The Pen Process*, p. 15]

Various screens demonstrating the scalability of the new Cooper Hewitt typeface.



and virtually take objects with them. We're changing the notion that museums are places where you are only allowed to look, and are doing away with many of the traditional rules by saying "create, capture information, write, design, participate." It's a revolutionary new direction.

DM: What was the most challenging aspect of this undertaking?

CB: The multidimensional quality of the scope of work—renovating a nineteenth-century home while reinvigorating the visitor experience and installing the ten new exhibitions simultaneously, and of course the fund-raising to make all of this happen. When you're working with a turn-of-the-century building, there are inevitably countless surprises and challenges. I'm pleased to say that we surpassed our goal, even as our campaign grew from \$64 million to \$91 million. With this additional funding we can realize a truly visionary plan for Cooper Hewitt's future. Long time Trustee and Board Chairman Barbara Mandel and her husband Mort gave us a fabulous—and record-breaking—\$10 million gift to digitize our entire collection and realize many other ambitious projects. We're rapid-capturing every object and making them available online so that anyone, anywhere, can get to know our collection and explore it in any number of ways: by year, by designer, even by color! The support from the Smithsonian Institution as well as the City of New

York has been incredible; it is the first time the museum has ever received city funding for a capital project, and it's been truly transformative. We also received major support from Bloomberg Philanthropies, which allows us to open with a level of technological interaction and sophistication that we never imagined possible.

DM: How do you manage these initiatives while also communicating that Cooper Hewitt is the only design museum in the nation?

CB: We extend our reach by taking design beyond the museum walls. Our Design in the Classroom program is going nationwide like wildfire. We're creating exhibitions and programs that have national and global impact, as they travel from the west coast to Europe and Asia. We will inspire a global conversation about design by expanding the notion of what design is. We're turning the museum inside out by creating a dynamic and immersive experience that invites participation, not just observation. Cooper Hewitt will be an accessible resource for empowering people of all ages and from all walks of life through design.

Debbie Millman is a designer, author, educator, brand strategist, and host of the podcast "Design Matters." The show won the Cooper Hewitt People's Design Award in 2011.

The newly renovated third floor Barbara and Morton Mandel Design Gallery.

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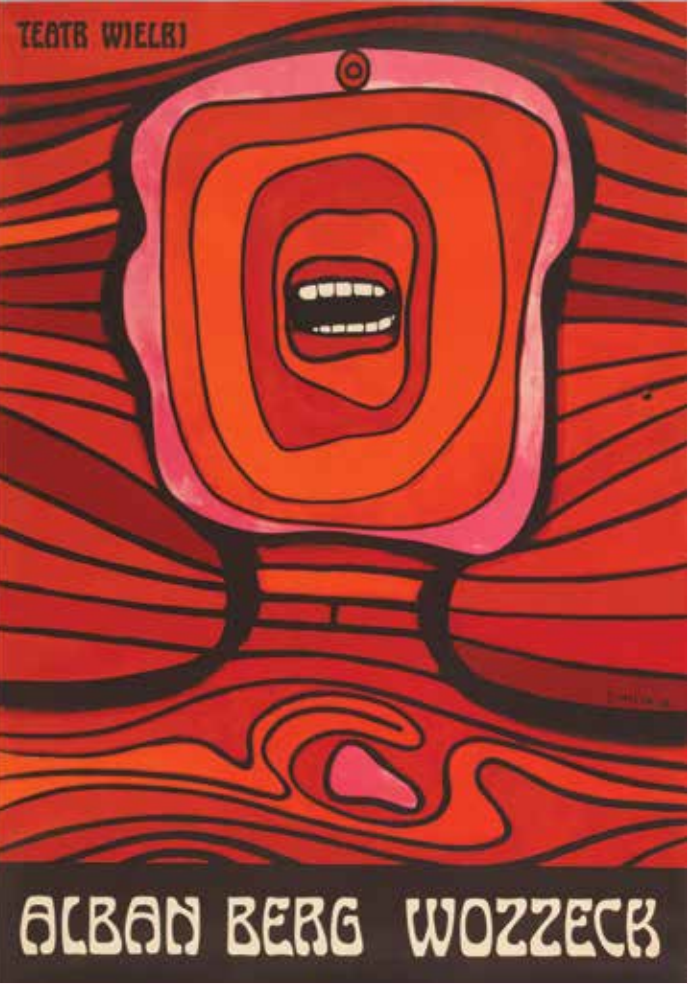
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Above
Wozzeck, 1964. Jan Lenica.



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AN INTERVIEW WITH NARCISO RODRIGUEZ



01



04

Cooper Hewitt's new deputy director, Brooke Hodge, sat down with Narciso Rodriguez, this year's winner of the National Design Award for Fashion Design, to talk about his creative process.

BH: Let's talk about your approach to fashion.

NR: Fashion is about inventing things and looking at things in new ways. It's very important to me to keep the craft-making alive, and push it into new realms. I really want my clothes to be used and I want them to function. Of course, I want my work to be beautiful, but ultimately I want it to be usable and understandable. It's about keeping the balance between the practical and the stylish.

BH: How do you start working on a collection?

NR: Well, it's never the same. A fabric could trigger a season. Or a color. Or an emotion. I'm always looking around and I take a lot of pictures. I walk around New York looking at the way people move, how they present themselves to the world, what they think of themselves, you know, what they choose to wear, how it fits: it's such a fascinating, very real kind of observing.

Last fall, I was standing on 8th Avenue. The sun was just right and these two women crossed paths on the sidewalk and they looked like they were in a fashion show. Not so much because they were fashionable but the light, the colors, and the accessories, all these things worked together. They had put things together in a very personal, colorful way. They just happened across each other. And I shot a picture. It made me think about color, shadow, and how clothing comes together to make the collection.

BH: Your particular aesthetic is very well established. The clothes are minimal and constructed and there's very little applied decoration. It's really how the seams and the pieces of fabric fit together that makes the decoration.

NR: Right. The architecture of a garment becomes the embellishment or defines the detail. I love construction and I love to show how things are constructed, whether it's on the outside or the inside of a garment. I love to see embellishment



02

“THE ARCHITECTURE OF A GARMENT BECOMES THE EMBELLISHMENT OR DEFINES THE DETAIL.”

and embroidery and flowers and all that. I love it all. But for me the part I like to see the most is the construction.

BH: Some of the coats in your current [autumn/winter 2014] collection have inset stripes and then you notice that some of the stripes have a different texture.

NR: I spent hours working on that texture change!

BH: Do you work with specific fabrics for different seasons?

NR: It can really vary. About two years ago I started to work with a crepe fabric that I had worked with at Anne Klein. It was very breathable and feminine and easy and had a slight texture to it. I rooted around and looked for similar fabrics and then I recalled one that I had worked with at Calvin Klein. I found the people who made it and they made it for me. That was pretty much all of the fabric that you see in the spring 2014 collection. And this season it changed to a denser, more bonded crepe.

I like fabrics that can be molded to the body through seaming or have natural stretch or can be cut on the bias. I like things to celebrate the body and feel good and, well, I've never worn a boned ball gown but I can't imagine it's very comfortable!

BH: So after you see the women on 8th Avenue and take the picture, what happens?

NR: I start to sketch, I choose materials, I put together colors. Then I begin refining the details and the fit.

BH: Does everything get made in muslin first?

NR: We'll start with muslin, silk or viscose, crepe or charmeuse, or whatever is appropriate, to get the fit right and then cut the final pattern pieces after that.

BH: How many stages of refining are there?

NR: There's no average because I could work on something that's perfect the first time or I can work on something this season and maybe show it a year later. Certain ideas



03

evolve from season to season. For example, that exposed zipper and the exposed construction started some time in the '90s and evolved in different ways.

Sometimes I go back to an idea and completely rework it. And I love to work like that because in fashion there's so much noise and distraction. When I can close the door and focus on my thing it works a lot better for me. But when you get caught up in, you know, trends, say, or the moment or the bubble, whatever you call it, it's not good.

BH: Is there a dream situation for you as a designer?

NR: I'm in it! It's taken a very long time to get here, but it's really just personally and professionally the best part of my career: this moment.

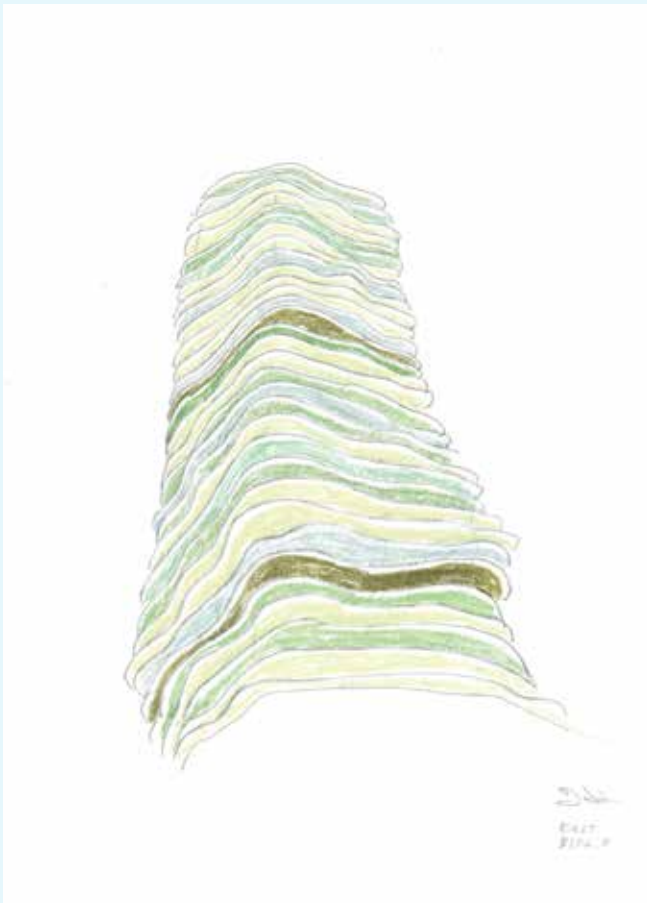
01-03
Narciso at work in his studio.

04
Brooke Hodge.

NEW ACQUISITIONS

DRAWING, CA. 2005

AQUA TOWER: STUDY EXPLORING CHROMATIC STRATA



Jeanne Gang (American, b. 1964)
For Studio Gang Architects (Chicago, Illinois, USA)
Graphite, color pencil on white paper

29 × 22.7 cm (11 1/4 × 8 3/4 in.)

Gift of Studio Gang

Aqua Tower, a skyscraper designed by Jeanne Gang of Studio Gang, is an irregular shaped structure with individually shaped floors intended to break up Chicago’s notorious wind forces. Each of the floor plates is made from poured concrete using a flexible steel form that can be reused in a different shape. At one point, Gang considered mixing dye into the concrete in a palette of colors, as illustrated in this drawing.

POSTER, 1931

A NEW SITUATION—NEW TASKS FOR ECONOMIC CONSTRUCTION



Russia
Lithograph and letterpress on paper

103.8 × 74.3 cm (40 7/8 × 29 1/4 in.)

Gift of Merrill C. Berman in honor of Ellen Lupton

This arresting poster from 1931 announces plans for Soviet economic development that Joseph Stalin outlined in a speech he gave earlier that year. The unknown designer transforms fragments of Stalin’s text into a graphic element, enlivening the composition with bold colors and eye-catching juxtapositions. Quotes have been cleverly printed at an angle so that Stalin appears to be proclaiming the words.

VASE, 1988–91

VIA PORTICO D’OTTAVIA VASE



Designed and made by Gaetano Pesce
(Italian, b. 1939)
Made at Centre International du Verre et
Arts Plastiques (C.I.R.V.A.)
(Marseille, France)
Moldblown pâte-de-verre glass, applied resin

H × W × D: 39.4 × 36.8 × 34.3 cm
(15 1/2 × 14 1/2 × 13 1/2 in.)

Gift of Kim and Al Eiber in honor of
Caroline Baumann

Gaetano Pesce has been characterized as a provocateur who works outside the mainstream. At C.I.R.V.A., he experimented with traditional glassmaking techniques, including pâte de verre. Pâte de verre (“glass paste” in French) is usually brushed or tamped into a mold. Engaging directly with the material, Pesce chose to blow it into a mold, retaining the translucency associated with the technique and resulting in this supple, molten, and asymmetrical form—an almost primeval shape that harks back to earlier tripod vessels.

POSTER, 2014

THREE QUESTIONS ON DEATH



Sulki & Min (Seoul, South Korea)
Offset lithograph on paper

84 × 59.4 cm (33 1/4 × 23 3/8 in.)

Gift of Sulki & Min

For their poster publicizing the dancer Eunme Ahn’s performance, **Three Questions on Death**, Sulki & Min designed text in a style that recalls stenciled letters, their nod to the impermanent nature of the performance held before the opening of the Asian Arts Theatre, Asian Culture Complex in Gwangju. Cloudlike bubbles, culled from poster designs advertising earlier events, are layered beneath the text, recalling traces of past performances.

TEXTILE, 2012

RUSH HOUR 2/ SHANGHAI



Grethe Sørensen (Danish, b. 1947)
Woven at TextielMuseum
(Tilburg, Netherlands)
Jacquard woven cotton

162 × 283.2 cm (63 3/4 × 9 ft. 3 1/2 in.)

Museum purchase through gift of
Wolf-Gordon and Maleyne M. Syracuse and
Michael Trenner in memory of Richard M.
Syracuse and from General Acquisitions
Endowment Fund

Working from her husband Bo Hovgaard’s videos of urban cityscapes at night, Grethe Sørensen translates their colored pixels into woven structures. The subtle color gradations are created using threads of only the basic colors: red, green, blue, cyan, magenta, yellow, black, and white.

POSTER, 1955

ATOMS FOR PEACE



Erik Nitsche (Swiss, 1908–1998)
For General Dynamics Corporation (USA)
Offset lithograph on paper
132.5 × 96 cm (52 3⁄16 × 37 13⁄16 in.)
Gift of Arthur Cohen and Daryl Otte in memory of Bill Moggridge

Erik Nitsche had an unusual design challenge at General Dynamics: to convince a fearful public that atomic energy could be used for the benefit of society through research and technological advancement, without revealing the details of their top secret projects. His poster campaign, Atoms for Peace, features symbolism that melds influences from modernist fine art and scientific imagery, to evoke a dynamic, innovative, and peaceful future.

CHAIR PROTOTYPE, 2014

PIXEL CHAIR



Designed and made by Joris Laarman (Dutch, b. 1979) and Joris Laarman Lab (Amsterdam, Netherlands)
Assembled and adhered CNC-milled resin
H × W × D: 76.5 × 53.6 × 55.2 cm (30 1⁄8 × 21 1⁄4 × 21 3⁄4 in.)
Museum purchase from the General Acquisitions Fund through gift of Lisa Roberts and David Seltzer in honor of Caroline Baumann

The Pixel chair prototype is part of contemporary designer Joris Laarman’s Makerchair series, exploring the relationship between digital design tools, digital manufacturing techniques, and craftsmanship. The undulating form is meticulously constructed of nearly 300 CNC-milled pixel-like pieces designed and fabricated to fit together like a contoured three-dimensional puzzle, bridging the industrial and the handmade.

SAMPLE BOOK, 1930s

PATTERNS 9987 TO 10000 AND 12001 TO 12112



Lyon, France
Board covers, cloth binding, paper pages mounted with silk and metallic samples
H × W × D: 34.9 × 23.5 × 7.6 cm (13 3⁄4 × 9 1⁄4 × 3 in.)

Gift of Barry Friedman
The silk industry in Lyon was built on a subcontractor model. Individual weavers and small studios produced woven silks for large-scale aggregators that presented collections of patterns for sale. This book bears the stamp of the Société Coopérative de Fournitures Industrielles et Commerciales, a syndicate created in 1907 by the Lyon manufacturers’ association.

SIDEWALL, 2013

SHOES



After designs by Andy Warhol (American, 1928–1987)
Made by Flavor Paper (Brooklyn, New York, USA)
Screenprint on Mylar
457.2 × 68.6 cm (15 ft. × 27 in.)
Gift of Flavor Paper

Warhol was passionate about the repetition of pattern and frequently installed his artwork to simulate a repeat. Warhol designed the first of five wallpapers in 1966, but his designs were never available for commercial sale. The illustration of women’s shoes played a significant role in the development of his career, so Shoes is a fitting tribute to Warhol.

LAMP, 2011

J. B. SCHMETTERLING HANGING LAMP

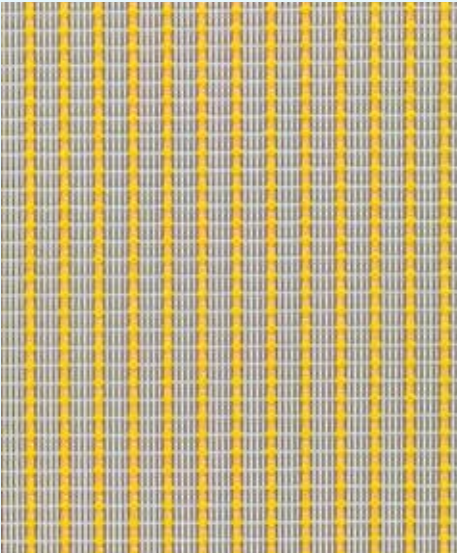


Ingo Maurer (German, b. 1932) and Axel Schmid (German, b. 1971)
Manufactured by Ingo Maurer GmbH (Munich, Germany)
Mouth-blown glass, 3D-printed (flexible free-formed) plastic, machined brass, halogen light source
46 × 32 cm (18 1⁄8 × 12 5⁄16 in.)
Gift of Ingo Maurer GmbH and Graham Owen

The J. B. Schmetterling (“butterfly” in German) lamp is among lighting designer Ingo Maurer’s most imaginative works exploring poetic themes. Realistic artificial butterflies, moths, and dragonflies are mounted around a bulb-shaped globe, capturing a moment in time—captivated insects flitting around a bright, hot light. Through Maurer’s unusual combination of industrial and hand-working techniques, the lamp invites contemplation of the beauty of nature, light, and the forces of attraction and compulsion.

TEXTILE, 2012

PINSTRIPES



Elizabeth Whelan (American, b. 1961)
For Humanscale (New York, New York, USA)
Plain woven polyester and nylon with warp float
304.8 × 124.8 cm (10 ft. × 49 1⁄4 in.)
Gift of Elizabeth Whelan

Elizabeth Whelan’s sleekly beautiful mesh fabric, designed for Humanscale’s World Chair, is integral to its structure and ergonomic function. The mesh employs yarns with two different elastomer levels to provide support and recovery. The cables of the Brooklyn Bridge provided the inspiration for the simple, floating lines of color.

TEXTILE, 2013

SHERMAN



Designed by Irma Boom
(Dutch, b. 1960)
Manufactured by KnollTextiles
(New York, New York, USA)
Woven acrylic, cotton, alpaca, and nylon

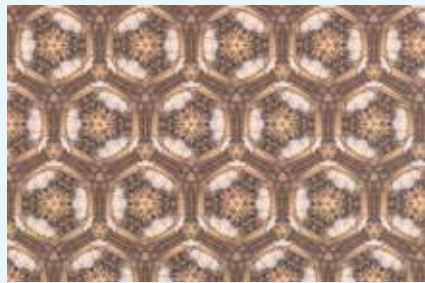
302.3 × 137.2 cm
(9 ft. 11 in. × 54 in.)

Gift of Knoll Textiles

Irma Boom's textile collection for Knoll is based on her books **Colour (Kleur) Based on Art** (2005) and **Colour Based on Nature** (2012), in which color information from famous works of art and photographs of world heritage nature sites was compiled and abstracted into swaths of color.

SIDEWALL, 2014

GOLDEN RELIEF



David Nosanchuk
(American, b. 1969)
Made by Flavor Paper
(Brooklyn, New York, USA)
Digital print

365.8 × 137.2 cm (12 ft. × 54 in.)

Gift of Flavor Paper

Golden Relief multiplies and repeats a single unit to create a unique design. The hexagonal pattern of luminous material is reinterpreted from a single detail of a late nineteenth-century artwork. The design is very textural, and the many overlapping layers create depth. At first glance it may appear to be a textural honeycomb pattern, but closer inspection reveals minute details of seemingly familiar but not quite discernible elements.

STOOL, 1954

BUTTERFLY STOOL



Sori Yanagi
(Japanese, 1915–2011)
Manufactured by Tendo Mokko Co., Ltd.
(Tokyo, Japan)
Molded teak plywood, brass

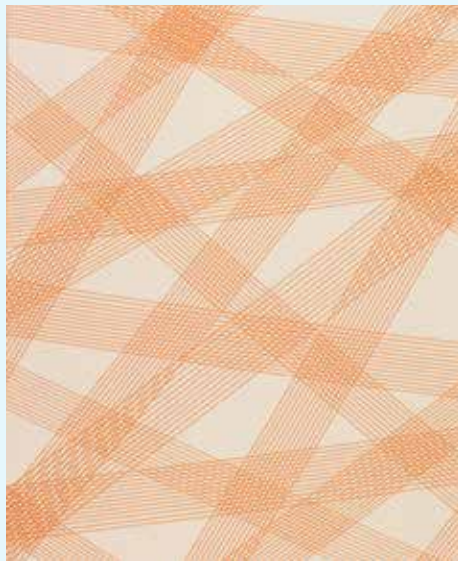
H × W × D: 38.1 × 43.7 × 30.5 cm
(15 × 17 ¼ × 12 in.)

The Linda and Irwin R. Berman
Stool Collection

A highlight among the fifty stools that constitute the final and largest installment of the Berman Stool Collection, Sori Yanagi's Butterfly stool is an icon of twentieth-century postwar design. The form represents a fusion of Eastern aesthetics and Western seating forms and production techniques. Reminiscent of a Japanese torii gate or butterfly wings, from which its name is derived, the stool is constructed of two curved and inverted L-shaped molded plywood elements that each form one leg and half of the seat. To manufacture the stool, Yanagi used a plywood-molding technique first devised by American designers Charles and Ray Eames.

TEXTILE, 2013

CROSSING COLORS



Sheila Hicks (American, b. 1934)
Manufactured by Momentum Textiles
(Irvine, California, USA)
Jacquard woven cotton and nylon

355.9 × 142.5 cm
(11 ft. 8 ½ in. × 56 ¼ in.)

Gift of Momentum Group

Working from original drawings in graphite and felt-tip pen from Hicks's *Couleurs Croisées* series, Momentum took great care to preserve the evidence of her hand, using woven structures to mimic the textures of the original media. A full-width repeat preserves the continuity of the line and the illusion of filling a sheet of paper.

SIDEWALL, 2009

AJIRO MARQUETRY



Made by The Maya Romanoff Corporation
(China)

137.2 × 91.4 cm (54 × 36 in.)

Gift of The Maya Romanoff Corporation

Ajiro Marquetry is an environmentally responsible product that offers a decorative alternative to the traditional paneled look of typical veneer wallcoverings. It is made from micro-thin slices of die-cut Paulownia wood that is hand inlaid using traditional marquetry techniques. The Paulownia is farm-raised and rapidly renewable and the wallcovering is free of heavy metals and formaldehyde.

PEWTER TUREEN, 1902–4

KAYSERZINN TUREEN



Hugo Leven
(German, 1874–1956)
Manufactured by J. P. Kayser & Sohn
(Krefeld, Germany)
Cast pewter

H × W × D: 33 × 29.2 × 32.4 cm
(13 × 11 ½ × 12 ¾ in.)

Gift of Gerald G. Stiebel and
Penelope Hunter-Stiebel

This tureen, by Hugo Leven, is a major example of Kayserzinn, pewter produced by the firm Kayser, where Leven was a principal designer from 1895 to 1904. One of thirty pieces of pewter and other metalwork of this period donated to the museum last December from the personal collection of Gerald Stiebel and Penelope Hunter-Stiebel, the tureen is a masterful expression of organic form and line representative of the collection's aesthetic. Leven's understanding of the malleability of the pewter enables its organic design.

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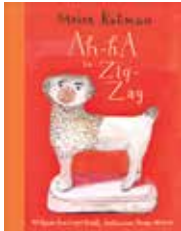
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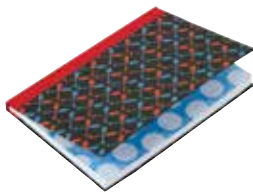
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COVER IMAGE (FRONT AND BACK)

Textile, Rush Hour 2/ Shanghai, 2012; Grethe Sørensen (Danish, b. 1947); Woven at TextielMuseum (Tilburg, Netherlands); Jacquard woven cotton; 162 x 283.2 cm (63 ¾ x 9 ft. 3 ½ in.); Museum purchase through gift of Wolf-Gordon and Maleyne M. Syracuse and Michael Trenner in memory of Richard M. Syracuse and from General Acquisitions Endowment Fund. 2014-15-1. (See page 25.)

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