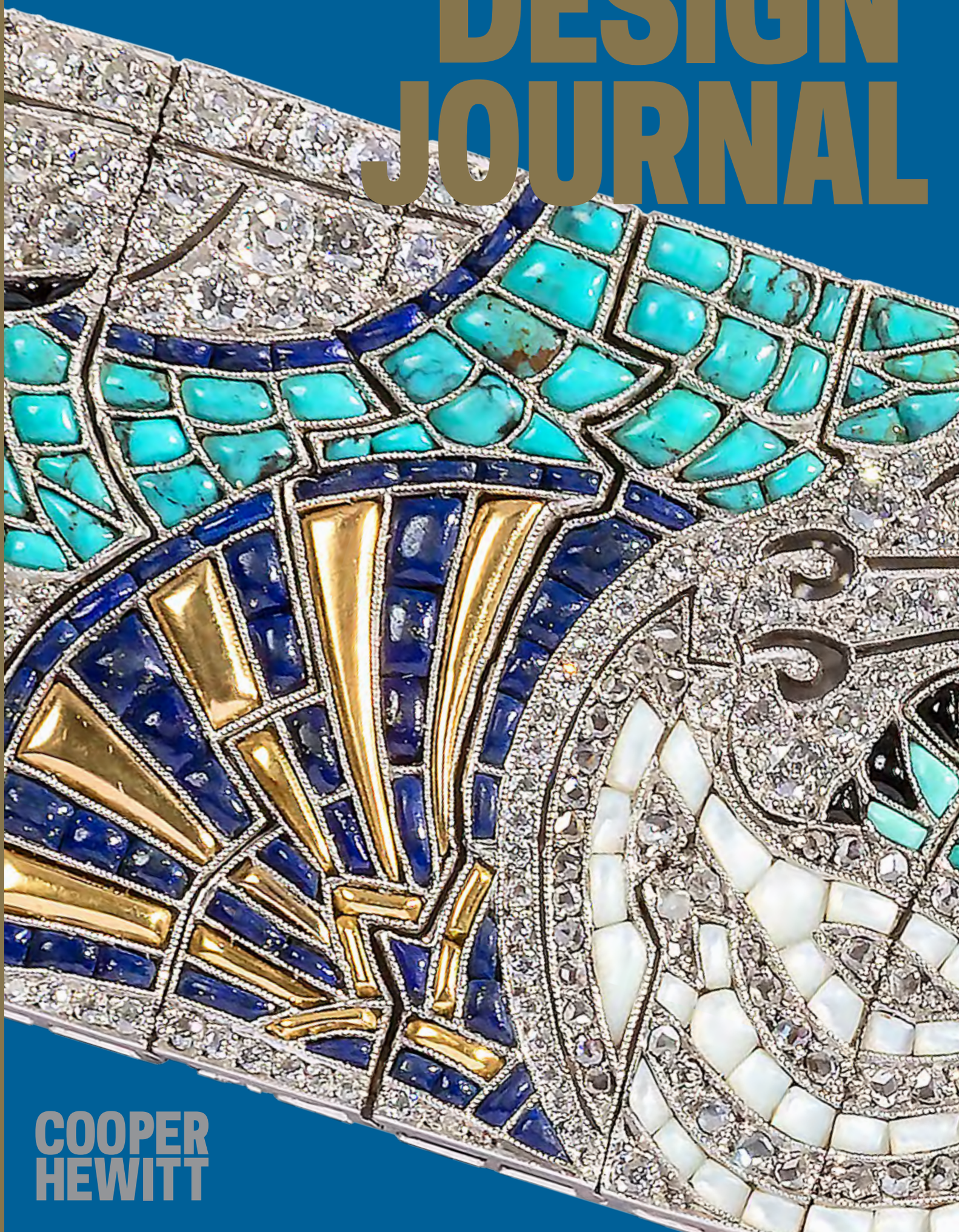
WINTER 2016

DESIGN JOURNAL



COOPER HEWITT

DIRECTOR'S LETTER

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NOVEMBER 2016

DEAR COOPER HEWITT FRIENDS,

Offering a cultural experience only possible at America's design museum, Cooper Hewitt has seen its audiences burgeon and break records this past year. Telling design's story through exhibitions that expand and deepen the public understanding of design, we encourage visitors to actively engage in the design process and discover how every one of us is equipped to be a creative problem-solver. As we continue to innovate the Cooper Hewitt experience in the galleries, we are also working hard to make sure our resources are available to all, raise our profile as a global voice for design's influence, and strengthen our ties with design communities here and abroad.

Twitter lit up with shout-outs from design fans around the world the day we officially announced that the entire contents of the permanent collection were now online, an accomplishment made possible by a transformative gift from the Morton and Barbara Mandel Family Foundation. We've opened doors to thirty centuries of design history and are reaching new audiences on a global scale.

And celebrating Cooper Hewitt's role as the nation's design museum, Trustee Shelby Gans and her husband Fred hosted a very special evening for Cooper Hewitt in her beautiful San Francisco home. We look forward to collaborating with all the new friends made, and having frequent West Coast presence!

Further extending our impact, Cooper Hewitt represented the United States at London's inaugural Design Biennale. Joining thirty-seven nations in the historic setting of London's Somerset House, we replicated Cooper Hewitt's ever-popular Immersion Room and distributed the Pen to thousands of excited visitors, giving them the power to collect objects from all the installations. A huge thanks to Secretary David Skorton, who is forging ahead with a bold global vision for the Smithsonian and who helped make this possible with the Smithsonian National Board, as well as Bloomberg Philanthropies, and Trustee Amita Chatterjee.

On campus, a terrific roster of new exhibitions and programs ignited Cooper Hewitt's fall season. A sincere thanks to all of you who joined us to celebrate the opening of *Scraps: Fashion, Textiles, and Creative Reuse* and *By the People: Designing a Better America*. In this issue of *Design Journal*, we take an in-depth look at the larger issues that inspired these two important exhibitions, as well as enjoy an enticing preview of what's ahead at Cooper Hewitt for 2017.

A breathtaking installation that transforms something as prosaic as textile waste into heartfelt poetry, *Scraps* illuminates the work of three textile designers from different parts of the world—Luisa Cevese, Christina Kim, and Reiko Sudo—who have developed innovative and sophisticated reuses of textile materials and resources. With the vision of these three women as inspiration, turn to page 5 to read a passionate appeal for greater accountability for textile waste and wider services for textile recycling. Written by Jessica Schreiber, founder of the textile recycling service FABSCRAP and longtime advocate for recycling and sustainability in New York City, "Recycling Fashion's Remnants" reminds us of the important role we all play in reducing the massive and dangerous amounts of textile waste generated each year.

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Barbara A. Mandel, Board Chair, Cooper Hewitt and Caroline Baumann, Director, Cooper Hewitt.

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Frederick Gans, Cooper Hewitt Trustee Shelby Gans, Rick Irving.

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"How do we create the future that we wish to see?" asks Darren Walker, Director of the Ford Foundation, in the catalog for our exhibition *By the People: Designing a Better America*. Throughout the museum and out in the world, Cooper Hewitt directly engages audiences in design thinking to generate and realize new ideas. On page 8, we interview Amy Peterson, founder of Rebel Nell, a jewelry design company featured in *By the People*, and go behind the scenes of launching a socially responsible startup that provides its employees with access to financial literacy, education, life skills, legal aid, and much more. And on page 12, we examine how the nation's libraries are adapting to the needs of their communities in the twenty-first century. Environments for enrichment and education, more than one thousand of the country's neighborhood libraries were originally built at the turn of the century by Andrew Carnegie, whose beautiful mansion is now home to Cooper Hewitt. A century later, designers are working hand in hand with local citizens to reinvent the purpose and uses of these institutions to better meet the needs of contemporary learning and living.

Cooper Hewitt's award-winning education team is responsible for designing the museum's hands-on workshops, installations, and programs that bring the design process alive for our visitors, as well as develop curricula for sharing design's educational benefits with the nation's schools. Currently installed in our Process Lab, *Citizen Designer* engages visitors in design's tools for driving social change and draws on the education department's extensive experience planning and leading programs for all ages. In 2006, Cooper Hewitt's educators made their first trip to New Orleans, now one of the museum's pilot cities for our national design-education curriculum. The story of the close bonds formed between this historic city and Cooper Hewitt in the wake of Hurricane Katrina's devastation is told on page 16.

With an eye toward the future at Cooper Hewitt, please enjoy a preview of some of the extraordinary art and design that will be included in our upcoming exhibition *Jazz Age: American Style in the 1920s*. Starting with the exquisite Lacloche bracelet on the cover of this *Design Journal* and continuing on pages 18–21, the objects shown accompany a fascinating dive into the history of Harlem in the 1920s written by Ryan Maloney, Director of Education and Programming at the National Jazz Museum in Harlem, a Smithsonian Affiliate, the Jazz Museum is also a valued collaborator on *Jazz Age*. Our not-to-be-missed exhibition will open April 7, 2017.

Finally, a wonderful installation in the museum's Teaspoon Gallery honors the accomplishments of our former Head of Conservation and Senior Textile Conservator Lucy Commoner, who retired this year after thirty-nine years of dedicated service—and was recently named Conservator Emerita. Here you will see a rich, compact display of Lucy's pioneering designs for museum textiles storage, now the industry standard.

It is the magnificent diversity and range of design discovered here that define the Cooper Hewitt experience. Please say hello when you see me in the galleries or in the garden, and thank you for everything you do to make Cooper Hewitt soar!

Sincerely,

Caroline Baumann
Director

@baumtweet
@baumstagram
@cooperhewitt
facebook.com/cooperhewitt
cooperhewitt.org

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Maison Lesage's extraordinary embroidery for France's haute couture fashion houses was the subject of our binannual Design by Hand series, made possible with the generous support of Van Cleef & Arpels. It was wonderful to have Smithsonian Secretary David Skorton on campus the day of our hands-on workshop led by Lesage's talented embroiderers.

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Our second year of Design Camp was a huge success. Each week focused on a different discipline of design, and campers immersed themselves in the collection, explored the galleries with our educators, and collaborated to create their own design projects.

RECYCLING FASHION'S REMNANTS

RESIDENTIAL AND COMMERCIAL TEXTILE WASTE

01

By ***Jessica Schreiber***

Every year, New York City residents throw away 200,000 tons of clothing and apparel and businesses trash eight million tons in landfills. What is the solution to keep the city from being buried?

Where there is discussion of textiles, let there be talk of trash. Balancing the glamour with the waste is a necessity as fashion finds its way into the landfill at an alarming rate. Every year, New York City residents discard 200,000 tons of clothing, shoes, accessories, and linens. Fashion is now 6 percent of New York City's residential waste.

It can be hard to visualize this amount of discarded material without context. Picture instead the granite and limestone towers and steel wire cables of the iconic Brooklyn Bridge. The weight of the discarded clothing is the equivalent to the weight of the Brooklyn Bridge—fourteen times over. The bridge itself can hold just over 98,000 tons. To hold the weight of clothing thrown out, we would need the suspension capacity of two Brooklyn Bridges. Every year. Just for New York City's textile waste.

The crisis of residential clothing disposal has been well documented. The EPA estimates the average U.S. citizen will throw out 70 pounds of textiles every year. And though 1.9 million tons of clothing are donated, reused, or recycled, that is only 15 percent of the total textile waste. The other 85 percent, or 10.75 million tons, is going straight into the ground. *Every year. Just in the United States.*

It's time now to make a critical distinction. Not all waste is counted equally. Commercial waste is NOT included in the numbers above.

Residential waste, as described above, measures the discards of people, families, or individuals. It's the trash that is created by the use of items. It is also known as "postconsumer waste." Commercial waste measures the discards of businesses. It's the trash that is created in the development and production of items. It is also known as "preconsumer waste."

As it relates to textiles, the preconsumer waste of fashion includes fabric headers, cutting room scraps, unsellable samples, muslin mock-ups, and overstock bolts. As with a cookie cutter, when a pattern is cut from a sheet of fabric, there will be remnants.

Measuring preconsumer waste is difficult. Most businesses have private waste removal contracts. The haulers removing that waste are not required to report tonnages picked up, to share the destination of the material, or to characterize it by its contents. According to Annie Leonard in her book *The Story of Stuff*


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and movie of the same name, the best estimation is that "for every pound of trash that ends up in municipal landfills, at least forty more pounds are created upstream by the industrial process." That's correct—consider commercial textile waste to be forty times the residential volumes.

But why should we care? And who is responsible? As fabric decomposes in landfill, the dyes and chemicals can leach into the soil, contaminating the local water systems. Each pound of fabric waste from apparel production is associated with 2.06 pounds of greenhouse gas emissions—specifically, methane, which has 72 times the warming potential of carbon dioxide. For every pound recycled or reused, more emissions are saved than from paper, plastic, and glass recycling combined.

Assigning responsibility for residential textile waste is complicated. Traditionally, the fashion industry has relied on encouraging the consumer to seek donation and reuse options. This tactic is not moving the needle. Based on reports from the EPA, between 1999 and 2009, postconsumer textile waste increased 40 percent, while diversion from landfill increased a small 2 percent. Thus, the burden of disposal often falls on municipalities. Even with an extensive network of nonprofit partners and a robust, convenient reuse program, the New York City Department of Sanitation spends $60 million a year on residential textiles sent to landfill. Changing the habits of a population is an uphill battle, and with the exception of a few innovative brands, the fashion industry as a whole has not joined the fight.

The industry may not be able to avoid this minimal participation for long. Extended Producer Responsibility legislation—already enacted for e-waste, tires, and some types of packaging—could simultaneously ban residential disposal and place at least the financial, if not the collection, onus of recycling on manufacturers. Hopefully, as these types of policies are discussed and introduced, fashion's designers and manufacturers will consider practices that will make compliance easier. Some examples to aid the industry are utilizing fibers that are recyclable once recovered from consumers and creating more durable items to extend their life. These types of changes will take time and conviction. Companies that begin examining the end-of-life options for their products now will be ahead of the curve.

An easier first step might be to address the waste created as the product is being designed. Not only is commercial waste significantly greater in volume, but accountable entity is more clear. Responsibility for commercial textile waste has already been defined. In New York City, if textiles comprise 10 percent or more of a business's waste, that business is required by law to recycle it. This is the "low-hanging fruit" of textile recycling, and it requires only introspective, internal change. So why isn't all preconsumer textile waste recycled? Even for businesses with the best intentions and a willingness to commit the time and money, the supportive infrastructure and markets are not yet suitably established.

Industry manufacturers face obstacles to textile recycling in the areas of scale, space, and shipping. While excess bolts and large remnant pieces can be donated or resold, a single designer or brand may produce more fabric scraps and cuttings than local arts organizations or schools can use. Conversely, a single designer or brand may not have the available storage to accumulate the high minimum volumes required by industrial recyclers. In both cases, the designer or brand must also plan for the transportation of the material as well.

There are market challenges. The rise of fast fashion has repercussions reverberating beyond the residential waste stream. The traditional non-profit funds the operational costs of processing donations with the revenue from what can be resold in thrift stores. As the quality of donated clothing declines, the price for which an individual item can be resold follows suit. Therefore, the nonprofit must focus its resources on procuring and sorting donations to recover the garments of highest quality for the current season. There is very little or no resale value in mixed-fiber textile waste unless it is sorted specifically by fiber content. Many nonprofits find it's not worth the time or effort to adapt their sorting methods to examine it, and prefer not to accept preconsumer textile waste at all.

There is also a lack of technology. Shockingly, all textile sorting (of both pre- and postconsumer streams) is still done by hand. Though this is extremely inefficient, someone must touch and visually inspect every item. Identifying a garment's wear and tear is by far simpler than determining the fiber content of an unmarked cutting room scrap. The vital step to a real solution will be mechanized sorting by fiber. Once mixed fabrics can be sorted by like content, fiber-to-fiber recycling technologies will have meaningful

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As patterns are cut from the fabric, the remnants are collected and destined for landfill

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A typical cutting room may create hundreds of pounds of textile scraps every day


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volumes of clean and consistent feedstock. Processes for cotton and polyester are just now in development and represent the first opportunities for a truly circular supply chain.

Finally, there are proprietary concerns that do not exist in the postconsumer waste stream. Certain garments and fabrics are not suitable for reuse. Some uniforms—fabric with trademarked patterns or logos or confidential design mock-ups, for example—are designated for destruction before disposal.

With these constraints in mind, the current recycling options are not convincing. The first and best option is reuse. Redistributing fabric of any size from where it is unwanted to where it is wanted not only saves it from the landfill, but also reduces the need for more resources to be used in new production. However, we cannot rely on reuse as a solution for the massive volumes of waste. The second option would more appropriately be called downcycling. If not destined for landfill, preconsumer material is most often shredded into rough fibers and re-spun into low-quality yarns to create shoddy. Shoddy can be used as insulation, as carpet padding, as moving blankets. Though not quite ideal, downcycling is the likely fate of most fabric waste.

There is one huge obstacle to reducing the volume of fabric that can be downcycled. Spandex, Lycra, and elastane fibers melt during the shredding process, contaminating the other fibers. The growing popularity of the athleisure lines, which emphasize stretch, is troublesome. It could further complicate sorting and reduce diversion options for both residential and commercial textile waste streams.

Addressing textile waste is daunting, but not without hope! Personally or professionally, everyone utilizes textiles. Everyone can pay attention to what's being thrown out and where it's going. If it's not immediately apparent, look for answers. Seek out options and allies. For postconsumer textiles, use garments as long as possible and learn to repair them. Bring your unwanted goods to thrift stores and buy secondhand whenever possible. Residents of New York City can request a re-fashioNYC bin in their building, which makes it even more convenient to recycle old clothing. For preconsumer textiles, ask your company's building management what waste carter they use and whether or not they have a textile recycling partner. Connect with jobbers who buy unused fabric and recycling services like FABSCRAP for smaller pieces.

There is a growing community of large brands, independent designers, cutting rooms, textile artists, fashion schools, reuse organizations, and regional processors working toward solutions. Only through conscious collaboration will we find a path to sustainability. This is the fashion industry's greatest chance to be creative.

Jessica Schreiber is the founder of FABSCRAP, which provides convenient pickup and recycling of fabric scraps from businesses in New York City. Prior to launching FABSCRAP, she was responsible for New York City's textile recycling and e-waste recycling contracts and programs as a senior manager in the Bureau of Recycling and Sustainability at the Department of Sanitation.

Visit ***Scraps: Fashion, Textiles, and Creative Reuse*** through April 16, 2017. Don't miss the Scraps Stories blog at cooperhewitt.org/channel/scraps.

Scraps: Fashion, Textiles, and Creative Reuse is made possible by the generous support of EILEEN FISHER

Support is also provided by The Coby Foundation, Ltd.

Additional funding is provided by Ryohin Keikaku Co., Ltd. In-kind support for Reiko Sudo, NUNO is provided by Tsuruoka City.

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Designers may sample hundreds of fabric headers and most of them will be thrown away.

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A typical cutting room may fill multiple bags with textile scraps every day.

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The selvage edges are always excluded when cutting a pattern from the fabric.

REBEL NELL: DESIGNING AGAINST DEFIANT ODDS

Amy Peterson, a Detroit lawyer, envisioned Rebel Nell—an enterprise that creates unique jewelry from scrap pieces of graffiti—after moving next to one of Detroit's shelters. While walking her dog, she began talking to women she met, and after listening to their stories and challenges, Peterson started a social enterprise with a vision to help women transition to an independent life. Peterson engaged friend and fashion retailer Diana Russell to launch Rebel Nell and design "defiant jewelry with a purpose."

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The original team members of Rebel Nell.
From left to right: Patricia, Amy, Karen, Diana, Julia, Mykira

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Cooper Hewitt: What was it that moved you to begin Rebel Nell?

Amy Peterson: Hearing how incredible and courageous these women are. They realized that they needed to get out of whatever situation they were in and walk away. A lot of them are brilliant, but in bad situations. They'd lost their jobs after moving to the shelter and needed an opportunity. In addition to hearing stories of physical and emotional abuse there were stories of financial abuse. Many of them had had jobs but someone else controlled their paycheck. I figured I could provide some assistance with getting these women a better understanding of finances. That was really an aha moment for me.

CH: How long did it take for you to get up and running?

AP: We didn't wait long at all—Diana loved the idea and wanted to volunteer. I asked her to join with me as a co-founder. We met with some caseworkers at the shelter and they loved our idea. To get funding, we entered a pitch competition called Detroit Soup where we won fourteen hundred dollars. We took that money and made the first round of jewelry ourselves. The first round of sales helped us get some seed money so we could start hiring.

CH: Where did the idea for graffiti-based jewelry come from?

AP: We believed the jewelry should be Detroit-centric. On a run on the Dequindre Cut underpass in downtown Detroit, a shard of graffiti caught my eye. Back in my apartment I started playing with it, and I was able to reveal all these incredible layers. I thought this would be such a cool way for women to have a voice. Diana and I spent four months prototyping. We wanted the jewelry to be high quality. We wanted them to be pieces that people wanted—something they really were proud to wear—and then it just so happens it also has this amazing, empowering story. The craft of making the jewelry was teachable yet also allowed for creative input. Each piece is truly one of a kind, not only because of the cross-section of graffiti, but because of the woman who made it.

CH: Can you talk about the structure of Rebel Nell and how it has grown since 2013?

AP: We started with just Diana and myself and then hired three women from the shelter as Creative Designers. Financially speaking, we should have only hired one. But we took a big risk—and they also took a big risk on us, because we were a startup with really no idea what we were doing. Now, we fluctuate between five and eight on the team at all times. We're constantly trying to graduate women out so we can bring new ones on board. What has worked best for us is to focus on the individual and their personalized growth. If we get too big we lose our culture. We are housed in a small twelve-hundred-foot space accessible to the shelter. One of the reasons we took the space is because it is on a main bus route.

CH: What do the financial literacy programs look like?

AP: We provide an opportunity to earn as well as provide access to financial literacy, business, education, life skills, legal aid, and housing resources. We keep our group small to focus on each individual and her various needs. There is a step-by-step support and learning system. For instance, working with the individual to build up her credit so she can eventually get a car involves many steps. We have tremendous relationships with community partners that provide services. A local bank provides financial education classes. A financial advisor comes in once a month to provide personalized advice, particularly because many of them have heavy debt loads.

CH: What other kind of support does Rebel Nell provide?

AP: We're constantly evolving and learning as we grow even after doing this for four years. We just held a seminar to understand what the individual strength is for each woman. What makes us unique is our holistic approach. Rome was certainly not built in a day and neither is their change, which is so systemic. So really, teaching a person how to break through the cycle of poverty isn't even going to be with us.

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Finished Rebel Nell product ready for purchase

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A creative designer making her vision into wearable art

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We're just part of the learning curve. We actually think the real impact is going to come with the children of the women.

CH: Did you come into this with that vision?

AP: I can't honestly say that I understood exactly what we were going to be doing when I started it. I knew it was going to be challenging, but I had no idea to what extent, nor did I have any idea how deep the problems are and and how badly the system is broken. That has been eye-opening to me.

One thing I realized is I was very, very blessed to have an incredible support system growing up. If you don't have that, it's amazing how quickly and how fast you can fall. We are a support system. We are here to give a hug, have your back, encourage you. That's it. Yes, we provide employment, but what really works is this atmosphere of love and support and family that we give everybody who walks in the door.

I hope someday we will have cleaned all women out of shelters. I hope that there's no one left to fight for, and as a result we close our business. That would be an absolute joy.

CH: What are the barriers for entry in other cities?

AP: The barriers to entry are affordability and space. The maker community is growing and credit goes to consumers who are coming back to appreciating handmade products. People are willing to pay extra for understanding that jobs are being created locally.

CH: Why do you think Rebel Nell is viable now?

AP: We have an incredibly supportive community that's been able to help us grow. Word of mouth about us and our mission has been overwhelming as has support for our initiatives. I don't know if I'd be able to do this in any other city as quickly as we did it here.

CH: Can you talk about the name Rebel Nell?

AP: Yes, we love it! Diane and I were trying to come up with a powerful name, and we wanted to pay tribute to a woman who was a trailblazer. We adore Eleanor Roosevelt and everything she stood for—she was an incredible humanitarian, women's rights advocate, and civil rights advocate. Her dad nicknamed her "Little Nell." We thought she was worthy of a stronger nickname, and that's how we came up with Rebel Nell. We also think it works because the women that we hire are rebelling against what society has dealt to them, and we are working with graffiti, so that's rebellious, too. That's how we got our name.

Rebel Nell is one of sixty designs featured in ***By the People: Designing a Better America***, a Cooper Hewitt exhibition currently on view through February 26, 2017.

By the People: Designing a Better America is made possible by the generous support of

FORDFOUNDATION IBM

Additional support is provided by Elizabeth and Lee Ainslie, Deutsche Bank, Gensler, Lily Auchincloss Foundation, Inc., May and Samuel Rudin Family Foundation, Inc., New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, Autodesk, and The Horace W. Goldsmith Foundation.

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Pieces in the final stages of becoming necklaces

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Finishing touches on a signature Rebel Nell pendant

2016 NATIONAL DESIGN AWARDS GALA

Cooper Hewitt celebrated the 17th National Design Awards in the spectacular Arthur Ross Terrace and Garden at Cooper Hewitt on Thursday, October 20, 2016.

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Lifetime Achievement Award winner Moshe Safdie with his family and friends.

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Guests of Target, major sponsor of the National Design Awards and National Design Week, with Cooper Hewitt Trustee Todd Waterbury (far left).

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(left to right) Design Mind Award winner Bruce Mau, Cooper Hewitt Trustee, David Rockwell, and Bruce Vaughn.

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(left to right) Cooper Hewitt Trustee Elizabeth Ainslie with guests.

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Fashion Design Award winner Opening Ceremony—Carol Lim and Humberto Leon.

06
Cooper Hewitt Trustee Jon Iwata and Shigemi Iwata.

07
Representatives from Facebook, National Design Awards sponsor.

National Design Awards programming is made possible by major support from

Additional funding is provided by Design Within Reach and Facebook.

THE 21ST-CENTURY NEIGHBORHOOD LIBRARY

By ***Julie Sandorf***

"Whatever agencies for good may rise or fall in the future, it seems certain that the free library is destined to stand and become a never-ceasing foundation of good to all inhabitants."
—Andrew Carnegie [1]

Andrew Carnegie, whose magnificent New York City mansion is now home to Cooper Hewitt, Smithsonian Design Museum, bestowed a legacy extending far beyond East 91st Street. Between 1893 and 1919, Carnegie funded the construction of 1,687 public libraries across the United States, including sixty-seven neighborhood libraries in New York. Carnegie's prolific philanthropic activity left an everlasting physical, social, and intellectual imprint on community life, as relevant today as it was a century ago.

Today, New York City's 207 neighborhood libraries attract over 40.5 million visitors annually—more than all of the city's professional sports teams and major cultural institutions combined. New York City's public library system comprises three units: the Brooklyn Public Library (BPL); Queens Library; and New York Pubic Library (NYPL), which serve the boroughs of Manhattan, the Bronx, and Staten Island. Together they constitute the city's single most important resource for lifelong learning, serving to acculturate new generations of immigrants, and amplifying and supplementing the education of children from the youngest ages. The branches offer new media and technology to

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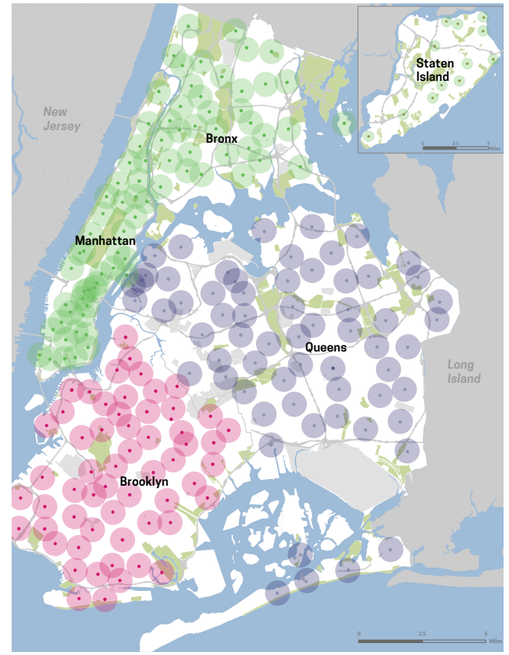
MAPPING NYC'S PUBLIC LIBRARIES

The map below shows where New York City's 206 public library branches are located. The shaded circles, with a radius of a half mile, indicate walking distances to these branches.



Data Sources: NYC DCP, DOITT, NJDEP, NYS CSCIC
Prepared by the Pratt Center for Community Development, 11/2012

over three million New Yorkers without access to high-speed internet service, while continuing to serve an essential role as repositories for books and information. Free programs such as NYPL's TechConnect and career and resume help provide assistance to people of all ages. Libraries are civic hubs for cultural life—offering live performances and author readings, and acting as neighborhood art galleries and creative maker spaces for all ages.

Above all, branch libraries are ideally suited to what architecture critic Sarah Williams Goldhagen calls "third places—offering vibrant, informal, attractive, noncommercial community places where people of any age, class, gender, race, religion, or ethnicity can gather and obtain access to resources vital to full participation in contemporary life."[2] Located in every single neighborhood, New York City's branch libraries are an invaluable resource—our civic squares of community intellectual, social, and cultural life.

"CARNEGIES" VERSUS "LINDSAY BOXES"

The designs of many New York City branch libraries range from the lovely facades of brick and stone so clearly identifiable as "Carnegies" to the small cinderblock "Lindsay Boxes" designed or built during Mayor John Lindsay's administration between 1966 and 1973. Through a donation of the Andrew Carnegie Corporation, his libraries—built through 1929 and located in all five boroughs—are concentrated in Brooklyn and Manhattan. Designed by three architectural firms—McKim, Mead, and White; Carrere and Hastings; and Babb, Cook, and Willard (who notably designed the Carnegie Mansion)—these tend to be larger than most other branches. The high ceilings and large windows create a temple-like atmosphere where books are revered and learning is nurtured. The same architectural appointments make staffing, operating, and maintenance challenging.

The "Lindsay Boxes" are conversely of lower-quality construction, built with cinderblocks, lower ceilings, and poor lighting and ventilation.

Most branches, regardless of pedigree and architectural distinction, are now marked by decades of disinvestment and currently require an estimated $1.5 billion to meet basic capital needs. Many branches are unable to adequately meet the technology demands of the digital age, nor do they have the space and interior layouts to accommodate the multiplicity

01
The façade of historic Williamsburgh Library, constructed of brick and stone demonstrating "Carnegie" library architecture.

02
Patrons await entrance to Sunset Park Library, a library branch in the "Lindsay Box" design.

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Sunset Park is a crowded—sometimes overcrowded—branch.

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of programs, services, and community uses demanded by the public in a space-starved city such as New York.

NEW VISIONS FOR THE URBAN LANDSCAPE: BROOKLYN PUBLIC LIBRARY

Absent a modern-day Carnegie or a massive infusion of public funds to rebuild branch libraries, how might branches reutilize limited area to meet not only significantly increased demand but also diversified needs for space? The BPL, which singularly among the three library systems is burdened with the highest levels of capital needs across its sixty branches, is taking the lead in deploying new design models that are cost effective, community minded, and adaptable for use in multitudes of branches across the city. With funding from the Charles H. Revson Foundation, BPL and partner organizations, including Spaceworks, the Center for an Urban Future (CUF), and the Fifth Avenue Committee, are taking on the challenge of reinventing community libraries that align with twenty-first-century needs while making best use of precious limited community space.

Spaceworks, a nonprofit organization dedicated to expanding the supply of affordable workspaces for visual and performing artists, partnered with the BPL to transform the derelict and unusable second floor of Brooklyn's first "Carnegie" library—the Williamsburgh library—into a vibrant arts center that is fully integrated into the programs and services of the library. Made possible by $650,000 in funding from NYC's Department of Cultural Affairs, the 4,400-square-foot space now accommodates studios for visual artists, a classroom for local arts education, and a 1,200-square-foot rehearsal space/multipurpose room designed for dance, theater, and community programs. There is also a rehearsal space/community space designed for music and outfitted with a piano, a drum kit, microphones, a guitar, keyboard amps, and a digital mixing console.

In addition to offering desperately needed affordable artists' space, Spaceworks@Williamsburg Library has made it possible to partner with local community organizations to significantly expand its public programs in the arts and education. In just a year since the renovation, the number of programs offered to the public has increased by 17 percent, program attendance increased by 23 percent, and the number of visits to the branch jumped by 49 percent. Some of the programs include Free Art Fridays with L'Ecole Des Beaux Arts for children, a Middle Eastern dance workshop, acting classes, and Pilates mat sessions.

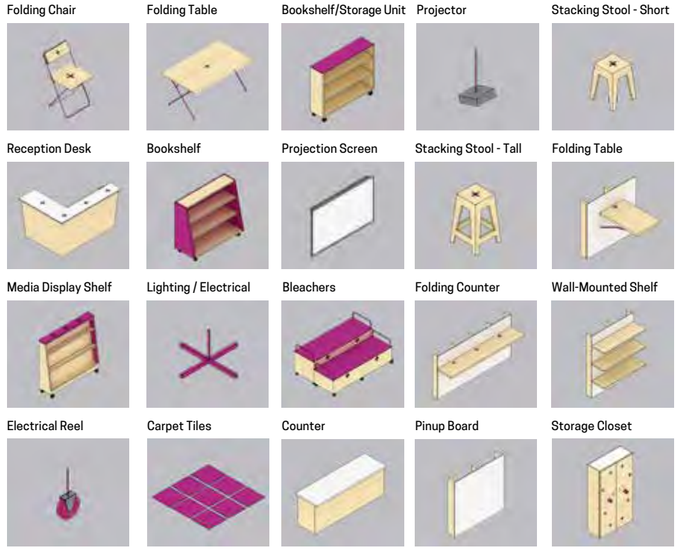
Following the 2014 publication of "Re-envisioning Libraries," CUF's groundbreaking assessment of the impact of gross underinvestment in the upkeep of NYC's branch libraries, CUF and the Architectural League of New York selected five interdisciplinary design teams to devise innovative solutions to meet the needs of a twenty-first-century urban branch library. One team, led by Marble Fairbanks, explored the idea of mixed-use development of branch libraries for the purpose of meeting two pressing needs: twenty-first-century libraries and affordable housing.(3) The Fifth Avenue Committee—a highly respected community development corporation based in Brooklyn—is partnering with the Brooklyn Public Library to build the city's first mixed-use branch library/affordable housing development in the Sunset Park neighborhood. The Sunset Park Library, which has one of the highest rates of use in the city, is far too small to accommodate the burgeoning demands of its community and is burdened with an outdated, concrete "Lindsay Box" that has multimillion-dollar capital repair needs. The Fifth Avenue Committee and the BPL are involving local residents in the redesign of the library through outreach to diverse constituencies, community meetings, and design charrettes. Redevelopment will increase the size of Sunset Park Library from 12,200 to 21,000 square feet and add forty-nine units of affordable housing above the library.

In another innovative and cost-effective solution inspired by CUF's report, a design team led by Situ Studios identified thirteen categories of library-based programs, each with a distinct set of spatial requirements and amenities. They developed a kit of parts—composed of folding chairs, stacking stools, mobile bookshelves, media display shelves, folding tables, bleachers, electrical reels, pin-up boards, and storage closets—to allow for wildly different uses of limited space. In Staten Island, a lecture and tutorial space refits into exhibition and reception areas; and the BPL Macon Branch kit of parts turns its maker space into a teen center, which morphs to hold a fully operational cooking class. Certain components can be stored away neatly while not in use and furniture can be quickly and easily rearranged. With an overhead system of electrical reels, even rooms with few or no electrical outlets can immediately accommodate technology and maker programs.

BPL is currently embarking on the Making Spaces project to adopt, prototype, and test this idea. The kit of parts will be designed to support an expanded range of programs, classes, and community events. With an initial focus on community rooms and children's spaces, BPL is advancing a new and cost-efficient approach to realigning the branch libraries' physical footprint with the ever-expanding services of the community library.

Julie Sandorf has served as president of the Charles H. Revson Foundation since January 2008. Before joining Revson, she was a co-founder and executive director of Nextbook, a national organization dedicated to the creation and promotion of Jewish literature, culture, and the arts.

KIT OF PARTS



BROOKLYN PUBLIC LIBRARY OVERALL DESIGN

- 8-STORY BUILDING, 85', 72,007 GSF
- LIBRARY PORTION: 20,755 GSF, CELLAR, 1ST AND 2ND FLOORS
- RESIDENTIAL PORTION: 51,252 GSF, 2ND THROUGH 8TH FLOORS
- 50 APARTMENTS
  - 11 STUDIO
  - 13 1 BR
  - 13 2 BR (+ 1 SUPER'S UNIT)
  - 12 3 BR

04
A rendering of the new Sunset Park Library. MAP Architects.

NOTES

(1). Andrew Carnegie, Carnegie Corporation Website.

(2). Goldhagen, Sarah Williams; "Third Places—The Revolution at Your Community Library," *The New Republic,* March 11, 2013.

(3). Marble Fairbanks, "Re-envisioning New York's Branch Libraries: One Networked System." Design Team: Scott Marble, Karen Fairbanks, Leah Meisterlin, James Lima, Richard Tyson, Jason Roberts, Keenan North, Dare Brawley.

GETTING TO WORK IN NEW ORLEANS:

TEN YEARS OF PARTNERSHIP WITH COOPER HEWITT'S EDUCATION TEAM

01

02

*By **Michelle Cheng** and **Kim Robledo-Diga***

"St. Bernard Parish was totally devastated by Katrina. Every house, everything, was destroyed, and there's a lot of planning and design that can take place in [students'] own neighborhood. I tell the kids, you are all going to be the ones to rebuild. It's the younger generation that has to rebuild if they are going to keep the community alive."

—Albert Carey, St. Bernard Parish Schools

In 2006, one year after Hurricane Katrina devastated New Orleans, Cooper Hewitt educators traveled to the Crescent City with one simple idea in mind: empower the New Orleans education community and youth—people without a background in design—to help New Orleans's recovery using design thinking.

Cooper Hewitt had just begun the process of building a national educational platform for introducing design thinking into classrooms across the country. While design thinking had long been shared in design studios and colleges, and even migrated into business school curricula, an understanding and application of this methodology was not at all a part of the country's K–12 education vocabulary. As the nation's design museum, Cooper Hewitt wanted to change that. We created a professional development workshop to introduce the design process to educators. In the workshop, educators solve a theoretical challenge using the design process—from identifying the user to brainstorming to prototyping solutions. We then work with educators to help them integrate design thinking into their lesson plans. Our hope was that students equipped with these tools would gain vital skills needed in the twenty-first century—empathy, creative problem solving, and learning from failure.

In New Orleans, however, the design challenges weren't theoretical. They were real and personal because the students, educators, and their families were the actual users, and design solutions for rebuilding the city's neighborhoods and infrastructure were urgently needed. Despite the enormity of the disaster, Cooper Hewitt educators were keen to get involved with the hope that our design education curriculum would empower New Orleans's educators and their students to have a voice in the changes being made in their communities after the storm.

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After landing in New Orleans we went door-to-door successfully connecting with district leaders, schools, community partners, and designers. During that initial visit, we found that principals and educators were excited to participate in our design thinking workshops, but also desperately needed a break from the recovery process. Too many people, including the educators themselves, were still just recovering from the storm, and emotions remained very raw. In response, and thanks to support from Microsoft, we made the crucial decision to bring thirty-nine educators from eight New Orleans schools to New York City. In a weeklong program that united civic leaders, designers, museum curators, and urban planners the educators focused on diving into the design process in a safe, restorative environment.

These newly trained citizen designers returned to their classrooms in the fall of 2007, ready to share these tools with their students and work collaboratively to identify a challenge or opportunity to tackle. Dozens of design proposals came to realization during this school year.

At the end of the school year in 2008, Cooper Hewitt hosted its first Design Fair in New Orleans. The destruction from Hurricane Katrina was still recent, but designers and organizations had started taking action to construct new buildings, repair communities, and more. The Design Fair showcased the design projects that Cooper Hewitt–trained educators led during the school year. Local design firms such as CITYbuild, Concordia, Global Green USA, and National Design Award winner Make It Right were invited to show the work they were doing in New Orleans and rebuild the city. For the first time, students' voices were heard alongside those of the men and women tasked with rebuilding the students' communities. This moment was monumental—and it motivated us to continue to connect students with the rebuilders of their community.

Our professional development program in New Orleans became an annual event. And as its reputation grew, the program evolved with the needs of the students, the educators, and the schools as they moved beyond the immediate aftermath of Katrina. We invited educators from other cities across the United States, including San Antonio, Chicago, Chattanooga, and others, to travel to and participate in our New Orleans workshops, which now encompassed design challenges beyond disaster relief. In the program's current form, educators focus specifically on a curriculum challenge, so they leave with something that they can immediately implement in the classroom.

As Cooper Hewitt started to extend its national reach and develop a design-based curriculum for integration into K–12 classrooms, our relationship with New Orleans deepened. The students, educators, and city of New Orleans itself were integral to our efforts to prototype, iterate, and refine our training for K–12 educators. At each and every training, school visit, and lesson plan review, we learned from real in-classroom and community implementations of design solutions. This ten-year relationship with New Orleans and its community helped Cooper Hewitt refine the professional development training we execute across dozens of cities around the country today.

The tight bonds among members of Cooper Hewitt's education department are attributed to our frequent trips to New Orleans together. Dozens of staff members have logged multiple trips over the past ten years, contributing a small part to the recovery of a great American city.

Cooper Hewitt looks forward to bringing our national professional development program to New Orleans in the next decade. The city serves as a flagship venue for the museum and will continue to inform our development of best practices as we bring Design in the Classroom across the nation.

Michelle Cheng is the Professional Development Manager and Kim Robledo-Diga is the Deputy Director of Education and Interpretation at Coopr Hewitt.

01
Educators from Tulane University work on the presentation of their prototype.

02
K–12 educators from New Orleans collaborate on a prototype.

03
K–12 educators from New Orleans visit the Central City neighborhood to research its history.

04
K–12 educators visit *The Essence of Things—Design and the Art of Reduction: An Exhibition of the Vitra Design Museum* at the New Orleans Museum of Art.

HARLEM IN THE JAZZ AGE

01

*By **Ryan Maloney***

In April 2017, Cooper Hewitt, Smithsonian Design Museum will open *The Jazz Age: American Style in the 1920s*, an exhibition examining transatlantic influences in the creation of a broad spectrum of design, reflecting evolving American tastes, from skyscraper furniture to textiles, fashion, jewelry, and accessories. As we explore the changing rhythms of life in the 1920s—with expanded freedoms for women and the cultural impact of African American expressions coming to the fore—we look north to Harlem, where much jazz innovation is rooted, to find out more about the Jazz Age's origins.

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When you enter The National Jazz Museum in Harlem you are greeted by two pianos—a beautiful, if otherwise conventional-looking, baby grand and a staid, upright player piano. The baby grand is white with lovely hand-carved wooden filigree adorning its sides and music rack, but in truth, if seen outside of a museum, it would be considered simply a piano. The player piano, on the other hand, is a feat of engineering, with dozens of moving parts for each of its eighty-eight keys—it was the first technology that allowed "recorded" music, in the form of a piano roll, to be distributed for in-home enjoyment. By the late 1890s, it brought the ragtime of African American composer Scott Joplin into the American home.

An upright or spinet piano was a fixture in many New York sitting rooms at the turn of the twentieth century. The piano was a point of pride, a place where the family gathered to sing, dance, and entertain. The presence of a piano also promoted music literacy, and piano lessons were considered a rite of passage for children even then. The piano was the tool of innovation for the past, present, and future of music, with Johann Sebastian Bach, Ludwig van Beethoven, Franz Liszt, Louis Moreau Gottschalk, Scott Joplin, and eventually Harlemites James P. Johnson, Thomas "Fats" Waller, and later Edward "Duke" Ellington using the instrument to advance their art and share their genius. This progressive spirit was embodied in the title of a 1930 piano opus by Johnson: "You've Got to Be Modernistic."

The white baby grand piano at The National Jazz Museum in Harlem belonged to Ellington, who used that very instrument as he wrote many of the 1920s compositions that launched his career. He attained the kind of popularity that transcended racial barriers, establishing once and for all that an African American composer and musician could be acknowledged as a peer of not only his contemporaries such as George Gershwin, but also of the nineteenth-century European masters to whom our contemporary orchestras still pay homage.

The player piano, sitting only a few feet from the baby grand, is also significant to Ellington: it represents the technology that allowed the music of Harlem to reach a young Edward Ellington in Washington, DC. The piano roll brought songs emerging from Harlem—such as Johnson's pièce de résistance "Caroline Shout"—to Ellington and the rest of the country and codified Johnson's solo jazz piano style, known as Harlem Stride.

This driving solo style became a vital part of the mise-en-scène that enveloped the small, Prohibition-era speakeasies and rent parties (where tenants hosted parties and hired musicians to play so they could pass the hat to raise their monthly rent) that thrived throughout Harlem in the 1920s. Many of the great European composers (Beethoven, Wolfgang Amadeus Mozart, Johannes Brahms) were known as superlative improvisers who not only extemporized at concerts but also informally, for friends at parties. In a way, they were precursors of Johnson's leading disciple, Fats Waller, who had an extensive classical background and could keep a party going all night with his improvisational flights of genius, synthesizing the varied elements into his next composition.

WINDING RHYTHMS AND DESIGNS

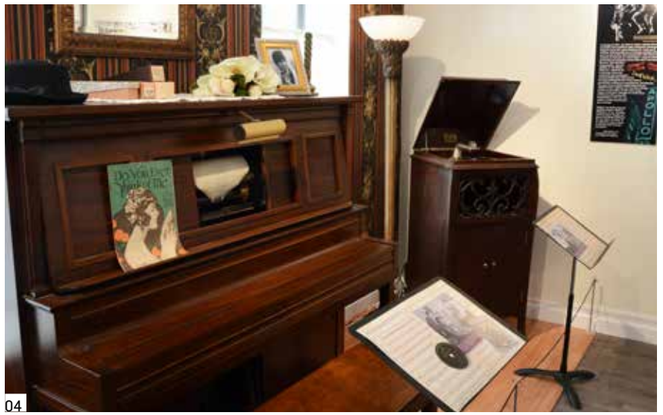
The innovative African American jazz musicians in Harlem took great joy in combining their own musical discoveries with elements from Africa, Cuba, South America, and Europe. This process helped spawn a new lilting rhythm known as swing, which, as Ellington characteristically put it, "encouraged the terpsichorean urge."

At dance venues like the Savoy Ballroom—with its marble staircase, mirrored walls, cut-glass chandeliers, and block-long dance floor with bookending bandstands—Harlem musicians were not alone in bending their creations

01
Brooklyn Bridge, 1919–20; Joseph Stella (American, born Italy, 1877–1946); Oil on canvas; 215.3 x 194.6 cm (84 ¾ x 76 ⅝ in.); Yale University Art Gallery, Gift of Collection Société Anonyme

02
Kramer baby grand piano belonging to Duke Ellington, on view at The National Jazz Museum in Harlem.

03
Textile, ca. 1925; Designed by Lina de Andrada (French, active 1920s); Screen-printed; Manufactured by Paul Dumas (Paris, France); Screen printed cotton; H x W: 102 x 75 cm (40 ⅛ x 29 ½ in.); Gift of Mrs. Germaine Little; 1968-110-98



04

05

into abstraction and avant-garde thinking. Designers, authors, painters, architects, and socially progressive thinkers gathered at the Savoy and in similar social settings the world over, unencumbered by the segregation of the era, with jazz as the soundtrack. Fashion also underwent a similar infusion of modernity, with the introduction of highly stylized forms of dress; as one elder Harlemite shared with us, "you didn't go out unless you were dressed to impress."

It is easy to glamorize this rich period of cultural expression, but it is important to also understand that even in Harlem, segregation and racism were still very much a part of everyday life for African Americans. Though uptown nightlife revolved around nightclubs and speakeasies, most of these establishments were segregated (including the iconic Cotton Club), with only a few integrated venues available, such as the Savoy Ballroom and Smalls Paradise. The impact of the innovations that took place in Harlem in the 1920s are not yet fully understood or accepted as we as a country continue to belatedly acknowledge the full contributions of African American art and culture.

In the face of this oppression, many African American musicians were drawn to more socially and artistically hospitable cities overseas, with Paris as the hub. The music of black America was already of interest to Parisians, in large part due to the concerts presented in 1918 by the 269th Infantry Regiment "Harlem Hellfighters" band, led by legendary Harlem composer and bandleader James Reese Europe. The music of the Hellfighters was not the same music that we would come to know as jazz in the 1920s, but its syncopated rhythms and ensemble arrangements of ragtime would whet the appetites of Parisians for the sounds of the new African American music emanating from Harlem.

African American musicians in Paris didn't necessarily find a larger audience or a more financially secure career path, but, compared with life in America and the indignities of touring the segregated South to make a living, the more accepting social climate of Paris was a welcome relief. It comes as no surprise, then, that by the early 1930s the first serious jazz scholarship and criticism emerged in France.

As early as 1919, Swiss conductor Ernest Ansermet clearly showed his appreciation of the innovations of African American musicians when writing about a performance in London of Sidney Bechet with Will Marion Cook's Southern Syncopated Orchestra. Ansermet praised Bechet's "richness of invention, force of accent, and daring in novelty and the unexpected," concluding that Bechet's "own way" is "perhaps the highway the whole world will swing along tomorrow."

INCUBATING STYLISTIC VIBRATIONS

By the mid-1920s, commercial radio and the popularity of the phonograph began to replace the role of the piano in the home, and this changed the way people accessed music. It was no longer necessary to purchase sheet music, which often included Art Deco and Modernist cover art, to be able to hear your favorite song. You simply purchased a recording to play on your elegant Victor Talking Machine. What was once music that existed only in the ether—largely improvised, heard live, once, and then never the same way again—was now available over the airwaves and reproducible through the grooves of a record.

These developments in technology and industrial design forever altered the significance of the piano in the home. In 1919, 336,000 pianos were sold in the United States—only 130,000 were sold ten years later in 1929. Big bands were filling dance halls with Lindy Hoppers, and jazz reached around the world, initially embraced by the youth and the creative classes, who in many cases were also engaging

06

in the worlds of art and design. Ellington was broadcasting live from the Cotton Club, social mores were being broken left and right, and women were exploring a new social independence with their right to vote, even as the world struggled to deal with the crippling effects of the Great Depression. And, as often has been the case in stressful times, the arts flourished.

The music and design innovations of the 1920s became more fully realized and broadly accepted as we moved into the 1930s. Many have found striking similarities between the streamlined swing of the 1930s and the Art Deco movement that overtook commercial design. The contemporary compositions of Mary Lou Williams, for instance, are aural correlatives to Fred Astaire and Ginger Rogers films, Buick sedans, and radio consoles of the '30s. By the end of the decade, the stylistic vibrations that had coalesced in Harlem's nightspots during the preceding decade had spread around the world.

Whether in New York or Paris or other major design cities in Europe, the 1920s were a unique time when so many in society—and specifically those in creative pursuits—were able to push, pull, or in many cases break free from the seemingly ironclad traditions of earlier times. While Mary Lou Williams was sitting with Duke Ellington and Louis Armstrong, Eileen Grey was conceiving her Modernist home, E-1027. While Josephine Baker was transitioning from a star chorus girl on Broadway to Paris—where she attained superstar status as "the most sensational woman anyone ever saw" according to Ernest Hemingway—the 1925 Exposition des Arts Décoratifs was exposing the world to the style of modern design. The Exposition included the architecture of Le Corbusier and De Stijl; the interior decoration of Jean-Michel Frank; furniture by designers from Jean-Jacques Ruhlmann to Pierre Chareau; Van Cleef & Arpels, Cartier, and Mauboussin jewelry, as well as the more avant-garde Templier; and artists such as Ferdinand Léger and Robert Delaunay.

The shifting of this zeitgeist was driven, in a way, by the two pianos—one, the palette for Ellington's genius, and the other, a technology that first brought the music of Harlem to the world—that now sit in The National Jazz Museum in Harlem on 129th Street, just east of Lenox Avenue, around the corner from the original locations of so many of the legendary 1920s nightclubs and dance halls. These venues were the incubators, pulsating to the rhythms of jazz, where modern design, dance, fashion, writing, freedom, and style came together to lay the foundation for what we now call the Jazz Age.

Ryan Maloney is an archivist, historian, saxophonist, and educator and is the Director of Education and Programming at The National Jazz Museum in Harlem, a Smithsonian Affiliate. He develops and oversees the museum's collections, exhibits, education programs, and public programs for visitors of all ages.

The Jazz Age: American Style in the 1920s
(April 7, 2017–August 20, 2017)

04
This player piano built by Lauter Pianos in Newark, NJ sits in the "parlor" of the Vibrations exhibition at The National Jazz Museum in Harlem.

05
Poster, Freddy Johnson and His Harlemites, 1934; Designed by Charles Delaunay (French, 1911–1988); Printed by Imprimerie R de Gonell (Paris, France); Offset lithograph on paper; 39.8 x 60 cm (15 11/16 x 23 5/8 in.); Promised gift of George R. Kravis II

06
Muse with Violin Screen (detail), ca. 1929–30; Made by Rose Iron Works, Inc. (Cleveland, Ohio, USA); Designed by Paul Fehér (Hungarian, 1898–1990); Wrought iron, brass, silver and gold plating; 156.20 x 156.20 cm (61 7/16 x 61 7/16 in.); The Cleveland Museum of Art, On loan from the Rose Iron Works Collection, LLC, 352.1996

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COVER IMAGE (FRONT AND BACK)
Front and Back Cover: Egyptian Bracelet, ca. 1925; Produced by Lacloche Frères (Paris, France); Diamonds, turquoise, sapphires, mother-of-pearl, onyx, black pearls, smoky quartz, tourmaline, gold, platinum; L x W: 17.9 × 4 cm (7 1⁄16 × 1 9⁄16 in.); Private Collection; Photo: Matt Flynn © Smithsonian Institution

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01–06: David Dyte

Rebel Nell: Designing against Defiant Odds
01–05: © Rebel Nell

2016 National Design Awards Gala
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02–04: Zach Hilty/BFA.com

The 21st-Century Neighborhood Library
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