

DIRECTOR'S LETTER



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SPRING/SUMMER 2017

DEAR COOPER HEWITT FRIENDS,

It's my favorite time of year and an opportune moment to inject some optimism into our minds. This journal brims with optimism, from the vibrating cover celebrating design legend Ingo Maurer and his work full of dreaming and creativity to a slew of topics exploring the promise of design. Be sure to see Ingo's LED wallpaper on display in our current exhibition on the first floor, *Making | Breaking: New Arrivals*, emphasizing breakthroughs in new technologies and techniques and in-depth process stories.

Design optimism is rooted in the discipline's commitment to collaboration, experimentation, and, most importantly, innovation and progress. A dynamic learning laboratory, Cooper Hewitt harnesses the power of its educational resources—built on the strength of its world-class collection of over 210,000 design objects—to passionately engage audiences of all ages in design's forward momentum.

Design's catalytic energy is brilliantly showcased in *The Jazz Age: American Style in the 1920s*, on view through August 20 on the second floor and throughout the Barbara and Morton Mandel Design Gallery. A multi-disciplinary and multi-sensory exploration of the era in which American design ascended to the world stage, *The Jazz Age* is a bold installation of four hundred plus objects—nearly half from our own holdings—that celebrates the pulse and rich mixture of cultures and expressivity that brought a new beat to contemporary life. It also underscores

how the creative awakening of American design further propelled the United States to a place of hope and economic opportunity. Coupled with *Jeweled Splendors of the Art Deco Era: The Prince and Princess Sadruddin Aga Khan Collection*, visitors cannot help but leave in awe of this fertile period.

For today's young people, design expands academic and career horizons, boosts confidence, and promises a productive future. Thanks to the generous support of Target, Cooper Hewitt's National High School Design Competition opens the doors for students to engage in design thinking and tackle real-life challenges. This year, our judges include Alice Waters, chef and owner of the groundbreaking restaurant Chez Panisse in Berkeley, California, and founder of the Edible Schoolyard Project (ESP), featured in this issue. A nationwide school program, ESP teaches children to become creative problem-solvers and fosters a lifelong appreciation for food's ability to connect and sustain our communities.

We strive to welcome the broadest and most diverse audiences possible. We recently launched an exciting partnership with New York University's Ability Project to transform the museum into a laboratory for the study of accessibility. Graduate students have been experimenting with our collection's application program interface and interviewing our staff and visitors, while exploring the building top to bottom and developing exciting new solutions for fully integrating visitors with disabilities into the Cooper Hewitt experience. Claire Kearney-Volpe, an adjunct professor for the Ability Project, shares preliminary observations in this issue.

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Dutch designer Joris Laarman visited Cooper Hewitt's Barbara and Morton Mandel Design Gallery in preparation for the September 2017 opening of *Joris Laarman Lab: Design in the Digital Age*. Laarman (center) works with Cooper Hewitt curator Andrea Lipps on the installation. (See pg. 8 for more details.)

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Fellow Trustees Scott Belsky (left) and Todd Waterbury join Director Caroline Baumann to welcome Margaret Gould Stewart (far right) to the Board of Trustees at 2017 TED Conference.



Optimism prevails at Cooper Hewitt through our exhibitions and our national programs. We are proud to announce the illustrious 2017 winners of our National Design Awards. Join us on October 19 for the gala celebration of these designers, design thinkers, and their problem-solving powers. This year's class of winners presents a tremendously positive vision of the future—one that places the common good at the forefront of design's concerns—and demonstrates that opportunities for meaningful change are well within reach.

While at the annual TED conference, I was honored to co-host the Design Dinner with Trustee Todd Waterbury and at the same time welcome Margaret Gould Stewart to Cooper Hewitt's Board (pictured, pg. 3). I also took the opportunity to recruit people from varied industries to share their thoughts on design and optimism for our Design Pulse feature. We are posting their thoughtful, fresh responses on Instagram. Follow #DesignOptimism to be inspired and join the conversation.

And finally, design optimism thrives in the latest incarnation in the *Selects* gallery with curator Esperanza Spalding's provocative installation. Four-time Grammy Award winner, composer, bassist, and vocalist, Spalding thought deeply about the process of creation—in music, in design, in life—and embraced the challenge of using Cooper Hewitt objects to tell individual stories as well as the collective story of continuous evolution and adaptation. Spalding recounts her personal discoveries along the way and shares the playlist currently inspiring her. Enjoy!

Be sure to join us in the Arthur Ross Terrace and Garden this summer for our Cocktails at Cooper Hewitt performance series. Dance, music, and design will make Thursday evenings a magical experience for everyone—the full program is included here. I look forward to seeing you in the garden!

Caroline
Caroline Baumann
Director

@baumtweet
@baumstagram
@cooperhewitt
cooperhewitt.org

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On May 2, Cooper Hewitt hosted the second annual NYC Smithsonian Staff Picnic in the Arthur Ross Terrace and Garden. Secretary David J. Skorton (center) and his wife Dr. Robin Davisson (right) joined Caroline Baumann,

COCKTAILS AT COOPER HEWITT

Dance. Music. Design.

The popular summer series returns to the Arthur Ross Terrace and Garden at Cooper Hewitt. Come for the performances. Enjoy cocktails and light fare for purchase from Tarallucci e Vino. All ages welcome. Held rain or shine.

THURSDAYS, 6–9 P.M. JUNE 8–AUGUST 24

JUNE 8	Esperanza Spalding Selects Live featuring Mezcalitos, Nadia Washington, and Rose and the Nightingale
JUNE 15	Atlantic Records Presents Sir the Baptist
JUNE 22	DJ Kitty Cash
JUNE 29	Juilliard Night: Apex Brass and Friends
JULY 6	Atlantic Records Presents LOLO
JULY 13	The National Jazz Museum in Harlem presents the Jazzmeia Horn Quintet
JULY 20	Robi D Light and Flex Program
JULY 27	Juilliard Night: Juilliard Jazz Trio
AUGUST 3	Coco and Breezy
AUGUST 10	Atlantic Records Presents Nii
AUGUST 17	Juilliard Night: Juilliard Jazz Ensemble
AUGUST 24	Jonah Bokaer: The Disappearance Portraits

*Performances subject to change.

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#DrinkUpDesign

Juilliard School performances are made possible by the generous support of Dinny and Lester Morse.

Smithsonian Community Committee, and staff from National Museum of the American Indian, Smithsonian Enterprises, and Archives of American Art.

BEAUTY IS A LANGUAGE OF CARE:

FIRST PRINCIPLES OF THE EDIBLE SCHOOLYARD PROJECT

By Liza Siegler

In 1995 in Berkeley, California, Alice Waters founded the Edible Schoolyard Project in collaboration with the teachers and parents of her local public middle school, Martin Luther King, Jr. Middle School. She envisioned a way to “make our schools the place of equality” by re-imagining and uniting how we teach and nourish our children during the school day. The program demonstrates how an empathic design process has evolved, flourished, and grown in scale over more than twenty years.



Right now I'm writing about the kitchen and the garden. When I come here I feel like I'm at peace.... Every time I walk through those gates a smile is on my face knowing that I'm welcomed and respected. This is where I come for peace and I will spread the peace to the world. The garden is a part of me. When I was told it used to be a parking lot, I was a little surprised. If it still was I would have never met the staff. The garden changed me from the inside. All the carbon that is being released into the air makes me care more about the earth. In the garden I am breathing in oxygen. When I do, I get a taste of life. The garden is a part of peace and I hope it will stay the same when I graduate from high school: not just for me but for those who come through the gates of the garden.

—Arman Turner Jenkins, Alum of Martin Luther King, Jr. Middle School, 2013

At the Edible Schoolyard Project, we celebrate a simple but profound truth: food has a beautiful way of connecting us to each other and the world around us. The human rituals of real sustenance are all-encompassing, and when we stop to respect and appreciate them, our lives are changed forever.

When she began, Alice brought to her mission the dual perspective of a trained Montessori teacher and fervent political activist, along with an already renowned



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reputation as a gifted chef and champion of sustainable agriculture. She grounded her vision in her belief that the environment in which children learn communicates as much as the teacher or the material they are learning.

What if we designed a place to welcome exploration, indoors and outdoors? Spark connections to what kids already care about? Ignite curiosity about what's new or unfamiliar? Reflect, through how a place activates all five senses—explicitly and implicitly—our deepest respect for every child, from every background? What if the places where our kids learn were designed to be irresistibly delicious?

Edible Schoolyard gardens, kitchen classrooms, and cafeterias are designed to do just that. These spaces invite students to create their own personal, direct experiences with fresh, flavorful, and nutritious foods through the daily acts of growing, preparing, and sharing what they've made. The medium of food leads students to discover for themselves the connections between academic subjects and the natural, human-made, and socially constructed world around them. We call this "edible education."

Beneath this student-centered approach is an edible education philosophy and learning practice rooted in eight core principles:

1. Food is an ideal teacher;
2. Children learn by doing;
3. Children learn with all their senses;

4. Children thrive in nature;
5. Good food is a right, not a privilege;
6. Schools and sustainable farms support each other;
7. The cafeteria is the heart of the school; and
8. Beauty is a language of care.

As educators working with these principles, we design a lesson plan much the same way we design a kitchen classroom, a cafeteria space, the menu for lunch, or the landscape of the school garden. We are methodical about establishing rituals, routines, and contextual references or cues. We balance how to foster a student's sense of independence and interdependence with their peers. In every instance, we want a student to enter the learning space and feel, "this place was made for me," and as often as possible leave feeling, "my friends and I have made an important mark here together."

When preparing to teach any lesson, we interrogate it: *Have we considered the quiet students? The visual learners? Those who learn best by thinking out loud? Those who come with*



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FOOD IS THE ONE CENTRAL THING ABOUT HUMAN EXPERIENCE THAT CAN OPEN UP BOTH OUR SENSES AND OUR CONSCIENCE TO OUR PLACE IN THE WORLD.

—ALICE WATERS

lots of experience with mustard greens? Those with none? Throughout a class period, we ensure each student has plenty of opportunities to choose how they want to participate, or reflect upon how an ingredient tastes or appears or smells—and form an opinion of their own.

All this makes an Edible Schoolyard environment the ultimate design lab in which students collaborate to tackle a situation or problem—How to turn a set of ingredients into a recipe? How might the Aztecs have planted that crop? How to factor in the seasonal shifts in sunlight when siting a tomato bed?—assess potential outcomes, test their ideas, learn from their results, and incorporate what they learn the next time.

After twenty-two years of the Edible Schoolyard Project, we have seen these principles take root in tens of thousands of schools and communities, including founding programs in New York City, New Orleans, San Francisco, Los Angeles, Greensboro, North Carolina, and Lake Placid, New York, and in more than 5,500 programs that comprise the Edible Schoolyard Network at edibleschoolyard.org.

Each new incarnation of an Edible Schoolyard reinforces the transformational benefits of an edible education. Students of these programs carry with them the formative experiences they've had creating strong relationships with friends and teachers, as well as a lifelong love of the natural world. They come



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away from their schooling with a lasting appreciation of the interconnected web of the food system and their own place in it—how it affects their bodies, their families, their communities, and their world—and are determined to take action!



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01 Alice Waters with students at Martin Luther King, Jr. Middle School in Berkeley, California, USA.

02 King Middle School students tasting as they cook.

03 Students eating fresh kale pesto toasts they have made.

04 An Edible Schoolyard kitchen classroom in action.

05 An Edible Schoolyard carrot harvest.

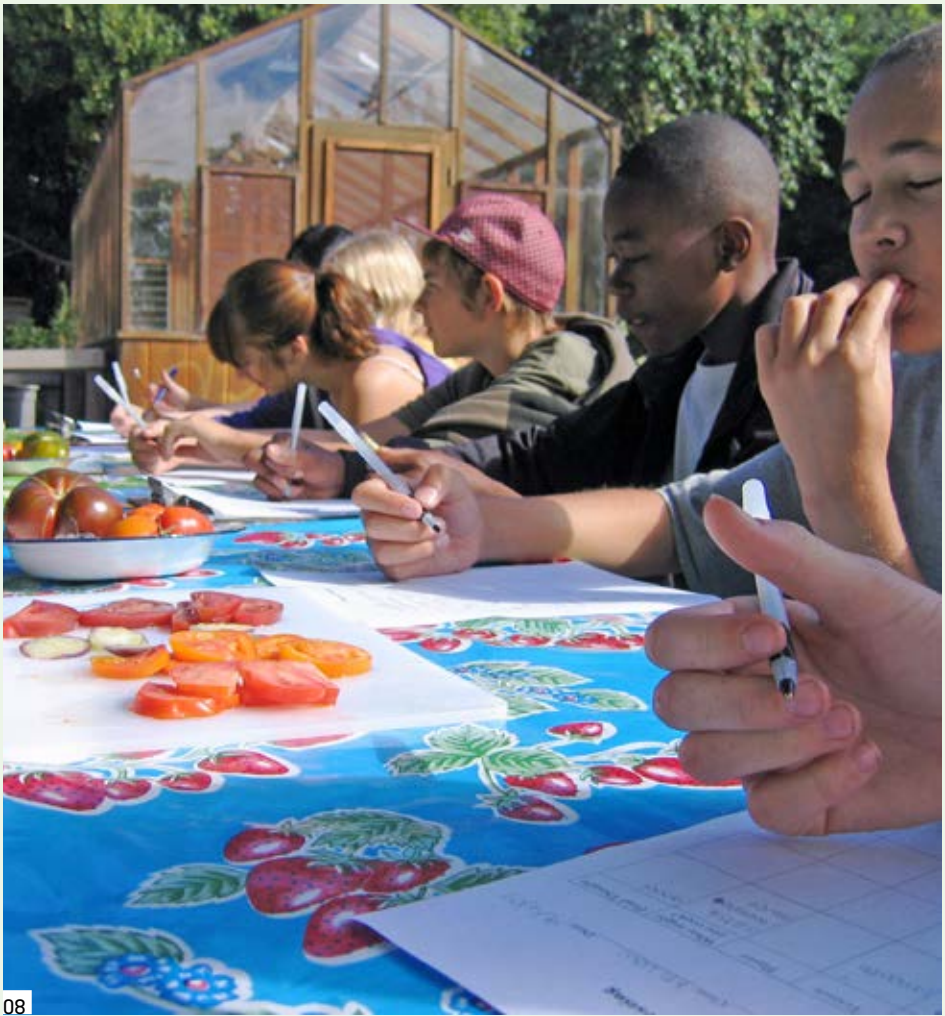
06 Chickens at home at the Edible Schoolyard.

07 Teachers sharing a meal at the Edible Schoolyard Academy, June 2016.

08 Tomato tasting in the Edible Schoolyard garden classroom.

09 School lunch is an academic subject at the Edible Schoolyard. "Three Civilizations of the Americas" illustration by Monica Linzner.

Liza Siegler is the Partnerships Director at the Edible Schoolyard Project.



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COMING THIS FALL TO COOPER HEWITT:
JORIS LAARMAN LAB: DESIGN IN THE DIGITAL AGE



September 27, 2017–January 14, 2018 Cooper Hewitt will be the first museum in the United States to showcase the innovative, experimental work of Dutch design firm Joris Laarman Lab. Laarman and his team are domesticating the digital world, materializing its principles and pixels in tangible form. They embody the hybridity and entanglement of today’s disciplines, bringing the technical skills of craftsmen, the expressiveness of artists, the rigor of engineers, and scientific inquiry to each design project.



Joris Laarman Lab: Design in the Digital Age is made possible in part by support from Ehrenkranz Fund, the Dutch Culture USA program of the Consulate General of the Netherlands in New York, Kim and Al Eiber, and Creative Industries Fund NL.

Images, top to bottom (L to R): Joris Laarman and Anita Star in their Amsterdam studio; Rendering, MX3D Bridge location in Amsterdam; Vortex Console in the Lab’s workshop; Bone Armchair, 2007; Carrera marble, resin

THE ABILITY PROJECT:
EMPOWERING PEOPLE WITH DISABILITIES
THROUGH DESIGN

Cooper Hewitt has partnered with the New York University Ability Project to develop new ideas for broadening access to the museum. In 2016, Mayor Bill de Blasio and the New York City Mayor’s Office for People with Disabilities presented the Ability Project with the ADA Sapolin Award for their “fearless and innovative approach to developing tools that will improve the lives of people with disabilities.” The Ability Project builds relationships and designs solutions to eliminate barriers for underserved audiences.

Established in 2013, the New York University Ability Project is an interdisciplinary research space dedicated to the intersection between disability and technology, with an aim to foster collaboration among individuals with disabilities, community organizations, and NYU students and faculty. A variety of students and professionals—engineers, designers, educators, speech and occupational therapists, and individuals with disabilities—work together to create opportunities for teaching, learning, and research. Students across three of NYU’s schools comprise the Ability Project whose majors range from occupational therapy and integrated digital

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media to interactive telecommunications. Classes in the basics of methodology in assistive technology, accessible design and development, research, prototyping, and user interaction/experience design for museums round out the program’s offerings. Among the Ability Project’s fundamental principles is that technology serves people best when they participate in its design. Participatory research ensures access to the critical knowledge of those living with disabilities while also offering opportunities for those without disabilities to better understand what life is like for their collaborators. Collaboration, rather than problem solving in silos, produces more creative results.

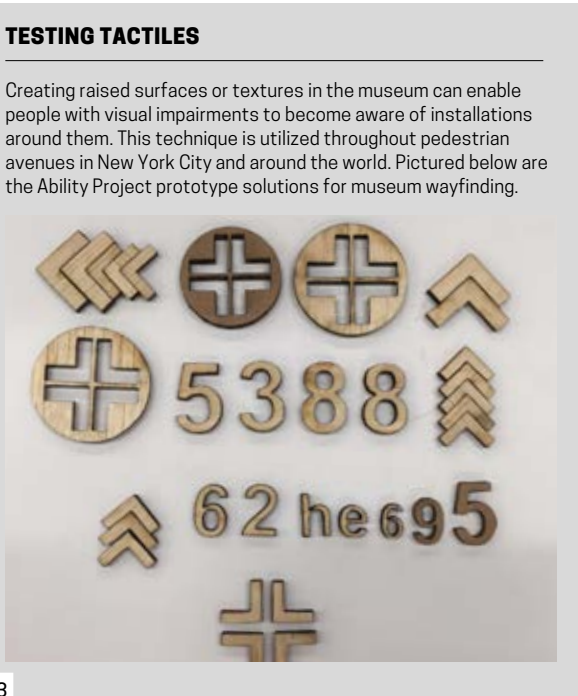
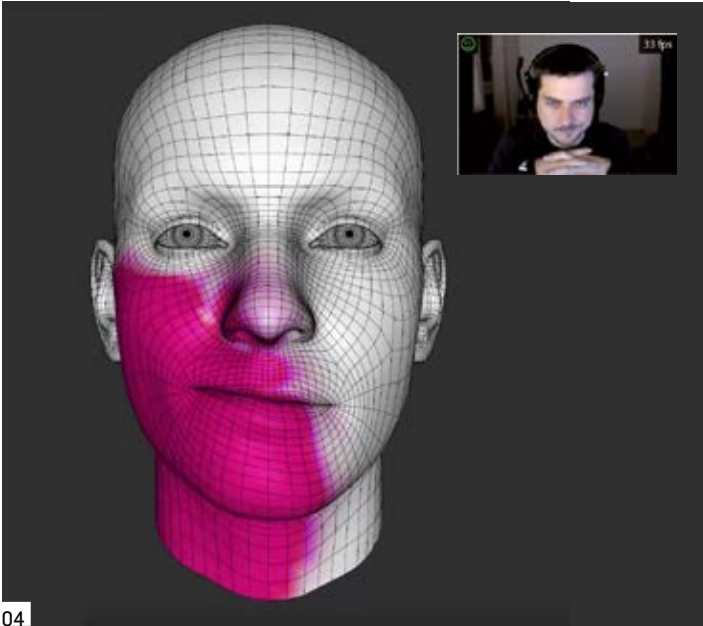
The Ability Project has developed several ventures in partnership with New York City advocacy groups and agencies. In 2015, the program partnered with AT&T to lead the ConnectAbility Challenge, a three-month technology

challenge designed to spur innovation for people with physical, social, emotional, and cognitive disabilities. The competition, which coincided with the 25th anniversary of the Americans with Disabilities Act, resulted in sixty-three proposals for software, wearable, and other technology solutions from developers in sixteen states and fifteen countries aimed at enhancing the lives



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By Claire Kearney-Volpe



of people with disabilities.

For the Lavelle School for the Blind in the Bronx, the Ability Project joined with Bridging Education and Art Together (B.E.A.T.), whose groundbreaking program, Beat Rockers, works with blind and visually impaired students to develop confidence through music. In a semester-long course, Ability Project students were tasked with designing and developing accessible tech enhancements to enable the Lavelle students to fully participate in B.E.A.T.'s music-making through the use of voice, body, and a microphone.

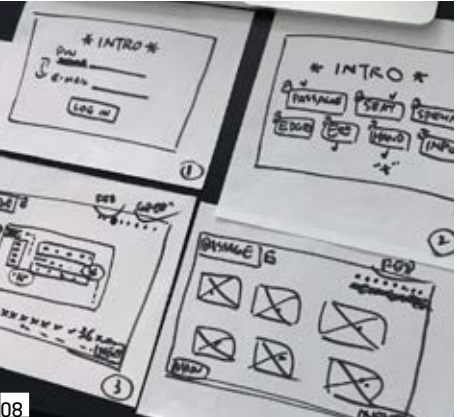
Eager to continue its revolutionary work, the Ability Project teamed with researchers at NYU's Hospital for Joint Diseases to investigate how to provide growing children suffering from cerebral palsy with affordable orthotics/prosthetics. Using a combination of 3D-modeling and printing techniques, Ability Project designers help to fit

participants with low-profile yet stylish rehabilitation orthotics that can be adjusted and reprinted as they grow.

During the spring 2017 semester, Ability students are working with Spectrum Cable to evaluate and test Spectrum's existing home-entertainment products and services. Based on findings and feedback from subscribers with disabilities, the students will design accessibility solutions.

Using a museum as a laboratory is new territory for the program and applying the tenets of design thinking and process proved to be exciting and challenging. In the Ability Project's partnership with Cooper Hewitt, the museum served as client and creative inspiration. Some of the challenges experienced for the first time for the students as both designers and visitors were the architectural constraints of a landmarked historical home and the requirements that come along with museum display

and presentation. Collaborators looked at designs for the museum's website and experimented with Cooper Hewitt's collections application program interface to find ways for fully integrating visitors with disabilities into the Cooper Hewitt experience. In a comprehensive presentation, four groups each shared research, user testing analysis, and iterative prototyping designs. The parameters that the students offer real, scalable recommendations resulted in replicable work that considered cost, physical constraints, and multiplicity of audiences. The Cooper Hewitt partnership not only schooled the students in new ways of thinking about design but revealed design's potential for enhancing and welcoming new audiences to the museum.



- 01** The Accessible Icon Project, launched in 2010, created a new logo for the International Symbol of Access (1968). The revised design featuring a more dynamic figure aims to portray individuals with physical disabilities in a new light. accessibleicon.org
- 02** NYU students test out the viability of a tactile wayfinding prototype as part of an Ability Project class.
- 03** See above.
- 04** Markus Proell's prize-winning project the KinesicMouse, from the AT&T/Ability Project Connect Ability Challenge. The KinesicMouse software allows for hands-free, facial expression-based control of a PC.
- 05** Wireframes of a mobile application that uses beacon technology to help museum visitors with visual impairments navigate the museum, as well as access audio descriptions of Cooper Hewitt's collection. By Jenny Liang, Asher Freeman, and Lucas White.
- 06** Inside NYU Tandon's Media and Games Network (MAGNET), where the Ability Project is located.
- 07** Student's process documentation for the Ability Project and Cooper Hewitt Co-Lab course.

- 08** Students' wireframes of an accessibility toolkit—an online tutorial to inform exhibition design.
- 09** Accessible musical interface designed with feedback from students at the Lavelle School for the Blind. By Ishaan Chaudhary, Kai-han Chang, Nicola Carpeggiani, Satbir Multani, and Yi Zhao.
- 10** Claire Kearney-Volpe (left) and Dr. Leona Godin (right) listen to a description with a touch tour of an exhibition by Cooper Hewitt curator Susan Brown.

Claire Kearney-Volpe is a Doctoral Fellow and Adjunct Professor for the NYU Ability Project. She works on a variety of human-centered assistive and rehabilitation technology projects and is active in the digital accessibility community.

COOPER HEWITT

2017 WINNERS



HONORING EXCELLENCE, INNOVATION, AND LASTING
ACHIEVEMENT IN AMERICAN DESIGN

LIFETIME ACHIEVEMENT

HARTMUT ESSLINGER



Hartmut Esslinger is an internationally renowned industrial designer now living in Los Gatos, California. He was the first designer to bring human-driven, high-touch design to the world of complex hardware and software technology. Esslinger founded frog design in his native Germany in 1969 and expanded it to the United States in 1982. Together with his partner and wife, Patricia Roller, he built the company into one of the world's leading strategic design agencies. Esslinger has worked with prestigious global companies, including Sony, Apple, Louis Vuitton, SAP, Lufthansa, and Microsoft, for whom he helped convert their technological competences and entrepreneurial desires into emotionally appealing global brands.

Yamaha frog 750, a retro-futuristic motorcycle designed with the most advanced safety features in response to California DMV's withdrawal of permits for high-powered motorcycles in 1985 (1985).

DESIGN MIND

CRAIG L. WILKINS



Craig L. Wilkins is an architect, academic, and author recognized as one of the country's leading scholars on African Americans in architecture. He is the former director of the Detroit Community Design Center and a lecturer at the Taubman College of Architecture and Urban Planning at the University of Michigan in Ann Arbor. Both his creative practice and pedagogy are informed by the long, rich, yet relatively untold stories of people of color in both the physical and symbolic construction of America. At multiple levels across diverse platforms, his award-winning books, chapters, essays, and design interventions recover and present the rich social, cultural, political, historical, and aesthetic contributions of oft-ignored people and practitioners of color for professional and public engagement.

Architecture School: Three Centuries of Educating Architects in North America (2012).

CORPORATE & INSTITUTIONAL ACHIEVEMENT

DESIGN TRUST FOR PUBLIC SPACE

DESIGN TRUST FOR PUBLIC SPACE



Founded in 1995 by Andrea Woodner to bring design expertise into the public realm, the Design Trust for Public Space remains at the forefront of shaping New York City's shared civic spaces and infrastructure. The organization's projects saved the High Line structure, jumpstarted New York City's first custom-built Taxi of Tomorrow, and created the city's first comprehensive sustainability guidelines.

Reclaiming the High Line, a feasibility study that catalyzed efforts to save and reprogram the High Line from a derelict railway to 1.45 miles of open public space enjoyed by millions each year, inspiring other cities to do the same (New York, New York, 2002). Project partner: Friends of the High Line.

COMMUNICATION DESIGN

JENNIFER MORLA



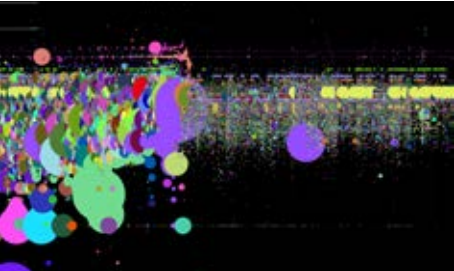
Jennifer Morla is the founder of San Francisco-based Morla Design, which has created design programs for Levi's, Design Within Reach, and the Mexican Museum. A 2010 AIGA Medalist, Morla's work is in the permanent collections of MoMA, SFMoMA, and the Smithsonian American Art Museum,

and she has been the subject of solo exhibitions at SFMoMA and DDD in Japan.

Olympics poster, designed to publicize San Francisco as the United States bid city for the 2012 Olympics, while celebrating women, sports, and the cultural diversity of the Bay Area (2002).

INTERACTION DESIGN

STAMEN DESIGN



Stamen Design is a San Francisco-based design and technology company. Founded by Eric Rodenbeck in 2001, Stamen's clients include the Dalai Lama, the World Health Organization, MTV, and universities around the country. Other projects, such as Field Papers and Map Stack, have increased access to and participation in digital design worldwide.

NASDAQ, a visualization of a single day of trading on the NASDAQ, illustrating the difference between normal and anomalous data (2012).

ARCHITECTURE DESIGN

MASS DESIGN GROUP



Founded in 2008, MASS Design Group is a global design collaborative with a portfolio that spans the fields of design, research, advocacy, and training. MASS's practice focuses on architecture's relationship to

health and behavior, and on designing the human and physical systems necessary for growth, dignity, and well-being.

MASS Design Group directors (clockwise from top left): David Saladiak, Alan Ricks, Patricia Gruits, Michael Murphy, Sierra Bainbridge (not pictured: Kelly Doran, Christian Benimana, Sarah Mohland, and Matthew Smith). Butaro Doctors' Housing and Sharehousing, designed to attract healthcare professionals, improve physician retention, and lift the regional quality of care (Burera, Rwanda, 2012). Project partners: Rwanda Ministry of Health, Partners in Health, and the Daniel E. Ponton Fund at the Brigham and Women's Hospital.

FASHION DESIGN

SLOW AND STEADY WINS THE RACE



In 2002, New York-based designer Mary Ping founded Slow and Steady Wins the Race, which uses design to comment on the cultural anthropology of modern fashion. Ping was inducted into the CFDA in 2007 and her work is in the collections of the V&A Museum, the Deste Foundation, and other major collections.

Khaki wide leg pants with wide elastic, khaki nylon rectangular bag, and khaki contrast lining trench coat (New York, New York, 2016).

INTERIOR DESIGN

DEBORAH BERKE PARTNERS



Deborah Berke Partners is a New York-based architecture and interior design practice led by partners Deborah Berke, Maitland Jones, Marc Leff, and senior principals Stephen Brockman and Caroline Wharton Ewing. From visionary master plans to the focused details of interiors, Deborah Berke Partners works at all scales with transformative outcomes.

Left to right: Marc Leff, Caroline Wharton Ewing, Deborah Berke, Maitland Jones, Stephen Brockman. Cummins Indy Distribution Headquarters, a new nine-story tower in downtown Indianapolis, has formed concrete columns and ceiling that are left partially exposed, with ribbons of façade that are ever-present in the narrow floor-plate (Indianapolis, Indiana, 2017). Project partners: RATIO Architects; Robert Silman Associates; Fink Roberts & Petrie, Inc.; Syska Hennessy Group, Inc.; Circle Design Group; David Rubin Land Collective; Civil & Environmental Consultants, Inc.; One Lux Studios; Atelier Ten; Front, Inc.; Doyle Partners; Art Strategies; Hicks Design Group; Walker Parking Consultant; RTM Consultants; Shiner + Associates.

DIRECTOR'S AWARD

SUSAN S. SZENASY



Susan S. Szenasy is publisher and editor in chief of *Metropolis*, which she has led for the past thirty-one years. A board member of the Council for Interior Design Accreditation, Landscape Architecture Foundation, and the NYC Center for Architecture Advisory Board, Szenasy also has received two IIDA Presidential Commendations and holds several honorary doctorates.

A team of architects and engineers won *Metropolis's* Next Gen Competition for adding the windmills they designed to existing electrical pylons (May 2009).

LANDSCAPE ARCHITECTURE
SURFACEDSIGN



Surfacedesign is a San Francisco-based landscape architecture and urban design firm. Founded in 2001, Surfacedesign creates dynamic parks, plazas, waterfronts, civic landscapes, and private gardens. Led by James A. Lord, Roderick Wyllie, and Geoff di Girolamo, Surfacedesign projects include the Smithsonian Master Plan, Auckland International Airport, Golden Gate Bridge 75th Anniversary Plaza, and IBM Plaza Honolulu.

Roderick Wyllie, Geoff di Girolamo, and James Lord. Museo Del Acero Horno landscape, expressing the spirit of the site's former industrial glory and celebrating its position within the surrounding regional landscape context (Monterrey, Mexico, 2008). Project partner: Harari Architects.

MEET THE JURY

The 2017 National Design Awards Jury, comprised of a diverse group of designers and educators from around the nation, convened at Cooper Hewitt in the early spring to select the award winners.



Back row (L to R): Lisa Strausfeld, Sandy Speicher, Rafael de Cárdenas, Randy J. Hunt, Jeevak Badve, Mia Lehrer. Front row (L to R): Robert Wong, Lisa Perry, Ray Huff

PRODUCT DESIGN
JOE DOUCET



Joe Doucet is a New York-based designer, entrepreneur, inventor, and creative director. His clients include BMW, Braun, Hugo Boss, Lexon, Moët & Chandon, and Target. Doucet holds more than fifty patents and his work has been exhibited globally, including in the London Design Museum and the Biennale International Design in Saint-Etienne.

BRAUN products and home appliances, reinforcing the notion that product design within any brand portfolio should lead to designs that are recognizable to consumers not simply through a logo, but through their design ethos (2008).

COOPER HEWITT NATIONAL DESIGN AWARDS

OCTOBER 19 2017


CELEBRATE THE 2017 NATIONAL DESIGN AWARDS

A gala benefit to support Cooper Hewitt in the museum's spectacular Arthur Ross Terrace and Garden.

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Additional funding is provided by Design Within Reach, Facebook, and Bloomberg Philanthropies.

National Design Award trophies are created by The Corning Museum of Glass.

ndagallery.cooperhewitt.org is powered by Behance, part of the Adobe Family.

Media sponsorship is provided by Smithsonian 

National Design Awards and National Design Week professional supporters include AIGA, the professional association for design, American Institute of Architects New York Chapter, American Society of Interior Designers, American Society of Landscape Architects, Council of Fashion Designers of America, Industrial Designers Society of America, Interaction Design Association, and International Interior Design Association.

DESIGNERS ARE OPTIMISTS: A SNAPSHOT OF CONTEMPORARY DESIGN



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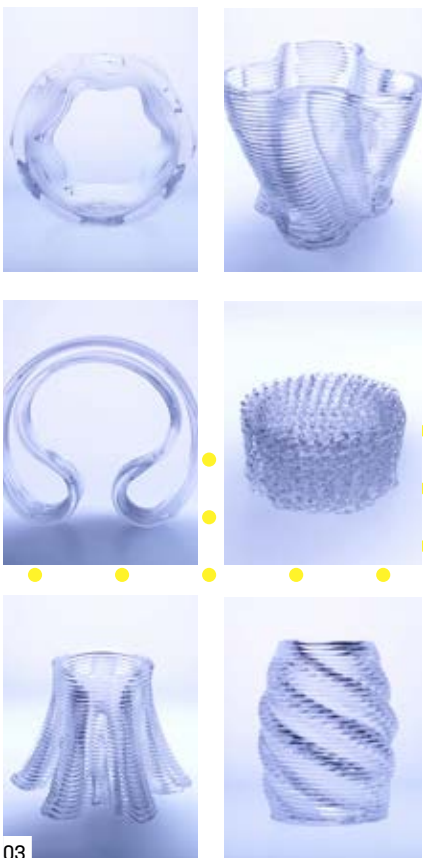
By **Cara McCarty**

Persistent advancements in materials and technologies, based increasingly on science as well as on the imagination of individuals, has produced a large body of work defined as contemporary design. Much of it has to do with the way things are made, often using new processes. We have mastered assembly-line mass production as exemplified by such ubiquitous products as the white plastic chair available all over the world for only a few dollars, and micro-chips—the "brains" of our digital products—fabricated for pennies. Even low-cost cars are now technically excellent. With the definition of design extending far beyond chairs and cups and saucers to new notions

of mobility and entire systems, four trends and challenges characterize our era: digital technologies, customization, environmental concerns, and well-being.

We have created an information-driven society where digital technologies have radically transformed the way we communicate, manufacture, live, and work. They have improved our daily lives, made many things easier—often more enjoyable—and they have changed how we design. We expect our products to do so much more for us. In fact, they have become so complex we no longer think in terms of isolated objects, but of systems, like mesh networking or autonomous vehicles that

together with other modes of transportation, such as portable folding bicycles (fig. 1), are transforming mobility and our urban infrastructure. Designers, engineers, scientists, manufacturers, and the general public are sharing their expertise, their data, their findings, yielding multidisciplinary approaches to research and design. Not only are things being made in new ways, but this interdependence of various expertise is leading to new expressions of materials and forms specific to our time, resulting in smarter, more responsive, more adaptable, and higher performing products and experiences. Smart textiles, for instance, with integrated technology can track personal



03

usage and regulate temperatures. (fig 2)

Personalizing objects for self-expression, improvement, or for fun has been done for centuries, but recent strides in digital manufacturing technologies are also enabling us to customize products. A benefit of such customization is experimentation—varying a design merely with a change in software rather than the complete retooling of a production line (figs. 3,4). We can custom order a pair of Nike shoes from a “kit of parts” similar to when designers Charles and Ray Eames ordered standardized steel parts to construct their 1949 Case Study House; however, once the materials were delivered, the Eameses changed their minds and assembled something different than originally planned. Undeniably, the most transformative object of our time is the smartphone, which addresses both customization and doing more with less. We personalize them by downloading apps that cater to our preferences, and the options continue to increase daily. A beneficial byproduct of incorporating so many previously separate products into one is that we provide more opportunities to create and to perform numerous tasks with a single device.



04

A significant change in recent years is marked by the increased engagement of the user throughout the design process, particularly those with special needs or an extreme condition. Consequently, we’re becoming much better at understanding people and behaviors, defining and designing products that are adapted to individual users. In fact, although the greatest beneficiaries of product customization are people with special needs, designing for extreme conditions oftentimes is more inclusive, such as curb cuts in sidewalks benefitting a multitude of users. Unlike one-size-fits-all manufacturing processes, 3D printing gives us more opportunities to improve comfort and adapt products to an individual’s

body, shape, and size, including high-performance prosthetics such as wheelchairs or the UNYQ Align Scoliosis brace. (fig. 5)

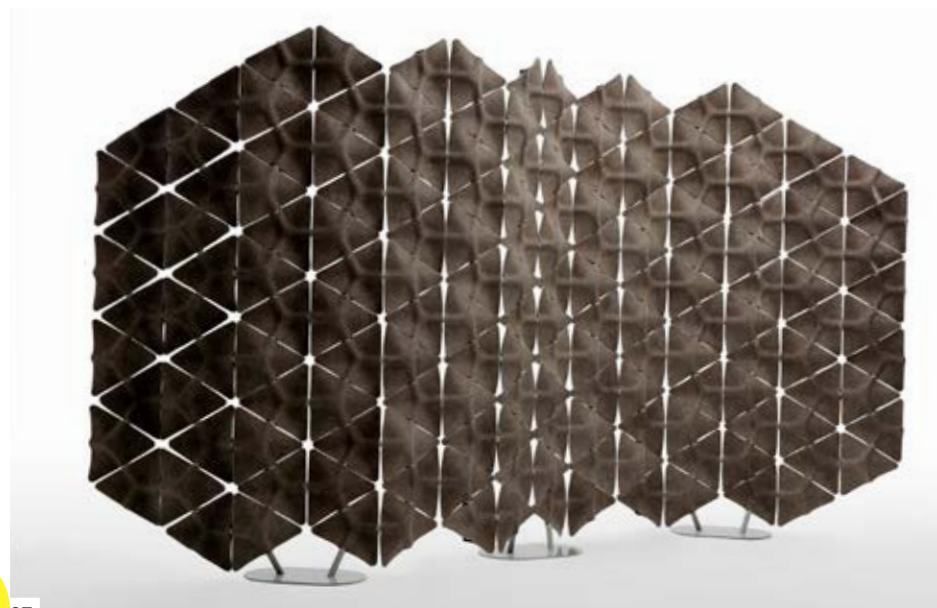
Thanks to science and digital technologies, we are adding metrics and efficiencies to design, optimizing performance, improving structural capabilities of buildings and products, and reducing material waste. Environmental and sustainability issues have become the conscience and creative challenge of many designers and manufacturers. For example, Jasper Morrison’s Alfi chair for Emeco, made of reclaimed wood fibers and polypropylene and responsibly-harvested ash wood (fig. 6), or, Benjamin Hubert’s modular acoustic panel system made of pressed recycled PET. (fig. 7)



05



06



07

There is hope that the enlarged territory encompassed by design will include the many environments of neglect and poverty in our contemporary cities. We may find opportunities in the moral and economic pressure toward greater social equity in our economically advanced cities through design, which are able to tackle situations that demand success in both physical and social dimensions. This expansion of design to play a role in the world’s poorest and largest urban centers requires a greater sense of scale and numbers. Already some of the world’s most deprived urban inhabitants have organized into networks of self-help communities, collaborating with professional designers and harnessing their energy and skills to advance themselves. Designers are optimists. They are

driven to make things better, to question, to innovate, to synthesize and create meaningful experiences that ultimately improve and enhance our quality of life. Often, they see possibilities where others don’t, and as a creative force they have enormous impact. In recent years, the public, too has become much more design savvy, self-reliant, and adaptable, demanding better-performing, smarter products that do more with less. This is a period of constant, dramatic, and dynamic change. As the digital, virtual, and material worlds increasingly co-mingle, unexpected designs and solutions will arise and designers will continue to push the boundaries of possibilities, imagination, and resourcefulness in their efforts to make a difference.

Cara McCarty is the Director of Curatorial at Cooper Hewitt, Smithsonian Design Museum.

01 Smart Balaclava prototype, 2016; Designed by Nottingham Trent University (Nottingham, England) and Stoll GmbH (Germany); 3D-knitted with conductive yarn, electric heating elements, NFC chips, photovoltaic cells. Electric-conductive yarn powered by a small rechargeable cell battery gently warms the air inhaled by the wearer.

02 Brompton Folding Bicycle, 2016; Designed by Andrew Ritchie (British, b. 1947); Manufactured by Brompton Bicycle (Brentford, England); Assembled bent, brazed, and lacquered tubular steel (frame) and titanium (mudguards), synthetic (saddle), molded rubber and Kevlar (tires); H x W x L (open): 57.2 x 55.2 x 147.3 cm (22 1/2 in. x 21 3/4 in. x 58 in.); Gift of Brompton Bicycle, 2016-19-1

03 Vessels, from the GLASS series, 2015; Designed by Neri Oxman (Israeli-American, b. 1976) and the Mediated Matter Group, MIT Media Lab (Cambridge, Massachusetts, USA); 3D-printed glass; Museum purchase from General Acquisitions Endowment Fund and through gift of MIT Media Lab, 2016-51-1-a,b/4-a,b

04 Kinematics Dress #4, 2015; Designed by Nervous System (Somerville, Massachusetts, USA), printed by Shapeways (New York, New York, USA); Nylon, 3D printed by selective laser sintering; Museum purchase from General Acquisitions Endowment Fund, 2015-18-1

05 UNYQ Align Scoliosis Brace Prototype, 2017; Designed by Francis Bitonti (American, b. 1983) and Studio Bitonti; Manufactured by UNYQ (San Francisco, California, USA); 3D-printed nylon; H x W x D: 43.5 x 28 x 27.5 cm (17 1/8 in. x 11 in. x 10 13/16 in.); Museum purchase from General Acquisitions Endowment Fund, 2017-12-1

06 Alfi High Back Chair, 2015; Designed by Jasper Morrison (British, b. 1959); Manufactured by Emeco (Hanover, Pennsylvania, USA); Milled polypropylene and wood fiber, hand-carved ash; H x W x D: 80 x 43.2 x 50.2 cm (31 1/2 in. x 17 in. x 19 3/4 in.); Gift of Emeco, 2015-25-1

07 Scale Acoustic Panel System, 2016; Designed by Benjamin Hubert (British, b. 1984), Layer Design; Manufactured by Woven Image (Brookvale NSW, Australia); Pressed recycled PET (textile), injection-molded ABS plastic, recycled aluminum, magnets

DESIGN PULSE: OPTIMISM

Cooper Hewitt looked to participants of this year's TED Conference in Vancouver, British Columbia, for perspectives on the way optimism is reflected in design today.



YVES BÉHAR
Designer and Entrepreneur

Design is inherently optimistic because it wants to create our best possible future. Globally, people are demanding cohesive and responsible design experiences, businesses have to adapt, and governments need to respond to deliver better programs.

The promise of design that focuses on peoples' needs—both functional and emotional—will lead to better outcomes for all. Areas of health and education are sectors in need of large-scale redesigns where, as designers, we can play a crucial and transformational role.



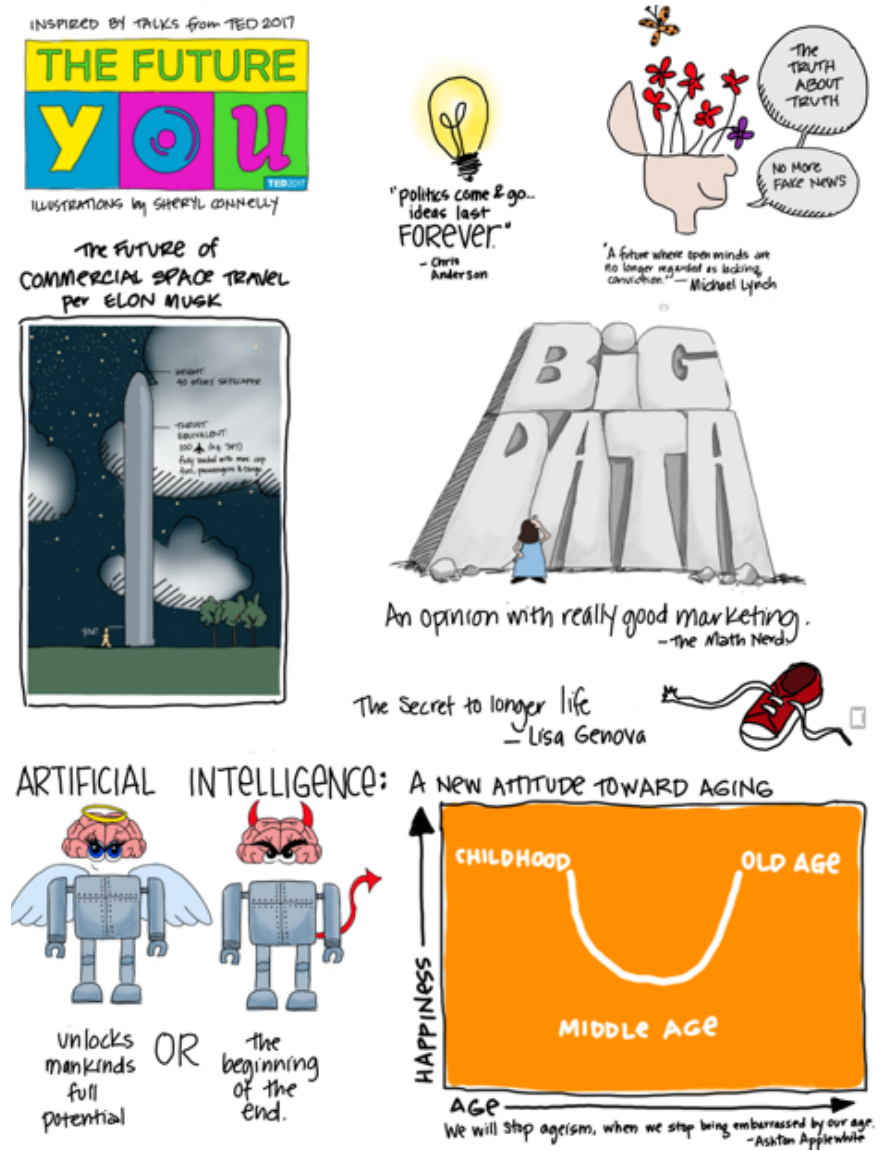
SHERYL CONNELLY
Futurist, Ford Motor Company

The most promising element of today's design is the multidisciplinary approach to problem-solving. I love it when right brain experts and the left brain experts work side by side as equal partners.



GIRLTREK
T. Morgan Dixon and Vanessa Garrison, Co-founders, GirlTrek

Design can be a secret superpower! "Selfcare is a revolutionary act" has always been a guidepost in our personal and professional lives. Many women, especially Black women, use the promise of self care as one reason to walk thirty minutes a day with GirlTrek and live their healthiest, most fulfilled lives. Now that's design optimism in action!



Inspirational Ideas, illustrated notes by Sheryl Connolly



SIMON SINEK
Optimist and New York Times bestselling author of Start With Why & Leaders Eat Last

Designers have a social responsibility to use design to serve the people who would engage with it, not just those who pay for it. The best design doesn't simply follow a trend, it must, when necessary, defy it. And in our modern, technology saturated, digitally connected world, that means using design to foster real, human interaction. Too many technologists seem to have abandoned their responsibility to do so. The designers I meet are proud to carry the torch.



RADHIKA NAGPAL
Fred Kavli Professor of Computer Science School of Engineering and Applied Sciences Wyss Institute for Biologically Inspired Engineering Harvard University

Design works in systems in the way systems work in nature—there is an interconnectedness within design systems and a collectiveness among the natural world that emanates optimism. It is inspiring to think collectively, and let our designs build off of that inspiration.



Poster, graphic by GIRLTREK



Solidarity against Waste, illustration by Radhika Nagpal



Follow [#DesignOptimism](#) on Instagram to be inspired and join the conversation.

ESPERANZA SPALDING:

STORYTELLING THROUGH OBJECTS AND MUSIC



01

Interview by **Wendi Parson**

ESPERANZA SPALDING, THE FOUR-TIME GRAMMY AWARD-WINNING COMPOSER, BASSIST, AND VOCALIST GROUNDED IN THE JAZZ TRADITION, CURATED THE FIFTEENTH INSTALLMENT OF COOPER HEWITT'S ONGOING SELECTS SERIES—IN WHICH PROMINENT DESIGNERS, WRITERS, AND CULTURAL FIGURES ARE INVITED TO EXPLORE AND RESPOND TO COOPER HEWITT'S COLLECTION.

WENDI PARSON, COOPER HEWITT'S DIRECTOR OF COMMUNICATIONS AND MARKETING, TALKS TO SPALDING ABOUT HER WORK, INCLUDING HER ALBUM AND PERFORMANCE PROJECT *EMILY'S D+EVOLUTION*, HER CREATIVE PROCESS, AND WHAT'S NEW ON HER HORIZON.

WENDI PARSON: What does d+evolution mean to you and what has it meant to your last project?

ESPERANZA SPALDING: I'm still figuring out all that it means, if it means anything! But what I'd like it to refer to is a fundamental element of the creative process—one structure, one system breaking down, disintegrating, devolving, getting deconstructed as a new system is constructed, emerging, evolving, but they're not two different processes. Evolution is possible via de-evolution.

And de-evolution is a primary component of evolution—things must be constructed to change and change comes thanks to deconstruction. It's a fun thought exercise but maybe everything around us right now, anything that we can conceive of or perceive, is undergoing a d+evolution.

WP: Let's talk a bit about your introduction to Cooper Hewitt's collection to prepare for *Esperanza Spalding Selects*. What was it like scouring the museum's vast collection of design objects?

ES: When I began having conversations with the curators I wasn't very good yet about speaking about this idea of d+evolution theory. Speaking and writing are not my best modes of communication. I'm a musician—I'm better at relaying concepts through music and performance.

Then I was gifted Cooper Hewitt's handbook *Making Design*, and found an example that seemed to express the d+evolution concept in its process. The curators presented options too and once they explained the stories behind the various objects—the histories and materials—and based on those stories, I chose objects that made a compelling case for d+evolution in design.

WP: Are there any objects that stand out as truly exemplifying d+evolution more than others?

ES: Yes, I included it in a group theme I called "Devolving Technologies." It is a textile design that came from the design school L'École Martine. Paul Poiret—a leading French fashion designer in the early twentieth century—founded the

school where young girls practiced drawing. Encouraging them to sketch their innocent impressions of plants and animals, Poiret turned the drawings into popular textile, drapery, carpet, and wallcovering designs. I found it striking that the cutting edge of design for Poiret came from these untrained teenagers' free-hand drawings of their natural surroundings. Un-evolved artistic ability infiltrating the highest echelon of design, and actually affecting the aesthetic evolution of the designs coming out of Poiret's atelier is a very perfect example of d+evolution in action.

WP: Do you find your creative process intersecting or paralleling the design process?

ES: I've experienced the intersection of music and design in the storytelling. Every design does tell a story. I don't have the experience or vocabulary to look at a designed object and speak to it in terms of design, of visuals, or aesthetics. But I can understand story, and I can engage with story. In music, that's what I'm doing all the time. I'm always figuring out how to make a story compelling and engaging. I think my approach to this exhibition has been how to make the stories of the objects compelling so that when you look at them, the story of d+evolution is apparent. I admire design from a distance because I realize that as an art form I feel really far from it. The fact that I experience the world of design so far from my world of music is a good thing, and I think that's part of what's made for a really different exhibition.

WP: What is something that you learned about yourself or your creative process that stems from working on this exhibition? Were there any revelations?

ES: Yes, that I want to find an editor for everything I do! I like to think of editing as a deductive process. During my interactions shaping the exhibition and working on the text I have come to love the relationship between an editor and the content creator. And now I'm really hungry for that relationship in other aspects of my creative life. It was so humbling, challenging, and such a great force for improvement on the work that I initially developed. The process improved, clarified, and strengthened my writing and the exhibition groupings. Honestly I'm usually not accountable to another authority in my field when I'm creating art, when I'm making a performance, or even designing lighting, or composing. So, it's not a process that I often go through.

ESPERANZA'S PLAYLIST:

TITLE	ARTIST
▶ Laugh Clown Laugh	Abbey Lincoln
▶ No Good Time Fairies	Steve Coleman
▶ Mixing Pot	Hermeto Pascoal
▶ Edith and the Kingpin	Joni Mitchell
▶ Phenomenal Woman	Laura Mvula
▶ Pandora Awakened	Wayne Shorter
▶ Time Warp	Chick Corea
▶ You Know I Care	Duke Pearson
▶ Hoe Cakes	MF Doom
▶ L'heure espagnole	Maurice Ravel

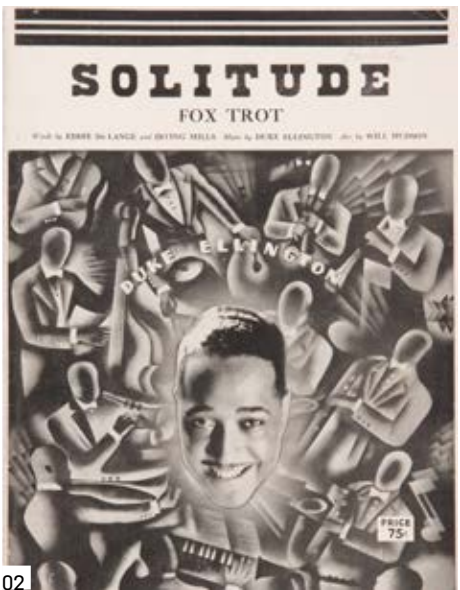
And I'm all about it now! I had a great revelation—since you asked. I've always been scared to show my work before it was done, and I want to reclaim some of that willingness, and some of that humility to share my work in progress and ask for feedback. That would be a change in how I do things. I have to confess, this realization is having a great effect on my life.

WP: Based on your experience with the exhibition, are you interested in delving more into other artistic mediums?

ES: Yes, always. I really, really love experimenting. I think if I were a scientist I would be satisfied with research and experimenting. I love to see what happens when you put unexpected elements or new elements together or take things apart. I've been experimenting with other mediums—interdisciplinary work—basically, we're just experimenting. I propose an idea to a painter, or set designer, or a dancer, and ask, "What if...?" And we try it and find out what happens after "what if?"

WP: What is next for you musically? Can you share a bit about what's to come?

ES: I am working with [jazz saxophonist and composer] Wayne Shorter on an opera he has composed and he's asked me to write the libretto, slated to premiere in 2019, if all goes well. I'm also in the writing process for a live-performance recording. This forthcoming project is about breaking down walls and finding out what happens when we allow protective barriers to fall. Being a polished performer is definitely a kind of wall, a kind of protection. The challenge in preparing for this upcoming project: letting the wall come down, showing the process, and seeing what happens when you use sound as a



02

wall-breaking tool. Much like my collaboration with Cooper Hewitt—I appreciated working with partners with an adventurous spirit, trying to make something happen that is a little bit out of the ordinary. I felt so grateful to get a chance to work with the team. It's encouraging, and it's been really challenging for everybody. For me too, and I'm just thankful.



03

01 Esperanza Spalding: Storytelling through Objects 02–03 Matt Flynn (C) Smithsonian Institution

02 Sheet music included in *Esperanza Spalding Selects* demonstrates evolving views toward the African American traditions that influenced popular 20th century music. This piece features an elegant image of composer Duke Ellington surrounded by his orchestra. Sheet music, *Solitude*, 1934; Composed by Duke Ellington (American, 1899–1974); Lithograph on paper; 26 × 18 cm (10 1/4 × 7 1/16 in.); Collection of Smithsonian Libraries, Cooper Hewitt, M1366.E44 S65 1934

03 Textile, *Bluette*, ca. 1912; Designed by Atelier Martine (Paris, France) for Paul Poiret (French, 1879–1944); Screen printed cotton and linen; 146 × 76 cm (57 1/2 × 29 15/16 in.); Gift of Louise Dushkin, 1984-136-1

Esperanza Spalding Selects is on view in the Nancy and Edwin Marks Gallery from June 9, 2017–January 7, 2018 and is made possible by The Marks Family Foundation Endowment Fund. In-kind support for the site-specific installation is provided by ZGF Architects. Piano provided by Steinway & Sons.

SCHOLTEN & BAIJINGS FOR MAHARAM

Bright Grid, Bright Angle, and Bright Cube are the second in a series of products designed by Scholten & Baijings in collaboration with Maharam. The essence of the *Bright* grouping lies in the inherent possibilities for combination and variation. The three textiles are designed to be used in tandem and to form new geometric relationships when combined.



BRIGHT ANGLE SQUARE CYAN
\$200 / MEMBER \$180

17"x 17"



BRIGHT CUBE SQUARE CORAL
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17"x 17"



BRIGHT GRID SQUARE SAFETY
\$200 / MEMBER \$180

17"x 17"



BRIGHT ANGLE SQUARE CYAN
\$200 / MEMBER \$180

17"x 17"



BRIGHT ANGLE OBLONG FLAMINGO
\$150 / MEMBER \$135

21"W x 11"H



BRIGHT CUBE OBLONG CRUSH
\$150 / MEMBER \$135

21"W x 11"H



BRIGHT GRID OBLONG HI-LITE
\$150 / MEMBER \$135

21"W x 11"H



BRIGHT GRID OBLONG SCUBA
\$150 / MEMBER \$135

21"W x 11"H

Product images courtesy of Maharam