

# COOPER HEWITT

## DESIGNING PEACE

June 10, 2022 – September 4, 2023

Curated by Cynthia Smith, Caroline O'Connell, Sarah Barack

*Designing Peace* explores the unique role design can play in pursuing peace. People are facing vast social, environmental, and economic inequities around the world, while the global community aims to meet the United Nations 2030 Sustainable Development Goals, including Goal 16, which calls for the promotion of peace. Through 40–50 design projects spanning the globe, along with infographics and interactive installations that provide context for this complex subject, we will examine the numerous ways designers engage with individuals, communities, and NGOs to create a more sustainable peace—from creative confrontations that challenge existing structures, to designs that demand embracing justice and truth in a search for reconciliation.



*New World Summit – Rojava*, 2014–2018  
Democratic Self-Administration  
of Rojava (West Kurdistan),  
Studio Jonas Staal (Netherlands)



*Black Lives Matter Harlem street mural*, 2020. Harlem Park to Park, VALINC PR, LeRone Wilson, Got to Stop LLC, Lesny JN Felix, Thomas Heath, Omo Misha McGlown, Guy Stanley Philoche, Joyous Pierce, Dianne Smith, Jason Wallace, Harlem community members (USA)



*Body Mapping*, 2011–2013.  
Parents of former underage combatants  
(Democratic Republic of the Congo)



*RefAID*, 2016–present. Shelley Taylor, Keit Kollo, Mansimran Singh, trellyz (USA)

# COOPER HEWITT

## MICHELANGELO PERGOLESÌ SHOW (title TBD)

October 1, 2022 - TBD

Curated by Julia Siemon

In late 18<sup>th</sup>-century Britain, classically inspired ornament was all the rage. This exhibition celebrates the work of Michelangelo Pergolesi (d.1801), a little-known but nevertheless key figure in London's thriving trade in antiquarian design. As a decorative painter, ornament designer, and printmaker, the Italian-born Pergolesi helped create and popularize the British Neoclassical style, collaborating with some of the movement's most eminent avant-garde architects, including Robert Adam and Sir William Chambers. Featuring rarely seen drawings, prints, and decorative arts from the collections of Cooper Hewitt and the Morgan Library & Museum, the exhibition will explore how Pergolesi transformed ancient artifacts into cheerfully extravagant modern designs. It will showcase his skill as a brilliant colorist, as well as his surprising working method, through which Pergolesi revised his ideas for reproduction in a series of popular ornament prints; these became the basis for interiors in England, Ireland, and even the United States. The historic Marks Gallery at Cooper Hewitt is the perfect setting for this exploration, as its walls and ceiling are densely decorated with Neoclassical motifs.



Ornament Design with Tripod and Roman Standards, 1776, 1980-32-1443

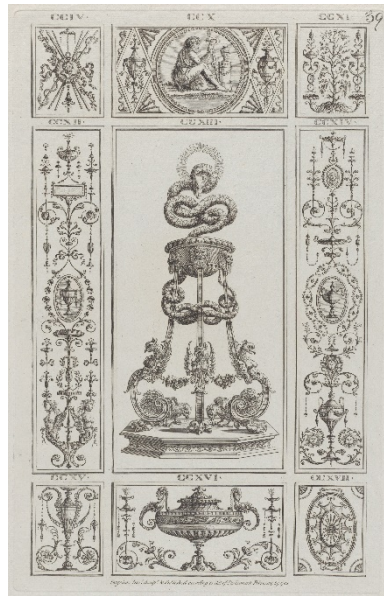


Plate 39 from *Designs for Various Ornaments*, 1777 SLA



Ornament Design with Griffon Panel, 1776, 1980-32-1436

# COOPER HEWITT

## HECTOR GUIMARD: HOW PARIS GOT ITS CURVES (co-organized with Driehaus Museum)

November 17, 2022 – May 21, 2023

Curated by Yao-Fen You, David Hanks (for Driehaus Museum)

A collaboration between Cooper Hewitt and the Driehaus Museum in Chicago, *Hector Guimard: How Paris Got Its Curves* invites a new understanding of France's most famous Art Nouveau architect, Hector Guimard, by providing urban and historical context for his work and by reassessing the dominant characterization of his self-defined style, "Le Style Guimard." Though Guimard is perhaps best-known for designing the entrances to the Paris Métro stations and high-end residences like Castel Béranger, his lesser-known designs of the 1920s, including several standardized housing projects and a patented standardized construction system titled "Standard-Construction," emphasize how Guimard's political engagement, his commitment to standardized design, and his desire to contribute to the collective social good were all critical components of "Le Style Guimard."



Computer rendering of title wall



Pendant, 1907-12, Gift of Laurent Opopenheim, Jr.,  
The Museum of Modern Art, New York



Balcony balustrade, 1905, Museum purchase from the Members' Acquisitions  
Fund of Cooper Hewitt, Smithsonian Design Museum 2011-28-1







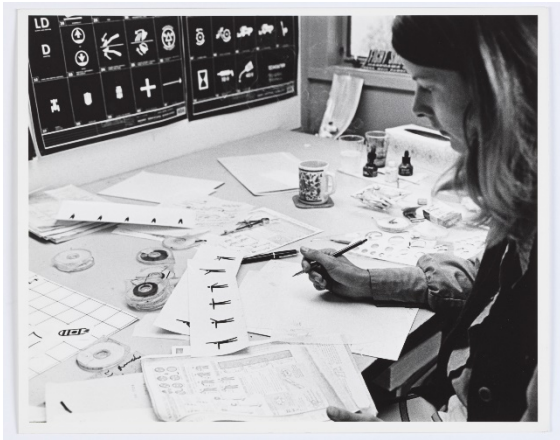
# COOPER HEWITT

## GIVE ME A SIGN: THE POWER OF SYMBOLS

April 21, 2023–September 2, 2024 (TBC)

Curated by Emily Orr

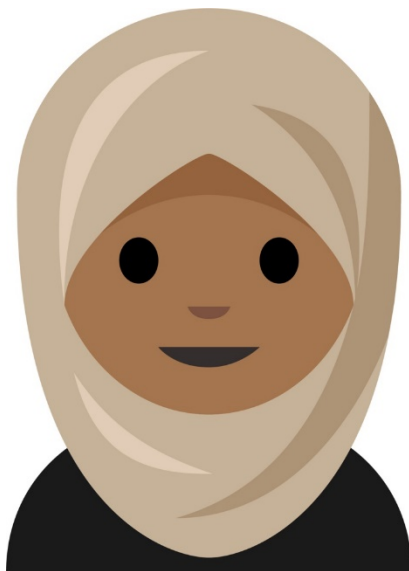
*Give Me a Sign: The Power of Symbols* highlights the critical and ubiquitous role of symbols in everyday life. Symbols instruct, protect, entertain, connect and divide us, while helping us to communicate who we are and what we think. In recent years, emojis have transformed the way that we express ourselves in the digital sphere. This exhibition shows how symbol design is a dynamic and collaborative effort through which communities have created, adopted, and redesigned symbols over time. It marks the fiftieth anniversary of *The Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* by Henry Dreyfuss (1972), a global, inter-disciplinary resource of graphic communication, still in use today. By discovering and looking critically at the *Symbol Sourcebook* through material in Cooper Hewitt's Henry Dreyfuss archive, visitors will become engaged in the history behind many symbols. Audiences will be invited to co-create a *Symbol Sourcebook* of 2023 in-gallery and online.



Pamela Holiday designing the *Symbol Sourcebook*, Henry Dreyfuss Associates Office, ca. 1969; Henry Dreyfuss Archive, Cooper Hewitt, Smithsonian Design Museum © Smithsonian Institution



Site of the 1972 Olympic Village in Munich, Germany, Mural with Pictograms by Otl Aicher; Photo by Brendan Rankin, 2014



Guidance Image, *Person With Headscarf Emoji*, 2016; Designed by Rayouf Alhamedhi and Aphelandra Messer with Jennifer 8. Lee and Alexis Ohanian for Emojination; Cooper Hewitt, Smithsonian Design Museum Gift of Emojination, 2020-1-1





# COOPER HEWITT

## STAGE DESIGNS FROM THE COLLECTION

June 23, 2023 – January 7, 2024

Curated by Julia Siemon

A great strength of the Cooper Hewitt collection is its several hundred drawings related to theatrical productions in Italy. These works, dating largely to the mid-17<sup>th</sup> through the mid-19<sup>th</sup> centuries, include proposals for productions, records of specific performances, and general guides intended to aid working designers. They represent designs for real (but ephemeral) stage architecture, illusionistic backdrops, fictive settings created using scrims, screens and side-wings, designs for painted curtains, and evocative drawings created to communicate mood and lighting. These works offer a fascinating glimpse into the broad history of theatrical presentation in Italy, with remarkable insight into changing tastes and styles. They reveal stage design to be at the intersection of multiple disciplines: notably architecture, engineering, and the fine arts. The exhibition is planned to coincide with a monographic exhibition dedicated to Es Devlin, a contemporary stage designer who embraces all these challenges in her work.



Giovanni Maria Quaglio, Stage Design, *Castle with a Portcullis*, early 19<sup>th</sup> century, 1938-88-462



Romollo Achille Liverani, Stage Design for *I Due Valdomiri*, ca. 1818, 1938-88-251



Angelo Toselli (attrib.), Stage Design with *Underground Stairways*, ca. 1800, 1938-88-417



# COOPER HEWITT

## DESIGN, TEXTURE, AND COLOR: DOROTHY LIEBES AND THE TEXTILES OF THE MODERN INTERIOR

July 7, 2023 – February 4, 2024

Curated by Susan Brown, Alexa Griffith

Dorothy Liebes (1899–1972) was a key figure in the evolution of a distinctively American form of midcentury design – one that combined modern architecture and industrial materials with handcraft and brilliant color. As a public figure and a creative force, Liebes exerted substantial influence on American design, both within the field of textiles and across a swath of other disciplines, from interiors to fashion to film. This exhibition will document her achievements in creating and promoting modern design, as an artist and as an advocate, in her own right and in collaboration with many others.



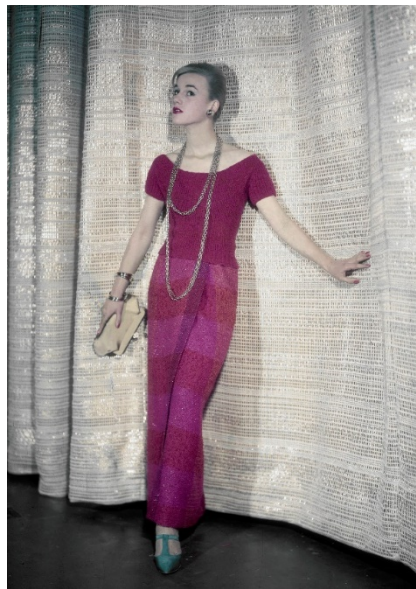
*Dorothy Liebes* by George Plate Lynes, 1947



Textile, Mexican Plaid, 1939, 1972-75-1



United Nations Delegates Dining Room, 1952



Model in a Bonnie Cashin skirt made from Liebes fabric against Liebes's handwoven Theater curtain for the American Theater at the Brussels Exposition, 1958





# COOPER HEWITT

## ES DEVLIN

October 27, 2023 – August 11, 2024

Curated by Andrea Lipps, Julie Pastor

Considered among the world's foremost set and stage designers, Es Devlin (British, b. 1971) creates richly imaginative and evocative environments for leading operas, plays, concerts, and fashion shows. This monographic exhibition explores her immersive set designs, which delve into the emotional and psychological narrative of the performance, rising above the notion that a set is mere scenery. She uses light, color, time, scale, and space as elements in each of her designs. Her process always starts with sketching and matures in scale models, borrowing visual references from history with an approach that is thoroughly contemporary.



Es Devlin



Stage design for Adele's World Arena Tour, 2016-17



Set design for Carmen at Bregenz Festival, 2017





# COOPER HEWITT

## DESIGN TRIENNIAL – HOME

Fall 2024 – Summer 2025 (TBC)

Curated by Alexandra Cunningham Cameron, Christina L. De León, Michelle J. Wilkinson (NMAAHC), and Caroline O'Connell

This Triennial will reveal diverse contemporary perspectives and approaches to home across the United States, the Territories, and Tribal Nations to create a greater understanding of how design impacts this country, its value systems and the people who inhabit its landscapes. The exhibition will be entirely comprised of site-specific commissioned work that will activate spaces in and around the museum's campus. Drawing upon the Carnegie Mansion's domestic history, the installations will embrace the ways in which contemporary approaches to housing, home, and habitat are grounded in historic precedents. The Triennial will not only offer a dynamic and transformative visitor experience onsite but will also include a book, robust digital content and offsite programming that will encourage generative engagement in communities. By highlighting a multiplicity of voices and perspectives, this exhibition will explore and challenge the concept of the American home in the twenty-first century.

Image examples of projects representative of the projects and installations that are of interest to Triennial:



Rael San Fratello, *Casa Covida*, 2020



*Stepping Stone* (supportive housing for homeless Native Americans), 2014



JR, *Punto di Fuga*, 2021



Liza Lou, *The Kitchen*, 1991-1996