DEAR COOPER HEWITT FRIENDS,

A collaborative and creative process, design begins with empathy for the user and results in systems, products, and solutions that improve lives. At Cooper Hewitt, the visitor is our user and the campus is designed to be welcoming and participatory. Everyone is encouraged to engage in the design process, and these interactions transform a passive viewing experience into an immersive discovery of design. Beyond the museum’s walls, audiences from all over the globe explore our vast and eclectic permanent collection and build their own online collections with our digital tools.

This year and going forward, we are embracing accessibility in its broadest sense to ensure that people of all abilities and backgrounds will fully enjoy Cooper Hewitt’s offerings. The contents of this issue of Design Journal reflect our campus-wide commitment to a more inclusive future, and feature designers, users, and designer-users who are breaking down barriers and expanding opportunities.

Tara Accetta and Alex Elegudin share how Wheeling Forward designed and built the first-of-its-kind, community-based fitness facility for people with physical disabilities. Steve Landau, founder of Touch Graphics, introduces his tactile drawing board, which gives the visually impaired the capability to draw, design, and create. “Design and Agency” adds several more knowledgeable voices—August de los Reyes, Jeffrey Mansfield, and Walei Sabry—who bring both professional and personal perspectives to the importance of accessible design. And this issue’s “Design Pulse” asks: What can design do to empower people with disabilities? The thought-provoking responses broaden awareness of design’s impact on individuals with different abilities.

On campus, a slew of initiatives are capitalizing on the museum’s role as a dynamic hub to highlight advancements and promote design thinking for expanding access. On view in our first-floor galleries, Access+Ability presents some of the extraordinary research and over seventy innovative products that address different physical, cognitive, and sensory challenges, taking advantage of the latest developments in digital technologies and fabrication methods. They also reflect changing attitudes that prioritize the user in the design process to emphasize what a person can do when given the opportunity.

Last spring, we brought together students from New York University’s Ability Project and users to help us design prototypes and solutions for making the museum more accessible. This winter, we are very proud to partner with New York City’s Mayor’s Office for People with Disabilities for Access+Ability and our newest initiative, Cooper Hewitt Lab. For two weeks in February, the Barbara and Morton Mandel Design Gallery will be transformed into a collaborative space for experimentation and learning for visitors of all ages and communities. An accessibility hackathon with Google, a rug-making workshop with San Francisco-based studio Creative Growth, a Mark Morris dance workshop for people with Parkinson’s disease, a Design and Storytelling Salon with Columbia University Digital Storytelling Lab, and much more will stimulate dialogue and awareness around broadening access to everything from museums to cities to vital services. I hope you will participate in this unprecedented experiential learning opportunity at Cooper Hewitt.
Throughout the museum, there are exhibitions of design ingenuity introducing visitors to objects of beauty and intellectual richness: from exquisitely decorated objects of the eighteenth and nineteenth centuries to innovative works of contemporary design. Visitors to Joris Laarman Lab: Design in the Digital Age are fascinated by the gravity-defying MX3D printing technology developed by the pioneering designer and his multidisciplinary team. So we asked architectural historian and critic Mario Carpo—who has written extensively on the contemporary revolution in technology—to describe the game-changing impact of MX3D’s capabilities. On the second floor, Jewelry of Idea: Gifts from the Susan Grant Lewin Collection celebrates the acquisition of 150 brooches, necklaces, bracelets, and rings from this influential collector. Susan’s extraordinary generosity to Cooper Hewitt has expanded the international scope of our jewelry holdings and brought important innovators into the collection. Enjoy our interview with Susan—a giant in the world of cultural communication—in which she discusses her passion for supporting contemporary jewelry, informed by her close relationships with leading architects, artists, and designers.

And please mark your calendars for this opening of The Senses: Design Beyond Vision on April 13 and Color on May 18. Highlighting our diverse ways of seeing the world, The Senses will explore sensory design as a source of pleasure and wonder, as well as an outlook for solving problems and expanding access. Furthering our understanding of sensory power and perception, Color will combine highlights from the museum’s permanent collection and the Smithsonian Libraries’ extraordinary rare books collection to share how design innovates and communicates through color.

Finally, I want to express my profound gratitude to Trustee Barbara Mandel for four years of indomitable leadership as Board Chairman and Beth Comstock as President. Cooper Hewitt’s mammoth renovation and reopening—and so much more—simply would not have been possible without their enthusiastic and steadfast dedication and support. Thank you, Barbara and Beth! I am delighted to announce Trustee Elizabeth Ainslie as Chairman and Trustee Scott Belsky as President, as of December. Their combined wisdom and experience, with the support of all our members and friends, will ensure Cooper Hewitt’s continued success and impact.

Caroline Baumann
Director
An industrial designer, architect, and advocate speak to the role of the user in the design process.

**EVERYDAY LOVE STORIES**

*By August de los Reyes*

When I look at a bendable straw, I see a love story. As a designer, I have always thought of accessibility simply as good design, a kind of design hygiene that just has to be done. Navigating environments from my power wheelchair brought me to a conclusion: accessibility is not enough. In 2001, the World Health Organization reframed the definition of disability, from the medical model to the societal model, suggesting that disability is not an effect of some physiological or cognitive difference—rather it is a mismatch between a person’s abilities and the environment or artifact with which she or he is interacting.

This shift set me on a path to understanding the concept of inclusive design, both as a critique and a complement to accessibility. While accessibility implies a workaround to an existing design to gracefully degrade an experience, inclusive design focuses on someone with an ability difference in mind from the beginning, assuming that what benefits this person will benefit all whether they share the difference or not. An everyday example is the cupbrim. While cup brims help people in wheelchairs and other mobility aids transition from sidewalk to street, many people take advantage of these affordances whether they’re walking their bike, pushing a baby stroller, making a hand-truck delivery, or pulling a suitcase across a city street.

As I dug deeper into inclusive design, I found a history of innovations all born from addressing some kind of ability difference. The telephone was originally intended to help the deaf; the keyboard was devised by someone whose lover, an Italian countess with visual impairments, could not write him love letters without assistance; early email protocols were created by Vint Cerf so he could communicate more directly with his wife rather than relying on the relay service for the deaf; and many other examples are they all have one thing in common: they are all love stories—expressions of innovation and creativity by designers and inventors hoping to be closer with the people they love. 

When I see a bendable straw, I think of the father who was sitting at a diner watching his young daughter unable to drink her milkshake because the straw was too high for her mouth. When he got home, he put a screw inside a straw and wrapped wire around the grooves, creating the first bendable straw. As I encounter everyday objects through the lens of inclusive design, I find myself surrounded by love stories.

August de los Reyes leads the product design team at Pinterest. As the former head of Xero Design, August helped Microsoft break new ground for inclusive design in the digital arena. August holds an MDesS from Harvard and is a Fellow of the Royal Society of Arts.
WHEN DESIGN FAILS THE DISABILITY COMMUNITY
By Walei Sabry

“WHEN PRODUCTS ARE WELL DESIGNED, THEY HAVE THE POTENTIAL TO ENABLE HUMAN BEINGS TO PERFORM TASKS THEY PREVIOUSLY THOUGHT WERE IMPOSSIBLE ... HOWEVER, IT IS IMPORTANT TO DESIGN PRODUCTS THAT EMPOWER USERS INSTEAD OF MAKING THEM FEEL INFERIOR.”

Born in Egypt and raised in New York City, I’m a classic New Yorker. The only difference about me is that I drag a 58-inch black cane across the streets and sidewalks. That’s because I was born with a progressive eye condition called retinitis pigmentosa. As a child, I could see fairly well. But by the time I was nineteen, I was blind. Once I started my new life as a blind person, I discovered that I had an abundance of tools I was not aware of. I moved to New York City and became the digital accessibility coordinator for the New York City Mayor’s Office for People with Disabilities.

I am New York City’s first digital accessibility coordinator, a position where the same script can generate a lot of blind viewers attending, blind customers and their money is the same as everyone else’s. It is important to design products that empower users instead of making them feel inferior.

When it comes to assistive technology and products designed to enhance the lives of people with disabilities, there tends to be a trend of products that, although created by well-meaning, non-disabled designers, fall short of their goal of delivering independence—products that are good ideas in concept but ultimately do not take into consideration actual needs and behaviors of disabled users.

An example of such products would be audio description devices for blind customers to use in movie theaters. In concept, those devices enable blind visitors to get the information they need to perceive and enjoy Hollywood’s latest blockbusters. Essentially, these wireless devices transmit a recorded audio narration that explains visual aspects of the movie. However, users who do not use these devices often can make mistakes setting them up for the customer. The customer will not find out if the device is properly set up until the movie begins. The only course of action is to leave the movie that has already started and find customer service for assistance. This process is not only frustrating but stressful, as it can prevent the rest of the audience from properly enjoying the movie.

How do we avoid designing these flawed products for the disability community? The answer is simple. Include people with disabilities from day one. Ask yourself, “How many people on the design team are also going to be users?” “Do we have a diverse set of beta testers?” “Have we reached out to the disability community for their feedback throughout the design cycle?” “Have we listened to their feedback?” It’s all the basics of good customer service. Because disabled customers are just customers and their money is the same as everyone else’s.

When products are well designed, they have the potential to enable human beings to perform tasks they previously thought were impossible. This is especially true of products designed to include the disability community. However, it is important to design products that empower users instead of making them feel inferior.

WHEN DESIGN FAILS THE DISABILITY COMMUNITY
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any of them cheaper; economies of scale do not apply to digitally driven 3D printing. As a result, distributed, local fabrication becomes a viable technical and economic alternative to centralized mass production, and a Fab Lab at the corner of the street (making stuff only when needed, as needed, where needed) can be more efficient, and certainly more environmentally friendly and more socially cohesive, than the most productive and profitable of factories—particularly if factories, as often happens these days, are built in distant places, thousands of miles away from their markets.

When the 3D-printing revolution started, however, many in the design professions once again retorted that making big buildings is quite unlike making small teapots. For a start, buildings are made of many different materials, some load bearing, some not. But today’s 3D printers can already print high-performance materials, and even different materials and materials with different performances within the same structure, which incidentally is going to upend some centuries-old principles of structural design that most engineers still take for granted (and they should). Until recently, size appeared to pose a more formidable and possibly insurmountable problem. As 3D printing typically occurs inside a printing chamber, 3D-printed objects must be smaller than the machine that prints them. Some designers have tried to circumvent this issue by using bigger and bigger 3D-printing machines (see recent work by Michael Hansmeyer and Benjamin Dillerburger; for example: at the time of this writing, the biggest 3D printers are the size of a small room). Others have argued that even the biggest building is a whole made of many parts, and are developing catalogs of small-size 3D-printed components ready for robotic assembly (Gilna Retvis, Manuel Jimenez Garcia, and Daniel Köhler at the Bartlett School of Architecture; Jose Sanchez at the School of Architecture of USC, Los Angeles; and Dramatis and Köhler at ETH Zurich, among others).

This is where MX3D and Joris Laarman have come up with quite a different solution, less intuitive perhaps and technically more challenging—which is probably the reason why it was hitherto untested—and which promises to be a game changer. Instead of printing the building (or its parts) inside a machine, they have installed a new generation of printers-welders on robotic arms, and they move the printers around the building as they make it—just the way a team of traditional carpenters would climb on the rafters of a barn as they raise it. MX3D and Joris Laarman print the building out of the box, as they say, in midair. But if robotic printers can climb on the structure they print and use it as the base and scaffolding for further printing, size is no longer a limit for computer-driven, 3D-printed building—only the sky is, as the saying goes. Building without framings or scaffolding has always been every architect’s dream. On the eve of the modern age, Filippo Brunelleschi—a goldsmith by training, a noted eccentric, and a prankster without any architectural expertise—was commissioned to build the dome of the Cathedral of Florence because he claimed he could do so without using centering. To this day, we don’t know how he did it, but he carried it off pretty well. And if the Renaissance turned out to be more than just another revival of antiquity, we also owe it to the technical self-confidence and creative optimism that Brunelleschi’s exploit revealed and infused into the culture of early humanism. A bridge on an Amsterdam canal is likely to be a tad less conspicuous than the dome of the Cathedral of Florence—but it is fairly visible all the same. Again, revolutions always start on a small scale.

Mario Carpo, theorist and critic, is the Royen Banham Professor of Architectural History and Theory, The Bartlett, University College London. He is the author of Architecture in the Age of Printing: Draylit, Writing, Typography, and Printed Images in the History of Architectural Theory and The Alphabet and the Algorithm, and other books. Carpo is currently the Vincent Scully Visiting Professor of Architectural History at Yale University.
The Axis Project is a multidisciplinary center committed to providing high-quality services for those with physical disabilities. We founded the Axis Project with the concept of countering the lack of health and wellness facilities for those with disabilities, while simultaneously aiming to foster an individual’s independence. As a first-of-its-kind facility, the Axis Project fills a new and unique role, replacing a hospital or outpatient environment with a community-based setting that empowers an individual to lead an active, fulfilling life.

Individuals with disabilities make up the largest minority group in the United States. Nearly one in five people have a disability in the U.S., the equivalent of about 56.7 million people—19 percent of our nation’s population. In the U.S., 25.6 percent of people with a disability are physically inactive during the week, compared to 12.8 percent of those without a disability. There is an imperative need for people with disabilities to engage in a healthy lifestyle—not only for their physical health, but for their spiritual and emotional well-being. With proper assistance in achieving holistic wellness, people with disabilities are more motivated to pursue an education, strive for job opportunities, and, importantly, become active members in their community. Unfortunately, in New York City, accessible gyms are few and far between, this is even more true for gyms with a knowledge tailored to assist our community. Knowing that, we knew we needed to create our own space to foster our vision. We had to start from scratch to even think of what this kind of space would look like. Although accessibility is codified in some ways by law, it’s really a subjective concept from a user perspective. We knew we needed a large open space that had ground-floor access, since neither a lift nor an elevator would be able to accommodate the consistent daily traffic of dozens of wheelchair users.

 Aside from the challenges of finding a location, we needed to find a place that was willing to take a chance on us—a nonprofit with a new, unproven idea. We eventually found a 7,500-square-foot space that housed a social adult day program in Harlem that was underutilized in the afternoons. The space was intended for use by senior citizens, there were elements, such as immovable tables and chairs, as well as very narrow pathways, which would prove obstructive. The space had a lot of small activity rooms located next to one another, all too small and impractical for wheelchair users. We had to make some modest structural changes to the space, including taking down walls within the smaller rooms to make the rooms larger and replacing permanent chairs and tables with ones that were foldable and easy to move to create wider passageways.

 We identified a 750-square-foot room to be our gym to hold fitness exercises for members. To conserve space that would allow wheelchair users to navigate around one another, we not only kept our equipment close to the walls but also we transformed the walls themselves into workout stations by attaching anchors and various pulleys to them. Further, we were able to attach a ceiling lift that made transferring from a wheelchair a lot easier for our members. Our main space is 4,000 square feet and is our most dynamic because it serves various different purposes, but is best suited for group-based activities. It was imperative that the equipment for group activities be portable, for example Krank Cycles on wheels and movable therapy mats. Members truly love the classes we offer. Whether it is a standing class or a Krank Cycle spin class comparable to SoulCycle, we show that wheelchairs don’t stop our members.

 Social engagement and peer-to-peer support are major goals of the Axis Project. Thus we needed a space where members could converse without being distracted by the activities going on around them. Creating separate areas for activities was difficult with our space constraints, but we managed by using movable walls and designating some areas for seniors—private socializing. We also allow the front area to serve as a “hangout” space—special events and parties are a big part of our programming. After successfully operating for two years and receiving great feedback, we knew it was time to expand. Our place in Harlem was great, but the space was far away from large demographics of members from Brooklyn and Queens, so we wanted a more localized area for them that was easier to access. We never expected to find a place that was ideally accessible right off the bat, just hoped that the space didn’t have structural barriers that would hinder us from implementing our vision of accessibility. Unfortunately, due to the gentrification going on in Brooklyn, we were priced out of many of the available properties that were priced for retail use and not as community spaces. This required us to go deeper into Brooklyn to find a suitable location. One of the challenges with many of the spaces was their being a part of new multi-story developments and having many structural columns that often protruded into the space itself and had a narrowing and obstructive effect for accessibility. However, after months of searching, we found an 11,000-square-foot lot that had an 8,000-square-foot single-story building on it. The property was formerly a catering hall and had beautiful high ceilings and a unique interior courtyard, and provided the spacious layout we needed to fulfill our vision.

 The new Brooklyn location allows wheelchair users to unapologetically roll through the space, while simultaneously having access to all the different activities available to them. The new gym space has general exercise equipment with slight modifications, so whether you are a parson with a physical disability or completely able-bodied it is the perfect fitness center for you. We believe that a space that serves the able-bodied population and those with disabilities cohesively is the most integrated ideal setting. And soon, we plan to serve seniors at our Brooklyn location as well. The Axis Project is a place that has been designed to help users become their best selves.

 Tara Accetta is pursuing an MSEd at Brooklyn College and is an up-and-coming advocate in the disability community.

 Alex Elegudin co-founded Wheeling Forward in 2011 to help persons with disabilities get the support and resources they need to lead active lives. He is an attorney and advocate on disability issues.
DRAWING BY TOUCH

By Steve Landau

As a company of designers and producers of tactile maps and models, Touch Graphics, Inc. usually focuses on products that communicate spatial information through the sense of touch for use by visually impaired students and museum visitors. Occasionally, the company develops tools to support blind artists and scientists. One of our recent explorations involves a collaborative project with a practicing sculptor, Emilie Gossiaux, who explores new modes of self-expression through a tactile drawing board, a simple device that provides real-time tactile feedback as you draw.

The role of vision in figure drawing is easy to demonstrate: if you close your eyes or put on a blindfold and then try to draw a picture of your dog, for example, the result will probably be unrecognizable. Drawing a good likeness requires visual feedback; you have to see the line as it is being drawn, so that you can continually correct your movements to achieve the desired result. Without vision we have no way to perceive lines as we make them, and no way to experience the picture as a whole.

A TACTILE DRAWING BOARD

A person can learn to draw without seeing, by replacing visual perceptions with tactile feedback. In pioneering experiments in the 1970s, psychologist John Kennedy at the University of Toronto taught adults who had never had sight before how to draw using a rubber mat placed under a sheet of drawing paper. Their pencils created raised furrows in the paper as they pressed down into the resilient surface, and the artists could feel these furrows with one hand as they drew with the other hand. When they weren’t drawing, they were using both hands to scan the emerging tactile composition, so they could comprehend and plan the overall picture, placing each new mark in the right location to create simple, recognizable figures.

A POWER USER

Sculptor Emilie Gossiaux, who has no light perception after a bike accident seven years ago, uses a tactile drawing board like the one in the earlier study to sketch and illustrate ideas about her artworks. After years of practice, the experience feels to her like visual drawing, which is not surprising, since fMRI studies at Harvard in the 1990s showed the same parts of the brain lighting up during both activities. Gossiaux’s pictorial explorations using this simple tool are pushing the boundaries of sensory substitution.

DESIGN OF TOOLS

To achieve these results, Gossiaux experiments with different surfaces, stylus, and paper to optimize the tactile drawing experience and find the “sweet spot,” in which she receives the most accurate tactile information, capturing not only the placement of lines, but also visual characteristics like darkness or thickness. Pressing a little harder with the stylus should result in a barely perceptibly higher raised line; this requires a rubber pad with just the right resiliency, and paper that stretches a bit but does not rip when you really bear down. A good analogy is a singer who listens to herself through the highest-quality headphones during recording sessions; the more precisely she can hear herself, the more accurate and steady her pitch and timbre.

TACTILE MINDFULNESS

While Gossiaux’s work reveals exceptional artistry and skill, probably anyone with good finger tip sensitivity can learn to use the tactile drawing board to make simple figures. The key to developing these abilities is temporary or permanent lack of vision. Just putting on a blindfold causes us to switch our focus from vision to touch, bringing tactile sensations to the perceptual foreground. Because vision is effortless, operates at a distance, and can take in an entire scene at once, it always supplants touch as the dominant sense. Sighted people can learn tactile mindfulness with training, but as soon as their blindfold is removed, vision takes over and their newly acquired tactile skill will probably start to fade.

MASTERY

But for those living without vision for many years, tactile ability can become highly refined through constant use and the absence of visual distractions. The tactile drawing board is a low cost, low tech, portable tool for non-visual self-expression and communication that builds tactile mindfulness through its continued use, leading to some extraordinary artistic accomplishments, and highly developed manual skills that probably carry over into every aspect of the artist’s life. As with any skill, the key to achieving mastery appears to be intensive practice and access to appropriate tools, adapted to one’s specific needs and preferences.

John Kennedy’s Drawing & the Blind book cover drawing simple side view of a person lying down; a cat, a dog, and a horse. These sketches were made by a blind student using the rubber mat method of tactile drawing. (sensationalbooks.com)

Emilie used the Blackboard tactile drawing board from Sensational Books (sensationalbooks.com).

Emilie Gossiaux holds up her sketch of her guide dog, London, as London pokes her nose up into the photo, bottom right. Emilie used the Blackboard tactile drawing board from Sensational Books (sensationalbooks.com).

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Steve Landau is the president of Touch Graphics, a company he founded in 1998 that aims to refine and commercialize methods for tactile graphics production.

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What can design do to empower people with disabilities? Voices from the field provide a range of viewpoints.
SUSAN GRANT LEWIN
INTERVIEW:

RARE AND RADICAL JEWELRY

Susan Grant Lewin bestowed a rare gift to Cooper Hewitt that includes 150 brooches, necklaces, bracelets, and rings, and traces radical developments in jewelry from the mid-twentieth century to the present. Lewin’s gift significantly expands the range and depth of Cooper Hewitt’s jewelry holdings to encompass the inventive approach of the studio jewelry movement and the impact of later groundbreaking conceptual and materials-driven contemporary jewelry design. Lewin talks here with Cooper Hewitt about the story behind her collection, which is now on view in Jewelry of Ideas: Gifts from the Susan Grant Lewin Collection through May 28, 2018.

Cooper Hewitt Lab: Design Access will activate the museum’s 6000-square-foot Barbara and Morton Mandel Design Gallery with programming, activities, workshops, and events focusing on accessibility and design for visitors of all ages and communities February 2–16, 2018.

ACCESS DESIGN TEEN PROGRAM
CREATIVE GROWTH HANDS-ON RUG-MAKING WORKSHOP
COLUMBIA UNIVERSITY DIGITAL STORYTELLING LAB MUSEUM ACCESS CONSORTIUM UNIVERSAL DESIGN WORKSHOP
DESIGNING ACCESSIBLE CITIES SYMPOSIUM MARK MORRIS DANCE FOR PARKINSON’S PROGRAM
COLLEGE ACCESSIBILITY PROJECT OPEN CALL WITH PANEL CRITIQUE ACCESSIBILITY HACKATHON WITH GOOGLE CLOUD MACHINE LEARNING APIs

This exhibition (December 15, 2017–September 3, 2018) features objects and services—developed over the past decade—with and by people with physical, cognitive, and sensory disabilities seeking to expand accessibility and inclusion for all users.

Cooper Hewitt Lab: Design Access and Access+Ability will be presented in partnership with New York City Mayor’s Office for People with Disabilities. The collaboration contributes to Cooper Hewitt’s greater, ongoing efforts to broaden access to its campus, exhibitions, programs, and online presence. We invite you to share your thoughts on our Access+Ability blog: cooperhewitt.org/channel/access-ability.
the program, I organized a design competition with the goal to suggest innovative uses for a new material. Titled “Surface and Ornament,” The New York Times called the resulting exhibition “the benchmark of design competitions.” One of the most celebrated pieces I commissioned while at Formica was Frank Gehry’s Fish in ColorCore. That work was included in Gehry’s 1996 retrospective at the Walker Arts Center in Minneapolis. I worked closely with Gehry on the Fish Lamp (First Generation) produced by New City Editions, (Los Angeles, California, USA), 1984; Black, “you can use them to make additional wealth or sentiment; they were about ideas and concepts. The jewelry in the collection is often abstract or non-objective and includes jewellers whose work advanced the field. I built a collection with a pantheon of jewellers, representative of the absolute best makers and designers working in jewelry across the world.

Citi: How do you describe your tastes and choices in contemporary jewelry?

SGL: I have to say it is very hard to put my taste into a box. I would definitely say that I’m much more into abstract geometric pieces, granting to works like Thomas Gentille’s. But then again, I like Iris Eichenberg and her work is extremely feminist. I became a major proponent of contemporary American jewelry, which was not as well regarded as its European counterpart at the time. In order to champion American jewellers, I wrote a book on the subject, One of a Kind: American Art, Jewelry Today (1994). My collection was driven by experimentation.

Citi: What are some of the new directions you see contemporary jewelry taking?

SGL: That’s definitely technology and 3D printing. And that is represented in the exhibition [Jewelry of Ideas]. I have donated 150 pieces from my collection to Cooper Hewitt so we can tell the story of these groundbreaking works. I feel I am acting as a conduit for these pieces. This work will now be available to a wider audience and expertly preserved for future audiences.

The couple met in the late 1950s while teaching at Atlantic Christian College in North Carolina. The two shared a passion for arts and crafts, and soon decided to open a store and sell their own pottery, enamels, and paintings. Converting a family property, they developed Straw Valley outside of Durham. They built their own equipment, designed additional merchandising, and as their business grew, even designed the buildings for their stores, studios, and residence. Over time they expanded to include contemporary furniture, accessory lines, and a wide range of merchandise and artistic productions from notable designers. The campus became an eclectic epicenter in North Carolina, so they enthusiastically welcomed visitors to learn about great design. Recently the couple generously supported Cooper Hewitt with a charitable gift annuity. A gift like Black and Sanderson’s provides the donor with regular fixed payments and a charitable tax deduction, and the museum with a vital source of future support for its programs. “And of course if you don’t need the payments from the annuity” explains Black, “you can use them to make additional contributions to an organization that you admire.” By design, a gift annuity is a gift that continues to give.

When you support Cooper Hewitt with a planned gift, you also enjoy lifetime promoting these ideals,” says Black, “we wish to encourage others to appreciate the value and satisfaction that can be achieved by being exposed to well-designed objects.” Of course, Black and Sanderson see Cooper Hewitt as the place to make that happen.

The couple believes that “good design adds quality to life,” and Cooper Hewitt could not agree more. We are grateful to Black and Sanderson—and all of our donors—for their generosity and for helping us educate, inspire, and empower people through design.

To learn more about planned giving opportunities, and other ways to support Cooper Hewitt, please contact CHLegacySociety@si.edu or 212.849.8322.
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ALL DESIGN. ALL THE TIME.

01 JOSEF FRANK: AGAINST DESIGN
99.95 / MEMBER 85.95
Postcard featuring the architect’s work, furniture design, and brilliantly colored patterns.

02 3-D FOLIO BRACELET, BLUE
20.00 / MEMBER 18.00
Inspired by nature, this bracelet was designed by sculptor and jeweler designer Monica Carbonell in partnership with 3-D printing company Laytis.

03 2-UP BOARD GAME
69.95 / MEMBER 62.95
Designed by Guinevere Fort designer Howard Weaver, win by stacking your pieces three high.

10 MELLOW VASE, PINK/GREEN
49.95 / MEMBER 43.95
We love the delicate, serene combination of Korean product brand Hattern and Milan-based studio Studio UMZIKIM.

02 365 GRADIENT CALENDAR
56.95 / MEMBER 50.95
Perpetual calendar designed by H甑gfer for Studio UMZIKIM.

05 MASKING TAPE, BOX OF 20
12.95 / MEMBER 11.65
Specially crafted tapes that won’t leave residue behind when removed, perfect for decorating anything.

08 PASSABALL
35.00 / MEMBER 31.50
Founded in 2016, Pass A Ball is a charitable socially conscious soccer brand that donates a ball for every one sold.

11 DIGIDR CALON MEMORY GAME
38.95 / MEMBER 33.95
Cartes featuring the words of Dutch visual artist Sigrid Calon.

03 ANDREW CARNegie PLUSH
187.00 / MEMBER 168.00
Plush doll, designed exclusively for Cooper Hewitt, by London-based textile designer Katie Derham.

09 PETER SHIRE TALL SPECKLED MUG
64.95 / MEMBER 58.45
Designed and hand-painted by Peter Shire, each is one of a kind.

COVER IMAGES (FRONT AND BACK)
Dot Watch, 2017; Dot is proprietary (Swiss), South Korea, founded 2014; Designed by cloudandrooi (Swiss, Korea, founded 2010); Creative Director & logo by Frohman; b. 1973; Industrial Design: Pengyue Gu, Kihwan Joo, Youngwoo Choi, Jaesung Joo; Industrial Design: Yeongkyu Yoo, Nara Ok; Design Engineer: Minhee Park; Pink: Red-brown aluminum case, gunmetal, touch-sensitive, wireless 4G/LTE, battery Life: 4.3 x 1.25 cm diam. (1 1/4 x 1/2 in.), Courtesy of Gift Importer.

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Andrew Carnegie Plush
B. 1971); Industrial Design: Yeongkyu Yoo (Korean, South Korea, founded 2014); Designed by Connect Four designer Howard

THE AXIS PROJECT: DESIGNING FOR WELLNESS
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03: Courtesy of Emilie Gossiaux
04: Photograph by Steven Landsu

DESIGN PULSE: EMPOWERMENT
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SUSAN GRANT LEWIN INTERVIEW: RARE AND RADICAL, JEWELRY
01, 03–04: Photo by Matt Flynn © Smithsonian Institution
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IN MIND AND DIVER WATER
01: 64; Jana Lawrence Lab
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