

Cooper-Hewitt, National Design Museum

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Museum Lab - Museum Futures
Parsons School of Design
Stage 2 - Final Proposal
December 14th, 2009



Cooper-Hewitt, National Design Museum





“It is the mission of the Cooper-Hewitt...to advance the public understanding of design across the twenty-four centuries of human creativity represented by the Museum’s collection.”





How will the museum support this mission in 25 years? What challenges will the museum face in 2034?







Challenges





In 25 years, Americans will be older, more ethnically diverse, and economically divided.





How will the Cooper-Hewitt support a wide range of visitors while maintaining flexibility and presenting a high quality of programming?





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In 25 years, Americans will be less physically mobile, but have more virtual access.



How will the Cooper-Hewitt support a wide range of visitors while maintaining flexibility and presenting a high quality of programming?

How will the Cooper-Hewitt strengthen its identity as a design protagonist and increase its presence locally, nationally and internationally?

In 25 years, museum visitors will expect new and increasingly immersive museum experiences.

How will the Cooper-Hewitt support a wide range of visitors while maintaining flexibility and presenting a high quality of programming?

How will the Cooper-Hewitt strengthen it's identity as a design protagonist and increase its presence locally, nationally and internationally?

How will the Cooper-Hewitt engage visitors in a way that will transcend the Museum's walls and change how they see the world while preserving its integrity?

How will the Cooper-Hewitt support a wide range of visitors while maintaining flexibility and presenting a high quality of programming?

How will the Cooper-Hewitt strengthen its identity as a design protagonist and increase its presence locally, nationally and internationally?



Audience



A large crowd of human silhouettes in various poses and activities, set against a dark gray background. Several silhouettes are highlighted in a bright orange color, while the rest are in dark gray. The silhouettes represent a diverse group of people in different states of motion and posture, such as walking, sitting, jumping, and standing. The orange silhouettes are scattered throughout the crowd, with one notably large one in the top left corner.

20% of Americans
will be over 65

Minority people will
be just under 50%





Students will still make up
an important part of the
museum's audience



Assets





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Collections

About the Collections

[Drawings, Prints, & Graphic Design](#)

[Product Design & Decorative Arts](#)

[Textiles](#)







Collection







Over
250,000
Design
Objects



Objects from around the world





Objects
Representing
2400 Years
of Design





Different
Designers





Different
Materials



Different Styles





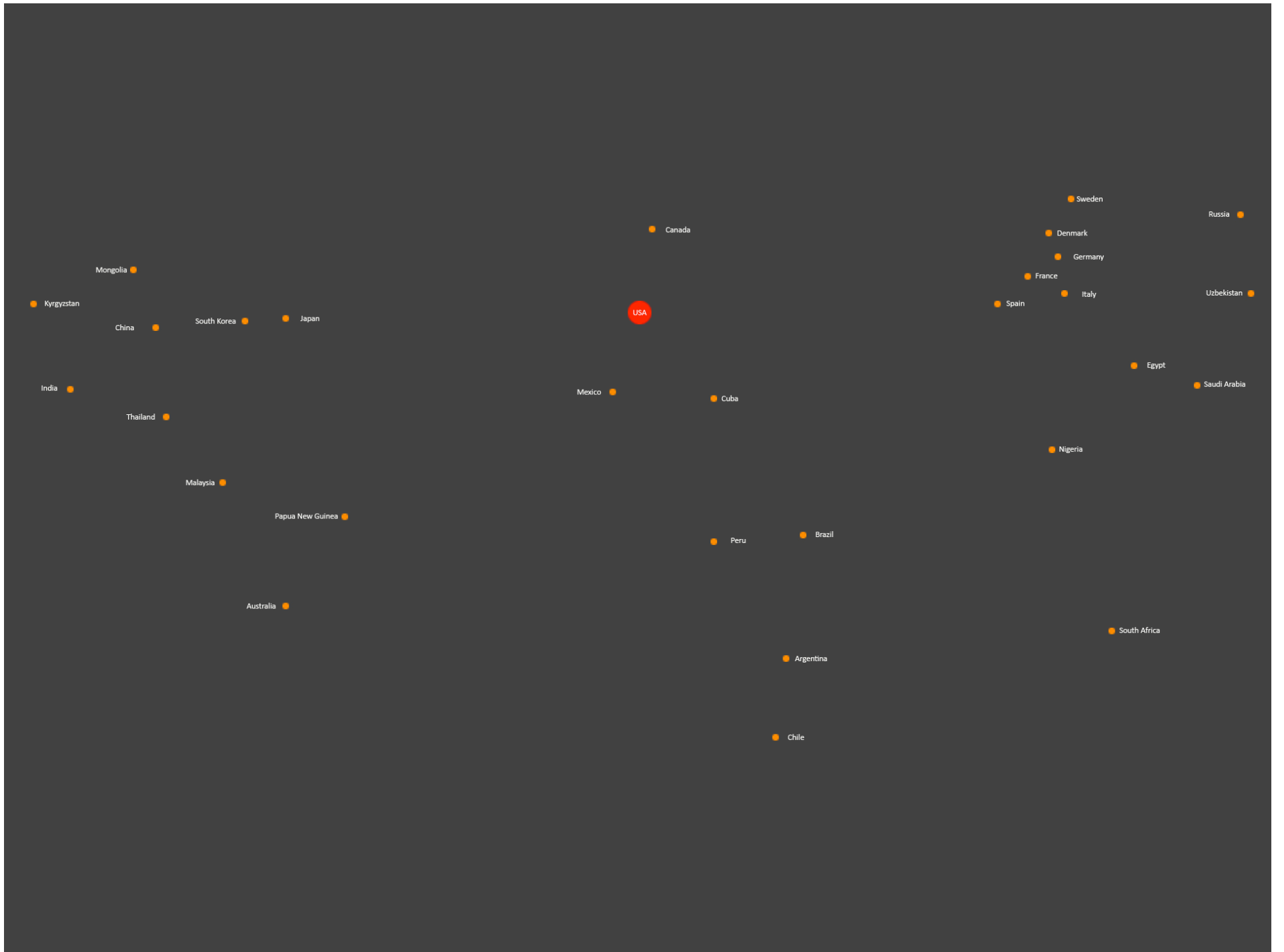
Proposal

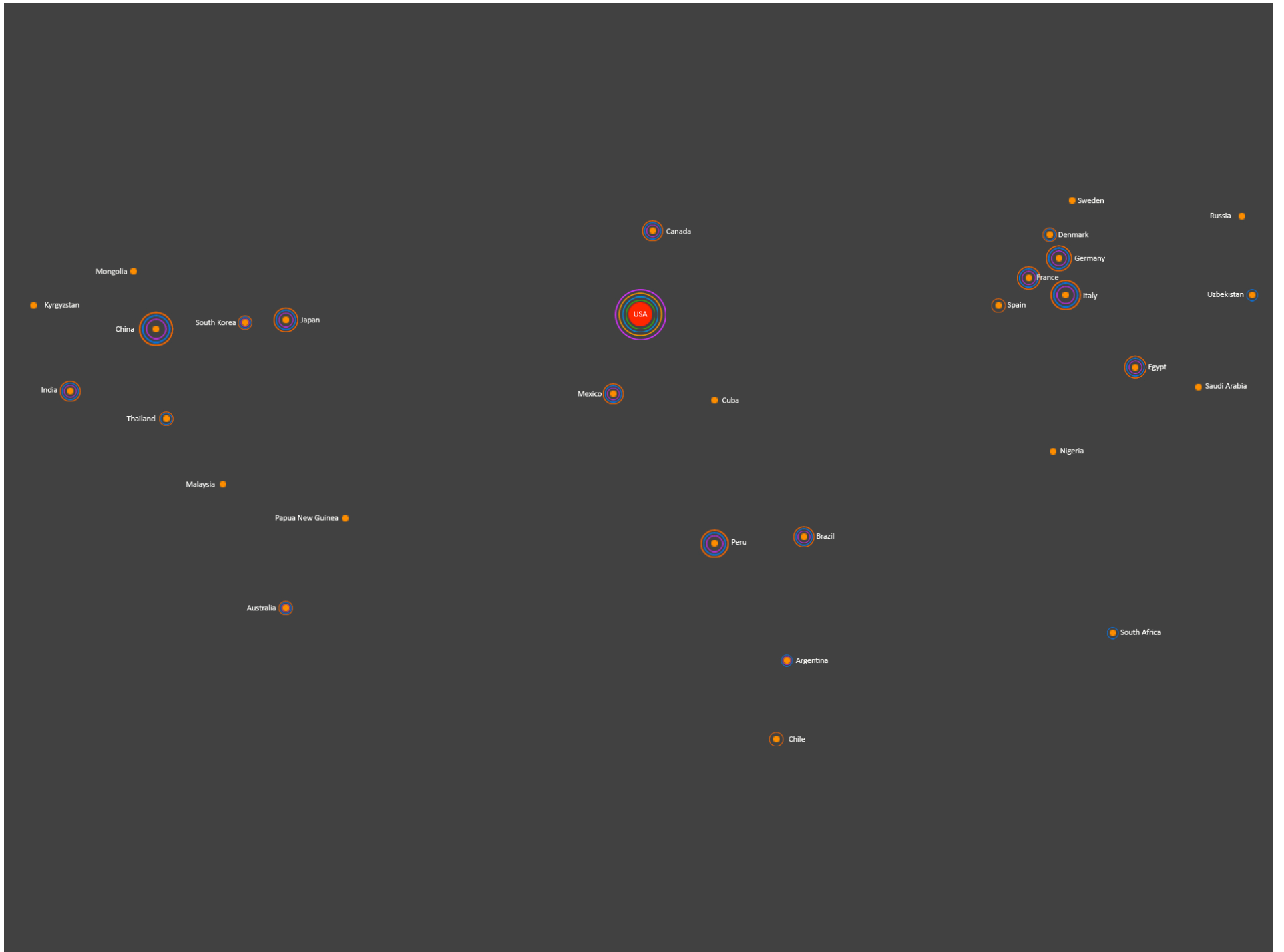
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France
Italy
Spain
Uzbekistan
Mongolia
Kyrgyzstan
Japan
USA

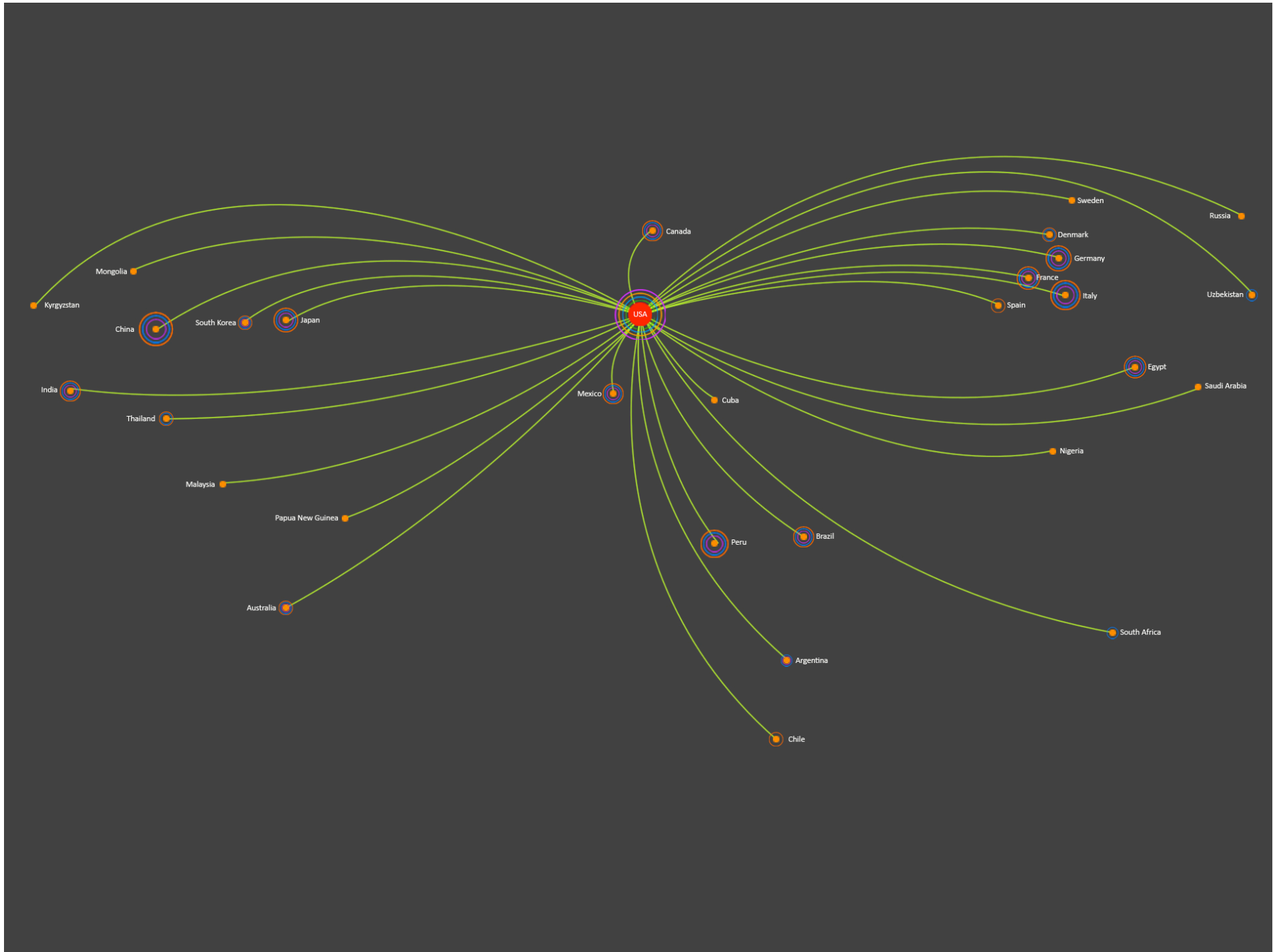
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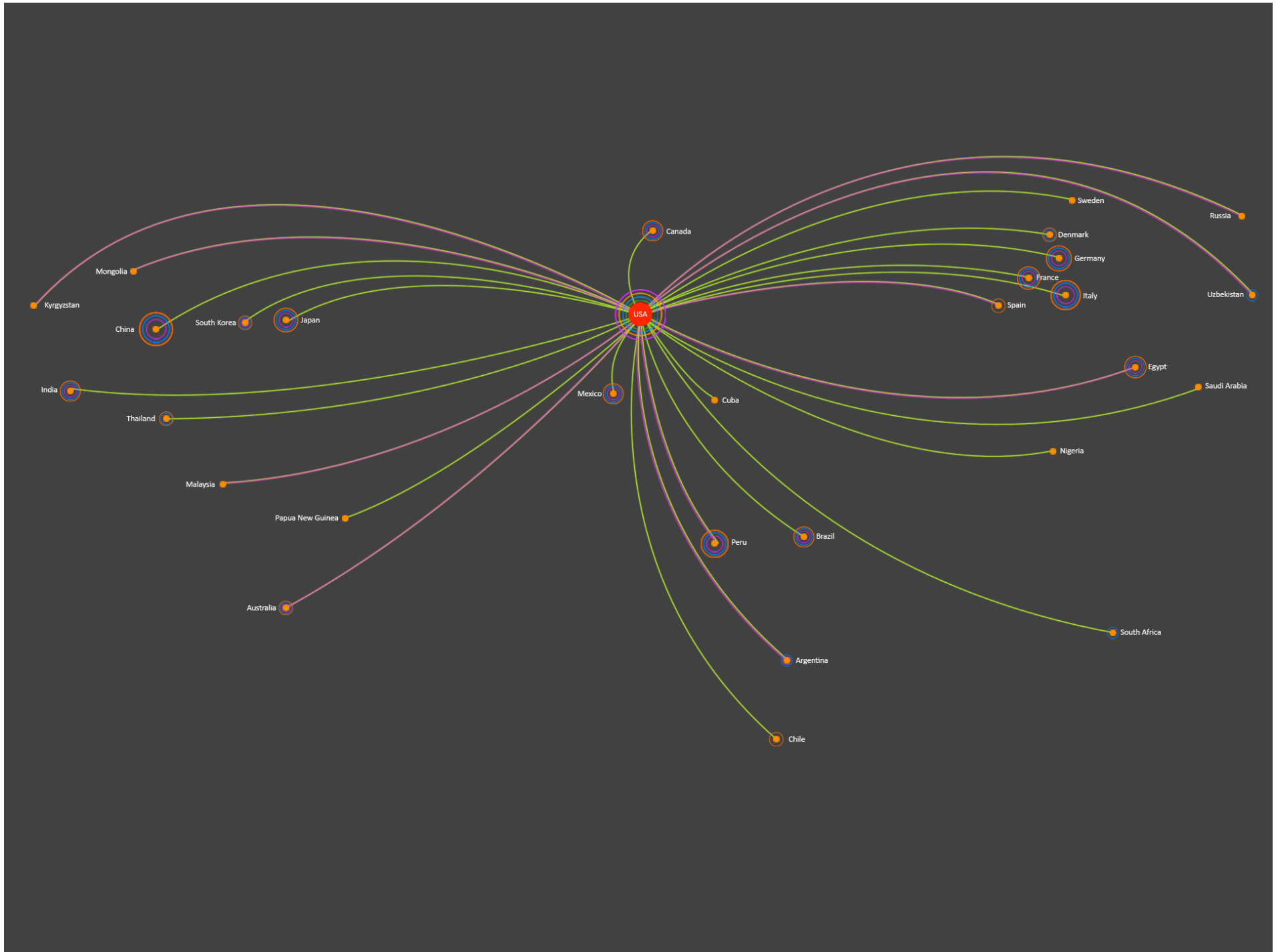
Chile

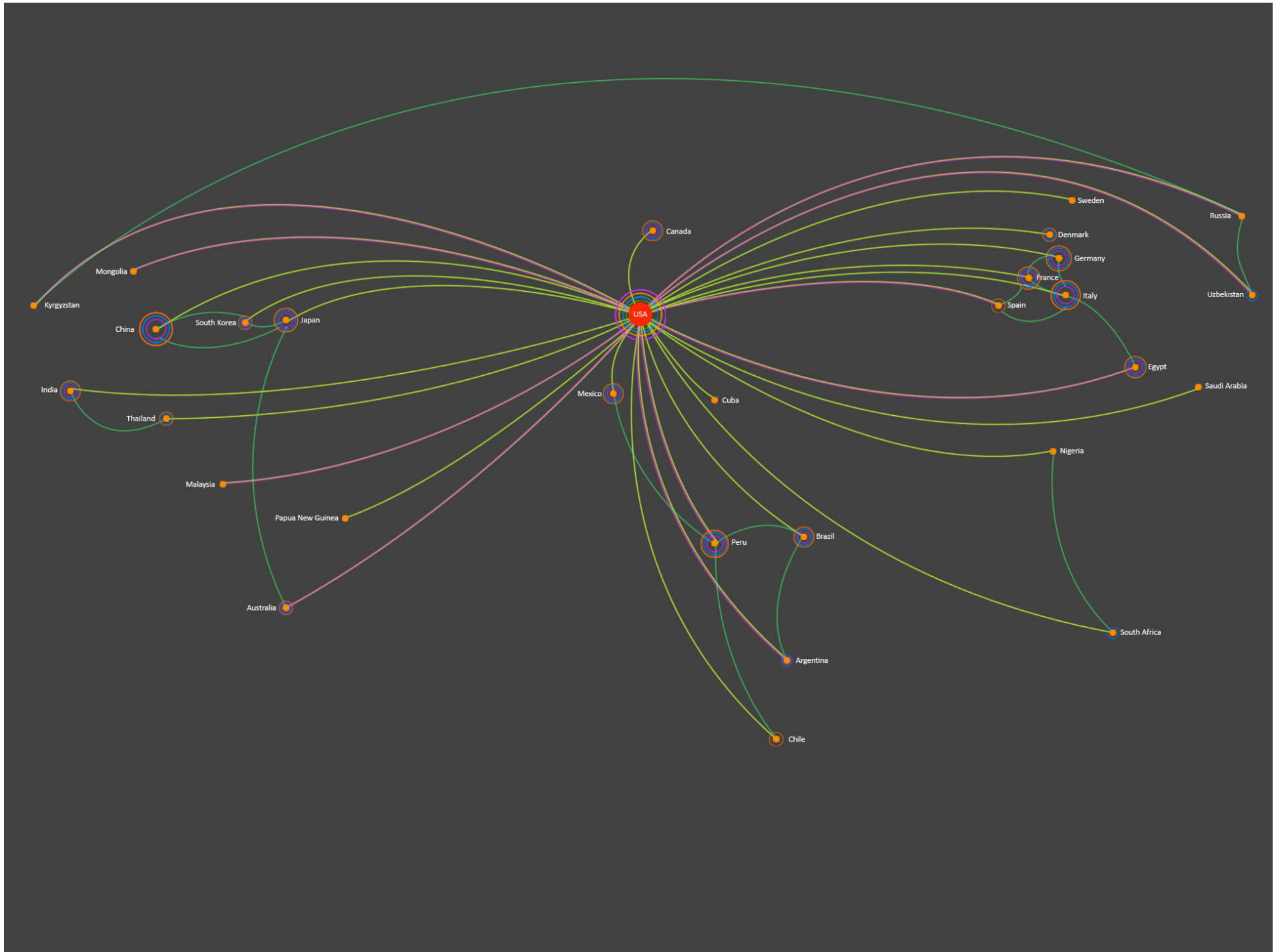
South Africa

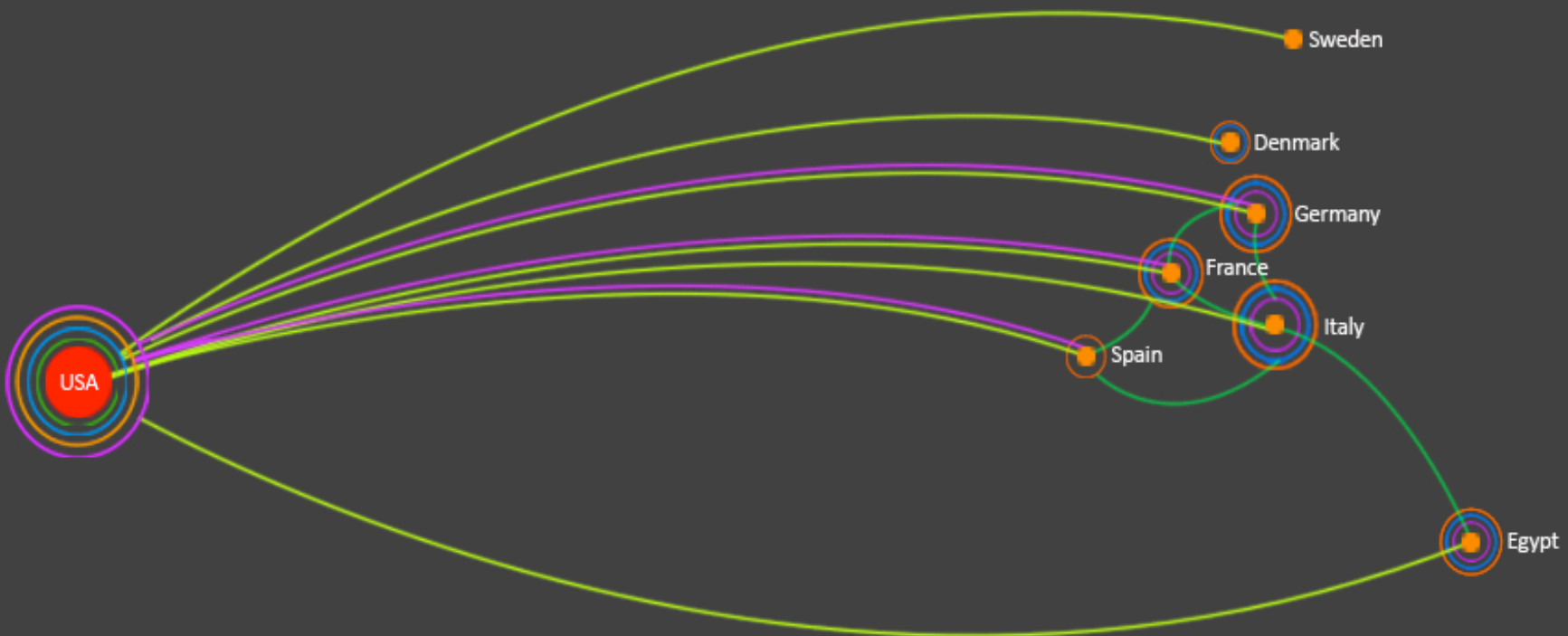


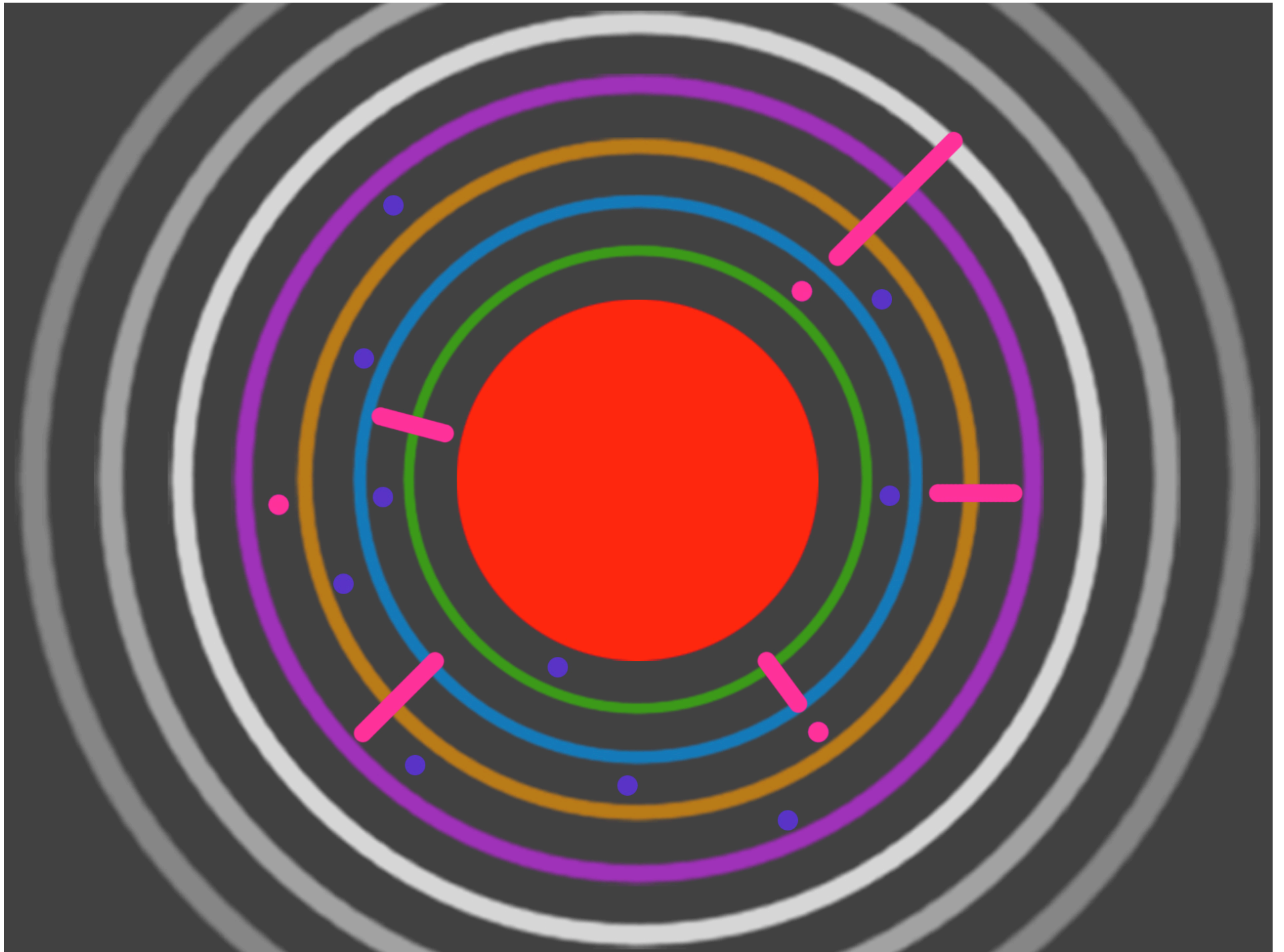


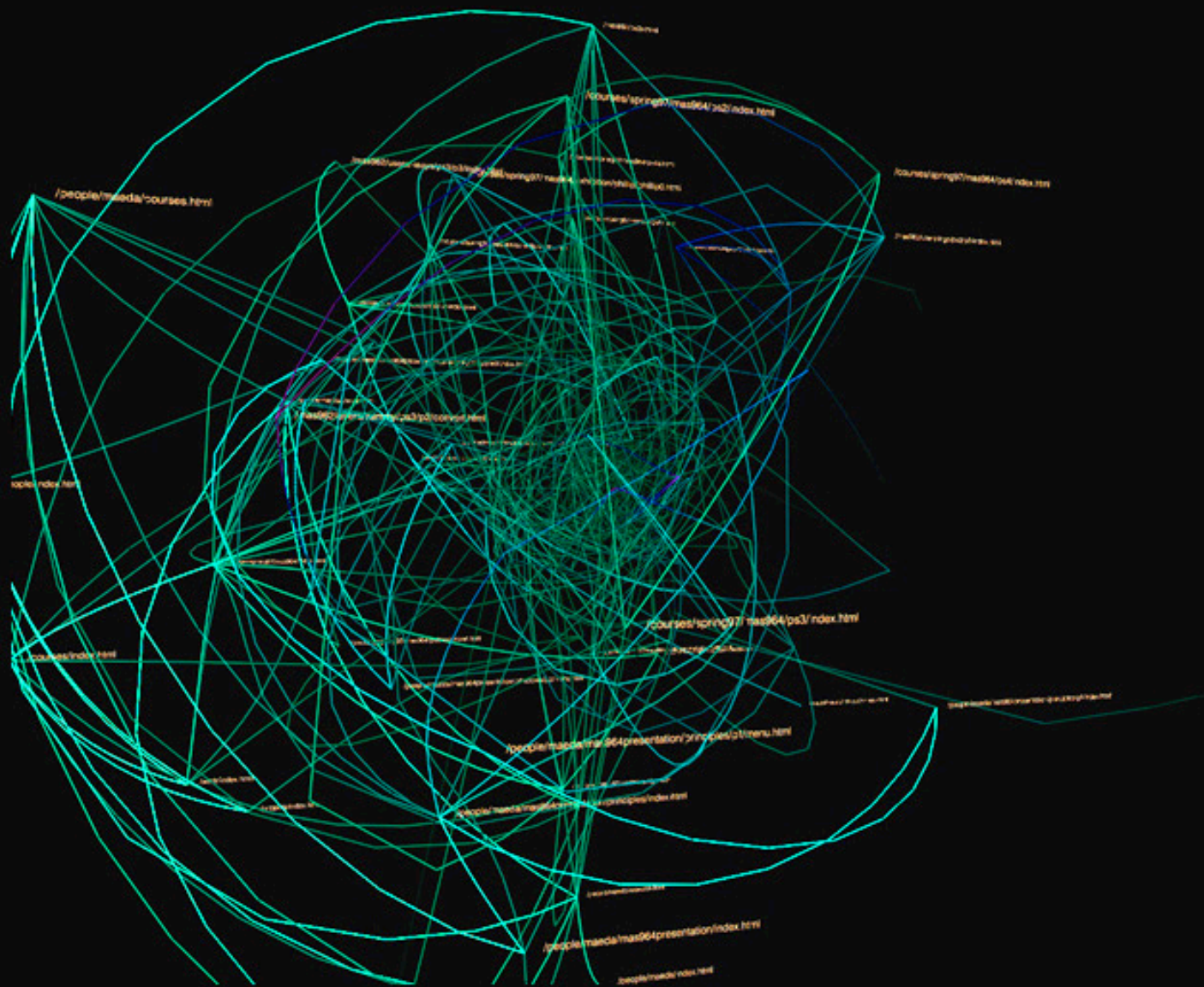


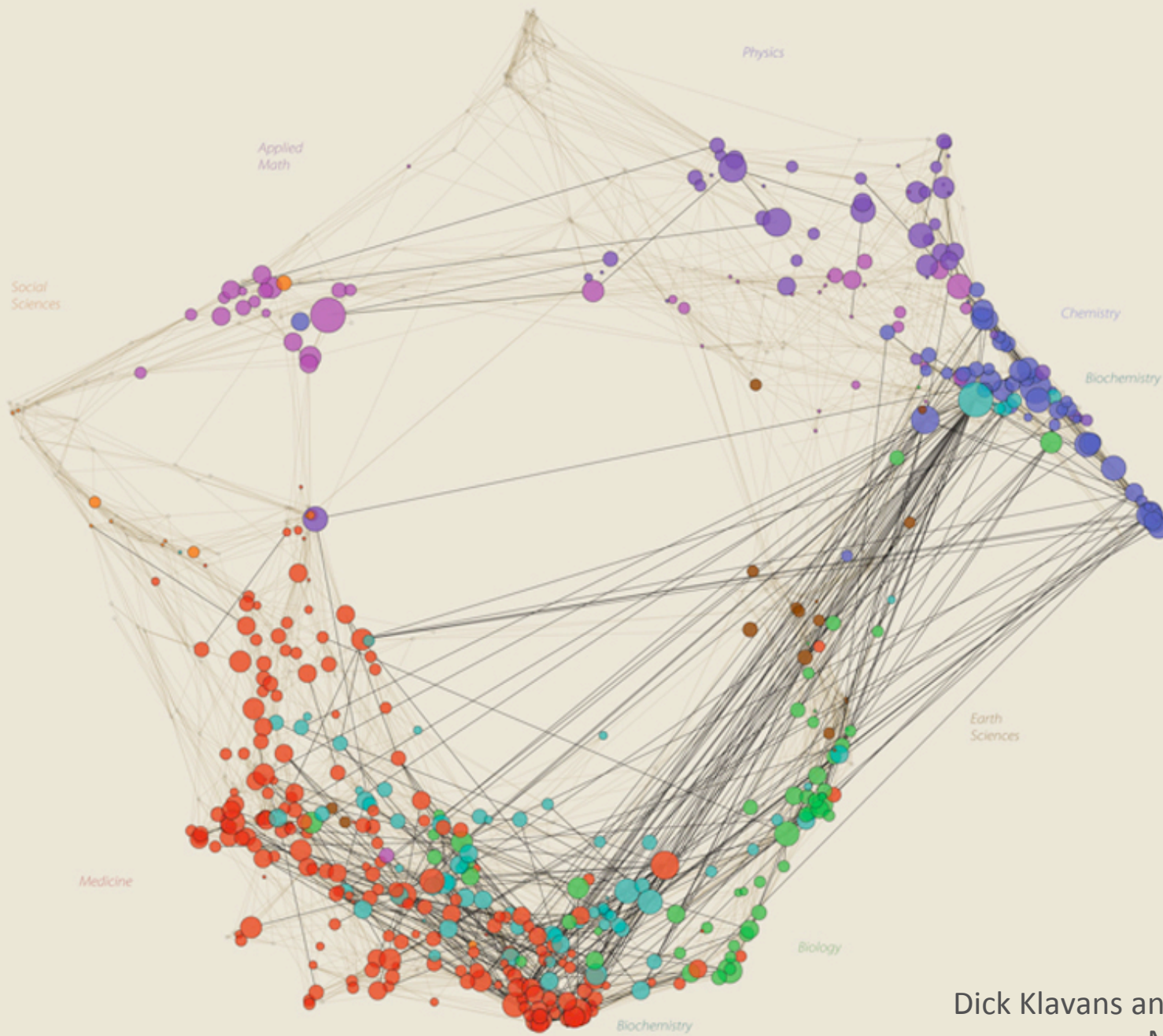




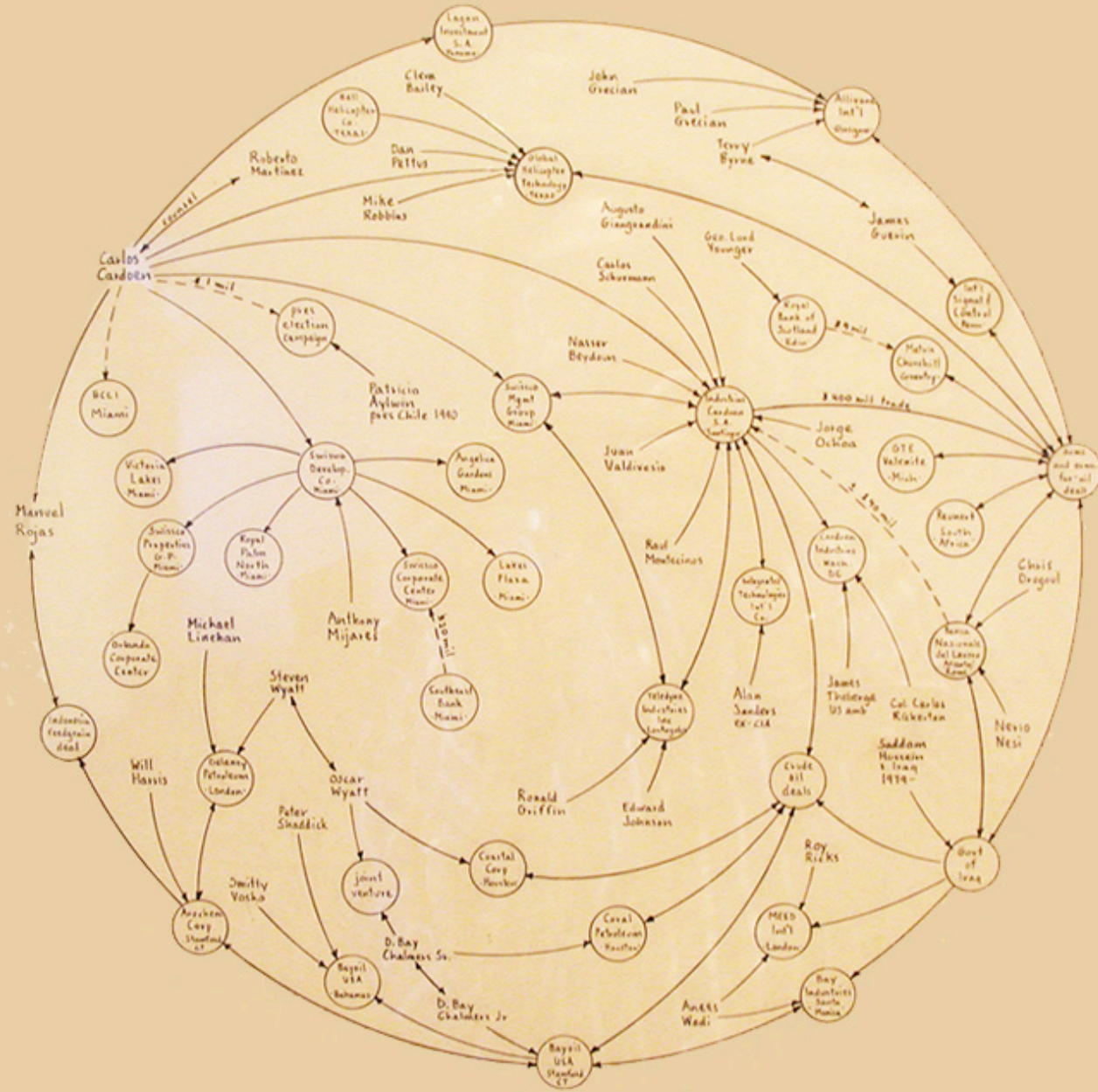








Dick Klavans and Kevin Boyack
Maps of Science



Mark Lombardi

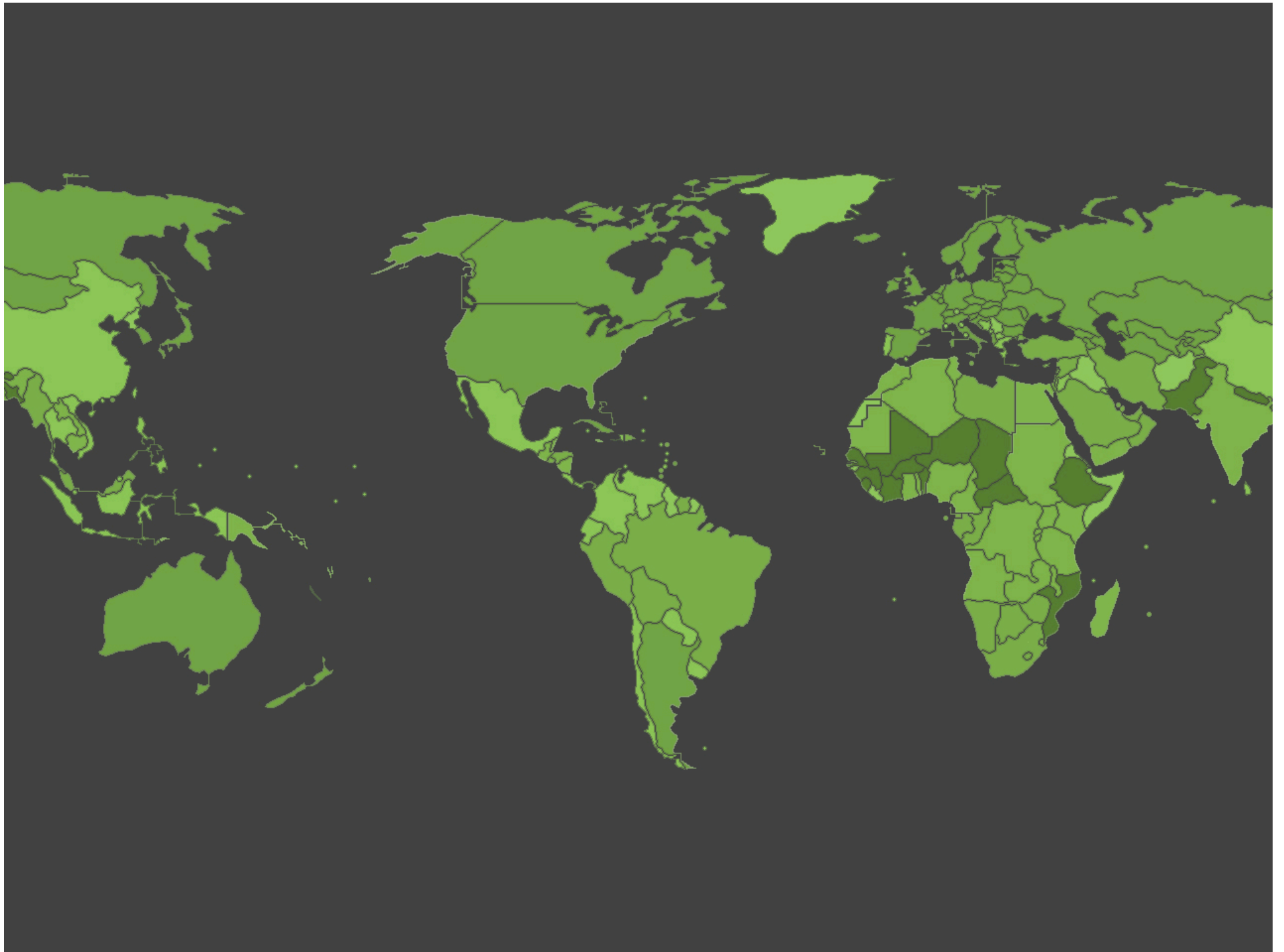


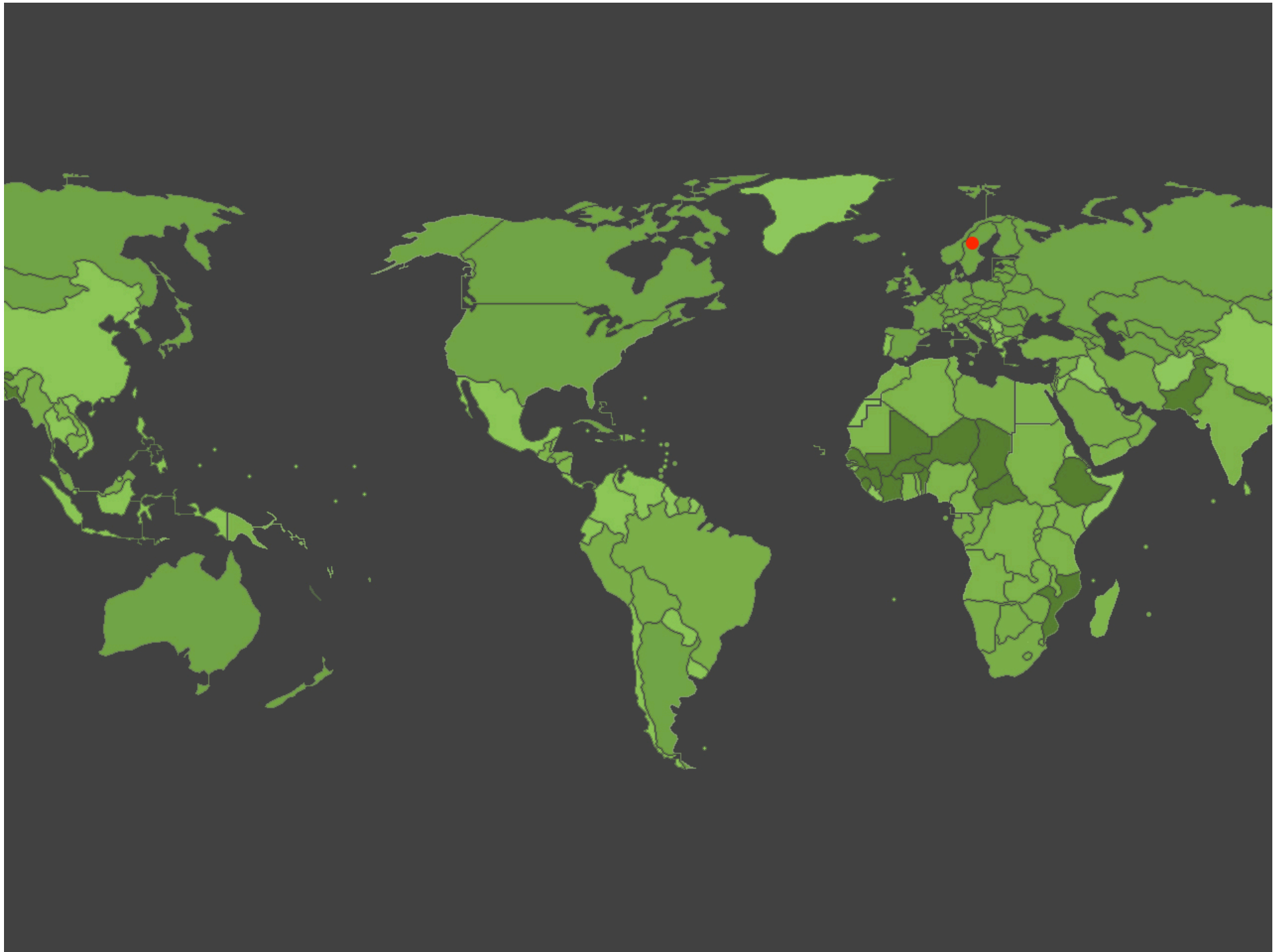
Applications

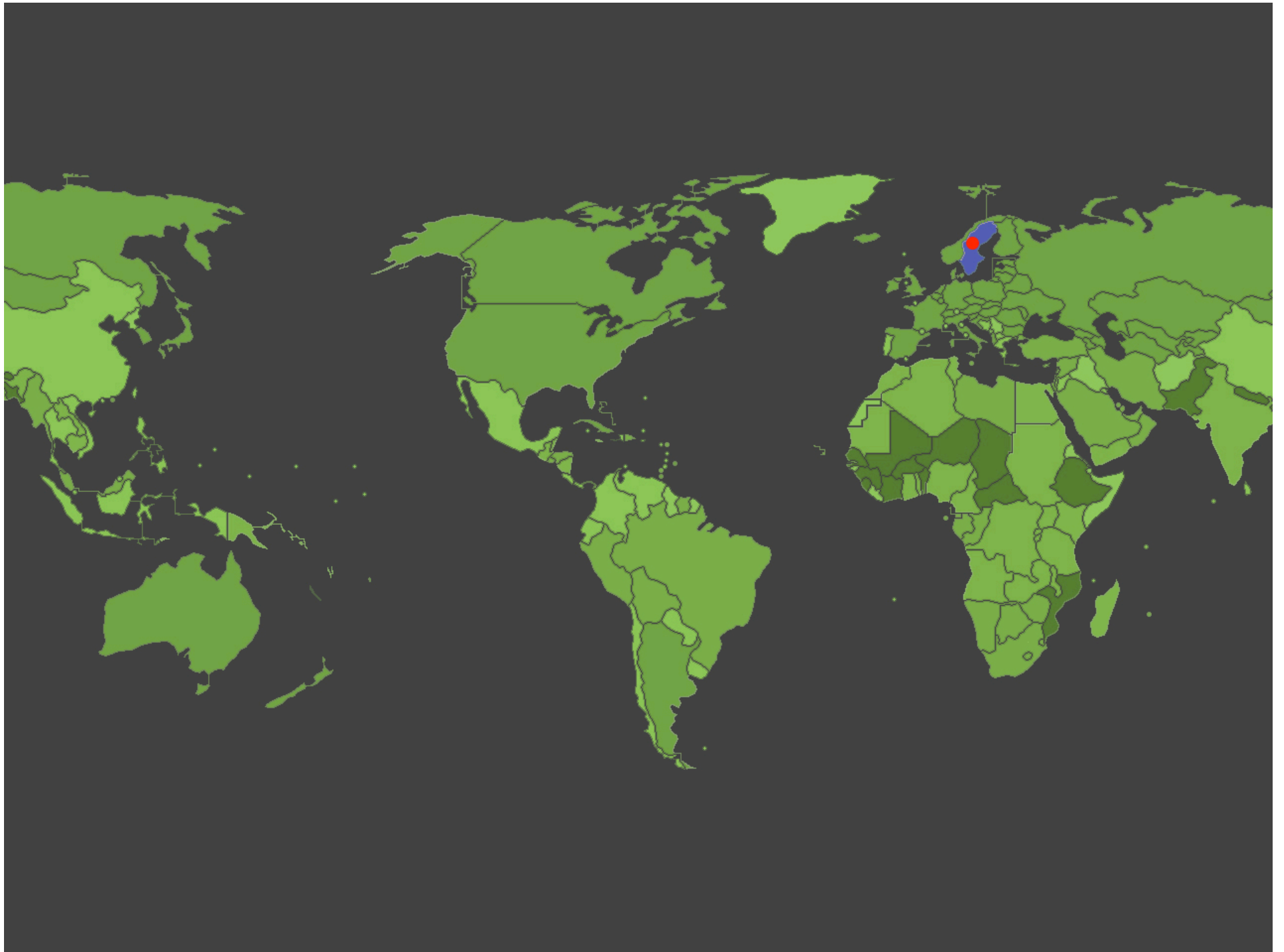


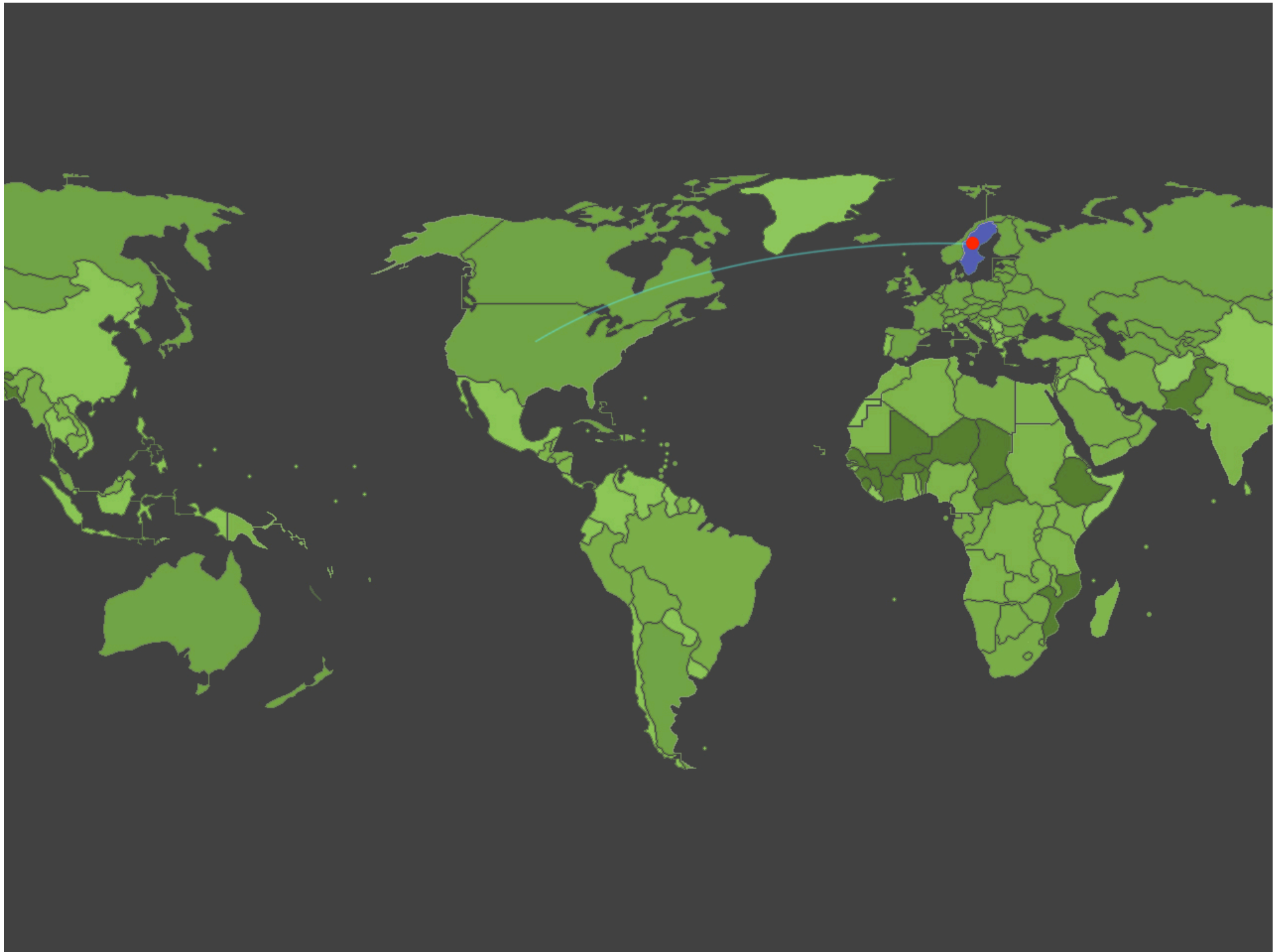
The image is a composite graphic. The top portion shows a photograph of an ornate interior space, likely a museum or gallery, featuring a large, arched stained glass window with intricate designs. The middle portion is a solid orange horizontal band containing the word "Applications" in a large, white, sans-serif font. The bottom portion shows a photograph of a floor in the same interior space, where a large, dark map projection is displayed. The map uses various colors: a red area on the left, a blue area in the center, and a yellow area on the right, set against a dark background with white grid lines.

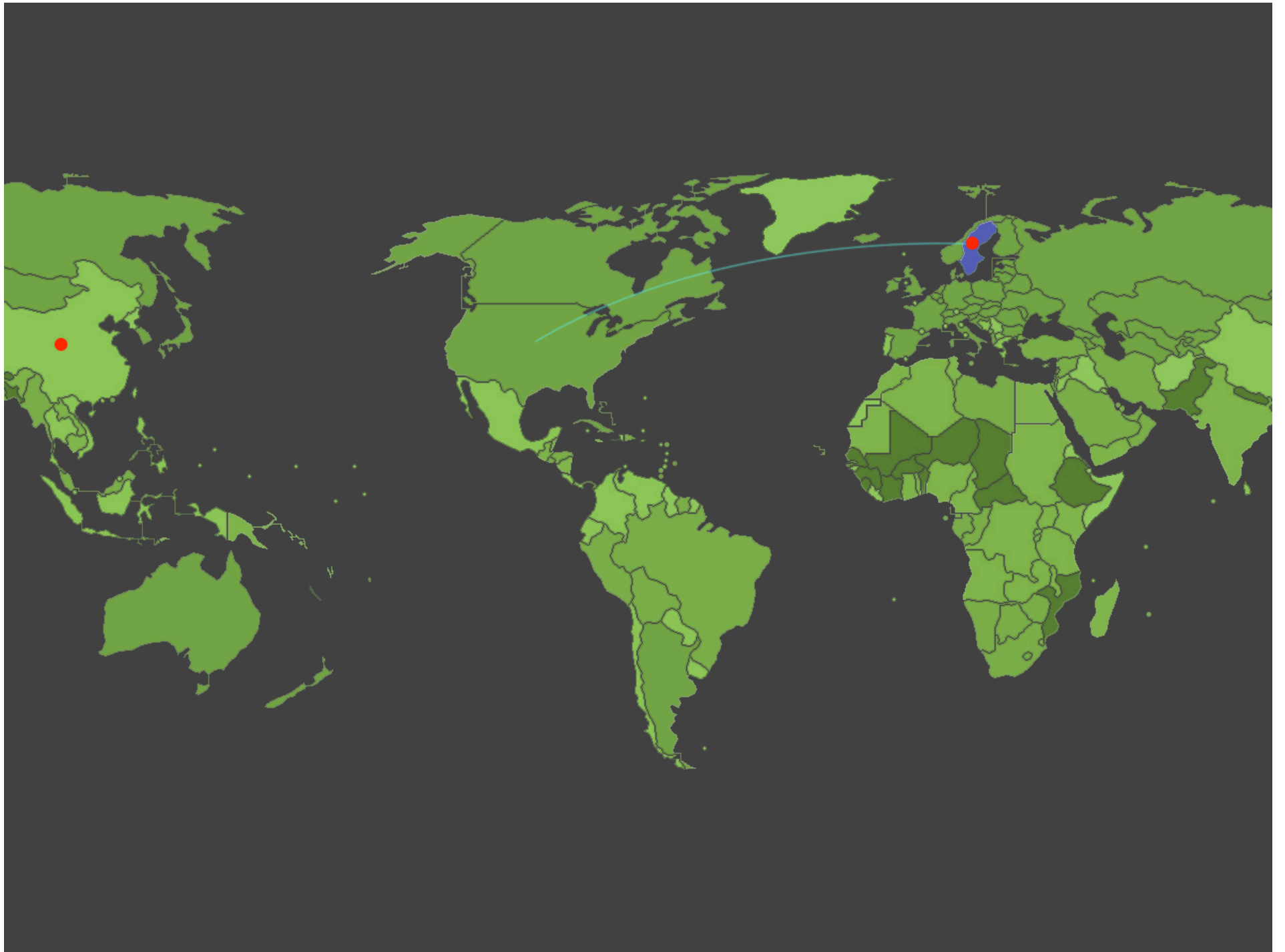


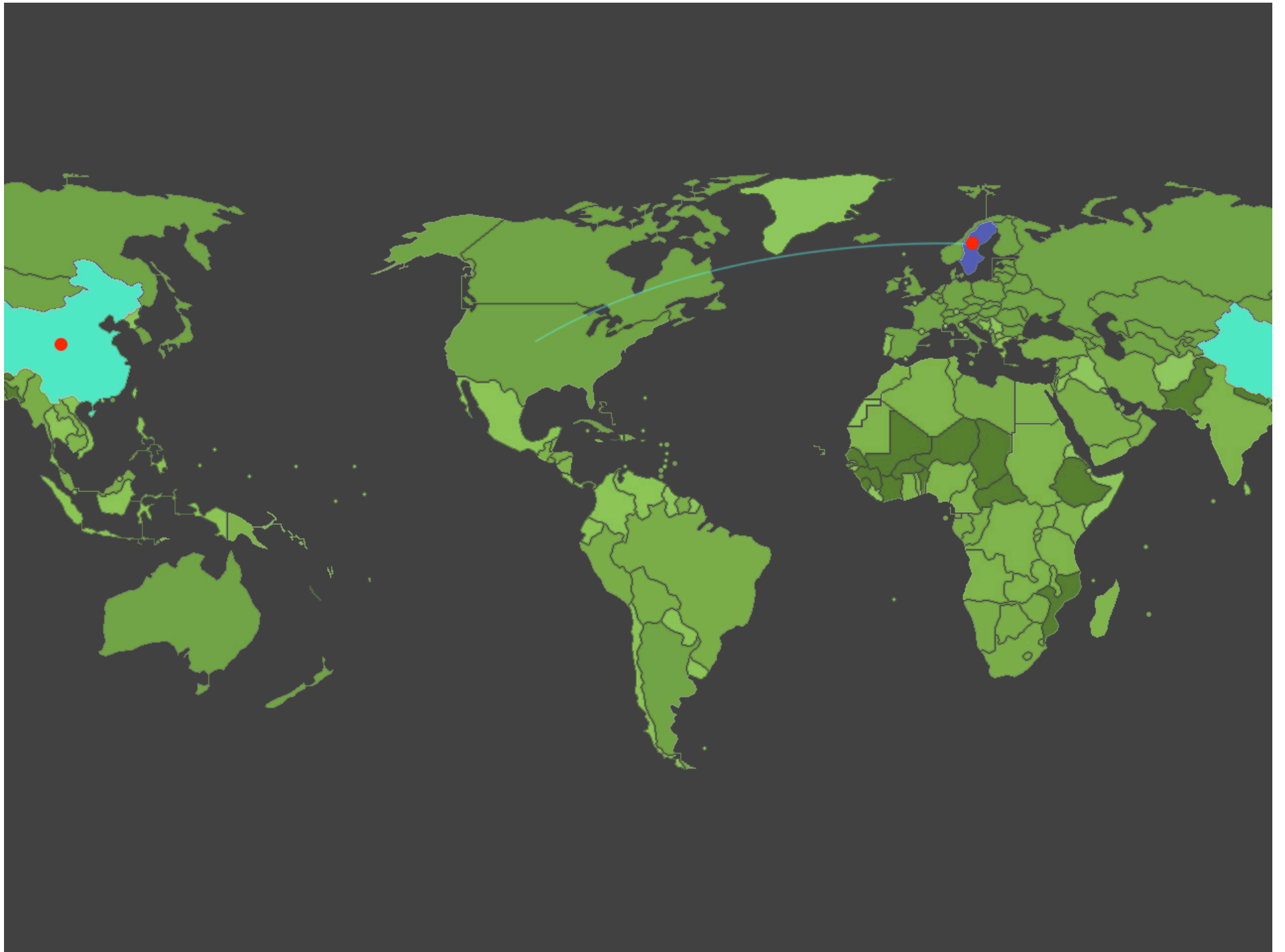


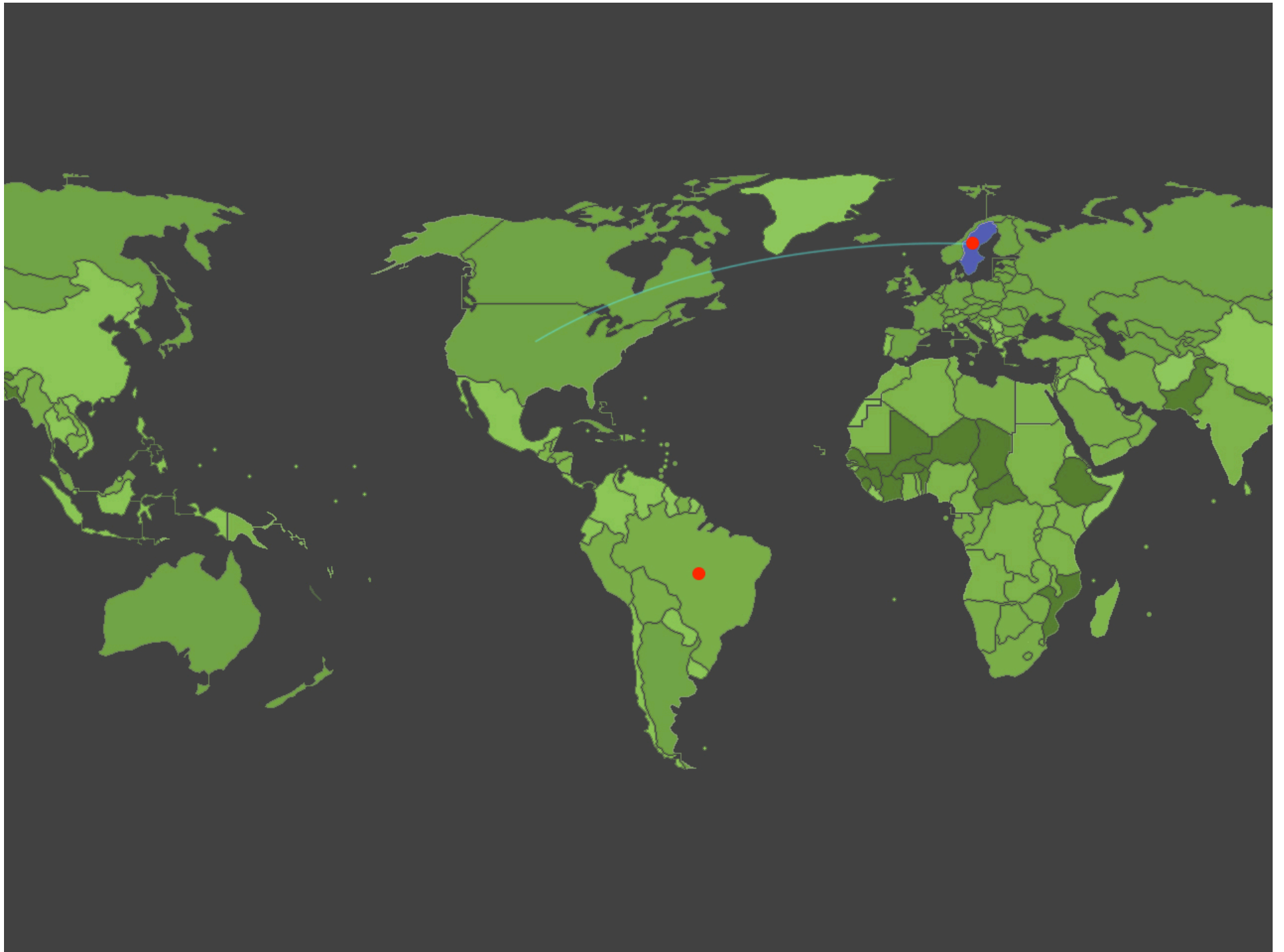


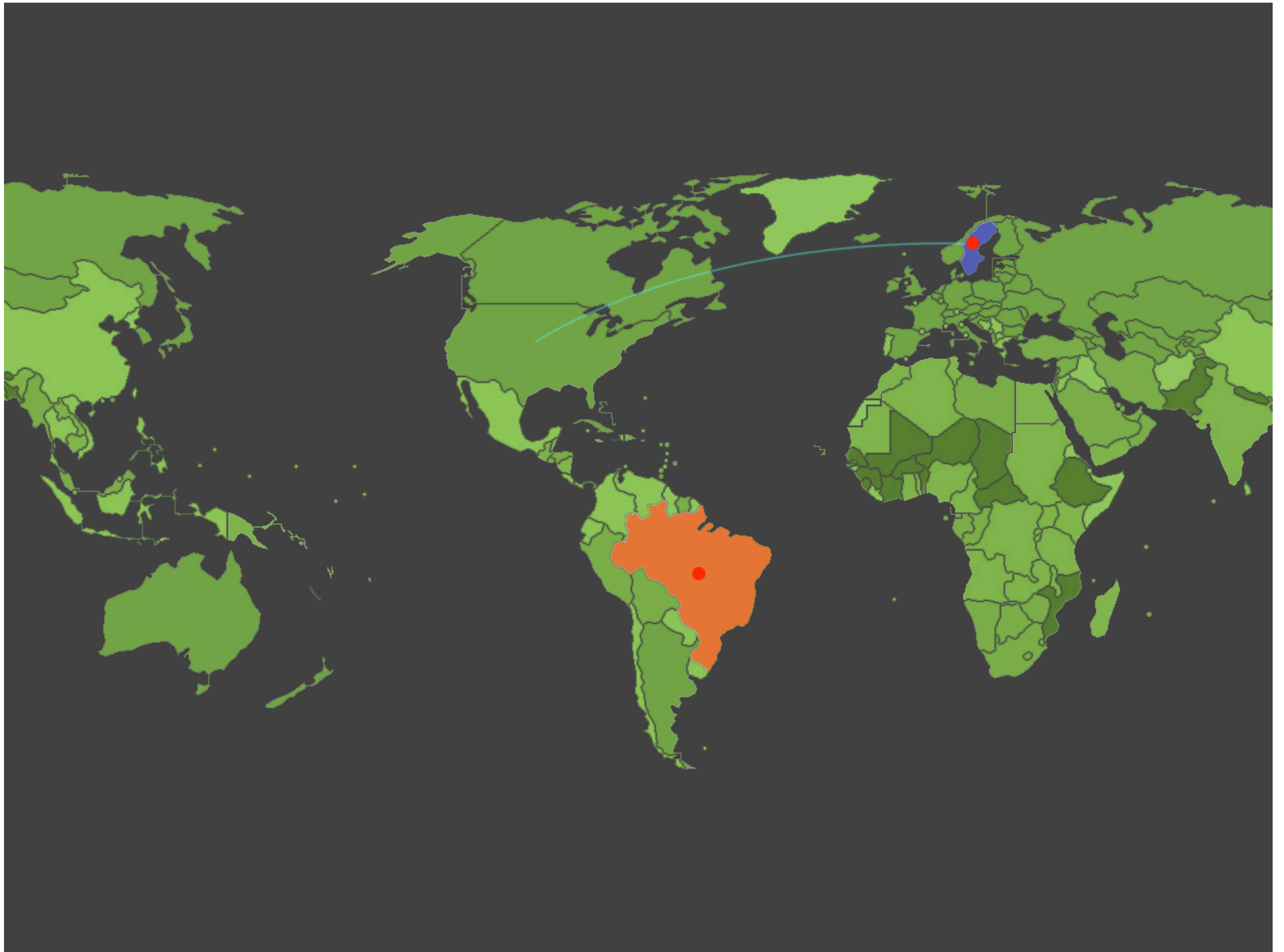


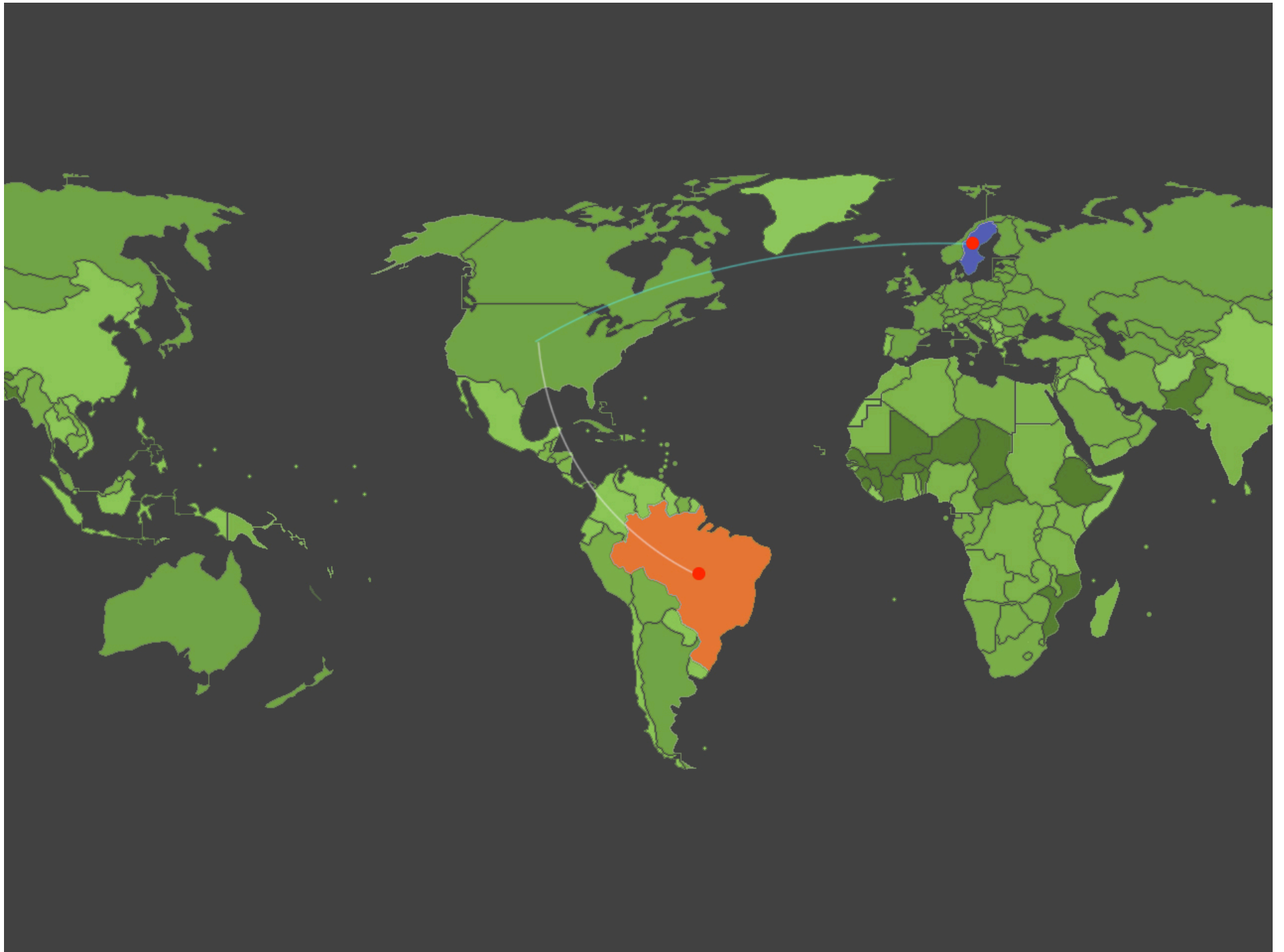


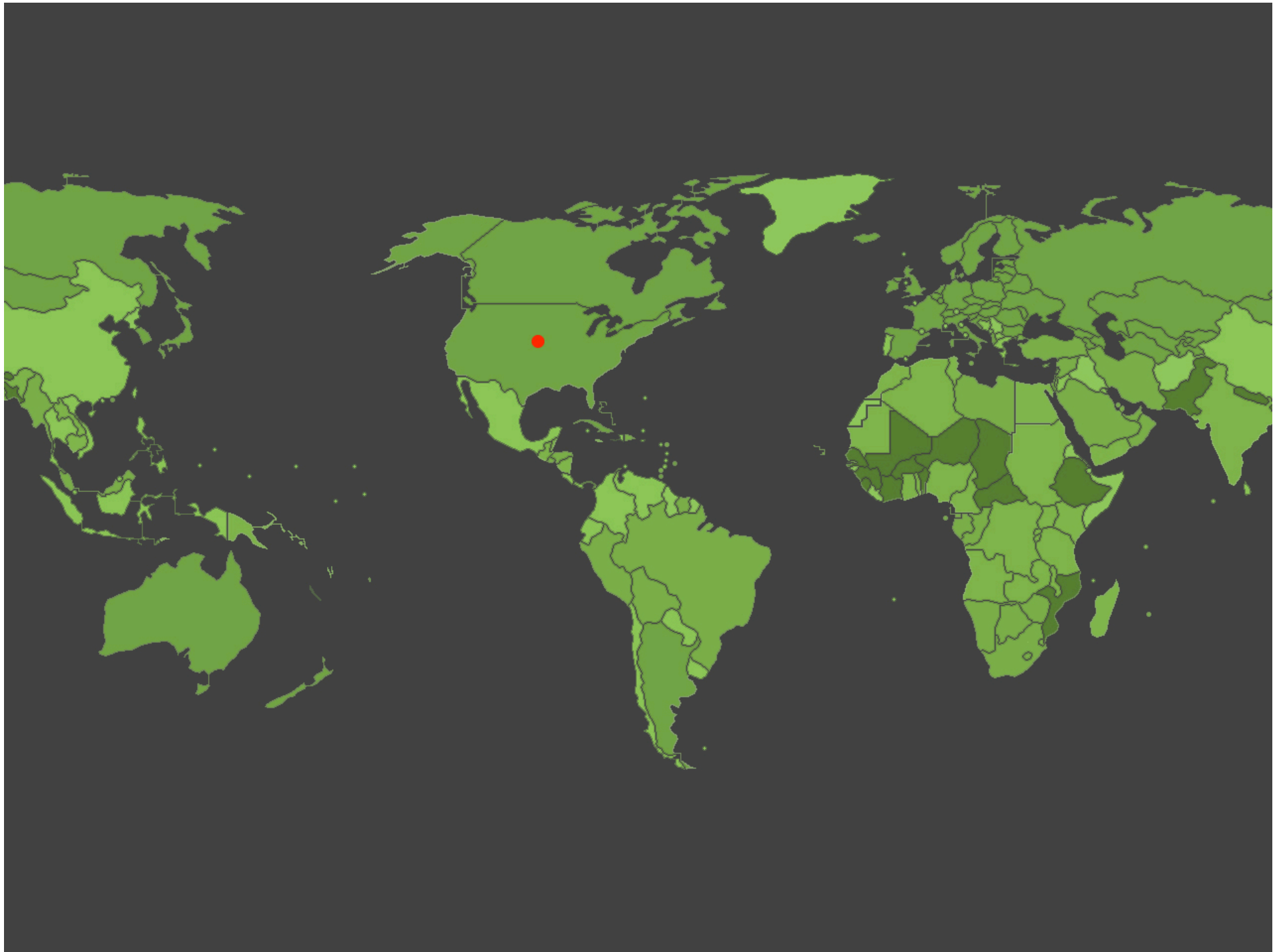


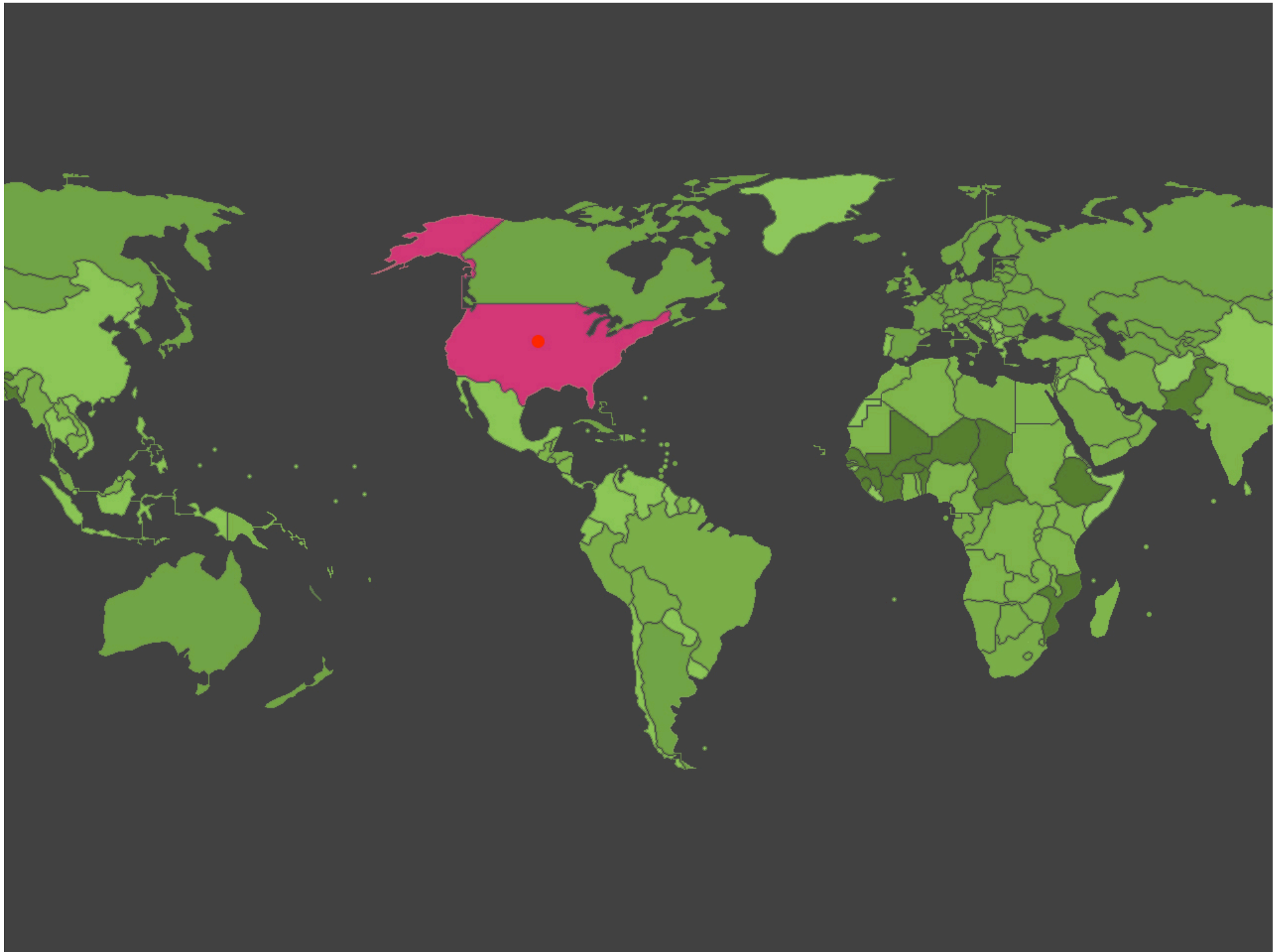


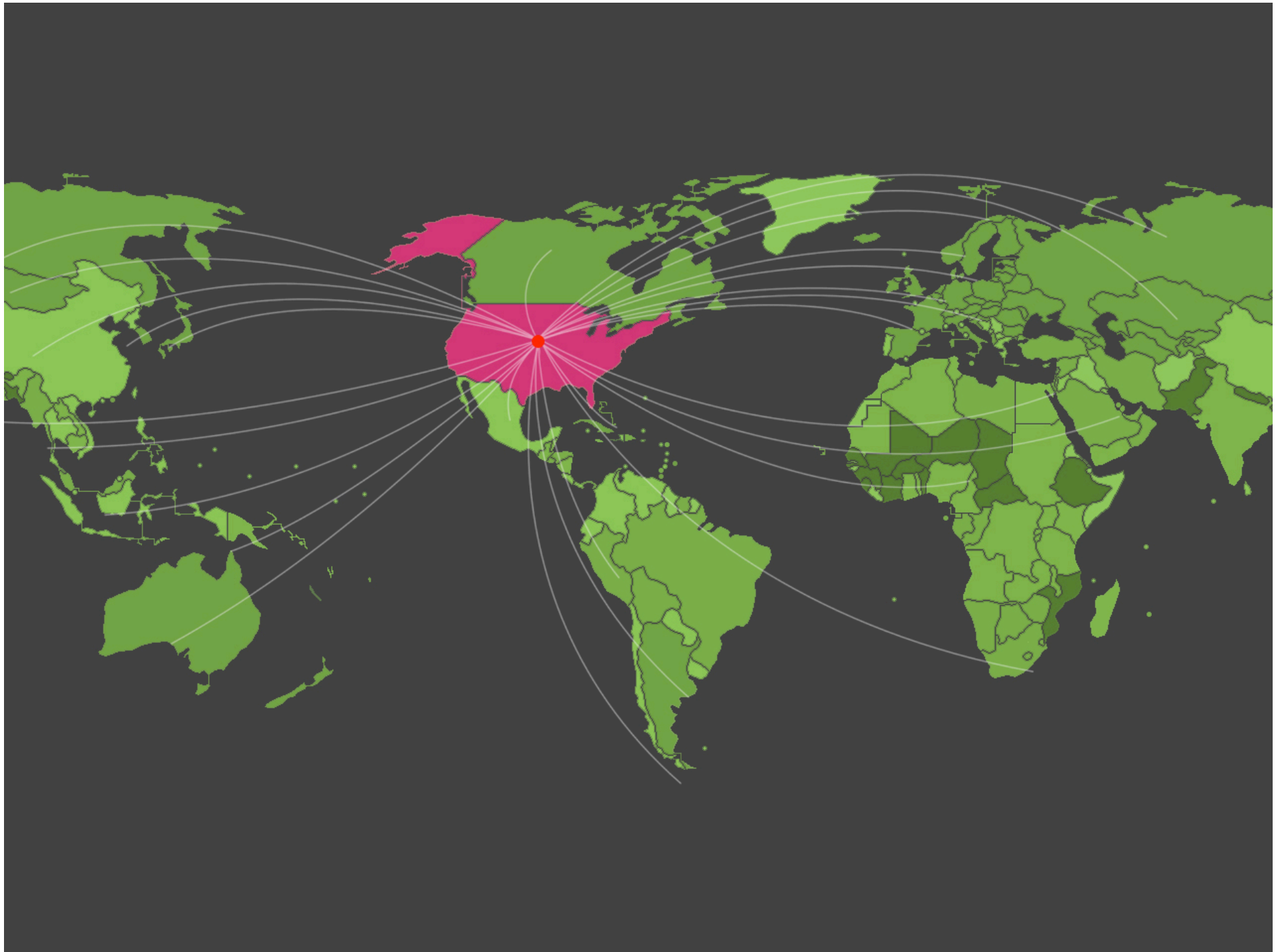


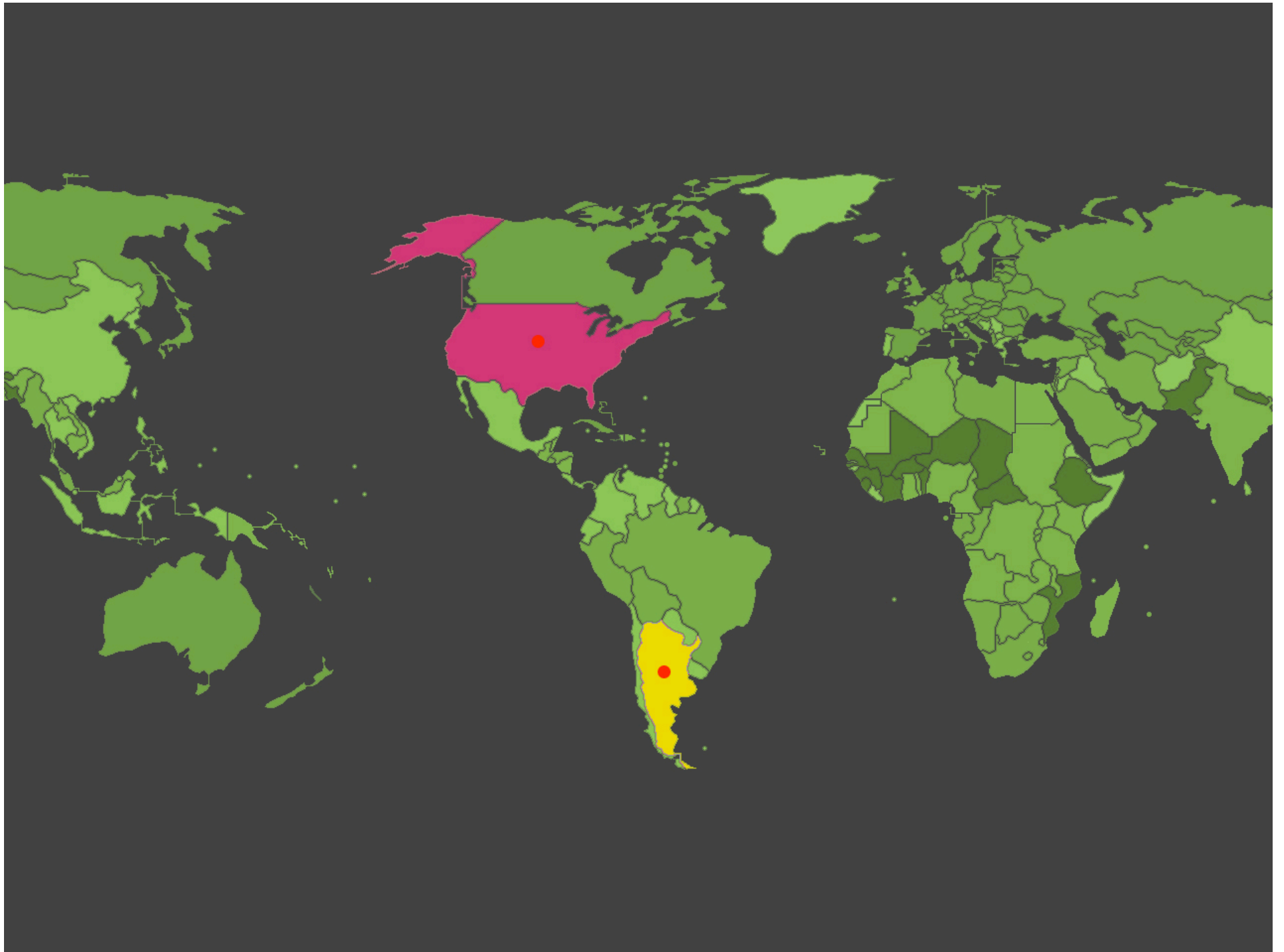


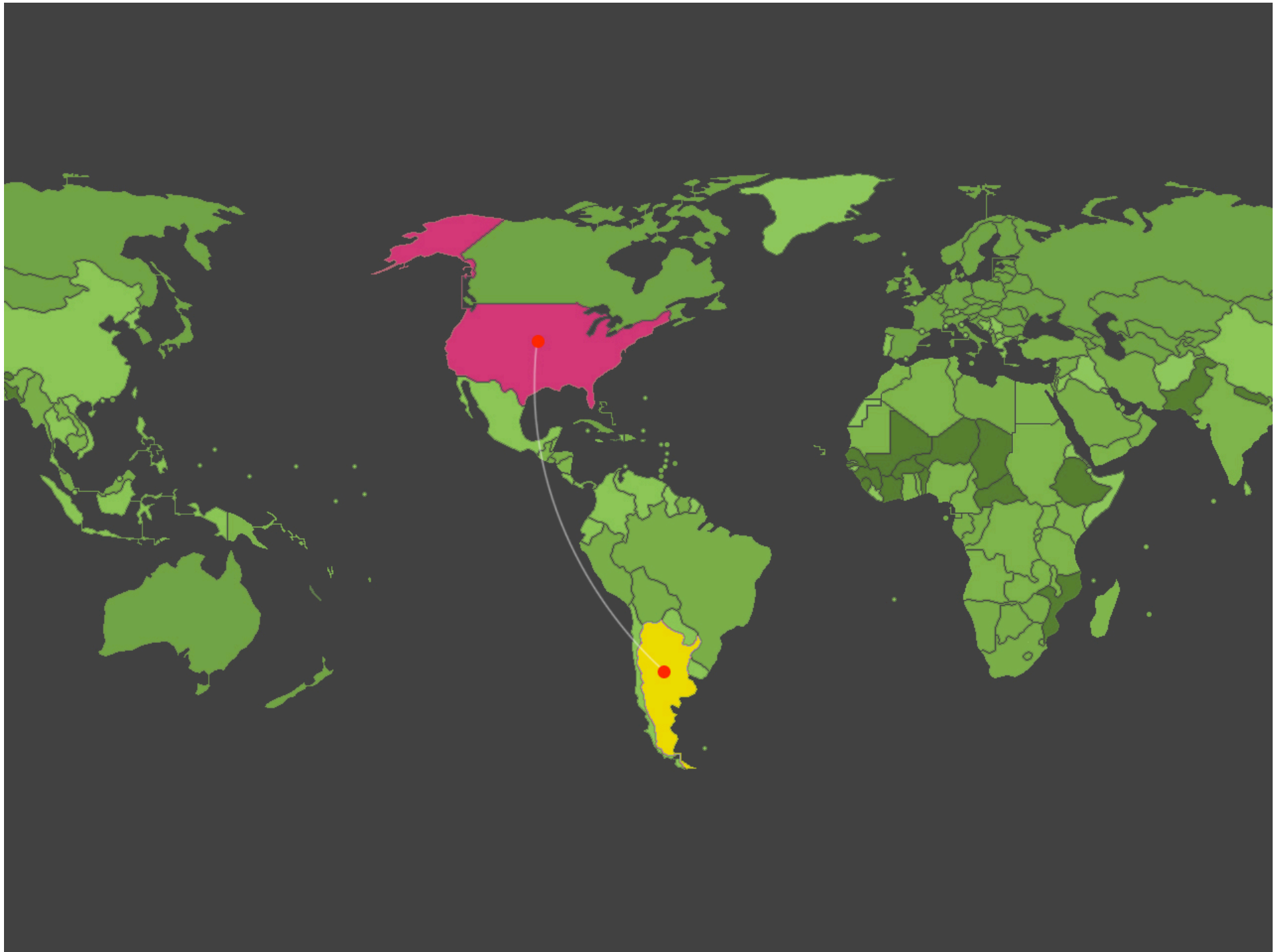


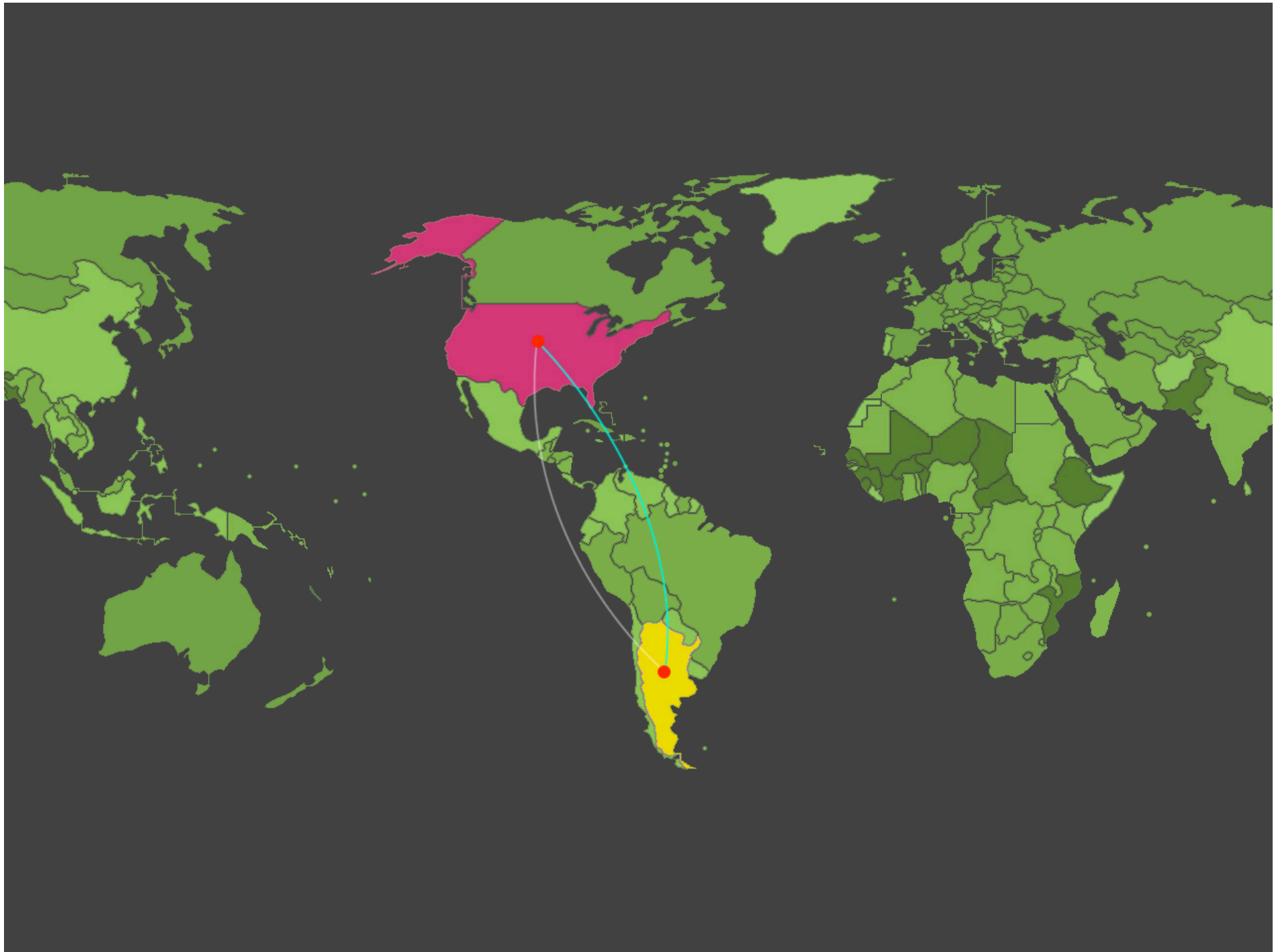


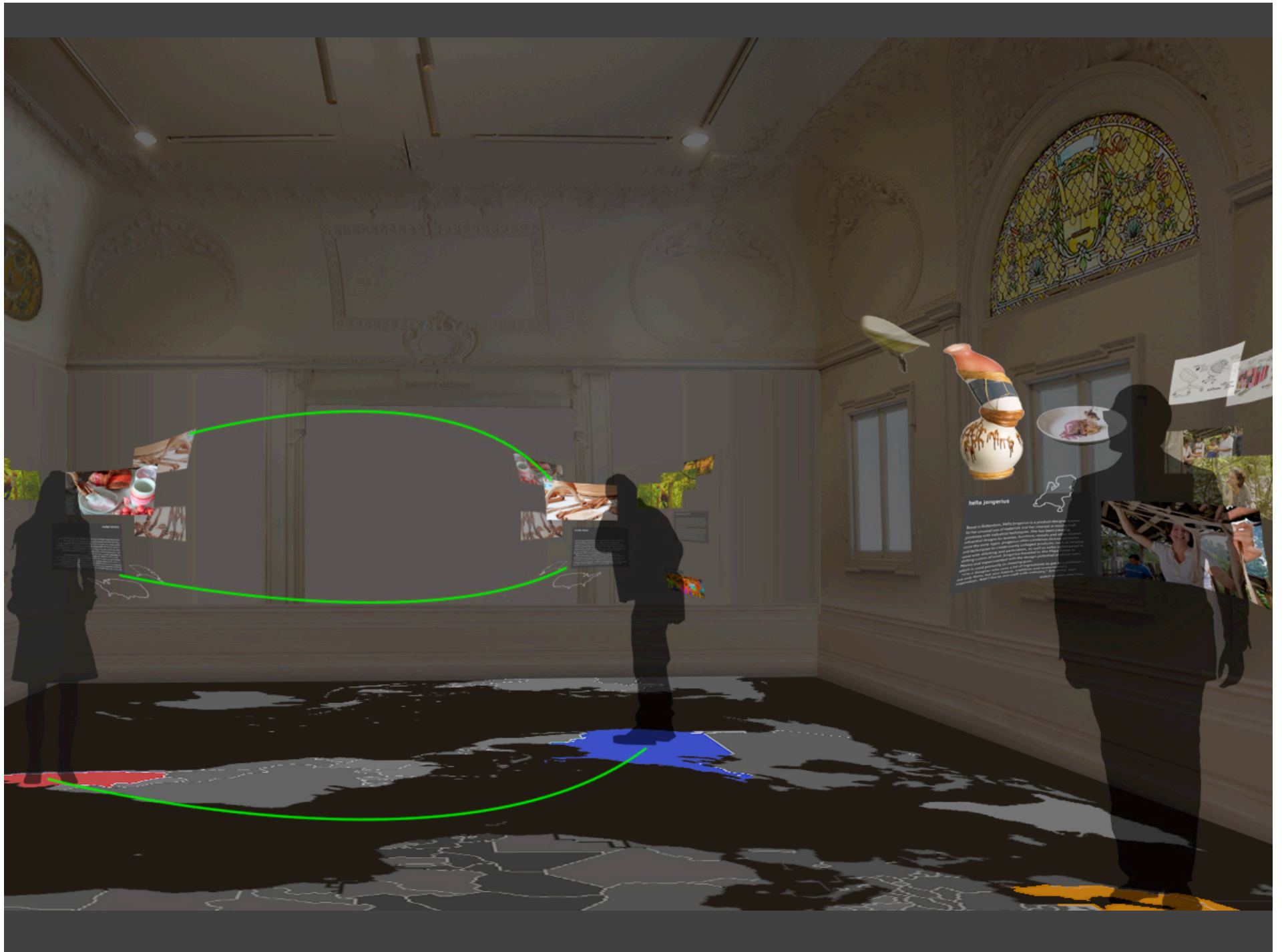
























chicle latex

Dutch designer Hella Jongerius traveled to the Yucatán Peninsula with The Nature Conservancy to observe the harvesting and preparation of natural chicle by local chicleros. The Mayans have chewed chicle for thousands of years, and today, small amounts of natural chicle are still used in chewing gum. Chicle latex flows from the chicozapote tree, which grows in the rainforests of Belize, Guatemala, Mexico and Nicaragua.

Back in her studio, Jongerius explored melting, molding, stretching, winding and shaping the material into stable objects. In a series of ceramic vessels, she used chicle's elastic and adhesive properties to create tactile surfaces and planes of connection between diverse materials. Chicle is extremely fragile, however, and for all its strange beauty, it is not well suited for industrial use.



maya forest, mexico

The Maya Forest forms the heart of Mexico's Yucatán Peninsula. Giant palm fans, orchids and bromeliads form the backdrop for anteaters, agoutis and tapirs. The jaguars, pumas and ocelots that patrol the forest floor are part of the most significant cat population in North America. The forest's remarkable array of plant and animal life is matched only by the mystery of the Mayan ruins scattered throughout the region.

However, road construction, tourism development, agricultural expansion, land speculation and forest fires are altering the Maya Forest. Many local people are abandoning the forest for economic opportunities elsewhere, leaving it vulnerable to exploitation. The Nature Conservancy is working with local communities to improve the management of natural resources; implement sustainable—and more profitable—forestry practices; develop ecotourism opportunities; and control and prevent forest fires.

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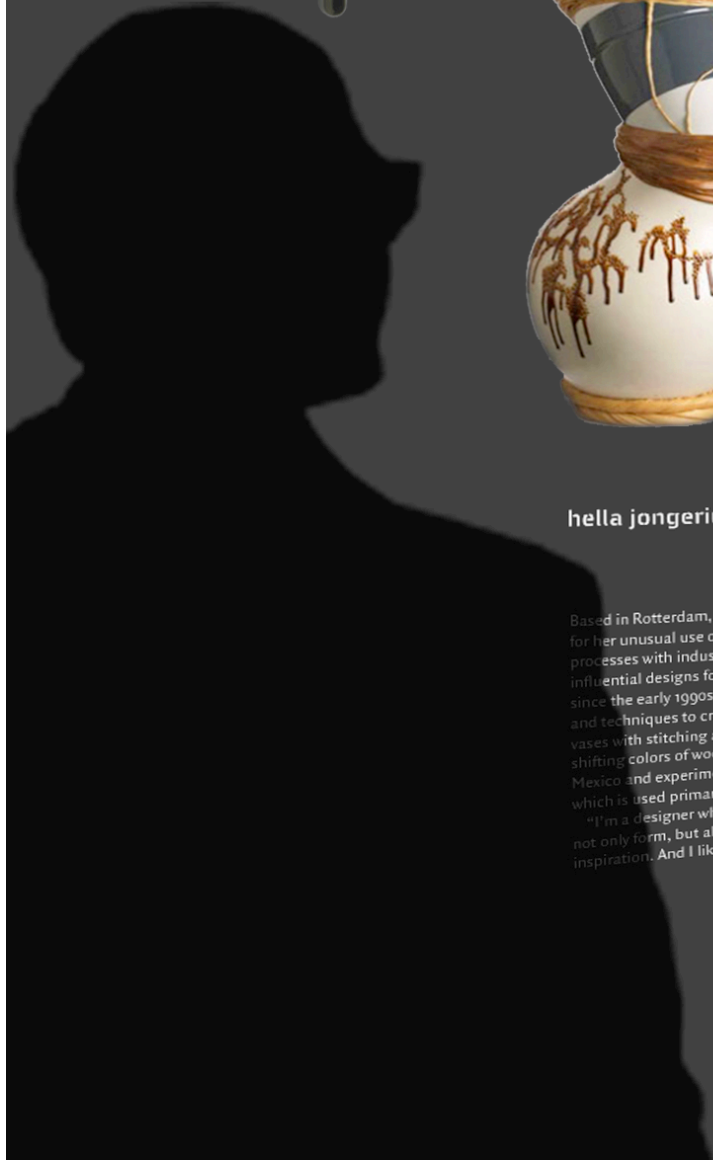
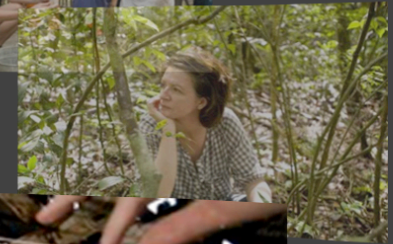
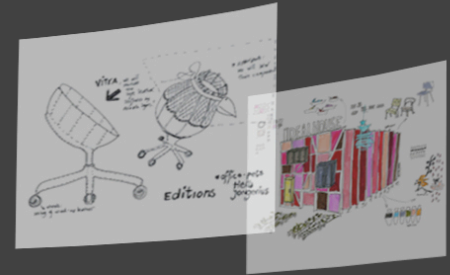
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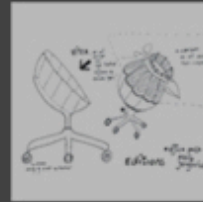
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Based in Rotterdam, Hella Jongerius is a product designer known for her unusual use of materials and her interest in mixing craft processes with industrial techniques. She has been creating influential designs for textiles, furniture, vessels and other objects since the early 1990s. Jongerius often combines diverse elements and techniques to create overtly collaged products, such as ceramic vases with stitching and perforation, as well as sofas upholstered in shifting colors of wool. Jongerius traveled to the Maya Forest in Mexico and experimented with the design potential of chicle latex, which is used primarily in chewing gum.

"I'm a designer who uses a lot of ingredients to get to a product—not only form, but also history, tradition and contemporary inspiration. And I like to mix craft with industry," Jongerius says.

[watch a video interview](#)



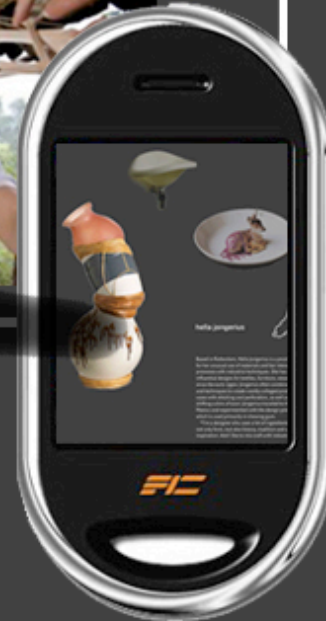
hella jongerius

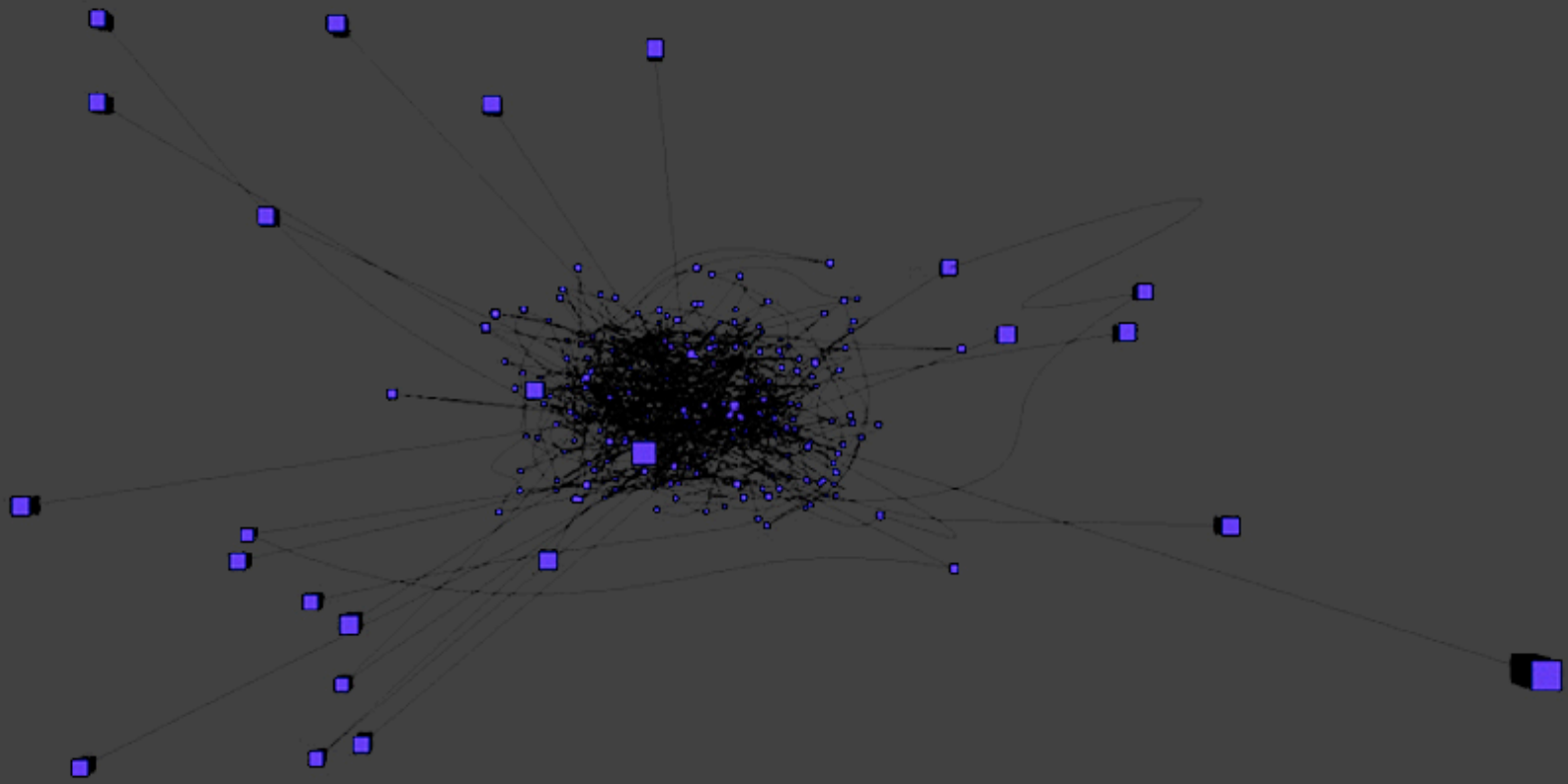


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Thank You