



# DESIGN

+ design thinking

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DESIGN LITERACY

THE  
GLASS  
HOUSE

NATIONAL  
TRUST  
FOR  
HISTORIC  
PRESERVATION

"I LIKE THE KIDS.  
THE NEW KIDS THAT  
ARE COMING UP  
**ARE MUCH**  
**BETTER THAN**  
MY GENERATION."

"**EVERYONE**  
SHOULD HAVE A  
**PLAYHOUSE**"

*PHILIP JOHNSON*

**+ DESIGN LITERACY RETREAT**  
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WHAT ARE THE  
**SPACES** FOR  
LEARNING  
THAT WE WOULD  
NEVER WANT TO  
LEAVE?







# ON NOVEMBER 2, 2009, THE PHILIP JOHNSON GLASS HOUSE BECAME A CAMPUS FOR RE-IMAGINING EDUCATION AS CULTURAL, BUSINESS, DESIGN AND EDUCATION LEADERS PARTICIPATED IN THE DESIGN LITERACY RETREAT.

Through dialogue and small working groups facilitated by prominent designers, participants experienced the design process as they discussed education issues. Applying creative strategies used by architects and designers, participants developed new ideas and proposals for transforming educational challenges into opportunities for 21st century citizens.

*The Glass House, a National Trust for Historic Preservation site, offers a singular opportunity for critical dialogue about how design tools and processes can enhance teaching and learning in schools and the larger community.*



**THE GLASS HOUSE** is a site which has inspired dialogues and new ideas since 1949. Through the invitation of Philip Johnson or David Whitney, thought leaders, artists, and designers, including Jasper Johns, Andy Warhol, Richard Rogers and Frank Gehry, came together to discuss "the new", "the next", "the hope". We designed the mission and programming of the Glass House to carry on this legacy as we continue to inspire great dialogues and new ideas.

The opportunity to work with leadership from AIANY and the NEA presented the perfect platform for an imperative dialogue: how can design influence education and prepare the next generation to envision and shape a brighter future? Design literacy was the focus of this dialogue among leaders for one day. Our goal was to hear different opinions, to evidence possible new paths and to define a shared vision which could begin to resonate as a priority for our country's education leaders and those in the role of changing the trajectory of learning.

**EVERYONE WHO EXPERIENCES THE GLASS HOUSE LEAVES INSPIRED. WHETHER BY THE REVERENCE OF THE DESIGN ITSELF OR BY THE DIALOGUES, OUR MISSION IS TO BE A PLACE WHERE NEW IDEAS BEGIN.**

**CHRISTY MACLEAR**  
Executive Director  
Philip Johnson Glass House

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**DOROTHY DUNN**  
Director of Visitor Experience,  
The Philip Johnson Glass House

"The Glass House offers a context for fostering new ideas and innovation. We are thrilled to point our lens on the big picture of education as architecture and design thinking can foster creative citizens and leaders for the 21st century."

**MAURICE COX**  
Design Director, NEA

"Leaders from education, architecture, business and the arts have convened at the Philip Johnson Glass House to position design as a positive force in education. Design Literacy Retreat launches a new chapter for design and arts education throughout the United States."

**SARAH B. CUNNINGHAM**  
Ph.D., Director of Arts Education, NEA

"Design knowledge will be the catalyst to empower the next generation to thrive in a very dynamic world. Not only do we need to increase design literacy across the K-12 curriculum, but we also need to draw the best of design thinking into the conversation on public education."

With the help of the design community, we can innovate how a young person moves through the history of ideas and manages increased access to global information. For NEA and the arts, this means designing deliberate and high quality engagements with culture, creativity and civilization as part of the learning odyssey of American schoolchildren."

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# One Wish

6 After exploring the Philip Johnson Glass House, a 47-acre National Trust site, each Design Literacy Retreat participant was asked to make a wish for how design plus learning could equal a transformative experience for youth.

*Wishes were spread throughout the Sculpture Gallery. Every participant read one wish and cited its author.*





## OUR WISHES +

I wish that students all have the space, the materials, the tools, and the encouragement to play and explore design through playful experimentation.  
JENNIFER PRESCOTT

I wish that youth were empowered to shape the world around them using design as the tool.  
MAURICE COX

**I wish that design might be used in all of our classrooms to teach problem solving and to inspire change.**  
CHRISTINA JENKINS

**I wish that students and educators develop the confidence to take risks, fail faster and better, and learn from an active engagement with the world...**  
JOHN COMAZZI

I wish that design and learning experience will allow for wonder to be shared and culture to be shared so that all can grow and grow with ever broader horizons.  
LANCE JAY BROWN

**I wish that students can realize their ideas through tools available from design and design thinking.**  
LIZ DANZICO

I wish that children will come to understand and experience the joys, pleasures, work, and process of transforming their built environment and surroundings.  
CARLA HARTMAN

I wish youth could learn to actively remake their worlds as an interactive process.  
(They can.)  
JOHN MARTIN

I wish that we could think like and for children as we facilitate their learning and cultivate their ideas.  
ANGELA O'DOWD

**I wish to inspire imagination and possibility.**  
MARGARET HONEY

I wish that every student from the South Bronx to rural Mississippi would feel empowered to change their world for the better.  
LAURA STEIN

**I wish that education actually gave children + young people opportunities to wonder.**  
LEONISA ARDIZZONE

I wish the interface for design education was easy and recognizable to kids and the natural way one experiences design daily would change. It (the interface) would de-mistify design process as well as the question: who can design?  
ILLYA AZAROFF

**I wish the built environment would be integrated fully with the natural environment and all of it taught in our schools as a whole system.**  
SUSAN SZENASY

I wish the sense of empowerment that comes from the first time you realize you can build, be a builder, and that building is a way of seeing all around will be part of everyone's experience.  
DANIËLL HEBERT

**I wish that every classroom was a room with a view...**  
PAT WAGNER

**"I never allowed schooling to interfere with my education" wrote Mark Twain;**  
I wish we could keep it in mind when designing educational programs.  
EULÀLIA BOSCH

**I wish the intersection of design and planning and the way the two add value to lives could be better understood.**  
ANONYMOUS

**I wish that design and design literacy are seen as equal in importance to learning math and reading—essential for a well-functioning society.**  
ROBERTA WASHINGTON

I wish that the US DOE (and others) would abandon high stakes testing as the primary metric for measuring student success and progress.  
LISA MAZZOLA

I wish kids would learn that by designing something they are changing the/their world.  
CAROLYN PAYSON

I wish that every child had a mentor to provide him or her with the visual, mental and emotional tools to marvel at great design, to insist upon great design, and to abhor the pedestrian, the shoddy, and the bland.  
CHASE W. RYND

I wish that choreography would be taught to children as a tool for exploring space—inside and out.  
CHRISTIE NICHOLS

I wish that all students had opportunities to enhance core-subject learning through art and design both inside and outside of the classroom.  
JAIME ENDRENY

I wish design literacy becomes more ubiquitous enabling young people to see creativity in their environs and to become self aware creators in turn.  
VYJAYANTHI RAO

**I wish for all citizens to be creative and curious throughout their lives.**  
DOROTHY DUNN

I wish that through design education we can empower our youth to have the critical skills to creatively develop solutions for the complex challenges of the world they live in.  
LYNN OSMOND

**I wish for young people to lead the design of everything.**  
TIM DORSEY

I wish we respected and loved our children enough to design and provide beautiful schools for them.  
DONNA GLASSFORD

I wish that students had multiple tools that include looking, hearing and thinking to engage math, history, art, etc. and became excited about learning.  
SHERIDA PAULSEN

I wish kids were given the opportunity to understand social justice through design experiences.  
ANONYMOUS





# Ideas + Proposals

*The gallery of wishes inspired dialogue, ideas and proposals that were explored during a session moderated by **Maurice Cox**, Design Director, and **Dr. Sarah B. Cunningham**, Director of Arts Education, both at the National Endowment for the Arts (NEA).*

## **Working Session Ideas/Plans/Proposals**

Small working groups were challenged to push these ideas and issues to create a tangible proposal for a new national design literacy initiative. Group facilitators were inspired by a new climate that recognizes the need for preparing citizens who are innovators and creative problem solvers. They were also inspired by the enthusiasm they created amongst themselves by collaborating on shared passions: design and learning. The following ideas resulted and were moderated by the design leaders listed below:

### **COLLEEN MACKLIN**

Associate Professor, Department of Communication Design and Technology at Parsons The New School for Design and Director of PETLab (Prototyping Evaluation, Teaching and Learning Lab)

### **SANDY SPEICHER**

Director, Design for Learning, IDEO

### **LAURA STEIN**

Associate Creative Director at Bruce Mau Design

### **MARGEIGH NOVOTNY**

Vice President and leader of the MOTO Strategy & Experience Group

### **THOMAS VECCHIONE**

Design Director, Gensler



# EDUCATION SHOULD BE REDEFINED AS A JOURNEY.



## Youth Citizen Designers

Create proposals for America's youth to directly experience and lead positive community change through design. Design thinking will shape a curriculum-based framework for investigating communities and evaluating their needs. Partnerships among students, educators, administrators, designers and community leaders will shape opportunities for students to plan and execute a project in their own neighborhoods. (There are many examples of successful community based architecture and design education programs, but there is no existing national youth-oriented community design challenge.)

## Social Networks and Games

Use social networks and games to support dialogue, exchange, and collaboration. Consider social networks and games as primary methods of distribution. Build an online network that offers access to good design and design tools.

## Design Slam

Mini X Prize for youth. Young people across the country will be invited to address one challenge. Design Slam will result in a wide range of ideas and proposals. **NOTE** Design Slam could positively position The Campaign for Non-Boring Schools.

## Rapid Prototypes

Create and launch something fast and see where it goes.

## Campaign for Non-Boring Schools

### *Goals for the campaign*

Address the core of the issue that schools are perceived as boring. Give students the power to oppose "boring" in school. Challenge kids to develop actionable proposals to make learning fun and engaging. Student proposals can be about:

**PLACE** building, lunchroom, school grounds, entrance, etc.

**INQUIRY** How can their questions and interests influence curriculum and content?

**EXPERIENCE** How can design offer tools and processes that engage varied types of learners? How does non-boring education look, feel, smell, sound and taste?

**JOURNEY** How can "school" be re-imagined to launch a life-long love of learning?

How Do We Tap  
The Exploration  
That Is Natural  
To **Childhood?**







**EVERY CHALLENGE  
IS AN OPPORTUNITY  
TO LEARN.**



# DESIGN LITERACY RETREAT REFLECTIONS

Sandy Speicher/IDEO  
November 2009

**BACK IN 2003**, I was teaching design at Washington University in St. Louis when it finally hit me how much I cared about education. Sure, I had already spent six years teaching design to 5th graders, but the experience of working with undergrads, while our country had just declared war, helped me connect more deeply with the value and relevance of design. I noticed the anxiety in students who have grown up with unprecedented access to information about the realities of the world. They needed better skills to help them both navigate the complexity of the world around them, and also to take tangible action.

**IT SEEMED TO ME THAT DESIGN**—or rather design thinking, the orientation designers have in the world—included the essential skills needed to thrive in the 21st century, and that those skills were woefully missing from our education system. **I RETURNED TO GRADUATE SCHOOL TO PURSUE A DEGREE IN EDUCATION THAT WOULD HELP ME LEARN HOW TO BRING DESIGN THINKING AS A CORE ORIENTATION TO OUR NATION'S YOUTH.** And now, my work at IDEO leading our focus area called “Design for Learning” has expanded this understanding. It's not just that design thinking can benefit our kids; it can also deeply benefit our system. You can't teach it if you can't employ it, and wow, does our system need the optimism and the orientation toward change that design thinking offers.

**WHAT A TREAT IT WAS** for me to be at the Design Literacy Retreat, in dialogue with **A CROWD THAT SHARES MY POINT OF VIEW BUT FROM VARIED LOCATIONS, BACKGROUNDS AND EXPERIENCES.** It was like I found my tribe, at this beautiful setting dedicated to conversation and possibility. I had the pleasure of collaborating with Illya Azaroff, Claudine Brown, Ron Chaluisan, Liz Danzico, Jennifer Prescott, Chase Rynd, Paul Sproll, and Pat Wagner. We shared our varied experiences, and in every introduction we discovered more connections among us. When approaching the question of what the NEA might create to prompt national programming about design in education, we created many ideas starting with “What if...”.

**WE QUICKLY TOOK** two ideas into prototyping, the first being a national grant program for schools to drive the use of design thinking to address challenges in their communities. The program would **REQUIRE GRANTEEES TO CREATE COLLABORATIVE TEAMS ACROSS STUDENT, TEACHER, AND ADMINISTRATOR LINES**, and would include tools, processes and guidance for how these teams could effectively impact their communities through design: Learn by doing. The second concept was to create a national “Design Slam” which built off of the poetry slam programs that have been really successful. The idea is that student teams would either frame or discover their own challenge, and with

## DESIGNERS HAVE SO MUCH TO OFFER...

## TO EVOLVE RE-DESIGN + RE-FORM

## THE EDUCATION SYSTEM.

the support of their teachers and schools, run rapid charettes to take on big challenges. And again, learn design by doing design. **WHAT BETTER WAY TO SHOW PEOPLE THAT THEY CAN IMPACT THEIR WORLD THAN BY OFFERING TOOLS TO HELP THEM HAVE REAL IMPACT?**

**WITH SUCH A SHORT TIME** to collaborate around these ideas, it was great to see what was presented in the final share back. A national Campaign for Non-boring Schools? Yes, bring it!

**THERE'S ONE PERVASIVE** thought that lingers for me. Design thinking is an incredibly powerful response to the demands of the 21st century. The challenges that are barreling at us are big and complex and require everyone around us, in some capacity, to engage in the world as designers. And that includes our nation's youth. Designers have so much to offer in both building a generation of design thinkers and using design thinking to evolve, re-design, and re-form the education system. But this is conversation.

**TO REALLY CONTRIBUTE TO THE PROCESSES OF EDUCATION REFORM, WE MUST HONOR THAT THERE ARE HUNDREDS OF THOUSANDS OF PEOPLE WHO WILL BE THE ONES TO IMPLEMENT CHANGE.** We cannot re-imagine education in isolation. Retreats such as the one at the Glass House need to be happening at scale. As designers we need to offer our process know-how and our tangible visioning skills to enhance the work of the many who make up our education system.

**WE NEED TO MOBILIZE** an army of design thinkers! Everyone needs to be in the process of redesigning their context, setting it up to lead us all into the future with optimism, enthusiasm, and a bit of Silicon Valley fearlessness. We need to design platforms and processes that allow us all to learn through variance, hopefulness, and engagement.

**I'M THRILLED TO HAVE FOUND SUCH A VISIONARY TRIBE. NOW LET'S MAKE IT BIGGER. MUCH BIGGER.**

+ **SANDY SPEICHER**



# DESIGN LITERACY RETREAT NOTES

Laura Stein/Bruce Mau Design  
NOVEMBER 2

+

**THE RETREAT** was truly inspiring and showed that many passionate people from across disciplines believe in design as a transformative practice. The collection of people willing to give up a few days from their busy schedules and travel to a fairly remote (albeit stunning) location is a testament to the strength of that belief.

**AN INTERESTING** challenge for this project is that the word 'design' incorporates such a wide variety of practices and goals. The core team approached our goal for the day through different lenses: from bringing a design class to a K-12 curriculum, to incorporating design processes into a broader curriculum, to keeping a child's visual aptitude alive, to using design thinking to re-imagine our education system.

**THE DAY WAS** a success because we were able to rally people together for focused discussion. We embraced the idea that we would not be able to come to a singular definition but encouraged people to describe their own goals for design. Creating the concrete and definable goal of engagement pushed us to think about tangible ideas. Despite the large group, we were able to have an open, participatory and intelligent idea-share.

**THIS FELT LIKE** a great kick-off for a discussion that could go deeper. We could collect a core working group of designers, educators and policy-makers with a mandate to come to a shared set of goals for design literacy that would then inspire the tools. One idea that was discussed was a series of well-designed workshops with a rotating panel of participants led by this core group. This group could synthesize the work and make recommendations based on the workshops.

## CREATING THE CONCRETE GOAL OF ENGAGEMENT PUSHED US TO THINK ABOUT TANGIBLE IDEAS.

**THE PRINCIPLE** themes that emerged from our working session were communication and collaboration. Our group felt it was important to begin with loose definitions of 'design thinking' as not all members felt they understood the term. We talked about why it isn't more widespread in our culture and especially our education system. One teacher reported that the principal of her school was invited to the retreat but felt that it would be about 'making things pretty' and therefore not worth her while.

**THE TEAM FELT** that language was a key component in correcting this misunderstanding. Teachers are often engaged in processes that are very similar to design thinking but they have their own language for what they do. Should designers learn this language and actively reach across to bridge the gap?

**THE NEA COULD** sponsor shadowing programs in which educators spend a paid term in design studios; likewise classrooms could be opened up to designers. Another program could enable teachers to bring their students to a design studio to solve a local problem together.

**ANOTHER IDEA** that emerged was a website/wiki: [heyididntknowthatwasdesign.com](http://heyididntknowthatwasdesign.com). The site could serve as resource and inspiration for educators looking for ways to incorporate design thinking into different subject areas with teacher-generated stories, lesson plans, media.

**ENCOURAGING** projects that leverage powerful corporate collaborators like Target, GE, Apple, IBM and others would also help to broaden our communication.

**WE ALSO THOUGHT** the NEA could create a grant category with cross-disciplinary collaboration as a baseline requirement. This would both catch any proposals that don't fit neatly into a specific category and serve to encourage applicants to think across disciplines.

**FINALLY, WE THOUGHT THAT MAYBE OLD TOOLS CAN BE MADE NEW AGAIN. ONE PARTICIPANT REMEMBERED AN INTERESTING SERIES OF BOOKS CREATED AT THE NEA BY RICHARD SAUL WURMAN LOOKING AT DESIGN THINKING. OTHER TOOLS MAY ALSO BE LYING DORMANT IN THE NEA ARCHIVES.**

+LAURA STEIN



+ **Design Literacy Retreat participants were introduced to architecture, design and art education programs in Barcelona.**

A CITY OF ONE'S OWN:

# ARCHITECTURE + URBANISM AS CULTURAL HERITAGE IN BARCELONA

## PRESENTATION EXCERPTS

**WHEN PRESENTING** a specific city to young students, we tend to describe buildings with a strong symbolic weight. We emphasize formal architecture and urban planning. However, I encourage all of us to approach the city as an experience. With children, we can explore the city as a shared place for living and for learning.

**IN THE SAME WAY** that children have to learn to inhabit a house, young people have to learn to make a city their own in order to feel like full-fledged members of their community.

**THE HOUSE** is to a crawling child what the city is to an adolescent. We must stretch a hand out to each of them from the solidity and diversity of built spaces.

**TO FEEL** the protection of a house, a school, a neighborhood, a city, children do not so much need spaces specifically designed for them. Most importantly, they need the freedom to move about and explore a complex architecture in which they can discover places suitable for the diverse activities that make up their daily lives.

**LESSONS AND ACTIVITIES** that emphasize observation of architectural detail should be combined with activities to engage children in discovery and the creation of constructive solutions. Explorations of the building should extend to the community and urban context.

*Eulàlia Bosch, arts and education consultant; Founding Curator and Program Designer for Education and the Arts, Museum of Contemporary Art of Barcelona*

**THIS YEAR** the city of Barcelona celebrates the 150th anniversary of the approval of the plan for urban expansion known as the Eixample, conceived by the engineer Ildefons Cerdà. Our studio was invited to create the educational section of the web (<http://www.anycerda.org/educacio/actualitat>).

**AS PART OF** this project, we decided to offer students, specifically high school students, an instrument with which they can navigate, discover and shape their city. We presented Barcelona to the students as a series of projects, itineraries, and proposals for change that are generated in schools, institutes, and universities.

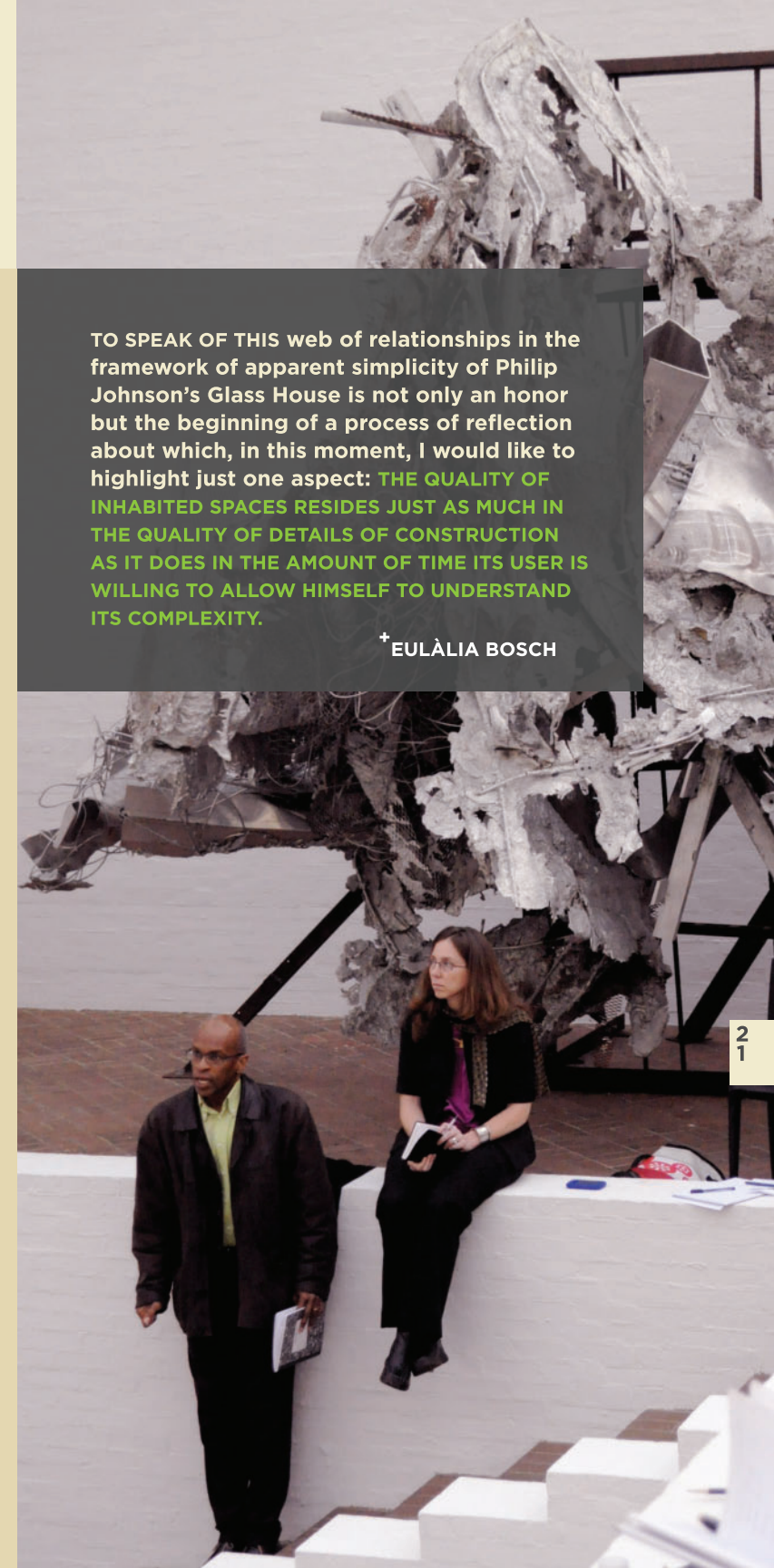
**I WOULD LIKE** to superimpose upon this pragmatic vision of the city the metaphoric capacity that the arts bring to the urban experience. In this sense, let me use as an example the installation Labyrinth by the Catalan artist and longtime resident of New York, Eugènia Balcells.

**LABYRINTH IS A** work of art presented as a multiple route made up of varied spaces and times. It contrasts the magnitude of the planet with the precision of a singular place. The installation was created to celebrate the labyrinth situated in a park in the heights of Barcelona. From its center, one can perceive simultaneously the internal geometry of the labyrinth and the whole of the real city as far as the sea. Eugènia Balcells has managed to film masterfully the vacillations of the visitors in the corridors of the labyrinth. When they are projected onto revolving screens, they are transformed into a metaphor of life itself.

**THE EXPERIENCE** of mixing reality and fiction allows one to think that the more complex the reality of the city, the greater its capacity to embrace the diversity of its inhabitants.

**TO SPEAK OF THIS** web of relationships in the framework of apparent simplicity of Philip Johnson's Glass House is not only an honor but the beginning of a process of reflection about which, in this moment, I would like to highlight just one aspect: **THE QUALITY OF INHABITED SPACES RESIDES JUST AS MUCH IN THE QUALITY OF DETAILS OF CONSTRUCTION AS IT DOES IN THE AMOUNT OF TIME ITS USER IS WILLING TO ALLOW HIMSELF TO UNDERSTAND ITS COMPLEXITY.**

+ EULÀLIA BOSCH





A large, leafy tree in the background of a modern glass building. The tree's branches spread across the upper half of the image, with sunlight filtering through the leaves. The building is a long, low structure with a dark frame and large glass panels, situated on a grassy lawn. The interior of the building is visible through the glass, showing a minimalist design with a brick wall and a large column. The overall scene is peaceful and natural.

**WHERE + HOW  
CAN WE FOSTER  
MUTUALLY BENEFICIAL  
PARTNERSHIPS  
BETWEEN**

**EDUCATORS + DESIGNERS?**



## + RECOMMENDATIONS AND OUTCOMES

1. **PROMOTE** collaboration through grants that support cross-disciplinary projects.
2. **DEVELOP** techniques and projects that integrate design thinking and processes into dynamic educational experiences, such as model making and map making.
3. **SUPPORT** and/or build programs, networks and websites where successful design projects can be documented and shared.
4. **FOCUS** on delivery systems: Enable the mechanisms rather than dictating the content.
5. **ENGAGE** the community: Encourage students to identify challenges in their community (school, neighborhood, town, region) and facilitate design activities to engage them in addressing these challenges.
6. **INCLUDE** after-school: Involve designers in after-school programs.
7. **DEFINE** grant categories based on desired impacts.

### FOR EXAMPLE, IMPACTS ON

**KIDS** Look to engage and motivate students. Direct participation in their learning, environment and community will foster self-reliance, confidence, and a sense of personal value, growth and responsibility.

**EDUCATORS** Expand the definition of a classroom. Augment and enhance teaching, don't burden it. Celebrate excellence.

**DESIGNERS** Designers are motivated to make big social, environmental and economic impacts. Direct this motivation toward teaching and learning. Provide incentives for designers to partner with teachers and to address the challenges of education through design.

**POLICYMAKERS** Support the inclusion of "design thinking" as a skill policymakers can embrace.

**THE WORLD** Give students the tools to understand and manage "systems challenges." Design literacy will help them see the interconnectedness/interdependencies of systems, especially those that will be most challenged in the coming years (i.e. food, energy, water).

+ MARGEIGH NOVOTNY

# NEXT STEPS

Design Literacy Retreat next steps should result in a national initiative that will gain high visibility for youth engagement in design as an integral part of learning. This initiative will serve as a catalyst for new ideas in education and educational systems informed by design.

# STRATEGIC PARTNERSHIP

Meet with Department of Education and other policy leaders to discuss how Design Literacy Institute intersects with their goals. Stress that we want to:

- +Build platforms for innovation
- +Provide educational tools that will help young citizens thrive
- +Create action-oriented proposals
- +Demand tangible outcomes that support innovation





# + BIOGRAPHIES

## MAURICE COX

- **Maurice Cox** is an urban designer, architectural educator at the University of Virginia, School of Architecture and former mayor of Charlottesville, Virginia. He most recently served as Director of Design for the National Endowment for the Arts where he presided over the largest expansion of direct grants to the design fields, oversaw the Governors' Institute on Community Design, the Your Town Rural Institute, and the Mayors' Institute on City Design, including assisting with the 25th Anniversary of the Mayors' Institute, celebrating the program's history transforming communities through design.

- **Cox served as** a Charlottesville City Councilor for six years before becoming the mayor of that city, from 2002-2004. His experience merging architecture, politics and design education led to his being named one of "20 Masters of Design" in 2004 by Fast Company business magazine. A recipient of the 2009 Edmund Bacon Prize, the Harvard University Graduate School of Design 2004-05 Loeb Fellowship and the 2006 John Hejduk Award for Architecture.

## DR. SARAH B. CUNNINGHAM

- **Dr. Sarah B.** Cunningham's life has always been filled with discussions about arts and education. This led to a doctoral dissertation on the nature of imagination and curiosity, seen through the lens of Enlightenment theories of cognition. Because cognition includes social and ethical capacities, her work explored how imagination and aesthetic judgment fuel and inform social and political judgment. Although she enjoyed teaching philosophy at various colleges, Cunningham has a start-up streak, preferring to design educational opportunities with the philosophical questions in mind. While completing her dissertation, Cunningham participated in founding the Oxbow School, a semester boarding school in visual arts, located in Napa, CA. While Cunningham was the Dean of the School, she also team-taught the English digital media course with a media artist. In 2004, Cunningham moved to DC to work on a project accrediting liberal arts charter schools, funded by the U.S. Department of Education, Office of Innovation and Improvement.

- **Cunningham** is Director of Arts Education at the National Endowment for the Arts, where she manages the Learning in the Arts Grants, the Arts Education Partnership, Poetry Out Loud, Shakespeare for a New Generation, NEA Jazz in the Schools, Professional Development for State Arts Agency Arts Education Managers, Coming Up Taller and a research project on arts assessment in the U.S. In partnership with the Illinois Arts Council, Cunningham developed the NEA Education Leaders Institute, a design studio for public education where the arts are at the center of an imaginative conversation on the creative visions for American education. This project has served 19 state design "dream teams" thus far, with a partnership with the Dana Foundation to support innovation in state education infrastructure.

## DOROTHY DUNN

- **Dorothy Dunn** is Director of Visitor Experience at the Philip Johnson Glass House. She designs programs, strategic partnerships and products to position the Glass House as a catalyst for inspiration and innovation. She is project director and producer for Glass House Conversations and the Oral History Project.

- **Dunn was the** recipient of the inaugural Smithsonian Education Achievement Award in 2004 in recognition of her leadership as Education Director for Cooper-Hewitt, National Design Museum. While at the Smithsonian, from 1989 through 2004, she envisioned and directed the signature programs A City of Neighborhoods: Bridging School and Community, Summer Design Institute, and Design Directions. She produced numerous international conferences and tours, including Icons of Modernism: LA and Palm Springs (1999), The Architecture of Landscape and Light (2003), Salone Internazionale del Mobile, Milan (2004 and 2005) and Craft and Design: Hand, Mind and the Creative Process (2004). As the former Program Director for AIGA, the professional association for design, she produced national conferences on design and business and repositioned the International Design Conference at Aspen to the change and advocacy-focused Aspen Design Summit. She is a consultant for America: Now and Here.

## COLLEEN MACKLIN

- **Colleen Macklin** is an Associate Professor in the Department of Communication Design and Technology at Parsons The New School for Design in New York City and Director of PETLab (Prototyping Evaluation, Teaching and Learning lab), a joint project of Games for Change and Parsons, supported by funding from the MacArthur Foundation, focused on developing new games, simulations, and play experiences which encourage experimental learning and investigation into social and global issues. Projects range from a curriculum in game design for the Boys and Girls Club to big games such as Re:Activism and the sport Budget-ball. In addition to work in social games and interactive media, her research focuses on the social aspects of design and prototyping process. In this vein, she is working with the Social Science Research Council on a prototyping approach to creating innovative learning spaces with youth, public schools and cultural institutions, with funding through the MacArthur Foundation's Digital Media and Learning Initiative. Macklin is a University Forum member, Nokia and India China Institute Fellow (2006-2007) and member of the game design collectives Local No. 12 and The Leisure Society. Her interactive work was shown at Come Out and Play, SoundLab, The Whitney Museum for American Art and Creative Time.

## CHRISTY MACLEAR

- **Christy MacLear** is the Executive Director of the Philip Johnson Glass House. She was brought to the National Trust for Historic Preservation to develop the strategy, hire all staff and prepare the site and Visitor Center to open to the public June 2007. With the goal to "reshape the historic house museum model", MacLear and the staff team of the Glass House have sold out tours through 2009, launched a survey of 90+ modern homes in New Canaan, structured a "Center for Modernism" to co-lead the National Trust's investment in Modernist preservation, managed the NTHP board approval to purchase adjacent properties to preserve the Glass House view in perpetuity, and developed the Conversations series to continue the legacy of new ideas through diverse leaders on-site.

- **MacLear is known** for her ability to conceive of and lead large scale projects through opening and ongoing operations. She was the Manager of Strategy for the Walt Disney Company's new town project called Celebration, was the Director of the Museum Campus in Chicago where she represented three museum boards through the movement of Lake Shore Drive and the creation of a lakefront park, and was an independent consultant in Strategy & Visitor Experience to such clients as the Field Museum, the Cleveland Clinic and the leaders of the UAE. She has been a professor in the graduate program of Arts Administration for the School of the Art Institute in Chicago and has served on the boards of Chicago's Three Arts Club, the Aldrich Contemporary Art Museum and Steppingstones Museum for Children.





## MARGEIGH NOVOTNY

- **Margeigh Novotny** is Vice President and leader of the MOTO Strategy & Experience Group, a cross-disciplinary team of design and technology professionals that develop next generation product/service platforms for entrepreneurs and Fortune 100 companies. Prior to joining MOTO, Novotny founded the interaction design practice at Smart Design, where she lead the development of a wide range of user-focused products from house wares, mobile devices and media servers to interfaces for automobiles, airplanes and buildings. Novotny began her professional life as an architect with a focus on digital information and physical interaction with the environment.

## SHERIDA E. PAULSEN

- **Sherida E. Paulsen**, FAIA is an architect based in New York City and a Principal of PKSB Architects, specializing in complex, mixed-use projects with preservation concerns. She is the 2009 President of the AIA New York Chapter, and has served as the Chapter's Vice President for Public Outreach and Co-chair of the Historic Buildings Committee. She also serves as a Director of the Governors Island Preservation and Education Corporation, appointed by Mayor Michael Bloomberg. Paulsen has served as Chair of the Van Alen Institute Projects in Public Architecture from 2004-2007, Commissioner on the New York City Landmarks Preservation Commission from 1995-2004, and as its Chair from 2001-2003, and as President of WX Women Executives in Real Estate. In addition, she serves on the board of the Landmarks Preservation Foundation, and is a member of the AIA College of Fellows.

## SANDY SPEICHER

- **Sandy Speicher** leads IDEO's Design for Learning focus area, which brings human-centered thinking to systemic challenges in education. Her work helps organizations use the tools and methods of design to work in new ways, to address challenges of the future, and to transform their systems and communities. Speicher has led and contributed to a range of programs in industries such as telecommunications, healthcare, and education. Much of her work has been with school teachers, students, and administrators, exploring how design thinking can contribute to systems of education.

- **Prior to joining** IDEO, Speicher taught Visual Communications at Washington University in St. Louis and also taught design thinking for many years to 5th graders at a public school in San Francisco. Her work includes identity systems, interactive design, and environmental design for clients such as Washington University School of Art, the Institute of Contemporary Art Boston, The Paine Art Center and Gardens, and AT&T. Much of her career was spent at MetaDesign San Francisco working with clients such as the Denver Art Museum, The Nelson-Atkins Museum of Art, Palm, Netflix, Ernst & Young, and Wells Fargo. She is currently a strategic advisor for the K-12 Lab at Stanford's design school, and is a member of the advisory board for the Learning, Design and Technology program at Stanford.

## LAURA STEIN

- **Laura Stein** is Associate Creative Director at Bruce Mau Design. As a lead designer in the Toronto studio, Stein provides overall creative and strategic direction for a broad range of projects: brand and identity design, communication strategies, video and motion graphics, interactive design, book editorial and graphic design. Most recently, she led her team through a multifaceted long term project in support of Arizona State University. This work includes a communications framework, brand identity, launch strategy, and galvanizing video. Her most recent book project, *The Third Teacher*, an examination of the impact of our physical environment on education, will be published in 2010 by Abrams Books. Her background includes stints in publishing, advertising, and indie rock as a musician signed to the influential SubPop label.

- **Bruce Mau Design** (BMD) uses design to innovate and renovate products, brands, and experiences. The firm integrates a wide spectrum of talent and expertise in the collaborative development of innovative design solutions for business, cultural and civic clients and partners. Located in Chicago and Toronto, the BMD studios use an optimistic approach with every project, bringing an inspirational call to action for its partners, investors, employees and consumers. BMD's founder and chief creative officer, Bruce Mau, is the feature of the just-released book by Warren Berger, *GLIMMER: How Design Can Transform Your Life and Maybe Even the World*.

## TOM VECCHIONE

- **Tom Vecchione** exemplifies a new generation of leadership in architecture and planning using a multidisciplinary design approach to solve project challenges. He is the Design Director of Gensler's firmwide Consulting Practice Area, a research based practice that develops high performance commercial real estate strategies. Through a unique toolkit of processes and services Vecchione studies the human interface that employees, customers or passengers have with the built environment. Whether planning a campus for Novartis, a kiosk for British Airways or a corporate headquarters for Bank of America, Vecchione's focus is on the clients' business drivers as the foundation for his design solutions. With over 20 years of experience, Vecchione has worked in most of Gensler's 27 U.S. offices across multiple industries and with diverse clients. He has worked on projects in Cairo, Dubai, Tokyo, Seoul, Zurich and London. His role as strategy director on projects provides the team with a high standard of design accountability and allows the team to understand the larger context of their work. Vecchione is often a guest lecturer at Real Estate conferences and is on the Board of Trustees for the New York City Landmarks Foundation, an advisor to the Smithsonian Cooper-Hewitt National Design Museum and a Founder of the New Design High School in lower Manhattan. In 2002, he was recognized by Fast Company magazine as one of the 50 most innovative entrepreneurs.



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# WE NEED TO STOP TRYING TO FIX 20TH CENTURY EDUCATION AND FOCUS AHEAD, EXPLORING NEW MODELS FOR TEACHING AND LEARNING.

## + FINAL THOUGHTS

WHEN I SELECTED A THEME for my 2009 presidency of the AIA New York Chapter, “Elevating Architecture / Design Literacy for All,” I hoped to bring together new allies in the effort to change our approach to educating our citizens about the choices that we make for our environment. As a civic leader and a practicing architect, I have seen the passion and concern that we all have for our neighborhoods, regions and country, but have also seen how little we understand our physical history and how far we need to go in developing beautiful and sustainable systems for our future surroundings. A key initiative of my presidency became identifying those partners, and reinforcing the networks that currently exist to advance the sharing of possible programs. That idea became the reality of this Design Literacy Retreat. As a first step, with a focus on the K-12 citizen-designers, the retreat allowed for national leaders from the fields of education, science, and design to meet in a place that has always had a special significance to me, Philip Johnson’s Glass House.

THE GLASS HOUSE was the first building that I analyzed in graduate school, in a course that taught architectural students to read buildings, just as a writer learns to write by first learning to read books. The course, taught at UCLA by architect Coy Howard, opened the eyes and mind to many aspects of design: history, technology, composition and locale. These elements have become the criteria for me in evaluating new designs in existing context, whether as an official of the landmarks commission or an architect designing for a client, and are the measurements that I use in writing about how to look at buildings.

BUT THAT COURSE was only a beginning, and I was fortunate to work for Mr. Johnson in the early 1980’s on projects as varied as the AT&T headquarters and his own apartment at MOMA tower. Philip Johnson used the Glass House site as a home and a canvas, and explored many different design vocabularies over the course of 50+ years. He shared the campus with others, whether as a setting for dance or a place for the annual office party. Mr. Johnson always insisted that buildings and landscapes speak a language that could reach many, and that insistence brought new readers to the language of design.

THIS RETREAT EXCEEDED MY WILDEST EXPECTATIONS, AND FOR THAT I MUST THANK THE LEADERSHIP TEAM, DOROTHY DUNN, MAURICE COX, SARAH CUNNINGHAM, AND OUR GRACIOUS HOST, CHRISTY MCLEAR. As a first step in extending the collaboration outside the design education community, we succeeded beyond my wildest dreams. My second thank you goes to Mary Anne Newman of the Catalan Institute at New York University for introducing all of us to Eulalia Bosch of Barcelona, an amazing thinker on issues of design and education. I have been inspired to continue this effort, and will start to build upon the retreat in strengthening the networks that currently exist, such as A+DEN and the new Association of Architectural Organizations. These people and places provide an amazing platform for communicating the language of design, and at our own Center for Architecture, led by Executive Director Rick Bell in New York’s Greenwich Village, we will step up our activities to continue this exploration through our Center for Architecture Foundation’s children’s programs and our public exhibitions.

+SHERIDA PAULSEN  
PKSB and President, AIANY

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THE  
GLASS  
HOUSE

The mission of the Philip Johnson Glass House is for the 47-acre campus to become a center-point and catalyst for the preservation of modern architecture, landscape, and art, and to foster new ideas and cultivate talent honoring the legacy of Philip Johnson (1906-2005) and David Whitney (1939-2005).

[WWW.PHILIPJOHNSONGLASSHOUSE.ORG](http://WWW.PHILIPJOHNSONGLASSHOUSE.ORG)

NATIONAL  
TRUST  
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HISTORIC  
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The National Trust for Historic Preservation is a non-profit membership organization bringing people together to protect, enhance and enjoy the places that matter to them. By saving the places where great moments from history and the important moments of everyday life took place, The Trust helps revitalize neighborhoods and communities, spark economic development, and promote environmental sustainability.



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