

OFFICE OF ADVANCEMENT  
1000 Jefferson Drive S.W.  
MRC 035 | P.O. Box 37012  
Washington, D.C. 20013-7012

PRESORTED STANDARD  
POSTAGE & FEES  
PAID  
SMITHSONIAN INSTITUTION  
PERMIT NO. G94

September 2019 | Vol. 5 | No. 3

# FOCUS

In IwamotoScott Architecture's 2008 installation *Voussoir Cloud*, heavy wood blocks become translucent petals depending on the changing light of day. The firm won the 2019 National Design Award for Interior Design. PHOTO Judson Terry

Design Minds  
PG 6

A Conversation  
with Lonnie G.  
Bunch III  
PG 10

Catalysts  
Allan and  
Shelley Holt  
PG 13

## The Future Is Female

**A female Asian water dragon at the National Zoo has set a new bar for “girl power” in the natural world.**

Scientists at the Smithsonian Conservation Biology Institute recently made a surprising discovery: After four years of living alone, an adult female Asian water dragon (pictured, far right) produced offspring on her own, without the help of a male partner.

Using DNA samples supplied by animal keepers, Smithsonian researchers are the first to confirm facultative parthenogenesis—a natural form of asexual reproduction—in Asian water dragons, a species of lizard.

Though the water dragon’s offspring (pictured, near left) died of cancer this summer, shortly before turning three, her contribution to science lives on.

“Having the ability to reproduce without another member of your species around has strong implications for your species to persist,” said Carly Muletz Wolz, Robert and Arlene Kogod Secretarial Scholar and molecular pathogen scientist at Smithsonian Conservation Biology Institute. “These water dragons could be in new or changing environments, all by themselves, and create the next generation.”

**IMPACT** is published three times a year by the Smithsonian Office of Advancement.

1000 JEFFERSON DRIVE S.W.  
MRC 035 | P.O. BOX 37012  
WASHINGTON, D.C. 20013-7012

Robert J. Spiller  
**ASSISTANT SECRETARY FOR ADVANCEMENT**

Laura Hambleton  
**EDITOR**

Miranda Ellison, Julia Ross  
**WRITERS**

Marcela Luna  
**GRAPHIC DESIGNER**

Elizabeth McNeely  
**MANAGING EDITOR**

Abigail Croll  
**PHOTO RESEARCHER**

Questions? Please contact Laura Hambleton  
hambletonl@si.edu



PHOTO: Skip Brown/National Zoo



### Marchesa Donates Crazy Rich Asians Gown

A stunning blue gown worn in the film *Crazy Rich Asians* is now part of the Smithsonian's collections, thanks to a donation by fashion label Marchesa.

The Grecian-style dress, worn by actress Constance Wu in one of the film's pivotal moments, joins other historic entertainment artifacts at the National Museum of American History.

"Representation of Asian Pacific Americans in film and media is critical to the visibility of a

community who has made many contributions to the arts," said Lisa Sasaki, director of the Smithsonian Asian Pacific American Center.

Anthea M. Hartig, the Elizabeth MacMillan Director of the National Museum of American History, and curator Theo Gonzalves presented the gown during a gala launch of the Smithsonian Asian Pacific American Keystone Initiative—a campaign to support the first permanent Asian Pacific American Gallery within the Smithsonian. [smithsonianapa.org](http://smithsonianapa.org)



### Men of Change on National Tour

James Baldwin, Ta-Nehisi Coates and LeBron James have each made indelible contributions to American culture. Now, their life stories are part of a Smithsonian traveling exhibition, *Men of Change: Power. Triumph. Truth.*

*Men of Change* presents the biographies of African American men who have made history in areas such as politics, sports, business and literature, together with original artwork. The exhibition is currently on a three-year, 10-city national tour.

The exhibition is at the National Underground Railroad Freedom Center—a Smithsonian Affiliate—in Cincinnati, through Dec. 1. It is made possible through the support of Ford Motor Company Fund and Community Services. [sites.si.edu](http://sites.si.edu)

LEFT TO RIGHT Iconic blue dress donated to the National Museum of American History, courtesy of Marchesa; Patrick Earl Hammie, *Romare Bearden*, courtesy of Patrick Earl Hammie; *The Harlem Hellfighters*, 1919, courtesy National Archives; Walter looss, Jr., *LeBron James, San Francisco, CA, 2009*, gift of Walter looss, Jr., National Museum of African American History and Culture © Walter looss; Edward Hopper, *Ryder's House*, 1933, bequest of Henry Ward Ranger through the National Academy of Design, Smithsonian American Art Museum; Neil Armstrong's Apollo 11 Spacesuit, National Air and Space Museum PHOTO Jim Preston



### American Art Goes West

A new partnership will bring notable works in the Smithsonian American Art Museum collections—by Edward Hopper, Domingo Ulloa and others—to non-metropolitan cities in the American West, beginning in September 2019.

The museum received a nearly \$2 million grant from Art Bridges and the Terra Foundation of American Art to support a five-year exhibition partnership with five Western museums: the Boise Art Museum in Idaho; the Nevada Museum of Art in Reno; the Jordan Schnitzer Museum of Art in Eugene, Oregon; the Utah Museum of Fine Arts in Salt Lake City; and the Whatcom Museum in Bellingham, Washington.

The partnership includes a two-part exhibition program and professional development sessions. It is part of the Art Bridges + Terra Foundation Initiative, which expands access to outstanding works of American art nationwide. [americanart.si.edu](http://americanart.si.edu)

### Adams Leads Anacostia Community Museum

The Anacostia Community Museum welcomes Melanie A. Adams as its new director. With more than 25 years of community engagement experience in museums and higher education, Adams has dedicated her career to bringing stakeholders together to address community issues. She previously served as deputy director for learning initiatives at the Minnesota Historical Society, where she developed community partnerships and managed 26 historic sites and museums.

Adams succeeds Lori Yarrish, who served as museum director from December 2017 until her death in August 2018. The museum will reopen in mid-October following several months of renovations. [anacostia.si.edu](http://anacostia.si.edu)

### Armstrong's Spacesuit Returns

Fifty years ago, astronaut Neil Armstrong took "one giant leap" on the moon and changed history. Now, for the first time in 13 years, the public can view the spacesuit Armstrong wore during that unforgettable moment on July 20, 1969.

The National Air and Space Museum put the historic Apollo 11 spacesuit back on display this summer, following extensive conservation to stabilize its fragile materials. A 2015 Kickstarter campaign, which raised nearly \$720,000 from individual donors, funded the project.

Armstrong's spacesuit will be temporarily displayed near the museum's 1903 Wright Flyer until the *Destination Moon* exhibition opens in 2022. [airandspace.si.edu](http://airandspace.si.edu)



# DESIGN MINDS

## COOPER HEWITT NATIONAL DESIGN AWARDS 20 YRS

**The National Design Awards celebrate 20 years of inspiration.**

Give a group of enterprising fourth-graders stencils and art supplies, ask them to design “protest posters,” and you might be surprised at the results.

That’s what happened when 2018 National Design Award winner Michael Ellsworth led a workshop at a public school in Oakland, Calif., last winter. He and his co-leaders initially expected the students to design posters calling for longer recess periods or better school lunch options: “You know...kids’ issues.”

Turns out the kids had more pressing concerns: affordable housing, civil rights and gun control.

The North Carolina Museum of Art in Raleigh, N.C., was designed as one large room with gallery spaces delineated by freestanding walls. Architect Thomas Phifer won the 2019 National Design Award for Architecture Design. PHOTO Scott Frances

“The stories they shared were hugely moving,” said Ellsworth, the co-founder and principal of Civilization, a Seattle design practice. “There were stories of dealing with racism on a daily basis. There were stories of families being displaced because of rent increases.” The students left the workshop with a “foundational understanding” of how design can help solve big problems, he said.

The Oakland students’ “aha” moment is one of many sparked each year by the National Design Awards—an influential force in the world of design, celebrating its 20th anniversary this fall.

Conceived by Cooper Hewitt, Smithsonian Design Museum and launched as part of the White House Millennium Council in 2000, the annual juried awards recognize America’s design leaders in areas such as architecture, fashion, interior and product design. Known as the Oscars of the design world, the awards are given out during National Design Week—a nationwide initiative also hosted by Cooper Hewitt.

“The National Design Awards bring powerful recognition to the ways design can enrich everyday lives,” said Caroline Baumann, director of Cooper Hewitt. “We’re proud that the award has become not only the imprimatur of good design but encourages people to think about design in new ways, recognizing its power to improve the world.”

This year’s winners, announced in June, will receive their awards at the National Design Awards gala on Oct. 17, held in the Arthur Ross Terrace and Garden at Cooper Hewitt in New York City. Winners include Susan Kare, a pioneering graphic designer in the tech field known for giving the Macintosh “a smile,” and fashion designer Derek Lam.

### Boosting Young Design Talent

In 2019, for the first time, the National Design Awards include an Emerging Designer Award, created to provide a springboard for young design talent on the rise.

“We recognized that there was a gap in the awards—we have always honored designers who were more advanced in their careers,” said Baumann. “It is important to recognize the next generation of designers with this accolade, to tell them, ‘Cooper Hewitt believes in you; you are our future.’”

Open Style Lab, a New York City — based nonprofit that designs accessible apparel and wearable technology for people of all abilities, is the 2019 Emerging Designer Award winner. The five-year-old firm teams designers, engineers and occupational

therapists with individual clients—those with disabilities or limited mobility—to find wearable solutions to meet their needs. One example: A waterproof jacket and blanket to protect wheelchair users from rain.

The firm began collaborating with Cooper Hewitt last spring, holding two design workshops at the museum for children of mixed abilities and sensory experiences. One workshop—where the group created tote bags adapted for their own needs—was part of Smithsonian Mornings at the Museum, a monthly program for children who have autism.

“We’re thrilled with the award. This is our first national recognition, so it’s a big statement,” said Grace Jun, executive director of Open Style Lab. “It sends a message that we’re serious about design. What we do is different—it’s a combination of cutting-edge technology and stylish design—so the ‘emerging’ label fits us well.”

The new award is one of many initiatives under the National Design Awards umbrella to help develop young designers and engage students with design thinking. The three-year-old Cities program, for example, offers K-12 design workshops and panel discussions for design professionals across the country. In the past year, the program traveled to Boston, San Francisco/Oakland and Detroit.

An Annual Design Career Fair, held during National Design Week, invites New York City-area teens and college students to participate in conversations about design careers and education opportunities. Past participants have included *Project Runway*’s Tim Gunn, Isaac Mizrahi and Kate Spade as well as senior designers from Instagram, Facebook and Nike—all companies on the lookout for the next great design mind.

**National Design Awards is made possible by generous support from Target. Additional support is provided by Design Within Reach, Facebook and Bloomberg Philanthropies. National Design Award trophies are created by The Corning Museum of Glass. [ndagallery.cooperhewitt.org](http://ndagallery.cooperhewitt.org) is powered by Behance, part of Adobe, Inc.**

**National Design Week is made possible by major support from Target. Additional support is provided by Altman Foundation, Siegel Family Endowment and the Richard and Jean Coyne Family Foundation.**

**In celebration of the 20th anniversary of the National Design Awards, Cooper Hewitt will offer free admission to all museum visitors during this year’s National Design Week—Oct. 12-19—courtesy of Target.**



**CLOCKWISE FROM TOP LEFT** Work by 2019 National Design Awards winners, 1) Thomas Phifer, Glenstone Museum (Potomac, Md., 2018) winner of Architecture Design PHOTO Iwan Baan; 2) Macintosh icon by Susan Kare, winner for Lifetime Achievement; 3) Two-piece rainwear by Open Style Lab, winner of the Emerging Designer Award. PHOTO Staci Chan, Kailu Guan, Chengcheng Zhao, Quemuel Arroyo; 4) REVEL tactile technology by Ivan Poupayev, winner for Interaction Design. PHOTO Hanna Fuhrman; 5) Nike Air Max 1 by Tinker Hatfield, winner for Product Design. PHOTO Nike; and 6) Derek Lam Collection, Look 30, Spring/Summer 2018, by Derek Lam, winner for Fashion Design. PHOTO Alessandro Garofalo



# In His Own Words

**“I want to reach new audiences, shape education and have the Smithsonian become more of a forum for ideas.”**

— Lonnie G. Bunch III

Lonnie G. Bunch III was named the Smithsonian’s 14th Secretary this summer. He is the first historian to hold this position. A celebrated and award-winning museum director, Bunch guided the concept and completion of the National Museum of African American History and Culture. The museum opened its doors three years ago and has become one of the most popular and important cultural destinations in Washington, D.C.

Bunch’s career started at the Smithsonian in 1978 at the National Air and Space Museum. He also held a number of curatorial positions at the National Museum of American History.

*Bunch talked with us recently about leading the Smithsonian, visiting the institution for the first time and opening the National Museum of African American History and Culture.*

## When did you first visit the Smithsonian?

I was a young boy when I first visited the Smithsonian in the 1960s. My family was driving through Virginia and I asked my father to stop. He pulled into Washington, D.C., in front of the Smithsonian, and said here is a place that you can go where you won’t be turned away because of the color of your skin. And for me, the Smithsonian became a place of fairness, a place that had the kind of information that would stimulate a young mind and help a young man figure out who he was.

## Talk about the day you opened the National Museum of African American History and Culture.

I remember waking up Sept. 24, 2016, terrified—terrified because I had put my fingerprints on so much in the museum. What if I was wrong? But the day really was,



Lonnie G. Bunch III in the gallery *A Changing America: 1968 and Beyond* at the National Museum of African American History and Culture. PHOTO Dominic Chavez

I think, a day where America was at its best. When I saw the Chief Justice of the United States, former President Bush and President Obama, this is the America I believed in—an America that is diverse, an America that wants to live up to its stated ideals.

## How do you hope to shape the Smithsonian?

I love the institution so much. I want to help it redefine itself in the 21st century, building on its wonderful traditions and pushing it in new directions to be even better.

People come to the Smithsonian to understand themselves and the world. There is no greater contribution than that. My hope is to reach new audiences in ways that allow us to shape education and be a forum for ideas.

I want people to see the Smithsonian as a valuable tool that helps them live their lives. I want them to see the

creativity of our scientists and their amazing discoveries and understand those moments that challenge us. Education transformed my grandfather’s life, my father’s life, my life and my children’s lives. I want to give as many people those opportunities as we possibly can.

## How does private giving play a role?

The Smithsonian is a private-public partnership. Support from the federal government is our foundation. However, we couldn’t do the kind of innovative research, build the collections that will help us understand who we are, and create the amazing cultural expression in our art museums without the support of the private sector.

We have the precious legacy of a precious institution in our hands. We can make it our own, make it stronger and make it better.

# Passport to Panamá

## Your invitation to travel to the tropics.

Panamá is home to some of the most biodiverse systems on the planet.

Covered in rainforest, mountains and mangrove wetlands, the region is a treasure trove of knowledge about our natural world. For more than a century, Smithsonian scientists have been studying Panamá's dense landscape and teeming coral reefs, unraveling the mysteries of these tropical ecosystems.

Join us at the Smithsonian Tropical Research Institute and discover the secrets of Panamá, tour behind the scenes with Smithsonian experts and travel with a community of global science patrons.

To schedule a trip, contact Kate Hibbs [hibbsk@si.edu](mailto:hibbsk@si.edu) or 202.633.4017



## CELEBRATING EDUCATION AND INNOVATION ALLAN AND SHELLEY HOLT

Allan and Shelley Holt are generous donors to the National Air and Space Museum. A senior partner and managing director at The Carlyle Group, Allan Holt is chair of the museum's board.

The couple's first gift endowed the Holt Scholars program. Their most recent one will create the Allan and Shelley Holt Innovations Gallery as part of the museum's transformation campaign. This gallery will explore how new inventions shape aviation and space exploration.

### What was your first involvement with the Air and Space Museum?

Early in my career I ran the aerospace investment practice at The Carlyle Group, and through my years of doing that I met many people in the industry. One day I got a call: Would I be interested in joining the board? As a big fan of the museum, I was thrilled to join.

The Smithsonian is a jewel. Every city has its museums, but not one has such a broad group of museums, especially one like Air and Space.

### What fuels your giving?

We are very interested in education. We started with a scholars program for sixth graders in Washington, D.C., opening up the museum to them for curated days and working on a curriculum with teachers in the region.

### And the Allan and Shelley Holt Innovations Gallery?

I think it is so important to revitalize the museum's galleries. There are so many new technologies in museum display and new ways to interact with visitors. I like innovation. I like that the gallery will have exhibitions that explore new technology that one day may become reality.

### What about your gift to Apollo at the Park?

Not only is 2019 the 50th anniversary of the moon landing, it is the 100th anniversary of Major League Baseball. America's national pastime meets history's greatest adventure. The museum thought of this wonderful idea of putting statues of Neil Armstrong in his spacesuit in 15 different ballparks. I thought it was a great idea. On July 5th, the Washington Nationals had their Apollo at the Park night at which Mark Armstrong, Neil Armstrong's son, threw out the first pitch.

### What is your favorite Smithsonian object?

The SR-71 Blackbird at the Steven F. Udvar-Hazy Center. This is 1950s-1960s technology. I think about what the plane can do—its speed, its design. If we could develop something so advanced so long ago, think what we can do today.



PHOTO: FotoBriceno



## Iraq's Ancient Face

The archaeological site of Nimrud, near Mosul in northern Iraq, is all that remains of a city that was once the powerful capital of the neo-Assyrian empire, in the 9th century B.C.

In modern times, Nimrud was a renowned heritage site before being ransacked by ISIS in 2015. The assault left the city's ancient architecture, reliefs and sculptures—which depicted guardian lions with wings and human heads, kings and warriors—devastated.

Now, the Nimrud Rescue Project is picking up the pieces. An international network of conservators, archaeologists and heritage specialists—led by Smithsonian experts—is securing the site, recovering the remains and making plans for the future of Nimrud.

"These ancient artworks are a visible reminder of the Iraqi people's resilience and commitment to preserving their cultural heritage," said Jessica Johnson, head of conservation at the Smithsonian's Museum Conservation Institute.

The Nimrud Rescue Project is a collaboration between the Smithsonian's Museum Conservation Institute; Smithsonian Cultural Rescue Initiative; Smithsonian Office of International Relations; Shangri La Museum of Islamic Art, Culture & Design; University of Delaware; Iraqi State Board of Antiquities and Heritage; and Iraqi Institute for the Conservation of Antiquities and Heritage. The project is funded by the U.S. Department of State, the J.M. Kaplan Fund and Bank of America.