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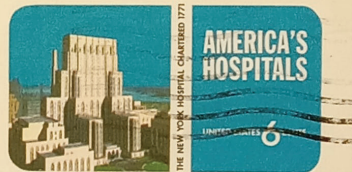
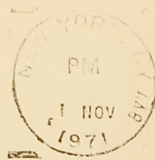
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I do do not approve the Council's Program
Committee recommendation to allocate \$11,000.00 towards
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Art in January 1972.

Gordon Burskoff (signature)

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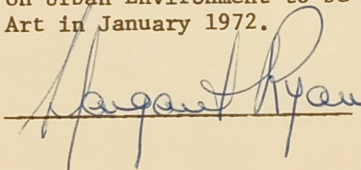
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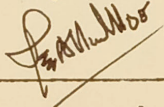
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(signature)
(HENRY MUEN ROE)

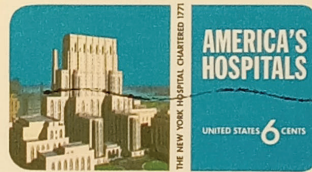
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Mr. J. Lee Johnson

(signature)

*Isn't it awful that Princeton
Advanced Studies isn't doing things like this!*

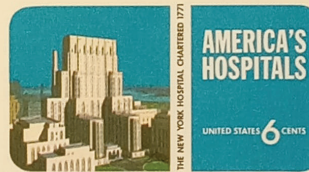
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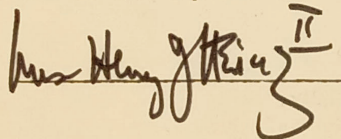
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Blanchette H. Rockefeller (signature)

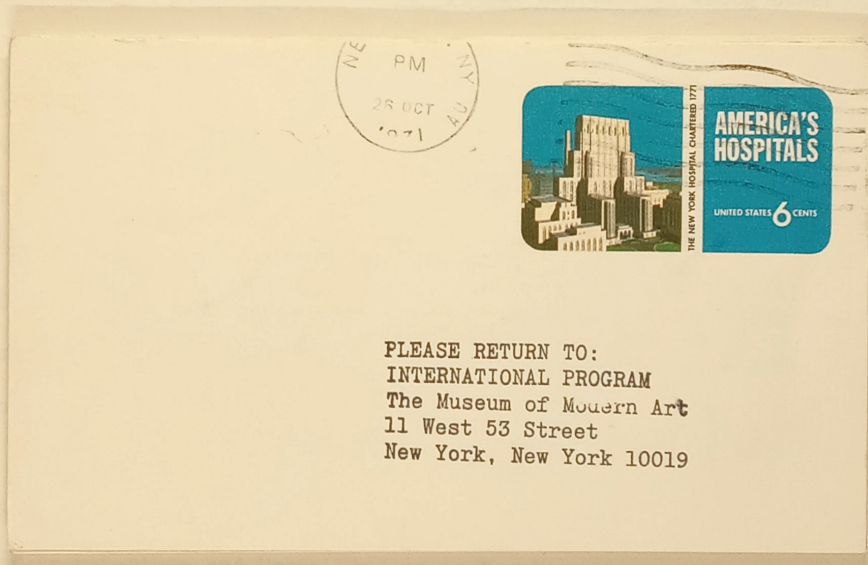
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Clara Galt W. Chapman (signature)

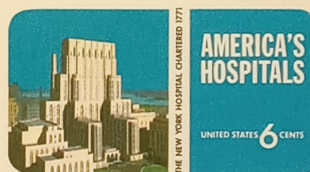
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Beth Stearns (signature)

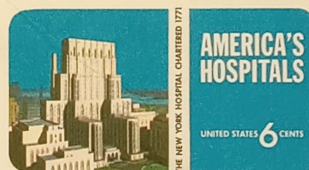
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Lily Archinolors (signature)

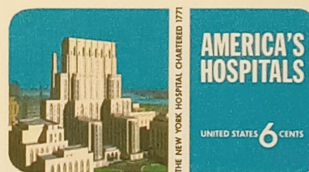
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Eliza Parkerson (signature)

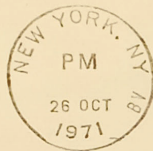
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Mrs. Bertam Smith
(signature)

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Ray Herbschild (signature)
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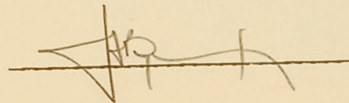
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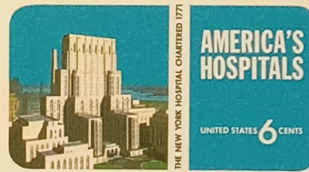
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J. de Meul (signature)

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CONTRIBUTORS TO INTERNATIONAL SYMPOSIUM

JANUARY 8-9, 1972

Institutions for a Post-Technological Society

The Universitas Project

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Christopher Alexander is an architect and theoretician of design methodology. He teaches at the University of California at Berkeley and is the director of the Center for Environmental Structure.

Jean Baudrillard is a young French sociologist who has written on the social and ideological role of objects in modern consumer society. He is the author of Le système des objets, among other works.

Gillo Dorfles teaches aesthetics at the University of Milan and has written many books on contemporary art and industrial design.

Umberto Eco is a cultural critic who has written about communications media, professor at the University of Bologna, and the author, among other works, of Struttura Assente, Apocalittici e Integrati.

Peter Eisenman is an architect and the director of the Institute of Architecture and Urban Studies in New York.

Hans Magnus Enzensberger is a well known German poet and critic, the author of several books and a frequent writer on social and political subjects.

Michel Foucault, a philosopher, holds a chair at the Collège de France, and is the author of Madness and Civilization and The Order of Things.

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-2-

Roman Jakobson is one of the leading figures in modern linguistics. He holds a chair in the department of Slavic Languages and Literatures at Harvard and is Institute Professor at M.I.T.

Erich Jantsch is an Austrian planner and economist, consultant to the Organization for European Economic Cooperation and Development, and currently visiting professor at the department of Regional and City Planning, University of California at Berkeley.

Martin Pawley, a young architect and critic, is a frequent contributor to Architectural Design (London) and the author of Architecture vs Housing. He teaches at the Architectural Association, London.

Octavio Paz is a well-known Mexican poet and essayist.

Anatol Rapoport is professor of Mathematical Biology at the University of Michigan and professor at the Mental Health Research Institute of the University of Toronto. He has been concerned with general systems theory and is the author of several books, among them Strategy and Conscience.

Jivan Tabibian teaches at the School of Design of the California Institute of the Arts, Burbank, California, and lectures on political science and urban design at UCLA.

(more)

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-3-

Alain Touraine is a French sociologist, director of the Centre d'Etudes at Mouvements Sociaux and the author, among other works, of The Post-Industrial Society.

Rexford Guy Tugwell was a member of Roosevelt's "Brain Trust" and is now at the Center for the Study of Democratic Institutions, Santa Barbara, California, working on a proposal to reformulate the Constitution according to the needs of contemporary urban America.

Gyorgy Kepes is a researcher into visual structures, and Director of the Center for Advanced Visual Studies at M.I.T.

Arnold Kramish formerly headed the Institute for the Future and is now Science Liaison Attaché and U. S. Permanent Representative to Unesco in Paris.

Henri Lefebvre is a prominent sociologist, professor at the University of Paris, who has devoted much attention to urban problems. He has written several important books, among them The Sociology of Marx and the three-volume Critique de la vie quotidienne.

Tomas Maldonado, a native of Argentina, was one of the founders and has been director of the pioneering design school of Ulm, Germany. He is a painter and an industrial designer, and he has written about design education, communications, semiotics, and ecology.

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Richard L. Meier is professor of Environmental Design at the University of California at Berkeley. His books include Developmental Sciences and Communication Theory of Urban Growth.

George Nelson is an internationally known industrial designer.

Hasan Ozbekhan was formerly Director of Planning at the Systems Development Corporation, Santa Monica, California. He now teaches at the Wharton School of the University of Pennsylvania. He has written extensively on forecasting and the theory of planning.

Germen M. Gvishiani is a political scientist, corresponding member of the USSR Academy of Science, and Deputy Chairman of the State Committee for Science and Technology of the USSR Council of Ministers.

* * * * *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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ABSTRACTS - SYMPOSIUM
PAPERS

SYMPOSIUM SCHEDULE

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INSTITUTIONS FOR A POST-TECHNOLOGICAL SOCIETY: THE UNIVERSITAS PROJECT

A Research Project prepared jointly by
The Museum of Modern Art, New York, and
The Institute for Architecture and
Urban Studies

ABSTRACTS - SYMPOSIUM
PAPERS

SYMPOSIUM SCHEDULE

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ACKNOWLEDGEMENTS

Research Project undertaken by The Museum of Modern Art, on an initiating grant of The Graham Foundation for Advanced Studies in the Fine Arts, Chicago, and with the aid of a fellowship grant from the Noble Foundation.

International Symposium presented under the auspices of the International Council of The Museum of Modern Art, with the co-sponsorship of The Brionvega Corporation of Italy, and with a grant from Mrs. Douglas Auchincloss.

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specific aspects of the symposium

JANUARY 8-9, 1972

1. Working Sessions Procedures
2. Schedule
3. Contributors
4. Chairmen of the Working Sessions

ABSTRACTS - SYMPOSIUM
PAPERS

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I. WORKING SESSIONS PROCEDURES

The Symposium will consist of four successive working sessions. Each of these sessions will be centered around a panel made up of some of the contributors, grouped by their special concern with certain aspects of the problem considered. The working sessions will last from 2. 1/2 to 3 hours each. The session's chairman will open the discussion with a brief summary of the panelists' views and with a statement about what he sees as the main issues under discussion in his particular working session. The audience, who is invited to participate in the panel's discussion, will consist of those contributors who are not in that particular panel, plus the special guests.

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2. SCHEDULE

Saturday, January 8

The Trustees' Room of the Museum, 6th Floor

10:00 am to 1:00 pm

FIRST WORKING SESSION

Introductory remarks by Emilio Ambasz,
Director of the Project

Panel Discussion Chairman: Stuart Hampshire

Panelists: Ronald Dworkin, Michel Foucault,
Hasan Ozbekhan, Octavio Paz,
Anatol Rapoport, Jivan Tabibian.

1:00 pm to 3:00 pm

Lunch for participants and guests,
The Founders' Room, 6th Floor

3:00 pm to 5:30 pm

SECOND WORKING SESSION

Panel Discussion Chairman: Thomas A. Sebeok

Panelists: Jean Baudrillard, Manuel Castells,
Gillo Dorfles, Umberto Eco,
Gyorgy Kepes, Meyer Schapiro.

5:30 pm

Cocktails

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	IC / IP	I. B. 998

Sunday, January 9 The Trustees' Room of the Museum, 6th Floor

10:00 am to 12:30 am THIRD WORKING SESSION

Panel Discussion Chairman: Arthur Drexler

Panelists: Christopher Alexander, Hannah Arendt,
Erich Jantsch, Arnold Kramish,
Edward Logue, Rexford Guy Tugwell.

12:30 am to 2:00 pm Lunch for participants and guests,
The Founders' Room, 6th Floor

2:00 pm to 4:30 pm FOURTH WORKING SESSION

Panel Discussion Chairman: Carl Schorske

Panelists: Suzanne Keller, Henri Lefebvre,
Richard I. Meier, Martin Pawley,
Alain Touraine, Sheldon Wolin.

4:30 pm Summary of the Proceedings: Jivan Tabibian

Cocktails

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	IC / IP	I. B. 998

3. CONTRIBUTORS

Christopher Alexander is an architect and theoretician of design methodology. He teaches at the University of California at Berkeley and is the director of the Center for Environmental Structure.

Hannah Arendt is a well-known political thinker, the author of several books, among them The Human Condition and The Origins of Totalitarianism.

Jean Baudrillard is a young French sociologist who has written on the social and ideological role of objects in modern consumer society. He is the author of Le systeme des objets, among other works.

Manuel Castells is a Professor of Urban Sociology at the Centre d'Etude des Mouvements Sociaux, Ecole Pratique des Hautes Etudes, Paris.

Gillo Dorfles teaches aesthetics at the University of Milan and has written many books on contemporary art and industrial design.

Ronald Dworkin was formerly Master of Trumbull College at Yale and is now Professor of Jurisprudence at Oxford. He contributes to the New York Review of Books, Antioch Review, and other journals.

Hans Magnus Enzensberger is a well-known German poet and critic, the author of several books and a frequent writer on social and political subjects.

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Michel Foucault, a philosopher, holds a chair at the College de France, and is the author of Madness and Civilization and The Order of Things.

Jermen M. Gvishiani is a political scientist, corresponding member of the USSR Academy of Science, and Deputy Chairman of the State Committee for Science and Technology of the USSR Council of Ministers.

Erich Jantsch is an Austrian planner and economist, consultant to the Organization for European Economic Cooperation and Development, and currently visiting professor at the department of Regional and City Planning, University of California at Berkeley.

Suzanne Keller is Professor of Sociology at Princeton and author of Urban Neighborhood: A Sociological Perspective.

Gyorgy Kepes is a researcher into visual structures, and Director of the Center for Advanced Visual Studies at M.I.T.

Arnold Kramish formerly headed the Institute for the Future and is now Science Liaison Attache and U.S. Permanent Representative to Unesco in Paris.

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	IC / IP	I. B. 998

Henri Lefebvre is a prominent sociologist, professor at the University of Paris, who has devoted much attention to urban problems. He has written several important books, among the The Sociology of Marx and the three-volume Critique de la vie quotidienne.

Edward Logue, formerly Chairman of Mayor Lindsay's Task Force on Housing and Neighborhood Improvement, and visiting Maxwell Professor of Government at Boston University in 1967-68, is currently president of the New York State Urban Development Corporation.

Richard L. Meier is Professor of Environmental Design at the University of California at Berkeley. His books include Developmental Sciences and Communication Theory of Urban Growth.

Hasan Ozbekhan was formerly director of Planning at the Systems Development Corporation, Santa Monica, California. He now teaches at the Wharton School of the University of Pennsylvania. He has written extensively on forecasting and the theory of planning.

Martin Pawley, a young architect and critic, is a frequent contributor to Architectural Design (London) and the author of Architecture vs Housing. He teaches at the Architectural Association, London.

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	IC / IP	I. B. 998

Octavio Paz is a well-known Mexican poet and essayist.

Anatol Rapoport is Professor of Mathematical Biology at the University of Michigan and Professor at the Mental Health Research Institute of the University of Toronto. He has been concerned with general systems theory and is the author of several books, among them Strategy and Conscience.

Meyer Schapiro is University Professor at Columbia and a well-known writer on aesthetics and art history.

Jivan Tabibian teaches at the School of Design of the California Institute of the Arts, Burbank, California, and lectures on political science and urban design at UCLA.

Alain Touraine is a French sociologist, director of the Centre d'Etudes et Mouvements Sociaux and the author, among other works, of The Post-Industrial Society.

Rexford Guy Tugwell was a member of Roosevelt's "Brain Trust" and is now at the Center for the Study of Democratic Institutions, Santa Barbara, California, working on a proposal to reformulate the Constitution according to the needs of contemporary urban America.

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4. CHAIRMEN OF THE WORKING SESSIONS

Arthur Drexler is director of the Department of Architecture and Design of the Museum of Modern Art. He is the co-author of the book, Introduction to Twentieth Century Design, and author, among others, of the book, Ludwig Mies van der Rohe.

Stuart Hampshire is Warden of Watham College, Oxford, and the author, among other books, of Spinoza and Freedom of the Individual.

Carl Schorske is Professor of History at Princeton and author of German Social Democracy, 1905-1917: The Development of the Great Schism.

Thomas A. Sebeok is Chairman of the Research Center for the Language Sciences at Indiana University, Bloomington, as well as Distinguished Professor of Linguistics and Professor of Anthropology. He is editor of the journal Semiotica and author of the book in preparation, Semiotics: a Survey of the State of the Art.

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ABSTRACTS - SYMPOSIUM
PAPERS

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abstracts of papers submitted to the
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FIRST WORKING SESSION

Chairman: Stuart Hampshire

Participants: Ronald Dworkin
Michel Foucault
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Octavio Paz
Anatol Rapoport
Alain Touraine

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	IC / IP	I. B. 998

RONALD DWORKIN

NEW VALUES

To explore the concept of a "new value", I shall begin by making some distinctions. "Value" can have a descriptive sense--when something is in fact valued by someone--or a normative sense--when we say that he ought to value it. Another, independent distinction can be made between the proposition that something is of value--that is, instrumentally related to some other value--and the proposition that something is a value--that is, to be valued for its own sake. The individual, considered in the project working paper, who "thinks of a new value" and attempts to communicate it to others, should have no difficulty unless his value is something new that he believes ought to be taken as a value. And even here his problem would not be so much that of describing the state of affairs he counts as a value (since he has been able to identify it for himself) as in convincing others to value this state of affairs for its own sake. He can only do this by appealing to prior commitments of some sort. This leads us to an apparent paradox: if a reason can be supplied for a "new" value then it is not really new; if none can be supplied then it is not really a value.

Still, new values are created, or at least develop. Consider an example from the field of law. In a famous article by Louis Brandeis and Samuel Warren it was shown that the principle of a right to privacy, which had not been recognized as a law, was in fact implicit in a host of judicial decisions that they examined. They concluded that the principle therefore was part of the law. This and other examples of legal reasoning provide concrete instances of arguments in favor of new principles, arguments that are nevertheless drawn from established values. They seem to me to illustrate, in an institutional form, what the project study describes as the "decoding of structures". But why does it follow from the fact that a structure can be decoded in the shape of a principle, that this principle is a value? I can think of three separate explanations. The first supposes that society had already accepted the principles discovered, albeit without so realizing. The second explanation relies on Hegelian metaphysics; it supposes that the new principle represents a dialectical synthesis of the earlier values and has normative force just on that ground. Both of these theories seem to ignore the fact that any social structure, and in particular the law, contains elements that are irrational in the light of any scheme of justification. When lawyers attempt to justify a set of decisions in the way I described, the new principle is not so much drawn from as imposed on the structure it seeks to justify.

Decoding of structures can be based on a third assumption: that institutions must continually be justified, and must be administered in

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	IC / IP	I. B. 998

2 Dworkin

accordance with the most plausible justification that can be found. This assumption forces those who accept it not only to criticize and reform institutions, but to extrapolate from them by taking seriously the principles that justify their present enforcement, and enforcing these principles elsewhere. This third explanation helps resolve the paradox about new values described earlier. It shows that a value can be new, in the sense that it is not formally entailed by any values previously recognized, and yet rooted in the community's institutional practice.

I believe the design of an institution such as the Universitas should give a prominent place to the study of law, for law is now the discipline that most dramatically and most self-consciously follows the theory of research and education the project working paper described as the "design" mode of thought, in contrast to what it calls the "philosophical" and "scientific" modes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

ANATOL RAPOPORT

COMMENTS ON THE PROPOSED UNIVERSITY OF DESIGN

Design implies intent, and intent implies foreknowledge. Although teleology has, since the 16th century, gradually been expelled from the scientific picture of nature, purposefulness and goal-directedness persist in the conception of our own behavior. Our introspective sense of free will, coupled with the conviction that the rest of nature is passive, gave birth to the idea that man can mold his environment to serve his goals. Design is an affirmation of man's freedom of action. Yet any conception of freedom, being introspective in origin, must be subjective. There are those who identify freedom with the pursuit of pre-set goals, and to them collectivist ideals are congenial, while those who identify freedom with spontaneity are more apt to distrust large scale organization of human life. The "goal-setters" often hold up the ideal of humanity freed from dependence on environment; the libertarians tend to associate this ideal with a disastrous alienation from nature.

As the concept of the free individual arose, so did the historical process binding larger numbers of people into collectives. There is a widespread view today that the dialectic opposition between freedom of the individual and realization of large social goals can be transcended in a synthesis. Some specific form of social organization could then be achieved which would allow "design" on a broad scale. Design, however, implies a pre-conceived goal and a well-defined actor. On the scale of the city or nation, it becomes exceedingly complex; the identification of society as an actor pursuing assumed common goals requires careful re-examination. We must discard the "voluntaristic" models of collective action, according to which the goals of a collective reflect the intentions or the aspirations of the individuals in it. We must abandon the liberal assumption that only lack of knowledge stands in the way of man's ability to improve or re-design his environment. Implementation of design depends on the existence of appropriate institutions which in fact do not exist. The University of Design must include a program aimed at investigating and publicizing the obstacles to the creation of such institutions.

Man lives in two environments. One, the physical, is only partially man-made; the other one, which is entirely man-made, is the semantic. Our reversed strategy of evolution--molding nature to suit the needs of man rather than the other way around--is made possible by the semantic environment, the accumulated store of knowledge, attitudes and beliefs coded in words as carriers of meanings and transmitted by words and other symbols. Some ideas crystallize in some semantic environments; others will not. Changes in the semantic environment instigate social changes and eventually different forms of social organization, and in turn changes are instigated by them.

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	IC / IP	I. B. 998

2

Rapoport

To remove the institutional obstacles to the design of a livable environment the semantic environment needs to be changed. The obstacles, however, are not defended now by appeal to tradition or supernatural authority as was done in the past, but by appeals to a potential of making the institutions more rational. Yet the very existence of institutions needs to be questioned; a critique of the institutions means a critique of their fundamental rationales. The best course of action for the critic of institutions that must be destroyed is to employ neither "moralistic" arguments nor arguments that seek a common ground with "realist" defenders of the institutions, but instead to base the critique on a rational structural analysis of concepts from which elites derive ideological support.

The aim of structural analysis is similar to what the aim of positivist semantic analysis had been: to strip away the impregnable armor surrounding certain key concepts that have polluted the semantic environment, clogging the flow of new ideas. However, structural analysis goes deeper, beyond pragmatism and beyond the conventional acceptance of the purely instrumental "value free" role of science. For instance, the concept of "rational decisions", submitted to a game-theoretic analysis, can be shown to hinge on the definition of the actor; individual rationality prescribes one choice, collective rationality another. A second example is the study of the collective decision process, which structural analysis shows can operate only at the cost of giving up the concept of completely independent issues and completely independent actors. Values and rationality cannot be separated in structural analysis as they can in the pragmatic approach (where values enter only as utilities which can be differently assigned without changing the structure of the problem). In structural analysis, questions of value enter per force as questions about the identity of the actor.

If the obstacles which stand in the way of putting ideas to work are not recognized and faced by the University of Design, the enterprise may find itself in a position where its really important and creative products remain utopian schemes. For this reason, the revolutionary, in a way, "subversive", function of the enterprise should be given most careful attention. A principal aim should be that of radical change in the semantic environment.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

ALAIN TOURAINE

THE UNIVERSITY BETWEEN THEORY AND IDEOLOGY

Formerly a society found its unity in the essences it referred to, principles exterior to social practice. The stronger the historicity of a society--its ability to act upon itself--the more instrumental its representation of creativity becomes, and the more, then, does unity disappear and the power structure extend its influence and impose its constraints. Essences have become progressively destroyed in our society, and the unity of values tends more and more to be only the name given by the ruling class ideology to its domination.

Those involved with planning and design rightly remind us that the action of society on itself cannot be reduced to the adaptation to changes which would bring us back to the liberal illusions of the Nineteenth Century. Decision making is a choice and this choice supposes goals, preferences and the intervention of an actor. What I dispute would only be that Society may be called an actor.

On the one hand a society is defined by one type of historicity: for example by a dominant role of accumulation and a cultural model based on a practical orientation to creativity (e.g. based on science and technology). On the other hand, the social organization is not the simple shaping of these cultural orientations, but depends on class affinities--the social control exercised on cultural orientation. The ruling class naturally tends to identify with the action of society on itself and thus tends to speak in the name of the society as a whole, to identify its interests and its ideology with the totality and mask its nature as a particular agent. Society as a system is defined by the opposition between an elite class governing historicity and a popular class which appeals to the historicity of the society against the private appropriation of it that the ruling class imposes. At any given moment this dialectic of social relations is both experienced and denied by the social actors: experienced because when the domination of the ruling class is the strongest it must still use repression; denied, because of the permanent conflicts between opposite utopias which identify one of the actors of the social conflict with the historical field in which he acts and proposes a unified and integrated image of society.

The University is on the one hand what may be called an agency of historicity; its essential role is the creation of a pattern of knowledge and the shaping of a cultural model. On the other hand the University has a set of functions that place it inside the social relations and social organization. Here the University cannot any longer stay "neutral".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

2 Touraine

Either it is an ideological instrument for the ruling class, with a meritocratic and technocratic role making the social choices and interests under the guise of professionalism and technicity, or it is an instrument of social criticism dissociating the historicity of a society from its controlling power. Beyond its teaching activity the University finds itself divided between ideology and rhetoric: ideology here is the discourse that reproduces the social order and the exclusion proclaimed by the ruling forces and their institutional means of action. The entire school system is an ideological machine because it is an instrument of social selection and defines a "normal" type and a hierarchy of activities and forms of expression. The University rhetoric is the operation by which the producers of theory and scientific knowledge become isolated by identifying their roles with their own interests and socio-cultural characteristics.

The crisis in education today receives various reactions by the University community. The first is defensive--to conserve the institutions by forming social elites with enough of an open mind to allow certain changes. The second takes up the concerns of community service and attempts to break the isolation of the campuses.

In observing these trends, it is possible to define more accurately the choices offered the university system. The University has a production function, an adaptation function and a reproduction function. The reproduction function deals with its accepted role of transmitting cultural heritage and keeping up a hierarchized social order. The adaptation function places the University in the perspective of change and therefore entails constant attention to the demands of the outside world. (But to put the University at the services of society is to put it at the service of power and influence). Finally there is the function of the production of knowledge. The break-up and change of the social role of the University presupposes two conditions which are therefore the two main problems set before the University today. First that scientific activity has to be dissociated from the university organization. Scientists do not have to monopolize the teaching body; there can be chosen teachers from outside the University, thereby splitting teaching and research somewhat. The other is that the concept of the student needs to be questioned: the idea of permanent education should become central and in consequence do away with the privileges of the upper classes. Financial support must be given the University mostly from public institutions; with such a process decisions will be of course in agreement with the ruling interests but the more directly they are linked with

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	IC / IP	I. B. 998

3 Touraine

representative institutions, the more likely they are to escape the exactions of technocracy. What the university must be aware of is that its unity is its independence and breaking its isolation the necessary condition of an independent growth. It cannot be an instrument for social forces, but it must choose between established order and confrontation. The more it will help confrontation the more it will serve the development of society and the progress of knowledge, which is its fundamental and permanent mission.

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SECOND WORKING SESSION

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Participants: Jean Baudrillard

Gillo Dorfles

Umberto Eco

Meyer Schapiro

Jivan Tabibian

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

ERICH JANTSCH

EDUCATION FOR DESIGN

The notion of design adopted in this paper embraces the design of all human systems. The notion of planning at present is too narrow (tying in with our narrow "rationally" based knowledge), and it is not hard to see that the present growth-oriented basis of Western and Western-influenced society cannot accommodate planning with the general objective of global ecosystemic stability. In the same way, planning conducive to anticipatory action--instead of short-range reaction--seems to run against our present cultural preoccupations.

Cultural change is moving into focus. But cultural change has to do with what we are and what our human nature is, with what we feel and what we want. For a non-sectoral holistic approach to human experience, we must bring these factors into play. What is proposed therefore is a systems approach to total experience and purposeful activity. We have to develop a holistic measure of improvement for total human experience that will have to do with the extent to which Man grasps his role as cybernetic actor on the planet Earth and is capable of relating his design capacity, that is his capabilities of inquiry as well as creation, to this task.

These design tasks, focusing on processes rather than on structures can be organized by a "multiechelon" (meaning multi-goaled, multileveled, hierarchical) systems representation, based on total human experience. Interdisciplinarity in this system constitutes a mode of organization through the coordination of elements at one level from the next higher level (coordination--not goal-setting or control). Transdisciplinarity means the extension of this concept of organization through coordination over the entire multilevel system. But the multiechelon systems representation, applicable normally to organization of rational knowledge, needs to be extended to a fuller spectrum of human experience. In analogy to interdisciplinarity we may propose inter-experiential organization, characterized by coordination of elements of human experience from the next higher level. Like interdisciplinarity, this type of organization is dynamic, introducing a sense of direction as well as of development. Through coordination, the elements of human experience change to some extent in their context, substance, direction of development and modes of expression. Interexperiential organization changes the reality of human existence, as we experience it, and build it. Transexperiential synthesis becomes a mode of organizing all human experience and systems in a framework of an encompassing cultural design.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

2 Jantsch

After the level of basic human experience what we are, know, feel, can do, want, there are three echelons or levels in the human systems organization. The second is the level of "represented context" of human existence which stands for the world as we see it through our experience. We find in it today an uncoordinated conglomerate of human roles, of wildly growing technology and social ecology that fit human systems less and less, of frustrated interpersonal and broken down intracultural communication, of sterile linearity in invention, and of proliferating cancerous expectations. The next level is the level of civilization, dealing with social systems design and clearly of a normative character. While the task of designing a coherent consistent civilization, an ensemble of social systems, has moved into the foreground of planning, it becomes clear that building of social systems has been increasingly forced into a veritable strait jacket by policies and by a cultural background based on valued and criteria focusing on growth and the ever-rising expectations. Social systems design is a hopeless enterprise without the possibility of designing simultaneously policies (regulating principles) and, indeed, whole new cultures. Finally, The top level, the level of culture, focuses on the meaning of it all, the ultimate purpose of human life. Fuzzy as the notion may be, man has had remarkable success in pursuing the idea of creating an anthropomorphic world to which he could relate meaningfully and which he could develop and shape by bringing his own free will, his humanness, to the task. To understand better what is anthropomorphic and what is "good" for Man we need only to go back to the level of basic experience. A new culture will certainly change to some extent what this basic experience is. At the same time, our basic experience will influence what we adopt as a viable cultural design. Social systems design is not isolated, but is influenced by the context of human existence as well as the cultural basis.

Therefore design deals with the steps of interexperiential organization linking the multi-echelon levels. In order to redesign the "represented context" of human existence, we have to redesign the human relations which organize our experience into this context. In order to design social systems, we have to design human instrumentalities--organizations with human and technological capabilities, aims, and modes of behavior--along with corresponding role patterns. This constitutes the second interexperiential step, organizing the context of human existence into social systems. And finally, we have to design policies which regulate these social systems over time in such a way that their performance is consistent with the purposes embedded in our design for culture and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

3 Jantsch

the meaning it attributes to human life. Designing policies means nothing else than designing human institutions and their dynamic role patterns.

Education for design ought to focus primarily on the dynamic inter-experiential steps between the system levels, with the underlying general inquiring process based on the dialectic interaction between appreciative and creative phases identified with modes of artistic and scientific inquiry. The appreciative phase changes norms by the mere fact of using them to analyze and evaluate a concrete situation; the creative phase affects them by presenting new hypothetical forms for appreciation. With this educational framework, we can begin to design human systems. As we synthesize our basic experience into a "represented context" of our world, measure evolves. (Human measures, which implies the acceptance of the restrictions man imposes on himself in building his anthropomorphic world). As we try to build social systems from this "represented context", norms evolve. And as we aim at synthesizing these social systems and their dynamic behavior into a coherent cultural design, values evolve.

Each of the various levels, human, social and cultural, is affected by the other, and in turn acts back on it according to the principle of cybernetic self-organization through role playing. The overall task of designing human systems may thus be viewed as focusing mainly on the design of processes rather than structures. As backbone of the total and fully transexperiential approach to design one may conceive a comprehensive normative theory which has yet to be developed: it would include formal empirical, pragmatic, aesthetic, ethical and evolutionary criteria.

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	IC / IP	I. B. 998

JEAN BAUDRILLARD

DESIGN AND ENVIRONMENT - OR THE INFLATIONARY CURVE OF POLITICAL ECONOMY

The concept of the object was born with the Industrial Revolution, but its particular status was that of a product--it was treated according to its value on an economic exchange. The object as such did not exist until the Bauhaus imbued it with a new status of message and sign. As the Industrial Revolution ushered in the systematic and rational theory of material production, the Bauhaus gave birth to the theoretical extension of value into the realm of signs, forms and objects. It reconciled the technical and social infrastructure established by the Industrial Revolution with a superstructure of forms and meanings. When we say an object becomes a sign it is by strict definition: the object articulates itself into the signifier and the signified. It becomes the signifier of an objective rational signified, which is its function. This is the modern status of the object/sign; it thus obeys a linguistic schema: "functionalistic" also stands for "structuralistic", that is a two-part unfolding process with design arising at the same time as the projection of an ideal articulation, and the "esthetic" solution of the equation. Esthetics succeeds beauty as the semiological succeeds the symbolical: it has become the theory of the generalized compatibility among signs, of their internal coherence (signifier/signified) and of their syntax. The "esthetic" value connotes the internal workings of the whole, the ever shifting equilibrium of the sign system. It is no longer a question of style or content.

The functional esthetic, which conjugates two artificially opposed abstractions of the useful and the esthetic is itself nothing more than a super-abstraction that hides the system of the value of exchange/sign by designing a utopia in which it is enshrined. The operations of the signs, their separation, are as fundamental and as political as the division of labor. Before the semiotic revolution, objects, forms and materials each spoke their own group dialect, that derived from an idiomatic practice or from an original "style". Now they share the same tongue--the rational esperanto of design. (In this case, design means the transition to the status of a sign, operation/sign, reduction and rationalization into elements/signs, and transfer to function/sign). The functional liberation of the object means its assignment to a code or system: it is the system's coherence that defines the esthetic-functional value of elements and hence its exchange value.

The crisis of functionalism begins with functionalism willing its own order as the dominant rationale capable of accounting for and controlling all. This rationale naturally provoked a counter argument

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	IC / IP	I. B. 998

2 Baudrillard

that has alternated between kitsch and surrealism. Surrealism plays on the distance the functional approach establishes between object and subject, between object and itself, or man and his own body, a division that causes men and things to find themselves picked apart as signs and confronted by a transcending designation, their function. Surrealism opposes the rational calculation that "liberates" the object into its function, by liberating the object from its function and turning it over to free associations. No symbolism re-emerges in this process nor does the crystallization of the subject and object take place, but surrealism is subjectivity itself "liberated" into a phantom self. Yet today when the concept of functionalism has passed from the isolated object to that of the entire system, where the almost artisan functionalism of the Bauhaus has surpassed itself in mathematical design and in the cybernetics of the environment, surrealism can survive only as folklore. The hyper-reality of these systems has absorbed the critical surreality of the phantasmic.

Design's enemy is kitsch. Designers complain it keeps reappearing because it has the economy of consumption behind it. Yet design is from the start based on the same rational abstraction as the economic system. Their apparent contradiction is nothing but the logical outcome of their deep complicity. The crisis can be analyzed at a different level however: the semiological. The Bauhaus formula is that for every form and every object we can determine an objective signified--its function, that which in linguistics is called the level of denotation. The Bauhaus presumes to isolate this level of denotation and all the rest is waste or connotation--the superfluous, the eccentric, the decorative, the useless, kitsch. We are realizing even in semiology that this postulate of denotation is arbitrary. There is no truth of the object and its denotation is nothing but the best of connotations. The functionality of forms and objects becomes each day more unattainable, more illegible, more incalculable. Besides the superfluous forms, the irrational qualities probably respond to something deeper in the subconscious and therefore would be functionally justified. If there is no absolute utility left for the object, the superfluous is meaningless and the theoretical structure of functionalism crumbles. This benefits fashion which, not burdening itself with any objective denotation, plays entirely on connotation, and in its shifting irrational rhetoric under the license of its actuality of signs, takes over the whole system. The Bauhaus and design lay claim to controlling the process of signification by ownership of

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Surrealism

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	IC / IP	I. B. 998

3 Baudrillard

the signified (the "objective" evaluation of functions) but in fact it is the play of signifiers (that of the value of the exchange/sign) which has the upper hand. Nothing can oppose whatever form enters the unlimited combinations of fashion--its sole function being its function/sign. Not even forms "created" by design escape.

But if design is immersed in fashion it is the indication of the hold that the political economy has taken of the sign, whose first rational theorization came with the Bauhaus. All that which declares itself marginal, irrational, a revolt, anti-art, or anti-design--all this obeys the economics of the sign. All that is design. There is therefore much more than a crisis. As consumption of goods is successful, not only in forcibly exploiting people, but in making them participate in its multiplied survival, in consumption at the level of signs, this participation reaches the entirety of its fantastic dimension. The environment is at once a network of messages and signs, and its laws are those of communications. Design in the last analysis is production of communications between men and signs, between signs themselves and men themselves. Everything belongs to it. Design has the task, the strategic function in the actual system to create a communication between men and an environment that exists only as something foreign. The environment, by antithesis, stands for that from which we were separated, the end of a world approaching where things and beings belong in the confines of one another. The mystique of the environment is as large as the chasm the system widens every day between man and nature. It is this schism, the relationship broken between man and his environment, that whether design likes it or not, is the cause and place of design. This is where design desperately tried to restore meaning and clarity by means of information, understanding, by the force of its messages. Philosophy of design, is at heart a doctrine of participation and public relations extended to all of nature. Such is the political ideology of design which today is taking on its planetary dimension in the discourse of the environment.

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	IC / IP	I. B. 998

GILLO DORFLES

THE PRO-AIRETIC FACTOR AND THE CONCEPT OF ASYMMETRY IN DESIGN

Two forces dominating the entire environmental situation need to be considered by designers: the artificial and the natural. In our prevalently man-made milieu, we forget there exists and pre-exists a natural element. My slogan "naturalize the artificial and treat as artificial (man-made) the natural" would mean consider meadows, woods, lakes, rivers as having the same requisites--which I would define as "semiotic"--as the works of man, the same need to be included in environmental design. One of the first tasks of a "Universitas" would then be to establish the limitations and the values of the artificial and natural.

While I agree with the scientific, humanistic, historical, etc. bases of the Universitas concept, it is specifically the anthropo-psychological aspect of the relationship between man and the environment that must have precedence. (Lately certain elements within the anthropo-psychological dimension have been overly emphasized: the physio-psychological as in proxemics, the technological and the linguistic). In our analysis of man/environment relations, we neglect factors which are of an ethical nature and without which many observations are unacceptable: consider for example, the near impossibility of any "affective memorization" of territory and milieu by the inhabitant. This seems the greatest obstacle to acceptance or rejection of the environment by its inhabitants and it is due in part to our consumer society. Constant turnover and substitution in the environment bring an ethical disinterest accompanied by esthetic disinterest. It is too easy to attribute all this to population increase or mass civilization, when in fact it is due to a lack of "education" of the masses and individuals, to the lack of enlightened planning and semantization of the milieu by designers. A correct semantization of environmental structures would induce a capacity for "affective memorization" without which it is impossible even to initiate a discourse on individual and communal preferences. The fact that an ethical element of value and meaning is considered basic to every design activity, and that design activity is inseparable from preferences, leads to the conclusion that the entire field of design is connected with "proairetic ethics", i.e., with an ethical condition based on preferential elements.

Naturally the most difficult problem is that of finding a balance between the designers' preferences and those of the beneficiaries, to determine to which extent it is possible or necessary to intervene for or against the public's preferences, and to recognize that the most delicate of the designer's tasks is not catering to the public's

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2 Dorfiles

taste, but being able to educate it without forcing it. Since the consumer society tends to manipulate choices, the task shall be that of opposing this activity by activating an autonomous proairetic and autogenetic factor consciously self-determined. Its non-scientific nature and irrationality make this factor unsuitable to formulization. The only constant we must recognize is that the proairetic element is asymmetrical and irreversible. The asymmetry of the proairetic element is connected with a more general notion of the asymmetry of design. While there is a necessity to adhere to symmetry for certain structures, we must be aware of the necessity not to subordinate the design of our milieu to certain symmetric canons relevant to certain functions and structures, but not all. As the public's need for an alternative discourse has become increasingly blunted, the absence of an available "disorder" has brought about the persistence of a pre-established though unjustified "order". Design of an asymmetrical character would be capable of responding to the actual asymmetric tendency in our society.

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UMBERTO ECO

CRITICAL ESSAY ON THE UNIVERSITAS PROJECT

Regarding the project for a university, a sentence by Mao Tse-tung would synthesize the methodology needed: "To acquire knowledge, it is necessary to participate in the process which transforms reality. To get to know the taste of a pear, it is necessary to transform it by eating it." The traditional university has ceased to exist because it is becoming a University for the Masses, or Open University, in order to abolish the inequalities caused by inferior and familial education, determined by class differences. If the university for the masses is to eliminate cultural gaps, it may undertake the teaching of specialized disciplines, but will have to supply general scientific information that will place everybody on the same level: if it gives specialized training to the most alert, or forms centers of research, it will become an instrument for social selection. No longer promulgating specialization should be a positive factor, with the creation in turn of a polyvalent technician who would theoretically identify himself with the citizen, taking the first steps toward abolition of the division of labor. Nevertheless to fulfill the need for research, other institutions could include this program for students to attend after the mass university. Research in any case should reflect some of the spirit of the university of the masses: refutation of fetishized specialization, difference between scientific knowledge of data and practical modification of the environment. Researchers should also share common ground with the bulk of the population for which and with whom they carry out research, continually involving the people in a form of public instruction, a public model of scientific work which would receive feedback from the people.

Between the mass university of the future, however, and the present university, we need an intermediary model, transitory and experimental, like the Universitas. The Universitas should have a postulative function, but not so much to foresee new structures as propose alternative goals and new patterns. There are two roles it can perform, as a "problem switcher" and as an ideal storer of information. The "problem switcher" identifies the situation in need of modification; it would not be a scientific authority divorced from groups of research, but would represent the groups of research in the initial and conclusive phases of new work cycles. (Researchers include teachers and students.) It is at this point that the Universitas carries out a postulative function. Information storage would be composed of researchers themselves who would act as experts of documentation and possibly actual experts (part-time) who would be indispensable in solving a scientifically oriented problem. (Experts to a certain extent would have to participate in the life of the research community,

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2 Eco

in the environment pending modification, so as to channel information accordingly). At this phase, researchers would begin to make decisions and intervene in the environment. Results of the restructured situation, would enrich storage of information and lead to new proposals (thus feeding the "problem switcher"). The regulative function does not belong to any of the operative phases, it is the entire process that establishes its own auto-control. This model, circular in nature, would bring to light a few problems regarding the Universitas project and the need to redefine certain methodological concepts, the decision-making role of the Universitas as a center, redefinition of the roles and relations in the Universitas concept.

Since the community does not necessarily know what it wants due to the lack of awareness of other alternatives than the ready-made ones offered by the preceding authoritarian tradition, the teacher and the student must therefore assume the role of stimulators of operative practices. The aim of the Universitas should be to transform the inhabitants of the environment in question, from guinea-pigs to advisors and from advisors into collaborators. The technician should be present in order to learn an intervention operated by the public collectivity according to recent techniques, (therefore still amateurish), but the solutions will spring from personal experience of the inhabitants who could nevertheless make use of the storage of information along with the specialized researchers. This prospective would lead us from the university for the masses, to the university by the masses.

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THIRD WORKING SESSION

Chairman: Arthur Drexler

Participants: Hannah Arendt
Jermen M. Gvishiani
Gyorgy Kepes
Arnold Kramish
Edward Logue
Rexford Guy Tugwell

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GYORGY KEPES

ART AND ECOLOGICAL CONSCIOUSNESS

A wildly proliferating man-made environment has shrunk living space, dimmed light, bleached color and relentlessly expanded noise, speed, complexity. The increasing magnitude and complexity of interacting lives must make us realize our future depends upon an understanding and control of our system--a self-regulating, interdependent dynamic pattern that moves from yesterday into today into tomorrow. Only now are we taking the first steps toward what could be called a self-conscious evolution, and beginning to understand that through social communication we can shape a sounder evolutionary future. While we have potent new tools, both conceptual and physical, that allow us to become more aware of the interconnection and interaction between man and the environment, so far our tools of knowledge and power are growing unchecked, or our concentrated powers of control and communications network is growing bigger than our individual receptive capacity. We need an ecological consciousness that will establish a dynamic symmetry.

In this process of self-assessment, nowhere is the questioning of goals and means more evident than in the visual arts. Artists have come to recognize that their creative imagination and sensibilities are neither self-generated nor self-contained but belong to a larger environmental field of nature and society. Creative imagination, artistic sensibility, can be seen as one of our basic collective self-regulating devices. The artists's sensibility allows him to provide the format for the emerging ecological consciousness in the tasks he assumes, the values he uncovers. Artists have begun to do this through the working with environmental plasticity on a grand scale, through exploration of ways of presenting nature's processes in their phenomenological aspects, through capturing space/time parameters in conceptual nets. Like scientists, artists have liberated images and forms from the inhibiting world of the object and begun reflecting the energies and dynamic organization of the world.

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ARNOLD KRAMISH

WHAT IS MULTIDISCIPLINARY MAN?

The "Multidisciplinary Man" is the compromise "Renaissance Man". He will know proportionately less of the wisdom generated through the ages, but he must admit the existence of other knowledge and be able to communicate that recognition. Now with supporting technology available, man need not be frustrated from lack of information, but he must learn the fine art of selection from an abundance. Our approach in the past has been to form multidisciplinary teams rather than multidisciplinary men. Experience shows, however, that when different specialists are combined on interdisciplinary teams, the usual pattern is that the physicist, for example, soon becomes convinced that he knows all there is to be known about political science, and vice versa. The group of specialists thus carry on their work independently from each other under the illusion that they have been converted to multidisciplinary beings, and can once again solve problems of a broader nature but still in splendid isolation. A new approach is required for institutions yet to be created, including a very thorough recognition of what is involved in creating a truly multidisciplinary individual.

Concurrent with this effort is the way multidisciplinary men will view technology. Current concerns of the environment have dramatized man's relationship to nature and to technology. Technology has been seen as the weapon in the battle between the opposing forces of man and nature. Yet man is in large measure characterized by technology, and he must live with it and adjust to it, not as an outside force but as he does to his fears, neuroses, and pleasures. At the same time, the peril of an overabundance of technology calls into consideration how he must approach it not only with regard to the survival of the single being, but also of the community of beings. In many cases an appreciation of the interaction of technology with social problems is an essential requirement, and individuals need to gain a better understanding of how technology serves and/or controls man, without making either a sweeping condemnation or defense of it. Is technology the result of some unconscious drive or is it a perfectly controllable phenomenon of the conscious mind? Whatever it is, technology has its evils, its excesses, its misapplications, but it is also a very natural requirement in the evolution of societies. Consequently we have to approach all of its attributes not with polarized attitudes, but through individuals and institutions dedicated to understanding the undetachable relationships of technology with man, man with technology.

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EDWARD J. LOGUE

THE EDUCATION OF AN URBAN ADMINISTRATOR

The paper discusses the crisis in public housing today and the causes for the failures and deficiencies. In doing so it comments on not only the assumptions operating at the level of design and planning decisions but the inadequacies in the make-up of the decision-makers themselves. The paper then addresses the problem of the American city and whether it can afford to concern itself with good design. The answer is affirmative and Mr. Logue explains why it is so, using the model of his own organization the Urban Development Corporation of New York. In summary, the paper emphasizes that the successful program must include two intangibles: one, commitment on the part of the chief elected official or the public administrator who makes public development decisions; and second, an adequate power base or a system for realizing these decisions.

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REXFORD G. TUGWELL

ON MAKING THINGS SAFE FOR DESIGNERS

For the purpose of this paper semantic distinctions between plan and design must be established: those involved in planning will be understood to be engaged in analytical research, the weighing of alternatives, and the putting together of a resulting proposal (or perhaps alternative proposals) for activities during a future period. Those involved in design will be thought of as engaged in making visible the creations made possible by a proposed organization of resources. Planners cannot tell from their abstractions, statistics, what ought to be done, only what resources are available: they will depend on designers to make explicit what they propose. The designers will be aware of the possibilities in the materials and new techniques and will show how these translate into arrangements of facilities and acceptable goods.

In order to have planning, not localized designing, innovations in the structure of our institutions are needed. Innovations could include pooling land under public ownership (thereby changing the real estate tax base, abolishing land speculation, and encouraging proper use of scarce land) or pooling private lands by establishing corporations in which the previous property owners have shares. Another measure might be the public ownership of savings and loan institutions to allow capital to become more available. These suggestions basically indicate the adoption of a collective mind--and the central functioning organ for this mind is of concern. The directive center for the social organism should be a planning agency; a necessity for public enterprises of all sorts.

As the Center for the Study of Democratic Institutions has suggested, the nation needs not only a revised constitution but a planning branch as well. This branch would develop plans over sufficient time to allow for study and public discussion. The planning branch would be composed primarily of a paralegislative body, not composed of professional planners but of appointees with special capability for assessing what the planners propose. The actual proposals would originate in a department made up of researchers, analysts, engineers and designers working under the commission.

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FOURTH WORKING SESSION

Chairman: Carl Schorske

Participants: Christopher Alexander
Manuel Castells
Suzanne Keller
Henri Lefebvre
Richard I. Meier
Martin Pawley

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MANUEL CASTELLS

URBAN SYMBOLISM AND SOCIAL MOVEMENTS

The "environment" is not a physical "given", exterior to human action, but a particular form of matter (human and non-human), an expression of a relationship among various parts. An analysis of urban forms is therefore necessarily linked to general social morphology, and to the study of cultural systems. Urban environment research must further the investigation of cultural ideologies and forms by constructing theoretical elements to decipher urban symbolism. For social relationships become the basis of the symbolic content itself; there is no cultural expression without social content, without social practices, without actors seen simultaneously in their allegiances and conflicts. The transformation of the environment is bound up with social dynamics, and the innovation of forms (especially urban) will depend, in constant interaction, on contradictory movements at the base of the process of social and political change.

Granted space is a symbolic structure whose effect on social actions can be revealed by a concrete analysis. But by this reading alone, there is a dangerous tendency to call, in the terms of semiology, the urban space the signifier and the social structure the signified; in other words to deduce social action from inventoried formal expressions, as if social organization were a code and urban structure a body of myths. An ideology is not defined by itself but by its social effect which permits one to understand in return the proper framework for the ideological content. The strength of ideology lies in its communication role: it constitutes a code within which communication among subjects is possible. Urban symbolism exists where spatial forms are used as senders, relays and receivers of the general ideological practices. In this view, urban space is not a text already written but a cinema screen constantly restructured by changing symbolism, with the reproduction of an ideological content given by social practices acting on and within the city. However, the urban space is not simply a blank page on which the current ideological practices are written. It has a certain density because of already existing urban forms, which are historical products socially added to, and with a symbolic weight owing to their place in the cultural history of forms.

An analysis of an urban renewal area for example, must begin with the ideological content embodied in the project which is itself derived from the effect of the operation of urbanism on both urban structure and social relationships. Knowing these results, one will find a multiplicity of messages which should be logically sent out by the new urban forms. But while architectural forms play the role of sender the situation is complicated at the level of reception by the number of receivers, by the different situations of perceiving that would affect interpretation

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	IC / IP	I. B. 998

2 Castells

of the code. Furthermore, besides physical forms communicating, there are urban rhythms, empty spaces, relations between time and space that communicate. Finally these processes are not willed, but are social effects produced in the ideological context by a social relationship to space.

In any case the essential thing is to reverse structural semiology and, starting from the social appropriation of space made by the subjects, to discover the language of the urban forms while integrating their relationships into the total network of social relationships in the city. Since the meaning of these forms comes from their integration into society, innovation can only be described in terms of the transformation of a social meaning. Social change produces innovation in urban forms in two ways: (1) by the indirect effect that social changes encompassing a major social contradiction have in every domain and in particular by the cultural transformations they commonly create, and (2) by a new type of relationship that social changes establish in whatever affects the society as a whole, for example, urban space. Examples of the second factor, the essential source of innovation of urban forms, can be found in the student workers rebellion in France, May 1968, and the squatters settlement movement in Santiago, Chile, in 1970.

Regarding the Universitas project, its objectives must include studying the meaning and production of urban forms, supporting action designed to adapt the urban forms to the needs of the inhabitants, and training of personnel for programs of action. The fundamental goal of the innovative institution is to tap the sources of innovation itself, that is, the social movements that transform the urban environment. The role of research is to decipher and analyze and project into the future these social practices. Practical application of the research means the furthering of social transformation (including the use of pressure groups) to implant certain seeds that have been discovered and analyzed, with a view to generalizing them. Professional training thus becomes extremely dependent on such a goal and begins to resemble the production of men like union leaders, rather than technicians. They are agents of change, capable of both analyzing and understanding the production of the urban framework. Thus an institution dedicated to the changing of the environment must necessarily be in the camp of social change and in opposition to the established order. Neither technocratic scientism, nor ideological utopianism are needed, but a study and reinforcement of experiences in the process of transformation of the framework of life.

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SUZANNE KELLER

NOTES FOR DISCUSSION ON FUTURE COMMUNITIES

It is widely agreed that humanity today is caught between two social orders, one on the way out, though not yet past, and the second on the way in, though not yet here. Design and the many disciplines it draws upon could be used to develop new perspectives about the future.

One area which, to my mind, needs a new perspective has to do with communities, which, despite dramatic changes in technology and life styles, are being built on the unchallenged assumption of the continued significance of territoriality. They are still planned, for instance, around the routine of daily travel to work, but this will obviously become less necessary with the briefer and more variable work schedule that automation will make possible. We ought not to proceed on the assumption that we will always need a fixed territorial organization in which fixed populations will reside more or less permanently.

Impermanence will become a fact of life. Our concern with stability and rootedness will fade while such values as open-endedness and improvisation will seem increasingly attractive. Revision, variety and provisionalism are the earmarks of the era we are about to enter, an era of surprise rather than security. Yet most proposals for new towns and cities are stamped by standardization. We assume, for example, that everyone's family conforms to the traditional pattern. What will happen if the family we know becomes simply one of a number of different forms of togetherness in the future?

Contacts between human beings and their worlds are still conceived in terms of transportation links and physical access. But already the telephone (and in the future holography and the like) provides a different mode of interconnection. Instead of bringing the person to the experience, we are moving toward bringing the experience to the person, toward the electronic encounter with the world. Unfortunately, all too many of us, designers included, cling to the idea of territories divided into stable zones of activity.

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HENRI LEFEBVRE

CONTRIBUTION TO THE UNIVERSITAS PROJECT

The Universitas working paper proposes to unify two distinct and often opposed schools of thought: Anglo-American empiricism and European philosophical rationalism stemming from Descartes. Cartesianism, which opposes its rationality to empiricism and logical positivism, leads to Hegel's (dialectical) thought and consequently to Marxist theories. A Marxist "grafting" can only be successful where the dominant culture has understood this rationalist philosophy, especially the Hegelian.

For the European reader the paper uncovers the core of the U.S.'s problem. Should the accumulation of capital, information, and technique be continued indefinitely? The symptoms of the breach which inevitably follow the pursuit of accumulation are occurring much earlier in the U.S.A. than in Europe. The American intellectual elite (isolated in its elitism) has recognized them. The investment in the conquest of space and war could collapse when confronted with democratic opinion for lack of rational justification. This European thinks America will abandon this strategy of growth, technology and desire for power. He also believes it will create the post-industrial and post-technological society. How the intellectual elite will apply the pressure on the politicians for this change is quite another question. Is it sufficient to reach a high degree of awareness in order to determine events as Charles Reich suggests in the Greening of America? In Europe the average consciousness is already higher, but the problem of post-industrial revolution will not be posed for a few years yet. Nevertheless the events of May 1968 have set the problem of a new society, and the students in their highly cultivated spontaneity will fill the vacancy created by the "subject of class". In France, technology is becoming an ideology, and production and consumption seem to be ends in themselves; "class society" has not lost its power even though the "subject of class" may be fading out. If a society of individuals could intervene and accelerate the transition toward the post-technological society, it will have to be something radically new to affect society as a whole.

The project and the paper give to the word design an eminent and almost demiurgic or spiritual connotation. It's fine to reshape the milieu or transform the environment, but to do so, should one not resort to other concepts, other practices and other resources than design? It would be better to start by a critical analysis of design itself, as a concept and as a reality. Such analysis reveals unexpected ideologies and illusions; the concept has an ambiguous context that is both scientific and moral. Is it possible to construct the post-technological university on an ambiguous foundation? What values and what ethical

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	IC/IP	I.B.998

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2 Lefebvre

system could we transport into the future?

The mission of the designer, as seen in this role of demiurge, reunites the ethical and esthetic, knowledge and art, molding space with powerful means. He benefits from the knowledge contributed by design: the adaptation to circumstances, efficient intervention, and operational thought. Rather than generating a nucleus of possibilities, or a course of action, the University mission might be to create a real space, the space of the future. Modern communities usually occupy existing space which they transform; they create neither their own space nor their own morphology. The setback which frequently follows probably occurs as a result of this critical error.

While the working paper proposes the University's function as informative, postulative, decisional, and regulative, it seems to underestimate the critical function. The Europeans may tend toward hypercriticism, a negativism, but the danger in substituting a certain positiveness for radical criticism is even more of a threat. There is a need for a criticism of space, although this may be a strange idea since space cannot be dealt with as "some one" or "something". Nevertheless I shall criticize space in our society, not talking of it, but about it, and defining it in relation to other mental and social spaces. Also the criticism has to be internal--inherent to its definition.

The University of the Future should break away from the traditional function of production and diffusion of knowledge, with its three elements: categorical (elaborated and codified concepts), thematic, (topics presently being elaborated) and problematical. Should the University be concerned with the latter? In it the experimental and utopian elements will be found, together with certainty and doubt, attainment and risk. The categorical element should not be left intact, it will be modified by the problematical, especially in a criticism of its concepts. But it would be appropriate to introduce new categories such as those tied with the problematical: the day-to-day element, the urban element, space and criticism of space.

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RICHARD L. MEIER

WHAT IS THE MOST CHALLENGING ROLE FOR THE CAPITAL OF THE WORLD
IN THE CONTINUOUS HAPPENING THAT MAKES UP THE FUTURE OF DESIGN?

Ambitious, philosophically founded objectives alone cannot guide an institution launched in Manhattan, the nearest approximation we have to the capital of the planet. If a design-based school is to live and prosper, it must interact with its milieu -- here characterized by the big, complex, or unique decision. Scientific, technical, financial, political, and documentary supports exist very close at hand; only a bit of bargaining will mobilize them for teaching and research. But to fit this niche the new institution must be large to be influential, reach maturity in very little time, and have a mechanism for maintaining top rank in its field.

That mechanism could be provided by the Museum of Modern Art if it makes itself the impresario of a refined competition for attention in design and the allied arts that is user-oriented rather than elite-directed. Telecommunications media offers a basis for producing and distributing catalogs of imagery and designs for everyone willing to pay attention. Since almost everyone at some time in his life must make choices regarding his physical and cultural environment, we expect many different public tastes, with the pluralism reaching a peak in the affluent post-industrial societies. The wired-up city now in existence has sufficient capacity for presentation and feedback response for the catalog, aided by computers for categorizing and developing individual tastes. Therefore it is technically possible to set up local, regional, societal, and world level competitions, an equivalent of the Olympics, to be held continuously in mid-Manhattan, one or more publics at a time.

While design skills are very much like the jam on the toast -- desirable and tasty, but not essential-- the social conditions have been seen to be ripe for the designer to arrive as a cultural hero. Respect for the product of the present school is registered by the level of lifetime earnings, which exceed those of engineering, sciences, and education. Estimates of costs and returns suggest the security of investments aimed at large scale production of design skills. The social costs of starting out big appear to be small.

The special returns from the unique location should be much greater than the average design school. To realize them, however, and to stay top rank, will require a multiplicity of organizations, a whole new philosophy of design criticism aimed at avoiding the faults of

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	IC/IP	I.B.998

2 Meier

elitism, the evolution of one or more international languages of design equivalent to the specialized languages of science and technology, and careful scientific-technological study of the processes of non-verbal communication by members of the faculty and its assorted organizations. In these agenda, there appears to be both room and opportunity for the appearance of cultural heroes, particularly if their wits are sharpened by more rational competition for attention than exists today.

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MARTIN PAWLEY

NOTES ON THE DEMILITARIZATION OF THE UNIVERSITY

Use of the terms "university", "faculty" and "student" has confused discussion about the aims and purposes of the university (particularly in the field of design education) to the point where the importance of the imagined continuation of ancient traditions prevents rational consideration of reasonable changes. It was only with the rapid expansion of the university system that followed population expansion, free education and the arrival of social services that the disaffection of the student began to assume an importance directly related to the future of the university itself. This disaffection generally derives from the present absence of jobs or roles comparable to the promise of university life.

The presently unsatisfactory nature of university courses proceeds to a great extent from the failure to apply a critique based on the second great administrative model, the Army (the first being the Church which the university originally was derived from). The collapse of the career is the basis of student demoralization in the same way that doubts about the purpose of war would demoralize an army. The casualty rate of architecture students who never graduate (double that of any other subjects) is comparable to battlefield casualties. The analogy goes further beyond the simple correspondence between student/soldier, tutor/officer, professor/general to the existence of a general staff in the form of professional associations on the learned society, to ties with politicians, with a "military-industrial" complex of faculties, research satellites and the construction industry. There is even a war (of nerves) evidenced by troop desertion, and increasing emphasis on discipline. In design education a Western Front mentality obtains with frozen faced martinets urging yet more frontal attacks on targets palpably absurd in the light of the ecological plight of mankind.

Education prepares for prima donna roles as form-givers whereas such a career does not exist nor is the society receptive to their role. The professor/general each year carries out his plan of attack; the pitting of obsolete training against an obstinate reality. It is the relationship between the army and the people which is important in terms of its efficiency, so also it is the relationship between the university and the state which determines not merely the quantity of influence it can have, but also the quality of influence.

Since the Universitas project is based upon the existential possibilities

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	IC/IP	I.B.998

2 PAWLEY

of the individual in an ethical situation, it does not address itself to the political possibilities of that individual, nor his economic status, nor his influence with the society of which he is a part. If, like the Bauhaus, the student or teacher emerging from the Universitas will have a vision he will propagandize, it should be noted that students from the contemporary military university have a vision they too propagandize, with discouraging results. The instrumentality of the new university structure must extend deep into the political consciousness. Even the power and motivation to use technical instruments is political--it proceeds from the acceptance of an analysis of a situation, from an explanation of the world. Conceived in an isolated university, this explanation would reflect an isolated reality. If the Universitas is to devise a new answer to urban collapse and environmental crisis, it must connect with that crisis through action and social integration beyond the university itself. It must not isolate itself from the political and economic forces capable of implementing revolutionary new programs.

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HANS MAGNUS ENZENSBERGER

REMARKS CONCERNING THE NEW YORK UNIVERSITAS PROJECT

The founding of a university is a political act. This statement can be verified by considering the history of numerous institutions founded since World War II. Thus it is to be expected that already the constituting of a university will bring about vehement conflicts. For example, initiators of the Universitas project have to turn to resources which can only be granted by the dominating social groups, yet the project is intended to represent an over-all emancipatory social interest, even if this aim conflicts with the various resource interests. There is thus a danger in the project of a theoretical retreat from the imminent conflict between necessary means and desirable goals.

The Universitas calls for active involvement of government and private sectors, but does not indicate the extent to which it is desirable.

Another problem in the project is that the social theory on which certain ideas are based seems to be idealistic. The paper neglects the categories of domination, social power and material interest. Its theory of "social contract" represents a social group appearing in a completely undialectical way as an "artifact, designed by an individual" when it has been proven that an "individual" can be defined as the artifact of a group; only if the two processes are dialectically mediated can the opposition of the individual to society possibly be understood.

Also while designers themselves (i.e., Bauhaus, the Stijl) have stood for interest beyond the commodity aesthetics and increased production and profit, they have mostly done so without any notion of political economy and without an adequate theory of the society in which they operate. A correct working theory of society is indispensable for the Universitas.

The Universitas has to anticipate the proposals it offers to society as much as possible, a position which affects the structuring of the university: not only should departmental divisions be done away with as the paper made clear, but other conventions of the university as well (faculty hierarchy, academic rank, etc.), including the publish-or-perish principle. Student participation must reach every level of decision making, including the hiring of teachers and planning of courses, and administration functions must be minimized. Physical planning of facilities could be revamped too: teaching and research need not be tied down to specific locations and times, nor living and work separated.

MEMOS

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MEMOS

The Museum of Modern Art

To: Ann Ristuccia and Jim Schwab

From: John Stringer

Date: February 1, 1973

Re: UNIVERSITY PROJECT

I am writing you to advise that we have not chosen to purchase the items totaling \$271.00. It is our policy not to purchase items unless they have been authorized by the Board of Trustees.

We have not yet received a report on the travel expenses incurred by you and Jim Schwab on your recent trip to the University of Chicago. We will be sure to reimburse you for these expenses as soon as we receive the report.

The Museum of Modern Art

To: Robert R. Ristuccia

From: John Stringer

Date: February 1, 1973

Re: UNIVERSITY PROJECT

We have not yet received a report on the travel expenses incurred by you and Jim Schwab on your recent trip to the University of Chicago. We will be sure to reimburse you for these expenses as soon as we receive the report.

We have not yet received a report on the travel expenses incurred by you and Jim Schwab on your recent trip to the University of Chicago. We will be sure to reimburse you for these expenses as soon as we receive the report.

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The Museum of Modern Art

To Ann Ristuccia and Jim Schwab
From John Stringer
Date February 1, 1973
Re UNIVERSITAS PROJECT

cc: UNIVERSITAS
PICASSO: M. P.
FINANCIAL
A. Drexler
E. Ambasz
R. Palmer
H. van den Houten
F. Skryanz
WR
JS
EVDD
circ
green

I notice among our current ledger sheets that we have two charges for UNIVERSITAS (5225) totaling \$571.46. I am not quite sure how this came to pass and would be surprised if they were authorized by our department.

For fiscal 1971-72 the Council agreed to subsidize travel expenses for this project up to the amount of \$11,000. The year closing report as of June 30, 1972 shows that we actually paid \$11,049.65. No additional allocation was made for 1972-73.

The Museum of Modern Art

To Kathryn Eno
From Louise King
Date February 12, 1972
Re UNIVERSITAS PROJECT

FINANCE
cc: UNIVERSITAS
A. Drexler
E. Ambasz
R. Palmer
H. van den Houten
F. Skryanz
WR
JS
EVDD
circ
green

Two charges have been made against the UNIVERSITAS account which total \$571.46. This account is closed and they must have been charged to it in error. Would you instruct the Finance Department to transfer these charges to one of the Architecture and Design accounts.

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	IC/IP	I.B.998

The Museum of Modern Art

To Ann Ristuccia and Jim Schwab
From John Stringer
Date February 1, 1973
Re UNIVERSITAS PROJECT

cc: UNIVERSITAS
PICASSO: M. P.
FINANCIAL
A. Drexler
E. Ambasz
R. Palmer
H. van den Houten
F. Skryanz
WR
JS
EVDD
circ
green

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For fiscal 1971-72 the Council agreed to subsidize travel expenses for this project up to the amount of \$11,000. The year closing report as of June 30, 1972 shows that we actually paid \$11,049.65. No additional allocation was made for 1972-73.

Can you look into this for us? I believe the charges should be transferred to Architecture and Design.

PICASSO: MASTER PRINTMAKER

Following my November 20, 1972 memo requesting a \$1,500 transfer from 5224 to 2032, I do not see any adjustment on our ledger card. Could you please check that it does take place.

JS:lk

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The Museum of Modern Art

cc: Universitas Pr je
Mrs. Stern
JS
green

To Arthur Drexler
From Waldo Rasmussen
Date May 26, 1972
Re Universitas Project Symposium

=====

Dear Arthur:

Sorry to be so late in answering your memo of March 23, 1972 about the accounting for the Universitas travel expenses.

It sounds petty, but I don't really feel the \$347.47 balance should be applied to the book. It's a small amount of the \$11,000.00 allocation from the Council, but I do feel that the total was intended solely for travel grants and shouldn't be applied elsewhere.

WR:lk

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Universitas Project Symposium / Int'l Free Universitas Project

MAR 24 1972

PARTICIPANT	FEE	TRIP	HOTEL	EXPENSES	TRANSLATIONS, TRANSCRIBING, ETC *	
Hans Lejane (Paris)	Waldo Rasmussen	499.00			cc.: John Stringer, Hans van den Houten	
Alvaro Tomaz (Paris)	Arthur Drexler	499.00	75.00		Jim Schwab, Ann Ristuccia	
Margaret La Jolla (Paris)	150.00	499.00	175.84			
Julio Derjean (Belgium)	500.00	563.00	137.42			
Walter Ego (Paris)	March 23, 1972	563.00	111.60	121.75		
Caro Jansz (Hague, Netherlands)	500.00					
Wendell Hamish (Paris)	500.00	499.00	433.00			
<u>UNIVERSITAS PROJECT SYMPOSIUM/INT'L COUNCIL'S \$11,000.00</u>						
Tot. Column		Dear Waldo: 3,774.00	786.97	121.75	755.00	714.91

Fees
Trips
Hotel
Submitted expenses
Note books & transcripts
Pre-rated transcription

I am enclosing photocopy of the accounting of expenses incurred for the seven participants to the Symposium sponsored by the International Council. 786.97

As you will see, we have come up with a total expenditure for them of \$10,652.53, leaving a balance of \$347.47.

TOTAL

Because of the forthcoming expenses for the publication of the Universitas Project book, I wonder if it would be possible for us to keep this balance toward future expenses.

* PRO-RATED SYMPOSIUM

In any case, I wish to express Emilio's gratitude and mine for the contribution of the International Council which has been of great help.

Transcribing	1,200.00 : 26 = 46.15
Offset	200.14 : 26 = 7.69
Abstracts	466.60 : 26 = 17.69
Folders	177.00 : 26 = 6.80
Entertainment	200.00 : 26 = 7.69
Equipment	435.00 : 26 = 16.36

Pre-rated total \$102.13

Encl.
AD:cm

March 23, 1972

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Universitas Project Symposium / Int'l Council's \$11,000.00

PARTICIPANT	FEE	TRIP	HOTEL	SUBMITTED EXPENSES	INTERPRETERS TRANSLATIONS	PRO RATED TRANSCRIBING ETC. *
Henri Lefebvre (Paris)	750.00	499.00			400.00	102.13
Alexis Tournon (")	750.00	499.00	75.00		110.00	102.13
Marguel Castells (")	750.00	499.00	175.84		135.00	102.13
Gitta Derjelen (Ulaanbaatar)	500.00	563.00	137.42		110.00	102.13
Umberto Eco (")	500.00	563.00	111.60	121.75		102.13
Erika Joutsen (Helsinki)	750.00	652.00	191.81			102.13
Armand Krumpholtz (Paris)	500.00	449.00	43.30			102.13
Tot. Columns	4,500.00	3,774.00	786.97	121.75	755.00	714.91
Fees	4,500.00					
Trips	3,774.00					
Hotel	786.97					
Submitted expenses	121.75					
Interpreters & translations	755.00					
Pro-rated transcribing, etc.*	714.91					
TOTAL	\$ 10,652.53					

* PRO-RATED SYMPOSIUM EXPENSES

Transcribing	1,200.00 : 26 =	46.15
Offset	200.14 : 26 =	7.69
Workshops	460.00 : 26 =	17.69
Folders	177.00 : 26 =	6.80
Entertainment	200.00 : 26 =	7.69
Equipment	435.00 : 26 =	16.36

Pro-rated total \$102.13

March 23, 1972

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copy Mrs Stern

The Museum of Modern Art

MAR 23 1972

To Waldo Rasmussen cc.: John Stringer, Hans van den Houten
From Arthur Drexler Jim Schwab, Ann Ristuccia
Date March 23, 1972
Re UNIVERSITAS PROJECT SYMPOSIUM/INT'L COUNCIL's \$11,000.00

file Universitas

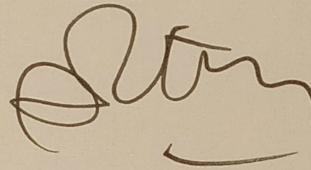
Dear Waldo:

I am enclosing photocopy of the accounting of expenses incurred for the seven participants to the Symposium sponsored by the International Council.

As you will see, we have come up with a total expenditure for them of \$10,652.53, leaving a balance of \$347.47.

Because of the forthcoming expenses for the publication of the Universitas Project book, I wonder if it would be possible for us to keep this balance toward future expenses.

In any case, I wish to express Emilio's gratitude and mine for the contribution of the International Council which has been of great help.



*JS
OK with me*

Encl.
AD:cm

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Universitas Project Symposium / Int'l Council's \$11,000.00

PARTICIPANT	FEE	TRIP	HOTEL	SUBMITTED EXPENSES	INTERPRETERS TRANSLATIONS	PRO RATED TRANSCRIBING ETC. *
Henri Lefebvre (Paris)	750.00	499.00			400.00	102.13
Alexis Touraine (")	750.00	499.00	75.00		110.00	102.13
Marguel Castells (")	750.00	499.00	175.84		135.00	102.13
Gillo Dorfles (Milano)	500.00	563.00	137.42		110.00	102.13
Umberto Eco (")	500.00	563.00	111.60	12.175		102.13
Eero Saarinen (Helsinki)	750.00	652.00	191.81			102.13
Arnold Krampis (Paris)	500.00	499.00	93.30			102.13
Tot. Columns	4,500.00	3,774.00	786.97	12.175	755.00	714.91
Fees	4,500.00					
Trips	3,774.00					
Hotel	786.97					
Submitted Expenses	12.175					
Interpreters & translations	755.00					
Pro-rated transcribing, etc.*	714.91					
TOTAL	\$ 10,652.53					

* PRO-RATED SYMPOSIUM EXPENSES

Transcribing	1,200.00 : 26 = 46.15
Offset	200.14 : 26 = 7.69
Abstracts	460.00 : 26 = 17.69
Folders	177.00 : 26 = 6.80
Entertainment	200.00 : 26 = 7.69
Equipment	435.00 : 26 = 16.36

Pro-rated total \$102.13

March 23, 1972

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The Museum of Modern Art

cc: UNIVERSITAS PROJECT
Jim Schwab
Ann Ristuccia
Hans van den Houten
WR
JS
EvdD
circ
green

To Arthur Drexler
From John Stringer
Date January 21, 1972
Re UNIVERSITAS PROJECT

=====

Following our telephone conversation, I would like to confirm that the account number earlier specified in your January 4, 1972 memo from Hans van den Houten was incorrect and should be 404.

Ann Ristuccia will be transferring \$11,000.00 from our UNIVERSITAS account 5014 (formerly 941) and is expecting to be supplied by your department with the names of the seven participants against whose expenses the grant is to be applied. Ann will give us both a final accounting when payments have been finalized, at which point the unspent surplus will be transferred back from your account 404 to our number 5014.

JS:lk

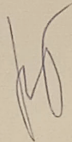
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JAN 14 1972

The Museum of Modern Art

To
From
Date
Re

Waldo Rasmussen
Emilio Ambasz 
January 11, 1972
UNIVERSITAS PROJECT SYMPOSIUM

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP
NO REPLY NECESSARY
FILE ICE Universitas
INFORMATION COPIES TO:
Mrs Stern

PRESS MATERIAL

Dear Waldo:

This is to express my very deep gratitude for your unstinted help which largely contributed to making the Universitas Project Symposium a success.

It is indeed a matter for rejoicing that MOMA's esprit de corps answers the trumpet call.

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	IC / IP	I. B. 998

JAN 5 1972

The Museum of Modern Art

Carmilla 2683

To: Arthur Drexler
 From: Hans van den Houten
 Date: January 4, 1972
 Re:

DRAFT REPLY MY SIGNATURE
 DRAFT REPLY YOUR SIG
 ACTION AS REQUIRED
 DEF. WR RP
 NO REPLY NECESSARY
 INFORMATION COMES TO: *University as ✓*
JS
eva D

PRESS MATERIAL

I thank you for the copy I received of the Memo to Arthur Drexler dated November 22nd regarding the Universitas Project. I discussed the allocation of the \$11,000 for the Universitas Project with Waldo Rasmussen. We agreed that the transfer would be made directly to the account which has been set up specifically for this project, no. 600-248. However, Waldo would appreciate knowing exactly the amount due for the seven participants which the IC agreed to sponsor. Of course, if this amount will be less than \$11,000, which in fact is the maximum amount allocated for this purpose, we shall in due course make a credit transfer to the Council corresponding to the difference.

Would you kindly inform both Waldo and myself about the total charges for your seven participants as soon as possible after the conference in order for us to make the transfer effective.

H. van den Houten

cc: S. Salibello
 J. Schwab
 HvdH/ap A. Skryanz
 F. Wagners

cc: W. Rasmussen ✓
 A. Ristuccia
 J. Schwab

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DEC 13 1971

The Museum of Modern Art

To Waldo Rasmussen
From Hans van den Houten
Date December 9, 1971
Re

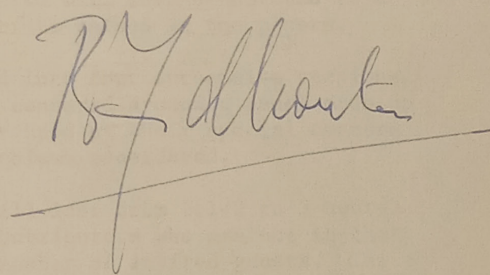
DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
FILE ICE Universitas
INFORMATION COPIES TO: _____

PRESS MATERIAL

I thank you for the copy I received of the Memo to Arthur Drexler dated November 22nd regarding the Universitas Project.

Regarding the \$11,000 to be charged against the number that you have set up, No. 941, I would like to discuss this since it will complicate the books considerably. Please let me know when we can meet after you are back from your trip.

HvdH/ap



cc: S. Salibello
J. Schwab
F.A. Skryanz
B. Waxelbaum

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DEC 17 1971

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

DRAFT REPLY MY SIGNATURE _____
 DRAFT REPLY YOUR SIG _____
 ACTION AS REQUIRED _____
 SEE: WR RP _____
 NO REPLY NECESSARY _____
 FILE *ICC University* _____

Department of Architecture and Design

December 9, 1971 INFORMATION COPIES TO:

*WR - Please
 note dates on
 my calendar*

PRESS MATERIAL

Dear Waldo:

We are enclosing some material regarding an international Symposium on the problems of the man-made environment which will take place at The Museum of Modern Art the week-end of January 8-9, 1972. It would please us very much if you could attend the Symposium as our special guest.

A number of distinguished people with diverse fields of interest have been asked to contribute papers. Copies of these papers will be distributed among the participants in advance of the meeting, and will also, together with abstracts, be made available to the guests. The Symposium will then be devoted to a series of discussions of the points raised in the papers.

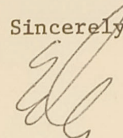
The Symposium will be organized into four successive sessions. Each of these sessions will be centered around a panel made up of some of the contributors, grouped by their special concern with certain aspects of the problems considered.

Each of the working sessions will last from 2.1/2 to 3 hours. The audience will consist of contributors who are not in that particular panel plus a small number of invited guests. The sessions will not be open to the general public; they will be kept small in size so that the group may engage in a free, direct discussion.

We would very much like you to be present at these sessions. We would of course welcome your taking an active part in the discussion if you so desire.

Since there is only a very limited number of seats, we would appreciate your letting us know as soon as possible whether you will be coming.

Sincerely yours,



Emilio Ambasz
 Curator of Design
 Director of the Project

EA/cm

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 116
FOR RELEASE
OCTOBER 19, 1971

CONTRIBUTORS TO INTERNATIONAL SYMPOSIUM

JANUARY 8-9, 1972

Institutions for a Post-Technological Society

The Universitas Project

PRESS MATERIAL

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Christopher Alexander is an architect and theoretician of design methodology. He teaches at the University of California at Berkeley and is the director of the Center for Environmental Structure.

Jean Baudrillard is a young French sociologist who has written on the social and ideological role of objects in modern consumer society. He is the author of Le système des objets, among other works.

Gillo Dorfles teaches aesthetics at the University of Milan and has written many books on contemporary art and industrial design.

Umberto Eco is a cultural critic who has written about communications media, professor at the University of Bologna, and the author, among other works, of Struttura Assente, Apocalittici e Integrati.

Peter Eisenman is an architect and the director of the Institute of Architecture and Urban Studies in New York.

Hans Magnus Enzensberger is a well known German poet and critic, the author of several books and a frequent writer on social and political subjects.

Michel Foucault, a philosopher, holds a chair at the Collège de France, and is the author of Madness and Civilization and The Order of Things.

(over)

PRESS MATERIAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Roman Jakobson is one of the leading figures in modern linguistics. He holds a chair in the department of Slavic Languages and Literatures at Harvard and is Institute Professor at M.I.T.

Erich Jantsch is an Austrian planner and economist, consultant to the Organization for European Economic Cooperation and Development, and currently visiting professor at the department of Regional and City Planning, University of California at Berkeley.

Martin Pawley, a young architect and critic, is a frequent contributor to Architectural Design (London) and the author of Architecture vs Housing. He teaches at the Architectural Association, London.

Octavio Paz is a well-known Mexican poet and essayist.

Anatol Rapoport is professor of Mathematical Biology at the University of Michigan and professor at the Mental Health Research Institute of the University of Toronto. He has been concerned with general systems theory and is the author of several books, among them Strategy and Conscience.

Jivan Tabibian teaches at the School of Design of the California Institute of the Arts, Burbank, California, and lectures on political science and urban design at UCLA.

(more)

PRESS MATERIAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-3-

Alain Touraine is a French sociologist, director of the Centre d'Etudes at Mouvements Sociaux and the author, among other works, of The Post-Industrial Society.

Rexford Guy Tugwell was a member of Roosevelt's "Brain Trust" and is now at the Center for the Study of Democratic Institutions, Santa Barbara, California, working on a proposal to reformulate the Constitution according to the needs of contemporary urban America.

Gyorgy Kepes is a researcher into visual structures, and Director of the Center for Advanced Visual Studies at M.I.T.

Arnold Kramish formerly headed the Institute for the Future and is now Science Liaison Attaché and U. S. Permanent Representative to Unesco in Paris.

Henri Lefebvre is a prominent sociologist, professor at the University of Paris, who has devoted much attention to urban problems. He has written several important books, among them The Sociology of Marx and the three-volume Critique de la vie quotidienne.

Tomas Maldonado, a native of Argentina, was one of the founders and has been director of the pioneering design school of Ulm, Germany. He is a painter and an industrial designer, and he has written about design education, communications, semiotics, and ecology.

(over)

PRESS MATERIAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-4-

Richard L. Meier is professor of Environmental Design at the University of California at Berkeley. His books include Developmental Sciences and Communication Theory of Urban Growth.

George Nelson is an internationally known industrial designer.

Hasan Ozbekhan was formerly Director of Planning at the Systems Development Corporation, Santa Monica, California. He now teaches at the Wharton School of the University of Pennsylvania. He has written extensively on forecasting and the theory of planning.

Germen M. Gvishiani is a political scientist, corresponding member of the USSR Academy of Science, and Deputy Chairman of the State Committee for Science and Technology of the USSR Council of Ministers.

* * * * *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

* * * * *

PRESS MATERIAL

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CONTRIBUTORS TO INTERNATIONAL SYMPOSIUM

JANUARY 8-9, 1972

Institutions for a Post-Technological Society

The Universitas Project

Hannah Arendt

Christopher Alexander

Jean Baudrillard

Manuel Castells

Gillo Dorfles

Umberto Eco

Peter Eisenman

Hans Magnus Enzensberger

Michel Foucault

Dennis Gabor

G. M. Gvishiani

Roman Jakobson

Erich Jantsch

Suzanne Keller

Gyorgy Kepes

Arnold Kramish

Henri Lefebvre

Edward Logue

Tomas Maldonado

Richard L. Meier

PRESS MATERIAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

CONTRIBUTORS, Cont'd.

page 2.

George Nelson
Hasan Ozbekhan
Martin Pawley
Octavio Paz
Anatol Rapoport
Jivan Tabibian
Alain Touraine
Rexford Guy Tugwell

PRESS MATERIAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 998

The Museum of Modern Art

cc: Universitas Proje
Mrs. Stern
Cynthia Balart
H. van den Houten
F. Skryanz
B. Waxelbaum
Mrs. Straus
circ
green

To Arthur Drexler
From Waldo Rasmussen
Date November 22, 1971
Re UNIVERSITAS PROJECT

=====

Dear Arthur:

The \$11,000.00 the International Council approved from the International Program's budget for the Universitas project is available immediately. We have our own charge number for this project which is #941 and would prefer you to operate by charging specific items directly against it. As both John Stringer and I will be absent from New York for the greater part of December, please rely upon Elisabeth van der Does for any assistance or guidance you may need in achieving payments.

I'm delighted the Council agreed to support the project, and I will be fascinated to learn how the symposium turns out.

WR:lk

PRESS MATERIAL

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NOV 18 1971

The Museum of Modern Art

To Waldo Rasmussen
From Arthur Drexler
Date November 17, 1971
Re Universitas Project

DRAFT REPLY MY SIGNATURE _____
 DRAFT REPLY YOUR SIG _____
 ACTION AS REQUIRED _____
 SEE: WR RP _____
 NO REPLY NECESSARY _____
 FILE *ICE with symposium*

INFORMATION COPIES TO:
 JS
 Eud
 Mrs Stern
 CB
 HvdH
 Mrs Straul

PRESS MATERIAL

Dear Waldo:

Before he left for Italy, Emilio asked me to find out about the \$11,000 pledged by the International Council to the Universitas Project. His secretary is in the process of buying airplane tickets for the various contributors, and they would like to get the money transferred to the project account, which is number 404.

Could you let me know whether this can be done now?

Many thanks again for your helpfulness on behalf of this project.

has been submitted to the participants of the January Symposium who are contributing essays commenting on the issues raised by the working paper and expanding on them. The essays will be distributed among the participants before the Symposium takes place in January 1972.

A most distinguished list of architects, planners, scientists and philosophers from fourteen countries have agreed to participate in the Symposium. Among them are the French sociologists Henri Lefebvre and Alain Touraine, the French philosopher, Michel Foucault, the English architectural critic, Martin Pawley, the Mexican poet, Octavio Paz, the Argentine design theorist and educator, Tomas Maldonado, the Italian critic, Umberto Eco. Americans participating include, among others, the linguist Roman Jakobson of Harvard and M.I.T., the political scientist Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical biologist and theorist of general systems, Anatol Rapport. Essays written by the participants will be published in book form together with the Symposium's proceedings.

Response from potential participants has been so enthusiastic that the Museum hopes the International Council will agree to supplement existing funds for the project with an additional travel grant of \$11,000.00 which will permit eleven foreign participants to attend. Other funds granted to the project include an initiating grant of \$25,000.00 from the Graham Foundation for Advanced Studies in the Visual Arts, \$16,000.00 from the Brionvega Corporation of Italy, and a fellowship from the Noble Foundation granted to a member of the Research Team.

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Title: International Symposium

The Museum of Modern Art

To Members of the Executive Committee of the International Council

From Waldo Rasmussen

Date October 19, 1971

Re INTERNATIONAL SYMPOSIUM:
Institutions for a Post-Technological Society

PRESS MATERIAL

At its meeting last week on October 14, 1971, the Council's Program Committee voted to recommend that the Council authorize a grant of \$11,000.00 towards the International Symposium described in the attached memorandum from Emilio Ambasz, the Museum's Curator of Design.

As you will see from Mr. Ambasz's memorandum, the Symposium is the first phase of a study of problems of evaluation and design of the urban environment. It has been prefaced by an intensive study period in which a project working paper intended to describe the scope of proposals to be discussed in the Symposium was prepared by the Museum and The Institute for Architecture and Urban Studies. This paper has been submitted to the participants of the January Symposium who are contributing essays commenting on the issues raised by the working paper and expanding on them. The essays will be distributed among the participants before the Symposium takes place in January 1972.

A most distinguished list of architects, planners, scientists and philosophers from fourteen countries have agreed to participate in the Symposium. Among them are the French sociologists Henri Lefebvre and Alain Touraine, the French philosopher, Michel Foucault, the English architectural critic, Martin Pawley, the Mexican poet, Octavio Paz, the Argentine design theorist and educator, Tomas Maldonado, the Italian critic, Umberto Eco. Americans participating include, among others, the linguist Roman Jakobson of Harvard and M.T.T., the political scientist Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical biologist and theorist of general systems, Anatol Rapoport. Essays written by the participants will be published in book form together with the Symposium's proceedings.

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Memo to Members of the Executive Committee
of the International Council

- 2 -

October 19, 1971

The Council's Program Committee enthusiastically endorsed this proposal as highly consonant with its aims of encouraging exchange of persons in the arts, and especially for identifying the Council with a project with such broad intellectual perspectives.

Because time is growing short to confirm the invitations to participants, we are polling Executive Committee members by mail. I would appreciate it if you would indicate your vote on the enclosed self-addressed postcard. If there is further information you would like about the project, please do not hesitate to telephone me. (956-5912)

Many thanks for your consideration of this proposal.

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Memorandum

To

From **Waldo Rasmussen**

Date

Re

Museum of Modern Art

See: International Symposium

International Council of the Research Program
Post-Technological Society: "The Universitas Project"

Symposium, dealing with the problems of evaluation and
environment, will take place at the Museum of Modern
Art, New York, 2.

The project is being organized by the Institute for Architecture and Urban
Design and the Institute for Architecture and Urban
Design, this project as a critical and prospective inquiry
into the relation of man to the natural and the socio-cultural environment.
Entitled "Institutions for a Post-Technological Society--the Universitas
Project," it questions the adequacy of prevailing modes of thought and
existing institutions to deal with the problems of the man-made milieu,
and it examines the idea of an experimental institution in which a
broad range of inquiries would be integrated toward modes of thought and
action which are better suited to dealing with those problems. This
Symposium is part of a study planned to explore the possibility of develop-
ing in the United States a new type of institution centered around the task
of evaluating and designing the man-made environment.

More than 20 eminent architects, planners, scientists and philosophers from
14 countries are participating in this International Symposium. Among those
coming to New York for the occasion are the French sociologists Henri
Lefebvre and Alain Touraine, the French philosopher Michel Foucault, the
English architectural critic Martin Pawley, the Mexican poet Octavio Paz,
the Argentine design theorist and educator Tomas Maldonado, the Italian
critic Umberto Eco. Americans participating include, among others, the
linguist Roman Jakobson of Harvard and M.I.T., the political scientist
Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical
biologist and theorist of general systems Anatol Rapoport.*

The project has been organized into two stages, covering a period of five
years. The first stage, concerned with problem definition and the proposal

*See enclosed complete list of Contributors.

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The Museum of Modern Art

See: International Symposium

To Waldo Rasmussen
From Emilio Ambasz *EA*
Date October 11, 1971
Re Sponsorship of the International Council of the Research Program
"Institutions for a Post-Technological Society: The Universitas Project"

Dear Waldo:

An International Symposium, dealing with the problems of evaluation and design of the urban environment, will take place at the Museum of Modern Art on January 8-9, 1972.

The Museum of Modern Art and the Institute for Architecture and Urban Studies have undertaken this project as a critical and prospective inquiry into the relation of man to the natural and the socio-cultural environment. Entitled "Institutions for a Post-Technological Society--the Universitas Project," it questions the adequacy of prevailing modes of thought and existing institutions to deal with the problems of the man-made milieu, and it examines the idea of an experimental institution in which a broad range of inquiries would be integrated toward modes of thought and action which are better suited to dealing with those problems. This Symposium is part of a study planned to explore the possibility of developing in the United States a new type of institution centered around the task of evaluating and designing the man-made environment.

More than 20 eminent architects, planners, scientists and philosophers from 14 countries are participating in this International Symposium. Among those coming to New York for the occasion are the French sociologists Henri Lefebvre and Alain Touraine, the French philosopher Michel Foucault, the English architectural critic Martin Pawley, the Mexican poet Octavio Paz, the Argentine design theorist and educator Tomas Maldonado, the Italian critic Umberto Eco. Americans participating include, among others, the linguist Roman Jakobson of Harvard and M.I.T., the political scientist Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical biologist and theorist of general systems Anatol Rapoport.*

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*See enclosed complete list of Contributors.

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	IC / IP	I. B. 998

Waldo Rasmussen

-2-

October 11, 1971

of alternatives to the present situation, culminates with the January Symposium. At this stage the Project seeks, first, to specify objectives which are to be met in the evaluation, design and management of the man-made milieu; secondly, to question whether current modes of thought and existing institutions--especially the universities--satisfy these objectives; and finally to advance views on the new modes of thought and new or re-structured institutions which could be developed to satisfy these objectives. The second, implementative stage of the Project will develop strategies for bringing into existence the solutions proposed in the first stage.

As part of the first stage a small research team has been working for a year with the active participation of an interdisciplinary group of research advisors, preparing a basic working paper which brings into focus several critical issues. This paper has been submitted to the members and participants of the January Symposium, who are contributing essays, each from his own point of view, commenting on the issues raised by the working paper and expanding on them.

These essays will be distributed among the participants before the Symposium takes place. The Symposium, comprised of a two-day series of working sessions, will be open only to specialists to allow for free discussion of the views presented in the essays. The essays will then be published in book form together with the Symposium's proceedings.

As the number and quality of the Contributors indicate, this project is of great interest to the Museum's International Community. We, therefore, request here the International Council's sponsorship of the January Symposium.

In addition to the effect which this Symposium will have in American professional and academic circles, it is our belief that the publication which is to emerge from the Symposium will provide the International Council with an excellent opportunity to reach an extensive international audience.

The Universitas Project has been funded by an initiating grant of \$25,000 from the Graham Foundation for Advanced Studies in the Visual Arts. Additionally, we have received a contribution of \$16,000 from the Brionvega Corporation of Italy, and a fellowship from the Noble Foundation granted to Mr. G. Perez, member of the Research Team. These funds have underwritten the expenses involved in supporting the Research Team which worked for a year in the preparation of the basic working paper (enclosed). The funds remaining from the original amount are enough to pay the fees and travel expenses of 15 Contributors. However, the project has had a very good response from several other potential Contributors whom we would also like to have participate in the January Symposium. This would entail an expenditure of \$11,000 extra, an amount which I respectfully request the International Council to consider contributing as one of the Project's sponsors.

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Waldo Rasmussen

-3-

October 11, 1971

I hope this Project will seem as useful and stimulating to the members of the International Council as it does to the Department of Architecture and Design, and that the Council will be able to offer its support.

Very truly yours,

Emilio Ambasz

EA:nr

encl.

cc: Arthur Drexler
Mrs. Donald Straus
John Hightower
Gifford Phillips

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ESTIMATED BUDGET FOR 7 EXTRA CONTRIBUTORS

<u>NAME</u>	<u>TICKET</u>	<u>HOTEL AND LIVING EXPENSES</u>	<u>FEE</u>	<u>TOTAL</u>
Umberto Eco	\$606 (Italy)	\$250	\$750	\$1,606
Erich Jantsch	670 (Austria)	250	750	1,670
Martin Pawley	580 (England)	250	500	1,330
Hasan Ozbekhan	703 (coming from Turkey)	250	750	1,703
Alain Touraine	580 (France)	250	750	1,580
Tomas Maldonado	606 (Italy)	250	500	1,356
Gillo Dorfles	606 (Italy)	250	750	1,606
Sub Total				\$10,851
Contingency				<u>149</u>
Grand Total				\$11,000

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 116
FOR RELEASE
OCTOBER 19, 1971

CONTRIBUTORS TO INTERNATIONAL SYMPOSIUM

JANUARY 8-9, 1972

Institutions for a Post-Technological Society

The Universitas Project

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Christopher Alexander is an architect and theoretician of design methodology. He teaches at the University of California at Berkeley and is the director of the Center for Environmental Structure.

Jean Baudrillard is a young French sociologist who has written on the social and ideological role of objects in modern consumer society. He is the author of Le système des objets, among other works.

Gillo Dorfles teaches aesthetics at the University of Milan and has written many books on contemporary art and industrial design.

Umberto Eco is a cultural critic who has written about communications media, professor at the University of Bologna, and the author, among other works, of Struttura Assente, Apocalittici e Integrati.

Peter Eisenman is an architect and the director of the Institute of Architecture and Urban Studies in New York.

Hans Magnus Enzensberger is a well known German poet and critic, the author of several books and a frequent writer on social and political subjects.

Michel Foucault, a philosopher, holds a chair at the Collège de France, and is the author of Madness and Civilization and The Order of Things.

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-2-

Roman Jakobson is one of the leading figures in modern linguistics. He holds a chair in the department of Slavic Languages and Literatures at Harvard and is Institute Professor at M.I.T.

Erich Jantsch is an Austrian planner and economist, consultant to the Organization for European Economic Cooperation and Development, and currently visiting professor at the department of Regional and City Planning, University of California at Berkeley.

Martin Pawley, a young architect and critic, is a frequent contributor to Architectural Design (London) and the author of Architecture vs Housing. He teaches at the Architectural Association, London.

Octavio Paz is a well-known Mexican poet and essayist.

Anatol Rapoport is professor of Mathematical Biology at the University of Michigan and professor at the Mental Health Research Institute of the University of Toronto. He has been concerned with general systems theory and is the author of several books, among them Strategy and Conscience.

Jivan Tabibian teaches at the School of Design of the California Institute of the Arts, Burbank, California, and lectures on political science and urban design at UCLA.

(more)

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-3-

Alain Touraine is a French sociologist, director of the Centre d'Etudes at Mouvements Sociaux and the author, among other works, of The Post-Industrial Society.

Rexford Guy Tugwell was a member of Roosevelt's "Brain Trust" and is now at the Center for the Study of Democratic Institutions, Santa Barbara, California, working on a proposal to reformulate the Constitution according to the needs of contemporary urban America.

Gyorgy Kepes is a researcher into visual structures, and Director of the Center for Advanced Visual Studies at M.I.T.

Arnold Kramish formerly headed the Institute for the Future and is now Science Liaison Attaché and U. S. Permanent Representative to Unesco in Paris.

Henri Lefebvre is a prominent sociologist, professor at the University of Paris, who has devoted much attention to urban problems. He has written several important books, among them The Sociology of Marx and the three-volume Critique de la vie quotidienne.

Tomas Maldonado, a native of Argentina, was one of the founders and has been director of the pioneering design school of Ulm, Germany. He is a painter and an industrial designer, and he has written about design education, communications, semiotics, and ecology.

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	IC / IP	I. B. 998

-4-

Richard L. Meier is professor of Environmental Design at the University of California at Berkeley. His books include Developmental Sciences and Communication Theory of Urban Growth.

George Nelson is an internationally known industrial designer.

Hasan Ozbekhan was formerly Director of Planning at the Systems Development Corporation, Santa Monica, California. He now teaches at the Wharton School of the University of Pennsylvania. He has written extensively on forecasting and the theory of planning.

Germen M. Gvishiani is a political scientist, corresponding member of the USSR Academy of Science, and Deputy Chairman of the State Committee for Science and Technology of the USSR Council of Ministers.

* * * * *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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The Museum of Modern Art and the Man-Made Environment: An Interim Report

The Museum of Modern Art is unique in that it deals with the whole spectrum of man-made objects, ranging from those whose meaning is largely private, such as painting and sculpture, to those whose meaning is substantially dependent on a socio-economic context, such as industrial design, architecture, and urban planning. As an institution concerned with evaluating the ideas and emotions embodied in the man-made objects of our culture, the Museum has been seeking new ways of comprehending and acting upon the processes that give form to our present environment.

In October 1967, the Museum sponsored the creation of The Institute for Architecture and Urban Studies, an independent, non-profit, educational corporation under a charter of the Board of Regents of The State University of New York. The Institute was conceived as a new educational milieu, both for the training of post-graduate architectural and social planners and for the research into and design of the physical environment. For the last three years it has been testing design proposals against the actual political, social, and economic constraints of implementation and serving as a bridge between the theoretical world of the university and the practical world of planning problems.

Another aspect of the Museum's evolving design program is its response to changing intellectual and emotional circumstances. Just as today the arts and sciences are developing new ways of understanding the structure of the universe, so are man's ways of feeling, thinking, and acting upon his environment changing significantly through design.

Concurrent with advances in the sciences, the development of a new world-view that conceives of systems as dynamic and in a constant state of change has driven designers away from concern with isolated elements toward a focus on processes. Design is thus shifting its emphasis from the production of isolated objects to a more comprehensive approach in which objects are conceived in relation to one another and to their ecological, constructed, and socio-cultural environments. The designer, accordingly, no longer understands the man-made environment as exclusively populated by passive communities of non-related elements, but rather beholds it as a result of the processes of interaction between the physical elements he designs and society's patterns of rules and behavior. The current changes taking place in design research, practice, and education can be seen, therefore, as attempts to develop new design approaches which can deal comprehensively with all factors involved.

To deal with these changes, the Museum is now developing a Program on Environmental Design under its Department of Architecture and Design. This Program will be implemented by means of two different though complementary functions. The first is a *critical*, or retrospective, function; the second is a *postulative*, or prospective, function. The critical function will aim at understanding the meanings and relationships

of our present environment by analyzing it in the context of past and contemporary history; the postulative function will explore alternative solutions to the problem of the man-made environment through environmental design projects.

Through its critical functions, the program in one of its projects hopes to develop methods for dealing with the changing circumstances of design with the publication of a series of books entitled *Prospectives of Design*. This project will deal with the fact that the most crucial design contributions of the last decade which merit "collecting" have in many cases not been objects but rather theoretical essays and design proposals. These have greatly expanded two important concepts: first, the notion of what constitutes design and the extent of its relation to the socio-economic environment; and second, the modes by which the designer beholds his environment and the methods by which he attempts to act upon it. This anthology will therefore present the most important theoretical writing of the last decade dealing with this subject. In addition, it will commission essays on the ecological and physical aspects of the man-made environment.

As part of its postulative functions, the program will undertake a series of projects with The Institute for Architecture and Urban Studies. *The Street as a Component of the Urban Environment*, a project commissioned to the Institute by the Department of Housing and Urban Development and The Sloan Foundation, will examine the potential of street design as a means of improving the urban environment. It will analyze the physical and social problems of urban streets in areas of residential, commercial, and mixed land development. This will be done through detailed analysis of various street types in several urban contexts and the development of socially feasible alternate design solutions. This study of streets may lead to the development of new models for community environments. It will culminate in an exhibition at the Museum, tentatively scheduled for late 1972.

The research project entitled *Institutions for a Post-Technological Society: The Future of the Man-Made Environment* attempts to investigate the nature of the crisis of our urban environment with two major concerns: to break through the impasse in dealing with the man-made environment by examining the objectives to be met by those institutions—universities, museums, private and public agencies—concerned with its design, management, and evaluation; and, to postulate the new or restructured types of institutions that will have to be developed to satisfy these objectives. This project will culminate in a publication and a series of presentations at The Museum of Modern Art in 1972.

—Emilio Ambasz
Curator of Design
Director of the Program on Environmental Design

Excerpt from

Members Newsletter

Spring 1970

NOW SCHEDULED FOR JAN. 8-9, 1972

NOW SCHEDULED FOR MAY 22, 1973

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 116B
FOR RELEASE

INTERNATIONAL SYMPOSIUM ON URBAN ENVIRONMENT TO BE HELD AT THE MUSEUM OF MODERN ART

More than 20 distinguished architects, planners, scientists and philosophers from 14 countries are participating in an International Symposium dealing with the problems of evaluation and design of the urban environment, which will take place at The Museum of Modern Art on January 8-9, 1972, under the auspices of the International Council of the Museum of Modern Art and with the co-sponsorship of the Brionvega Corporation of Italy. Among those coming to New York for the occasion are the French sociologists Henri Lefebvre and Alain Touraine, the French philosopher Michel Foucault, the English architectural critic Martin Pawley, the Mexican poet Octavio Paz, the Argentine design theorist and educator Tomas Maldonado, the Italian critic Umberto Eco. Americans participating include, among others, the linguist Roman Jakobson of Harvard and M.I.T., the political scientist Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical biologist and theorist of general systems Anatol Rapoport.*

The Symposium is part of a study directed by Emilio Ambasz, Curator of Design, The Museum of Modern Art, and it is planned to explore the possibility of establishing in the United States a new type of institution centered around the task of evaluating and designing the man-made environment. The Museum of Modern Art and the Institute of Architecture and Urban Studies, on an initial grant from the Graham Foundation, have undertaken this project as a critical and prospective inquiry into the relation of man to the natural and the socio-cultural environment. Entitled "Institutions for a Post-Technological Society -- the Universitas Project," it questions the adequacy of prevailing modes of thought and existing institutions to deal with the problems of the man-made milieu, and it examines the idea of an experimental university in which a broad domain of inquiries would be integrated toward developing modes of thought and action which are better suited to dealing with those problems.

* See enclosed complete list of Contributors.

(more)

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116B

-2-

Emilio Ambasz, Curator of Design, The Museum of Modern Art, and Director of the Project, said:

"The problems involved in the design endeavor -- understood not as a narrow specialty but as the large enterprise by which man creates structures that give meaning and order to his surroundings -- are especially significant at this time of environmental crisis, when we have no reason to expect that the aimless actions of technology will accommodate themselves to some pattern of order. The Universitas Project starts from the recognition that, although more and more it is man's activity that gives shape to the milieu we inhabit, the shape being taken by this man-made milieu has so far escaped our control.

"The Project has been organized into two stages, covering a period of five years. The first stage, concerned with problem definition and the proposal of alternatives to the present situation, culminates with the January Symposium. At this stage the Project seeks, first, to specify objectives which are to be met in the evaluation, design and management of the man-made milieu; secondly, to question whether current modes of thought and existing institutions -- especially the universities -- satisfy these objectives; and finally to advance views on the new modes of thought and new or restructured institutions which could be developed to satisfy these objectives. In the second stage the possible ways of bringing such an institution into existence will be explored.

"As part of the first stage, a small research team worked for a year, with the consultation and active participation of an interdisciplinary group of research advisors, at preparing a basic working paper which brings into focus several critical issues of this project. This paper has been submitted to the participants of the January Symposium, who are contributing essays, each from his own point of view, commenting on the issues raised by the working paper and expanding on them.

"These essays will be distributed among the participants before the Symposium takes place. The Symposium, comprised of a two-day series of working sessions, will be open to a small invited audience of specialists to allow for free discussion of the views presented in the essays and a high level of exchange among the contributors. The essays will then be published in book form together with the Symposium's proceedings."

Further information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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NO. 116
FOR RELEASE
OCTOBER 19, 1971

CONTRIBUTORS TO INTERNATIONAL SYMPOSIUM

JANUARY 8-9, 1972

Institutions for a Post-Technological Society

The Universitas Project

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Christopher Alexander is an architect and theoretician of design methodology. He teaches at the University of California at Berkeley and is the director of the Center for Environmental Structure.

Jean Baudrillard is a young French sociologist who has written on the social and ideological role of objects in modern consumer society. He is the author of Le système des objets, among other works.

Gillo Dorfles teaches aesthetics at the University of Milan and has written many books on contemporary art and industrial design.

Umberto Eco is a cultural critic who has written about communications media, professor at the University of Bologna, and the author, among other works, of Struttura Assente, Apocalittici e Integrati.

Peter Eisenman is an architect and the director of the Institute of Architecture and Urban Studies in New York.

Hans Magnus Enzensberger is a well known German poet and critic, the author of several books and a frequent writer on social and political subjects.

Michel Foucault, a philosopher, holds a chair at the Collège de France, and is the author of Madness and Civilization and The Order of Things.

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-2-

Roman Jakobson is one of the leading figures in modern linguistics. He holds a chair in the department of Slavic Languages and Literatures at Harvard and is Institute Professor at M.I.T.

Erich Jantsch is an Austrian planner and economist, consultant to the Organization for European Economic Cooperation and Development, and currently visiting professor at the department of Regional and City Planning, University of California at Berkeley.

Martin Pawley, a young architect and critic, is a frequent contributor to Architectural Design (London) and the author of Architecture vs Housing. He teaches at the Architectural Association, London.

Octavio Paz is a well-known Mexican poet and essayist.

Anatol Rapoport is professor of Mathematical Biology at the University of Michigan and professor at the Mental Health Research Institute of the University of Toronto. He has been concerned with general systems theory and is the author of several books, among them Strategy and Conscience.

Jivan Tabibian teaches at the School of Design of the California Institute of the Arts, Burbank, California, and lectures on political science and urban design at UCLA.

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-3-

Alain Touraine is a French sociologist, director of the Centre d'Etudes at Mouvements Sociaux and the author, among other works, of The Post-Industrial Society.

Rexford Guy Tugwell was a member of Roosevelt's "Brain Trust" and is now at the Center for the Study of Democratic Institutions, Santa Barbara, California, working on a proposal to reformulate the Constitution according to the needs of contemporary urban America.

Gyorgy Kepes is a researcher into visual structures, and Director of the Center for Advanced Visual Studies at M.I.T.

Arnold Kramish formerly headed the Institute for the Future and is now Science Liaison Attaché and U. S. Permanent Representative to Unesco in Paris.

Henri Lefebvre is a prominent sociologist, professor at the University of Paris, who has devoted much attention to urban problems. He has written several important books, among them The Sociology of Marx and the three-volume Critique de la vie quotidienne.

Tomas Maldonado, a native of Argentina, was one of the founders and has been director of the pioneering design school of Ulm, Germany. He is a painter and an industrial designer, and he has written about design education, communications, semiotics, and ecology.

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Richard L. Meier is professor of Environmental Design at the University of California at Berkeley. His books include Developmental Sciences and Communication Theory of Urban Growth.

George Nelson is an internationally known industrial designer.

Hasan Ozbekhan was formerly Director of Planning at the Systems Development Corporation, Santa Monica, California. He now teaches at the Wharton School of the University of Pennsylvania. He has written extensively on forecasting and the theory of planning.

Germen M. Gvishiani is a political scientist, corresponding member of the USSR Academy of Science, and Deputy Chairman of the State Committee for Science and Technology of the USSR Council of Ministers.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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FOR RELEASE

INTERNATIONAL SYMPOSIUM ON URBAN ENVIRONMENT TO BE HELD AT THE MUSEUM OF MODERN ART

More than 20 distinguished architects, planners, scientists and philosophers from 14 countries are participating in an International Symposium dealing with the problems of evaluation and design of the urban environment, which will take place at The Museum of Modern Art on January 8-9, 1972, under the auspices of the International Council of the Museum of Modern Art and with the co-sponsorship of the Brionvega Corporation of Italy. Among those coming to New York for the occasion are the French sociologists Henri Lefebvre and Alain Touraine, the French philosopher Michel Foucault, the English architectural critic Martin Pawley, the Mexican poet Octavio Paz, the Argentine design theorist and educator Tomas Maldonado, the Italian critic Umberto Eco. Americans participating include, among others, the linguist Roman Jakobson of Harvard and M.I.T., the political scientist Rexford Guy Tugwell, the architect Christopher Alexander, the mathematical biologist and theorist of general systems Anatol Rapoport.*

The Symposium is part of a study directed by Emilio Ambasz, Curator of Design, The Museum of Modern Art, and it is planned to explore the possibility of establishing in the United States a new type of institution centered around the task of evaluating and designing the man-made environment. The Museum of Modern Art and the Institute of Architecture and Urban Studies, on an initial grant from the Graham Foundation, have undertaken this project as a critical and prospective inquiry into the relation of man to the natural and the socio-cultural environment. Entitled "Institutions for a Post-Technological Society -- the Universitas Project," it questions the adequacy of prevailing modes of thought and existing institutions to deal with the problems of the man-made milieu, and it examines the idea of an experimental university in which a broad domain of inquiries would be integrated toward developing modes of thought and action which are better suited to dealing with those problems.

* See enclosed complete list of Contributors.

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Emilio Ambasz, Curator of Design, The Museum of Modern Art, and Director of the Project, said:

"The problems involved in the design endeavor -- understood not as a narrow specialty but as the large enterprise by which man creates structures that give meaning and order to his surroundings -- are especially significant at this time of environmental crisis, when we have no reason to expect that the aimless actions of technology will accommodate themselves to some pattern of order. The Universitas Project starts from the recognition that, although more and more it is man's activity that gives shape to the milieu we inhabit, the shape being taken by this man-made milieu has so far escaped our control.

"The Project has been organized into two stages, covering a period of five years. The first stage, concerned with problem definition and the proposal of alternatives to the present situation, culminates with the January Symposium. At this stage the Project seeks, first, to specify objectives which are to be met in the evaluation, design and management of the man-made milieu; secondly, to question whether current modes of thought and existing institutions -- especially the universities -- satisfy these objectives; and finally to advance views on the new modes of thought and new or restructured institutions which could be developed to satisfy these objectives. In the second stage the possible ways of bringing such an institution into existence will be explored.

"As part of the first stage, a small research team worked for a year, with the consultation and active participation of an interdisciplinary group of research advisors, at preparing a basic working paper which brings into focus several critical issues of this project. This paper has been submitted to the participants of the January Symposium, who are contributing essays, each from his own point of view, commenting on the issues raised by the working paper and expanding on them.

"These essays will be distributed among the participants before the Symposium takes place. The Symposium, comprised of a two-day series of working sessions, will be open to a small invited audience of specialists to allow for free discussion of the views presented in the essays and a high level of exchange among the contributors. The essays will then be published in book form together with the Symposium's proceedings."

Further information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.
