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CORRESPONDENCE

June 1-13, 1960

N. WIENER · MC 22

SCIENCE

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE
1515 MASSACHUSETTS AVENUE, NW, WASHINGTON 5, D.C. • DUPONT 7-7171

1 June 1960

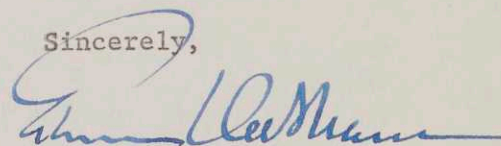
Professor Norbert Wiener
Department of Mathematics
Massachusetts Institute of Technology
Cambridge, Mass.

Dear Professor Wiener:

Your article in *Science* certainly aroused much interest. I am enclosing a copy of a note by Arthur L. Samuel of the International Business Machines Corporation, which we have decided to accept for publication as a report in *Science*.

Although I realize that your plans for a trip to Europe may make it impossible for you to prepare a reply within our usual time period of two weeks, I hope that you will let me know your intentions. If you can reply within a month or six weeks this will be quite satisfactory.

Sincerely,



Graham DuShane
Editor

Enclosure

GDuS:lw

ГЛУБОКОУ ВАЖАЕМЫЙ ПРОФЕССОР Н.ВИНЕР

В течение последних лет мы работаем над вопросами нейрокибернетики, в частности, над проблемой моделирования в кибернетических системах принципов условно-рефлекторной деятельности мозга, открытой Иваном Петровичем Павловым. В своих исследованиях по ряду вопросов мы исходили из теоретических положений Вашей книги "КИБЕРНЕТИКА". Результаты наших исследований, в их теоретической части, были предметом нашего сообщения "Анализ принципов работы самоорганизующихся систем в технике и биологии" - на конференции по переработке информации, организованной ЮНЕСКО в июне 1959 года в Париже.

С другой стороны, некоторые результаты были обобщены в книге "ПРОБЛЕМЫ НЕЙРОКИБЕРНЕТИКИ", которую направляю Вам с благодарностью за то удовольствие, с которым я читаю Ваши труды.

Наши работы продолжают и дают известные перспективы для медицины. В частности, в наших исследованиях получили дальнейшее развитие Ваши представления о значении нарушений циркуляции возбуждения для психопатологии.

2 мая 60г.

С искренним уважением,

Профессор *S. Braines* /С.Н.БРАЙНЕС/

Москва, Академия медицинских наук СССР. Солянка 14.
Профессор БРАЙНЕС Самуил Натанович.

*U. S. S. R. Moscow, Academy of Medical Science
14 Solianna Street Prof. S. Braines.*

[ans 6/29/60]

In the course of the recent years, we have been working problems on neuro-cybernetics; in particular on the problem of model making in cybernetic systems of principles of the conditioned reflex activity of the brain, the open problem first investigated by Pavlov. In our investigations on a number of questions, we proceeded from the theoretical hypothesis of your Book.

Results of our researches in their theoretical part were the subject of our reports to the conference on the UNESCO INFO Organization in 1959 in Paris- " Analysis of Principles of Work of Selforganizing systems in techniks and Biology."

On the other hand, some results were generalized in the book "Problems of Neuro-Cybernetics", which I am sending you.

With gratitude I send this to you for the pleasure I got from reading your book.

Our work containing this might give prospects for medicine. In the past our researches got us the furtherest development of your ideas on measuring of the interruption of circulation of excitons for ~~psy-copathology~~.

psycho pathology

With respects//////////

Straines

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

June 2, 1960

Mrs. Eva-Maria Ritter
Secretary to Professor Wiener
Department of Mathematics
Massachusetts Institute of Technology
Cambridge 39, Massachusetts

Dear Mrs. Ritter:

I find that I have twelve reprints of Part I of my Acta paper with Professor Wiener but twenty-four reprints of Part II. In case you have a surplus of Part I reprints, we could exchange about six so that we have about eighteen complete sets.

May I suggest that in view of your infrequent hours and my uncertain program you leave six surplus reprints (Part I, I hope) with Professor Reissner's secretary. When I come to Cambridge again, I will leave my spare reprints with her.

Please let me know.

With kind regards,

Sincerely yours,

P. Masani

P. R. Masani

PRM/ph

[ans 6/6/60]

936 West 17th Ave.
Vancouver 9, B.C.

June 3, 1960.

Professor Norbert Wiener
Massachusetts Institute of Technology
Cambridge 39, Mass.

Dear Sir:

It has been my good fortune to read an article in the New York Times magazine, June 2, 1957, on "Analysis of the Child Prodigy".

I have uncovered a number of rare phenomena in a 16 year old boy - one Jerry Parker by name. I am convinced that he is psychic.

Though I don't feel he is a child prodigy I would like to help him secure a vocation he would be suited for.

Professor, would you please send me the name of a book or two on the subject which could help me further my own limited knowledge of this type of person. Furthermore, we don't forget those who give us a helping hand.

Through some very obscure channels I have uncovered the following:

1. They employ geni like my young friend in New York.
2. In recent times electronic brains are in direct competition with my friend but one basic advantage Jerry would have is that office space is at a premium in these large cities and many of these electronic brains are too large to fit in.
3. Generally they are frail, not too proficient in athletics.
4. They are generally introverts and they don't socialize too easily.
5. Morally speaking they are quite puritanical by nature.
6. They rarely live past 35 years of age because they burn the candle at both ends while working and living and also Jerry can expect to have a lingering difficult death.

Professor Norbert Wiener, (cont'd)

7. They are generally quite eccentric and they generally have a number of mental problems.

If you can add to this list or correct any errors I may have made I will be most grateful to you.

Yours truly,

Syd Goodrich

Syd Goodrich.

TUFTS COLLEGE

DEPARTMENT OF PHYSICS

3 June 1960

MEDFORD 55, MASSACHUSETTS

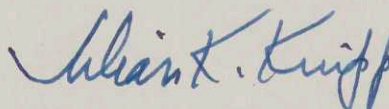
Professor Norbert Wiener
Department of Mathematics
Massachusetts Institute of Technology
Cambridge, Massachusetts

Dear Professor Wiener:

We should, indeed, be interested in your speaking in the University Lecture Series in the Spring, instead of in the Fall as first suggested. May I choose March 12, at 8 PM? This is a Tuesday; another Tuesday might do just as well. However, I should like to settle on a date before you leave on your trip.

Thank you very much for your reply; we look forward to what you will have to say.

Yours sincerely,



Julian K. Knipp

Answered

[ans 6/6/60]

Prof. Norbert Wiener

M.I.T.

Cambridge, Mass.

U.S.A.

Moscow, June 3d, 1960.

Dear Prof. Wiener,

It is a great pleasure for me to send you the ~~prints~~ reprints of some of my works concerning the theory of extrapolation and filtration, the theory of information and the theory of Wiener's integrals in a functional space. Under a separate cover I am also sending a small popular book on the theory of information written by my brother and me. I would like to hope the works and the book sent prove to be of some interest to you.

I would appreciate receiving from you your recent works, which are of great interest to me.

With best wishes to you,

Sincerely yours,

A. Yaglom

(A. Yaglom)

[ans 7/20/60]

EDWARD ADAMS RICHARDSON
31 EAST CHURCH STREET
BETHLEHEM, PENNSYLVANIA

Professor Norbert Weiner, June 4, 1960
Mass. Inst. of Tech.,
Cambridge,
Mass.

Dear Sir:

I am aware that your prime interest is the theory and practice of information handling. It is possible that you may have some interest in the history of the art.

The enclosed paper recovers, I believe, some very interesting information concerning a simple, but rather sophisticated system of information handling in the guidance of ships into port. So far as has been known hitherto, a ship beacon comprised a light visible around the whole horizon. At least I have been so informed by the Peabody Museum in Salem regarding conditions more than 100 years ago. Yet in the structure described, not less than about 300 years old, perhaps as much as 600 years old, we find a fireplace and two windows adapted to guiding a ship from the exit of Vineyard Sound all the way into the harbor of Newport, Rhode Island. This includes rather winding and dangerous channels.

The paper, entitled, THE BUILDER OF THE NEWPORT (Rhode Island) TOWER, by the undersigned, Journal of the Surveying and Mapping Division, Proceedings of the American Society of Civil Engineers, vol. 86, No. SU 1, paper number 2383, published February, 1960, is enclosed. If the spirit should move you to discuss it, discussion is open until July 1, 1960.

It is hoped that the paper may have some interest for you.

The undersigned is a graduate of M.I.T., II, '19. His record, if of interest, is to be found in Who's Who in Engineering.

Very sincerely yours,

Edward Adams Richardson

acknowledged July 29

ARMY BALLISTIC MISSILE AGENCY
U. S. ARMY ORDNANCE MISSILE COMMAND
REDSTONE ARSENAL, ALABAMA

IN REPLY

REFER TO ORDAB-DJ

6 JUN 1960

Dr. Norbert Wiener
Professor of Mathematics
Massachusetts Institute of Technology
Cambridge 39, Massachusetts

Dear Dr. Wiener:

The Army Ballistic Missile Agency has recently established a Space Science Seminar for the purpose of having recognized scientific authorities make presentations to the scientists at Redstone Arsenal. We would be very much interested to have you address this group during the latter part of this year. I would suggest either October or November, whichever is more convenient for you.

This presentation would be given to a selected audience consisting of the Development Operations Division Laboratory Directors, personnel designated by the directors, and other top personnel of the Army Ballistic Missile Agency. Expected attendance would be approximately 50 people. We have in mind a 45 minute talk, beginning at 10:00 a.m., followed by a one-half hour discussion. If you prefer, your presentation could be arranged for the afternoon.

The type of presentation which has greatest appeal to the directors is a condensed, rapid, formal talk on an advanced topic. It can be on a scientific level with some formulas, mathematics, physics, and chemistry included. A summary on the "state of the art" in your particular field would be appreciated. The audience is more interested in broad, but factual aspects of the topic than in intricate details. We leave the selection of your topic otherwise entirely up to you. A classified meeting can be arranged if you so desire.

During the remainder of the day, you would be given a tour of the research facilities on the Arsenal, provided you are interested and that you obtain the proper security clearance. A SECRET clearance request should be sent in by you to:

Commander
Army Ballistic Missile Agency
U. S. Army Ordnance Missile Command
Redstone Arsenal, Alabama
Attn: Visitor Control

ORDAB-DJ
Dr. Norbert Wiener

6 JUN 1960

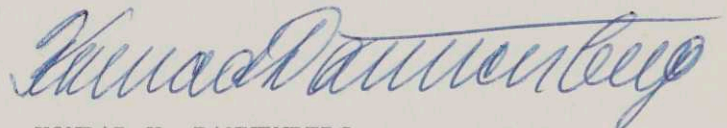
A method for adequate reimbursement will be discussed by our Personnel Office in direct correspondence with you. I believe that this matter will be handled with a minimum of "red tape" and will be acceptable to you.

As president of the Alabama Section of the American Rocket Society, I wish to submit to you another request in the interest of our local engineering community. Our Section would be highly interested to have you as the speaker at an evening meeting which would be scheduled for 8:00 p.m. on the same or the preceding day of your presentation to the Space Science Seminar. The participants for this meeting would consist of employees from this agency and other Redstone Agencies, such as the Army Rocket and Guided Missile Agency, the Ordnance Missile Laboratories, the Ordnance Guided Missile School or local missile contractors, such as Chrysler Corporation, Thiokol Chemical Corporation, Rohm & Haas, etc., as well as smaller local companies with guided missile interests. From experience, the attendance for these evening meetings runs normally from 75 to 100 people. An unclassified talk is ordinarily desired, however, arrangements for a classified presentation can be made. The topic can be the same as in the morning presentation; however, a slightly modified subject or even an entirely different topic would be desired, if you could arrange this. This would encourage further participation by the attendees of the morning presentation. The evening presentation should be aimed at an audience which listens in a much more relaxed atmosphere. Slides and movies may be included, if you wish. A discussion period is normally included at the end of the talk.

We would appreciate hearing from you soon regarding this matter, due to the numerous details that will have to be worked out. Also, in the event you accept either or both of these invitations, we would like to have the titles of your presentations and your requirements for slide projector, movie projector, blackboard, etc., as soon as possible.

We look forward to an early reply from you.

Very truly yours,



KONRAD K. DANNENBERG
Chairman
Space Science Seminar

6 JUN 1960

ORDAB-DJ

Dr. Norbert Wiener
Professor of Mathematics
Massachusetts Institute of Technology
Cambridge 39, Massachusetts

Dear Dr. Wiener:

The Army Ballistic Missile Agency has recently established a Space Science Seminar for the purpose of having recognized scientific authorities make presentations to the scientists at Redstone Arsenal. We would be very much interested to have you address this group during the latter part of this year. I would suggest either October or November, whichever is more convenient for you.

This presentation would be given to a selected audience consisting of the Development Operations Division Laboratory Directors, personnel designated by the directors, and other top personnel of the Army Ballistic Missile Agency. Expected attendance would be approximately 50 people. We have in mind a 45 minute talk, beginning at 10:00 a.m., followed by a one-half hour discussion. If you prefer, your presentation could be arranged for the afternoon.

The type of presentation which has greatest appeal to the directors is a condensed, rapid, formal talk on an advanced topic. It can be on a scientific level with some formulas, mathematics, physics, and chemistry included. A summary on the "state of the art" in your particular field would be appreciated. The audience is more interested in broad, but factual aspects of the topic than in intricate details. We leave the selection of your topic otherwise entirely up to you. A classified meeting can be arranged if you so desire.

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Commander
Army Ballistic Missile Agency
U. S. Army Ordnance Missile Command
Redstone Arsenal, Alabama
Attn: Visitor Control

6 JUN 1955

ORDAB-DJ

Dr. Norbert Wiener

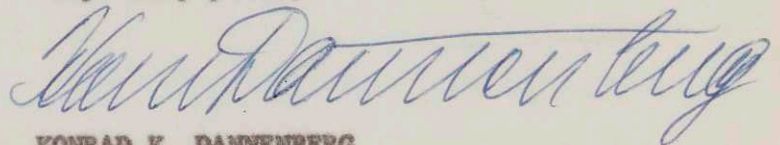
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We would appreciate hearing from you soon regarding this matter, due to the numerous details that will have to be worked out. Also, in the event you accept either or both of these invitations, we would like to have the titles of your presentations and your requirements for slide projector, movie projector, blackboard, etc., as soon as possible.

We look forward to an early reply from you.

Very truly yours,



KONRAD K. DANNENBERG
Chairman
Space Science Seminar

June 6, 1960

Prof. Shikao Ikehara
Department of Mathematics
Tokyo Institute of Technology
Oh-okayama, Meguroku
Tokyo, Japan

Dear Prof. Ikehara:

Thank you very much for your kind letter of May 7. I am delighted that you received the reprints I sent to you and shall certainly try to locate some more that might be of interest to you. Unfortunately, I did not make a list of the things I sent you and therefore cannot guarantee that you won't get duplicates.

Your appointing me as your "liaison officer" I shall accept as a great honor. I know that Prof. and Mrs. Wiener are very fond of you and your family, and I shall keep you informed of any interesting events.

Before Prof. Wiener left for Europe -- he is now at sea -- he asked me to tell you that so far he has been unsuccessful in his efforts to make it possible for you to come to the United States, but he will keep on trying.

Under separate cover, I am forwarding to you a book by I.M. Vinogradov, "An Introduction to the Theory of Numbers" which Prof. Wiener thought might be interesting to you.

Sincerely yours,

Eva-Maria Ritter (Mrs.)
Secretary to Prof. Wiener

Separate Cover

June 6, 1960

Prof. Julian K. Knipp
Department of Physics
Tufts College
Medford 55, Massachusetts

Dear Prof. Knipp:

I have here your letter of June 3 in which you asked Prof. Wiener to choose a date for his spring lecture at Tufts before his departure for Europe.

Unfortunately, he has already left, and my personal suggestion is that, if possible, the lecture take place toward the end of March. However, I am forwarding your letter to Prof. Wiener who is now at sea and expect that probably within two weeks from now we shall have word from him. You will hear from me as soon as I have an answer.

Sincerely yours,

Eva-Maria Ritter (Mrs.)
Secretary to Prof. Wiener

June 6, 1960

Prof. P. R. Masani
Department of Mathematics
Brown University
Providence 12, R.I.

Dear Prof. Masani:

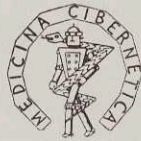
With regard to your inquiry about any spare reprints of your and Prof. Wiener's joint Acta Mathematica paper, I can tell you that we have exactly 10 copies of each left, and I discovered, in the back of the drawer, 48 copies of the blue reprint entitled "Sur la prevision lineaire des processus stochastiques vectoriels...." by you and Prof. Wiener. If you don't have enough of those, we could easily share them.

My regular office hours here I shall limit to Monday mornings, but shall be available, on most days, for any help I might be able to give or questions, in Prof. Lerner's office, at the Center of International Studies here at MIT.

If I don't see you before you go "West", and I go to Europe in August, let me wish you now a very pleasant summer and good luck in your new position.

Sincerely yours,

Eva-Maria Ritter (Mrs.)



SOCIETA' INTERNAZIONALE DI MEDICINA CIBERNETICA
S. I. M. C.

IL PRESIDENTE

8th June, 1960
NAPOLI
VIA ROMA, 348
TEL. 32.26.23 - 31.31.84 - 31.31.25

Professor
Wiener Norbert, Esq.
Dept. of Mathematics
Massachusset Institute
of Technology
Cambridge, 39
Mass., U.S.A.

Dear Prof. Wiener,

herewith enclosed please find the temporary program of the Naples Symposium; the adhesions of many highly qualified scholars arriving from every part of the world permit us to hope that it will be a successful event.

We have done our best to prepare everything that might ensure to you and to Mrs. Wiener the most comfortable and pleasant stay in Naples.

The title of your conference can, of course, be modified according to your wishes; if this is the case, please let us have the new title and it will appear in a next issue of the temporary program or in the final one. We hope, however, that you will consider as acceptable the one we choose as it allows you to select your subject and to talk as you may desire.

With my best regards, I remain, Dear Professor Wiener,

very sincerely yours,

(Prof. Aldo Masturzo)

FIRST INTERNATIONAL SYMPOSIUM OF CYBERNETIC MEDICINE

The first International Symposium of Cybernetic Medicine, organized by the International Society of Cybernetic Medicine, will be held in Naples (Italy), October 2-3-4, under the presidency of Prof. Aldo Masturzo of Naples University.

General theme of the Symposium: "THE INTRODUCTION OF CYBERNETIC METHODS IN THE MODERN MEDICINE".

Official speakers:

- 1) Prof. Norbert Wiener (Director of the Department of Mathematics, Massachusetts Institute of Technology, U.S.A.)
- 2) Prof. Paul Nayrac (Director of the Neuropsychiatric Department, University of Lille)
- 3) Prof. S. T. Bok (Director of the Institute of Brain Research, University of Amsterdam)
- 4) Dr. Giuseppe Foddis, Engineer (Director S.E.T., Naples)
- 5) Prof. Minoru Kono (Director of the Institute of Medical Research, Tokyo)

Receptions, trips to Pompei, Sorrento and other points of interest near Naples, round panels, and exhibits of Cybernetic machines of medical interest are being organized.

The complete list of speakers and prospective changes in schedule will appear in the definitive program.

Travel organization and hotel accommodations are being organized by the Cook Tourist Agency.

Those wishing to participate to the Symposium should send, within the 30th June 1960, registration-fee (ten dollars) and titles of eventual communications to Professor Renato Vinciguerra Secretary S.I.M.C. Via Roma, 348 - NAPLES (Italy).

ERSTES INTERNATIONALES SYMPOSIUM DER KIBERNETIK - MEDIZIN

Am 2-3-4 Oktober 1960 findet in Neapel das erste internationale Symposium der Kibernetik - Medizin statt, Vorsitzender Herr Prof. Aldo Masturzo. (Universität Neapel).

Dieses Symposium kann als eine Einführung in die kibernetische Medizin betrachtet werden, das den Teilnehmern ein genaues Bild der Kibernetik im allgemeinen sowie seine Anwendung auf die Medizin.

Allgemeines Thema des Symposiums: "DIE EINFÜHRUNG DER KIBERNETIK METHEDEN IN DIE MODERNE MEDIZIN".

Hauptreferenten:

- 1) Herr Prof. Norbert Wiener (Direktor der Mathematik - abteilung - Massachusetts Institute of Technology U.S.A.)
- 2) Herr Prof. Paul Nayrac (Direktor der Neuropsychiatrie - Universitätsklinik in Lille)
- 3) Herr Prof. S. T. Bok (Direktor des Institutes für Gehirnforschungen der Universität von Amsterdam)
- 4) Herr Ing. Giuseppe Foddis (Direktor d. S.E.T. Neapel)
- 5) Herr Prof. Minoru Kono (Direktor des Institutes für Medizinische Untersuchungen, Tokyo)

Vorgesehen sind Empfänge, Ausflüge nach Sorrent, Pompei und nach anderen Ortschaften der Umgebung von Neapel Empfänge, und Vorführung von kibernetischen Apparaten von ärztlichem Interesse.

Die vollständige Liste der Referenten und eventuelle organisatorische Abänderungen sind auf dem endgültigen Programm verzeichnet.

Für die Reise - organisation und die Unterkunft in Hotels sich an die Gesellschaft Cook wenden.

Die Inskriptionen und entsprechende Eintragungsgebühr (Zehn Dollar), und Titel eventueller Mitteilungen müssen bis zum 30 Juni 1960 an Herrn Prof. Renato Vinciguerra, Segreteria S.I.M.C. Via Roma 348, NEAPEL (Italien) gerichtet werden.

PRIMO SIMPOSIO INTERNAZIONALE DI MEDICINA CIBERNETICA

Nei giorni 2-3-4 ottobre 1960 si terrà a Napoli, organizzato dalla Società Internazionale di Medicina Cibernetica, il Primo Simposio Internazionale di Medicina Cibernetica, presieduto dal Prof. Aldo Masturzo, dell'Università di Napoli.

Tema generale del Simposio: "L'INTRODUZIONE DEI METODI DELLA CIBERNETICA NELLA MEDICINA MODERNA".

Relatori principali:

- 1) Prof. Norbert Wiener (Direttore Reparto Matematica - Massachusetts Institute of Technology, U.S.A.)
- 2) Prof. Paul Nayrac (Direttore della Clinica Neuropsichiatrica dell'Università di Lille)
- 3) Prof. S. T. Bok (Direttore dell'Istituto di Ricerche sul Cervello - Università di Amsterdam)
- 4) Ing. Giuseppe Foddìs (Direttore Generale S.E.T. - Napoli)
- 5) Prof. Minoru Kono (Direttore Istituto Ricerche di Medicina - Tokyo).

Sono previsti ricevimenti, gite a Pompei, Sorrento ed altri dintorni di Napoli, presentazioni di macchine cibernetiche di interesse medico, e conversazioni scientifiche con la collaborazione di tutti i partecipanti, che completeranno il panorama introduttivo della cibernetica in generale e delle sue applicazioni alla Medicina.

La lista completa dei relatori e le eventuali modifiche organizzative compariranno nel programma definitivo.

Per la sistemazione negli alberghi rivolgersi all'Agenzia Cook. Le iscrizioni con relativa quota (dieci dollari), e il titolo di eventuali comunicazioni dovranno pervenire, entro il 30 giugno 1960, al Prof. Renato Vinciguerra, Segreteria S.I.M.C., Via Roma, 348 - NAPOLI (Italia).

PREMIER SYMPOSIUM INTERNATIONAL DE MEDECINE CYBERNETIQUE

Du 2 au 4 octobre 1960 aura lieu à Naples (Italie) le Premier Symposium International de Médecine Cybernétique, organisé par la Société Internationale de Médecine Cybernétique, sous la présidence du Prof. Aldo Masturzo, de l'Université de Naples.

Thème général du Symposium: "L'INTRODUCTION DES METHODES CYBERNETIQUES DANS LA MEDECINE MODERNE".

Rapporteurs principaux:

- 1) Prof. Norbert Wiener (Massachusetts Institute of Technology - U.S.A.)
- 2) Prof. Paul Nayrac (Directeur de la Clinique Neuropsychiatrique de l'Université de Lille)
- 3) Prof. S. T. Bok (Director Institute for Brain Research - University of Amsterdam)
- 4) Ing. Giuseppe Foddìs (Directeur S.E.T. - Naples)
- 5) Prof. Minoru Kono (Director Medicine Research Institute - Tokyo)

Des excursions à Pompei, Sorrento ed d'autres environs de Naples sont prévues, avec réceptions, présentations de machines cybernétiques d'intérêt médical, et conversations scientifiques avec la collaboration de tous les participants.

L'organisation concernant les voyages et les hôtels a été confiée à l'agence Cook.

Pour les adhésions, les droits d'inscription (dix dollars), et l'envoi des titres de communications éventuelles, s'adresser, avant le 30 Juin 1960, au Prof. Renato Vinciguerra, Secrétariat S.I.M.C., Via Roma 348, NAPLES (Italie).



SOCIETÀ INTERNAZIONALE DI MEDICINA CIBERNETICA

SEGRETARIATO GENERALE: Via Roma, 348 NAPOLI - Tel. 313184

Egregio Consocio,

Le comunico che l'Assemblea Generale, tenutasi a Napoli, ha proceduto alle elezioni del Presidente e del Consiglio Direttivo con i seguenti risultati: Presidente Prof. Aldo Masturzo, dell'Università di Napoli, Vice Presidente Prof. Paul Nayrac dell'Università di Lille, Consiglieri Professori: N. Wiener, G. Asboe-Hansen, C. Coruzzi, F. Nember, A. Gata.

È previsto per il 1960 un Simposio Internazionale di Medicina Cibernetica, a Napoli, con la partecipazione del Prof. Norbert Wiener, e di altri illustri studiosi.

Distinti saluti

Cher Monsieur,

J'ai l'avantage de vous communiquer que l'Assemblée Générale qui a eu lieu à Naples, a élu: Président le Prof. Aldo Masturzo de l'Université de Naples, Vice Président le Prof. Paul Nayrac de l'Université de Lille, Conseillers les Professeurs: N. Wiener, G. Asboe-Hansen, C. Coruzzi, F. Nember, A. Gata.

Un Symposium International de Médecine Cybernétique est prévu pour le 1960, à Naples, avec la participation du Prof. Norbert Wiener, et d'autres savants.

Agréez mes sentiments les meilleurs

Dear Sir,

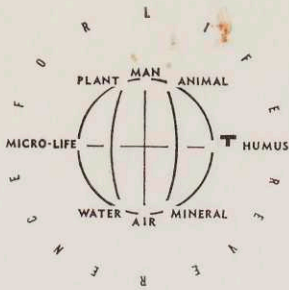
I inform you that the General Assembly has elected: President Prof. Aldo Masturzo of Naples University, Vice President Prof. Paul Nayrac of Lille University, Members of the Council: Professors N. Wiener, G. Asboe-Hansen, C. Coruzzi, F. Nember, A. Gata.

An International Symposium of Cybernetic Medicine has been decided to take place in 1960, in Naples, with the participation of Prof. Norbert Wiener, and others scientists.

Truly yours

The General Secretary

Dr. D. Battarra



A M E R I C A N B I O - C O N S E R V A T I O N

associates

1234 SECOND STREET, GULFPORT, MISSISSIPPI . UN 3-5246

VICE-CHAIRMAN

June 8, 1960

Re: Feasibility of a ground-to-air
Lightning, missile defense.

- . Power grids netted 'conical' style, other?
- . Radar detector-booster-cut-in-aiming control?

Professor Norbert Wiener
Massachusetts Institute of Technology
Cambridge, Massachusetts

Dear Doctor Wiener:

Your pamphlet length 'Cybernetics' summary notes your early interest in the mathematics of random particle motion, and its later bearing on radar development; anti-aircraft fire control was of course a key effort:

This memorandum is to pose the question of whether some electrical missile defense might be articulated through your knowledge and contacts with those able to free their minds to study the problem.

That is to say that this is just a thought that seems worth being passed to minds capable of evaluating it technically.

With highest regard,

Faithfully,

Pierson Money
Pierson Money II
ABC ASSOCIATE

PM=pm

REPLY TO: "



Tel. REGent 8411. Ext. 94.

L.P.9

MINISTRY OF HEALTH,
SAVILE ROW, LONDON, W.1

Your Ref.....

M/Health Ref.....

9 June, 1960.

Dear Professor,

I should like to say with great respect how much I enjoyed reading your fascinating article in the 6th May number of Science. I should be grateful if you could send me a reprint in due course.

May I, as a layman in mathematics and communications Science, raise two points? Firstly, discussing your book "The Human Use of Human Beings" with a number of people of average intelligence, it is clear that the idea of cybernetics and of certain prediction, when related to human activity, is quite repulsive. The idea of using machines to help man with his problems appears to be overshadowed by: (a), fear of them being used as a kind of 'Big Brother' to check up, measure and supervise people's activities, hence taking the warmth out of human relationships, for example at work: and (b) a belief that ~~their~~ livelihood is threatened by automation. This may be a slight exaggeration of a common attitude; but it would be interesting to know how prevalent this 'nightmare' attitude to logical thinking machines. May it not be high time that more publicity be given to the things these machines will be able to do for mankind, rather than to let people believe, as they seem to, that they mainly constitute an economic threat and are vaguely, but unpleasantly, connected with nuclear warfare.

Automation

Secondly, it appears that machines may have an important future in medical diagnosis. It may not be long, for instance, before we are able to measure somatotype and personality with a degree of accuracy that will make it possible to predict what disorder or group of disorders a person is likely to develop, along the lines of the study by Butler and White in Boston (for example) on the early diagnosis of coronary heart disease. Admittedly there have always been instances where a person, because of knowledge of his heredity, is aware of the strong possibility of future specific disease; but what will be the position when we are able to make such predictions routinely? Do we as a profession keep our own counsel and inspire awe and fear in the way the tribal medicine man does; or do we tell, and then try to treat the iatrogenic neurosis?

1) Brain wave

These are questions which interest me, since I am concerned with the problem of detecting disease in its early stage. I do apologize for the length of this letter; but would welcome your comments.

Yours very sincerely,

J. M. G. Wilson,
Medical Officer.

Professor Norbert Wiener,
C/o The Editor,
Science,
1515 Massachusetts Avenue, NW,
Washington 5, D.C.,
U.S.A.

Answered:
preliminary
Aug. 26

THE INSTITUTE FOR RELIGIOUS AND SOCIAL STUDIES

3080 BROADWAY
NEW YORK 27, N. Y.

RIVERSIDE 9-8000

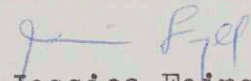
June 10, 1960

Dear Doctor Wiener:

On my return to New York I realize that Professor R. M. MacIver has received no reply to his invitation of May 10. Perhaps the original failed to reach you, so we are enclosing a copy.

As Professor MacIver will soon be leaving for the summer we would much appreciate word from you as soon as possible, perhaps by telephone or telegraph collect if that would be most convenient.

Cordially,


Jessica Feingold

Doctor Norbert Wiener
Massachusetts Institute of Technology
Cambridge, Massachusetts

aw

Enclosures.

[ans 6/13/60]

Please return to
The Institute for Religious and Social Studies
3080 Broadway
New York 27, New York

Tuesdays, 1 p.m. series

"Spearheads to the Future: Their Cultural and Moral Implications"

- I. I can discuss that theme on the date you have suggested, _____.
- II. I would prefer the dates indicated below (please show order of choice by numerals, 1, 2, etc.):

1960

October 25 _____

November 1 _____

November 15 _____

November 22 _____

November 29 _____

December 6 _____

December 13 _____

1961

January 3 _____

January 10 _____

January 17 _____

January 24 _____

January 31 _____

February 7 _____

- III. I regret that I cannot participate in the series _____.

Signed _____

THE INSTITUTE FOR RELIGIOUS AND SOCIAL STUDIES
3080 BROADWAY
NEW YORK 27, N. Y.

RIVERSIDE 9-8000

1 p.m. luncheon series - 1960-1961

"Spearheads to the Future: Their Cultural and Moral Implications"

R.M. MacIver presiding

| <u>Date</u> | <u>Suggested Topic</u> |
|-------------|--|
| October 25 | Population increasing at the present rate through 2060 |
| November 1 | Life expectancy increasing twenty years in a quarter century |
| November 15 | Peaceful applications of atomic energy |
| November 22 | Automation |
| November 29 | Spread of mass education |
| December 6 | Disarmament |
| December 13 | World Government |
| January 3 | Universal Negro suffrage in the southern United States |
| January 10 | Free exchange with the countries behind the Iron Curtain |
| January 17 | The rise of native states in Africa |
| January 24 | The industrialization of Latin America |
| January 31 | The rising power of the emerging East |
| February 7 | Advancing exploration of outer space |

May 10, 1960

Dear Dr. Wigner:

We have seen your article in the recent issue of "Science." I wish to send this invitation, originally planned for a later date, to you to contribute to the future east a gleam which enables us to consider to advance the effects probable developments - scientific, technological, governmental, and many others - may have on the course of events. The enclosed outlines several spearheads which seem of special importance and interest discussed in the light of their probable cultural and moral implications. I would welcome your comments on the selection and phrasing of the topics and your suggestions of others that have not occurred to us, but should be considered.

Further, we would very much like you to take part in the series itself. We do so on behalf of our executive committee, which includes Robert R. Coates Brown, Louis Finkelstein, Harry Emerson Fordick, F. Stuart Johnson, and Robert J. McCracken, bespeak your willingness to consider participation in our program on automation.

We hope a number of other leaders will join this effort and that the talks will ultimately be printed, perhaps with some additional chapters in a book. This will depend largely on whether the whole series forms a worthwhile unit.

The addresses are given on Tuesdays at the Jewish Theological Seminary of America, at 1:00 p.m., and each talk should last about 45 minutes.

The Institute cannot offer an adequate honorarium for your chapter and lecture, but we have a fund that would make available a payment of \$75, and expenses. The Institute publications do not pay royalties because of the comparatively small distribution achieved by scholarly publications. However, each edition of our books has in the past reached a circle that is unusually large for material of such nature.

As you may know, the Institute, which is described in the enclosed program for 1959-1960, draws a weekly audience of some 100 members from the various denominations. As you will see, we had a similar luncheon series this past winter, and it was a real success. Accordingly, we are all the more eager to have your help with the coming program.

Enclosed herewith is a form in duplicate indicating the dates of the meetings. Please use it and the attached addressed envelope (which needs no postage) to indicate your acceptance and whether you could speak in our series on Tuesday, November 22nd. However, if that would not prove convenient for you, we could rearrange the schedule.

It will give me personally much pleasure and I am confident it will prove of great interest to our Fellowship, and through the book, to a far wider audience, if you can see your way to accept this invitation.

Sincerely yours,

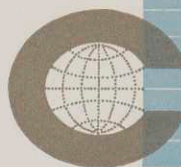
E. W. MacIver

Doctor Herbert Wiener
Massachusetts Institute of Technology
Cambridge, Massachusetts

Encs.

c/c Dr. H.W. MacIver

INTERNATIONAL DESIGN CONFERENCE IN ASPEN



175 N. Michigan Ave.
~~6 East Lake Street~~
Chicago 1, Illinois
~~State 2-7488~~ ANdover 3-1270

June 13, 1960

Dr. Norbert Wiener
Department of Mathematics
Massachusetts Institute of
Technology
77 Massachusetts Avenue
Cambridge 39, Mass.

Dear Doctor Wiener:

Gyorgy Kepes may have already told you about the International Design Conference that is held in Aspen, Colorado every year in June. I am writing you with regard to the one I am planning for 1961. I hope that you will accept my invitation to speak to our Conference.

The subject of the Conference will be "Education and the Designer/Citizen"; this is a working title and not final. The discussion will attempt to deal with Education and Learning in the broadest possible sense. Gyorgy has indicated that he will be happy to discuss this matter with you. I sincerely hope that you will be a speaker at our 1961 International Design Conference.

Enclosed is a set of papers from the 1959 Conference and some other material. I will appreciate the opportunity to discuss this further with you and look forward to hearing from you.

Sincerely,

Herbert Pinzke

HP/fs HERBERT PINZKE
1961 Program Chairman

Enclosures

cc: Gyorgy Kepes

[ans 7/20/60]

COPY

June 13, 1960

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Enclosed is a set of papers from the 1959 Conference and some other material. I will appreciate the opportunity to discuss this further with you and look forward to hearing from you.

Sincerely,

/S/Herbert Pinzke
1961 Program Chairman

cc: Gyorgy Kepes

[ans 6/20/60]



COMMUNICATION: THE IMAGE SPEAKS

What can this 9th International Design
Conference mean to your company?

Communication means telling something to somebody in terms they can *understand*
—not just telling somebody something.

At the conference we intend to explore the avenues of communication, to determine whether we are . . .

on a side street

on main street

going forward

going backward

going both ways



The accelerating conglomeration of images that are thrown at the consumer these days mostly tend to confuse rather than clarify. Much credible evidence indicates that *only* the corporation that achieves a simpler, more graphic image in design can rise effectively above the babble. The challenge here to the corporation is as basic as it is serious: if you do not communicate to the buying public in a convincing, impressive way—the public will not buy what you are selling.

At the International Design Conference in Aspen, we propose to investigate every aspect of this challenge. We will seek illuminating answers to the problems of communication that affect us all. Through this conference it will be possible for all who are concerned with creating, manufacturing and marketing in a corporation to come abreast of ideas that are in the forefront of graphic communication today.

Why is a conference on communications
so important at this time?

First, because of its relation to advertising

The costs of advertising for a given amount of penetration are going up each year. This is because there are more media, more products and services, more competition for the consumer's attention. In short, in many areas we are approaching saturation in the ability of advertising to profitably motivate a buy-decision. Indeed, in some areas advertising claims are so heavily discounted by the public that truly fresh insights are needed to persuade.

The 1959 conference in Aspen will explore advertising in America today, starting first with man himself. What is the nature of vision? What can physiologists and psychologists tell us about the seeing process that will help us in our communications? Being candid—to what degree is advertising really contributing to our way of life? In what areas is it working effectively, and in what areas is it “churning?”

What new fundamental insights can we discover so that advertisers will not find it necessary to throw millions of dollars behind mere “gimmicks?” What can we do to spark creativity in advertising?

There will be entire days given to printed media, motion pictures and television that should be of interest to management and advertising agencies alike in stimulating fresh insights.

Why is a conference on communications so important at this time?

Secondly, because of its relation to the corporate image

Though the term “corporate image” is used (and misused) frequently to the point of tedium, it is a readily understood reference to a vital area of corporate expression. To an ever-growing degree, the corporate image is responsible for consumer buying choice. This is particularly true where competing products and services are pretty much alike. As products and services become more complex, the consumer has really no way of evaluating quality. It is in this situation that a favorable corporate image is most desirable.

A favorable corporate image is built up over a period of years by many, many influences. Not all of these influences, of course, are visual—for example, labor relations or pricing policy.

However, the major influence is visual. What the public sees from your corporation in the appearance of the products, your advertising, your plants, signs, sales brochures, letterheads—all these create a lasting impression of your corporation. How are these impressions built? To what degree do they influence the public attitude? These are areas that will be explored in the coming conference at Aspen.

Visual communications as a marketing and public relations tool is a relatively new concept. Few companies have a clear understanding of the nature of the problem (and opportunity!), and even fewer have a policy that assures good visual communication in all their corporate activity. In a week of participation in a conference of the character and scope of the International Design Conference, your representatives can derive much of what they need to improve the direction of your company in this important area.

The International Design Conference in Aspen attracts top creative thinkers from around the world. The conference at Aspen has always sought fundamental insights. The purpose of these conferences is to probe deeper than the gimmick or the trite device and assay underlying sources and trends in our world today.

The conference is a forum where business executives can meet with artists, architects, designers, psychologists, sociologists, educators—jointly seeking in conference and seminar new insights and “bench marks” that can more effectively guide decision-making.

There is something, too, about the “climate” at Aspen that all who have attended agree provides a unique experience. Perhaps it is the remoteness of Aspen and the beauty of the small mountain town. Because the conference lasts a week, there is sufficient time to really probe into the subjects on the agenda. Also, there is the informality of the conference—the small seminars, the stimulating experience of stretching one’s mind.

The objectives of this conference in advancing communication are clear, and the speakers charged with the responsibility of fulfilling these objectives are eminently qualified to do so. Benefits of immediate and lasting nature will surely accrue to every person present. Your representatives will acquire these planned benefits and many more by attending the 9th Annual International Design Conference in Aspen.

Use the reply card to register your desires—you will be very glad you did!

IDC EXECUTIVE COMMITTEE

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Bill Tara, *Vice Chairman*
Burton Cherry, *Secretary*
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Dr. A. E. Parr
James F. Real
Jack Roberts
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George Culler, *1960 Program*
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LeRoy Winbush, *Conference Exhibits*
Bruce Beck, *Design of Printed Matter*
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INTERNATIONAL

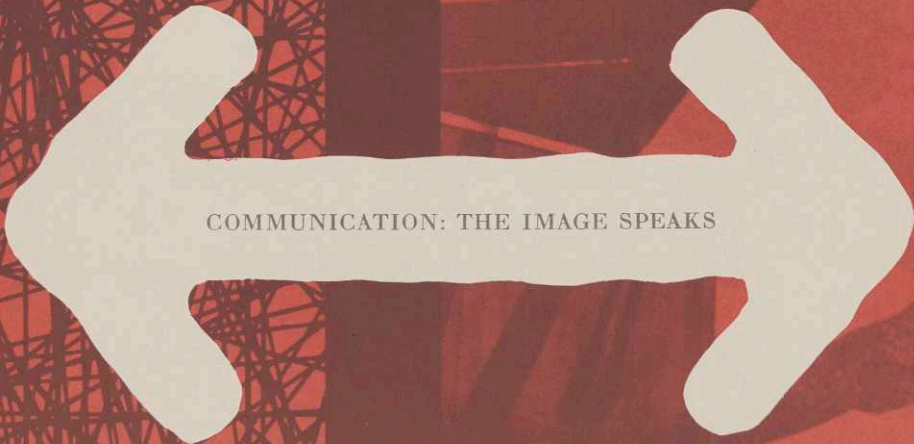
ADVISORY COUNCIL

Bill de Majo
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Arnold Rockman



in Aspen
June 21st
through
June 27th

NINTH INTERNATIONAL DESIGN CONFERENCE



COMMUNICATION: THE IMAGE SPEAKS

COMMUNICATION: the image speaks

does it speak clearly...is it understood?

In no previous age has the need been so great and so urgent for understanding between men, between nations . . . between *peoples*.

We have the tools and we know the symbols. A rich multiplicity of media is available for the transmission of ideas and information to every man, everywhere—and yet, the need persists . . . On every hand the evidence points up the fact that communication is realizing its potential only in the quantitative sense.

Why is this so? Has our emphasis on the *how* of communication caused the *what* to be unwisely neglected?

Fortunately, the communication picture is not totally black. Some people are communicating effectively—even brilliantly—on the printed page, in films and various other media. It is to those who are able to be seen and heard above the dampening mass of communication that we naturally look for guidance. Some of these people will be in Aspen for the 9th International Design Conference. To them, we and you will address the questions that need answering.

What is the role of the designer in today's communication paradox? As a professional practitioner of visual communication, how can the designer further refine his techniques. How can he put these techniques to better use in improving the transmission, reception and *understanding* of the messages he is charged with communicating?

And from the other side of the communications problem, how can the people with something to say—the creative professionals, the educators, the scientists, the business men—work through design and with designers . . . to say it better?

These are the broad areas of serious inquiry that will concern delegates to the 9th International Design Conference at Aspen.

Will you be one of these inquiring delegates? You should.



CYCLE ONE: THE IMAGE EVOLVES

The pressure of man's growth created and molded the images and symbols he needed for communication.

In this cycle the artist and the scientist will examine the image from a scientific and aesthetic viewpoint, giving emphasis to the history and evolution of the basic visual forms, recalling the past to create for the future.

panelists: LANCELOT LAW WHITE, *scientist, author, philosopher (England)*

ABRAM GAMES, *designer (England)*

GYORGY KEPES, *professor of Design, MIT, author and painter (USA)*

BRUCE MAC KENZIE, *editor, IBM, Journal of Research and Development (USA)*

moderator: THOMAS M. FOLDS, *professor, Northwestern University*

LANCELOT LAW WHYTE, M.C. *Scientist, Author, Philosopher of Science.*
Studied physics at Cambridge. In varied career has been soldier, civil servant, business administrator, developer of new inventions, and writer of articles and books.

From 1936-41, was Chairman and Managing Director of Power Jets Ltd., the company which developed the Whittle jet engine.

His chief books are: Critique of Physics (1931), Next Development in Man (1944), Unitary Principle in Physics & Biology (1949), Aspects of Form (1951), Accent on Form (1954).

He has twice held Rockefeller Travelling Fellowships in physics (1928/29, Berlin), (1954/55, Berkeley and Harvard), and is now the holder of Graham Travelling Fellowship at Harvard.

ABRAM GAMES *Officer of the Order of the British Empire. Fellow of the Society of Industrial Artists. Born in London, 1914. Self taught as designer. Posted to War Office to design Army Instructional Posters in 1941. Working as one-man unit designed nearly 100 posters. Established as Official War Office Poster Designer. Demobilized, 1946, returned to free lance design.*

Participated in group exhibitions in most countries of Europe and in the United States. One-man exhibitions by invitation in Stockholm (1944), Palais des Beaux-Arts Brussels (1946), Jerusalem National Museum and Tel Aviv Museum (1952), Sao Paulo Museum of Art (1954), Rio de Janeiro and Belo Horizonte Brazil (1955).

Invited by Museum of Modern Art, New York to represent Great Britain in "Four European Poster Designers" exhibition in 1953. First Prize in limited competitions for Festival of Britain, and British Broadcasting Corporation Television, emblems. Awarded first four prizes in British Trade Fair Poster Competition, Helsinki, 1957.

CYCLE ONE: THE IMAGE EVOLVES

GYORGY KEPES *Painter, writer, designer—*
Professor of Visual Design, M.I.T.
Born in Budapest. Since student days, constantly
pioneered and experimented in various fields of visual
design. His work as painter, typographer,
photographer and exhibition designer has attracted
extraordinary attention and acclaim over many years.
From 1937 to 1943, he was head of Light and
Color Department at New Bauhaus under the late
director, Maholy-Nagy, with whom he had worked
on films and theatre design in Berlin and London.
“Language of Vision”, published in Chicago in 1944,
“The New Landscape in Art and Science”,
published in 1956.

BRUCE MacKENZIE *Science editor and writer.*
Started publication of the IBM Journal of
Research and Development. Formerly Publications
Supervisor and Editor, Bell Telephone Laboratories.
French professor at the United States Military
Academy, West Point 1951-1953. Translated French
plays, poetry, et cetera. Radiological Engineer,
Armed Forces—Special Weapons Project, Atomic
Energy Commission 1948-1950.
Interpreter supervisor, French—American NATO
Technical Liaison Group.
Editorial Consultant, scientific and technical books
and publications. Bachelor of Science at West Point;
Master of Arts, University of New Mexico; Doctoral
study at the Sorbonne and Columbia University.

THOMAS M. FOLDS *Yale College, B.A. 1930;*
Yale School of Fine Arts, B.F.A. 1934. Author
of magazine articles on art. Author-illustrator of two
books for children and young people. Speaker on
various television programs; lecturer on art to lay
groups, schools, colleges and museums. Design
Consultant for various Chicago firms.
Has been cartoonist, muralist, art director and is now
Professor of Art and Chairman of the Department
of Art, Northwestern University.



CYCLE TWO: THE PRINTED IMAGE

The stress on Communication grows daily in the corporation as well as in the man. The advertiser, the publisher, the teacher, the artist and the State vie for a moment of attention in the public mind.

In this cycle, the businessman, the designer, the artist and the scientist examine the printed forms of communication, the visual content of periodicals, books, posters, advertisements and other marketing devices which are shaping our environment and culture.

Seeking to "build bridges rather than walls," discussion will center around reasons why our images and symbols have failed, how to increase their potential and design for use.

panelists: WILLIAM GOLDEN, *creative director, CBS Television (USA)*

JIM REAL, *designer and consultant (USA)*

LANCELOT HOGBEN, *author, mathematician, scientist (England)*

WILLIAM CAPITMAN, *president, Center for Research in Marketing (USA)*

moderator: RALPH ECKERSTROM, *director, Department of Design, Container Corporation of America*

WILLIAM GOLDEN, born 1911, New York City. Worked in arts department of Lithographer, Photoengraver, 2 newspapers. Was art editor of *House & Garden* in 1936 under M. F. Agha. Columbia Broadcasting System since 1937. Designed posters for OWI. Designed publications in Army Engineers and AGO Publications Division. Currently Creative Director, Advertising and Sales Promotion, CBS Television Network.

LANCELOT HOGBEN, F.R.S. Educated Trinity College, Cambridge University. Holder of professional appointments in the Universities of McGill (Montreal), Cape Town (South Africa), London, Aberdeen (Scotland), Birmingham (England) and Wisconsin.

First half of professional career devoted to researches in comparative physiology of ductless gland, a notable result of being development of Hogben Pregnancy test. Elected to British Royal Society at age of forty. Received award of Keith Gold Medal of Scottish Royal Society for achievements in mathematical genetics.

Author of important works on mathematical aspects of statistical theory, as well as several highly successful popular books such as "Mathematics for the Million", "Science for the Citizen", "From Cave Painting to Comic Strip". One of his books for children—"Men, Missels and Machines"—won Thomas Alva Edison award in 1958.

Interest in problems of communication led to special use of visual aids in several academic works, including "Chance and Choice". Publish in 1943 the design of an international language called "Interglossa".

JAMES REAL, designer, born in California. Worked for twenty years from 1935 to 1955 as graphic designer, illustrator and free-lance art director for various Western industrial and business organizations.

Since 1955, has served as consultant to industrial firms, advertising agencies and foundations on such diverse matters as the recruitment of scientists, the selling of automobiles, airplanes and gasoline, and the propagandizing of the Free Society. Currently working as consultant to the Fund for the Republic, and as director of its Popular Education Project.

Works alone in a hyperbolic paraboloid eyrie on a hill near Pasadena and Commutes to New York and Detroit.

CYCLE TWO: THE PRINTED IMAGE

WILLIAM CAPITMAN, market research consultant. Educated at Columbia University, M.A. degree and New York University Law School, LL.B. Taught psychology at University of Cincinnati. Served as Counter Intelligence Agent in World War II. Associated with Dr. Ernest Dichter as Director of Research Planning, Institute for Motivational Research. Consultant on marketing research problems for some of nation's leading manufacturers and designers. Author of several books and numerous articles.

RALPH E. ECKERSTROM Graduated, University of Illinois, 1943. Returned to University of Illinois as instructor of Industrial Design in 1946, after three years in the army. Associate Professor and Art Director at University of Illinois Press, 1949-56. Free lance work with John Wiley & Sons, publishers, New York, Paraffined Carton Research Council, Cunningham and Walsh Advertising Agency, Consultant Art Director. Author, "Contemporary Book Design". Article on Designers in Industry, Print Magazine, December 1958 issue. Presently, Director of Design, Container Corporation of America since March, 1957.



CYCLE THREE: THE FILM IMAGE

The power of film sums up our study of the image in communication. In this cycle, the designer, the film maker, the scientist and teacher and the artist will examine the film and its sister media, television. International examples of film will help us to understand the significance and universality of this art which encompasses all the other arts and leads men to the status of "knowing each other" through art.

panelists: GILBERT COHEN-SÉAT, *film philosopher (France)*

LYN LYE, *pioneer in experimental films (USA)*

ROMAN VISHNIAC, *photographer, artist (USA)*

moderator: SAUL BASS, *designer*

GILBERT COHEN-SÉAT *Member of Faculty of Letters of Bordeaux and Sorbonne (1928). Research project on techniques of information (1933). Minister in the Cabinet (1933-36). Reporter for the international committee on the cinema (1936). President of the Maitrise Artisanale of the Industrial Cinemathechnique (1938). "Capitain Malfreyt" movie (1944). Secretary General of the French Center for film technique research (1947). Director of the Institute of Filmology of the University of Paris since 1948 and of the National Laboratory of Scientific Research on the effects of the film since 1953. Reporter of the Commission of the study of communication techniques and visual information to the President of the Council of Ministers (1955)*

LEN LYE, *US citizen 1950, born New Zealand, 1901. Studied kinesthetic motion as an art form in New Zealand, 1916. Studies consisted of sketching rhythmically repetitive action of objects reflected in water, the folds of garments worn by a pedestrian while observed from the tail gate of a cart, and so on. Currently designing three-dimensional "tangibles", similar to mobiles, but which develop a controlled outline of motion. Has produced seventeen films all of which contributed some new element of film treatment to the screen. FREE RADICALS won 2nd prize, Brussels, 1958.*

CYCLE THREE: THE FILM IMAGE

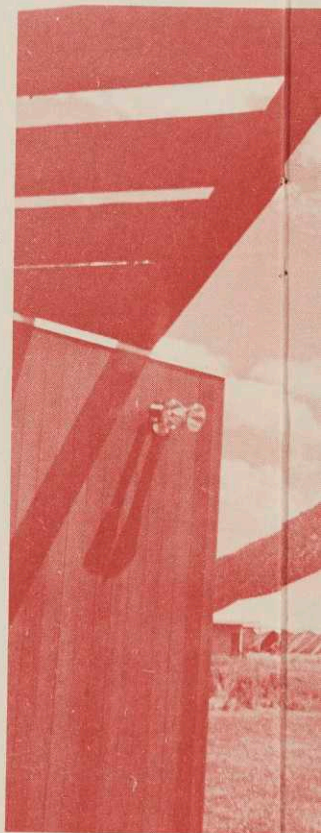
ROMAN VISHNIAC was born in 1897 in St. Petersburg, Russia. He received a Ph.D. and an M.D. from Moscow University. Studied the history of Art in Berlin University, but a diploma was not granted to him because of non-Aryan descent. He is interested in form and design in living organisms and fossils, in the development of new techniques in close-up photography and cinemicroscopy, new methods applied to the living small world, which shows its great similarity to all life. In 1956 he received the Memorial Award of the American Society of Magazine Photographers. He is a Fellow of the Biological Photographic Association and the New York Microscopical Society.

SAUL BASS, Designer. New York born, Saul Bass since 1946 has been designing on the West Coast. While regional in residence, he has received international recognition. His work has been exhibited throughout the world and received many national and international awards. Best known by the public is his work for the motion picture industry, notably the epilogue for "Around the World in 80 Days," and his designs for "The Man with the Golden Arm." His is the recipient of the American National Society of Art Directors 1957 designation as "Art Director of the Year." He is a member of the Executive Board of the International Design Conference, and Alliance Graphique Internationale (AGI).

The International Design Conference in Aspen is a forum for the study of Design in its larger concept as one of the important distinguishing features of our civilization—a social and cultural technique as well as a technological one. The individual conferees represent three groups:

- 1 The creative professions—designers, architects, artists, city planners, writers, scientists, engineers, musicians, sculptors; designers and writers for the theatre, motion pictures, radio, TV*
- 2 Educators—professors, scientists, philosophers, librarians, museum directors, art teachers*
- 3 Executives—representatives of management from great and small corporations; from municipal, state and national governments; from cultural foundations*

It is the attempt to present and integrate ideas expressing the different viewpoints of these three groups that makes the Aspen meetings unique. Presentations and discussions concentrate on the concepts of Design vital to all groups rather than on the technical details which each group covers again and again in its own meetings. Thus, in Aspen, Design in its most significant aspects is discussed thoroughly, and as the speakers (and many conferees themselves) are internationally distinguished in their fields, the knowledge and inspiration gained are of utmost value to all who participate.





Aspen is in a mountain valley at an altitude of 7800 feet. Summer temperatures range from 40° at night to a pleasant 85° during the day. Informality in dress is the note at all times. Hotel and motel accommodations are available to suit all needs, including suites, kitchenette apartments, double or single rooms with or without private baths. Write to Mr. Charles W. Saul, Hotel Jerome, Aspen, Colorado or to the Aspen Chamber of Commerce for information regarding motels and other accommodations.

***Airlines:** From the East and Southwest, United Airlines, Braniff Airways, TWA, Continental Airlines and Western Airlines provide service to Denver; United and Frontier Air Lines from the West give service to Grand Junction.*

***Railroads:** Railroads operating into Denver are: Burlington, Colorado and Southern; Chicago & Northwestern; Union Pacific; Rock Island; and Santa Fe. Between Denver and Glenwood Springs and from the West, service is by way of the Denver & Rio Grande Western. Other major rail terminals near Aspen are Grand Junction and Colorado Springs. Bus and taxi service is available between Glenwood Springs and Aspen.*

***Buses:** Trailways operates on a frequent schedule between Denver, Grand Junction and Glenwood Springs; and Salt Lake City and Glenwood Springs. Connections between Aspen and Glenwood Springs can be made on Aspen-Glenwood Stages, two round trips daily.*

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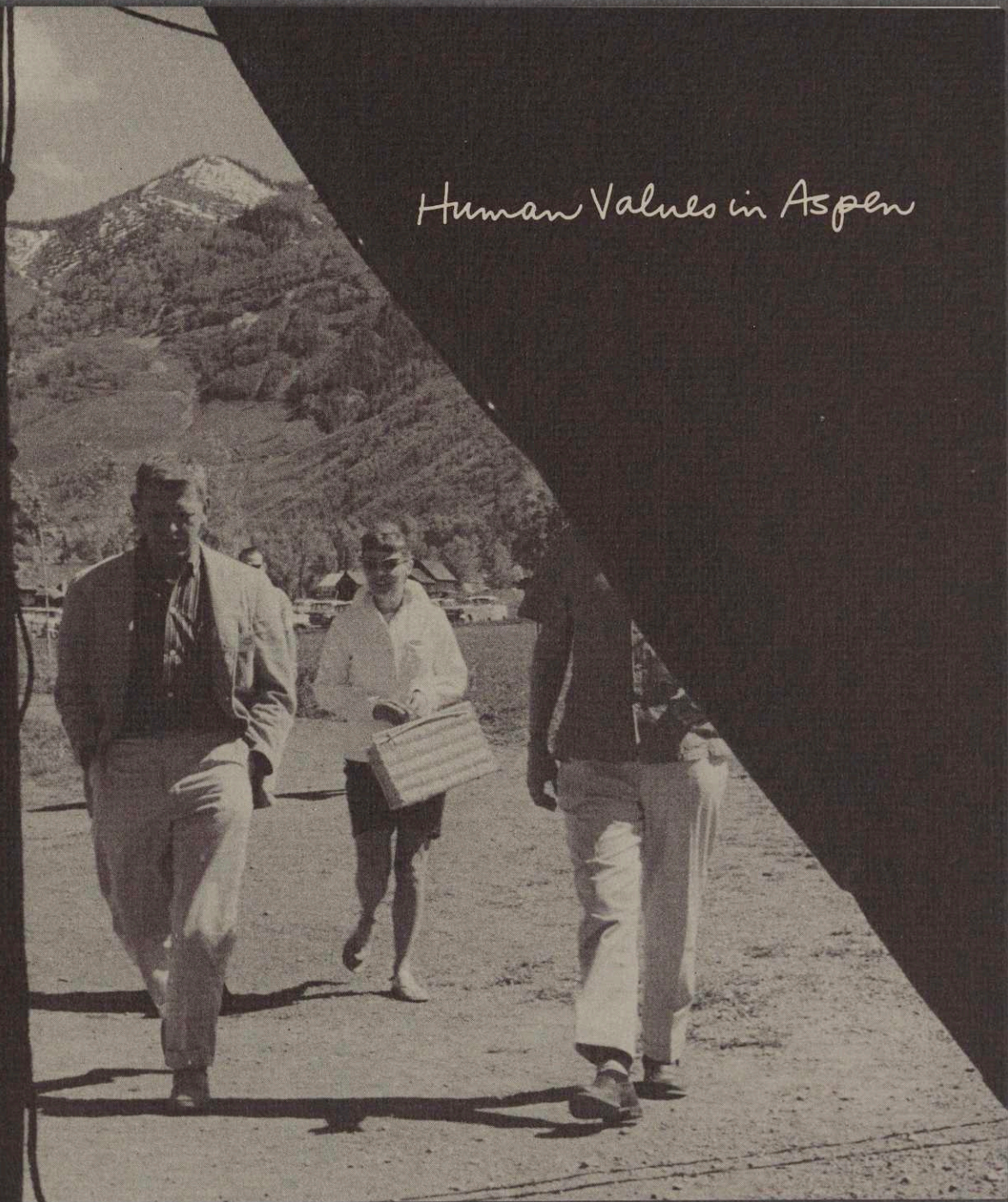
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ASPEN

DESIGN

Human Values in Aspen



On the final day of the Seventh International Design Conference in Aspen, John A. Kouwenhoven, historian of taste, author, and teacher, attempted to sum up his week's experience. "At the beginning I thought of it as a design conference," he said. "I now think of it as a conference about American civilization participated in by designers. This seems a good thing."

John Kouwenhoven was not alone. Most persons attending an Aspen Conference for the first time find it different from anything they could have imagined. And most find it a good thing.

The conference brings together designers from all phases of contemporary design. They think about design as one force in a complex of forces, interacting with the physical and social sciences, the humanistic disciplines, with industry and the other arts. The conference is an active interchange of ideas on design, beginning with the published papers and general sessions in which experts from many fields discover and state the issues, and continuing through the seminars on to informal discussions at the bar or beside the swimming pool. It is exasperating, stimulating, exciting—and almost impossible to describe in any simple connected form.

The following then is not a report, but rather something intended to convey what the Milanese architect, Ernesto Rogers, would have called the "smell" of the conference; a sampling of the discussions incited by the provocative opening

session on June 23rd, and certainly not extinguished with the ending of the conference on the 29th.

On that first Sunday afternoon Saul Bass, noted graphic designer, and Program Chairman for the conference, set the stage for the consideration of Design and Human Values. He noted that, since the Industrial Revolution, the machine has been questioned as to its "intentions" beyond the fulfillment of man's material needs. Then, tracing the history of those 19th century schemes for social reorganization which tried to reconcile the machine and human values, he pointed out that we are now "facing a qualitatively new order of problems. . . . How do we utilize the changing technology for the recovery of a dignity, integrity and self realization which are the inalienable rights of man?"

We are not alone in the study of human values, he continued. Parallel investigations are proceeding in other disciplines. But "we as designers are measurably responsible for the visual form of our culture . . . we are the funnels through which the possibilities of technology and the requirements of trade are expressed. . . . The conference is committed to a study of all those sides of human endeavor and experience which we, as specialists, were taught we could leave safely aside."

The conference, Saul Bass concluded, can do this through "direct exchange . . . statement . . . reaction . . . new formulation . . ." and "through this process . . . reshape the content," give it "a higher level of meaning and coherence."



"Words are a poor medium with which to communicate ideas about design," warned John A. Kouwenhoven, author of *Made in America: The Arts in Modern Civilization*, in his keynote address to the conference. He illustrated with examples from the 19th century in which such words as function, structure, simplicity and elegance were used to refer to an actuality which did not resemble what we would symbolize by them now.

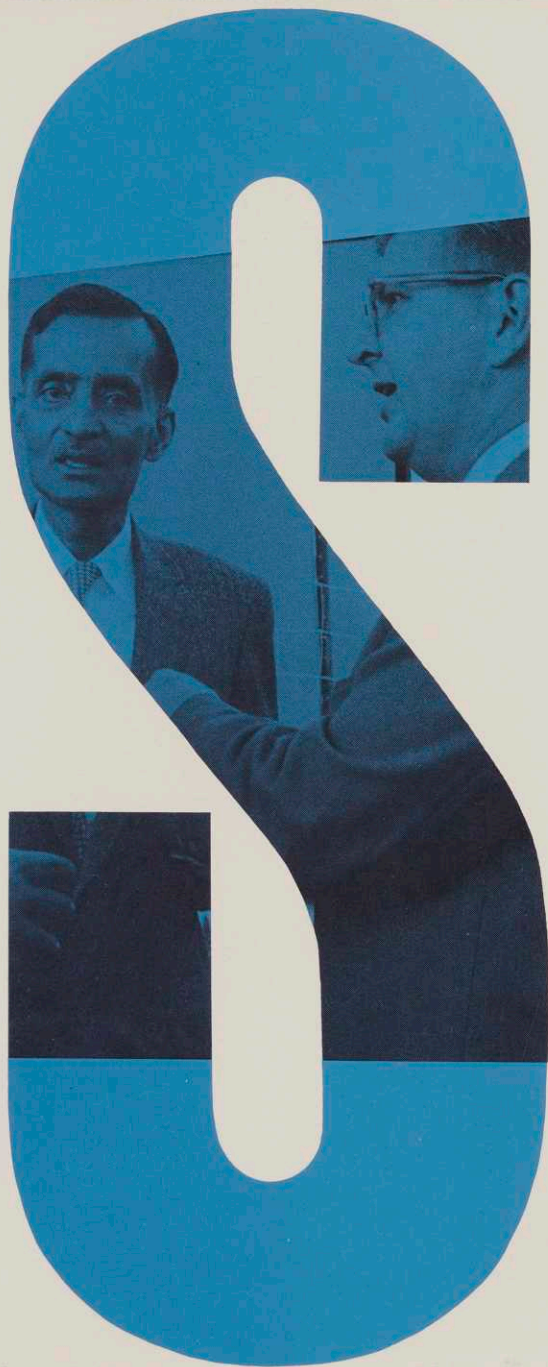
But if words are poor mediums in this sense, Professor Kouwenhoven found them most useful to reveal differences of opinion about design. The use of the word mechanic by Coleridge in 1818 in contrast to the word organic demonstrated the anti-mechanical bias that has been characteristic of the cultivated tradition in design.

"In opposition to this cultivated tradition, however," Kouwenhoven stated, "there has been . . . a vernacular tradition in which the machine has been . . . enthusiastically accepted." It is the best of this vernacular tradition ". . . evolved by men who were often mechanics working with machines, (that) has produced those contemporary forms . . . most truly organic."

Cultivated and vernacular forms interact upon each other, and in recent years the prestige of vernacular forms has increased "partly because . . . vernacular forms (including especially those of the airplane) reached a degree of refinement which . . . made them a source of liberated delight." Here Professor Kouwenhoven proposed a distinction between design

where, as in a teacup, inner structure and outer form are integral; and sheath design (example: the electric toaster) in which outer forms enclose mechanisms that the designer and the public agree should be concealed. In an example of integral design, he argued, designers and public can, without too much difficulty, determine if the design is appropriate to use, materials and processes. In sheath design appropriateness is a matter not of logic but of taste, which Kouwenhoven defined as "that sort of form preference which can logically be illogical, and usually is." The term functionalism as used with reference to integral design "tends toward simplification and what Greenough calls 'the majesty of the essential.' The other kind of functionalism has to do less with the structure of the object than with the structure of the designer's and the consumer's psyches . . . why don't we simply and honestly label it effective packaging?" He concluded that "the sooner we all . . . stop confusing the two (integral and sheath design), the sooner we will be able to agree upon what we are talking about . . . even agree upon what good integral design and good sheath design are."

Cycle One, concerned with the historical development of values and moderated by James Marsden Fitch, Associate Professor of Architecture at Columbia University, introduced some of the most interesting and vigorous personalities of the conference. Besides John Kouwenhoven, the keynote speaker, there were Dr. Amiya Chakravarty, Professor of Oriental Religions and Literature, Boston



University, associate of Gandhi and Schweitzer, and participant in many international educational and cultural commissions; Dr. George Mills, cultural anthropologist and Curator of the Taylor Museum of Southwest Art of the Colorado Springs Fine Arts Center; and Dr. Jacob Bronowski, mathematician and scientist, a leader in the modern movement for Scientific Humanism in England.

Dr. Chakravarty has witnessed the interaction of Eastern and Western civilizations, and in Africa has studied primitive societies in process of change. It was his thesis that the perception of design, the recognition that life concepts are expressed in the shaping of objects, is innate in man, and is understood as being related to the order or design found in nature and the universe. Further, and in the best sense that man can achieve, design is manifest in the achievement of form in a life. Here design is "dynamic . . . personal . . . a conscious expression of spiritual order . . ."

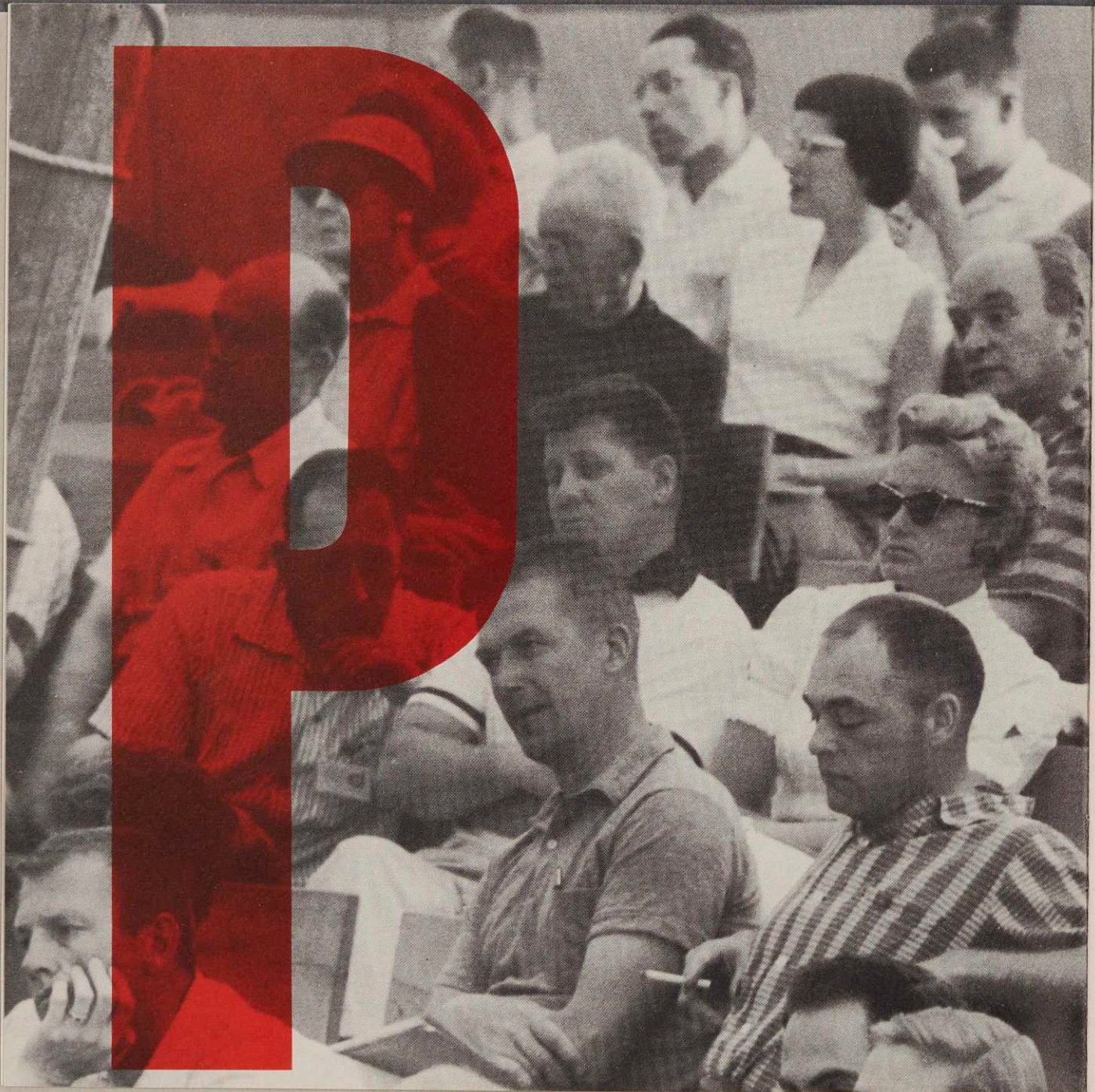
Conversely "the suppression or . . . neglect of human values in an age of speed and confusion has led to faulty designs in home . . . workshop . . . international relationships." Asked about the impact of Western science on the Eastern cultures Dr. Chakravarty stated that, where change is proposed with sufficient love and understanding, it is possible to achieve a creative adaptation of the society to meet new situations while still retaining its cherished traditions and beliefs. From the present period of turmoil will come new growth; ". . . the cultures of

Africa, Asia and the West will uniquely respond to new technical demands . . . will as inevitably draw from old undying roots. Civilization will use the machine, (but) with a strong sense of what is genuinely satisfying to the cultural personality of a region or a people or a nation." In design "the advance cannot be exclusively technological; it must involve the evolution of man himself."

Bronowski, Mills and Kouwenhoven engaged in a discussion about the formation of values in a society, and the role of science and design in this process. Bronowski advanced the thesis that an important role in this was played by the objects themselves—that because something exists it is used, and the thinking of society is altered as a result of this use. The invention of printing created a society which gave different values and meaning to the written word. Where Mills as an anthropologist was reluctant to speak of good and less good societies, Bronowski felt strongly that the formula for a desirable society could be stated. It is, he said, that order which provides the maximum opportunity for the evolution of man in the direction of individuality and freedom of choice. Creativity requires increase in the variety of possible choices, and the ideal society is the one that most values those of its operations which allow gifted individuals to express their diversity without opposition.

George Mills agreed that, while in anthropology as in aesthetics an absolute standard of values is difficult if not impossible to establish, yet it has been shown

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that some cultures are better mechanisms for developing individuals than others. As an example he introduced the problem of the production of geniuses. The genes which create a genius occur at a regular rate, but historically we do not have an even occurrence of such individuals, so presumably an inhibiting cultural factor is involved.

Kouwenhoven, in speaking of values characteristic of American life today, proposed the automobile as a central symbol, and pointed to three factors—mobility, power and speed—that seem particularly to answer felt needs in our civilization. We are, he said, the only great nation whose development parallels in time the rise of machine power. And of all machines the automobile is the only one most persons can own, come to know, control and love.

With reference to the automobile Bronowski pointed out that in our century the designer is uniquely concerned to express in the shape of the object its functions, materials, etc., where all previous ages took the object as it came and exercised their design sense in its embellishment. This is a parallel, he felt, to the change in science from a primary interest in measurement to a greater concern with the geometry—the shape and structure—of the thing investigated.

Prestige and status as factors in the formation of contemporary value judgments were frequently mentioned, but in spite of questions from the floor no list of the dominant values in our society was attempted by the panel.

Cycle Two was charged with the responsibility of coming to grips with the actualities of design as expressed in the objects produced today, and the relations of these objects to the values of the society for which they were made. On the panel were two architects, Ernesto Rogers of Milan, greatly interested in the concept of modern design as the contemporary manifestation of a continuing and vital creative tradition, and Robert Anshen, noted for his new solutions in tract housing; two designers concerned with the larger problem of land use and city design, Edmund N. Bacon, Executive Director of the Philadelphia City Planning Commission, and Lewis Clarke, landscape architect, now teaching in the School of Design at North Carolina State College; a home economist, Dr. Jennie I. Rowntree, who had searching things to say about residential planning and consumer products from the viewpoint of the woman in the home; and an industrial designer, Richard Latham of Chicago, whose clear and penetrating analysis of the factors contributing to the confusion of lay and professional design judgment was expressed in terms of uncompromising realism. This large and varied panel was moderated by Jane Fiske Mitarachi, who sparked the discussion with a series of questions.

To be effective, she asked, should the designer attempt to impose his ideas on society, or try to find and serve the needs of the group? What is the role of the designer as a value former? Is change wanted, and if so how is it accomplished? What is the relation of the designer to his culture? Where does

the designer get his values? What sort of person is he?

Not unnaturally these questions were not answered in any orderly or connected way. Richard Latham, in outlining the difficulties faced in finding a basis for value judgments, pointed to several sources of confusion: the fact that most objects perform both a utilitarian and an expressive function; the loss, in recent times, of direct experience with materials and processes on which to base intrinsic value judgments; the growing desire for conformity; and the loss of contact with a vital and continuing cultural tradition. Lacking this last, "newness" becomes a criterion, and at least until we achieve greater maturity we can expect new ideas to quarrel with the past. With this Robert Anshen took issue. New ideas, he stated, are not a quarrel with the past but a development of history. The ideal in design is the point at which—at any time—our desires and the possibilities for fulfilling them balance. Differences in awareness of the potentialities of materials are responsible for variations of aesthetic judgment. While in large part design decisions are based on objective knowledge of materials and processes, there is a small area in which the intuition of the designer operates. This area decreases as materials and processes are studied and known, increases with the new materials made available to the designer.

"The difference between the past and tradition," said Ernesto Rogers, "is that tradition is our choice of the past . . . our own personal interpretation of

what exists in the past for us." Designers without awareness of tradition are more free to act in the creation of the object, but have not the means to make real judgments of value. Intensive grounding in tradition on the other hand, while it creates an interior richness, tends to weigh down and check the creative impulse. Great design, Rogers said, will become less general, will adapt itself, not only to the individual but to the personality of the physical and cultural environment. Also ". . . design (will) consider . . . personality not only in space but also in its historical continuity in time. History," Rogers stated, "has always taken the form of a succession of changes which have gradually transformed one present into another . . . and to be modern means to feel oneself consciously a part, an active part, of this process."

A vivid illustration of a process of transformation in time was given by Edmund Bacon in his description of the working out of the Greenway system in the replanning of Philadelphia. The challenge of city planning, Bacon said, is to find the way to deal with the larger order, to achieve an over-all plan within which the natural focal points of the community are retained, enhanced or created, and at the same time retain and encourage the freedom and initiative of the architects working within the scheme. His analysis was complemented by Lewis Clarke's exposition of landscape architecture as man-modified or adjusted design, requiring the creative interrelationship of architect, landscape architect, and city planner.



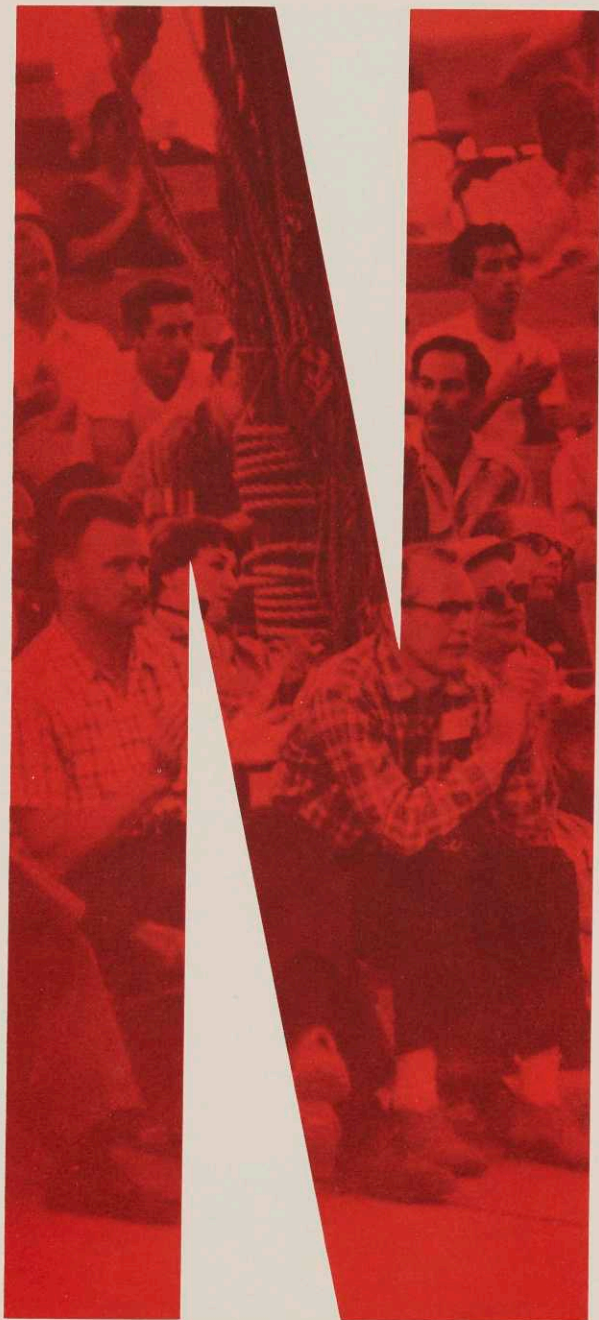
The questions that confronted Cycle Three were: How are values transmitted in society and how do they change? How does design operate to transmit values and does it transform the values it communicates? How important is advertising and the mass media in the formation of values?

Four panelists under moderator James Real, graphic design consultant, brought an unusual breadth and depth of experience to bear on the questions. Dr. Richard I. Meier, trained as an organic chemist, has been concerned in recent years with economic planning and the projection of new living patterns on a world scale. Dr. Myron Helfgott, a social psychologist, represented design research. Bernard Benson, scientist and manufacturer of automation equipment, brought expert knowledge of communications theory to the conference. And Leo Lionni, Art Director of Fortune, spoke with wit and conviction for the freedom which the designer can achieve by a creative approach to the communications problem.

The panel was first concerned to assess realistically the alleged powers of the mass media as value formers. Benson and Helfgott were quick to make the distinction between transmission, the projection of information at an audience, and communication, which involves the added factor of response. Both felt that value formation occurred primarily in those areas of society—home, church, school—where direct and effective personal communication took place. Helfgott pictured the mass media as soliciting the

interest and attention of persons whose basic value schemes had been established, largely in the home and in the first few years of life. Our society, he stated, is heterogeneous—composed of many groups with differing attitudes. In transmitting to these groups mass communication avoids creating conflicts in four ways: it confines itself to areas where there is agreement on values; it segments its communication and chooses media directed to particular sub-groups; it promises mobility—the opportunity for the individual to move into the more sophisticated group whose values are extolled; it finds umbrella values—generalizations acceptable to the different sub-groups.

A challenge to designers was posed by Dr. Meier in speaking of an adequate standard of living for the peoples of the world. Science can ascertain acceptable living standards and possibly provide the material means to achieve them, but the acceptance of new resources by the world's various cultures is a problem in the creative communication of value judgments. "This," he said, "becomes a special plea for a new design . . . for a world culture . . . (which) must grant scientific and technical appropriateness a significance equal to any one artistic tradition or to normally unchallenged cultural preferences." He noted that within the limits of the scientific criteria for adequate world living an amazing diversity of design is possible. It is the creative design solution which will make new material objects acceptable on a world scale as additions to an economy supported by traditional values.



Convinced that the designer wins his freedom only by pushing on to the new solution that both satisfies him and meets the social requirement, Leo Lionni projected some of the most vivid communication of the conference. His stories about the Polenta culture, and about sex and art are too long to tell here. "There is room for maneuver," he said, "within what society needs and what it does not know. I agree with Helfgott, the tail-fin does not exist. What exists is a depressed luggage compartment." (Helfgott had stated that the tail-fin was a prevailing, but not the only, solution to a public need, concluding that the question was not "Do we want to solve society's problems?" but "Shall the form in which we give satisfaction be an imitative form or a new creative form?") But the graphic designer's problem is not simple, Lionni recognized. "By the very nature of his activities he mirrors most clearly the discrepancies between the goals and norms in modern Western society. His dilemma . . . is symbolic of the fundamental dilemma of all designers."

The panel recognized a further problem in the devaluation of the communications media. Said Dr. Meier, "We are rapidly reaching saturation in the different kinds of symbols we can put into our vocabulary. There a small number of persons who have already discovered what it is like to be pushed to capacity. We must put more and more meaning into each specific symbol."

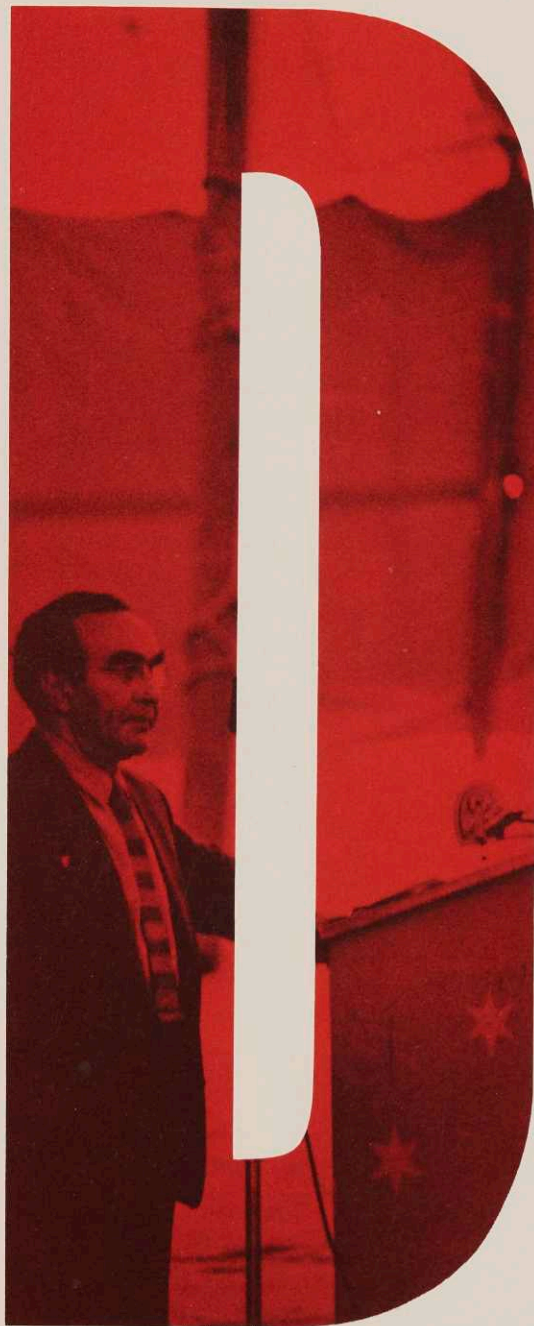
The final words of the session were supplied by Bernard (low redundancy) Benson in Bit-Talk, a

communications technique he contributed to the conference. "Think position not as dangerous as stated. When computer faced with problem too much information, rejects least significant. Think possible if human being learned technique, when saturated, would reject least significant. At present has not learned technique, thus very confused, saturated by mass media. Hope better discrimination be built into human beings."



Speech by Dr. Jacob Bronowski

Delivered During Final Session of Seventh
International Design Conference in
Aspen, Colorado, June 29, 1957



I said when I spoke early in the week that I thought this Conference a landmark. The reason is simple: it is a landmark because it is called "Design and Human Values."

We may take it for granted that no-one in this Conference, whether a designer or scientist, is in doubt that the first half of this century established an important and new conception of design. It saw that the design of a thing should spring from its function. Nothing said in this Conference is intended to belittle that insight.

What we have learned at the midpoint of the century is not to deny this vision but to ask what more is needed. How shall we now expand the concept that the function alone moulds the design? How shall we go on from this inhuman value, which we painfully acquired during the last fifty years, so that we may also include the human values which surround us?

We must make this transition just at the time when it has become patent that science (in which I include technology, and all the practical things science helps to do) is the main organ of change in our society. Science is often pictured as an inhuman activity. My business this morning is to say that every scientist is as deeply engaged as you are in exactly this transition from the function to the human value. I do not have to summarise the Conference because that has already been done in very few words by my fellow scientist Bernard Benson. What I have to show you is that your problem is like his and mine—is like

the problem of the contemporary scientist.

Throughout the Conference I have often had the sense that the man engaged in practical design is torn between two loyalties. On the one hand he feels the loyalty of the pure artist to work in the end for himself alone, by his own standards. And on the other hand he feels a loyalty to the hundreds of thousands of people whom his design reaches, and to all of whom he has a responsibility. This dilemma between personal and social loyalties is familiar today to scientists; and it has in great part been created by science.

As Richard Latham said here, we now live with the machine—the technical invention, the scientific discovery. There would be no problem of design for this Conference if there did not exist machine production and the mass market for which it caters. (The absence of these in the building industry makes the problem of the architect quite different from the designer's.) The designer today is the man who is trying to link the value of the arts as a personal expression to the value of science as a common responsibility to hundreds of thousands of people.

There are no formal solutions to problems of values, because there are no final resolutions of conflicts of loyalties. Every exciting human situation is in the end a tension between two loyalties. Dr. Amiya Chakravarty spoke about the tension between society and the individual; Richard Latham spoke about the tension between client and buyer; Leo Lionni about

the tension between the creator and the educator. I could go on quoting such examples from this Conference. Under them all lies the tension we are trying to resolve: the tension between man and the machine. John Kouwenhoven in his keynote address brilliantly pointed to this tension when he analysed the history of the word "mechanic" over the last hundred and fifty years.

You, the designers, are about to go away with one of two thoughts in your minds. Either you will think that scientists are inhuman people who merely disguise themselves when they come to this Conference or drink at the Golden Horn. (There has been this disapproval of science here, and Dr. Myron Helfgott, who attracted most of it, took it with great humor.) Or you will see that the scientist inhabits and struggles with the same world as you because, like you, he is trying to match the human aspirations with the machine tools at our disposal.

I have been stressing the word "human" rather than the word "values" in the title of this Conference, because days of argument over the definition of what is a value have convinced me that this is the more fruitful stress. The values we have in mind are the wishes, the satisfactions, the aspirations of our humanity. This is what this Conference is about: how to match the wish of people to be people with the fact that they live in a scientific machine civilisation. We can either accept this as a crack down the middle of the world; and if we do, then we too will crack up. Or we can make the two halves match.

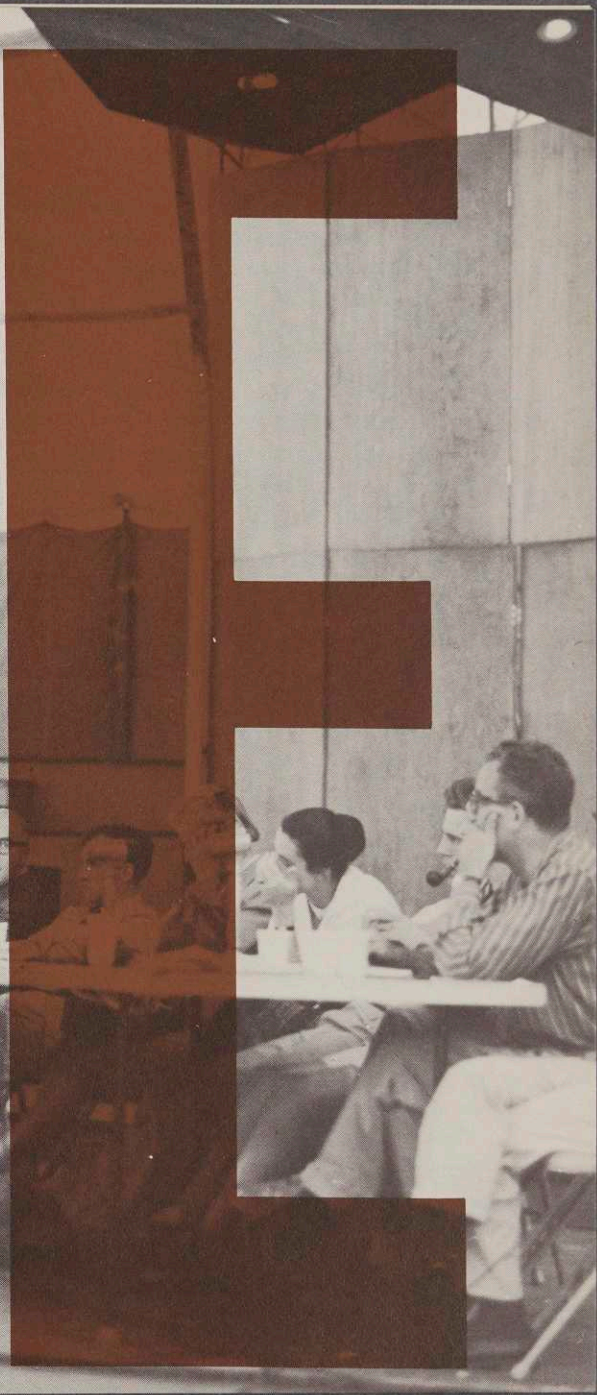
The designer must make them match; as Myron Helfgott said of himself, "I am living the problem."

I have written on other occasions about the specific values, that is, the human aspirations which give sense and direction to a scientific civilisation. I should now like to extract four of these values so that they are seen as forces which help to organise our own lives.

One of the forces, one of the values of human life is change itself. We are a species in search of change, with a sense of experiment and of evolution.

Jane McCullough pointed to the fact that a driving concept in this Conference was change. Of course it is. We began the first discussion of the week with the statement that there is nothing to choose between one society and another. Now at the end of the week we no longer think that. We know that we are committed to think that modern society is better than the primitive societies. We think this because we know that human beings change, and that the change has a direction—the direction which makes them more human because it makes them more free.

The great single change which science has brought, of course, has been in the ability to see into the future; that is, to understand and to enlarge the choices which we are free to make. In these choices, which always change us, we find our satisfactions. I was amused to hear a panel asked whether their work was dedicated to satisfy human needs or to change them. For human beings are not satisfied



unless they are changed in the process. And Leo Lionni had already implied this when he told the story of his wife, who came to respect American civilisation because it gave her the means to cook Italian polenta better.

These changes do not happen, they are created. The second human value which must go hand in hand with change is creation. Not everyone can create those things in whose presence people feel that they have been deeply changed. To induce such changes, to generate the feeling in human beings as they look at a picture or fly a new aeroplane that something profound has happened to them—that is the gift of the men who are able to take the great steps of creation and imagination.

I know some poets and many scientists, and I believe that in them the basis of creation is confidence in themselves. It struck me in this Conference that the basis of creation in the designer is confidence in himself as an expression of every man. His confidence is built on the sense that he is an index of what every person is.

The designer feels that he knows what people need because he knows what they are. And he knows this because he has taken a personal survey of humanity, simply by looking into his own heart. This is what put Myron Helfgott (and, by implication, all research workers) into constant trouble. Few of those at this Conference felt that he and his IBM punched cards had anything new to tell them about people; it was

their pride as creative designers to know it already.

I am reminded of a classical occasion when the English actor Henry Irving met a brilliant new critic, and duly asked him what he thought of his performance. Irving listened to the reply for some minutes and then cut the critic short. "Young man," he said, "I do not need your criticism. You have nothing to tell me that I do not know. I need praise." So the imaginative designer does not need what the questionnaires and the IBM machines can tell him, in itself. He needs it only to confirm his inner conviction that his passions are those of other people. The creative designer is sustained by the confidence that if he sees the problem for himself then he sees it as every man sees it.

I have been speaking about creation, which is a familiar value, and which springs from the value which men find in change. I felt forcibly at this Conference of designers, however, that you were not sufficiently proud of your status under a third value: your status as educators.

In any deep system of aesthetics (and of ethics) the act of appreciation is understood as a separate act of creation. The man who appreciates the great creative work of other artists, designers and scientists can teach others to share this act. This is the value of education, that it brings to others this communion with, this re-creation of the creative vision.

All of you as designers are the great teachers in this

generation. You hold the symbols which really speak to people. And if you do not feel creative on any afternoon, then as educators you can still play as powerful a part in preparing the public for the experience of new things. But such education needs just as much courage as does creation. It is always easier to go to the client with a design from which all nonconformity has already been filtered out, so that he will not be tempted to kick it out.

There is a fourth value which is generated by our scientific civilisation. It is the sense of fulfillment. It is the summit of our civilisation that we have made all human beings feel that they have a right to fulfill themselves because they have the capacity to do so. Asia and Africa are in ferment because we have given this secret to them.

We have taught the world that culture is no longer the privilege of a few. Culture is no longer something that lingers embalmed in museums. Culture is a man's fulfillment in his own times; it is his sense of participation in the present life of his society. That life goes back into past tradition too. But it is alive because, as Ernesto Rogers said, tradition is not the past but is our choice of the past: our reading of the present in the past.

It was said often in the Conference that design must give the buyer a display of status and of power. Yet behind these needs we always found the wider aspiration which science has encouraged in this century. This is the aspiration of every man to fulfill

himself, and to be respected by his neighbors as one who has a part to play in society.

The temptation to the designer here is simple. It is often easier for him to create the illusion of fulfillment than to offer people a real fulfillment. It is easier to write horror comics than moving literature. It is easier to stimulate pipe-dreams than ambition.

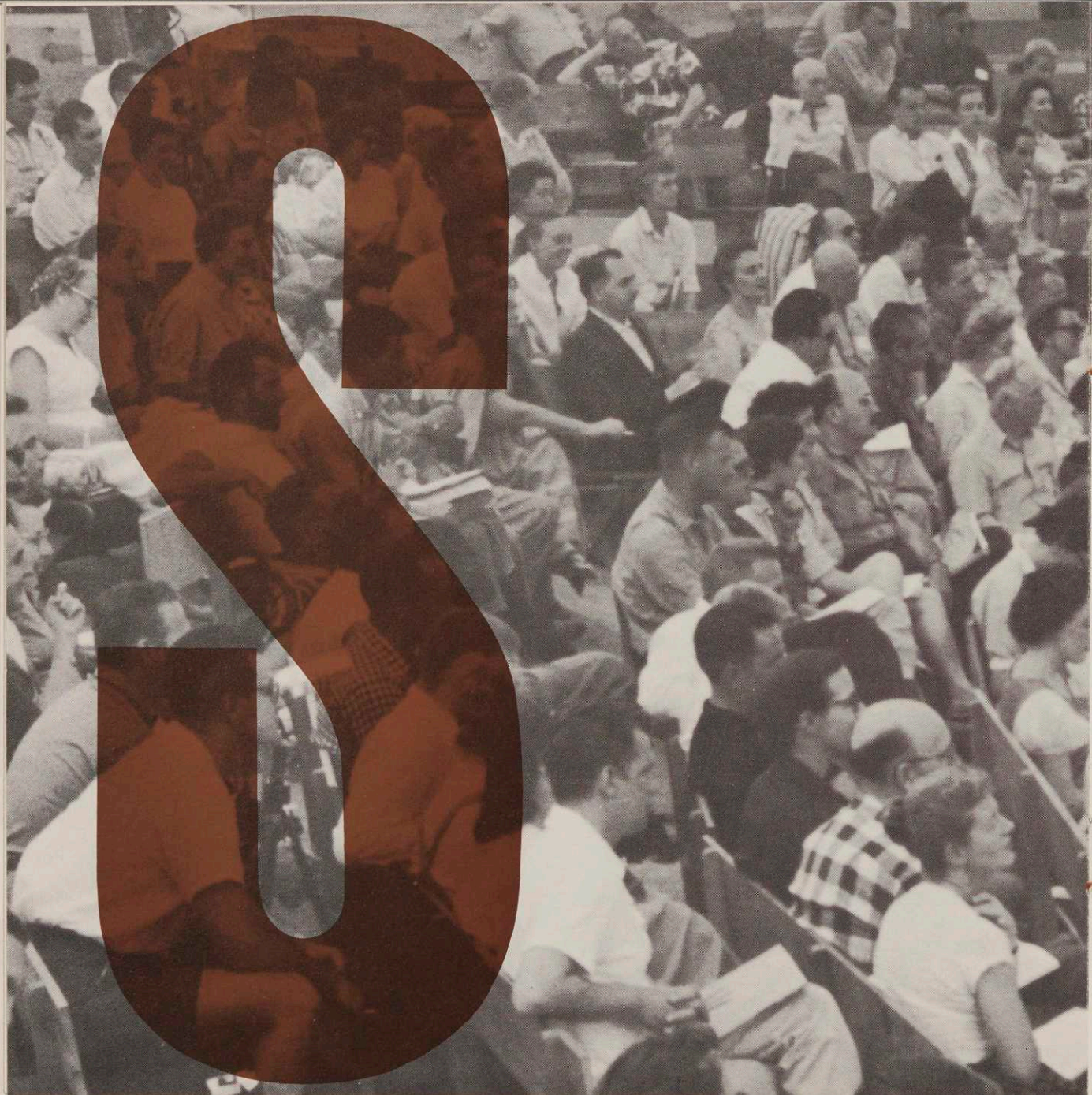
This was expressed in one of our discussions in the phrase that the designer has to choose between making a drug or a food. The difference between these is that a drug creates the illusion of well-being; a food really adds to our well-being.

Bad design and bad designers create the illusion that they satisfy our aspirations. I am sorry for the drug addicts who need this illusion; but I should hate to be a drug peddler. And the business of some clients seems to consist in peddling whatever commodity comes handy—drug or food. If this is so, then the designer must choose between the business ethic and the ethic he really wants to live by.

This issue does not stop at tactfully taking the non-conformity out of the design. Such an issue never stops at any one compromise. For the issue is compromise itself. Dare we, as the business ethic urges, compromise about the things that we truly value?

I have said that our civilisation, because it is moved by science, finds its humanity in change, in creation, in education and in fulfillment. Science has raised

2



these to the status of values because they express its own success. But the success of science has a single and deeper root. Science has succeeded because it is a discipline which does not compromise.

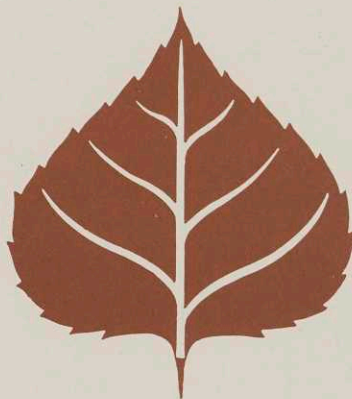
This is the basic advantage which the research worker in his laboratory has over you in your studios. He lives in a convention which is quite single-minded. He has been brought up to follow his judgment in a way which makes compromise almost impossible for him. This is what investigating committees never understand: that a man who has been brought up to be uncompromising from nine o'clock to five finds it difficult not to follow his conscience from five o'clock to nine.

I have written about the values of science in other places, and shown how they derive from this single pursuit. One thing is certain: that this ethic will go on gaining influence. With every year that passes, ours becomes a more technical civilisation. More people work with devices which do not admit of compromise. They work in jobs in which they have to do something absolutely right. Something has to be turned or milled to a thousandth of an inch; something else has to open or close in a thousandth of a second. Little by little, these people will bring home the uncompromising ethic of science.

You can ignore these people, but if you do, you will be designing for a shrinking market in ten or twenty years. These people, by the tools with which they

work, are learning to find new standards for themselves. They are learning that the respect of others is only a lesser form of respect for one's work, of self respect. You can express this for them only by respecting your own integrity.

I think it certain that the values and the ethic which I have sketched are those of the future. Whether you are going to be a creator or an educator in design, you will have to live with these. This is why I have been profoundly absorbed in the discussions here. I as a scientist know that your job, even more than mine, is to make the human mind and the machine parts of the same world. We are all committed, and we must not be committed to one side; we must express the humanity of man in what the machine makes as well as in what the mind makes. In the end it is not we who judge the products we make; it is the products we make which judge us.



The 1957 Design Conference is over and plans
for 1958 are being made. It will be a different
conference from that described here, yet will,
we know, retain and develop those essential
qualities which make a Design Conference in Aspen
memorable. It is not too soon to make a note
in your calendar against the last week in June.

Just put down ASPEN—DESIGN

IDCA PANELISTS—1957

CYCLE I

Dr. Jacob Bronowski

The Square House

Cleve Hill

Cheltenham, England

Dr. Amiya Chakravarty

School of Theology

Boston University

755 Commonwealth Ave.

Boston 15, Mass.

Prof. John A. Kouwenhoven

Dept. of English

Barnard College

606 W. 120th St.

New York 27, N. Y.

Dr. George Mills

Museum Curator

15 Penrose Blvd.

Colorado Springs, Colo.

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Anshen and Allen

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Mr. Edmund N. Bacon

City Planning Commission

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Mr. Lewis Clarke

P. O. Box 5243

State College Station

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Mr. Richard S. Latham

Latham, Tyler & Jensen

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Berea College

Berea, Kentucky

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Mr. Leo Lionni

Art Director

FORTUNE

Rockefeller Center,

New York 20, N. Y.

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Ann Arbor, Michigan

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Bloomington, Indiana

CYCLE MODERATORS

I James Fitch

II Jane McCullough

III James Real

SEMINAR MODERATORS

Brian Heath

Herbert Pinzke

Robert Royston

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Fritz Kaeser, Photographer
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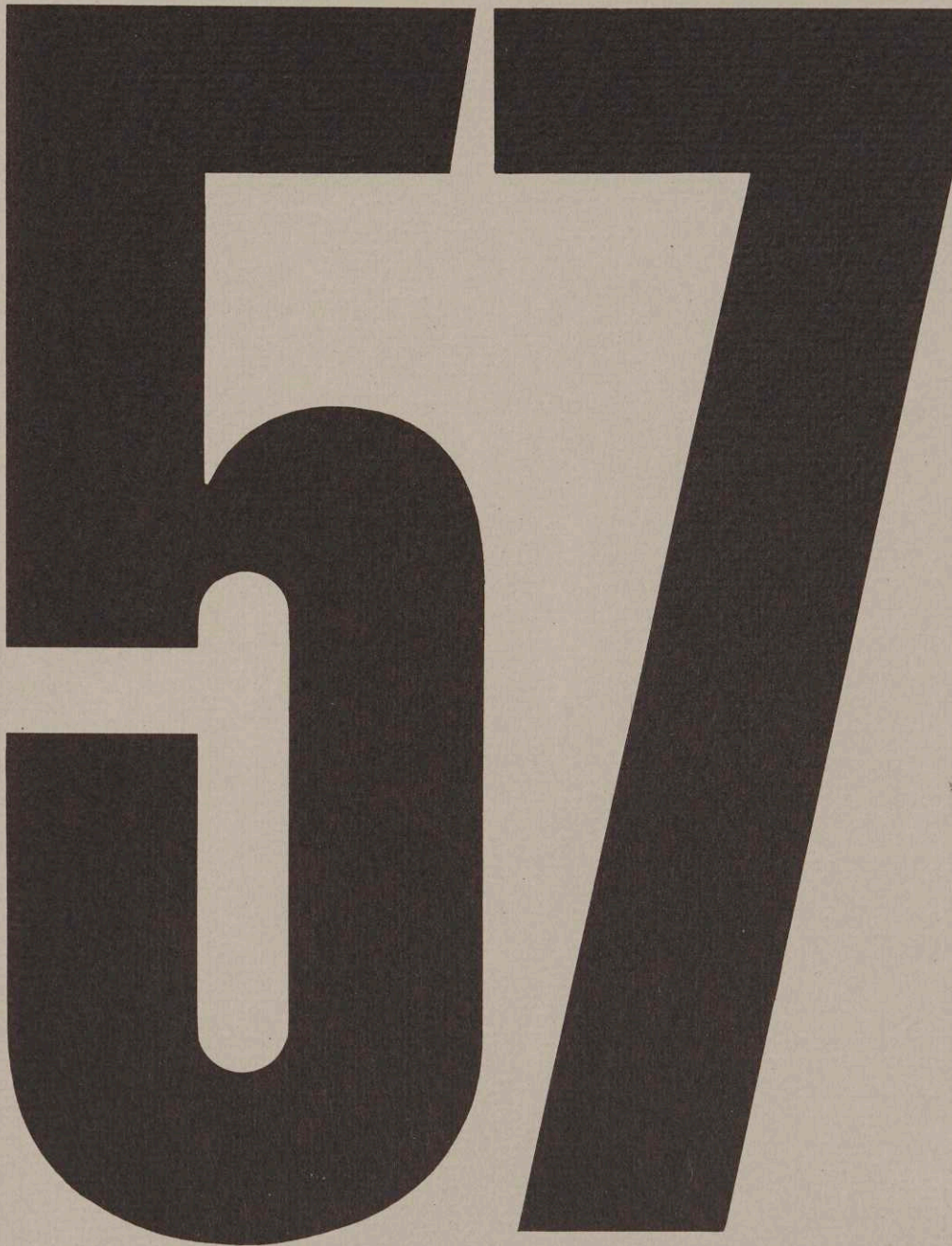
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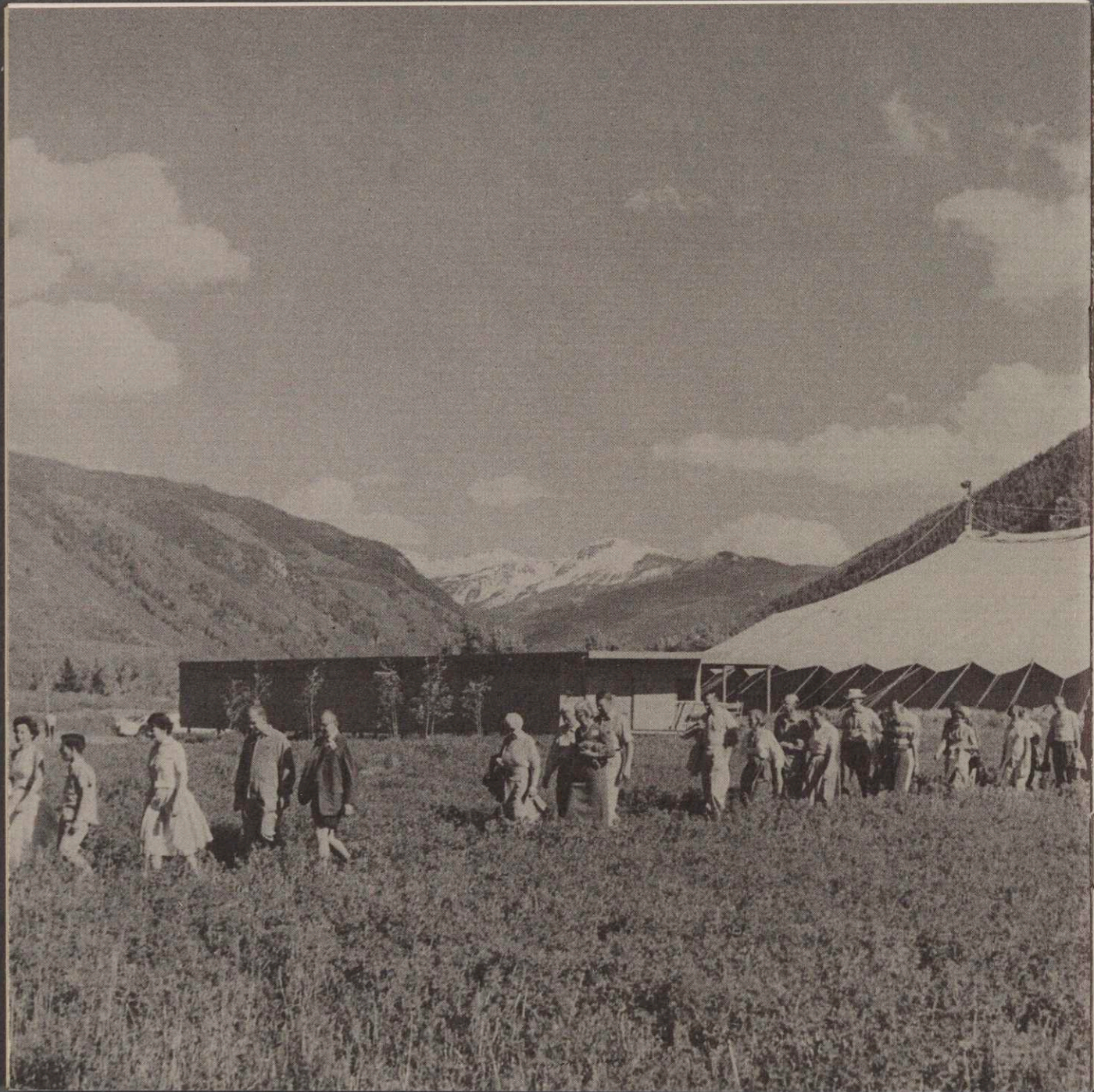
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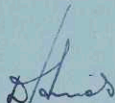
13th June, 1960.

Dr. Norbert Wiener,
Professor of Mathematics,
Department of Mathematics,
Massachusetts Institute of Technology,
Cambridge 39, Massachusetts,
U.S.A.

Dear Sir,

The supplement of the papers to the IFAC Conference of Moscow has been sent to you by air parcel post. We anticipate it will be delivered within the next few days but if it does not arrive within a fortnight would you please make enquiries at your local customs office.

Yours faithfully,



for C. E. Slater,
House Editor,
Butterworths Scientific Publications.

acknowledged.

RAYMOND WING, M. D.
FAIRVIEW AVENUE AND 21ST STREET
EASTON, PENNSYLVANIA
TELEPHONE EASTON BL 2-3072

June 13, 1960

Dr. Norbert Wiener
Massachussets Institute of Technology
Boston, Massachussets

Dear Dr. Wiener:

I note that an International Society of
Cybernetic Medicine has been founded. Because
of my interest in this subject for several
years I would appreciate any information
available.

Sincerely,
Raymond Wing M.D.
Raymond Wing, M.D.

[ans 6/29/60]

June 13, 1960

Miss Jessica Feingold
The Institute for Religious and
Social Studies
3080 Broadway
New York 27, N.Y.

Dear Miss Feingold:

Thank you for your invitation to Professor Wiener to participate in the program your Institute has lined up for this year. Apparently, Dr. MacIver's letter to Professor Wiener did get lost, for we have no trace of it here.

Unfortunately, Professor Wiener will not be available for a talk this year as he is spending the next 9 months abroad, lecturing and travelling, and will not be back until the spring term.

I do hope your sessions will be successful!

Sincerely yours,

Eva-Maria Ritter (Mrs.)
Secretary to Prof. Wiener

[ans 6/19/60]