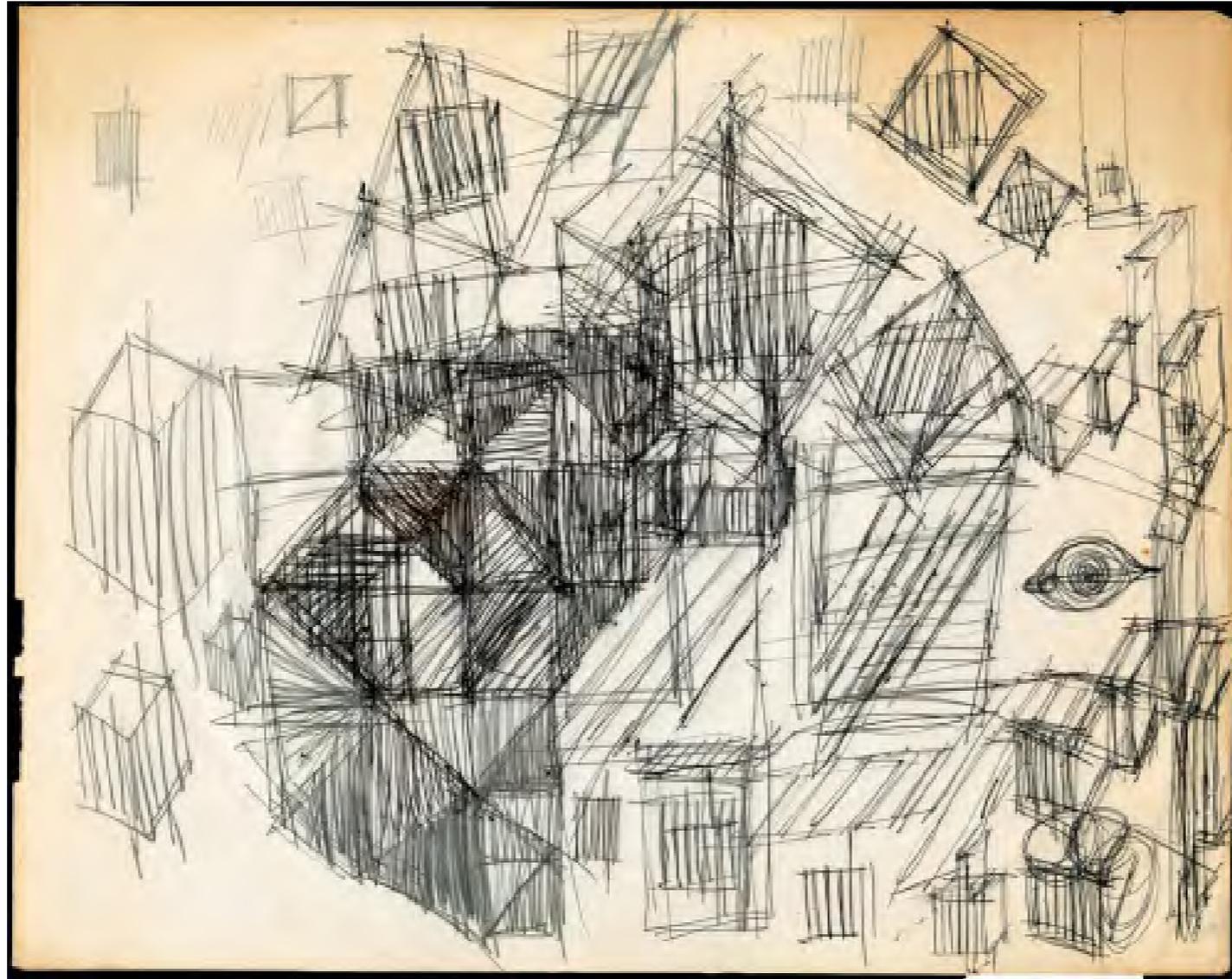


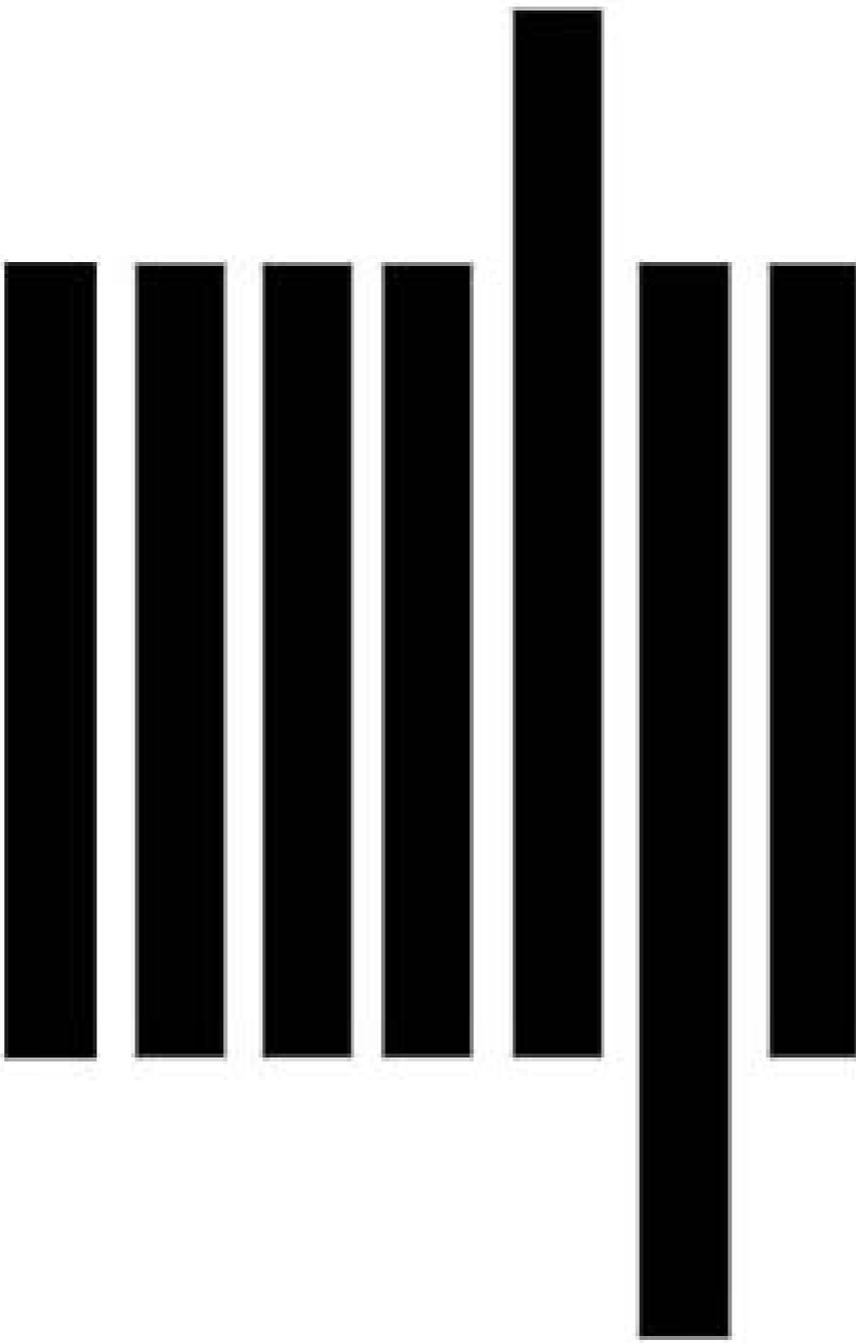
Muriel
Cooper



Self-portrait with SX-70



Sketch for the MIT Press colophon, 1963–4



MIT Press colophon



Bauhaus, MIT Press, 1969

A Significance for A&P Parking Lots,
or **Learning from Las Vegas**. Com-
mercial Values and Commercial
Methods. Billboards Are Almost All

Here is a plea for a proper architectural humanity and humility as well as a plan to accommodate the desires and values of ordinary people, who are too often dragged along on architectural ego trips and uplift programs. It is also a realistic examination of the American vernacular environment as it is and a reexamination of the goal of

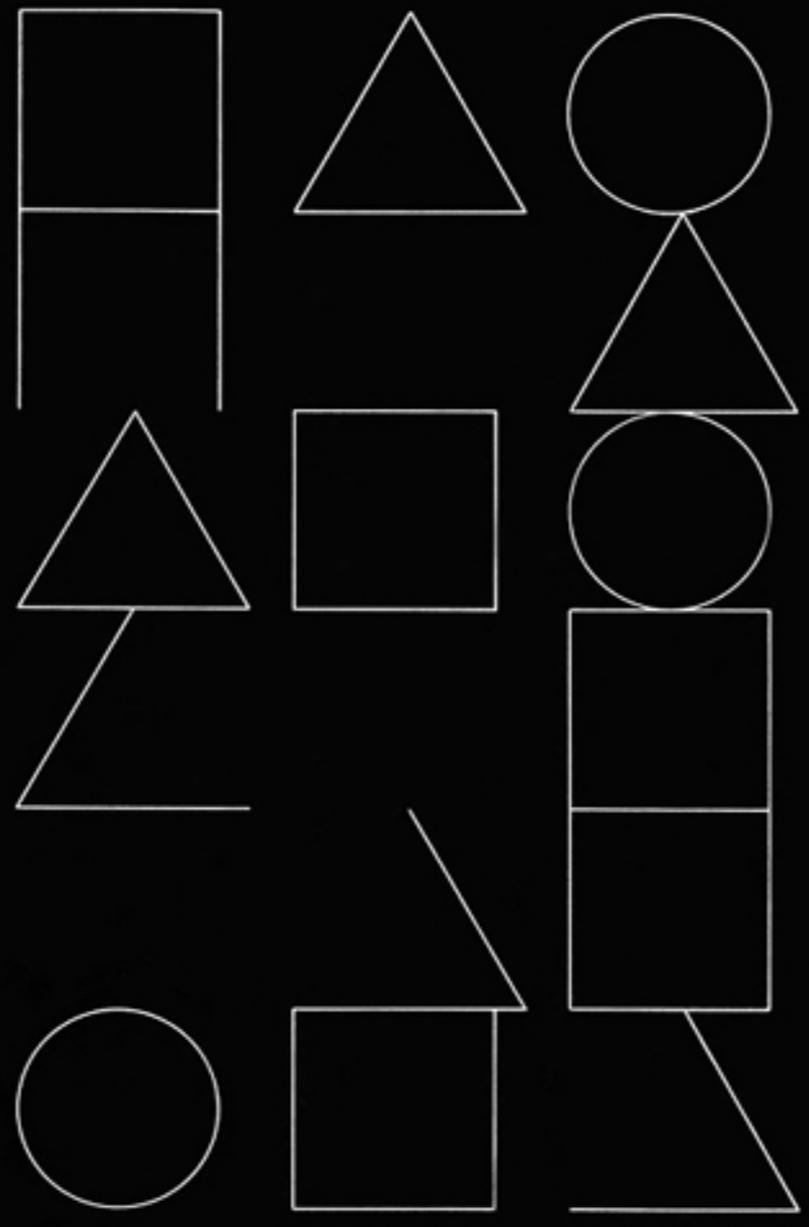


the architect. The challenge is clear and forthright. Articles based on material in this book have already caused a great deal of controversy and rethinking. But at the present uncertain point in the development of the Modern movement, it's a useful controversy that could result in a firmer sense of future direction and a more accommodation to social realities.

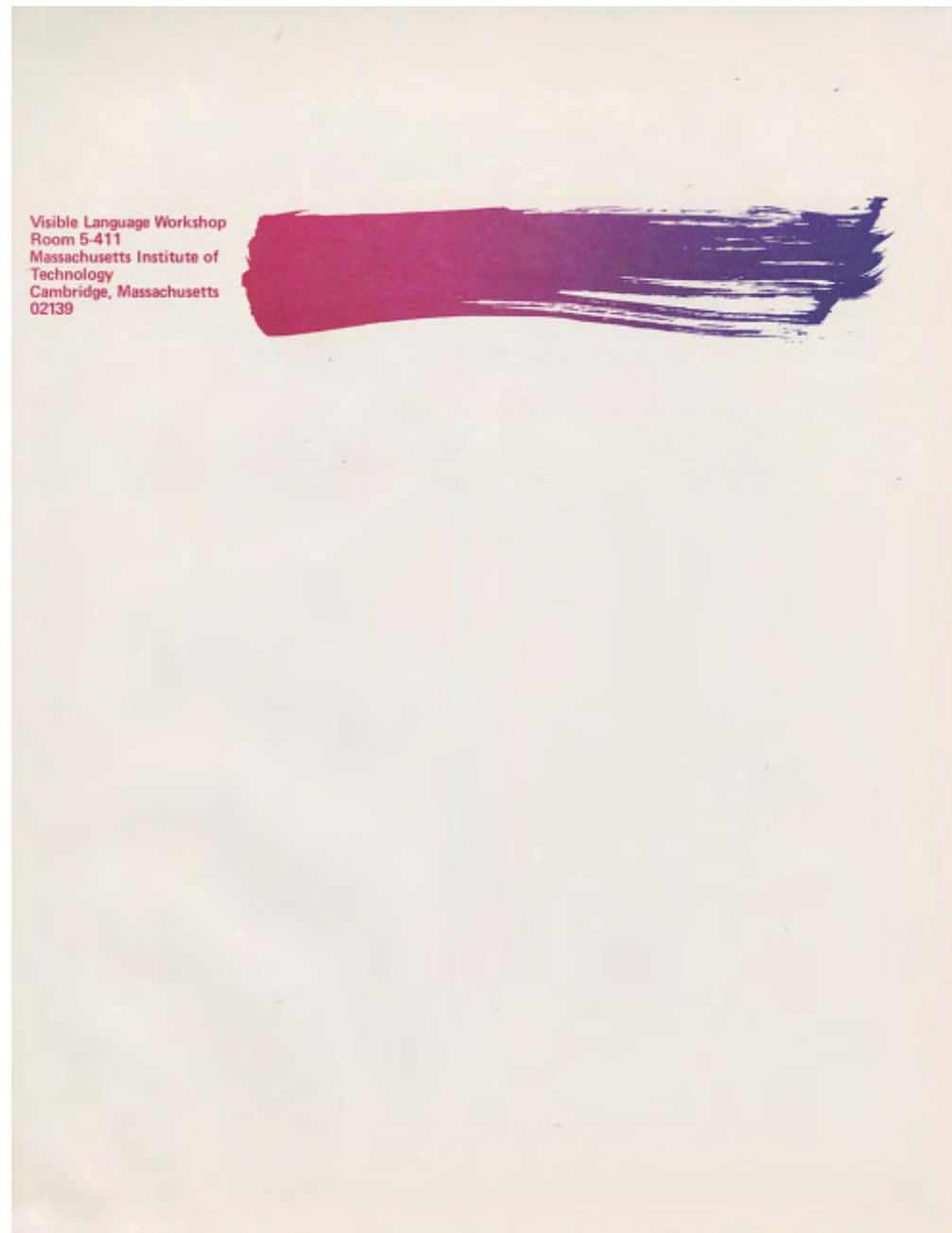
Right. Architecture as Space. Architecture as Symbol. Symbol in Space before Form in Space: Las Vegas as a Communication System. The Architecture of Persuasion. Vast Space in the Historical Tradition and at the A&P. From Rome to Las Vegas. Maps of Las Vegas: Las Vegas as a Pattern of Activities. Main Street and the Strip. System and Order on the Strip, and "Twin Phenomena."
Robert Venturi Denise Scott Brown Steven Izenour
Change and Permanence on the

Learning from Las Vegas, MIT Press, 1972

A PRIMER OF VISUAL LITERACY
Donis A. Dondis



A Primer for Visual Literacy, MIT Press, 1973



Visible Language Workshop letterhead, 1979

July 15, 1980

Jeffrey L. Cruikshank
Editor, Plan
School of Architecture & Planning
MIT, 7-233

Visible Language Workshop
Room 5-411
Massachusetts Institute of
Technology
Cambridge, Massachusetts
02139



Dear Jeff:

When you asked me to prepare an article for Plan, I set myself the task of producing a "graphic" article which would represent the ideas and concerns of the Visible Language Workshop by virtue of its form as well as its content.

In a computer electronic age we see print communication as a model of changing user/maker relationships and the workshop as a place in which the content, quality and technology of communication inform each other in education, professional and research programs.

The article, "Words, Images, Tools and Ideas" would try to fulfill the following criteria:

1. It would make use of the tools, processes and technologies of graphic arts media as directly as possible and the tools would be integrated with concept and product. Many of these are in the workshop. In this case, they include a heavy use of all forms of photography and our computer graphics system for both images and typography.
2. The author would be the maker contrary to the specialization mode which makes the author of the content the author, the author of the form the designer, and the author of the craft the typographer/printer.
3. Visual and verbal representation of the ideas would be synthesized rather than separate.
4. Time would remain as fluid and immediate as possible, leaving room for feedback and change.

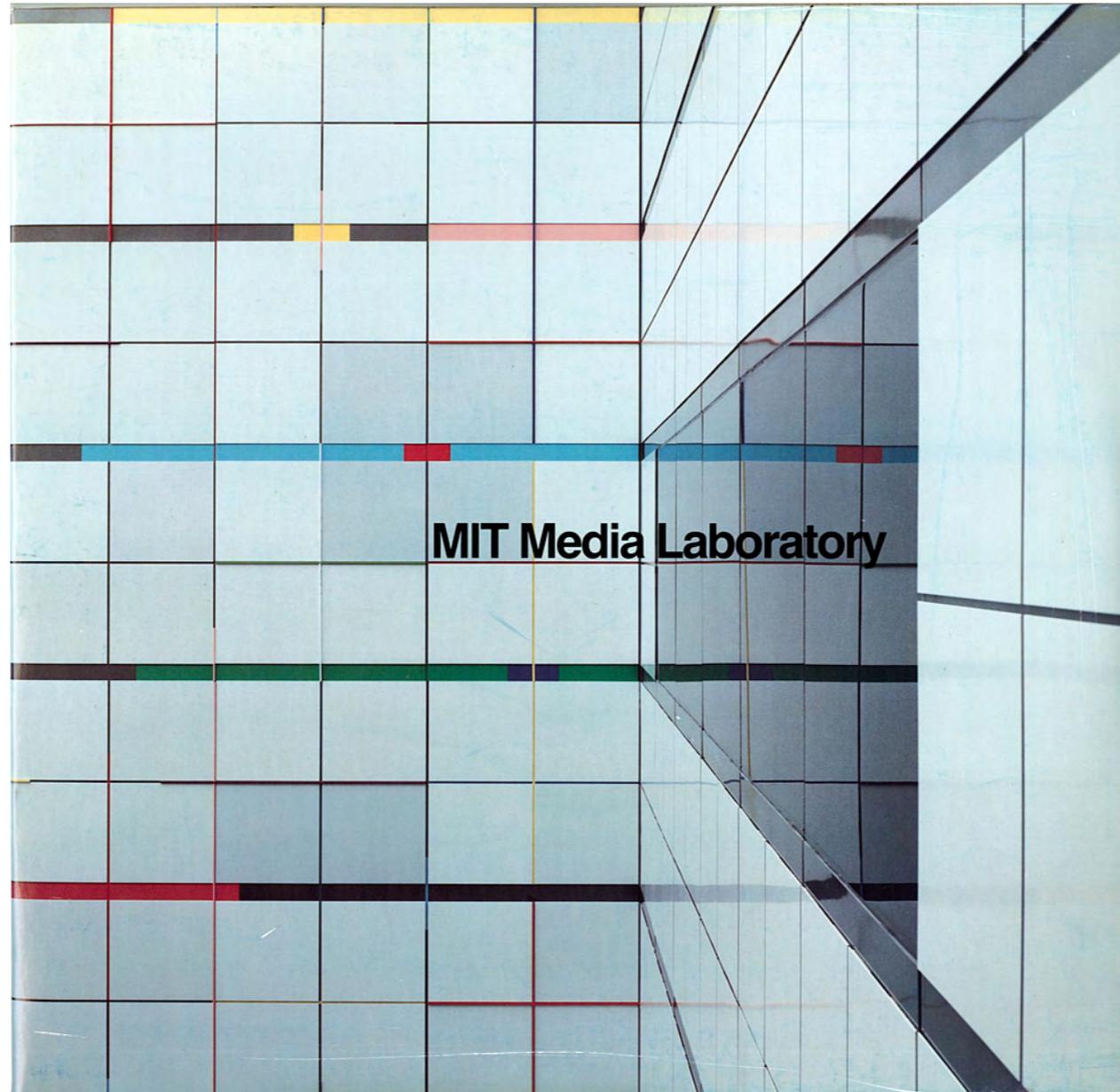
Much of the material was developed together with Professor Ron MacNeil and the VLW staff. It has been a fascinating opportunity which has elucidated many of the complexities of authorship into print. There is still no magic way - but we propose to keep working at it.

This stands as a sketch for the future.

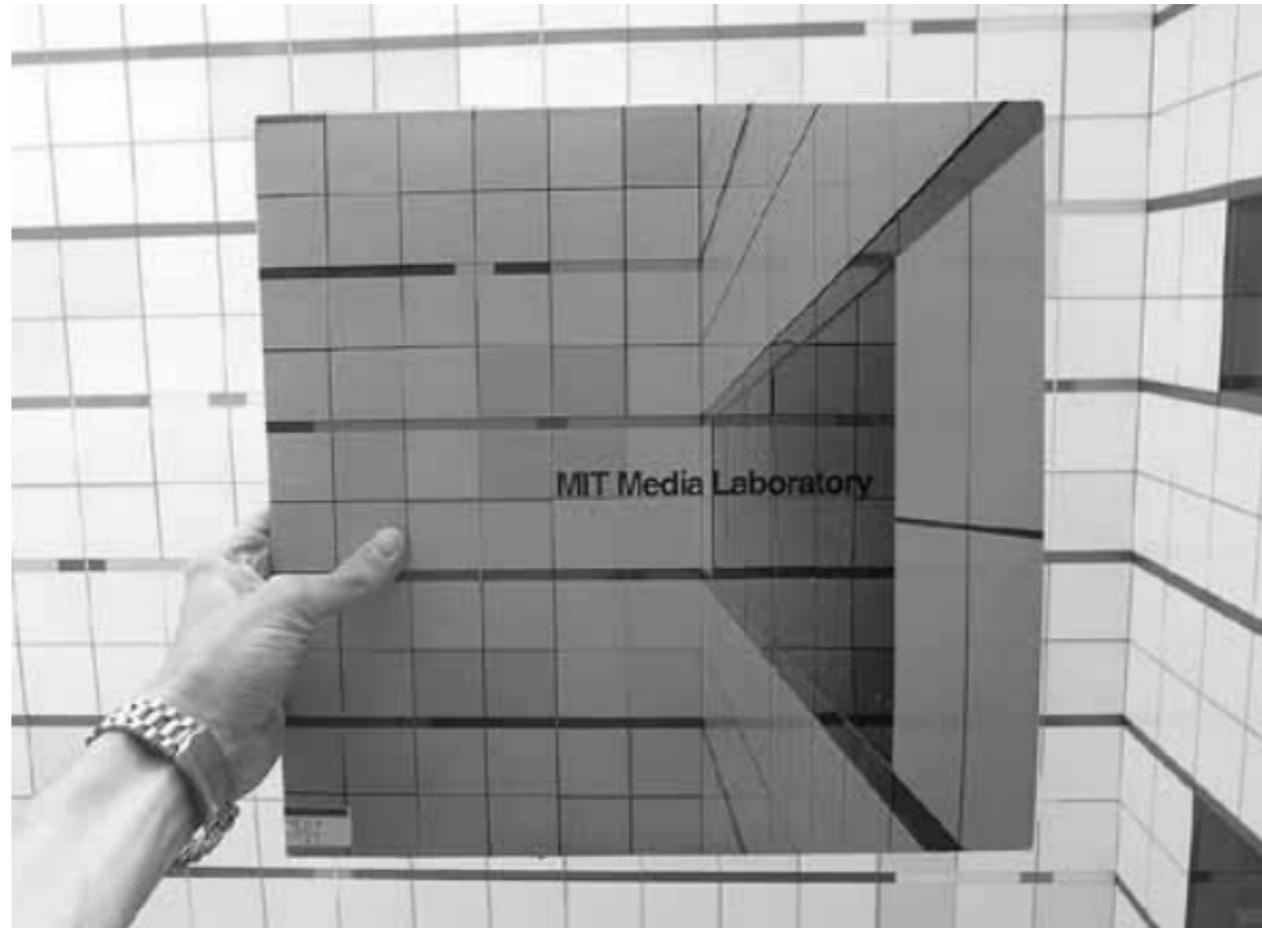
Best wishes,

Professor Muriel Cooper
Director

**Letter from Muriel Cooper to Jeffery Cruikshank on the
Visible Language Workshop letterhead.**



Laserdisc with some of the last work of the VLW



**Holding the laserdisc and looking into the Media Lab atrium
as pictured on its cover.**



Still from Information Landscapes, 1994
<http://youtu.be/Qn9zCrIJzLs>



**Messages and Means:
Graphic Design course developed with Ron Macneil, 1974**

**“... design and communications
for print that integrated the
reproduction tools as part of the
thinking process and reduced the gap
between process and product.”**

**Messages and Means:
Graphic Design course developed with Ron Macneil, 1974**

February 25–March 28, 2014
Arthur Ross Architecture Gallery
Columbia University
Tuesday–Saturday, 12–6pm

MESEL COOPER AT MIT
MESSAGES AND MEANS

Opening and discussion February 25, 2014
7 pm, East Gallery, Buell Hall with
Ron MacNeil, MIT
Nicholas Negroponte, MIT Media Lab
David Reinfurt, Princeton University
Lisa Strausfeld, Bloomberg
Mark Wasuiata, GSAPP
Robert Wiesenberger, Columbia University
www.arthurrossarchitecturegallery.org

Messages and Means
Arthur Ross Architecture Gallery, 2014



Messages and Means
Arthur Ross Architecture Gallery, 2014



Messages and Means
Arthur Ross Architecture Gallery, 2014

Cooper, Muriel

Muriel Cooper of MIT's Visible Language Workshop speaks on "Art and Technology in the Information Age". INSIGHTS II series.

Walker Art Center Auditorium
30 March 1987

**Art and Technology in the Information Age.”
Part of the Insights Design Lecture Series.**

<http://www.walkerart.org/channel/1987/muriel-cooper-insights-lecture>

**“This stands as a sketch
for the future.”**

**Closing line in letter from Muriel Cooper to Jeffery Cruikshank
on the Visible Language Workshop letterhead**