

MoMA EXHIBITION *DESIGN AND THE ELASTIC MIND* EXPLORES THE RELATIONSHIP BETWEEN DESIGN, SCIENCE, AND INNOVATION

Over 200 Objects, Including Four Special Commissions, Highlight How Design is the Bridge Between Advanced Research and Everyday Life

Design and the Elastic Mind

February 24–May 12, 2008

The International Council of The Museum of Modern Art Gallery, sixth floor

NEW YORK, February 20, 2008—*Design and the Elastic Mind* is an exhibition about the latest developments in design, and a glimpse into what the future holds. It explores the reciprocal relationship between science and design in the contemporary world, bringing together more than 200 objects, installations, and concepts that marry the most advanced scientific research with attentive considerations of human nature, limitations, habits, and aspirations. The exhibition shows designers' ability to grasp momentous revolutions in technology, science, and history that demand or reflect major adjustments in human behavior, and to convert them into objects that people can actually understand and use. The objects in the exhibition range from images of nanoscopic devices to vehicles, from appliances to interfaces, and from pragmatic solutions for everyday use to provocative ideas meant to influence our future choices. The exhibition, on view from February 24 to May 12, 2008, is organized by Paola Antonelli, Senior Curator, and Patricia Juncosa Vecchierini, Curatorial Assistant, Department of Architecture and Design, The Museum of Modern Art.

Ms. Antonelli says, "This exhibition highlights current examples of successful design translations of disruptive scientific and technological innovations, and reflects on how the figure of the designer has changed from form giver to fundamental interpreter of an extraordinarily dynamic reality."

Over the past 25 years, under the influence of such milestones as the introduction of the personal computer, the Internet, and wireless technology, people have experienced dramatic changes in several mainstays of their existence, as well as in their notions of time, space, matter, and individuality. People cope daily with dozens of adjustments of scale and pace: working across several time zones, traveling with relative ease between satellite maps and microscopic images, and being inundated with information. Adaptability is an ancestral distinction of intelligence, but today's instant variations in rhythm call for something stronger: elasticity, the byproduct of adaptability plus acceleration.

Design and the Elastic Mind includes objects, projects, and concepts by teams of designers, scientists, architects, and engineers from all over the world, ranging from the

nanoscale to the cosmological scale, and includes four commissions made especially for this exhibition: a Web-based imaginary city by Peter Frankfurt, Greg Lynn, and Alex McDowell; a Web site by Jonathan Harris and Sep Kamvar that explores Web dating and the dynamic of relationships in a digital world; a transformable structure by Chuck Hoberman; and an architectural exploration of self-assembly and modularity across scales by Aranda/Lasch.

The installation begins at the very small scale, with the display of scientists' experiments with nanostructures and of designers' interpretation of the possibilities and implications of nanophysics, biology, and biomimicry. Visitors then encounter a large area devoted to the human scale, with an array of scenarios and design ideas meant to spark debate and reflection on the way people live and will live, as well as to inspire individuals to design future behaviors with equal care and elasticity. The exhibition ends with the large scale, and explores the dimension of the city, the world, and the Internet, as well as the analysis of large quantities of data in genomic research. Within these different scales, there are examples of projects that address particular areas of research related scale, responsiveness in time and space, and elasticity.

Small scale:

Nanodesign

Working at the nanoscale (one nanometer is one-billionth of a meter) by designing very small devices and adding minuscule reinforcing elements to existing substances, scientists and engineers are creating new tools, materials, and technologies. The nanoscale brings designers and scientists together. Scientists are using design to tinker with nano-objects, while designers are trying to design not simply things, but the mathematical laws that will convince particles and components to come together in dynamic objects and buildings, and that will teach these objects and buildings how to behave. These "behavioral rules," also called algorithms, define how objects evolve and respond to their circumstances, almost giving them lives of their own. Nanophysics inspires architects and designers to think of objects and buildings that can grow, atom by atom, cell by cell, according to chemical and mathematical rules, and some examples include:

- **Rules of Six** (2007)
The MoMA commission *Rules of Six* by Benjamin Aranda (American, born 1973) and Chris Lasch (American, born 1972) of Aranda/Lasch (USA, est. 2003) is an open exploration of self-assembly and modularity across scales. Through a large wall relief, an algorithm running live on a computer in the gallery, and images of nanostructures created in a lab in collaboration with materials scientist Matthew L. Scullin (USA, born 1983) of Lawrence Berkeley National Laboratory (USA, est. 1931), the project presents a unprecedented experiment in material formation that is tied to the potential of the number six, specifically, the six-sided symmetries that are common to the molecular lattices of a large range of materials. The structures presented in the project are "grown" through simple rules and interactions that are much like the ones molecules follow in the lab. In the end, the piece aims not to be a design object in itself but rather point to the endless design potential that these techniques promise.
- **DNA origami** (prototypes, 2004-05)
In *DNA origami*, Paul W. K. Rothemund of the California Institute of Technology illustrates the potential for self-assembly methods to generate large, nanoscale molecules that offer

an extraordinary degree of flexibility and control over their geometry. Rothemund uses familiar icons, such as smiley faces, formed by a long (about 7,000 letters long) strand of DNA from a harmless virus that is “pinched” and folded by about 250 short DNA strands used as “staples.” The staples bring two distant parts of the DNA strand together so that it folds into any two-dimensional shape from a computer design. Each smiley face is 100 nm wide, so that 50 billion of them can float in a single drop of water.

Organic Design

Designers, scientists, and architects want to learn how nature builds. They view nature not only as a repository of harmonious forms, but also as a collection of sensible and sustainable structures that use less matter and energy and are more efficient than traditional man-made systems. Several of the works displayed in the exhibition use computer algorithms to imitate or explore the mathematical laws underlying natural processes; for example, the movements of fish and worms, the growth of tree branches and bones, and other secrets that can be appropriated to inform the design of better machine parts, architectural components, and even furniture.

- **With a Little Help of the Bees** (prototype, 2006)
For this project, Tomáš Gabzdil Libertíny of Studio Libertiny (The Netherlands, est. 2006) constructed vase-shaped beehive scaffolds. A group of bees goes to work building a hive, layer by layer, in the same shape as the scaffold, which is removed at the end of the process. It took one week and approximately 40,000 bees to complete the honeycomb vase in the exhibition.
- **Victimless Leather** (prototype, 2004)
Victimless Leather, by Oron Catts (Australian, born Finland 1967) and Ionat Zurr (Australian, born UK 1970), the artists behind The Tissue Culture & Art Project hosted by SymbioticA, The Art and Science Collaborative Research Laboratory, School of Anatomy and Human Biology, University of Western Australia (Australia, est. 1996), is the small-scale prototype of a “leather” jacket grown in vitro. Like all in vitro tissue, it is a living layer supported by a biodegradable polymer matrix, only in this case that matrix is shaped like a miniature coat. Victimless Leather offers the possibility of wearing leather without directly killing an animal.

Human scale:

Design for Debate

Some designers have chosen to explore the impact of the most forward-thinking technologies—such as bioengineering, nanotechnology, robotics, and advanced wireless communications—on everyday life, as these technologies move out of the laboratory and into the larger world. They call this “Design for Debate.” Through objects and videos, books, and other narrative tools, designers tackle broad environmental, sociological, and ethical issues as well as very human concerns—good manners, the loss of a loved one, the breakup of a relationship, and a child’s question about where babies come from. All the projects in this section of the exhibition place human beings at the center of the universe, seeking to exploit scientific and technological developments while respecting and preserving their essence as individuals.

- **Technological Dreams Series: no 1, Robots** (models. 2007)
Anthony Dunne and Fiona Raby’s are the official creators of Design for Debate. They are both involved with the Royal College of Art, London, where Dunne is the head of the Design Interactions Department (est. 1989) and Raby a tutor. The Design Interactions students, many of whom are featured in this section of the exhibition, explore the impact

of the most advanced technologies on people's daily routines, in particular the design potential of biotechnology and nanotechnology. The resulting projects aim to raise a debate on the social, cultural, and ethical implications of emerging technologies. For instance, *Technological Dreams Series: no 1, Robots*, by Dunne and Raby, explores mankind's future interaction with robots. The designers look at robots as needy, moody characters with their own distinct personalities and quirks, thinking that devices of the future might not be designed for specific tasks but instead might be given jobs based on behaviors and qualities that emerge over time.

- **Utility Pets** (prototypes, 2003)

Elio Caccavale's (Italian, born 1975) project addresses the various effects that xenotransplantation (interspecies organ transplantation) might have on our lives in the not-so-distant future. Caccavale has imagined a scenario in which the organ recipient maintains a close relationship with the organ donor. Instead of suffering the cruelty of factory farming, the donor, in this case a pig, is taken home and given an enjoyable existence while waiting for the day of the organ replacement, should it ever come. From the unique relationship between an owner and his or her utility pet, a new typology of objects emerges. The Smoke Eater, for example, is a smoke-filtering device that allows the user to smoke at home while protecting the pig from secondhand smoke that could damage its health, and the Toy Communicator, a pig toy with a microphone and a radio handset, creates an open channel between the animal and the human when they are not in the same room.

- **Digital Remains** (prototype, 2006)

Nowadays, humankind uses computers, portable media players, and wireless handheld devices on a daily basis and their data is stored on remote networks, creating digital archives of entire generations of people. Michele Gauler (German, born 1973) of the Design Interactions Department, Royal College of Art, raises the question of what happens to all of this information when people die. *Digital Remains*, a personalized data storage artifact, lovingly crafted and equipped with a Bluetooth connection, would allow people to log on to the digital remains of a person and receive their data on digital devices. Search algorithms dig through a deceased person's data, pulling out personal traces most likely relevant to their loved one, like a photograph from a holiday spent together, evoking the presence of the deceased. New technologies bring new ways of mourning.

3-D Printing

Today, computers can make complex objects with joints and articulations, all in one shot. Solidified one layer at a time by laser beams in tubs of liquid or powdered resin, these items represent a direct translation of idea into object and usher in a future of custom-made products manufactured, without waste, to the specifications of the user. It is plausible to think that in the future people will be able to access the matrix design of a chair, a radiator, or even a car via the Internet and customize it freely within certain parameters dictated by functionality, safety, and branding. This would transform design, production, distribution, and consumption in radical ways.

- **Sketch Furniture** (2005)

Sketch Furniture by Front Design (Sweden, est. 2004) is a unique method by which freehand sketches materialize into form. Strokes made in the air are recorded with motion-capture video technology and are then digitized into a 3-D computer model. The digital files are then sent to a rapid manufacturing machine that uses computer-controlled lasers to print the objects in plastic, resulting in furniture that is a clear translation of drawing into object.

- **CoReFab #116_25 chair**

Ammar Eloueini's (French, born Lebanon 1968) CoReFab #116_25 chair— "one chair with an infinite series of possibilities," says the designer—is designed using stop-motion animation. The chair starts in the computer as an ever-changing animated character. Its evolution can be "paused" at any stage, and, like a frame of a movie, captured and sent as a digital file to a selective-laser-sintering machine for fabrication. Several scale models represent more steps in the animation.

Personal Environments

Designers are taking steps to conserve the earth's resources and foster a sense of personal responsibility for the environment. The exhibition features examples expressing sensitivity to human and environmental needs while remaining attuned to advanced technology. Contemporary design is devoted to the quest for an environment—whether virtual or physical—built to human proportion, bringing the global down to the scale of the individual. By devising ways to localize and individualize both the consumption and the harvesting of energy, designers attempt to weave environmental responsibility seamlessly into our lives.

- **Emergent Surface** (2007)

The MoMA commission *Emergent Surface* by Chuck Hoberman (American, born 1956) of Hoberman Associates, Inc. (USA, est. 1990), and manufactured by Milgo/Bufkin (USA, est. 1916) and QuickSilver Controls, Inc. (USA, est. 1996), is a stainless steel and aluminum façade that provides shelter from different climate conditions and filters the physical and visual communication between the interior of the building and the outside world.

Emergent Surface consists of seven floor-to-ceiling poles, spaced about three feet apart, that each have three or four extendable/retractable units that run from top to bottom. When the units are extended, a stunning curvilinear wall is formed, appearing flat or twisted depending on the point of view.

- **Elements** (prototypes, 2006)

People's bodies are continually adapting to the changing environment and Mathieu Lehanneur (French, born 1974) proposes to reverse the process with his *Elements project*, domestic appliances that create microenvironments customized for each person in the household. Each Element works autonomously and is always alert, monitoring conditions—air quality, light, body temperature, background noise, and movement—and instantaneously acting to keep them in ideal balance. Lehanneur has worked with biologists, sleep specialists, and noise technicians to produce a collection of devices that allows the home to work in harmony with the individual. One of the Elements is the O Oxygen Generator, a domestic breathing machine that uses an oximeter sensor that activates oxygen-producing *Spirulina platensis* organisms, a system being studied by NASA for astronauts' long trips in space.

Interaction Design

It is not enough for designers to conceive objects; they must also ensure that they can be used with comfort and ease. As the technologies that support everyday devices become more complex, their interfaces need careful and extensive design in order to be clear, direct, and usable.

Designers craft the whole interaction—the language in which humans and objects (or animals, or networks connecting to other humans) converse. To make advanced technology accessible to a wide cross section of people, one powerful stratagem designers employ is the incorporation of instinctive human traits such as gestures and voice commands. Although technologies of this kind have already found commercial applications, most famously in the Nintendo Wii and the Apple iPhone, designers keep staging ingenious new demonstrations, including:

- **LED Dog Tail Communicator** (prototype, 2006)
The Augmented Animals project by James Auger (British, born 1970) and Jimmy Loizeau (British, born 1968) imagines a world where technological innovations are equally appreciated and used by animals. The products in the series fit into three categories: traumas of domestication, survival, and reputation enhancers. The *LED Dog Tail Communicator* spells out in human words the messages that a dog wants to convey to his owner via his wagging tail, enabling new forms of communication between animal and human.
- **Odo project** (prototypes 2007)
Odo, developed by Sony Corporation, Creative Center (Japan, est. 1961), is a family of socially responsible objects for children, comprising five different devices that are powered by kinetic energy. The designers considered the after-life of the objects; they are disassembleable and constructed of environmentally responsible materials. *Push 'n' Play* displays images and video clips and is recharged by rolling. *Spin 'n' Snap*, a digital still camera, has two big holes that are energy generation devices—by twirling the camera around—and viewfinder (the camera has no screen). *Juice Box* is a solar battery shaped like a little booklet with a suction cup that allows it to be stuck on a window. *Pull 'n' Play* headphones are self-coiling and incorporate an FM radio with mini jack; a pull cord is used to generate energy. *Crank 'n' Capture* is a moving-image camera that captures flipbook-like animations. Its crank modes are Record, Playback, and Charge.

Design for the Senses

Although humans have long dreamed of rebuilding their bodies to be “better, stronger, and faster,” the senses are not used to their full potential. For example, the neural plasticity of the human brain could enable the connection of sensorial memories to new experiences—“see” with the tongue or “hear” with the skin—and revive long-lost abilities to sniff out perfect mates. Technology could deepen sensorial awareness, and the senses, trained and toned, could balance and enhance the positive impact of technology.

- **Eye Candy** from the **Sensory Plasticity project** (models, 2007)
A commercial application for people with balance impairments has already reached the marketplace: Wicab Inc. manufactures a balance-correcting device called the BrainPort, which works by sending tactile information through the tongue. Eyal Burstein (Israeli, born 1977) and Michele Gauler (German, born 1973) from Beta Tank (UK, est. 2007) explore the potential of this technology for people who are not visually impaired. *Eye Candy* from the *Sensory Plasticity project* is a metaphor for the brain’s extraordinary elasticity—its potential to create new synapses and adapt to new sensory input, to substitute one sense for another, and to use additional sources of information to augment our experience of the world. This ability is called “sensory plasticity,” and it allows people to start imagining scenes from sci-fi scenarios becoming reality: internal positioning systems, subconscious communication between people over long distances, touch that we can see, and sweets that trigger visual explosions in our minds.
- **BEE’S, New Organs of Perception** (prototypes, 2007)
Bees have a phenomenal odor perception and can be trained within minutes using Pavlov’s reflex to target a specific odor. Their range of detection goes from pheromones and toxins to disease diagnosis. Susana Soares (Portuguese, born 1977) of the Design Interactions Department (est. 1989), Royal College of Art (UK, est. 1837), has conceived a series of alternative diagnosis tools that use trained bees to perform a health checkup, detect diseases, and monitor fertility cycles. One example is the Face Object. It has two chambers: the larger one is a bee container and the smaller one serves as the diagnosis

space. Bees trained to target a specific odor in the breath, a marker of a particular condition, will go into the smaller chamber if they sense it.

Large scale:

Design for One and Many

The changing balance between individual and collective is a compelling phenomenon in the evolution of society. The concept of privacy has mutated to signify not seclusion but rather a selective way of making contact with other human beings, with the rest of the world, and with ourselves. Individuality has shifted as well. People isolate themselves in the middle of crowds within individual bubbles of technology—a development Ms. Antonelli calls *Existenzmaximum*—or sit alone at computers to tune into communities of like-minded souls or to access information about esoteric topics. Today, the choice of space is driven by a search not only for security, protection, and privacy but also by a desire for connection. The objects in this section of the exhibition oscillate between promoting technology-enabled solipsism and isolation, and encouraging enthusiastic, open-ended, and open-source design gestures. Among them are:

- **Babel Blocks (2007)**
Babel Blocks, by Constantin Boym and Laurene Leon Boym of Boym Partners Inc., is a collection of wooden figures that represent New York City's cultural and religious diversity, sending out a message of tolerance and understanding. The first collection is devoted to New York's Lower East Side, where the Boymys reside, and each character has a name and a MySpace page.
- **Google Maps**
Web mashups are applications that combine different sources into a single platform, making them one face of collaborative design on the Web. Examples using Google Maps are perhaps the most well known, complete with the familiar red markers—defined as pushpins, upside-down teardrops, or even apostrophes—that people use to tag their maps and share their world, their passions, and their knowledge. In other cases, mashups may be coordinated by public authorities and used to spread practical information about subjects ranging from crime rates to sex offenders' domiciles. A selection of Google Maps and other mashups will be seen on monitors in the exhibition.
- **I Want You To Want Me (2007-ongoing)**
Over the past several years, with the rise of new platforms like blogging, social networks, and online dating, there has been proliferation of human self-expression. This has led to the creation of countless online personas. *I Want You To Want Me*, by Jonathan Harris (American, born 1979) of Number 27 (USA, est. 2002) and Sep Kamvar (American, born 1977), is an exploration of the search for self and new relationships as expressed in a digital world. Harris and Kamvar search the Internet looking for the most delicate and personal human feelings and behaviors. In this exploration of Web dating, a new project developed for this exhibition, each balloon represents a single person's dating profile collected from the Internet. Inside each balloon is a video silhouette of one person looking for somebody else. The balloons fly through the sky, and visitors can touch any balloon to open it and see text snippets from that person's dating profile. Many other commands and degrees of interaction with the interface will allow the viewer to perfect and complete each screen, and each screen is only one of the many possible ways to look at the complexity and delicacy with which people interact online.
- **Social Tele-presence (prototype, 2001)**

Telepresence, currently used for military and exploratory purposes, is the experience of being fully present at a real (nonvirtual) location, remote from one's own physical position. James Auger (British, born 1970) and Jimmy Loizeau's (British, born 1968) project explores the application of telepresence in a social context. *Social Telepresence* consists of a small camera and a binaural microphone attached to the remote, "rented" body or moving object. The user receives images from the camera through a wireless connection and views them with a set of TV glasses. His or her body becomes a host; its senses are replaced by those of the remote body, translated in real time. Use of this remote body could allow, for example, a shy person go on a blind date, businesspeople to attend meetings remotely, and an immobile person to take a walk.

Visualization

In an age when information is more prolific and more widely available than ever before, maps, diagrams, and visualization tools offer a means to filter and make sense of it. Information visualization not only helps people comprehend huge amounts of data, but it allows them to perceive unexpected and emergent properties and facilitates the ability to understand the extremely small and the extremely large. The Web is an irresistible subject of study for many designers, who harvest it for information or model its topology. Genomic research also propels exploration in visualization, as do cities and the networks of communication that surround them. Designers and scientists create diagrams, three-dimensional maps, and other static or dynamic graphics to help us make sense of the copious amount of data with which we are confronted daily. Visualization examples of in the exhibition include:

- **Humans vs. Chimps (2005)**
Ben Fry's (American, born 1975) image *Humans vs. Chimps (2005)* accompanied an article in *Seed* magazine about the first analytical comparison of human and chimpanzee genomes finding that humans are 98.77 percent chimpanzee. In his visualization, Fry shows specifically how the gene *FOXP2* differs in humans and chimps. The gene, a part of that 1.23 percent difference and believed to be one of the primary distinctions between humans and chimpanzees, has been linked to language. All of the nearly seventy-five thousand letters of the gene are depicted; nine letters—shown with red dots—indicate the only significant differences.
- **History Flow (2003)**
History Flow, by Fernanda Bertini Viégas (Brazilian, born 1971) and Martin Wattenberg (American, born 1970) and IBM Thomas J. Watson Research Center (USA, est. 1961), presents visualizations of the flow of editing that takes place on all Wikipedia entries. Taking advantage of Wikipedia's free access to the complex layers of every entry's contributing history, *History Flow* maps the entire sequence of versions of the same entry, providing a chronicle of a not always harmonious collaborative process. The examples shown in the exhibition refer to the history of a highly controversial entry—abortion—and of a very popular one—chocolate—as of 2003. Each color corresponds to a different contributor. Each vertical line, called a "revision line," corresponds to the beginning of changed or updated text, while a line's length indicates the length of the text. The immediate visual reading of this flow can render with relative precision the level of debate and controversy surrounding a topic. A deeper reading using various parameters, such as time, can push the analysis further, into surprising detail.
- **New City (2008)**
The MoMA commission *New City* is a "real" virtual place to visit and explore created by Peter Frankfurt (American, born 1958) of Imaginary Forces (USA, est. 1996), Greg Lynn (American, born 1964) of Greg Lynn FORM (USA, est. 2001), and Alex McDowell (British,

born 1955) of Matter Art and Science (USA, est. 2001). In this project, the whole world is seen as a city and the topology of the earth is mapped onto a folded virtual manifold (a surface that forever folds onto itself). A dense, urban place of perpetual transformation and self-generation, *New City* develops a new model of urbanism in which contemporary communication, lifestyle, and globalization are engaged into an ideal urban and architectural space of historical, economical, cultural, social, and intellectual interactions. Architecture is built to reflect the physical laws of a manifold city in motion. The movement and behavior of its population is reflected in the dynamic motion of the city in, around, and through itself. For this installation, a computerized film of *New City* will be continuously looped from 12 projectors onto 12 screens in an enclosed, cave-like room that will create an immersive experience.

- **Architecture and Justice from the Million Dollar Blocks project (2006)**

The United States currently has more than 2 million people in jails and prisons, with a disproportionate number of them coming from a few neighborhoods in the country's biggest cities. In many places the concentration is so dense that states are spending in excess of \$1 million dollars a year to incarcerate the residents of single city blocks. Using rarely accessible data from the criminal justice system, the Spatial Information Design Lab (est. 2004) from the Graduate School of Architecture, Planning and Preservation, Columbia University (USA, est. 1881), and the Justice Mapping Center have created maps of these "million dollar blocks" and of flow between prison and city in five of the nation's cities. The maps of the *Architecture and Justice from the Million Dollar Blocks project* suggest that the criminal justice system has become the predominant government institution in these communities and that public investment in this system has resulted in significant costs to other elements of our civic infrastructure—education, housing, health, and family. The maps pose difficult ethical and political questions for policy makers and designers and, when linked to other urban, social, and economic indicators of incarceration, they also suggest new strategies for approaching urban design and criminal justice reform together.

SPONSORSHIP:

The exhibition is supported by NTT DoCoMo, Inc. and Patricia Phelps de Cisneros.

Additional funding is provided by The Contemporary Arts Council of The Museum of Modern Art.

PUBLICATION:

The accompanying publication, designed by award-winning book designer Irma Bloom, is vividly illustrated with nearly 200 projects from the exhibition. Essays by Ms. Antonelli, design critic and historian Hugh Aldersey-Williams, visualization design expert Peter Hall, and nanophysicist Ted Sargent provide further insight on the promising relationship between design and science. The book is available at MoMA Stores and online at www.momastore.org. It is distributed to the trade through Distributed Art Publishers (D.A.P) in the United States and Canada, and through Thames + Hudson outside North America. Paperback: 7 ½ x 9 ½ inches; 200 pages; 250 illustrations. Price: \$34.95. See separate press release for more information.

WEBSITE:

The *Design and the Elastic Mind* Web site, conceived and designed by renowned web designer Yugo Nakamura from tha ltd, features 300 projects, including all of the works from the exhibition and an additional 50 projects unique to the Web site. The projects, the exhibition checklist, selected video content, and links page serve as an archive of the exhibition. Conceptual groupings

and dynamic connective links between the works act to visualize the exhibition's themes and provide users a level of interactivity with the show's content. The Web site, www.moma.org/elasticmind will launch in conjunction with the exhibition opening on February 24, 2008.

PUBLIC PROGRAMS:

The Museum of Modern Art and Seed Magazine present, in collaboration with Parsons The New School for Design, the two-day conference **MIND Design + Science** on Thursday, April 3, and Friday, April 4. The Keynote on April 3 will take place at MoMA and the Symposium on April 4 will take place at The New School. Tickets for the conference are free but are required for admission. Tickets for the April 3 keynote session are available at MoMA's lobby information desk, the film desk, or online at www.moma.org/thinkmodern. For more information on obtaining tickets for the April 4 symposium, please visit www.mind08.com. See separate press release for more information.

Brown Bag Lunch Lectures will be held on April 7 and 10, from 12:30-1:15 p.m., with Patricia Juncosa Vecchierini. You may bring your own lunch. Tickets (\$5; members, students, seniors, and staff of other museums \$3) can be purchased online at www.moma.org/thinkmodern, or at the Museum at the lobby information desk, at the film desk, or in the Cullman Building lobby.

MoMA AUDIO:

Paola Antonelli and Peter Galison, a professor of history, philosophy, and physics at Harvard University, discuss many projects featured in the exhibition. The program also features commentary by designers Tony Dunne, Peter Frankfurt, Ana Mir, and Fiona Raby.

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For downloadable high-resolution images, please register at www.moma.org/press.

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