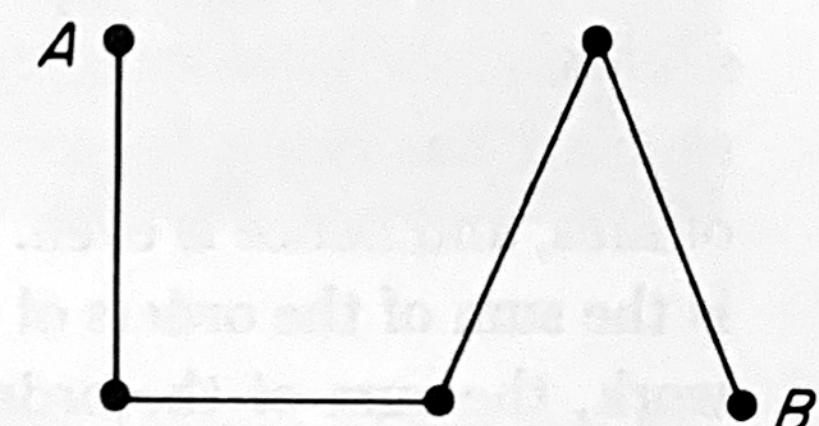


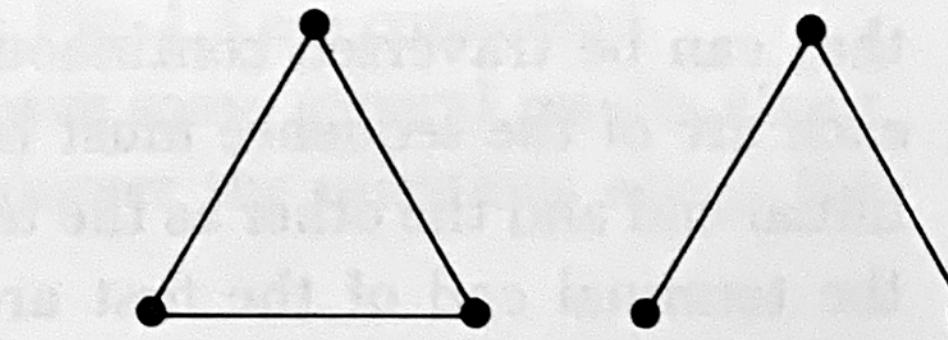
(a)



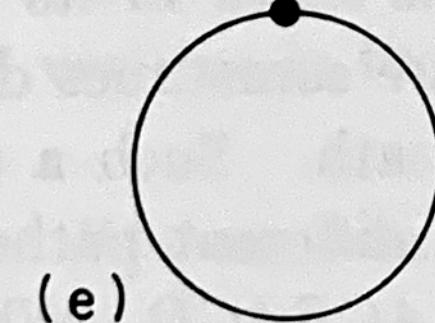
(b)



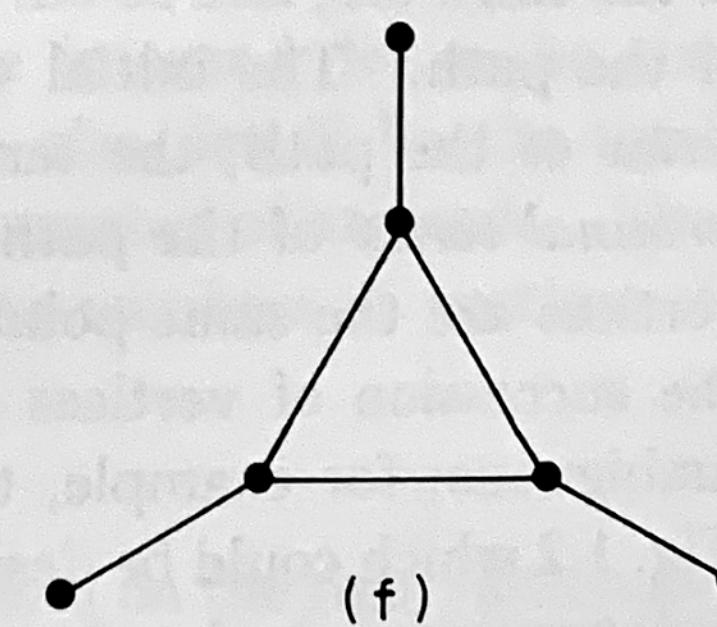
(c)



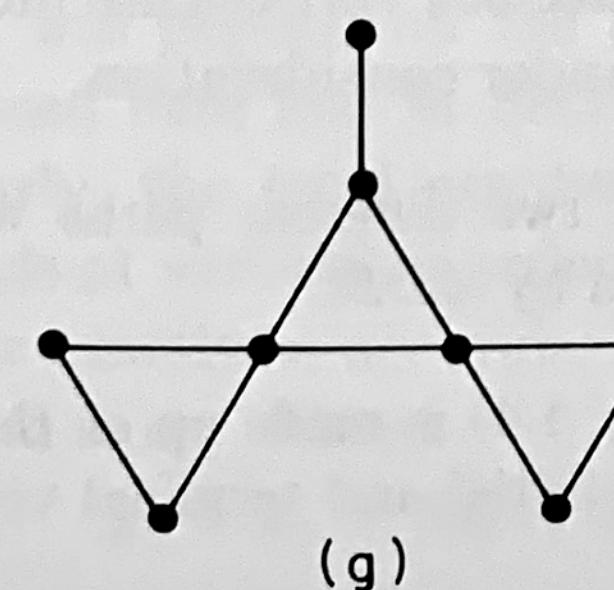
(d)



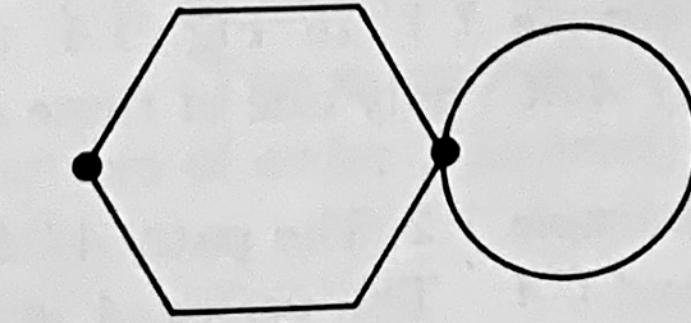
(e)



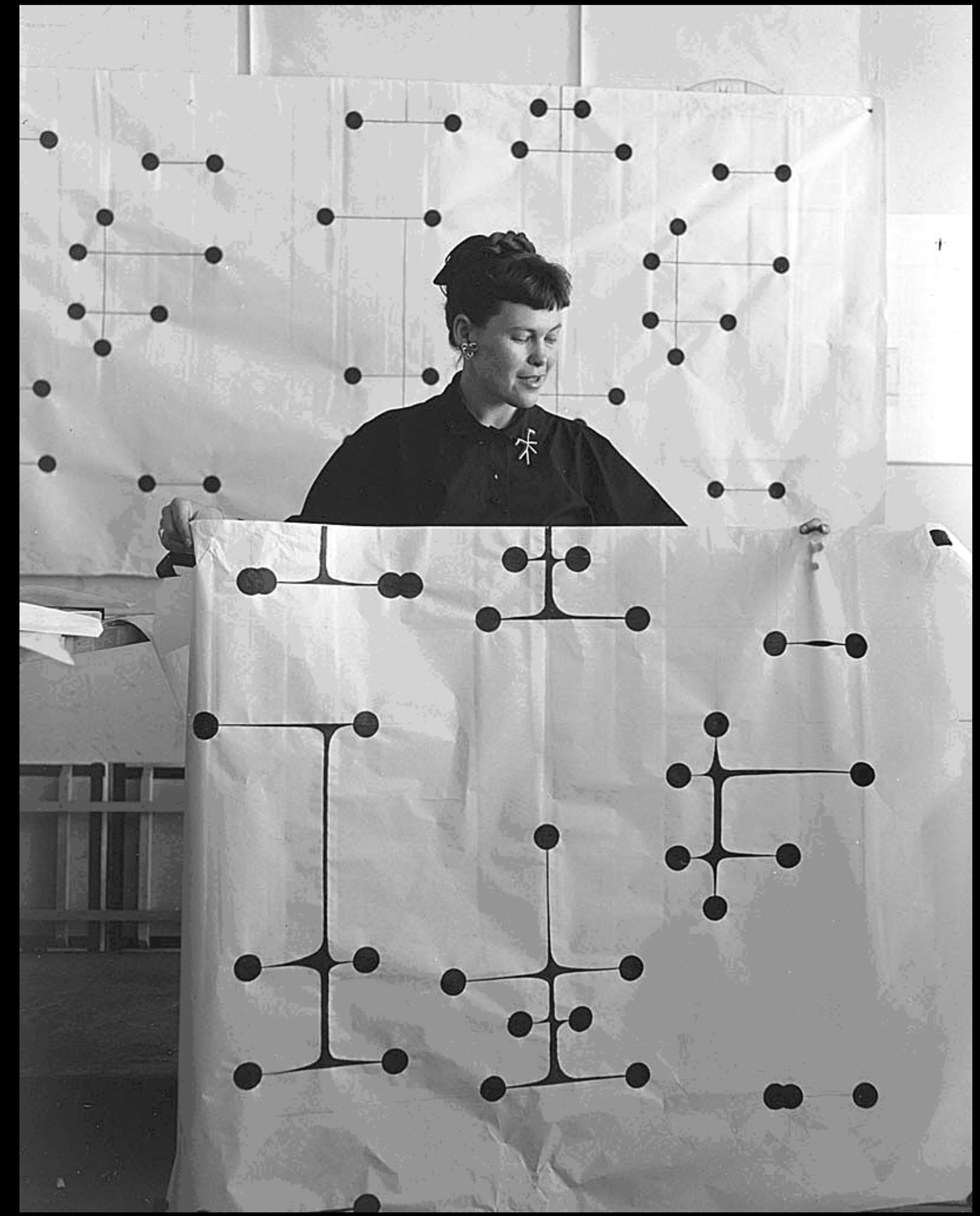
(f)



(g)



(h)







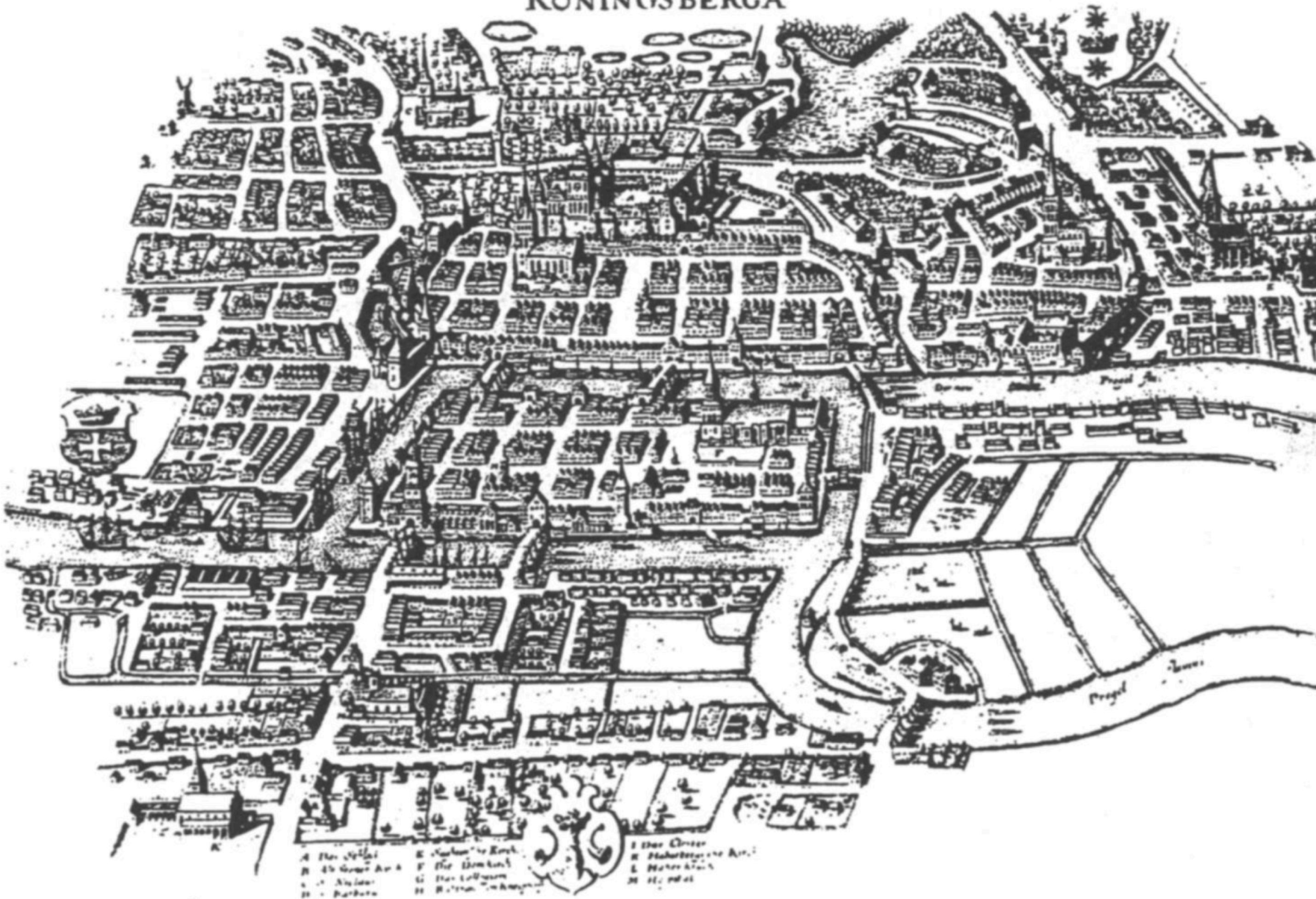
Young viewer watching a peep show

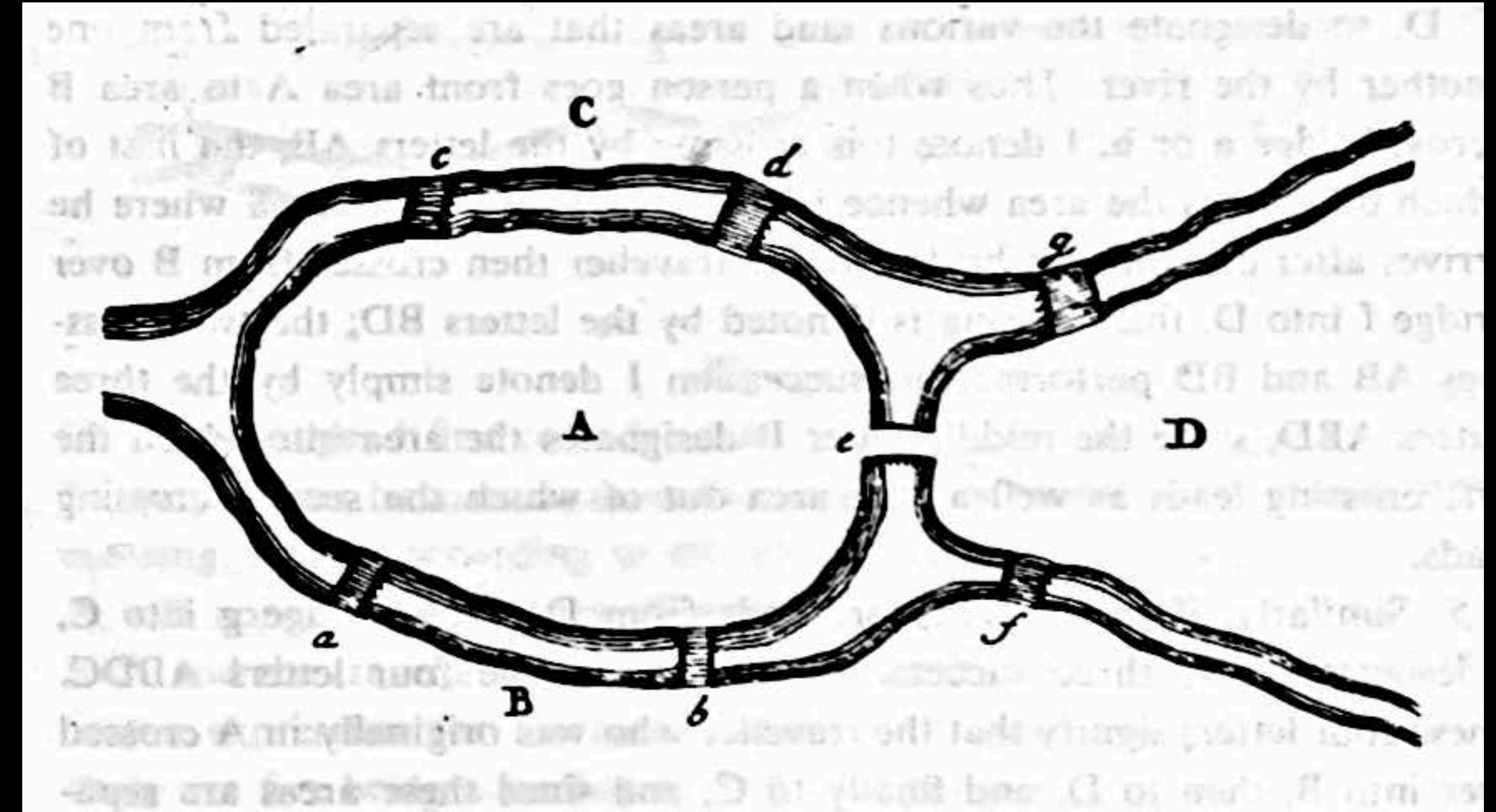
TOPOLOGY

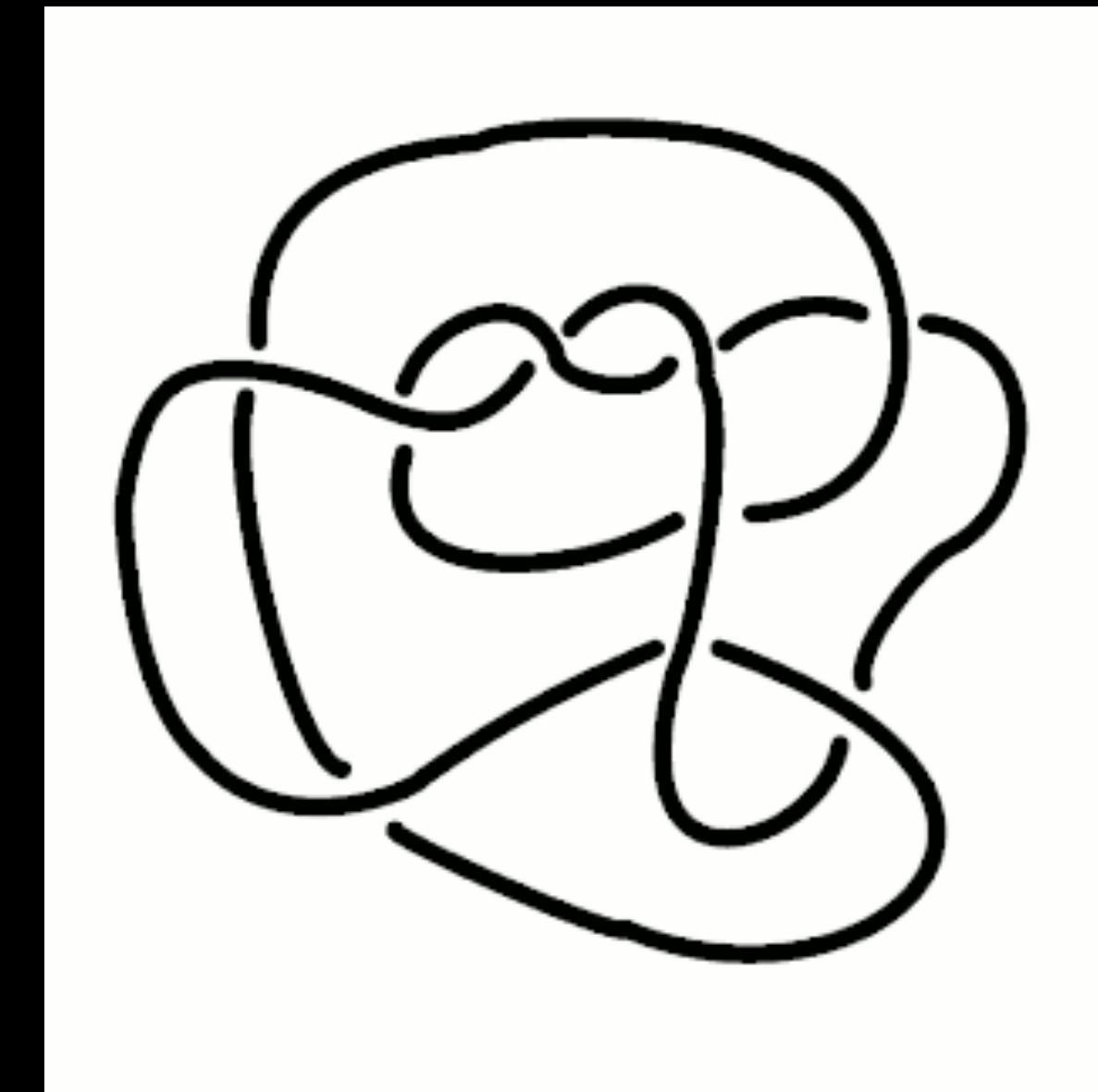


JORDAN'S
CURVE THEOREM

KONINGSBERGA

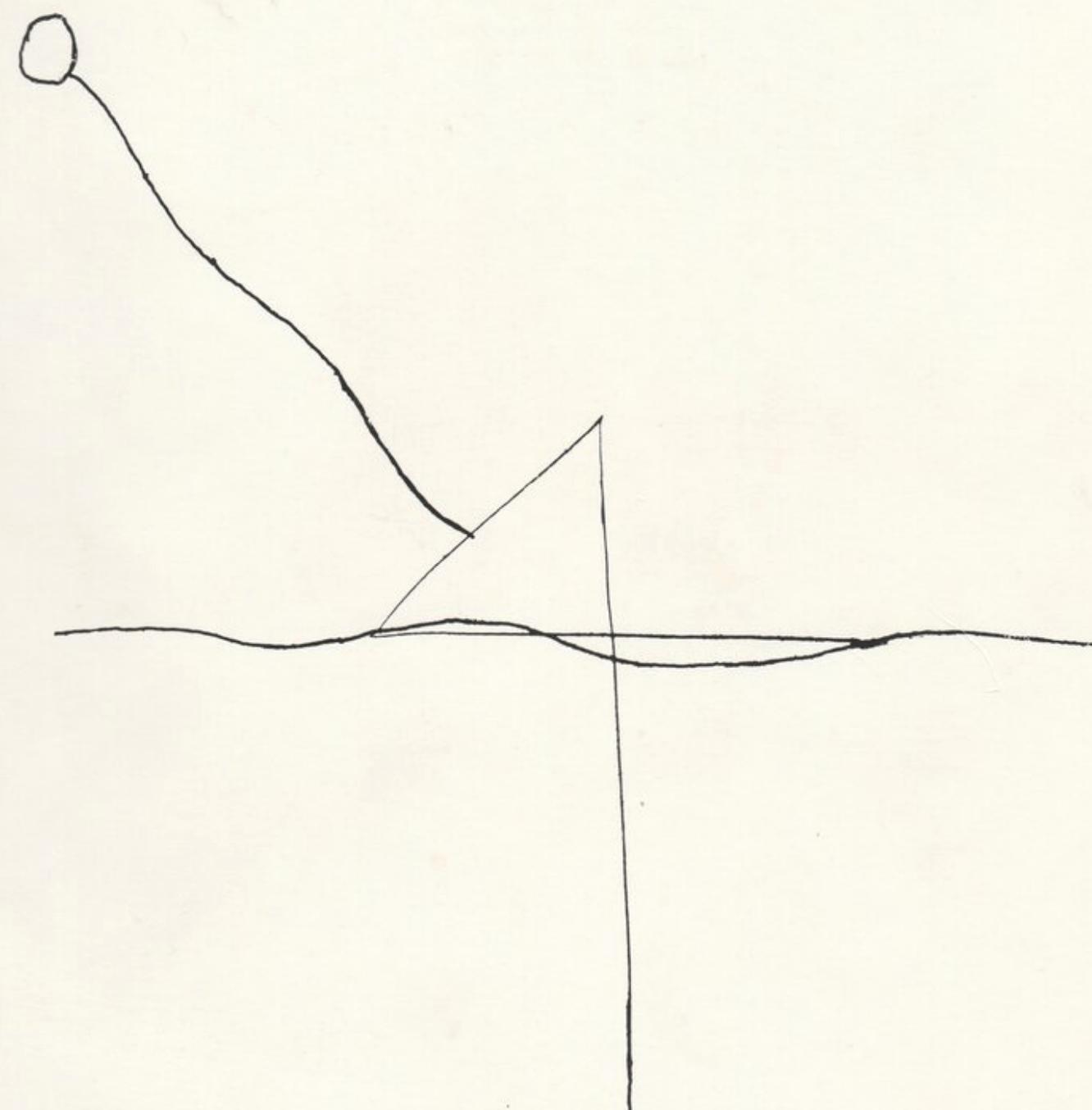






Simone Forti

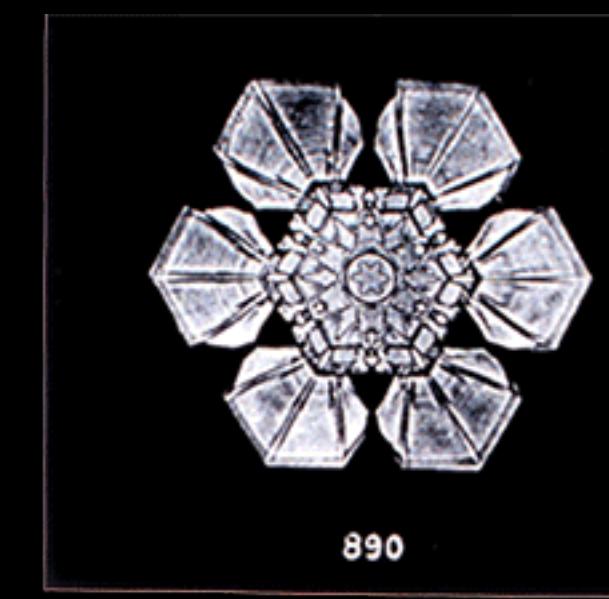
Handbook in Motion



An account of an ongoing personal discourse and its manifestations in dance



889



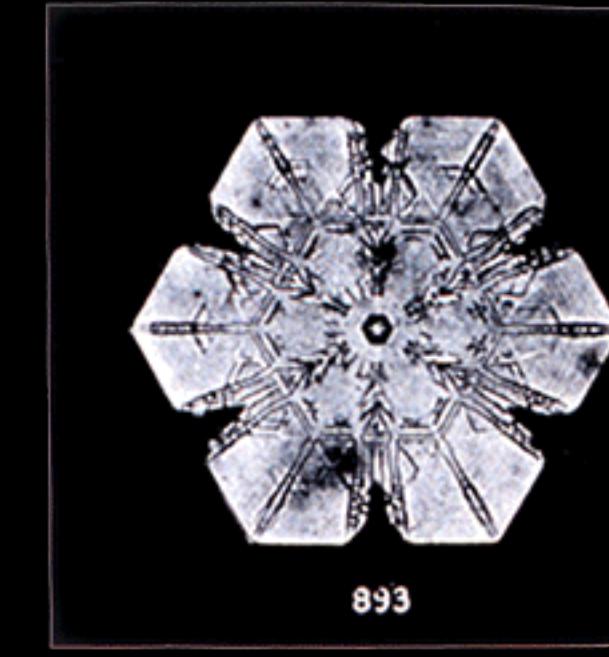
890



891



892



893



894



895



896



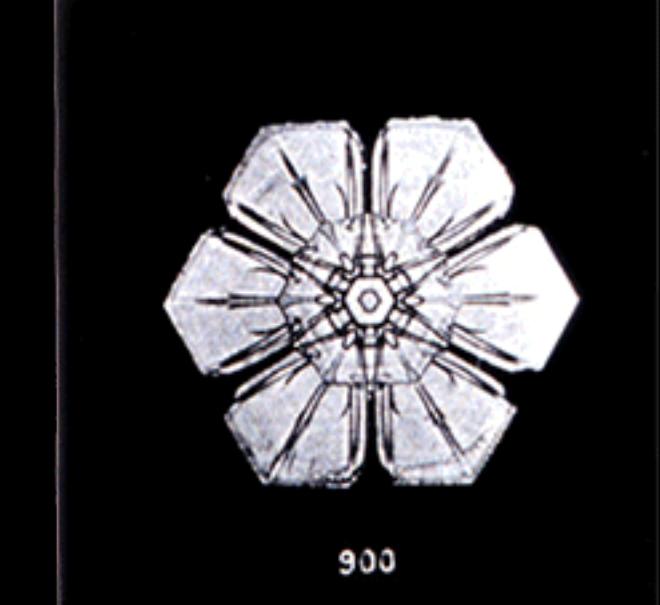
897



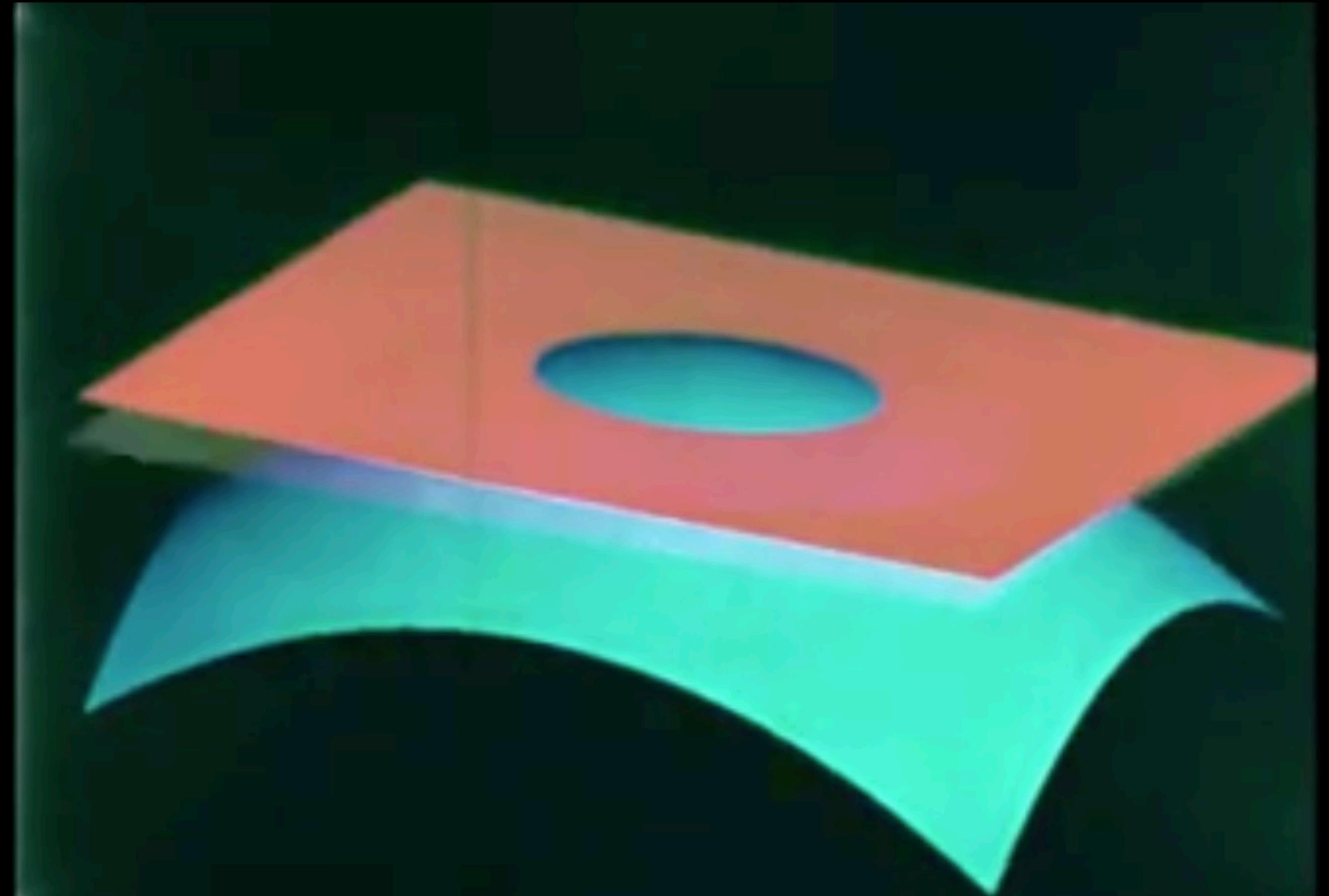
898



899

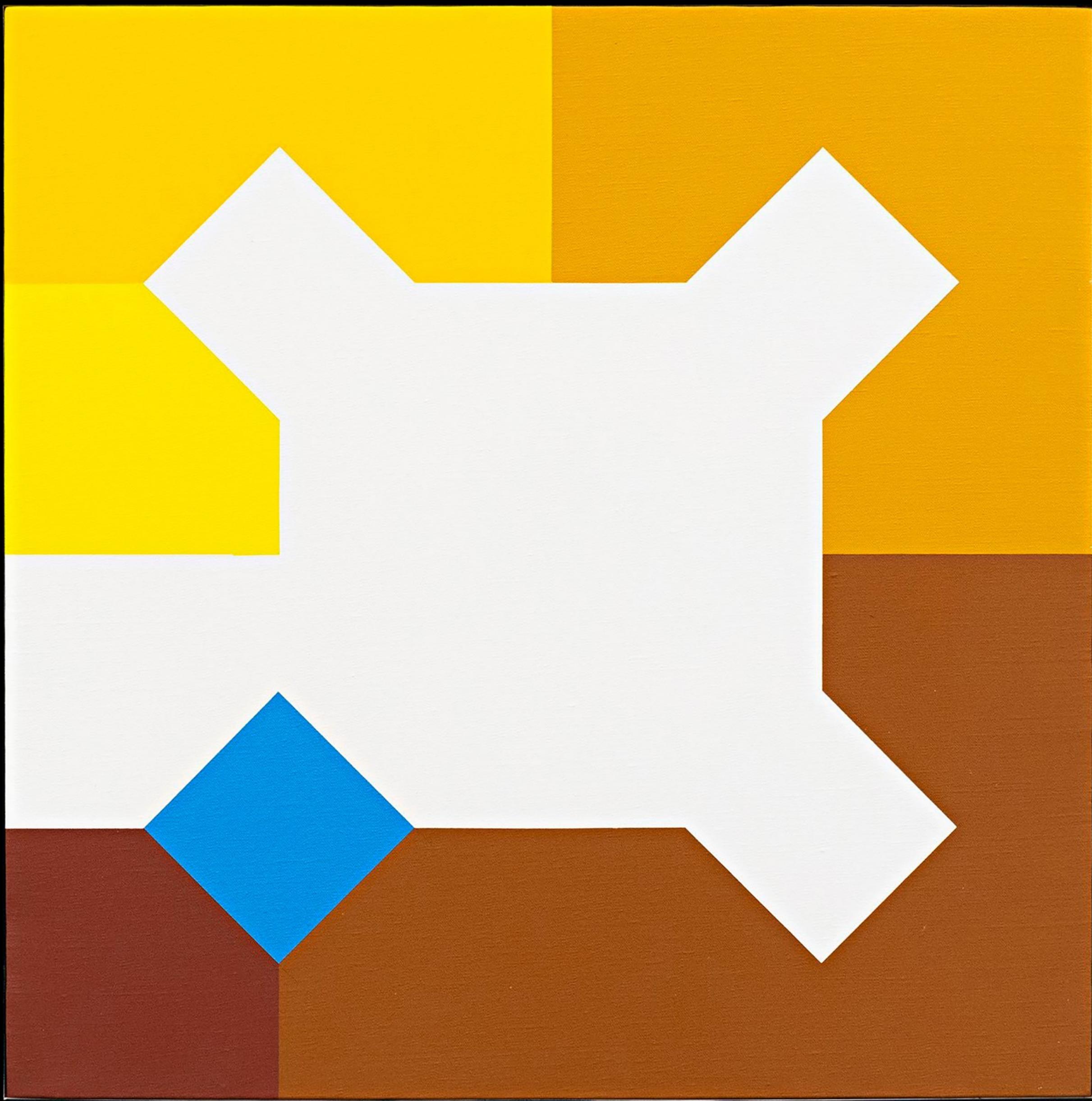


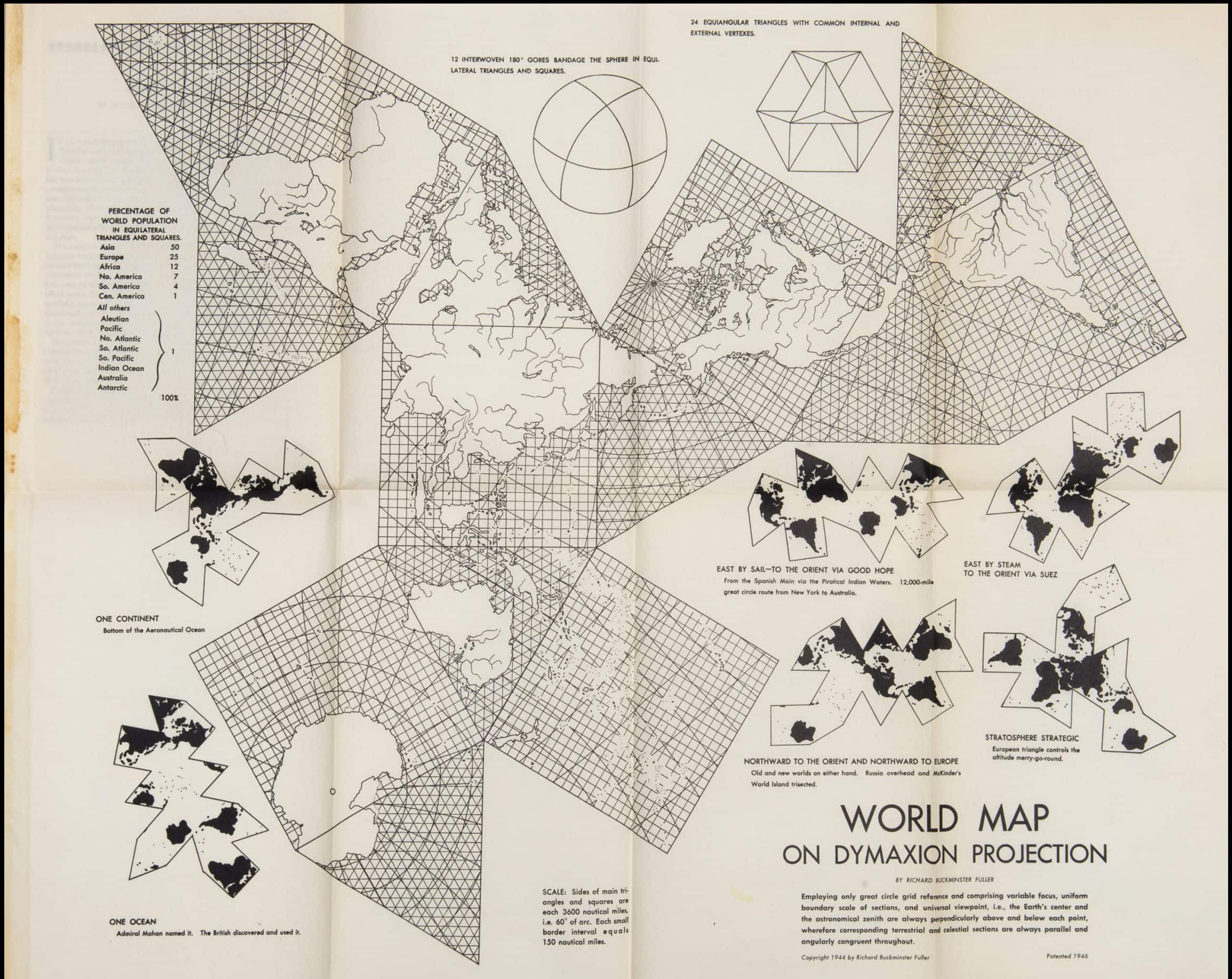
900



VISIBLE LANGUAGE Volume XVI Number 4 Autumn 1982











What do they have in common?

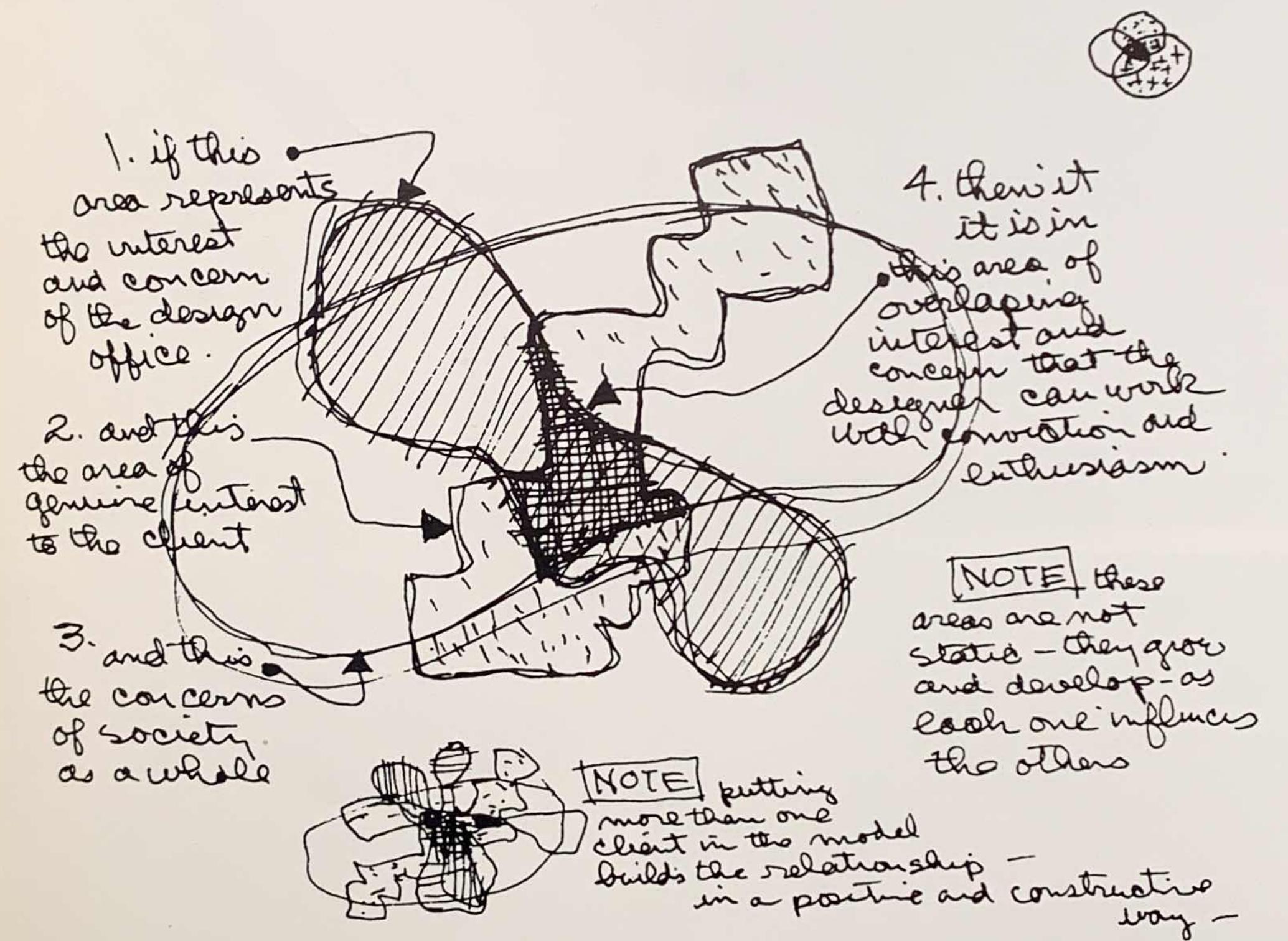
What do they have in common? What does *not* change?

What do they have in common? What does *not* change? Exactly how are they fundamentally connected?

Eventually everything connects — people, ideas, objects ... the quality of the connections is the key to quality per se.



Connections:
The Work of Charles and Ray Eames

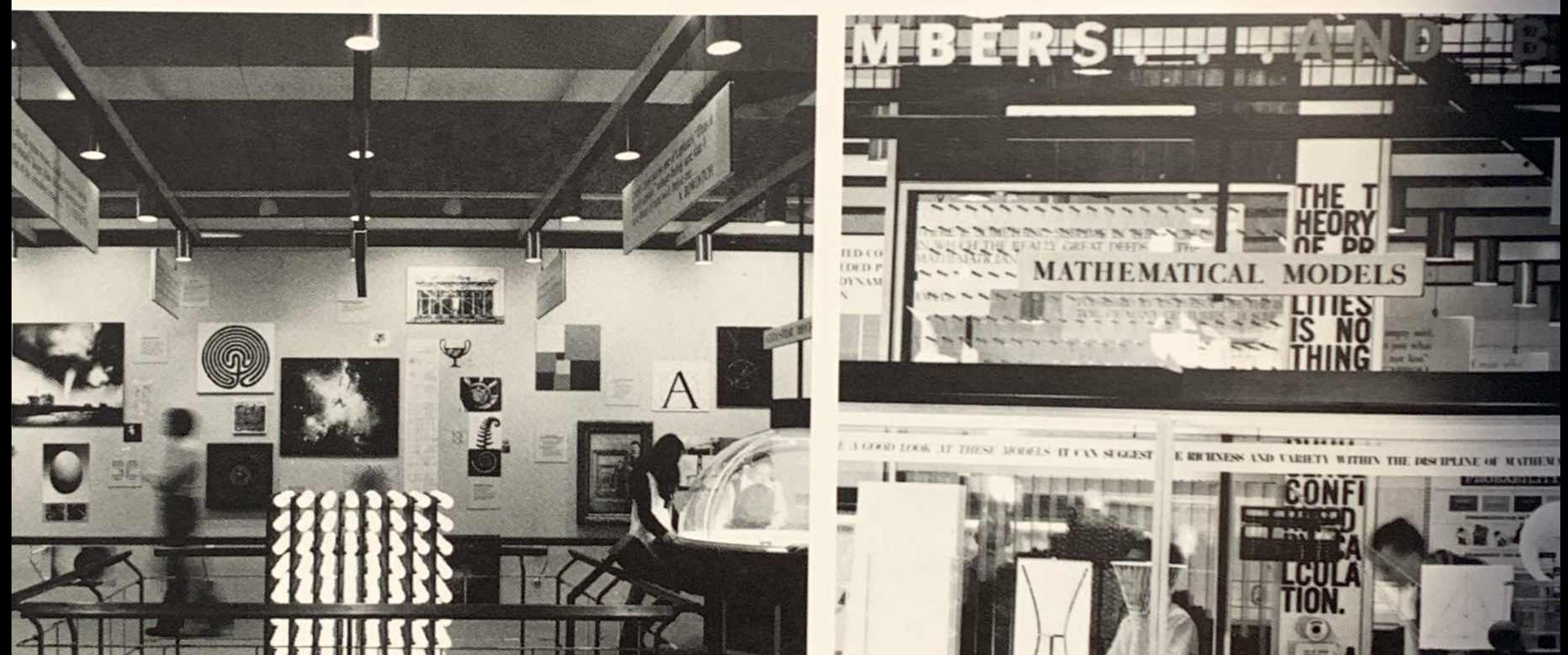


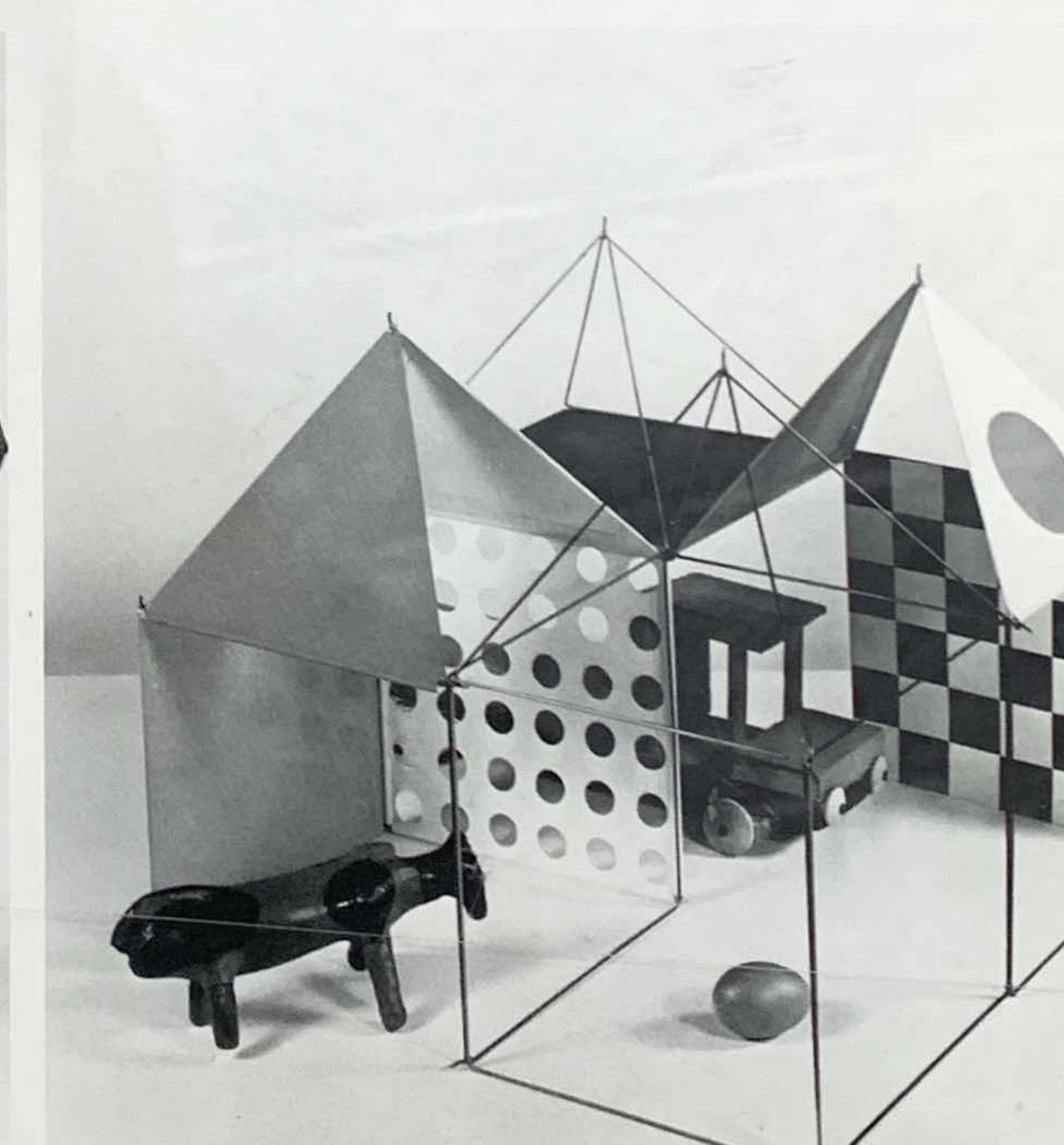
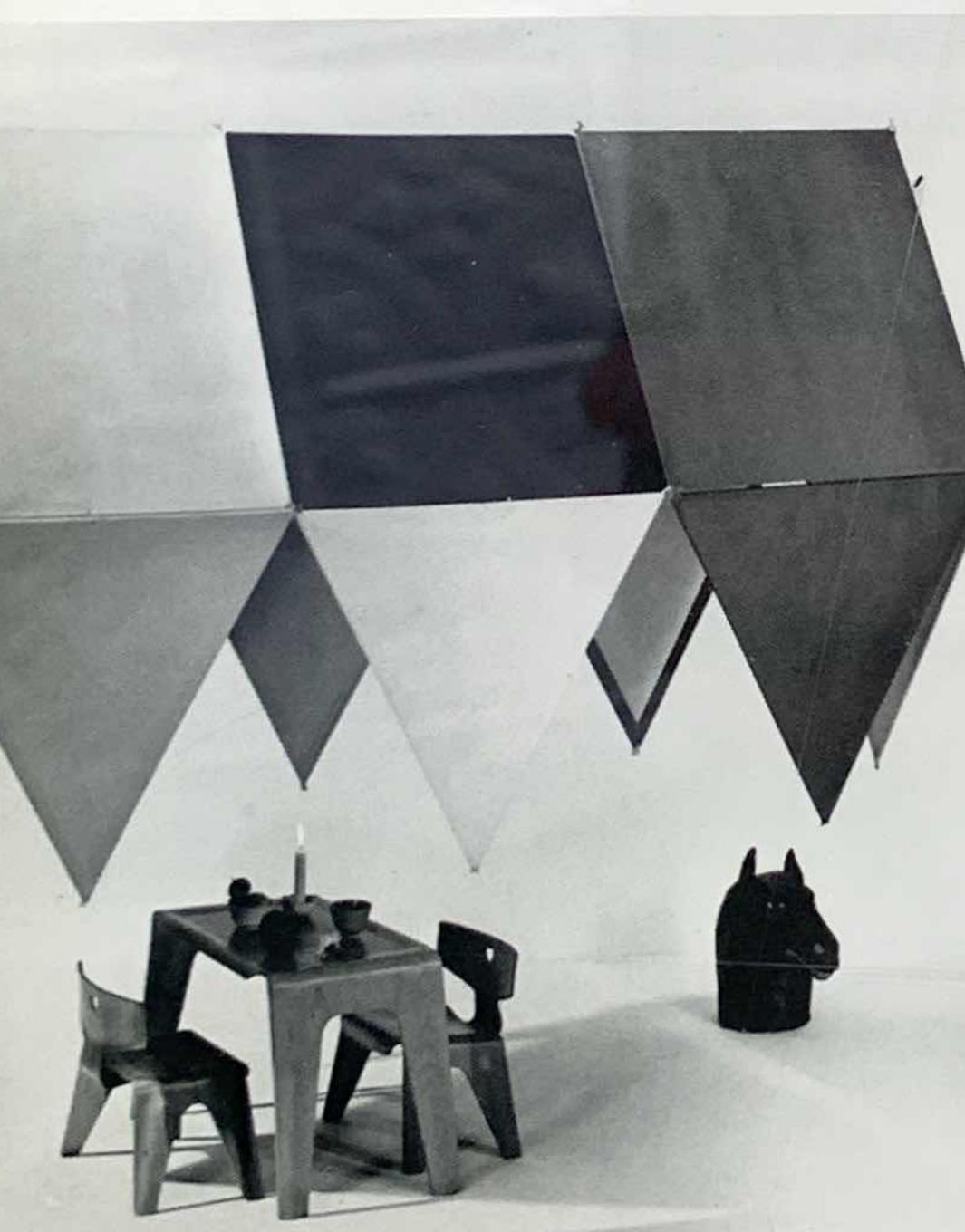
Statement of the Eames Design Process by Charles Eames for the Louvre Show, "What is Design," 1969
Over: Eames Work Spaces

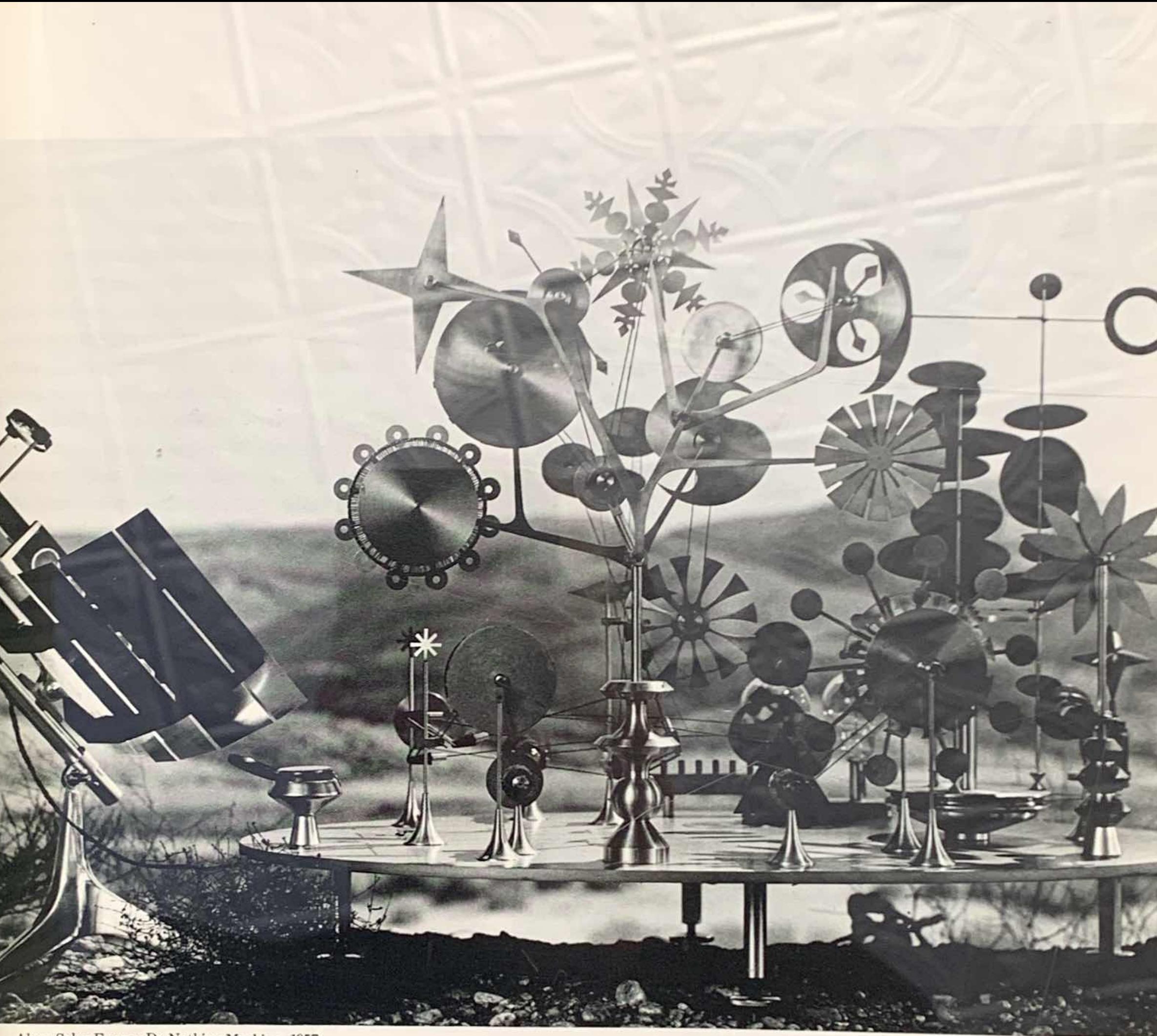










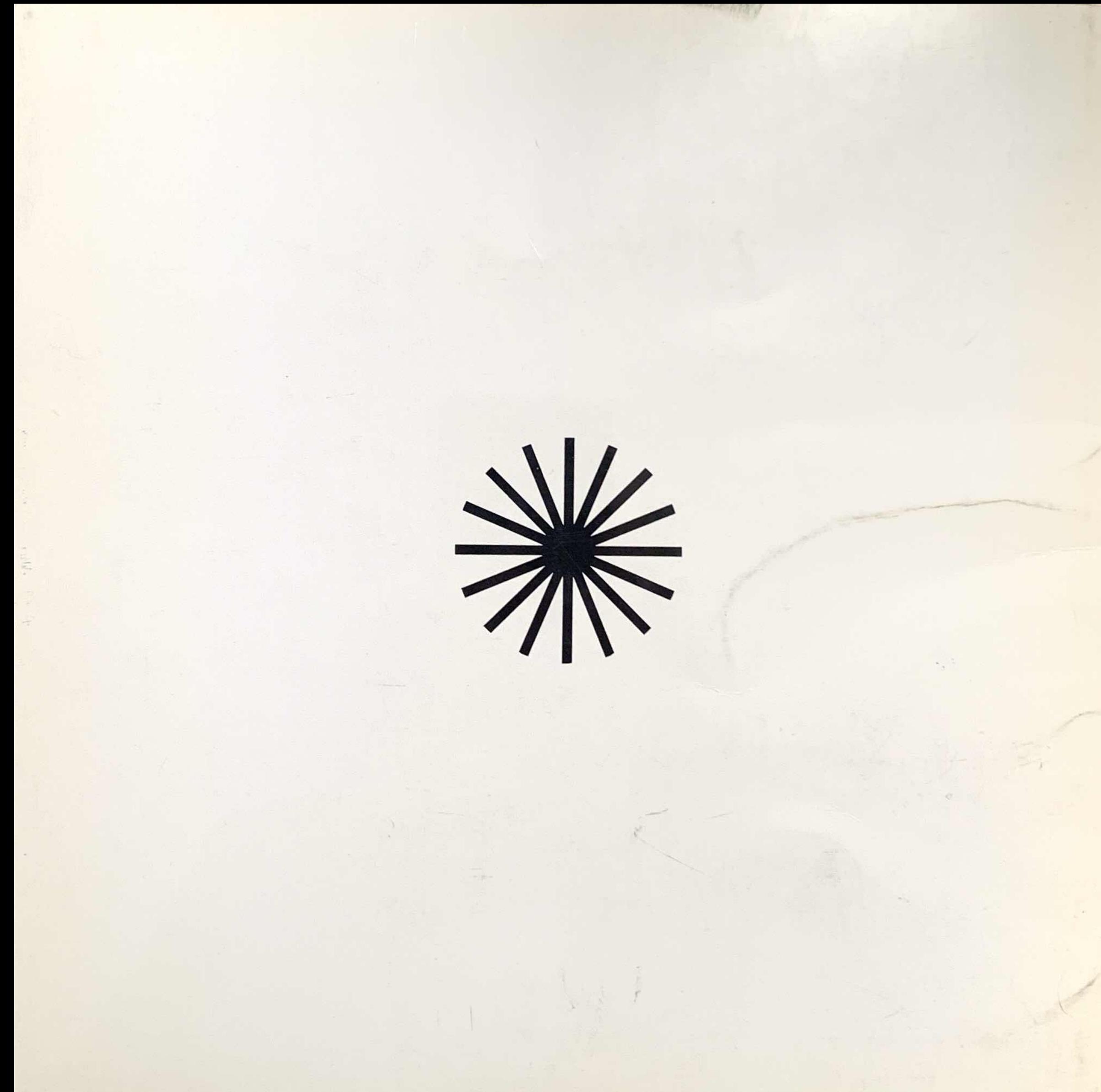


Alcoa Solar Energy Do-Nothing Machine, 1957





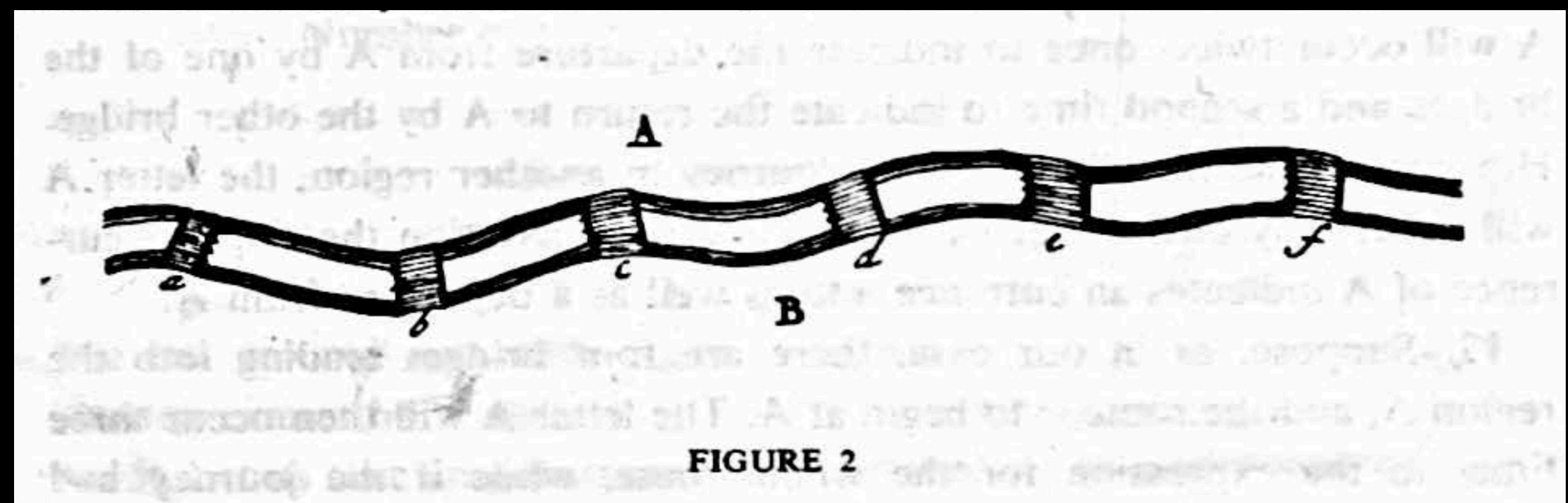
Ray Eames' desk, Charles Eames' desk, 1976

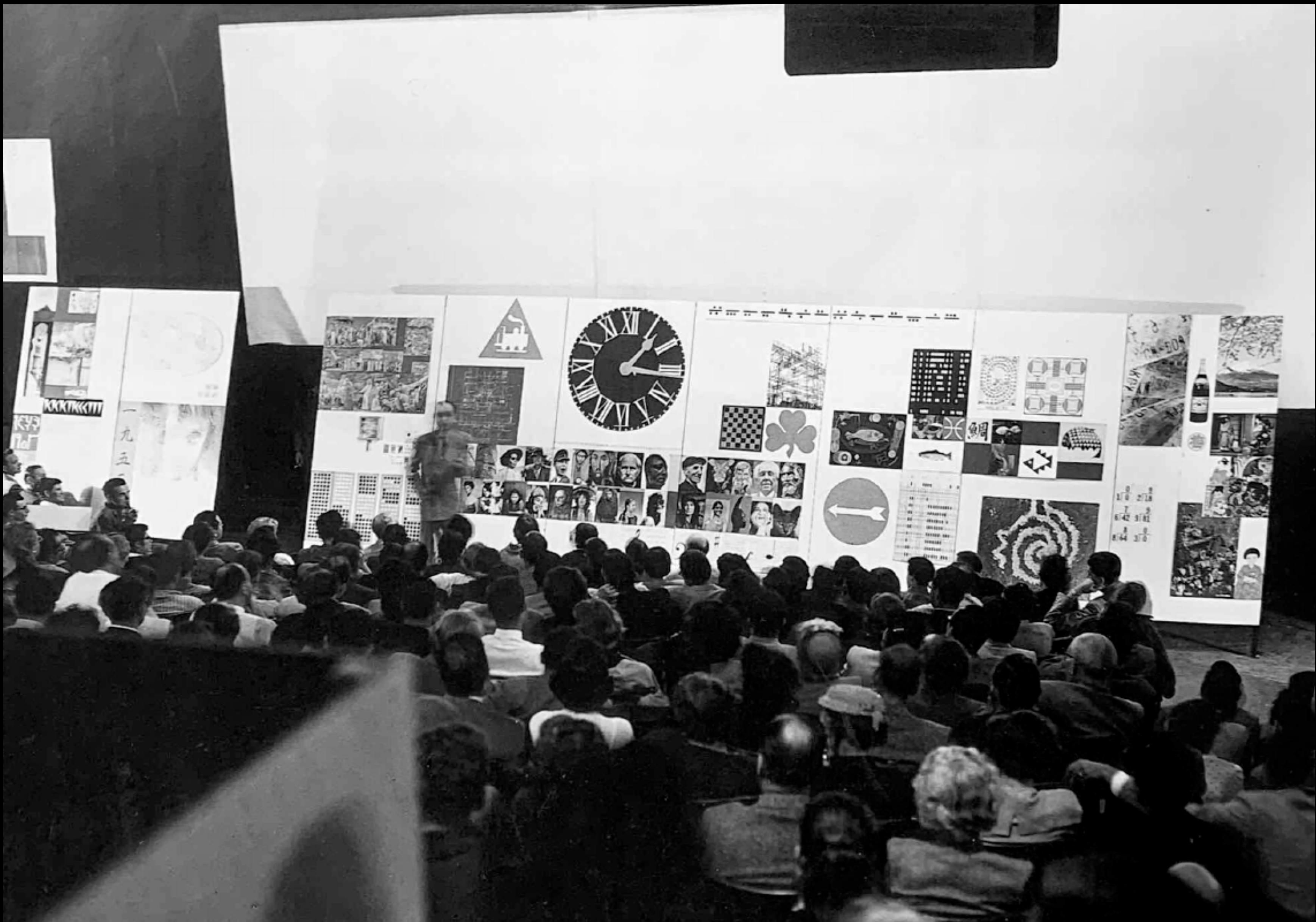


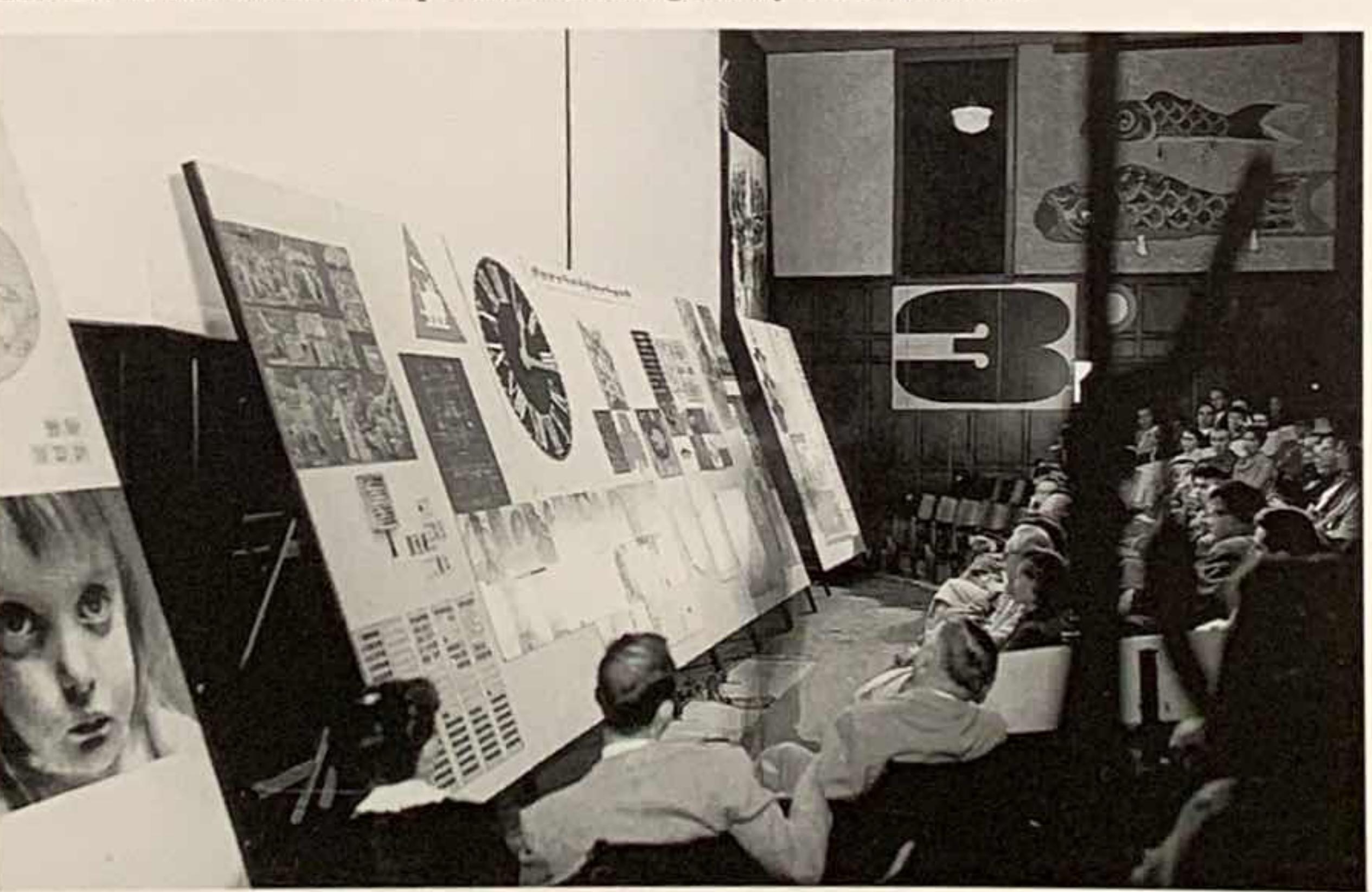
POWERS OF TEN

POWERS OF TEN (A ROUGH SKETCH . . .)

SOLAR DO NOTHING MACHINE







View of lecture hall with graphic panels



Ray and Charles photographing an early $\frac{1}{4}$ -inch scale model of the exhibition



Raymond Redheffer of the UCLA mathematics department and staff member Glen Fleck discussing the exhibition with Charles



Staff member Gordon Ashby and an early prototype of the exhibition's celestial mechanics device



Staff member Robert Staples and Charles working on the interactive display that explains the Moebius band



Top: Mock-up of the Probability Machine. Above: Charles and Deborah Sussman working on the layout of the History Wall



Staff member Dale Bauer finishing the installation of the Image Wall

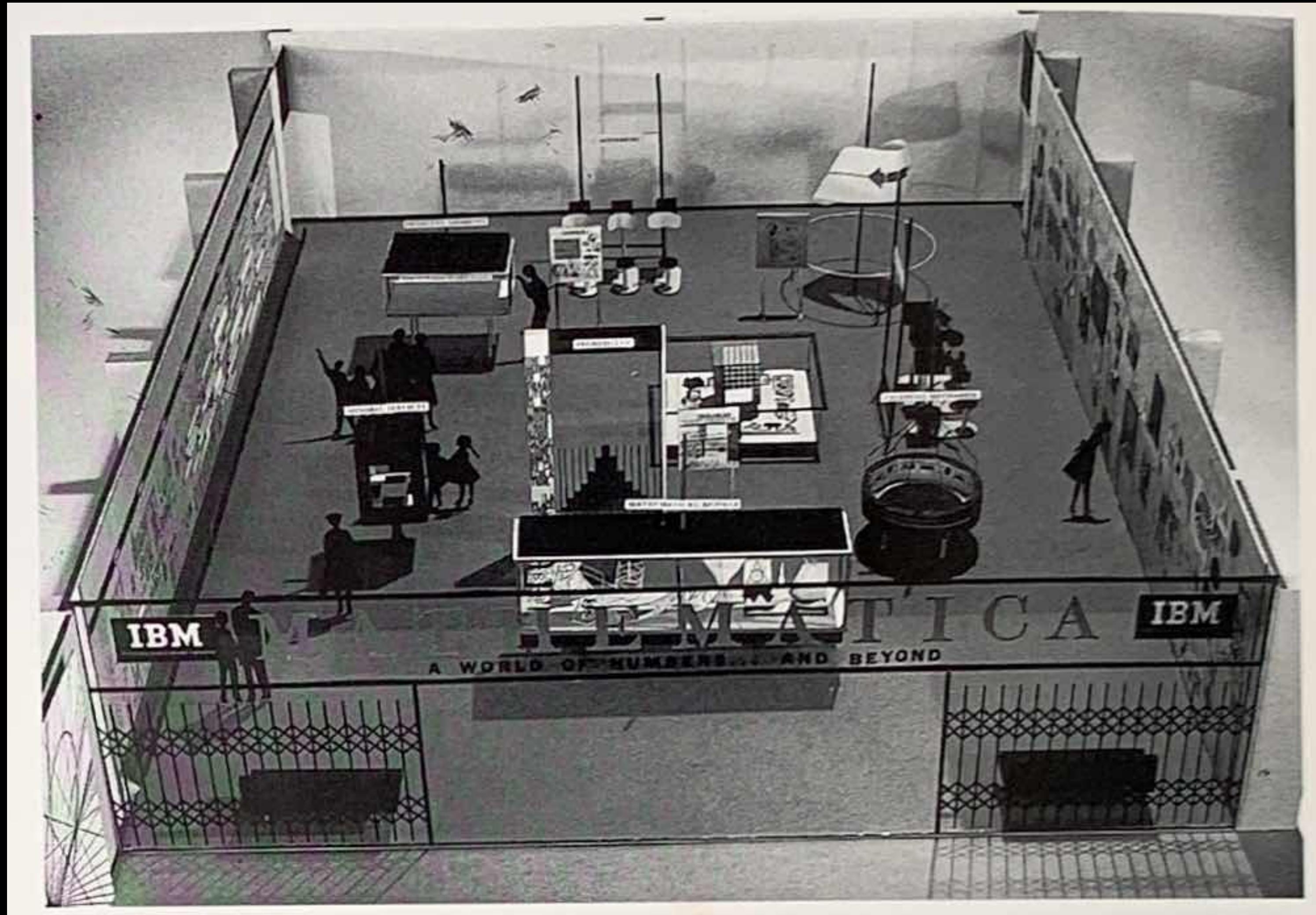


Staff member Nick Chaparos working on a model showcase display





Ray and Charles with the final $\frac{1}{2}$ -inch scale model of the exhibition





The Moebius Band with its traveling red arrow. The arrow is started on its path by pushing a button



Visitors looking into the Projective Geometry device. Several viewing apertures in the device provide views of different projections



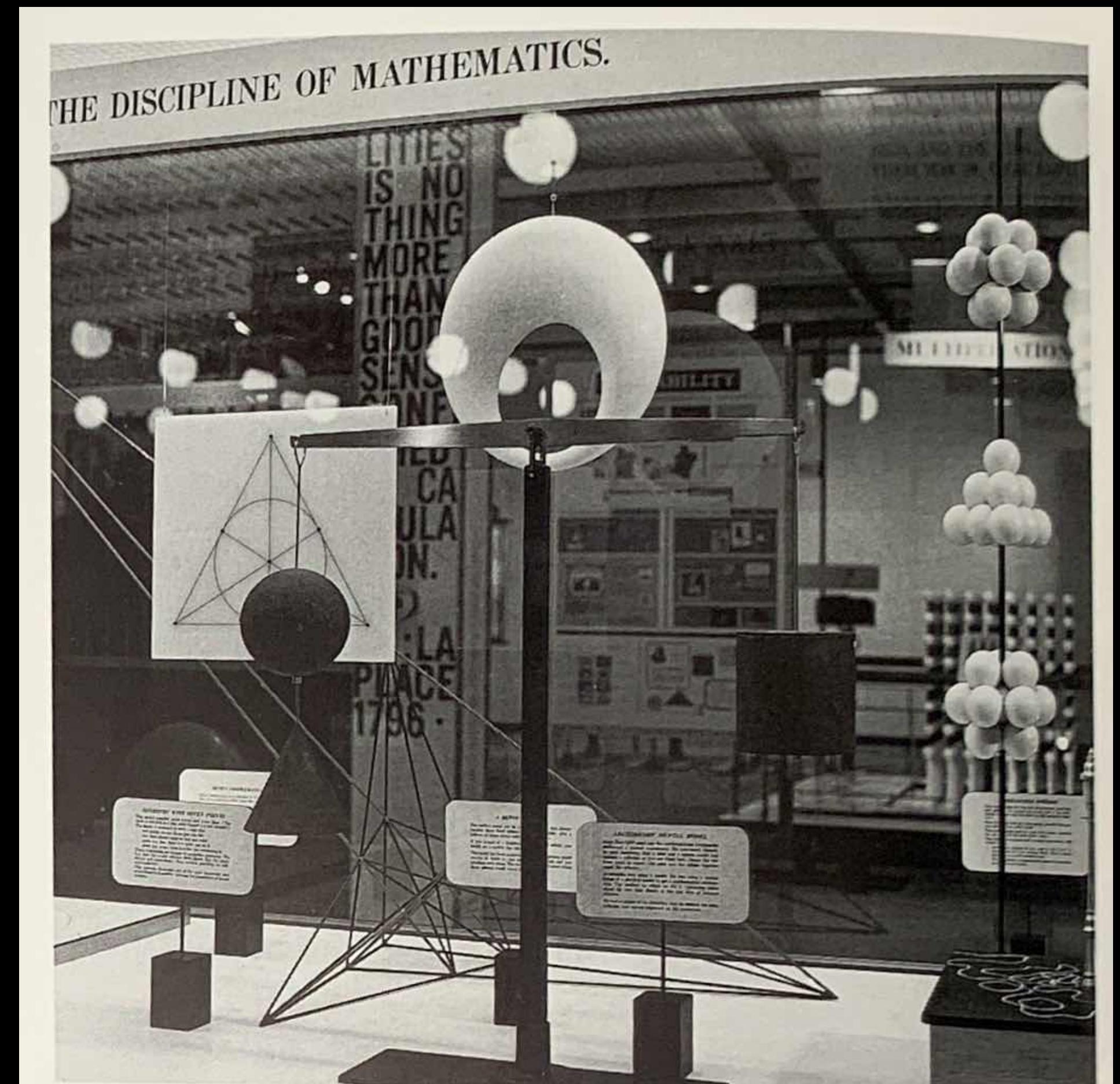
Probability Machine and the graphic panel explaining the laws of probability



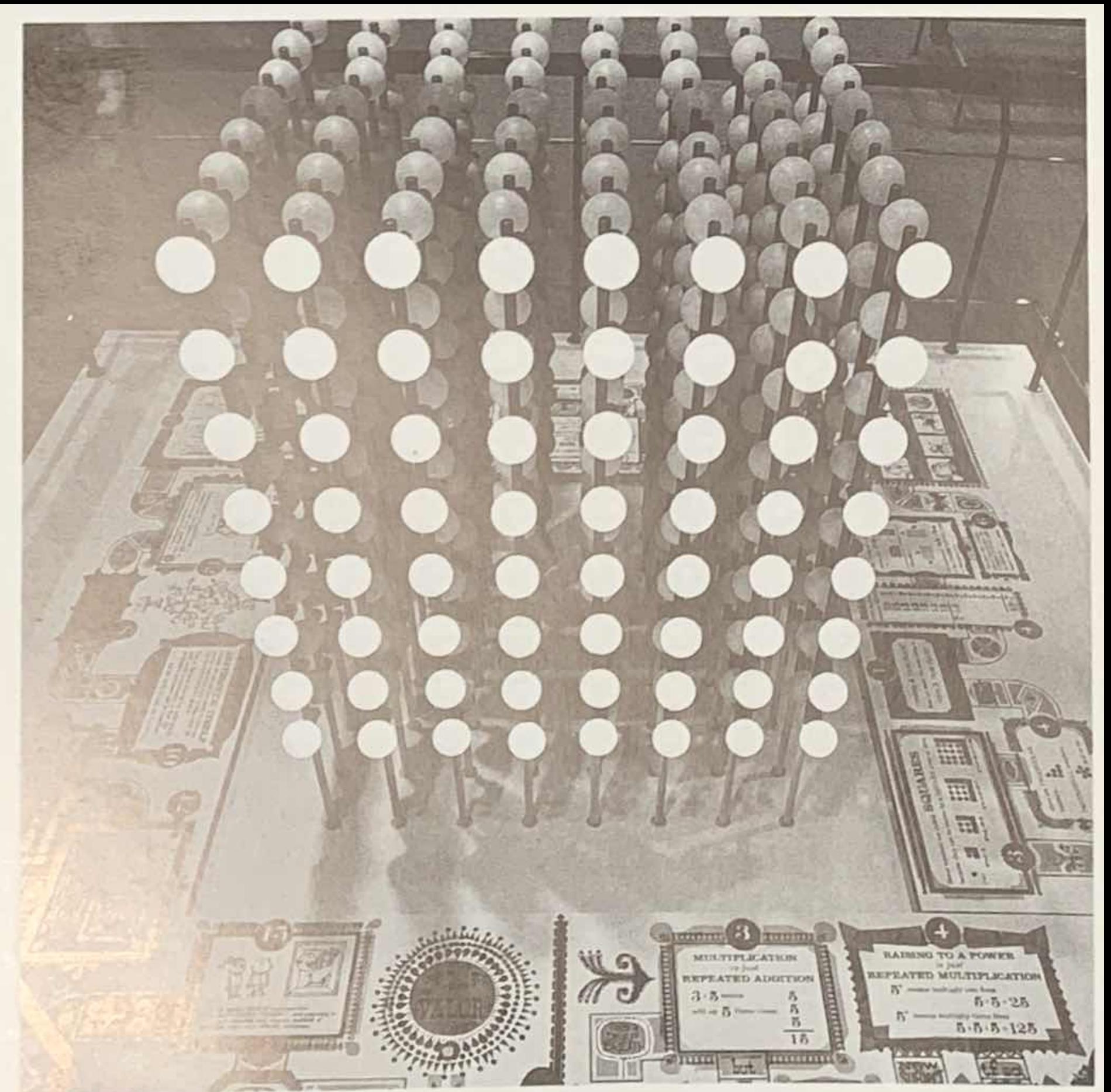
Visitors watching the traveling spheres in the Celestial Mechanics device. A button is pushed to project the spheres one-by-one into elliptical orbits



A soap-solution dipping device for demonstrating minimal surfaces



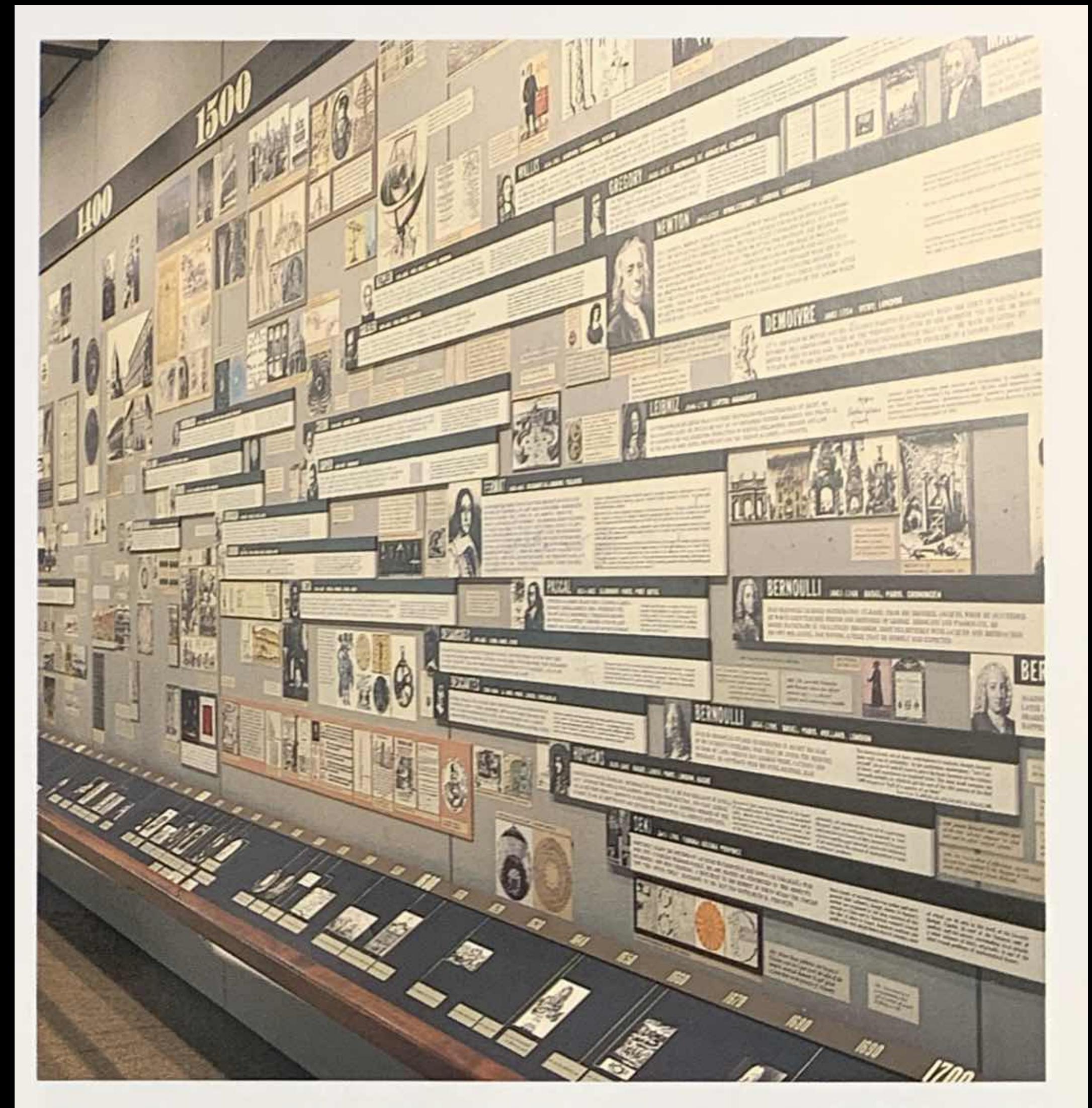
A section of the Model Showcase containing mathematical forms representing theoretical areas of mathematics

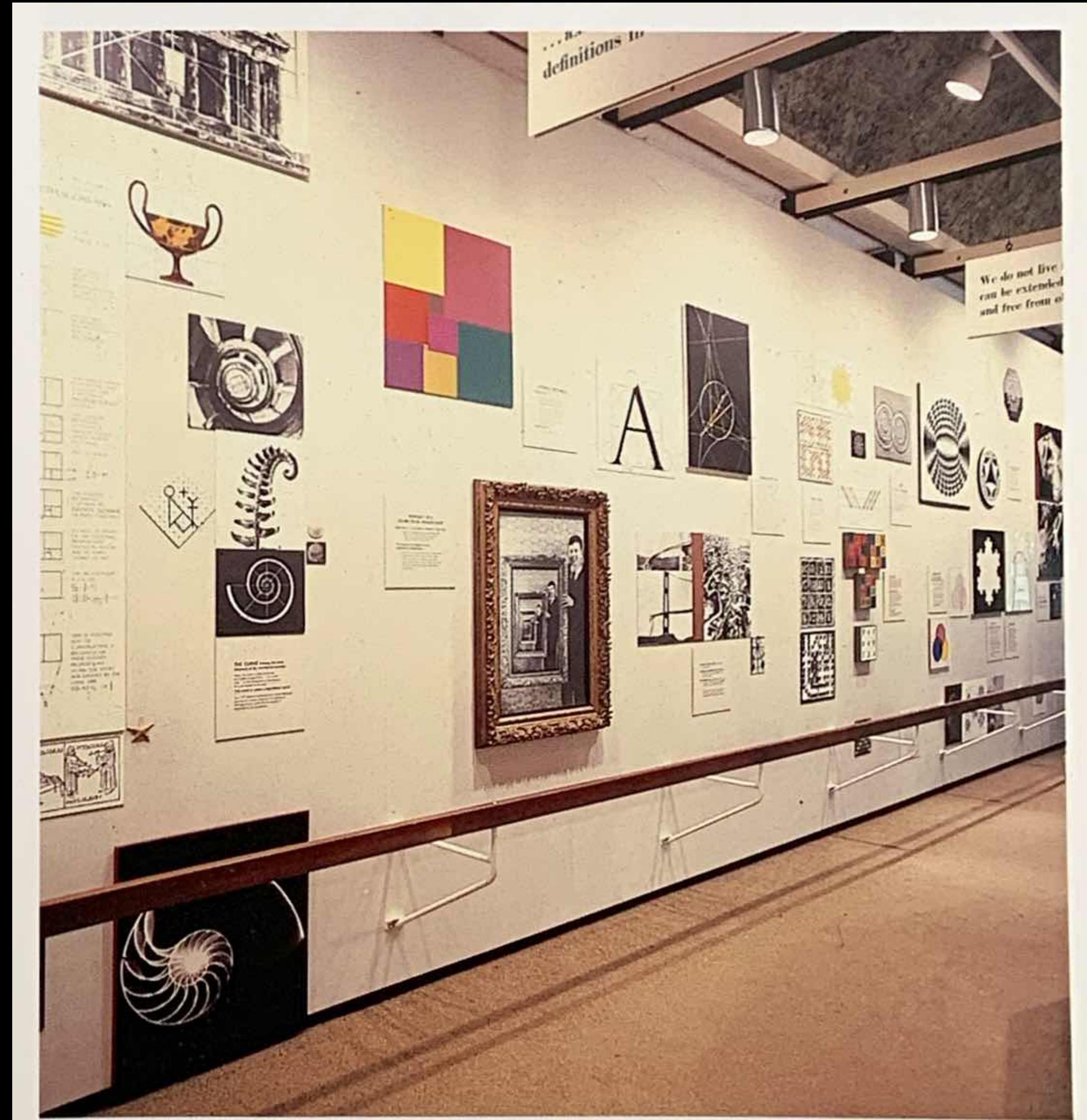


Interactive Multiplication Cube for demonstrating the multiplication functions of squaring and cubing



Lucia Eames Demetrios and her children, Lucia, Carla, and Byron, at the individual viewing devices





Top: The History Wall. Above: The Image Wall

MATHEMATICA

A WORLD OF NUMBERS. AND BEYOND.

the
**Henry
Ford**

THE UNIVERSITY OF MATHEMATICS. SEE THE NEW
DIMENSION OF COMPUTATION FOR INTELLIGENT,
TUNED, AND FLEXIBLE COMPUTING. IN WORKS.

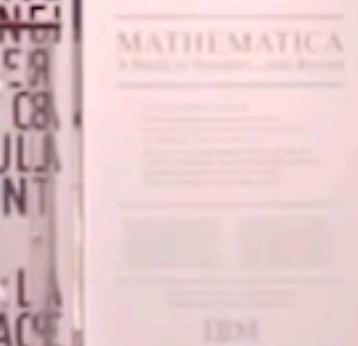
...from so few principles, derived
without . . . it is able to
accomplish so much. I. NEWTON

GEOMETRY / MULTIPLICATION



THEM MAY BE WELL EMPLOYED. H. STEINHAUS

WE SHOOTING GOLF PROBLEMS
ALGEBRAIC DYNAMICS KEPLER
ED. NEWTON W. WHISTLER



THERE ARE MANY FACES OF UNCERTAINTY RICH

...and how we can use the
mathematical tools of the
real world to help us understand
and solve problems. RICHARD

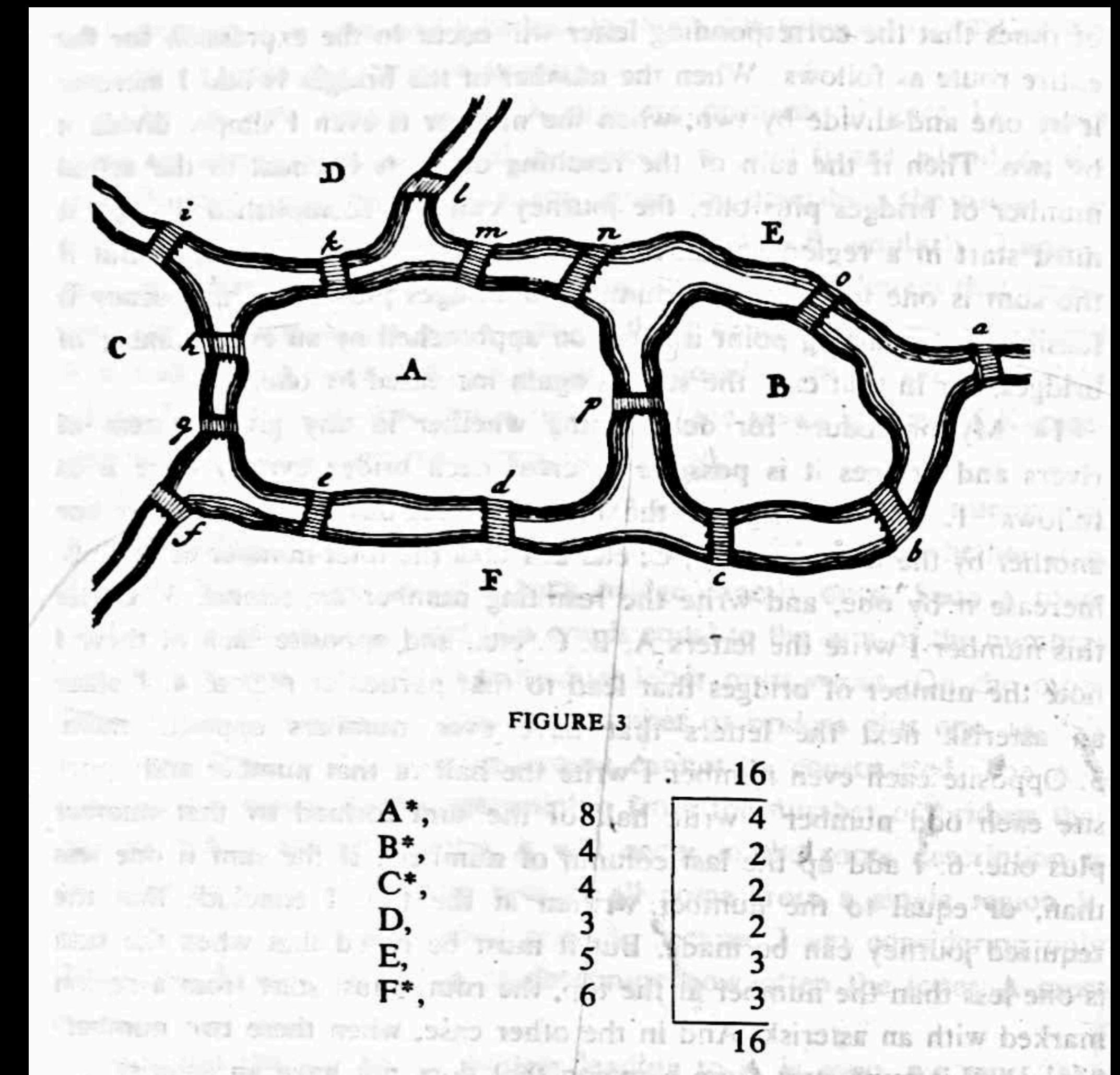


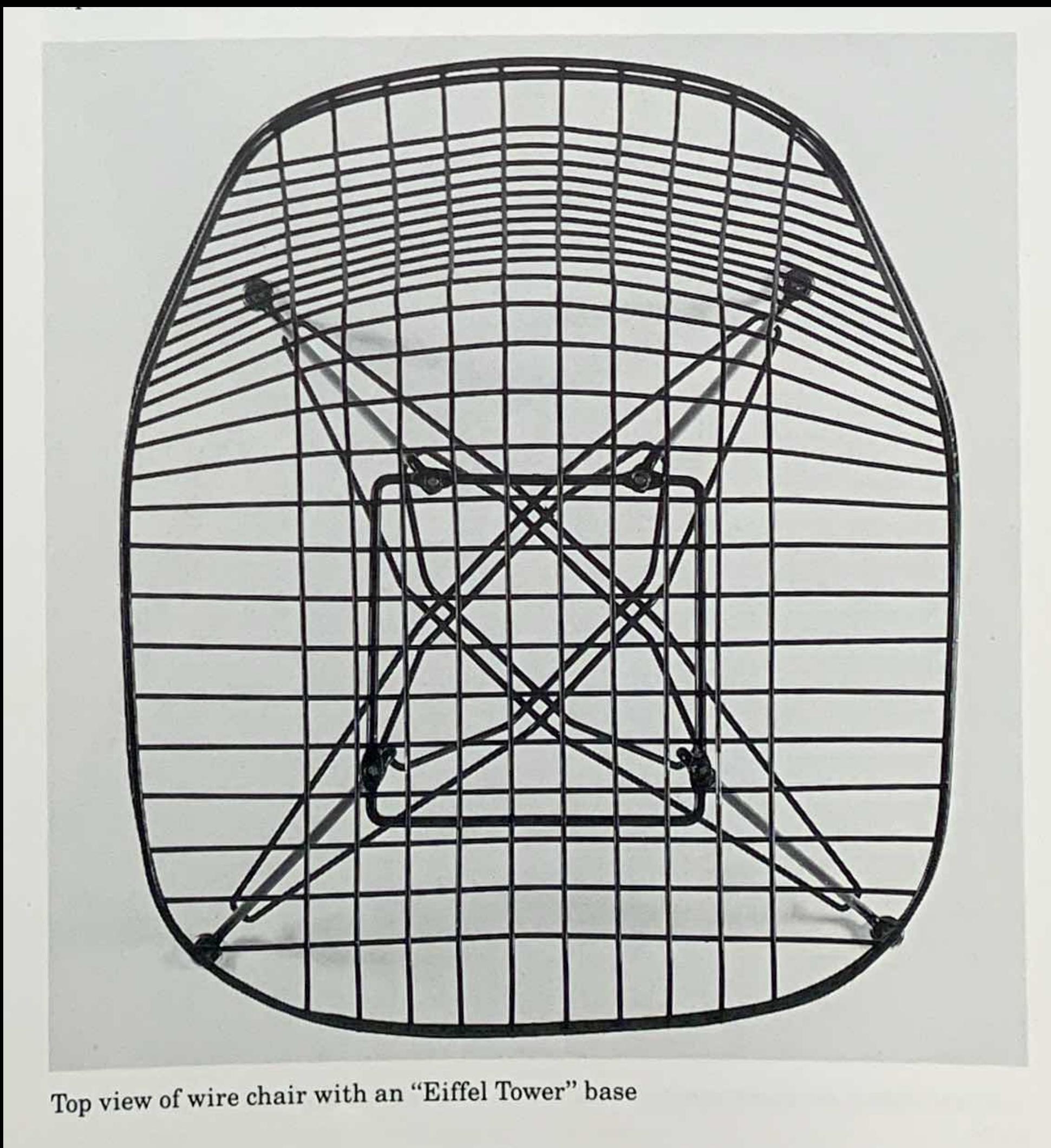
...and how we can use the
mathematical tools of the
real world to help us understand
and solve problems. RICHARD

...and how we can use the
mathematical tools of the
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and solve problems. RICHARD

Number of bridges 7, giving 8 ($= 7 + 1$) bridges

A,	5		3
B,	3		2
C,	3		2
D,	3		2

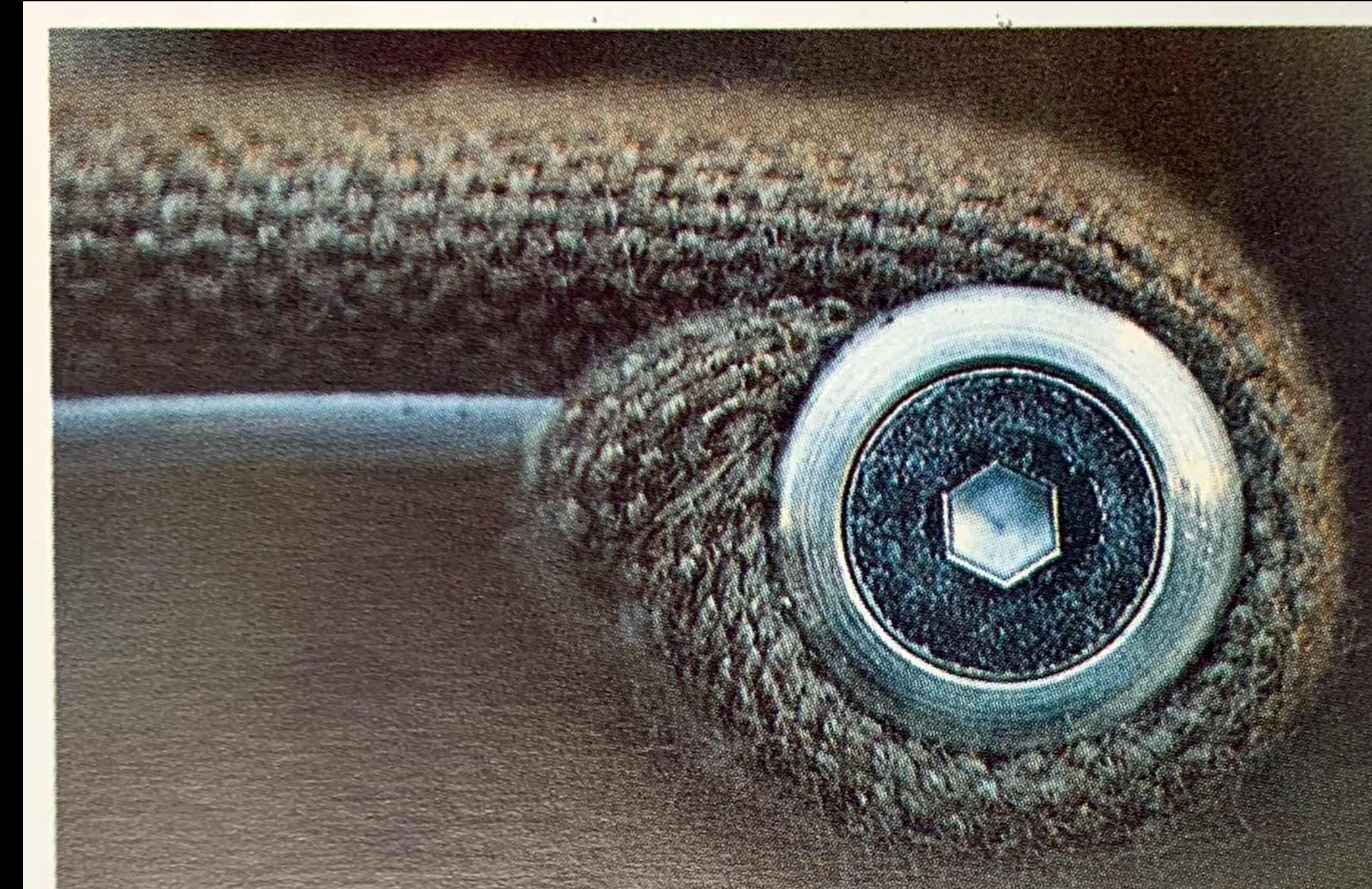




Top view of wire chair with an "Eiffel Tower" base



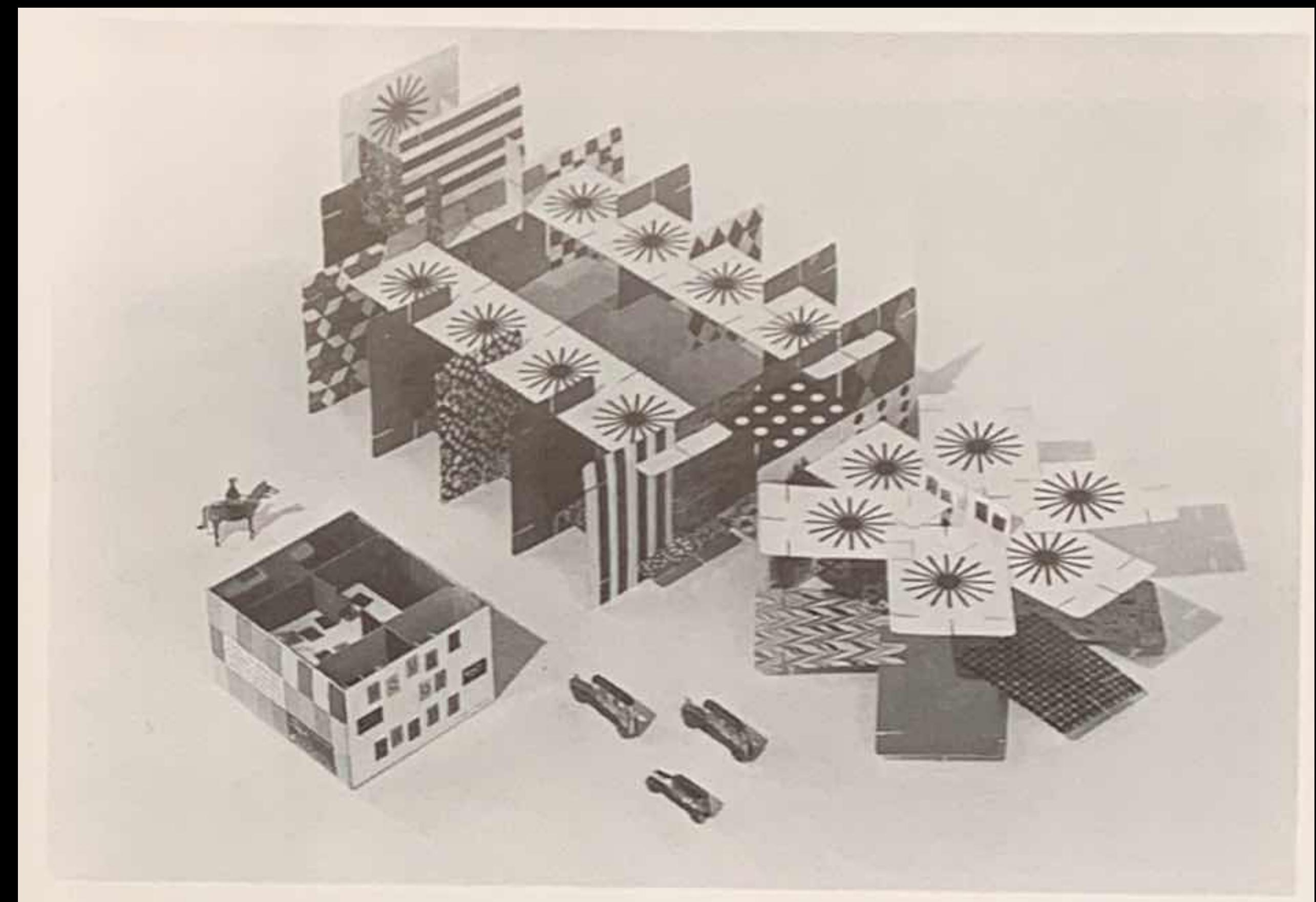
Experimental mock-up of the wire chair

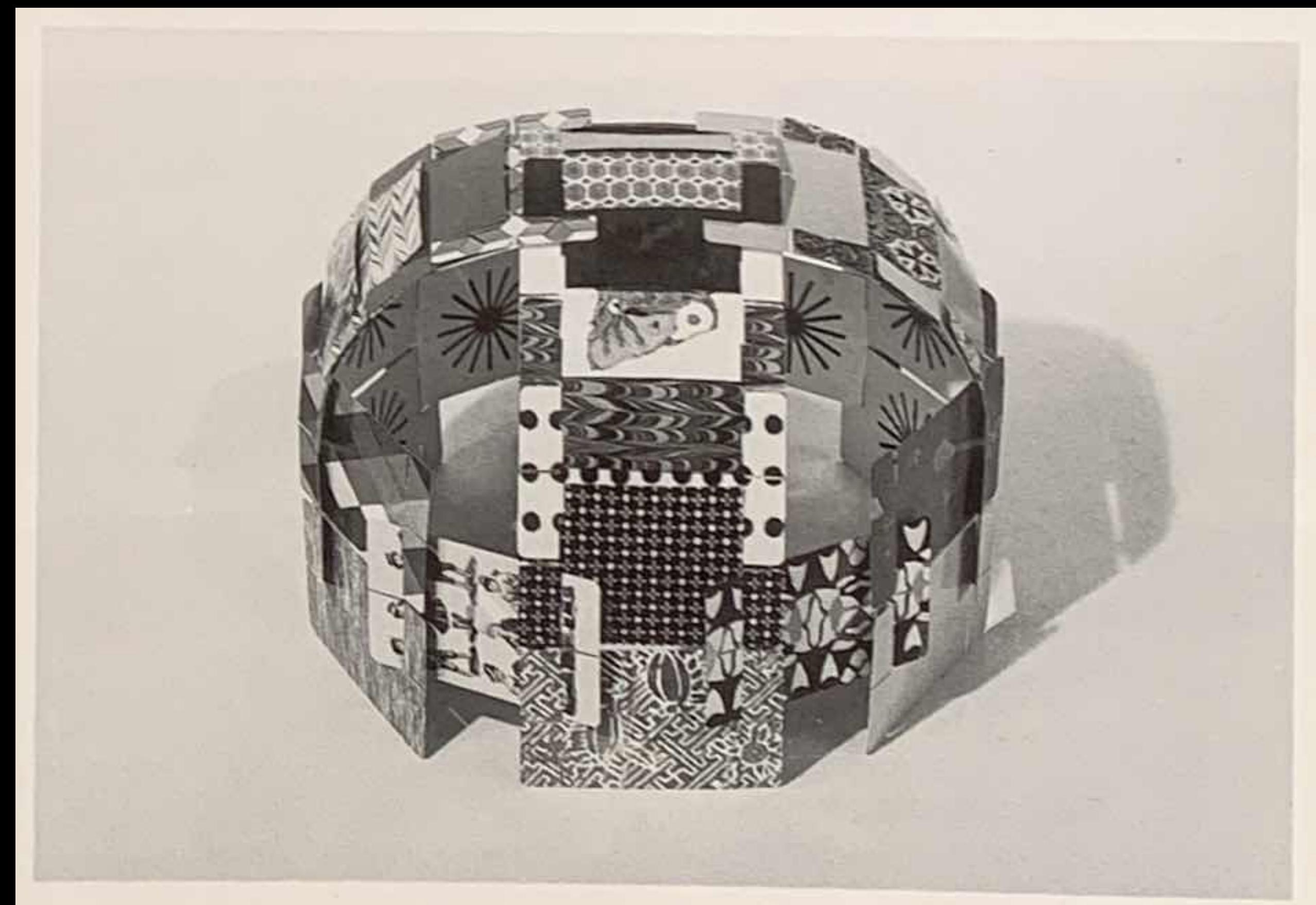


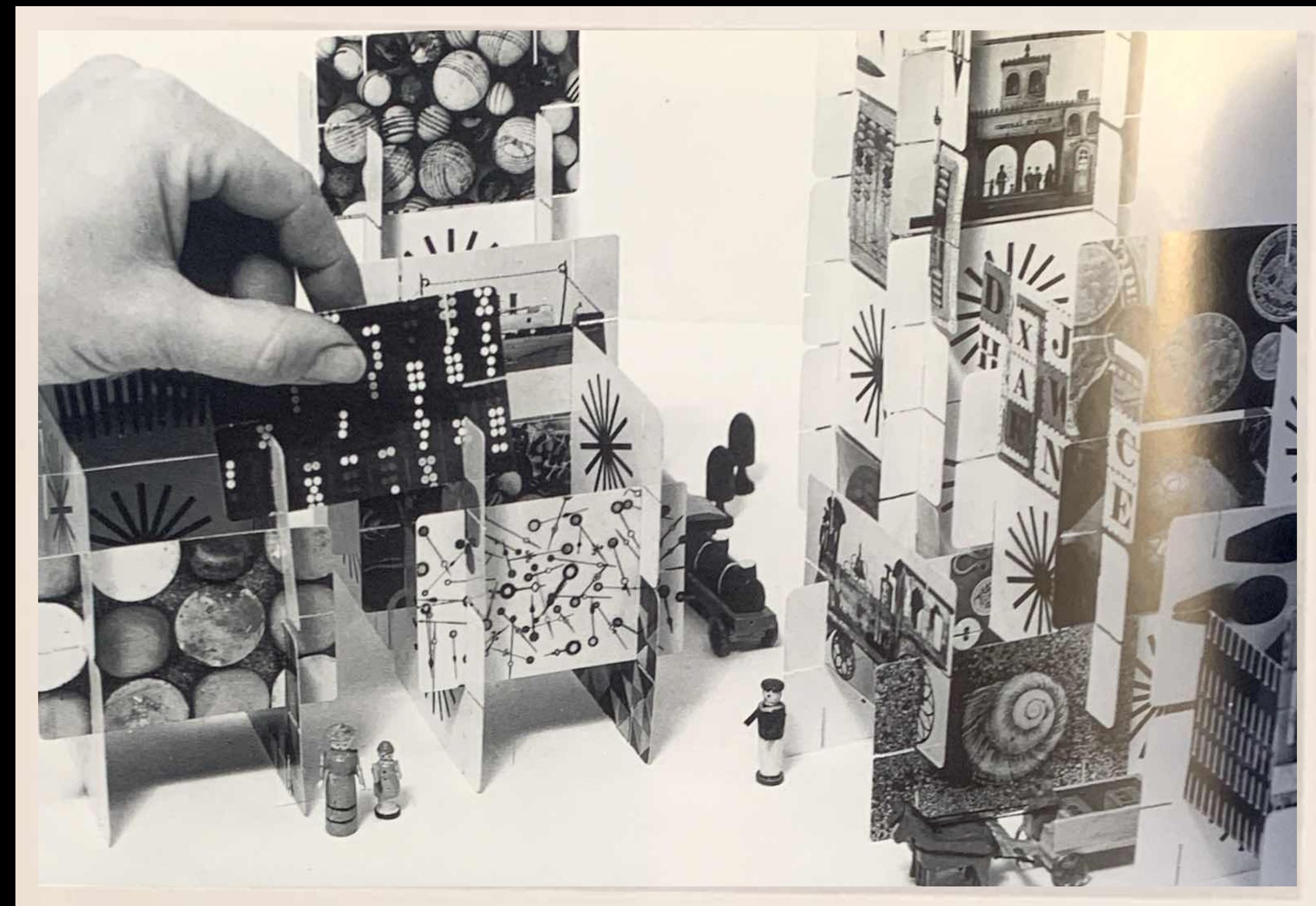
Aluminum chair detail

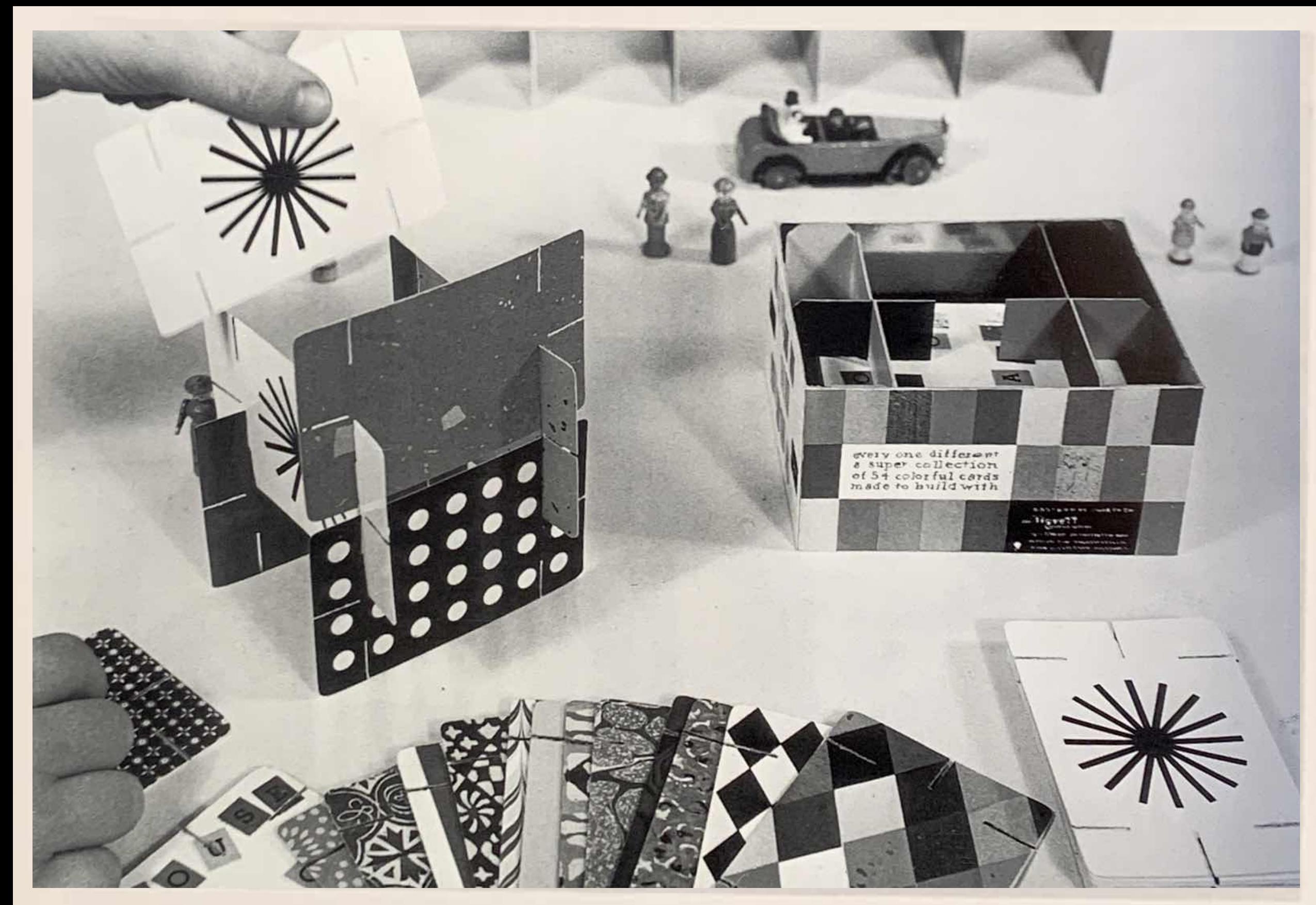


Above: Pattern deck cards in a variety of structures













Charles with an early prototype of The Toy



Staff member Jill Mitchell and her daughter Dinah with an early prototype of The Toy



Tissue paper box kite made by Charles and Ray for their friends, the Bouverie family



THE ZETA FUNCTION

This model imitates the behavior of an important mathematical expression called the "zeta function." The HEIGHT of the surface at a given point shows HOW LARGE the zeta function is at that point.

Many mathematical expressions can be visualized in the same way. The surface is a model for expression, and the expression is a model for the surface.

