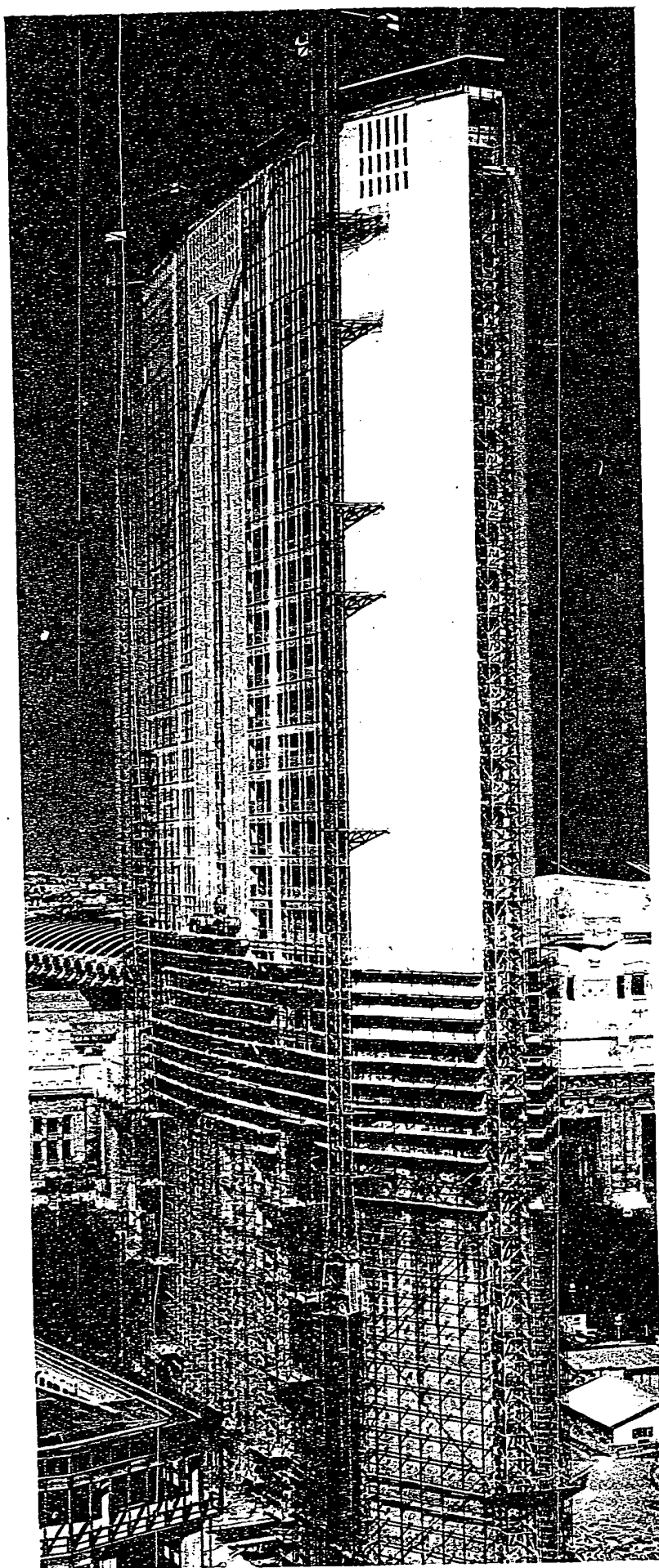


Ten Buildings That Say Today: Ten Buildings That Say Today

By ADA LOUISE HUXTABLE.

New York Times (1923-Current file); May 24, 1959; ProQuest Historical Newspapers: The New York Times
pg. SM32

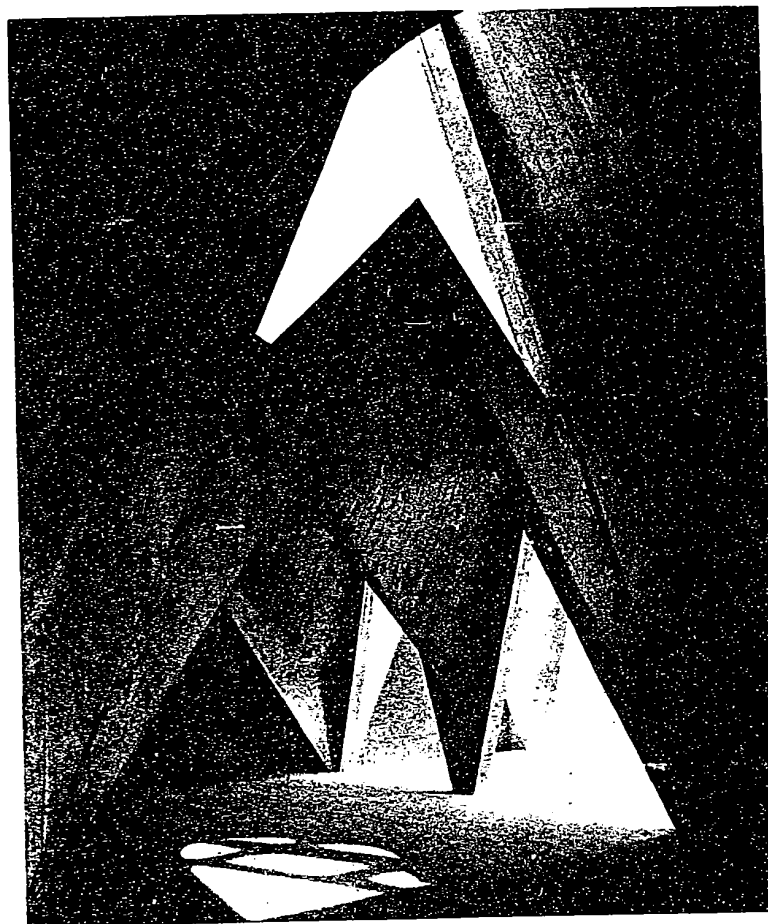


Ten Buildings That Say Today

By ADA LOUISE HUXTABLE

Architectural critic and historian

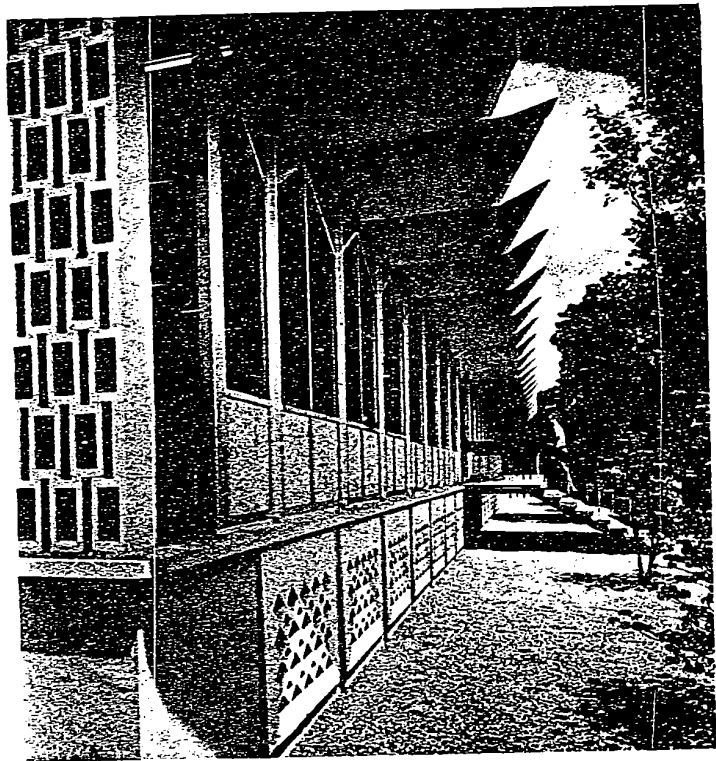
ALTHOUGH modern architecture has reached respectable middle age, it shows no sign of settling down into conservative maturity. The ten striking buildings on this and the following pages—recent structures of particular interest and importance from Europe, Asia and America—are remarkable testimony to the continuing vitality and variety of contemporary design, as well as proof that there is considerably more to the modern style than the picture window and the glass wall. These buildings represent architecture's latest frontiers. They are examples of experimentation with structure for surprising new shapes, and the decorative enrichment of these shapes. Sometimes the enrichment is achieved by the use of other arts; sometimes by the elaborate intricacy of the structure itself. The materials and art forms are of the twentieth-century—steel and reinforced concrete, abstract painting and sculpture. Designed by both architects and engineers, the buildings range from the sophisticated "less is more" simplicity of Mies van der Rohe's expensively understated Seagram Building in New York to the theatrical exuberance of Felix Candela's daring structural fantasies in Mexico City. Stimulating, startling, and frequently beautiful, they add new and significant dimensions to the building art.



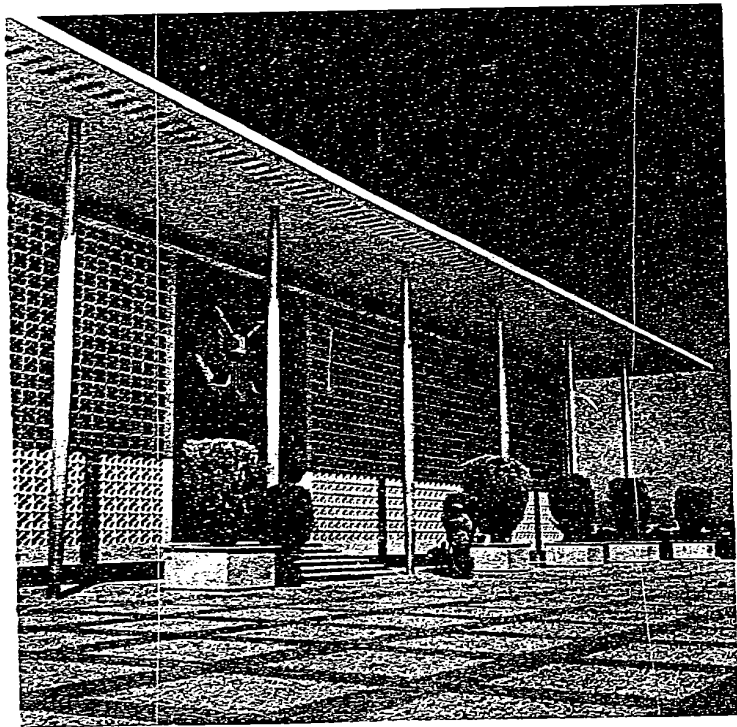
STAGE-SET look of one of today's most provocative buildings—Mexico City's Church of the Virgin of Milagrosa—is achieved with experimental forms in reinforced concrete. This versatile material encourages the use of strange geometric shapes to achieve dramatic effects of extraordinary emotional power. Felix Candela, engineer.

A "TREE FRAME" supports floors extended outward like branches in this unorthodox concrete, glass and aluminum skyscraper for the Pirelli Company in Milan. The building is hexagonal. Its central "tree-column" permit open interiors and tapered end walls. Gio Ponti, architect; Pier Luigi Nervi, engineer.

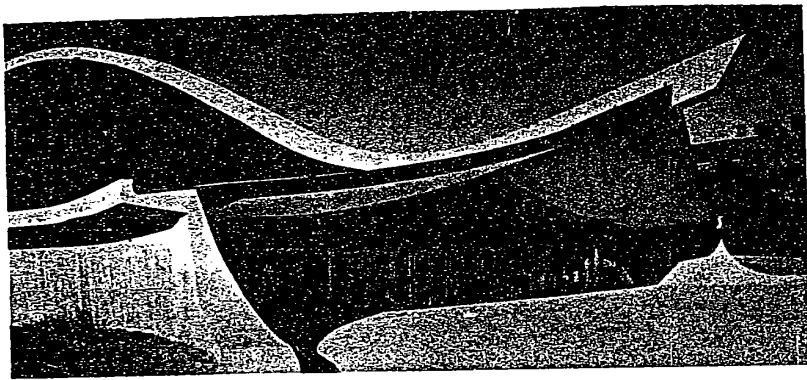
Ten Buildings
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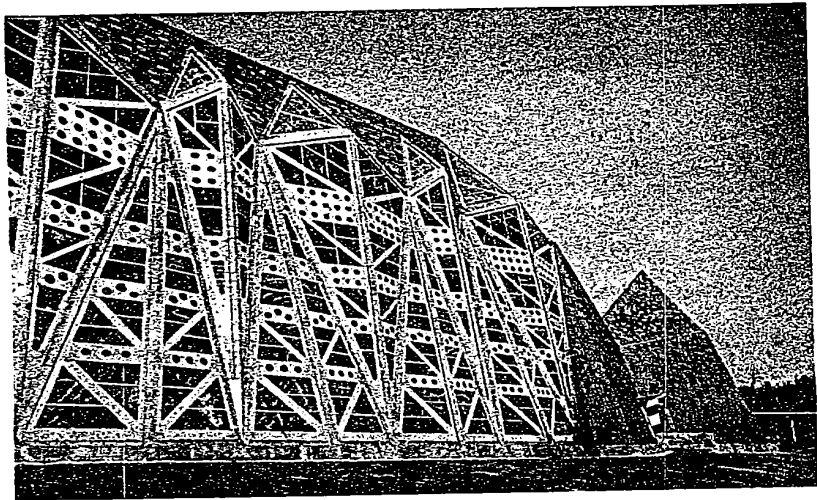
ACCORDION-PLEATED effect accents the roof of the showcase building of the American Concrete Institute, Detroit. The supporting frame, unique roof and openwork panels and screens are designed to demonstrate innovations in concrete construction. Yamasaki, Leinweber and Associates, architects-engineers.



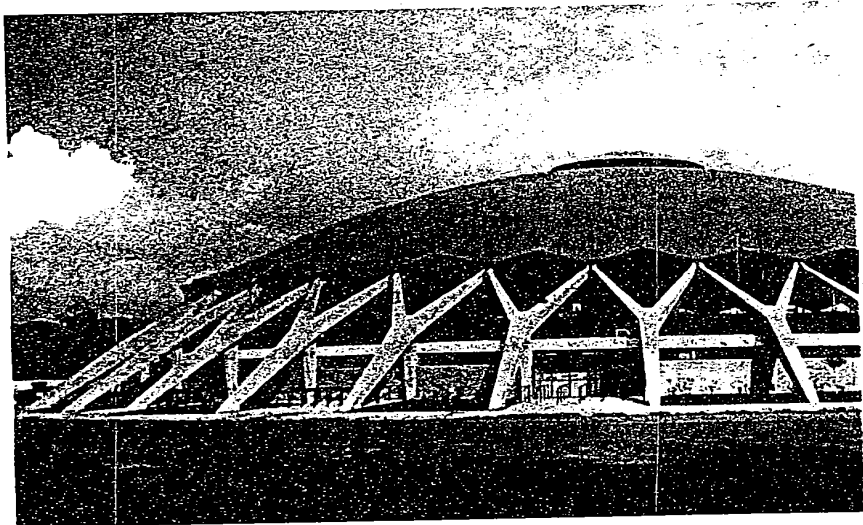
DECORATIVE RICHNESS marks the American Embassy at New Delhi, India, where patterned screen walls and columns finished in gold leaf stress luxury and a genteel ostentation new to modern architecture. Edward D. Stone, architect.



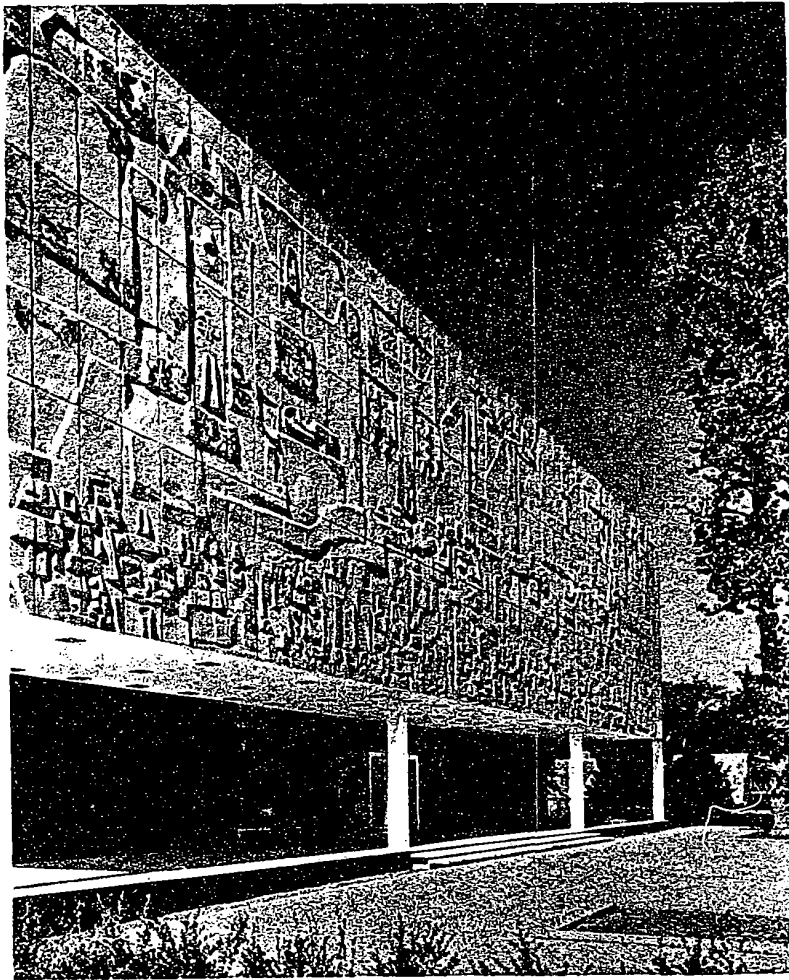
SUSPENDED ROOF makes a remarkably graceful enclosure for the Yale Hockey Stadium at New Haven, Conn. The huge, curving roof is hung from a central spine and buttressed by side walls—all of reinforced concrete. Eero Saarinen, architect; Fred Severud, engineer.



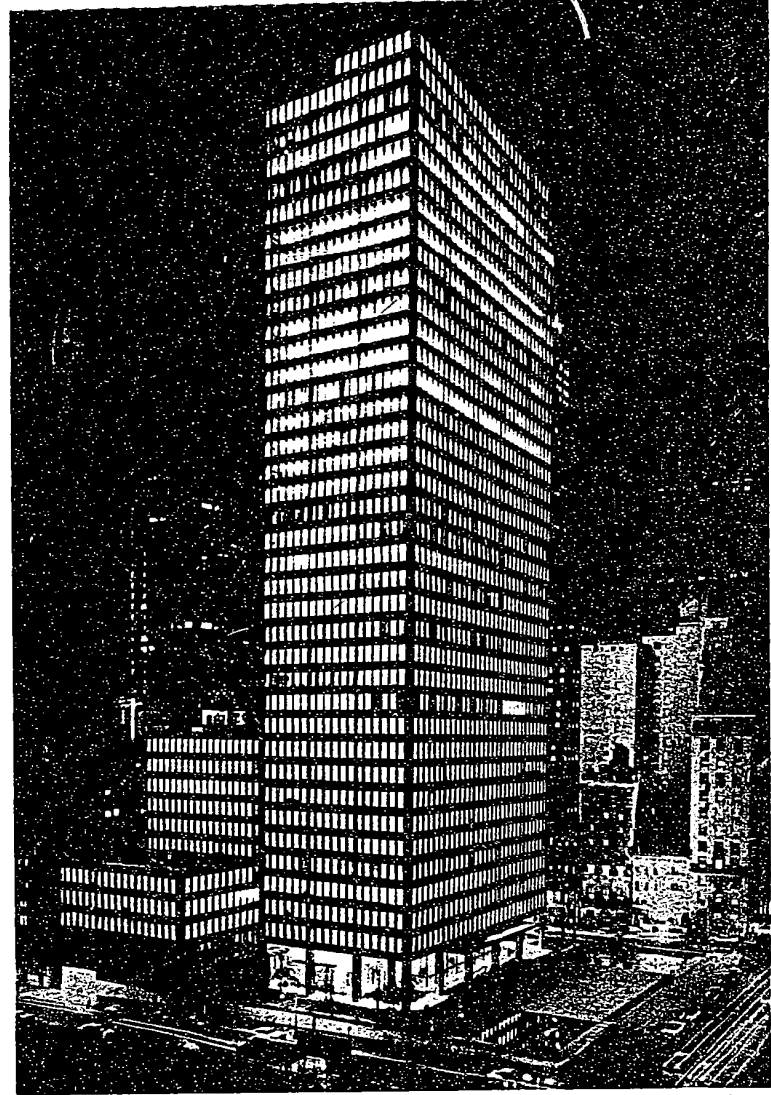
DRAMATIC COLORED GLASS in an equally dramatic structural frame of sharply angled concrete ribs gives spectacular shape, light and emotional impact to the First Presbyterian Church of Stamford, Conn. Wallace K. Harrison, architect; Felix J. Samuely, engineer.



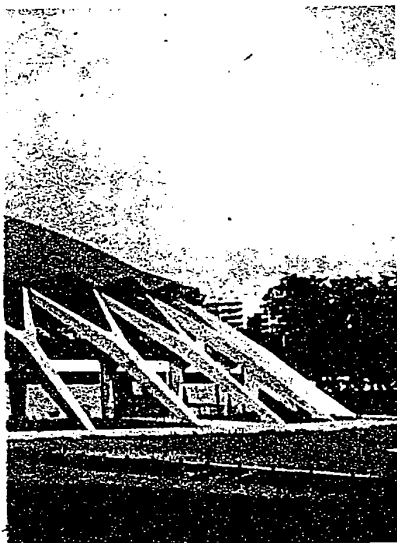
MAMMOTH SHELL topping the Rome Sports Arena is a product of the twentieth century, impossible to achieve before the advent of poured-concrete construction. The delicate, wavy-edged roof of this imaginative work is supported by handsome forked buttresses. The entire structure com-



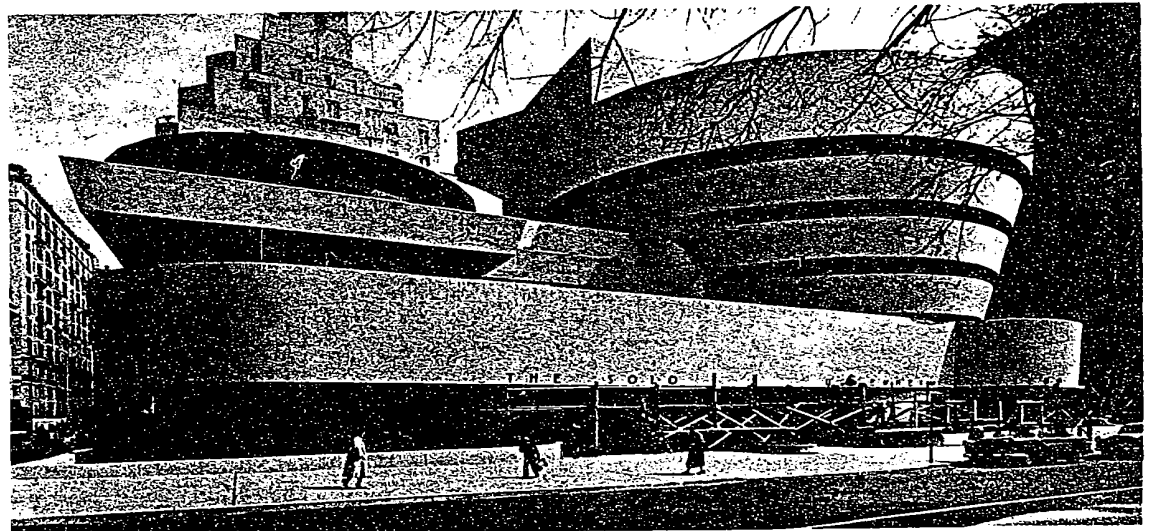
SCULPTURED FACADE of the Hartford County, Conn., Mutual Fire Insurance Building dominates the structure. The panels were precast by the sculptor and site-installed to form the exterior wall. Sherwood, Mills and Smith, architects; Constantino Nivola, sculptor.



GEOMETRIC FORM expresses the strength and lightness of modern steel framing in a design of classic simplicity and consummate elegance—New York's Seagram Building. Sensitive detail makes it a masterwork. Mies van der Rohe, Philip C. Johnson, architects.



binds strength, logic and beauty in the visible arrangement of its superb "working parts." Pier Luigi Nervi, architect.



SPIRAL CURVE of the Guggenheim Museum in New York, which has aroused considerable public and professional controversy, breaks sharply with traditional architectural ideas. Designed as a rising coil constructed of heavy layers of concrete, the building has a forceful originality that identifies it immediately as the last work of a persistently individualistic architect, Frank Lloyd Wright.