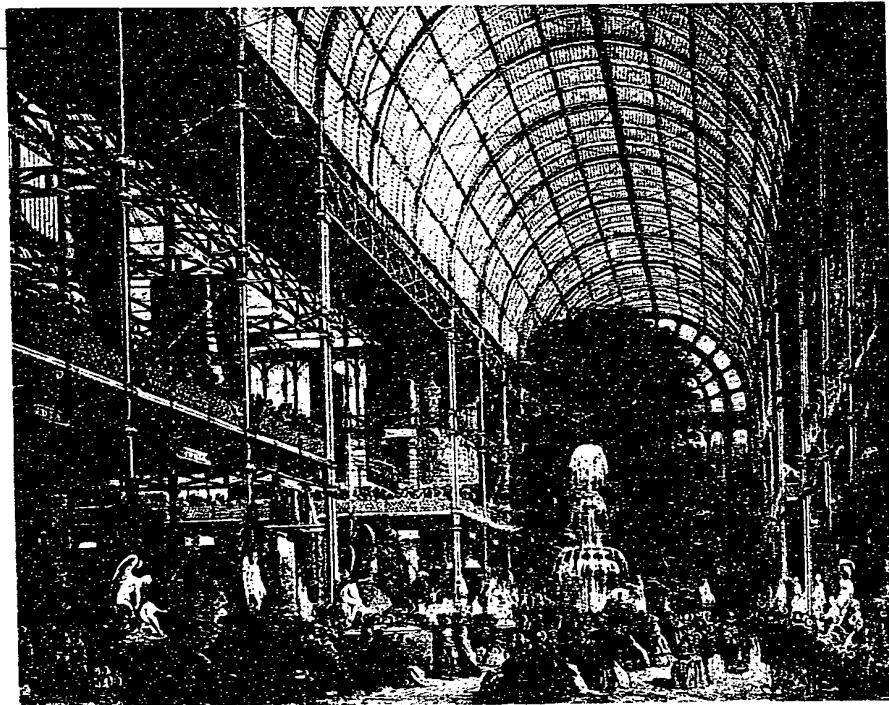
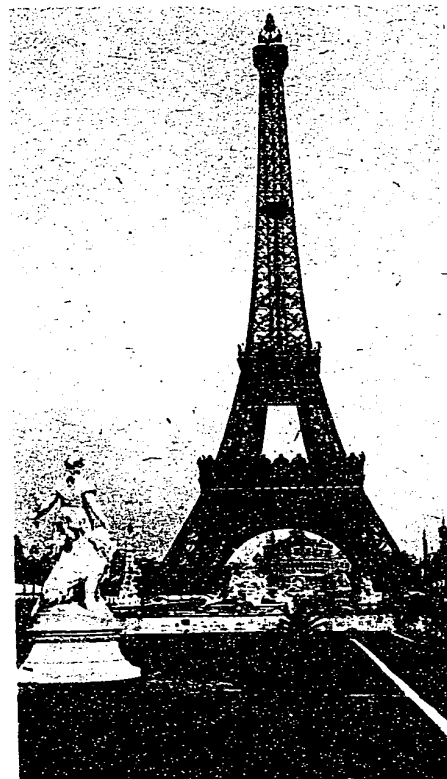


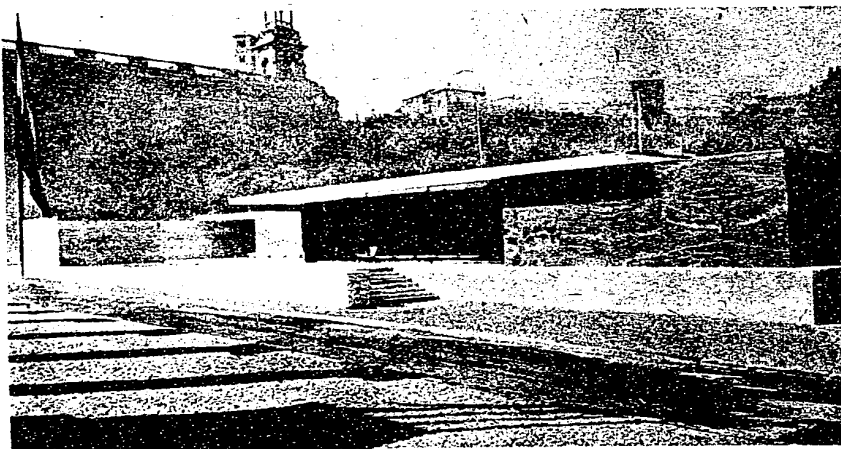
Shape of the Future at Fairs



TRANSLUCENCE—Acres of glass, hung in a lacy iron structure 1,851 feet long, distinguished the Crystal Palace, built for the London Exposition of 1851. It was the first large-scale, glass-walled building employing prefabrication. Joseph Paxton, a gardener, designed it much like a greenhouse.



AIRY STRENGTH—Gustave Eiffel's famous tower, built originally as the "theme" of the Paris Exposition of 1889, was a dramatic demonstration of the new metal skeleton that was to make the modern skyscraper possible. The same fair's Galerie des

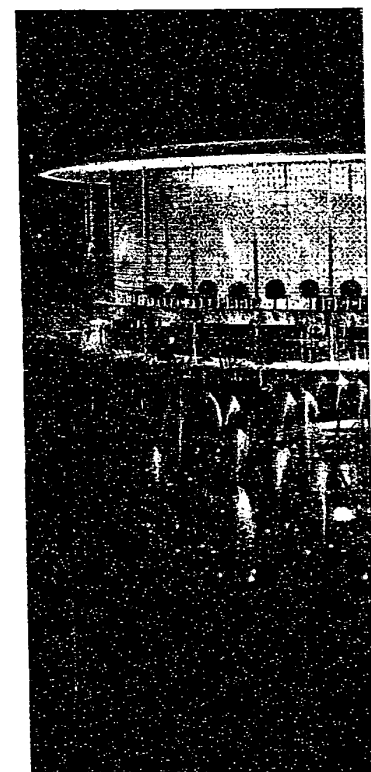


Left—

NEW DYNAMISM—The German Pavilion at the 1929 Barcelona Fair announced a new kind of architecture to the world. The culmination of a decade of European experiments, it was a modern landmark, with incalculable influence on the course of building. Far ahead of its time, its sleek elegance could be a design for 1961. The architect was Ludwig Mies van der Rohe.



PLANES AND LINES—The 1939-40 New York World's Fair gave an important preview of the future in the Brazilian Pavilion by Lucio Costa and Oscar Niemeyer. This handsome structure helped introduce the still-new style to the United States. Costa has since planned the Brazilian capital, Brasilia, and Niemeyer has designed its array of striking modern buildings.

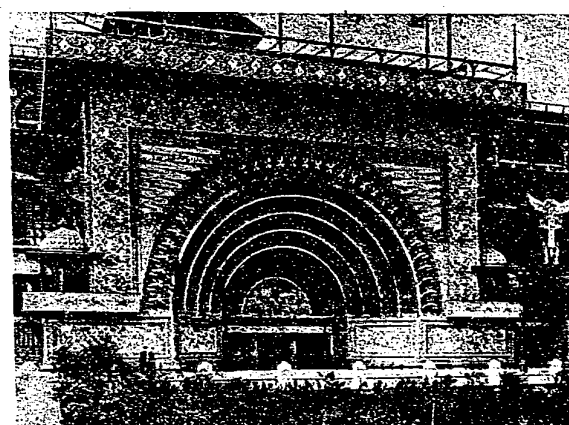
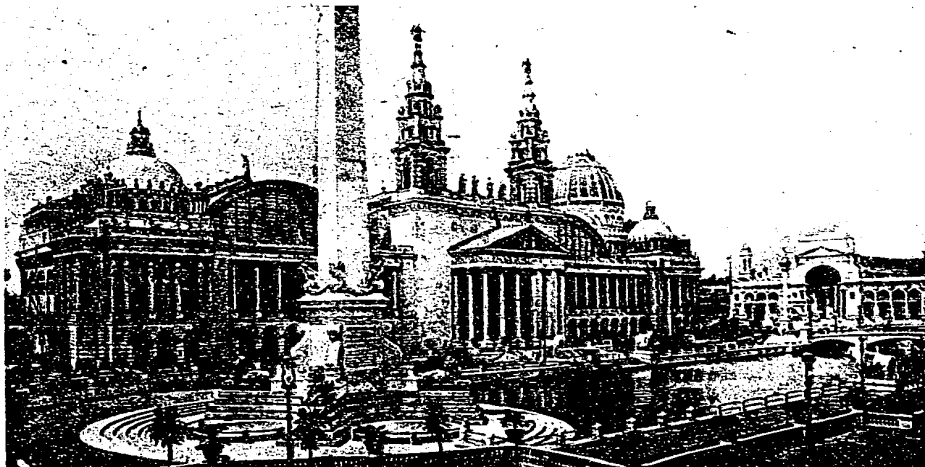


DOMED LIGHT—The most recent design landmark at a fair was American: The United States Building at

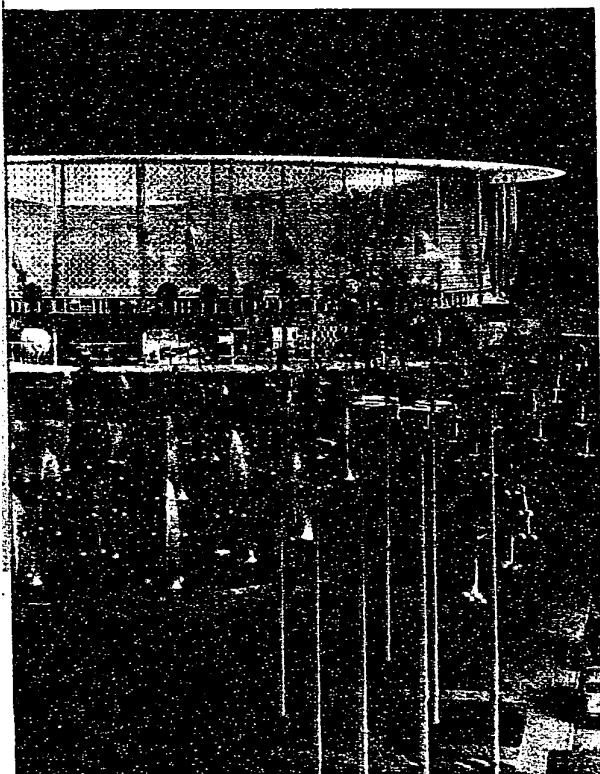
Controversy over the quality of architectural plans for the 1964 World's Fair in New York raises the question: What have World's Fairs of the past produced in the way of memorable buildings? The record reveals a great deal. Shown here are some outstanding examples.—ADA LOUISE HUXTABLE.



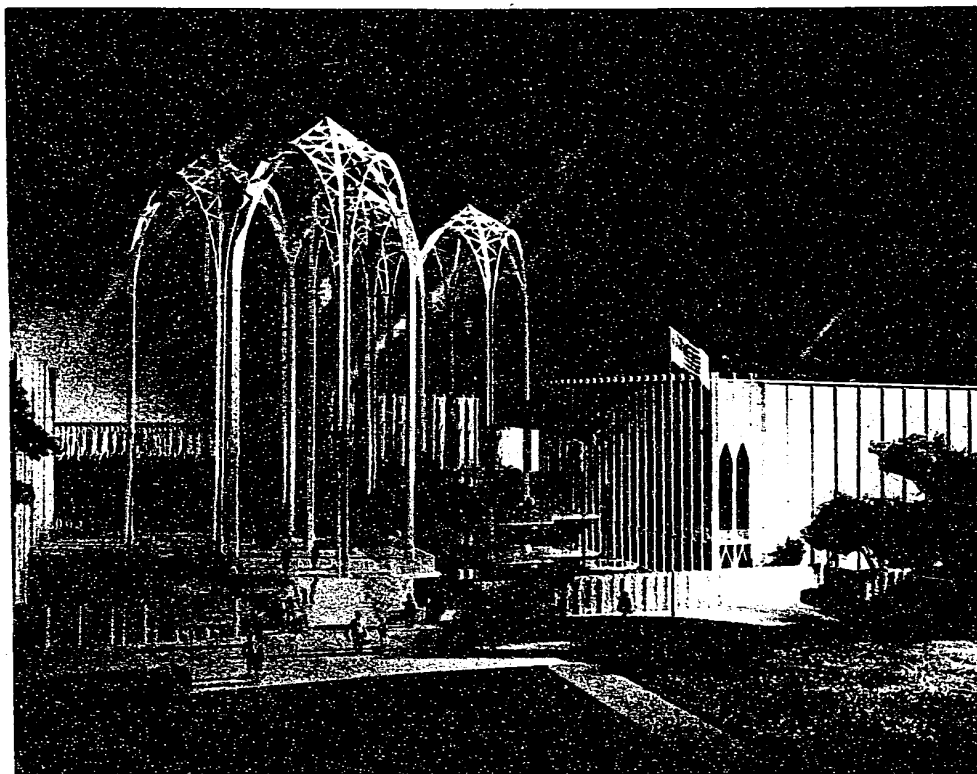
Machines, by Cottancin and Dutert, also using metal lattice, had an unprecedented 377-foot span. In both, there were clues to the structural heights and widths that could be achieved.



MASSIVE STRENGTH—The 1893 World's Columbian Exposition at Chicago introduced two architectural trends. The official, grandiose, white plaster buildings—above, the Palace of Mechanic Art—looked back to classical sources and set a style for fifty years. At left, Louis Sullivan's Transportation Building, which stressed original form and ornament, was an exceptional forerunner of a future architectural mode.



the 1958 Brussels World's Fair, created by Edward D. Stone. Its patterned, pierced screens and warm golden color introduced a romantic richness to modern architecture—now a dominant trend.



SOARING SHAPES—The latest structural wonder, reinforced concrete, will be a feature at the Seattle "Century 21" fair next year, in the U. S. Science Building by Minoru Yamasaki. These soaring, delicate arches are as revolutionary in their potentialities for future design in this modern medium as Eiffel's iron tower was seventy years ago.