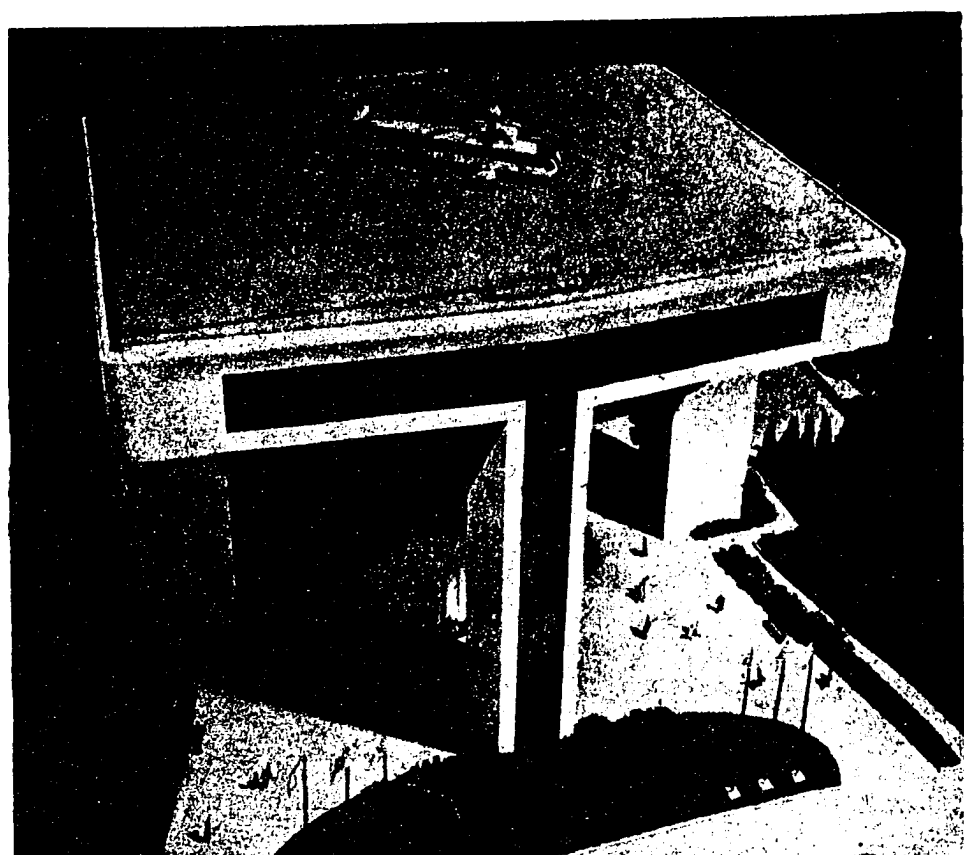


World's Fair Preview

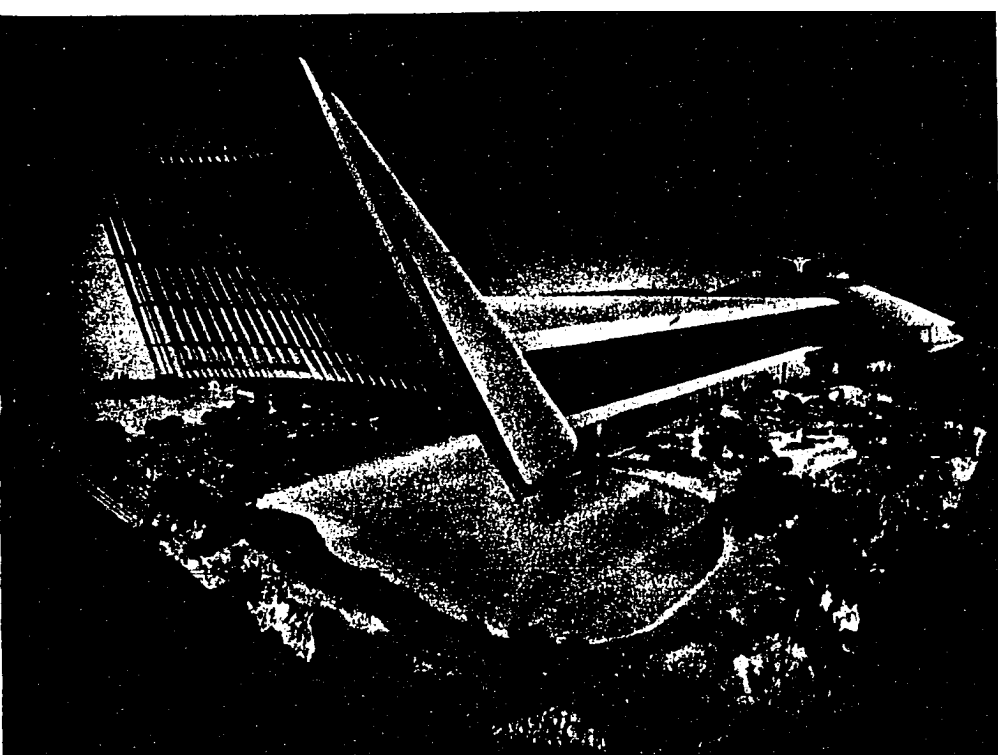
Text by ADA LOUISE HUXTABLE

In little more than a fortnight, the first building of the 1964-65 New York World's Fair, which begins officially next April, will open at Flushing Meadow. It is the Port Authority Building, where, as of Oct. 16, one will be able to dine overlooking the mud and chaos of surrounding construction sites. Eventually, of course, these sites will become some 150 other pavilions designed to instruct, entertain, dazzle and delight the 70,000,000 expected visitors to Robert Moses' never-never land in Queens. Among the main groupings are those sponsored by corporations or industries, and those underwritten by governments, state or national. Most go up just to be torn down, and will be demolished at the end of the show.

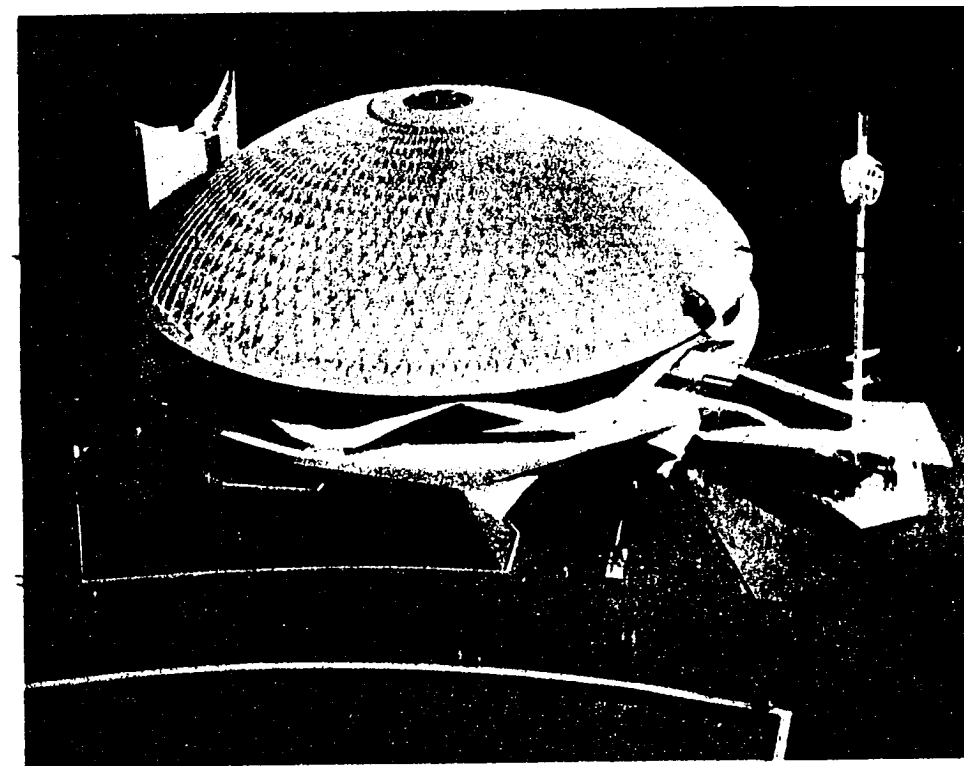
Yet World's Fair buildings, for all their transient nature, have a more than century-old tradition of significance—either as previews of the future or as epitomes of current architectural trends. Thus, Gustave Eiffel's tower for the 1889 Paris exposition proved the practicality of the metal skeleton for skyscrapers, and Edward Durell Stone's United States Building at the 1958 Brussels World's Fair, with its pierced screens, furthered the current interest in romantic architecture. The buildings for New York's fair are both reflections and bellwethers—both creative successes and flashy failures. On these pages are some important designs of industrial exhibitors; on the following two pages, some governmental pavilions.



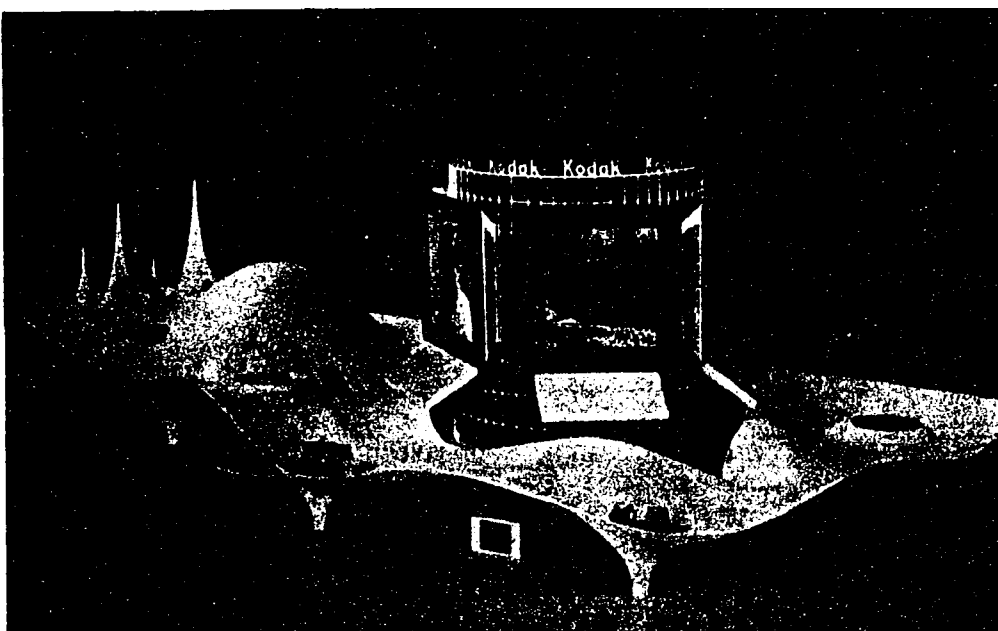
PORT AUTHORITY BUILDING—The first completed building, shown here in model, has a rooftop heliport, and a restaurant with a striking view. Nostalgically reminiscent of the massive "moderne" style of the 1939 fair, it was designed by the Port Authority.



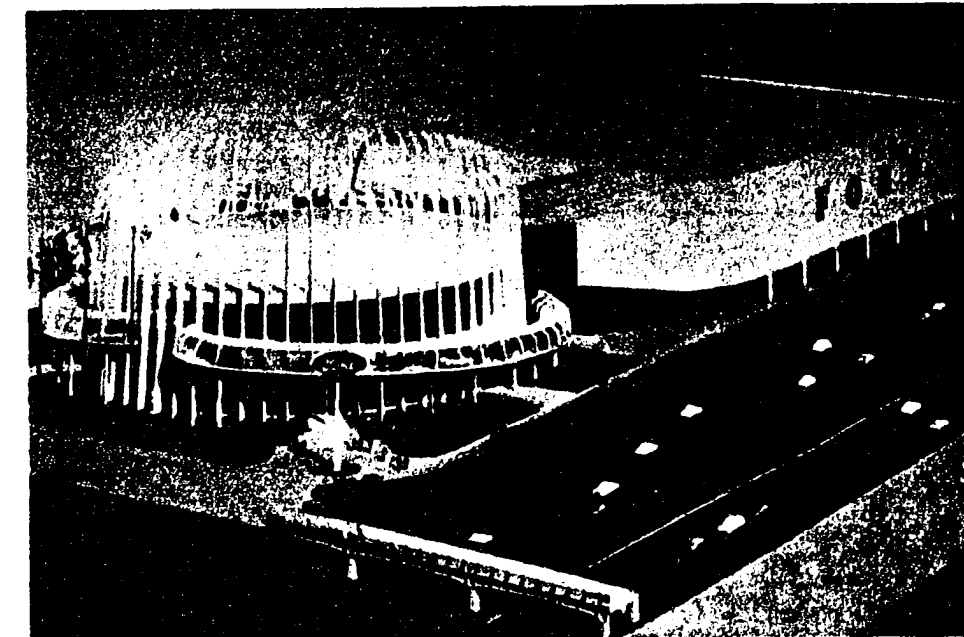
GENERAL MOTORS—One of the fair's biggest and most expensive buildings, this \$40,000,000, 240,000-square-foot Detroit extravaganza will update the famous 1939 Futurama ride and house it in a giant tailfin. Designed by the General Motors Styling Section.



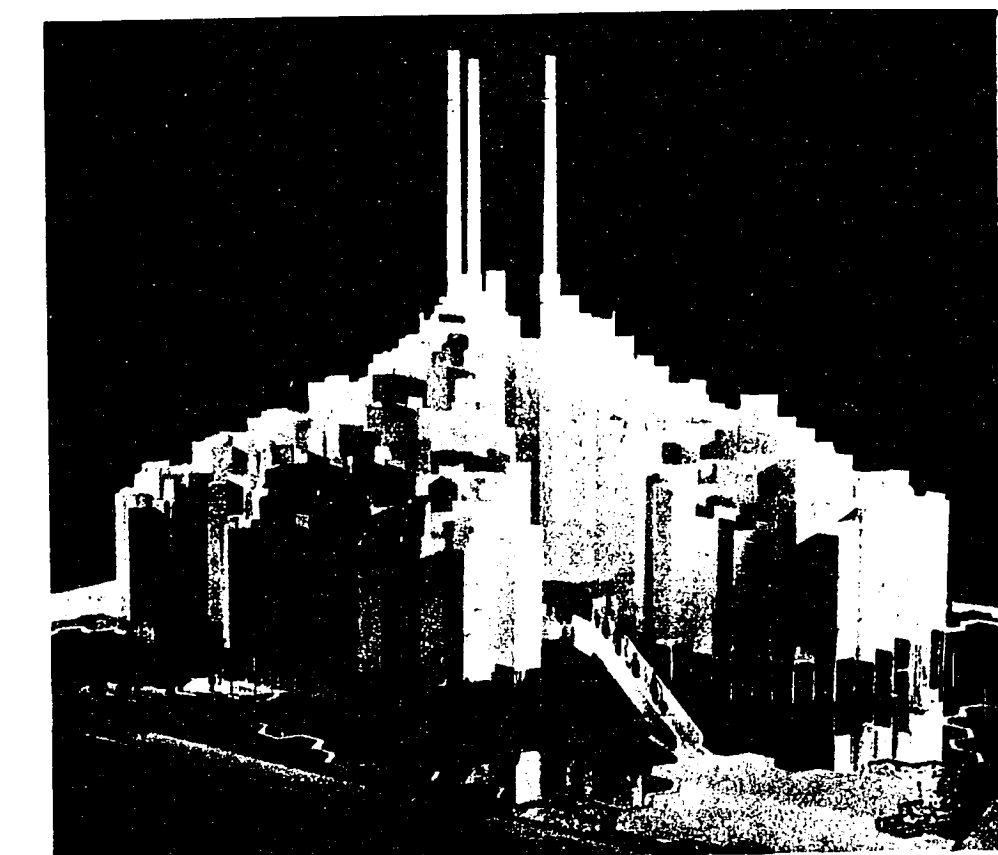
GENERAL ELECTRIC—"Progressland," showing how electricity is changing the world, is the theme of this 200-foot dome, lighted by 1,000 lights at night. The dramatic concrete shell suggests those developed in Italy by Pier Luigi Nervi. Welton Becket Associates.



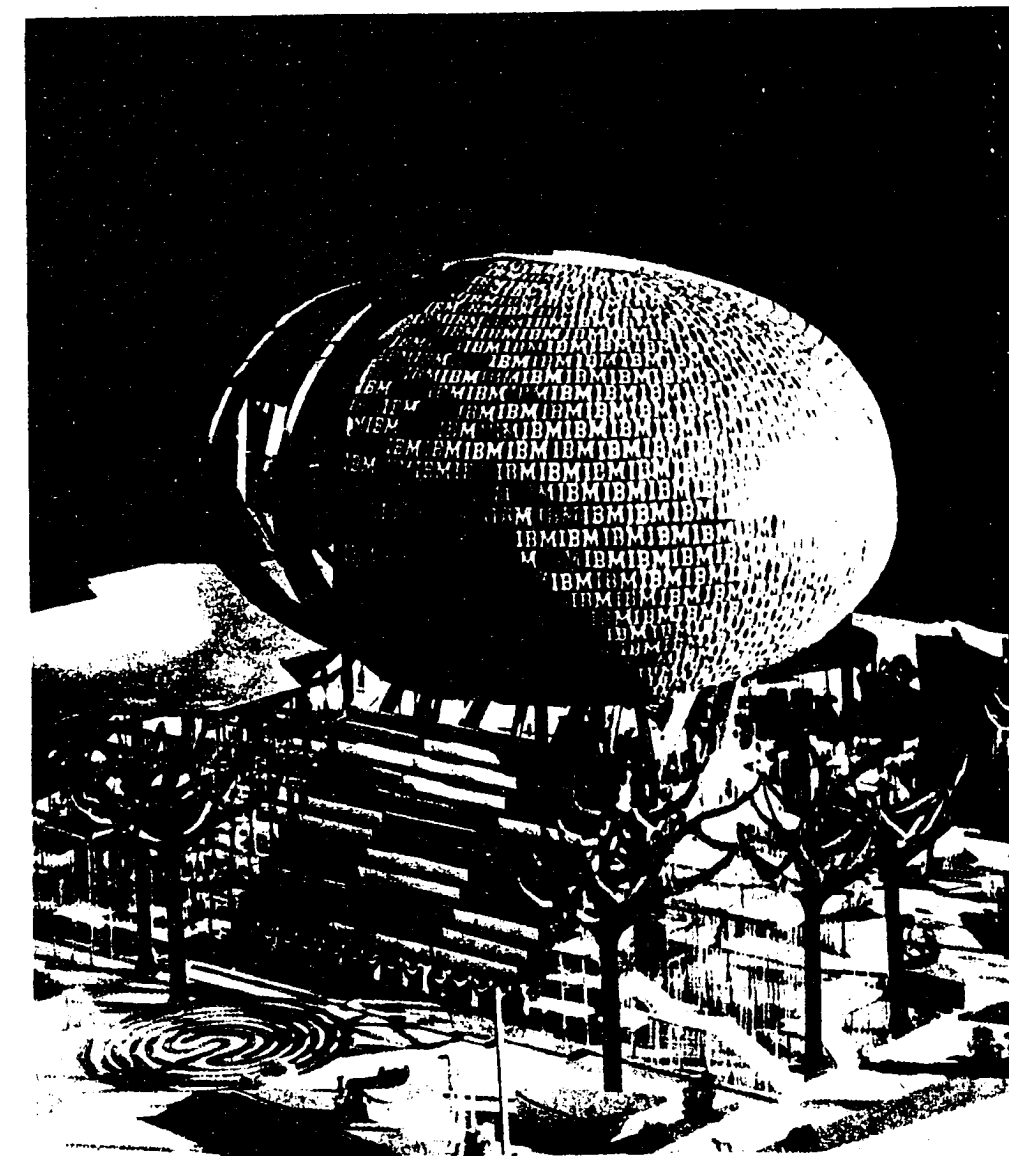
EASTMAN KODAK—A curving concrete roof, like a floating carpet, provides walkways and gardens to invite photographers. An 80-foot tower will display mammoth color prints. Two inside theaters are for displays. Kahn and Jacobs, architects; Will Burtin, designer.



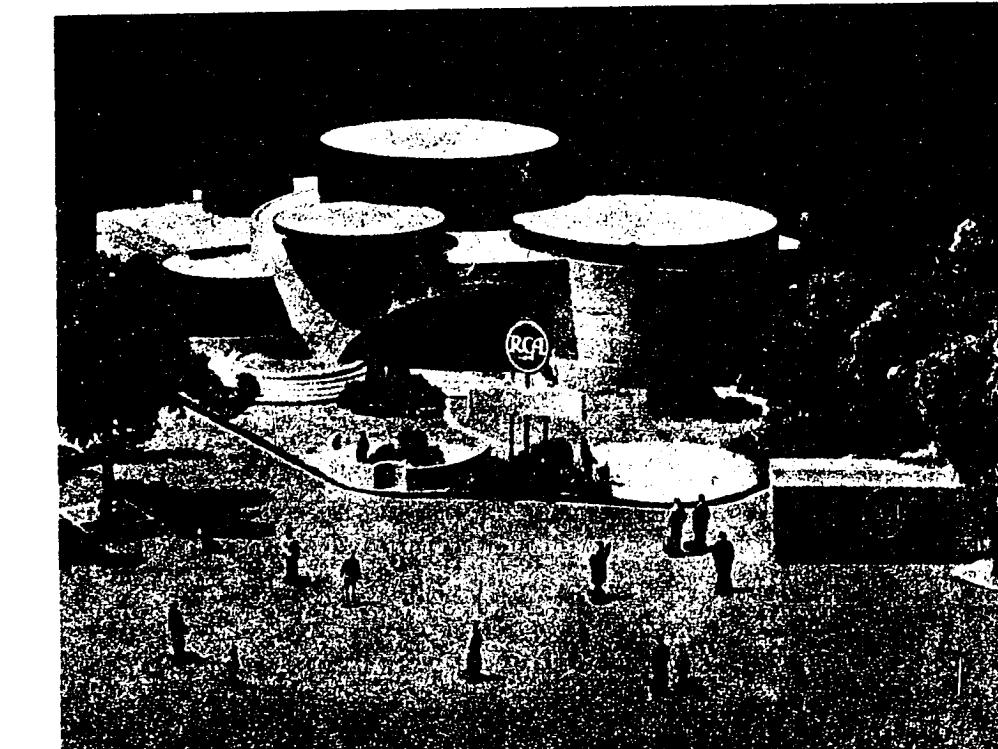
FORD—This building on a seven-acre site with 100-foot pylons around a glass enclosed rotunda will be one of the fair's largest. It will compete with the other automotive giant, General Motors, with a Walt Disney show called "The Magic Skyway." Welton Becket.



ELECTRIC POWER AND LIGHT—Experiments are part of any fair's attractions, and this will be one of the New York fair's most radical buildings. Abstract aluminum prisms are topped by a 12,000,000,000-candlepower beacon. Robinson-Capsis-Stem, designers.



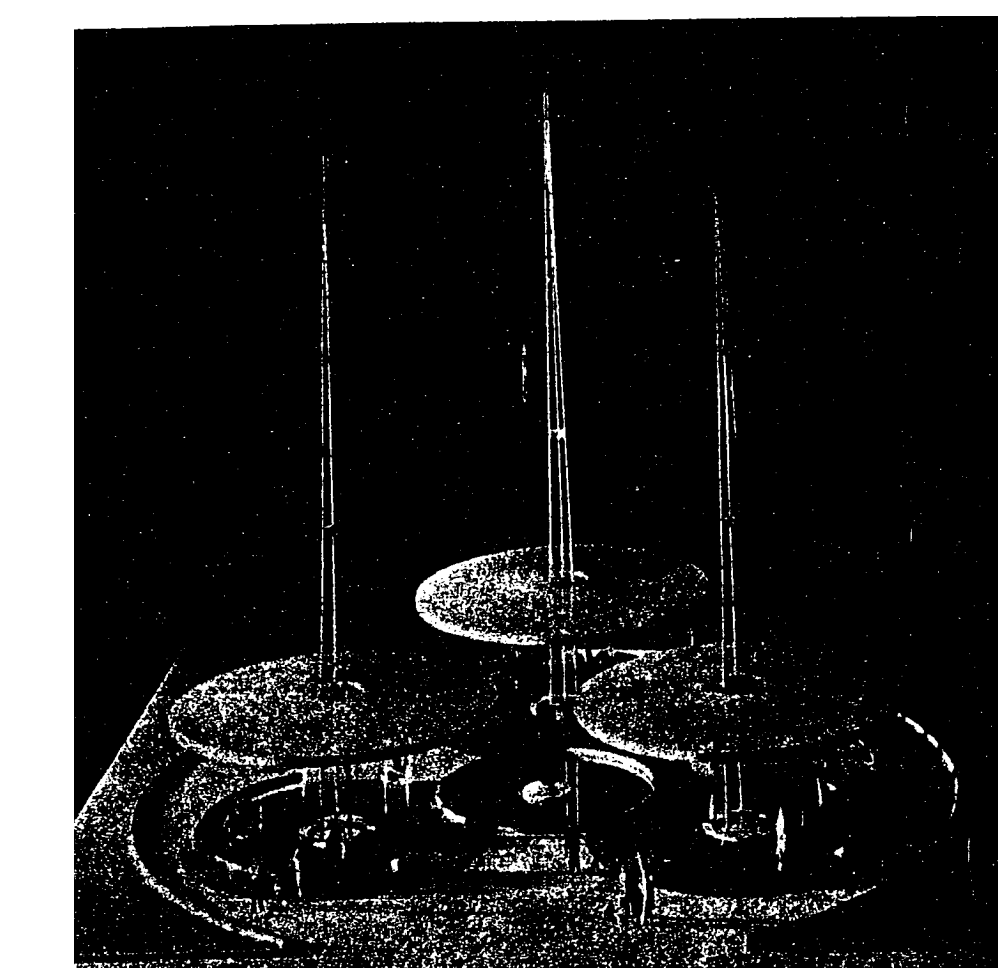
I.B.M.—An elevating grandstand, or "People Wall," will lift visitors into a 90-foot void theater to view an "Information Machine" display in this imaginative project. Steel trees cover a garden of exhibits. Eero Saarinen and Associates, architects; Charles Eames, designer.



R.C.A.—Giant drums with white tops and copper sides are reminiscent of the work of Frank Lloyd Wright. Color TV will be featured (including closed-circuit coverage of fair events and a setup for reuniting parents and lost children). Malcolm B. Wells, architect.



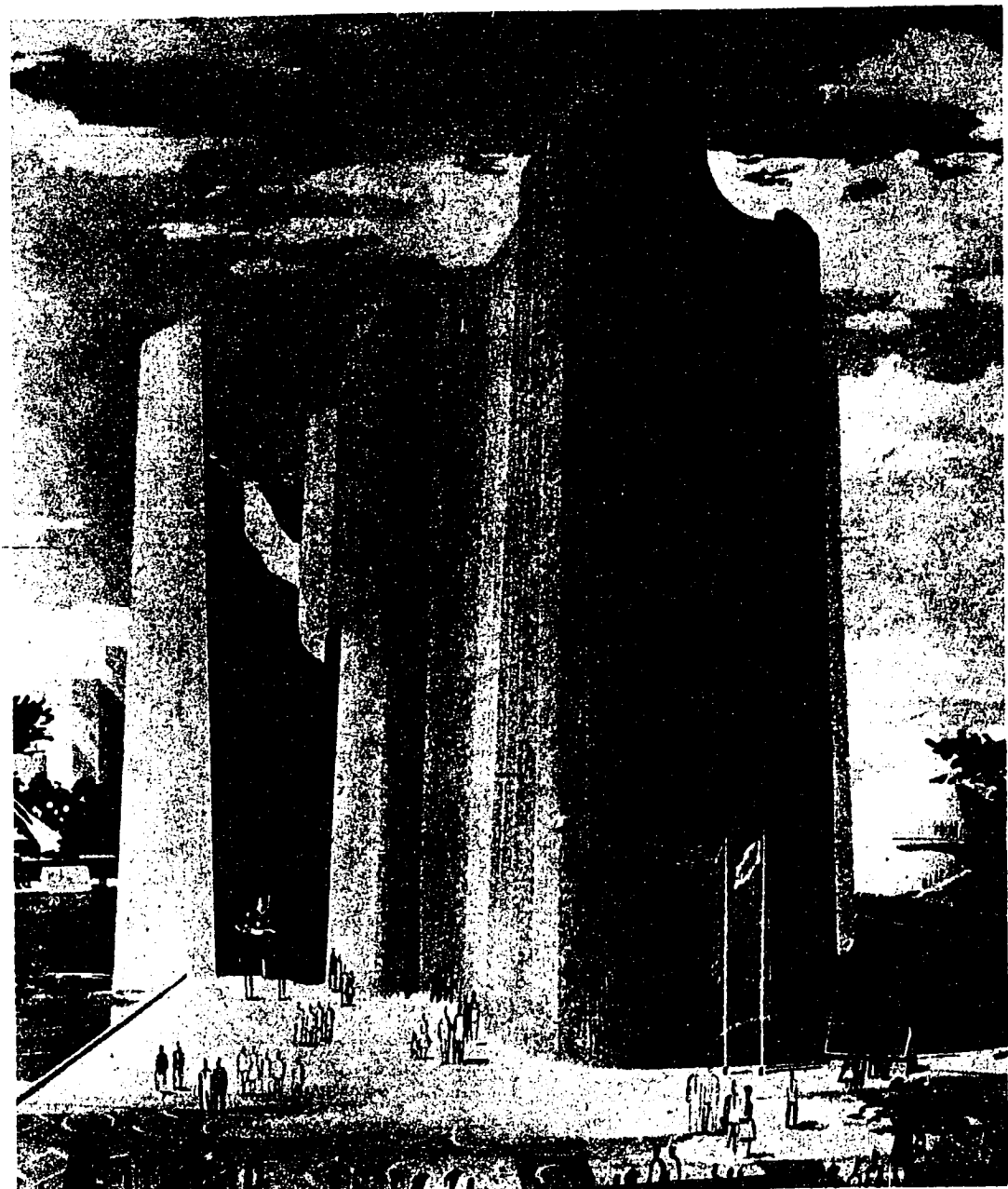
BELL SYSTEM—This winglike structure will have an upper level devoted to a "communications ride," and a lower hall for educational displays. A microwave tower, in front, will serve as a radio and television transmitter. Harrison and Abramovitz, architects.



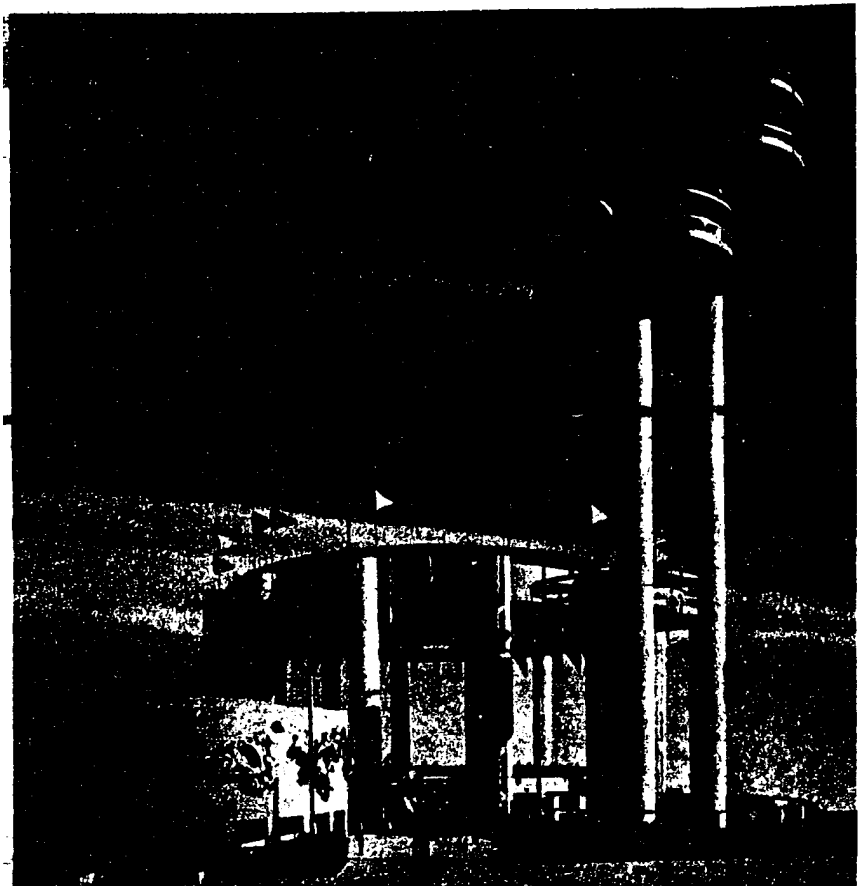
Left—WESTINGHOUSE—Above the spot where the 1939 Fair's Time Capsule lies will hang a new Time Capsule. It will be buried at this fair's end with a selection of films and objects to inform the world of A.D. 6939 about today's arts, science and everyday life. Eliot Noyes.

Fair Preview (Continued)

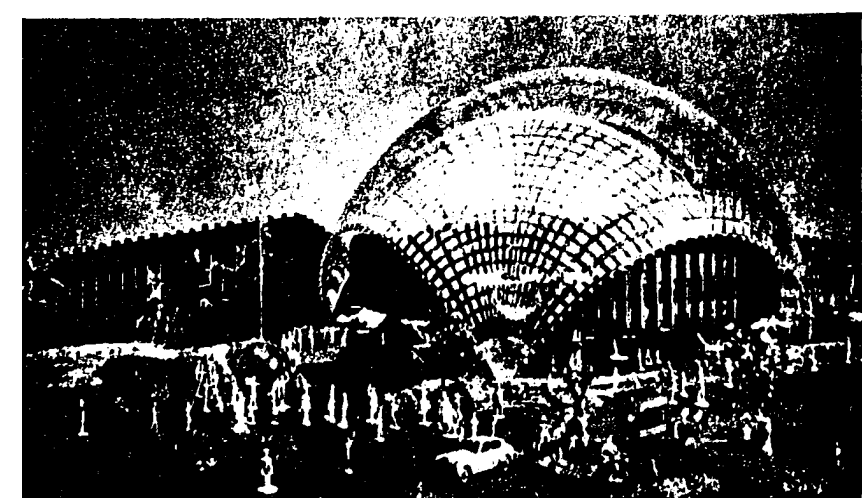
CITY, STATE AND FEDERAL GOVERNMENTS



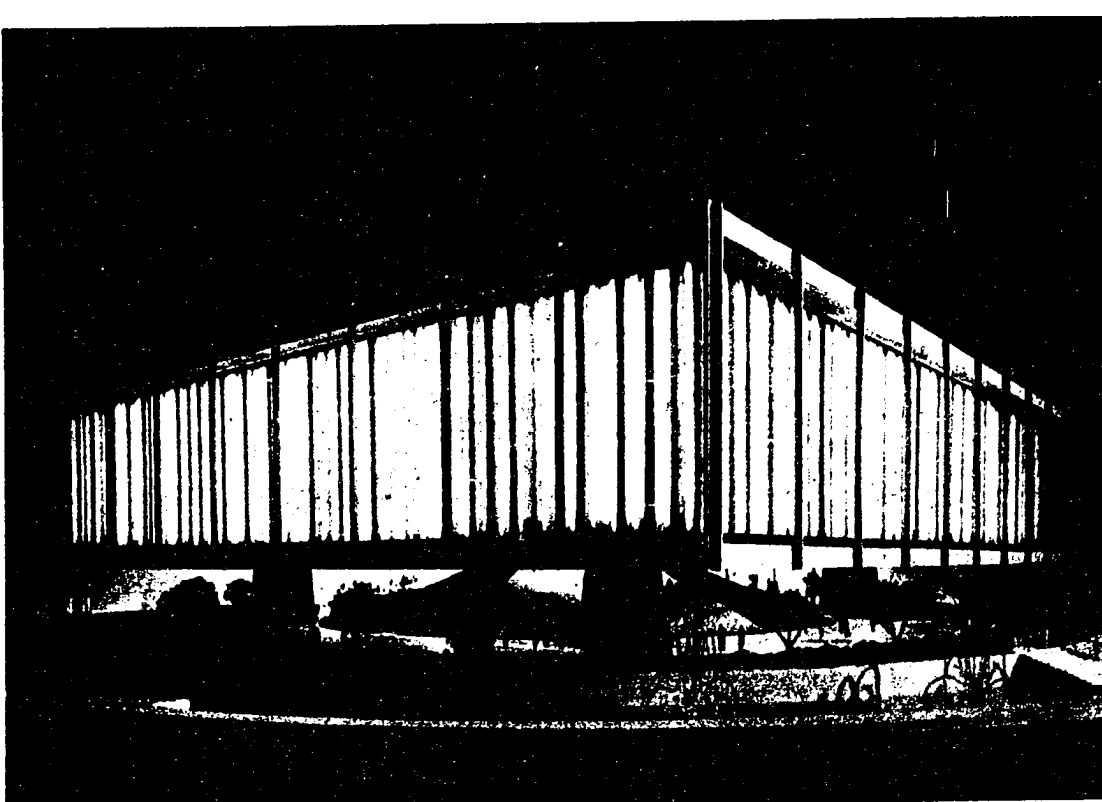
NEW YORK CITY—In addition to the city's pavilion, this permanent Museum of Science and Technology will be built to be kept after the fair. A radical, reinforced-concrete structure of curving free-form walls, it suggests the world of the future. Harrison and Abramovitz are the architects.



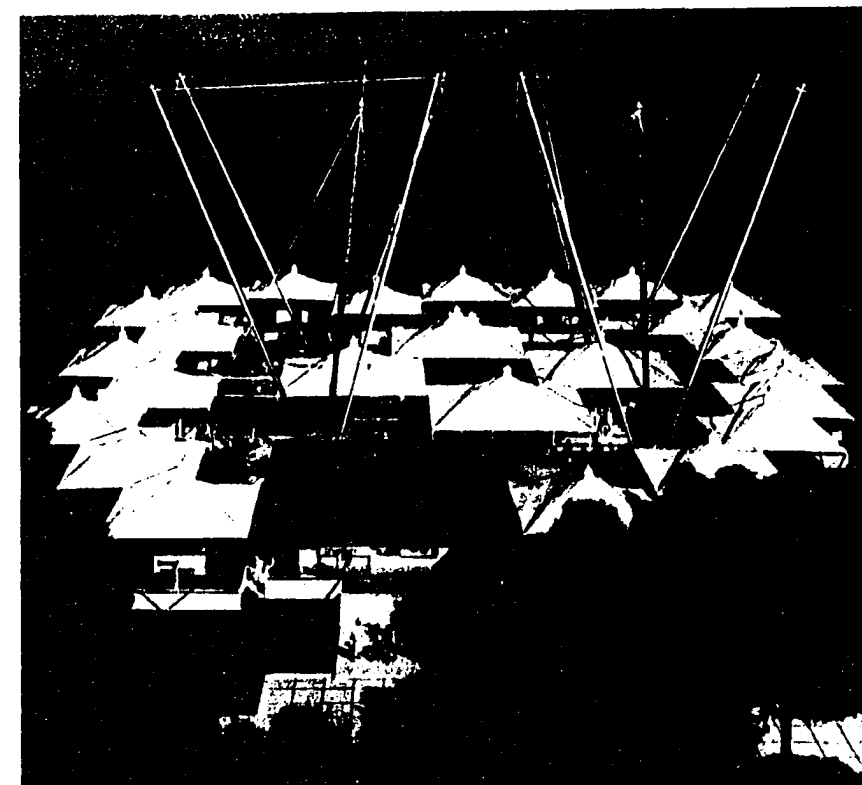
NEW YORK STATE—An extremely sophisticated and elegant building will serve a rustic theme: "The County Fair of the Future." Hollow concrete columns support circular viewing platforms. Philip Johnson Associates are the architects.



MINNESOTA—This eight-story, 80-foot-high "air dome," made of inflated plastic, will be one of the fair's more startling structures. It represents an experimental construction trend. James R. Dresser and Associates, architects.

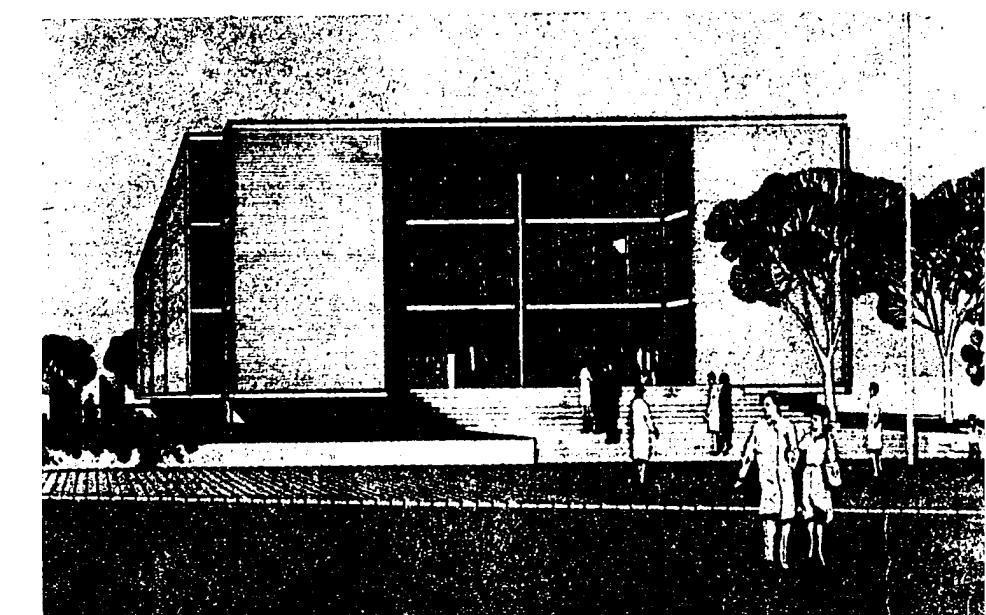


UNITED STATES—"Challenge to Greatness" will be the theme of the \$17,000,000 Federal Pavilion, a dignified, glass-walled box of many colors that will "float" 18 feet above ground. Displays inside will include a "ride" through American history. Charles Luckman Associates are the architects.

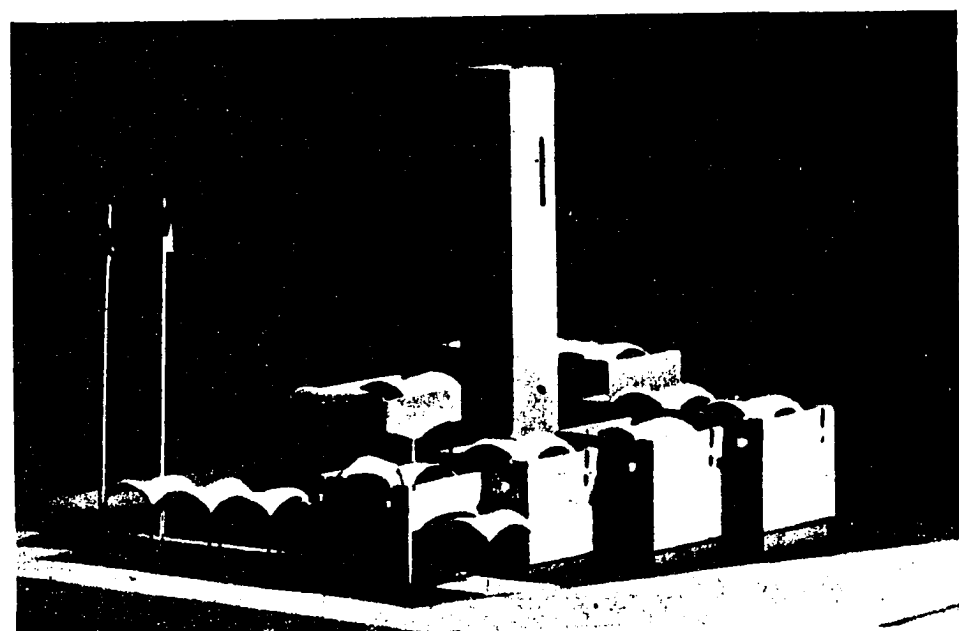


NEW JERSEY—The 21 small pavilions, suspended by cables and masts, represent the state's 21 counties. Each will be devoted to a separate resource of the state. Philip Sheridan Collins, architect; Peter Quay Yang Associates, designers.

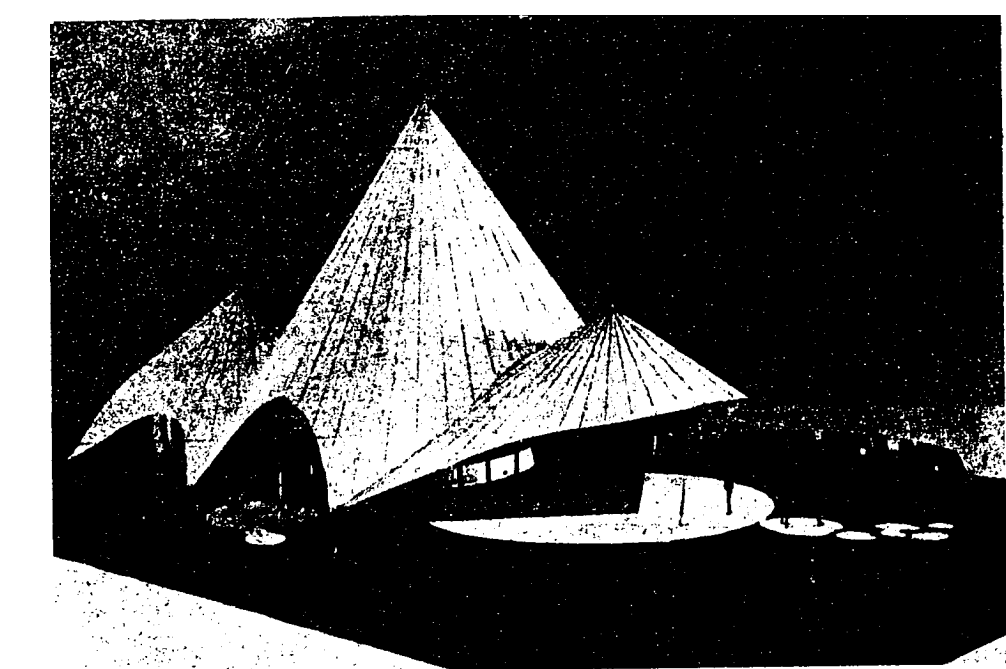
FOREIGN GOVERNMENTS



VENEZUELA—This crisply modern building, typical of the country's new architecture, will feature contrasts between primitive life and modern progress, spiced by a Latin nightclub. Edmundo Diquez and Oscar Gonzalez, architects, with Stephen Leigh Associates.



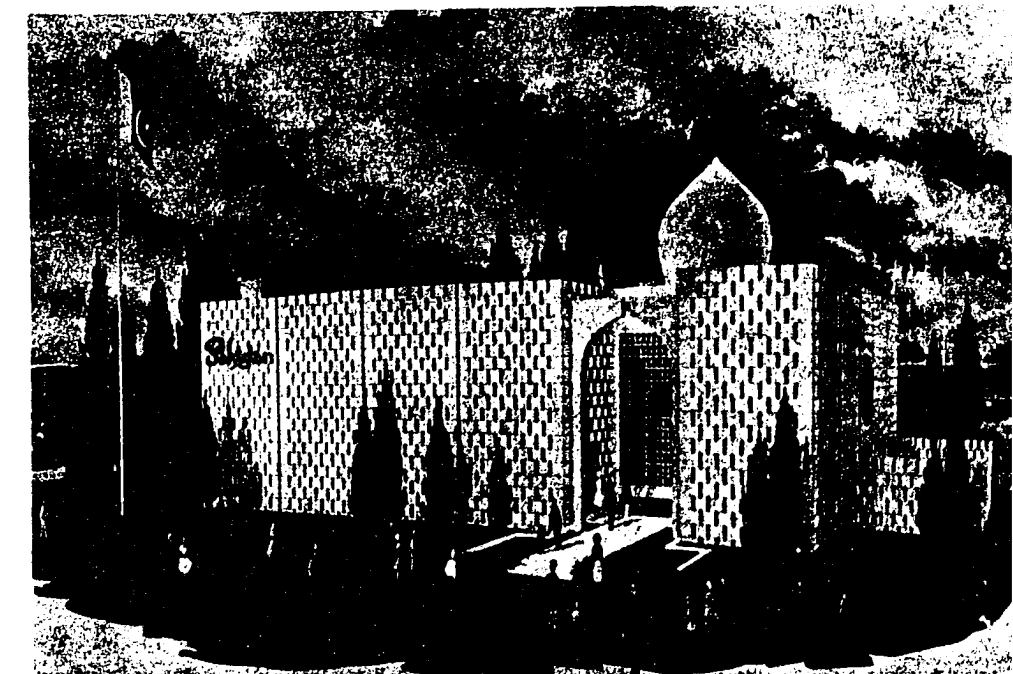
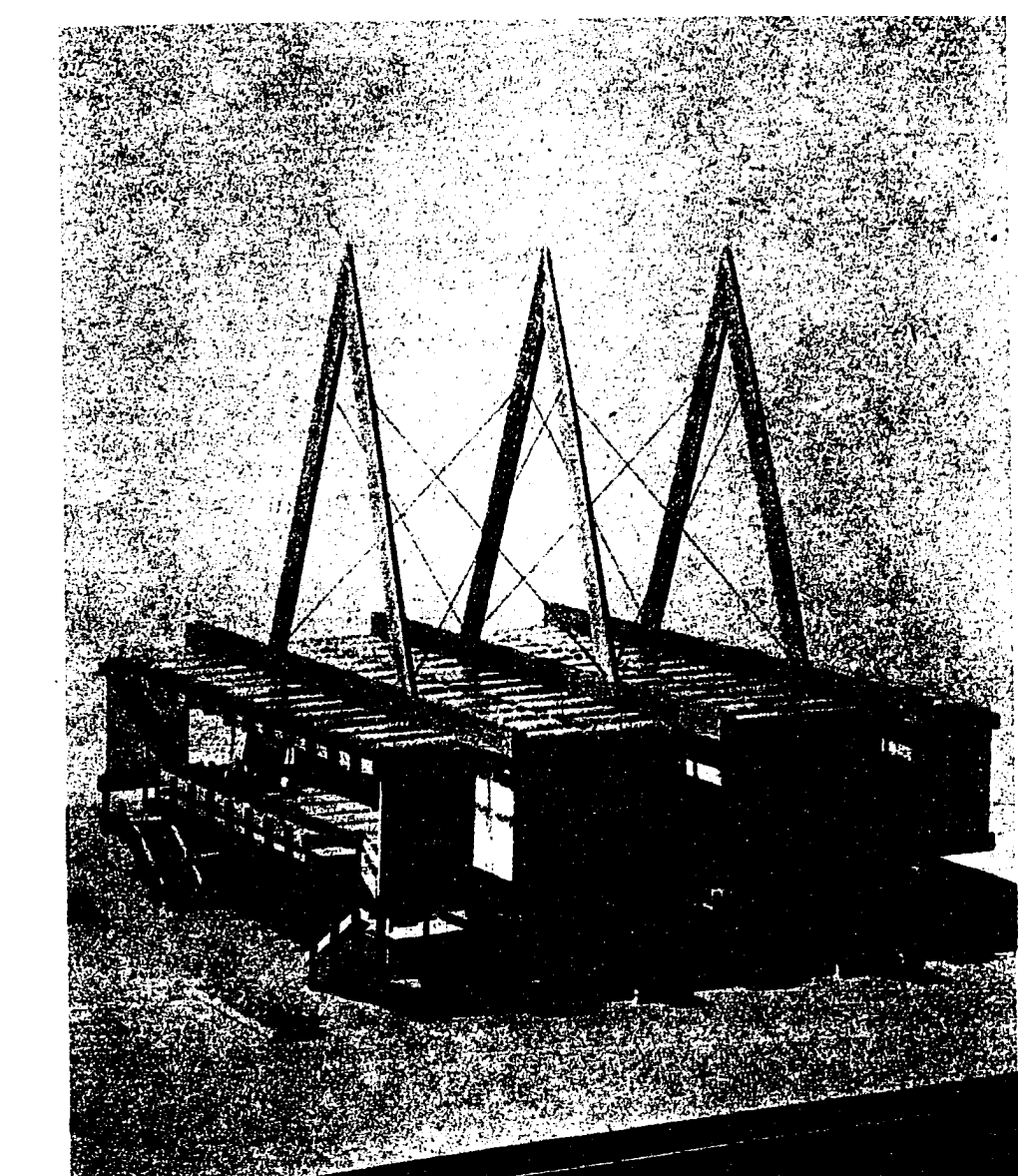
LEBANON—Lebanese food and culture will be the attractions in a building designed to capture the feeling of the traditional architecture of the country in contemporary form. It will use imported Lebanese stone. Assem Salaam, architect, with Justin Henshell.



SIERRA LEONE—A trio of dramatic cones, suggesting the country's roof shapes and mountain peaks, form a striking small pavilion for this African nation. They will house murals and native dancers. Costas Machlouzarides, architect, associated with J. R. Jarrett-Yaskey.



JAPAN—Two structures will house electronic and technical equipment and a theater. One has stone walls suggesting a feudal castle, by the noted sculptor Nagare; the other is contrasting glass and steel. Kunio Maekawa, architect, with Oppenheimer, Brady and Lehecke.



PAKISTAN—Arches, pools, gardens and a skylight dome will give a simple concrete block building an Eastern air, reinforced inside by Pakistani refreshments and a bazaar. D. H. Daravula and Co., Tej-ud-din M. Bhamani and Co., with Oppenheimer, Brady and Lehecke.

Left—
AUSTRIA—Wooden "A" frames stand for Austria, and partially support a rustic building that looks like a handsome modern chalet. Exhibits stress tourism, industry and natural resources. Gustav Peichl, architect, associated with Pisani and Carlos.