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Century 21 Project
680 Fifth Avenue
New York 22, N. Y.

January 23, 1961

Washington, D. C. Presentation

SCRIPT NARRATION

CENTURY 21 THEME BUILDING PROJECT

Seattle's Century Twenty One Exposition, the largest U. S. exposition since the New York and San Francisco World Fairs of Nineteen Thirty Nine and Forty, will operate for six months, April Twenty First through October Twenty First, Nineteen Sixty Two.

Occupying seventy four acres within minutes of downtown Seattle, the hub of a rapidly expanding three million population trading area, the significance of Century Twenty One is emphasized by the Federal Government's appropriation of nine million dollars for a United States science exhibition, and the appropriation of fifteen million by the State of Washington and the City of Seattle for site development and construction, as following the exposition, the principal physical elements of Century Twenty One will constitute a permanent civic and cultural center for the City of Seattle.

Century Twenty One has been approved and endorsed by the Bureau of International Expositions, the treaty organization governing the location and frequency of officially recognized major international expositions and fairs. Consistent with its advanced concepts, Century Twenty One will be served by America's first permanent Monorail, which will speed visitors from downtown Seattle to the exposition in approximately two minutes.

The exposition is dominated by the Theme Building, the interior area of which equals four city blocks. This vast permanent structure, ultimately to serve Seattle as an exposition, special events and sports arena, was designed by architect Paul Thiry.

Its one hundred and thirty thousand square feet of unobstructed exhibit space affords a dynamic opportunity to present the theme thesis of Century Twenty One, an integrated, comprehensive preview of the environment of man in the next century.

The plaza area surrounding the theme structure is served by a primary entrance to the exposition and bordered by international exhibits buildings housing the participation of nations ranging from Canada to Yugoslavia. Entrances and exits located at all four sides of the Theme Building permit a freedom of circulation and traffic flow from and to adjacent exhibits. The building is eleven stories high at the center of its peaked interior, the tallest structure on the exposition site with the exception of the five hundred and fifty foot space Needle Restaurant. Man's questions, ideas and technology concerning the future are interdependent and ever-expanding, thus it follows that the physical housing for a projection of the organic interdependence of thoughts, hopes and dreams of man's future must be housed in a nebula which visually accents the never static philosophy and technology of man, and from the standpoint of design and showmanship, subjects spectators to new and unique experiences in structure, space, atmosphere and exhibit techniques. Man's future is hopefully a controlled, organic growth of an organized system devoted to collective progress toward a fuller, richer existence. The designer's mission is to successfully translate this concept into readily understandable physical symbolism. The use of myriad regular forms or crystal cluster elements extends this thesis and provides technical facilities for housing projection equipment, three dimensional exhibits, live action, sound, lighting and indeed all exhibit techniques essential to the dramatization of a varied, thematic story depicting the problems and promises of man. The elevated, integrated theme story which in varied exposition techniques answers the prime questions man is likely to ask about the future,

devoted to transportation, depict sweeping solutions to the complexities of
Thus while the elevated Theme Exhibit will for example, in its area
tomorrow.

in far greater detail, their individual contributions to the technology of
attention circulation patterns, affords participants the opportunity to display
the ground floor level. This area, larger in size and optional in attendance
Exhibit, attendance will, by means of a broad descending ramp, filter down to
after spending approximately a half hour in the time-cycle controlled Theme
location of the theme story line structure, creates a prime focal point, but
patterns are, therefore, a vital consideration. The dominant design and
visit Century Twenty One's Theme Building at peak hours. Circulation
Estimates indicate that some three thousand spectators an hour will
environments experienced in the theme exhibit.

and developing products and services essential to the fulfillment of the
Exhibit, or other industries and organizations manufacturing, researching
nates from either industries and associations participating in the focal Theme
The sponsorship of these more definitive ground floor exhibits origi-
line exhibit.

to advancing the solution of man's needs, in support of the thematic story
tains displays of developments and research, products and services, dedicated
Thus the ground floor of Century Twenty One's Theme Building con-
responsible for the environment of the future.

industry and design devoted to the expanding needs of man and collectively
tive exhibits depicting advanced technology of American and international
recreation and leisure time?" - must be researched and supported by defini-
"How do I live, move, work, communicate, eat?" What about education,

illumination of surprise package three dimensional displays, are deemed the

complex. Film techniques combined with sound, music, script and the

Rapid ascension platforms elevate visitors to the interior of the theme

in optimistic terms, answer man's questions and hopes for the future.

applies to all areas of the Theme Exhibit which, in its cohesive impact must,

another, regardless of distance, time and conditions. The same thesis

questions as to how he and his goods are likely to move from one point to

of transportation be grouped together in an integrated reply answering man's

of the Thematic Exhibit that regardless of technological solutions, all elements

technology than inter-continental transportation. It is however the concept

the problems of intra-urban transportation require different solutions and

specific interests and technologies of varied sponsorship, as for example,

and leisure time pursuits. These basic areas may well be sub-divided by

tions, transportation, food production and distribution, education, recreation

vital, fundamental subjects of housing, business and industry, communica-

primarily with seven major related and interdependent areas devoted to the

environment of his children or grand-children. As conceived, it deals

but the exhibit affords him, depending on age, a rewarding glimpse into the

First Century. Time, in many instances, will deny him these experiences,

answers to man's questions about environmental experiences in the Twenty

The integrated story line theme structure is devoted to dramatic

technology of transportation.

collectively contribute to the inevitable more rapid, efficient and economical

actual advanced prototype products and developments which individually and

material, the ground floor exhibits will, frequently in full scale, display

intra and inter-community, national and international movement of men and

most valid techniques to afford spectators a varied and stimulating experience of peeking through keyholes to the future. The creative components and production techniques, concept, design, coordination of industrial participation, construction and operation for this integrated focal exhibit, are the contract responsibilities of the industrial designers, Donald Deskey Associates in cooperation with nationally recognized consultant experts in communication techniques, production and structural engineering.

In the geometric acceleration of the theme structure, man will preview his fulfillment of the future, the mastery of machine and matter and the conquest of physical frontiers. He will witness an "assembly line" of man's endeavors toward total world industrialization, widest mass production and fullest distribution, creating his own greatest potential, himself, a universal man, citizen of a mature, peaceful and plentiful utopia, Century Twenty One. The appearance and technical facilities of the focal story line structure are designed to accommodate and extend the physical elements and emotional conditioning essential to the theme, the ever-present epic of tomorrow . . .

The poetry of the never static progress of man.

While the controlled circulation, time-cycle thematic exhibit is the focal point in the world of Century Twenty One, it is never an experience completely separate from the supporting, more definitive ground floor exhibits.

Its open areas afford spectacular vistas of ground floor displays and the monumental proportions of the Theme Building, as constant reminders that the aspirations and accomplishments of man consist of no single area, but are complexes, mutually dependent, one upon the other, for fulfillment. This thesis must be dramatized, not only through exhibit content and

techniques, but through design concepts which create cohesive impact together with effortless patterns leading spectators from one related area to another.

The State of Washington Commission and Century Twenty One have approved the concepts, design and formula for industrial participation in the Theme Building as developed by the project designers, Donald Deskey Associates.

Dean of American industrial designers, Donald Deskey has created major exposition pavilions and exhibits for Chicago's Nineteen Thirty Three and Thirty Four Century of Progress and the New York World's Fair of Nineteen Thirty Nine and Forty. For two consecutive years, Donald Deskey Associates has designed the U. S. Government's participation at the Salonika, Greece, International Trade Fair, under contract to the U. S. Department of Commerce, Office of International Trade Fairs. Deskey clients in the fields of industrial products and packaging design constitute a veritable blue book of American industry.

The thoughtful presentation of man's future environment, a hazardous guess at best, must be determined by outstanding creative intellects. As philosopher and script writer for Century Twenty One's Theme Exhibit, Donald Deskey Associates has retained Gilbert Selles, elder statesman of American cultural philosophy, author of "The Seven Lively Arts", and presently Dean of the University of Pennsylvania's School of Communications. Robert Snyder, producer in charge of media and techniques for the Theme Exhibit, is recognized as one of America's outstanding film documentarists. His credits include the motion picture academy award winner, "The Titan - The Story of Michelangelo", "A Visit With Pablo Casals", "The

Hidden World", recent recipient of the highest international monetary film award and a series of films on American creative thinkers including Willem de Kooning, Buckminster Fuller and Igor Stravinsky, as a special project for Time Magazine. Mr. Snyder, under contract to the U. S. State Department, was in charge of programming, special events and ceremonies for the initial meetings and founding of the United Nations in San Francisco, in Nineteen Forty Five.

The unique modular structural system conceived and designed by Donald Deskey Associates for Century Twenty One's Theme Exhibit, involves unorthodox but proven engineering concepts.

Feasibility engineering and construction studies are the responsibilities of Synergetics, Incorporated. Practical producers of revolutionary modular architectural structures, Synergetics has engineered, throughout the world, advanced structural systems based on Buckminster Fuller's geodesic principles and many other prototype space frame systems.

Basically the cluster-like structural system, has as its foundation the designed repetition of modular forms arranged in dynamic geometric composition. From a practical standpoint, this affords opportunity for expansion or contraction determined by space and circulation demands, thus providing a structural system which is practical in meeting construction schedules.

Furthermore each module, the skin of which may be opaque, translucent or transparent, affords an infinite variety of exhibit and display techniques and it is conceived that the variation of fabrics, metals, plastics and other textures covering individual components will in themselves constitute an exhibit of new materials and that the external facets of such modules may include the logotype or trademark of industrial or organizational participants.

As a multiplication of a feasibility engineered formula, each cluster module is composed of identical structural elements, though textures, color-ation, light control and content will vary. The light weight space frame structural metal itself may constitute effective exhibits participation for aluminum or related interests.

Through this practical construction concept, the addition or subtraction of any one or group of modules can be accomplished with a minimum of design or structural alteration.

The \$4 million dollar World of Century Twenty One's Theme Building is underwritten in total by the State of Washington. Century Twenty One has, as approved policy determined that exhibits participation in the Theme Building will not be on a space rental basis. In order to achieve the highest level of U.S. and international sponsorship, all exhibits will be on an invitational basis, the criteria for which is determined by the advanced technological and design developments of selected participants consistent with the environmental theme of the Twenty First Century, thus excluding exhibits of contemporary products and consumer goods and consequent prosaic show room experiences not inherent in the theme thesis.

Theme Building participants will however contribute to the production and operation of the integrated theme story line exhibit on the basis of one dollar per month per square foot, totaling six dollars for the operating period of the exposition, plus an equal amount for utilities and maintenance for the area they sponsor. In addition, any special ingredients, equipment, production or personnel supplementing content and production in the thematic exhibit, will be underwritten by sponsors of specific areas at cost. Supporting exhibits on the ground floor will pay one dollar per square foot per

month or six dollars for six months for utilities and maintenance plus their own costs of design, construction, operation, personnel and ultimate removal of individually sponsored exhibits.

A major motion picture requires approximately two years from concept scenario to completion and is dependent on a single sponsor. Century Twenty One's Theme Exhibit is more complex as it is dependent on a number of sponsors with individual viewpoints. It is therefore essential that realistic production schedules be maintained in order to successfully integrate these varying interests and attitudes into a dramatic entity of maximum impact.

It is equally essential that an executive producer be designated the responsibility of translating and integrating the collective viewpoints and technology of all participants in close cooperation with such sponsorship while adhering to time and production schedules based on the following phases:

- (a) First outline and technical treatment.
- (b) Final production script and treatment through sponsor collaboration.
- (c) Supervision and coordination of story line material.
- (d) Final editing and scoring.
- (e) Installation, rehearsal and run-throughs prior to operation.

Man's future will be, for the most part, determined by the collective advances of industrial technology. Thus the environment of Century Twenty One can be nothing else but inevitable extensions of contemporary technology as man's future environment is created by the cumulative research, development and production of major domestic and foreign industrial corporations. The World of Century Twenty One's industrial contact program will determine both sponsorship and content and therefore must proceed on an

intensive time schedule, as construction and theme story line production schedules require that content and financing of all elements other than ground floor supporting exhibits be assured by not later than June, Nineteen Sixty One, and details covering these related supporting exhibits must be finalized immediately thereafter. This lead time is essential not only for the success of the overall thematic concept but for every phase of individually sponsored participation as well.

Time studies establish that work schedules for completion of the structural elements for the theme story line exhibit are practical. Time is short and final detailed construction drawings and specifications must be completed by not later than mid-April, Nineteen Sixty One, and are contingent on results obtained by the project's industrial contact program.

This then is our concept of Century Twenty One's Theme Exhibit, a temple of the aspirations of man, optimistic certainly, but surely all mankind lives by hopes.

If the integrated and supporting exhibits of the World of Century Twenty One, even in small measure suggest that man's collective future is determined by the collective vision of his enterprises and his potential is his own responsibility, then indeed the total impact can not fail as a bright beacon for participants and spectators alike and thus directly advance the image, institutional promotion and commercial interests of individual and collective sponsors. To think otherwise would be negative and since man's past has been subject to conflict and destruction and his present is tarnished by anxieties and frustrations, what single eternal beacon holds brighter promise than the future, based on the dedication of all enterprises, united by total motivation in creating a more plentiful and rewarding environment for the dignity of man.