

NEW HAVEN
PAUL RUDOLPH

A bold composition of towers, housing service elements, and work-space slabs bridging between them, surrounded a central core space in this dramatic building on the Yale campus. Both inside and out, horizontal and vertical masses intersected, creating a variety of spatial experiences. Concrete walls were heavily striated in a corduroy-textured surface pattern, emphasizing its durability. Despite its drama, this tour de force was criticized as a functional failure.

1963 CARPENTER CENTER - CAMBRIDGE
LE CORBUSIER

In this Center for the Visual Arts at Harvard University, Le Corbusier created pure, articulated volumes that were enclosed by flat or curving, smooth concrete walls. A ramp supported on slender columns led pedestrians through the spaces and made the composition entirely accessible, while respectful of the urban environment. The project was Le Corbusier's only completed architectural example in America.

1964 FIRST UNITARIAN CHURCH -
ROCHESTER
LOUIS KAHN

Kahn's experiments with windows and other means of introducing daylight culminated in this modern but poetic church. The massing and exterior profile of the concrete block structure derived from a desire to protect the interior spaces from glare. Individual spaces and wall openings were highly articulated and sensitively composed.

1964 CIVIC CENTER - CHICAGO
C. F. MURPHY

This graceful structure was actually designed by Jacques Brownson, a disciple of Mies van der Rohe, who tried to extend the steel and glass vernacular beyond what had been done. Here floors were framed with great steel girders permitting structural bays 48 x 87 feet, the largest in any skyscraper that existed. The structure was sheathed in Cor-ten steel which was planned to turn dark brown. Occupying only thirty percent of its site, a granite-paved plaza was created and later enhanced by a Picasso sculpture

1962 TWA TERMINAL - NEW YORK
EERO SAARINEN

One of Saarinen's most controversial structures was this terminal building which borrowed its form from the inspiration of flight. Concrete was sculpted into an expressive space containing a restaurant, snack bar, and other passenger services. Of interest were the arched tube-tunnels which led to the waiting airplanes.

1961 DULLES AIRPORT - WASHINGTON
EERO SAARINEN

Perhaps the most important innovation at this gateway airport was the development of the mobile lounge, which separated the jet traffic and the terminal traffic. Vehicular circulation was simplified by a separation of levels. The distinctive structure consisted of a cable-suspended concrete hammock slung between two rows of leaning, tapered pylons, between which were large sheets of tinted glass.

1964 SOCIETY HILL APARTMENTS -
PHILADELPHIA
I. M. PEI

As part of a comprehensive urban renewal, Pei designed three, thirty-story towers, at the base of which were several three-story row houses. The row houses, planned around courtyards, maintained the scale and harmony of several rehabilitated houses in the area. The concrete towers were graceful and well-proportioned refinements of Pei's earlier and successful Kips Bay Plaza project.

1964 MARINA CITY - CHICAGO
BERTRAND GOLDBERG

Dramatically situated on the Chicago River, in the heart of the Loop, these twin, sixty-story towers quickly became an identifying symbol for Chicago. Each circular concrete tower had 450 apartments in its upper two-thirds, with the lower third comprising a continuous parking ramp. The cylindrical core carried services and utilities while serving as a rigid structural element. Completing the urban composition were a theater, auditorium, stores, restaurants, recreational facilities, and a marina for seven hundred boats.