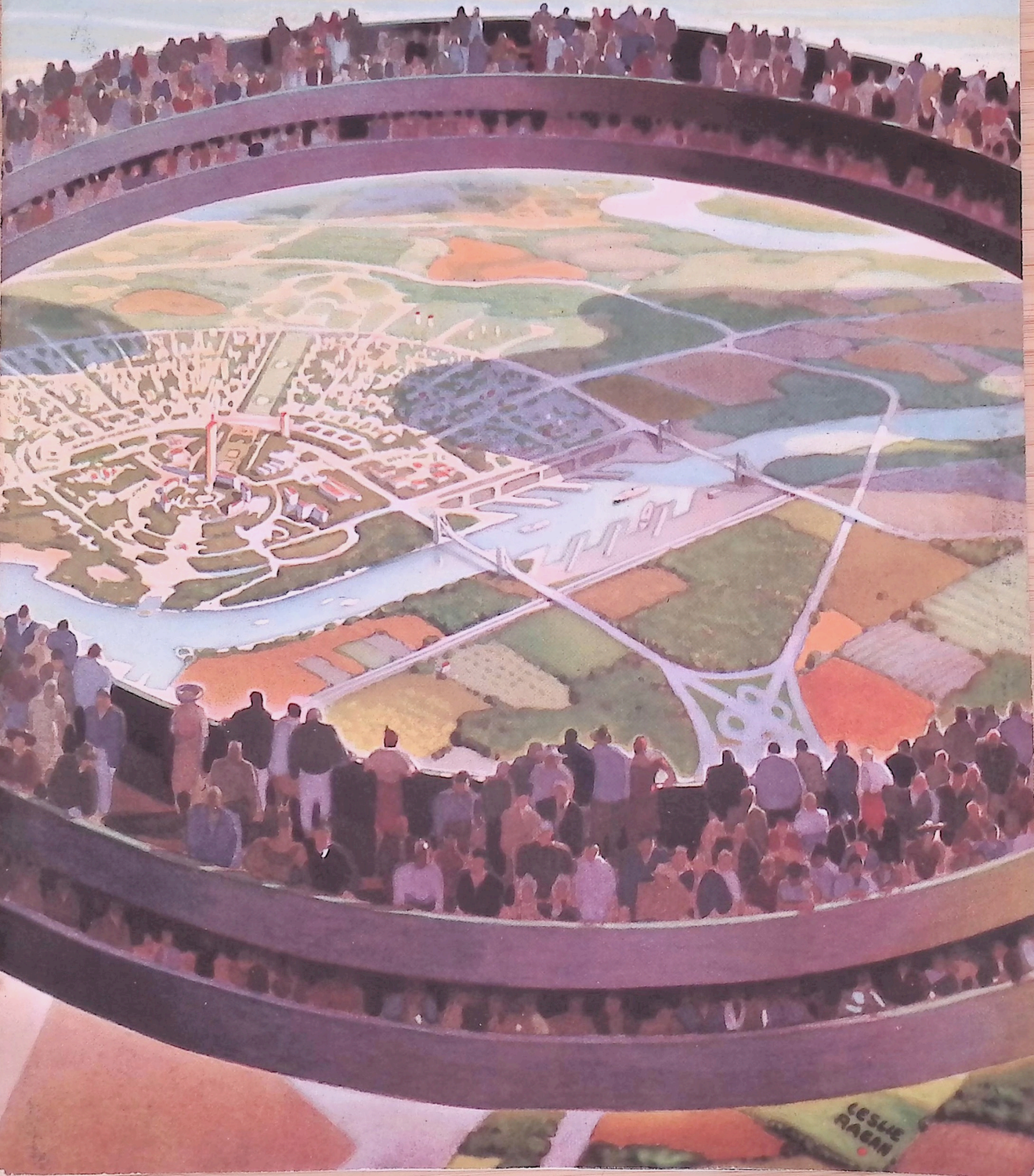


YOUR WORLD OF TOMORROW



LESUE
RABAN

YOUR WORLD OF TOMORROW

On the recommendation of its Committee on Architecture and Physical Planning, the Board of Directors of the Fair Corporation, in September of 1936, approved the Theme of the Fair, presented to it by the Board of Design, Stephen F. Voorhees, Chairman. A Sub-committee on Theme, of which Robert D. Kohn was Chairman, had created the Theme and had recommended that the central point at the Fair be set aside for a building to embody its meaning.

The Theme spectacle was designed by
Henry Dreyfuss

The original music composed for it was written by **William Grant Still**.

The Trylon and Perisphere, which gave a setting for this scheme, were designed by **W. K. Harrison and J. A. Foulhoux, Architects**.

Designer of Steel Frame..... Shortridge Hardesty
Lighting Design..... Richard C. Engelken
Narration..... H. V. Kaltenborn
Orchestra Directed by..... Andre Kostelanetz
Lyrics of the Theme March..... Albert Stillman
Direction of Living Mural..... Fred Waller
Special Projection Equipment..... Eastman Kodak Corporation
Builders of the Panorama..... Diorama Corporation of America
Recording..... Radio Corporation of America

Text of this Program—**Gilbert Seldes**

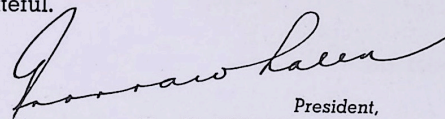
Photographs of Democracy—**Richard Garrison**

FROM the very beginning, we felt that the New York World's Fair should not only celebrate a great event of the past, but should look to the future as well. The event we celebrate is, of course, the formal beginning of orderly democratic government in the United States—when millions of men began to co-operate in building their world—which is now our country.

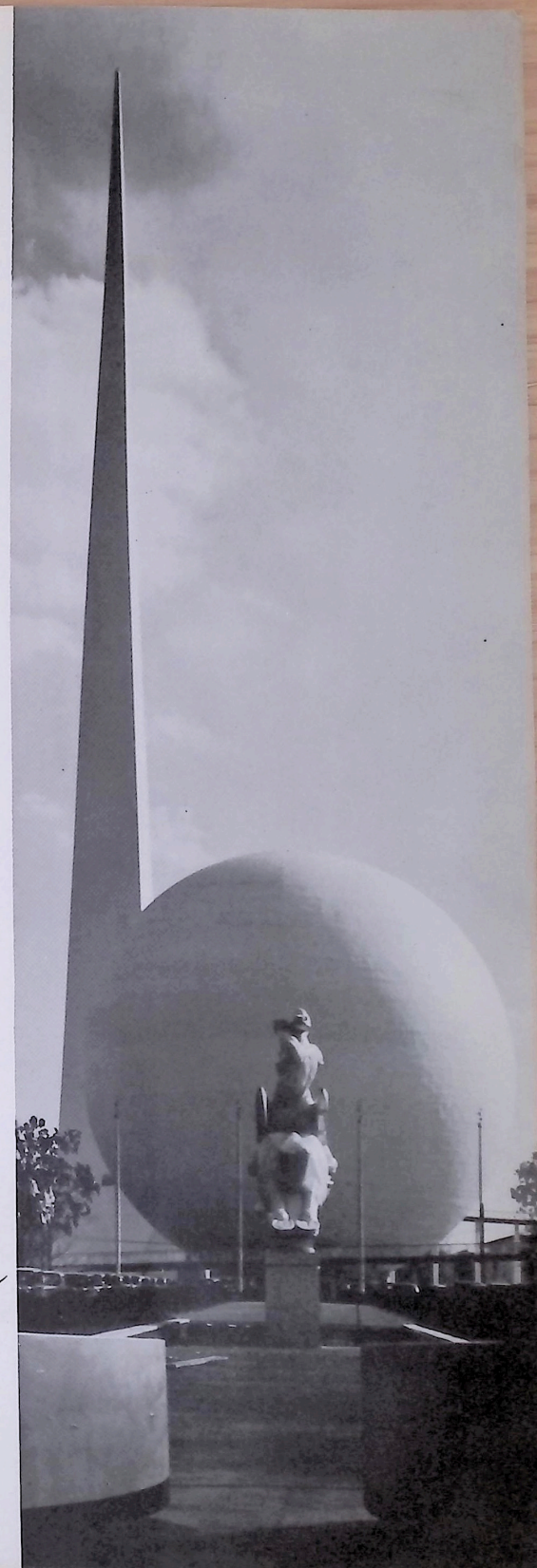
The theme which inspires the Fair projects the spirit of this event into the future. It is a theme of building the World of Tomorrow—a world which can only be built by the interdependent co-operation of men and of nations.

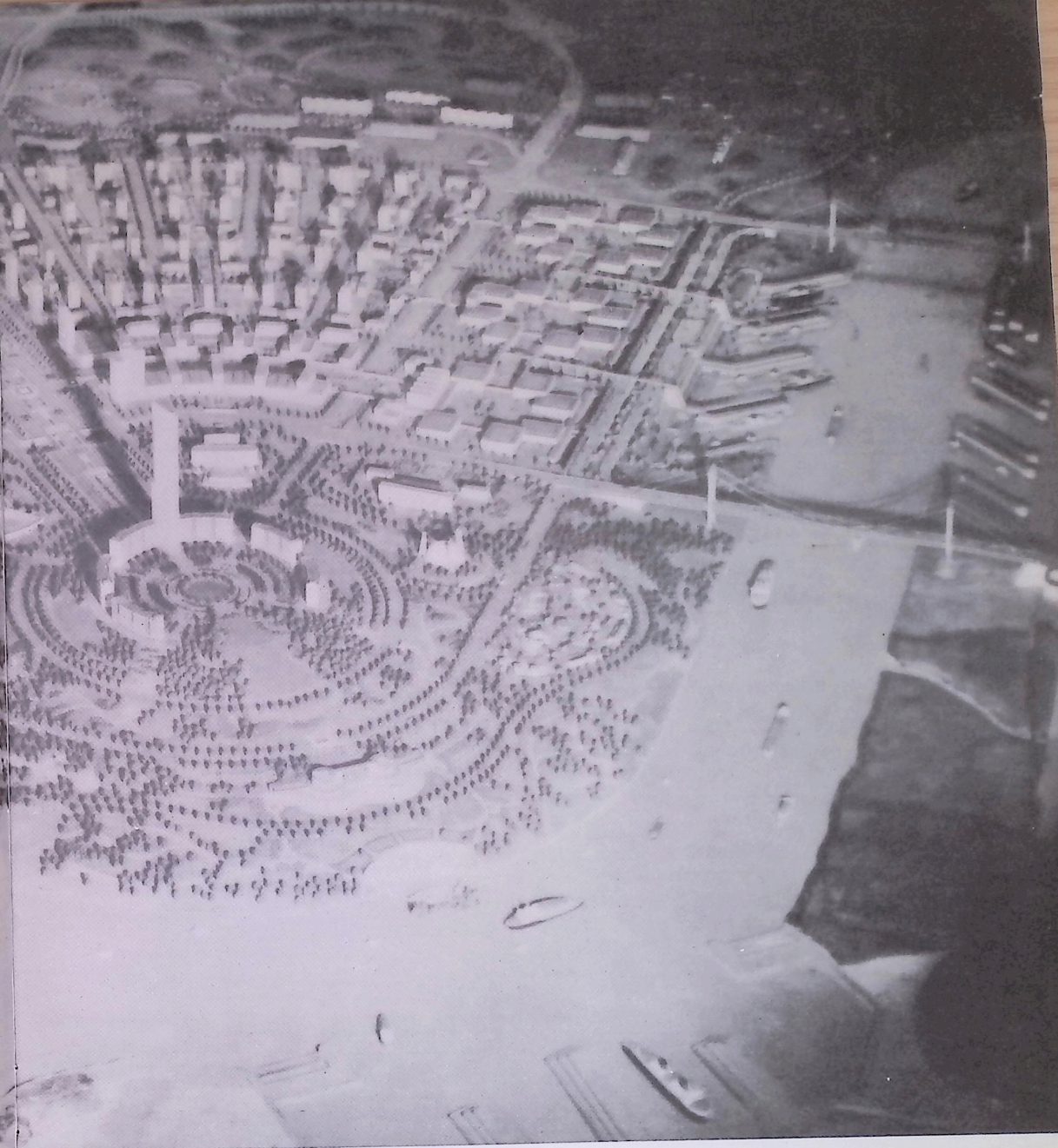
The Trylon and the Perisphere symbolize the theme; inside the Perisphere, the city of the future and the spectacle in the heavens dramatize the theme. And you might say that the whole Fair stems from this center, because the Fair itself contributes to the building of the World of Tomorrow and is an illustration of the interdependence of all men.

To those philosophers and artists who realized this idea in the Theme Center, the Fair is profoundly grateful.



President,
New York World's Fair 1939





TOMORROW

DESIGN FOR SATISFACTION IN LIVING
Men working together . . . bound by a common faith in man . . . independent and therefore interdependent. . .

Only such men and women can make the World of Tomorrow what they want it to be . . . a world fit for freemen to enjoy. . .

Thirty or forty miles from where you are living today—about half an hour by the new safe-speed boulevard—lies the City of Tomorrow. . .

Half an hour . . . to reach Democracy—the City of the Future?

Democracy dramatizes the meaning of the Fair. . .

The meaning is simple: Consciously or not, we are building the World of Tomorrow; creating the symbols of living; not each for himself, but all together.

Hence the double theme of the Fair . . .

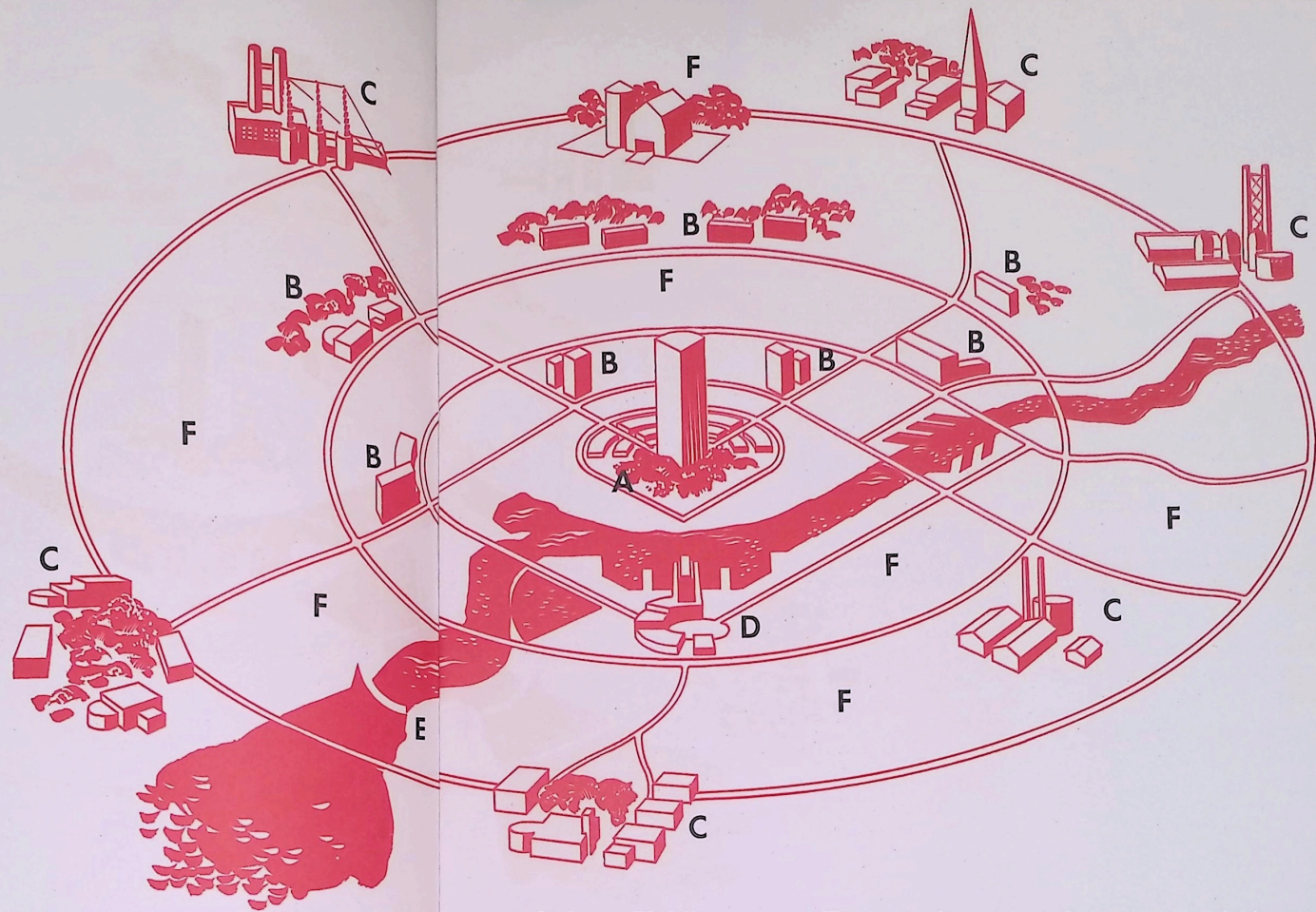
building the World of Tomorrow . . . and the interdependence of man. . .

It is being built . . . Democracy . . . thirty or forty miles from where you live today . . . about half an hour. . .

Turn the page and see where you will live . . . tomorrow morning. . .

THE CIRCLE TO THE CENTER THE CENTER TO THE CIRCLE

- A** Centerton—the business section, higher education, the social and cultural center of Democracy. Few live here.
- B** Pleasantville—residential towns, within 60 miles of the center—population (census of 1940) about 10,000 each.
- C** Millville—industrial towns—factories, greenery, homes. Estimated population (census of 1940) 25,000 each.
- D** Terminus at Centerton—to which you come from Pleasantville and Millville.
- E** The Dam in the river—source of electrical power supply for Democracy.
- F** The Farms, which are part of Democracy.



Pleasantville



THIS isn't "the city of the future." It isn't a blueprint of a dictated city. . . . It's a symbol of a way of living—not meant to be followed in detail. . . .

Yet you can start to build this city tomorrow morning. . . . There are no trick materials, no imaginary machines.

"Here," said the designer, Henry Dreyfuss, "is a center built in greenery, with a perfect traffic system—and surrounding it, separated by a green belt, are industrial and residential towns—and *all* these towns, with the business and social section at the center, together constitute Democracy."

It's hard to get used to the idea, because we think of cities stopping abruptly where the country begins. But Democracy only makes sense if you remember that it covers about 11,000 square miles—about 8 million acres—and is inhabited by a million and a half people

who live in 70 different towns. The farms, the residential towns, the industrial towns, and the social and business center, each depending on all the others, all of them together are Democracy. . . .

Centerton is where you see A on the map. That's "downtown" today—where your office is and the big department stores and the best restaurants. . . . A useful place.

You live in a house of your own, in a town nearby. . . . a town so agreeable that you call it Pleasantville. . . . It's B on the plan. . . . Or in Millville, the industrial city, marked C. You'll wake up there tomorrow morning. . . .

You'll wake in a cheerful room, on a garden. . . . in utter quiet. . . . and the air you breathe will be clean air. . . . After breakfast you'll walk over to the school with the children. . . .

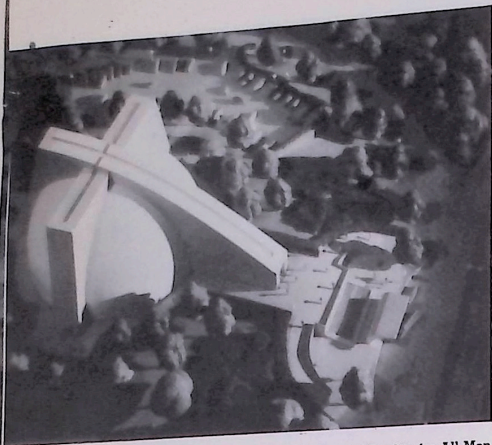
Not to protect them from accidents. . . . They can't get run over. . . . There isn't a single

street they cross on which any motor traffic rides. . . .

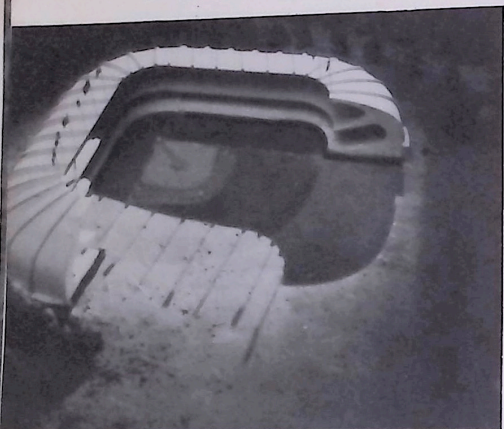
Then if you're working in Centerton you'll take the express bus or drive your own car along the safe-speed boulevards which are fast because they are built for safety. . . . or if you are running the house, you'll do the marketing, nearby, in shops which face a little park. . . . and then maybe you will also go into Centerton for some major shopping. . . .

There are about 40 Pleasantvilles. . . . 30 Millvilles surrounding Centerton. Whatever each cannot afford separately, they can afford together. . . . Pleasantville has a high school, Millville a high school and a technical college. The big university is in Centerton, because that's most convenient for all the people of Democracy.

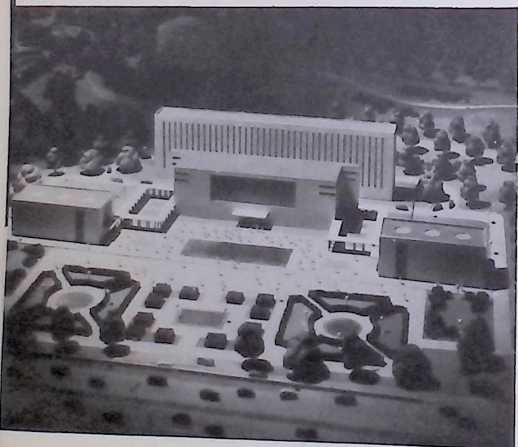
The big hospitals, opera houses, and sports arenas, too—for the same reason.



A Place of Worship for All Men



Stadium at 48th Street and Chestnut Avenue



The Central library . . . with open-air reading room

FOR THE USE OF THE PEOPLE

WHAT we want is a great place to live in. We want to be proud of our city, not because we live in it, but because it's good to live in.

Here it is . . . and we like it. It's attractive and sensible at the same time. It's pleasant because we've spent a lot of money to make it so . . .

At a low tax-rate, too—because we haven't wasted money. Here's the library. Pleasantville and Millville have their branch libraries; this big one for scholars is in Centerton.

It's uneconomical to have twenty small hospitals, when twenty infirmaries would do the work. With the savings, we've built one central hospital with the best equipment and the best doctors in the world. Emergencies? From the farthest Pleasantville you can get to the hospital in Centerton faster than you can get from one end of the New York subway system to the other today . . .

Not fanciful . . . and not dictatorial . . . No new religion has to be founded . . . no old worship is affected . . . In the hub city a great place of worship does not displace others . . . it is a center for those gatherings of thanksgiving and prayer which unite all creeds . . .

Local pride . . . Localities will have something to be proud of . . . the health of their citizens . . . the fun they have in life . . . their capacity for working and playing together . . . baseball diamonds and tennis courts everywhere . . . and basketball and bowling indoors . . . and at Centerton the vast sports arenas for the final championship games of all Democracity . . . for challenge matches with the other Democracies.

AIR-LIGHT-MOVEMENT-IN A PLANNED CITY

For of course there are dozens of Democracies . . . under various names . . . with different Millvilles and Pleasantvilles around them . . . Each is adapted to the land and the weather and the people—but all are the same in this: they are planned to let people live complete and satisfactory lives together.



BALANCE SHEET

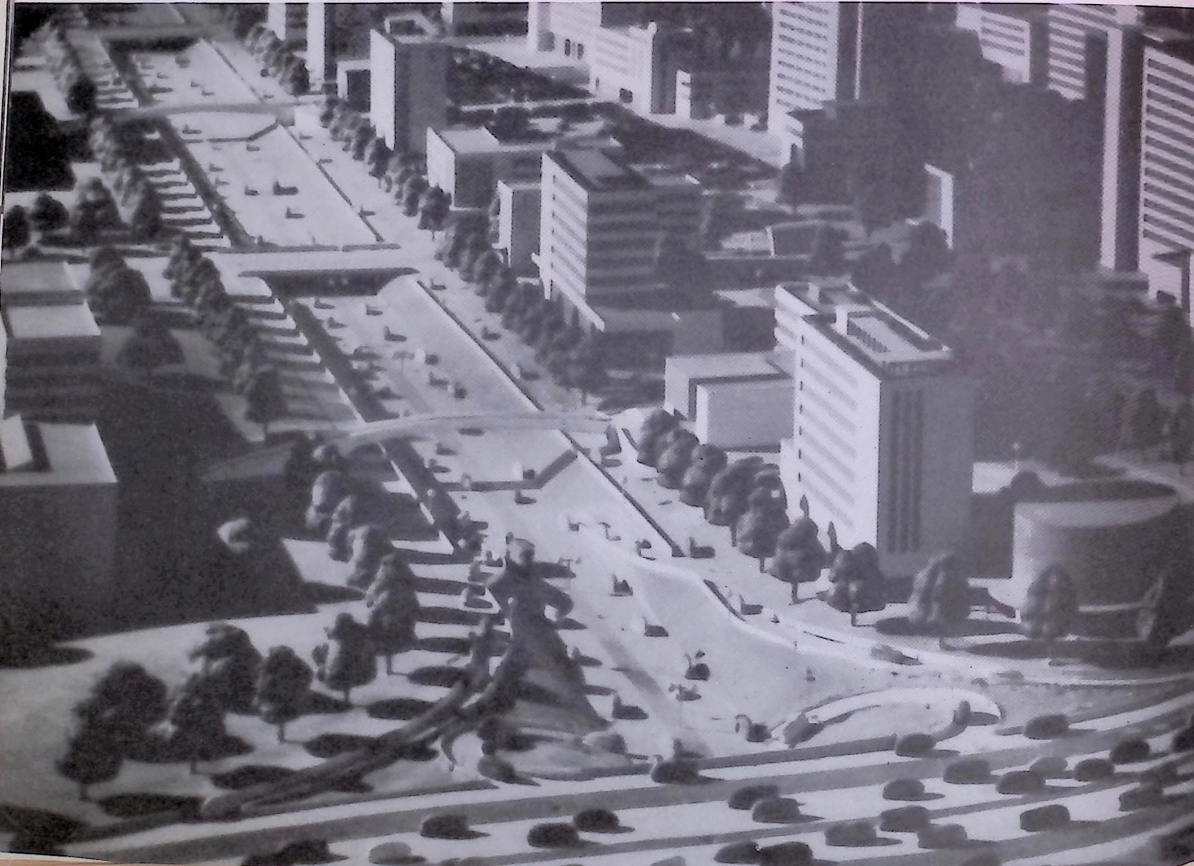
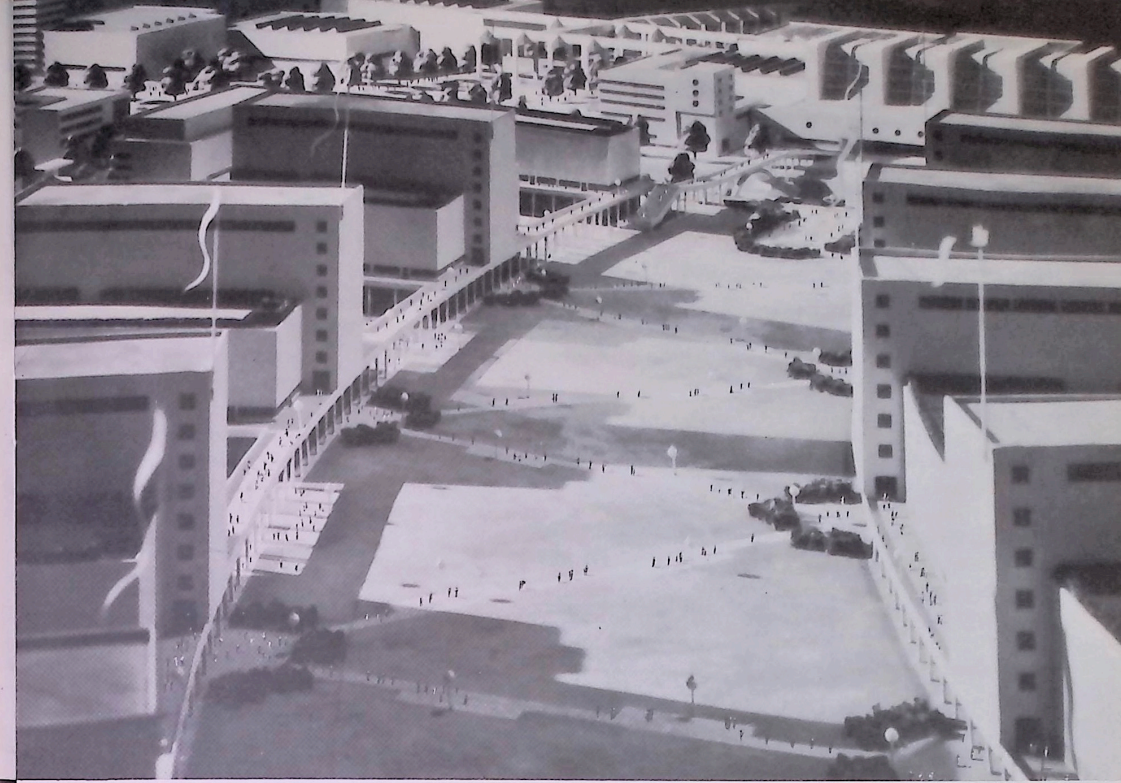
CERTAIN things you've been accustomed to, you'll miss in Democracy. . . . You'll miss the slums . . . and all the crime that breeds in the slums . . . and all the nervous discomfort of overgrown cities and the smoky air and the dark rooms and sunless streets . . . and the noise. . . . You'll miss all these. . . .

But quickly you'll become accustomed to living in a city which is planned for living. Look at the picture below. . . . The highspeed parkway with its underpasses and cloverleaves has been brought into the city. The streets are built for motor traffic; when you want to walk, you walk through

connecting parks around which are offices and stores and museums.

Look at the shopping center. . . . Your marketing you do in neighborhood stores on the Green Park . . . here you come for more serious shopping. The arcades are a blessing on very sunny days or in sudden squalls. Democracy hasn't managed to manage the weather . . . but it can cope with it. . . . In your own home, air conditioning and automatic heat control will help (no coal, no ashes, no dirt . . . heat supplied in the most economical way from a central plant). . . .

Some of the aspects of Democracy



strike us as strange. . . . For instance no part of it is trying to grow bigger than any other part. . . . Of the score of variously named Pleasantvilles, no one has any jealousy of the others. . . . In one Millville, boots are the chief article of manufacture, in another, television sets . . . neither wants particularly to be the "biggest small city in the country. . . ." All want to be clean and gay and full of happy citizens . . . size doesn't matter. . . . All are parts of the vast democracy which is just big enough . . . and not too big. . . .

Another striking thing is the amount of leisure we have . . . for time getting to and from work is short . . . our working hours are also short . . . and our leisure has led people to develop in all sorts of ways. . . . Not necessarily or always wise . . . because this isn't Utopia . . . but always pleasant. . . . We have time for hobbies and our hobbies more often are doing


things rather than merely collecting things other people have done. . . .

But you can't call gardening a hobby in Democracy . . . because it's plain second nature to garden when you have the land as part of your own home. . . .

A few other things are exceptional. . . . One is that the double-decker streets with airplanes landing on skyscraper roofs are missing. . . . They're missing because they aren't needed. In this version of the city of tomorrow, there is plenty of room . . . and buildings are low and airplanes land at the terminus.

The city is fireproof . . . roof to subcellar. But a small fire department is kept up . . . say 40 or 50 firemen for a city of a million. . . . If a fire breaks out, you'll press a button to release an extinguishing acid. . . .

With no traffic problem, the police will have purely policing duty. . . . The life of Democracy offers no incentive to crime.



THE VISION IN THE SKY

This . . . which seems to be the only unreal part of Democracy — is the most real. What this drawing represents, takes place in the sky which arches over Democracy as it lies today in the base of the Perisphere. . . . It is the core of truth from which the whole concept of Democracy springs. . . .

Because this march of men and women, singing their triumph, is the true symbol

of the World of Tomorrow. . . . If the hundreds of thousands . . . and hundreds of millions . . . whom these represent—if they cannot march and work and sing together — then the World of Tomorrow cannot come into existence. . . .

The World of Today and Yesterday will be destroyed by men who do not believe in creative humanity — by tyrants who command slaves . . . and no new world will be built in its place. . . .

On one side is the World of Tomorrow, built by millions of free men and women,

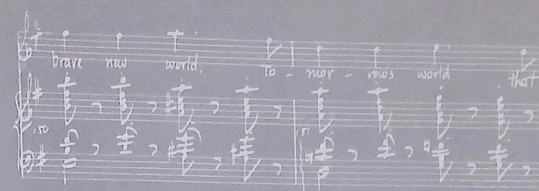
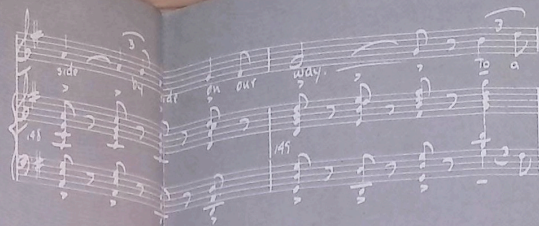
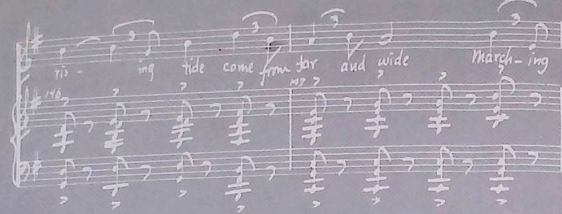
independent and interdependent. . . . On the other side is chaos. . . .

These giant figures . . . with arms linked . . . priest and farmer and miner and housewife . . . sandhogs and baseball players and telephone operators and ministers . . . dairymen and cotton pickers and brakemen and nurses . . . men and women of all nations. . . . They are marching in triumph. . . .

They have triumphed over chaos . . . they have built the World of Tomorrow. . . .

T. KAUTZKY
DEL

TAKEN FROM THE
ORIGINAL SCORE
BY W. G. STILL



Copyright, 1939, by J. Fischer & Bro.

CONNECTIONS

The government buildings of Democracy are in Centerton. . . . The one tall building . . . a full twenty stories high . . . is the center of government . . . with offices adjacent. . . .

If Democracy were Utopia, government would be superfluous. But Democracy is an entirely practical city. . . . And there can be a dozen or a hundred such groups of towns and villages and centers in the United States, each with commercial and agricultural and industrial interests. The government exists to see that these interests harmonize. . . .

A farmer in Texas has a good crop . . . he buys a tractor from a company in Iowa . . . the foreman of the night shift at the tractor factory gets a bonus . . . he can afford to give his wife money to straighten their little girl's teeth . . . the dentist orders a new unit from Philadelphia . . . and a Philadelphia family buys three more print dresses made from Texas cotton. . . . Multiply the process ten million times over and you have prosperity. . . .

The basis of it is interdependence. The process from Texas through Iowa to Philadelphia and back to Texas has involved railroads and telegrams and stocks and bonds and banks and postage and electric power. . . .

It has affected the health and happiness of thousands of people. . . .

The theme of the New York World's Fair is this interdependence. . . . It is shown in one way in Democracy . . . the industrial town, the residential town, the central hub — each fulfilling a special function, each depending on the other. . . . It is shown again in the spectacle of men and women marching together in the heavens. . . .

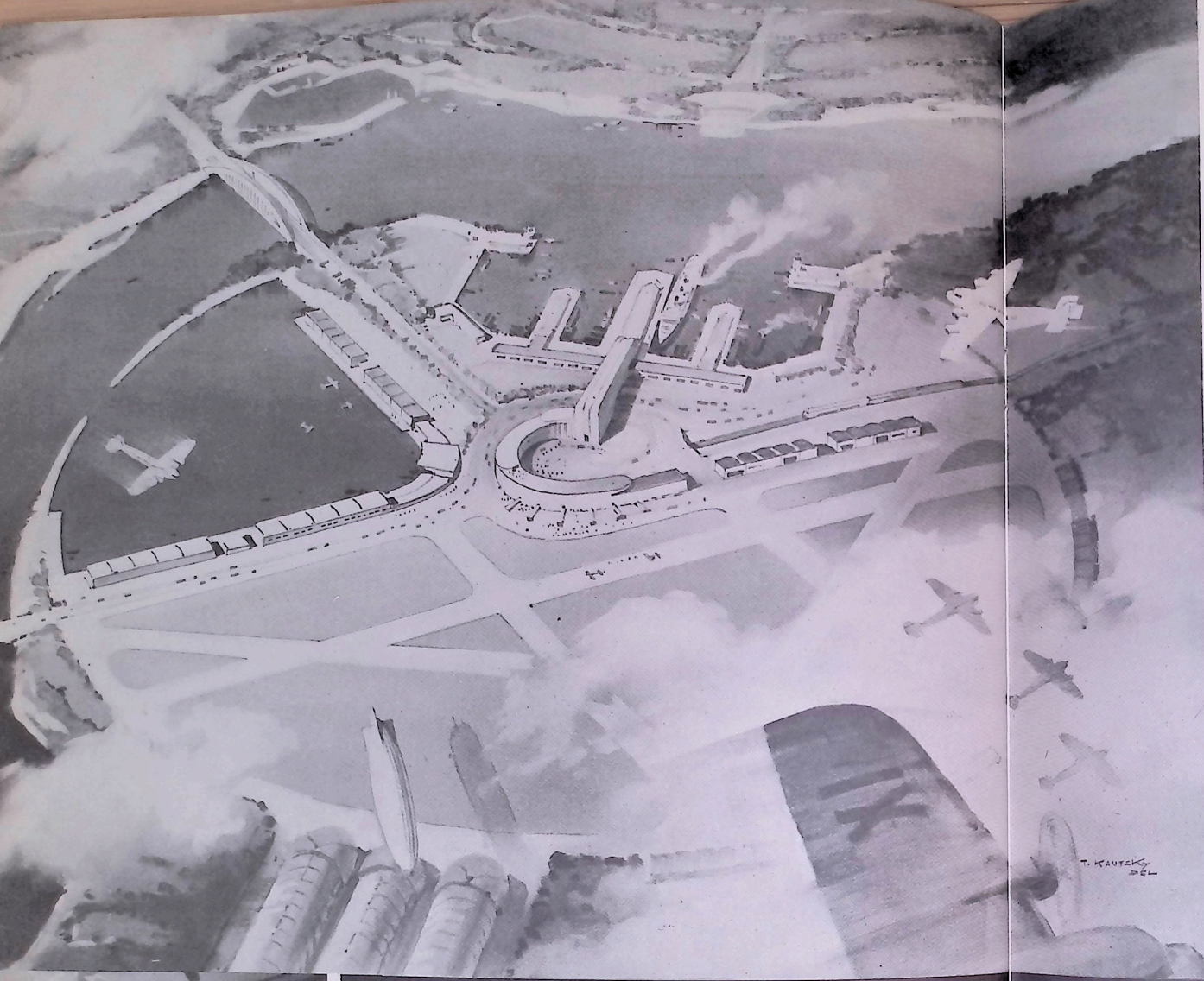
Outside of Democracy you can see the inter-relation of human action illustrated in the Fair itself. At various points you will find focal buildings . . . devoted to Government, Food, Health, Education and Science,* Communications, Transportation, Production and Distribution, Community Interests. Under these headings the great exhibits of the Fair are grouped. . . . A special booklet on each of these focal exhibits has been issued.

Every one is connected with every one of the others. Not one could function completely without all the others.

That is the Theme of the Fair . . . symbolized in the Theme buildings, dramatized in the spectacles within the Perisphere, and demonstrated by the Fair itself. . . .

*A film, *The City*, dealing with the practical problems of housing in the future, is shown periodically in the theatre of this building.





TERMINUS

One of the constant miseries of life in modern cities is getting into them, getting out of them.

Railroad trains run through desolate slums and unsightly dumpheaps, and the stations are ugly or out-of-the-way... Busses make tremendous speeds on the highways and get snagged in city traffic and waste time... Only big cities have good airports and it takes you an hour to get to the port... a distance of ten miles... for a half hour ride which covers ninety miles—and then you have another hour in traffic covering another ten miles to your destination...

And most cities have neglected the traffic possibilities of their waterways.

A great Terminus for travel by air and land and water is beyond the financial possibilities of smaller cities... the Millvilles and Pleasantvilles which surround Centerton... Luckily it is also beyond their needs. In thirty

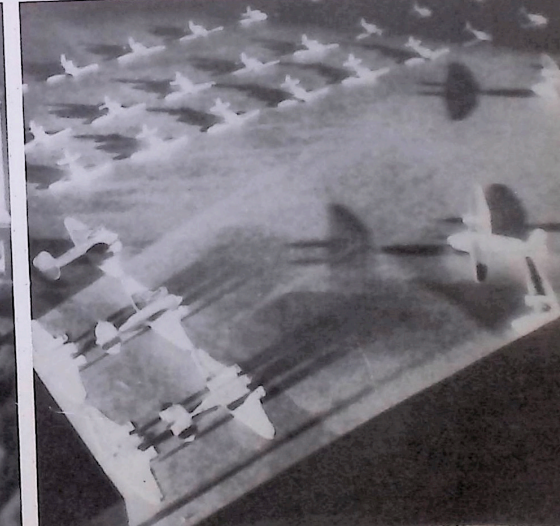
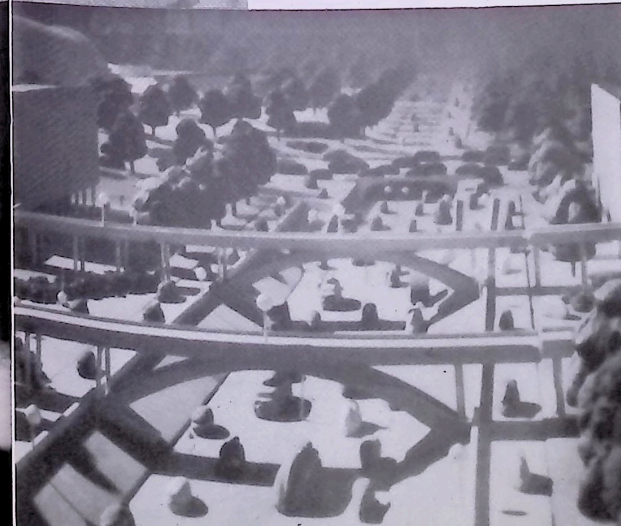
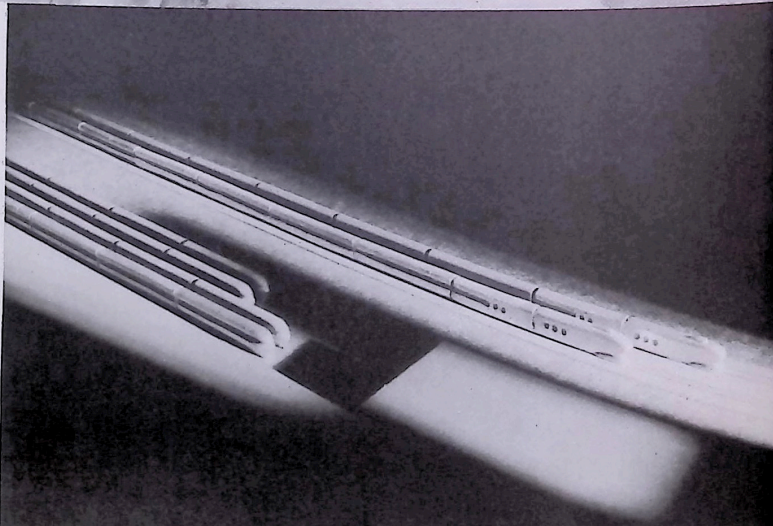
or forty minutes they can arrive at the central Terminus—by passing all traffic.

At the Terminus air, land, and water traffic will meet. The bus-lines from outlying towns, and the transcontinental ones, too, will come there; and the planes from all over the country... and the great express trains will make this their stop for the entire region.

You'll find connections waiting for you at Terminus for the entire area. And you'll also find an underground highspeed artery to the business center. When you are ready to continue traveling, you'll not miss your train or plane or boat because of a traffic jam... There are no jams on the underground...

Someday we may build an underground to the sports arena, too.

Terminus is more than a solution of traffic problems. It is, itself, an example of interdependence—of free cooperation—a symbol of the way one may live tomorrow.



GOODS AND CHATTELS

One of the reasons the traffic jam — with its fretting of nerves and honking of horns — has vanished is that parking in the street has vanished. . . . Magically your car has found a place for itself, convenient for you, out of the way of traffic.

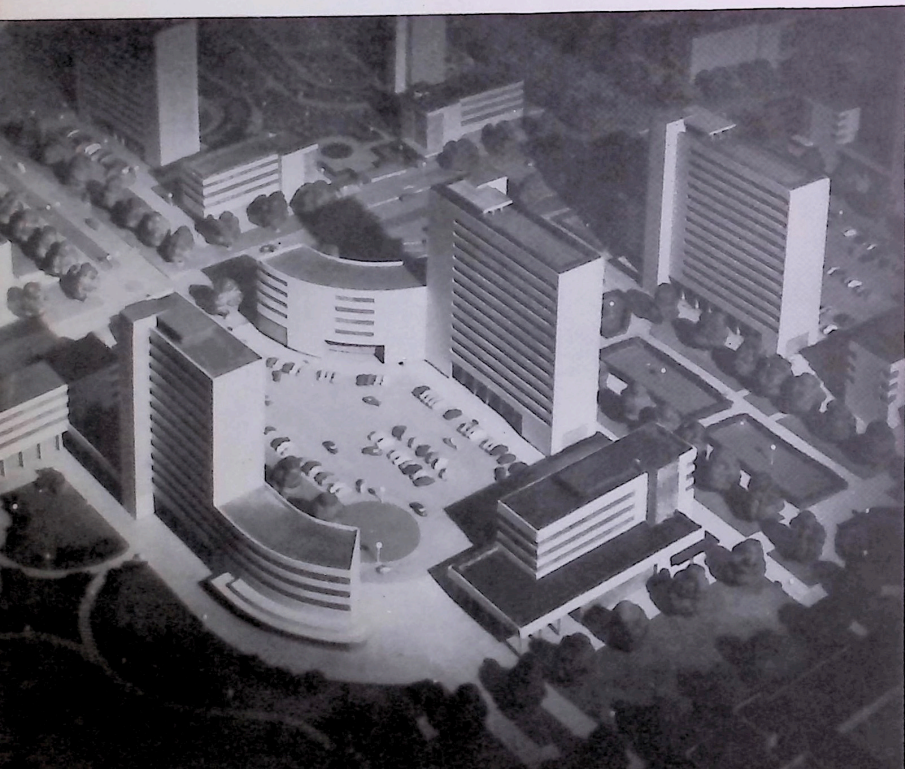
Because this central city is planned to do certain things, because space doesn't have to be wasted on things the other cities do better, there is ample room here. . . . Every office building is on a park and on a parking lot as well.

Every time you put a desk into an office building, you provide space for a car outside. For department stores, theatres, the sports arena, and other places where people gather in tremendous numbers,

you make special arrangements . . . underground parking in one place, overhead in another. . . . It can be done . . . with mathematical precision. . . .

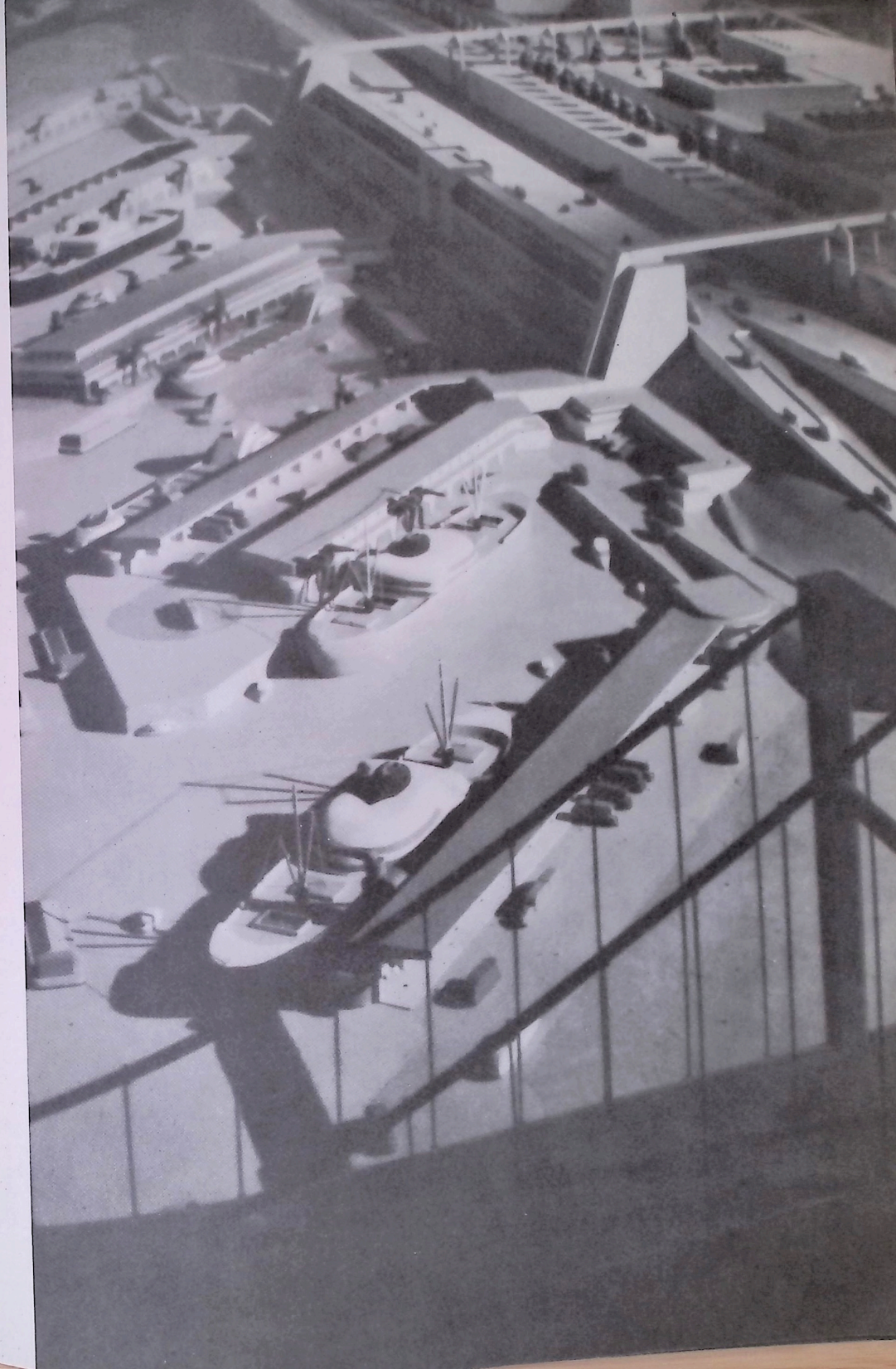
Trucking also has almost disappeared from the hub. . . . Vast quantities of goods come in . . . chiefly by boat and train . . . shoes and food and furniture . . . motor cars and fountain pens and clocks . . . for this is the distributing center of the entire area. . . . But the goods are lifted from the boats and the train platforms by carriers . . . and they are distributed by a carrier system to the proper warehouses, and never come into the crowded area.

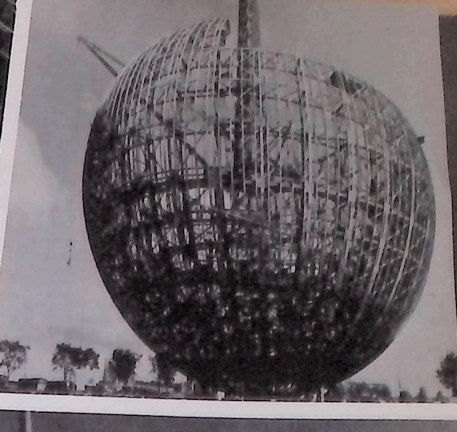
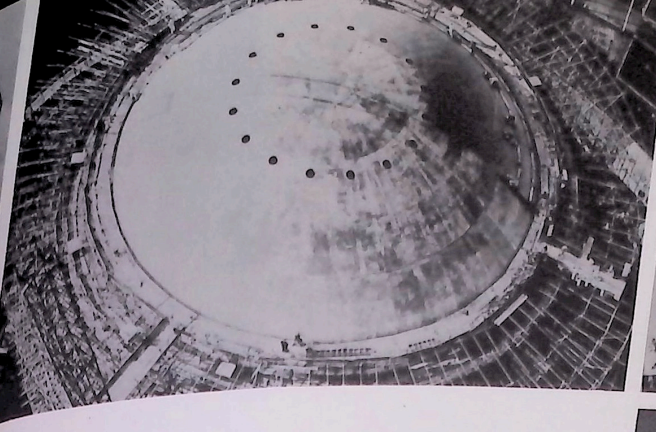
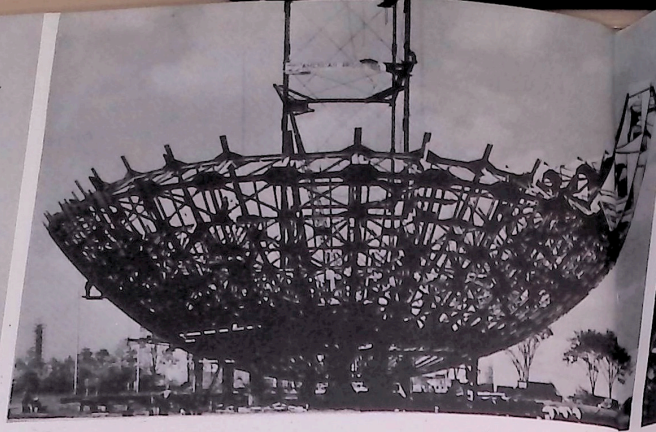
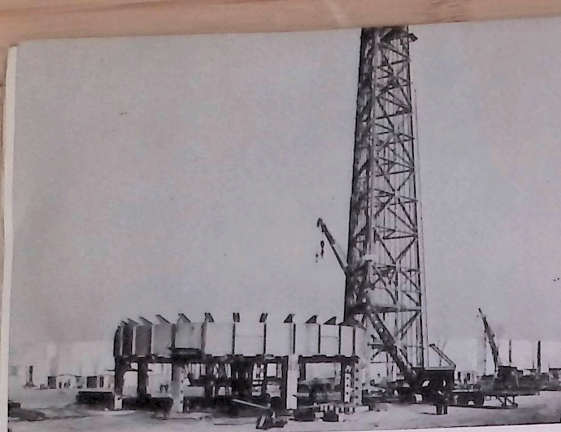
The water basin is busy with shipping, but the water is clear and sparkling . . . no factory refuse pours into it from Millville . . . no sewage from Pleasantville or the hub. . . . Incineration has been substituted for pollution. . . .



Mathematical relation between office space and parking space

Distribution—heavy cargo—boat to dock—carrier to warehouse





OPERATIONS

The winning design for the Theme Center was that of Wallace K. Harrison and J. André Fouilhoux . . . a design which began with a hairpin and a ball of putty, still in the possession of Mr. Harrison. It grew to a triangular column and the largest sphere in the world. . . .

The sphere was chosen because a ball is the ideal form for enclosing the largest possible amount of space with the smallest amount of material; with the sphere the natural contrasting form is a tower. Together these two simple and familiar forms are instantly striking and permanently impressive.

Before they were built, models were exposed to a 70-mile wind in a testing-tunnel . . . they cannot be blown over and the outer covering cannot be ripped off.

The theme buildings are made of 2,000 cubic yards of concrete and reinforced steel, and 3,000 tons of structural steel resting on more than 1,000 creosoted wood piles. The Trylon is 700 feet high . . . (in the United States only the Woolworth, the Empire State and the Chrysler buildings are taller) and the diameter of the Perisphere is 200 feet. The total weight of the buildings and their foundations is about 10,000 tons.

And there are more than 7,000 separate pieces of steel in the buildings.

The pictures show the process of construction. No free-standing sphere like this had ever been made before . . . there was no precedent to fall back on . . . and the work was done on time and without one major accident. . . .

The structural triumphs of the Theme Building have a close connection with the success of the theme-dramatizations within. Getting the audience from the Trylon into the Perisphere requires two of the longest electric stairways in the world. Inside the Perisphere you can stand on one of two balconies to see Democracy . . . these balconies revolve, one clockwise, the other counter. . . . And both the treatment for sound and air-conditioning have been so worked out as to give you, as you move around the vast hemisphere, exactly the sensation of floating high in the air . . . (the air is purified . . . nothing

that smells of the earth remains to destroy your illusion of flight).

PICTURE

The living murals which appear on the heavens in the Perisphere were also a new problem . . . for they are not moving pictures in the ordinary sense. . . . They are pictures which move over more than an acre of space . . . and when the dome is filled with the projected figures you have the equivalent of an ordinary height movie screen—two-thirds of a mile long.

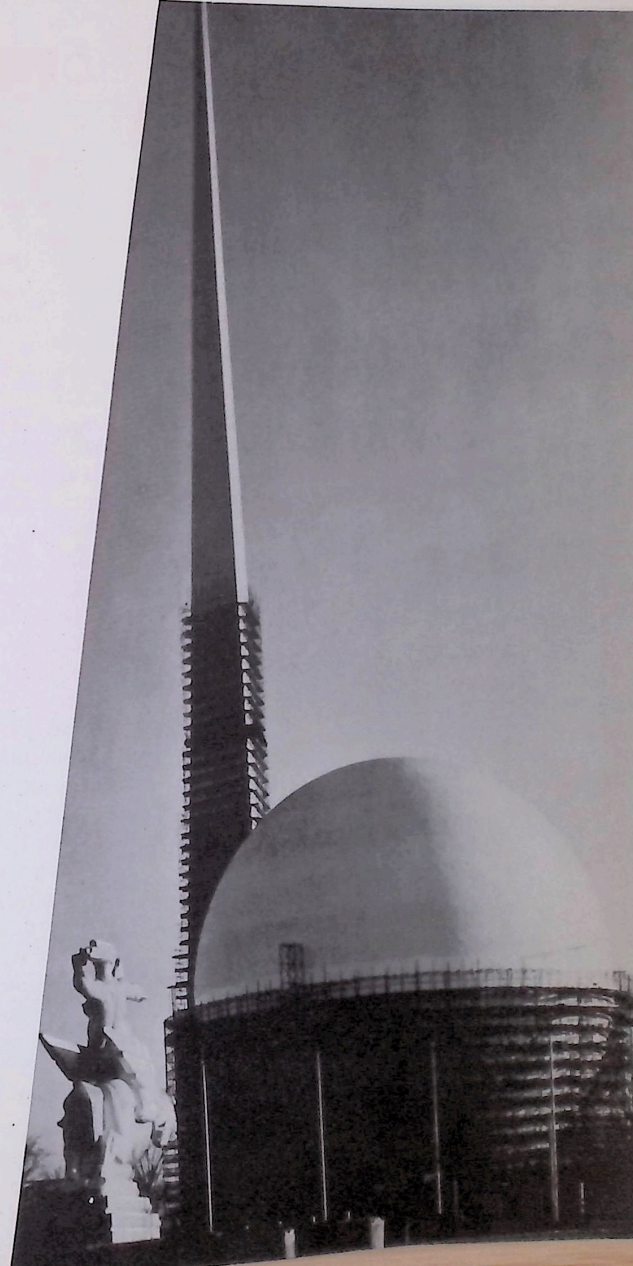
The amount of light is so tremendous that it would melt ordinary film . . . sections of film enclosed in glass slides are used instead and a specially designed battery of ten four-fold projectors magnifies the picture 345 times over and throws it on the vault of the Perisphere. . . . Making glass move as easily as film before the projector required entirely new machinery . . . large geared drums . . . and presented new problems of synchronization and precision in placing.

Incidentally one hundred of the largest long-focus f 1.6 lenses ever made commercially are in the ten projectors.

The entire system was created especially for the 83 seconds of the "moving picture" by the Eastman Kodak Company.

PURPOSE

The words "first" . . . "largest" . . . "unique" . . . naturally occur in describing the structure of the Theme Buildings and the mechanism which activates the spectacle inside the Perisphere. But as old as humanity and as permanent as life itself is the purpose for which the Theme stands. . . .



NEW WORLD

What is the purpose of it . . . of the theme . . . of the Fair itself?

To symbolize . . . to demonstrate . . . to dramatize the new world . . . the World of Tomorrow . . . to show how it might come into being . . . as soon as men recognize their interdependence, one on the other.

The New World . . . it has always been the name for America . . . here the New World of Tomorrow naturally is born.

The pictures we have passed in review are suggestions . . . not a dictator's blueprint . . . for the New World. . .

Here are the hopeful words spoken by H. V. Kaltenborn, as the great spectacle unfolds in the Perisphere. . .

- The City of Man in the World of Tomorrow.
- Here are grass and trees as well as stone and steel. Not a dream city, but a symbol of life as lived by the Man of Tomorrow.
- No longer planless jumble of slum and grime and smoke, but town and country joined for work and play in sunlight and good air.
- At the center are government, business, amusement, while out beyond are home and workshop, mine and mill, dependent on each other.
- As day fades into night, each man seeks home for here are children, comfort, neighbors, recreation—the good life of the well planned city.
- As man helps man, so nation leans on nation, united by a thousand roads of commerce, heart, and human aspiration.
- A brave new world built by united hands and hearts. Here brain and brawn, faith and courage are linked in high endeavor as men march on towards unity and peace. Listen! from office, farm, and factory they come with joyous song.

Men working together . . . bound by a common faith in man . . . bound by their need of one another . . . free, independent men, knowing they can be free only because others help them to keep their freedom . . . independent and therefore interdependent. . .

Only such men and women can make the World of Tomorrow what they want it to be . . . a world fit for freemen to enjoy. . .

—GILBERT SELDES

