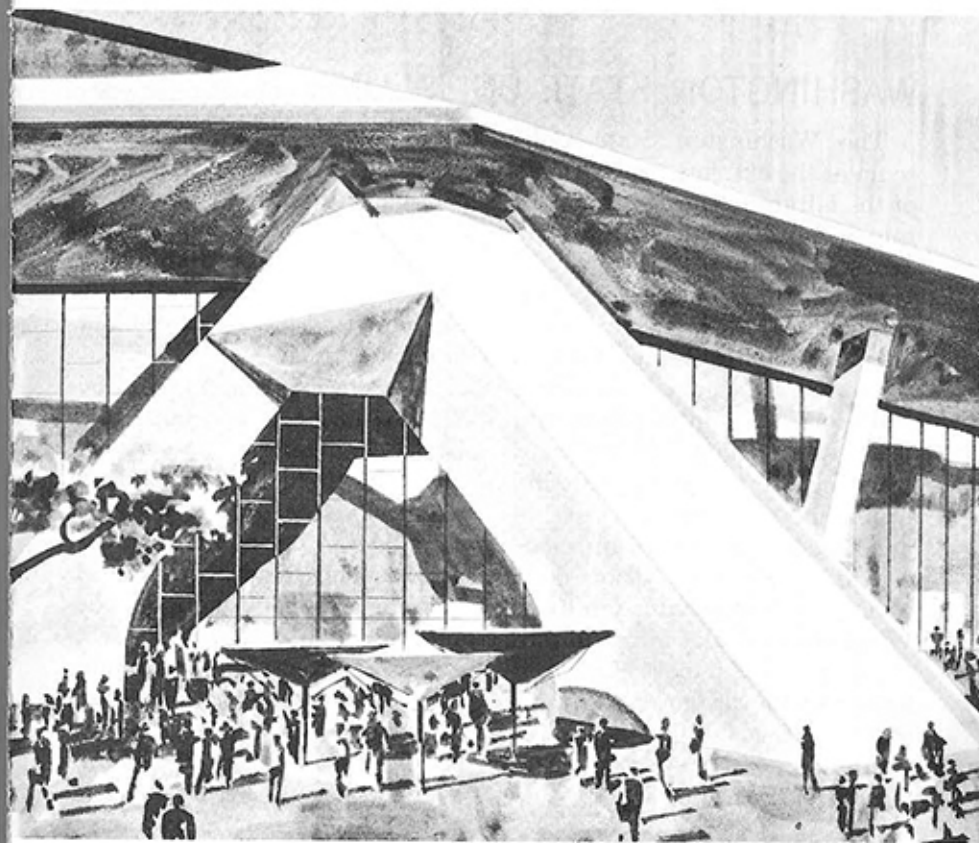




WORLD OF
CENTURY 21



WASHINGTON STATE COLISEUM

The Washington State Coliseum at the extreme western edge of the fairgrounds provides a view into a world of the future—the World of Century 21.

Under the Coliseum's gently sloping roof, designers have translated in visually dramatic terms the combined insight of scientists, educators and philosophers into the future of man.

Rising in the center of the Coliseum, symbolically just beyond reach and yet within modern man's range of vision, is a structure of cubes bathed in light. Within this cellular formation are the promises of tomorrow, evoked from the knowledge of the present and the fulfillment of the future.

This is Washington's theme exhibit, entitled "Century 21—The Threshold and the Threat."

Visitors ascend to the overhead exhibit in a globe-shaped elevator for a 21-minute tour of the future, which includes a look at the city of tomorrow, the home of the future, and transportation, industry, food production, education, communications and recreation in the 21st century.

The threat suspended over the threshold of the future is man's inhumanity to man, the one thing which might prevent him from

staking his claim in tomorrow.

On the ground floor of the Coliseum, around the perimeter of the 130,000-square-foot structure, are exhibits displaying many of the products and services which scientists predict for the next century.

The Coliseum was financed by Washington State and built at a cost of \$4.5 million. It was designed by architect Paul Thiry.

In the shape of a hyperbolic paraboloid, it has no interior roof supports. Four massive reinforced concrete abutments support the building's roof, which is 110 feet or 11 stories high. The aluminum-paneled roof is supported by steel compression trusses and nearly six miles of steel tension cables.

The Coliseum covers nearly four acres, or four square city blocks.

At the conclusion of the World's Fair, the Coliseum will be converted to an 18,500-seat sports and convention facility. It will be sold by the state to the City of Seattle to become one of the key structures of the new Seattle civic center.

There are some 3,500 interlocking aluminum cubes, each four-feet square, comprising a total of 30,000 square feet in the huge state theme exhibit. The

cubes serve as windows to the past, present and—most significantly—the future. About 30 miles of aluminum extrusions are contained in the cubes.

The cubes house complex equipment, including sound and lighting devices. The surfaces of some form sections of three-dimensional motion picture screens and some contain back-lighted models. The show is directed from three separate control stations

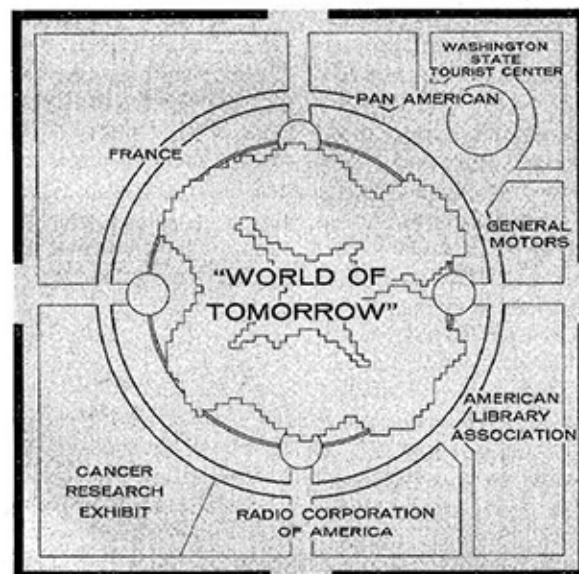
enclosed within the structure.

The form of the exhibit was chosen to suggest the interdependence of the various branches of science and technology in creating the environment of man in the next century.

Its designers describe it as "suspended nebulae—much like a floating city."

The show is sponsored by the state Department of Commerce and Economic Development.

WORLD OF CENTURY 21



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THE WORLD OF TOMORROW EXHIBIT

Among the most memorable and stimulating experiences of visitors to the Seattle World's Fair is the journey through time and space in the World of Tomorrow Theme Exhibit.

Here the highest aspirations of 20th-century man are transformed through theatrical alchemy into the spiritual and material riches to be enjoyed by his heir—the man of Century 21.

But, as the title of the show emphasizes, the legacy of human prosperity and happiness is not guaranteed. The man of today must earn these rewards for his heirs, otherwise his legacy may be one of human misery and destruction.

The four entrances to the Coliseum lead past industry displays to the center of the building, where the present is left behind for a step into the future.

In groups of 100, the audience crosses a bridge over a pool and enters the vehicle that transports them into the world of tomorrow. Their conveyance is called the "bubbleator."

Slowly, the "bubbleator" makes its ascent through soft lights of ever-changing hue as music from another world—the World of Century 21—surrounds the globe and its passengers.

Time is relative and in this case 39 years are compressed into 40 seconds as the "bubbleator" rises into the honeycomb of cubes that foretell the future. The "bubbleator" stops in a pool of golden light. Above, in twinkling splendor, is an infinite galaxy of stars to help light the way.

This is the prologue—man's already-past futures, linked with the present and stretching beyond into tomorrow and the day after tomorrow and the day after that. The newborn child and the petals of a pastel flower opening to a new day are reminders of the link between the generations of man.

Suddenly the beauty of the images is scarred by the threat on the threshold of the future—dramatized by the vision of a family desperately awaiting help in a fall-out shelter. But soon these figures are gone, as the voice of a child of the future banishes their plight with words of compassion.

In a panorama that fuses the past with the present, the traveler through time sees a series of pictures—from the Acropolis and the fleet of Christopher Columbus to the atomic cloud and Marilyn Monroe.

As this montage fades, the

ramp through the future glows ahead and the narrator beckons from the next cluster of cubes, from the city of the future.

Overhead soft clouds drift by and the ramp is bathed in sky-blue light. It is spring in the 21st century and ahead, in a huge deep well, lies the city of that balmy day in projected time.

The city of the future is superimposed over terrain suggestive of Seattle, but while present landmarks are identifiable there are striking changes in the composition of the metropolis.

It is tomorrow's product of today's scientist, artist and manufacturer of vision. The city and its environs are basically circular in form. While most of its architecture and man-made objects are a sharp departure from those of the present, the Space Needle and the Washington State Coliseum stand in harmony with their structural companions.

Gradually, various features of the city come into detailed focus. There are intricate transportation systems with jetports, rapid-transit monorails and highways over which electrically-controlled automobiles ride on air. Farmlands and recreational areas are illuminated and residential communities that allow their inhabitants to stretch without bumping elbows appear.

As dusk settles over the city, the roar of its activity settles into a gentle hum and the lights probe upward into the sky.

Is this truly a projection of the future or merely an unfounded dream, this city of tomorrow? As if in answer to the question the walls of the cluster chamber are illuminated to show examples of architecture already in existence or in the planning stage. Not only is the city of the future possible, it is already in the making.

But the heart of a city is not its architecture, nor its highways and its jetports, as vital as they may be to its character. A city's heart is diffused into the many structures that give its families shelter, where individuals may share their joys and triumphs, their woes and disappointments.

A photograph of a future home serves as an invitation to move ahead into the next cluster of cubes where the home of the future is waiting.

The home is in a wooded glade abounding with vibrant summer colors. It is spacious and designed for relaxed living inside and on the patio and in the yard outside.

Suddenly the contrast between the best of the future and the worst of the present is seen in views of a dreary suburban development with rows of identical dwellings stamped from the same

mold; an urban housing project with grim and gray apartment buildings, and a decaying slum section forested not with trees but television antennas.

The link between the home of the future and that of the present is shown with other examples of contemporary residential architecture.

In the interior of the home of the future, a one-unit utility core supplies heating, plumbing, wiring and automatic climate control. A built-in vacuum system keeps the house free of dust.

The furnishings are lightweight foamed plastics, foamed cement and glass, and combinations of plastics, paper and light metals.

Windows can transform day into night or night into day at the flick of a switch and when it rains the windows close automatically.

The kitchen is a wonder of built-in efficiency, with solar ovens, cordless appliances and thermo-electric refrigerators. After dinner there's no need to wash the dishes—they are disposable.

The home's color scheme can be changed with lighting, merely by turning a switch.

The narrator says the man of the future will be eager to return to his home at the end of a day

at the office or factory. Perhaps he will commute to his job in his own gyrocopter, which takes off from his own heliport. At this point a model gyrocopter flies into the next cluster chamber, illuminated by the golden, orange, rust and red colors of autumn.

This area shows transportation, food production and distribution, and industry in Century 21.

Color film montages and color transparencies picture land transit facilities of the future. Monorail systems shuttle into the city and high speed air cars travel on electrically-controlled highways. There are no traffic jams nor crowded subways. The new transportation facilities speed the worker to industrial sections unlike those in most cities of the present. There are no smokestacks to pollute the air. The factories of tomorrow are automated and are located in attractively landscaped industrial parks.

The industrial plants of Century 21 produce more of everything for less in materials, time and money.

The office of the future will be a complete communications center with devices which project micro-mail, automatic transmission machines for correspondence and machines that communicate

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with one another to exchange information, freeing man for more creative pursuits.

As if in answer to the problem of food production and distribution created by the world's ever-increasing population, the cluster's cubes show another type of 21st-century factory—the farm factory.

Plastic domes cover climate-controlled farmlands to produce crops throughout the year. Farms appear in what was once arid desert.

The visitor sees another sort of farm—an off-shore floating sea farm processing kelp and plankton and turning it into food suitable for the dinner table.

The theme show dramatizes the abundance of the earth to be shared by all mankind, with views of families throughout the world enjoying the food at tables of plenty.

But man has other hungers; he cannot live by bread alone. The next century must also satisfy his hunger of mind and soul. Ahead in the next cube cluster, radiant with the clear blue light of winter, are the world of tomorrow's harvests of education and communications.

The voice of the child of the future is inquisitive, her mind full

of questions about the new world in which she and the visitors find themselves.

Before their eyes are views of advanced schools, colleges, universities, libraries and museum interiors and exteriors. Inside are some of the machines which will play a major role in the transmission of the new world's knowledge. There are closed and open circuit television sets, memory retention, data retrieval and translation machines. There are microfilm and tape-recorded libraries—devices even a child, the child of the future, can operate.

These are electronic storehouses of the knowledge of the past and present, to be shared by all seekers of wisdom throughout the world in free exchange. They are the gifts of modern wise men, guided by a brilliant star of civilization which shines above the spectator.

Now the winter light fades and fresh new colors of gold appear, signifying a new spring in the chamber of recreation or, if you prefer, re-creation.

Freed for more creative endeavors by the technology of Century 21, the man of the future will engage in arts, sports and hobbies ranging from A to Z. Some are suggested by cubes, representing

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each letter in the alphabet, which are illuminated to reveal 26 recreational pursuits.

Through an opening down the spiral ramp is an abstract, sculptured tree in gleaming metals. As lights play upon it, it seems to grow.

The tree is "the symbol of today, planted for tomorrow."

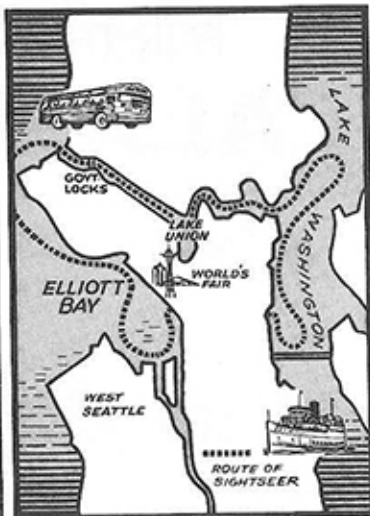
As the brightly lighted tree returns to shadow, the ramp glows ahead in the epilogue area, reverberating with the noise of countless clocks ticking away the present.

Once again the figures in the fall-out shelter, for whom time is running out, appear.

Suddenly the ominous ticking of the clocks ceases, to be replaced by an equally disturbing silence.

The voice of the narrator is replaced by another. It is that of President Kennedy, with words from his inaugural address. They bear the message inherent in the theme show, calling upon listeners to use the knowledge of the present to build a brighter world of tomorrow—a world free of the threat which clouds the threshold.

The theme show ends in a symphony of music and color. The visitor files down the exit ramp and goes his way into the future, which he will help shape.



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AMERICAN LIBRARY ASSOCIATION EXHIBIT

The recorded knowledge of history and the scientific advancements which enable man to examine in detail his cultural heritage—preserved by the written word—form the essence of the American Library Association Exhibit.

The exhibit is located in the southeast corner of the Coliseum.

Two circular areas covering 9,000 square feet allow visitors to move freely between the exhibit's two main sections.

The first section contains a Univac computer. Visitors can see how it expands and simplifies the learning process by submitting questions to a librarian, who finds the answers with Univac.

Information stored in the computer includes quotations from great books, gazetteer information and bibliographical material.

The second circular section of the exhibit contains a 40-seat theater, employing multiple projection techniques to show on microfilm the recorded knowledge of the past.

Other features of the exhibit include various electronic devices which may be found in the library of the future.

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GENERAL MOTORS CORPORATION EXHIBIT

Revolutionary automotive and highway concepts already in the test stage in preparation for the world of tomorrow are displayed in the General Motors Corporation Exhibit in the Coliseum.

The imaginative 3,000-square-foot exhibit is located immediately to the right of the east entrance to the Coliseum.

The Firebird III, an experimental automobile with a sleek profile, is the brightest star in General Motors' exhibition gallery.

Propelled by a gasoline turbine engine, the Firebird III is an appropriate symbol of travel in Century 21.

There is no steering wheel in the Firebird III. A control stick extending a few inches above the center armrest provides steering when moved to left or right. Forward motion is obtained by pushing the stick ahead and braking is accomplished by pulling the lever back.

While the Firebird III may appear to be a "dream car," it actually is a laboratory on wheels, in which advancements for automobiles of the future are tested. This automobile has been tested both in the isolated setting of the General Motors' desert proving ground and in the heavy traffic

of Detroit's expressway.

Automatic guidance also has been engineered into the Firebird III. At the General Motors Technical Center, the Firebird III has been safely guided without a driver by electronic impulses sent from a cable buried in a special stretch of road and picked up by the car's guidance receivers.

A model of such an automatic highway is another feature of the General Motors display. It is a miniature of a segment of actual highway. The model is one from which engineers built an experimental quarter-mile roadway in New Jersey for demonstration purposes.

Another display reveals the principles of ground effect machinery, which allows heavy objects to move along a flat surface on a cushion of air. These principles are being used for testing devices requiring nearly friction-free operation.

Visitors may participate in the General Motors Exhibit by manipulating pushbuttons which activate such devices as solar guns and a simulated atomic reactor.

The General Motors Exhibit is a striking example of man's automotive progress to the present and its extension into the future.

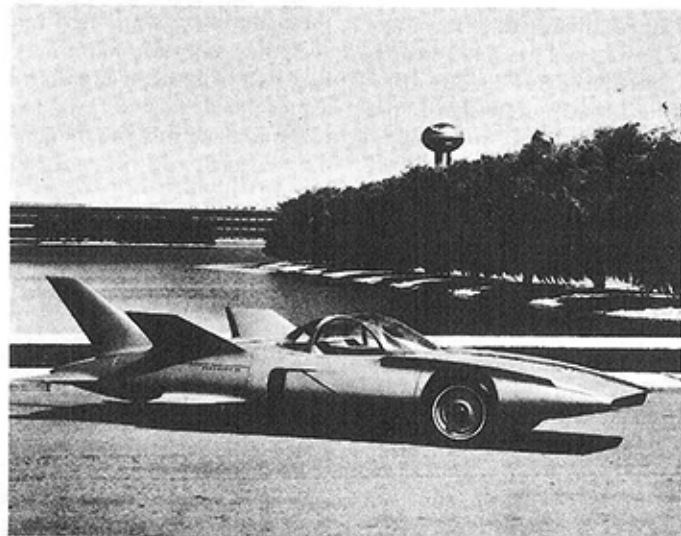
WE'RE SETTING A COURSE FOR THE FUTURE ... COME ALONG!

Step into your future at the General Motors exhibit in Coliseum Century 21. Take a close-up look at the fabulous Firebird III, the space-age experimental car that runs (plus a cutaway chassis that shows its many engineering innovations). See how GM research technicians envision the automatic highway of tomorrow, where the driver is a passenger. Push the buttons, see it work.

See GM's Stirling Thermal Engine and gas turbine engines. See the "floating on air" exhibit, where cars use moving air instead of wheels. See how air bearings almost eliminate friction in machine parts. Push the buttons; see how a control rod activates an atomic reactor in still another unique display. Try your skill with the "sun gun" at our solar energy exhibit.

Make the General Motors exhibit a "must see" stop—enjoy the Century 21 Exposition.

GENERAL MOTORS CORPORATION



PAN AMERICAN AIRWAYS EXHIBIT

When the Wright brothers tested their first motor driven airplane at Kitty Hawk in 1903, they sprinkled a bit of shrinking powder on the planet Earth.

Since that day the relative distances of the world have continued to diminish as advances in aeronautics steadily reduced travel time.

The systematic closure of the earth's time gap is dramatically portrayed by the Pan American Airways Exhibit, located near the northwest corner of the Washington State Coliseum. The exhibit is bordered by the exit ramp from the theme show.

A huge illuminated revolving globe dominates the 1,400-square-foot circular exhibit. The ever-closer distances between major cities of the world, with Seattle as the focal point, are emphasized

by the display.

Suspended above the globe is a sculpture representing flight, the factor that has allowed man to measure distances between continents in terms of hours, minutes and seconds.

While simplicity is the keynote of the Pan American exhibit, it is nevertheless a stimulating and futuristic expression of man's scientific achievements in the air age and hopes for the space age.

Located as it is at the base of the theme exhibit's exit ramp, Pan American has thoughtfully provided seating accommodations for those wishing to rest after their journey through the future.

Airline personnel stationed at the Pan American Exhibit will assist visitors with air travel plans and help make or confirm reservations.

WASHINGTON TOURIST INFORMATION CENTER

While thinking of travel, visitors may obtain detailed information on scenic points of interest and accommodations from Washington's Tourist Information Center, opposite the Pan American Exhibit.

The 3,000-square-foot center, in the Coliseum's northeast corner, is sponsored by the Washington Department of Commerce

and Economic Development.

Representatives of the department and members of chambers of commerce and various tourist and travel organizations throughout the state will assist with your travel plans. The department specialists are present to confer with visitors interested in the state's industries and economic opportunities.



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GOVERNMENT OF FRANCE EXHIBIT

The French Government's extensive exhibit, covering 15,000 square feet in the northwest corner of the Coliseum, is entitled "The Toys of the Modern World."

The exhibit seeks to define the social and psychological problems confronting modern man as the result of his technological advances and to propose solutions.

The "toys" are such things as the telephone, automobile, airplane, television set, and future inventions which have changed

and will continue to change man's environment in this century and the next.

The psychological and social problems posed by the provocative exhibit include such things as the threatened loss of individual identity and sensitivity in a shrinking world of mass information and automation. Proposed solutions include reaffirmation of man's devotion to the arts and control of his environment to insure the fulfillment of his individual aspirations.

CANCER RESEARCH EXHIBIT

The American Cancer Institute and the American Cancer Society have combined in a joint effort to present a view of the future in cancer research. An abstract

model representing the mystery of cancer is at the entrance to the exhibit. In the center of the exhibit, displays show four basic areas of research.

RADIO CORPORATION OF AMERICA EXHIBIT

Radio Corporation of America's contribution to the world of tomorrow presentation in the Coliseum is twofold. Not only is RCA the producer of the state's spectacular theme show, it also is a major exhibitor on the floor of the Coliseum.

The RCA Exhibit is located in a 8,000-square-foot area on the south side of the Coliseum, to the right of the south entrance.

One section of the exhibit is devoted to RCA-Victor advances in

radio, television and recording, and features a stereophonic sound listening room. Among displays are samples of television sets of the future.

The second RCA section concerns space research, with particular emphasis on man's presently planned exploration of the moon. It is highlighted by a model of the moon, six-feet in diameter.

In addition, there are models of present and projected communications satellites.