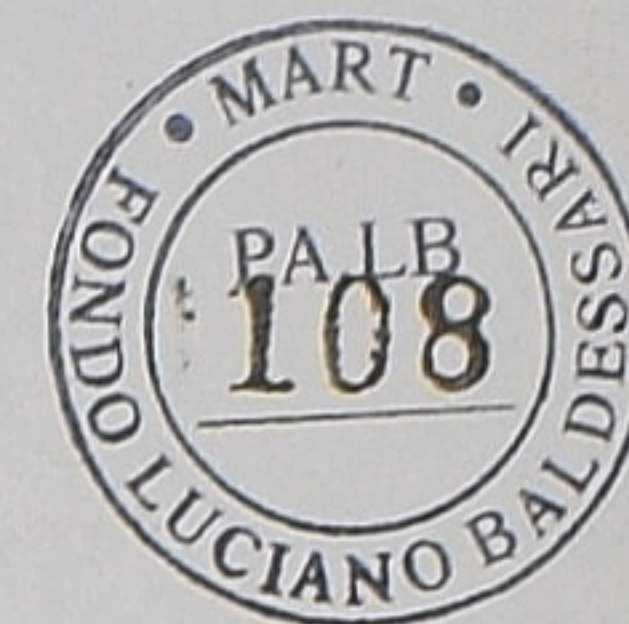




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PUBLISHER'S NOTE

Along with the usual number of well-intentioned resolutions, the New Year has brought a new look to FORUM. Among the significant changes in format are these:

The cover is now a photographic abstraction printed by the offset process on heavy antique stock, and the logotype is set in a more contemporary type face called "Univers" (jiggered a little to fill the unhappy void between the letters F and O).

Columns in all the regular departments (like this one) are reduced in width to newspaper size for easier reading, and headlines are set in a bolder sans-serif type (also "Univers") for better legibility. For most of the stories in the "middle of the book" the text has been set in a double-column width—with an occasional insert of factual information set in the narrow width. Pictures and drawings also conform to this module.

Technical, economic, and construction information for each building shown in detail is summarized in somewhat telegraphic fashion at the end of the article for ready reference.

As a result of this, reporting is more comprehensive, though text is shorter, pictures are bigger, and "white space" is more abundant.

Most important, a greater degree of design uniformity runs through the magazine, establishing a continuity of editorial format cover to cover.

Although the physical appearance of the magazine is different, the content remains largely unchanged. It still features the same broad coverage of architecture, buildings, city planning, urban renewal, construction economics, technology, and rebuilding which

has appealed in the past to the individual and common interests of the 62,000 architects, engineers, contractors, and clients in FORUM's broad building-industry audience.

The man most responsible for



PHOTOS: WALTER DARAN

FORUM's new look is an old FORUM hand: its art director, Paul Grotz, senior member of the staff in point of service. An architect by training, Grotz joined the staff in 1934. Being "architect" of the magazine is a full-time job, but he manages to find chinks of time which he fills with other graphic assignments, notably the design of books about architecture and the design of exhibitions, like the one of Frank Lloyd Wright's work for the State Department at the 1960 Milan Triennale.



Other members of the art department are Charlotte Winter, Andrew Kner and Martha Blake. To them and Paul Grotz goes all credit for the many graphic art awards FORUM has won in the past (two from the Art Directors Club of New York, one from the American Society of Industrial Designers, eight from *Industrial Marketing*), and for adding a fuller measure of "commodity, firmness, and delight" to this month's issue.—J.C.H. Jr.

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Rhythmic utility building in Cambridge, Mass. (p. 72)

Well-detailed school headquarters in Columbus, Ohio (p. 76)

Medical plaza with gardens in New Orleans (p. 79)

Two offices-over-parking in Houston (p. 88)

Mies van der Rohe's Bacardi building in Mexico (p. 92)

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Cover: Night view of NEGEA building, Cambridge, Mass. by Sert, Jackson & Gourley (see page 70). Photo: Louis Reens.

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