

"assumes that a meaningful 'coordinated plan' . . . and a 'consistent pattern' of urban redevelopment . . . for New York City, which does not even have a modern zoning ordinance, is feasible." Confining its comment on this article to a rhetorical question, the Panuch report said: "How does one evolve a 'consistent pattern' of urban redevelopment in a nontotalitarian society, in a city such as New York, where private builders and investors respond only to market opportunities?" But in those parts of his report which were not obvious appeasement, Panuch did outline a "consistent pattern" of proposals. Mayor Wagner had given him \$150,000 to do just that.

Brief

Ceremony outranked design when President Eisenhower laid the cornerstone for the U.S. Embassy in Brasilia during his South American good-will tour. When asked for a sketch of the building the State Department disclosed that no architect for the structure has been selected yet; the ceremony had been staged purely as a "symbolic" affair for the still-unconceived building.

Columbus and Genoa swap Columbus memorials

On Columbus Day, 1955, Columbus, Ohio unveiled in front of its City Hall a 20-foot, realistic 2½-ton bronze statue of Christopher Columbus by Italian Sculptor Edoardo Alfieri—a gift from the city of Genoa (left photo).

Last fall, two Ohio State University architecture students, Jean P. Gordon, 26, and George Enesey, 33, a refugee from the 1956 Hungarian uprising in Budapest, won a Columbus Area Chamber of Commerce design competition for a reciprocal gift to Genoa. Their design: three abstract symbolic 65- to 85-foot bronze masts and sails (representative of the *Santa Maria*, the *Pinta*, and the *Nina*) rising from an azure 60-foot diameter bowl, and an abstract island (representing the unknown sea and the erroneous maps of 1492). This was proposed as a centerpiece for a semicircular plaza on a promontory 100 feet above Genoa harbor (right photo).

The selection of the award jury, including Cleveland Architect Anthony S. Cirese and Cleveland Sculptor William McVey, caused considerable controversy



in Columbus, and some minor repercussions in Genoa. "Nothing but three flagpoles stuck in the ground," said Columbus Art School Dean Joseph Canzani. "An impressionistic monstrosity," complained another critic.

But in January, when a Columbus delegation including Architect Noverre Musson took sketches of the proposed memorial to Genoa, officials of that city accepted the gift offer with alacrity, the mayor of Genoa declaring that he was moved by "the deep meaning of the symbol." Back in Columbus, the Chamber of Commerce set out to raise the \$25,000 needed to have the memorial executed in time to dedicate October 12.

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