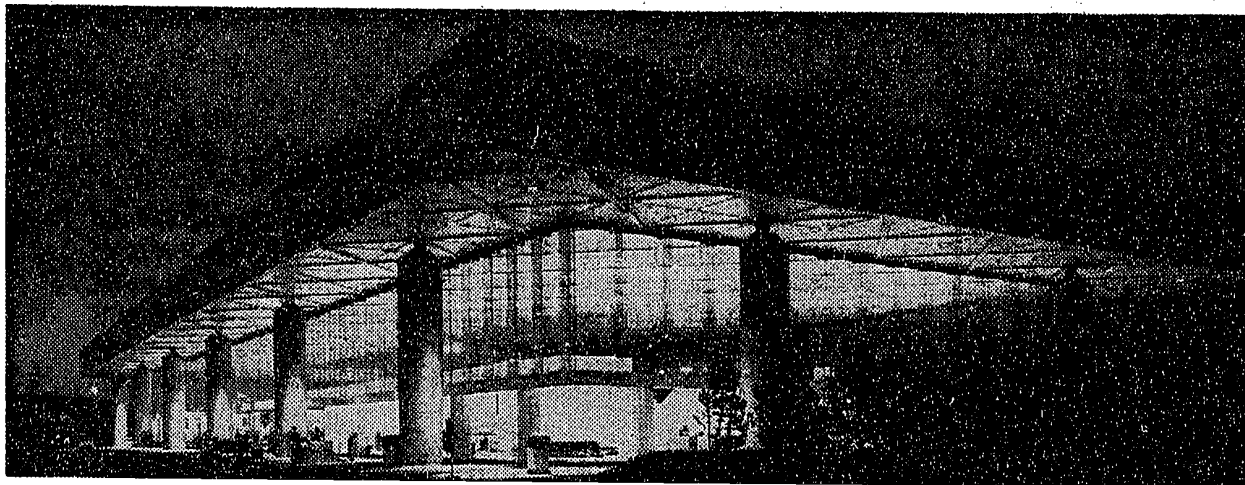


# Two Buildings Win Design Awards

By ADA LOUISE HUXTABLE

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The National Airlines Terminal at Kennedy Airport was designed by I. M. Pei and Partners. Jury for the Bard Awards program, noting the general "visual chaos" at the airport, cited building design for its "elegance."

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The City Club of New York, which has been calling attention to the city's design quality or lack of it for the last decade—in particular by withholding the awards of its Bard Awards program—has announced two prize-winning buildings this year.

First Honor Awards for excellence in architecture and urban design for structures produced within the last two years have been given to the National Airlines Terminal at Kennedy International Airport, by I. M. Pei and Partners, and the Residential Building at the Henry Ittleson Center for Child Research in Riverdale, by Abraham W. Geller.

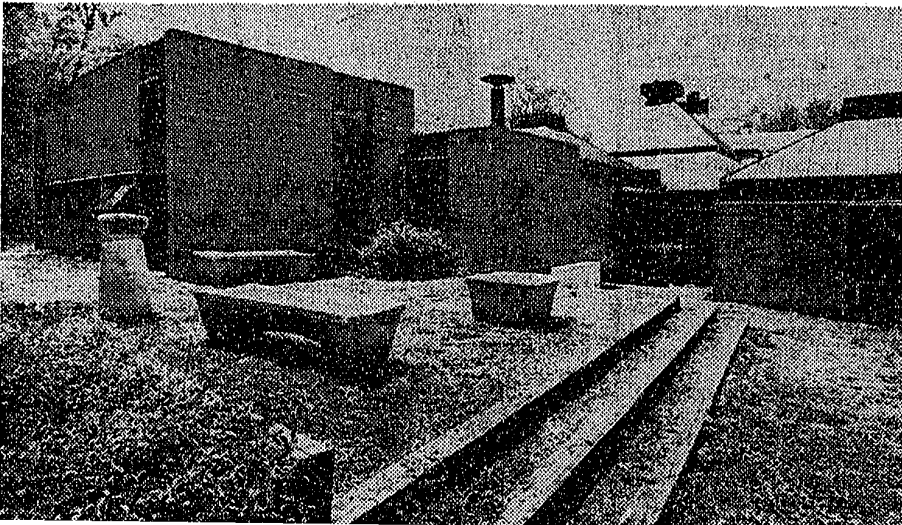
Several other notable buildings, such as Westbeth Artists Housing, received polite brush-offs by being denied awards for architectural excellence, while they were commended for other features.

### 10th Anniversary

The program, meant to spur better building in New York, is celebrating its 10th anniversary. It is named for the late Albert S. Bard, a crusader for better architectural design in the city for 60 years, and has been directed since its inauguration by Leon Brand.

The categories alternate annually between publicly and privately sponsored construction. Occasionally, the program has come up conspicuously with no winners at all. This has engendered both publicity and chagrin, and in the field of public building has acted as a quasi-official slap on the municipal wrist.

The winners this year are in the private building category. They have been selected by a jury of four architects: Samuel M. Brody, Morris Ketchum Jr., James S. Polshek and Louis Sauer.



The Residential Building at the Henry Ittleson Center for Child Research in Riverdale, by Abraham W. Geller, was called "solution to very specialized problem."

Burton H. Marks, treasurer of the City Club, represented the sponsoring organization. Thomas P. F. Hoving, director of the Metropolitan Museum of Art, was speaker at the awards dinner last night at the St. Regis-Sheraton.

Even this year the awards manage to praise and put down at the same time. In the case of the National Airlines Terminal, the building was held up a "meeting the highest architectural design standards" and the airport was denounced as "visual chaos."

### 'A Unifying Force'

The jury commented, "In the midst of the wildly divergent, self-assertive forms of the existing terminal buildings, the architect has integrated an elegant pavilion—a unifying force rather than another discordant gesture."

The Residential Building

of the Henry Ittleson Center for Child Research is called, in rare, unqualified praise, "a highly successful architectural solution to a very specialized program—research and treatment of severely disturbed children. The design has carefully considered the emotional influence of space, mass and color on the autistic child, and the staff who must work with him." The Ittleson Center is at 5050 Iselin Avenue in the Riverdale section of the Bronx.

In a decision that reflects much of the current philosophical unease of the profession about what ranks as architecture and what does not, a group of socially oriented designs, often carried out as remodelings, or as nonbuildings, were rejected as contenders. These included day care centers utilizing existing structures, parks and playgrounds.

They were cited for te-

nacity of sponsorship and triumph over bureaucracy, but there were no design accolades.

Three examples were singled out for "clear identification of the needs of the community or neighborhood, sensitive choice of architects and allied artists, and the persistence of all who saw the projects through to a successful conclusion."

These were Westbeth Artists Housing, by Richard Meier and Associates; a playground at 139th Street and Lenox Avenue by Coffey, Levine, Blumberg and Henri Le Gendre Associates, and Greenacre Park, on 51st Street between Second and Third Avenues, by Sasaki, Dawson, De May Associates, Inc.

It could be called recognition of a sort, but not of architecture. In the crunch of decision, the profession still defined its role and work in the accepted traditional terms of formal production.

Mr. Hoving, in his address, defined it quite differently. He came out strongly for buildings that pay.

"The bottom line of the issue," he said, "is, does the project strengthen the tax base? Otherwise it's curtains."

On its 10th anniversary, the City Club awards program is still concerned with "the state of the art." But it has not mellowed to the point of offering any superfluous praise or pious platitudes. The jury took a firm, final swing at the "generally mediocre quality of the projects reviewed, particularly in the area of housing and privately sponsored public buildings."

The Bard Awards program has looked on the architectural scene in New York and found it, as usual, wanting, with two distinguished exceptions. Next year, kicks and kudos for public buildings, and let the city beware.