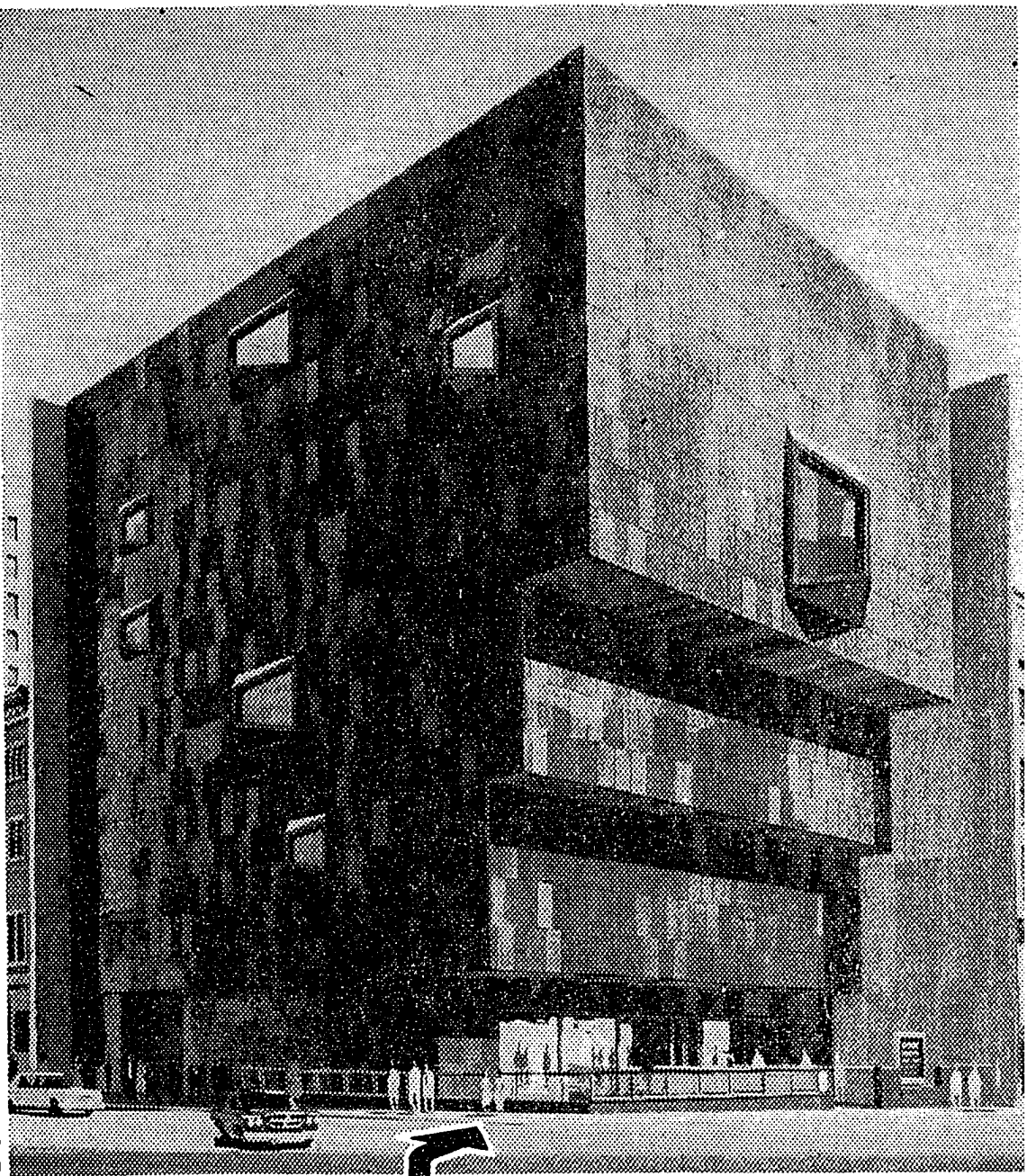


Plans Shown for New Building for Whitney Museum



WHITNEY MUSEUM REVEALS DESIGN

Plans Indicate Building Will
Have Very Few Windows

By ADA LOUISE HUXTABLE

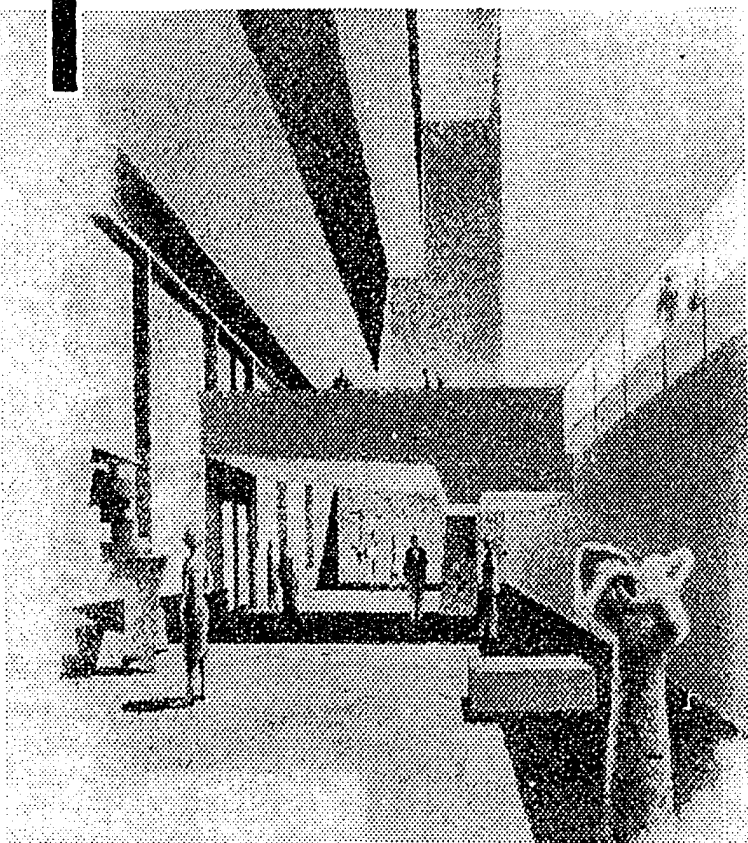
A serious and somber addition to New York's skyline and culture was revealed yesterday with the Whitney Museum of American Art's release of its new building plans.

The design is by Marcel Breuer, a Hungarian-born American architect who is responsible for prestige buildings like the UNESCO development in Paris and the International Business Machines headquarters in Nice. He has never built in Manhattan.

What the new museum would be like has been a subject for speculation since the Whitney announced last June that it would move from its present site adjoining the Museum of Modern Art at 22 West 54th Street to the southeast corner of Madison Avenue at 75th Street.

The Whitney's plans call for a low but massive, virtually windowless seven-story structure faced in dark gray granite, with a startlingly unconventional stepped-back facade like an inverted pyramid. In scale and surface simplicity it will be sympathetic to its neighbors, but its style is meant to be both noticeable and distinctive.

When it is completed in 1966, at a cost of \$3 million to \$4 million, it will be a strikingly monumental addition to a neighborhood that was an elegant residential stronghold of brownstones and town houses



Artist's rendering, at the top, shows the new home of the Whitney Museum of American Art. Arrow points to a sunken sculpture garden, an end view of which is above.

before World War II and is now evenly divided between new luxury apartments and the establishments of fashionable art dealers. The area is the gallery center of New York.

One of the new museum's most unusual features will be an outdoor sunken sculpture court, which will give quite a different look and character to Madison Avenue. One story below grade, it will be spanned by a concrete bridge leading to the entrance, which is glass-walled. The sculpture court and the museum's main hall will be visible from the street.

Except for the entrance, there is almost no glass in the building, which will be artificially lit and ventilated. A few angled windows of an odd, trapezoidal

shape at the front and sides are "psychological," according to the architect, to prevent claustrophobia. Because they have no function whatsoever, and are even planned not to interfere with the lighting of the galleries, they are "uninhibited" free-forms, adding a sculptural, decorative element to the severe simplicity of the exterior.

The building is typical of the trend toward a completely controlled, artificial interior environment made possible by modern architecture and technology. It is a development considered particularly suitable for museums, where even lighting and temperature control are prime considerations.