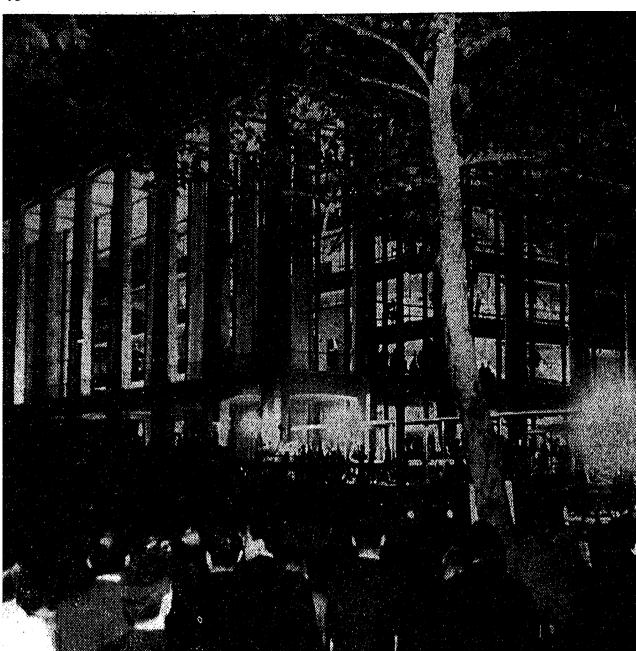
Concertgoers Give Building Life: Architect Uses Men and Materials to Create Motion By ADA LOUISE HUXTABLE

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The New York Times GALA OPENING NIGHT: Philharmonic Hall shortly before the initial concert

Concertgoers Give Building Life

By ADA LOUISE HUXTABLE Architect Uses Men flows through the huge open

and Materials to

last night witnessed the initiation of a New York architectu<u>ra</u>l landmark. overriding criterion of the building's success will be its performance as a concert hall

The brilliant audience at the

opening of Philharmonic Hall

Unless these er he has won or lost. accommodation. work well, the hall doesn't work at all.

a hazardous obstacle race through the gritty chaos of construction. Public areas are reasonably complete except for the large hanging constellation in the Grand Foyer by the sculptor Richard Lippold. The crucial auditorium was "tuned" by acoustical engineers at practice of the scale and to the deep blue and gold auditorium is a dramatic change of mood and key.

Three gracefully sweeping golden tiers above the orchestra and the modeling of this exterior have unusual finesse and elegance, as well as a delicate strength.

Just in back of the area to the deep blue and gold auditorium is a dramatic change of mood and key.

Three gracefully sweeping golden tiers above the orchestra assure full visibility throughout the house. Suspended from the ceiling is the modern engineer's answer to the varied requireby acoustical engineers at practice sessions.

tial satisfactions that it must present to its occupants, the functions and pleasures of entrance, promenade and motion, as well as the provision of a certain number of seats; in other words, the manner in which it comes to life.

For such a building is complete and, unlike other buildings of a less special social and performance character, can be through the promenades. All thing neither architects nor engineers seem able to overcome. Except for this jarring note, there is the traditional theatrical air of rich and elegant architecture that somehow gives the vast hall a surprising intimacy. This air is difficult to create within the severe simplicities of modern design, and here Mr. Abramovitz just manages to achieve it.

Create Motion building is put to its purpose does the architect sense wheth--acoustically and in audience

The effectiveness of the build-

velopment for the city—the 14- columns conforms to the lines so lively that the exhibitions, acre program of the Lincoln of stress of their reinforced conformation. acre program of the Lincoln Center for the Performing Arts. This makes it a work of particular impact.

Even without its setting, the new hall, designed by Max Abramovitz, is impressive and handsome. Getting to it is still a hazardous obstacle race of their reinforced concrete, heaviest at the first-harmonic Hall, the architecture serves, rather than usurps, the function of the building.

The transition from these muted cream and beige areas to the deep blue and gold auditorium is a dramatic change.

Unpredictable Factors

Unfortunately, there is no way of "tuning" a building like this for the rest of its performance: the way it handles the people who fill it, the visual and spatial satisfactions that it must present to its occupants the installation spaces are visible in the contains the dividual nexagonal panels called "clouds," gold covered, with jewel-like center lights.

From below, the installation is visually successful; from the upper levels it is an obtrusive mass of mechanical gear, something neither architects nor engineers seem able to overcome.

performance character, can be pered frame, makes the strucevaluated only when it is alive ture a spectacular success in and in action. The architect's action.

foyer, on every level, filling the structure with a warm, steady stream of animation and color. This is the building's life blood. It is an effect at once simple, subtle and complex; its practical and esthetic manipulation architectural notable is achievement. Only in the Guggenheim Mu-

ing as a civic monument, how-

union of people and architec-But Philharmonic Hall is a large and significant structure and the first step of an even larger and more significant delarger and more significant delarger

second set of columns encloses a partly movable screen of in-the glass cage that contains the Grand Foyer and three levels of "clouds," gold covered, with

The stage is set; the architect has broken ground and gamble in this respect is immense, since no advance yard-sticks of judgment are available, as they are to the acoustification on the auditorium onto the color of the auditorium onto the color of the c

cal engineers. Only when the tiered promenades, movement the building is really great. Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.