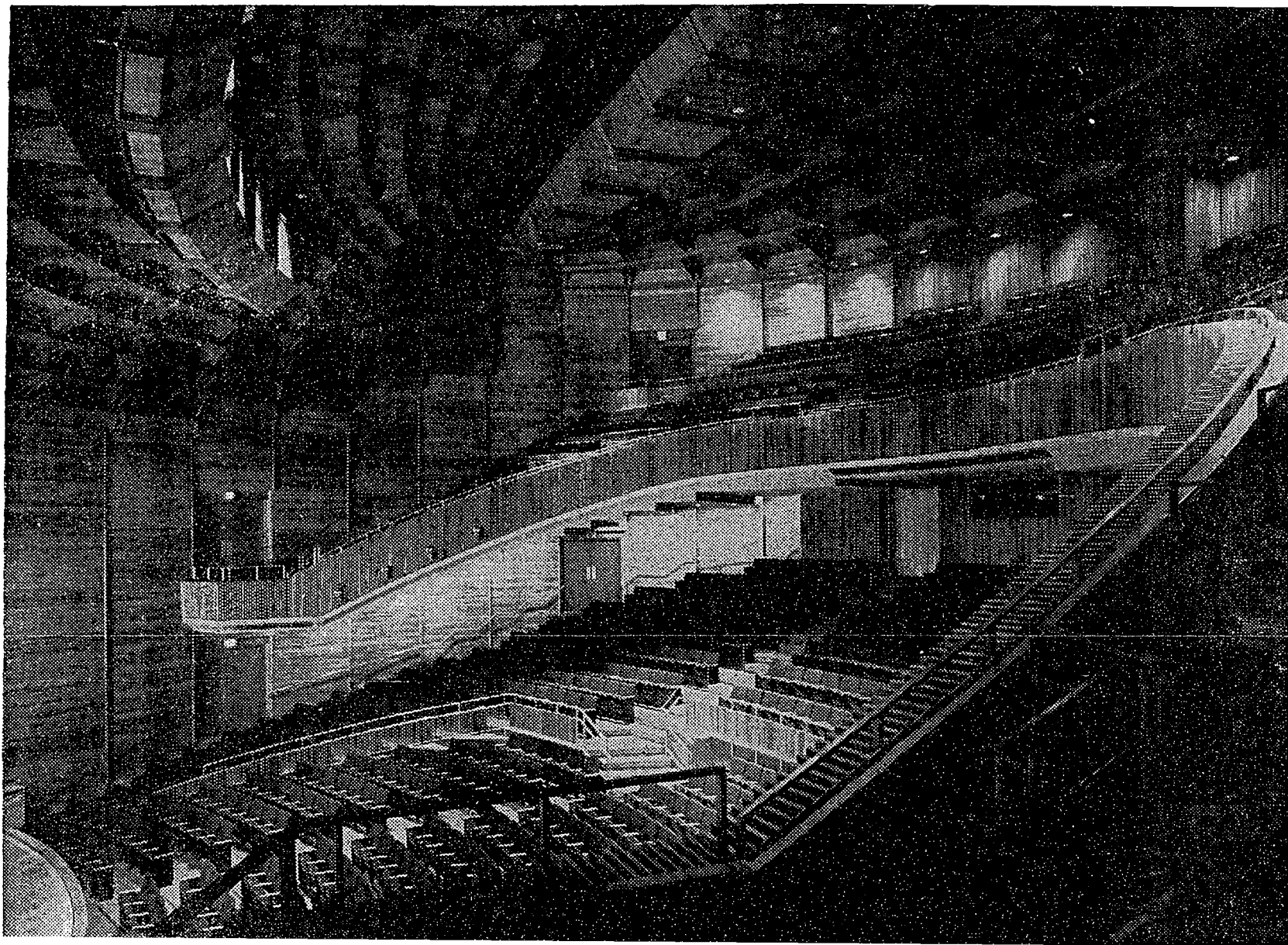


# Dissimilar Buildings, Similar Awards: Two Buildings Get Awards

By ADA LOUISE HUXTABLE Ezra Stoller

The New York Times (by Neal Boenzi)  
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Ezra Stoller

Pietro Belluschi, with Catalano and Westermann, won First Honor Award for designing concert hall of Juilliard School

## *Dissimilar Buildings, Similar Awards*

By ADA LOUISE HUXTABLE

Seven years ago, the City Club of New York stirred up a considerable fuss because it could find no civic structure worthy of its Bard Awards. The reaction, surprisingly, was headlines and a kind of stunned, municipal shame. The Awards Program, established in 1961 in the name of Albert S. Bard, a gentle and persistent crusader for 60 years for a better city through design, got off the hook the next year by judging private structures. It has alternated the two categories ever since.

In that time, New York building has gotten considerably better and considerably worse. Levels of design and con-

struction have soared higher and sunk lower to spice the city's standard mediocrities. Moreover, this year's awards, given in the private sector, show clearly that the field of architecture in 1970 is as polarized as everything else.

Two First Honor Awards for Excellence in Architecture and Urban Design went, deservedly, to two opposite ends of the urban building spectrum: the concert halls of the new Juilliard School at Lincoln Center, by Pietro Belluschi, with associated architects Catalano and Westermann, and Muse, the Brooklyn Children's Museum of the Bedford Lincoln Community Center, by Hardy Holzman Pfeiffer Associates.

The first is "Establishment" architecture exemplary of the genteel monumentality, or architecture of public excellence, that Mr. Bard probably had in mind. The second is what is beginning to be called, without pejorative connotations, nonarchitecture — a response, primarily, to community building needs through any means at hand, or the creation of nonmonuments—an architecture of sociology.

You can't get more polarized, culturally or architecturally, than Lincoln Center and Muse. But both Juilliard and

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The New York Times (by Neal Boenzi)

At the Muse, the Brooklyn Children's Museum of Bedford Lincoln Community Center, youngsters have everything from art to live animals. Hardy Holzman Pfeiffer Associates designed the museum, and received a First Honor Award.

## Two Buildings Get Awards

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Muse are essential institutions, doing essentially different jobs.

The splendid Juilliard theaters are a suave exercise in taste and beauty. They are traditional, and conventional, in that they use all of the components of building with artful sophistication for elegantly detailed designs, objectives that architecture has always aspired to historically. They represent Mr. Belluschi's personal lifetime philosophy of function, propriety, sensibility and respect for the nature of materials.

At 70, Mr. Belluschi is still a young master of the old art of building. What he is actually presenting here is the case for modernism preached by three generations of architects in the 20th century: a marriage of form and function in terms of rational simplicity and bare-boned solutions. Juilliard, in fact, is an economy job. The richness of these theaters is in their sweep of space, the warmth of their exposed wood ceilings and walls, justness of colors and proportions, and

the total absence of the gratuitous gimmicks of glamor—the romantic strainings of real or fake gold leaf and gift-shop crystal that have turned the rest of Lincoln Center into an overdressed dowager. "Take it off," would have been the appropriate audience reaction in those temples of respectability.

The auditorium of the 961-seat Juilliard Theatre, designed for multipurpose use, features an intricate, adjustable ceiling and balconies that sweep around the walls. Tully Hall, narrower and deeper, seating 1,060, has less in-the-round liveliness and more chichi color. The 277-seat Paul Recital Hall is a small cherry-wood gem lit with clear, round globes. Acoustics for all are the work of Heinrich Keilholz.

Muse, in contrast, is a conversion job. For \$31,500 a former billiard hall and automobile salesroom has been turned into a Children's Museum in which experiences are as important as exhibitions. The building is nothing more or less than a simple, two-story taxpayer, both be-

fore and after remodeling. The Bedford Billiards sign has been removed and the name, Muse, spread across the facade and around a corner diagonally, in supergraphics.

Inside, 1,500 square feet of space offer samples of everything from art and music to old hats and live animals. Visitors enter a light tunnel which curves around a small planetarium and opens into a skylit exhibition area. This is an architecture of convenience and social purpose.

The talented young designers are equally capable of producing provocative, formalistic, avant-garde esthetics. But what they have given the community is a grass-roots cultural instrument of stringent economy meant to be as flexible and responsive as possible, informed by the planning intelligence of professionals.

"When we visited Muse," the jury reported, "we were moved by the living quality of the place and impressed by the fact that so much life could be created with such limited resources."