

# SIGNIFICANCE NARRATIVE

## BACKGROUND

### Lincoln Square Urban Renewal Area Project

Lincoln Center evolved out of the Lincoln Square Urban Renewal Area Project, a program initiated and supervised by Robert Moses beginning in 1955. As chairman of New York City's Slum Clearance Committee, Moses had been instrumental in initiating many urban renewal projects throughout the city.<sup>1</sup> These included affordable housing complexes in Harlem and the Lower East Side in Manhattan, Brownsville in Brooklyn and Morrisania in the Bronx. Furthermore, under Title I of the Federal Housing Act of 1949, Moses facilitated the demolition and clearance of many of the city's older buildings in order to construct new housing, community facilities and large-scale transportation routes—often at the expense of the city's low-income and long-term inhabitants. The provision of this act, mandating that a major portion of new construction be devoted to low- and middle- income residential use, enabled local officials to designate certain undesirable areas of the city for redevelopment under the guise of urban renewal. Once the city had acquired the land, it was authorized to re-sell it at a reduced cost in order to attract private development. The loss incurred by the lower resale cost was in turn subsidized by the federal and local government.

The fifty-three-acre Lincoln Square Urban Renewal Area Project encompassed seventeen blocks between 60th and 70<sup>th</sup> Streets on the west side of Manhattan between West End Avenue and Broadway.<sup>2</sup> Originally settled by the Dutch, the area was called "Bloemendael," which then became "Bloomingdale" after 1664 when the English arrived.<sup>3</sup> Lincoln Square was allegedly named after a local landowner, and the so-called "square" was a bow-tie configuration of two triangles at the crossing of Broadway and Amsterdam Avenue at 65<sup>th</sup> Street. Occupying part of the area, bordered by West 64<sup>th</sup> Street to the north, West 57<sup>th</sup> Street to the south, Amsterdam Avenue to the east and the Hudson River to the west, was a neighborhood known as San Juan

Hill. Although debate continues as to whether the name honored or dishonored the African-American residents who populated the area during the early part of the 20<sup>th</sup> century, San Juan Hill was nonetheless a thriving community whose residents made significant contributions to jazz and ragtime music.<sup>4</sup> However, in spite of reports about “white flight” out of the city during the 1950s, in 1957 only 4% of the area’s population was black, 13% was Puerto Rican and 73% was white, largely due to the Irish population which had inhabited the area since the 1870s and the black exodus up to Harlem which had occurred by 1917.<sup>5</sup> By the time of Moses’ proposal in April 1955, the largely working-class area contained an assortment of buildings, including stores, institutional buildings, warehouses, 19<sup>th</sup>-century and model tenements, rooming houses, rowhouses and middle-class apartment houses. Before World War II, a group of buildings directly adjacent to the proposed Lincoln Square urban renewal area had been targeted for demolition, resulting in the construction of the Amsterdam Houses in 1947, an affordable housing project consisting of thirteen apartment buildings. Although the Amsterdam Houses represented one of Robert Moses’ more typical schemes for urban renewal, his plans for Lincoln Square were unprecedented in the realm of government-subsidized redevelopment.

From the outset of the project, Robert Moses had been intent on attracting established institutions and businesses to his Lincoln Square plan to revitalize a “dismal and decayed West Side.”<sup>6</sup> In addition to the middle-income rental apartments conceived in his original plan, Moses envisioned a hotel skyscraper, a ten-story office building for the fashion industry, a new headquarters for the Engineering Society, a branch of the Fordham University campus and an opera house for the Metropolitan Opera. In May 1956, one year after the City’s Board of Estimate had officially designated the Lincoln Square site as an urban renewal area, Moses new plan included the construction of 4,120 apartment units, shops, an office building, five commercial theaters, a branch of Fordham University and a “music and arts center.”<sup>7</sup> Although the success of Moses’ project relied more heavily on the inclusion of Fordham University than it

did on the Metropolitan Opera, it was the opera association's participation which provided the foundation for creating America's first comprehensive performing arts center.

### **Metropolitan Opera Association**

Since 1918, the board of the Metropolitan Opera Company had expressed interest in building a better facility to replace its existing one at 39<sup>th</sup> Street and Broadway.<sup>8</sup> Citing a host of problems that included poor sight lines, inadequate public and backstage areas, and severely limited stage machinery and rehearsal halls, the company's board initiated a campaign to either rebuild on its current site or relocate to an entirely new one. Between 1922 and 1951, design proposals placed the new opera house in a variety of locations that included its existing block; between West 57<sup>th</sup> and 59<sup>th</sup> Streets, and 6<sup>th</sup> and 7<sup>th</sup> Avenues; within Rockefeller Center; at Park Avenue between 52<sup>nd</sup> and 53<sup>rd</sup> Streets; on Washington Square South; within Central Park; and at Columbus Circle. While all of these proposals and their locations had their advantages, the Metropolitan's board had rejected them, finding them either too limiting, cost prohibitive, or, as in the case of the Depression-era Rockefeller Center, ill-timed.<sup>9</sup>

By 1949, the Metropolitan Association had devised two committees to determine how it should proceed with obtaining a better facility. One committee favored rehabilitation of the existing 1883 building while the other committee favored new construction. One of the members of the New House Committee was Wallace K. Harrison, a distinguished planner and architect who had not only contributed previous designs for an opera house through his work at Rockefeller Center, but was also serving as director of planning for the United Nations Headquarters. In his capacity as committee member, Harrison was asked to submit his own ideas for a potential site and design.

In 1951, Robert Moses invited the organization to return to the Columbus Circle proposal, which, like several of the opera house design proposals, had previously placed the theater within the context of a municipal arts complex. However, by the time the Metropolitan's

board had pledged its money to acquire the site in 1954, Moses withdrew his offer on the grounds of the Metropolitan's "failure to meet the urban renewal law at that time."<sup>10</sup> While this rejection diminished the opera association's enthusiasm for government-sponsored projects, it did not deter Robert Moses from pursuing the company's constituency for Lincoln Square one year later.

Having known Wallace K. Harrison for years as well as the architect's passion for a new opera house, Moses proposed his new idea to him. Harrison subsequently gave an enthusiastic endorsement of the idea to Charles M. Spofford, Chairman of the Metropolitan's Executive Committee, who then brought it to the Metropolitan board's attention. After contemplating the benefits of an entirely new state-of-the-art facility, the huge cost savings inherent in land acquisition through government subsidy, and the knowledge that their inclusion had already been pre-approved by the Board of Estimate, the opera association announced its intention to join the project on October 17, 1955.<sup>11</sup>

### **Philharmonic-Symphony Society**

Once negotiations were under way between the Metropolitan Opera Association and Moses, another dialogue was initiated which dramatically altered the direction of the project. In early 1955, the Philharmonic-Symphony Society learned that its lease on Carnegie Hall, home to the New York Philharmonic since 1891, would not be renewed once it had expired in 1959.<sup>12</sup> Furthermore, because the owners of the concert hall had experienced an inadequate return on their property, they had plans to demolish it and erect an office building in its place. In response, the Philharmonic board immediately sought counsel to acquire an alternative site to construct a new symphony hall.

Just as the Metropolitan Opera Association had consulted with Wallace K. Harrison early on in its search for a better facility, the Philharmonic-Symphony Society's director, Arthur A. Houghton, Jr., now turned to the architect for possible site and design proposals. Given

Harrison's long-term participation in devising a municipal arts complex involving the Metropolitan Opera, perhaps it was not surprising that he recommended to Houghton that he "think of putting the two halls together in some fashion..."<sup>13</sup> Concurrently with Houghton and Harrison's meeting, the Metropolitan's committee had also contemplated the idea of including a concert hall for the Philharmonic, and had proposed the concept to Moses early in its discussions. Ironically however, Moses rejected the idea outright, claiming it would stall the Metropolitan's project if it were to include another constituent. But later, after Harrison had convinced him of the plan's potential merits, Moses changed his mind and offered to not only make space available in Lincoln Square to the Philharmonic, but also to other arts-related activities.

### **A Performing Arts Center**

As discussions between the Metropolitan and Philharmonic began regarding the formation of a music and arts center, the two organizations agreed that they should be united in their capital campaign. In addition, since a venture of this magnitude would benefit considerably from a civic leader who was both well-connected and experienced in fund-raising, they appealed to John D. Rockefeller, III to help them in their pursuit. John D. Rockefeller, III had come from two generations of philanthropists.<sup>14</sup> His grandfather, John D. Rockefeller, founder of the Standard Oil Company, had created such philanthropic institutions as the Rockefeller Foundation, the General Education Board and the Rockefeller Institute for Medical Research. His father, John D. Rockefeller, Jr. had been deeply committed to social reform, which was manifested in his creation of affordable housing and public parks, and allocation of open space. He also donated the parcel of land to the United Nations in 1946 which resulted in the establishment of the United Nations Headquarters on the site.

Within a year after graduating from Princeton in 1929, John D. Rockefeller, III worked for his father, serving on more than thirty foundation and non-profit organization boards—in

addition to assisting him in the development of the for-profit Rockefeller Center. By the early 1950s, his humanitarian work had become more globally oriented as he became a prime consultant to the State Department on Japanese affairs, and established councils on population growth and economic development, significantly advancing research in those fields. Although he had had no connection with arts organizations in the past, he became an ardent proponent, maintaining that the arts could “contribute to the health and happiness of people” and for that reason, should be made “broadly available.”<sup>15</sup> A prelude to this commitment occurred in the planning of Rockefeller Center in 1930, when the family proposed the Metropolitan Opera House as a component of its civic center master plan. Once Rockefeller had made a promise to assist the Metropolitan Opera and Philharmonic Society in their joint endeavor, an exploratory committee was formed to define both the center’s mission and potential constituency.

Comprised of Rockefeller, Harrison and leaders from the two cultural institutions, the committee began meeting in the fall of 1955 to discuss what sort of other activities might foster a greater appreciation of the arts both within the city and within the country at large.<sup>16</sup> Surprisingly, in spite of American’s unabashed preoccupation with television, these and other discussions about a performing arts center were wholly consistent with the emerging attitudes toward arts patronage in America.<sup>17</sup> In fact, although the Kennedys have been renowned for bringing national attention to the arts in the early 1960s, it was actually the Eisenhower administration that had championed their inclusion in the national agenda as early as 1954.<sup>18</sup>

In a *U.S. News & World Report* article dated January 28, 1955, it was reported that President Eisenhower was proposing that Congress establish a Federal Advisory Commission on the Fine Arts.<sup>19</sup> As Cold War politics prevailed over cultural interests, the President pushed his arts initiatives before Congress. Primarily concerned with the lack of visual and performing arts being exported overseas in contrast to Russia’s profusion of subsidized artistic exports, the president had already succeeded in getting Congress to appropriate 2.5 million dollars for this purpose the previous summer.<sup>20</sup> Furthermore, Eisenhower’s advisory commission was to be

responsible for recognizing significant American artists; recommending subsidies for orchestras, opera companies, art schools and galleries; awarding scholarships to artists, writers and liberal arts students; and, most notably, establishing a national cultural center in Washington, D.C. The latter was to be comprised of “an opera house or theater, a presidential inaugural auditorium, an art gallery and studios for the study and teaching of art.”<sup>21</sup> This, of course, this was the impetus for what became the John F. Kennedy Center for the Performing Arts.

By the mid-1950s, Cold War competition and postwar affluence began to significantly influence the way in which Americans viewed the arts. As various articles of the time noted America’s cultural inferiority in contrast to its European counterparts, these same articles also touted the nation’s “clamor for culture” by reporting on Americans’ unprecedented obsession with the classics in music, theater, art and literature.<sup>22</sup> Much of this newfound enthusiasm could be attributed to the swelling population, accessibility of higher education and unprecedented leisure time. By 1958, the population had surged to 172.8 million from 122.8 million in 1930, with college students numbering approximately 3 million. Furthermore, the average work week, which had formerly been 50 hours a week in 1929, had been reduced to 39 hours a week, while the average American’s income had tripled.<sup>23</sup> Rockefeller’s exploratory committee, although not isolated in its discussions about creating a performing arts center of national significance, was nevertheless the first to put words into action.

Several months later at its December 13<sup>th</sup> meeting, the committee had expanded its name, membership and goals. Calling itself “The Exploratory Committee for a Musical Arts Center,” the group had invited other prominent members of the New York community into its circle such as Devereux C. Josephs, a trustee of the New York Public Library and the Metropolitan Museum of Art; Robert E. Blum, President of Brooklyn Institute of Arts and Sciences; and Lincoln Kirstein, General Director of New York City Ballet.<sup>24</sup> Moreover, as decided by that meeting, the agenda of the committee was “to determine the feasibility of a musical arts center in the City not only for the opera and symphony but also for such activities as chamber music, ballet, light

opera, and spoken drama, and possible educational programs related thereto.”<sup>25</sup> In addition to the center’s proposed activities, the committee also suggested research on audience accessibility into the cultural complex via mass transit and private automobile, and the adaptability of all the performance spaces to radio and television.

As discussions progressed during the spring of 1956, one of the committee’s main concerns was the relationship between the proposed center and its future inhabitants.<sup>26</sup> Since both the Metropolitan Opera and the Philharmonic-Symphony Society had distinguished histories as independent institutions, the two organizations were adamantly opposed to sacrificing their autonomy in favor of a controlling parent organization. Yet, they also realized that there were potential economic and promotional benefits inherent in forming an alliance. Consequently, they agreed to preserve their independence by limiting the parent organization’s fiscal responsibility to building ownership, arts education and promotion, while assuming individual responsibilities for their building’s maintenance and creative operations. On June 22, 1956 the Exploratory Committee established precedent by creating the first not-for-profit organization that would not only serve as landlord to several of America’s oldest and most internationally-renowned cultural institutions, but also “encourage, sponsor, or facilitate performances and exhibitions, commission the creation of new works, and voluntarily assist the education of artists and students of these arts.”<sup>27</sup> This would be done through the creation of buildings for research, ballet and theater in addition to those constructed for opera and classical music. Since arts education was central to the center’s mission, the committee naturally sought the inclusion of a reputable performing arts conservatory as a part of its constituency.

### **The Institute of Musical Art and The Juilliard School of Music**

The Juilliard School at Lincoln Center was the product of an earlier merger between two music conservatories: the Institute of Musical Art and the Juilliard School of Music.<sup>28</sup> A passionate advocate of music education, Frank Damrosch was the original impetus behind the

Institute of Musical Art. Having emigrated with his family from Germany to New York in 1871, Damrosch then traveled to Denver where he supervised music education for the public school system; a job he also undertook in New York after his return in 1885.<sup>29</sup> Among his many activities in the City, he founded the People's Choral Union, the Symphony Concerts for Young People, and the People's Singing Classes, as well as directed choirs for the Metropolitan Opera, the Musical Art Society and the Oratorio Society. Citing a lack of formal musical education in America, he approached Andrew Carnegie in 1901 about funding a school that would provide undergraduate-level training for students of music to rival the great conservatories of Europe, as well as offer adult classes for amateurs. Although Carnegie rejected the idea, Damrosch later met James Loeb, a wealthy banking scion with similar interests, and convinced him to fund his conservatory venture.<sup>30</sup>

In 1904, the Institute of Musical Art was chartered as a music school that would not discriminate on the basis of gender or ethnicity.<sup>31</sup> Having succeeded in attracting an impressive faculty from Europe, Damrosch opened the institute the following year in a Gothic Revival mansion at Fifth Avenue and 12<sup>th</sup> Street—leased to the academy rent-free by Thomas Fortune Ryan.<sup>32</sup> The popularity of the conservatory was immediate, and enrollment soared from 281 students in 1905 to 467 in 1906.<sup>33</sup> However, in 1909 Ryan informed Damrosch that his mansion would not be available to the institute by 1910, and the latter began a search for land to build a new facility. Upon the recommendation of one of the institute's trustees, its board and president agreed on a lot that was located in Morningside Heights, on the northeast parcel of West 122<sup>nd</sup> Street and Claremont Avenue. Damrosch then obtained permission from Loeb for site acquisition, and subsequently submitted design proposals from three architects to the backer.<sup>34</sup>

Loeb's choice for the project was Donn Barber, an architect who had trained at Columbia University and at the Ecole des Beaux-Arts. Having designed a host of significant institutional, residential and civic buildings, Barber was also editor of *The New York Architect* and belonged to several design organizations.<sup>35</sup> Completed by the fall of 1910, Barber's design for the

Institute for Musical Art was a four-story Beaux-Arts building that was clad in limestone, crowned by a mansard roof and primarily ornamented with lyre motifs. Inside, the facility featured practice rooms and classrooms, as well as a 400-seat auditorium. Over the next nine years, as enrollment continued to increase, Damrosch asked the board of trustees for help in acquiring land adjacent to the building to construct an addition. With funding from the Loeb family firmly in place by 1924, Damrosch commissioned Barber to build an annex to the original building that included a rehearsal room, studios, classrooms and administrative offices.<sup>36</sup>

As the Institute for Musical Art flourished uptown, another school with a similar mission was being created in Manhattan's Mid-town. In 1919, a wealthy textile merchant and financier named August D. Juilliard left a bequest of twenty million dollars to be used for the advancement of music education through instruction and performance in the United States.<sup>37</sup> The result of this bequest was the formation of the Juilliard Music Foundation in 1920, which subsequently led to the establishment of a tuition-free graduate school of music four years later, located in the old Vanderbilt family guest house at 49 East 52<sup>nd</sup> Street. In 1926, after Damrosch had rejected a previous offer to merge his institute with the Juilliard Graduate School, his board of trustees accepted. However, even though the merger meant one president and one board of trustees for the two institutions, each institution remained separate, retaining its own dean. Furthermore, although the Juilliard Graduate School was supposed to join the institute at its Morningside Heights facility, a lack of space delayed this move.<sup>38</sup>

Consequently, between 1927 and 1929 the Juilliard Music Foundation began acquiring apartments along Broadway and Claremont Avenues for demolition in order to expand the institute's facility. Although the foundation had commissioned architect, Arthur Harmon, during the summer of 1929 to create the additions, the project faced numerous delays as a result of tenants who would not vacate the adjacent buildings.<sup>39</sup> Once complete, Harmon's design eliminated the original building's mansard roof, demolished the 1924 annex and, in its place, created a four-story pavilion on Broadway that was similar to the original one. This building

was bridged by a three-story wing on West 122<sup>nd</sup> Street, and substantially augmented by a seven story building on Claremont Avenue. In 1931, although still two separate entities, the Juilliard Graduate School moved into the institute's twin pavilion.

William Schuman's appointment as the institutions' president in 1945 led to several significant changes in the schools' organizational structure and curriculum.<sup>40</sup> Shortly after his appointment, Schuman merged the Institute for Musical Art and the Juilliard Graduate School into one entity which became the Juilliard School of Music. In addition, Schuman implemented his innovative Literature and Materials of Music curriculum which revolutionized the way in which music was taught in the United States.<sup>41</sup> During his fifteen-year-tenure he also established the Juilliard String Quartet and the Dance Division, which was the first program ever "to combine equal dance instruction in both modern and ballet techniques."<sup>42</sup> Among the faculty connected with the Institute in the early years were violinist Franz Kneisel and flutist Georges Barrère, while later additions to the Juilliard School of Music included now legendary choreographers Martha Graham and Agnes DeMille.

Although William Schuman himself endorsed Juilliard's association with Lincoln Center as its educational unit—and had even campaigned on behalf of the center during its initial presentation to the Planning Commission—he and Rockefeller's Exploratory Committee had to convince the school's board of directors of the center's potential benefits.<sup>43</sup> Some of the Exploratory Committee's more radical proposals for the school included expansion and refinement of the conservatory's educational mission and student body. Instead of concentrating solely on music and dance, the committee wanted the institution to add drama to its curriculum. In addition, the committee urged the elimination of one student body altogether: its preparatory division.<sup>44</sup> Since 1916, the school had offered training to primary- and secondary- level students, which over the years had grown significantly.<sup>45</sup> While the Juilliard board was willing to accept the idea of expanding its curriculum, it was not in favor of eliminating a sizable component of its student body.

Hence, on February 1, 1957, the Juilliard School of Music accepted the committee's proposal to expand its curriculum while retaining its preparatory division, and therein became Lincoln Center's third constituent.<sup>46</sup> Shortly thereafter, on March 11, 1957, Rockefeller's committee invited the New York Public Library to become a constituent of the center, noting that "to be a true cultural center for the performing arts," it was necessary to "embrace the trilogy of education, creative scholarship, and performance."<sup>47</sup> As Rockefeller and his committee spent the next several years enlisting other constituents to fulfill the center's comprehensive mission, other discussions centered on the design of the actual campus.

### **The Advisory Committee**

Wallace K. Harrison's thirty-year history with the Metropolitan Opera, as well as his involvement with Rockefeller Center and the planning and design of the United Nations Headquarters, made him a natural choice as coordinating architect for Lincoln Center. Born in Worcester, Massachusetts in 1895, Harrison moved to New York City at the age of 20 and worked as a draftsman for the prestigious architectural firm of McKim, Mead & White.<sup>48</sup> In addition, he studied under Harvey Wiley Corbett and subsequently went to Paris to train in the atelier of Colonel Gustave Umbdenstock. During his time in Paris he also studied at the Ecole des Beaux-Arts and was awarded the Rotch Traveling Scholarship, enabling him to travel throughout Europe and the Middle East and to spend a year at the American Academy in Rome.

Returning to New York in 1922, he was hired by the notable firm of Bertram Goodhue and became one of its top designers. His distinguished work with Goodhue and previous association with Corbett led to his tenure as junior partner with the latter between 1927 and 1934. Builders Todd, Robertson & Todd selected Corbett, Harrison & MacMurray to be one of the three firms to design Rockefeller Center in 1929, along with Reinhard & Hofmeister, and Raymond Hood, Godley & Fouilhoux. Thus, Harrison became one of the seven principal architects on the landmark complex. In the mid 1930s, Harrison went into partnership with

André Fouilhoux and hired Max Abramovitz on staff. Together, they worked on such diverse projects as the Rockefeller Apartments (1936), Hunter College (1938-41), and the African Plains of the Bronx Zoo (1941). In 1941, Abramovitz became a partner with Harrison and Fouilhoux, and the trio subsequently designed the Clinton Hill Apartments (1943). During this period, Harrison also served as deputy under Nelson Rockefeller in the Office of the Coordinator of Inter-American Affairs. After Fouilhoux's death in 1945, Harrison and Abramovitz's work focused mainly on corporate buildings such as the Carnegie Endowment International Center at the United Nations Plaza (1953), an addition to the U.S. Rubber Company at Rockefeller Center (1954-55), the Socony Mobil Building on the southeast corner of Lexington and East 42<sup>nd</sup> Street (1955), the C.I.T. Financial Building on the west side of Madison Avenue between East 59<sup>th</sup> and East 60<sup>th</sup> Streets (1957/reclad 1987) and the Corning Glass Center and Administrative Building on the southeast corner of East 56<sup>th</sup> Street and Fifth Avenue (1959). Outside New York, Harrison and his team designed several other major office high-rises including Pittsburgh's Mellon National Bank and landmark Alcoa Building, as well as Dallas' Republic National Bank—at the time the tallest skyscraper ever built in the Southwestern United States.

Although Harrison was not the lead architect of Rockefeller Center, he did earn a reputation as “a level-headed conciliator and skillful persuader” which inevitably led to his appointment as director of planning for the United Nations by Secretary General Trygve Lie.<sup>49</sup> Supervising an internationally-renowned team of planners and designers such as the French Le Corbusier, the Swedish Sven Markelius, the Brazilian Oscar Niemeyer and representatives from ten other countries, Harrison's “conciliatory” skills were severely tested during this collaborative period between 1947 and 1953. Consequently, when Rockefeller asked him to assume a similar role in the planning and design of Lincoln Center, Harrison was reluctant and agreed only on the basis that the final design team would be selected from an advisory committee which he would assemble.<sup>50</sup>

Harrison's advisory committee once again consisted of a leading group of international architects and planners with whom he had either collaborated or had been influenced. This distinguished group included Sven Markelius, Alvar Aalto, Pietro Belluschi, Marcel Breuer, Philip Johnson and Henry R. Shepley. Sven Markelius, as already noted, had worked with Harrison on the United Nations campus in his capacity as an expert planner, and was a renowned architect in Sweden. Hailed as "the first Swedish architect to design in the international style of the 1930s," Markelius' notable achievements included the Concert Hall at Helsingborg (1932); the Swedish Pavilion for the New York World's Fair (1939); planning of the modern city within Stockholm (1944-54); the Syndicate Headquarters Building in Stockholm (1952); and many modern housing and institutional projects, and entertainment facilities throughout his native country and Canada.<sup>51</sup> Alvar Aalto, largely regarded as Finland's greatest architect, began his career working in a classical idiom, while later incorporating ideas from Le Corbusier and the Bauhaus movement to introduce a modern style that was highly functional and thoroughly distinctive. Aalto had already won acclaim for his Finnish Pavilions at both the Paris (1937) and New York (1939) World's Fairs, and for his non-traditional dormitory building at MIT (1949).<sup>52</sup>

Pietro Belluschi, Dean of MIT's Architecture School, had been lauded for his Equitable Building in Portland, Oregon, (1945-48) which had been one of the inspirations for the glass wall of the United Nation's Secretariat.<sup>53</sup> Marcel Breuer, a Hungarian-born architect, had made major contributions in bringing the International-Style movement to America with his distinctive works which combined Bauhaus ideology with sculptural detailing. His collaborative partnership with Walter Gropius, founder of the Bauhaus movement, had significantly altered the movement's direction from an arts and crafts to an arts and technology style. Moreover, his collaboration with Pier Luigi Nervi on the Paris headquarters of UNESCO (1952) had brought his work worldwide attention as an ideal of European modernism.<sup>54</sup>

Philip Cortelyou Johnson, at that time, perhaps America's greatest champion of the modern movement in architecture, distinguished himself as an historian and theoretician before

becoming a designer. Born in Cleveland in 1906, Johnson later attended Harvard, where he majored in Greek and philosophy.<sup>55</sup> In 1932, he joined the Museum of Modern Art where he founded the Department of Architecture. As the department's director, he collaborated with architectural historian Henry-Russell Hitchcock on an exceptionally influential book and exhibition entitled *International Style: Architecture Since 1922* (1932), which gave name, credence and understanding of European Modernism to American audiences.

In 1940, Johnson returned to Harvard to earn his architecture degree. At the university he studied under Walter Gropius, and upon graduating in 1943, enlisted as a private in the U.S. Army Corps of Engineers. At the war's conclusion, he returned to the Museum of Modern Art, where he worked between 1945 and 1954, and wrote the definitive biography of Mies van der Rohe (1947). By 1949, Johnson was considered one of America's rising architects as evidenced by his pure and elegant Glass House in New Canaan, Connecticut. Like this famed work, his subsequent projects also incorporated modernist principles of symmetry, openness and spare yet expansive interiors, wrought with modern materials. Said Johnson of his work, "I call myself a traditionalist, although I have fought against tradition all my life. The thing is to improve it, twist it and mold it; to make something new of it; not to deny it."<sup>56</sup> In 1953, Johnson opened his own firm and during the 1950s produced such innovative works as the Museum of Modern Art Guest House (1950); an addition to the Museum of Modern Art (1951); and, in collaboration with Mies van der Rohe, the Seagram Building (1958). In addition to designing the interiors of Mies' landmark tower, Johnson also created its Four Season's Restaurant (1959). In 1956, *Time* magazine named the architect, along with Harrison and Breuer, in its list of "20<sup>th</sup> Century Form Givers," thereby acknowledging their ongoing contributions to the modern architecture movement.<sup>57</sup>

Contrasted with Johnson and the other modern architects of the group, Henry R. Shepley had been Harrison's former mentor at the Boston Architectural Club and was considered the most stylistically conventional of the coordinator's advisory team. In addition, other members of

Harrison's committee included architects and engineers who had extensive backgrounds in theater design. These specialists included theater architect, Walther Unruh, who had just designed several new German opera houses; the English architect and acoustician, Hugh Bagenal, famed for his acoustical design of London Festival Hall; acoustical engineers, Richard Bolt and Richard Newman; George C. Izenouer, a lighting and stage mechanics specialist; and Herbert Graf, a New York stage director.<sup>58</sup>

Beginning in October 1956 the advisory committee met to discuss the overall plan of the center with regard to its intended location between West 62<sup>nd</sup> and 65<sup>th</sup> Streets, bordered by Columbus Avenue and Broadway to the east, and Amsterdam Avenue to the west.<sup>59</sup> Early on in the planning stage, Robert Moses had mandated the inclusion of a park within the center which would not only provide open space to the public, but also an outdoor setting for free concerts. Although members of the advisory committee had conflicting ideas about the center's axis, building orientation and configuration, Moses' chosen location for the park in the campus' southwest corner became a non-negotiable issue.<sup>60</sup> Furthermore, since the plaza areas and underground parking facilities were to be subsidized by the federal and local government, it was Moses who was to be the authority entrusted with their administration. For, in addition to Mayor Robert F. Wagner's appointment of Robert Moses as Chairman of the city's Slum Clearance Committee, Moses had also been appointed Parks Commissioner, Construction Coordinator, and served on the city's Planning Commission. Throughout late 1956 and 1957, he assigned Harrison and Abramovitz to do the planning and design of both the above-ground plazas and underground parking network.<sup>61</sup>

In retrospect, of all the plans for Lincoln Center, Sven Markelius' initial plan was the most prescient. Although the planner advocated a north-south axis with an entrance on the northern block that was eventually rejected, his u-shaped configuration of three-buildings with a central plaza entrance arising from Columbus Avenue became the basis for the southern half of the center. In fact, this same axial configuration had previously been used in the Swedish

cultural center, Götaplatsen, in Göteborg (1925-39). In 1939, Markelius had contributed the design of Götaplatsen's concert hall. Supporting Markelius' idea, some members of Harrison's committee—including Harrison himself—had favored a plan modeled on Venice's Piazza San Marco, but were split as to whether or not it should be open to the surrounding area. In the spring of 1958, after Moses' Slum Clearance Committee granted the Lincoln Center board an additional block between West 65<sup>th</sup> and 66<sup>th</sup> Streets, the advisory committee was able to alleviate the problem of crowding in the northern portion by reassigning the Juilliard School building to the northern perimeter. After Harrison & Abramovitz had made numerous modifications to their previous proposals to preserve Moses' park site, including the incorporation of Markelius' elevated plaza; placing the museum-library and repertory theater on the northwestern quadrant of the 65<sup>th</sup> Street area and utilizing the northernmost land for the Juilliard School; the Board of Lincoln Center gave their approval. With the fourteen-acre allotment of land and general footprints for the buildings and plazas confirmed, the selection of architects for the individual buildings was imminent.

### **The Architects**

Although the constituents for Lincoln Center thus far only included the Metropolitan Opera Association, the Philharmonic-Symphony Society and the Juilliard School, this did not deter the board from moving forward with its plans for a ballet theater, library-museum and theater for spoken drama within the complex, in accordance with the Center's previously-stated mission. Early on, Harrison's participation as coordinating architect and his long history with the Metropolitan Opera had guaranteed his selection as that organization's architect.<sup>62</sup> In addition, the board valued his recommendations for the other buildings, and had approved his business partner, Max Abramovitz, as the architect of the proposed concert space to be named Philharmonic Hall. Given the board's overall desire to promote America's role in the international cultural arena, it inevitably favored American-based architects for its commissions

which immediately ruled out Markelius and Aalto. Committee discussions had also revealed Breuer's rigidity as a team player and Shepley's conservatism, thus eliminating them as well from the potential list.<sup>63</sup>

Even though it would be seven more years before the City Center of Music and Drama would commit to the proposed ballet-opera house, the board affirmed both Lincoln Kirstein and George Balanchine's choice of Philip Johnson as that theater's architect.<sup>64</sup> In addition to Abramovitz, Harrison also recommended Pietro Belluschi for the design of the Juilliard School, Eero Saarinen for the drama theater and Gordon Bunshaft for the library-museum. Both Saarinen and Bunshaft had already earned critical acclaim for their work in Modern corporate design. Pioneering the creation of the modern suburban office park, Saarinen had been the mastermind behind the colossal General Motors Technical Center in Warren, Michigan (1950) while Bunshaft, a partner in the corporate architectural giant of Skidmore, Owings & Merrill, had just completed the headquarters of Connecticut General Life Insurance in Hartford, Connecticut (1957). Moreover, Bunshaft's Lever House (1952) had been a signal event in introducing the European International Style concept of the modern glass-and-steel office building to corporate America. Taken together, this entire ensemble of architects represented the most distinctive group of American-based, postwar, modern architects to have ever collaborated on a single project.

Once the actual architects had been approved, the advisory committee was disbanded and the creative team of Harrison, Abramovitz, Johnson, Belluschi, Saarinen and Bunshaft took its place. Since there was no constituent for the repertory theater as of yet, a Committee on Drama had been established early on in the center's planning to explore its options. Robert Whitehead, a spokesman for the American National Theater & Academy and a successful Broadway producer, was instrumental in ensuring a dramatic component to the performing arts complex as he assumed a consultant role in what later became an Advisory Council on Drama for the center. He also urged Eero Saarinen to collaborate with noted stage designer, Jo Mielziner, when

Saarinen was looking for someone proficient in theater design to aid him in his work. Mielziner, who was perhaps best known as Broadway's most prolific and successful set and lighting designer, had also distinguished himself with the design of backdrops and lighting for the first official United Nations meeting in San Francisco (1945), designing setting and lighting for the Vatican Pavilion at the New York World's Fair (1964), and devising a portable stage for the East Room of the White House (1965). Regarding his work in theater design, Mielziner designed the interior of the ANTA-Washington Square Theater in New York City (1964), was a consultant on the Loretto-Hilton Theater in Webster Groves, Missouri (1965) and also on Abramovitz's Krannert Center for the Performing Arts (1969), and Welton Becket & Associates' Mark Taper Forum at the Music Center Performing Arts Center of Los Angeles County (1967).

The board also sought an additional voice to guide them in their creative decisions. Concerned about the board's lack of proficiency in judging design proposals, Rockefeller had proposed a sub-committee to guide them in this process. However, several members resisted this idea and instead proposed a single individual, who was neither affiliated with them nor the architects, to be the board's advisor and liaison with the architectural team. For this job, they chose René d'Harnoncourt, director of the Museum of Modern Art, who already commanded both the respect of the board members and the architects.<sup>65</sup>

As disagreements regarding the exact placement of the museum-library and the repertory theater persisted among the architects, Rockefeller presented a broader issue which required a design consensus before the start of construction. Realizing the public attraction inherent in creating a cohesive urban complex like Rockefeller Center, the philanthropist had similar designs for Lincoln Center. Furthermore, he reasoned, as constituents of an umbrella organization galvanized to promote the role of the arts in New York, the nation and the world, the new complex should have certain identifiable architectural qualities which would reflect this unity. As the committee was wrestling with these additional issues, it finally agreed on a site plan

which the Lincoln Center board approved in May 1959. This plan, though still not definitive, did enable the board to move forward with its ground-breaking plans.

Several months later, in August 1959, the architects made specific choices concerning the uniformity of the entire campus and more specifically, the scale, massing and promenade levels of the three buildings on the southern plaza. As the focal point of this area, the opera house would have more flexibility in its overall design than the two theaters flanking it, which would be uniform in terms of their scale and massing. All three buildings would have promenade levels of identical heights to give cohesion to the entire plaza ensemble. In addition, the entire conglomeration of buildings would be elevated from street level, with a pedestrian bridge over West 65<sup>th</sup> Street linking the Juilliard School with the northern plaza.

With regard to exterior building materials, the designers contemplated a variety of stones including marble, granite and quartz. However, they eventually concurred with Belluschi's recommendation of Roman travertine, with its gleaming white-beige layerings, its rich history as a building material in ancient Rome and, in the words of Johnson, its ability to "grow old more beautifully."<sup>66</sup> The travertine that was to be used at Lincoln Center was to be quarried from Bagni di Tivoli, where ancient builders obtained marble for the Colosseum in Rome. However, this decision was later fraught with complications as the cost of the material was significantly higher than planned, and America's Limestone Institute objected to the use of imported materials on federally-funded projects. The dispute was later resolved by having American stonecutters prepare the stone after it had been imported at a cost overrun of twenty-five percent.<sup>67</sup> The other principle material for the center's buildings would be glass, which Harrison, Abramovitz and Johnson endorsed for its visual accessibility both for the buildings' patrons and onlookers. This choice, which embodied a modern aesthetic, was also embraced by the entire design team and particularly by Arthur A. Houghton, Jr., Chairman of the Philharmonic-Symphony Society and Chief of Corning Glass Works.<sup>68</sup>

Combined, these distinctive qualities reflected the experimental nature of the center's aesthetic which, over time, inspired many different critical reactions. Harold C. Schonberg's preliminary assessment in *The New York Times* noted that, "They are coming up with buildings that will be monumental without being old-fashioned, buildings that will have clean lines, graceful proportions and a minimum of nonfunctional decoration."<sup>69</sup> Described as "monumental modern," "applied modern"—and even "monumental temporary"—by various journalists and critics, the complex's architecture embodied the architects' pursuit of a modern style that would reflect Lincoln Center's aspirations of cultural prominence and timelessness.<sup>70</sup> In fact, when Philip Johnson was asked about creative differences among the design team regarding style, he responded frankly:

The six of us may have different ideas but we're united. After all, we're on the same side of the fence. We have come up through the modern movement together, and we're looking away from the Puritanism of the International Style toward enriched forms. I would say that we have extraordinary agreement on the direction our plans will take.<sup>71</sup>

While Johnson correctly asserted that all the architects were veering away from an orthodox International Style, in spite of the uniformity of materials that they chose, there was no leitmotif to the overall complex. However, this lack of stylistic uniformity could not negate the fact that the architects of Lincoln Center were creating a completely new and revolutionary concept in America: the centralized comprehensive yet customized performing arts center.

### **The Evolution of Performing Arts Centers in America**

Lincoln Center was a forerunner in the creation of a comprehensive yet customized performing arts center. Although the Brooklyn Academy of Music had offered diverse programming encompassing opera, symphony and dance since its inception in 1861—thereby validating its claim as "America's oldest performing arts center"—like similar American cultural centers which followed, the academy did not provide separate, customized facilities for each one of these distinct types of performances.<sup>72</sup> Furthermore, institutions that did have separate halls to

house more than one type of performance did not offer the full range of buildings that Lincoln Center did; none had the aggregate history nor caliber of talent of the Lincoln Center constituency; and none had promoted the idea of accelerated training through an onsite conservatory and library-museum which would interact with these professional constituents.

In 1945, several women's groups in the Milwaukee area, led by a former music and drama critic, proposed a World War II memorial to "honor the dead by serving the living" in the form of a cultural center that would "symbolize some of the finer aspects of the things for which our men were fighting."<sup>73</sup> Enlisting an umbrella civic organization to aid them in their quest, together they formed a non-profit alliance in July 1945 called the Metropolitan War Memorial, Inc. Intent on creating a series of auditoriums that would house "art, music, drama, public discussion and social assembly," the organization commissioned David S. Geer of the notable firm of Saarinen and Swanson to create a master plan.<sup>74</sup> Geer's preliminary design entailed a 1200-seat Veterans Memorial Hall, a 3500-seat concert hall, and 1500- and 500- seat theaters. However, the Milwaukee complex was plagued with delays, owing primarily to disagreements regarding its location. Finally, in January 1953, a site at the Lincoln Memorial Bridge was chosen, and architect Eero Saarinen was assigned to the job that both Geer and Eero's father, Eliel, had previously worked on. In July 1957, two years after construction had begun, the assembly hall, known as the Milwaukee County War Memorial, and its adjacent plaza opened.

Several months later, in September 1957, the center's art museum opened with a dedication ceremony presided over by President Dwight D. Eisenhower. In 1963, architect Harry Weese unveiled his design for a self-contained performing arts center in accordance with Geer's original war memorial plan, containing one large multi-use auditorium, two mid-sized theaters and an outdoor pavilion. In September 1969, the campus, consisting of a black granite plaza and flame, the Milwaukee County War Memorial and the self-contained Milwaukee Performing Arts Center, was complete. Planned just as World War II was ending, this complex was the first postwar performing arts center.<sup>75</sup>

With regard to establishing a national cultural center, in spite of President Eisenhower's intent to do so in 1955, it was not until 1958 that a National Cultural Center Act was passed, a site was picked and an architect was chosen.<sup>76</sup> Yet, in spite of this progress, the federally-initiated, public-privately project still lacked the necessary capital to get built. After President Kennedy's death in 1963, the center was subsequently renamed in his honor and congress appropriated \$15.5 million in matching funds for a \$15.4 million treasury loan.<sup>77</sup> After numerous political battles, construction finally began in 1967 and the John F. Kennedy Center for the Performing Arts was completed in September 1971, two years after Lincoln Center.

Meanwhile, in Los Angeles, Dorothy Chandler, wife of the Times-Mirror magnate, began an ardent campaign of her own in 1955 to enable Los Angeles "to fulfill its destiny as one of the great cultural capitals for the world" by building its own performing arts center.<sup>78</sup> Originally conceived as a single, multi-purpose civic auditorium, the Music Center Performing Arts Center of Los Angeles County grew to become three theaters within a plaza setting atop the city's Bunker Hill. Designed by architect, Welton Becket & Associates, in association with landscape architects, Cornell Bridgers and Troller, the center entailed the construction of a 3,250-seat theater-concert hall, known as the Dorothy Chandler Pavilion, and its adjacent plaza (1964); the 750-seat Mark Taper Forum (1967) and the 2,100-seat Ahmanson Theater (1967).<sup>79</sup> Costing a total of \$33.5 million upon completion, the performing arts center was and continues to be owned by the County of Los Angeles.<sup>80</sup>

While the Milwaukee Performing Arts Center, Los Angeles Music Center and Lincoln Center had similar missions, New York's comprehensive version was built on a scale much greater than its Wisconsin and California counterparts, and exerted much more influence in the design and planning of subsequent performing arts centers across the country. In fact, by the beginning of 1965, it was estimated that nearly 70 cultural centers were being planned or built across the country on a lesser scale, using the concept of Lincoln Center as their model.<sup>81</sup> However, like the term "performing arts center," "cultural center" was also a term that was used

broadly. Although some consisted of combinations of exhibition and performance spaces, many of these complexes had no performing arts component to them at all, such as Le Corbusier's Visual Arts Center at Harvard University (1962); or additions to existing art museums, such as Mies van der Rohe's Cullinan Hall (1958) and later, Brown Pavilion (1974), at the Houston Museum of Fine Arts; and William L. Pereira & Associates' three pavilions for the Los Angeles County Museum of Art (1965).

Others, devoted primarily to the performing arts, consisted of outdoor pavilions; single, multi-use theaters; self-contained buildings housing more than one theater; or ensembles of buildings following the model of Lincoln Center—all featuring state-of-the-art equipment and technology. Saratoga Performing Arts Center in New York State (Robert L. Rotner, Vollmer Ostrower Associates, 1966), Santa Fe Opera Pavilion in New Mexico (McHugh & Kidder, 1968) and New Jersey's Garden State Arts Center in Holmdel (Edward Durrell Stone, 1968) were all examples of modern pavilions designed for multi-use during the postwar era. Some of the single, multi-use theaters designed at the time included Ft. Lauderdale's Parker Playhouse (John Volk, 1967), Clowes Memorial Hall at Butler University in Indianapolis (1962) and Flint College Cultural Center (Smith, Hinchman & Gryllis, 1969).

Other buildings and complexes, clearly based on Lincoln Center's formalist model, included the Los Angeles Music Center and Kennedy Center, as well as other complexes in the south and northeast. The former Memorial Arts Center in Atlanta, renamed the Robert W. Woodruff Arts Center (Toombs, Amisano and Wells in association with Stevens & Wilkinson, 1968), was an unusual combination of old and new that wrapped a colonnaded self-contained concert hall, two theaters and an art library around an existing thirteen-year-old museum. The municipally-owned Jesse H. Jones Hall for the Performing Arts in Houston (Caudill, Rowlett and Scott, 1964) was clad in travertine, similar to the complexes in Milwaukee and New York, and featured an asymmetrical plan set within a monumental 250-foot square columnar arcade. Called "the most sophisticated building of its kind anywhere in the world," this multi-functional

building was augmented four years later by its plaza neighbor, the Alley Theater, which housed two theaters within an imposing concrete fortress (Ulrich Franzen, 1968).<sup>82</sup> Nearly twenty years later, the Wortham Center, with its 2,465-seat opera house and 1,100-seat theater completed the municipal arts complex (Eugene Aubry, Morris Aubry Architects, 1987).

Among the postwar cultural centers being designed within college campuses, direct links to Lincoln Center were more obvious. In the case of the Hopkins Center at Dartmouth College in Hanover, New Hampshire (Wallace K. Harrison, Harrison & Abramovitz, 1962), Lincoln Center's coordinating architect not only designed it, but also introduced the Florentine arch motif that would later reappear in his design for the Metropolitan Opera House. Avery Fisher Hall's architect, Max Abramovitz, was commissioned to design the Krannert Center at his alumnus, the University of Illinois at Champaign-Urbana (Max Abramovitz, 1969). To aid him in his design, Abramovitz consulted with acoustician, Cyril M. Harris, who had previously worked on the Metropolitan Opera House and did the 1975-1976 acoustical renovation of Philharmonic Hall. Abramovitz's design for the Krannert Center, though monumental in stature, was more emblematic of International Style idioms in its approach.

### **Lincoln Center Ground-Breaking Ceremony**

When ground-breaking for Lincoln Center occurred on May 14, 1959, it was, according to *The New York Times*, "an historic moment."<sup>83</sup> Nationally broadcast via radio and television, the ceremony drew an estimated 12,000 people to the future site of Lincoln Center, as Board Chairman Rockefeller, Mayor Robert F. Wagner, Commissioner Moses, Lt. Governor Malcolm Wilson, New York Philharmonic conductor Leonard Bernstein—and President Eisenhower gave endorsements.<sup>84</sup> Touting his regard for New York as "our greatest metropolitan center," the president praised the unprecedented scale of public-private partnership which had made the center possible.<sup>85</sup> He also voiced his support of Lincoln Center as a means of "expand[ing] opportunities for acquiring a real community of interest through common contacts with the

performing arts.”<sup>86</sup> However, his more penetrating message concerned postwar ideals of promoting peace and democracy through cultural exchange as he announced:

The beneficial influence of this great cultural adventure will not be limited to our borders. Here will occur a true interchange of the fruits of national cultures. From this will develop a growth that will spread to the corners of the earth, bringing with it the kind of human message that only individuals, not governments, can transmit. Here will develop a mighty influence for peace and understanding throughout the world. And the attainment through universal understanding of peace with justice is today, as always, the noblest and most shining ideal toward which man can strive and climb.<sup>87</sup>

Robert Moses, on the other hand, praised another aspect of the center’s significance, calling it “the boldest and most complex urban slum-clearance project in America,” while stressing its potential to make New York “the world center of the performing arts.”<sup>88</sup> After President Eisenhower spoke, he dug the first shovel full of earth to the music of Handel’s “Hallelujah Chorus,” conducted by Leonard Bernstein, sung by the Juilliard chorus and played by the New York Philharmonic, as construction crews started excavation work on Philharmonic Hall.

In the spring of 1959, the Lincoln Center board had appointed Colonel William F. Powers to oversee the construction of Lincoln Center.<sup>89</sup> A retired officer from the Army Corps of Engineers, Powers had been a deputy under Major General Otto L. Nelson, Jr., who himself had been hired to work on land acquisition and resident relocation for the center. Nelson had also formed a joint venture between four general contractors, who had been hired to do the construction. However, as Powers assumed his role as construction coordinator a year after Nelson, he was surprised to see revised estimates for the project which were significantly more than what had been originally submitted. Rockefeller then decided that someone should replace him to act as a liaison between the architects and each organization’s building committee in order to control cost escalations.

In January 1961, General Maxwell D. Taylor replaced Rockefeller as the president of Lincoln Center, whereupon Rockefeller became the center’s board chairman. Four months later,

General Taylor was called to Washington by President Kennedy on special assignment following the Bay of Pigs. In Taylor's absence, construction problems increased, prompting the Lincoln Center board asked Carl Morse, chairman of Morse-Diesel, one of the country's foremost construction companies, to take charge of the operation. Morse's first order of business was to dissolve the joint venture that Colonel Nelson had initiated. In addition, he bypassed the building committees and architects, and reported all estimate revisions directly to the constituent board. Although cost overruns were an inevitable part of the construction process, Morse had been considered an effective coordinator for the job.

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<sup>1</sup> For Robert Moses, see Joel Schwartz, "Moses, Robert," in Kenneth T. Jackson, ed., *The Encyclopedia of New York City*, (New Haven: The Yale University Press, 1995) pp.774-775.

<sup>2</sup> For history on the Lincoln Square Urban Renewal Area Project, see Edgar B. Young, "Needs and Opportunity," in *Lincoln Center: The Building of an Institution*, (New York: New York University Press, 1980) pp.11-12, and Young, "Urban Renewal," pp.35-48; Robert A. M. Stern, Thomas Mellins, David Fishman, "Lincoln Square," in *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial*, (New York: The Monacelli Press, Inc., 1995) p.677-681; Joseph C. Ingraham, "Slum-Razing Plan Offers Fordham Midtown Campus," *The New York Times*, April 8, 1955, pp.1,19; Charles Grutzner, "Moses Outlines City Within City for Lincoln Sq.," *The New York Times*, May 28, 1956, pp.1,21; Richard A. Miller, "Lincoln Center: 'a new kind of institution,'" *Architectural Forum*, August 1958, pp. 74-77,158.

<sup>3</sup> For a brief history of the Lincoln Square area, see Mario A. Charles, "San Juan Hill," in Jackson, ed., p.1043, and Stern, Mellins, and Fishman, "Lincoln Square," pp.674-677.

<sup>4</sup> The name "San Juan Hill" has been attributed to the African-American veteran soldiers who fought in the Spanish-American War and subsequently settled there, and also to the interracial brawls among its inhabitants. Regarding its musical significance, some of the area's most notable residents included bandleader Benny Carter and pianist Thelonious Monk. Charles, "San Juan Hill," p.1043.

<sup>5</sup> "75,000 Families Here Must Move," *The New York Times*, October 27, 1957, VIII, p.1.

<sup>6</sup> Quoted in Victoria Newhouse, "Lincoln Center," in *Wallace K. Harrison, Architect*, (New York: Rizzoli, 1989) p.187.

<sup>7</sup> Grutzner, "Moses Outlines City Within City for Lincoln Sq.," p.1.

<sup>8</sup> For history on the Metropolitan Opera Association's redevelopment efforts, see Newhouse, "The Metropolitan Opera House: beginnings," pp.198-203; Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," pp.677-678; Young, "Needs and Opportunity," pp.11-14.

<sup>9</sup> Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," pp.677-678.

<sup>10</sup> Miller, "Lincoln Center: 'a new kind of institution,'" p.77.

<sup>11</sup> Ross Parmenter, "New Opera House Approved By 'Met,'" *The New York Times*, October 18, 1955, p.1.

<sup>12</sup> For background on the New York Philharmonic's imminent eviction from Carnegie Hall, see Newhouse, "Lincoln Center," p.186, and Young, "Needs and Opportunity," p.14.

<sup>13</sup> Newhouse, "Lincoln Center," p.186.

<sup>14</sup> For John D. Rockefeller, III, see Peter J. Johnson, "Rockefeller, John D(avison), III," in Jackson, ed., p.1014.

<sup>15</sup> Seymour Peck, "A Rockefeller Enters 'Show Biz,'" *The New York Times Magazine*, November 18, 1956, p.62.

<sup>16</sup> For detailed background on Rockefeller's Exploratory Committee for a Musical Arts Center, see Young, "The Exploratory Committee: 1955-1956," pp.19-34.

<sup>17</sup> According to Richard Butsch in his study of U.S. audiences entitled *The Making of American Audiences: From Stage to Television, 1750-1990*, in 1950, 9% of U.S. households owned television sets and watched an average of 4.6 hours a day, whereas by 1956, 64.5% of U.S. households owned television sets and watched an average of 5 hours of television a day. Richard Butsch, *The Making of American Audiences: From Stage to Television, 1750-1990*, (New York: Cambridge University Press, 2000) p.236.

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- 18 For specifics related to President Eisenhower's cultural initiatives, see "Ike Likes the Arts, So-U.S. May Export Culture," *U.S. News & World Report*, January 28, 1955, v.38, pp.68-70.
- 19 *ibid.*, p.68.
- 20 *ibid.*
- 21 *ibid.*, p.70.
- 22 Articles concerning America's cultural obsession and inferiority include: Irwin Edman, "The Myth of America in Europe," *The Saturday Review*, May 23, 1953, v.36, pp.11-12,39-40; "A Cultural Explosion," *Life*, October 18, 1954, v.37, p.38; "The Clamor For Culture," *Newsweek*, February, 10, 1958, v.51, pp.98-104.
- 23 Statistics from "The Clamor For Culture," p.98.
- 24 Young, "The Exploratory Committee: 1955-1956," pp.20-21.
- 25 Although separate facilities for the visual arts had also been suggested, the Exploratory Committee ultimately decided that since they were already well represented within the city, they should be placed within the proposed performing arts buildings. Young, "The Exploratory Committee: 1955-1956," p.21.
- 26 For detailed background on the development of Lincoln Center, Inc.'s organizational structure and constituents, see Young, "Development of the Institution: 1956-1959," pp.51-64.
- 27 *ibid.*, p.51.
- 28 For background on the Institute of Musical Art, the Juilliard School of Music and the Juilliard School, see Andrew S. Dolkart, "Building for the Mind and Spirit: Seminaries and a Musical Institute," *Morningside Heights: A History of Its Architecture & Development*, (New York: Columbia University Press, 1998) pp.257-266; James M. Keller, "Juilliard School," in Jackson, ed., p.628; and "The Juilliard School Press," [www.juilliard.edu/press/overview.html](http://www.juilliard.edu/press/overview.html), pp.1-9.
- 29 For Frank Damrosch, see Dolkart, "Building for the Mind and Spirit: Seminaries and a Musical Institute," p.257, and Nancy Shear, "Damrosch, Frank (Heino)," in Jackson, ed., p.310.
- 30 Dolkart, "Building for the Mind and Spirit: Seminaries and a Musical Institute," p.258.
- 31 *ibid.*, p.258.
- 32 *ibid.*, p.259.
- 33 *ibid.*, p.259.
- 34 *ibid.*, p.260.
- 35 *ibid.*, p.260.
- 36 *ibid.*, p.261.
- 37 For August D. Juilliard, the Juilliard Music Foundation and the Juilliard Graduate School, see Dolkart, "Building for the Mind and Spirit: Seminaries and a Musical Institute," pp.261-262, and "The Juilliard School Press," p.2.
- 38 Dolkart, "Building for the Mind and Spirit: Seminaries and a Musical Institute," p.253
- 39 *ibid.*, p.265.
- 40 For William Schuman, see "The Juilliard School Press," [www.juilliard.edu/press/overview.html](http://www.juilliard.edu/press/overview.html), pp.2-3.
- 41 *ibid.*, p.2.
- 42 *ibid.*, p.2.
- 43 Young, "Urban Renewal: 1955-1958," p.42, and "Development of the Institution: 1956-1959," p.55.
- 44 For the Exploratory Committee's proposals for the Juilliard School of Music at Lincoln Center, see Young, "Development of the Institution: 1956-1959," p.55.
- 45 "The Juilliard School Press," [www.juilliard.edu/press/overview.html](http://www.juilliard.edu/press/overview.html), p.4.
- 46 Young, "Development of the Institution: 1956-1959," p.55.
- 47 *ibid.*, p.61.
- 48 For Wallace K. Harrison, see Victoria Newhouse, "Harrison and Abramovitz," in Adolf K. Placzek, ed., *Macmillan Encyclopedia of Architects*, (New York: The Free Press, Macmillan Publishing Company, 1982) pp.324-326; Edward A. Eigen, "Harrison, Wallace K(irkman)," in Jackson, ed., p.530; "Cheops' Architect," *Time*, September 22, 1952, v.60, pp.78+; "Realistic Architect," *The New York Times*, November 17, 1958, p.33; Josh Greenfield, "Curtain Going Up For Wallace Harrison," *The New York Times Magazine*, August 21, 1966, VI, pp.37+; Paul Goldberger, "Wallace Harrison Dead at 86; Rockefeller Center Architect," *The New York Times*, December 3, 1981, p.1.
- 49 Greenfield, "Curtain Going Up For Wallace Harrison," p.86.
- 50 Newhouse, "Lincoln Center," p.189.
- 51 J.M. Richards, ed., *Who's Who in Architecture from 1400 to the Present*, (New York: Rinehart and Winston, 1977) p.201; For more on Sven Markelius, see Arnold Whittick in Muriel Emanuel, ed., *Contemporary Architects*. 3<sup>rd</sup> Edition, (New York: St. James Press, 1994) pp.618-619.
- 52 For Alvar Aalto, see Liisa Sarakontu, "Alvar Aalto, Finnish architect, 1898-1976," [www.hut.fi/Misc/aalto.html](http://www.hut.fi/Misc/aalto.html).
- 53 Newhouse, "Lincoln Center," p.190.
- 54 For Marcel Breuer, see "Marcel Breuer," [www.greatbuildings.com/gbc/architects/Marcel\\_Breuer.html](http://www.greatbuildings.com/gbc/architects/Marcel_Breuer.html).
- 55 For Philip Johnson, see Carol Willis, "Johnson, Philip (Cortelyou)," in Jackson, ed., pp.624-625; "Architect of Elegance: Philip Cortelyou Johnson," *The New York Times*, November 16, 1964, p.33; "Johnson, Philip C.,"

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- <http://encarta.msn.com/find/concise.asp>; Charlayne Hunter-Gault, "Portrait of an Artist," [www.pbs.org/newshour/bb/environment/johnson](http://www.pbs.org/newshour/bb/environment/johnson), pp.1-2.
- <sup>56</sup> Quoted in Ada Louise Huxtable, "He Adds Elegance To Modern Architecture," *The New York Times*, May 24, 1964, XI, p.18.
- <sup>57</sup> "The 20<sup>th</sup> Century Form Givers," *Time*, July 2, 1956, v.68, p.51. Also included in *Time*'s list were Frank Lloyd Wright, Le Corbusier, Walter Adolf Gropius, Ludwig Mies van der Rohe, Richard Neutra, Gordon Bunshaft (later commissioned to design Lincoln Center's Library for the Performing Arts), Minoru Yamasaki, I.M. Pei, Paul Rudolph, Buckminster Fuller and Eduardo Catalano (later an associate architect to Pietro Belluschi on Lincoln Center's Juilliard School).
- <sup>58</sup> Young, "Preliminary Architectural Planning: 1956-1959," p.80.
- <sup>59</sup> For background on the planning of Lincoln Center, see Newhouse, "Lincoln Center," pp.189-196; Kathleen Randall, "Planning the superblock," in *Lincoln Center for the Performing Arts: Cultural Visibility and Postwar Urbanism*, Masters of Science Thesis, Historic Preservation, Columbia University, (New York: Graduate School of Architecture, Planning and Preservation, 1992) pp.60-72; Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," p.681; Young, "Preliminary Architectural Planning: 1956-1959," pp.79-96.
- <sup>60</sup> *ibid.*, p.87.
- <sup>61</sup> *ibid.*, p.85.
- <sup>62</sup> For background on the selection of architects for Lincoln Center, see Newhouse, "Lincoln Center," pp.193-195; Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," pp.681-682; Young, "Preliminary Architectural Planning: 1956-1959," pp.86-89.
- <sup>63</sup> Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," p.681.
- <sup>64</sup> *ibid.*, p.682.
- <sup>65</sup> Young, "Preliminary Architectural Planning: 1956-1959," p.89.
- <sup>66</sup> Quoted in "Lincoln Center Aids Ancient Spa," *The New York Times*, August 27, 1963, p.33.
- <sup>67</sup> Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," pp.682-683.
- <sup>68</sup> *ibid.*, p.683.
- <sup>69</sup> Harold C. Schonberg, "The Lincoln Center Vision Takes Form," *The New York Times Magazine*, August 27, 1963, VI, p.7.
- <sup>70</sup> "monumental modern": Ross Parmenter, "Lincoln Square Plan Developing Toward World Cultural Center," *The New York Times*, July 23, 1956, p.1; "applied modern": Greenfield, "Curtain Going Up For Wallace Harrison," p.31; "monumental temporary": Herbert Muschamp, "Lincoln Center's Enduring Vision," *The New York Times*, July 19, 1996, p.C1.
- <sup>71</sup> Quoted in Howard C. Schonberg, "Six Architects in Search of a Center," *The New York Times Magazine*, February 8, 1959, VI, p.22.
- <sup>72</sup> For Brooklyn Academy of Music history, see [www.bam.org/asp/info.asp](http://www.bam.org/asp/info.asp). A survey undertaken by William J. Baumol and William G. Bowen concluded that by 1964, 82 American cities had plans to erect cultural centers. It also stated that there were 54 existing cultural centers and 39 in various stages of completion in 1964. The authors noted that the term "cultural centers" had been interpreted loosely by many "borderline" organizations who defined themselves as such even though they were more community centers than performing arts centers. William J. Baumol and William G. Bower, *Performing Arts – The Economic Dilemma*, (New York: The Twentieth Century Fund, 1966) p.40.
- <sup>73</sup> Louise Fenton Brand, former music and drama critic of the *Sentinel*, as quoted in Jay Joslyn, "A War Memorial Is Born," at [www.marcuscenter.org/hist\\_war.html](http://www.marcuscenter.org/hist_war.html), p.1.
- <sup>74</sup> Jay Joslyn, "A War Memorial Is Born," at [www.marcuscenter.org/hist\\_war.html](http://www.marcuscenter.org/hist_war.html), p.1.
- <sup>75</sup> In 1995, the board of the Milwaukee Performing Arts Center voted to change the name of the complex to the Marcus Center for the Performing Arts, after having received a substantial donation from the Marcus Corporation Foundation for its redevelopment campaign.
- <sup>76</sup> For background on the establishment of a national cultural center, see "Kennedy Center Slowdown," *Newsweek*, March 10, 1969, v.73, p.109; "Whatever Happened to... THE KENNEDY CULTURAL CENTER," *U.S. News & World Report*, September 22, 1969, v.67, p.17; "Cultural Crown for the Nation's Capital," *U.S. News & World Report*, March 8, 1971, v.70, p.38.
- <sup>77</sup> "Kennedy Center Slowdown," p.109.
- <sup>78</sup> Quoted in "Cultural Centers Across the Land," *Newsweek*, September 24, 1962, v.60, p.54. For background information on the Los Angeles Music Center, see *Report to the County of Los Angeles on a New Auditorium and Music Center*, (Cambridge, MA: Arthur D. Little, Inc., 1956); "The Stage: Three in the West," *Time*, April 21, 1967, v.89, pp.88-89.
- <sup>79</sup> "History," [www.musiccenter.org/history.html](http://www.musiccenter.org/history.html), p.1, and Walter McQuade, "A New Generation of Cultural Centers," *Fortune*, September 1, 1968, v.78, p.111.
- <sup>80</sup> *ibid.*
- <sup>81</sup> "Room for Culture, Too, in the President's Plans," *U.S. News & World Report*, February 1, 1965, v.58, p.41.

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- <sup>82</sup> Mildred F. Schmertz, "For concerts, dance and drama: FLEXIBLE DESIGN," *Architectural Record*, February 1967, v.141, p.116.
- <sup>83</sup> "President Turns Earth to Start Lincoln Center," *The New York Times*, May 15, 1959, p.1. For more information on the ground-breaking ceremony, see Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," p.683; Young, "Ground Breaking: May 14, 1959," pp.97-101;
- <sup>84</sup> Stern, Mellins, and Fishman, "Lincoln Square: Lincoln Center," p.683.
- <sup>85</sup> Quoted in "Addresses by Eisenhower and Moses," *The New York Times*, May 15, 1959, p.14.
- <sup>86</sup> *ibid.*
- <sup>87</sup> *ibid.* Previously, on December 19, 1956, John D. Rockefeller had met with Pres. Eisenhower's assistant, Sherman Adams, in order to obtain the president's support for the Title I write-down subsidies of the Lincoln Center project. Using the *New York Times*' July 23<sup>rd</sup> endorsement, Rockefeller reiterated that "the Lincoln Center project is in harmony with the President's program to strengthen the cultural position of the United States around the globe." Joel Schwartz, *The New Approach: Robert Moses, Urban Liberals, and the Redevelopment of the Inner City*, (Columbus, OH: Ohio State University Press, 1993) p.283.
- <sup>88</sup> *ibid.*
- <sup>89</sup> For detailed background on the construction of Lincoln Center, see Newhouse, "The Metropolitan Opera House: completion," in *Wallace K. Harrison, Architect*, pp.222-223; Young, "Evolution of the Organization," pp.105-117, and "Construction Underway: 1959-1962," pp.139-163.