

Alex Kharchenko, Haley Treoline, Christian Leon, Josue Alberto
Professors Ting Chin, Christopher Swift
LIB 2205ID

LINCOLN CENTER

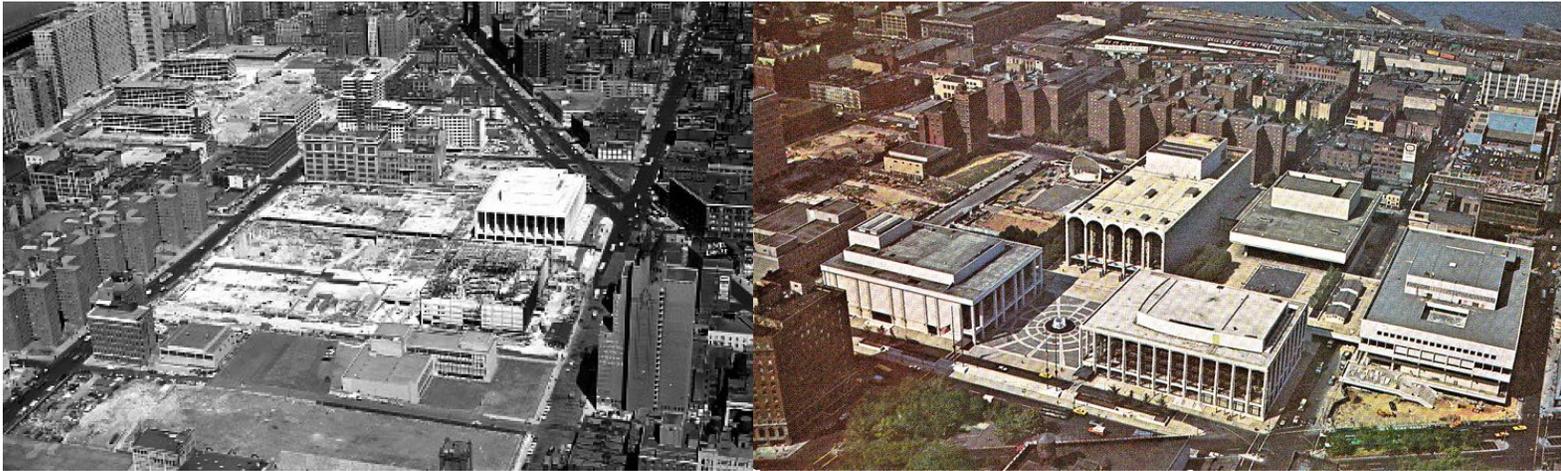


Introduction

- **Topics of paper**
 - How Lincoln Center as a whole changed over time, mainly focusing on renovations, architecture of interior, demographics, and the space as a whole in terms of performance. What the space is like now? We will be focusing on three main buildings.
 - Christian - General History of Lincoln Center, introducing our buildings.
Alex - Metropolitan Opera House.
Josue - Lincoln Center Theater.
Haley - Alice Tully Hall.

Before

After

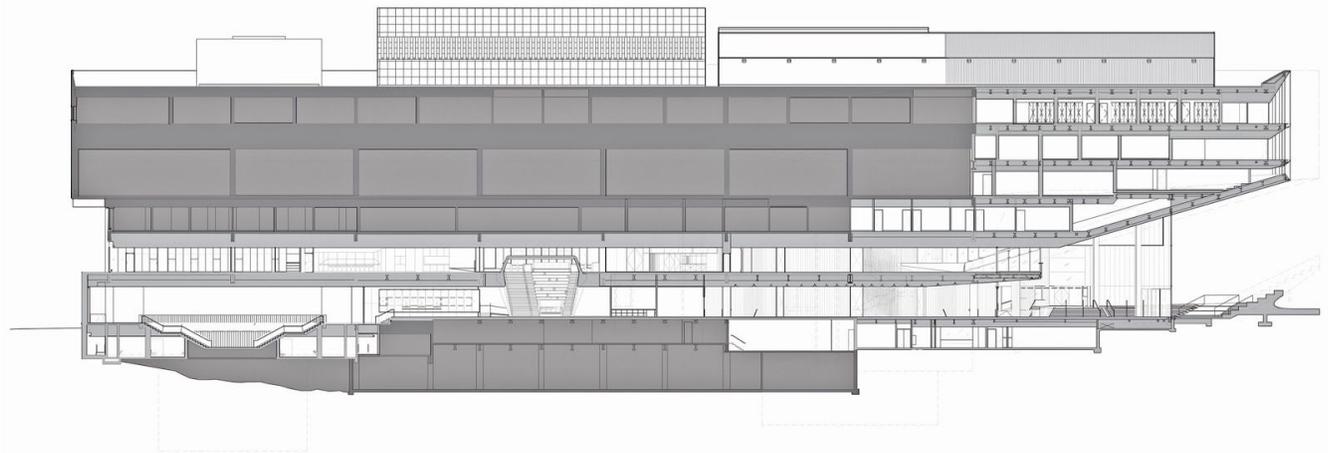


Body

- **History of Lincoln Center**
 - General intro of Lincoln Center Plaza.
 - Introduction of the Metropolitan opera house.
 - Introduction of lincoln center Theater.
 - Introduction to Alice Tully Hall.
- **Metropolitan Opera House**
 - When the Metropolitan Opera House came to be, general information.
 - Architecture / Design / Interior.
 - Performance space.
 - Renovations over the years and its impact on the space.
- **Lincoln Center Theater**
 - History of the Lincoln Center Building .
 - Building renovation over the years.
 - Exterior & Interior Architecture Design.
 - Performance space.

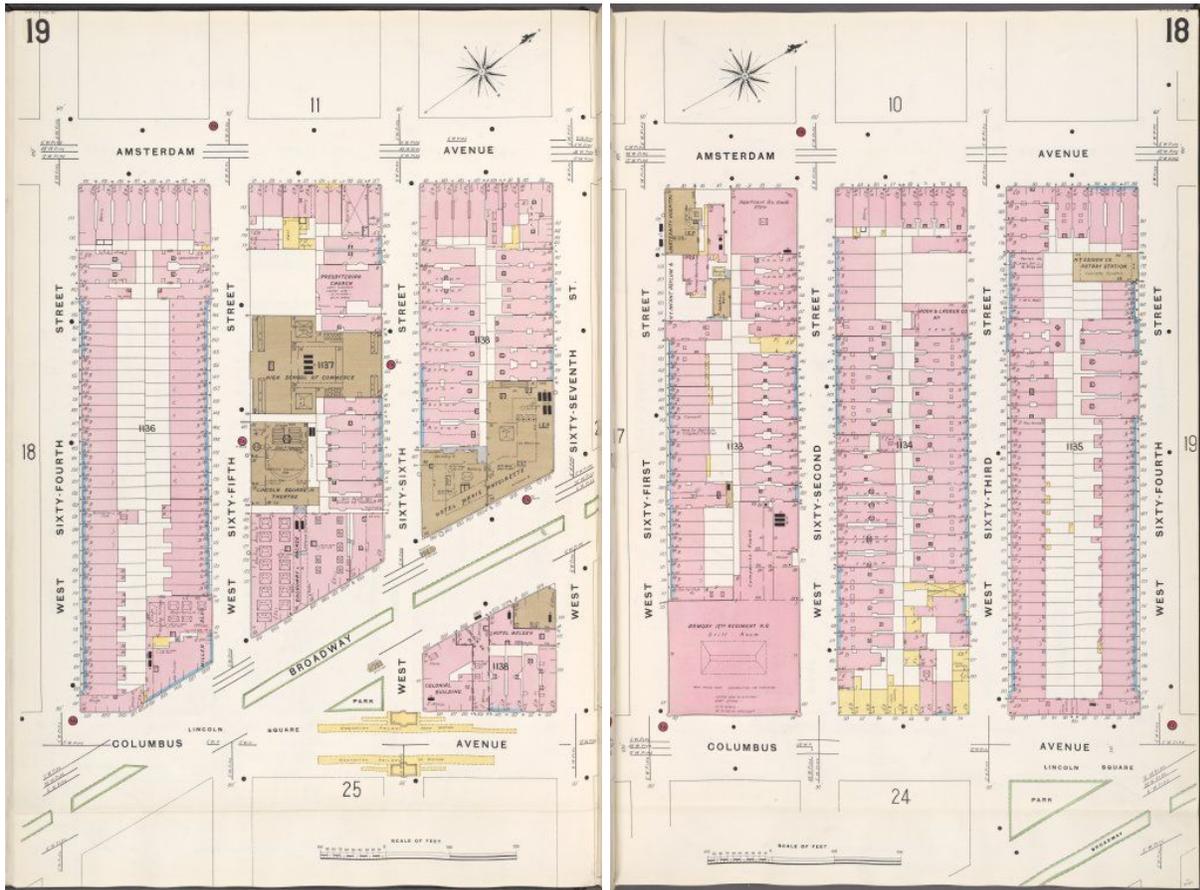
- **Alice Tully Hall**
 - The demographics of Alice Tully Hall in the year 1965 to present.
 - The significance of the name of Alice Tully Hall.
 - Difference of shows between the year 1965 to present.
 - Conclusion of my finding on Alice Tully Hall.
 - The different web site, article and books of my research.
-

Seating of Alice Tully Hall



Conclusion

- Reiteration of Introduction
- Closing thoughts and comments



Lionel Pincus and Princess Firyal Map Division, The New York Public Library. "Manhattan, V. 6, Plate No. 19 [Map bounded by Amsterdam Ave., W. 67th St., Columbus Ave., W. 64th St.]" *The New York Public Library Digital Collections*. 1884- - 1907.
<http://digitalcollections.nypl.org/items/955757e9-db28-61da-e040-e00a1806527d>

Christian Leon

Introduction to Lincoln Center

Our research topic will be about the renovations made and touch up on its effects in performance. This topic was chosen because it follows what the professors have been teaching us since the first day. Talking about the renovations will allow us to talk about performance space and how it has changed after each renovation. As far as how it affects scholarly work for architecture; it'll help with other students as a nice concise place to get information on renovations and performance of lincoln center and its buildings.



San Juan Hill is the name of the space before lincoln center was made. The area was mostly made up of african americans who weren't very well off. The space was filled with tenements, the space was vibrant and there was a very dominant jazz scene. The area was in constant racial conflict with the east side of Amsterdam. After World War II ended several blocks were taken down to make room for the Amsterdam houses.

During April 1955 the concept of lincoln center was being conceived. During this month on the 21st Mayor Robert F. Wagner Jr and his slum clearance committee was given the go ahead by the New York City Board of Estimate to use lincoln square for urban renewal. The Lincoln Centers three main buildings the David Geffen Hall , David H. Koch Theater, Metropolitan Opera House were the first buildings that were opened. David Geffen Hall building opened in 1962 and was the first building of the three to open the other two opened in 1964



and 1966 respectively. Alice tully hall opened its doors in 1969 along side the Juilliard school. The last building to open was the Lincoln center theater which opened its doors in 1985. After the doors opened for the first time the buildings went under many reconstructions to get to where they are now.

Alex Kharchenko
METROPOLITAN OPERA HOUSE
Lincoln Center

The Metropolitan Opera House is one building among many in Lincoln Center. The majority of the structures within the Lincoln Center have great architectural significance, along with great performance value. Prior to the current Metropolitan Opera House, or “Met”, there had been an older Metropolitan Opera House that was opened on October 22, 1883, sometimes referred to as “the old met”. That old structure was replaced by that of a new one in 1966, with a brand new design by American architect Wallace K. Harrison. Thus moving the structure to the area now known as Lincoln Center.



(Image of the old met, as it stood overlooking uptown in 1905, 1411 Broadway, between West 39th and West 40th Street)



(Image depicting the old Met during a recital by pianist Josef Hofmann, November 28, 1937)

By the late 1900s, although still structurally sound, the Metropolitan Opera House was showing its age. The exterior face of the building, or façade needed to be restored to its true glory. The façade was composed out of white travertine marble, which had been greatly eroded over the years, and needed to be restored. In terms of the interior the building greatly lacked

modern sound and lighting technology which would greatly enhance the space. In 1999, as part of the “Lincoln Center Constituent Development Project”, consisting of a group of architects. The Metropolitan Opera House was to go through renovations. According to plans by architects Elizabeth Diller and Ricardo Scofidio the renovation was expected to take ten years with a budget of \$1.5 billion, with the city to contribute \$240 million. Later in 2001 with a decline in the stock market, the project was scaled back to \$675 million.

The Met essentially remained as is, with very minimal renovation attempts, due to the failed renovation attempts based on budgeting issues from the Lincoln Center Constituent Development Project. In 2012 during the production of Berlioz’s “Troyens”, two dancers were meant to take flight as part of an aerial ballet. Yet on december 13th, 2012 the opera was grounded due to the outdated, and worn out stage machinery of the Metropolitan Opera House. This sparked an all new attempt to renovate the area, mainly focusing on the stage machinery. This renovation was said to be a \$60 million dollar job over the next five to seven years (Making it still in progress today). The renovation would mainly concern the internal machinery such as flies, lighting, stage lift, air circulation, and internal communication system, which were all outdated.



(Image of the new Met. Image depicts the façade of the Metropolitan Opera House at Lincoln Center. The two large murals created by Marc Chagall are clearly visible on the sides. Image taken March, 12, 2004 by Paul Masck)



(Image depicting the interior of the Metropolitan Opera House. Showcasing the lobby with the famous red staircase)



Today the Met stands facing Columbus Avenue and Broadway, sitting at the western end of Lincoln Center. From the outside visitors can clearly see that the space within the structure is massive yet compact, and just screams performance, as well as art. You are faced with two massive murals which are clearly visible through the glass panes of the building. Each mural is approximately 30 feet x 36 feet, both of which created for the space by a man named Marc Chagall, a Russian-French artist.

Upon entering the structure you are faced with a massive, red, beautifully designed cantilevered staircase, which is used to connect multiple floors within the building. The lobby area is decorated by eleven crystal chandeliers what were intended to depict moons and satellites sparkling out in many directions. In 2008 these very same lobby chandeliers were dismantled and sent to a workshop known as the J & L Lobmeyr in Vienna. The chandeliers were rewired and workers

replaced as many of the 49,000 crystals that were broken and or missing.

The lobby is also filled with many other portraits and sculptures that really spark the word performance in my mind. Sculptures by by Aristide Maillol and Wilhelm Lehmbruck, along with other works of art can be seen in the space. Something people may not have known, is a restaurant known as “Top of the Met” used to exist in the balcony overlooking the plaza, but was closed down due to lack of popularity in the 1970’s.



Currently in 2016, new renovation ideas for the lobby have sparked. As of February 29th 2016 with help from Ennead Architects, formerly known as the Polshek Partnership. The group believes that the lobby is cramped and needs to be expanded.

Finally we have the auditorium, which is massive fan shaped space, decorated in gold and burgundy coloring, allowing for a very warm inviting space. The space allows for 3,794 sitting positions, as well as 246 standing positions across six levels. Twenty one chandeliers, matching those in the lobby hang in this auditorium, the largest being 18 feet in diameter. The chandeliers were donated to the Met by the Vienna State Opera as a repayment for American help in its reconstruction after WWII. Twelve of the 21 chandeliers were on mechanized winches as to be able to rise and be lowered if needed, to not obstruct the stage view. The space is known for its excellent sound, where even the low and faint sounds can be heard at the top of the auditorium. Due to this fact, the Opera House auditorium was one of few places that has not been rebuilt because of acoustic problems.



(Image depicting the stage in the auditorium, the stage is considered one of the largest, and most complex of its kind.

Dimensions being 80 feet deep, with a wing space of 90 feet deep, and 103 feet wide.)



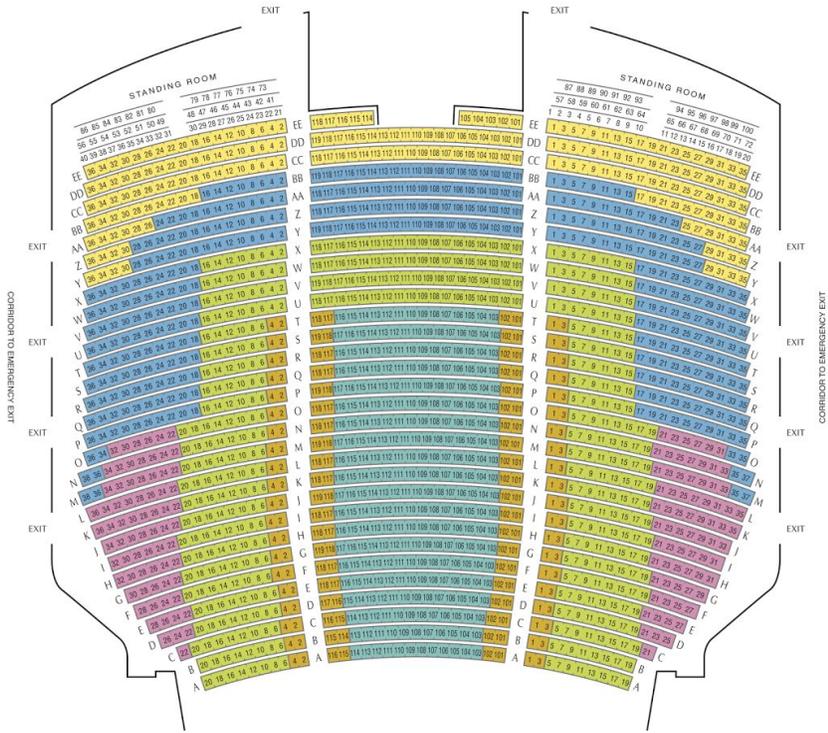
(Another image of the auditorium from a side angle, 2014 image)

FAMILY CIRCLE
BALCONY
DRESS CIRCLE
GRAND TIER
PARTERRE
ORCHESTRA



Primary Seating Sections

- Orchestra Premium Aisle
- Orchestra Premium
- Orchestra Prime
- Orchestra Front Side
- Orchestra Balance
- Orchestra Rear
- Standing Room



LINCOLN CENTER: CLAIRE TOW THEATER



The Lincoln Center Theater is part of the Lincoln Center performing Art complex. The building has gone through different stages. The first design was done by Eero Saarinen. The new renovation was designed by H3 Architects, the new addition to the rooftop of the Eero Saarinen-designed is the Claire Tow Theater and it's also the first new performance hall to the Lincoln Center campus since its conception in the 1920's.

The new home is an creative commitment to producing the great work of emerging playwrights, directors, and designers. In addition, through tours, telecasts, films, publications, and recordings it reaches audiences across the nation and around the world.



BEFORE

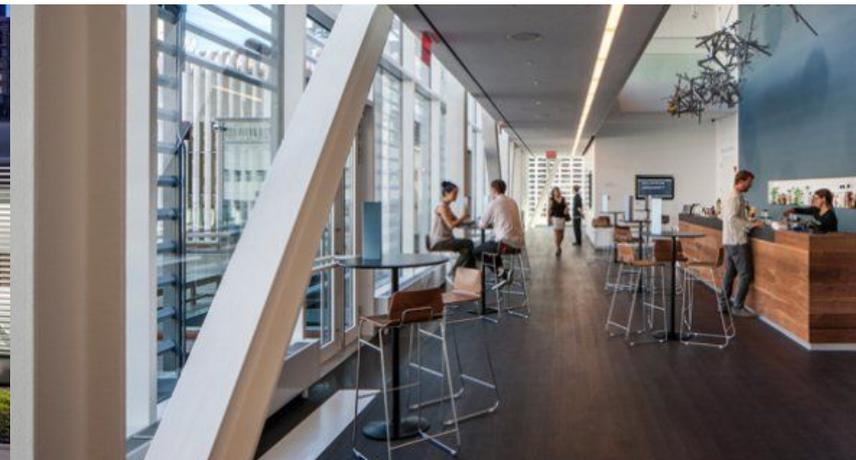


AFTER

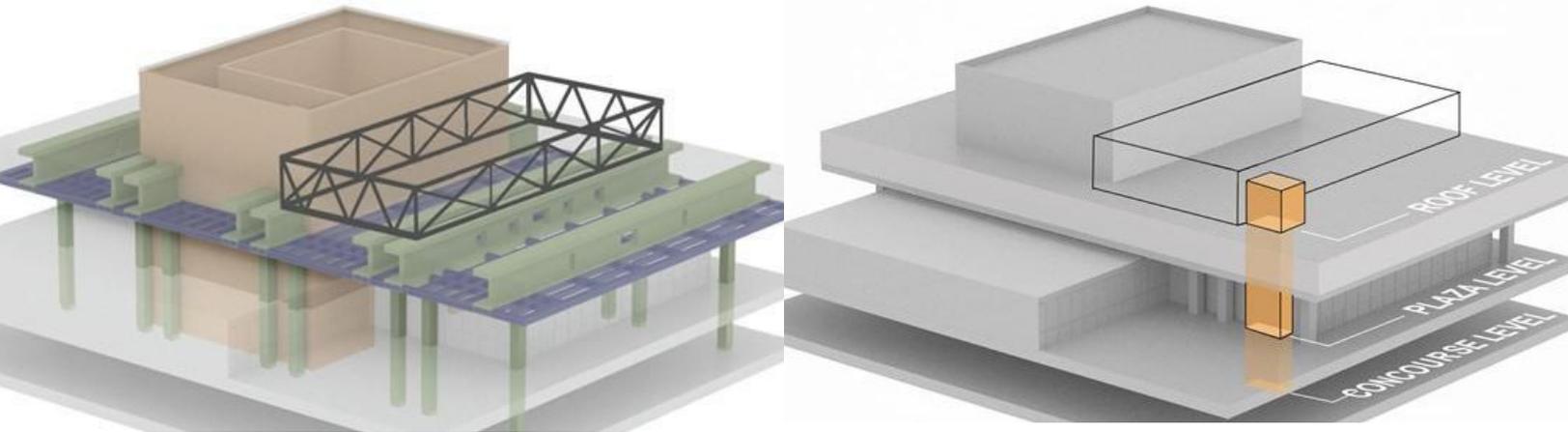


The Claire Tow Theater was named after the spouse of committee member Leon Tow and that made it became the third phase for the Lincoln Center Theater. It created a merger of the Vivian Beaumont and Mitzi E. Newhouse Theaters. Claire Tow Theater has 112-seating space for all types of performances. The design complements the scale of the existing venues and offers a more effective way to display new meaning to viewers.

Respecting the accuracy of Saarinen's design, LCT3's plan is accommodated in a simple rectangular size. The size complements the existing design, while the exterior walls of steel trusses, glass curtain wall, and aluminum screenwall distinguish the addition as something new. During the day, the addition appears from just a few vantage points. At night, the new volume glows above the existing roof.



The rooftop addition is perched on only six structural points, on top of the existing building's concrete columns, three on each side. Steel trusses bridge from point to point to support the two-story volume. The diagonal bracing of the trusses becomes a visible and distinctive element of both the exterior and interior architecture, visible in every major public space with a view to the exterior.



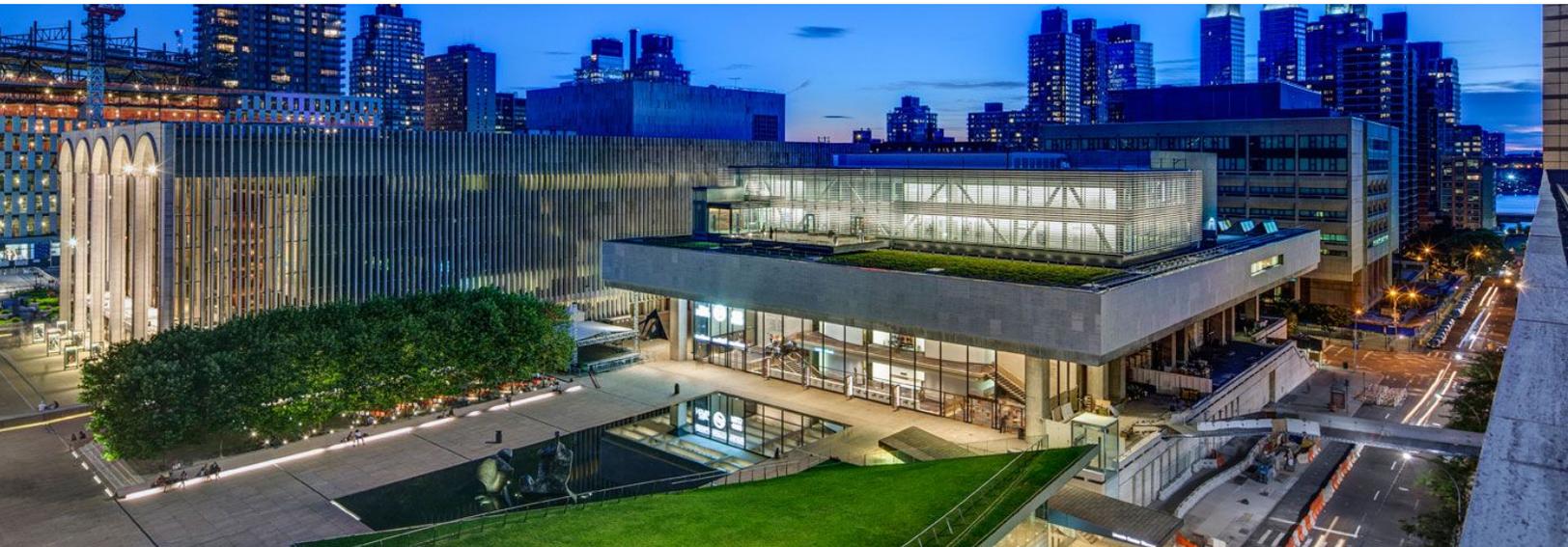
Visitors to all three theaters in the complex enter through the main building's lobby. The elevators that bring visitors from plaza level to the Claire Tow Theater are encased in channel glass and fit precisely into the space of three concrete ceiling coffers of the existing Saarinen building. When the elevator doors open at rooftop level, visitors are presented with a grand view of the outdoor area, the Claire Tow Theater Bar and Terrace. The east-facing terrace affords unique and spectacular views of the renovated Lincoln Center campus and surrounding area.



The terrace extends from the Theater Lobby, providing a beautiful space for seasonal special events. The building features efficient systems and sustainable strategies, including a green roof that covers the site footprint with eight types of native plants and low maintenance sedum. The plan organization wraps the energy-intensive theater space with other program spaces, reducing heat gain and loss from the theater space and allowing other daily use spaces to have daylight and views.



The Lincoln Center Theatre, Green Roof Blocks which were pre-grown by Jost Greenhouses in St. Louis for two years prior to delivery. They were propagated with multi-species sedum plugs and augmented with cuttings to help fill them out. The installation date was April 2012. The green roof is visible from the lobby and from the corridors extending the length of the building on the first and second tiers.



The top of Claire Tow Theater offers amazing views of the Manhattan including the Metropolitan Opera House, Juilliard, and the fountain in the Center's main plaza. The adjacent green roof helps to cool the space, allowing visitors to relax and enjoy snacks and socialize before their performances begin. The renovation has contributed to a great add-on to his amazing part of New York City.

Treoline Haley
Alice Tully Hall
Lincoln Center

Alice Tully Hall is a concert hall that is incorporated into Lincoln Center. The theater was designed mainly for recitals and Chamber music performance. The hall is located in the Juilliard Building at 1941 Broadway New York, 10023. Alice Tully Hall was the last public hall to be completed in the Lincoln Center complex. The significance of the name of the Hall: The Hall was named and designed after a New York performer, a philanthropist and a former singer. Her name was Alice Tully. Alice was the daughter of a Corning heiress and a state senator. Miss Tully trained as a singer in Europe before turning her love of music toward enlightened philanthropy. She had served on the Chair of the board of directors for the Chamber Music Society of Lincoln Center for nearly twenty-five years. She also served on the boards of the Metropolitan Opera. Alice's cousin, Arthur Houghton Jr., one of the founders of the Lincoln Center, suggested that she give money for a chamber music hall. The cost of the music hall was approximately \$4.2 million, all of which was covered by donations from Alice. Due to her contribution and her active role in designing the Hall, it was named after her (Alice Tully).



The hall started building in the year 1965 and completed in 1969. The demographic of the people who use the hall in the year 1969 until early 2000s, were mainly middle and old age upper class whites. The Hall was

designed as a space for Chamber of music and performing Arts. In the early 2000s, the demographic of the use of the hall changes, due to gentrification of the area. People of middle class, small percent of low incomes, and a mixed population began to use the hall in the early 2000s. The events change with the demographic of the hall. The hall no longer only use for Arts and music, but extended to other events such as, celebrations and conferences. The hall was designed by Pietro Belluschi and his two associates: Eduardo Catalano and Helge. The acoustic

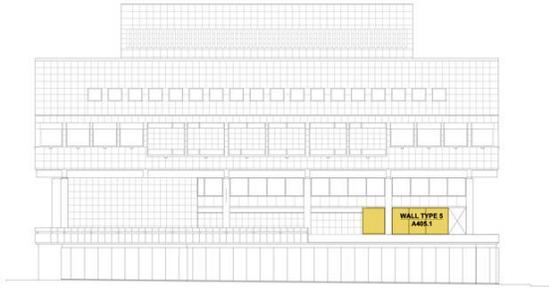
was design by Heinrich Keilholz. Although there were architects and acoustician, Alice played an influential role in the designing of the hall. Alice was extremely particular and meticulous



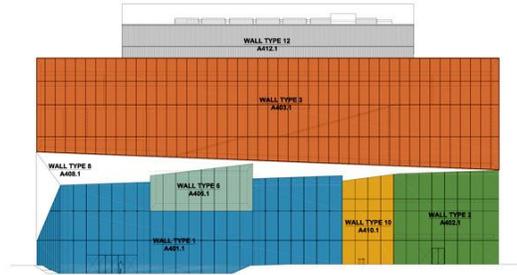
about her choices of colors and what in the hall would bear her name. She also insisted on having ample space between the rows of seats. Her main concern was to make concertgoers of all heights and size be comfortable. The aisle

seats on the left are transferable, they were designated to accommodate wheelchair and expanded stage. There are 1096 seats in the hall. Alice told the New York Times that she “experience sitting in too many cramp theater in America and Europe, so I want to make this theater the first with ample space between rows of seats.” The theater has designated aisle transfer seats, to accommodate wheelchair and expanded stage. There are 1,096 seats in the hall.

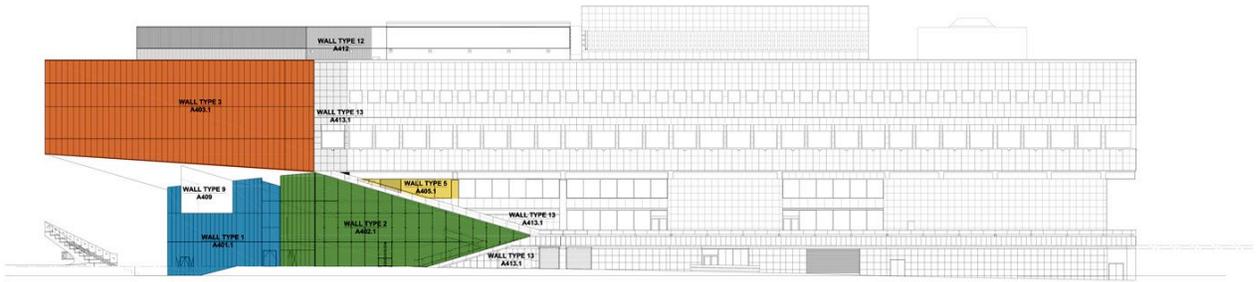
In 2009 the theater was remodel to make the interior and public space more welcoming and visible to the spectators. The Hall was elevated to the level of Lincoln Center premier performance venues and a cable-net glass replace the original opaque wall to expose the lobby to passersby. After the revelation, the hall renames as the “Starr Theater.” Alice Tully Hall was ranked and praised as being one of the best performance hall in Lincoln Center.



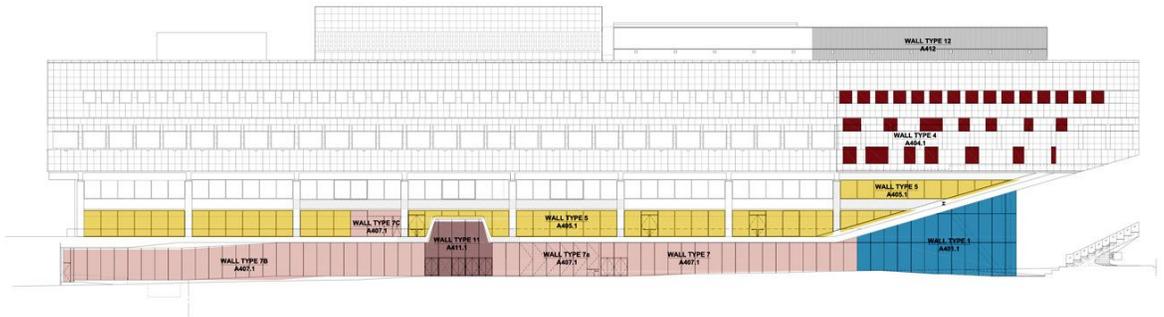
WEST ELEVATION



EAST ELEVATION



NORTH ELEVATION



SOUTH ELEVATION

Concluding Statement

All in all, breaking down Lincoln Center into segments pertaining to specific buildings was a solid method of learning about the space. Visiting an area and simply observing does not cover its historical significance. Our group focused on breaking down the Lincoln Center in terms of its history, renovations, demographics, and space in terms of performance. We each came out of this project knowing that much more about the historical space. Dwelling into statistical data, and fact, about the Lincoln Center allowed us to appreciate the architectural significance and hardships that the Lincoln Center was faced with over the years. We have learned about how different segments in the Lincoln Center got their names, as well as architects and groups that focused on renovations. Very important events and significant people were discovered by us that we would have not heard of otherwise, without dabbling into the history of this space.



Alex Kharchenko, Haley Treoline, Christian Leon, Josue Alberto

Professors Ting Chin, Christopher Swift

LIB 2205ID

November, 2016

Annotated Bibliography

Rich, Alan. *The Lincoln Center Story*. New York: American Heritage Pub., 1984. Print.

The above source speaks about the overall history of the Lincoln Center and the roots from which it arose. This spans from the individuals behind the space, as well as the benefits of the Lincoln Center as a whole, to the City of New York. This source would allow us to provide our research topic with a strong introduction and allow for a smooth transition into the specifics of certain structures within the center.

Young, Edgar B. *Lincoln Center, the Building of an Institution*. New York: New York UP, 1980. Print.

The above source provides a more detailed and in-depth view in terms of the construction of the Lincoln Center. The book features the ten-year layout that the team had in terms of the planning, design, and strategies that went into the project. This source would allow our group to interpret the history of the Lincoln Center in a closer manner.

“Old” Metropolitan Opera House.” *NYPAP*. N.p., n.d. Web. Nov. 2016.

The above source is a website hosted by the “New York Preservation Archive Project”. This specific source goes through the history referring to the “Old” Metropolitan Opera house, before the Met that we all know was erected in the space. Information as to what the area used to be in the mid to late 1800’s is provided allowing

our group to focus on the foundation/history of specific structures within the Lincoln Center that exists today.

"Lincoln Center for the Performing Arts, Inc." *Blackbirdlibrary.pbworks.com/*. N.p., n.d. Web.

This is a PDF form generated from the lincolncenter.org Domain. This focuses on specific company information in regards to the Lincoln Center. Such as when it was incorporated, employees, revenues, etc. This goes through the history of the space as well as, key dates and events which would greatly help our group with our research topic.

Fuller, Albert. "University of Illinois Press." *UI Press*. Fuller, Albert. "University of Illinois Press." *UI Press*. . Web. 10 Nov. 2016. n.d. Web. 10 Nov. 2016.

Fuller and Albert mentioned that, "It is named for Alice Tully, a New York performer and philanthropist whose donations assisted in the construction of the hall."

The article also mentioned that the hall consists of 1,086 patron's seats. This information is relevant for my research paper, because it gives me facts on where the Hall acquired its name from, and statistics on the amount of patron seats the Hall has.

Wakin, Daniel J. "Met's Technology to Get With the Program." *The New York Times*. The New York Times, 2012. Web. Dec. 2016

This is an article that speaks about recent renovations regarding the Metropolitan Opera House in which renovations regarding the machinery were discussed. This dates back to December 2012. This allows our group to grab some insight on the issues regarding the technology in the Met.