

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



287

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lincoln Road Mall

other names/site number Lincoln Road Pedestrian Mall, Lincoln Road

2. Location

street & number Right-of-Way, 400-1100 Lincoln Road, Washington Ave. to Alton Rd. n/a not for publication

city or town Miami Beach n/a vicinity

state Florida code FL county Miami-Dade code 025 zip code 33139

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Barbara C. Mattide / DSHPO 4/5/2011
Signature of certifying official/Title Date

Florida Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper Jane Lubert Date of Action 5/16/2011

Lincoln Road Mall
Name of Property

Miami-Dade Co., FL
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
0	0	buildings
1	0	sites
0	0	structures
57	25	objects
58	25	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

LANDSCAPE: Plaza or Pedestrian Mall

RECREATION/CULTURE: Outdoor Recreation

TRANSPORTATION: Pedestrian-related

Current Functions
(Enter categories from instructions)

LANDSCAPE: Plaza or Pedestrian Mall

RECREATION/CULTURE: Outdoor Recreation

TRANSPORTATION: Pedestrian-related

COMMERCE: Restaurant

7. Description

Architectural Classification
(Enter categories from instructions)

Other: Subtropical MiMo

Miami Modern

Materials
(Enter categories from instructions)

foundation n/a

walls n/a

roof n/a

other Concrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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RESOURCE COUNT

1 site Right-of-way of Lincoln Road between Washington Avenue and Alton Road

COUNT BY BLOCK

All bollards are non-contributing and are counted in sets, not individually. All resources listed are contributing unless labeled as being noncontributing (N/C). The resources are itemized generally in order as they are located moving east to west.

400 Block (from Drexel Avenue to Washington Avenue) Non-contributing

- 1 set of bollards (N/C)
- 1 sloping buffer planter by Zapata (N/C)
- 1 large sloping grass and rock planter by Zapata (N/C)
- 1 Zapata fountain Sculpture (N/C)
- 2 narrow Zapata planters coordinating with fountain (N/C)

Contributing Object Count: 0

Non-Contributing Object Count: 6

500 Block (from Pennsylvania Avenue to Drexel Avenue)

- 1 set of bollards (N/C)
- 1 rectangular buffer planter
- 4 square/rectangular planters
- 1 A-frame structure with zigzag canopy
- 1 set of 5 thin striped fountains alternating with four planters, crossed by short bridges that intersect A-frame structure (N/C)
- 1 set of 6 small rectangular planters that align with bridges stepping squares (N/C)
- 1 rectangular planter with designed square structure faced with bas relief geometric-patterned design, housing mechanical equipment for fountains(s)
- 1 rectangular buffer planter
- 1 set of bollards (N/C)

Contributing Object Count: 8

Non-Contributing Object Count: 4

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600 and 700 Blocks (from Meridian Avenue to Pennsylvania Avenue)

- 1 set of bollards (N/C)
- 1 square planter
- 1 U-frame shade canopy structure
- 4 tall square planters
- 2 geometric planters with semi-circular cutouts
- 1 circular fountain framed by aforementioned planters with semi-circular cutouts
- 1 large double-tiered oval planter, or raised lawn
- 1 amphitheater or band shell structure with winged canopy on pilotis, incorporating a fountain with waterfall and planters. An historical marker was placed here in 1999 by the city of Miami Beach
- 7 angular or polygonal planters
- 1 zigzag canopy with short blank walls as supporting elements
- 1 set of bollards (N/C)

Contributing Object Count: 19

Non-Contributing Object Count: 2

800 Block (from Jefferson Avenue to Meridian Avenue)

- 1 set of bollards (N/C)
- 1 rectangular buffer planter at beginning of block
- 1 large square planter
- 1 long triangle-shaped oolitic limestone fountain bordered with large planter
- 1 compass-shaped, or wedge-shaped, zigzag canopy structure
- 8 irregularly shaped planters flanking zigzag canopy
- 1 set bollards (N/C)

Contributing Object Count: 12

Non-Contributing Object Count: 2

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900 Block (from Michigan Avenue to Jefferson Avenue)

- 1 rectangular buffer planter beginning of block
- 1 geometric planter
- 2 diamond-shaped umbrella structures with inset lighting and seating platforms
- 1 long rectangular planter with four tall square planters
- 1 long rectangular fountain paralleling long planter
- 2 triangle-shaped planters
- 1 large rectilinear planter
- 1 set of bollards (N/C)

Contributing Object Count: 9

Non-Contributing Object Count: 1

1000 Block (from Lenox Avenue to Michigan Avenue)

- 1 set of bollards (N/C)
- 3 large canopy shelters with rectangular and woggle-shaped elements
- 1 large circular fountain with fish mosaic tile design
- 2 planters that frame or shape the fountain
- 1 barrel-vaulted canopy structure
- 1 rectangular planter
- 1 buffer planter (end of block)

Contributing Object Count: 9

Non-Contributing Object Count: 1

1100 Block (from Alton Road to Lenox Avenue)

Non-contributing

- 4 freeform fountains with integrated benches, planters, and "Urban Glade" landscaping. One of these fountains includes a raised platform or bandstand and a waterfall (N/C)
- 4 free-form planters recessed into the road paved with *Pedra Portuguesa* stones (N/C)
- 1 glass and steel sculpture, "Morris" (N/C)

Contributing Object Count: 0

Noncontributing Object Count: 9

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SUMMARY

Lincoln Road Mall, built in 1960, is a mile-long pedestrian mall consisting of a series of blocks running west from Alton Road to its eastern terminus at Washington Avenue. Each block is bounded by north/south street automobile crossings and features carefully designed landscapes comprised of fountains, thin-shell concrete shelters, and planters, resting on a street scored in horizontal lines of alternating black and white painted concrete. The pedestrianization converted a hundred-foot wide thoroughfare into a tropical landscape with a decidedly modernist character, uniquely reflecting its place and period of construction, and exemplary of the work of its architect, Morris Lapidus. Blocks 400 and 1100, at the east and west ends of the mall, respectively, have been altered and are classified as noncontributing, but are included in the boundary as parts of the original mall. There are 58 contributing resources (1 site and 57 street objects) and 25 noncontributing street objects.

SETTING

Lincoln Road Mall is located in Miami Beach, a 7.1 square mile island between Biscayne Bay and the Atlantic Ocean. More specifically, it is within the Miami Beach Architectural District¹ (NR, 1977), the nation's first historic district focusing on twentieth century architecture. More specifically, Lincoln Road is at the northernmost edge of Miami Beach's locally designated Flamingo Park Historic District. Lincoln Road is bound by two of Miami Beach's major thoroughfares: to the east by Washington Avenue and to the west by Alton Road. Lincoln Road is also delimited by 17th Street to the north and by 16th Street to the south. The Miami Beach Convention Center and the Fillmore Miami Beach at the Jackie Gleason Theater (1950, formerly the Miami Beach Municipal Auditorium) are located about two city blocks north. There are several parking garages along the perimeter between the Convention Center and Lincoln Road. A little less than two city blocks east is Collins Avenue (A1A), a major thoroughfare, and the location of a significant number of hotels and other businesses. Lincoln Road, Ocean Drive, and Washington Avenue are the City's main commercial corridors. The majority of buildings along Lincoln Road are primarily one and two-story commercial structures reflecting early and mid-twentieth century architectural styles, such as Mediterranean Revival, Art Deco, Art Moderne, and Miami Modern (MiMo). Historically, the tallest building on Lincoln Road was the nine-story Van Dyke Building (1924), the location of Carl Fisher's real estate offices.

1. The right-of-way improvements on Lincoln Road are the subject of this designation report. In 1977, these were considered alterations and listed as non-contributing elements in the nomination due to their age. See the attached map for the location of the mall within the Miami Beach Architectural District.

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Just as it did historically, today's Lincoln Road mixes commercial uses. Predominantly, there are high-end retail stores, designer boutiques, and various restaurants which feature outdoor seating. Lincoln Road includes three entertainment venues: a contemporary 18-room stadium movie theatre; the 704-seat Lincoln Theatre (1935), home of the New World Symphony Orchestra; and the 440-seat Colony Theatre (1934). This commercial strip is also home to bars, a health club, a condominium, a parking garage, and the Miami Beach Community Church (1921).

PHYSICAL DESCRIPTION

Architect: Morris Lapidus
Mechanical Engineer: Henry J. Nelson
Structural Engineer: Oboler and Clarke

Lincoln Road was designed by Carl Fisher in 1914 to be a hundred-foot wide thoroughfare, a main east-west axis for the City of Miami Beach. Envisioned as an elegant commercial avenue, Lincoln Road featured sidewalks that were double the standard size, separated into two sections—one for window shoppers, and one for strollers—divided by an allée of palm trees.² The Morris Lapidus pedestrian mall design, completed in 1960, combined the street and sidewalk areas, creating a mile-long pedestrian zone from Washington Avenue west to Alton Road. The street was turned into a greenway and scored with horizontal stripes painted in an alternating black and white piano keys-like pattern that extends throughout the mile-long length of the pedestrian mall. According to architectural historian Allan Shulman, the design “transformed Lincoln Road to a garden setting, a linear patio court adorned with fountains, planting beds, shaded benches, and concrete pavilions.”³

Central elements in the Lapidus greenway design are concrete shelters, fountains, and planters. Each is a unique architectural statement in thin-shell concrete construction, using designs popular in the modernist vocabulary, such as folded plates and canopies. They also adopt elements that form part of Morris Lapidus's design vocabulary, such as: “woggles,” free-form elements (typically a

2. Shulman, Allan T. “Malling Lincoln Road,” in Shulman, Allan T. 2009. *Miami modern metropolis: paradise and paradox in midcentury architecture and planning*. Miami, Fla: Bass Museum of Art, 233-239.

3. Ibid.

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curved, undulating shape); "bean poles," narrow columns; and "cheeseholes," round cut-outs on flat surfaces.

The mall design features shallow pools and circular fountains. Many of the circular fountains retain their original limestone facing. Not simply reflecting pools, these contain active expressions of water which were designed with the pedestrian in mind so as not to spray or spill onto the "floor." There were no stand-alone benches in Lapidus's original design; seating was integrated into the plan. Many of the fountains and some of the planters were designed at seating height to serve this dual purpose. Composed of various geometric shapes and varying heights, the planters serve to unify the design; in almost every instance, planter configurations echo the shape of the structures they surround. Many blocks feature large planters with lush tropical foliage which mask mechanical equipment necessary for operating the fountains. The equipment is housed in large square shelters faced in Shadowall Block with bas relief surfaces etched with geometric patterns.

The pedestrianization of Lincoln Road created a partial or interrupted mall from Washington Avenue to Alton Road, where automobile traffic moves on six north-south cross streets: Lenox, Michigan, Jefferson, Meridian, Pennsylvania, and Drexel.

400 Block (from Washington to Drexel Avenues)

The key architectural feature of the 400 block was a series of three intersecting ten-foot tall circular shelters with planters shaping the space around them (figures 1,2) made of stuccoed reinforced concrete. The first of the structures featured glass casing, and was designed as an information kiosk for visitors walking from the convention center and hotels nearby. The other circular shelters were seating pavilions. East of the structures were zigzag-shaped planters that also served as seating ledges. There was also a circular fountain on this block, faced with concrete with a Roman Brick top border. Lapidus had designed this block with an understanding that pedestrians coming from hotels on Collins Avenue or from the future Convention Center would approach Lincoln Road from this entrance. The end of the block originally featured random height planters faced with Roman Brick. No elements of the original Lapidus design remain in the 400 block (see Alterations). This block is included in the boundary as part of the original mall, but it is classified as noncontributing, because it no longer reflects Lapidus's design.

500 Block (from Drexel to Pennsylvania Avenues)

The 500 block contains one of the most recognizable landmarks for Lincoln Road: the A-frame structure, or Shelter No. 2. It consists of two thin concrete plates angled to form a triangle. Lapidus

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intended this to represent an easel, but it is commonly referred to as the "Mayan arch". A horizontal element running through it is a folded plate with four vertical walls forming three spaces (photo 3, figure 3). The center space was framed as a display case that originally housed mannequins featuring the latest fashions, among other items. The original brick-faced, square-shaped fountain in front of this structure has been replaced with five new fountains in the shapes of long strips that intersect the A-frame structure. The remainder of this block (westernmost end) was originally characterized by square-shaped planters. Directly facing the A-frame structure (south) is the Mission-style Miami Beach Community Church (1921) which was built on three lots donated to the city by developer Carl Fisher and designed by local architect Walter De Garmo. The beginning of this block (eastern terminus), as with many blocks on Lincoln Road, features a large square for tropical plantings that serve to mask mechanical equipment for the fountains.

600 and 700 Blocks (between Pennsylvania and Meridian Avenues)

With Euclid Avenue closed as a cross street, two street blocks are effectively turned into a "double-block." It is Lincoln Road's most expansive open space; in Lapidus's original vision, this space was for exhibits and fashion shows.⁴ At its easternmost terminus, the block begins with Shelter No. 4, an expansive zigzag shape (photo 4). The structure has blank white stuccoed walls, which may have been meant to display artwork. The planters shape the open floor plate area and create counter rhythm—a play on negative and positive space, which is a design motif used throughout the mall. The dramatic winged canopy structure, Shelter No. 5, (photo 5) serves as one of the visual anchors for the block. Taking into account that the block is the midpoint of Lincoln Road, the structure addresses west-bound and east-bound pedestrians. The cantilevered plate is supported by two reinforcements that converge atop the structure to form a waterfall fountain when looking eastward that spills into a one foot pool with angled edges. Facing west, the structure becomes an amphitheater structure with a dramatic cantilevered plate. The calabash tree to the east of Shelter No. 5 is an original landscape design element. The double-tiered, raised oval planter or "island" west of Shelter No. 5 (winged canopy amphitheater), constructed out of brick masonry, has been stuccoed over, but retains its original form (photo 6, figure 4). This feature is labeled "lawn display" on plans. A circular fountain to the west retains its original Coral Rock facing. Built at seating height, the fountain provides a good resting point for visitors (photo 7). The shade canopy, Shelter No. 7, is distinctive in its use of U-frames to support a series of seemingly floating rectangular slabs. Plans originally depict seating ledges between the U-frames. There is no existing photographic evidence to demonstrate

4. "Fifth Avenue of Miami Beach is Now a Mall," *New York Times*. Sunday, November 27, 1960.

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whether these were ever built. Plans also depict a Cypress wood lattice structure, Structure No. 6, which is crossed out on plans and labeled "omit." This appears to be part of very final revisions made by the architect. The planters originally were faced with river rock gravel and the top portion, where patrons were invited to sit, faced with Crab Orchard Stone.

800 Block (from Meridian to Jefferson Avenues)

The 800 block features a highly unusual zigzag canopy structure (photo 9), Shelter No. 8, which appears to be a series of compasses interlaced in alternating directions, creating this pattern. The basic triangular shape is echoed in the triangular fountain directly east of the structure at the beginning of the block. The triangular fountain (photo 10) serves as a directional arrow, pointing towards the focal point of the block: the zigzag canopy structure. This block is the clearest example of the interrelationship Lapidus created between shelter and planter -- a play on positive and negative space on two distinct planes. The nine-story Mediterranean Revival Van Dyke Building, located at the southwestern corner of the block serves as an architectural anchor.

900 Block (from Jefferson to Michigan Avenues)

The lack of a canopy structure gives the 900 block a more open feel in contrast with the other blocks. The easternmost fountain is a slender rectangle that is intersected by four, rectangular stuccoed planters (each four feet in height) designed in a north-south orientation, and is also intersected by a narrow linear fountain (photo 11). This fountain retains its original materials—including its coral faced fountainhead. Central to the design are two diamond-shaped "umbrella" structures (both labeled on plans as Shelter No. 9). The umbrella is one of the more common thin-shell concrete elements used by modernist architects. The diamond-shaped pyramidal base gives the structure stability and echoes the diamond formed in the plane above by the tympana (or quadrants). These umbrella structures originally were display cases. This block was referred to on period brochures as the "museum-on-the-mall" (photo 12, figure 5). The planters on either side of the umbrella follies are cut-out in a reverse diamond shape.

1000 Block (from Michigan to Lenox Avenues)

The 1000 block features a thin-shell concrete canopy structure with in a flat "woggle" shape supported by concrete bean poles (photo 15). The canopy begins with a six-square cut-out design, patterned in three-over-three squares and spans almost the entire block, though it is briefly interrupted by another structure, Shelter No. 10, a barrel vault canopy (photos 13 and 14), almost mid-block. The canopy wraps around a circular fountain whose original limestone facing appears to have been altered with a facing of colorful tile mosaics and fish-shaped tiles (photo 16). The canopy

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extends west beyond the fountain. Directly in front of the circular fountain (south), is the Colony Theatre (1934), an Art Deco style building that is a point of architectural interest for this block. At ground level, east of the fountains, are planters that have concave edges echoing the fountains' shapes. The planter ends in a zigzag square shape which also echoes the canopy design above it.

1100 Block (from Lenox Avenue to Alton Road)

Today's 1100 block was redesigned in January 2010 according to a plan by landscape architect Raymond Jungles (photo 17). The landscape was influenced by the tropical modernist landscapes of Brazilian landscape designer Roberto Burle Marx and the streetscape elements of Morris Lapidus's original design. The floor plate of the street echoes Lapidus's scored concrete in an alternating black-and-white piano key design, with stripes fabricated out of *Pedra Portuguesa*. The use of this material references more the work of Brazilian Landscape architect Roberto Burle Marx than Lapidus. The planters are much more curved and sinuous than Lapidus's more geometric planters. They are unpainted polished concrete, also different from Lapidus's white painted thin-shell concrete structures or the brick or limestone faced fountains. The landscape is subtropical and features many plants that are native to the Florida Everglades, including mature Cypress and Oak Trees in ponds of water, creating an "urban glade" within the mall.⁵ The new 1100 block "plaza" features interactive public art by contemporary artist Dan Graham (photo 18). Although the new block design is sympathetic to, and inspired by, Lapidus's design, no traces of the original remain (see photo 17). In Lapidus's design, this entrance was graced with a row of thirteen flag masts, each resting on concrete square pedestals (see figure 6). The 1100 block originally featured a barrel vaulted concrete canopy, a circular fountain, and geometric planters. Like the 400 block, this block is included in the boundary as part of the original mall design, but is classified as noncontributing because it no longer retains Lapidus's design features.

ALTERATIONS

In 1994, the City of Miami Beach backed a \$16 million renovation of Lincoln Road. The architect selected for the project was Ben Wood. Consulting with Lapidus on the project, Wood set out to restore the original character of the pedestrian mall, and equip Lincoln Road for future years of use. The project consisted of planting mature shade trees, and public works improvements such as: new gutters, new lighting, and removing more than two hundred defunct light fixtures, water mains, and electrical conduits. The project also called for the restoration of the thin-shell concrete street objects,

5. "1100 Block of Lincoln Road – Pedestrian Extension," fact sheet produced by the City of Miami Beach Planning Department, January 2010.

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or "shade pavilions."⁶ The round bollards that exist today at the edges of the north-south automobile street crossings (photo 8) are non-contributing elements and were added as part of the 1994 renovation.

The most significant components of this renovation included alterations to the 1100 and 400 blocks. As part of the 1994 master plan, the 1100 block of Lincoln Road from Alton Road to Lenox Avenue was re-opened to traffic. The plan called for a series of "greenlinks" to extend the pedestrian nature past Alton Road. Following the master plan, tree-lined medians with two rows of palm trees and street parking were implemented on the 1100 block. The 400 block, or Washington Avenue block, has also been substantially altered. The Lapidus kiosk structure and the flag masts were replaced with a landscape design by Ben Wood (photo 2) and a contemporary structure by architect Carlos Zapata completed in 1999 (photo 1).⁷ This kiosk structure bears little relationship to the Lapidus-designed structures, both in its angular shapes and design, and in its use of glass and steel. The remaining landscape on this block is also non-contributing and features a sloping planter with grass and a row of large natural rocks.

In January 2010, a subsequent renovation once more altered the streetscape of the 1100 block (Alton Road to Lenox Avenue). The City of Miami Beach entered into a development agreement with UIA Management LLC on March 14, 2007, for the design, development, and construction of improvements to the Lenox to Alton Road portion of Lincoln Road. The total project cost of \$6.2 million was funded by Miami Beach Redevelopment Agency (Historic Convention Village/City Center RDA).⁸ The block has been re-pedestrianized – following a re-design by landscape architect Raymond Jungles, in collaboration with Herzog and de Meuron—and now forms a more integral part of Lincoln Road Mall (see description above). Although the original blocks at the east and west ends of the mall have been extensively altered, the other blocks retain a very high level of integrity.

6. "City Backs Lincoln Road Renovations," *Miami Herald*, January 23, 1994.

7. Carlos Zapata began collaborating with Ben Wood in 1995. "Driven to Abstraction," *South Florida Sun-Sentinel*. May 23, 1999.

8. (Press Release) "New Pedestrian Block and Car Park open on Miami Beach's Lincoln Road," City of Miami Beach, January 11, 2010.

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SUMMARY

Lincoln Road Mall is nominated to the National Register under **Criteria A and C** at the **state and local levels** in the areas of **Community Planning and Development, Commerce, and Landscape Architecture**. Lincoln Road was an automobile thoroughfare laid out by developer Carl Fisher in 1914, but in 1960 the portion of the right-of-way between Alton Road and Washington Avenue was closed to automobile traffic and redesigned into a pedestrian mall by architect Morris Lapidus. Lincoln Road Mall is significant under Criterion C as an important streetscape/landscape in the City of Miami Beach. The landscape design embodies the distinctive characteristics of the modern landscape movement, methods of construction, and constitutes an important artistic statement by architect/designer Morris Lapidus. He was highly influential in the arenas of retail store design and modern resort architecture, and was one of the most significant proponents of subtropical modernism or a regional adaptation of modernism popularly termed as Miami Modernism (MiMo). Lincoln Road Mall is also significant under Criterion A in the areas of Community Planning and Development and Commerce for its associative value in relation to the development of the pedestrian mall in the U.S. Pedestrian malls are an urban planning strategy designed to foster economic development and revitalization of urban downtown main streets in response to the post-World War II phenomenon of the suburban shopping mall. Lincoln Road is not only an example of a design and a type; it also demonstrates understanding and successful application of this urban planning concept. It is the best example of a pedestrian mall in the state of Florida and possibly the second oldest, and best preserved, example of a pedestrian mall in the United States.

HISTORIC CONTEXT

Pedestrian Malls

Pedestrianization of streets was first practiced in urban areas in Europe, mainly due to roads in historic cities being ill-equipped for automobiles and increased urban growth. The first street to be renovated as a pedestrian mall was in Essen, Germany in 1926.¹ The most cited and influential pedestrian mall was the Lijnbaan in Rotterdam, completed in 1953. Taking a cue from successful deployments in European cities, U.S. planners began to develop pedestrian malls to revitalize downtown commercial areas. Their plans were often inspired by urban settings that predated the nineteenth century, such as piazzas, arcades, and colonial village greens.

1. H.M. Rubenstein. *Pedestrian malls, streetscapes, and urban spaces*. (New York: Wiley, 1992),15.

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In general, there are several types of pedestrian malls: continuous or exclusive malls, where all streets and cross streets are closed off from traffic in the pedestrian area; partial or interrupted malls, where cross streets are open to traffic; transit malls, with integrated public transit components such as a bus route, shuttles, and even regional transportation stations as is the case with Denver's 16th Street Mall; and modified streets or blocks that are closed off to traffic. Typical pedestrian mall design includes a reconfigured "floor plate" (former street), with pavers, and the addition of planters, trees, benches or other street furnishings, and fountains and/or sculptures. The goal of the design is placemaking -- to create a definite look and feel, a unique and distinguishable atmosphere for the pedestrian. This experience helps to increase instances of pleasure walks or fitness walks. Much like a suburban shopping mall, the pedestrian mall is a relaxed and often auto-free environment.

The encouragement of commercial aspects, such as outdoor dining areas in the public right-of-way, also aids in creating a unique visitor experience. Many pedestrian malls also include children's play areas and stages for live performances. Buildings located in pedestrianized commercial corridors play an important role in the overall look and feel of the mall. Streetscape designs ideally should create a harmonious design environment and complement the architecture of neighboring structures.

Development of the Pedestrian Malls in the U.S. as an Urban Planning and Retail Strategy

Confluences of factors led to the overall decline of American downtowns, and to the development of a wide array of urban revitalization strategies. The most significant contributor to the decline of downtowns was the suburban retail complex. A largely Post-World War II phenomenon, suburban malls had an advantageous proximity to new housing developments for a rising middle class (in some cases they were precursors to these developments); ample parking; and a relaxing, pedestrian-only shopping environment. As urban design solutions to economic development problems, pedestrian malls attempted to address two of downtowns' biggest issues: automobile traffic congestion in core areas and the rise of the suburban retail complex.²

Many early plans for pedestrian malls in the U.S. never materialized. The May 1943 edition of *Architectural Forum* featured a proposal from editors George Nelson and Henry Wright, Jr., calling for a revitalization of downtown Syracuse, New York, featuring a pedestrian mall extending seven blocks through the urban core, replacing Erie Boulevard, the city's principal east-west street and a spine for

2. Kent A. Robertson. "Downtown Redevelopment Strategies in the United States: An End-of-the-Century Assessment," *Journal of the American Planning Association*, Vol. 61, No. 4, (2005), 429-437.

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commercial activity.³ This article bore a clarion call to architects and planners to “plant grass on Main Street.” It is possible that this inspired Miami Beach City Manager Claude Renshaw to ponder the urban scheme during the 1940s. As early as 1939, architect Dean Parmelee proposed designing Flagler Street in downtown Miami, Florida, as a “shopping park.”

Architect Victor Gruen was, paradoxically, the creator of the modern shopping mall and also the most active proponent of the pedestrian mall concept. In 1956, Gruen proposed a master plan for Fort Worth, Texas. The “Greater Fort Worth of Tomorrow Master Plan” called for cars to be banned from the downtown center. Fort Worth would gain 4.5 million square feet of land that could be transformed into “landscaped areas with fountains, flower beds, and public walkways.”⁴ This pedestrian mall would have been an integral element in a larger scheme of parking garages, highways, electric trams, and sidewalk cafes. This plan was highly influential in establishing the pedestrian mall as an urban revitalization strategy. Also in 1956, Victor Gruen presented the City of Miami, Florida, a proposal for a pedestrian mall on Flagler Street in the Downtown Central Business District, which consisted of a modernized plan incorporating Dean Parmelee’s original concept of a palm-lined greenway.⁵

In his analysis on the development of shopping centers, Richard Longstreth dates the evolution of suburban shopping complexes (or malls) to their precursors, shopping courts. Built on a modest scale and integrated into residential communities, shopping courts drew inspiration from historical architecture and referenced European plazas or *piazas* and American Colonial village greens. Examples include Country Club Plaza in Kansas City, Missouri, by J.C. Nichols (1922), which borrowed from the English Garden City concept; and Addison Mizner’s Villa Mizner in Palm Beach, Florida (1925), a residential and shopping complex designed in the Mediterranean Revival Style. Many date the first suburban shopping complex to Victor Gruen’s Northland Mall, an outdoor shopping complex in a suburb of Detroit, Michigan (1954). According to Gruen, the inspiration for Northland grew from the same historical sources as the shopping center.

The first enclosed shopping mall is believed to be Southdale Mall outside of Minneapolis (1956). In the creation of the suburban shopping mall, Gruen and others borrowed many successful aspects of the downtown fabric. They designed complexes with many civic functions such as community centers

3. Richard Longstreth. *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles 1920-1950*. (Cambridge: MIT Press, 1998), 269.

4. M. Jeffrey Hardwick and Victor Gruen. *Mall Maker: Victor Gruen, Architect of an American Dream*. (Philadelphia: University of Pennsylvania Press, 2004), 181-182.

5. Allan T. Shulman, “Malling Lincoln Road,” in Allan T. Shulman, *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. (Miami, Fla: Bass Museum of Art, 2009) 233-239.

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and post offices. Malls also included public art, public exhibits, concerts and shows, play areas, fountains, and landscaping.

The earliest known pedestrian mall built in the U.S. was in Kalamazoo, Michigan, in 1959. Lincoln Road was completed in December of 1960, possibly making it the second oldest pedestrian mall in the United States and the first pedestrian mall in Florida. Pedestrian malls seemed like a relatively cheap panacea for politicians and planners. The 1960s and 1970s witnessed a surge of implementation with mixed results. By the 1980s, there were a total of 200 pedestrian malls implemented in the U.S.⁶ Although seen by many as a superficial mall make-over of "Main Street," successful pedestrian malls took into account a larger planning context and constituted more than grass and a few gizmos.

Unfortunately, the history of pedestrian malls in the United States is generally marked by failure. Even Kalamazoo's landmark Burdick Mall, considered America's first pedestrian mall, has been reduced in size and was also reopened to traffic in the late 1990s.⁷ Pomona, California's ambitious 1962 pedestrian mall subsequently saw five of its nine blocks opened to traffic. That city's Second Street mall reportedly was an initial, but short-lived, success.⁸ Another, more successful pedestrian mall in California, Fresno's Fulton Mall, was deemed eligible for listing on the National Register of Historic Places on August 10, 2010.⁹ A short time later, however, Fresno was on verge of a radical reshaping of the mall. An October 2010 news item reported that a citizens advisory committee's "favored alternative was one that would demolish all six blocks of the Fulton Mall and replace it with new street, curbs, and sidewalks."¹⁰ The sad history of most U.S. pedestrian malls effectively highlights the success of Lincoln Road Mall, which remains closed to traffic, vibrant, and largely intact.

6. Kent A. Robertson. "Downtown Redevelopment Strategies," *Journal of the American Planning Association*, Vol. 61, No. 4, (2005), 429-437.

7. Michael Cheyne, "No Better Way? The Kalamazoo Mall and the Legacy of Pedestrian Malls," *The Michigan Historical Review* Spring 2010 <<http://www.historycooperative.org/ip.hscl.ufl.edu/journals/mihr/36.1/cheyne.html>> (23 Oct. 2010).

8. Bradley Owens, "Pomona's Downtown Mall: Lost But Not Forgotten," http://www.owenswatershedplanning.com/PomonaMall_updated.pdf

9. National Park Service listing of recent activity regarding National Register of Historic Places, <http://www.nps.gov/history/nr/listings/20100903.htm> (September 3, 2010).

10. "Fresno Panel Narrows List of Fulton Mall Fixes," *Fresno Bee*, October 19, 2010.

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Lapidus's Lincoln Road

Lincoln Road was a "Main Street" for Miami Beach. Conceived by Carl Fisher, considered the father of modern highways, the road is named after one of his personal heroes, Abraham Lincoln, and shares the name with the Lincoln Highway, the first trans-continental highway in the U.S., for which Fisher was a key proponent. The Dixie Highway was another initiative begun by Fisher. The Dixie Highway, actually a network of several roads, was established between 1915 and 1927. It ran from Sault Saint Marie, Michigan, to Miami Beach; Lincoln Road was its southern terminus.

In 1914, after the mangroves had been cleared, Fisher began construction of Lincoln Road at the heart of his new development. That same year he built his home, "The Shadows," on a 300 x 400-foot lot where Lincoln Road meets the Atlantic Ocean. A number of buildings that once graced Lincoln Road exemplified its prominence even in its nascent years. Fisher's first hotel, the Lincoln Hotel, designed by architect August Geiger (1917), proudly stood at the intersection of Lincoln Road and Washington Avenue. At Alton and Lincoln once stood Miami Beach's first financial institution, Miami Beach First National Bank, which opened its doors in 1920. The Miami Beach Congregational Church (1922), Miami Beach's first church, still stands on this thoroughfare as a reminder of these formative years, as does the Van Dyke Building (1924) at Lincoln and Jefferson, once the headquarters for Fisher's real estate company.

Promoted as the "Fifth Avenue of the South," Lincoln Road survived both a devastating hurricane in 1926 and the Great Depression. Many Lincoln Road buildings were constructed during the 1930s and 1940s in the streamlined Art Moderne style. Lincoln Road's prominence continued during Florida's postwar expansion.

Like many other downtown commercial areas, by the late 1950s Lincoln Road was suffering from traffic congestion and increased competition -- not only from the suburban shopping centers blossoming in the greater Miami area, but also from the all-inclusive resorts further north on Collins Avenue. The most nationally-renowned of these resorts, the Fountainbleau and the Eden Roc -- both designed by architect Morris Lapidus -- boasted shopping, entertainment, and restaurants.

In a bold move to save their businesses, Lincoln Road property owners, led by merchant Hal Hertz, contacted Lapidus and asked him to create a solution for Lincoln Road. Drawing upon decades of experience as one of the top retail designers in the country and armed with an understanding of Miami Beach, he created a modernistic vision for a pedestrian mall. On

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May 24, 1959, the Lincoln Road Merchants Association and other interested parties met at the Seville Hotel, where Lapidus argued for the pedestrianization of their commercial corridor.

The concept for the Lincoln Road Mall was tripartite: it was to be an illuminated tropical garden, a shopping avenue, and a world's fair.¹¹ Lapidus understood retail design and what made suburban malls successful; he was one of the most active and influential proponents of retail design theories and wrote for numerous trade journals. Any shopping area, including a pedestrian mall, Lapidus argued, must have these four factors to ensure success:

1) accessibility, 2) a large parking area, 3) diversification and quantity of shops, and 4) the absence of traffic in the shopping area.¹² Lincoln Road was one of the most accessible streets in Miami Beach and it had an interesting mix of retail activity. As of 1941, the City of Miami Beach was given legislative authority to issue bonds. Lincoln Lane, immediately north of Lincoln Road, became a municipal lot with 940 parking spaces. It was expanded in 1957 to a capacity of 3,000 cars.¹³

Lapidus also understood that the mall would have a built-in audience, given the density of hotels and other businesses in the surrounding area, and devised a strategy for Lincoln Road to compete with their amenities. In an article written in January of 1960, Lapidus describes his vision for Lincoln Road: "It's going to be one of the greatest tourist attractions of Miami Beach," he wrote. "It will not just be a place of shopping. It will be a promenade where people can walk and see beautiful flowers and foliage, in addition to what they see in the store windows. There will be sidewalk cafes in the continental manner. In Europe, the greatest show on the boulevards is the people."¹⁴ Given the natural climate of Miami Beach, Lapidus argued, "If any street in the U.S. is ready to receive mall treatment, Miami Beach's Lincoln Road is certainly the ideal one on which years of planning and discussion can be carried out."¹⁵

On November 3, 1959, voters of the City of Miami Beach approved the plan by referendum. The project was completed and opened to the public in December 1960 at a cost of \$600,000, and was described as the first instance in U.S. history where a major thoroughfare was closed to traffic and pedestrianized.¹⁶ The mall was successful into the next decade.

11. "Curtain Rises on the New Lincoln Road," *Miami News*, November 27, 1960.

12. "Who can fulfill our dreams? Lapidus can, of course." *Miami News*. January 3, 1960.

13. "Special Edition: Lincoln Road." *Miami News*, August 21, 1958.

14. "Who can fulfill our dreams? Lapidus can, of course," *Miami News*, January 3, 1960.

15. "Special Edition: Lincoln Road," *Miami News*, August 21, 1958.

16. "Here's How Lincoln Road Will Look When it's Finished: Beach Mall Builders Begin Work Tomorrow" *Miami News*, July 31, 1960.

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Miami Beach declined in the 1970s and 1980s, and Lincoln Road fell victim to that decline as well. Many businesses moved to the newly-constructed, high-end Bal Harbour Shops, cutting short Lincoln Road Mall's initial success. The subsequent renaissance of Lincoln Road Mall in the 1990s was directly related to the redevelopment and revitalization of Miami Beach (and "South Beach") as an international tourist destination. Lincoln Road Mall itself finally became a destination, in the manner that Lapidus had envisioned it would be.

Architect Morris Lapidus

Morris Lapidus was an American architect, born in Odessa, Russia, in 1902, who immigrated with his parents to New York, New York, in 1903. Lapidus studied at Columbia University and was taught by Professor A.D.F. Hamlin and others during a period when the school was rooted in classicism and the design philosophies promulgated by the École des Beaux Arts. After his graduation, from 1927 until 1945, Lapidus specialized in retail storefront and interior design. During his tenure with the office of Ross-Frankel during the 1930s, or working independently, he designed or supervised the construction of more than five hundred storefronts, shop interiors, and showrooms. In 1943, Lapidus started his own architectural firm, Morris Lapidus Architects.

Almost from the onset of his career, Lapidus designed in a modernistic style. First adopting an Art Deco vocabulary for design, Lapidus quickly defined his own artistic vocabulary. This stylistic vocabulary was not only an adaptation of the International style, but came together in defiance of its reductionist logic. Drawing inspiration from a varied array of sources, the most important goal was to create architecture he termed "architecture of joy," with sweeping curves and dramatic use of color, lighting, and adornment. Dynamic sweeping curves are also found in Lapidus's hotel architecture in such paramount examples as the curved Fountainbleau in Miami Beach and the S-shaped Summit Hotel in New York City. Lapidus's style has become directly associated with Miami Modernism, which is a local adaptation of the International style, and particularly with a sub-category known as "Resort MiMo,"¹⁷ whereby lavish, theatrical environments are created. Typically austere modernism is playfully mixed with elements from other styles and elements of set design, creating an illusory experience for the patron of feeling like a movie star.

Many of the elements that have been noted to characterize MiMo are central elements highly developed and utilized by Lapidus in his work, such as: floating staircases, "beanpoles" or thin metal

¹⁷ Miami Modern, MiMo is not a style but rather a confluence of modernist designs having the common denominators of time period and place. For a more detailed explanation, refer to Eric Peter Nash and Randall C. Robinson. *MiMo: Miami Modern Revealed*. (San Francisco: Chronicle Books, 2004).

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verticals, and undulating concrete canopies and walls. The design elements on Lincoln Road directly relate to Lapidus's work. As architect Allan Shulman states,

Each was a folly, an architectural extravagance in the spirit of the countless tower elements, pylons and penthouses that traditionally crowned the resort hotels of Miami Beach, here brought down to the ground and formulated at a pedestrian scale."¹⁸

The use of reinforced concrete rather than steel for construction facilitated the flexibility of the building envelope that Lapidus desired. Thin-shell construction was particularly apt for tropical and sub-tropical climates, where structures are subjected to less stresses from freezing and thawing. Lapidus designed buildings exclusively using reinforced concrete, because of the climatic adaptability of the material and its structural elasticity. The science behind thin-shell construction was developed from the 1920s to the 1970s as an engineering solution that allowed for structural flexibility. It was introduced in the U.S. from Europe by the Zeiss-Dywidag system, a patented system for concrete reinforcement mostly utilized during the 1960s and 1970s.¹⁹ As defined, a thin-shell structure is, "a reinforced concrete structure whose geometry is optimized to develop membrane forces for the support of the structure against gravity."²⁰ As a stylistic tendency, thin-shell concrete structures quickly became part of the design vocabulary for architects seeking to create futuristic buildings, defying gravity and the traditional building envelope with their experimental designs.

In Lincoln Road, many of Lapidus's design theories would come into play in new, creative ways. His theories of retail design tested the narrow confines of the traditional storefront design, devising a dynamic storefront that would attract the customer from all angles. Once inside the store, the design would also be dynamic to respond to the human tendency to meander rather than walking in a straight line. This concept of multiple vantage points carries through all of Lapidus's work. Certainly, Lincoln Road's dynamic landscape directs the pedestrian meandering through structures, fountains, and planters.

Overall, Lapidus created an architecture that referenced his greatest love—the stage. Originally wanting to be a set designer, and finding inspiration in the movies, Lapidus created lavish "staged" indoor and outdoor environments that provided the patron a radical departure from common,

18. Allan T. Shulman. "Malling Lincoln Road," in Allan T Shulman, *Miami modern metropolis: paradise and paradox in midcentury architecture and planning*. (Miami, Fla: Bass Museum of Art, 2009), 233-239.

19. Thomas E. Boothby, M. Kevin Parfitt, and Charlene K. Roise. "Case Studies in the Diagnosis and Repair of Historic Thin-Shell Concrete Structures," *APT Bulletin*, No. XXXV, 1-2/3-05, 3-11.

20. Ibid.

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everyday life. Lincoln Road was no exception. Lighting was another key component of the design of Lincoln Road. The original lighting design was done by Broadway lighting designer Abe Feder. The mall had eleven sixty-foot poles with mercury vapor floodlight units. State-of-the-art in its time, the lighting system consisting of astronomically controlled time clocks was programmed to turn on at sunset. In total, originally there were an additional 311 lights located throughout the mall; seventy-one of these lights were underwater in the pools and fountains. The sixty-foot poles are the only element that remains of this lighting design.

Modern Landscape Architecture

Lincoln Road Mall is a modern landscape/streetscape. In his design, Lapidus used organizing principles such as enclosure, ground plane, and structures in the landscape -- considerations that revolutionary landscape architects such as Garrett Eckbo, James Rose, and Dan Kiley were using when crafting modern landscapes.²¹ In each block or landscape Lapidus plays with the dynamic relationship between space or volume and form. The interrelationship between the canopies and planters carves space for pedestrians to meander through the planted greenway. The design was, by necessity, confined to the linear character of the street. As a modern landscape, it broke away from the axial confines of historical landscapes and was not designed with single axis or entry. People are able to weave in and out of the green space as they see stores and wares that catch their eye. An important step to creating modern landscapes involved planning the amount of enclosure both around the sides and overhead which would be designed for shelter and shade.²² Some blocks have long, continuous architectural canopies and other blocks have more extensive planting areas that are punctuated by vertical architectural features in the landscape. Lapidus intersperses Lincoln Road with these canopy structures, whether they are the sinuous curves of biomorphic woggles, rhythmic arcing structures, or thin horizontal planes held aloft by bean poles.

Similarly, modern landscape architects were moving away from the tendency to articulate primarily the ground plane -- or a flat pattern of surfacing -- to more three-dimensional designs that produce a sense of space or volume. On this matter Eckbo stated, "The bottom, the sides and the top (if any) of the outdoor volume are primary."²³ Lapidus used ground plane patterning in the piano stripes, but he employed them in concert with architectural planters and canopies to create a richer more complex and dynamic space.²⁴ In Lapidus's design, the "bottom" of piano stripes and carefully placed

21. Reuben Rainey. "Organic Form in the Humanized Landscape: Garrett Eckbo's *Landscape for Living*," in Marc Treib, *Modern Landscape Architecture: a Critical Review*. (Cambridge, Mass: MIT Press, 1993).

22. Garrett Eckbo. *Landscape for Living*. ([New York]: Architectural Record with Duell, Sloan, & Pearce, 1950), 64.

23. Ibid.

24. Ibid.

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fountains, the "sides" of raised planters filled with tropical shrubs, and the "top" of constructed architectural canopies, as well as tree and palm canopies, fulfill this vision of a modern landscape. Modern designers such as Eckbo strived to create "the richest, most plastic, and satisfying form to the space which is being organized; the other is to concentrate always on that space as an arena, volume, background and shelter for human life."²⁵ Lapidus's design does that by creating an arena or stage for pedestrians to see and be seen. Just like Lapidus, modern landscape architects felt that in modern landscapes "people are the focal points, the terminal features, the final vitality of any spatial enclosure we may create."²⁶

COMMUNITY PLANNING AND DEVELOPMENT SIGNIFICANCE

Lincoln Road Mall represents the oldest pedestrian mall in Florida, and is believed to be the oldest in the United States possessing architectural integrity and is arguably one of the most recognizable public facilities of its type in the US. Lincoln Road Mall embodies all the definitive characteristics of this national urban planning strategy and is exemplary as a successful application of it. Currently, the American Planning Association estimates that only about thirty pedestrian malls remain in the U.S. Many proved unsuccessful as downtown revitalization strategies. Architects and planners have determined that pedestrian malls largely fail because they lack the attendance to make them work. Successful malls either possess a transit component that brings patrons, or have built-in sources of pedestrian traffic as is the case with Miami Beach and tourists. Aside from this, the four factors discussed by Lapidus are of paramount importance to success. Most of the pedestrian malls built were constructed in areas that did not have a source of pedestrian traffic, did not provide for effective solutions for parking, and were not accessible.

ARCHITECTURAL LANDSCAPE SIGNIFICANCE

The Lincoln Road Mall constitutes an important artistic statement by architect Morris Lapidus—one that is representative of his design aesthetic and applies many of the principles Lapidus developed over decades of retail design. The Mall embodies the distinctive characteristics of mid-century modern architecture in South Florida, a local adaptation termed MiMo (Miami Modern).

Morris Lapidus's design for the Lincoln Road Mall, completed in 1960, fits squarely within the prevailing theories and practices of modern landscape architects working at that time. As early as 1938, designers like Christopher Tunnard wrote on the need for a more modern approach to

25. Ibid.
26. Ibid.

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landscapes that included an integration of the “functional, the artistic and the empathetic” to satisfy current artistic and planning needs.²⁷ Later, in 1950, Garrett Eckbo wrote *Landscape for Living*, spelling out tenets for how modern landscapes should be “based on space, a truth to materials, fulfillment of human needs, and climatic regionalism.”²⁸ This was in opposition to the Beaux-Arts tradition of landscape design rigidly focused on the classical axis and formal gardens. Using the modern principles above helped to create a “lyrical experience of well-ordered yet dynamic spaces.”²⁹ The design for the Lincoln Road Mall is an embodiment of Eckbo’s tenets. It was a design that emphasized space, especially three-dimensional aspects; the Lincoln Road Mall also exhibited a truth to materials. Concrete was used for its structures, but Lapidus made no attempt to conceal the material through facades or other surfaces. The Lincoln Road Mall addressed human needs by considering ways the mall would be used, as well as how it would appear. In short, the Lincoln Road Mall provides an excellent example of modern landscape design.

27. Marc Treib. “Axioms for a Modern Landscape Architecture,” in Marc Treib. *Modern landscape architecture: a critical review*. (Cambridge, Mass: MIT Press, 1993), 180-205.

28. Reuben Rainey. “Organic Form in the Humanized Landscape” Garrett Eckbo’s *Landscape for Living*, in Marc Treib, *Modern Landscape Architecture: a Critical Review*. (Cambridge, Mass: MIT Press, 1993), 36-37.

²⁹ Ibid.

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Lincoln Road Mall
Name of Property

Miami-Dade Co., FL
County and State

10. Geographical Data

Acreege of Property Approximately 10 acres

UTM References

(Place additional references on a continuation sheet.)

1	1	7	5	8	6	1	1	0	2	8	5	2	7	6	0
	Zone		Easting						Northing						
2	1	7	5	8	7	0	5	0	2	8	5	2	7	9	0

3															
	Zone		Easting						Northing						
4															

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Laura Lavernia, Patricia Watkins, Richard Shieldhouse, DOCOMOMO and Barbara E. Mattick/DSHPO

organization Bureau of Historic Preservation date April 2011

street & number R.A. Gray Building, 500 S. Bronough Street telephone 850-245-6333

city or town Tallahassee state FL zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Miami Beach

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

**United States Department of the Interior
National Park Service**

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 10 Page 1

**LINCOLN ROAD MALL
Miami Beach, Miami-Dade Co., FL**

VERBAL BOUNDARY DESCRIPTION

The boundary encompasses the right-of-way of the series of blocks in Miami Beach, Florida, running west from Washington Avenue to Alton Road. The right-of-way is 100 feet wide. The 400 to 1100 blocks represent the entirety of Lincoln Road Mall. They include both contributing and non-contributing features. Blocks 400 and 1100 are non-contributing because of significant alterations (See sketch maps.)

BOUNDARY JUSTIFICATION

The boundary corresponds to the area subject to architect Morris Lapidus's design for the Lincoln Road Mall, which was implemented in 1960. All of the blocks are included in the boundaries, but Block 400 and Block 1100 are non-contributing because non-historic alterations have greatly altered Lapidus's design.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos & Page 1 **LINCOLN ROAD MALL**
 Figures **Miami Beach, Miami-Dade Co., FL**

PHOTOGRAPHIC LOG

Name of Property	Lincoln Road Mall
City or Vicinity	Miami Beach
County	Dade County
State	FL
Name of Photographer	Kevin Huggins
Date of Photographs	July 2010
Location of Digital Files	Miami, FL
400 block, contemporary structure designed by Carlos Zapata, camera facing east – southeast. FL_DadeCounty_LincolnRoadMall_0001	
Name of Property	Lincoln Road Mall
City or Vicinity	Miami Beach
County	Dade County
State	FL
Name of Photographer	Kevin Huggins
Date of Photographs	July 2010
Location of Digital Files	Miami, FL
400 block, contemporary landscape designed by Ben Wood (circa 1994), camera facing west. FL_DadeCounty_LincolnRoadMall_0002	
Name of Property	Lincoln Road Mall
City or Vicinity	Miami Beach
County	Dade County
State	FL
Name of Photographer	Kevin Huggins
Date of Photographs	July 2010
Location of Digital Files	Miami, FL
500 block, A-Frame structure (Shelter No. 2) with intersecting water fountains, camera facing southeast. FL_DadeCounty_LincolnRoadMall_0003	

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos & Figures Page 1

**LINCOLN ROAD MALL
Miami Beach, Miami-Dade Co., FL**

Name of Property
City or Vicinity
County
State
Name of Photographer
Date of Photographs
Location of Digital Files
600-700 blocks, circular fountain with limestone facing, camera facing north.
FL_DadeCounty_LincolnRoadMall_0007

Lincoln Road Mall
Miami Beach
Dade County
FL
Kevin Huggins
July 2010
Miami, FL

Name of Property
City or Vicinity
County
State
Name of Photographer
Date of Photographs
Location of Digital Files
600-700 blocks, bollards (part of Ben Wood 1994 design), camera facing north-northwest.
FL_DadeCounty_LincolnRoadMall_0008

Lincoln Road Mall
Miami Beach
Dade County
FL
Kevin Huggins
July 2010
Miami, FL

Name of Property
City or Vicinity
County
State
Name of Photographer
Date of Photographs
Location of Digital Files
800 block, zigzag canopy structure (Shelter No. 8), camera facing east.
FL_DadeCounty_LincolnRoadMall_0009

Lincoln Road Mall
Miami Beach
Dade County
FL
Kevin Huggins
July 2010
Miami, FL

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos & Figures _____ Page 1

**LINCOLN ROAD MALL
Miami Beach, Miami-Dade Co., FL**

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Name of Photographer
Date of Photographs
Location of Digital Files

Kevin Huggins
July 2010
Miami, FL

1000 block, Detail of barrel vault canopy structure, camera facing south.

FL_DadeCounty_LincolnRoadMall_0013

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Name of Photographer
Date of Photographs
Location of Digital Files

Kevin Huggins
July 2010
Miami, FL

1000 block, Barrel vault canopy structure (Shelter No. 10) (detail) and end of canopy structure, camera facing east.

FL_DadeCounty_LincolnRoadMall_0014

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Name of Photographer
Date of Photographs
Location of Digital Files

Kevin Huggins
July 2010
Miami, FL

Detail of canopy shade structure, 1000 block, camera facing southwest.

FL_DadeCounty_LincolnRoadMall_0015

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos & Page **LINCOLN ROAD MALL**
 Figures 1 **Miami Beach, Miami-Dade Co., FL**

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Name of Photographer Kevin Huggins
Date of Photographs July 2010
Location of Digital Files Miami, FL
1000 block, circular fountain re-faced with "fish tile" mosaic
design, Colony Theatre, camera facing south.
FL_DadeCounty_LincolnRoadMall_0016

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Name of Photographer Kevin Huggins
Date of Photographs July 2010
Location of Digital Files Miami, FL
Current design of 1100 block (completed in 2010), camera facing
west.
FL_DadeCounty_LincolnRoadMall_0017

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Name of Photographer Kevin Huggins
Date of Photographs July 2010
Location of Digital Files Miami, FL
1100 block, "Morris" by Dan Graham (2010) glass and steel,
camera facing south.
FL_DadeCounty_LincolnRoadMall_0018

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos & Figures Page 1 **LINCOLN ROAD MALL**
Miami Beach, Miami-Dade Co., FL

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Name of Photographer Kevin Huggins
Date of Photographs July 2010
Location of Digital Files Miami, FL
1100 block, Alton Road Entrance new landscape design and
Lincoln Theatre, camera facing southwest.
FL_DadeCounty_LincolnRoadMall_0019

INDEX OF FIGURES

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Historical photograph depicting original Lapidus design, 400
block.
FL_DadeCounty_LincolnRoadMall_Fig001

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Historical photograph depicting original Lapidus design, 400 block.
FL_DadeCounty_LincolnRoadMall_Fig002

Name of Property Lincoln Road Mall
City or Vicinity Miami Beach
County Dade County
State FL
Detail, historical brochure (circa 1960) featuring A-frame
structure and original fountain, 500 block.
FL_DadeCounty_LincolnRoadMall_Fig003

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos & Figures Page 1 **LINCOLN ROAD MALL**
Miami Beach, Miami-Dade Co., FL

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Historical photo (circa 1960) depicting original brick double-tiered, raised oval island and "amphitheater" structure, 600-700 blocks.

FL_DadeCounty_LincolnRoadMall_Fig004

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Promotional brochure (circa 1965) depicting original use for diamond-shaped umbrella structure. Courtesy of Miami Beach Public Library.

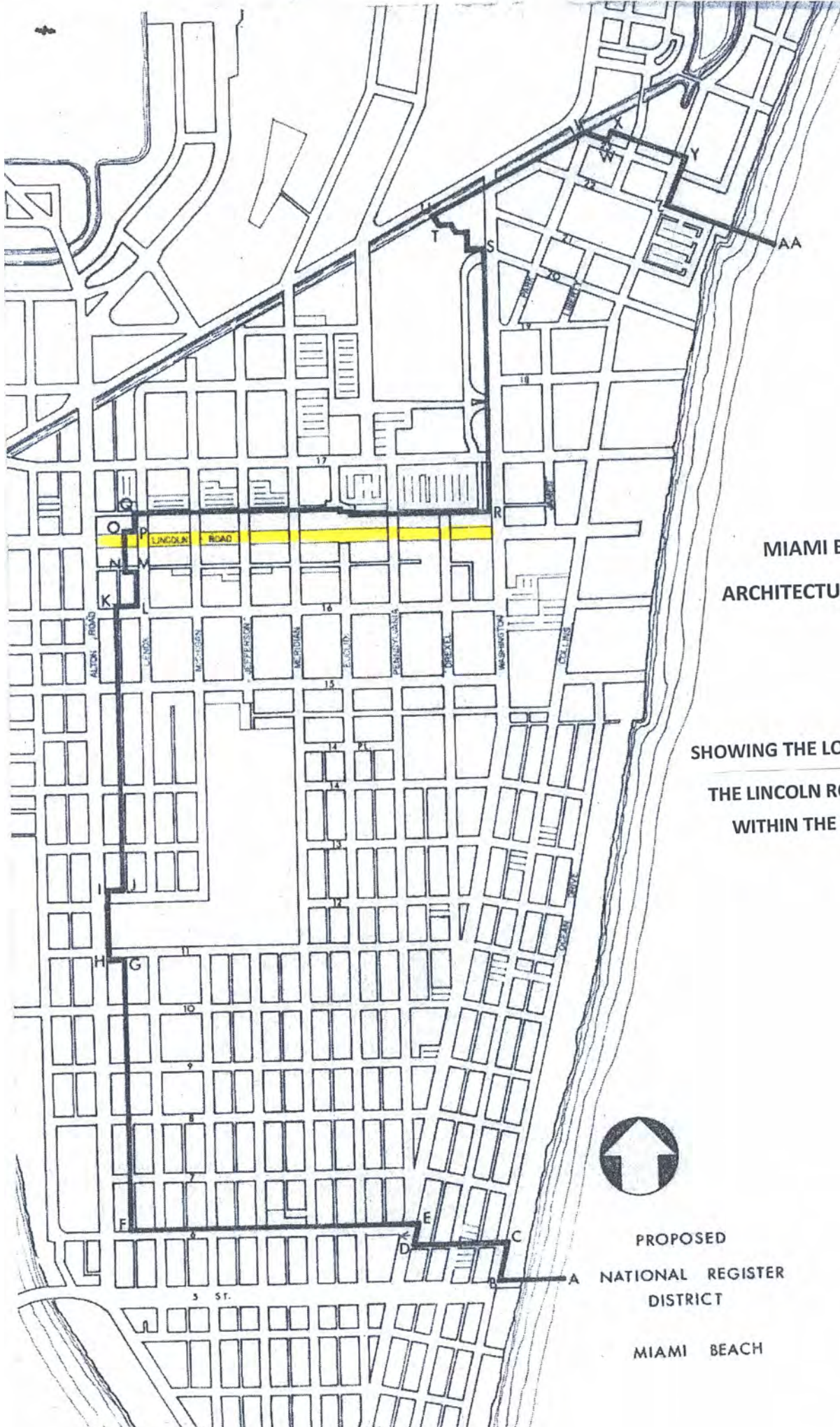
FL_DadeCounty_LincolnRoadMall_Fig005

Name of Property
City or Vicinity
County
State

Lincoln Road Mall
Miami Beach
Dade County
FL

Alton Road entrance to Lincoln Road Mall (archival photograph, unknown date).

FL_DadeCounty_LincolnRoadMall_Fig006



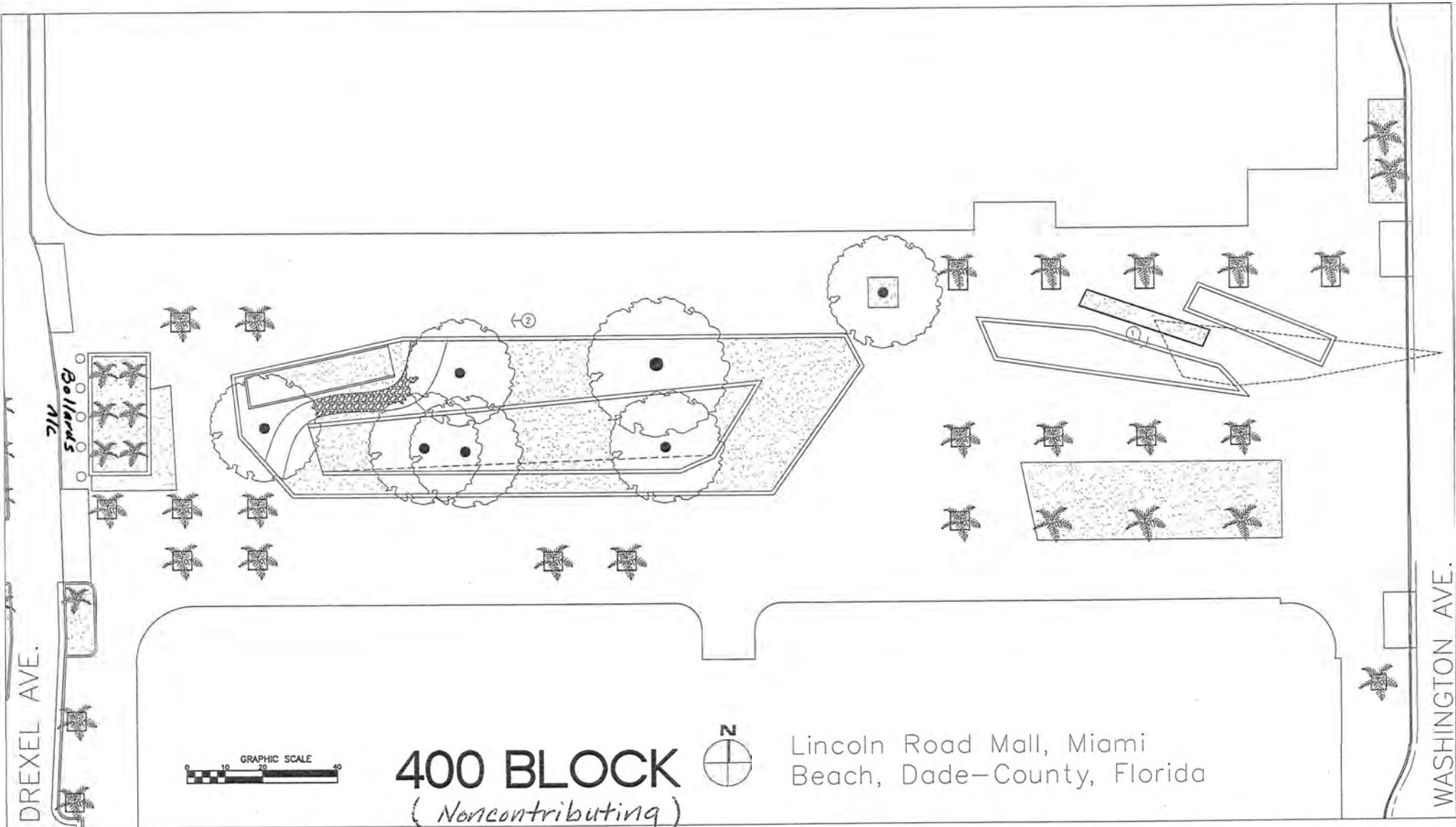
MIAMI BEACH
ARCHITECTURAL DISTRICT

SHOWING THE LOCATION OF
THE LINCOLN ROAD MALL
WITHIN THE DISTRICT



PROPOSED
NATIONAL REGISTER
DISTRICT

MIAMI BEACH



DREXEL AVE.

Collins NYC

WASHINGTON AVE.



400 BLOCK
(Noncontributing)
in entirety



Lincoln Road Mall, Miami
Beach, Dade-County, Florida

PENNSYLVANIA AVE.

Bollards
n/c



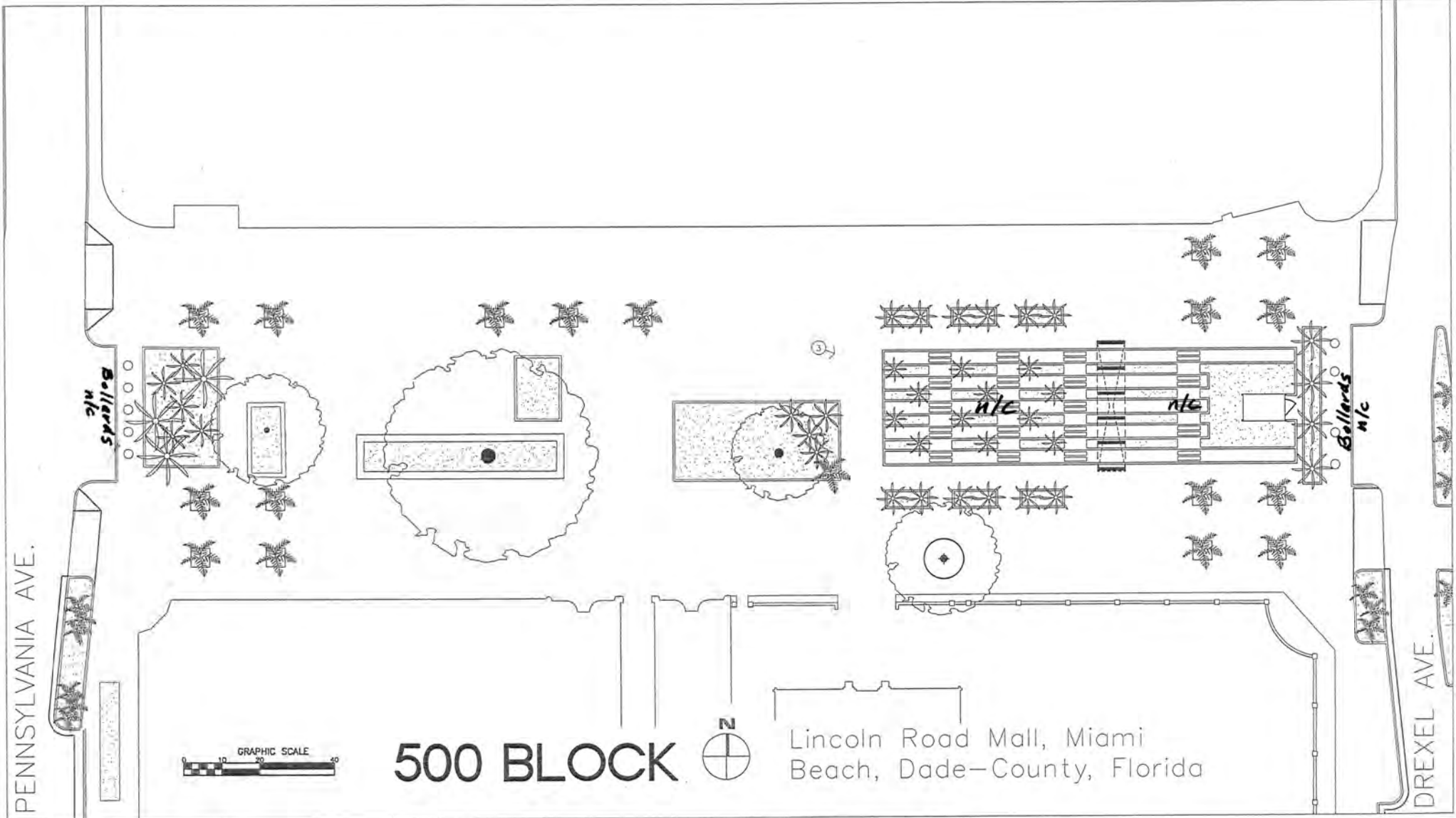
500 BLOCK

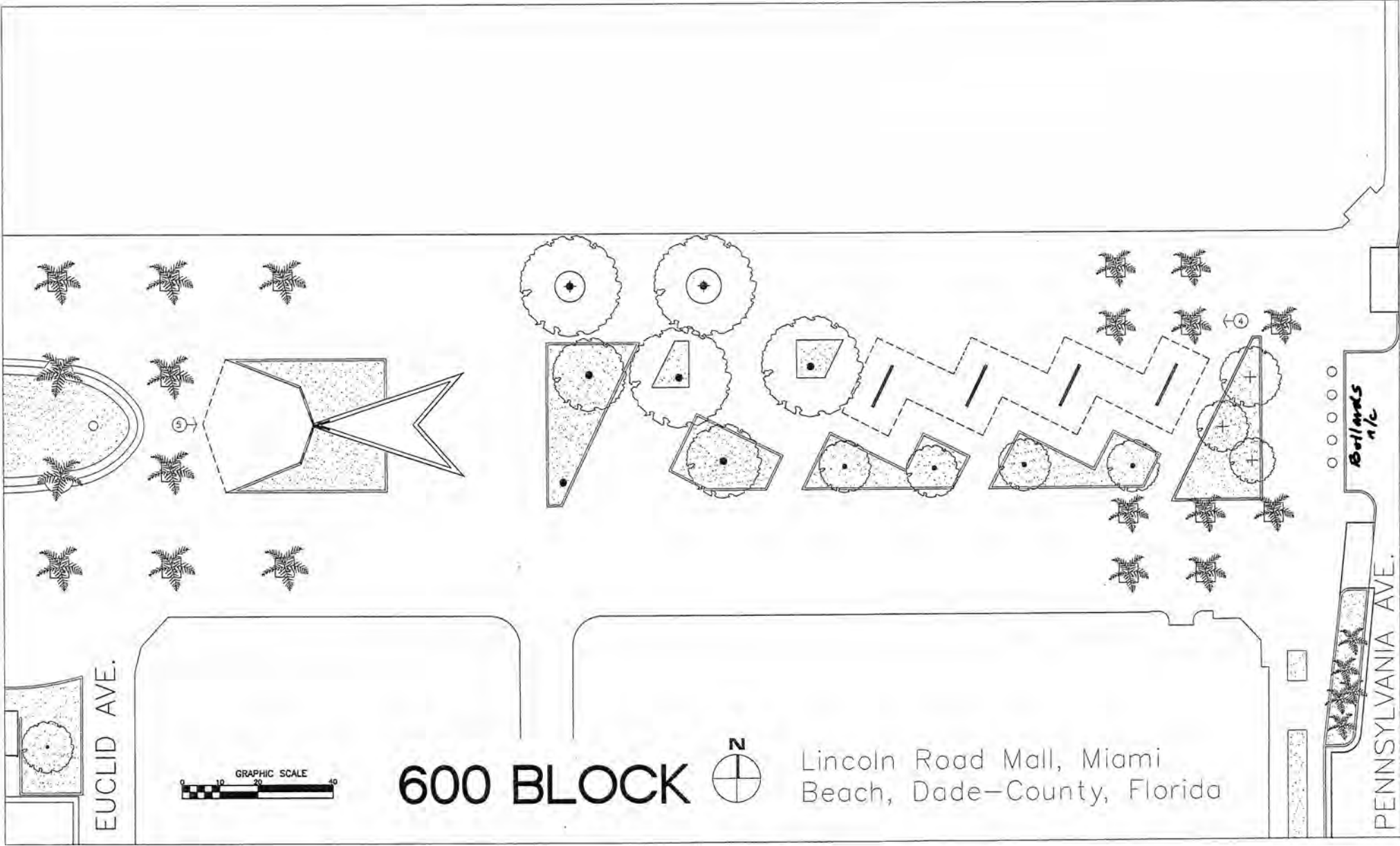


Lincoln Road Mall, Miami
Beach, Dade-County, Florida

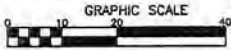
Bollards
n/c

DREXEL AVE.





EUCLID AVE.



600 BLOCK



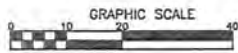
Lincoln Road Mall, Miami Beach, Dade-County, Florida

Boilands
a/c

PENNSYLVANIA AVE.

MERIDIAN AVE.

Bollards
etc

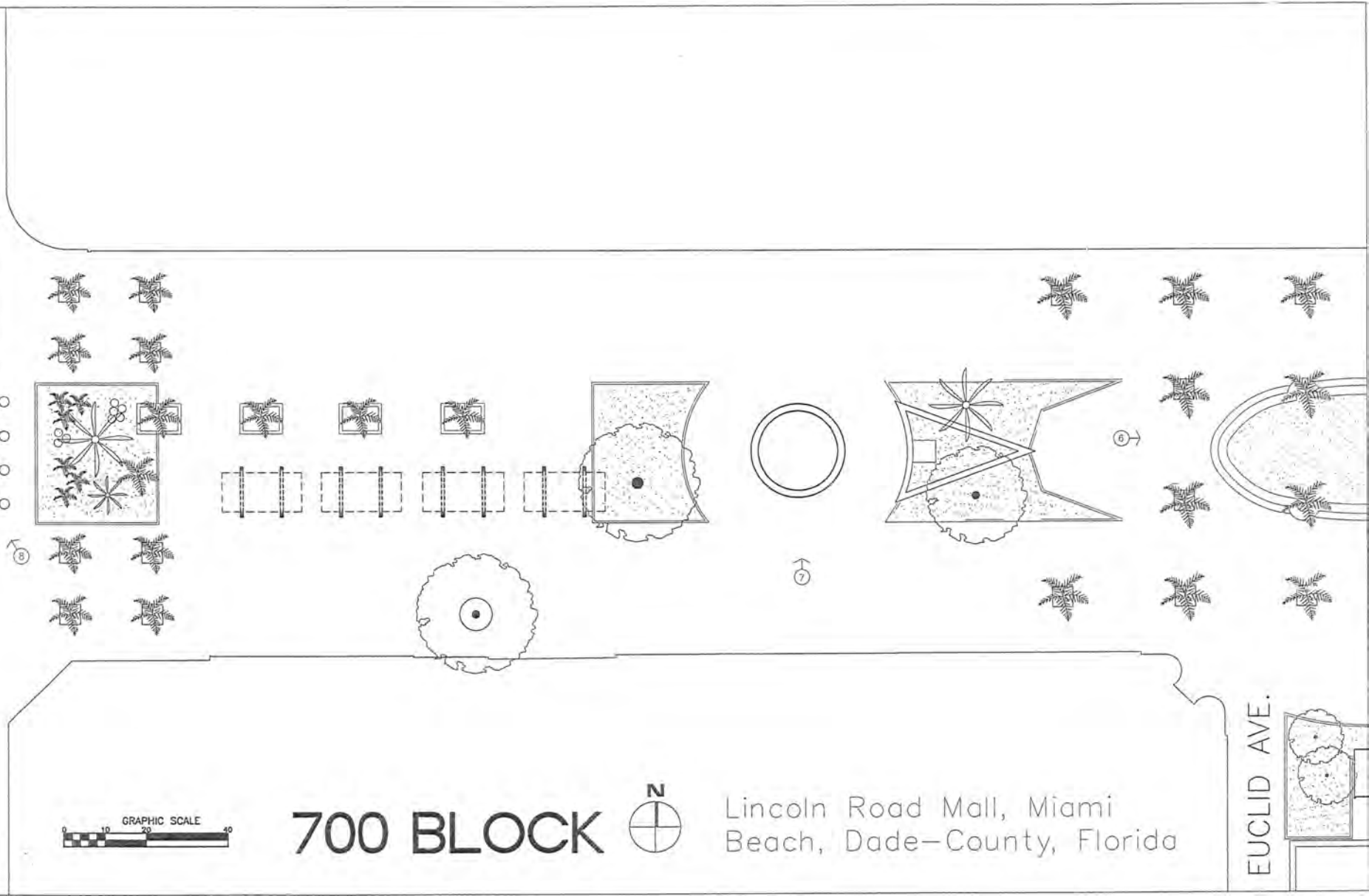


700 BLOCK



Lincoln Road Mall, Miami
Beach, Dade-County, Florida

EUCLID AVE.

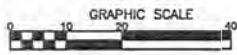
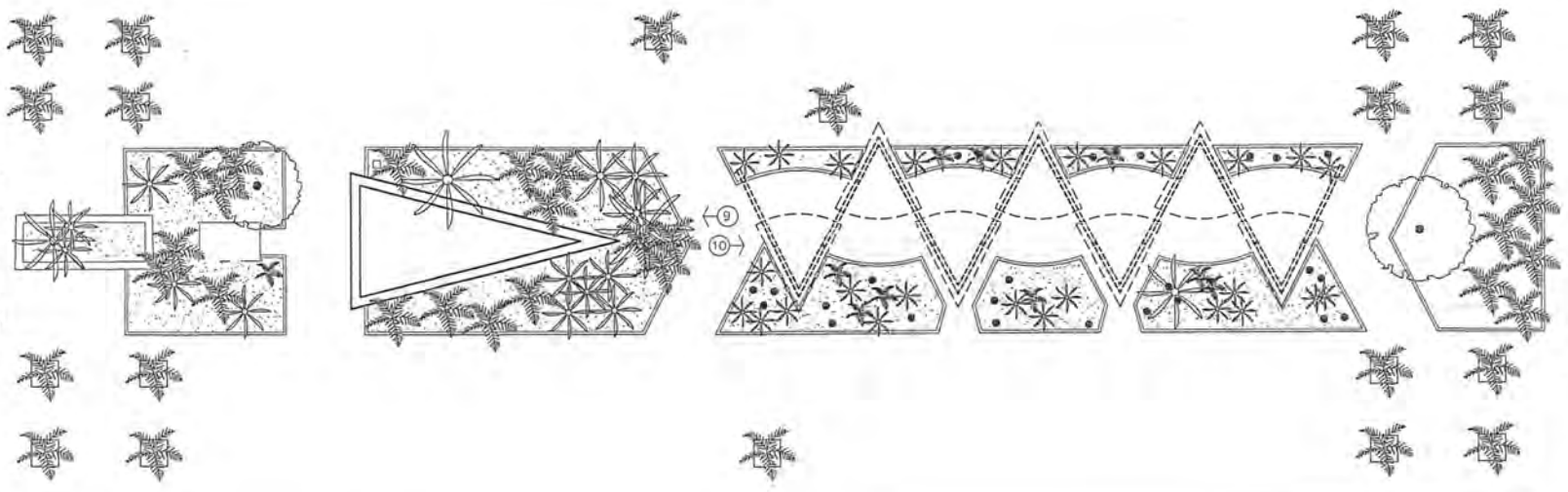


JEFFERSON AVE.

Bollards
n/c

Bollards
n/c

MERIDIAN AVE.



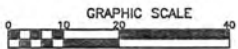
800 BLOCK



Lincoln Road Mall, Miami
Beach, Dade-County, Florida

MICHIGAN AVE.

JEFFERSON AVE.

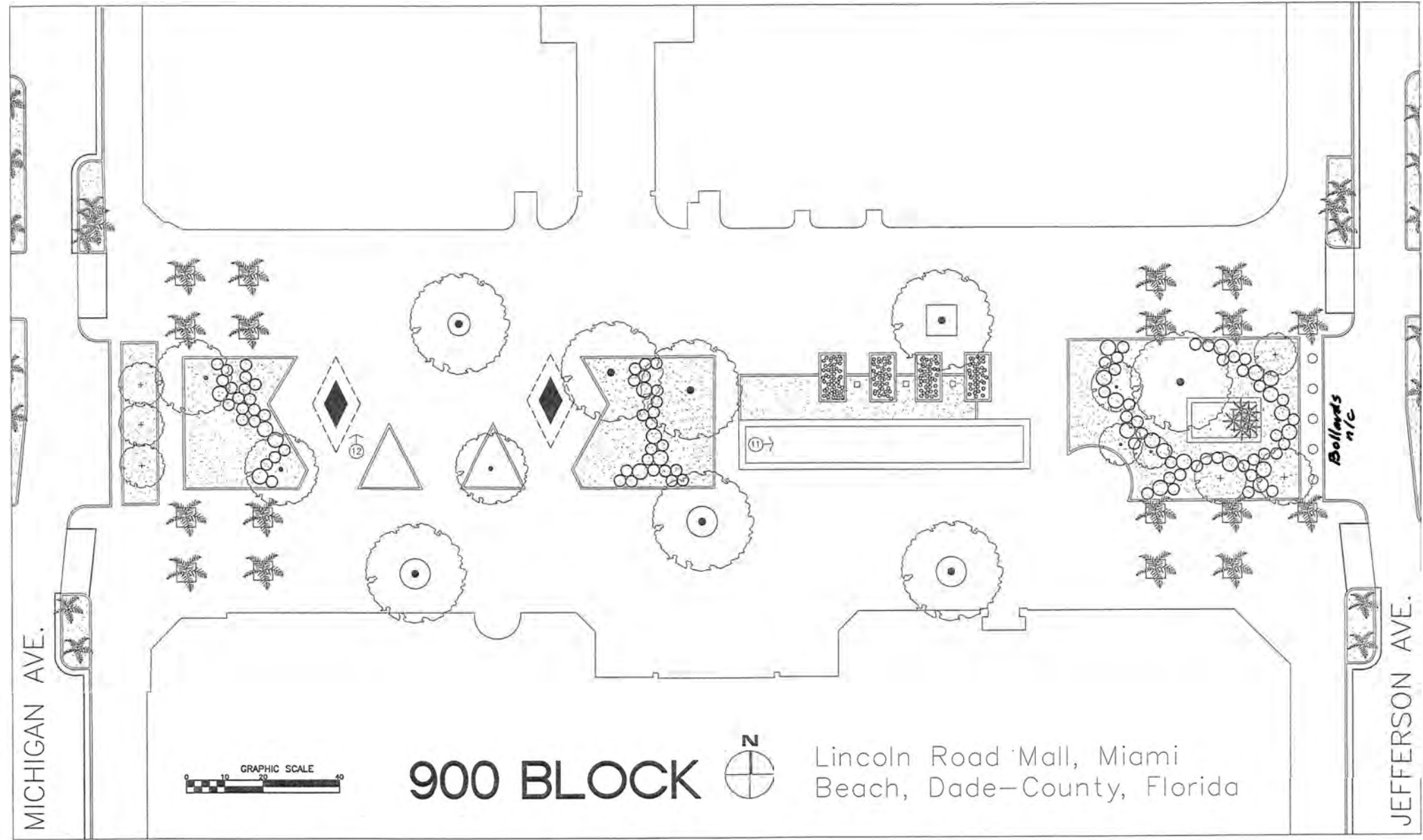


900 BLOCK



Lincoln Road Mall, Miami
Beach, Dade-County, Florida

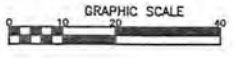
*Bollards
n/c*



LENOX AVENUE

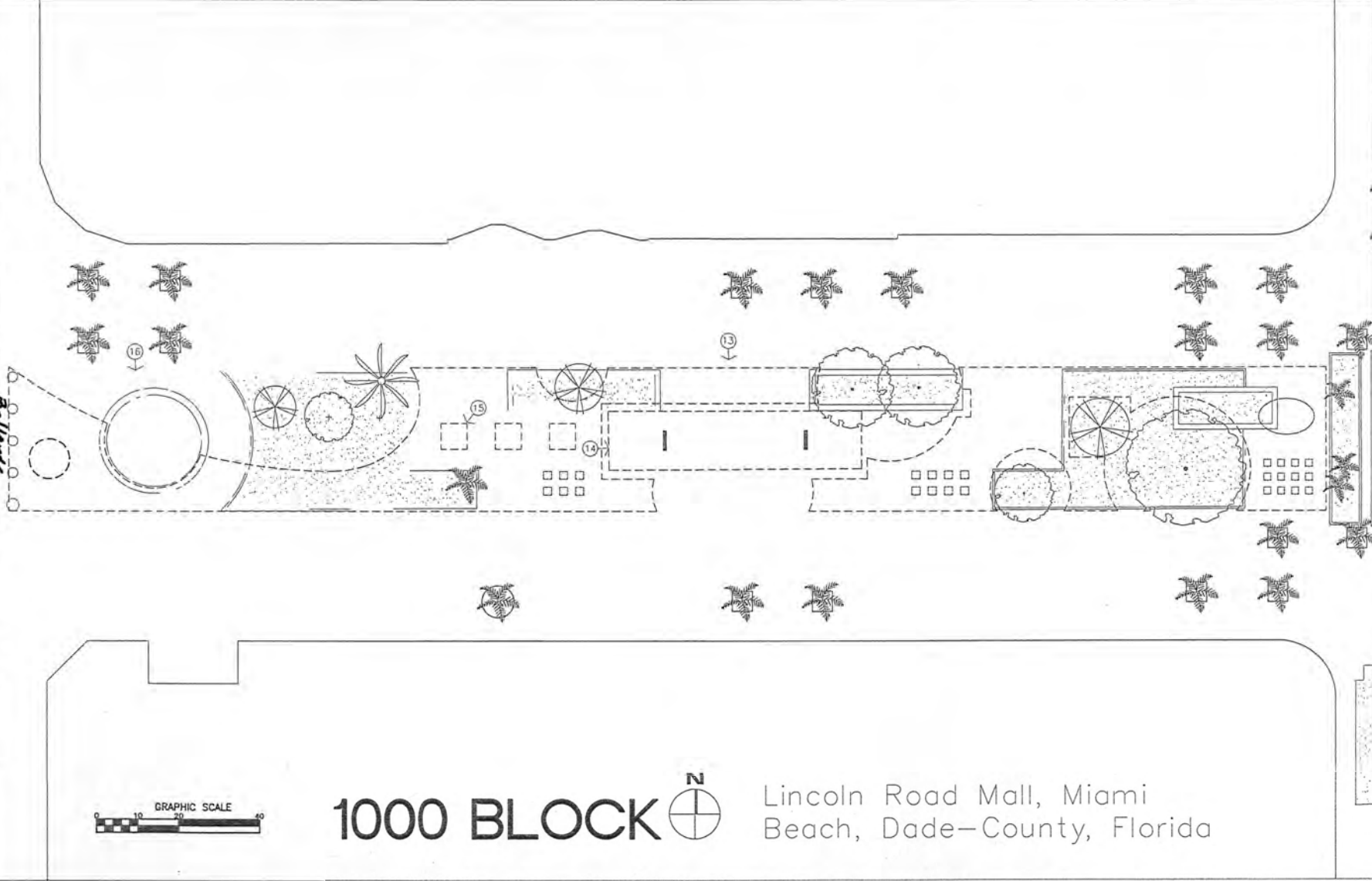
MICHIGAN AVE.

Bollards
n/c



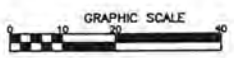
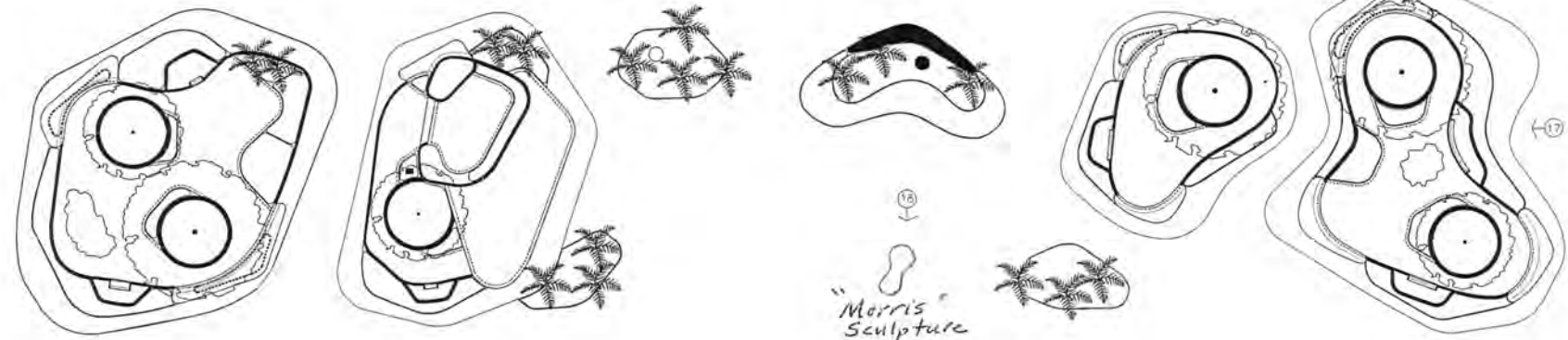
1000 BLOCK

Lincoln Road Mall, Miami
Beach, Dade-County, Florida



ALTON ROAD

LENOX AVENUE



1100 BLOCK
(Noncontributing)
in entirety



Lincoln Road Mall, Miami
 Beach, Dade-County, Florida

SKETCH MAPS

Map of Lincoln Road Mall – 400 Block

FL_DadeCounty_LincolnRoadMall_002
400 block, contemporary landscape
designed by Ben Wood (circa 1994),
camera facing west

FL_DadeCounty_LincolnRoadMall_001
400 block, contemporary structure designed by
Carlos Zapata, camera facing east - southeast



Map of Lincoln Road Mall – 500 Block

FL_DadeCounty_LincolnRoadMall_0003
500 block, A-Frame structure (Shelter No. 2)
with intersecting water fountains, camera facing
southeast.

PENNSYLVANIA



DREXEL

Map of Lincoln Road Mall –600 Block

FL_DadeCounty_LincolnRoadMall_0005
700-600 blocks, winged canopy "amphitheater"
(Shelter No. 5), camera facing east.

FL_DadeCounty_LincolnRoadMall_000
4700-600 blocks, zigzag shelter (Shelter
No. 4), camera facing west.

EUCLID



PENNSYLVANIA

Map of Lincoln Road Mall –700 Block

FL_DadeCounty_LincolnRoadMall_0006
700-600 blocks, double-tiered raised oval island, camera facing east.



FL_DadeCounty_LincolnRoadMall_0008
700-600 blocks, bollards (part of Ben Wood 1994 Design), camera facing north-northwest.

FL_DadeCounty_LincolnRoadMall_0007
700-600 blocks, circular fountain with limestone facing, camera facing north.

Map of Lincoln Road Mall –800 Block

FL_DadeCounty_LincolnRoadMall_0009
800 block, zigzag canopy structure (Shelter No. 8),
camera facing east.



FL_DadeCounty_LincolnRoadMall_0010
800 block, triangular fountain (detail) and
landscaping, camera facing west.

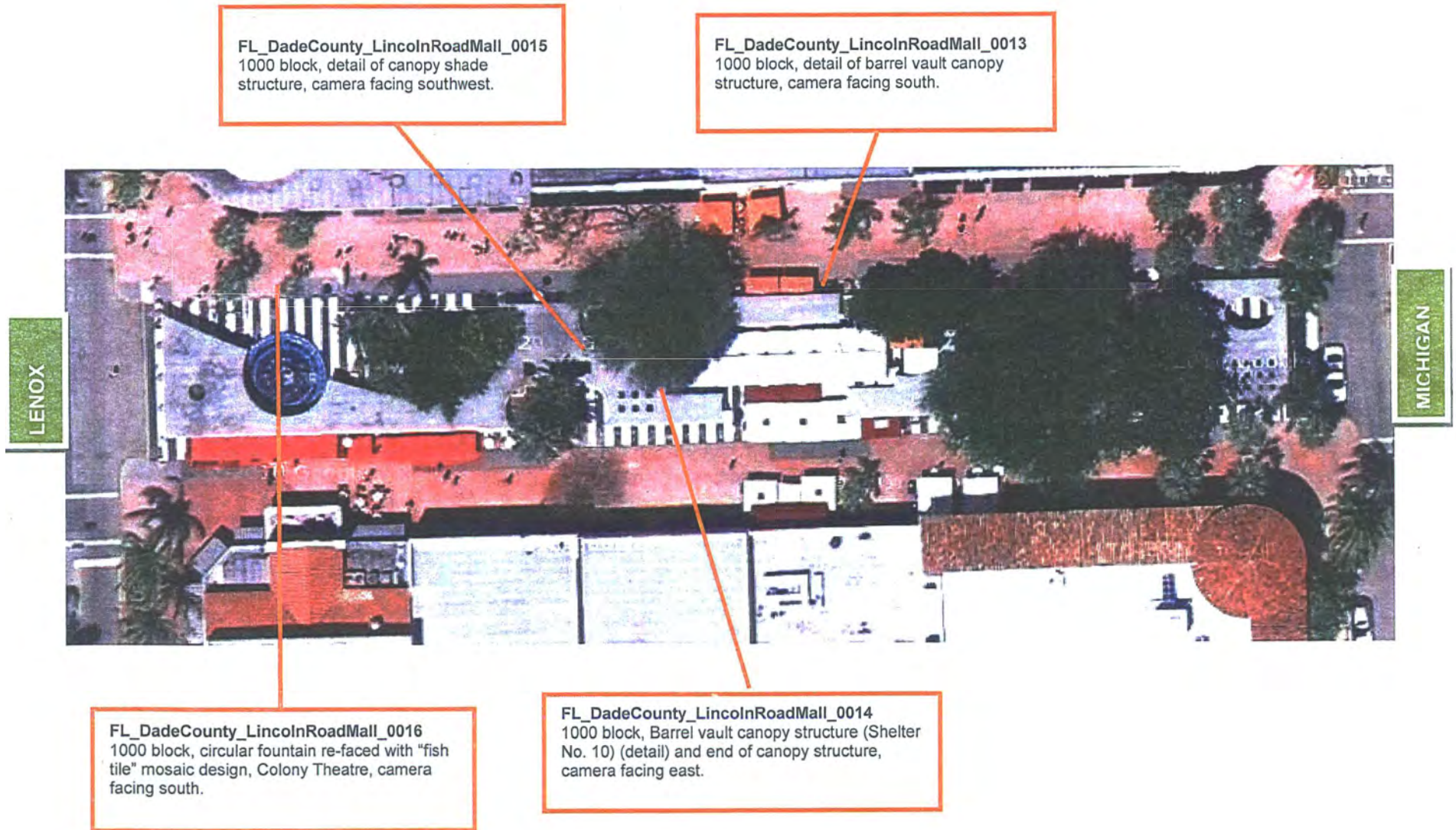
Map of Lincoln Road Mall –900 Block

FL_DadeCounty_LincolnRoadMall_0011
900 block, detail of long rectangular fountain,
camera facing east.



FL_DadeCounty_LincolnRoadMall_0012
900 block, Diamond-shaped umbrella structure
(Shelter No. 9), camera facing north.

Map of Lincoln Road Mall –1000 Block



Map of Lincoln Road Mall –1100 Block

FL_DadeCounty_LincolnRoadMall_0017
Current design of 1100 block (completed in 2010), camera facing west.



FL_DadeCounty_LincolnRoadMall_0019
1100 block, Alton Road Entrance new landscape design and Lincoln Theatre, camera facing southwest.

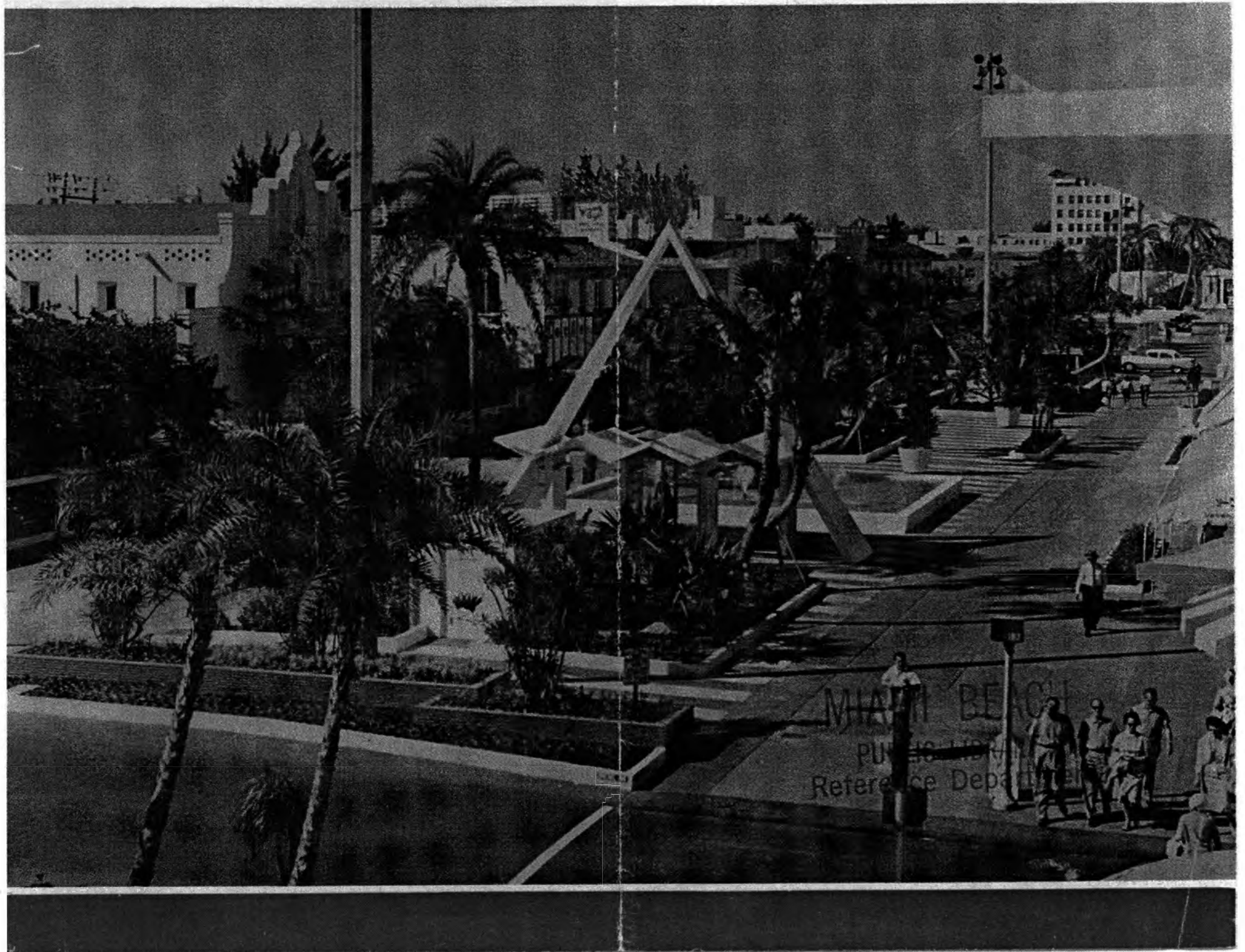
FL_DadeCounty_LincolnRoadMall_0018
1100 block, "Morris" by Dan Graham, 2010, glass and steel, camera facing south.



Lincoln Road Mall (Figure 4/6)

Lincoln Road Mall (Figure 2/6)





Lincoln Road Mall (Figure 3/6) c. 1960



Lincoln Road Mall (Figure 4/6) c. 1960

Lincoln Road Mall (Figure 5/6) c. 1965



MUSEUM – ON – THE – MALL

Among the graceful archways and tropical foliage you will find one of Florida's major attractions, the world's first outdoor Museum. Housed in specially designed glass enclosures are exciting permanent exhibits of American antiques, ranging from authentic antique automobiles to 17th century silver, on loan from the world-famed Henry Ford Museum and Greenfield Village of Dearborn, Michigan . . . A visitor's "Must".



Lincoln Road Mall (Figure 6/6)

Missing Core Documentation

Property Name	County, State	Reference Number
Lincoln Road Mall	Miami-Dade, Florida	11000287

The following Core Documentation is missing from this entry:

Nomination Form (page containing the end of form section 7, all of 8 and all of 9)

Photographs

USGS Map

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Lincoln Road Mall
NAME:

MULTIPLE
NAME:

STATE & COUNTY: FLORIDA, Dade

DATE RECEIVED: 4/08/11 DATE OF PENDING LIST: 4/25/11
DATE OF 16TH DAY: 5/10/11 DATE OF 45TH DAY: 5/24/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000287

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5/16/2011 DATE

ABSTRACT/SUMMARY COMMENTS:

Excellent example of Modernist landscape - a very early and lasting
example of a pedestrian mall. Morris Lapidus, the designer, is
known for his often whimsical interpretation of Modernist design.
The mall has had some alterations over time, and can seem overwhelming
in its temporary street furniture (outdoor cafe seating), but the overall
design concept is intact.

RECOM./CRITERIA Accept A+C

REVIEWER J. Gilbert DISCIPLINE _____

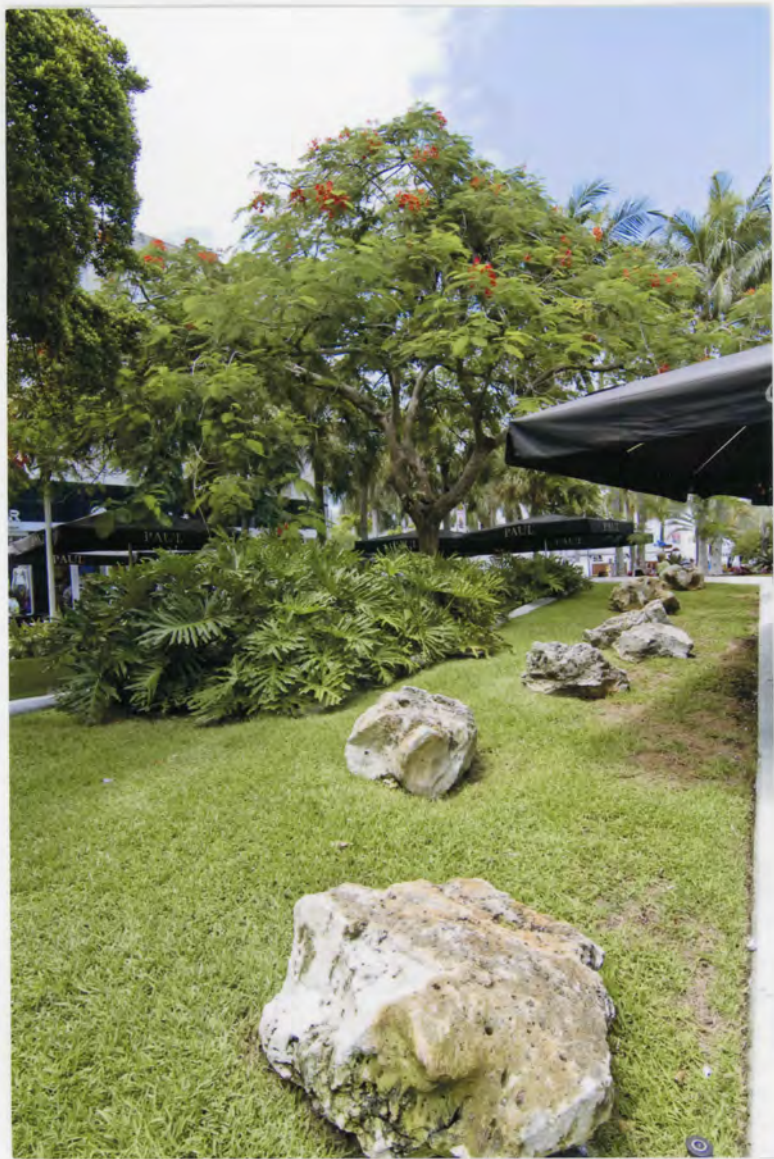
TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/ see attached SLR N

If a nomination is returned to the nominating authority, the
nomination is no longer under consideration by the NPS.



1/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL
(N/C)



2/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



3/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



4/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



5/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



6/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



7/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



8/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL
(N/c)



9/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



10/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



12/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



12/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



13/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



14/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



15/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL



16/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL



17/19 Lincoln Road Mall

Miami Beach, Miami-Dade Co., FL

(N/C)



18/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL
(N/c)



19/19 Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL
(N/C)



Produced by the United States Geological Survey
 Topography compiled 1945. Planimetry derived from imagery taken 1994 and other sources. Public Land Survey System and survey control current as of 1997.
 Selected hydrographic data compiled from NOS Chart 11467 (1987). This information is not intended for navigational purposes.
 North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 17. 2 500-meter ticks: Florida Coordinate System of 1983 (east zone).
 North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
 There may be private inholdings within the boundaries of the National or State reservations shown on this map.
 Landmark buildings verified 1987.

SCALE 1:24 000

CONTOUR INTERVAL 5 FEET
 NATIONAL GEODETIC VERTICAL DATUM OF 1929
 TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
 DEPTH CURVES AND SOUNDINGS IN FEET. DATUM IS MEAN LOWER LOW WATER.
 THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE.

ROAD CLASSIFICATION

Primary highway
 hard surface
 Secondary highway
 hard surface

Light-duty road, hard or
 improved surface

Unimproved road

Interstate Route
 U.S. Route
 State Route

QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	

1 Opa-locka
 2 North Miami
 3 Hialeah
 4 South Miami
 5 Key Biscayne

MIAMI, FL
 1994
 NIMA 4935 1 SW-SERIES 0847

FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ADJOINING 7.5 QUADRANGLE NAMES

ISBN 0-407-00908-6

Lincoln Road Mall
Miami Beach, Miami-Dade Co., FL
Zone Easting 586110
587020
Northg 2852760
2822790

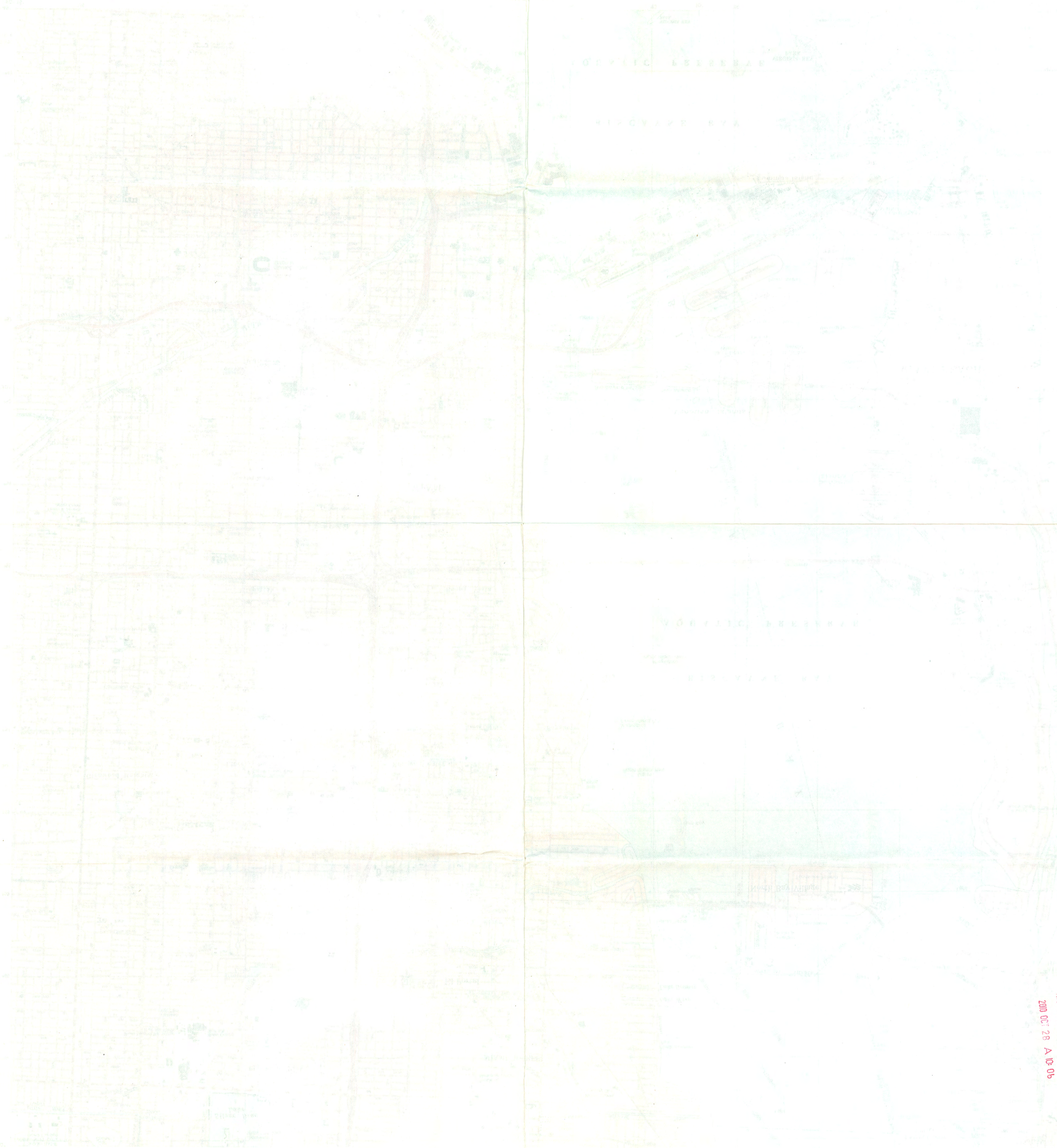
UNITED STATES GEOLOGICAL SURVEY
WATER RESOURCES DIVISION
GEOGRAPHIC INFORMATION SYSTEMS
SECTION

SECTION 10

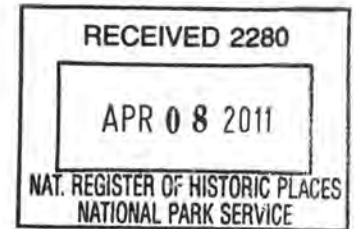
SECTION 11

SECTION 12

SECTION 13



RECEIVED
BUREAU OF
HISTORIC PRESERVATION
2000 OCT 28 A 10 06



FLORIDA DEPARTMENT OF STATE

Kurt S. Browning

Secretary of State

DIVISION OF HISTORICAL RESOURCES

April 5, 2011

Ms. Carol Shull, Keeper
National Register of Historic Places
Department of Interior
1201 Eye Street, N.W., 8th Floor
Washington, D.C. 20005

Dear Ms. Shull:

Enclosed is a request to nominate the following property from the National Register:

Lincoln Road Mall, Miami Beach, Miami-Dade County, Florida

We are very excited to be submitting this nomination for the Lincoln Road Mall, which was designed by architect Morris Lapidus and opened in 1960. The mall is of immense importance to the City of Miami Beach as one of the city's major aspects as a world tourist destination. Statewide, there is no other such pedestrian mall. We believe further research may show it to be significant at the national level.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Barbara E. Mattick, Ph.D.
Deputy State Historic Preservation Officer
for Survey & Registration

Enclosures

500 S. Bronough Street • Tallahassee, FL 32399-0250 • <http://www.flheritage.com>

Director's Office
(850) 245-6300 • FAX: 245-6436

Archaeological Research
(850) 245-6444 • FAX: 245-6436

Historic Preservation
(850) 245-6333 • FAX: 245-6437