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**PROJECT DATA**

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<tr>
<th>Project Name</th>
<th>E Walk® on the New 42nd Street</th>
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<tbody>
<tr>
<td><strong>Location</strong></td>
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<tr>
<td><strong>Annual Operating Budget (if appropriate)</strong></td>
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<td><strong>Date Initiated</strong></td>
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<td><strong>Percent Completed, December 1, 2001</strong></td>
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**Kept Participants** (Attach an additional sheet if needed)

<table>
<thead>
<tr>
<th>Organization</th>
<th>Key Participant</th>
<th>Telephone/e-mail</th>
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</thead>
<tbody>
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<tr>
<td>Professional Consultant</td>
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<td>Community Group</td>
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<td><strong>Other</strong></td>
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Please indicate how you learned of the Rudy Bruner Award for Urban Excellence. (Check all that apply).

- [X] Direct Mailing
- ___ Magazine Advertisement
- ___ Previous RBA entrant
- ___ Other (please specify)
- ___ Professional Organization
- ___ Newsletter
- ___ Previous Selection Committee member
- ___ Magazine Calendar

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**Signature**: [Signature]

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Project Name: E Walk® on the New 42nd Street

Location: New York, New York

1. Give a brief overview of the project, including major goals.

E Walk® on the New 42nd Street in New York City is the first phase of a $400 million multi-use project incorporating a 192,000 square foot urban entertainment/retail center and a 860 room Westin New York Hotel. The project anchors the western end of the largest urban renewal project in the country and was developed by Tishman Urban Development Corporation, an affiliate of Tishman Realty & Construction Co., Inc. ("Tishman"). E Walk® is anchored by Loews Theatres, which opened in November 1999 and features 13 theatres with 3,500 stadium style seats and B.B. King Blues Room and Lucille’s Café, a 550 seat live music venue and 140 seat restaurant. Other tenants include Chevys, a Fresh-Mex restaurant, Broadway City, a family oriented arcade, Sanrio, a themed children’s merchandiser, Museum Company, a general merchandiser and Yankee Clubhouse, a sports/memorabilia store. Additionally, Transportation Displays Incorporated, a subsidiary of Viacom/CBS, holds the master lease for approximately 20,000 square feet of signage on the exterior and roof top of the building. E Walk® is currently 83% leased. Construction of Phase II of the project, the Westin New York at Times Square, commenced in June 2000. During the conception of the project, Tishman’s major goals were:

1. To aid the City and State of New York in transforming a blighted crime-filled area into the quintessential New York entertainment and retail zone;
2. To create a unique entertainment/retail complex that will become a New York City landmark;
3. To form and maintain a successful public/private partnership.
4. To design the project architecturally to preserve the nature and character of 42nd Street;
5. To create new jobs and have the opportunity to award construction contracts to minority owned businesses.
6. To identify a unique urban entertainment/retail tenant mix and negotiate favorable retail leases;
7. To manage the development and construction process in order to implement the project ahead of schedule and on budget; and
8. To demonstrate financial success for the public entities and the private investor.

2. Why does the project merit the Rudy Bruner Award for Urban Excellence?

Tishman has exceeded each of its goals stated above and merits this award for the following reasons:

1. E Walk® is a major piece in the overwhelmingly positive and nationally publicized success of the revitalization of 42nd Street, which only several years ago was semi-abandoned, seriously deteriorated, dangerous, and represented everything that people loved to hate about New York City. It creates a new urban destination out of what was urban chaos. It transforms this street into a safe recreational haven for New Yorkers and tourists alike.
2. The project, along with the to-be-constructed and adjacent Westin New York at Times Square, will create a dazzling architectural display of color, styles and forms that will be the next great landmark in New York City. It is great architectural statements that are placeholders in the history of our cities.
3. E Walk® is part of the largest urban renewal program in the country and the largest redevelopment effort ever undertaken by the City and State of New York; overall, this effort has leveraged in excess of $2.5 billion in private investment, with a public investment of only $74 million. The development process involved negotiating economic incentives and design guidelines with the City and State to assure both financial success and design innovation. The public sector used its broad power and leveraged private sector know how to effectuate great urban change.
4. The project is designed to look as if it has been there for years, simply evolving into its current state, layered with signs and lights, and filled with vibrant tenants. This is truly a gathering place.
5. The project exceeded mandated M/WBE goals by awarding 33% of the construction contracts to minority and women-owned business enterprises and total contract dollars awarded to these businesses exceeded $12 million. Jobs and opportunities were created for those less fortunate.
6. E Walk® is made up of approximately 69% entertainment tenants and anchored by Loews Theatres and the BB King Blues Room. This is a trend setting example of combining retail and entertainment uses.
7. Tishman completed construction of E Walk® in the Fall of 1999 ahead of schedule and on budget. Despite strict design guidelines and intensive oversight by the public entities this project was completed as planned.
8. E Walk® is a financial success with a free and clear internal rate of return great than 20s % and a leveraged return greater than 30%. All projects must stand up economically, and this one exceeded our expectations.
1. **What local issues did this project address? How has it affected the local community?**

**Filling of a Special Societal or Market Need**

E Walk® was conceived, developed, and built at a time when the Times Square area of New York City was ripe for redevelopment. For more than 25 years, no one could walk down 42nd Street and feel safe. At its height, it was the worst crime block in New York City. At one time, an average of six arrests per day were made on the street; passersby's could observe offenders being handcuffed by the police. Forty-Second Street was the frightening underbelly of all that glittered in New York.

Today, The New Times Square is the country's most striking example of urban revitalization, with improvements seen in cleanliness, safety and diversity of activities over the past seven years. Crime has decreased 57% since 1992 and robberies have decreased by 78% since 1993. Sanitation efforts have resulted in a 36% improvement, with sidewalk rating readings hovering near 100% acceptable. The efforts have paid off and huge numbers of pedestrians visit Times Square – at certain hours, there can be 8,700 people passing a single corner. (Times Square Bid Annual Report, October 1999)

2. **Describe the underlying values of the project. What, if any, significant tradeoffs were required to implement the project?**

Tishman’s vision was to develop this uniquely branded location, design contextual facades, layer it with unique lights and signage and lease it to entertainment operators to effect this most striking example of urban revitalization.

As the forerunner in the development of experience-based venues, the project responds to a huge market demand for center-city retail and entertainment. For the E Walk® project, Tishman defined the urban entertainment destination as a bundling of various kinds of venues: live music, movies, themed restaurants, specialty retailers, and arcade games. Layering these activities with related synergistic merchandising in a themed environment was at the core of the overall marketing effort. In this new economy, people demand more interaction from their shopping and recreation. The demographic groups targeted by this project – tourists, local residents, and office users – need reasons to extend their stays in the city, and are seduced by being entertained, by participating in a range of entertainment activities, and by experiencing a changeable environment.

Tishman traded off design control to the public entities in the form of design guidelines, who, from the beginning, had a forceful and strident vision for the street. This meant compromises in how we built and leased the project and added layers of oversight uncommon in private development. This required continuous efforts to build consensus amongst the stakeholders, which extended the approval process and added layers of legal costs.

E Walk®, completed in the fall of 1999, is currently 83% leased. The financial terms of this transaction, in lieu of taxes, includes direct payments to New York City and New York State totaling $50 million over the first 20 years of the 99-year lease. Mayor Guiliani has said that the entire redevelopment of Times Square from 7th to 8th Avenue will create $327 million in tax revenues and approximately 49,000 jobs in both the city and state. The entire effort has leveraged in excess of $2.5 billion of private investment with a public investment of $74 million.
3. Describe the key elements of the development process, including community participation where appropriate.

E Walk® is the culmination of the largest urban renewal effort ever undertaken by the City and State of New York. The Public Entities collaborated on the selection of a team for the development and operation of a mixed-use, retail/entertainment and hotel development as the western gateway to the 42nd Street Development Project. The public/private effort was to arduously assemble the land at great cost, issue an RFP, create incentive for developers to take great risk in a difficult location and ultimately to oversee the rebirth of the street as a landlord and partner.

Some of the key elements of the development process included:
1. Coordination between the public and private entities with two distinct public partners involved in representing the City and State;
2. Negotiating a ground lease with the City and State which was a 3-year process that greatly exceeded our legal budget, and included negotiating economic incentives and design guidelines to assure both financial success and design innovation;
3. Fulfilling all of the unusual design requirements mandated by the public partners in the Design, Use and Operating Agreement such as maintaining the old look of 42nd Street and including a significant amount of signage on the property;
4. Obtaining financing for an unproven concept (entertainment) in an unproven location;
5. Challenging construction with the creation of column-free theater space topped by a ten-story low-rise hotel component; and
6. Obtaining pure entertainment tenants for the space.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

$25,000,000 Equity contributed by Tishman and their partners, who were a consortium of institutional and of private investors
50,000,000 Debt contributed by Westdeutsche Landesbank and KBC Bank, N.V.
$75,000,000 Total Project Cost or $390 per square foot

5. Is the project unique? If so, how is the model adaptable to other urban settings?

By virtue of its location, architecture and tenancy, this project is unique. Furthermore, it could never have happened unless the State, after undergoing challenges in the form of 47 lawsuits, condemned this site. This enabled the street to be transformed from a horrific playground of hookers, runaways, drug traffickers and pornography to an oasis of democratic entertainment. After almost 20 years of working to restore the street, the confluence of events allowed this dream to be realized.

The E Walk® concept of a high energy retail/entertainment project that displaces years of deterioration in an urban core can potentially be replicated in other downtown areas. However, it would require public assistance in the form of land assemblage, tax abatement, or tax increment financing along with a creative mix of entertainment users, and dedicated public and private developers.
COMMUNITY REPRESENTATIVE PERSPECTIVE

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1. How did you, or the organization you represent, become involved in the project? What role did you play?

As the business and neighborhood improvement organization for the Times Square area, we have been involved with this project since its inception. It had been our goal in conjunction with the City and State officials, to bring a set of uses and a style of design to this key corner of 42nd Street that would light up the night again, and help us revive what had once been New York’s most famous block.

An earlier State plan had suggested much more mundane office and retail uses for 42nd Street. Instead, E Walk® is the realization of a very different vision for 42nd Street. E Walk® and The Westin New York at Times Square, which is expected to be completed in Fall 2002, represent a lively architecture organized around signs, lights, glitz, and more fundamentally, a set of lively tenants who bring a tremendous amount of the old show biz feeling back to “the Deuce”, as the block was once known.

2. From the community’s point of view, what were the major issues concerning this project?

This is an unusual community, and so our issues for this site and project were not centered on the typical neighborhood issues; we were certainly not looking for planters on the sidewalk or the like. Rather, we were interested in seeing some restoration of the street’s value as a family entertainment center, and some imaginative new interpretations of that vision. E Walk® provides a brand new (and most welcomed) use such as B. B. King’s Blues Room alongside one of our traditional businesses-the Broadway City arcade, and also includes one of our most traditional uses of all-movie theaters.

It was integral that the development become a vital expression of our neighborhood’s unusual history and function in the City. We are the theater district, the entertainment district and the host neighborhood for both visitors and New Yorkers looking for an interesting urban experience. This is what E Walk® is achieving.

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

To become the program it is (and is still becoming), E Walk® had to make certain sacrifices. These included quite extraordinary choices, in some cases, such as turning down some deep pocket, credit-worthy potential tenants because they did not contribute to the lively street scene and urbanistic quality we were advocating on 42nd Street. The state’s 42nd Street Development Project, Inc. worked with Tishman and others to bring in the kind of uses and partners who would understand the unique nature of this neighborhood and of this site. This has been a costly process for the owner/developers, and is not quite finished, but it is a wonderful effort, producing exactly the results we had hoped for.
4. Has the project made the community a better place to live or work? If so, how?

To date, E Walk® is contributing exactly as we could have hoped. The movie theaters are what families and working people previously came to 42nd Street to find. Broadway City’s arcade is a clean, safe and handsome version of the very popular entertainment young people look for on 42nd Street. BB King’s Blues Room is a wonderful update to the traditional New York nightclub. E Walk® has aided in making 42nd Street and the Times Square Redevelopment area the exciting and safe area that is has evolved into today.

5. What would you change about this project, or the process you went through?

If I were to change anything about this project or the process we went through, I would recommend installing video signage on the E Walk® building beginning at the commencement of construction. The signage program on the exterior of the building is still not complete to date. If we added video signage on the building from the beginning, we could have used the revenue generated to fund other items along the way. I cannot second-guess anything about the project. E Walk® is a terrific neighbor and adds value to everything around it.
1. **What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).**

The 42nd Street Development Project, Inc. is a subsidiary of the Empire State Development Corporation. We, along with the City of New York, were the sponsoring agency and the ground lessor. We acquired the land through eminent domain, issued an RFP for the site, established strict design, use and operating guidelines and entered into a long-term ground lease with the developer of the site.

The State, by virtue of its unique powers, was able to waive zoning in this location and mandate height, bulk, density and use requirements. In particular, we required that 50% of the project be dedicated to entertainment uses, that the project have specific exterior and roof top signs of 18,800 square feet of various animation, that the exterior storefronts be entertainment in theme and design, and that the stores have longer business hours. We also required the developer to make payments in lieu of taxes and to provide us with a sharing in the revenue upside of the project.

2. **How was the project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?**

The project was a lynchpin in revitalizing 42nd Street, and creating a unique entertainment zone for all New Yorkers. It was intended to once and for all rid this street of crime, drug traffic, prostitution and pornography. Tradeoffs included condemnation of 50 plus owners and suffering through a 15-year 47-lawsuit process. We allowed the developer to build greater retail bulk in order to justify the risk they were taking. We had to allow the phasing of the project into two components – the retail and hotel in order to facilitate financing and we had to give them significant tax benefits and modest ground rent in order to encourage development and make the financing work.
3. Describe the project's impact on the neighborhood and the city. Please attach relevant data where available.

As a result of this project and others, the public entities were able to leverage an investment of $75 million into multiple projects whose total value is in excess of $2 billion. The City has reclaimed a street that housed seven historic theaters and is literally the center of Manhattan. Thousands of short term construction jobs and long term jobs were created. The change in this block has shocked even the most cynical New Yorkers as it proved what a true public/private partnership can do.

4. Did this project result in new models of public/private partnership? Are there aspects of this project that would be instructive to agencies like yours in other cities?

We think it is the most successful model for a public/private partnership. It requires strong political leadership, dedicated staff with the ability to utilize the powers of eminent domain to effectuate broad social change. Careful planning, creative design guidelines, an understanding of the economics of both sides of the transaction and a simple but strong vision are required. Creating a project zone controlled by one agency was key to the success here.

5. What do you consider to be the most and least successful aspects of this project?

Frankly, after decades of decay and millions of dollars spent in lawsuits attacking the plan, the most successful aspect of the project is that it was actually completed. It is a uniquely democratic project – fun for all ages, races and income. We have now live theatre, live music, movie theatre complexes and unique entertainment venues along with exciting signs and lights where before we had deterioration and dismay.

The least successful aspect is with the high cost of construction, along with the dearth of true entertainment tenants, the developers have had trouble completing the leasing efforts, which means compromises have been made to take some traditional tenants over start ups and new entertainment users. This is more a function of the marketplace than a weakness on the part of the plan or the developer's actions.
1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

E Walk® was conceived as an integral component of a mixed-use project anchoring the north side of 42nd Street at 8th Avenue. As part of the long-range plan to revitalize 42nd Street as an entertainment destination, E Walk® incorporates retail shops, restaurants, clubs, and theaters fronting 42nd Street. A hotel component rises above the retail podium and is accessed from 43rd Street. The entire composition works at two scales. The retail podium, E Walk®, has four stories above grade and one story below and is built to celebrate the scale of the "walking citizen", activating the sidewalk at grade with merchandise display and the activity of restaurants and cafe dining. Above the street the eye perceives the detail of structure and material adding an architectural symphony that complements neighboring structures.

The installation of wall mounted and roof-top mounted signs and advertising panels extends the commercial energy of Times Square west to 8th Avenue as a gateway from the neighboring Port Authority Terminal, the 8th Avenue subway stop incorporated into the project, and the northward flow of vehicular traffic on 8th Avenue. The hotel, rising above E Walk® and adjacent theaters becomes a beacon visible at great distances and acting as an icon to define and anchor the west end of "the Deuce" location.

In keeping with Design Guidelines prepared by the 42nd Street Development Commission, E Walk® is designed to reflect a streetscape created over time. As such, the facade "reads" as a number of separate buildings utilizing forms and materials common to neighboring structures extending along the north side of 42nd Street from 8th Avenue to Times Square. While designed as a four-story structure, the upper two levels incorporating cinema auditoriums, give the project a perceived height of six to seven stories. This reflects the height of the original Case Building at the east end of the site, a building that is re-created in the new structure. Elements of the facade acknowledge the design of the New Victory Theater and The Rialto building, neighbors on the north side of 42nd Street.

As an urban design statement, the project utilizes materials and forms to complement its neighbors, uses scale and transparency to celebrate the life of the "street" and the "citizen on foot", and by its uses complements the theatrical and commercial heritage that made Times Square the "crossroads" of the world.

2. Describe the most important social and programmatic functions of the design.

As part of the 42nd development district, the site for E Walk® anchors the west end of 42nd street connecting 8th Avenue to Times Square. Traditionally a neighborhood of theaters, (e.g. The New Amsterdam, The Selwyn, The New Victory, The Empire, etc.) this section of 42nd Street was an entertainment and commercial "carnival" pulsing with life day and night. It is the gateway for thousands of commuters and visitors arriving via the Port Authority Terminal. It connects to the 8th Avenue subway, a major north/south artery.

As a major component of the revitalization of the 42nd district, E Walk® was conceived as the commercial and entertainment anchor of the north side of the street. It complements the functions of its neighbors and continues the urban excitement and commercial viability of Times Square to the east. Its primary social function is to contribute to the recreation of urban and economic vitality to a neighborhood suffering from decay and abandonment over time. This is not the story of a single project. Contemporary with its neighbors, the New Amsterdam theater, the New Victory Theater, The Empire Theater, E Walk® is one component of a true neighborhood revitalization bringing back to this corner of New York the vitality of the sidewalk, that belief in the "walking citizen", that says a city is best known by "walking" at a pace with and among one's fellow citizens. It is on the sidewalk that Americans experience the vitality and diversity of our democracy, where rich and poor alike can, for one moment, be equal in their enjoyment of the sights, sounds, and smells of urban life. It is this egalitarian notion of urban vitality that we hoped to capture and enhance through the design of E Walk®. It was a goal defined by Tishman and championed by the city and state agencies responsible for the guidelines and goals for the neighborhood. It is the goal that all great cities, especially American cities, strive to achieve. New York, more than any other city exemplifies the notion of life on the "sidewalk". E Walk® is but one component that has helped this single block return to life.
3. Describe the major challenges of designing this project and any design tradeoffs or compromises required to complete the project.

In designing E Walk®, the team worked to meet the design guidelines created by the 42nd Street Development Project Inc., a subsidiary of the Empire State Development Corporation. Meeting the commercial requirements for square footage, access, street level retail, subway interface, and integration with the hotel component of the project create a puzzle of conflicting goals that was a challenge to achieve. Eventually, working with the project team and the review of city and state authorities, an overall concept emerged of a project seemingly composed of six individual buildings of different heights and widths, built from a variety of materials and incorporating different fenestration and architectural detailing. Composing these six “buildings” into a coherent elevation that complemented its neighbors while expressing its own vitality was the first design challenge.

Some materials and some details acknowledge materials and details of its neighbors, the New Victory Theater and the Rialto Building at the corner of 42nd Street and 7th Avenue. Alas, the latter is now demolished and the triangular “lanterns’ and black/white striping of E Walk®’s 8th Avenue facade are all that remains to remind us of that landmark.

Organizing the internal flow of a four-story commercial/entertainment complex with an additional level below grade presented a vertical jigsaw puzzle, as upper levels require a major presence at grade both for physical access and visibility to the pedestrian. Creating this vertical integration with four above grade levels was the major organizing challenge of the design. This challenge was somewhat simplified with the decision to incorporate two levels of cinemas above two levels of retail and restaurant tenants. However, this choice complicated the design when it became clear that the cinema tenant proposed stadium seating that would significantly alter the floor-to-floor height of the upper two levels. Further, the flow of internal traffic required by the tenant eliminated the original design to enhance visibility from the interior to the street at all levels using generous fenestration.

Our task to increase the overall height of the project and create a sense of transparency where blank walls would be preferred by the Tenant was a major design challenge. If the height distorted the scale, the relation of the building to the pedestrian, the “walking citizen” could collapse. If the upper levels lost the activation of light and transparency, the vitality of the building would be lost. Working with Tishman and city and state authorities, the team utilized tricks of scale to break down the sense of height to insure that the project did not overwhelm its neighbors, using lanterns with backlighting, front lighting and a “sense” of transparency, we sought to insure the activation of the facade over all four floors. We believe the revised design has met these challenges, including our goal of a project integrated into the visual composition of the street as a whole. When the north side of 42nd Street from 7th to 8th Avenue is complete, good neighbors will compete with and complement each other, as all good neighbors must if a city is to have the visual and functional vitality that makes a neighborhood, a block, or a city successful.

4. Describe how the project relates to its urban context.

As noted above, E Walk® was conceived as an integral component of a block, a street, and a neighborhood. Functionally, as a retail, restaurant, entertainment complex, it anchors the west end New York’s most famous “entertainment” street. The project is the “gateway” to the city for commuters and visitors arriving via the Port Authority Terminal. In form, detailing, and use of materials, E Walk® complements its neighbors in order to enhance the overall sense of neighborhood suggested by the 42nd Street Development Guidelines. While some components are brash and expressive and others are subtle and reserved, E Walk® is a vibrant presence. However, the project was not conceived as a “star” proclaiming, “look at me”, “don’t look at them”. Rather, like the dancers in a chorus line, it says, “look at us”. With its neighbors on the north side of 42nd street, E Walk® is an exuberant presence “high-kicking” with its neighbors in a “dance to the city” and to the vitality of urban life.

5. Describe the strengths and weaknesses of the project’s design and architecture.

The strengths of the design is its visual vitality, its enhancement of the “street” and its internal organization of disparate uses into an easily comprehensible whole. This could have been achieved by an integrated single project designed as one element of a larger streetscape. However, within the guidelines of the 42nd Street Development Project, Inc., a design of disparate, but complementary, components was required. We met this challenge by utilizing different forms, materials, and details to break down the scale of the project to be more complementary in size with its neighbors on the north side of 42nd Street. Within the strictures of the guidelines, the vitality of the facade is its major strength. The major weakness is the flatness of the facade. Within the limits allowed by the internal program, specifically the requirements of the cinema tenant, the possibilities for the articulation of the exterior wall were somewhat limited. Despite our best attempts to maximize shadow lines, changes of plane, and articulation of detailing, the facade retains more flatness than we had hoped to achieve.

The scale change required to accommodate the extended height of the cinema was a challenge we believe we have met with a successful solution. When the project is complete, when all tenants are operating and generating excitement on the street, when the commercial and advertising signage is fully integrated with the facade, our concerns of scale or flatness will be superseded by the vitality of the full composition. E Walk® is a canvas upon which the Owner and the Tenants paint their version of urban life. We believe we have achieved a successful merging of private goals and public purpose. The citizens of New York, and the world, through comment and commerce will tell us if we have succeeded.
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1. **What role did you or your organization play in the development of this project? Describe the scope of the involvement.**

Tishman was the managing member of the developer, assembling an exceptional group of professionals with the goal of transforming this deteriorated block of West 42nd Street into an exciting tourist attraction and destination point. Tishman collaborated with the New York City Economic Development Corporation, an agency of the City of New York, and the 42nd Street Development Project, Inc., a subsidiary of the Empire State Development Corporation, who is legally the landlord. Tishman was the development manager, the design/builder, the investment banker who arranged the debt and equity financing, and the leasing/management agent. Tishman's unique ability to provide all management capabilities under one roof assured the completion of the project ahead of schedule and on budget.

2. **What, if any, modifications were made to the original proposal as the project was developed? What tradeoffs or compromises were required during the development of the project?**

One major scope change to the original proposal involved the increase of rentable square feet from 99,575 to 192,000. Initially, zoning allowed Tishman to develop 99,575 rentable square feet of retail space on three floors above grade and one floor below grade. It was envisioned that the third floor be used as a ballroom for the adjacent hotel, also to be developed by Tishman, as part of the mixed-use complex. However, Tishman saw a greater opportunity in creating additional retail space while recognizing the need to develop a major entertainment destination on 42nd Street. As a result of the decision to add more retail space to the building, an additional floor was added, the ballroom was relocated into the hotel and the height of the building was increased from 65 feet to 110 feet to accommodate stadium seating. The other major modification was to bifurcate what was originally planned as a one-phase project into two separate tax lots which facilitated both the construction and financing of the project.

The addition of the fourth floor to E Walk® enabled Tishman to secure a long term lease with Loews Theatres as the anchor tenant, which facilitated the project's financing. Additionally, the master lease with Transportation Displays Incorporated, a subsidiary of CBS/Viacom, another credit tenant, enhanced Tishman's ability to finance this project.

3. **How was the project financed? What, if any, innovative means of financing were used?**

**Financing:**

- **$25,000,000** Equity contributed by Tishman and their partners
- **$50,000,000** Debt contributed by Westdeutsche Landesbank and KBC Bank, N.V.
- **$75,000,000** Total Project Cost or $390 per square foot

By virtue of a modest ground rent and reduced real estate taxes negotiated with the Public Entities along with the theatre and signage lease, Tishman was able to secure financing.
4. How did the financial benefits and economic impacts of this project compare with or differ from other projects you have been involved in?

E Walk® is an economically viable project as evidenced by its outstanding financial returns, resulting in part from the significant incentives negotiated with its public partners as follows:

- Substantial real estate tax savings through a 15-year payment in lieu of taxes;
- Tax relief on construction materials and mortgage recording tax; and
- Favorable 99-year ground lease with option to purchase fee simple interest.

The risks were greater here due to building in New York City and working under a ground lease with the state. However, the returns and benefits are greater here than in our other projects.

5. What about this project would be instructive to other developers?

There were many unique issues in the development of the E Walk® project, which would be instructive to other developers as summarized below:

- This Public/Private project was a venture with both the City and the State and therefore, required a much higher level of consensus. Other developers should not underestimate the time and resources necessary to accomplish these tasks. There was a significant upfront cost of negotiating a ground lease with the City and State and other developers should understand what is required to create a successful public/private partnership.
- There was a very poor perception of the Times Square area at the beginning of the development process in the minds of prospective tenants and lenders; other developers should pre-market their site to prospective lenders to ascertain interest before proceeding.
- There were unusual design requirements, including a significant amount of signs mandated by the public partners; developers should fully understand the risks involved.
- There were challenging construction efforts with the creation of column-free theater space which structurally, had to carry the load of the ten-story low-rise hotel component; this had a significant cost impact which should be fully understood.
- The high cost of construction in New York City necessitated rents well in excess of the existing market; once again, developers should understand the risks involved.
- There was difficulty in arranging financing for an unproven concept (entertainment) in an unproven location; and
- In general, there is a lack of tenants that met the public entities requirement to lease 50% of the space to entertainment users. Economic returns should justify the enormous risk undertaken.

6. What are the most and least successful aspects of this project?

Most Successful Aspects of the Project:

- Location – E Walk® is located in one of the most densely populated areas with respect to pedestrian traffic in New York City. At any given time, 4,240 people may be walking on 42nd Street between 7th and 8th Avenues. (Times Square Business Improvement District Annual Report, October 2000)
- Theatre and Signage Deal – These deals allowed Tishman to lease two full upper floors and a large portion of the exterior and rooftop of the building (which supplemented the rental revenue from the retail tenants and facilitated financing).
- Integration of the Hotel and Retail projects – The integration of the two projects allows the hotel to offer retail services to the hotel guests and eliminates the need for a full service restaurant in the hotel. Additionally, the adjacent hotel allows the retail tenants to appeal to the hotel guests who are a captive audience. The project was designed so that the hotel guests can enter the hotel via the Loews lobby on the ground floor. Also, Tishman planned for the connection of the retail and hotel through the second floor.
- Broad base appeal of project – the retail project appeals to all market segments – tourists, commercial users and local residents.
- We were able to take advantage of a surging retail market with rapidly increasing rents.

Least Successful Aspects of the Project:

- Difficulty in leasing the Second Floor and Cellar Levels of the project – New York retailers generally prefer ground floor space only and are reluctant to rent multi-level space.
- Traditional New York City retailers have also been reluctant to lease space in Times Square because the area does not have a long merchandising history and has yet to prove its long-term stability. This, coupled with the dearth of entertainment tenants, has made leasing a challenge.
- The continuous construction activity on 42nd Street and in Times Square has deterred patrons from visiting our project as much as we anticipated initially. As a result, the project is taking longer to stabilize than we originally forecasted.
42nd Street Then and Now

New York's 42nd Street experienced its first heyday in the early 1900s, when it was renowned for live theater, famous stars and mega-productions. As films became more popular, theaters gave way to movie houses. This worked for a while, but in the 1960s, glamorous 42nd Street hit the skids. Stalwart, civic-minded New Yorkers who remembered the better days, and were determined not to allow crime and decay to take hold, finally said: "Enough is enough!" A massive public and private redevelopment - the largest ever jointly undertaken by New York State and City - rejuvenated 42nd Street, turning it once again into a street of glitter and dreams. Fishman played major and multiple roles in this effort, by restoring the New Amsterdam Theatre for Disney; by building the Condé Nast Headquarters at 4 Times Square and the Reuters North America Headquarters at 3 Times Square; and by developing, leasing, building and managing E Walk™, the 200,000-square foot entertainment, retail, and restaurant complex.
Tishman’s E Walk®
The Entertainment/Retail/Restaurant complex on the New 42nd Street
at Times Square
New York, NY

Photo by Philip Greenberg
September 5, 2000
Loews 42nd Street *E Walk* Theatre
at Tishman's *E Walk®,* the Entertainment/Retail/
Restaurant complex on the *New 42nd Street*
at Times Square

New York, NY
Tishman’s E Walk®
The Entertainment/Retail/Restaurant complex on the New 42nd Street at Times Square
New York, NY

Photo by Philip Greenberg
September 5, 2000
Tishman's E Walk®
The Entertainment/Retail/Restaurant complex on the New 42nd Street at Times Square
New York, NY

Photo by Philip Greenberg
September 5, 2000
Loews 42nd Street E Walk Theatre
at Tishman's E Walk®, the Entertainment/Retail/Restaurant complex on the New 42nd Street at Times Square

New York, NY
B.B. King

IT AINT NOTHIN
BUT THE BLUES

LUCILLE'S GRILL
LUNCH • DINNER • LATE NITE

PETER GREEN SPLENDER BAND
AND JOHN MAYALL SEP 7
KOKO TAYLOR SEP 8 9
Tishman’s E Walk®
The Entertainment/Retail/Restaurant complex on the New 42nd Street at Times Square
New York, NY

Photo by Philip Greenberg
September 5, 2000
Broadway City
at Tishman's E Walk®, the Entertainment / Retail / Restaurant complex on the New 42nd Street at Times Square

New York, NY
Chevys Fresh Mex Restaurant
at Tishman’s E Walk®, the Entertainment/Retail/
Restaurant complex on the New 42nd Street
at Times Square

New York, NY
Chevys Fresh Mex Restaurant
at Tishman’s E Walk®, the Entertainment /Retail /
Restaurant complex on the New 42nd Street
at Times Square

New York, NY
The Museum Company Store
at Tishman's E Walk®, the Entertainment / Retail / Restaurant complex on the New 42nd Street at Times Square

New York, NY
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Talk of the Town

A unique facility has New York City's most popular street singing a new tune.

By Regina Rajford

Janus, known as the Greek god of good beginnings, is often represented by a figure with two faces: one looking forward and one looking backwards. No doubt Janus is nodding in agreement and approval as he views the latest chapter in an ever-changing streetscape on New York City's 42nd Street between 7th and 8th Avenues. Long regarded as an entertainment mecca, this area, under the extensive development and construction expertise of Tishman Realty Construction Co. affiliates, New York City, combines the aesthetics of turn-of-the-century 42nd Street with modern theme park-like retail space. The result? E Walk.

The Comeback Kid:
42nd Street Gets a New Lease on Life

The story of 42nd Street reads like a Busby Berkeley "the show must go on" musical extravaganza. In the early 1900s, the street was crowded with legitimate theatre houses and nightclubs and ablaze with lights and neon signs. Eventually, these theatres descended into popular vaudeville and burlesque theatres and, subsequently, into battered movie palaces and adult entertainment retail.

New York City and State officials believed private development could update the area. They hoped, however, that a masterplan could help 42nd Street regain its crown as the most exciting street in the world.

"The city and state, in their wisdom, said we have this street, which is a prime piece of Manhattan. It had become the worst crime street in New York City," says John Livingston, president and chief operating officer, Tishman Urban Development Corp. New York City. The real estate slump of the late 1980s had taken its toll on New York, and government officials were seeking ways to achieve urban revitalization. This project represents a private development enterprise with unique government cooperation.

The request for proposals to return 42nd Street to its glory began in spring 1995. Tishman won the competition to create a new entertainment destination. The Tishman affiliates handled all of the project's functions, including development, construction and asset management, leasing, and financing. From the beginning, the project needed to tap into the then-emerging trend of original, thematic retail spaces.

"The whole trend of retail entertainment was just beginning. We knew people needed more than the typical bookstore or card shop to get people out of the house and off the Internet," explains Livingston. Along with City Walk in Los Angeles and Miami's Coco Walk, E Walk is one of the first experiential mixed-use retail projects. D'Agostino Izzo Quirk Architects, Somerville, MA, served as the design architect of this design-build project.

Everything's Coming Up Roses:
A Blend of Retail and Entertainment Proves Successful

The $70 million, four-level facility encompasses 200,000 square feet of space. Although E Walk is a single structure, it appears to be five separate buildings. "Our vision was how do we take this uniquely branded street, apply uniquely branded architecture, bring in unusual tenants, and create a special mix of entertainment and retail," says Livingston. The 42nd Street Development Project, the project's sponsoring agency, set up design guidelines to ensure structural variety. Additionally, the new structure had to complement existing historic buildings on the street, such as Disney's opulent New Amsterdam Theatre and the stately Ford Theatre for the Performing Arts.

To avoid creating a dark canyon of skyscrapers, the structure mirrors the height and massing of the original theatres. "We thought the buildings should look like they had been there for years," notes Livingston. For example, the anchor tenant, Loews Theatre, is a modern-day interpretation of an old-fashioned movie palace. Every inch of the interior is covered with heroic Art Nouveau-style murals and glorious 42nd Street-inspired architectural elements. Thirteen screens of stadium-style seating are a modern touch. The architect used different heights, materials, and fenestration to create the appearance of five separate structures. Guidelines also mandated the generous use of clear glass on the ground floor to facilitate pedestrian security.

The use of different colors and architectural elements in
the brick, concrete, and stucco facades allows each structure to have an individual style and sense of character. However, the separate spaces are unified by their dramatic, interior design that harks back to the street's glitzy heydays. The Museum Company Store features striking Egyptian-motif stone columns, archways, and a golden statute. The Egyptian theme, as well as design details of other historic periods from Greco-Roman to Art Deco, is carried throughout the store. Its neighbor, Chevy's Fresh Mex Restaurant, features a surprising mix of rustic southwestern elements in a modern industrial setting. The eclectic setting with high ceilings, funky light fixtures, and a long, curved bar has become a popular nightlife spot.

A giant neon jukebox heralds the entrance to the arcade Broadway City. Inside, patrons are treated to a theme park version of New York City, including miniatures of Wall Street, Grand Central Station, and the Brooklyn Bridge. Even a life-sized construction crew greets visitors. The most recent addition is a music venue/upscale restaurant B.B. King's. The music venue is set up as classy cabaret with wall-to-wall carpeting. Framed photographs of blues masters, paired with the rich wood paneling and leather upholstered booths, makes B.B. King's restaurant atmosphere intimate and inviting.

Signage, flashing lights, and neon are what has always made 42nd Street truly memorable. “In most locations, landlords don’t want bold signs. Here, it’s mandated. This is one of those unusual opportunities where you are encouraged to go further,” says Livingston. The new signage has been designed to complement neighboring buildings and not overwhelm the facility.
Baby, Take a Bow: E Walk Draws a New Family Crowd to Midtown

Countless movies, plays, and stories have sung the praises of 42nd Street. Once again, crowds are drawn to this latest reincarnation as a family-oriented urban entertainment center. Fifteen years of debate and cooperation went into just the pre-planning stages of E Walk. It is now an essential aspect of the overall revitalization of New York City, a reality.

The building continues: Construction on the Westin New York at Times Square Hotel began in June. The 45-story, 860-room hotel will be attached to E Walk, providing much-needed hotel and conference space and — yet again — change the New York City skyline. “It took a number of years for people to get excited about this street. A groundswell developed and people finally believed this could be an entertainment street, a family street, a street that could work,” says Livingston. By drawing on the street’s remarkable past and keeping an eye on the future, E Walk’s planners have given 42nd Street a bright new beginning.

Regina Railford (regina-railford@buildings.com) is senior editor at Buildings magazine.
E Walk® on the New 42nd Street

E Walk, a 200,000-sq.-ft. entertainment, restaurant, and retail complex, is part of a massive effort to revitalize 42nd Street. The project stretches 400 ft. along 42nd Street, creating a monumental gateway to Times Square.

The project's development team faced numerous structural challenges, including a need to integrate supports for large-scale outdoor signage into a retail structure; the creation of column-free and soundproof movie theater spaces and other special requirements for entertainment tenants; the securing of structural support for a future hotel, part of which will be built atop the retail complex; and a requirement to comply with New York City's new seismic code.

For sound attenuation, for instance, the solution involved isolating sound from mechanical equipment on the roof by installing a 9-in. thick concrete slab above the movie theaters. To ensure that the 13 theaters, which feature stadium seating, were column-free, 88-ft. clear spans were used along with heavy, built-up, 7-ft. high plate girders.

Another structural challenge was cantilevering E Walk over a new subway entrance, which extends 15 ft. into the building. To meet this challenge, foundation supports were designed to prevent lateral loads from the basic structure from bearing down on the subway structure. In addition, the corner column on 42nd Street and 8th Avenue had to be interrupted at the third floor because of the subway line below. As a result, a double vierendeel cantilever was created. It extends 16 ft. in both directions.

Using an internal design/build method of project delivery also facilitated the project. It was labeled design/build because the architecture and engineering contracts were under the construction management entity. In addition, Tishman affiliates serve as the owner/developer, leasing agent, asset manager, and the investment banker. Tishman also raised the debt equity.

The $70-million E Walk project will eventually be topped with a $300-million, 45-story, 557,000-sq.-ft. “green” Westin New York at Times Square hotel.

Jury Comments

The jury called E Walk “a complex project” that was logistically challenging.

Development Team

DESIGN ARCHITECT: D’Agostino Izzo Quirk, Boston, Mass.
EXECUTIVE ARCHITECT: M. Arthur Gensler, NYC
STRUCTURAL ENGINEER: Carlos M. Dobryn Engineers, NYC
STRUCTURAL ENGINEER-ESD: Robert Silman Associates
MECHANICAL, ELECTRICAL & PLUMBING ENGINEER: Flack + Kurtz, NYC
GEO TECHNICAL ENGINEER: Langan Engineering and Environmental Services, Elmwood Park, N.J.
ENVIRONMENTAL ENGINEER: Hillmann Environmental Co., Union, N.J.
STRUCTURAL STEEL CONTRACTOR: Helmark Steel Inc., Wilmington, Del.
FOUNDATION CONTRACTOR: Big Apple Wrecking & Construction Co., Whitehouse, N.Y.
ELECTRICAL CONTRACTOR: High Rise Electric Inc., Long Island City, N.Y.
HVAC CONTRACTOR: ASM Mechanical Systems, Brooklyn, N.Y.
PLUMBING CONTRACTOR: F&G Mechanical Corp., Secaucus, N.J.
ACOUSTICAL CONSULTANT: Cerami Associates, NYC

DESIGN-BUILDER: Tishman/Aoki 42nd Street Partners, a joint venture, NYC
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Chevys Fresh Mex to Sizzle at E Walk® Project on 42nd Street

The menu just got spicier on the New 42nd Street at Times Square with the signing of a long-term lease for the first major restaurant at E Walk®, the innovative 200,000 square-foot entertainment/retail/restaurant complex being developed by affiliates of Tishman Realty & Construction Co., Inc.

When E Walk®'s doors open in the Spring of 1999, visitors will get a taste of the acclaimed fare served up by Chevys Fresh Mex, the San Francisco-based restaurant group offering a tangy twist on Mexican cuisine.

Chevys not only promises to be a delectable addition to the New 42nd Street, but it will also add to E Walk®'s draw as an entertainment and dining destination for all ages, joining 13 stadium-style cinemas from Loews Theatres, the creative merchandise of The Museum Company, and Broadway City's virtual-reality, family-entertainment venue. E Walk® will also feature a dazzling array of super-signs across its facade, heralding the famous big lights-brilliance of Times Square.

Chevys will occupy approximately 13,500 square feet in the $70 million E Walk® entertainment/retail/restaurant development, which is now 70 percent leased. Construction crews at the corner site on Eighth Avenue and 42nd Street finished erecting structural steel in October, and enclosure of the building is nearing completion.

Chevys Fresh Mex, owned by Chevys Inc., is a dynamic, fast-growing restaurant group with a national presence and nearly 100 locations. Since it debuted in 1986, Chevys has made its name on the freshness of its Mexican food, sizzling fajita platters and fresh-fried margaritas.

Among the restaurant's specialties are an award-winning guacamole, a zesty salsa mixed on the spot every hour with fresh ingredients, and homemade tortillas that are shaped, flipped, and baked in full view of the customers by El Machino, Chevys patented tortillas-maker and restaurant centerpiece. The colorful Chevys decor and dynamic setting have made it a favorite spot for folks with an appetite for fun and great food.

This newest addition underscores E Walk®'s role as the Western anchor of the New 42nd Street, a landmark redevelopment effort coordinated by the City and State of New York, along with major developers, retailers and commercial establishments. Adjacent to E Walk® will rise The Westin New York at Times Square, a soaring 45-story, 860-room hotel - a $300-million project also under development by affiliates of Tishman. Westin Hotels & Resorts, one of the world's most prestigious hospitality companies, was selected recently as the operator of the full-service hotel, which will be connected to E Walk® via internal access. Already heralded as one the most exciting architectural undertakings in New York in years, the hotel is being designed by Arquitectonica and is projected to open in Spring, 2002.
Commercial Real Estate

Cineplex Bringing Back The Movies to 42nd St.

By JOHN HOLUSHA

The movies are coming back to 42nd Street, with the opening of a 13-screen Loews Cineplex on Friday signaling a revival of the western end of the block between Seventh and Eighth Avenues, which has been undergoing demolition and construction for several years.

While the eastern end of the famed block has seen the revival of the New Amsterdam and New Victory Theaters - not to mention the Disney Store - the western end has been hidden behind construction sheds and barriers.

The Loews Cineplex is part of the E Walk development on the north side of the street extending west from midblock to Eighth Avenue. The 100,000-square-foot movie complex is the anchor tenant for the 200,000-square-foot E Walk, occupying the top two floors of the four-story structure.

Early next year, a 25-screen AMC movie theater is due to open almost directly across the street from Loews as the anchor for the Forest City Ratner Companies’ 639,000-square-foot 42nd Street development. The Ratner development includes a 10-story hotel, a 100,000-square-foot retail complex, the Museum of the Moving Image, B.B. King’s Blues Room, a night club and restaurant, and Madame Tussaud’s Wax Museum.

The fourth-floor lobby of the Loews Cineplex, with a partly lighted sign, that is to open on Friday on 42nd Street. The theater has 13 screens.

A ticket lobby that evokes the grand film palaces of the past.

The Loews theaters vary in size from 200 to 550 seats each and the biggest auditoriums are equipped with screens that are 35 feet high by 64 feet wide, or about double the area of a typical movie screen in the city. There will be a total of 3,500 seats in the complex.

All the rooms are equipped with the requirements for a modern movie theater: stepped, stadium-style rows of seating, reclining chairs with cup holders incorporated into the arms, and a digital sound system with speakers around the walls and behind the screens.

The ticket lobby on the ground floor has been decorated to evoke the grand movie palaces of the past, with models of skyscrapers soaring over the ticket booths and the ceiling covered with a mural depicting the four seasons.

The number and different sizes of the theaters will be used to match pictures with audiences, said Travis Reid, president of Loews Cineplex.

Really popular films could be shown in several theaters at once with staggered starting times, Marc J. Pascucci of Loews said, so that showings could start approximately every half-hour.

The Ratner project is expected to open on the lower level next spring, assuming a final round of financing can be arranged, with the opening sometime in 2002.

The AMC theater will be linked internally to the E Walk and the Loews theaters, with the old Empire Theater being re-assigned to a smaller theater as the number of people wanting to see it declines.

Really popular films could be shown in several theaters at once with staggered starting times, Marc J. Pascucci of Loews said, so that showings could start approximately every half-hour.

According to Mr. Reid, who is president of Tishman’s Real Estate Services subsidiary, said construction was expected to begin in the spring, assuming a final round of financing can be arranged, with the opening sometime in 2002.

The entry to the AMC theater will be through one of the street’s grand entertainment buildings, the old Empire Theater, which was picked up and moved west. The once-dingy facade has since been cleaned and restored and moviegoers will ride an escalator through the prosenium of the old theater to get to the modern spaces upstairs.

Madame Tussaud’s Wax Museum is expected to go into operation in early spring, and the Doubletree Hotel being built on the 41st Street side of the Ratner project is expected to open in the spring as well.
Time Square's New King

Legendary bluesman B.B. opens his own club in Manhattan

By DAVID HINCKLEY
A club fit for a King

B.B.'s new Times Square place is a long way from his hardscrabble roots

By DAVID HINCKLEY

A club fit for a King is precisely the sort of entertainment venue New York is hoping will keep its Overhauled Times Square vital and interesting to both natives and tourists.

That's exactly what Memphis was hoping the first B.B. King Club would help do several years ago for another legendary neighborhood, Beale Street.

That first King club is now thriving, as Beale Street continues to reinvent itself.

Life's lessons

"To me, Beale Street was like a community college," says King. "They taught you to find what you really wanted, and what you were good at. People there like Ike Turner, I learned from all of them. Ike and I are still good friends. I saw the movie that talked about his life, and I think they gave him a dirty deal."
STEP right up, ladies and gentlemen, as Richard M. Simon, the once and future arcade operator with the M.B.A. from Harvard, crisscrosses his construction site. He is talking stupendous, colossal, awe-inspiring. He is talking games everywhere. He is talking high-tech thumper bumpers and the indescribably satisfying ka-chunk that you hear when you knock down a whole row of targets and the scoreboard goes wild.

And over here, by the big plate-glass window overlooking 42d Street, he is talking "Whack-a-Mole," the carnival game where little animals pop up from different holes as fast as you can whack them down.

"Actually, we changed that," he said. "It's going to be 'Whack-a-Mayor.' They pop out and you hit 'em over the head and they go back down."

So this is the new 42d Street, where Mr. Simon is building a fantasy landscape, a city-with-in-a-storefront where the Brooklyn Bridge is just across from the Empire State Building and where the Washington Square Arch has been shrunk to roughly the height of Stanford White, the architect who designed the real thing.

Mr. Simon would not say which Mayor he would most like to smash to smithereens. Fiorello H. La Guardia, perhaps? He banned slot machines from New York City, dumping them into the East River in 1934.

It was not a pinball-friendly time, either. That created a what-do-we-do-now problem for Mr. Simon's family, which owned an arcade on Broadway near 50th Street, originally called Sportland and later the Broadway City. His father put him in charge of the arcades from New York in this whole thing" he said, "but old Paris, old London, old Chicago." Mr. Simon tried to ignore it, but could not escape the arcade operator within him.

Mr. Simon was not sure he wanted a life of games when he graduated from Brown University and the Harvard Business School in the 1960's. His first job took him about as far from the flashing lights and flippers of his youth as he could go — to Thailand. He worked for the Agency for International Development ("trying to make sure there was an alternative to Communist promises") at the height of the American buildup in Vietnam.

Later he started a brokerage house in Bangkok. Even then he had a carny barker's talent for making ordinary facts sound overstated: "I could say I was the largest in mainland Asia. All the biggest ones were on Hong Kong island." His customers were "primarily people on the fringe of the war — the soldier, he didn't make enough to invest. Everyone else was making a lot."

Eventually, though, the call came from New York. "This business was in my blood," he said, and he moved back. His father put him in charge of a family-run subsidiary on Long Island, a pool-table manufacturing company. In the Pac-Man-obsessed 1980's, he also built video games.

Now, Mr. Simon sees himself as the "only independent entrepreneur from New York in this whole thing" — meaning the 42d Street renaissance. "I think that's what it was supposed to be originally," he said. "I'm not the guy from the head office in Arkansas."

But he will not say whether he will spend his free time playing Whack-a-Mayor — he will not even say what his favorite game is. "I'm not going to build an Edsel here, I'm going to build a Mustang," he said. "Marketing 101 at Harvard Business School. I did the decor I like, but it's going to be games the customers like."

Richard M. Simon tried to ignore it, but could not escape the arcade operator within him.
Times Square
Reborn
BY DOUG STEWART
T he Coca-Cola sign has its own phone number,” Ed Hayman says. We’re standing in Times Square at dusk like tourists, heads back, feet planted, watching a 42-foot animated Coca-Cola bottle go through its paces. High above the cab-filled junction of Broadway and Seventh Avenue, the bottle’s giant cap slowly lifts up, a straw emerges and the bottle’s contents seem to drain. Around it, an expanse of neon swirls and dances. The sign weighs 55 tons and incorporates 13,000 lightbulbs, 60 miles of fiber optics, miscellaneous robotic parts and a small weather station. And a phone. I ask Hayman, who works for New York’s venerable Artkraft Strauss Sign Corporation, why anyone would want to call a billboard. “Mostly, we don’t. It calls us.” If a part of the sign overheats or gets stuck, he explains, a metallic computer voice will phone the signmaker’s office and report, “I have shut down sector three,” say, and give temperature readings and wind speeds, and do a sound check to boot. Artkraft, which built and maintains the sign, can’t allow much downtime: for the privilege of having its name in lights here, Coca-Cola is paying more than a million dollars a year.

Times Square, long promoted locally as the heart of the Great White Way or, more grandly, the Crossroads of the World, has once again become the place to see and be seen in New York. For most of this century, the bow-tie-shaped clearing where the wayward diagonal of Broadway slices through the neat grid of Manhattan at Seventh Avenue and 42nd Street has been the closest thing the city’s had to a town square. As midtown’s central intersection, a tumultuous bus and subway hub, and a magnet for tourists, it’s crowded in good times and bad. For the past 25 years or so, unfortunately, the times have mostly been bad. Despite its illustrious theaters, the vicin-
ity of Broadway, Seventh Avenue and 42nd Street during the 1970s and 1980s grew increasingly squalid and dangerous. Tourists kept coming, but they couldn’t find much to do. New Yorkers, for the most part, passed through only to get somewhere else.

In little more than five years, however, the Times Square area has been reborn as the white-hot core of New York glitz. MTV, the rock-and-roll network, has set up shop here; and Condé Nast, the stylish publisher of Vogue and Vanity Fair, is in the process of doing so. There are new office buildings, new restaurants, new shops and arcades, newly restored theaters and, of course, new signs. “It’s like a big party all the time,” says Rebecca Robertson, former president of the state-run 42nd Street Development Project. “When I visit other parts of the city, I’m always surprised how empty the streets are.”

Later this year, the Tishman Hotel Corporation will break ground at Eighth Avenue and 42nd Street for what is likely to become the most eye-catching symbol yet of the revitalized Times Square district. The as-yet-unnamed hotel will be a theatrically lighted 57-story skyscraper suggesting a crashing meteor—“a jazz fanfare for the millennium, an apocalypse with room service,” architecture critic Herbert Muschamp wrote approvingly in the New York Times. The tower’s architects, Bernardo Fort-Brescia and Laurinda Spear of Miami’s Arquitectonica, describe it as a “deliberate evocation of chaos.” (At the Smithsonian’s Cooper-Hewitt, National Design Museum in New York, the tower is the centerpiece of an exhibition about Arquitectonica’s brand of daring, almost surreal modernism. Sponsored in part by the Smithsonian’s Latino Initiatives Fund, the show runs from February 17 through May 10.)

Not everyone welcomes what’s happening on Broadway, I learn when I attend a symposium at Columbia University about the new Times Square. A succession of writers and social critics warn that global corporations are conspiring to replace the gritty, constitutionally protected vitality of Times Square with a phony, sanitized, theme-park version, thus letting suburbanites sample the urban experience in safe doses. A favorite villain at the conference is the Walt Disney Company, which has opened a highly profitable superstore in the very heart of the square. One speaker praises the old Times Square for its “sexual energy,” a quality Mickey Mouse has always lacked, being “hairless, sexless and hygienic.” Despite all the polemics, I sense that few of the speakers ever spent much time rubbing shoulders with the crack dealers, prostitutes and pornography merchants that so recently dominated the area.

Gretchen Dykstra has much the same impression. A slim, animated New Yorker with a cascade of curly blonde hair, Dykstra is president of the Times Square Business Improvement District (BID), a group funded largely by a tax levied on local businesses to help boost the neighborhood’s image. “There is a tendency among some academics to romanticize the gutter,” she says when I visit her office overlooking the Coke bottle in Times Square. “When we started here in 1992, Times Square was an area of constant criminal activity. In 1994, there were 47 porn shops alone. Prostitution was a serious public health problem. There was nothing romantic about that.”

On our way out for a tour of inspection, we pass a middle-aged woman in blue sitting in the reception area.
Before and after: Once home to the Ziegfeld Follies, the New Amsterdam Theater, built in 1903, was a shambles before the $38-million restoration.

“She’s one of the people sent over by the Midtown Community Court,” Dykstra tells me in a low voice as we wait for the elevator, “probably a hooker.” Minor offenders are routinely assigned to beef up BID’s jumpsuited street-cleaning crews, which, like its security patrols, pick up where their municipal counterparts leave off.

Outside, the sidewalks are jammed with pinstriped corporate types as well as tourists and construction workers. Dykstra stops on a traffic island in the middle of the Broadway and points out the sights. “This hotel is the single biggest Marriott in the world. Over there is the world’s largest music store. That McDonald’s there never sleeps.” Double-decker sight-seeing buses inch past the ubiquitous double-parked electricians’ vans. The sounds of hammers and power drills compete with the unremitting din of traffic. The whole canyon of buildings seems to be in various stages of construction.

We head west down the “Deuce,” the legendary stretch of 42nd Street running from Broadway to Eighth Avenue at the south end of Times Square proper—“naughty, bawdy, gaudy” 42nd Street, as the lyrics of the 1933 musical 42nd Street boasted when this was the hub of Manhattan’s nightlife. By the 1980s, the block had deteriorated into an open-air drug market lined with peep booths, topless bars and XXX-rated movie theaters. In those days, if you wandered along 42nd from the east, you knew at Seventh Avenue it was time to turn around unless you had business to transact. In 1990, the state finally condemned a huge chunk of the street as “blighted,” took it over, then used tax breaks to lure classier long-term occupants. After a slow start, the revitalization strategy is now paying off. Under construction here and there, or already open, are restaurants, movie multiplexes, a Madame Tussaud’s wax museum and a battery of restored theaters. “This has always been an entertainment district,” Dykstra says as I watch a tourist snap a picture of her husband posing next to a boarded-up porn shop. “No one’s out to change its basic gestalt. The new Times Square is based on the roots of the old Times Square.”

The historic theaters that have been rescued include the New Victory, the Empire, the Apollo and the Lyric (immortalized in the 1976 film Taxi Driver as the run-down movie house where Robert De Niro takes a reluctant Cybill Shepherd to see Swedish Marriage Manual). Actually, the Lyric and the Apollo have been combined, creating the new Ford Center for the Performing Arts. The gem of the...
whole block is the New Amsterdam Theater, once home to the Ziegfeld Follies. After years of abandonment, with the roof open to weather and giant mushrooms thriving inside, the theater was painstakingly restored by Disney to its 1903 Art Nouveau splendor last year and has begun premiering serious theatrical fare. Last fall, The Lion King, directed by Julie Taymor (Smithsonian, February 1993), opened and immediately became a smash hit.

Dykstra is eager to show me that it’s not just Disney money that’s turning Times Square around. As she strides north on Eighth Avenue, she points out her favorite new arrivals amid the clumps of remaining porn shops: a new pizzeria that’s moved into a renovated turn-of-the-century church, a small nonprofit theater that’s taken over an abandoned bank, a diner that used to be an adult theater. She stops at the corner of 46th Street. “This building used to be an absolutely notorious drug den. It’s now a bed-and-breakfast.”

She scoffs at those who say Times Square is losing its diversity. “You’ve got the biggest single-room-occupancy hotel in the United States just down the street from a brand-new, high-priced boutique hotel. You’ve got the $75-a-ticket Broadway crowd, and you’ve got fast-food restaurants. Times Square is big enough for everybody.”

It was probably inevitable that Times Square would be cleaned up. As real estate, the place was too conveniently located to be left to rot indefinitely. But it could easily have been scrubbed so clean as to become unrecognizable. In the mid-1980s, developer George Klein of Park Tower Realty teamed up with the Prudential Insurance Company to win the right to build four colossal, near-identical office towers on 42nd Street in the heart of Times Square. Klein announced: “Times Square is a cancer, a blot on the city; we’re going to clean it up.” The granite-clad monoliths he proposed, designed by Philip Johnson and John Burgee, were denounced by civic groups and community leaders as too big, too ugly and too wrong for the neighborhood. The uproar led to amended zoning rules: henceforth, new buildings in Times Square had to have shops with bright lights and huge signs to dazzle pedestrians. Pizzazz has its price, however: many of the office workers who have relocated here find themselves staring out their windows at the backs of billboards.

Brendan Sexton is president of the Municipal Art Society, one of the groups that lobbied to keep Times Square from becoming a corporate subsidiary of sterile, boxy Sixth Avenue. “I laugh,” he says, “because the building owners who fought like crazy against us now can’t knock holes in their buildings fast enough to put up another sign.

They’ve discovered they make more money renting signs than renting office space.”

Times Square has always been about money. Those who lament some long-ago golden age, when the area was somehow more authentic and uplifting and genuinely fun, tend to have trouble specifying just when that might have been. In fact, Times Square from the start was not a public commons but a marketplace, an arena dominated more by real-estate speculators than by architects or dramatists. Oscar Hammerstein I set the tone in 1895 when he opened the first theater in what was then Longacre Square, a grimy neighborhood of stables and carriage-repair shops.
Amid the glitz and glitter, Times Square has also hosted a variety of porn shops, brothels (as many as 63 of them back in 1901) and other “adults only” establishments. Their numbers, say area boosters, have shrunk from a 1970s high of 140 to about 20 now.

To guarantee excitement on opening night, he apparently issued 4,000 more tickets than the Olympia had seats; the ensuing riots earned him page-one coverage.

A theatrical building boom quickly followed. In his 19u history of Broadway, The Greatest Street in the World, Stephen Jenkins wrote of the theaters around Times Square: “It’s hard work to keep track of them; they spring up like mushrooms, almost in a single night.” Not all of them were premiering Ibsen and Shaw: also appearing nightly were “young ladies” in tights, female impersonators, fan dancers, acrobats and circus freaks. Prostitution flourished. As far back as 1901, the city tallied 63 brothels, many of them clustered around the neighborhood’s new theaters. Soon to come were burlesque houses, dime-adance emporiums and novelties like Hubert’s Flea Circus. An early 42nd Street attraction was Murray’s Roman Gardens, a forerunner of today’s themed restaurants, with Greco-Roman-Egyptian decor and erotic murals masquerading as classical art. Murray’s advertising was equally scrambled: “Within earshot of the noisy iron horse, [the diner] can be transported as though on the famous carpet of Mahomet, back into ancient Rome . . . .”

The Times Square esthetic was never subtle. It aimed to draw a crowd, and it did. Visitors to New York from anywhere in the world, it was said, could stand at the corner of 42nd and Broadway for half an hour and be sure to bump into someone they knew. Taking advantage of the foot traffic, advertisers erected ever-brighter signs and marquees that made midnight seem like a reasonable hour. G. K. Chesterton commented in 1922: “What a glorious garden of wonders this would be, to any one who was lucky enough to be unable to read.”

Tama Starr, third-generation president of the Artkraft Strauss Sign Corporation, doesn’t agree, of course. The 101-year-old company builds and installs most of Times Square’s giant illuminated signs, or “spectaculars.” “Times Square is an advertising park. It’s not Rockefeller Center,” she tells me when I visit her office in an old industrial
The Camel man just kept puffing, one smoke ring every four seconds, until 1966.

to house the New York Times, which persuaded the city to rename the square in its honor. Now mostly empty, the building serves mainly as a billboard holder.) “Even as the Zipper went up in 1928,” Hayman says, “Times Square was already the place to go if there was a big event. On election night, on New Year’s Eve, during prizefights, people would get on the subway and come here to be part of the crowd watching the Zipper and waiting for news.” History didn’t really happen here first; New York-based news photographers and newsreel cameramen just made it seem as though it did. The Zipper has now been eclipsed by the captioned news reports on the enormous NBC/Panasonic Astrovision TV that hangs just above it. Still, the tradition persists. When Princess Diana died last summer, Hayman says, people jammed the sidewalks here to follow the news in lights, perhaps comforted to be part of a crowd.

And the new Times Square is crowded indeed. Well into the night, the sidewalks are awash in humanity—clean-cut teenagers out on dates, theatergoers flocking to restaurants and a surprising number of moms pushing strollers. The torrents of pedestrians stream around the ubiquitous tourists pointing video cameras, who stand fast like little

In the 1980s, before the current revival of Times Square, street-corner reformers were as common a sight as the adult establishments.
Times Square: X Marks the Spot

The crossroads of Manhattan, where Broadway slices across Seventh Avenue and 42nd Street, Times Square has had its share of ups and downs since Oscar Hammerstein I opened the first theater in 1895 (back then, it was called Longacre Square). A few of the "ups," clockwise from above: crowds flood the square on May 7, 1945, on news that Germany has surrendered; 20 inches of snow blanket the Great White Way in December 1948; the Times Tower in 1926; the much-loved Camel sign, which went down in 1966, blows smoke rings (actually, steam); and—from VJ Day—Alfred Eisenstaedt’s famous photograph of a sailor kissing a nurse.
The Tishman hotel is Arquitectonica's first major New York project, but the firm was an apt choice for the job. Founded in 1978 by the Peruvian-born, Princeton-educated Fort-Brescia, his American wife, Laurinda Spear, and three other coprincipals (who later left the firm), Arquitectonica helped recast Miami in the 1980s as a hip tropical metropolis. The Atlantis, a beachfront high-rise with a hole in the middle, was featured weekly in the opening montage of the TV show Miami Vice. (The hole contained a red spiral staircase, a Jacuzzi and the world's most famous palm tree.)

For Times Square, Fort-Brescia and Spear wanted the skyscraper itself, top to bottom, to serve as an illuminated billboard—a 950-room spectacle. The result is a two-tone asymmetrical tower that a bolt of light seems to be splitting in half. "The lighting could shoot up the side of the building and into the sky," Fort-Brescia says, "or it could shoot down and explode in the ground." The explosion idea is picked up by a profusion of signage erupting from a retail arcade at street level conceived by D'Agostino Izzo Quirk Architects. Between this and the set-back skyscraper, Arquitectonica designed a smallish boutique hotel with a more painterly exterior—a floodlighted collage of New York attractions borrowed from old souvenir postcards. "It creates this gigantic billboard of a vacation in New York," Fort-Brescia says enthusiastically, sounding as though he's ready to book a two-week vacation in Times Square right now.

If Times Square's momentum continues, of course, other flamboyantly styled skyscrapers may soon cluster around Arquitectonica's, clamoring for attention. The Municipal Art Society's Brendan Sexton is an Arquitectonica fan, but he, for one, doesn't worry about its design being upstaged. "Actually, I hope it does get competition. Times Square should be a harmonious jumble. Its harmony will always be different from what you will find anywhere else. It's a harmony of the outlandish."

New England freelancer Doug Stewart avoids malls and theme parks but loves the new Times Square.

Designed by the Miami-based architecture firm Arquitectonica, this jazzy 57-story skyscraper will be Times Square's newest landmark.
A BOOM! ARQUITECTONICA HAS LANDED. Landed the job, anyhow. The Miami-based architects, renowned for their colorfully jazzy modern designs, have been chosen to create a keystone to the multi-building complex that represents the rebirth of Times Square—the major new convention hotel planned for Eighth Avenue and 42d Street. The legendary mecca of raffish good times and the architectural firm with rhythm, 42d Street and Arquitectonica are a match made in honky-tonk heaven.

The fruit of their union will not be mistaken for the Plaza. Don’t expect oak paneling, marble columns or palm trees wafting gently over decorous afternoon teas. Instead, this glitzy Ritz will erupt with vibrant color and flashing lights in a building designed to look like an exploding meteor. Scheduled for completion by Jan. 1, 2000, it’s a jazz fanfare for the millennium, an apocalypse with room service.

Selected May 11 over competing designs by two internationally prominent architects, Michael Graves and Zaha Hadid, the hotel will be Arquitectonica’s first building in New York. It will also enlarge the Times Square presence of the Disney Corporation, which is a partner in the project with the Tishman Urban Development Corporation and also responsible for the renovation of the New Amsterdam Theatre just east of the hotel site. As the participation of those corporate Goliaths suggests, this architectural fantasy is big-time business, though money for its completion is yet to be raised. Economic return, not esthetic merit, is the paramount goal of the project’s government sponsors, the New York State Urban Development Corporation and the New York City Economic Development Corporation.

But the best guys won anyhow. While all three designs were good, Arquitectonica’s captured the spirit of place: the unsual fusion of erotics and economics Miami boomers with a fun-loving streak and a rock-group name, Arquitectonica, land a keystone.
"I see this outstandingly smart design as a study in urban psychology. It seeks to visualize the forces that link private emotions and public space. The design’s chaotic pile-up of signs, stores and attractions are an invitation not just to consume, but to be hungry."

project for a new Times Square.
n the early part of this century, the block of 42nd Street between 7th and 8th avenues in New York City housed nine theaters and presented perhaps the greatest concentration of live stages in the world. The largest names in show business defined live theater, performing in world-famous venues like the New Amsterdam, the Victory, the Lyric, the Apollo, and the Selwyn. In addition to these "legitimate" theaters, rooftop theaters offered burlesque nightclubs and restaurants, where the wealthiest New Yorkers were entertained alongside gangsters and politicians. After hours, chorus girls from the "legitimate" shows downstairs performed more risque routines upstairs.

As time moved on, more theaters were built along the Broadway corridor and on the narrow streets surrounding the bright lights of 42nd Street. The critical mass moved north from 42nd Street and precipitated the decline of the nine theaters on West 42nd Street. New York City entrepreneurs recognized the decline of their theaters and converted them to movie houses, chopping up and dismantling historic elements in the interior spaces to make way for large-screen motion pictures. This worked for a while, until pornographic movies and stores began to appear in the 1960s, creating a memorable phenomenon unique to that 800-foot-long block. Low-budget exploitation films reflected the greatest ills of our society, and in turn, the streets imitated the "art." Legitimate businesses were forced out, and undesirable enterprises crept in to cater to a new clientele: drug addicts, prostitutes, runaways, con artists, and criminals.

For more than 15 years, no one could walk down 42nd Street and feel safe. At its height, it was the crime block in New York City—a metropolis in which 7.3 million people live. An average of six streets per day were made on the street; offenders frequently were seen being handcuffed and dragged off by the police. Forty-Second Street was the frightening underbelly of all that glittered in New York.

The Beginnings of Urban Renewal

Politicians, residents, community leaders, and the most important business in the neighborhood—The New York Times, whose headquarters is on West 43rd Street between 7th Avenue and 8th Avenue—pulled up the battle cry against crime and blight. Finally, in 1981, the New York State Urban Development Corporation, along with New York City, sold enough bonds. With great fanfare, they announced that New York State would use its power of eminent domain to condemn some 52 properties to restore the street and thereby create one of what was expected to become the largest urban renewal programs (13 acres) in the country and the largest ever jointly undertaken by New York City and New York State.

The city and state government issued a request for proposals, and some of the most important names in New York City real estate took up the challenge to develop 1980s-era style real estate: four office towers totaling 6.1 million square feet on the eastern corners of the block, where the city had more than doubled the permitted floor/area ratio (FAR); a mercantile quarter in the zone, the block, and a hotel on the northwestern end. In the mid-block canyon, they envisioned the restoration of the historic theaters.

A series of stops and starts followed, with developers unable to secure tenants or financing, and acknowledging that the market was not yet ready. But most important, lawsuits and more lawsuits and challenges to the lawsuits were filed, based on every possible interpretation of the state's authority, the public process, and the environmental impact assessment. Tenants on the block and others who thought that the area should not change or that the tax deal offered to the developers was too extensive initiated a total of 52 lawsuits.

Bold Steps

The city and the state showed a remarkable ability to persevere, to fight the challenges, to keep the lawsuits one by one and move forward. By the late 1980s, the lawsuits were finished—but so was the commercial marketplace for new office and hotel construction. There had never been any justification for the lawsuit, or that the tax deal was unwise or that the city and state had not done enough or that there was not enough attention paid to the environment.
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A series of stops and starts followed, with developers unable to assure tenants or financiers, and, acknowledging that the market was not yet ready. But most important, lawsuits and more challenges to the lawsuits were filed, based on every possible interpretation of the state's autonomy over property rights. This amount represented the state's estimated cost to condemn about half of the block heading west. Times Square Associates then was given two years to commence construction of the first office building or risk losing its money. In 1991, it was given a further reprieve if it could come up with a ten-year interim retail plan for the four corners and agree to spend no less than $20 million to jump-start the transformation of the block.

A commitment of $20 million, to be matched at the state's expense, was to be made by the developers to be considered a judgment that would be difficult to complete. Prudential agreed to move forward, while at the same time the state started a caveat emptor program, which was brought in 1997, became home to the Ziegfeld Follies, and had a stage once adored by Fanny Brice. Architecturally, it is the most important new building on the midtown market, and a design that guides study to determine what the street should look and feel like. Architect Robert A.M. Stern designed the building.

In addition to developing the overall design guidelines, Stern went on a walking tour with the Walt Disney Company's chief executive officer, Michael Eisner, one rainy Saturday morning. They toured the New Amsterdam Theatre, which was built in 1903, became home to the Ziegfeld Follies, and had a stage once adored by Fanny Brice. Architecturally, it is the most important new building on the midtown market, and a design that guides study to determine what the street should look and feel like. Architect Robert A.M. Stern designed the building.

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the E for entertainment. Construction is scheduled to begin by the end of the year, with completion expected two years later. The project will be built in two phases: retail, entertainment, and signage first, with the hotel to follow. The 99-year ground lease with the state provides for separate leases and therefore separate ownership of the retail and hotel sites. Like the Tishman-developed Walt Disney World Swan and Dolphin hotels, the 42nd Street hotel will be themed. At this time, the ground lease is fully negotiated, and approximately 55 percent of the space in the retail/entertainment sector is committed.

A High-Tech Approach

Contemporary entertainment for the U.S. mass-market is not necessarily high tech. Tishman defines an urban entertainment destination as building five kinds of venues: music (including live), movies, sports, information, and virtual reality. Layering these activities with related synergistic merchandising in a themed environment has presented an exciting and logical approach to their marketing effort. From the beginning of time, shopping has been a form of entertainment. But now, in this generation X, net surfing, instantaneous world, people demand space from their shopping. The targeted demographic groups—foreign and American tourists and metropolitan area residents—need a reason to extend their stay by being entertained, by participating, and by experiencing a changeable environment. This is why Tishman has been recruiting tenants that are of the moment, ever-changing, and providing consumers with reasons to come back again and again.

The Glory of Signs

The project's entertainment ambiance will be enhanced by "super signage" of all sorts and incorporating various technologies. Historically, coming to New York City provided for signage of this magnitude only in Times Square and on highways. Critics of the 42nd Street guidelines complain that this display will be garish or over the top, but it can also be argued that it will create an incredibly textured urban environment that overpowers the senses—in an acceptable manner. The Tishman retail/entertainment project will have a dozen or more super signs, with a large icon on the corner signalling the rebirth of 42nd Street and creating a new Western Gateway to Times Square.

Forty-Second Street

Resurgent

If New York City can be considered a massive theme park made up of an incredible diversity of people and attractions, then Times Square is the entertainment zone and 42nd Street is a mall with a central spine. These and equity sources that once turned a deaf ear to Manhattan's west side are now showing interest in underwriting this marketplace. By statute, any remaining pornographic venues will be closed if they are within 500 feet of a school or church, and they are no longer permitted to locate adjacent to similar undesirable venues. Eighth Avenue is being up-zoned to encourage greater residential and commercial development. Furthermore, the area is home to almost 40 legitimate theaters.

Most of the remainder of 42nd Street is leasing up to other live theaters, Madame Tussaud's, a Marvel Mania restaurant, a Disney store, movie theaters, microbrewery and small retailers. On the same block as the Tishman site, Disney is completing its theater for Broadway shows. One block away, the Durst Organization plans to build a 1.4 million square foot office building on one of the Prudential sites and has announced that Condé Nast will be its anchor tenant. Meanwhile, Lehman Brothers has purchased One Times Square for conversion to a massive, four-sided billboard.

This bundling of energy and activity promises to create a natural haven for the nearly 25 million tourists who visit Times Square annually, along with the 150,000 workers in the neighborhood and the 200,000 people who arrive and depart every day at the nearby Port Authority bus terminal. For 15 years, the renewal of 42nd Street has proceeded by two steps forward, one step back. But when the lights go on and the stars start shining, look out! Forty-Second Street, known by many as "The Deuce," will again take its rightful place as the star at the center of the entertainment universe.

John T. Livingston is president and chief operating officer of Tishman Urban Development Corporation, developer of E Walk on the New 42nd Street and an operating unit of Tishman Realty & Construction Co., Inc., a real estate development, construction, and hotel management company headquartered in New York City.

THE CONSTRUCTION WEEKLY

NEW TIMES FOR TIMES SQUARE

▸ LABOR: How a little-known nonunion contractor drew a furious union protest that caused mayhem in Manhattan

▸ PAVING: Asphalt mix and weather undermine groundbreaking California toll road
Real estate magnate Douglas Durst is part owner of New York state's largest organic farm. Construction's Dan Tishman raises llamas and trees in New England. Urban planner Rebecca Robertson is a transplant from Toronto, a city far away from the bite of the Big Apple. And Disney's own king, Michael Eisner, is America's reigning symbol of squeaky clean—from sea to shining sea.

So what's an odd bunch like this doing in a place like Times Square—for two generations reviled as the crossroads of cheese? They are creating the miracle of 42nd Street.

The strip between Broadway and Eighth Avenue is still an asphalt jungle. But street crime is down 50% since 1992. Manhattan's 42nd Street revival is already a hit, yet only 142,000 of an eventual 8 million sq ft of development is occupied. With only one site unaccounted for, the business establishment sees a street paved with gold.

"A public investment of $75 million has leveraged more than $1 billion in private investment," says Charles A. Gargano, who in 1995 became chairman of the state's Urban Development Corp., which he renamed the Empire State Development Corp.

TOAST OF THE TOWN
Gov. George Pataki (second from right) and Empire State Development Corp.'s Charles Gargano click glasses after the successful move of the Empire Theater.

Forest City Ratner is incorporating the landmark into an entertainment-retail center with 25 movie screens and a wax museum.

WALKING ON STEEL
Tishman's E Walk, another entertainment-retail development, takes form (right) as Durst's Four Times Square, billed as the first "green" speculative office tower in the U.S., nears completion at the opposite end of the 42nd Street redevelopment zone.

Pickpockets and con artists have been replaced by hoards of ordinary people. Marquees for the Lion King and Ragtime have prevailed over signs flashing "XXX" and "Live Girls." And turf battles are between Disney and Warner stores.

Garganteous billboards camouflage construction's sidewalk sheds. And dirt is generated by dozers and dump trucks, not pimps and prostitutes. It's a changed scene.
Development Corp., New York City. In 1982, the state's enabler of urban economic development, formed the predecesor to the 42nd Street Development Project Inc. The goal was to turn around Manhattan's Tenderloin District.

A new Times Square subway station, and innumerable stores and eateries are keeping the street lively while construction proceeds at several sites. The centerpiece came up on the New Victory children's theater in December 1995. In 1996, the New Amsterdam Theater started raking in audiences for The Lion King. The Ford Center for the Performing Arts, enveloping the landmark Apollo and Lyric theaters, opened last late year with Ragtime. Coming later this year is Four Times Square, a 1.6-million-sq-ft skyscraper billed as the nation's first "green" high-rise in almost a decade.

Falling in 1999 are two multistory entertainment-retail complexes: Tishman Times Square, a 1.6-million-sq-ft skyscraper envisioned as the nation's first "green" high-rise for the city's first office high-rise to break ground. interim stores and eateries are keeping the street lively while construction proceeds at several sites.

The curtain envelope an operational Disney Store next year for the New 42nd Street Inc. will begin construction of a 10-story rehearsal studio, a Fabulous entertainment center. It was also Manhattan's first office high-rise to break ground. interim stores and eateries are keeping the street lively while construction proceeds at several sites.

MANAGEMENT

The state's original plan called for "clean-cutting" 42nd Street, except for the theaters, to construct four skyscrapers, a merchandise mart and a hotel (ENR 4/15/82 p. 14). When the Philip Johnson-designed office quartet was unveiled in 1982, it was hailed by politicians and corporate interests but gener­ally despised by the public. Critics called it "blasé, barren, too corporate and blind to the street's rich history as a legitimate entertainment center. It was another Rockefeller Center," says Robertson.

The Johnson design lost center stage in the late 80s because the entire enterprise got bogged down in the courts. Mostly lawsuits were brought by the displaced merchants, and landlords outside the zone who thought its tax subsidies created unfair competition. By April 1990, the state had won all 44 lawsuits.

Next, workers installed a steel jack­ing system. Two girders, to sandwich the top of each column, perpendicular to the street's rich history as a legitimate entertainment center. It was another Rockefeller Center," says Robertson. The Johnson design lost center stage in the late 80s because the entire enterprise got bogged down in the courts. Mostly lawsuits were brought by the displaced merchants, and landlords outside the zone who thought its tax subsidies created unfair competition. By April 1990, the state had won all 44 lawsuits.

Entertainment-retail complexes: Tishman Times Square, a 1.6-million-sq-ft skyscraper billed as the nation's first "green" high-rise for the city's first office high-rise to break ground. interim stores and eateries are keeping the street lively while construction proceeds at several sites.

C O V E R S T O R Y  U R B A N R E D E V E L O P M E N T

By Nadine M. Post

important moment," says Leventer. "Soon after, Prudential Insurance Co. of America and Park Tower Realty, the original develop­ers of the New 42nd Street Development Project, issued the state a $241-million letter of credit, as required in its agreement. The state used some of the funds to com­plete the 400 or so businesses it was about to relocate.

The next fly in the ointment was the real estate crash. That made Prudential and Park Tower want to delay the agreement upon schedule for office tower construction until the market returned. They proposed changing the zoning and fencing in the lots.

Robertson recoiled at the idea, sensing it would kill the entire revival, and saw the chance instead to use the recession to recharge the street's master plan. She sent her team back to the drawing boards.

BASEMENT WORK WAS RISKY. That allowed workers to separate the column and demolish the existing foot­ing. They also set two steel transfer plates at the low end of the now-barrowing column. Then they poured the new footing and the new column stub, up to the bottom of the lower of the two transfer plates.

To transfer the load from the tempo­rary assembly back to the extended col­umns, workmen inserted steel wedges between the upper and lower transfer plates. But first, they had to jack the column another 5/8 in.

Crosn then finished up by grouting where necessary and bolting or microjections. The pickup collar remained to ensure the column's structural integrity, says Burns.

NEEDLE BEAMS The strategy for removing the three center columns was to first insert four steel needle beams at the top of each column, perpendicular to the permanent transfer, temporarily support the loads. After preparing the column top, workers removed 35% of the column so they could insert a needle beam. That step was repeated three times until the nee­dle beams replaced 100% of the column top.

With that accomplished, workers maneuvered the girders into their approximate horizontal position, using a trolley system suspended from exis­ting columns. Two girders, to sandwich the top of each column, were then jacked up using a synchronized lifting system. With this accomplished, girder webs were welded to the collars and new steel member erected on the new foot­ings at each girder end. The girder webs were then transferred to the new columns and footings and the old column demolished.

Final excavation will follow. "This is not the usual intermittent job," says Leo.
The Women Who Just Wouldn’t Give Up on 42nd Street

IT SEEMS A COINCIDENCE THAT THE people who persevered on 42nd Street's revival, when nearly everyone else had given up, are women. By 1990, after years of difficulty capped by a real estate meltdown, the project had worn down many of its strongest supporters. That left Rebecca Robertson, Wendy Leventer and Cora Cahan leading the way.

What kept them going? "The street really knew you," says Robertson, 1990-97 president of the 42nd Street Development Project Inc. "We were totally unapologetic and pathetically optimistic," she adds, in the way women tend to be.

The year Robertson became president, the state took control of much of the redevelopment zone's property. But then the recession hit and the office site collapsed, "When the market collapsed," says Robertson, "we entered into a difficult and tense time with the office development and the project in general."

Roberson saw the opportunity to throw out the old master plan, which neither she nor the public liked. So she developed a plan that would revive the area without turning a blind eye to the street's role as a place for legitimate theater. It took guts to change the look from corporate to honky-tonk. And when the plan was unveiled, at first "no one took it seriously," Robertson says, except the public. The new scheme's detractors and her small cadre of believers, including her sidekick, Leventer, the New 42nd Street's Cahan and Gretchen Dykstra, president of the Times Square Business Improvement District, to their own devices.

In 1995, just as the pieces started to fall into place, Republican Gov. George Pataki took office and appointed Charles A. Gargano, chairman of Robertson's parent company, the Urban Development Corp. There was concern he would dismantle her team. Gargano surprised everybody. "I decided Rebecca was a very capable professional," he says. "If she would keep her enthusiasm for the project, I would work with her."

Roberson had no trouble keeping her enthusiasm, especially with Gargano's support. The Pataki administration didn't miss a beat," she says.

Last year, Robertson left her post, though she remains on the boards of the 42nd Street Development Project and the New 42nd Street. "I basically thought the project was done," she says. "You can sit around for ribbon cuttings, but the fun and satisfaction is in setting it up."

By Nadine M. Post
COVER STORY URBAN REDEVELOPMENT

 anything to get Disney," she adds.

 A memo of understanding was signed on Dec. 31, 1994. The final agreement was inked on Dec. 31, 1994. The plan called for the city and state to fund Disney $25 million of the theater's $35 million renovation cost. Disney also decided to open a store on the adjacent office site.

 "Getting Disney opened this floodgate," says Leverenz. "Others lined up behind the "threat tenants," she adds.

 FOX Robertson got another unexpected call from the lawyer for the local Disney Organization Inc., the local landlord and developer that had been the state's most ardent foe. There was interest in buying Prudential's longtime lease for the Four Times Square site.

 Robertson was amazed. But having been unable to hear 'em, Durst had decided to join 'em. On the office side, "Douglas Durst took the leap before any one else," says Robertson. "I have nothing but admiration for him."

 And Four Times Square "is extraordinarily sensitiveto the returned plan, she adds.

 Durst had bought an 11,000-seat atrium to expand the tower's floor plan to 64,000 sq. ft. With that, "we were able to focus on design and sculpt the building," says Robert Fox, a principal of the local Fox & Fowle Architects. "It really fits into its environment," he adds.

 And it is a building that is also environmentally fit. But being the first on the block is not all that easy. "We feel very responsible in defining a green speculative office building," says Jonathan Gargano, executive vice president and Douglas' cousin.

 The building will have an array of photovoltaic sandpans and two fuel cells. A dedicated exhaust duct will purge contaminants, and allow smoking rooms on every floor. Indoor air will be monitored for quality and a central building automation system will balance use at all times. Durst is in the process of translating "green" guidelines. And Tishman is commissioning the building.

 "The Dursts are really committed to bringing the industry along," says Lippe. "They've been very proactive, grass-roots, grass-roots operations to optimize use of recycled materials, to reduce use of packaging materials and to minimize Adrienne's waste. They would not pay money if I didn't fulfill the required forms," says a contractor.

 Some ads have been creative, says Ruffini. "I've seen Earth Elevator Corp., Queens, N.Y., built eight reusable timber cranes to deliver the 30 elevators in batches of eight. It cost a little bit more but there will be savings in the reuse," says Rafael Pasculli, Earth's project manager.

 One Elevator Co., Farmington, Conn., embraced the waste management campaign by shipping up-powered materials in Bethesda. Standard procedure is to enclose, palete and shrink-wrap, says a spokesperson. "They are interested in getting there. The approach saves on materials, shipping costs and labor, he says.

 NO PAPER To speed shop-drawing approval and cut printing costs, Durst paid for a computer link between New York City-based Cantor Seinuk Group, the job's structural engineer, and the Stee l contractor, SMJ-Owen Steel Co. "We checked 16,000 sheets of shop drawings with no paper," says Fox.

 On the mechanical-electrical side, "the creative thing was to use available tech in the 42nd street to rebuid and resuscitate homes. Cahan was

DANCE HALL DUGS Planet Hollywood is clearing the cellar floor of a 22-story building. Nine columns were extended downward; three were removed.

ON STAGE Several 42nd Street theaters have been restored to rave reviews.

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set up by the 42nd Street Improvement, Leventer, the ttle her team. Robertson's par

ment didn't want to take on any financial risk, says Robertson, and made one giant stipulation: the state and city had to clear the 150 or so "sex" shops still operating on the block. That was fine, says Robertson. "We would have done