A NEW THEATRE DISTRICT IN NEW YORK CITY

SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER IN ARCHITECTURE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE, MASSACHUSETTS
25 MAY 1953

BY

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BACHELOR OF ARTS, IN ARCHITECTURE
PRINCETON UNIVERSITY 1949

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ABSTRACT OF THESIS

A NEW THEATRE DISTRICT IN NEW YORK CITY

SUBMITTED BY LLOYD H. SIEGEL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE, MASTER IN ARCHITECTURE

SCHOOL OF ARCHITECTURE AND PLANNING
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
25 MAY 1953

THERE HAS BEEN NO LEGITIMATE THEATRE CONSTRUCTION IN NEW YORK SINCE 1927 BECAUSE OF HIGH LAND AND CONSTRUCTION COSTS AND THE RESTRICTIONS OF THE NEW YORK CITY BUILDING CODE. THIS CODE IS PRESENTLY BEING AMMENDED TO PERMIT MORE FLEXIBLE PLANNING.

AN EXPANSION OF THE THEATRICAL DISTRICT NORTHWARD ON THE AVENUE OF THE AMERICAS IS CONTEMPLATED AND A CITY BLOCK TOWARD FIFTH AVENUE AND BETWEEN 52ND AND 53RD STREET WAS SELECTED FOR REDEVELOPMENT.

AN ENTERTAINMENT COMPLEX WAS CREATED COMPRISING THREE STRAIGHT DRAMA AND ONE MUSICAL DRAMA THEATRE, NIGHT CLUBS, RESTAURANTS, CAFES, AND STORES ALL JOINING TO A LARGE GALLERY. A HOTEL, AN OFFICE BUILDING AND A GARAGE COMPLETE THE GROUP.

100 MEMORIAL DRIVE
CAMBRIDGE, MASS.
25 MAY 1953

DEAN PIETRO BELLUSCHI
SCHOOL OF ARCHITECTURE AND PLANNING
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE, MASSACHUSETTS

DEAR DEAN BELLUSCHI:

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER IN ARCHITECTURE, MAY I SUBMIT THIS THESIS, ENTITLED "A NEW THEATRE DISTRICT IN NEW YORK CITY".

RESPECTFULLY YOURS,

LLOYD H. SIEGEL

ACKNOWLEDGEMENTS.

TO MY PARENTS,
WHOSE INDULGENCE COULD NOT HAVE BEEN GREATER,
I DEDICATE THIS, MY THESIS.

TO MY CRITICS AT M.I.T.,
DEAN PIETRO BELLUSCHI,
PROF. SERGE CHERMYEFF,
MR. BARNETT B. BERLINER,
PROF. WILLIAM BROWN,
PROF. CARL KOCH,
FOR THEIR CONSTRUCTIVE ADVICE AND HELP,
MY SINCERE THANKS.

TO THE FOLLOWING PEOPLE WHOSE COURTESY
TO ME MADE POSSIBLE THIS THESIS:
PROF. CHARLES ABRAHMS - NEW SCHOOL FOR SOCIAL RESEARCH, N. Y.
MR. ALLEN - THE CITY PLANNING COMMISSION, N. Y.
A. N. T. A. - ITS COURTEOUS STAFF
PROF. FREDERIC BALDERSTON - DEPT. OF ECONOMICS, M. I. T.
MR. BELL - WEBB & KNAPP, NEW YORK
MR. BENJAMIN - ROCKEFELLER CENTER, INC. - N. Y.
COMM. BLAUSTEIN - CITY PLANNING COMMISSION - NEW YORK CITY CENTER
CITY PLANNING COMM., N. Y. - ITS MANY KIND EMPLOYEES
MR. HOWARD CULLMAN - PORT OF N. Y. AUTHORITY - PLAY BACKER
MR. ALFRED DRAKE - ACTOR AND DIRECTOR
MR. ELLIS - ROCKEFELLER CENTER, INC., N. Y.
MR. FRAPIER - ARCHITECT: KAHN & JACOBS, N. Y. BUILDING CODE REVISORY COMMITTEE
MR. VINCENT FREEDLEY - THEATRE HISTORIAN, N. Y. PUBLIC LIBRARY
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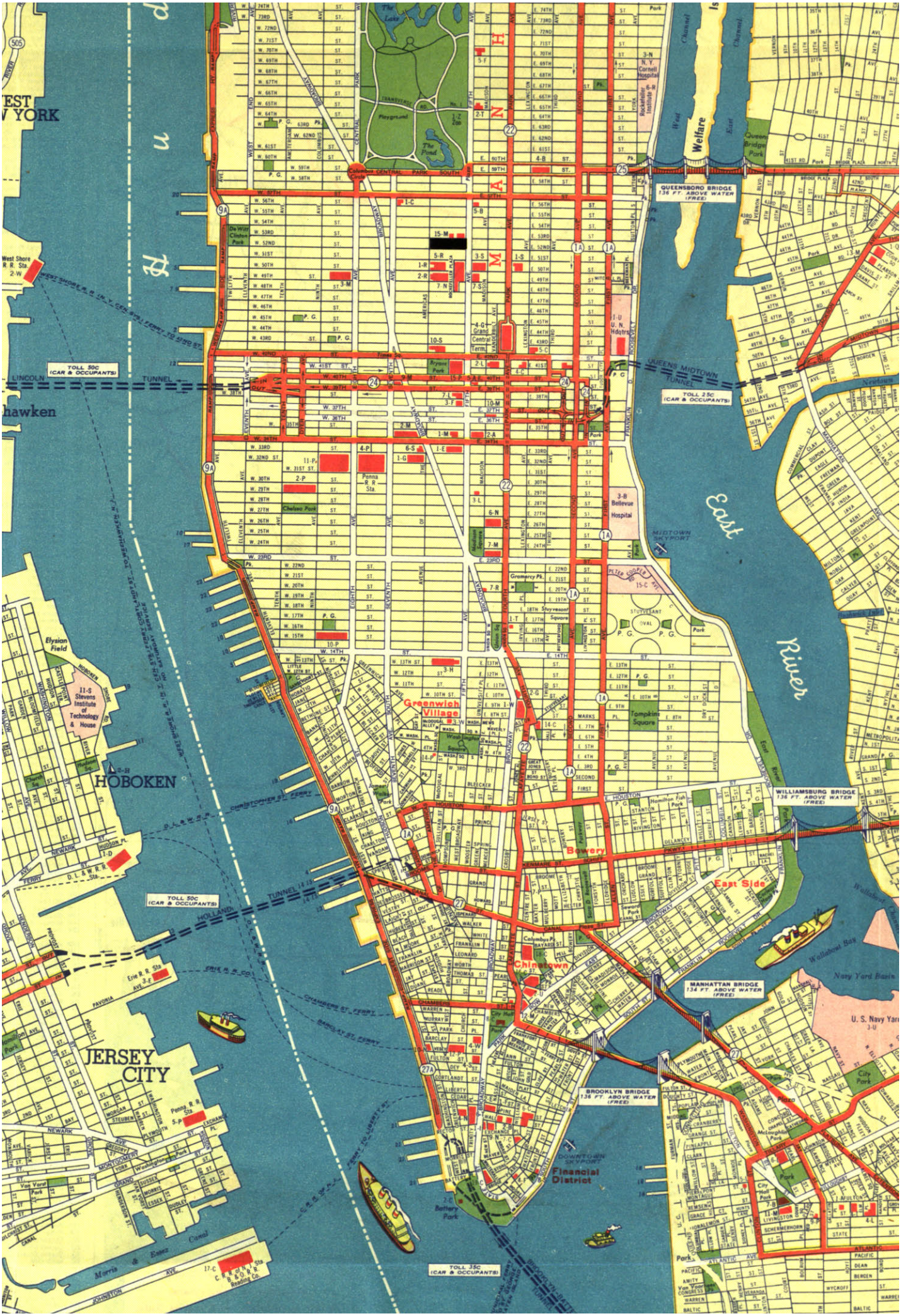
PROF. LEO GREBLER - COLUMBIA UNIVERSITY
MR. FREDERICK GUTHEIM - WASHINGTON, D. C.
MR. JOHNSTON - ARCHITECT, HARRISON & ABRAMOVITZ
MR. FREDERICK KIESLER - ARCHITECT & SCENE DESIGNER
MR. LOUIS LETITO - CITY PLAYHOUSES, INC. N. Y.
MR. JOSH LOGAN - DIRECTOR AND PRODUCER
MR. JOHN MCNAMARA - ARCHITECT, NEW YORK
MR. JO MIELZINER - SCENE DESIGNER, NEW YORK

MR. CHARLES MOSKOWITZ - METRO-GOLDWYN-MAYER
MR. HARRY MOSKOWITZ - LOEW THEATRES
NEW YORK CITY CENTER - ITS LARGE STAFF
MR. ERWIN PISCATOR - DIRECTOR
MR. PATON PRICE - THEATRE BACKER
MR. JAMES REILLY - LEAGUE OF N. Y. THEATRE OWNERS.
PROF. LLOYD RODWIN - DEPT. OF CITY PLANNING, M. I. T.
MR. BEN SCHLANGER - THEATRE CONSULTANT
MR. OSCAR SERLIN - RADIO CITY MUSIC HALL
MR. LEE SIMONSON - SCENE DESIGNER & CONSULTANT
MR. JACK STARR - ARTCRAFT STRAUSS, NEW YORK
MR. CARL VAN VECHTEN - WRITER
MR. WALKER - CITY INVESTING COMPANY, NEW YORK

AND THE MANY KIND THEATRE MANAGERS AND EMPLOYEES HERE AND ABROAD WHO ALLOWED ME TO WANDER THROUGH THEIR BUILDINGS.



QUEENSBORO BRIDGE
136 FT. ABOVE WATER
(FREE)
TOLL 50C
(CAR & OCCUPANTS)
TOLL 25C
(CAR & OCCUPANTS)
TOLL 50C
(CAR & OCCUPANTS)
TOLL 35C
(CAR & OCCUPANTS)
WILLIAMSBURG BRIDGE
136 FT. ABOVE WATER
(FREE)
MANHATTAN BRIDGE
134 FT. ABOVE WATER
(FREE)
BROOKLYN BRIDGE
136 FT. ABOVE WATER
(FREE)
HOBOKEN
JERSEY CITY
Greenwich Village
Bowery
East Side
Chinatown
Financial District
East River
Welfare
Navy Yard Basin
Wallabout Bay
Morris & Essex Canal
Elysian Field
Tompkins Square
Bellevue Hospital
Penna R.R. Sta.
Chelsea Park
Columbus Circle
Grand Central Term.
Bryant Park
Stuyvesant Square
Gramercy Pk.
Hamilton Fish Park
Seward Park
Columbus Pk.
City Hall Park
Battery Park
Van Vorst Park
Washington Park
Hudson Sq.
Erie R.R. Sta.
Penna R.R. Sta.
D.L.&W.R.R. Sta.
West Shore R.R. Sta.
U. S. Navy Yard

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THE MANY BOOKLETS OF THE ENO FOUNDATION

ARCHITECTURAL FORUM - FEB. 1953

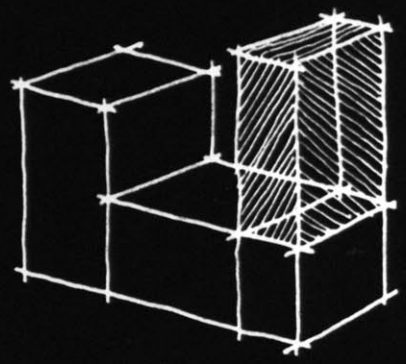
PART ONE

THEATRE-GOING IN NEW YORK

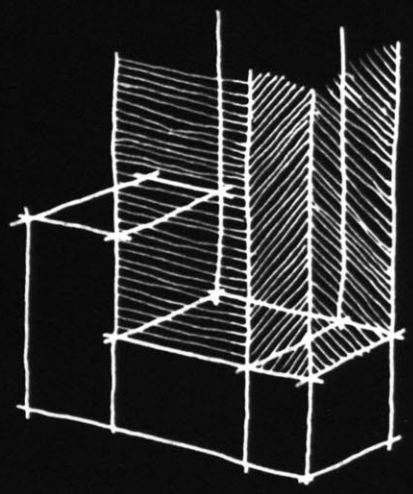
PART ONE

THEATRE-GOING IN NEW YORK

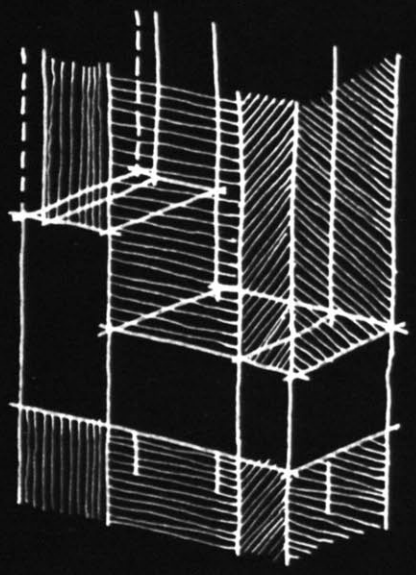
IT HAS BEEN MORE THAN TWENTY-FIVE YEARS SINCE THE LAST LEGITIMATE THEATRE, THE ETHEL BARRYMORE THEATRE, WAS BUILT IN NEW YORK CITY. WHY HAVE NONE BEEN BUILT SINCE? IS THE THEATRE DYING, AS SO MANY PEOPLE HAVE BEEN SAYING FOR CENTURIES? HAS TELEVISION, AFTER MOTION PICTURES, GIVEN THE FINAL DEATH BLOW TO THE DRAMA IN ITS TRADITIONAL FORM? I BELIEVE HIGH LAND COSTS, HIGH CONSTRUCTION COSTS AND THE BUILDING CODE OF NEW YORK CITY ARE THE REASONS FOR THE LAPSE IN THEATRE CONSTRUCTION. A THEATRE STRUCTURE IS UTILIZED ONLY TWENTY-FOUR HOURS PER WEEK AND AN AVERAGE OF 40 WEEKS PER YEAR, (OR 320 PERFORMANCES), FOR AN UN-AIR-CONDITIONED STRUCTURE AS MOST OF THE PRESENT THEATRES ARE. THIS SHORT PERIOD IS, NEEDLESS TO SAY, INCAPABLE OF SUPPORTING THE ECONOMIC LOAD OF NEW INVESTMENT BY RETURN FROM THE THEATRE ADMISSIONS ALONE.



→ 1938



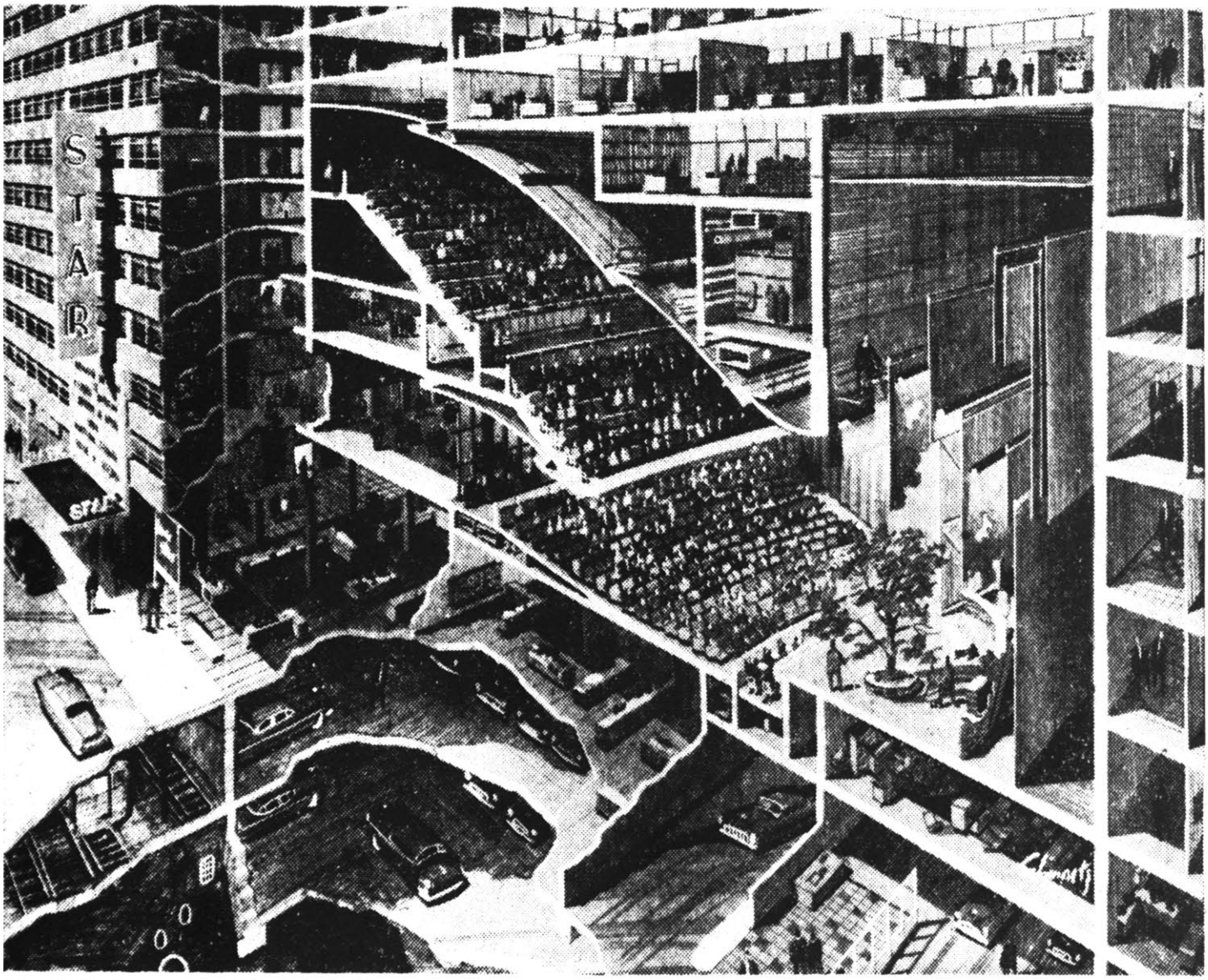
1938 → 53 ?



? 1953

UP UNTIL 1938, THE BUILDING CODE, LARGELY CREATED IN THE AFTERMATH OF THE IRIQUOIS THEATRE FIRE IN CHICAGO, ILL. IN 1896, ALLOWED CONSTRUCTION ONLY OVER THAT PORTION OF THE THEATRE WHICH WAS DEVOTED TO LOBBY SPACE. AFTER 1938, THIS REGULATION WAS AMENDED TO ALLOW CONSTRUCTION ALSO OVER THE AUDITORIUM PORTION. HOWEVER, THE ENTRANCE TO THE THEATRE STILL HAD TO BE ON GROUND LEVEL. FOR THE LAST FEW YEARS, A NUMBER OF INTERESTED INDIVIDUALS AND ORGANIZATIONS HAVE BEEN TRYING TO GET 21 AMENDMENTS MADE TO THE BUILDING CODE INCLUDING ONE TO PERMIT BUILDING OVER THEATRES ENTIRELY EXCEPT FOR A 10% VENT SPACE OR CHIMNEY OVER THE STAGE HOUSE. THESE AMENDMENTS HAVE BEEN APPROVED BY THE DEPARTMENT OF HOUSING AND BUILDING AND THE FIRE DEPARTMENT - THE USUAL STUMBLING BLOCK. ACTION NOW RESTS WITH THE CITY COUNCIL. IT HAS ALSO BEEN DESIRED TO BE PERMITTED TO CONSTRUCT UNDER THE THEATRE, IN OTHER WORDS, TO ELEVATE THE THEATRE OR DEPRESS THE THEATRE INTO A MULTI-STORY STRUCTURE INORDER TO UTILIZE THE GROUND FLOOR AREA FOR HIGHER RENT PRODUCING ACTIVITIES. THEATRES COULD THUS BE COMBINED WITH OTHER FACILITIES SUCH AS BARS, RESTAURANTS, EXHIBITION SPACES, OFFICES, HOTELS AND THE LIKE. THESE COULD HELP TO SUPPORT THE VERY HIGH LAND COSTS PAID FOR BY THE THEATRE ALONE AT PRESENT AND WOULD ALSO LOWER THE CONSTRUCTION COSTS OF THE THEATRES BY THEIR BEING COMBINED IN WITH OTHER ACTIVITIES.

HOW A PLAYHOUSE OF THE FUTURE MAY LOOK



The sketch above, prepared by Kahn and Jacobs, architects, shows the advances in theatre construction that will be possible if pending amendments to the city building code become law. The theatre could be built off the street level and inside an office building, hotel or apartment house, with construction allowed above the stage. With an underground garage, theatregoers could leave their cars, take elevators to the floors on which their seats are located and patronize restaurants or a bar within the building.

BUT IS THEATRE-GOING NOT DYING ANYWAY? DURING THE PAST FEW YEARS WE HAVE SEEN THE CLOSING OF A GREAT NUMBER OF THEATRES IN NEW YORK CITY OR ELSE THEIR CONVERSION INTO MOTION PICTURE THEATRES OR TELEVISION STUDIOS. THERE WERE 20 THEATRES OPEN IN 1898, 68 IN 1930, BUT THERE ARE ONLY 23 AVAILABLE FOR THE LEGITIMATE STAGE NOW, AND AT THIS WRITING ONLY 20 ARE BEING USED. DOESN'T THIS PROVE THAT THE THEATRE IS DYING? ESPECIALLY WHEN THESE ARE THEATRES THAT HAVE ALREADY BEEN BUILT WITH LOWER CONSTRUCTION COSTS. THE MAIN REASON FOR THE CLOSING OF THESE THEATRES IS THAT THEY HAVE BEEN VERY SMALL THEATRES, MANY OF THEM 500 TO 800 SEAT THEATRES, OR EVEN SMALLER. A SMALL THEATRE THIS SIZE IS SIMPLY INCAPABLE OF PROVIDING ENOUGH RETURN THROUGH TICKET SALES TO PAY FOR THE VERY LARGE COST OF PRODUCTION AND FOR THE RENT OF THE THEATRE ALSO. THE THEATRE, THE LEGENDARY FABULOUS INVALID, IS NOT AT LONG LAST DYING OUT, THERE IS SIMPLY A NEED FOR LARGER THEATRES AND ALSO THEATRES WITH MORE COMFORT.

THEATRE-GOING IN NEW YORK CITY IS MORE OF A RIGOROUS EXERCISE THAN A DELIGHT TO THE SENSES: PATRONS ARE SQUASHED INTO NARROW SEATS WITH NO ROOM FOR THEIR KNEES; THEY ARE NOT PERMITTED TO SMOKE IN THE AUDITORIUM OR DRINK DURING INTERMISSIONS AND THEY ARE IN ANTIQUATED THEATRES THAT HAVE VERY FAULTY VENTILATION IN

MOST CASES. IF PEOPLE GO TO THE MOVIES, THEY HAVE MUCH MORE SPACIOUS AND MODERN BUILDINGS, THEY CAN SMOKE IN THE BALCONIES AND THEY DON'T HAVE THE MANY INCONVENIENCES OF LACK OF SPACE DURING INTERMISSION TIME, BECAUSE THEY HAVE NO INTERMISSION TIME. IF THEY STAY HOME AND WATCH THEIR TELEVISION SETS, THEY CAN DRINK, THEY CAN SMOKE, THEY CAN DO ANYTHING THEY DESIRE WHILE WATCHING DRAMA. IF THEATRES, HOWEVER, WERE BUILT WITH MORE THOUGHT GIVEN TOWARD THE DESIRES OF THE PATRONS, THERE WOULD UNDOUBTEDLY BE AN UPSURGE IN GOING TO THE THEATRE IN NEW YORK.

NOWADAYS WHEN A THEATRE-GOER IN NEW YORK CITY WANTS TO SMOKE, HE CAN DO SO ONLY IN INTERMISSION TIME. HE THEN HAS TO CROWD INTO A VERY TINY OUTER LOBBY OR ELSE INTO THE STREET OR ONTO A RICKETY FIRE ESCAPE -- IN THE WINTER TIME, TO HUDDLE IN THE COLD, AND IN THE SUMMER TIME, TO SWELTER IN THE HEAT THERE. IF HE SHOULD HAPPEN TO BE VERY THIRSTY AND NOT LIKE THE TERRIBLE ORANGE SQUASH UBIQUITOUSLY SOLD, AND VERY EXPENSIVELY SO, IN ALL THE LEGITIMATE THEATRES IN NEW YORK THESE DAYS, HE MUST RUN ACROSS THE STREET, DODGING CARS, AND DOWN A FEW STORES, JOSTLING PAST CROWDS, JUMP INTO A BAR OR SODA FOUNTAIN, GULP DOWN A DRINK AND DASH BACK TO THE THEATRE, HOPING IT IS NOT YET CURTAIN TIME. IT SEEMS QUITE LOGICAL TO INCLUDE BARS

AND OTHER SUCH FACILITIES, WITH A THEATRE STRUCTURE AS THEY DO IN EUROPEAN THEATRE COMPLEXES. IN LONDON, THERE ARE NOW 44 LEGITIMATE THEATRES OPERATING, ALL WITH LIQUOR AVAILABLE, FOOD SERVED AND SMOKING PERMITTED. WHY PENALIZE SOMEONE WHO GOES TO THE LEGITIMATE THEATRE IN NEW YORK? IN ADDITION, BARS ARE VERY LUCRATIVE OPERATIONS AND WOULD HELP DEFRAY THE HIGH COST OF THE THEATRE SPACE.

ONE OF THE OTHER MAJOR PROBLEMS IN THE THEATRE DISTRICT HAS BEEN THAT OF PARKING. PARKING SPACE HAS NOT ONLY BEEN GROSSLY INADEQUATE AT ALL TIMES BUT IMPOSSIBLE AT MOST OF THE TIMES WHEN THEATRES ARE USED. PUTTING THEATRES IN A MULTI-PURPOSE STRUCTURE COMBINED WITH A GARAGE AND AN OFFICE BUILDING WOULD PROVIDE MANY ECONOMIES, FOR THE GARAGE COULD BE USED IN THE DAYTIME BY OFFICE WORKERS AND VISITORS, AND AT NIGHT BY THEATRE PATRONS.

THEREFORE, THE ITEMS WHICH WOULD SEEM TO COMBINE TOGETHER MOST SENSIBLY ARE THEATRES, GARAGE, RESTAURANTS AND BARS, AND OTHER ACTIVITIES OF THAT TYPE. HOWEVER, FOR ADDITIONAL HIGH RETURN TO THE OWNER OF THE STRUCTURE, IT WOULD SEEM PROPER TO ADD TO THIS, COMMERCIAL STORE SPACE ON OR NEAR THE

GROUND FLOOR AND OFFICE SPACE AND/OR A HOTEL ABOVE. THESE HIGH RENTAL UTILIZATIONS WOULD OFF-SET THE LOWER RETURN OF HIS THEATRE, WHILE ON THE OTHER HAND, HIS THEATRE MIGHT MAKE HIS STORES OR HIS RESTAURANT OR HIS HOTEL OR OFFICE BUILDING MORE PROFITABLE ENTERPRISES.

PART TWO

SITE SELECTION

BETTER THAN EVER!
MARTHA WRIGHT
GEORGE BRITTON
South Pacific
A MASTERPIECE!
YUL BRYNNER
RODGERS & HAMMERSTEIN'S
The King and I
CONSTANCE CARPENTER
THE STARS ARE SINGING
ASTOR
THE STARS ARE SINGING
CINZANO

APPAREL

LANCASTER SHIRLEY
BACK, LITTLE

PART TWO

SITE SELECTION

A. CHOICE OF SITE

THE THEATRE DISTRICT IN NEW YORK, AS IT EXISTS TODAY, IS AN EXTREMELY CHAOTIC PLACE. A WALK THROUGH THE TIMES SQUARE NEIGHBORHOOD WILL REVEAL A PLETHORA OF SIGNS, TRAFFIC JAMS, GREAT CROWDS AND QUITE INTEMPERATE WEATHER. CONFUSION REIGNS SUPREME WITH THEATRE AND COMMERCIAL SIGNS OF ALL SORTS CATERING TO THE MOST VULGAR SHOW THEY CAN. THEATRE BUILDINGS THEMSELVES HAVE VERY INADEQUATE SPACE FOR SIGNS OR POSTERS. THE THEATRE STREET THAT ALL PRODUCERS WANT TO LOCATE THEIR SHOW ON, 45TH STREET BETWEEN BROADWAY AND 8TH AVENUE, IS ONE CONFUSION OF SIGN AFTER SIGN AFTER MARQUEE SO THAT A PATRON WALKING DOWN THE STREET IS UNABLE TO LOCATE THEATRE FROM THE CHAOS OF SIGNS. BETWEEN THEATRES ARE SQUEEZED DARK, DANK ALLEYWAYS WHICH FIRE REGULATIONS HAVE DEMANDED FOR EGRESS AND WHERE PATRONS SWELL INTO

LIFE
A HIT!
PLYMOUTH

TO GET A GASP OF CLEAR AIR OR TRY TO SMOKE A CIGARETTE AT INTERMISSION TIME. CROWDS SURGE OVER THE SIDEWALKS SPILLING INTO THE STREET, GETTING IN THE WAY OF THE CABS THAT ARE TRYING TO DELIVER PATRONS ON TIME. SHUBERT ALLEY, THE ONE ATTEMPT AT BRINGING ORDER IN TO CHAOS, WAS POORLY THOUGHT OUT SO THAT IT SERVES VERY LITTLE PURPOSE.

I HAVE ALREADY SPOKEN OF THE OVERCROWDING IN THE THEATRE DISTRICT IN REGARD TO PARKING SPACE. THE OTHER UTILIZATIONS THAT HAVE TO BE COMBINED WITH THE THEATRE PROVIDE ANOTHER REASON AGAINST LOCATING NEW CONSTRUCTION IN THE THEATRE DISTRICT. IF, FOR EXAMPLE, ONE WANTED TO PUT AN OFFICE BUILDING TOGETHER WITH THE THEATRE STRUCTURE IN THE BROADWAY AREA, ONE COULD NOT ATTRACT FIRMS THAT WOULD BE WILLING TO PAY VERY HIGH RENTALS, OR RATHER RENTALS AS HIGH AS ONE COULD GET ELSEWHERE. FOR THIS REASON, IT MIGHT BE MORE ADVISABLE TO LOCATE AWAY FROM BROADWAY.

THERE REMAIN UPTOWN AND EASTWARD. TWO SITES WERE THEN CONSIDERED. THESE SITES WERE BLOCKS WHERE THERE WERE LARGE PARKING SPACES AT PRESENT AND OTHER LOW DENSITY STRUCTURES THAT WOULD MAKE FOR CHEAPER INITIAL LAND COSTS. THESE TWO SITES WERE - 42ND STREET: BETWEEN LEXINGTON AND 3RD AVENUES AND

BETWEEN 42ND AND 41ST STREET; AND 52ND STREET: BETWEEN 5TH AVENUE AND THE AVENUE OF THE AMERICAS AND BETWEEN 52ND STREET AND 53RD STREET.

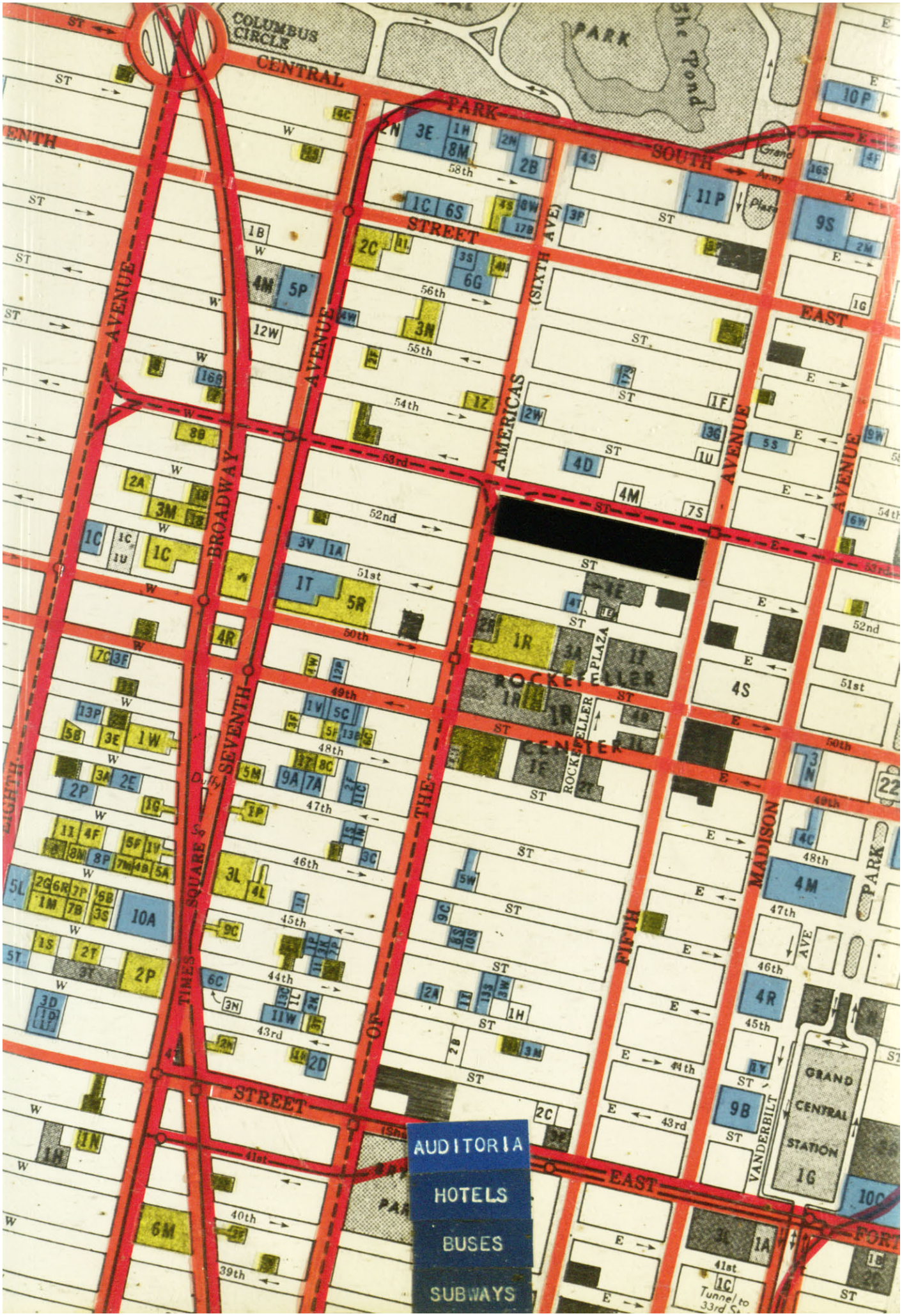
THE FIRST SITE WAS CONSIDERED QUITE ADVANTAGEOUS BECAUSE, BEING ON 42ND STREET, IT WAS LEVEL WITH THE THEATRE DISTRICT, SERVED BY THE SHUTTLE FROM TIMES SQUARE AND BY BUSES ALONG 42ND STREET. THE LEXINGTON AVENUE SUBWAY AND BUS, AND THE THIRD AVENUE "EL" AND BUS ALSO RUN PAST. IT WAS ALSO A CITY BLOCK APPROXIMATELY 195 FEET WIDE AND 420 FEET DEEP FROM 3RD AVENUE TO LEXINGTON AVENUE. THIS WAS A GOOD LOCATION FOR AN OFFICE BUILDING -- IN THE GRAND CENTRAL AREA WHERE A LARGE NUMBER OF OFFICE BUILDINGS HAVE RECENTLY BEEN AND ARE BEING ERECTED AT THE PRESENT TIME. IN ADDITION, BEING ACROSS THE STREET FROM GRAND CENTRAL STATION, IT WOULD HAVE BEEN AN OPTIMUM LOCATION FOR A HOTEL. HOWEVER, FOR THE THEATRE AS SUCH, IT IS PERHAPS TOO FAR OUT OF THE AMUSEMENT DISTRICT. ANOTHER DISADVANTAGE OF THIS SITE WAS THAT IT WAS EASTWARD FROM THE THEATRICAL DISTRICT. ALTHOUGH IT IS GETTING MORE AND MORE FASHIONABLE FOR OFFICES TO BE LOCATED EASTWARD, THIS IS IN SOME WAYS A LIABILITY FOR THEATRE PURPOSES. MOST OF THE PEOPLE CONCERNED WITH THE THEATRE, THE TECHNICIANS, THE ACTORS, THE DIRECTORS, ARE ALSO CONNECTED WITH OTHER JOBS. THEY WORK FOR TELEVISION, THEY WORK FOR THE CINEMA,

CKEFELLER
PLAZA
ONE WAY

THEY WORK FOR ADVERTISING.. MOST OF THESE TRADES ARE LOCATED ON THE WEST SIDE OF NEW YORK AND TRAVEL EAST AND WEST, AS WAS POINTED OUT BY MANY PEOPLE, IS MUCH SLOWER TRAVELING THAN NORTH AND SOUTH. FOR THESE REASONS, MORE ATTENTION WAS GIVEN TO THE 52ND STREET SITE.

THIS 52ND STREET SITE HAD MANY NATURAL ENVIRONMENTAL ADVANTAGES. THERE IS A SUBWAY STOP OF THE 6TH AVENUE LINE ON THE CORNER OF 5TH AVENUE AND 53RD STREET. IT IS JUST NORTH OF ROCKEFELLER CENTER. IT ALSO BORDERS ON THE AVENUE OF THE AMERICAS (6TH AVENUE) WHICH HAS A NUMBER OF THEATRES AT THIS TIME, AS 6TH AVENUE WAS ONCE TO HAVE BEEN A RELOCATION FOR THE THEATRICAL DISTRICT. THE ZIEGFIELD THEATRE IS ON THIS AVENUE AT 54TH STREET. RADIO CITY MUSIC HALL IS ON 6TH AVENUE AND 50TH STREET. THE CENTER THEATRE IS LOCATED ON 6TH AVENUE AND 49TH STREET, AND THE GUILD THEATRE IS ON 50TH STREET OFF ROCKEFELLER PLAZA. THE MUSEUM OF MODERN ART IS LOCATED ON THE NORTH SIDE OF 53RD STREET AND THERE ARE MANY OTHER CULTURAL INSTITUTIONS LOCATED ON THAT BLOCK.

ANOTHER POINT IS THAT MOST HISTORY OF LAND UTILIZATION IN MANHATTAN HAS BEEN A STEADY ONE OF NORTHWARD GROWTH. IT WOULD ALSO SEEM LOGICAL TO PREDICT THIS FOR THE THEATRE DISTRICT. OFFICE BUILDINGS ARE HIGH-


COLUMBUS CIRCLE
CENTRAL PARK SOUTH
PARK
The Pond
Grand Army Plaza
STREET
EAST
AVENUE
BROADWAY
SEVENTH
AMERICAS (SIXTH AVE)
THE
OF
FIFTH
MADISON
PARK
ROCKEFELLER CENTER
ROCKEFELLER PLAZA
TIMES SQUARE
GRAND CENTRAL STATION
VANDERBILT
AUDITORIA
HOTELS
BUSES
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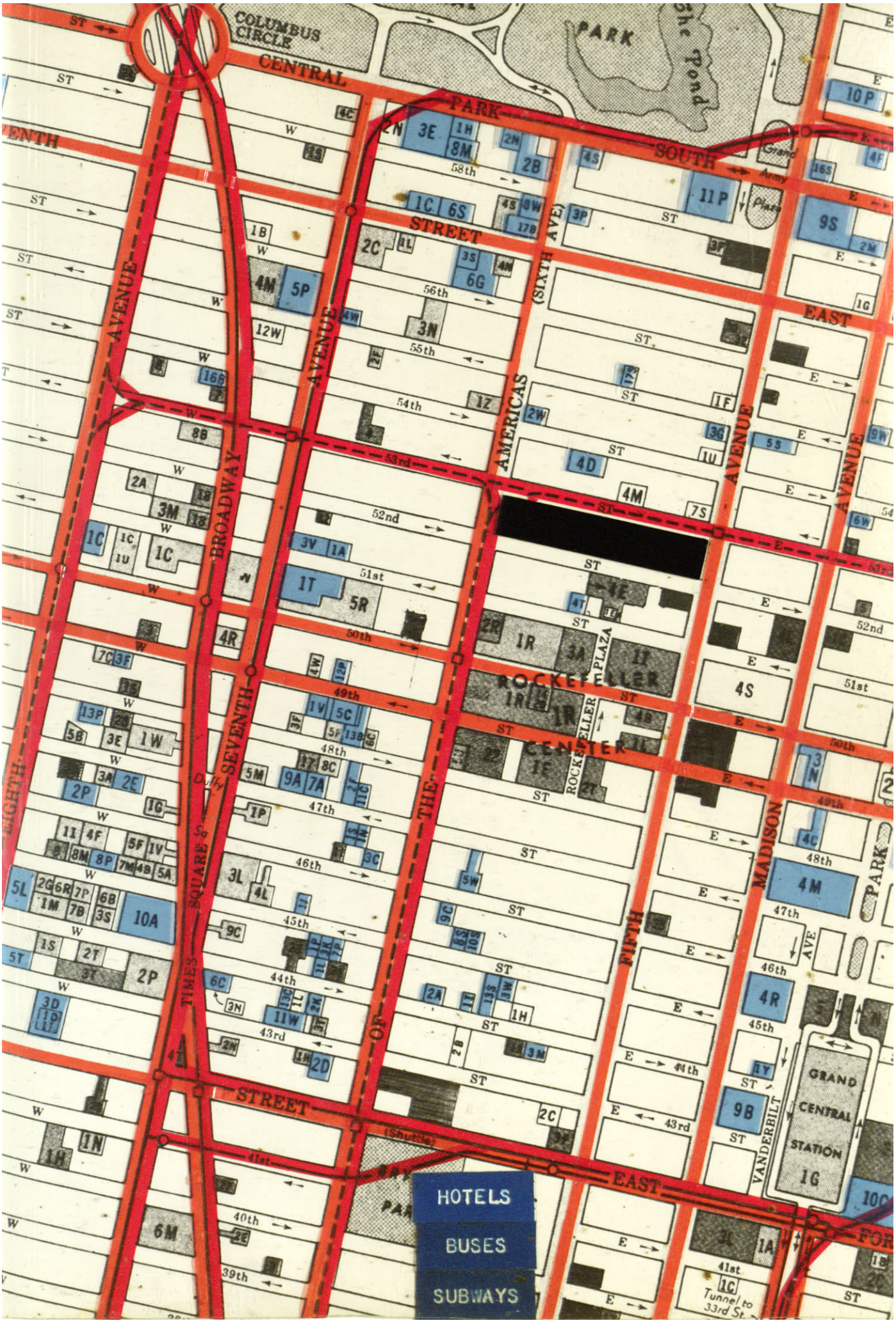
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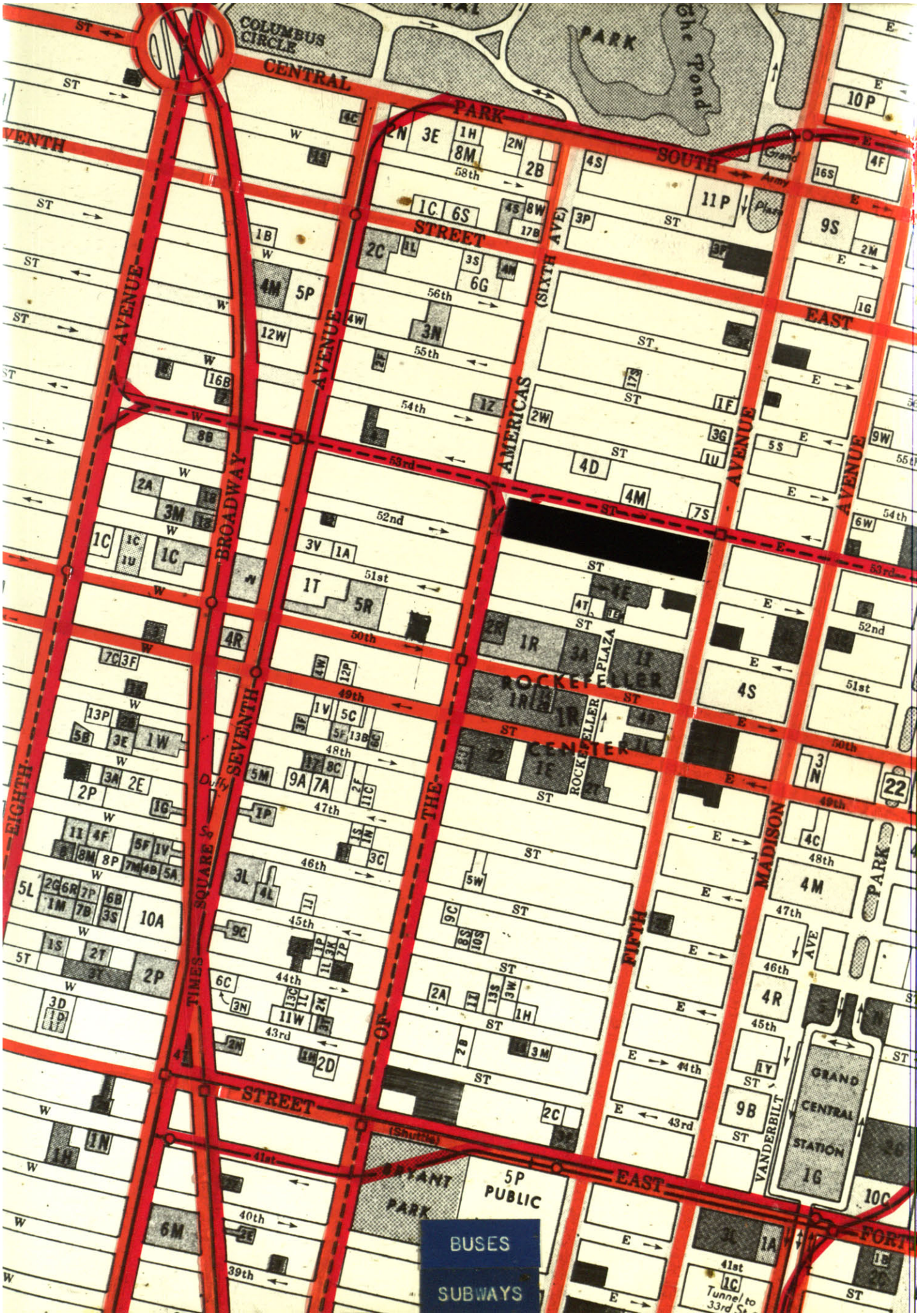
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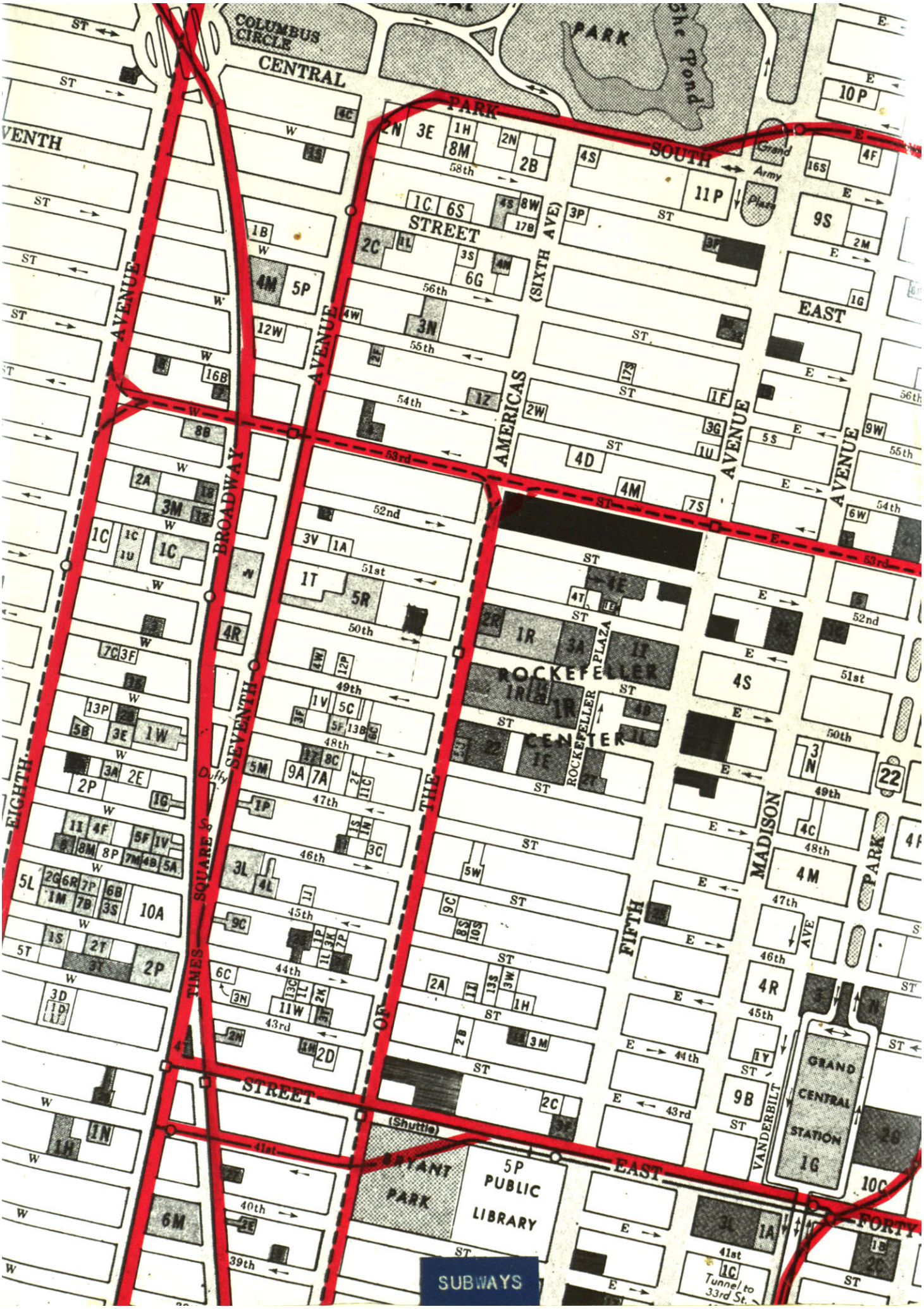
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ROCKEFELLER PLAZA
GRAND CENTRAL STATION
VANDERBILT
BRYANT PARK
PUBLIC LIBRARY
(Shuttle)
EAST
FORTY
SUBWAYS
Tunnel to 33rd St.

BEST & CO

LY DESIRED IN THIS LOCATION AND THERE ARE, AS A MATTER OF FACT, A WAITING LIST OF 2,000 FIRMS WHO DESIRE TO GET INTO ROCKEFELLER CENTER. COMMERCIAL STORES ON 5TH AVENUE ARE OF A VERY EXPENSIVE SORT AND PAY VERY HIGH RENTS. THERE IS A GREAT NEED FOR GARAGE SPACE; IN FACT, TWO LARGE PLOTS ON THIS BLOCK ARE GIVEN UP TO PARKING LOTS. THERE ARE A FEW RESIDENTIAL HOTELS NORTH OF 54TH STREET, BUT THERE ARE NO LARGE TRANSIENT HOTELS NEAR ROCKEFELLER CENTER. THERE IS A GREAT NEED, ACCORDING TO THE MANAGER, FOR A HOTEL NEAR OR IN ROCKEFELLER CENTER TO SERVE AS HEADQUARTERS FOR FIRMS WITH OFFICIALS CONTINUALLY IN NEW YORK AND ALSO AS A HANDY PLACE FOR PEOPLE WHO HAVE BUSINESS TO TRANSACT IN ROCKEFELLER CENTER.

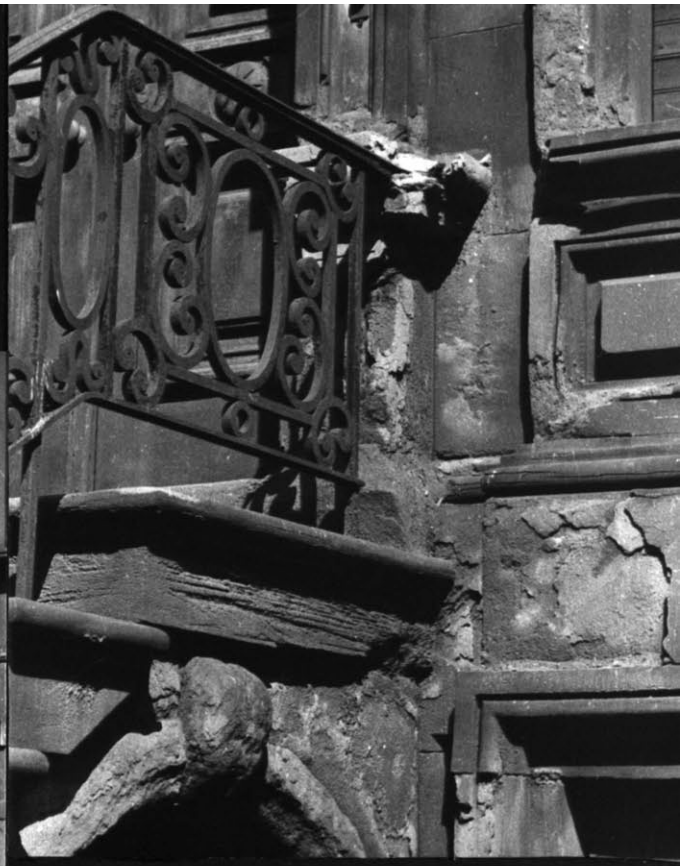
52ND STREET, AS IT EXISTS NOW, IS NIGHTCLUB STREET. IT IS FAMOUS AND INFAMOUS THROUGHOUT THE WORLD. THE ESSO BUILDING TOWERS UP ON THE SOUTH SIDE OF THE STREET AMIDST THE GREAT CONFUSION OF SIGNS OF ALL SORTS THAT ABOUND EVERYWHERE. 52ND STREET'S NIGHTCLUBS ARE ILL-HOUSED IN OLD BROWNSTONE HOUSES THAT ARE FALLING APART, SQUEEZED IN ANY OLD WAY AND MADE TO LOOK LIKE EVEN WORSE DENS OF INEQUITY THAN THEY ACTUALLY ARE. IN ADDITION THERE ARE A FEW INCONGRUOUS UTILIZATIONS - A VERY EXPENSIVE POODLE SHOP WHERE ONLY THE FINEST OF MINK COATS AND DIAMOND STUDDED COLLARS ARE SOLD. ACROSS FROM THE ESSO BUILDING, IS THE SEDATE 21 CLUB,

RETAIL 35
LIQUOR
LEON & EDDIE
GRUEN
WINES-LIQUOR
LEON &

NO
PARKING

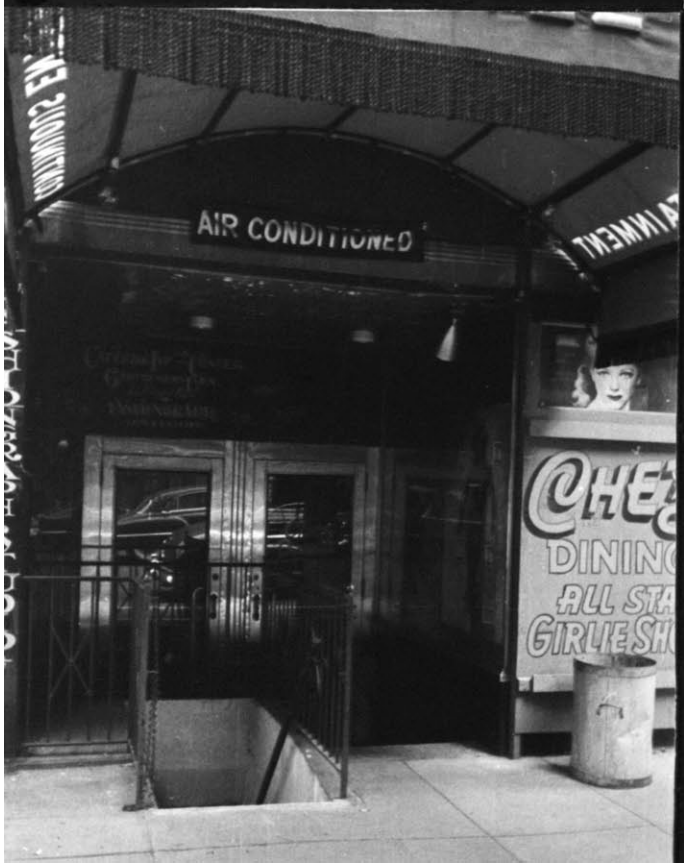
PARKING

ENTIRE BUILDING
PHONE JUDSON
2-2000
EXT. 278
POST
NO BILLS



French
Quarter
PRESENTS
"A NITE IN PARIS"
An Intimate Paris Revue
NO ADMISSION · NO COVER CHARGE
SAINT SATAN

SHERRY
BRITTON
CLUB SAMOA PROUDLY PRESENTS
ERRY BRITTON
PLUS ALL-STAR GIRL REVUE
NIGHTLY
NO
PARKING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NO
PARKING

AN EXCELLENT AND WORLD FAMOUS RESTAURANT. NEXT TO THE 21 CLUB THERE IS NOW A GAP. THROUGH THIS GAP CAN BE SEEN THE MUSEUM OF MODERN ART, ON THE NORTH SIDE OF 53RD STREET. ON THE 53RD STREET SIDE OF THIS PLOT NOT MUCH EXCEPT A FEW OLD BROWNSTONE HOUSES STAND, ONE WITH A FINE LITTLE CITY GARDEN, BUT MOST OF THEM FALLING TO PIECES.

ALTHOUGH THERE ARE SOME SMART STORES ON THE 5TH AVENUE FRONTAGE, THEY ARE REALLY NOT ADEQUATELY HOUSED. THESE BUILDINGS ARE THE ONLY ONES OF ANY REAL WORTH ON THE ENTIRE PLOT, THOUGH MOST OF THEM ARE QUITE OLD, ONLY ONE OVER SIX STORIES, NONE AIR-CONDITIONED. THE ASSESSED VALUATION OF THIS BLOCK FOR 1953-54 IS $9,643,000 FOR THE LAND AND ONLY AN ADDITIONAL $1,600,000 FOR THE IMPROVEMENTS ON THE ENTIRE BLOCK.

BESIDES THE SUBWAY STOP ON 53RD STREET AND 5TH AVENUE WHICH SERVES THE QUEENS LINE OF THE SIXTH AVENUE SUBWAY, THAT RUNS EASTWARD FROM THIS POINT, THERE IS THE 5TH AVENUE BUS LINE, THE 6TH AVENUE BUS LINE, THE CROSS-TOWN BUSES AT 49TH AND 50TH STREETS. THERE IS AN ADDITIONAL 6TH AVENUE SUBWAY LINE WHICH RUNS WESTWARD AND NORTHWARD TO COLUMBUS CIRCLE (59TH STREET) AND THERE CONNECTS WITH THE 8TH AVENUE LINE AND THE 7TH AVENUE LINE. THIS SUBWAY LINE HAS ENTRANCES ON 6TH AVENUE

FROM 50TH STREET DOWN TO 47TH STREET AND MANY ENTRANCES THROUGH THE UNDERGROUND CONCOURSE OF ROCKEFELLER CENTER. THE SOUTHBOUND LINE, FROM COLUMBUS CIRCLE CONNECTS WITH THE WESTBOUND QUEENS LINE AT 48TH STREET, WHERE BOTH TRAVEL SOUTHWARD.

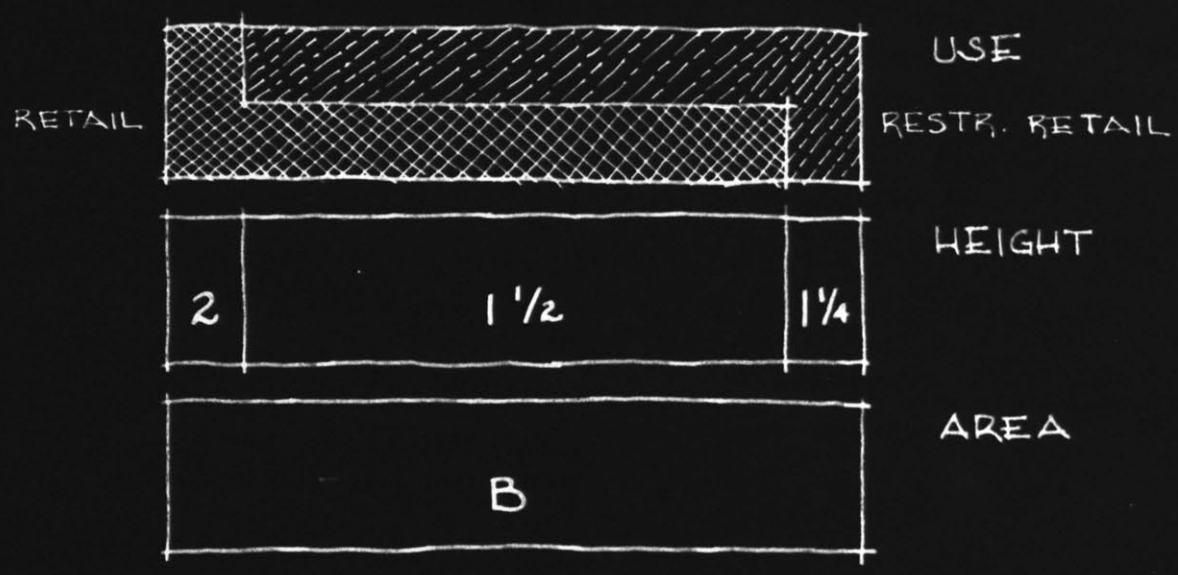
THE PRIME ADVANTAGE OF THIS SITE IS ITS EXTREME PROXIMITY TO ROCKEFELLER CENTER AND THE ADVANTAGES ACCRUED BY ITS BEING CONSIDERED A PART OF IT. THE ESSO BUILDING, WHICH RUNS THROUGH FROM 52ND STREET TO 51ST STREET, FORMS THE END OF ROCKEFELLER PLAZA, AND THIS STREET IS VISIBLE ON 52ND STREET THROUGH THE LOBBY SPACE OF THE BUILDING. THERE COULD ALSO BE ANOTHER LINKAGE TO ROCKEFELLER CENTER ON THE CONCOURSE (BASEMENT) LEVEL THROUGH THE ESSO BUILDING AND THUS ALLOW PEOPLE TO FLOW FREELY BACK AND FORTH FROM ROCKEFELLER CENTER AT THIS LEVEL AS WELL AS AT STREET LEVEL, AND WOULD ALSO PROVIDE PEOPLE WITH UNDERGROUND PASSAGE TO THE MAIN 6TH AVENUE SUBWAY LINE STATION AT 48TH STREET. THERE COULD ALSO BE CONNECTION TO THE QUEENS LINE SUBWAY STOP AT 5TH AVENUE AND 53RD STREET ON THIS CONCOURSE LEVEL.

B. ZONING OF THE CHOSEN SITE

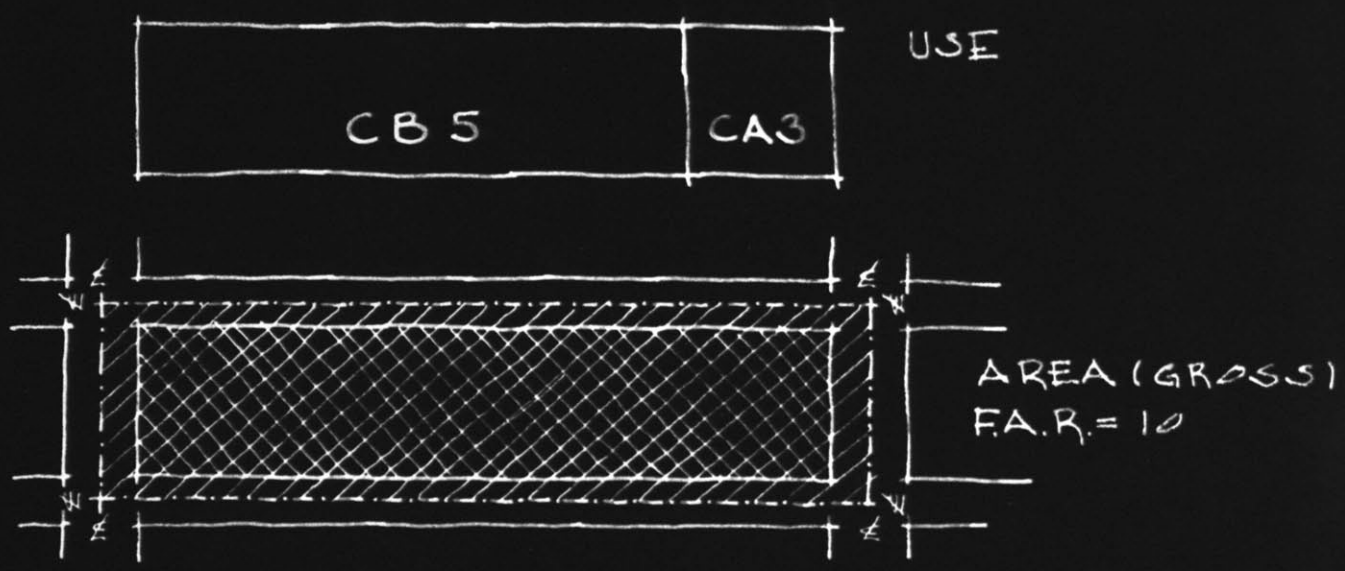
THE BLOCK IS 920 FEET LONG FROM 5TH TO 6TH AVENUE AND 201 FEET WIDE FROM 52ND STREET TO 53RD STREET. THE SUBWAY, 6TH AVENUE QUEENS LINE, TURNS UNDER THE NORTH-

PLOT

PRESENT ZONING



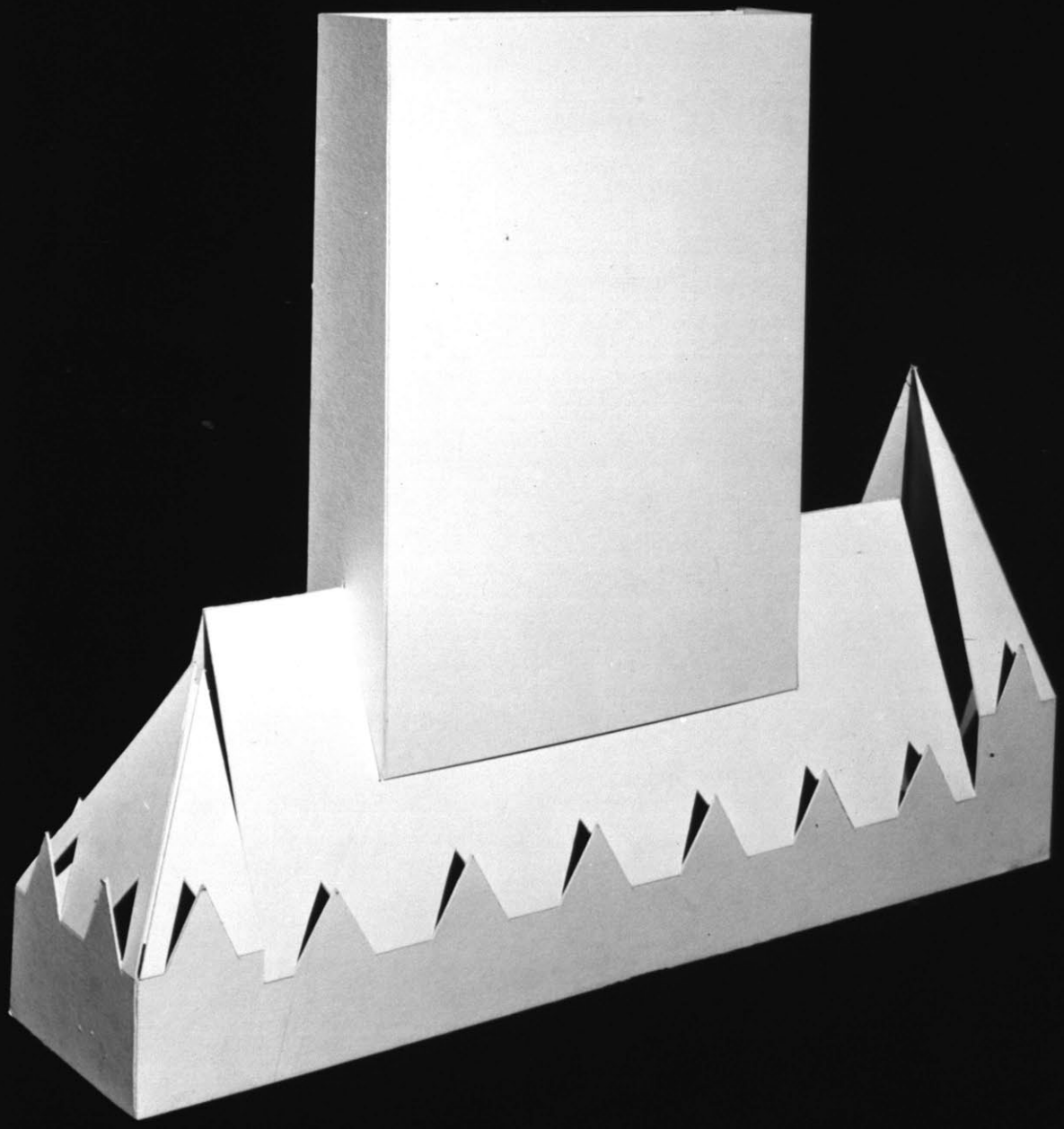
PROPOSED ZONING



WEST CORNER OF THE BLOCK. THE PRESENT ZONING CODE PERMITS A HEIGHT OF: $1\frac{1}{4}$ THE STREET WIDTH (WHICH IS 100 FEET FOR 5TH AVENUE) ON THE 5TH AVENUE SIDE AND 100 FEET DOWN THE ADJACENT STREETS; 2 TIMES THE STREET WIDTH (WHICH IS 100 FEET) ON THE AVENUE OF THE AMERICAS AND 100 FEET DOWN THE ADJACENT STREETS; AND $1\frac{1}{2}$ TIMES THE STREET WIDTH (WHICH IS 60 FEET) ON BOTH STREETS. IT IS CONSIDERED AS B AREA COVERAGE AND RESTRICTED RETAIL AND RETAIL UTILIZATION.

THE PRESENT CODE AS AMENDED WOULD ALLOW A 100 FOOT HEIGHT FOR THE 5TH AVENUE PORTION WITH A SET-BACK OF 1 FOOT FOR EVERY 2 FEET IN HEIGHT BEYOND THIS. ON 6TH AVENUE IT WOULD ALLOW A HEIGHT OF 150 FEET AND THEN ONE FOOT OF SET-BACK FOR EACH THREE FEET IN HEIGHT. ON THE STREETS, IT WOULD ALLOW 75 FOOT HEIGHT AND THEN ONE FOOT SET-BACK FOR EACH $2\frac{1}{2}$ FEET OF HEIGHT. WHEN 25% OF THE LOT AREA IS REACHED, A TOWER IS THEN ALLOWED TO AN UNLIMITED HEIGHT. THE TOWER CAN BE LOCATED NEAR A STREET AT A LINE WHERE THE SET-BACK PLUS 1/2 THE STREET WIDTH EQUALS 75 FEET. THERE IS ALSO A REGULATION ALLOWING DORMERS. DORMERS CAN START WITH A TRIANGULAR BASE OF 60% OF THE STREET FRONTAGE IN WIDTH AND THE TOP OF THE TRIANGLE IS SET AT 60 FEET ABOVE THIS.

THE UTILIZATION WOULD BE CLASSED AS NON-RESIDENTIAL



SINCE THE ONLY RESIDENTIAL UTILIZATION, A HOTEL, IS LESS THAN 50% OF THE UTILIZATION. A 100% LOT COVERAGE WOULD BE ALLOWED. THIS CODE UTILIZED TO ITS FURTHEST EXTREME HAS A CATHEDRAL-LIKE APPEARANCE WITH AN INFINITE TOWER AT ITS CROSSING. IT IS GROSSLY OVER-ADEQUATE.

AS FOR THE PROPOSED CODE: IT PROJECTS CA3 FOR THE 200 FEET DEEP FROM 5TH AVENUE AND CB5 FOR THE REST OF THE BLOCK WITH A FLOOR AREA RATIO OF 10. THE AREA OF THE BLOCK IS 184,920 SQUARE FEET. THIS CAN BE INCREASED BY 1/2 OF 1% FOR EVERY 1%, THE NET SITE EXCEEDS 67% OF THE GROSS SITE. THIS PERMITS TAKING ADVANTAGE OF SITES WITH LARGE AREAS. THE NET SITE IN THIS CASE IS 920 FEET X 201 FEET AND THE GROSS SITE EXTENDS TO THE MID-POINT OF ALL STREETS. THIS GROSS SITE AREA IS 266,220 FEET, AND THE NET SITE IS THUS 69.4% OF THIS GROSS SITE. THEREFORE, THE AREA CAN BE INCREASED 1% OR TO 203,412 SQUARE FEET. THIS IS THEN USED TO FIGURE THE FLOOR AREA RATIO, NOW GIVING A TOTAL POSSIBLE FLOOR AREA OF 2,034,120 SQUARE FEET. TOTAL FLOOR AREA IN MY DESIGN IS 1,262,000 SQUARE FEET OR A FLOOR AREA RATIO OF APPROXIMATELY SIX.

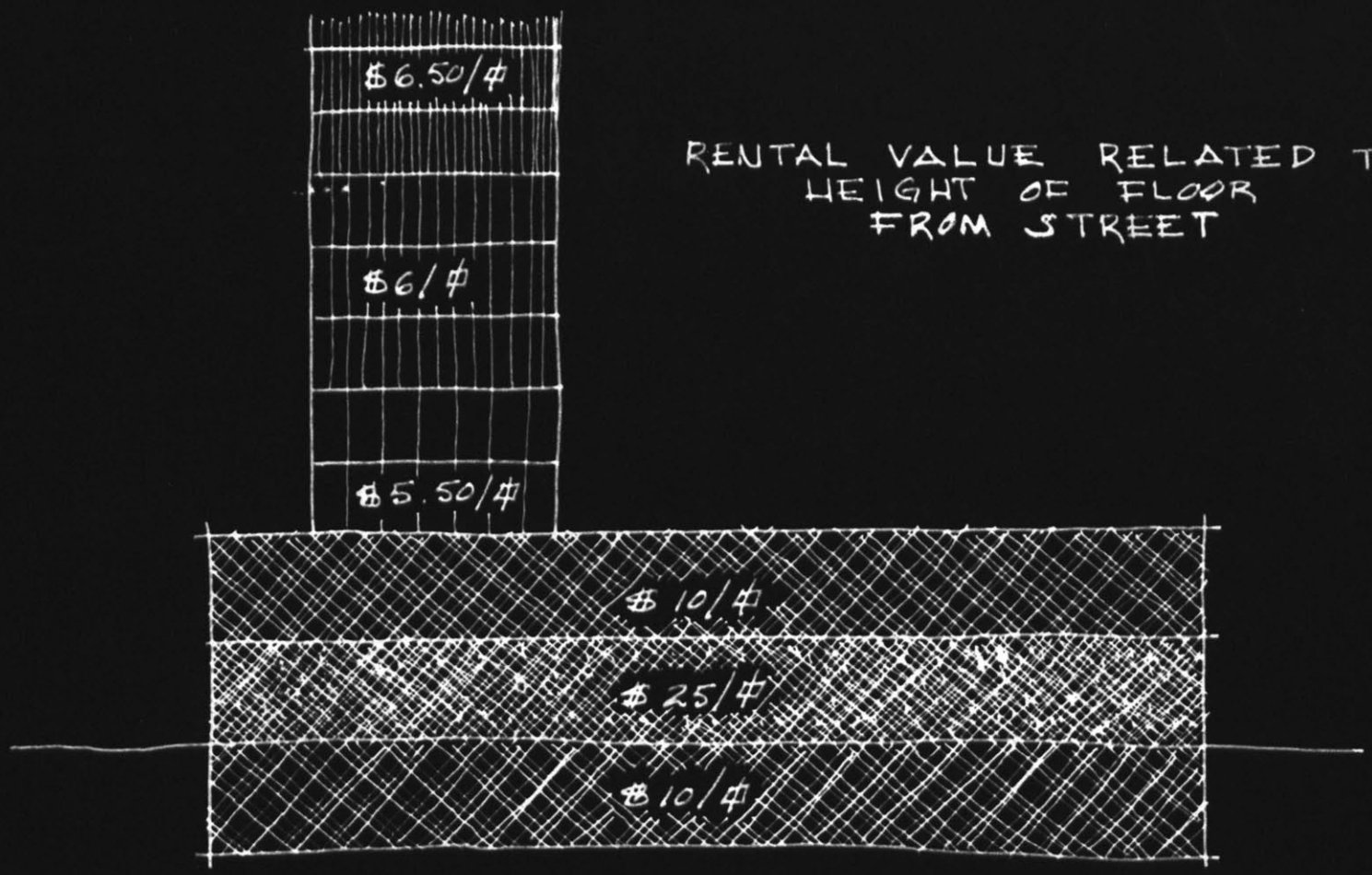
THE REQUIREMENTS FOR ANGLE OF LIGHT OBSTRUCTION ALLOW ALMOST INFINITE VARIETY OF DESIGN AS TO HEIGHT OF BUILDINGS. THE PARKING REGULATIONS LIMIT 1,000 THE NUMBER OF CARS FOR EACH BLOCK. THE MINIMUM REQUIREMENT

FOR THIS DESIGN IS 750. FOUR LOADING BERTHS FOR TRUCKS WOULD BE REQUIRED, 10 FEET WIDE BY 73 FEET DEEP BY 12 FEET HIGH.

DESIGN WOULD NOT COMPLY PRECISELY WITH THE PRESENT CODE REQUIREMENTS ON IT, BUT AN EXCEPTION, I BELIEVE, COULD BE ALLOWED BECAUSE OF ITS LOW FLOOR AREA RATIO. LEVER HOUSE WOULD NOT HAVE BEEN ALLOWED UNDER THE PRESENT CODE IF AN EXCEPTION HAD NOT BEEN MADE FOR IT.

PART THREE

ECONOMIC INVESTIGATION



RENTAL VALUE RELATED TO
HEIGHT OF FLOOR
FROM STREET

PART THREE -

ECONOMIC INVESTIGATION

A. STORES

A FEW PONTS BECAME QUICKLY APPARENT. ONE OF THESE WAS THE VERY HIGH VALUE OF LAND ON OR NEAR THE GROUND LEVEL. I WAS INFORMED BY ROCKEFELLER CENTER, INC. THAT GROUND FLOOR UTILIZATIONS PAY RENTS OF APPROXIMATELY $25.00 PER SQUARE FOOT (OR MINIMUMS PLUS PERCENTAGES) WHEREAS RENTS FOR MEZZANINE FLOOR OR CONCOURSE LEVEL FLOOR ARE $10.00 PER SQUARE FOOT. THIS COMPARES WITH A RENTAL OF $6.00 PER SQUARE FOOT FOR AIR-CONDITIONED OFFICE BUILDING SPACE, AND $2.50 FOR DEAD STORAGE SPACE. THEATRES, HOWEVER, BRING IN A VERY SMALL RETURN. IT WOULD THEREFORE SEEM ADVISABLE TO KEEP THEATRES AWAY FROM THESE THREE GROUND LEVELS.

B. THEATRES

IT WAS THE CONSENSUS OF OPINION OF PEOPLE IN THE

THEATRICAL PROFESSION THAT ALTHOUGH 6TH AVENUE COULD BECOME A NEW THEATRICAL STREET, FOR THE PERIOD DURING WHICH IT WAS NOT YET HIGHLY DEVELOPED, THE MORE THEATRES TOGETHER AT ONE LOCATION, THE BETTER. THERE ARE TWO SCHOOLS OF THOUGHT ON THIS MATTER: THERE IS ONE GROUP OF PEOPLE WHO SAY, AS HAS BEEN THE TRADITIONAL BELIEF, THAT WHEN PEOPLE GO TO THE THEATRE, IF THEY ARE ON 45TH STREET, SHALL WE SAY, AND THEY CANNOT GET TICKETS TO THE SHOW THEY WANT TO SEE, THEY WILL GO NEXT DOOR AND SEE THAT SHOW IF THEY CAN GET TICKETS FOR IT. THEREFORE, ALL PRODUCERS WANT TO BE IN THE SAME GENERAL LOCATION SO THEY CAN MAKE USE OF THIS FRINGE EFFECT.

HOWEVER, THERE IS ANOTHER GROUP OF PEOPLE WHO DISPUTE THIS AND SAY - NO, NOWADAYS THE THEATRE IS EXTREMELY EXPENSIVE AND WHEN PEOPLE GO TO A THEATRE, THEY HAVE THEIR SHOW-GOING PLANNED AND THEIR SEATS BOUGHT WELL IN ADVANCE -- ANYWAY, THEY CLAIM, THERE IS NO POSSIBILITY OF GETTING TICKETS AT THE LAST MINUTE ANYMORE. BOTH OF THESE SCHOOLS OF THOUGHT HAVE POINTS OF TRUTH IN THEM, ALTHOUGH IF YOU BUILD A BETTER MOUSETRAP, THE WORLD WILL BEAT A PATH TO YOUR DOOR, IF YOUR NEXT DOOR NEIGHBORS ARE SELLING RAT POISON, THEY MAY BE ABLE TO SELL SOME OF THAT WHEN YOU RUN OUT OF MOUSETRAPS.

THE MANAGER OF THEATRES FOR ONE OF THE FIRMS WHICH OWNS A LARGE PART OF THE LEGITIMATE THEATRES IN NEW

YORK CITY SAID THAT THE MORE THEATRES IN A NEW LOCATION, THE BETTER THE THEATRES WOULD DO, NOT ONLY BECAUSE OF THE FRINGE EFFECT, BUT ALSO BECAUSE PEOPLE WOULD BECOME ACCUSTOMED TO GOING TO COMFORTABLE THEATRES IN THAT LOCATION. HE ALSO AGREED THAT IF A BETTER AND LARGER THEATRE WERE PROVIDED, PEOPLE WOULD GO TO IT ANYWAY BECAUSE PRODUCERS WOULD BE FORCED TO LOCATE IN IT, BUT AT THE SAME TIME, HE INSISTED THAT IF A LARGE NUMBER OF THEATRES WERE GROUPED TOGETHER, IT WOULD IMPROVE BUSINESS FOR SHOWS THAT WERE NOT OF THE SMASH HIT VARIETY. HE ADMITTED, THOUGH, THAT IT IS THE SHOW PRIMARILY THAT THE PEOPLE GO TO SEE, NOT THE THEATRE, AND A SMASH HIT WOULD BE A SMASH HIT IN ALMOST ANY THEATRE.

A THEATRE COULD BE BUILT FOR A THOUSAND DOLLARS PER SEAT ALL INCLUSIVE, AND THE TWO THEATRE SIZES THAT ARE REQUIRED ARE 1200 SEATS FOR A STRAIGHT DRAMS THEATRE AND 1800 SEATS FOR A MUSICAL THEATRE. THIS COULD BE RENTED TO A THEATRE OPERATOR FOR $100 PER SEAT PER YEAR OR 31 CENTS PER PERFORMANCE. HE, IN TURN, WOULD PAY ALL TAXES AND OTHER COSTS AND WOULD GET A PERCENTAGE FROM THE PRODUCERS WHOM HE WOULD RENT HIS THEATRE TO. HIS TAKE OUT OF THE BOX OFFICE DOLLAR OFTEN AMOUNTS TO 30 OR 40 CENTS.

C. GARAGE

AN INVESTIGATION OF GARAGE RENTAL WAS MADE: FOR EXAMPLE, FOR THE PARKING LOT WITH A RATED CAPACITY OF 175 CARS

cafe
BAR
RESTAURANT BAR

PRESENTLY ON THE 6TH AVENUE SIDE OF THE BLOCK, THE RATES ARE AS FOLLOWS: 75¢ FOR THE FIRST HOUR, PLUS AN ADDITIONAL 25¢ FOR EACH ADDITIONAL HOUR, TO A $2.00 MAXIMUM FOR A 12-HOUR PERIOD, OR $3.00 MAXIMUM FOR A 24-HOUR PERIOD. THE EVENING RATES ARE $1.00 FOR A WEEK-NIGHT, $1.50 FOR A FRIDAY EVENING AND $2.00 FOR A SATURDAY EVENING. FOR THE PARKING LOT ON 53RD STREET NEAR FIFTH AVENUE, THERE IS A RATED CAPACITY OF 130 CARS. THERE THE RATES ARE: 75¢ FOR THE FIRST HALF HOUR, 25¢ FOR THE NEXT HALF HOUR, AND 25¢ FOR EACH ADDITIONAL HOUR WITH NO LIMIT. THEIR NIGHTLY RATES ARE $1.00, WITH $1.50 THE RATE FOR SATURDAY EVENINGS.

ANOTHER THING TO CONSIDER IN PARKING RENTAL IS THAT PHENOMENON CALLED BREAKAGE. THIS IS THE EXTRA RENTAL OBTAINED FOR A SPACE WHEN A CAR LEAVES BEFORE THE PERIOD IT HAS TO PAY FOR IS UP, AND ANOTHER CAR COMES IN AND PAYS FOR THAT SAME PERIOD.

IN SOME GARAGES, SUCH AS THE PARK-O-MAT GARAGE IN WASHINGTON, A TURNOVER OF 3.9 WAS ACHIEVED DURING OFFICE HOURS ALONE. THIS GARAGE, 18 LEVELS, 2 LANES, 4 CARS PER LEVEL COST $2,000 PER SPACE. $2.00 PER DAY OR $730.00 PER YEAR PER CAR SPACE WAS TAKEN FOR THE AVERAGE RENT PER SPACE. THE TOTAL MANAGEMENT COSTS WERE TAKEN TO BE $10.00 PER CAR PER MONTH.

D. OFFICE BUILDING

AIR-CONDITIONED OFFICE SPACE CAN BE BUILT AT $2.00

Year 1951 TABLE 4 - CITY AVERAGES - Cents per Square Foot

CITY	NEW YORK		
Number of Buildings	9	9	9
Building Rentable Area	4,617,099		
Office Rentable Area		4,500,858	
Office RENTED Area			4,495,211
ACCOUNT	**Building Total**	**Office Total**	**Office Rented**
A1 Cleaning	57.8 (7)	59.5 (7)	59.6 (7)
A2 Electric System	8.2 (7)	8.5 (7)	8.5 (7)
A3a Heating	11.0 (7)	10.9 (7)	10.9 (7)
A3b Air Cond-Ventilating	- -	- -	- -
A4 Plumbing System	3.4 (7)	3.4 (7)	3.4 (7)
A5 Elevators	32.0 (7)	33.3 (7)	33.3 (7)
A6 Genl Expense-Office	20.4 (7)	20.6 (7)	20.7 (7)
Genl Expense-Bldg.	16.1 (7)	16.1 (7)	16.1 (7)
TOTAL OPERATING	138.3 (9)	140.2 (9)	140.4 (9)
B1 Tenant Alterations	9.3 (4)	9.6 (4)	9.6 (4)
B2 Repairs-Maintenance	33.0 (8)	33.7 (8)	33.7 (8)
B3 Tenant Decorating	5.1 (6)	5.2 (6)	5.2 (6)
TOTAL CONSTRUCTION	40.0 (8)	40.8 (8)	40.8 (8)
TOTAL A and B	177.4 (8)	179.6 (8)	179.7 (8)
C1a Fire Insurance	.7 (1)	.7 (1)	.7 (1)
C1b Insurance (Other)	3.3 (4)	3.3 (4)	3.3 (4)
C2a Prop Taxes-Land	13.5 (4)	8.6 (4)	8.6 (4)
Prop Taxes-Bldg	33.5 (4)	33.2 (4)	33.2 (4)
C2b Pers Prop Assessment	4.4 (2)	4.5 (2)	4.5 (2)
C3 Depreciation	34.5 (4)	34.0 (4)	34.0 (4)
TOTAL FIXED CHARGES	88.2 (4)	82.5 (4)	82.5 (4)
TOTAL EXPENSE (A B and C)	257.9 (4)	255.1 (4)	255.1 (4)
NET (BEFORE CAP CHARGES)	122.9 (2)	- -	- -
Office Rental Income		464.9 (1)	489.3 (1)
Store Rent (Store Area)	531.1 (1)		
Total Rental Income	354.8 (3)		
Miscellaneous Income	1.9 (1)		
TOTAL INCOME	356.0 (3)		
Store Area - M Sq Ft	77 (5)		
Lot Area - M Sq Ft	292 (8)		
Operating Ratio-%	64.1 (2)		
Fire Ins Rate-$100-¢	4.0 (1)		
Bad Debt Loss	0 (2)		
Avg Sq Ft per Person	125.1 (6)	124.8 (6)	124.8 (6)
Avg Office Vacancy %			.1 (9)

* Includes Alterations and Decorating in Non-Rentable Areas
() Indicates Number of Buildings Giving this Information

PER CUBIC FOOT. THIS FIGURE IS USED FOR GROSS RENT OF THE SPACE ONLY, AND A GROSS NET RENT OF $6.00 PER SQUARE FOOT IS A GOOD AVERAGE. GROSS NET INCLUDES ALL NET RENTABLE AREAS, PLUS CORRIDORS AND PLUS OTHER AREAS SUCH AS REST ROOMS ON A PARTICULAR FLOOR. THE ONLY AREAS THAT ARE NOT CONSIDERED GROSS RENT AREAS ARE ELEVATOR SHAFTS, ACCESS STAIRWAYS AND ELECTRICAL CLOSETS. AT CERTAIN TIMES, JANITOR'S CLOSETS ARE CONSIDERED PART OF THE GROSS NET AREA, AT OTHER TIMES, THEY ARE NOT. ACCORDING TO THE 1951 <u>OFFICE BUILDING EXPERIENCE EXCHANGE REPORT</u> PUT OUT BY THE NATIONAL ASSOCIATION OF BUILDING OWNERS AND MANAGERS OF CHICAGO, OPERATING COSTS AVERAGED THROUGH NINE BUILDINGS IN NEW YORK CITY SUBMITTING INFORMATION TO THE SOCIETY WAS $1.40 PER SQUARE FOOT OF TOTAL OFFICE AREA. IN THE OPINION OF AN OFFICIAL IN ROCKEFELLER CENTER, HOWEVER, THIS FIGURE FOR 1952 WAS ONLY $1.04 THERE, BECAUSE OF GOOD BUILDING DESIGN AND GOOD MANAGEMENT. THE REPORT'S TOTAL EXPENSES, AS CAN BE SEEN ON THE ACCOMPANYING ILLUSTRATION OF TOTAL OF OPERATING CONSTRUCTION AND FIXED CHARGES CAME TO $2.55 PER SQUARE FOOT AND MADE FOR AN OPERATING RATIO OF 64%. I AM THEREFORE, UTILIZING A 60% OPERATING RATIO UPON A NET FIGURE ALLOWING FOR 5% VACANCY IN THE OFFICE STRUCTURE AS FAIR ESTIMATE OF MANAGERIAL COSTS. THIS SAME FIGURE OF $2.00 PER CUBIC FOOT WAS USED FOR THE STORES, RESTAURANTS, NIGHT CLUBS, ETC. ADJOINING THE GALLERY AREA. THE RENTAL

FIGURES WERE THOSE QUOTED PREVIOUSLY BY ROCKEFELLER CENTER. A 5% VACANCY RATIO WAS ALSO USED AS WAS MANAGERIAL COST OF 60% ON NET RENT.

E. HOTEL

FOR THE HOTEL FINANCING, A CONSTRUCTION FIGURE OF $15,000 PER ROOM ALL INCLUSIVE FOR LOBBIES, PUBLIC SPACES, CIRCULATION, ETC. WAS USED. THIS IS A FIGURE BASED ON HOTEL CONSTRUCTION COSTS IN THE UNITED STATES WITHIN THE PAST FEW YEARS. TO GET THE NIGHTLY RENTAL, THE FOLLOWING METHOD WAS USED: IT IS ACCEPTED IN HOTEL CIRCLES THAT 65% RENTAL OF HOTEL ROOMS IS THE BREAK-EVEN POINT, AND 85% OCCUPANCY IS A GOOD OPTIMUM RENTAL. THUS, 20% OF THE ROOMS PROVIDE THE PROFIT. IF ONE WANTS A 20% PROFIT ON THE EQUITY, ONE CAN QUICKLY COME TO AN EQUATING OF THE EQUITY WITH THE NECESSARY RETURN PER YEAR OR $5,000 PER ROOM. IN A 500-ROOM HOTEL, THIS IS AN AVERAGE OF $13.70 A NIGHT, OR $12.50 FOR THE SMALLER NORTHERN ROOMS, BOTH BEDROOM AND LIVING ROOM, $14.00 A ROOM FOR THE SOUTHERN BEDROOM AND $15.75 A ROOM PER NIGHT FOR THE SOUTHERN LIVING ROOM WITH ITS KITCHENETTE. THE RENTS ARE CONSIDERED TO BE QUITE REASONABLE FOR A LUXURY HOTEL IN NEW YORK SINCE AN ORDINARY, SMALLISH, DOUBLE BEDROOM AT THE WALDORF ASTORIA RENTS FOR $16.00 A NIGHT.

THIS IS EXCLUSIVE OF PROFIT FROM THE PUBLIC ROOMS OF THE HOTEL JUST AS IN FIGURING RENTALS FOR THE COMMERCIAL SPACES AVERAGE RENTALS WERE TAKEN AND NOT THE

OPTIMUM REALIZABLE RENTALS THAT SOMETIMES OCCUR. FOR INSTANCE, IT IS QUITE COMMON IN CASES OF RESTAURANTS, NIGHT CLUBS AND EVEN STORES TO GIVE LEASES THAT HAVE MINIMUMS SLIGHTLY UNDER THE USUAL FIGURE AND THEN ABOVE THIS, GET A PERCENTAGE OF THE TAKE.

F. PROJECT YIELD

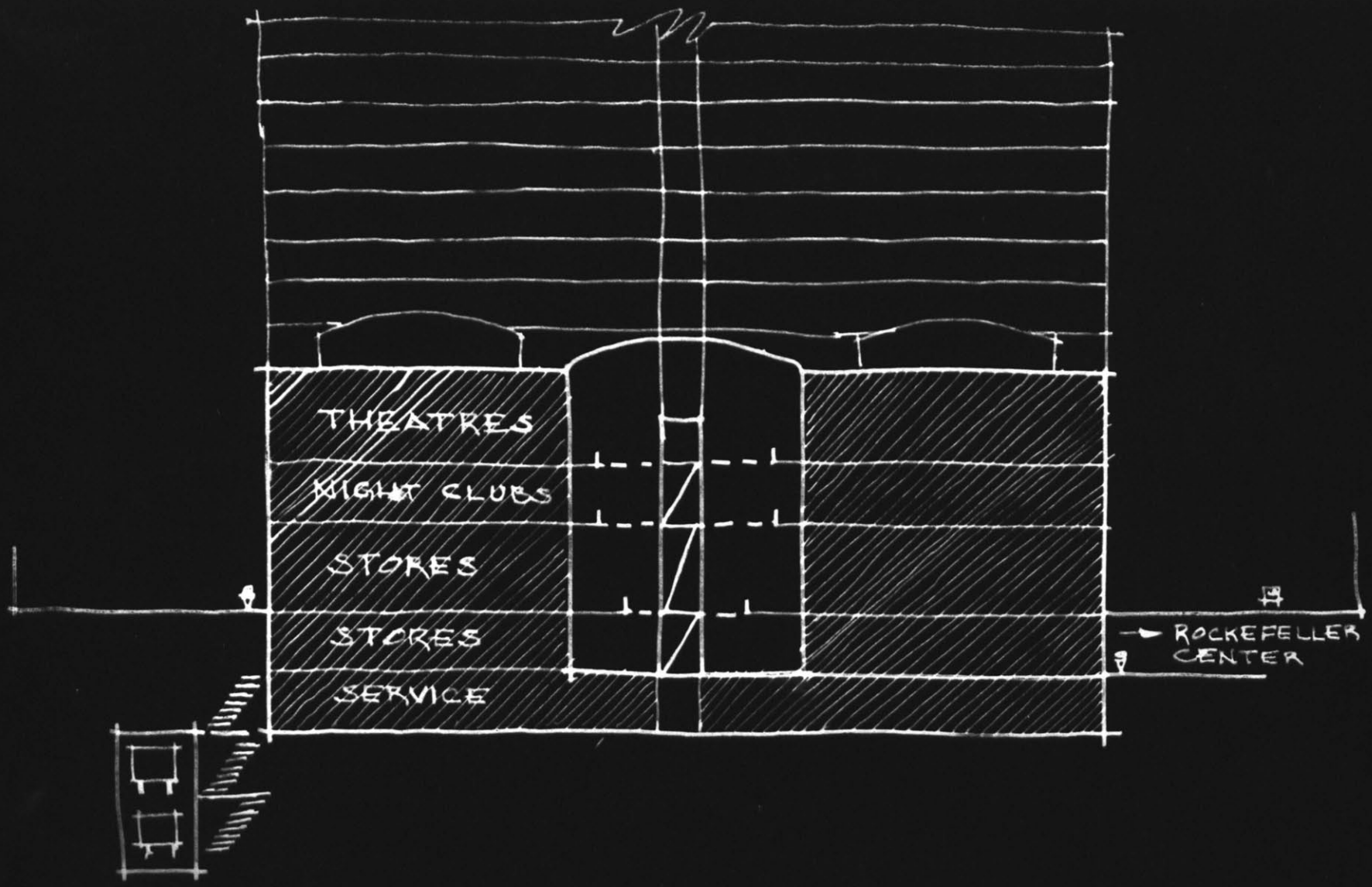
FROM ALL THESE FIGURES, A TOTAL CONSTRUCTION COST OF $33,491,000 WAS OBTAINED. THE ANNUAL RENT, LESS VACANCY RATIOS (5% FOR THE OFFICE AND STORES, VACANCY RATIO INCLUDED IN THE AVERAGE GARAGE FIGURE, AND WITH A 15% VACANCY RATIO -- THE 85% FIGURE MENTIONED BEFORE - IN THE HOTEL). ON THIS SORT OF REAL ESTATE PROPOSITION IN NEW YORK, THERE IS USUALLY A 4½% MORTGAGE, FOR 66-2/3% OF CONSTRUCTION COST. THIS WOULD REQUIRE AN EQUITY OF $11,164,000. WITH 2% AMORTIZATION PER YEAR AND 4½% INTEREST, THIS WOULD COME TO $1,451,000.

ONE SYSTEM OF FIGURING THE LAND COSTS IS TO ALLOW FOR ASSEMBLAGE BY AN INDIVIDUAL OF THE 58 SEPARATE PARCELS IN THE BLOCK. THE TOTAL ASSESSED VALUATION OF $11,233,000 IS THEN INCREASED BY 15% FOR LAND ACQUISITION COSTS AND A TOTAL COST OF $13,000,000 IS ARRIVED AT. A LAND RENT OF 5½% PER YEAR IS CONSIDERED AN EQUITABLE RETURN FOR THE LAND INVESTOR. THE TAXES ON THE LAND ARE OF COURSE FIGURED UNDER MANAGERIAL COSTS AS FIXED CHARGES. THIS ANNUAL LAND RENT WOULD COME TO $715,000, GIVING AN ANNUAL TOTAL MANAGERIAL COST OF $7,351,000 OR A

$2,416,000 MINIMUM ANNUAL NET RETURN. THIS IS A RETURN ON THE EQUITY OF 21.6% PER YEAR MINIMUM, EXCLUSIVE OF THE POSSIBLE ADDITIONAL RENT ACCRUING THROUGH PERCENTAGE DEALS, RENTAL OF PUBLIC SPACES, AND HIGHER RATIOS OF OCCUPANCY THAN THE VACANCY RATIOS FIGURED ON. THESE FIGURES WERE CHECKED BY VARIOUS FINANCIAL EXPERTS IN NEW YORK AND, ALTHOUGH EXCEPTION WAS TAKEN TO FIGURES AT CERTAIN POINTS, THE TOTAL OVERALL PICTURE WAS AGREED TO BE ACCURATE AND HIGHLY FAVORABLE FOR INVESTMENT.

PART FOUR

DESIGN ASSUMPTIONS


THEATRES
NIGHT CLUBS
STORES
STORES
SERVICE
ROCKEFELLER CENTER

PART FOUR

DESIGN ASSUMPTIONS

SINCE IT WAS EASILY APPARENT THAT THE HIGHEST ECONOMIC GOODS WERE THOSE OF THE COMMERCIAL UTILIZATIONS OF THE GROUND FLOOR, THE CONCOURSE LEVEL, AND THE MEZZANINE FLOOR, IT WAS DECIDED TO CREATE AN ENVELOPE OF THREE FLOORS TO COVER THE ENTIRE BLOCK AND THEREBY GET THE OPTIMUM RENTAL THROUGH THE OPTIMUM UTILIZATION. ALL OTHER ACTIVITIES WOULD HAVE TO OCCUR EITHER ABOVE OR BELOW THIS.

IN ORDER TO INCREASE THE WORTH OF THESE STORES, RESTAURANTS, ETC. IT WAS DEEMED ADVISABLE TO BREAK THE BLOCK INTO SMALLER PORTIONS BY SOME METHOD, AND TO INCREASE THEREBY THE VIRTUAL STREET FRONTAGE. IT WAS DECIDED THAT A GOOD PLACE TO BREAK THE BLOCK WAS 300 FEET FROM 5TH AVENUE. THIS IS IN LINE WITH ROCKEFELLER PLAZA, WHICH RUNS FROM 48TH STREET TO 51ST STREET AND

WHICH IS CARRIED THROUGH THE ESSO BUILDING BY ITS CIRCULATION FROM 51ST TO 52ND STREET. FURTHERMORE, ON 53RD STREET, ALMOST DIRECTLY OPPOSITE, IS THE ENTRANCE TO THE MUSEUM OF MODERN ART. THUS, A GALLERY THROUGH THE BLOCK AT THIS POSITION WOULD SERVE TO TIE THE MUSEUM OF MODERN ART WITH ROCKEFELLER CENTER AND IN EFFECT EXTEND ROCKEFELLER PLAZA FOR PEDESTRIANS. THE CONCOURSE STREETS OF ROCKEFELLER CENTER ALSO EXTEND TO THE ESSO BUILDING AND THEREFORE COULD COMMUNICATE WITH THE CONCOURSE LEVEL OF THIS BUILDING AT THIS POINT. BY PUTTING ANOTHER GALLERY THROUGH THE CENTER OF THE BLOCK, PARALLEL WITH 52ND AND 53RD STREETS, ONE COULD INCREASE THE STREET FRONTAGES OF STORES IN THIS PORTION TWO-FOLD. A LARGE AIR-CONDITIONED GALLERY SPACE WOULD HAVE THE ADVANTAGES, OVER OUTDOOR SPACE LIKE ROCKEFELLER PLAZA, OF BEING TEMPORATE IN SUMMER AND WINTER. IT WOULD BE A PLACE WHERE PEOPLE COULD BE COMFORTABLE YEAR ROUND, - REST MOMENTARILY, MEET FRIENDS, SPEND TIME RELAXING AND LOOKING IN THE STORES. I AM NOT TRYING TO MINIMIZE THE DELIGHTFUL EFFECT OF ROCKEFELLER PLAZA WITH ITS SKATING RINK IN WINTER AND FOUNTAIN IN SUMMER, BUT IT WILL BE ADMITTEB BY ALL THAT IN THE WINTER IT IS ONE OF THE COLDEST SPOTS IN NEW YORK CITY, THE WIND BEING FUNNELED BY THE BUILDINGS, AND IN THE SUMMER, IT IS EXTREMELY HOT. IF SUCH A SPACE WERE TO BE COVERED OVER AND AIR-CONDITIONED, IT COULD BE FULLY ENJOYED BY PEOPLE IN WINTER AND SUMMER AS WELL AS IN SPRING AND FALL.

IN ADDITION, BY HAVING AN AIR-CONDITIONED STREET IN BOTH DIRECTIONS, PEOPLE WOULD BE ENCOURAGED TO USE THE CENTER OF THE BLOCK AS A THOROUGHFARE TO GET OUT OF THE RAIN, ETC. AND THEREFORE LOOK INTO THE STORES WHILE PASSING THROUGH. EVEN IF THE BUILDING WERE SET BACK ONE BAY AT THE GROUND LEVEL ALL THE WAY AROUND TO PROVIDE WEATHER PROTECTION, THIS WOULD NOT BE NEARLY AS EFFECTIVE AS THE CENTRAL GALLERY FOR WEATHER PROTECTION OR FOR WINDOW SHOPPING. ALSO THE GALLERY COULD CREATE A PLEASANT YEAR ROUND PLACE OF ASSEMBLAGE WITH CAFES AND THE LIKE.

THE NIGHT CLUBS ON 52ND STREET, WHICH WOULD HAVE TO BE PARTIALLY DEMOLISHED FOR THIS PROJECT, COULD BE RELOCATED IN THIS GALLERY AT THE MEZZANINE LEVEL WHERE THEY WOULD NOT HAVE TO PAY AS HIGH RENTS AS ON THE GROUND LEVEL. THEY COULD BE ORGANIZED INTO A VERY PLEASANT AND EXCITING ATMOSPHERE WHICH WOULD MAKE USE OF THE LIFE OF THE GALLERY AND GIVE IT A LIFE OF ITS OWN.

IT WAS NOT DEEMED ADVISABLE TO MAKE PEOPLE TAKE MORE THAN TWO FLIGHTS IN AN ESCALATOR TO REACH THE THEATRES. THE THEATRES COULD NOT BE LOCATED BELOW GROUND BECAUSE OF THE TURN OF THE SUBWAY UNDER THE NORTHWEST CORNER OF THE BLOCK, BUT BY LOCATING THEM TWO FLOORS ABOVE GROUND, ABOVE THE MEZZANINE LEVEL, AND SERVED BY THE SAME ESCALATORS THAT SERVE THE MEZZANINE AND THE

CONCOURSE LEVEL, ALL THESE ELEMENTS WOULD BE TIED TOGETHER WITH THE MEDIUM OF THE GALLERY SERVING TO INTEGRATE THE WHOLE DESIGN.

THE THEATRES WERE DETERMINED TO BE THE TWO SIZES MENTIONED BEFORE, 1200 SEATS FOR STRAIGHT DRAMA AND 1800 SEATS FOR MUSICALS. ON THEIR THIRD LEVEL, THE THEATRES WOULD HAVE COMMUNICATION BETWEEN EACH OTHER, OUTDOOR GARDENS, AND THE POSSIBILITY OF ENJOYING THE SIGHTS OF THE GALLERY. THEY WOULD HAVE READY ACCESS TO THE NIGHT CLUBS AS WELL AS TO THE MAIN FLOOR, FOR AFTER THEATRE PARTIES.

THE LOBBIES FOR THE HOTEL AND THE OFFICE BUILDING COULD ALSO BE OFF THIS GALLERY. IT WAS NECESSARY TO LOCATE THE OFFICE BUILDING AS CLOSE TO 5TH AVENUE AS POSSIBLE FOR MANY REASONS, ONE OF WHICH - AND NOT TO BE MINIMIZED - WAS THE NECESSITY FOR HAVING A 5TH AVENUE ADDRESS FOR THE TENANTS OF THE OFFICE BUILDING. IT WAS THEREFORE LOCATED ON THE 5TH AVENUE SIDE OF THE MAIN GALLERY. ITS CIRCULATION HAS TO BE ENTIRELY SEPARATE FROM THE OTHER ACTIVITIES OF THE BLOCK.

IT WAS NECESSARY TO MAKE THE GARAGE AN ENTIRELY AUTOMATIC STRUCTURE TO PUT THE AMOUNT OF MONEY EXPENDED ON LABOR WAGE COSTS AT A MINIMUM, TO

DECREASE THE AREA REQUIRED, AND TO LOWER THE TIME NECESSARY FOR PARKING CARS. IT WAS ALSO ADVISABLE TO LOCATE THIS GARAGE SO THAT PEOPLE COULD DRIVE IN ON ONE STREET AND DRIVE OUT ON ANOTHER, CREATING SMOOTH AND UNCONGESTED FLOW. ACCESS ONTO THE AVENUES WAS PROHIBITED BY THE BUILDING CODE.

THE HOTEL SHOULD BE LOCATED WITH ACCESS TO THE GALLERY AND THE STREET AND WITH ITS CIRCULATION ENTIRELY SEPARATE FROM THE OTHER ACTIVITIES. ITS PUBLIC ROOMS COULD BE LOCATED AT ITS BASE, BUT ABOVE THE STREET WITH ONLY ITS LOBBY AND SIMILAR FUNCTIONS REQUIRED TO BE ON THE STREET LEVEL.

PART FIVE

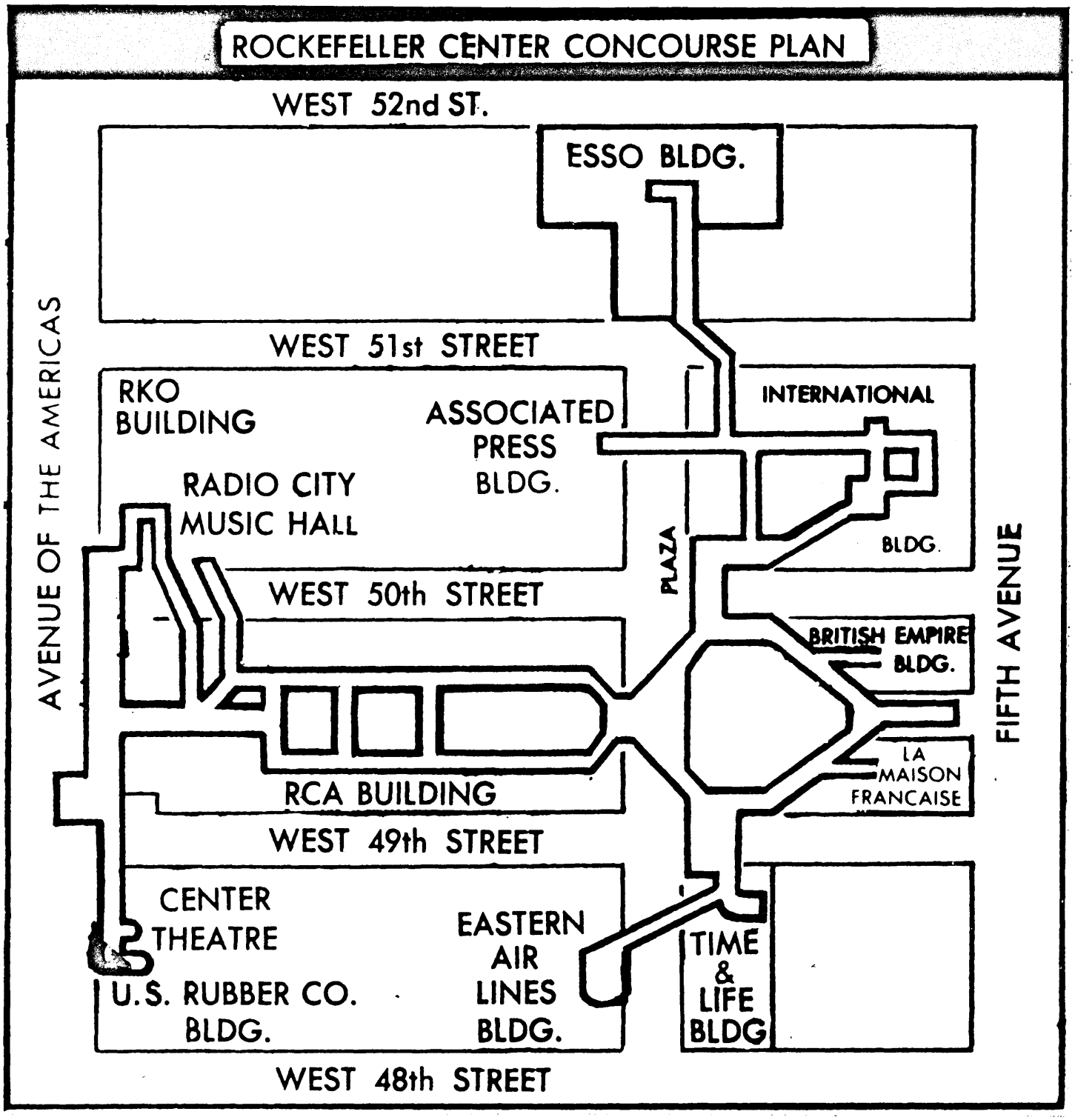
DESCRIPTION OF THE DESIGN

PART FIVE

DESCRIPTION OF THE DESIGN

A. THE GALLERY AND STORES

A GALLERY, 84 FEET WIDE, THE MAIN GALLERY, WAS CREATED BEGINNING 300 FEET WEST OF 5TH AVENUE. THIS GALLERY RISES THE FULL HEIGHT OF THE LOWER STRUCTURE, AND EXTENDS DOWN ONE FLOOR INTO THE CONCOURSE LEVEL WHERE THE FOUNTAIN AREA IS LOCATED. THE MAIN GALLERY IS GLASS ROOFED. IN ADDITION TO THIS, A SECONDARY GALLERY RUNS FROM THE MAIN GALLERY WESTWARD IN APPROXIMATELY THE CENTER OF THE BLOCK TOWARD THE GARAGE AT THE 6TH AVENUE END. THIS SECONDARY GALLERY CONTAINS TWO ESCALATORS RISING TO THE MEZZANINE LEVEL AND THE THEATRE LEVEL ABOVE AND TO THE SUBWAY LEVEL BELOW. PORTIONS OF THIS GALLERY ARE EXPOSED TO THE SKY WITH GLASS ROOFS, OTHER LOWER PORTIONS ARE COVERED OVER BY THE BOTTOM OF THE THEATRE AUDITORIUMS. THE GARAGE, TO BE DESCRIBED LATER, IS ON THE WESTERN END OF THE SECONDARY GALLERY WITH ACCESS FROM IT AND FROM THE STREETS.


ROCKEFELLER CENTER CONCOURSE PLAN
WEST 52nd ST.
ESSO BLDG.
WEST 51st STREET
RKO BUILDING
ASSOCIATED PRESS BLDG.
INTERNATIONAL
RADIO CITY MUSIC HALL
BLDG.
PLAZA
WEST 50th STREET
BRITISH EMPIRE BLDG.
AVENUE OF THE AMERICAS
FIFTH AVENUE
LA MAISON FRANCAISE
RCA BUILDING
WEST 49th STREET
CENTER THEATRE
EASTERN AIR LINES BLDG.
TIME & LIFE BLDG
U.S. RUBBER CO. BLDG.
WEST 48th STREET

FROM THE MAIN GALLERY TO THE 5TH AVENUE SIDE OF THE BLOCK EXISTS A 126 FOOT WIDE THROUGHWAY SPANNED BY COLUMNS AND WITH SHOPS SITUATED WITHIN THIS AREA IN VARIOUS FREE FORMS INDEPENDENT OF THE COLUMNS. AT THE SIDES OF THIS PORTION OF THE BLOCK ARE 42-FOOT DEEP STORES RUNNING ALONG 52ND AND 53RD STREETS FROM 5TH AVENUE TO A DISTANCE OF 210 FEET WEST OF 5TH AVENUE. IN THE REMAINING PORTION BETWEEN THIS AREA AND THE MAIN GALLERY THERE ARE TWO ADDITIONAL ESCALATORS AND THE LOBBY OF THE OFFICE BUILDING.

ON THE NORTH SIDE OF THE REMAINING PORTION OF THE BLOCK, WESTWARD OF THE GALLERY, IS FIRST LOCATED THE HOTEL LOBBY, THEN ACCESS TO THE HOTEL, MORE SHOPS, THE SERVICE ENTRANCE FOR THE ENTIRE BLOCK AND MORE SHOPS BEYOND THIS POINT. TO THE SOUTH, ON 52ND STREET IS A LARGE AREA TO BE UTILIZED BY SHOPS. THIS AREA TO THE NORTH IS 63 FEET WIDE, TO THE SOUTH, 84 FEET WIDE. THE HEIGHT OF THE STORES OF THAT GROUND FLOOR LEVEL IS 21 FEET, FLOOR TO FLOOR. THIS WOULD PERMIT ERECTION OF BALCONIES WITHIN THE SHOP IF SO DESIRED BY THE TENANT.

THE CONCOURSE LEVEL, 13 FEET BELOW GROUND LEVEL, HAS AN ENTRANCE FROM THE SUBWAY AT THE NORTHEAST END OF THE BLOCK. THERE IS ALSO AN ENTRANCE UNDER THE MAIN GALLERY AT THE SOUTH END CONNECTING WITH THE CONCOURSE LEVEL OF ROCKEFELLER CENTER ITSELF. THIS FLOOR IS

DEVOTED TO SHOPS OF ALL TYPES AND ALSO HAS ACCESS BY THE FOUR ESCALATORS TO THE GROUND FLOOR. IN THE MAIN GALLERY PORTION, THERE IS A LARGE LANDSCAPED FOUNTAIN AREA.

BELOW THIS LEVEL AT THE SUB-BASEMENT, THERE IS A LARGE, ALMOST THE ENTIRE SIZE OF THE BLOCK, FLOOR GIVEN OVER TO THE SERVICE REQUIREMENTS OF THE ENTIRE SYSTEM OF THE BUILDING. MECHANICAL EQUIPMENT, INCLUDING AIR-CONDITIONING, STORAGE, AND SERVICE STREETS FOR THE BUILDING NEEDS ARE HOUSED IN THIS AREA.

THE MEZZANINE FLOOR, 21 FEET ABOVE THE GROUND LEVEL AND 13 FEET IN TOTAL HEIGHT, IS REACHED BY THE FOUR ESCALATORS AND HAS, IN ITS SOUTH AND EASTERN PORTIONS, LARGE AREAS FOR MANY PURPOSES - SUCH AS NIGHT CLUBS, RESTAURANTS, STORES, ETC. THE IDEA IN CREATING THIS FLOOR WAS TO PROVIDE AN AREA WHERE THE NIGHT CLUBS DESTROYED ON 52ND STREET COULD BE RELOCATED IN A WELL INTEGRATED ATMOSPHERE. THEY HAVE LONG CIRCULATION STREETS LOOKING DOWN ON THE SECONDARY GALLERY AND A BRIDGE CROSSING THE MAIN GALLERY. AT THE NORTHWESTERN PORTION OF THE BLOCK, WE HAVE UNDER-STAGE AREAS AND CIRCULATION AND SERVICE FOR THE HOTEL. THE EASTERN END ALSO HOUSES THE UNDER-STAGE AREA FOR THE LARGER THEATRE.

B. THE THEATRES

THE FINAL LEVEL IN THE MAIN AND LOW BLOCK OF THE COMPLEX IS THE THEATRE LEVEL. THIS IS 34 FEET ABOVE GROUND AND HOUSES FOUR THEATRES, THREE FOR DRAMATIC PRESENTATIONS NOT REQUIRING MUSIC, AND ONE FOR MUSICAL ENTERTAINMENT. PEOPLE REACHING THIS LEVEL WOULD GET OFF THE ESCALATORS AT ANY ONE OF FOUR POINTS AND COULD CIRCULATE FREELY TO ANY ONE OF THE OTHER THEATRES. THERE ARE TWO OUTDOOR GARDENS BETWEEN THE THREE SMALLER THEATRES BUT THE REST OF THE CIRCULATION IS ENTIRELY ENCLOSED FROM THE ELEMENTS. THE LARGE GALLERY IS COMPLETELY OPENED INTO THE CIRCULATION AREA WITH A BRIDGE ACROSS IT AT ONE END FOR PEOPLE TO COMMUNICATE BETWEEN THE THEATRES AND THE ESCALATORS.

THE AUDITORIUMS HAVE SEATING IN THE CONTINENTAL MANNER WITH AISLES AT THE SIDES ONLY, AND ACCESS ENTIRELY FROM THE SIDES, AS WOULD BE PERMITTED IN THE REVISIONS TO THE BUILDING CODE NOW BEFORE THE CITY COUNCIL. SEATS ARE 42 INCHES BACK-TO-BACK, AND IN THE SMALLER THEATRE, THERE ARE APPROXIMATELY 750 PEOPLE ON THE ORCHESTRA FLOOR AND 450 PEOPLE IN THE BALCONY. THERE IS A LARGE AMBULATORY ON THREE SIDES OF THE AUDITORIUM, AND BARS, REST ROOMS, CLOAK ROOMS AND THE LIKE ARE HOUSED IN A BROAD STRIP BEHIND THE THEATRES. ACCESS TO THE AUDITORIUM IS BY MEANS OF STAIRWAYS AND DOORS APPROXIMATELY 12 FEET ON CENTER. THIS WAS DICTATED

BY ONE OF THE REGULATIONS IN THE PROPOSED CODE AMENDMENTS WHICH REQUIRE THAT DOORS SHALL NOT BE MORE THAN 5½ FEET APART WHEN CONTINENTAL SEATING IS USED. THUS, A DOUBLE DOOR SERVES USUALLY THREE ROWS OF SEATS. THE LEVEL OF THE AMBULATORY IS EQUATED WITH THE MIDDLE ROWS OF THE THEATRE. ON GOING THROUGH A DOOR IN THE AMBULATORY TO THE FRONT OF THE ORCHESTRA, THERE IS A FLIGHT OF STEPS LEADING DOWN TO THE LEVEL OF THE ROWS. TOWARD THE BACK OF THE ORCHESTRA, THERE ARE FLIGHTS OF STEPS RUNNING UP TO THE BACK ROWS. AN EXPOSED STAIRWAY AT EITHER SIDE OF THE REAR PORTION - WHICH IS DEVOTED TO BARS, WASH ROOMS, CHECK ROOMS AND THE LIKE - LEADS UP TO THE BALCONY WHERE A SIMILAR SYSTEM OF ENTERING IS REPEATED.

THE STRUCTURAL PROSCENIUM OPENING IS 42 FEET WITH AN EFFECTIVE PROSCENIUM OPENING OF 30 FEET PLANNED. THUS, THE STAGE HOUSE ITSELF IS 63 FEET DEEP, 126 FEET WIDE, AND 90 FEET HIGH, A RATIO OF AN APPROXIMATE EFFECTIVE DEPTH OF TWO TIMES THE WIDTH THE PROSCENIUM OPENING, A STAGE WIDTH THREE TIMES THE WIDTH OF THE PROSCENIUM OPENING AND A CLEAR STAGE HOUSE HEIGHT THREE TIMES THE WIDTH THE PROSCENIUM OPENING. DRESSING ROOMS ARE LOCATED UPON BOTH SIDES OF THE STAGE. IN BETWEEN THE STAGE HOUSES ARE EGRESS EMERGENCY STAIR-

WAYS TO THE STREET AND ACCESS, SERVICE, ETC. FOR THE HOTEL ABOVE.

THE LARGE THEATRE HAS AN AMBULATORY EXTENDING ENTIRELY AROUND THE AUDITORIUM AND STAGE HOUSE BLOCK, AND ENABLES PATRONS TO MAKE A CIRCUIT OF THE ENTIRE BUILDING DURING INTERMISSIONS. SERVICES ARE LOCATED IN THE BLOCK BEHIND THE AUDITORIUM WHERE ACCESS TO THE OFFICE BUILDING IS ALSO LOCATED.

ONE IS ABLE TO LOOK FROM THE LOBBY OF THIS LARGER THEATRE DOWN INTO THE MAIN GALLERY AND ACROSS INTO THE LOBBY OF THIS LARGER THEATRE DOWN INTO THE MAIN GALLERY AND ACROSS INTO THE LOBBY OF ONE OF THE OTHER SMALL THEATRES. FROM EACH SMALL THEATRE, ONE IS ABLE TO LOOK INTO THE SMALLER GALLERY AND ACROSS THE OPEN GARDEN INTO THE LOBBY OF ANOTHER SMALL THEATRE. ABOVE THIS MAIN 55 FOOT BLOCK, WHICH COVERS ALMOST THE ENTIRE AREA OF THE LOT EXCEPT FOR THE WESTERN GARAGE END, EMERGE THE TOPS OF THE AUDITORIUMS, THE STAGE HOUSES, AND THE OFFICE BUILDING AND HOTEL.

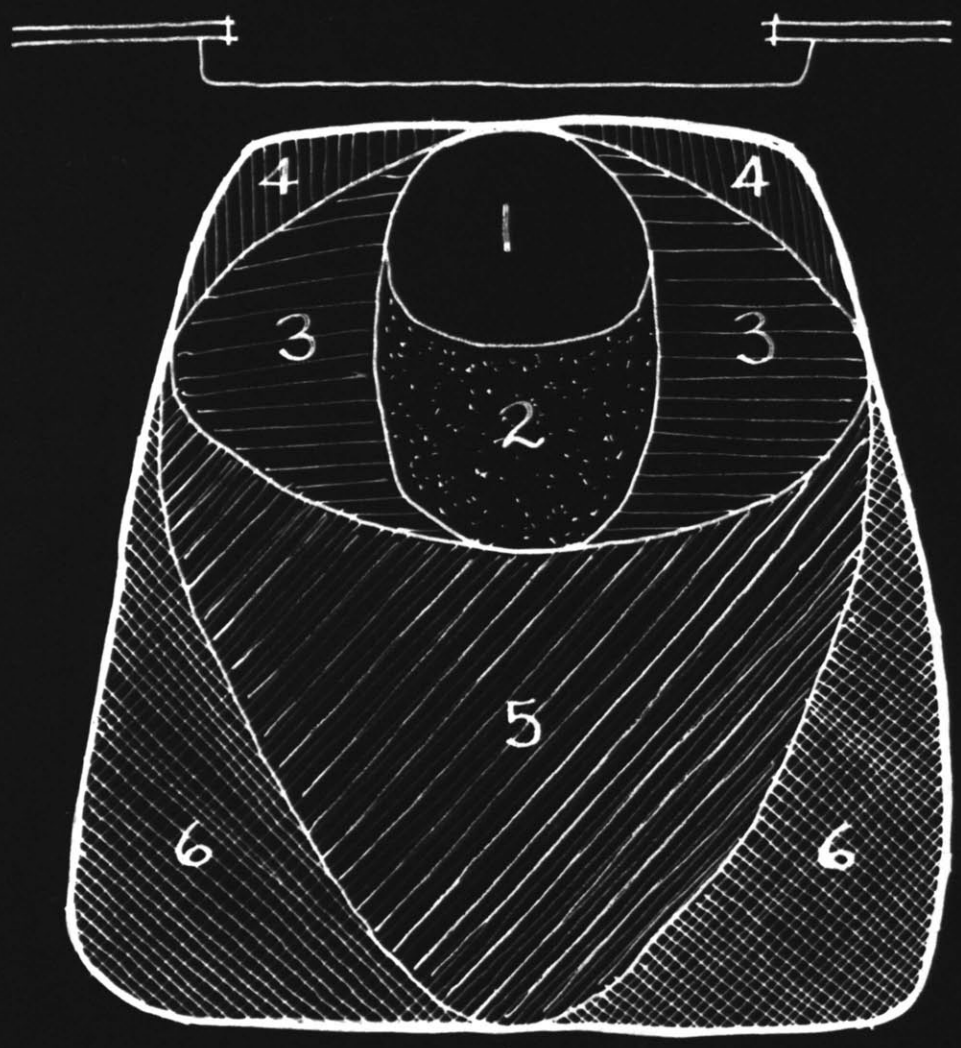
THE PROSCENIUM OPENING OF THE LARGER MUSICAL THEATRE WOULD BE A STRUCTURAL OPENING OF 52 FEET, 6 INCHES. THE STAGE HOUSE IS 157 FEET, 6 INCHES WIDE BY 84 FEET DEEP, AND 105 FEET CLEAR HEIGHT. ALL AUDITORIUMS ARE SUPPORTED BY A HEXAGONAL SYSTEM WITH THE PROSCENIUM

OPENING DETERMINING ONE SIDE OF THE HEXAGON.

IN THE DESIGN OF THE THEATRES, THE DESIRES OF THE AUDIENCE, THE OWNER, THE SIGHT-LINE REQUIREMENTS, STRUCTURE, AND ACOUSTICAL AND LIGHTING REQUIREMENTS ARE ALL FACTORS THAT HAVE TO BE CONSIDERED AND GIVEN RELATIVE WEIGHTING.

AUDIENCE COMFORT REQUIRES WIDE SEATS, LARGE SPACING BACK-TO-BACK, EASE OF EXIT AND ACCESS, CLOSENESS TO THE STAGE WITH A 75 FOOT MAXIMUM FOR DRAMATIC THEATRES AND 125 FOOT MAXIMUM FOR MUSICAL THEATRES FOR PROPER VIEWING OF FACIAL AND BODILY GESTURES ON THE STAGE. SIGHT-LINES WOULD DETERMINE THE RELATIVE SEATING OF THE PEOPLE WITHIN THIS MAXIMUM DISTANCE AND ACOUSTICS, TOO, WOULD DETERMINE THE SHAPING OF THE AUDITORIUM.

AS FAR AS PEOPLE'S SEATING DESIRES ARE CONCERNED, IT IS QUITE WELL KNOWN THAT EVERYONE WANTS A SEAT IN THE THIRD ROW CENTER OF THE ORCHESTRA. ONE ADVANTAGE FOR THE OWNER ACCRUING TO CONTINENTAL SEATING VERSUS TRADITIONAL AISLE SYSTEMS IS THAT BOX OFFICE ATTENDANTS CAN SAY THAT IN EVERY CASE THE THEATRE SEATS ARE IN THE CENTER SECTION WHEN THEY HAVE CONTINENTAL SEATING. THERE ARE NO SEATS IN THE SIDE PORTIONS BECAUSE THERE ARE NO SIDE PORTIONS.



AUDIENCE SEATING POSITION PREFERENCES

CONTINENTAL SEATING GIVES A FEELING OF COHERENCE AND MUTUAL CONVIVIALITY TO AN AUDIENCE, BESIDES ITS FUNCTIONAL ASPECT OF PERMITTING MUCH SPEEDIER EGRESS IN CASE OF NECESSITY.

THE SECOND FAVORITE LOCATION IS THE CENTRAL PART OF THE AUDITORIUM, WITH THE CENTRAL SIDE PORTIONS THE THIRD MOST DESIRED AREA. THE FRONT SIDE PORTIONS COME NEXT AND THE BACK CENTER FOLLOWS IN DESIRABILITY. THE LEAST DESIRABLE AREA IN TERMS OF PATRONAGE REQUESTS FOR THEATRE TICKETS ARE THE BACK SIDES. THEREFORE, IN TERMS OF AUDIENCE DESIRES, THE CORNERS OF THE THEATRE ARE LEAST DESIRABLE, AN ARGUMENT FOR THE HEXAGON SHAPE. ALSO REQUIRED ARE WIDE, SPACIOUS LOUNGES, BARS, REST ROOMS, PERMISSION FOR SMOKING, ETC.

THE OWNER DESIRES A MINIMUM OF 1200 PEOPLE IN A NON-MUSICAL THEATRE AND 1800 PEOPLE IN A MUSICAL THEATRE FOR PROPER ECONOMIC RETURN. HE WANTS AS SMALL A BUILDING AS POSSIBLE IN ORDER TO CUT DOWN THE ORIGINAL COST.

THE LIGHTING PROBLEMS ARE THREE-FOLD: LIGHTING OF THE PRODUCTION ON THE STAGE, ATMOSPHERIC LIGHTINGOF THE AUDITORIUM ITSELF, AND FUNCTIONAL LIGHTING OF THE AUDITORIUM FOR PURPOSES SUCH AS PROGRAM READING AND EMERGENCY EXITING.

THE PRODUCTION REQUIREMENTS: SCENE STORAGE, THE DESIRES OF THE DIRECTORS, ACTORS, MUSICIANS, STAGEHANDS AND THE LIKE WOULD ALL DEMAND AS LARGE AND COMMODIOUS A BACKSTAGE AREA AS POSSIBLE.

THE HEXAGON SHAPE THUS FULFILLS AUDIENCE SEATING PREFERENCES, ACOUSTICAL SHAPING, STRUCTURAL SIMPLICITY, FLOOR LEVEL CHANGE ACCESS, AND STILL PROVIDES GOOD SIGHT-LINES.

C. THE GARAGE

THE GARAGE UTILIZES AN AUTOMATIC SYSTEM SIMILAR TO THE PARK-O-MAT USED IN WASHINGTON. IT WORKS AS FOLLOWS: A CAR DRIVES WESTWARD ALONG 53RD STREET AND INTO THE AREA AT THE NORTHEASTERN END OF THE CAR LOT 75 FEET FROM 6TH AVENUE. AT THIS POINT, AN ELECTRONIC SWITCHBOARD WHICH RECORDS WHETHER EACH SPACE IN THE GARAGE IS FILLED, INDICATES TO THE ATTENDANT WHICH ONE OF NINE LANES THE PATRON SHOULD BE INFORMED TO DRIVE INTO AND THE DRIVER IS GIVEN A TIME STAMPED TICKET WITH THE BIN OF THE CAR INDICATED THEREON. THE CAR THEN DRIVES TO THIS LANE AND THE PEOPLE DISEMBARK FROM THE CAR AND WALK TOWARD THE GALLERY AND THEN TO THE STREET OR INTO THE GALLERY. AN ATTENDANT THEN PRESSES THE PROPER BUTTON AND THE CAR IS BROUGHT FORWARD AND INTO THE ELEVATOR FOR THAT

LANE, THEN TAKEN UP TO THE APPROPRIATE FLOOR AND PUT INTO ITS BIN. THERE ARE TWO BINS IN FRONT OF THE ELEVATOR AND TWO BINS BEHIND THE ELEVATOR, SO EACH ELEVATOR CAN SERVE FOUR BINS ON ONE FLOOR FOR A TOTAL OF 28 FLOORS. THE ELEVATOR IS ALSO DOUBLE-DECKED. WHEN A CAR IS INPOSITION IN A STALL, IT AUTOMATICALLY REGISTERS ON THE SWITCHBOARD AT THE DOOR. WHEN THE PATRON WISHES TO OBTAIN HIS CAR TO LEAVE, HE GOES TO AN ATTENDANT ON THE SOUTH SIDE OF THE ELEVATORS AND GIVES HIS TICKET. THIS ATTENDANT PRESSES THE BUTTON SIGNIFYING THE POSITION OF THE CAR AND THE CAR IS AUTOMATICALLY REMOVED BY THE ELEVATOR FROM ITS BIN. IF IT IS IN A POSITION ONE AWAY FROM THE ELEVATOR, THE ELEVATOR REMOVES THE CAR IN THE WAY OF THE CAR DESIRED, BY PLACING IT ON ONE OF ITS DECKS, SWITCHES POSITION, TAKES OUT THE CAR DESIRED, REPLACES THE OBSTRUCTING CAR, THEN DELIVERS THE REQUESTED CAR DOWN TO THE GROUND AND PUSHES IT OUT TO THE SOUTH SIDE OF THE ELEVATOR. PASSENGERS THEN ENTER THE CAR AND DRIVE OUT ONTO 52ND STREET, 75 FEET FROM 6TH AVENUE, AND THENCE EASTWARD ALONG 52ND STREET. THERE IS SPACE FOR PILING UP OF CARS BOTH ENTERING THE GARAGE AND LEAVING THE GARAGE WITHOUT CROWDING THE STREETS. THE CHOICE OF 53RD STREET FOR AN ENTERING STREET AND 52ND STREET FOR AN EXITING STREET PERMITS APPROXIMATELY 850 FEET FOR THE CARS TO PILE UP BEFORE THEY REACH AN AVENUE. SHOULD A TRAFFIC JAM OCCUR, OF THE 28 LEVELS, 26

ARE ABOVE GRADE, THE FIRST ONE STARTING 14 FEET ABOVE GROUND, AND TWO ARE BELOW GRADE. THE LEVELS ARE 7 FEET, FLOOR TO FLOOR, AND THE STRUCTURAL SYSTEM HAS COLUMNS 21 FEET ON CENTER IN DEPTH AND 24 FEET, 6 INCHES ON CENTER IN WIDTH - THREE CARS TO GO IN EACH BAY. THE ELEVATOR OPENING IS ALSO 24 FEET, 6 INCHES IN WIDTH AND ACCOMMODATES 3 ELEVATORS PER BAY.

D. THE OFFICE BUILDING

THE OFFICE BUILDING, WHICH IS 201 FEET LONG AND 85 FEET, 6 INCHES WIDE, TOWERS ABOVE THE MAIN MASS STARTING AT 182 FEET FROM 5TH AVENUE. IT HAS ITS LOBBY OFF THE MAIN GALLERY ON THE GROUND LEVEL, AND ELEVATORS RISE FROM THERE TO ITS FIRST STORY WHICH IS ABOVE THE THEATRE BLOCK, SIXTY FEET ABOVE GROUND LEVEL. THERE ARE TWO BLOCKS OF 14 STORIES, 11 FEET, 4 INCHES FLOOR TO FLOOR WITH A SERVICE FLOOR BETWEEN THE TWO BLOCKS. THERE IS A SERVICE CORE WITH STRUCTURE 21 FEET ON CENTER IN THE MIDDLE OF THIS OFFICE FLOOR. IN THIS SECTION, 21 FEET WIDE AND 73½ FEET LONG, IS THE CORE CONTAINING WASH ROOMS, ELEVATORS AND EMERGENCY EXIT STAIRWAYS, ETC. THE REMAINDER OF THIS CORE STRETCHING OUT TO WITHIN 31 FEET, 6 INCHES OF THE SIDE WALLS CAN BE UTILIZED FOR STORAGE OR CAN BE LEFT OPEN INTO THE GENERAL AREA AS THE TENANT DESIRES. THERE IS A MARGINAL STRIP OF 31 FEET, 6 INCHES ALLOWING FOR

A 7 FOOT CORRIDOR AND A 24 FOOT, 6 INCH OFFICE. THE ENTIRE BUILDING IS DESIGNED ON A 3 FOOT, 6 INCH MODULE WHICH PERMITS MINIMUM OFFICE 7 FEET IN WIDTH AND ORDINARY OFFICES 10½ FEET IN WIDTH, ETC. THE EXTERIOR COLUMNS ARE PLACED 10 FEET, 6 INCHES ON CENTER WITH 2 INTERMEDIATE MULLIONS 3 FEET, 6 INCHES ON CENTER TO TAKE PIPING VERTICALLY AND ALSO TO RECEIVE NECESSARY PARTITIONS AT THEIR OUTER WALL JUNCTURE. THERE IS A 3 FOOT, 6 INCH PANEL EXTENDING FROM 6 INCHES ABOVE THE TOP OF THE SLAB TO 3 FEET BELOW THIS FLOOR LEVEL, WHERE THE NORMAL CEILING HEIGHT IS SET 8 FEET, 4 INCHES ABOVE THE FLOOR. ABOVE THIS PANEL, EXTENDS A 2 FOOT, 2 INCH PANEL, THUS ALLOWING FOR WINDOW LEDGE 2 FEET, 8 INCHES ABOVE THE FLOOR. THIS PANEL CAN BE REMOVED AT THE DESIRE OF THE TENANT TO GIVE AN OPEN GLASS AREA ALMOST DOWN TO THE FLOOR WITH A 6 INCH STRIP REMAINING FOR A BASEBOARD HEATING SYSTEM. THE ORDINARY WINDOW HEIGHT WOULD BE 5 FEET, 8 INCHES, BUT COULD THUS BE INCREASED TO 7 FEET, 10 INCHES. THIS PLAN GIVES A GROSS NET AREA OF 16,160 FEET PER FLOOR OR A TOTAL GROSS NET BUILDING AREA OF 452,480 SQUARE FEET.

E. THE HOTEL

THE HOTEL IS PLANNED TO ACCOMMODATE THE MANY VISITORS HAVING BUSINESS IN ROCKEFELLER CENTER, PEOPLE HAVING

BUSINESS CONCERNED WITH THE THEATRICAL WORLD, AND REGULAR VISITORS TO NEW YORK. IT WAS DISCOVERED, UPON DISCUSSION WITH HOTEL AUTHORITIES, THAT THE MOST ADVISABLE SET-UP FOR THIS AREA WOULD BE A CONTINUAL SYSTEM OF TWO-ROOM SUITES, ONE NORMALLY FURNISHED AS A LIVING ROOM, THE OTHER NORMALLY FURNISHED AS A BEDROOM. IT WAS DESIRED THAT TWO BEDS WERE TO BE PLANNED FOR EACH ROOM, WITH NO SINGLE ROOMS. THE TWO-ROOM SUITES COULD BE RENTED EITHER SEPARATELY OR TOGETHER. THE SOUTHERN ROOM PLANNED AS A LIVING ROOM WOULD HAVE A KITCHENETTE, SO THAT FIRMS DESIRING TO RENT ROOMS FOR LONG PERIODS WOULD HAVE ROOMS WITH KITCHENETTES IN THEM FOR PARTIES, ETC. ALSO INDIVIDUALS WISHING TO LOCATE IN THE HOTEL FOR A LONG PERIOD COULD HAVE KITCHEN FACILITIES.

THIS STRUCTURE, TOO, IS BUILT ON A 3 FOOT, 6 INCH MODULE WITH COLUMNS REGULARLY SPACED 17 FEET, 6 INCHES ON CENTER. A 7 FOOT DOUBLE-LOADED CORRIDOR RUNS THROUGH THE BUILDING. THE LARGER BEDROOM AND LIVING ROOM COMBINATION IS PLACED TO THE SOUTH OF THE BLOCK, THE SMALLER ROOMS TO THE NORTH.

F. SUMMARY

THUS AN ENTERTAINMENT CENTER WOULD BE CREATED. BY DAY AND NIGHT, IT WOULD BE ALIVE WITH PEOPLE SERVING THEIR NEEDS THE CLOCK ROUND. ITS THEATRES, NIGHT CLUBS, CAFES, STORES, HOTEL, GARAGE, AND OFFICE BUILDING

WOULD MUTUALLY COMPLEMENT EACH OTHER WITH THE GALLERY A FOCUS FOR THE ENTIRE COMPOSITION. IT COULD HOUSE ALL THE SERVICES OF MANS NEEDS.

I CAN ALMOST ENVISION A PERSON NOT HAVING TO LEAVE THE COMPLEX AT ALL. HE COULD LIVE IN ITS HOTEL, WORK IN ITS OFFICE BUILDING AND EAT IN ITS RESTAURANTS. HE COULD BUY HIS CLOTHES AND OTHER NEEDS IN ITS SHOPS AND AMUSE HIMSELF IN ITS NIGHT CLUBS, CAFES, AND THEATRES. SHOULD HE BENIGHTEDLY WANT TO LEAVE, HE COULD GET HIS CAR FROM THE GARAGE.

BUT ALWAYS HE WOULD PASS THROUGH THE GALLERY, MEET HIS FRIENDS THERE, AND SIT THERE TO WATCH THE FOUNTAINS AND THE CROWDS. IF ACROSS THE STREET THERE IS A COMPLEX COMMONLY CALLED "RADIO CITY", THIS COMPOSITION WOULD PROBABLY BE REFERRED TO AS "THE GALLERY" OR "GALLERY CITY".

MIT THESIS
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1 JUNE 53

AN EXTENSION TO THE THEATER DISTRICT IN NEW YORK CITY

A REDEVELOPMENT OF A CITY BLOCK TO HOUSE A NEW ENTERTAINMENT CENTER CONTAINING THEATERS, NIGHT CLUBS, CAFES, RESTAURANTS, A HOTEL, STORES, AND AN OFFICE BUILDING AS WELL AS AN AUTOMATIC PARKING GARAGE.

AERIAL PHOTO

A 1

MAP OF MIDTOWN MANHATTAN

SUBWAY LINES

BUS LINES

HOTELS

LEGITIMATE THEATERS
CINEMAS
CONCERT HALLS
TELEVISION STUDIOS

1 B

MIDTOWN MAP

MIT
ARCH.
JUNE 53

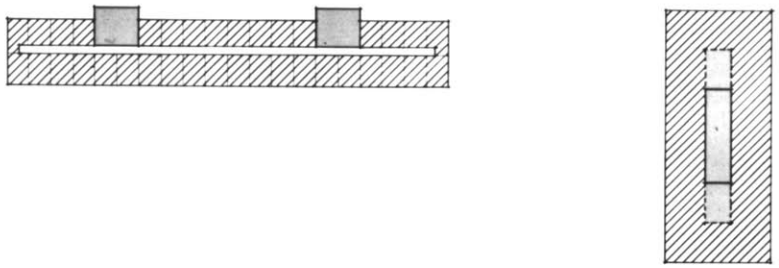
MIT THESIS M. ARCH. JUNE 53

SITE PHOTOS

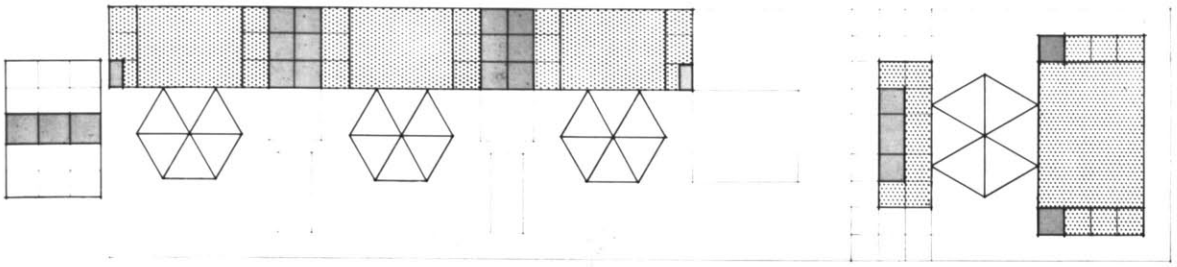
A 2

2 B
SITE PHOTOS

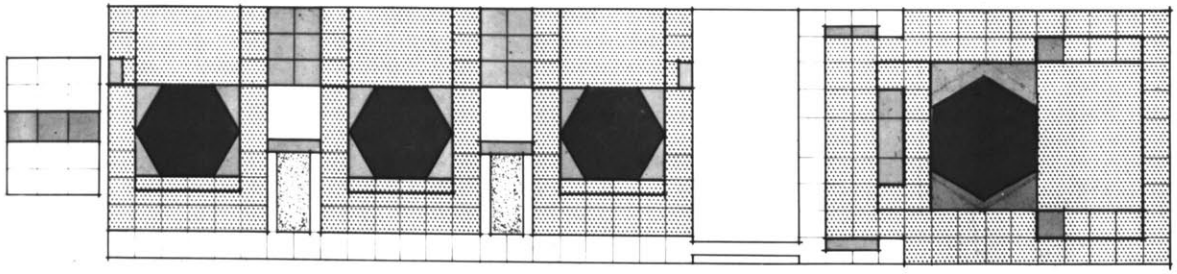
MI THESIS ARCH. JUNE 53



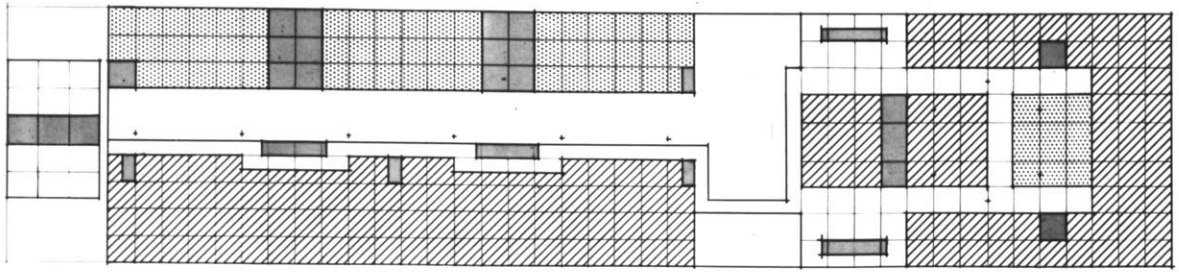
PLAN AT 250'



PLAN THROUGH
STAGE HOUSE



PLAN AT 34'
THEATER LEVEL

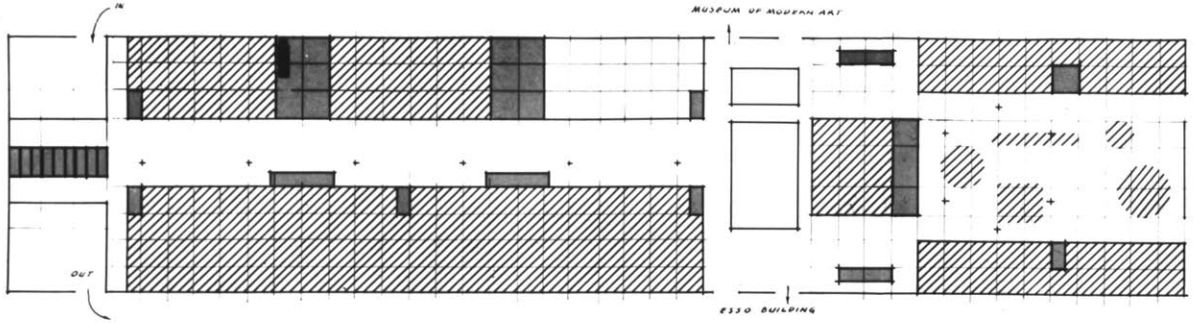


PLAN AT 21'
MEZZANINE LEVEL

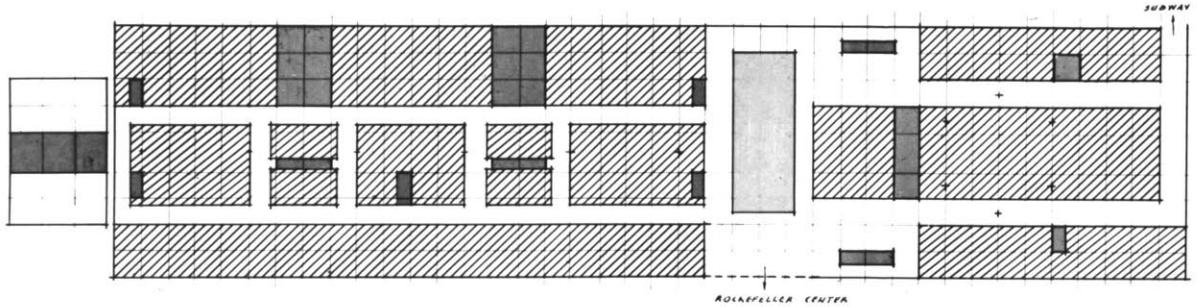
JUN 1 SCHOOL OF ARCHITECTURE M.I.T.

PLANS

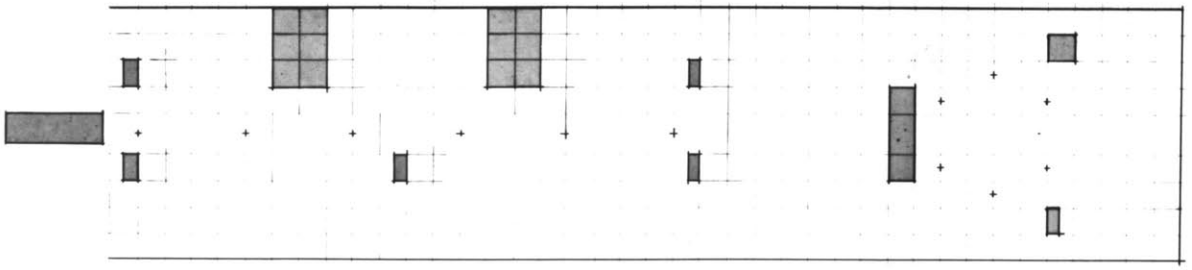
A 3



PLAN AT GROUND FLOOR
GALLERY LEVEL



PLAN AT 13'
CONCOURSE LEVEL



PLAN AT 26'
SUBBASEMENT
SERVICE FLOOR

VERTICAL CIRCULATION

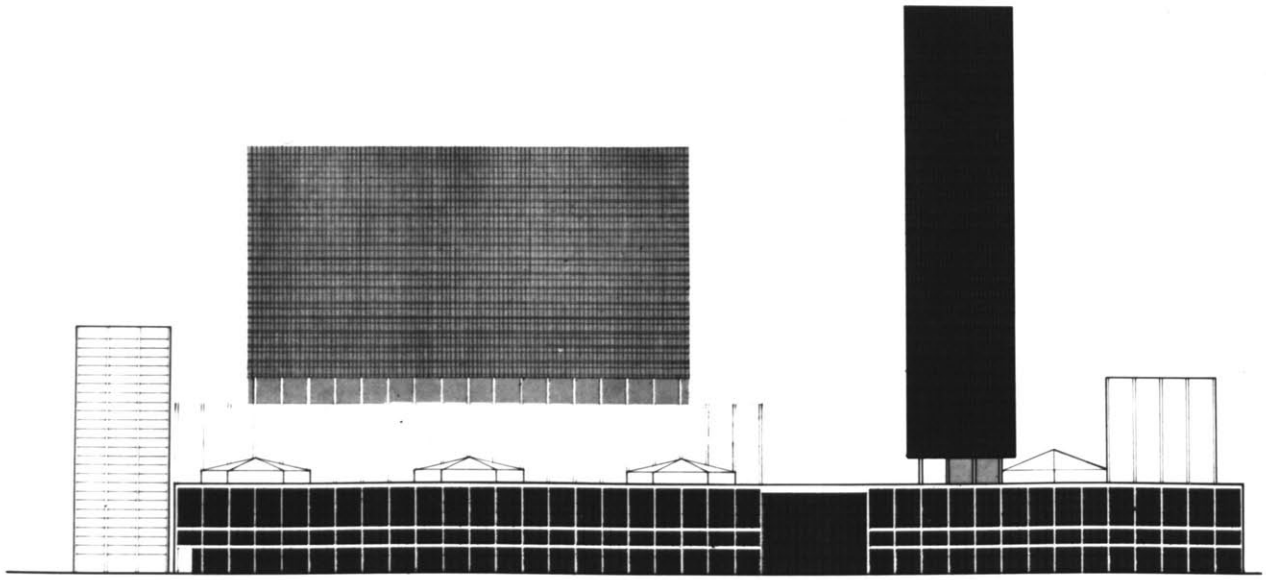
RENTABLE AREAS

THEATER AREAS

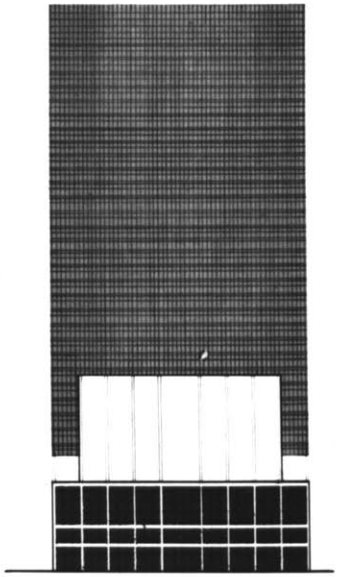
AUDITORIUMS

MIT THESIS

MIT THESIS
M. ARCH.
1 JUNE 53



52 ND ST. ELEVATION

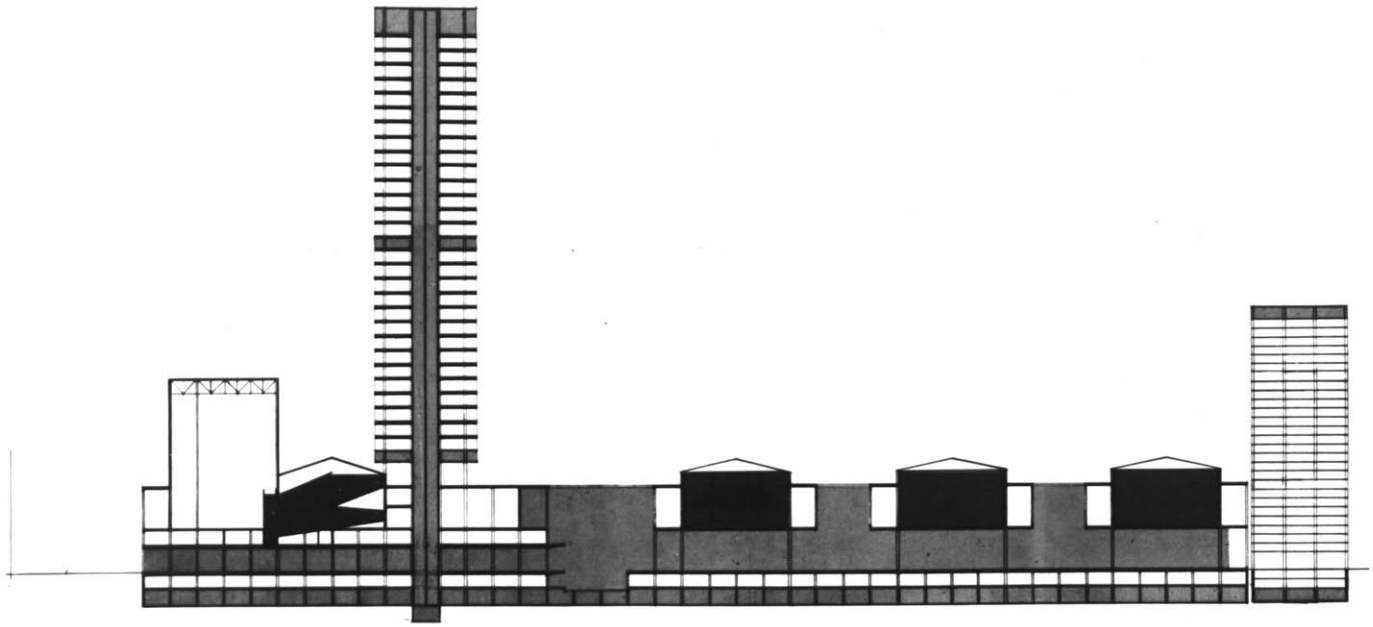


5 TH AVE. ELEVATION

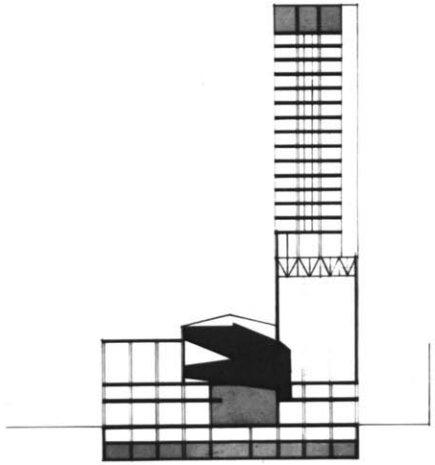
ELEVATIONS

A 4

4 B
SECTIONS



SECTION LOOKING SOUTH



SECTION LOOKING WEST

ARCH.
JUNE 53

MIT THESIS
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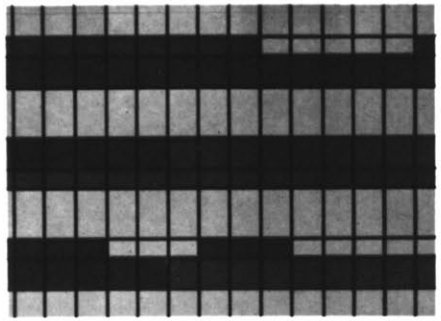
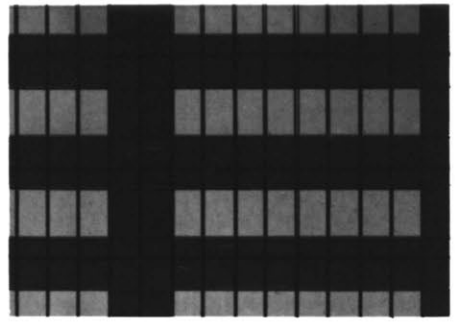
1 JUNE 53

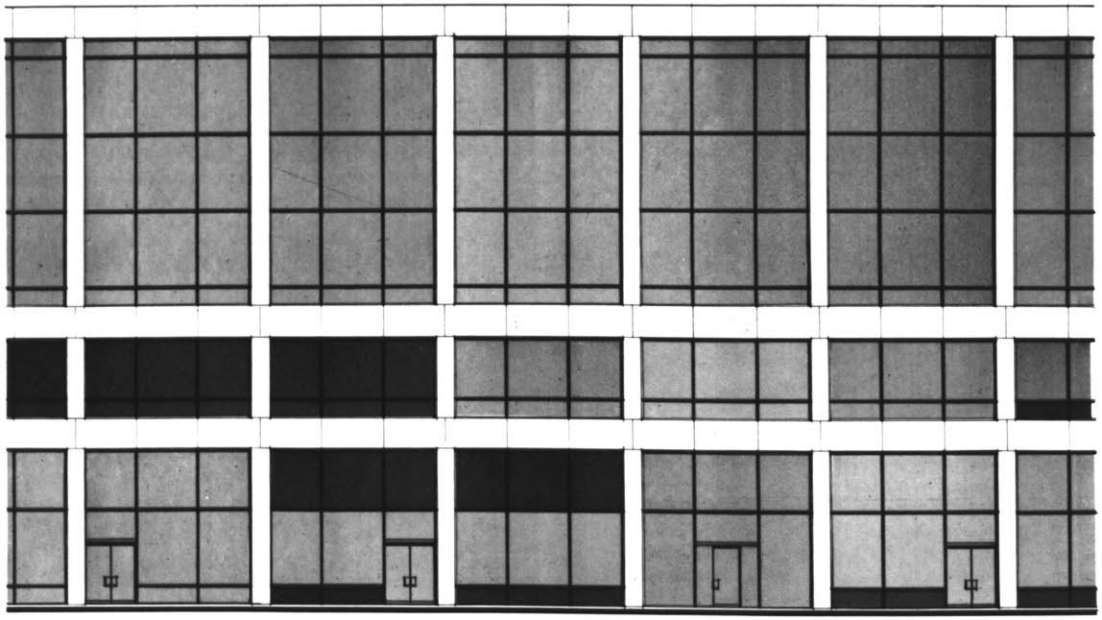
ELEVATION DETAILS



OFFICE BUILDING



HOTEL

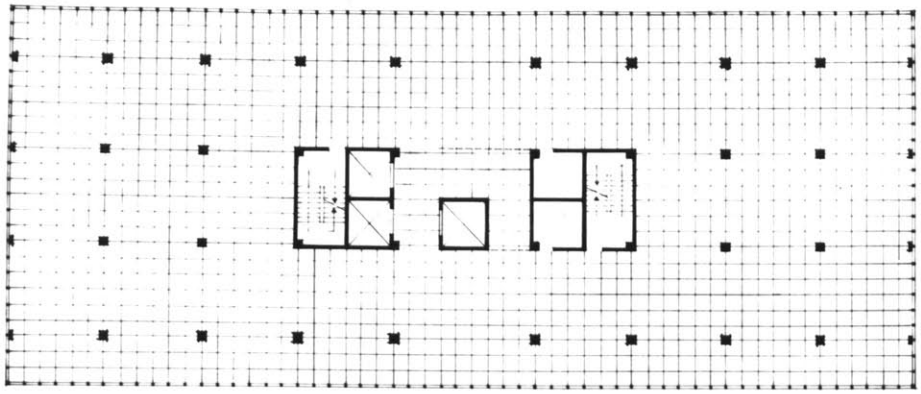


MAIN BLOCK

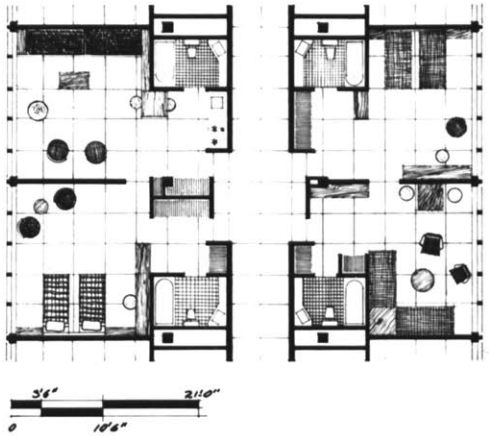
RECEIVED
JUN 8
DESIGN OF
ARCHITECTURE
M.I.T.

FACADES

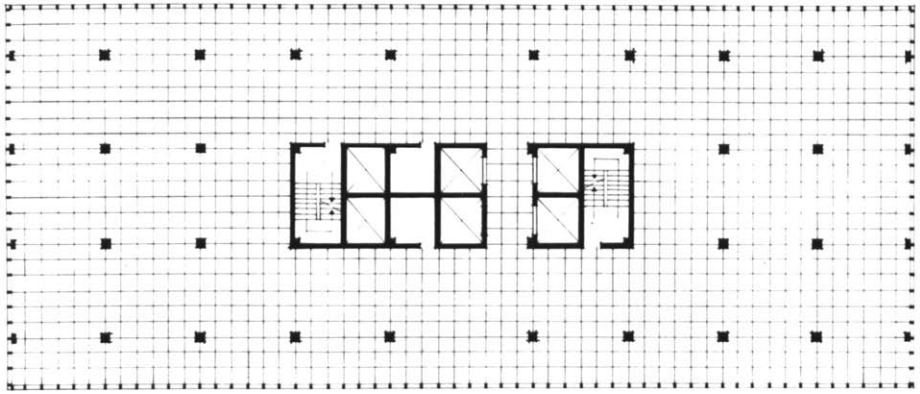
A 5



PLAN
OFFICE BUILDING
UPPER FLOORS



PLAN
HOTEL
4 BASIC UNITS



LOWER FLOORS

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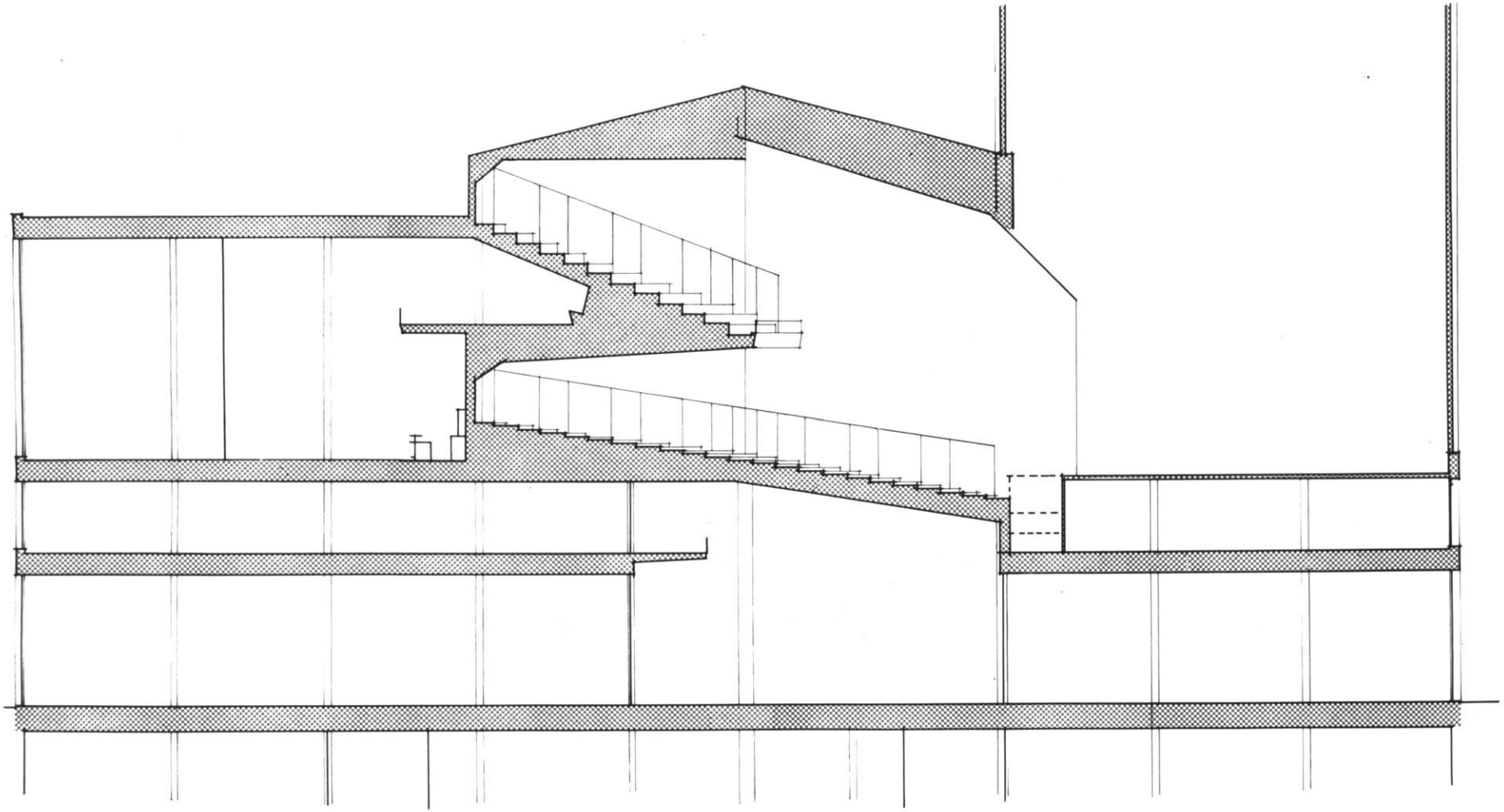
M. ARCH.
I. JUNE 53

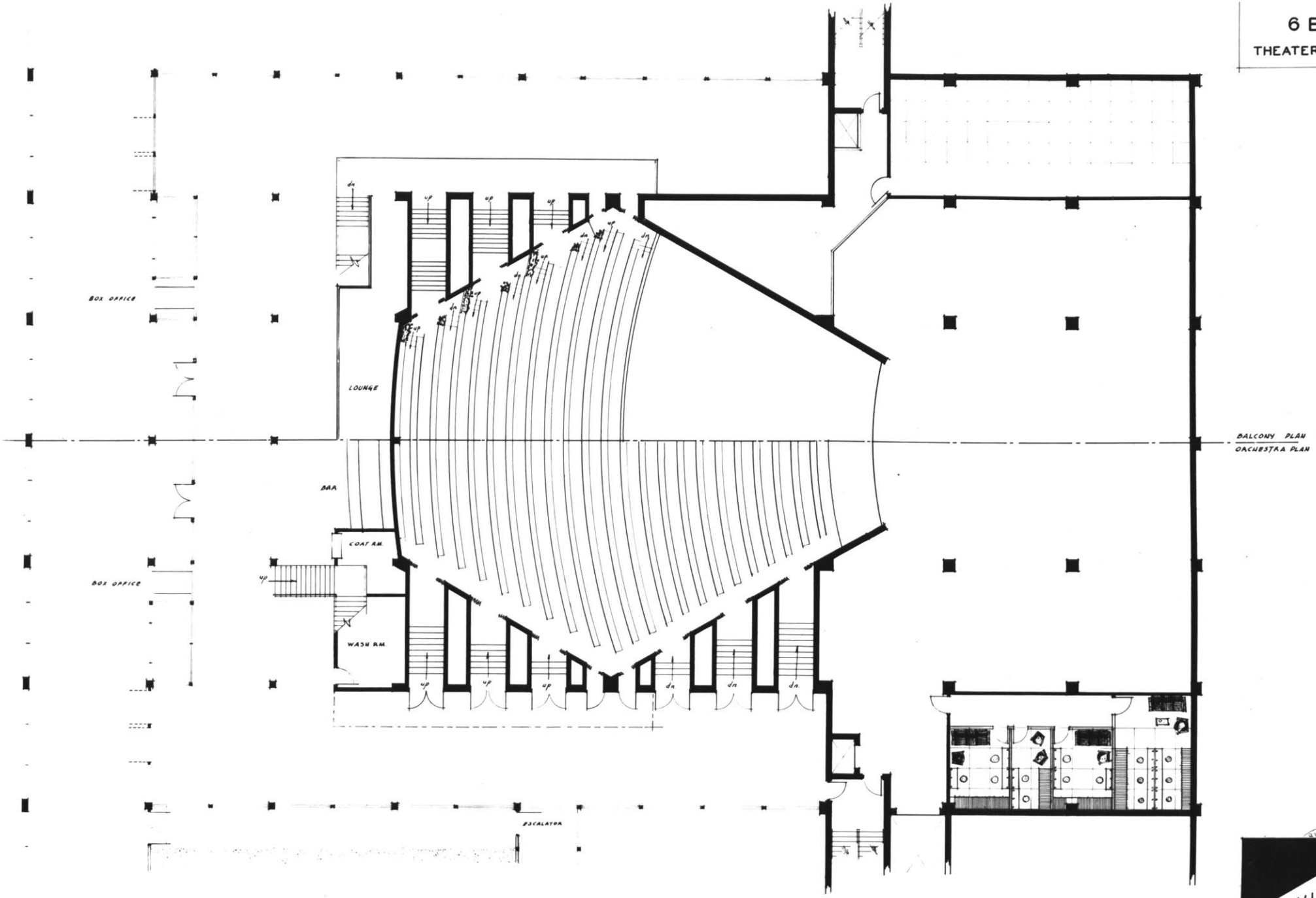


SECTION LOOKING WEST

THEATER SECTION

A 6

6 B
THEATER PLAN



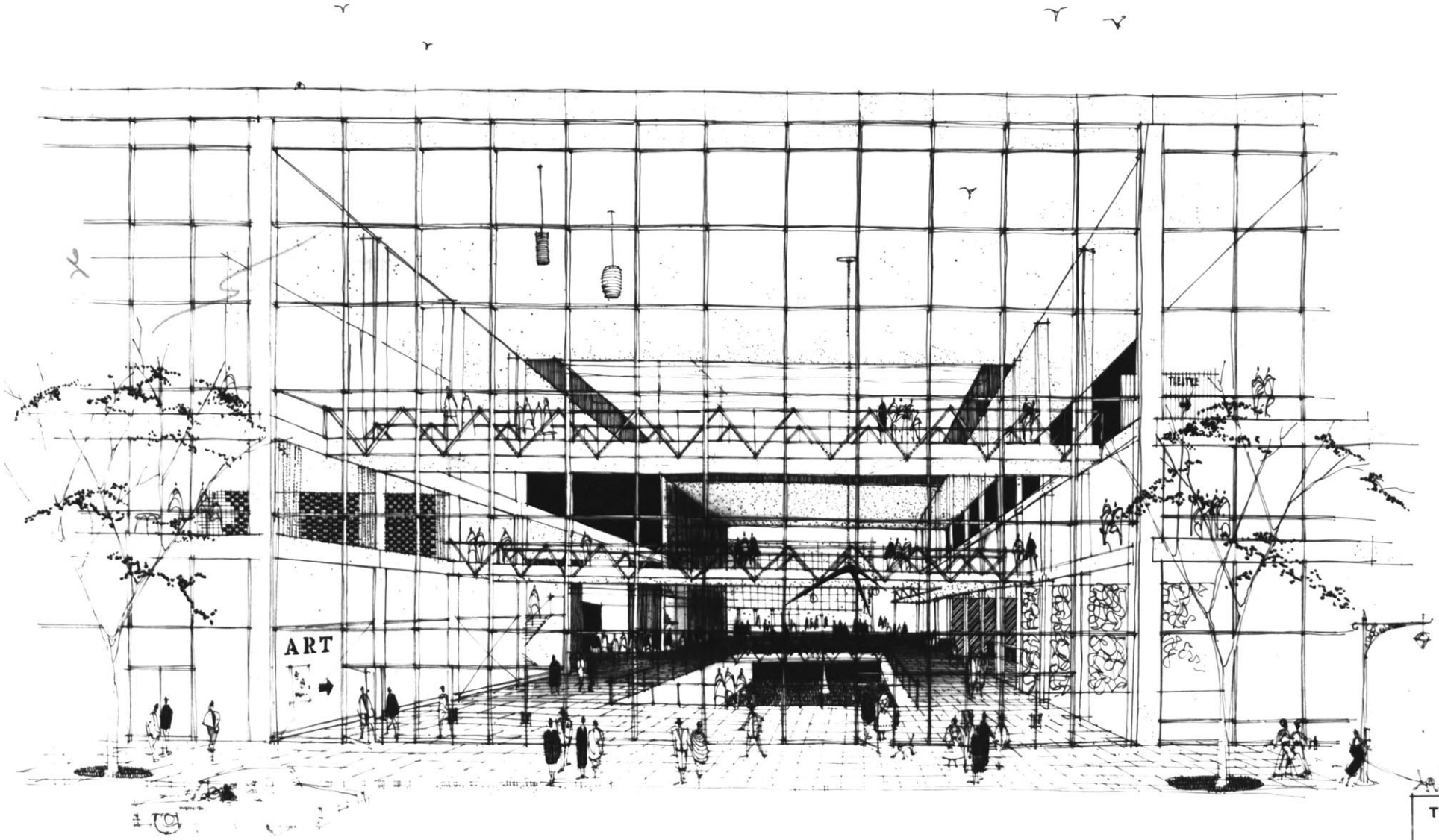
ARCH.
JUNE 53

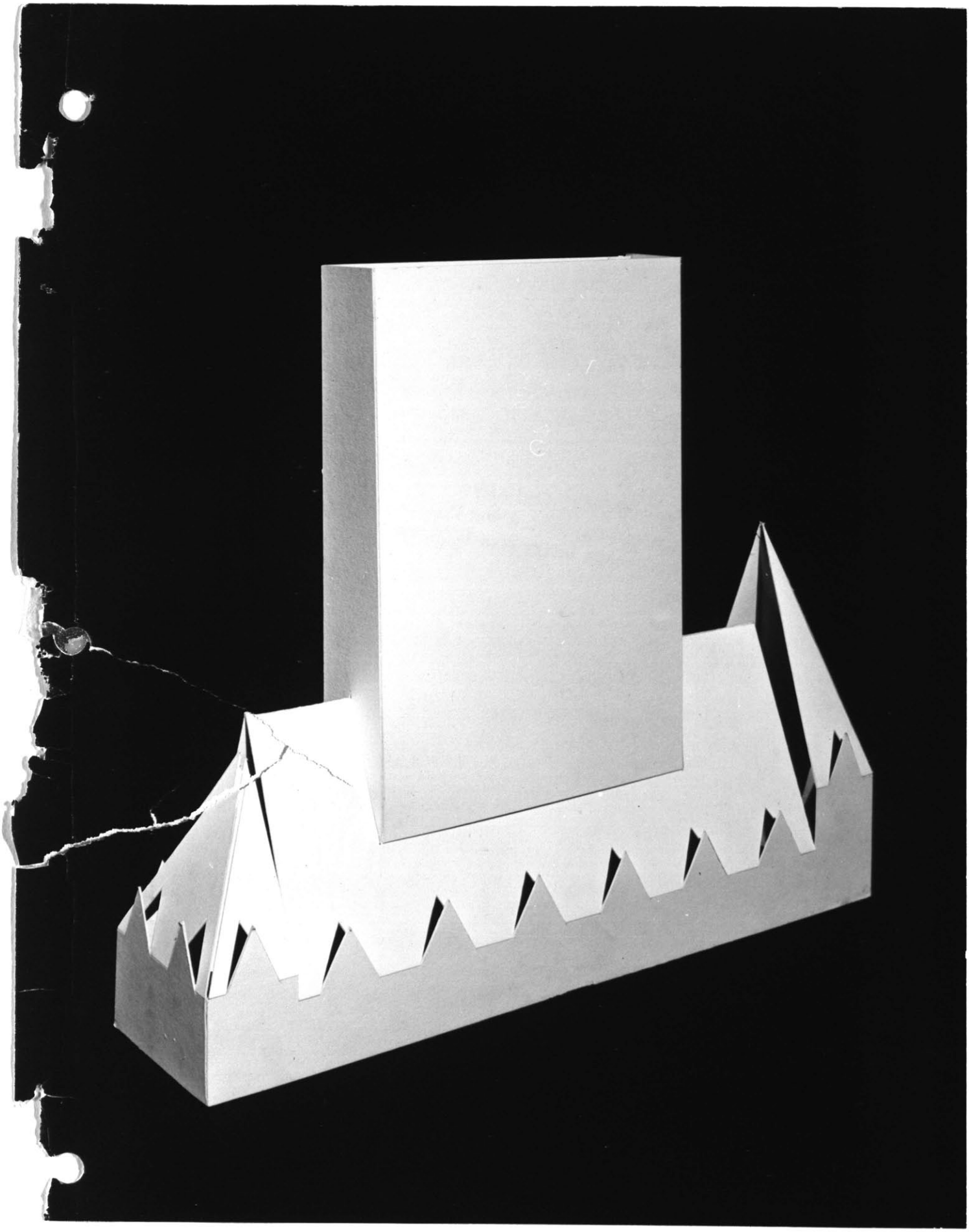
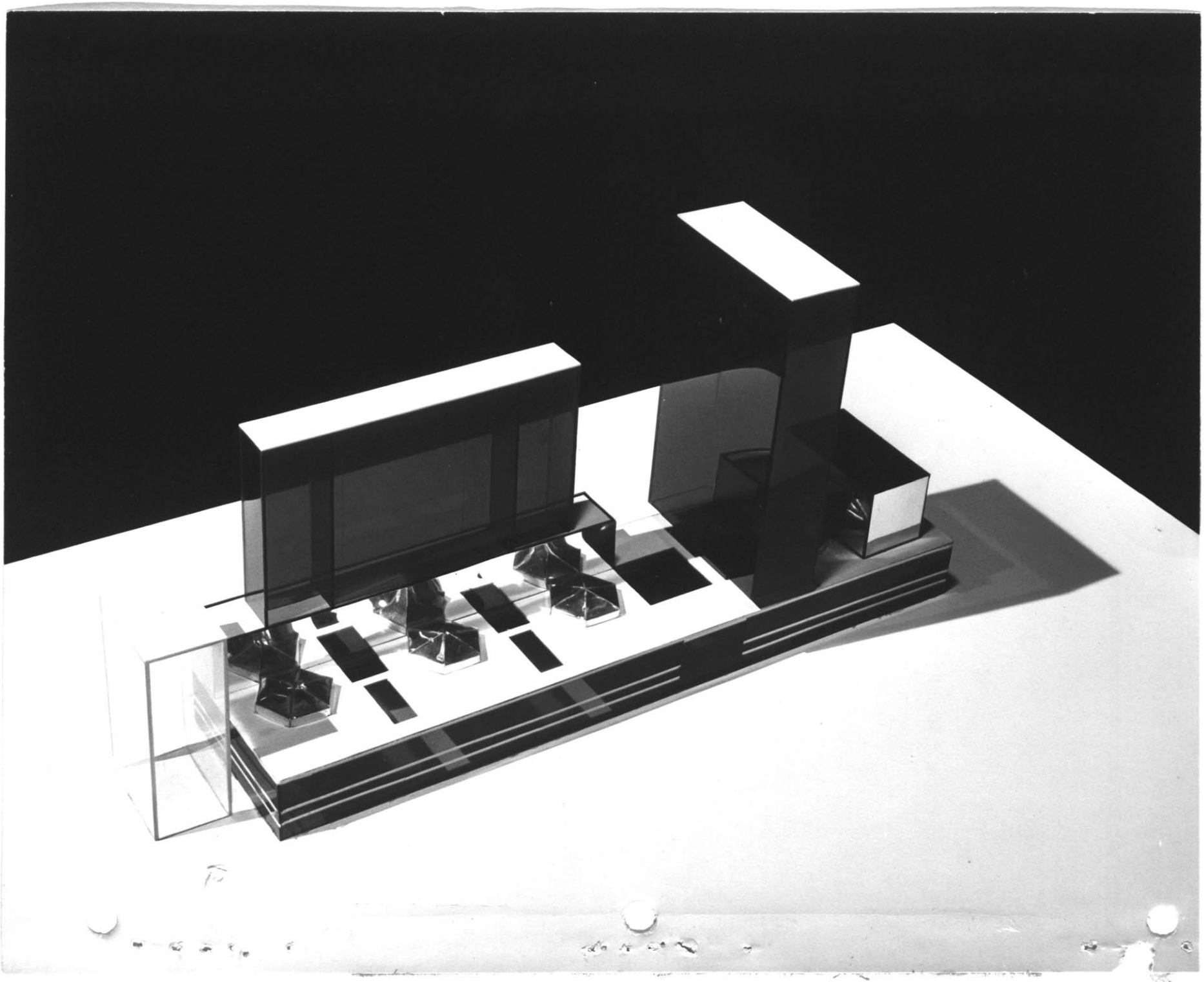
FUNCTION		CONST. COST		ANNUAL RENT				AN. MGMT. COST	
	QUANTITY	RATE	TOTAL	MIN. RATE	TOTAL -	VAC. RATIO	NET	RATE	TOTAL
THEATRES	1200 SEATS 1200 " 1200 " 1800 " 5400 "	$1000/SEAT	$5,400,000	$100/SEAT/YR.	$ 540,000	—	$ 540,000		
SHOPS MEZZ.	75,000 □	$26/¢	1,950,000	$10/¢	750,000			60% NET RENT	2,240,000
SHOPS GROUND	85,000 □	42/¢	3,570,000	25/¢	2,125,000				
SHOPS CONCOURSE	106,000 □	26/¢	2,755,000	10/¢	1,060,000				
			8,275,000		3,935,000	5%	3,738,000		
GARAGE	1008 CARS	$2000/CAR	2,016,000	$730/CAR/YR	779,000	—	779,000	$120/CAR	121,000
OFFICES	452,500 □	$22.67/¢	10,300,000	$6/¢ G.N.	2,720,000	5%	2,585,000	60% NET RENT	1,549,000
HOTEL	500 ROOMS	$15,000/ROOM	7,500,000	$13.70/RM./NT. 5,000/RM./YR	2,500,000	15%	2,125,000	60% NET RENT	1,275,000
TOTALS			33,491,000		14,409,000		9,767,000		5,185,000

MORTGAGE	67% CONST. COST			=22,327,000
EQUITY	33% CONST. COST			=11,164,000
ANNUAL NET RENT			=9,767,000	
ANNUAL CAPITAL CHARGES				
4.5% INTEREST ON MORTGAGE		= 1,004,715		
2% AMORTIZATION		= 446,540		
			=1,451,000	
ANNUAL LAND RENT				
5.5% OF $13,000,000			715,000	
ANNUAL MGMT. COSTS			5,185,000	
TOTAL ANNUAL COSTS				= 7,351,000
ANNUAL MIN. NET RETURN				= 2,416,000
ANNUAL MIN. RETURN ON EQUITY		21.6%		

MIT THESIS M. ARCH. 1 JUNE 53

MIT THESIS
ARCH.
JUNE 53



THE GALLERY

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